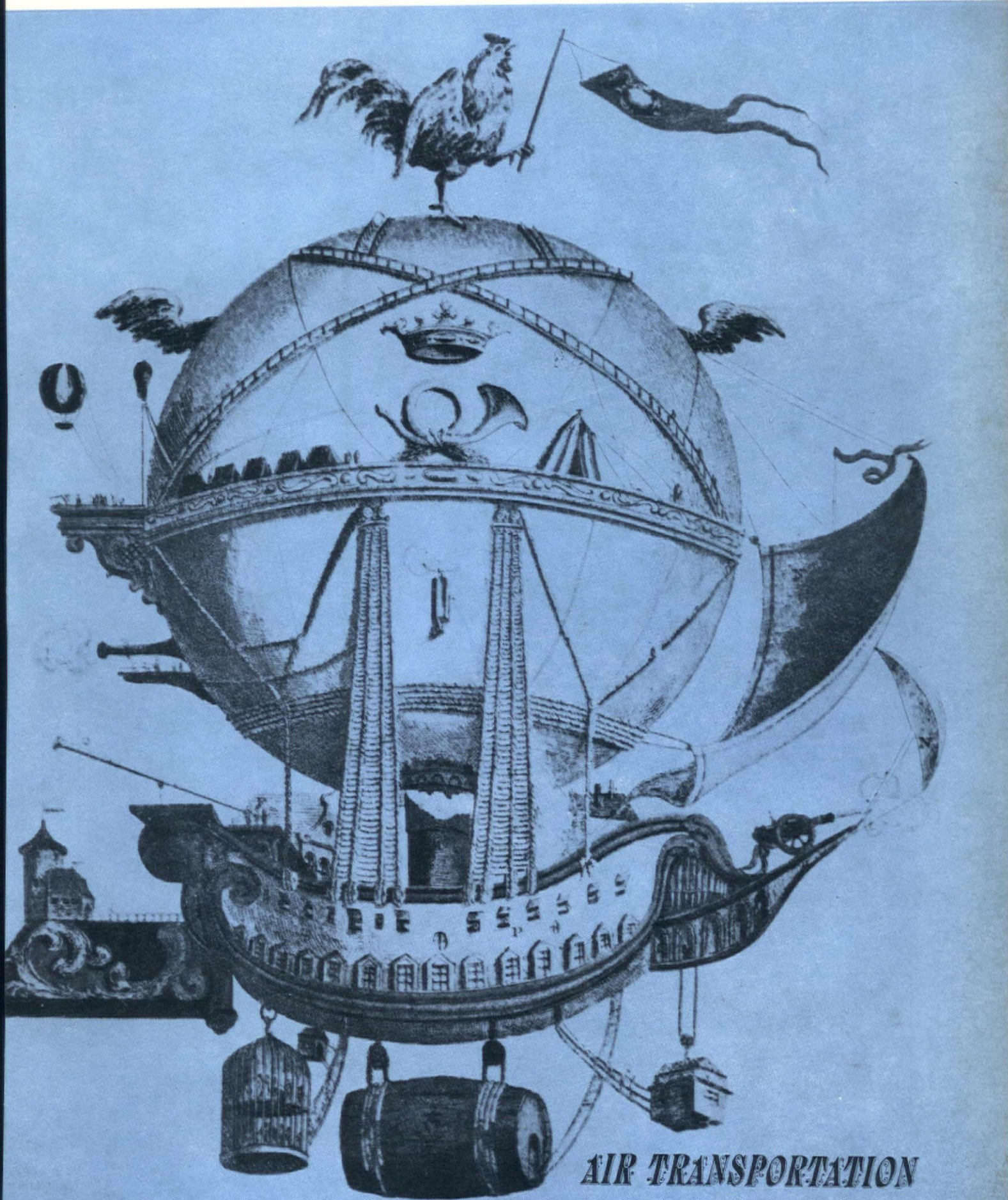


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TRADE MAGAZINE OF SPACE PLANNING AND FURNISHING • DECEMBER 1961



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1962

January 4-13. Grand Rapids Furniture Market.
Grand Rapids.

January 7. AID Interior Design Awards Dinner.
Pick-Congress Hotel, Chicago.

January 7-19. Winter Furniture Market, Chicago.

January 8-17. International Furnishings Market.
Merchandise Mart, Chicago.

January 14-19. New York Lamp and Furnishing
Accessories Show. Hotel New Yorker, New
York City.

January 14-19. Los Angeles Winter Market. Los
Angeles.

January 15-19. Winter Southern Furniture and
Rug Market. Southern Furniture Exposition
Building, High Point, N. C.

January 22-26. San Francisco Winter Market.
Western Merchandise Mart, San Francisco.

February 6-7. Contract Market Seminar. National
Design Center, New York City.

February 16-18. NSOEA Western Convention and
Exhibit. Brooks Hall and Sheraton Palace Ho-
tel, San Francisco, Calif.

February 17-25. 1962 New York International Fur-
nishings Show. New York Coliseum, New York
City.

February 20-22. Midwest International Hotel-
Motel Show and 26th Annual Convention.
Palmer House, Chicago.

April 21-26. AID National Conference. Olympic
Hotel, Seattle.

April 24-25. National Design Center's second an-
nual NDC-NOFA Designer Seminar. National
Design Center, New York City.

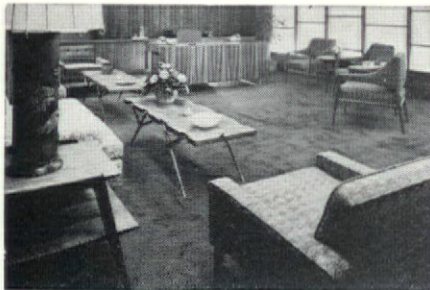
April 26-29. National Office Furniture Association
Convention and Exhibit. New York Coliseum,
New York City.

April 27-May 4. Spring Furniture Market. High
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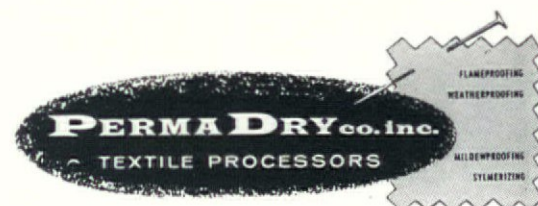


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CONTRACT

THE TRADE MAGAZINE OF SPACE PLANNING AND FURNISHING



The Cover

La Minerve, exuberant aerial fantasy of 1803 vintage, includes a ship's orchestra, armament, "a cage for ladies of easy virtue," and a "convenience," both suspended from the car by ladder.

CONTRACT

THE TRADE MAGAZINE OF SPACE PLANNING AND FURNISHING

VOL. II, NO. 2

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COMING IN CONTRACT

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FEBRUARY—Surfaces—laminates, ceiling tiles, shades, screens, partitions; The executive office from Charlemagne to the present.

MARCH—First Annual Contract Seminar—analysis of the structure of the contract market.

APRIL—Office furniture—a comprehensive review of products available to the contract planner.

MAY—Recent developments in carpet—new materials and constructions and their applications to contract work.

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D. C. Currently
.....

OUR WASHINGTON REPORT:

- Report on airport planning
- New Dulles International Airport
- Loans to manufacturers
- Recent invitations to bid
- Action on identical bids

YOUR contract furnishings sale may soar if you get aboard the air travel boom. Airport terminals are getting bigger and fancier. Bigger planes will be flying more miles.

To understand some of the thinking behind jobs you may be filling at airports, ask the Federal Aviation Agency for its "Airport Engineering Report" on airport terminal buildings. This discusses planning considerations for the terminal building, and space relationships and area requirements for such sections as the ticket lobby, passenger service counter, waiting room, eating facilities, public conveniences.

This is big business. FAA has one projection showing an increase in revenue passengers from 61.8 million in 1961 to 84 million in 1967, with revenue passenger miles going from 38.7 billion to 58 billion, for scheduled U. S. airlines. Their total aircraft fleet, however, will diminish as more jets are added—from 2,135 in 1961 to 1,670 in 1967. There'll also be a spurt in active general aviation aircraft—from 76,549 in 1961 to an estimated 96,000 in 1967.

Airports? At the end of last year there were 6,881 airports and airfields in the U. S. on record with FAA, 2,780 of them publicly owned.

FAA's own airport

The new Dulles International Airport at Chantilly, Va., which will serve the Washington area, is FAA's own baby. Humphreys & Harding, Inc., Washington, has the \$7.9 million contract to finish the terminal building by about a year from now.

Interior decoration of the 150 x 600 foot building uses a gray color scheme. The floor will be ground-and-polished limestone aggregate, with gray dominant. The curved ceiling, of a sprayed acoustical material, will be painted off-white. It

will have a surface unbroken by lights or other items.

Airline ticket counters, the coffee shop, offices and other shops will be of porcelain-enameled metal, teak and glass panels. Natural color teakwood will be used in other areas for trim. Most of the interior lights will be on top of the interior structures, so that light will be reflected from the ceiling, softly flooding the building.

American News Co., New York City, has the contract for installation and operation of food and beverage facilities, including a deluxe dining room with kitchen, stand-up snack bar, stand-up wine and beer bar, and a wine and beer lounge on the main floor, and a coffee shop, employee's cafeteria, and main kitchen on the ground floor.

Mobile lounge concept

The Dulles' importance to airport terminal design lies in its terminal-lounge concept. The terminal itself is especially designed to receive the mobile lounges which will carry passengers to and from aircraft. The building is compact, rather than having fingers to the distant plane positions—increasingly important with the advent of jet planes and longer runways. (See illustrated article on Mobile Lounge in this issue.)

Keeping up with opportunity

For the contract furnisher who is willing to look beyond an immediate opportunity to tomorrow's business, the revamped "Commerce Business Daily" is almost a market necessity. We are impressed with this as we keep checking Federal procurement officials for you. They refer over and over again to this publication—which you may be thinking of by its former name, "Synopsis of U. S. Government Proposed Procurements, Sales and Contract Awards."

Details—It's \$10 a year, published daily, by the Commerce Department, Room 1300, 433 West Van Buren Street, Chicago 7.

Recent additions include publishing the names and addresses of architectural firms selected by the General Services Administration to design new Federal buildings and improvement projects, with dates of scheduled construction starts.

The Daily also carries construction and leasing proposals that may tip you off to business leads. Here, for instance, one issue noted upcoming construction invitations for post office buildings in Waverly, Ill.; Carson City, Genessee, and Gladwin, Mich.; Medina, Mentor, and Brewster, Ohio; and Booker, Texas.

No reservations on this business

Another likely source of Federal contract furnishing business is the Bureau of Indian Affairs. Its Albuquerque, N. Mex., office recently asked for bids on these structures at Nenahnezad, N. Mex.—two 160-pupil dormitories; kitchen-dining building; multi-purpose building; utility building; 10 houses; 2 apartment buildings.

Contract furniture financing

The first area redevelopment loan in West Virginia went to a new furniture firm. The Area Redevelopment Administration made a \$572,000 industrial loan, and the Small Business Administration lent \$288,000 to the National Seating & Dimension Co., being started in Gilbert, W. Va. The new firm will process hardwoods into furniture and church and schoolroom seating stock.

Seeking its own financing, Rochester Capital Leasing Corp., Rochester, N. Y., filed a registration statement with the Securities and Exchange Commission, for \$625,000 of 6% convertible subordinated debentures and 100,000 shares of common stock, to be offered in 12,500 units of \$50 of debentures and eight shares. The company was organized in October to acquire the capital stock of Rochester Stationery Co., National Contract Supply Corp., and Hardwood House. It makes contract sales of furnishings, furniture, equipment and supplies, systems and procedures, school seating and library furniture, and engineering supplies and equipment. It also makes a line of hotel and library furniture, and custom desks and furniture. It recently started a leasing program, leasing a complete package of interior design and other products for from two to ten years. It also provides financing through leases of any equipment to approved customers.

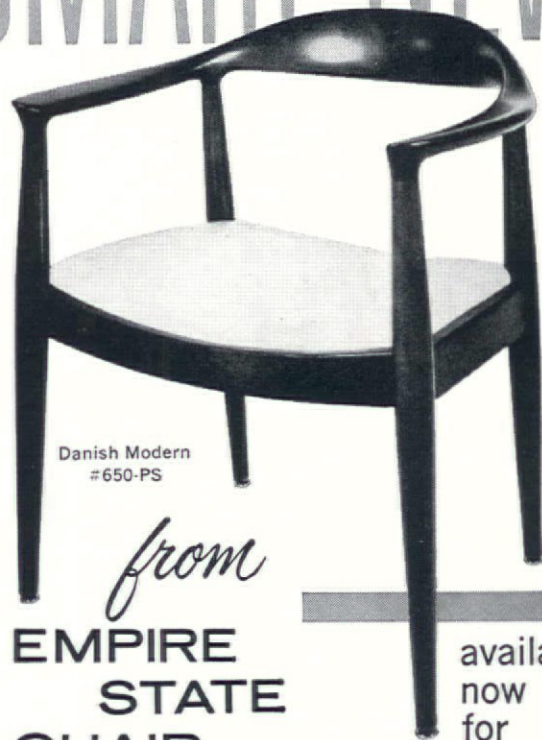
Invitations to do more business

Here are some examples of the opportunities in the Federal procurement field. Some recent invitations included:

GSA, Chicago—commercial type refrigerators,

(Continued on page 8)

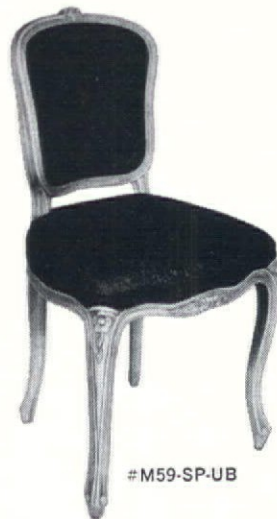
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OUR WASHINGTON REPORT

CONTINUED FROM P. 7

some set aside for small business. Office furniture—50 chairs, 1 lounge, 2 credenzas, 20 desks, 2 tables, 1 dictation cabinet.

GSA, here—9,157 rugs. 500 kitchen tables and chairs. Composite metal and wood quarters furniture. Metal chairs for quarters. 8,621 rugs. 248 wood and metal dressers. 1,878 modern wood dining room furniture. Floor mats for chairs, thru March 14, 1963. 1,020 modern wood bedroom furniture.

GSA, Denver—upholstered furniture, chairs and sofas, 99 each.

Post Office Department, here—steel clothing lockers; wood or steel furniture items; steel shelving.

GSA, Seattle—120 tubular metal chairs; 120 single pedestal wood chairs.

GSA, Atlanta—36-inch electric ranges.

GSA, San Francisco—storage cabinets and testing benches; commercial walk-in refrigerators. Household furniture; partly set-aside.

GSA, Kansas City—conference room furniture. Metal display shelving.

Richmond, Va., QM Depot—489 commercial refrigerators.

U. S. Military Academy, West Point, N. Y.—5 lecterns, 528 bookcases, 264 dressers.

Veterans Administration, Hines, Ill.—260 laminated plastic top dining tables.

Naval Supply Depot, Newport, R. I.—washing machines, drying tumblers.

Naval Purchasing Office, here—steel frame quarters furniture—32 headboards, 115 nightstands, 115 chests with mirrors, 115 dresser desks, 115 arm chairs, 115 easy chairs, 83 headboards.

Contract opportunities

The breadth of Federal interest in contract furnishings is almost staggering, when you contemplate one invitation to bid after another. Here are some more recent examples.

GSA, Denver—800 chenille bedspreads; 111 steel and wood dormitory wardrobes. New acoustical ceilings and tile floors for the Federal Office Building, Cheyenne, Wyo.

GSA, San Francisco—mess hall furniture: 260 metal chairs, 20 tub chairs.

GSA, Washington—729 units, metal and wood quarters furniture. 172 bedroom furniture. 13,937 wood household furniture, traditional. 172 modern wood furniture. 8,586 traditional wood furniture. 2,457 modern wood furniture. 8,481 tradi-

(Continued on page 10)



American of Martinsville's more than 50 years of leadership in home-furnishings is reflected in the dependable workmanship and quality construction of contract furniture. As with all American of Martinsville designs, the contract groups embody the newest and most exciting contemporary styling. Typical of the wide variety of coordinated groups for guest and public rooms . . .

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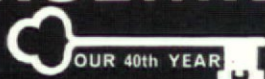
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OUR WASHINGTON REPORT

CONTINUED FROM P. 8

tional wood furniture. 489 metal and wood furniture. Package air conditioning units.

GSA, Seattle—29 30-inch electric ranges.

VA, Hines, Ill.—251 aluminum bedside screens. 12 instrument and dressing cabinets.

And then ... the contract

Some recent contract awards by Federal agencies include:

GSA, San Francisco—Kellogg Bros. Co., San Francisco, \$12,865 for mess hall furniture—260 metal chairs, 20 tub chairs, 21 booths, 12 brackets, 22 yards of fabric.

Gonzalez Puyat & Sons, San Miguel, Manila, Philippines, \$63,441 household rattan furniture—1063 tables, 750 sets of sectional chairs, 400 lounge chairs.

Superior Sleeprite Corp., Chicago, \$32,510 for 1150 single steel beds.

