

# CONTRACT

BUSINESS MAGAZINE OF COMMERCIAL / INSTITUTIONAL DESIGN • PLANNING • FURNISHING








**Every Move  
Bradley T. Potts Makes,  
He Has You In Mind—  
And Flintkote Floor Tiles**

**Potts  
Points  
With  
Pride**



*Architect:  
Deeter & Ritchey, Pittsburgh, Pa.*

The University of Pittsburgh features 200,000 square feet of Classic Flexachrome vinyl asbestos floor tile in this new men's dormitory building. Designed to give modern comfort and low cost maintenance throughout, its long-wearing floors will serve beautifully for years.

Our versatile Mr. Potts is a busy man. Calculating. Impassive. Shrewd. Our *super*-salesman.

This is your first meeting with Brad. We think you'll enjoy his light-hearted antics in the months to come. He never forgets that his job is to help you while selling Flintkote Floor Tiles.

That's why Bradley keeps his eye on every move made by our production people, our designers, our quality control and research people, and our promotion staff.

His job is to give you the extra service you need. Service not only on the scene but behind the scenes. You might say Brad's a knight in shining sales.

That's why with Flintkote you, good friend, are never merely a pawn. You're the king.



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

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**This Drexel designer has a split personality.**

**So has his unique Pan-World Collection for Hotels and Motels.  
Four different furniture styles, all in one group.  
You'll like that.**



**spanish**



**oriental**



**french**



**italian**

Diversify! Offer your guests a Spanish room. And an Oriental. A French. And an Italian. And decorate each around one of the styles in Drexel's fabulous Pan-World Collection! Dimensions of any given piece are the same in all four groups so room planning is simple. And you can choose from a wide selection of pieces, all in elegant pecan veneers—furniture created with the famous Drexel quality at really practical prices. You can even add accent pieces from our popular household lines, if you like. For a free catalog showing full-color room settings of all four styles, write: Dept. L, Contract Department, Drexel Enterprises, Inc., Drexel, North Carolina

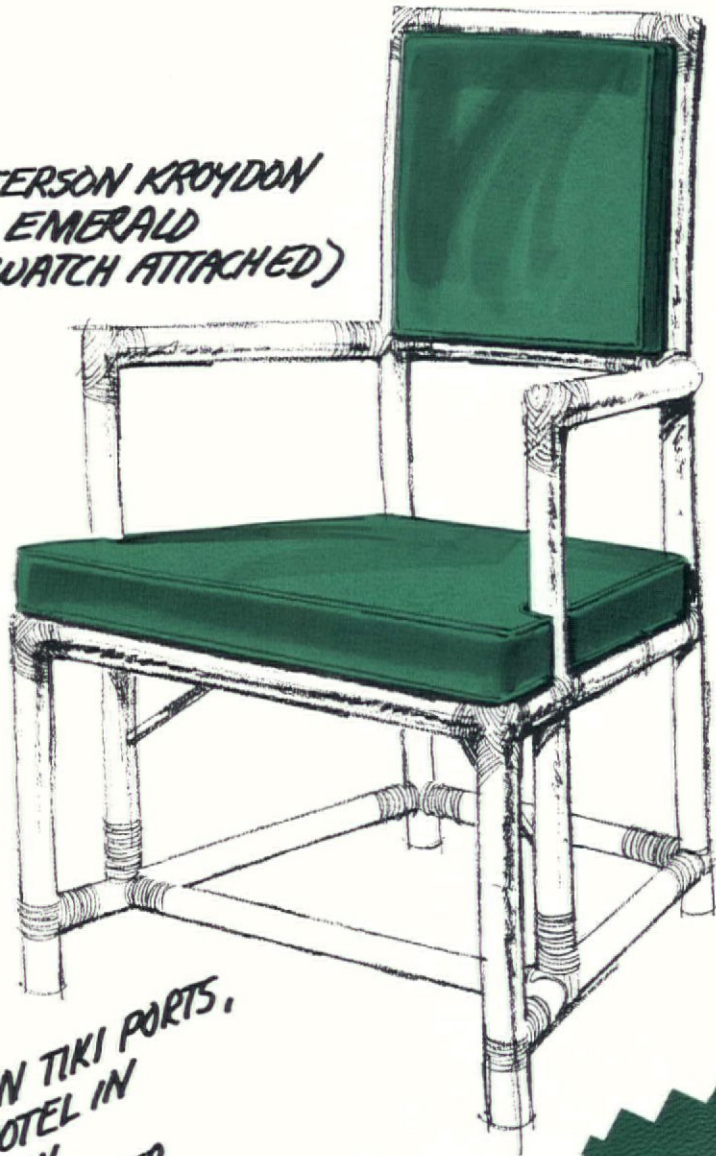




**Roland Wm. Jutras Associates, Inc.**, one of the nation's leading designers and consultants to the hotel and restaurant industries, selected this Rattan Chair to grace the new Sheraton Boston's Kon Tiki Ports. **Specified Terson**, in Athol's popular Kroydon pattern, to complement the chair frame in a perfect marriage between color and texture (to implement the original design rendering) and practical performance. Reasons? Terson's attractive color and texture (to implement the original design rendering) and practical performance. Reasons? Terson's attractive **COLORS**: wide range of handsome stock, or custom colors. **MAINTENANCE**: scuffs, stains wipe clean with touch of damp sponge; ideal for commercial or institutional installations. **TAILORABILITY**: excellent. Cuts, tacks, shapes sews easily, without splitting. **PATTERNS**: dozens, to complement any design. **FOR INFORMATION**: 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.

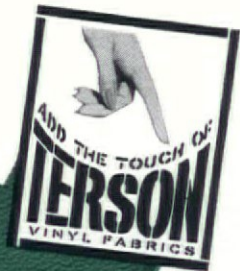


*TERSON KROYDON  
EMERALD  
(SWATCH ATTACHED)*



*CHAIR FOR KON TIKI PORTS,  
SHERATON HOTEL IN  
BOSTON'S NEW  
PRUDENTIAL CENTER*

*Roland Wm. Jutras*



Circle No. 3 on product information card





### The Cover

Rendering of main offices, Episcopal Church Center, designed by Griswold, Heckel & Keiser, space planning firm whose methods are described in this issue. Cover by Bert Lester.

# CONTRACT

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

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### COMING IN CONTRACT

JULY—Two important articles on furniture design and designer's compensation— one by Milo Baughman and the other by Lee Epstein, well-known design attorney. Hans Wegner—a retrospective exhibition.

AUGUST—Special report on Inn Keepers Supply Corp., the purchasing arm of Holiday Inns, which buys millions of dollars in contract furnishings for its parent firm as well as for competing motels, hotels, restaurants, rest homes, and other types of contract installations. In addition, the August issue will carry our Annual Product Review, plus a special section on lighting.

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**The place:**



The Rice Hotel  
Houston, Texas

**The man:**



Richard Kent  
Richard Kent, Inc.  
New York, N.Y.

**The carpet:**



**Bigelow.**

Bigelow played an important part in the recent remodeling done at this historic hotel, located on the site of the first Texas capitol. The choices: for the corridors, a specially designed Hartford Saxony Wilton in two alternating color schemes for every other floor. For the mezzanine, a Wilton in a gold-on-gold abstract pattern.

Why do people like Richard Kent specify Bigelow? Because they know Bigelow is the leader in the commercial carpet field. Any way you measure leadership. And if you've ever worked with a Bigelow Commercial Carpet Specialist, you know how much easier he can make your job. How? By helping you decide on just the right kind of carpet for the pur-

pose. His knowledge can add weight to your Just call our nearest Bigelow sales office. Or prefer, send for our colorful free brochure on commercial carpets. Write Bigelow-Sanford, Inc., A, 140 Madison Avenue, New York, N. Y. 1 Find out for yourself why **people who know buy Bigelow**

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No other upholstery will make that guarantee.**

Five years' worth of trips to the water cooler means a lot of wear and tear on your chair's upholstery. But if it's covered with Blue Chip Vinelle – the Answer Fabric – it's guaranteed to sit through it all perfectly. Plus any other normal use. If it fails in any other way, we replace it free. That's the crux of our five year guarantee on Blue Chip Vinelle – smart upholstery fabrics in 21 decorator colors. Order furniture covered in Blue Chip Vinelle. We guarantee it will last longer. Get full information from: The General Tire & Rubber Company, Lawrence, Massachusetts.

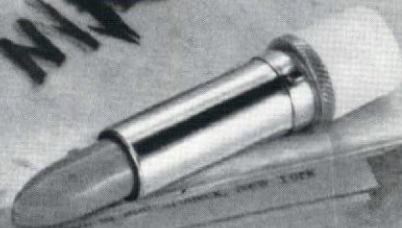
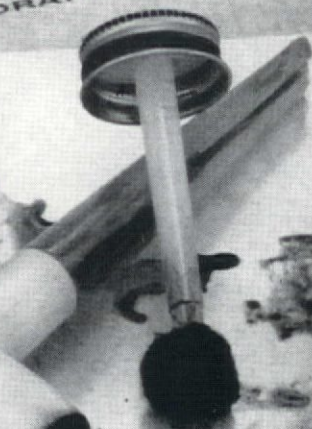


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THE McCORDI MASTER SWATCHBOOK (shown) contains samples of 148 patterns and color-ways of lightweight, heavy-duty McCordi Vinyl Wall—each, now available, on special order, with a film surface of Du Pont "Tedlar". "Tedlar" is the pvf film developed by Du Pont as an outdoor weatherproof super-surface. Laminated to 54" width, fabric-backed McCordi Vinyl Wall, "Tedlar" provides a wall covering that resists the most difficult stains in heavy traffic areas. Complete details on McCordi with "Tedlar", together with performance data, installation and ordering instructions, are now available in the Master Swatchbook...your's free if you are in a position to specify or purchase a top quality, 54" fabric-backed vinyl wall covering at unusually low prices.

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*Jens Risom*  
Jens Risom  
Design  
Inc.



**ew Risom Threesome**



This is a new Risom seating family related by design. Side chair, armchair and low lounge chair were all conceived in a scale that is light and open. The clean, crisp lines and distinctive design are decidedly Risom. And the cost, happily, is surprisingly modest. This Risom threesome is intriguingly versatile. Their presence is welcome in most any seating scheme—in single units or great numbers. A brochure is available with more information. Ask for the "54" chair series. Jens Risom Design, Inc., 444 Madison Avenue, New York, N.Y. 10022.

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# NEW SHERATON-BOSTON'S 3/4 MILLION SQ. FT. OF VINYL WALLCOVERINGS PRODUCED BY MURALS & WALLCOVERINGS, INC.

Three-quarters of a million square feet of vinyl wallcoverings—more than forty special designs in innumerable colorways, and special murals and scenics—were produced by the Murals & Wallcoverings, Inc., division of James Seeman Studios, Inc., for the magnificent new 29-story Sheraton-Boston Hotel. We think this is the third largest single-building vinyl installation in the country. (The Sheraton people tell us they think it's the second largest. . . naturally we defer to the client.)



Murals & Wallcoverings, Inc., was selected by (1) Mrs. Mary Morrison Kennedy, AIA, AID, Vice President of Decorating, Design and Architecture,

Sheraton Corporation of America, for the 1,012 guest rooms and bathrooms.



Murals & Wallcoverings, Inc., was selected by (2) Roland Wm. Jutras, NSID, IDI, Roland Wm. Jutras Associates, Inc. of Boston, for the cocktail lounges, restaurants, ballrooms and public areas.

Why?

The answer is to be found in the one word: special.

The dictionary defines special as: exceptional in character, quality, degree.

In the way of character, a huge hotel requires an infinite variety, plus special distinctiveness to accentuate individual areas. An overall identity is basic for both character and practical reasons in guest rooms, and ours is found in "Sari," a rich silk texture both embossed and grave-printed, in five colorways throughout the 6th through 25th floors, bathrooms included. Very much part of its character is its built-in quality control, no small matter indeed when dealing with the hundreds of thousands of square feet involved.

The Tower Suites—26th through 29th floors—everything highly special—"Antoinette" in the corridors, "Tea Chest" on bathroom walls, special murals in the suites.

The character of the public areas is extraordinarily exciting at the Sheraton-Boston. The Grand Ballroom, which, with

its connecting Constitution Room and Independence Ballroom, takes 2,500 for meetings, 2,000 for banquets, has very special gold brocade, gold block, and gold stipple patterns. The brocade is particularly newsworthy, a modern interpretation of a large-scale traditional design. And every foot of wallcovering on the sliding doors between the various areas was specially treated to be abrasion-resistant. The Persian Lounge features Moroccan Net, deeply gold-embossed on a Moroccan leather, rich black texture emphasizing its exotic theme. And throughout the public areas, the wallcoverings—burlap, silk, shadow-weave, gold block, abstract, small brocade, moire, and more—emphasize as well the luxuriousness of the interiors and their magnificent atmosphere and charm.

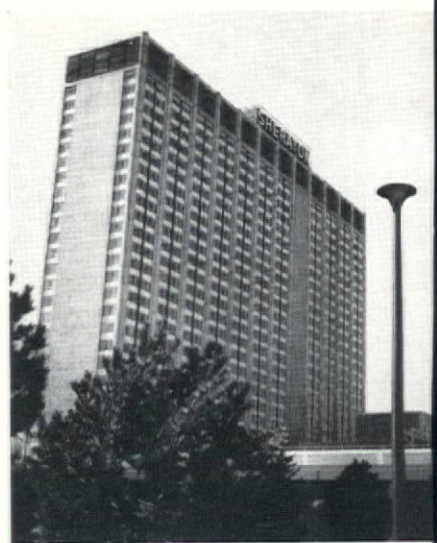
We could describe every room in terms of character. Suffice it to say that what Mrs. Kennedy and Mr. Jutras required, was supplied—in a creative collaboration of unusual depth and versatility.

This leads aptly to our next point: quality. Visit our Garden City Park plant and see for yourself the painstaking care involved in creating every wallcovering, just as much to the smallest commission as to the Sheraton-Boston. We can't, not yet, point proudly to the Sheraton-Boston's walls and show how their quality has helped cut maintenance costs and kept them fresh and handsome. But there's much more to it than that.

Boston's Fire Laws are among the most stringent in the country. Every inch of wallcovering produced for the Hotel had to meet these standards. In other words, special here meant first meeting the architectural and design requirements, creating new designs, preparing varied colorways and textures, and then taking each of these special items and making them feasible and fireproof within the installation. New processes, new applications, new treatments had to be developed time and time again to meet this need, often to the extent of thirty to forty proofs and strike-offs per design. Obviously, we succeeded and passed our "trial by fire"—because we are geared to this depth of quality and have the facilities to make it all possible. Of course, not only the Sheraton-Boston but every other new commission benefits, as everything we learn is applied to today's production, to make today's and

tomorrow's wallcoverings the safest as well as the most distinctive available.

A degree is a step—and a distinction. Our work for the Sheraton-Boston is another step in our continuing program to make Murals & Wallcoverings, Inc., the designer's first and best wallcovering arm. . . a program that includes our 550,000 square foot plant, new \$45,000 gravure press, new 31 by 31 inch camera, meticulous screen-printing and hand-painting, all in one coordinated, uninterrupted flow to ensure maximum efficiency, maximum quality.



Our work for the Sheraton-Boston is another distinction for us as well — a source of great pride that we add to distinguished roster of previous commissions. Let us tell you more about how we can help:

- Nils Anderson, (212) 759-5860, Suite 1010, Decoration & Design Building, 9 Third Avenue, New York, N.Y. 10022.
- Werner L. Forsberg, (312) 467-9500, Suite 1156, Merchandise Mart, Chicago, Ill. 60654.
- Dorothea Simonian, (415) YU 2-5900, 553 Pacific Avenue, San Francisco, California 94133.
- James A. Brennan, (213) 272-5300, 107 S. Robertson Boulevard, Los Angeles, Calif. 90048.

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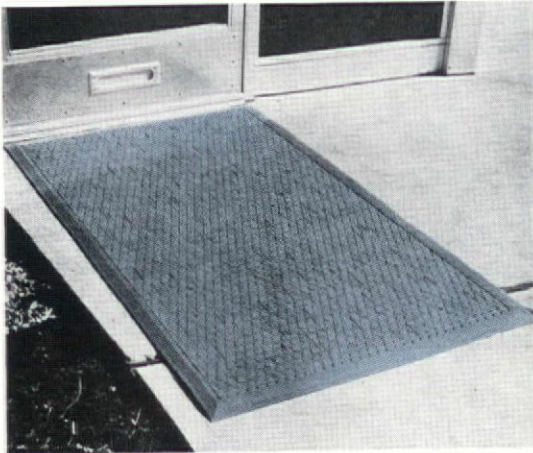
Panel sizes up to 48" x 96" maximum and from  $\frac{3}{16}$ " to  $\frac{13}{16}$ " thicknesses. Wide choice of wood grains, patterns and colors.

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**The Western  
Merchandise Mar**

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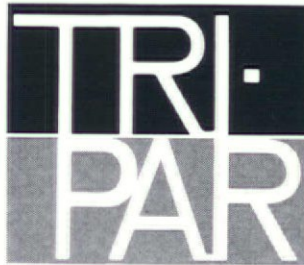


# Two reasons why they're sitting pretty at the Sheraton-Boston Hotel

thanks to Roland Jutras, A.I.D. . . . and

Decorators look for style, they demand quality, they insist upon price. That's why top men like Roland Jutras, A.I.D. specify Tri-Par for installations like the new Sheraton-Boston. We've built a business upon the concept of custom design seating, produced to top quality standards with mass production pricing. We can do it because we don't want to do all the business in the world . . . just that amount which we can handle without compromising our standards.

These two TRI-PAR chairs were selected for the new SHERATON-BOSTON HOTEL by Roland Jutras, A.I.D.



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Send for current catalog on complete metal  
and wood lines of chairs and stools.



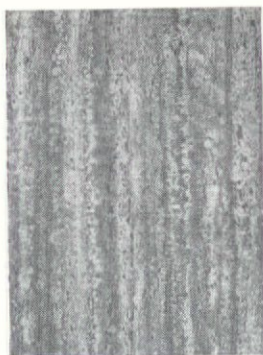
Model 5326 TA  
Stacking Tablet Arm Chair



Model 5345 WS  
Stacking Side Chair

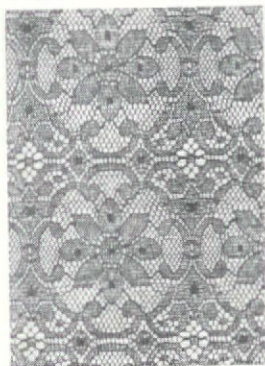
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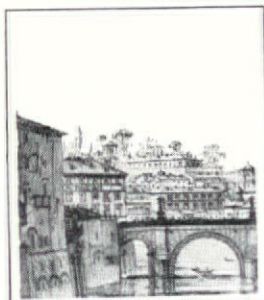
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including Travertine for luxurious walls in any decor, any building.



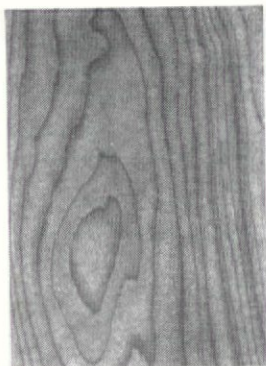
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**MARLITE MURALS**

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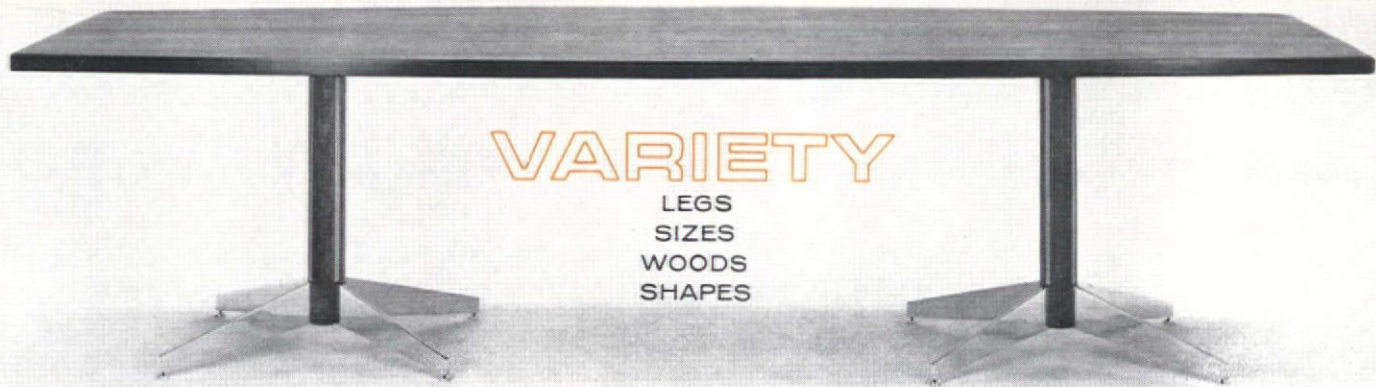
Get details on Marlite Decorator Paneling from your building materials dealer, consult Sweet's File, or write Marlite Division of Masonite Corporation, Dept. 679, Dover, Ohio.

**Marlite®**  
plastic-finished paneling

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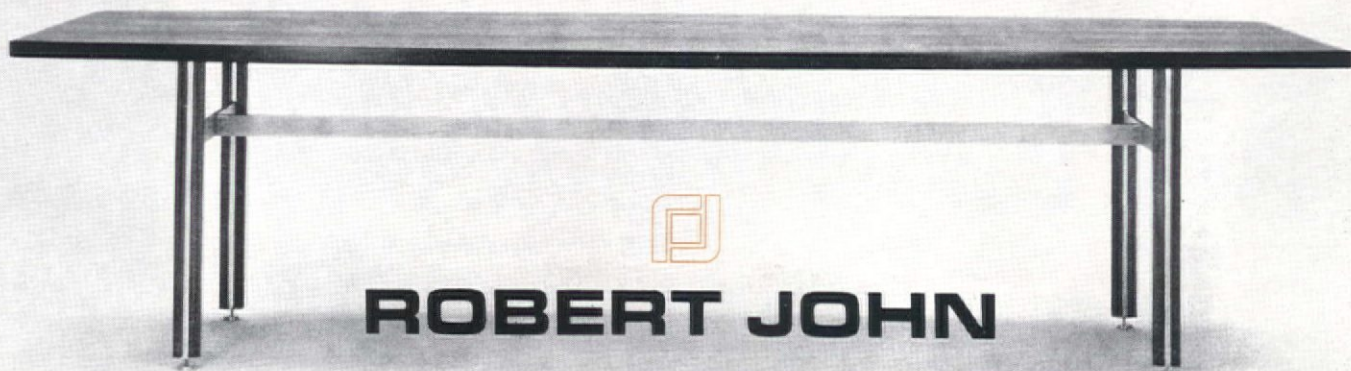


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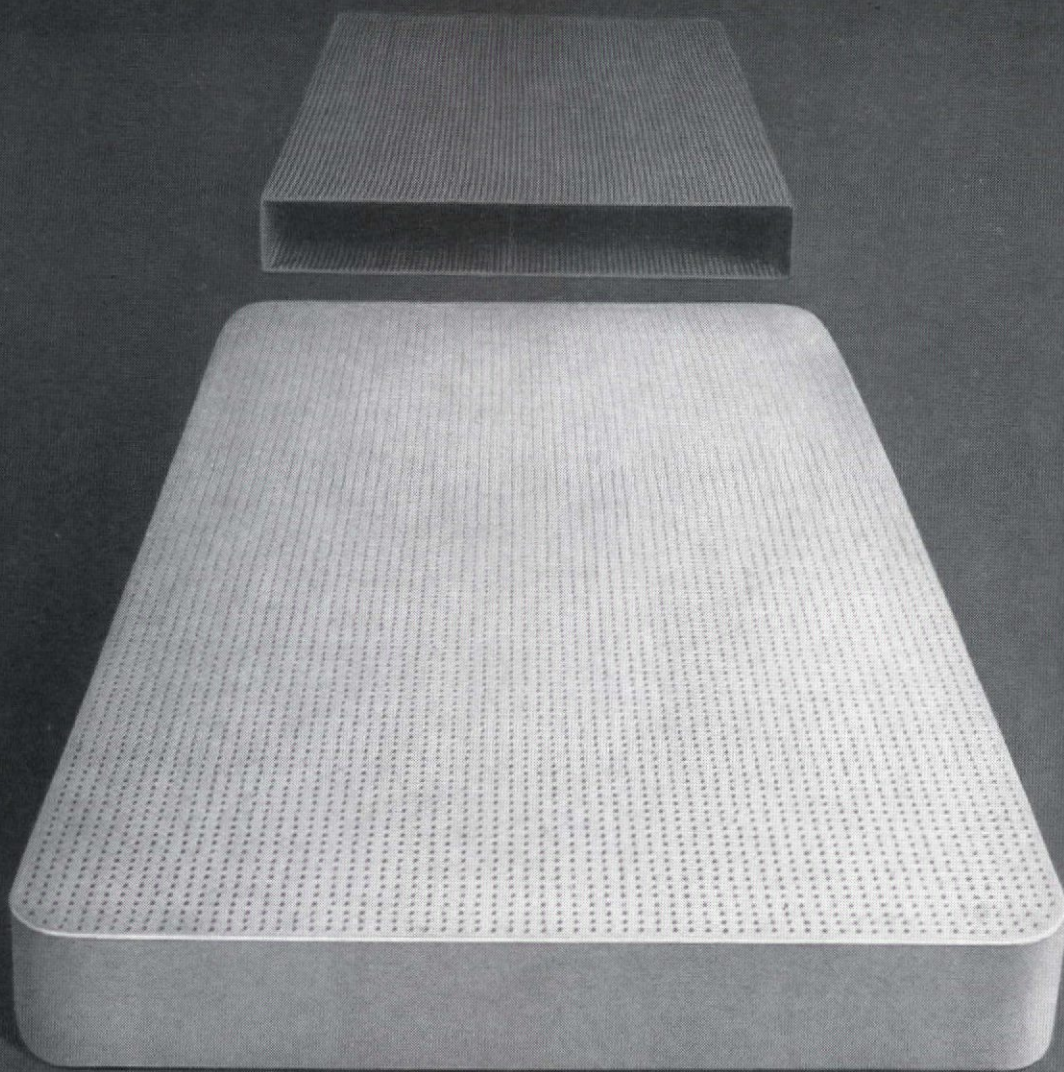
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NEW SHERATON-BOSTON HOTEL, Prudential Center  
Public areas are identified by Knight Metal Letters.  
Design, Public Areas: Roland Wm. Jutras Assoc., Inc.  
Boston, Mass.



## Distinctive accent for prestige interiors. Knight Metal Letters

NOTHING ELSE conveys such an immediate — and lasting — impression of quality as metal letters by Knight. To the architect, designer and decorator they offer a unique opportunity to enhance the esthetic value of fine interior design.

BOTH ALUMINUM and bronze letters are supplied in a fine striated line satin finish or polished and buffed. Also available are anodized and baked

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# PRINTS

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The Senator

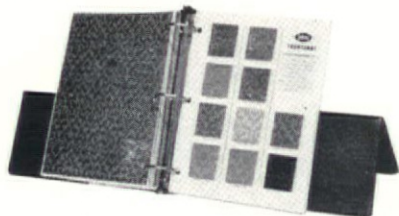
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The second in CONTRACT Magazine's LANDMARK Series of significant commercial/institutional developments will be published in September.

This exclusive report will present the comprehensive city plan of the Chicago Planning Commission for rehabilitation of the entire downtown area. It will also analyze the contract industry's role in the creation or revamping of some 20 buildings and complexes . . . ranging from hotels to office buildings, from banks to colleges, from restaurants to medical buildings and a civic center . . . involving millions of square feet of commercial space which are part of the rehabilitation program.

