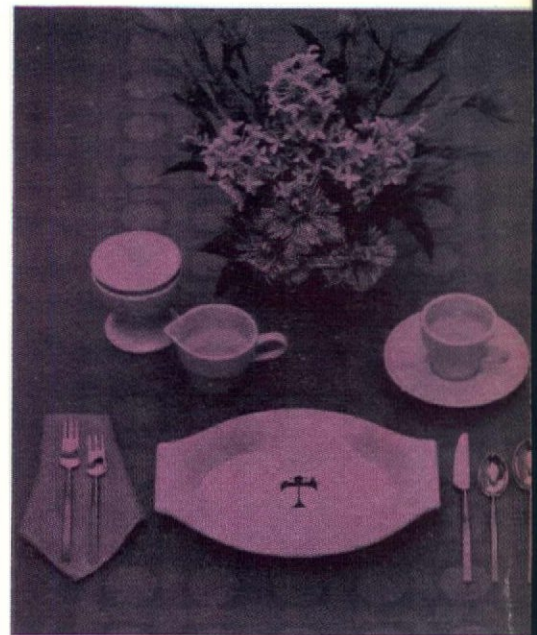


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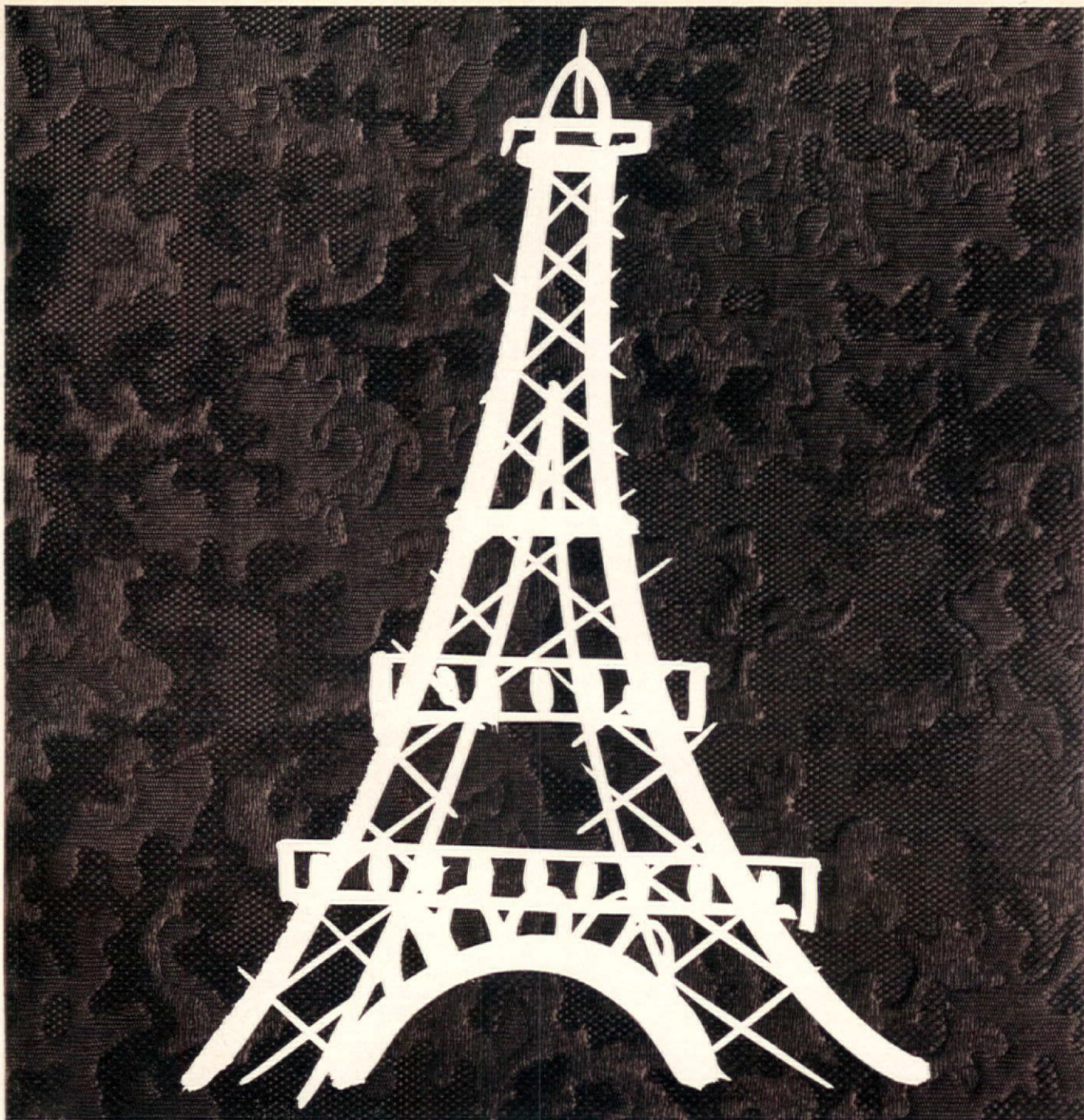
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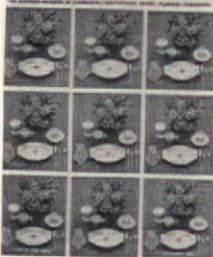
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The Cover

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CONTRACT

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

VOL. VI, No. 12

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COMING IN CONTRACT

JANUARY—Fourth Annual Directory issue, with complete classified listings of products, services, and manufacturing sources in the contract furnishings field. The editorial section of the Directory Issue will be devoted to an extensive review of outstanding contract installations, covering every type of contract job—hotels, offices, restaurants, showrooms, institutions, travel and resort facilities.

FEBRUARY—Carpeting—a comprehensive round-up of new developments and latest lines. Partitions—an analysis of materials and methods available to the contract specifier. Plus—a report on the Chicago winter market.

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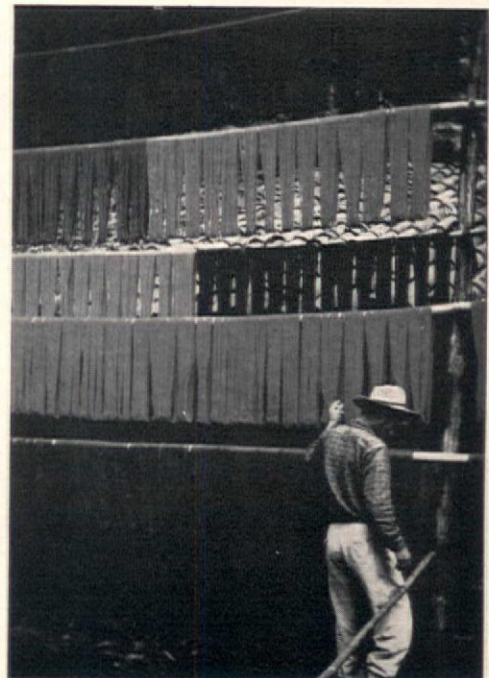
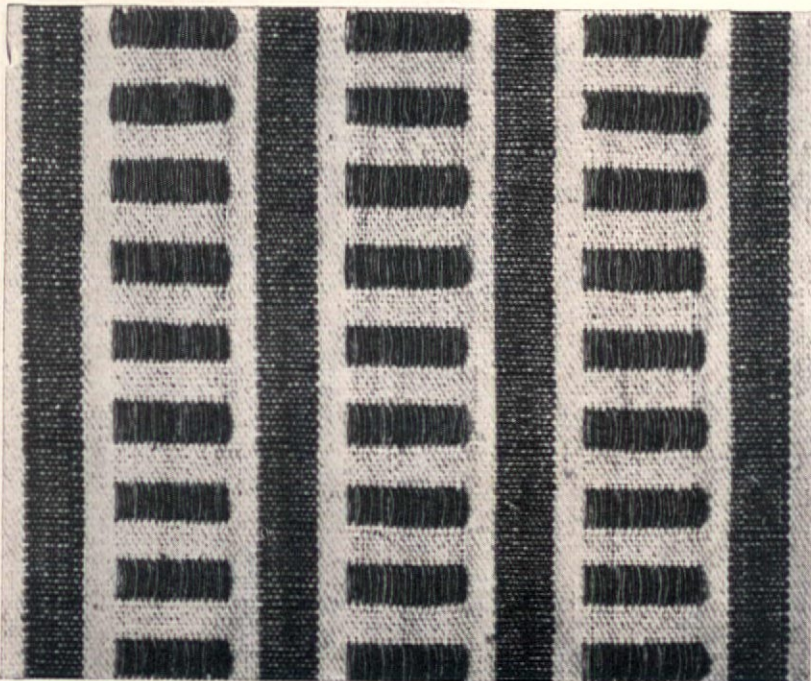
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OUR WASHINGTON REPORT:

■ **A special report on the newly
formed, cabinet-level Department
of Housing & Urban Development**

THIS coming year will be the time the new Department of Housing & Urban Development first makes itself felt on the American scene. What it does will have a significant effect upon you. Not only will it be both an important symbol and a cause for increased volume, for suppliers in this industry, it will also have a continuing impact on designers and architects, in an increasing number of ways and areas.

The Department's predecessor, the Housing & Home Finance Agency, was the first Federal agency to make so determined and consistent a pitch for beauty in the environment. Federal Housing Administration had its first architectural awards presentation in 1963, followed a year later by a larger acknowledgement by HHFA's constituents—FHA, Urban Renewal Administration, Public Housing Administration, and Community Facilities Administration.

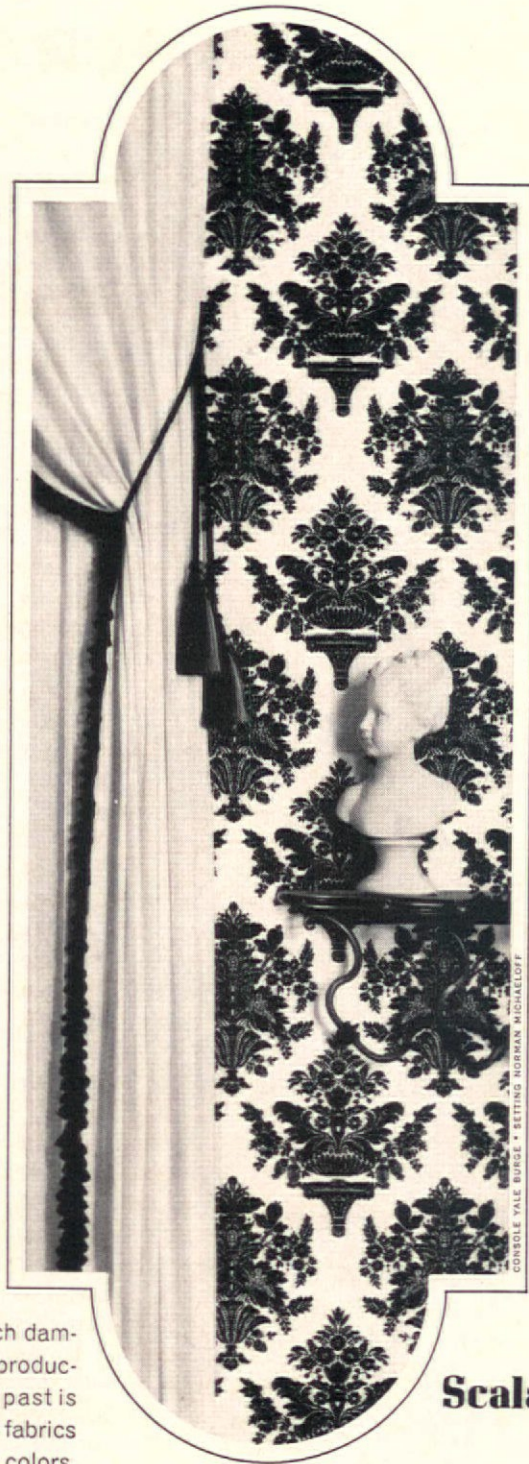
With the Johnson approach to Natural Beauty, HHFA expanded its interest. Before it became a Department, it had its first model conference, with architects and others, on environmental design. This drew enthusiastic response from its "clients," with the consequence that more such meetings are in the works, awaiting the untangling of the lines of organization and operation caused by the President's delay in naming a new working team for HUD. (The Department's concerns are with, in our term, HUDville, U.S.A.)

The new Department will likely have an Advisory Committee on Environmental Design, talking directly at the top level with the Secretary. This will represent the highest recognition yet given, in our government, to the contribution that the best design thinking can give to a more pleasant, more beautiful physical surrounding.

Within government, dealing with its own construction, progress is also being made; but, because of the more limited focus, the more contained seem the consequences. The General Services Administra-

(Continued on page 10)

The uncommon touch



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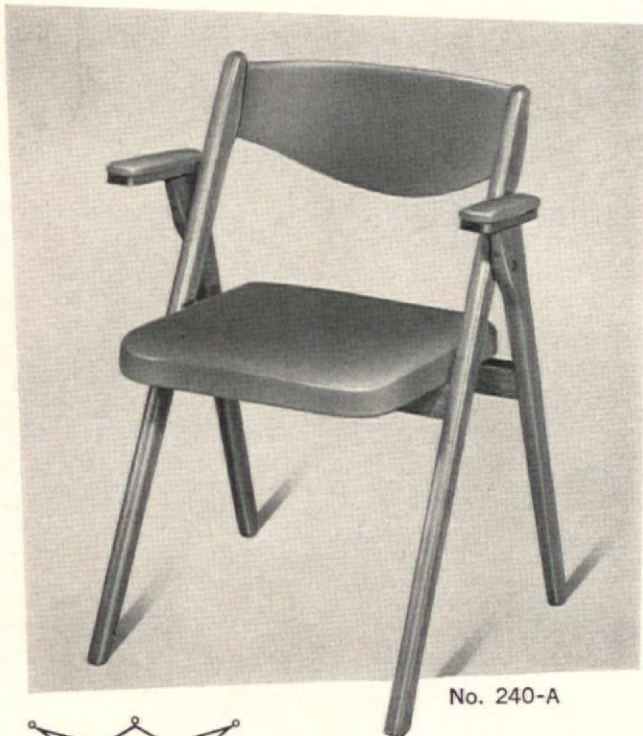
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OUR WASHINGTON REPORT

CONTINUED FROM P. 8

tion has just named an architect, Casper F. Hegner, as its Commissioner of Public Buildings. That puts him in charge of some \$200 million of construction a year. "By encouraging the best possible designs for Federal buildings," he says, "we can help to raise the architectural standards for the entire nation."

Under him is Karel Yasko, as Assistant Commissioner for Design. Yasko has been praised for his progressive architectural views. He has helped get such architects on Federal projects as Marcel Breuer, who is designing the new home of HUD here. Yasko will be concentrating on design.

GSA recently appointed a national architectural advisory panel, of 17 well-known architects, to help it review its projects. All this has met with the approval of the American Institute of Architects, which sees the developments as promising "the attainment of high standards in the architecture of Federal buildings."

Important as this is—particularly to the supplier and specifier of contract items—the significance of the approach to total U.S. living, as represented by the new Department, seems inestimably larger. Last month we mentioned HUD's great, untapped goal—Federal aid to New Communities. Growth of new, planned towns in the United States is still at an early stage. Federal aid may be the seed to make this sprout.

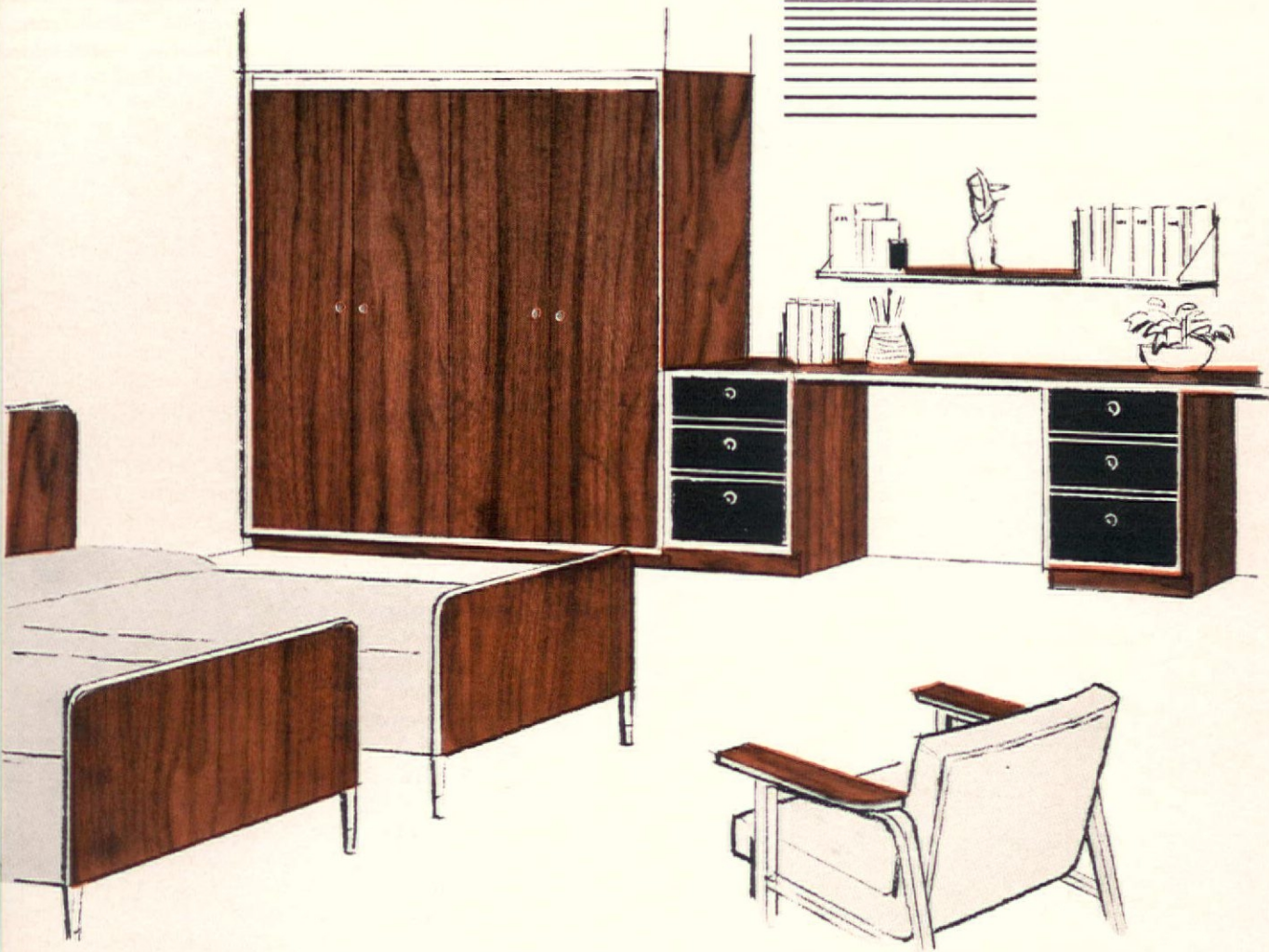
The developers of Reston, Va., for instance, think this Federal aid is necessary for many of these towns to get going. Reston is an outstanding example of several trends—it has been built with private funds exclusively, so far, and it has relied on interior designers and top architectural talent to give it much of its admitted early distinction. It has a mix of architectural styles and types of housing, will broaden the income range of this next year, and keeps tight architectural review on all plans.

In terms of a totality of outlook, HUD may be able to do a great deal to break down the barriers between inside and outside design. Space does not need to be enclosed to be well designed; and can not an interior designer bring his contributions to the exterior as well? This will have more importance in some new activities. HUD's open spaces program of grants has been expanded to "urban beautification," as well. This can mean outside seating, lamp posts, art, etc. Towns like Reston, Va., are excelling in this integrated approach; and total development by one firm or a group of developers, or by a communal force can expand both your outlook and your opportunities.

HUD also will be nurturing another approach of importance. It has a new program for Federal grants for neighborhood facilities—recreation centers and other institutions that can tie in with the war on poverty. This has been a largely hit-or-mostly-miss

(Continued on page 12)

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OUR WASHINGTON REPORT

CONTINUED FROM P. 10

program in most U.S. cities, and now faces the prospect of sizable stimulation.

A number of HUD interests will affect you from the viewpoint of materials, specifically. HUD's first overseers have a long history of opposing Federal nationwide controls in this field. But time, pressures, and even some industry desires are working against them, to some extent.

For instance, the new program of rent supplement construction for tenants eligible for public housing. Federal Housing Administration stresses the non-luxury quality of construction, but also emphasizes the need for maintenance-free building. With this area of the market getting more Federal attention, anything you can do to cut down on the costs of upkeep will give the building sponsor a better bet.

Working apparently the other way is a recommendation by a panel of the President's Science Advisory Committee on the environment. It proposes encouraging the development and adoption of codes governing noise insulation in apartment buildings. (This interest can be capitalized on in carpeting, closet-walls, and the like.)

HUD is opposed to national building standards. But there are already moves underway to see about

the establishing of performance standards, by one or another Federal agency. And such organizations as the Home Manufacturers Association have asked the Federal government to bring about nationwide performance standards in housing. (A private effort, a cooperative venture of the model building codes groups and the National Association of Home Builders, has faltered.) While national standards may be far off (despite their success in a not-small country like Canada), it is not unreasonable to anticipate that creation of HUD can lead to encouragement of more states' efforts for a statewide code—perhaps along Federally suggested lines.

The urban renewal activity of HUD will continue to be a leader in impressing on the nation's consciousness the value of good design. Some Local Public Agencies are making the design element a more important criterion in their evaluation of re-developers' proposals. This is so despite the estimate by one advocate of this trend, Washington University's Roger Montgomery, that good design can add 6 to 10 percent to the cost of a project.

From settees to cities, desks to developments, the question is, Is Good Design worth the time, trouble, and cost? The challenge is to prove that it is. (C)

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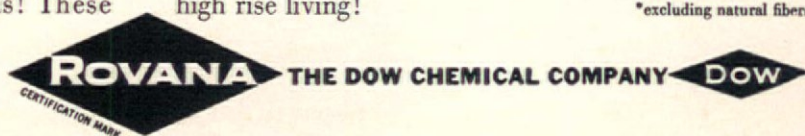


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CONTRACT BUSINESS: NOTES & COMMENTS

Projections—ideas for the future

Inflatable, collapsible, spray-foam, air-filled furniture; stacked-box, pre-stamped architecture—these ideas for the future invaded October's annual National Decoration & Design Show and dominated the usual, ubiquitous rows of room settings. Called Projections and sponsored by Monsanto and Chemstrand, the exhibition was a showcase for the advanced design thinking of eight outstanding American industrial and interior designers. Each exhibit, based on emerging living patterns, offered a view of how man can cope with his increasingly crowded, mobile society. The eight participating designers were Jack Lenor Larsen, Vladimir Kagan, Michael Lax, Paul Mayen, Samuel Lebowitz, Darrell Landrum, Albert Herbert, and the George Nelson Company. Their projections ranged across totally new concepts in interior and exterior environmental structures. Some of their

avant-garde ideas: quick-setting foam sprayed into appropriate shapes to make lightweight and portable furniture; air-filled sofa, deflatable for storage or transportation; a table that folds up like a collapsible drinking cup; prestamped plastic sheets that fold into shape at building site and filled with rigid foam for stability; mass-produced box-like components of lightweight material to be stacked for multi-story, multi-room dwellings. The exhibition was notable not only for the ideas presented but also for its dramatic display technique. It was designed by Albert Herbert and consisted of eight A-shaped towers (see cut) of various heights, each tower containing pictures and sketches.

As a provocative postscript to the D&D show, we reprint here a review that appeared in the October *Newsletter* of the Department of Design at Pratt Institute:

"Another D&D Show has come and

gone. This one had at least the distinction of having had a department display in form of some student work. We had about a 3-hour notice to put up the show, since apparently not all the spaces had been rented.

"Because of our show, we went to see the exhibition. It was dull, it was bad, it was vulgar. With the exception of a Chemstrand sponsored experimental design show there was nothing new. The public apparently has caught on to these shows, too. On a late Friday afternoon the huge armory was like a morgue. Not even the ubiquitous Long Island housewife was there.

"It would be easy to make fun of the show, or try to praise the few needles in a haystack; but upon reflection it becomes obvious that the D&D show is symptomatic of the ailments of the so-called home furnishings industry, which plays a very important part in the field of interior design. The interior designer must after all use the products manufactured and marketed, must find the sources, select the best available materials and furnishings, and can but rarely design a special fabric, floor covering, or furniture for a specific job.

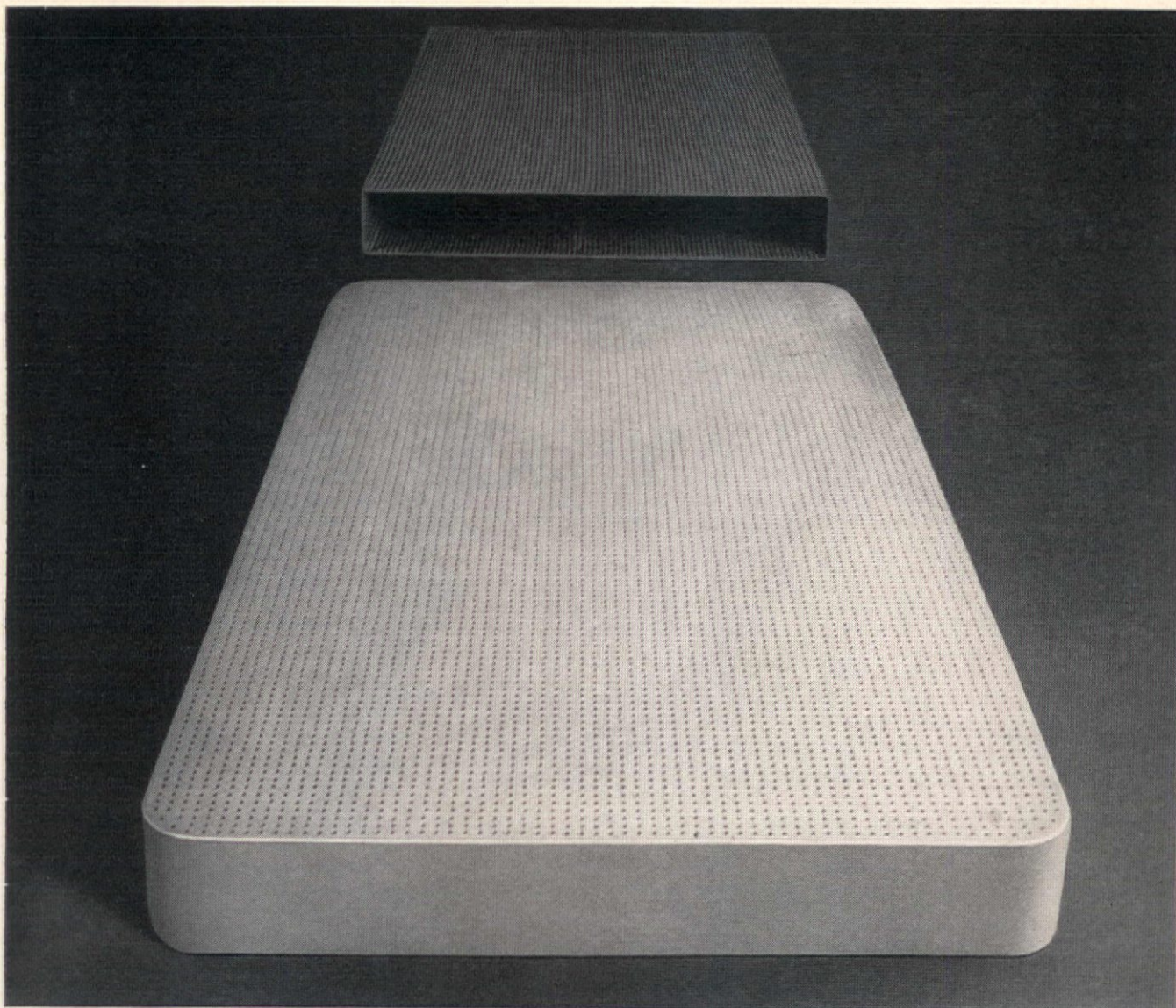
"It seems that there is a proliferation of small manufacturers competing with each other and with the major manufacturers, who in turn compete with each other. Free enterprise. The resulting absurdities are 'marketed,' displayed and peddled at the expense of the consumer and jammed down the consumers' collective throats.

"If fashion and changing fashion is a necessary phenomenon in certain aspects of manufactured goods it does not follow that this is healthy, for all aspects of industry and life. Furniture and furnishings should not have to be 'styled' for a new line each year. They should be designed to be as functional and as beautiful as possible.

"We accept (or do we?) the new lines of cars each year. They, like furnishings, are arbitrarily styled, poorly designed, and wasteful to our economy in spite of the fact that we are told 'what is good for General Motors is good for the country.' We must look to foreign manufacturers of automobiles for more sensible designs, and we must look across the ocean for more sensible designs and methods of distribution in the fields of furnishings.

"Much has been written and said





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CONTRACT BUSINESS: NOTES & COMMENTS

about the problems of a consumer-oriented economy, and these problems are not easily solved. Yet the D&D show is such an obvious failure.

