

CONTRACT

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



DECEMBER 1966

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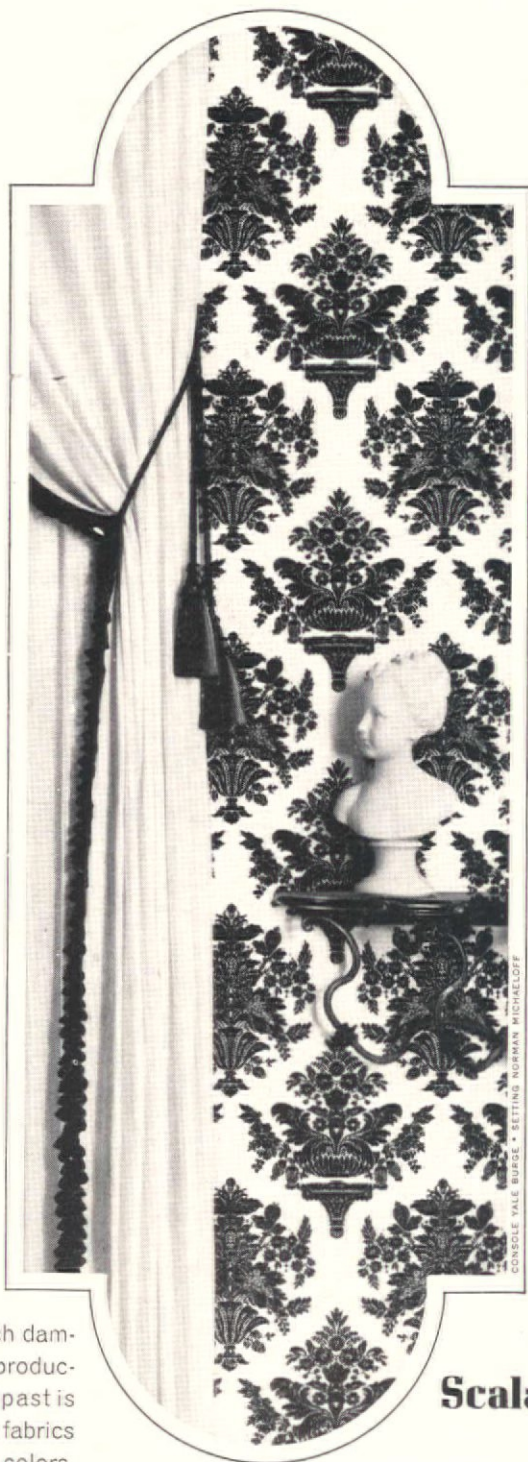
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tropitone

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CONTRACT



The Cover

Theme for historical chapter from William Justema's book on "The Pleasures of Pattern," page 56, is this fragment of an 18th century flock wallpaper from England. Cover design by Bert Lester.

CONTRACT

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

VOL. VII, No. 12

DECEMBER, 1966

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

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COMING IN CONTRACT

JANUARY—Fifth Annual Directory Issue, with complete classified listings of products, services, and manufacturing sources in the contract furnishings field. The editorial section of the Directory Issue will be devoted to a series on How America Works, Dines, Travels, Banks, and Studies.

FEBRUARY—A preview of Intercon I—products, exhibits, and seminar programs—at international contract exposition sponsored by the Merchandise Mart, Chicago, March 20-22.

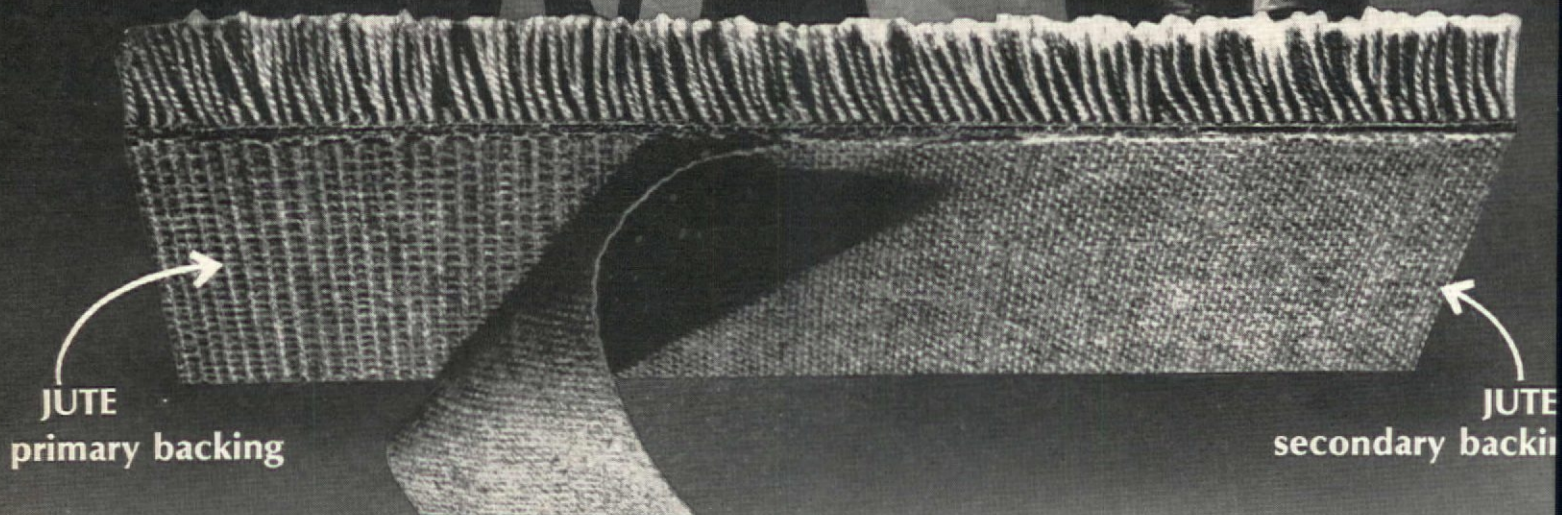
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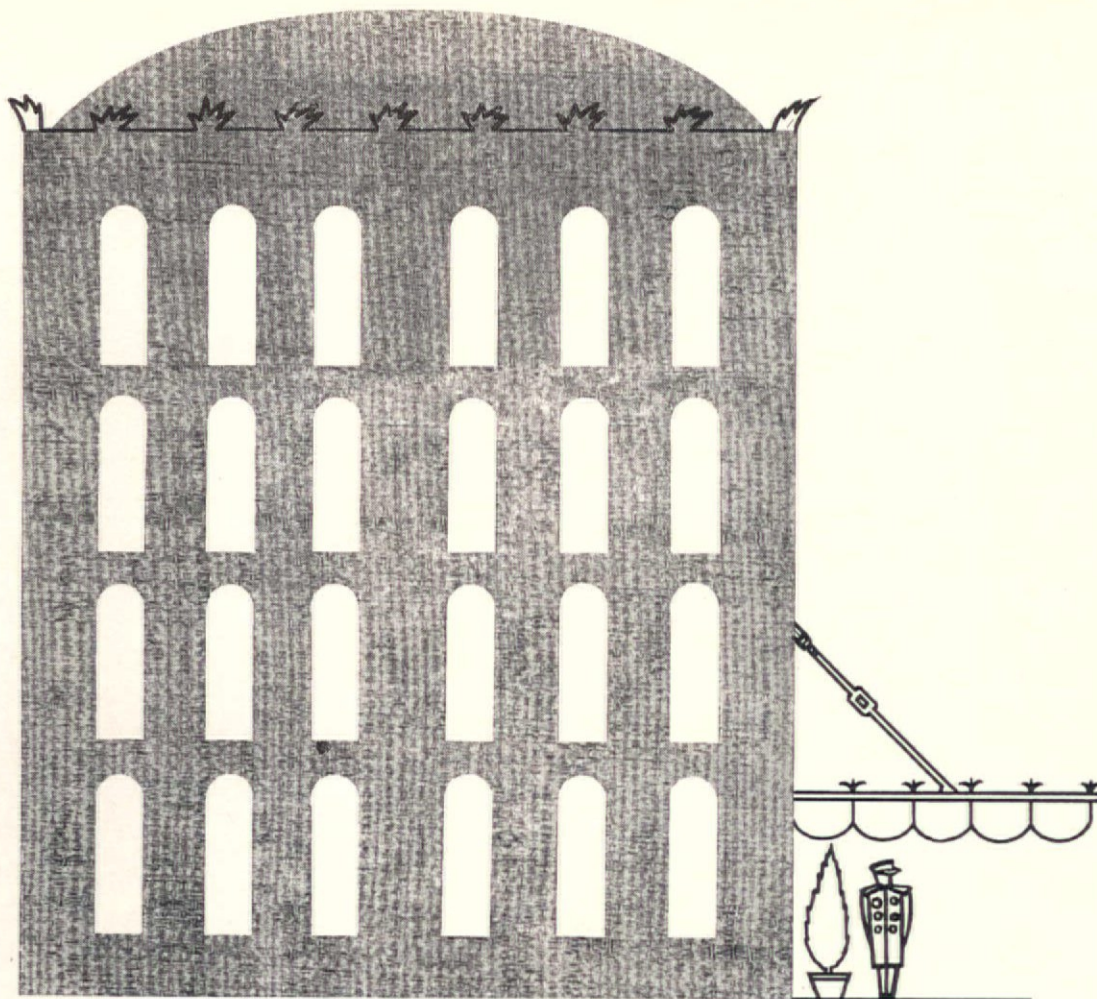
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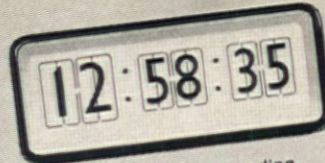
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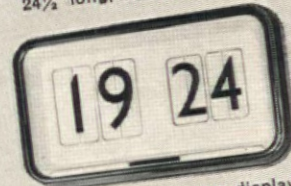
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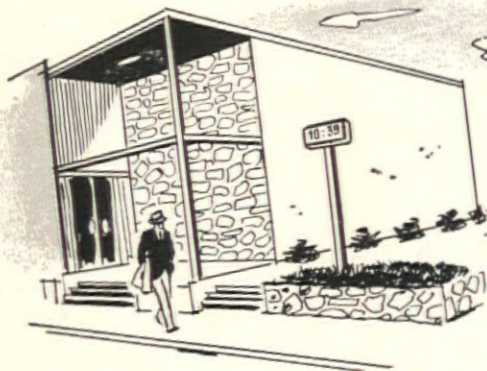
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D. C. Currently by Ash Gerech

OUR WASHINGTON REPORT:

- Influences on Federal spending for '67
- Regulations set on Federal furniture
- \$100 reward—for customer referral

FEDERAL government influences on contract executives this year make up a conflicting package of developments. On the whole, however, the net effect appears to be for continuing, if not consistent, growth for the industry. Here is a brief summary of some of the more important factors to consider, both from the specific angle of actual Federal procurement, and the more general one of actions taken to change the national course.

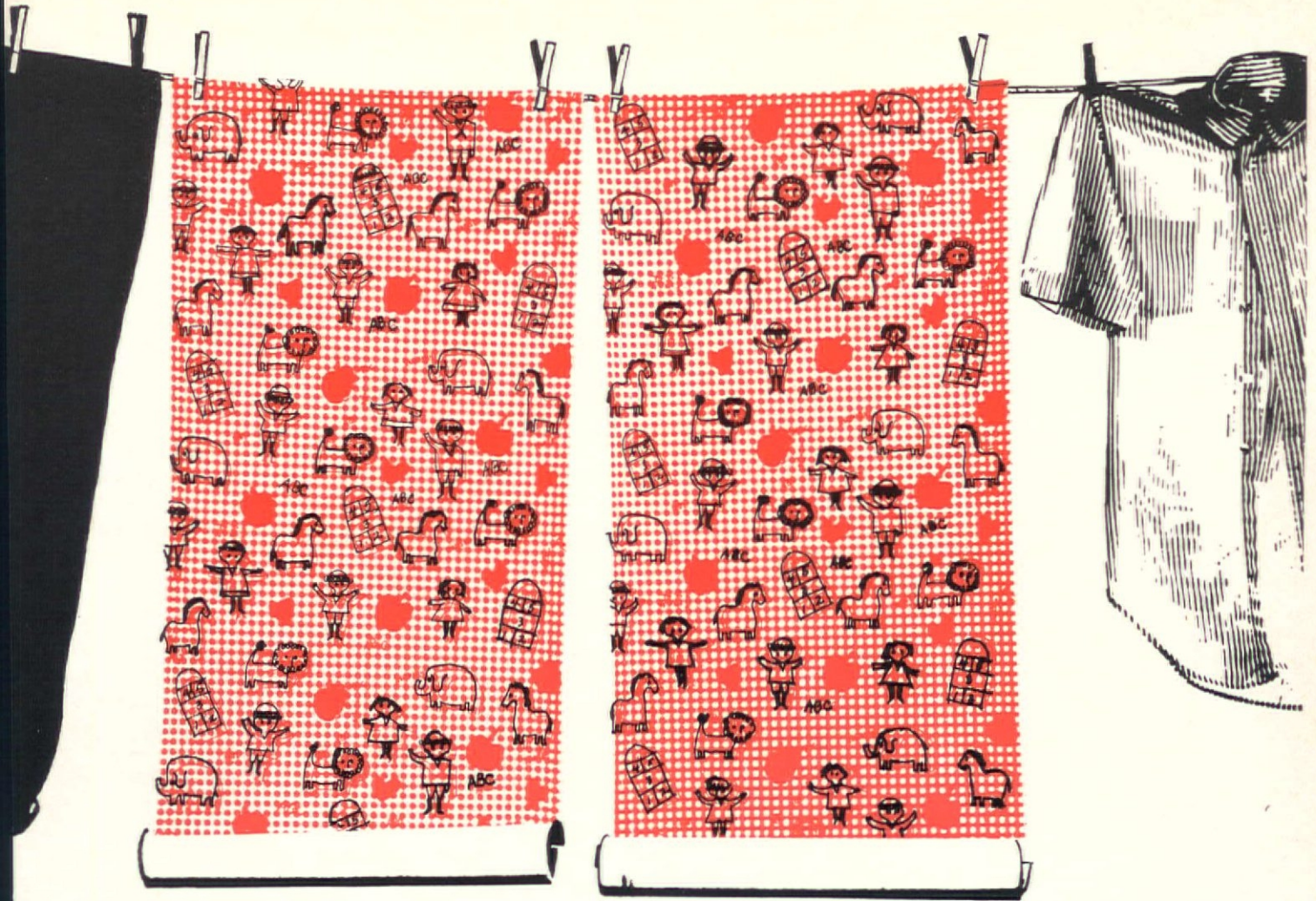
Two Federal restrictions were aimed at holding down procurement of new furniture and furnishings—one, a continuation of an existing directive to utilize stocks already on hand; the second, limiting agencies' freedom in securing new furniture for higher officials. On the other hand, Viet Nam war needs, an expanding military establishment and intensified training demands, will continue to operate to boost contract activity. It's hard to gauge immediate actual volume of procurement, since so much is done by agencies ordering from approved schedules directly from producers, but our own perusal of invitations and awards indicates no substantial drop in volume. In addition, a number of programs approved in the past Eighty-ninth Congress have built-in assumptions of a growing bureaucracy to handle escalated activity.

These programs are stimulators of general business prospects for the contract industry. They are likely to counteract, in the coming year, and on their relatively modest scale, two government-caused depressants. One, much influenced by Federal inactions, is the declining number of apartment units in the housing mix this year (although the percentage of total starts held up for the first three quarters at above 32 percent). The second is the suspension of the investment tax credit and the two fastest forms of depreciation on new construction from October 10 of this year through 1967, as an anti-inflation measure.

But acting against those will be such growth factors as these:

- Approval of a new program of Federal insurance for group health medical facilities. The doctors involved can be either a for-profit or nonprofit group,

(Continued on page 10)



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OUR WASHINGTON REPORT

CONTINUED FROM P. 8

as long as the contractual sponsor of the building, with equipment, is nonprofit.

- Inclusion of nursing homes in the Medicare program starting January 1, with a newly liberalized formula for regulating fees.

- Ever expanding Federal aid programs for educational institutions, hospitals, and other medical establishments.

- Growing encouragement of a "fourth" layer of government—metropolitan area agencies of one type and another.

- Anit-poverty programs with a common theme of getting closer to the people to be affected—which means that more installations will need staffing and furnishing.

- Liberalization of Federal grant-in-aid program contributions, through such devices as Demonstration Cities, to encourage localities to do more in many different ways, both in Federal and strictly local programs.

Government furniture standards

General Services Administration has issued a regulation on executive furniture which carries out an earlier Presidential directive to reduce costs in Federal property management.

The order applies to executive agencies, but others are encouraged to stick to it, too. The new standards for office furniture, which will be in effect until June 30 unless there is some change, include:

The use of executive type wood office furniture will be limited to personnel in grade 18—the highest grade in civil service—in both civilian and military equivalents. This includes both traditional and modern furniture, in Supply Schedules FSC Group 71, Part VI and XII, and the Allenwood line available from Federal Prison Industries.

Unitized wood furniture will be limited to executives in grade 15 or higher. This furniture, which has become very popular with the agencies, is in Supply Schedule FSC Group 71, Part VIII.

The agencies aren't to rearrange their present distribution just because of the new directive. But, to avoid new procurement where an employee is entitled by his grade to other than the standard metal furniture, this is to be provided by transfer of furniture owned by the agency.

The Federal agencies are to review their outstanding requisitions and contracts, to see that they conform with the new standards. Where these don't conform, the agencies are to cancel what they can, if this can be done without penalty; if there is a penalty, a check will be made to see if the stocks can be diverted to GSA for other use.

GSA will monitor all orders for wood or executive type furniture placed with Federal Supply Schedule contractors.

Federal round-up

Housing Assistance Administration, the successor in name to the Public Housing Administration, had ad-

(Continued on page 12)

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OUR WASHINGTON REPORT

CONTINUED FROM P. 10

vised the Local Housing Authorities—which own and operate public housing—that specific advance HAA approval is required before an LHA initially buys non-dwelling equipment, such as office furniture, or before it replaces such present items with others costing substantially more than the replacement cost of the originals.

The Federal Trade Commission has just made a ruling that may be of considerable interest to contract furniture firms selling directly or somewhat indirectly to the public. It advised a retailer—in this case, of mobile homes—that he may properly advertise a \$100 reward to anyone who refers a prospective customer who does indeed buy from him. The offer must be genuine, and made in good faith. The prospective purchaser, himself, might be able to claim such a "reward." The Commission says that such an advertisement would amount to the firm's offering a commission or finder's fee on the sale.

The Federal Trade Commission in another ruling said it would not object to a producers' association proposed certification program, including award of a certification mark, if certain conditions were met. These include: All producers would have unrestricted access to the program, whether members of the association or not, at comparable costs, and with a uniform certification mark.

In another opinion, FTC questioned a trade association's proposal for a code governing dealings of the member suppliers with customers. Conditions it questioned included: Uniformity in delivery terms; delivery can be an element of competition, FTC said. Requiring claims for defects to be made within 90 days, and imposing other terms on purchasers; such matters are best left to individual suppliers' judgments, FTC said. Providing that the buyer pay prices current in the relative trade area at time of delivery; this is ambiguous, and if suppliers agreed to stick to published prices, this would clearly be illegal, FTC said. Requiring payment within 30 days of delivery, and charging interest after that; this, too, is an individual matter, FTC said. Requiring the buyer to meet his needs exclusively from the supplier for a year or more; an exclusive dealing agreement is not illegal in itself, but it is if it forecloses competition in a substantial share of the market, the Commission said.

Federal procurement

The range in the invitations to bid is about as broad as we have recently seen. As a sampling of what has been requested, here are some recent invitations, on which bids are now closed:

Marine Corps Recruit Depot, San Diego, Calif.—Plastic top dining tables, 280 each.

GSA, Atlanta—Shower and window curtains, 12 months.

GSA, San Francisco—Composite metal and wood furniture and upholstered furnishings.

Fitzsimons General Hospital, Denver—Deliver and install theater chairs, 1,104 each. (C)

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Circle No. 13 on product information card

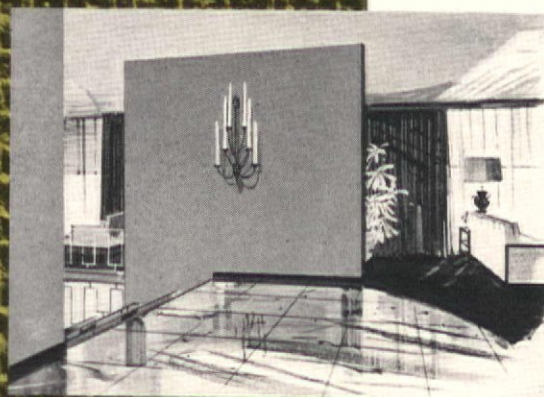
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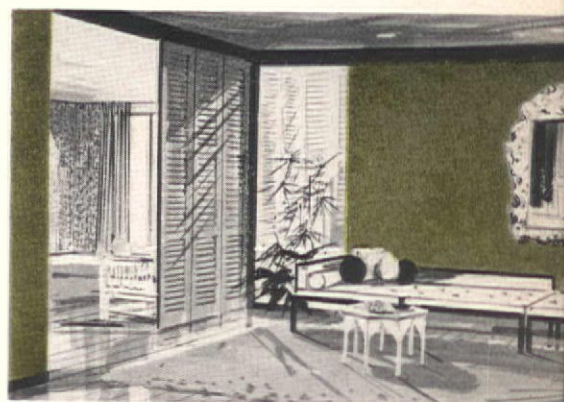
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New Intercon I Board Members

Eleven new members have been appointed to the advisory board of Intercon I, which will plan the Congress portion of the program. They include: Barron Hilton, president, Hilton Hotel Corp.; William J. Burns, executive vice president, Albert Pick Hotels & Motels; Albert B. Parvin, president and chief executive officer, Parvin/Dohrmann; Robin Day, renowned British designer; J. William Keithan, president, Western Service & Supply Co.; Paul Reilly, director, Council of Industrial Design, London; Charles S. Stock, vice president, American Air Filter Co. and president, The Producers' Council; Horace C. Jones, president, James Lees & Sons Co. Three distinguished educators, Dr. Harold Spears, president, American Association of School Administrators and Superintendent of Schools, San Francisco; Dr. Alfred T. Hill, executive director, Council for the Advancement of Small Colleges; and George F. Stevens, president, Association of College Unions-International, complete the list, bringing the number of advisory board members to 34.

Intercon I is planned for March 20-22, 1967, at The Merchandise Mart and McCormick Place. A total of 63 meetings and seminars will take place during the morning hours of the three-day event, covering a broad schedule of topics related to the planning, design, manufacture, and purchasing of contract furnishings and equipment.

Exhibits will be open from noon to 6:00 p.m. at The Mart and McCormick Place. For exhibitors who do not have permanent showrooms at The Mart, 750,000 square feet of space at McCormick Place has been reserved. Allied Chemical, Fritz Hansen, Inc., and Unika Vaev Corp. are additions to the list of exhibitors.

Attendance at all meetings will be without registration fees, and is open to all with a specific business or professional interest. For information concerning exhibit space, pre-registration, programming, and hotel accommodations, write: Director, Intercon I, 1060 Merchandise Mart, Chicago, Ill. 60654.

Southern furniture sales up

An increase in sales of 11.6 percent was recorded by Southern furniture manufacturers for the first three quarters of this year over the same period

for 1965, according to a report issued by Southern Furniture Manufacturers Association, High Point, N.C. Shipments increased 10.7 percent for the nine months while production was up 10.4 percent.

Atlanta Mart to double in size

A 22-story, multi-million dollar addition, expected to be completed in early 1968, will double the size of the Atlanta Merchandise Mart to two-million square feet of permanent display space. (See cut for view of expanded Mart.) Trade show space will be expanded to include two acres of uninterrupted show area on the second floor and 100 private trade showrooms on the first floor. The building will allot two floors of space for floor coverings and two floors for contract and decorator furniture. The expansion, designed by John C. Portman, Jr., of Edwards & Portman, Atlanta, will be completed with-



out disturbing existing facilities with construction planned so that the rear wall of the existing building can be removed to expand clear floor areas to two acres each. Additional features of the Mart include over 100 private rooms for use by small groups holding private shows. Market events, tenant company meetings, style introductions, consumer research, and social functions will be held on the top floor which contains a fashion theater, large ballroom, and four conference rooms opening to a roof-top terrace. These facilities will be serviced by a Stouffer's restaurant located on the same floor of the existing building.

Supermarket gets mile of carpet

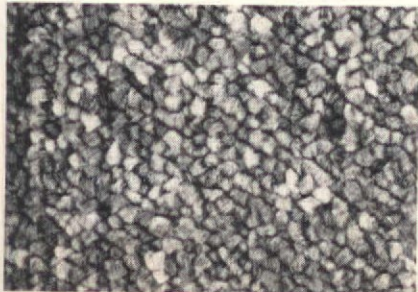
A carpeting contract of approximately \$75,000 calling for about one mile of carpet 12½ feet wide was completed by Western Contract Furnishers, San Jose, Calif., at the nation's first "wall to wall" carpeted shopping center,

(Continued on page 16)

Where there are people around,

Banks don't need carpeting. Depositors do. More gracious welcome. More trust. More of the secure feeling that comes with "Haverhill" by New London Mills. Because "Haverhill" is made with 100% A.C.E.TM nylon—Allied Chemical Engineered. This continuous filament nylon is the one fiber 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 New London carpet down.



Circle No. 14 on product information card

CONTRACT BUSINESS: NOTES & COMMENTS

Mayfield Mall, Mountain View, Calif. Total carpeting was selected since the shopping center is completely enclosed. The design included the inter-weaving of a graduation of five different colors in a process where individual yarns in the combinations were woven on velvet looms to the 12½ foot width.

New assignments . . .

Saphier, Lerner, Schindler, New York-based contract design firm, has received contracts for several New York, Chicago, Los Angeles, and San Francisco projects. In the East, it has been retained by Helena Rubenstein, Inc., cosmetic firm, to plan and design its 30,000 square feet of offices. The company will be doubly rewarded by the Market Research Corp. of America for planning of its offices in Chicago and New York. Also in the Midwest, the firm was retained to plan and design the showroom/offices of M. Lowenstein & Sons, Inc., fabric house. Working with Los Angeles architect Irving D. Shapiro, the firm will pre-plan the in-

terior space of a proposed 100,000 square foot office building in Fullerton, Calif. . . . Allen Brothers, Los Angeles, is completing work on the card room, cafe, and lounge areas of the Normandie Club, Gardena, and has been retained by the Del Rio Convalescent Hospital, Bell Gardens, to design and furnish interiors of its new 99-bed addition. Joseph M. Rosen is interior designer for both projects. . . . Spiegel Business Interiors, Short Hills, N.J., is completing work on the Scott-Foresman Co., Oakland, N.J., book publishers, and the new trust department of the Suburban Trust Co., Westfield, N.J. . . . Richard D. Roselle, NSID, industrial and interior design consultant, Seattle, Wash., is currently working on the design of Lamtrol, a new concept for push-button control stations for Lamb-Grays Harbor Co., wood and paper industry machinery firm. Interior design projects include renovation of a student union building at Washington State University. Roselle is also serving as consultant to

architect Manson Bennett, AIA, for three high-rise buildings, and is consultant for Seattle First National Bank, regional headquarters. . . . Corco, Inc., Chicago, will design and furnish the interior of a \$450,000 student dormitory at Christian College, Columbia, Mo., including the individual rooms, lounges, and lobby. . . . Wells M. Squier Associates, Lauderdale-by-the-Sea, Fla., has taken over responsibility for interiors of guestrooms and all public areas for the 14-story Hollywood Beach Hotel Towers, which will house 186 rooms and apartments. A monochromatic color scheme in bronzes and greens, along with dark fruitwoods, dramatic silks, and marbles will set the design theme. . . . Capitol Business Interiors, Charleston, W. Va., is currently designing North Bend State Park lodge, Consolidated Gas Supply Corp., Clarksburg, headquarters, Morris Harvey College student union building and dormitories, Charleston, and headquarters for the W. Va. conference of the Methodist Church. (C



6405 CHAIR, 69300 TABLE DESIGNED BY ARTHUR UMANOFF

The master craftsmen at Madison team to produce works of lasting beauty and pleasure. Pride of workmanship becomes pride of ownership. Our continuing promise: wherever Madison is specified, there you will find happy people.

