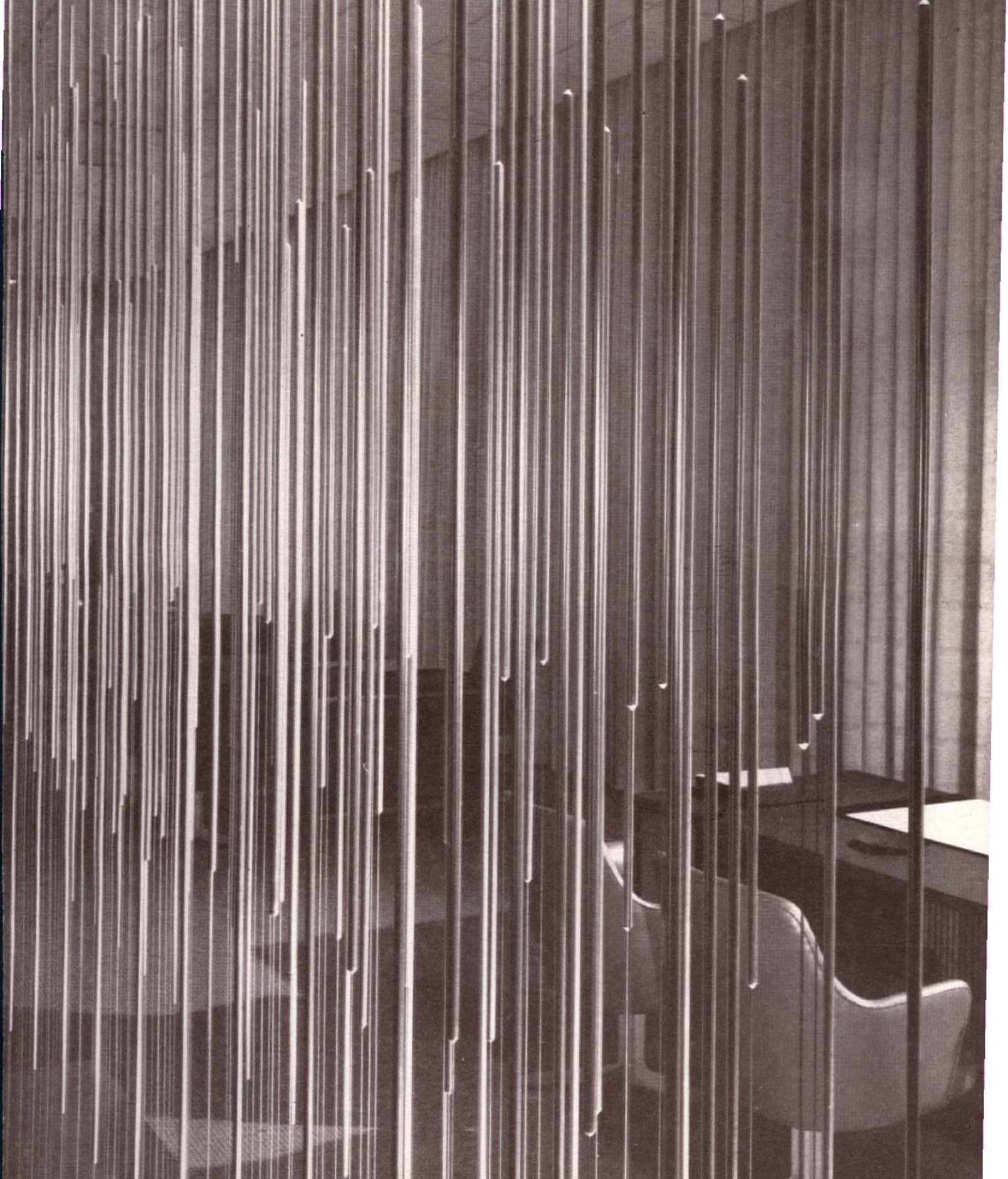


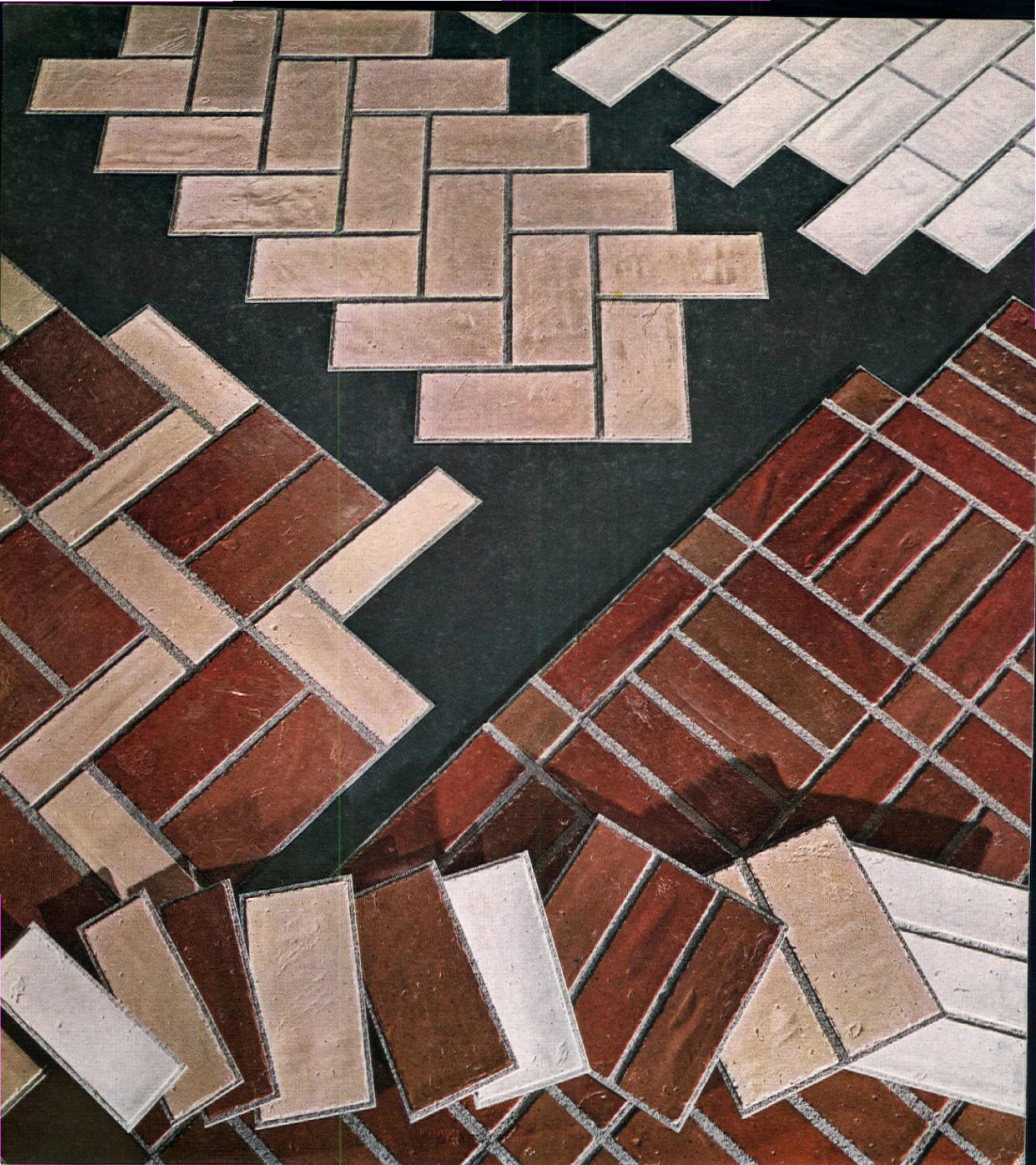
CONTRACT

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



THOMAS ON CONFORMISM / DESIGNER COMPENSATION / HANS WEGNER EXHIBIT

JULY 196



New from Kentile—single bricks, 3" x 9" and 4½" x 9", of Colonial Brick Solid Vinyl Tile. Also 2-brick and 3-brick tiles in 9" x 9" size. Colors: Georgetown Red, Woodstock White, Williamsburg Pink. Thickness: 1/8".

KENTILE VINYL FLOORS

Brick custom design made easy! Single bricks add new variety to Kentile Colonial Brick Solid Vinyl Tile. They can be laid in any custom design, like natural brick. But check the cost savings (including no special underfloor). Colonial Brick's brawny beauty really lasts in both residential and commercial installations. Surprisingly easy to maintain. Samples? Call your Kentile® Representative.

Drexel has been making
home furniture for years and years.
Now we're in business!



The Management Collection



The Directors Collection



The Congressional Collection



The Officers Collection



The American Banker Series

DE
DREXEL
ENTERPRISES INC

Drexel takes to the office, offering five handsome collections of executive office furniture, highly styled in both modern and traditional designs. Each constructed and finished in the famous Drexel manner. Each in the medium price range.

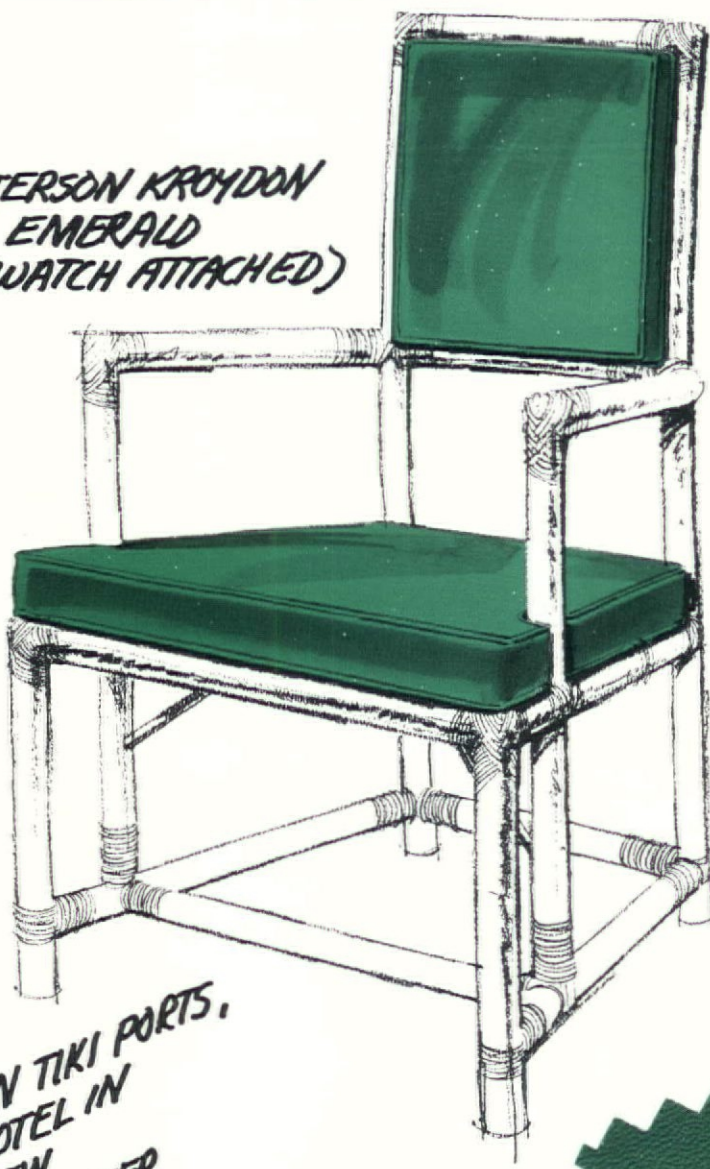
For the name of your nearest Drexel office furniture dealer, write Department L, Contract and Development Department, Drexel Enterprises, Inc., Drexel, North Carolina. Then go see him. See what Drexel now offers the business world.

Circle No. 1 on product information card

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 **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. 2 on product information card

CONTRACT**The Cover**

Strung between floor and ceiling, these metal rods form a distinctive space divider in Ft. Lauderdale bank designed by Wells Squier. See story on page 50.

CONTRACT

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

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COMING IN CONTRACT

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.

SEPTEMBER—Landmark Issue #2, Chicago Rebirth—the second in CONTRACT's series of super-developments in the commercial/institutional field. This exclusive report will present the Comprehensive Plan for the Chicago downtown area, including the creation and redevelopment of more than a score of buildings—offices, hotels, colleges, clinics, banks, and a major civic center—altogether, millions of square feet of contract space, involving hundreds of millions of dollars in furnishing and planning costs.

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ASTRODOME CLUB



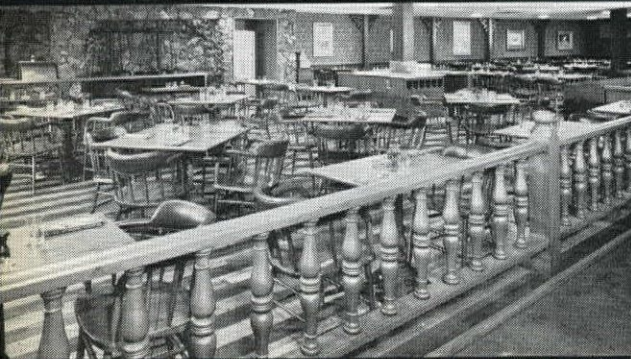
SKY DOME CLUB



COUNTDOWN CAFETERIA



TYPICAL PRIVATE BOX



TRAIL BLAZERS DINING ROOM

HOUSTON DOME custom seating
made more beautiful, comfortable, durable
with *BURKAIRE* cushioning

Burkaire luxury padding insures indefinitely the good looks and resistance to wear in *all* upholstered furniture . . . including that designed for the Astrodome's opulent private boxes, club rooms and dining rooms.

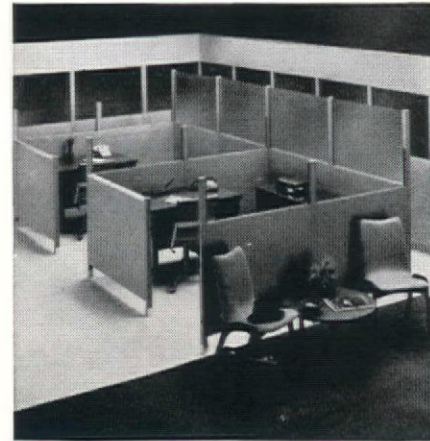
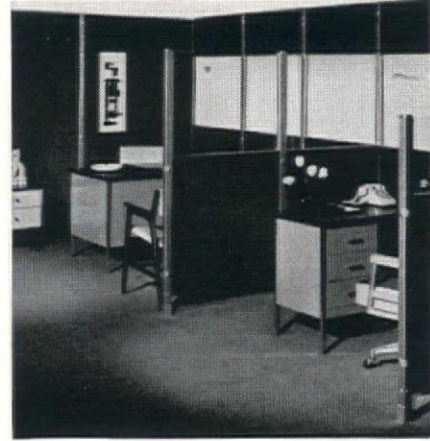
When compressed, even for long periods, Burkaire always returns to its original thickness. Made of new cotton, impregnated with a plastic binder, super-soft Burkaire never takes a permanent set. It won't break down, powder out or otherwise deteriorate. Upholstered seats and backs won't lose their shape, won't become loose or sag; covering materials won't get shabby, wear excessively or prematurely.

Insist on Burkaire cushioning. Sufficiently competitive to be used in the lowest priced metal chairs, it is first choice for superior quality in the industry's most sumptuous furniture.

BURKART A **textron**
COMPANY

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Chairs, table tops, special bases by Shelby Williams Industries, Inc.
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Circle No. 3 on product information card

Now you can subdue radiant heat at window areas with PPG Feneshield® fabrics

The sunny side of any building on a clear day presents the problem of controlling the amount of heat entering through vision areas. Building occupants working closest to window areas can be uncomfortably warm. If the air conditioning is increased to make them comfortable, people further back from the windows may be too chilly.

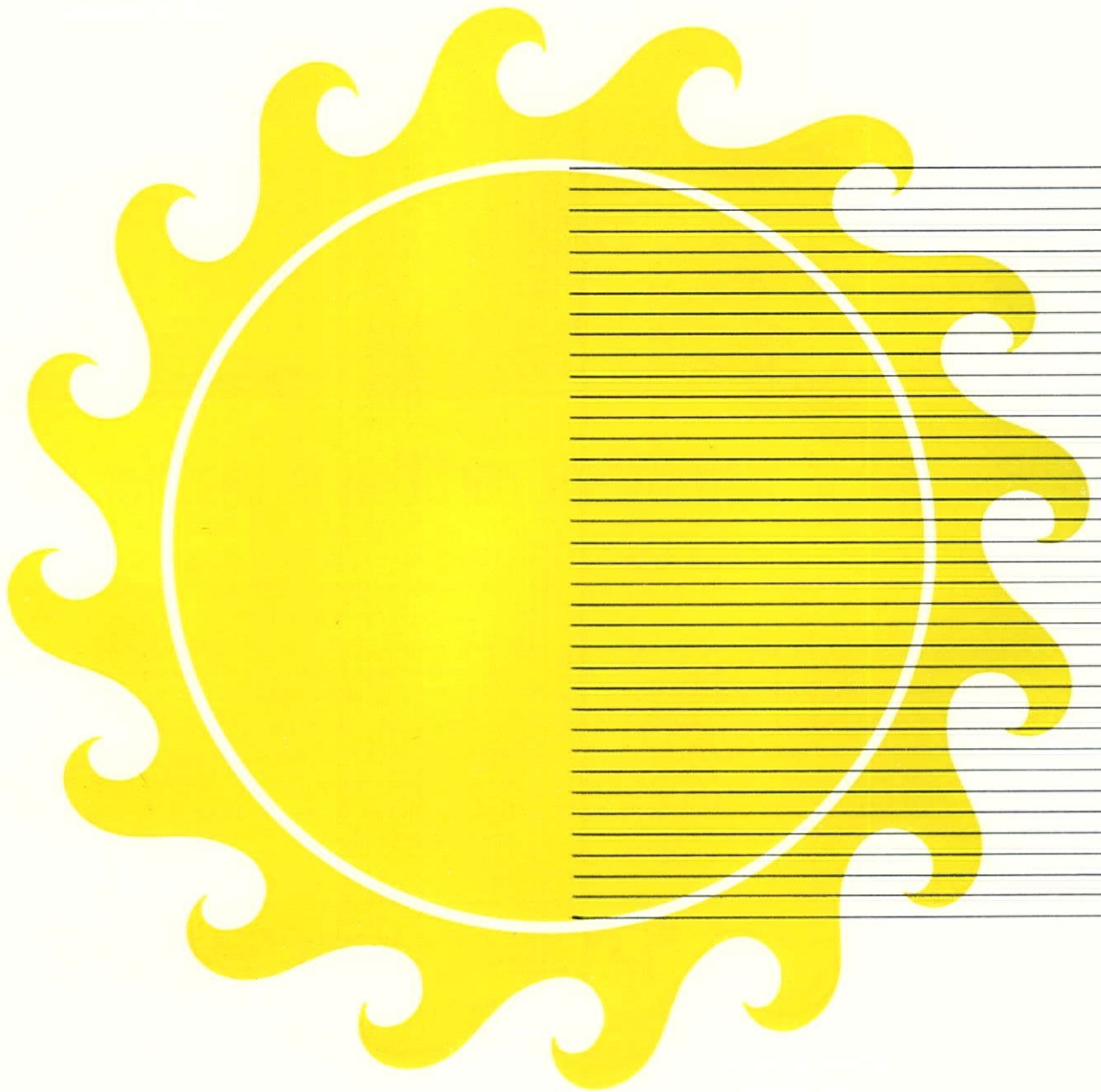
One way to handle this problem is to contain the heat at the window by means of Feneshield-fabric window treatment and heat-absorbing vision glass before heat can affect the interior climate.

Mechanical shading devices do limit transmittance of the sun's radiation by

reflecting much of it back to the outdoors. But they also tend to absorb the heat they intercept and reradiate it inward.

A practical and economical solution to radiant heat control is the use of Feneshield fabrics, made of PPG Feneshield® fiber glass yarns. Tests conducted by PPG show that Feneshield fabrics produce an astounding reduction in solar heat.

A large percentage of radiant heat from the sun is reflected back to the outdoors by the Feneshield treatment. Heat absorbed by the fabric is removed largely by contact with conditioned air. Very little heat is reradiated inward. Uniform interior comfort is maintained right up



to window. And, of course, air conditioning loads are reduced.

Get technical facts. Results of PPG tests on Feneshield fabrics and other shading devices are yours for the asking. This research has produced a new system, based on fabric characteristics, which provides a scientific method for selecting fiber glass draperies to meet any given environmental control need.

Through the Feneshield rating system, you can also choose Feneshield fabrics to control glare, improve acoustics, enhance a good view or modify a bad one. Moreover, Feneshield fabrics offer you substantial savings in maintenance

over other types of shading devices.

Personal help for you. Participating Feneshield fabric drapery converters have authorized drapery fabric presentations which show the wide range of fabric weaves and colors available. They can help you select fabrics for specific installations through the use of PPG technical data. Write PPG for names of converter representatives near you and for technical information. Use the coupon.

PPG® *fiber glass*
 ...the fiber glass for finer fabrics
PPG makes the Feneshield fiber glass yarns only, not the fabric.

Pittsburgh Plate Glass Company
 Fiber Glass Division, Dept. 203
 One Gateway Center
 Pittsburgh, Pennsylvania 15222

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

Name _____

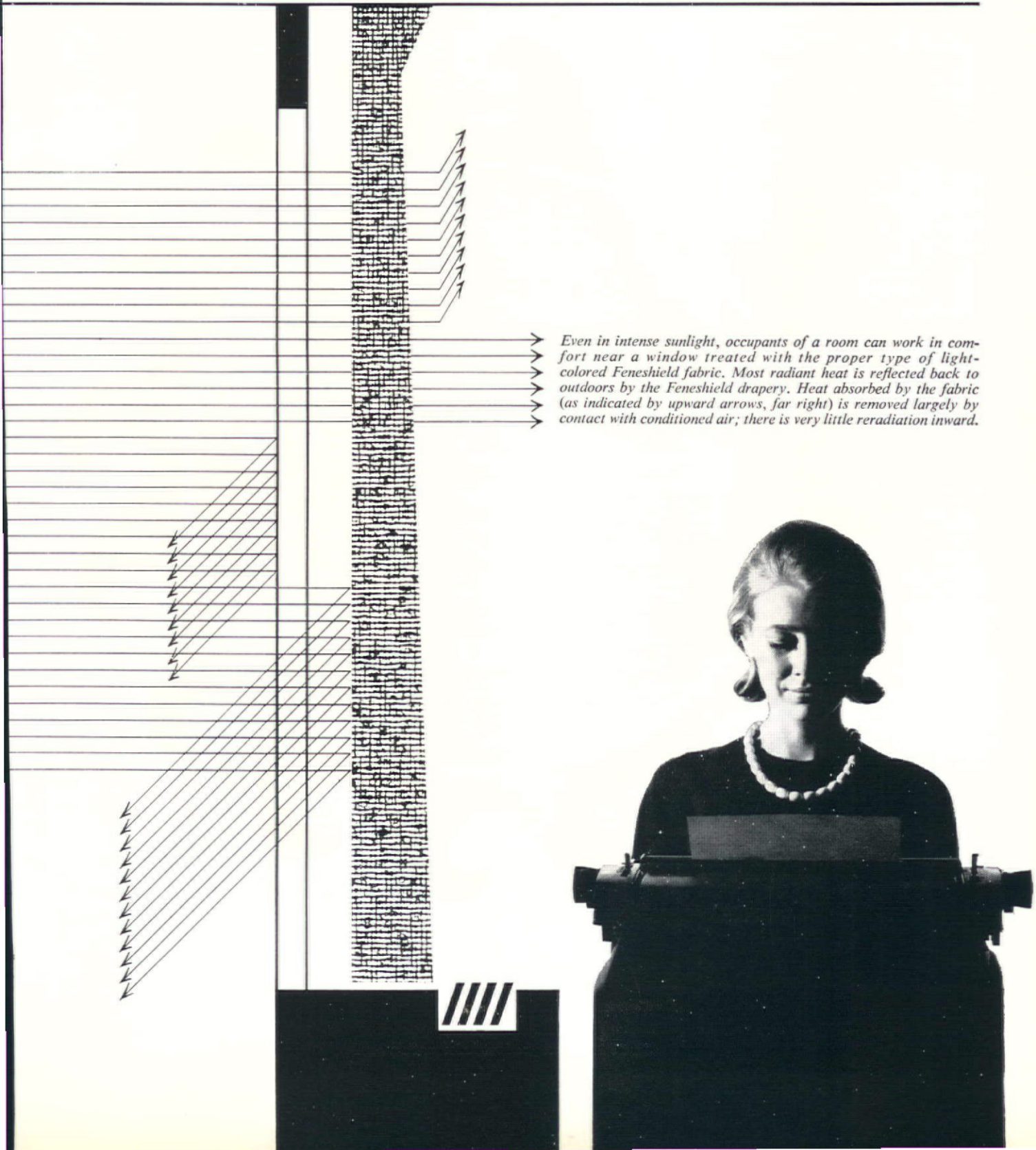
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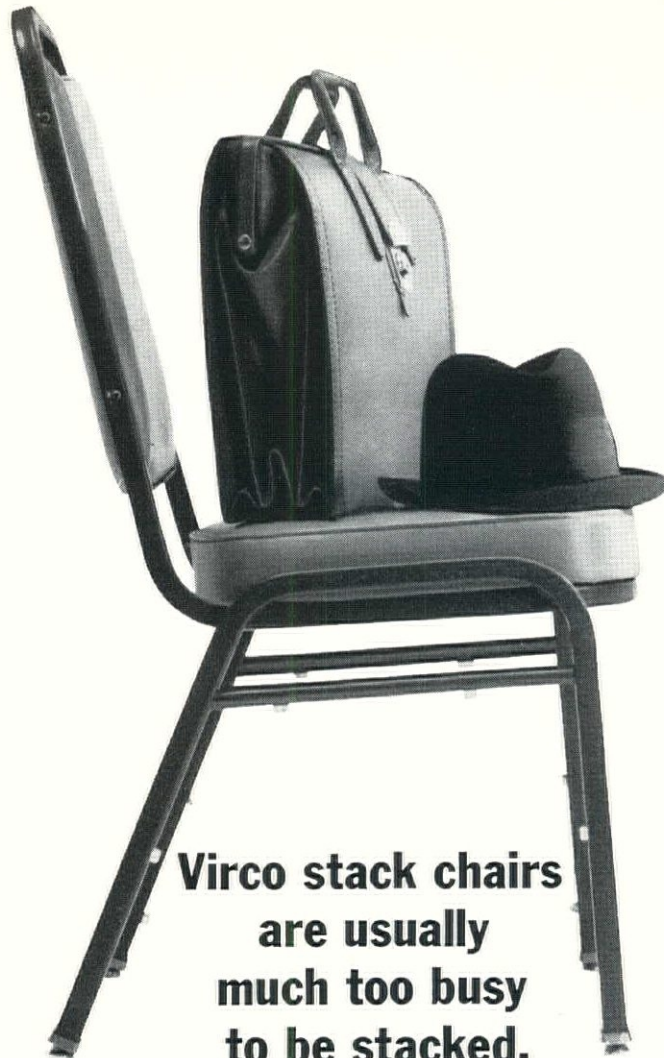
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City _____

State _____ Zip Code _____



Even in intense sunlight, occupants of a room can work in comfort near a window treated with the proper type of light-colored Feneshield fabric. Most radiant heat is reflected back to outdoors by the Feneshield drapery. Heat absorbed by the fabric (as indicated by upward arrows, far right) is removed largely by contact with conditioned air; there is very little reradiation inward.



**Virco stack chairs
are usually
much too busy
to be stacked.**

Wherever Virco stack chairs are in use . . . convention centers, hotels, business offices, auditoriums, community centers . . . they've proved their round-the-clock versatility.

Virco stack chairs can go from convention hall to dining room to reception area and be perfectly at home wherever they are. They have the kind of decorator-approved style that lets them complement almost any public setting.