"It is shocking to realize that the D&D show is sponsored in good faith by the New York Chapter of the AID and the Resources Council of the AID, both professional groups—not by hucksters and retailers and showrooms, but by professional interior designers. The D&D show is symptomatic of the many ailments of the home furnishings industry, and the cure of the problem must go deeper than the skin. It will not be enough to discontinue D&D shows and similar shows. In fact, the United States has not had a good design oriented exhibition since the days of the MOMA—Good Design shows.

"It seems that there is a very obvious answer to these problems. Europe has several permanent design centers for the exhibition of good design; and several important shows, such as Milan's Triennale, are established events. Somewhere along the line this great and rich country must find the means to support a permanent or annual good design exhibition in order to avoid fiascos like the D&D show."

New designer group holds first meeting

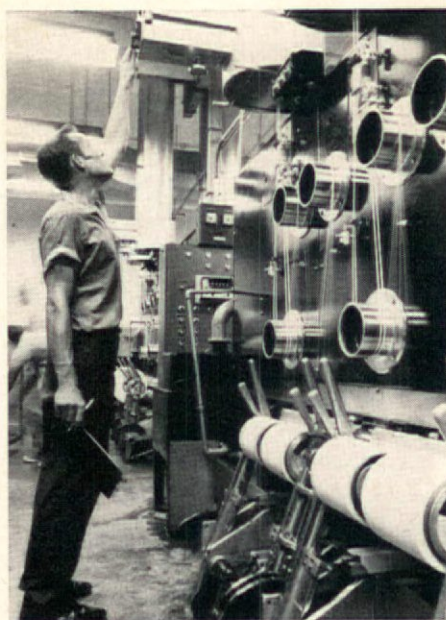
A steering meeting looking toward the formation of a new interior designers' association enumerated its aims at a meeting last month at the Hilton Hotel in New York City. Tentatively called the Interior Designers League, the new group plans to stress professionalism, to work toward the licensing of interior designers by state governments, to improve the public's image of the interior designer, and to raise the standards of design education. Emphasis in the group's preliminary program was also placed on the need for better communication with other designers and with design groups here and abroad. During the discussion period, Harold Burg, chairman of the meeting, dealt at some length with the motivations that led to the formation of the present steering committee; one of the chief reasons for a new organization, he stated, was that younger interior designers who have been trained in modern schools feel little in common with the traditional decorator, or as Mr. Burg put it, "the flower-hat brigade." Speaking from the floor, members of the steering committee under-

lined the need for sounder professional practices, particularly with regard to fees. There was agreement that the designer should derive his income entirely from fees, instead of from the sale of merchandise and that he should give his clients the benefit of the net discount prices proffered by trade sources. The steering committee consists of the following individuals, in addition to Mr. Burg: Lila Burg, Sheldon Ginns, H. Philip Gabriel, Paul Healy, Michael Rabin, Ronald Goldstein, and Miriam Ailloni-Charas, all of whom are interior designers in the New York area, some practicing independently, others associated with design or architectural offices. Requests for information about the Interior Designers League should be addressed to the organization at 342 Madison Ave., New York, N. Y. 10017.

Business is great

Reviewing third quarter corporate financial statements last month, the *New York Times* said, "Never have so many made so much." Business is unbelievably good. Everywhere sales and profits are up, capital investment programs are soaring, and the rate at which industry is building new plants for both new and old products is amazing.

Last month, we went down to the U.S. Rubber's new plant in Winnsboro, S.C., that produces its new polypro-



Polycrest fibers emerge from cooling tubes after extrusion at U. S. Rubber's new Polycrest plant where production will be tripled by fall, 1966.

pylene fiber, Polycrest. Although carpets made with Polycrest were introduced for the first time at the June 1965 furniture market in Chicago, U.S. Rubber is already planning to triple production at the Winnsboro plant—Polycrest output will be boosted to more than 20 million pounds by the fall of 1966. Ground for a 75,000 square foot warehouse will be broken in the next few months; up till now, the company hasn't had warehousing problems because the Polycrest fiber has been shipped out as soon as it came off the line, and the backlog of orders is very substantial.

Other producers in this field, like Burlington Industries, American Cyanamid, Allied Chemical, Dupont, and Chemstrand, are also enjoying difficulties in keeping up with the enormous demand for their products. Furniture manufacturers, unlike the fiber people, are not given to public reporting of finances, but from all we can gather their business is booming too. Several southern factories have seen whooping increases in sales this year—up to 30 percent—and plant expansion is the rule rather than the exception that it was a few short years ago. The building boom continues undiminished too. New York City, leader in the corporate space race, is expected to continue throwing up new skyscrapers at the present rate or better until 1970 at least. Sixty-five skyscrapers with a total of 47 million square feet of space are scheduled to be completed between now and 1970. The pace is increasing in other cities as well—Chicago, Los Angeles, Atlanta, St. Louis, Minneapolis, Dallas, among others, are in the midst of huge urban redevelopment and expansion programs that will transform their commercial areas.

For the contract community, manufacturers and designers alike, the activity promises to be increasingly brisk for the next few years, but the challenges will mount too. Already there are signs indicating that the better product will drive the weaker one out of the contract market at an accelerating rate and that a similar situation will prevail in relation to planning, design, and other professional services.

New assignments

Walter M. Ballard Corp., New York, will create the interiors of the new

(Continued on page 18)



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CONTRACT BUSINESS: NOTES & COMMENTS

330-room Intercontinental Hotel in Auckland, New Zealand. Designs for the interiors will follow international themes, spotlighting different continents to illustrate New Zealand's past and current relationships with the various continents. . . . Designs for Business, Inc., New York, has been commissioned to design and decorate new offices and to renovate present space for Edward Petry & Co., radio and television station representatives. Involved are two floors for renovation, plus three additional floors, totaling 30,000 square feet, leased as part of the expansion move. Occupancy is slated for May 1, 1966. . . . James Milton Peagler, AID, of St. Petersburg, Fla., has been retained to design all guestrooms and public areas for the Happy Dolphin Inn now under construction in St. Petersburg Beach. Facilities of the 152-room, \$2 million motel will include many special carpeting and fabrics designed by Peagler. Opening is scheduled for January, 1966. . . . Saphier, Lerner, Schindler, Inc., includes a number of projects

currently in the works at New York headquarters and branch offices around the country. In New York: extensive planning and design services for the new Park Chambers Building, formerly the Park Chambers Hotel, for Benjamin Duhl realty concern. In addition to converting hotel interiors to accommodate commercial offices, SILS will have total control over preparation of interiors and specification of all standard building materials. Revamping of the exterior facade is also part of the commission. In Los Angeles: SLS has been requested to consult with noted architectural firm of Richard V. Neutra & Associates on planning space, establishing budget, and selecting furniture for the Garden Grove Community Church, which will total approximately 28,000 square feet of space. . . . Integrated Design Associates, Beverly Hills, has been retained to redesign and decorate a number of rooms and suites, lobby, registration area, executive offices, and game room for Highland Springs Resort Hotel near Los Angeles. IDA has also been retained by the Villa Motor

Hotel in Vancouver, B.C., to redesign 20,000 square feet that includes lobby, registration area, offices, cocktail lounge, dining room, banquet facilities, and meeting rooms. . . . Morton Textiles & Furniture, Chicago, has been awarded the \$250,000 design and furnishing contract for the New Mart Inn, due to open in Chicago on May 1, 1966. The luxury, 210-room motel will include a rooftop pool, meeting rooms, and underground parking facilities. . . . Newly formed CCI Design, headed by Stanley Chamberlain in Westchester, N.Y., is currently working on Hotaling's foreign newspaper shop in the newly renovated Allied Chemical Building, New York City. CCI is also working on the office planning and design of new offices for Pinnacle Products Corp., Elmsford, N.Y. . . . Just completed, 10,000 square foot split-level showroom in High Point, N.C., by Homer A. Shrewsbury, Jr., Miami Springs, Fla., for National Upholstery Co., Hi-Lite of High Point, and Colony Craft Furniture Co., all owned by Robert and Roy Culler. (C)



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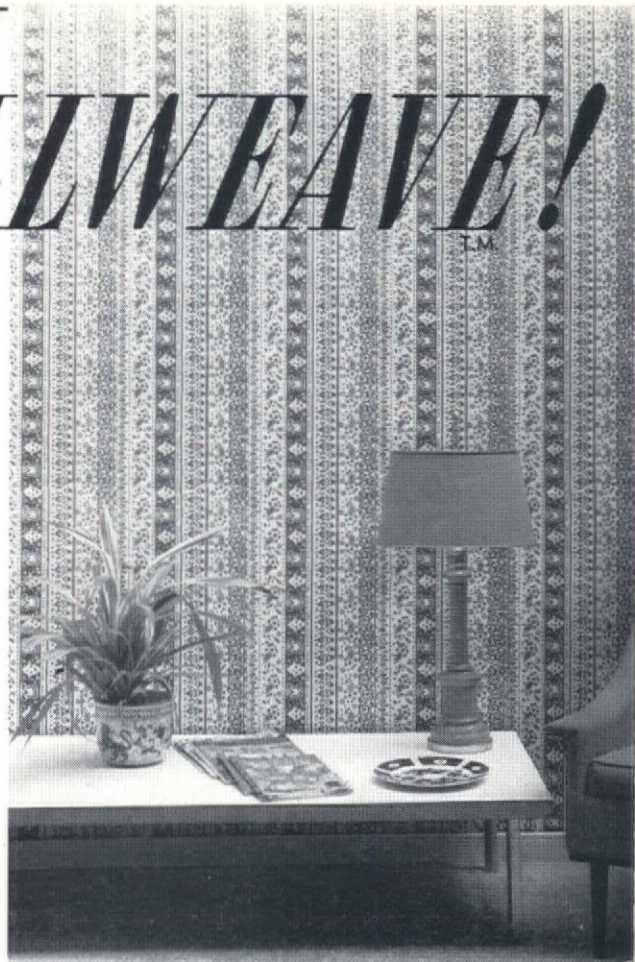
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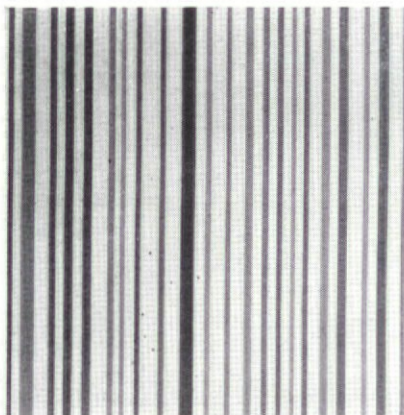
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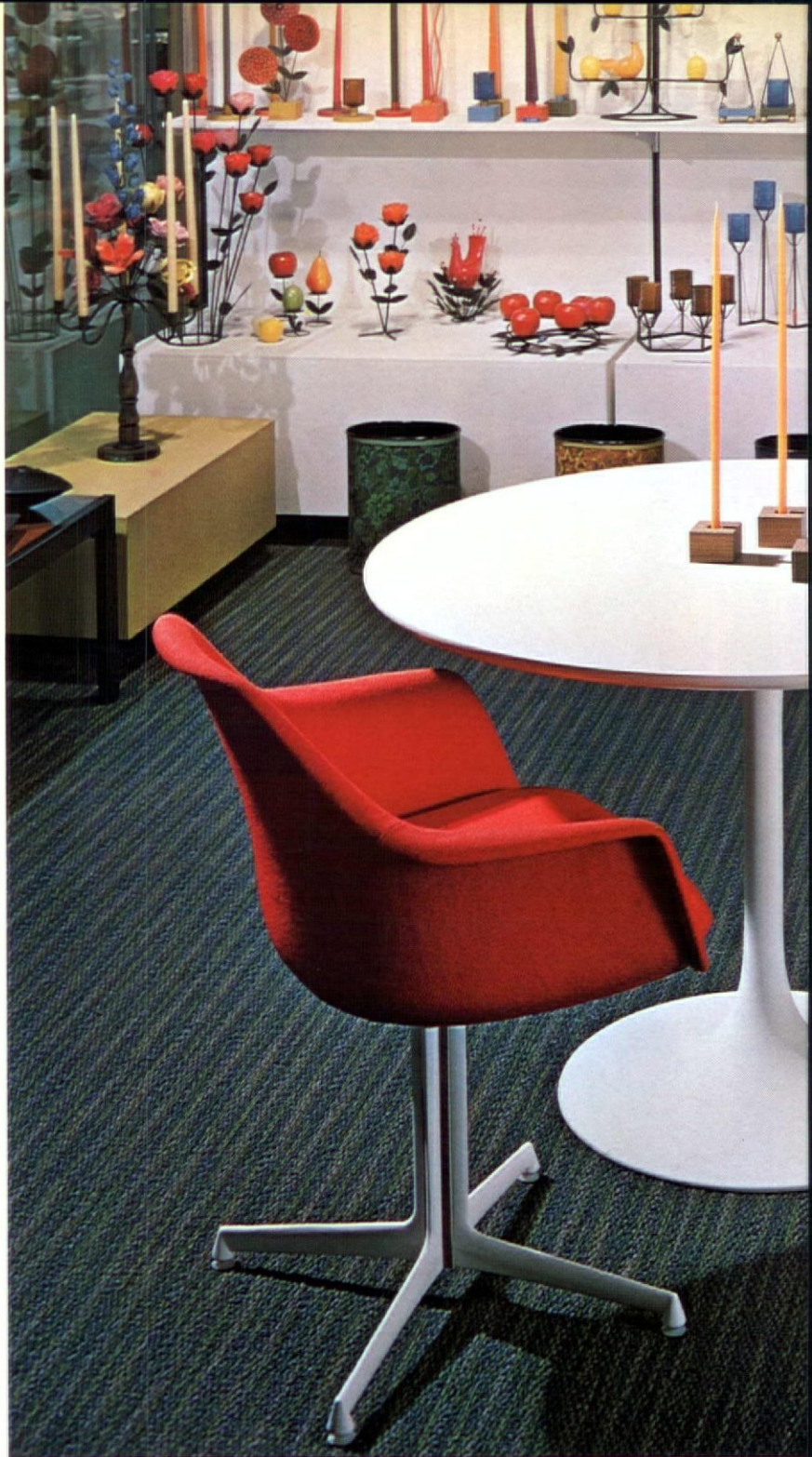
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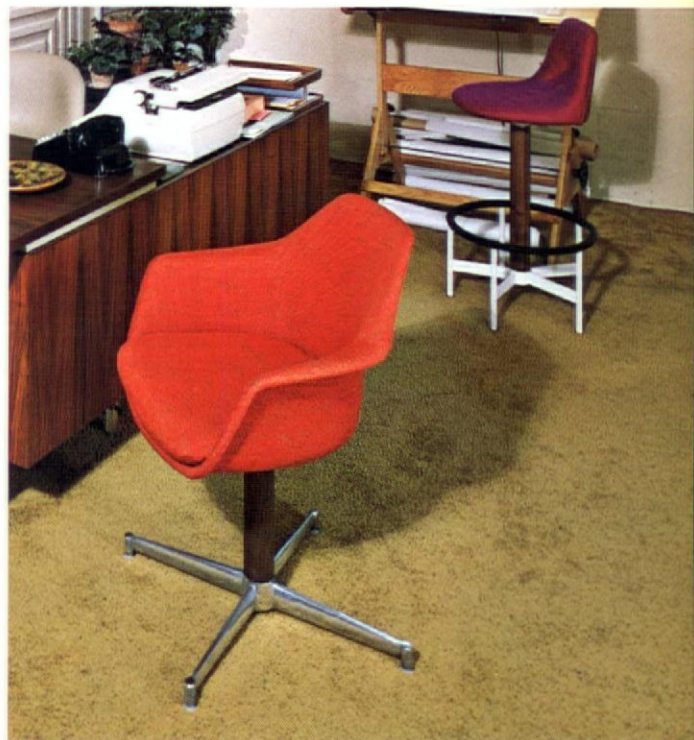
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PEOPLE

HARRY W. SCHACTER has been named acting general manager of the Western Merchandise Mart, San Francisco, succeeding HENRY A. ADAMS, who recently resigned as general manager. Mr. Schacter was president of Kaufman-Straus, Louisville, Ky., department store, for more than twenty years.

JOHN J. SEWELL has been appointed customer service coordinator for the contract division of Philadelphia Carpet Co., at the Philadelphia office.

PAUL W. SCHAFER, national sales manager for Schafer Bros., Inc. has been elected to membership in the Sales & Marketing Executives Association of Los Angeles.

JOHN TOTINO is the new chief project administrator for Saphier, Lerner, Schindler, Inc. at the firm's New York headquarters.

RAYMOND M. SIMONSON has been appointed Canadian sales manager for the Ozite Corp. of Canada, Ltd., locating in Toronto.

HAROLD R. STORY will fill the new post of architectural sales manager for Pioneer Plastics Corp. in the eastern region.

J. B. BARR has been named western district sales manager for Faultless Caster Co.

JOHN F. CARDY, eastern sales manager for Howard & Schaffer, will also handle sales and promotion of industrial design accounts for Imperial Wallpaper.

BERT BAILLIE, New York regional sales manager for Shelby Williams Industries, will manage the firm's recently opened New York showroom. The contract furniture firm will headquarter at 600 Madison Ave.

BART RUSSO was named director of design and marketing coordinator of the contract carpet engineering division of Aldon Rug Mills.

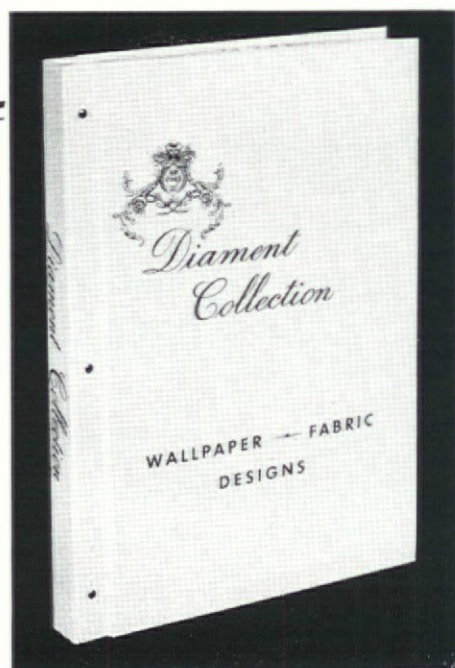
LARRY FRIEDMAN has joined the New York sales staff of Syroco, Inc.

VERN RICKETTS was named to the newly created position of marketing and merchandising assistant of Berven of California at the firm's Fresno, California offices.

ROGER E. KIEDELEN was recently named midwestern sales representative for Vileau vinyl fabrics by the Fibers & Fabrics Division of Union Carbide Corp.

CHENEY M. STIMSON will represent Athol Mfg. Co. and W. W. Cross Co. in Indiana, Ohio, and Michigan. His headquarters will be 504 Chapel Hill, West Drive, Indianapolis, Indiana.

FRED CARLETON joins Greeff Fabrics, Inc. as administrative assistant to the firm's president, Theodore Greeff.



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CONTRACT NEWS

DOWN'S CARPET CO. has appointed Wholesale Carpets, Inc., Denver, as its distributor in the Denver-Rocky Mountain trading area. Down's complete line of tufted, wilton, and contract carpets will be stocked in Denver for full roll and cut order shipments.

SCALAMANDRÉ WALLPAPERS, INC. has acquired the Jackson Ellis Co. and will sell the Ellis line of hand screened wallpapers and coordinated fabrics through Scalamandr  showrooms. Mr. Ellis and Miss Grace Ohanian will continue to style the line, to be known as the Jackson Ellis Collection.

GENERAL FELT INDUSTRIES, INC., a major producer of carpet cushion, will introduce a line of outdoor/indoor carpeting, called Four Seasons, at next month's Chicago Furnishings Market. The carpeting will be made entirely of Marvess, the olefin fiber produced by Alamo Industries, Inc.

GENERAL FIREPROOFING CO. has leased an area on the lobby floor of the Pan Am Building for its New York showroom and office. Eliot Noyes & Associates will design the interiors. The move is expected to take place this spring. Another news item from this company is the announcement of a \$225,000 emergency order for metal office desks awarded to General Fireproofing from General Services Administration's San Francisco office.

TROY SUNSHADE CO. will open a new furniture showroom in Houston, Texas, at Space 845, Houston Homefurnishings Mart.

BURLINGTON INDUSTRIES, INC. will construct a \$1 million plant in Rocky Mountain, N. C. for the production of finished, ready-made draperies. The new plant, a unit of the Burlington House division, will contain 80,000 square feet and is scheduled for completion early in 1966.

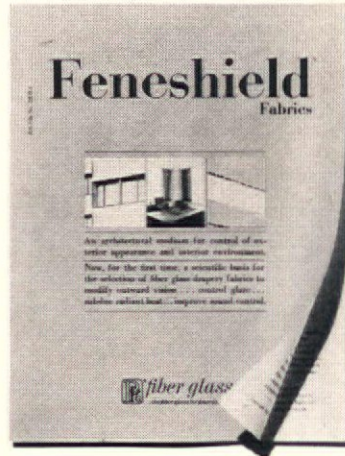
HERMAN MILLER, INC. has been selected to evaluate "atomic wood," a radiation-processed wood-plastic material, and to test its application for educational furniture by the U. S. Atomic Energy Commission. The firm will participate along with 78 wood products companies in the AEC evaluation program. Herman Miller's Technical center will concentrate on the application of atomic wood for tablet arms for school seating to determine whether it is preferable to the present plywood plus melamine high-pressure laminate currently in use. The new "atomic wood," developed by West Virginia University, involves impregnating wood with a liquid plastic monomer and treating it with ionized radiation. The radiation polymerizes the plastic molecules, producing a solid wood-plastic material while retaining the beauty of natural wood.

SYRACUSE ORNAMENTAL CO., INC. has opened new headquarters offices for its contract and premium division at 15 East 26th Street, New York City, to serve the contract, institutional, and building trades.

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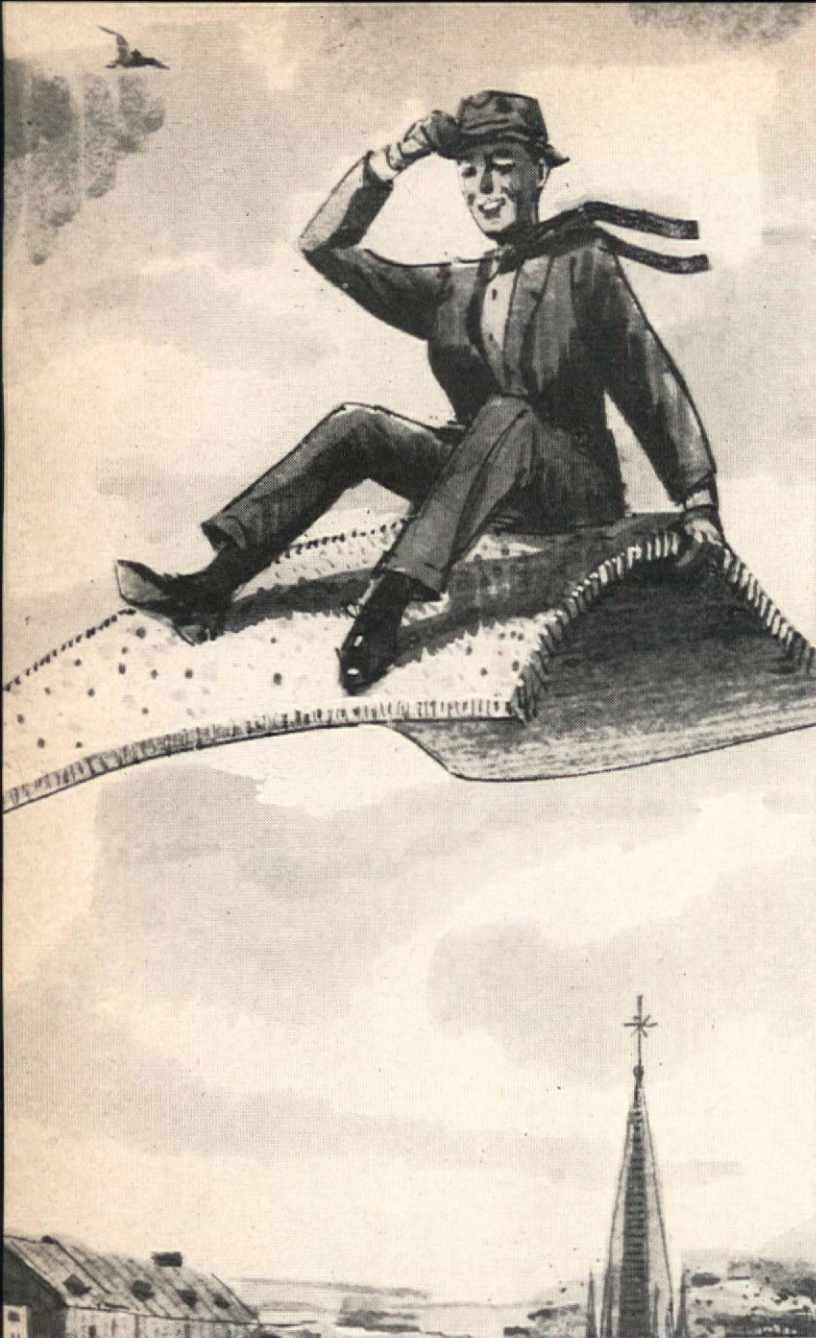
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CALENDAR

1965

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

1966

January 2-8. Winter Furniture Market. Merchandise Mart, American Furniture Mart, Chicago.

January 9-13. New York Lamp & Home Furnishing Show. Hotel New Yorker, New York City.

January 10-14. Winter Furnishings Market. Atlanta Merchandise Mart, Atlanta, Ga.

January 10-14. New York Furniture Market. Furniture Exchange, National Furniture Mart, National Home Furnishings Mart, Furniture Mart, One Park Ave., New York City.

January 16-21. Los Angeles Furnishings Market. Los Angeles Merchandise Mart.

January 16-21. Furnishings Market. Dallas Trade Mart, Dallas, Tex.

January 17-21. High Point and Southern Furniture Market. Merchandise Mart, High Point, N.C.

January 24-28. Western Furnishings Market. Western Merchandise Mart, San Francisco.

March 27-31. Furniture Market. Jamestown, N.Y.

March 30-April 1. Home Furnishings Market Days. Dallas Market Center, Dallas.

April 5-7. Midwest International Hotel-Motel Show. Conrad Hilton Hotel, Chicago.

April 19-22. First annual National Contract Furnishings Exposition, Americana Hotel, New York City. Management: Marketplace Associates, 331 Madison Ave., New York City.

May 7-11. National Association of Plastic Fabricators Annual Convention. Americana Hotel, Miami Beach, Fla.

May 23-26. American Motor Hotel Association and National Restaurant Association combined conventions, featuring Motelrama Idea Room. McCormick Place, Chicago.

