

CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS • SEPTEMBER 1963




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In all the world
no other drapery track like



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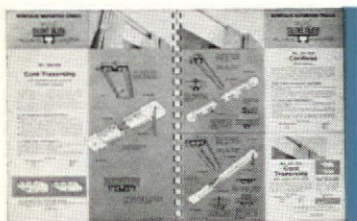
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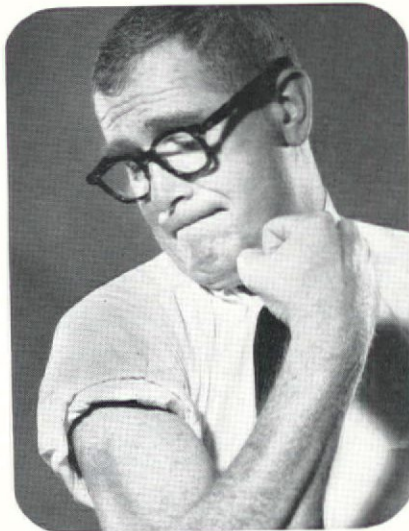
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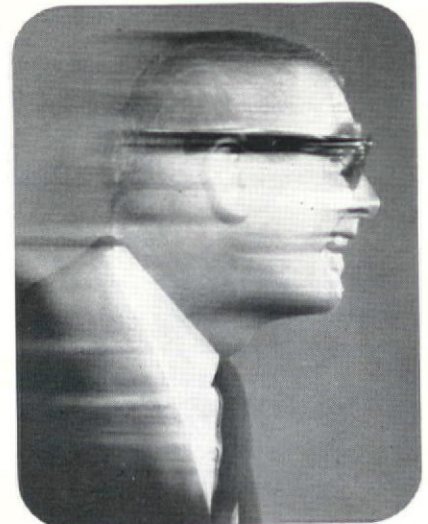
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The Cover

A huge installation where both vertical and horizontal surfaces are covered in wood laminates dramatizes this month's feature story on laminated materials. Cover by Peter Harrison

CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS

VOL. IV, No. 9

SEPTEMBER, 1963

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COMING IN CONTRACT

OCTOBER—National Hotel-Motel Show, including the annual Room of Tomorrow, Designs for Dining; Restaurants—a round-up.

NOVEMBER—Fabrics and Fibers for Contract Work, including a run-down of new lines; Trends in Government Specifying.

DECEMBER—Wallcoverings—new developments in the application of wallpapers and wallcoverings to commercial/institutional interiors.



CONTRACT is published monthly by H.M.S. Publications, Inc., division of Gralla Publications, 566 Seventh Ave., New York 13, N.Y. Phone PENna. 6-3975. Lawrence Gralla, president. Milton Gralla, vice president. B. H. Hellman, secretary. Subscription price: one year, \$5.60; two years, \$9.00; three years, \$12.00 for firms and individuals who specify, design, buy, or replace contract furnishings in the U.S. and possessions. All other U.S. subscriptions, \$9.00 per year. All foreign subscriptions, \$9.00 per year. Single copy of this issue \$1.00. Contents fully responsible for opinions expressed by editorial contributions to CONTRACT. The publisher reserves the right to reject any advertising which he feels is not in keeping with the publication's standards. SUBSCRIBER ADDRESS CHANGES: Please send old and new address to our N.Y. office at least four weeks in advance. Controlled circulation postage paid at Orange, Conn. Other Gralla Publications: BUILDERS' KITCHEN GUIDE. KITCHEN BUSINESS.



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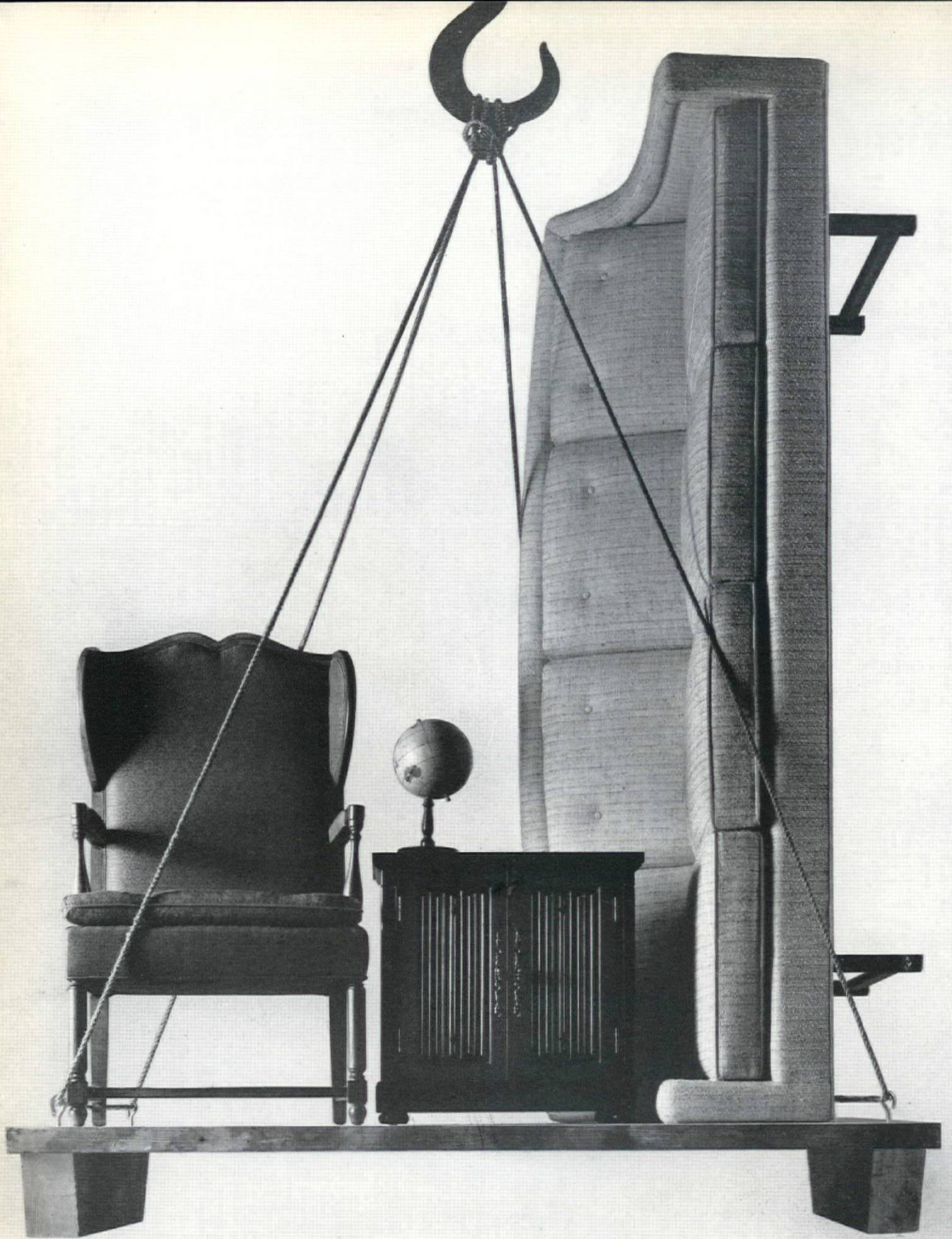
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Brunswick
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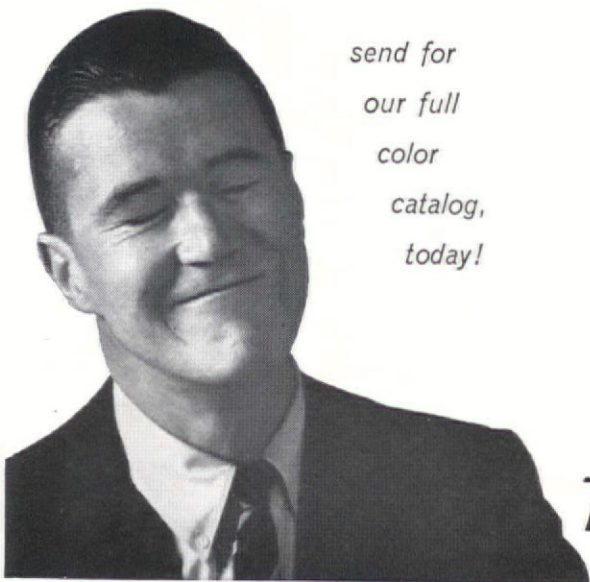
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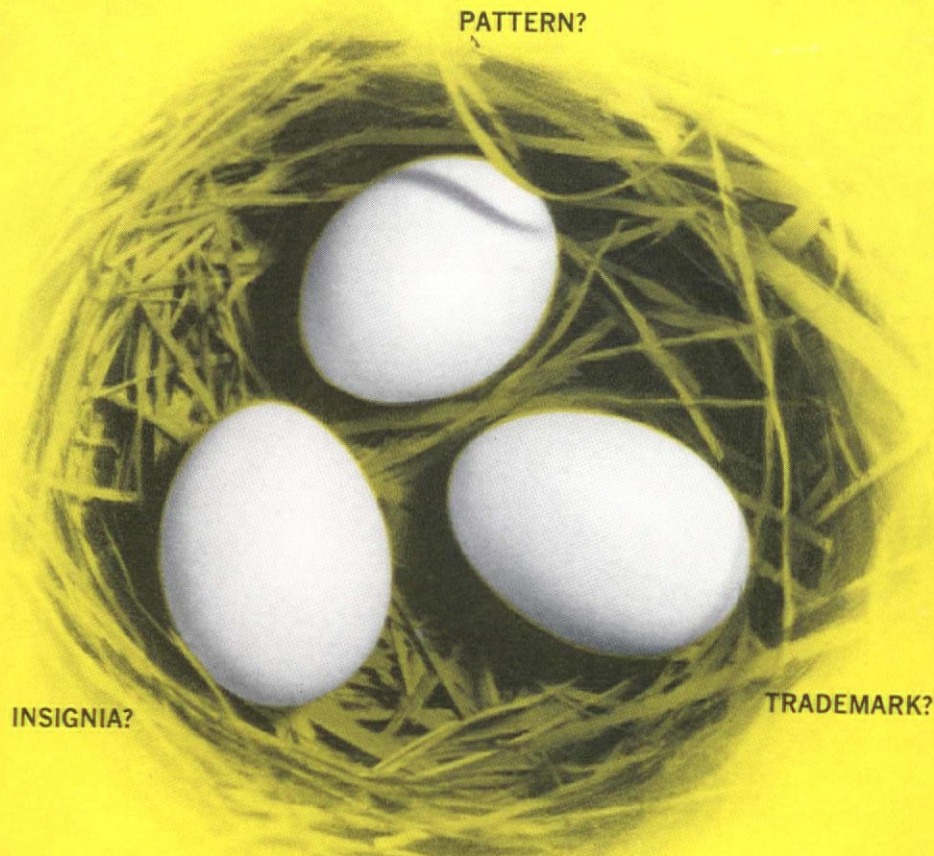
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N. C., have installed General Tire Sponge Rubber Carpet Cushion



At the CLOISTERS
you walk on General Tire
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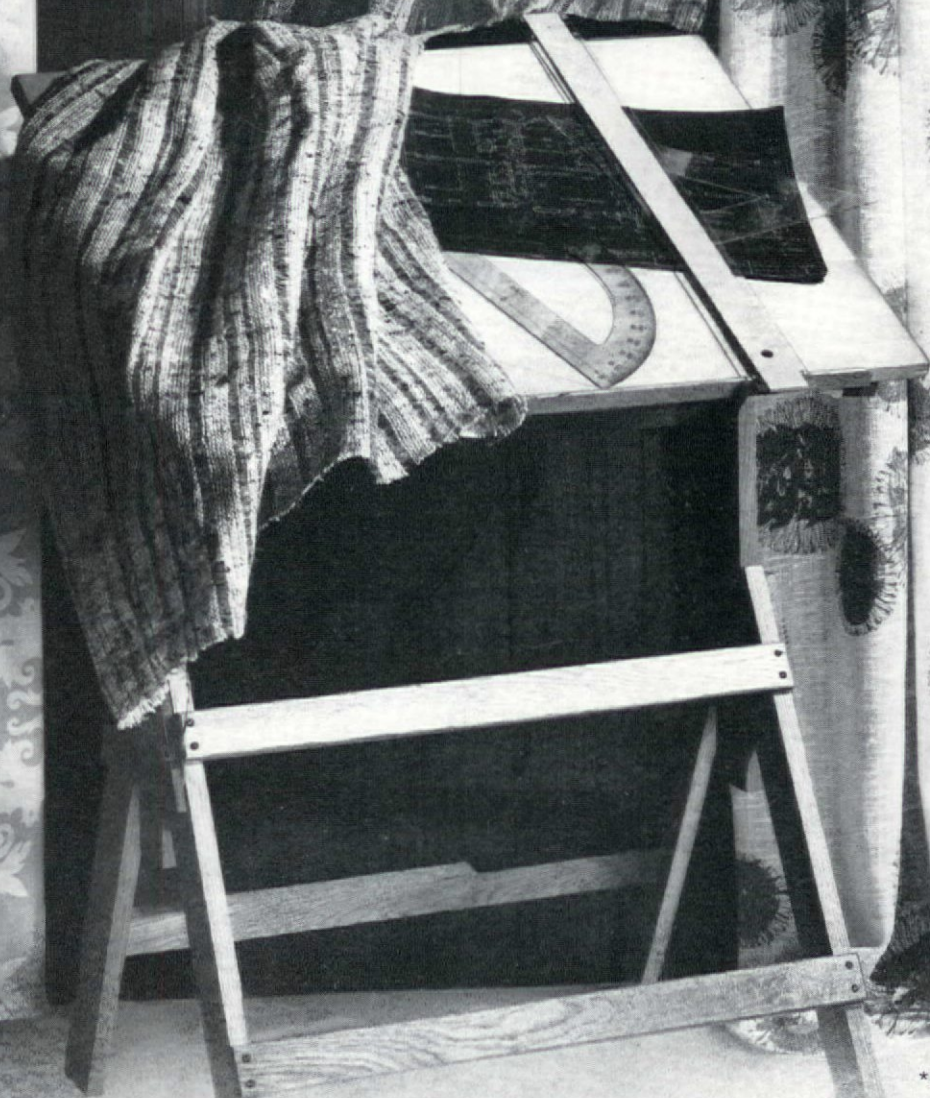
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Circle No. 11 on product information card

D. C. Currently

OUR WASHINGTON REPORT:

- College housing growth
- Export markets for U.S. goods
- Procurement invitations
- Recent federal awards

SEPTEMBER, and the sounds of contract furniture users are filling the scholastic halls. And what they're in effect saying, in chorus, is that business is big and getting better. U.S. government surveys show that schools of higher education are now midway into a program that will give them half again as much residential accommodations as they had two years ago. To show you how large a part the U.S. itself plays in this expansion, more than half the money needed for this growth is coming from the Community Facilities Administration's College Housing Program.

Translate these expectations into figures, and the schools plan to house over 400,000 more students in their own residential facilities by 1965-66 than they did at the beginning of this decade. Public institutions plan a 57 percent increase, and private ones, a 46 percent growth.

Largest percentages of planned expansion, by state, are for: Arizona, 63; Delaware, 89; Idaho, 69; Illinois, 67; Kansas, 70; Missouri, 66; Nebraska, 67; Nevada, 194; New Jersey, 70; New Mexico, 73; Utah, 74; Washington, 62; West Virginia, 67; Wisconsin 68; Wyoming, 96.

College contract field grows

Opportunities for contract furniture and furnishings are by no means solely in the dormitory and college union. Another United States government survey finds that these schools plan expenditures of \$7.5 billion in the first half of the 1960s for new college construction, renovation of existing buildings, and campus improvements. More than one-half of this is to be spent for instructional facilities—which means school chairs, teachers'

desks, and the like, for the contract field; one-fourth is residential; 8 percent is for research, and 7 percent for "general" use, at public institutions. At private schools, instructional will get 48 percent, residential 29 percent, research 9 percent, and general, 6 percent.

California leads in the plans, with \$964 million. New York is next with \$591 million, then Illinois, \$579 million, and Pennsylvania, \$534 million—the four accounting for more than 35 percent of the dollar total.

Studies in greenback

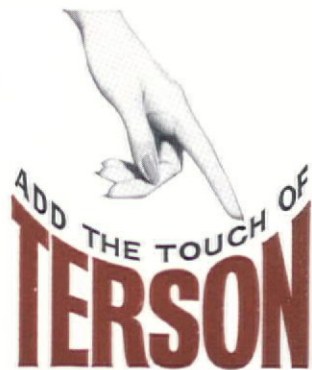
Examples of new fields for the contract firm to conquer are being furnished on almost a daily basis by the CFA College Housing Loan program. These will be translated not only into bricks and mortarboards, but furniture and flooring as well. Some recent loans approved include:

Mass. Inst. of Technology, Cambridge, \$3 million, for a college union, with snackbar, cafeteria, private dining, lounges, meeting rooms—and eight bowling alleys. Emmanuel College, Boston, \$1,190,000, to house 220 women. St. Olaf College, Northfield, Minn., \$2,975,000, for two halls to house 294 women, 297 men. St. Lawrence U., Canton, N.Y., \$1,000,000, residence hall for 201 men. Elmira College, Elmira, N.Y., \$2,105,000, housing for 942 women, college union and dining hall, including coffee shop, cafeterias, lounges. Indiana U., Bloomington, \$6,975,000, housing for 1167, dining facilities. Five Wisconsin State Colleges, \$7,180,000, for eight residence halls. Georgetown U., Washington, \$4,465,000, two residence halls for 778, and cafeteria. Stanford U., Palo Alto, Cal., \$4,000,000, for further work

(Continued on page 16)



Terson: tough, tender, and terribly topical. Go ahead: try and scuff it or tear it. Can't; Terson's too tough. ■ Spill a martini on it, a piece of butter, a drop of oil. Stain? Never. ■ How about cracking? It doesn't. Seam-splitting? Forget it. ■ O.K., suppose Terson has to match someone's floor covering, fabric, or wall-covering: then what? Then order it that way. Terson has the color to complement or match your selection: a spectrum of handsome standards, or made-to-match custom-color runs. And while you're at it, name your pattern and texture. ■ But Terson has its tender side, too. It gives in a bit under pressure, stretches without tearing. Lets you cut, sew, shape, and tack it without backtalk. ■ Write us for samples and a color line if you're thinking in terms of a new commercial or industrial installation that has to be rugged and handsome at the same time. We'll tell you more about the "touch of Terson" and its subtle sales talk. ■ Athol Manufacturing Company, a division of Plymouth Cordage Industries, 120 E. 41st St., New York 17, N.Y., or Butner, N.C.



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The Western Merchandise Mart is the *only* complete furnishings market in the West under one roof...3500 lines...600 showrooms...10 floors. Now air-conditioned, beautifully redesigned and handsomely carpeted for comfortable and pleasant shopping. And, our top-flight Contract Consultant is here every day to help you.

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WESTERN MERCHANDISE MART

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on a 17-building housing complex; first phase was completed in 1959. East Texas State College, Commerce, \$3,000,000, for two residence halls for 594, and cafeteria.

Overseas openings

The Commerce Department keeps working away at opening export markets for U.S.-manufactured goods, as one way of whittling down the balance of payments deficit that is playing such a large role in the nation's economy these days. At times this work seems to run against fairly heavy odds. But the Department continues to solicit openings from overseas distributors, who are interested in American lines. In recent weeks it's reported queries in the contract furniture and furnishings field from such places as:

Sweden—For such interior decorating articles as rugs, carpets, curtains, upholstery fabrics for furniture, from AB Alfred Trowall & Co., importer, Stockholm.

Canada—Good quality soft floor coverings, from East India Traders Ltd., importer, Vancouver, B.C.

Barbados—Furnishings and furniture for 20 beach cottages and restaurant, in St. George's, Grenada.

Germany—Folding chairs, coat and hat racks, folding tables, manufacturers only, from M. H. Ogermann, importer, Neustadt/Weinstrasse.

Federal procurements

You can get more than a basic education by participating in U.S. procurement invitations in your own specialties—the awards have been found edifying and profitable by some of the largest firms in the contract business. And the government has an open door, always, for your participation. But you need to tell it—it won't call you, to begin with. Once you're on its lists, and indicate you're serious about bidding, you're listed. New procurements keep coming along steadily, from a diverse group of offices. These may give you some notion of the range (they're now closed):

General Services Administration, Washington—wood dining room furniture, 248 each. Modified metal and wood executive office furniture—credenza storage units and service units, 570 each; kneespace units, 202 each; tables, 272 each. Tubular steel lounges for quarters use, 494 each. Wood desks, 25 each. Auditorium chairs for Federal Office Building No. 9.

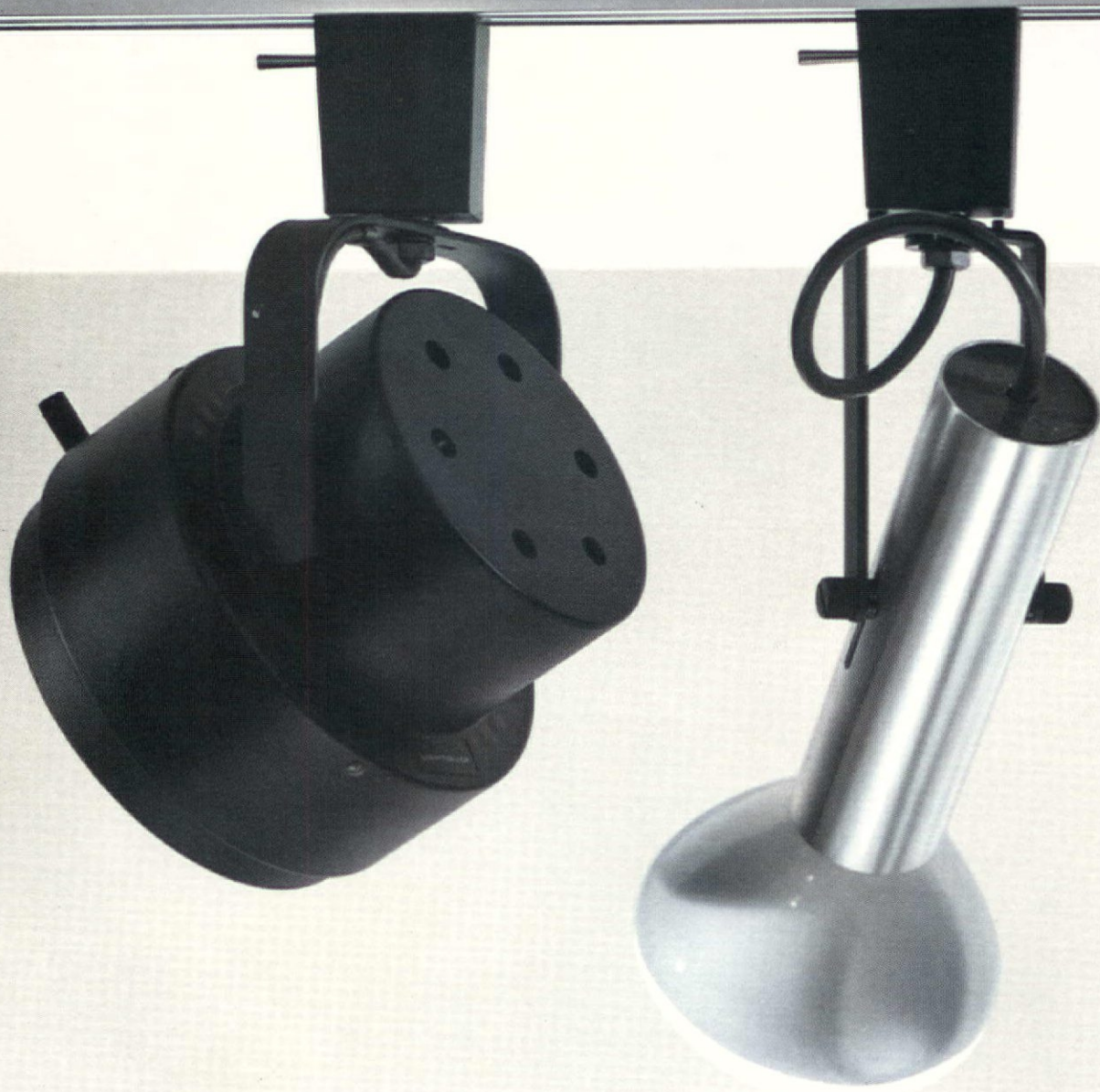
GSA, Denver—Metal wardrobes, 1150 each.

(Continued on page 21)

Want flexible spotlighting you don't have to hide? You're on the right track. Follow it



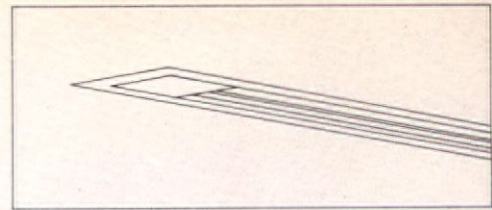
It's Lightolier's patented Lytespan®. Mounts clean-on surface, on stems, even recessed.



Joins clean—no bulge or wiggle. Connects clean—to cleanly-shaped spots. Turns corners.



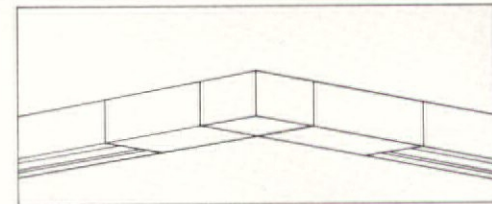
Comes in 4' & 8' modules. Goes miles if you like. Stops.



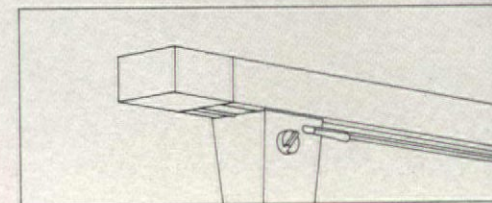
Lytespan recessed. It's the first lighting-distribution track which can be recessed. A special housing holds track neatly in both dry and plaster ceilings. You can also recess it (or surface-mount it) vertically or horizontally on walls. The first made of extruded anodized aluminum. The track with the smallest cross-section—1" x 1 1/8".