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VIRCO

Mfg. Corporation



Circle No. 5 on product information card



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LA FONDA

American of Martinsville's functional translation of Mediterranean sophistication. Proudly beautiful. Restrained. Lovely from any angle. See it in one of our showrooms:

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AMERICAN OF MARTINSVILLE

*the years pass
the decor changes
the carpeting remains the same*

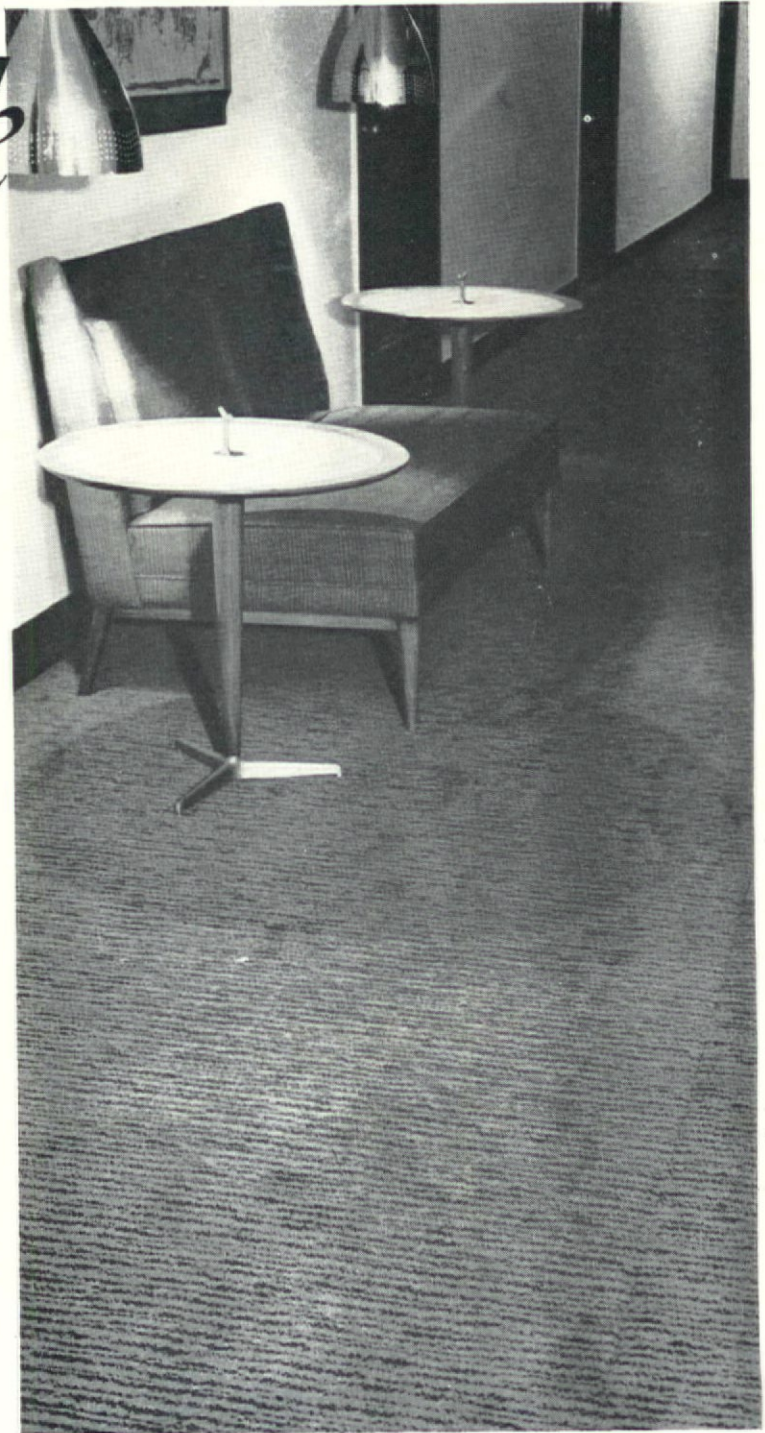
hardwick carpets

The Hotel Lombardy in New York had the foresight to want a durable carpet that was good looking, too. The Imperial Carpeting and Furniture Company had the tasteful wisdom to install practical Hardwick carpeting.

This hallway clearly illustrates the reason Hardwick's been so successful. Hardwick proves that handsome carpets can be practical. They resist constant wear and tear. They last for years without looking worn.

Hardwick backs up their quality carpeting with over a century of carpet-making craftsmanship. Over a century of quality perfection. Over a century of carpet-making know-how.

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



HARDWICK & MAGEE CO.

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Chicago Dallas Detroit New York San Francisco Los Angeles

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

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

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Firm Name _____
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City _____ Zone _____ State _____ C

Circle No. 7 on product information card

Circle No. 8 on product information card →



Have you explored Consoweld's new world of color?



Here are 24 beautiful Decorator colors in Consoweld Laminated Plastic for surfacing wainscoting, walls, cabinet faces, toilet partitions, doors, desks, counters, table tops, fixtures, moveable partitions . . . anywhere you want exciting colors plus the durability of laminated plastic. Each color is designed to blend with the others for complete color harmony throughout the line.

Whether you visualize a dash or a roomful of color, in either vertical or horizontal applications, specify Consoweld Laminated Plastic . . . for offices, schools, airports, restaurants, and all other modern buildings.

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molla
FURNITURE

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**the widest choice
in contemporary
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All-Steel has the styling . . . the clean, crisp design and, equally important, the extensive over-all completeness of line in sizes and models to make your planning easier. It's quality built to give lasting service and satisfaction. Catalog available on request.

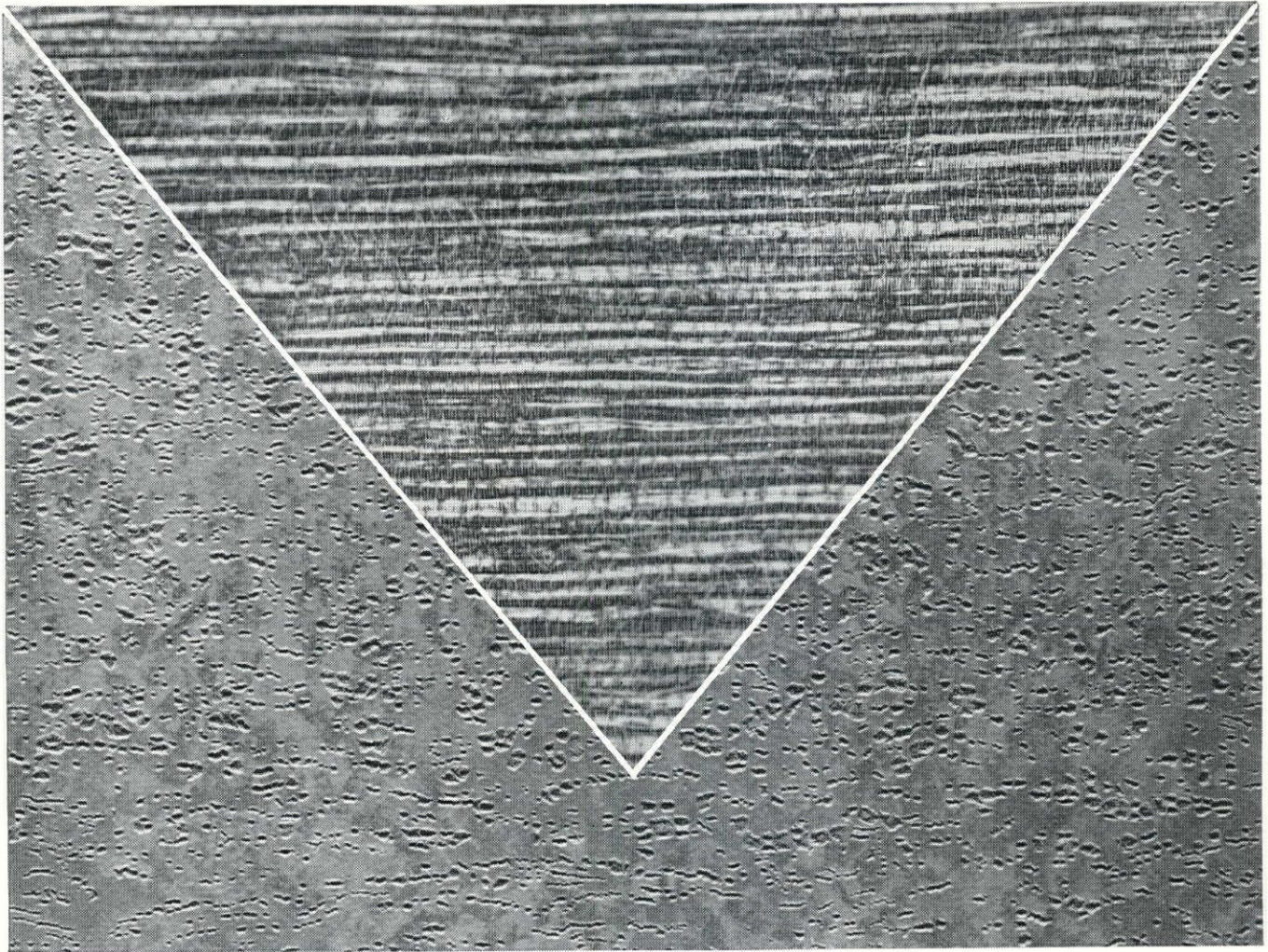


 **All-Steel Equipment Inc. Aurora, Illinois**

Circle No. 10 on product information card

We don't design, construct, decorate hotels
motels, houses, institutions, etc. We make

MALIBU



ITALIA

vinyl wallcovering.

With so much flair and so much care that you
can design, construct, decorate hotels, motels,
houses, institutions, etc.—magnificently.



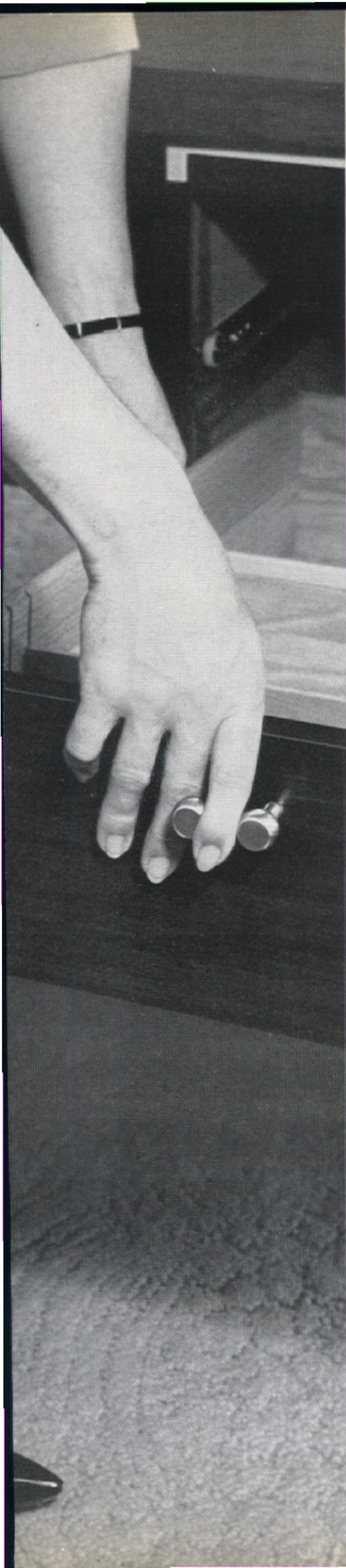
Masland Duran[®]

WHERE BEAUTY IS MATERIAL

The Masland Duraleather Company, Philadelphia 19134

Malibu and Italia. Pictures can't do them justice. Tear out this ad, send it to us—and we'll forward color swatches.

Circle No. 11 on product information card



Leopold desks offer "do it yourself" flexibility...

Now — even secretaries can rearrange desk drawers instantly and without tools! Take the deep file drawer for instance: It can be moved to any one of four positions in a Leopold Template desk . . . bottom left, top left, bottom right, top right . . . whichever is most convenient for personal working requirements. This is possible because Leopold's modern woodworking production techniques allow such close working tolerances that each drawer is precisely dimensioned. See for yourself. Visit your Leopold dealer. Ask him to rearrange the drawers in a Template desk. Then, do it yourself! That's right — in your Leopold dealer's showroom, *you* rearrange the desk drawers to suit your own working desires. Then, sit at *your* Leopold desk. See how the expert application of a special oil brings out the beauty of the grain pattern . . . Sense the warmth of the fine American walnut wood. And best of all, Leopold's 88 years of experience makes it possible for every office to have the dignity and beauty of wood, the function and flexibility you need . . . at a price to fit your budget. Look up your Leopold dealer now. He is eager to show you the Template desk shown below. If you prefer a conventional or a traditional style, Leopold builds the finest. Ask to see them too . . . or write for specific literature.



THE
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Burlington, Iowa • Since 1876

NEW YORK SHOWROOM: 25 West 43rd Street, Suite 320



NEW. The handsome flush-line design 4200 Series desk; and the versatile 440 modular seating that includes one-, two-, three- and four-cushion units as well as add-on tables.



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NEW. The 4900 table, with its attractive pedestal is ideal for an executive office conference corner. The flush-line credenza is from our 4200 Series.



NEW. Gracefully styled 2900 table, in four sizes from 96" to 180"! Chair upholstery is new Nyron—the latest Steelcase combination of beauty and durability.



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INZA
Originals



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SARATOGA... One of



four new lines from *Simmons*

Here's Early American at it's "George Washington Slept Here" best!

Authentically styled in New England maple, its rich, warm luster is deceptively practical. You see, it's practically impossible to tell, but tops are covered and edge-banded with a high pressure laminated plastic called Melamine. It's unbelievably resistant to the things that make life miserable for you. Alcohol, polish remover, milk, acetone all can be wiped away after check-out time without a trace!

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Most important, Saratoga's 100% Simmons! Simmons Value you get through competitive pricing without material and production shortcuts. Simmons Reputation backed by 40 years of honesty, quality and experience in institutional furnishings. Simmons Design Concepts that show how inherent good taste and practicality are compatible and desirable. Simmons Delivery policies that insure expedited shipment to meet your schedule.

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Contract Division
Merchandise Mart
Chicago, Illinois 60654

H I J

Gentlemen: Please send me your new 8-page catalog of guest room furniture.

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Name of hotel, motel or company: _____

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City: _____ State: _____ Zip Code: _____

Please have a representative call

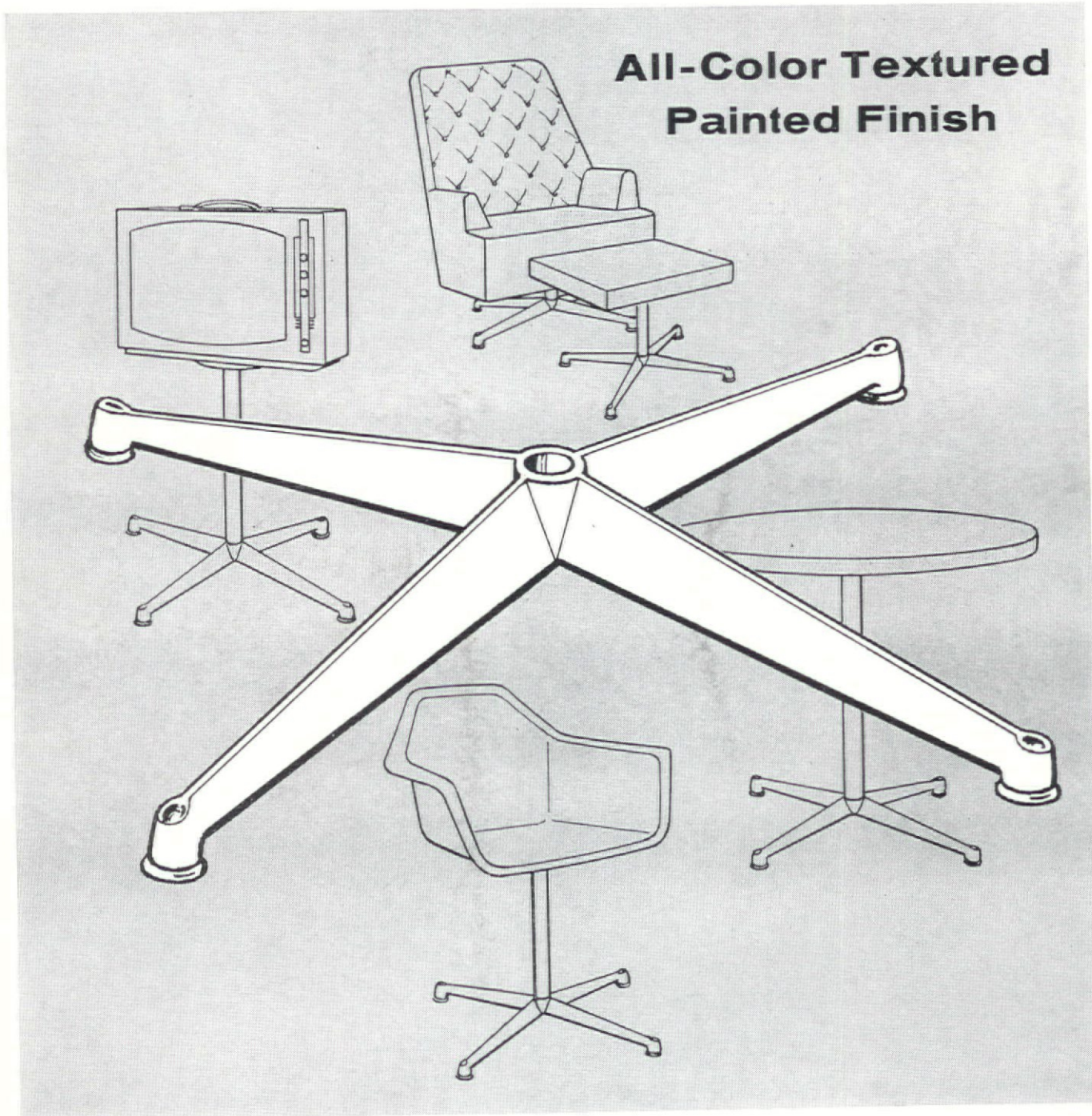


SIMMONS

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← Circle No. 15 on product information card

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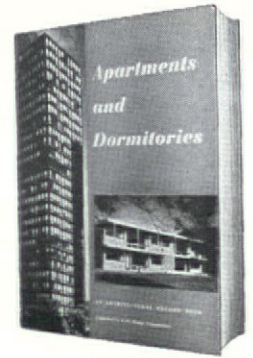
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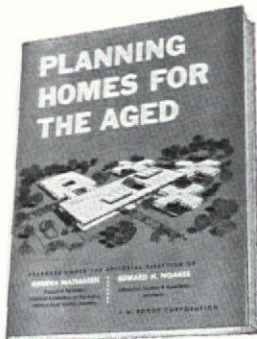
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312 pp., 7 1/4 x 9 7/8". \$17.50



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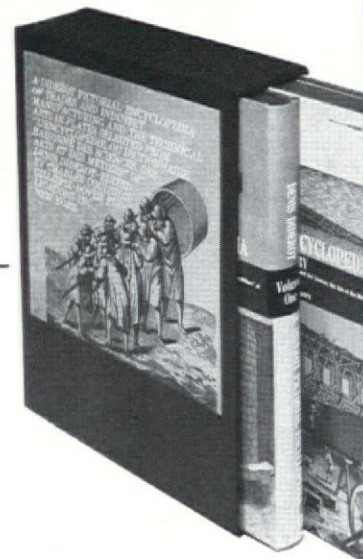


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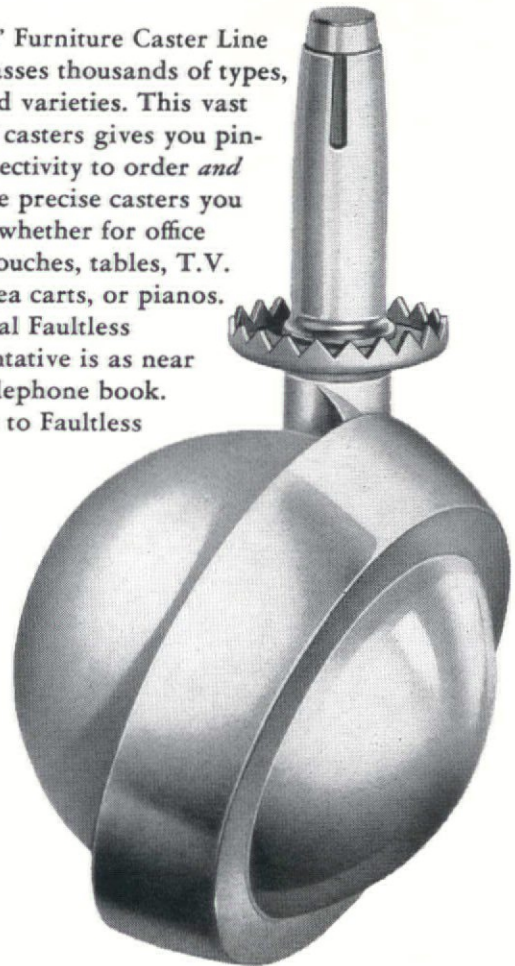
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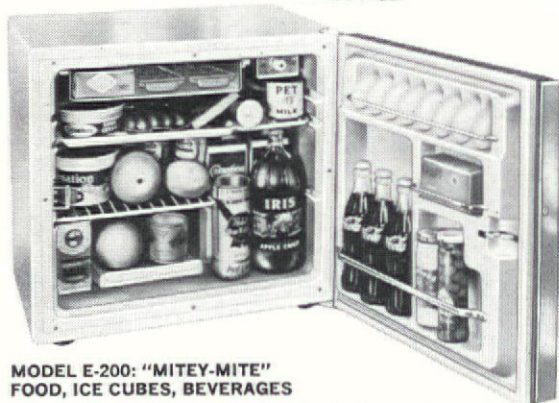


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LETTERS

The major publication in the field

Dear Sir: Allow me to congratulate you on your recent issue on Designer Education (April 1965). Your magazine has become the major publication in the field, in my opinion.

MILO BAUGHMAN
Milo Baughman Design
Wellesley, Mass.

Dear Sir: I must commend your editors for their concern and Lawrence Lerner for the time he has taken from a busy schedule to comment on contract design education. Far too few practitioners take such interest in design education and too little is being done to stimulate educational institutions to adopt a meaningful program that incorporates intellectually oriented esthetic theory with practical working considerations.

Many name institutions have no one to develop such a program and so rely upon existing curricula in other departments to piece together programs. Even "interior design" schools, as your report indicated, lack a coordinated curriculum. However, the existence of the broad, disorganized spectrum of programs available is not startling when we consider the confused state that exists in the "profession" itself. We find professionals and business organizations vying with one another to promote design services, to sell products, to offer financing, or to provide a combination of these services. The range of talent in the "profession" is wide enough to include work that varies from the vulgar and incompetent to fine workable design solutions.

If we are to see any change in this condition, it must be through the direct intercession of the competent contract design professional who must influence the quality of design education.

It would seem that the impetus must come from large affluent design organizations like Mr. Lerner's, whose design standards are relatively high, whose influence is strong with contract manufacturers, and in whose interest it would be to have a well-trained pool of novices to call upon to augment their staffs.

There are certainly many practitioners of design, qualified to teach, who would be drawn to education if funds

were available to pay for their services and if bright students were encouraged to enter design programs. These funds, in the form of scholarships for talented students to enter qualified institutions, should come from the companies that produce contract products.

When such monies from the contract industry are made available to select educational institutions—guided by a competent professional contract design committee—the industry could then influence the curriculum to conform to the realistic requirements of contract work.

I propose that a council of practitioners from qualified design organizations and designers with educational experience meet for the purpose of adopting a design program that would suit the needs of the contract interior design industry, as well as the intellectual and emotional development of the students to be trained.

When a well thought-out program has been formulated, educational institutions should then be selected to implement the program and contract manufacturers should be solicited for contributions to its further development.

LEONARD L. GOODMAN
Goodman Associates
New York City

Dear Sir: Larry Lerner and John Anderson have stated the existing situation very well in "The Educational Problem," April 1965. Every organization doing planning must have felt only too often the dearth of young graduates who have any concept of the many necessary fundamentals required in planning today's business spaces.

It must be admitted by experienced firms that the breadth of knowledge required to properly execute a large project will never be found in one person, regardless of how a school might finally arrange its curriculum. A large project requires several types of abilities—a well-rounded team. But the schools could go a long way in better preparing graduates by at least exposing them to the multiplicity of influencing factors. Thus, the individual would be better able to carry out his specialty with understanding, recognition, and cooperation for those individuals handling other phases—whether with the firm, the client, or outside consultants.

J. GORDON CARR
J. Gordon Carr & Associates
New York City

Dear Sir: The various articles in your April issue should prove extremely valuable to educators and students alike. Although there may be some differing points, because of the varied character and philosophy of the schools, there is one point of total agreement: no student can ever become a successful designer (not necessarily interior design alone) unless he is confronted with a thorough basic training which must include all facets of the visual arts.

At our college, a student enters his major field after two years of basic training. Within this period he is exposed to drawing, basic design (two- and three-dimensional), painting (oil and watercolor), drafting, sculpture, ceramics, rendering, and so forth. If he works for a degree (BFA) he must also fulfill other academic requirements.

Since interior design is part of the Design Department, the actual course covers only two years. However, a student can continue within a course of special studies that includes every possible problem in interior design, both residential and commercial. The student is required to execute properly drafted floor plans, elevations, and full-color renderings in perspective. Color combination and materials used must also be shown, along with swatches. In addition, he has to work out a lighting plot and a complete breakdown on prices and sources, all within a given budget.

The first semester is exclusively concerned with contemporary design, the second semester and part of the third introduces period styles.

Since we do not have any architectural courses, the requirements for structural detailing is introduced in drafting courses, as well as in industrial design courses. However, it is openly admitted that a student who has some architectural training has a certain advantage.

During the second year, the student has to finish his assignment "freehand." This is requested for various reasons: 1, meticulous rendering is extremely time-consuming, and is hardly ever used in the professional field, unless a student specializes in rendering; 2, the freehand rendering has more appealing spontaneity and forces the student to "loosen up." Besides, it is the best way to communicate with a potential client if a student is able to make a sketch visualizing his idea within a minute or two.

Individual items, such as upholstery cabinetmaking, etc., are covered by

field trips to manufacturing plants. Business methods are discussed in lectures by members of AID and NSID, with a question period.

The graduate student who goes out into the business world is often confronted with the annoying question "what experience do you have?" This attitude is understandable—but very wrong. If the graduate is not given the chance to gain the experience, how can he ever achieve it?

I am happy to say that the vast majority of our graduate students in interior design have found congenial work and proved themselves very valuable despite the lack of "experience."

It is therefore greatly appreciated that AID has introduced an apprenticeship program, which will begin this coming Fall. Two design students from each school in the Bay Area were chosen on the strength of their portfolios and it is hoped that this program will prove successful and will be extended, so that a student can gain an experience which no school can give him.

ERIC STEARNE
Professor of Design
California College of Arts and Crafts
Oakland, Calif.

Dear Sir: Beyond any doubt, your publication is absolutely the very finest in the industry. Hats off to a job supremely done, and keep up the good work.

DORAN MAY
President
Southwestern Hotels Corp.
Bakersfield, Calif.

Dear Sir: I was very impressed with your April issue and proceeded to show it to many of my educator friends. It has been my contention that there is too little training in this field for young people, and the entire educational system is too far removed from actuality.

EDNA S. HENNER, NSID
Van Nuys, Calif.

Information needed

The village of Tyonek is undertaking a rebuilding program for the village that will include the building and furnishing of more than 48 new homes, ranging in size from one to five bedrooms. With this much purchasing looming ahead of us we will be interested in surveying the supplier field as thoroughly as possible to maximize our purchasing power.

We would appreciate any suggestions

as to literature you could recommend regarding building, furnishing, contract buying, etc., that you feel would be helpful to us.

GORDON W. McMAHON
Administrative Assistant
Native Village of Tyonek
Tyonek, Alaska

Specs & Standards

Dear Sir: On page 41 in the March article on Specifications and Standards, under manufacturers specifications for Dacron, we note that you have listed sunlight resistance as "good." This should very definitely be "excellent" since, to our knowledge, there have never been any failures of curtains of Dacron polyester due to sun rot. Dacron is widely used in both commercial and residential installations in areas of brilliant sunshine, including Florida and the Southwest, so that it has had to stand up to the most severe conditions.

For your information, Orlon acrylic, now widely used for casement and drapery fabrics, also has outstanding sunlight resistance.

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Creative ideas in glass:

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Imaginative applications of new Pinstripe glass help flood this spacious interior with softly diffused natural light. A provocative design by Selje and Bond, South Pasadena, California.

Dramatic ceiling channels of Pinstripe surround the mammoth tree that soars through pierced roof of gallery. Alternate horizontal and vertical units of Pinstripe in skylight and clerestory windows admit uniform, glare-free daylight to main exhibit floor. Natural illumination helps create a quiet, reflective atmosphere. Open entranceway (left) can be closed by sliding doors of Pinstripe hidden in wall recesses. Pinstripe's contemporary linear design heightens the effect of rough-finished concrete walls, floor of bark chips, and decorative rock garden.

New Pinstripe is the first patterned glass with single strands of wire inserted in uniformly-spaced lines. Pinstripe's emphatic yet discreet linear design and light-diffusing Finetex® surface pattern are at home in an unlimited range of interior applications: office partitions, room dividers, decorative panels, shower and tub enclosures, etc. And Pinstripe meets FHA requirements for safety glass. For more information about Pinstripe, and the whole broad family of ASG patterned and wired glasses, write: Dept X-7, American Saint Gobain Corporation, Box 929, Kingsport, Tenn. 37662.