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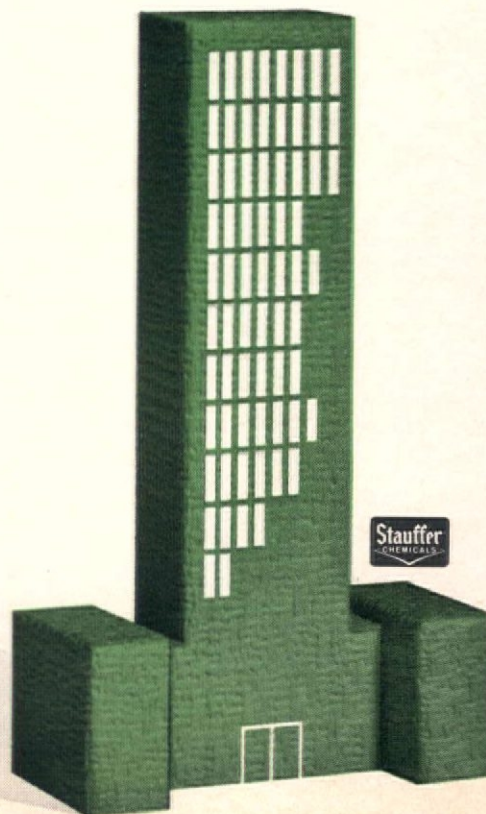


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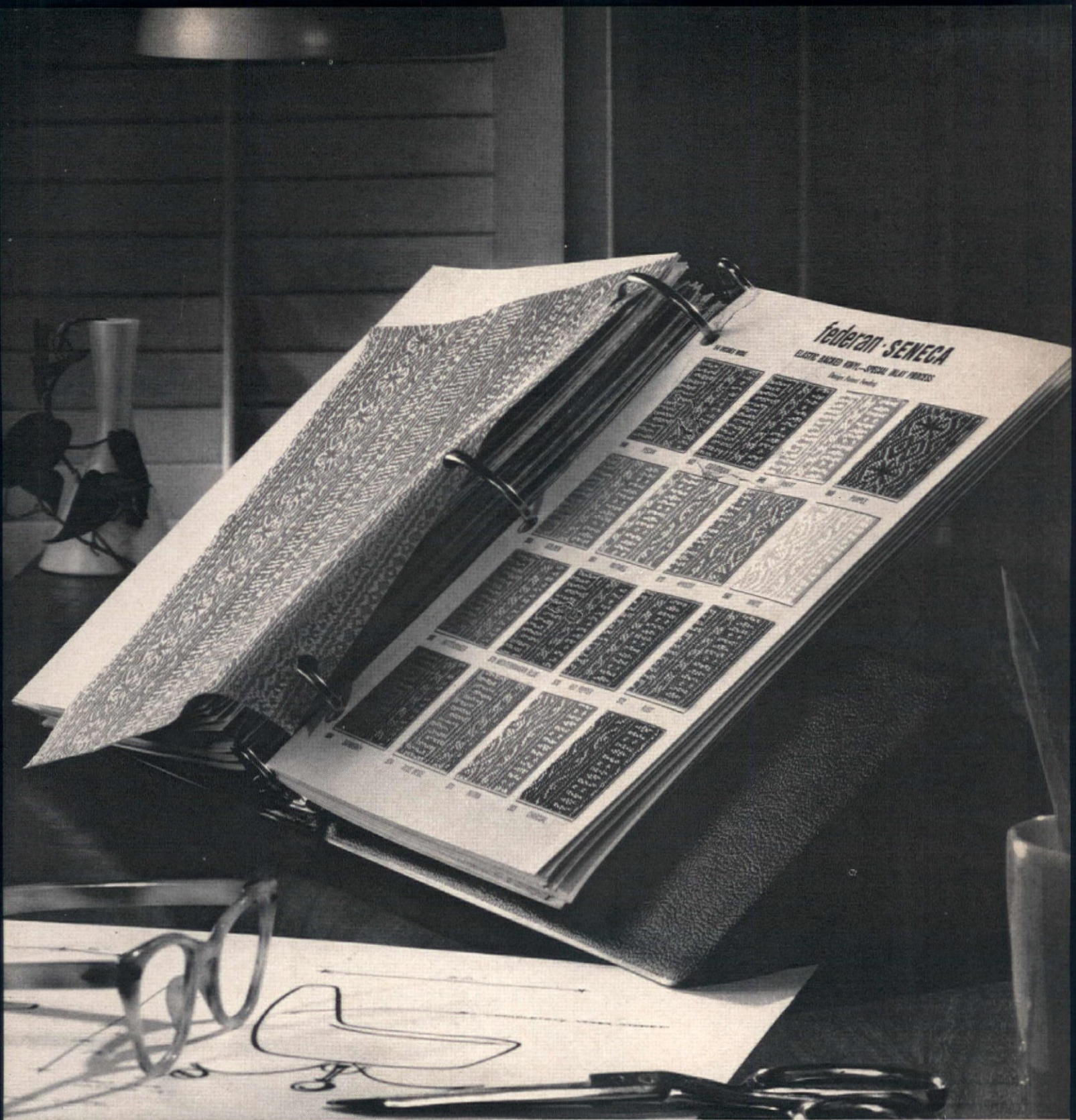


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The answer is Risom.

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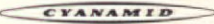
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Meanwhile, back at the Architectural League how's the carpeting of Creslan® faring after 14 months?



"Performance has been outstanding!" That's how Mrs. Eleanor Allwork, interior designer, describes the carpeting of Creslan at the Architectural League, New York. "The carpet responds excellently to spot cleaning, particularly cold water cleaning. In one year it has needed only one major over-all scrubbing. The colors are bright and clear as ever after 14 months . . . despite major alterations, the League members have rated the carpet as the most important improvement in the room."

Over a year ago, Mrs. Allwork, A.I.D., completely redecorated the dining room of the Architectural League. To replace a tile floor, she chose wall-to-wall carpeting of Creslan acrylic fiber. She prefers carpeting in public rooms because it looks luxurious, cuts down noise and is easy and inexpensive to maintain. From past experience Mrs. Allwork finds acrylics to have the greatest resilience. Now, over a year later, this carpeting of Creslan looks as bright and bouncy as the day it arrived.

The Architectural League is one of many successes that carpeting of Creslan can claim. In the fiber family of acrylics, fastest growing in contract carpet, Creslan is a stand-out. For your next carpeting installation, take a long, hard look at all acrylics. Check their traffic records. And you'll agree the choice is obvious. Creslan acrylic fiber is a product of AMERICAN CYANAMID CO., N.Y. 

Creslan®
LUXURY ACRYLIC FIBER

Circle No. 26 on product information card

Bucket seats for business



No matter how hard they drive, executives feel better when they go about their business in the comfort of GF Accent chairs.

New in high-style design, GF Accent chairs lend greater flexibility to contemporary interior design. They're in the fast lane in private and general offices, conference rooms and reception

rooms. Available in eight models on three different wheelbases.

For complete information, visit or call your local GF dealer or branch showroom. Or write for descriptive literature to Dept. CN-15, The General Fireproofing Company, Youngstown, Ohio 44501.

GF ACCENT CHAIR

Circle No. 27 on product information card



All those windows are just one big heat-ache!

Get fast relief. Now shading coefficients of Rovana certified drapery fabrics are available.

Rovana certification is given to first quality drapery fabrics that are

constructed with unique Dow Saran Flat Monofilament in the warp and which pass Dow's high standards of performance. Only these fabrics may display the Rovana certification mark. Our new brochure lists the

heat shading coefficients of representative Rovana certified fabrics. It also contains other important fenestration facts. Send for it now—and cure all those aches and window panes.

THE DOW CHEMICAL COMPANY
350 5th AVENUE, NEW YORK, NEW YORK 10001

Please send me your new brochure on heat shading coefficients of Rovana certified drapery fabrics.

Name _____

Address _____

City _____ State _____ Zip _____



THE DOW CHEMICAL COMPANY



Circle No. 28 on product information card

Today's designer selects Alma for his finest offices.

He gets more than he bargains for.

And why not? A world leader in the manufacture of wood office desks can afford to give you more.

More in design, for one thing.

Like our new 8000 Series, brilliantly executed in walnut, teak or rosewood, dramatically accented with mirror chrome or brass.

And remarkably priced.

You get more in quality, too. Big little differences, such as Oil

Suede plastic tops that look and feel astonishingly like wood.

Or desks that turn into work stations at the drop of a stationery rack, hanging file, sliding tray or typewriter lift.

And you get more—much more—in service.

Alma's wider distribution means we maintain not one, but seven warehouses linked from New York to Seattle. Plus a unique inventory system

that allows us to store the furniture for your installation until you need it. You never have storage problems, delays or incomplete deliveries.

With a leader like Alma, you always get *what you want, when you want it.*

That's why you'll want Alma for your next office project.

But only if you want to get more than you bargain for.



High Point, North Carolina



Circle No. 29 on product information card

dollar-wise carpet men are plenty wise to

HARDWICK CARPETS



Hardwick Carpets installed at the Pawtucket Country Club, Rhode Island, by Abood Carpet Company

And as far as dollars and cents go, you have to know your customer's contract needs. And you've got to sell him carpeting to meet these needs. Sell him durability. Good looks. Easy care. Talk his language. Practical language. Hardwick carpet language.

You've got to know your customer's needs like Hardwick knows yours. He needs attractive, long wearing carpeting.

So you sell him Hardwick. You need a better edge on price—individual attention—and fast delivery. So you depend on Hardwick, too.

Your customer is practical. So are you. He wants top dollar value, so he buys Hardwick. You want more sales, so you specify Hardwick. A large sales volume is no mystery. Take a clue from Hardwick.

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



HARDWICK & MAGEE CO.
Lehigh Ave. at 7th St., Phila., Pa. 19133
Gentlemen: Please send me your new "Carpet Selector" . . . the contract carpet guide prepared as a Hardwick professional service. Find \$1.00 enclosed.

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Firm Name _____
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City _____ Zone _____ State _____ C

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Chicago • Dallas • Detroit • New York • San Francisco • Los Angeles

Circle No. 30 on product information card

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

We gave our all



Etc.,
etc.

Circle No. 31 on product information card

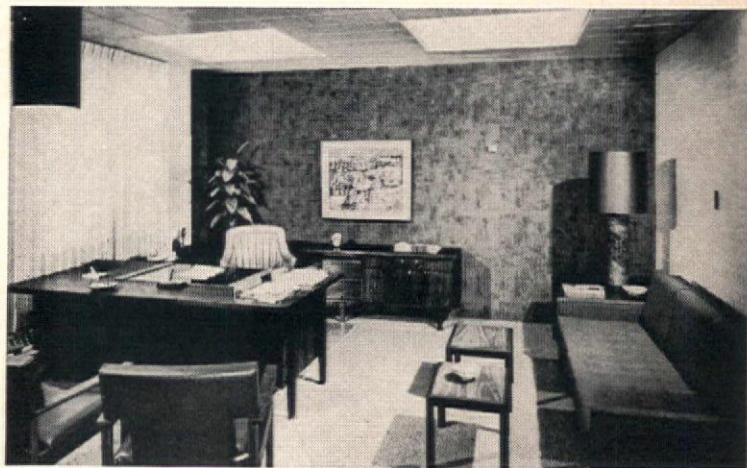
ANOTHER

L. E. CARPENTER
ORIGINAL

VICRTEX
DESIGN

montage

VICRTEX V.E.F. VINYL WALL COVERINGS



MONTAGE MAKES NEWS! The rich surface interest of VICRTEX MONTAGE was selected for the newly-decorated Editorial office of the MILWAUKEE SENTINEL. *Designed by Kunzelmann & Esser.*

IMPORTANT!
*Significant new
UL ratings just
announced; ask
your Vicrtex man.*

Our designers are always enthusiastic about each new Vicrtex pattern—and they should be. We're happy to report, though, that their ETA on Montage was way off! Introduced just this summer, Montage has been specified for—and hung on—more walls than almost any other newly introduced Vicrtex V.E.F. pattern. See for yourself how Montage makes a room; by itself, or as a corking good accent wall with other Vicrtex beauties.

see our
catalog in
Sweet's



*vinyl
electronically fused.

L. E. CARPENTER & COMPANY

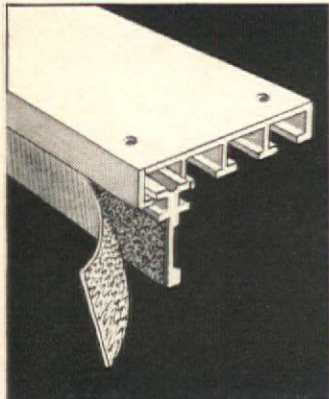
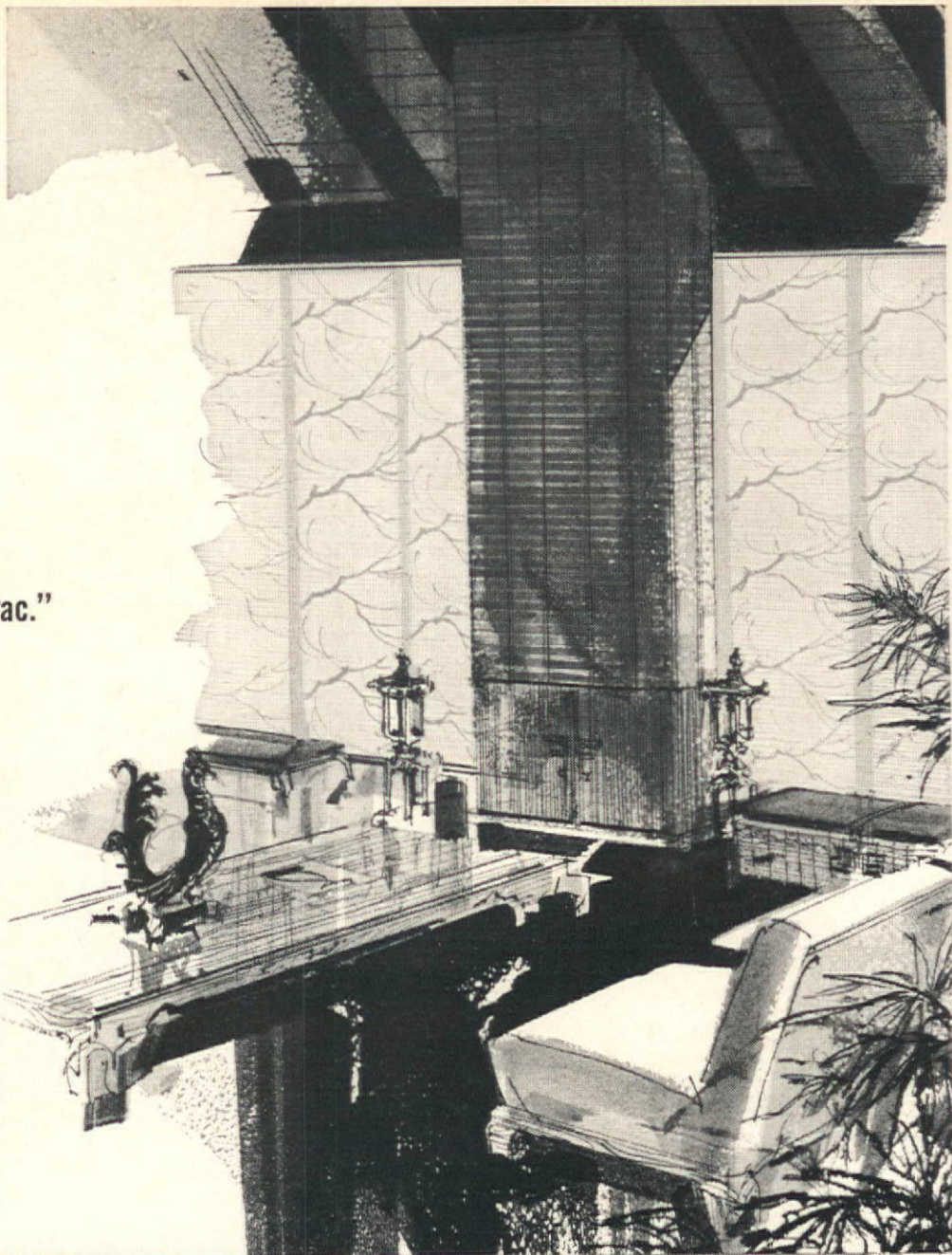
EMPIRE STATE BUILDING, New York 1, N.Y. • (212) LOngacre 4-0080 • MILLS: WHARTON, N.J.
IN CANADA: SHAWINIGAN CHEMICALS Ltd. Ste. Therese de Blainville, Que. and Weston, Ont.



Home Furnishings Daily
calls it "a pacesetter for
a window revolution."

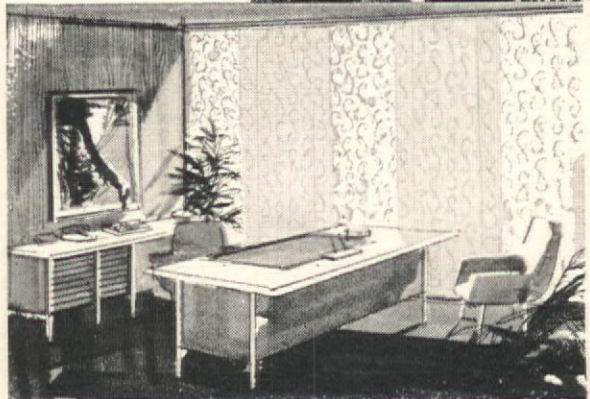
We call it simply "Paneltrac."

Paneltrac is window decorating panels on tracks. Extruded aluminum tracks with sliding strips in them with Velcro® nylon tape fastened to the strips. And almost any fabric fastened to the tape to form flat-hanging panels. Now customers can display prints without pleats. Or make shoji screens, tapestries, sun shades, wood and expanded metal screens. (A 6-channel installation with 45" panels can cover 21'6" as a one-way draw; twice that as a center-open draw. Yet width is less than a French-pleated drapery.) Paneltrac sets come assembled and with Velcro tape and hem weights. Custom-order sizes available and priced by the foot. Call or write Kirsch Company, 809 Prospect, Sturgis, Michigan 49091.

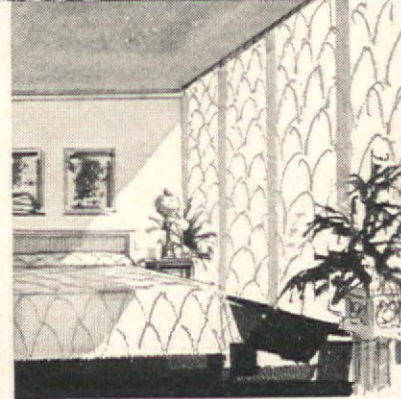


Paneltrac comes in from one to six channels. Combine them and you can decorate any window.

Kirsch
DRAPERY HARDWARE



Paneltrac is ideal for unique, multi-colored paneled window treatments. And when you draw one panel (with an unobtrusive nylon baton), all the others follow.



You can use Paneltrac with any material that won't sag or stretch. And because Paneltrac eliminates the need for fullness, you need use only about half as much yardage.

Circle No. 20 on product information card

& ON TOP OF THAT IT'S SCRUBBABLE

First we cover
Glendura®
with a non-porous
vinyl, then we
cover it all with a
3-year guarantee

GUARANTEE

When instructions are followed, Glendura Vinyl Fabric Wallcovering is guaranteed—for three years—to clean satisfactorily and to be SUNFAST. Should any installation of Glendura Vinyl Fabric Wallcovering fail in these respects, it will be replaced without charge.

There are many vinyl fabric wallcoverings, but Glendura is best because it's guaranteed and it's scrubbable. The 3-year guarantee covers materials and labor, and means that long after the wallcovering is up, you will still be as

pleased and delighted with Glendura's wearing qualities as when it was first installed. Stains simply cannot penetrate Glendura's tough, non-porous surface and homemakers can actually scrub (not just wash) it. Glendura will not fade or absorb grease, ink, foods, crayon or even pencil marks. It stays bright and new-looking longer.

Imperial's Glendura vinyl fabric wallcovering is one of the most complete lines made. You can select from 260 different wallcoverings in many shades, hues, designs. Choose traditional, provincial, contemporary and colonial colors and patterns; many have matching shower curtains and drapes.

National sales figures of vinyl fabric wallcoverings show a 70 per cent increase over the past six years. People want them, shop for them, buy them. When you suggest Glendura, you are assuring your customers longtime satisfaction — in Glendura and in you!



IMPERIAL
Washable
WALLPAPERS®

IMPERIAL WALLPAPER MILL INC.
3645 Warrensville Center Road, Cleveland, Ohio 44122

Manufacturers of quality wallcoverings since 1902



TALK OF THE TOWN...

The word is getting around. Fast. The word is La France. It stands for a lot: beauty in fabrics, long-lasting too! Delivery in hours, not weeks. While many contract fabric buyers go from jobber to jobber, others go direct to a mill . . . like La France! Always think La France!

 **LA FRANCE**
FABRICS

145 E. 32nd St., New York 10016

Chicago:
American Furniture Mart

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Los Angeles Furniture Mart
Sales Service Centers in 23
Principal Cities



Circle No. 34 on product information card

For many splendored windows, "Rangoon" by Hathaway Fabrics



For many splendored fabrics, American Bemberg®



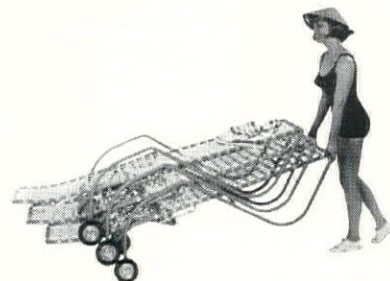
For their new "Rangoon" fabric, Hathaway wanted a rich, silk-like texture, a luxurious lustre and colors expressive of the Far East. They chose American Bemberg Cuprel® rayon. They succeeded most beautifully. But more, they created a fabric of exceptional dimensional stability. One that will hold color and shape and needs no special pampering. A simple dry cleaning does it all. "Rangoon" of 81% American Bemberg Cuprel® blended with polyester. Elegance without extravagance. In seventeen intriguing new shades. 47-48 inches wide. See them all. Contact Berkshire/Hathaway Inc., Home Fabrics Division, 261 Fifth Avenue, New York 10016. Or call OR 9-8626. Beaunit Fibers, Division of Beaunit Corporation, 261 Fifth Avenue, New York 10016.

AMERICAN BEMBERG RAYON IS A **beaunit** FIBER



Designed by Herbert C. Saiger, A.I.D., I.D.I.

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



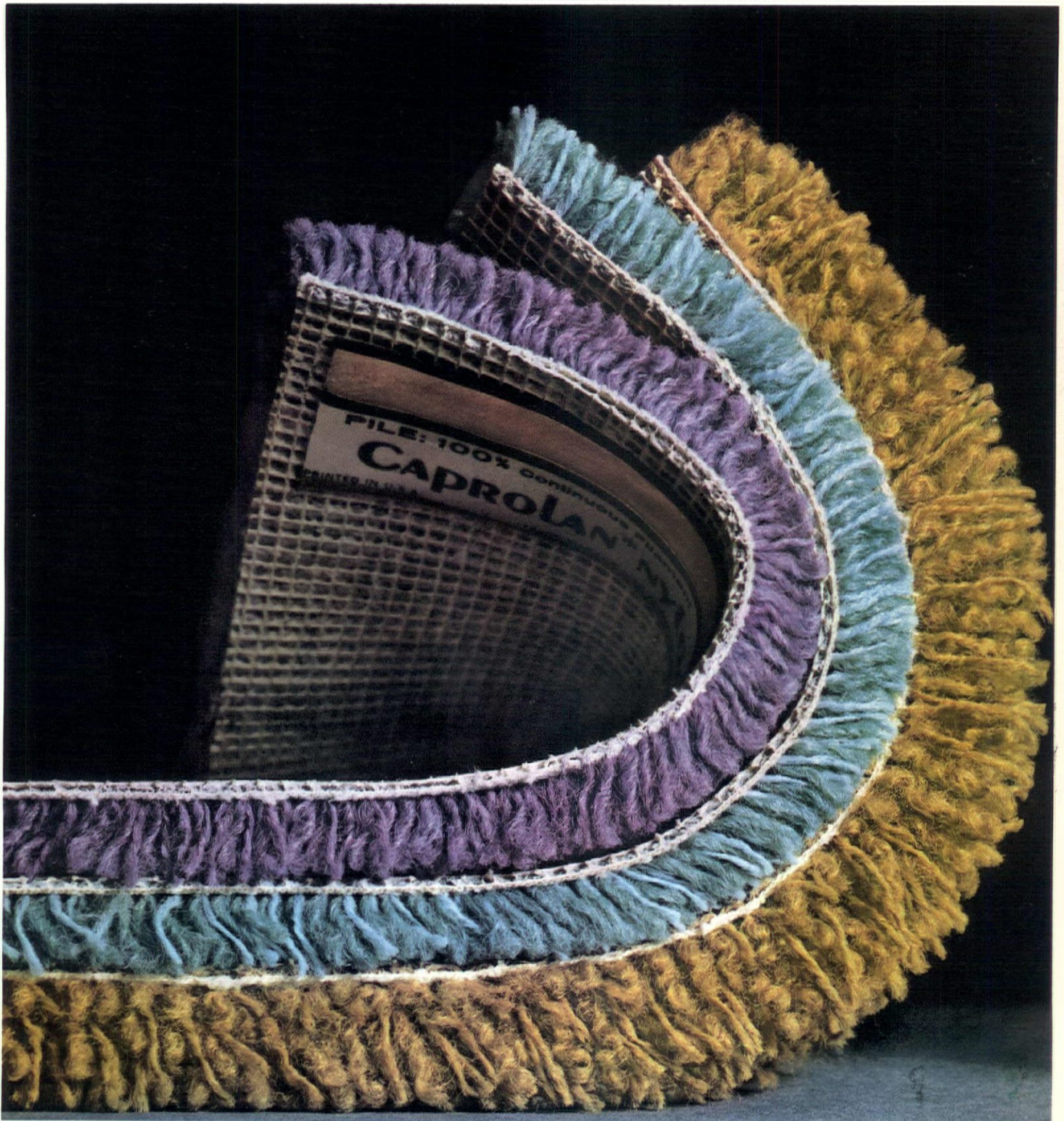
Show Rooms: One Park Ave., New York / Merchandise Mart, Chicago / 612 Grant St., Troy, Ohio / Dallas Trade Mart, Dallas, Texas / Miami, Florida

Circle No. 36 on product information card

CONCATENATION

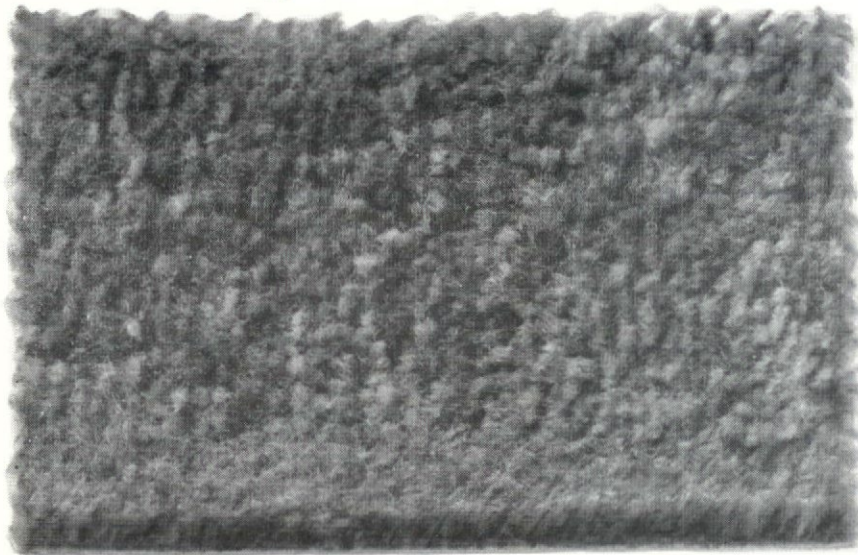
The word means "linked together"...like "wear" and "beauty" in colorful carpets of continuous filament Caprolan® nylon pile. Continuous filament means there are no short fibers to break loose. No fuzzing, no pilling. Longer wear. And Caprolan means deep-dyed colors, because Caprolan nylon is specifically engineered to take color deep, deep down into the fiber. To give you brighter, fresher colors. The whole colorful story is yours in a free booklet. Write: Dept. 14, Allied Chemical Corporation, 261 Madison Avenue, New York, N. Y. 10016.

