SPECIAL STUDY: DESIGNER EDUCATION / NOFA SHOW & CONVENTION
Bradley Potts will go to great lengths - like half-way around the world if needed - to give you the extra service you need on Flintkote Floor Tiles.

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

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

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

THE FLINTKOTE COMPANY
30 Rockefeller Plaza, New York, N.Y.
This new Drexel furniture has just been introduced, but office designers are already sending us fan mail!

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

For one thing, it brings highly styled office furniture to the medium price range. Quality furniture, designed and finished in the Drexel manner.

And it offers five distinctive collections of office furniture, ranging in style from traditional to contemporary. Collections that feature a wide selection of items... desks, chairs, credenzas, conference and occasional tables... plus a complete choice of compatible accent and seating pieces from Drexel’s household lines. All from the very same source.

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

Then go see what Drexel has to offer.

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

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

Circle No. 2 on product information card
Louis R. Clerico... internationally-known interior designer, originated this unique booth design for the 
"Cleopatra's Lounge" aboard Caesar's Forum out of Miami Beach — one of many fine Clerico designs styled with 
touch of Terson vinyl. **Specified Terson**... for many solid reasons. TAILORABILITY: excellent. Cuts, takes 
shapes, sews easily, without splitting. Stretches without tearing. MAINTENANCE: scuffs and stains wipe clean 
with the touch of a damp sponge: ideal for commercial and industrial installations. Wide range of TEXTURES and COLO 
— both stock and custom — for flexibility in design expression. FOR INFORMATION OR SAMPLES: write 
Athol Manufacturing Company, a division of Plymouth Cordage Industries, Inc. General Sales Office: Butner, 
N.C. Sales Offices: New York, Boston, Chicago, Detroit, St. Louis.

**Pattern:** 
ORAN
golden flax

**Specify Terson**
(swatch attached)

**Booth design for**
"Cleopatra's Lounge... aboard Caesar's Forum... an exciting new floating key club... Miami Beach, Fl.

Louis R. Clerico

DESIGNER AID

Circle No. 3 on product information card
The Cover
The Egg and the Industry, or How can we turn out better eggheads? might very well serve as the title of our current study on Designer Education. Cover by Bert Lester.
Here's why the new MITRE Group is giving Leopold cabinet-makers fits*

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

THE LEOPOLD COMPANY

Burlington, Iowa • Since 1876
NEW YORK CITY SHOWROOM: 25 West 43rd Street, Suite 328

*perfect fits
FINE FABRICS FOR
EVERY DRAPERY AND UPHOLSTERY NEED

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

B. BERGER CO. New main office and show room 1608 East 24th St., Cleveland, Ohio 44114

In New York: Ponte Designs, 160 East 56th Street, 10022.
Chicago: Larry D'Aurora, 325 N. Wells.
Miami: A. Robert Schoen, Assoc., 108-112 N. E. 39th St., 33137
San Francisco: Edwin Turrell Assoc., 831 Montgomery St., 94111
Salesroom & Warehouse: 20800 Hubbell, Detroit (Oak Park).

Circle No. 5 on product information card
Unless you’re planning a hotel without windows...

you need Berkshire/Hathaway drapery linings!

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

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

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

Summertime heat and humidity demand insulating linings to increase the efficiency of internal cooling systems. Cold weather calls for linings that hold heat in.

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

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

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

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

SALES OFFICE AND SHOWROOMS:
- 261 Fifth Avenue, New York, N. Y.
- 3028 East 11 Street, Los Angeles, Cal.
- 100 Wellington Street West, Toronto, Canada
- Space 1311 Merchandise Mart, Chicago, Illinois

CIRCLE No. 6 on product information card

HATHAWAY FABRICS
Berkshire Hathaway Inc. Home Fabrics Division
Hathaway Fabrics & Bourne Linings

PRIL 1965
There's no place like this Showplace!

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

THE MERCHANDISE MART
CHICAGO

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

Circle No. 8 on product information card
The soft glow of the ACRYLITE luminous wall in this salon creates an atmosphere of elegance and spaciousness. Back-lighting the facia provides glare-free, evenly diffused illumination. And textured ACRYLITE panels in gradually intensifying hues set off the semi-circular divider as a dramatic design motif.

ACRYLITE can add color and excitement to hotel, motel, restaurant, lounge and suite interiors, too. Use it for room dividers, screens, wall and ceiling panels or bath enclosures. With ACRYLITE, in fact, unusual design ideas are unlimited.

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

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

Because Hardwick is a compact mill, flexible enough to give contract carpet dealers exactly what they need when they need it, Hardwick was first choice of National C< Inc. — responsible for this prized installation.

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

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 professional service. Find $1.00 enclosed.

Name__________________
Firm Name__________
Address_____________________
City______
State______

Circle No. 10 on product information card
Woodard helps you bring the woman's world into every environment.

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

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

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

Naturally.


With every Gulistan Carpet Performance Rated® for heavier traffic.

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

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

©TM
the widest choice in contemporary design

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

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

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

Can be specified with a combination of walnut and steel base with matching walnut arms. Available in a new line of decorator fabrics or material furnished.
This is the main reason why 37 miles of Fiberglas draperies are specified throughout the United Nations Plaza.

See.

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

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

The fabric by Bonnie Looms is a heavy bouclé of 100% glass fiber yarn; woven to exacting specifications submitted by Alcoa. All draperies will be installed by Bonnie Looms on recessed tracks in all apartments and offices throughout the entire building.

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

Circle No. 182 on product information card
The first real effects of the Administration's War against More Contract Furniture should start being felt about now, according to officials here. In this fourth quarter of the federal fiscal year, as budgets are scrutinized, the traditional move has been to loosen the pursestrings and to buy, so that budgets are fully used by July 1, when the new fiscal year starts.

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

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

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

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

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

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

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

It requests the agencies to limit acquisitions to those essential requirements arising from addi more personnel resulting in a need for more furni ture—and then to limit this to "the least exp sive lines." As a substitute for filing cabinets, suggests open shelf files.

New GSA furniture chief

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

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

FTC case against Knoll Associates

Federal Trade Commission examiner recomme that Knoll Associates, New York manufacturer, barred from discriminating in price between com peting retailers of its products. The examiner s that in 1960-62 Knoll gave some customers in N York City, Cleveland, Detroit, and Washing discount of 50 percent off its catalog list price gave a 40 percent discount to other customers.

Color, color everywhere

National Bureau of Standards has just made avai able 18 new color charts for the use of scien scientists and technologists. Each chart include set of inch-square glossy chips illustrating range of a particular hue. These are meant for with an NBS Circular, No. 553, on a "Method Designating Colors and a Dictionary of N Names." The work aims at a universal color guage. You can get the charts for $5 a set fr NBS, Washington, D.C. 20234, by requesting St ard Material No. 2106. The circular is $2, from Superintendent of Documents, Government P ing Office, Washington, D. C. 20402.
Vinyl-Royal Wall Cloth for Superior Interiors*

HAND PRINTS • FLOCKS • SPECIAL EFFECTS

Vinyl-Royal is a new dimension in decorating. Tasteful, versatile, elegant, enduring — these and other values the discerning truly appreciate. This new creation of chemists, engineers and artists was originated solely for use as wall decoration by The Birge Company, Inc., most experienced maker of wallcoverings.

*Ask about exceptional UL ratings.

Printed in Vinyl on DuPont Nylon-Dacron® Cloth

THE BIRGE COMPANY, INC., BUFFALO, NEW YORK 14240

Circle No. 24 on product information card
What's San Francisco got besides cable cars and hills and bridges and food and wine and fog?

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

The Western Merchandise Mart
1355 Market Street, San Francisco, California
Circle No. 25 on product information card

CALENDAR

1965

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


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


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

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

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

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

It reflects a designer’s look balanced by realistic comprehension of comfort and actuality.

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

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

The Risom collection is sold exclusively through designers, architects and leading dealers throughout the world.

This is a Group SEVEN executive setting.

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

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

The Troy Sunshade Company, Division of The Hobart Manufacturing Company, Troy, O
We leave no stone unturned for people in glass houses

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

Scalamandré

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

Circle No. 28 on product information card
If you figure mattress costs by the year—be sure your mattresses are made of B.F. Goodrich Texfoam.*

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

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

Texfoam mattress cores never need turning and are easy to make up. There's less to yet they hold the bedcovers neatly. They move from room to room, whenever required. You can b— a Texfoam mattress around any corner.

What's more, every night, million sleepers find them superbly comfort. For specifications or more information write: The B.F. Goodrich Co., CP, 277 Park Ave., New York, N.Y. 10 Or call New York—922-5100.
Just because you've got four new colors to choose from, don't get carried away.

It's a temptation, we'll admit.

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

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

Borroughs metal office furniture comes in just about any size or for any purpose. From a 29" tall Desk-Hi cabinet (or bookcase) to an 84" all-purpose. Open faced, with glass or steel sliding doors. Shelves adjust in seconds. (To form a rich-looking credenza, combine two bookcases with either our six- or eight-foot long walnut-finished Formica top.)

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

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

Tempted? Go on. Live a little.

Borroughs Continental Subsidiary, American Metal Products

Circle No. 30 on product information card
Most desks are designed from the outside in. This one is different.

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

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

STEELCASE

Circle No. 31 on product information card
A architectural rendering looked superb. The finished structure's exterior appearance was all you hoped it would be. How will this building look two years after completion? Exterior design of a building is most vulnerable at fenestral areas. Unless you take positive steps to assure correct flow treatment, your building's exterior appearance can quickly become a hodge-podge of various shading devices. Your best opportunity to keep your building a faithful reflection of its original concept is through specification of Feneshield fabrics, made of PPG Feneshield® fiber glass yarns. Feneshield fabrics provide a pleasing appearance at every flow, permit a flow of bold line street to top of building, eliminate random vertical settings so common with medical shading devices. A wide range of Feneshield colors, patterns, and weaves are able to complement any building design, including even most advanced designs of spandrel treatment. The fabric serves a part of the overall design to help you maintain aesthetic control.

**FENESHEILD FABRICS SCIENTIFICALLY.**

In addition to control of exterior appearance, Feneshield fabrics offer many advantages for interior use. Research by PPG has produced a new system, based on fabric characteristics, which provides a scientific method of selecting fiber glass draperies to meet environmental control needs.

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

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

**COMPLETE INFORMATION AVAILABLE.**

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

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

---

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

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

Name ______________________
Title ______________________
Company ____________________
Address ______________________

City ________________________ State __________ Zip Code __________

---

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

Circle No. 33 on product information card
Set the POLOflON Exhibit NREAMA Booth 2266

CONTRACT BUSINESS:

NOTES & COMMENTS

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

Keiser opens own office

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

Maxwell lands huge contract

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

Shelby Williams honors Homer Shrewsbury

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

(Continued on page 39)

POLORON PRODUCTS, INC.
191 Huguenot Street, New Rochelle, N. Y. (914) NE 6-5300

Circle No. 34 on product information card
When you want the subtlety of success, design his office with the finest wood in the world. You'll build good taste and good sense around him and he'll have it easier with both customers and board members. You'll have a friend and client forever—thanks to Genuine Mahogany.

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

From Weis-Fricker you'll get the same magnificent material that tests by the U. S. Forest Products Laboratory and Cornell University show superior over all other popular hardwoods in nearly all properties for mortising, boring, planing, warping, shrinking, shaping and turning. You'll have the same wonderful wood that remains unchanged, uncracked, unwarped in the Cathedral of Ciudad Trujillo after 450 years of tropical climate with hurricanes, earthquakes, and insects. And you'll join America's top architects who chose Genuine Mahogany recently for the interior of the luxurious Hotel Sheraton in San Juan, the Professional Golf Association's (PGA) clubhouse in Palm Beach, and the Library at the University of Chicago. In fact, watch for House Beautiful's 1965 Pace Setter Home. It's full of Genuine Mahogany from Weis-Fricker!