Massachusetts Mohair Plush Co., Kings Mountain, N. C., \$29,484 for 9,000 yards of fabric.

International General Electric Co., San Francisco, \$480,991 for 2,935 electric refrigerators and 30 spare parts kits.

GSA, Atlanta—electric light fixtures, thru April 20, 1962, \$42,963, Warwick Corp., Bala Cynwd, Pa.; \$37,258, SunLite Co., Detroit.

GSA, here—upholstered living room furniture, through Nov. 14, 1962, indef. quantities—Aristocrat Upholstery Co., Bridgeport, Pa.; C. B. Atkin Co., Knoxville, Tenn.; Carsons Inc., Colonial Furniture Co., and Dallas, Inc., High Point, N. C.; Denny Mfg. Co., Gardner, Mass.; Moore of Bedford, Va.; and Wayline, Inc., Jesup, Ga.

Air conditioners

Federal Housing Administration advises lenders that an air-conditioning unit which is installed in a hotel or motel will be eligible for Title I financing if an opening is made through an exterior wall and the unit is fastened so as to become a part of the realty.

Bidding practices

Justice Department is starting a reporting program on identical bids on the invitations to bid from some 2,000 state and local governments. It plans to publish the reports, as a deterrent to collusive bidding. Federal, military and civilian agencies are already reporting on identical bids. (C)

make reservations now!

CONTRACT MARKET SEMINAR/FEBRUARY 6-7, 1962

PLACE:

National Design Center, Conference Hall, 415 E. 53rd Street, New York 22, N. Y.

TIME:

Feb. 6-7, 1962 9:30 AM-5:30 PM

PURPOSE:

This seminar is designed for those companies engaged in the design, manufacture and sale of products to the contract field. The requirements and selling practices of the contract market will be analyzed and discussed in depth by leaders in their respective fields. Emphasis will be placed on the varied and special needs of each buying segment—government, transportation, hotels, motels, offices, hospitals, churches, colleges, other institutions and other mass purchasing groups.

REGISTRATION:

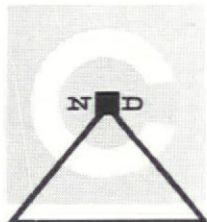
Registration fee includes attendance at all Seminar sessions, functions and luncheons. Complete reports covering each session will be forwarded to each registrant.

FEE:

\$150 per registrant, \$100 for each additional company registrant.
For National Design Center Exhibitors: \$100 per registrant, \$75 for each additional company registrant.

SEMINAR SUBJECTS:

- 1. Government**
This includes all phases of procurement and specification.
- 2. Department of State**
This agency purchases on design and other considerations. Its requirements and method of purchasing is distinct from other governmental agencies.
- 3. Veteran's Administration**
This vast purchasing agency has its own highly specialized needs which requires a complete understanding of their buying practices.
- 4. Transportation**
Particular emphasis on the special requirements of airlines and steamships.
- 5. Education**
Forty billion dollars will be spent over the next ten years on new buildings, equipment and interiors for our educational system.
- 6. Hotels and Motels**
The industry standards and requirements for domestic and international purchasing will be covered.
- 7. Religious Institutions**
A highly specialized area which requires complete understanding.
- 8. Hospitals**
The importance of teamwork and coordination in the preparation of specifications and planning for this market.
- 9. Offices**
New developments and product requirements for this ever-increasing market.
- 10. The Department Store Contract Division**
How a supplier can develop a strong and successful working relationship to tap the tremendous volume of the department store contract division.
- 11. The Role of the Architect**
The importance of product specifications, bidding and the control of these factors.
- 12. The Role of the Industrial Designer**
New product development and custom design as they apply to the contract field.
- 13. The Role of the Interior Designer**
The importance of the interior designer in reaching the contract market and how to utilize his services.
- 14. NATIONAL DESIGN CENTER REPORT ON THE CONTRACT MARKET**
A comprehensive report of the contract market will be presented by the Center for the first time.



National Design Center
Contract Market Seminar
415 E. 53rd Street
New York 22, N. Y.
Please reserve a place for me at the Contract Market Seminar to be held Feb. 6, 7, 1962 and send me complete details.

Name

Company

Address

State

In cooperation with **CONTRACT** Magazine

Complete Program for Contract Market Seminar Set

The problems and techniques of buying and selling in the contract furnishings market will be thoroughly examined at the two-day Contract Market Seminar, to be held under the auspices of the National Design Center, New York City, February 6 and 7, 1962. With the cooperation of CONTRACT Magazine, the seminar, first in an annual series, will seek to clarify the needs and requirements of the end-user, the producer, and the business designer in the contract market. Leading representatives of industry, government agencies, trade associations, and the design profession will speak at the two-day session.

According to the Design Center, the seminar has been planned "specifically for companies engaged in the marketing of products for mass purchasing . . . in such areas as transportation, hospitals, churches, and other institutions." Fee for the two-day session, which will be held in the Design Center's sixth floor conference area, is \$100 for Design Center exhibitors, \$150 for non-exhibitors.

Speakers for the Contract Market Seminar will include L. Earle Wicklum, general manager of

contract division, The Robert Simpson Co., Ltd., Toronto, Canada, who will talk on the total contract market in Canada and in particular its relationship to American manufacturers; Lawrence J. Israel of Copeland, Novack & Israel, architects, to discuss contract furnishings and store planning for both modernization and new store construction; Ray Colcord, Jr., vice president of Wolfson Management Corp. and Grand Central Building Corp., to talk from the view of the real estate owner in relation to the contract furnishings market.

Charles Butler of Charles Butler Associates, transportation specialist; John R. Gray, executive director of the National Office Furniture Association; Harold B. Gores, president of Educational Facilities Laboratories, Inc.; David Eggers of Eggers & Higgins, architects; Paul Bischoff, general manager of the contract division of Carson Pirie Scott & Co., department store; and Bremen I. Johnson, sales manager of American Hospital Association.

Other members of the seminar "faculty" will be H. Leroy Chambers of H. Chambers Co., in-

**Jack Denst and Chuck Miles announce
a new name**

DENST

- *designers and manufacturers of
screen printed wallcoverings and
fabrics with emphasis on
custom designing for the trade.*

Reader Service No. 218

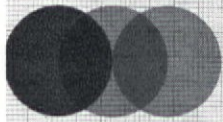


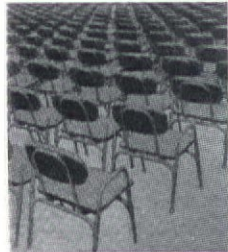
terior designers; Robert Jordan Harper of Walter Dorwin Teague Associates, industrial designers; Jacob Fassett, director of membership services department of the American Hotel Association; Daniel Miller, director of the Allied Membership division of the AHA, and Emmanuel Gran, director of architectural and interior design for Hilton Hotels, International.

Representing United States Government agencies will be Anita J. Moller, chief interior designer for the Department of State's Office of Foreign Buildings; and Adam E. Shuman, marketing division chief of the Veterans Administration.

The need for an intensive program that would bring together the diverse elements in the contract furnishings field has been apparent for some time. Because of the field's great growth in a relatively short period, there has been to date no exhaustive examination of the components that make up the contract market, the specialized techniques and procedures that have been developed, and the effect of the contract field on an important segment of manufactured products. The Contract Market Seminar is expected to be a major step in this direction.

The March issue of **CONTRACT** will be a special issue devoted to reports and analyses of the Contract Market Seminar. (C)





EVERY MONTH

We know you enjoy receiving your copy of **CONTRACT, but you won't receive it every month unless you are a paid subscriber. Become one now by filling out and mailing the prepaid postcard bound into this issue.**

expanded showroom

DENST & MILES^{*} INC.

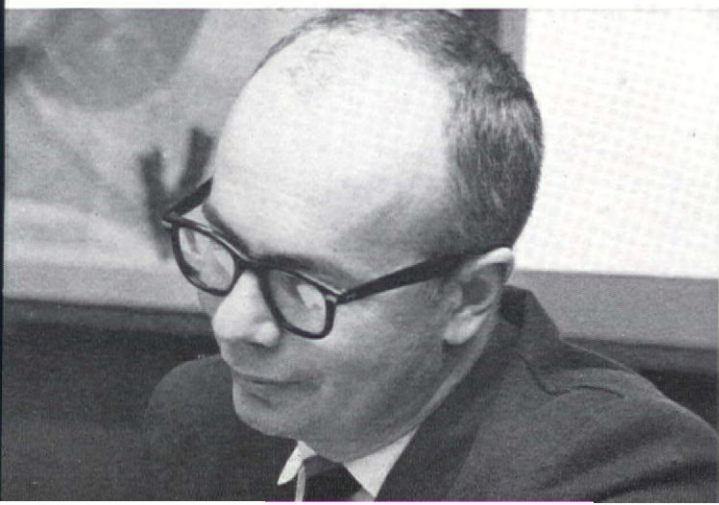
*Formerly Denst & Soderlund, Inc.

■ *visit our new expanded showrooms
in the Merchandise Mart, Chicago*

MIDWEST SALES REPRESENTATIVES FOR
 The Jack Denst Designs
 Elenhank Designers, Inc.
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THE MURK OF ZEROES

ONCE (oh, way back in 1959) there was a manufacturer who wanted to advertise his line to the contract furnishings field.

Our man looked around and selected fourteen (14) "vertical" publications in the hotel, motel, interior decorator, office, restaurant, and institutional fields. He figured that together these magazines would reach the contract buyers he was interested in.

It cost him about \$8,000 (eight thousand dollars) a month for a page in each of these magazines.

This was very expensive for our hero, who was just a small-to-middling manufacturer with a limited ad budget.

After a while, he figured out that the reason it was so expensive was that he was reaching hundreds of thousands (000,000's) of readers who had no interest in buying his products. As far as he was concerned, those readers were real zeroes (0's)!

Furthermore, these hundreds of thousands of zeroes (000,000's) meant that the 14 vertical publications were cluttered up

with a lot of irrelevant editorial and advertising material that got in the way of our man's advertising message. After all, the zeroes (0's) were interested in something, but only it wasn't what our man manufactured. So he decided this was a very wasteful, expensive, and not very effective way to reach volume buyers of contract goods.

Immersed in a murk of zeroes, our hero stumbled about blindly until — **November 1960, when CONTRACT entered the scene.**

The year that has elapsed since that auspicious date had made all the difference in our hero's life. Now, instead of spending \$8,000 per month in 14 "selected vertical media," our hero is reaching *all the contract buyers* across the nation at *one-twentieth (1/20) of \$8,000 by advertising in CONTRACT every month.* In short, he has discovered the way to eliminate all those dead readers (000,000's) he was paying for previously — *and his sales results are better* because he is in a magazine devoted to contract furnishings exclusively.

CONTRACT'S ROSTER OF ADVERTISERS — JOIN THEM BY CALLING 0

Acme-National Refrigeration Co.
Aero Service Corp.
Air Wall, Inc.
Allen Industries, Inc.
Allied Chemical Corp.
American of Martinsville
Armstrong Cork Co.
Art Textile Corp.
Atlas Metal Spinning Co.
Baumritter Corp.
Beautycraft Furniture Industries, Inc.
Bigelow Sanford, Inc.
George K. Birge Co.
Bonnie Looms
Brendan Reilly Associates
Burke, Inc.
Burlington Industries, Inc.
Cal-Craft Wood Fabrics
L. E. Carpenter, Inc.
Celanese Fibers Co.
Chairmasters, Inc.

Chicago Hardware Foundry Co.
Arundell Clarke
Cohn-Hall-Marx
Croydon House
Curtiss Partition Co.
Da Vinci, Inc.
Delphic Arts
Dent & Miles, Inc.
Directional Contract Furniture Corp.
Dow Chemical Co.
Barbara Dorn Associates
Downs Carpet Co.
Richard Draper, Inc.
Drapery Corporation of America
E. I. Du Pont de Nemours & Co.
Duraloom Carpet Mills, Inc.
Eastman Chemical Products, Inc.
Empire State Chair Co.
Englander Co., Inc.
Fabulous Flocks, Inc.
Firth Carpet Co.

Florentine Craftsmen, Inc.
General Lighting Co.
Gifford Leather Co.
Glass & Propp Contract Sales, Inc.
William Gold, Inc.
B. F. Goodrich Sponge Products
Gotham Materials, Inc.
Harrison & Sand, Inc.
Heifetz Co.
Helikon Furniture Co., Inc.
Archibald Holmes & Son
Hotel & Theatre Carpet Co.
Howell Co.
Imperial Desk Co.
J. G. Furniture Co.
Jay Lighting Mfg. Co., Inc.
L. Jones & Co., Inc.
A. & M. Karagheusian, Inc.
Kent-Coffey Contract Division
Keuhne Mfg. Co.
Kwik-Bed Sofa Corp.

L & B Products Corp.
Leatherguild, Inc.
James Lees & Sons Co.
Lightolier, Inc.
Loumac Supply Corp.
Luxe Lamp Corp.
Lynch, Schultz & Bailey
Madison Furniture Industries
Mallin Co.
Manistee Mfg. Co.
Marble Internationale
Marden Mfg. Inc.
Massachusetts Mohair Plush
Metropolitan Furniture Manufacturing
Metropolitan Lighting Fixture
Milium Division (Deering Milling)
Howard Miller Clock Co.
Minnesota Mining and Manufacturing
Monitor Equipment Corp.
Murals, Inc.
R. C. Musson Rubber Co.

Members don't buy—people do!

hero is now very happy. He smokes class cigars with money that used to in smoke (vertically) in 14 vertical ations. "Gee," he said the other day, g on his cigar, "it's good to hear from e who want to buy your contract line volume. And through CONTRACT, I'm ng from them — and selling to them — day."

mes of advertisers (like the man in ory) and the sales they have made as ct result of ads in CONTRACT are avail- pon request. Call one of the sales rep- atives listed below and become one happy, cigar-smoking advertisers in RACT.

YORK—Don W. Gross, CONTRACT.

LOUIS—Fred Wright Co., 4 North 8th St., us, Mo., CHestnut 1-1965.

COAST—H. L. Mitchell & Associates, orain Rd., San Marino, Cal., CUmberland

AGO—Walter E. Barber Co., Inc., 6 North an, Chicago 2, Ill., STate 2-8996.

SALES REPRESENTATIVES

gn Center
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, Inc.
ucts, Inc.
cloth Wallpaper Co.
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inates, Inc.
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Carpet Co.
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offman Associates, Inc.
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Co.

Frank Scerbo & Sons, Inc.
Shorecolor, Inc.
Shelby Williams Mfg. Co.
Simmons Co.
Springer-Penguin Furniture
Standard Coated Products, Inc.
John Stuart, Inc.
Synthetics Finishing Corp.
Thonet Industries, Inc.
Thortel Fireproof Fabrics, Inc.
Timbertone Wallcoverings Co., Inc.
Norman Trigg, Inc.
Tri-Par Manufacturing Co.
U.S. Rubber Co.
Victor England Agencies, Inc.
Vinyl Plastics Inc.
Vinyl-Tex Co.
Virco Mfg. Co.