Allied
Chemical



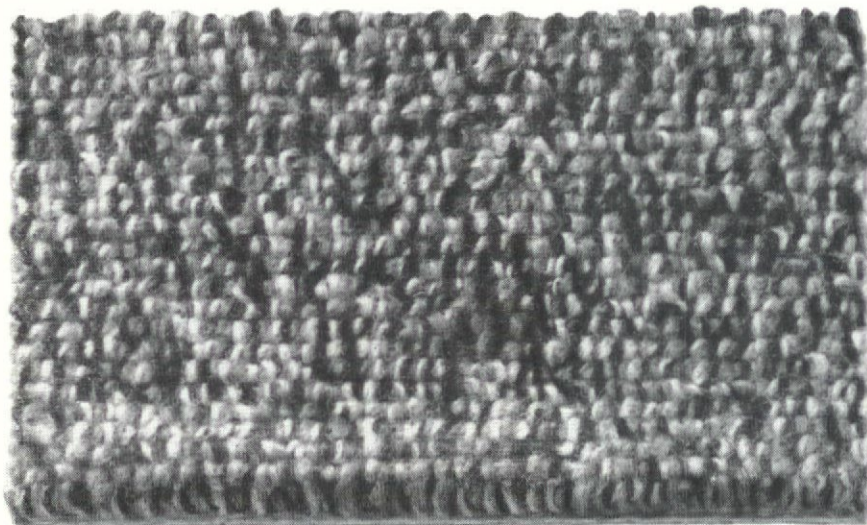
Happily it's CAPROLAN, THE MORE COLORFUL NYLON

totally new



"Spice Islands." For the first time ever in contract carpet—the look, the luxury, the lavish multi-color combinations usually found only in costly custom carpets. This new elegance is achieved through *space dyeing*, a unique process that utilizes the complete color freedom of hand tufting. Any color, in any amount, can be placed anywhere in the deep, rich pile of 100% Creslan acrylic fiber. "Spice Islands" is a dramatic departure for commercial carpeting. See this true breakthrough, a combination of beauty, long wear, easy care.

or tried and true



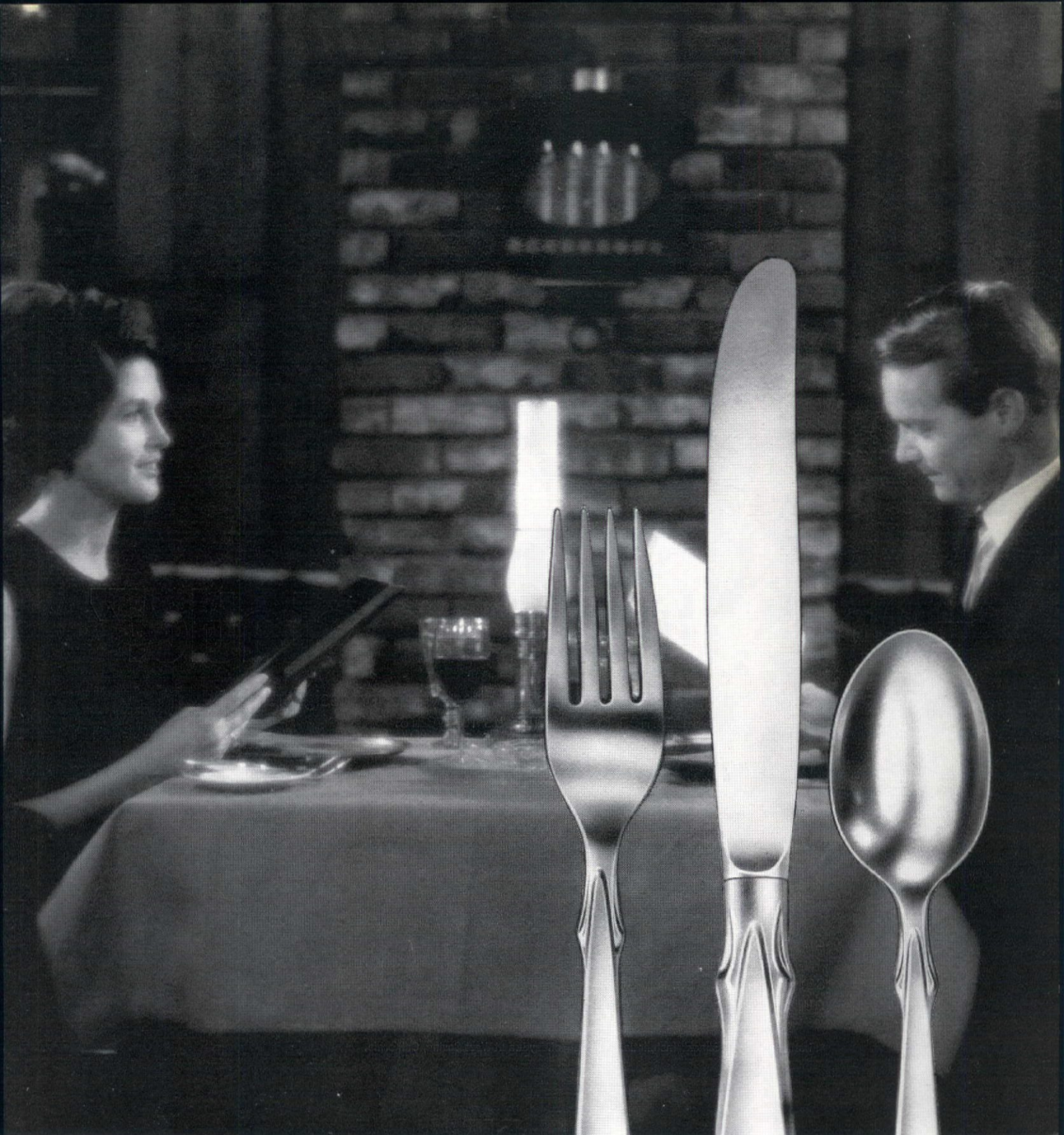
"Pikes Peak" has proved one of the most successful types of contract carpet. It is tightly constructed in a low three-ply level loop for extra strength and stamina. The heaviest, most rugged traffic is taken in stride. In construction and concept, "Pikes Peak" surpasses the specifications of traditional carpets. The important differential is Creslan. This luxury acrylic fiber gives greater clarity of color. Color that stays fresh and true. Care is minimal. A simple sponging removes all but the most difficult stains. Vacuuming does the rest. See "Pikes Peak" in a choice of 10 three-color tweed combinations.

modern has the contract carpeting for you.

Creslan acrylic fiber is a product of AMERICAN CYANAMID CO., N. Y.

CYANAMID
Creslan[®]
LUXURY ACRYLIC FIBER

Circle No. 38 on product information card



Selected for the Hotel America Rib Room (Houston) by Henry End, A.I.D., I.D.I., is the elegant

Sphere Pattern.



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

HOTEL DIVISION • THE INTERNATIONAL SILVER COMPANY • MERIDEN, CONN.
Makers of the most complete line of silverplate and stainless steel, flatware and holloware. See Your Certified International Silver Dealer

“Don’t give me any static!”

That’s what dealers, distributors, architects, interior designers . . . even our own salesmen kept telling us for years.

Now we’ve taken the static out of Barwick nylon carpet with “No-Shock.”*

WHAT’S “NO-SHOCK”? It’s an exclusive treatment we apply to the backing of our nylon carpet to reduce static electricity 90%. It never touches the pile, so that it can’t dim those radiant colors or affect the superior soil-resistant durability.

WILL IT LAST? “No-Shock” endures during the life of the carpet, and is not affected by conventional cleaning.

PROOF? Tests have proven it virtually eliminates static and also indicate it greatly reduces soiling.

“No-Shock” is now on all Barwick nylon carpet, including Colorset and Veltron . . . another good reason why Barwick is a wise and durable choice for any type carpet installation.

For more information, write our Contract Division.

*First Barwick “No-Shock” Installation was the Holiday Inn at West Covina, California.



World's largest maker of tufted carpets and rugs

Circle No. 40 on product information card



LIGHT

Lighting devices that are totally original . . . classic Bubble Lamps . . . all bear the unmistakable imprint of architect-designer George Nelson. A variety of shapes and sizes, all cast a soft even light. A choice of accessories turn the basic Bubble into adjustable ceiling fixtures, wall pin-ups, floor and table lamps. Now offered as a ceiling hung fixture with hangers and extra length cord for baseboard attachment. Write for our catalog. **Howard Miller Clock Company, Zeeland, Mich. 49464**

WALLCOVER

**SOME OF THE DEVELOPMENTS IN VINYLs, WALLPAPERS, COATINGS
THAT ARE MAKING THESE PRODUCTS MORE FUNCTIONAL THAN EVER,
PLUS A RUNDOWN OF NEW COLLECTIONS BY NORMA SKURKA**

VINYL wallcoverings are the favorite of the contract industry. The total market for vinyl fabrics has grown from about 90 million yards in 1954 to more than 200 million yards in 1964, and a 50 to 60 percent increase is expected by the early 1970's. Vinyls are constantly improving in grade, and diversity of design to the point that results achieved only with fine materials and a hefty price are available today with no lack of taste in the plastic fabrics. Printing processes developed by the vinyl producers have resulted in new embossed effects, sharper color, better textures and patterns.

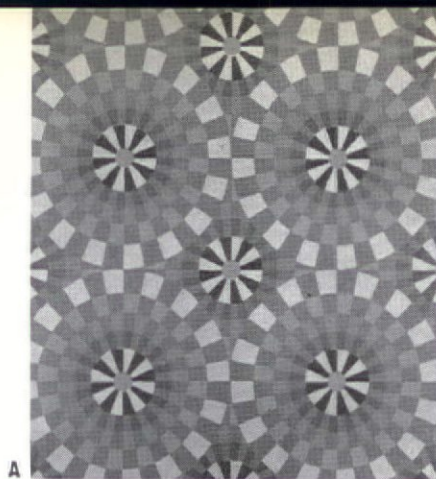
If the contract designer or his client has found cause to complain about the wear of vinyl, technological advances are surely eliminating those causes. Mildew and fungus growth, once a problem with vinyls, have been virtually eliminated by improvements in vinyl adhesives. The bank executive who covered three floors of corridors with a white textured vinyl and has been living with the markings, scuffs, and scrapes ever since, need not make that mistake again. That same vinyl specified with Du Pont's Tedlar finish will literally whisk clean. Du Pont technicians equate the stain resistance of a Tedlar finished vinyl with that of ceramic tile. Tedlar is being offered on vinyls by a number of major producers, including McCordi, Gilford, Coating Products, Laminating Services, Inc., and others.

"Vinyl wallcoverings have revolutionized the industry," said one manufacturer. "Wallpapers are passé."

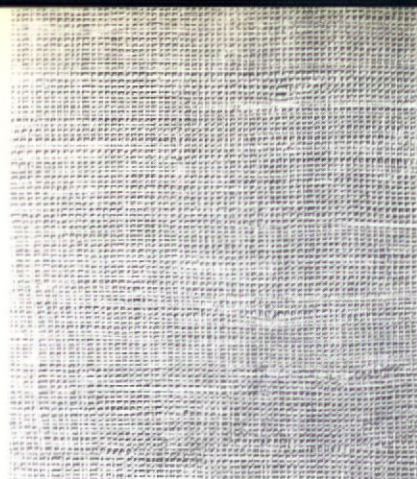
One can't blame the vinyl producer for his finality, though a survey of the market indicates there is still lively interest in wallpapers for commercial use. "Wallpaper," stated designer William Justema when introducing his own collection, "is for people—and their delight." Though the wallpaper industry has its share of duplication and styling gimmicks, it nevertheless has a rear guard of bold, new adventurers.

This spirited outlook is reflected in new collections from many wallpaper houses. They excel in spontaneity, color clarity, highly imaginative patterning—qualities that are technically difficult to achieve in vinyls at the moment.

Wallpapers, by their nature, are fragile—they will not stand up to hard abuse. But neither will grasscloths, wood veneers, cork veneers, silk, and a number of other delicate materials that have been used successfully in office design. The search for the unusual, the definite decorative flair, could be realized through wallpapers in specialized areas, accent walls, above-shoulder-height dados, or off-beat panels, and could find many applications



A

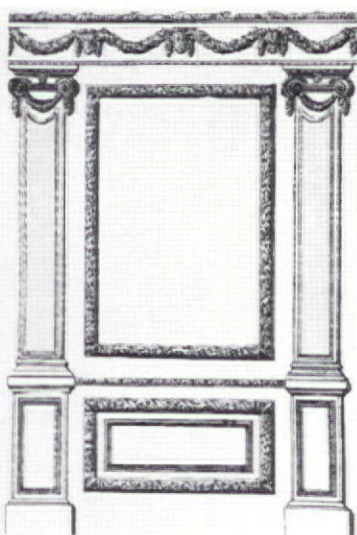


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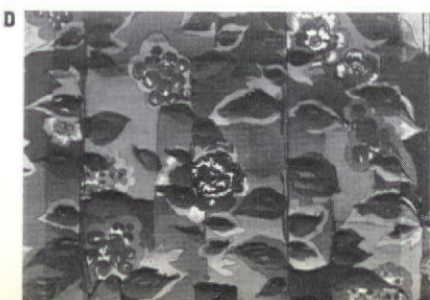
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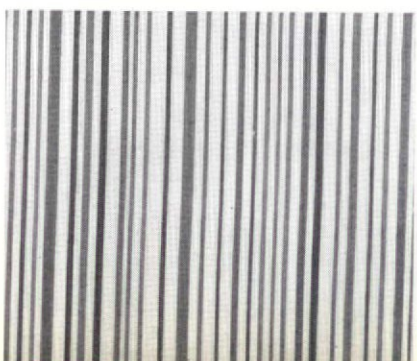
C



F



D



G

A Though Homestead would be recognized as a bonafide turn of the century quilting pattern, it was actually traced from the floor of a sanctuary in Guatemala City. Homestead is stocked in three unusual colorways: blues and lavender on bright olive/yellow, pinks, and orange on lichen/white, reds, and blue on slate. This large scale hand-print is one of 15 new William Justema designs, a part of the Avatars collection, and may be specified on vinyl and in special colorings. Circle No. 64.

B Snow Pine, a scenic wallpaper in an Oriental mood by Albert Van Luit & Co., is the focal point of the reception area of a publishing office in Los Angeles. The subtly textured background paper is used on an adjoining wall. Circle No. 65.

C Louis Bowen panel features pilasters and architectural elements that measure nine feet from top to bottom. Each pilaster is 16 inches wide. Circle No. 66.

D Nichte Ha (the name of a Mayan princess) is a lush floral, one of five uncommon designs from Gene McDonald for its 1966 wallcovering line. Four of the other new designs will appear in department stores, such as Rich's in Atlanta, and Nieman-Marcus in Texas. Circle No. 67.

E This lightweight vinyl from McCordi has an open, airy texture resembling a casement weave, and is named Tahiti. It comes backed with a special high adhesive fabric in 54 inch widths engineered for faster installation with less paste. In the economy price range, Tahiti is stocked in a range of pastels, and may be specified with a Tedlar finish. Circle No. 68.

F, G Piedmont Papers introduces its second group of Wallweave designs that are authentic cloth wallcoverings. Wallweave is an all-cotton base fabric with a protective acrylic coating, hence, scrubbable, fire resistant, and germicidal. Wallweave also removes easily in strips. Regent (F) and Pianola Stripe (G) are two of 49 items in the current edition. Matching drapery fabrics in 54 inch widths are Everglazed for stability and crease resistance. Circle No. 69.

WALLCOVERINGS

in board rooms, hotels, restaurants, and department stores.

To compete with vinyls, wallpaper firms have made technological advances of their own. Firms that specialize in contract wallcoverings now print on acrylic bonded papers that are washable. In addition, paper from any manufacturer (even the acrylic bonded ones) can be treated with Resistane, a special finishing process that places a continuous film of plastic on the surface. It imparts a high degree of soil resistance, is washable, and gives a higher degree of strength. Just how the process compares with vinyl is this: a treated paper will not take the physical abuse that a vinyl will, but in soil resistance it is comparable to that offered by a light vinyl. Resistane, incidentally, is very efficient on fine silks, grasscloths, and other fragile wallcoverings since it gives the same resistance to soil and is virtually invisible. Besides this method of protection, firms are coating or finishing their papers in their own factories. Some colors, such as gold and metallic effects, may be slightly dulled by the processes, but methods are constantly improving. Furthermore, advances in the new strippable papers, pastes, and hanging techniques, have done away with the team of workmen once required to remove it from the walls.

Some manufacturers would rather switch than fight, however, and the move to vinyls is taking place in many major showrooms. In addition to carrying complete vinyl lines, contract collections of handprint designs that can be done on any ground including vinyl are infiltrating even the most firmly established decorator houses. The contract collection, in most cases, no longer means monotonous designs with low price tags. The term is now almost a way of stating: open to customizing. The designer can change the colorings and choose the ground, usually at no extra cost or with a small minimum quantity requirement.

Trends in design and styling of both papers and vinyls—and here it is impossible to separate the two—that have been developing in the last two years are reaching their zenith. At the moment, attention is still drawn to designs that stem from the op art movement, resulting in an array of geometrics that lend themselves very well to the contract market. Foils and flocks have been perfected to a high point of design, in choice colorings and variations. The nylon and Creslan flocks

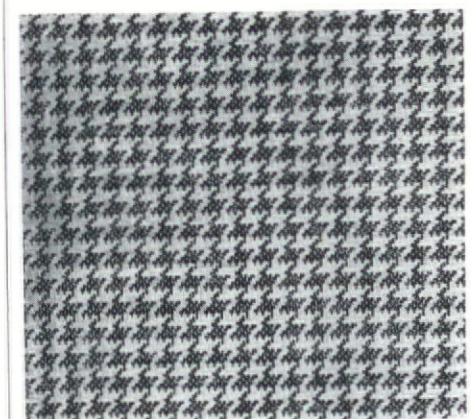
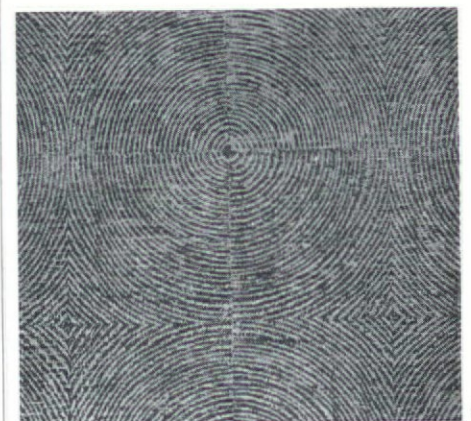
are washable and flocking is being done successfully on vinyl. Coordinates are still popular and that includes plaids with stripes, stripes with florals, and vice versa. Everyone is well acquainted with the coverings that simulate cork, grass-cloth, silk, moire, wood graining, marble, and other natural materials, in some cases, nothing short of remarkably. Along with the contemporary and traditional patterns such as damasks and stylized florals, these last form a standard part of just about everyone's stock line. Panels, murals, and scenics have been updated in technique and are being offered by a number of the wallcovering firms.

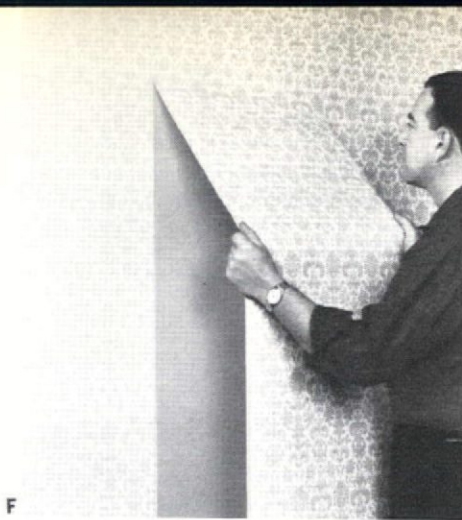
Abstracts and foils

Katzenbach & Warren houses two outstanding wallcovering lines under its roof in addition to its own group. The Jack Denst Designs are on display along with Winfield collection. Latest designs from Jack Denst are those in the Black & White collection, a bold, contemporary rendition of abstract or contemporary themes. All of the designs in this very expressive group, can be printed on vinyl and are available in more elaborate colorways. The Winfield designs serve as a foil to the Denst group in more ways than one. They differ in every respect except sophistication and excellence of execution. The Winfield murals are printed on foil in a great color spectrum of golds, silvers, bronzes, from pale to deep tones. They feature a number of unusual treatments that include a large stylized flower basket, a Medieval castle, a train, and other motifs; one unit would form the focal point for a 6 foot wall.

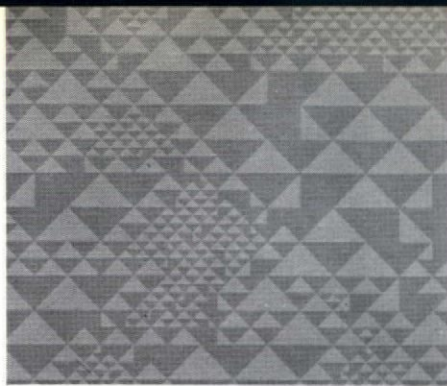
Thomas K. Smith Co. is the new name of the A. H. Jacobs Co. where both the Jacobs line of wallcoverings will be shown along with a complete new collection of designs by William Justema. Regarding patterning, Justema states, "While it is mandatory for a wallcovering pattern to command attention, it should be sufficiently subtle not to demand attention all of the time . . . it should seem harmonious and logical for the situation, once the first shock of surprise is over." The Justema collection, Avatars, does exactly that. The designs, 15 in all, are modern in feeling and have a range of 60 quite unusual colorings. The name, Avatars, is a Sanskrit word for reincarnation, or "a new manifestation," and aptly describes the mood of the designs.

At the Louis Bowen Studio, a new group of designs from Bill Keliehor

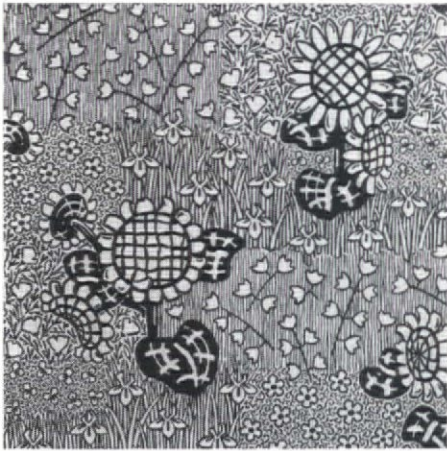




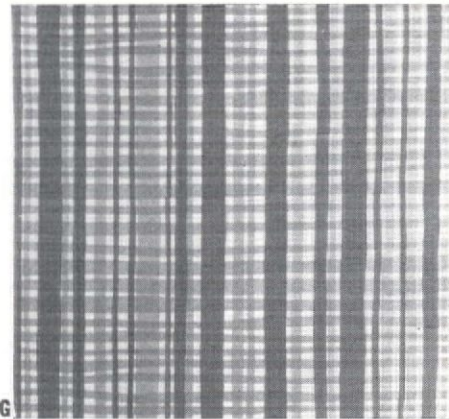
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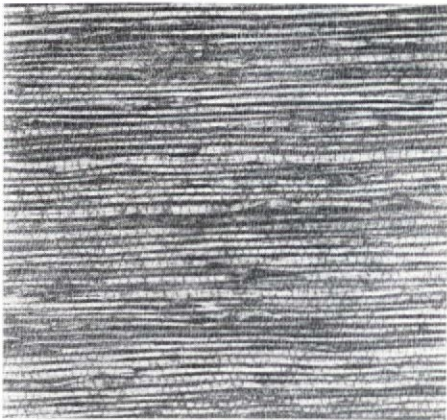
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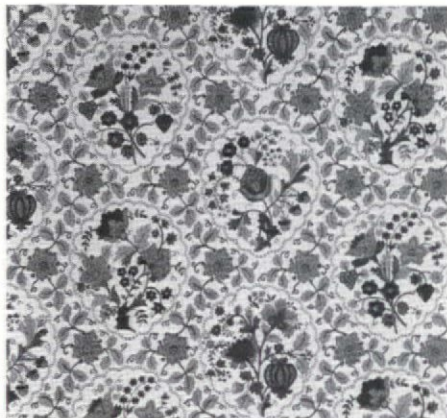
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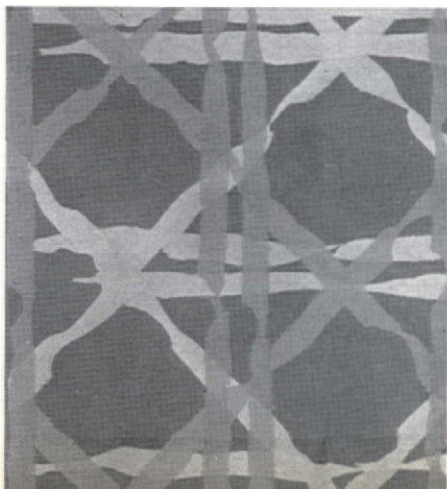
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A, B From the Pavilion collection of contemporary handprints at Geo. K. Birge, Frankfurt Stripe (A) and Delilah (B) are noteworthy for sophisticated coloration. They may be specified with Wall Rite, a scrubbable, but invisible, coating. Circle No. 70.

C, D Two geometrics in vinyl are a part of the Wall Tex line from Columbus Coated Fabrics, shown at Philan Inc. Though either may be custom colored, the swirl design is especially good looking in sand beige on brown. Circle No. 71.

E This flock wallcovering from the Birge Co. is truly washable. The flocking is American Cyanamid's acrylic fiber, Creslan bonded to a Textil vinyl acrylic base. Circle No. 72.

F The Birge Textil wall cloth line is not only easy to apply and maintain, but is strippable or readily removed. Because of a special Nylon and Dacron back, Textil is taken off the wall in full strips. Circle No. 72.

G, J Nantucket Plaid (G) from W. H. S. Lloyd in tones of orange, pink, and white, coordinates with Sarawak (J), a gay floral that repeats the tones and adds dashes of red and mauve. The two designs are paper backed vinyl. Circle No. 73.

H Verde's Contract division worked with designer Dorothy Draper in designing the wallpaper for the Tower Suite and corridors of New York's Waldorf Astoria. Circle No. 74.

K, L Cosmati (K), from the Justema Avatars collection is a geometric that uses a lost repeat—a half drop match. Conceived before Op art had a name, this pattern is a tribute to the Italian marble workers of the Early Renaissance whose opus cosmati is still found in churches and public buildings. Meadow (L) is an almost childlike rendition of field flowers, recalling the early woodcuts of French modernist Raoul Dufy. Circle No. 64.

M Malibu, a new Masland Duran vinyl, is a textured grasscloth with oriental overtones, issued in six colors. Circle No. 75.

N Honoring the firm's 80 years, Thomas Strahan is introducing the 80th Anniversary collection. Strahan specializes in documentaries and reproductions, and Eliza, one of the new additions, borrows from needlepoint and embroidery patterns of the 18th century. Circle No. 76.

O Tissue Plaid from the fall collection of Pageant Papers is a large scale, freely rendered plaid in 4 contemporary colorways. Circle No. 77.

WALLCOVERINGS

are especially rich and splendid. The papers, manufactured in Japan, have a ground that closely resembles Japanese rice paper in translucency. The all-over patterns are printed in an iridescent gold, in shell designs, stylized leaves, and other subtle design techniques. Bowen, too, has a full collection of grasscloths, papers, and panels, in many colorings.

Crown Wallpaper Co., which prides itself on offering a "total custom" service, keeps a tray of vials filled with nylon flock within reach of the customizing client. Not only can a customer pick the design, pick the ground, pick the colors, but he may start all over again, choosing the flock color, flock design, ad infinitum. One of the newest things at Crown are designs by Bob Mitchell, a frequent winner of AID awards. A new Cathay flock texture, closely resembles wide wale corduroy for a very striking wall effect. Crown has a full selection of wallcoverings for contract work and is also debuting a synthetic grasscloth of cellulose that meets fire regulations, has a tough surface that won't yellow, and a broad color range.

Introduced some months ago and still in the news is the Expressive Collection from Van Luit. Subject matter is vast and varied from traditional through boldly contemporary and oriental themes. Each design has a large spectrum of colorways from which to choose—adding up to a most versatile collection.

F. Schumacher, long known for its extensive range of wallpapers, is introducing a vinyl wallcovering line, entirely new at this firm. The hand-printed vinyls have unusually good colorings, many with very subtle effects of gold on gold, or putty and bamboo. The style range includes traditional and contemporary designs; background may be shiki or plain vinyls. In addition, Schumacher carries a line of foils in water-splashed abstracts, flocked foils, and very authentic-looking cork papers in marvelous earth tones.

The Handprint collection at Philan Inc. is a good example of a working contract group. A part of the Wall-Tex line from Columbus Coated Fabrics, this versatile collection may be specified on light, medium, or heavy weight vinyl, is open to custom coloration in relatively small quantity, and given fast delivery. Two designs that should be very popular are monotone

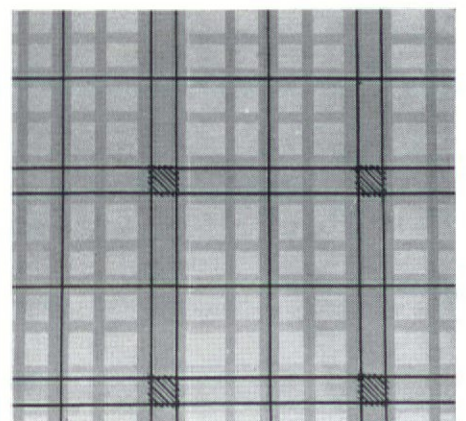
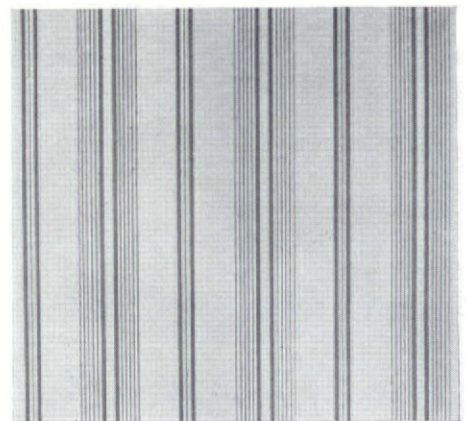
geometrics, one in a houndstooth pattern, the other a swirl motif.

Scalamandré is introducing four new designs this month, to add to an already large assortment of wallcoverings. Salamanca, a cross between grillework and floral, in colors so intricate they beg description. The boldest uses Spanish gold, cocoa, black, coral, yellow, and spattered red. Scalamandré will print the new designs on any background and some on vinyl. The biggest news at Scalamandré, though, are leather wall tiles that will be standard in 12 inch and 6 inch squares with a beveled edge. They will be stocked in an array of 139 colors and three types of leather grainings, ranging from a pigskin to a smooth, shiny surface.

Timbertone Decorative continues to show a very successful collection of papers, foils, and flocks, the newest of which, the Rezia Texturefoil collection, was introduced very recently. This is a flock on foil collection that departs from the usual period patterns with a number of pleasant variances, such as Sirocco and Malta, designs that seem rather American Indian in inspiration. One very new design, Cellosia, had been a custom paper and is now stocked. Cellosia is exceedingly rich—it is texture on foil; the texture being a sand-like topping in a frette design, the foil resembles cork in a tortoise shell coloring.

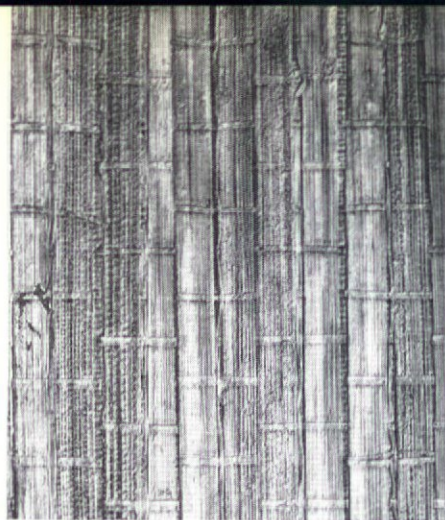
Tekko, a sturdy metallic wallcovering from Switzerland, is one of four lines worthy of note at George K. Birge Co. Somewhere between metal and foil in appearance, Tekko imparts a high degree of light reflectivity that results in an almost etched effect. Designs in this medium are well executed traditional stylings, stripe, jacquard, damask. Another striking group of wallcoverings at this showroom, the Pavilion line of contemporary hand-prints from California, is a sophisticated group notable for brilliant coloration, such as combinations of hot pink/orange/gold, or charcoal/brown/bronze, and gold/silver/white. The beauty of this series is that it may be specified with Wall Rite, a plastic coating that looks very efficient on the sample. It is a hard surfacing that does not alter the color and is, of course, washable and stainproof. GKB has been known for its panel murals and fifteen new ones have been added. The firm also shows the complete line of Ford Fabrics in addition to Michel's Designs, a series of borders and matching papers that can be printed on vinyl.

