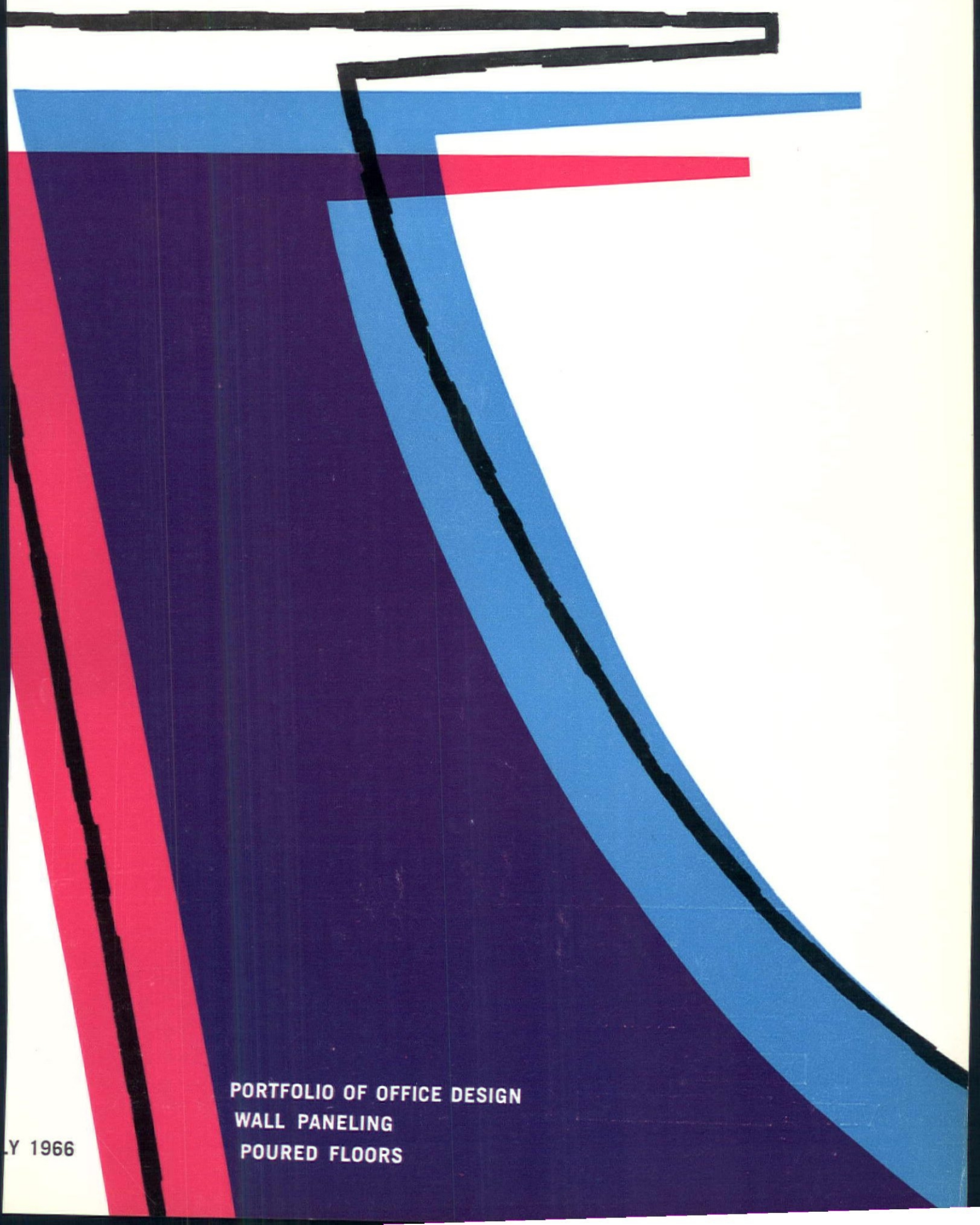


# CONTRACT

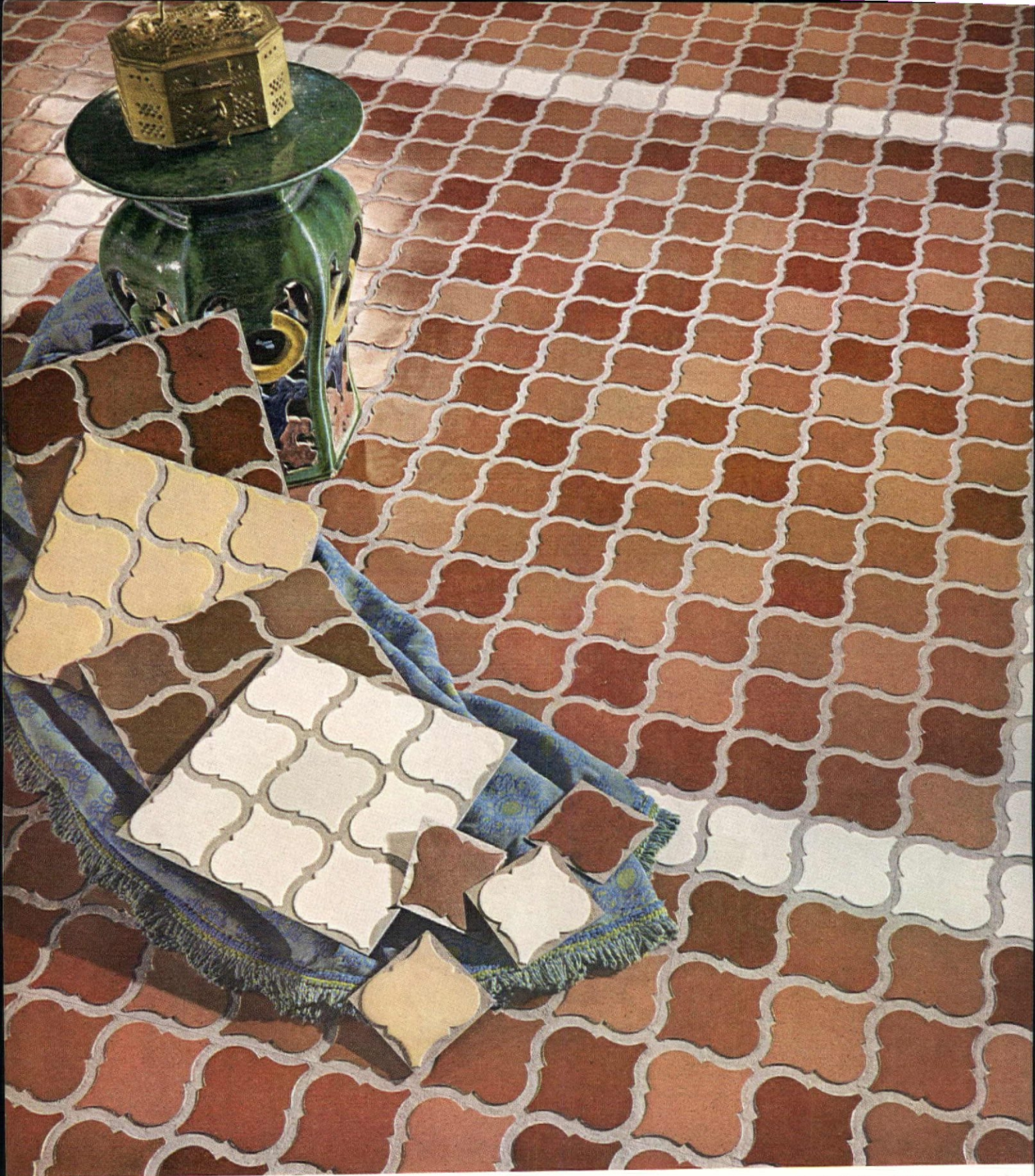
BUSINESS MAGAZINE OF COMMERCIAL / INSTITUTIONAL DESIGN • PLANNING • FURNISHING



PORTFOLIO OF OFFICE DESIGN  
WALL PANELING  
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Y 1966





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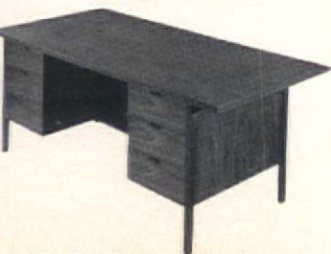
Then go see what Drexel has to offer the business world.



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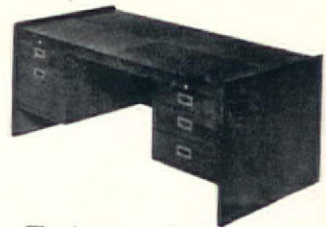
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The Officers Collection



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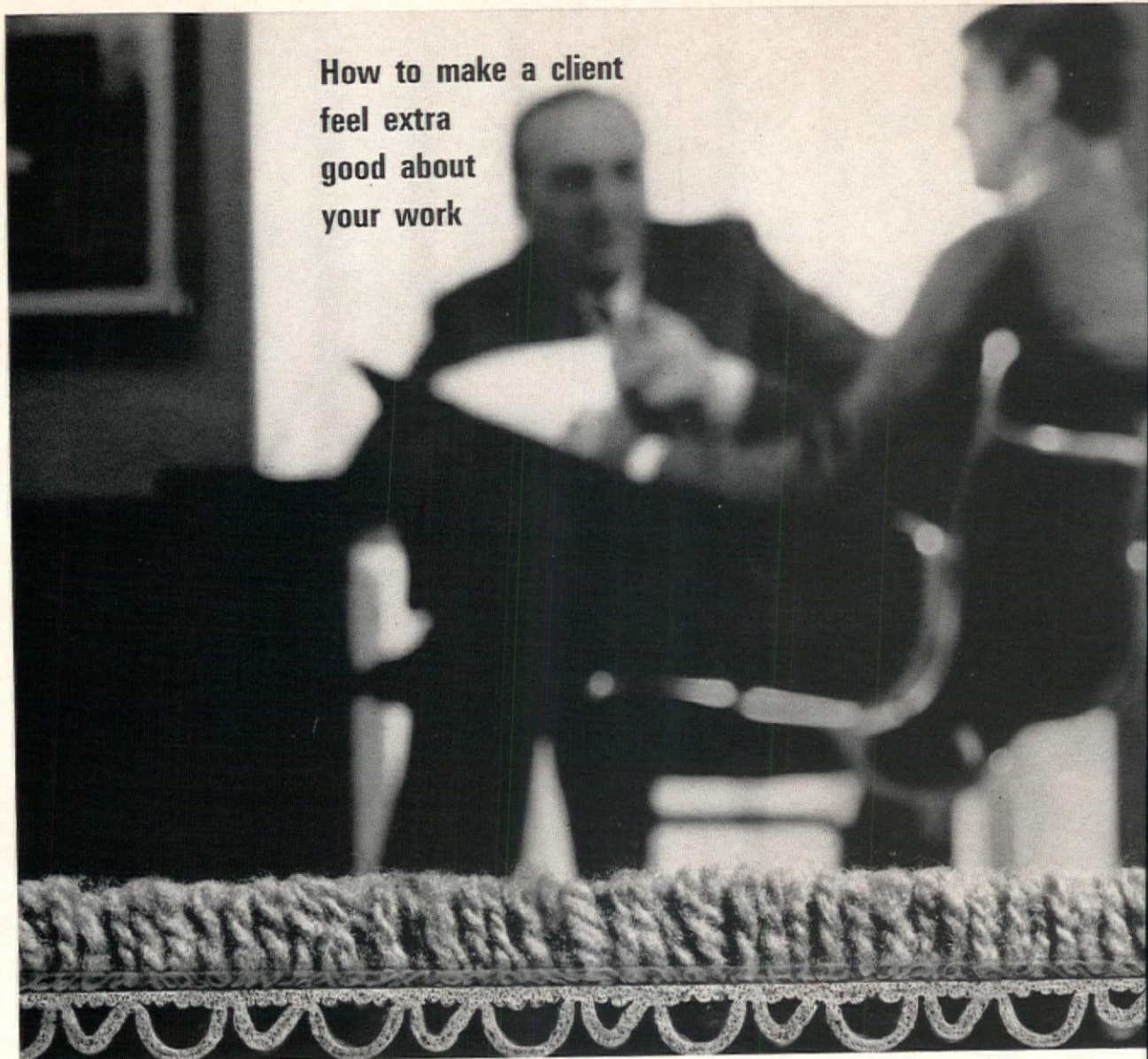
The Congressional Collection



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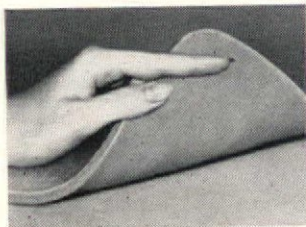
How to make a client  
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your work



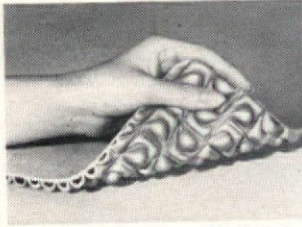
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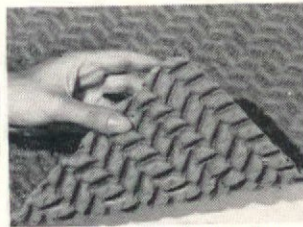
every client demand and price range. Several are shown below. For information about the others in the line and samples, write, using your company letterhead, to: The B.F. Goodrich Company, Consumer Products Marketing Division, 270 Park Avenue, New York, N.Y. 10017. Or phone us. Our number in New York is 212-922-5100.



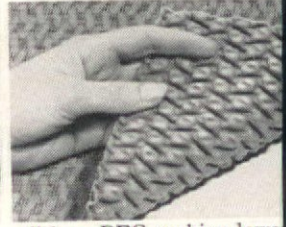
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Consumer Products Marketing Division

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**The Cover**

Specialized "Red Tail" logo of Northwest Orient Airlines exemplifies the aerodynamic shapes echoed in the new Philadelphia ticket office, by designer Louis D. Rosenberg, on pages 61-64. Cover design by Bert Lester.

# CONTRACT

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

**VOL. VII, No. 7**

**JULY, 1966**

PUBLISHED EVERY MONTH FOR FIRMS AND INDIVIDUALS WHO BUY, SPECIFY, DESIGN, INSTALL, OR REPLACE CONTRACT FURNISHINGS

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**COMING IN CONTRACT**

**AUGUST**—Mid-Year Products Review, a round-up of contract furniture, furnishings, accessories, and services; Lamps & Lighting—new contract products and their uses.

**SEPTEMBER**—Interior Architecture Symposium—the practices and problems of interprofessional relationships, discussed by a panel of leading interior designers and space planners. Plus—reviews on Door Hardware and Railings and Rail Systems.

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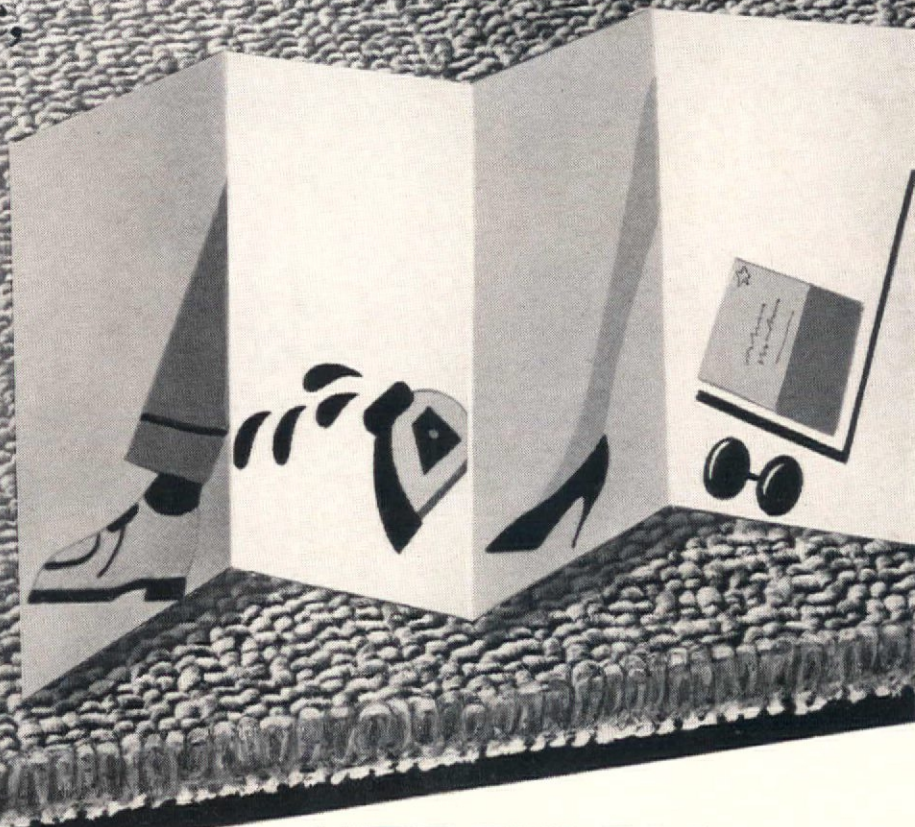
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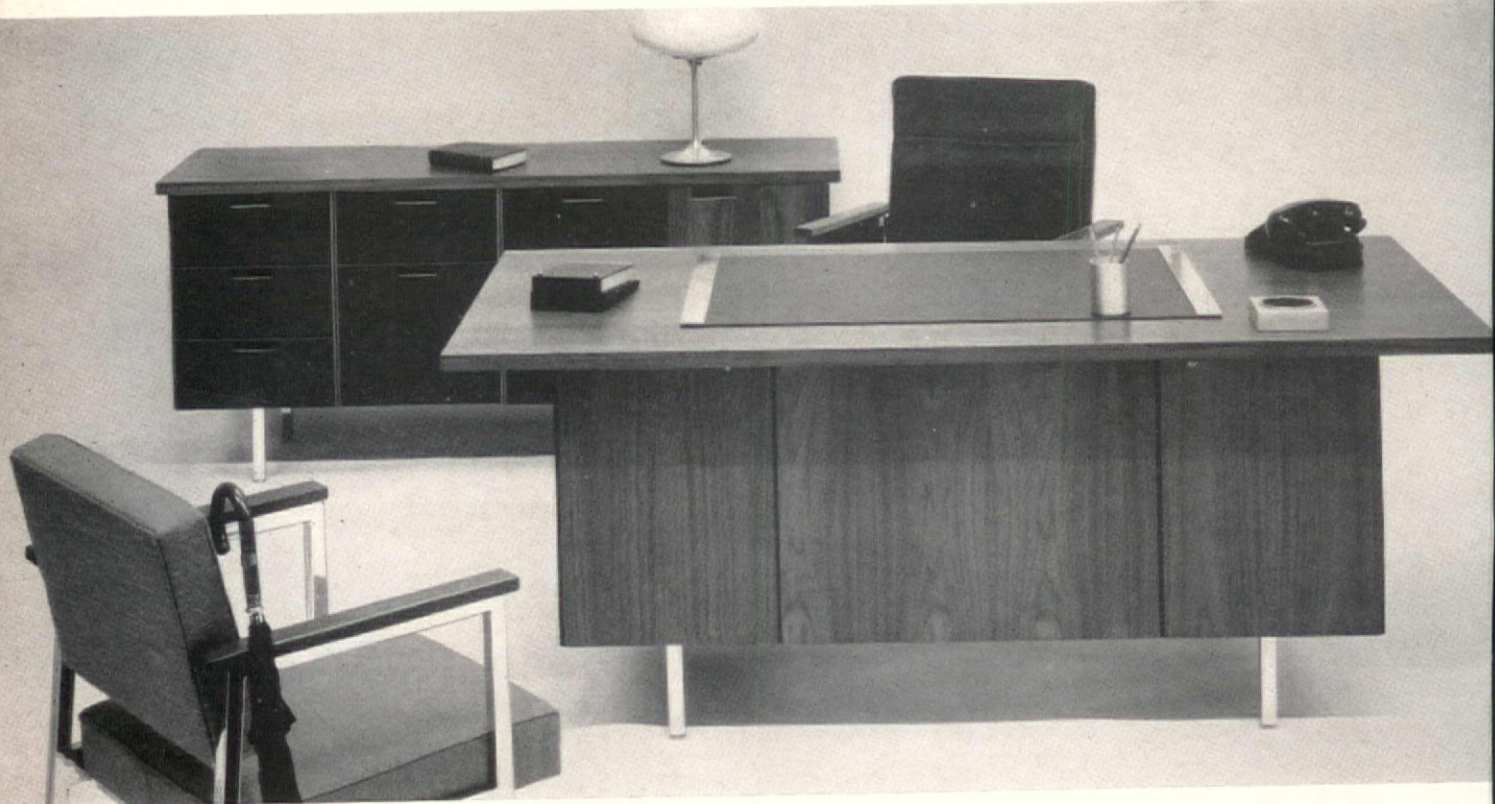
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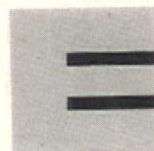
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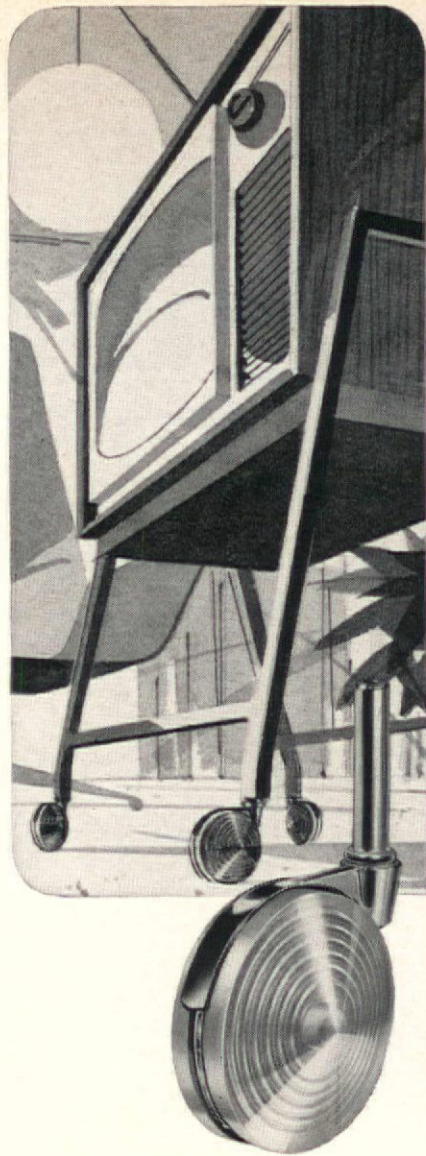
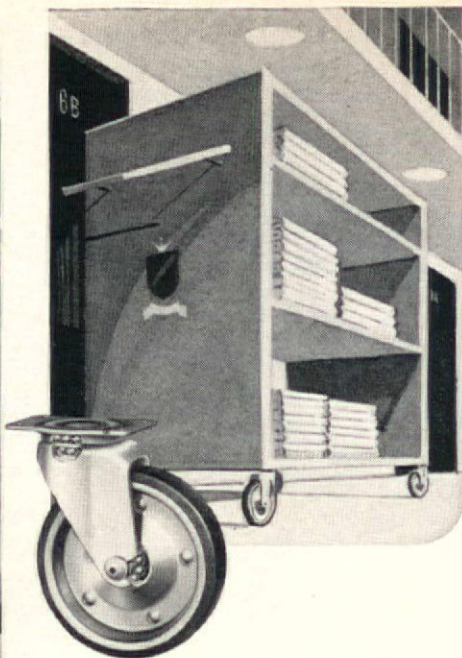
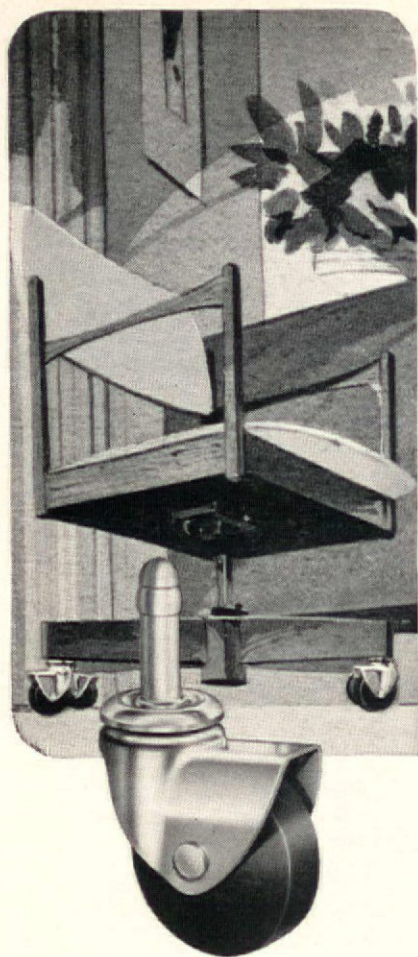
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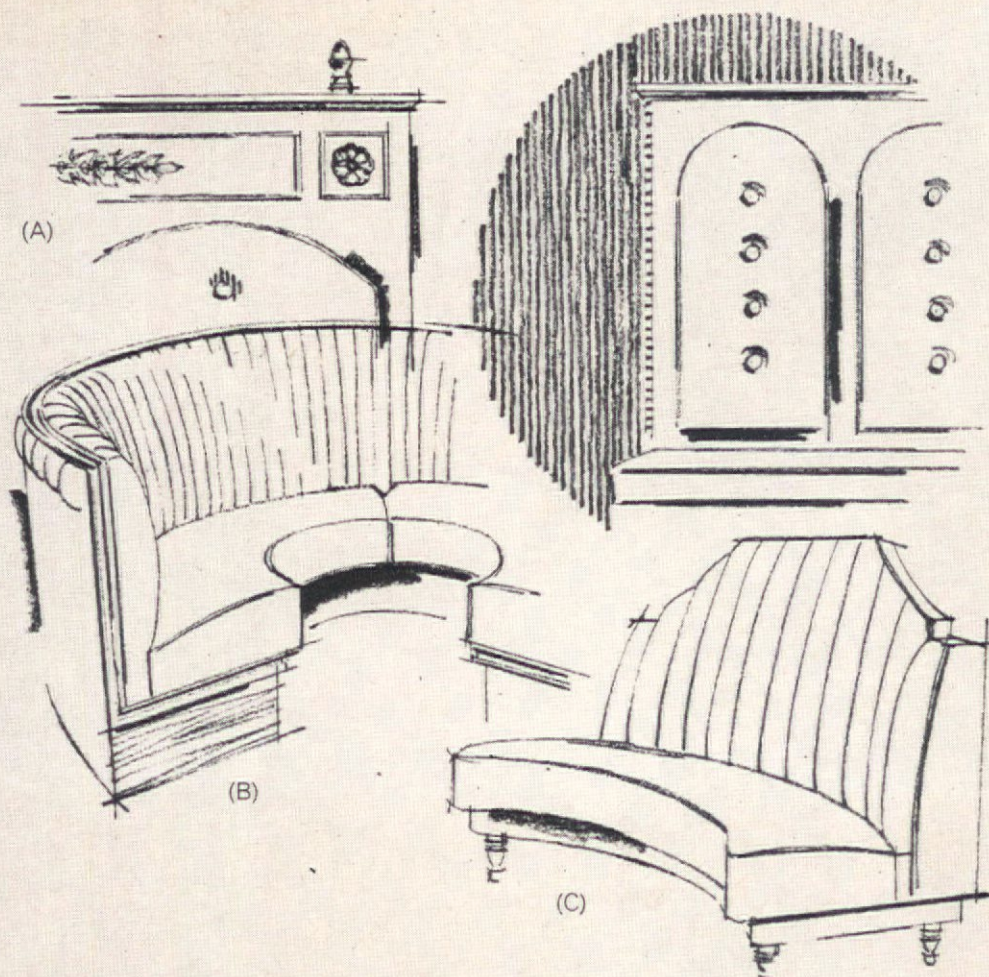
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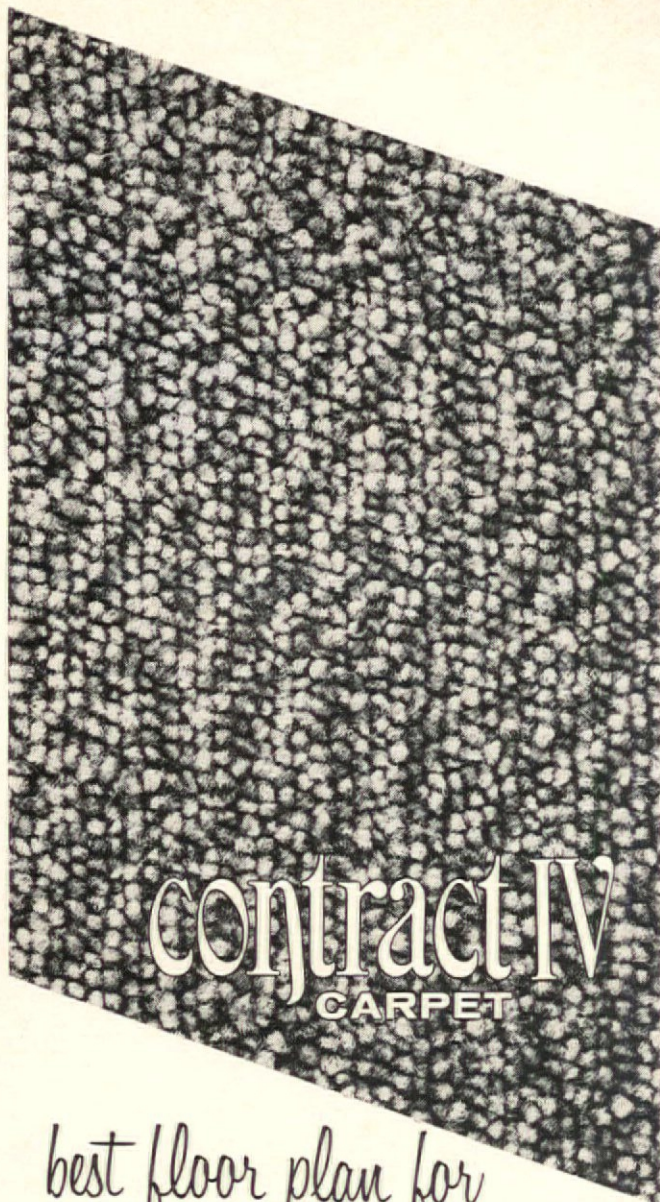
And Brody quality, of course, is unsurpassed. This remarkable combination of design and quality is yours to command. Command a Brody masterpiece in **CUSTOM BOOTHS!**

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D. C. Currently by Ash Gerech

## OUR WASHINGTON REPORT:

- Urban renewal plans spur motel building
- IAT studying systems for building programs
- Government aids firms in trainee instruction

WHILE the most rapid phase of growth in hotel-motel building appears to be past, a continued high level of hotel-motel construction appears in prospect as long as the general economy keeps moving up and conditions remain favorable. That's the conclusion reached here by top Federal analysts. In support of their outlook are these factors:

New announcements in recent months show plans for major hotels in different cities across the United States. Future urban renewal projects will offer opportunities for downtown hotels. It's striking to note if you keep up with renewal activity as we do, that many major renewal projects include plans for a transient facility, quite often a motor hotel, of several hundred rooms. In addition, more work on the Federal Interstate System of highways may make centrally located hotels more attractive, by increasing their accessibility. The highway system has altered traffic and overnight patterns both. Most important for you at this point is the fact that its influence is at best halfway—if you consider just the present program only and don't even speculate about the extension of the system once it comes near the goal.

The latest figures for the national system show that as of the end of the first quarter, some 21,500 miles of the 41,000 being planned for were open to traffic. Construction was underway on another 5,900 miles. The mileage in use grew by 2,279 in the year. Completion is scheduled for 1972. Talk is increasing of extensions of mileage beyond then.

A new report from the 1963 Census of Business includes these revealing figures on the industry, with some indication of the potential for refurbishing that might hold for you:

Of 10,234 year-round hotels of 25 or more rooms, 8,870 reported starting time. Of these, two-thirds, 5,963—began before 1942. In contrast, of 23,000 motels, with 20,360 reporting their start, only 15 percent—2,952—began before 1942. One-fourth began in the years 1959 to 1963; one-sixth, 1955-1958; three-tenths, or 6,109, in the peak period, 1949 through 1954. In sum, two-thirds were established in the last ten years from 1949. Of 2,642 motor hotels, almost

*(Continued on page 15)*

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# Van Gogh

## FABRIC WALLCOVERING COLLECTION

by **Timbertone**

For the first time . . .

The texture, the vibrant splashes of color,  
all the work-of-art richness that is "Vincent" skillfully recaptured  
by **Timbertone** and translated into incomparable fabric wallcoverings!