CIRCULATION ANALYSIS

Professional and Service Group

Contract Furnishers	1227
Contract Departments of Retail and Department Stores	1090
Space Planners, Architects, and Design- ers specializing in commercial and institutional planning	3804

Management, Owners, and Purchasing Agents

Hotels (300 rooms or more) and Hotel and Motel Chains.....	528
Restaurants and Bar Chains.....	152
Hospitals (500 beds or more).....	537
Universities and Colleges (1000 students or more).....	624
Schools—Boards of Education in major cities, Private schools.....	371
Major U.S. Corporations.....	515
Leading Manufacturing Firms.....	671
Transportation Facilities	123
Real Estate Management.....	1422
Recreational Chains, Religious Organiza- tions, Youth Organizations, Govern- ment Procurement	338

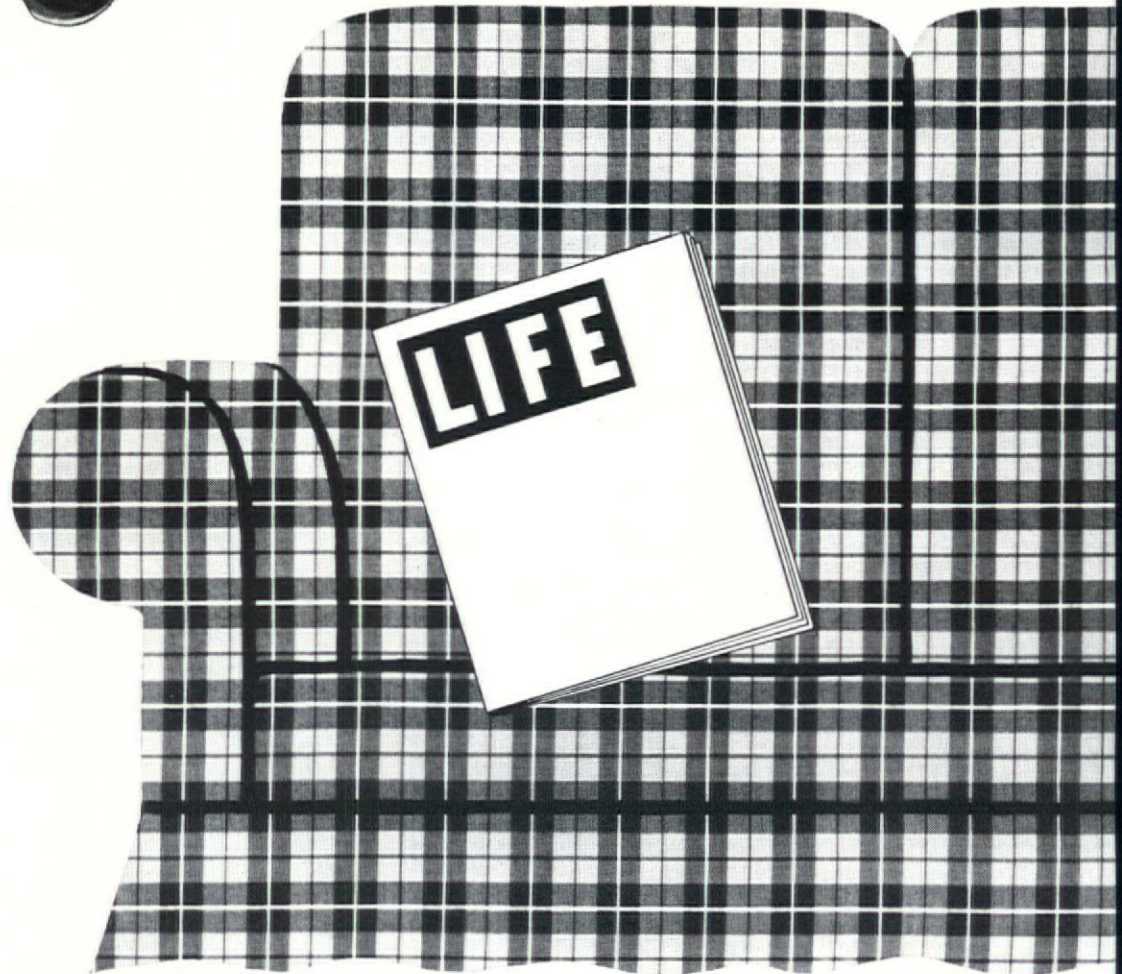
TOTAL CIRCULATION 11,402

CONTRACT

**THE TRADE MAGAZINE OF SPACE
PLANNING AND FURNISHING**



spot'less·ness



BIGGEST SLIPCOVER PROMOTION EVER

**"SCOTCHGARD" STAIN REPELLER story in '62
to reach 50 million consumers in House & Garden,
Life, Good Housekeeping &
New York Times Magazine.**

Adding to the overall promotional effort on "SCOTCHGARD" Brand products, 3M Company has set a major consumer advertising program specifically to promote SPOT'LESS·NESS in slipcovers. (We promote SPOT'LESS·NESS the quality in the fabric that stops stains before they start.) In 1962, this unprecedented promotion will stimulate your sale of slipcovers treated with "SCOTCHGARD" Stain Repeller. In addition to this all-out advertising, your field representatives will be calling on

omes to slipcovers!



major markets to help you promote this remarkable fabric treatment.

A unique product, "SCOTCHGARD" Stain Repeller repels both oil- and water-borne stains and resists soil. Spills can't soak into fabrics treated with "SCOTCHGARD" Stain Repeller; they bead up on the surface for easy removal. It's really the best thing that has happened to slipcovers! For further information, write 3M, Chemical Div., Dept. E-111, St. Paul 6, Minn., or contact the dealers, finishers or converters listed here.

Highest quality fabrics are now available from leading converters including:

KANDELL INC., RIVERDALE FABRICS, TILBURY FABRICS, WAVERLY FABRICS

© 1961 3M Co., St. Paul 6, Minn.

 **SCOTCHGARD**[®]
BRAND
STAIN REPELLER

3M
COMPANY

Reader Service No. 249

PEOPLE

J. W. Van Sant, Jr., has been appointed national sales manager for Burke, Inc., Dallas, Texas. Mr. Van Sant will coordinate the activities of the Burke showrooms and will be responsible for the territorial sales staff. He was formerly Southwest sales manager for the Herman Miller Co., and also operated his own showroom and interior design business in Philadelphia, Pa.



J. W. Van Sant, Jr.



Ralph W. Jones, Jr.

Ralph W. Jones, Jr., is now marketing manager for Du Pont's textile fiber department. He will be responsible for marketing all Du Pont fibers to rug and carpet manufacturers, and will be based in Wynnewood, Pa. Mr. Jones, who has been with Du Pont for 27 years, replaces John R. Emery, who has been transferred to the New York office as marketing manager.

Charles C. Thom has been named sales representative by Imperial Desk Co., Evansville, Ill., in the eastern north central states.

Neil MacLellan, Jr., is now marketing assistant for upholstery and domestics in Allied Chemical's national Aniline fiber marketing department. Mr. MacLellan will be responsible for setting up merchandising marketing plans for the sale of Caprolan nylon yarns in the upholstery and domestic end-use product areas.

Thomas J. Mulroy has been appointed to the board of directors and as vice president of L. E. Carpenter & Co., Wharton, N. J. Mr. Mulroy has been with Carpenter since 1955 and was previously plant manager. He will be in charge of manufacturing at the Wharton plant.

Federal Industries, Belleville, N. J., has named Joan Diller as head of the fabric design department. Mrs. Diller formerly headed the products application services for the company's line of vinyl materials.

William H. Riddle has been named sales manager of the Ranch Oak division of A. Brandt Co. He will also assume responsibility for contract furniture sales.

(Continued on P. 20)

Designed and Built by...

Scerbo

Trans World Airlines, Inc.,
executive conference room
new modern office
380 madison ave., n. y. c.

FRANK SCERBO & SONS, Inc.
140 PLYMOUTH STREET, BROOKLYN, N. Y.

Furnished by Itkin Bros. Inc.
290 Madison Ave., N. Y.

Reader Service No. 298



SPECIFY ROXBURY'S

COMMAND

for the look of luxury, the stamina to take heavy traffic

You can appreciate many of the qualities of "Command" at first glance. Its stylish emphasis on subtle texture and coloring. The dramatic accent it brings to contemporary interior design.

What you don't see, right away, is the ability of this wool-textured carpeting to stand up to wear and tear, year after year.

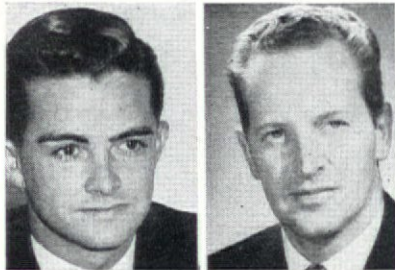
"Command" combines a thick loop and cut pile with unusual colorings to give an eye-catching striated effect. It comes in a wide range of color combinations, in 12' and 15' widths. It is permanently mothproof. Ask to see samples.

ROXBURY CARPET COMPANY • 295 Fifth Avenue, New York 16



PEOPLE

Robert K. Cameron has been named general manager for Western Contract Furnishers' new showrooms in San Francisco, Oakland, and Sacramento, Cal., and Honolulu, Hawaii. Mr. Cameron, formerly general manager of Beier & Gunderson of Oakland, will be located primarily in San Francisco.



Robert K. Cameron Wm. F. Polk

William F. Polk has been named vice president of Vicrtex Corp., N. Y., a division of L. E. Carpenter & Co. Mr. Polk formerly served as assistant to the sales manager of Vicrtex, and is responsible for the development of many products for the contract market. He has also handled relations with government agencies in Washington, Albany, and New York.

Lester M. Benjamin has been named market development director of the Progress Manufacturing Co., Philadelphia. The position was newly created by the firm, which manufactures residential lighting fixtures and related electrical products.

Howard Barber has joined the staff of Good Design Associates as a consultant in product diversification, merchandising, and marketing. Mr. Barber recently resigned as president of the Peabody Seating Co. to devote his time to consulting work.

Paul H. Gebert has been named new contract manager of Archibald Holmes & Son, Philadelphia, manufacturers of Beautiful Holmes carpets. Mr. Gebert succeeds Mr. Dwight Lawton whose death was announced recently. The new manager was assistant to Mr. Lawton since 1954, and prior to that time was assistant to the contract sales manager of James Lees where he remained five years.

Gordon Roether has been appointed contract and industrial sales representative for Congoleum-Nairn, Inc., manufacturer of smooth-surface floor and wallcoverings. He will make his headquarters in the firm's Los Angeles district office and will cover southern California, southern Nevada, Arizona, New Mexico, and part of west Texas.

since 1830 makers of furniture for public use



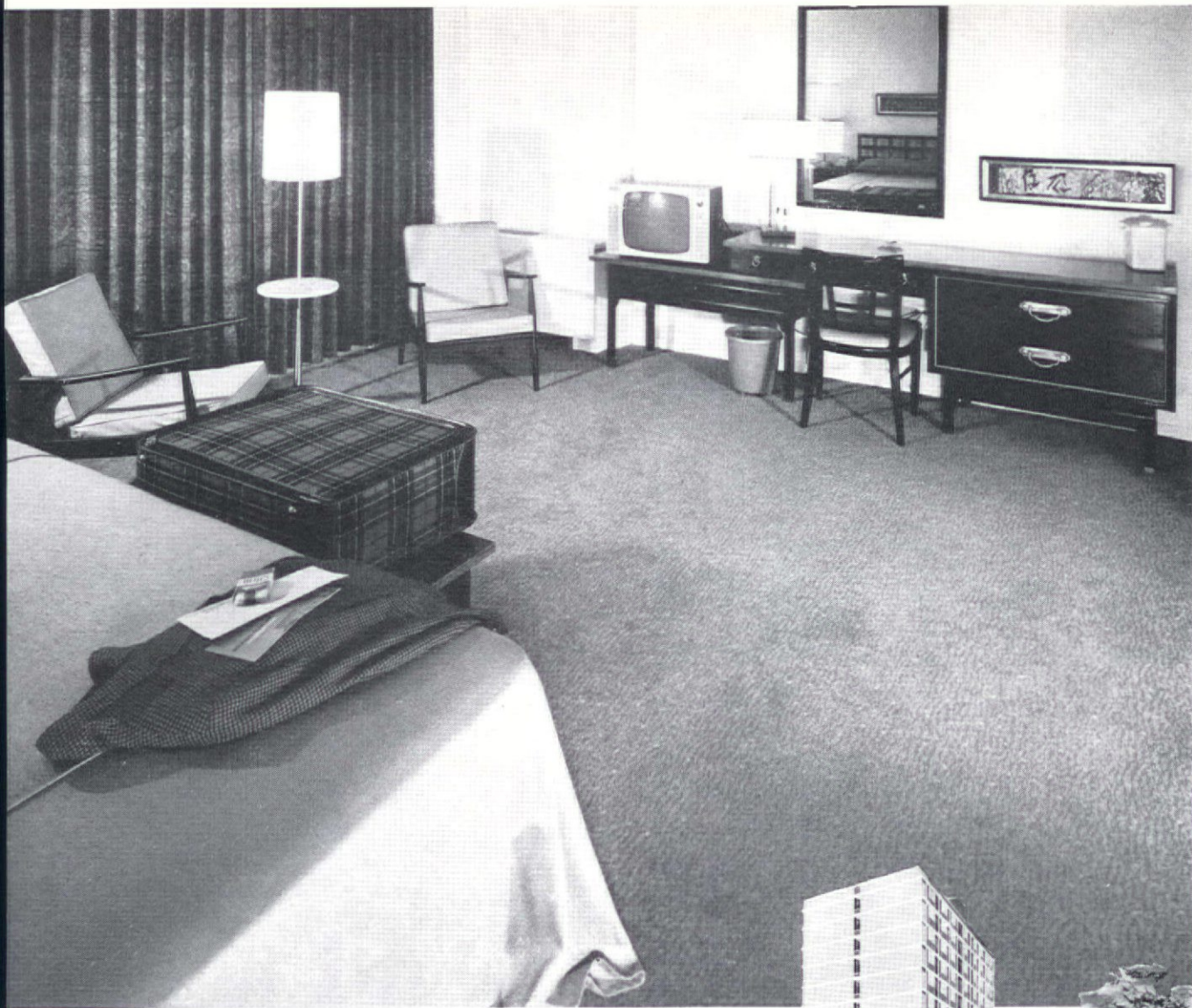
Four-seater 3230
Also available with two and three seats

THONET

THONET INDUSTRIES INC.
One Park Avenue, New York 16, N. Y.

Showrooms: New York, Chicago, Detroit, Los Angeles, San Francisco
Dallas, Miami, Atlanta, Statesville, N. C., Paris, France.

Reader Service No. 219



Where there's Luxury

you'll find

FIRTH

carpeting

The Akron Tower Motor Inn is downtown Akron's first major structural addition in over 20 years. In keeping with its luxurious architecture, and rich interiors designed by Marion Heuer Interiors, Inc., durable, elegant Firth carpeting has been selected to cover all of the resident rooms.

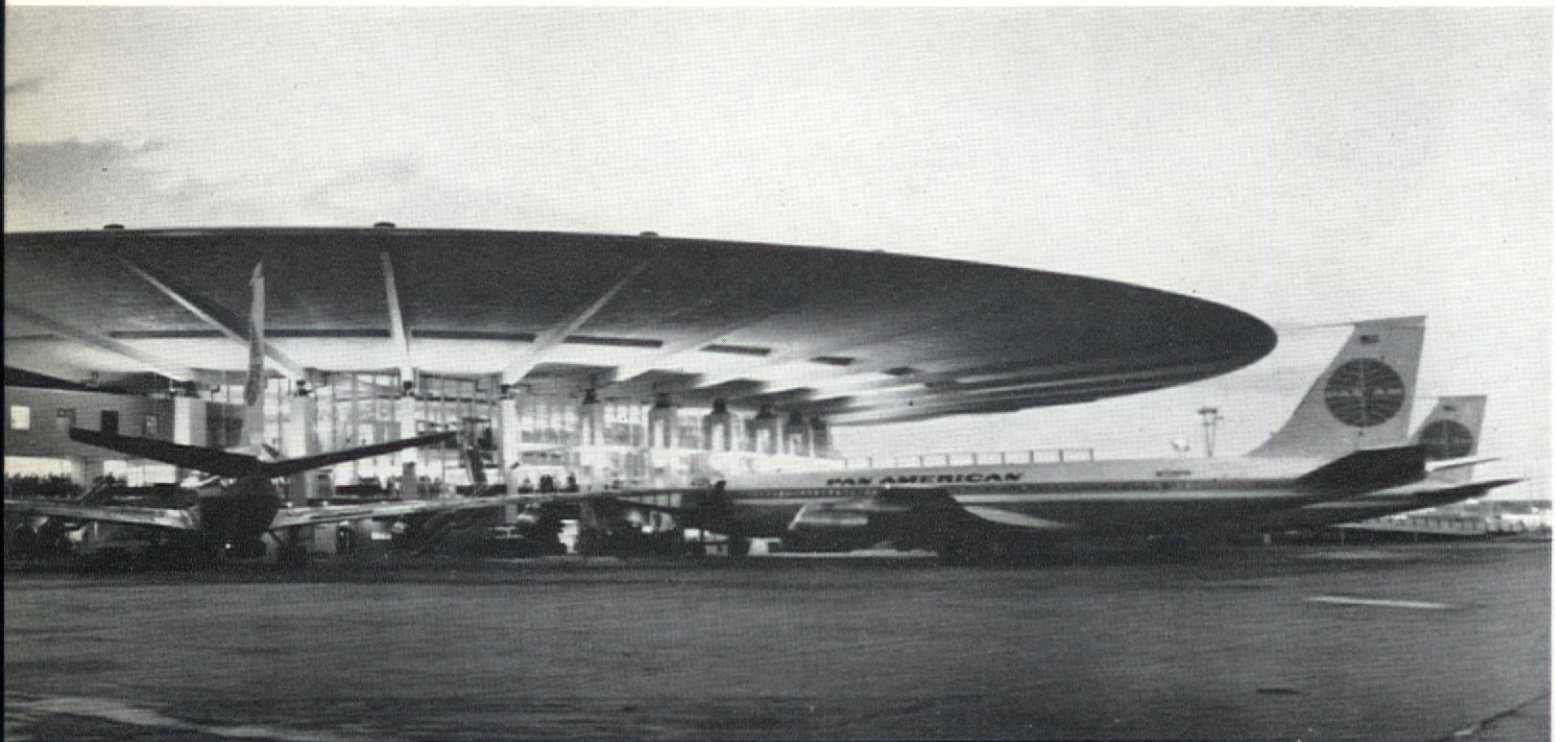
According to Jon Barnes, General Manager of the Akron Tower Motor Inn, more than 7900 square yards of Firth carpeting provide the focal point for color coordination in some 200 resident rooms. Throughout the brilliant modern or soft oriental decor of each room, Firth carpeting sets the elegant tone.

For imaginative selection, depth of color, variation of texture and design, come in and see Firth's contract carpeting. This is carpeting designed to offer you the ultimate in durability, economy, and of course, luxury.

ALL FIRTH CARPETS ARE MADE IN U.S.A.

FIRTH CARPET CO. • 295 FIFTH AVENUE, NEW YORK, N. Y.