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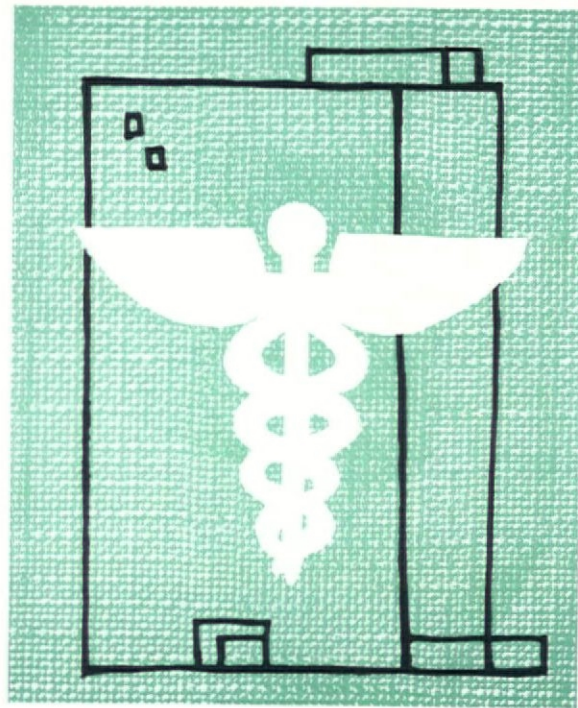
- GSA's Knott stresses good design
- Coated fabrics—small business opportunity
- More on Census of Manufactures report

YOU'LL see increasing awareness of good design in government office buildings. This can't help but have an impact on your private business volume as well. There are several indications of this. One is the affirmation by the new General Services Administrator, Lawson Knott, Jr., of the importance of good design. Knott, shortly after being appointed to the post—he had been deputy, and then acting chief—promised GSA use of the "finest contemporary architectural thought." This should carefully avoid an official style, he believes. GSA will have an advisory panel on architectural services. Knott aims for "standards of architectural excellence." This affirmation, coming shortly after a public furor over a possible demotion of Karel Yasko, assistant commissioner for design and construction, and the continuing debacle of a non-GSA building, the neo-throwback Rayburn House Office building here, is reassuring. Its implications for the contract furniture and furnishings industry are unmistakable. Just as there are new buildings and new thought on design, so there will have to be new furniture and appointments.

Scrubbed old oak, repaired and rehabilitated as it might be in the best tight-fisted budget tradition, can only go so far—and into new office space is too far. The importance of a progressive Federal position on this subject is pointed out by the American Institute of Architects. It believes that this stimulation and leadership of the Federal government "will serve as inspiration to the people of our entire nation."

Not that the millenium in easy acceptance of good office design, good architectural and furniture style, and plenty of volume for you is at hand. There are several obstacles. One is the standing restriction on buying new when the old will do, with furniture and filing cabinets singled out to dramatize the President's voiced concern with economy in government. Another is the sharp drop this year in Federal requests for new office build-

(Continued on page 31)



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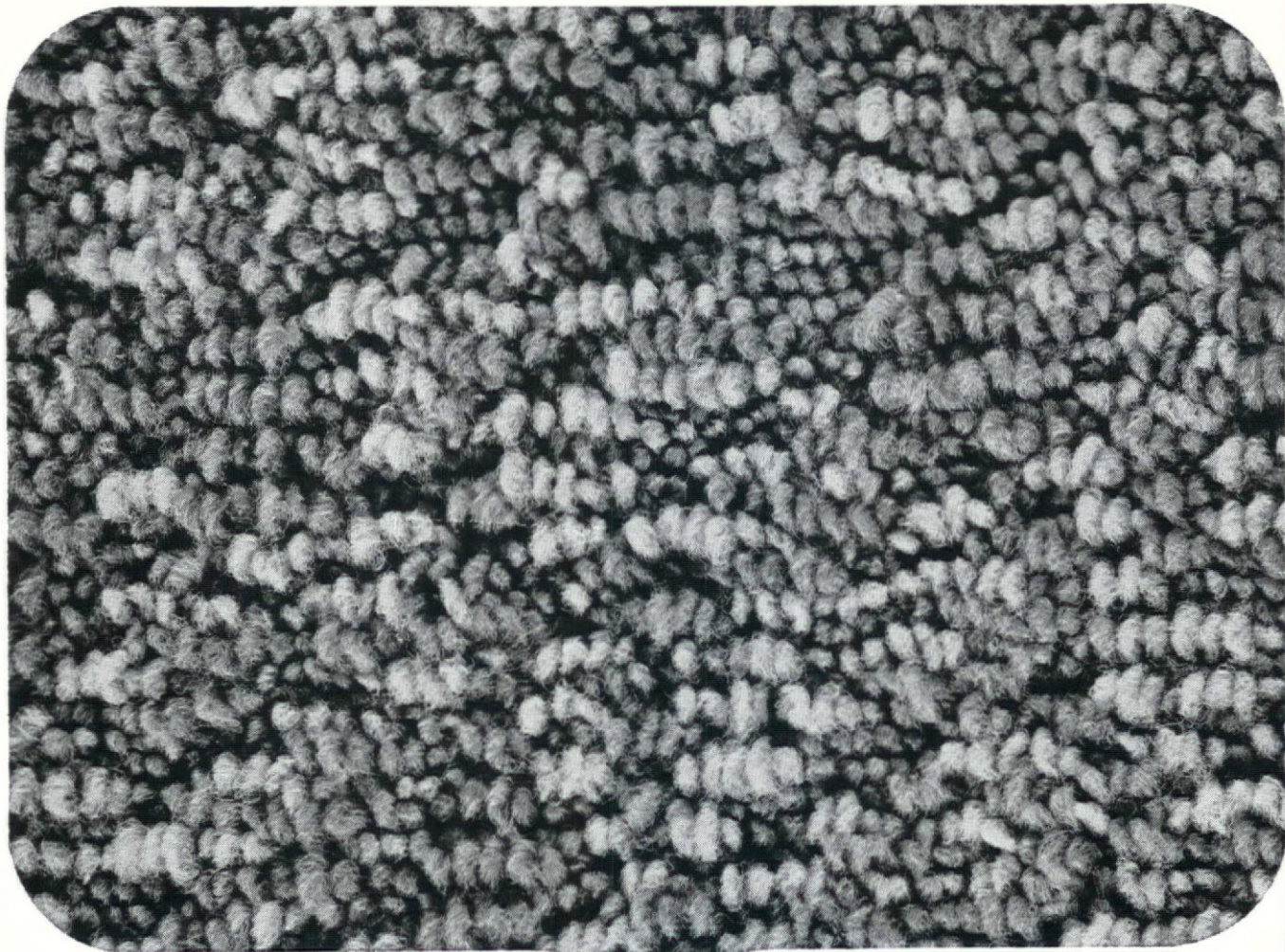
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ing and post office construction. The request fell from a usual \$175 million or more to \$82 million, to cover 31 new buildings and 32 renovation projects. But ahead of this, in future years, is the inexorable trend to more Federal office space all over this country, then consolidations of scattered space and finally new Federal buildings.

Congress furnishes example

Congress has been vocally vigilant in holding down Federal furnishings volume and in promoting the repair-rehabilitation drive—but not for itself. A great deal of older furniture was freed, on the House side, with the move of many Congressmen and committees into the new Rayburn building. The Clerk of Congress advised that he planned to refinish the older furniture and store it for future use. Was the Appropriations Committee pleased with this at-home example of burnishing furnishing? Not completely. "A reasonable reserve supply would seem prudent but it would be questionable to tie up an undue amount of quality space storing large quantities of file cabinets, desks, chairs and the like for needs too many years ahead." The excess should be offered the Library of Congress and other such agencies. The Clerk should do this at "the earliest practicable date."

Remodeling of the oldest House Office Building, the Cannon, will include new carpeting for the entire building.

Carpeting complimented

On this tack, Rep. Dorn of South Carolina compliments those involved for installing carpet in the Rayburn House Office building. In an insertion in the Congressional Record, he points to installation of 1,729 square yards of carpeting in the new Bender Building here in Washington, where owners estimate this has reduced maintenance costs by \$10,000 yearly. He also notes reports on the use of carpeting in public schools.

Small business ruling

Effective in mid-July, manufacturers of artificial leather, oilcloth, and other impregnated and coated fabrics—except rubberized—may now bid on prime government contracts as small businesses if their number of employees does not exceed 1,000, in a Small Business Administration rules change. The former limitation of 500 employees remains effective for makers of rubberized fabrics. To qualify, firms must be independently owned and operated and not dominant in their field.

Future schoolroom opportunities

More than 10 million elementary and secondary school children are housed in deteriorating buildings, says the Office of Education. It thus draws

(Continued on page 33)



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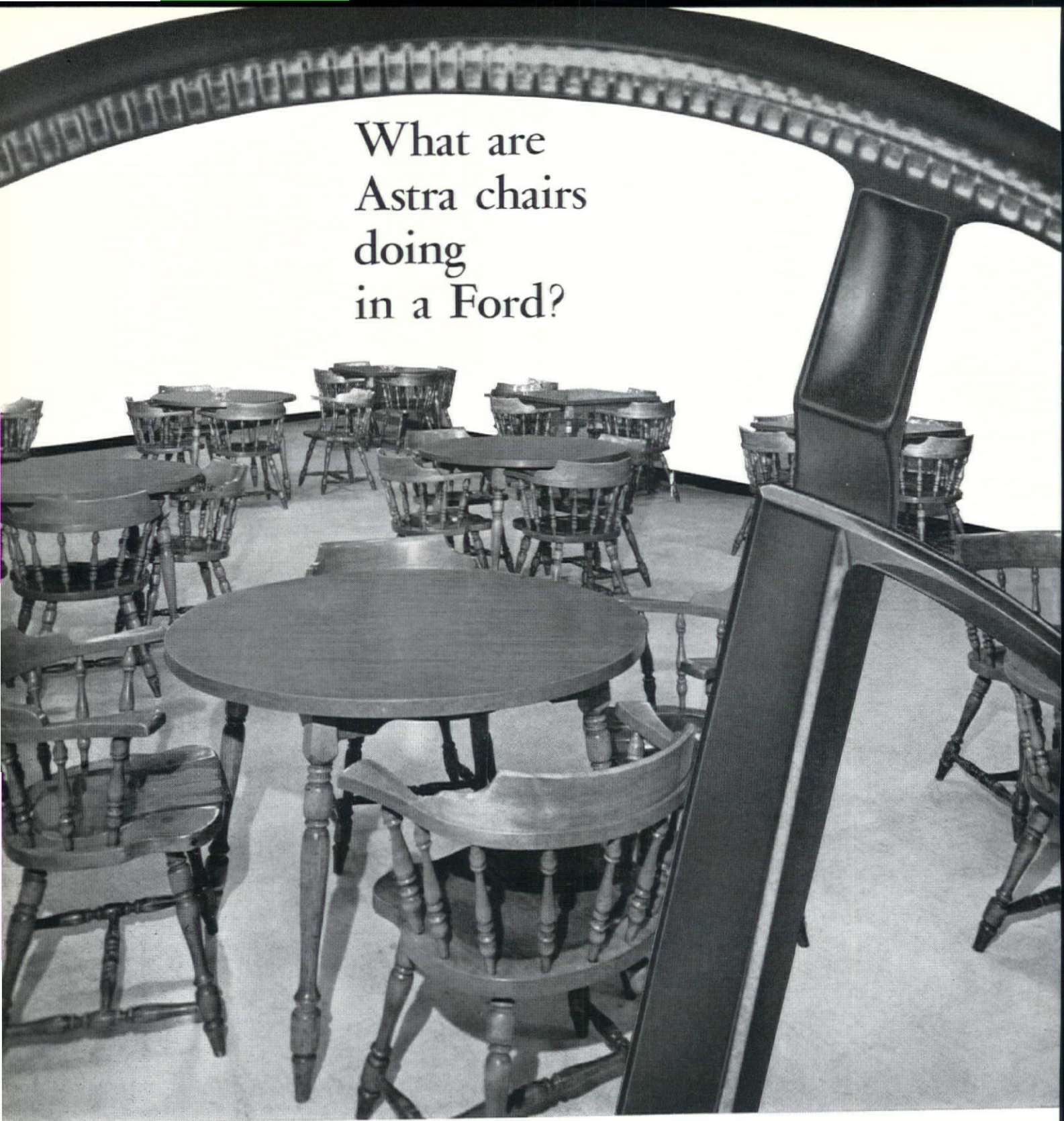
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OUR WASHINGTON REPORT

CONTINUED FROM P. 31

attention to a future market for you that, along with the growth in enrollment, will assure a steadily expanding volume for such institutional furniture for some years to come.

In addition to quality, the Office of Education surveys indicate that 57,000 more rooms would be needed, to get down to a level where there would not be more than 30 pupils per room. To get down to a level of 27.5 pupils, the present national median, would take 107,000 additional rooms. And another 78,000 would be needed to stop the use of makeshift rooms, nonpermanent buildings, and off-site rooms.

GSA change of address

If you keep in touch with the Washington office of the Federal Supply Service: the Procurement Operations Division of the Service, part of the General Services Administration, is now at 1734 New York Ave., N.W., Washington, D.C. 20406.

Census of Manufactures reports

More reports on the exhaustive census of 1963 operations are being issued. These include:

Wood furniture, upholstered — Manufacturers shipped products valued at \$974 million, 25 percent more than in 1958. Average employment was up 7 percent from the 1958 census.

Wood furniture, not upholstered—Shipments were valued at \$1,853 million in 1963, up 34 percent from 1958. Employment increased 12 percent in the 5 years.

Curtains and draperies—Manufacturers shipped products valued at \$311 million, an increase of 43 percent over 1958. Average employment was up 34 percent.

Metal household furniture — Manufacturers in this industry in 1963 shipped products valued at \$524 million. This was an increase of only 6 percent over 1958. Employment average, on the other hand, declined 3 percent.

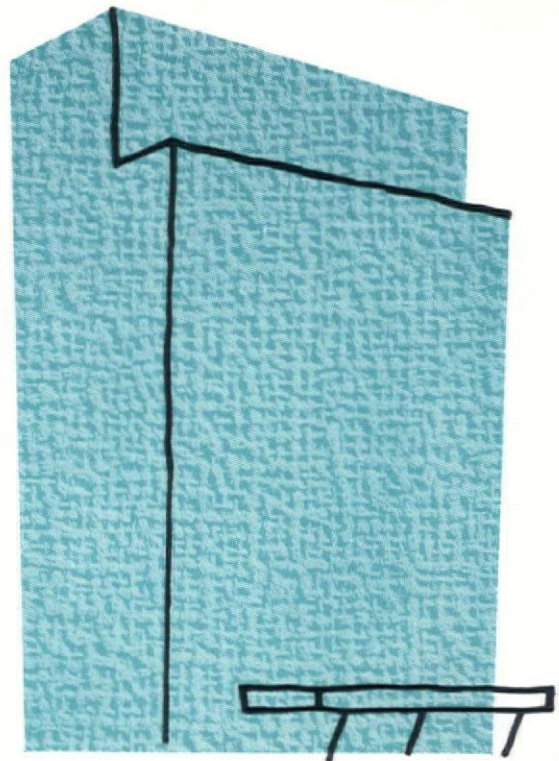
Venetian blinds and shades—A decline of 1 percent in value of shipments occurred in this industry, to \$184 million in 1963. Average employment was down 11 percent in the five years.

Mattresses and bedsprings—Manufacturers shipped products valued at \$629 million, an increase of 10 percent over the period five years earlier. Average employment, however, was down 5 percent. (C)

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Koroseal vinyl wall covering comes in over 300 standard patterns and colors. Local inventories. For the name of your nearest distributor and sample swatches, write on your letterhead to: The B.F. Goodrich Company, Consumer Products Marketing Division, 277 Park Avenue, New York, N.Y. 10017. Or call New York—922-5100.

B.F. Goodrich

Consumer Products Marketing Division

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

Circle No. 24 on product information card

CONTRACT BUSINESS: NOTES & COMMENTS

Crack your lexicon

We've had several phone calls about Forrest Wilson's contribution to the June issue, *The Compleat Office Environment*. Several close readers questioned the word "ecology" as it appeared in the caption, "The ecologified man." Ecologified, we told them, is a perfectly legitimate word that we made up a couple of months ago in the course of inventing captions for Professor Wilson's witty drawings. The root is "ecology," a branch of science that deals with the interactions of the organism and its environment. The ecologified man (see cut) interacts so



Mr. E.

completely that you can't sort him out from his environment; hence, the use of the suffix "ified." We assume that Mr. Ecologified stands, in Professor Wilson's cosmology, for the ideally adjusted man in a cybernetic age. But we could be wrong—Mr. E. may be just another nut. . . . Other callers beefed about the word "aleatory." If you find it unfamiliar, look it up in your dictionary. This word is very



Mr. W.

fashionable, has great snob appeal at the moment, and you shouldn't be without it. Anyway, we'll bet you haven't cracked your lexicon in the past year. It'll do you good.

Berger's new Tudor home

B. Berger Co., fabric manufacturer, has opened its new main office and showroom in a charming English Tudor



style building on East 24 Street in Cleveland. The period motif is carried on into the interiors (see cut) affording an appropriate setting for Berger's many traditional, some contemporary and exclusive patterns in upholstery and drapery fabrics.

.07 of a cent a sit

"Amazing," said Smith.

"Astounding," said Steinfeld.

The cause for such reaction was a pencil-sharpened accounting that revealed the cost of seating per person of less than a penny—actually .07 of a cent—from the time of original purchase ten years ago.

When Tony Smith, owner of The Town & Country restaurant in Chicago, decided to remodel his restaurant 10 years after the opening, he contacted Manny Steinfeld, head of Shelby Williams Industries, which supplied the original 148 chairs for the dining room. Digging out old invoices, the pair found that the restaurant paid \$4,500 for the 148 chairs. During the decade the chairs were in use, 3,500,000 customers sat on them, or 23,000 customers per chair, averaging, they calculated, less than a penny a person. It is possible the figure could be even lower, they point out, for Smith is changing his decor to give customers a change of scenery and not because new seating is necessary. Needless to say, Shelby Williams will provide the new seating for the remodeled room.

Peter Pepper L.A. showroom

Peter Pepper Products, Inc., Wilmington, Calif., has opened its newly re-



modeled showroom in the Los Angeles Home Furnishings Mart, Space 464. The new exhibit space (see cut) has been designed to display to best advantage the firm's line of decorative wall objects, clocks, and accessories.

AMA on education

American Management Association is taking an important step on the educational path by sponsoring a major 5-day conference and exhibit on education and its technology, July 12-16 at the Americana Hotel, New York City. New techniques to meet the crisis in education will be explored by industrial, governmental, and educational leaders. Designed toward industry-school-government cooperation in meeting the demands on schools and colleges and on industrial training programs, the conference, titled Impact of Educational Technology, will present latest innovations in methods of instruction for each level of population—from top executives to pre-schoolers to illiterates. The schedule includes general sessions, workshop seminars, and special demonstrations.

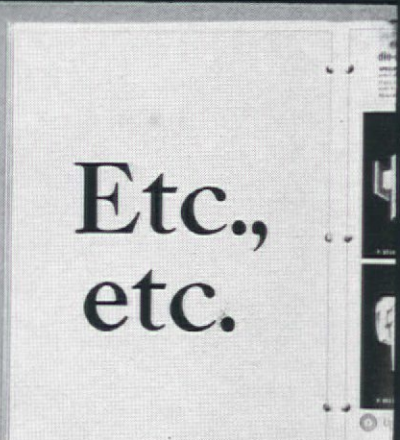
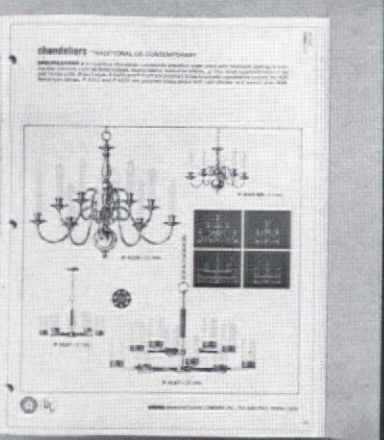
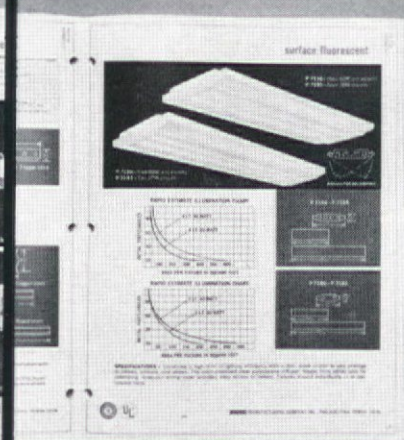
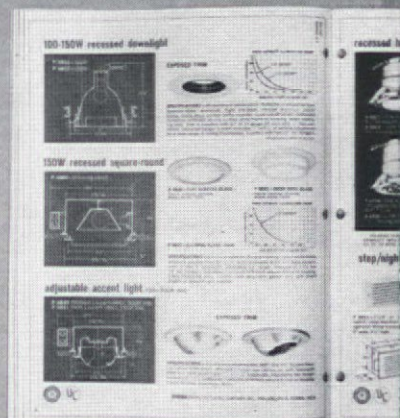
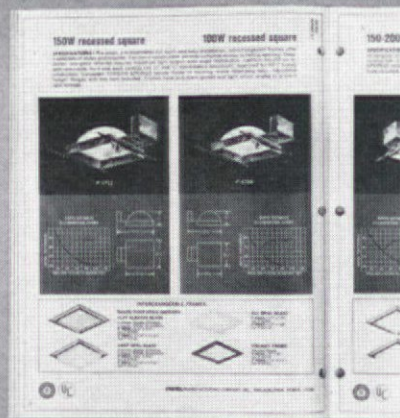
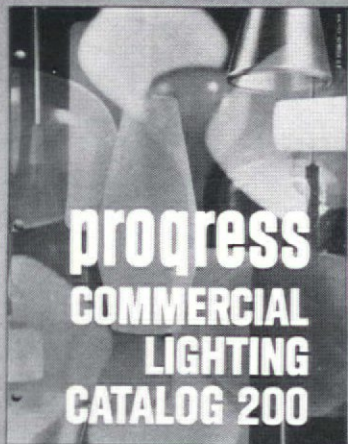
Royalmetal awards dorm prizes

Another industry-sponsored competition for students, Design of a College Dormitory Room, proved successful, judging by the number of entries received and the caliber of the award-winning designs. Sponsored by Royalmetal Corp., the competition attracted more than 400 entries from architectural and design school students across the country. The competition called for the design of a college dormitory room for two students, not to exceed 225 square feet, that would provide functional and attractive space for student living. A total of \$1,000 was awarded. First prize of \$500 was won by Barry

(Continued on page 36)

All the lighting fixtures you'd ever require for light commercial work . . . all in a single easy-to-handle portfolio: the Progress Commercial Lighting Catalog 200. Recessed fixtures, exit lights, chandeliers, pendants, surface fluorescents . . . selections from every pertinent Progress category—plus some very special new ones. Included are exact dimensions and convenient Rapid Estimate Illumination Charts. Enough information to start preliminary planning even before contacting a Progress distributor. These light commercial fixtures and facts are right to the point. All are backed by America's leading lighting fixture manufacturer. As for prices—they're the kind only a company as big as Progress could offer. For details and a sample copy of the Catalog 200, see your Progress distributor, or write: PROGRESS MANUFACTURING COMPANY, INC., Philadelphia, Pa. 19134.

We gave our all



Circle No. 27 in product information card

CONTRACT BUSINESS: NOTES & COMMENTS

Goldsmith, Texas A & M (see cut); second prize of \$300 by Tsunekata Naito, University of California; third prize of \$100 by James L. Humphries, Texas A & M. Honorable mention awards of \$50 each went to Robert

Gurchik, University of Notre Dame, and William Vaughn Willis, Art Center School of Los Angeles. Judges were Geoffrey N. Lawford, FAIA, of Brown, Lawford & Forbes architectural firm; Dr. Harold B. Gores, president of Educational Facilities Laboratories Inc.; Olga Gueft, editor of Interiors.

D for D adds uniform designs

The importance of uniforms for personnel in restaurants, plus appearance and wearability of the fabrics, will be another dimension stressed at the 1965 edition of Designs for Dining, to be premiered at the 50th anniversary of

the National Hotel & Motel Exposition, November 8-11, in the New York Coliseum. Uniforms featuring Klopman Mills fabrics will be modeled by mannequins and hostesses. Carleton B. Varney, Jr., vice president of Dorothy Draper & Co., designer for this year's Designs for Dining, will style a series of uniforms for waiters and waitresses.

New assignments

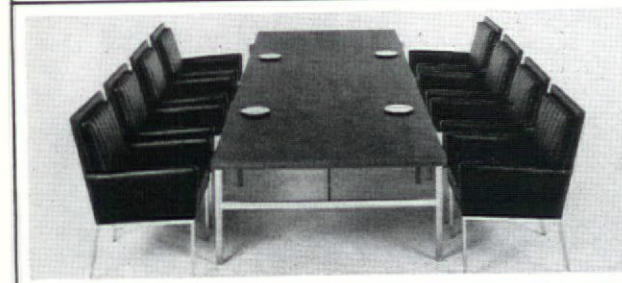
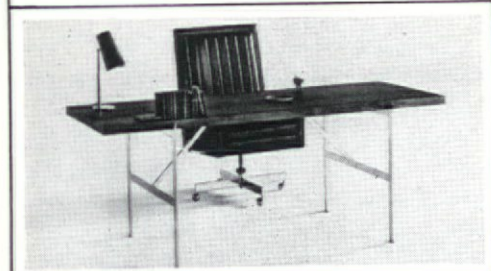
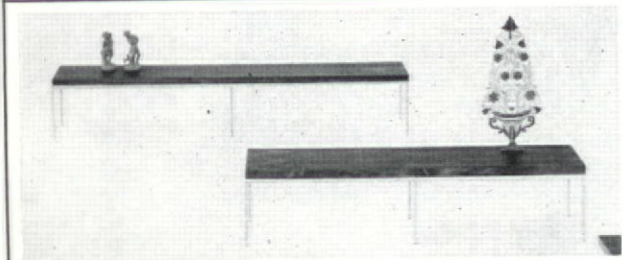
Designs Unlimited, Inc., St. Petersburg, Fla., has been awarded the following projects: color coordinating entire plant, offices, executive areas, and cafeterias, plus complete furnishings for executive area, lobbies, and cafeterias in Honeywell's 860,000 square foot building, Fort Washington, Pa.; interior design for 24 apartment units at Glenside Apartments and the new wing at Overlook Hospital, both in Summit, N.J.; design and furnishings for the new John Pettit Building office complex, St. Petersburg; design and furnishings for the South Seminole Bank expansion, Fern Park, Fla. . . . Fred Schmid Associates, Los Angeles-Chicago based food facilities designing - planning - engineering firm, is creating a Country French motif for the 145-seat Machus' Adams Square buffet, Le Bouef, in Birmingham, Mich. . . . Homer A. Shrewsbury, Jr., Miami designer, has signed to do the interiors for the Lodge at Hueston Woods State Park near Oxford, Ohio. Shrewsbury is also designing 70 additional rooms and increased public facilities for the Thunderbird Motel in Jacksonville, Fla. . . . Industrial and interior designer Harold Lewis Malt, Buffalo, was commissioned by Broyhill Furniture Factories for corporate identity and interior design of 90,000 square feet of executive offices and showrooms in Lenoir, N.C. . . . Albert Parvin & Co., Los Angeles contract furnisher, has received a contract for the interior design and furnishing of the Hacienda Medical-Dental Arts Building, La Puente, Calif., designed by architect Leroy Rose. Construction of the 16 deluxe medical suites and pharmacy is nearly completed, and in addition to the total interior design and furnishings, Parvin will also be responsible for all exterior color coordination. . . . Henry End Associates was commissioned to create the E. T. Barwick Mills exhibitions at the AIA convention, held last month in Washington, D.C. (C)



To Go Where The Client Is



Bold... conservative... whatever the requirement: your client will appreciate the strong constructions, upholstery refinements, superior workmanship and, especially, the modest cost of TCI furniture classics designed by Milo Baughman. Investigate the extensive and comprehensive TCI collection keyed to today's contract market.



THAYER COGGIN
INSTITUTIONAL
High Point, North Carolina

Showrooms: High Point Dallas Chicago
San Francisco Los Angeles

Circle No. 28 on product information card



No matter what kind of a mood your design is in, our tile will go along quietly.

It always does. Mosaic tile is the color-compatible tile. Any one Mosaic goes with every other Mosaic. The harmony is built right in.

Take the picture, for example.

Notice how the Bluegrass Green quarry tile floor complements our pool of Faintex 1291 Green. And how the accent wall of Staccato 16 Royal Purple keeps its composure in the presence of our side wall of Champagne Glaze 1823 White (see inset).



Yet the big thing is that Mosaic tile colors go right along

with the most domineering (or delicate) accessories and materials. And willingly.

Even when you put Mosaic tile in the foreground, it stays in the background.

Check your Mosaic Representative, Service Center or Tile Contractor for price ranges of tiles shown, alternate colors, samples and availability.

See Yellow Pages, "Tile Contractors-Ceramic". Or you can write: The Mosaic Tile Company, 55 Public Square, Cleveland, Ohio 44113. In the western states for compatible colors: 909 Railroad Street, Corona, California 91720.



"Mosaic" is the trademark of The Mosaic Tile Company



Can-do Chair Company...