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

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

Faultless Caster Corporation
Evansville, Indiana 47717

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

Circle No. 37 on product information card
Graph paper is out...now that Barwick has Colorset

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

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

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

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

Tom Sinks Furniture Co., has been named Cleveland showroom for Scroll Aluminum Furniture.

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

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

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

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

Imperial Predicta ... design freedom within a budget!

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

Imperial Desk Company, Inc./Evansville, 7, Indiana
Showrooms: 320 Park Avenue, New York — Merchandise Mart, Chicago

Circle No. 39 on product information card
Shelby Williams Chairs
the choice of leading designers...
<table>
<thead>
<tr>
<th>Designer</th>
<th>Installation</th>
<th>Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>CARSON E. SMITH</td>
<td>PIGALL'S FRENCH RESTAURANT</td>
<td>5340B8</td>
</tr>
<tr>
<td>DONN R. MALMQUIST</td>
<td>SIRLOIN AND SADDLE RESTAURANT</td>
<td>2915</td>
</tr>
<tr>
<td>KLEBERT J. BERGERON, SR.</td>
<td>SKY LITE LOUNGE</td>
<td></td>
</tr>
<tr>
<td>RICHARD KRAMER</td>
<td>WILSHIRE HOUSE</td>
<td>2907</td>
</tr>
<tr>
<td>WILLIAM PAHLMANN</td>
<td>KISMET LOUNGE</td>
<td>9930ST</td>
</tr>
<tr>
<td>ART MINER</td>
<td>LOS ANGELES PLAYBOY CLUB</td>
<td>809TB</td>
</tr>
<tr>
<td>MAX RINCO</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

...for award winning installation.
Throughout the world

Designers:
JON CROWDUS
DON MERILLE
Goodner Van Company

Installation:
ANDELLE CLUB
TAHOA?
OKLA.
Chair: 1064TB

Designers:
BUCK TARDY
Buck Tardy
Interiors

Installation:
LEE HOTEL
SAN JUAN,
PUERTO RICO
Chair: 1064TB

Designers:
SY GLICK

Installation:
CHARTER ROOM
GARLAND
THEATER RESTAURANT
BATON ROUGE, LA.
Chair: 6071

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

Installation:
DIES
OUTH BEND, INDIANA
Chair: 3615

Designer:
DICK WHITTINGTON
Albert Pick & Co.

Installation:
PICCADILLY
RESTAURANT
PHOENIX, ARIZ.
Chair: 3615

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

Installation:
RAMADA INN
SALT LAKE CITY, UTAH
Chair: 8878

Designer:
C. TONY PEREIRA

Installation:
ERAL SAVINGS
AN
VEGAS, NEVADA

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

Installation:
PARK RIDGE INN
PARK RIDGE, ILLINOIS
Chair: 8951TB

Designer:
KEN WHITE

Installation:
UNIV. of NEBRASKA
Chair: 8886SB

Designer:
HERSCHEL LOWE
Revere Furniture Co.

Installation:
SHERATON HOTEL
SILVER SPRINGS, MD.
Chair: 9920C

Designer:
HENRY END,
A.I.D.

Installation:
LUCAYAN BEACH HOTEL
GRAND BAHAMAS, B.W.I.
Chair: 8985ATP

Designer:
JEAN De RICARD
Washaw Designs, Inc.

Installation:
THE ROSE BOWL
LANCASTER, PA.
Bar Stool: 2290TB
Designer: HOWARD HIRSCH
Howard Hirsch & Associates
Installation: HOLIDAY INNS
Chair: 3900

Installation: INNKEEPERS SUPPLY
Chair: 3581

Designer: TOM WELLS
Installation: HOLIDAY INNS
Chair: 3900

Designer: BROOKS-BORG
Installation: IOWA METHODIST HOSPITAL
DES MOINES, IOWA
Chair: 8040

Designer: TERRY FINE, N.S.I.D.
Installation: DEN HAAG KNICKERBOCKER HOTEL
CHICAGO, ILLINOIS
Chair: 8869

Designer: CLAUS E. HEPPNER, A.I.D.
Installation: ELKS CLUB
SANTA FE, NEW MEXICO
SANTA FE, N. M.
Chair: 3571

Designer: JAMES FR Frew-Lubt
Installation: EMBERS RESTAURANT
WASHINGTON, D. C.
Chair: 9980-C

Designer: DIANE NELTHROPP
Installation: FIREHOUSE RESTAURANT
PENSACOLA, FLA.
Chair: 1066

Designer: JOSEPH R. MANGO, F.I.D.I.
Installation: CAVEAT EMPTOR LOUNGE
M & M CLUB,
MERCHANDISE MART
CHICAGO, ILLINOIS 9925-C

Installation: KINGS INN COLUMBUS, OHIO
Chair: 1510
Bar Stool: 1370SW

Designer: DIANE NELTHROPP
Installation: 21 TURTLE CLUB
DALLAS, TEXAS

Installation: KINGS INN COLUMBUS, OHIO
Chair: 1510
Bar Stool: 1370SW

Designer: HOWARD HIRSCH
Howard Hirsch & Associates
Installation: EMERS RESTAURANT
WASHINGTON, D. C.
Chair: 9980-C

Designer: ROBT. O. BURTON
Installation: GOODE'S DEPT. STORE
WHEELING,
WEST VIRGINIA
WHEELING, W. VA.
Chair: 3626

Designer: KATHARINE Du Mobile Fixture & Equipment
Installation: FIREHOUSE RESTAURANT
PENSACOLA, FLA.
Chair: 1066

Design: DIGEST
Installation: 21 TURTLE CLUB
DALLAS, TEXAS

Designer: JAMES FR Frew-Lubt
Installation: EMERS RESTAURANT
WASHINGTON, D. C.
Chair: 9980-C

Designer: ROBT. O. BURTON
Installation: GOODE'S DEPT. STORE
WHEELING,
WEST VIRGINIA
WHEELING, W. VA.
Chair: 3626

Designer: KATHARINE Du Mobile Fixture & Equipment
Installation: FIREHOUSE RESTAURANT
PENSACOLA, FLA.
Chair: 1066

Shelby Williams INDUSTRIES, INC.
2500 West Ogden Avenue, Chicago, Illinois 60608
Factories: Chicago, Ill.—Los Angeles, Calif.—Morristown, Tenn.
Showrooms: Chicago, Los Angeles, Atlanta, Dallas
FOR OVER FIFTY YEARS

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

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

PLASTICUSHION

ARM RESTS

in textured patterns and colors!

LEATHER
(light grain)
- UNBREAKABLE
- NO SHARP EDGES

ALLIGATOR
(deep grain)
- LIGHTWEIGHT
- WARM TO THE TOUCH

METAL FURNITURE HARDWARE

INDUSTRIAL GLIDES • SWIVEL GLIDES • LEVELING GLIDES • FERRULES

ColorEdge PLASTIC MOLDINGS

T-MOLDINGS • VINYL BUMPER MOLDINGS • TRACK

PLASTIC GLIDES AND FURNITURE HARDWARE

PLASTIC GLIDES • TRACKHOLDERS • SIDE SADDLES • CASTERS • SHELF SUPPORTS • TUBE CONNECTORS • BOWEL PINS • INSERTS • BUMPERS

PLASTIGLIDE
MANUFACTURING CORPORATION

EXECUTIVE OFFICES: 1757 STANFORD ST.
SANTA MONICA 4, CALIF. • GLADSTONE 1-1681

OFFICES AND PLANTS IN MAJOR U.S. CITIES
• CANADA • ENGLAND • FRANCE • AUSTRALIA

Circle No. 42 on product information card

Charlotte Chair Company
CHARLOTTE, MICHIGAN

Circle No. 41 on product information card

No. 40 on product information card
General Tire Sponge Rubber Carpet Cushion serves the world of fashion at Dallas' Apparel Mart

General Tire sponge rubber carpet cushion... 20,000 square yards of luxury underfoot... complements the new Apparel Mart's dramatic architectural motif. And it's as stylish in performance as the high fashion atmosphere it quietly serves. General Tire underlay tailors superbly to any installation - large or small - and nine quality grades simplify its specification. You can be sure, too, that General's exacting quality control delivers yards and years of extra value at minimum price. If you have a project on the board which demands easy installation, consistent quality, trouble-free service and long, luxurious carpet life... do it the smart way. Specify General Tire Sponge Rubber Carpet Cushion.

Guaranteed Unconditionally

All qualities of Sponge Rubber Carpet Cushion manufactured by The General Tire & Rubber Company are guaranteed to provide satisfactory performance. This guarantee applies to installations on grade and above grade, to include use over radiant-heated floors and cement floors. Any General Tire Sponge Rubber Carpet Cushion which does not render satisfactory service will be replaced and reinstalled without charge to the customer.
Amenities are well integrated with overall design in these pieces from Janet Rosenblum: a 22-inch-square module unifies all components of the very adaptable seating group (right); executive desk (below right) has recessed letter tray with a flush lift-up top. Circle No. 115.

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

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

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

With the structure of business tending toward consolidation—rather than to an increased number of smaller firms—big business has never kept the interior space planner, as well as the supplier, busier. So why listen to voices from the avant-garde who say much of existing space planning and furniture design needs rethinking? After all, contract planners are earning handsome fees; furnishers are winning huge returns from conservatively styled lines. Is there any need to question the status quo?

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

More Italo-Americans, please!
A noted seller of contemporary contract office furniture says: "Although the International look has not run its complete course, there are other routes to explore." He found himself searching Europe for designs "because our manufacturers are geared to second-guess American tastes and produce only the acceptable items. They are wed and, therefore, have no incentive to invest money in research and prototype design." He, as well as others, also observe "a sluggish response to technological innovation... The imaginative designer of the technology (as well as the production facilities) are right here in America, but we're not using these resources. Take the Italian new scheme for supporting coil pillows: not Pirelli webbing, but tension-retaining coiled spring..."
Opulence is "in." Stendig's Suisse barrel chair (left) does it with tufted natural or black calf skin. Sheriff chair stands firmly on its own bold yet alarmingly simple use of familiar materials—teak, rawhide thongs, oil-tanned calf skin (below left). Italian designer Sergio Rodrigues cradles the foam-stuffed seat with support straps positioned by fat wood pegs. Circle No. 117.

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

**UJR NITU R**

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

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

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

**ward a happier office**

appears we are also searching for humane approach in both furniture design and office planning. Marvin Affrime, director of the Space Design Group, New York City, says that "after all the space and traffic studies are made, the efficiency patterns developed, and the furniture chosen—in the final analysis one is designing for people. . . . A warmer, richer, and less sterile-looking office is taking shape." Planners are investigating better ways to arrange desks to maintain more of the individual's privacy yet maintain communication between related work groups. Everyone deplores a field of desks or an endless row and the fact that the worker is made ever-conscious of his minute role in a system. Happily, steps to moderate the super-efficient look are being taken. Upholstered seating is taking on softer edges, and when squared off, the look is masculine bulk and comfort—often stuffed with lush down. Executive chairs are growing high backs that do more for the man than support his head. The rounded shapes upholstered with deep box tufting are reminiscent of a past era's comfort. In larger corporations executive suites are coming to resemble a sophisticated living room that invites a free-wheeling exchange of ideas.

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

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

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

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

Assuming that an office should be a place in which to work and create—not just an area for reshuffling paper, or where expediency says the more paper produced, the more status one has—the responsibility to provide the best working condition lies with the space planner. He can help create a climate for thinking, for activity, for interchanging ideas. One manufacturer, also concerned with the role office furniture can play in fostering better thinking-creating-doing surroundings, has examined the way men work and found that a variety of working postures, as well as lively visual surfaces, relieve boredom and induce more productive work. This conceptual thinking of Herman Miller's Action Office is a noteworthy contribution.