Reader Service No. 216



NEW TERMINAL BUILDING for Pan American World Airways at Idlewild brings plane into interior design. The roof, supported by a cable suspension system, allows walls to be solid glass for an unobstructed view of field, and

protects passengers from the elements. Lighting in roof over departing flight goes up, highlighting plane and guiding passengers to it. Tippetts, Abbott, McCarthy & Stratton are the architects.

Air Transportation *A contract market coming of age offers new challenges in design, new developments in materials*

IN THE jungle of free enterprise, no competition is as fierce as in transportation. The continual clamor to win the public from private car to bus to train to ship to airplane and back again is some indication of the struggle to get the consumer dollar. A less obvious one is in design; public rooms, car and ship interiors, waiting rooms and ticket offices, all have been made more attractive to win attention and keep it. Air transportation, the youngest of all modes of travel, is the most radical in providing comfort and beauty for its customers.

Designers are faced with major problems for airline interiors. They must give an impression of vast space, for the concept of an airline they want to build is of a far-flung system that soars above the earth. Plane interiors present a different aspect from ticket offices or terminal buildings. Here, the designer faces a problem of the

commercial nature of the plane, the physical laws that govern its shape, and the Federal regulations that provide for its safety.

The large plane manufacturers—Boeing, Douglas, and Convair—work with the airline's design department and designers in planning the interiors. Usually, planes ordered at the same time or specified for the same route will share the same design. In many cases, blue plays some part in the color scheme since blue is the color that best represents the airlines. American Airlines' Boeing 707 jet interiors, planned by the company's industrial design division and Walter Dorwin Teague Associates, feature four shades of blue against antique white, with paprika used as an accent. The seats are upholstered in light aqua with turquoise armrests and larkspur blue tables. A dark blue carpet covers the floor. American's Electra interiors use bright blue and paprika to

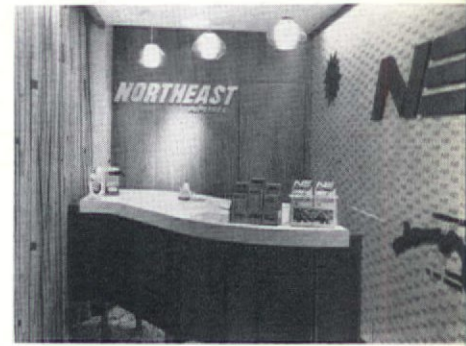
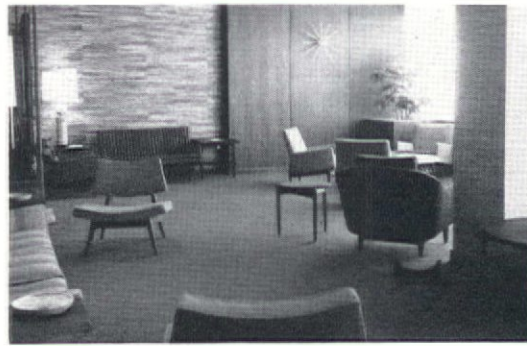


SIMPLICITY of Lufthansa's terminal building at Idlewild, above, is a trademark of the airline.

FURNITURE ARRANGEMENTS and plants, top left, give warmth and intimacy to functional open-plan lounge of Lufthansa's third floor lounge at Idlewild.

MODERN BAGGAGE COUNTERS for Northlines, top right, are designed to handle peak periods quickly and easily.

REST ROOM for VIPs, bottom left, at Delta's Atlanta terminal uses warm, living-room quality for design. Extremely small space, bottom right, provides Northeast agent all necessary area.



GIGANTIC MURAL and glass walls that give panoramic view of field dominate American Airlines' Idlewild terminal.

contrast with beige and brown tweed in the cabin seats.

Many airlines use different colored upholstery in groups of chairs to break up the plane's long cabin. Delta Air Lines' Convair fleet has three pairs of red tweed seats followed by three pairs of beige striped seats, all with brown twill headrests. Delta also breaks the long expanse of ceiling by varying the height of the roof and hat-racks and by a clever use of indirect lighting. Lufthansa uses a bright color scheme for relieving the cabins of their cave-like look; yellow or red seat covers, beige walls, and plastic laminate wall pictures of old line-drawings and maps give an almost informal air to the interior.

Since 1955, airlines have relied increasingly on synthetics for their interior furnishings. In Eastern Air Lines' Golden Falcon fleet, two murals in the cabin depict man's conquest of flight and

TURNHOUSE AIRPORT, near London, England, uses wood to give warm tones to lounge areas. Ticket windows and information booths are ganged on one side, while passenger seating is broken into groups on the other. Additional space is provided on balcony along one wall and over departure gates. Robert Matthew, Johnson-Marshall & Partners are the architects.



AIR TRANSPORTATION

space. Both designs were silk screened and then pressed between sheets of vinyl. Murals in the lounge and the wallpaper on the ceiling of the cabin are actually designs printed on a film of vinyl paint, coated with a protective transparent film, and pasted on the walls and ceiling. The final film has a rough texture for light diffusion, and the entire assembly is thinner than two coats of paint. Polyplastex United provides much of this type of work to the airlines, incorporating into plastic the particular patterns, pictures, or designs the airline plans to use. A durable, fade-resistant decoration that can be wiped clean with a damp cloth is the result.

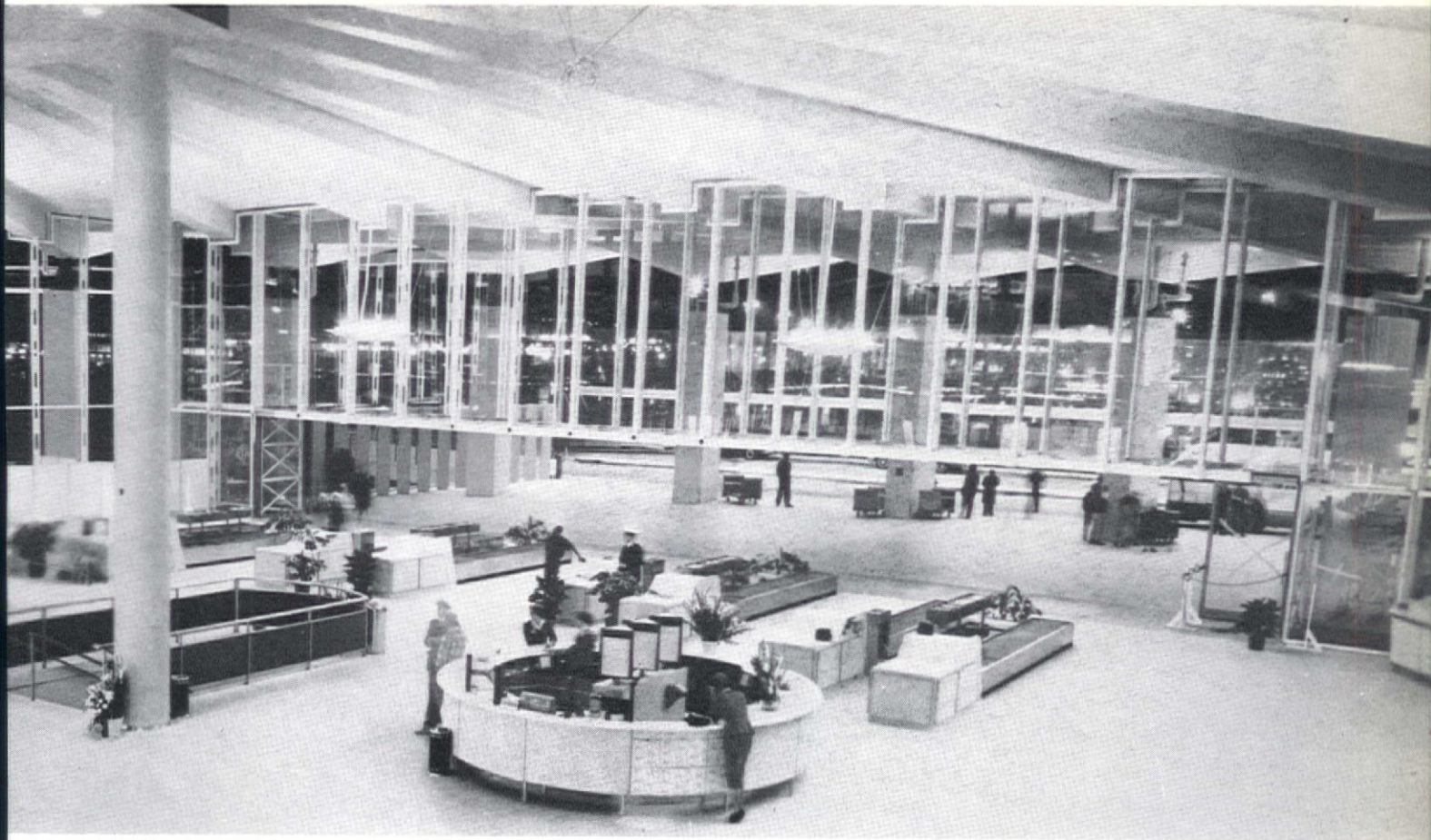
Laminates are very popular with the airlines. Parkwood plastic laminate finishes and woods are used for everything from desks, counters, and walls on the ground to tables, hatracks, armrests, and walls in the air. The objective is to reduce weight and maintenance while increasing strength and durability. The same criterion is used to judge fabrics and upholstery. Caprolan nylon, in a dense, low-pile weave by Collins & Aikman for Eastern Air Lines, resists snagging, fading, and many cleanings far better than wool. Caprolan nylon also turns up in window shades,

upholstery, and draperies where silk and wool were once used. Leather, oldest of all upholstery materials, has been replaced in most airline interiors. Naugahyde, tougher, easier to clean, and with a wider color range, is now specified for the harder-wear areas in planes and terminals.

The most radical advances made by the airlines, however, have been in the terminal buildings and ticket offices. At New York International Airport, Idlewild, Trans World Airlines' and Pan American Airlines' new terminal buildings are a natural step in the evolution of air transport design, yet are new in concept. Pan American has taken advantage of modern technology to provide strength for a cantilevered roof that allows planes to pull up to the building to load and unload passengers. Not only are passengers protected from the weather, but the construction permits the walls to be solid glass, incorporating the waiting planes into the interior design. The effect is heightened by the lighting planned by Jean Rosenthal on recommendations of the architect, Walter Prokosch. Soft incandescent lighting is used throughout the building. As passengers assemble in the lounge areas situated immediately before the departing liner, the lights dim on the lounge and lights in the roof over the airliner go up, highlighting each departing flight. In this way, passengers can easily identify their plane.

STAINED GLASS WINDOW, one of the longest in the world, arches across facade of American Airlines' Idlewild terminal. Designer Robert Sowers used red, blue, dark blue and white to soften interior lighting.





TERMINAL INTERIOR for Pan American, above, carries interior design out into street, with 89 foot air curtain entrance. Passengers with baggage have no problems with doors or congestion when entering and leaving, and room's temperature is not affected by outside weather.

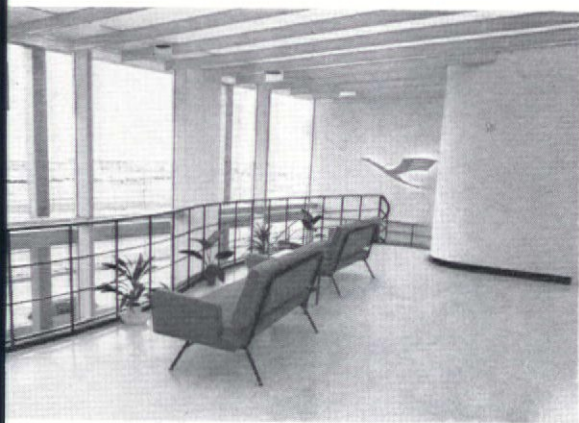
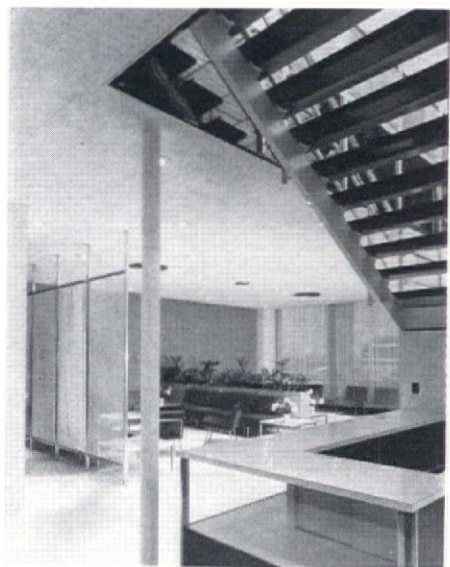
LOUNGE AREA on second floor at Lufthansa's Idlewild terminal, below, emphasizes ease of maintenance and passenger comfort. Emblem on wall is a mosaic of the airline's trademark.

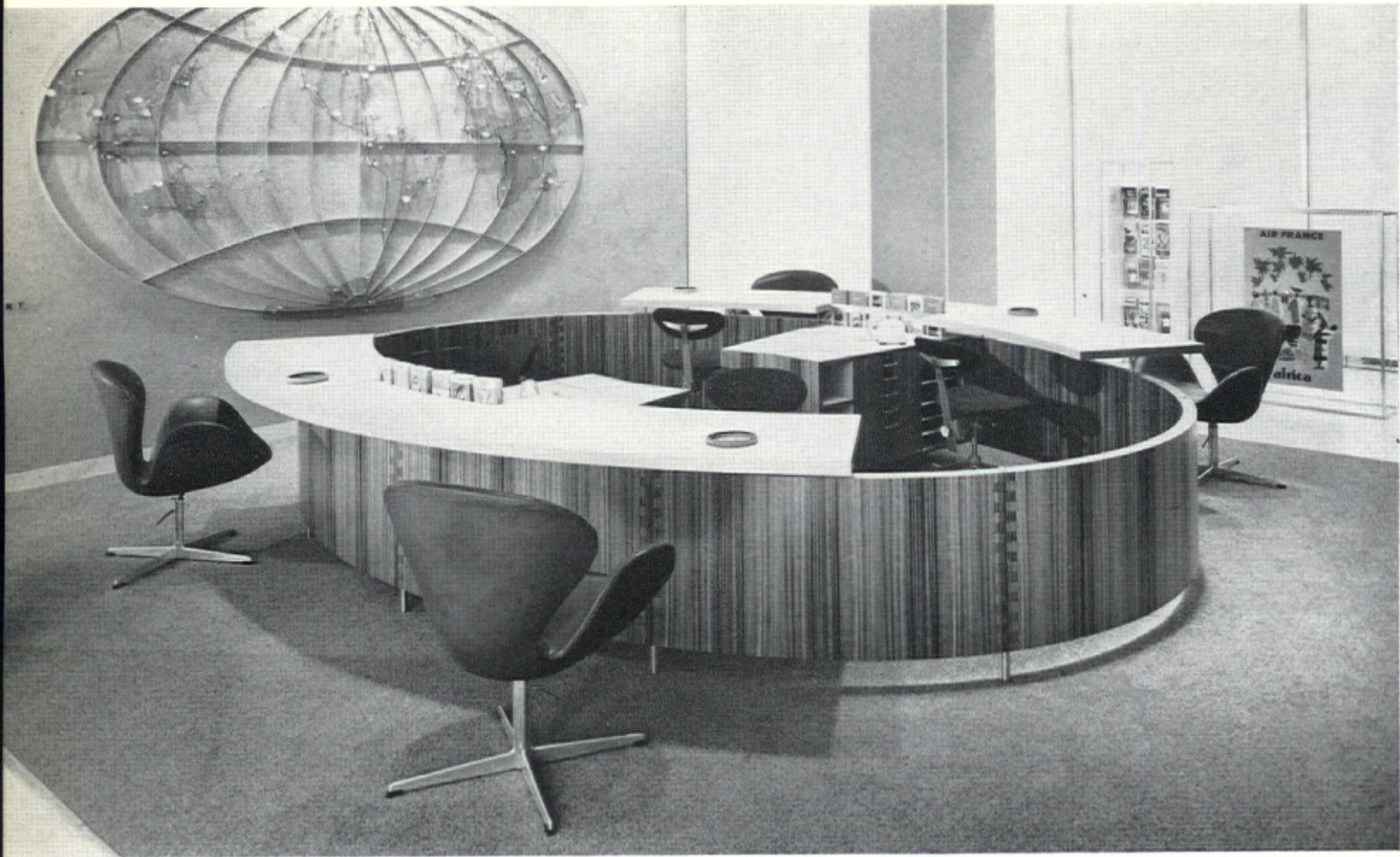
OPTIMUM USE of space is feature of Sabena Belgian World Airlines'

terminal at Idlewild. Furniture groupings and plant arrangements add privacy to room, while divider hides busy passageway.

JET INTERIOR for Lufthansa's economy class, center right, uses heavy twill fabric in bright colors for cheerful interior. On wall behind stewardess is plastic laminated print of Munich from a medieval drawing.

CAVELIKE INTERIOR of plane for American Airlines, below right, is broken by lighting and hatracks, features easily maintained upholstery and carpeting.





PASSENGER AGENTS' work unit has everything necessary to sell a ticket at the agents' fingertips. Oval unit, above, was designed by Space Design Group, Inc., for Air France's Washington, D. C., office.