The three C's have stood for Charlotte Chair Company for over fifty years. During those fifty years Charlotte has built a reputation for "CAN-DO". Interior people throughout the country have learned to turn to Charlotte for those special seating touches. They know that Charlotte "can-do" the exact chair they're looking for.

Charlotte experience, and know-how, both in design and in manufacturing can be used by you to give the exact effect and mood you desire. While Charlotte quality is always the finest, you'll find the costs to be pleasantly attractive, too. Give us a call. Perhaps we "CAN-DO" just the chair you need for that next seating job.

C
C **Charlotte chair company**
C
CHARLOTTE, MICHIGAN

Circle No. 30 on product information card

PEOPLE

CHARLES L. WALTER: has been appointed vice president, marketing, of Pioneer Plastics Corp. He will supervise sales of Pionite Lifetime Laminates and other Pioneer products to the furniture and building supply industries.

SID COHN has been named general sales manager of K. C. Booth.

Design-Technics has announced the appointment of new representatives: **JOHN CLAYMAN**, representing the firm's line of ceramic lamps, accessories and wall surfacing in Texas, Arkansas, Louisiana, and Oklahoma; **LOUIS GUTTERMAN** and **BERT GORMAN**, covering New England, New York State, Pennsylvania, Maryland, and Washington, D.C.

MARY ANN KRIVAK was recently named advertising director for Shelby Williams Industries, in addition to her duties as manager of the firm's Merchandise Mart showroom. **BERT BAILLIE** is the firm's newly appointed regional sales manager for New York and New Jersey.

EVELYN ROTHBARDT, formerly of De Gaal & Walker, Inc., has joined the staff of Cavallon Associates, Inc. of New York City.

ORMAND B. RIBLET, AID, has joined the design staff of H. Chambers Co., of Baltimore.

C. B. GREENWELL was appointed trade sales manager of foam products for Firestone Rubber & Latex Products Co.

MARK M. GILL has been named manager of J. K. Gill's Lowman & Hanford contract furnishings division of Seattle, Washington.

CHARLES V. WARMOUTH joins the Maxwell Co. design staff and will assist in coordinating a number of Maxwell's current design projects including several Congress Inn assignments on the east coast.

CHARLES R. POWERS, vice president in charge of national sales for Cabin Crafts, Inc., has assumed the additional responsibility for total sales direction of Cabin Craft's floorcovering division. Two other recent appointments are: **JACK RUST**, director of marketing, and **JACK CARROLL**, general sales manager.

ERICH SCHUTZ was recently appointed assistant sales manager of No-Sag Spring Co.

WILLIAM A. MCALISTER has joined the New York sales force of Lackawanna Leather Co.

RICHARD KELDERHOUSE has been appointed district sales manager for Art Metal Inc., for Virginia, West Virginia, and the District of Columbia.

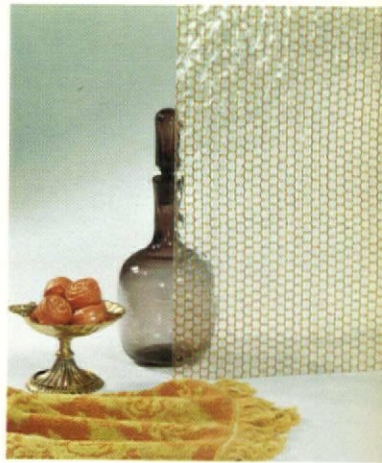
New sales appointments at Edward Axel Roffman Assoc. include: **DANIEL GUDEMA**, New York City; **ANDREW PHILIP BOPP**, east coast sales; **RUSSELL LEWIS**, upper New York state. **BRIGITTE MILZ** has been appointed controller and assistant to the president for the firm.

(Continued on page 40)

Circle No. 31 on product information card

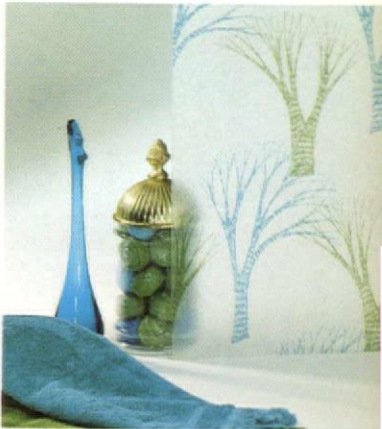


ACRYLITE PANELS IN MINT GREEN CANTERBURY PATTERN, 404V



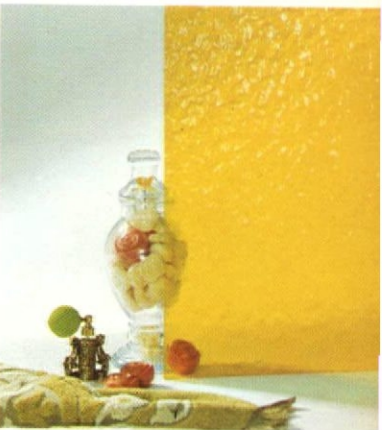
KASHMIR — 962V

Shimmering golden fabric, embedded in pure ACRYLITE, adds a rich decorative note to the most exotic theme.



SHERWOOD — 920M

The calm beauty of a woodland glade is captured in these deftly patterned trees permanently cast in ACRYLITE.



CANTERBURY — 802V

The cheerful warmth of a sun-drenched summer's day is reflected in this bright amber ACRYLITE panel.

The most beautiful bath enclosures are being glazed with ACRYLITE®

Add color, drama and excitement to any bath with enclosures made of ACRYLITE — the luxurious decorative panels with so much more to offer than other enclosure materials.

ACRYLITE enclosure panels are 100% pure acrylic plastic — and 100% safe. Up to 17 times more impact-resistant than glass of equal thickness. Yet it weighs only half as much. Makes cleaning so much easier, so much quicker. And the beauty of ACRYLITE is permanent — never shows its age by fading, crazing or discoloring. Moreover, ACRYLITE can be cut and trimmed just like wood. And you can twist it, bend it, form it. For the most elegant custom designs, ACRYLITE panels can be heated and embossed . . . even personalized with initials or symbols.

Whatever your mood or motif, you'll find an ACRYLITE panel to enhance it beautifully. There are over 70 designs, colors and patterns in the distinguished ACRYLITE Compass and Palette Collections, including rich transparent, translucent and opaque colors with uniquely textured surfaces, plus 21 dramatic decorator patterns cast — not laminated — right inside the panels.

Insist on ACRYLITE safe, luxurious tub or shower enclosures . . . and for room dividers, wall panels, luminous ceilings or decorative partitions — design ideas are unlimited.

For more information and the name of the distributor nearest you, please write:



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WONDERFOLD

folding
Chairs
... without equal

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in folding sections

Chairs with arms

with folding kneelers

with folding book boxes

with more
COMFORT and FLEXIBILITY
than other wood folding chairs

For Clubs — Conference rooms
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Fifteen stocked models, plus variations.

NORQUIST PRODUCTS INC.
JAMESTOWN, NEW YORK SINCE 1881

Circle No. 32 on product information card

RICHARD H. GARNETT was named marketing specialist for the Fibers and Fabrics Division of Union Carbide Corp.

B. D. FOOSE will fill a newly created position of director of marketing for the Howard Miller Clock Co.

JOHN F. CARDY was appointed eastern sales manager for Howard & Schaffer, Inc.

ALFRED V. CHAIX of Chaix & Johnson has been elected chairman of the Pacific Coast chapter of the Institute of Store Planners. ROBERT J. MAYER of Mayer & Kanner was named vice chairman, with HENRY TIKOTSKY of Chaix & Johnson as associate in charge of store planning and merchandising, and LESTER L. MILLER of the May Co., secretary.

JOSEPH W. DURBER has been appointed sales promotion manager for B. F. Goodrich consumer products marketing division.

KARL KAUFMAN has been named a partner of Leo Kornblath Associates of New York. SAMUEL F. ZAMBITO has been appointed associate-in-charge of the Washington, D.C. office.

WOODROW W. LOUDEN is the new sales representative for Hardwick & Magee in the San Francisco area.

MURRAY SCHWARTZ has been appointed sales manager of Hathaway Fabrics Div. of Berkshire-Hathaway, Inc.

JARO STEPHEN has joined Design/Planning Inc., as a director of design

WYMOND HURT has been promoted to contract manager of Taba Contractors, Inc., Millbrae, Calif.

Owens-Corning Fiberglas Corp. has announced the appointment of four vice presidents in the company's marketing and field sales organizations: JOHN F. FERGER, decorative and home furnishings; MATTHEW T. NEMEYER, weavers sales; ALAN R. KERIVAN, central region; and JOHN P. KERN, southeast region.

Barry Wilke and Julian Davis have opened a design firm, WILKE/DAVIS ASSOCIATES, INC., New York City, for interior space planning and product design.

MARGARET NOWELL, vice president and marketing director, has resigned from Brown-Jordan Co.

Englander Co., Inc. has reorganized its management by establishing a new system of regional offices dividing the national sales area into four geographic regions under a regional manager. HAROLD NEIGER will be responsible for the eastern region; THOMAS P. KEATING is new southern and southwestern regional manager; ROBERT C. HOGAN will head the western region, with DONALD F. SMITH in charge of Englander's midwest sales area.

CALENDAR

1965

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.

August 30-September 2. Boston Furniture Show. War Memorial Auditorium, Boston.

September 14-17. International Association of Holiday Inns, 10th Annual Conference. Municipal Auditorium, Memphis, Tenn.

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 3-5. Western Bedding & Furniture Manufacturers Supplies & Equipment Show. Ambassador Hotel, Los Angeles.

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

October 10-15. Fall Furniture Market and Summer Casual Furniture Market. American Furniture Mart, Chicago.

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

October 15-24. Interior Design and Furniture Fashions Exposition. Los Angeles Sports Arena, Los Angeles.

October 22-29. Fall Furniture Market. High Point, N.C.

October 28-29. National Association of Store Fixture Manufacturers, Fall Meeting. Dunes Hotel, Las Vegas.

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

November 8-12. Outdoor & Casual Furniture Show. New York Furniture Exchange, One Park Ave., National Furniture Mart, and 196 Lexington Ave., New York City.

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

December 9-11. American Hotel & Motel Association 54th Annual Convention. Miami Beach, Fla.

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The top surfaces of these appointments are "satin brass". . . the vertical edges are polished in the old-world tradition.
For contemporary . . . or period desks . . .

MAY							JUNE						
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THURSDAY

21
MAY

CONTRACT NEWS

NATIONAL OFFICE FURNISHINGS ASSOCIATION (NOFA) has joined forces with the NATIONAL STATIONERS & OFFICE EQUIPMENT ASSOCIATION as the office furniture division. No new name has been announced for the merged groups at present.

WALL TUBE & METAL PRODUCTS Co. has named DICK BANKER, Space 547, Western Merchandise Mart, to introduce its new line of casual summer furniture in Northern California.

HELIKON FURNITURE Co., INC., has formed a new division, Dealer to the Trade, featuring the Alma, Cartwright, Designcraft, Founders, Gift Craft, Metalstand, Omni, and Royal Metal lines. The new division will perform all functions of an office furniture dealer including warehousing, delivery, installation and servicing.

BARWICK MILLS which includes MONARCH CARPET MILLS, CARPETS BY LEONARDO and BARWICK, has become the first carpet manufacturer to be accepted for membership in the Producers' Council, the national association of manufacturers of quality building products. The Producers' Council with headquarters in Washington, D.C., was founded in 1921 as a manufacturers' committee of the AIA.

ALLIED CHEMICAL CORP. has developed a new group of continuous filament nylon yarns for cut pile carpet use. Allied is presently drafting performance and quality specifications for labeling requirements on carpets using the new yarns. They will be separate and distinct from those for its Fibers division's Caprolan nylon.

NATIONAL PLASTIC PRODUCTS Co., INC. announced a major expansion program for the firm's Nevamar division to provide space for additional production equipment. The facilities are scheduled for completion early next year.

Jeter S. Oakley has formed a new corporation, JETER S. OAKLEY, INC., which will operate as a complete contract furniture marketing service. Offices will be maintained in Morganton, N.C. A division of the parent corporation will be known as General Development & Investment Co., specializing in investments, mortgage financing and real estate development.

BURLINGTON AUTOMOTIVE FABRICS Co., a division of Burlington Industries, announced the formation of GOODALL FABRICS DEPARTMENT to develop and market a new range of upholstery and drapery fabrics for the contract, institutional, and transportation industries.

C. H. MASLAND & SONS has entered the Canadian market for rugs and carpets with the appointment of OSCAR G. THOMPSON & Co., LTD., as its sales agent in Montreal.

NORMAN'S
CONTRACT DIVISION
QUALITY • SERVICE • STYLE
LEADERSHIP
Custom Draperies -
Bedspreads - Fabrics
STYLED FOR TODAY'S
FURNITURE FASHION



Fire-Resistant Fiberglas Beta® and Rovana-Verel — Scotchgard® Cottons - Linens - Satins - Brocades . . . in Solids, Prints, and Patterns! Over 1,000 fabrics from which to choose! Workmanship without equal and a delivery schedule second to none. For samples and detailed information, write today!

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CONTRACT DIVISION

P. O. Drawer 799, Dept. J, Salisbury, N. C. 28144

ATLANTA Merchandise Mart HIGH POINT Sou. Furn. Expos. Bldg. LOS ANGELES Furniture Mart DALLAS 141 Glass St.

Circle No. 34 on product information card

FORMICA CORP. will build a \$15,000,000 manufacturing plant to produce Formica laminate surfacing in Placer County, California. Construction will begin within 60 days with production scheduled for the first half of 1966.



A. D. SCHWARTZ

PARKWOOD LAMINATES was purchased by a new group of investors headed by Andrew D. Schwartz, former general sales manager of Pioneer Plastics Corp. Mr. Schwartz has been named president of the new corporation, and Allan I. Spear, vice president for operations. The new management indicated its intention to maintain and strengthen the firm's position in the plastic laminates industry including plans for widening distribution, and an extensive sales effort in the furnishings industry, with particular concentration in furniture and kitchen applications.

WEINBERG CORP. of Philadelphia announced the opening of its Chicago showroom in the Merchandise Mart, space 11-115. On display will be representative groups of contract furniture and library furniture and equipment.

DAVID A. MINTZ INC., a newly formed architectural lighting consulting firm of New York City, will offer architects and engineers a complete consulting service including design, layouts, and specification of lighting and control equipment.

STRAUS-DUPARQUET, INC. and its subsidiary, ALBERT PICK, INC., were authorized to continue operation without indemnity at a bankruptcy court hearing held April 6, in New York.

Tufted carpets and rugs alone accounted for \$943,082,000 of the industry's total shipments it was announced by Tufted Textile Manufacturers Association. This was a substantial increase over the \$756,487,000 recorded in 1963. Carpet shipments were 254,086,000 square yards with a mill value of \$834,087,000. Small rugs totaled \$59,632,000, the Association further stated.

FORD VINYL SALES OFFICE has been combined with the Glass and Paint Products Sales Office of the Autolite Div. of Ford Motor Co. C. M. Scholz, who established the Vinyl Sales Office for Autolite, has left the firm to establish his own manufacturers' representative company, which will be an agent for Ford vinyl products. T. C. Fleming, former field sales manager, is now vinyl sales manager under H. G. Bleeker who heads the newly combined offices in Wixom, Mich. The Ford Motor Co. also announced a multi-million expenditure to expand its vinyl plant at Mt. Clemens, Mich. The program includes a 63,000 square foot addition to provide added space for vinyl laminating, printing and extruding to be completed by the summer of 1966. Ford's Mt. Clemens plant is currently the world's largest vinyl-coated fabrics producing center for automotive and furniture upholstery, wallcoverings, outerwear, gloves, footwear and sporting goods.

functional beauty of design

Tastefully fulfills the aesthetic as well as the practical needs of today's secretary.

Modified 1918 Secretarial Desk with return — 1918 Double Pedestal Desk (rear)

Write for new decorators catalog.

Frank Scerbo & Sons, Inc.
140 Plymouth Street, Brooklyn 1, N. Y.

ULster 2-5959



Circle No. 35 on product information card

HOW TO SUCCEED IN DESIGN WITHOUT REALLY TRYING

By Milo Baughman

THIS is a pretty mean-sounding title, and I admit in some ways I intend it to be. I will state at the outset, however, that I plan to include myself in this indictment.

This critique is intended for the serious designers of contract-institutional interiors, since it is the virtuous who expose themselves most vulnerably. The hack designers who don't give two hoots for our design morality are unworthy of our notice and our wrath.

To clarify the title: after a careful look at the contract design field in general, I do not think that we have been really trying; or, if we have, it's been a tail-chasing effort that's not really going anywhere—a preoccupation with minor triumphs while the major battle is being lost. Instead we have been coasting, riding serenely atop the apparently everlasting wave of success that has laved our shores these past few years.

Much of present-day contract design may be profoundly well thought out—in perfectly decent taste and eminently sound in many ways, but I am struck with its lack of originality. Though I do not suggest that there is widespread plagiarism, there is such a universal acceptance of the clichés of the modernist design vocabulary that it becomes increasingly difficult to distinguish between one designer's work and another's.

Because something is well established as valid, it cannot be automatically removed from periodic critical review. The philosophy of contemporary design is no exception. And if we imagine that because something is singularly successful, it somehow merits special hands-off treatment, we are really off-base.

When we are over-protective and defensive about "our movement," we become The Old Guard—The Establishment. An example of this die-hardness might be found in the present posture of our beleaguered friends, The Danes. What could be more perfect, more breathtakingly consummate than much of Danish Design (or substi-

tute here, if you prefer, certain designs of other Scandinavian origin). It is impeccably resolved as an art. It has achieved a stunning esthetic victory that led to and has become a smashing commercial success as well. But doesn't one get the impression, as I do, that perfectly structured and articulated as these Danish mannerisms are, they are nevertheless mannerisms?

Think for the moment of what I shall call "The Formula." Enter through the glass doors of any decent skyscraper in town, or into any executive suite therein, and there you have it. Though there are several to choose from, chief among them may be the following: two Mies Barcelona chairs precisely placed side by side, an exactly centered Mies glass-top table . . . you fill in the rest. As much as I am awed by the classic and enduring beauty of the van der Rohe furniture, it nevertheless makes up the heart of an enormous cliché.

Why kill a Golden Goose?

The current acceptance of pure modern design in the contract-institutional field (definitely excluding most of the motel-hotel field) has been nothing short of remarkable. It now takes far more daring for the young designer *not* to be a bold modernist than it does to be one. The reverse was true only a few short years ago. Clean contemporary design has really arrived! And therein lies our trouble.

The initial taste of success can be inspiring indeed and often leads us to even more imaginative work—a boldness born of confidence. But as this same success continues, as we grow accustomed to it, something else happens. We are no longer on the outside looking in, we are inside and we want to stay inside. Continued success inspires only caution, inordinate prudence, and ultimately, stagnation.

In all important movements, the disciples tend to be more doctrinaire than their masters. Would Calvin have been pleased with the Calvinists?



*The modern movement has become the old guard,
contends this well-known furniture
designer, through the establishment of
tabus that are remindful of religious dogmas*

Would Freud be a Freudian? The most intricately (and inordinately) "authentic" Wrightist building I have ever seen was conceived by a third-generation student of the great master. Caught up in heady feelings of discovery, the learners pursue the set course more doggedly than do their mentors. What was offered as tentative, possibly as mere off-the-cuff commentary, becomes hardened into unimpeachable doctrine.

It is curious to reflect that the original modern movement was famous for its highly spirited rebellion against the creative sterility and the formalism of the then current stylistic rules. It is sad indeed to observe that out of this exciting declaration of freedom has come the present design rigidity. The present day serious interior designer is the least free of all. A perfectly obvious observation follows: the rules that dictate the conformity of the non-conformist (as he relates and identifies with other "non-conformists") are far more stringent than the rules against which he rebelled in the first place!

To be sure, the modern movement was no mere aesthetic innovation or whim. There was something momentous and dramatically new in the air. There were historically unprecedented conditions that had to be dealt with. Something more than a stylistic vogue should, and did, logically evolve from this new world climate. We were justified in viewing it as a philosophy of substance and permanence. The particular way this philosophy is interpreted for our own climate four decades later is, however, quite another matter.

I wonder how many designers are secretly dissatisfied with this rigidity (so secretly that they themselves may not quite realize it). I wonder how many would like to say, "To hell with it," kick over the traces, bolt the ranks—and do some designing that they really deeply feel is their own. Wouldn't it be great to simply give

in to one's inclinations, wherever the heck they lead, and do something we genuinely get a creative kick out of? But we don't. We repress all these primitive urges by turning on the cold shower of the Purist-Designer's Do's-and-Dont's. Few of us dare to risk denunciation by the high-priestly critics—our own colleagues (who one always feels are doing something far more uncompromisingly pure than we are). None of us like to stand alone. We all like to *belong* (especially to a fashionable minority). But it's interesting to speculate as to what kind of highly individualistic (i.e., original) design lies dormant somewhere in the sub-intellectual conscious of this generation of designers.

The economic facts of design

Aside from the fear of being drummed out of the corps—of being defrocked as a proper (that is, stereotype-fitting) modern designer, there are other factors.

The Client. "You can't fight City Hall!" Although there still may be some City Halls—banks and insurance offices—that resist modern design, they constitute such a minority that they are hardly worth mentioning. The rather surprising truth is that City Hall *insists* on our kind of modern. Try to sell an "aware executive" anything else. First of all, it has been discovered that if they want a "progressive image," good, clean, pure design is just the ticket. And alas, status-consciousness enters into it as well. You can add a real note of class to the image by working in the Mies package somewhere (preferably in a prominent somewhere) because everyone knows it costs like the very devil. And happily, many helpful associations are touched off by our particular brand of interior symbolism — all highly approved by the Harvard Business Review. "Culture Comes to Big Business" or some similar title is to be found in almost every issue of the enlightened business publications. What a

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package! We offer the image of progressiveness, and at the same time, we can imply in our design work the New Businessman's rapport with The Humanities. All this provides us with an absolutely irresistible sales pitch.

So our very success leads possibly to our defeat. Perhaps we have sold the client too well. I have the suspicion that many a designer would like occasionally to present something besides the Formula, but he knows it may not be understood (i.e., recognized) by his client (or his boss).

Unfortunately, about the only thing any of us know about the other man's field is the cliché. The businessman is no exception—he has other things on his mind. One of them is how to make as much money as possible without spending very much in the process. And again we score! Clean design is cheap! Or at least, cheaper. As craftsmen and others have learned the new techniques required of them in the present modern building boom, they have undone the old techniques. The manufacturers of materials and products we use have become very competitive. Try doing something a little less straightforward sometime and watch the price go up. Church building committees, for example, may not always be convinced, down deep, that they need a contemporary building “to reflect the relevance of their faith to the present time and space”—but they are convinced that it is sound economics. The thrifty Lutherans build the bravest contemporary churches of all!

The Interior Designer. Our hair shirts have lost their prickly quality and have assumed all the rich tactile sensations of vicuna—and this isn't bad. If a young designer sticks to his principles today, he will very possibly end up wealthy. We have the best of two worlds. As “rich Bohemians” we can wallow in the benefits of the Upper Middle Class while loudly protesting them all the time. Our unswerving loyalty to Purism gives us warm feelings of virtue and self-respect that are very effective in putting down intermittent attacks of conscience.

We are only human and in our frailty we can be just as alarmed as anyone over the prospect of losing a client, or our job because we lost one for the boss. We may timidly proffer up something pretty darned original now and then, but we hasten to laugh it off as a mere private divertimento the minute the client (or the boss, or the architect) starts frowning and thumping

through the Knoll catalog. The Organizational Designer is increasingly less able to assert his design individuality. Is there not a depersonalization process at work in the design field as well? We produce fantastically smooth designs and meet every deadline, yet one longs for the good old days of mad characters running around with berets on their heads and wild, original thoughts inside them. In our eagerness to apply our art—to flee our ivory towers and “relate to reality” we have perhaps identified too much with the Man In the Gray Dacron Suit. We tend to apologize for being designers. We have yearned too much for respectability.

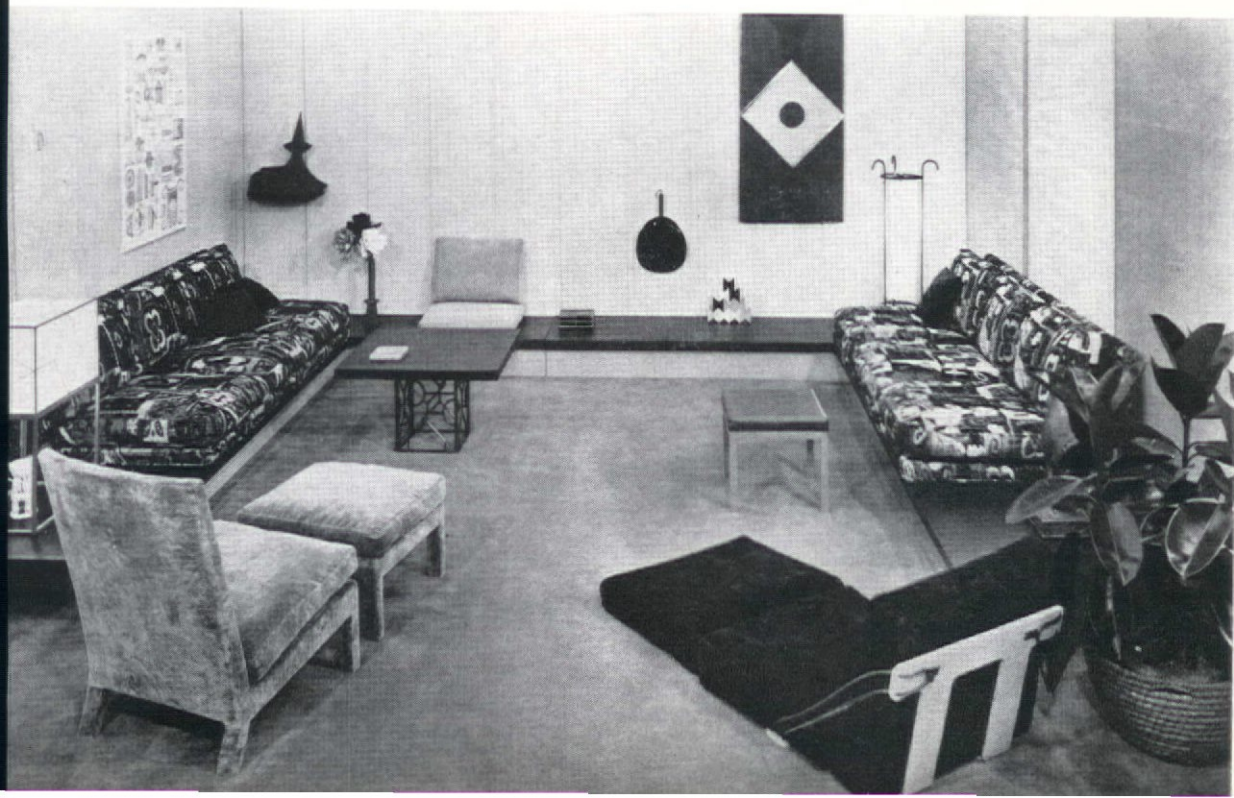
The Furniture Designer. (And here's where I come in for it!) Most of us specializing in this field are well aware, if we will but admit it, that we have been having a ball lately in designing for the contract-institutional market. Most of our client-manufacturers have at last yielded to the overwhelming evidence that “there is good business” in clean design. And for this much, I am grateful—with certain reservations. (For some time, however, we have been gravely bogged down in our design efforts for the residential field. The average housewife, including most of those we lured to our side in the '50's, has practically thrown us out altogether.)

We have put our contract manufacturer on this rollicking bandwagon and everybody is happy. There is only one thing lacking, and that is the feeling that we have done anything very meaningful. The success of our designs in terms of sales, approval by the reputable publications, even an award or two does not seem to remove these doubts. To be honest, all we can claim is a good workmanlike job of evolving something Faithful to the Tradition, that is, something that is clearly modern.

Now, quite obviously, the interior designer can only design as well as his media will allow. The likelihood of there being crashingly original interiors is sharply reduced by the lack of crashingly original furniture. This can also be said about other related materials and products, fabrics, lamps, etc. But it does not seem impossible, even working with the limited products available, for the interior designer to come up with something far more original than he does.

The Manufacturer. The manufacturer's responsibility in our present design impasse cannot

"New Concept," an entirely new group of furniture designs by Milo Baughman for Thayer Coggin, Inc., reflects the designer's call for new design freedom and reaction against excessive purism. Altogether, thirty pieces are included in New Concept, comprising sectional seating with lounge chairs, chaise longues, ottomans and occasional tables, a canopy sofa, and low slung sofa with a bolster headrest. One general characteristic runs through all the seating pieces: they are low to the floor and extend all the way down to it, encouraging a lounging position. Sectionals have a squashy look with deep cushioning, several designed with back treatments of bookshelves or walnut panels, table extensions either on ends or into corners that sometimes open up to reveal more storage and offer ample surface space. Chairs are low and ample, either very large tub varieties or medium-sized in plain or tufted treatments. Small rectangular pillows in jewel tones accompany the giant tub. The paintings, pillows, and lamps have also been designed by Baughman, while the banner wall decorations were done by Shelby Turner and Peter Milne of his studio. The New Concept colors are a series of low chroma tones, such as deep eggplant, dark putty, or charcoal-olive, which highlight the jewel-like accents of the smaller furniture pieces and accessories. Jewel-tones include turquoise, cerise, bright limes, and a spectrum of yellows.