The look . . . the concept:

*a tempest of vitality inimitably Van Gogh!*

The texture . . . the performance:

*tactile eloquence: exclusively **Timbertone***

*Write for representative samples.*

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## OUR WASHINGTON REPORT

CONTINUED FROM P.

all reporting starts, 1,092 began in the 1959-1960 period, about twice as many as started in 1955-1956.

The analyses also reveal that of 21,457 motels reporting number of rental units in 1963, 12,500 had less than 19 units—and these three-fifths of establishments had one-third of the total number of rental units.

One-fourth the motor hotels had 50 to 99 rental units; one-sixth had 100 to 299 each, for the large concentration in that category.

The Federal analysts are more optimistic about motels than they are of hotels. They note that many of the interchanges on the Interstate Highway System have not been started yet. Their smaller size which means smaller sites, smaller capital outlays gives them greater flexibility. In today's mortgage market, this is a considerable advantage, too. Add to this the attraction that new units have for the mobile overnight population, and considerable enlargement of this field is seen. The major chains, with their abilities in planning, financing, and advertising, would seem to be in a favored spot.

### New study of buildings

Uncharted fields with unestimated impacts for you will be explored by the Institute for Applied Technology of the National Bureau of Standards. The General Services Administration, which is the Federal Government's housekeeping agency, gave IAT a contract to use part of its building program as testing ground for developing new or improved building systems—and subsystems. In the first phase, the study will include an analysis of user needs for, perhaps, an office building, and will study benefits and cost comparisons of the systems approach with present conventional methods. The next phase would be to prepare specifications based on performance standards.

It's hoped this can overcome the problems of traditional methods involving the putting together of many small parts, so that both Federal and nongovernmental users can profit from a coordinated system of industrially produced building components.

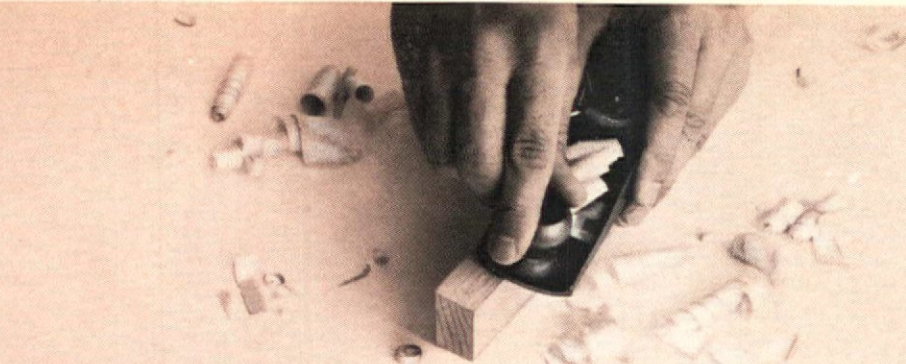
### Manpower training

You might want to look into the possible advantages of participating in the Federal Government's Manpower Development & Training Act programs, if you're a producer of furniture or furnishings. Interior design firms and architects with offices of so many sizes might also be able to fit in. The program aims to train present unemployed or underemployed persons. The U.S. provides reimbursement for job training materials; the employer pays the training wages during the training period.

Among recent projects is one for Excel Wood Products Co., Lakewood, N. J. It will give 77 trainees 10 weeks' training as cabinetmakers, spray finishers, sanders, machine operators, and electric truck operators. It will receive \$15,107 in MDTA funds. Forman Mode Co., Conover, N. C., will give 34 trainees

(Continued on page 1)





*"It takes a long time  
to bring excellence  
to maturity"*

Croydon's Richelieu is a graceful transitional design that combines the traditional dignity of fine woods and classic proportions with sophisticated simplicity. Old-fashioned pride of skill dictates such details as set-in wood tops, three-way mortised corner joints in the solid

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The Richelieu suite comprises two desks, credenza, bookcase, tables and lounge seating, all coordinated to gratify the most discriminating taste. Write for the illustrated portfolio.

*Richelieu, by Croydon*



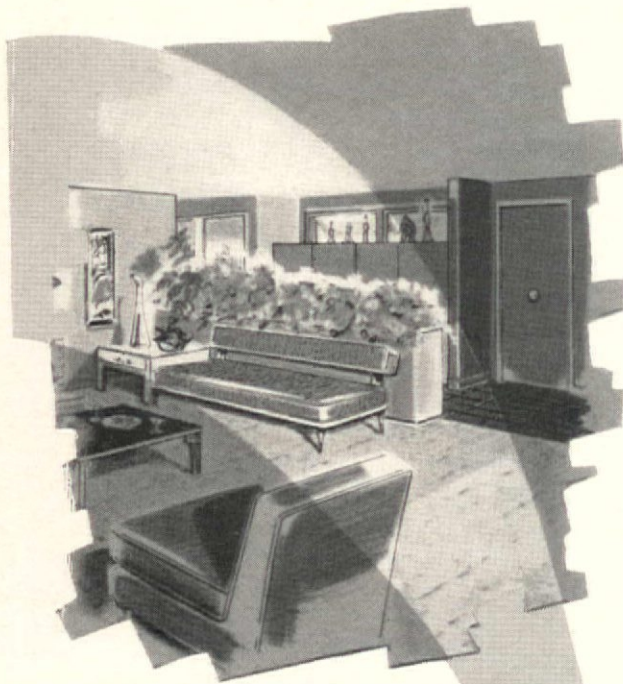
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# OLD

# TODAY



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Color your lobby lively, your rooms radiant, your furnishings fabulous with Flexlife! No need to shut-down to paint up! Flexlife works fast. Colors, covers and conditions all items of leather, vinyl and Naugahyde to brand new beauty OVER NIGHT. Flexlife dips deep into materials, leaving them soft and pliant. Never chips, flakes or peels. Surfaces are permanently guarded against acids, alkalis, alcohol, mildew and dry rot. Usually the Flexlife treated furnishing can't be told from new. Flexlife's uses stretch as far as your imagination. Scratched and scuffed sofas are revived to show-room sparkle. Faded folding doors are restored to original beauty. Rips in materials can be patched and color-covered to perfection beyond detection. Change the shade of your vinyl wall paper or

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## OUR WASHINGTON REPORT

CONTINUED FROM P. 1

16 weeks of training as furniture assemblers and finishers, and woodworking machine operators. The MDTA contract is for \$7,592.

### Furniture industry employment effect

A new Federal study shows that for every 100 jobs in the household furniture industry, there are 8 additional jobs in supporting industries.

A billion dollars of delivery of the industry product to final demand generates 137,413 jobs, the Bureau of Labor Statistics estimates. Of these, 74,460 jobs are in the furniture industry. Another 62,953 are in supplying and transporting industries, and other services. More than half of these, 35,529, are in manufacturing, for lumber and wood products, fabrics, rubber and plastic products.

### Federal business report

Philosophically you may dispute the course of government. But, in the day-to-day and year-to-year course of doing business, there can be little argument about the trend of government. It is getting bigger . . . and bigger . . . and bigger. Even its confusions mean business—because its furniture ends up in the wrong places for the wrong purposes, and some other agency goes out on the market. And even where there appear to be momentary drawbacks (these moments might last a year or two), you can confidently predict that these too shall pass, revealing new, satiable needs for your products and services.

A significant amount of new procurement opportunities in the contract field is being accounted for the days by the defense agencies—the Directorate of Procurement and Production, Defense General Supply Center in Richmond, Va.; and the Defense Supply Agency, Headquarters, Defense Personnel Support Center, Philadelphia. A sampling of recent Federal invitations to bid, now closed, includes:

Defense Personnel Support Center—Foam rubber pad bed mattresses, 1330 and 909. Upholstery cloth, 1413 yards, 1945 yards, 7900 yards.

Defense General Supply Center—Steel bunk beds, 53,500. Vinyl resin tile, 2400 cartons. Floor mats, 2000 each. Library shelving. Folding canvas cots, 2600 each.

General Services Administration, Kansas City, Mo.—Desk and dressers, composite metal and wood.

Sheppard Air Force Base, Tex.—Furnishing and installing draperies.

GSA, Dallas—Dining tables.

GSA, Seattle—Upholstered furniture, various items.

GSA, Washington—Velvet carpet, 1,480 each. Composite metal and wood quarters furniture, various items. Wood furniture, bookcase, bedstead and desk, 1,600 each. Executive type office furniture, desks, wall finish bookcases, 201 each. Lounge furniture, 1,800 each. Card filing cabinets, indefinite quantity. General office card-size cabinets, chairs, desk, table sections; upright bookcases; folding straight chair mirrors, wardrobes, indefinite quantity. Jan. through Dec. 31, 1967. (C)





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*its new appearance and comfort*

*indefinitely with luxurious BURKAIRE cushioning.*



Upholstered furniture won't lose its shape; covering materials won't sag, loosen nor wear excessively and prematurely when cushioned with Burkaire.

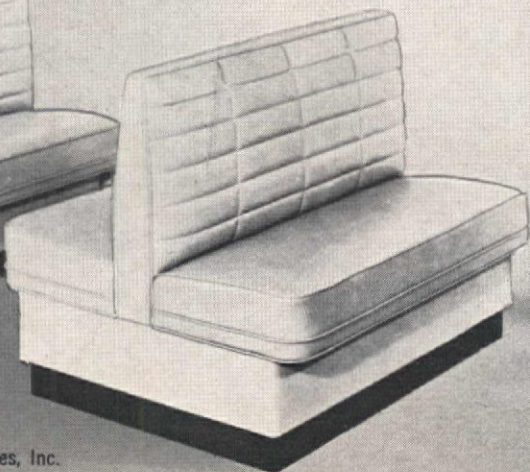
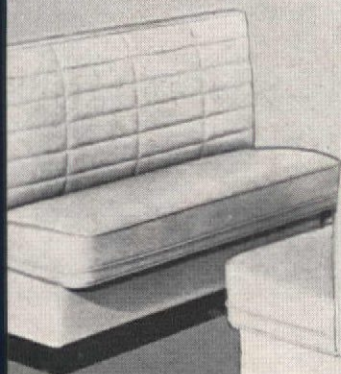
Because Burkaire is made by an exclusive process in which new cotton is impregnated with a plastic binder, it will never flatten out, crumble or turn to powder like many paddings made of other fibers. It remains softly, permanently resilient; will yield gently, not collapse under body weight. When pressure is removed it will quickly return to original thickness to keep upholstering materials taut and shapely. Burkaire does not create dust; is both insect and vermin-proof.



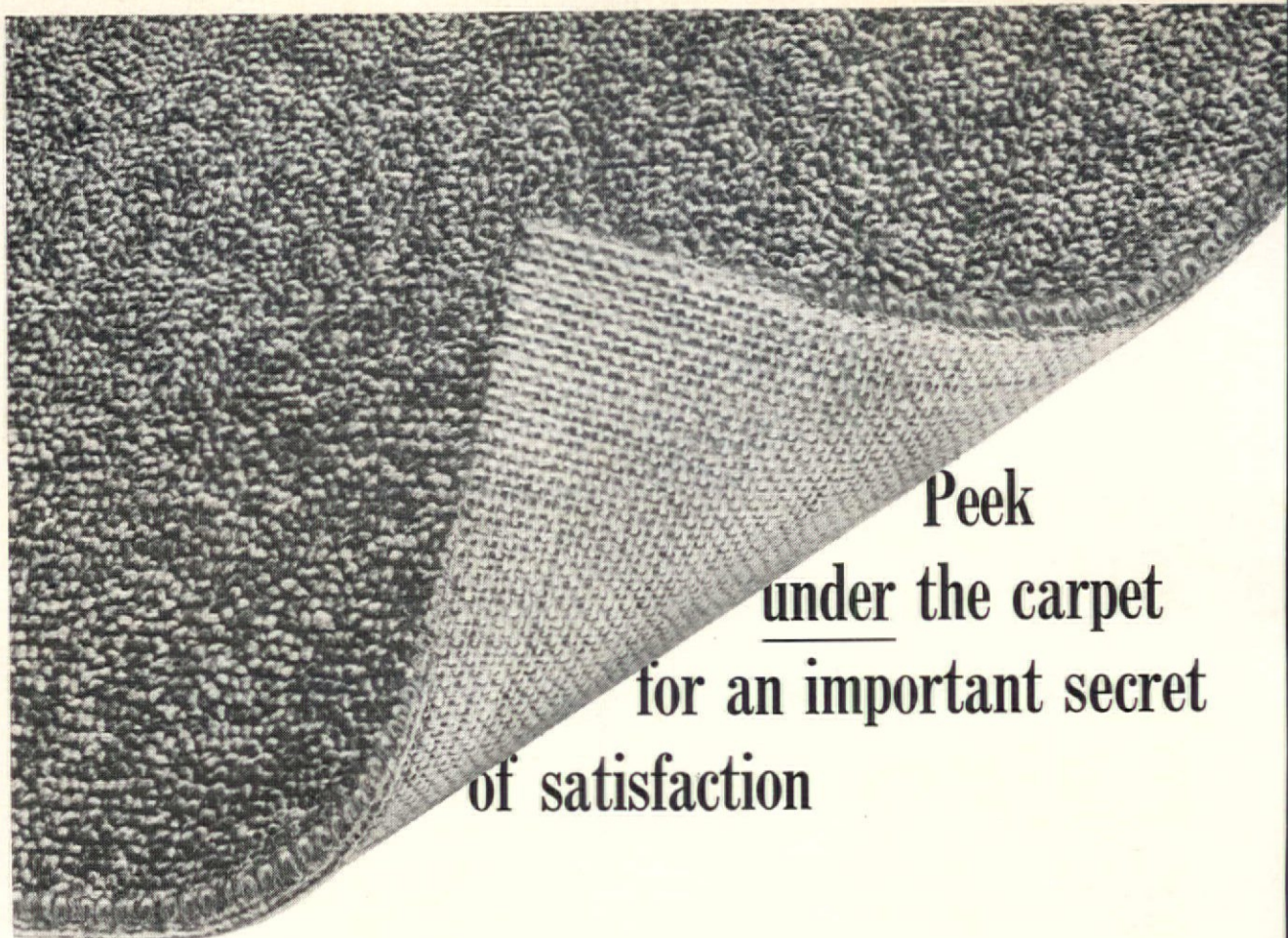
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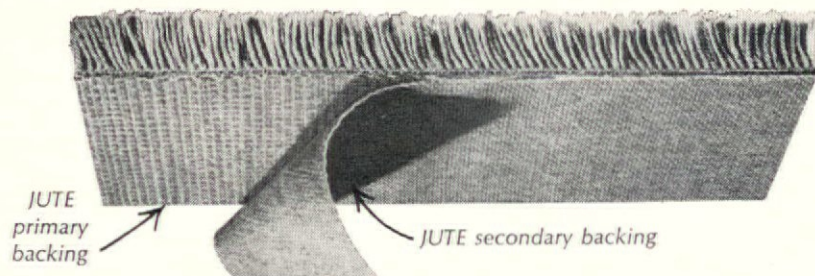
## Reasons to insist on contract carpets and rugs double-backed with

First, look under the carpet to be sure the "secondary" backing is Jute. Then bend the carpet so you can see the upper (primary) backing through the pile. If *both* are Jute, the carpet has—

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*The Hallmark of Quality Seating Since 1905 · Showrooms in principal cities.*



## IDEC holds fourth annual meeting

The problems of design education received considerable attention at seminar discussion groups during the three-day annual meeting of Interior Design Educators Council (IDEC) this past May. The discussion groups were concerned with curriculum, accreditation, the role of design education in environmental planning, competition and publication, research and advance degrees, as well as discussion on films and texts. A number of these subjects will receive continued action during the coming year. Among specific IDEC programs are hopes to raise funds for the purpose of a thorough curriculum study and analysis, and plans to include studies in cooperation with architectural and related design schools. The committee on accreditation plans to work with the professional organizations in the field.

During its fourth annual meeting, attended by educators from more than 40 schools and universities, current officers were re-elected to serve another term. They are: president—Prof. Arnold Friedmann, Pratt Institute; vice president—Prof. Phyllis Krumm, Ohio State University; secretary-treasurer—Prof. Richard Rankin, Purdue University.

## Risom-sponsored competition

It's not only the educator who is interested in fostering better designer

education and encouraging students with professional guidance. Industry gives a helping hand, too, usually in the form of competitions. Jens Risom Designs Inc., contemporary furniture and textile manufacturer-designer, recently sponsored a competition for advanced students at the Art Center College of Design in Los Angeles. Its purpose: to assist, encourage, and stimulate the student to "think for himself." The problem: a planning project based upon a real situation, involving layout and selection of furnishings for an insurance company in 4,000 square feet, and including all office areas from mail room to president's office. The winners: Wayne Lunan, who received the first prize of \$200; Gary Rossbach, \$125 second prize; Donald Munz, \$75 third prize. Five honorable mention prizes of \$20 each went to Edwardo Alfonso, Nancy Blanchard, David Brewster, Hisao Nakado, and Leonard Scott. Illustrated is detailed floor plan by first prize winner Wayne Lunan.

## Philadelphia redesigns showrooms

Neither pop nor op art seemed quite appropriate to symbolize the Philadelphia Carpet Co. showrooms in New York and Chicago. So designer Edward K. Donohue, head of Image Builders, Inc., elected to tell the Philadelphia story through a streamlined Federal-American motif, one that would be both practical and esthetic. His search for a dramatic departure from the standard format in showroom design resulted in the abandonment of draperies, lamps, tables, as well as objets d'art and other decorations. Only carpets, framed in architectural patterns, are highlighted. One of the features of the Chicago showroom, completed in time for last month's market, is a 12 by 14-foot lighted mural of Independence Hall, created entirely with carpet. In both new showroom centers daylight lighting units were scientifically spaced to depict the true colors of each quality.

## Condominium carpeted

Condominium apartments are rapidly becoming a major market for contract furnishings as a result of the trend toward selling the apartment units completely furnished. One of the newest condominiums offers carpeting and draperies as part of the package to the apartment buyer. Cabin Crafts,



Inc., carpet manufacturer, reports that it has supplied the Nine Three Ni Coast apartments, at La Jolla, Calif., with carpet for its interiors and exteriors, too—the latter Cabin Crafts new all-weather Mardi Grass, which is being used on the balconies of the 13-story unit.

## Test results issued by IRC

Nylon and polypropylene commercial grade carpets are listed for the first time in the 1966 Certified Product List, a directory of cleaning and maintenance products, textiles, and commercial carpets, published by Institutional Research Council, Inc. This study, with the expanded carpet section, will be particularly useful as a purchasing tool, especially since hospitals, libraries, hotels, motels, schools and other institutional consumers are finding it increasingly difficult to select carpets that will perform well in commercial use.

Part III of the List, dealing with commercial carpets, includes tables of minimum specification requirements based on pile density for wool or acrylic, and for nylon or polypropylene according to average heavy traffic or average medium traffic. It points out that "carpets based on nylon or polypropylene do not require the same ounce-weights of pile yarn as wool carpets. For equal wear, it appears possible to reduce the weight of nylon pile by at least 30 percent of the recommended wool weights given in the specification." It goes on: "Experience gained thus far with acrylics and monomers indicates that these materials should be used at the same ounce-weights of pile yarn as for wool."

The directory also lists brand names and sources for cleaning and maintenance supplies, wool and acrylic carpets, and institutional textiles.

(Continued on page





MISSISSIPPI

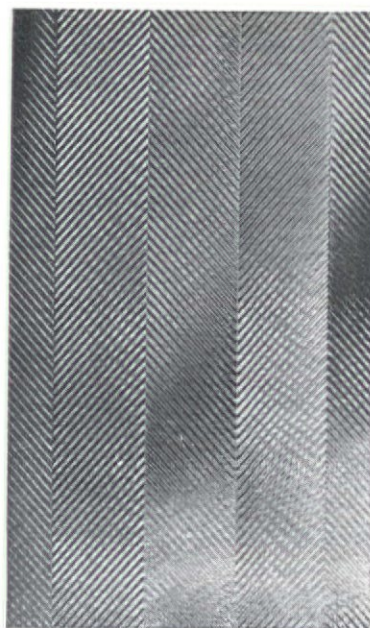
# HERRINGBONE

## Dramatic New Texture in Glass



Herringbone glass glazed in reception room in offices of Arthur D. Little, Inc., N. Y. C., one of the nation's leading industrial research and consulting organizations. Designed by Space Design Group, Inc., Marvin B. Affrime, Director.

The dramatic texture of fabric *and* the gleaming beauty of glass have been artfully combined in new Mississippi HERRINGBONE. It is a pattern offering another dimension and broader scope in creating interiors high in interest and utility. Recommended for use in partitions for the division of living and working areas in residential and commercial installations and wherever else admitted light should become a vibrant, interesting part of the decorating scheme. Specify Mississippi glass. Available in a wide variety of patterns, wired and unwired, at most leading distributors of quality glass. Write for catalog.



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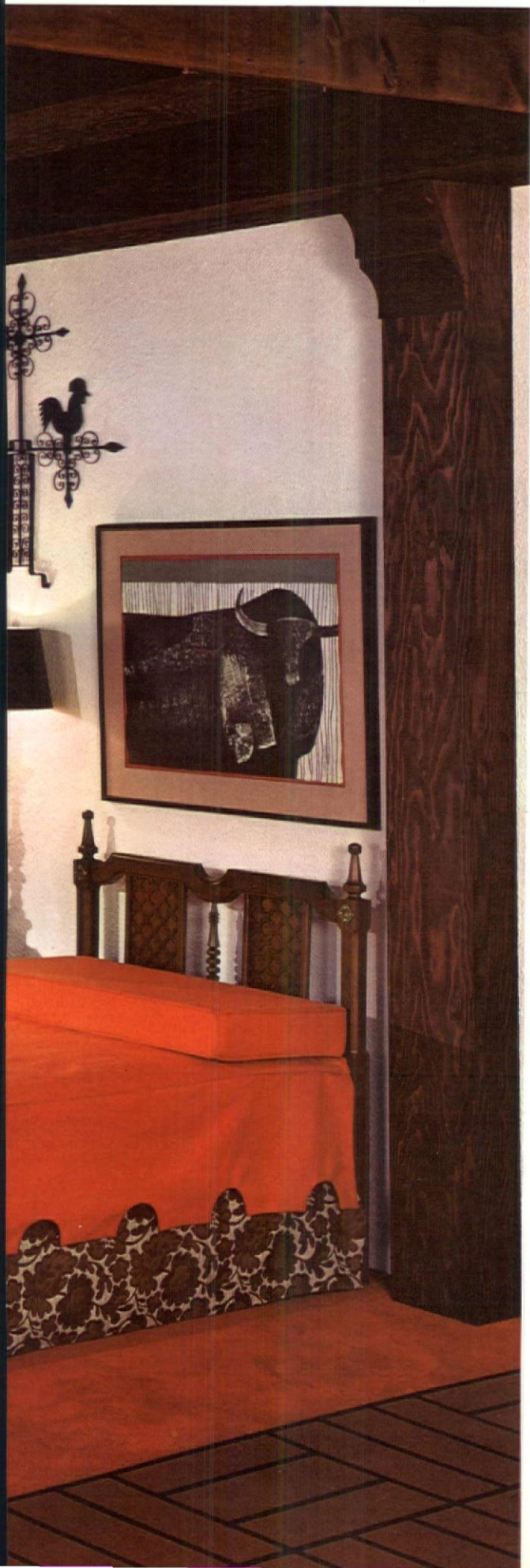


# *Castillo - Classic Spanish*





# Furniture from Simmons



## Olé! Bright, exciting, clacking with the spirit of Spain

*Crisp Spanish design with a trace of Moorish ruggedness. You'd expect to find a set of castanets in the top drawer.*

*New Simmons Castillo is solid cherry, expertly distressed and finished in a rich brown tone to give it the appearance of rough, aged elegance. The weathered-green brass hardware seems to have endured a century of stiff Mediterranean breezes. Tops are subtly laminated in Parkwood Burl that simulates expensive banded inlay.*

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*Simmons' Castillo demonstrates how good taste and practicality are thoroughly compatible in fine furniture for heavily traveled hotels and motels. And, of course, it's equally compatible with any construction or redecoration budget. We offer the CFA Plan, our own American Acceptance Program, Extended Terms Plan, and Leasing Program to suit your financial requirements.*

*Use the coupon below to request your complete catalog of Simmons' Guest Room Furniture available in a variety of classic styles. If you like, the catalog can be delivered by our trained furnishing engineer who will assist you in the plans for your new accommodations.*

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Please have a representative call



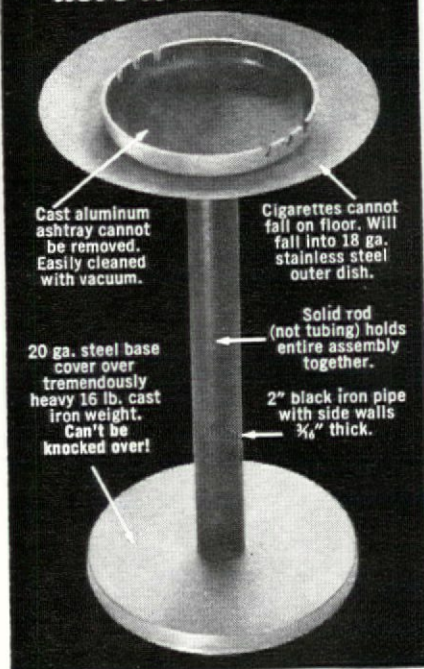
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  - that cigarettes can't fall off?
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20 ga. steel base cover over tremendously heavy 16 lb. cast iron weight. Can't be knocked over!

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## CONTRACT BUSINESS

have been tested for conformance with the standards recognized by the Council.

Thirty-five thousand copies of the 1966 List are being distributed to IRC members and participating manufacturers. Non-members may purchase copies from Institutional Research Council, 221 West 57 St., New York City. Cost: \$1.00 per copy.

In a separate study also conducted for IRC by Foster D. Snell, research laboratory, preview results indicate that carpet life can be increased from 9 to 33 percent, depending on the kind of underlay used. The eight types of carpet underlay tested were also checked and rated for nine other characteristics, including frictional resistance between underlay and carpet, thermoconductivity, resistance to mildew and cleaning chemicals, compression set and flame resistance. The final report of the two-year, \$15,000 carpet underlay study will be published by IRC and will be released shortly.

### N.Y. source guide

A lively, informative, and instructive paperback book published early this year primarily for consumers is finding readers in the contract field as well. *The New York Times Guide to Home Furnishings* (375 pp., Antheneum Press, 1966, \$2.95) is the idea and co-work of Barbara Plumb of The New York Times and Elizabeth Sverbeyeff of House Beautiful. As the title makes clear, it is a guide to home furnishings sources, shops, and showrooms in New York City open to the public.

In other hands, such a book might have been a useful but mechanical listing of retailers. But because these seasoned editors and reporters are fully knowledgeable about the market, the book is something altogether different. Not only are direct consumer shops, department stores, ateliers listed, but the authors begged and badgered many sources and places hitherto marked "To the Trade Only" to open their doors to the public—if not to buy, for they still require the accredited designer, at least to look. As a result, among the more than 250 sources contained in the book is a long list of major names in the contract industry.

The handy volume is extremely well organized—separated into logical major categories: Furnishings, Antiques, Art for the Home, Auctions, Services and Repairs. (C)

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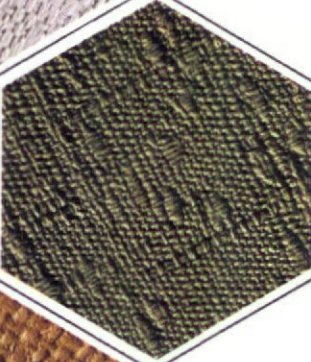
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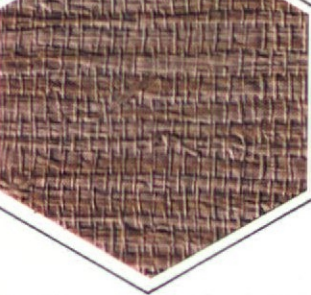
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	<p><b>KERRY</b> (25 oz.)</p> <p>Coarse linen weave in solid colors. A Moderncote original pattern. Exclusive protective top-coating at no extra cost, as with all Moderncote 33 patterns.</p>		<p><b>MATTA</b> (30 oz.)</p> <p>As deep textured as the genuine article, this exotic woven pattern has that carefree Caribbean look. 12 colors.</p>

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**Professional Jealousies— Part II**

*Should details of functional planning and interior design efficiency give way to the arbitrary dictatorship of the architecture?*



we pointed out in the previous installment, the architectural profession has undergone a complete transformation in recent years, from individual practices to huge architectural corporations. These new forms of enterprise have made business more important than design, and have caused collective planning and execution to dominate the individual's creativity.

On the other hand, to pick up where we left off, the growth of such self-contained, all-embracing architectural and engineering firms, with departments for every specialization, is in some respects a marked advantage in controlling the total architectural environment and improving its quality. Theoretically, by bringing together under one roof architects, structural engineers, space planners, interior designers, decorators, communications experts, et al., should provide cohesion and integrity in every project. Sometimes it does, but the weakness in these umbrella systems is that in more instances than too many important details of functional planning and interior design efficiency give way to the "big picture."

Interprofessional problems arise on two scores: 1. The client makes available to the creative team a limited number of dollars. The economics of the business impells the architectural-engineering organizations to go after the whole package. 2. On another level, but related, are the interprofessional problems and hostilities that arise over the basic question of what a building is for. For example, should the modular continuity of the structure, its integration of systems, be the over-riding consideration? Or is it more important that the structure should be designed so that the people who occupy it will feel that it furthers their individual vocational requirements, at the same time that it enables them to avoid severe visual and physical regimentation?

How can these considerations be reconciled, and at the same time, how can the variance of goals which creates interprofessional conflicts be eliminated? One area of contact that can conceivably bring about useful compromises between architect and interior planner-designer is that which concerns interior elements that can be seen from the outside. In most always, the interior planner has to give way in this area, frequently in ways that adversely affect optimum use of the interior. Let's examine a typical instance of such conflict and extract from it a moral for the future methodology: A building has been planned by a world famous architectural firm for a prominent site in Washington, D.C. The building is to be rented, by a tenant or tenants unknown at the time of building design. The architect conceives and prepares plans for an extremely handsome structure which in his mind is ideal for all occupants. The building is really a vastly clever and

intricate series of systems which deliver light, air, space, and utilities to every square foot of area fortunate enough to be enclosed by its parade of 24-foot-wide sheets of 1/2-inch thick plate glass. The owner, upon advice of the architect, also offers prospective tenants the use of a moderate amount of movable steel partitions and a floor covered with carpet. The architect then benignly sits back and sincerely believes that tenants from all walks of life and all types of business and professions can merely move their furnishings and papers in, order a telephone installation, and begin to live happily ever after.

Along comes a tenant for the major share of the building. The tenant asks the architect questions such as these:

1. What course do I follow if the functions carried on in my many and varied departments and rooms do not fit perfectly into your building's 3 feet 1 inch by 6 feet 2 inch module?
2. What do I do with the 150-foot candles of beautifully reflected and prismatic fluorescent light that marches all over every square inch of the building's ceiling, if I want to have an incandescent conversation or carry out some other function requiring light of a different nature, drama, intensity, and psychological value than the standard luminosity?

The architect's answer is not defensive. It stems from a sincere attitude that the integrity of the exterior appearance must be maintained. "Surely a few sacrifices, such as renting up to 15% more space to overcome the arbitrary losses incurred by the module, e.g. partition location restrictions, is not too much to ask as a price for the visual order which results. Any functions requiring variations in the lighting system should certainly be placed away from the perimeter of the building. Why should an executive not like to work in an office with such marvelous lights?"

There is a serious fallacy in this dictatorship of the arbitrarily beautiful exterior. Its sanctity in the history of recent architecture is the cause for concern: why can we not achieve equal beauty of exterior after the man on the inside can do what he needs to do, without penalty or observance of art purely for art's sake?

The architect will get no opposition from the interior designer about the value of beauty. The interior specialist is equally eager to share in the creation of a flawless success. Perhaps the criteria of the interior are more tangible and difficult for the architect to comprehend than the disciplines of esthetically integrated, structural, mechanical, and architectural systems. But if he has patience and can discuss the flexibilities of the interior with a competent and serious interior planner before he commits himself to his grand design, it should emerge more interesting and more esthetically satisfying than any facade alone could be. (To be continued)



## Showrooms



### GF'S NEW YORK HEADQUARTERS

The new General Fireproofing showroom opened its doors to the trade and its windows to public view in an advanced move to promote better office design. Located on the lobby level of New York City's busy Pan Am building, the showroom itself is an effort to project the story of progressive office planning not only to industry inside but also to the business executive passing by its open windows.