#### **Vast Contract Jobs and Who Does Them**

From start to finish this vast, exciting undertaking will have involved the resources of the entire contract industry . . . manufacturers, design departments of architectural firms, space planners, commercial interior designers, and design/purchasing chiefs of the firms which become tenants.



Landmark issue



LANDMARK ISSUE #2 will detail how these different segments of the contract industry are working together to translate Chicago's ambitious plans into reality . . . how specifications and purchasing decisions are being made, what the plans of the designers are, how space planners collaborate with architects and clients, how such a huge undertaking integrates the needs and functions of the tenants with available physical space, the logistics of delivery and installation, and a complete rundown of the contract products and services.

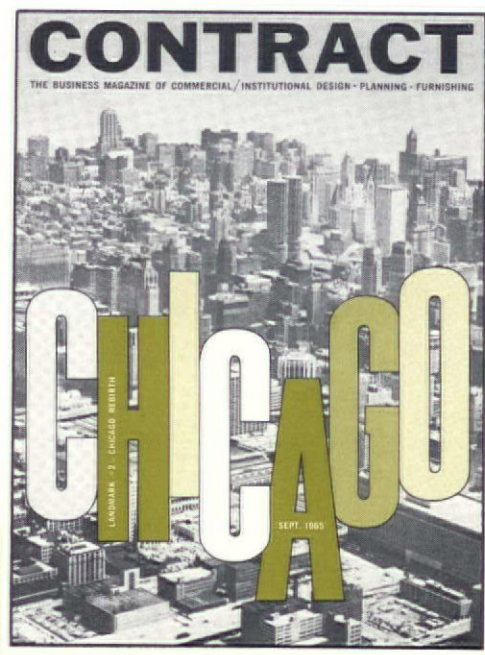
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The LANDMARK Series, as conceived by CONTRACT Magazine with its September 1964, "Pan-Am LANDMARK #1" Issue, has been widely accepted by its readers as an imaginative format for documenting the growing

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Wherever there's a need for commercial carpeting — regular or custom design — there's a need for Hardwick. And being a compact mill, Hardwick offers a better economy on price . . . offers flexibility to meet the most demanding deadline.

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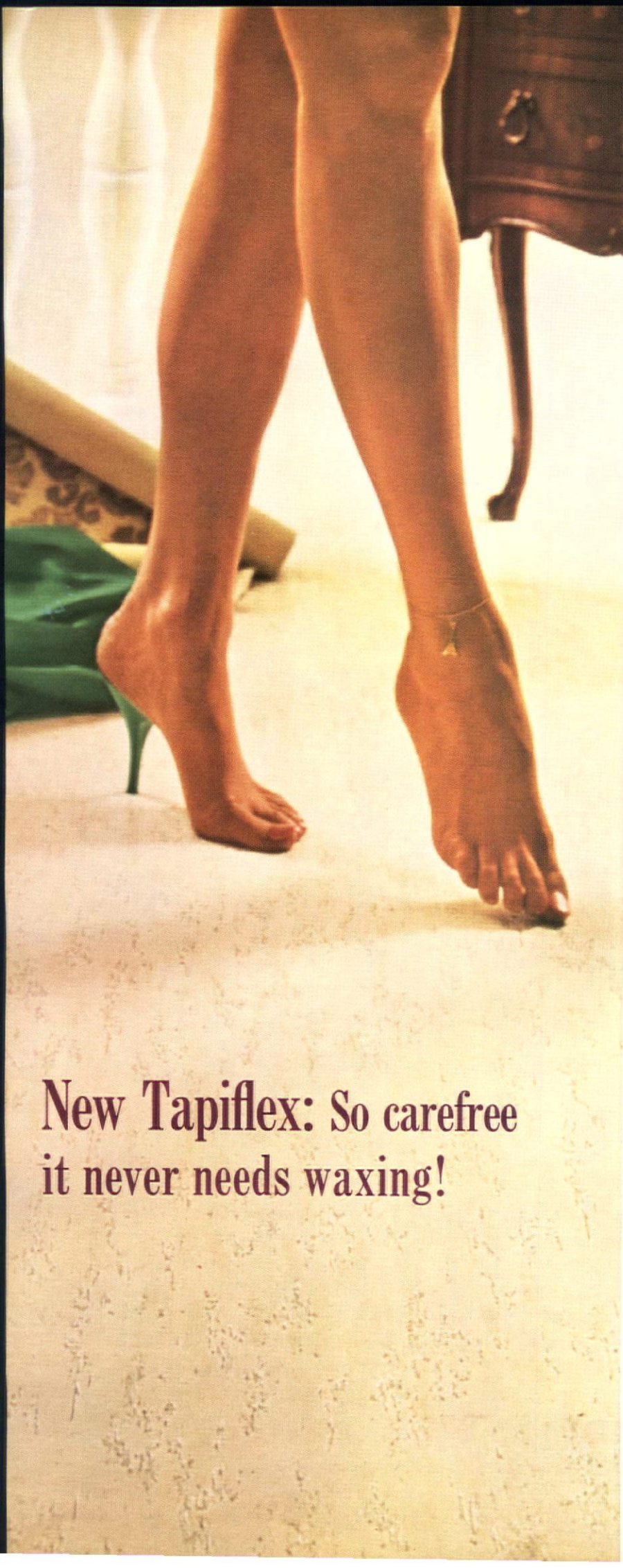
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Carpet-soft, vinyl-tough, easy to care for.**

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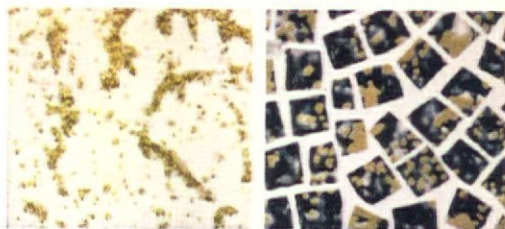
**You get endurance** — Not even Paris subway traffic — 32 million people strong! — could wear out Tapiflex! Actual wear: .0008" after 15 months!

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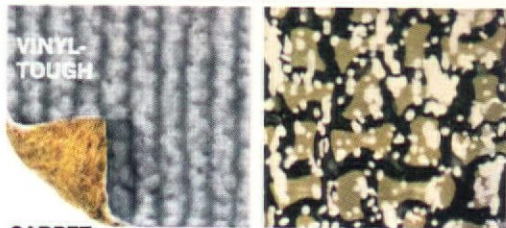
**You get skid-resistance** — Tapiflex is non-skid even when it's wet! And because it never needs wax, polishing never creates a safety hazard.

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Tapiflex is available in 25 colors and patterns for any commercial or residential installation. For more information, see Sweet's File 13e/Ta or A.I.A. File No. 23-G. Write for brochure and samples to TAPIFLEX DIVISION, THE FELTERS COMPANY, 210 SOUTH STREET, BOSTON, MASS. 02111. Tapiflex is also available in Canada.



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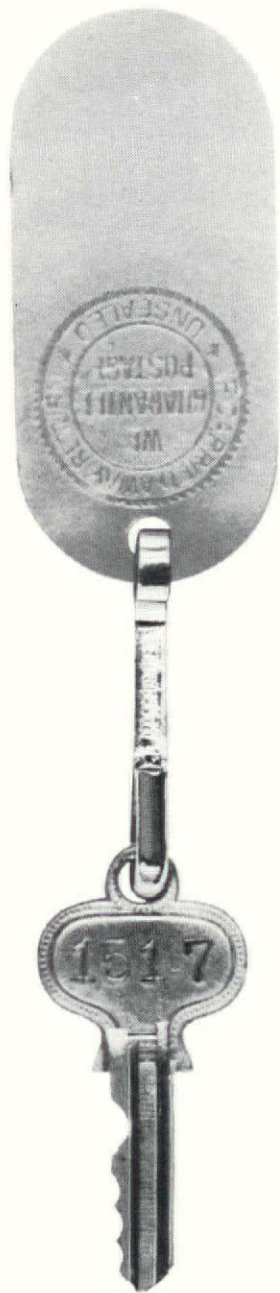
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*Much maintenance?*

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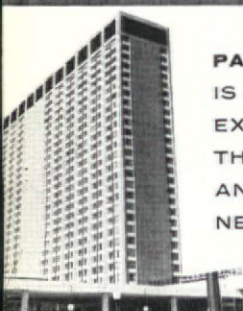
Built to take it . . . beautifully

heavy black vinyl upholstery is washable. Daystrom guarantees it—all over—unconditionally. We even guarantee delivery on the date you specify. For information on complete commercial furniture line and custom planning service, write Daystrom Furniture, Commercial Division, South Boston, Virginia.

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## OUR WASHINGTON REPORT:

- **School market still expanding**
- **Moratorium on Federal furniture**
- **GAO criticizes buying habits**

**S**CHOOL desks don't beget school desks. But the children who sit behind the school desks do (in time) beget other children who sit behind other school desks. This expanding fact of modern American life means a boom market for contract suppliers of school furniture.

Population alone is not the only factor responsible for this rosy outlook. But it is basic. This year, the postwar baby crop hits the college campus in force. Those schools will never be the same—they'll be bigger and better markets for you. Besides that immediate impact, the calendar says these youngsters are now 18 and 19, bursting with the whim or will to wed. And that means, in a handful plus one of years, a new flush of five-year-olds fidgeting in your new school furniture.

Children will be where children were not—American mobility continues at the reliable 20 percent a year figure. People move from school-ready areas to unprepared ones. New construction means new markets for you.

The Federal government has now broken into tertiary primary and secondary systems with an aid-to-education act. This has great significance also for your future opportunities. It means the door is open for spending of billions, eventually, in this area. The first act contains \$100 million for research facility construction, alone, in five years. There's no doubt the program will grow, for various reasons.

The frail financial fortunes of many of the country's school districts make more Federal aid a sure thing. The need to keep the country prosperous means that this area of public consumption will come in for more attention, with neither Congress nor the electorate averse to spending money for this purpose. Our growing concern with the quality of education throughout the United States means more Federal spending to raise backward systems to some more nearly uniform level.

Even where Federal aid does not go specifically for construction of new space, it will act on the displacement of water principle—every dollar for books, for

*(Continued on page 3)*

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# pace setting plans include Monarch's Blueprint Collection

"Blue Print" chairs, sofas, benches, and tables complete the well designed interior. Each is lightly scaled for an architectural look and there is a choice of chrome or walnut base. Upholstered pieces are foam rubber and feature neat, buttonless tufts. See for yourself by including "Blue Print" in your plans. For a colorful brochure and information on the full line, write on your letterhead.

**MONARCH**  
FURNITURE COMPANY, INC.  
High Point, North Carolina





## OUR WASHINGTON REPORT

CONTINUED FROM P. 33

instance, can mean that the district has some part of a dollar available for construction of schools or upgrading of furniture and other equipment.

Federal education officials have played an important part in drawing more educators' notice to better-designed, handsomer, and more functional school accessories. With the new flow of Federal funds, they'll be more prominent in your field.

### Furniture moratorium continues

The United States government has now extended indefinitely its policies of a moratorium on the purchase of new filing cabinets and reduction of expenditures for office furniture.

The latest Federal Property Management Regulations state that, "The acquisition of new items shall be limited to those requirements (of new furniture or typewriters) which are considered absolutely essential and shall not include upgrading to improve office decor, status, or to satisfy the desire for the latest design or more expensive lines."

Each executive agency is to establish criteria for the use of office furniture, furnishings, and equipment. The use of executive type office furniture and furnishings shall be limited to personnel in Grade GS-15 and above, or their equivalent. But, in addition, each agency is to use other than executive type office

furniture and furnishings available from General Services Administration Stores Stock or Federal Supply Schedules where items obtainable from these sources will adequately serve the required functional purpose.

However, this standard shall not apply to unitized or built-in furniture. In instances where lack of space is a problem, the use of unitized furniture, including conference desks, is more economical and is recommended as a substitute for executive type office furniture.

In another change, agencies are required to procure items from Federal Supply Schedules contracts instead of procuring similar items from other sources when the Schedule items will serve the purpose. When an agency decides that Schedule items won't do, it must submit a request for waiver of the requirements to GSA. The request must state the differences, quantity wanted, and why the Schedule item isn't satisfactory.

Also, before buying new furniture, agencies are to fill their needs as best they can through redistribution, repair, or rehabilitation of furniture they already own. GSA has suggested that the moratorium on purchase of file cabinets run through at least the middle of next year.

*(Continued on page*

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contract furniture has to look like  
contract furniture**

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**Be our guest,  
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Literally. This coupon invites you to pull up a chair. Not an ordinary chair—but this new GF 40/4 stacking, ganging, mass-seating chair designed by David Rowland. Sit in it and relax for awhile. It's comfortable. Stand on it. It's durable. Stand back and look at it. It's beautiful. Stack a few of them together. Forty stack

just four feet high. It won the Grand Prize at the 13th Triennale di Milano and the International Award for Business Furniture by A.I.D. So don't just sit there. Not when you could be sitting in this new GF 40/4. Mail this coupon for a trial to The General Fireproofing Company, Dept. CN-12, Youngstown, Ohio 44501.

Please send information on your new GF 40/4 chair for use in:

dining areas    meeting rooms    recreation areas  
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 Please have a sales representative call to arrange a trial.

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# dramatic furniture design for gracious living



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

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

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140 Plymouth Street, Brooklyn 1, N. Y.

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## OUR WASHINGTON REPORT

CONTINUED FROM P. 3

### GAO raps furniture buying

The General Accounting Office, known because of its bark (with less effective bite) as the Congressional watchdog, has just criticized a couple of cases of office furniture procurement.

In one instance, it claims the Labor Department could have avoided \$1 million of its \$1.5 million of office furniture buying in the fiscal years 1962 and 1963 by retaining, repairing, and reassigning basically serviceable furniture. This was due to inadequate centralized management control and lack of other records. The purchases were more than three times the amount budgeted.

GAO notes that reconditioning filing cabinets cost about \$14 per unit, compared to average cost of \$5 for new cabinets.

Another report opens prospects of a further clamp down in contract business—this time, with Federal contractors. In the specific case, GAO says that Lockheed Missiles & Space Co. has acquired desks, tables and file cabinets of the type discussed in the report at a cost of over \$2.5 million since 1956. If Lockheed had utilized GSA supply sources, about \$1 million could have been saved on these items, GAO estimates. And this does not cover all the items of furniture bought by the firm, almost all of whose work was for the Federal government on a cost-reimbursement type contract.

While existing regulations do provide for contractors' use of GSA supply sources for office furniture, Lockheed was not permitted the use of these sources because it is also performing a small amount of other work, and because the cost of such furniture is not charged directly to Government contracts but is charged through the contractor's overhead expense.

GSA has begun to change its rules. GAO wants the process to be made final. It also wants the Defense Department to seek review of existing contracts, to make the necessary changes in contract provisions. It also wants Defense to establish appropriate controls to make sure GSA furniture is utilized by defense contractors—unless they can get furniture of equal quality at the same or lower cost from their suppliers.

Lockheed objected to the use of GSA tables and desks because of their larger size. But GSA is now developing a Federal specification for a 30-inch desk for use by Government agencies as well as by authorized Government contractors.

### Census report on public furniture

Manufacturers in the Public Building Furniture Industry shipped products valued at \$265 million in 1963, an increase of 27 percent over 1958, according to the 1963 Census of Manufactures. Value added by manufacture was \$140 million, up 24 percent. Average employment increased 5 percent to 16,700.

Value of school furniture shipped was \$115.7 million, compared with \$98.7 million in 1958. (C)





Taken in the Squire Room in the new Doral Park Avenue Hotel. Tom Lee, A.I.D., noted design consultant, selected the distinguished ANTIQUE pattern for this hotel.

next to food  
the most important thing  
on any table is  
**INTERNATIONAL  
SILVER**



*Hotel Division*

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## LETTERS

### Designer Education article, April, brings many comments

Our April issue, which was devoted in large part to a Special Study on Designer Education, has elicited an unusual volume of comment in letters and phone calls, from educators, contract designers, and manufacturers. The tone of virtually every communication has been congratulatory. We were gratified to be told by several callers that the study on education was a "basic document" and that it would undoubtedly be a direct influence on curriculums now being developed by design schools and universities to provide more rounded training for students entering the field of contract work. In fact, the Interior Design Educators Council, meeting in New York at the end of April, ordered 40 copies of the April issue and used it as a basic text in their discussion of a "model curriculum" which IDEC hopes to standardize in design schools throughout the country (see page 72).

Dear Sir: The April issue of *CONTRACT* is one of the greatest single contributions made to the interior design profession in recent years. Lawrence Lerner's tremendous understanding of the whole profession, and his ability to be succinct, has packed into the framework of one article a flood of life-saving information for a heretofore jejune region of editorializing. It is an important mental stimulus to the practicing professional, as well as superlative constructive criticism for any college, university, or professional institution teaching interior design.

This whole issue directed toward education is a distinct sign of professional maturity. You have published a volume which will be treasured through the years. Once again we interior designers are beholden to *CONTRACT*.

ANDREW R. ADDKISON  
Manager, Furnishings Div. West Coast  
YMCA  
San Francisco

Dear Sir: I want to congratulate you on the April issue of *CONTRACT*. I read the special study on designer education with enormous interest because of my close connections with Parsons. Both Lawrence Lerner's and John Anderson's articles are precisely to the point. I am forwarding my copy to several other interested people at Parsons for their study.

WILLIAM RAISER  
Vice President  
Raymond Loewy/William Snaith Inc.  
New York City

Dear Sir: I was very favorably impressed with your special study on designer education, especially the article by Lawrence Lerner. I think it is indeed important that students are made

aware of the problems and issues raised. The lack of hard, real-life information for students to work with in school is a major failure in present design education.

The lack of emphasis on professional discipline and skills not only confounds the potential employer but causes this area of education to attract students of limited capacity and potential.

I hope this significant effort on your part will come to the attention of the appropriate people who formulate educational programs in this area and that you will continue in discussing the industry's basic problems.

R. L. PROPST  
Herman Miller Research Division  
Ann Arbor, Mich.

Dear Sir: Congratulations. . . . We are pleased that a magazine is taking such serious interest in the problem of the future designers of interiors. As you discovered in your survey, all educators are in need of all the help they can get. Is it possible to start a separate forum column each month on this subject, which is of such interest to so many?

JAMES A. HOWELL  
Chairman, Dept. of Interior Design  
Parsons School of Design  
New York City

Dear Sir: The members of our design staff found the articles on your educational problem study very informative and pertinent to our office. We feel it would be of value for each of us to have copies to which we can refer during our leisure time, without the necessity of having to remove our office copy.

We would like to take this opportunity to commend your staff on the concern, time, and effort that is making your magazine so noteworthy. Need-

less to say, we are finding that our contemporaries in the field are beginning to be conscious of your publication and eagerly await more of the same type of material that has been appearing.

BRENDA KIRK  
Stanley Biffer Associate  
New York City

Dear Sir: Your special study of educational problems for interior designers is certainly a pioneering and provocative project by any publication. The presentation should create the stimulus for greater thought and action for interior design schools.

WILLIAM T. WEBB  
Nessen Lam  
New York City

Dear Sir: A great April issue. . . .

CHILTON BROWN  
Directional Contract Furniture Corp.  
New York City

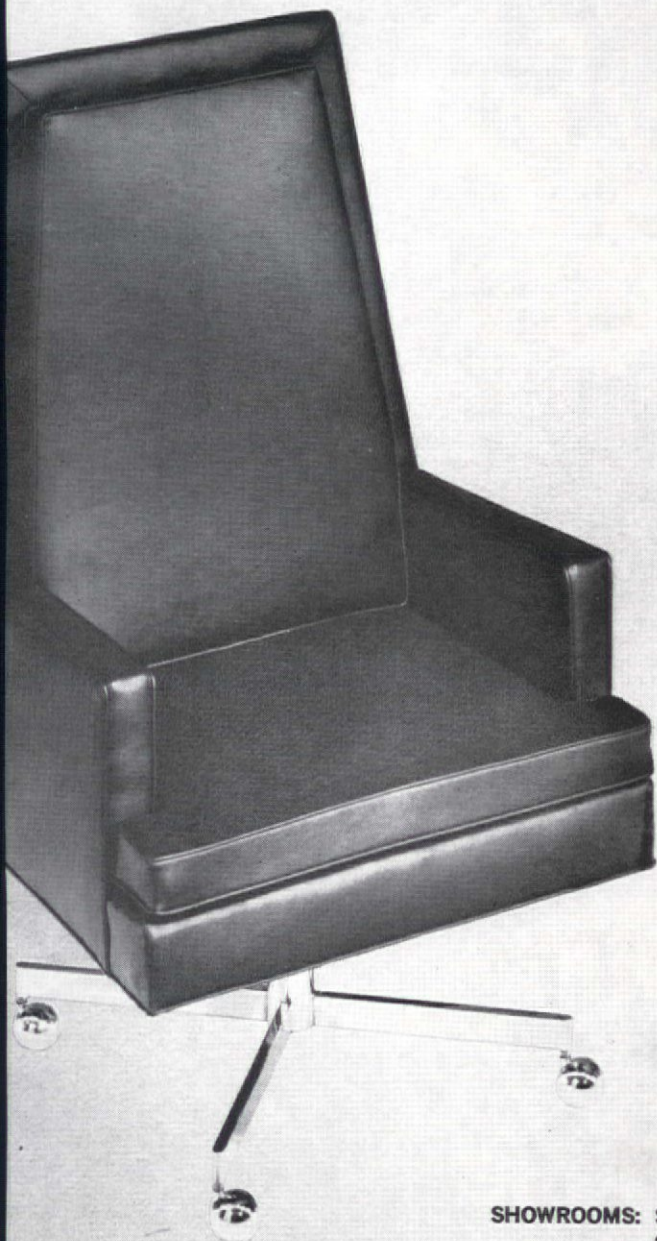
Dear Sir: Your issue devoted to Designer Education was an excellent presentation on a difficult subject. Even though I disagree with a number of points made, I completely respect Mr. Lerner's and Mr. Anderson's right to state their views.

The authors have done a most thorough job of research and presented their findings and conclusions in a forthright, objective, and literate manner. I hope that this was the auspicious beginning of *CONTRACT*'s continuing interest in design education.

ARNOLD FRIEDMAN  
Associate Professor  
Department of Design  
Pratt Institute  
Brooklyn, N.Y.

*CONTRACT recognizes that a discussion of education of any sort cannot be definitively covered in a single issue. Our initial presentation in April will be followed up periodically; in fact, Education—II in this issue already presents a different point of view. Again we welcome comments from interested professionals in education, design, and industry.—Ed.*





*...for the Man Who Commands!*



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The E-Z Sto Table folds in seconds for compact, space-saving storage along walls or in storerooms. It's so easy to convert your space from one use to another when you have the E-Z Sto throughout. For example, your dining room or cafeteria quickly becomes an auditorium for special entertainment or special meetings. And all with no fuss or bother.

E-Z Sto Tables are jiffy-fast to put back in action, too. Just seconds from storage to sturdy, steady tables again, with tilt-proof, positive latching when closed.

You can have this outstanding convenience in a wide choice of styles and sizes, because the E-Z Sto feature is available with any of the handsome, durable Johnson tops.

For further information—and for the Johnson Portfolio of Table Ideas—write:

**JOHNSON plastic tops, inc.**

Dept. C, 374 Summit St.  
 Elgin, Illinois 60120

Circle No. 36 on product information card



# We're getting great backing from Lees, Cabin Crafts, Magee and other major mills (they're getting great backing from Poly-Bac)

Lees, Cabin Crafts, Magee and others know a great thing when they see it. They saw Poly-Bac. Needless to say, carpet manufacturers are using it in an ever increasing percentage of their tufted carpet production. With dramatic results. Why? Because Poly-Bac, the revolutionary new tufting back woven of polypropylene yarn, does what it claims it can do. And what is that? A host of things, such as: Increasing carpet stability (Poly-Bac is stable, not subject to stretch, shrink or buckle). Minimizing restretching costs.

Increasing the market potential for carpeting (Poly-Bac's moisture resistant and bacteria-free qualities now permit practical use of carpeting in hospitals, schools, kitchens and nurseries).

And more! It all adds up to great backing. That's why we're getting it from more and more carpet manufacturers.



Why don't you get some great backing from us?

**Patchogue Plymouth Co.**  
295 Fifth Ave., New York 16, New York

Circle No. 37 on product information card



Circle No. 67 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*

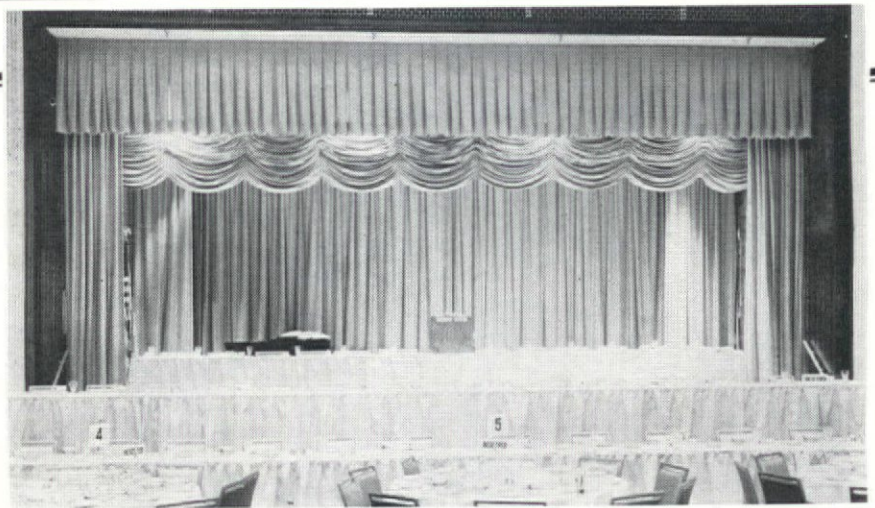
TOWN & COUNTRY is the ultimate in casual furniture for the discriminating public who seek the finest. Made of tubular steel, flawlessly welded and treated for years of rust free usage.

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. 90054



*We're hanging  
all around  
the NEW*

All public areas under direction Roland Wm. Jutras Associates, Interior Designer  
Guest rooms under direction, Mary M. Kennedy, Interior Designer, Sheraton Corp.

**SHERATON-BOSTON HOTEL**

We're speaking of draperies, of course. We were selected to make and install the draperies in the main ballroom stage, Eldorado room, Persian room, Constitutional ball room, Kent suite, administrative offices. Function rooms: all five of them as well as the public areas: Main Lobby and Tower Lobby. This is our business and we take it seriously. It's why you'll find our draperies hanging all-around in the best places.