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

A revolution
Mies van der Rohe's chair, designed for Germany's pavilion at the International Exposition at Barcelona in 1929, is in healthy production today and continues to sire many variants. This now-classic, prestige-making chair speaks in large part for the best of what is sought today: clean lines, elegant form, efficient use of materials, fine workmanship with precision detailing, and no decoration for ornamentation's sake.

Walter Gropius, who organized the Bauhaus in 1919 (from which later came such pieces as the Barcelona chair), stated in the school's manifesto that its students would recognize "the machine to be our modern medium of design and seek to come to terms with it." And that process would lead to "clean, organic [form] whose inner logic would be radiant and naked, unencumbered by lying facades and trickeries.

This dynamic school was to affect the style of all future design—unable to give every designer a clear understanding of the best ways to cope with contemporary machine or that science and technology play a creative role.

An evolution
Today, office design is still locked to the past, for our recent heritage has been an admirable pioneering one—not the "art for art's sake" eclecticism that excited Gropius and the Bauhaus manifesto. We know too well that "the machine [is] our modern medium of design." and we have understood or accepted it well enough. Rather, according to the best opinion in our industry, we have permitted it—in an undesigned
The extremes of chair design are 1) to conceive an object for placement in the Museum of Modern Art's permanent gallery, and 2) to make all design subservient to comfort. Risom's executive chair combines both approaches very successfully. It has independent back- and seat-height adjustment as well as a swivel-tilt operation. Circle No. 119.

Knoll's handsome table-desk has two drawers on each side neatly flush with the 2-1/2-inch-thick top. On the conference side, drawers have removable slides for dictation that include storage space for paper and pencils. The 72 by 38-inch desk is available in rosewood, teak, walnut. Circle No. 120.

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

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

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

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

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

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

Costa Mesa's Wall Street credenza features a variety of appointments. Shown are dictation machine drawer, file compartment (it can house a 2-cu. ft refrigerator), and oak trays. It pairs with a matching desk. Circle No. 127.
manner—to close in on our private lives: we lose our names only to acquire a computer's number. "We really don't want to understand these machines," says one of these critics. "They make us restless, and this uneasiness has also created a transitional state of design where automation appears to remove our dignity. On the rebound, we restyle the designs of the past. Yet on the other hand, the bold designer realizes he must accept as basic the advanced technology of our time."

Another revolution?

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

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

The Exec IV, designed for Direction by Kipp Stewart, is a collection of pieces that includes 6 possible desk sizes and 3 cabinet sizes, in addition to combinations with side units. Versatile is further enhanced by choice of either a steel or a wood base, flush or overhang top, and four finishes. The "pan look" is the distinctive character of series: it is achieved with straight beading on the desk front and sides. Shown at left is an executive desk in tawny walnut with a 3-panel lead top. With overhang, it measures inches. Rear cabinet has knee-hole center and can be fitted with optional interior units. Small cabinet (below left) is one of a series: shown is a file drawer cabinet combination. Handles are bronze finished here but bright chrome when used with polished stainless-steel base. Secretarial "L" desk has drawer at left, and stationary compartment at right. Viewed from front, railing becomes one line with the 0 circle No. 128.
A, B In 1962, Denmark's annual handicraft prize went to architects Henning Jensen and Torben Valeur for their modular series of desks and cabinets. The M-40 group is now at Fritz Hansen's in teak or oak. When desks are "ganged," shelves, reached from the front side of the pedestal, make a tandem arrangement most efficient. The armchair is Arne Jacobsen's. Circle No. 129.

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

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

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

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

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

A Bar steel and saddle leather are the straight-forward ingredients sculptor Clement Meadmore used for this chair designed for Lief Weissman. Also, the anatomically perfect pitch of the seat, that also rests its arms on the side bars. Back and front elements are joined, after the leather is slipped on with Allen screws. Circle No. 135.

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

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

E A recent showing from Metropolitan offers lines by Jules M. Keimann. The sofa, from Contract Group F, has fully exposed frame of 3/4-inch steel tubing in a satin-nickel finish; legs tips in black walnut. Filling of attached seat and back cushions combine polyfoam and foam rubber with Dacron polyester fiber. This unit is available in six sizes up to an eight-foot length. Circle No. 138.
his desk from Robert John’s Penwood series ex-
lls the line’s clean, restrained design. It is
able in either walnut or teak with matching
ed or plastic tops; all hardware is black anodized
inum. Circle No. 139.
ight beige (also black or brown) oxhide graces
36-inch rosewood sofa and matching lounge
or. Torbjorn Afdal created this rich ensemble
le Lunning Design Unit. It is called Minerva.
c No. 140.
he Estaban Collection is the most recent addi-
to Burke’s line of modern contract furniture.
airs are weather resistant, with fiber glass
es; they may be ordered upholstered in color-
fabrics that are impervious to stains. Circle No.
ounge chairs designed by Milo Baughman for
ver Coggin show a lavish use of fabric. Chrome
etal legs and stretchers neatly support the
"frame; loose seat and back cushions reverse to
nd the life of the cover fabric. Not shown is
ching three-seat sofa. Circle No. 142.
riggs Equipment offers flexibility in color and
es with its Unique chairs and sofas. Com-
ts are only assembled at the time of ordering
at the purchaser may specify frames (with or
out arms) and cushions in his choice of related
ightly contrasting colors. Circle No. 143.
OFFICE FURNITURE

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

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

C Armchair and matching 44-inch sofa, constructed of solid walnut, are of a new line by Bianco. Fully upholstered thick foam on back and seats. Circle No.

D John Savoy Furniture, with designer She Keidan, has introduced a group of high-style seating pieces, available in choice hard frames and the finest grade of foam rub. This chair has a base of bar-stock steel, fully welded, and is finished in satin or polished chrome; also available with wood and bases, matching wood arms. Circle No. 142.

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

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

G Engineered for comfort, Blisscraft's L.Shaped desk chair is molded in one piece. Its frame readily with body movement as well as of the back. Legs are tapered brushed zinc with metal-on-metal rivets and self-leveling glides. Six colors are stocked specials are available. Circle No. 150.
A Kirsch rod has a lot more to do than just look pretty.

It has inner beauty as well as the outer kind. There's its easy operation, for one thing. A light pull on the cord and draperies glide open. Another pull and they're shut. No hesitating. No temperament. Just fast, good natured response. (Ball bearing pulleys are the reason. They do all the work.) Then there's the alumigold finish which never dulls or fades. And pull cords which can take daily use and abuse through the years. Yet for all its practical nature, a Kirsch rod is a versatile beauty. Use it with rococo decors. Or traditional. Or contemporary. It looks at home anywhere. And there are many more rod styles and types to match your special needs (including Architrac® drapery hardware, our extruded aluminum line for commercial use). Find out for yourself why there's more to a Kirsch rod than meets the eye. Why not soon?
MARBLE PATTERNS
including Travertine for luxurious walls in any decor, any building.

DECORATOR PATTERNS
including four Chantilly designs plus Fleece, Lace and Nugget designs.

MARLITE MURALS
including Ponta Roma, River Landing and Williamsburg for custom-decorated walls.

TRENDWOOD FINISHES
including Colonial Maple and Provincial Walnut for distinctive interiors.

New Marlite Decorator Paneling

Beautiful decorating ideas come easy with Marlite!

Now more than ever, Marlite plastic-finished paneling offers infinite decorating possibilities to help your customers plan distinctive and luxurious interiors. With Marlite's 1965 line of smart Decorator Paneling, no other material gives you such a wide selection of colors, patterns and designs.

Unique decorator patterns, rich marbles, authentic Trendwood® reproductions, bold new designer colors, and striking new Marlite Murals make this soilproof paneling at home in any decor.

And wash-and-wear Marlite resists moisture, stains and dents. It's easily installed over old or new walls, never needs paint or further protection. Marlite stays like new for years with an occasional damp cloth wipe.

Get details on Marlite Decorator Paneling from your building materials dealer, or from Sweet's File, or write Marlite Division, Masonite Corporation, Dept. 479, Dover, Ohio.

Marlite®
plastic-finished paneling

ANOTHER QUALITY PRODUCT OF MASONITE® RESEARCH

Circle No. 44 on product information card
u can count on more savings
carpet maintenance...

It costs less in the long run

if you look for this.

The answer is wool...it costs less in the long run

Restaurants... any place you have a floor to be covered. It comes in every color you can think of, and in designs and textures you've never thought of.


That's what you get with All Wool. And that's how to get the most for your money in carpet.

We'll tell The answer is wool...it costs less in the long run

Wool resists stains; spot cleans fully. All of which means less shampooing, restoring, repatching.

low maintenance cost is just part

of the story. Wool has a low rate of replacement, too.

Because wool naturally resists flame.

(Dropped cigarettes leave just a pinpoint burn, not a deep scar in your carpet.)

And wool wears superbly. Keeps its natural bounce and its luxury look over the years.

Wool is just about the perfect floor covering. For hotels, motels, schools,

restaurants... any place you have a floor to be covered. It comes in every color you can think of, and in designs and textures you've never thought of.


That's what you get with All Wool. And that's how to get the most for your money in carpet.

Wool is just about the perfect floor covering. For hotels, motels, schools,

restaurants... any place you have a floor to be covered. It comes in every color you can think of, and in designs and textures you've never thought of.


That's what you get with All Wool. And that's how to get the most for your money in carpet.

We'll tell The answer is wool...it costs less in the long run

Wool resists stains; spot cleans fully. All of which means less shampooing, restoring, repatching.

low maintenance cost is just part

of the story. Wool has a low rate of replacement, too.

Because wool naturally resists flame.

(Dropped cigarettes leave just a pinpoint burn, not a deep scar in your carpet.)

And wool wears superbly. Keeps its natural bounce and its luxury look over the years.

Wool is just about the perfect floor covering. For hotels, motels, schools,
NOFA-D SYMPOSIUM PROGRAM

April 29-30, Sheraton East Hotel

Thursday, April 29

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

Friday, April 30

9:00 A.M. Welcome by Jens Risom, Chairman
9:15 A.M. "Textiles," Boris Kroll, president of Boris Kroll Fabrics, Inc., to speak on textiles for business interiors, color, texture, etc.
12:30 P.M. Luncheon, Design Award Program
2:30 P.M. Field trip to well designed, new offices in midtown Manhattan
4:45 P.M. Review of installations visited and discussion regarding Design Symposium.

A one-week graduate "refresher" course is being planned for NOFA-D designers at Pratt Institute in New York City. Officials at Pratt Institute have suggested that an informative and beneficial program can be developed in a one-week course tentatively scheduled for the week of June 28, 1965. Lectures and field trips would include design principles, planning, furniture design, color and fabrics, lighting and mechanical equipment, new material and construction details, presentation, survey of new architecture and interiors, as well as workshop sessions conducted by outstanding professional personalities. NOFA-D members are eligible to attend. For information regarding tuition and lodging costs write to Moselle T. Meals, NOFA-D Director, National Office Furnishings Association, Inc., 327 S. La Salle St., Chicago, Illinois.
Have you explored Consoweld’s new world of color?

Here are 24 beautiful Decorator colors in Consoweld Laminated Plastic for surfacing wainscotting, 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.