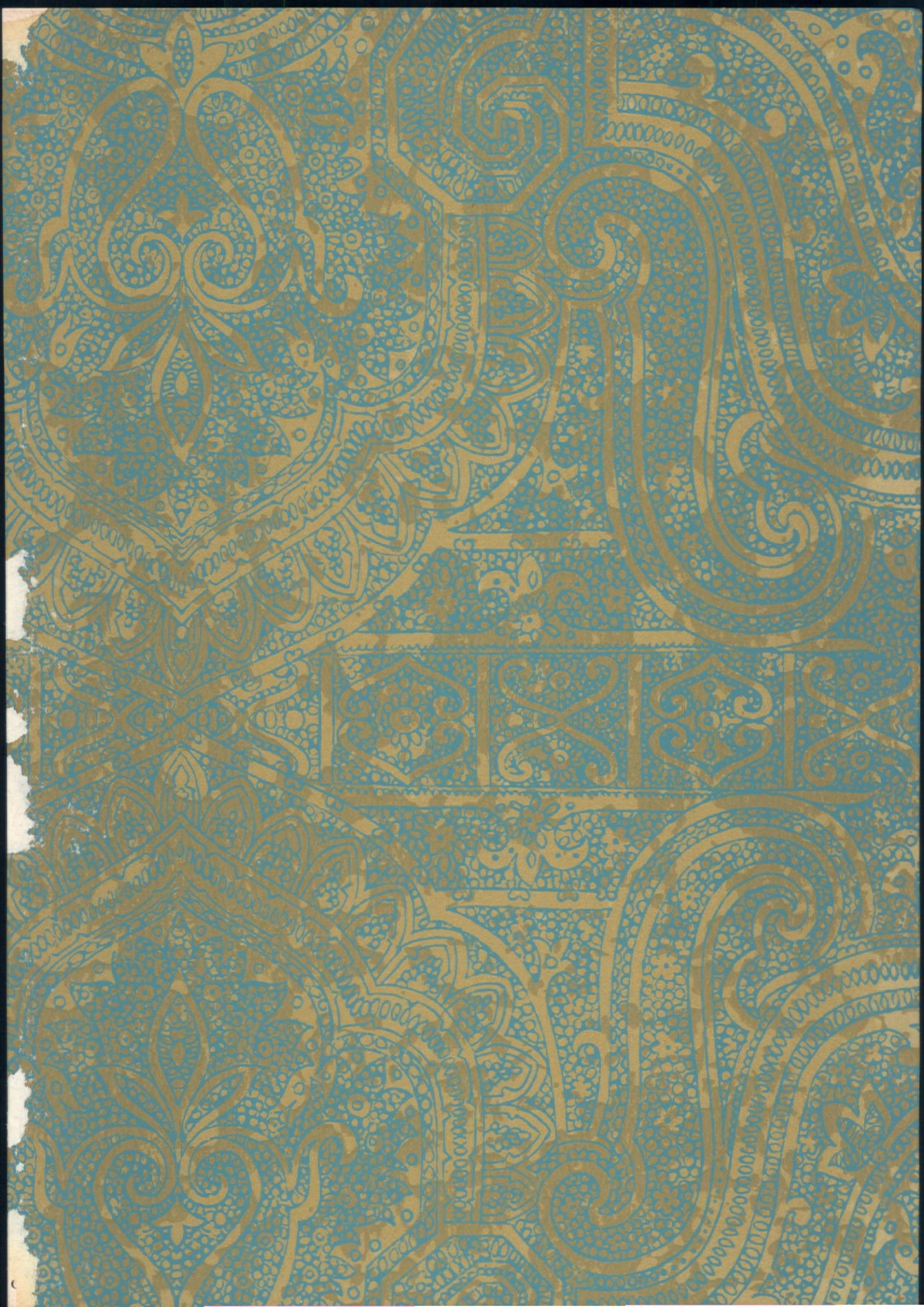


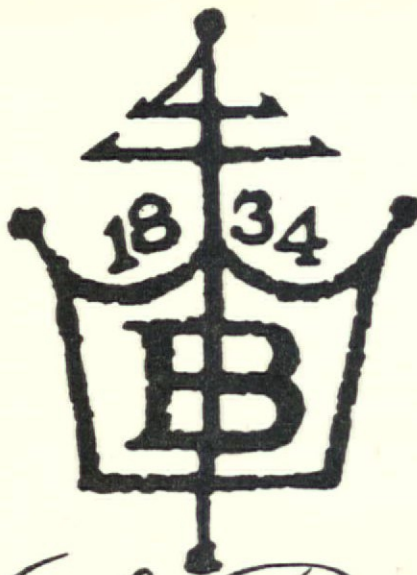
MADISON
FURNITURE INDUSTRIES

Canton, Mississippi 39046

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

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Vinyl-Royal

WALL CLOTH by BIRGE

Printed in Vinyl on Cloth reinforced with DuPont Dacron®

Specify the Lightweight Vinyl with all these Values:

Tested color, design and embossed surfaces for every interior by the nation's oldest wallcovering manufacturer.

Easy to apply—needs no special adhesives.

It breathes—no moisture-vapor barrier, leaves no bubbles, dries quickly, snugly—no danger of mildew.

Fire-ratings are outstanding:

Flame Spread	10
Fuel Contributed	0
Smoke Developed	0

Reference: Underwriters' Laboratories, Inc.

Readily removed when a change is desired.

Economical—You don't have to stay with the same design forever to amortize the investment!

Available World-Wide Through Better Decorators

Vinyl-Royal Wall Cloth
by BIRGE

This is a sample of Pattern No. R8410, "Seville."
Send for Free Fact Sheet and samples.

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

®DuPont Polyester Fiber



CONNOISSEUR OPENS NEW SHOWROOM IN DECORATION & DESIGN BUILDING



The design of the new Connoisseur wall-covering showroom (at 979 Third Avenue, New York) by Tom Lee Ltd. has been devised to make maximum and effective use of the large available wall space. Entire sections close to the mirrored entry are devoted to wings showing repeat patterns, borders and dados, and murals, with full-size scenic murals on a series of pull-out wings in the center. Three areas within the showroom are devoted to vignettes featuring Connoisseur lines in settings to change monthly by noted professionals. Three seating groups with circular white marble tables and beige rotating armchairs by Helikon Furniture are set at intervals in the main floor area. The Connoisseur showroom will carry lines by James Seeman Studios and Michel's Designs, as well as its own collections, which include vinyls, flocks, foils, burlaps, grasscloths, handprints, and scenic murals and panels. Under the direction of Milton Lippman, president, the showroom will be managed by Louis Russi. (C)



35 Downtowners have luxurious Cabin Crafts Carpeting

Interior designer Neil Tomlinson of Nationwide Supply says "We chose Cabin Crafts for the New Orleans' Downtown Motor Inn because it served us perfectly in so many other Downtowners. In installation after installation we got exact specifications, on-time deliveries, and the quantity we needed."

To complement the simple elegance of French Provincial decor, the carpet in the Renoir Suite must be traditional. Rich. Dramatic. Quiet. Cabin Crafts carpet of Acrilan® acrylic is just that.



Now New Orleans makes it 36.

"We also considered Cabin Crafts' wide-range of colors and imaginative styles, its renowned collection of area-rugs, and its proven built-in performance. All of these things made easy for us to specify Cabin Crafts."

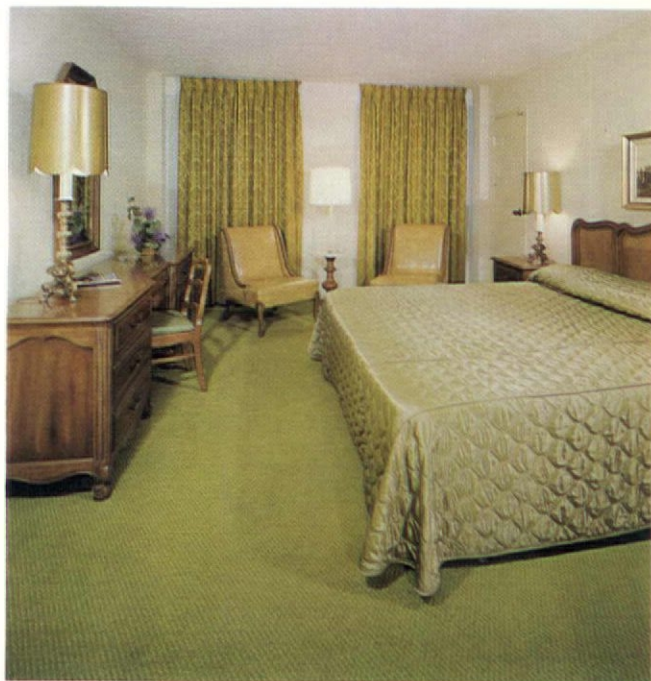
Let Cabin Crafts' complete line of contract/commercial

carpet work for you. Our carpets of Acrilan® acrylic pile are specially styled as well as specially engineered to assure the performance, durability, and "heft" required for heavy-traffic installations.

Just name the quantity you need...and we'll deliver.



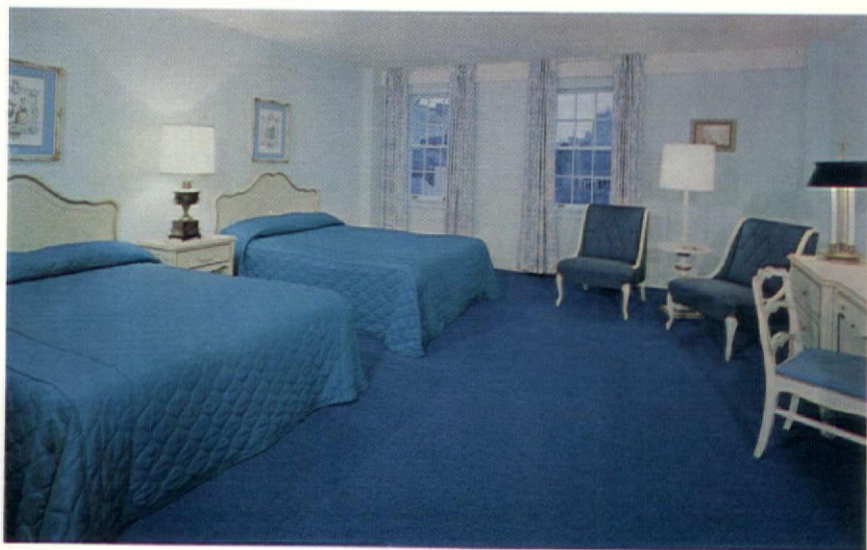
Downtowner Du Vieux Carre, a 186-room luxury motel-hotel located in the heart of New Orleans' French Quarter, is a showcase of that colorful city. As such, it demands a carpet that captures the charm and vitality of the city—Cabin Crafts. Every room in the Downtowner is luxurious from the floor up.



This suite makes a handsome first impression. And first impressions count. That's why styling and color coordination, as well as rugged performance, are earmarks of Cabin Crafts contract/commercial carpet.



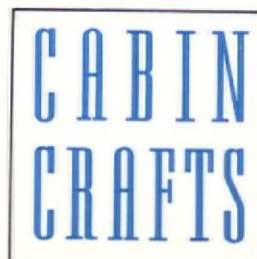
Non, one of Cabin Crafts' award-winning designs in area, warmly accents the lobby and several suites. The traditional hospitality symbol, the pineapple, forms the basis of the design of this great rug—and appropriately welcomes guests.



The above suite, like every suite in the Downtowner, is wall-to-wall in Cabin Crafts carpet. The Downtowner benefits from better sound conditioning, lower heating costs, and by giving the appearance of more expansive floor space. A quick look above will point out other beautiful benefits of Cabin Crafts carpet.

For your free copy of Cabin Crafts Contract/Commercial carpet brochure, write to Contract Advertising Department, Cabin Crafts, Dalton, Georgia 30720.

Cabin Crafts makes the Contract Carpet that makes specifying easy.





What's NEW in Constitution Hall?



Everything but the walls... and they have NEW vinyl covering by MODERNCOTE!



Designer R. Stanley Smith

The Diamond Jubilee renovation of Constitution Hall, by the 75th Continental Congress of the D.A.R., presented unique design and acoustical problems. Designer R. Stanley Smith selected Moderncote Vinyl Wall Covering to solve these problems. Special colors and designs called for by the Designer were developed by Moderncote. The deep vinyl coating was ap-

plied to an extra heavy drill backing for long-lasting protection of the walls. This vinyl wall covering was then used to cover designated areas in the Hall. Completed in October, Constitution Hall reflects again its dignified past with a bright new Moderncote protected interior of lasting beauty and durability.

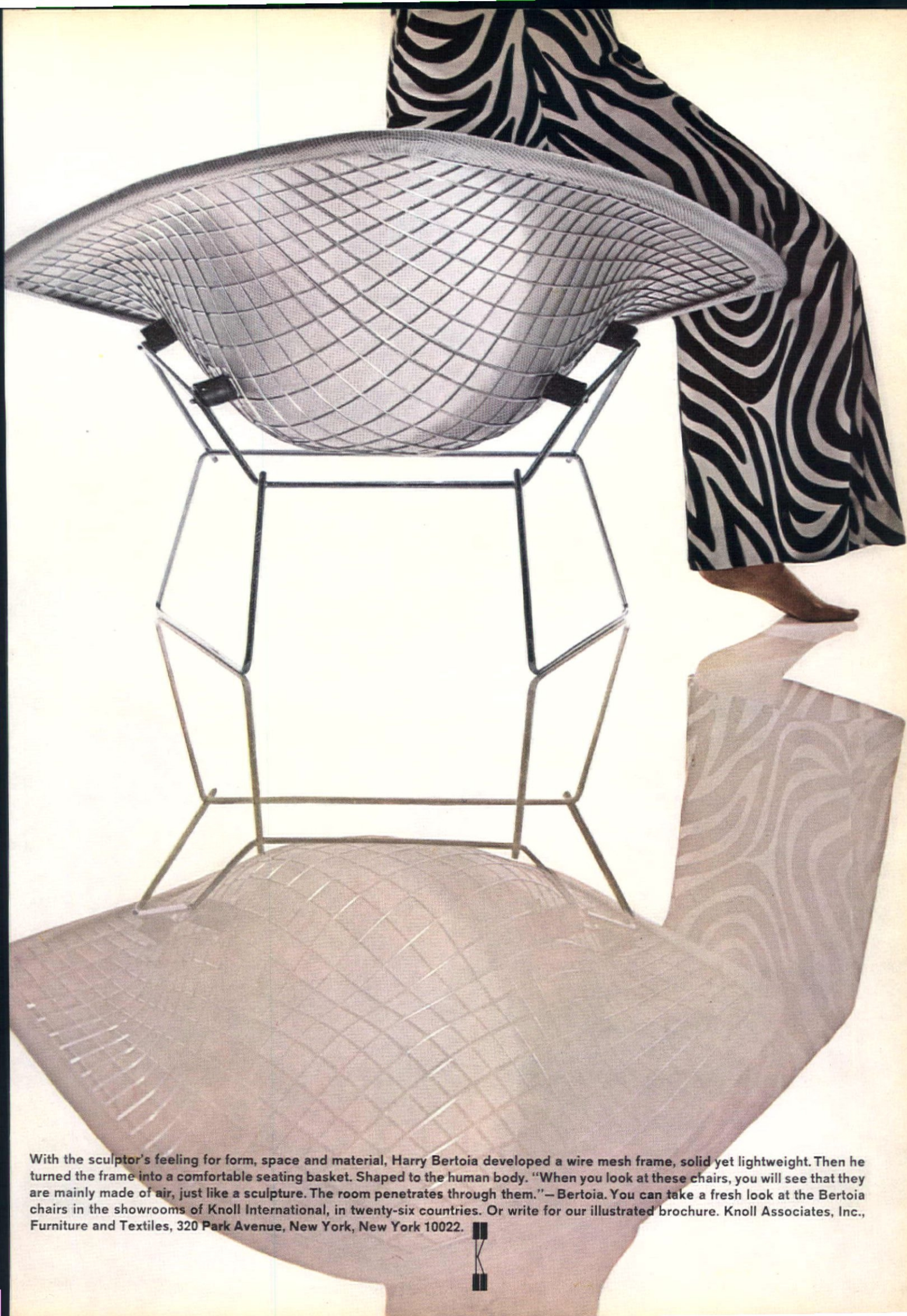
plied to an extra heavy drill backing for long-lasting protection of the walls. This vinyl wall covering was then used to cover designated areas in the Hall. Completed in October, Constitution Hall reflects again its dignified past with a bright new Moderncote protected interior of lasting beauty and durability.

MODERNCOTE., INC.

NEW CASTLE, INDIANA



Circle No. 18 on product information card



With the sculptor's feeling for form, space and material, Harry Bertoia developed a wire mesh frame, solid yet lightweight. Then he turned the frame into a comfortable seating basket. Shaped to the human body. "When you look at these chairs, you will see that they are mainly made of air, just like a sculpture. The room penetrates through them."—Bertoia. You can take a fresh look at the Bertoia chairs in the showrooms of Knoll International, in twenty-six countries. Or write for our illustrated brochure. Knoll Associates, Inc., Furniture and Textiles, 320 Park Avenue, New York, New York 10022.



*A new tradition in
wallcoverings and service*

For the finest in wallcoverings, extraordinarily varied range of designs, and complete, personalized service, call on new, stimulating, satisfying Connoisseur

Connoisseur
WALLCOVERINGS, INC.
*suite 1010, decoration and design building,
979 3rd avenue, new york, n. y. 10022
telephone (212) 759-5860*

Circle No. 20 on product information card

CONTRACT NEWS

GENE McDONALD, INC., New York City, manufacturer of wallcoverings and fabrics has appointed two new representatives: E. EATON WHOLESALE LTD., London, and LEOPOLDO MENDEZ AND CID, Mexico D.F.

RICHARD ROEDER ASSOCIATES, INC., a new commercial planning and design firm, has opened offices at 1 Chelsea Place, Houston. Richard Roeder, president of the firm, was planning director of Foley's Division of Federated Department Stores, Inc. Nathan Brien, former vice president and a director of the Texas Engraving Co. is vice president.

DICTAPHONE CORP. has acquired all the common stock of IMPERIAL DESK CO., INC., Evansville, Ind., in exchange for Dictaphone common stock. Imperial will be part of a newly established furniture division, and there are no plans to change the Evansville operation.

DAVID GEORGE ASSOCIATES, Chicago, Ill., is now representative for BRADLEY MANUFACTURING Co., Chicago, makers of lamps for the contract trade. David George will cover territory in Illinois, Wisconsin, Minnesota, Iowa, Missouri, Indiana, Michigan, and Ohio.

WILLIAM W. BOESCHENSTEIN, vice president of marketing of OWENS-CORNING FIBERGLAS CORP., speaking at a meeting of the Textile Section, New York Board of Trade, predicted that sales of glass fiber textile materials will more than double by 1970. In 1965, industry mill consumption of textile glass fibers totaled 268.5 million pounds. Mr. Boeschenstein expects a rise to 330 million pounds this year, and 610 million by 1970.

PROGRESSIVE DESIGN, LTD., industrial and interior design firm, has moved its headquarters to 160 Bulkeley Building, Cleveland, Ohio. The company specializes in designing shopping center malls, chain stores, packaging, and office and institutional interiors.

RUSSELL-SHANE ASSOC. has been formed by Russell Lewis, Jr., Toledo, Ohio, and F. Shane Franz, Syracuse, N.Y. As manufacturers representative for office and contract furniture, the firm covers Ohio, Michigan, West Virginia, and upstate New York.

NATIONAL INSTITUTIONAL SALES, a new HIA division, has been announced by HOLIDAY INNS OF AMERICA, INC. The branch will serve as national sales organ for the corporation's three Memphis-based supply firms, Inn Keepers Supply, Merchants Hotel Supply, and Holiday Press. Thomas E. Johnson of Memphis will be director of the new division.

JACK DENST DESIGN, INC. of Chicago has been appointed representative of BERGAMO FABRICS, INC., New York City. A full memo sample service will be maintained at the Jack Denst Chicago showroom to service designers in Ohio, Indiana, Michigan, Kansas, Missouri, Minnesota, and Iowa.

The #1 show in the nation's #1 showplace

EXHIBITORS

Acco
Acme National
Allied Chemical
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Bigelow Sanford Carpet
Birmingham Ornamental
Brite Lite Lamps
B. Brody Seating
Brunswick
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Contract Magazine
Crown Products
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Crown Wallcovering
DeJong
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Design-Tex
duCor
duPont
Durawall
Etchings, Inc.
Excel Mfg.
Fine Hardwoods Assoc.
Finesse Originals
Fixtures Mfg.
Frankel Associates
Gasser Chair
General Drapery
General Tire & Rubber
Goodyear Tire & Rubber
Hightstown Rug
Hitchcock Chair
Holland Shade
H-O-N
Hunt Country Furniture
I. V. Chair
Institutions Magazine
International Crating
Jackson China
Jansko
Kirsch
Laminated Veneers
James Lees
Luxe Lamp
Maharam Fabrics
Marble Industries
McCord
Metropolitan Furniture
Menell Associates
Mohasco Industries
Monarch Carpets
Molla
Murphy Bed & Kitchen
Noraquist Products
No-Sag Spring
Owens Corning Fiberglas
Oxford Mills
Painter Carpet Mills
Pictures for Business
Parter Carpet
RCA Service
Rockland Mills
Royalmetal
Rugcrofters
James Seeman
Segura Studios
Spaeth Displays
Standard Coated
Stanley Furniture
State of Newburgh
Stauffer Chemical
Stephen Leedom
Stylume Products
Sweetwater Rug
Syracuse China
TechFab
Timbertone
Tree Time
Trend Mills
Tri-Mark Designs
Tropitone Furniture
United Chair
U.S. Vinyl
Virco Mfg.
Virtue Bros.
Albert Voigt
Wall Trends
M. G. Wheeler
Wilmar Lamp
Ralph Wilson Plastics
Winn Anderson Fabrics
Woodall Industries
Lee L. Woodard
Yorkraft

Contract '67

The industry-wide trade show of commercial/institutional furnishings will occupy the nation's #1 showplace from April 25 through April 27, 1967. A full complement of exhibits—furniture, fabrics, fibers, floor coverings, wallcoverings, fine hardwoods, lighting, accessories, display materials—everything that goes into contract work, produced by major manufacturing firms.

The New York Coliseum



Join our exhibitors in what will be the most dramatic, hardest-hitting sales presentation of contract merchandise in the industry's history. Exhibits, panel discussions, seminars—attended by thousands of contract designers, specifiers, architects, institutional buyers, contract furnishers, government procurement men—everyone who has a decisive role in specifying and purchasing billions of dollars of commercial/institutional products yearly.

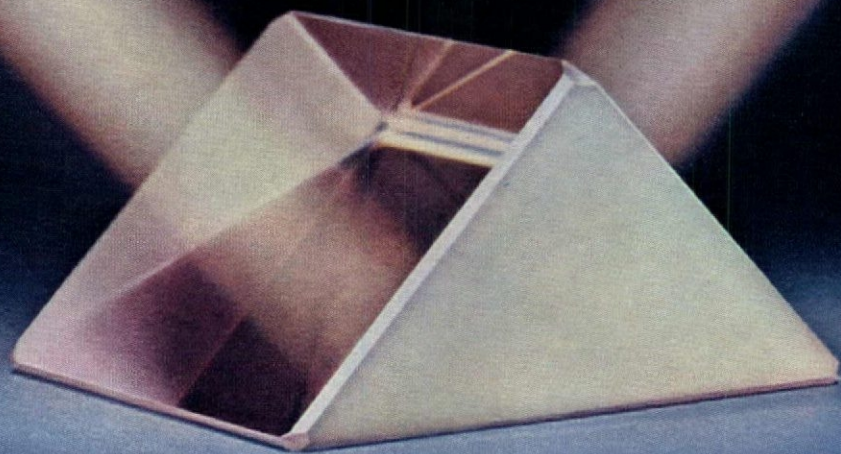
CONTRACT '67

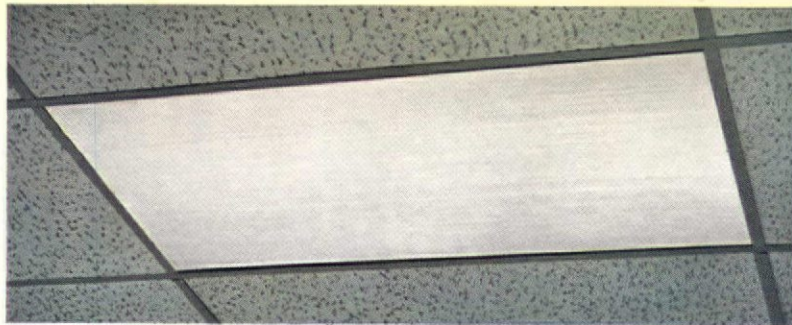
Sponsored by CONTRACT Magazine

For space reservations, information: Jerry Brown, National Expositions Co., Inc. 14 West 40 St., N.Y. N.Y. 212/564-8714

PRISMATIC LIGHTING

the design tool you can't afford to overlook





Holophane frameless Controlens

The lighting you specify must be controlled—it must deliver the *right* quality of light in the *right* amounts in the *right* places. Here are some facts you should know about one of the most advanced tools for proper light control ever developed: the Holophane Prismatic CONTROLENS®.

Shaping light for design

The Holophane Controlens, unlike a diffusing panel, louver or frosted globe, is designed to deliver shaped and controlled illumination—illumination that *fully* enhances color, texture and spatial relationships.

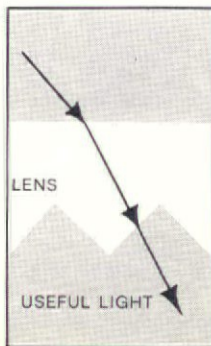
How the Controlens controls light

The surface of a Controlens is made up of thousands of tiny prisms. Each of these prisms is carefully engineered to control the direction of light. Working together, they reduce direct and reflected glare, obscure bright lamp image, and assure even and efficient distribution.