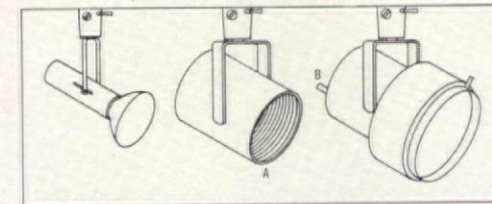
Lytespan suspended. Out in the open—on stems or surface-mounted—Lytespan still looks fine. It was not adapted from an industrial power track. It's the first track designed from scratch as part of an integrated, architectural lighting system.



Lytespan cornered. A 90° connector—for surface or stem mounting—eliminates heavy junction boxes. Makes Lytespan the first track to turn corners with no change in cross-section.



Lytespot engaged. Clip Lytespot to track anywhere. Thumbscrew engages it mechanically; lever electrically. Turn lever to disconnect light for on-track storage. Loosen thumbscrew to slide light along track to a new position.



Lights! Action! Color! These 3 Lytespots and their 20 variants bring theatre-effects to display lighting. All swivel fully. Most take interchangeable, heat-resistant color filters. Wattage ranges from a low voltage 30-watt, long-range pencil spot to 300 watt floods. Multi-groove baffle with deeply regressed lamp (A) minimizes source brightness. Lytespot with built-in dimmer (B) provides continuous control from 0 to 32,000 candlepower.

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OUR WASHINGTON REPORT

CONTINUED FROM P. 16

Swivel aluminum base office chairs. Wood cabinets. Furnishing and installing draperies, etc., at Tohatchi, N.Mex.

Yukon command, Seattle—Furnishing window shades to Fort Wainwright, Alaska.

Post Office Department, Washington—Wood or steel furniture items, 140 each.

Navy Purchasing Office, Washington—Deck steamer folding chairs, stainless steel frame, Heywood-Wakefield 50-DC or equal, 1,100 each.

Veterans Administration, Hines, Ill.—Aluminum bedside screens, 290 each.

Federal awards

Some of the recent awards on federal procurements may indicate the harvest that lies awaiting the lucky, knowledgeable, and well-bidding contract firm. These include:

Post Office Department, Washington—Steel furniture items, \$53,797, Silent Sioux Corp., Orange City, Iowa. Wood lobby desks, \$26,416, General Guilders Supply Co., Beltsville, Md. Steel furniture items, \$25,809, Keyless Lock Co., Indianapolis, Ind.

General Services Administration, Denver—Furniture: sofas, occasional chairs, end tables, coffee tables, \$10,007, Simmons Co., Chicago.

Defense Clothing and Textile Supply Center—88"x56" beige bedspreads, 33,024 each, \$108,459, George D. Brandt Co., New York. Bids were solicited from 78 firms, and received from two.

GSA—Floor covering material, Aug. 1, 1963 through July 31, 1964, Apache Floor Covering Co., Scottsdale, Ariz. (C)



Gasser chairs

were chosen by Tom Lee, A.I.D., I.D.I. for the Starlight Bar in Miami's beautiful Doral Beach Hotel.



#LA-90-S-PT W 23", D 21", H 30"

Finishes: natural aluminum, satin gold, lustrous ebony, sandalwood brown, electrolytically fused for permanent color.

Write for our new catalog of aluminum contract chairs. Designs to fit every need. Quality to satisfy every client.

Gasser

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CONTRACT

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PEOPLE

LETITIA BALDRIGE has joined the Merchandise Mart, Chicago, as director of merchandising service. Miss Baldrige will be responsible for developing special projects designed to aid retailers in the coverage of the market, on behalf of the Mart.



FRED J. LEBERT, vice president of Rodgers Associates, Inc., New York, has been named to head the new Boston branch office opened last March.

NILS ANDERSON has been appointed contract sales manager of Murals, Inc., and its affiliate, Arts for Architecture, according to James Seeman, president.

SUSAN A. JONAS has been named merchandising manager for the Textile Fabrics Div. of Owens-Corning Fiberglas.

OWEN REESE III has been appointed sales manager of the contract division of B. Brody Seating Co. and will be responsible for marketing the firm's contract tables, chairs, and booths to hotels, motels, schools, restaurants, and other institutions.

NEAL DILLON has been named national sales manager for Dunbar Furniture Corp., working on the expansion of Dunbar's sales coverage nationally and on a broad market research program.

WILLIAM JENKINS has been appointed sales representative for National Plastic Products Co., covering North and South Carolina, southwestern Virginia, and eastern Tennessee.

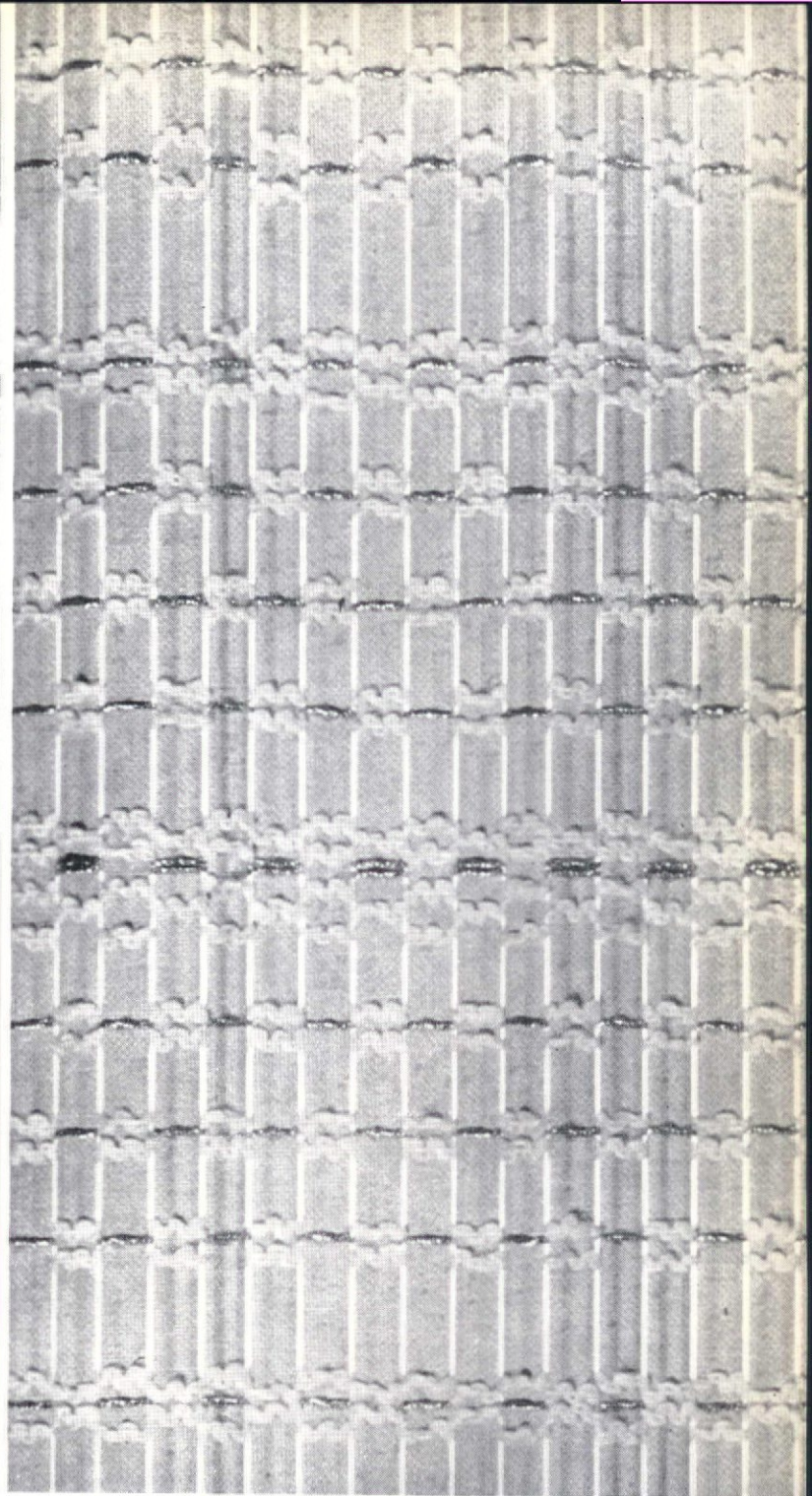
ARNOLD J. LORRAINE has been named sales representative for Ficks Reed Co. in Ohio, western Pennsylvania, Kentucky, and West Virginia territories.

Fred R. KERN has joined Nettle Creek Industries as general manager of Nettle Creek Mills, a new division.

FORD A. MARSH has been appointed market development head of Duraclean International.

WILLIAM M. BROWN has been elected president of Artloom Carpet Co., subsidiary of Stephen-Leedom Carpet Co.

(Continued on page 24)



This setting* has

**the instant drama of
LEVOLOR WOVEN ALUMINUM
Sunfast, water resist-
ant aluminum reeds
in a long line of new
colors and patterns,
interwoven with wool,
nylon or gold for use
as window shades, dra-
peries, room dividers.**

LEVOLOR
TRADE MARK OF LEVOLOR LORENTZEN

Write for informative booklet, Levolor Lorentzen, Inc., 724 Monroe St., Hoboken, N.J.

PEOPLE

ROBERT MURPHY has joined Charles S. Miles & Associates, design and marketing specialists, Chicago. Working in all phases of the Miles' operations, Mr. Murphy's specific assignment will be the management of the Miles Marketing Service, which supplies buying data to architects, contract interior designers, and other contract specifiers.

J. QUENTIN BREEN has been appointed vice president of Design Distributors, Inc., contract division Bernard Vinick Design Associates.

WILLIAM G. WICKINGS has been named manager of vinyl upholstery fabrics for B. F. Goodrich Consumer Products Marketing Division.

CHARLES D. HARTMAN was named eastern division sales manager for Alexander Smith Carpets.

ROBERT R. BLEEMER has been appointed to the design staff of Miami's International Design Center.

WILLIAM H. TALBOTT has been appointed territory manager for C. H. Masland & Sons in metropolitan Los Angeles.

DALE L. HERNDON has been named manager of fabric sales in Du Pont's Fabrics & Finishes Department.

JOHN P. MCANDREWS, formerly director of fabrics sales, has been promoted to assistant director of Du Pont's new automotive and industrial products division.

SANFORD KAUGMANN has been appointed national director of planning for FSA Inc., New York architectural and design firm with offices also in Chicago.

RICHARD W. SNYDER has been appointed director of design for the newly expanded commercial interiors division of Barker Bros., commercial interior design firm.

WILLIAM C. HANKERMAYER has been promoted to southeastern division sales manager for Kirsch Co.

FRANK LOWERY has been named marketing manager of the furniture division at Schwayder Bros. Inc. and will be in charge of marketing and product planning for Samsonite folding furniture.

BENJAMIN F. MILLER, JR., has joined Ebasco Services Inc. as a principal consultant in facilities planning.



Tom Lee
A. I. D. I.

CHOOSES
CHAIRS BY

Virtue[®]
For The Magnificent
Doral Beach Hotel

In leading hotels and clubs from coast to coast, Virtue furniture is the first choice of leading Interior Designers, such as the renowned Mr. Tom Lee. Mr. Lee's talents, as exemplified by the Starlight Room of the Doral Beach Hotel, have brought him world-wide recognition.

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Virtue Bros. Mfg. Co. Dept. 6
Commercial Furniture Division
5701 West Century Boulevard
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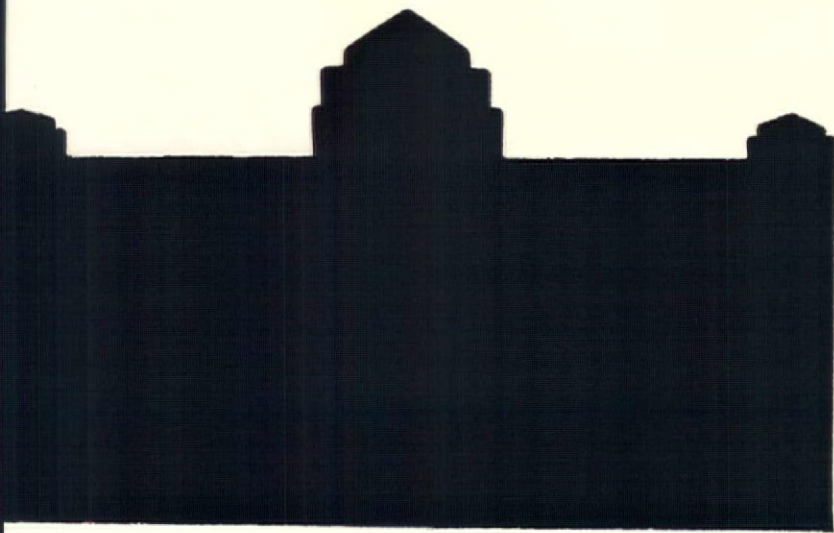
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Put
Your
Finger
on the
Big
New
Idea
for
Contract
Buyers

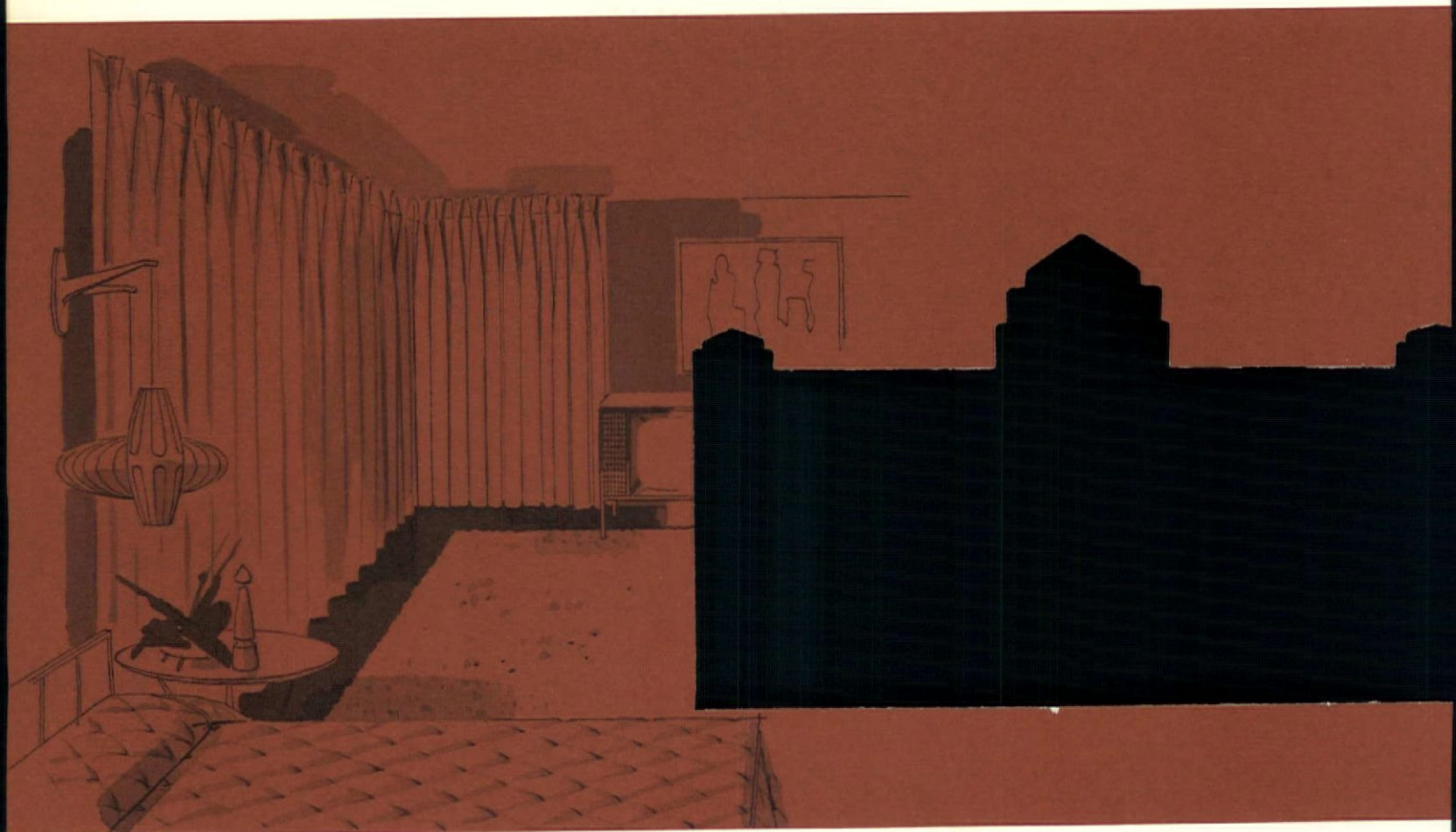


Dynamic New 11th Floor
Concentration Now Makes Chicago's
Merchandise Mart the World's First

Complete Contract

The Mart's come up with a great new idea to make contract buying easier! Now for the first time anywhere, you can shop that's new, right *under one roof*. No more cab pilgrimages all over town. No more delays. Now a single trip to The Mart makes every hour productive. Furniture, bedding, floor coverings, draperies, fabrics, institutional merchandise, lighting and fixtures, accessories, kitchen machines and equipment, you-name-it—*everything*

For your complete contract direct

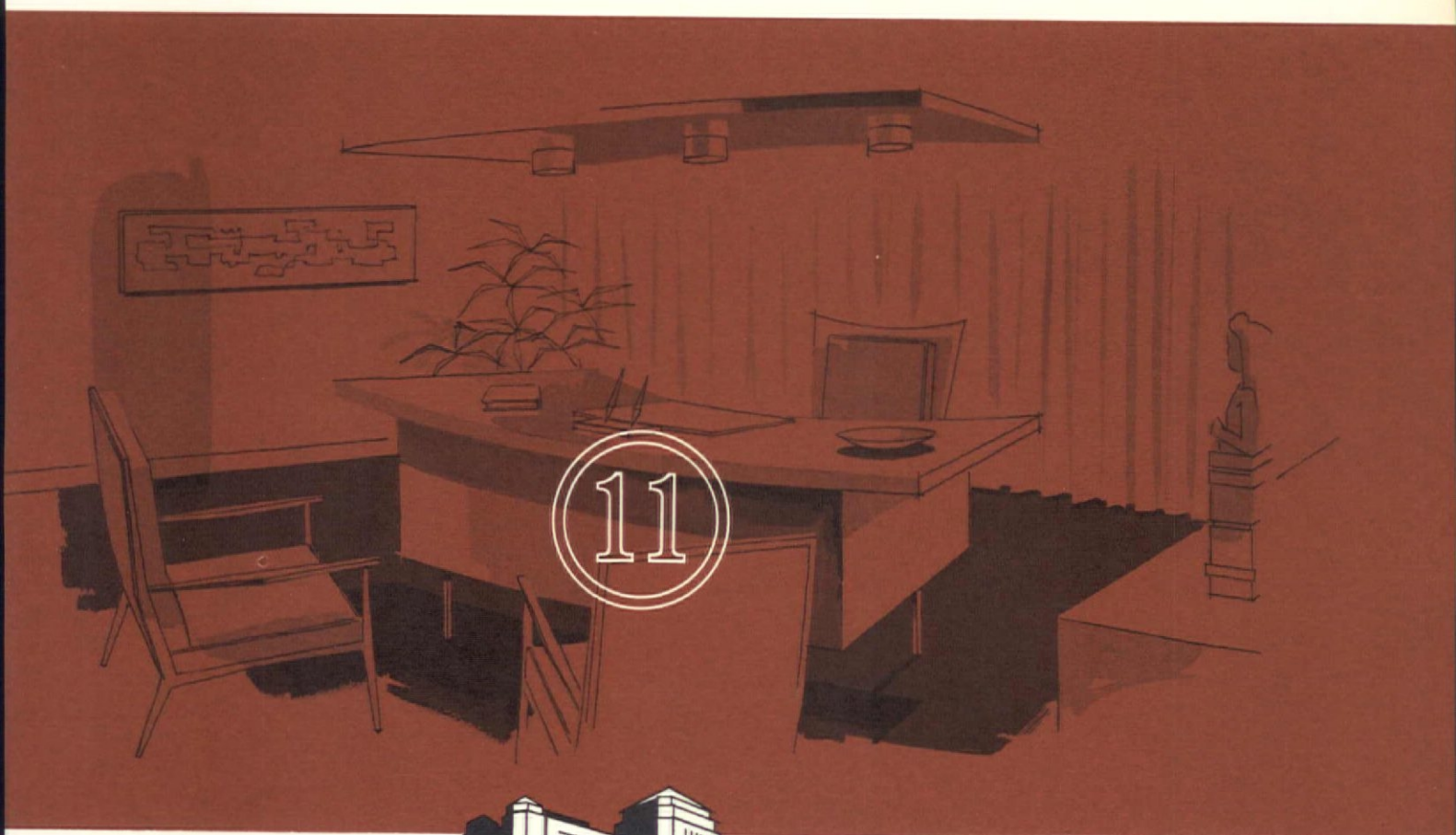


THE MERCHANDIS

Buying Center

Just an elevator button apart! The big exciting step that puts the whole show under one roof is the spectacular new 11th Floor! We're converting the entire 11th Floor into one vast showplace for contract furnishings. Many of the biggest names are already located here and are doing a booming business. Others are eager to join them. No wonder. The brand-new 11th Floor is the talk of the town. And the toast of the contract buying world.

Location: The Merchandise Mart, Chicago 54



MART



*SEE IT FIRST...
SEE IT FASTEST...
SEE IT ALL!*



NOW! SEE THE WHOLE SHOW UNDER ONE ROOF

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 American Chair Co.
 American of Martinsville
 Arnot Furniture Div.,
 Royalmetal Corp.
 Astra Bent Wood Furn. Co.
 Brandt, A., Co. Inc.
 Basic-Witz Inc.
 Brown-Jordan Co.
 Buckstaff Co.
 Charlotte Chair Co.
 Columbia-Hallowell Div.,
 Standard Pressed Steel
 Co.
 Condi Div.—
 Pacific Furn. Mfg. Co.
 Corry-Jamestown Corp.
 Directional Contract Furn.
 Corp.
 Domore Chair Co. Inc.
 Dunbar Furn. Corp.
 Dux Inc.
 Glenn of California
 Haeger Desk Co.
 Hickory Chair Co.
 Hickory Manufacturing Co.
 J. G. Furniture
 Jamestown Lounge Co.
 Johnson Chair Co.
 Johnson Plastic Tops Inc.
 Kittinger
 Knoll Associates
 Laverne
 Madison Furniture Co.
 Marble B. L. Furn., Inc.
 Metropolitan Furn. Mfg. Co.
 Miller, Herman Inc.
 Milwaukee Chair Co.
 Moreddi
 National Furn. Co.
 Peerless Steel Equipment
 Phoenix Furniture Corp.
 Prober, Harvey
 R-Way Furniture Co. Inc.
 Robert John Co.
 Robey Contract &
 Development of Drexel
 Enterprises
 Romweber Co.
 Royalmetal Corp.
 Rubee Furn. Mfg. Co.
 Shelby Williams Industries
 Sparta Furniture Mfr. Corp.
 Sparta Furniture Shops Inc.
 Standard Chair Co.
 Star Metal Mfg. Co.
 Steelcase, Inc.
 Thayer-Coggin
 Institutional, Inc.
 Thonet Industries Inc.
 Troy Sunshade Div.
 Hobart Mfg. Co.

Victory Upholstered Seating
 Vogue Rattan
 Whitecraft Inc.
 Williams, John D. Co.
 Woodard, Lee L. Sons

BEDDING

Columbia Bedding Co.
 Duo-Bed Corp.
 Englander Co. Inc.
 Hard Mfg. Co.
 Ostermoor & Co. Inc.
 Simmons Co.
 Spring Air of Chicago
 Superior Sleeprite Corp.

FLOOR COVERINGS

American Biltrite
 Rubber Co.
 Armstrong Cork Co.
 Barwick, E. T. Mills, Inc.
 Beattie Mfg. Co.
 Berven Carpets
 Bigelow Rugs & Carpets
 Broadloom Imports
 Cabin Crafts, Inc.
 Callaway Mills, Inc.
 Commercial Carpet Corp.
 Congoleum-Nairn, Inc.
 Crestwood Carpet Mills
 Crown Tuft, Inc.
 Custom Floor Covering Mills
 Duraloom Carpet Mills
 Goodrich, B. F.
 Goodyear Tire & Rubber Co.
 Hardwick & Magee
 Hightstown Rug Co.
 Holmes, Archibald &
 Son Inc.
 Hugh Nelson-Columbia
 Carpet Mills
 Karagheusian, A. & M.
 Kingston Mills
 Lees, James & Sons Co.
 Magee Carpet Co.
 Masland, C. H. & Sons, Inc.
 Mohawk Carpet Co.
 Monarch Carpet Mills
 National Carpeting Div.
 Chris Craft Inc.
 Philadelphia Carpet Co.
 Products of Asia
 Robbins Floor Products Inc.
 Roxbury Carpet Co.
 Rugcrafters
 Smith, Alexander, Carpet
 Stephen-Leedom Carpet Co.
 Inc.
 Westpac Teak Parquet

FOOD SERVICE

EQUIPMENT

Amtab Mfg. Co.
 Chicago Hardware
 Foundry Co.