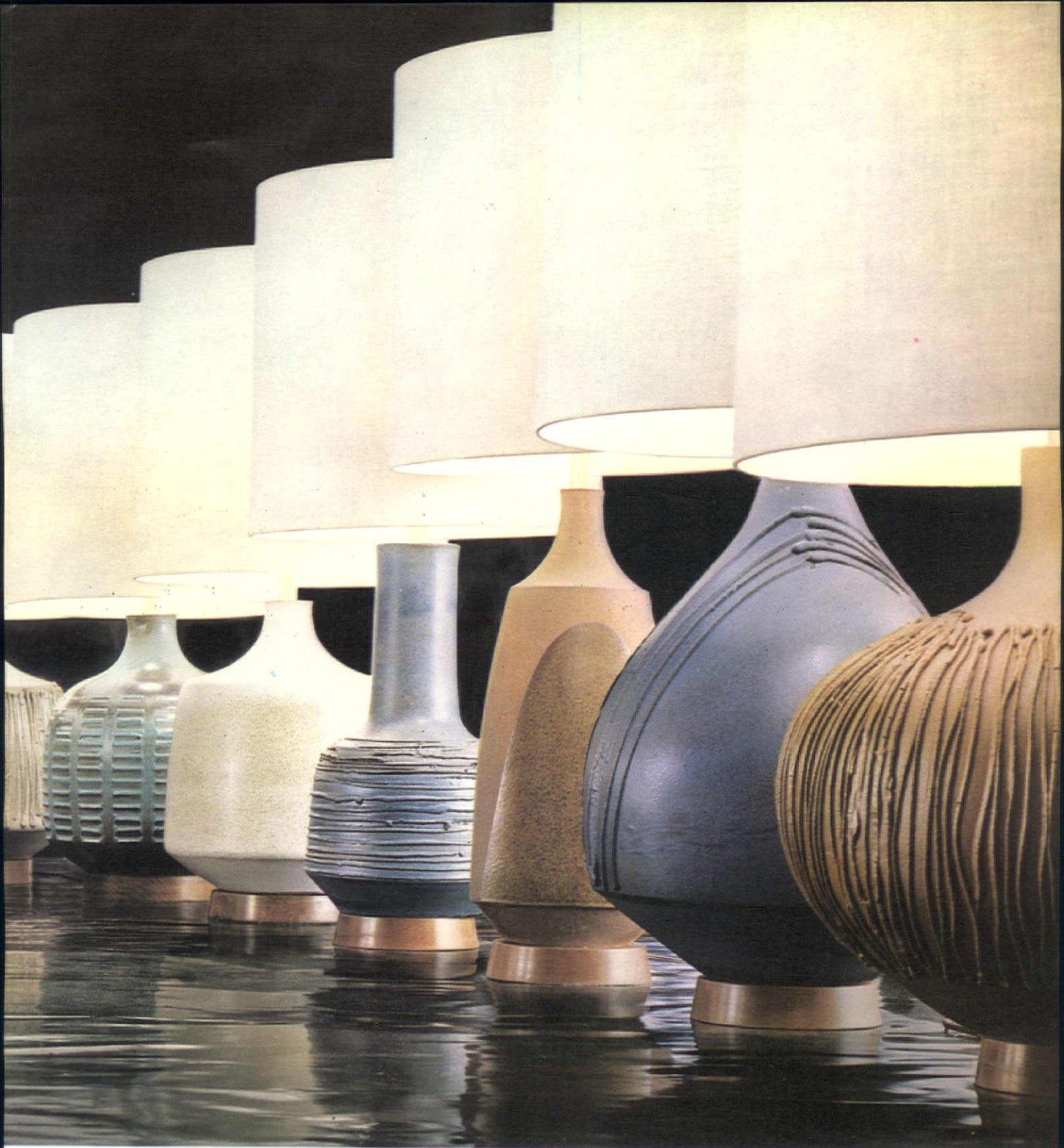
**General Drapery Services**

135 West 17th Street • New York, N. Y.  
CHelsea 2-2607

Manufacturers, Designers, Installers of fine draperies for Hotels . . . Banks . . . Business

Circle No. 38 on product information card





**We're all fired up over our new stoneware collection...** And offer deep bows to award-winning\* David Cressey of Architectural Pottery for his skills that achieved this technical break-through in reduction-fired stoneware. These designs—exclusively ours—come in ten shapes, each with your choice of six textures and a rainbow of eight reduction-fired glazes, ranging from subtle earth tones to brilliantly-exciting hues. And this exceptional range of choices is typical of the design flexibility offered you in five other new and timely Lightolier lamp groupings illustrated in our new Contract lamp catalog. Write for it 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.

**LIGHTOLIER®**  
NEW YORK • CHICAGO • DALLAS • LOS ANGELES



## CONTRACT NEWS

DREXEL ENTERPRISES, INC. will open a contract showroom at the Merchandise Mart in Chicago; William Telling will be in charge of the new space. Desks, Inc. will represent the new Drexel wood office lines in New York City.

CELANESE CORP. is developing a heavy-denier, continuous filament polyester fiber suitable for use in broadloom carpet, and production of Celanese nylon 66 has already begun in the firm's Greenville, S.C. plant. A quality-control program will be established for carpets of Celanese nylon.

The June furniture market at Grand Rapids, Mich., will not be held this year due to a decline in attendance at recent markets, and increased emphasis there on showrooms open on year-round basis.

KENTILE FLOORS INC. has opened new showrooms in the Decoration & Design Bldg., New York City.

E. T. BARWICK MILLS, INC., tufted carpet manufacturer, will be participating as an exhibitor at the 97th Annual AIA Convention and XI Pan American Congress of Architects. This convention will be held in Washington, D.C. at the Sheraton Park Hotel, June 13 to 18, 1965.



DOYLE PECK has rejoined CONTRACT Magazine as West Coast manager, and has opened new offices at 9015 Wilshire Blvd. in Beverly Hills, Calif. He will provide CONTRACT with both advertising representation and editorial coverage of the West Coast.

NASHBAR/OSBORNE & ASSOCIATES, Canfield, Ohio, has expanded its architectural delineating and modeling building facilities to include a larger full-time staff and photographic services, offering complete presentations for architects and designers.

HITCHCOCK CHAIR Co. will open a permanent showroom at Space 1601, Home Furnishings Mart, New York City.

ALFRED E. SEIGEL ASSOCIATES, was named manufacturers' agent and representative for the Howe line of folding furniture for Illinois, Wisconsin and Minnesota.

NORMAN D. LIFTON Co., New Rochelle, N. Y. is the newly appointed distributor of Tapiflex floor covering, marketed exclusively by the FELTERS CO. in the U.S.

Dan Morganelli and Werner Heumann have left Weston Becket & Associates to form an independent design firm, MORGANELLI-HEUMANN with headquarters in Los Angeles.

Has No Equal...when it comes to Continuous Quality



TASSELL INDUSTRIES INC., GRAND RAPIDS, MICHIGAN

**Kabinet Deluxe** *Office Furniture*

FINISHED WITH TEXTOLITE LAMINATED PLASTIC  
GENERAL ELECTRIC

BY



**Tassell**

Circle No. 40 on product information card





## What'd he say?

They didn't hear the punch line of what was a great joke. Too bad. It could have been avoided so easily. Howe round folding table instead of the oblong being used would have done it.

In contrast with the "mess hall" atmosphere created when oblong tables are used, Howe rounds make everyone feel in the midst of things. The set-up of Howe rounds creates the sort of warm, attractive atmosphere that enables banquet managers to turn prospects into customers.

Another important point: Contrary to popular opinion, a room equipped with Howe rounds usually accommodates as many diners as that same room equipped with oblong tables.

Howe rounds come in 7 sizes to accommodate 4 to 12 diners comfortably. Learn how to use these tables to create the kind of place that people think of first when it comes to making reservations for get-togethers. For the details write today.

Howe Folding Furniture, Inc., Dept. 25  
360 Lexington Ave., New York, N.Y. 10017

Please send me details describing HOWE round folding tables.

Name \_\_\_\_\_

Title \_\_\_\_\_

Institution \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip Code \_\_\_\_\_

C-65

### Howe Folding Furniture, Inc.

If it folds — ask Howe

They laughed when they sat down . . . Howe round folding tables produce the kind of warm, congenial atmosphere that's conducive to a good time. They invite reservations, produce repeat business.

#### Regional Sales Offices and Showrooms:

EXECUTIVE OFFICES:  
360 Lexington Ave., New York, N.Y. 10017  
ATLANTA: 3224 Peachtree Rd., N.E.  
CHICAGO: 325 W. Huron St.  
HOUSTON: 3100 Richmond Ave.  
DALLAS: 1710 Hi-Line Drive  
SEATTLE: 212 Third Ave. South  
WASHINGTON, D.C.: 1814 Jefferson Place, N.W.



Circle No. 41 on product information card



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

Damask special design: Barnwood; 1/2" reveal, Matador.



Delft special design: Concord; normal V-groove.







**FORMICA**<sup>®</sup>  
BRAND

## Wall paneling

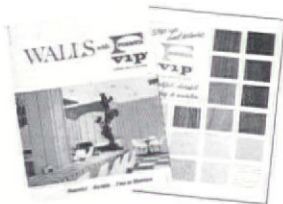
Beauty like this builds prestige for your building, attracts and holds customers and tenants. Any tastefully applied wall paneling—such as wood—can do this . . . when it's new.

Now consider durability. Will attractive walls in your building mean month-in-month-out care year after year . . . waxing, refinishing, repairing? With V.I.P. paneling, routine clean-up is simple . . . no special cleaning agents or procedures. No babying ever. And no refinishing costs.

Choose from 17 locally stocked patterns and woodgrains. 44 solid colors on special order, screened designs in endless variety. Reveal or conceal joints with V-grooves or featured stripes of color.

Our local Formica representative has all the facts on V.I.P. paneling . . . or write for this literature:

All color descriptive catalog. Watched sheet of standard colors and patterns.



FORMICA CORPORATION  
Cincinnati, Ohio 45232

subsidiary of 

No. 5006

English Oak; 1/2" reveal, Primrose.

FORMICA<sup>®</sup> is our trademark for various products as well as our brand of laminated plastic.





## PEOPLE

NEILS RISOM has joined the New York management staff of Jens Risom Design Inc., transferring from the firm's Copenhagen office.

K. E. MCCORMACK was named to the post of vice president and general sales manager of Athol Mfg. Co. HOWARD I. STEIN joins the firm's New York sales staff.

Wells M. Squier has added two new members to his design staff: RICHARD DOLAN, who has been named associate in charge of design, and TERRENCE TAYLOR.

ALEX J. ILLICH was recently appointed vice president of Designs for Business, Inc.

JOHN T. McALLISTER was recently appointed vice president of Wall Tube & Metal Products Co.

General Fireproofing Co. announced the following changes in its management staff: LAWRENCE W. MILLER, newly named vice president of marketing; EMERSON H. BARTH, general product manager; CHESTER H. HUNT, manager, marketing services; DONALD M. SMITH, manager, advertising and sales promotion; RICHARD A. CRAMB, manager, public relations; JOHN W. NISCHWITZ, manager, government sales; MARTIN L. PFINGRAFF, manager of national accounts sales; ARTHUR L. STUCKEY, director of branch sales.

JOHN W. BROOKS was elected president of Celane Corp. of America at the firm's annual meeting. JAMES R. KENNEDY and RICHARD KIXMILLER are newly elected vice-chairmen.

JOSEPH P. NOLL is the newly appointed design director for Designed Interior Consultants, Inc., of St. Louis.

NORMA ENOCH is the new design coordinator for the International Design Center, Miami, Fla.

W. R. JONASON has been appointed vice president and a member of the board of directors at Design Planning, Inc. of San Francisco.

SIDNEY SCHWARTZ was appointed marketing consultant to Furniture, Inc., the contract division of Williams Furniture Corp.

JAMES A. BRENNAN, previously with the contract sales division at the New York office of James Seaman Studios, Inc., has been appointed contract sales representative for the firm on the west coast. Mr. Brennan will headquarter at the Los Angeles office and will represent all of the Seaman divisions, including Murals & Wallcoverings, Inc., and Arts & Architecture, Inc.

### KENNETH F. MacDONALD

KENNETH F. MACDONALD, 61, assistant contract manager for Greeff Fabrics, Inc., died suddenly on April 17th. Mr. MacDonald had been with Greeff since 1948.

**Kwik-Wall**

**KWIK-WALL COMPANY**  
SPRINGFIELD, ILLINOIS

*Rooms... as you need them!*

PHOTOGRAPHED: HOWARD JOHNSON'S MOTOR LODGE  
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Restaurants and schools use Kwik-Wall portable panels to make 'rooms' for meetings and special events . . . Open floor space takes on designer-flexibility with Kwik-Wall panels. Matched to existing interiors. Portable panels with all the appearance of a permanent wall!

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IN SWEET'S

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**L**ow initial cost and long service. More styles, sizes and colors.

Good financing plans. These are some of the reasons for dealing with  
Kroehler, largest source of contract furniture.

Here's another: **Del Morro** a 21-piece collection inspired by

Renaissance art. It has been adapted from an  
elegant home grouping recently introduced  
by Kroehler Dealers everywhere. For  
more information on this and other  
collections, please send in the coupon today.



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Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_





## CONTRACT BUSINESS: NOTES & COMMENTS

### Inn Keepers Supply to be featured in August issue

How Holiday Inns and its contract furnishing subsidiary, Inn Keepers Supply Co., grew to their dominant position in the motel field will be the subject of an unusually interesting business story in the August, 1965 issue of *CONTRACT*. As Ben Hellman, publisher of *CONTRACT*, found out when he went to Memphis last month, there's a tremendous amount of business know-how in the Holiday Inns organization, plus plenty of surprises (we'll reveal them in our August feature).



Hellman

Dixon

Extending a cordial welcome to Mr. Hellman at the Memphis headquarters is Clyde H. Dixon, president of Inn Keepers Supply Co.

### A grand opening (?)

The problems involved in constructing and furnishing a new hotel are always staggering; the problems facing the first wave of guests are sometimes shattering—at least it turned out that way when conventioners of the American Society of Newspaper Editors converged on the spanking new Washington Hilton last month. Syndicated newspaper columnist Norton Mockridge, in his inimitable mocking manner, struck out at the “instant and continuing chaos” that left the visiting editors, if not speechless, occasionally bedless, checkless, and eggless.

“Yes sir,” said a room clerk . . . ‘we have your reservation, but your room isn’t made up. Will you wait?’ ‘How long?’ asked the editor who had just flown in from the West. ‘An hour,’ said the clerk, ‘possibly two or three.’ ‘Well, may I go to the room and wash up?’ The clerk agreed to this and, after a 20-minute wait, a bellboy appeared

and escorted the editor to the room. ‘It isn’t made up yet,’ said the boy, opening the door. The editor walked in and stared in amazement. The room not only wasn’t made up—it didn’t have any furniture in it!’

And another incident, involving an editor who waited 25 minutes for his dinner check. Late for a meeting, he finally gave his name and room number to the cashier, offering to sign the check if and when the waiter could be found. “At 1:15 the next morning,” Mockridge relates, “the waiter pounded on his door, woke him up and angrily demanded a signature. ‘What’s the matter with you anyway?’ the waiter yelled. ‘From now on, you won’t get any more service!’”

And still another incident, involving Mockridge himself. “I waited 45 minutes after I gave my order in the Four Oaks room one morning. Finally I saw a waiter wandering around with a covered dish on a tray. I called the captain and said I thought he might be carrying the fried eggs I had ordered. “Impossible!” said the captain. “We never, NEVER serve fried eggs in a covered dish like this!” He then lifted the cover—and there were my fried eggs.”

But enough of the service problems. Here’s Mockridge knocking the hotel itself:

“In many of the rooms only half of the electric outlets are connected to anything, heavy mirrors above bureaus and dressing tables often pull their plugs from the walls and crash to the floor, hot air pours out of many of the air conditioners, sunlight floods through the thin draperies lined with something like cheesecloth, the Venetian blinds in many rooms can be lowered only half way, and the amplification system has more bugs in it than a June night.

“The layout of the hotel is exasperating, too. There’s only one bank of elevators and anybody whose suite is at the end of a corridor has to walk about 225 steps from door to elevator. And one editor, sick of walking ‘a solid mile’ for the elevator, went through an exit door, walked down several flights and found himself smack in the middle of the kitchen!”

The article, which appeared in the *New York World-Telegram*, concludes rather wistfully:

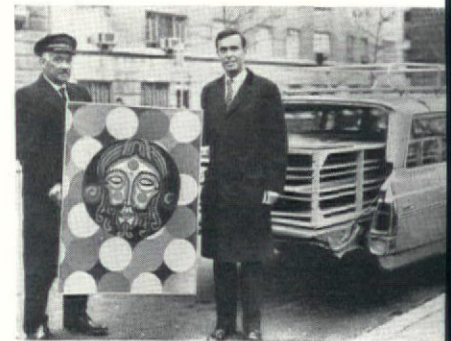
“Most of the editors, however, took it philosophically. ‘You know,’ said one

of them, ‘The place really isn’t much worse than some hotels that have been running for years.’”

Not to be outdone, the Sheraton-Boston, whose preview we attended late in April (see page 56), has 10 rooms “out of order” and the confusion has been so rife since the opening that management is not even trying to put them in operation. For a very simple reason—the hotel guest rooms and public areas have been booked solid since the opening, and the operators don’t have the staff to service those hundred rooms.

### Art on the move

Call the Mobile Art Gallery and you will have, in effect, instant art—brought by a liveried chauffeur to the address of your choice. This service is the innovation of Hal Reed, director of the Mobile Art Gallery, an artist, art connoisseur, and collector. The first art service of its kind, the gallery is designed to bring paintings, outstanding works of contemporary American artists, for selection right where they will eventually hang. The paintings are available on a rental or purchase basis. Costs range from \$75 to \$3,000, with rental fees approximately 10 percent



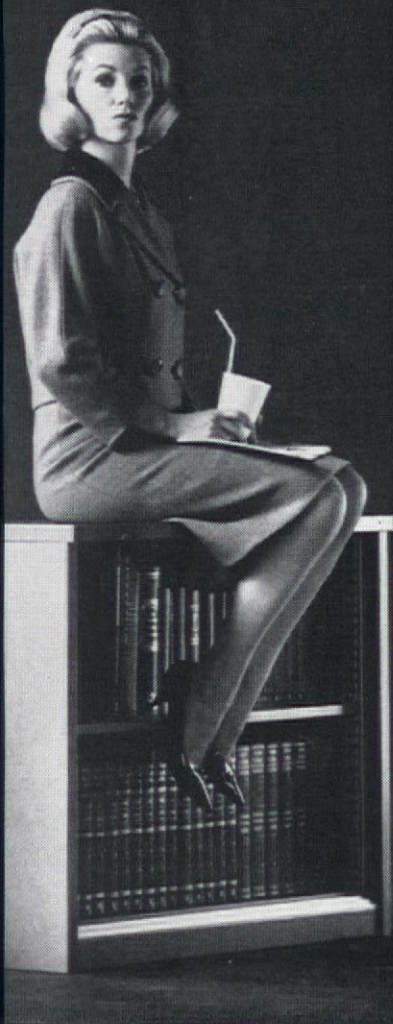
of the cost of the paintings (later applied to the purchase price), for a minimum of a two-month period. The Mobile Art Gallery (see cut) travels in a custom vehicle equipped with easels, dolly for removing paintings, files to house them—and it is even temperature-controlled. It travels throughout the New York Metropolitan area, Westchester, Long Island, Connecticut, and Philadelphia. Home base is 40 East 7 Street, New York City.

### American Furniture Mart invites contract buyers

Giving recognition to changing market requirements, American Furniture Mart, Chicago, is instituting a new policy in regard to contract buyers and

(Continued on page 52)





## We make things to be sat on, hung from and stood on.

Metal office furniture should be strong enough to be lived on as well as attractive enough to be lived with. That's what we always say. And ours is.

No accident, either. We plan things that way. With the best designs. And materials. And workmanship. So, you see, it's really not at all surprising we end up with the best darned metal office furniture you can buy.

Varietywise, Borroughs equipment 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, or steel

swinging doors. Shelves adjust in seconds.

Our Executive garment racks come in standard models and special combinations. Any capacity you'd like from 6 on up.

One more thing. You have a choice of 10 attractive colors (including white). So you're sure of getting just the color you need to match your desk, chair or what-have-you. Want more information? See your nearest dealer or drop us a note at 3000 N. Burdick St., Kalamazoo, Michigan.

**Borroughs amp**  
Subsidiary, American Metal Products

Circle No. 45 on product information card



The exciting  
new concept  
 in patterned glass  
 from  
**ASG**

Here is ..

**Pinstripe is the first patterned glass with a single-strand wire insert. It's available now in 7/32" thickness and sizes up to 54" by 120".**

Here's a patterned glass that has the forthright, uncluttered appearance that characterizes the best in contemporary design! Slender parallel strands of bright wire spaced one-half inch apart run vertically the length of the glass. On one surface: A closely engraved, light-diffusing

Finetex® pattern. On both textured and smooth surfaces: An almost imperceptible ribbed effect that creates a suggestion—and only a suggestion—of classic fluting. The overall effect: Discreet but emphatic richness and beauty that are at home in a broad range of applications.



**Pinstripe** has a businesslike self-assurance that makes it perfect for a whole range of applications in office and commercial interior design. It makes a serene backdrop to virtually any color scheme and works superbly with all sorts of woods, metals and fabrics.

**Pinstripe** has a quiet sophistication that complements even the most formal of settings. As light changes, Pinstripe changes—now its slender wires glow with light, now become dark filaments against a brilliant ground. This mood-reflecting quality recommends Pinstripe for use in restaurants, cocktail lounges, lobbies, etc.

**Pinstripe's** surface pattern passes plentiful light yet obscures images more than a few inches from the glass. This decorative obscurity combines with safety—Pinstripe meets FHA requirements for safety glass—to give this handsome new glass an important role in tub and shower enclosures and dozens of other applications. © American Saint Gobain 1965



American Saint Gobain Corp.  
 Dept. X-6  
 Box 929  
 Kingsport, Tennessee 37662

Please send me full information and a complimentary sample of **Pinstripe** glass.

Name \_\_\_\_\_

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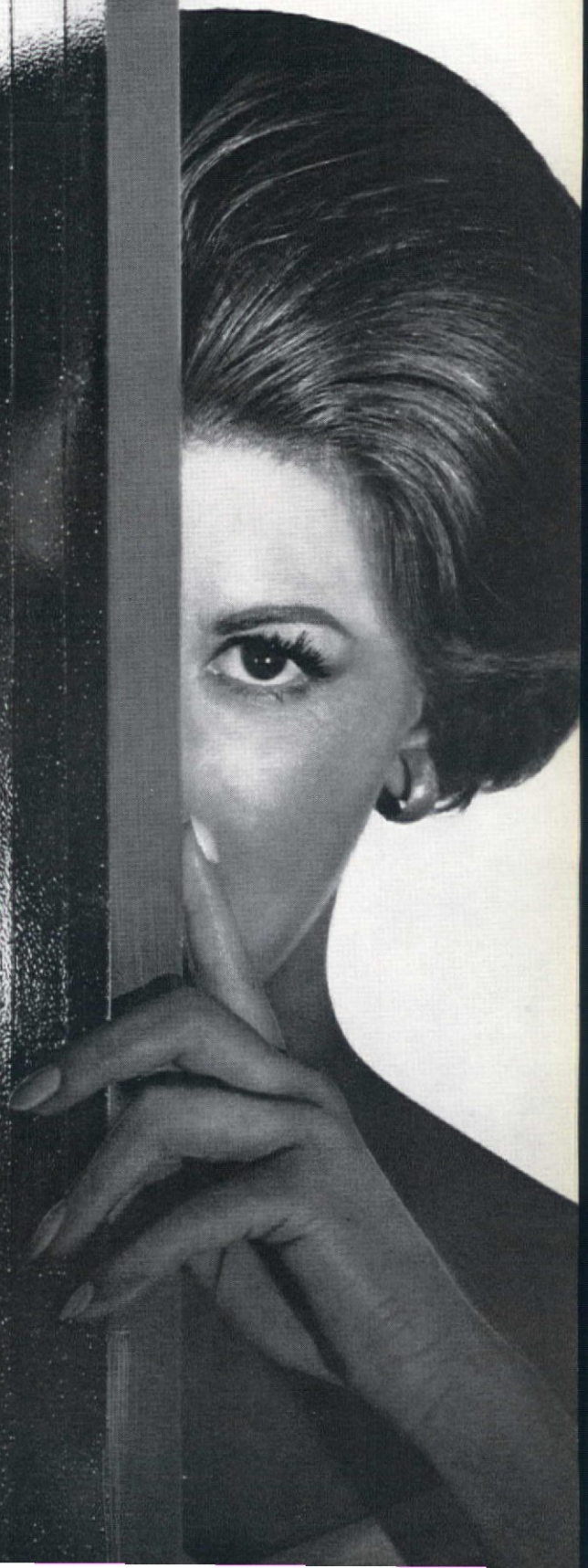
**AMERICAN SAINT GOBAIN**

Circle No. 46 on product information card





pinstripe!





## CONTRACT BUSINESS: NOTES & COMMENTS

specifiers. Architectural and contract firms, as well as interior designers, will henceforth be permitted to escort their clients to manufacturers' showrooms at the Mart, states Frank S. Whiting, president of the permanent showcase building. The dealer-client access policy will be operative from Monday through Thursday of each week; the privilege will not be extended on Fridays, which are retail market days, nor during the semi-annual furniture markets in January and June, Mr. Whiting said.

### IDSA holds first session

Industrial Designers Society of America celebrated the formation of the single industrial design society in this country at a banquet April 30 at the Waldorf-Astoria Hotel, New York City. The Society (formerly ASID/IDI) was formed through the merger of the Industrial Designers Institute and the American Society of Industrial Designers earlier this year. John Vassos, chairman of the board, and Henry Dreyfuss, president, presided at the

meeting, at which the Society presented its Award of Excellence to Dr. Constantinos A. Doxiadis, Greek architect and city planner. IDSA recently established its national headquarters at 60 West 55 Street, New York City.

### New assignments . . .

Wells M. Squier, industrial-interior designer of Ft. Lauderdale by the Sea has been commissioned to design the exteriors of three shops in the La Olas Boulevard area of Ft. Lauderdale including a bakery, a gourmet gift shop, and a real estate office. . . . Chambers Co., Baltimore, has been selected as interior design consultant by University of Delaware for two new dormitory complexes, one to be completed in the fall of 1965, the other year later. Chambers is collaborating with the architects of both buildings: Howell, Lewis & Shay, and Geddes Brecher, Qualls, & Cunningham. Other new commissions by Chambers are the administrative building of Noxem Chemical Co., Cockeysville, Md.; Lowndes Bank in Clarksburg, W. Va.; two branch banks of Equitable Trust Co., Baltimore. . . . On the boards of Saphier, Lerner, Schindler, projects in New York headquarters and in branch locations include: For Hess Co., interior planning of about 80,000 square feet for a new office building under construction in Woodbridge, N.Y.; Management Assistance Inc., 40,000 square feet on five floors at 820 Second Avenue, New York City, to include planning and design of executive offices and a large data processing center. In Chicago—American Bakeries Co., 31,000 square feet in 10 South Riverside Plaza, the main building of Tishman's huge Gateway Center now under construction for which SLS will plan all tenant spaces. In Boston—SLS is providing planning services for the new One Center Plaza Building, 500,000 square foot structure being built by Beacon Construction Co. . . . Harold Lewis Malt, industrial-interior designer, Buffalo, has been named design consultant for Sattler's Home Furnishings City, to occupy a 46-acre site in Buffalo. Malt will plan the interior decor, including color, lighting, and materials to achieve coordination of the building structure and merchandise in the new half-million square foot facility. (C)

### To Go Where The Client Is



*"The power to appreciate fitness, beauty, order" . . . that's one definition of 'taste' and now, as never before, 'taste' is "in". Milo Baughman has created furniture classics to perform in lasting taste in the public place. TCI makes them available at modest cost.*



**THAYER COGGIN**  
INSTITUTIONAL  
High Point, North Carolina

Showrooms: Dallas, Chicago,  
San Francisco, High Point

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# new!

NEW! Clear Birch

NEW! Spice Walnut

NEW! Cherry

NEW! Black Walnut

NEW! Rosewood

## Create dramatic effects with Consoweld woodgrain patterns



*The warm beauty of wood, the permanence of Consoweld Laminated Plastic. Use Consoweld for surfacing your interiors . . . walls, wainscotting, cabinet faces, toilet partitions, doors, fixtures, desks, tables, counters . . . for more individuality and beauty.*

Choose from 14 different woodgrain patterns in a complete range of panel sizes. Maintenance-free Consoweld shrugs off wear and stains of all kinds.