Write today for a sample ring to Consoweld Corporation, Wisconsin Rapids, Wisconsin, (AIA File 35-C-12 and 23-L).
### NOFA EXHIBITORS

**New York Coliseum, April 30-May 3**

<table>
<thead>
<tr>
<th>EXHIBITOR</th>
<th>Booth Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alma Desk Co.</td>
<td>315-319</td>
</tr>
<tr>
<td>Americana Corp.</td>
<td>540</td>
</tr>
<tr>
<td>Art Steel Co., Inc.</td>
<td>414-420</td>
</tr>
<tr>
<td>Barton-Edwards Co.</td>
<td>926</td>
</tr>
<tr>
<td>Bassick Company</td>
<td>623</td>
</tr>
<tr>
<td>Beito Seating Co., Inc.</td>
<td>541</td>
</tr>
<tr>
<td>Bereday Chair Co.</td>
<td>140</td>
</tr>
<tr>
<td>Bernard-Franklin Co., Inc.</td>
<td>433</td>
</tr>
<tr>
<td>Black Mfg. Co.</td>
<td>310</td>
</tr>
<tr>
<td>Boring Chair Co.</td>
<td>632</td>
</tr>
<tr>
<td>Canada, Dept. of Trade and Commerce</td>
<td>100</td>
</tr>
<tr>
<td>Carolina Seating Co.</td>
<td>810</td>
</tr>
<tr>
<td>Challenger Steel Products Corp.</td>
<td>611</td>
</tr>
<tr>
<td>Chicago Lock Co.</td>
<td>307</td>
</tr>
<tr>
<td>Coke Steel Equipment Co., Inc.</td>
<td>822-826</td>
</tr>
<tr>
<td>Columbia-Hallowell Div., Standard Pressed Steel</td>
<td>322-326</td>
</tr>
<tr>
<td>Commercial Carpet Co.</td>
<td>722</td>
</tr>
<tr>
<td>Crapper Posture Chair Co., Inc.</td>
<td>715</td>
</tr>
<tr>
<td>Davis Upholstery Co.</td>
<td>532</td>
</tr>
<tr>
<td>Duralcom Carpet Mills, Inc.</td>
<td>733</td>
</tr>
<tr>
<td>Douglas Furniture Corp.</td>
<td>732A</td>
</tr>
<tr>
<td>Eagle Ottawa Leather Co.</td>
<td>301</td>
</tr>
<tr>
<td>Eisen Brothers, Inc.</td>
<td>415</td>
</tr>
<tr>
<td>Faultless Caster Corp.</td>
<td>732A</td>
</tr>
<tr>
<td>Flexsteel Products Co.</td>
<td>311</td>
</tr>
<tr>
<td>Fort Smith Plywood Co.</td>
<td>701</td>
</tr>
<tr>
<td>Gift Craft Leather Co., Inc.</td>
<td>719</td>
</tr>
<tr>
<td>Artik Garden Associates</td>
<td>522</td>
</tr>
<tr>
<td>Gregson Mfg. Co.</td>
<td>526</td>
</tr>
<tr>
<td>Griggs Equipment Inc.</td>
<td>807</td>
</tr>
<tr>
<td>H-O-N Co.</td>
<td>720</td>
</tr>
<tr>
<td>Hale Industries, Inc.</td>
<td>306</td>
</tr>
<tr>
<td>Hamilton Casco, Inc.</td>
<td>514-520</td>
</tr>
<tr>
<td>Hercules Seating Co., Inc.</td>
<td>341</td>
</tr>
<tr>
<td>Hoosier Desk Co.</td>
<td>300</td>
</tr>
<tr>
<td>Horizon Steel Products, Inc.</td>
<td>141</td>
</tr>
<tr>
<td>Howe Folding Furniture, Inc.</td>
<td>222</td>
</tr>
<tr>
<td>Interstate Industries, Inc.</td>
<td>310A</td>
</tr>
<tr>
<td>JG Furniture Co., Inc.</td>
<td>711</td>
</tr>
<tr>
<td>JOFCO</td>
<td>519</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXHIBITOR</th>
<th>Booth Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jansco, Inc.</td>
<td>217</td>
</tr>
<tr>
<td>Jasper Chair Co., Inc.</td>
<td>302</td>
</tr>
<tr>
<td>Jasper Desk Co.</td>
<td>501</td>
</tr>
<tr>
<td>Jasper Seating Co.</td>
<td>523</td>
</tr>
<tr>
<td>Johnson Chair Co.</td>
<td>727</td>
</tr>
<tr>
<td>Krueger Metal Products</td>
<td>320</td>
</tr>
<tr>
<td>Marvin S. Levine Associates</td>
<td>400</td>
</tr>
<tr>
<td>Lyon Metal Products, Inc.</td>
<td>215</td>
</tr>
<tr>
<td>Marnoy Sales &amp; Mfg. Co., Inc.</td>
<td>401</td>
</tr>
<tr>
<td>Master Woodcraft, Inc.</td>
<td>533</td>
</tr>
<tr>
<td>McDonald Products Corp.</td>
<td>600</td>
</tr>
<tr>
<td>Metrostand Co.</td>
<td>622-626</td>
</tr>
<tr>
<td>Modern Steelcraft Sales Corp.</td>
<td>706</td>
</tr>
<tr>
<td>Monarch Furniture Corp.</td>
<td>432</td>
</tr>
<tr>
<td>Murphy-Miller, Inc.</td>
<td>614-620</td>
</tr>
<tr>
<td>Mutual Sunset Lamp Mfg. Co.</td>
<td>239-241</td>
</tr>
<tr>
<td>Neiman Steel Equipment Co., Inc.</td>
<td>732</td>
</tr>
<tr>
<td>Nucraft Furniture Co.</td>
<td>515</td>
</tr>
<tr>
<td>Paoli Chair Co.</td>
<td>235</td>
</tr>
<tr>
<td>Parker Steel Products Inc.</td>
<td>323</td>
</tr>
<tr>
<td>Patricia Furniture Co.</td>
<td>323</td>
</tr>
<tr>
<td>Port-A-Wall Div., Hemisphere Steel Products Corp.</td>
<td>527</td>
</tr>
<tr>
<td>Precision-Posture Chair Corp.</td>
<td>219</td>
</tr>
<tr>
<td>Princeton Upholstery Co., Inc.</td>
<td>714</td>
</tr>
<tr>
<td>Products, Inc.</td>
<td>219</td>
</tr>
<tr>
<td>Quoker Furniture Co.</td>
<td>710</td>
</tr>
<tr>
<td>Rainbow Wood Products Inc.</td>
<td>535</td>
</tr>
<tr>
<td>Jen's Risco Design, Inc.</td>
<td>912</td>
</tr>
<tr>
<td>Rockaway Metal Products Corp.</td>
<td>615</td>
</tr>
<tr>
<td>Royal Metal Corp.</td>
<td>705</td>
</tr>
<tr>
<td>John Savoy &amp; Son, Inc.</td>
<td>419</td>
</tr>
<tr>
<td>Shelbyville Desk Co.</td>
<td>719-723</td>
</tr>
<tr>
<td>Shwayder Bros., Inc.</td>
<td>234</td>
</tr>
<tr>
<td>Smith Metal Arts Co., Inc.</td>
<td>710</td>
</tr>
<tr>
<td>Springer-Penguin, Inc.</td>
<td>314</td>
</tr>
<tr>
<td>Staer Corp.</td>
<td>500</td>
</tr>
<tr>
<td>Stylex Seating Co.</td>
<td>422</td>
</tr>
<tr>
<td>Sub-Zero Freezer Co., Inc.</td>
<td>127</td>
</tr>
<tr>
<td>Supreme Steel Equipment Corp.</td>
<td>423</td>
</tr>
<tr>
<td>Tenneco Corp.</td>
<td>601</td>
</tr>
<tr>
<td>United Chair Co.</td>
<td>427</td>
</tr>
<tr>
<td>United States Rubber Co.</td>
<td>627-623A-722A-726</td>
</tr>
<tr>
<td>Valiant Metal Products Corp.</td>
<td>340</td>
</tr>
</tbody>
</table>

### NOFA CONVENTION ACTIVITIES

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

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

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

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

**TECHNICAL FORUMS:** May 2, Coliseum

Circle No. 48 on product information
Visualize what you can do with Woolsuede

Cover a wall. Upholster a chair. Add matching draperies. Your imagination is the only limit to the ways you can use Woolsuede. This 100% wool, non-woven fabric is soil, flame and fade resistant and has excellent acoustical and insulating properties. More important its finish remains for the life of the fabric. Woolsuede doesn't ravel, doesn't shine — never wears smooth. Woolsuede is available in thirty-five exceptional solid colors by Everett Brown and in flocked designs for wall coverings. Send $2.00 for Swatchbook to Katzenbach & Warren, Inc., 575 Madison Avenue, New York 10022.

WOOLSUEDE

a product of The Felters Company, Boston, Massachusetts — may be seen at the showrooms of

KATZENBACH & WARREN
This is new Tapiflex . . . carpet-soft, vinyl-tough, uniquely easy to care for...

At last! A vinyl floor covering that's quiet! Tapiflex soaks up sound . . . muffles footsteps . . . insulates against noise from rooms above and below. Here is the floor covering for places where you want quiet.

There has never been a floor covering quite like it! Tapiflex — Europe's largest-selling floor covering — combines the resilient softness of carpet with tough, 100% vinyl. It gives you the best of both . . . and needs less care than either!

With Tapiflex . . .

You get quiet — The resilient live-fiber base of Tapiflex soaks up sound, silences heels, children, other sources of noise. Coefficient of sound insulation C.S.T.B. $a = 21$ db.

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

You get easy upkeep — A damp mopping cleans Tapiflex. It is non-porous . . . never needs waxing or polishing. Floor care — and upkeep costs — are negligible.

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

You get dent-resistance — Tapiflex bounces back! High heels . . . furniture legs . . . other causes of dents in floors have little or no effect on Tapiflex.

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

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

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

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

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

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

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

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

The contract designer has assumed these new responsibilities himself. Neither the architect nor the decorator of old concerned himself to any really serious degree with interior function, with economical performance, with profit-producing aspects of his creative efforts. Since World War II, a handful of designers of business interiors began to demonstrate new capacities in space planning and economical organization, a
new attitude in which they demanded that their work not be considered mere window dressing but something of central operational concern to their clients.

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

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

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

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

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

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

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

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

Are we knocking Beauty and Truth? Do we suggest that the designer must abandon his principles in the face of Mammon? Not at all. There is a room, and plenty of it, for artists in the field of contract design. But the odd thing about the high-principled young people is that their "know
“edge” too often consists of a few rigid sets of solutions which they apply to any and all occasions. Lerner says that whenever he gives a young designer the task of planning the space for a group of secretaries, he knows that he is going to be presented with a neatly aligned group of desks. The young designer never says to himself—“Hey! Wait a minute. It’s possible there’s another way. What, actually, will these secretaries be doing here? etc.”

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

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

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

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

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

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

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

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

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

HOW SHOULD THE STUDENT DESIGNER BE TRAINED FOR CONTRACT WORK

BY LAWRENCE LERNER

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

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

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

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

PRACTICAL ASPECTS IGNORED BY SCHOOLS

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

As president of Saphier, Lerner, Schindler, Inc., major space planning and office design firm, Mr. Lerner interviews many design graduates each year and currently employs more than 50 designers in SLS offices from coast to coast on huge contract projects.
Subject matters and approaches vary widely from school to school, and many areas of importance are completely neglected.

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

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

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

Design is an acquired skill. It is an accumulation of responses to stimuli. It is the release of a special kind of judgment into a pool of mental images, recollections and data. The special judgment is generally referred to as “talent.” It exists in every human venture. In the design profession this talent is concerned with several criteria: visual, mechanical, and managerial. The public associates design solely with the visual. The schools accentuate the visual too heavily, often at the cost of the indispensable methodology which validates the visual.

HOW A DESIGN SOLUTION DEVELOPS

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

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

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

Ham turned eraftn centtr, a Pratt senior student projeet. 