Dodds, Paul L. Co.
 Dri Heat Food System
 Eastern Steel Rack Co.
 Edelman-Jankow Co. Inc.
 Ember-Glo Broilers
 Glenco Refrigeration Corp.
 Hubbert Steam Kettles
 J. J. Tool & Machine Co.
 Koch Refrigerators
 Lammers, A. W. Co.
 Mayfair Industries Inc.
 Metalwash Machinery
 Meterflo Dispensers
 Mutschler Brothers
 Plegeaire Ventilator
 George D. Roper Corp.
 St. Charles Mfg. Co.
 Serv-o-Lift Corp.
 Star Metal Mfg. Co.
 Toledo Kitchen Mach. Div.
 Toledo Scale Corp.
 Tri Par Mfg. Co.
 Wedgewood-Holly
 Appliance Co.
 Wyott, Mfg. Co. The

DRAPERIES, FABRICS & WALL COVERINGS

Charles Bloom
 Cohn-Hall-Marx Co.
 Conso Products, Inc.
 David & Dash
 Decorative Laminates, Ltd.
 Denst Jack Designs, The
 Edson Inc.
 Elenhank Designers
 Everfast Fabrics
 Flexible Wood Co.
 Isabel Scott Fabrics, Inc.
 Katzenbach & Warren, Inc.
 Kroll, Boris, Fabrics
 Laminating Services, Inc.
 Larsen, Jack Lenor, Inc.
 Mann, Karl, Assoc., Inc.
 Modern-Cote
 Nettle Creek Industries
 Newcastle Products
 Oken Fabrics
 Riverdale Drapery Fabrics
 Robertson Factories
 Ben Rose
 Janet Rosenbloom Inc.
 Royal Curtain—
 Fairclough & Gold
 Scalamandre Silks, Inc.
 Thaibok Fabrics, Ltd.
 Victrex Sales Corp. of Ill.
 Inc.
 Wall Covering Center,
 U.S.A.
 D.N.&E., Walter
 Winifred Design
 Associates, Inc.
 Woolsuede

LAMPS & LIGHTING FIXTURES

Addison Lighting Co.
 Artistic Lamp Mfg. Co. Inc.
 Bloom Lamp & Shade Co.
 Gainsborough Corp.
 Georgian Lighting Studios
 Inc.
 Morris Greenspan
 Paul Hanson
 Herco Art Mfg. Co.
 Sol Horn Inc.
 Lightolier, Inc.
 Luminiere Mfg. Co.
 Mario Sales
 Mutual Sunset Lamp Mfg.
 Quartite Creative Corp.
 Royal Haeger Lamp Co. Inc.
 Sheridan Industries
 Spear Lighting Fixture
 Mfg. Co.
 Stylewood Lamps
 Sunset Lamp Corp.
 Beth Weissman
 Wilmar Co.

ACCESSORIES

Adornments, Inc.
 Anchor Hocking Glass Corp.
 California Artificial Flower
 Carr-Lowrey Glass Co.
 Goodman-Dean-Scott, Inc.
 Haeger Potteries Inc.
 Jackson Vitriified China
 McDonald Products Corp.
 National Potteries Co.
 National Products, Inc.,
 Antique Mirror Div.
 Royal China, Inc.
 Schlage Lock Co.

RADIO, T.V., ELECTRONICS

Arvin Industries
 Delmonico International
 Hamilton Humidity, Inc.
 Magnavox Co.
 R.C.A.
 Uropa International, Inc.

TEXTILES

Acme Quilting Company
 Inc.
 Bates Fabrics, Inc.
 Bibb Mfg. Co.
 Cannon Mills Inc.
 Chatham Manufacturing Co.
 Chicago Quilt Mfg. Co.
 Dundee Mills, Inc.
 Faribault Woolen Mill
 Company
 Fieldcrest
 Morgan-Jones Inc.
 Springs Mills, Inc.
 Wamsutta Mills Inc.

CONTRACT NEWS

SHELBY WILLIAMS MFG. INC. has opened a new manufacturing facility known as SHELBY WILLIAMS OF TENNESSEE, INC., in Morristown, Tennessee.

MARVIN S. LEVINE ASSOCIATES, 50 Riverside Drive, New York City, was recently formed to represent several leading manufacturers of accessories for the contract and office furniture fields.

BROWN-JORDAN Co., El Monte, California, has purchased the manufacturing, distribution, and sales rights of VAN KEPPEL-GREEN. Both are manufacturers of metal furniture.

NO-SAG SPRING Co., Detroit, has opened a new plant facility at 19 Jackson Street, Freehold, New Jersey. Edward J. Waligore is plant manager.

W. B. FORD DESIGN ASSOCIATES, Detroit, has opened an eastern regional office in New York, at 551 Fifth Avenue. Betty M. King will direct the new operation.

THE O. AMES Co. of Parkersburg, W. Va., has leased space in three buildings for the showing of its outdoor and casual furniture lines. Ames will occupy Space 1174 in the Chicago Merchandise Mart, Space 520 at the Los Angeles Home Furnishings Mart, and Space 1819 at the Atlanta Merchandise Mart.

LEHIGH FURNITURE CORP., New York City, has formed a Design, Development and Research Committee, in line with its plans for continued growth. Warren Platner has been named as design consultant.

THORTEL FIREPROOF FABRICS, INC. has moved its offices and showroom to 51 Madison Avenue, New York City.

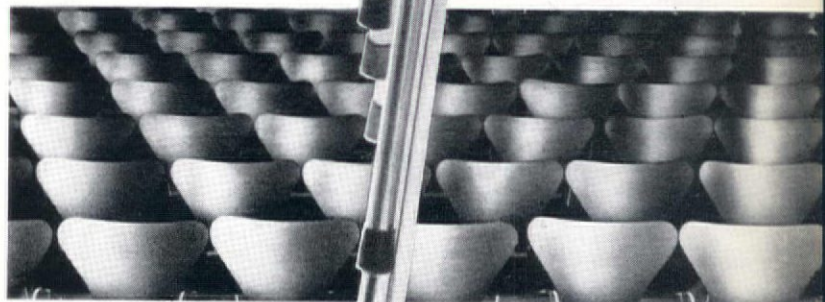
THE CHARLES RITTER Co., Mansfield, Ohio, has established a professional division to service most of the State of Ohio interior decorating and equipment for schools, hospitals, and other institutions will be provided.

One entire floor of the three-floor NATIONAL DESIGN CENTER, opening this November in Chicago's Marina City, will be devoted to showing architectural and building products on a year-round basis. New products will be constantly introduced with educational presentations and demonstrations.

Circle No. 20 on product information card

Circle No. 21 on product information card →

FRITZHANSEN-FURNITURE



Stacking chair 3107. Stacking armchair 3207; chromium-plated steel, oak, teak, palisander, black, upholstered. Alignment device. Matching swivel chairs with height-adjustment and rollers. Design: Arne Jacobsen.
Fritz Hansen Inc., Decorative Arts Center, 305 East 63rd Street, New York 21, N. Y.
Templeton 8-3225. Division of Fritz Hansen, Copenhagen.



LETTERS

Hotel-Motel boom

Dear Sir: We received the June issue of *CONTRACT* and wish to commend you on your excellent article on "The Hotel-Motel Boom" and to thank you for the presentation on the Kansas City Hilton Inn.

DAVID T. WILLIAMS
David T. Williams Inc., New York City

Dear Sir: Congratulations on the many fine articles which appear in *CONTRACT*, and especially for your story in the June issue on the "Hotel-Motel Boom." The article was especially valuable because it directly concerns our own business of designing and furnishing motel and hotel interiors, and contained much information of vital importance to anyone working in this area.

I would, however, like to take issue with one small point in your article. You say, "As long as the building game goes on, the contract furnishings field shouldn't be terribly concerned about why the hotel

and motel people insist on dealing the cards from a new deck each time." We have had an opposite experience. We find that it is important, both to ourselves and to our customers, to have such concern, to be aware of the trends in the industry, and to plan our work accordingly. In tackling a specific job, for instance, such concern is helpful in creating the special features that will make a new hotel or motel a standout among many almost as new. Is the need for newer and better facilities for business meetings, for luxury facilities, for a new departure in decor? This concern with "why" helps us analyze the specific immediate need and meet it, and over the long haul, it helps us foresee the future needs of our customers and the future trends of the contract furnishings business.

WILLIAM GREENCOSS, Vice President
Morton Textiles & Furniture, Chicago

Dear Sir: Unfortunately, with the fast pace of business today, we sometimes forget to do some of the nice things, and to give someone a pat on the back.

Today I had the opportunity to look through your June issue, and I thought

I would take just a few minutes to tell you that I think you are doing an outstanding job with *CONTRACT*. Each issue seems to be just a little bit stronger.

ROBERT E. SULLIVAN
Executive Vice President
The Jay H. Maish Co., Marion, Ohio

Dear Sir: The June issue of *CONTRACT* just arrived. I think the book is grand, has fascinating and interesting information about what's going on in our field.

ISABEL BARRINGER, AID
Isabel Barringer Associates, Inc.
New York City

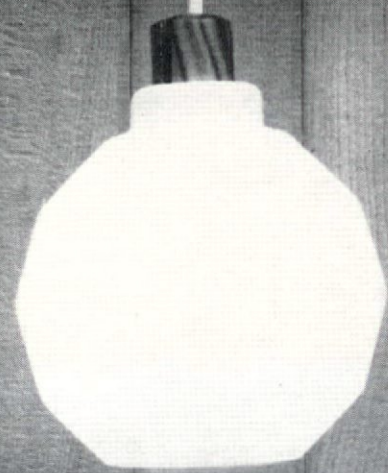
Contract Market brochure

Dear Sir: You have sent to our research department a copy of your report on the Contract Market. I read the copy and believe it is one of the few accurate descriptions of our type of operation.

We subscribe to *CONTRACT* and feel that it is the best in the business. Your recent article on contract carpeting was excellent.

J. S. SMITH
Manager, Contract Division
J. L. Hudson Co.
Detroit, Mich

Circle No. 22 on product information card



From picturesque Denmark, 5 exclusive designs in Bangkok teak, oil finish. Chair seats of woven fibré, muslin, Naugahyde, or ox hide in contoured construction. From top, left to right: All teak dining table in three sizes, 7-12A from Moller with No. 55 arm chair by A. Hovmand-Olsen. No. 71 side chair by Hovmand-Olsen. No. 77 Moller's side chair. No. 57 arm chair by N. O. Moller. Write Dept. A for Designer's Folio. All imported only by



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OF COPENHAGEN, INC.
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SHOWROOM: JACKSON SQUARE • PHONE EX 2-3394



***NO DANGER
ON THE CURVES...***

***WITH NO-SAG'S EXCLUSIVE
"UNITEMP" HEAT TREATING PROCESS!***

Anyone can form sinuous springs if they have the proper equipment. But, the forming operations change the wire's physical properties. Unless controlled, severe strains are created which affect the formed spring's strength. NO-SAG is the only manufacturer using continuous, automatically-controlled heat treating equipment. Our shorter heat treating time and 100° higher temperatures mean you receive springs with maximum spring action. With this improved quality, NO-SAG Springs have more resistance to rugged abuse and will not take a permanent set. Springs without this extra precaution, are likely to lose resilience, paddings shift, fabrics wrinkle, and you end up with trouble in your finished product. Genuine NO-SAG Springs, stress-relieved by our "Unitemp" tempering process, are the highest quality finished springs available. Consider your customer image and you'll agree today is a good time to order genuine NO-SAG Springs!

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2

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Circle No. 23 on product information card

CALENDAR

1963

September 24-26. National Association of Furniture Manufacturers 35th Annual Convention. Waldorf-Astoria, New York City.

September 29-October 2. National Institute of Government Purchasing, 8th Annual Conference and Product Exhibit. Hotel Shoreham, Washington, D.C.

September 30-October 4. National Hardware Show. Coliseum, New York City.

October 4. Wood Office Furniture Institute General Meeting. Sheraton-Blackstone Hotel, Chicago.

October 5-9. National Stationery and Office Equipment Association Convention and Exhibit. Conrad Hilton Hotel, Chicago.

October 12-20. National Decoration and Design Show. Coliseum, New York.

October 14-19. Chicago Casual Furniture Market. American Furniture Mart and Merchandise Mart, Chicago.

October 18-25. Furniture Market. High Point, N.C.

October 28-November 1. Business Equipment Exposition. New York Coliseum, New York City.

October 28-November 1. New York Outdoor and Casual Furniture Show. N.Y. Furniture Exchange, National Furniture Mart, One Park Avenue, 92 Lexington Avenue, New York City.

October 30-November 1. Furniture Market Days. Dallas Market Center, Dallas.

November 3-8. Association of School Business Officials. Municipal Auditorium, Denver.

November 11-14. National Hotel & Motel Exposition. New York Coliseum, New York City.

December 5-7. American Hotel and Motel Association, Annual Convention. Roosevelt Hotel, New Orleans.

1964

January 12-17. Winter Market. Los Angeles Home Furnishings Mart, Los Angeles

January 20-24. Winter Market. Western Merchandise Mart, San Francisco

For All Your Fabric Requirements . . .

GREEFF'S CONTRACT DIVISION

offers a wide selection of fabrics suitable for every contract need. Special designs and qualities available. For details contact Vice President Robert H. Hamilton, 155 E. 56th St., New York 22. Telephone: PLaza 1-0200.

Greeff
FABRICS and WALLPAPERS



Showrooms: New York • Port Chester • Boston • Philadelphia • Chicago • Los Angeles • San Francisco

Circle No. 24 on product information card



The new SIERRA collection by

Greeff

As rugged as they are beautiful...upholstery fabrics styled with Du Pont ANTRON®

Decorators, designers and architects in search of "idea" fabrics will find the lively profusion of colors and masterfully executed designs of these new upholstery fabrics inspiring—and profitable. "Antron"* nylon adds luxuriously rich luster and texture as well as extra years of wear and

easy-care beauty. Send for generous samples, or visit the Greeff showrooms for a breathtaking view of the SIERRA collection—9 fabrics, 66 color combinations! Greeff Fabrics, Inc., 155 E. 56th St., New York, N.Y. Also Port Chester, N.Y., Boston, Philadelphia, Chicago, San Francisco, Los Angeles.

Better Things for Better Living . . . through Chemistry



*DU PONT'S REGISTERED TRADEMARK. DU PONT MAKES FIBERS, NOT FABRICS. Enjoy the "DU PONT SHOW OF THE WEEK" Sundays, 10 P.M., New York Time, NBC-TV

Circle No. 25 on product information card

CONTRACT BUSINESS: Notes & Comments

Model offices planned by Rodgers

Sydney G. Rodgers Associates, Inc., office planner, has designed two model executive offices at the new 545 Technology Square building, Cambridge, Massachusetts, which are now being shown to prospective tenants of another building, now under construction, in the 4-unit complex. Projecting the requirements of imaginary tenants, Rodgers planned one office for a director of research, the other for a high administrative executive. The research director's office, functionally created to serve needs ranging from high level conferences to informal meetings, is dominated by a large elliptical desk easily adaptable for conferences. The other executive office is equipped with an L-shaped metal desk and generous storage space. Rodgers selected all furnishings for both offices which were contributed by Art Metal, Inc., Edgewood Furniture Co., Knoll Associates (furniture); Mohawk (carpeting); Paine Furniture Co. (curtains); William Bowie (metal sculpture);



Karl Mann Associates (paintings). Owned by Massachusetts Institute of Technology

and Cabot, Cabot & Forbes, Technology Square is a planned complex of four buildings for which the City of Cambridge was awarded the Ward Melville Silver Medal, a national award for community improvement.

NSOEA Design Seminar at Mart

The National Stationery and Office Equipment Association will sponsor a two-day Design Seminar at the Merchandise Mart on Thursday and Friday, October 3 and 4, prior to the opening of the NSOEA national convention in Chicago. Architects and designers, working in the field of building design, office planning, furniture and equipment design, and interior design will be invited to participate in the seminar programs to be held in the Merchandise Mart Club of the Mart. Topics will include space planning, job analysis and the problems involved in the design and furnishing of a building. Another session will fe

(Continued on page 37)



Conversation Piece

Our new Contract E sofa will be subject to many lengthy discussions—it comes in 2, 4, 5, 6, 7 (shown), 8 and 9-foot lengths. Jules Heumann designed it to look beautiful with one arm, two arms, or none at all. Attached foam and dacron seats and backs. Countless fabrics, vinyl coverings or top-grain leather. Did you notice the legs? They're aluminum, polished or anodized. Write for free Contract catalog, or send \$1 for the complete catalog. Dept. C24, Metropolitan Furniture Corporation, 950 Linden Avenue, So. San Francisco, Calif.

METROPOLITAN

Circle No. 26 on product information card

This bank not only lends money; it saves money with Nevamar® surfaces

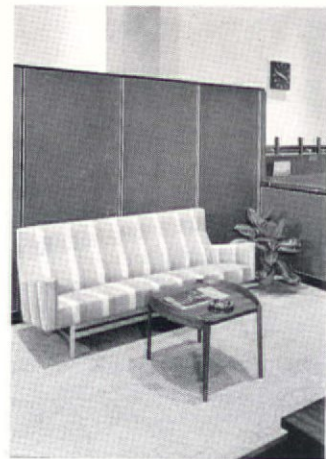
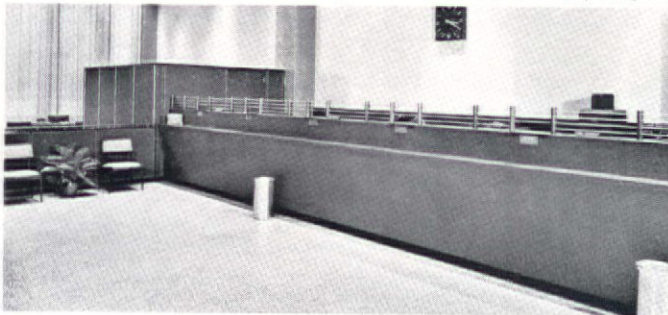
The Union Trust Company's new Baltimore office helps beat the high cost of upkeep with easy-care surfaces of Nevamar laminate. Because it requires virtually no maintenance, Nevamar makes good hardheaded business sense for counters, depositor writing desks and office partitions.

Elbows, bumps and ball-point pens don't begin to bother these hard-wearing surfaces. Nevamar also resists hot liquids, burning cigarettes, ink, alcohol and fruit juices.

When you select Nevamar laminates, you never have to compromise between beauty and practicality. There are many rich wood-grain reproductions to choose from, as well as scores of solids and patterns. Write for AIA file No. 35-C-12, or check Sweet's Architectural File 14a/Na.

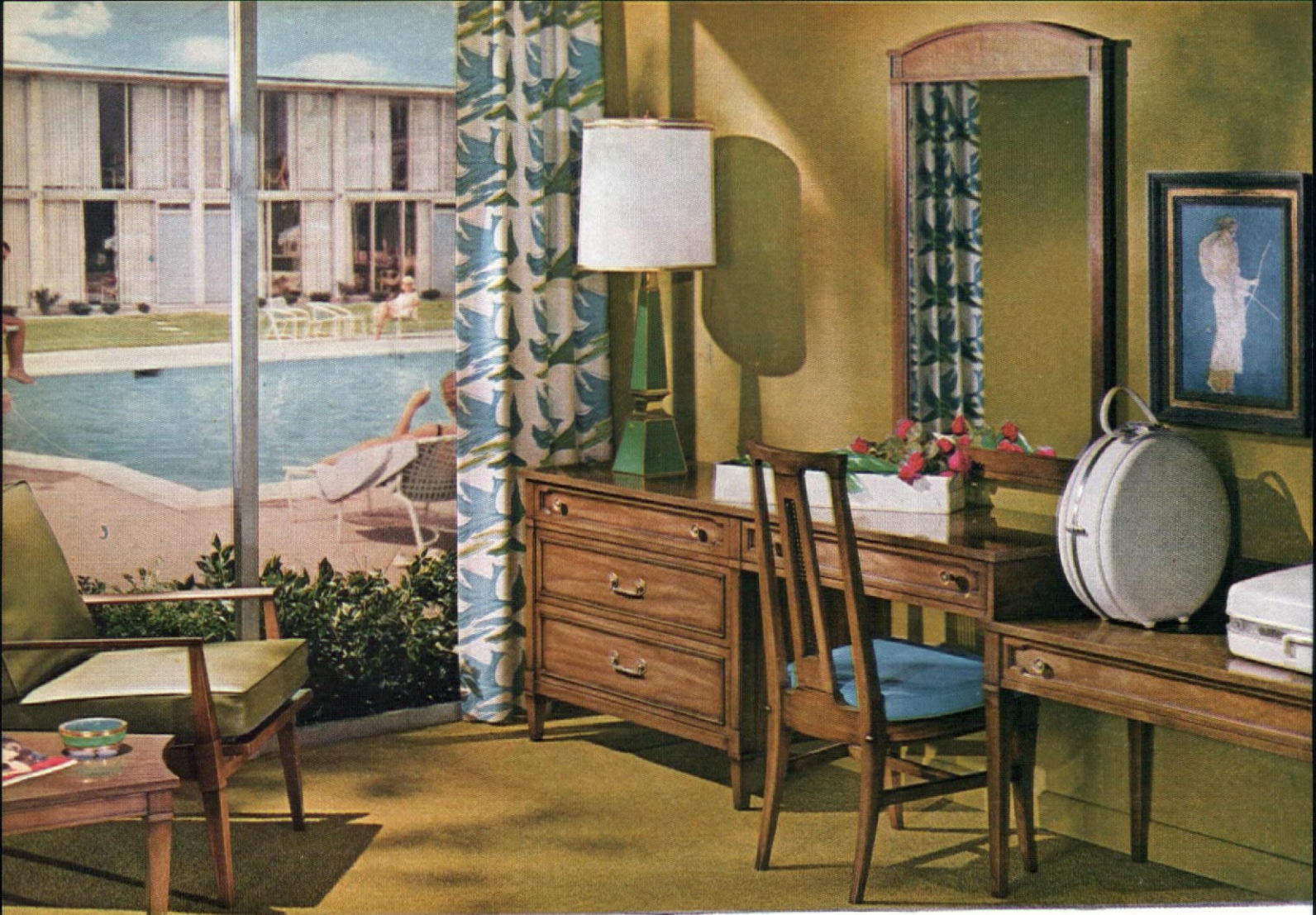


Architect: Richard Hutman, AIA. Contractor for fabrication and installation of Nevamar fixtures and partitions: Protzman Brothers, Inc., Baltimore, Maryland.



NATIONAL PLASTIC PRODUCTS COMPANY, INC., ODENTON, MARYLAND

Circle No. 27 on product information card



Triune has been adapted to functionally serve commercial uses. For example, all tops are durable laminated plastic.



Many pieces are available in the striking Triune White finish. This gallery console is finished in richly-grained sable tones.



ROBEY PRESENTS TRIUNE,[®] DREXEL'S STYLE LEADER

For the first time, Triune, an exclusive design by Drexel Furniture Company . . . is interpreted for hotels and motels. This famous award-winning record-breaking retail sales leader has been adapted to provide the utmost in function and durability while maintaining the classic styling of its counterpart for the home. With Triune you have the advantage of specially-designed and specially-constructed hotel-motel furniture, plus the availability of living, dining and bedroom pieces from the regular Triune collection . . . assuring the greatest flexibility and opportunity for warmth and graciousness in your installations. Furniture made by Drexel and sold by Robey has been selected by some of the country's newest luxury hotels and motels. For information contact Robey today for your authorized dealer.

ROBEY
Contract and Development *

DREXEL ENTERPRISES, INC.
DREXEL, NORTH CAROLINA
Telephone: Area Code 704 437-231

Robey is the Contract and Development Department of Drexel Enterprises, Inc. which includes Drexel Furniture Co., Heritage Furniture Co. and Southern Desk Co.

Circle No. 28 on product information card

CONTRACT BUSINESS: Notes & Comments

ture an evaluation of the presentation boards entered in the NSOEA Design Competition. Critique and discussion by the judges will precede the announcement of the winners during the Design Seminar. Winning presentations will be displayed during the convention.

New Midwest Mart opens

The new Midwest Merchandise Mart, Minneapolis, Minnesota, opened its 450,000 square foot facility with the August Furniture Market. The Mart, serving the upper midwest area on a year-round basis, was remodeled for \$500,000 from a warehouse. More than 160 furniture firms have already leased permanent space and approximately 400 manufacturers were represented at the August show. Showrooms are carpeted, have sliding glass doors and vinyl plastic walls.

SLS moves SF office

Saphier, Lerner, Schindler, Inc. has leased new and larger quarters to house its expanding San Francisco operation at 593 Market Street. John Crane, general manager, will continue to direct the firm's San Francisco area activities.

Madison on Mart's contract 11th

Madison Furniture Industries, Canton, Mississippi, has completed arrangements for permanent display in Space 1166 at the Chicago Merchandise Mart.

New assignments . . .

The commercial interiors division of Barker Brothers, Los Angeles, has been awarded a sizable contract for complete interior planning, design, and furnishing of the \$3 million Sheraton Marina Hotel at Playa Del Rey, Cal. . . . Cushing & Nevell, New York, is conducting architectural space study and facilities planning of three locations for Appleton-Century-Crofts, Inc., to determine whether the publishing house should move operations to larger quarters or remain in present location. The second step will be interior designs for the selected location. For Hotelling's News Agency, C&N is doing a space study and will plan interiors of the proposed street-level location of the new Allied Chemical Building (formerly the Times Tower), in New York's Times Square. Another major

C&N space planning project is phase two of a dealership program for Ford Motor Co., involving basic plans and architectural drawings, each with a number of variations, to serve as a guide for franchised dealers and their architects in improving dealership facilities. The individual dealer can select the concept that best suits his needs, based upon volume sales. . . . Freidin Studley Associates, New York, includes the following among its new and current projects: complete planning and design of new quarters, three full

floors in all, in the new AMA building for American Management Association; one entire floor of offices for Kelly-Nason, Inc., advertising agency; plant renovation for Bard Pharmaceuticals, Inc., Yonkers, N.Y.; planning and design of a new lobby in an apartment building owned by Byron Associates, real estate firm. . . . Gilbert M. Garte & Associates, Boston, is completing interiors of the Crew Room aboard the cruiser U.S.S. Albany. The Crew Room will serve as chapel, lounge, and conference room.



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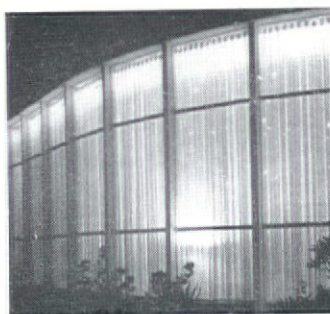
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NET PRICING

THE MOUNTING PERCENTAGE OF SALES MADE VIA THE "SPECIFICATIONS ROUTE" IS BREEDING A MARKETING REVOLUTION, AND SOME PRODUCERS, MOST NOTABLY HERMAN MILLER, ARE BEGINNING TO REARRANGE THEIR PRICING STRUCTURES IN TERMS OF THESE NEW MARKETING REALITIES.

As the contract industry keeps growing, its marketing methods get more complex, its distributional channels more diversified—and its cast of characters more argumentative. Goodnaturedly so, for the most part, because everyone is prospering. But any one of the following questions brings different, often head-on, viewpoints, depending on whom you ask—manufacturer, dealer, architect, decorator, specifier—and the vote is by no means unanimous even within a specific category.

What is the proper role of the dealer in an industry that daily operates less on a retail, buyer-seller basis and more on a contractual, to-order basis? In what manner should the various parties in a contract furnishings job earn their reward? What is the most reasonable system of pricing?