There are Consoweld woodgrain patterns to fit any decor, any color scheme . . . in schools, hospitals, motels, lounges, restaurants, office buildings, institutions, and contemporary buildings of all kinds!

We'll be happy to send you samples and promotional material, if you'll direct your request to Consoweld Corporation, Wisconsin Rapids, Wisconsin. (AIA File 35-C-12 and 23-L.)

21A

Honey  
Maple

India  
Teak

Fruitwood

Native  
Walnut

Platinum  
Walnut

Cathedral  
Walnut

Antique White  
Walnut

Heritage  
Walnut

Cabinet  
Walnut



## CALENDAR

1965

**June 14-18.** American Institute of Architects 97th 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 22:** Third Annual All-Industry Banquet, sponsored by American Furniture Mart and Merchandise Mart. Pick Congress Hotel, Chicago.

**June 27-July 2.** National Education Association. Madison Square Garden, New York City.

**June 28-July 2.** New York Floor Covering Openings, New York City.

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

**June 29-July 2.** International Data Processing Conference & Business Exposition. Benjamin Franklin Hotel, Philadelphia.

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

**July 19-23.** Western Furnishings Market. Western Merchandise Mart, San Francisco.

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

**September 15-17.** NAFM 37th Annual Convention. Sheraton Hotel, Chicago.

**September 20-24.** National Hardware Show. Coliseum, New York.

**September 30-October 2.** Industrial Designers Society of America, First National Meeting. Chicago.

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

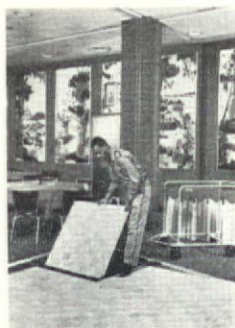
**October 14-17.** American Motor Hotel Association Mid-Year Conference. Billings, Montana.

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

**November 19-23.** Hotel Sales Management Association & Convention. Roosevelt Hotel, New Orleans.

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

**Sico  
Portable  
Dance Floor  
and stages  
give  
New  
Planning  
Flexibility**



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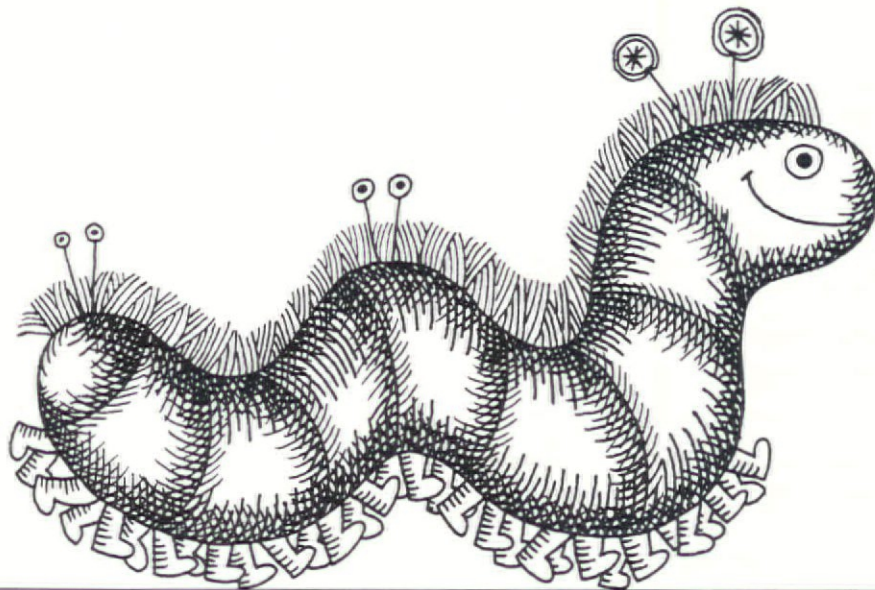
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# THE SHERATON-BOSTON



*An integral part of Boston's huge urban redevelopment and Boston's first new major hotel in fifty years, it was expressly designed to accommodate major conventions, meetings and conferences.*

*By Roland Wm. Jutras, designer, public areas, Sheraton-Boston*

**T**o understand the design approach to the Sheraton-Boston, it should be thought of as an integral part of the Prudential Center. The latter development is a huge urban renewal project, being built at an estimated cost of \$100 million. It comprises a 54-story office tower, an auditorium, three high-rise apartment buildings now under construction, retail stores, a bank, underground parking for 3,000 cars, and finally, the 29-story Sheraton-Boston Hotel, the first major hotel to be built in Boston in 50 years. The Center itself is at a hub of travel occupying the former railroad yards which used to sprawl in the heart of the city. The principal highway, the Massachusetts Turnpike, runs directly through the project, bisecting it, and connects with highways leading to Connecticut and New York.

Essentially and primarily a convention hotel, the Sheraton-Boston is on a scale commensurate with the huge dimensions of the Prudential Center. With 1,000 guestrooms and suites, very extensive public areas, a registration lobby in the garage below the hotel for guests who arrive by car, a main lobby, and a separate Towers lobby for the top four luxury floors of the hotel, plus function rooms and ballrooms of all types, it is ideally suited for conventions. In fact, its design and planning as an ingredient of the Center has been to a large extent determined by the community of Boston's effort to attract major conventions and conferences.

The public rooms not only provide for social events, but are oriented, in many cases, toward business meetings. The auditorium, for example, is equipped with a translation room, with provisions for simultaneous translation of speeches into 16 languages. The control room has a commanding view of the auditorium through one-way mirrors, and both auditorium and main ballroom are completely

equipped for professional movie and slide projection, sound control, complete dimmer system for all lighting, plus closed-circuit TV. There is also a direct internal entrance into the municipal auditorium which is adjacent to the hotel.

For entertainment and dining, there are three large ballrooms, the Kon-Tiki restaurant, the Fairstaff restaurant, the El Diablo bar, the Persia lounge, the Pavilion coffee shop, the Mermaid bar, an outdoor bar-lounge adjacent to the swimming pool, plus many large corridors and promenades that are ideal for major functions.

These facilities, plus the Turnpike access and parking make the Sheraton-Boston a unique convention facility in the New England area. Traditionally, Boston has not been a convention town, but with the advent of the municipal auditorium, the Prudential Center, and the Sheraton-Boston Hotel, the picture has changed radically. Already, the winds of change are stirring new life in Boston; the hotel which opened late in April, has advanced convention bookings of more than \$14 million, plus tentative bookings for another \$20 million. This is more than double the forecast that was prepared prior to the opening.

## **First step: program for the project**

In planning any contract project, large or small, the key is what we call the *program*. This is the basic plan that will determine the character of the finished building, the types of facilities to be provided, the orientation of spaces, and the ultimate appearance of the interiors. The ingredients of the program are many, starting with the architectural budget and including the interior furnishings budget, the operating philosophy of the hotel owner, the relationship of the building to both its immediate site and to





**MAIN LOBBY**, in shades of burnt orange with black-and-white accents, conveniently locates stairway to ballroom level, registration desk beyond, and elevator foyer a few steps away. Under the main stair sits a mosaic tile reflecting pool, with fountains, plantings, and a 14-foot-high bronze sculpture by Richard Filipowski.

**PAVILION COFFEE SHOP** serves guests informally during day; at dinner, with lighting dimmed, a more formal atmosphere prevails. By means of dividers, the room is sectioned into four distinct areas: counter, main table seating, espresso, and glassed-in pavilion. Blues, greens, turquoise, against matched flitch rosewood paneling, set the color motif throughout.





## THE SHERATON-BOSTON

surrounding area, a source of both business and competition for the new unit.

I have often been asked, how do you approach a property of this size, and where do you get the basic ideas for the interiors. This is not as isolated and subjective an activity as many people think. Unfortunately, the days of the patron are no longer with us, and the creative designer today must rely on the businessman for his livelihood. The businessman's interest is primary, and that is to make as great a return as possible on his investment. A well designed and operated hotel in an urban area can realize as high, or higher, a return than any other property that could be built on the site. With the inflated costs of urban property, the investor invariably attempts to develop the type of building that will give him a maximum return, and a hotel is often the result. Although the return on investments from a hotel can be maximum on a given location, the risks are also high. An improperly designed hotel which is costly to maintain and operate, or a poorly managed one, can spell financial disaster.

To minimize these risks, a group of specialists has evolved in the past five years, a team that confers and compares programs to cover every facet of planning, furnishing, and administration. As designers, we work with the architects of the building, with food-and-beverage specialists, lighting consultants, plus a multiplicity of contractors, suppliers, and subcontractors. The first goal of the designer in collaborating with this team is to create a profitable facility. With ten years of realistic experience behind us, we are guided not by our own individual tastes, but by an empirical analysis of the public taste. We strive to create a series of individual and unique atmospheres that will entice the public and, we hope, entertain and divert it. The appeal must be to a broad cross-section of the public, not the upper layer of cognoscenti. If this appeal is successfully carried out and is supported by good food and service, the hotel will be a financial success.

### Specifications sheets

One of the basic and most time-consuming activities in the design of a hotel of this size is the writing of specifications, the design details of the individual furnishings items, and the activities of procurement. We have developed a unique method of specifications which employs an individual specification sheet for each item of furnishings. There are more than 5,000 separate specifications sheets for the public space areas, organized into categories and by area so that immediate access to individual items is possible. Each sheet is completely self-contained and carries the name and address of the manufacturer, the individual specification, shipping instructions, related data as to fabrics or vinyls which will be received from a different source, quantities, and preliminary budget totals, and final purchasing prices. The duplica-

tion of budget and final prices allows for a continuing adjustment of total budget as the buy-out proceeds.

A unique aspect in the furnishings of this hotel is that better than 60 percent of the furnishings, including carpeting, furniture, lamps, fixtures, fabrics, decorative items, etc., were individually designed and sent out for competitive bid. This is an extremely laborious activity, but its advantages are obvious. There are no limitations on the specific size, detailing, or finishes on any piece, and in a competitive bidding situation there are decided price advantages. It is possible to custom-tailor each item of furnishings to the individual area. In order for this total specifications list to be purchased, a close relationship with Sheraton's purchasing subsidiary, Standard Wholesale, was essential. On competitive bid items it was necessary for the designers to approve shop drawings, finished samples, etc., and frequently to make design changes and substitutions to hold to the individual approval budgets.

### Specialty restaurants—from Continental to Kon-Tiki

The design approach to the restaurants is to create interiors that will relate directly to a food merchandising program, and will result in an atmosphere that provides excitement and entertainment as well as the expected good food and service. It has been said that this is the age of the specialty restaurant and the five restaurants in the Sheraton-Boston Hotel are certainly no exception. Each area, from the coffee shop to the Kon-Tiki Ports, has been designed with the intention of creating an individual atmosphere, related in name, interior design, and food presentation to a prescribed theme.

The Pavilion coffee shop is actually four rooms in one. The treatment is somewhat different than that of the standard hotel coffee shop, inasmuch as the room provides more than a fast service activity and is open for breakfast, lunch, dinner, and late supper. The Pavilion divides into four areas—counter, main table seating (which may be further subdivided), espresso, and connected to the main area a glassed-in pavilion which in the summertime provides outdoor dining. In the late evening, the floor-to-ceiling divider screens are closed off, and the espresso counter area is opened for late supper. At dinner, the tables are set with cloth table scarves and lighting is dimmed to create a more formal restaurant atmosphere. This allows an up-grading of the menu and results in a higher check average than would normally be experienced.

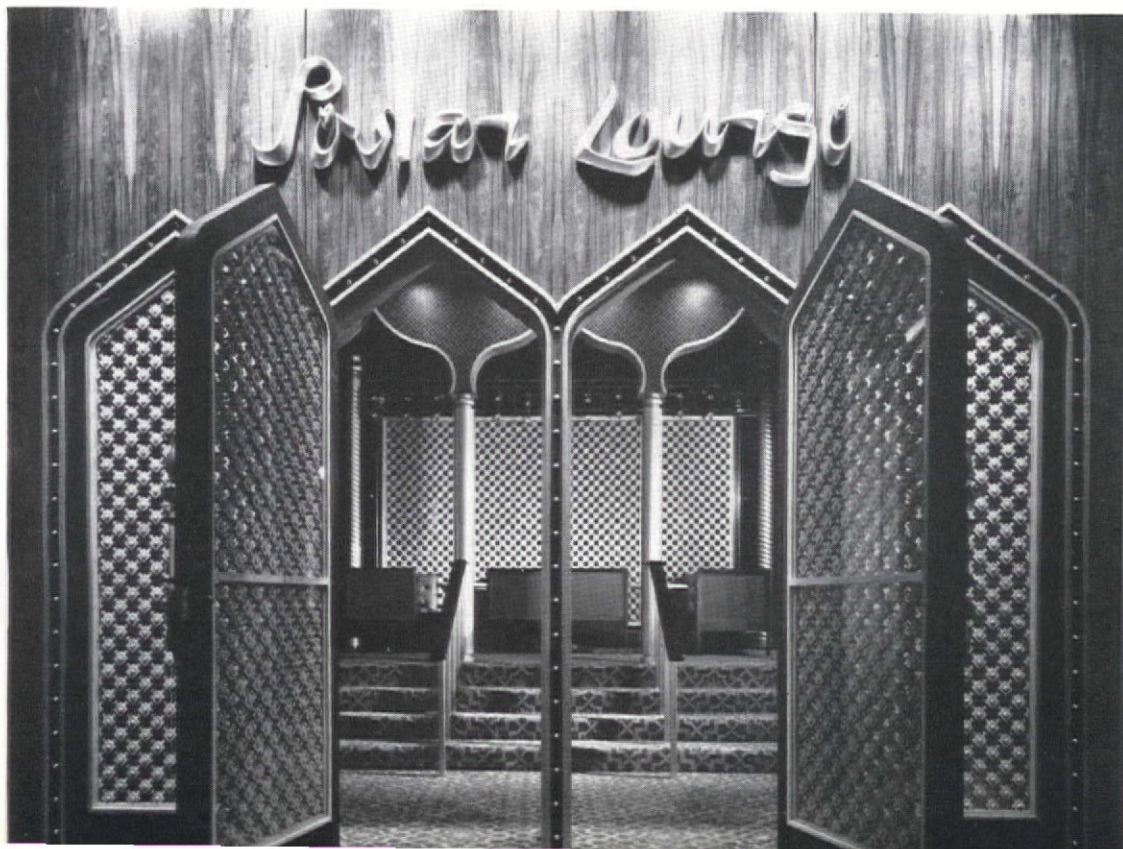
The Falstaff room, traditional with Sheraton, is an elegant version of an English tavern. The menu features roast beef, carved at a serving counter in full view of the dining public. Seating arrangements are comprised of armchairs, banquettes, and sofas. The room is visually divided by means of floor-to-ceiling turned wood divider screens, which allow

*(Text continued, page 64)*

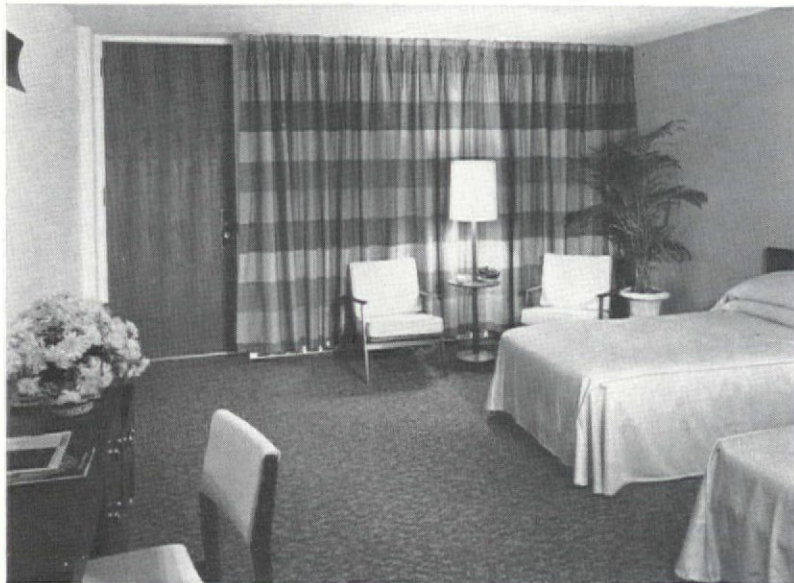
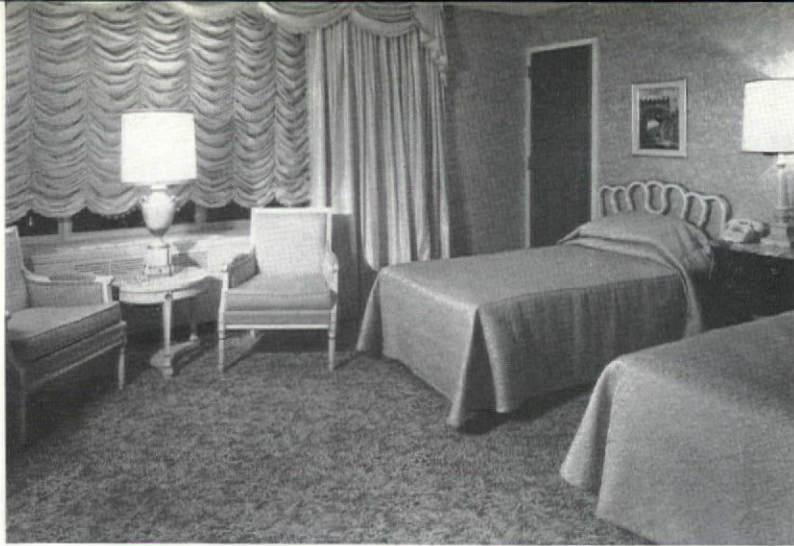


**PUBLIC AREAS**, designed by Roland Wm. Jutras Associates, display opulence usually reserved for luxury suites, as evidenced in this trio (top to bottom): Towers lobby; sitting room off main entrance lobby; typical elevator foyer. Towers lobby, with its own private registration desk and two high-speed elevators, services only the top four floors, The Towers, devoted exclusively to luxury rooms and suites. Specially designed by Jutras, the carpet is toned in olive green with accents of off-white, red-orange, and black. A variation of the same carpet theme was planned around the decorative fountain in paneled room off main lobby. Dominant decorative element in elevator foyers are custom-designed, five-panel acrylic screens, painted on reverse side in golds with black outlines, filled with plastic chips, and dramatically backlit.

**PERSIAN LOUNGE** entrance (below) previews design motif inside the specialty cocktail lounge, which features Near Eastern drinks and waitresses in harem costumes. The entrance doors are composed of rosewood frames with wood grille panel insets.







## THE SHERATON-BOSTON

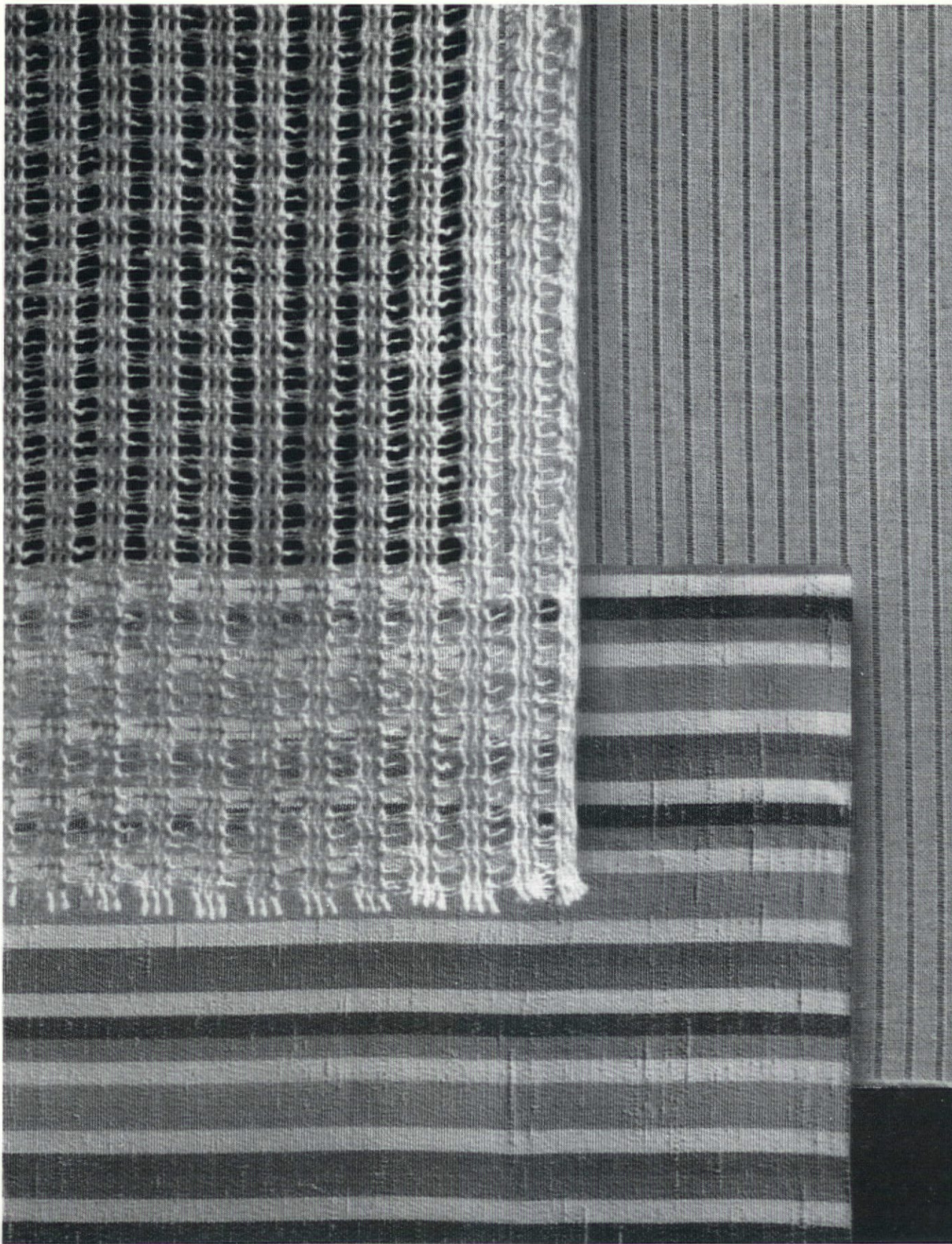
**GUESTROOMS**, designed by Mary Morrison Kennedy, AIA, AID, vice president of decorating, design, and architecture of Sheraton Corp., range from traditional to contemporary motifs. Each room has an air of individuality, quite an accomplishment considering that the 29-story Sheraton houses 1,012 rooms and suites. Even where similar furnishings are used, as in the two suite living rooms, enough variation exists in color scheme, window treatment, and wallcovering to avoid a mirror-image likeness.

**PRESIDENTIAL SUITE** (opposite), on the 29th floor, is the epitome of Sheraton elegance. Two soft murals in the living room set the color pattern in soft shades of aqua, gold, green, and silver. Elegant furnishings include antique pieces, custom-designed wallcoverings, luxurious brocade, damask, antique-satin fabrics.









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# THE SHERATON-BOSTON

**SPECIALTY RESTAURANTS** and lounges reflect the close working and planning programs established by the food-and-beverage specialists and the Jutras office in creating a series of settings that relate name, decor, and food to a prescribed theme. Among them are the plush Cafe Riviera, and (top to bottom) Mermaid Bar, El Diablo Lounge, Persian Lounge, and Falstaff Room. An element common to most is flexibility to accommodate groups of varying sizes, primarily by means of dividers. The Cafe Riviera, for instance, is composed of seven dining niches, separated by turned wood dividers. Decorative screens in other rooms section off individual areas, as in El Diablo and Persian Lounge.





## THE SHERATON-BOSTON

for privacy and break up the monotony of a large space.

The Cafe Riviera, another specialty restaurant, features French seafood and has a decided eighteenth century Provençal French atmosphere. In line with our principle of dividing open restaurant space, this room has seven dining niches, separated from one another by means of floor-to-ceiling turned-wood dividers. The center of the space has a lowered ceiling trellis that defines the seating areas and two brick lobster pools beneath it. The floor area under the trellis is of Provence tile, whereas the remaining areas are carpeted. A small recessed area near the entrance contains the bandstand with individual dimmer control lighting, and the area directly in front of this has a removable carpet over a wood block dance floor. All chairs, banquette frames, sideboards, dividing screens, and service stations are in antique white wood, contrasting with the natural textures of the wormy chestnut on walls and the antique brick. The attempt here is to recreate a romantic atmosphere of the past in terms of today's materials and with a contemporary feeling in the details.

The El Diablo men's bar is located on the function room level of the hotel and primarily services the function rooms and the auditorium. This is a men's bar with a Spanish motif, decidedly masculine in character. A series of individual bars, linked together, span one entire wall of the room and can accommodate 24 persons. At peak periods, the bar stools are removed and the entire area is used for stand-up traffic. Opposite the bar are three individual lounge areas with deep-tufted leather banquettes. Here again, this room must work for small as well as sizable groups when a major convention convenes; upwards of 200 men can occupy the bar at one time.

The room specializes in Spanish liqueurs and brandies and features a flaming Cafe Diablo. The name of the room, the design theme, and the drink specialties all act together to provide a strong atmosphere.

### Specialized light motifs

A special note on the lighting in the hotel: this is one of the most complete public space lighting installations that has ever been done. Practically all of the lighting is individually dimmer controlled, and in the case of the restaurants and bars, a remote electronic dimmer system has been installed. For example, the dimmer panels in the restaurant are individually adjusted and locked on three separate levels. One for breakfast, one for lunch, and one for dinner. The maitre d' of the room need only push a single button to adjust all of the room lighting to the pre-arranged dimmer setting, and no individual adjustment is required. This assures that at all times the ideal balance is maintained in all of the lighting without the benefit of the house engineer or the constant readjusting of ten to fifteen dimmer controls.

Another factor in the lighting of the public spaces is the elaborate color filter schedule. Many of the down-lights, directional lights, and wall washers have individual color filters which have been especially developed to relate to the color schemes in the room. In all, there are some forty different colors in the filter schedule. Many of these were developed specially for installation from individual samples of upholstery, wallcoverings, and carpets. The result is a subtle toning of the existing colors rather than a one-color wash of color. Seymour Evans, of Seymour Evans Associates, who has worked with us on many of our major hotel projects, was lighting consultant for the Sheraton-Boston Hotel. (C)

## SCHEDULE OF SUPPLIERS

**Project:** Sheraton-Boston Hotel

**Operator:** Sheraton Hotel Corp.

**Architect:** Charles Luckman Associates

**Interior Designer, All Public Space Areas:** Roland Wm. Jutras Associates Inc., Roland Wm. Jutras, Frank Nicholson, Partner

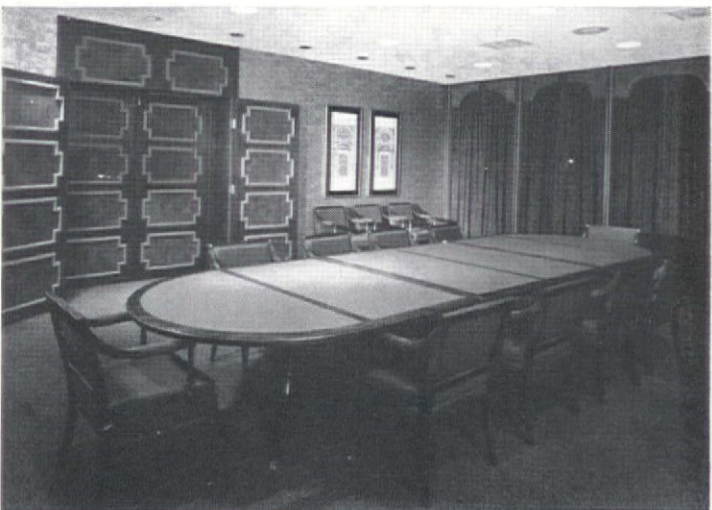
**Interior Designer, Guestrooms:** Mary M. Kennedy, Sheraton Corp.