GF called upon celebrated architect designer Eliot Noyes to create a showcase for new concepts of office design rather than simply a display space for furniture lines. Architect Noyes translated the client's requirement by expressing the up-to-date image of GF and its products in a unique solution of space and setting.

Dramatizing its spatial feeling, moving panels have been suspended from ceiling tracks and decorated with brilliantly colored graphics by Ivan Chermayeff. Chermayeff, a member of the board of trustees of the Museum of Modern Art, has been recognized publicly for his outstanding graphic design. The carefully chosen colors of the live panels become an integrating factor for the entire showroom, while also dividing the large areas visually.

The lighting, too, incorporates innovation. To complement the natural light of a window wall, spots are recessed at intervals in the ceiling that bathe the showroom in soft light. For dramatic effects others are concealed in black recessed channels between the supporting pillars. The band of black continues down the sides of the columns forming a bold architectural design.

Plainly visible to the public, a large reception area has been set up to suggest an actual office. The modern touch of the showroom is foreshadowed by the front entrance doors and the graphic handling of the small show window beside it where the GF logo is reproduced in kinetic three-dimensional effects superimposed reds and greens. From this entrance area, the main showroom proceeds through localized areas of furniture groupings. Beyond are the managerial offices, conference room, planning and general sales departments, each treated to fit the character of the area's use. (C)





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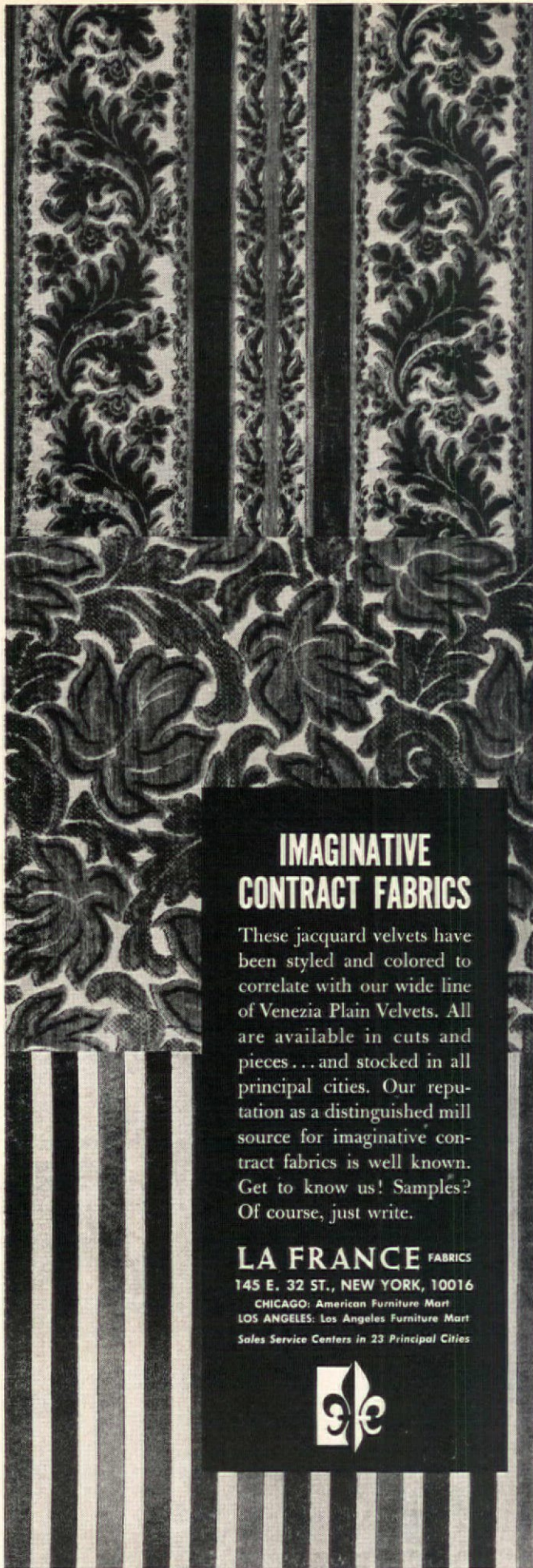
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## CONTRACT NEWS

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HERMAN MILLER INC., Zeeland, Mich. has formed a subsidiary company, Herman Miller of Canada, Ltd. with headquarters at 152 Bentworth Ave., Toronto. T. G. Hanson is vice president and general manager of the Canadian office.

DESIGN INTERNATIONAL, a new firm that will offer outside contracting services in design and development, is a subsidiary of Western Service & Supply Co., Seattle. The new division will coordinate interior design, food facility engineering, construction, furnishing and fixture procurement for Western Service & Supply to independent hotels, club, restaurants and other commercial properties. Heretofore, the organization had been responsible for properties of Western International Hotels, its parent company.

B. BRODY SEATING Co., Chicago, has purchased 21,000 square feet of land to expand operations of its subsidiary, J. L. Metz Furniture Co., Hammond, Ind.

HOWELL DESIGN ASSOCIATES, New York industrial and interior designer, has reorganized under the name Howell Design Corp. James A. Howell continues as president of the firm.

INTERNATIONAL DESIGN CENTER has been purchased by Martin Lowitz, Los Angeles art dealer and realtor who will maintain full control of the Los Angeles exhibit center.

TIMBERTONE DECORATIVE Co. has opened its new 26,000 factory in Nassau Crossways Industrial Park, Woodbury, L.I.

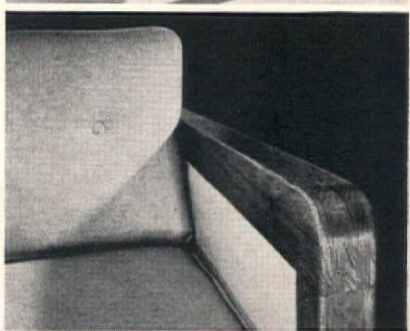
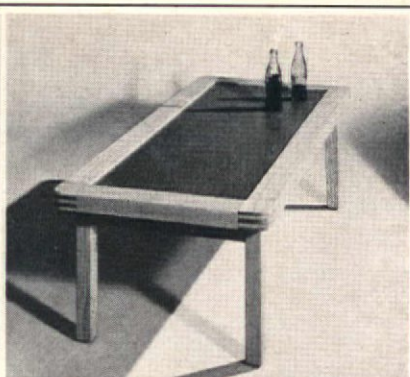
SAPHIER, LERNER, SCHINDLER, INC., New York space design firm, has opened its new Manhattan headquarters on the eleventh floor of 600 Madison Avenue.

STRAUS-DUPARQUET, INC., institutional kitchen design and equipment firm, has combined its operations with the MAXWELL Co., leader in the hotel, motel, institutional design and furnishings industry. As of April 1, the two firms have integrated their offices in New York, Miami, Los Angeles, Chicago and St. Petersburg. Irving E. Greenfield, president of Straus-Duparquet, stated that the two organizations are expected to merge in the near future.

BURLINGTON INDUSTRIES, INC. has acquired GLOBE FURNITURE Co., High Point furniture manufacturer. Globe is completing a new plant into which it plans to move in July. No change of management and organization is expected due to the shift of Globe's ownership.

SHARON-KROB-MURRAY, New York city architectural firm, has relocated its offices to 30 East 40 Street.



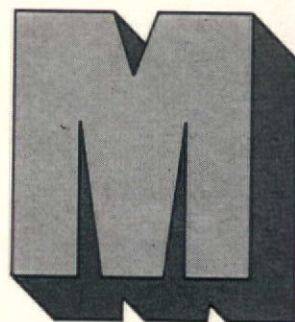


ah! rah! rah!

the greatest thing to hit the college campus since the forward pass; the University Lounge  
group by Madison provides the ruggedness needed for the most demanding of seating  
situations. Culminating ten years of research and development, designer Douglas Ben-  
nett and Madison offer this unique collection that welcomes the natural exuberance  
of youth in fraternities, children's areas, public spaces or wherever the wear is tough.

Showrooms: Dallas, Chicago, Los Angeles, San Francisco, Seattle, Minneapolis and Miami

Circle No. 24 on product information card



**MADISON**  
FURNITURE INDUSTRIES

*Canton, Mississippi 39046*







**A.C.E.**  
ALLIED  
CHEMICAL  
ENGINEERS

ENGINEERS  
CORPORATION  
1964  
Engineered for commercial  
conditions by

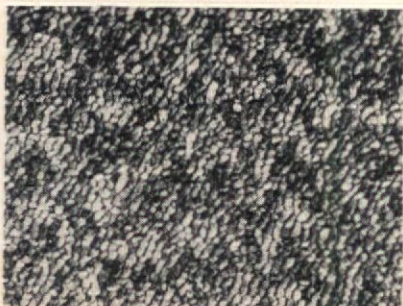
MEMBERSHIP: ALLIED CHEMICAL SOCIETY



# Where there are people around,

Corridors don't need carpeting. Coffeehounds do. Less slipping. Less noise. More of the friendly atmosphere that comes with "Stoney Lane" by Walter Carpet Mills. Because "Stoney Lane" is made with 100% A.C.E.™ nylon—Allied Chemical Engineered. This continuous filament nylon is specially engineered for commercial conditions. Wear-tested to take constant traffic in its stride. Because it shuns spots and stains, daily vacuuming keeps it brilliant. Maintenance costs are lower! For free booklet, call (212) HA 2-7300, Ext. 444, or write: Allied Chemical Corporation, Fibers Division, Allied Chemical Tower, No. 1 Times Square, New York, N.Y. 10036.

# put Walter carpet down.



## PEOPLE

DONALD W. THOMAS, JR. has been elected to the board of directors of Desks, Inc.

DOROTHY OLSON has joined Metropolitan Furniture to provide interior planning service to West Coast manufacturers. She will be available to contract furnishers, architects, and dealers to assist with all phases of interior planning.

ROMAN GILBERT has been promoted to the position of project director of Saphier, Lerner, Schindler, Inc., New York-based space planning and design firm.

GEORGE H. HEYWOOD, JR. has been named president of the Heywood-Wakefield Co., and JOHN HEYWOOD has been named to the new post of executive vice president.

ERNEST HAHN has been appointed sales representative for No-Sag Spring Co. in Florida. He also represents Middletown Manufacturing Co., Inc. Both companies are wholly owned subsidiaries of American Metal Products Co.

RICHARD MARTINS has been named to the new position of public relations manager for Commercial Carpet Corp.

JAMES F. WILSON has been elected vice president of sales of the Alexander Smith carpet division of Mohasco Industries. Mr. Wilson succeeds ROBERT W. HOWISON, who is retiring from that position.

WILLIAM N. DEMARTINE has been named New York district sales manager for the building products division of American Cyanamid Co.

LAIN GORDON has joined Western Contract Furnishers, Inc. as design consultant in the Sacramento office.

GEORGE A. BAIO has been named manager of interior design and planning at Xerox Corp.

WILSON M. WHALEY has been named corporate research and technical planning director for Burlington Industries, Inc.

RICHARD U. SCOTT, formerly eastern division manager of Kirsch Co., has been appointed to the position of drapery hardware sales manager. WILLIAM C. HANKERMEYER, Kirsch's southwestern division manager, will replace Mr. Scott as eastern division manager. JACK C. MADDEN, formerly sales manager of Kirsch's Deco drapery hardware division, has been appointed to fill the post vacated by Mr. Hankermeyer.

### Hollis S. Baker

HOLLIS S. BAKER, chairman of the executive committee of Baker Furniture Inc., Grand Rapids, Mich., died of a heart attack on June 12. Mr. Baker had been president and chairman of the board of Baker Furniture for the past 40 years, and at the time of his death had just completed an extensive volume, *Furniture in the Ancient World*, scheduled for publication in October.



Meet the New  
**INTERIOR  
DECORATOR!**



No. 3200-U

9 colors - Rayon fabric; 6 colors - U. S. Naugahyde Chromata.

Krueger's New **3200** Series  
**UPHOLSTERED ARM CHAIR**

The center of attraction wherever it goes — in the office, home or institution — Krueger's New 3200 Upholstered Arm Chair delights the decorative with its smart styling, pleases the practical with its durability, and welcomes the weary to all the comforts of foam. Shell is contoured fiberglass with foam-cushioned seat, arm and backrest support areas. Upholstery is colorful, deep-textured fabric or U.S. Naugahyde Chromata smartly tailored and sealed to the shell. Whether with chrome or black satin tubular steel legs — or brushed aluminum swivel/pedestal base, the New Krueger 3200-U Arm Chair is the standout in any seating crowd. See it live, and in color, at your dealer or nearest Krueger Showroom.



No. 3205-U  
PEDESTAL BASE

**KRUEGER**

METAL PRODUCTS COMPANY • GREEN BAY, WIS • 54306  
SHOWROOMS: Chicago - 1184 Merchandise Mart; Los Angeles - 8815 Beverly Blvd.

Circle No. 26 on product information card



**MERCHANDISE MART**

**TO LAUNCH INTERNATIONAL SHOW  
IN MARCH 1967**

The Merchandise Mart, Chicago, has announced plans for an international contract show, to take place March 20-22, 1967. Called Intercon I, and described as The First International Contract Exposition & Congress, the show will be devoted to an exhibition of interior furnishings for commercial and institutional use, and will include a "Product Congress" for communication and information where people from every international market will gather.

Intercon I will be planned with guidance and counsel from a board of advisors numbering nearly one hundred national and international experts. Among them are: Clyde Dixon, president of Inkers Supply; Clarence Scheps, executive vice president of National Association of College & University Business Officers; John E. Forsberg, housing officer, University of Oklahoma and president of Association of College & University Housing Officers; Bert C. Ahrens, executive secretary of National Association of Educational Buyers; Bill Katavos, chairman, industrial design department of Parsons Institute; Arthur Davis, member of esthetics committee of AIA; Albert Christ-Janer, dean of school, Pratt Institute.

In announcing plans for the show, which will contain institutional displays, model offices, hospital rooms, etc., and about 60 educational sessions, W. O. Ollman, general manager of the Mart, pointed out that the contract furnishings industry had experienced an explosive growth over the past several years, with annual sales estimated running beyond \$5 million, but it has lacked a means of communication between the design and product facilities of the industry and its diverse customers.

Intercon I will be held in the Merchandise Mart and McCormick Place. Manufacturers with showrooms in the Mart will exhibit there, and those who do not have space in the Mart will exhibit at McCormick Place. Seminars and all educational sessions will take place between 8:00 A. M. and noon each of the three days. Exhibits will open at noon and close at 6:00 P.M.

More than \$250,000 has been budgeted by the Mart for Intercon I, according to Ollman. Monthly direct mail programs and display ads in more than thirty trade publications are planned. The Mart will make available various visual aids including logos (cut) to manufacturers for use in ads and other promotional programs. (C)





## ridiculous

This is Pennwood. It is Robert John's lowest priced line of office furniture. And people tell us we're being ridiculous to put so much art into something that costs so little.

They can't understand why we pay so much attention to design, structure, and detailing. These desks, they say, are for secretaries, not executives and general offices. So why bother making them in oak and walnut as well as walnut? And why protect key wear spots with Densedge fibre stripping? And why, for crying out loud, do we put all that work into the finish? Other mass-use furniture gets away with a lot less than Pennwood.

So why have drawers that adapt to either letter or legal sized files? And isn't the steel track, nylon roller suspension drawer only for expensive furniture? And why put touch latches on credenza doors when pulls are cheaper? And why bother engineering a chair for support and just the right amount of comfort? Why design it to win design awards? Why? Why? Why?

Other people don't design their budget lines to look new twenty years from now. They don't even waste time putting their famous labels on it. So why do we bother?

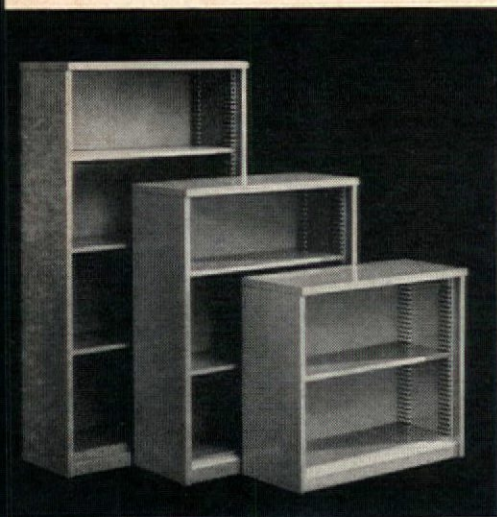
Don't be ridiculous. Why do you think Pennwood sells so well?

 **ROBERT JOHN**

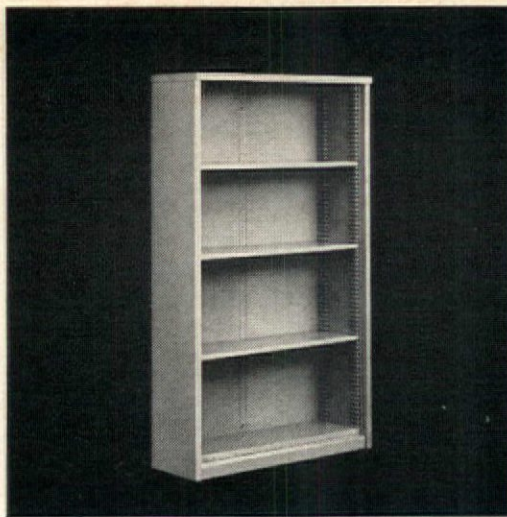
ROBERT JOHN COMPANY ■ 821 NORTH SECOND ST., PHILADELPHIA, PA.

305 E. 63RD ST., NEW YORK, N.Y. ■ 1120 MDSE. MART, CHICAGO, ILL. ■ DESIGN CENTER, 8899 BEVERLY BLVD., LOS ANGELES, CALIF. ■ 330 DECORATIVE CENTER, DALLAS, TEX. ■ 611 FERNANDEZ JUNCOS, SANTURCE, PUERTO RICO

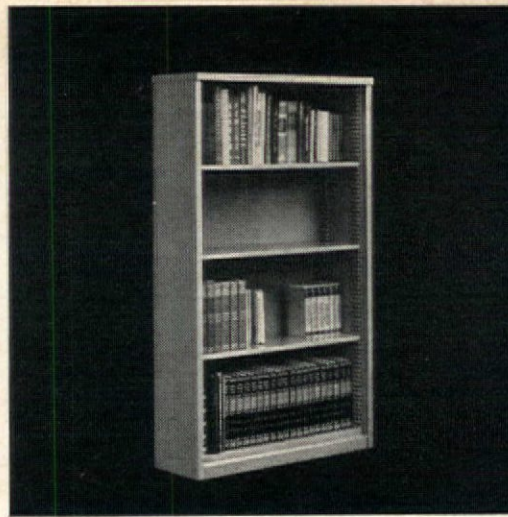




We make 29", 42", or 60" bookcases,



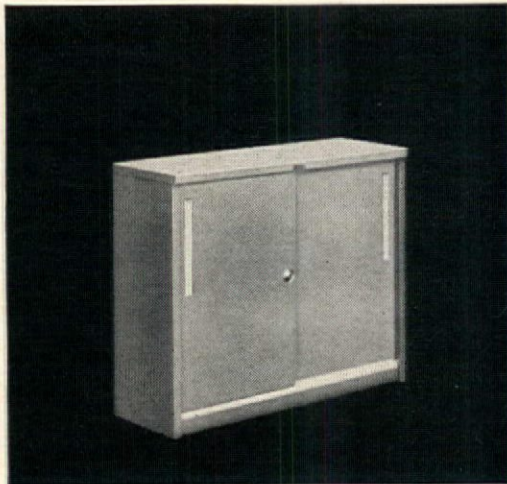
with 12" - or 18"-deep shelves,



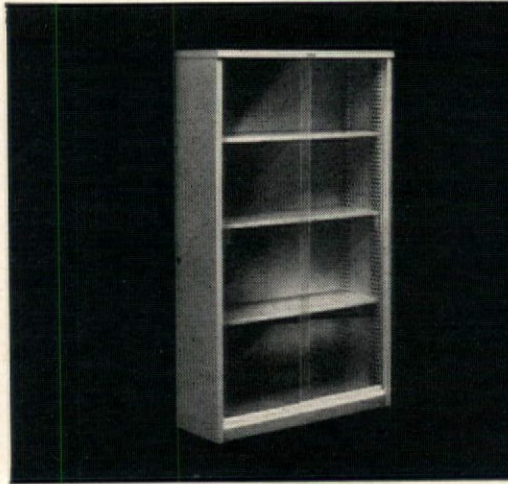
that can be had open,



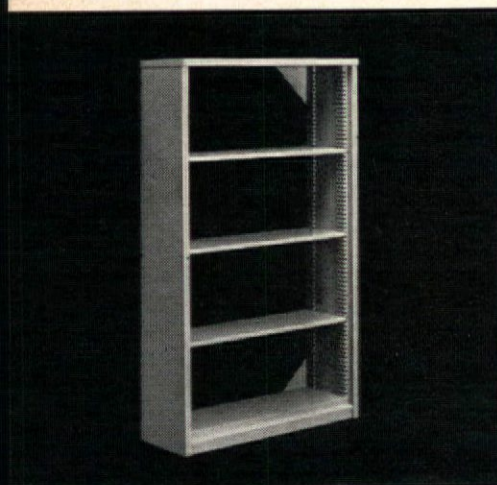
or closed with non-locking steel doors,



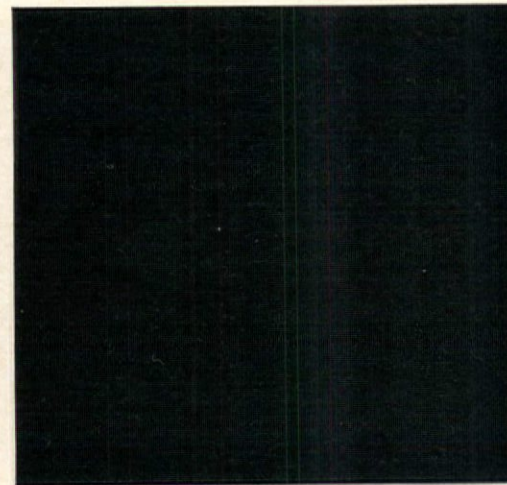
or locking steel doors,



or even glass doors,



with or without backs,



and umpteen other things\*,



in any of ten wild colors  
(counting white).

\* If you like these Borroughs bookcases, you should see the rest of our line (including the rich-looking credenza you can form by combining a couple of our bookcases or lateral file cabinets with either our six- or eight-foot long walnut-finished laminated plastic tops). Where? At your nearest Borroughs dealer. Or write us for our new catalog at 3000 N. Burdick Street, Kalamazoo, Michigan 49003.

**Borroughs amp**

Division, American Metal Products Company

Circle No. 28 on product information card





**the eyes will have it...**

**C O N T R A C T ' 6 7**

**New York Coliseum  
April 25-27, 1967**

the National show and  
convention sponsored by  
Contract Magazine

**For space reservations:**

JERRY BROWN, NATIONAL EXPOSITIONS COMPANY, INC.  
14 WEST 40th STREET, N.Y., N.Y. 10018 / 212 564-8714

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## New Textured Travertine Marlite

Another Marlite Decorator Paneling with texture you can see and feel

Touch it—you can feel the texture of magnificent new Marlite Textured Travertine. Wash it—you can't harm the beauty of Marlite's exclusive soilproof plastic finish.

Textured Travertine Marlite captures all the warmth and luxury of rare, imported marble. You can feel every surface detail characteristic of this costly stone.

And Marlite Textured Travertine stays new-looking

for years, protected by a baked satin-stone finish that wipes clean with a damp cloth. When Marlite goes maintenance costs practically disappear.

Create more beautiful interiors by using Marlite, Decorator Paneling. Consult Sweet's File or write Marlite Division of Masonite Corporation, Department 7, Dover, Ohio.

**Marlite®**  
plastic-finished paneling

ANOTHER QUALITY PRODUCT OF MASONITE® RESEARCH

MARLITE BRANCH OFFICES AND WAREHOUSES: 1721 Marietta Blvd., N.W., Atlanta, Georgia 30318 • 57 Smith Place, Cambridge, Mass. 02138 • 4545 James Place, Melrose Park (Chicago), Illinois 60160 • 1199 Great South Parkway, Grand Prairie (Dallas), Texas 75050 • 777-139th Ave., San Leandro, Cal. 94578 • 1622 Phoebe St., LaMirada (Los Angeles), Cal. 90638 • 39 Windsor Ave., Mineola, L.I. (New York) 11501 • 2440 Sixth Ave. So., Seattle, Wash.

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## Meeting of the minds.

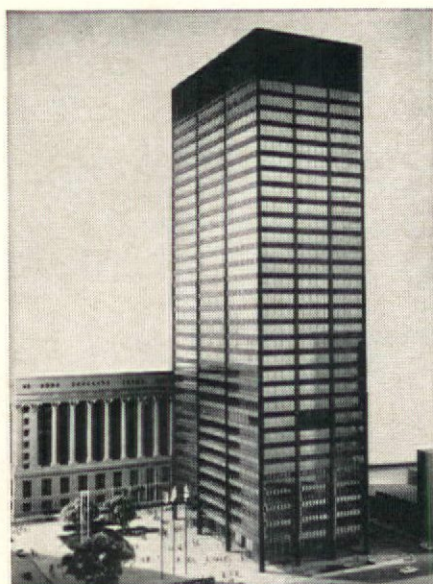
Innovation. Environment. Service.  
These are thoughts you live by.  
So do we. With you in mind.  
Take this chair for instance.  
It's new. With many innovations.  
But it's just one of some 50 Steelcase  
chairs which respected architects have  
used in noteworthy office installations.  
In other items of office furniture, too,  
your Steelcase representative can offer  
an impressive number of choices to fit  
your aesthetic and functional concepts.  
Most important, though, is what he  
can do to make your job easier.  
He doesn't just talk service.  
He gives it. The kind you like.  
And that we'd like to tell you about.  
Why don't you get in touch with  
Steelcase? Now. While your mind is on  
innovation and environment. And  
service. Write Dept. K.

STEELCASE INC., Grand Rapids, Michigan.  
Los Angeles, Calif. • Canadian Steelcase Co., Ltd., Ont.  
Offices and Showrooms: New York • Chicago • Atlanta  
Los Angeles • Grand Rapids • St. Louis • Philadelphia  
Dallas • Portland, Oregon • Ontario • Quebec.

Circle No. 31 on product information card



# Some great things happened to Architrac last year



Chicago's new Civic Center

## Here are 1,601 of them.

They used that many Architrac® drapery hardware sets in Chicago's Civic Center. And a lot more went into new buildings all over the country. Architrac sales are six times what they were two years ago. Why do so many architects specify this patented, extruded aluminum traverse track?

For one thing, styles are available for any type of installation: recessed in plaster or acoustical tile; wall or casing, ceiling—even cubicles and closets. If you want to control the exterior appearance of a building, specify a perimeter installation of Architrac (tenants can individualize interior treatments while maintaining a uniform appearance from the outside).

All nine styles of Architrac are of anodized extruded

aluminum to blend with aluminum window casing. They work easily with any weight fabric. And, for more window area, only Architrac lets draperies pack all the way back to the ends of the track.

Some styles have ball bearing carriers. On hand traverse models, edges are coated with Teflon\* to cut friction as much as 70%. On dual-channel track style cords run in a separate channel and cannot sag.

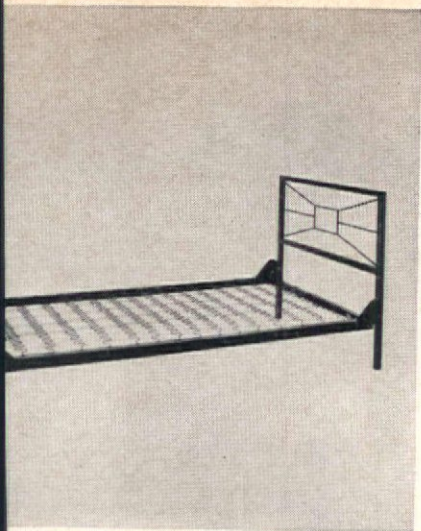
You'll find more details about this quality line of drapery hardware in Sweet's, Section 18F. Or write for our free catalog. Kirsch Company, Sturgis, Michigan 49091.

\*Trademark of E. I. DuPont de Nemours & Co., Inc.

**Kirsch**  
DRAPERY HARDWARE

Circle No. 32 on product information card





Flat-Top bed as single unit with Sunburst panels.



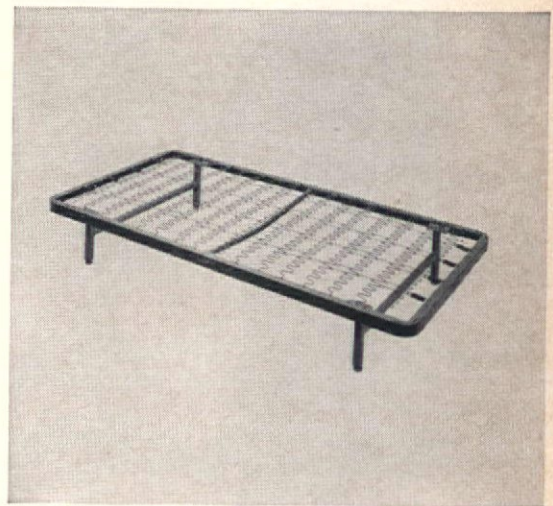
Flat-Top bunk bed with Metropolitan end panels (also available in a three-bed trundle model).



Flat-Top bunk bed with wood-grained inserts.



Continental bed with rectangular panels and straight legs.

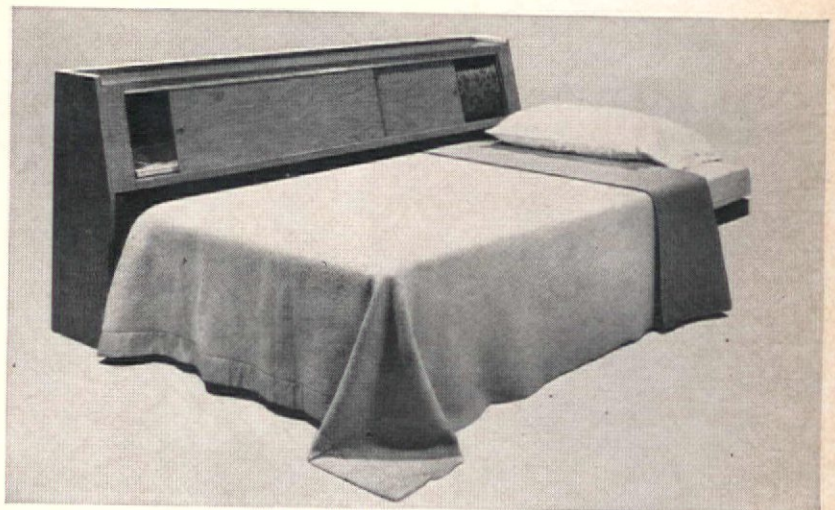


Continental bed base (adaptable to most types of headboards and footboards).

All of these beds  
have two things  
in common,



Sofa/bed closed for daytime.



Sofa/bed open for sleeping.

the most important of which is comfort.

The second is No-Sag® Springs. (And don't you think arranging things in that order didn't take some restraint.)

Actually, one means the other. Because comfort is what we're selling. And that depends on correct sleeping posture, not the type or style of bed.

No-Sag Springs keep the spine straight by not only supporting the body but conforming to it. And that's the value of every bed/frame assembly we make. For hospi-

tals, colleges, prisons, institutions, hotels and motels.

Let us make sleeping all it's supposed to be. Drop us a line. Tell us your requirements and we'll send you information. No-Sag Spring Company, Department C-766, 124 W. State Fair, Detroit, Michigan 48203.

**no-sag amp**

Subsidiary, American Metal Products Company

Circle No. 33 on product information card





SHOE DEPARTMENT AT WOODWARD & LOTHROP, WHEATON PLAZA, MD.

DCS/9U SIDE CHAIR:  
SELECTED FOR USE AT  
MARSHALL FIELD & COMPANY, CHICAGO.

BE18/9 BENCH:  
DESIGNATED BY JOHN WANAMAKER FOR  
JOHN WANAMAKER, KING OF PRUSSIA, PA.

SOC/9 STOOL:  
NAMED BY  
RAYMOND LOEWY-WILLIAM SNAITH, INC.  
FOR FAMOUS BARR, ST. LOUIS  
(ST. ANN, MO.)