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be overlooked, however politic it might be to do so. Much of the original design we must have if there is to be a breakthrough, gets rejected because of what I can only think of as excessively practical concern. Granted a manufacturer is in business to make money—and the rest of us would be in a fine fettle if he didn't. But the dearth of original design would suggest that this economic concern is so dominant that it precludes any willingness to at least experiment, now and again. Is it too idealistic to expect those manufacturers who have profited from the modern movement to put something back into it? Some of the manufacturers of our most prestigious contract-institutional furniture have been resting on their laurels far too long and are the most guilty of this retardation. The lack of really fresh concepts being offered in the contract-institutional market is appalling. Most of the brave original pioneers of good design are now content to go on squeezing as much blood as they can out of their handsome turnips. Perhaps it is as simple and un sinister as this: Business is so good, there isn't time or incentive to do anything else. So again the young liberal grows old and weary and becomes conservative and reactionary in his dim way.

There are, of course, good and valid styles (such as the one we work in, but do not choose to call a style), and there are silly, in-and-out-quick stylistic vogues, such as the current "Spanish" in the residential field. To use the same term for both does not imply an equation. Its fall from favor is inextricably involved with our present dilemma. Simply put, it is this: *we should recognize that modern is a style, and stop making a religion out of it!*

A ruthless restatement

What is needed today is an updated version of the modernist viewpoint. We do not need new legs on tables, new ways of treating windows, or a new color for the area rug—or at least we do not need these things except as incidental to the expression of a far more total concept. Rather, we need a ruthless restatement of the old philosophy, a basic and radical reorientation, a new insight as to what modern design should be for our age.

I am not recommending a new movement. It would sweep away too much that remains valid in the present modern philosophy. The classic thought of the modernists must still underpin whatever there is to come; the primary prin-

ciples must still inform the new viewpoint. If the rule that form must follow function is properly understood in the freer context of today's design that I urge, the word function will be seen in a far more inclusive way. The function, or purpose, of a room or a piece of furniture can be seen to include the purpose *to please*, as well as to serve in a utilitarian way. In this way, function can be understood to encompass all the needs of the user, be they esthetic and emotional as well as mechanical and physical. If we are to reflect what I hope will be an increasingly human concern in the coming period, would this not be a way of reinterpreting this basic doctrine for this generation?

Something new must be added

Perhaps what we are talking about is a reformation. It not only adds something new, it brings back into common practice certain important ideas that have been forgotten or have become distorted and subsequently misunderstood. We need to restore, for but one example, the determination of the early modernists to resist formalized mannerisms. The reformation is concerned, too, with making certain radical and painful changes. It is not enough to simply restore; something new must be added.

A proper synthesis is not to be mistaken as a mere merger of the best of each camp. This would be an indistinct compromise at best. The current trend to combine antique furniture with some of our purer modern is an example of this kind of merger, and although it is not wrong or unpleasant, it does not constitute a true synthesis, or a new direction. A synthesis introduces a new dimension—something peculiar to itself alone that was not there before. It transcends the content and objectives of its predecessors. It becomes larger somehow than the sum total of the parts that went into it.

The exact form such a synthesis would take is impossible to predict, but it is bound to be pretty exciting. There seems always to have been a particular moment in history for all major break-throughs, and that moment cannot apparently be predicted or artificially hastened. A certain prolonged process of internalizing stimuli must be undergone by the participants before much can happen. I haven't the faintest idea at what point we are in this process. I hope very much we are somewhere near the end of it and that the moment of its arrival would hasten. (C)



Other examples of Baughman's "New Concept" for Thayer Coggin feature overstuffed sofas and giant tub chairs. The unusual canopy sofa retains the feeling of privacy with enclosed side panels, pillows in bright tones add accent. Below, are examples of "Project 99" designed by Baughman for Directional Contract Furniture Corp.



FLORIDA DESIGNER:

WELLS SQUIER HAS LEFT A VERY PERSONAL STAMP ON FORT LAUDERDALE, IN ASSIGNMENTS THAT RANGE ALL THE WAY FROM BANKS TO DRESS SHOPS

A three-block stretch of Fort Lauderdale's swank Las Olas Boulevard has been transformed within a relatively short period into a charming retail shopping area. It had its beginning when Wells M. Squier, commercial interior and industrial designer, was commissioned to resurrect a drug store, The Chemist Shop. This is a dependable pharmacy efficiently dispensing prescriptions, well-stocked with patent drugs and peripheral merchandise, along with that peculiar American pharmaceutical attraction, the soda fountain. Because business was being lost to the glittering new chain drugstores, Squier set out to turn The Chemist Shop into a showcase that would recapture old patrons and attract new ones. Bestowing the store with a new "old" look—that of an old English apothecary shop—did the trick admirably. In the process though, Squier managed to prevent quaintness from obscuring the fact that this was a modern establishment with brisk service and a complete, up-to-date inventory.

The benefits of this renovation paid off, not only in receipts to the pharmacy, but also in Squier's work log. In fact, even before the job was completed, fourteen other concerns within

the three-block area commissioned Squier to infuse them with new life-giving designs. Ultimately, with Squier's ministrations, the entire area was updated.

The initial Las Olas boost occurred just eight years ago. Today, the numerous projects of this young (mid-thirtyish) designer dot the Florida landscape. Squier's work is to be seen in hotels, restaurants, stores, and supper clubs along Florida's fabulous Gold Coast. In fact, his roster of current assignments spans the length of Florida, including two more shops and a public building now in construction in the Las Olas area, plus the Sundown Restaurant in Winter Haven. With his reputation growing nationally, Squier has on the boards such assignments as interior design of Rikes-Salem department store in Detroit, Foley's department store in Houston, Sanger-Harris department store in Dallas, and the Inn of the Governor's motel in Santa Fe, New Mexico.

Squier is too absorbed in his work to be anything but matter-of-fact about his success, explaining it in no-nonsense terms: "I was fairly well grounded in the arts in general, along with engineering." And on the role of the designer:

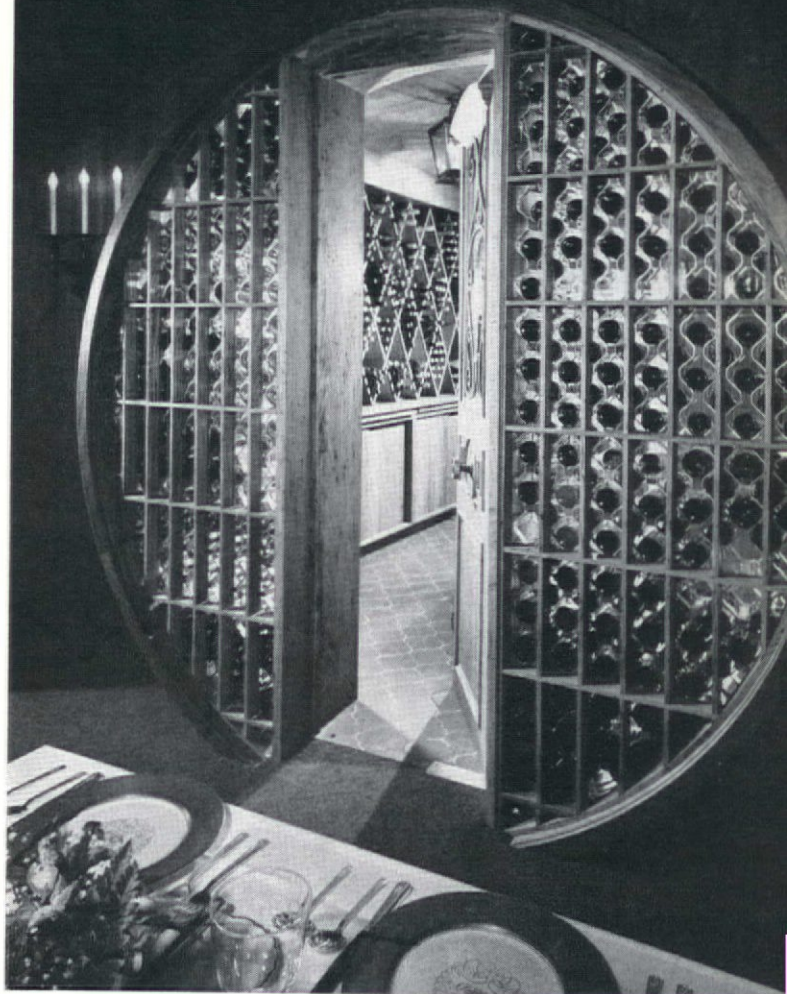




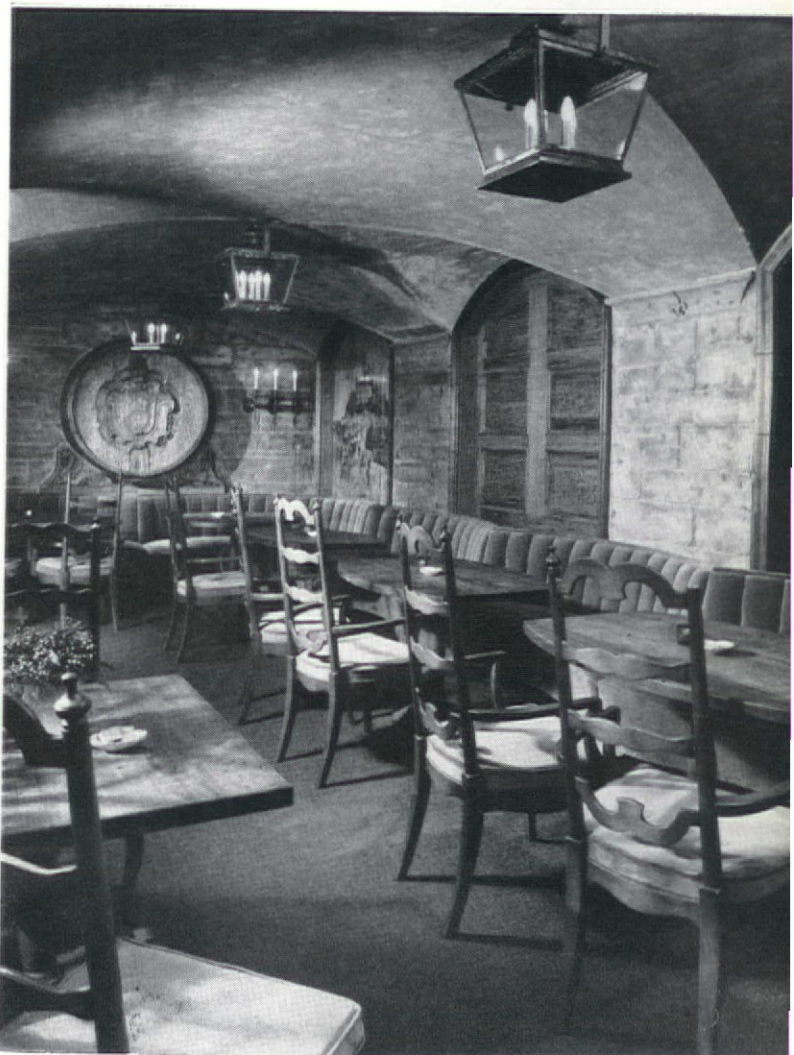
"He has got to be aware of public taste, as well as its sub-conscious cyclical character. He can't be successful if he's too far ahead of the times anymore than if he is too far behind."

After two years of engineering at Alabama Polytechnic, Squier attended the University of Michigan, where he was graduated in industrial design. Basic training included a three-year stint in the design department of General Motors. After that he struck out on his own: first, for a short period, in a partnership, Squier & Maxwell, today as head of his own firm, Wells M. Squier Associates, Inc., in Lauderdale-by-the-Sea.

The reason for settling in the Fort Lauderdale area is simply explained: Squier considered it the fastest growing metropolitan area in the country and reasoned that new ideas are most likely to flourish in a new-building land. His reasoning apparently proved correct. In South Florida, he has successfully completed the interiors of two huge Burdine's department stores, the public areas of the recently opened Sheraton-Fort Lauderdale Hotel, convention and public areas of the Hollywood Beach Hotel, Top of the Columbus in Miami, as well as many of the new supper clubs in Fort



The Dome of The Four Seasons—main dining room (opposite), cocktail lounge (above), Tete-A-Tete dining alcove with huge vine barrel door (top right), and La Cave (right)—displays elegance typical of numerous supper clubs designed by Squier. Furnishings include V'Soske carpet, Stroheim & Romann wallcoverings and upholstery, Champion lighting. Furniture by Haasbrock-Underguard, Drexel, Chairmasters.



Designed by James Forney

FLORIDA DESIGNER

Lauderdale, most notably the very elegant and popular Le Dome of the Four Seasons Restaurant.

One of his most distinguished designs, completed while still a member of the Squier & Maxwell partnership, is the American Bank & Trust Building in Fort Lauderdale (see cover). In this banking house, Squier has managed to combine the brisk customer-serving efficiency of a competitive banking institution with a sense of serenity. Pedestal type customer counters are efficiently modern, with built-in adding machines and hidden waste-paper receptacles, all set against the ageless beauty of marble and fruitwood.

To create a feeling of privacy without destroying the sense of spaciousness, Squier custom-designed a screen to shield the desk area of the bank's officers. It consists of stainless steel wires and anodized aluminum tubes. The tubes, of two lengths, are placed on wires at varying heights. Their positioning, says Squier, represents mathematical variances that give it an attractive rhythm. Depending on the angle of vision, it may appear as a solid wall or an almost transparent divider. To add to the customer's comfort, Squier prescribed desks for the officers with double overhangs, so that a customer has ample legroom.

The twenty-four teller windows form a modu-



American Bank & Trust Co. Stainless steel wires with random-placed anodized aluminum tubes (left) create a sense of privacy without destroying spaciousness. Marble-topped check writing pedestal (above) contains adding machine for customers. For Directors' room (above right), Squier bypassed conference table in favor of upholstered swivel chairs with nearby writing tables.

Photos: Joseph Burns Brocas

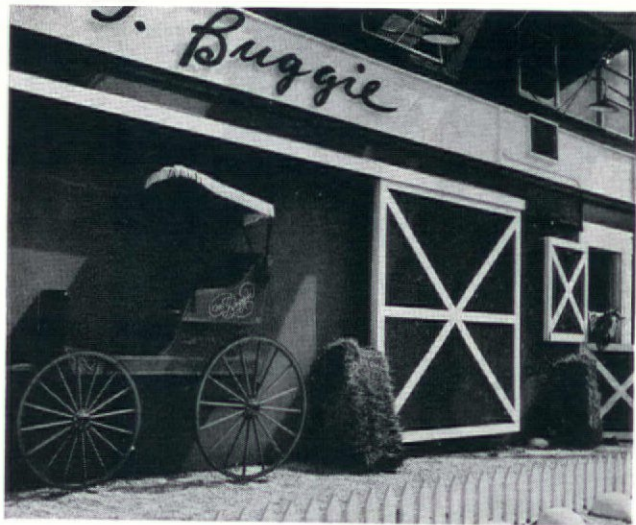
lar pattern of white marble and dark blue granite. Below the window ledges, fluted fruitwood matches the pedestals of the customer counters. Behind the cubicles, what appears to be a solid wall of dark blue granite panels divided by fluted fruitwood yields to fingertip pressure at the right points, causing knobless doors to open into offices and vaults.

In the Squier-designed directors' room, the usual enormous conference table is missing. The directors sit in comfortable swivel lounge chairs facing a desk at which the chairman sits, his secretary beside him. Next to each director's chair is a small but adequate writing table. Behind the chairman, cork panels slide aside to reveal a blackboard. Though the directors room is windowless, Squier created the illusion of windows with backlighted draperies, backed by a sheet of opaque plastic. Fluorescent lights at near-floor level diffuse their light upward.

The bank's third floor trust department achieves an atmosphere of solid tradition, using gold and earth tones, paneled doors with heavy moldings, and, in some places, padded walls.

Squier's jobs today are becoming larger in scope. Yet he never permits himself to be influenced by the size of a proffered commission. "It's the challenge that appeals to me," he says.

The challenge that appeals most is an awkward feature which Squier likes to turn into an



asset. So, when a small dress shop owner with an impossible name and an eyesore location asked him to redesign her place, he jumped at the chance, though it was a small commission. Squier put Monica T. Buggie's name in huge letters on the building, placed an old-fashioned buggy beneath it, and masked an unsightly modern air conditioner with an old-fashioned stable door. Thus, Monica Buggie's name became a drawing card instead of a drawback.

Part of Squier's technique lies in relating his designs to the neighborhood in which his client is located. For that reason, though he is basically an interior designer, more often than not he designs the exterior as well as the interior of his jobs. This is especially true where the commission is a shop, restaurant, or night club with a street frontage of its own. (C)



At Sheraton-Lauderdale, Cheshire Cheese Pub (above) and Venetian Room (right). In the Pub, Squier introduced a bronze-colored wool suede wall to handsomely display carved heraldic crests and framed prints. Atop the hotel, the glass-walled Venetian Room is continental in mood, skilfully blends a color scheme of blues and mellow golds. The crystal chandelier was custom-designed in Venice.

Photos: Black-Baker

THE FURNITURE DESIGNER'S COMPENSATION

BY LEE EPSTEIN



Lee Epstein, noted New York attorney and educator, specializes in design and teaches business practices and industrial design at Pratt Institute and lectures on business practices and interior design at Parsons.

BOTH designers and manufacturers frequently ask how designers are customarily paid and what is a fair method and rate of payment. This article is a review of the methods available.

What seems like the simplest method for payment—a flat fee—is often no more than a guess. It is based on the estimate of designer and his client as to how long the job will take and how complex it is. It may be unfair to the client because the designer insists on a “cushion” in estimating the size of the job, but it is more frequently unfair to the designer, because designers are notoriously optimistic in calculating the amount of time a job will require and also because a manufacturer is not hesitant to call on the designer for more time than he would demand if he were paying an hourly rate. For example, he may make the designer wait for an unusually long time for decisions (while the designer holds himself in readiness to complete the job and doesn't book other work) or may require unnecessary revision after revision which would not be considered if all revisions were paid for. But the advantage of a flat fee is that the client knows just what his obligation is, and the designer knows just how much he is to receive (even though he is not certain how much work he is to do for it).

How much should a flat fee be? That's like asking, “How far is up?” Flat fees range from a (very) low of \$100 to a student for designing or redesigning a chair, to several thousand dollars to an old hand for an entire collection. Since the flat fee is usually a guess as to what the hourly rate would amount to, an examination of the hourly rate may help.

TIME METHOD OF PAYMENT

The time method of payment (an hourly or daily rate) has the advantage to each party of involving payment in ratio to the work done, but has several disadvantages: it is an open-end contract, and the client has little or no idea how much he is letting himself in for. Even when a ceiling is agreed upon, the client may find that although the ceiling has been reached the designs are not complete. But there is a more objectionable feature to the time rate of compensation: it rewards mediocrity. A designer who fumbles with a design for weeks gets paid more than the designer who has a flash of inspiration and produces a completed design that emerges like Athena from the brow of Zeus, at one stroke. The examples are extreme, but it is true that the quick study is handicapped by a time rate, while the putterer is rewarded.

One large design studio has a unique solution to this problem. It charges

two rates. A design fee, which is a flat fee for the job, represents the compensation for the creative itch, the flash of inspiration, or just the idea which the design contributes. In addition, it charges a straight hourly rate, which is moderate and is designed to merely cover costs. If this office reaches a quick solution, it makes its profit on the design fee, and the client saves money on the time rate; on the other hand, if an unusually long time is taken on the job, the designer's profit (the design fee) remains the same, but the client's budget is kept down by the low hourly rate.

MULTIPLE OF PAYROLL

What is a fair hourly rate? The conventional practice is to charge three times the payroll cost of the man whose time is being figured. Thus, a renderer whose salary is \$120 for a forty hour week (amounting to \$3.00 per hour) will be charged out at \$9.00 per hour. The theory is that the office charges out the time at cost, to cover its direct cost, doubles it to cover overhead, and triples it to cover idle time, profit, etc.

At first glance, tripling the cost of time seems high to the purchaser. But on examination it will appear to be a bargain. The client may be buying only several hundred hours of work a year. If he hired an employee, he'd have to give 2,000 hours of work a year, pay for vacations, sickness, and holidays, as well as for social security and workman's compensation. He would have to supply office and work space, stenographic and reception services at present high rate, perhaps cover the worker under pension and profit-sharing plans, and would, finally, have to pay him not only for actual working time, but also for the time spent between jobs contemplating his navel. Even without considering the desirability of having an outside designer (who is free from the inhibitions inherent in being a staff member and who brings experience from other jobs plus the general yeastiness rising from being a designer in multiple fields)—even without these considerations, it is probably a bargain to buy design services at three times their cost from the design studio. The going rate per hour depends on whether you are paying the nadir in rendering services or the acme of design creativity: current rates run from about \$10 an hour to as much as \$60 an hour for some studio chiefs who may spend only a few hours per job reviewing and editing staff presentations. Some design offices average their hourly rate and charge the average rate regardless of the workers involved.

One of the difficulties in a flat fee or straight time arrangement is that the client may want *all* of the idea

which fly like sparks from the designer; if he buys only one job, or a fixed amount of time, the manufacturer cannot complain if the designer has a great idea and sells it to another client. The only way to prevent this from happening is to make a deal which guarantees the right to review all of the designer's ideas first. Creative people know that gestation of ideas cannot be measured chronologically. The best ideas may come to a designer while he is at a concert, or a play, or trying to fall asleep at night. At such moments, he is not likely to stop cogitating and make an entry on a time sheet.

RETAINER ARRANGEMENT

But this situation may be covered by a retainer arrangement. The client guarantees the designer a certain fee each month (or other fixed period), for which he has an exclusive right to the designer's ideas and work in the client's field. This may be a simple retainer, but is often a guarantee of a time rate. For example, a manufacturer may tell a designer: "I will pay you \$15 an hour and will guarantee you 30 hours of work each month." This has the advantage of letting the designer plan his work, secure in the fact that he will have 30 hours of work with this client each month, and it also gives the client the exclusive rights to the designer's services in his field during the period of the retainer. Its disadvantage is that the designer may not be called upon to perform 30 (or whatever the quota is) hours of work in any month, and the client will then be paying for mere stand-by time. To overcome this objection, I usually suggest that there be a carry-over: if all of the hours guaranteed are not used in any month, a portion of them—say one third—can be carried over for one month only. The reason for the limitation is that the designer may find himself at the end of a year owing 360 hours worth of work in the last month. This would be unfair. While it is reasonable to allow a minimal carry-over to permit the client to level off the crests and troughs in its needs, it is not reasonable to require the designer to assume the entire burden of the leveling off. He, too, is entitled to be able to plan ahead.

A method of payment that is infrequently used is the consultation method. This involves the payment of a flat fee for a consultation and a report. Occasionally a manufacturer will ask a designer to examine his line and to make recommendations. In practice, this usually amounts to the manufacturer paying the designer a fee for the privilege of hearing the designer make pitch for business. In every case that I know of, the designer, when so con-

sulted, has reported that the line should be redesigned or refreshed and that the designer should, preferably, be the one retained for the job.

ROYALTY DEALS

The final method, which certainly is best for the designer and probably best for the manufacturer as well, is the royalty arrangement. By this method, the designer is usually paid an advance for producing the designs (to cover his costs and keep him solvent until the design is in production) and a royalty on each sale of the item which embodies the design. The advance is recovered out of the first royalties earned (either in full at once, or by withholding a percentage of the royalties until all of the advance is recouped). The manufacturer's gamble is reduced to a minimum, since the royalty is passed on to the customer in the purchase price. While it is true that all costs are theoretically passed on to the customer, it is not always practically true. If the design has been paid for at a flat rate or a time rate, the manufacturer must gamble that he will sell enough furniture to recoup this fee, but when a royalty is paid, the manufacturer risks only the advance which is usually set at a figure low enough to assure its recovery early in the sales history of the designs.

In a royalty deal, the designer is gambling (along with the manufacturer) on the success of his designs; if they don't sell, his royalties will be low. For this reason, the client often gives the designer greater leeway in royalty contracts. When a client buys a design for a flat fee, he can do what he wants with it. He can put Scottie dogs on it, or paint a moustache on it. But when he makes a royalty deal, he must agree not to tamper with the design without the designer's consent, because the designer has a continuing monetary interest in the design. This means that there is a greater psychic return to the designer in a royalty contract—he is more likely to see his designs embodied in a final product of which he approves rather than to see it aborted into a form which fills him with despair. Finally, a designer is usually willing to refresh and refurbish (without additional charge, or with only a nominal charge) designs on which he is receiving royalties, in order to keep the royalties coming in; this reduces costs to the manufacturer.

Some manufacturers object to royalties because of the necessity of supplying statements of sales, etc., and of giving the designer the right on request to examine the relevant records in order to check royalties. Access to books is very rarely actually requested. (I advise designer clients that the fact that it exists is some guarantee of

honesty even though the right is never exercised.) Many leading manufacturers have been paying royalties in high figures to their profit along with the profit of the designer.

One final twist: occasionally a designer will create a specialized design for a particular job, only to find that the item has a market outside of the client's needs. He usually finds this out accidentally, when his source of supply sells his designs to the public without paying the designer. One very prominent office got around this situation by sending out invitations to bid on furniture made for its client which required the successful bidder to make the line and offer it for sale to the public, paying the design firm a royalty. Royalties were waived on sales to the designer's original client. This had the advantage of reducing the cost to the client by getting him prices which were based on national sales rather than on a custom job, and of giving the designer the extra profit which might be forthcoming from royalties on national sales. In this case, I had suggested that the designer charge royalties even on sales to his client and refund the royalties to the client, since I believed that this would be a more dramatic gesture which would make the saving apparent to the client, but the designer rejected this suggestion in favor of merely waiving royalties on sales to his original client. Needless to say, the entire arrangement was disclosed to the client, who gave permission for sale of the designs in the national market.

In addition to the method of payment outlined above, there are other various combinations, such as an hourly rate as an advance against royalties, a retainer which consists of a guarantee to buy so many lines a year at a stated flat rate.

WHISTLER vs. RUSKIN

Perhaps it is fitting to close a discussion of designer's compensation with a colloquy from the famous libel trial of Whistler against Ruskin. Whistler had sued Ruskin for making remarks in a review of one of his exhibitions which accused Whistler of being a mountebank who was consciously hoodwinking the public. Whistler took the stand and testified that one of the paintings in question had taken him only a little over a day to make. Ruskin's counsel asked, "And what price did you ask for it?" Whistler replied, "Two Hundred guineas." Counsel asked, "Do you charge 200 guineas for two days work?" To which Whistler answered, "No, for the knowledge of a lifetime." Any method of compensating the designer must recognize that he is not being paid for hours worked, but "for the knowledge of a lifetime." (C)

HANS WEGNER

Lunning stages a retrospective exhibit of the modern Danish master's furniture

WHAT the recent retrospective exhibit of Hans Wegner's work celebrated is a melding of sensitivity, inventiveness, and conscientious craftsmanship that is unique in our time. The exhibit, at Georg Jensen Inc., New York City, whose contract division is known as Frederik Lunning Inc., occupied the entire third floor of the store and had been carried out in precise accordance with a layout conceived by Mr. Wegner. One section of the display was devoted to the evolution of the Danish master's chair designs—the classic "Chair" and the Wishbone Chair; another section was a complete conference room, still another an array of Wegner's beach chairs and tables designed for informal living, plus many vignettes that contained upholstered pieces, occasional and dining chairs, wood chairs and cabinetry.