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

LIGHTING NEGLECTED—IN SCHOOL & PRACTICE

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

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

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

CONSTRUCTION TECHNIQUES

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

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

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

SUPPLIES AND SOURCES

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

PSYCHOLOGY OF PRESENTATION

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

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

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

THE WAYS OF BUSINESS

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

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

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

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

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

HIS PLACE IN THE BUILDING TEAM

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

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

WORKING WITH OTHER SPECIALISTS

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

Knowledge of the work of other specialists essential to the equipment which an interior designer must have at his finger tips. Such thin as the location of an electrical or telephone outlet, or the need for 100 cfm's of air at a particular niche, or the concentrated load of a stack of files with storage above, all call for close coordination with different types of engineers. The interior designer should have a fundamental knowledge of the various professions so that he can approach his colleagues with realistic problems rather than confront them with naiveté.

should be sufficiently enlightened in their skills so that he can quickly and perceptively convert his own ideas in terms that other profession can quickly understand. For example, when a designer needs structural engineering help in the creation of a stairway whose treads are individually cantilevered, he should not approach the engineer until he has sufficient knowledge of the various professions so that he can realize that life is too short to both study and practice the entire science of building and space planning, the interior designer is going to have to insulate himself against the cool and even hostile reception he often receives from the captain of the team.

Unfortunately, the interior designer is still not completely welcome on the architect's team. The architectural schools do not recognize interior design as a valid independent practice. Until a time comes when the architectural educator realizes that life is too short to both study and practice, the entire science of building and space planning, the interior designer is going to have to accept the interior designer as an equal has, himself, been more than justified in the past and still valid in some cases. They produce des
course, been more than justified in the past and still valid in some cases. They produce des
school graduates who are not even qualified to have an informed conversation with an architect, much less assume responsibility to develop the architect's project. There is no place on today's building team for the interior designer who can do little more than a detailed pompous rendering of a period room comp with false fireplace, and complicated decor moldings. There is just as little need for
A posterior designer who has been taught a pat approach to contemporary design. The designer whose strongest talent is to recognize the latest mot and to rephrase it has a short life expectancy. The opposite approach can be just as superficial. Too many aspiring designers are motivated by a desire for change, difference, and the usual purely for the sake of being different.

GREATEST DANGER: SUPERFICIALITY

A great danger lies in the superficiality of what too many designers are doing—a danger that they are losing touch with the dynamic direction our society has taken. The young designer is too little aware of the wide world outside his drawing board. It is a changing world, is changing politically, economically, socially, industrially, psychologically, and technologically. A single design or visual impulse should be affected by the dynamic flux of our changing times.

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

If our design community continues to accentuate the superficial, it is likely to dispossess itself in its rightful place in our society as custodian of the environment. The design profession is running the risk of becoming subservient to the scientific and engineering community that deal purely with the cold, stark, uncomfortable, and unclad realities of the universe. Engineers historically have had little patience with esthetics, and the world would be the sorrier if the designer were to fall by the wayside through his lack of competence with the new technology. The designer, therefore, must combine the careful and empirical approach of the engineer with his sensitivity as a designer.

CHALLENGE TO THE SCHOOLS

The design schools are thus faced with a serious and many-sided challenge. It is of course impossible to teach a student during his short years of college the thousand and one things he must know to eventually be worth his salt to himself, his employer, and his clients. It is certainly necessary, though, that a much more thorough education than is now being given at most schools be developed. The prime objectives must be reevaluated with a view toward the new and ever-expanding responsibilities of the contract designer. Curriculums must be developed with insight as to the ultimate uses of the student's education in a constantly changing world. Students of interior design should leave school with the implicit understanding that theirs is a proud profession inextricably involved in the affairs and operations of society, and they must be motivated, challenged, and nurtured during their school years toward taking places of responsibility in that society. (C)
Ruined?... Not this table!

Something new has been added to Period Contract Furniture: DURA-BOND "cigarette-burn insurance."

By the time you read this ad, all Period furniture tops will incorporate an underlayer of Dura-Bond foil with suitable finish, to prevent lighted cigarettes, matches, etc., from scoring or scarring veneer... even hot dinner plates or boiling coffee pots will have this unique protection.

You've heard that song before. So had we. But this time the idea WORKS—simply because Wellington Industries finally solved the problem of how to bond the foil effectively under the veneer.

Don't take our word. Ask the plywood manufacturer who have put our panels through the most rigorous tests they could devise. Incidentally, the Hardwood Plywood Manufacturers Assoc. has also successfully tested Dura-Bond (U.S. Dept. of Commerce Test CS 55-61 type II)—and we have the approval of the Fine Hardwoods Association. They are pleased with Dura-Bond's performance. And other tests have shown that it retards buckling or splitting, and is considerably more warp-resistant than plain veneers... and Period's exclusive Finishield surface assures you that tops from Period will remain stain-free, scratch-free indefinitely.

So you can start calling your customers now. Tell them it's here at last; not only stain-proof and scratch-proof but cigarette-burn-proof tops of real wood —add that the price difference is nominal (about 10 to 20 cents per sq. ft. of veneer).

Handsome-smooth-unblemished. That's how furniture tops ought to look. That's how they'll continue to look, year after year, when they're Period furniture made with this new fabulous Dura-Bond as part of the Finishield system. Stain-proof, scratch-proof, cigarette-burn-proof.

A triumph of intelligent collaboration. Period's commodious space-saving unit, with tops protected by Dura-Bond burn-proofing and with a Finishield finish, so they stay trim and fresh-looking indefinitely—doubly important in contract furniture.

Handsome contract furniture stays handsome when from Period, because it's protected from cigarette, and match burns by Dura-Bond—from stains and scratches by Finishield.

Period Furniture with DURA-BOND™ FOIL UNDERLAY

A product of PERIOD, Inc., Contract Furniture Manufacturers
HENDERSON, KENTUCKY (502) 826-3937

A product of WELLINGTON ELECTRONICS INC.
55 Honeck Street, Englewood, N.J. (201) 567-2620

Circle No. 49 on product information card
This is beauty that sells on sight... beauty that goes far beyond the skin deep, chromium-plated pizzaz which has long irked customers for quality furniture. The name is Burke. The construction is fiberglass, Formica, and lifetime aluminum. The styling is a masterful blend of logic and flair. You don't work to sell Burke... just show it—then let Burke's beauty and integrity of design sell itself. Show the above illustration to your better customers. If they want to know more, send for our complete color catalog. Even if you decide not to stock Burke, you'll own over fifty pictures of the most beautiful furniture on the market today.

It's out in the open...
Estaban — Burke's newest collection of contemporary furniture. It's weather resistant, easily cleaned, stain-proof, and perfect for indoor and outdoor use.

SEND FOR BURKE'S FULL-COLOR FURNITURE BROCHURE TODAY

Circle No. 50 on product information card
THE EDUCATIONAL PROBLEM

DESIGN EDUCATION IN SCHOOLS TODAY

BY JOHN ANDER

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

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

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

PRATT INSTITUTE

The Department of Interior Design at Pratt Institute in Brooklyn, generally conceded to be one of the country’s top interior design courses, offers a four-year course leading to the degree of Bachelor of Fine Arts (Interior Design). Under department chairman Harold Eliot Leeds, a practicing interior designer in his own right, the curriculum at Pratt is planned to train students for professional careers as interior designers, and is perhaps as closely attuned to the requirements of professional work as any school in the country. Space planning, the organization of space for specific purposes, is emphasize
central requirement of successful work in or design. Leeds himself is a strong be-
in the principle that space planning should
one, down to the placing of the last piece
furniture, before the architectural design of
v building is begun, and many of the prob-
he assigns are presented from this architect-
carte-blanche point of view. The bulk of in-
design problems presented to the students
mmercial interiors—not residential.

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

The student is constantly reminded that every
on must be the result of great thought di-
to the particular problem at hand, and
problems are scheduled and constructed
to discourage students from re-applying
ons and devices from one problem to an-
other.

As a general teaching technique, instruc-
avoid answering questions directly but
try to guide the student's thinking so that
ll come to an adequate answer himself.
says he is often asked by students who
ally come to a clear understanding of
ain principle, "Why didn't you tell me that
ime ago?" Leeds' answer: "If I had told
ou would never have learned it."

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

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

Typical First-Year Interim Design Problem
at Pratt Institute

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

Space: One street level bay in a new apartment house building on the upper East side of New York City. The space measures 19'-0" clear between two concrete block walls in width, and 63'-0" in depth from the building line to the rear wall. The rear wall contains plumbing. The ceiling height is 13'-0" from the floor to a hung ceiling with air conditioning and mechanical equipment above. The apartment house design is white brick, dull in appearance but non-offensive.

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

Drawings Required:
1. Plan at ¼" scale.
2. One longitudinal elevation.
3. One elevation of front. } at ½" scale
4. One cross-section.
5. One significant detail at 1½" = 1'-0".
6. One perspective in color.
THE EDUCATIONAL PROBLEM: SCHOOLS TODAY

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

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

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

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

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

PARSONS SCHOOL OF DESIGN

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

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

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

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

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

Howell's intention is to strengthen teaching...
design fundamentals in the first year, trying to make factual education done early so the student then concentrate on creative work and learning how to "experience themselves." Emphasis has shifted from residential problems to commercial interiors, and there is increased instruction in technical problems such as lighting and environmental control, and in non-design matters such as professional practice and verbal communications.

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

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

THE ART CENTER SCHOOL, LOS ANGELES

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

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

Space planning is considered the most important part of the problem, and no designing is done until the space plan has been finalized. The school places unusual emphasis on researching...
interior design problems; at least two weeks are given the student to conduct interviews, study the function and purpose of the interior, and develop the concept before beginning actual design. Whenever possible, future problems are announced well in advance so that the student can begin thinking about them even while working on more immediate projects. The critics spend considerable time in discussing such extra-design matters as "the business of business"—basic business practice as it operates in the world at large and as it affects the designer’s efforts.

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

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

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

RHODE ISLAND SCHOOL OF DESIGN

Interior design is taught in an architectural context at the Rhode Island School of Design—to the extent that the department is called the Department of Interior Architecture. The first year of the Interior Architecture program is essentially the same as for all students in the Division of Architecture, comprising Western Art and Ideas, English, Foundation Design, and Foundation Drawing. The second year too concentrates on architectural and basic design, while the third and fourth years stress Interior Architecture courses. The junior year course teaches the design of simple interior spaces and equipment with emphasis on architectural principles. In the senior year, design projects encompassing complex requirements are assigned on an individual basis. Lectures include such subjects as acoustics, color, lighting, professional practice, and the history of interiors. In addition, each senior has a Degree Project, selected by the student in counsel with the department faculty. These projects are intended to test the student’s creative ability and include an examination of social, cultural, and economic aspects.

The philosophy of the Rhode Island School regarding the role of the interior designer (or interior architect) is well expressed in its catalog: “While the architect is responsible for guiding his building totally, the complexities of modern buildings and their furnishings have encouraged the growth of professional designers who specialize in the design of interior spaces. Considered narrowly, the interior designer is often no more than a purveyor of cosmetics, concerned with what colors for walls and ceilings, selection of fabrics and furniture, and the placing of flowers, paintings and lighting fixtures. With the growth of buildings containing repeated spaces, such as offices, motels, and with framed but unfinished spaces in leased office building floors, the interior architect has abundant calls for his services. “Rightly regarded, the interior of a building is critical, for it creates the environment for the inhabitants. Therefore, it must be approached basically, as a problem in geometry of space with clarified circulation patterns, compromized by natural and artificial light. The interior architect must bring to his work a knowledge of construction and materials in the architectural sense, in order to plan the space, light color, furniture, acoustics, and treatment of walls, floors and ceilings.”