BS/9U COUNTER STOOL  
CHOSEN BY  
RAYMOND LOEWY-WILLIAM SNAITH, INC.  
FOR RICH'S  
ATLANTA, GEORGIA

DCA 9U ARM CHAIR:  
SPECIFIED BY C. J. BREYER & ASSOCIATES  
FOR BONWIT TELLER, CHICAGO.

### FOR THE MANY MOODS OF STORES...

Molla's most dramatically successful contract group is undoubtedly Line 9. Store planners everywhere look to its smart adaptability for all kinds of departments. You'll see Line 9 in shoe salons, millinery departments, restaurants, waiting rooms, lounges, on fashion floors... everywhere, in fact, that welcoming comfort, top quality, and low maintenance are wanted. Of strong tubular steel creatively designed to suggest rattan, Line 9 is as enduring as it is elegant. Write for illustrated catalogue.

Molla Contract Co., Inc.,  
425 E. 53 St., New York, N. Y. 10022  
(212) PL 1-3788

**molla**  
FURNITURE

**LINE 9**

Circle No. 34 on product information card

Circle No. 35 on product information card





## Visionary Specifiers are Looking to **VS** (by H-O-N)

Imaginative specifiers actively search for outstanding office furniture value. They find VS (by H-O-N) offers design, quality, color, selection—all without paying premium furniture prices! Contemporary and conventional VS models are available nationally through franchised dealers. There are valuable VS specifying assists, too, including a knowledgeable H-O-N salesman nearby to personally help you. To be a Visionary Specifier, write The H-O-N Co., Muscatine, Iowa, for the colorful VS catalog.



Refined VS conventional furniture presents trim lines and graceful details. It creates a pleasing compromise between high style contemporary and the bulkiness of older conventional. VS offers uniform quality and value in both conventional and contemporary styles.

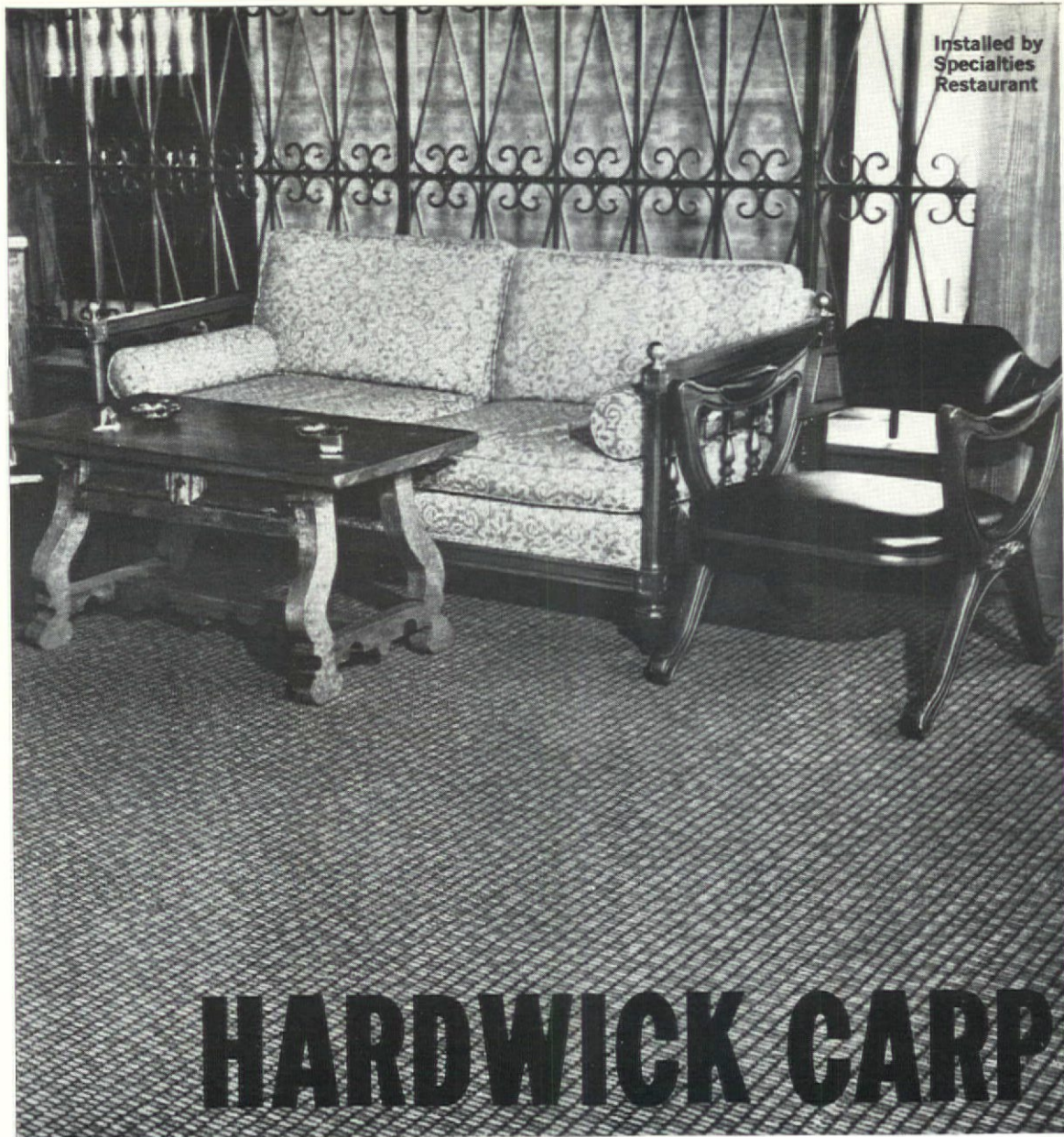


### FREE CATALOG

Contemporary and conventional styles allow you to match VS furniture to a variety of design requirements. Write for your copy today.







Installed by  
Specialties  
Restaurant

# HARDWICK CARPETS

**a satisfying  
answer  
to satisfy  
the Spanish  
influence**

Contract carpeting has to be practical. Easy care and greater foot-step mileage are musts too. And lasting beauty is very important. That's a lot to ask from one carpet. So be sure you specify the one that has the right answers — Hardwick Carpets.

Hardwick rates first with carpet particulars who won't settle for second best. That's why the Gate of Spain Restaurant, Long Beach, California, specified Hardwick for their lounge. And that's why we created this striking all wool wilton to complement the Spanish motif.

No matter what your contract needs — Hardwick, the compact carpet mill, fills them fast. With scores of decorator colors and popular patterns. With speedy delivery. With custom carpeting to meet your specifications. And at a better edge on price, too.



PURE WOOL PILE

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 Avenue at 7th Street, Philadelphia, Pa. 19133  
Chicago • Dallas • Detroit • New York • San Francisco • Los Angeles

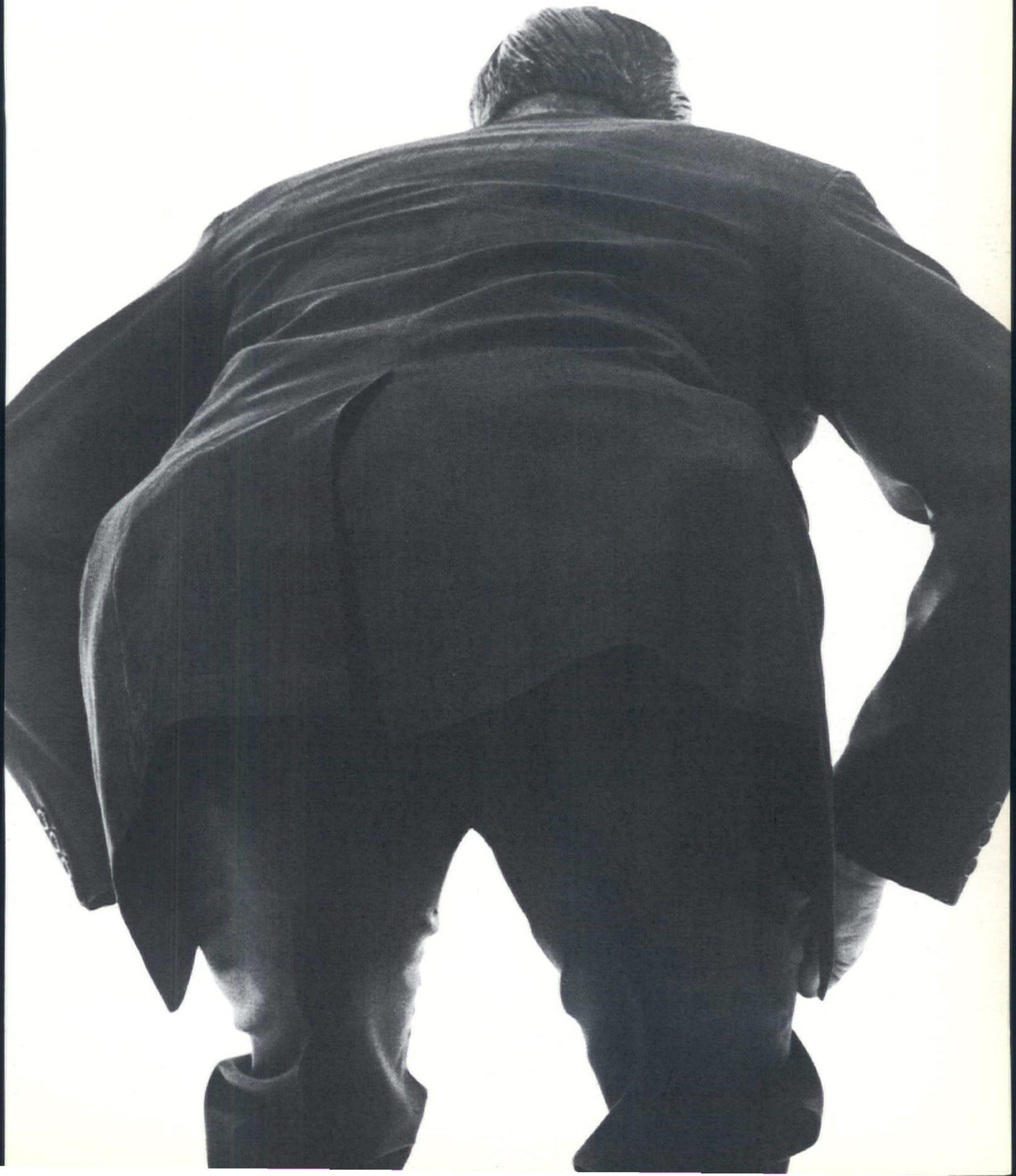
**HARDWICK & MAGEE CO.**  
Lehigh Ave. at 7th St., Phila., Pa. 19133  
Gentlemen: Please send me your new "Carpet Selector" . . . the contract carpet guide prepared as a Hardwick professional service. Find \$1.00 enclosed.

Name \_\_\_\_\_  
Firm Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Circle No. 36 on product information card



**Here he comes again for the 43rd time today.**





**But that's what Goodall Fabrics are here for.**



Up, down, turn, twist, scrunch. Forty times a day and sometimes more, active office furniture takes a beating.

But woven Goodall Fabrics love it. In fact they positively "bloom" under pressure.

But that's only part of our "pitch."

Goodall Fabrics are tailored expressly for the contract field. They're built to last without showing wear under the hardest

use...in offices and theaters, buses and airplanes!

They're beautifully styled to coordinate with each other in multiple color effects and plains as well as with any interior decor from boats to boutiques.

And Goodall Fabrics (available in minimum "half-piece" orders) are uniquely priced to make fashion a volume item.

Best of all Goodall Fabrics are engineered to the exacting standards of Burlington Industries.

So up and at 'em gentlemen. Call 201-554-6228. We'll show you what Goodall Fabrics are here for...and why they're here to stay.

**Goodall Fabrics, 1430 Broadway, New York, N. Y. 10018, A Department of Burlington Industries.**



# WALL PANELING

INTERIOR  
ARCHITECTURE

**ia**

■ PROBLEMS  
■ PROCEDURES  
■ PRODUCTS

**A GUIDE TO THE ENORMOUS ARRAY OF WALL TREATMENTS AVAILABLE TO THE CONTRACT SPECIFIER—NATURAL AND SYNTHETIC MATERIALS, OPAQUE AND TRANSLUCENT PANELS, BUDGET AND LUXURY BACKGROUNDS. BY IRVING LEOS**

Paneling and prestige are closely linked in the public mind. The first augury of status confronting the viewer of a bank president's office often is the wall paneling. But while the layman thinks of luxury, the specifier thinks also of ease of maintenance, and of long-term economy. When these, plus the esthetic factors, are considered, a seemingly extravagant paneling installation often shapes up as a shrewd buy.

In paneling as in furniture and in building construction, there is a valid plea to be entered for the use of natural materials. One cannot deny the subtly vibrant appeal, for example, of book-matched wood veneers, hand-rubbed to a luster expressive of woodlife itself; or of a wall finished in split travertine, its sculptured cascade carved by skillful lighting.

But when the client is budget-minded, such wall treatments may appear extravagant, especially when plastic simulations of natural materials, lower in cost and having minimal maintenance requirements, abound. (It is interesting to note that when plastics are used in their own right rather than in imitation of something else, the initial cost often approximates that of the more luxurious natural materials, like rosewood, marble.)

Chemistry and technology have made it possible to improve on nature in significant respects. Today one can surround himself with synthetics expressive of the artfulness of nature: plastic furniture recreating the beauty of wood; wall panels simulating fine marbles or veneers; translucent partitions in which all manner of ferns, foliage, and fabrics are embedded. In all these, the wonders of nature are preserved, protected, enhanced even, by synthetics.

How do you like your wood? In the vinyl version, polyester, melamine, or straight? Today there are textured woodgrain



## WALL PANELING

panels available in all the above plastics, and many of the bona fide wood panels have plastic finishes.

Marble, perhaps? The fastidious may travel to Italy, to select at firsthand the marble for a lobby or a restaurant. Yet Alitalia's ticket office in Boston is paneled in a polyester simulation of marble, lighter in weight than the real thing, and easier to maintain.

Since today one rarely builds or remodels a structure to last forever; since walls grow thinner and lighter; since change is the constant of the current climate, and cost is often crucial—thin, lightweight paneling, speedily obtained and installed, decoratively versatile, economical, is eminently apropos.

Nor is versatility limited to decorative aspects alone. Translucent and transparent panels may be back-lighted to add depth and luminosity to otherwise cramped and sombre quarters. Acoustical wallboard lowers noise levels while providing a decorative wall surface. Ceramic mosaics come in shapes to conform with curving wall contours. These are just three of the possibilities discussed in detail below.

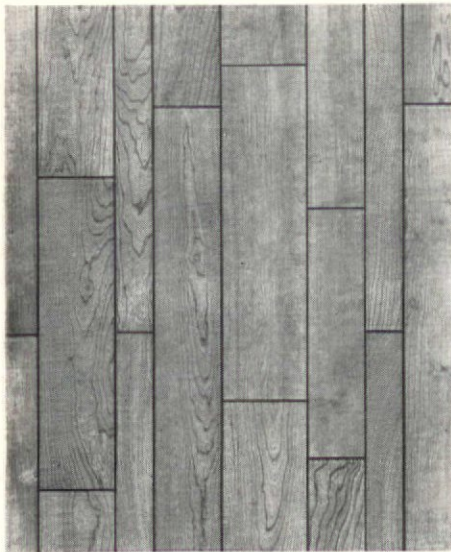
### Plywood panel

Probably the most familiar and widely used panel type is the plywood panel,

available unfinished, prefinished, textured, and plastic-clad.

More than 60 prefinished hardwood panelings are offered by E. L. Bruce Co., in the standard 4'x8'x $\frac{1}{4}$ " size. Newest among these are the Huntsman, Sylvan, and Lauan stylings. Suggested for accent walls, Huntsman has up to 22 separate face veneers in each panel, which is cross-scored dramatically. Supplied in pecan, cherry, and walnut. Sylvan resembles Huntsman, but is not cross-scored. Supplied in 7', 8' and 10' sizes, in the above woods, plus elm, birch, and oak. Lauan resembles Sylvan and is supplied in three shades: Laguna, a soft sand color; Bacarra, a rich walnut tone, and Mindoro, a neutral tan. Huntsman and Sylvan are described as medium-priced panels; Lauan as an economy grade.

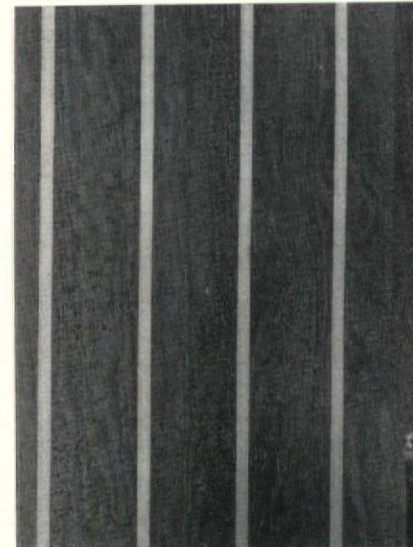
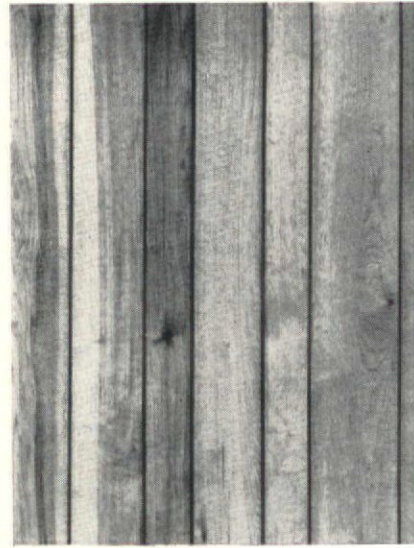
Current headliners in the extensive Georgia-Pacific plywood panel line are G-P Inlaid Paneling and G-P Gold Crest Paneling, both of which offer the visual effect of 16" planking. The Inlaid line features mostly flat-sliced veneers, which are book matched on three sections per 4' wide panel, with inlaid strips measuring about 1 $\frac{1}{2}$ " wide separating the sections. An inlaid strip is at one edge of each panel, for balanced installation. V-grooves, accent-finished, are used at each joint



Latest styles in E. L. Bruce Co.'s lines of BrucePly finished hardwood panels include Huntsman (left), ideal for accent

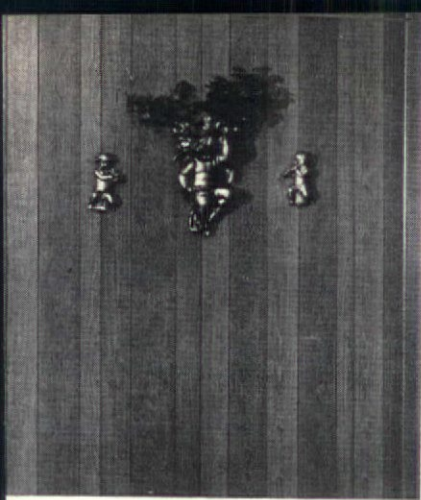


walls, and Sylvan (right), in a number of finishes. Both wide-groove styles have matching prefinished trim. Circle No. 82.



Real pecan wood, real knots, and dark-stained grooves characterize Ch... (top), Georgia-Pacific's hardwood wood. Real copper strips are inlaid inches on center in vintage fir ply... paneling (above), also by G-P. The... is called "the pecky cypress of the... because of its natural perforations. C... No. 83.





...tive Walnut (above), one of six Regen-  
random hardboard panels by Barclay  
g., is factory finished, comes in three  
nel sizes, has matched moldings. Circle  
. 86.



between the inlaid strip and the sec-  
tions. Typical combinations: walnut-  
pecan inlay; elm-walnut inlay; heir-  
loom cherry-walnut inlay; with dis-  
tressed finish; pecan-walnut inlay;  
golden Amazon maple; inlaid Con-  
tinent elm. Representative retail  
prices: from \$14.34 for golden Amazon  
maple to \$29.75 for walnut-pecan in-  
lay (4x8').

G-P Gold Crest paneling has con-  
trasting 1/2" channels 16" on center to  
accent the selected face veneers. G-P  
offers a variety of colored tapes which  
may be applied to the grooves, for  
color coordination with other interior  
elements if desired. Pecan, golden elm,  
distressed heirloom cherry and wal-  
nut are below the \$30 price range. For  
the caviar clientele, rosewood is avail-  
able at about \$96 per 4x8'.

The finish on both the above as well  
as on all G-P plywood panelings ex-  
cept the economy grade is G-P's  
Acryglas, a catalyzed resin finish de-  
signed to give the appearance of a  
hand-rubbed oil finish. It reduces flame  
spread up to 50 percent as compared  
to untreated veneers. Fire-retardant-  
treated panels also may be ordered.

Other G-P plywood panels include  
Style IV paneling, with V-grooves 4"  
on center; Chateau and Chateau Knot-  
ty, with extra-wide random V-grooves;  
Premium and Accented, V-grooved on  
veneer joints; and Economy, which  
has a catalyzed resin finish, though  
not with the Acryglas name.

At no increase in cost over stock  
hardwood panels, G-P offers sequence-  
matched panels, made up from flitch  
selections the specifier can choose at  
the local G-P distribution outlet. Also  
at no additional cost, veneer matching  
may be specified. Among the more  
prevalent matching methods: book;

diamond; reverse diamond; slip; check-  
erboard; four piece butt and center.

For seekers of the exotic, J. H. Mon-  
teath Co. offers foreign and domestic  
hardwoods, in lumber, veneer, or ply-  
wood, ranging from applewood to zebra.  
At the Monteath showrooms in the  
Bronx, New York City, discriminating  
wood fanciers come to examine flitches,  
choosing veneers to be applied to varied  
core materials: particle board; lum-  
ber; fire-retardant core. Monteath  
will furnish specific flitches for ex-  
amination in an architect's or interior  
designer's office when required. Some  
of the more mellifluous names: Avo-  
dire; Bubinga; Cocobolo; Grenadilla;  
Imbuya; Makore; Peroba; Sapeli.

Nearly 90 different styles of Weld-  
wood prefinished plywood paneling are  
offered by United States Plywood.  
These are in three price groups: Gold  
Label, in Classic, De Luxe, and Chart-  
er; Blue Label, in Craftsman, Samara,  
and Surfwood; Red Label, in Trade  
Winds and Hearthside (woodgrained  
hardboard).

Weldwood Architectural Paneling  
includes Architectural Blueprint  
Matched Paneling (made to specifica-  
tions); Architectural Panel Sets; Al-  
goma Grade Panels; Flame-Retardant  
Panels. Architectural panels and doors  
can be ordered surfaced with Perma-  
gard vinyl.

All Weldwood Prefinished Paneling  
except Classic and Surfwood is avail-  
able in V-Plank style, with random  
plank effect, V-grooved. Classic and  
Surfwood panels have V-grooves eight  
inches apart. Flush style panels, un-  
grooved faces, available in some spec-  
ies. Also available are Weldwood  
Ready-to-Finish Decorative Panels in  
varied woods, thicknesses, and sizes.  
Textured panels include Weldtex—



... Plywood's movable wall (center) fea-  
s teak Weldwood panels, matching  
r and transom, and snap-out pilasters,  
Royalmetal Co. offices. Circle No. 84.

... grooved Ven-O-Wood panel (above),  
le by Long-Bell Div. of International  
er Co., is natural wood veneer bonded  
olid flakeboard backing. Circle No. 85.



## WALL PANELING

striated plywood, and Surfwood—highly textured white fir, both 5/16" thick.

### Laminates

Vertical surfacing grades of melamine laminates are gaining growing acceptance among contract specifiers, because of their combination of esthetic and functional properties. Among these are Formica's V.I.P. (vertical interior paneling), and the vertical grades of General Electric's Textolite.

Formica's V.I.P., 7/16" thick, has a 1/32" laminate veneered to a 3/8" Supercore flakeboard, and backed by a 0.020" laminate backing sheet to prevent warpage. A range of more than 40 patterns, solid colors, and woodgrains is offered. Nominal panel width is 16", standard lengths are 8 and 10 feet. A lightly textured "Suede" surface finish creates an effect resembling real wood. Three types of splines provide a choice of normal V-joint, 1/4" stained reveal or 1/2" reveal with matching or contrasting color laminate strip. Installed cost of \$2 per square foot is considered a representative figure.

A choice of woodgrain patterns, solid decorator colors, and solid mist colors is offered in vertical grade Textolite melamine laminate by General Electric, in three panel systems: spline, batten, and tongue-and-groove. Spline and batten systems use a laminate on either particle board or mineral core. Tongue-and-groove uses a particle board core. Over-all thickness of 5/16" includes 1/32" Textolite wear surface and 1/32" backer sheet. Spline system panels are 11/16" or 13/16" thick; batten system panels are 1/4" or 5/16".

The spline system is a complete package system designed for both new construction and renovation projects. It includes all custom wall panel components, splines, factory-made corners, cornice-mold, door and window trim, and hanger hardware. Factory-made panels are numbered to correspond with the architect's detail and installation drawings, to facilitate field erection. A great variety of panel widths and lengths are available for this system.

For lighter commercial and residential applications, the more economical tongue-and-groove system is sug-

gested. The batten system is recommended for light commercial and institutional applications. Batten strips may be surface-mounted or flush-mounted, come in etched aluminum, brass or gun-metal anodized aluminum. Textolite cover strips, 1/2" wide, with adhesive backing, are inserted into batten faces.

Coordination possibilities offered by the laminates are extensive: not only may the designer match, blend, or contrast wall panels with furniture and countertops, but the variety of batten cover strips, and of spline patterns and colors, permit considerable latitude in developing decorative accents with these two systems particularly. In addition, doors and frames surfaced with Textolite are available for use with all three systems.

Should the question of availability of mouldings to match any type of wall panel arise, Keller Products, Manchester, N.H., advises that it furnishes mouldings to match the patterns of the following manufacturers:

Laminates—Consoweld, Fiberesin, Formica, General Electric, Lamidall, Melamite, Micarta, National Plastic Products, Norplex, Panelyte, Parkwood, Pioneer Plastics, Reiss, Wilson Art.

Hardboard—Abitibi, Lamidall, Masonite.

Prefinished plywood—U. S. Plywood.

Vinyl-covered gypsum board—Bestwall, Celotex, Flintkote, Kaiser-Gypsum, National Gypsum, Ruberoid, U.S. Gypsum.

### Plastic-clad panels

A variety of plastic-clad gypsum panels are on the market today, many of them aimed at the residential market, yet suited to light commercial use. In addition, fire-retardant and acoustical grades are offered. Georgia-Pacific's Bestwall Gypsum division offers vinyl-clad Eternwall in a linen-like surface made in five colors, plus a walnut-hued woodgrain. Panel sizes range up to 4x16 feet, in 1/2" thickness. The gypsum is reinforced with glass fibers for added strength.

Durasan by National Gypsum comes in panels four feet wide, in standard lengths of 8, 9 and 10 feet, standard thicknesses of 3/8" and 1/2". Lengths to 14 feet, and 5/8" thick Fire-Shield

Durasan available on special order, textured, weave-like surface is supplied in eight fade-resistant colors. Four woodgrain patterns also available.

Owens-Corning Fiberglas makes Fiberglas acoustical wallboard faced with a Fiberglas-reinforced vinyl woodgrain design. Thermal and acoustical performance are described as superior to wood.

Videne, polyester plastic by Go-



Goodyear's Videne paneling, glued to existing block wall with clip strip covering edges, are combined with Videne partitions and Bi-fold doors, in gray with black paint. Circle No. 87.

year Tire & Rubber, is used by Modern Partitions, Inc. for paneling in woodgrains, 34 solid colors, and patterns. Available in standard sizes, these enable the designer to coordinate wall paneling and partitions.

An assortment of 14 wood veneers are bonded to "engineered veneer cores" by the Weyerhaeuser Co., making its 7/16" Craftwall hardwood paneling line. These panels are available in both V-grooved and V-grooved cross-scored and pegged stylings. Panels are random-matched and V-grooved on 16" centers, with edges half-beveled, eliminating the need for a special joint treatment. Available in 4x7', 4x8' and 4x10' panels, lengths up to 16', depending on nearest supply.

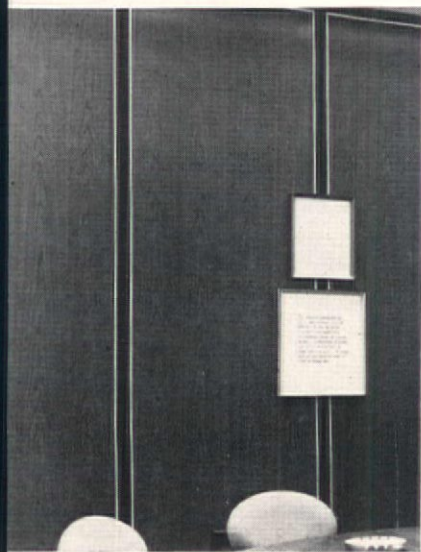
Another off-beat wood paneling is Lam-Loc Pecky Cedar, manufact-





Durasan woodgrain panels (left) by National Gypsum include walnut and pecan stylings, for a wide range of color values in highly resistant, washable, vinyl-clad woodgrain wallboards. Circle No. 88.

appearance and feel of wood (below) is combined with durability in General Electric's Textolite laminated plastic. Strips between panels are contrasting solid color Textolite for accent. Circle No. 89.



Java Teak (below) comes prefinished. By Celotex, it is a vinyl-faced gypsum wallboard, is highly durable and easy to maintain. In 1/4" thickness, 4' wide, and up to 10' long. Circle No. 90.

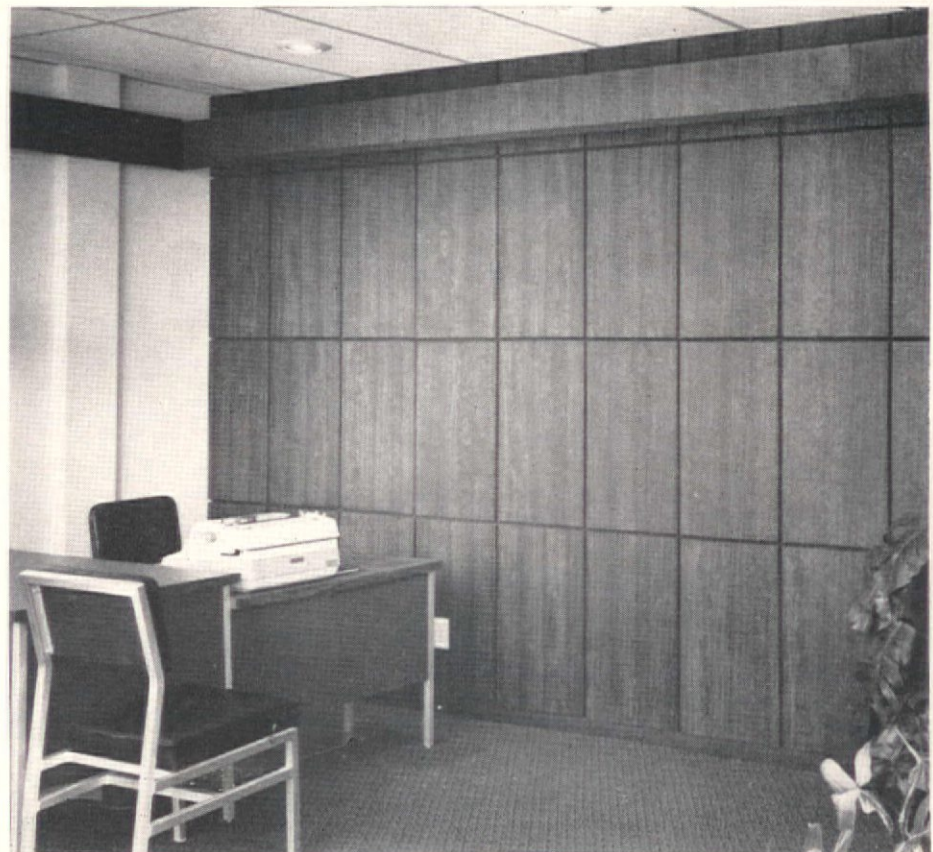


Owens-Corning Fiberglas acoustical wallboard is faced with Fiberglas reinforced vinyl in a woodgrain design. The paneling has superior thermal and acoustical performance. Circle No. 91.



Army Chestnut (above), Marlite's textured woodgrain in either random plank woodpanel, light or dark finishes, has plastic-finished surface over tempered hardboard base. Circle No. 92.

Armica paneling (right) in attractive modular pattern is in a warm rouge tone rosewood woodgrain. Circle No. 93.





## WALL PANELING

by Ed Fountain Lumber Co. of Los Angeles. Its unusual surface is the result of a fungus action, creating longitudinal furrows and gashes in the wood. The pecky cedar is laminated to a solid cedar back. Supplied ready for finishing in  $\frac{3}{4}$ " thicknesses, 8" and 12" widths, lengths to 16'.