Mr. Wegner is not only one of the outstanding designers of the period, but a man around whom a whole industry is centered. Six large Danish manufacturers turn out his furniture designs, and his exclusively, together forming an international sales organization known as Salesco. (The furniture at the Lunning exhibit was all from Johannes Hansen Mobelsnedkeri, the firm which launched Wegner's designs in 1940 and which has maintained a continuous relationship with him ever since.) Wegner furniture is to be found in 22 museums throughout the world, and even more important, in thousands of homes and offices, where it is used and appreciated every day of the year. His ascendancy and his firm position in design and in the market for the past 25 years are reassuring in a time when taste is often skittish. (C)





NEW LOOK FOR DENTAL OFFICES

BY MARVIN CUTLER

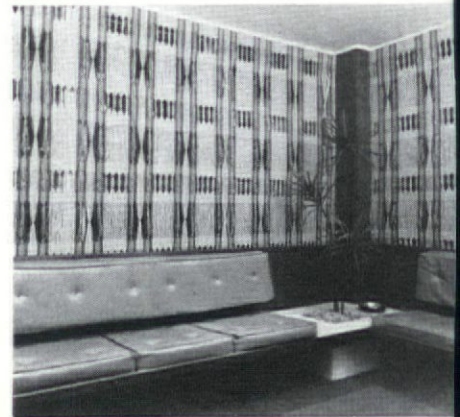
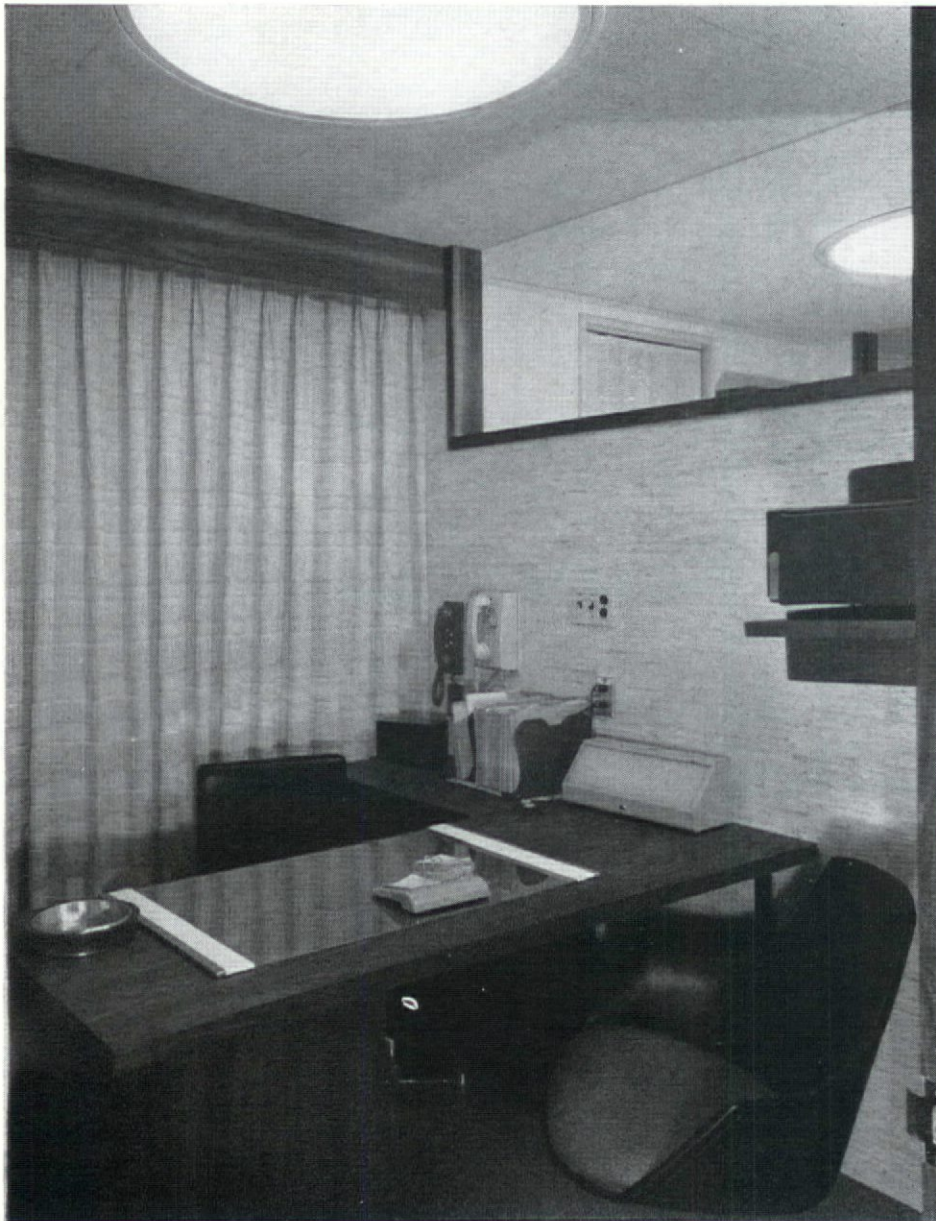


One of the most common problems in dental offices is inefficient and inadequate utilization of space. Marvin Cutler, head of his own design and planning firm in New York City, has devoted a great deal of time in analyzing the working requirements of dental offices. His own findings, based on original time and motion studies, plus three of his dental office designs, are presented here.

After evaluating the individual dentist's working procedures, traffic patterns, and general needs, as well as budget, the preparation of a general layout, within the confines of the existing space, should establish an efficient and esthetic environment that appeals to the dentist, his staff, and patients.

In renovating the offices of Dr. Milton Macon, partitions were used to overcome the limitations of an awkward architectural structure. A six-foot high partition, topped with a two-foot glass section, created a floating ceiling, preserving a feeling of openness as well as affording required privacy. Fiberglas batting within the construction of the partitions blocks most sound transmission. Acoustical ceiling tile, textured grasscloth wallcoverings, draperies and a high fidelity music system further control operational noise.

Lighting. The ultra-low surface brightness of recessed incandescent fixtures in reception, business, and corridor areas creates a perfect distribution of light without any brightness from the source itself. In treat-



OFFICE OF DR. MACON avoids cramped feeling by use of special partitioning, large fluorescent lighting fixtures, and built-in seating in reception area. Private consultation room (left) measures only 7 by 8 feet, is furnished with Robert Benjamin desk, I.V. chairs, Kroll draperies, Timbertone grasscloth. Corridor and secretarial area (top) are wallpapered with Viortex. Flooring here and in treatment rooms is resilient tile by Century-Robbins; other areas covered in Century tweed carpeting. All lighting is from Lighting Associates. Reception room curtains are by Lozano-Fisher.

ment rooms, and occasionally in the private office, recessed Plexiglas fluorescent fixtures are preferred for their efficiency. Because of their high level of illumination and controlled brightness, the increase in lumin output has helped relieve the problem of eye fatigue, originally caused by too much contrast between the oral-cavity light and an inadequate ceiling light.

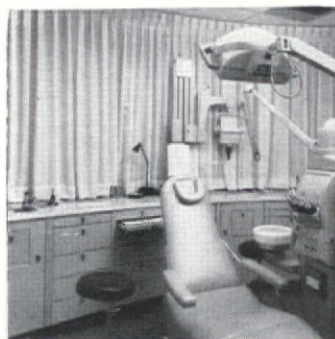
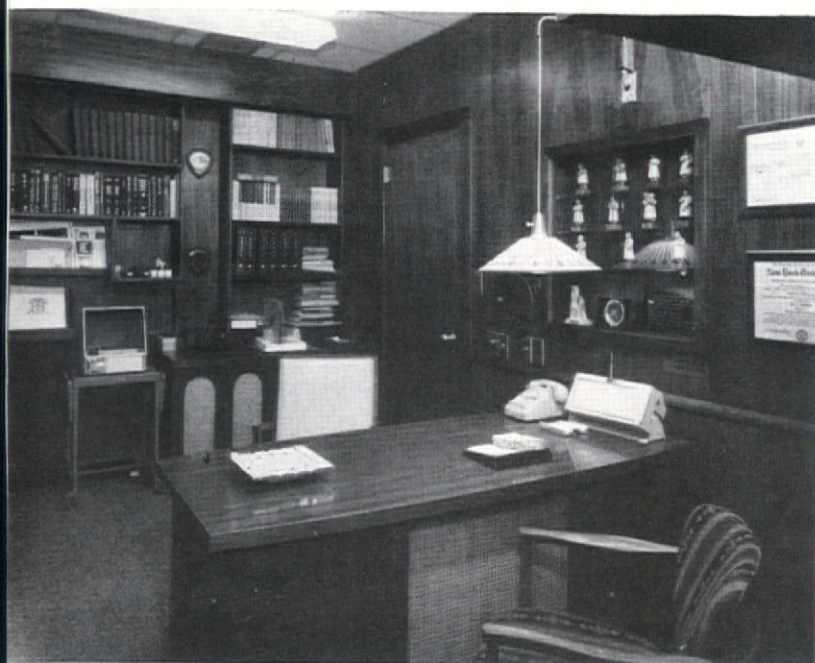
Color. Warm colors are most effective in the business areas occupied by staff members. Because of their relaxing qualities, cool colors are usually relegated to the reception room. Tonal and chromatic values will of course permit flexibility, for a dull red may be more relaxing than a bright, vibrant blue. In Dr. Macon's office, a color scheme of blues and

greens keynotes the reception area, while a red, white, and black motif adds a more dramatic note in the office of Dr. Benjamin B. Levine.

Materials. Careful consideration must be given to selection of materials for both appearance and ease of maintenance. Tweed carpeting in the reception room and office and vinyl flooring in treatment areas have proved a successful combination for their obvious qualities. The use of vinyl wallcoverings eliminates the need for disruptive, periodic painting. In order to conceal a row of old windows and irregular wall areas, hand-loomed Roman shades were specially designed for the reception areas in Dr. Macon's office. Decorative vertical blinds were used elsewhere for additional light control.

Storage. Because most dental offices are plagued with the problem of too little space, steel lateral files, taking half as much space as conventional ones, are being used with more frequency. In the case of Dr. Macon's office, a wall-hung cabinet conceals a lateral file, freeing floor space for other uses.

Treatment Rooms. Typical of the break from the traditional placement of equipment is the treatment room of Dr. Leo J. Hoffman, an arrangement arrived at after an extensive review of his working techniques. The chair faces the entrance door, permitting direct seating of the patient. Dental cabinets and color-coded trays, placed behind the chair under a bank of windows, are within easy reach of dentist and assistant. (C)



CONSULTATION ROOM (left) of Dr. Leo J. Hoffman is enhanced by walnut paneling, built-in shelves, Lightolier fixture, and executive office furniture by Robert Benjamin. Treatment room, an innovation in planning, contains color-coded trays and cabinets, installed under windows that are quietly curtained with Fiberglas. Flooring is Armstrong vinyl over cork. Reception area focuses on an original oil by June Cutler, the designer's professional painter-wife. Sofa is by Robert Benjamin, lighting fixture, Kappa Shell, carpeting by Century, draperies, Corning Fiberglas.



RECEPTION-SECRETARIAL room of Dr. Benjamin B. Levine dramatizes the result of professional help. Recognizing the benefits of an affluent atmosphere and comfortable environment, the dentist gave Cutler a free hand and a generous budget. Striking color combination of black and red is lavished on Fritz Hansen Swan chairs, Timbertone wallcoverings, Century carpeting, Larson window fabrics—all punctuated with white accents of the Burke tables and globe fixture by Lighting Associates. Pella folding door leading to inner office is both attractive and functional.

THE ARCHITECT CHOOSES ART

New York exhibit shows work of leading artists-craftsmen

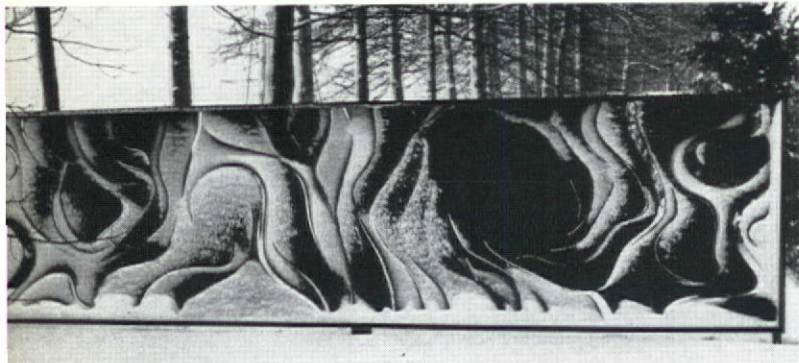
THE works of 25 leading artists and craftsmen were displayed at an exhibition titled *The Architect Chooses Art*, held during May at the Architectural League in New York City. Its purpose was to publicly acknowledge and encourage work accomplished through collaboration of architects with artist-craftsmen working in various media. All entries—actual commissions and proposed projects by professionals who have successfully completed at least two substantial architectural commissions—were selected for display by a

jury of prominent architects. Co-sponsored by the Artist-Craftsmen of New York and the Architectural League of New York, the exhibition, presented largely through photos, with sketches, mock-ups, and samples, was highlighted by a dinner and symposium on *How the Architect Chooses Art*. Speakers were architects Percival Goodman, Michael Radoslovich, and Giorgio Cavaglieri; the symposium panel consisted of noted artists, architects, and designers.

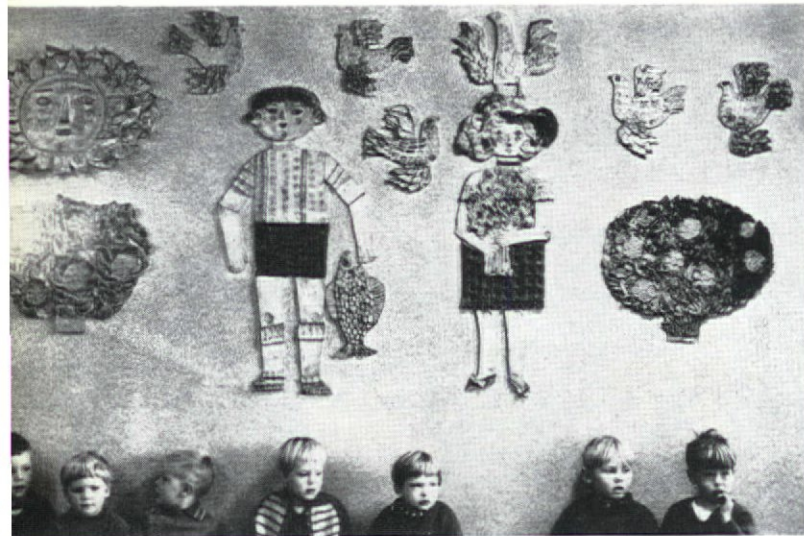
Presently being circulated nationally

by the American Federation of Arts until September 1967, the exhibition includes the works of: Harris Barron, Robert Cronbach, William Bowie, Herbert Feuerlicht, Costantino Nivola, Jan Peter Stern, Robert Filipek, Ibram Lassaw, Kaye Denning, Mariette Bevington, Edith Bry, Ruth Maria Kilby, Albin Elskus, Susan Ann Hughes, Aleksandra Kasuba, Max Spivak, Jeanne Reynal, Krevolin & Constantine, Morag Benepe, Heler Kroll Kramer, Sophia Adler, Shirley Marein. (C)

Jan Peter Stern: Relief Sculpture II for a Yonkers residence



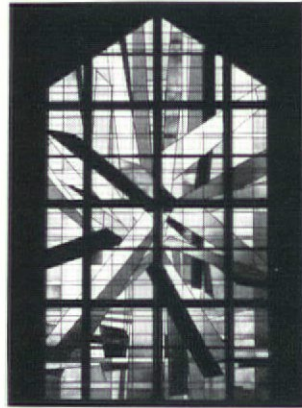
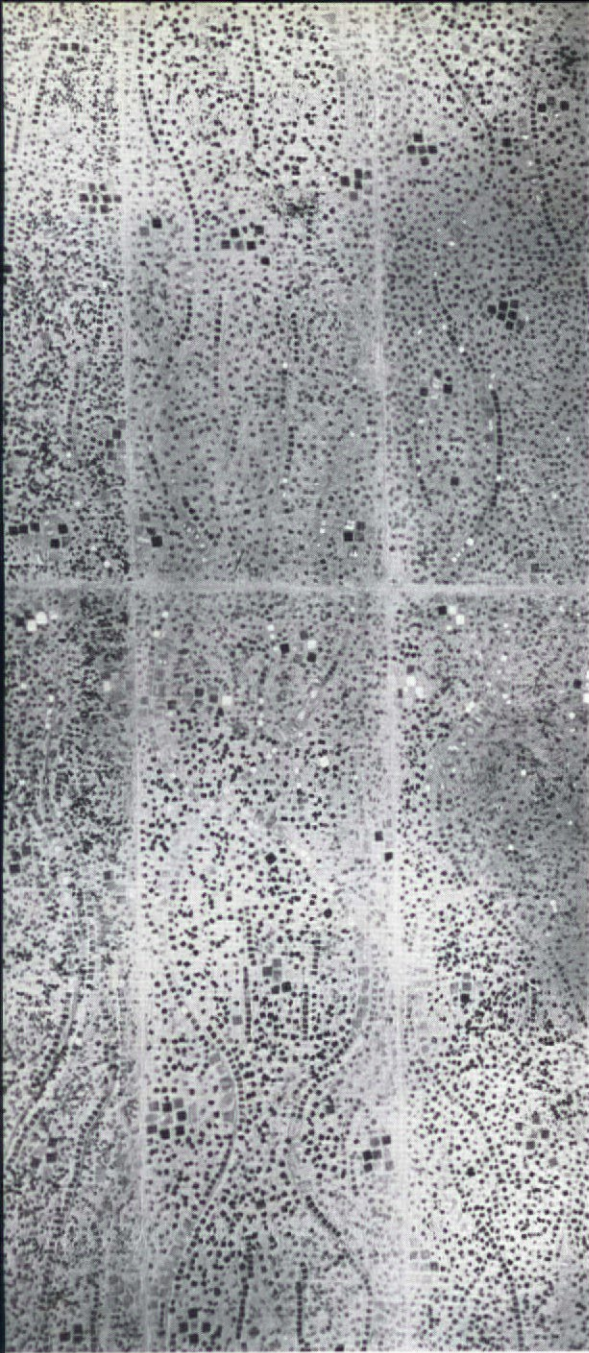
*Robert Cronbach: Burning Bush wall sculpture
Chizuk Amuno Congregation, Baltimore*



*Morag Benepe: Children & Birds,
nursery school, Northumberland, England*



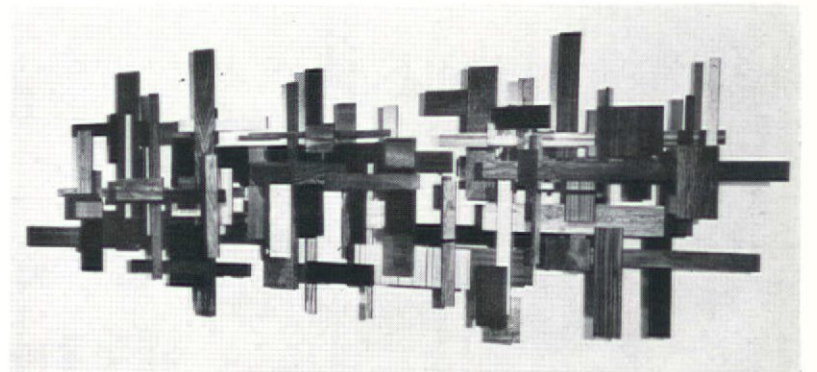
*Morag Benepe:
Girl with Flowers, ceramic*



Albin Elskus: Blue Windows, St. Mary's R.C. Church



Edith Bry: In The Beginning, fused glass, Park Avenue Synagogue

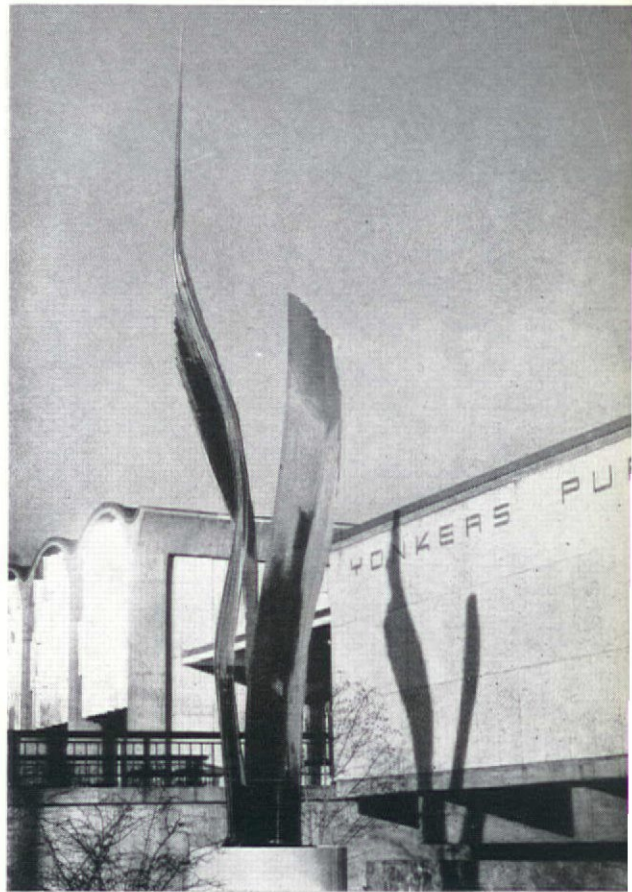


William Bowie: wood sculpture, executive suite, U.S. Plywood Corp.

Jan Peter Stern: Wind-Shape VIII, Yonkers Public Library



Jeanne Reynal: free standing wall for Our Lady of Florida, North Palm Beach



PENNSYLVANIA STANDARDIZES SEATING FOR STATE COLLEGES

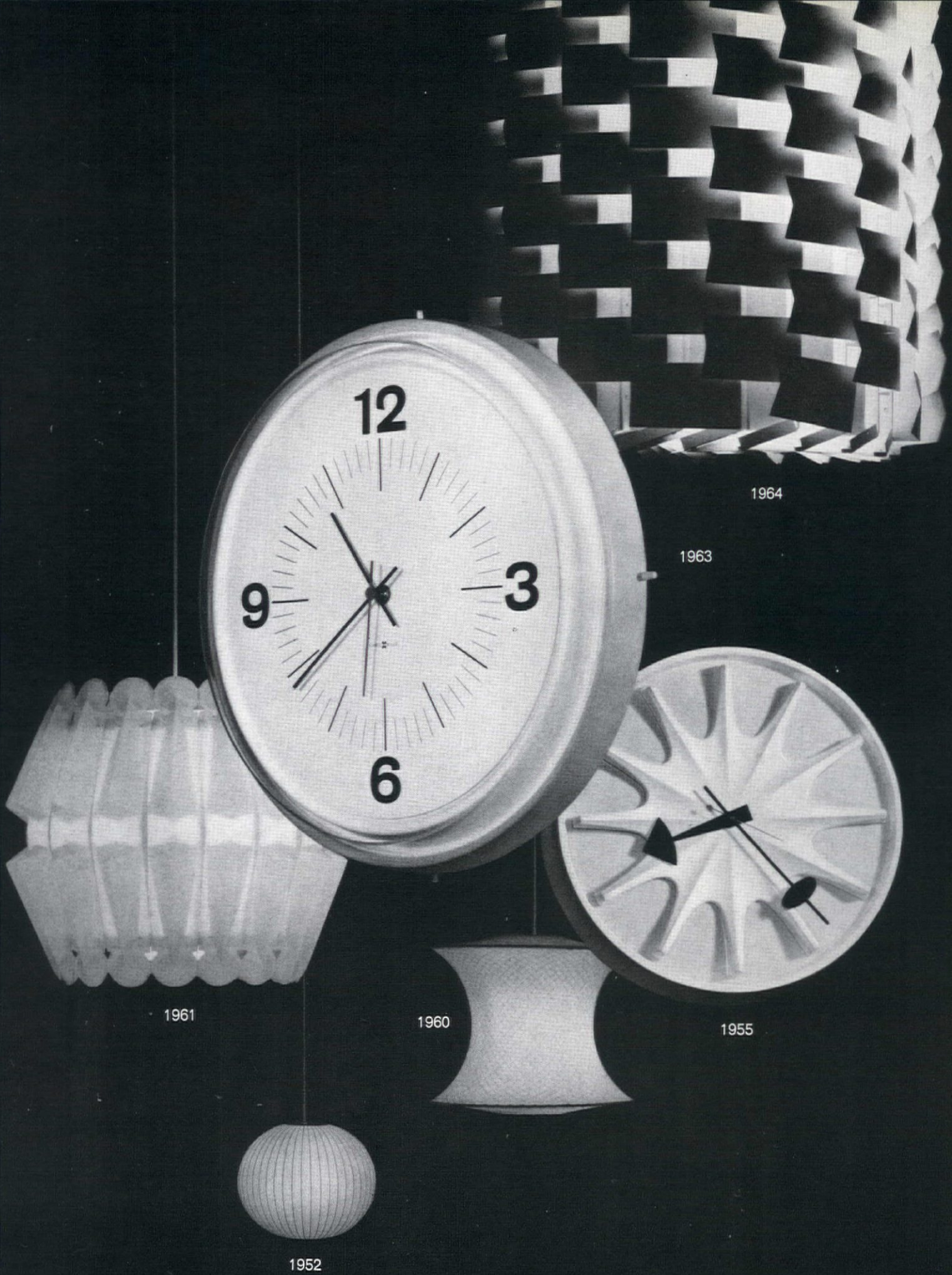
The student explosion brings in its wake more than one kind of sit-down; the less rebellious type requires chairs. And in the institutional market, collegiate furnishings account for a hefty portion of the annual dollar volume. A noteworthy example is the recent contract issued by Pennsylvania for 14 of its state colleges, calling for about 2,500 pieces of lounge seating and allied furniture. This single, sizable contract, amounting to \$300,000, was awarded to furniture manufacturer John Savoy & Son Inc. (through distributor Altoona Printing & Supply Co.), mainly on the strength of rugged construction and sturdy upholstery. Although Savoy's bid was not the lowest, it came closest to specifications for heavy construction, with price a secondary but also qualifying consideration.

Under the contract, available for purchase by other Pennsylvania agencies as well, lounge and side chairs, sofas and

tables are categorized into three major design groups, encompassing six chair and three sofa styles. In all they represent 47 alternatives—with and without arms, right or left arms only, two and three seat sofa units, and optional integral table tops. Except for two all-wood styles, the seating groups are upholstered in a heavy-duty vinyl, a bonus for school management which looks for qualities to help control hard-use abuses by students as well as to ease the work load of maintenance personnel. Supplied by Masland Dural leather Co., the heavy-duty Dural vinyl has been treated to meet Federal specifications for resistance to flame, mildew, and oil. From solids and prints to Chinese silk effects, a serviceable selection of design, color, and pattern were specified to complement the numerous seating styles Savoy is supplying the student lounges throughout the Commonwealth of Pennsylvania. (C)



FOR STUDENTS' comfort, these dormitory and student lounges at Indiana State College, Indiana, Pennsylvania, are furnished with several of the 47 seating and table styles supplied by John Savoy & Co. under a \$300,000 state contract. All vinyl upholstery, from Masland Dural leather Co., meets Federal specifications.



1961

1960

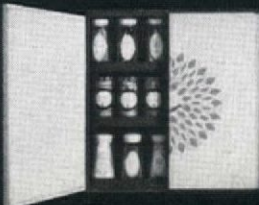
1964

1963

1955

1952

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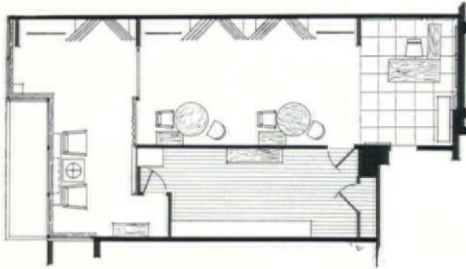
UNION CARBIDE'S NEW FIBERS & FABRICS SHOWROOM

Simple contemporary furnishings, understated color scheme, and multiple lighting components are all tied together in one neat package—Union Carbide's fibers and fabrics showroom at the Decoration and Design Building in New York City. The handiwork of L. Ralph Sorge of A. Baker Barnhart, Inc., the new showroom provides four separate areas—display, private showing, reception, and sample storage—in a logical progression of space geared to the working needs of designer custom-

ers and their clients. Emphasizing the colorful displays of Union Carbide's new vinyl wallcovering and upholstery fabrics, neutral tones combine beige carpeting, nugget upholstery fabrics, and oyster-white wallcoverings. Lighting, an illusive but important component, received special attention from designer Sorge: the display area parallels strip fluorescent ceiling lights with a continuous row of incandescent lamps, accentuating the aura of natural daylight. In addition, down lights brighten the floor,

and wall washers handsomely accent display panels.

Among contemporary furnishings specified by Sorge: Reception area—Janet Rosenblum desk; J. G. chair; Lehigh bench. General showroom—Burke desks and chairs; Imperial desk taborets; Vileau vinyl upholstery and wallcoverings by Union Carbide; Union Carbide's Dynel modacrylic fiber carpeting. Private showroom—Directional lounge chairs; Founders Furniture lamp table and credenza; Nessen lamp.