**Lighting Consultant:** Seymour Evans Associates

Lucia Arkin Lamps: lamps  
Artes de Mexico: furniture, chandeliers  
Athol Mfg. Co., Plymouth Cordage Ind.: vinyls  
Barwick Mills, Inc.: carpeting  
Bead Design Studio: bead dividers  
Beemak, Inc.: lighting fixtures  
Lee Behren Silks, Inc.: fabrics  
B. Berger Co.: fabrics  
Berkshire Hathaway: fabrics  
Bigelow Carpet Co.: carpeting  
Birmingham Virginia Slate Corp.: table tops  
Brooks Skinner: chandeliers, door pulls  
Carolina Mirror Co.: mirrors  
Central Shippee: Hushalon felt wallcoverings  
Chapman Lamp Co.: lamps & lighting  
Charak Furniture Co.: furniture  
Charlotte Chair Co.: dining chairs  
Chicago Hardware Foundry Co.: counter stools  
Clarence House: upholstery fabrics  
Clavos, Inc.: hardware  
Cohn-Hall-Marx: fabrics  
Copley Upholstery Co.: chairs, sofas

Creative Looms Inc.: fabrics  
Croyden Fabrics: fabrics  
Crystal Mart, Inc.: lamps  
Frank B. Curry Co.: banquettes, counters  
Dante Metal Co.: chairs  
Dazian's: fabrics  
Decorative Fabrics Inc.: fabrics  
Pino De Luca, Inc.: decorative wall plaques  
Del Aubin Construction Co.: paneled doors, a  
Design-Tex, Inc.: fabrics  
Di Lucca Inc. mirrors, cabinets  
Paul L. Dodds Co.: table bases  
Drapery Modes Inc.: draperies  
Dunbar Furniture Co.: upholstered furniture  
Elite Co. Inc.: lamps & fixtures  
Florentine Craftsmen, Inc.: sculpture  
General Drapery Co.: draperies  
Globe Lighting Co.: lighting fixtures, chandeliers  
Grand Ledge Chair Co.: furniture  
Great Eastern Furniture Co.: furniture  
Haasbrock-Sonderguard: urns, planters, table  
Hadco Aluminum: wall lanterns





**CONFERENCE ROOMS** include a "silent-butler pantry," which accommodates coffee or luncheon service without presence of hovering waiters. Three of the many function rooms (right, top to bottom): balconied Grand Ballroom seats 1,600; Commonwealth Room, hotel's auditorium, has capacity of 400 persons; Kent Suite smaller conferences.

Harrison & Sand: chairs  
 Arredon Furniture Industries: furniture  
 Heritage Furniture Co.: furniture  
 Robert Herman: antiques  
 M. Hexter Co.: fabrics  
 Hickory Chair Co.: armchairs  
 House of Spain: accessories  
 Interchemical Vinyl Co.: vinyl upholstery  
 Interiors Import Co. Inc.: plaques  
 J.G. Furniture Co. Inc.: furniture  
 Anna Western Mills Co.: shades  
 George Karger: antiques  
 J.W. Knight: cast-metal lettering  
 Boris Kroll: drapery, upholstery fabrics  
 Mackawanna Leather Co.: banquette upholstery  
 France Industries: upholstery fabrics  
 Win Lambeth: furniture  
 J.H. Lazarus & Co.: upholstery fabrics  
 Ten-Clarey-Stern Inc.: accessories  
 Maharam Fabric Corp.: fabrics  
 Carl Mann Associates: prints  
 Dayflower Textiles: fabrics

McDonald Products Corp.: ash trays, urns  
 Jo Mead Designs: chandeliers  
 Meredith Galleries Inc.: table candelabras  
 Metallic Arts of New England: decorative chandeliers, wall brackets  
 Meyer, Gunther, Martini: chairs, sofas  
 Midwestern Victorian Marble: marble tops  
 Mohawk Carpet Co.: carpeting  
 Phyllis Morris: lamps, cabinets  
 Murals & Wallcoverings, Inc.: vinyl wallcoverings  
 New Metal Crafts: chandeliers  
 Oxford-Kent Ltd.: chairs, coffee tables  
 Parkwood Laminates: laminate wall paneling  
 Payne & Co.: fabrics  
 Pinecrest Inc.: decorative screens  
 Pinewood Plastics: table tops  
 Plymouth Rubber Co.: vinyl upholstery  
 J. Pocker: framed prints  
 Harvey Prober: upholstered furniture  
 Reale Mirror Co.: mirrors  
 Regent Glass Co.: mirrors  
 Jens Risom Design Inc.: furniture

Roxbury Carpet: carpeting  
 Rowen Fabrics: fabrics  
 Louis Sack Co.: metal frame, screen fabricator  
 Scalandre Silks Inc.: upholstery, drapery fabrics  
 Scroll Inc.: bar stools  
 Shelby Williams Industries Inc.: bar stools, chairs  
 Spanjer Brothers Inc.: metal lettering  
 Stakmore Co.: stacking chairs  
 Stevens Linens: linens  
 Stroheim & Romann: fabrics  
 Sunlounger, Perry Co.: outdoor furniture  
 Tai Ping, Products of Asia, Inc.: carpeting  
 Shirley Tattersfield Associates: murals, decorative wall plaques  
 Thonet Industries: furniture  
 Tomlinson Furniture Co.: furniture  
 Tri-Par Chair Co.: stacking chairs  
 Troy Sunshade Co.: furniture  
 Van Der Molen Display Inc.: signs  
 Walker & Zanger: marble table tops  
 Webb Textiles Co.: fabrics  
 World-Wide Design House: cabinetry



## ACCOUNT MANAGER SYSTEM: GRISWOLD, HECKEL & KEISER, WHICH HAS PLANNED CONTRACT INSTALLATIONS OF EVERY CONCEIVABLE KIND, INSURE AN ORIGINAL APPROACH TO JOBS BY CONTINUOUS RESEARCH AND PLANNING

**I**N today's complex space planning office, the problem of maintaining an original, individual and fresh approach toward each new project while at the same time keeping in mind the client's overall requirements, specific needs and budget allotment is one not easily resolved.

Involved can be proper location, adequate area allocations, coordination of departmental functions, design and decoration (combining esthetic appeal with a "statement" that uniquely reflects the client's image), and budgeting of funds to provide the optimum solution to the client's problems within his cost range.



One firm specializing in space planning and office interior design has utilized its experience in the field to develop an account-manager system to cope with these complexities.

Griswold, Heckel & Keiser Associates, a New York-based firm, makes an account manager responsible for the multiple components of each assignment from inception to completion. He determines what assistance he will need from the various service departments, such as production, planning, field supervision, design and decora-

tion; he directs and coordinates the project at each stage of development; and he maintains continuous liaison with the client. With his up-to-day knowledge of the details of the job, he can prevent problems from arising and direct operations to a successful conclusion.

"The most important result of this way of doing things," according to GHK president Robert A. Heckel, "is the individual approach to the style of the account manager which prevails on each job. It reduces the tendency toward conformity of style and design for every client and avoids an assembly-line approach. Delegation of this authority to individuals elicits greater activity and utilizes the combined skills and background of our people."

Taking no position on any particular style, GHK prefers the account manager and the client to work out the problem of design together. This can mean utilizing the client's existing equipment when feasible, redesigning and redecorating a single office—or it can mean the finding of new space for a complex organization and the arrangement of everything from lease negotiations to supplying sharpened pencils for a new office. On one occasion, GHK built a complete decorating scheme around the coordination of a client's collection of antiques and nautical memorabilia to reflect and enhance their business service, marine insurance.

GHK has also designed specialized showrooms from information centers to computer exhibit spaces. It coordinated ten floors of the headquarters offices of the Episcopal Church Center in New York City; replanned the facilities of CITIC Financial Corp.; and as part of an overall project converted an unwieldy office building area into a theater accommodating 140 persons, fully equipped with a stage, motion picture screen, and facilities permitting presentation of all types of demonstrations.

The firm's services begin with a complete analysis of the client's existing space to determine present inadequacies and future area requirements. In some cases, after such a survey



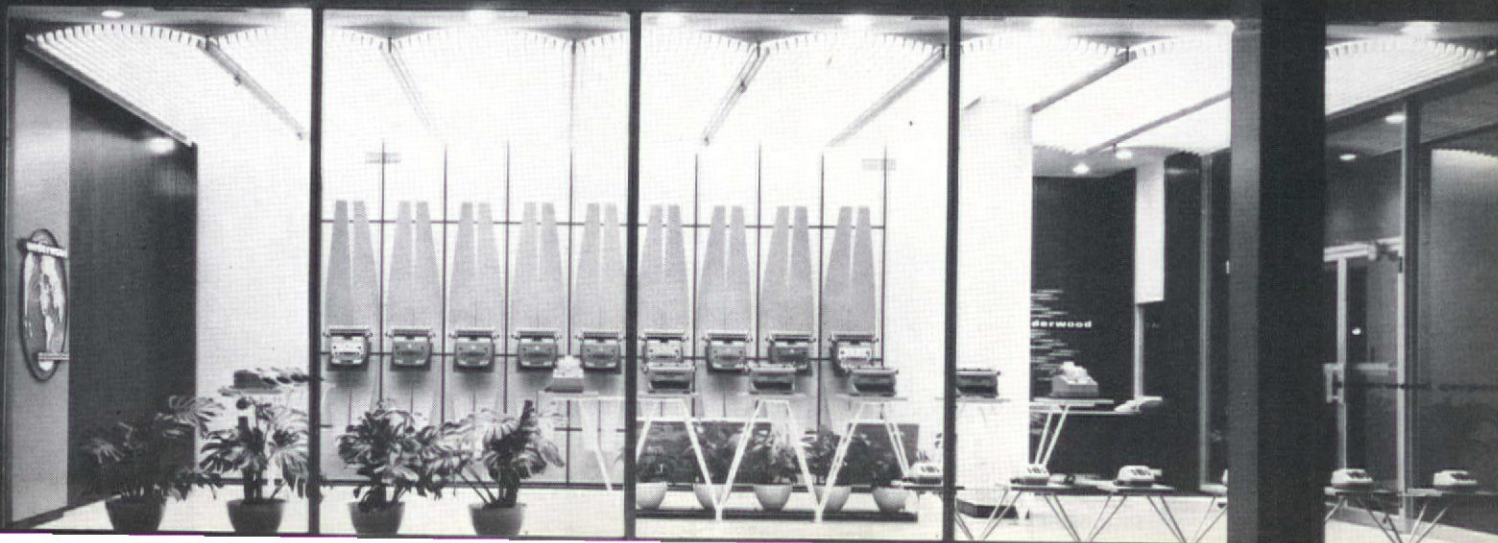
found that the client would be best served remaining in his original building. Many times tangibles and psychological factors are important determinants. Some firms identify themselves with an address of long standing, which becomes part of the company's "image"; proximity of transportation for executives and availability of high-caliber personnel can be other factors; while in some instances an offer by the owner of the building to install extensive improvements may induce the client to remain. GHK then suggests the changes that will enable the client to make the best use of its present facilities.

Should the results of the analysis dictate a move, GHK then provides a study which outlines the size, shape, and type of space required for the client's organizational units and establishes a sound basis for making a decision on buildings under consideration. The client receives advice on the specific qualifications of any proposed building, including an evaluation of building plans and suggested materials and facilities, as well as assistance with lease negotiations.



**Underwood Showroom:** GHK designed not only the showroom itself (opposite page shows the street level interior) but also the façade and the casing and components of Underwood's newest computer, Elecom 125. Special area displays included those for the firm's typewriters, office machines, and computing units. Contemporary colors and greenery enliven the crisp, businesslike atmosphere.

# underwood







**ATLANTIC COMPANIES:** For this 118-year-old group of marine insurance firms, Griswold, Heckel & Keiser devised two handsome rooms for a collection of nautical memorabilia and rare pieces of Victorian furniture owned by the firm. The Mary Celeste Room, named after the mysterious ship found adrift and abandoned in mid-ocean in 1872, is a replica of a marine underwriting office of old. In the Mary Disaster Library, GHK used a Victorian horsehair sofa and chairs owned by Atlantic for more than a century to furnish the room. The furnishings of the company's archives. A series of slender columns divides the two rooms from other areas occupied by the company. A theater (opposite page) for the Broughs Adding Machine Co. posed special problems: a long and narrow room with an unusually low ceiling. By using a folded concrete design on the ceiling and graduated shades of blue on the seating units, the theater was given an illusion of depth.

Photos: Charles N. Pratt





## ACCOUNT MANAGER SYSTEM

From the data offered by the surveys and the furniture layouts, specialists can develop three distinct types of programs: a low-budget program suggesting what could be achieved with a straight move using existing equipment; a medium-budget program suggesting a move using some of the existing equipment and adding new pieces where required; and a third budget involving an all-out change including new treatments, new furnishings and new accessories. In preparing these budgets, bids and itemized estimates from suppliers and contractors provide a true approximation of costs. These estimates are referred to constantly throughout the work on the project and act as a cost control.

The design specifications submitted to the client by GHK include material presentations and color schemes with alternates for floors, walls, ceilings, upholstery, carpeting, and drapery. Furniture and accessory suggestions coordinated with the proposed color scheme are submitted subject to the approval of the client, who receives a detailed presentation, including swatches of fabrics, furniture plans, budgets, sketches and renderings.

"Field supervision," remarks Mr. Heckel, "is most essential for the achievement of good detail and workmanship in any project. GHK field representatives check fulfillment of specifications with contractors to guard against costly time lags, oversee the moving and placement of office equipment according to prepared plans in order to make the move as expeditious and economical as possible. After the move, they check the functioning of the various departments and equipment, even to the fulfillment of the maintenance contract."

Today, this relatively young firm, formed in 1955, employs fifty people and is still growing. Many of its clients headquartered in New York have branch offices across the country, so it's not unusual to find GHK account managers at work in Boston, Washington and Chicago, among major cities.

The scope of the firm's operations also has expanded, encompassing the entire range of space utilization. A recent assignment for the New York headquarters of the Burroughs Corporation indicates some of the "unusual" problems that have become daily fare at GHK.





## ACCOUNT MANAGER SYSTEM

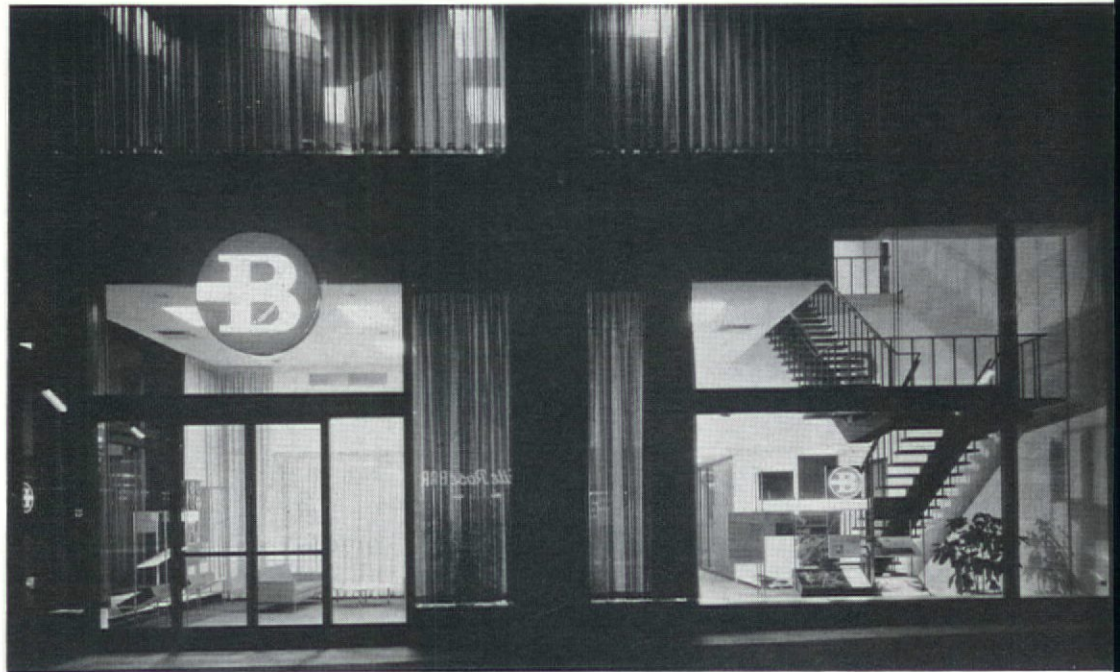
The program for this electronic data equipment firm included total design of a computer showroom (with special power supplies and flooring to contain and conceal outlets), supplementary air-conditioning, a private elevator system for freight handling and a second system for customers only, and a unique theatre for the presentation of Burrough's products.

The room to be converted into the theatre presented a special challenge. It was long and narrow, with an unusually low ceiling, so that the level floor could not be ramped for better viewing by the 140 persons in the audience. GHK solved the problem by using a folded concrete design for the ceiling which gave an illusion of depth because of the recessed areas. The lack of a ramp sloping down to the stage was overcome by spacing individual upholstered pedestal chairs in a staggered position; and the long, narrow view from the stage was alleviated by graduating the shades of the blue upholstery

material of the seats from very dark in front to very light toward the rear, thus broadening the perspective with the lightening of color.

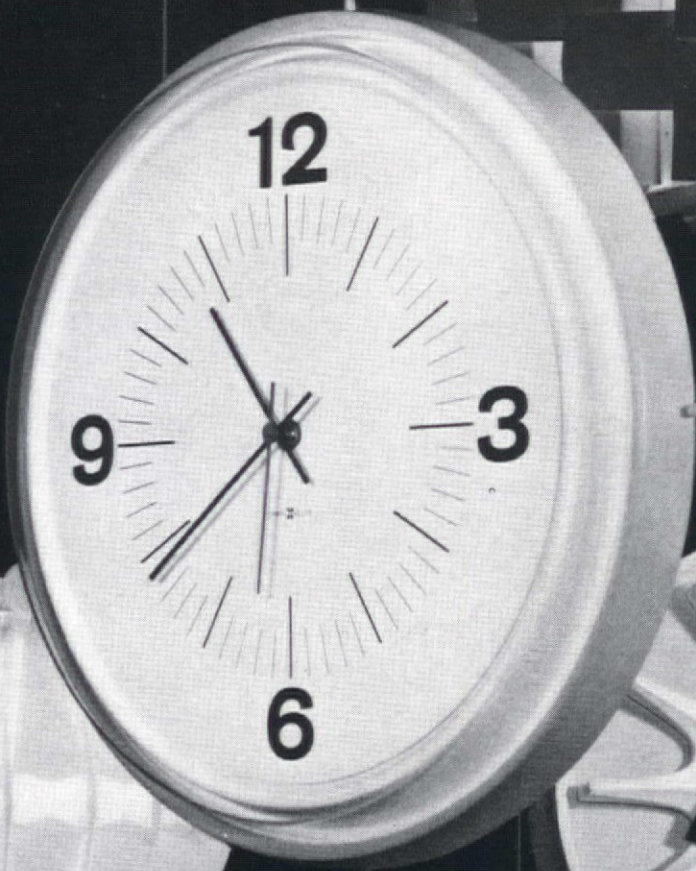
Paradoxically, as often happens with young fast-growing firms, growth creates new problems, and in this case the account manager find themselves handling a greater burden of technical detail and responsibility for service as the firm takes on larger and larger jobs. Current work involves such projects as Sterling Drug. Inc., Corporation Trust Co., National Lead Co., United Fruit Co., the Putnam Trust Fund and the First National Bank of Boston.

To maintain the successful operation of its account manager system, GHK is now developing a back-up which will give the account manager an even faster and more flexible access to the component services required by the client. Concludes Mr. Heckel: "Our chief product is service—and we are continually researching means to expand its effectiveness."

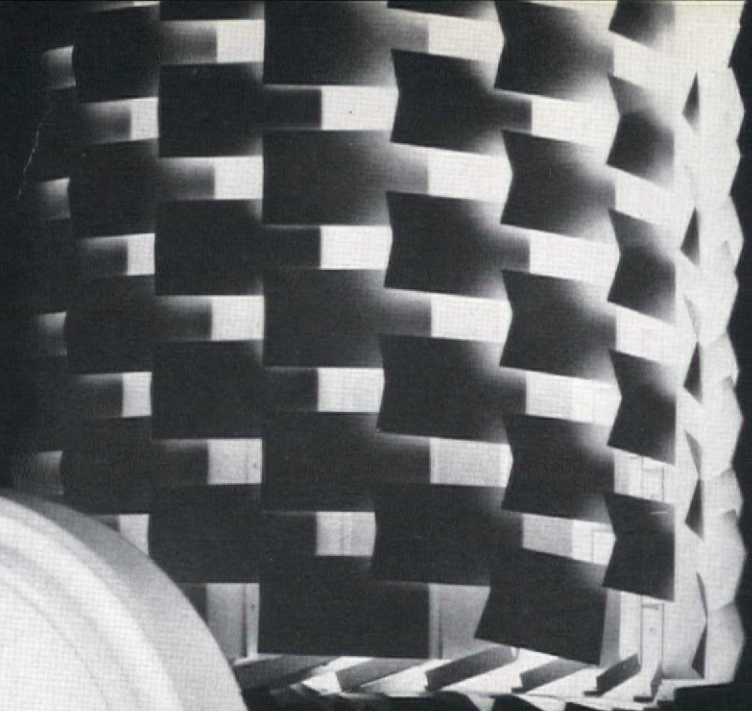


**BURROUGHS ADDING MACHINE CO.:** In planning the computer showroom for Burroughs (above), the design project called upon every aspect of GHK's service. A special elevator was designed for freight handling as well as auxiliary air-conditioning equipment customized for the showroom. For the Episcopal Church Center (left), Griwold, Heckel & Keiser coordinated ten floors of the institution's main headquarters in New York City from the preplanning stages with the building architects through to the completion of the installation. Plans for a bookstore and information center were incorporated into the building plans after a thorough research of the project.

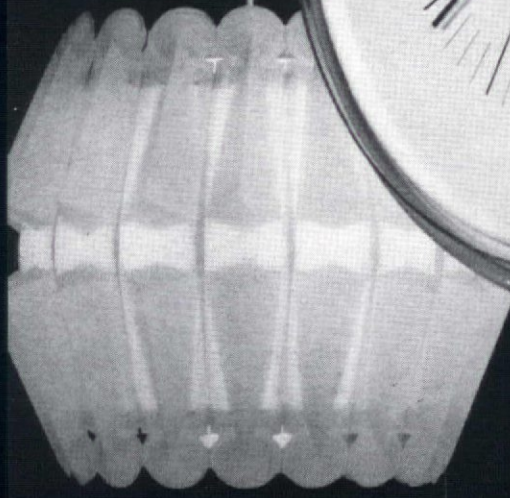




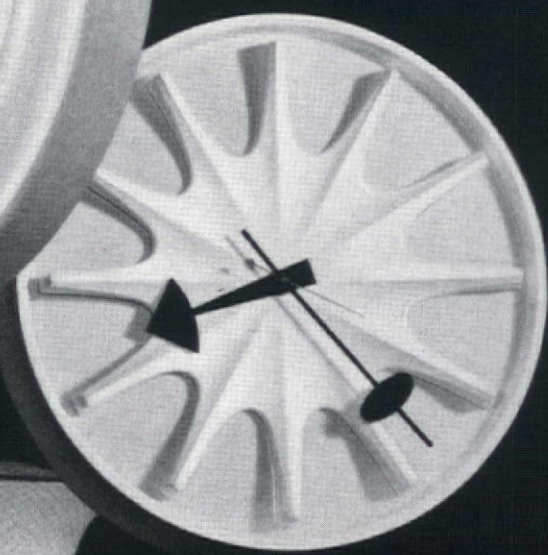
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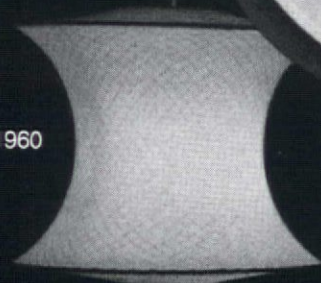
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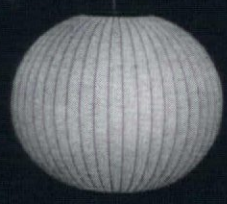
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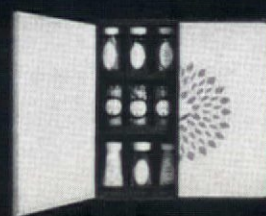


1960



1952

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## MODEL DESIGN SCHOOL CURRICULUM FOCUS OF IDEC MEETING

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A model curriculum for interior design schools was the focus of the third annual meeting of the Interior Design Educators Council (IDEC) held in New York at the end of April. Educators from across the U.S. gathered for a two-day session at Parsons School of Design and Pratt Institute to formulate a program of design education to be recommended for adaptation to all institutions of higher learning teaching interior design. The model curriculum, as proposed by IDEC, will be circulated to members after approval by the executive committee and is expected to be officially adopted in July.

Though the IDEC program will follow the lines of the interior design curriculum published by the AID, a thorough survey of all schools and curriculae will be undertaken. IDEC is now exploring the possibility of obtaining grants from professional societies or foundations to pursue intensive studies of such curriculae, surveys of existing practices, and standards of professional competence.

In polling the IDEC members to determine what areas of design most graduates enter, by majority, three areas were the most frequently sought for employment: architectural offices, contract work, and residential interior design. This significant direction of recent graduates will also figure in establishing the proposed curriculum.

It was generally conceded that only a five-year program could encompass the various courses necessary to graduate qualified designers ready to enter the industry. Although in agreement on the projected length of the program, educators stressed the problems involved in adopting it, not only for their particular institutions, but in standardizing it for schools and universities throughout the country.

Among the problems in formulating a design program are what the required studies should be, length of each course, the extent to which the humanities or liberal arts studies should be included, and whether and where they should be introduced. Most schools today offer design courses in which liberal arts subjects are taught,

but the weight of these studies varies widely from school to school. In state universities, for instance, these subjects are required for the final degree. In independent design schools where certificates of graduation are given, students may enter the school without a background in liberal arts, or may enroll after one or two years of liberal arts education in a junior college. A well-rounded program, IDEC believes, should include some form of liberal arts education, but fitting it into the presently accepted 4-year college program is almost a mathematical impossibility.

Other questions raised at the IDEC session involved specific subjects of the design program itself. To what extent should sketching, drafting, art and architecture history be stressed; how can the theory of design itself be better imparted to the design student? Visual presentation was acknowledged as the most important tool of communication between the designer and the instructor, and ultimately, the client. But schools vary greatly in their teaching approach to this subject. Some place greater emphasis on rendering, others on model building, while still other schools



*Newly elected IDEC officers: Phyllis Krumm, Ohio State University, vice president; Arnold Friedmann, Pratt Institute, president; Richard Rankin, Purdue University, secretary-treasurer.*



work in full scale, constructing the actual design project. IDEC members agreed, however, that rendering was the quickest, easiest way to present a design idea, and should occupy an important place on any design curriculum.

Revamping and standardizing a design curriculum is not an easy matter, nor can it be accomplished over night. The consensus at IDEC was that existing programs fall short of industry's present needs and the Council evinced an active concern in directing design programs toward a well-fledged commercial design education. Greater emphasis is already being placed on contract design, lighting, etc., as exemplified by student projects that include offices, airline ticket agencies, specialty stores, and restaurants.