It is the last question which has been most dramatically thrust into contention in recent weeks, with Herman Miller Inc.'s publication of net prices.

Miller's decision to abandon list prices was based on a number of considerations. One factor was Miller's hope to de-emphasize price, especially discount, as the central argument in buying and selling. As Miller stated in a letter to the trade explaining its decision to publish net prices only:

"For many years it has been the trade practice to publish list prices. We have conformed to this. Originally, this was a valid method for the consumer, for you and for us, because the consumer paid list prices, and discounts were given only to the trade. However, business conditions have changed, and the list price is no longer an actual consumer price. It is, instead, a stated price from which a discount is computed.

"This, therefore, has begun to place the emphasis, in the consumer's mind, on discount rather than on the more important factors we have mentioned above (values inherent in the product itself). Today, therefore, it is difficult to determine a selling price to the consumer, because the trade has a variety of ways of compensating itself for its professional services. However, we are convinced that a fictitiously high list price from which various discounts are given is not in the best interests of the consumer, of you or of Herman Miller. It is with these things in mind that we have decided to issue a Net Price Schedule."

One can be sure that Herman Miller did not take such a step—which amounts to something of a revolution in the tradition of furniture marketing—without a careful reassessment of the current realities by which Miller furniture gets specified and purchased. Actually, Herman Miller was not the first furniture source to go on net pricing. Stendig, Inc., an importer of business furniture, and Janet Rosenblum, manufacturer, both switched from list to net prices within the past

NET PRICING

year or so. But both of these firms do business strictly with designers or specifiers for commercial interiors; they have no dealers at all.

Herman Miller, on the other hand, does a large amount of business both through the specifications route, via which furniture is purchased direct from the manufacturer by an architect, interior designer, or specifier, and through a nationwide network of dealers. This variety of distributional channels made Miller's decision much more complicated than for those producers without dealers.

The dealer is the party least likely to appreciate net pricing. He feels it makes his selling job harder if he has to quote a price up from net rather than announce a thrilling discount from list. "Why should the consumer know what a dealer paid for an item or merchandise?," the dealer asks. "You don't ask a clothier what he paid for a suit, do you? There's so much history and so much tradition behind the old system of quoting discounts from list that we're going to have trouble explaining the new system, and still more trouble in getting a decent markup."

It was largely in recognition of the growing power of the professional—the architect and interior designer—in the contract industry today that Miller took a step that benefits no one so much as the professional—the professional who earns his reward in the form of a fee from his client instead of in the form of a mark-up on merchandise.

Speculation among the other contract furniture manufacturers is that Herman Miller's major reason for going on net prices was that a continually growing percentage of Miller furniture is being sold through its own efforts as opposed to the efforts of its dealers. This, contract producers say, is a growing trend. Through national advertising, armies of regional salesmen, and often a nationwide network of showrooms, the manufacturers are creating more and more of their own business. Even when an actual sale is made through a dealer, in many cases the order was originated by one of the manufacturer's own salesmen dealing with a local professional designer or a company purchaser. One major contract producer—who works almost exclusively through dealers, incidentally—estimates that 50 percent of its sales today are originally drummed up by its own salesmen—a far cry from only a few years ago when its dealers did a strong and aggressive selling job.

Contract furniture producers generally have observed Herman Miller's act in publishing net prices with grudging admiration and a touch of envy. The envy of course is not new. Herman Miller has long been recognized, by its competitors as much as by anyone else, not only as a design leader but a merchandising leader, too. They know that the Miller product enjoys an image of "indispensability" that is hard to match; it is indispensable to its dealers, nonsubstitutable to many of its specifiers, enjoys superb loyalty among hosts of architects and designers, and famous to the consumer. Few manufacturers feel themselves in so strong a position that they can brave the wrath of their dealers by following in Miller's footsteps with a net price list.

Nevertheless, many producers feel they have legitimate complaints about dealer performance these days. Aside from the growing need to create

the business themselves, they also feel that many dealers today are cutting way back from their services of yesterday—which often means that the manufacturer is expected to step in and fill the gap. Few dealers today, these manufacturers point out, maintain stock any more—and many ask the manufacturer to keep an inventory for them. Manufacturers often ship furniture direct to the site, where as likely as not one of their own local salesmen, rather than the dealer through whom the furniture was ordered, is on hand to receive the shipment. Dealer salesmen, in the minds of the producers, are often sub-standard—“mere order-takers” is a common sobriquet. “They don’t know the product well enough, they don’t give the care and attention they should, they’re not familiar enough with the designer’s problems.” As with all generalities, there are a lot of exceptions, but producers in general feel the dealer salesman is the weakest link in the contract industry.

Imperfect as the manufacturer-dealer marriage is, no major producer is seriously contemplating divorce. For, while every contract manufacturer looks on a large order via the specifications route as the big plum in his business, he must depend on consistent, small sales for stability. And, they believe, there is no other way to count on consistency than through a national network of dealers.

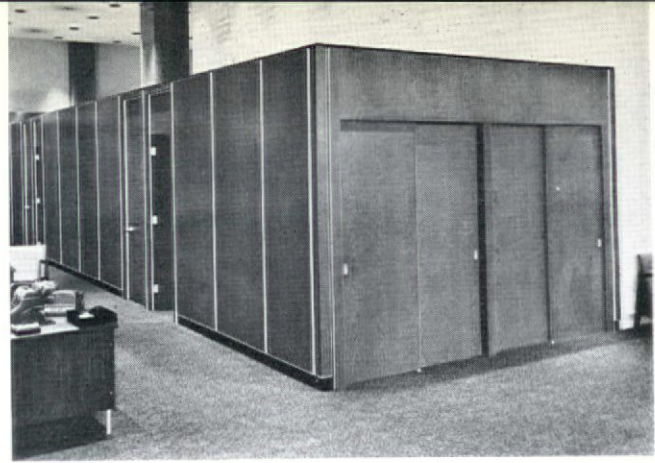
The question in many minds is, what is the proper role of the dealer in the contract industry today, and how should he be compensated? Why should he get the same big discount today as yesterday, when he is performing fewer services and functions? Why shouldn’t he receive a fee commensurate with those services he does perform, when he does—delivery, installation, touch-up, etc.? There is a growing body of opinion that the dealer, in contract jobs in which he participated not at all in the actual specification of merchandise, should function merely as a broker, who bids for a job at a profit calculated more or less as a fee for delivery, installation, and subsequent servicing.

Herman Miller certainly had no intention of throwing over its dealer relationships when it abandoned list prices. And, strong as Miller may be, it still lacks the power to violate the established tradition of various discounts for various middlemen. This necessitated publication of separate net price schedules, one for professionals and one for dealers. It may be argued, as some manufacturers have done, that more than one net price is no net price at all. And there are charges that Miller’s net price is “just another list price”—in the sense that it’s still a price from which discounts can be made under certain circumstances.

But if Herman Miller has accomplished single-handedly at tidying-up of the whole contract industry, it has done that industry a major service. It has taken some of the fiction out of pricing; it has fostered a professional business approach among its practitioners, especially in the design area; it has made an attempt to de-emphasize the price fetish; and it has forced the industry to take a long, hard look at itself and make it wonder a bit whether tradition and myth are the wisest foundations on which to base a multi-million-dollar industry. If the contract industry is ever going to find a clear and consistent method of doing business, it will certainly be in the direction in which Herman Miller has moved. (C)

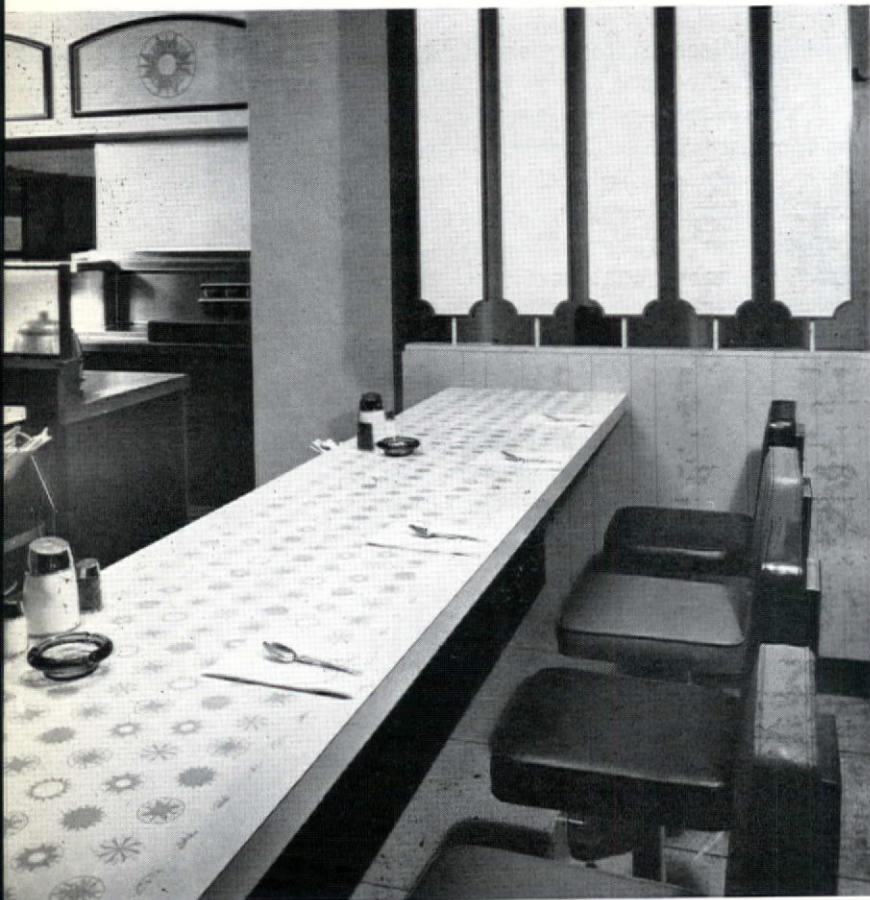


NEVAMAR laminates are used in a private plane to form practical and attractive custom installation.



NEW BANK INTERIOR uses Nevamar (National Plastic Products Co.) for partitions, doors, walls, desks, railings.

LAMINATED SURFACING: HIGHER DESIGN AND SPECIFICATION STANDARDS CHARACTERIZE A STEADILY DEVELOPING CONTRACT INDUSTRY

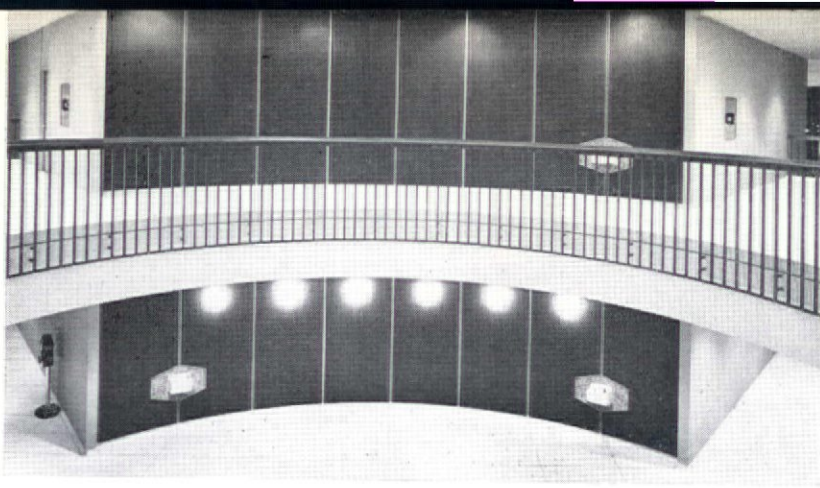


RESTAURANT COUNTERS are surfaced with a custom-design Formica pattern. Note pattern repeat on wall, upper left.

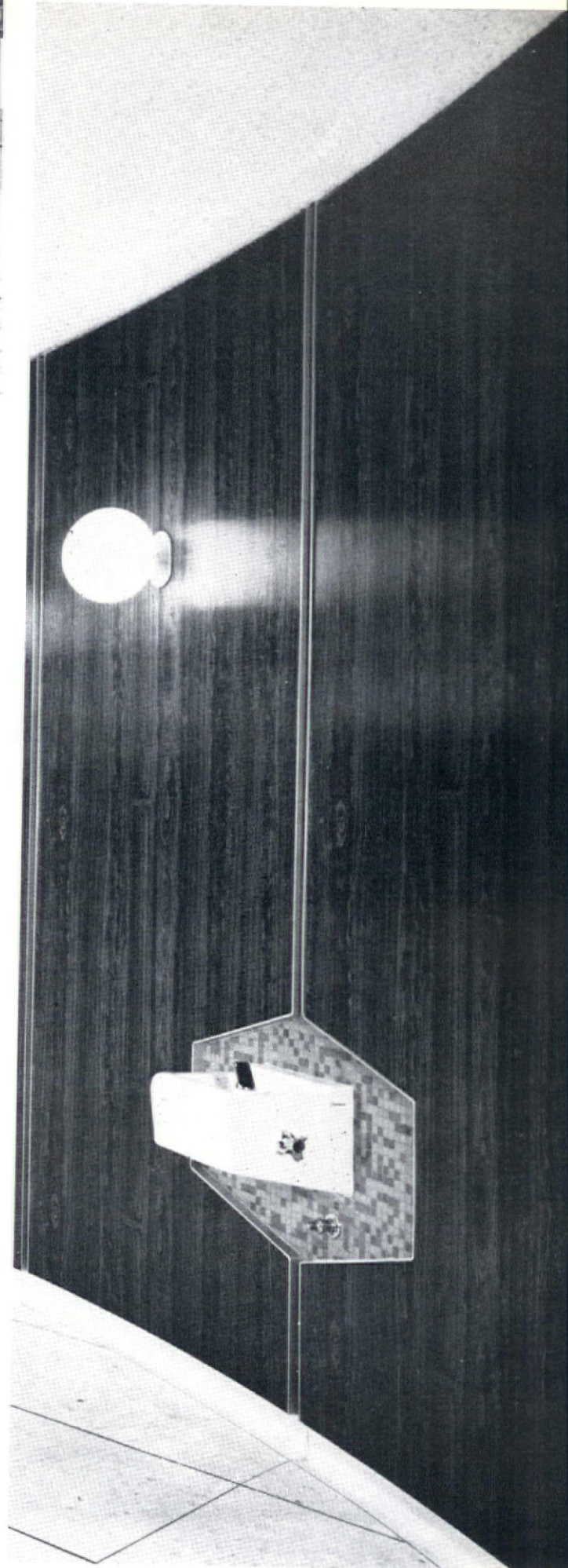
THE ascendancy of laminated surfacing materials has made immeasurable changes in the contract furnishings market, as fabricators and designers well know. More importantly, the period of growth and change has also been characterized by experimentation, expansion, and inventive research on the part of laminate manufacturers. The result has been a variety of surfacings, seemingly infinite in function and design, that could hardly have been anticipated a decade ago.

Laminates, of course, is a loose term, applying to both rigid and flexible materials for such sundry purposes as floor covering, wallcovering, wallboard, hardboard, industrial products, moulded casing, and surfacing—from drugstore counter-top to executive desk. Most recent developments, of widest impact in the contract design field, have been in rigid, or semi-rigid, laminates.

Basic formula for the most commonly used laminate surfacings consists of a fibrous core bonded with resin to a plasticized printed sheet (or actual decorative material) overlaid with a final sheet of clear plastic material, all laminated together under high pressure. Improvement in laminates has kept close pace with developments in plastics and resins. At present, the wide range of "laminating plastics"—each serving different purposes—includes commonly used vinyl, melamine and urea compounds, polyester films; material to be laminated can be patterned impregnated paper, serigraphic or photographic sheet,



FLOOR-TO-CEILING curved wall panels of Formica laminated plastic highlight lobby areas (above and right). Fabricator A. L. Blair Co., Los Angeles, built special presses to produce the curved Formica sections. Woodgrain is Rosewood.



fabric, wood veneer, fibrous boards, metals, and even cork.

Widest application of rigid plastic laminates has been for horizontal surfacing, on counters and furniture tops. Recent years have marked a tremendous increase in the use of laminates for vertical wall surfacings, an increase spurred by widespread designer acceptance, improved adhesives and application methods, and heavy emphasis on maintenance in determining over-all installation costs.

Plastic laminates for ordinary use are stocked in a variety of grades, the two most common being 1/16 inch or 1/32 inch thickness, exclusive of the material (such as plywood) to which they are bonded or mounted for application. Grade specifications are contingent primarily on the ultimate purpose of the laminate; however, specifications can vary slightly depending on the bonded material. Heavier grades are primarily used for horizontal surfaces such as counters or desk tops, subject to greater abuse, and greater rigidity requirements, than vertical surfaces. Lighter grades are specified for vertical surfacing where heavy abrasion or abuse are not expected.

Variations on grades are not rigidly confined to horizontal or vertical surfacing specifications. Greater thicknesses—1/8 inch or 5/32 inch, for example—can be used for wall paneling which does not require special backing or mounting. Lesser thicknesses—.051 inch, for example—are

LAMINATED SURFACING

specified when greater pliability is required, for postforming on vertical surfaces, or curved desk tops.

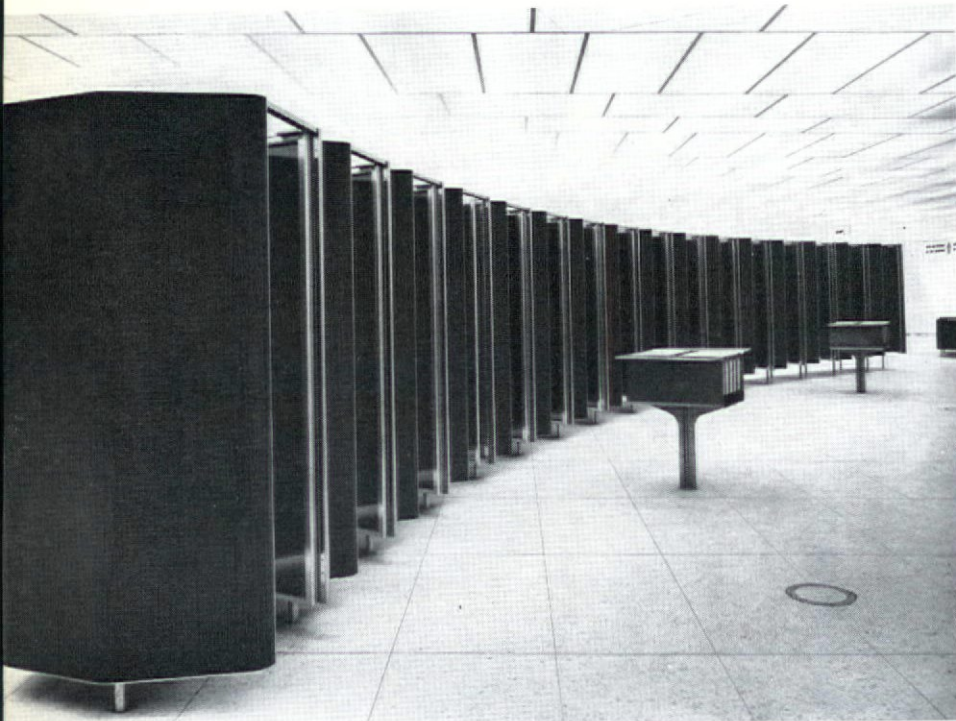
Laminates are marketed in sheet form. Standard sheet sizes range from 24 to 48 inches in width, and from 60 to 120 inches in length, though special sizes—up to 144 inches in length—are available from certain manufacturers. The increase in vertical application has produced a variety of standard pre-determined sizes, varying from square “tiles” to pre-cut panels in various widths and heights for immediate wall application.

The relatively new “prestige” of laminated surfaces of all sorts has grown as a result of many factors. Originally, laminates were widely construed as a “second-best” substitute for wood or other natural materials or veneers, used by furniture manufacturers as a method of cutting furniture costs for contract use while affording the institutions promise of sharply decreased maintenance costs. As better laminates were developed, high-quality manufacturers of modern furniture began lavishly using laminated surfaces, and the “name” designers of contemporary furniture discovered the infinite varieties in color and design possibilities afforded by the new materials. Laminates proved far superior to customary surfacings for large working areas and

desk tops, keeping the clean crisp-lined appearance for which the new furniture had become recognized. In obvious applications—bars, dining tables, and particularly desks and work tables—the rigidity and high resistance of laminates to scratching, wear, soil, and other abuse made them not only desirable but eventually mandatory. Manufacturers responded to the designer's demand with increased ranges of colors, patterns, and grades.

One of the most interesting responses to demands from designers as well as furniture manufacturers has been the marked improvements in the wood grain patterns, always a standard in the laminate industry. From the original poor substitutes which bore little resemblance to actual wood grains, there has been a commendable tendency toward the lamination of actual wood veneers of surprising variety. The trend is furthered by suppliers of wood veneers themselves, who have increased their use of plastic sealers, laminations, or protective films to broaden the possible uses of conventional wood surfacing against rising competition from laminates.

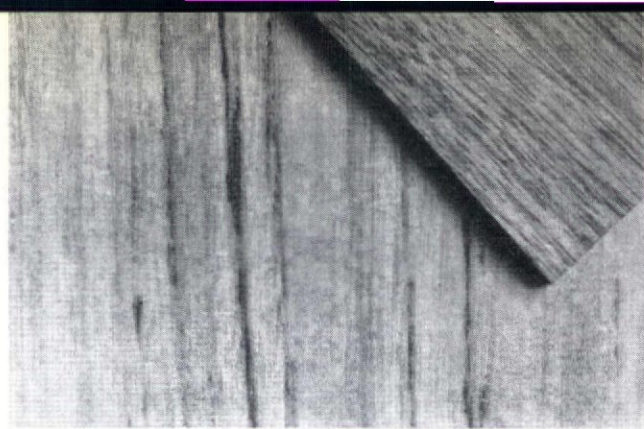
Standard specifications for all types of laminates in use in the furniture industry have been developed by the National Electrical Manufacturers' Association, and are generally followed by fabricators and designers in the field. The NEMA specifications are spelled out in detail in a looseleaf manual on laminates available from the Formica Corp., Cincinnati 32, Ohio. (C)



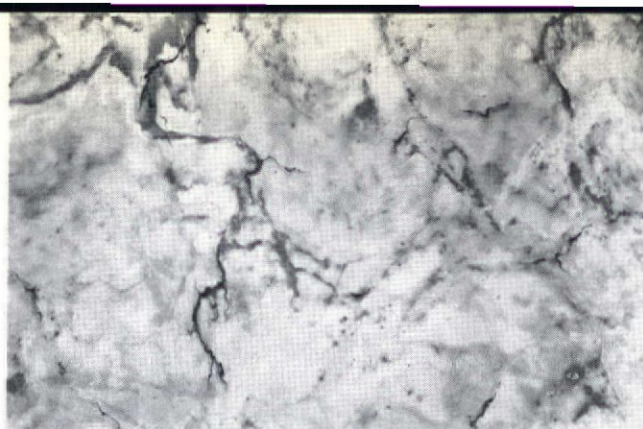
FORMICA-surfaced telephone booths feature unique curved design and require a minimum of maintenance.



TICKET and service counters at Dulles Airport are surfaced with charcoal gray Nevamar laminates.



BLOCK of natural wood placed on sample of Westinghouse Oil-Rub finish Micarta plastic laminate (above) shows that the two are virtually identical in appearance.



PIONITE White Florentine Marble (above right) is a high-pressure plastic laminate that captures veining and shading of real marble. Manufactured by Pioneer Plastics Corp.

RECEPTION area (right) highlights Parkwood's ready to install wall system, composed of $\frac{1}{4}$ inch thick prefabricated panels in 3 by 8 feet or 4 by 8 feet sheet sizes. Panels come complete with aluminum moldings, easily erected without any mastic or glue.



GENERAL ELECTRIC Textolite laminated plastic wall paneling is installed at Mercer Island High School (below). This batten-type paneling is in teak woodgrain.



SYMPOSIUM—THE DISCUSSION CONTINUES

The Space Planning Symposium in our July issue, in which eleven leading practitioners discussed various problems confronting the space planning fraternity today, has aroused so much interest that we are continuing the discussion in this issue. The writers of the following letters have concentrated on the points they felt were of most significance among the questions raised in the Symposium. We invite still further opinions from our readers on the current problems, trends, and outlooks in the area of space planning. This is an open forum, and the floor is yours.

Space Planning—What is it?

We found your Space Planning Symposium in the July issue especially interesting. It is the first time any publication has undertaken to bring together in an over-all presentation comments on the "new science" from a group of leaders in the field.

One fact which becomes immediately apparent is the wide divergence of opinion as to what space planning encompasses. Apparently, to some exponents, it starts in the area of management engineering, includes the scientific compilation and analysis of data on the functioning and staffing of the prospective tenant's organization. To some, it also includes interior design and, in some cases, seems to include an occasional practicing of architecture.

This lack of definition might well turn out to be the biggest obstacle to establishing space planning as a profession and could even cause space planning to become a very tarnished word. Until the various consulting offices now practicing agree to precisely define space planning and the services rendered or not rendered under a space planning contract, there will exist a confusion out of which can grow major misunderstanding with clients and other professions with whom the space planner must collaborate. In fact, much of the suspicion which already exists among competitors in the field, judging from the tone of various comments in the Symposium, may arise from this blurred situation. Insinuations of unprofessional practices are bound to be made under the present conditions where competitors are providing a range and depth of services—all slightly different—but all with the same label—Space Planning.

The space planner is neither an architect nor an interior designer. True, he may be qualified as an architect, a decorator, or a designer. But in his capacity as space planner he is none of these. He is a statistician, an economist, a researcher, a specialist concerned with the scientific compiling of all data necessary to lay out space for its opti-

mum use. His work often precedes the time when the architect draws the first line in the design of a new building. The statistical information he compiles is for use by others. For the tenant, it provides a basis for an objective approach to leasing and planning for future expansion. For the architect, the space planner's data defines the *extent and character* of the operation which his structure must accommodate. For the investor, the space planner's data is an important range of information upon which the soundness of his investment can be determined. None of this in any way infringes upon the domain of the architect, the interior designer, or the decorator.

If we can agree that space planning is that portion of the work including only research and compiling of data and analysis, we will have taken a big step toward establishing a basis upon which space planning can be considered a profession.