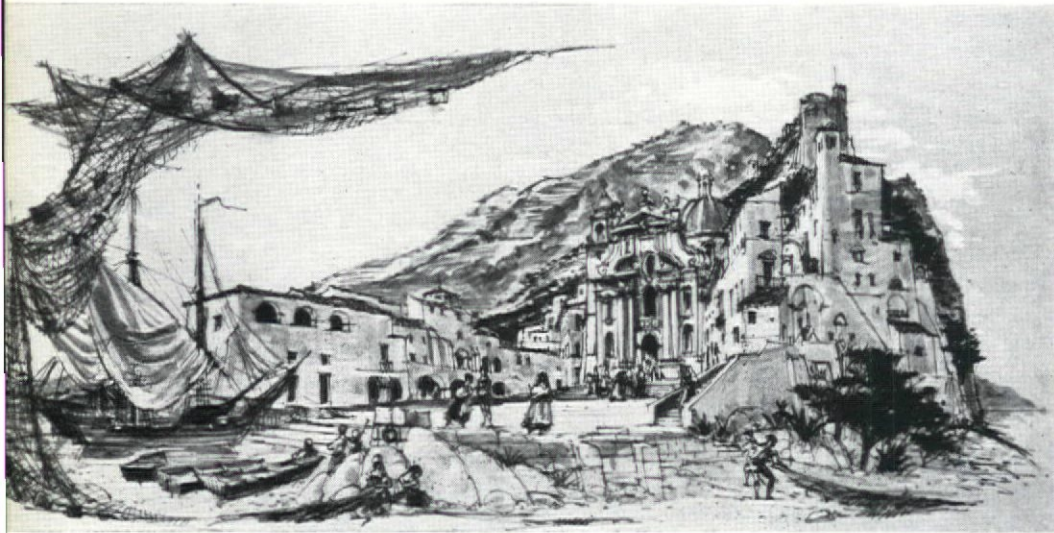


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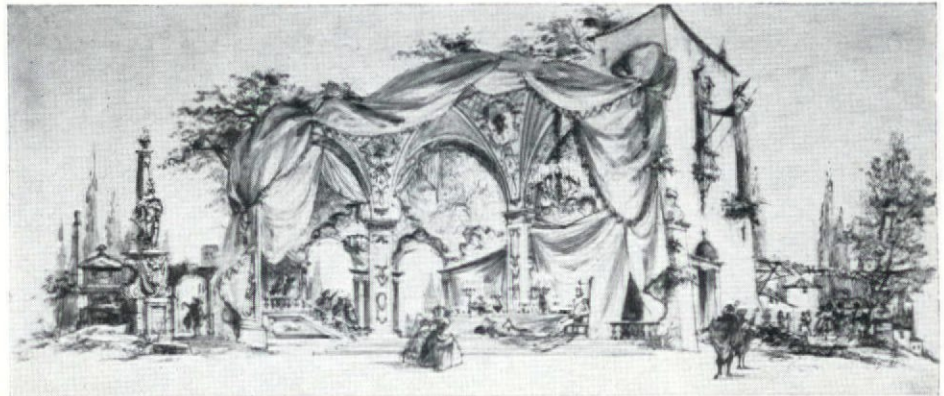
OPERA AND BALLET MURALS

New collection marks Seeman Studios 20th anniversary



"Cavalleria Rusticana"

Opera and ballet murals, a new collection of scenic wallcoverings, sounds the overture to the twentieth anniversary program of James Seeman Studios, Inc. The new screen-printed collection, created by artists Robert Davison and Lila di Nobili, features scenes based on the operas "Carmen," "Cavalleria Rusticana," "Don Giovanni," "Der Rosenkavalier," and the ballet "Giselle." Printed on 12-foot strips in several colorways, highest point of the designs ranges from 57 to 66 inches. Each mural covers about 11 feet 8 inches of wall space, with six rolls of matching ground supplied per set for a total area of about 25 feet. The entire collection is Plastisealed. Circle No. 80 on product information card.



"Don Giovanni"

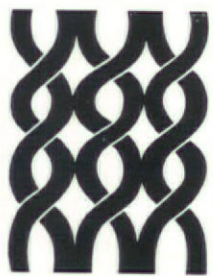


"Der Rosenkavalier"



"Carmen"

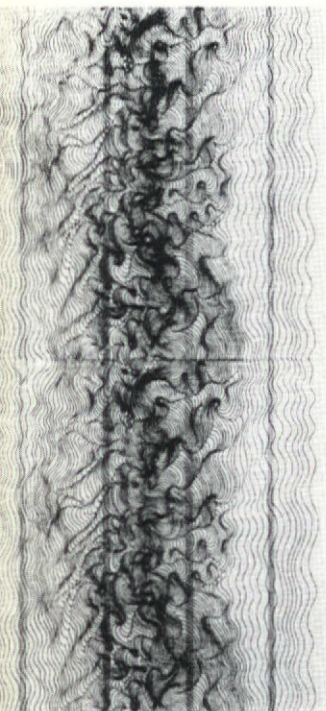
TESTING
TESTING
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TESTING
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per sq. inch
of fabric!!!!



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fabrics have a tested burst strength in excess of 400 pounds per square inch. After testing, they show almost complete recovery of the stretched area. Orinoka is weaving fabrics supernaturally*. . . Fabrics that are specially designed for executive office furniture. Write Director of Special Fabrics Division, ANTON MAIX, 330 East 59th Street, New York, New York 10022. *The fabric shown is not affected in the burst test because it is woven of only the finest blend of super nylon staple and, of course, natural wool. Samples are available on request.

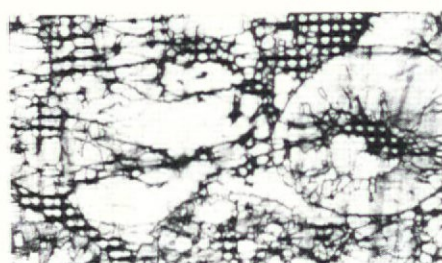
CONTRACT PRODUCTS AND SERVICES



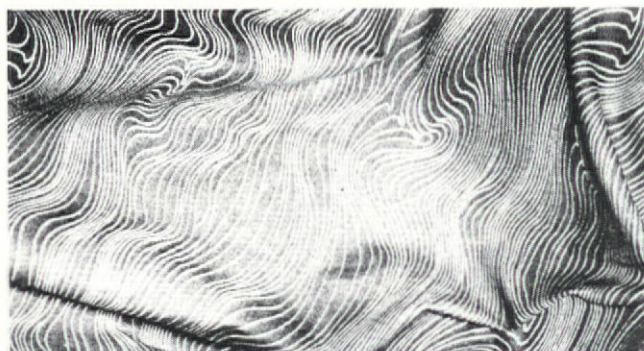
MARMARA



EBB TIDE



WATER LILIES



HELLESPONT

The Baedeker collection

The newest and largest collection of luxury fabrics for drapery and upholstery from Jack Lenor Larsen Inc. is presented in the Baedeker Collection. With a total of 164 fabrics ranging from batiks, handprints, case-ments, through jacquard weaves and manly wools, the Larsen collection translates rich patterns and colors from other cultures into a unique group of fabrics. Two velvet batiks shown, Water Lilies and Ebb Tide, have the look of wet dye penetrating into a thirsty ground, produced by a new process wholly owned and operated by the firm. This same silky look is repeated in the case-ments. Hellespont, the first jacquard upholstery to come from the Larsen design studio, is all cotton moderately priced, and very different. The face is Scotchgard finished; the reversible side has a high damask sheen which makes the cloth useful as drapery or bedspread. A coordinating flocked sheer, Marmara, repeats the same line motif in white on white. Colorways are in the Larsen tradition of tropic hot to mid-night cool. The Baedeker collection comprises what Larsen calls his "most mature work to date."

Circle No. 81 on product information card

Scott Paper's carpet underlay

New in the carpet underlay market is Securi-tee poly-urethane-latex underlay for broadloom carpets by Scott Paper Co. The Securi-tee underlay consists of a core of latex rubber compound laminated between two layers of high tensile strength urethane foam. The material will be produced in three weights and in any width up to 12 feet. The primary advantage of Securi-tee is its light weight: the 34-ounce pad is said to have as good or better resiliency than conventional rubber pads of 40, 50, and 60 ounces. Other advantages mentioned by Scott Paper Co. are superior compression deflection, compression recovery, and non-skid features.

Circle No. 82 on product information card



Hand-thrown pottery designs

Following the timeless method of hand-thrown pottery designs, Design-Technics introduces its new collection of ceramic table lamps in a craft tradition that the firm has pursued for the past twenty-five years. Featuring sophisticated shapes and broad hand texturing, the group is completely hand made and turned on a potter's wheel—yet by limiting the number of choices of styles, colors, and shade materials the lamps are offered in the moderate price bracket. The 12 designs ranging in height from 28 to 42 inches, vary in form from slender, long-necked shapes to fairly squat ones. A variety of applied textures is applied on a number of the styles. All are available in 10 studio glaze colors, among them antique white, citron yellow, olive green, metallic black, and Persian blue.

Circle No. 83 on product information card

Sofa from Metropolitan

The latest addition to Metropolitan Furniture Co.'s sofa line, designed by Jules M. Heumann, rescues the opulent style of yesteryear to contemporary proportions. The sofa, in sizes that range from 4 to 8 feet,

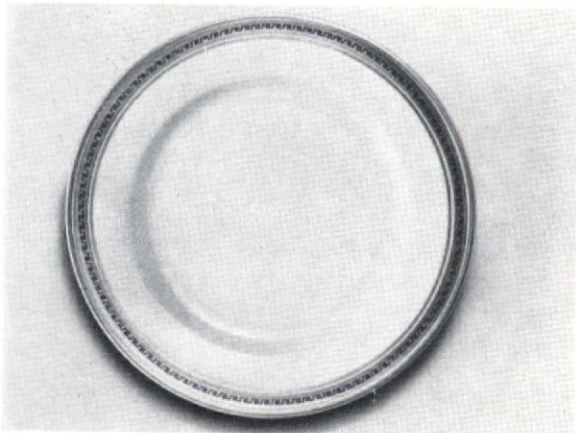


has deep diamond tufting on the seat and back and an exposed satin nickel plated steel frame. All outside surfaces are foam padded; seat and back construction is of foam rubber and staple cotton. A matching chair is also available.

Circle No. 84 on product information card

Strength and beauty in china patterns

Jackson China Co., designer and supplier to hotels, restaurants, and the institutional market, has introduced a new banquet weight china. The pattern, Grecian gold, is rimmed with a 24-carat gold border accented with a classic Greek Key design overlay in dramatic black.



Executed in Jackson's Patina Dura finish, the china offers unusual strength and resistance to chipping, breaking, and wear. The Patina Dura finish is also available on a wide selection of contemporary and traditional designs, many of which are printed on shapes designed by Paul McCobb (another Jackson exclusive).

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Circle No. 38 on product information card →



OUTSTANDING WALLCOVERINGS for those who demand the ultimate in DESIGN AND COLOR

Van Luit has been creating luxurious background materials for a most discriminating clientele of leading interior designers since 1940
Alexandria (above) from the new Expressive Wallcoverings

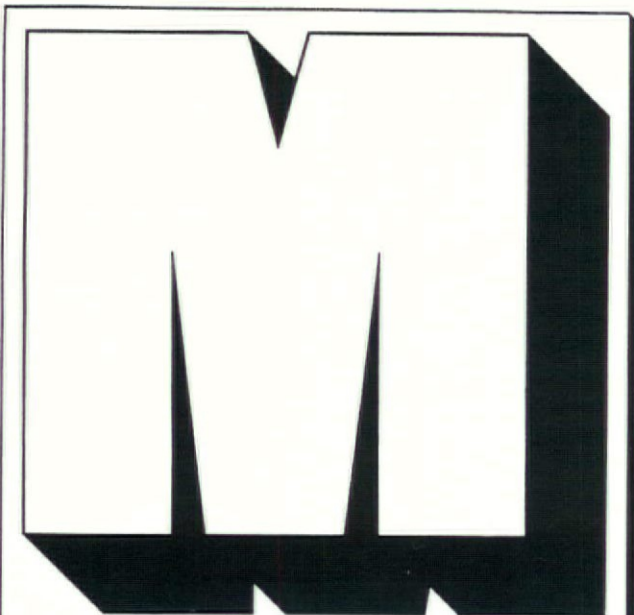
SHOWROOMS

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Directors Dining Chair (No. 4931) designed by Virginia White, AID. Poly-foam padded seat and back. Available in walnut, ebony or white finish. On special order, finished to match any color scheme. Only one of many from the magnificent Madison collection. May we send a color catalog?

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PRODUCTS & SERVICES

CONTINUED

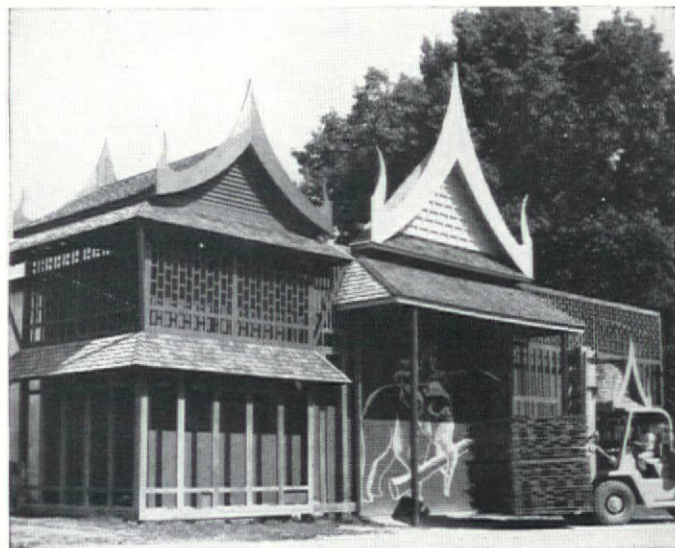
New sofa line from Cartwright

Deep welting and biscuit tufting characterize the new sofa and chair designs from Jack Cartwright Inc. The new pieces are available with a choice of wood or polished chrome steel bases in a variety of tailoring treatments. The sofa and chairs, shown, are constructed of reinforced hardwood maple frames with cushioning of high-density polyurethane. The chair is upholstered



in full top grain leather; the sofa has a nylon-wool textured fabric. Cartwright offers a wide selection of other coverings for its new seating line.

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Circle No. 40 on product information card

Hanson's versatile lamp designs

The range and selection of lamps at Paul Hanson is virtually unlimited—with a policy of "ask, if you don't find what you want." Lining the shelves of this large showroom are lamps of every period and style. Though the feeling of the Hanson designs might be generally



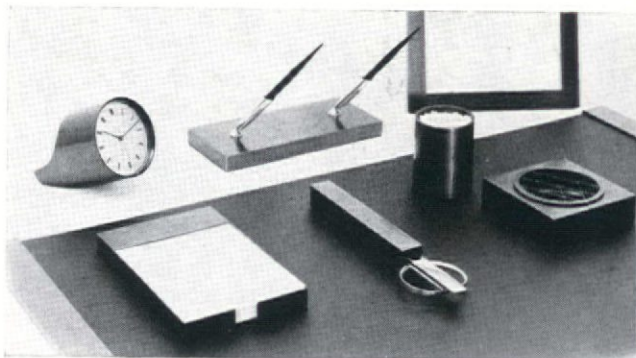
classified as traditional, there are enough transitional pieces to be harmonious with any decor. A notable contract lamp design is the Hanson solid brass candlestick. Photographed here with an old brass finish, it is

also issued in polished brass, pewter, or a broad range of colors and tole effects. The overall height is 27 inches to the shade which is a 15 inch antique gold foil bouillote.

Circle No. 87 on product information card

Desk appointments of bronze

A new group of desk accessories from Smith Metal Arts Co. takes inspiration from today's architectural use of bronze. The desk appointments include a pen holder, desk clock, stationery tray, scissors, picture



frame, and blotter pad—all hand-crafted of statuary bronze in simple, uncontrived lines to complement contemporary office interiors.

Circle No. 88 on product information card

*The curtain rises
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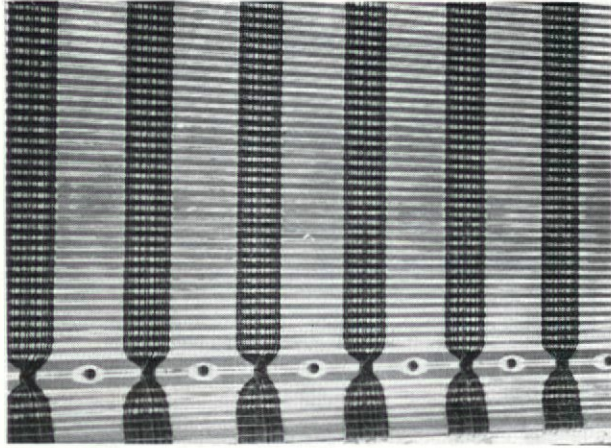
*James Seeman Studios, Inc.
Suite 1010, D&D Bldg. 979 Third Ave.,
New York, N. Y. 10022
For free brochures, write:
Dept. CO7, 50 Rose Place,
Garden City Park, N. Y. 11041*

PRODUCTS & SERVICES

CONTINUED

Webb's Woven wood blinds

The first design in a new series of woven-wood blinds designed by Robert O. Webb, is introduced by Webb Textiles. The new line features interesting border

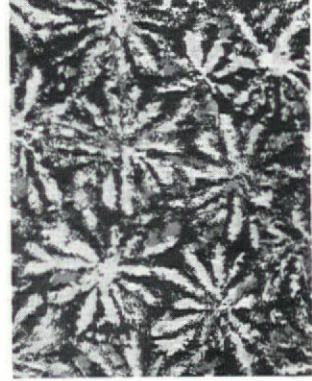


treatments for the wood-weaves. Color may be specially chosen and ordered, or matched to samples submitted.

Circle No. 89 on product information card

Laminated stretch upholstery fabrics

The new Utrilon group of stretch laminated upholstery fabrics, crafted of Allied Chemical's Caprolan, are now available through Henrose Co. The fabrics fall into two categories, prints and solids, which differ in construction. The print patterns have a very thin foam layer laminated to a tricot knit Caprolan face and a white acetate backing. The solids are thickly cushioned with foam and have a cotton



knit jersey back. New patterns include Copenhagen, a contemporary print floral in brown-brick-gold and blue-purple-green colorways, and Astral, a snowflake design in blue-green, orange-brown, and black-gray-white. All the designs are printed on Caprolan nylon with crackproof and fade-resistant acid dyes. The face fabrics are treated with a water repellent finish.



The brilliant XL Series is the result of a designer's unique conception, strikingly executed. Ask for color brochure.

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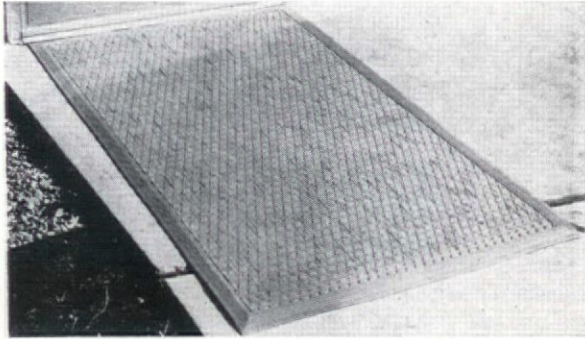
Circle No. 41 on product information card

One of the suggested uses for the new laminated fabrics is usability as a ready-lined drapery material.

Circle No. 90 on product information card

Floor protecting vinyl mats

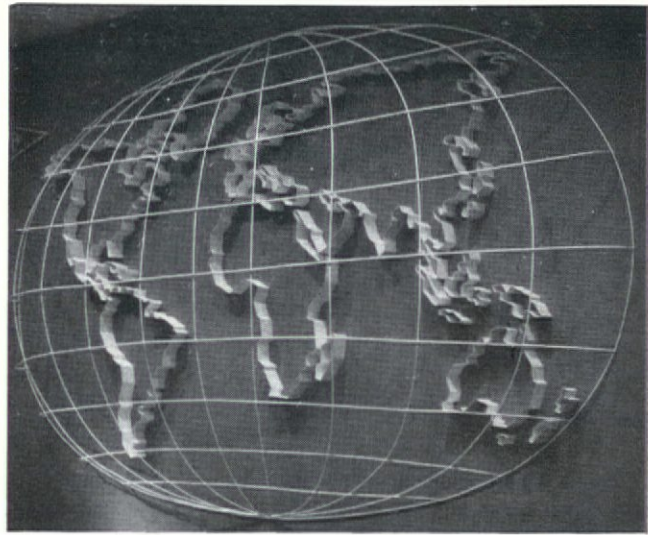
New high-quality link entrance matting from American Mat Corp. protects floors during remodeling projects or during construction. The special matting is constructed of patented interlocking, grease-



resistant, crackproof and checkproof vinyl links woven on a non-rust steel network. It has a non-slip surface and is 100% heel-proof. The tapered ribs on the walking surface of the links provide maximum scragage, buffing dirt, mud, and slush from the soles of shoes. The mat is available in a choice of eight solid colors and rolls up for easy cleaning.

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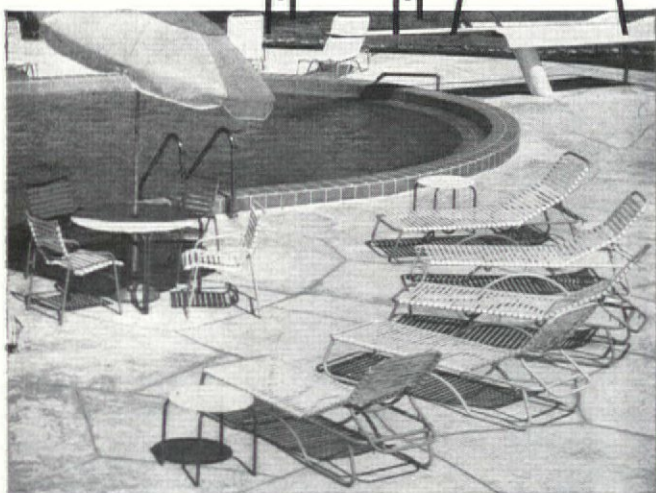


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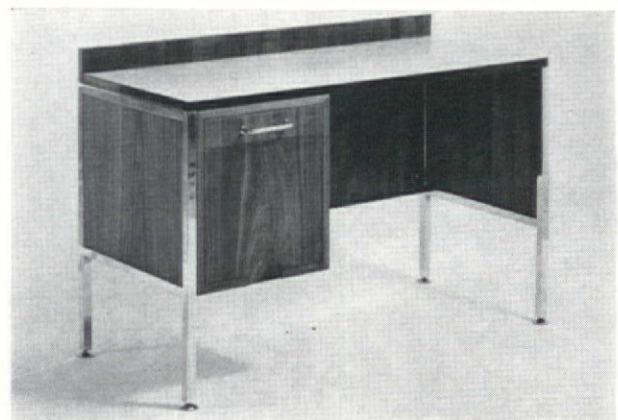
Circle No. 44 on product information card

PRODUCTS & SERVICES

CONTINUED

New designs at Rosenblum

A string chair designed by Allan Gould for Janet Rosenblum Inc. successfully balances line and form. The frame, in a variety of finishes (sandblasted carbon steel, zinc-coated, colorfully lacquered, or stainless steel), is strung with a choice of black or white cotton cord. The same design concept was used in an armless chair



and lounge chair. A typist-receptionist desk designed by Carter Winter encloses walnut paneling with a stainless steel frame. The plastic laminate top is edged in black while the pedestal carries a shallow pencil drawer and a stationery compartment. These and other new designs were recently introduced by Janet Rosenblum, Inc.

Circle No. 92 on product information card

Correction

The barrel chair units as well as the sofas featured in the Lovelace Clinic, May 1965, are by Directional Contract Furniture Corp. Harvey Propper supplied tables and desks.

Executive posture chair

Imperial Desk Co. has introduced a new executive posture chair offered with an aluminum leg or wood base. For upholstery, there is a wide selection of top grain leathers, vinyls, and fabrics, or combinations

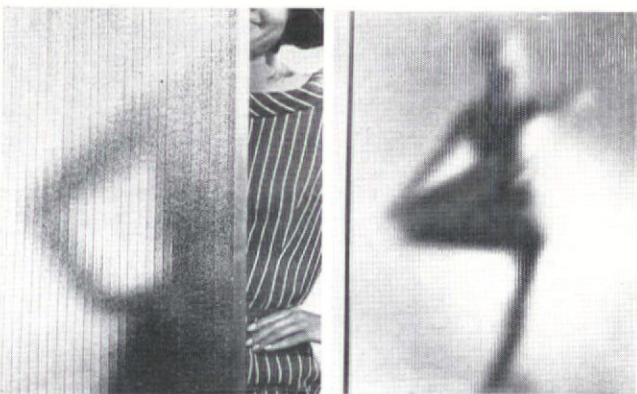


thereof. Imperial features the new executive posture chair along with a full selection of chair designs in a newly issued catalog.

Circle No. 93 on product information card

New glass pattern offers safety features

Pinstripe, a new flat glass pattern from American Saint Gobain Corp. is primarily decorative though it has a built-in safety advantage. The design feature uses single, parallel strands of wire embedded into glass



partitions. Under varying light conditions, the bright-finished strands of wire change in appearance from silver streaks to ink-black lines, to a pattern of broad, textured bands, or the wire strands may disappear entirely. Aside from its decorative contribution, the high strength steel wire spaced at half-inch intervals offers the bonus feature of safety; new Pinstripe glass meets FHA impact test requirements for safety glass. It is available in ASG's Finetex pattern (a finely engraved overall design on one side, the other side is smooth) which diffuses light and obscures images seen through the glass. Pinstripe is the first of several new product types which ASG plans to announce this year.

Circle No. 45 on product information card

Circle No. 46 on product information card →



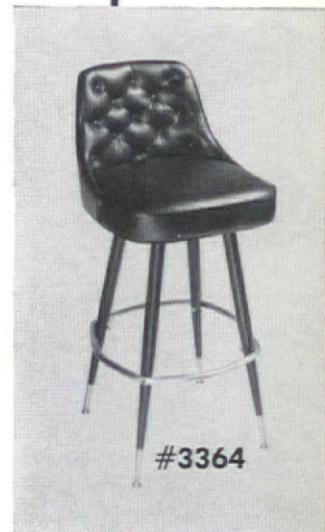
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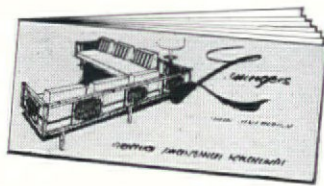
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PRODUCTS & SERVICES

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Revolutionary velvet carpeting

For the institutional market, E. T. Barwick Mills Inc. has developed a revolutionary new velvet carpeting, Veltron. Neither woven, nor conventionally flocked, the surface of Veltron is formed by millions of short nylon filaments that have been electrostatically applied to the backing. Each Veltron fiber (approximately 17,500 individual fiber ends to each square inch) is set to stand upright even after great punishment from heavy traffic or heavy furniture loads. The pile is about 1/5 inch



deep backed with jute and a special adhesive that withstands hand and machine cleaning methods. The fibers are said to be exceptionally resistant to soil. Veltron comes in widths up to 15 feet and can be pur-



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Circle No. 48 on product information card

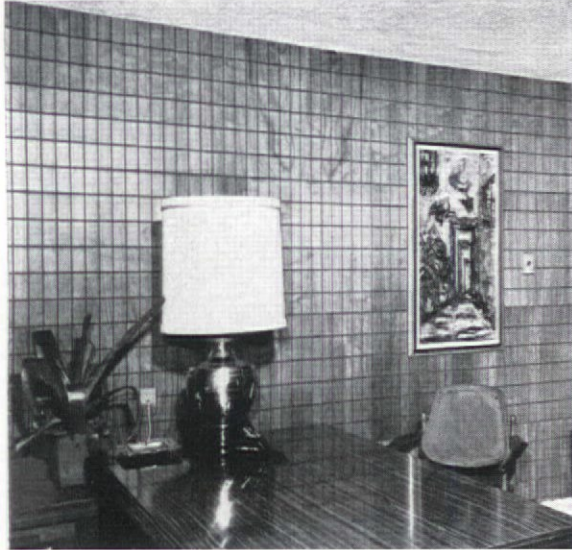
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chased with or without a high-density foam backing. Color, impregnated into the nylon pile, is offered in rich variety.

Circle No. 94 on product information card

Gruvwood accent wall paneling

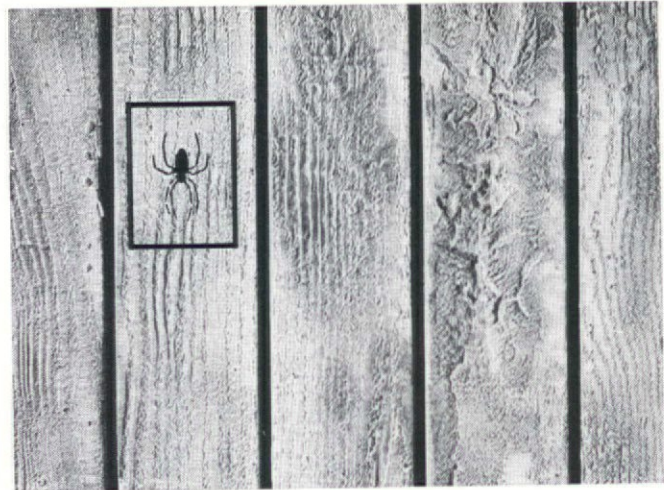
An unusual accent wall from National Products utilizes wood paneling with a rectangularly grooved pattern. The wall material, called Gruvwood, lends the warmth of wood paneling while providing an unobtrusive pat-



tern and accent. In the setting shown, Gruvwood was used to complement the oriental decor of a reception area.