Aside from wallpapers for a moment,





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A, B Two Japanese wallpapers from Bill Keliehor, shown in New York at Louis Bowen, are printed on a translucent ground that resembles rice paper. The shading in the photos is actually a rich, iridescent gold. The background shows through to form the delicate patterning. Circle No. 78.

C, D A popular coordinating stripe and plaid was designed with Ellen Lehman McCluskey by House of Verde's contract division for a recent hotel installation. Circle No. 74.

E Des Fleurs is one of four new patterns of Vileau vinyl wallcoverings from Union Carbide Corp. Des Fleurs is 53 inches wide with an 18 inch repeat, issued in colorways of red, chalk pink, snow, pale blue, green, and oyster white. Circle No. 79.

F Fountains of Rome, a new Scalamandre design, features all the important fountains of that city against architectural elevations. Though attractive in its other colorways, it is elegant in white line on polished black. Circle No. 80.

G Bangkok is a series of five panels from James Seeman Studios that has been recolored in subtle tone-on-tone colorings. Each panel is 28 inches wide; the highest point of the design is 66 inches. Circle No. 81.

H Opus #5, a bold op design, was specially done by Gene McDonald for Mary Bracken Associates and graces the walls of several department stores in Connecticut. Circle No. 67.

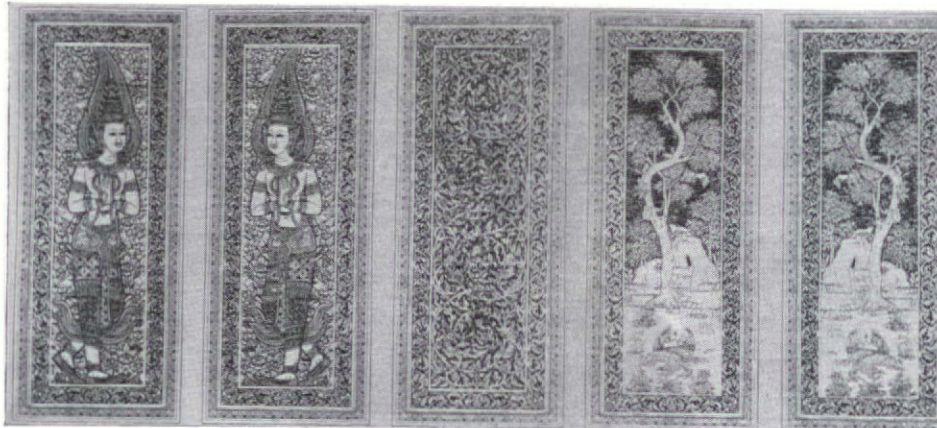
I, J A water-splashed foil, Antwerp, is printed in blue/green, strawberry/pink, or yellow/jasmine—all on gold foil, or blue/green on silver. From the Sanitas Studio Collection of Standard Coated Products, Antwerp is washable and bonded on canvas for strength. Pastoral (J), another Sanitas pattern, is an authentic toile on a sturdy vinyl that takes heavy traffic in its stride. Pastoral comes in Spanish gold, scarlet, blue, or charcoal. Circle No. 82.

K This marvelous texture, Maru, is one of the newest of Vicrtex V. E. F. vinyl wallcoverings from L. E. Carpenter. Influenced by Shibui, it authentically but simply reproduces woven bamboo cloth. Circle No. 83.

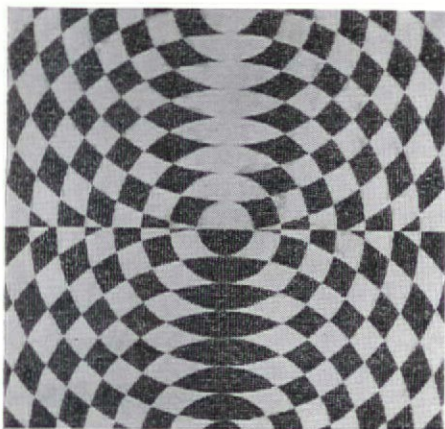
L Tobago is a new textured vinyl in the Terson line from Athol Mfg. Co. This one is a large scale basket weave, in many colors or may be custom colored. Circle No. 84.

M Though it looks small pictured here, Riviera is a full scale scenic mural from Palette Prints that will give adequate visual excitement to a large empty wall. Riviera is composed of three vinyl panels, related in theme to the Mediterranean resort. Circle No. 85.

N Amtico Caltagirone, a tiling design from Gene McDonald, was specially created for the Italian Festival of Rich's department store in Atlanta. Circle No. 67.



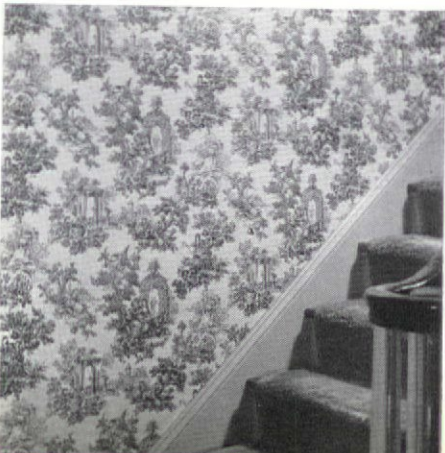
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WALLCOVERINGS

W. H. S. Lloyd is the source for Anaglypta, a rag mache molding that reproduces the charm of the carved and molded plaster ceilings still found in old townhouses. Anaglypta is issued in strips, arcs, and medallions, so that a complete ceiling design, frame, or panel can be constructed. It is lightweight, inexpensive, applied with vinyl adhesives or rubber cement; the surface is ready for painting or antiquing. Lloyd also imports Sanderson wallpapers from England, of which designs by William Morris, from his Paris Exhibition, offer an excellent range of 19th Century art nouveau designs.

In the vinyls, Cascade and Italia are two of the newest textures from Masland Duraleather, adding to an already well-rounded selection from this company. Masland carries a light-, medium-, and heavy-weight line, 54 inches wide, in scope from light textures to damask and woven qualities. Italia simulates a travertine with mottling in pastel shades and a pocked surface, while Cascade is an abstract of swirls that reflects the light in a pleasing contrast of brightness and shadow.

McCordi, another leader in the vinyl field, introduces Lisbon, a corklike pattern in seven colorways, and Tahiti, an airy casement open weave that is economically priced. These 54-inch vinyls are backed with a special backing for firm adhesion with less paste, another cost savings. The McCordi vinyls may be specified with a Tedlar finish for high traffic areas.

Birge Co. departs from the wallpaper/vinyl picture with a vinyl-impregnated wall cloth line called Textil. Birge has just unveiled Edition II of this group, including a new, truly washable flock made of Creslan, American Cyanamid's fiber of acrylic resin. Shedding and crushing are said to be virtually eliminated by the use of the Creslan flock and a new acrylic bonding agent. The base cloth is vinyl-impregnated nylon and Dacron fibers that hang with conventional cellulose and wheat pastes, yet is easily removed in strips when a change of scene is wanted. Birge has also increased the number of matching fabrics in this collection.

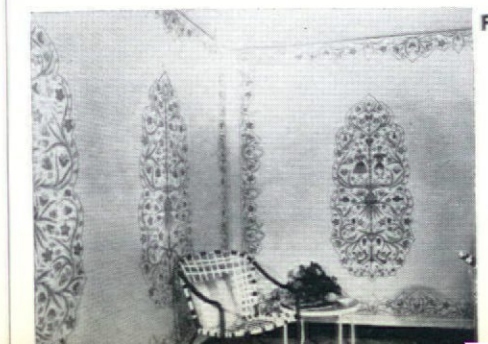
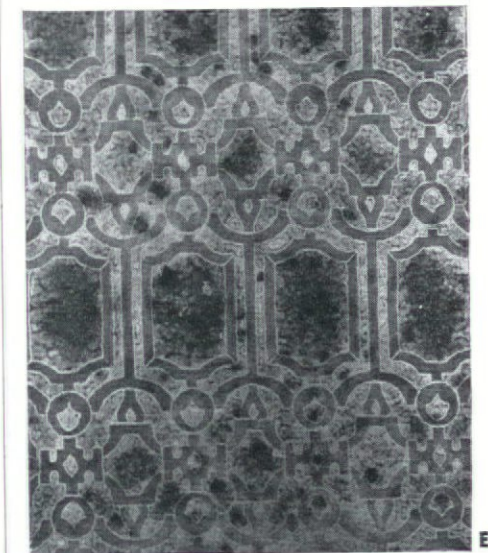
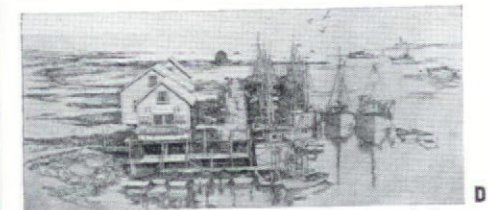
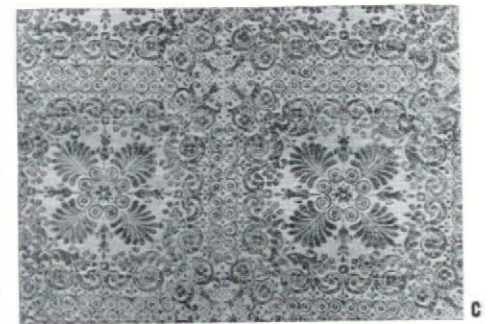
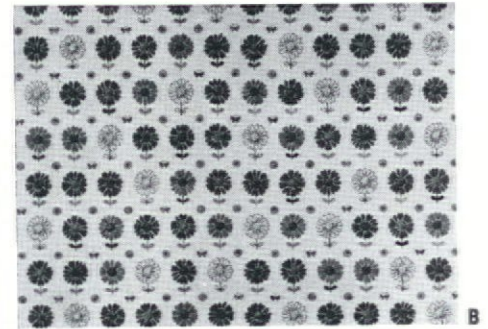
Wallweave is another fabric wall-covering, but this one uses a 100 percent cotton base fabric to which a scrubbable protective coating is then applied. The emphasis is on a really hand-made appearance to the point

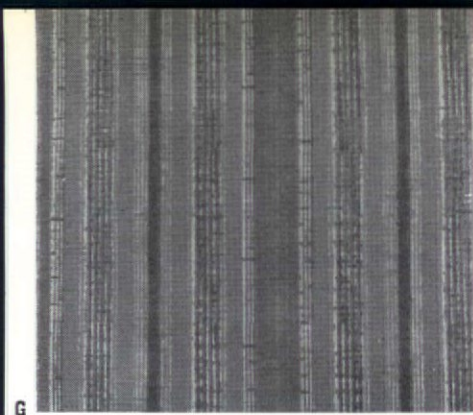
that seed pods are left in the base fabric to add textural quality. The Piedmont collection has a total of 49 designs: 13 plains, 5 prints, and 2 stripes. Fabrics that coordinate with it are 54 inches wide, Everglaze processed for stability, and have a crease resistant finish. This collection, too, is strippable or easily removed.

Athol has added a number of new patterns to its Terson vinyl line. The newest, Wheat Stipple, is a small overall print in bold, tone-on-tone colors and a completely flat surface (no indentations to fill with dust or dirt residue). Other new weaves include Macedonian Pandanus, a close weave with random color; Palubra, a burlap surface, and Pandanus, a high texture grasscloth. The Terson line is listed by the Underwriters Laboratories and pays particular attention to a highly absorbent backing for firm wall adhesion.

In addition to a large sampling of vinyls, Laminating Services makes Pliant Wood, Wovan, and Vin-L-Suede. Pliant wood is actually a thinly shaved wood veneer made into a very pliable sheet with a cotton fabric backing. The advantage of this material is that it hangs like other wall-coverings and is flexible enough to go around corners. Woods in this series tend toward rare and exotic grains and color characteristics, such as East Indian Rosewood, French Walnut, Figured Teak and Brazilian Rosewood, though the group covers over 40 species. Wovan is a soft-looking fabric in either synthetic or natural fibers. These lines may be seen at Laue Brothers or through Maxima Associates, a new firm that will call on specifiers with samples of complete product lines. Maxima also represents Fabrovin, a lightweight wall vinyl in a broad color and texture range, and Vinyl-Tex, a line which is noteworthy for large scale prints, ideal for restaurant and hotel work.

Antique wallpapers and handpainted murals have been the specialty of C. R. Gracie Co. for years. Amid a startling collection of oriental antiques and cabinets, the Gracie staff works with clients to produce custom murals to the exact design, size, and coloration desired. The firm's own antique wallpaper collection serves many times as the starting point in designing the murals, since the client will wish to incorporate an element, mood, or colorway from it in the mural. Gracie also has a selection of stock handpainted murals at quite a reasonable price considering their quality. (C)

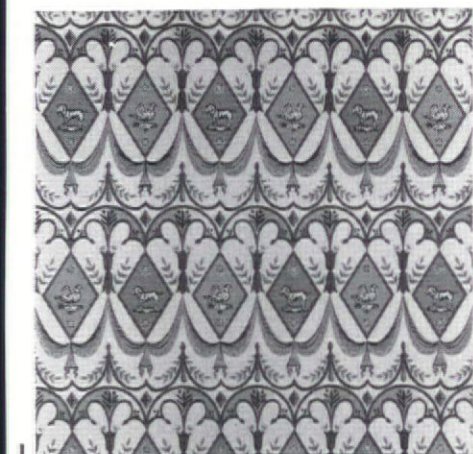




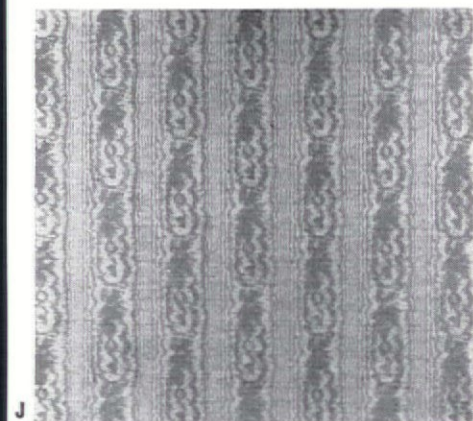
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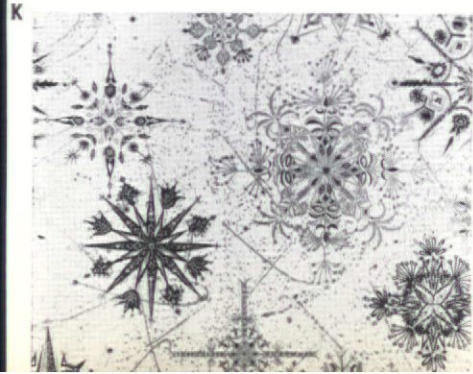
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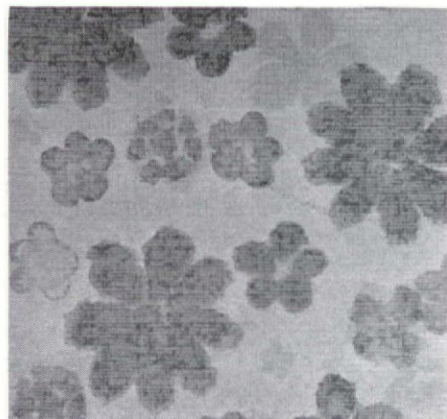
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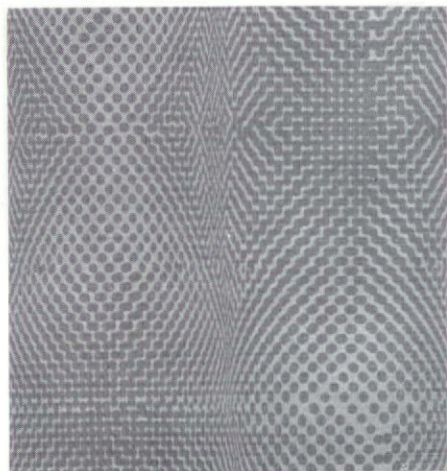
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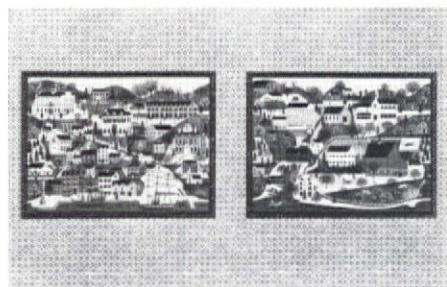
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A Rajmahal is a new Viortex vinyl that really captures the look of raw silk. It is stocked in a range of 18 lush colors. Circle No. 83.

B An overall daisy motif is a new Glendura vinyl wallcovering in bold, accent colors from Imperial Wallpaper Mills Inc. Circle No. 86.

C Old Stone House Document inspires and names this new pattern from Schumacher, in wonderfully subtle colorways, to name just one, lichen on putty. Circle No. 87.

D A New England fishing village is the theme of Cape Cod, one of 15 new scenics from Geo. K. Birge Co. Many can be done on vinyl grounds and all are well executed. Circle No. 70.

E Cellosia from Timbertone is an exotic textured foil in a large scale frette pattern. The foil is treated to a tortoise shell coloring and the frette design is a sand-like topping. Circle No. 88.

F Fete, designed by Philipp Yost for Stockwell Wallpaper Co. is a stylized tree of life motif, consisting of three panels, 28 inches wide, 7 feet high. The background texture, dado, and the border can be ordered as needed. Circle No. 89.

G This stripe from Crown Wallpaper uses more than three different tones of Nylon flock in varying widths—and in fact is flocked-on-flock. It is fascinating on a rough textured burlap ground. Circle No. 90.

H Countess is one of five patterns in the medium-heavy Saxon quality line of vinyls from Masland Duraleather. The Masland vinyls carry Underwriter Laboratories classifications and conform to Federal specs. Circle No. 75.

I One of the newest papers at A. L. Diamond is Document, a stylized pattern with rich colorations. Circle No. 91.

J Scalamantré's moire texture paper so closely resembles the original that one is tempted to run a finger over the surface. This is especially true of the gold on beige colorway. Circle No. 80.

K Nebula, a part of Schumacher's new vinyl line, features starbursts in pleasant variations. Circle No. 87.

L Maxima Associates, a new vinyl source, has a large collection of handprint designs that are scaled for restaurant and hotel work. They can be specially colored on various weights of Fabrovin's vinyl grounds. Circle No. 92.

M This paper from Crown Wallpaper Co. has a striking new flock technique, called Cathay, that closely resembles wide wale corduroy. Circle No. 90.

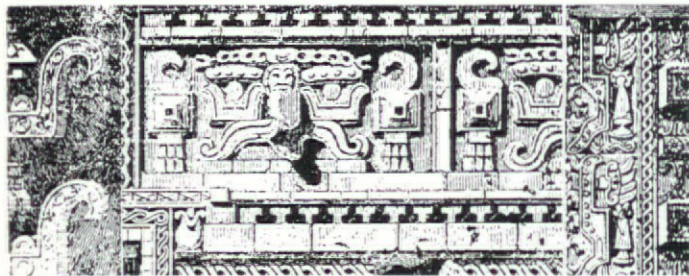
N Illusion is a subtle, new op design in the A. H. Jacobs line that can be done on vinyl and is issued in custom colors. Circle No. 94.

O Stockwell's Nostalgia pattern is an overall design that takes care of wall decoration, too. A pair of Early American primitive landscapes form painting-size scenics. Circle No. 89.

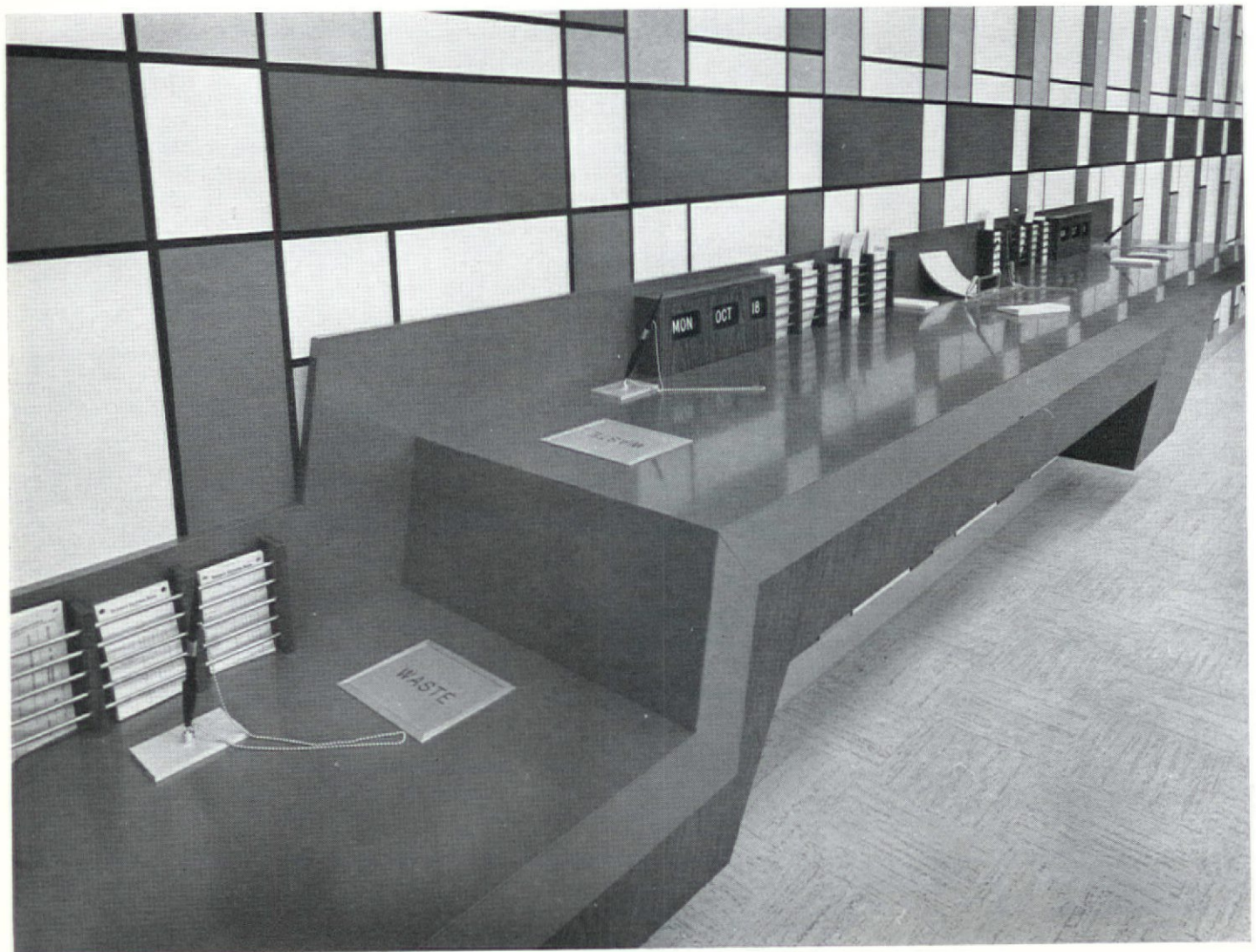
P Plaint Wood from Laminating Services is a thinly shaved wood veneer backed with a cotton fabric that makes it very flexible. Woods in this series cover 40 species. Circle No. 93.



Formica. Representative of new exotic trend are screened prints. Montezuma (left) is single color. Samoa (above) is composite of two colors. Color choice can be made from entire Formica range, or can be matched as specified. Circle No. 100.



Textolite. Skilful mating of woodgrain vertical plastic, blue horizontal plastic, and multi-colored wallpaper is in Keystone branch of Security National bank, Reno, Nevada. Floor is harmonizing vinyl. Circle No. 101.



LAMINATED SURFACES

IN the field of high pressure plastic laminates the new name of the game is sophistication. But it is a sophistication sans sophistry and packed with the nuances that spell challenge to the interior specifier of these mid-60s, a sophistication of subtleties in color and pattern and texture, of engineering adaptability in manufacture, even of such common denominators as distribution and delivery.

The specifier of only a decade ago found plastic laminates more a realm of limitation than of sophistication. He had his choice of the standard 1/16 inch, and that was it. There was no vertical grade for walls. There was no postforming grade, because the patent for bending laminate for a curved application was still held by North American Aviation. There was no choice in texture or light reflectance. Woodgrains were still to come and the color choice ranged, roughly, from insipid pastel to green au go-go.

The story is different today. The horizons have been pushed back. The gauche and the baroque are still here—and rightfully so, for they have their place. But in addition there are thousands of stock colors, hundreds of stock patterns, and a literally unlimited array of specials. There are not only woodgrains, but wood textures so realistic the touch cannot identify them as plastic. There are textures that look and feel like leather. There's a "suede" finish, a "velvet," full lines created by designers, even one based on the Ostwald color matching system. The specifier who thinks he knows plastic laminates will have to take a new look in 1966.

Micarta and Formica are the Adam and Eve of the high pressure plastic laminate market—one the initiator and one the exploiter. The name Micarta entered our lexicon away back in 1904. Many decades later, Formica saw the apple hanging there and bit—bit with such gusto that now the building materials world is populated with plastic laminates. Plastics were nowhere until Formica's great popularizing efforts, and now Formica's toughest task is not selling plastic, but trying to prevent the brand name from being used as a generic term.

The first real breakthrough of plastic laminates was in the interior surfaces of the Queen Mary in 1937. But even in this application, the material wasn't fully appreciated until these same surfaces survived troop ship service in the 1940s. It was after this that Formica introduced its line of laminated dinette tops, and the market race was on.

The market surge of high-pressure plastic laminates is not, of course, a phenomenon peculiar to the United States. World consumption is estimated at substantially over 100 million square meters, and North America accounts for only about 38 million of this. Europe accounts for 48 million. The balance is consumed mostly by Asia, followed by Africa and South America. The U. S. is the largest producer, however, followed by Italy, West Germany, Japan, and France. The largest per capita consumption is in Canada, followed by Switzerland, Italy, and Sweden. It is Sweden, incidentally, that has the largest single exporter, Perstorp.

There are about 130 to 140 manufacturers in the world, spread over 35 countries. But this figure does not include a growing number of furniture manufacturers who make their own high-pressure laminates for their own consumption.

This is a market fact of interest to specifiers of interiors, for most of these manufacturers are in on a production race contributing importantly to oversupply. As an example, most U.S. manufacturers now are adding presses to enable them to make 5 by 12-foot sheets. The addition of one such press with its tremendous capacity puts a manufacturer about ten years ahead in productive capacity, whereas his market is more nearly geared to his present capacity.

In such a situation we can assume more intense marketing efforts in the years ahead, which should add even more spice to the life of the specifier of interiors.

Now let's take a look at what's new from the major manufacturers, presented alphabetically.

Consoweld offers a new color-matched family the company calls the Total Look, especially adaptable for schools, hospitals, motels, and hotels.

While a designer can manipulate the components in any way he chooses, basically the idea is to eliminate a "clinical look" by using harmonizing edgings and facings with solid-color horizontal materials. For example, a school cafeteria might have a muted blue for table and counter tops, but the edges of the tables, the soffits and other facings might have vertical multiple blues in stripes that harmonize with the horizontal surfaces.

The Total Look comes in four patterns, one of them with two color choices, under the names Rondo, Serenade, Caprice, and Melody.

Consoweld also has an outstanding Specifiers Sample Guide Book that is perpetually updated direct from the company's headquarters in Wisconsin Rapids, Wis.

The book measures 11 by 12 $\frac{1}{4}$ by 3 inches. It contains sheets of the actual material in 8 $\frac{1}{2}$ by 3 $\frac{1}{2}$ -inch size, scored to break away in seven pieces. In specifying, the specifier enters not only the description but also breaks away one of these chips and presses it on the spec sheet. The chip has an adhesive backing so it sticks to the sheet, and thus there can be no ambiguity to the specification. These spec books are given to specifiers by Consoweld distributors, but all new issues with accompanying deletions are sent automatically from the factory. So the book is never out of date.

Consoweld has a total of 72 colors and patterns. Finishes include velvet, luster, textured, and Durabeauty, the latter on 1/32-inch wall material.

Formica's total line includes 44 solid colors, 42 patterns, and 26 woodgrains, plus its Citation series of silk screens. The contract line includes all of the solids, all of the woodgrains, 13 of the patterns, and the entire Citation series. Most popular now in the contract market are Barnwood, Rosewood, and White Tidewood, as well as marble patterns, although recent sales trends also indicate a swing back to bright solids. Formica also has been doing well with a nearly limitless range of custom woodgrains in its Native American collection.