How the Controlens reduces direct glare

Direct glare—caused by improperly angled light rays striking the eye

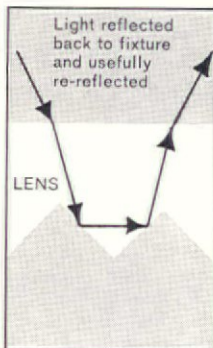
directly from a luminaire—is uncomfortable and distracting. The Controlens redirects these rays downward into the zone of vision where glare is at a minimum. It transforms harsh, unpleasant light into comfortable, useable illumination.



How the Controlens reduces reflected glare, keeps lens brightness low and uniform

Reflected glare masks color, texture and detail. It is caused by light striking the eye after bouncing off a reflective surface, and is intensified by brightness, hot spots and streaks on the enclosure.

The Controlens reduces reflected glare by directing some light back into the luminaire for another pass at the lens. This causes the Controlens to become uniformly suffused with light. The result is low and uniform lens brightness and a significant reduction in reflected glare.



How the Controlens assures even distribution

Uniform distribution of light is an important factor in good design. The Controlens, unlike ordinary enclosures, directs considerable light *away* from the luminaire, assuring uniform distribution over the entire lighted area.

How the Controlens increases efficiency

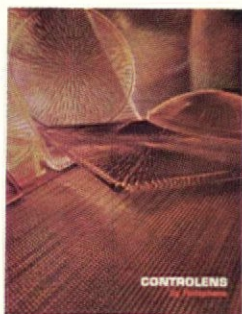
You design an environment for people and the things people do. The Controlens puts light *where it is needed*—no light is wasted. The Controlens, in fact, delivers 25% to 40% more *useful* light than an ordinary diffuser, and 10% to 20% more than a typical louver.

How to specify the Controlens

The Holophane Controlens comes in a broad range of sizes, shapes and styles—in both plastic and glass—to satisfy all your requirements for fluorescent and incandescent lighting. Holophane manufactures the Controlens for more than 50 leading fixture manufacturers. You can specify a Controlens for practically any make or model of luminaire.

Write for Holophane's illustrated, 64-page Controlens catalog. It contains specifications and full data on the widest and most versatile line of prismatic lenses available. The booklet is free to designers, and there is no obligation.

HOLOPHANE



Holophane Company, Inc.
1120 Avenue of the Americas
New York, N.Y. 10036

J-12

Please send me the 1967 Controlens Booklet.

Name _____

Firm _____

Street _____

City _____ State _____ Zip _____

Stacks straight up!



No. 405
STACKING
CHAIR

Here's a stack chair with a new, exclusive feature. It stacks straight up—as high as you want to go—without tilting!

Eliminates need for special chair dolly. This chair also features: a newly designed leveling glide that won't snag fabrics when chairs are stacked; screw-on bumpers that are virtually impossible to dislodge; standard wrap-around frames also include crossbars to provide extra strength, make it easy to stack and unstack chairs . . . guarantee years of rugged use.

Square tube frame in polished chrome, satin chrome and painted finishes. Foam filled seat, fully upholstered back.

Brody*

B. Brody Seating Company
5921 West Dickens • Chicago, Illinois

Circle No. 23 on product information card

PEOPLE

ROBERT MARION has been appointed director of marketing for the western division by Lee L. Woodard Co. He will be responsible for both retail and contract sales in twelve western states, and will headquarter in Los Angeles.

FRANK D. HERR and JAMES V. VEVRIT have been elected vice presidents of McDonald Products Corp. Mr. Herr will be in charge of manufacturing and Mr. Vevrit will direct product development and advertising.

GALEY CHANDLER, formerly eastern sales manager of the Contract Carpet Engineering Division of Aldon Rug Mills, Inc. has been promoted to national director of specialized marketing. Mr. Chandler will be responsible for special projects aimed at developing new applications for commercial carpeting.

DONALD W. MACPHERSON, HARRY M. KRUKI and ROBERT P. BREADING have been named partners in the architectural firm of Harbeson Hough Livingston & Larson, of Philadelphia.

ROBERT C. VAN HORN has joined Cabin Crafts, Inc. as midwest contract manager.

ROBERT P. TYLER, JR., has been named manager of marketing and product planning by Simmons Co. Mr. Tyler will be responsible for developing marketing strategy for Simmons, particularly for dual-sleep pieces.

EUGENE F. DELANEY has been appointed general sales manager for the home fabrics division of Berkshire Hathaway, Inc. and will supervise all selling of Hathaway Fabrics in the U.S., Canada, and abroad.

JACK K. YOUNG was appointed marketing manager for Borroughs Division of American Metal Products Co. of Kalamazoo, Mich.

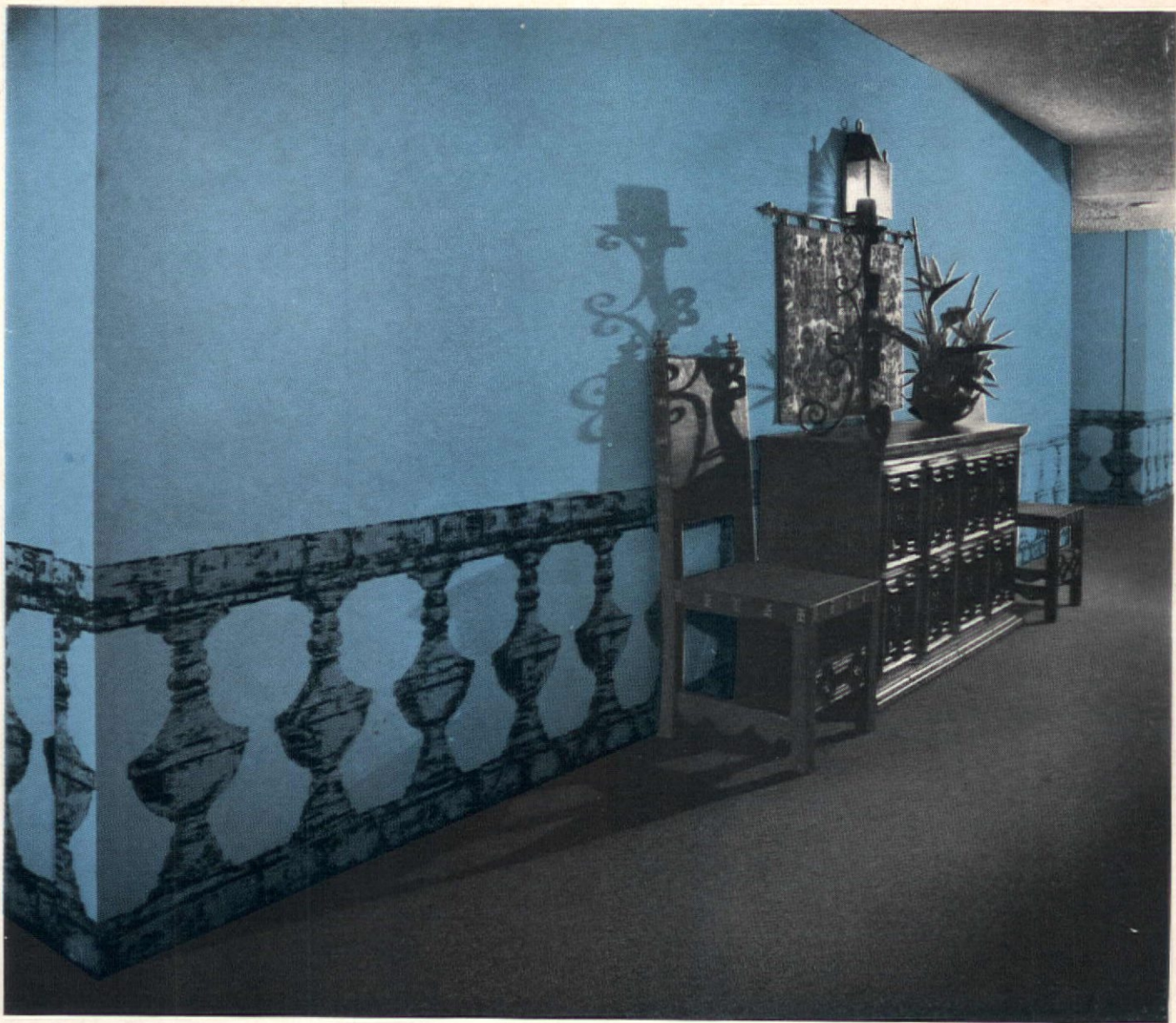
STANLEY T. PENDER has been named to the newly created position of director of market planning and development for B. F. Goodrich Consumer Products Marketing Division.

LINN LEDFORD has joined Jack Lenor Larsen, Inc. as sales representative in Arizona, New Mexico, Colorado, and Utah.

KARL A. CRNOBORI has joined the firm of Neal Goldman Associates, Inc., New York City, as vice president and director of interior planning and design.

ARTHUR A. POLIQUIN, JR. has been appointed national sales manager of Litton Industries, manufacturer of Lehigh and Leopold product lines. Mr. Poliquin will make his headquarters at the firm's new offices and showrooms in New York City.

THOMAS J. MCCARTHY has been elected vice president in charge of sales by Sico Inc., Minneapolis. He had been general sales manager for the last two years.



Walls of elegance with COHYDE® vinyl fabrics

The luxurious Crest Hotel across from Disneyland, Calif. features walls of COHYDE MALAGA. As one of the nation's fastest growing hotel chains, they combine luxury with practicality throughout their entire network of Hotels and Motor Inns. This is why they use Cohyde Vinyl wallcovering . . . and with good reason. Cohyde wallcoverings come in hundreds of colors and dozens of exquisite patterns, plus custom colors and textures which are readily available.

Decorators know no bounds with Cohyde. Whatever the color scheme or decor, Cohyde belongs. Walls of Cohyde eliminate repeated and costly maintenance. Cohyde resists scuff and fade. Wipes clean with a damp cloth. The beauty and new look lasts.

For walls of elegance, the kind favored by the nation's most luxurious hotels, offices, and institutions, specify Cohyde. Write Dept. C for sample catalog.

Architects: Maxwell Starkman, AIA & ASSOCIATES, Architects, Planners, Engineers Beverly Hills, California

Designers: Hotel Designs, Inc., La Jolla, Calif. Under the direction of James Parsons Hartig, president, NSID

General Contractors: C. H. Leavell Company El Paso, Texas

Cohyde Distributor: Pacific Hide & Leather Company, Inc., Los Angeles, California

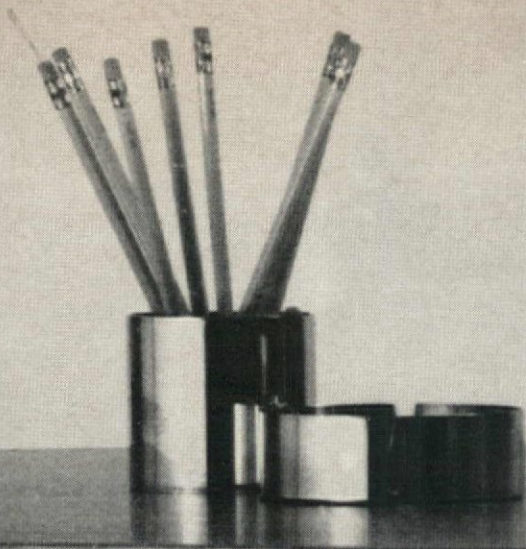


Interchem
Coated Fabrics

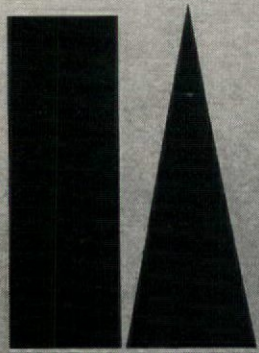
INTERCHEMICAL CORPORATION, COATED FABRICS DIVISION, TOLEDO, OHIO 43601

Circle No. 26 on product information card

Circle No. 27 on product information card for Brunswick-Acton →
Circle No. 59 on product information card for Brunswick-Burke →



accessories by amv incorporated



HUGH ACTON
DIVISION, GRUNSWICK CORPORATION

420 East Ten Mile Road / Pleasant Ridge, Michigan / 544-8620

SHOWROOMS: CHICAGO · LOS ANGELES · SAN FRANCISCO · DALLAS · MIAMI · ATLANTA · SEATTLE · NEW ORLEANS · BOSTON

Burke's individuality...

starts from the ground up. A blend of logic and flair, beauty from integrity of design—every piece capitalizes on the contemporary.



BURKE

Division, Brunswick Corporation, Dallas

SHOWROOMS: CHICAGO • LOS ANGELES • SAN FRANCISCO • DALLAS • MIAMI • ATLANTA • SEATTLE • NEW ORLEANS • BOSTON

To us, extra-long mattresses aren't always longer in inches. We designed Koylon® latex foam to *last* longer. In years.

Firm. Resilient. Lumpless for life.

Years without springs.

The only moving parts of a Koylon mattress are your clients' customers. There are no innersprings.

By eliminating innersprings, we've eliminated the biggest source of mattress breakdowns.

There's no tension to buckle under pressure. Or to snap when the force is too great.

Koylon latex foam can't lump.

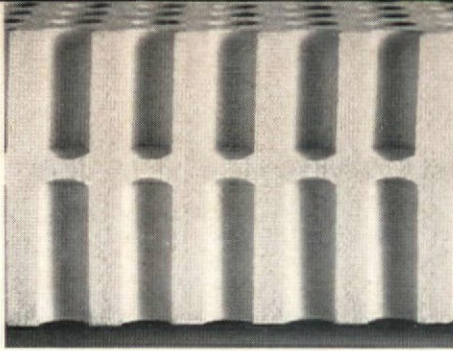
There's no cotton inside to mildew. No sisal or horsehair to ball up under wear.

Rest for the long run.

A Koylon mattress is a single piece of genuine latex foam. Naturally buoyant. And by nature, it keeps its bounce.

Holes run from the top and bottom of the mattress smack into a solid foam center. That gives the mattress stability.

It's 85% air, constantly circulating. That makes it cooler to sleep on.



It stays odor-free for life. Non-allergenic. Bacteriostatic. And flexible.

Send for our support.

It's the best kind to have in a mattress. Equalized support.

There are no pressure points. Support is spread out so that *every* part of the body gets the same firm comfort.

It's like floating.

We make mattresses to make every contract client you have happy. For complete information send us the coupon.

But remember, we measure our mattresses extra long. In years.

Koylon Contract Division

U.S. Rubber Co.

1230 Avenue of the Americas

New York, New York 10020

Gentlemen: Please send me full information on Koylon latex foam.

Name

Institution

Address

City

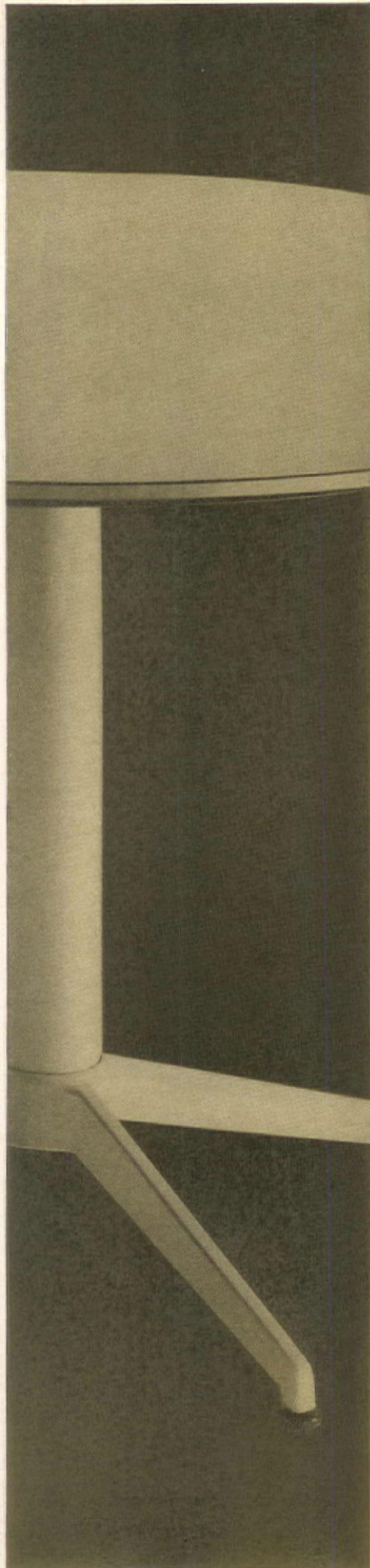
State Zip Code

DA-12

Koylon®

This is the mattress you measure in years.

UNIROYAL
U.S. RUBBER



THIS IS CHF



CHF 945

exciting new techniques

in colored vitreous porcelain enamel.

this is CHF

vitreous porcelain enamel

almost as hard as pure quartz. It is fused to become an integral part of the cast iron—not just a coating. It is fade-proof—colors stay vivid—refinishing is never needed. Stain-proof—class A acid resistant. Heat-proof—no blistering or peeling. And resists scratching and abrasion better than any other decorative finish.

this is CHF

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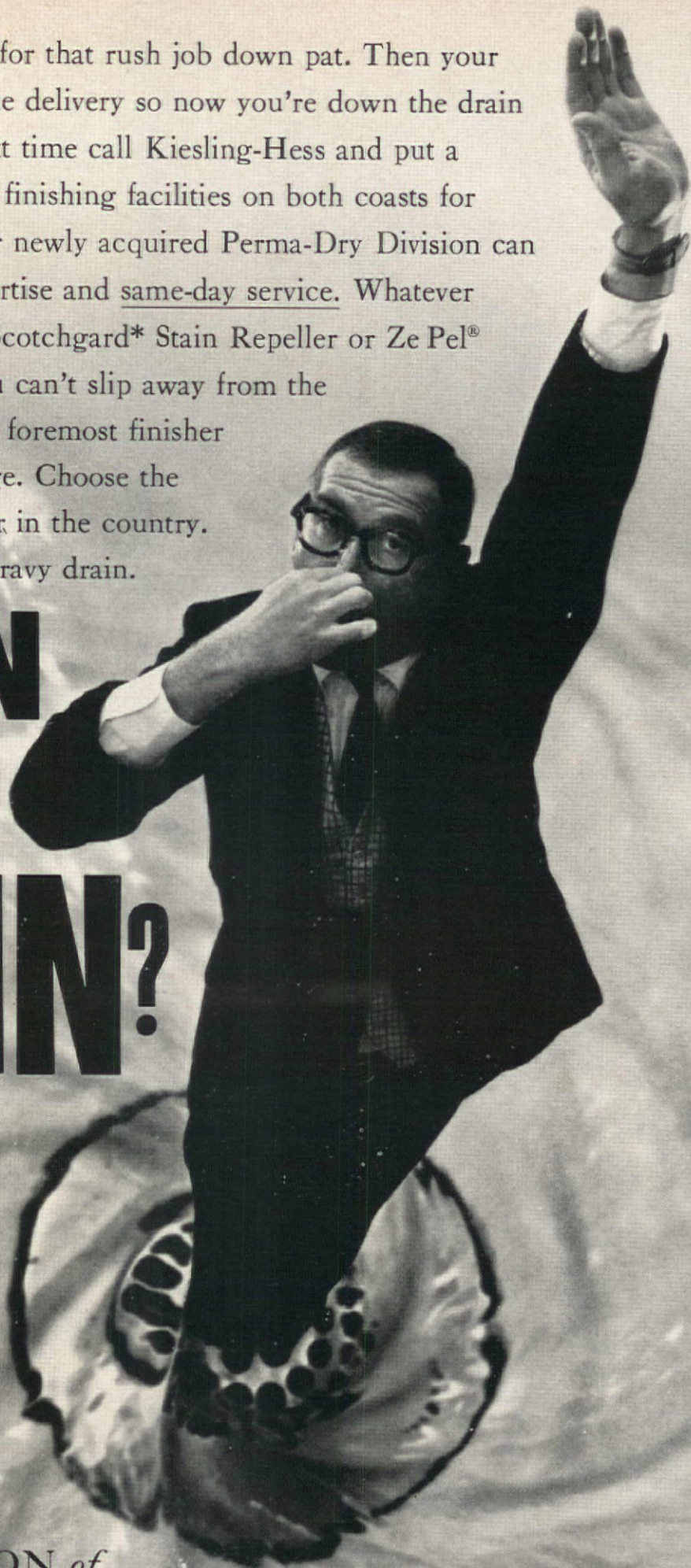
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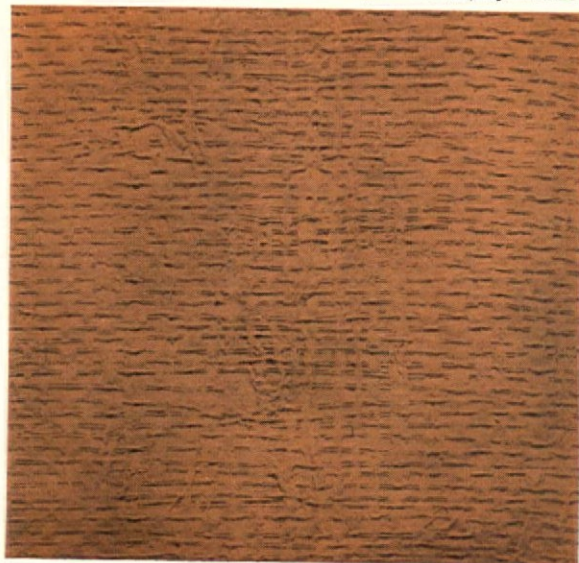


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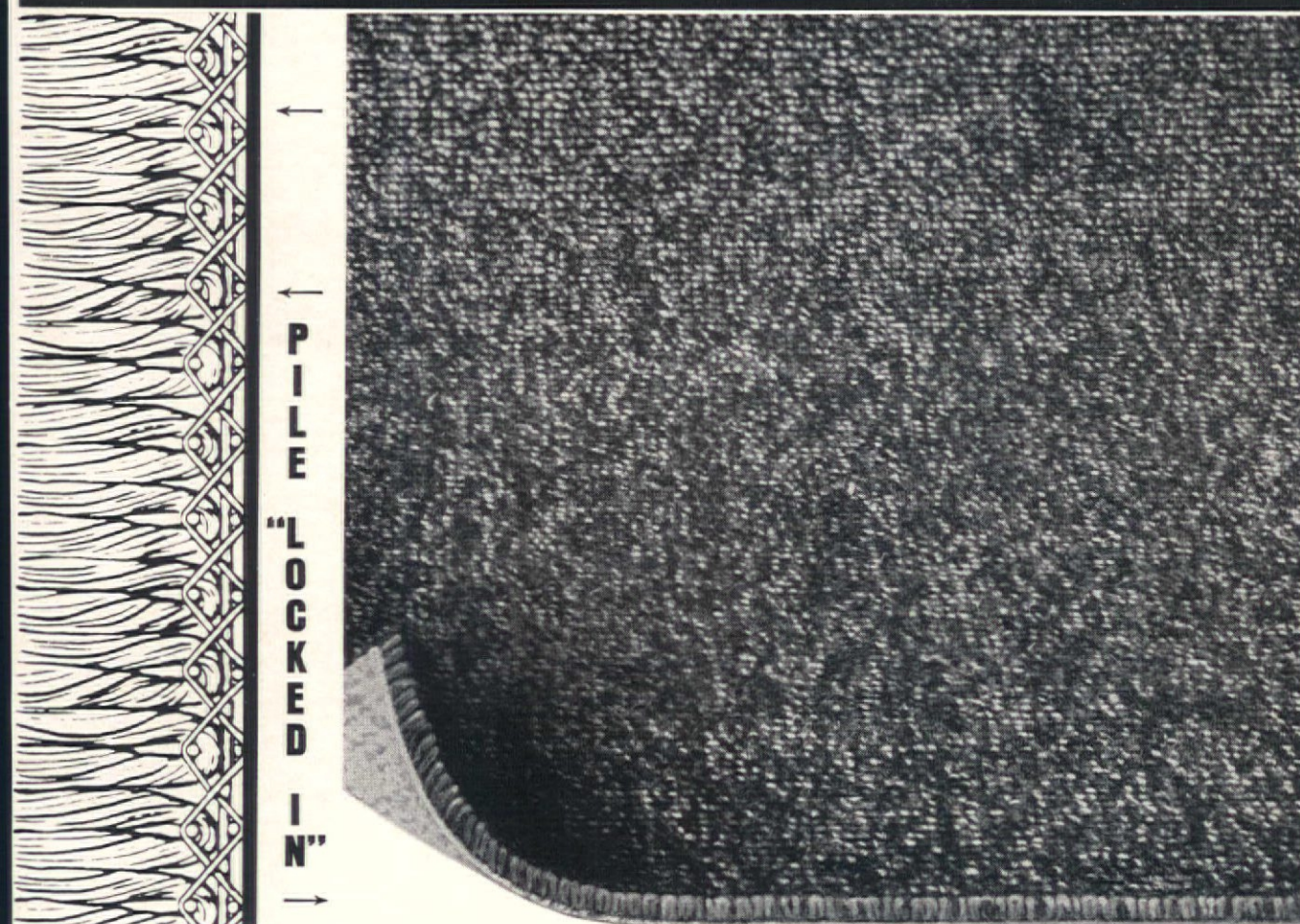
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all-wool woven velvet weave

**3 ply yarn woven through
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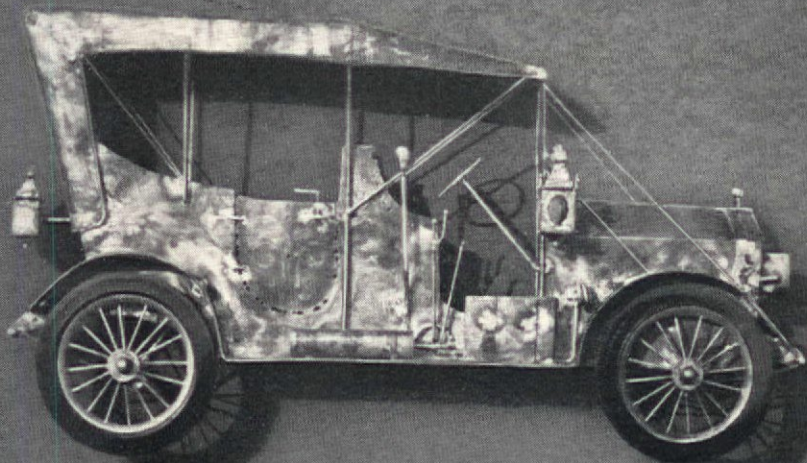
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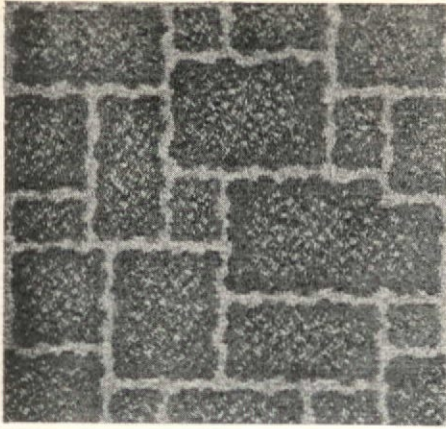
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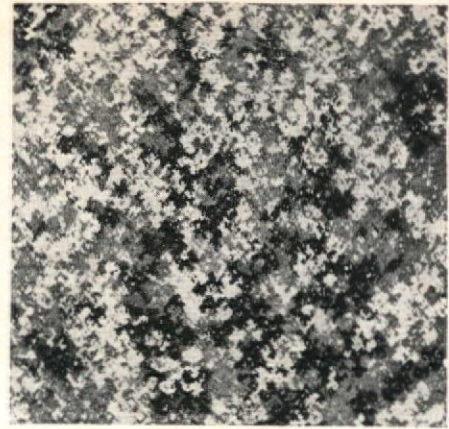
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Specifier: Theodore Christner, Architect. Supplier: Lammert Furniture Company, Contract Department.