UNIVERSITY OF CINCINNATI

The Department of Interior Design at the University of Cincinnati participates in the University’s Cooperative Plan. This five-year plan work-study college education offers the stu
opportunity for practical experience purposefully intermingled with a gradually expanding academic background, leading to a Bachelor of Science in Design degree. Basically the cooperative plan provides for ten- or eleven-week work periods alternating with comparable periods of study. Thus the student obtains first-hand knowledge of professional practice during his college years, affording him a realistic test of his career interests and aptitudes.

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

The cooperative plan gives interior design students concrete experience in such aspects as budgeting, scheduling, installation, professional practice, and client relations, and usually produces graduates who on graduation are well prepared to enter the design field. Assistance is also given to students who wish to do advanced work in their field.

Labour courses in interior design are focusing more and more on contract design, in response to changing demands in this field. Lecture courses required for the degree in interior design seem chosen for contract designers, too; they include Principles of Economics, Principles of Psychology, Principles of Sociology, Fundamentals in Marketing, and Market Research.

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

UNIVERSITIES: HOME EC & ART DEPTS.

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

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

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

... IN ARCHITECTURAL DEPTS.

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

However, refreshing inroads are being made at a few architectural schools. At Ohio State University, for example, Professor Harry E. Phillian, AIA (who incidentally conducts a Space Planning practice), has long favored an interior design specialization within the architecture school. He has incorporated a course in interior planning of executive office space in the senior year, and says that this course has received wide attention of acceptance. (C)
the real beauty of this wall is no refinishing ... ever
Beauty like this builds prestige for your building, attracts and holds customers and tenants. Any tastefully applied wall paneling—such as wood—can do this... when new.

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

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

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

FORMICA CORPORATION
Cincinnati, Ohio 45232

FORMICA is our trademark for various products as well as our brand of laminated plastic.
THE EDUCATIONAL PROBLEM

DESIGN EDUCATION
AS A CONCERN
OF THE CONTRACT INDUSTRY

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

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

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

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

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

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

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

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

The following suggestion from Lawrence Lerner received a generally enthusiastic response from design educators: "Would you welcome operation from design firms who would make their current projects available to students if these projects are actually being produced?
Merchandise Mart Launches Education Program

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

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

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

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

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

- The challenge of contract design;
- Metal and wood furniture;
- Fabrics, wallcoverings, and lighting;
- Hard and soft floor coverings;
- Case history of a contract project;
- Field trip to building selected for study;
- Hospitals and schools; offices; hotel/motel and restaurants;
- Manufacturers' requirements of the contract designer;
- Disciplines of the contract designer;
- Space planning and product design;
- Career opportunities in the contract field.

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

Translating ideas and designs into aesthetic realities that radiate far beyond the ordinary is a problem common to any creative endeavor.

To fulfill this process, a “finishing touch” ... that final link in the long chain of creative acts ... is all that remains to be forged ... for you are breathing mood, vitality, color, personality and life into your creation.

To assist you in distinguishing your upholstered creation, Ford Fabrics has designed a vast selection of vinyl fabrics that reflects every mood ... surpasses every requirement. A myriad of color and patterns await your choice.

Inspired by the hues and flavors of traditional country charm, Ford Fabrics Bucks County collection suggests the informal warmth of early Americana. When combined with the proven durability and easy maintenance long identified with vinyl by Ford Fabrics, your choice is an easy one to make. Experience the excitement of applying the “finishing touch” with the ultimate in fine vinyl by Ford Fabrics.

To add the “finishing touch” to your own knowledge of fine fabrics, obtain a copy of the brochure, The Ford Fabrics Story by returning the following coupon.

MAIL TO
FORD FABRICS, P.O. BOX 100, WIXOM, MICH.

Name  
Title 
Firm 
City 
State 
Zip

FACTORY WAREHOUSE DISTRIBUTORS
Carolina Coated Fabrics, Inc., Charlotte, North Carolina • The Dehner Co., St. Louis, Missouri and Oak Park, Ill. • Georgia Coated Fabrics Co., Atlanta, Georgia • National Coated Fabrics, Brentwood, Md. • Perle-Youdene Co., Inc., Los Angeles, Calif. • Scott Vinyl, Inc., New York, N. Y. • Woolley Brothers, Inc., Jackson, Miss. • Textile Products, Inc., Miami and Tampa, Fl

Circle No. 52 on product information card
Cape Cod, that windswept fishhook of sand dunes and salt marshes jutting out into the Atlantic, is vacationland for countless Americans. Every year, thousands flock to its magnificent beaches and quaint villages, looking for the true flavor of seafaring New England. Everywhere on the Cape, in hotels, motels, in restaurants that specialize in wonderful seafood, you find Astra Solid Hard Rock Maple Furniture. For what could be more truly New England than this sturdy Vermont-crafted furniture. Even Astra names smack of the sea — the sturdy Captain's Chair, the versatile Mate's Chair, the handsome Admiral's Chair, and a whole fleet of genuine Early American chairs, tables, and bar stools. Every one is built taut as a Yankee clipper, of northern hard rock maple. Deeply saddled seats with hand-pegged and wedged legs and armposts, steam-curved backs, steel-pinned joints — these are the cabinet-making details that keep Astra chairs shipshape season after season. Chart your course to Astra. Send for our brochure.
Ashtrays and sand urns in a rainbow of colors

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

Circle No. 110 on product information card

Visual idea center

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

Circle No. 111 on product information card

Storage for small items

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

Circle No. 112 on product information card

Trim lined typing table

Trim line styling favored for temporary offices is a feature of the typing-display table from Howe Furniture Inc. Surfaced and edged with black plastic laminate, leaves (which are optional) are 15 inch thick; legs of 1 inch square tubing are finished in bright chrome. The unit stands 26 inches high, legs down, measuring 16 by 24 inches, rolls on hard rubber casters with posing brakes.

Circle No. 113 on product information card

No-wind wall clocks

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

Circle No. 114 on product information card
Before we tell you which Mosaic tiles are new, please notice how everything harmonizes.

Color compatibility is a way of life with us. Not even new products (so important in keeping our color families versatile) get in the way of this philosophy. A new Mosaic tile color must blend with our existing colors; with other construction materials. And must have the temperament to stay in the background of your design.

Attributes which happen to apply, you’ll notice, to the Faientex #1492 (broad stripe in the free-standing wall); to the new Faientex #1891 (narrow accent stripe in that same wall).

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

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

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

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

"Mosaic" is the trademark of The Mosaic Tile Company.
SEEING IS BELIEVING...
BE AN EYE WITNESS TO THE NEW WONDERS OF WALLCOVERING, OUR VOLUME 14 • SEND FOR FREE BROCHURE

THE JACK DENST DESIGNS INC.
7355 S. Exchange Ave., Chicago, Ill. 60649

PRODUCTS & SERVICES
CONTIN

La France introduces new line
A fresh color approach and fiber combinations create an overall new look in the four fabric groups which La France Industries, Inc. introduced this season. The four groups which include textures, matelassé damasks and a collection of novelty jacquards, have been styled and colored by Suzanne Huguenin, textile consultant. Each fabric has both a modern and traditional look, depending on color and the combination of two or three color tones, interwoven so that the colors blend, contrast or accent the textures of the fabrics themselves.

Circle No. 151 on product information card

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

TASSELL INDUSTRIES INC., GRAND RAPIDS, MICHIGAN

Kabinet Deluxe Office Furniture
FINISHED WITH TEXTOLITE LAMINATED PLASTIC
GENERAL ELECTRIC

Circle No. 56 on product information card
Some arresting reasons why Lightolier is the logical choice for contract app installations. Beauty? Flexibility? Elegance? Of course. But to us, the logic is also in performance. And the Lightolier contract line is a combination of all of them. If it bears the Lightolier name, it’s been designed and produced to take the traffic—day in, day out. Hotel, motel, lobby or you-name-it, no matter the traffic’s heavy, chances you’ll find lighting by Lightolier.

Traffic Lights

That’s because we really research the contract market... then design and produce according to its ever-changing needs.

Coordinated style combinations. Wide choice of stoneware, veneer, brass, chrome, Formica, travertine accents and finishes to blend with the latest furnishing trends. Durable easy-care shades. The stability of extra-weighted bases. And each unit always precisely scaled and light-engineered for maximum efficiency and performance. Six new groups, each with “custom effects” you select to fit each particular project. Your Lightolier representative will gladly show you how you stop worrying about heavy traffic performance when you go with Lightolier. Write today for our new Contract lamp catalog and the details of our complete contract design service. All—as you might expect from Lightolier... for over 60 years the symbol of craftsmanship and creative design in both decorative and architectural lighting.
In a brilliant display of colors and fiber combinations, Unika Vaev introduced 26 new groups of upholstery and drapery fabrics including designs by Nanna Ditzel and unusual, new stretch fabrics ideal for upholstery and pillows. The new groups closely relate to Unika Vaev’s color system which harmoniously balances colors for holstery, draperies and carpets. The vast color ranges from spring moods of reds, pastel yellows and blues through the deeper and warmer shades of autumn: golds, olive browns and olive yellows. As the exclusive U.S. distributor of the Hoejer rug collection, Unika Vaev presents 14 designs in the Thule Collection of Hoejer rugs (high pile rya), and Doit Wiltan carpets in seventeen patterns. Sizes of 100% wool carpets vary according to the dramatic designed and scaled patterns. Milos, shown, is a virgin wool upholstery fabric in 14 colors (7 plain stripes). The rug is Koral, by designer Richard Winther, a high pile rya from the Thule Art rug collection, in one size only, 4 ft. 7 in. by 6 ft. 7 in.

Circle No. 152 on product information card

New Acrylic T-mat

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

Circle No. 153 on product information card

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

METROPOLITANA

Showrooms: Dallas, 450 Decorative Chicago, 621 Merchandisers New York (Trendage), 232 E. 5 Canada: Cyril G. Burch, Ltd., Vancouver Los Angeles, 724 Home Furnishings San Francisco, 838 Western Merchandise
It takes all kinds

We make all kinds

tufteds
wovens
acrylics
nylons
wools
tweeds
stripes
solids
florals
geometrics

and with our "XL" custom program practically anything else you can think of

Today It's Callaway* for Commercial Carpeting

*winner of the A.I.D. International Design Award for three successive years.

Callaway Mills, Inc., La Grange, Georgia

Circle No. 58 on product information card
New Kroehler motel line

The elegance of today's casual living is reflected in the Country Oak collection introduced by Kroehler Mfg. Co. and designed by Herschel Lowe. The new group made of Appalachian oak in a Brittany oak finish was inspired by French, Spanish and Italian country living. Grooved scrolls, specially created hardware and antiqued brass straps are employed to create the desired Old World effect. Included in the collection are wall hung and free standing headboards, multi-desk, an octagon game table, a galleried lazy Susan, a ladder back side chair and a loose cushion back lounge chair.

Circle No. 154 on product information card

Multi-purpose chair in stack and gang models

Peabody Seating Co.'s new multi-purpose chair for schools, institutions, and offices features a contemporary bucket seat of molded fiber glass mounted on a chrome plated frame. One of the two styles has an interlocking unit which permits stable grouping for a maximum use of space. An adaptation of the model has mountings for stacking—up to 15 chairs a column. Color availabilities include: aqua, gold, blue, white, grey, black, and beige with colors matched to specifications on quantity order.

Circle No. 155 on product information card

Looking for a match?

Color? Texture? Pattern? Price? Whatever your requirements, you can be sure Schumacher's has them all. There is no wider variety of fine quality, individually styled fabrics, carpets or wallpapers to choose from anywhere. Our Contract Division is ready to assist you in working out a solution to all your decorating problems.

Schumacher's
FABRICS/CARPETS/WALLPAPERS
F. Schumacher & Co., 58 W. 40th St., N.Y.
Showroom: 939 3rd Ave.