Most consulting offices will continue to provide the services they now offer and may even have additional facets of service in the future as business becomes more automated and office systems more sophisticated. But we will have eliminated confusion of terminology, so that when we speak of interior design or interior decorating or lease negotiation, we do not mean space planning. At that time, contributors to a space planning symposium will find it easier to agree on such points as: the educational requirements for a space planner, the scope of services rendered by the space planner, the basis for professional fees, and the relationship of the space planner to all other professionals with whom he must collaborate.

STANLEY CHAMBERLAIN
Director of Design
Cushing & Nevell
New York City

Three basic concerns of the interior designer: economic, human, synthesis with architecture

My first reaction to the subject of space planning and its apparently growing role in the business and design fields is that space planning and interior design ought not to be treated as separate

entities. As industrial designers, our firm has always approached interior designing like any other design problem, i.e., finding out as much as possible about all facets of a company, its operations, its background, its goals, its competition, its personality, and so on, and then using this information to reach a logical design conclusion. To us, work flow studies, block plans, detail equipment layouts, and establishment of standards are all a primary and basic ingredient of interior designing. In other words, we consider space planning to be a first and fundamental phase of an interior design program. This is true whether one is talking about a single occupancy building or a multi-occupancy rental building and differs only in the extent to which the designer carries out the interior program. In a rental building it would probably be limited to the basic building standards and the public areas, but the interior limitations and tools offered by the landlord to the tenant with which he must create his own individual working environment can be either good and practical or poor and inefficient. With a single occupancy building the complete program can be carried through from beginning to end in a comprehensive and consistent way.

In our approach to interior designing there are three factors we consider to be important: the *economic*, the *human*, and the *architectural cohesiveness*.

The *economic factor* is the standpoint of the owner or operator of the building or business. Making the building or space function as economically and efficiently as possible is the objective. This not only pertains to the best utilization of space but also to the practicality of interior building materials and finishes and the proper selection of furnishings.

The *human factor* relates to the employees who work and use the facilities in the building and the outside people who visit and come inside to do business. This is a matter of creating an environment best suited for every activity which would take into consideration the human aspects of

lighting, acoustics, air conditioning, sun and glare control, etc. Basic to this human factor is proper space planning—not the jamming of as many people into as few square feet as possible, but the intelligent engineering of space for the most convenient and frictionless working conditions possible. Finally there are the esthetics of colors, materials, and furniture, which are of major importance in the human equation.

By *architectural cohesiveness* we mean the correlation and synthesis of the interior design with the architecture. Just as successful architecture cannot deny the functional and human needs of the interior space, the interior planning and design cannot deny the architectural statement and spirit of the building. The two must work together in harmony and be developed hand in hand from the earliest concepts. The architect, responsible for the total building, has to lead, but the interior designer should act as a good right hand for both the architect and the owner in defining and crystallizing the needs of the building and in developing the economic, human, and architectural cohesiveness of the interior space.

The ideal situation occurs when architect and interior designer have compatible philosophies of design, mutual respect for the other's judgment, and an understanding client. If I were asked why the architect could not better carry out the interior design functions himself, my answer would be that apart from the fact that few architectural firms have or care to have an interior staff large and specialized enough to do the full job required for the modern office complexes, the independent designer offers the owner another viewpoint, based upon a variety and depth of experience. This in turn means added insurance in avoiding misjudgments and possibly costly pitfalls. This is particularly pertinent in the basic planning stages before bids are let.

When it is a matter of redoing old space, we of course take the initiative and full responsibility. Working within the shell of an existing building, particularly if it is old, can be most challeng-

SYMPOSIUM—THE DISCUSSION CONTINUES

ing, and much soul-searching and economic evaluation must be made by owner, tenant, and designer to justify the extent of the investment. But here again the complete interior design approach, including the space planning, will produce the best results.

On the question of automation and communication techniques as they influence interior designing and the specifying of such equipment, this gets into the area of the management consultant specialists, who must determine whether such procedures are really valuable or not to the client's operation. Certainly when a company is building new facilities or renovating old, investigation should be made either by the company itself (if it has qualified personnel) or by an outside consultant as to the latest procedures and equipment available. The interior designer should keep abreast of such new business techniques and direct his client's attention to them where applicable, but the designer should not get involved in the internal operations of a company to the extent it would take to make the proper analysis and recommendation. It is the *results* of such an investigation that the designer wants so that he can best incorporate them in the total planning.

My final comment is this: Let there be a nice balance between the economic and the human factors that come to bear on an interior design solution and let them be bound together in a complementary way with the building architecture. To my mind the essence of good interior designing is intelligent analysis, good judgment, a creative spark and good taste—some of which can be learned through experience and some of which is inherent from the beginning.

WALTER B. FORD II
W. B. Ford Design Associates, Inc.
Detroit, Mich.

Needed: Better education, more personnel

Your Space Planning Symposium is an exceptionally valuable contribution to the literature of the specialized field that we are concerned with. That your Symposium panelists largely agree on the role of the space planner and the basic problems he faces indicates that the field has become more clearly defined and that its professional level has been considerably elevated in the past few years. It indicates too that the proper planning of interior space to accommodate equipment, systems, proximate relationships among personnel, and traffic flow has become a science in its own right, requiring its own specialized courses of study and training.

As your examination of the subject strongly

implies, the conventional curriculum of interior design and architecture, as traditionally taught, does not by any means automatically equip the individual for practice in this demanding field. There is much that should and must be added to present courses of study to enable the practitioner to translate the physical properties of space into an efficient and congenial environment for human use. The traditional curriculum must be re-examined and sharply modified to take into account all the new knowledge that vitally affects the planning of workspaces—a complex of data that embraces marketing research, human responses to physical stimuli, and the functions of business equipment, to name just a few elements.

The Space Planning Symposium is indisputable proof of the fact that the field requires much more than the practitioner's claim to competence. At present, the need for adequately trained space planners outstrips the number who are available. We need more people and better-trained people immediately, people trained to work in terms of the factors we've mentioned above rather than as "arbiters of taste" or square-footage operators.

Informative and original studies such as your Symposium are an important forward stride in developing better training techniques. Have you considered reprinting the Symposium for distribution among the design and architectural professions and making it available to practicing space planners for distribution to their clients? I think such reprints would be most useful.

LEON GORDON MILLER
Leon Gordon Miller Associates
Cleveland, Ohio

Education in space planning held inadequate

Congratulations on your Space Planning Symposium. It was certainly an excellent expression of the requirements and responsibilities of the profession, and provocative and stimulating to anyone working in architecture and design.

Our firm, primarily devoted to architecture and design for department stores, shopping centers, banks, etc., has found its single most important problem to be that of personnel. While we certainly feel that architecture is the bedrock of all space planning, it is extremely difficult to engage the interest of the good architectural student in store and space planning. We feel that this is a problem that can and should be much more deeply considered by educational institutions as well as practicing firms. The student of architecture is primarily exposed and indoctrinated in the schools to the "bible of stone," as it were, and has almost no exposure to the growing and rewarding field of space planning. The decoration and design

student too, unfortunately, is seldom trained in the discipline of space planning and its related engineering and architectural factors.

If the schools have not done enough to encourage and develop more study in space planning, the same can be said for most professionals in the field. Our firm tried, in the past, to arrange an exchange program with Oxford University in England. Unfortunately the plan did not go through. But there's no question that very few of us, if any, in the field can feel we have done enough to develop new skill and talent in our profession.

This might be an excellent and genuine reason for a professional organization of space planners to be formed. Otherwise, I frankly feel that such an organization would represent little more than another example of vested over-specialization, without any real power to set or police standards. The space planner is a professional in his own field who combines his knowledge and experience with professionals in other fields. To try to set up another "bracket" on its own would be essentially meaningless and would add little to solving the basic needs or developing the future of space planning itself.

LAWRENCE J. ISRAEL, AIA
Copeland, Novak & Israel
New York City

Some problem areas for further study

We here first read and then studied carefully your Symposium on Space Planning. The scope of your questions and the selection of your panel participants highlight the entire field of space planning, both as to its origin, its professional practices, and its future areas of expansion.

There are several related areas developed by your panelists which I hope CONTRACT will explore in the future, such as the critical shortage of professionally trained individuals both for design and sales work, the area of confused pricing schedules, and the lack of uniform standards and procedures for a well developed professional industry.

Once again, we would like to thank CONTRACT for presenting this subject and for providing a forum for all interested persons in the contract industry.

CHILTON BROWN
Director of Sales
Directional Contract Furniture Corp.
New York City

Symposium good for planning profession

I believe the Symposium which you conducted will do a great deal of good for the planning profession as a whole. In particular, the discussion on kick-backs and shady practices may encourage an elevation of standards merely by having brought the matter out into the open. It is, of course, axio-

matic that honesty and virtue are always claimed by everyone, but even so the knowledge that all of the recognized practitioners are in agreement on the proper standards of conduct should in itself be an ameliorating influence.

Additionally, the emphasis on basing space planning on a depth analysis of client requirements as opposed to mere transference of physical possessions also indicates an intellectual and business approach as opposed to a technical one. I would not want the foregoing comment to belittle the technical side of space planning—or facilities planning, as I really think it should be called—rather, I am pleased to see the equalization of the importance of the two skills.

Thank you for giving us the opportunity to participate in this program. I feel that the time and effort spent in responding to it has been well repaid.

R. L. FORSTER
Manager, Facilities & Community Planning
Ebasco Services, Inc.
New York City

Similarity of viewpoints found encouraging

I thought the Symposium most interesting and revealing. One thing that interested me especially was the similarity of feelings of so many about a number of conditions. With so positive a declaration, it should point up to the reader, whether prospect or planner, how a majority of those questioned do feel. And I think you had a very good cross-section of firms. You are making CONTRACT a most valuable magazine for the planning fraternity.

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

Congratulations

I would like to add my congratulations to the many, I am sure, you have received on the July issue. I think the Symposium definitely airs many questions which needed open discussion. Many thanks for including us in.

GERALD LUSS
Vice President
Designs for Business, Inc.
New York City

Your Space Planning Symposium issue is excellent and I enjoyed reading it.

DAVID FINN
Ruder & Finn, Inc.
New York City

Your July issue Symposium on Space Planning is indeed informative and timely.

MERRILL E. COFFIN
Vice President, Sales
Adanlock-Jamestown Corp.
Jamestown, N. Y.

BRITAIN'S DESIGN CENTRE: A GOVERNMENT-SPONSORED INSTITUTION WHERE PRODUCTS ARE CHOSEN FOR DESIGN EXCELLENCE, IT DIFFERS IN MANY IMPORTANT RESPECTS FROM ITS AMERICAN COUNTERPARTS

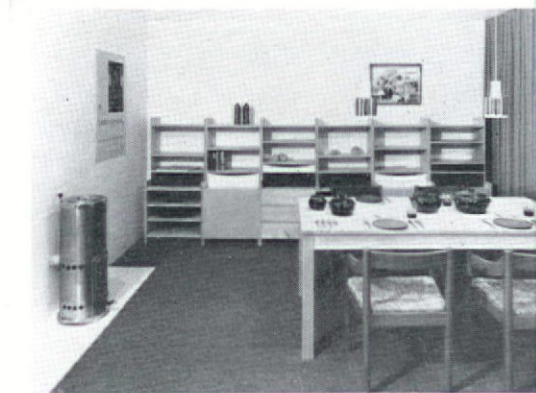
BY VIVIEN RAYNOR

WHEN I called on Mrs. Diana Webb, the Assistant Press Officer for the Council of Industrial Design—Great Britain's institution for the encouragement of that art—she opened by saying it was unnecessary for me to take notes, since the information she was about to retail was contained in the brochures and press releases provided. She was right. The releases alone deserve publication in their entirety for being complete, factual (one fact to each sentence), and lucid. Moreover, they exemplify the ancient and nearly extinct tradition of form following content by being well written. This press policy affords a double-barrelled pleasure because the interview, being relaxed, stimulates a greater and wider enthusiasm than would be possible with note taking, and the enthusiasm is rekindled by the reading matter, especially for anyone who has spent time pawing through publicity material couched in the slimy prose that has become so familiar here. The British are not noted for their work in public relations—they can't really believe they need anything so vulgar—and I can only assume that the CoID, and its "shop" the Design Centre, is a sparkling exception because they have an idea which is both noble and practicable, and they have the goods to prove it. But the idea needs selling and there is just enough opposition and apathy to inspire a little revolutionary zeal.

During the war England's life depended on her

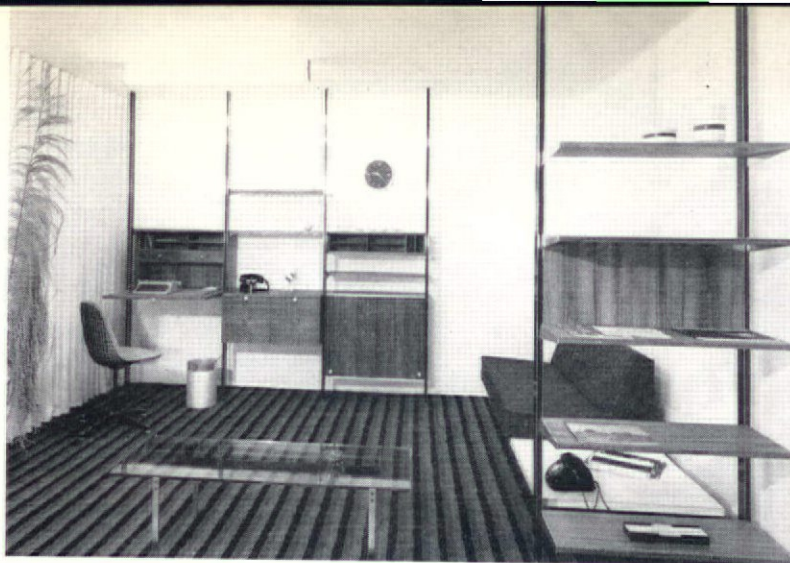
export trade, and this did not consist exclusively of Scotch whisky and cashmere sweaters. The government, foreseeing the need to export would become still more pressing after the war, and the competition fiercer, established the Council in 1944 to promote the improvement of industrial design. Although the international market is still of paramount importance, the domestic scene is now included in the Council's activities. A purely advisory body, "It works entirely by persuasion. It has no power to ban bad design, nor would it wish to..." for fear of developing "an official orthodoxy..." and its purpose is to prevail upon the manufacturer to make better goods, "the retailer to stock them and the consumer to buy them." The consumer ranges from householders to government and industry. Approximately one half of its income comes from the Board of Trade, the other from charges for services rendered to industry and commerce, exhibition fees, and the sale of publications—notably *Design*, an excellent monthly with correspondents in sixteen countries. The members of the Council, who are unpaid, are chosen for their interest (and experience) in design, and for the influence "they can bring to bear on their own fields." A quick cross-section of the list includes the chairman of British-American Tobacco, the deputy chairman of Rolls Royce, and various heads of chain stores, light and heavy industries. Balancing them are architects, design-

SITTING AREA DISPLAY at the British Design Centre features furniture designed by Ernest Race of Race Furniture Ltd.



DINING FURNITURE by Conran & Co. Ltd. is made of ash and fitted with shelves, cupboards, drawers and painted trays.

STUDY AREA DISPLAY features Herman Miller's Comprehensive Storage System, made in England by S. Hille & Co. Ltd. Other Hille items on display include modular chair unit, glass fiber side chair, and glass topped table.



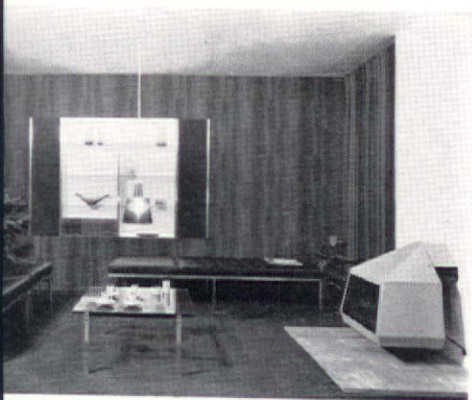
ers, the editor of the *Times Educational Supplement*, and the principal of the Royal College of Art, a university-level institution which admits a small proportion of the thousands of art students who annually take its entrance examination. It is a pretty glossy establishment whose industrial design schools turn out many of the names on the Council's approved list. The Council receives the very necessary Royal patronage in the form of the Duke of Edinburgh's Prize for Elegant Design, as well as his interest in their activities generally.

Since its inauguration, it has organized many exhibitions such as the Festival of Britain (1951) all of which have been intensely frustrating to the British public, since anything that was worth having was "for export only." So the Design Centre opening in 1956 was a happy event in that it signified an abundance of goods for home consumption and it was to be a permanent arrangement, illustrating the meaning of good design in everything from garden tools to office equipment. Since then, there has been an average 2,400 visitors daily. All the articles on show are selected from the Design Index which lists some 10,000 products approved by a selection committee. The committee, whose members rotate, considers weekly about 100 products submitted by manufacturers, and these are subjected where necessary to technical tests. Choice depends on

suitable materials and ease of use, maintenance and production, as well as the object's appearance. The members try constantly to favor new ideas and imaginative design, for they know that the traditional tried and true British products are still sure sellers, and commercial interests, being naturally conservative, tend to believe that if Chippendale was a hit, Son of Chippendale is a safe bet. If the Council were not alive to the danger of this attitude the British position would become very insecure indeed as the Scandinavians meanwhile forge ahead with good contemporary design.

The most remarkable achievement of this movement—the first of its kind in the world—is that the consumer *and* the manufacturer and retailer benefit from its work. The consumer and retailer have the Design Index, with its related system of labeling approved goods, from which the articles can be withdrawn if their standards are not maintained; the manufacturer can avail himself of the Record of Designers, which contains about 2,000 names and resumés, and is constantly expanding. It's impossible to overemphasize the value of this service (which costs about \$10) for all the practical considerations of the manufacturers are taken into account. Not long ago the Wilkinson Sword Company, makers of garden tools and those phantom razor blades, approached the Record for someone to design a

(Continued on page 57)



10 CHAIRS and bench upholstered in black leather along with glass topped occasional table are by S. Hille & Co. Ltd.

DESK AND STORAGE UNITS of mahogany were designed by Herbert Berry and Christopher Cattle for Lucas of London Ltd.





IT'S THE SEWING-EST!

*A beautiful collection of fabrics
for custom draperies woven of
new **Fiberglas Beta* Yarns***





Now you can have your Fiberglas draperies any way you want them...any off-beat length, any wildly wonderful treatment... because Fiberglas has created Beta, a fine new yarn for custom drapery fabrics that are easier than ever to sew. Fabrics of Fiberglas Beta* yarn have drape-ability you never thought possible. And they're amazingly durable, too. Like all Fiberglas fabrics, they're washable, no-iron, fire-safe, sun-safe. Drapery fabrics woven of Fiberglas Beta yarn available nationally from F. Schumacher & Co., J. H. Thorp & Co., Greeff Fabrics, Stroheim & Romann, Knoll Associates.

OWENS-CORNING
FIBERGLAS
BETA^{*}
*Fiberglas and Beta are Owens-Corning's Trademarks

Circle No. 33 on product information card



People have all the privileges

It's easy to see that a pooch would yearn for the luxury of furniture covered in lovely FEDERAN MANDALAY*—the inlay-process vinyl fabric that suggests the exciting needlework of the Far East.

A royal spectrum of new colors is the setting for MANDALAY'S textured depth and dimension. A new dimension in time, too, because of its unsurpassed wearability. (On this one, you can even let sleeping dogs lie.)

MANDALAY is just one of an abundant range of luxurious vinyl fabrics from Federal, highlighted by a complete palette of decorator-inspired colors. Ask to see Federan's Barley Cloth, an original homespun pattern, or Federan's Seneca, a geometric texture reminiscent of native handcraft.

Each breathes fabric magic, with eye appeal for buy appeal. Call the man from Federal.



Circle No. 34 on product information card

Mandalay features 16 decorator colors, including:

Bittersweet

Golden

Nutmeg

Bayberry

Mediterrane



*Federal's trademark for its alkene upholstery product

Special order "Viscount 65" Free-Form Furniture by Royalmetal Corp., New York, N.Y.

BRITAIN'S DESIGN CENTRE

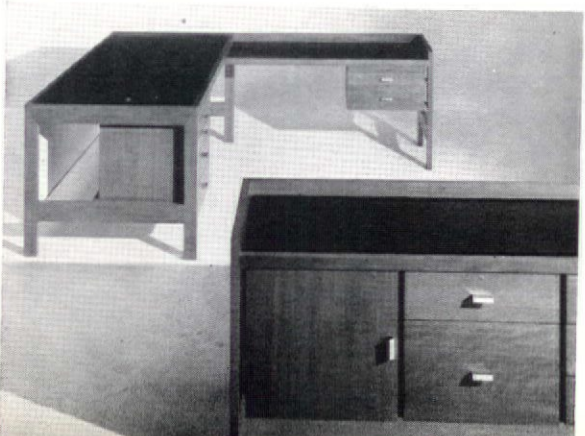
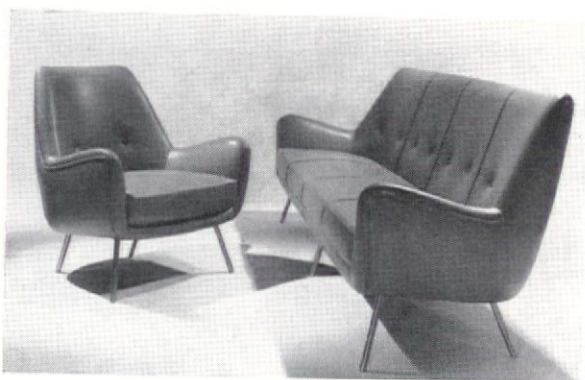
stand for an exhibition. They hired the sculptor Lynn Chadwick who made them a stand so good that it suggested the tools themselves could be improved. Needless to say, Chadwick now designs the tools and they are, apart from their practical merits, by far the best sculpture he has ever done. Similarly, Hille Contract Furnishings owes much to its Record designer Robin Day.

I have given the barest outline of the Council's efforts, having mentioned nothing of their work in schools, through lectures, tours, and films; or of its liaison with retail stores in organizing courses and exhibitions; or of the boost it gives manufacturers through its overseas exhibitions, and through fostering the idea that the responsibility for good design policy is squarely in the lap of the top brass. Its success in England was assured as the country is small and compact; I cannot see a similar, government-sponsored organization working here on such a comprehensive scale. English people in all walks of life are aware of the Centre's existence and, if they have money to spend, visit it before buying furniture, electrical equipment, and even bicycles. Those that have already bought like to go to see if their taste is confirmed, coming away delighted if it is.

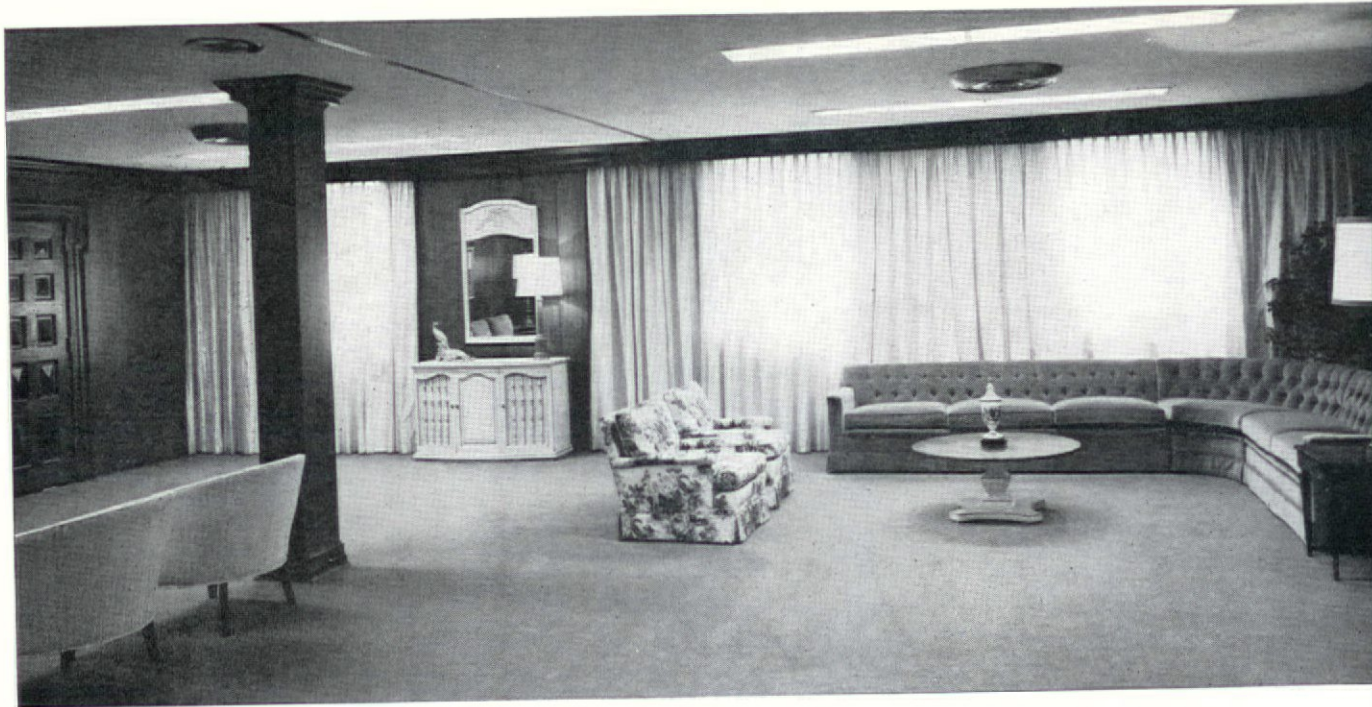
It is immediately obvious that the Council is concentrating on the thing the English do supremely well—quality. Furthermore, the classier the object—the new Jaguar XKE for instance—the better the design, the more exquisite the workmanship. Evidently the Council has not only taken this simple truth to heart, but is trying to extend the tradition down to the more mundane objects. Most noticeable is the good arrangement

of the displays. Everyone is given enough space: most of the room mock-ups are open on three sides; china and glass stands on open shelves or on tables so you can walk by on all sides. There was a special Christmas exhibition when I was there—some of the London newspapers had been invited to present their ideas of a good Christmas table. The Sunday Telegraph won my prize for a relatively simple display involving white Nougahide Eames chairs, set around a table laid with a dark green cloth and a centerpiece of a lemon tree. The others were more seasonable but fussier, with much red, complicated centerpieces, ruffles around candlesticks, and traditional, though good, chairs.