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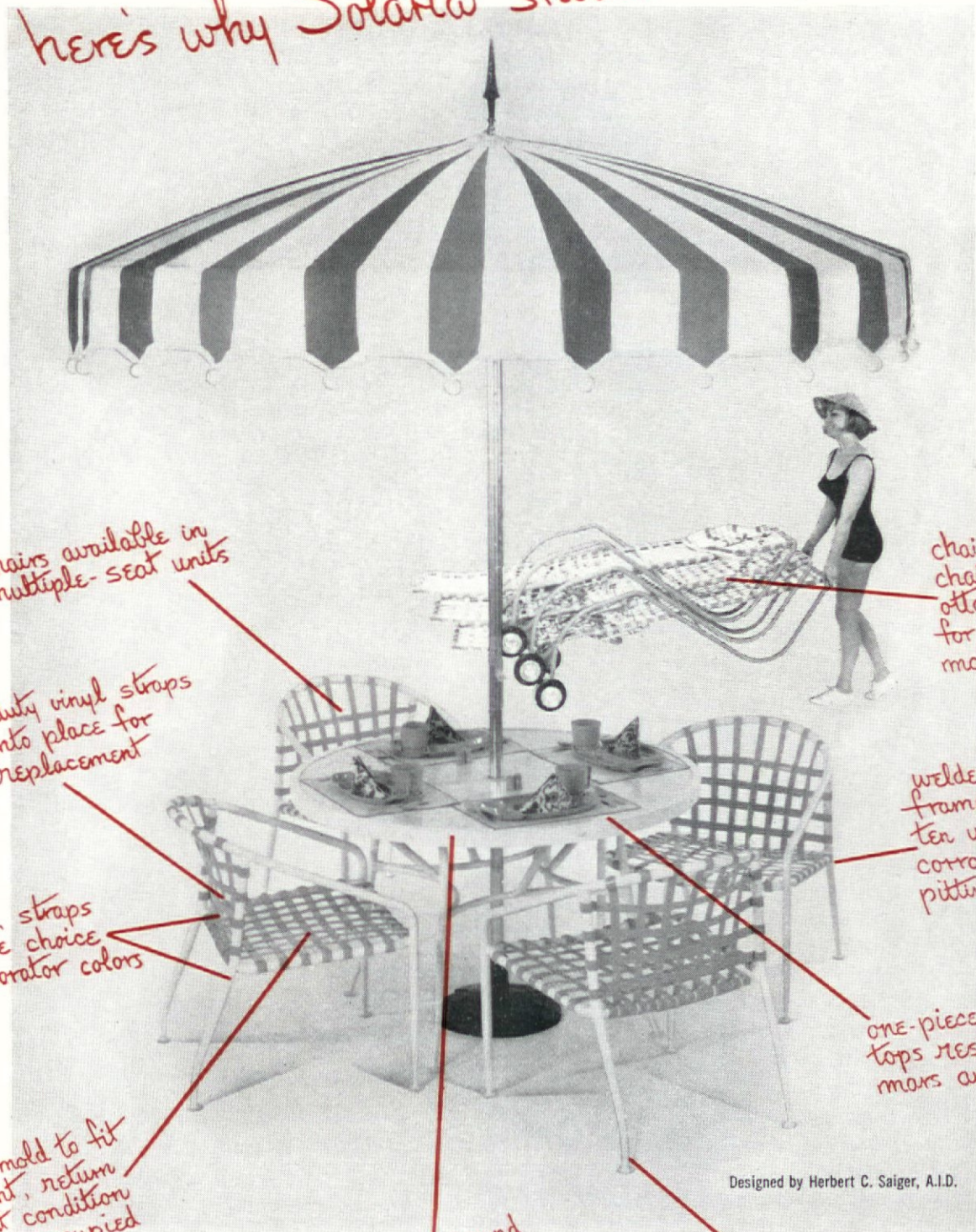
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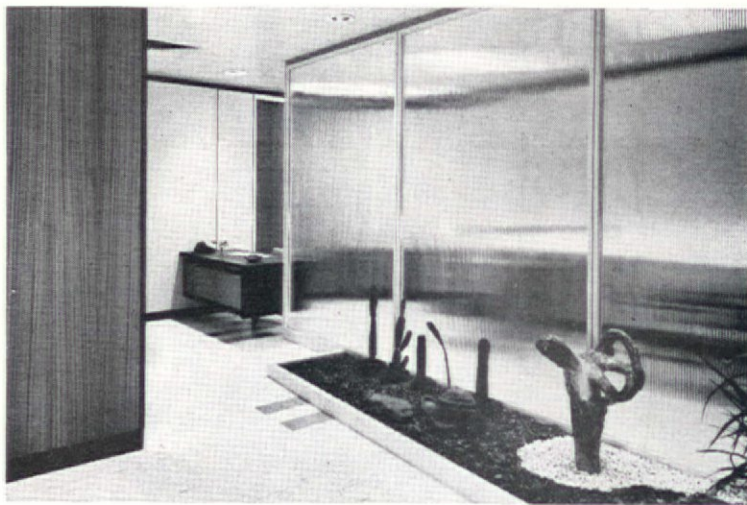
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(Top)—New PROFILITE channel glass, attractively employed in office partition of Henry A. Corsini, Bankers Insurance Building, Macon, Georgia.

Rhythmic partition of Mississippi glass glazed in Hauserman movable partition. Photo courtesy The E. F. Hauserman Company, Cleveland, Ohio.



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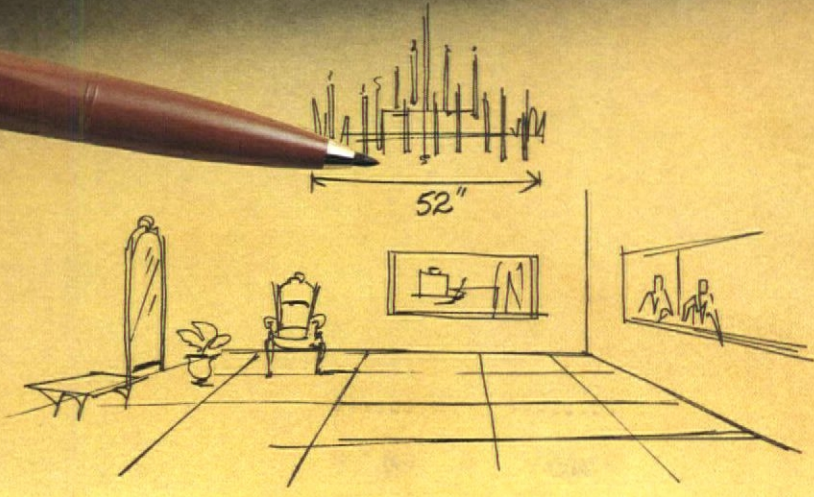
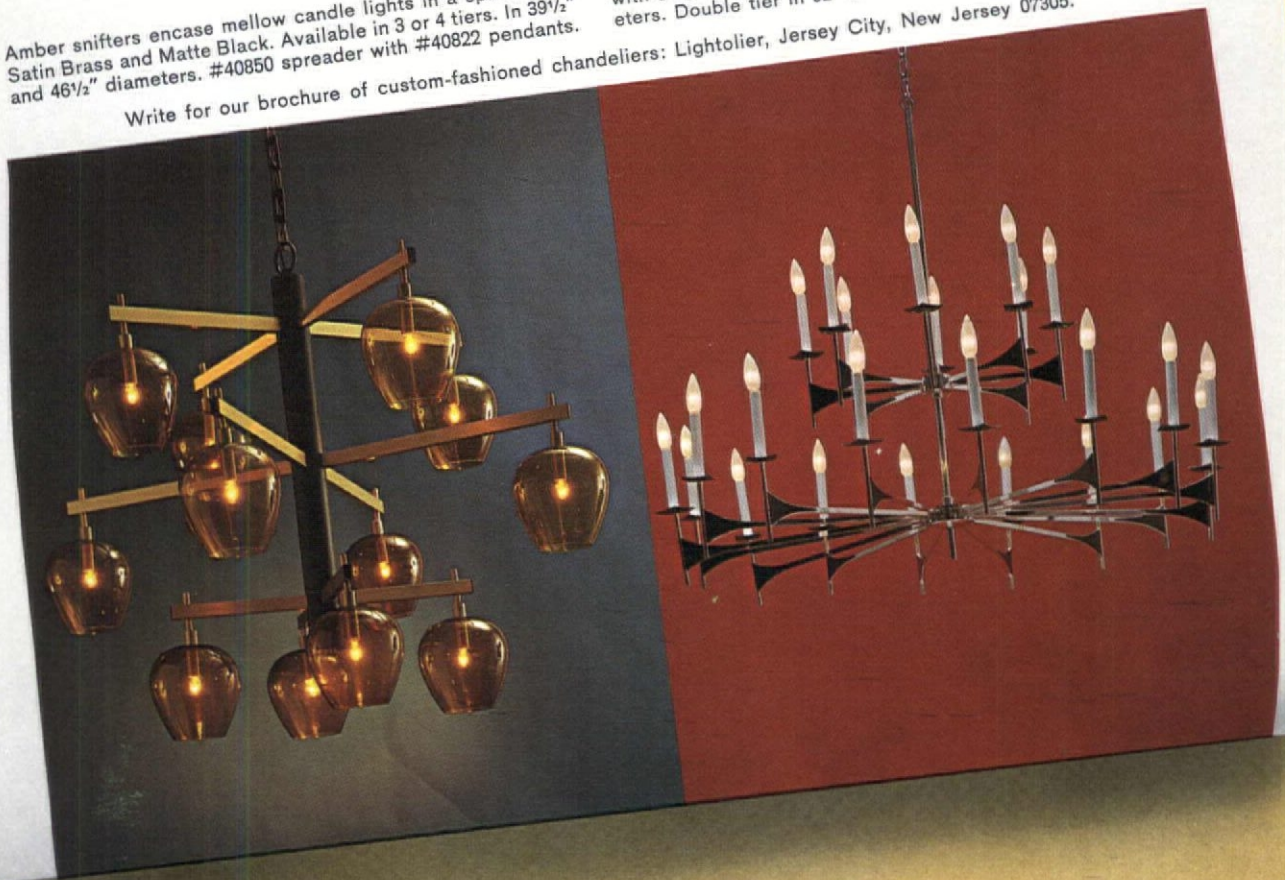
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*1844 Multi-Purpose chair.
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Designer: Neil F. Smith. Manufacturer:*



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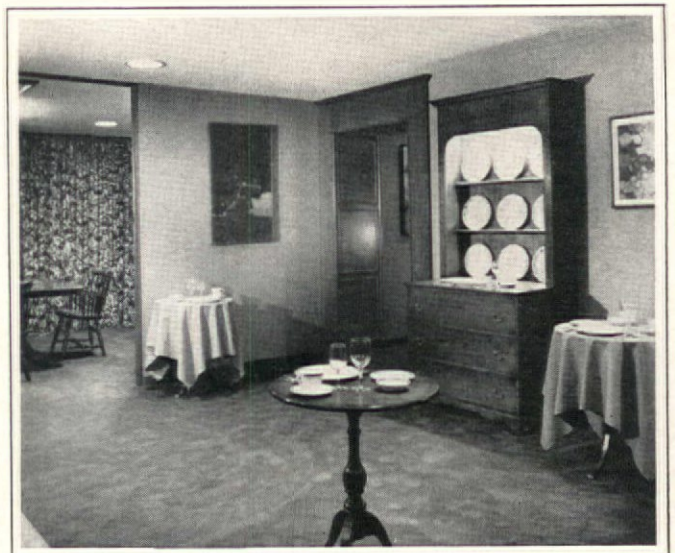
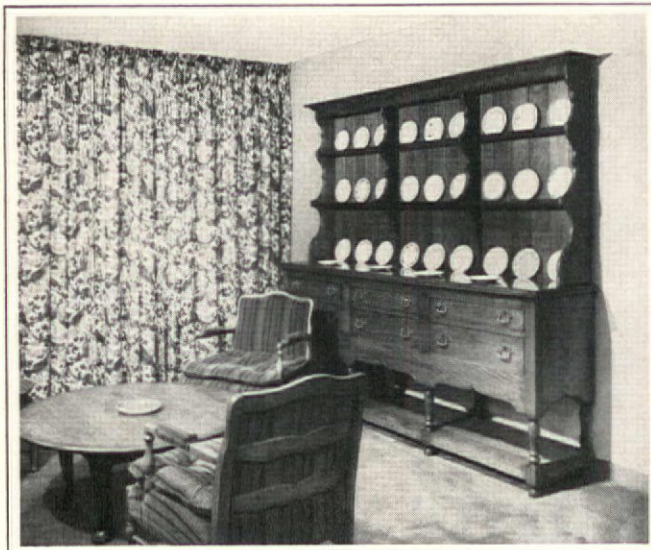


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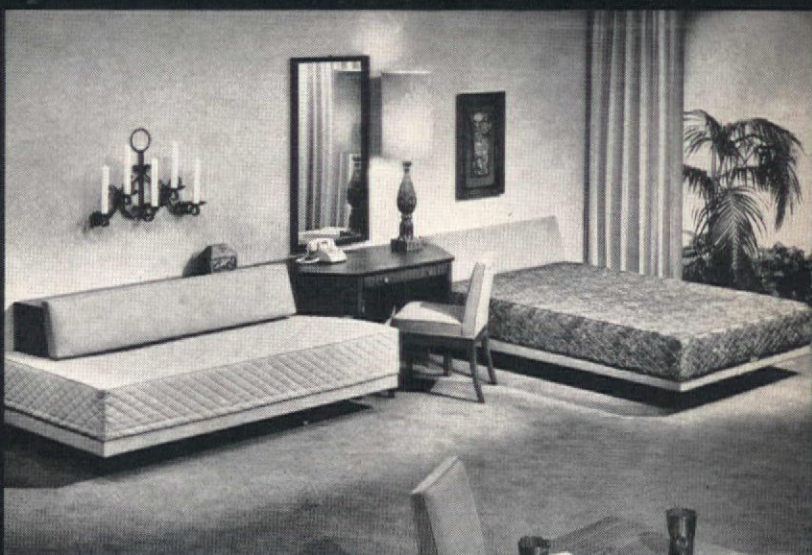
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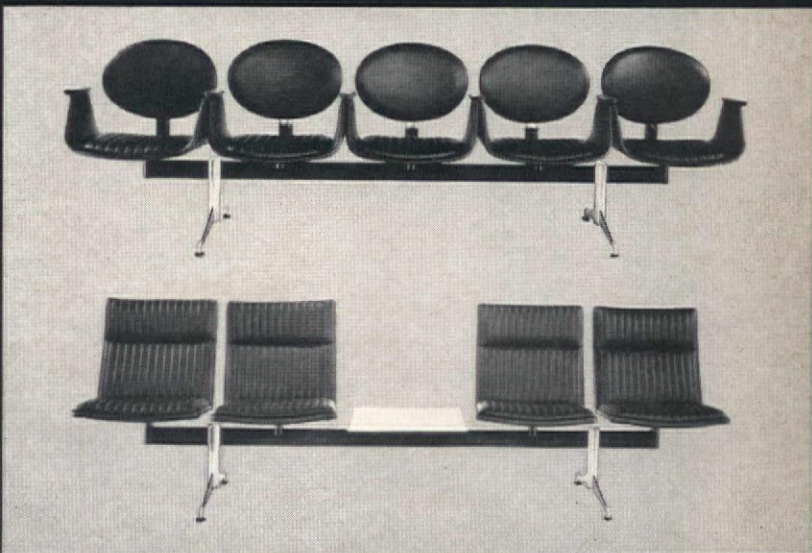
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The Patterned Wall, by William Justema

A CHAPTER FROM AN AUTHORITATIVE BOOK BY THE NOTED WALLPAPER AND TEXTILE DESIGNER WILLIAM JUSTEMA, WHICH WILL BE CALLED "THE PLEASURES OF PATTERN," TO BE PUBLISHED EARLY NEXT YEAR



If only rooms did not have walls! For many years now architects have been trying to eliminate them, perhaps anticipating the era of outer space, with more freedom from enclosed space. But except in Japan, most walls refuse to go away. The science-fiction school of planning would have us believe that one day our "walls" will be made of cool or warm controlled air, made opaque for privacy by light or some other means. On these impalpable surfaces changing color will be projected: Wilfred's "Lumia" for the intelligensia, something more like the juke boxes of two decades ago for the less privileged. Whatever happens, no matter how disposable they become—walls will constitute a decorative hazard. They always have.

In the Mesopotamian valley where our brand of civilization got started five or six thousand years ago, the ancients came up with variations of the same several wall treatments we are still toying with today. Then, the chief building material was mud. They shaped this into bricks, sun-baking them in the beginning, firing and glazing them later. At first the people seem to have covered their adobe walls with mats of woven rushes; at least the sides of their graves, and of their grain-storage pits were so covered. This custom may or may not have conditioned them to patterned walls. Quite surprisingly, many archeologists think it did. According to this widely held theory, the virtuoso brickwork so typical of Persian architecture (for instance) may be attributed to the example of, the nostalgia for, ancient matting. By extension, the majority of our geometrical patterns originated in mat-weaving (or, in some places, basketry); the checkerboard, and the "stepped" stripe and the chevron stripe, certainly; possibly the key border and the swastika. Indeed, by stressing the *structure* of various weaves, we could arrive eventually, at the whole group of interlaced patterns we know as grilles, strapwork, lattice.

We could even say that weaving, *done in depth*—i.e., in the form of protruding and recessed blocks or bricks—has given us the more deeply patterned walls we can still see at Yucatan, on the chimneys of 16th century Hampton Court Palace, England; and on some of Frank Lloyd Wright's early buildings. All this brickwork

THE PATTERNED WALL

bears a strong family resemblance to that of Persia-Iran. Regrettably, such an imaginative use of basic building materials is not thought feasible at present, due to lack of skilled masons and the cost of labor generally. In its place we are getting a number of low-relief ceramic, or composition stone castings, vaguely reminiscent of jungle monuments. These products are apt to be a disappointment both in scale and in depth. If the wall plane is actually broken it should, I think, go further and acquire a new and positive character; a disrupted surface is not enough. My personal preference would be for something more serene, an approximation of the "written walls" of Babylonian cuneiform or Egyptian hieroglyphics. Merely incised (and hopefully not "symbolic"), these units could be fairly large in scale but light in weight, easy to manufacture and to ship.



*William Justema started designing wall-papers for Katzenbach & Warren thirty years ago. Since that time, he has produced thousands of designs for papers, textiles, rugs, and wall decorations for some of the most respected firms in America. This article is a chapter from his forthcoming book, *The Pleasures of Pattern*, to be published by Reinhold early next year.*



The cone mosaics in the ancient Babylonian city of Wurka were one of the earliest instances of walls embellished by a new, highly inventive decorative technique.

"Spanish leather" provided Europe, and especially Holland, with some of its first and most expensive wallcoverings. This example (right), described as "Hispano-Flemish, of the late 16th or early 17th century" is a recent gift of Mr. Harvey Smith to the Cooper Union Museum, New York. The unit is 59 inches high, with embossed and gilded motifs which include eagles, monkeys, fruits and flowers on a deep sapphire blue background. It is designed for a half-drop repeat.

Meanwhile, back in Mesopotamia, another type of wall decoration had been devised: one that knocks the mat-weaving hypothesis of the origin of pattern into a cocked hat. For clients who were tired of exposed brick, the builders were plastering them over with wet clay, then inserting small cones of the same clay that had already been colored and fired. These, the first mosaics, were set flush with the wall in simple geometrical polka-dot arrangements of two or three colors—the effect rather similar to Op Art, especially on the curved surface of a column. One historian laments that many of the little cones are found lying on the ground, having fallen out of a wall several thousands of years old. He wistfully suggests that some of the cones might have made "pictures." As if there were not always more than enough bad murals in the world! I remember a time in the Thirties when



public buildings got murals the way children get measles. The sad thing is that the better ones seem to have disappeared, while the rest of them have been outgrown.

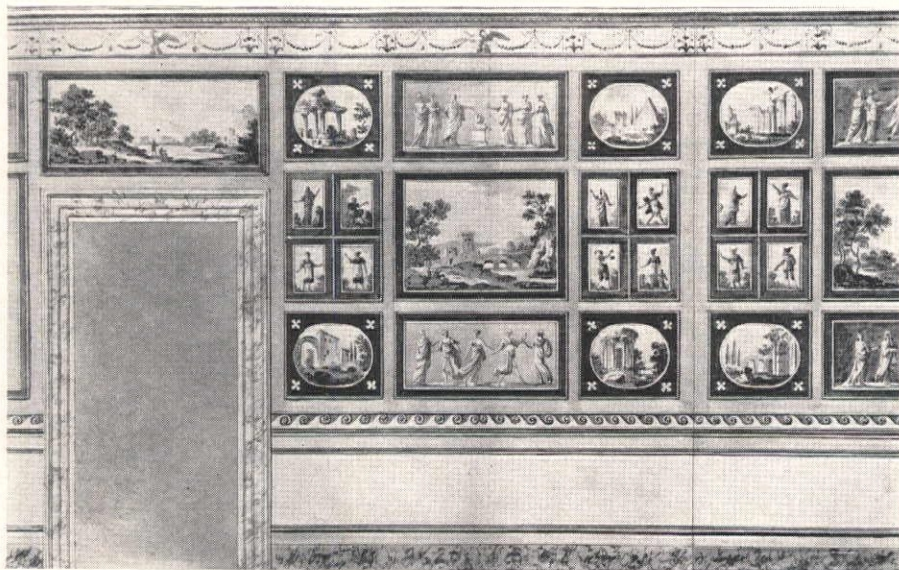
While painted or frescoed walls seldom feature *repeating motifs*—and hence, real *patterns*—we must consider them, in passing, because all ornamented walls, to the degree that they become decorative, can be called patterned, even though they only exhibit temporary arrangements of random possessions. Here paintings, drawings, and prints have a distinct advantage over murals in that they can be removed or changed around at will. This was obviously unnecessary in an Egyptian tomb or an Indian temple. Decorations meant to succor the dead or awe the faithful are not under continued critical surveillance. Neither are the decorations in a ballroom or an audience hall. Walls embellished for

festive or official occasions can be as ephemeral and as outlandish as theatrical backgrounds (which, in truth, they often resemble). To my knowledge, the earliest thoroughly documented walls—which had to “wear” well—are those in the villas at Pompeii and Herculaneum. There, domesticity and dignity appear to have been held in perfect balance. And through four succeeding styles of decoration!

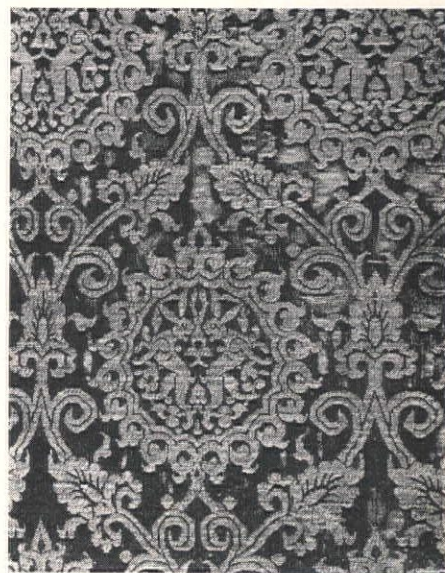
It was in Pompeii, with its four styles (the Third and Fourth are not readily told apart, except by experts) that *all* the styles from the ancient world briefly converged. There we had the frieze, the panel, the dado, the various mouldings: all together an architectural vocabulary that was destined to be spoken throughout western civilization. Where it was understood, order and variety prevailed. Where it was ignored, disorder or monotony. One is aware that every

age must create its own backgrounds, but to ignore what the past has accomplished is as stupid as to repeat the past, over and over. The Greco-Romans at Pompeii, by contrasting large flat areas of deep or bright color with extremely delicate ornamentation; the Japanese in their “classical” buildings, working with modules of great subtlety—both show how space can be manipulated. And this with simple materials in quite small areas. Spaciousness (or for that matter, intimacy) is not a question of size, but of directing the eye where to look. Undivided space is empty space, and it is not made less empty by expanses of glass and travertine and an occasional piece of abstract art. Modernity, for many architects, seems to consist principally of leaving off cornices.

Returning to our little survey: by the Middle Ages, tapestries and other



A project, circa 1810, for the decoration of a drawing room at the Villa Favorita, Palermo, Sicily, uses prints in a more formal arrangement than is usually sought after, or achieved, today. The sketch is in the drawing collection at Cooper Union.



Actual 16th century brocade in possession of The Birge Co. is used as a reference for one of its current wallcovering designs.



William Morris decorated the Green Dining Room in the Victoria and Albert Museum, London, covering the entire surface of the room with patterns and figures.



This large-scale damask was woven by the Gainsborough Silk Weaving Co., Sudbury, England, for the newly decorated rooms at the National Gallery, London. The vertical repeat is over six feet, which is appropriate for the enormous spaces covered. As silk proved too reflective, the several patterns, derived from Italian Renaissance documents, were woven of cotton, in a wide variety of subtle colors.



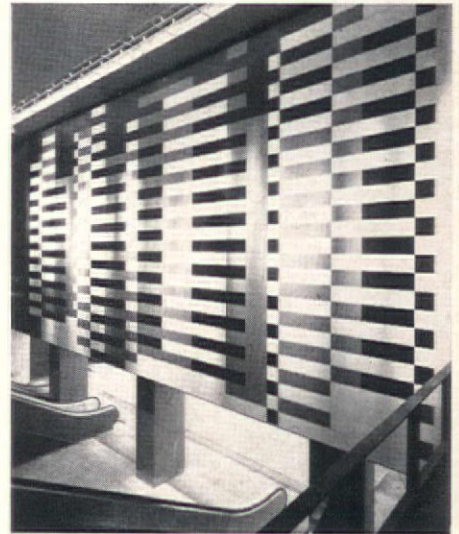
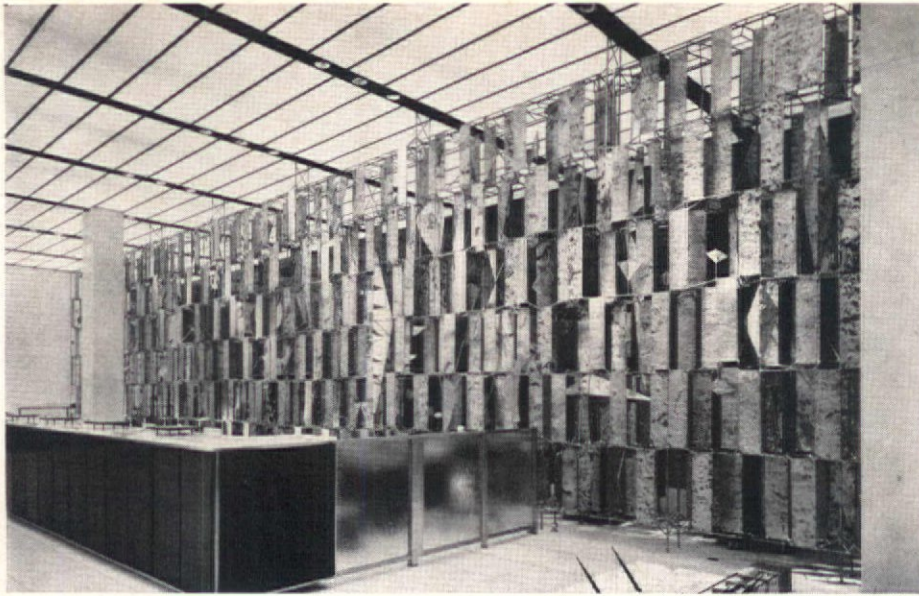
THE PATTERNED WALL

hangings had long since replaced mats as a way of keeping walls dry and warm. The tapestry technique was already an old favorite in Coptic, 5th century Egypt, and I occasionally wonder how, in medieval Flanders, people found time to do anything *except* weave tapestries. But the early Gothic period is puzzling for more than one reason. In northern central Europe (as at Pompeii) we find a converging of influences from all sides. Trade routes entered the Germanic territory from both Italy and the Near East; Irish missionaries brought in goods that had reached Ireland, up the coast from Moorish Spain. Some of this merchandise was metal and glass; much of it, however, was textiles.