Like Consoweld, Formica sells through a network of distributors, and also offers a Red Book Directory of Formica fabricator sources for the contract market. Warehousing is in Cincinnati,

Chicago, Atlanta, Los Angeles, and Bound Brook, N.J.

Like all major manufacturers, Formica offers Standard grade (1/16 inch) for horizontal surfaces, Vertical grade (1/32 inch) for vertical applications, and a finished wall paneling (VIP) surfaced with the vertical material and $\frac{5}{8}$ inch thick. The firm also offers a fire-retardant grade. Finishes include satin, furniture, brushed, suede, polished, and semi-gloss.

Micarta's newest wrinkle is a far-reaching distribution system to give delivery of any color or pattern anywhere in the U.S. in less than 48 hours. Micarta already has excellent distribution through the 162 warehouses of U. S. Plywood. Now this has been augmented with 14 area warehouses where every color and pattern, no matter how slowly it moves, will be stocked in depth.

Micarta also recently introduced its velvet touch, a fine texture finish that minimizes light reflection and brings out the woodgrains and the colors. Micarta finishes, in order of light reflectance, are gloss, furniture, satin, velvet, low-glare, and oil rub.

Also of significance to contract specifiers is Micarta's new line of solid colors designed specifically for this market by Eliot Noyes. These colors are in six groupings, all colors in each grouping compatible with each other, and can be matched exactly to tones based on the Ostwald system which is accepted internationally. Each color has an Ostwald number.

Micarta also has 36 patterns and a wide variety of woodgrains. Most popular colors now in the contract market are white, string, pearl, Oxford gray, and Hampton walnut.

Nevamar's newest offering is a leather finish which really does look and feel like leather. Just now reaching the market in quantity, it is expected to be a worthy running mate for the company's fresco finish, a woodgrain texture.

Nevamar offers more than 300 colors, patterns and woodgrains in ten different finishes: leather, fresco, plate-textured (low sheen), textured (matte), plate satin, rubbed satin, no-glare, mirror, plate, and rubbed. Nevamar has a Color-mates series, with 32 brilliant accent shades with 16 complementing sets, especially suitable for

dramatic applications or "spirit-lifting" moods.

The material is sold direct and through distributors, with ten regional warehouses around the country. Most popular now are pecans and oaks (for the growing Mediterranean trend) and the stronger colors of the Colormates series. Walnuts continue popular.

Numaplast is a smaller brand with special appeal to specifiers because everything is custom, chosen patterns are protected, and there is a strong accent on quality. Where the other manufacturers utilize printed paper under the melamine overlay, Numaplast uses printed fabrics. Before manufacture into a high pressure laminate, these fabrics go through torture-tests of washing and steaming to insure colorfastness. The owner, Numa Resnick, uses his own methods, his designs are unlimited, and they show up in some of New York's smartest restaurants.

And if another specifier wants something just like a Numaplast job he spotted somewhere, he simply doesn't get it unless the original buyer gives written permission.

Numaplast also offers Tonewood, which is a high pressure plastic laminate with a Japanese grass cloth for the pattern. Delivery of all Numaplast products takes three to four weeks.

Panelyte's biggest news for the contract trade is the new Reliance Panelyte Color Service Center at High Point, N.C. Its chief function is to provide immediate, controlled color-matching of plastic laminates to genuine woods or patterns, and it will develop new colors or adapt existing colors or patterns with various overlays or other means.

In this process, Panelyte goes through the entire production operation to provide a proof of a perfect color match for the customer. This is a fast-moving, immediate service for the specifier.

Panelyte has the full range of colors, patterns, and finishes. Most recent entries include Tiana, a delicate floral pattern in antique white, beige, gray, green, and yellow, in standard and post-forming grades.

The strongest trend reflected by Panelyte sales is in the pecan lines, with some cherry, but all in warm brown tones. Panelyte introduced six new pecans at the fall High Point market. Panelyte also reports increasing interest in textured finishes and in solid pastels.



Micarta. Warmth of wood with durability of plastic was achieved in Miami airport concourse (above) with Westinghouse Micarta. Micarta's new "velvet touch" finish (right), has a non-glare surface engineered to bring out maximum depth and clarity of wood-grains. Surface finishes of plastic laminates are changing continuously, as are colors and patterns. Circle No. 102.



Nevamar. Near-incredible realism is achieved by Nevamar in a new leather finish (right). It looks and feels like leather, but is a high pressure plastic laminate. Twenty thousand square feet of Nevamar went into Jefferson Memorial Hospital (below), in Alexandria, Va. Vertical surfaces are Kola Teak, with textured finish, horizontal surfaces are White Solartone. Circle No. 103.



Parkwood Laminates, now doing about 40 percent of its volume in the contract market, puts heavy emphasis on exclusive specifier items and has many specials in addition to more than 100 stock patterns and colors.

Parkwood is most excited right now about its new Travertine marble pattern, which will be shown for the first time at the Chicago convention of the National Association of Home Builders in December. The firm also has two new Parchment finishes, light and dark.

Parkwood's wall system is interesting for several reasons. It consists of a quarter-inch panel, much thinner than the customary 5/8 inch, surfaced with vertical grade Parkwood. It is a balanced panel in all of the company's colors and woodgrains, and with a molding designed for Parkwood by John Van Koert for esthetic value. The molding floats in metal channels, permitting expansion and contraction.

Most popular of Parkwood's products are the Aristocrat Walnut, first made for Dunbar designer Edward Wormley, and teak. Following close behind are a family of about 20 pecans, more carefree and less dignified than the walnuts and blending well with new casual and Mediterranean styles.

Parkwood warehouses at the factory at Wakefield, Mass., and in Los Angeles, and with distributors in New York, Chicago, and Miami. The firm recently opened exhibits at the New York and Chicago National Design Centers, and has exhibits at the International Design Centers at Miami and Los Angeles.

Pionite, a product of Pioneer Plastics, is another laminate strong in the contract market, now with a series of Tulip pattern silk screens that coordinate with the company's series of marbles. The Tulip accent pattern comes in crimson on Florentine marble, mint blue on white encore, and cocoa beige on autumn beige encore, and coordinates with sapphire or tortoise Florentine.

Pioneer is now operating out of a new 8-acre plant and has formed a Resopreg division to create its own impregnated papers, which are the basis of designs in plastic laminates. The company offers full ranges of walnuts and other woodgrains and several finishes which are sold through 75 independent distributors. Pionite is

warehoused in Chicago, Atlanta, Detroit, and Los Angeles.

Textolite, by General Electric, recently added 20 new patterns including woodgrains, solids, mists, Itala marbles, and variations of a Camelot abstract. The new woodgrains are Surfwood, Plankwood Cherry, Fruitwood Cherry, and Caisson Walnut.

One of the new patterns, Ruban Mist II, features flowing stripes of three colors in a soft, light background. The company now offers approximately 100 colors and patterns, a full range of textures and finishes including the Polymerit super-hard finish.

Textolite offers a choice of three prefinished wall systems with vertical grade finish: spline, batten, or tongue-and-groove. The firm has a special flooring for data processing rooms, liftable in squares to get at the wiring beneath. This has the Polymerit finish.

There are Textolite sales offices in 19 cities well scattered across the country, and sales representatives everywhere.

Wilson-Art, made by Ralph Wilson Plastics deep in the heart of you-know-where, also is widely known in the contract market. The eight newest Wilson-Art woodgrains are Western Walnut, Regal Walnut, Castilian Walnut, Fruitwood, Mellowed Cherry, Pecos Pecan, Valley Pecan, and Spanish Oak, pretty well covering the range from formal to casual.

There are four finishes: gloss, satin, velvet, and velvet super dull, in standard or vertical grade.

Wilson's 100-plus patterns and colors also are available on two boards usable for wall systems, 5/32 and 9/32 inch. These can be obtained single or double faced.

Wilson sells through about 100 distributors, and has six factory-owned regional warehouses.

There are other high pressure plastic laminates. Railite, for example, made by Reiss Associates, is making a market impact currently with its new Appalachian Oak which is available in blond, medium and dark. This is available nationally. LaminArt, on the west coast, is available regionally. Other manufacturers are looking into this market, and there already are some local brands competing on a local basis.

But the really new competitive wrinkle is the growing range of competitive products manufactured by big lumber firms and others, products with laminated surfaces at the source factory. These include such items as Weyerhaeuser's Silvalplex, Pope & Talbot's Customply, St. Regis' Plyglaze, Simpson Timber's DecraGuard, and other materials such as American Gyro-Tex, Fiberesin, Georgia-Pacific's PerVaneer and others. A few of these new products have surfaces of vinyl or equivalent. Most are about midway in hardness and durability between vinyl and high pressure plastic laminate. Some — very few — claim all the performance properties of high pressure laminates.

So they are materials to be watched. (C)

HOW TO SPECIFY

There is a long way and a short way to specify plastic laminates. The long form would specify not only the particular brand, color, and finish of the laminate, but also the edging, backing, core, with special paragraphs for panels, doors, and movable partitions, surface preparation, and application.

The short form is usually adequate, especially when working with fabricators known to the specifier.

Here is a sample short form:

"Decorative surfacing should be a high pressure laminated plastic (melamine resin surfaced) equaling or exceeding the performance standards of the National Electric Manufacturers Assn. (NEMA) for Class 1 high pressure laminates in resistance to dimensional change, moisture, water, wear, stains and burns. This will be..... (brand name) manufactured by (manufacturer's name), (specific color), (specific grade), (specific finish) sample attached, or approved equal."

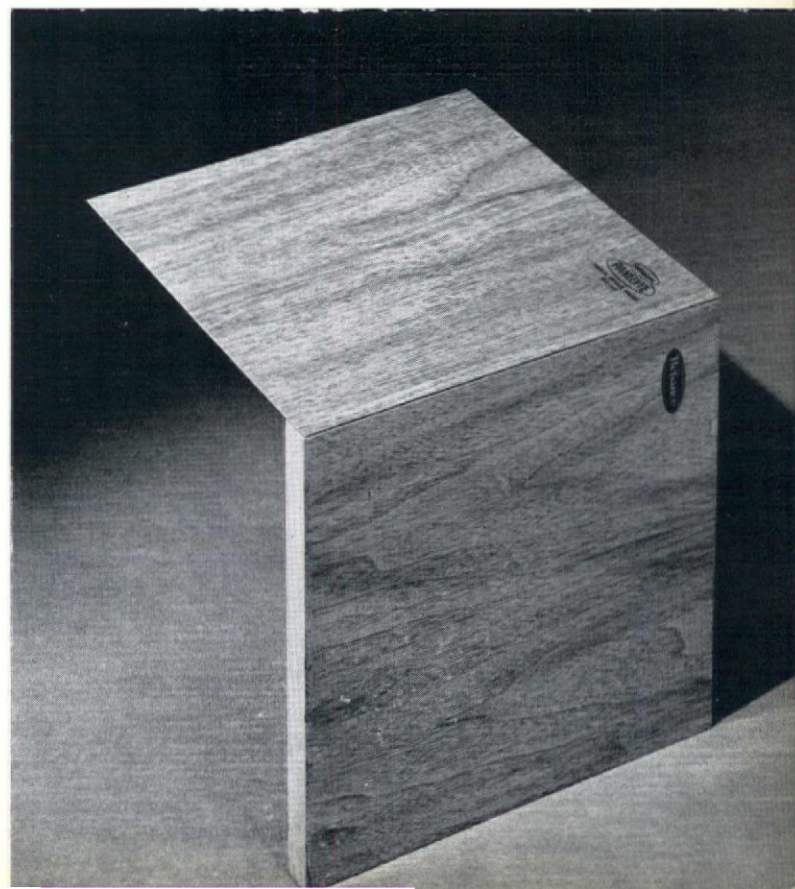
For economy, manufacturers recommend that grade, colors, and patterns be selected before the contract is awarded. Blacks, grains, and patterns are lowest in cost. White and decorator colors are slightly higher. Standard grade (1/16 inch) should be used for horizontal surfaces subject to high wear, such as countertops. Where material is to be curved with small radius less than 6 inches, specify either postforming or vertical grade. If panels are not finished on both sides, backing sheets must be used for moisture balance.



Pionite. Rugby Bar, a Design for Dining feature of recent National Hotel & Motel show in New York City, has Pionite walls in Driftwood Smoke pattern with Citrus Green panels. Bar facing matches walls. Circle No. 104.



Panelyte. New furniture series by Lenoir House uses Panelyte in Nordica Walnut pattern. Sample of original wood block and sheet of plastic laminate (below) shows color-matching capability of new Reliance Panelyte lab. Lab was set up to give specifiers perfect matches with any original material. Circle No. 105.





TOP OF THE TABLE

The Table Top Council is a new trade association devoted to the promotion of table-top merchandise; it will seek to enhance the level of table-top arrangements in both public eating places and in the home. The accompanying dialogue, in which two of the leading TTC figures participated, expresses some of the new group's aims and motivations.

Last month, Paul McCobb, noted designer and consultant to the food-service industry, conducted a breakfast conversation in his New York City penthouse studio. Present was a Table Top Council colleague, Alan Kridel, of Jackson China Co. Together they reviewed the sins of omission and commission, the indifference and general manifestation of bad taste in table top treatment in the average restaurant in the United States. Highlights of this discussion are repeated here.

Alan Kridel: For years, Paul, you have been deeply concerned with the table top in every kind of eating operation. Is it really that important to the food service business?

Paul McCobb: It decidedly is. It is the one area relegated to the patron for the duration of his meal. And the manner in which it is treated and serviced most frequently spells the difference between profit and loss for the operator.

The table top can be developed into a fine art. The treatment of the elements—china, flatware, napery, and other appointments—can be used to delight the patron. But unfortunately, the table top is too often treated with indifference by the operator. And to a large degree I blame the designer who is not “table” oriented and who fails to recognize this patron-influencing area.

Kridel: Does the table top have real significance to the patron?

McCobb: It is the only area he will live with until the food is served. Here is where he consciously or unconsciously expects an ambience of pleasurable-ness. It must create a worthy setting for the good food he is to enjoy.

Kridel: Then you believe the patron is conscious of the table top treatment.

McCobb: Yes, I certainly do. That is why, when I plan an interior for a restaurant, I concentrate as heavily upon the table as I would the walls, floors, ceiling, and lighting. There is nothing more integrally a part and representative of a restaurant, in my opinion, than the table and its treatment. It pays off in extra beauty and patron pleasure, and encourages expanded patronage.

Kridel: The interior decor of a restaurant should then be an integral whole?

McCobb: Yes. I have seen altogether too many restaurants who have paid infinitely more attention to their rest rooms than their table tops. This seems perverse reasoning in my opinion. Beautify the area that means most to the patron!

Kridel: That sounds like basic logic. Why is it not followed more universally?

McCobb: We, the designers who wield influence upon our clients—the food service operators—are perhaps at fault here. If in our proposals and designs we disciplined our creative efforts to make this point clear, we would see a change for the better from every point of view—beauty as well as profit.

I also think of the expanded oppor-

tunities the operator has to creatively express his individuality through his table top as well as earn the growing respect of his widening orbit of customers. I have always wondered why topicality, creative topicality, of table top arrangement is not more widely used. Those operations that apply the extra creative touch of an important event, holiday, or season on their tables usually have the most successful operations. The added cost involved can be quickly amortized by the increased business and patron satisfaction. Remember always, customers are “people,” and therefore prone to all of the pleasures and prejudices of man. Give them that extra fillip of consideration on their table and they’ll certainly make it well worth the operator’s effort.

It is good sense to think esthetically of the table top as an integral part of the whole. The word put into action is “correlation.”

If the designer, contractor, supplier would conceive and consider the table top as one vital part of the whole decorative scheme, then will we have the truly esthetically treated table top, and an era of profit-making good taste and elegance.

Kridel: Is this principle of “correlat-



Table Top Council's identifying logo adorns dinner plate in this setting. The institutional quality china, by Jackson China Co. (circle No. 114), is otherwise available in plain white, or with any design specified. Completing the setting are Lunning's stainless steel flatware, tablecloth, and napkins (circle No. 115).

ed table tops" easy to translate into the plans of a new restaurant?

McCobb: Nothing could be simpler. We, as designers, know that the principles of good taste lie in simplicity and unity. Here we can propose unity by scrupulously correlating all the table top elements with the decor of the total restaurant. This alone will produce the effect of impeccable, good taste.

Kridel: Then the environmental decor of a restaurant can be easily—in fact should be—expressed by the table top treatment.

McCobb: Decidedly! And here's how it is done. Correlate all the appointments in design and relate all the table top appointments to the pervading decorative theme of the restaurant. The secret and the art of good table top esthetics is correlation.

Value of quality china

Kridel: A factor that most of us in this industry fail to realize is that the quality of china will assert itself in many ways. And they're all good from the dollars and cents point of view. In other words, I mean that china is an esthetic and profits factor in relation to the table top.

McCobb: You've often stated that

quality china costs less in the long run than economy brands of china. How?

Kridel: In quality, I refer, primarily, to the institutional ware that has been developed over the past fifteen years: hardness of glaze, stacking qualities, as well as design and decoration.

Good china in its vitrification today is not expensive when one considers that the average cost to a restaurant owner is perhaps half of one percent per dollar sale. It has been said that in some areas china costs less than parsley and other garnishings. Therefore, in quality, we aim at serviceable ware, with all its decorative and design potentials that will come back to the table again and again. A low-quality product or substitute does not have serviceability or durability. It has been estimated that good commercial, vitrified china is replaced at a rate as low as five percent a year, whereas the poorer grades and qualities may run as high as thirty or thirty-five percent.

China manufacturing is still a handcraft that dates back to 87 B.C. as far as we know, and there are no shortcuts in true quality manufacture. Refinements, however, have been made during the centuries. Bear in mind that as high as seventy percent of the cost of manufacture of quality china is in

labor. However, in our age of automation, there have been appreciable developments to resolve cost problems.

In terms of quality, some manufacturers still insist on the use of English ball clay to achieve the purest whiteness of body. They insist on a high degree of firing—in fact as high as 2,400 degrees—to achieve an unusual body and glaze structure known as patina dura and recognized as the hardest in the industry.

What does this do for the end-user? It creates a body and surface glaze that will far outlast the cheaper and automated manufacture of china. Again the industry is constantly improving its basic mixes to assure a strong and yet esthetically beautiful, translucent body which will be pleasing to the diner. And good china, as you, Paul, have always advocated, is the proper background for the successful merchandising of food on the table top.

McCobb: Yes, good china is the focus or "heart element" in good table top arrangement. Yet the silver, napery, and other elements that further the service on the table should all be correlated into one significant unit, thus simplifying and assuring an esthetically appointed table top the patron will find both pleasing and convenient. (C)



TOP OF THE TABLE

A As part of a program of prestige service, Eastern Airlines dispensed with plastic china and furnished its first class flights with fine china, crystal stemware, and silver service. Rosenthal China Corp. executed a clean contemporary shape with a platinum band rimming each piece. Reed & Barton planned the silver flatware.

B Compact Ware, by young designer Nick Roerich, is a classic example of functional purity. The multi-purpose pieces are designed for side-by-side storage economy of space, and not only stack one atop the other, but also stack when filled. This Rosenthal China Corp. line was selected for the permanent design collection of the Museum of Modern Art and also as the tableware of the Museum's restaurants.

C The Doral Crest (the hat of a Spanish Conquistador superimposed on a large "D") on Shenango chinaware, unifies the dining branches of the Doral Beach Hotel in Miami Beach and the Doral Park Avenue Hotel in New York City. Designer Tom Lee selected silver from International and James G. Hardy napery to complete the table appointments.

D Chinaware, custom-designed for the Dome of the Sea restaurant of the Dunes Hotel in Las Vegas, has a black border with gold embossing contrasted against white bread plates with a thin black edging. Silver flatware and holloware was made to Dohrmann specifications by International Silver Co.

E, F, G Departing from the usual institutional look, International Silver Co. introduces three elegant patterns of quality silverplate for hotels and restaurants; Futura (E), clean-lined and contemporary, Rochelle (F) with a graceful scroll motif, and Deerfield (G) an Early American period design.

H, I Two extra heavy weight silverplate patterns from Oneida Silversmiths are Ballad (H), a traditional pattern with rich ornamentation, and Envoy (I), a modern design with a beveled edge.

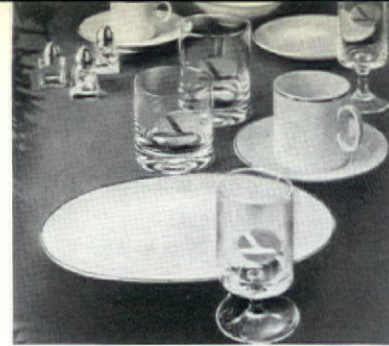
J Syracuse Black Platinum china, long stemmed wine glasses, and flatware by Reed & Barton and International, carry through the Continental flavor of the Wine Cellar, a special dining room of Johnny's Dock Restaurant in Tacoma, Wash., planned by Dohrmann Hotel Supply Co.

K For the Regency Hotel, designer Ellen McCluskey chose china by Syracuse and appointments by International Silver to blend with the overall elegance of the main dining room.

L A new open stock pattern from Syracuse is called Amber Gold because of its vibrant golden hue. The china body is Syralite, a material that is deceptively delicate in appearance but fully suited to commercial use.

M Pope Paul VI was presented with a set of six silverplated platters by TWA on his return trip to the Vatican. Crafted by the Hotel Division of International Silver Co., the platters were engraved to commemorate the Journey for Peace.

N, O Tableware Inc. is the source for Fairwood Hotel China, an extremely high fired, medium weight porcelain, designed for commercial use. The line is issued in white or custom designs with design service available through the factory.

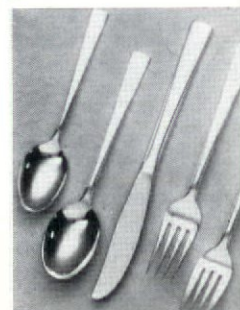


A



D

E



For further information on the products described above, circle the appropriate number on reader service card.

Dohrmann Hotel Supply Co., No. 106.

James G. Hardy, No. 107.

International Silver Co., No. 108.

Reed & Barton, No. 109.

Rosenthal China Corp., No. 110.

Shenango Ceramics, Inc., No. 111.

Syracuse China, No. 112.

Tableware Inc., No. 113.



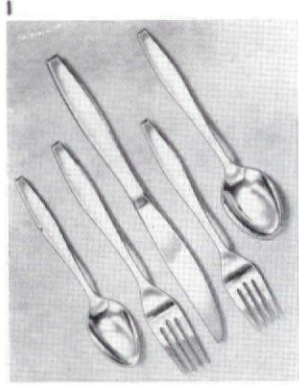
B



K



H



I



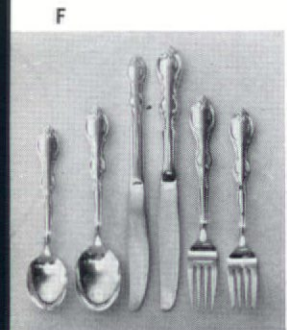
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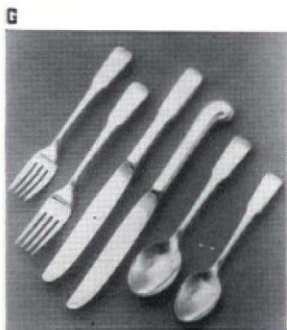
J



M



F



G



N



O



Executive secretarial area (two photos above) at Martin Marietta's New York headquarters is distinguished by spaciousness and feeling of openness accomplished by use of semi-opaque

glass partitions. Color scheme is based on beige, with vivid highlights on upholstery. Behind teak paneling on inner wall are files and other storage equipment.

MM's CORPORATE IMAGE: A CASE STUDY

Standardization of furniture, fabrics, wall and floor coverings, interior architecture, and graphics has given all branches and divisions of Martin Marietta Corp. unified, functional design.

By Anne Fallucchi

ALTHOUGH its activities embrace everything from the Titan family of missiles and space boosters to cement, lime, printing inks, and nuclear power systems, Martin Marietta Corp. continuously strives to present a uniform corporate image to the public. However, until as recently as four or five years ago, Martin Marietta, with its vast complex of created and acquired companies producing a wide spectrum of products, exposed to its customers a cacophony of divergent interior design styles, none of which expressed the corporation's total range of activities.

Then, in 1959, Harold B. Cahn, AID, head of Harold B. Cahn Associates, was retained as a consultant by the Martin Co., a large aerospace firm with headquarters in Baltimore which subsequently merged with the American Marietta Co., a leading producer of construction materials. After an extensive study of the company's requirements, Cahn submitted a report strongly recommending that a unified design program be developed for all company divisions. The program has so far been applied to eighteen company installations, from executive offices in New York, Baltimore, and Washington, D.C., to division or subsidiary headquarters in New Jersey,

Virginia, Illinois, and Florida, numerous branch offices and plants, and a new research center for advanced studies in Baltimore.

To maintain continuity of design while avoiding monotonous sameness, Cahn steered a narrow course. There is a related appearance and "feel" about all the offices, but they are anything but alike. The idiosyncracies of each subsidiary company or division come through, and so do the personalities of each office occupant.

Cahn Associates is now retained on an exclusive basis by Martin Marietta to plan and design all types of office space and to coordinate and purchase all furniture, fabrics, materials, floor coverings, wallcoverings, and accessories, including works of art, mostly originals.

Cahn frequently has accessory furniture and hardware built to his own design in order to fulfill his plans to the final detail. All mechanical units are color blended to the over-all scheme. Color coordinating is largely the responsibility of Mrs. Mary Cahn, AID, of the design firm.

Color plays an important part in the total design concept. Each division has its own basic color—beige in the executive offices; blues in the aerospace division; gray-green in the cement and



A company division on the 48th floor of the Chemical Bank building in New York is color-noted in blue-greens, and capitalizes on the panoramic views of the city skyline.



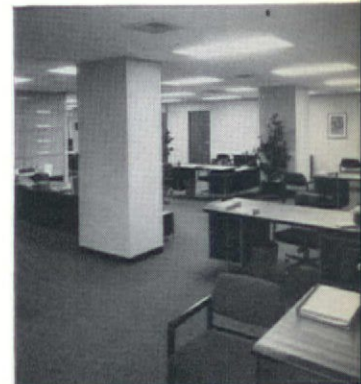
More open type of space planning was employed for this division (above and below) in New York City, but incorporates the same basic elements used in all other locations. Standardization of all furniture, partitioning, carpeting, and architectural features unifies the appearance according to the basic concept developed by Harold B. Cahn. A number of private offices for executives and spacious conference room line perimeter, while all other areas are deployed in the open pool. Reception area (bottom), set off by teak paneling, establishes traffic flow with Amtico's pebble pattern flooring. Guest chairs are by Crucible; other furniture by Robert John. Desk and table accessories throughout are by McDonald Products.

lime division; green in the ink division. This not only avoids monotony in color, but also serves to immediately identify each division.

The symbolizing color always appears in the all-wool Bigelow carpeting, and all offices, except for elevator lobbies, parts of reception rooms, and service areas, are fully carpeted. Victrex vinyl wallcoverings and Thor-tel draperies are usually in beige or off-whites. Vivid, accenting colors are introduced in upholstery fabrics—for desk chairs plus visitor's armchairs and sofas in offices, and for informal seating arrangements strategically located in open areas. There is wide latitude in the choice of lamps, mostly from Paul Hanson, in color and design of both base and shade.

A degree of consistency in the interior architecture is maintained in almost all offices, deviating in form only when required by function or because of spatial limitations. Richly grained U.S. Plywood paneling is used extensively in inner areas. Semi-opaque glass partitioning systems from Hauserman separate offices located along window walls from inner areas, thereby fostering a sense of spaciousness from almost any work section.

The highest degree of uniformity occurs in the standardization of of-





Interior partitioning in this secretarial area incorporates files along one wall to define a hallway to mailroom and other service areas located in the core of the building.



Conversational grouping, typical of many strategically located in all offices, are widely used for quick conferences by staff members and visitors in preference to offices.

MM'S CORPORATE IMAGE: A CASE STUDY

office furniture, whether in the open bullpen type of executive office in the Martin Co. division at Friendship Airport in Baltimore and in the New York headquarters of the Cement & Lime division, to the more formal office suites of the corporation's executives.

A significant economic by-product of unified office design is that furniture may be moved from suite to suite as management structure changes. If a man moves, his office furniture can be flexibly intermixed or consolidated in other office suites, with complete harmony. When Martin Marietta moved its corporate headquarters to 277 Park Avenue, New York City, for example, all office furniture was carried over from the former location, and only such additional units as were functionally required for the new space were purchased.

In selecting a unit or a unit grouping to fit into the standardization scheme, Cahn applied certain definite principles. First, whether the units were "liquid" to the point of interchangeability, whether they were well designed, and above all, whether they were constructed to stand years of hard use. An important consideration was whether a vendor company was large enough to handle the requirements, financially sound and able to continue and expand its business for the foreseeable future.

The major supplier—credited with more than 70 percent of the office furniture—is Robert John, which worked closely with Cahn in imple-

menting the design program. Cahn credits Robert John with a "spirit both versatile and cooperative." For example, when Cahn required a special stand on Shepherd casters with drop leaves to accommodate adding and calculating machines, Robert John manufactured them to specifications supplied by Cahn. This enabled Martin Marietta to buy fewer calculators, for they can now be moved easily from one location to another without additional equipment.