CIRCULAR DESIGN for desk is repeated in Air France's Philadelphia office, below left.

WALL MAP, below right, shows the airlines' routes with colored dowels raised from the background.

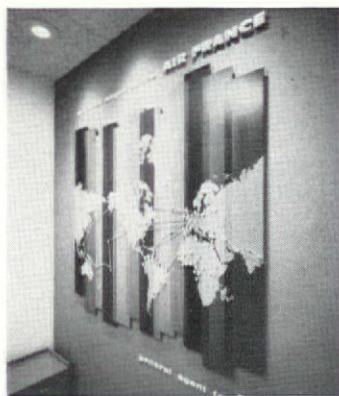
TICKET OFFICE for Delta Airlines in Washington, D. C., bottom, groups chairs around circular planter.

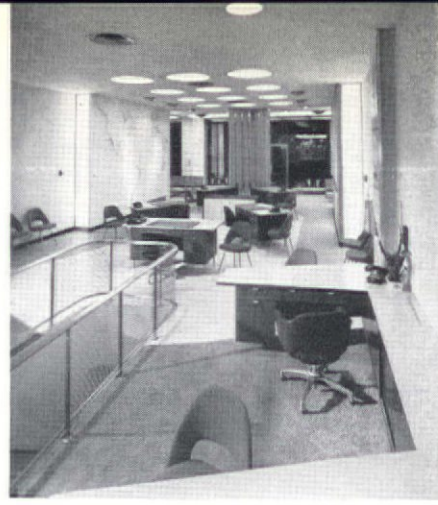
AIR TRANSPORTATION

The current emphasis on art in business is another facet of airline design. Pan American has a glass wall 200 feet long by 24 feet high directly in front of the building. Sculptor Milton Hebard designed twelve signs of the zodiac in bronze to be placed on the screen with the idea of showing free-standing sculpture against an unbroken sky. American Airlines also emphasizes art in its design for the new terminal building at Idlewild. A stained glass window 317 by 23 feet in blue, dark blue, red, and white gently curves over the front entrance to the building. Inside, two 1,000-square-foot murals by Brazilian artist Carybe stand at the end of the main floor.

Eastern Airlines relies on the natural beauty of marble, terrazzo, and granite for decoration in its building at Idlewild. Veneers less than one-inch thick of dark and light beige marble from Italy, brilliant red onyx quarried in Morocco, Swedish green marble, and black marble with white veining from Italy are used throughout the lobby and public areas. Terrazzo floors add to the classical feeling of the interiors, and all glass used is tinted green to soften daylight effects.

Los Angeles International Airport takes special advantage of synthetics and laminates highlighted by mosaic tiles and brilliant colors for its termi-





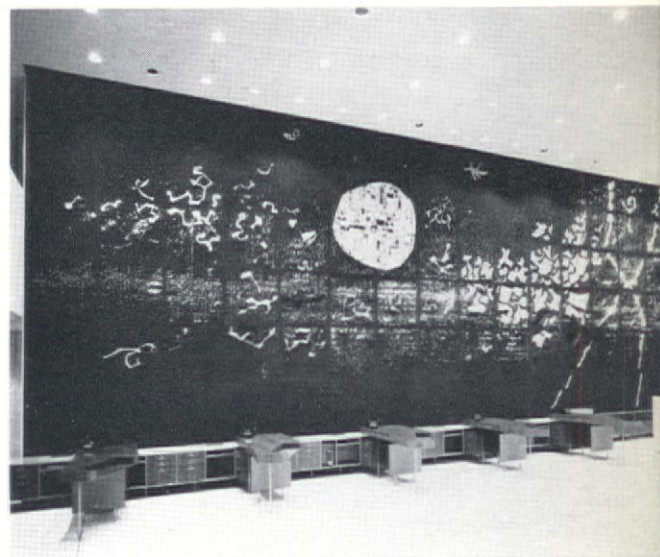
WALL PLAQUES by German sculptor trace history of flying in Lufthansa's Fifth Avenue office, top left.

CRISP AIR of uniformed agents, in center photo, and clean design build efficient image Lufthansa wants.

FIFTH AVENUE offices of Sabena Belgian World Airlines suggest broad spaces with interior design.

REVOLVING GLOBE, right, in KLM Fifth Avenue offices, has routes shown with dowels.

ELECTRIC MURAL, far right, also in the KLM offices, stresses airline's modern outlook, keeps patrons occupied while waiting.



nal buildings. In place of paint, vinyl plastic coating is used on walls and columns. Wherever wood panels or counters were specified, plastic laminates were used. Glass and aluminum and off-white terrazzo flooring is used extensively throughout the ticketing buildings as well as blue and olive mosaics.

Ticket offices provide another challenge for designers. Here, the airline is appealing for attention not only to air travelers but to persons who may never use an airline. The designer must present an eye-catching, memorable display to a disinterested audience. Usually the ticket office is designed with the airline's origin or routes in mind. In the case of a foreign-based company, this could be done with materials from the home country of an airline, by maps or other decorative pieces, or not at all. In Lufthansa German Airlines' new ticket office on Fifth Avenue, New York, the only articles from Germany are a series of copper plaques by sculptor Joseph Jaeckel. The Lufthansa office uses slightly curved glass walls to bring its display out to the street, and low-lying modern furniture to add spaciousness.

KLM Royal Dutch Airlines has its main ticket office in a building on Fifth Avenue, New York. Five gilded plaques on the avenue side of the building, each six by eight feet, attract attention, while in the lobby, a ten-foot-diameter world

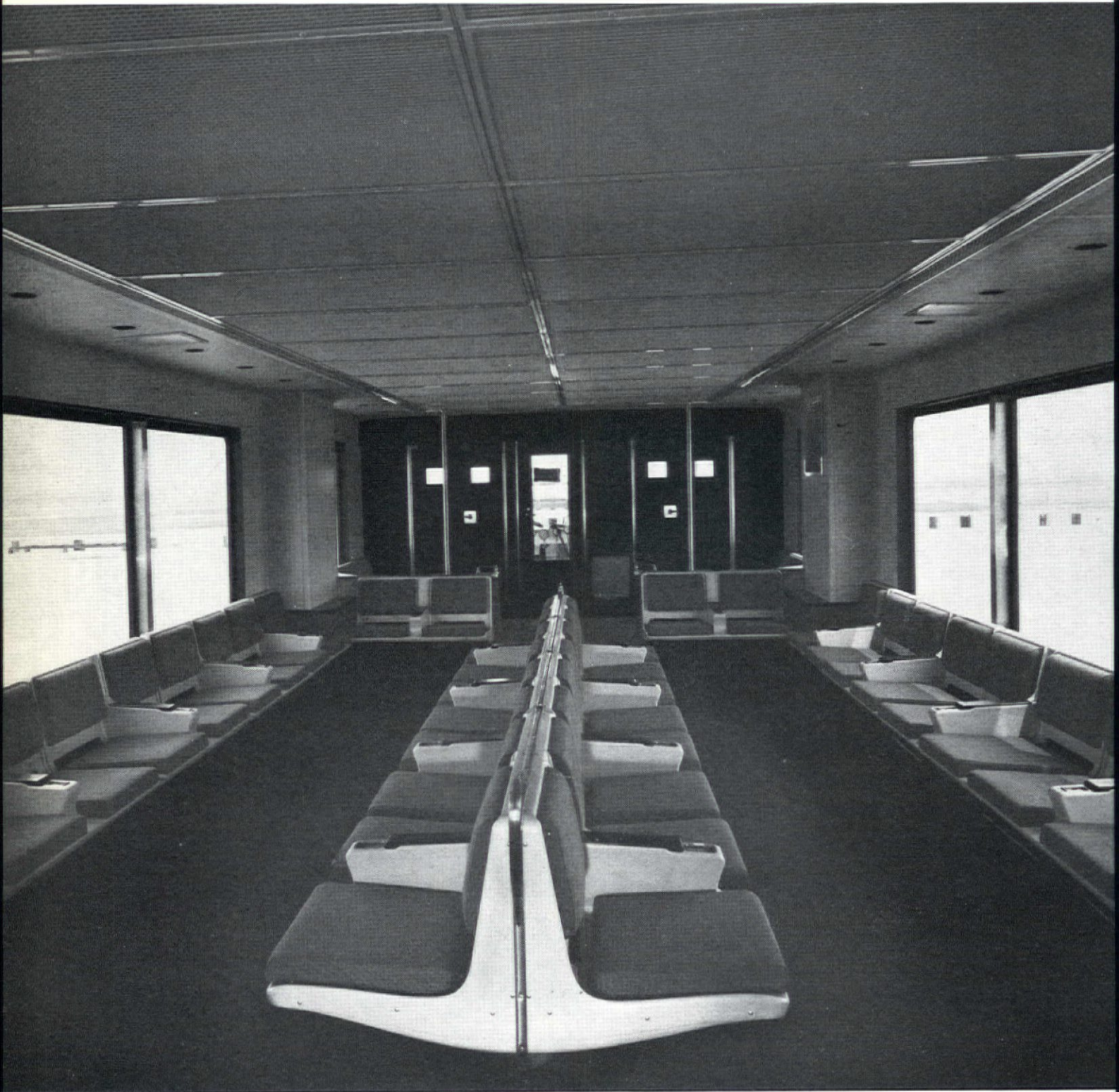
globe in one corner and a massive electric mural on the south wall hold attention. In both the Lufthansa and KLM offices, the design attracts the eye, provides a continuing advertisement for the airline, and presents an image that covers the individual company and the industry.

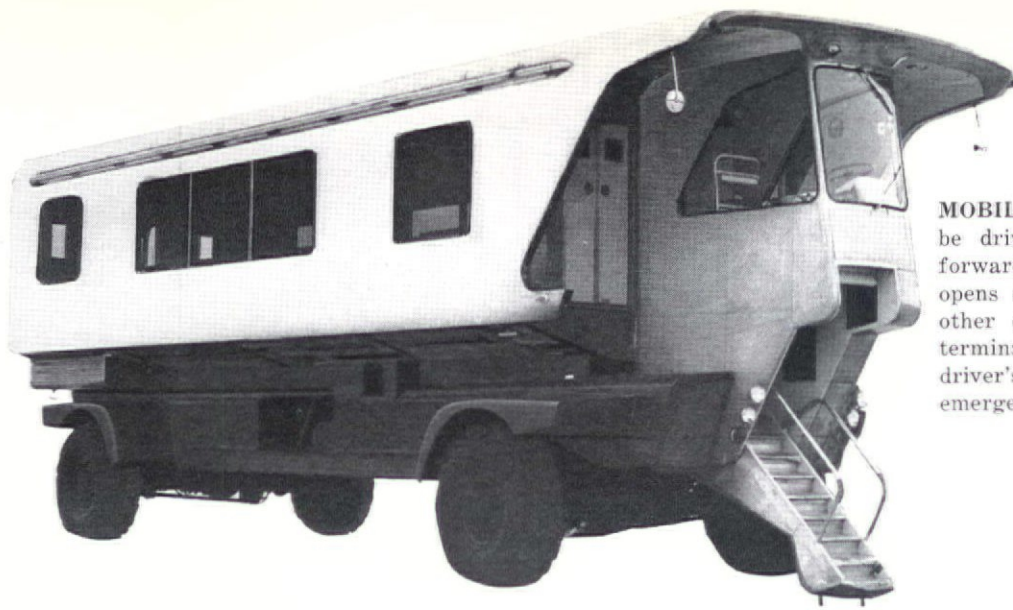
Ticket offices are the first contact a prospective customer may have with an airline. After an initial visit gathering study material for a proposed trip, the customer will choose the airline that most favorably impressed him. This, in large part, depends on the designer. If he has increased the efficiency of the airline employees by placing everything necessary to plan an itinerary at their fingertips; if his design is so natural that it guides the prospective passenger to the correct counter or desk with a minimum of confusion; if he has provided an image of crisp efficiency, luxury, and comfort, he has created a successful design. Once a customer is inside the office, he should have comfort while seated, pleasant surroundings, and, above all, courtesy and efficient service from the employees.

Airlines are young, and a design to represent them frequently has to rely on other modes of travel for help in achieving the desired effect. The new terminal buildings and ticket offices look forward to a day when their design will be a distinct approach to the elements of air travel. (C)

AIR TRANSPORTATION

SPACIOUS INTERIOR provides air-conditioned comfort between terminal and aircraft. Designed to accommodate 90 passengers, the compartment will have carpeting, soft overhead lighting, and windows.





MOBILE LOUNGE is designed to be driven from either end. The forward end of the prototype model opens directly on to aircraft; the other end automatically locks to terminal building. Beneath the driver's compartment is one of two emergency stairways.

WAITING ROOM ON WHEELS *Eero Saarinen's Mobile Lounge for upcoming Dulles Airport hooks on to planes and terminus*

INSTEAD of walking to their planes, passengers at the new Dulles International Airport will ride to their planes in air-conditioned comfort in this new Mobile Lounge. A waiting room on wheels, the Mobile Lounge will take passengers from the terminal buildings right up to their planes when the new airport begins operations in Washington D.C., in the fall of 1962. The late Eero Saarinen, well-known architect, was largely responsible for its design.

According to the Federal Aviation Agency, which will operate the Dulles airport, the Mobile Lounge is a practical answer to a problem most major airports face today—that of the ever-growing distances that passengers are required to walk (often in inclement weather) between the terminal building and the aircraft they are boarding or leaving.

The largest passenger-carrying vehicle ever built to be operated on rubber tires, the Mobile Lounge (shown here in prototype) will carry up to 90 persons. In size, it is comparable to eight intercity buses, arranged side by side and stacked in double rows. Dimensions are 54 feet long, 16 feet wide, 17½ feet high. It is designed to be driven from either end. One end is designed to lock to the terminal building, utilizing two wide entrances, the other end to mate with all four-engine aircraft being used today or in the foreseeable future. The mating device permits easy transfer of passengers between the lounge and the aircraft at the level of the latter's doors. At the terminal end, the Mobile Lounge will automatically seal itself to the building becoming a comfortable waiting room or lounge.

FAA studies indicate the Mobile Lounge offers the most flexible solution to the ground operational problems of a jet-age airport. The system of using

lounges to transport passengers to an aircraft parking apron located a considerable distance from the passenger terminal building has many advantages, one of which is its flexibility in permitting an increase in the number of aircraft gate positions when the need arises. From an airport management standpoint, it allows maximum operational flexibility of the airport by placing aircraft operational facilities separate from passenger handling facilities and placing each in its own uncongested area.

Another distinct advantage of the Mobile Lounge concept is that the passenger terminal can be concentrated in a single structure rather than in the sprawl of numerous buildings now found at most major airports. In addition to simplifying the passengers' problem of enplaning and deplaning the new concept requires a minimum of aircraft taxiing to and from gate positions. This is extremely important to the big jet transports since they weigh upwards of 200,000 pounds and consume large quantities of fuel while taxiing.

Passengers entering the lounge at the terminal will pass on either side of the driver's compartment and enter the spacious lounge. Music will be piped in from the terminal building. There will be carpeting on the floor, soft pleasant lighting overhead, and tinted windows to filter light from outside. The passenger compartment will accommodate a total of 90 passengers with 73 seated. Adequate space is available for carry-on baggage.

Lounge seats are arranged for the best passenger flow. For safety reasons, the Lounge is capable of being evacuated quickly through two emergency stairs located at the terminal mating end and through a single stairway located under the driver's compartment at the aircraft mating end. **(C)**



A Four Million Dollar Restoration

Three-year program for famous New York hotel planned in terms of enhancement of the original rather than modernization

A BUDGET of \$4 million for the restoration of a 54-year-old hotel is news in anyone's book, but it takes on a special significance when the hotel is New York City's Plaza. For the Plaza is possessed of a gracious yet meticulous quality that sets it apart from other establishments. It is a quality that owes much to the magnificent building in which it is housed. Since the structure has passed the half-century mark, however, management recently inaugurated a thoroughgoing rehabilitation plan, extending over three years and having as its goal the enrichment of the hotel's original elegance, rather than "modernization" in any vulgar sense.

Henry End, AID, permanent consultant for the Hotel Corp. of America (which owns the Plaza) is in charge of the entire restoration project. Mr. End's recent work for Hotel Corp. at the Carlton Tower, London, and the Royal Orleans, New Orleans, has been widely publicized. Col-

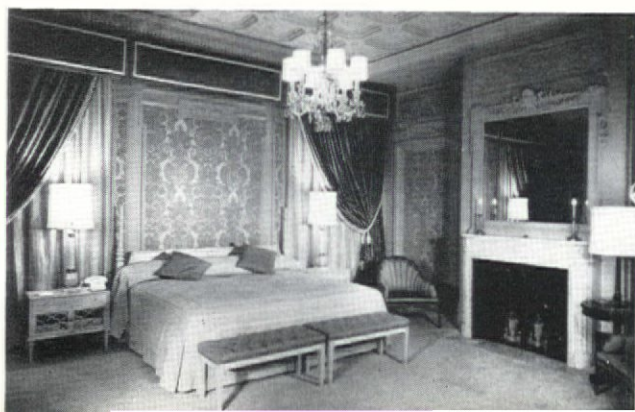
laborating with him on the Plaza restoration are Ninette Mulvany, AID, resident designer in charge of the program, and Elaine Aldi, her associate.