From all accounts, European weaving on any considerable scale began in Sicily in the 9th century. By the 12th century it was established at several places on the Italian mainland. While textiles primarily meant apparel, many persons must have realized that there was money to be made also in what the English refer to as "furnishing fabrics." It is impossible to know how early a clear distinction was made between the two types of pattern—if it was made. The chief difference may have been in the weight of the material. Peter Thornton in his stunning book, *Baroque and Rococo Silks*, says that the "furnishing" silk from Genoa were "unsurpassed," although, from the 17th century onwards, France and

England have joined Persia, Turkey, Spain, Italy, Holland, and Germany in manufacture of fabrics of many kinds.

What I would like to know is where and when fabric was first stuck to the wall, not merely hung upon it. Judging from climate, my guess is that this custom originated in the north; a certain stiffness to the typical "Gothic" pattern would likewise suggest it being used architecturally. But here we might remind ourselves that many countries had their Gothic periods—as they did their Renaissance, Baroque, and Neo-Classical phases of decoration. Moreover the provenance (the origin, or source) of a pattern has little to do with where it was found. Pattern ideas travel like pollen, in addition to taking the above trade routes. For example, a large number of the damask and brocade patterns so perennially popular with us are less "Italian" or "Spanish" than we suppose. Many of them are English, French, and—quite frequently—German versions of what was originally a Mediterranean pattern. A true Italian pattern, while rather formal and even regal-looking, has in addition an oriental opulence about it, doubtless because the Italian city-states, such as Venice, traded directly with the East. This orientalism sometimes shows itself, too, in asymmetry: a method of composition I don't believe the French or English indulged in very extensively until they had had exotic



experiences of their own, through their East India companies.

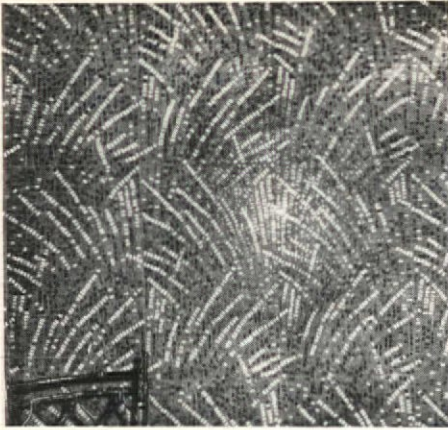
With England, France, and Holland in the East-West act, the world of pattern-making virtually exploded. Only a specialist on the subject, like John Irwin, keeper of the Indian Section at London's Victoria & Albert Museum, can judge the extent to which motifs developed in Europe were transformed by Asiatic craftsmen, and then sent back to Europe in the guise of exotic imports. It was a situation doubly filled with irony, since most of the motifs were oriental, in the first place. In any case, from the 16th century to the present day, one wave of exoticism has followed another—with one difference. Whereas, in earlier times, contact with a strange civilization created a new style, today it does no more than result in a brief commercial "promotion." We are fortunate that style-cycles used to swing around more slowly. Men like Pillement and Chippendale had a chance to develop their own chinoiserie, while William Morris could ring such substantial changes on medievalism that the Pre-Raphaelite movement, completely diagrammed, led quite logically to Art Nouveau.

Whatever their merits, each of these periods was distinct, and possessed its own appropriate wallcovering. It depended upon the impression desired. On the whole, an expensive appearance seems to have been thought important,

and probably the "Spanish leather" dear to Dutch burgomasters reached some sort of peak in this regard. Deeply embossed, and painted and gilded, they are at their best when seen installed in a museum where heavy woodwork partially absorbs them. Equal in cost, I would imagine, are the little wood-paneled rooms one occasionally come across in great English country houses. Carved to look like cloth draped in small, crisp folds, they are, in their natural wood color, the essence of understatement. For my part, I am indifferent to costly materials and techniques—as long as the pattern itself has quality. The silver tracery against pale pistachio green walls in the octagonal chapel at Horace Walpole's pseudo-Gothic villa, Strawberry Hill, is, to me, perfection. And I was told that this, and a nearby tunnel-shaped hallway entirely covered with a delicate trellis, was not carved wood, or even stucco-work, but "some kind of papier-maché." This could be another material worth exploring.

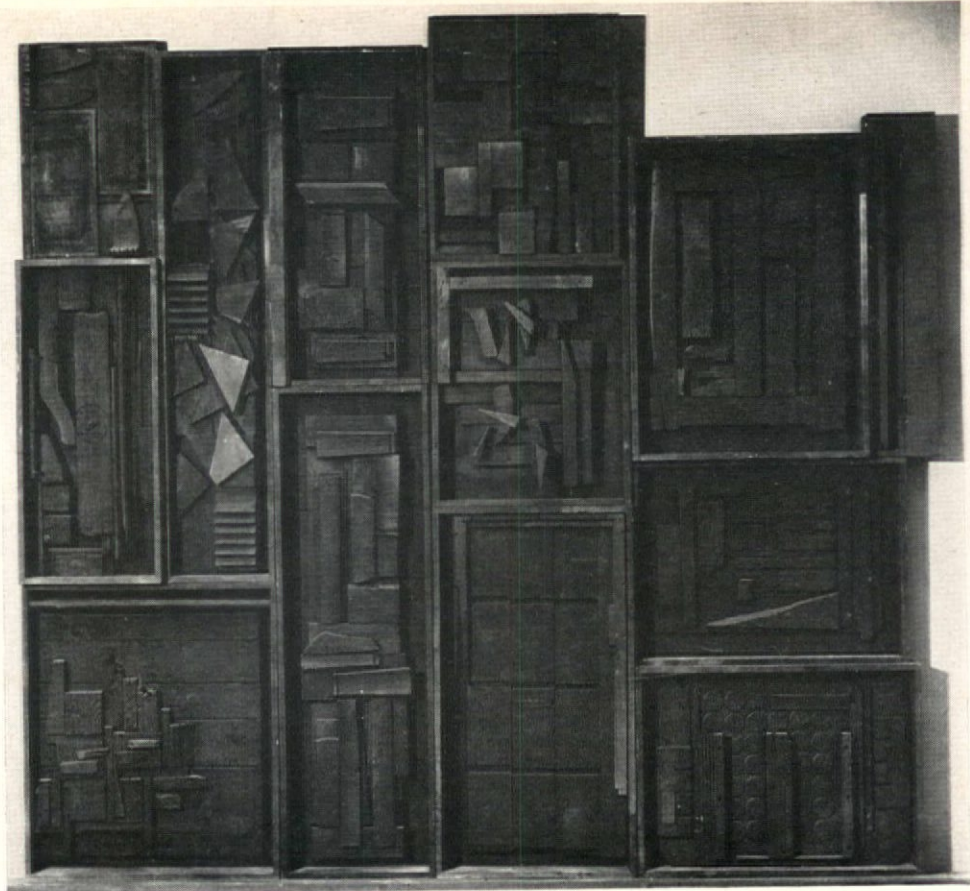
But the patterned wall, as most people think of it, is simply a flat surface covered with printed paper. As such, it has all the charms—and ills—that a comparatively cheap process is heir to. B. H. Hellman gives an amazingly full yet concise account of this particular product (and its four hundred year history) in his booklet *The Story of Wallpaper*. He traces its be-

Three history-making walls in New York City. At top left is Harry Ber-
toia's immense screen wall, mostly
of steel, which was installed in the
Manufacturers Hanover Trust Co.
bank, Fifth Ave. and 43 St., eleven
years ago. It is undoubtedly the out-
standing example of welded metal
sculpture in architectural use. At
top right is the sand-cast concrete
mural in the Olivetti showroom, by
Costantino Nivola. Dating from the
mid-fifties, it is 15 feet high and 70
feet long. Immediately above is the
latest addition to New York's murals.
Made by Josef Albers, of hundreds
of red, black, and white laminated
"tiles," it dominates a huge space
above the escalators leading from
the Pan Am building to the main
concourse of Grand Central Ter-
minal.



Above are two somewhat more traditional wall treatments by William Justema. The mosaic detail (top) is from a 10 by 20 foot "repeating" pattern called *Field of Grass*, commissioned for the garden floor of the Commerce Towers bank building, Kansas City. The *Bamboo Grove* wallcovering (immediately above), in the entrance hall of the Katzenbach & Warren showroom, is printed in dark brown on veneer cork. A detail is blown up on frontispiece, page 56.

For evoking majesty and mystery from the simplest materials, the sculpture of Louise Nevelson is unequalled. The relatively small piece above right, entitled *Young Shadows*, is in the collection of the Whitney Museum.



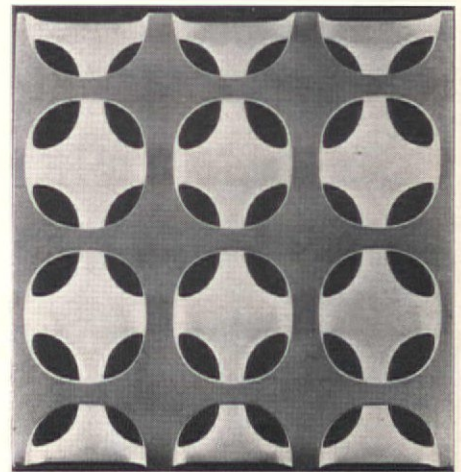
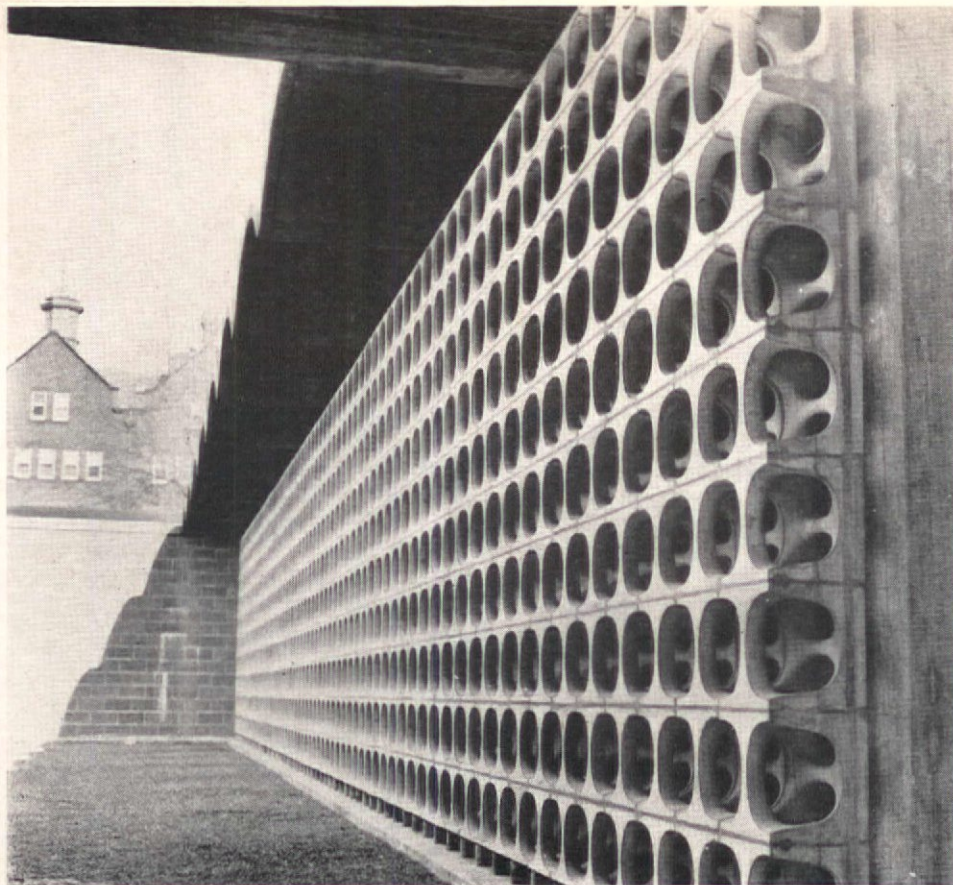
THE PATTERNED WALL

ginnings in wood-block impressions made on small rectangles of paper—often the back of handbills—through all its twists and turns of taste and its ceaseless mechanical development. He discusses "flocking" as an early (and continuing) substitute for cut velvets and brocades, and if his study had been written today, instead of fifteen years ago, he would have commented on the current preoccupation with simulated textures. Because, as the Katzenbachs imply in *The Practical Book of Wallpaper*, the temptation to imitate something else seems part of the wallpaper mentality. Throughout its existence it has stubbornly imitated textiles, in particular, apparently oblivious to its own unique nature. This is delightfully exploited in some of the stencil-type documentary papers, but in general it is ignored or abused. Crudely printed images are not necessarily "smart."

Primarily, it is a question of substance. Just how substantial should a given wall appear to be? Curiously enough, a figured wallcovering can make a wall seem to be almost any-

thing, except—as we said earlier—non-existent. Within this wide potential lies strength and vulnerability of the patterned wall. There are said to be rules for scale and color but, after thirty years of designing for the wall, all I know is trial and error. Every room is different—different in its contents and persons if not in plan. Thus there are no all-purpose common-denominator patterns which will look well anywhere. These hypothetical patterns (and the specie is easily recognized) are worse than no patterns at all. If one notices them, it is to wryly appraise his degree of compromise; the capitulation that has been made to the softening processes of decreased motifs, much textured. At present a commendable number of manufacturers are resolutely trying to supply a new generation with bold patterns, cleanly colored. It will be instructive to see whether the young find them acceptable, or like their mothers and fathers, settle for something nondescript.

The new adhesives may give people the confidence which years of taste-



Sculpture and architecture attain a very pure and practical form in the pre-fabricated units Erwin Hauer creates for James Seeman. The detail shows the dramatic possibility of these "building blocks."

counseling have failed to provide. If we can "peel off" a mistake we have made in choosing a wall pattern—and put it elsewhere—we may gradually become less conservative in our backgrounds, as we have in our clothes. We may even adopt the practice, not uncommon in the last century, of decorating our rooms by pasting favorite prints on the wall: a possibility that sets the imagination reeling. Collage has been called the art expression most typical of our time. Is there any reason why we should not surround ourselves with patterns of our own compiling? To this end I suggest you look (or look again) at the Josef Albers' red, black, and white vinyl tile mural above the escalators in the Pan American building. Or when you go to Paris, visit Saint-Chapelle, that incredible tent of colored glass in the heart of the city.

For the greatest and most literal breakthrough in patterned walls has been made not by painters but by architects, and more recently, sculptors. One of the first, and still the finest high-relief wall by Costantino

Nivola, in New York is that of sand-cast concrete in the Olivetti showroom on Fifth Avenue. Now we are back in the realm of generous art "budgets," and I wish we could remain here indefinitely. In my opinion the Harry Bertoia bronze screen wall in the Manufacturers Hanover Trust bank Fifth Avenue at Forty-third Street is somewhat too busy, like a vast Victorian whatnot, but I would certainly defend it against the new wave of walls I anticipate: the walls made of millions of nails, miles of steel wire or perhaps just billiard balls making slow mysterious movements, as programmed by Pol Bury. The aperture, showcase walls of Alexander Girard, the enigmatic box walls of Louise Nevelson, the repeating sculptural units of Edwin Hauer—handsome as they all are—will seem tame in days to come. Let us console ourselves with the fact that the decorative impulse persists, though at times it seems outrageous. E. A. Entwisle quotes Oscar Wilde saying on his deathbed "My wallpaper is killing me. One of us must go."

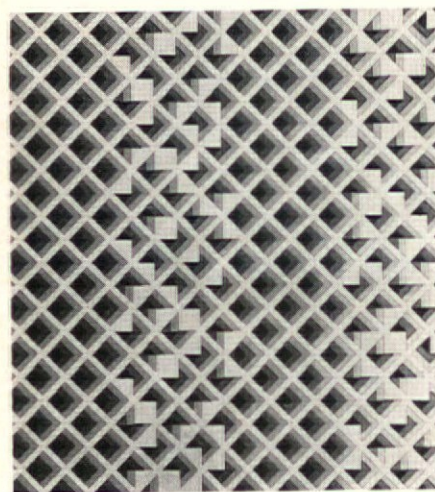
Well, we know who went. (C)

PREVIEW OF 1967 WALLCOVERINGS

PRODUCTS FOR CONTRACT APPLICATIONS NOW COVER A HUGE RANGE OF PATTERNS AND TEXTURES, AVAILABLE ON VINYL, FABRIC, PAPER, AND OTHER MATERIALS

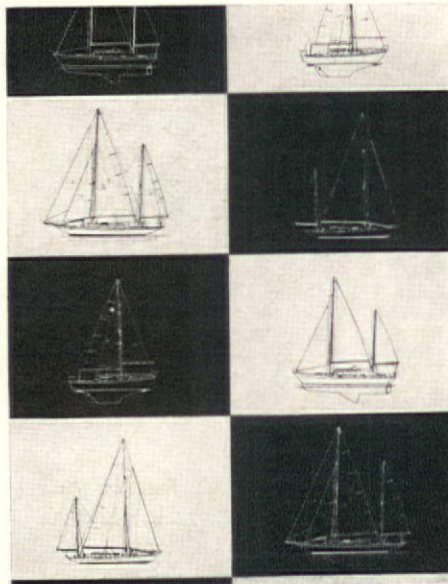


A



B

A, B Larsen Design Studio created two unique coverings for Karl Mann. Ravenna (A) blends blue, red, gold, and sienna in a mosaic pattern. Stocked on paper, it can be custom-printed on vinyl. Chalet (B) combines related geometric shapes shaded in yellow, blue, red, and green in deceptive illusion of broadly striped lattice work reminiscent of woodwork in Swiss chalets. Both in 27" trimmed width. Circle No. 111.



C



D

C, D Eight different sailboats are depicted in Scalamandre's new pattern called Boats (C). Each vessel is handscreened in large 13½ by 9 inch boxes, in a positive/negative motif. Four colorways, including a green, are printed on white ground. Calcutta (D) also by Scalamandre, evokes the mystic of the orient in a delicate, multi-colored paisley that is handscreened in 7 colorways. Circle No. 112.



E



F

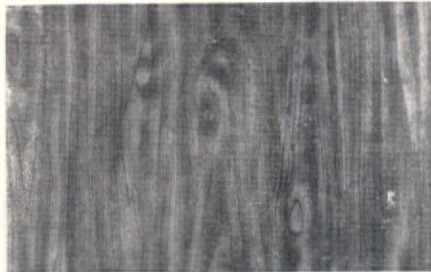
E, F The year-old firm of Kirk-Brummel carries a vast array of high-style wallcoverings, most with matching fabrics by Connaissance. Among the newest: Whirl-A-Gig (E), designed by Robert Houseman, AID, that prints on vinyl or paper in two screens: black and gray on white moire vinyl; pink and cerise on slate gray; yellow and bittersweet on beige. Also new is Bamboozle (F) a bamboo grid. Handsome on paper, it exhibits differing textural nuances when printed on vinyl, grasscloth or silk. Available in custom colors, Bamboozle is stocked in yellow/brown over chocolate ground; yellow/brown on wine; and for an exotic effect, gold/porcelain red is overprinted on a swirling textured oriental ground. Circle No. 113.



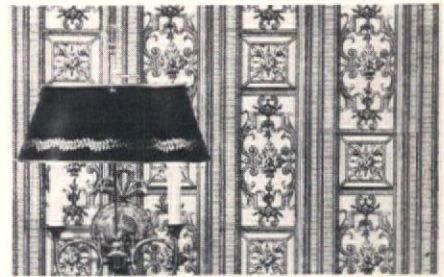
G
H



I
J



K



G, H Lisbon (G) achieves a handsomely subtle effect by deep embossing on calendared vinyl—the vinyl backed with an open weave fabric mesh for easy installation. The range of seven colorways starts with natural cocoa tone, turns fanciful with daisy yellow, thistle blue, cloud pine. Lighter tones are bisque, clay beige, saddle brown. By McCordi, it comes 54 inches wide. New in McCordi's 15-ounce vinyl stylings in Oak (H), a grained and textured wood pattern in fine finishes of dark sable oak, golden honey oak, light dawn oak. Circle No. 114.

I A non-directional design, Paisley by Embassy Handprints, fits the contemporary or traditional installation equally well. On washable grounds, the range of seven stock colorways is rounded out by custom printing in one, two, or three colors (on 4-roll minimum) along with a correlated washable fabric (also on custom order). Circle No. 115.

J Allegro, a new Warner vinyl handprint, comes in black and white on a gold ground, with celadon, coral, and white grounds also stocked. Allegro is one of 22 new Warner vinyls—a varying range that includes architectural, paisley, black-and-white, traditional, and contemporary designs. Circle No. 116.

K A large scale vinyl with a traditional French theme, in subtle tones of charcoal on yellow tweed ground, becomes the focal point of the corridors at the newly redesigned Warwick Hotel in New York City. Ellen Lehman McCluskey selected the pattern—Avignon, by Murals & Wallcoverings, Inc. Circle No. 117.

L Marmo Venato, a large-scale marble pattern, has a strong textured quality. It is just one in a newly expanded group of striking textured architectural designs on vinyl-coated paper by James Seeman Studios. Circle No. 118.



L

PREVIEW OF 1967 WALLCOVERINGS

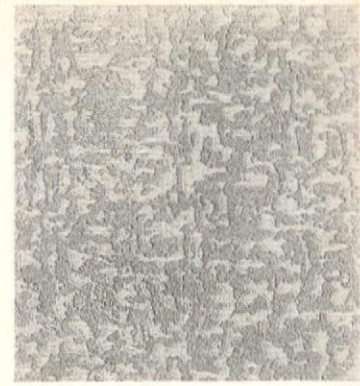
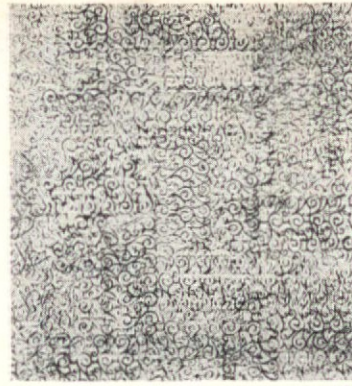
A, B, C, D The pattern names of the Stauffer Chemical Co. vinyls hint at design origins. Moresque (A), in 14 colors, resembles a Moorish grille. Samar (B), featuring an all-over design, two-toned texture simulating Etruscan stone, is available in 14 colorways. Inca (C) reproduces the qualities of a native hand-painted fabric in 12 striking colors. Sequana (D) captures the beauty and grain of fine woods. Circle No. 119.

E Masland Duran's Countess, a shimmering floral with the look of fine silk damask on rich gold, is featured at the Montgomery Room at Treadway Inn, St. Davids, Pa. Four other rooms at the inn also use the covering. It is fabric-backed and treated to resist mildew, flame, fading, spotting, and abrasion. Circle No. 120.

F The weavers of Paisley, Scotland, made such perfect imitations of the fashionable Shiraz shawls imported from Kashmir that the name has been assigned to the design even when adapted to other materials. Version shown here, from Thomas Strahan, was inspired by printed cottons of the middle 1800's found in an old sample book of the era. Circle No. 121.

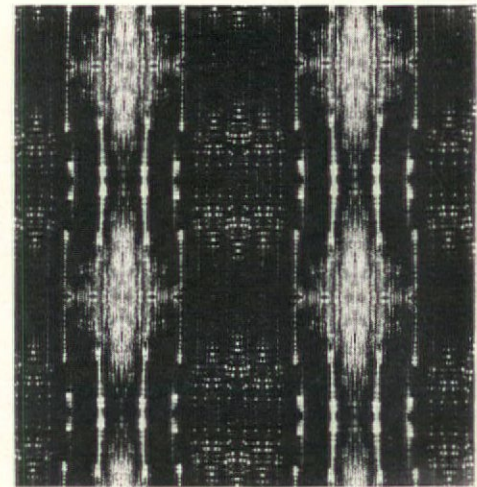
G Tropicque, a contemporary design from Imperial Wallpaper Mills, is one of several vinyl wallcoverings in the Glendura collection. Line is scrubbable, virtually marproof, and backed by a five-year guarantee. Circle No. 122.

H Warwick, a custom design from Verde in a traditional classic damask print on stripes, is available in any color and material. Circle No. 123.

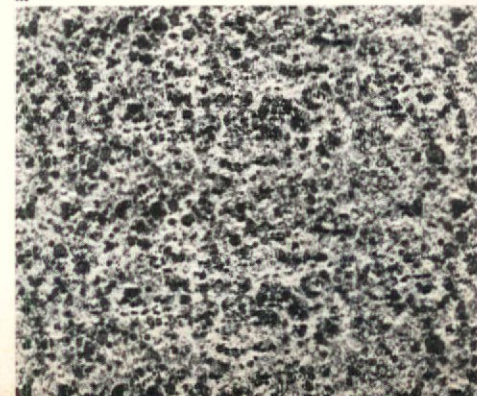


A
C

B
D



L
M

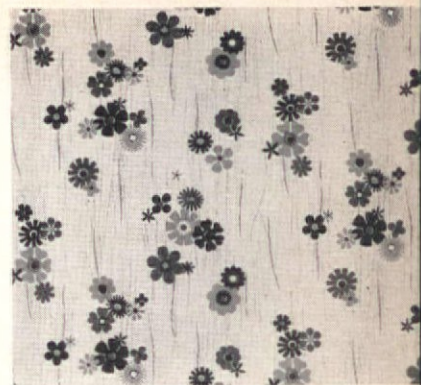




E



F



G

H



N

O



P

Q



I Belle Maison from Adams Vinyls' 27 inch collection of fabric-backed wallcoverings. A bold print in two color combinations is featured on the durable fabric. Circle No. 124.

J Knight Guard Travertine from Columbus Coated, a fabric-backed vinyl covering with antique white surface, inhibits wall soil and scuff. Circle No. 125.

K Highly stylized paisley print, on a black ground highlighted with white and beige, characterizes Large Paisley from Manuscreens. Circle No. 126.