Hardboard panels in 45 stylings are marketed by Barclay Manufacturing Co., Inc. Barclay Panels and Barclay Plank have a melamine-silicone "590" finish said to make panels virtually impervious to alcohol, alkaloids, steam, heat, grease spatter, and smoke discoloration.

Barclay Panels,  $\frac{5}{32}$ " thick, come in sizes ranging from 4x4' to 4x10'. Furnished in 20 colors and patterns. Barclay Plank is a tongue-and-groove product in five woodgrains, random-scored, and six colors (one a pattern) in satin finish. Furnished in 16"x8' and 16"x10' sizes,  $\frac{1}{4}$ " thick.

Regency, 4x7', 4x8' and 4x9', has a veneer-like satin finish on its six woodgrain stylings, which are random-scored. Wood & Wood Panels come in eight stylings, six of which simulate wood inlay effects. Parallel scoring every four inches adds a contemporary touch. Same panel sizes as Regency. Occasional waxing of all these products is recommended by the maker.

Latest addition to the extensive Marsh Wall Products line is Marlite Wormy Chestnut, hardboard with a plastic finish which makes its textured woodgrain surface washable. Available in Random Plank styling, tongue-and-groove, 16"x8', random scored,  $\frac{1}{4}$ " thick, and Woodpanels, 4x8', smooth face, square edges, in dark or light colorings.

### Transparent, translucent panels

While more frequently seen in partition applications, transparent and translucent panels lend themselves to wall paneling use as well, particularly in conjunction with backlighting. American Cyanamid makes Acrylite acrylic plastic sheet in two lines: the Compass Collection and the Palette Collection.

The Compass Collection includes 16 transparent Canterbury colors, the sheets finished in a pebbled surface comparable to hammered aluminum. In addition, there are 18 patterned panels with embedments cast within the sheet, also in pebbled texture. Three

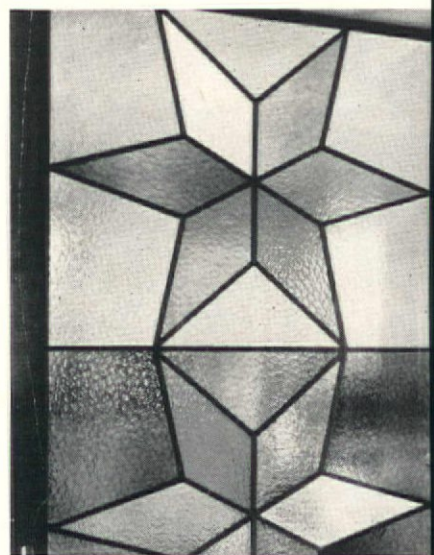
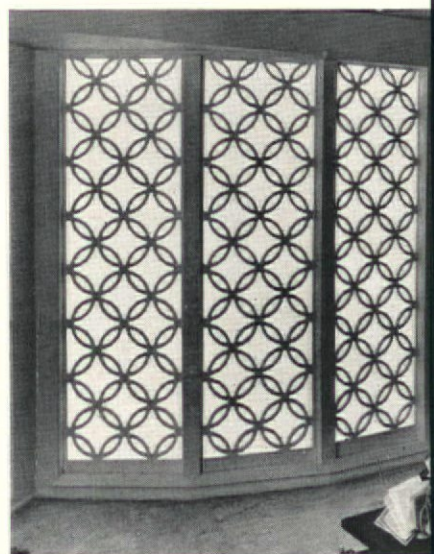
colorless panels round out the assortment. Panel sizes range from 30"x60" to 48"x96",  $\frac{1}{8}$ " thickness standard,  $\frac{3}{16}$ " and  $\frac{1}{4}$ " to order. Transparent and colorless panels may be heated and formed.

The Palette Collection includes clear, white and colored Acrylite. Six translucent whites offer a choice of light transmission—from 20 percent to 65 percent of available light. Six transparent colors, 20 translucent hues, and two opaques round out the choices in Colored Acrylite. The clear Acrylite is a completely transparent sheet giving 92 percent visibility. All standard panel sizes up to 72"x120" are available in the white and colored panels; up to 108"x144" in the clear. White and colored Acrylite come in thicknesses of  $\frac{1}{8}$ ",  $\frac{3}{16}$ " and  $\frac{1}{4}$ "; the clear in standard thicknesses up to 1", with thicker sheets to order. All but one white grade have smooth mirror-like surfaces on both sides and may be heated and formed.

A variety of glass fiber and nylon-reinforced acrylated polyester sheeting and panels is produced by Filon Corp. Many of these have special corrugations to conform with sheet steel and aluminum used in industrial structures. For the purpose of wall treatment, these corrugations can add surface interest. Flat panels in widths of 24", 30" and 36", lengths of 8', 10' and 12' also are available. Certain sizes and weights are furnished in rolls up to 50' long, if desired. Unlisted colors and special matched colors can be furnished, the latter with a minimum order requirement. Among the more generally available colors: canary, green, mint, sand, tangerine, jade, ruby red, and blue.

Paralite is a laminate of acrylic sheets, with stained glass or other materials fused in between them. Made by the Parallel Manufacturing Corp., the panels are fabricated to specifications in sizes up to 48"x72" in  $\frac{1}{4}$ " thickness, larger panels in  $\frac{3}{8}$ " thickness. Three series are offered: B, a translucent modified bubble effect supplied in amber, clear, mint, tangerine, turquoise and violet; S, a sunburst textural effect in the same translucent colorings as the B; and ST, translucent or transparent as desired, a stained glass motif in shades of amber, blue, brown, green, orange, violet, and multicolor.

*Back-lighting brightens windowless areas by use of Filon's translucent, fiber glass reinforced panels with wood filigree. Panels come in several colors and grades in many sizes. Circle No. 94.*

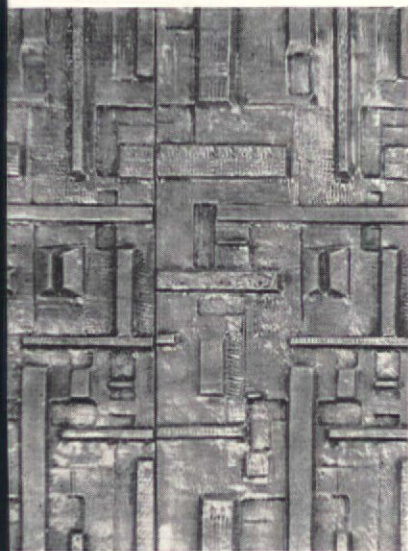


*Decorative panels of Acrylite plastic filters light of room beyond. The multicolored pattern is one of several by American Cyanamid's building products division. Circle No. 95.*





lite's travertine panel (below) represents surface detail of rich marble in a finished hardboard with satin-stone finish. Baked plastic surface is highly resistant. Circle No. 96.



laminart, imported from Italy by Onyx Resources, is reinforced sheet of fused metal—bronze, copper, brass, or composite. Lightweight 3-dimensional panels come in many designs. Circle No. 99.

Polyester simulates marble (above) in new panels by Syrococraft, which are available in 14 colorings. The special coating is applied to particle board or tempered hardboard in 4 layers. Circle No. 97.



Wall (above) of dimensional stone sculptural facings by Arts for Architecture adds distinction to N.Y. Life Insurance reception area, Fresh Meadows, designed by architect A. H. Salkowitz. Circle No. 98.

### Marbles, mosaics, metals

Plastic, this time polyester, comes to the fore again in the simulated marble panels by Syrococraft. In addition to 14 marble colorings, the product is offered with fabric underlays. To minimize on-job cutting and fitting, it can be shop-fabricated to specified shapes and sizes. The coating is applied to particle board or tempered hardboard in four layers which become an integral unit, 1/16" thick. After a 20-minute curing period, it becomes "homogeneously integrated into the pores of the core material." It is then sanded and buffed to a lustrous finish.

Impervious to water, alcohol, average acids and alkalis, cooking fumes, smoke, and most detergents, it is guaranteed for five years against fading, discoloration, peeling, internal cracking, or crazing. Once again coordination becomes a possibility—as with walls, countertops, and tabletops of a coffee shop, or walls and doors in a lobby.

Veneering panels by Mosaic Building Products, Inc., subsidiary of Mosaic Tile Co., while designed primarily for exterior applications, lend themselves to use for interior feature wall treatments. These can be done with such materials as split-face marble, honed marble, polished granite, stone aggregate, Indiana limestone, gauged Vermont slate, Minnesota stone, mosaics, and ceramic tile. Special mosaic mural designs may be incorporated into such a treatment. Core material is 1/4" Johns-Manville Micro-Flexboard, and most of the face materials are 1/2" thick or less. These panels can be supplied in concave, convex, and other special shapes as required.

From Italy, Onyx Resources Co. is introducing Laminart wall treatments. Varied designs range in size from 6"x13" to seven feet tall. The product has a fused metal face, reinforced with polyester and glass fiber. The metal is about 24 gauge, so that Laminart averages about 1 1/2 pounds per square foot.

Assorted panels offer contemporary, abstract, and traditional designs in relief. Pictorial panels, showing landscapes and figures, also are available in both bas-relief and haut-relief. Metals used include bronze, copper, brass, and an aluminum-magnesium composition. (C)





INTERIOR  
ARCHITECTURE



**ADA HEADQUARTERS:** EARLY SPECIALIST CONSULTATION AND A RECEPTIVE CLIENT RESULTS IN HANDSOME OFFICE QUARTERS FOR THE AMERICAN DENTAL ASSOCIATION. BY EDITH SIRCUS



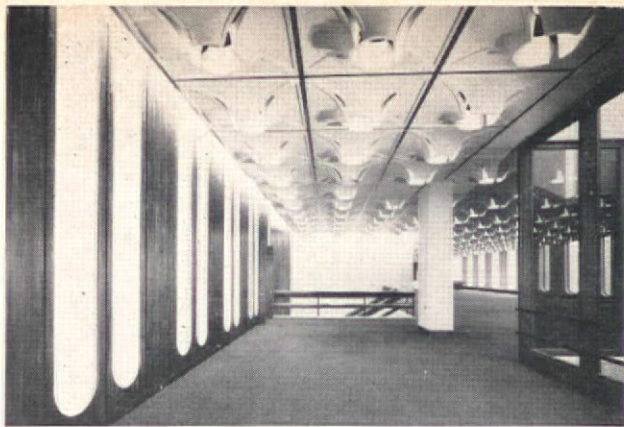
*Spacious general office areas of the ADA*

THE new office tower of the American Dental Association is not only a fitting tribute to the achievement of the 107-year-old dental profession, but a tribute also to the interplay of professional talents that made it possible. Located in the heart of downtown Chicago and rising 23 stories of white marble and bronze tinted glass, the building was conceived with a long rare view. The growth of the Association during the past two decades indicated the need for meticulous planning, both for its current requirements and for future expansion.

As a professional organization, the American Dental Association realized the value of early specialist consultation. From the outset, meetings included representatives of the architectural and design office, the general contractor, the leasing agent, and the insurance agent. The knowledge of each specialist greatly alleviated costly errors and mid-stream changes once construction was under way. (It also resulted, as an aside, in the writing of a special "wrap up" insurance policy that covered every phase of construction so that all claims were handled quickly and efficaciously through one agent.)

The usual procedure by which the architect designs the building, prepares the working drawings, and then calls in a number of contractors for competitive bidding was not employed. By retaining a general contractor in the initial stages of planning, the architectural firm Graham, Anderson, Probst, & White gained a great deal of practical knowledge at a crucial moment. Based on the contractor's knowledge of local conditions and probable delivery schedules, m





als were substituted that proved to be valuable terms of cost and time savings. According to Also Carrara, chief designer for the architectural n, the savings incurred by the advice of the gen- contractor easily offset any lower cost that ht have developed from competitive bidding.

he same spirit of integrated teamwork and co- ration extended to the interior planning of the ding. Norman DeHaan & Associates was retained handle this phase of the project. The design n, however, was under contract to the architect er than the client. In this way, the interiors e planned as an extension of the architectural le—designed to complement and dramatize rather n compete. Nonetheless, the areas of responsi- y assumed by the architect and interior de- ner were extremely flexible and often inter- ngeable. For instance, it was the decision of the nitect to use carpeting throughout—in corridors, eral offices, private offices, meeting rooms, eteria, library, leaving only the laboratory floors d-surfaced. The architect also decided upon the of a special system of movable wall partitions, cast plaster, travertine, and teak as interior archi- tural yet decorative materials. Maintenance, too, a decisive factor along with acoustical, esthetic financial considerations.

he interior design firm, in turn, found it was often olved in technical areas. It worked out electrical et plans; supplied drawings for cabinet work. It yzed existing ADA filing systems and came up n a more efficient and space-saving vertical filing

plan. Based on its survey of existing office equip- ment and sources, a standardization program for fur- nishings was recommended and the plan was adopted. Operational procedures were studied and improved work station patterns were suggested. For the sec- ond floor meeting rooms, the designer prepared space planning and layouts for the auditorium and seating, luncheon and seminar seating, and specified the fold- ing stage system of the auditorium.

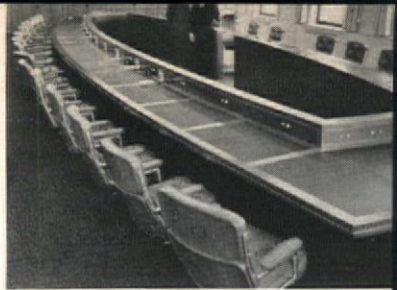
Norman DeHaan, who is an architect as well as an interior designer, pointed out that such overlapping of lines of responsibility are only possible when there is a strong rapport between the architectural and interior design firms—since they must literally work “hand in glove.” The creative abilities of the interior planners were well recognized by the archi- tectural office and resulted in such esthetic assign- ments as full responsibility for all of the build- ing’s graphics, signs, and floor directories. Addi- tionally, the designers, along with the architect, will be consulted in the selection of art for the building.

Because of the rapport between the design teams, the building exudes a sense of unity from exterior to interior. Where bold architectural details are found, such as in the second floor public areas, the furn- ishings complement them without jarring notes. Pri- vate offices are handsome and simple, furnished in a contemporary manner. The policy of standardiza- tion of furnishings, coloration, and layout that ap- plies to the offices was adopted primarily to facil- itate quality and cost control and future replacement. But despite this standardization, the individual of-





1



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3



4

## ADA HEADQUARTERS

ices are made quite elegant by such carefully considered touches as marble window sills (reportedly a maintenance economy) and the positioning of light switches at the level of the door handles to point up the beautiful bronze hardware of both. Subtle, subdued colors are used and the stress is on texture: leather and fabric for upholstery, textured fiber glass drapery, and deep-piled carpeting.

The general office areas are light, spacious and airy, with the added luxury of wall-to-wall carpeting. Since the central core construction obviates building obstructions, in many cases, there is access to direct daylight.

Competitive bids for all furnishings were secured by the designers and these along with specifications, were supplied to the architect. At the close of the job, the client was furnished with a complete folder of photos and specifications for use in future purchasing.

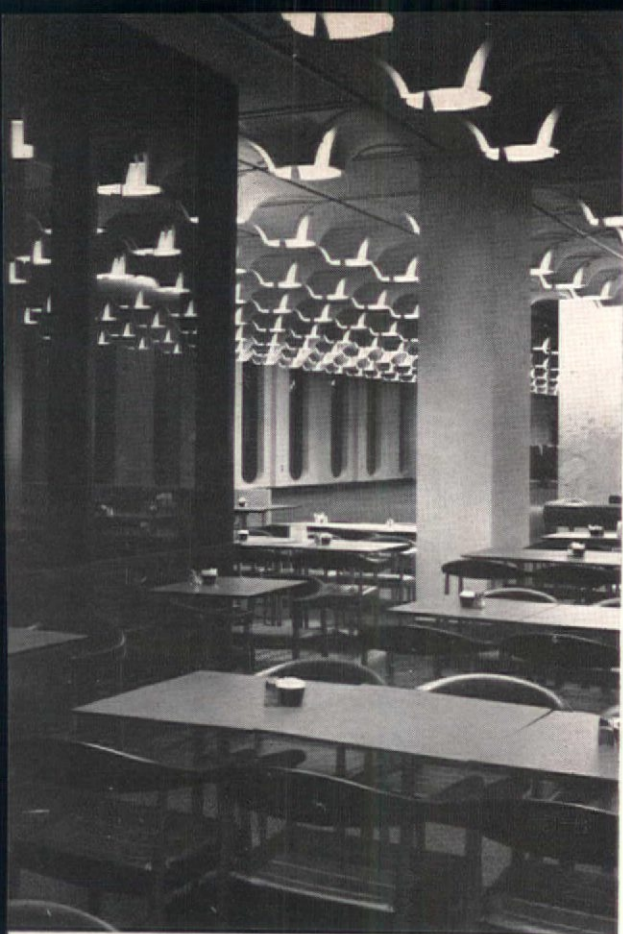
Color selection developed from two major considerations. The first was the bronze solar window glass that radically changed color values. To deal with this problem, the DeHaan office removed one of its own windows and replaced it with a sheet of solar glass under which the coloring of furnishings was checked by day and night light. Another factor in the choice of color was the architect's impact of color planned throughout the building in accent walls and paneling. The designers were able to accommodate these by the selection of neutral color schemes that

are also psychologically sound and conducive to work.

Probably the best example of the interwork of architecture to interior spaces can be found on the second floor of the building where the auditorium, dining room, and lounge areas are located. The spaces are heroic in size and bold in architectural detail. For instance, the camellia-like ceiling is practically design enough for the entire level. Typically, the ceiling is a series of suspended precast plaster cast in a sculptured curve that descends below the horizon of the ceiling. Each module contains recessed light fixtures and conceals air conditioning ducts. The walls are finished with precast plaster and rosewood paneling. Of necessity, furnishings in these areas are simple and spare.

The Board Room posed another design problem. Since it is not unusual to have as many as 32 executives in conference, the architect designed a special conference table that is a complicated piece of engineering. Shaped in an oval with a large central opening, the table is 45 feet long, 16 feet wide and weighs approximately 8,000 lbs. It is mounted on cantilevered arms extending up from an elliptical bronze pedestal. A handsome blend of wood, metal, leather, the table houses individual microphones at each seat that are tied into a communications system with overhead speakers. The drama of the room is further heightened by a series of bold, horizontal striped draperies of an imported fabric, hand-woven and hand-dyed in Swaziland.





## FACTS & FIGURES AMERICAN DENTAL ASSOCIATION BUILDING

**Architect:** Graham, Anderson, Probst & White, Inc.

**Interior Planners:** Norman DeHaan & Associates

**General Contractor:** Turner Construction Co.

**Construction:** November 1963–November 1965.

Central core houses service and engineering facilities, elevators, and stair wells, leaving floors column-free.

**Materials:** Concrete Column, precast and imbedded with quartz aggregate. Bronze tinted glass and uranium aluminum frames. White Georgia marble and Carolina Mahogany granite as facing materials.

**Size:** 23 stories. Total usable area, 298,000 sq. ft. ADA facilities, 108,000 sq. ft. Tenant areas, 150,000 sq. ft.

**Cost:** Estimated construction cost including land, \$14.6 million.

### Suppliers

Desks: Corry Jamestown, Herman Miller.

Chairs and seating: Harter, Stendig, General Fireproofing, Herman Miller, Knoll, John Strauss.

Restaurant tables & chairs: Lehigh, Stendig.

Library furniture: Herman Miller, Art Metal.

Draperies: Textura, Jack Lenor Larsen, Boris Kroll.

Wallcoverings: Koroseal, Laminating Services.

Carpeting: Commercial Carpet Corp.

Partitions: Woodworking Corp. of America, U.S. Plywood.

**1** Detail of ADA's extensive library facilities. ADA maintains the world's largest audiovisual library on dental subjects and a comprehensive collection of text and reference books.

**2** Conference room seats 32 executives. Table, specially executed by Woodwork Corp. of America in metal, leather and wood, houses an elaborate communications system of separate microphones and speakers.

**3** Typical executive office is smart and contemporary. Architectural materials of wood grained paneling and bright partitions are strong decorative elements.

**4** General office areas for ADA's 225 employees are spacious and comfortable. Teak paneling and carpeting were used throughout general work areas. Movable walls and storage units are designed for complete rearrangement flexibility.

**5** Cafeteria on second floor is dominated by bold architectural details, such as the camellia-like ceiling and oblong window openings.

Office walls throughout the building play a vital role esthetically as well as dividers of interior spaces. More than 1600 custom-designed wall partitions were developed in conjunction with U.S. Plywood and Chicago's Woodwork Corp. of America to meet the construction module of the building. Theoretically with the system, an entire floor can be stripped and re-laid over a weekend. The elements of the system are fabricated in five-foot sections, nine feet high, and 1/2 inch of an inch thick. Despite this relative thinness, the walls provide the same acoustical qualities as three-inch block and plaster construction. Integral cabinet and storage facilities were designed in combination with the wooden wall partitions and interspersed throughout the office areas to accommodate the unusually large filing requirements. The partitions are finished in teak, beige, blue and accent colors to relieve wall interest and avoid monotony.

In the overall approach to the ADA building, one important factor cannot be overlooked. Though space is available for rent to unrelated tenants, the building was not conceived as a typical speculative office space. The intelligent use of the available talent reflects to a great extent the unique qualities of the tenant, ADA. In the words of Harold Hillenbrand, executive secretary, speaking for the ADA in commissioning the building, the aim was to make it both "timeless" and "of our time," a permanent home for the ADA and one that reflects the maturity and dignity of the professional organization. (C)

5



## SIX AND A HALF YEARS WITH THE SAME CLIENT

DUFFY, INC.'S CONTINUING PROGRAM WITH LEADING ACCOUNTING FIRM  
HAS TRANSFORMED THE PREMISES WITHOUT DISRUPTING HIS BUSINESS

IDEALLY, space planning and design of office quarters scheduled for a new building starts while the project is still on the architect's drawing board and involves the collaborative efforts of all members of the design and technical teams, so that specific requirements of the tenant can be effortlessly and systematically incorporated as construction progresses. But when the assignment calls for the renovation of established offices in an older, existing building, the competent contract designer invariably assumes the responsibilities usually the domain of the architect and engineers.

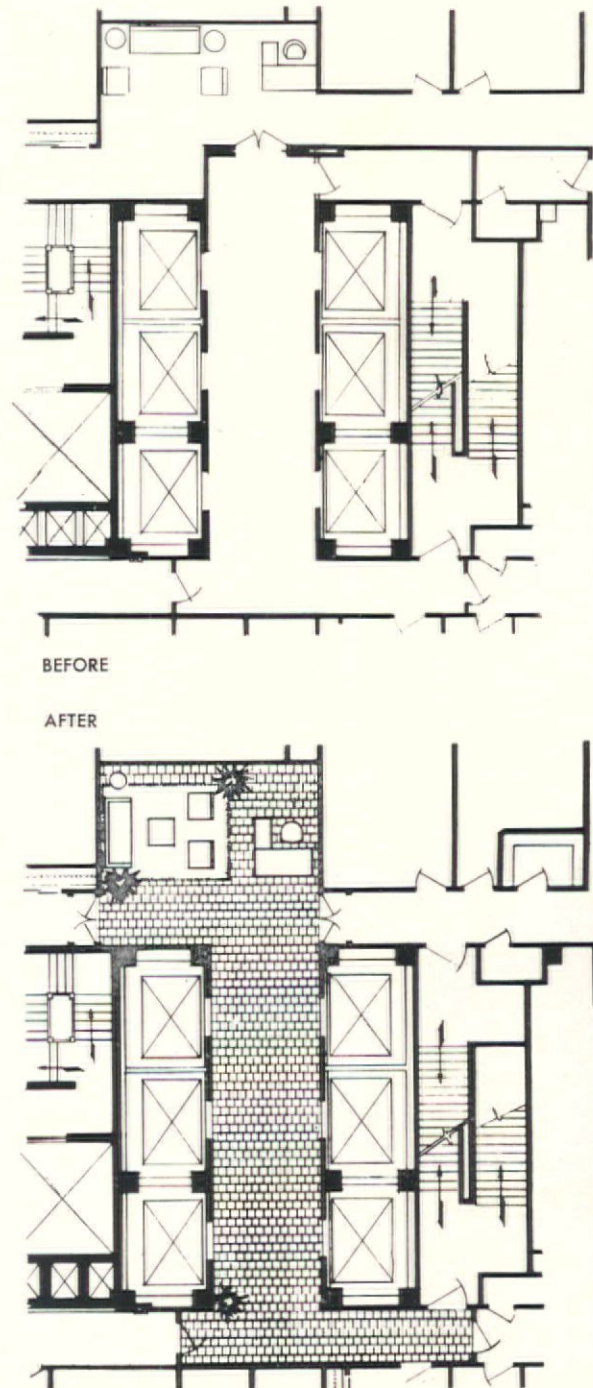
Such was the case in renovating and remodeling the offices of Touche, Ross, Bailey & Smart, one of the world's largest accounting firms based in an older building in the financial district of downtown New York. Responsible for the affluent new look is interior design firm of Duffy, Inc., New York City, which devised a smart and sumptuous set of offices under the creative hand of Howard Borden, project director and designer.

The feat was hardly an overnight wonder of legerdemain. On the contrary, Duffy has been retained for specific assignments during the past 6½ years, as part of a planned, long-range program to update and renovate the office. When TRB&S recently took the entire 40,000-square-foot floor for its expanding base of operation, Duffy was again called upon to renovate the elevator lobby and reception room into an enlarged, inviting space. Part of the project also involved the refurbishing of an executive office, for the newly appointed managing partner.

The accounting firm's reception room at the time Duffy was called in was small and the space awkward (see before and after floor plans). It was separated from the elevator lobby by an unsightly fuse-linked, fireproof door, necessary when the floor was multi-tenanted. Through it visitors stepped onto a well-worn carpet in the heavily trafficked room. There was a variance between lobby and reception ceiling heights; the span of acoustical tile was broken by standard air-conditioning diffusers.

Because TRB&S conducts a business that is international in scope and therefore plays host to visitors from all over the globe, it recognized the value of first impressions. Its prime stipulation to Duffy was to enlarge the space and "give us a plush look"—all possible with the leasing of the entire floor.

Duffy's project director and designer, Howard Bor-



Before and after floor plans show how reception area was opened up and unified with elevator lobby.





Reception room photos: Louis Reens

*New reception room, enlarged when floor was wholly leased by accounting firm of Touche, Ross, Bailey & Smart, presents a sophisticated image to visitors. All renovation, which included construction work, rerouting of ductwork and lighting circuits, was planned by Howard Borden of Duffy, Inc.*

men, worked around several schemes before settling on the one that would meet requirements of both function and esthetics. The entire concept revolved around the basic furniture plan, which was quickly approved by the client. In fact, the scheme was so enthusiastically accepted that the finished space corresponds exactly to the presentation rendering.

From there, the design, detailing, and drafting team proceeded to the architectural plan, defining areas for demolition, new construction, and the repositioning of all ductwork. A reflected ceiling and lighting plan charted new lighting circuits, indicated those to be removed, located new fixtures and switching stations. The schedule of finish materials included flooring, paint type and color. These basic plans were further supplemented with detailed drawings, plus a book of specifications, including all custom work.

The biggest problem was the selection of an appropriate flooring material. The original carpet wore through so quickly that shortly after its installation it looked old and shoddy. Since almost all employees use the space frequently, in addition to many visitors, a durable, hard-surface material was agreed upon. After reviewing the merits and drawbacks of several

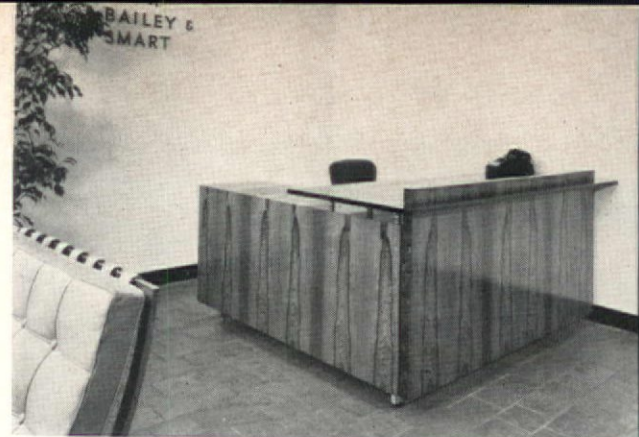
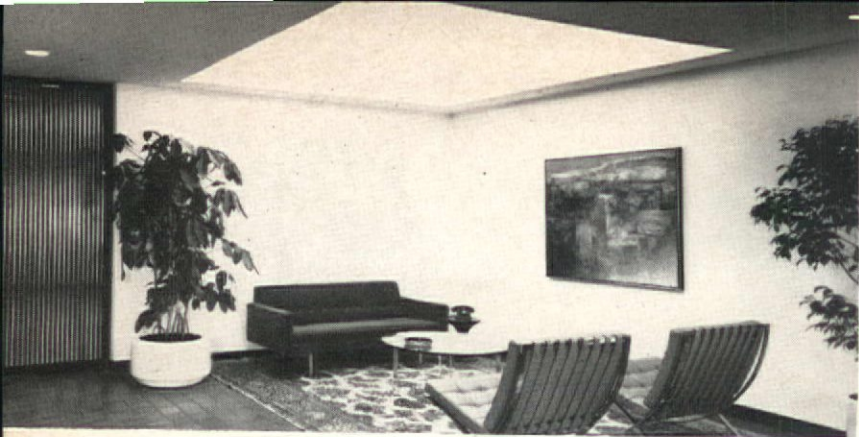
surfacing materials, the client approved Duffy's choice of slate, for its intrinsic beauty and prestigious appearance, and foremost, its durability.

Once all materials were specified, with client approval all the way, Duffy awarded the general contract to H. L. Lazar, Inc., after the latter's estimate was submitted and approved, since the firm had worked on an earlier phase for the client, was familiar with general requirements, and had proved itself capable of master workmanship. As furniture, furnishings, and materials were placed for order, Lazar lined up subcontractors and then proceeded with its demolition and reconstruction program, which was explicitly outlined by Duffy in several phases as part of the bid document.

Because of the noise, dust, and grime such a procedure kicks up, part of the work was done on an overtime basis—after working hours and on weekends. To keep dust from filtering through to other areas of the office, which remained opened during the two-month work period, Duffy included in its instructions an order to seal all ductwork and those corridors not essential to daily routine traffic.

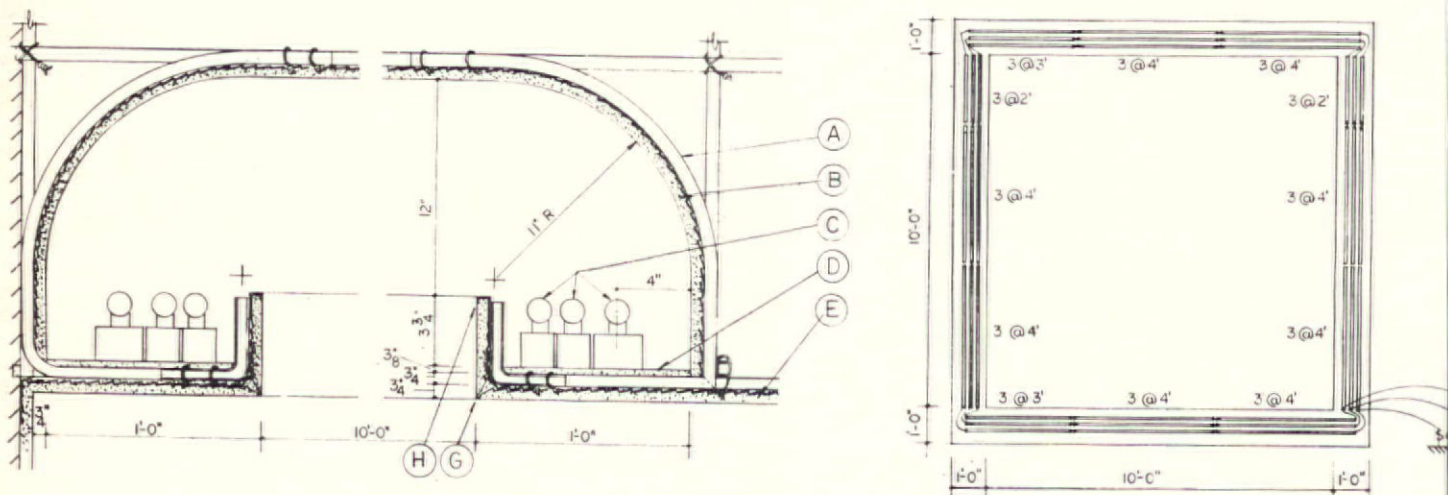
The original acoustical tile ceiling was removed, wire lath for the new plaster ceiling installed, and air-





Custom work in the new reception room includes elegant rosewood desk, carefully detailed so that all grains are matched, from vertical surfaces to horizontal tops. Seemingly floating glass slab is gray. "Skylight" cove, creating a focal point in the room, has separate controls for each of the three fluorescent tubes, so that varying moods can be

achieved. Key for detail (below left), A, formed  $\frac{3}{4}$  inch channel brackets 12 inch-13 $\frac{1}{2}$  inch on center, fastened to cross furring with shoe and wire ties. B, metal lath and plaster. C, fluorescent troughs by Gotham, series 2101. D,  $\frac{3}{8}$  inch plaster board. E, metal lath and plaster ceiling. G, corner beads. H, metal plaster stop.