A huge job, the Plaza restoration encompasses all corridors, all public rooms, and two entire floors of guestrooms. In addition, 200 guestrooms "urgently" in need of rehabilitation are being refurbished. The program for the public areas, incidentally, includes a complete re-decoration of the famous 58th Street entrance, with a tremendous crystal chandelier as its focal point; the Persian Room, the Plaza's distinguished night club, and—most ambitious of all—the restoration of the Grand Ballroom, a majestic suite of public rooms.

In all this, Mr. End and his associates are carefully avoiding any changes in the architectural elements of the interiors. The interior architecture—moldings, plasterwork, tile, woodwork,

THE PLAZA'S magnificent architectural detail, chandeliers, fireplaces are enhanced in new settings designed by Henry End, permanent consultant for the hotel.

BOLDER treatment of windows, generously scaled sofas, coffee tables, and a subtle color scheme were used to bring out proportions of Plaza's guestrooms.

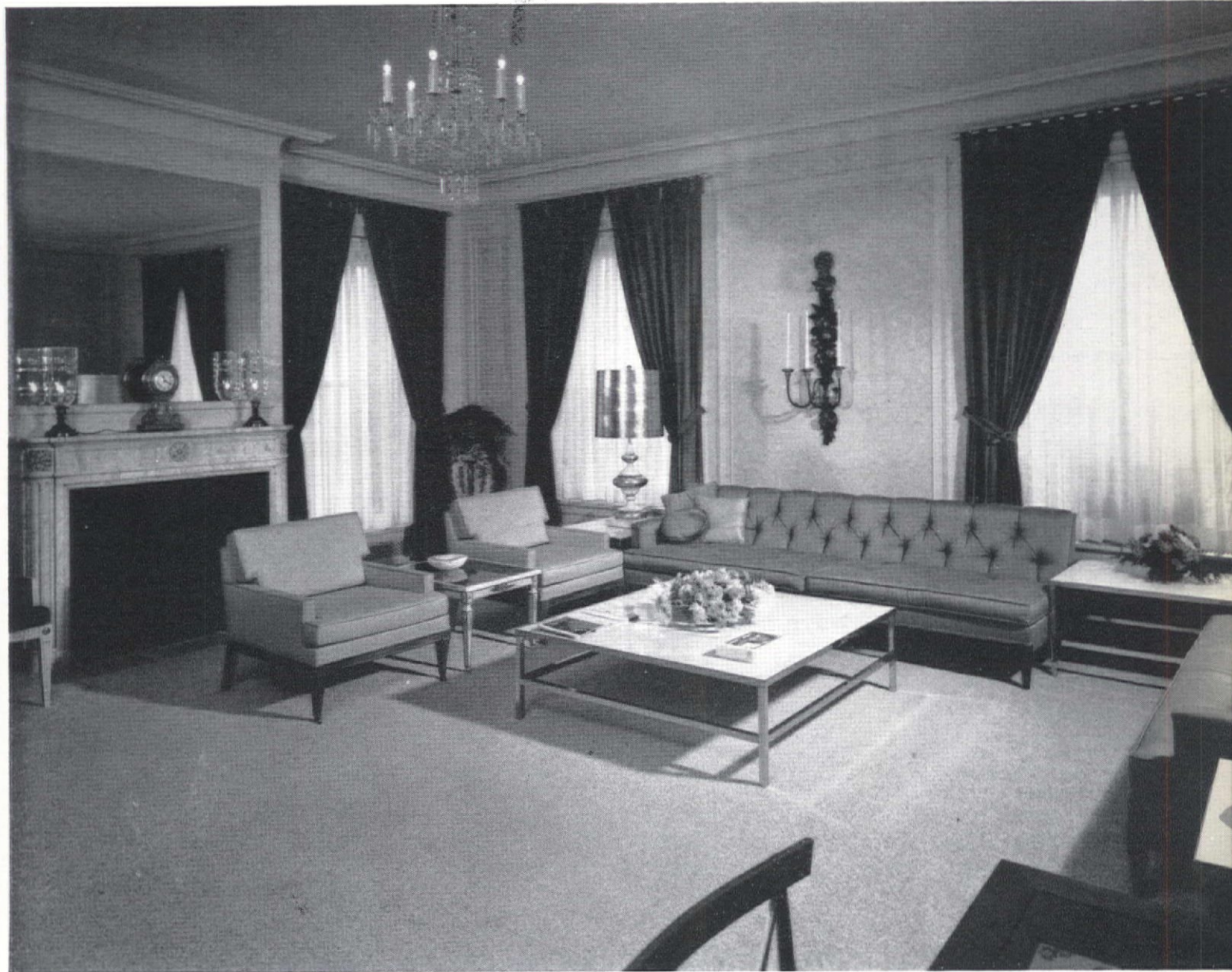


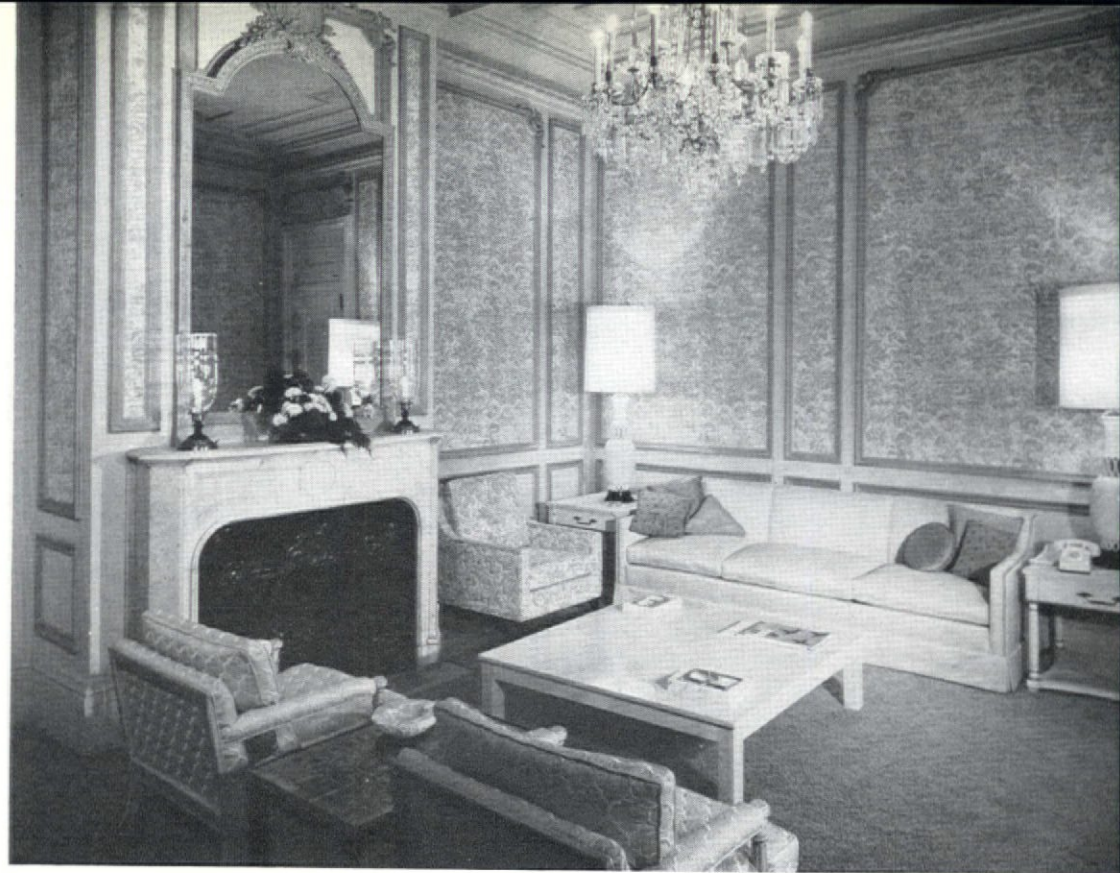


HENRY END, above, master-mind of the \$4 million Plaza restoration.

ELEVATOR FOYER, left is typical of restoration; dull corridors were turned into gay promenades with vividly colored carpet, light-toned flock wallcovering.

ONE OF THE refurbished Plaza suites, below, with broad windows overlooking New York's Central Park.





SUITES are arranged to accommodate a sizable group of persons invited to a party, and this one comes with a well-equipped pantry/bar. Left, flocked wallcovering used in suites and corridors.

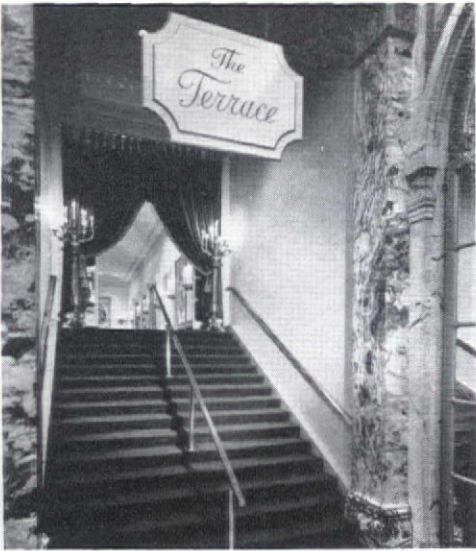
CORRIDOR leading to the Terrace, a suite of public rooms suitable for banquets, etc., is given new elegance with improved lighting, planters, and figured carpet.



RESTORATION

etc.—stems from a vintage period when workmanship was of a quality that is irreplaceable today, and it is this interior architecture that endows the Plaza with its unique *ambience*. Hence, although elegant furnishings, new colorings and vastly improved lighting have been added in the guestrooms and public areas, the modifications serve to set off the glories of the original building, rather than to obscure them. In fact, there has been a deliberate use of muted colors in many situations, so that “the Plaza’s guests won’t be able to tell how new everything is,” to quote Mr. End.

The first fruits of the program are the Plaza’s 14th floor—the first time the hotel has re-done an entire floor since it was opened in 1907—and the Terrace (formerly the Terrace Room), a suite of public rooms suitable for banquets, conventions, coming-out parties, and the like. About \$320,000 of the total restoration budget were expended on the 14th floor’s 66 guestrooms and corridors. Contemporary furniture, much of it specially designed for the hotel’s beautifully proportioned rooms, was selected by Mr. End for the floor’s guestrooms. With the exception of one service bar converted from a bathroom in one of the more elaborate suites, the architecture was unchanged. Backgrounds were enhanced with a



STAIRWAY to the Terrace, above, gives promise of festive surroundings.

VIEWS of two of the most recently completed suites, above and right, at the Plaza, both with noble corner windows that provide a long vista over the park. Drapery treatment is uniform in suites, on brass poles with scalloped tops, matching tie-backs.



custom-designed flock wallpaper by Murals, Inc., and sumptuous fabrics by Cohama and Thorp. The arched ceilings, delicate moldings, and tiled floors of the bathrooms remain intact, but in almost every case new baths, washbowls, and other fixtures were added, and—a most important touch for today's luxury hotel—a bathroom telephone extension. Similarly, in the bedrooms and living rooms, the panelling, crystal chandeliers, marble fireplace mantels with their ornate bronze blocks, provide the desirable aura of past elegance.

A muted color scheme of melon, pewter, and gold is subtly varied from room to room on the 14th floor, carried out in the flocked wallpaper, window draperies, upholstery, and carpeting.

The furniture designed for the Plaza's large living rooms included capacious sofas and low chairs on casters that can be easily moved up to the large coffee table, topped by Italian marble. White antiqued Costa Brava furniture, from American of Martinsville, is used in many bedrooms. Included are double chests, twin beds with one giant headboard in several styles, and two night stands. Oxford-Kent furniture includes striking dresser-desks with marble tops. In smaller bedrooms, the marble-topped luggage rack also is used for a television base in some cases. In other rooms, the television consoles of Italian Provincial style are given a white antique finish. All television sets are equipped to receive radio programs,

with one channel for all-music listening. All rooms have been air-conditioned.

As Mr. End said in a recent interview: "The Plaza is like a lady who over the years has become more beautiful but whose wardrobe has been neglected. We've tried to enhance what already exists, and I think we've given the lady some oomph." (C)

SCHEDULE OF MATERIALS

The Terrace

- Bigelow-Sanford Carpet Co.: carpeting in rust and black.
- General Fireproofing Co.: chairs in white Naugahyde with brass frames.
- Gilford Leather Co.: vinyl in antique white.
- David & Dash, Inc.: fabrics, Shi Shi Spice/ draperies in rust velvet.
- Cabel: plant boxes in white-gold/ benches.
- Accessories: Di Salvo/ Interior Imports/ Meredith Galleries.

The 14th Floor

- Oxford-Kent Co.: 48 headboards, finished in Bone and Dover/ 24 nite stands/ 24 dresser-desks/ 48 chairs, with Cohama fabric upholstery/ 16 desks, finished in black with white leather tops.
- American of Martinsville: 16 headboards, 28 nite stands, 16 dressers from Costabrava collection/ furniture in suites, walnut finish, from Fortissimo collection.
- Cohn-Hall-Marx Co.: fabrics in pewter, melon gold.
- Bigelow-Sanford Carpet Co.: carpets in pewter, melon, gold, in Pontio weave.
- Murals, Inc.: flocked wallcoverings.
- Lamps: Stiffel Co./ Laurel Lamp Co./ Frederick Cooper/ Chapman Lamps Co.



ART COLLECTOR'S OFFICE. West Room of the Pierpont Morgan Library was the office of J. Pierpont Morgan. The

vault-like door, beneath the Botticelli Madonna, is emblematic of the quality of rare treasures there.

Offices: Historic Status Symbols *by Jean Anne Vincent*

RECENTLY the *New York Times*, *Wall Street Journal*, *Business Week*, and other news sources have discussed at length the status symbols of offices today. The recurring theme of these analyses has been the use of art, fine art, in business offices. Businessmen have had three roles in art through the years — Patron, Collector, and Consumer.

Ada Louise Huxtable described in her review, "Some New Skyscrapers and How They Grew," in the Sunday *New York Times*, November 6, 1960, how "... personnel is offered a pre-edited selection of furnishings and art objects by the architects (Skidmore, Owings & Merrill) according to a rigidly established company hierarchy. The teak table and the Rothko are available at the top, farther down the line it is the metal desk and the good print." Thus Mrs. Huxtable sums up neatly the role of the modern businessman in art — consumer. But there have been great collectors, the merchant princes of the recent past, best exemplified by J. Pierpont Morgan. The great patrons of art were the chiefs of state in the Italian Renaissance.

It is hard to imagine what businessmen were

like before the Industrial Revolution and the gray flannel suit. It is easier to pretend that there were none, but businessmen have always been around. Apparently they have not changed appreciably over the years either. The troop transport purveyor for Julius Caesar's Gallic Wars was an Etruscan businessman, Ventidius Bassus. He also instituted a wagon transportation system throughout the Roman Republic for civilians — a sort of classical Hertz U-Drive-It.

Artistically, the businessman should get more credit than he has. In fact, there was a campaign to discredit him as a Philistine during the 19th century. Seneca, the Stoic philosopher, dramatist and essayist in the time of the Emperor Nero, wrote that it was the businessman who first brought art into interior decoration. Previously, art had been the servant of the state and of religion only.

Businessmen in ancient times generally used their own homes as offices, although we do know of one Sumerian merchant from the city of Ur

Jean Anne Vincent, art history consultant for the Grolier Society, is also author of The History of Art, now in its 7th edition and available also in Chinese and Iranian.

PRIVACY FOR A SECULAR HEAD OF STATE. Federigo da Montefeltro, the Duke of Urbino, had this retreat at Gubbio. It probably contained no more than a chair or two, perhaps a table. The rest of the furnishings were optical illusions, designed by Sienese artist Francesco di Giorgio. The intarsia work was done by Baccio Pontelli, a Florentine woodworker. This study is now in the Metropolitan Museum of Art, Rogers Fund, 1939.



PATRONAGE BY THE PAPACY. The complexity of the subject matter with its deep meaning in theology and philosophy in Raphael's great masterpiece, the Stanza Della Segnatura in the Vatican, is overwhelming today in view of the timidities of modern artists encouraged by business. The themes shown here would seem like pretentious obscurantism to us.

who, back around 2450 B.C., needed more office space. Atidum (that was his name) managed to get it when his daughter, a priestess of Shamash, rented him some temple property rezoned for commercial use. This was not payola. The transactions were all recorded and notarized on cuneiform tablets. But we do not know how Atidum furnished his new headquarters.

The Sea Kings of Crete conducted their business from home. The Minoans, as we now call them, although they are called "Men of Caphtor" in the Bible, were the chief traders and shippers in the Bronze Age (about 1500 B.C.). Certainly they were the toll-gatherers from sailors who tried to navigate the Mediterranean from Syria to Gibraltar, and possibly they were pirates. The split-level palace at Knossos, the Minoan capital, still sprawls over the hillside and contains many dozens of large, very well organized stockrooms equipped even now with the original gigantic jars, like those in Ali Baba and the Forty Thieves, for storing and shipping wine and grain. There were great halls, small audience chambers, a counting house, a little throne room with mural paintings, and even an outdoor theatre. Perhaps the Sea Kings of Crete favored the performing arts. Crete was the home of the legend of the Minotaur. We suspect that the outdoor theatre was the scene of bull fights or the games where athletes, male and female, leaped over the backs of bulls.