L, M Two vinyl coverings from Comark. Metropolis (L), printed and finished in a patent bright surface, represents helicopter view of a city street. Tampico (M), a tortoise-type, fabric-backed covering, is printed in five stock colors. Circle No. 127.

N, O, P, Q Selections from the new Plush collection of vinyl flock wallcoverings from Birge Co. Inc. Lisbon (N) and Walton (O) combine Creslan acrylic fibers on a vinyl impregnated base reinforced with Dacron, as do all other selections in the collection. Charleroi (P), boasts stain-resistant, soap and water washable Creslan acrylic fibers, electronically trimmed edges for perfect matching. Belvedere (Q), also from Birge, is a vinyl-coated emblem paper with a damask theme. Circle No. 128.

PREVIEW OF 1967 WALLCOVERINGS

A, B Two selections from *Connoisseur Wallcoverings*. The Barcelona (A), a flocked brocade pattern, is Spanish-Mediterranean in origin and is accented by white and gold foil ground. Sierra & Antiqua (B), with an arabesque scroll-like effect on silver foil ground, adds depth to wall. Circle No. 129.

C Tangola, reminiscent of hand-woven straw, is the newest deep-embossed pattern in vinyl from L. E. Carpenter. Available in more than 20 decorator colors. Circle No. 130.

D, E Oriental grasscloths hand-made in Japan, displayed by Birge Designs. Each roll differs slightly in color. The R-10 (D) is a heavy tan Kago weave on a backing of handmade paper. The G-13 (E) is a brown inchstripe grasscloth. Circle No. 131.

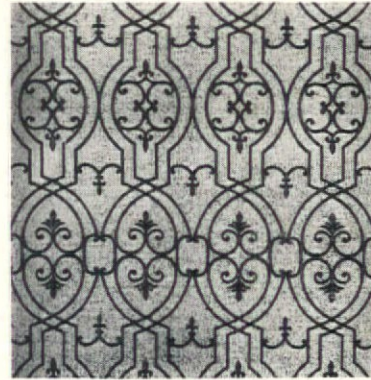
F Focal point of the selection from the Trimz Collection of United Wallpaper Co. is an Op art pattern in black and white on washable vinyl. Circle No. 132.

G, H Two selections from the Styl-O-Vin vinyl wall fabrics from Wall Trends International. Spacious (G), is available in 3 colorways. Peruvian Stripe (H), scrubbable and fireproof, is available in gradations of red and blue. Circle No. 133.

I A handpainted copy of an 18th century Chinese wallpaper with green coloring and multicolored flowers and birds, #SLHK, from Charles R. Gracie & Sons. Sold in panels 3' wide by 10' high in stock colors or special orders for any size, coloring. Circle No. 134.



A
B



C



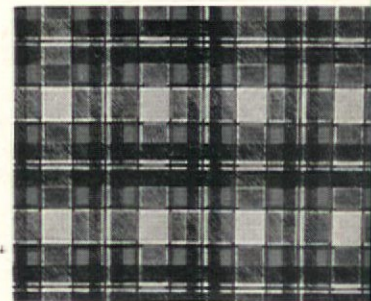
J



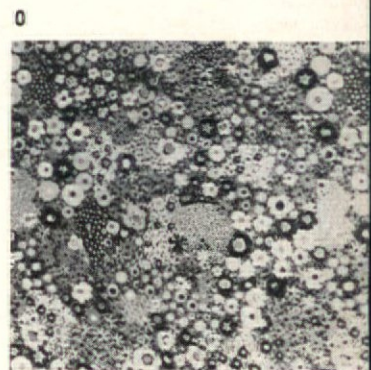
K



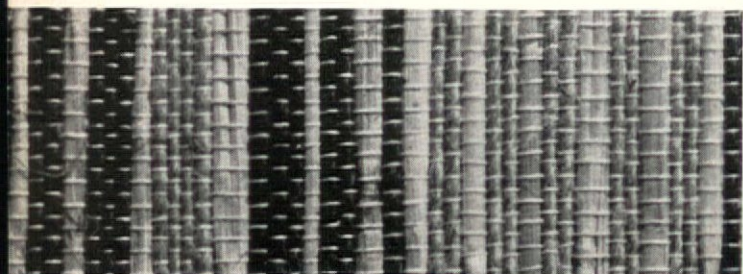
L
M



N



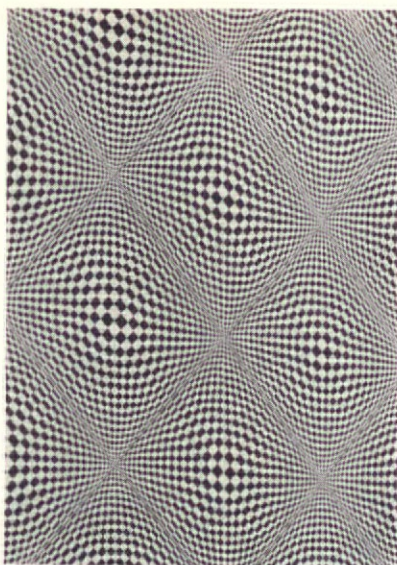
O



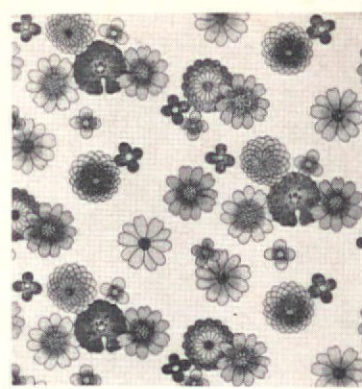
Additional wallcoverings are illustrated and described in Products & Services column, starting page 88



D



F



G



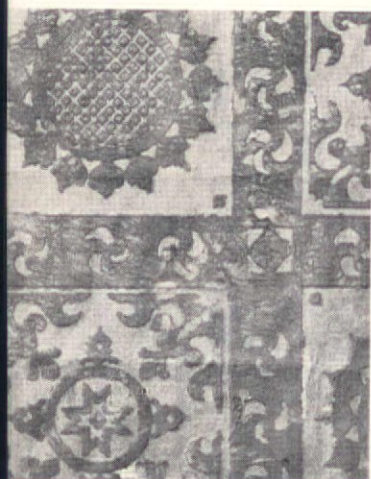
H



E



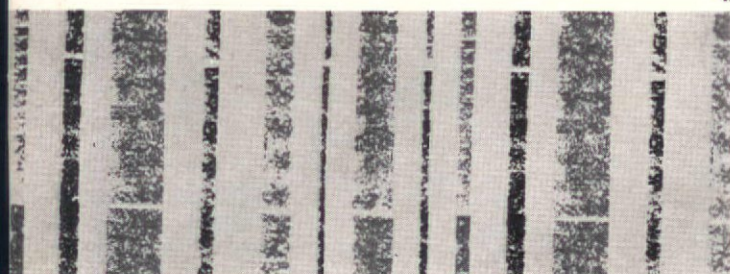
I



P



Q



R

J, K Color mixtures are keys to two Van Luit selections. Frolic (J), is a kaleidoscope of flowers with striped backgrounds. Elizabeth's Gardens (K) is reminiscent of 19th Century English paper with its large-scale design. Circle No. 135.

L Striasol, from Conrad Imports, weaves natural wheat and a blend of colors in heavy linen. Sample shown has tangerine center flanked by green and natural linen. Textures are woven in Japan. Circle No. 136.

M Timbertone's #2061 features a grand burst of white flowers speckled with gold on a black background. Style is from Van Gogh collection of textured fabric wallcoverings. Circle No. 137.

N Scot Plaid from Gene McDonald, Inc., printed to order on any material suited for wallcoverings (linen is the favorite), has 5½" repeat. Circle No. 143.

O Alpine, from Katzenbach & Warren, typifies spring in the mountains. It is available in 4 colorways of multi-colored floral shades. Circle No. 144.

P Fogliana, by Creative Wallcoverings, is designed by Fred Cole, distributed by Don Rumsey and is plastic coated for easy washability. Circle No. 145.

Q Beyond the Path You Can See the Sky, is the title of new tapestry wall panel from Jack Denst Designs, available in slate blue, beige, brown, and powder blue on oatmeal linen. Circle No. 146.

R Architectural Stripe, a bold variegated stripe pattern from J. M. Lynne's custom vinyl print collection. Available in two colors plus ground color. Circle No. 147.

SHOPS AND STORES

THEIR PLANNING AND DESIGN IS AN AGONIZING BLEND OF ESTHETICS AND MERCHANDISING, NEWLY AFFECTED AND COMPLICATED BY AN AFFLUENT, EVER-SHOPPING SOCIETY. BY H. L. VAN BRUNT

OUR affluent, style-conscious society is demanding and getting more elegant and comfortable places to shop. The era of push-pull, jam-packed, blasé retail establishment isn't over, but, increasingly, it is being replaced by the specially designed, customer-catering shop and store. And cash registers are ringing merrily.

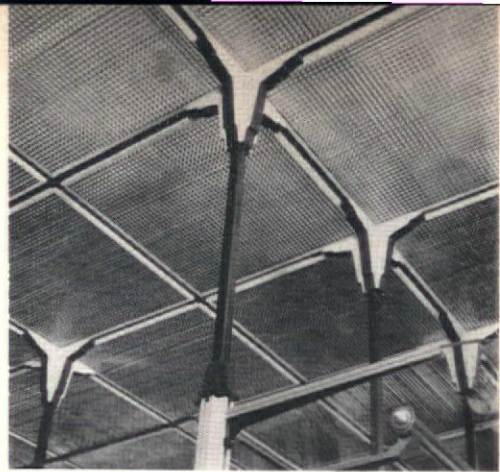
Distinctive design, coupled with modern merchandising techniques, is the keynote of the five retail facilities represented in this section.

The Bigi, designed by Tom Lee, is a high-spirited Mod specialty shop in New York's famed, *haute-couture* Bergdorf Goodman. Far more sedate is the huge C.A. Rowell department store, planned by Copeland, Novak & Israel and located in Moorestown, N.J. Small but brilliantly conceived, Rose Jewelers in Detroit occupies new quarters completely revamped by Levine Alpern & Associates. Marvin Affrime, director of The Space Design Group, created the American Greetings Corp. card shop, with its own art gallery, and also did the retail showroom of Recordak, manufacturer of automated business machinery.

A disparate ensemble, but the common note is the freedom each designer was given to express the company "style," yet providing for the practice of the very latest modern merchandising techniques.

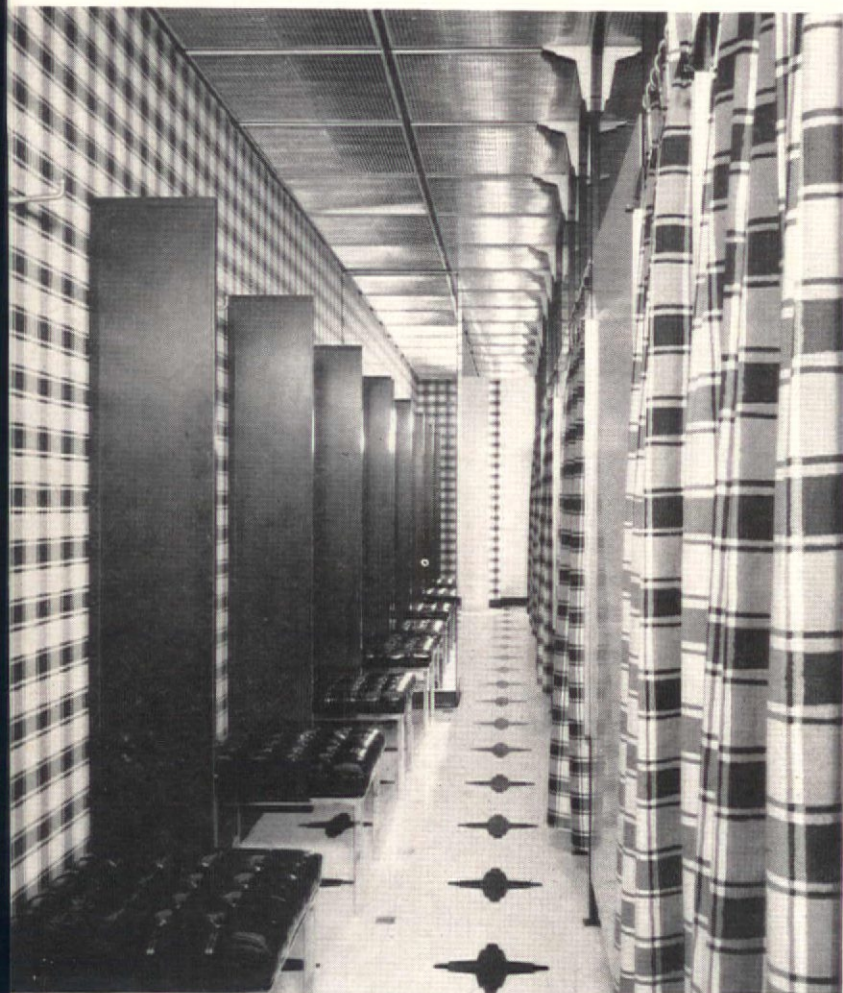
In words as colorful as the Mod fashions on display at the Bigi, Tom Lee explains his design of the specialty shop: "Retailers, caught with their pants belted low around their hips, have plunged happily in the direction of anything that offers a timely if scant means of presenting the kaleidoscopic patterns of changing merchandise. Somehow," he continues, "the Bigi experiment at Bergdorf's has typified the solution, but it is by no means the only one. It does, however, show that whatever is new — Carnaby or Camp, Edwardian or Eskimo — it must be presented, it must be touched and tried, and mostly it must be there — early, fresh, appealing."





The Bigi
Tom Lee, Interior Designer

At *The Bigi*, a new Go-Go boutique at Bergdorf Goodman in New York City, Mod fashions set the scene—and Tom Lee created a sleek black-and-white setting to complement the colorful displays. Relying on mass-merchandising techniques (but considerably upgraded in style)—pipe racks, display cases, open shelving—*The Bigi* keeps all stock well exposed and brilliantly lighted. Except for the entrance area (opposite top), where ceiling blocks are of mirror-polished black Formica, the ceiling is composed of reflective mirror-finished grille blocks that filter indirect fluorescent light. Black and white wood capitals crown the floor-to-ceiling self-service selection units (detailed above), or are fitted to hold marquee bulbs (opposite top). Corresponding to the ceiling design, the floor is black-and-white Amtico vinyl, with metal fittings to secure display cases (also detailed above). Equally elegant, the fitting rooms (above left), with matching Leoda de Mar plaid wallpaper and curtains, are sectioned by black Formica wings, between which are benches topped with textured, tufted, black patent leather by Adams Avalon. General contractor for *The Bigi* was Pilot Woodworking; metal by Voigt Industries; ceiling by Para-Wedge Louver Co. White chairs (opposite, below) are by Laverne, and the black cork wall behind the display case is from Maharam.



SHOPS & STORES

Mr. Lee maintains that the greatest single change in specialty store design has been the subtle infiltration of mass distribution techniques — the gondola, the pipe rack, the forward exposed stock, more brilliant lighting. Conversely, he notes, the elegant fashion look has been appropriated and applied to volume and general merchandise store areas. The result is a combination of good functional techniques and high style appearance.

"Just as the fashion tempo has acquired speed and impetus," Mr. Lee observes, "so have the selling areas. The old idea of regimented fixtures is out and only the most flexible arrangement will accommodate the tides of change."

"A return to elegance" is how Lawrence J. Israel, AIA, characterizes current store design. Mr. Israel, of Copeland, Novak & Israel, which planned and designed the new C. A. Rowell store, contends that conventional retailers have learned not to try to look like their discount competitors and are replacing vast unadorned expanses with luxury features.

Applying this theory in shop-a-day terms, CNI instituted new materials and merchandising methods at Rowell's. Spaces are broken up into individual shops or boutiques through use of permanent walls that stretch from "floor to ceiling." Carpeting, found as inexpensive as other materials to install and maintain, pinpoints specialty sections with yet another luxury touch. There is more use of incandescent lighting, too, to flatter both merchandise and customer.

The total effect at Rowell's is a highly successful series of boutiques, pervaded by chic that gently parts the tightest purse-strings.

Elegance is the by-word at Rose Jewelers as well. For its new prestige outlet in a high-rent downtown Detroit location, Rose Jewelers commissioned the architectural firm of Levine Alpern & Associates to create a bijou setting. The site was excellent. The building had a few drawbacks.

After completely gutting the very old premises, Levine Alpern found an awkward space — a cavern 80 feet deep by about 19 feet in width, and 12½ feet from floor to ceiling. To reduce the space to manageable propor-



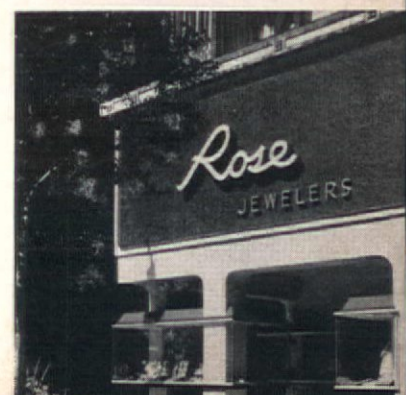
C. A. Rowell
Copeland, Novak & Israel,
Interior Designer

Despite their vast spaces, department stores need not appear an endless sea of counters and racks. The new method, once limited to high-price specialty shops, is to divide the space with a series of intimate boutiques. For Rowell's, in a new shopping center in Moorestown, N.J., this is precisely what Copeland, Novak & Israel proposed, and each boutique is treated with its own characteristic scheme. The Dress Circle (above) is quietly toned in grays, with gold and silver leaf accents. Fascia wallcovering inserts are white tone-on-tone by Matrix; the Roxbury carpeting is gray. For elegant comfort, chairs, with white plush Larsen upholstery, and side tables are French designs by Meyer Gunther Martini. A corridor of Roxbury carpet leads to the shoe department (opposite, top), paneled in textured wood to set off the contemporary chrome Stendig chairs covered in bright green vinyl by Gilford. Main area and accessories aisles (opposite, center) guide traffic around the display islands on rust loop Roxbury carpet. A specially designed gift display fixture (opposite, bottom), in dark gray and dark natural wood, lets the objects create their own color excitement. The chandelier is by Baldinger; flooring is white travertine Amtico vinyl with black diamond inserts.



Rose Jewelers
Levine Alpern & Associates, Architect

Awkward space was the main problem confronting the commercial architectural firm of Levine Alpern when it planned a new, prestige outlet for Rose Jewelers in Detroit. Structural ingenuity turned the drawbacks into highly sophisticated assets: the new store front adds a distinctive architectural note to what was formerly a bleak facade; arches and display cases built around the existing columns provide inside-outside continuity. Accessories and fixtures within are delicately scaled in keeping with the objects on display. Jewelry cases seemingly float at eye level; back-wall cases are crafted in walnut and velvet. Solar gray wall mirrors reflect the walls, arches, and ceiling that are finished in rough sand-float plaster, tinted a pale blue. The floor covering is a Duraloom wool carpet in taupe-beige. Hanging glass light fixtures by Frederik Lunning supplement recessed hi-hats and fluorescent lights recessed in the arches. Levine Alpern also created special graphics. On the exterior, "Jewelers" is in aluminum relief letters; "Rose" is in white porcelain enamel, the reverse side hollow with red neon tubing, which emits a rosy glow at night. The same lettering is used for area signing inside the shop.



SHOPS & STORES

tions, Levine Alpern moved the entrance back 15 feet, thus creating an expanded store front around the existing columns.

Inside-outside thematic unity was established by erecting a flat-topped arch at the entrance and repeating this arch several times inside to visually divide the interior into a series of vaults. Thus were created separate sales areas, the arch designs of which serve to reduce height dimension, increase the apparent width, and achieve a greater feeling of intimacy.

The above shops and stores had one common purpose: to stimulate sales through good image-making design. But not all retail facilities consider product sales to be the chief selling point. There is a growing trend among major corporations to sell a corporate image, as well as a corporate product.

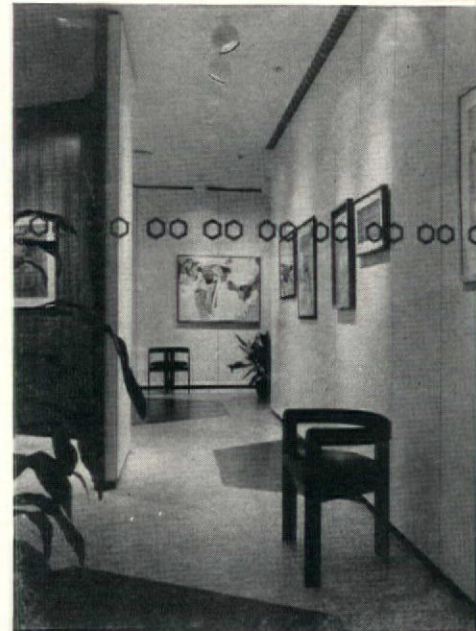
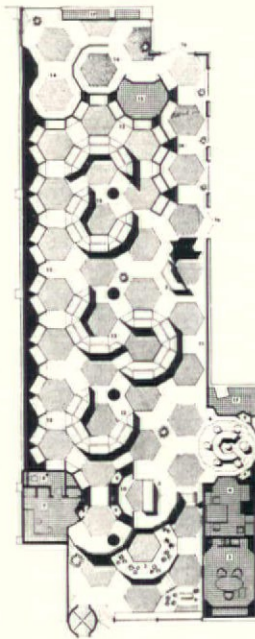
Explaining the approach to two such installations—American Greetings Corp.'s shop and gallery in the Pan Am Building lobby and Recordak's showroom in the Sperry Rand Building, both in New York City—Marvin Afrime of The Space Design Group has this to say:

"Why does a greeting card manufacturer create a combination art gallery and card shop in a very high-rental space? Certainly not to sell more twenty-five cent cards. Why does a manufacturer of automated business machinery create a dramatic ground floor showroom where products can be seen from the street? Certainly not to stimulate impulse buying.

"Major companies have long recognized the trade, financial, and customer relations value of an impressive building that bears the firm name. There is no overestimating the corporate image role of a Lever House, or a Pan Am Building, or an Allied Chemical Tower.

"Now management has come to realize that it is not necessary to own or dominate a building in order to have a showcase retail establishment. The showroom or shop in leased space can be made exciting enough to attract attention, individual enough to reflect the firm's corporate image, and efficient enough to display merchandise effectively, guide the traffic flow, and provide the necessary storage and backroom facilities.

"The cumulative effect of this trend toward showplace retail establishments is the rebirth of mid-city shopping areas. People come into the city as much for the experience of shopping in an exciting environment as for the merchandise itself." (C)



American Greetings Corp.

The Space Design Group, Interior Designer

American Greeting Cards showroom (opposite page) in the Pan Am Building, New York City, is a "company showcase," designed not so much to sell cards as to keep the firm's name before the public in a heavily trafficked area. Designer Marvin Afrime created a complex, interlocking series of hexagons which dominate the design with strong shapes on floors and ceiling (see plan opposite). The showroom also includes an art gallery, which regularly attracts shoppers who are not primarily interested in greeting cards.

In the gallery area, furniture was supplied by Designcraft, Frederik Lunning, Stendig, Laverne, Walter P. Sauer, Knoll, Itkin. Fabrics by Far Eastern, Katzenbach & Warren, Knoll, Jack Lenor Larsen, Stroheim & Romann. Suppliers for shop and gallery: Carpeting by Rugcrofters and tile and terrazzo by Port Morris. Lighting fixtures by Gotham, Lighting & Electronics. Cabinet work by Jaff Woodworks. Acoustic tile by Waldvogel Bros. Planting by The Greenhouse.

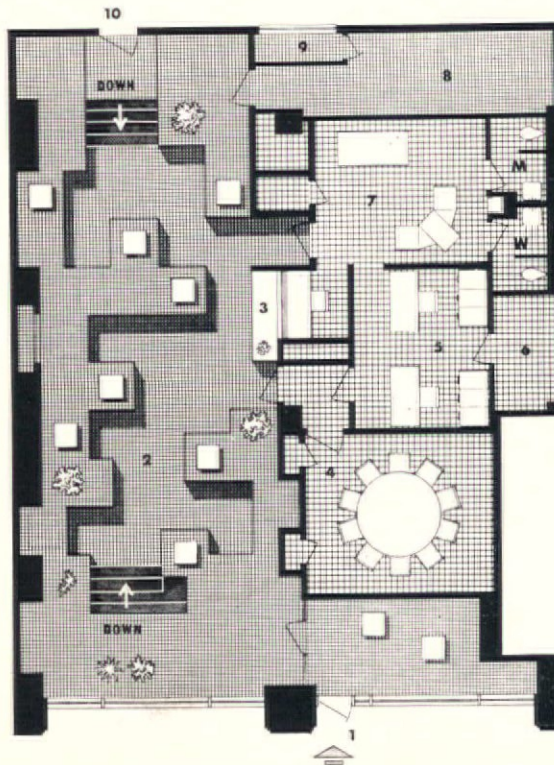


Recordak Corp.

The Space Design Group, Interior Designer

Recordak showroom (right) is another creative job by Marvin Afrime and his firm, Space Design Group. Recordak's space, in midtown New York City, is a dynamic and architectural design, employing uncompromising whites, blacks, and reds. Unusual positioning of firm's products makes them exceptionally conspicuous from the sidewalk outside, while the cut-out "lower level" area personalizes examination of the Recordak machines by the visiting customers, at the same time that it creates an exciting and functional traffic pattern.

The coordinated surfacing materials include: Resilient flooring by Circle Floors. Acoustic tile by Waldvogel Bros. Woodwork by Nathan Stahl and Creative Woodwork. Ceramic tile work by Tozzini. Display platforms by Solar Plastics. Plants by Julius Roehrs.





INTERIOR
ARCHITECTURE
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KNOLL: CHICAGO SHOWROOM

NEW SPACE, THE FIRM'S LARGEST SHOWCASE FOR ITS FURNITURE, TEXTILES, AND SCULPTURE, IS BRILLIANT EXAMPLE OF ARCHITECTURAL DESIGN

THE Knoll style—in furniture, office design, graphics—has been brilliantly defined and refined for the past quarter century. It is an unmistakable style whether expressed in objects (furniture, textiles) or in the various media of communications that Knoll employs (ads, displays, showrooms) to describe and promote what it makes at its factory. And it is a very deliberate style, always thoroughly planned and always, in its final form, executed with admirable attention to detail.

In a sense, therefore, the excellence of the new Knoll showroom in Chicago's Merchandise Mart is no surprise. On the other hand, the treatment of the space, designed by the Knoll Planning Unit under the direction of Lew Butler, is by no means merely a repeat performance of good shows that Knoll has put on in the past. There is, in fact, great originality in the deployment of the showroom's 7,000 square feet of space, dimensions that make it the largest of Knoll's 14 showrooms in this country.

Butler and his staff make knowing use of the three major areas, two large rectangles connected by a 20 by 42 foot "corridor." Their feeling for the architectural characteristics of these spaces—which were not designed for Knoll, but were simply what was available to the firm on the Mart's 11th, or contract, floor—is evidenced by the smooth and continuous flow of objects, colors, and textures, beginning with an entrance-way fountain, proceeding from there to a green bronze sculpture by Harry Bertoia, and then on through groupings of furniture by Mies van der Rohe, Florence Knoll, Saarinen, Warren Platner, Richard Schultz, Don Albinson, Charles Pollock, and Don Pettit.