Unlike some corporations, Martin Marietta does not strive for sharp lines of status demarcation in its offices. Cahn's designs minimize class distinction through what he describes as "the judicious use of the three major Robert John lines: namely, Ultra-5, Ultra-2, and Steelwood, intermingled with pleasing effects." The consistency of the entire line unifies the appearance of secretarial, middle-management, and top-management offices.

Cahn applied the same high standards when specifying visitors' chairs, lounge groupings, end and coffee tables, conference room furniture, and the like: high quality, well designed contemporary furniture with the ability to intermix and blend with everything else. Among the top sources are Directional, Helikon, John Stuart, Harvey Prober. Upholstery fabrics, chosen for their durability, color, weave, and pattern, come from such high-style houses as Stroheim & Romann, Kravet, Arthur Lee, Lackawanna Leather.

Filing systems, too, have come under close scrutiny, in terms of overall design and function. Cahn estimates that about 20 percent or more filing inches have been utilized in the same amount of space by use of Supreme's lateral files, rather than the traditional files. In addition, the modular design of the files affords almost custom planning with standard units.

All logotypes for signs were also an intrinsic part of Cahn's program to project continuity in the corporate image. The corporate logotype, Martin Marietta, is presented in clean, sans serif oblique lettering and is used by all divisions. Where possible, each division name is linked visually with the products involved. For example, the Cement & Lime division letters are set on slim, narrow plaques of cement in its natural color; the ink division, Sinclair & Valentine Co., includes all standard colors in the fifteen characters used for its motto. Designed by Cahn, signs are executed by Walter Sign Co.

The most elegant installation Cahn has designed is undoubtedly the new corporate headquarters on the top floor of the new Chemical Bank building in New York City. Soon after the move this past March, it was selected by NOFA as one of the outstanding new installations included on its field tours. Although slightly more elaborate, its treatment is basically typical of many offices redesigned in the standardization program. The perimeter of the building is lined with offices for high-management personnel;



For longer meetings and conferences, most divisions have small meeting rooms. This typical one is furnished with specially designed table and chairs by Robert John.



Separating an executive office and a secretarial desk, Hauserman partitions with Mississippi's semi-opaque glass keeps the inner area light and airy. Economy in careful planning turns up in specially designed computer stand (below) manufactured by Robert John, which moves easily from desk to desk, thereby reducing the need for additional equipment. Robert John supplied about 70 percent of office furniture, including the teak Formica-topped desk, the chairs and planter in bottom photo.

inner open work spaces are light and airy through the use of glass partitions that add a sense of openness.

The total atmosphere of all corporate and division offices is clean, crisp, and contemporary, updating the total image of the Martin Marietta operation in terms of a concept that is not likely to become obsolescent in the near future. Cahn deviated from the contemporary only once, and for good reason. Since most of the working day is spent in starkly contemporary surroundings, the executive dining rooms are tastefully designed in quiet, elegant traditional styles, offering a refreshing change of pace at midday. Here again, Cahn turned to high quality furnishings, notably from Directional, Kittinger, and Basic.

Because of new acquisitions, changes within existing offices, consolidations, and expansions, the design program is a continuous one. And because of the sound standardization design policy established by Cahn and enthusiastically endorsed by management, Martin Marietta will consistently present a unified corporate image—one that is both economical and practical.

"Standardization," sums up Cahn, "has saved the corporation untold thousands of dollars and has given the installations a dignity of design and a mnemonic quality pleasing to both corporate personnel and visitors. This, in my estimation," he continues, "is an extremely salutary element in today's big business, offering not only a unified front, but monetary savings as well." (C)



EUROPEAN DESIGNERS FORM FEDERATION

By Harold Eliot Leeds

THE interior designers in Europe have formed a new federation. And once more a major decision has been made by our colleagues across the sea that puts the European profession far ahead of its counterpart in this country. IFI, International Federation of Interior Designers, or Interior Architects as they are called in many countries abroad, was formed two years ago by ten European associations from Austria, Belgium, Denmark, Finland, France, Germany, Holland, Norway, Sweden, and Switzerland.

It must be pointed out at once that although associations of interior designers of all countries may apply for membership in IFI, only one association from each country may become a member. The ten countries now composing the IFI council are representatives of a particular interior design organization in that country.

Among the objectives of IFI as stated in its constitution are: a) evolving a common professional code; b) regulation of fees; c) issuing international bulletins and promoting exchange of publications; d) organizing congresses, meetings, and exhibitions; e) assisting the exchange of specialized teachers, speakers, and students; f) actively supporting, at the request of member associations, the professional interests of such organizations within the scope of common interest.

The second international meeting of IFI was held in Berlin on October 7, 8, 9. The subject of the meeting was devoted to the training of interior designers. In addition to approximately 30 delegates from the 10 member countries, a total of approximately 200 persons met, including delegates from schools of interior design throughout Europe, other participants in the conference, observers, and the press.

Although I went to the conference to represent Pratt Institute, I was asked by Arnold Friedmann, president of Interior Design Educators Council, to represent that group as well. The fed-

eration was genuinely interested in the work of IDEC and I feel certain we can count on a continuing exchange. But that IDEC is not eligible for membership in IFI is self-evident in its constitution, which allows only professional design organizations as representative members from each country.

Of singular significance is the IFI code of professional principles now up for adoption. An official translation from German follows. While reviewing this code, bear in mind this question: Is there an organization of professional interior designers in America willing to support the IFI code of professional principles, and therefore eligible for membership?

IFI: Professional Principles

"1. Interior Designers will endeavor, in the exercise of their profession, to raise the esthetic and moral level of their profession. Within the scope of the assignment received, they place the entire range of their knowledge and experience at the disposal of the client. They must not undertake any work which would violate their ethical obligations.

"2. Holding a position of trust in relation to his client, the interior designer must always bear in mind the necessity of maintaining his freedom of action in relation to contractors and suppliers. He must therefore not accept compensation from them in any form; he must only receive remuneration for his work in the form of a fee from his client calculated in accordance with the scale of fees adopted by his professional association. In addition, however, an interior designer may receive royalties from the producers in cases where with the express approval of his client he has used patterns of his own which are made on the basis of a license agreement. Before an interior designer begins his work he has to notify the client of the basis of calculation which will be applied in determining the amount of his fee.



Professor Harold Eliot Leeds is chairman of the department of interior design at Pratt Institute, Brooklyn, New York, and a member of Interior Design Educators Council.

*Adherence to code of professional practices
stressed in meeting of newly formed ten-nation group*

"3. The interior designer shall deal confidentially with information about technical and business matters relating to his client, which is obtained in consequence of the assignment. He must never abuse such information in connection with work undertaken for other clients.

"4. No matter whether the interior designer is operating on a self-employed basis or as an employee, he must not be disloyal in his conduct toward his colleagues, nor must he otherwise act unfairly. Thus, he must not endeavor—whether in his own country or abroad—to obtain work by undercutting the scale of fees. Accordingly, he must not bid lower than the fees laid down in the scheme which is applicable in the country concerned. Nor is he allowed to undertake an assignment on which a colleague has begun work, unless such colleague has been informed.

"5. An interior designer must not allow or undertake any public solicitation of orders for his work. In connection with advertising or other information about work which he has carried out, his name may and shall always be given. In cases where independent collaborators, artists, and other specialists or colleagues working in their own offices have carried out a part of the order independently, their names should also be given.

"6. An interior designer may only participate as competitor or judge in a competition if it is carried out according to national and international regulations."

Topics of discussion

The principal speakers at the conference were Sir Hugh Casson, Royal College of Art, London; headmaster, interior designer Ake Hultdt, Stockholm; professor, architect F. G. Winter, Werkkunstschule Krefeld. I was also asked to give a brief talk concerning design education in America.

The intermeshed relationships and

responsibilities of the building architect and the interior architect or interior designer were discussed in illuminating detail by F. G. Winter of West Germany. The knowledge of cultural, artistic, and political history, plus expertise in the techniques of building construction and in the methods of furniture manufacture are all necessary elements in the training of the interior architect-designer. Winter went so far as to suggest that training of the designer begin in the elementary school—"right after kindergarten." Courses in handicrafts should be obligatory all through the public school education of the designer-to-be. In the secondary schools, a variety of emphases—furniture design, room design, and elements of interior decoration—are all essential, he said. Conversely, the building architect must be drawn into the study of interior design and courses in the disciplines mentioned should be obligatory for candidates for architectural degrees.

Ake Hultdt of Stockholm touched upon the generally non-prestigious social attitude toward the "specialists" in furniture and interior design who are regarded primarily as craftsmen or draftsmen and who lack the professional standing and responsibility that have been accorded architects, an attitude that can be traced directly to the current educational systems. The training of interior designers, he observed, is approached by different means in different countries, but basic to all is—or should be—to widen the character and scope of academic training—an aim he maintains is now only partially achieved. In order to raise the status of the designer to a level equal to that of the architect or engineer, Hultdt suggests that "a logical possibility would be to remove their education from the arts and crafts schools and attach it as a special branch to the school of architecture. The intimate cooperation between architect and interior designer, which exists in

practical life," he continued, "also speaks for the advantages of such an arrangement."

Hultdt also stressed two general viewpoints concerning the specialized training of the interior designer. First, that educators have a great responsibility for laying a general, wide foundation of knowledge and skill so as not to isolate the designer from the world around him, and in an effort to endow him with the means of communication necessary in the profession. Second, the student should be trained to achieve maximum efficiency in satisfying and answering not only the "current requirements of business life," but also to make him conscious that the "non-current may one day become the current."

Delegates from various schools were encouraged to participate in the debate which followed all addresses, and it was my own impression that schools in Europe, although they vary enormously from each other, are consistently working effectively toward raising standards of interior design training. It is interesting to note the strong relationship abroad of schools of interior design to schools of architecture, though indeed very few of them share a common curriculum. Numerous schools of interior design abroad have their curricula based on what many of us here would call a craft-oriented program, with considerable emphasis on furniture and textile design.

I would like to repeat the question posed earlier: Is there an organization of professional interior designers in America willing to support the IFI code of professional principles, and therefore be eligible for membership?

Editor's note: See page 16, "New Designer Group Holds First Meeting," a report of the first meeting of the newly organized Interior Designers League.



Speakers (above) Dr. Robert E. Corley, Ronald Lane, AID, and Frank Carioti. A panel discussion (below left) and, at the rostrum, Lawrence Lerner.



More than 150 students from eight Chicago schools registered for the two-day symposium.

SCHOOLS MEET INDUSTRY

MERCHANDISE MART SYMPOSIUM STRENGTHENS RAPPORT BETWEEN DESIGN COLLEGES AND CONTRACT FIELD

Discussion leaders preparing program for sessions with groups of students.



THE second Symposium on Contract Design at the Merchandise Mart, Chicago, October 8 and 9, was remarkable for several things—the high level of the talks, the enthusiasm of the 150 design students in attendance, and the increased rapport that was apparent between the schools and the contract industry.

In addition to formal talks, the symposium included round-table discussion groups, showroom tours in the Mart, and field trips to manufacturing facilities in the Chicago area. A dinner on Saturday, October 9, attended by the students and faculties of the participating schools, plus representatives of the architectural and design professions, concluded the two-day conference. Harry Finkel, advertising manager of the Merchandise Mart, set the stage for the proceedings at the opening session on October 8, welcoming the students and stressing the need for cooperation between the academy and the industry. The contract industry, he pointed out, is now taking an active interest in future designers and is eager to help them become acquainted with the trade's facilities. A corres-

ponding interest must be developed in the schools, he added, observing that many educational institutions are still apathetic about relating themselves more closely with the contract industry, in spite of the fact that their students will be deeply involved in it once they graduate.

Lute Wassman, professor of design at the Illinois Institute of Technology in effect supported Mr. Finkel's contention in a talk on design and environment. "The designer today must relate to society," Professor Wassman said. "Design combines esthetics and technology for socially useful purposes. The designer who has prepared himself only with the technical skills of the classroom will not be able to meet the social challenges . . . Design responsibility in our society—where we are suffering from a severely deteriorated environment—depends on the designer and his rational use of the machine, or technology. The designer has the responsibility to challenge what non-designers have done to create the gaudy sideshow that exists in the world today. You may say that the designer himself created this sideshow, but I



reply that it was done by non-designers, and I admit we have many, all too many, of them."

Technology's rapidly developing capability for handling information is at the point where it has begun to reshape the role of the designer, Professor Wassman told the symposium. "Information-handling tools based on computer techniques promise within a few years to reduce substantially the time spent on information-gathering, data analysis, and graphic translation of ideas into visual form—work which presently occupies 90 percent of the designer's time. The new role of the designer will be one of problem formulation, definition, analysis, direction."

As the guest speaker at the dinner on October 9, Lawrence Lerner delivered a talk that dwelt convincingly with the attractions of contract design as a profession. Mr. Lerner, energetic young president of Saphier, Lerner, Schindler, a leading firm in office planning and design, led off by saying that he intended his talk "to be a sales pitch for entering the contract design field."

"Why aren't talented, inspired, dy-

namic young people breaking down the gates to this profession?" he asked. Here are some of the attractions, the romance of the profession that Mr. Lerner detailed: "Today it isn't necessary to join the Navy to see the world. A young designer merely has to become employed by my firm or by any of a number of competitors. Believe it or not, since the beginning of this calendar year the staff of our offices has flown over six hundred thousand miles. We have commissions underway in such romantic places as Hawaii and Rome and in such fascinating and mysterious places as Ghana in West Africa. We do, however, make sure that our staff sees the United States first. At the moment several of our people are doing just that, in the course of gathering criteria for work we are doing for the Internal Revenue Service in all of its continental regional offices. There is hardly any educational tool which is more enlightening than the exposure which travel affords. It is also a tonic for the drawing board-worn designer; his spirit becomes refreshed and inspired by the sights and sounds and smells of the rest of the world. Today, an airline credit card is part of the paraphernalia of the contract designer. Come and get it!

"Between flights there can be a great deal of fun too. Part of the fun is in the challenge of converting the all-too-frequent pugnacious and egotistical client to your own way of thinking about the conduct of many aspects of his own business, in order to take full advantage of the two and three dimensional space that he owns, but really doesn't know how to use functionally or visually. After you have used your verbal and graphic skills to acquire his confidence the game becomes your own. You design, detail, and budget-control your way to a completed space.

"The pleasure of walking into your own creation and of being surrounded by the power of its physical and visual excitement never diminishes. The thrill of walking through, into, and amongst your own work is more than enough to keep your days illuminated until you are rich enough to buy some of your own space to do with what some of your clients have frustrated you from doing.

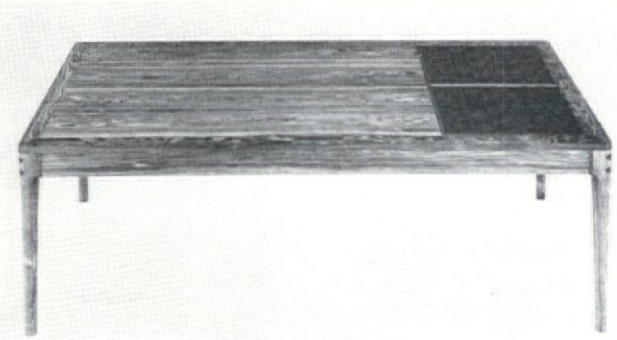
"Every once in a while and with ever-increasing frequency as you mature as a designer, a client will voluntarily offer you *carte blanche* with a significant space. The satisfaction of

such an occurrence will make you all the more intense about your objectives and you will, in every instance of lack of interference, take your job more seriously than usual and produce a superior project.

"If you happen to have an avocational interest in science or technology, as a contract designer your appetite will be whetted by the opportunity to design the interiors of highly specialized spaces for clients who are engaged in scientific pursuits. Perhaps the first few space ships to other worlds won't carry contract designers, but your influence as a designer will be felt in the places where the space ships themselves are designed and and within the control room from which they are being monitored.

"Last but by no means least is a reference to the reward that you as a contract designer can achieve in the way of press and public recognition for the work you have done. The design of specialized places is of constant interest to both the trade press and to the news editors at large. They will be only too happy to run descriptions and pictures of your work when it is newsworthy. This type of acceptance and all of the pleasures I've talked about can accrue over the years of your participation in the field of contract design to realize the objectives you are looking for in a career. One of the fringe benefits that have accrued to me is the opportunity to be invited to talk to you, and I thank you for it."

Other speakers at the two-day symposium included Seymour Evans, lighting consultant, who gave an extremely interesting talk on "Lighting and People," which we hope to reprint at a later date; Joseph Garrett, of the American Carpet Institute, who enlightened the student audience on the complexities of carpet construction and design; Richard Himmel and Ronald Lane, interior designers; Joseph Blake, director of design for American Hospital Supply Co., and Frank Carriotti, educational consultant, who spoke on school planning. A notable design and management team—Alfonso Carrara, AIA, Norman de Hahn, interior designer, and Robert Newport, assistant controller for the American Dental Association, rendered a detailed report of the relationships and inter-relationships of architecture, design, and management in the planning and building of the dental association's new and impressive skyscraper in Chicago. (C)



NORWEGIAN GROUP AT LUNNING

It turns out that Denmark is not by any means the only point of origin in Scandinavia for contemporary furniture; Norway must be added to the dossier after seeing the Bruksbo collection at Frederik Lunning. Magnificent examples of contemporary design and superb craftsmanship, the Bruksbo group, shown for the first time at Lunning's New York Showroom this fall, is a revelation of what the artisan can do with fine woods in pared-down contemporary styles. All pieces in the Bruksbo group are in rosewood and teak, all are sophisticated and restrained, at the same time that they bring out the richness of matched colors and grains characteristic of these fine woods.

Bruksbo, established in 1941, is the brainchild of Per Tannum, a Norwegian entrepreneur whose collections now encompass the output of some 23 factories. All designs originate at the Bruksbo studios in Fredrikstad, and in each piece the aim has been, according to Mr. Tannum, to strip down to the essentials of form and use. Bruksbo's success in achieving these goals is evident in the strong but slim lines of the chairs, tables, and sofas; a masterpiece of the "less is more" technique, in our opinion, is the lightly scaled dining chair grouped around a table at the left. Bruksbo, by the way, means "functional living" in Norwegian, or furniture for today's way of life. For more information, Circle No. 117.



THE CARPET SELECTED—Magee's Ric Rac, with Herculon® olefin fiber pile (distributed by D. N. & E. Walter & Co.)
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If you specify, purchase, handle or install contract carpets, profit from Don Gilbert's experience in carpeting the Las Palmas housing facility for Long Beach State College, Calif.:

“Nothing like double Jute backing in tufted carpets to improve installation”



DON GILBERT, President, Don Gilbert and Associates, Long Beach, Calif.—specialists in contract carpet and drapery custom designing and decorating.

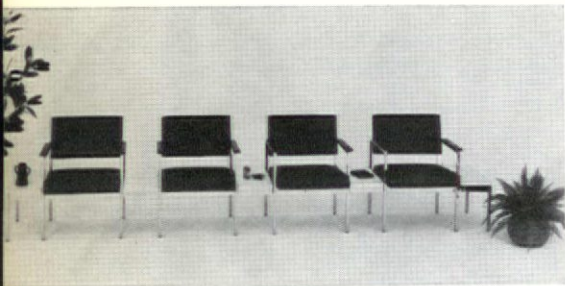
Mr. Gilbert says:

“We installed thousands of square yards of Magee's Ric Rac carpet quickly, economically, beautifully. Seamed easily, manipulated handily. Never needed re-stretching later. The reason? Because Ric Rac's primary and secondary backings are both Jute. Both backings act similarly—have great strength, and don't extend enough to relax or buckle on the floor. Our installers are grateful when *both* backings in the same tufted carpet are Jute.” *Make sure you enjoy these advantages—verify that the tufted carpets for your next job are double Jute backed.*

(Published by the Jute Carpet Backing Council, Inc.)

Circle No. 42 on product information card

CONTRACT PRODUCTS AND SERVICES



Flexible reception seating

With a new group of reception room seating from Steelcase, planning a public area, whether large or small, can be done with an economy of space. The 440 Series has one-, two-, three-, and four-cushion sectionals in a choice of single, double, or armless models. Corner tables and benches, in the same variety of sizes, coordinate with the sofas and disassemble for quick rearrangement. An interwoven resilient strip webbing holds the cushions, which are available in a full range of fabric or elastic vinyl upholsteries. Backs are heavy plywood with reinforced steel back supports; frames of cold rolled steel, are supplied in any of 23 standard, custom, or baked acrylic finishes, or polished and brushed chrome at a slightly higher charge.

Circle 118 on product information card



Office furniture designs

The harp chair, designed by Robert B. Becker, is one of several new office furniture designs for Helikon Furniture Co. This chair has a "floating" upholstered shell set on a cantilevered base that fills the need for comfort in an executive chair without an overpowering appearance. It is also supplied as a two-seater. Another Becker design, is a double pedestal desk with oil walnut trim and a matched oak veneer top surface and sides. The desk is available in varied sizes, as a single pedestal model, an L desk, along with coordinating conference tables.

Circle 119 on product information card



Heavy-duty carpeting

DuKane Textiles, Inc., a manufacturer of automotive textiles, has developed a new heavy-duty carpeting for the contract market. The Duke series of carpeting is woven of triply nylon yarn in tweed colorations and has a high-density latex foam back. The dense face fabric by Collins & Aikman is virtually abrasion proof, won't fray, fuzz, or pill. Duke will be marketed in 54-inch-wide roll form in seven colorways: red, blue, rust, brown, beige, green, and gold.

The cushion, permanently bonded to the carpet backing, is said to be non-toxic, non-allergenic and odor-free—all in all, the carpet is capable of taking heavy-traffic punishment.

Circle 120 on product information card

Director's chair for dining

A novel idea in restaurant seating is a director's dining chair available from Madison Furniture Industries. It incorporates polyfoam padding on



a form-fitting curved plywood seat and back. The hardwood frame may be finished in ebony, white, teak or walnut, or special colors will be matched at a slight extra charge on quantity orders. Upholstery covers a wide choice of vinyls.

Circle 121 on product information card

New vinyl upholstery pattern

Raphael, an addition to Aircor's Federan line of vinyl upholstery materials, is being previewed on Thayer-Coggin furniture at the High Point Furniture Market. By special embossing techniques, the line has a range from fine to coarse grain leather, with mottling and shaded effects, and a glove-leather hand. Because it is an expanded elastic vinyl, it handles easily in upholstery process yet is priced for the volume furniture manufacturer. Colors have names that sound like a Continental pot pourri, including canole, scampi, artichoke, bronzini, chianti, demitasse, and soufflé, cappuccino, mushroom and chestnut.

Circle 122 on product information card

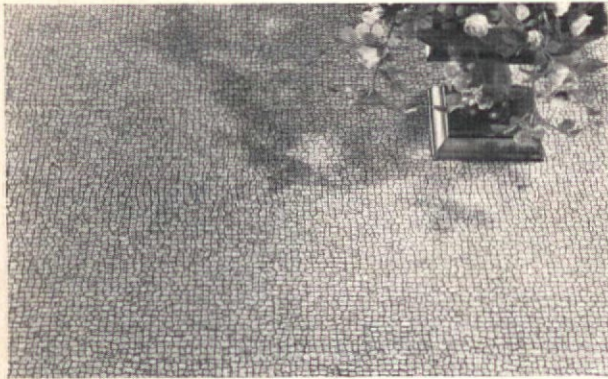


PRODUCTS & SERVICES

CONTINUED

Armstrong's new tile pattern

Rough cut mosaic shapes form the decorative element for a new tile in Armstrong Cork Co.'s line of embossed Corlon tile. Called Challeau, it features a random design of flake-like vinyl chips in a deeply textured surface. Though economically priced, the tile



is durable and easy to maintain, and may be installed at any grade level. The surface helps to conceal sub-floor irregularities, heel, and scuff marks. Challeau is offered in six colorings: oregano beige, nutmeg beige, blue, mushroom white, brown and green.

Circle No. 123 on product information card

Formica-surfaced guestroom furniture

Kenneth M. Young Co. offers a new series of Formica-surfaced hotel-motel furniture in five basic styles. The Romona style (shown) features decorative panel inserts which may be specified in any Formica color-pattern to match room decor; the Ambassador group has an inlaid wood grain pattern on a black background; Verona features a routed provincial molding design. Oriental and modern stylings complete the



series. Each group includes a variety of module luggage rack and desk combinations, headboards, mirrors, bridge and game tables, and three-, six-, and nine-drawer chests in a choice of 10 Formica wood grain patterns.

Circle No. 124 on product information card



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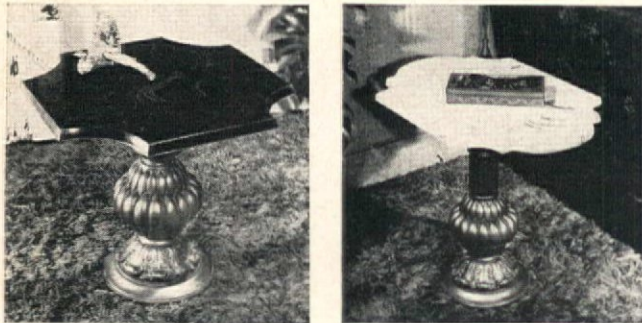
Circle No. 44 on product information card

PRODUCTS & SERVICES

CONTINUED

Cultured marble occasional tables

Cultured Marble Products Inc. announces the development of a new line of cultured marble table tops that are moderately priced and laboratory tested to be three times the hardness of real marble. The tops, either shaped or scalloped, are stainproof and stocked in three colors: Calcutta Oro, white with gold; Ath-



enian, black with gold; and Sorrento, white with blue. The cigarette, end, and cocktail models have stamped steel bases.

Circle No. 125 on product information card

Non-slip material for small rugs

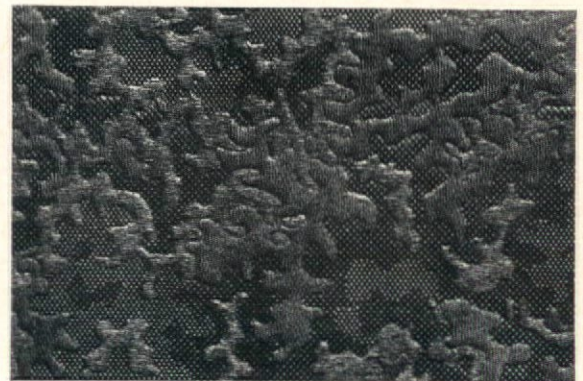
Allen Industries has announced a heavy strong non-slip material called Pacer Gripper for use under small

area and throw rugs. Made of gold-colored textured flat sponge rubber, the material is .090 of an inch thick, offering cushioning as well as gripping ability. Available in widths of 24, 32, and 54 inches, the backing comes in rolls of 40 lineal yards.

Circle No. 126 on product information card

Matelasse vinyl pattern

Rene, a cushioned matelasse, is the newest pattern in the Terson vinyl group from Athol Mfg. Co. A pattern with a puffed surface, the new vinyl upholstery pat-



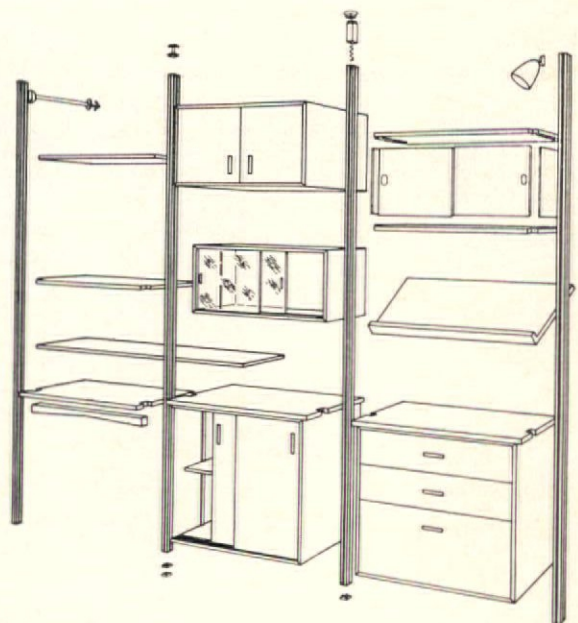
tern is recommended for both commercial and consumer uses with the standard high qualities of Terson's tailoring and maintenance characteristics. Rene is available in an extensive range of stock and custom colors.

Circle No. 127 on product information card



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Circle No. 45 on product information card

Vinelle adds Spanish vinyl designs

Created to coordinate with Mediterranean furniture designs, three new Vinelle upholstery patterns from General Tire are fashioned and color keyed to an Iberian mood. Montoro (shown) is specially printed



on a metallic base coat that gives the pattern the iridescent effect of a rich leather. Spanish Glaze is an antiqued leather pattern with a high gloss finish, and Pavanne features a rich brocade look and feel. The color range of the Vinelle patterns is wide, including many red/brown shades, natural earth tones, and high-fashion accent colors.