Circle No. 95 on product information card

Circle No. 50 on product information card



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2816 Side Chair

2817 Arm Chair



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Circle No. 51 on product information card

PRODUCTS & SERVICES

CONTINUED

New contract lounge chair

A loose cushion lounge chair for contract use has been introduced by Kroehler Mfg. Co. to coordinate with the



firm's various contract collections, Del Morro, Country Oak, Continental, Riviera, and Ming. The frame is hardwood, available in five finishes, from walnut and oak through ebony and brushed white. Latex rubber is used in cross webbing at the chair's base for comfort

Circle No. 52 on product information card

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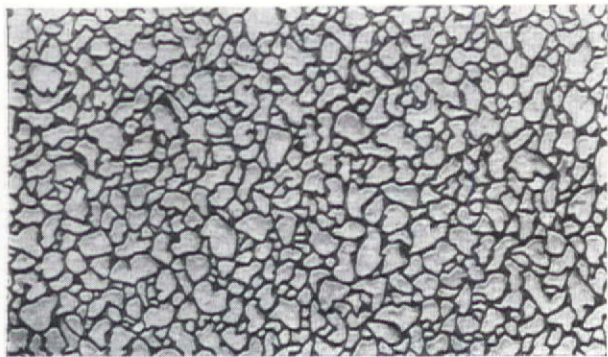
Circle No. 53 on product information card

and minimum maintenance. Plastic and Scotchgarded performance tested fabrics in a variety of colors and patterns may be selected for upholstery. The covers are zippered, fully reversible, and removable.

Circle No. 96 on product information card

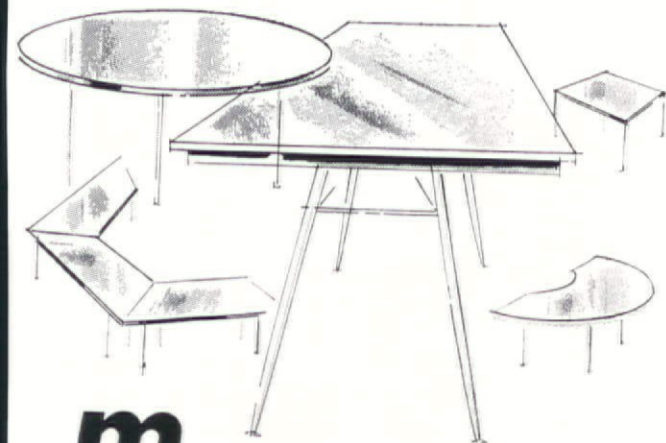
Random stone-chip design feature of new tile

The stone-chip pattern and subtle coloring of Azrock Floor Products new styling in vinyl asbestos tile helps conceal scuff, heel, and furniture marks and subfloor irregularities. Verona Embossed by Azrock comes in five colors in 1/16 inch gauge, in the modular 12 x 12 inch



size. As are all Azrock vinyl asbestos tiles, the new tile is greaseproof, stain, and alkali resistant, and easy to maintain. It is suitable for installation inside or outdoors.

Circle No. 97 on product information card



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for every purpose

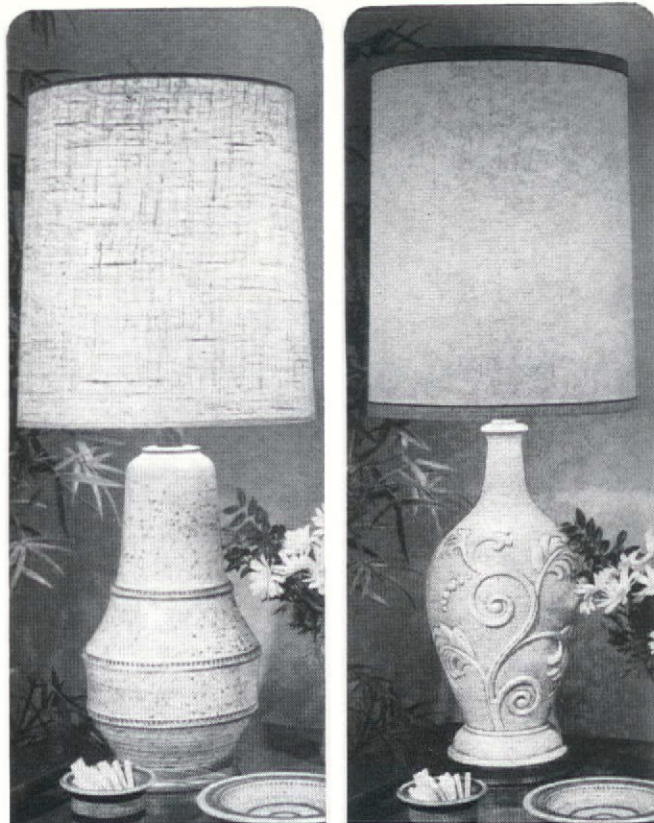
Rectangular—square—trapezoidal—circular—half-round folding tables for banquets, meetings, classrooms, offices or homes, are built by Metwood/Hanover. Handsome in appearance, superior in construction, and economical to use, M/H Folding Tables are easy to store, quick to setup and lock automatically, providing a table as rigid as a regular table.

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Left: Contemporary 40" high in Old World Ivory with solid Walnut base. Hand thrown one-at-a-time to retail at \$70.00*

Right: Traditional Bottle design, 45" high in Cotton White/Gold Spray. Volume-produced with care, for volume selling at \$22.00* retail.

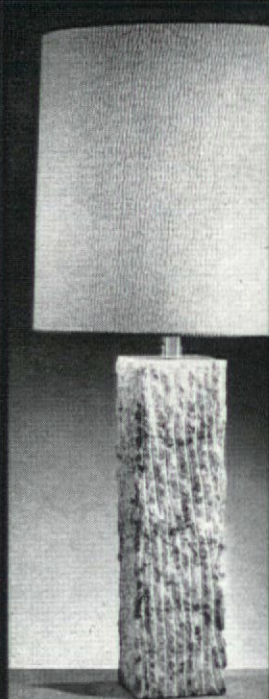
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PRODUCTS & SERVICES

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No hook drapery hardware

Paneltrac, a new concept in drapery hardware, is the latest development from Kirsch Co. Basically, Paneltrac consists of an extruded aluminum track which re-



ceives a series of sliding strips. The "hook" side of Velcro (a new fastening tape) is factory attached to these strips and the fastening pile side of a second Velcro

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Circle No. 57 on product information card

length is attached to the top of fabric panels. To hang the panels, one presses the two strips of tape together. Aluminum weight strips are then inserted at the bottom of the panel hems. The fabric panels lay flat giving a shoji screen effect and no metal hooks or floor tracks are used. Because Paneltrac displays flat panel widths, it gives added emphasis to prints, textures, and colors. Used functionally, Paneltrac is a protective sun-liner behind fine draperies, a room-darkener, or holds insulating materials to reduce costs of heating and air conditioning. When fully open, the panels stack behind each other at the ends of the track. The track may be either ceiling-mounted or wall-mounted using angle brackets and a wooden cornice. A six channel track projects 3-3/4 inches from its wall or casing mount requiring less space than a standard pleating head.

Circle No. 98 on product information card

Related seating units

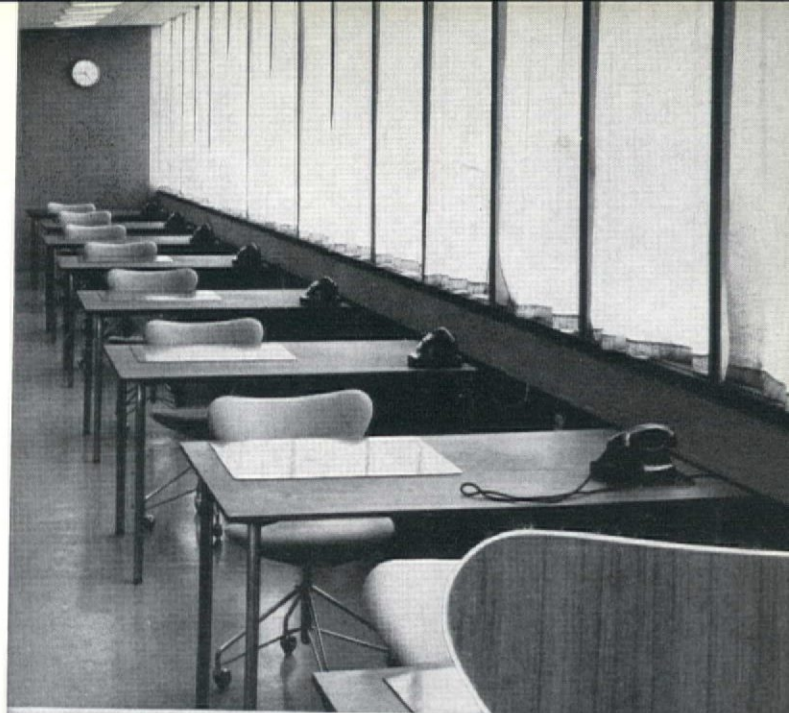
Seating units, introduced by Madison Furniture Co., make use of plastic and metal technology for a highly sculptural expression. The Lexington collection is characterized by a banquette rising from a polished pedestal. The Martignoli collection, a modular seating unit de-



signed by Louis Martignoli of Geneva, follows three years of testing in pilot Swiss installations. These versatile seating systems are ruggedly constructed and designed to offer minimal maintenance and to provide a related seating solution for restaurants, lobbies, and other public seating areas.

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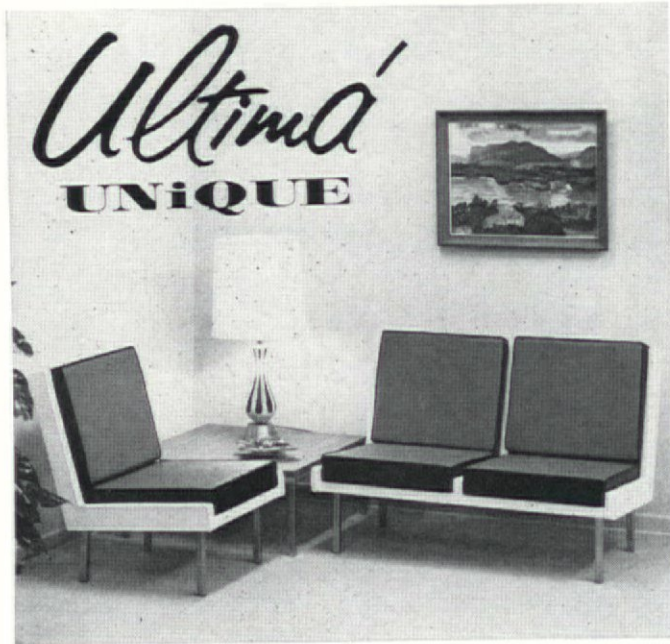


Swivel-armchair 3217, swivelchair 3117: chromium-plated steel height-adjustment, castors. Oak, teak, palisander, black, upholstered.
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PRODUCTS & SERVICES

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Addition to Encore Group from Howell

A high back chair from Howell is one of eight chair designs in the Encore Group. The chair is designed with a one piece stationary back with forward tilted head



and shoulder rest of polyfoam, especially restful for convalescent patients or where extra shoulder and head support is desired. The one-piece welded square tubular frame is finished in mirror chrome and has double braces to hold the seat back section. Armrests



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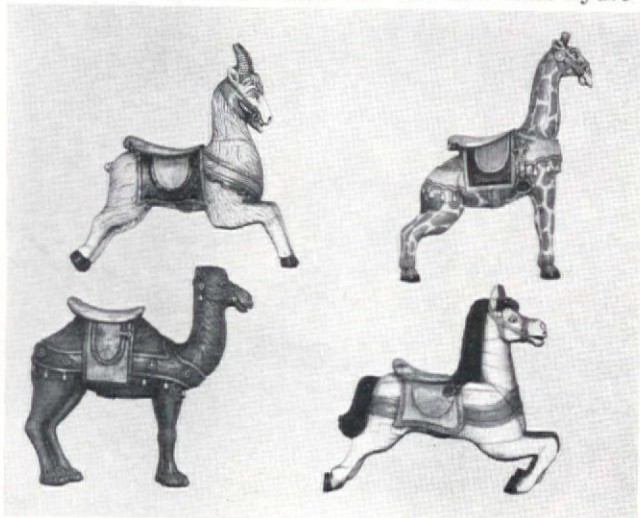
1123 NORTH McCADEN PLACE, LOS ANGELES 38, CALIFORNIA

Circle No. 60 on product information card

with beveled ends are solid walnut. There are matching occasional tables in six sizes to complete groupings.
Circle No. 100 on product information card

Carrousel animals for children's rooms

Spurred on by the success of its original hobby horse design, Richter Artcraft has originated an unusual collection of miniature Early American carrousel animals to brighten children's rooms. The new full-color hydro-



cal-created reproductions are minutely detailed replicas of 19th Century carvings. The collection includes an 18-inch giraffe, a camel and a billy goat, both 17 inches high, and a carrousel horse in two sizes, 18 and 27 inches.

Circle No. 101 on product information card

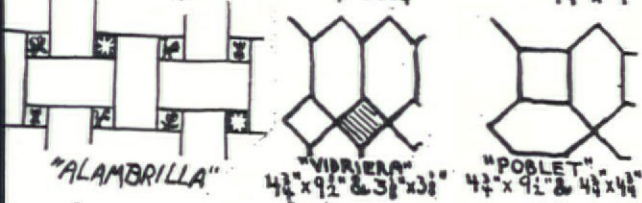
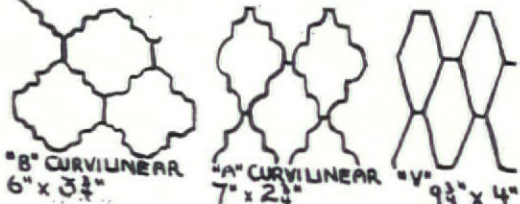
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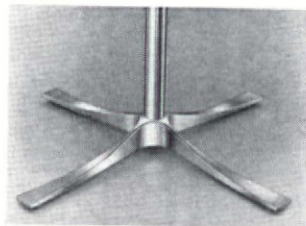
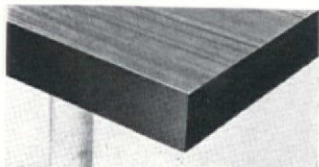
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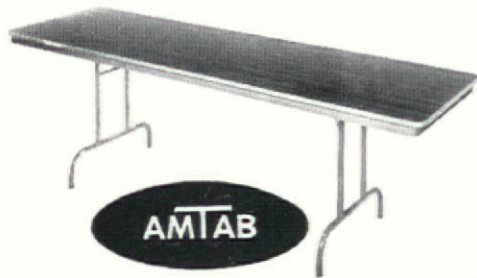
Built to take it... beautifully



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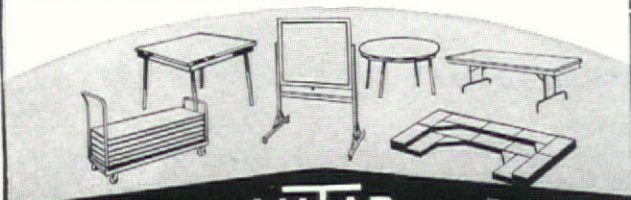
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CHAMPION FOLDING TABLES



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

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Stereotype Look!*

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Dept. C-3A

Circle No. 64 on product information card

MANUFACTURERS'

LITERATURE

Herman Miller's new furniture and textile catalog is designed as a loose-leaf binder with catalog sheets showing actual scale drawings of the firm's products. As additional information and new products are added to the line, Herman Miller Co. will automatically mail out additional pages to holders of the catalog. Herman Miller textiles are also represented as well as actual furniture veneer samples.

Circle No. 102 on product information card

"New Decorating Ideas with Ceramic Tile" is a 16-page booklet published recently by American Olean Tile Co., especially for designers, architects and builders. The brochure shows 22 attractive and practical ideas to beautify many types of installations, all in lavish color. In addition, there is a 3-page section of designer-planned bathroom schemes keyed to the most popular bathroom fixture colors.

Circle No. 103 on product information card

A new guide to the selection of surfacing materials for elevated flooring used with heavy equipment has been released by Armstrong Cork Co.'s Industry Products Division. The six-page, full color brochure describes the importance of pedestal floors and how they differ from other commercial floors. Also described are the types of flooring available and their properties.

Circle No. 104 on product information card

Of special interest to store planners is a fully illustrated, descriptively detailed catalog from Albert Voigt Industries, Inc. The Aweso line of display fixtures and metal hardware components are arranged in sections with complete pictorial coverage, full-size drawings, application illustrations and data, stock size and finish listings on the system's full selection of uprights, arms, and related display hardware for store installations.

Circle No. 105 on product information card

The new Lounge-Master seating group is illustrated and reviewed in a color brochure from the Worden Co. The new line features metal base frames or walnut wood base frames with many style options and sizes. Styling of the lounge seating group is contemporary with biscuit tufting upholstery in a complete selection of fabrics, vinyls, and top grain leathers.

Circle No. 106 on product information card

A new brochure designed to ease the problem involved in selecting proper drawer slides has just been issued by Grant Pulley & Hardware Corp. The folder examines seven drawer slides relating each to its suggested applications. In addition characteristics, critical dimensions, features and illustrations are contained for each slide.

Circle No. 107 on product information card

"Design in Steel '65," a 52-page book recently published by American Iron and Steel Institute describes and illustrates 10 award-winning designs in the Institute's Design in Steel Award program. It also features 28 designs that were cited for excellence in the use of modern steels by the nation's top designers, architects, and engineers. The products and structures detailed in the booklet range from skyscrapers and bridges through furniture, automobiles, and computers, besides giving candid photos of the winning design professionals and providing brief biographical data on them.

Circle No. 108 on product information card

Shelby Williams has just released its 1965 catalog which also introduces the company's new line of office desks. The 162-page catalog is complete with swatch pages for table tops and seating.

Circle No. 109 on product information card

A new 8-page brochure from E. F. Hauserman Co. details two new wall systems for use in schools. The brochure investigates the problems of school administrations in planning schools that meet the needs of today while anticipating those of tomorrow. Described are the Hauserman Double-wall, a low cost metal demountable partition which gives excellent sound control and semester flexibility, and the Operable wall, a sliding acoustic barrier which allows day-to-day flexibility within the classroom.

Circle No. 110 on product information card


Circle No. 65 on product information card

WALL SAND URN # 250

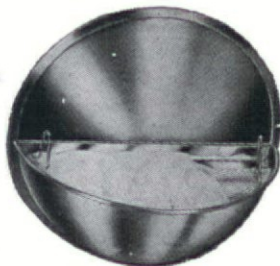
Solid brass construction. Available in satin brass, satin chrome or satin aluminum (solid).

Diameter of wall plate 13 1/4"
Depth of quarter sphere 6"

- Sand Urns
- Smoking Stands
- Waste Baskets
- Umbrella Stands
- Desk Appointments
- Costumers
- Waste Receptacles
- Planters
- Ash Trays
- Wardrobe Racks

 also featuring the pyrex glass sand urn selected for good design by the Museum of Modern Art of New York.

Free Catalog on Request



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MANUFACTURERS AND DISTRIBUTORS

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FROELICH
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FROELICH
Individualized
Leathers
for
Color, Beauty
and Quality

Special department for
office Desk Sets and
Accessories

FROELICH LEATHER CRAFT CO., 43 W. 16th St., N.Y. 11

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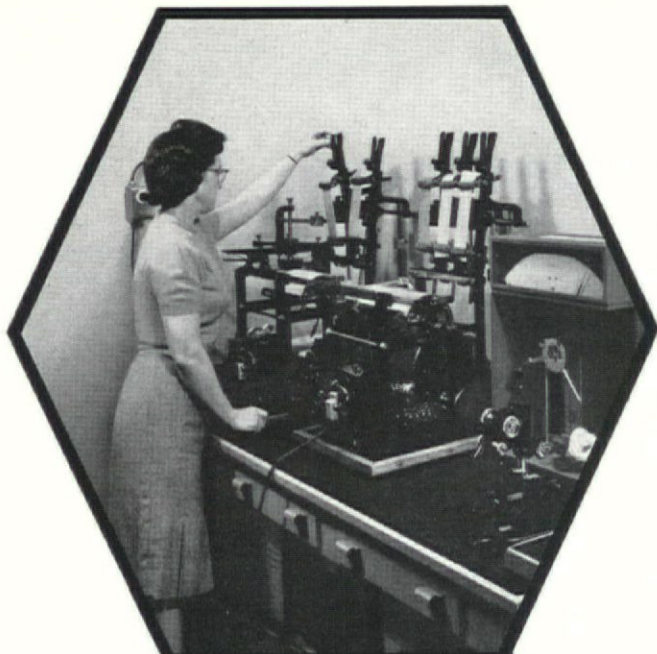
**another
great name
is inside
our showroom**

DESKS INC., N.Y.C. is proud to announce the addition of the Drexel collection of contract office furniture. Behind this magic name are tremendous manufacturing facilities, and furniture craftsmen that have made Drexel one of the most important furniture manufacturers in the country. Now, Interior Designers, Decorator, and Architects can specify a brand name line for the "big jobs" and remain in a moderate price range. See this important new line in our showroom at 71 Fifth Avenue (corner of 15th Street) and share in the advantages of specifying "Drexel".

Desks Inc.

A complete source for fine furniture in N.Y.C.

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**Controls like
these keep our
quality high!**

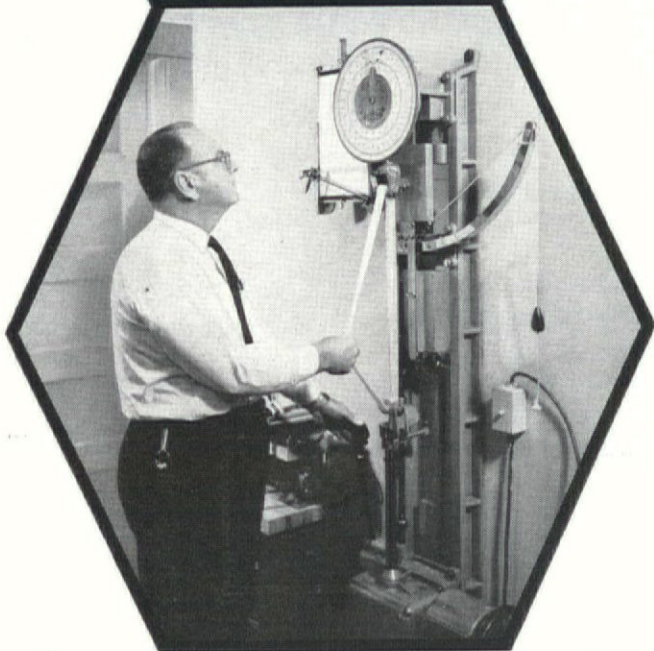
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You can **always** depend on La France.

LA FRANCE
Industries, Inc.

145 E. 32nd St. New York 16
MUrray Hill 5-1622

CHICAGO: American Furniture Mart
LOS ANGELES: Los Angeles Furniture Mart



Circle No. 68 on product information card

CLASSIFIED ADVERTISEMENTS

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

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-235, CONTRACT.

MANUFACTURERS REPRESENTATIVES AVAILABLE: Immediate acceptance by leading contract dealers in Michigan, Ohio, Indiana, Kentucky, and West Virginia assured by our successful years representing leading manufacturers. Have room for quality chair and table lines. Write: Box A-236, 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-237, CONTRACT.

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-238, CONTRACT.

Circle No. 69 on product information card

May we make YOUR mark?



Small or massive, contemporary or traditional, interior or exterior...your designs faithfully reproduced in all metals and plastics.

Ask for specific quotations and *Designer Catalog of Door Numbers, Letters, Nameplates and Corporate Emblems, Bronze and Aluminum Plaques.*

USB UNITED STATES BRONZE Sign Co., Inc.
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ANNOUNCING New Home Study Course in INTERIOR DESIGN AND DECORATION

A school of high ideals and established responsibility announces a new home study course, prepared by leading interior decorators and teachers. This well-planned training program has been especially designed for Decorator's Assistants, Junior Decorators and others in the decorator trades.

This unusually comprehensive training includes: furniture arrangements, furnishings, period styles, wallpapers, color schemes, textiles, lighting and many other subjects. No classes. No wasted time. Diploma awarded. Low tuition. Send for free book.

CHICAGO SCHOOL OF INTERIOR DECORATION
Dept. 471B, 835 Diversey Parkway, Chicago, Ill. 60614
Accredited by National Home Study Council.

Circle No. 70 on product information card

SALES AGENT WANTED: Producer of quality vinyl fabrics seeks sales agent representation in Midwest and West Coast territories for full line of prestige, high-style vinyl wallcoverings and upholstery fabrics for contract application. Midwest agent will headquarter in soon-to-be-opened Merchandise Mart, 11th Floor showroom. Write: Box A-239, CONTRACT.

REPRESENTATIVES WANTED: Manufacturer of leading functional lamp line has opening in following territories: Midwestern states or part; Southeastern states or part; and New York City and surrounding counties. Want representatives who contact fine furniture stores, specialty shops and lighting studios. Write: Box A-240, CONTRACT.

LINES WANTED: Southwest Agent, located in Dallas, Texas representing AAA-1 manufacturer of decorative Vinylwall and upholstery fabrics, seeking additional lines that would be compatible. Ten years experience with excellent following among architects, decorators, designers and jobbers of institutional and commercial contract furnishings in the Southwest territory. Write: Box A-241, CONTRACT.

SALESMEN WANTED: FABRICS: We would like to find salesmen now selling successfully to the contract trade whose outlook seems limited. We are an aggressive, long established uptown jobber growing very rapidly. We need good men. We offer a full line, strong backing, permanent opportunity, recognition. Write: Box A-242, CONTRACT.

MANUFACTURER'S REPRESENTATIVE WANTED: Large Eastern Manufacturer seeks qualified representatives for nationally advertised line of swivel, side and contour chairs, pedestal tables, portable bars and accessories, reception room groupings. Apply directly to Universal of High Point, Inc., P.O. Box 1792, Dept. 7, High Point, N.C. Give résumé and lines handled.

WHO MANUFACTURER'S REPRESENTATIVES: Wanted by Hamilton-Erickson. Successful contract furniture specialists now doing well with compatible lines . . . and who want to expand their sales portfolio.

WHAT Nationally known, top quality line of Folding, Pedestal and Mobile Tables (including excitingly new Decorator series)

WHERE Contract furniture sales to office, hotel, college, club, motel, restaurant and other commercial outlets.

WHY Hamilton-Erickson is expanding its established market . . . needs qualified reps in all states

WHEN Right now!

HOW Send detailed résumé . . . lines presently handled, territory covered, annual sales results.

HAMILTON-ERICKSON MOBILE PRODUCTS DIVISION
Hamilton Mfg. Co., Two Rivers, Wisconsin

ATTENTION: REPS—REGISTER WITH US!

Many important and new manufacturers ask CONTRACT Magazine for the names of qualified independent representatives, who currently sell commercial/institutional furnishings, and might be interested in an additional line. If you want us to include your name in a confidential list of reps, which we supply to manufacturers who have become new advertisers, write to the publisher of CONTRACT Magazine. State your name, address, and area covered. This is a free service. Write to: Publisher, CONTRACT, 7 East 43rd St., New York, N.Y. 10017.

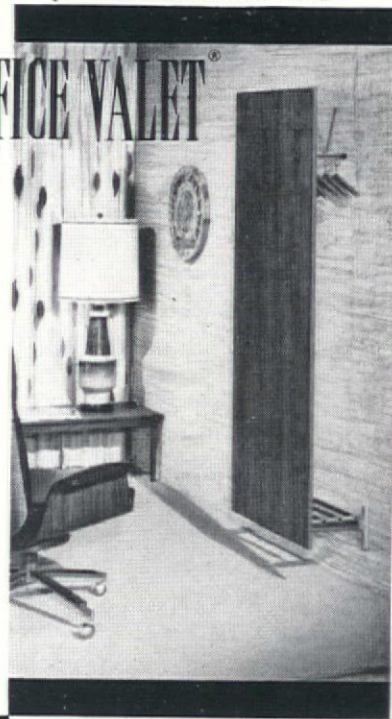
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The OFFICE VALET®

wood and metal HAT and COAT RACKS

- ★ Mounts on any wall (off-the-floor)
- ★ Saves floor space
- ★ Rich, attractive—modern
- ★ Keeps wraps aired, dry, "in-press"

Combines the advantages of a modern coat rack and a built-in wardrobe. Holds hats, coats, overshoes apart, open to air, still out of sight. Permits utter flexibility of office layout. Brushed cast aluminum brackets support hat and utility shelves and hanger rail of solid walnut rods; 4 solid walnut coat hangers and a 30" x 72" oil finished walnut panel screen.



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This is just one of the new "luxury" units created by Vogel-Peterson — shown in full color and described in Bulletin OV-855

Write for it today.

VOGEL-PETERSON CO.

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W-3030

from . . .
the new Lounge-Master Group.
A complete series of lounge
units available with wood or
steel bases. A color brochure
is available on request.

W O R D E N
of
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brochure
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request

Circle No. 72 on product information card

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Worden Co. (furniture)	87

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Matching Sofa, Love Seat and Occasional Tables
Full Rubber Construction

Wide assortment of chairs and tables. See your dealer or
write us for our distributor's name.

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