#### SIX AND A HALF YEARS WITH THE SAME CLIENT

conditioning ducts rerouted. The elevator lobby ceiling was lowered to match that of the reception room, thereby affording a sense of continuity between the two areas. Existing diffusers were scrapped, since they would destroy the visual impact of the reception ceiling design with its new skylight-type lighting cove. In their place, Duffy specified stripline diffusers that are far less obtrusive. After the ceiling was plastered, diffusers and spots were installed.

The special cove lighting was positioned directly above the seating arrangement area, creating a focal point in the room. The cove contains strips of fluorescent tubes (see detail), each separately controlled so that various lighting moods can be obtained. Consolidated Electric was subcontractor for the special cove lighting.

Next step was the installation of the flooring material, by Port Morris Tile & Terrazzo Corp. The tile, a cleft-face slate supplied by Fairhaven Slate Co., was arranged in a broken-joint pattern, applied to Thin Set mastic over the cement floor in the reception room, and over the existing resilient tile in the elevator lobby. The  $\frac{3}{4}$ -inch slate is a handsome deep green, each six-inch square outlined with dark gray grout. Although slate eventually acquires lustre after constant wear, the floor was waxed and polished to a high finish as soon as the tile was set, since management

wanted to obtain the effect as soon as possible.

For walls, Duffy specified Hush-Tex by Precoc Chemical Co., a sprayed-on paint in a soft off-white which achieves a sand-plaster look. The choice was made in view of two considerations: Hush-Tex has some acoustical properties; its texture, rough to the touch, keeps stray fingers at arm's length. The ceiling was also painted in the same off-white shade.

Since two corridors leading off from the reception room required doors for security reasons during non-working hours, Borden designed a combination rosewood and aluminum vertical strip double door, rising to full ceiling height. During the day, the doors swing back against the corridor walls. A matching rosewood strip, attached to each wall, forms a pocket into which the doors are seemingly recessed, thereby giving them the appearance of built-in panels. According to specifications supplied by Duffy, the double doors were custom-built by B&S Lorch Woodworking Corp.

Once the structural and surfacing materials phases were completed, Duffy proceeded to the decorative elements that give life to empty space—the furnishings. Though sparsely furnished, the finished reception room is pervaded with an aura of elegance. Special interest in the room is gained by the finely detailed, superb reception desk, custom designed by Howard Borden and executed by B&S Lorch in highly





Managing partner's new office combines functional work-  
 space, with a walnut Stow-Davis desk, and comfortable con-  
 versation group, highlighted with sofa, club chair, end and  
 side tables from Frank Scerbo, and Herman Miller's Eames  
 chairs, which swivel to face either desk or sofa. The storage  
 cabinet, combining shelved cabinet space and drawers, was  
 specially designed by Howard Borden of Duffy and executed  
 by Frank Scerbo. Two walls are painted an off-white; the other  
 walls (not shown) of the corner office are hung with a  
 custom woven white wool casement by J. Thorpe. Habitat  
 67, Aaron Young oil paintings, C. Kind plant, Wm.  
 O. Douglas sculpture, and Design-Technics ash trays were care-  
 fully selected to enhance the over-all elegance.



Photos: Robert L. Beckhard

finished, matched rosewood. The plate glass top is  
 supported by the base and fittings mirror-polished stainless  
 steel.

The sofa and van der Rohe Barcelona chairs, the  
 other pieces retained from the original room, were  
 reupholstered in keeping with the new look. The sofa was  
 reupholstered with Jack Lenor Larsen's Plush fabric,  
 in a solid, bright blue; the natural leather upholstery  
 on the Barcelona chairs was cleaned and restored.  
 The new receptionist chair, by Frank Scerbo, is up-  
 holstered in the same Larsen fabric as the sofa, also  
 in solid, bright blue. The color is repeated twice again  
 on the painted elevator doors and the company  
 logo. The letters, edged in stainless steel, were exist-  
 ing, but inserts in matching blue were installed by  
 the architect, which originally supplied the graphics.

Newly purchased furnishings include a Kirman rug,  
 obtained through Near East Rug Co., a plate-glass  
 top steel low table from Frank Scerbo, and a walnut  
 end table telephone table by Herman Miller. Finishing  
 touches include plant and planter by C. Kind & Co.,  
 and several oil paintings from Aaron Young.

Elegance and comfort were the managing partner's  
 goals for his new office, and its revamping was mostly  
 a matter of new furnishings, since no structural work  
 was involved except for the removal of wood-grain  
 wall paneling in favor of an off-white paint.

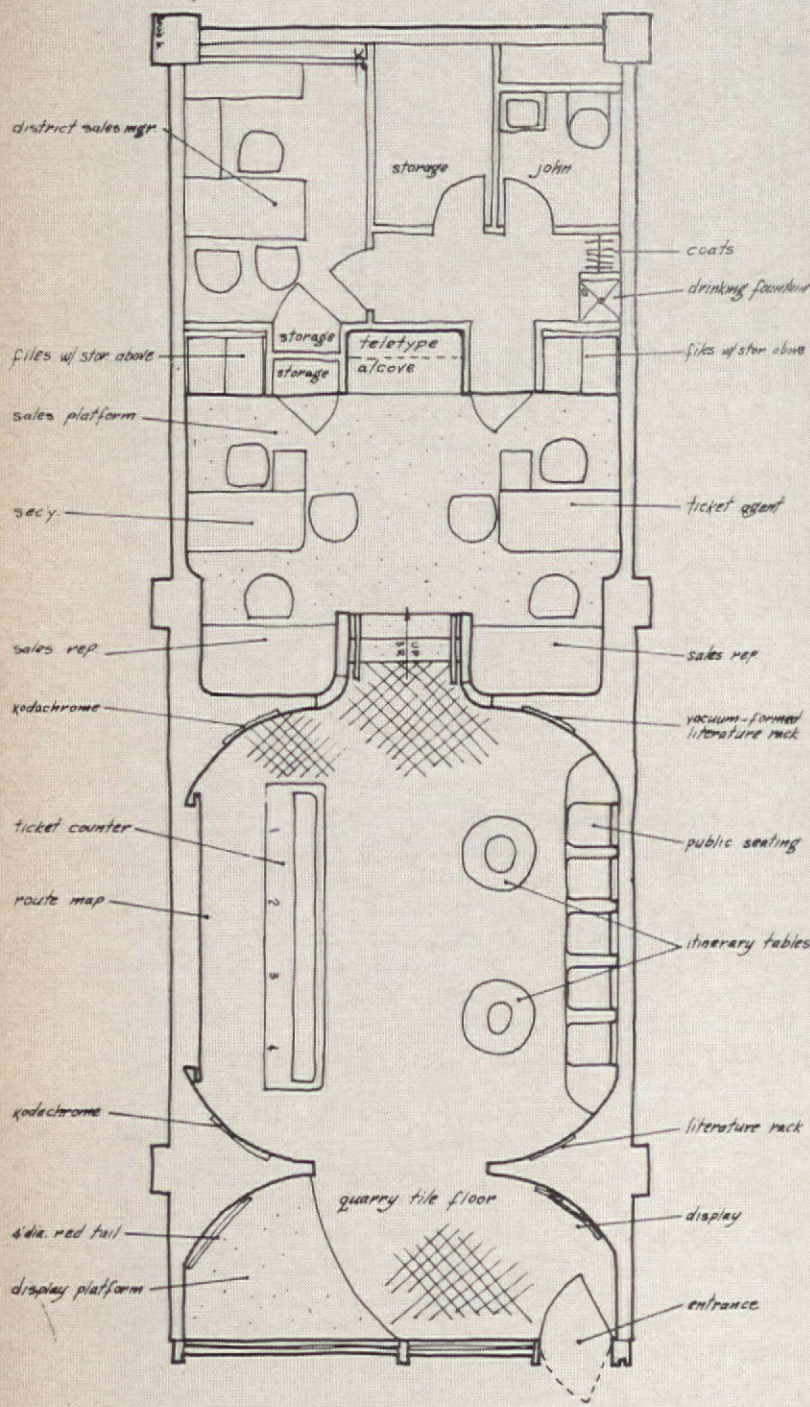
Howard Borden specified well-designed and high-  
 quality furniture, with careful attention to detail. The  
 black leather Herman Miller chairs, for instance, are  
 on swivel bases, and are so positioned that they can  
 face either the desk or sofa without being moved. But  
 on those occasions when a shift is called for, Duffy had  
 finger grips placed underneath the seats of the heavy  
 chairs—grips very similar to the deep metal insets  
 used on sliding doors. Conveniently positioned without  
 showing, they were installed by R&G Associates, from  
 whom the Miller furniture was purchased.

The color scheme in the office is cool and quiet, yet  
 quite striking. The sofa is luxuriously upholstered  
 in Larsen's printed velvet, in shades of blues, dark  
 grays, and slate, while the executive desk chair and  
 club chair are in solid blue fabrics from Arthur H.  
 Lee. The all-wool carpet, specially woven by Bigelow  
 to fit the room without seams, contrasts in a soft  
 green. The credenza was custom designed with black  
 ebony finish, marble top, and polished chrome base.  
 The other woods—desks, corner table, and cube of  
 glass-topped coffee table—are walnut.

The reaction to both spaces? It appears to be a mu-  
 tual admiration society. The client was rapturous with  
 the results. The designer, given a free hand all the  
 way, calls Touche, Ross, Bailey & Smart the "ideal  
 client." (C)



PROJECT:  
CUSTOM-BUILT TICKET OFFICE FOR AN AIRLINE



THE client, Northwest Orient Airlines, wanted a space which would inform the public visually and directly of the efficiencies and conveniences of modern air service. Visual impact, architect C Douglass Buck, and designer Louis B. Rosenberg were told, must directly relate to aeronautics via use of aerodynamic shapes. Clean, functional lines characteristic of modern aircraft were to be echoed in the shapes and colors of the sales office interior, which is located at 4 Penn Center Plaza in Philadelphia.

Following these cues, the designers created a custom-built interior that is notable for its dramatic exploitation of limited space. Its leitmotif is the rounded rectangle with rounded corners, reminiscent of the typical airplane window, seen here and following spread on the wall map, counter panels, travel folder rack, picture frames, etc.

In order to avoid the decorated "boutique" interior all too typical of airline offices, the total space despite its limited area, is divided into smaller parts demarcating and separating various office functions. The psychological effect, deliberate, of this subdivided space is akin to the sensation a passenger experiences in an aircraft when door to the pilot's cabin is ajar. There is a hint of advanced modern systems in the teletype machines, chronometers, and modern on view that conveys precisely the feeling of efficiency and forward-looking techniques that the client desires.

Most of the furnishings were, of necessity, custom-built according to designs created expressly for the space by the designers. Special credits should be given to Friel-Bernheim, the firm responsible for the complete network. A supplier list follows:

Chairs: Knoll, with ochre wool fabric by Knoll.

Custom cabinets, counters, desks: Parkwood laminates, black leather and bayberry colors, lotex finish fabricated by Friel-Bernheim.

Customer Seating: Parkwood laminates, brown Colby hyd seat covering by Interchemical, fabricated by Friel-Bernheim.

Vacuum formed literature rack: custom-designed, executed by Delaware Valley Plastics Co.

Route map: designed and executed by designer Louis B. Rosenberg.

Bronze door pulls: custom-designed, executed by Cutler Sign and Advertising Co.

Twenty-four hour clocks: Simplex Time Record

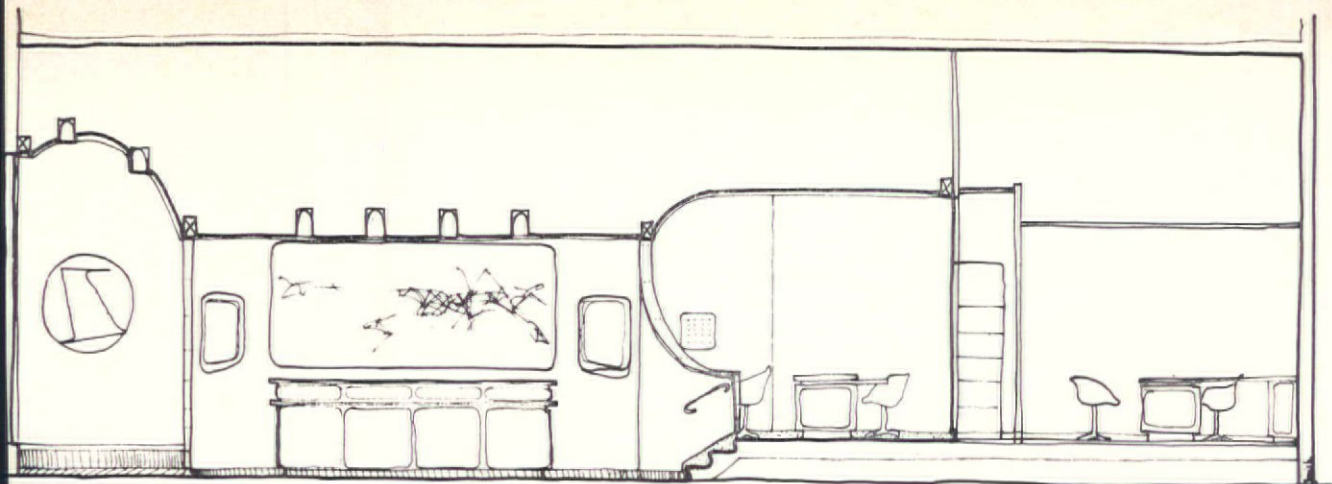
Flooring: loam-color wool carpet by Commerce Carpet Corp.; graystone quarry tile by Mosaic Tile Co.

Lighting: recessed downlights and wall washers by Marco Lighting Co.; fluorescents by Lightolier Inc.

Walls: plaster and drywall; vinyl wallcovering by Gilford Inc.; ceramic tile by American Olean.

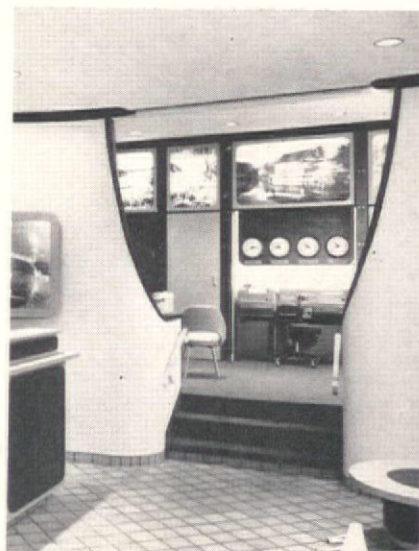
Ceilings: spray-on acoustic plaster in fine textured oyster white, by Penn Plastering. (C)





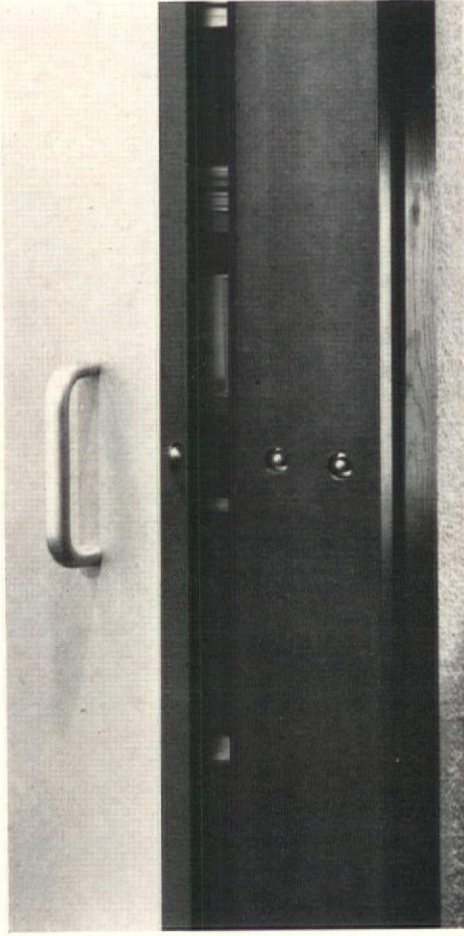
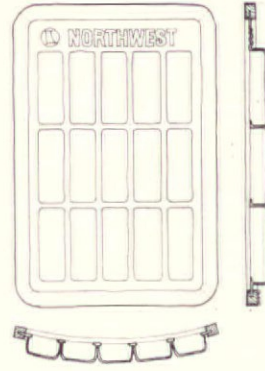
Photos: Bart J. DeVito

The dramatic allocation of space is at once apparent in the designer's floor plan (opposite page) and line drawing (above), where curved and flowing forms are accented by Parkwood laminate strips. Behind counter is a three-dimensional route map, made of  $\frac{1}{4}$  inch cork on a black laminate ground, with brushed aluminum strips stretching from city to city. "Grain of wheat" light bulbs pinpoint each city, dramatizing the complexity of airline routes. Just beyond is raised area for sales representatives, affording privacy yet planned to permit space to open up. Three risers serve as a psychological barrier between public area and the sales section. On view for the public is the teletype alcove with four 24-hour clocks built in. Note the repeated use of rounded forms throughout.

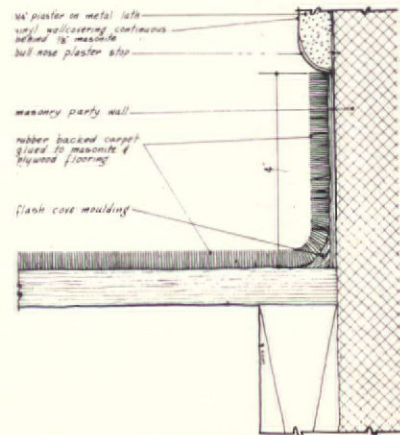
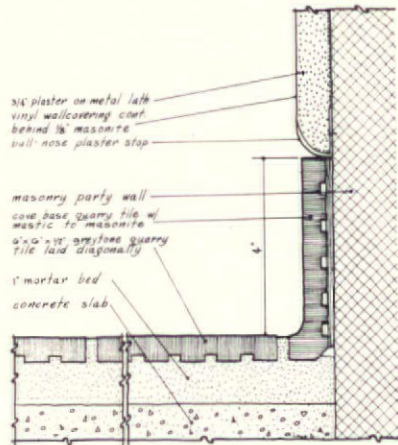




**PROJECT: CUSTOM-BUILT TICKET OFFICE**

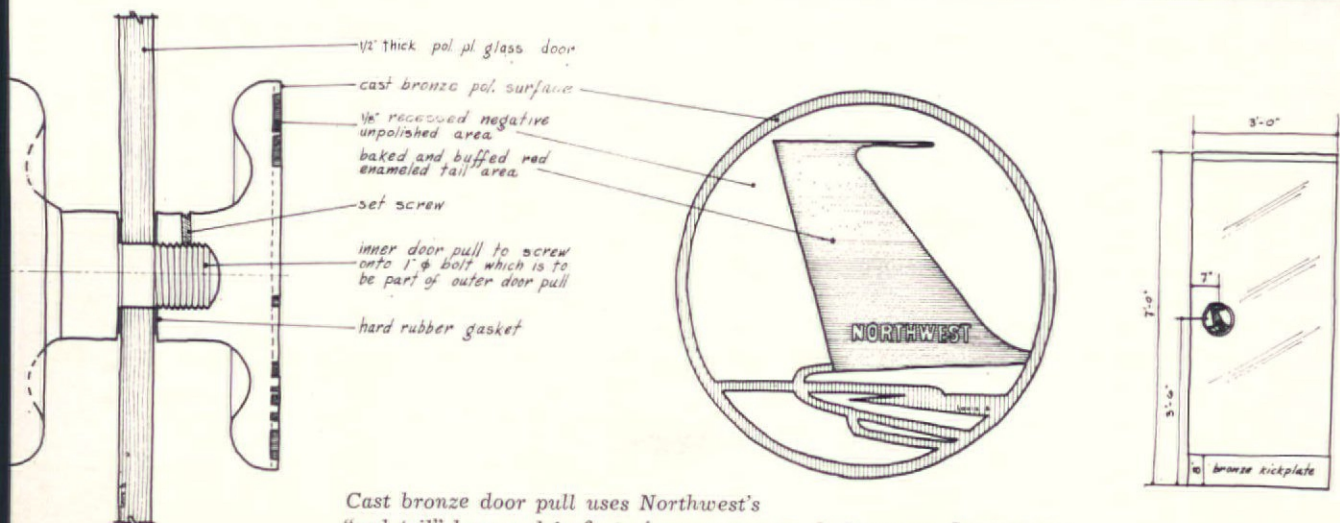
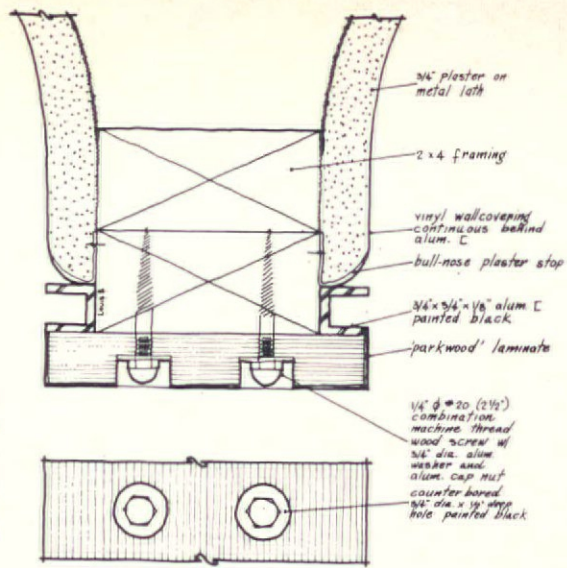


Meticulous attention to details elaborates the airliner motif, a successful takeoff on cabin interiors. Basic to the scheme is the rounded corner shape of the typical aircraft window. It is used quite successfully in the vacuum formed literature rack (above), first in its bordering laminate frame, recessed into the wall, and then in the individual openings. The rack permits complete visibility of literature without rods or plates to obstruct the customer's view. Openings are the same size as the literature, forcing folders to bend slightly, thus staying in place by their own pressure. The curved form again appears on seat cushions (far left). To keep even the tiniest elements neat and trim, designer Rosenberg carefully placed cap nuts on storage closet door (near left) to line up with bullet type door latch. Even the floor gets special treatment. Detail (bottom left) illustrates how floor tile curves upward to form recessed base. The same treatment is used for the coved carpet base (below right) on sales platform, eliminating need for another material, while also helping to define the space. Note that vinyl wall-covering continues over the curved wall section down and behind carpeting.





The meeting of two curved walls was structurally emphasized by separating them with a vertical Parkwood laminate strip, attached with cap nuts 18 inches on center. The recessed cap nuts are reminiscent of rivets usually used on aircraft.



Cast bronze door pull uses Northwest's "red tail" logo and is first of many custom designs seen by customers.



## HAVEN FOR KEY MEN:

MULLER-MUNK DESIGNS SERENE EXECUTIVE OFFICES FOR BISSELL, INC., IN GRAND RAPIDS



No mistaking the Bissell offices when entering the reception room (top) with its decorative display tracing the carpet sweeper's evolution. Around the corner is general office area (above). Conference room (right) is simply appointed, yet furnishings are elegant enough to create major design interest.

UNDERSTATED, with deliberately casual air, Pet Muller-Munk's design plan for the offices of Bissell Inc., seasons its functionalism with discreet ornamentation. Bissell, a 90-year-old company whose name is virtually the sobriquet for carpet sweeper, uses the 3,000 square foot suite of offices in the Waters Building in downtown Grand Rapids, Mich., as the domain of its key men—president, vice presidents in charge of planning, research, and finance. An accountant and two secretaries round out the staff of the office.

Kenneth D. Love was the Muller-Munk associate in charge of the Bissell project. The Waters Building was chosen—it was one of three alternatives Love suggested to the client—because it is accessible, yet away from the pressures of the Bissell plant, and located in the Grand Rapids area.

There is a Spanish accent in some of the detailing, e.g., the carved redwood door to president Melvin Bissell's office and an elaborate chest procured from Artes de Mexico. But the aim is not so much to sweep Spain into the Bissell orbit as to provide that modicum of ornamentation in surface interest, by way of softening the severity of the otherwise modern furnishings.

Rya rugs, pegged plank floors of walnut and decorative hangings convey the feeling of luxury and objects chosen with care and taste. Furniture by Herman Miller, seating by Hans Wegner, supplied by Lunning, an opulent walnut conference table by Lehigh, and wall paneling by U.S. Plywood have been brought together in a way that combines the austerity of contemporary furniture and spatial arrangements into a whole that breathes calm, warmth, and quiet luxury. (C)







Although all executive offices use the same basic furnishings, there is enough variation to afford each occupant with a version that avoids mirror likeness, as shown in three views above. The private office of Melville R. Bissell III (below and right) contains a comfortable seating group for relaxed and informal conferences. The contemporary furnishings are offset by rya rug, pegged walnut plank flooring, brick wall, and colorful wall hanging.





## SEAMLESS POURED FLOORS

POURED FROM A CAN, THEY HAVE ALREADY HIT AN ANNUAL RATE OF 90 MILLION SQUARE FEET, AND ARE GAINING ACCEPTANCE IN ALL TYPES OF INSTALLATION

ONE of the newest design concepts in floor surfacing—seamless poured floors—isn't new at all. Resinous materials, such as urethanes, epoxy, and polyester resin, have been in use as an industrial floor surface for some time and are well known to the building industry. Nevertheless, "floors poured from a can" are the center of considerable study and experimentation by flooring experts at present. Recent developments and those yet to come make this an area to be watched closely by the designer.

Improvements that have already been made in seamless poured flooring become apparent with a look at its increasingly widespread use. Three years ago, installation of urethane flooring (the most promising of the resinous materials) hit the 17 million square-foot mark. In 1964, 48 million feet were installed, while the 1965 figures, according to industry sources, may well exceed 90 million square feet. The projection for this year is approximately 250 million and the outlook for 1970 is one billion square feet.

Why the optimistic outlook for poured floors? The factors that have led to its use and acceptance in hospitals, schools, factories, and other heavy-duty floor areas have been primarily economical, both in low cost of installation and in reduced maintenance charges. The charts on page 71 outline the comparative costs between this type of flooring and competitive systems. Besides the cost advantage, other factors contributing to its choice as a floor surfacing are resilience and resistance to marking; a high gloss, non-skid finish that retains its shine without waxing or buffing. Seamless flooring is moisture-proof and unaffected by temperature changes making it ideal for outdoor use; it is non-combustible, acid-resistant, and will not support bacteria growth. In addition, resinous flooring has a tensile strength of 4,500 PSI, withstands in ex-

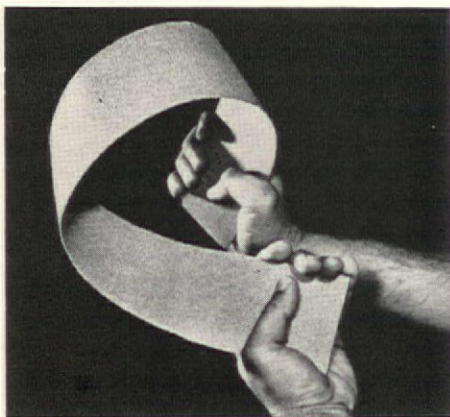
cess of 60 pounds PSI hydrostatic pressure, with an 85 percent memory (returns to shape when excess weight removed). In application, the material adheres to wood, concrete, metal, plaster, and even glass.

### Unlimited design possibilities

The characteristics just listed describe a purely utilitarian product; however, poured floors are capable of a great many design possibilities. First is the unlimited choice of color. Because it is a liquid, color can be mixed to match, complement, or blend with specific decor. Decorative plastic chips in an equally full range of colors and iridescences when added to the material produce deep, textured effects. The choice of translucent, opaque, or transparent materials that result in a permanent high-gloss finish further increase the design range. Patterning can be done by pouring color mixes into molds to produce custom designs of great variety. In short, the materials already available offer a design freedom that should prove stimulating to a designer's imagination.

The basic method of installing seamless floor involves the application of a base coat of urethane, sprinkling on the decorative plastic chips, then adding several additional coats of clear urethane. For the cure, the technique is broken down into two procedures: the one-component system that relies upon oxidation or atmospheric moisture reactions; and the two-component system cured by chemical reaction. At present, the latter is receiving the most attention from industry experts and will probably replace the one-component method because of its several advantages. The curing time is far shorter; reportedly, the floor is fully cured within two hours, while the alternative method requires several days to achieve maximum curability. This time factor figures heavily in cases where uninterrupted work flow is a consid-

*One of General Electric's newest products is a stretch concrete from its Silicone Products division. Since the new mix contains silicone rubber it is waterproof, intact under ice, rain, snow, and sunlight. Circle No. 100.*







Seamless urethane was applied to a stairwell over wood and concrete including the stringers at sides. Installation was made in all hallways and stairwells of Hampden Medical Center in Conn.

eration. One-component urethane floors are also limited in thickness to an eighth of an inch, whereas with the two-component system, there is no limit to the amount of thickness that can be achieved.

As with any new and rapidly developing product, there are bugs that have to be worked out. Still the biggest problem in the entire poured floor industry is installation. Installation equipment has been slow to catch up with the progress made in materials and design. Advice and counsel of floor laying experts must be sought and all factors and design plans discussed thoroughly. Similar applications should be checked if possible; tests should be made if time permits. Even the reputable flooring contractor has difficulty in keeping pace with the rapid development of improved methods and equipment.

#### New methods of installation

Installation must be carefully supervised in order to insure a perfect floor. Some contractors still trowel it on but many more are switching over to the use of airless spray units combined with a flocking gun that distributes decorative plastic chips. Another interesting new development in this area has been the prefabrication of urethane floors, especially for large installations. This involves applying urethane and decorative chips to a roll of muslin. It is then carried to the job site and laid down with adhesive. All that remains to be applied on the site are the final coats of clear urethane. This assures uniformity throughout the floor area with a high-grade finish.

While the use of urethane-poured floors is the most popular, epoxies or polyester resins and other new materials should not be overlooked. Before one material is specified over another, consideration should be given to traffic, environment, foundation, cost—factors that play a decisive part in



Poraflor Co. demonstrated its product to members of the Hospital Executive Engineers of New Jersey, placing a heavy snowplow, blade down, on a newly installed floor. When plow was removed floor showed neither dents nor scratches. Circle No. 101.

#### AVERAGE PER ANNUM MAINTENANCE COST OF FLOORING

Asphalt tile	68¢ per sq. ft.
Vinyl asbestos	60¢ per sq. ft.
Homogenous vinyl tile	55¢ per sq. ft.
Linoleum	55¢ per sq. ft.
Terrazzo	40¢ per sq. ft.
Quarry tile	40¢ per sq. ft.
Seamless urethane	17¢ per sq. ft.

#### AVERAGE INSTALLED COST

Asphalt tile	.35 per sq. ft.
Vinyl asbestos	.45 per sq. ft.
Homogenous vinyl tile	1.00 per sq. ft.
Linoleum	1.25 per sq. ft.
Terrazzo	2.50 per sq. ft.
Quarry tile	4.00 per sq. ft.
Seamless urethane	1.00 per sq. ft.



## SEAMLESS POURED FLOORS

the final choice. Each of the resinous materials offers different qualities under certain conditions and restrictions. Neither should installation cost alone be the sole criterion in deciding upon a material. A urethane floor, for example, costs about \$1.00 per square foot to install. Estimated maintenance expenditures are approximately 17¢ per square foot per year. Multiply this by 10 years and the savings from a poured floor vastly increases. When the initial material costs are compared and amortized over a 10-year period, a poured floor represents a considerable economy.

In high traffic areas where attractiveness of the flooring is the prime factor, epoxies are gaining a slight edge over other resinous materials. Besides being highly versatile in color pigmentation, epoxies show great resistance to wear and chemicals with the added advantage of quick curability. Epoxy floors can be installed and are ready to use in 24 hours. The material has excellent weatherability and has been used in exterior application with success.