Generally speaking, British color is pretty drab beside American, and it's best left that way for they don't seem able to handle bright color, or, more likely, the light and atmosphere of the country is not favorable to it. Either way, both domestic and office displays appear austere and subdued. Textiles are often plain, and when patterned the tendency is toward a large design. If paintings are used at all they are usually small and discreet. Art has not driven a wedge into the British consciousness. They are not a particularly "visual" people anyway, and do not use color and decoration for its own sake. In fact I would say (only half-frivolously) that the only time they show any visual sense is in military and Royal parades and in houses for the rich. Their feeling for art is expressed indirectly in a desire to do a good job, and, as I have already mentioned, this appears most clearly in their high class products—the Purdey rifle, the handmade shoe, the luxury car—where the beauty of design springs from the object's perfect functioning. (C)



CHAIR GROUP (above left) by Beresford & Hicks Ltd. was selected for new chancery building at British embassy in Washington. Printing exhibit (above) displays series of 31 house magazines. Designed by Yorke, Rosenberg & Mardall and made by Bath Cabinet Makers Ltd., desk units (left) which can be arranged in various ways received a Design Centre Award.



STATE INSTITUTIONS: THE EFFORT SHOULD BE DIRECTED TOWARD GETTING PURCHASING COMMITTEES TO UNDERSTAND THE VALUE OF BUYING QUALITY ON A PLANNED BASIS.

BY LLOYD O. HUGHES & E. C. RANKIN



E. C. RANKIN and LLOYD O. HUGHES, partners in contract furnishings firm of Hughes-Rankin, High Point, N.C.

SOME contract furnishers regard themselves as mere supply houses, catering to every customer's hope to "fill up a room" at the lowest possible cost. Others emphasize the problems they are seeking to solve rather than just the specific products they have to offer; and from this attitude, in our experience, comes growth for contract suppliers and a wider range of clients for their services.

Emphasizing this latter approach has brought us exceptional results in two largely untapped areas where most previous purchasing was done on straight bid proposals. These are purchasing committees or executives for colleges and mental hospitals—particularly the state-operated institutions.

In developing these institutional areas, our main effort has been directed toward getting purchasing committees to understand the value of purchasing quality on a planned basis—rather than relying solely on a bid. The fact that the public realizes that state institutions do not have to be drab and that "institutional green" is out-

LOUNGE FOR VISITORS at mental institution, opposite page, features distinctively non-institutional furnishings. Top photo at right is one of 40 classrooms designed for a large church school project. Chairs here and in a university student lounge, bottom photo, are by Thonet.



worn has had a great deal to do with our success. The new attitude toward public buildings, which has slowly influenced boards of directors and purchasing committees, has led to our doing extensive work for the University of North Carolina, East Carolina College, North Carolina Women's College, Wake Forest, Furman University, in South Carolina, and a host of others. In addition, for the past few years we have been helping modernize wards and day rooms in a number of state mental institutions.

We have been so active in dormitory planning that we have assisted the Hooker Furniture Corp. of Martinsville, Virginia, with the design of a special dormitory suite. The coordinated pieces are specifically designed for student use. Ebonized finishes, rubber cushioned leg glides, and other quality construction details, assure durability despite semester-after-semester hard use. Aside from "double-room" scaled case goods, the line also features study desks with matching woods and finishes. Desks have usually been a problem

when the contract furnisher was forced to select dormitory furnishings from a variety of lines. The new "dormitory suite" has proved so successful that one college purchased 70 rooms, sight unseen, from just the catalog presentation.

As do many states, North Carolina publishes an annual listing of "preferred suppliers." We are careful to be represented in this guide with as many of our 20 to 30 lines as possible. It takes time but inclusion in such a listing is a prerequisite for selling to any of the state's agencies.

The mental hospitals on which we have worked, provide a good example of how a market develops and how only an experienced contract firm can bring various elements together to solve special problems. As with every contract job, a detailed presentation is prepared by our designing staff.

In the case of mental hospitals, however, this presentation is made only after long discussions with the head psychiatrist. What are the requirements of the patients occupying this room? Are they violent or passive? Which colors are apt to



HUGHES-RANKIN helped design this new Dormitory Group for the Hooker Furniture Corp. Student's study desks, case goods, and headboards are scaled for the average double room found in most campus dormitories.

STATE INSTITUTIONS

incite, which are calming? These are some of the questions asked before the design staff begins matching available products to the installation.

Although there are variations from one project to another, certain patterns have developed. For example, staff psychiatrists seem to agree that yellow is a "taboo" color. "Milding disturbing" is their verdict, contradicting the generally held opinion that yellow is a "cheerful" color. For the same reason, bright reds are also out. Blues, greens, and especially corals—particularly in bright shades—are preferred. One recent hospital project designated that each room door be painted a different color, "so patients can identify their rooms quickly."

The careful selection of color—on the basis of what is best for the patient rather than on the basis of which shades are most compatible under ordinary circumstances—is one of the most unusual aspects of this type project. Naturally, these color choices carry over to the upholstery used in the furnishings.

But color is not the only factor to watch. Large day rooms for patients with a tendency toward violence require extra care. Often we use furnish-

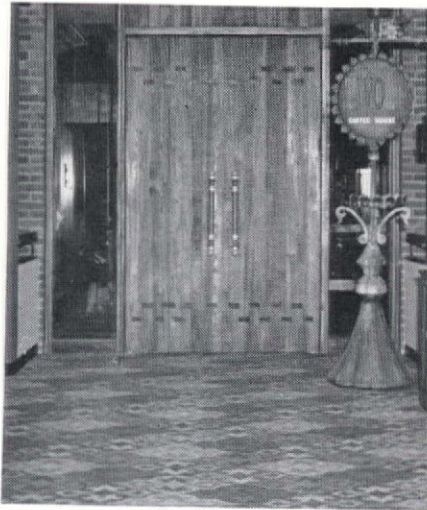
ings without any upholstery whatsoever. A pleasing effect is achieved by using two-tone woods and we achieve contrasts through the use of wall colors. Nail trim, or any other exposed decorative touches that are potentially dangerous, are definitely out. Recessed ceiling lighting, with no lamps in evidence, is also the rule.

Where cushions are used, only extra tough coverings over easily cleaned foam rubber are specified. The list of special considerations goes on and on, and Mrs. Rankin, who heads the design department, has had so much experience in this area that she often anticipates and suggests solutions during the early planning sessions with hospital officials.

There is a marked revolution taking place in mental health programs all over the country. Once the mental institution's day room was considered adequate if it had a sufficient number of bare, painted benches. Now it is recognized that cheerful, near-normal surroundings are an aid to recovery. This is a field in which the contract industry can make a definite contribution and one in which we are just beginning to have an influence. (C)



Custom Bigelow Carpet in the Five Chateaux Restaurant of the Cambridge Charter House.



Here you enter the Tivoli Coffee Shop on a special gold-toned Bigelow. Inside, Bigelow's tweed-textured Margate.



Burnt orange, terra cotta, gold and black of the carpet are keys to the color scheme in private dining areas.



Roland Wm. Jutras, N.S.I.D., is Director of Design for the Hotel Corporation of America.

HCA'S Roland Jutras designs brilliant new carpets; Bigelow weaves them specially for Cambridge Charter House

The newest Hotel Corporation of America hostelry is Bigelow-carpeted from lobby to guest rooms. Bigelow wove the colorful patterns above and other custom carpets to designs and colors specified by Mr. Jutras and his staff. Other Bigelow Carpets in the Charter House include Margate for the coffee shop, Pontio for guest room suites.

Leading designers like Mr. Jutras select Bigelow Carpet for their most important hotels and motels. Price, service, performance under traffic, and beauty—as well as our special designs, colors and textures—are prime considerations in choosing Bigelow Carpet for public areas.

Consult our carpet specialists—with-

out charge—about colors, patterns, weaves at prices you can afford. Contact Bigelow through the nearest sales office. Or, for colorful free brochure on Bigelow commercial carpets, write Dept. B, 140 Madison Ave., New York 16, N. Y.

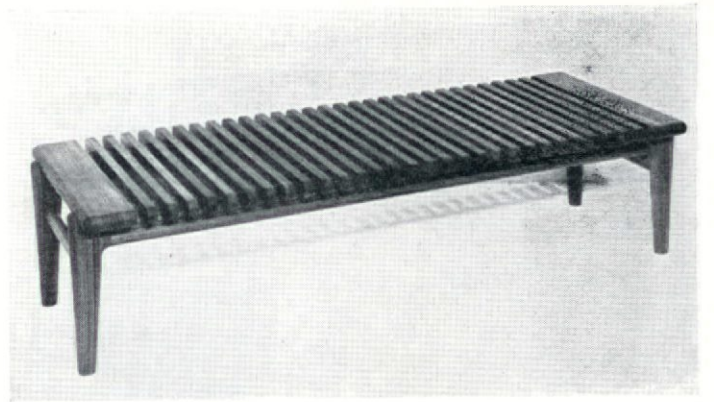
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WHO KNOW
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Bigelow sales offices are located in the following cities: Atlanta, Georgia; Boston, Massachusetts; Chicago, Illinois; Cleveland, Ohio; Dallas, Texas; Denver, Colorado; Detroit, Michigan; Los Angeles, California; Minneapolis, Minnesota; New York, New York; Philadelphia, Pennsylvania; Pittsburgh, Pennsylvania; St. Louis, Missouri; San Francisco, California; Seattle, Washington

Circle No. 35 on product information card

FALL 1963 FURNITURE ROUND-UP

A FREDERIK LUNNING's slat bench, designed by Hans J. Wegner, is expertly crafted in oiled teak. It measures 55 by 20 inches and stands 12½ inches high. Circle No. 100.



A

B JANET ROSENBLUM, INC., offers luxury file cabinets in two-drawer and four-drawer units. Case is walnut with plastic laminate drawer fronts accented with stainless steel pulls. Height of 27¼ inches permits use as desk pedestal. Cabinets designed by Carter Winter. Circle No. 101.



B

C MYRTLE DESK Co. employs architectural H leg on its new modular desk. Available in five variations, the desk is walnut, the leg system in matte black or chrome. Coordinated wall unit is one of several in the group. Circle No. 102.

D HOWELL's new Encore 4000 Series of lounge furniture is versatile enough to fit any room layout. Upholstery is Naugahyde; foam cushioned seats have no-sag spring construction. Table tops in laminated plastic come in choice of woodgrain finishes. Circle No. 103.

E HIEBERT, INC.'s custom-built walnut conference table comfortably seats ten, has inset surface of white Formica. It measures 48 by 120 inches, is 29 inches high. Circle No. 104. GUNLOCKE upholstered armchairs and executive swivel chair are used to complete the setting. Circle No. 105.

F JOHN STUART uses a single chair as the basic component for its modular seating group. Shown are two variations of the basic chair—with teak arms upholstered in biscuit tufted leather or plastic, and with upholstered arms. Units rigidly lock together and are easily unfastened and reassembled. Circle No. 106.

G JENS RISOM's Group Nine-E executive desk series include this table-like double pedestal desk in natural oiled walnut which provides ample storage space and a large working surface. Desk is also available with single pedestal. Circle No. 107.





D

E



F



G



FURNITURE ROUND-UP

A DIRECTIONAL CONTRACT FURNITURE CORP. offers trim styling in this bar stool designed by Loewy/Snaith. Fully upholstered in choice of many fabrics, the stool measures 41 inches high, 21 inches deep, and 19½ inches wide. The base is of polished chrome. Circle No. 108.



B ROBERT JOHN Co.'s new upholstered chair, characterized by sloping arms, was designed by William Skarloff Design Associates. Chair has both tilt feature and height adjustment. Steel base is satin or polished chrome finish. Circle No. 109.



C JOHN D. WILLIAMS Co. introduces a new wood construction concept in this pedestal-based lounge chair, using solid mahogany planks for a built-up frame structure. Sculptured wood reveals joint-work and woodgrain variances. Designer, Stuart John Gilbert. Circle No. 110.

D HOOKER FURNITURE CORP.'s contemporary desk, part of a new modular office line, is constructed of Clarion walnut with suede-like finish laminated top. Legs are steel reinforced aluminum; drawers have steel suspension slides with nylon rollers. Circle No. 111.

E FABRY ASSOCIATES imports this Italian vanity/desk and chest of drawers unit that combines teak and rosewood textures with straight-line styling. Bright drawer pulls are added for accent. Circle No. 112.

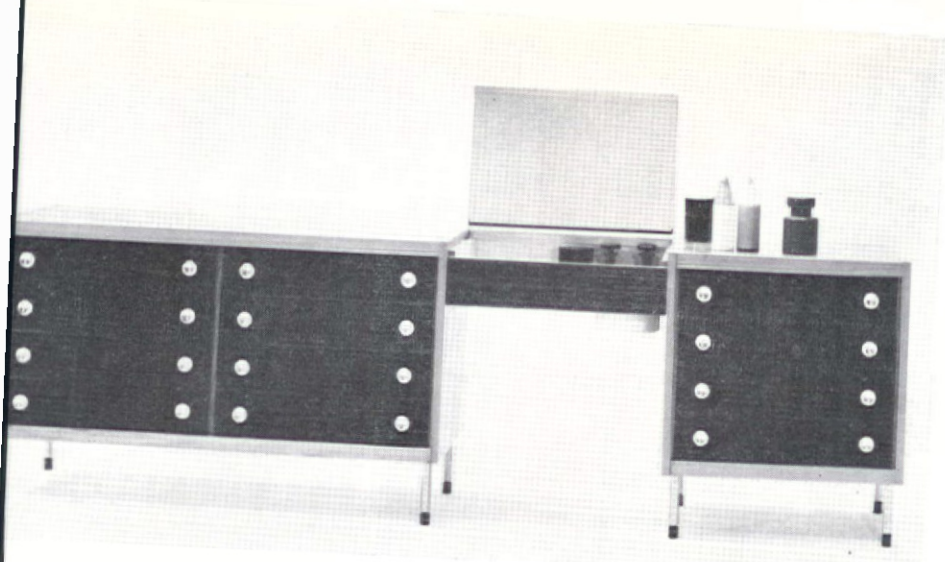


F STANLEY FURNITURE Co.'s new guest-room line is available in a number of component units which can be combined to suit specific space requirements. The luggage rack also comes with one or two drawers. Circle No. 113.

G BEAUTYCRAFT FURNITURE INDUSTRIES provides a space-saver with its new convertible sleep unit. When opened, the units move to a 45-degree angle, forming either two single beds, or one double bed. Circle No. 114.

H AMERICAN OF MARTINSVILLE's Avanti group is finished in warm fruitwood tones, has hand-stripped gold accents and gun-stock shading. The furniture features graceful moldings, surrounding panels, and drawer panels inset with Carpathian elm burl on the facade. Circle No. 115.





E

F



G



H

what makes Stendig Furniture so special?



8500 series

chairs
armchairs
lounge chairs
sofas
banquettes
planters
cafeteria tables
low tables
hospital furniture

Voitto Haapalainen
the Finnish architect, designed
this entire series.

His task was to create an
inexpensive modular collection of
good design furniture, suitable
for use by professional designers.

Designers working on interiors
for libraries, offices,
cafeterias, hospitals,
airports, et. al. will find this
collection of great interest.

8509 lounge chair
(shown above)—Frame:
3/4" sq. steel tube in
aluminum, black or white
finishes. 28h, 22w, 26 3/4d,
15 1/2 s.h. This unit
complements 8510/2
lounge settee. **Net Price \$65. COM**

STENDIG inc.

487 Park Avenue
New York 22, New York
ELdorado 5-5165

NEW VINYL FABRICS STANDARDS

THE Vinyl Fabrics Institute has adopted a commercial standard for the manufacture of expanded vinyl fabrics for furniture upholstery use, designed to establish a national guide of quality and to provide a basis for fair competition. Prepared by VFI technical committee, it has been submitted to the National Bureau of Standards.

The standard covers two classes of material: .046 inch minimum gage with a minimum weight of 32 ounces per linear yard of 54 inch width material; .060 inch minimum gage with a minimum weight of 42 ounces per linear yard of 54 inch width material.

The requirements adopted by VFI are:

1. *Abrasion*: This determines the resistance to surface wear and is tested by the Taber Abrader Method, and subject to 1,600 cycles with a weight load of 1,000 grams.

2. *Adhesion* (both wet and dry): To determine the force of pull necessary to separate the coating from the fabric. For the Wet Adhesion Test a pull of 2 1/2 lbs per 1 inch width must be met, and for the Dry Adhesion Test 3 lbs. pull per 1 inch width must be met.

3. *Blocking*: This determines the degree of surface tackiness which, if initially apparent, will develop to a greater degree upon aging. It also determines appearance retention in service.

4. *Cold Crack*: This will determine the degree of flexibility at low temperatures and will prevent the cracking of the material through to the base fabric when exposed to minus 20°F for two hours.

5. *Color Fastness and Aging*: This is most important as products not properly formulated will lose color and will age when exposed to heat and sunlight. To test for this requirement, specimens are placed in a Fadeometer for 120 hours.

6. *Flexibility*: This is an important quality in deep spring furniture upholstery and determines that there shall be no cracking or delamination when flexed at the rate of 500 cycles per minute for a one-half hour period.

7. *Tearing Strength*: There are two tests provided which measure the resistance of the material to tear. One, the Tack Tear Test which simulates conditions to which the material will be exposed in actual manufacture and service and sets a pull of 28 lbs. in each direction. The other test Trapezoid Tear, sets values of 12 lbs. in each direction and is basically a laboratory test.

8. *Breaking Strength*: Is the pulling force to rupture the coated fabric, and must withstand 60 lbs. in each direction.

According to the VFI, test values provided in the standard should not be taken on an individual test basis, but as part of the over-all requirements of the specific end use. (C)

Circle No. 36 on product information card



INTERIOR DECORATOR: EHYL ALPER, A.I.D.



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Circle No. 37 on product information card

CONTRACT PRODUCTS AND SERVICES



Winfield's textured foil wallcovering

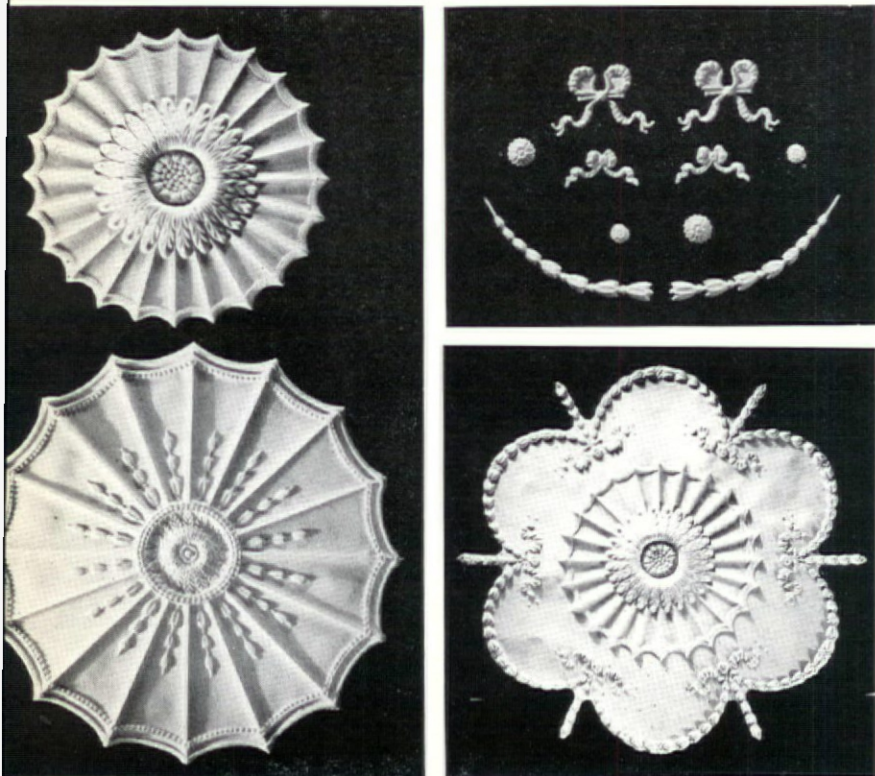
Renaissance Damask, from Winfield Design Associates's Screen Print Collection, is a classic pattern sparked by a fabric design of the Renaissance period. Printed by hand from silk screens on textured aluminum foil, the wallcovering is completely waterproof and washable. The foil is permanently laminated to its paper backing and is thinly coated with vinyl before printed with waterproof inks. No special fixative is required in hanging. Renaissance Damask comes in rolls or multiple-roll bolts and trims to 27 inches. The pattern has a 29 3/4 inch repeat, printed in five colorways: off-white on silver-white; shades of beige on silver-beige, umber on umber-gold, ochre on iridescent gold, blue on silver-blue.

Circle No. 58 on product information card

New upholstery fabric by Cohama

A new upholstery fabric called Nymarra has been introduced by the plastics division of Cohn-Hall-Marx Co. Nymarra combines a 100% nylon surface with the strength of vinyl in a fabric that has a velvety appearance. In construction, Nymarra is an expanded vinyl with a six-ounce knit fabric back, the nylon being applied to the vinyl by a new process. Tests show excellent abrasion resistance and superior color-fastness, according to the company. Surface is completely washable and can also be brushed or vacuumed. Available in a broad range of colors.

Circle No. 76 on product information card



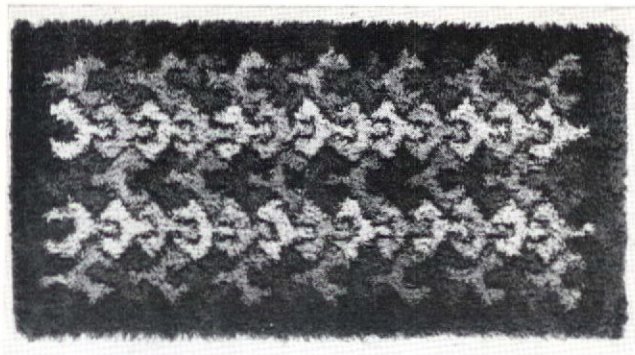
Anaglypta high relief ornamentations

In developing Anaglypta high relief mouldings, panels, and carvings, W. H. S. Lloyd Co. provides the elegance and design interest of hand-crafted plaster and wood ornamentation at a fraction of their cost. Anaglypta is a method of reproducing these ornamentations from liquefied rag stock which is poured into a form and moulded under pressure. The finished product is light in weight yet has the advantage that it will not crack or chip. The number of uses to which Anaglypta can be put is as varied as the selection of forms and patterns. Ceiling centers, walls and ceiling mouldings, corner pieces, and decorative elements can be combined and assembled to produce numerous effects. Anaglypta is easily applied and is sized ready for finishing. It can be painted or gilded to resemble wood, plaster, or stone.

Circle No. 77 on product information card

High-pile Danish rug

Danish Interior Group, a new firm representing six Danish textile mills, includes this striking de-



sign in the Thule collection of high-pile Rya rugs. Woven on a wilton loom in 100 percent wool, the rug has the appearance of handmade rugs and comes in five vivid color combinations.

Circle No. 8 on product information card

New nylon velvet upholstery

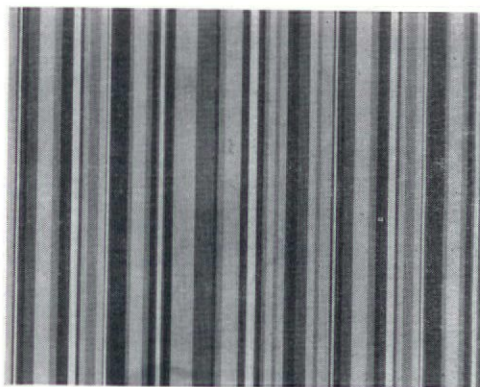
A new nylon velvet upholstery fabric has been created by Collins & Aikman's Cavel division. Called Guild, the new cloth has been developed as a companion to Genoa, a nylon antique velvet recently introduced. According to C&A, the new Guild went into production following the completion of an extensive research and testing program

and has been well received by the industry. Guild contains all the properties of a nylon pile, is durable at moderate prices.

Circle No. 78 on product information card

New Denst wallcovering designs

Joseph's Coat, a vertical pattern included in the new Volume 12 collection of wallcovering designs by The Jack Denst Designs, is available on paper in four colorways: lemon, chrome yellow, deep yellow; magenta, red, yellow; brown, olive, green;



brown, blue, turquoise. A newly developed color system makes the collection the first to offer exact match in custom printing, according to Denst.

Circle No. 42 on product information card



NEW TABLES THAT FOLD with Chairs made for Comfort.

Ideal for conference rooms, dining areas, meeting rooms, offices—wherever rooms must be multi-functional without looking it.

There are many special things about Howell folding tables. These good-looking tables are soundly engineered and solidly built. Tops are of fine laminated plastic in several rich wood-grains or white—protective edges are of semi-rigid plastic. Legs lock securely into position—unlock with push button—lie flat for storage with plastic protectors. Range of sizes—choice of metal finishes. (Ask for special Folding Table folder.)

HOWELL

439 S. First St., St. Charles, Ill.

Circle No. 38 on product information card

PRODUCTS & SERVICES

CONTINUED

Colonial booth by Brody

To match Early American motifs in restaurants, B. Brody Seating Co. has produced a colonial booth featuring turned maple legs, a spindle-supported railing, colonial motif upholstery, no-sag

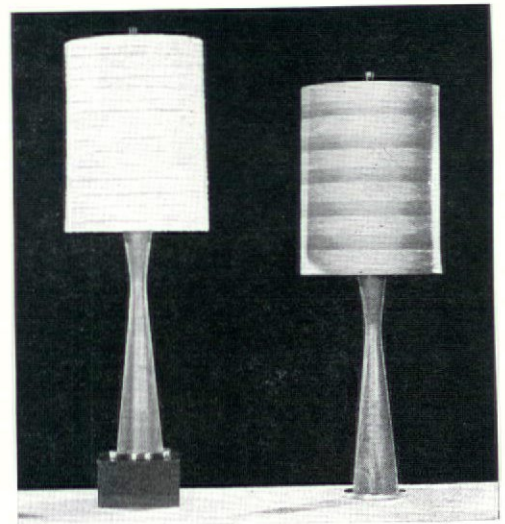


spring construction in backs and removable seats, and high pressure laminate surfacing. A 2-inch ledge between backs and seats permits easy cleaning.