Circle No. 59 on product information card
All of these beds have two things in common,

the most important of which is comfort.

Second is No-Sag® Springs. (And don’t you think arranging things in that order didn’t take some paint.) Actually, one means the other. Because comfort is what we’re selling. And that depends on correct sleep-posture, not the type or style of bed.

No-Sag Springs keep the spine straight by not only supporting the body but conforming to it. And that’s of every bed/frame assembly we make. For hospitals, colleges, prisons, institutions. As well as our exclusive convertible Glida-Bed® for hotels and motels.

Let us make sleeping all it’s supposed to be for you. Drop us a line. Tell us your requirements and we’ll send you further information. No-Sag Spring Co., 124 W. State Fair, Detroit, Michigan 48203.

Circle No. 61 on product information card

Subsidiary, American Metal Products
Falstaff Fabrics in a floral theme

Six new designs form a new group of floral prints, now a part of Falstaff’s original collection. A variety of floral patterns include realistic, geometric and free-style renderings, projected as bold repeats of neatly defined traditional motifs. The hand-screen designs may be ordered in any color for printing on linen, cotton, velvet, or casement sheers, suitable for drapery or upholstery. Pattern shown is Illy resplendent with colorfull wild flowers and fern.

Circle No. 156 on product information card

VENTILATION

No office “Hot Seat”
Buy Bevco
Swivel chairs—Posture chairs
Reception and Institutional Equip.
Safety Engineered
Built for Public Seating
Variety in color: Baked enamel steel frames & Heavy webbing in myriads of combinations.
Catalogs available.

BEVCO Precision Mfg. Co., 831 Chicago Ave., Evanston,

Model 2460
Companion Side Chair Available, Model 2450
Matching Stool Available, Model 759

tough customer!
True test of any furniture is consistent exposure to a bunch of tough hombres between the ages of 5 and 15. Fibermold Furniture is built to stand up under this kind of punishment indefinitely. It’s your best buy for business, industrial or institutional use. Write, wire or phone:

FIBERMOLD CORPORATION
2321 ABALONE AVE. • TORRANCE, CALIFORNIA • (213) 775-6288
An Affiliate of Borg-Warner

Circle No. 64 on product information card
hospitality series expanded

The Goshen Mfg. Co. has added to its Hospitality series, a round umbrella table with matching chairs, especially adapted to casual outdoor living. The pieces are supported by rugged black steel frames, and finished in cinnamon spice, a rich, clear finish that is highly resistant to moisture, alcohol and stains. Also new in the series is Goshen's cushioned settee and chair, designed primarily for use in family room or for a porch or covered patio. Plush cushions are upholstered in striking, solid colors on one side and harmonizing floral prints on the reverse side.

Circle No. 157 on product information card

Tropicraft's woven shade designs for '65

New Tropicraft designs for '65 include colorful and functional hand-woven shade patterns for drapery panel, cord and pulley, or Roman-style shade installation. Three of the newest are Mission Dolores, of interwoven white painted reeds and heavy textured white yarns, which is adaptable to the panel, pulley, or Roman shade use. Other colors of reeds and yarn can be specified at no extra cost. La Paya, crafted of antiqued white slats and coordinated yarns of natural, white, and off-white accented by gold metallic threads, offers use in panel floor screens and folding door units in addition to the fenestration uses. Guild Cordovan can be handwoven in any color combination at no extra cost and as stocked, alternates two black reeds and half rod dowels for weft, with medium and light brown heavy textured yarns and single gold soutache bands for warp.

Circle No. 158 on product information card

inviting ANYPLACE...

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

JOHNSON plastic tops, inc.

Dept. C 374 Summit St.
Elgin, Illinois 60120

Representatives in all major cities
Open

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

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

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

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

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

Wonderful for auditoriums, conference rooms and training areas.

For literature, write today.

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

If it folds, ask HOWE

REGIONAL SALES OFFICES AND SHOWROOMS IN MAJOR CITIES

Circle No. 66 on product information card

Birge issues new Colonial edition

Backgrounds with "background" constitutes the latest edition of the Colonial Collection of wallpapers from the Birge Co. Volume 53 is currently being offered with a story and an interesting bit of history related to every one of the 45 documentary designs in the collection. The line includes calendared papers, duplexes, flocks, metallics, silks, raised printing and quilts.

Circle No. 159 on product information card

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

DESIGN-TECHNICS
7 East 53rd Street, New York, N.Y. 10022
Detroit: Hampton Products 1824 Bellaire Ave., Royal Oak
Chicago: 1158 Merchandise Mart

Circle No. 67 on product information card
Several new items grace the display of Richter Artcraft Co.’s collection of Early American carved figures. Among the newest large-size carvings are 40-inch tall hydrocal-created reproductions of Captain Mink’s Jenny Lind ship’s figurehead, cigar store Indian, eagle, barber pole, and a 27-inch reproduction of the carrousel horse. Since the introduction of its miniature collection, demand for the larger items expanded Richter’s collection to include 19 items, mostly faithful reproductions of 19th century carvings.

Circle No. 160 on product information card

**Functional for **

**Office Interiors**

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

*Literature on Request*

**Folded**

**...this table stores in just 5”.**

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

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

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

Solid-as-a-rock, too.

Ideal for multi-purpose rooms and training areas.

For literature, write today.

**Howe Folding Furniture, Inc.**

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

*If it folds, ask HOWE*

**REGIONAL SALES OFFICES AND SHOWROOMS IN MAJOR CITIES**

Circle No. 66 on product information card
Steinmarke's line of institutional furniture

Steinmarke has taken the features of steel and wood casework and combined them into a durable, high-strength unit with flexibility. The company's line includes a complete group of desks, chests, wardrobes, and overhead cabinets. Units basically consist of welded steel cores, solid wood drawers and curtail wall panel construction. Panels as well as drawer faces may be furnished in solid wood, plywood or plastic laminates, and all edges subject to hard usage may be metal clad.

Circle No. 161 on product information card

LONDON LAMPS

Designed For Distinguished Contemporary Office Decor

HEAVY TEXTURED MATTE ART GLAZES IN:
Blues, Turquoise and Greens
Oranges, Tangerines and Browns
Iron-Rust Browns, Maize and Black

Write for 1965 catalog

Circle No. 71 on product information card
Kroehler presents a versatile new collection, designed by Herschel Lowe, A.I.D.

Country Oak, in 18 pieces, shares its warmth and strength of style with a rural European home grouping recently introduced by Kroehler dealers across the country. The basic finish is in Brittany Oak. Key accent pieces (writing desk, mirror, game table, side table and desk chair) are also available in Provincial brushed tones—Ebony, Caledon and Terra Cotta.

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

A compact, background music system that automatically provides taped music for factories, offices, restaurants and banks is introduced by Estey Electron Inc. The unit is capable of feeding up to a 50-speech installation system and plays four hours of music from a continuous reel cartridge that repeats its cycle until changed. The Soundorama weighs 21 pounds and is finished in a walnut tone with a silver front panel and hardware.

Circle No. 162 on product information card

THE WORLD'S LARGEST COLLECTION
OF FOOD SERVICE CONTRACT FURNITURE

Write for your designers handbook
L & B PRODUCTS CORPORATION • 3247 LACONIA AVE. • BRONX, NEW YORK 10
See us at the National Restaurant Show—Chicago

Circle No. 74 on product information card
New KRUEGER Fiberglass

STACKABLES

* Comfortable
* Convenient
* Contemporary
* Durable

Designed for roomy comfort and stability.

Series
catalog
Fiberglass
Chairs

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

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

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

For stacking, back folds down to protect upholstery. Stack of 12 on dolly clears 80" door.

Circle No. 163 on product information card

Circle No. 75 on product information card

Circle No. 76 on product information card
New tables from Hugh Acton

A complete table catalog, including folding table, dining, conference and occasional tables, as well as library adaptations, is now available from Hugh Acton Co. Single base structures are solid steel mirror finish chrome. Shown is a 42 inch wide laminate dining table with continuous extruded v-edge molding. Elevator pins with self-adjusting rollers support the base above floor to simplify cleaning problems.

Circle No. 164 on product information card

PRODUCTS & SERVICES CONTIN

scores of stunning new designs in the most endurable wallpaper made. Guaranteed scrubbable and fade-free for five years.

Salubra

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

Hand silk screened wallcoverings on Ford Fabrics

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

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

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

Almost indestructible

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

Dealer inquiries invited.
A Division of Royal China, Inc.
Sebring, Ohio

Circle No. 78 on product information card
Objective art exhibition at Pictures for Business

Photographs, woodcuts, etchings, serigraphs, and lithographs by 39 artists from ten countries are now on exhibit at Pictures for Business. The objective and curative works displayed help to demonstrate the stability of this type of art to modern business and professional interiors. There is considerable individuality within the styles, ranging from the relatively representational manner through the more abstract approach. Shown is a color etching, Port Washington, by Ruth Leaf who gives a boating me a linear expression and Sailboats #2, a color etching by Tullio Crali of Yugoslavia. Pictures for Business offers a complete picture, and frame service offices in addition to a collection of more than 1,000 graphics, an extensive collection of traditional and contemporary reproductions, old prints, and a photographic framing service.

Circle No. 165 on product information card

Copolymer featured on new Flexsteel group

Upholstery fabrics of Allied Chemical's Caprolan are highlights of Flexsteel's collection of modern furniture. Soft, textured weaves of 100% caprolan with a cashmere-like hand are shown on variety of sofas and upholstered chairs. The fabrics, manufactured by Jacquard Fabrics, Inc., are offered by Flexsteel in 28 mix and match colors and pattern variations and have nylon's practical advantages of durability and easy maintenance, sides being pill and fuzz-free. Flexsteel's new color, Palo Verde, includes sofas and chairs with phasis on crisp simple lines, and feature an exclusive base spring construction. Sofa from the Palo Verde group, shown, has sleek weltless tailoring, channeled foam in back and arms, with seat cushions molded foam latex rubber, in a 70-inch length.

Circle No. 166 on product information card

HANDSOME DESIGNS BY HANDSOME DESIGNERS

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

COSTA MESA FURNITURE COMPANY
411 East Julianna St., Anaheim, Calif. Telephone (714) 535-2231

Circle No. 79 on product information card
Penguin's refrigerated line

The newest collection of Penguin refrigerated furniture is available in walnut, teak, rosewood and mahogany, graciously designed for contemporary traditional settings. Features include compression operated refrigerator, hardwood serving areas, particularly impervious to cigarette burns, scratches and stains, automatic defrosters and molded plastic interiors. For a new dimension in interior decor, units boast finished backs.

Circle No. 167 on product information card

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

EXCEL MANUFACTURING CORP., Muncie, Indiana

Excel

Highlight the beauty of it all with Excel lamps

Circle No. 81 on product information card
DAY*STAR folding plastic draperies have so many superior features we'd rather tell them in our new full color brochure ...without obligation, of course.

DAY*STAR invites inquiries from Dealers and Distributors.

Products through research in the Decorative Arts.

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

Lighting fixture from Howard Miller

A new lighting fixture is being introduced by Howard Miller Clock Co. and designed by the Geonelson Co. The large unit diffuses light by an extruded polyethylene cylinder, filtering it through an arrangement of metal fins. The unit may either be convex or cylindrical in shape, and finished in satin chrome, satin brass, or white. Metalites are furnished with two circuit wiring for individual control of direct and floodlighting.

Circle No. 168 on product information card

NEW from TRI-MARK DESIGNS

Write for Catalog

TRI-MARK DESIGNS

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

Circle No. 85 on product information card

ACME...America’s most complete line of compact kitchens!

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

Write today for new Acme catalog and price lists.