Palaces used as offices and business centers were not restricted to ancient times. The Louvre, which we think of as a museum, was once the home of the French king. There were shops and stalls in the corridors and workrooms for the textile industries holding royal patents. The royal *ebenistes*, or furniture makers, not only received lodgings in the palace as part of their rights but factory space as well. The Louvre was also a vast soup kitchen. Besides feeding the hundreds of royal retainers, the poor lined up daily at the side door for the king's dole of bread. No wonder Louis XIV, XV, and XVI preferred to live elsewhere.

When we try to think of plain businessmen of the past, we manage to visualize the Dutch Masters by Rembrandt (the group portrait on the perfect cigar box). This is a particularly arresting picture of the members of the Linen Drapers Guild of Amsterdam, but we form no idea of what the Board of Directors' room looked like. Obviously they ordered the portrait so they would have a picture to hang on the walls.

In the Renaissance the big businessmen were not always bankers. The de Medici patronized artists, but mainly the works thus produced were placed in the churches. Now and then a timid recognition of the businessman-patron was made by including members of his family as identifiable portraits of the Three Wise Men in the Nativity scenes. But the head of the Church and the heads of the tiny city-states of Italy were the real busi-

Offices: Historic Status Symbols

nessmen of the Renaissance, and it was they who patronized the artists. Top executives are not concerned with busy work. They have always had secretaries, scribes, and amanuenses for details. The executive needed then (and still does) privacy for planning and making high-level decisions. And sometimes they need a setting to give great meaning to their acts. Such a room was the Stanza della Segnatura in the Vatican designed by the artist Raphael for Pope Julius II. This was the apartment in the Vatican where the pope affixed his seal to official documents and turned them into canon law.

Raphael was hired by the pope to devise a system of decoration that would personify not only the function of the room, but that would suggest the power of the papacy (particularly under Julius II), and sum up the whole Christian religion in relation to the classical learning of antiquity. Raphael not only did as he was told, but he went further. Because of the enormous importance of the major fresco decorations (the School of Athens and the *Disputa* of the Holy Sacrament), we sometimes overlook how the artist managed to overcome some of the disadvantages of the space. The office is square with a door in each corner, nice for tourist traffic, for today it is

a museum, with a cross-vaulted ceiling which Raphael decorated with motifs drawn from the themes on the walls below. The windows had no "view," so the artist painted some nice landscapes through imaginary windows to help open up the space. Julius II's favorite building project, St. Peter's, was under construction then, but the adjoining Vatican structures hid it from sight in the Stanza, so Raphael painted it into one of the backgrounds of the paintings. For the whole job, four walls and ceiling (except for the framework of the ceiling which was painted by Il Sodoma earlier and paid for separately), Raphael received 1,200 gold ducats. This was pretty high pay for three years of work (1508-11). Today that would be about \$160,000 before taxes. Considering what a masterpiece Julius II got for the money, it was a bargain. Patrons, by the way, have never spent as much on art as collectors and consumers.

Great patrons of the arts surround themselves with made-to-order art. The Renaissance patron knew what he wanted. Federigo da Montefeltro, the Duke of Urbino, was a true man of the Renaissance. In his office, which we show, the whole spirit of the Renaissance is typified and, more important, the personality of the executive himself. Objects in the illusory latticed cupboards and shelves along the intarsia walls suggest the range of interests of Federigo, a most talented 15th

PLACE OF BUSINESS. A 15th century Burgundian office is depicted in this artist's rendering.



century person: Armor, his preeminence as a soldier; musical and scientific instruments, his love of those subjects; the books, his library which was the wonder of Europe. The hinged benches are imaginary. This was not a room for staff meetings but for reflection and solitary thought. Heads of state, even small states—Italian Renaissance duchies like Urbino—are always surrounded by courtiers and what is now called “rat packs.” Federigo wisely knew that he needed thinking space, hence the small scale of this study. The one shown, now in the Metropolitan Museum of Art, overlooked the valley of the duke’s native town of Gubbio. He also had a similar room in his ducal palace in Urbino, where it still remains.

Simply because he did not have a regular office and was inclined to carry on business wherever he happened to be, we cannot dismiss Louis XIV from this discussion. Although he was a king, he was primarily a great businessman and patron of the arts, French art naturally. In the promotion of France and things French, culture, business, and industry, he made modern salesmen look like pikers. He was his own best model of French fabrics and fashion. Even the elaborate court rituals were forms of business etiquette, everyone finagling for a raise in rank. The income from a dukedom was higher than that of a county, not to mention the improved status at court. From

the time he was awakened in the morning until he finally went to bed, Louis did more than receive compliments. He was constantly interviewing petitioners, making decisions, receiving reports. After feeding his dogs at the end of a long day, Louis would lean on the balustrade at the foot of his bed and still business was transacted. Even during his infrequent baths he received petitioners. Bathing was not popular in the 17th century, so Louis did not have a regular bathroom.

Since lack of space has cut down on the number of corporate officers today who may have corner offices with lots of windows, and the office with a view has been obviated by the office on the fortieth floor in the building across the street, there remains one status symbol for the man at the top, the executive washroom. But the whole thing is rather top-secret. One downtown Manhattan banker is reported to have the walls of his executive washroom lined with French Impressionist paintings. But executive washrooms are locked. When the executive withdraws to his sanctuary, even the intercom leaves him alone. Louis XIV was not so fortunate. He never got any privacy. In fact, he held special audiences while seated on his *chaise percee*. The Gentlemen of the Bedchamber who attended him paid 15,000 louis d’or for this honor and retained the privilege for life. (C)



THE PRIVATE OFFICE: In this 9th Century carved ivory book cover, St. Jerome translates the Bible in a private office with what might be described as “traditional furniture.” The chair is a remodeled Corinthian capital, the desk richly ornamented. Below, working conditions for the overcrowded secretarial staff.

SUMMIT MEETING IN THE BOUDOIR. In Ziegler’s painting, reparations payments by Pope Alexander VII to Louis XIV are being made by the pope’s nephew and legate, Cardinal Chigi, seated at the foot of the king’s bed. Diplomats were often received in the State Bedroom. Louis always wore his hat around the palace.

Amity Leather Products Co.

Henry P. Glass works with tonal modulations and functional furniture to create a new individuality for firm's offices

BROAD EXPANSE of conference and display area can be broken into three conference rooms with folding doors.



CONTROLLED color schemes and compact, functional furniture arrangements characterize the new general offices wing of Amity Leather Products Co. in West Bend, Wis. Henry P. Glass, a Chicago industrial design firm that acts as product consultant for Amity, planned the interiors and specified the furniture. Its design has resulted in offices with distinct personality and maximum function.

All the furniture was selected for design appeal, function and optimum use of space, but the president's office is especially noteworthy. Here the problem of providing seating for small conferences in a 14 by 20 foot area was solved by two units of furniture. The president's desk, with an overhanging conference top measuring 36 by 84 inches, permits five lounge chairs to be drawn up to it in addition to the desk's swivel chair. An L-shaped corner unit ganged on one frame provides a sofa seating three, an additional chair at the foot of the L, and a white plastic table top bracketed to the sofa and chair arms. Since only one table leg is necessary, the unit avoids a cluttered look.

Behind the president's desk is a long sliding-door cabinet with interchangeable shelves. Turquoise and bright medium-blue upholstery contrasts with white Fiberglas draperies and three medium-gray walls. The fourth wall is paneled in walnut.

Although other executive offices contain less seating, they maintain the conference-type desks and pull-up chairs. Two color schemes were chosen

for all offices—a cool combination of turquoise and blue and a warm combination of orange and yellow. Mustard, used on all executive chairs, forms an identifying note between the two schemes. Leather is used for upholstery in many instances.

Picture frames and accessories co-ordinate with the five basic colors. Each executive office has a three-part, three-color leather wall panel for the individual's family photos that adds a color note to the room. Movable wall partitions divide the offices and provide a corridor between them and the reception area.

Brilliant color is the keynote for the reception area where leather-upholstered sofas dyed bright yellow harmonize with orange Fiberglas draperies. A quieter blue scheme predominates in the conference area.

In the new wing, the conference and display areas are a 22 by 67 foot room divided into three sections by folding doors that can be swung open for large gatherings. When divided, two sections display the company's products and the third acts as conference room. A storage system of extruded aluminum poles with walnut and white plastic-topped components provides generous product display as well as sliding blackboards, a film screen and a hi-fi system. In the conference area, a twelve foot boat-shaped table stands on an oval blue-green rug. Architectural planters add the final accessory interest to this and the reception areas. (C)

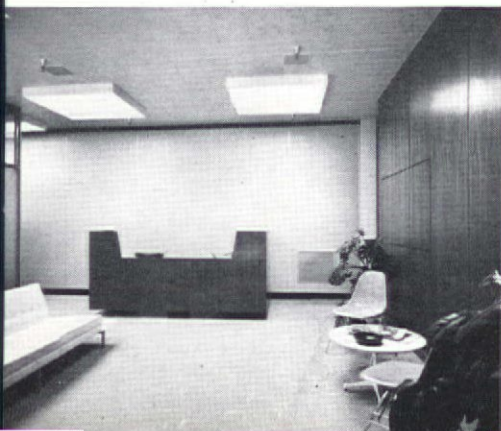
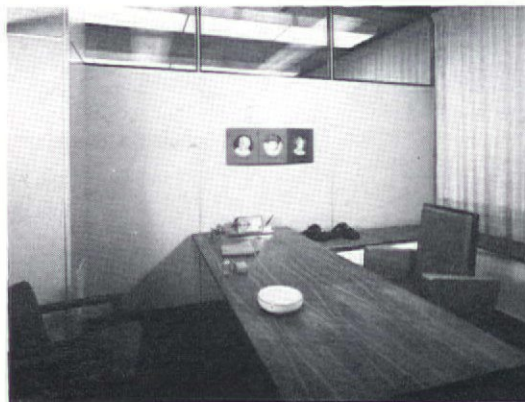
DISPLAY AREA, top left, gives warm walnut background to company's leather products standing on walnut and white plastic-topped shelves.

BOAT-SHAPED CONFERENCE TABLE, top right, in walnut and steel stands on oval blue-green rug imported from India.

PRESIDENT'S OFFICE, bottom right, has desk designed by Glass that allows chairs to be drawn up for small conferences. Chairs are upholstered in blue leather.

EXECUTIVE OFFICE, bottom left, uses smaller version of conference desk, provides color and individuality with photos in leather wall frame.

BRIGHT YELLOW SOFA and orange draperies give warm welcome in reception area below. Desk hides switchboard and equipment for efficient look.



CONTRACT PRODUCTS AND SERVICES



42

New tablet arm chair from National School Lines

A tablet arm chair designed to reduce fatigue in school rooms is the latest offering of National School Lines Co., Oshkosh, Wis. A tubular steel frame painted with beige polymer coating and seven ply, laminated plywood seat and backrest provide good service and low maintenance. The arm rest is solid plastic. No. 42.

Coordinated window shades, fabrics, wallpaper

Howard & Schaffer, Inc., has introduced a line of 17 patterns in coordinated window shades, fabrics, and wallcoverings. The vinyl-coated shade cloths are sturdy, washable, and flameproof, and are on exhibit at the firm's showroom, 16 East 53rd Street, New York. No. 33.



13

New spatter finish on Levolor aluminum slats

Levolor Lorentzen, Inc., has announced use of a new spatter finish on its line of aluminum slats. The finish is available in seven color combinations under the trade name Craftone. No. 46.

Bunting introduces moderate priced line

A line of moderately priced sofas, chairs, and rockers for the contract market has been introduced by Bunting Co. The furniture has light weight, walnut-finished aluminum frames, and is cushioned with high density polyurethane foam. Upholstery, either soft fabric or fabric-backed plastic, comes in a wide range of solid colors, plaids, and stripes. The line also includes a sectional sofa, tray-arm sofa, high back rocker, open back captains chair, and a matching captains rocker. No. 13.

7



Lightolier's new collections

Two new candlestick lamps from Lightolier appear similar at first glance, but underneath the shades, they're different. The box-pleated, formal shade at right conceals a three-way fixture and diffuser bowl for controlled, glare-free light; the black bouillotte shade has a three light cluster with a baffle at top and a diffuser at bottom. Both retail for \$34.95. Lightolier has also announced a new mid-season collection, Legacy, consisting of desk, table, floor, and tray lamps. The collection is available in Adams, Empire, Directoire, Italian and French provincial, Federal, and Regency styles. No. 7.

For more information use inquiry card in this issue

Harvard introduces double-bed tracked divan

Harvard Manufacturing Co. has introduced a divan that converts from a seating place to a full-sized bed. The 4/6 Tracked Divan holds a standard 54-



inch box spring and mattress and moves on a patented riser track. A patented stabilizer prevents the bed from pulling out unevenly or sticking and binding in the track. The cabinet is completely supported by the unit and is not bolted to the floor or wall. When used as a divan, the bolster cabinet is correctly slanted for seating. The unit is available with either maple or rubber rollers and brass pulls or a pull strap. No. 52.

New Formica pattern

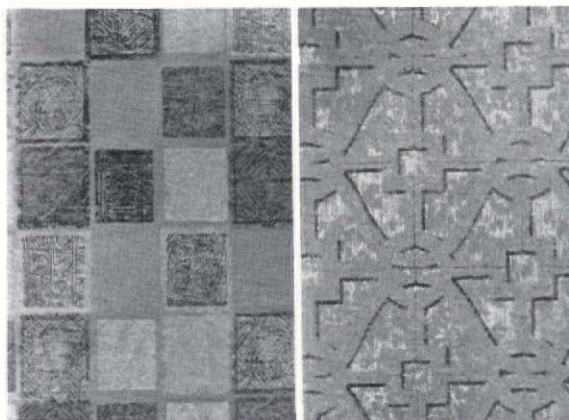
Silversnow, latest addition to Formica Corp.'s line of laminated plastics, is a pattern of bright silver pinpoints against a solid red, black, green, blue, or cocoa background. The pattern comes in all Formica standard sizes. No. 20.

Solid bronze table bases by Falcon

Falcon Products, Inc., of St. Louis, has introduced the 1200 series in its Golden Touch line of table bases. The line features a concave-shaped, tapered column that blends into a four prong base in 18, 26, and 32 inch spreads. The base also comes in cast iron and aluminum. No. 30.

Luxury wallcovering line by Birge

The Hand-Mark collection of handprints, foils, flocks, and other effects is now offered by Birge Co. Available in 117 sheets, the wallcovering line



will retail for \$7.50 to \$13.50. Shown is Maya, based on primitive stone carvings, and right is Tangiers, taken from an African stone block. No. 35.

Parkwood Laminates

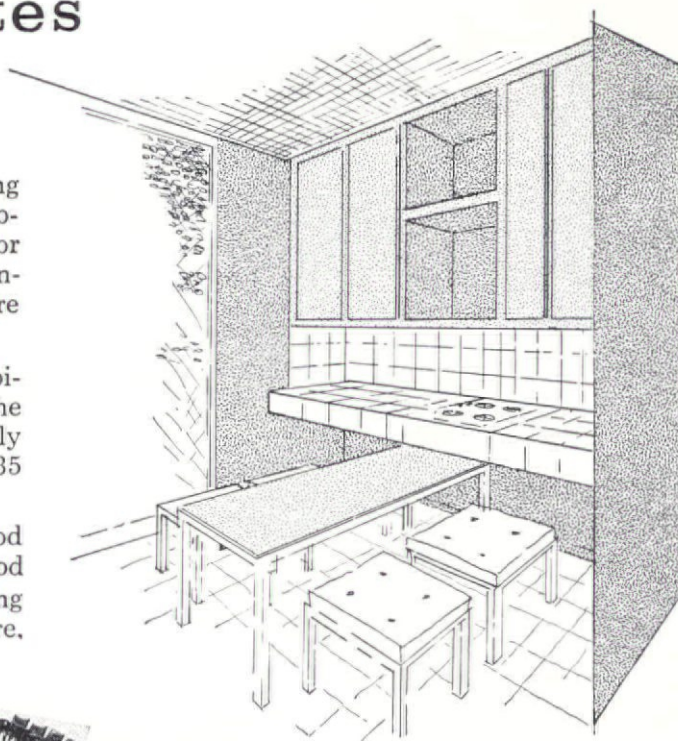
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For the exciting "in-and-out" kitchen on exhibition, Tom Lee, A.I.D., design consultant for the National Design Center has selected two recently developed Parkwood companion colors — 1035 Nomad Gold and 1037 Olive Green.

While visiting the Panorama see the Parkwood display and how the superb range of Parkwood Laminates make it easy to create many varying effects of luxury, color and distinction in furniture, built-ins, walls and surfaces.