Circle No. 79 on product information card

Rembrandt table lamps

Modern reflector table lamps, equipped with 3-U-lite sockets and 6-inch prismatic glass bowls,



are offered by Rembrandt Lamp Corp. The lamp on the left has an oiled walnut base, trimmed with Flemish bronze. The shade is natural colored tweed crash over vinyl. On the right, the solid oiled walnut base is trimmed in pewter, topped with a shade in hues of blue, lavender, and purple striped shantung over vinyl.

Circle No. 80 on product information card

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Interiors: Robert Steffel, A. I. D.

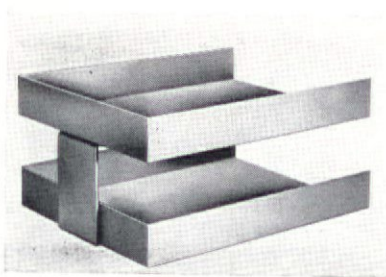
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Circle No. 39 on product information card

Peerless desk trays

Slim desk tray set by Peerless Steel Equipment Co. are designed to complement standard and



contemporary furniture and come in sets of two trays and stacking unit. The bottom tray of each set is equipped with rubber feet to prevent marring.

Circle No. 81 on product information card

Automatic ice cube maker

Acme-National Refrigeration Co.'s new automatic built-in ice cube maker compactly measures 28 inches high, 14 $\frac{1}{4}$ inches wide, 15 $\frac{1}{2}$ inches deep. Exterior is stainless steel with anodized aluminum trim. With a capacity of about 40 pounds of ice in 24 hours, the unit automatically freezes new cubes. As cubes are removed, an automatic mechanism triggers the icemaking cycle which fills the trays with water, freezes the cubes, and ejects them.

Circle No. 82 on product information card

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Circle No. 41 on product information card

Circle No. 42 on product information card



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PRODUCTS & SERVICES

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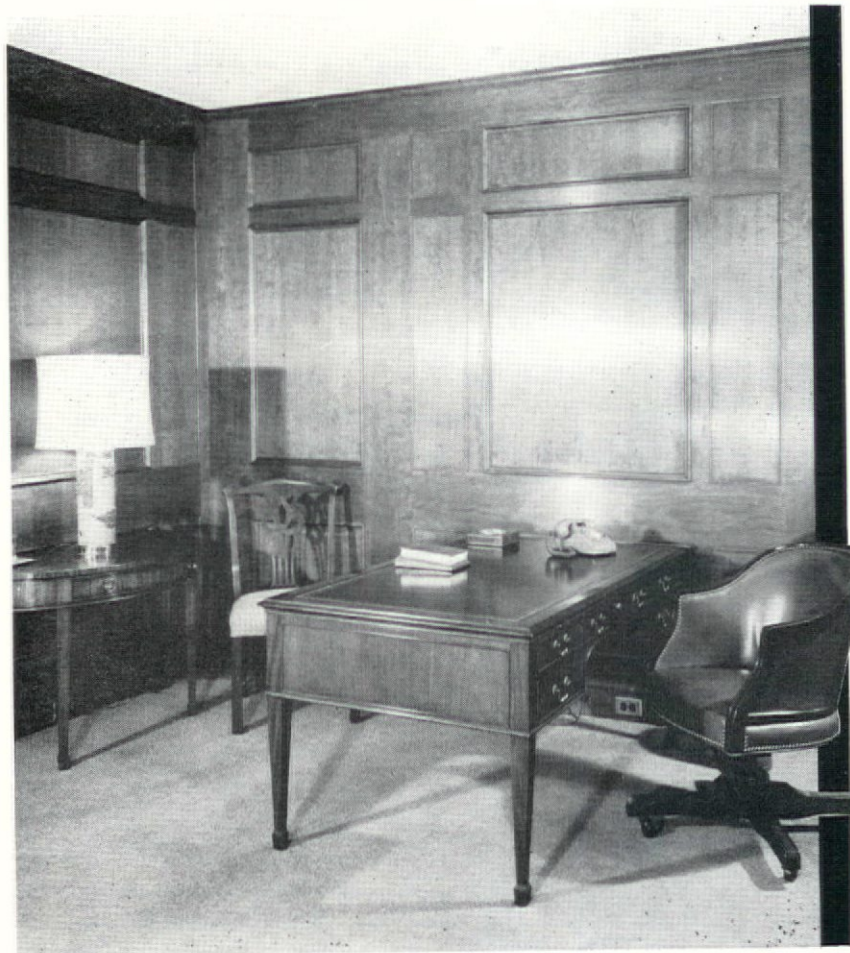
Folding conference tables by Krueger

Krueger Metal Products Co. is offering a standard folding table, with either round or square tubular leg assemblies, and the new adjustable



height folding table, both available in 72 and 96 inch conference-size lengths, and in 30 and 36 inch widths. Cellular core tops are faced in stain-resistant hardboard or plastic laminate. The adjustable height table can be raised in varying heights, up to 33 inches.

Circle No. 62 on product information card



Circle No. 43 on product information card

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PRODUCTS & SERVICES

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Smooth-surfaced travertine vinyl

Vinyl Plastics, Inc.'s new tile pattern, VPI Travertine, reproduces the textured appearance of travertine marble in smooth-surfaced solid vinyl

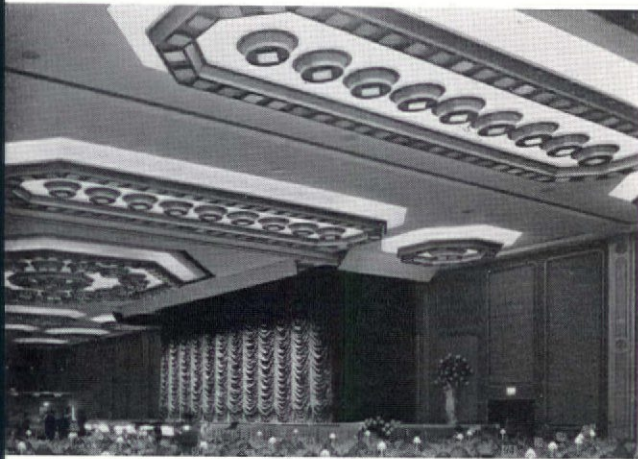


flooring that eliminates dirt-catching pits. Long wearing, resilient, and resistant to indentations, the new tile comes in three colors, natural, oyster white, and beige, in 1/8-inch gauge 12 by 12 inch Micro-squared tiles, 37 by 37 inch untrimmed slabs, and custom sizes.

Circle No. 83 on product information card

GE square fluorescent lamps

General Electric's new square "panel" fluorescent lamps serve a wide variety of lighting effects required for different occasions. Installed in the Grand Ballroom at the recently opened New York Hilton, the system ranges from elaborate lighting

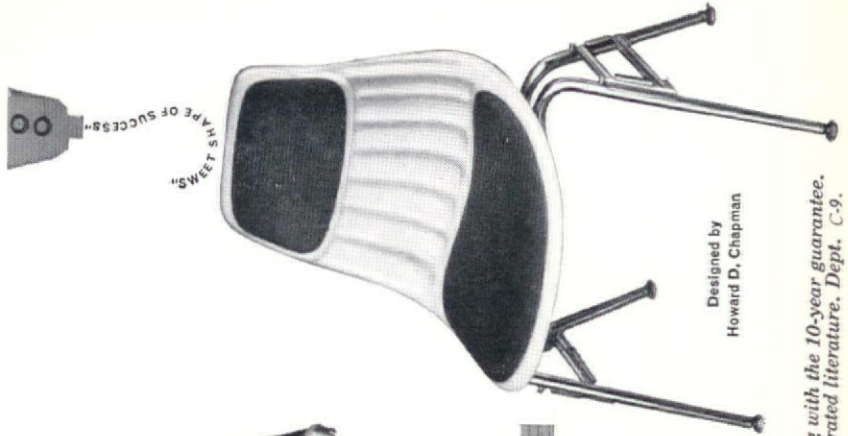


for stage productions to subdued mood lighting for dancing. The fixtures are arrayed in octagonal patterns, a geometric theme carried throughout the room. Jo Mielziner designed the lighting for the Grand Ballroom.

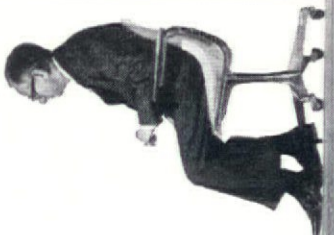
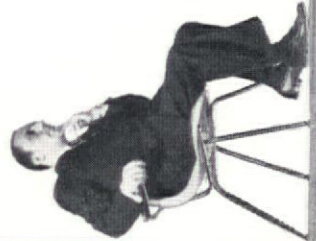
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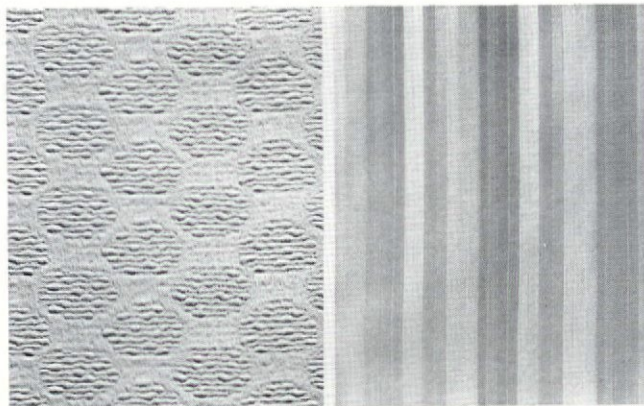
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PRODUCTS & SERVICES

CONTINUED

Du Pont's Tontine window shades

New decorated window shade patterns by Du Pont's Fabrics Div. feature embossed treatment in white of Tontine Triplex AAA washable win-



dow shade cloth, which is flame resistant, shadow-proof, lightweight yet sturdy. The patterns are Capri (left) and Phantom (right). Capri is a reproduction of a stylized boucle weave; Phantom is a vertical pattern. Both are available in a maximum width of 54 inches.

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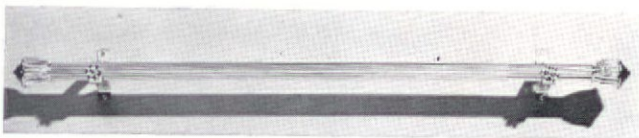
La Barge offers new frame finish

La Barge Mirrors, Inc., is introducing for the first time a group of wall mirrors with marbled finish frames. A new marbleizing process, developed by La Barge, creates an attractive Italian motif with the deep sheen of marble. The new finish is available in a variety of tints to complement other furnishings, including such colors as natural, red, rust, yellow, and blue. The initial offering will come in octagon and diamond shapes, console types, and miniatures.

Circle No. 86 on product information card

Kirsch's Continental cafe rods

Fluting along the length of the rod and on the finials is provided by Kirsch Co. in its new line



of Continental cafe rods. Made of polished lacquered solid brass, the rods are available in one-inch and 3/4-inch diameters, and in adjustable as well as cut-to-measure lengths.

Circle No. 87 on product information card

Howell's sequence multiple seating

A newly designed Sequence Multiple Seating group by the Howell Co.'s contract furniture division permits custom-type planning of lounge and



waiting rooms. Designed with a single horizontal bar adaptable in one, two, or three units, it comes with choice of smooth fiber glass molded seats, or upholstery over fiber glass seats. Solid walnut polished armrests are welded to the tubular frame, finished in satin chrome plating or Bronzite.

Circle No. 38 on product information card

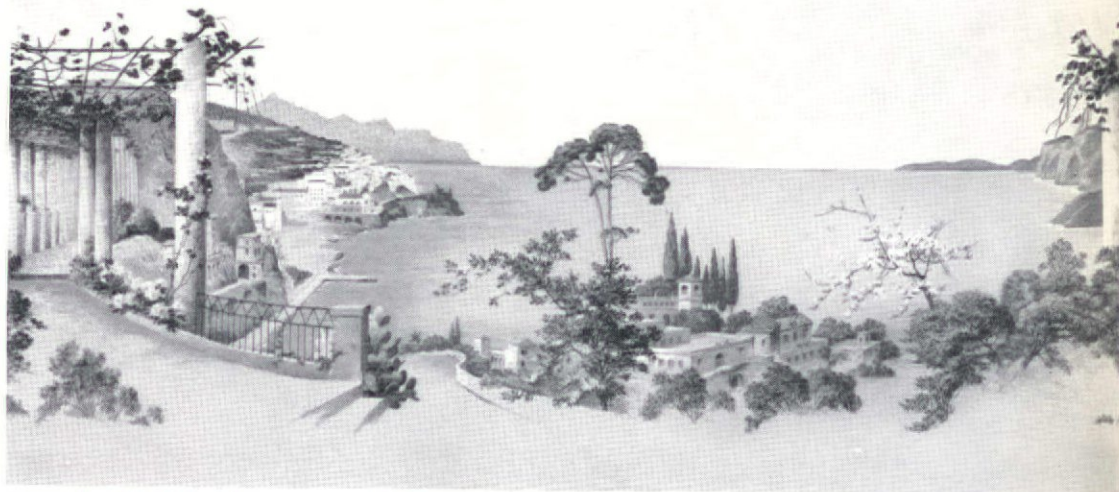
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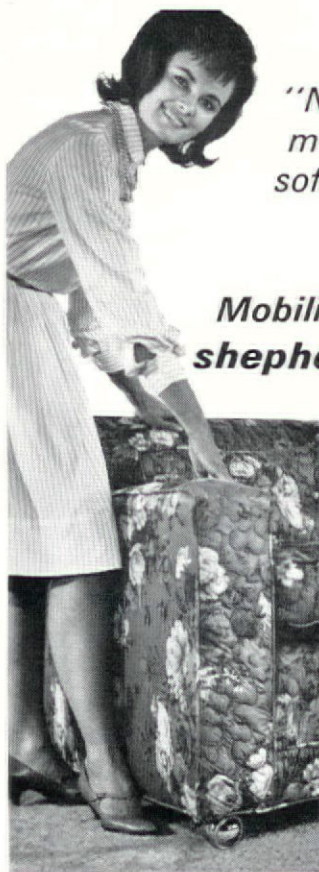


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Circle No. 50 on product information card

PRODUCTS & SERVICES

CONTINUED

Upholstered swivel chair

Sikes Div., Milwaukee Chair Co., includes this fully upholstered swivel desk chair in its new



Avanti line. The base comes in either wood or metal, and upholstery materials are offered in leather, Naugahyde, or fabric. The Avanti group includes a basic selection of models for wide application.

Circle No. 88 on product information card

GE's new Textolite pattern

A new Textolite decorative laminated plastic pattern by General Electric is a delicate, marble-like design offered in colorings of champagne, melon, aqua, and white. Called Royale, the non-directional pattern will make seams virtually unnoticeable.

Circle No. 17 on product information card

Tilt-swivel desk chair by Burke

Part of the contemporary McKenzie Executive Collection manufactured by the Burke Div. of Brunswick Corp. is a new tilt-swivel desk chair that conceals the tilt and swivel mechanism from



all visual angles, giving the over-all appearance of a basic pedestal and shell chair. The shell is of molded plastic, and bases, available with fused plastic coating or in polished aluminum, are die-

cast aluminum. The single support column is finished in hand-rubbed oiled walnut. The McKenzie chairs are produced either fully upholstered, in either Torino fabric or DuPont Kensington vinyl, or with exposed shell and non-slip three-inch upholstered seat cushion.

Circle No. 89 on product information card

CHF bar-seat combination

Chicago Hardware Foundry Co. is offering a bar and seat combination, the bar surfaced in Formi-



ca with an upholstered storage cabinet below. Bar seats are fully upholstered and can be specified in a variety of fabrics. Both bar base and seat base come in a number of finishes.

Circle No. 41 on product information card

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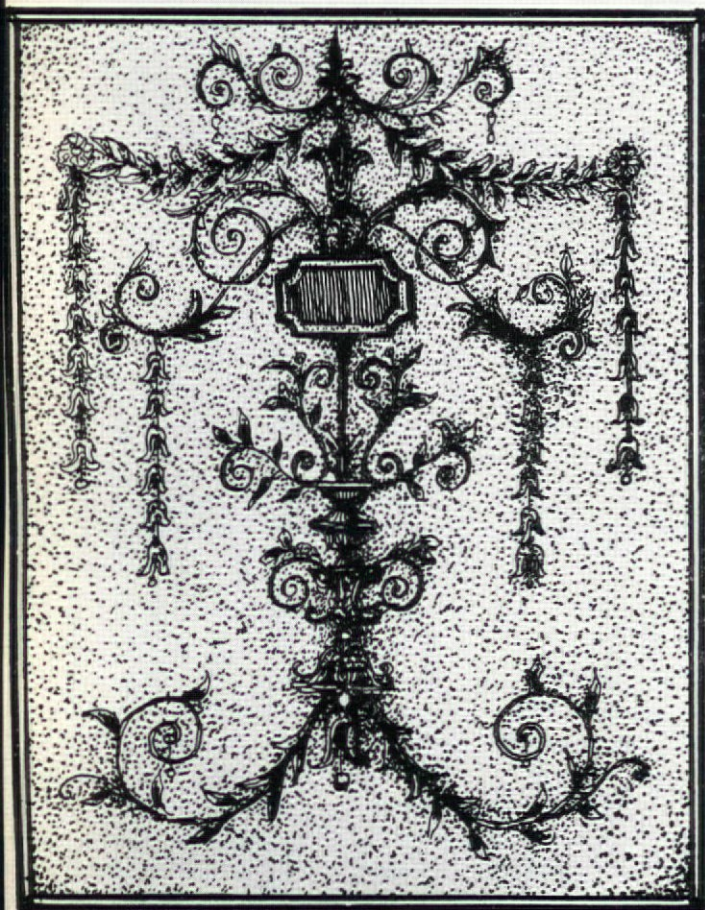
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Plaque Designed for Madison Hotel, Washington, D.C. — Decor by Straus Duparquet

PRODUCTS & SERVICES

CONTINUED

Raymor panel system

Storage cases, shelves, and specialty pieces are combined in a three-bay arrangement, one of many possible with the Raymor walnut panel



system distributed by Richards Morgenthau. The black fronts are of a Danish formica which contrasts with oil-finished walnut. The three cases feature flush sliding door principle. Component pieces included are aluminum wall rail, walnut panel, shelves and magazine rack, cabinets with either walnut or black doors, and three-drawer storage case.

Circle No. 90 on product information card

Fold-aside table top

Johnson Plastic Tops, Inc., has designed the E-Z Sto, a new table which permits its top to be folded aside, perpendicular to the floor, ready for com-



compact storage. The table is available with any Johnson laminated tops and more than 20 different edges. The supporting column, in 16-gage steel tubing, is finished in choice of porcelain enamel, polished or satin chrome plate, black epoxy paint and brass plate, or in hardwood finished to specifications. The three-pronged, cast-iron base comes in porcelain enamel, black epoxy paint, and polished or satin chrome finish.

Circle No. 91 on product information card

← Circle No. 53 on product information card

Two swivel chairs by Shelby Williams

These two deluxe swivel chairs are part of Shelby Williams' wide collection of chairs. Model 9923, on the left, is cushioned with a foam padded seat



over springs. Foam padding is also used in the diamond tufted back and inside arms. The swivel base is polished satin aluminum. On the right, No. 9947 features foam channel back and inside arms, with a foam padded seat over springs. The swivel base is brushed satin aluminum. It comes with swivel casters and torsion bar reclining mechanism.

Circle No. 92 on product information card

Circle No. 54 on product information card



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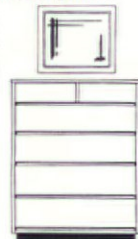


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For complete brochure at no obligation, please write Hooker Furniture Corporation, Contract Division, Martinsville, Va. —nearly 40 years experience in crafting excellent furniture for national distribution.

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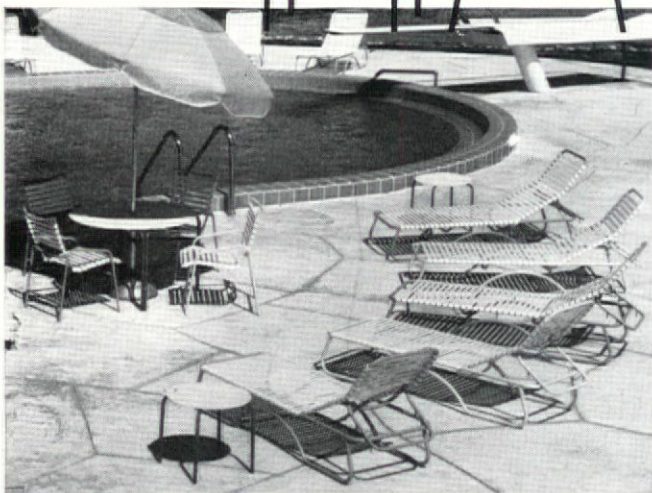
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Circle No. 56 on product information card

PRODUCTS & SERVICES

CONTINUED

Hanging fixture by Jo Mead

Decorative accessories from Jo Mead Designs includes Pipe Sign, an unusual wrought iron hang-



ing fixture for interior use. In Delft blue and putty color, it measures 9½ inches wide, 40 inches high, and 17½ inches deep. Two views are shown here.

Circle No. 93 on product information card

NEW AND PRACTICAL THE BATTERY DINERS LITE



- No Matches
- No Flame
- No Recharging
- All Parts Washable
- Corrosion proof
- Decorate with decal or your own insignia
- Battery replaces in a jiffy

The originators of the NO-ODO DINERS Lite. This is a battery lite that burns 200 hours and lasts safely 2 years on the shelf. It costs less than 1½¢ an hour to operate.

TIMER LAMPS

We also make the TIMER Lamps—Light goes on or off when you want it to—Even when you're away.

Write your jobber or:

METALLIC ARTS

847 S. Wabash Ave.
Chicago, Illinois



Circle No. 57 on product information card

MANUFACTURERS'

LITERATURE

A comprehensive collection of seating and contract furniture by Shelby Williams is contained in a 120-page illustrated brochure. Seating for every purpose in a great range of styles from traditional to contemporary includes items for cafeterias, restaurants, cocktail lounges, lobbies, reception areas, offices, shoe stores, hotels-motels. Types include bentwood, cast aluminum and metal, folding, metal upholstered, stacking and nesting. In addition to the broad seating lines, the brochure also contains a special contract furniture section which includes cocktail, dining, and folding tables; table bases and Formica table tops; hotel-motel coordinated groupings of headboards, dresser desks, tables, chairs, and mirrors.

Circle No. 92 on product information card

An extensive collection of traditional and contemporary lamp designs in Stiffel Co.'s 60-page catalog includes table lamps with bases of crystal, metals, and pottery; tray floor lamps; floor lamps and torchieres; lampoles.

Circle No. 94 on product information card

McCordi Corp.'s permanent, ring-bound swatch catalog of its new McCordi Vinyl Wall fabric-backed vinyl wallcoverings features 15 basic textures in standard colors. Vinyl Wall is 54 inches wide, and is washable, stain-resistant, scuff-resistant, fade-resistant.

Circle No. 95 on product information card

American of Martinsville's new brochure illustrates in full-color its seven lines of hotel-motel guestroom furniture, each of which combines distinctive styling with functional and flexible arrangements. Line drawings of the component pieces and dimensions are included for each style group, which includes Italian, French, Spanish, Oriental, and contemporary.

Circle No. 96 on product information card

An expanded Lighting Classics catalog by the Benjamin Div. of Thomas Industries details each of the products in the commercial fluorescent line, including three new fixtures just added.

Circle No. 97 on product information card

A new bulletin describing simple and effective ways to stain sap walnut lumber and veneer is now available from the American Walnut Manufacturers' Association.

Circle No. 98 on product information card

Circle No. 58 on product information card →

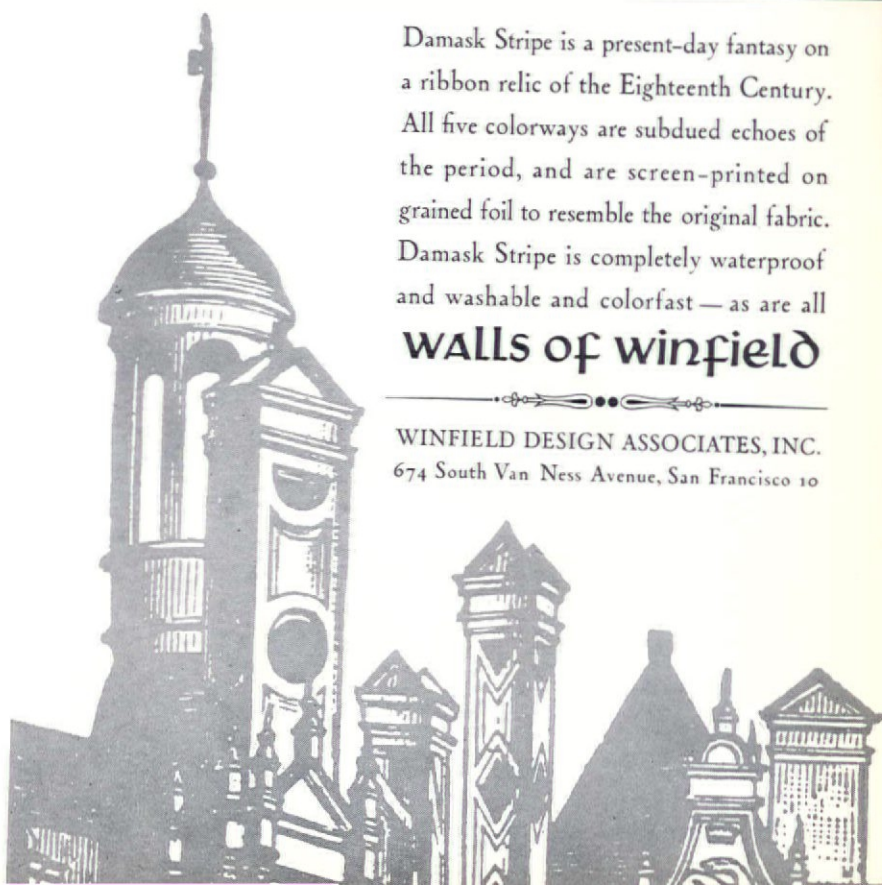


Damask Stripe from the Screen Print Collection

Damask Stripe is a present-day fantasy on a ribbon relic of the Eighteenth Century. All five colorways are subdued echoes of the period, and are screen-printed on grained foil to resemble the original fabric. Damask Stripe is completely waterproof and washable and colorfast — as are all

walls of winfield

WINFIELD DESIGN ASSOCIATES, INC.
674 South Van Ness Avenue, San Francisco 10



MANUFACTURERS'

CONTINUED

LITERATURE

Ficks Reed Co.'s new catalog for 1963 presents two new rattan lines, Mallorca and Kona-Kai, as well as four other complete groups and special items, including decorative lamps. Descriptions and specifications supplement the photos.