Circle No. 84 on product information card

HOSTESS - W. 24", H. 18", D. 16¼"

AUTOMATIC "ICEMAN" - W. 14¼", H. 25", D. 16½"

DEBONAIR - W. 39¼", H. 36", D. 24¼"

ROES - W. 48", H. 36", D. 25"

ACME Refrigeration Co.
P.O. BOX 138, ASTORIA 5, NEW YORK

"where inches count"

Write for Catalog

TRI-MARK DESIGNS

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

Circle No. 85 on product information card
This version of Quad with interwoven vinyl laced chairs and formica table top is one of the three variations of this favorite. From the design team of Hendrik Van Keppel and Taylor Green, Quad is now executed in aluminum warmed with color. Excellence of line, strong construction, weather resistance and comfort all blend into a design masterpiece that meets exacting requirements.

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

*Selected for California Design/Nine Exhibition

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

**Bedspreads** FOR CONTRACT made of Bloomcraft decorative fabrics

Marvelous!

COMPREHENSIVE CATALOG ON REQUEST

BLOOMCRAFT® FABRICS
CHARLES BLOOM, INC., 15 EAST 28th ST., NEW YORK

Circle No. 87 on product information card
New vinyl from McCordi

McCordi Corp. has just introduced a new simulated hand screen called Ardsley. The design is printed in a lithographic process on the company's silken textured shiki silk, a horizontally striated vinyl, closely resembling natural silk. Ardsley is available in standard color-ways and is specially engineered for use as a fabric backed vinyl that is flame retardant and fade resistant.

Circle No. 169 on product information card
The strong lines and gentle comfort of Gregson 600 Series bring warmth and luxury to modern office architecture. Write for brochure.
Due to the successful reception of “Contract Furniture from Design Index” published a few months ago, the British Council of Industrial Design has already launched plans for an updated edition to be published in the autumn. “Contract Furniture from Design Index 1966/67” will draw attention to the wide range of British products available for public and commercial furnishing to the U.S. market. The new catalog will contain about 325 information sheets with product illustrations, full specifications and dimensions, manufacturer name and address, where available, and retail price. These catalogs will be distributed free of charge to individuals and organizations engaged in contract buying in the U.S. and abroad. For information and ordering, write: The Design Centre, 28 Haymarket, London, SW1, Great Britain.

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

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

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

Write for new decorators catalog.

Frank Scerbo & Sons, Inc.
140 Plymouth Street, Brooklyn 1, N. Y.
Ulster 2-5959
Scenic mural panels are introduced in a four-color brochure from Marsh Wall Products. The Marlite panels, 5 feet wide by 6 feet high with a washable plastic finish, lend decorative treatments where a pictorial effect is desired—an interesting innovation is the use of Marlite murals on the back all of a bath recess. New 1965 designs, Ponta Roma, Williamsburg and River Landing are described as well as matching white end panels and gold anodized moldings.

Circle No. 171 on product information card

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

Circle No. 172 on product information card

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

Circle No. 173 on product information card

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

Circle No. 174 on product information card

The McCordi master swatchbook contains a complete-to-date sampling of the economical 54" McCordi vinyl Wall line. 119 standard patterns ranging in weight from 14 to 15 oz. patterns and colorways can be specified with Du Pont's Tedlar super-protective ating, a subject of one section of the expanded hard cover, ring bound edition. Also included is a detailed section on how to specify and install the pliable wall-ergings, complete data on flame spread properties, smoke density factor, resistance to fade, mildew, water, abrasion, tear, wear, and special backings.

Circle No. 175 on product information card

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

Circle No. 176 on product information card

Circle No. 95 on product information card
The Caribe Hilton chooses...

modern alabaster
for their
elegantly-furnished
rooms and suites

SAFRAN & GLUCKSMAN INC.
8 West 30th Street, New York 1, N.Y.
Dallas, Trade Mart • San Francisco, Western Merchandise Mart
Los Angeles, 516 South Robertson Blvd.
Write for free catalog

THE WIDE RANGE OF STYLE AND CONSTRUCTION OF WOOD DOORS IS EXPLAINED IN A NEW 20-PAGE CATALOG FROM U.S. PLYWOOD CORP. STANDARD CONSTRUCTIONS INCLUDE THE NOVODOR, STAY-STRATE, STAVED LUMBER CORE AND STILE AND RAIL CORE DOORS. SPECIAL PURPOSE CONSTRUCTIONS INCLUDE ACOUSTICAL DOORS, FIRE DOORS, HEAVY DUTY DOORS, DURAPLY, LEAD-LINED AND STATIC-SHIELD DOORS. THE COMPLETE CATALOG OF DOORS CONTAINS SUGGESTED SPECIFICATIONS AND ALL TECHNICAL DATA NEEDED BY SPECIFIERS.

CONSERV-A-SPACE
CONCEALED WARDROBES
FREE STANDING OR WALL MOUNTED
THE SPACE PLANNERS SPACE SAVER
Ideal for executive offices, reception rooms, doctor's offices, hotels, motels and hospitals.
Free brochure on request.

PHD PRODUCTS, INC.
272 327 East 103rd St., (Dept. C), New York, N.Y., 10029

AMERICA'S FINEST, MOST FLEXIBLE LINE OF CO-ORDINATES FOR OFFICE, LOUNGE AND RECEPTION.

Beautifully styled, ruggedly built and designed for maximum decorator flexibility.
Write or call today for complete information
GRIGGS EQUIPMENT, INC.
Belton, Texas

Circle No. 100 on product information card
new 97-page book containing color miniatures of Ne Seeman Studios' scenic murals, is now being offered without charge to professional designers and architects. Shown in the collection are scenic suitable for almost every type of business interior, with period themes, including Spanish, Italian and French Provincial, Early American, Colonial, Victorian, Contemporary American, Scandinavian Modern, and traditional and contemporary Oriental.

Circle No. 179 on product information card

Circle No. 101 on product information card

Circle No. 180 on product information card

Circle No. 181 on product information card

nk Building Corp. of America has issued a brochure, "Six Major Ways to Save" which explores controlling techniques resulting from the m's 51 years experience in the field of financial institution planning, design, equipping and construction. It's approach to new bank quarter building was proved on more than 4,000 projects, large and small, across the country.

Circle No. 181 on product information card

Circle No. 181 on product information card

5 years ago this chair started a revolution.
Today it is a classic.
A new group of lounge seating in a complete selection of upholstery fabrics and colors. Walnut or chrome steel bases. Color brochure and price list on request.

WORDEN of holland michigan

Circle No. 104 on product information card
LINES WANTED: Well introduced sales representative calling on designers, architects, contract dept. and dealers is interested in acquiring well established manufacturer's lines of contemporary and traditional seating and case goods. New York metropolitan area and New England. Write: Box A-224, CONTRACT.

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

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

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.

CONTRACT LINES WANTED: Two experienced representatives to travel eight Midwest States. Will accept suitable furniture, lamp, carpeting, accessories and textile lines to fill through contract distributors. Write details to: Box A-223, CONTRACT.
<table>
<thead>
<tr>
<th>ADVERTISERS' DIRECTORY</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acme-National Refrigeration Co. (refrigerated bars)</td>
<td>112</td>
</tr>
<tr>
<td>Airco Plastics Products Div., Air Reduction Co. (vinyl fabrics)</td>
<td>16</td>
</tr>
<tr>
<td>All-Steel Equipment Inc. (furniture)</td>
<td>13</td>
</tr>
<tr>
<td>American Cyanamid Co. (acyllic sheets)</td>
<td>9</td>
</tr>
<tr>
<td>American S.R.F.E. Corp. (imports &amp; accessories)</td>
<td>120</td>
</tr>
<tr>
<td>Amtab Mfg. Co. (furniture)</td>
<td>104</td>
</tr>
<tr>
<td>Astra Bent Wood Furniture Co. (furniture)</td>
<td>91</td>
</tr>
<tr>
<td>Athol Mfg. Co. (vinyl coated fabrics)</td>
<td>2</td>
</tr>
<tr>
<td>Authentic Furniture Products (chairs)</td>
<td>116</td>
</tr>
<tr>
<td>E. T. Barwick Mills, Inc. (carpeting)</td>
<td>43</td>
</tr>
<tr>
<td>B. Berger Co. (furniture)</td>
<td>5</td>
</tr>
<tr>
<td>Berkshire-Walthawney, Inc. (furniture)</td>
<td>7</td>
</tr>
<tr>
<td>Bevco Precision Mfg. Co. (coat/hat racks)</td>
<td>103</td>
</tr>
<tr>
<td>Birge Co. (wallcoverings)</td>
<td>27</td>
</tr>
<tr>
<td>George K. Birge Co. (wallcoverings)</td>
<td>108</td>
</tr>
<tr>
<td>Charles Bloom, Inc. (furniture)</td>
<td>113</td>
</tr>
<tr>
<td>Bennie Looms Ltd. (furniture)</td>
<td>25</td>
</tr>
<tr>
<td>Birgoth Mfg. Co. (furniture)</td>
<td>33</td>
</tr>
<tr>
<td>Brown-Jordan Co. (furniture)</td>
<td>113</td>
</tr>
<tr>
<td>Burks Div., Brunswick Corp. (furniture)</td>
<td>79</td>
</tr>
<tr>
<td>Callaway Mills (carpeting)</td>
<td>97</td>
</tr>
<tr>
<td>Charlotte Chair Co. (chairs)</td>
<td>49</td>
</tr>
<tr>
<td>Chicago Hardware Foundry Co. (furniture)</td>
<td>119</td>
</tr>
<tr>
<td>Costa Mesa Furniture Co. (furniture)</td>
<td>109</td>
</tr>
<tr>
<td>Conso-weald Corp. (plastic laminates)</td>
<td>65</td>
</tr>
<tr>
<td>Crown Rubber Co. (carpet covers)</td>
<td>106</td>
</tr>
<tr>
<td>Day Star Corp. (drapers)</td>
<td>111</td>
</tr>
<tr>
<td>Jack Denst Contract Furniture Corp. (furniture)</td>
<td>94</td>
</tr>
<tr>
<td>Design-Technics (sculptured wall panels)</td>
<td>102</td>
</tr>
<tr>
<td>Directional Contract Furniture Corp. (furniture)</td>
<td>26a</td>
</tr>
<tr>
<td>Dow Chemical Co. (Ramona draperies)</td>
<td>20-21</td>
</tr>
<tr>
<td>Drexl Enterprises, Inc. (furniture)</td>
<td>1</td>
</tr>
<tr>
<td>Dux, Inc. (furniture)</td>
<td>119</td>
</tr>
<tr>
<td>Excel Mfg. Corp. (lamps)</td>
<td>110</td>
</tr>
</tbody>
</table>

Circle No. 107 on product information card

"Flower Basket" From the Don Soderlund collection

copyright 1964 James Seeman Studios, Inc.

Room 1010, Decoration & Design Building
979 3rd Avenue, New York, N.Y. 10022

122
There are a million ways to furnish this empty office.
See Booth 100 at the National Office Furnishings Exposition for a hundred or so inspired suggestions.
An exhibition of Canadian designed and manufactured office furnishings.
Brim full of delightful things to fill an empty office with.

(April 30 to May 3 at the New York Coliseum)

Circle No. 108 on product information card
Thumbs down on disappointments
...No to fabric shrinkage...No
to changes in hand or
color. Think affirmative
...think of us!

Quality Fabric Finishing...
SYNBAC® • SCOTCHGARD® • SYNPROOF® • ZE PEL®
Fabric Backing • Stain Repeller • Flame Retardant • Fabric Fluoridizer

SYNTHETICS FINISHING CORPORATION
462-70 N. 8th St., Philadelphia 23, Pa. • MARket 7-8282 / HIGH POINT, N.C. • Lincoln Drive Near Ward St. / HICKORY, N.C. • U.S. Highway 30