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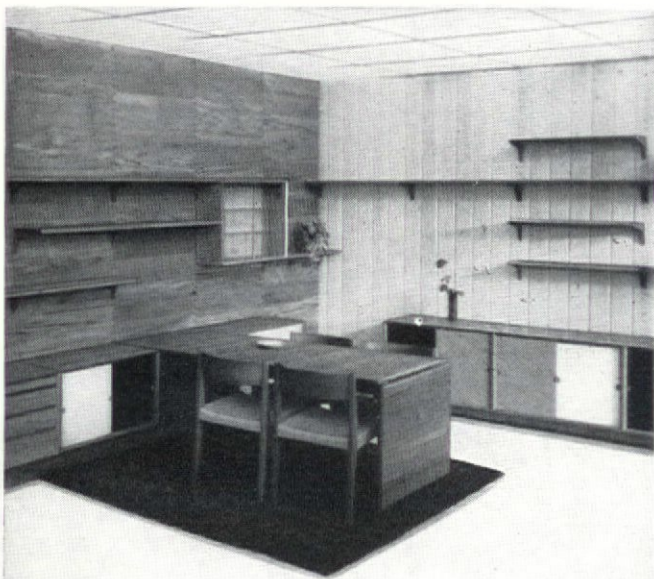
CONTINUED

World globe on walnut stand by Jens Risom

Jens Risom Design, Inc., has introduced a world



globe on a solid walnut stand for contract use. The globe may be adjusted to turn freely or hold in one position. **No. 38.**



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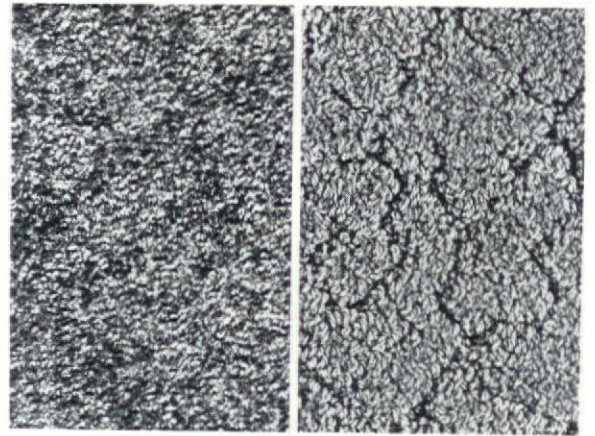
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Bigelow adds ninth grade to carpet line

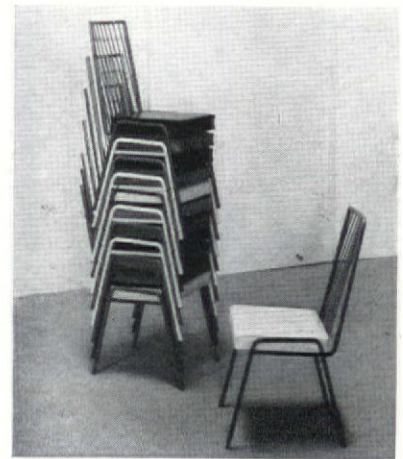
Bigelow's "ninth grade," manufactured with Du Pont's 501 carpet nylon, is the latest addition to



the International Style group. Shown above right is De Soto, a luxury twist carpet with a frieze texture that retails for \$9.95 per square yard. It is available in twelve colors. Above left is a small scale random abstract pattern with a cut and looped surface in wool. Named Monte Carlo Weld-weave, it retails for about \$9.50 per square yard and comes in nine colors. **No. 19.**

Thinline's metal furniture

Part of a broad line of metal furniture for offices, lobbies, auditoriums, and other contract installations, these pyramid stack chairs by Thinline Manufacturing Co. have foam rubber seats, vinyl



upholstery, and square-tube frames. Light in weight, they may be linked together for use as public seating. List price is \$24. A variety of colors available. **No. 48.**

G.E. increases Textolite length

General Electric's complete Textolite plastic laminate line is now available in 30 inch wide, 12 foot long sheets. Formerly only 10 feet long, the new size allows construction of more one-piece counter tops. Textolite cross-grained wood patterns come in both postforming and general purpose grades, and in either conventional finish or the glare reducing textured finish. **No. 11.**

Armstrong announces more resilient floor tile



A new type of floor tile that springs back from static loads three times greater than that of conventional vinyl-asbestos tile is the latest offering from Armstrong Cork Co. The new tile, Custom Excelon, has a higher content of vinyl and permits greater resilience, flexibility, and wear characteristics that were formerly available only in luxury vinyl tile. It comes in ivory, green, white, beige, gray, tan, and black. **No. 25.**

Fiber glass diffusers in Dazor lamp

Fiber glass diffusers soften light in a table-desk model lamp by Dazor Mfg. Co. The lamp has a perforated metal ventilator centered in the top that allows bulb heat to rise for cooler lighting and safer handling. The diffuser reduces glare, but has a circular opening for a light beam. The



14-inch high lamp comes in a frost green baked enamel finish with either matching or brass arm. Other colors are available at higher cost. **No. 5.**



Urbane. Designed and made in San Francisco, and available in luxurious CRAFTEX nylon coverings. Contract Group B sofa comes in six lengths, with exposed-back solid aluminum or walnut base. With or without arms. Also in couch style with headrest, on solid bar aluminum base. The bench comes in four lengths with solid bar aluminum or cast "spider" base. Showroom locations: San Francisco — 838 Western Merchandise Mart • Los Angeles — 726 Home Furnishings Mart • Chicago — 621 Merchandise Mart New York — 160 East 56th Street • Dallas — 350 Decorative Center. For a free Contract Division catalog, write Department R, Metropolitan Furniture, 950 Linden Avenue, South San Francisco.

METROPOLITAN 

PRODUCTS & SERVICES

CONTINUED

Self-molding chair of ABS plastic

A chair that molds itself to the body of the individual using it is the latest offering of Fixtures Mfg. Co. The Astro is made of ABS plastic, the seat is impact resistant and is not affected by burning



cigarettes, knife cuts, oils, grease, acid, sunlight, or water. The Astro comes in aqua, white, tangerine, and charcoal, and weighs only eight pounds. No. 65.

New convertible sofa by Sealy

A double bed that tucks away in a useful cabinet during the day is the latest offering of Sealy, Inc.



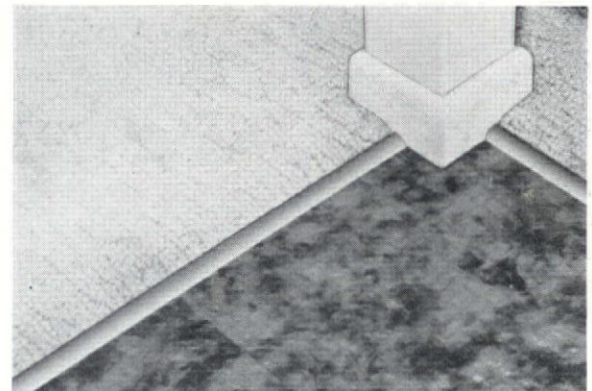
One bolster in the cabinet conceals pillow storage while the other holds four drawers. The cabinet is covered in textured plastic, and the bolster and bed cover come in a variety of fabrics. No. 44.

Custom light patterns with new ceiling canopy

A modular channel frame that permits custom light patterns to be developed easily and without the usual custom-work delay is the latest offering of Habitat, Inc. The canopy is composed of channels that can be assembled into patterns up to ten-foot square to support lighting fixtures. The channels can also be used to form patterns such as hexagons, crosses, triangles, etc. No. 29.

Binder bar harmonizes with carpet color

Protective binders can now harmonize or blend with carpeting by use of Roberts Co.'s Nap-Lok bar. The aluminum binder securely holds carpeting to the floor, but also provides for a vinyl plastic



strip in sandalwood, gray, green, and beige that snaps over the exposed metal and gives a smooth transition between carpet and smooth-surface flooring. The bar can be used to edge existing installations as well as new ones, and resists dirt, insects, water, and dampness. No. 15.

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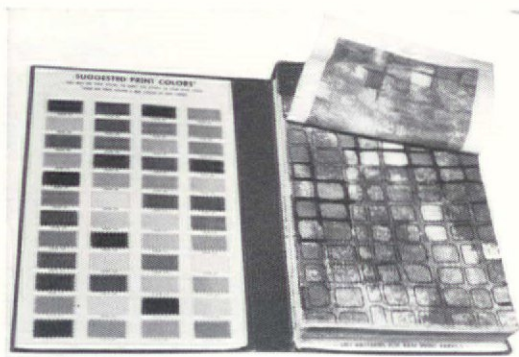
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MANUFACTURERS'

LITERATURE

Coronet Chandelier Originals of Jay Lighting Mfg. Co., New York, has issued a brochure on contract lighting installations in hotels, motels, clubs, restaurants, and institutions. The booklet illustrates some of the large pieces from the Coronet series as well as ceiling and wall incandescent fixtures and custom fixtures of cast de-oxidized bronze. **No. 86.**

Huntington Products Co. is offering a new sample book of printed patterns on Saranspun, the flame-resistant fiber made by National Plastic Products



Co. Huntington, besides featuring a palette of 48 suggested print colors, invites customers to submit colors of their own choice which the firm will screen on a custom-order basis. Eight base fabrics are listed and illustrated in the catalog. **No. 71.**

Hiebert, Inc., has just published its 1962 catalog of the American and Deluxe series executive office furniture. The fully illustrated booklet shows some of the company's walnut desks, chairs, conference tables, filing cabinets, book cases, and other pieces. **No. 84.**

Multi-purpose space use is described in a new catalog by Howe Folding Furniture, Inc. The ten-page booklet gives a quick guide to set-ups for classrooms, conferences, and auditoriums in small spaces, and shows the company's line of folding conference tables available in three shapes—oblong, straight-side boat, and curved-side boat. **No. 76.**

Appliances of the future are examined in a booklet just issued by Designers for Industry, Inc. The six-page brochure describes a push-button meal planner, a computer for inventorying kitchen food supplies, a conveyor that carries dirty dishes through the dishwasher to the cupboard, a three-dimensional, life-size telewall, and other promises for the future. **No. 88.**

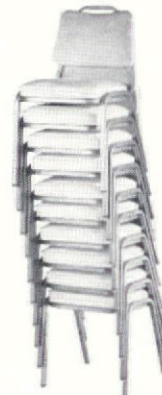
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CONTRACT NEWS

The name is Denst & Miles

Denst & Miles, Inc. is the new name for the well-known wallcovering and furnishings firm formerly known as Denst & Soderlund, Inc. According to Charles Miles, president, and Jack Denst, director of design, the name change will be effective January 1, 1962. At the same time, announcement of additional showroom space and plant remodeling was made by the two spokesmen for the firm.

Expanded production is planned by Jack Denst Designs, a division of Denst & Miles, Inc., as a result of increasing demand for the firm's wallcoverings. Through its five showrooms throughout the country, Denst & Miles represents a selected group of designers of fabrics, hand-printed wallcoverings, and other quality lines. The firm's headquarters showroom at the Merchandise Mart, Chicago, is being completely remodeled to accommodate additional lines, most importantly, that of Janet Rosenblum, Inc., contract furniture. Among the lines represented nationally or in the midwest will be Ellenhank Designers, Inc. Jack Lenor Larsen, Inc., and Thaibok Fabrics, Inc., all drapery fabrics; Jack Denst Designs, Winfield

Design Associates, Katzenbach & Warren, Inc., and Bill Keliehor Designs, Inc., wallcoverings; Russ Stonier Designs, Inc., and Karl Mann Associates, Inc., accessories. To be introduced at the January markets is Volume 11 by Jack Denst Designs.

Winfield Design moves entire facilities

Winfield Design Associates, Inc., manufacturer of Winfield wallcoverings, has moved its entire facilities—factory, warehouse, and business offices—to larger quarters at 674 South Van Ness Ave., San Francisco, Cal.

Kentile reduces prices

Kentile, Inc., has lowered prices on all gauges and styles of vinyl asbestos tile and grade B asphalt tile. The price decreases in the vinyl asbestos lines amounts to 11.5% in 1/8 inch thick regular patterns, 4% in metallic patterns, 7.8% in 3/32 inch tiles, and 5.3% in 1/16 inch styles. Asphalt tile prices were reduced by 3.3%. Only the architectural series and feature strip in the vinyl asbestos lines were not included in the reductions.

Ballard to design new India hotel

The Walter M. Ballard Corp. will do the interior design and decoration of a new \$5 million 350-room hotel in New Delhi, India. The hotel, owned by East India, will be a member of the Intercontinental group of hotels. Intercontinental has agreed to provide management as well as technical assistance.

Window shade display at National Design Center

The Window Shade Manufacturers Association has taken space at the National Design Center, 415 East 53d Street, New York, N. Y., for displays on window shades as a decorating asset. The opening exhibit was designed by Tom Woods.

American Cyanamid develops new acrylic fiber

A new type of non-acid dyeable acrylic fiber has been developed by American Cyanamid Co. Tentatively called Type 61, the fiber is whiter than Creslan and lends itself to cross dyeing in blends of 100% acrylic fiber. It will be made available in staple and tow. The fiber was introduced by American Cyanamid at the American Association for Textile Technology meeting in Charlotte, N. C., last month.

New name for Phillips' contract division

Morton Roberts Division is the new name for the nine-month-old contract furniture division of William E. Phillips Co., Los Angeles, Cal. The division designs and furnishes multiple dwellings, hotels, restaurants, and has developed a line of design plans and furniture for the elderly.

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American charges unfair competition

American Furniture Co., Inc., Martinsville, Va., has filed suit in two Federal courts charging unfair competition from Holiday Inns, Inc., purchasing subsidiary of Inn Keepers Supply Co., Memphis, Tenn., and from Hickory Manufacturing Co., Hickory, N. C. American claims that several pieces of its American of Martinsville furniture were purchased by Holiday Inns, and either these samples or duplicates were shown at a convention for Holiday Inns' franchised dealers with the implication that the furniture was available from them and was made by Hickory. The suits were filed in Memphis against Holiday Inns and in Statesville, N. C., against Hickory. The furniture is protected by pending patents.

Chemstrand develops new nylon yarns

Chemstrand Corp. has developed a new Cumuloft nylon carpet yarn that gives an improved tufting performance over those now available, according to Harry Cramer, director of nylon sales. He also announced development of nylon with a greater dyeing characteristic and a dye-resist material for application to carpet yarns. The new nylon can be dyed deeper with more lasting effects with acid dyes. The dye resister material can be applied to carpets according to pattern and the treated portions will resist acid dyes but will accept disperse dyes. The dye-resister material is available to mills on a license basis and can be applied in pattern, spray, package, or skein applications.

Berge and Jacoby design Valley's contract line

Valley Upholstery Corp. will enter the contract field with a line of upholstered pieces and coordinated accessory tables designed by Marc Berge and Franklyn Jacoby. Mr. Berge is well known as a furniture and interior designer in the contract and custom-decorator fields, while Mr. Jacoby is experienced in all phases of industrial design and has been associated with several large design firms. Valley's contract line is scheduled to come out late this year.

Biltmore redecorates 16th floor, Palm Court

The Hotel Biltmore, 45th Street and Madison Avenue, New York, has redecorated its 16th floor and Palm Court. Designer Michael Greer has used Italian and French 18th Century furniture designs with modern fabrics, green, yellow, blue, and purple in combinations, and white walls for the 16th floor scheme. In the Palm Court, a 19th Century Directoire tent in red, blue, and black stripes on an off-white background contrasts with black patent leather chairs, tables covered with black and white formica, and a red carpet. After Christmas, an 18th Century Italian fountain will be placed in the center of the Court.

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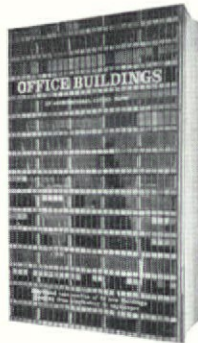
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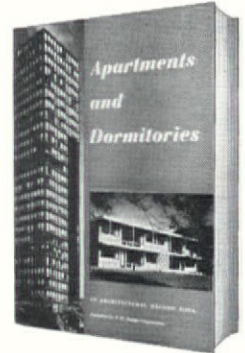
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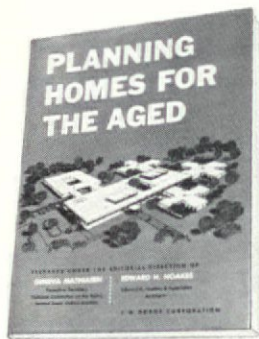
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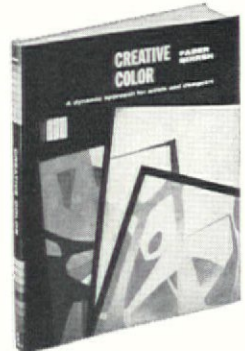
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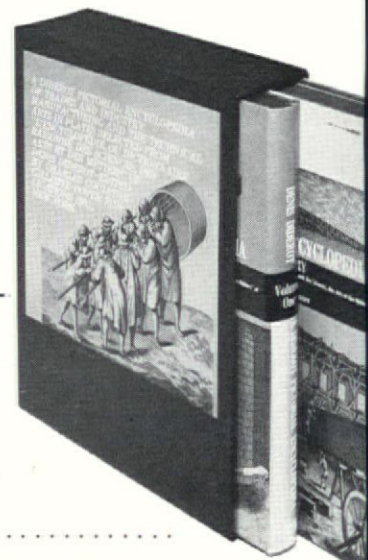
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