Circle No. 60 on product information card

A new 44-page commercial and institutional seating catalog illustrates a widely expanded custom design seating line from Tri-Par Mfg. Co. New additions include square tubular steel stacking chairs, modular, Fiberglas, wood, and aluminum base pedestal chair lines. All seating is available in a wide choice of standard and custom fabrics and finishes.

Circle No. 52 on product information card

Lightolier offers two new catalogs, one on wall lighting units, including the new shelf lite, the other on surface-mounted incandescent lighting, featuring Circulux and Circulume, two new drum lines in walnut veneer and matte gray enamel.

Circle No. 15 on product information card

Steelcraft Mfg. Co.'s new catalog covers its line of standard flush stile and panel, stile and rail and full-flush steel doors, stainless steel doors, porcelain enamel doors, aluminum doors, labeled doors and frames, door construction details, and door types and sizes.

Circle No. 99 on product information card

Costa Mesa Furniture Co.'s new catalog illustrates its modular Award Series of desk groupings, credenzas, and conference tables in both metal legs (Series 3000) and wood legs (Series 5000). Incorporating Costa Mesa's Internal Steel Construction, the moderately priced line offers a wide variety of colors and wood grains.

Circle No. 116 on product information card

Continental Frame Co. illustrates a wide selection of carved frames and mouldings in its new brochure which includes dimensions and price lists.

Circle No. 117 on product information card

A special sample folder of Amtico's new line of contract colors in vinyl asbestos floor tile is now available from Amtico Flooring Division of American Biltrite Rubber Co. at a nominal charge.

Circle No. 118 on product information card



VERDICT: Excellent design, superb construction . . . it's Monarch's "Project M" series. Witness the satin aluminum base, walnut accents. You'll judge the versatile components in this series ideal for custom seating arrangements for inner and outer offices of professionals and businessmen. Information and literature upon request.



MONARCH
FURNITURE COMPANY, INC.
HIGH POINT, NORTH CAROLINA

SHOWROOMS: New York, Anthonson & Kimmel Associates, 440 Park Avenue, South • Dallas, Dick Lowe Associates, 3720 La France

Circle No. 59 on product information card

A four-page pamphlet describes and illustrates pedestal tip-up seating by JG Furniture Co. A fingertip touch brings seat to sitting position, and, when vacated, the seat returns lightly to upright position. The multiple seating units can be placed in straight, curved, or serpentine arrangements. The cantilevered linear design provides extra knee and leg room.

Circle No. 119 on product information card

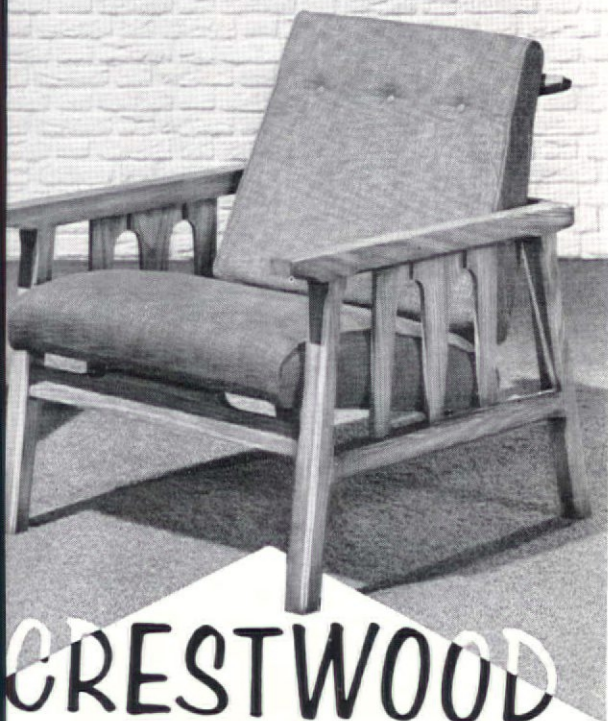
A new illustrated brochure on Pin-Core latex foam, published by Foam Products Div. of Dayco Corp., covers manufacturing plants, production steps and quality control measures and includes a chart showing sizes and densities of both flat and crown cushioning.

Circle No. 120 on product information card

Longoleum-Nairn's 1963 flooring specification annual reviews new products and designs introduced during the past year. These are Marblesque laid vinyl sheeting; Viking inlaid linoleum sheeting; Embossed Flagstone solid vinyl tile; Marbletex solid vinyl tile; Modernaire vinyl asbestos tile; Tweed Texture asphalt tile, plus vinyl undertop and bulletin board cork, and a section of facts and data.

Circle No. 121 on product information card

Introducing a modern silhouette in wood



CRESTWOOD

Designed by John Wisner, F.A.I.D., Crestwood is ideal for commercial and contract installations. Heavy-duty construction and two new finishes provide distinct beauty. Individual chairs or entire room settings available. 4900 Charlemar Drive Cincinnati 27, Ohio

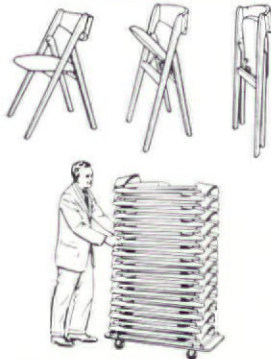
FICKS REED CO.

Circle No. 60 on product information card

Coronet
WONDERFOLD

folding
Chairs
... without equal

folding and stacking



in folding sections



with folding arms



with folding kneelers



with folding book boxes



with more
COMFORT and
FLEXIBILITY
than other wood
folding chairs

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



NORQUIST PRODUCTS INC.
JAMESTOWN, NEW YORK

SINCE 1881

Circle No. 61 on product information card

Circle No. 62 on product information card

A
Basic
Component of good
interior design



Continental Fiberglass Chairs by Krueger

It shows remarkable good taste . . . in its design, comfort, and durability. Sculptured shell in Mandarin Red, Ebony Black or Pearl White on tubular chrome legs or brushed aluminum swivel base. Reversible cushioned seat upholstered in wonderful choice of eight texturized fabric colors.

KRUEGER
METAL PRODUCTS COMPANY • GREEN BAY • WIS



Write for
Free Complete
Line Catalog.



EASY
CHAIRS
IN
PAIRS

Introducing Romeo & Julia Chairs from Sweden for Contract
design international

17 E 53 St, New York 22 / ENright 9-6400



Circle No. 63 on product information card

MANUFACTURERS'

CONTINUED

LITERATURE

Winfield Design Associates' metallic foil wall-coverings, specially processed to diffuse ambient light through the color applied so that the wall appears to be illumined from within, is described in a loose-leaf folder that includes generous-sized swatches.

Circle No. 58 on product information card

New style concepts in metal bases are shown in a new catalog by Chicago Hardware Foundry. Featured are 17 tables and bases in a wide choice of styles and finishes, and the CHF adjustable tables, instantly changeable to any height from 18 inches to 29 inches.

Circle No. 41 on product information card

International Corp.'s coated fabrics division presents a series of thirteen office settings created by Jerry Manashaw, AID. Along with each color rendering are sample swatches of the Coair/Co-hyde vinyls, color coordinated for walls and upholstery.

Circle No. 122 on product information card

"How to Increase Sales in Curtains and Draperies," prepared by the Home Fabrics Div. of Berkshire Hathaway, is designed as a sales aid for both salespeople and consumers, covering such topics as developing new business through direct mail and increasing unit sales through trading up. A glossary of fabrics and fibers is included.

Circle No. 123 on product information card

Western Mfr. Co. has a new brochure describing its new Champion line of office chairs which feature solid brushed aluminum bases and upholstery in Naugahyde or grospoint fabric.

Circle No. 124 on product information card

THE LARGEST
SELECTION of
ONYX, MARBLE & ALABASTER

From Every Corner of the World
Over 400 types and colors to choose from.

Table Tops - Inserts - Lamps

"If W & Z Doesn't Have It,
It Hasn't Been Quarried"

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prompt Quotations
and Samples

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Chicago • Miami • Los Angeles • Montreal • Carrara • Lisbon • Nagoya
PROTECTED SALES AREAS AVAILABLE FOR REPRESENTATIVES

Circle No. 64 on product information card

A sample of Howfoam, a new resilient material for permanently padding existing table tops, and details on how to apply it, is now available from Howe Folding Furniture.

Circle No. 29 on product information card

Contemporary and decorative lamps in M. G. Wheeler Co.'s Tempo grouping were designed for commercial and institutional interiors. Shades are all handmade in selection of linens, grass cloths, parchments, fiber glass. Bases range in variety of materials from oiled walnut to pewter.

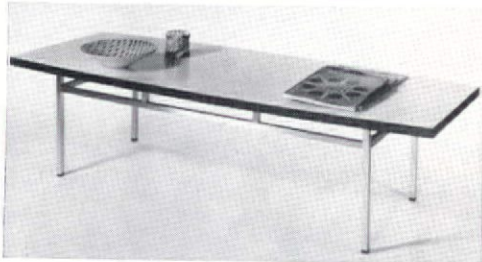
Circle No. 125 on product information card

A four-page illustrated pamphlet outlines complete procedures for the care and maintenance of acoustical ceilings. Published by Armstrong Cork Co., it describes in detail how to clean all types of acoustical materials and instructions on re-painting.

Circle No. 126 on product information card

A 20-page catalog, "Sound," by the Commercial Sound Div. of Harmon-Kardon, Inc., describes amplifiers and systems for industrial application. Complete technical data and photos of the Commander and Troubador Series of transistorized public address amplifiers are contained.

Circle No. 127 on product information card



catalog available

ALUMINUM BRASS
TABLES
BUSINESS OR HOME

FURNITURE ACCENTS INC.

303 5th Ave., Room 1306

New York 16, N.Y.

Circle No. 65 on product information card

Wall Urns



Featured in America's finest buildings highly styled for Modern Interiors. A practical maintenance Aid.

1221 F

1227 BH

Write for catalog of decorative building aids.

DUK-IT McDONALD PRODUCTS CORPORATION

274 DUK-IT BUILDING • BUFFALO 10, NEW YORK

Circle No. 66 on product information card

It's the way we check things at La France...that makes the fabric better!

Check . . . check . . . check . . . !

That's the La France way of making sure that every fabric we manufacture meets the highest standards.

Every step of the way (La France checks each run with over 10 tests)

this rigid quality control is maintained.

The result . . . better fabrics — better business — for you!



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MUrray Hill 5-1622

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

Circle No. 67 on product information card

Circle No. 68 on product information card

THORTEL

FIREPROOF FABRICS

Decorative Drapery Materials Exclusively . . .
Designed especially for the

CONTRACT MARKET

"FIBER GLASS"

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	Sheldrake 3-5220	Camp Hill, Pa.	Regent 7-0488
Cincinnati	Capitol 1-3530	Saint Paul, Minn.	Midway 9-2190
Denver	Keystone 4-1384	San Francisco	Exbrook 2-6360
		Washington, D.C.	Woodley 6-9122

THORTEL FIREPROOF FABRICS

New Address: 51 Madison Avenue,
New York 10, N.Y. MU 4-2425

MANUFACTURERS'

CONTINUED

LITERATURE

Kalwood Matching Moldings provide finished moldings for plastic laminate, plywood, and vinyl applications. Manufactured by Keller Products, Inc., the moldings are made of thin aluminum extrusions with matching material laminated to the exposed surface. Keller's new brochure contains illustrations of various shapes and directions for installation.

Circle No. 128 on product information card

The Quad Collection of office furniture, presented in Westcort Inc.'s new brochure, can be combined into an almost limitless variety, with pieces coordinated by sequence-matched panels of hand-rubbed teak, walnut, or rosewood. A handy Quadial allows selection of cabinets and cases with drawer requirements to suit individual needs.

Circle No. 129 on product information card

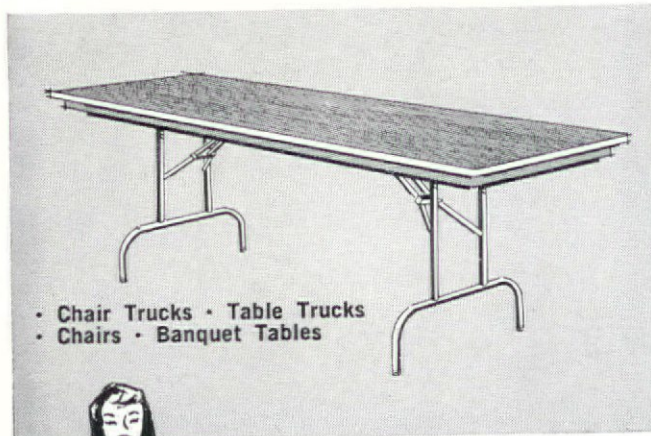
For additional information on the products advertised in these pages, use free inquiry card bound into issue.

PUBLIC SEATING EQUIPMENT?

DURHAM'S Got It!



NOW! From one source . . . from Durham, you can have the widest selection of folding chairs, with the most rugged, versatile and attractive banquet tables in the industry. Durham's chair and table trucks are great for storage. They increase speed of setting up or storing tables and chairs up to 6 times. Durham public seating equipment is especially engineered for churches, schools, funeral homes, hotels, auditoriums, recreation facilities . . . and sets the highest standards for seating equipment in private and public institutions. Durham has been manufacturing folding metal furniture for over 50 years.



• Chair Trucks • Table Trucks
• Chairs • Banquet Tables



Phone or write for complete information.



Durham
MANUFACTURING CORP. • Muncie, Indiana
Subsidiary of
National Union Electric Corporation

Circle No. 69 on product information card

CONFERENCE



ROUND

BOAT SHAPE

RECTANGULAR

TABLES

METAL AND WOOD BASE STYLES

W O R D E N
of
holland michigan

brochure
on
request

Circle No. 70 on product information card

CLASSIFIED ADVERTISEMENTS

Rates: \$10.00 per column-inch, payable with order. No extra charge for box numbers. Forms close 5th of each month.

WANTED—NATIONAL COMMERCIAL FURNITURE SALES MANAGER: To head sales staff of Midwest-based leading national manufacturer of complete line of commercial furniture, including chairs, tables, stools, etc. Must call on and demonstrate to architects and specifiers as well as ultimate consumers and dealers in such fields as office, school, church, hospital, interior design, etc. Must be experienced and ambitious. If you're the right man, we'll come up with the right incentive. Our staff knows of this ad. All replies will be held in strict confidence. Write: Box A-102, CONTRACT. We will contact you.

LINE WANTED: By experienced sales representative with established showrooms in Chicago (6th fl. Merchandise Mart) and New York (3rd Ave. at 58th St.) Write: Box A-103, CONTRACT.

FACTORY REP. WANTED: Old traditional office furniture company making new high styled steel office furn. line, wants experienced office furn. salesman now calling on the trade—several territories open; allied lines permitted. Write: Box A-104.

SENIOR DESIGNER: Large expanding company with offices in Northwest has opening for Designer with minimum five years Contract Furnishings experience. An excellent salary dependent on experience and qualifications. Position requires keen business acumen plus ability to direct other designers. Some travel will be required. Send résumé of training and experience to Box A-105, CONTRACT. All inquiries will be held in strict confidence.

ATTENTION: CONTRACT HOUSES AND SALESMEN: Any established concern that is bidding the furnishings of hotels, schools, office buildings, etc. can add to their earnings without investment or extra selling. We will send you quotations to meet specifications for one room or an entire building of venetian blinds (including audio-visual), spring roller shades, roll-up shades or draperies of woven aumium. Add your profit and bid the job. We will deliver the finished items ready to install. Our product is nationally advertised and known to architects and designers over the entire country. See page 23.

LEVOLOR LORENTZEN, INC.
722 Monroe St.
Hoboken, N.J.

FOR RENT: Philadelphia Walnut St. Wholesale Showroom for rent-key location-two entrances-north light. Decorated and equipped with display wings, lighting and carpeting. Ground floor 1,200 feet-basement (can be used as show-room) 1,200 feet. Light-heat-air conditioning-water (private lavatory) included—\$325.00 a month. Jackson-Cross, Philadelphia Bank Bldg., Phila. 7, Pa., LO 7-1505.

INTERIOR DECORATION HOME STUDY: Announcing new home study course in Interior Decoration. For professional or personal use. Fine field for men and women with talent and aptitude. Practical basic training. Approved supervised method. Low tuition. Easy payments. Free booklet. Chicago School of Interior Decoration, 835 Diversey Parkway, Dept. 4716, Chicago 14.

Circle No. 71 on product information card

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Transitional Style
FLOOR - TRAY LAMP

Alcohol- and Burn-proof
PLASTIC TRAY

**ANY COLOR
AND
ANY COLOR TRIM
TO MATCH
YOUR DECOR**

Complete Catalog on Request

LONDON LAMPS

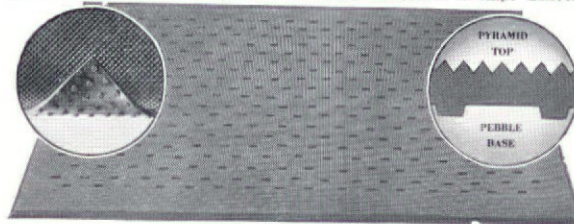
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PYRAMID TOP - PEBBLE BASE
RUBBER MATS

Perforated, Inlaid or Plain

Reduced prices, made possible by the popularity of these mats, makes them more in demand for entrances, lobbies, vestibules. Beautiful, durable, easy to handle and clean. Musson mats are made in all sizes and shapes. Name or design can be inlaid in colors. Prompt delivery.



PYRAMID surface design in heavy "live" rubber gives safest foot traction, ease of cleaning. **PEBBLE BASE** allows air circulation and drainage under mats.

COLORS: Black, Brown, Red, Green, Gray, Sand

PERFORATIONS: Newest designs. Spike heels will not catch. **SIZES:** Up to 72" x 16'6" in one piece. 3/8" or 1/2" thick, for surface or recess installation.

SAME MATS—AVAILABLE IN TWO NEW MATERIALS

BUTRENE

Sturdy synthetic rubber; resistant to oil, grease, paint, soap, many chemicals. Good for industrial use.

NEW "SOFT" RUBBER

Amazing new development. NOT sponge or foam. Solid rubber—soft but tough. Reduces fatigue and noise.

MUSSON MOLDED RUBBER STAIR TREADS

Musson makes treads of the toughest, heaviest gauge and weight molded rubber. Designed for safety, beauty and durability. Try them! Write for Catalog, Samples and Prices

THE R. C. MUSSON RUBBER COMPANY

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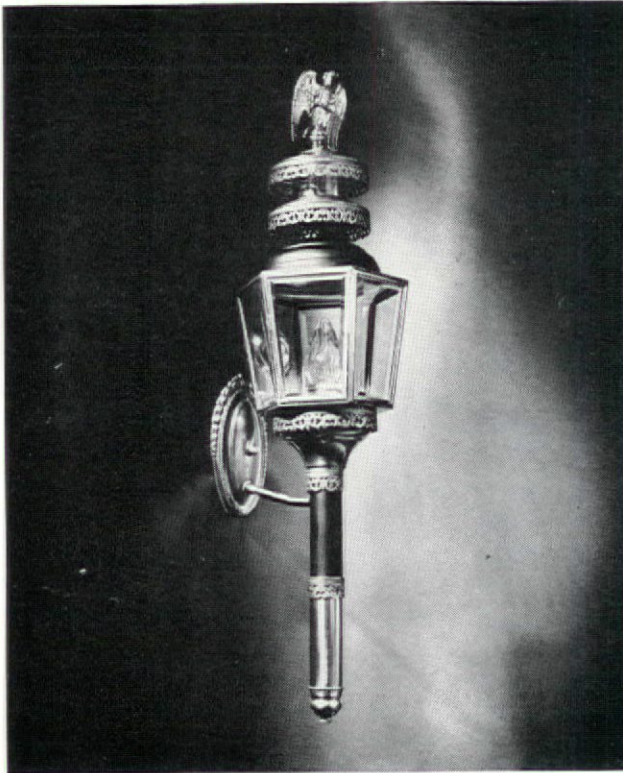
Akron 6, Ohio

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This antique was made in 1963

Late 18th century French carriage lantern in solid brass with black and antique finish, and easily replaceable beveled glass. Heavy silver plate, slightly higher.

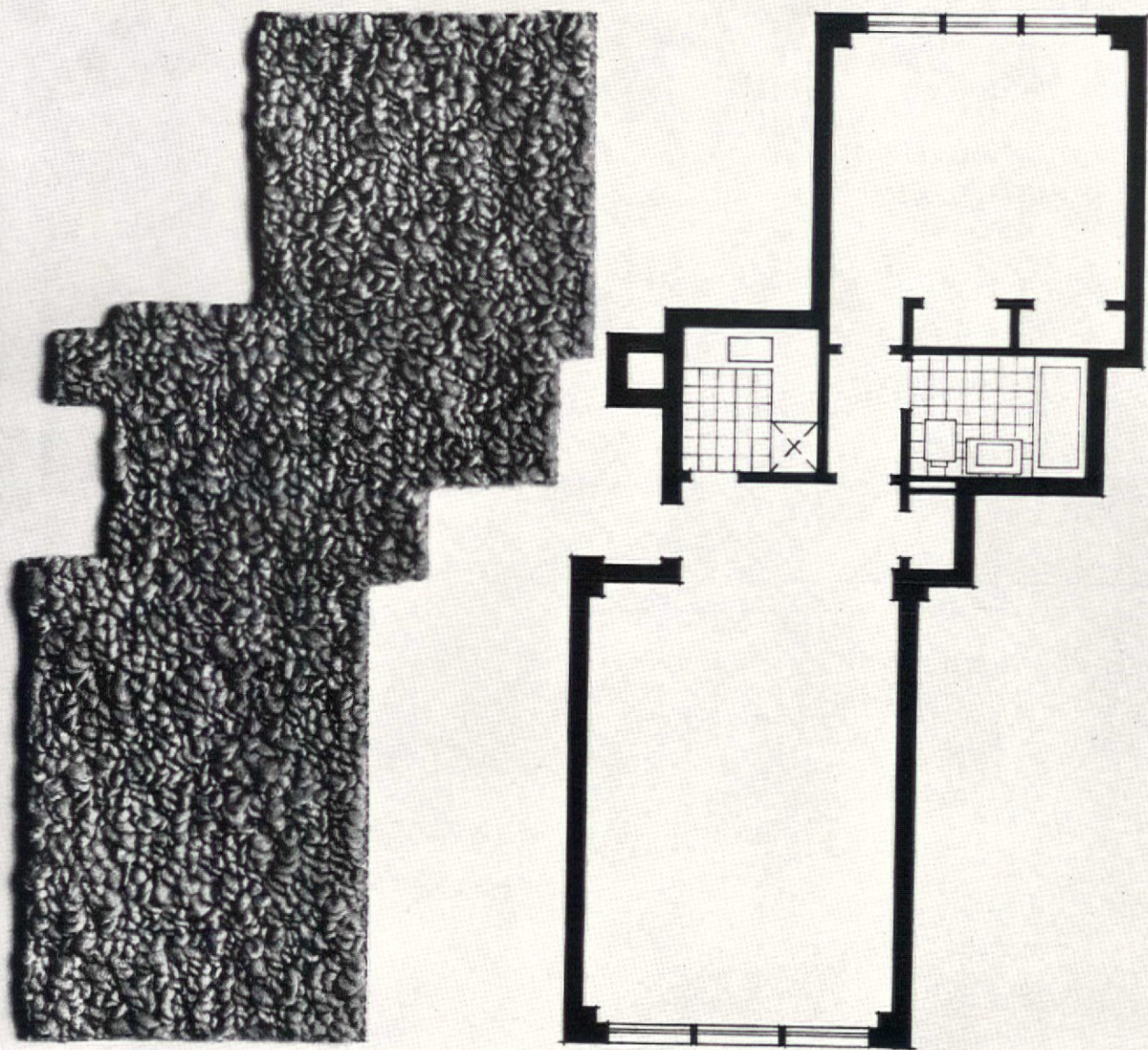
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San Fran., West Mdse. Mart.

THE
Ruby
COMPANY

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It's easy for a woman to imagine her furniture and family in an apartment that's luxuriously carpeted, wall-to-wall.

That's why it's so much easier to rent apartments with carpeting of 100% Caprolan® nylon pile.

And even though carpeting of Caprolan makes any apartment look more expensive, it doesn't have to be more expensive.

Here's why: Instead of investing in finished flooring, just install carpeting of Caprolan nylon over plywood subflooring.

And why Caprolan?

Because people love the beauty of its deep-dyed colors. Because it cleans so easily that maintenance costs are lower. And because it's so rugged and long-wearing it'll take heavy traffic, lease after lease.

So for apartments that rent easily and command good prices, include the *lasting* beauty of Caprolan nylon in your floor plans.

Caprolan nylon—it's the soft touch no woman can resist!

American, Bemporad, Callaway, Lewis: just a few of the fine mills that make carpet of Caprolan nylon.



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Circle No. 74 on product information card



Time.

Isn't it time you got acquainted with the most experienced finisher in the field?

For you, the most critical step in fabric handling is *finishing*. Your initial planning is done, your cost of fabric, your "spec", your commitments have all been made. Why entrust all these to anything less than the best?

Doesn't it make sense to rely on America's oldest and most experienced custom finisher to complete the job to your satisfaction?

It's true that others can do SCOTCHGARD* processing but the time we've spent in the finishing business, the facilities and know-how we've accumulated all add up to maximum protection for you! While we do speed deliveries to you (fastest in the business!), our comprehensive quality control program is geared to insure other benefits, too! . . . benefits like no fabric loss, no color change, no change in fabric "hand" . . . plus highest spot and stain protection. Isn't it time *you* made us prove how this superiority can work for your benefit? Try us on your very next SCOTCHGARD or other processing job—no matter how small or how large!

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