Though epoxy is considered expensive for a resin, future technology is expected to bring the cost into competitive line. There is also a cost-saving built in to the epoxies. Since more aggregate is used in the mix, troweling time is cut in half and on-site installation costs are drastically reduced.

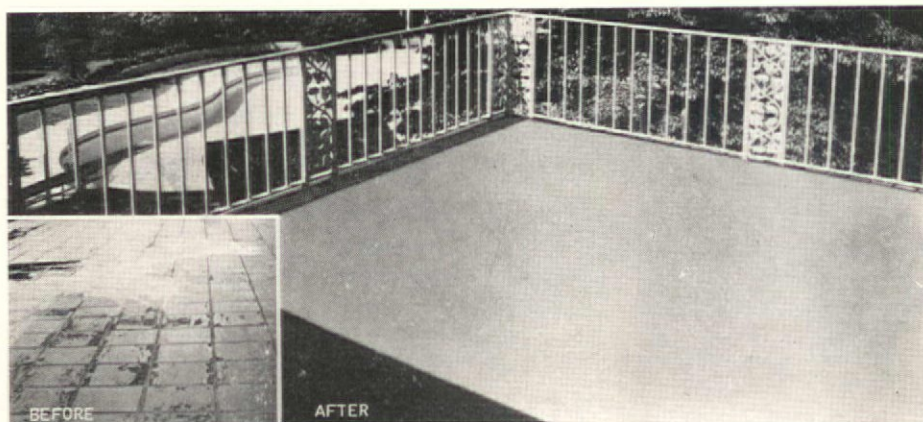
Newest of the floor surfacing resins are the polyesters. When used as an industrial flooring or terrazzo matrix, polyester exhibits many of the same qualities as epoxy. Yet it has the advantage of a lower initial cost as compared to epoxy. There are, however, certain drawbacks in using the polyesters in some installations. The materials show a little more shrinkage and cannot be installed over wet or damp concrete slabs. Equally impor-

tant, polyester resins do not resist all chemicals. Since both epoxy and polyester materials are bonded directly to the structural concrete slab, cracks in the subflooring will be transmitted to the finished floor. However, many manufacturers are now incorporating fiber glass reinforcements into the polyester resins to overcome any structural cracks.

### Renewed interest in terrazzo

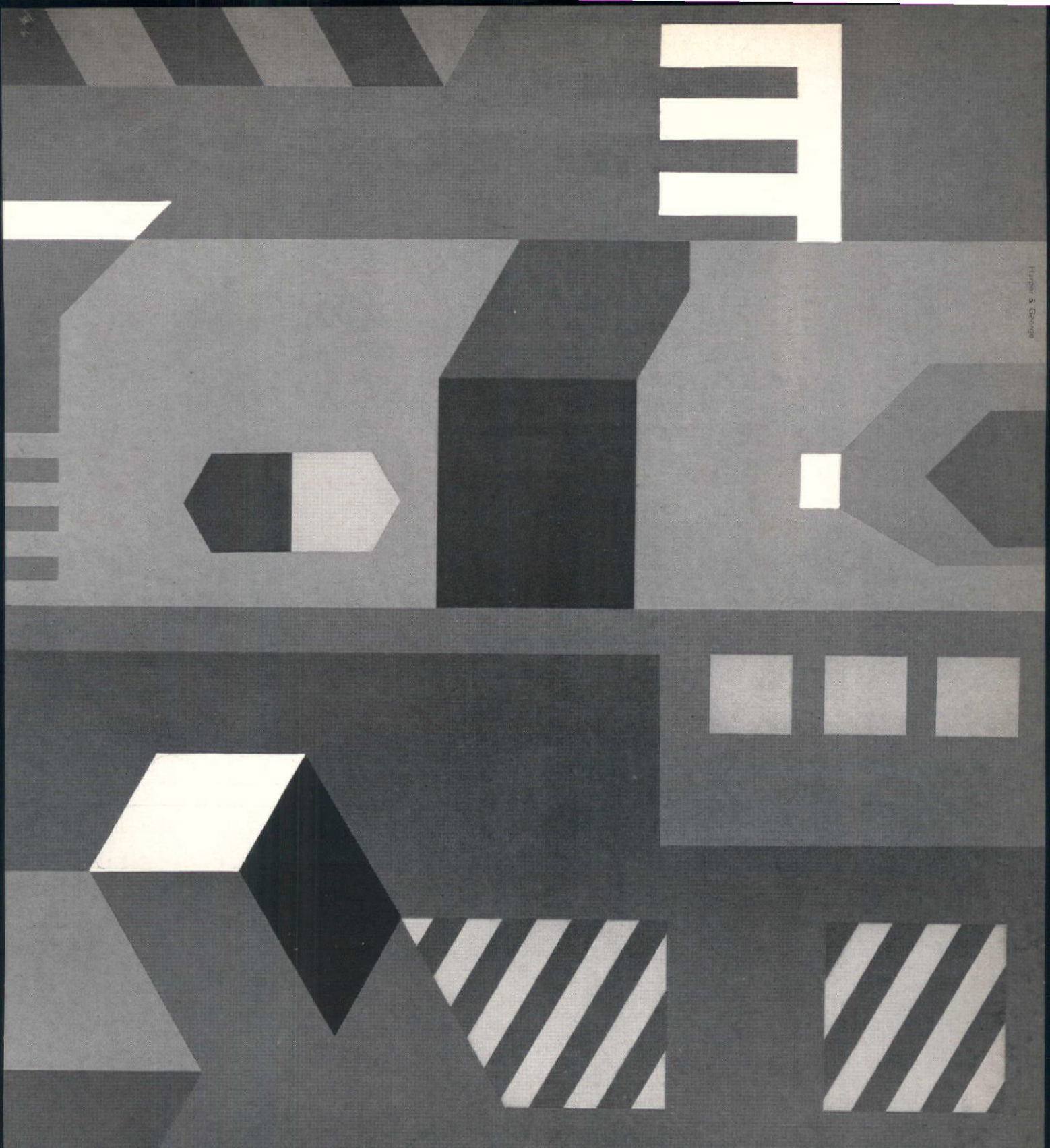
Epoxy and polyester resins have reopened interest in terrazzo floors. In fact, these materials have led to the creation of new matrices and improved applications of the traditional terrazzo. These materials permit thinner and more flexible installations that increase wearability and decrease the cost of the floor. In addition, the terrazzo is lighter, easier, and quicker to install since the new materials make it possible to dispose of the two-inch cement sand underbed that was customary in terrazzo installation. The design range of terrazzo has also increased with the use of the new mixes.

The new terrazzo floors fall into three categories: 1) monolithic portland cement terrazzo which is bonded directly to the concrete structural slab; 2) latex modified portland cement terrazzo which contains marble chips and a latex additive—it can also be installed on old slabs if properly prepared; 3) resin terrazzos consisting of marble chips, inert fillers, and man-made resins that act as a binder. The resins are either epoxy or polyester and are used in a two-component system. Both resins are brand new in this use and no definite opinion has been formed on either in the terrazzo field. In every case, however, a floor specialist should be consulted in order to determine the most suitable product for the installation. (C)



Rooftop terrace of a country club was unsightly and unuseable until Promdek was applied. Promdek flooring is waterproof, bears heavy traffic, and is available in heat reducing pastel shades. Circle No. 102.





John S. George

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## TRENDS IN THE DEVELOPMENT OF VINYL FABRICS



By Harvey Richmond, Airco Plastics Products Corp.

SOME people call it vinyl; others refer to it more casually as plastic. Whichever term is used, it is apparent that vinyls dominate the upholstery market. Yet these fabrics have become established in a relatively short span of time, and it is interesting to trace the trends that have led to their great popularity.

Vinyls were not the first coated fabrics to be developed for upholstery. Prior to vinyl there were several imitation leathers on the market, made either from pyroxylin or of fabrics coated with rubber. Both could quite properly be considered plastic-coated fabrics since each was a pliable thermoplastic material. But both had their limitations.

Pyroxylin could be produced in bright colors, but it would deteriorate and its life of pliability was limited. After fairly short usage, the coating would crack and peel from the surface of the cloth. Rubber coatings, on the other hand, were limited to dark, muddy colors and their resistance to abrasion was poor. Nevertheless as far back as the mid-1930's the advantages of a coated fabric were obvious and manufacturers could see the way when technology would bring these materials into competitive line. A well formulated pyroxylin coating that offered pliability and variety in color was singled out for further study. The beginning of the trend toward sophisticated styling began with a two-tone effect known to the trade as a "burnished" finish. The second color was created by smearing the surface of an embossed material with a contrasting color and then scraping the surface with a blade. This emphasized the embossing and led to greater variety in the embossings. All, however, were imitations of various leathers—walrus, pigskin, fine kid, etc. Next manufacturers explored methods to create a distinctive two-tone effect on a smooth embossing. This, in the late thirties, led to the development of a new plastic material that was a variation of the Spanish effect and was produced by hand. The coated material was passed over a table, and rubbed and dabbed with sponges filled with a second color, thereby creating a hand-finished two-toning.

Hand-finishing is an expensive oper-

ation and it was reflected in the cost of the material. Nevertheless, the pattern continued to be popular during the next styling phase, which occurred when the technical problems were resolved mechanically by the use of printing. The new manufacturing techniques produced a series of leather-like prints from fine graining to almost excessive blotching. Despite the variety, however, none really surpassed the beauty of the hand-finished original.

### Introduction of vinyl fabrics

During the mid-forties vinyl came onto the scene. Vinyl coated fabrics and films greatly increased the practicality of coated fabrics; abrasion was comparable to pyroxylin, flexibility comparable to rubber, and no limitations whatever in color. This combination of advantages stimulated stylists anew and more imaginative materials began to appear. About 1951, a burnished antique leather finish made its debut and was immediately accepted as the best all-around imitation of leather to date. For the first time, manufacturers, designers, and clients were willing to accept a vinyl upholstery in preference to other materials not only because of its superior practicality but also because of its beauty.

So-called competition between vinyl and leather reached its zenith with the new finish. The success of burnished antique was great enough for the Genuine Leather Association to undertake a fairly heavy advertising campaign to counter against the inroads vinyls were making as an upholstery material. The growing popularity of vinyls served to spur the leather industry to create more beautiful leathers, and these in turn, stimulated the vinyl designers.

Even before the arrival of vinyl, manufacturers had tried to popularize textures other than leather. Geometric patterns and duplications of soft fabric weaves were just not up to the standards of fashionable tastes. Then came a new pattern that successfully simulated a straw cloth. It was popular almost from the moment it was shown and its sales figures indicated conclusively that textures other than leather could succeed.

Coincident with the introduction of

burnished antique was the development of elastic backed vinyl. This was especially significant since the jersey knit backing allowed the vinyl to be stretched and greatly facilitated tailoring. Vinyls were also being employed as wallcoverings for the first time and this new application further spurred the emergence of a growing market.

The success of the woven straw pattern resulted in a flood of fancy textures from all manufacturers, followed by spurts and temporary volume sales. Breathable vinyls and vinyls with three dimensional depths were among the more successful of the new stylings. But novelty alone is never enough to sustain volume sales and eventually a new pattern entered the ranks as an established leader. Though other firms marketed similar versions, Airco called its style, Algiers, a pattern that marked the return to the classic leather look. It presented a glazed shiny finish combined with deep dark color tones. Leather-like vinyls had faced and solved the problem of monotonous graining, limited colors, and stiff "hand." In fact, to this day, the simulations of leather in various textures and finishes still represents the largest volume, with soft fabric simulations running second.

### Development of expanded vinyl

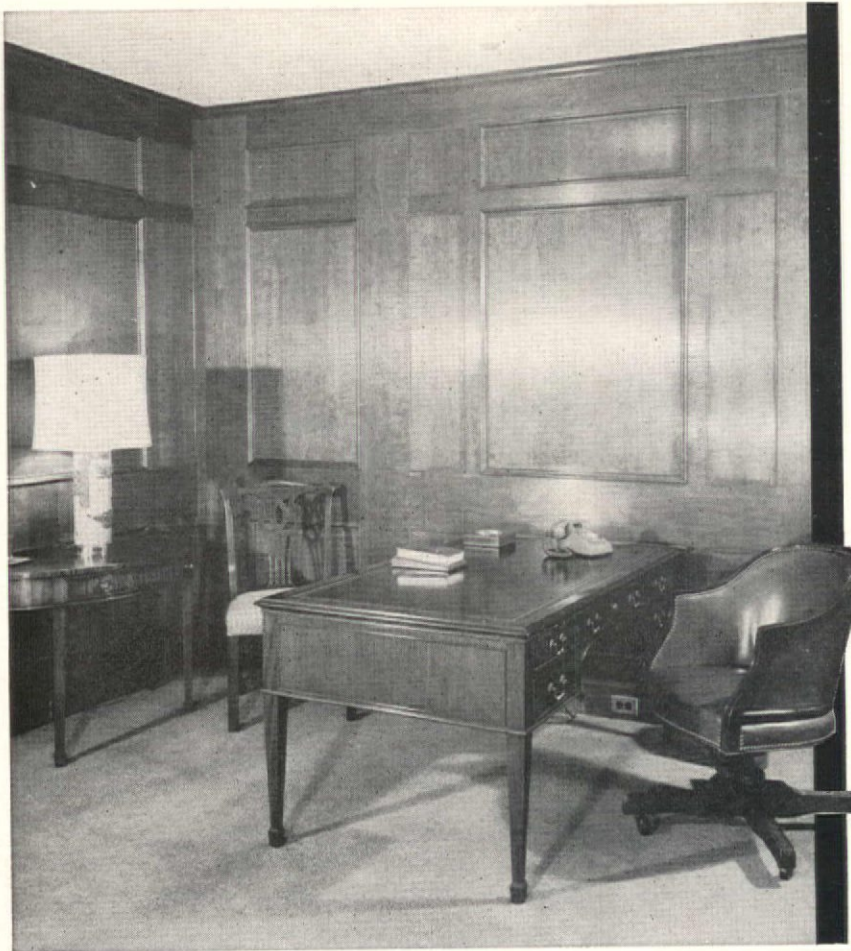
Changes in the construction of vinyl have also affected styling. Because of their plush luxury, expanded vinyls are the first choice for upholstery. The familiar patterns and textures were offered in the new construction and there have been no really dramatic styling changes for several years.

Yet the new expanded vinyl construction offers an excellent opportunity to develop new styling approaches and has been under study by manufacturers' stylists. It appears that a new trend is in the making. By means of a unique embossing the new pattern ranges from extremely smooth surfaces to medium and coarse areas, and has a wonderfully supple hand.

Whether or not the new pattern will become the latest trend-setter remains to be seen. What its development does point up is the exploration by manufacturers of new approaches in styling, reinterpreting classic designs to ever more sophisticated tastes. (C)



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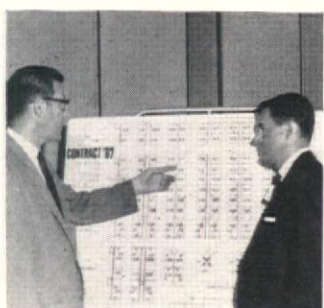
Larrimore Parker, Parkwood Laminates, and Wesley Sims, Mohasco.



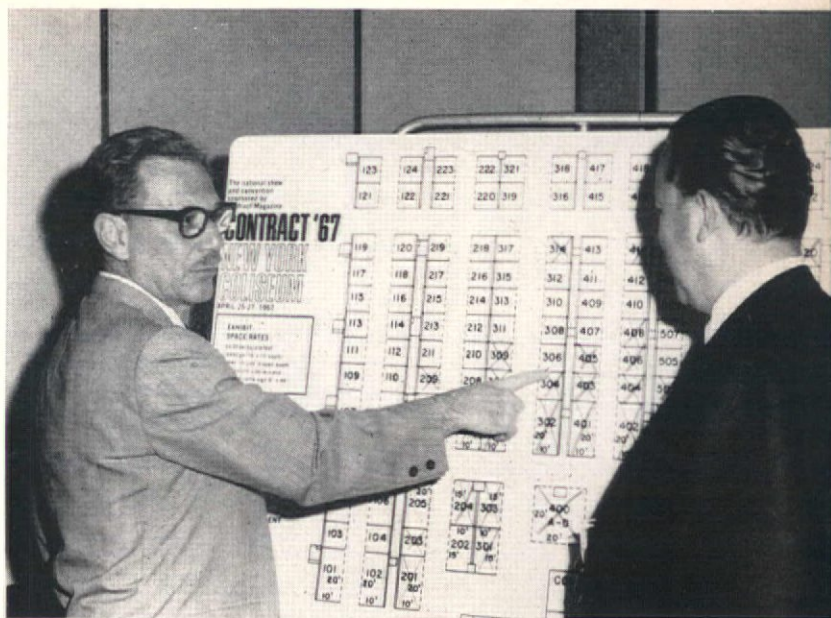
T. B. Miller, Dick Conway, Bill Ernst, Julie Petrillo, all of Roy Sunshade Co.



Bob Kremer, Harvey Finkelman of Richter; Andre Teague of Comfort Industries.



Jerome Brown, managing director of CONTRACT '67; T. J. Rooney of Simmons Co.



Ben Hellman, CONTRACT, and Jack Hurwitz, Furniture Gallery.



Dorothy Eastline, Merchandise Mart; Phyllis Callahan, Lyle Schwilling, Goodyear.

## CONTRACT '67 COCKTAIL PARTY: SHOW 50% SOLD OUT

CONTRACT '67, the trade show and convention sponsored by CONTRACT Magazine, which will take place April 25-27, 1967 at the Coliseum in New York City, staged a cocktail party in Chicago last month during the summer furniture markets. Jerome Brown, managing director of CONTRACT '67, made a brief presentation of the aims of the show, which will be the first exposition in New York City to dramatize and merchandise the vast array of products available to commercial/institutional specifiers and buyers. Mr. Brown reported that the show, first announced in May, had been enthusiastically received by the industry and that 50 percent of space for CONTRACT '67 has already been taken by leading manufacturers in the field. Some of the contract sources which will exhibit at the April 1967 show are:

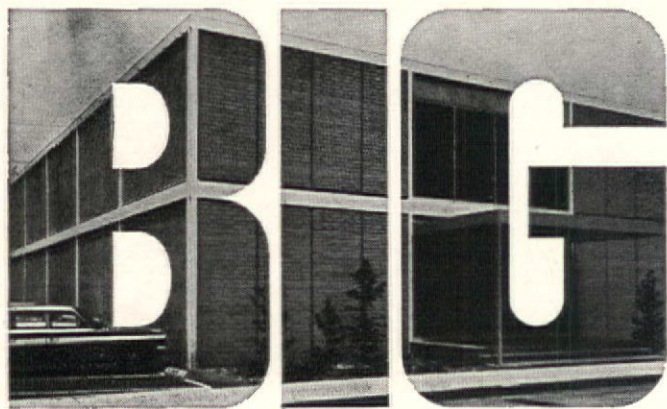
Acco Products; Acme National Refrigeration Co.; Win Anderson Fabrics; B. Brody Seating Co.; Brunswick Corp.; Chicago Hardware Foundry; Clark Casual; Columbus Coated Fabrics Corp.; Commercial Carpet Corp.; CONTRACT Magazine; Crown Rubber Co.; DeLuxe Fabricator Co.; Directional Contract Furniture; duCor; DuPont; Finesse Originals; Gasser Chair Co.; General Tire & Rubber; Goodyear Tire & Rubber; I. V. Chair; International Crating & Forwarding; Jackson China; Kirsch Co.; Laminated Veneers; Marden Furniture; McCordi Corp.; Metropolitan Furniture Co.; Mohasco, Inc.; Molla Inc.; Murphy Door Bed; Museum Prints Editions; Norquist; No-Sag Spring; Oxford Mills; Painter Carpet; Parkwood Laminates; Porter Carpets; Radio Corp. of America; Rockland Mills; Tropitone; Royalmetal; Silas

Seandel; James Seeman Studio; Stanley Furniture Co.; Stephen Leedom Carpets; Stylume Products; Sub-Zero Freezer Co.; Techfab; Timbertone; Tree-Time; Trend Mills; Tri-Mark Co.; United Chair; Frederic Weinberg Corp.; Ralph Wilson Plastics; Lee Woodard; Yorkraft.

CONTRACT '67 will occupy the entire ground floor of the Coliseum, and provision has been made on the floor above for the comprehensive program of panel discussions, seminars, and industry workshops that will take place during the three-day event. All seminar and discussion programs will be held in the morning hours, prior to the opening of the exhibition hall. For further details about CONTRACT '67, contact Jerome Brown, National Expositions Co., 14 West 40 Street, New York City. (C)



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**CALENDAR**

1966

- July 18-22. Atlanta Furnishings Market. Merchandise Mart, Atlanta.
- July 18-22. Western Home Furnishings Market. Merchandise Mart, San Francisco.
- August 2-3. American Walnut Manufacturers' Association. Walnut Workshop, Southern Illinois University, Carbondale, Ill.
- August 5-6. Southern Furniture Manufacturers Association. Robert E. Lee Hotel, Winston-Salem, N.C.
- August 15-19. 20th Montreal Furniture Market and Exhibition. Montreal, Canada.
- August 29-September 1. American Hospital Association, Annual Convention. McCormick Place, Chicago.
- September 10-15. 35th Annual Conference, American Institute of Interior Designers. Fairmont Hotel, San Francisco.
- September 17-21. NAFM International Furniture Woodworking Supply Fair. Kentucky Fair & Exposition Center, Louisville, Ky.
- September 18-22. Jamestown Furniture Market. Jamestown Furniture Mart, Jamestown, N.Y.
- October 16-19. National Institute of Government Purchasing, 21st Annual Convention & Exhibition. Hotel Commodore, New York City.
- October 21-28. Southern Furniture Markets. High Point, Lexington, Drexel, Thomasville, Lenoir, Hickory, N.C.
- October 29-November 5. Pan American Hotel & Restaurant Exposition. Convention Hall, Miami Beach, Fla.
- October 31-November 2. Pan American Hotel & Restaurant Exposition, Convention Hall, Miami Beach, Fla.
- November 7-10. National Hotel & Motel Exposition. 51st Annual Convention. New York Coliseum, New York City.
- December 1-3. American Hotel & Motel Association Convention. 55th Annual Convention. San Francisco.

1967

- March 20-22. Intercon I, First International Contract Exposition Congress. Merchandise Mart and McCormick Place, Chicago.
- April 25-27. CONTRACT '67—The National Contract Show & Convention, sponsored by CONTRACT Magazine. New York Coliseum, New York City. For details contact: Mr. Jerome Brown, National Expositions Co., 14 W. 40 St., New York, N.Y. 10018. 212/564-8714.
- April 30-May 3. Sixth National Lighting Exposition. New York Coliseum, New York City.
- May 3-6. National Association of Educational Buyers. Hotel Fontainebleau, Miami Beach, Fla.





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# CONTRACT PRODUCTS AND SERVICES



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Circle 103 on product information card



HELIKON

## New furniture designs

Helikon Furniture Inc. is debuting a handsome group of new designs of which the arm chair model (shown) is an attractive feature. Blending chrome and slim architectural styling, the new upholstered chair was designed by Robert Becker so that the polished frame is a distinctive styling characteristic. It continues up the four sides of the chair to define the upholstered sections and emphasizes the chair's cubic form. A conference table, side chairs, and contemporary sofa are other new Helikon designs.

Circle 104 on product information card



IMPERIAL

PEGASUS

## Whitehall office furniture

A new group of Chippendale influenced office desks from Imperial Desk Co. is aptly named Whitehall after the British seat of imperial authority. Included in the series are executive desks, conference desks, secretarial units, credenzas, cabinets, and conference tables. The Whitehall series also features a new Patina distressed finish, produced by a multiple handcraft operation. Then, a top coat is applied that protects the finish for the life of the unit and renders it highly resistant to nicks, scrapes, and other common office hazards.

Circle 105 on product information card

## New Pegasus grass carpeting

Polyethylene grass carpeting, called everGrass, is a French import now

being marketed in the United States exclusively by Pegasus International Corp. It is composed of extremely resilient 1-inch-high blades that will spring back to an upright position even after prolonged compression by heavy objects and human traffic. Available in 6-inch squares, everGrass can be easily assembled to cover an indoor/outdoor subsurface. It has a perforated base structure to allow natural drainage and drying of surfaces, and permit cleaning with vacuum or hose. Fully tested under both natural and artificial light, and in extreme heat and cold, the grass carpet has proved to be weather and wear resistant, and color fast. It is shown installed on a Manhattan terrace.

Circle 106 on product information card

## A Man's World

A new collection of screen printed and related woven fabrics called A Man's World, has been created

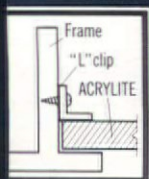
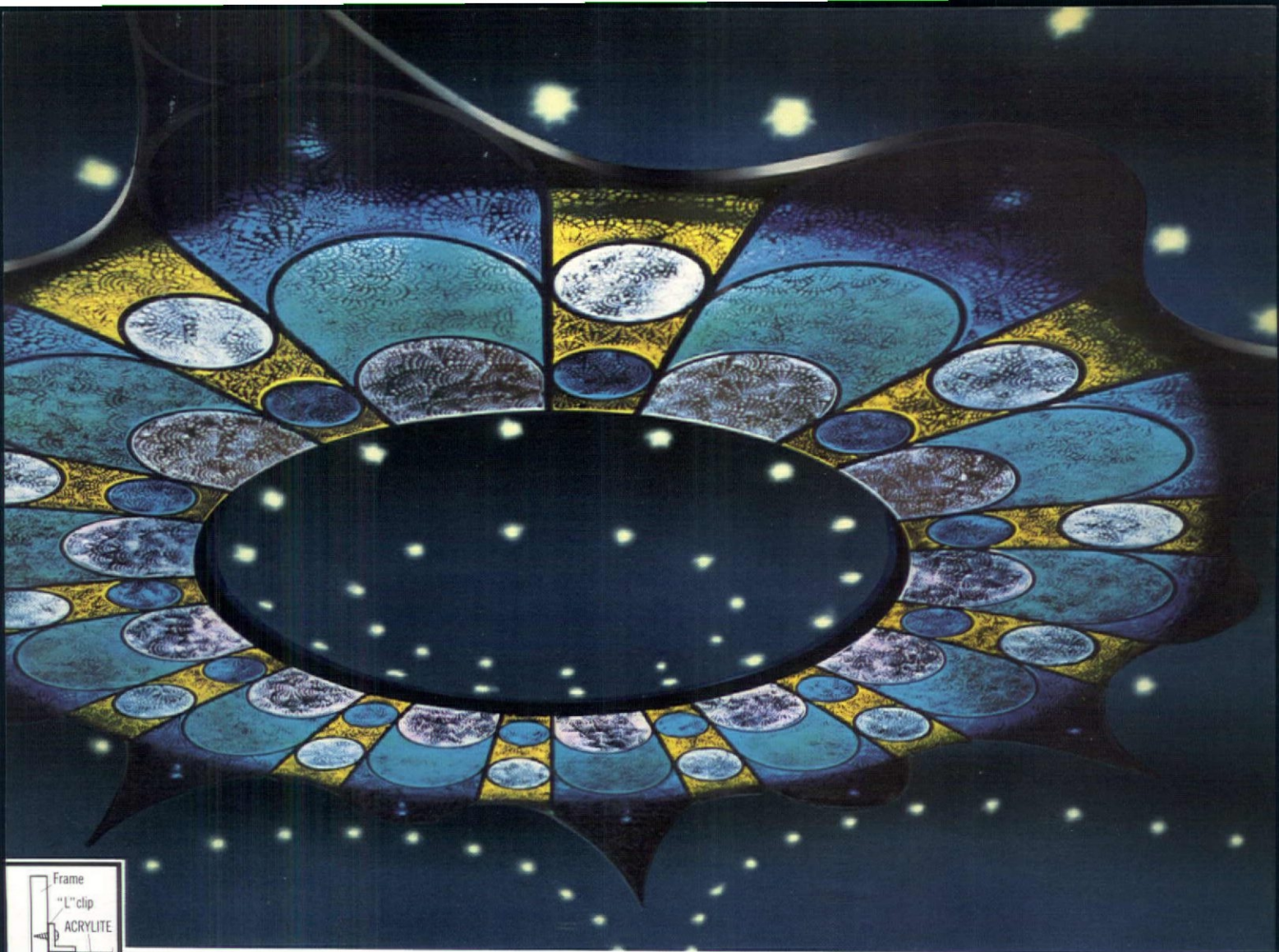


Greeff to appeal to masculine taste. Old guns, old racing cars, and three-masted barque are among the subjects in the collection, augmented by a series of 100 percent Belgian linens in 50-inch color related plaids, stripes, checks, and plain weaves. The pattern shown is Fore, a depiction of Edwardian golfers against a background printed with old rules of the game. Ideal for draperies, golf clubs, locker rooms, country clubs and similar interiors, Fore is screen printed on 36-inch cotton in sage, red, tobacco, and sand.

Circle 107 on product information card

Circle No. 45 on product information card



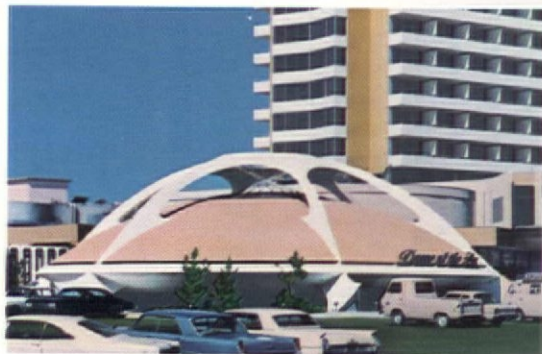


Suspended ceiling screen in Dome of the Sea Restaurant combines multi-shaped ACRYLITE panels of varying hues set into extruded aluminum frame. Interior design by Albert Parvin & Company, Los Angeles, California. Fabricated by Ben Mayer Designs, Culver City, California.

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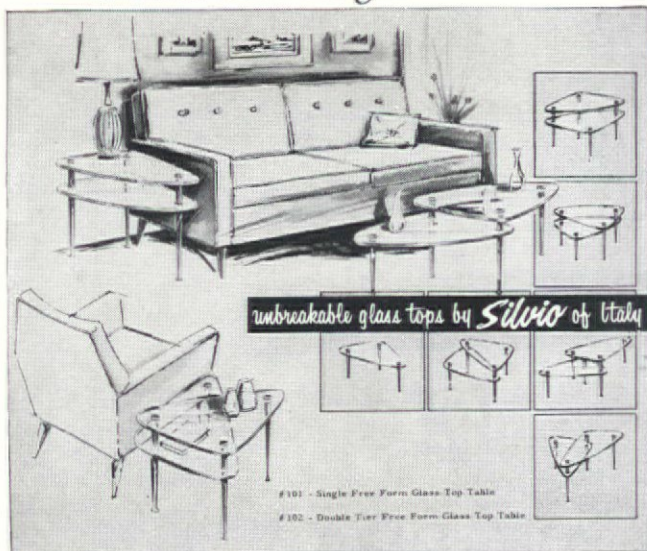


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**PRODUCTS & SERVICES**

CONTINUED

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A contemporary style business machine table from Cramer Industries, Inc. has simple lines, mobility, and strength engineered to accommodate today's heavy office equipment. It has a double laminated plastic, self-edged top finished in textured gunstock walnut grain plastic and measures 18 by 31½ inches.

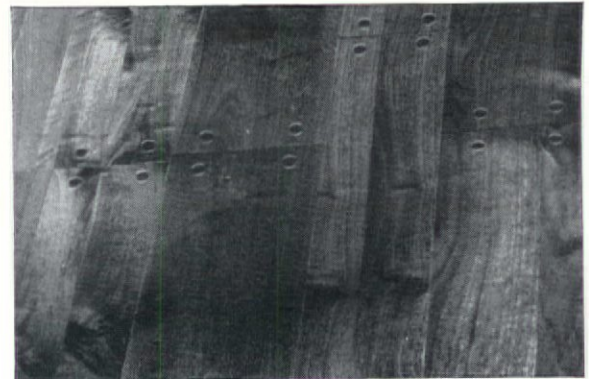


It stands 26 inches high on satin or mirror chrome plated steel legs equipped with ball bearing 2-inch wheels. Rear leg casters have a foot lever lock mechanism. Heavy gauge square steel tubing and modesty panels of heavy gauge sheet metal provide extra rigidity and strength.