The Interior Design Educators Council, formed three years ago, today includes 60 active members from schools offering interior design programs ranging from independent design schools to state universities. The Council's primary goal is "to improve, strengthen, and uplift" design education. Membership, which is limited to qualified educators who enroll for admission to the council, aims at including one representative from each major school across the country and in Canada. In addition to annual meetings, IDEC maintains a traveling library of student projects on colored slides, submitted by each member. These circulate on request, keeping members abreast of work being done in the various member schools.

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## WHAT ABOUT SENSITIVITY, TASTE, INTEGRITY? A DISSENTING COMMENT ON CONTRACT'S SPECIAL STUDY ON DESIGNER EDUCATION. BY MARVIN B. AFFRIME

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Marvin B. Affrime, Director, Space Design Group

The time has come to reexamine the condition of design education in the United States," is CONTRACT's premise. Certainly there can be no quarrel with this basic fact which led off the special study on designer education in the April issue of CONTRACT.

It posed the question: "How can we achieve curriculums which 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 answer is simple: We can't, and probably we shouldn't.

This is where I believe the special study of education went wrong. It went on the assumption that the designer should be a "generalist"—that he should combine the skills of bookkeeper and craftsman, management consultant and salesman. Not only must this one individual have a "bedside manner" in dealing with everyone from bricklayers to architects to clients, but he should know how to run the office and to "sketch, sculpt, paint, model or build his way through the labyrinth of

potentialities involved in the design problem." In short, CONTRACT's study seems to be calling for a Renaissance man in the wildly complex 20th Century.

It is perhaps worthwhile to recite the many involvements of the design office, but it is foolhardy to expect, or even wish, the educational training of the student to be diluted with all these minutiae of detail. Exposure to the "ways of business" is a matter that may very well be handled through guest lectures by practicing professionals. But surely the student does not require familiarization with "the administration and operational makeup of advertising agencies, manufacturing company headquarters, hospital operation, research, and laboratory administration."

Expecting one man, fresh out of school, to be able to function as a well-rounded professional space planner and designer is like expecting a brand-new MD to perform open-heart surgery. If the patient dies, certainly medical education is not to blame.

What, then, should be expected of design schools?

I know what we want in our office. But we may be in the minority. And certainly we can't expect design education to be geared to supplying the needs of any one office.

The fact is that intelligent planning of design education must be based on thorough and objective studies of how the design field functions and how the best work is being produced. How do people start and how do they work their way up the design ladder? Does the field need generalists . . . or specialists . . . or both? What kind of



formal and informal continuing education can the design school graduate expect to find in the good design office? Is there a place for the dreamer as well as the pragmatist, the introvert as well as the super-salesman?

Some of the qualities and abilities of the designer are inborn; others can be taught. Some can be tested and graded by the teacher and evaluated objectively by the potential employer; others are matters of state-of-mind—of attitude and outlook.

The challenge to the design school is as much to encourage and feed the student's attitudes as to sharpen his mechanical abilities. The added problem for education, however, seems to be that we designers apparently disagree on what we want.

CONTRACT's introduction and the article by fellow designer Lawrence Lerner both made points to which this writer takes sharp exception. Whom is education to satisfy? And do our two points of view constitute the only alternatives? Again, only a thorough and objective survey of the design field itself can serve as the basis for the realistic planning of design education.

Here are a few specific points of disagreement with the April articles:

**Quote:** "He [the design school graduate] should be psychically prepared to function in the world of business and economics . . . rather than in the realm of taste and fashion, or even Truth and Beauty . . ."

**Comment:** Why "rather than"? Isn't one true test of the interior space planner and designer his ability to live at once in both worlds, to meet functional needs with taste and in fashion, to extend Truth and Beauty into the business environment?

**Quote:** "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 'knowledge' too often consists of a few rigid sets of solutions which they apply to any and all occasions."

**Comment:** In our office we find that training in art-forms tends to foster a freer and more creative attitude, and this equips the young designer to bring fresh ideas and new approaches to the contract problem.

**Quote:** "He [the designer] should stick to his guns if he's pretty sure he's right . . ."

**Comment:** How can a designer be only "pretty sure" he's right? The one essential quality of the good designer might be called design integrity—the maintenance of standards so impeccable that he becomes his own toughest client. This is one concept that the schools should drum into design students.

**Quote:** "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."

**Comment:** Are we asking design schools to send us hot-shot salesmen? We interview dozens of persuaders who will never be designers, but we have to look long and hard to find the young design school graduate with the sensitivity, taste, integrity, and other qualities we consider essential. The only thing worth presenting is a thoroughly analyzed, thoroughly developed design solution to a particular problem. The intensive experience of solving the problem is the best preparation for an intelligent, forthright, and sensitive presentation. No graphic display of the solution can hide its lack of correctness or completeness. Nothing is more "saleable" to the client than the forthright explanation of the how and why of a particular design solution. So if the school training does teach this kind of design problem-solving it *is* doing a tremendous amount toward preparing its students for the important job of design presentation.

**Quote:** "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."

**Comment:** Thank God! In all fairness to design education, let's recognize that intelligent supervision and formal internship plus continuing education are as important in design as in any other profession. In the design team, some of the most valuable education rubs off from working closely with experienced, talented, and creative designers. Schools can help guide the right people toward a design career and prepare them to make the most of the continuing education in a design office, but they can hardly be expected to produce full-fledged designers.

**Quote:** "The humdrum tasks which invariably accompany the more creative aspects of being a designer are discouraging to many. . ."

**Comment:** This may be true if the design office throws the total assignment, from start to finish, at one designer. It is hardly true when designers work as a team. A major task of the well-organized design office is the selection and scheduling of people and tasks so that individuals spend as much time as possible doing what they do best and/or enjoy most (almost invariably the two phrases can be used interchangeably). Surely a would-be designer should be aware of the many involvements of the contract design office; surely he should be taught self-discipline. Awareness—but not expertise—can be provided to the student through field trips, or guest le



ures by practitioners, rather than through intensive study of ever-changing situations and problems.

**Quote:** "The schools accentuate the visual too heavily."

**Comment:** I strongly disagree. One of the most important contributions that the design school can make is to teach us to *see*. Notwithstanding all of the important technical, social, sociological, and other considerations, environmental design is essentially one of the most important visual business arts. The student should be taught to observe continually the things that surround him, the environments that he visits. He should analyze on a continuing basis, not only in his school years but also throughout his life, *why* he likes a particular environment, *why* it is comfortable, *why* it is pleasing to his eye, *if* it is well lighted, *if* the elements are properly arranged, *if* the materials are well selected, *if* it is a *total* concept. He should watch people at work in an environment and study, for example, the plight of a waiter in a badly laid-out restaurant, a cashier in an unstudied booth, an executive in a badly arranged room. *Seeing* is such an important attribute, and so few graduates of design schools bring it with them when they apply for a job.

**Quote:** "No designer should begin work on a sketch before he is thoroughly familiar with all of the sources available."

**Comment:** How unrealistic! No one can *know* all the sources available. The need for the various elements which contribute to the total design concept of any space can be met on each project by investigation and (yes, believe it or not!) by the development, or even invention, of new elements.

**Quote:** "Rendering is the surest way that a designer can evaluate his own talent."

**Comment:** Sorry is the designer whose powers of visualization are limited to being proved out through rendering—that unhappy crutch of most would-be designers. We all know how perspective drawings "lie," and we must be equally careful not to communicate these "lies" to our "less visual" clients.

**Quote:** "Unfortunately the interior designer is still not completely welcome on the architect's team."

**Comment:** I don't believe the architect to be wrong who does not welcome the new graduate from any design school as representing a reputable design office. The *architect* knows the importance of internship and will welcome only representatives of a contract design office who have experience in the field.

It seems to me very worthwhile if space planning as practiced by a very few of the top contract design firms would be discussed and even taught in the architectural schools. The architectural student also would benefit from a more

careful study and analysis of some of the best solutions which outstanding interior designers have created within recent years. This is one way, perhaps the best way, for the architect to gain respect for those of us who specialize in the insides of his buildings. Perhaps, too, such an exposure for architectural students might be of sufficient interest so that some of them will decide to take their place in the contract design field as practicing contract designers. This would be all to the good. Some of the finest contract interiors of today have the guiding hand of architecturally trained designers who have concentrated in the field of contract design.

It should be obvious from this sampling of points of disagreement between two contributors to *CONTRACT* that only after a broad and intensive study of practices in the contract design field, and only after evaluation of many points of view, can valid recommendations for education be made. The goal of education should be *qualitative* and not merely *quantitative*. Its goal should be not merely to fill the vacant spots at the drawing boards, but to contribute to the improvement of contract design as a valid and respected service to commerce and industry.

Obviously, not everyone who completes even the finest design or architectural course will—or should—become a designer. It is in the practicing world that the graduate will prove whether he can be a fine and creative designer, or whether he has some other valid contribution to make as a member of the design team. In the hands of a sensitive employer, and in the process of internship and on-the-job education, the individual will achieve his own best place in the design world.

#### QUESTIONNAIRE FOR EDUCATION FORUM AVAILABLE

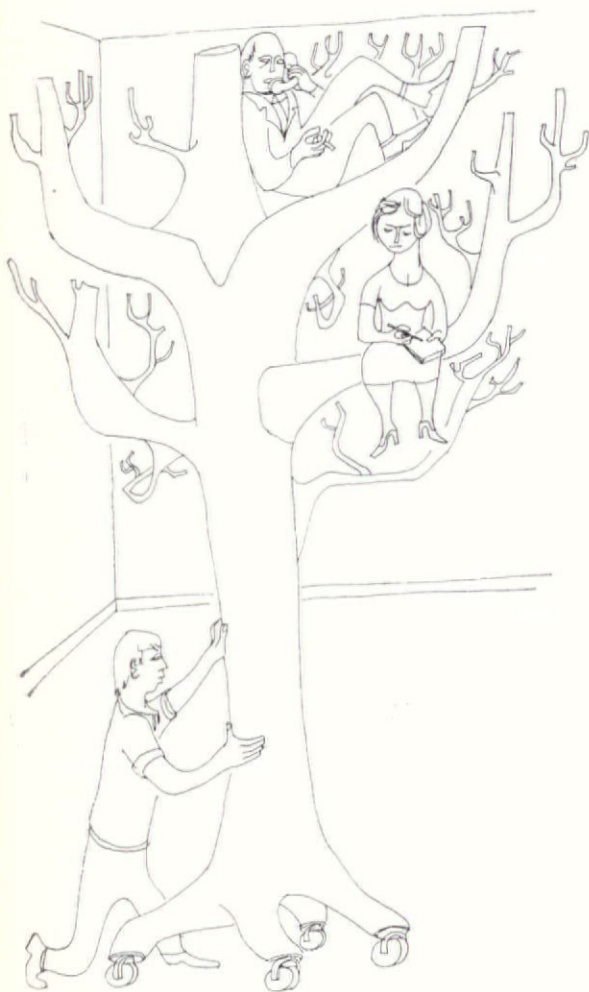
The Special Study on Designer Education in our April issue has elicited such an unusual response, in terms of critical comment as well as in requests for additional copies from schools and designers, that we have decided to publish an Education Forum later this year. As Mr. Affrime points out in the preceding article, the number of possible viewpoints on the problems of designer education is virtually unlimited; we propose to permit as many as possible to appear in our Forum issue. To that end, a questionnaire will be mailed to a selected list of designers and educators. Individuals, schools, or trade groups who would like to present their views in the forthcoming issue should send a letter requesting copies of the questionnaire to:

Education Forum  
CONTRACT Magazine  
7 East 43 Street  
New York, N.Y. 10017



# THE COMPLEAT OFFICE ENVIRONMENT

HOW TO USE FLORA (MEEK) AND FAUNA (WILD) FOR OBLITERATION OF THE INTERIOR-EXTERIOR SCHISM. BY FORREST WILSON



For higher executives (comes wired)

Forrest Wilson is assistant professor, design, at Pratt Institute, Brooklyn. This article is taken from a speech by Mr. Wilson at an alumni dinner at Pratt last April. Drawings by the Author

The Rousseauan logic which insinuated planting into interiors, that grew from potted plant to sylvan glade, then mushroomed into simulations of the Amazon jungle, today threatens the very roots of architecture. Logically, such a progression calls for the introduction of quadruped herbivores into the wilds of contemporary office space, which presently provides a profusion of foliage far outstripping that enjoyed by them in their natural habitat, thus eliminating the last artificial barrier between interior and exterior space (which is after all the very definition of architecture)

One bold designer has taken this forward step and we plan to preview certain aspects of his work, although much is as yet on the boards and in the cages. The total scope of his concept hinges on negotiations presently taking place between the ASPCA and the Amalgamated Zoo Keepers of Upper Pradish on the one hand, and various professional design organizations on the other. Difficulty in these negotiations is being experienced in arriving at satisfactory trade discounts for alligators, a slow loris, and the Tasmanian wolf. Other species of carnivore and herbivore have been suitably classified and cataloged, and will shortly make their appearance with the new "lion."

Wild birds will also be introduced into this interior. Among the many varieties of fowl on this project will be the extramarital lark, the double-breasted seersucker, the obscure egress, and of course birds of prey for religious observation. These variegated creatures, winging their way through the office spaces adding moving color and depositing bits of guano

on interoffice memos, will be accompanied by bird calls piped through the air-conditioning system.

A certain number of feathered vertebrates engaged for habitation in these spaces will invariably be lost to some of the more carnivorous plants. But it is hoped the birds will develop nesting habits and propagate their kind in their new environment. The designer was encouraged to this conclusion by his careful observation of pigeons nonchalantly walking amidst the traffic on 42nd Street adjacent to Bryant Park. He has concluded from this study that bird brains will experience no difficulty in adjusting to this type of planning.

Seedlings of wild trees planted directly into the plaster will replace matched wall veneers as another revolutionary design feature, to the undoubted pleasure of executives and their dogs. Green lumber only will be employed in the manufacture of furniture. With regular watering and proper horticulture it is anticipated that a rich growth of foliage will sprout from arms, back and legs, furnishing a colorful and comfortable matting.

A prominent Viennese entomologist will train ants to parade across the conference room table during high level sessions. These ants, a special breed of Nairobi Speckled Pantheist, have a diet restricted solely to green kumquats, which will be flown in for their feeding twice a day. The selection of this particular breed with the restrictive diet was to provide a suitable wild life setting or festive picnic atmosphere without the danger of ants in the client's pantry.

Several bears will be engaged





Species represented: extramarital lark, double-breasted seersucker, low-swooping huckster, and swivel-jointed kickback



The aleatory chair—a happening



Would Charlie Eames approve?

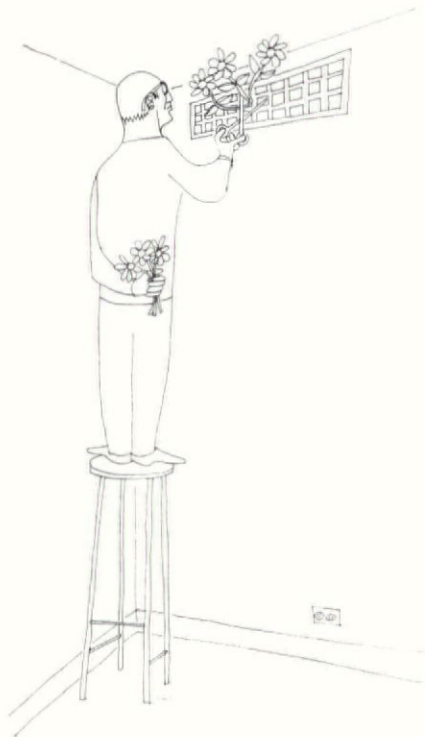


The stimulus of fright



Random boiserie

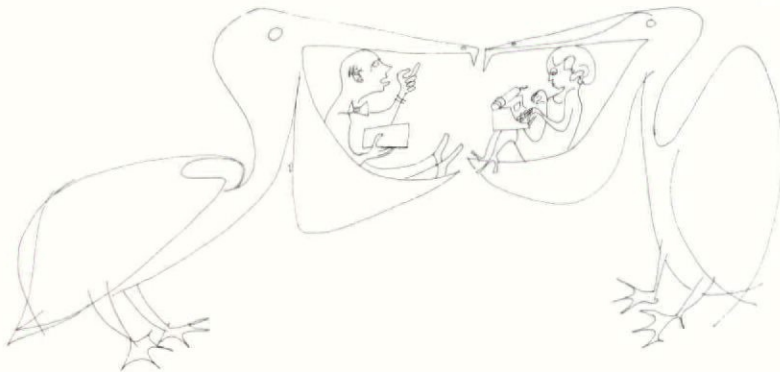




*Registeria perennalis*



*The ecologified man*



*"Me Tarzan, you Jane"*

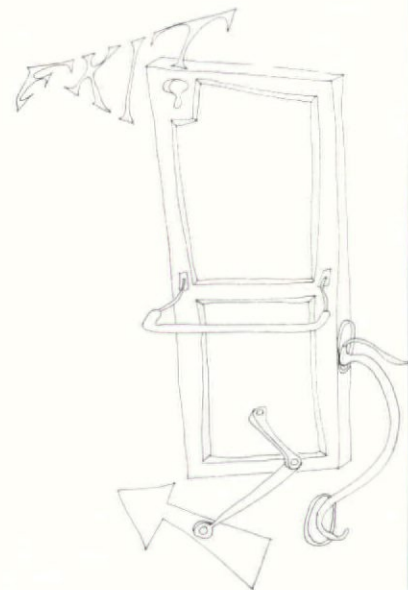
#### THE COMPLEAT OFFICE ENVIRONMENT

amble throughout the corridors to further the wildlife theme. Although the bears will undoubtedly feel at home in this setting, there is the possibility of unduly alarming the more timid among the employees. The bears will be ingeniously painted fuchsia and chartreuse to match the carpeting, which should blend them into their environment to pacify the timid. Fuchsia bears, after all, are bearable.

Several elk and a moose will probably also be engaged during working hours. The difficulty of the moose antler spread in interiors has been foreseen by the design of a six-foot corridor, slightly larger than the usual moose antler dimension. However, it will be virtually impossible for the moose to turn around in the corridor; so a one-way moose has been con-

tracted, a solution worthy of Mies van der Rohe. The moose will not work during the mating season since business machines emit noises strikingly similar to the moose mating call. It was feared that during these periods the moose might become enmeshed. Enmeshed moose merely mope and are therefore of little practical value.

The enumeration of the foregoing devices shows a fertile brain willing to adapt to the inevitable growth of design. Planting in such a mind sprouted to its inevitable conclusion. Employees spending their time in these spaces, as they gather around the water cooler muttering, "me Tarzan, you Jane." will undoubtedly no longer be aware of the division between interior and exterior space. Architecture and interior design may well fuse through the disappearance of the building altogether. (C)



*Birds concluded: The obscure egre*



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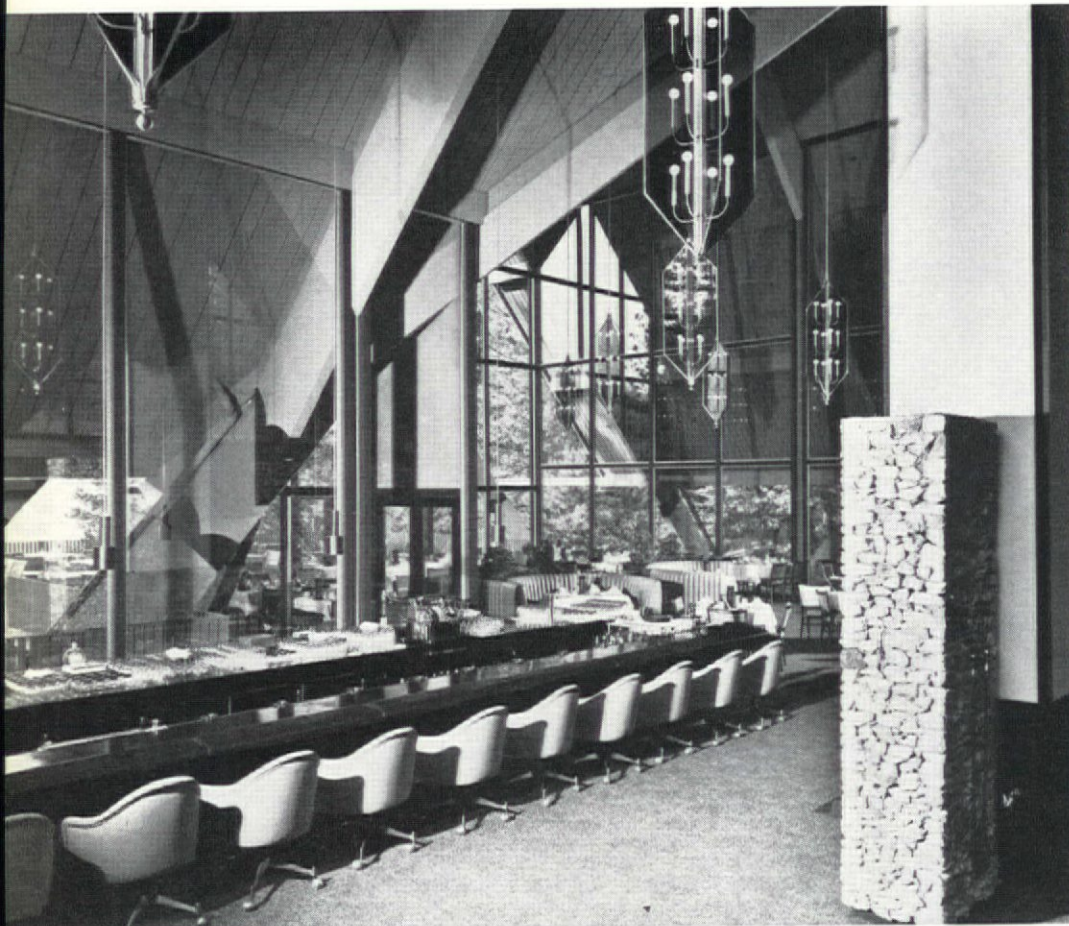
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## LAKE ARROWHEAD GOLF CLUB

ALBERT PARVIN & CO., CONTRACT FURNISHER-DESIGNER

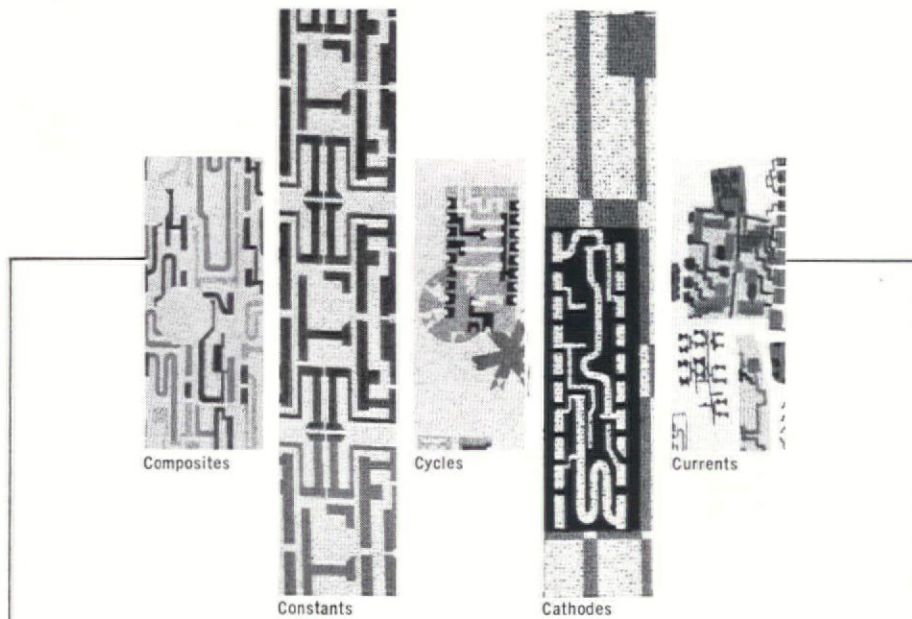


Surrounded by pine trees in the S Bernardino Mountains, the new Lake Arrowhead Golf Club is housed in a striking A-frame structure that incorporates dining room, bar, golf pro shop, locker rooms, saunas, plus other amenities to serve its membership in style. The interiors, designed and furnished by Albert Parvin & Co., take dramatic advantage of the architecture and the floor-to-ceiling window spans that face on the natural site of the building. The bar, overlooking a poolside dining deck and the surrounding landscape, bartenders serve from a "well" set 10 feet below floor level, so that sea-level patrons have unobstructed views. Views are also opened up in the dining room centrally placed beneath the tower with a 38-foot-high ceiling and comfortably appointed in a casual manner, with colors and notes complementing the outdoor scene framed by the expansive window walls. The lower level grill and bar, a convenient "19th hole" for golfers, is directly accessible from the links, and Parvin accordingly covered the floor with a heavy-duty golf-weight carpeting able to withstand the heavy-cleated traffic. Furnishings specified by Parvin were supplied by Furniture—Brown-Jordan, Brower Furniture Co., Lee L. Woodard & Sons, Sheldon Furniture Co. Carpeting—Fidelity Carpet Co., Hardwick & Mather Co. Fabrics—David & Dash, Crest Custom Upholstery. Accessories—Architectural Pottery, Jo Mead. Artwork—John Reistetter, Russ Holmes, Loet Van Leeuwen. (C)





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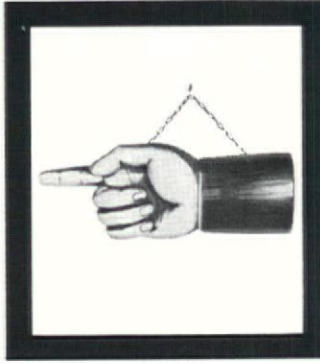
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## LIGHTING MOTEL GUESTROOMS

"The average motel guest takes a dim view of poor lighting, even though he may not realize it," says David L. Cotton, NSID, regional director of design for Howard Johnson's Motor Lodge Division. "If the lighting in a room is well designed and attractive, it will rarely draw specific comment from guests. But just let a room be poorly lit by unattractive fixtures, unflattering harshness, or insufficient intensity, and you have a disgruntled, unhappy person on your hands."

Cotton, working with Lowry M. Bell, Jr., executive architect for the Motor Lodge Division and vice president of construction, and Robert Turner, AIA assistant to the executive architect, has documented proof of their theories on the proper lighting of guestrooms. The team currently has more than 200 Howard Johnson's Motor Lodges in 36 states serving as practical "research laboratories" on just such problems.

When the successful chain first introduced its "Room of Today" concept in 1962, at the opening of the \$4 million, ten-story Motor Lodge in Washington, D.C., the room's carefully planned lighting was an integral part of its design. To achieve this goal, the Howard Johnson's staff worked closely with noted lighting consultant Carl Loeber, now senior designer for Champion Manufacturing Co., Inc.

The problem at hand was simply to design the most effective manner of lighting guestrooms, allowing for easiest maintenance without sacrificing esthetics. The fixtures created for that original room have since





*Howard Johnson chain's  
research lab collaborates  
with manufacturer*

been refined through experimentation and experience, but the basic concepts conceived by Bell, Cotton, and Turner have remained the same.

The dominant lighting fixture in all Howard Johnson's guestrooms is the handsome horizontal bar with double cones affixed to the wall above the bed complex. The straight horizontal lines were specifically designed to create an illusion of length to the bed wall.

Light from the upper cone-shaped portion of these fixtures lends a pleasing wash of illumination to the rich wood paneling behind it. The lower, larger section of the cones provides excellent reading light.

A central console located on the headboard allows fingertip control, not only for these lights, but also for all fixtures in the room. Incorporated in the panel so is a dial-type dimmer switch.