Floor to ceiling glass panels extend the 53-foot width of the rectangular entrance space. A panel on the left slides back and one walks into the showroom on a rich, dark brown, terra

Floor to ceiling glass panels, punctuated by the stylized K logo at one side (opposite page), extend the entire width of the rectangular entrance space. The scene is set by a green bronze sculpture by Harry Bertoia and a fountain that plays water over pink Japanese pebbles.



Photos: Idaka



KNOLL'S CHICAGO SHOWROOM

Knoll's new Platner Collection is prominently displayed in its own spacious setting. Designer-architect Warren Platner handcrafted sculptured wire as table bases and as structural reinforcement to chairs in a strikingly original manner.



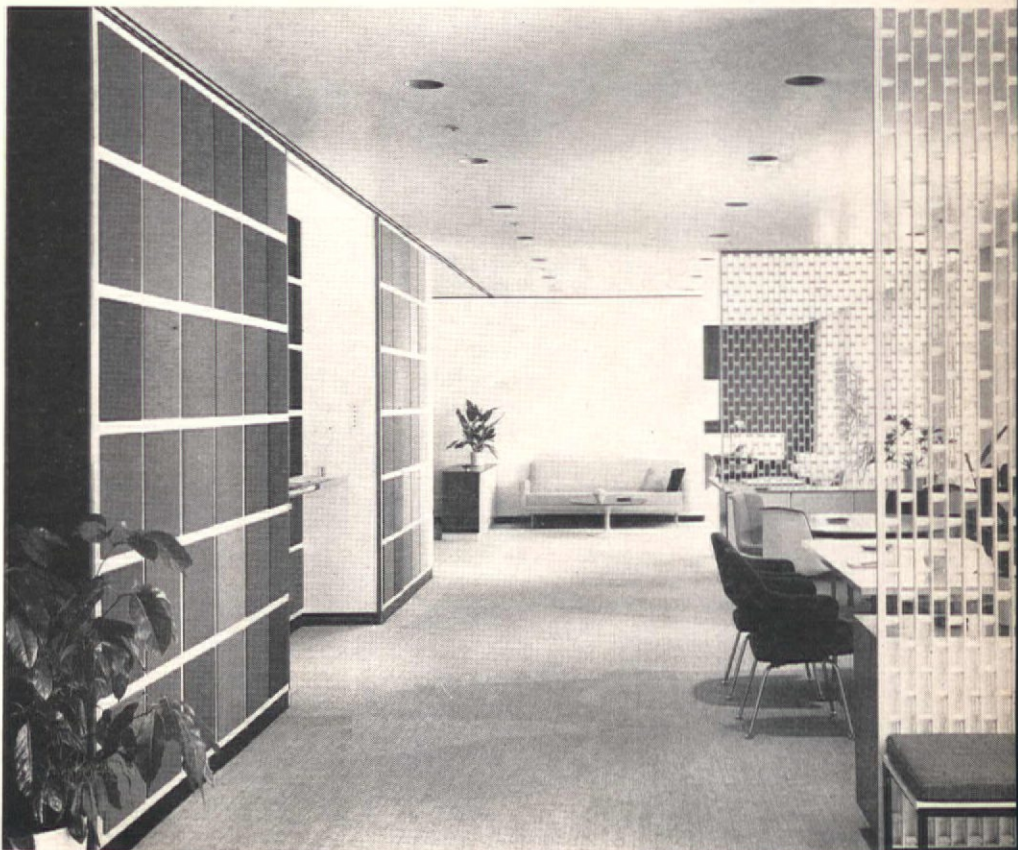
cotta floor imported from France. In this entrance or "window" space, the tiled floor flanks a 17 by 9 foot pool with a wire sculpture designed for Knoll by Harry Bertoia. Two 3 by 3 foot white columns at the edge of the pool mark the beginning of the "reception" area. The wall-to-wall floor covering here is Dutch sisal, an exciting textural addition to the tile and water of the entrance. This large reception area has white walls and casements with a bright blue silk wall at one end and black velvet at the other, fabrics that complement the arrangements of Knoll's classic lounge furniture. The center of the stage in this room is held by a grouping of Mies van der Rohe pieces placed on a handwoven wool rug in off-white and beige tones.

The large corridor-like room, which joins the reception area with the main body of the showroom, is tiled in brown French tile and its left-hand wall is floor-to-ceiling glass, softened by white casement curtains. The right-hand wall is also curtained in white, adding to the brilliance of the space as a whole. The sparkle of this room, whose lighting is exemplary, dramatizes the walnut paneling which is the focal point of the main showroom space just beyond it. The latter is divided into four large areas, two on each side of the center room which accommodates a full textile display, dramatized by the use of large panels of Knoll prints mounted and hung as "paintings" in the groupings of furniture along the back wall of the showroom.

A new marble, dark green in color, has been introduced as an office conference table combined with the Pollock chairs (natural leather and chrome). The executive desk by designer Schultz used here is rosewood and polished chrome, handsome against an avocado green felt wall.

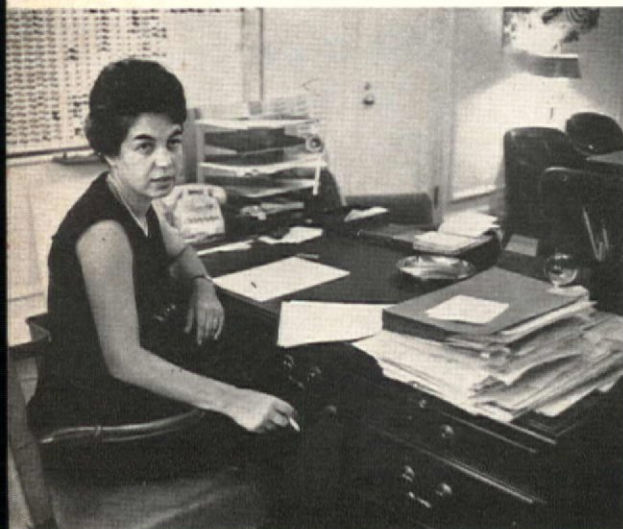
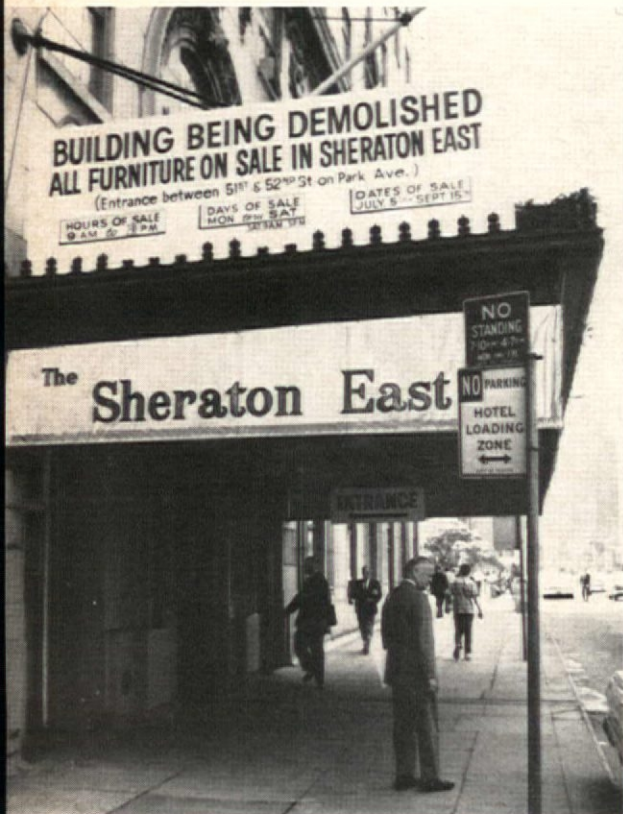
This is the first time that Chicagoans will have the opportunity to see so much Knoll furniture so well displayed—a collection of great variety which includes Saarinen's famous chairs, the 71 and 72 as well as his elegant, single pedestal tables and chairs; many sofas, lounge chairs, tables, desks, and cabinets designed by Florence Knoll; the Bertoia collection; and all of the new designs Knoll has introduced in the past year and a half by Albinson, Schultz, Petitt (of Knoll's Design Development Group) and outsiders Platner and Pollock. (C)

Of particular interest in executive office display (below)—a Richard Schultz-designed executive desk in rosewood and polished chrome, set against a wall covered in forest green felt. Facing it are tan leather swivel chairs on chrome bases designed by Pollock. The display of textiles (bottom) is set in a mosaic-like pattern on swinging gallery walls. The comprehensive collection includes examples of Knoll's fine hand-woven upholstery fabrics, casements, drapery fabrics.



DISMANTLING and DISPOSAL

"UNDECORATING" — ESPECIALLY OF OLDER HOTELS — IS A WELL ORGANIZED AND PROFITABLE INTERNATIONAL BUSINESS. BY LOUIS S. BING



Mrs. Cecilia Benattar, whose new method of mass selling was used at The Sheraton-East.

THE demands of progress often require the disposal of furnishings which were once carefully selected and assembled over many years. This "un-decorating" occurs whenever there is building demolition, renovation, or replacement. In recent years, the sale of furnishings in large volume has been necessitated by the liquidation and demolition of many major hotel properties. Well-known New York City hostleries—Savoy Plaza, New Weston, Madison, Park Lane, and Chatham—have disappeared; most recently, in fall 1966, the Sheraton East, Gladstone Sheraton, Astor, and Manager Vanderbilt also faced the sledges of demolition as they were destroyed or remodeled for other uses.

In this process, there is always the problem of disposal of furniture, rugs, draperies, lamps, table service, linens, and other accoutrements of hotel operations. One method is to call local auctioneers; more often, enterprising professional dealers get the benefits of mass buying at prices well below the top price potential of the merchandise.

A new note in merchandising and maximum cash realization follows the entrance of the British Commercial Properties Administration (U.S.) Ltd., New York City, in sales of furnishings; first at the Savoy Plaza, then at the Knott Hotel Corp. New Weston, and most recently at the Sheraton East Hotel, all of New York City.

An interesting phenomenon in the world of real estate and merchandising is 34-year-old Mrs. Cecilia Benattar. First an employee in the London, England, offices of Merchant's Securities Ltd., the capital giant managed by Max Rayne, Mrs. Benattar was dispatched to Canada as the firm's representative. She arrived in New York in 1960 to negotiate the purchase of the Savoy Plaza Hotel. After a period of hotel operations, Mrs. Benattar

realized the greater potential of this property for a huge office building, and in her new position as president of Savoy Fifth Avenue Corp. (of which BCPA-US-Ltd is an affiliate), she arranged for joint ownership of a new 50-story building, now being constructed on this and adjoining real estate in partnership with General Motors Corp.

Following the usual trade procedure, Mrs. Benattar called in appraisers to give her estimates on the contents of the Savoy Plaza Hotel. When their figures were submitted, she determined to use her own ingenuity, energy, and facilities to operate her own disposal sale. Her great success made merchandising history—a realization of about \$1.2 million from the Savoy Plaza; followed by a similar sale where as agent she brought in about \$150,000 at the New Weston, and in summer and fall 1966, approximately \$1,000,000 at the Sheraton East.

In achieving these unprecedented amounts, Mrs. Benattar has used unusual techniques, and "outside" personnel, pioneering in new methods of mass selling. Let it be said that Mrs. Benattar does not lack self-confidence; her fees, a sliding scale from 13 to 30 percent include all expenses, as compared with the usual charges to owners of 5 to 15 percent plus expenses.

A brief history of the Sheraton-East Hotel gives a key to possibilities of other successful sales. Built in 1919-20 at East 52 Street and Park Avenue, it opened as The Ambassador, a new luxury establishment. Containing 501 individual rooms, 150 suites from two to six rooms, and 15 larger luxury suites, this disposal attracted VIP's with a whim from all over, as well as prosperous social and commercial visitors. The contents of the hotel con-



tained art treasures and fine decorative furnishings, mainly in Formal French Louis XV period style.

In 1966, a partial list for disposal shows these items: 500 headboards; 1000 lamps; 200 cane back chairs; 25 secretaries; 100 marble-top tables; 500 French chairs; 450 chandeliers; 600 framed print pictures; 1700 draperies and sheer curtains; 600 rooms of carpet; 200,000 pieces of bed and table linen, china, cutlery, etc.

Yet to sell all this merchandise almost no direct advertising was used. Full confidence was placed in the publicity releases of Robert B. Wolcott & Associates under the active guidance of Harry Carlson, Louise Nyholm, and Otto Steih. Dissemination of a press kit resulted in news articles and columnists' stories in many newspapers and magazines, programs over TV and radio, cards on restaurant tables, and plenty of person-to-person conversation.

At the Savoy Plaza, a trial sales period, limited to hotel employees and their friends, produced sales of \$3000 a day, hardly to be compared with peak days of \$40,000 but effective in "getting the ball rolling." Also, at the Savoy Plaza, letters were sent to all telephone subscribers whose names began with letter S, to market the monogrammed china, silver, and glassware to a selected responsive list.

Pricing methods were strictly orthodox. From appraisal lists and purchase invoices, every item was costed at a set price, with no deviation for haggling or bargaining, although mark-downs followed on slow-selling inventory. For staff, Mrs. Benattar recruited personnel entirely untrained in the

furnishings field. From her own staff in permanent building properties, assistant managers, desk clerks, guards, and maintenance employees were converted into salesmen, office employees, and merchandise display and handling force. At the Sheraton East sale, Sheraton Hotel Corp. employees manned the office and received cash payments, for which they issued receipts. No manner of credit was available, and all sales were cash-on-the-line and final. Delivery of "Sold" items was arranged, for an extra fee, with representatives of four cartage companies on the premises.

A most delicate part of disposal sale operations is security protection against hidden losses. Sophisticated in the ways of the buying public, Mrs. Benattar knew all the tricks and employed uniformed security guards were stationed at the one and only exit. It is known that the public often changes "sold tags" from one piece to another, invariably of greater value. Or salesmen may cut prices and share savings with unscrupulous customers. Or, customers may write in added items to a receipted invoice where there is unfilled space. Against these various devices, Mrs. Benattar relied on the integrity of her permanent and trustworthy staff. For security on in-

voices, all were written in triplicate and carefully stamped to insure against deceit.

Prices were sensationally high. With lamps selling from \$5 to \$100, gilt frame mirrors at \$175; secretaries from \$100 to \$275; marble-top tables from \$45 to \$350; portable TV's and stands at \$85, full price potentials were realized. Draperies from \$15 to \$1000 and carpeting were sold "on tour," usually an entire floor at one time.

Buyers were principally private customers and institutions for their own use. Many former patrons and friends of the hotel bought for sentimental reasons, including one Texas millionaire who flew his own plane to New York and returned home in possession of the statuary from his favorite suite. Many clubs, hospitals, smaller hotels, educational institutions, and community centers bought and paid prices which eliminated the professional dealers, who could not hope for their usual profit in resale.

The New York hotels mentioned received top dollar for their furnishings. Owners, decorators, and contract sellers are often in a dilemma when faced with the problem of disposing of the old to make place for the new. Often a large installation of badly needed furnishings is delayed because of the many problems of cost and logistics in eliminating obsolete furniture and other decor.

Firms like Mrs. Benattar's bring a new note into disposal sales, raising maximum cash, to simplifying procedures, and building good will. Mrs. Benattar and her associates are eager for future sales of large magnitude of hotels, furniture, or department store inventories, or large warehouse stocks. They will fly their now-experienced staff wherever required. There is something new in merchandising—to un-decorate at a profit. (C)

FURNITURE with a PHILOSOPHY

RATHER THAN JUST ANOTHER VARIATION OR REFINEMENT OF THE OFFICE PIECES OF THE PAST FEW YEARS, DEPARTURE BY HANS KRIEKS COMPELS THE DESIGNER TO SHUN CONFORMITY

HANS KRIEKS has designed an exciting and entirely new furniture line for Designcraft Mfg. Corp. that frees itself from many of the traditional clichés in office furniture. The new series, aptly called Departure, is more than just another variation or refinement of what has gone on before. It goes further. It encourages—in fact, almost demands—more flexible office space planning.

While it serves all standard requirements of traditional office furniture, Departure was not conceived as a regular desk line. It consists, rather, of a coordinated, varicolored, and thoroughly flexible series of platform desks, pedestals, typewriter stands, and credenzas. Because components are not attached one to the other, Departure allows an almost infinite variety of arrangements and color combinations, for a complete work station and even for the individual within the pool. Four basic colors and different wood finishes multiply the possible colorful space break-ups. Pedestals, angled at will, can be fixed in one position by means of stable floor levelers, or made movable by use of casters.

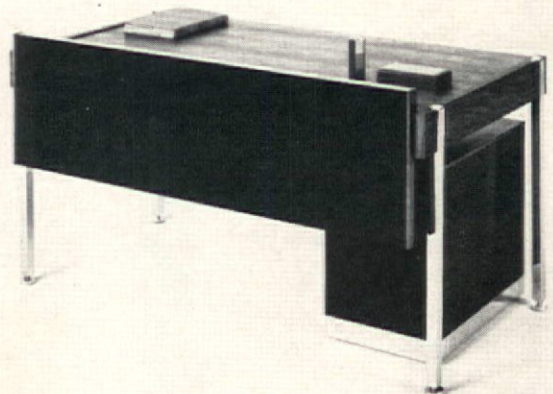
Functionally, Departure is an unencumbered space-saver. Replacing the typical 60 by 30 inch desk, with its double pedestal base, the new platform desk measures only 48 by 30 inches. Yet, with one movable pedestal, it actually creates more surface work space, offers approximately the same amount of storage. There's more leg room, too, since the user is not boxed in by stationary pedestals.

Philosophically, Departure is a synthesis of two extremes in office planning. Several decades ago, says Hans Krieks, office interiors were chaotic, inefficient, ugly. Then came the second wave of the international style of architecture, and offices became rigid, sterile, monotonously uniform. With Departure, Hans Krieks stands on a harmonious middle ground, bringing "organized variety, stimulating environment, individual expression within an organized totality." (C)

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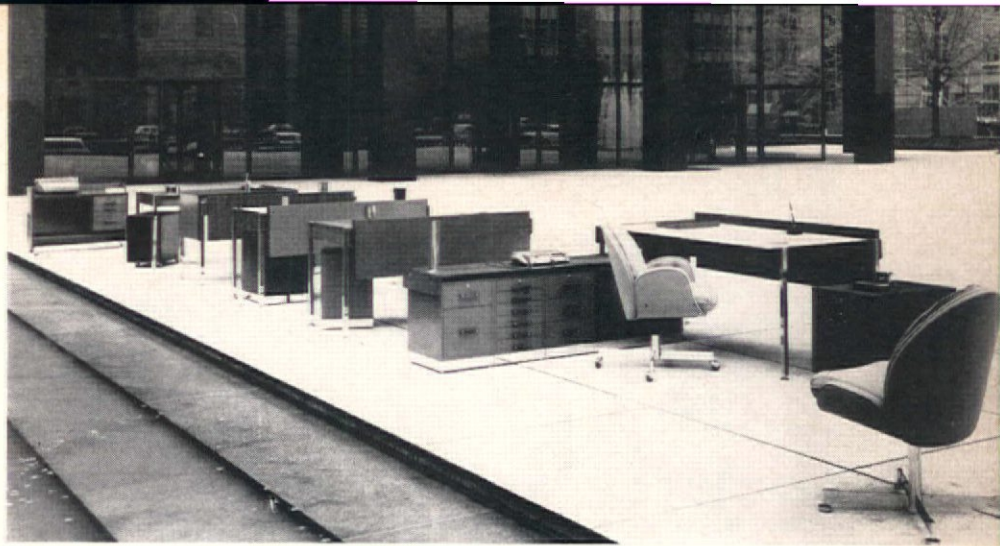


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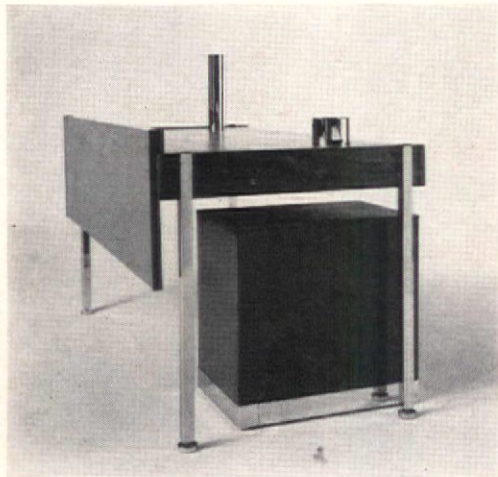


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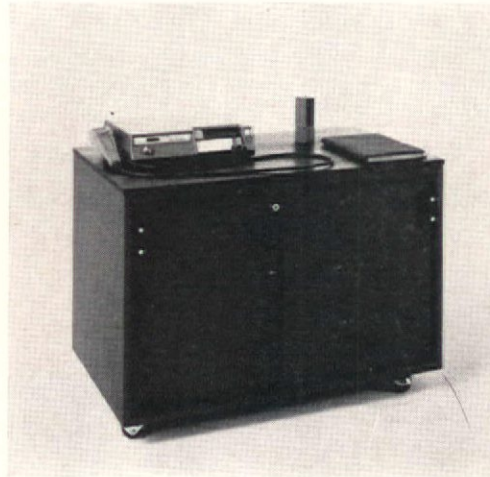




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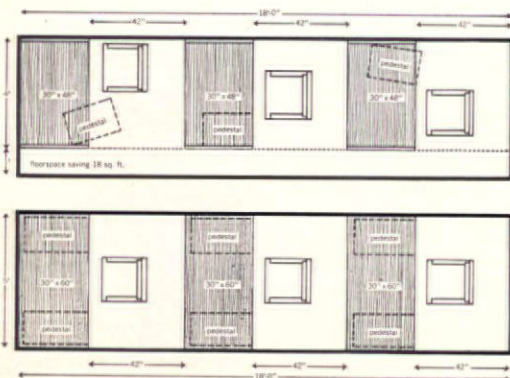
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A Two caster-based pedestals nestle beneath platform desk, fitted with three slim drawers.
B In this view, platform desk has one of the several sizes of modesty panels, this one in color.
C By placing storage unit at angle to desk, user gains greater leg room, freedom of movement.
D The complete line—its various components in several sizes, wood finishes, and colors—allows unlimited flexibility in planning office spaces.
E Platform desk, with modesty panel attached, shows how neatly all elements are resolved.
F, G Storage units offer not only commodious drawer, cabinet space, but extra work surface.
H In finely grained wood finish to match paneled desk, typewriter stand can be ordered on casters or with stable floor levelers.
I Line drawing, with *Departure* on top, traditional below, dramatizes space-saving features. Circle No. 110 on product information card.

H



Photos: Louis Reens



SYNTHETICS A NATURAL IN NEW HEPLON OFFICES

WHEN a major processor of synthetic fibers plans new executive headquarters, it is only natural that its products exert a dominant design force on the resulting decor. Thus, carpeting, an important product of the firm's nylon fibers, became the first major specification in the new one-story building of Heplon Industries, set on a hilltop in Union Industrial Park, neighboring Philadelphia. Lee Kolker, stylist for C. H. Masland who planned the interiors, selected a lush, cut-pile carpet of Allied Chemical's Caprolan in Masland's New Moon quality to establish a continuity in all 26 offices, lobby, board room, library, and reading room. By varying the colors, however, designer Kolker gave each area an individuality. A case in point are the offices of George Hepworth, Heplon's president, and Jerome Greenberg, vice-president. Hepworth's quarters are dictated by a brilliant emerald green carpeting, a handsome backdrop for formal Georgian and Chippendale furniture in dark mahogany woods. Next door, the look is contemporary with bright crimson providing the foil for an interplay of masculine textures—stone, rosewood, black leather. In other areas, carpeting assists in lightening windowless places, or changes with the mood to rich, sombre colors where natural light is prevalent. Flocking, another Heplon process, adds dimension when used as wall treatment, such as a velvety beige stencil flock over copper foil paper in a tortoise pattern, used in the president's office, pierced Masonite panels in filigree treated to a nappy flock surface in outer offices, and plywood panels, flocked in varying tones and arranged Mondrian fashion in other areas. (C)



Photos: Field Photography





Double-Wall Divides and Conquers

Hauserman Double-Wall does double duty for the multi-tenant building. Office space is divided with remarkable economy and uncompromising beauty. And changing tenant layouts . . . expansions, consolidations and large scale moves . . . are conquered quickly, over the weekend or overnight.

Double-Wall is movable—de-

mountable—flexible. Its steel panels stand firm against sound and abuse, wherever they are located—or relocated—or relocated.

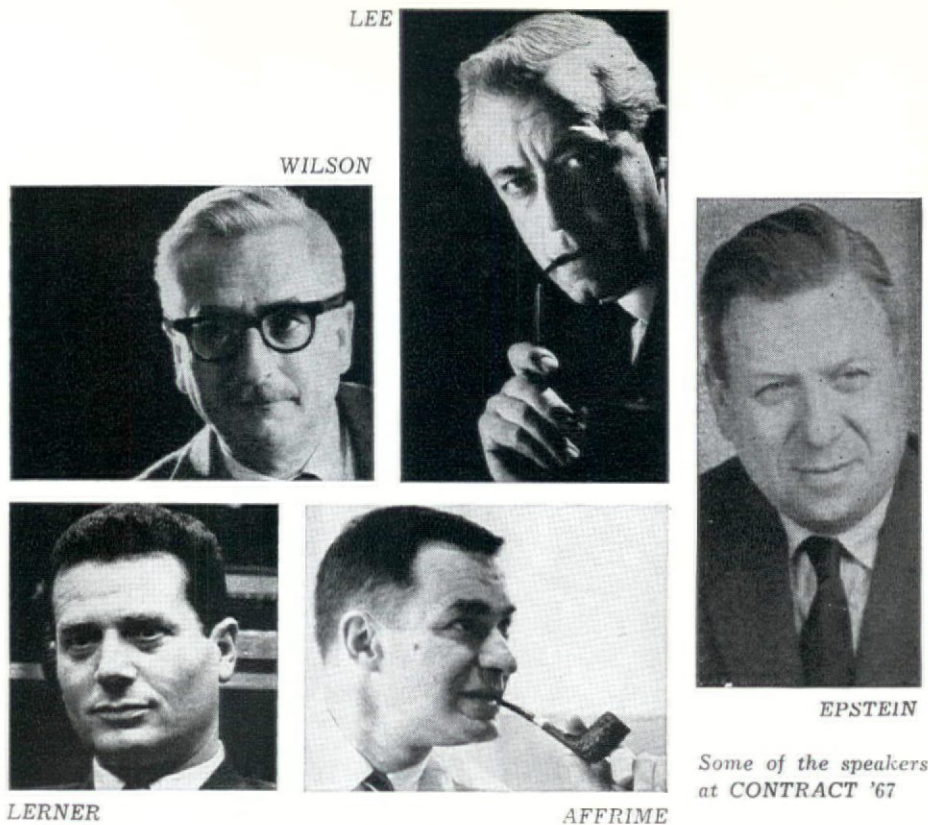
These flush, single-line partitions accept woods, fabrics or paint with equal ease. Panels snap in and out of concealed steel posts in minutes, giving instant access to utilities and wiring. On original installation, the

cost of Double-Wall is competitive with fixed, permanent walls. Over the years, its flexibility grants extra dividends through low cost movability and total tenant satisfaction.