Circle No. 108 on product information card

**Vinyl-protected hardwood flooring**

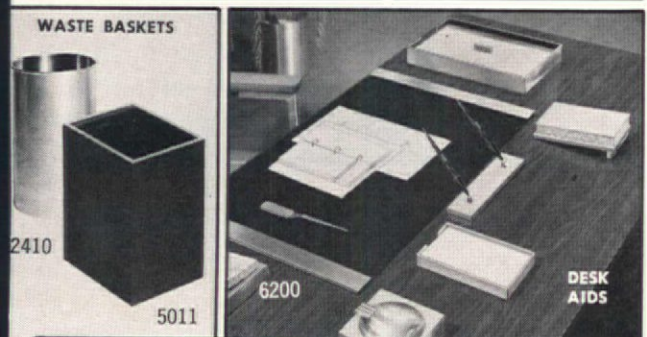
A vinyl-protected floor of genuine hardwood is newly available from Wood-Mosaic Corp. Called True Wood it installs like vinyl tile. With its genuine hardwood veneer under a surface of clear, heavy vinyl sheeting it has dimensional stability, durability, and offers easy maintenance. It is backed with aluminum, vinyl, and asbestos to provide a permanent moisture free bond to the subfloor. Its total



thickness is .080 inches and it can be installed over concrete, plywood, or wood. True Wood is available in 9 by 9 inch tiles and random planking in 4, 6, and 8 inch widths and 48 inch lengths. Special patterns in larger sizes include Herringbone, DuBarry and Jeffersonian parquet. Species presently available are walnut, cherry, and oak.

Circle No. 109 on product information card





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**...this table stores in just 5".**

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

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

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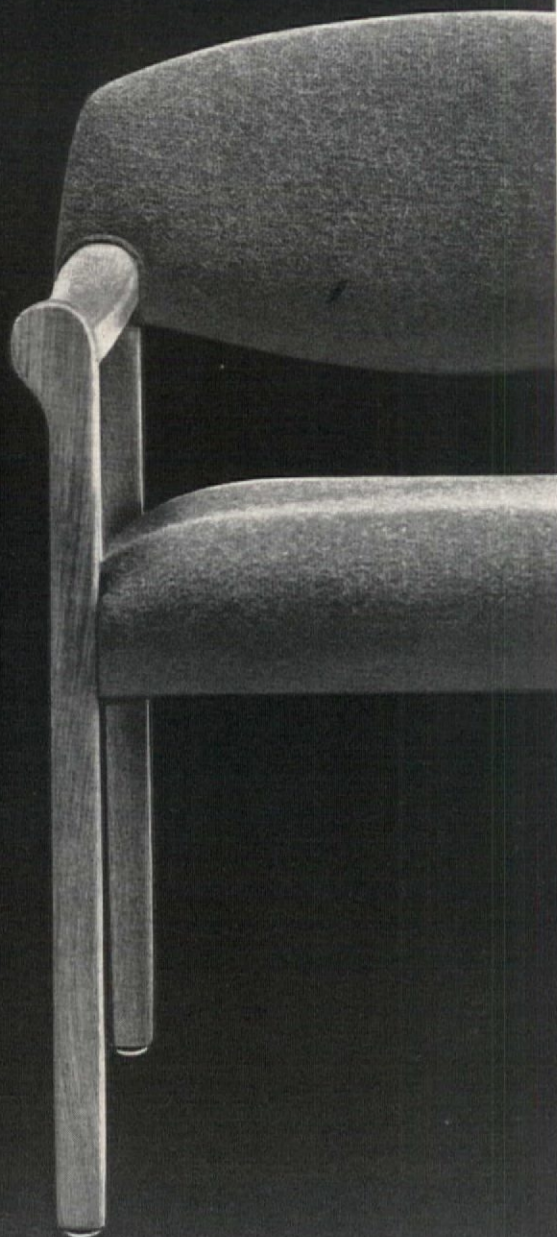
Write for complete catalog.

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274 Duk-It Building • Buffalo, New York 14210

Circle No. 48 on product information card



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Designed by Robert Becker

HELIKON FURNITURE COMPANY, INC.  
315 East 62nd Street, New York 10021, MU 8-3210

## PRODUCTS & SERVICES

CONTINU

### Roman stone vinyl flooring

Roman Stone, a new embossed styling in Azrock vinyl asbestos floor tile has a random stone pattern on a background of fine chips of actual marble e



cased in translucent vinyl, which is deeply inlaid on vinyl asbestos backing. The embossed pattern helps to conceal heel and scuff marks and subfloor irregularities. The tile comes in a 12 by 12-inch size in four colors: Romano, Greco Sand, Via Veneto, and Vatican

Circle No. 110 on product information card

### Unika-Vaev pillows

An assortment of colorful pillows covered with Unika-Vaev Danish fabrics is available for a multiplicity



of interior decorations. The outstanding contemporary designs of these fabrics are familiar in upholstery, drapery fabrics, and rugs. Shown is a selection from the pillow group.

Circle No. 111 on product information card

### Decorative plastic paneling

Seville, an additional pattern in the K-Lux architectural and decorator plastic paneling line is available from K-S-H Plastics, Inc. Expressing a Spanish



or Mediterranean motif, it comes in 24 by 48 inch or 48 by 96 inch panels. Color selections are dark amber, cordovan red, Antibes blue, and olive green

Circle No. 112 on product information card

← Circle No. 50 on product information card



Circle No. 51 on product information card

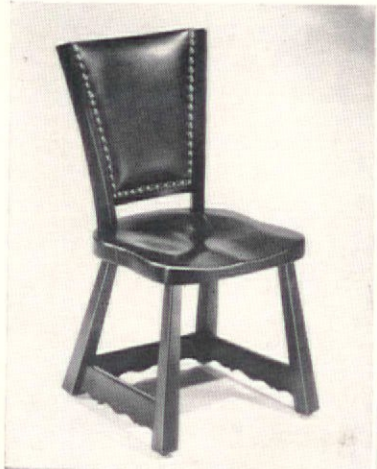
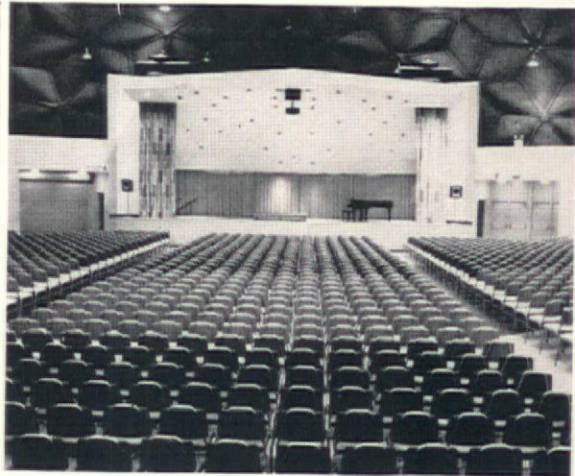


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Circle No. 53 on product information card

## PRODUCTS & SERVICES

CONTINUE

### New table group

Softly rounded edges, sculptured legs, and aprons of solid elm enhance Vantage Point, a new 16-piece table grouping from Peters-Revington Manufacturing Co. Table tops in the collection are Formica laminated



plastic in matte walnut finish. Three tables are available with black leather finish plastic tops. Included among the pieces are: end table, wedge-shaped table, octagon commode, square chest or commode, one-drawer commode table, and cocktail tables in several styles.

Circle No. 113 on product information card

### New nylon upholstery fabrics

The appearance of leather has been achieved in a new group of nylon upholstery fabrics produced



Guilford Mills. Made with a knit surface of 100 percent Caprolan nylon by Allied Chemical Corp.,



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The bigger they are, the harder they fall for Fibermold chairs... they're durable, solid—comfortable, too. Good styling makes them equally "at home" in the factory, cafeteria or the most fashionable shop. Good construction makes them practically indestructible. To see them, write, wire or phone:

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Circle No. 54 on product information card



new fabric called, Cavlon, combines the easy-to-clean features of vinyl and leather with a fully breathable knit surface, stretch characteristics, and extra comfort because of its foam core construction. The series of fabrics being manufactured of Caprolan nylon upholstery yarn includes, in addition to simulated leather grains, ribbed corduroy-like textures and nubby, homespun tweed and linen weaves. Shown is Cavalor, a simulated alligator leather grain in the new stretch, laminated, foam-cushion fabric. It is 50 inches wide and comes in 16 colors, in single or double laminated constructions.

Circle No. 114 on product information card

#### Marnay-Signore chair line

The new Marnay-Signore contemporary chair line from Marnay Sales & Manufacturing Co., Inc., offers



well constructed, modern chair designed to complement its desk line, and its styles of partitions and

files. The side chair is one among a group including executive swivel, secretarial, and armchair models.

Circle No. 115 on product information card

#### Body-form upholstered shell chairs

Using a combination of rigid and resilient polyurethane foam, Steelcase, Inc. has produced the new 450 Series of molded body-form shell chairs. Structured of two outer layers of fiber-reinforced polyurethane



resins and an inner core of high density rigid urethane foam, the chairs are made with a compression tension principle often used in the construction of boat hulls. A sleeve of flexible foam urethane covers the entire shell which is then upholstered all around, giving a soft sculptured look from any angle. The fixed seat pad contains 3 inches of resilient medium density foam. Light in weight, comfortable, rigid, and durable, the chairs are offered in eight models, four with arms, four without.

Circle No. 116 on product information card

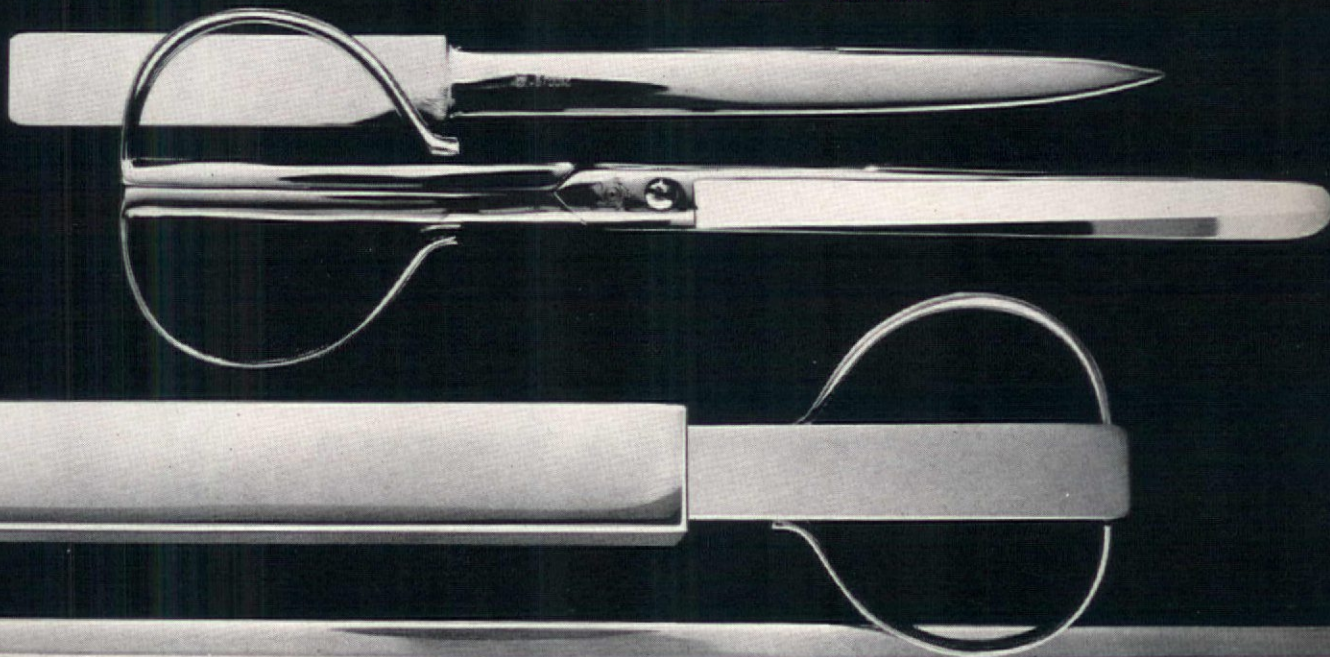
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company, inc

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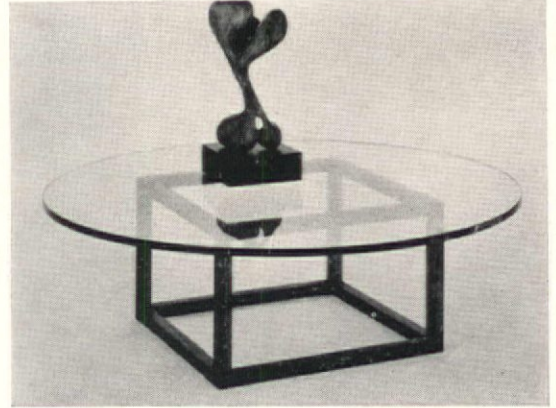


## PRODUCTS & SERVICES

CONTINUE

### Glass-top cocktail table

A round, three-quarter-inch plate glass top on a geometric base of solid walnut has been created for the 5200 collection of Metropolitan Furniture by designer Jules Heumann. Forming a striking spatial



composition, the table is shown with glass top 4 inches in diameter; four other sizes are available. A similar series is available with a base of polished chrome steel.

Circle No. 117 on product information card

### New collection of vinyl wallcoverings

In keeping with the current trend toward international influences in interior design, the third edition of Satinesque vinyl fabric wallcovering from Columbus Coated Fabrics Co. includes a wide variety of different coordinating patterns. The Spanish trend represented by Coronado, a Moorish grille design



with a heavily textured embossing, available in palette copper on beige, mustard on blue-green, black on gold. Riviera, a large repeat of a classic motif, fills the need for traditional design and comes in gold, taupe or red-on-red colorways. The entire collection totals 41 new patterns from silk to rugged woven textures.

Circle No. 118 on product information card

← Circle No. 56 on product information card



Swivel-armchair 3271, swivel-chair 3171: upholstered, base in aluminium.  
Table 3671: diam. 57", h. 27 1/2", base in aluminium, tabletop in oak, teak, palisander. Design Arne Jacobsen.  
Fritz Hansen Inc., Decorative Arts Center, 305 East 63rd Street, New York, N.Y. 10021,  
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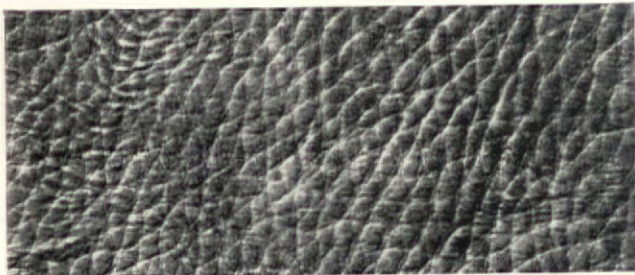


## PRODUCTS & SERVICES

CONTINUED

### Leather-look vinyl from Union Carbide

A combination of superimposed color shadings, an unusual interpretation of graining, and a soft matte finish create a subtle pattern called Runyon, the newest addition to the Vileau vinyl upholstery fabric collection manufactured by the fibers and fabrics division of Union Carbide Corp. The delicate cloud print of the design is slightly darker in color than



the smooth base fabric, giving an illusion of depth. Pebble embossing incorporates random irregularities, simulating the creases that appear in well-mellowed, genuine leather. The color range is keyed to subtle tonations: antique ivory with old beige, antique gold and Spanish red with yellow, saddle brown and sienna offset by olive mist, bing cherry, antique red, and a smooth black.

Circle No. 119 on product information card

### Lateral filing unit

A wood lateral filing unit designed to complement traditional decor is available from Leopold Co. Its traditional design is enhanced by a baked on distressed



finish beneath the final coat. The unit shown contains two box drawers and one file drawer. The file drawer is mounted on a full progressive suspension system that permits the drawer to extend beyond the front of the cabinet. It can be furnished with legal or letter size hanging folders, two file drawers or four box drawers, and can be ordered without a top and used with a wide range of other components.

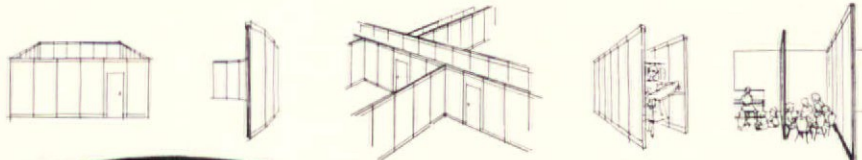
Circle No. 120 on product information card

### Institutional/office seating line

The Fiberglas Series, the first complete line of chair and multiple seating with exposed fiber glass shells is manufactured by Milwaukee Chair Co. Durability and low maintenance are outstanding features of the



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ciently to raise the panel clear of the floor when  
the panel is deflated, thus allowing the panel  
to be rolled freely. When the panel is inflated,

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ersatile series. Included among the designs are side and arm chairs, fully upholstered side arm and swivel chairs, and high-backed executive chairs. In addition 15 different chairs, multiple seating, ranging from two to ten seats is available. A variety of bases offered includes brushed or polished chrome, stainless steel or bronze finish. Swivel chairs can be ordered with oiled walnut bases. The arms of the chairs are

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lid die-cast and can be painted or plated with chrome or bronze. A special design feature permits both arms to be cast in the same mold, which results in production savings. Cushions are easily removed from the shell which is available in saddle tan, black, clay beige, palm leaf, and bone white.

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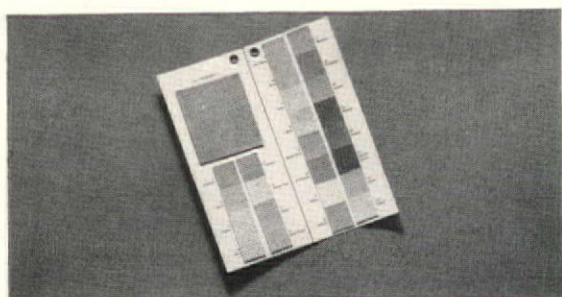
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## MANUFACTURERS'

### LITERATURE

The 1966 contract carpet selector from Hardwick Carpets incorporates actual sample pieces of its commercial contract lines, Harlok and Texbond. Both qualities are durable and long-lasting wool pile tweed shown in swatches of 16 fashion shades.

Circle No. 123 on product information card

Laminating Services Inc., a leading producer of contract wallcoverings, offers a new and enlarged catalog of its various lines. For the first time, all are grouped in a single catalog. Included are Vin-L-Fab, a vinyl line available in all-vinyl or fabric backed qualities; Pliant Wood, a thinly shaved veneer of genuine hardwood bonded to fabric in a range of 6 wood grains; Wo-Van, a real woven fabric wallcovering; and Vin-L-Suede, a washable wallcovering on upholstery fabric of 100% nylon flock on expanded vinyl.

Circle No. 124 on product information card

The National Society of Interior Designers (NSID) has published a brochure that describes the function and purpose of its Educational Foundation. The organization is devoted to the advancement of education in interior design, architecture, and the fine arts, and is eager to acquaint its aims with the entire design industry. The brochure covers the programs sponsored by the foundation, such as scholarships, fellowships, and library services, and asks for the participation of interested parties in furthering its programs through comments and donations.

Circle No. 125 on product information card

A handsome line of architecturally-styled dormitory furniture by Troy Sunshade Co. is the subject of a new brochure. Called System '70, the line features sturdy Fiberesin for tops and panels, welded steel frames, and backs of tempered hardwood. A blend of wood-grained paneling and contrasting frames give the dormitory line an orderly built-in appearance when installed, though many other finishes and colors are optional.

Circle No. 126 on product information card

The new fully illustrated 64-page catalog from Chalmers, Inc. is a complete guide to the firm's line of restaurant seating. Many period, contemporary and European-influenced designs are included in this up-to-date catalog that covers bar stools, banquet booths, tables, carts and service stands.

Circle No. 127 on product information card

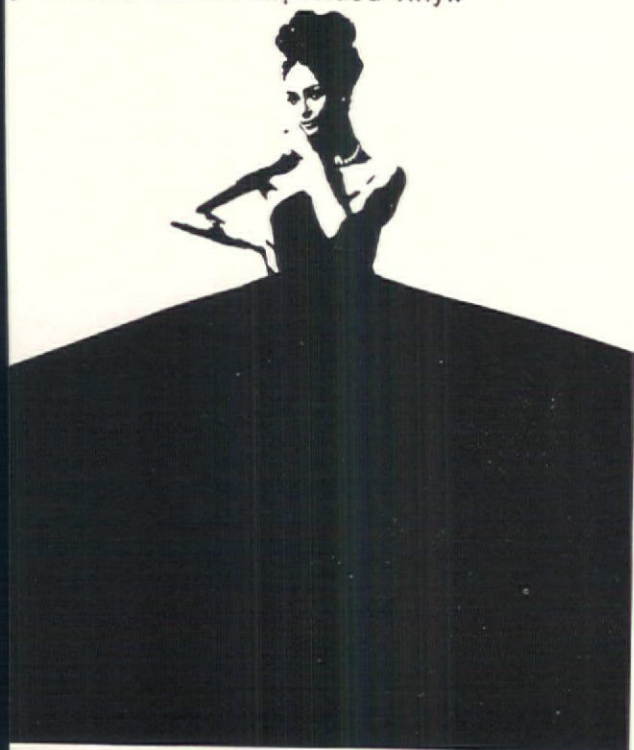
Scandiline has published its new catalog in flyer form illustrating its lines of wood furniture. Tables, upholstered seating pieces, storage units, and occasional pieces in a blend of Scandinavian and American influence comprise the Scandiline furniture group, imported and handcrafted in Sweden, Norway, and Denmark.

Circle No. 128 on product information card



Circle No. 63 on product information card

The new CONCEPT\* in vinyl upholstery is versatile tricot fabric of Dupont Antron® stabilized by durable Terson expanded vinyl.



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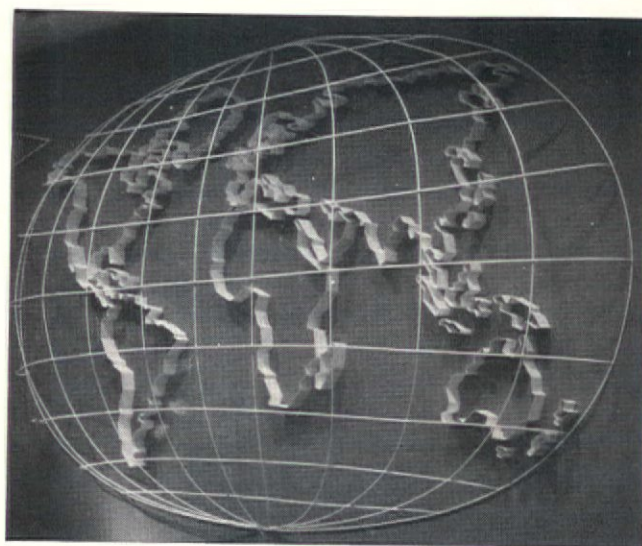
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## MANUFACTURERS'

CONTINUED

## LITERATURE

A complete 8-page China Buyer's Guide with full-color table-top illustrations is now available from Syracuse China. The guide shows industry standards in shapes, patterns, and sizes, and provides a guide to handling chinaware. Also included is a special section on Syracuse China's new Syralite.

Circle No. 129 on product information card

Edward Alden Studios, Inc. offers a new black and white catalog of its reproductions of antique lamps and accessories. The Five Century Collection, based on museum pieces, antiques, and early manuscripts, is a line of quietly traditional items that would blend well in a contemporary setting. The collection featuring table/lamp units, occasional lamps, wall hangings, candlesticks, and other decorative accessories might be termed predominantly provincial in feeling.

Circle No. 130 on product information card

Woodard has completed a handsome catalog in full color to preview its many lines of casual furniture. Each of its wrought iron groups is fully illustrated in color, including the choice of plain or printed upholstery as well as optional frame finishes.

Circle No. 131 on product information card

The traditional lines of lamps and accessories from J. B. Hirsch Co. are reviewed in its latest catalog. For the first time, several portions of its lamp collections are illustrated in color that reproduces the delicate finish of the items. Three major collections shown in the 48-page catalog are Collection Francaise, Collection Connoisseur, and the Firenze Collection, each group meticulously crafted in the European tradition.

Circle No. 132 on product information card

Man-Made Fiber Producers Association, Inc. has published the revised edition of the Index of Educational Material on Man-Made Fibers, a listing of educational material available from the association member companies. The listings in the 40-page booklet consist of brochures, teaching aids, technical information, and industrial brochures.

Circle No. 133 on product information card

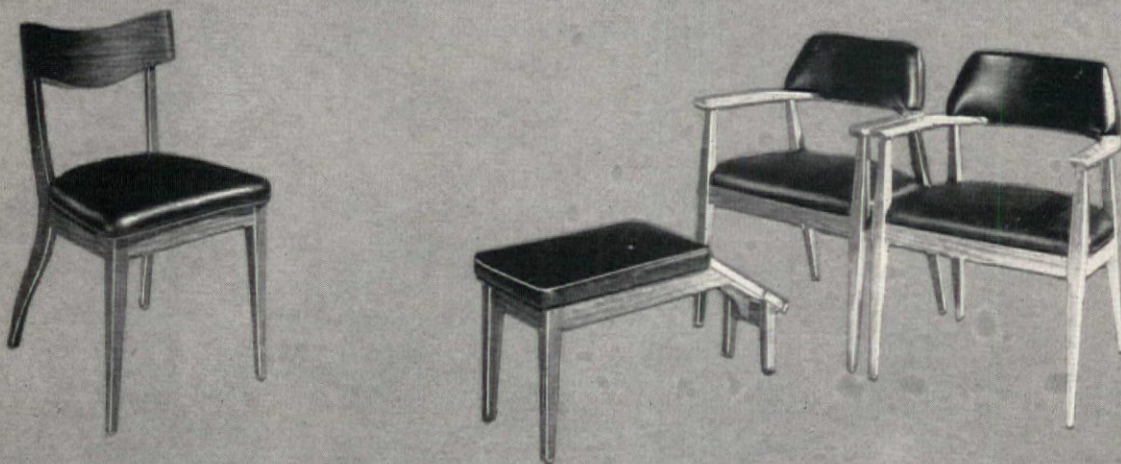
Interiors' Import Co., Inc. has published a new, 170-page, fully illustrated catalog on Palladio decorative accessories and accent furniture. Shown in the catalog are over 445 items designed and crafted in Florence, Italy, and imported and distributed in the U. S.

Circle No. 134 on product information card

A flyer containing samples of Highlander, a Scotchgard window shade manufactured by Illinois Shade division of Slick Industrial Co. is a guide to the new line. It features eight pastel colors and contains descriptive and installation information.

Circle No. 135 on product information card

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Circle No. 71 on product information card

Circle No. 67 on product information card





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Circle No. 72 on product information card

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**REPRESENTATIVES WANTED:** Office furniture manufacturer seeks representation for complete line of chairs, desk conference tables, sofas, etc. Must have following among office furniture dealers, architects, decorators and contract furnishers. All territories open except Los Angeles. Write Box A-332, CONTRACT.

**SALES REPRESENTATIVES** wanted for contemporary drapery and upholstery fabrics. Must call on interior designers, architects, furniture manufacturers. Showroom not essential. Write Box A-333, CONTRACT.

Contemporary furniture and accessories showroom, New York City, seeking a young, energetic, personable man or woman interested in a career opportunity. Must be familiar with architectural and design offices, specifier and decorators. The position will require outside solicitation as well as showroom selling. Send full resume stating experience and salary requirement to Box A-334, CONTRACT.

Contemporary furniture showroom, New York City, with strong following among architects and decorators, seeking representation of furniture lines with commercial and/or residential application. Write to Box A-335, CONTRACT.

Positions as Interior Design Educators are available from September, 1966. Write to: Lawrence A. Cindrich, Chairman, Interior Design Educators Council Placement Service, c/o Camp Sloane, Lakeville, Connecticut. (No financial obligation.)

Are you looking for a professional interior designer to handle work on individual projects? Complete design services are available on a job or contract basis. With experience in decor—from embassies to offices. Your request will bring a brochure on my professional background by return mail. Miss Jeannine Carver, N.S.I.D., 2435 Lake Shore Boulevard, Cleveland, Ohio, 44123.

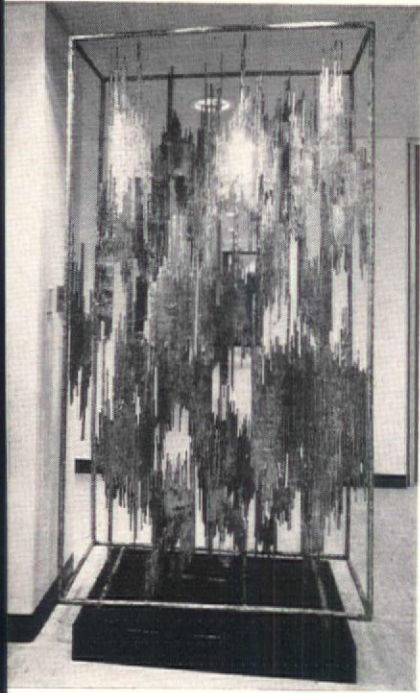
**INTERIOR DESIGNER:** We need a highly creative, competent individual with ability to understand and translate clients' requirements into meaningful, appropriate and exciting design concepts. This person must be of proven ability with desire to take part in the growth of an established, progressive office planning and design firm. Only people know of this ad. All replies confidential. Send resume to Box A-329, CONTRACT.

**MANUFACTURERS REPRESENTATIVE 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-330, CONTRACT.

**REPRESENTATIVES WANTED, COMPLETE COMMERCIAL FURNITURE LINE:** Leading manufacturer of commercial furniture seeks experienced, regional representatives to call on architects and specifiers, as well as dealers in the office, school, church, hospital, restaurants, and interior design fields. All replies strictly confidential. Please send resume to Box A-331, CONTRACT.



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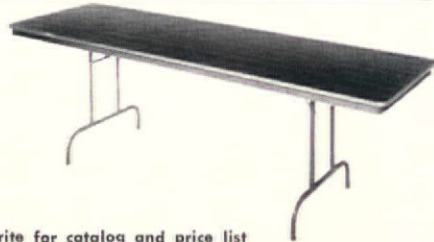
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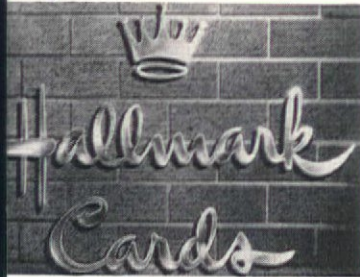
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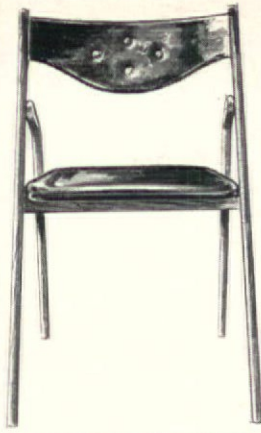
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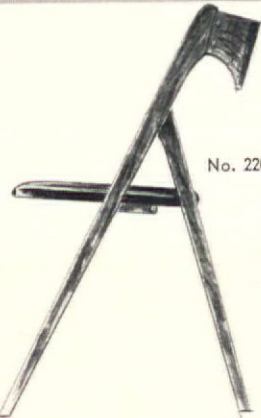


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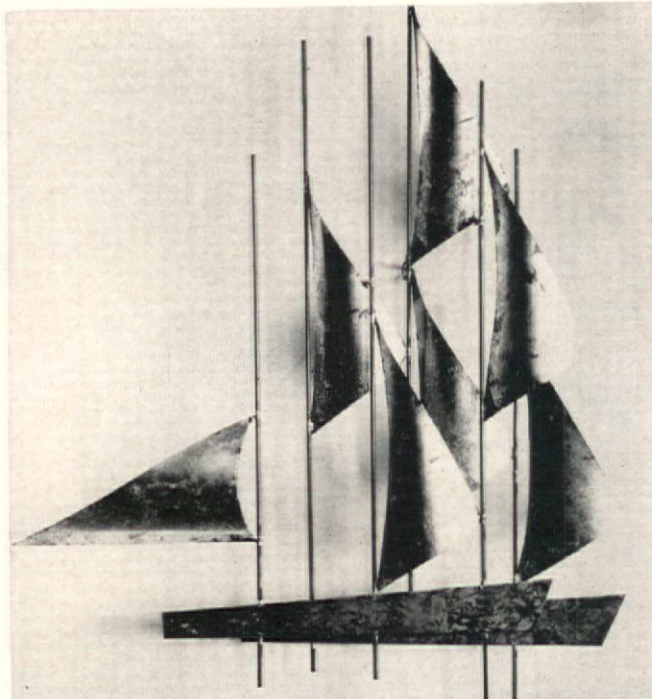
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