Circle No. 128 on product information card

Ceramic tiles that "roll-on"

A unique mounting technique from Mosaic Tile Co. can save up to two-thirds of the usual setting time for ceramic tile installation. The line of Dot tile products includes rolls of mosaics two feet wide by six feet or longer; wall tiles set in twelve-tile sheets; and a one-inch square modular conductive mosaic tile (for



institutional uses such as surgical suites) in one-foot by two-foot sheets. The major feature of Mosaics' Dot tile is its permanent back mounting which becomes part of the setting bed. The resin materials of which the mounting consists adhere to the setting bed making a very strong bond. The ceramic Dot tiles are waterproof and frostproof and can be used on exteriors or swimming pools.

Circle No. 129 on product information card

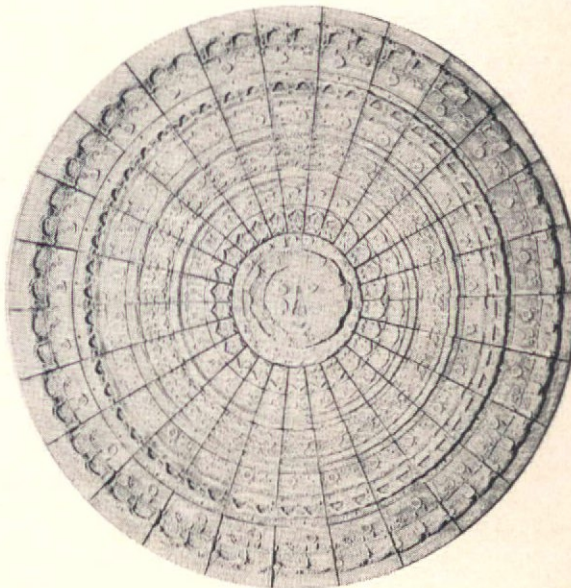
Arts for Architecture, Inc., introduces

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New, light-weight, weather-proof wall surfacing material completely suited to both interior and exterior use. Available in over 40 stone sculptural facing designs including ten new blocks by Perli Pelzig, two new blocks by Erwin Hauer, and in a wide range of textured colors. Also available in Nova-Stone: Bjorn Wiinblad's SUN wall sculpture. Average weight per 1 sq. ft. of Nova-Stone: ¾ lbs.



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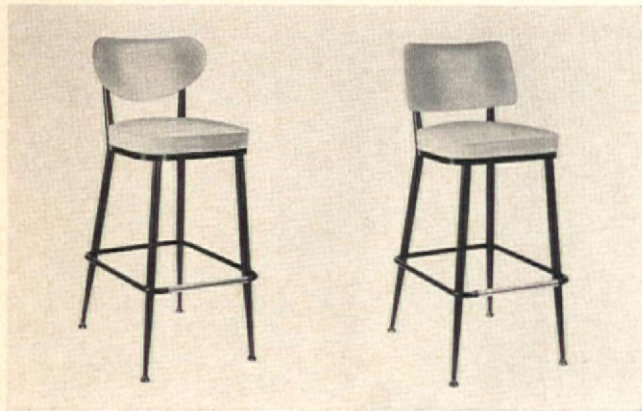
Circle No. 46 on product information card

PRODUCTS & SERVICES

CONTINUED

New bar stools

Complementing its contract line of bent steel chairs, B. Brody Seating Co. has introduced two bar stools with fully upholstered back and seat, and brass foot-



rail. In two models, an oval back, and a rectangular back, the stools have a wide choice of upholstery colors and the frame is available in many painted finishes.

Circle No. 130 on product information card

Circle No. 47 on product information card

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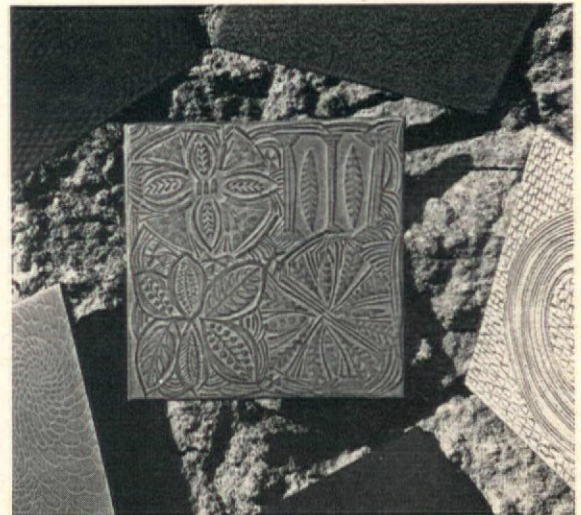
Tedlar film offered to manufacturers

Tedlar, a protective film of polyvinyl fluoride, is available from Hastings & Co. Inc. for customer lamination to vinyl materials and vinyl coated fabrics. Tedlar PVF, developed by Du Pont, has had excellent resistance to weather, abrasion, solvents, chemicals, household stains, oils and grease. Because of its long life and maintenance-free characteristics, it is recommended for institutional and commercial uses for both upholstery and wallcovering lamination. Hastings offers Tedlar with a clear adhesive, or a print pattern and adhesive, a solid pigmented color and adhesive, or a two-color pattern and adhesive. In addition to a spectrum of pigmented colors and wide variety of patterns that include Seville, Fleur de Lis, polka dot, checkers and stripes, Hastings will produce customized designs and patterns to customer specifications.

Circle No. 131 on product information card

Textured floor tiles

A new group of textured tiles from Franciscan International Pipe and Ceramic Corp. reflects new thinking about ceramic tile as a floor facing. They feature five very stylish patterns in four rich colors. A burnt earth look is the result of a glaze applied over a



newly developed brown base. Since Franciscan Terra Floor tile is a ceramic material, it cleans quickly; the units are frost-proof and weather-resistant, and can be used imaginatively for shopping center malls, banks, lobbies, or school corridors.

Circle No. 132 on product information card

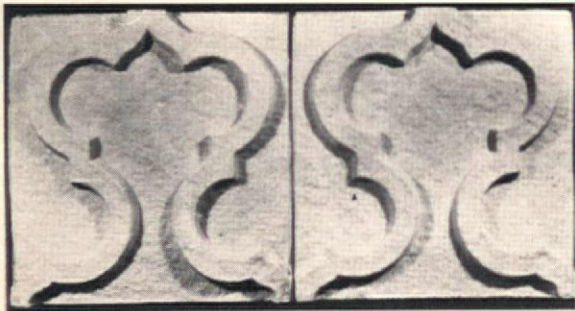
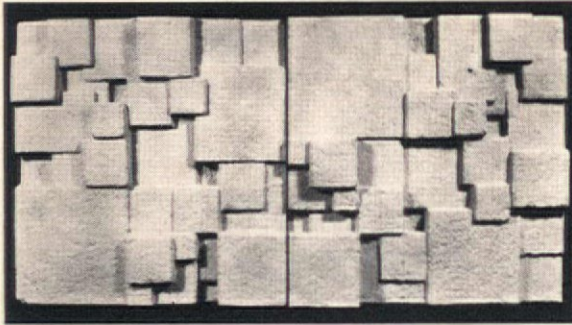
Dimmer controls for varying light levels

For application where varying levels of light are desired, General Electric introduces three new light dimmers for smooth control of light from off to full brightness. Two of the new controls carry a rating of 500 watts and feature a press action on/off operation. A single pole 1000-watt dimmer, in addition, comes with a brushed aluminum wall plate. Since there are only two moving parts, a switch and a potentiometer, the dimmers will give years of use. Special heat dissipation techniques also contribute to the units' long life.

Circle No. 133 on product information card

Light-weight surfacing materials

Two new stone surfacing designs from Arts for Architecture provide a deeply textured sculptural facing for interior or exterior, yet are light weight and completely weather proof. A part of the Nova-Stone group,



the new material is issued in modules that weigh 1½ lbs. per unit and are applied with contact cement for most wall surfaces. Finishes include white, glazed bisque, glazed terracotta, stone, with special finishes on request.

Circle No. 134 on product information card

Integrated unit for limited spaces

Three-in-one efficiency keynotes the Pacer unit, an integrated furniture piece from Duo-Bed. The Pacer unit incorporates a desk with two other features of all Duo-Bed pieces, full box springs with foam mattress and bolster back tailoring that serves as a day-time sofa. The broader top of the desk made possible



by the unit's design allows ample room for a telephone and lamp that does not interfere with the working area of the desk. The hinged bolster back lifts to allow space for pillows and blankets. The total length is 93 inches, making the unit quite adaptable to small hotel and motel rooms.

Circle No. 135 on product information card

Circle No. 49 on product information card →



Shown above: Two panels of NIKKO
... a new six-panel scenic wallpaper

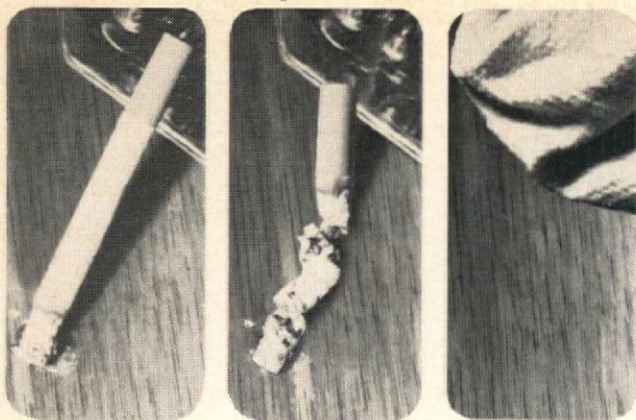


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Eastern Branch & Wrhse: 1240 HURON RD., CLEVELAND 44
Showrooms: NEW YORK / CLEVELAND / CHICAGO / LOS ANGELES

Distributors: DWOSKIN, INC., Southeast / ROY JACOBS CO., Texas / WALLPAPERS INC., North
CHARLOTTE HORSTMANN, LTD., Hong Kong / BORLAND TEXTILES, Ha

Circle No. 50 on product information card



Ruined?

Not this
wood surface

It just
wipes off!

New DURA-BOND Foil Underlay protects scarring and charring of real wood.

Dura-Bond combined with a suitable finish will protect the beauty of real wood surfaces against damage from lighted cigars, cigarettes, hot soup plates, coffee pots — even spilled boiling foods. It can be laminated directly underneath the veneer by conventional processing techniques. Dura-Bond makes wood more warp-resistant, split-resistant, and buckle-resistant.

Dura-Bond really works! It has passed extensive tests made by the Hardwood Plywood Manufacturers Association and is approved by the Fine Hardwoods Association.

Write today for specific details on how Dura-Bond can give your products an exciting plus in sales appeal.

DURA-BOND FOIL UNDERLAY

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



RINGING TRIUMPH! Another exciting mirror treatment by LaBarge—Spanish No. 2911, hand carved, heavily antiqued gold leaf finish, with dark inset of interlocking rings. 27½" x 39½". For particulars, write the design world's most prolific source of fine quality wall mirrors and sconces.

LaBarge Mirrors Inc.
HOLLAND, MICHIGAN 49423

PERMANENT SHOWROOMS:
1724-A Merchandise Mart, 218 Hickory Home Furnishings Mart
Circle No. 51 on product information card

PRODUCTS & SERVICES

CONTINUED

New Risom seating designs

A side chair, armchair and low armchair, all related in design, are three new seating designs from Jens Risom Design, Inc. They feature lean, uncluttered



lines that adapt well to modest lounges or small reception areas, where sound comfort and modest price might be a factor in planning. The legs taper inward and converge slightly toward the chair's center; arms slope to the rear at a moderate angle. Wood frame is American black walnut, shown in an oil finish.

Circle No. 136 on product information card

High-back dining chair

A dining chair, designed in the Spanish influence, is a recent addition from Gasser Chair Co. The Alcazar model has a simulated wood, wrap-around back, arms, and seat base, surrounded by studding.



The back section is supported by a heavy 6-inch flexing spring aluminum plate. An armless companion version, *Companero*, coordinates with this high backed dining chair.

Circle No. 137 on product information card

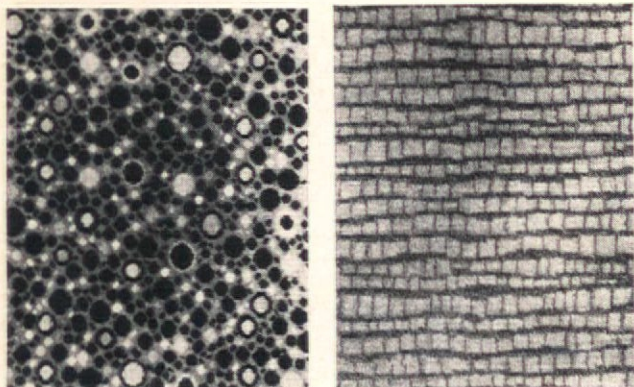
Heavy-duty carpeting

A new carpet, *Fortress*, has been developed for extremely heavy-duty wear. The contract carpet division of Aldon Rug Mills worked with Du Pont laboratories to develop the nylon yarn. The new carpeting utilizes unbulked and un-lofted three-ply continuous filament nylon yarn, tightly twisted and compacted to achieve exceptional wear and appearance retention qualities. *Fortress* carpeting is bonded through the back to a three-ply sandwich foundation called *Rhino-Tuft* construction.

Circle No. 138 on product information card

Wider carpets from Harwick & Magee

A fifteen-foot width has been added to Hardwick & Magee Co.'s Harlok line of all-wool, loop pile Moresque velvet carpeting. This sturdy carpet comes in parade red, witchwood brown, sand bark, curry gold, beige, cerulean, gold, nasturtium and a variety of greens. In addition, Hardwick & Magee has added a new



quality, Country Club, with a grid-like pattern, that is a 70/30 blend of wool and nylon. This one is specially designed for pro shops and locker rooms and issued in two tones of red. Minimum orders will be filled from stock in 27 inch widths, but special orders may be had in much wider widths.

Circle No. 139 on product information card

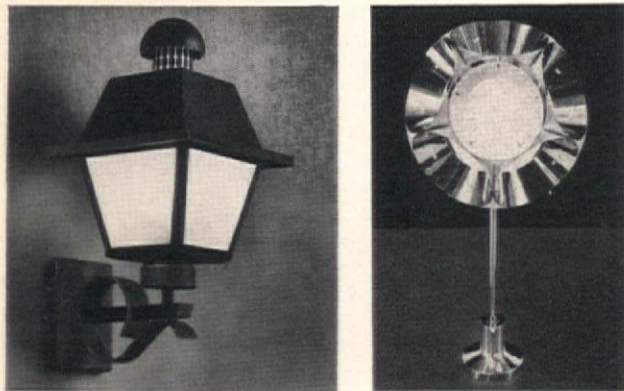
Walnut-grained folding tables

A new line of folding tables from Howe Folding Furniture Inc. has grained, walnut tops of Parkwood laminate that harmonize with conference room decor. In square, rectangular, or round sizes, the tables are sturdy with a welded angle iron framework, corner braced square steel legs in black enamel, or bright chrome. The maintenance-free laminate tops make the tables a natural for student centers and cafeterias in addition to office uses.

Circle No. 140 on product information card

New lighting fixtures

A weatherproof, cast aluminum lantern is one of two new lighting fixtures from Prescolite Mfg. Corp. The charcoal-finished light, available in four other shade styles, extends 11½ inches from the wall and is 19



inches high. The Dodecahedron—a ten sided fixture—is the other new lighting design. It features ten truncated cones in polished brass enclosing a sphere of pearlescent glass. Size of this fixture is 12 inches in diameter; 33 inches overall with stem.

Circle No. 141 on product information card

Circle No. 52 on product information card →

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covering
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beauty and
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are required**

Modern or traditional decorative effects are simple to achieve with Sanitas Vinyl Woven Fabric Wall Covering. Available in fashionable shades, colors and textured 3-dimensional beauty. Sanitas is resistant to abrasion, impact and scuffing—permanently washable, so economical—and so easy to maintain!

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PRODUCTS & SERVICES

CONTINUED

Castilian collection of vinyl fabrics

Three new designs with a Spanish flavor have been added to the Vileau vinyl fabric group by Union Carbide. The initial pattern, Castilian, shows a simulated leather graining topped with a glistening polish, then embossed with a deep crush. Castilian Semi-Dull has the same leather-like print and crushed effect but with a matte finish. A new solid color vinyl upholstery, Castilian Harvest, has surface interest and variety without the second coloration. The patterns are available in a broad color grouping that includes ivory, black through russet, burnt orange, red, green, and acorn. The Harvest pattern color group is even broader encompassing 22 tones.

Circle No. 142 on product information card

Wood top that won't burn

Cocktail tables with tops that are impervious to a great many types of stains, including cigarette burns, are available from Springer Penquin, Inc. Though the tables have real wood tops—hand-rubbed walnut or teak—a special process makes them resistant to



alcohol, juice, hot ring and cigarette burns and stains. The Arbatove tables are contemporary in design and come in a series of six sizes and four heights, from 24 inches square to 48 inches by 20, and 36 inches in diameter.

Circle No. 143 on product information card

New office chairs

Robert John expands its flexible office furniture line with the addition of a revolving desk chair and a new guest chair. Following the firm's concept of simplicity and comfort in design, both chairs have straightforward lines coupled with a wide selection of up-



holstery and a choice of satin or polished chrome finishes. The guest chair is also available with a walnut or teak base. All upholstery fabrics are treated with Scotchgard stain repeller.

Circle No. 144 on product information card

Chair seat/back tilt mechanisms

National Lock Co. has developed a series of four chair controls for use with office, public, and many other types of seating. National Lock's executive chair control provides a synchronized action of back tilt and seat movement. The posture or secretarial control offers a back tilting action only, and a single action model tilts both back and seat as one unit. Three of the units are controlled by a torsion bar operating principle. The fourth, a non-tilt model, is operational on chairs that require swiveling action only. Outstanding features of the new mechanisms are thin-line design, silent action, fully adjustable tension.

Circle No. 145 on product information card

Additional credit

Northern Trust Bank installation, featured in our September 1965 Chicago Landmark issue, page 72, omitted Seamloc Loma-Loom Carpet as a supplier. Through distributor Ohio Plate Glass Co., approximately 9,000 square yards of Loma Loom all-wool sponge-back carpet was installed by Slater Co.

Interior Designers — *Florida Calling!*

Orlando Office Supply Co. is seeking experienced commercial designer in the office field. Must have interest and ability in sales. Unusual opportunity in expanding markets for office design, sales and share in management of furniture department. Salary and bonus.

Write Jack H. Kline, President, P.O. Box 6757, Orlando, Florida, in strictest confidence.

Circle No. 53 on product information card

MANUFACTURERS'

LITERATURE

Nashbar/Osborne & Associates, developer of specialized presentation materials, has prepared a 20-page brochure outlining its services. By means of full color inserts and fold-out pages, the booklet illustrates samples of the firm's services in areas of architectural delineating, model building, and photography.

Circle No. 146 on product information card

The Plyglaze pattern file from the St. Regis Forest Products Div. contains samples of eleven patterns in the company's line of pre-surfaced wood grain panels. After the wood pattern is printed, it receives a plastic finish. The graining and coloring of the patterns is remarkably authentic, reproducing four shades of walnut that range from platinum to Danish, cherry, birch, and Indian or white teak woods. The laminate patterns are used for furniture surfacing or paneling.

Circle No. 147 on product information card

Crown Rubber Co. makes a floor mat for every purpose and a new 20-page booklet describes them all. There are descriptions of eight types of solid vinyl and nylon-on-nylon mats and runners, in varying economy grades, suitable for the particular flooring and traffic problem.

Circle No. 148 on product information card

A new catalog of the Myrtle Desk Co. is off the press and ready to explain its 700 Traditional office line to dealers, architects, and designers. Full coverage is given the Chippendale-inspired mahogany group of desks, service units, tables, office seating, sofas, and occasional chairs in 20 pages of color or black-and-white photographs and descriptive copy.

Circle No. 149 on product information card

American Viscose has prepared a 12-page brochure on its Avril fiber. Serving as a reference guide, the booklet covers topics of the fiber's use in areas from fashion to decoration in laymen's language. Information on blends, quality protection, and manufacturing techniques is included.

Circle No. 150 on product information card

Fred Baumgarten Inc. is the importer of the Kico line of tapestries described in a new brochure. Imported from West Germany, the tapestries are exceedingly rich and authentic looking, in themes borrowed from Medieval art or designs from famous Flemish painters, such as Rembrandt and Vermeer. Each tapestry is reproduced in full color and in the choice of colorings available. Though the catalog is printed in German, a descriptive flyer with sizes and prices in English is enclosed.

Circle No. 151 on product information card

Circle No. 54 on product information card



A HALLMARK OF QUALITY

Advanced contract construction exceeds even today's rigid requirements for ruggedness. And with seats and backs upholstered, Authentic chairs are the ultimate in solid comfort.

No. 118-C5 UB Captain's Chair Shown above

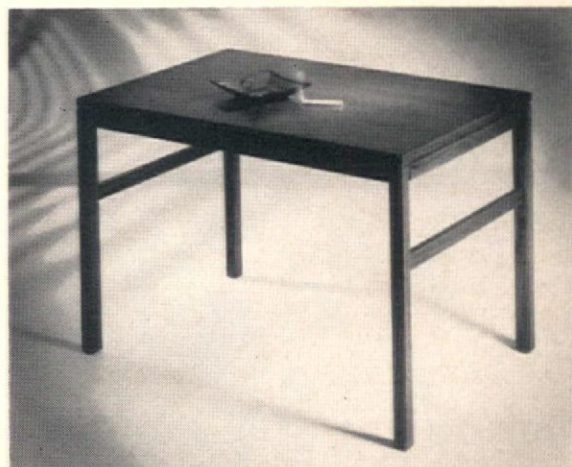
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Illustrating
29 Different
Contract Chairs Plus
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Real wood tops that cigarettes can't burn!

PENGUIN ARBATOVE TABLES

The most revolutionary advance in wood furniture! All wood occasional tables with *real wood tops* that resist cigarette burns, spilt liquor, juices and hot plates. A lit cigarette dropped on a new Arbatove table will *not* burn or leave any marks. *Real wood tops*—walnut or teak—that dissipate the heat. The most extraordinary tables you have ever seen. Six sizes, each in four heights. Write for new illustrated brochure. By the manufacturers of the famous Penguin Refrigerated Cabinets.

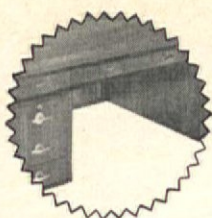
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11A Brookdale Place, Mt. Vernon, New York 10550

Circle No. 55 on product information card

Circle No. 56 on product information card

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that lasts ...
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Desk by JOFCO

DENSIWOOD gives rich, warm woods the mar-proof durability of a diamond.

Fine wood desks—with legs, center posts, moldings and other wear-points densified by the exclusive Densiwood process—retain their beauty longer . . . scoff at scratches, scuff-marks, dents and nylon-snagging splinters.

Whether you build, buy or specify fine office furniture, Densiwood deserves your close consideration. Write for complete details.

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Circle No. 57 on product information card

MANUFACTURERS'

CONTINUED

LITERATURE

A new brochure from Jens Risom Inc. catalogs the firm's many excellent chairs, sofas, tables, and cabinets. In 32 pages, the Risom lines are illustrated in line drawings and photography with dimensions and model numbers.

Circle No. 152 on product information card

A four-page brochure from Arts for Architecture, Inc., describes the firm's new sculptured wall module, Design #8. The three-dimensional module is a sculptured geometric block, that, when assembled, forms a pierced screened wall with a constant interplay of light and shadow. Detailed installation instructions accompany illustrations.

Circle No. 153 on product information card

Moderne-Aire contemporary desks and office seating are featured in a new catalog offered by Western Mfg. Co. It also previews Modulaire reception and lounge furniture and other items of steel office furniture by Western.

Circle No. 154 on product information card

The new 1965-66 catalog of dormitory and institutional furniture from Heywood-Wakefield is ready for distribution. Illustrating all of the contract items that Heywood offers, the catalog includes information on a dormitory line of solid maple construction in contemporary styling, along with matching seating and occasional pieces, dining room restaurant and grill room furniture, and hotel guest room lines.

Circle No. 155 on product information card

The Designer Series tile group is lavishly presented in a new brochure from Stylon Corp. The ceramic tiles feature a variety of patterns including blue delft, Belgique and Certosa, borrowing from continental designs, and many high-style contemporary patterns. They are all reproduced in full color.

Circle No. 156 on product information card

A flyer from Modernfold describes Audio-Wall, an operable wall developed for the space flexibility needs of schools and institutions. The electrically operated Audio-Wall affords a high degree of sound control comparable to that of a fixed wall of 8-inch concrete blocks.

Circle No. 157 on product information card

A full-color catalog showing the Imperial line of lighting fixtures from Emerson Electric's builder products division features more than 300 fixtures in a wide variety of finishes. Stylings are extensive including traditional designs and a completely modern group of fixtures with textured glass and brass accents.

Circle No. 158 on product information card

Stacking chairs from Steelcase, Inc. are fully described in a folder that includes a specification chart for easier ordering.

Circle No. 159 on product information card

CLASSIFIED ADVERTISEMENTS

Rates: \$12.00 per column-inch payable with order. No extra charge for box numbers. This section closes on the 5th of preceding month.

MEN WANTED: Contemporary Furniture manufacturer wants road men currently calling on architects, designers and specifiers with non-competing products. Strong additional quality line. All territories available including Metropolitan New York area. Write, stating experience and present lines carried. Commission only. Box A-273, CONTRACT.

MANUFACTURERS REPRESENTATIVES AVAILABLE: Immediate acceptance by leading contract dealers in Michigan, Ohio, Indiana, Kentucky, and West Virginia assured by our successful years representing leading manufacturers. Have room for quality chair and table lines. Write: Box A-269, CONTRACT.

REPRESENTATIVE WANTED: Rare opportunity for aggressive man with extensive following among contract decorators, architects, hotel-motel and restaurant supply firms. We design and produce lighting fixtures, lamps, decorative accessories with many installations nationally and internationally. Territories open New York, Chicago, Los Angeles. Send complete résumé with references to President, Box A-270, CONTRACT.

LINE WANTED: Contemporary furniture showroom, New York City, with strong following among architects and decorators, seeking representation of furniture lines with commercial and/or residential applications. Write: Box A-271, CONTRACT.

LINE WANTED: Quality accessory lines wanted for representation by New York contemporary furniture showroom selling to Decorators, Designers, Architects, Specifiers and Office Furniture dealers. Write: Box A-272, CONTRACT.

DESIGN SERVICE: How to make more money in your own business without even trying! The answer is good design by a firm with record successes. Product, Furniture, Lighting. Designers for Business and Industry, 416 Crown Street, New Haven, Conn.

LINE AVAILABLE: Detroit & St. Louis—These areas open for contract sales of contemporary furniture line. Also included, a complete line of geriatric chairs. Manufacturer is established, has reputation for quality and service. Please write stating your qualifications and experience. All replies will be kept strictly confidential. Write: Nemschoff Chairs, Inc., Box 129, Sheboygan, Wisconsin.

SALES EXECUTIVES

We are searching for sales executives for two of our clients in the contract furniture field.

SALES VICE PRESIDENT:

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SALES MANAGER-RESTAURANT FURNITURE

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Write or phone collect:

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212; 689-9090

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Real working imported Russian samovars, and Portuguese hand shaped ceramic geese, and many others

Gold dore ormolu, hand chased decor gold leaf

42" high for eye-level observance

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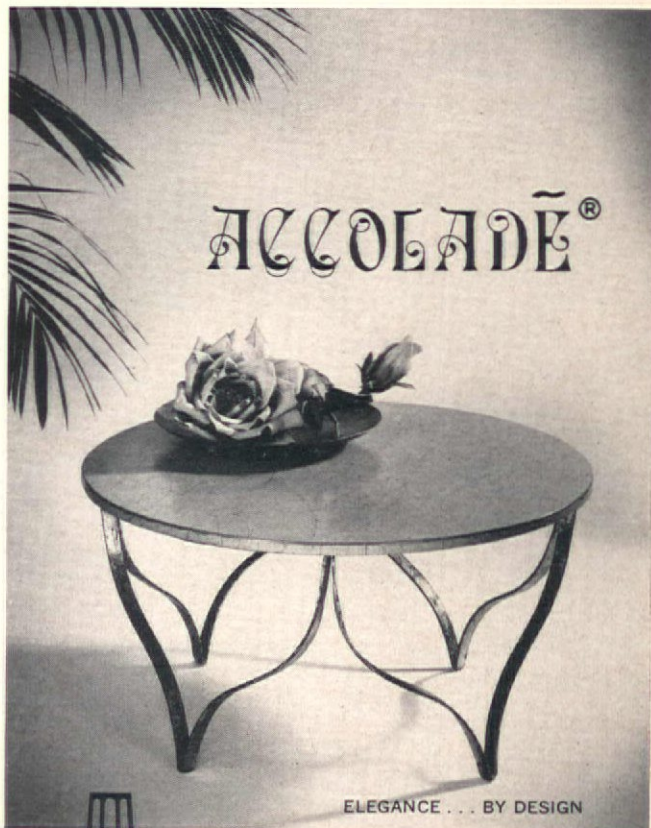
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Circle No. 60 on product information card

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NEW YORK, Scroll, Inc., The Decoration and Design Building • CHICAGO,
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Circle No. 61 on product information card

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