The entire bed fixture may be utilized in the manner best befitting the needs of the individual guest. Each light is separately controlled from the console, and may be turned on or off at will, allowing occupants of either bed to create their own personal illumination needs.

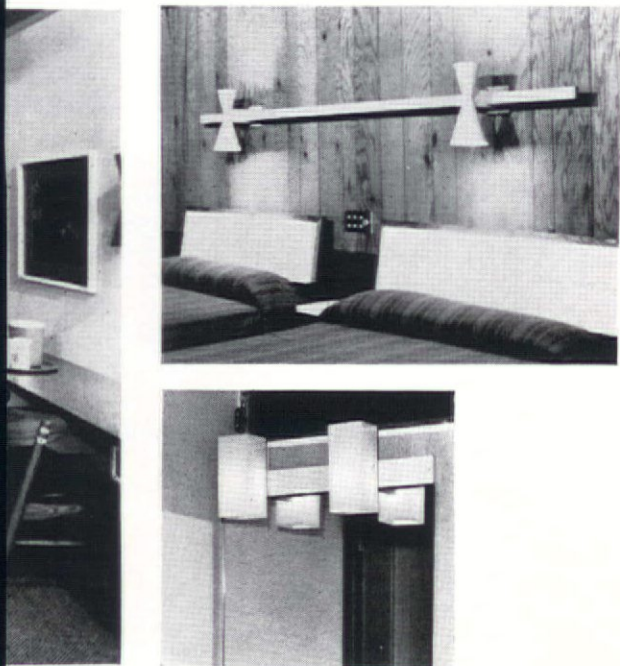
The fixture itself has been designed to skillfully fit into six different color schemes, three to complement a blue toned decor, and three using gold as the primary color. Champion's engineers provided a special "glanodized" finish to the gold unit which offers an unusually high lustre effect, almost indistinguishable from polished brass. A high quality triple-coat baked

*(Continued on page 86)*



*Easychair 3300 and sofas (2, 3, 4 seats) with chromium-plated steel frame.  
Design: Arne Jacobsen.  
Fritz Hansen Inc., Decorative Arts Center, 305 East 63rd Street, New York 21, N.Y.  
Templeton 8-3225. Division of Fritz Hansen, Copenhagen.*

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Circle No. 58 on product information card

## LIGHTING MOTEL GUESTROOMS

enamel over aluminum is employed for the white and tan units.

Maintenance qualities were enhanced by the fact that the spun aluminum fixture is made in one piece of 1/8" gauge metal and is designed to effectively dissipate heat. A secondary benefit of the attractive conical shape is its chimney like effect which draws cigarette smoke, almost in the manner of a miniature ventilating hood.

A three-light drop fixture was created for the seating area of the room. For this unit, designer Loebe used opaque white acrylic in 4 by 4 inch cube shape of different lengths. A walnut spreader maintains the distance between each cube and adds a decorative touch to the fixture.

The same sleek looking acrylic cubes have been adapted to the special needs of bathroom and dressing room illumination. The Howard Johnson's staff experimented with many different types of bathroom illumination before perfecting lighting in this all-important area.

Research into guest preference proved that women in particular are partial to the type of lighting used in theater dressing rooms. Tried and discarded were illuminated ceilings and fluorescent canopies. The latter, incidentally, proved the most unsatisfactory because of the unflattering harshness of its light. It was soon apparent to the staff that the soft quality of incandescent lighting, coupled with proper intensity, was the most acceptable method, particularly with feminine guests.

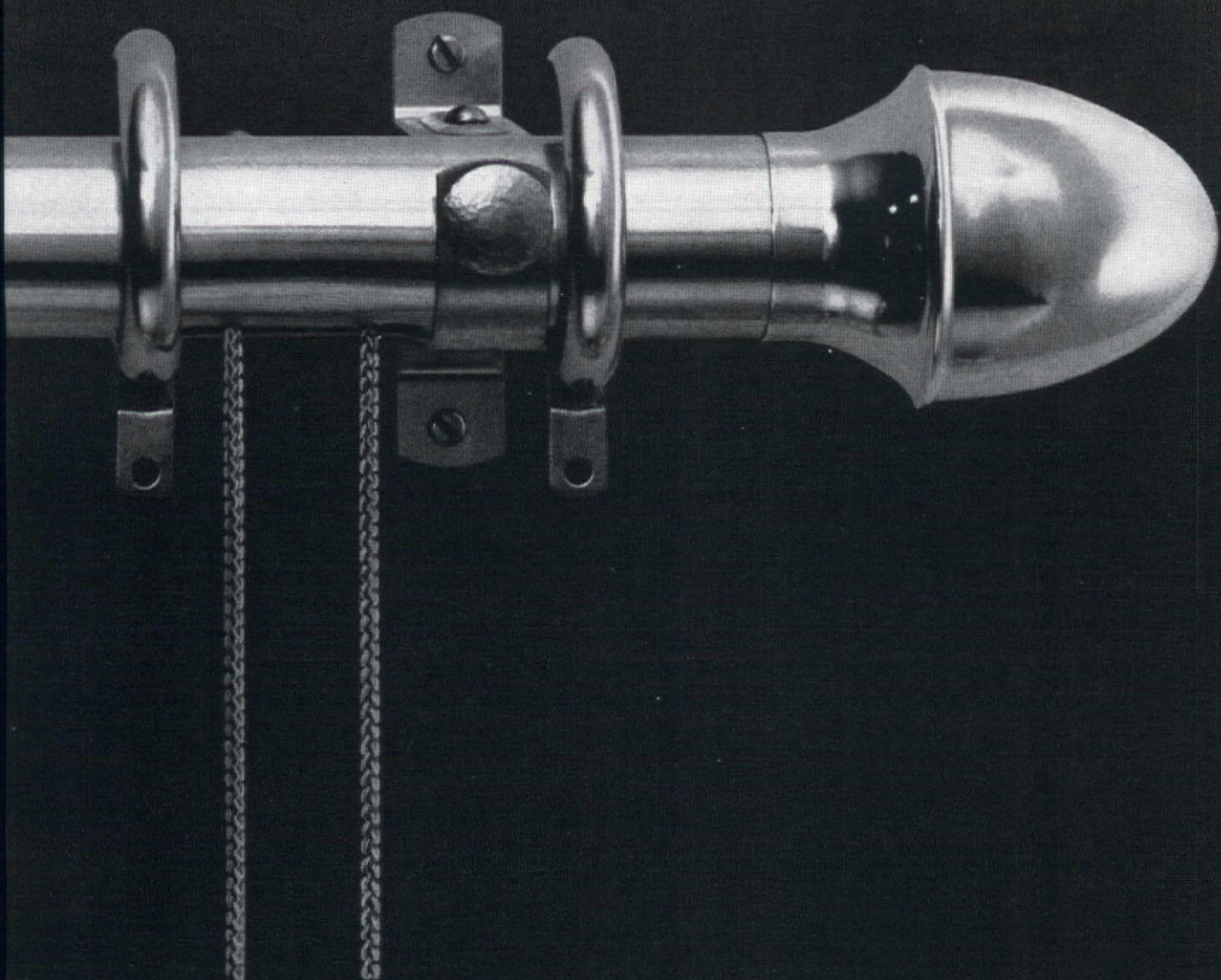
The resultant fixture, now used in all Howard Johnson's Motor Lodges, provides three identical acrylic cubes attached to a horizontal metal bar which is placed directly above the mirrors of the dressing table and the wash basin. The acrylic material offers a diffused, yet intense, down-light particularly suitable for make-up and shaving, and has received extremely favorable guest comment.

The two remaining fixtures in all guestrooms also carry out the Howard Johnson's theory of good design paired with strictly utilitarian usage. Single versions of the bed-light cones are employed for illumination of the built-in luggage rack and desk. The staff originally experimented with a standing desk lamp, but found that it created unnecessary clutter on the clean lines of the unit, while also adding to the maintenance of the room. It was shortly replaced by the more functional cones, attractively spaced on the wall, and separated by a colorful, framed picture.

Constant re-evaluation and analysis of every aspect of room design and decor has allowed Howard Johnson's to maintain a high degree of consistency in the quality of all its many motor lodges. On the drawing boards at the present time are plans for the building of fifty to seventy-five new lodges per year with expansion headed in a westward direction.

Regional differences will bring new research and new designs, both in lighting and architecture. The basic concept, however, of understatement to create a sense of quiet elegance, as set forth in the original Howard Johnson's "Room of Today," will undoubtedly continue to be the dominant theme of the amazingly successful motor lodge operation. (C)





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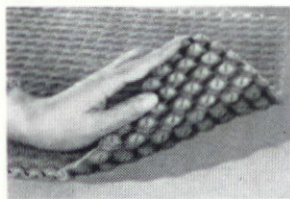


### Consumer Products Marketing Division

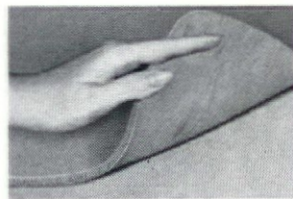
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# CONTRACT PRODUCTS AND SERVICES



## Related seating groups

Tempo is one of four new correlated seating groups introduced by the contract division of Virtue Bros. Mfg. Co. The bar stool, dining and cocktail chair, as well as a stacking chair, make it possible to extend the continuity of seating units from bar to dining and lounge areas. The specifier has a wide choice of materials, finishes, bases, swivel, and caster specifications to individualize the four seating groups to any type of facility. Embossed back designs are optional. In addition to the contemporary styling of Tempo, three other related groups (Windsor, Pacific, and Berkeley) are designed for establishments with traditional or period decors.

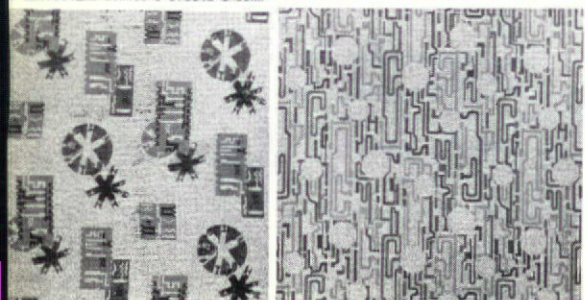
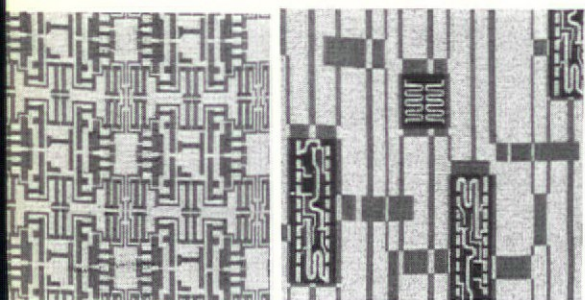
Circle No. 96 on product information card



## Drexel unveils wood office lines

Drexel Enterprises enters the wood office furniture field with five new executive lines. The five new groups, two traditional and three modern, include desks, secretarial attachments, chairs, credenzas, conference and occasional tables. The groupings coordinate in finish with certain of Drexel's household furniture lines to offer greater diversity in choosing complementary and related furniture for executive offices. The Congressional Collection, shown, is basically Italian in origin and was inspired by the furniture Drexel supplied for the House of Representatives Bldg. in Washington, D.C. The American Bankers group is crafted exclusively of mahogany veneers and solids with brass accents.

Circle No. 97 on product information card



## Scheffres' new Circuit Collection

Based on miniature electronic circuitry, A. W. Scheffres Corp.'s new Circuit Collection is right in step with the times. The line is printed on Beta yarn Fiberglas, which is fire-proof, stainproof, and has all the well-known advantages of Fiberglas for contract work, plus the improved "hand" and workability of the Beta

yarn. In addition, the Circuit group four of which are shown here, is printed to close tolerances in an automated silk-screen plant owned by Scheffres. The silk-screen process used makes possible continuous printing on 44/45 inch widths, without any signs of irregularities. Colorings are contemporary, of course; there are five prints, 22 colorways, plus a range of ten matching solids. List price per yard is about \$3.98, another advantage made possible by high-speed commercial production, according to Scheffres.

Circle No. 98 on product information card

## Chapman's high intensity lighting

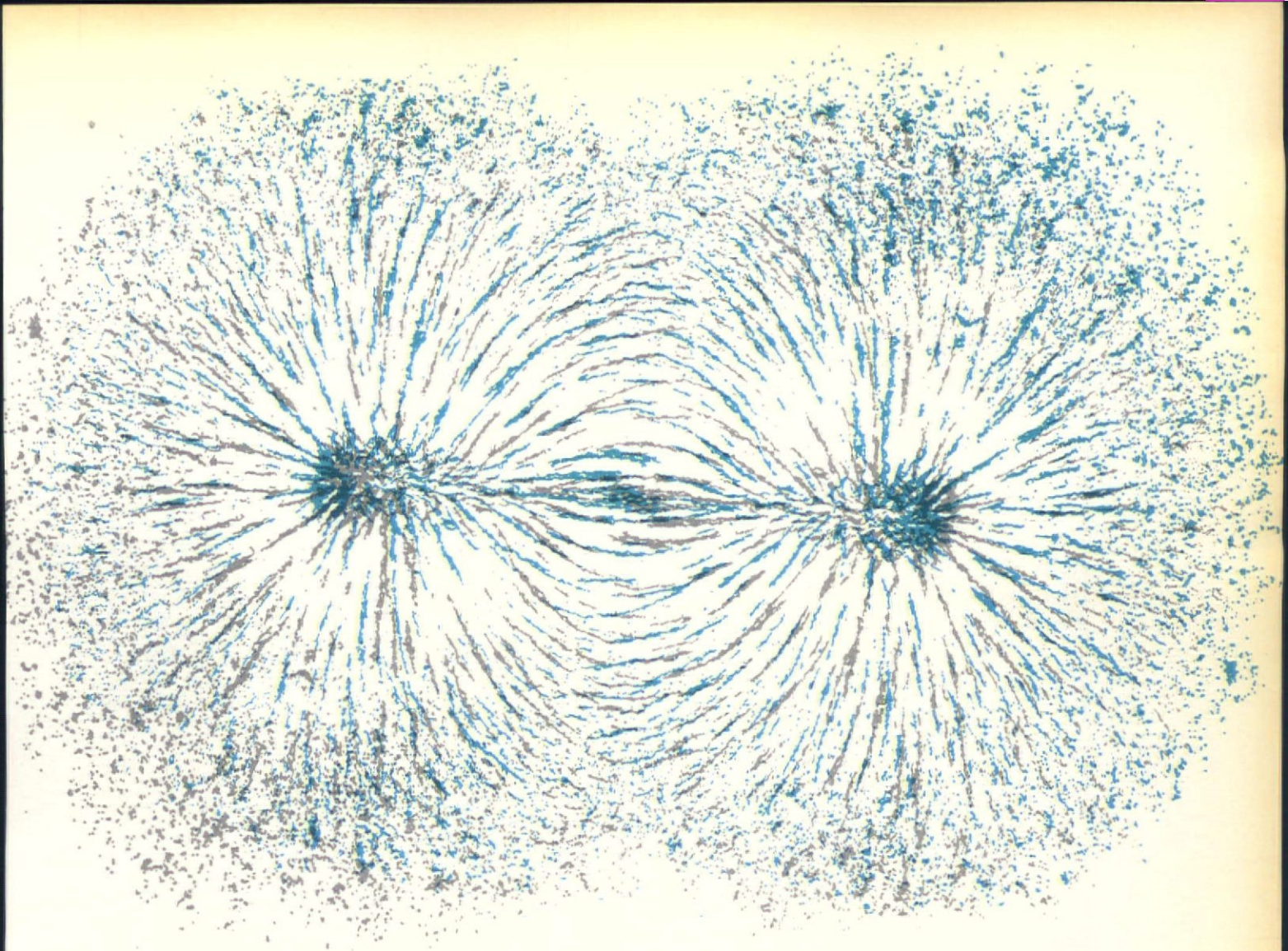


Chapman Mfg. Co. introduced a new line of contemporary high intensity lighting devices for commercial establishments, studios, and institutions. High intensity table lamps, floor lamps and wall fixtures are designed to provide just the right degree of mood, local, and general lighting. A table lamp (not shown) has a nickel matte shade and red column. It combines conventional lighting in upper lamp with adjustable high intensity light, and the shade adjusts to four positions. Height: 24 inches. Tri-fera, a floor model, in nickel matte with shades and counter balance in low key tones of red, olive green, yellow, nickel matte and black, has three adjustable high intensity lighting arms. Arm length: 37 inches; tri-fera width: 10 3/4 inches; pole height: 60 inches.

Circle No. 99 on product information card

Circle No. 60 on product information card





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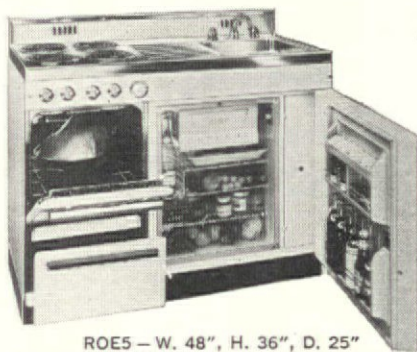
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W. 24", H. 18", D. 16 1/4"



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Circle No. 61 on product information card

## PRODUCTS & SERVICES

CONTINUE

### Individual chair comfort

An unusual seating group from Notrade Ltd., was designed by Robin Bush to flex, lift, tilt, and adjust to suit the individual. The steelshell line is available in eight models—one basic chair covers the entire office seating requirement from side chair to desk tilter. A special patented mechanism in all models allows the back to flex even when adjusted to a desired seating position. The big advantage of all the adjust-



ment is that every person can fit the chair to his particular body build requirements. Seats, backs, and arms can be easily removed for an exchange of color or in case of damage. The shells are of 16 gauge steel and finished in black crackle; the base is fully chromed. A vinyl edging protects the shell edge against scrapes and rubbing. Upholstery may be 3 ounce Naugahyde, Decor Line, or nylon fabric in a variety of colors.

Circle No. 100 on product information card

### Walnut swivel letter tray and wastebasket

Myrtle Desk Co.'s Custom accessories line, designed to help keep offices orderly, includes a swivel top letter tray and wastebasket in molded walnut veneer with



an oil finish. The double tray letter box has an adjustable top deck and the wastebasket has a spun aluminum liner. Basket is 13 inches high.

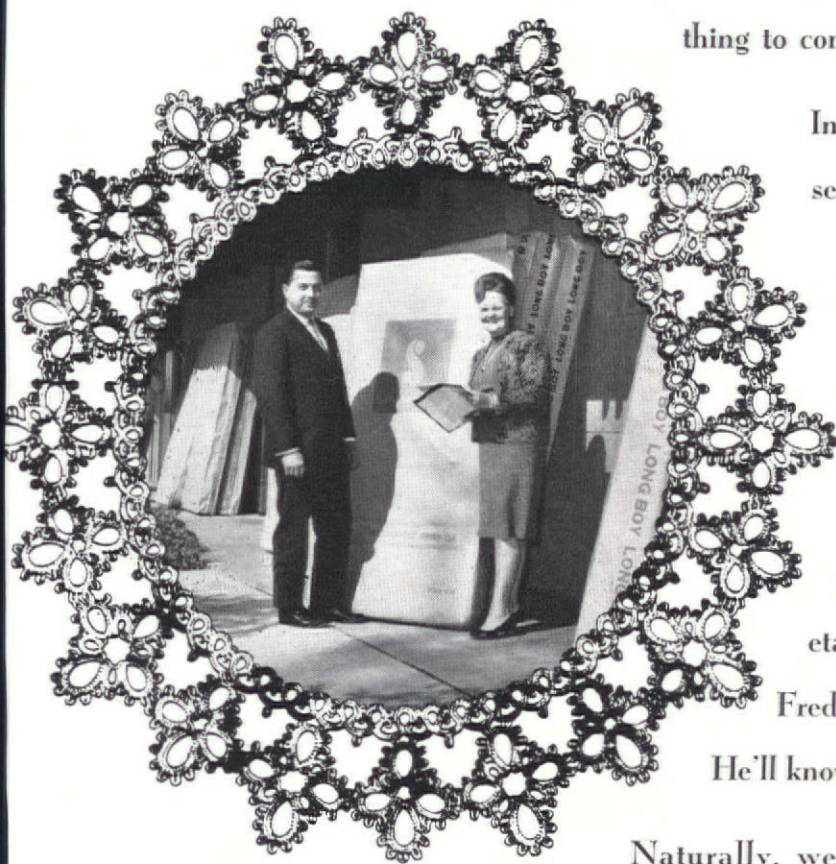
Circle No. 101 on product information card



Once upon a time, in the land of Anaheim, California, there lived an executive housekeeper. Her name was Veneta Wilson, and she was in charge of 450 guest rooms at the famous *Disneyland Hotel*.

One morning, she happened to hear a young lady complaining of a poor night's sleep. And the very next day, a rather tall, slender gentleman remarked that the bed was too short, and that his feet hung out over the edge! "That settles it," cried Veneta. "Something has to be done!"

You see, guests at the *Disneyland Hotel* hardly ever find anything to complain about.



In fact, Veneta was so shocked she sent out an emergency call to Frank Bret, the general manager of the *Disneyland Hotel*. "What am I going to do? I heard two guests complain about the mattresses! You've got to help me," she pleaded. "Compose yourself, Veneta," said Frank reassuringly. "I'll call Fred Sobek from the Simmons Company. He'll know what to do."

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## PRODUCTS & SERVICES

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### Chandeliers by Arco

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side the crystal basket, and can be specially ordered in height and width to suit a particular interior. Another new Arco item has a cartwheel design with gold-band spokes spanning a diameter of five and a half feet. Slender arcs are topped by 18 candle lamps. It can also be adapted in size for special installations.

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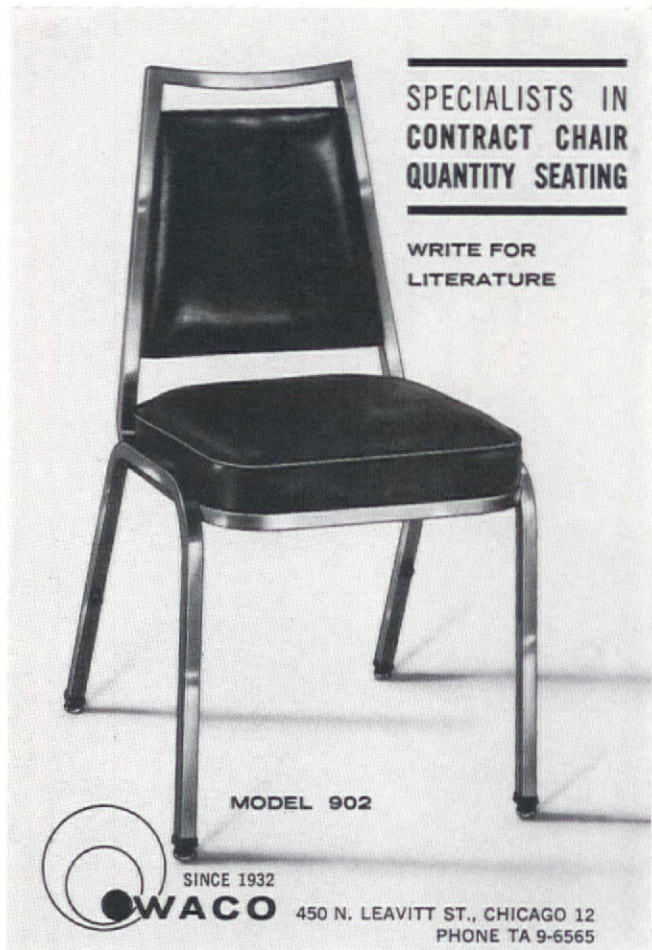
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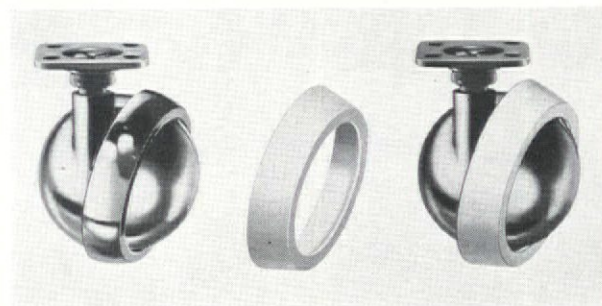
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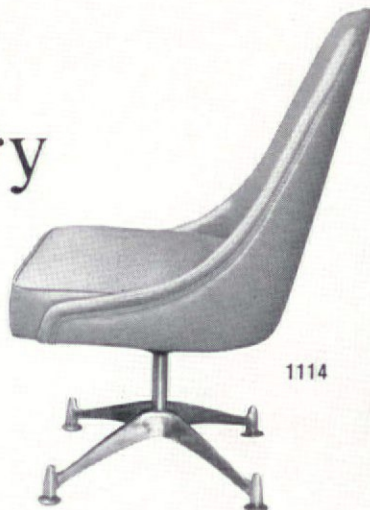


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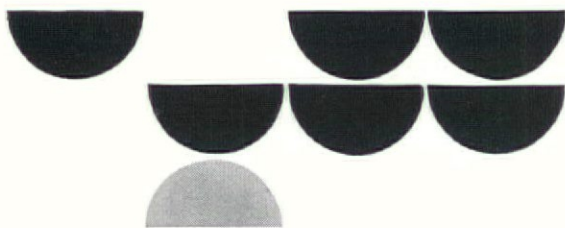


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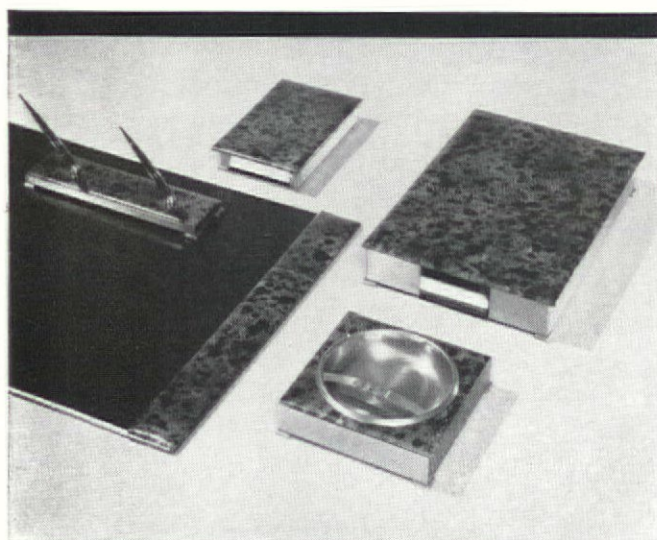
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*k/h*

**KIESLING-HESS FINISHING CO., INC.**

1011 Wood Street, Philadelphia, Pennsylvania 19107  
519 W. 38th St., New York, New York 10018

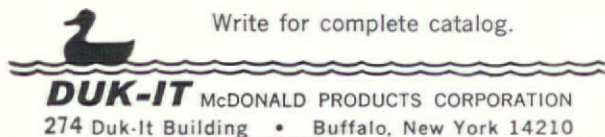
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**TRADITIONAL  
DESK AIDS**

Luxurious 3700 line, antique bronze with top grain cowhide in tortoise shell brown. An extraordinary series, hand-crafted to compliment period office furniture.

Write for complete catalog.



**DUK-IT** McDONALD PRODUCTS CORPORATION  
274 Duk-It Building • Buffalo, New York 14210

Circle No. 74 on product information card

**PRODUCTS & SERVICES**

CONTINUE

**Upholstered folding armchair**

Poloron Products' new folding armchair is planned for comfortable group seating with thick upholstery.



It can be folded, stacked, and stored; when folded it is less than a hand's width across the sides. Foam rubber padded seats and backs are covered with

**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.



**RUBBER COMPANY**  
FREMONT, OHIO

*The Originator of New Ideas in Floor Coverings*

Circle No. 75 on product information card



quilted vinyl, as are the ample arm rests. The new chairs are available in a variety of colors selected to harmonize with modern decorative schemes. More than 50 different chair models are shown in Polaron's color-detailed catalog.

Circle No. 107 on product information card

**New metallic yarn**

Metlon Mark II, newly introduced by Metlon Corp., is a laminated metallic yarn consisting of aluminum foil protected on each side by a layer of a specifically engineered olefin film. Its appearance is characterized by brightness and clarity. The tarnishproof yarn, the result of three years of developmental work, is said to stand up well to mill processing and end-use service; it is expected to aid such market areas as quilting, embroidery, Leavers lace, and high-speed braiding, areas that previously had difficulty in running metallics.

Circle No. 108 on product information card

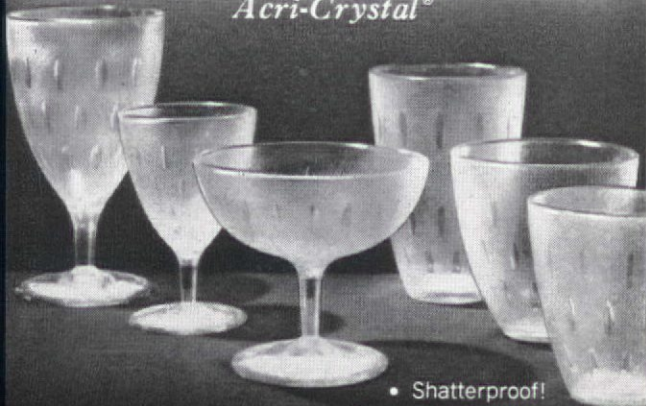
**Vinyl upholstery from Athol**

Brunswick, a glove-soft expanded vinyl fabric, is the latest pattern to be introduced by Athol Mfg. Co. The new vinyl has a smooth glaze with a fine shadow finish ideal for upholstery. It is said to be easy to tailor and maintain, and meets the necessary requirements under stringent testing. Brunswick comes in 9 standard colors with custom-color runs available on special order. Sample swatches and color lines are available.

Circle No. 109 on product information card

**ROYALON MASTERPIECES**

*Acry-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. 76 on product information card

Circle No. 77 on product information card →

When you must meet a low price with a quality product, here's the answer!



**Westmoreland FIBREGLASS Stack-Gang Chair**

Yes, you and your customers can buy on price without sacrificing quality, comfort or appearance. Here's proof! This sturdy one-piece chair, with welded chrome-plated tubular steel frame, is perfect for lecture halls, auditoriums, meeting rooms, offices—wherever there is group seating. Coral, yellow, charcoal, aquamarine and white. Low cost initially, low cost in the long run because it's engineered for long life.

\* Product of one of America's leading manufacturers of metal furniture



**Westmoreland Metal Mfg. Corp.**

Plants in Philadelphia, Hatboro, Pa.; Richmond, Mich.

Licensed under Herman Miller Patents, Nos. 2,893,469 and 2,956,618

**Mail Coupon for Prices, Specifications**

Westmoreland Metal Mfg. Corp.,  
18th Street & Allegheny—Philadelphia, Pa. 19132

Please send prices and specifications on  
ST-M-350 Stack-Gang Chair.

Name \_\_\_\_\_ Title \_\_\_\_\_  
Firm \_\_\_\_\_



Circle No. 78 on product information card

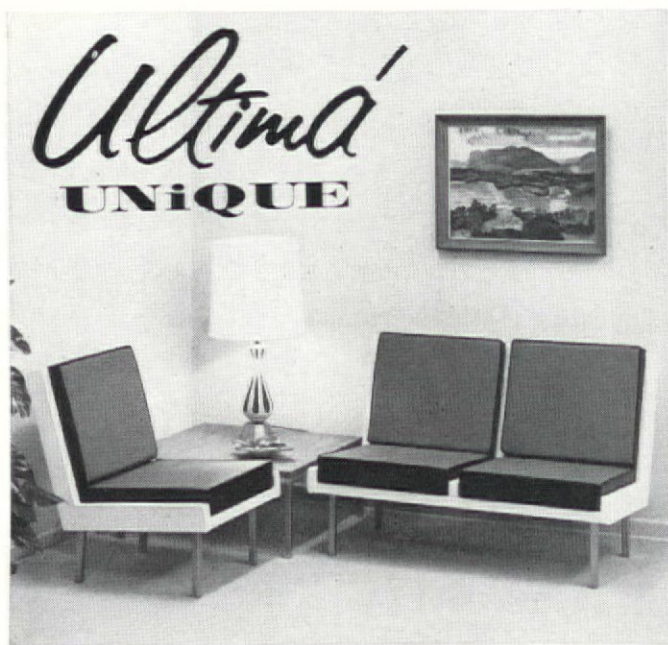


Cigar Store  
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39" High

COMPLETE  
CATALOG  
\$1.00

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*America's Finest, Most Flexible Line  
of Co-ordinates for Office, Lounge  
and Reception.*

Beautifully styled, ruggedly built  
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flexibility.

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



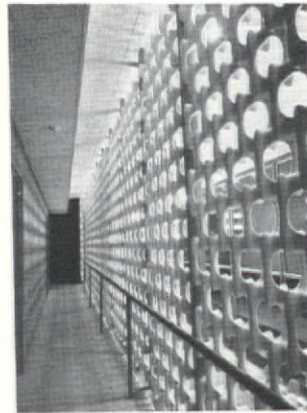
Circle No. 79 on product information card

## PRODUCTS & SERVICES

CONTINUED

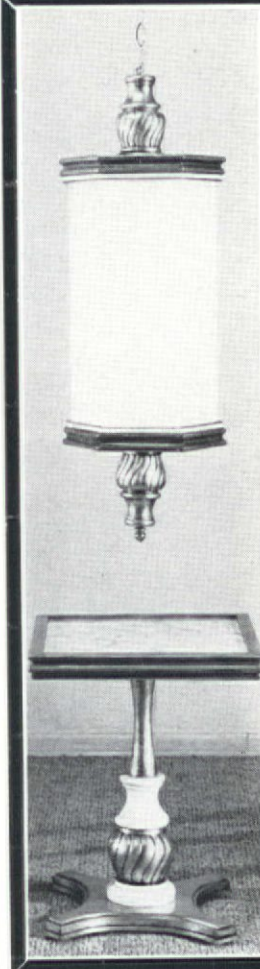
### Sculptured wall

Sculpta-Grille, from Harvey Design Workshop, Inc., recently installed in the theater lobby of the Richland Plaza Theater in Texas, serves several purposes. The 44-foot screen wall not only serves as a



decorative feature of the building lobby, but also doubles as a guard rail for the hallway and offices in the mezzanine area. Sculpta-Grille is shipped from the factory in completely prefabricated sections which include Philippine mahogany mullions, ready to be fastened into place.

Circle No. 110 on product information card



CHIC & PRACTICAL!

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Coordinated Decor

CHAIN LAMP/TABLE  
ENSEMBLES

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Entire Table Top  
Free For Use

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Write for Illustrated Catalog

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Show Rooms: Atlanta, Chicago, Dallas,  
Los Angeles, San Francisco, Seattle. Also,  
during the June Show: Palmer House,  
Chicago, Ill.

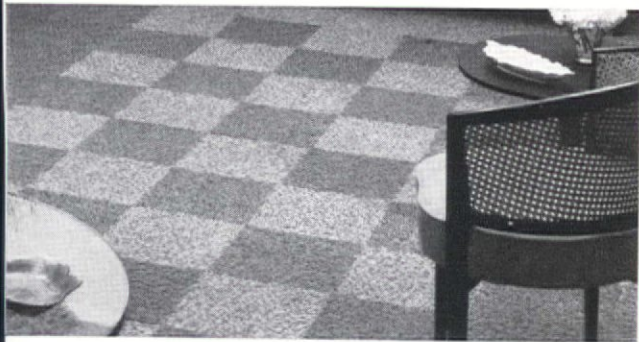
NEW Permanent Show Room in New  
York: 705 Home Furn. Mart, 34th &  
Lexington

Circle No. 80 on product information card



**Rugtile carpeting from Roxbury**

New Rugtiles from Roxbury Carpet Co. make it possible to custom design carpeting in a variety of patterns limited only by one's imagination: harlequin, stripes, checkerboard, border motifs, inlay, parquetry, or patchwork designs. A rugtile is a 12-inch square of carpet bonded to a layer of cushion which is then bonded to a tile base the same size. The base is molded of high impact polystyrene plastic with edges designed for interlocking with the adjacent rugtile to form a continuous surface of carpeting. One of the advantages of the rugtile concept is the mobility or rotation of carpeting in



worn areas with that of unworn areas, such as under furniture or against walls, eliminating the need to replace the entire carpet. Roxbury presents rugtiles in six different carpet grades, including solids, tweeds, plush, or shaggy textures in a total of 58 designer colors.

Circle No. 111 on product information card

Circle No. 81 on product information card

**SQUARE SMOKE STAND**

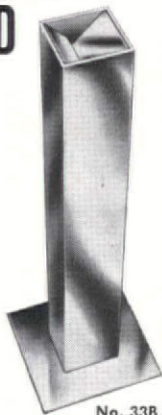
In Hi-Polished Aluminum, Satin Aluminum or Anodized Black. Concealed weighted base. Can be mounted to floor. 3" x 3" x 22" high.

Catalog on Request

- sand urns • smoking stands • waste baskets • umbrella stands • desk appointments • ash trays • wardrobe racks • costumers • planters

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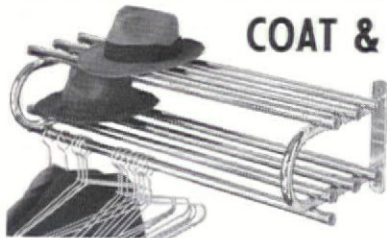
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Pat. Pending

**COAT & HAT RACKS**

Specify

**Bevco**

For every garment hanging need.



**Double Shelf Wall Rack 36" long, \$16.45 List**

A full range of styles, sizes and colors. Wall Models, Floor Models, Hooks, Brackets in Mirror Bright Chrome or Baked Enamel Finishes. Hangers in Chrome or Golden Brass Finish. Immediate Delivery Service.

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Circle No. 82 on product information card

**A world of fabric selections...**



**but only 1 choice!**

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Century has over 5,000 fabrics to show you . . . available by the bolt or by the yard. Whatever your taste, needs, or budget . . . Century goes all-out to make fabric buying simpler, easier, most convenient. And to serve you better, Century has **two** of the most completely modern plant and warehousing facilities in the world . . . one in Los Angeles, one in Chicago.

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**bedspreads:** the fabulous Charles Bloom, Inc., collection . . . dramatically distinctive, impressively superb in workmanship.

**draperies:** unlimited selection plus a complete custom fabrication service featuring Roc-Lon insulated linings.

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**Century Fabrics, Inc.**

345 W. Chicago Ave., Chicago 60610,  
Phone: (312) 337-5600  
CHICAGO DALLAS LOS ANGELES  
SAN FRANCISCO ST. LOUIS

Circle No. 83 on product information card



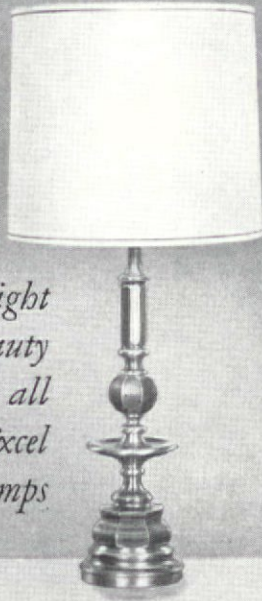
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Designed for maximum durability, Excel lamps are available in a wide range of styles and sizes—or custom-made to your specifications. Write for catalog.

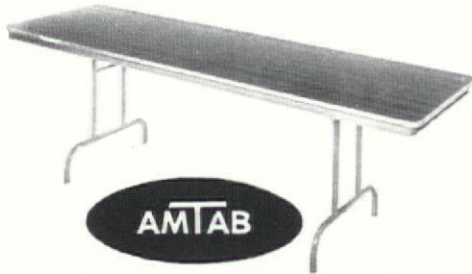
EXCEL MANUFACTURING CORP. Muncie, Indiana

*Excel*

*Highlight  
the beauty  
of it all  
with Excel  
lamps*



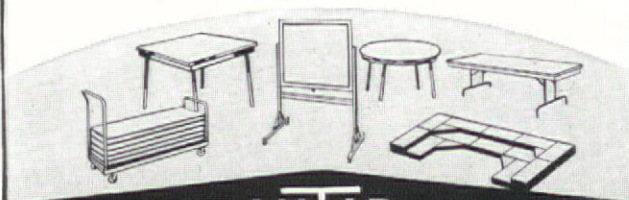
### CHAMPION FOLDING TABLES



**AMTAB**

This sturdily constructed folding table will give years of care-free service and is perfect for a multitude of uses. Many sizes, exclusive features and a wide variety of top materials.

There are many special things about AMTAB products. All are soundly engineered, solidly built of finest quality materials for long life and trouble-free service. Write for catalog and prices on these items: Folding Tables, Chalk Boards, Bulletin Boards, Revolving Boards, Easels, Chair Trucks, Table Trucks, Band or Choral Stands, Portable Stages.



**AMTAB  
MANUFACTURING**

1747 W. GRAND AVE., CHICAGO, ILL. 60622

Circle No. 85 on product information card

## MANUFACTURERS'

### LITERATURE

The Acoustical Materials Assoc., whose members account for more than 90% of the acoustical materials manufactured in the U.S., has just issued its 25th Bulletin on performance data of architectural acoustical materials. The Bulletin of 90 pages provides impartial laboratory test results on the acoustical products of the member manufacturers. The 1964 Bulletin received a Certificate of Merit in a building products literature competition sponsored by the AIA and the Producers' Council.

Circle No. 114 on product information card

Expanded to 48-pages, the newest Scroll Aluminum Furniture catalog shows all lines in color and includes detailed information of help to specifiers, general instructions on maintenance, and typical illustrations of contract installations.

Circle No. 115 on product information card

Downs Carpet Co., Inc. has just produced a new four color contract brochure showing forty different carpet patterns suitable for almost every type of contract installation. Photographically depicted is Downs carpeting in stores, offices, banks, churches, restaurants, and many other installations.

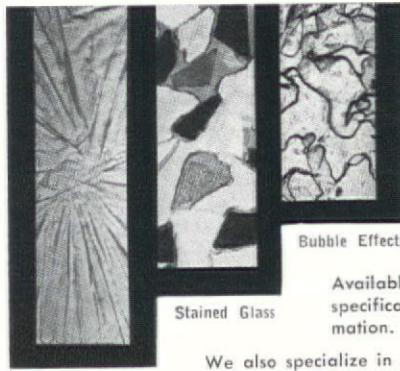
Circle No. 116 on product information card

The entire Masland Duran vinyl wallcovering line of 18 patterns and four weight qualities is offered in a new swatch catalog. Swatches of each pattern are mounted in all colors with specifications and application instructions on the backside. The catalog has a three-ring construction with index tabs for each quality of vinyl wallcovering.

Circle No. 117 on product information card

A comprehensive "Fact File on Fire Doors and Frames" has been compiled and published by Steelcraft Mfg. Co. All the information on hollow metal fire doors and frames needed by specifiers, building inspectors, code officials, and maintenance supervisors is contained in this 38-page publication.

Circle No. 118 on product information card



Sunburst

Stained Glass

Bubble Effect

### PARALITE, AN IDEAL ARCHITECTURAL MATERIAL.

Our translucent and/or transparent panels are weather proof, virtually unbreakable, and only half the weight of glass.

Available in stock sizes or to your specifications. Write for more information.

We also specialize in matching your custom colors in decorative mirror backed glass or plastic.

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777-8787

Circle No. 86 on product information card



Brite-Lite Corp. has published a 72-page, full color catalog featuring fixtures, decorated Colonial-Victorian lamps, and portable lamps, organized in three sections. The catalog is bound in a cover that features a complete range of color swatches, reproducing shades of Williamsburg colors in many finishes. Inside are pictured Brite-Lite's vast lines of lamps in every popular style and period.

Circle No. 119 on product information card

If you're looking for a fountain, the "Guide to Better Fountain Designs" covers all phases of basic education necessary in the construction and selection of water displays. Issued by Roman Fountains of Van Nuys, the catalog offers a wide range of specialized information concerning the purchase of a fountain or waterfall with emphasis on selection of the correct pump, helpful hints in fountain care, advice on placement and location of various water displays.

Circle No. 120 on product information card

Browne-Morse Co. has issued new brochures and catalogs on the firm's office furniture lines. Two groups of office furniture, Horizon and the 2000 series, are reviewed with construction details, specification data, and color lines. Other brochures give complete details on Browne-Morse glider files and a special flyer describes the Montisa side file where maximum space utilization is needed for offices with heavy file loads.

Circle No. 121 on product information card

Circle No. 87 on product information card



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## STOOLS ANYONE?

Catalog



Circle No. 88 on product information card

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### Pushed for time?

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Roselan's trained salesmen come to you, work out details with you right on the spot. Choose the exact style, fabrics, colors and patterns that suit your needs . . . your budget. Only 10 days later your custom draperies are there, ready to install.

Roselan draperies feature



insulated linings, the remarkable new insulation against both heat and cold. Roc-lon is white on both sides (a perfect match for sheerest fabrics).

Call, write, shout, today!

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345 W. Chicago Ave., Chicago 60610

Phone: (312) 944-2633

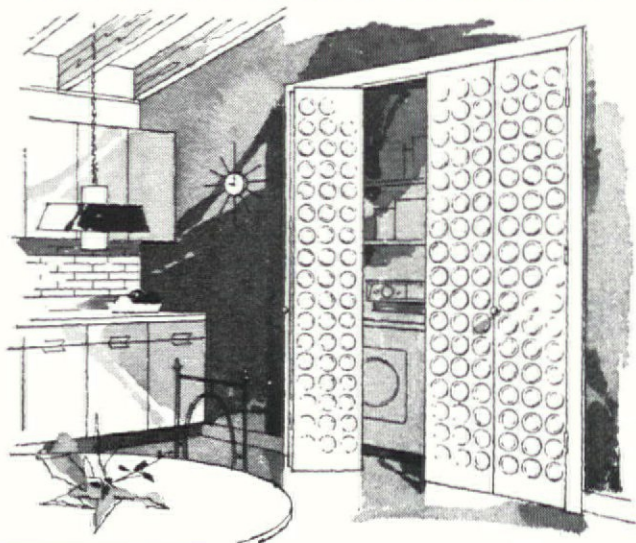
A DIVISION OF CENTURY FABRICS, INC.

Circle No. 89 on product information card



Circle No. 90 on product information card

## now closet doors can be beautiful!



### **HOMESHIELD** decorator bi-folding doors

Women love these stunning decorative doors that beautify closet openings, screen off laundry and utility areas, serve as handsome room dividers. The durable *Royalite*® panels come in 4 striking contemporary or traditional designs, in Off White. See your building materials supplier, or write for complete Specification Kit. AMERICAN SCREEN PRODUCTS COMPANY, Chatsworth, Illinois 60921. Dept. CO-6.



ing materials supplier, or write for complete Specification Kit. AMERICAN SCREEN PRODUCTS COMPANY, Chatsworth, Illinois 60921. Dept. CO-6.

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### *Reproduction of Original Washington Desk*



72" x 36" with one deep file draw on each side. One lock system. Finish and leather is optional.

Catalog on request.

#### **NAHON FURNITURE CO., INC.**

DIVISION OF NADLER FURNITURE CORP.

*Manufacturers of Fine Furniture*

**DECORATIVE ARTS BLDG.**

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DALLAS: Doak Stowe & Co. 620 Decorative Center  
MARIETTA, GA. DONALD MACKERER • 1015 Cherokee St.

Circle No. 91 on product information card

## MANUFACTURERS'

CONTINUED

### LITERATURE

Metropolitan Lighting Fixture Co. offers its new and completely revised Custom Lighting Portfolio, containing a collection of custom chandeliers and lighting fixtures. The many designs illustrated are reductions of the actual approved drawings for chandeliers and lighting fixtures, designed in cooperation with architects and designers, used in installations here and abroad.

Circle No. 122 on product information card

Modern-Aire, a new and complete line of desks, credenzas, and tables, is the subject of a new brochure from Western Mfg. Co. This new line features office furniture, architecturally inspired with trim, contemporary styling, anodized aluminum legs, and self-edged laminated tops.

Circle No. 123 on product information card

Trend Tile, a Gladding, McBean building product, is illustrated with a complete color palette and color reproductions in a new booklet from International Pipe & Ceramics Corp. The brochure gives specifications and descriptions of this economy tiling which is said to offer the advantages of genuine ceramic tile at a low price.

Circle No. 124 on product information card

## **ROLAND WM. JUTRAS**

NSID, IDI

President, Roland Wm. Jutras Associates,  
Boston, Mass.

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AT**

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**Sheraton-Boston Hotel**

in Boston, Mass.

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Circle No. 92 on product information card



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

**LINES WANTED:** Contemporary furniture showroom, New York City, with strong following among architects and decorators, seeking representation of furniture lines with commercial and/or residential applications. Write: Box A-231, CONTRACT.

**MEN WANTED:** Contemporary furniture manufacturer wants road men currently calling on architects, designers and specifiers with non-competing products. Strong additional quality line. All territories available East of Mississippi river except metropolitan New York area. Write, stating experience and present lines carried. Commission only. Box A-232, CONTRACT.

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**WANTED—COMMERCIAL FURNITURE REPRESENTATIVES:** To represent Midwest leading national manufacturer of complete line of commercial furniture, including settees, stacking chairs, tables, stools, etc. Must call on and demonstrate to architects and specifiers as well as ultimate consumers and dealers in such fields as office, school, church, hospital, interior design, etc. Must be experienced and ambitious. Replies will be held in strict confidence. Write: Box A-234, CONTRACT.

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CONTEMPORARY,  
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NEW 88 PAGE  
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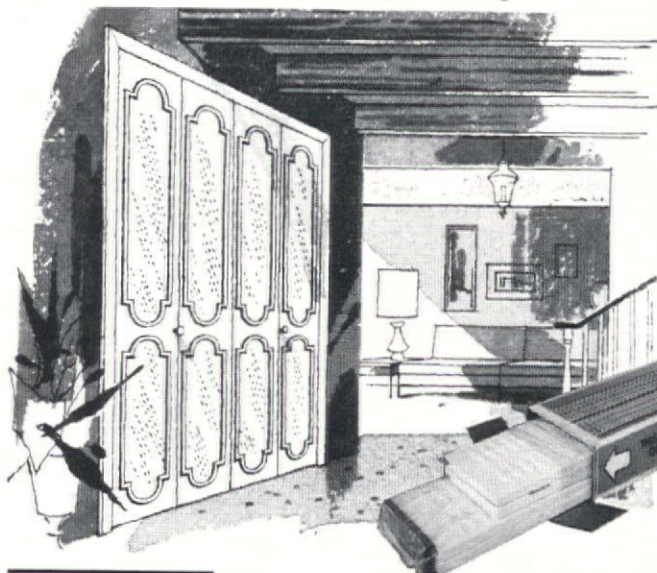


SHOWROOMS: Showroom & Factory 1615 62nd St., Bklyn., N. Y. NEW YORK: The Burkhardt's, Rm. 408, 225 5th Ave.; Early American only—J & H Alexander, 225 5th Ave.; DALLAS: Trade Mart, Rm. 1515; LOS ANGELES: Burton S. Klein, 310 So. Robertson Blvd.; HICKORY & HIGH POINT, N.C.: Tarrytown Imports

Circle No. 93 on product information card

Circle No. 90 on product information card

## 4 striking designs, packaged ready to install



### HOMESHIELD decorator bi-folding doors

It's easy to install these decorative door panels in existing framed openings. Each polyethylene bag in 2-bag carton contains 2 hinged panels, complete with famous Har•Vey Hardware, for convenient 2 or 4-door installation. All popular sizes. See your building materials supplier, or write for complete Specification Kit. AMERICAN SCREEN PRODUCTS COMPANY. Chatsworth, Illinois 60921. Dept. CO-6.



## Country Casual



Wherever the gracious "country look" is featured, this handsome line adds beauty on a casual note. Full line for all uses. Very sturdy top-quality construction for long life. Write for contract prices.

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"The most famous name in rattan furniture"

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Circle No. 94 on product information card



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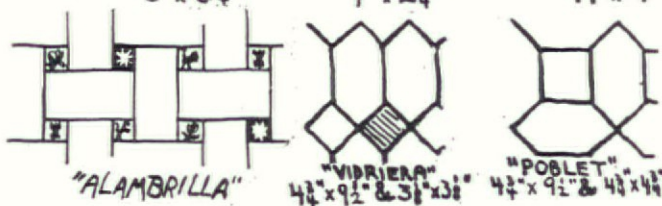
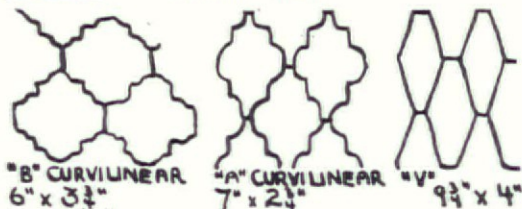
Acme-National Refrigeration Co. (refrigerated bars)	50
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International Silver Co., Hotel Div. (silverware)	35
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Robert John Co. (furniture)	13
Johnson Plastic Tops Inc. (plastic tops)	38
Kiesling-Hess Finishing Co. (fabrics finishing)	98
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Lightolier Inc. (lighting)	41
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Jo Mead Designs (art objects)	100
Howard Miller Clock Co. (clocks)	71
Monarch Carpet Mills (carpeting)	89
Monarch Furniture Co., Inc. (furniture)	31
Murals & Wallcoverings, Inc. (wallcoverings)	8
Nahon Furniture Co., Inc. Div., Nadler Furniture Corp. (furniture)	104
Norquist Products, Inc. (folding chairs)	84
Parallel Mfg. Corp. (Paralite panels)	102
Parkwood Laminates, Inc. (high-pressure laminates)	30
Albert Parvin & Co. (contract furnisher)	95
Patchogue-Plymouth Corp. (Poly-Bac carpet backing)	39
Patrician Furniture Co. (furniture)	37
Piazza Originals (furniture)	103
J. Pocker (pictures & frames)	104
Richter Artcraft Inc. (wall accessories)	82
Jens Risom Design, Inc. (furniture)	7
Roselan Fabrics, Inc., Div. of Century Fabrics (custom draperies)	103
Royalon Inc. (Acry-Crystal)	99
Savoy Furniture (furniture)	25
Scalamandre Silks (fabrics)	55
Schafer Bros., Inc. (furniture)	97
A. W. Scheffres (fabrics)	81
Frank Scerbo & Sons, Inc. (furniture)	34
Shelby Williams Industries, Inc. (chairs)	79
Sico Mfg. Co. (portable furniture)	54
Simmons Co. (furniture)	91
Springer-Penguin Inc. (refrigerated cabinets)	94
Steelcase Inc. (furniture)	3rd Cover
Synthetics Finishing Co. (fabrics finishing)	4th Cover
Tapiflex Div., Felters Co. (vinyl floor coverings)	23
Tassell Industries, Inc. (office furniture)	42
Thayer Coggin Institutional Inc. (furniture)	52
Tri-Par Mfg. Co. (chairs)	11
Troy Sunshade Co. (outdoor furniture)	27
Waco Products (furniture)	95
Wall Trends Inc. (wallcoverings)	26
Western Merchandise Mart	10
Westmoreland Metal Mfg. Corp. (chairs)	99
Ralph Wilson Plastics, Inc. (high-pressure laminates)	87
Lee L. Woodard Sons Inc. (furniture)	17

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