Write today for "The Low Cost of Quality." The E. F. Hauserman Co., 5857 Grant Ave., Cleveland, Ohio.

HAUSERMAN





LERNER

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EPSTEIN

Some of the speakers at CONTRACT '67

CONTRACT '67 SCHEDULES SEMINARS AND PANELS

PANELS TO COPE WITH MAJOR PROBLEMS—FEES, CONTRACTUAL ARRANGEMENTS WITH CLIENTS, PERSONNEL TRAINING, HOTEL PLANNING LOGISTICS, UNIVERSITY AND COLLEGE MARKETS

Plans for CONTRACT '67, the industry-wide trade show and convention for the contract industry, are under a full head of steam. The exposition to be held at the New York Coliseum on April 25-27, 1967, now boasts 105 exhibitors, occupying 145 booths. A series of panels seminars, and talks by leading authorities in the field of office design, hotel-motel planning, hospitals, stores, and other commercial institutions, and exhibits as varied as the products of the industry itself, are being planned. All exhibits, seminars, and workshops are geared to the broad audience of contract designers, buyers, and specifiers who are responsible for the several billion dollars of annual purchases of contract furnishings and equipment.

Ben Hellman, publisher of CONTRACT Magazine, and moderator of the morning discussion sessions, last month made public the names of seven of the distinguished speakers and the topics and problems they will discuss. Marvin Affrime, director, The Space Design Group, will discuss the problem of maintaining standards of quality in contract design while simultaneously fulfilling the requirements of the corporate client. Lawrence Lerner, president, Saphier, Lerner, Schindler: Fees—what are the best methods of

charging for contract design/planning services? Father William F. Burke, director, Institutional Services, Catholic Archdiocese of New York: Contract furnishings requirements of religious institutions. Forrest Wilson, former professor of Pratt Institute and feature editor of Progressive Architecture Magazine: Where is the personnel for the booming contract design industry coming from? Tom Lee, president, Tom Lee Ltd.: New problems and logistics that confront the hotel designer. Lee Epstein, noted New York attorney and counsel for the design industry: What the space planner/designer should know about the law and contracts with clients. Other topics include: the vast university and college market, nursing homes and retirement villages, government procurement, and pure design vs. merchandising.

National Expositions Co., which is producing the show, has found it necessary to lease additional space at the Coliseum to accommodate all of the exhibitors. Furniture, plastics and synthetics, textiles and fabrics, wallcoverings and floor coverings, lighting and lighting fixtures, office and institutional equipment, hotel-motel furnishings and accessories, hardware and appliances, are among the products that will be presented at CONTRACT '67.

If a carpet wants to keep up a good front, it better start out with a darn good back

How well a carpet holds up, often depends on what holds the whole carpet together. In the case of tufted carpeting, the primary back holds the whole carpet together.

Poly Bac is a primary tufting back woven of polypropylene yarn. It keeps tufted carpeting better looking, over a longer period of time than ordinary primary backings.

To begin with, carpeting made with Poly Bac can be shampooed as often as is needed. Since Poly Bac doesn't contain oils or lignins, there's no danger of unsightly stains (browning) coming through to mar the face of the carpet.

In addition, bugs and bacteria will have



**Poly
Bac**
POLYPROPYLENE

nothing to do with Poly Bac. And that old problem of mildew causing the backing to rot, is no problem where Poly Bac is concerned. Even in below grade installations.

Finally, carpets tufted on Poly Bac are more stable. (Poly Bac is completely impervious to humidity, the major cause of carpet shrink or buckle.) Restretching is minimized.

So remember, no matter how much (or how little) tufted carpeting may cost, if it wants to keep up a darn good front, it better start out with a darn good back.

Patchogue Plymouth Co.

295 Fifth Avenue, New York 16, New York

Circle No. 50 on product information card

CONTRACT PRODUCTS AND SERVICES



Work organizer from Herman Miller

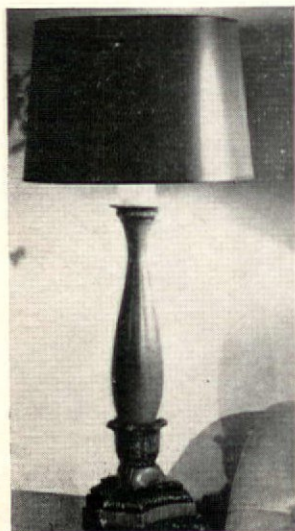
The work organizer, a new desk system designed by George Nelson for Herman Miller, Inc., is an L-shaped arrangement combining a table and a two-tier storage cabinet. The cabinet is fitted with a large variety of storage facilities: horizontal and vertical open compartments, file drawers, shelves, pull-out plastic laminate writing surfaces, built-in panel telephone, space for a dictating machine on a sliding shelf, and a concealed wastebasket. The storage stand is 43 inches high, providing a degree of privacy. It is 80 inches long, 18½ inches deep; the table top is 29½ inches wide, and is available in both 59-inch and 65-inch lengths. The desk and cabinet come in walnut wood veneer, or the table top surface may be laminated plastic with oiled wood edges.

Circle 80 on product information card

Richly colored area rugs

Ancient Latin American art has influenced two new carpets from Barwick Mills and Monarch Carpet Mills, both subsidiaries of E. T. Barwick Mills, Inc. Near right is Barwick's San Benito, a contemporary reworking of ancient Aztec stone reliefs into a colorful design. Constructed of densely packed Acrilan and hand-tufted, San Benito comes in a red pattern with hot-house pink, yellow, green, light blue, and purple. It is 6 feet by 9 feet 4 inches, and custom sizes are also available. Circle No. 81.

At far right is Monarch's Tanoan, a contemporary interpretation of Pre-Columbian tapestry design. Also of densely packed Acrilan and hand-tufted, Tanoan comes in cocoa-black, with oranges, blues, and purples, and is 4½ feet by 7 feet. Custom sizes, coloring, and pattern modifications are also available. Circle No. 82.



Traditional and antique lamps

Haeger's newest collection of lamps, inspired by traditional and antique beauty, includes Contemporary, Traditional, Mediterranean, and Oriental styles. In the Traditional style are classic vase shapes with stylized motifs or twisted column bases. Mediterranean (far left), a vase on ebony tripod base, is available in ivory, olive, or yellow, and stands 38 inches high. For contemporary interiors are lamp bases of textured columns and bamboo design. Bamboo (center), available in textured gold or ivory stands 41 inches high. Oriental-style bases in Verdi bronze, proper in any setting, are authentic reproductions of ancient artifacts. Far East (near left), also available in Pompeian bronze and ivory, is mounted on an ebony base, and stands 33 inches high.

Circle 83 on product information card

Vinyl fabric wallcoverings from Wall-Tex

The latest Wall-Tex Match Maker line of vinyl fabric wallcoverings from Columbus Coated Fabrics Co. includes a group of designs suitable for contract work. Palace (left), a large-scale damask in white-on-

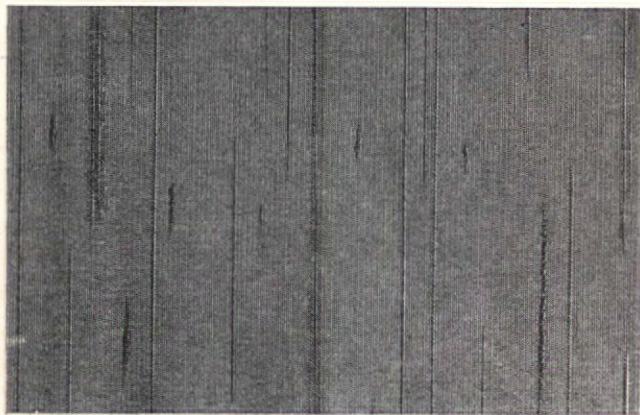


white, white-on-gold, or red-on-red is a flocked wallcovering, made by a new process of flocking that achieves greater depth and richness, and is both durable and cleanable. Bamboo (right), is a delicate trellis-grille pattern in natural, olive, or black, on white background. Also in the seventh edition collection are designs of foil-on-fabric, and the current "wet look," wallcoverings with matching fabrics. All Match Maker collection patterns are 27 inches wide, packaged in double rolls of 10-2/3 yards.

Circle No. 138 on product information card

Silk-like vinyl wallcovering

An economical vinyl wallcovering with the look of fine silk has been introduced by Laminating Services, Inc. Known as Haru Silk, it is constructed of an 8-mil sheet of virgin vinyl laminated to a cotton backing. The vinyl is pigmented for its entire thickness, and the backing is bleached, flame retardant finished,



and mildew-proofed. Haru Silk comes in 22 colors, including gold, in 54-inch widths, and rolls of 30 yards.

Circle No. 139 on product information card



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

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

Solid-as-a-rock, too.

Ideal for multi-purpose rooms and training areas.

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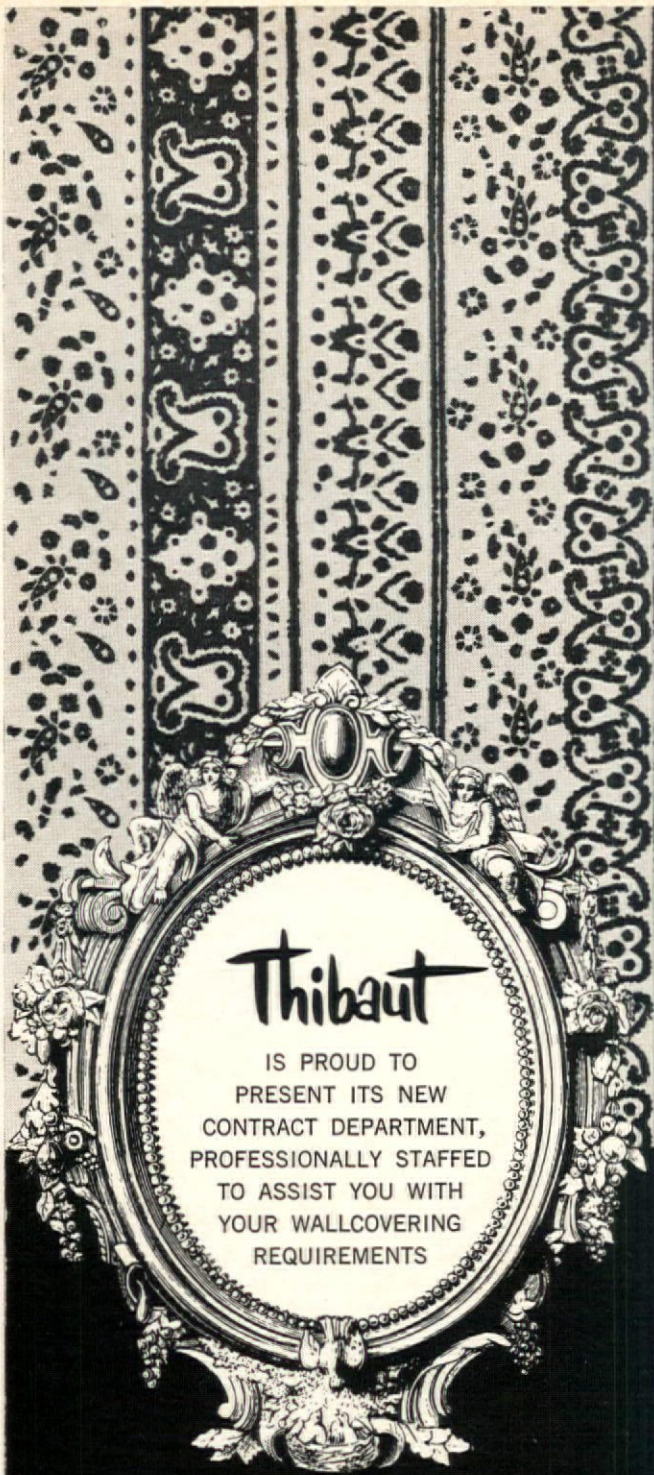
Howe Folding Furniture, Inc.

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Circle No. 52 on product information card

PRODUCTS & SERVICES

CONTINUED

Cast marble furniture tops

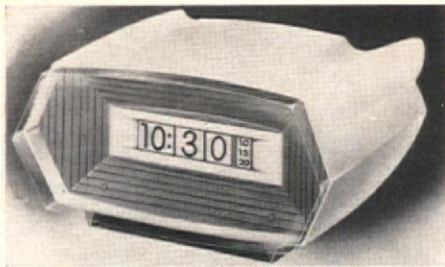


Custom Marble Co. manufacturer of cast marble, has recently expanded its operation to include vanity and dressing table tops for hotel-motel use. The processed Custom Marble has all the advantages of quarried marbles, but is tougher, more resilient, and more durable, permitting the use of larger pieces without the risk of breakage, according to the maker. Impervious to alcohol, lipstick, lemon juice, and other elements damaging to quarried marble, Custom Marble is also more versatile. Complex shapes can be made to suit the designer's specifications, and ogee shaped and carved design edges can be executed. Since it is a semi-liquid before being cast, color can be mixed to specifications. There is no waste involved in casting odd shapes, such as a lavatory top, since the cut-out is part of the mold. Also, no cutting, grinding, or polishing is necessary. Travertine, Perlato, Cremo, San Remo, and Rasotica—patterns simulating quarried stones are available, and Custom Marble is color consistent. Glenstone, a reproduction of natural cleft flagstone is manufactured by a variation in the cast marble process. Custom Marble Co. has been producing it for the past three years in the colors of Vermont Greenstone and Brownstone. Another product with slight procedural variation is Custom Slate, available in either a honed surface or a pebble texture. These two textures can also be combined in the same top to create a particular design. In addition to vanity and dressing table tops, these materials can be used for window and door sills, and floors and walls in bathrooms.

Circle No. 84 on product information card

Numeral clock from Tymeter

The Colorama electric numeral clock from Tymeter Electronics allows correct time telling to the second. Colorama has a plastic case in a choice of white with



persimmon face, walnut or ebony with white face, and is guaranteed for one year. It is 4 inches high, 7 $\frac{3}{4}$ inches wide, 4 $\frac{1}{2}$ inches deep, and weighs 3 pounds.

Circle No. 105 on product information card

Permanent vinyl-metal laminate bond

Arvinyl Division, Arvin Industries, Inc., has installed a system that provides more precise quality control to assure the permanence of vinyl-to-metal laminate bond. The new system uses the Parker Reactitroller, which is a completely automatic, electronic unit for controlling solutions used in conversion-coating systems prior to lamination. This device provides higher quality and more uniform coatings. Arvinyl supplies steel, galvanized or aluminized steel, tin plate and aluminum with the permanently bonded vinyl laminated on one or both sides of sheets or coils.

Circle No. 106 on product information card

Brick and mosaic design in vinyl tile

Two traditional design effects, handcrafted mosaics and natural brick, have been reproduced in popular-priced .050-inch gauge solid vinyl tile by Armstrong Cork Co. Each tile has a definite pattern with a grout line around all four borders so that the tile seams virtually disappear when the product is installed. Weathered Brick (left) duplicates the look of



hand-laid brick flooring, having a textured surface that provides a rugged, weathered appearance. Offered in red and white, it is manufactured in 9-inch squares. Craftstone (right) features individual mosaic shapes separated by embossed grout lines that also extend around the edge of each tile. Manufactured in 12-inch squares, it is offered in off-white, light beige, red, and green.

Circle No. 107 on product information card

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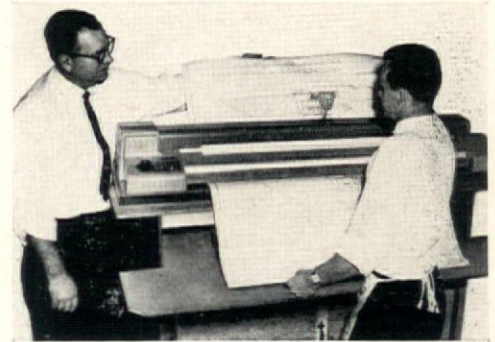
Circle No. 54 on product information card

PRODUCTS & SERVICES

CONTINUED

Designer aids

Rotolite Corp. manufactures seven different models of whiteprinters for fast processing of architectural drawings, plans, layouts, charts, and other forms of graphic work. Ranging in size from 18 inches wide to 42 inches, the models are especially useful to planning and engineering departments since they reproduce artwork instantly while the original plans never leave the office. One of its newest models the Diazo-



Jet combines both whiteprinter and developer in a single unit that can be wall or table mounted. It works on an improved ammonia system that needs no venting. Once the container is filled with fluid and inserted onto the machine, it will run all day without further attention. After a day's run, the machine drains automatically and is ready for refilling the next day. Rotolite's Expediter is another special model noteworthy for its exceedingly fast operation. This unit operates 25 percent faster to meet the recently developed super speed Diazo papers, providing a low cost, point-of-use printer and avoiding the delays of blueprinting.

Circle No. 85 on product information card

Fiber glass sculptured wall plaques

Finesse Originals manufacturer/designer of decorative fiber glass sculpture, is showing a new line of sculptured wall plaques. All crests are available in



antique gold and silver with a color (as shown), antique gold only, antique silver only, or antique gold and silver. They may be either mounted or unmounted: mountings weigh 5 pounds and come in a choice of red, green, blue, black, or neutral.

Circle No. 86 on product information card



MONTPELIER

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DEMANDS THE FINEST

START YOUR
INTERIOR DESIGN
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Texas/Roy Jacobs Co. • Hawaii/Borland Textiles • Hong Kong/Charlotte Horstmann, Ltd.

← Circle No. 55 on product information card

Architectural and decorator panels

Colorful architectural and decorative panels of polystyrene and acrylic for indoor and outdoor uses are available from Leigh Products, Inc. Lightweight, yet strong and shatterproof, the panels can be mounted, drilled, or cut to desired shapes. Available in olive



green, ice blue, and amber are ice-crackled Glacial (shown), and leather-grained Morocco; textured and rounded Bottle Bottom comes in amber and olive. Pre-grooved moldings made of furniture-grade hardwood for framing panels are optional.

Circle No. 108 on product information card

Wrought-iron chandelier

An exciting array of moderately priced European imported chandeliers is being featured at Greene Brothers, Inc. Among them is this antique-finished



wrought iron model trimmed in crystal and available in two sizes. The model pictured, 15-5010/6, measures 20 inches by 24 inches wide. The smaller version has four arms and is 18 inches high and 17 inches wide.

Circle No. 109 on product information card



100 billion tramping, scuffing, scraping feet have taught us a lesson about carpeting

The lesson is simply this: you can't sell and install carpeting for high-traffic locations unless you know what you're doing.

National Theatre Supply has been in the contract carpet business since 1927. We've installed many, many miles of carpet for thousands of theatres, schools, office buildings, stores, banks and other places where carpet must look good and act tough.

A few more facts. We offer you a greater selection of patterns, colors, fibres and weaves of *contract* carpet than you

can find anywhere . . . including some exclusive Alexander Smith carpet made to our own specifications.

What's more, we have the equipment and know-how to install carpeting over big floor areas. And if you think this isn't a tricky job, watch out.

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For something different in a decorating theme Old Hickory offers living room, dining, and bedroom furniture in these leisure living styles. Rugged construction, durable finishes for resorts, motels, dormitories, and clubs as well as private homes.

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OLD HICKORY FURNITURE COMPANY

Department C Martinsville, Indiana

Circle No. 58 on product information card

PRODUCTS & SERVICES

CONTINUED

Centralized dictating system

Standard desk modified by General Fireproofing Co. holds electronic control units and oversize wiring panels for centralized dictating system. Three racks on top of the desk hold six dictating machines linked to 300 telephones in the system. Cables con-

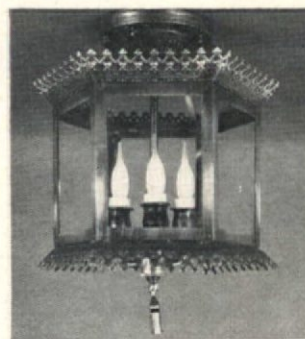


nect the electronic control units to the recording instruments, and the back panel of the desk is hinged for easy access to the control units. Dictating requires only dialing a number, and the recording can be played back over a telephone. Dictating instruments are from the Mercury II Televoice system of Thomas A. Edison Industries.

Circle No. 87 on product information card

Antique reproduction lamps

Georgian Art Metal Mfg. Co. has created a series of antique-looking candelabra for institutional use. At left is a fixture with a suburban Williamsburg theme, specifically designed for the 7 or 8 foot ceilings. The



overall width is 10 inches, height is 14 inches, and it has six glass sides. Available in antique brass, or black with a wide choice of colored glass, it accommodates three candelabra bulbs. At right is a fixture from the Mediterranean collection, featuring graceful arms of solid brass with antique finish. Available in black, antique fruitwood, antique red or antique green, the fixture is 23 inches wide, 24 inches high, and has 24 inches of antique brass chain.

Circle No. 88 on product information card

New rattan furniture

An extensive group of new rattan designs for contract installations by Clark Casual Furniture Co. includes furniture for seating, dining, and sleeping

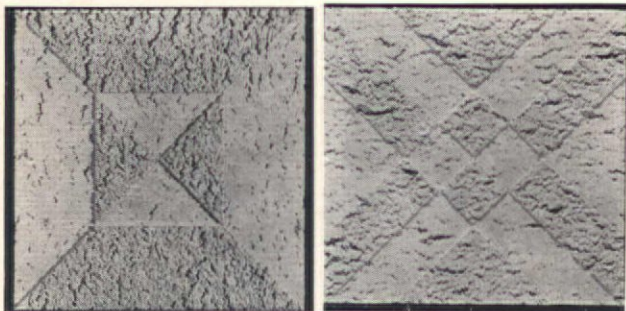


areas. Each piece is constructed with countersunk steel screws at every joint. Finished in pigmented oil base stains, the furniture is available in nine standard and three glazed finishes. It is colorful, durable, easily maintained and economy priced.

Circle No. 140 on product information card

Classic patterned acoustical ceilings

Three new classic patterns of mineral fiber acoustical ceiling tiles by Celotex Corp. can be used for an entire ceiling, or as a ceiling accent when combined with other tiles having the same surface texture. Available

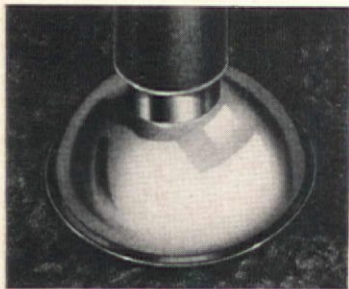


in 12-inch squares and weighing 1.1 pounds, the 3/4-inch tiles have butt kerfed edges. All three patterns have noise reduction coefficients of .65; thermal conductivity: K factor of 0.35; flame spread of 10-15.

Circle No. 141 on product information card

Straight line caster

The Straight Line caster from Haydock Caster Co. is a new design in caster wheels that eliminates the



pigeon-toed look of office furniture. The new caster wheel is concealed so that it cannot jut in and out. Available in plated brass or chrome, or in satin antique finishes.

Circle No. 142 on product information card



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These jacquard velvets have been styled and colored to correlate with our wide line of Venezia Plain Velvets. All are available in cuts and pieces... and stocked in all principal cities. Our reputation as a distinguished mill source for imaginative contract fabrics is well known. Get to know us! Samples? Of course, just write.

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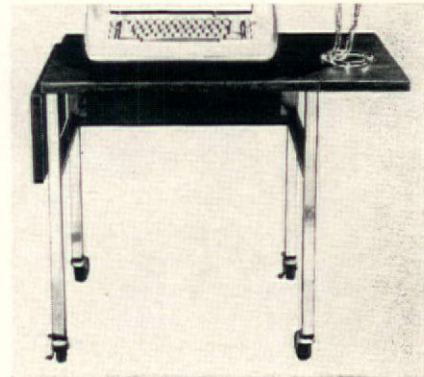
Circle No. 61 on product information card

PRODUCTS & SERVICES

CONTINUED

Typing-display table

Howe's typing-display table, latest addition to its line of folding furniture, is designed with smart, yet very strong legs of one-inch square steel tubing in bright chrome plate finish and walnut or black top, drop leaves, and modesty panel. Heavy steel draw bars serve



as supports for the unit's two drop leaves; the top and leaves have 13/16-inch flakeboard core, with a plastic backing sheet. The table will withstand severe office abuse. When open, it measures 16 inches by 40 inches; closed, it is only 24 inches long. Extra-large, 2½-inch rubber casters are provided for ease of rolling.

Circle No. 89 on product information card

Posture chair from Stacor

A new posture chair particularly suited to the Coordinate Group series of drafting furniture is now available from Stacor. The chair is scientifically designed to induce correct posture and thus provide comfort for draftsmen and others who spend long hours at desks. It is fitted with a mechanism that



permits the back to tilt up to 25 degrees while the tension of the back can range over 5½ inches. Height of the backrest is adjustable over 3½ inches and seat height can be raised from 18 to 23½ inches. The chair has a cast aluminum base and back support of Doe-Vin or Chromata elastic Naugahyde, although Grospoint is also available.

Circle No. 90 on product information card

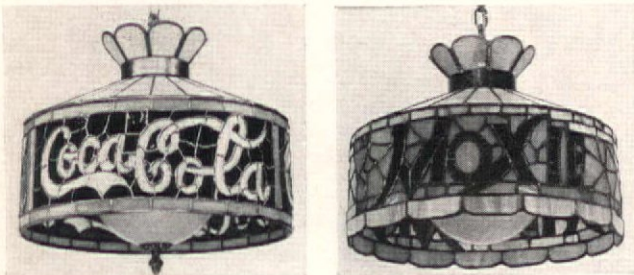
Traditional pattern in vinyl fabric



A traditional rose diamond matelasse pattern in expanded vinyl is being introduced by Du Pont. Petaled stems form diamond-shaped frames for individual roses that stand out with brocade-like prominence against a soft background. Each diamond block averages five inches, and the large, non-directional pattern is particularly suited for larger pieces of furniture such as couches, divans, or restaurant booths. Called Edenhall, the line is available in gold, red, olive, ivory, beige, blue, brown, and black.

Circle No. 91 on product information card

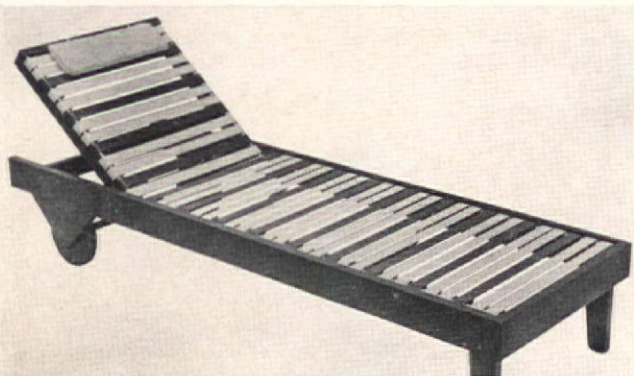
Lamp reproductions



Lamp Fashion Mfg. Co. has introduced two reproductions of antique "soda shoppe" lamps. Moxie is hand-leaded and finished in Tiffany bronze. The red letters are framed in white, with a green and red border. The fixture is 14 inches long, 16 inches wide, and has an 8-inch opal globe. Coca-Cola is also hand-leaded, with red, white, and green stained glass. It is 22 inches long, 16 inches wide, and has an 8-inch opal globe.

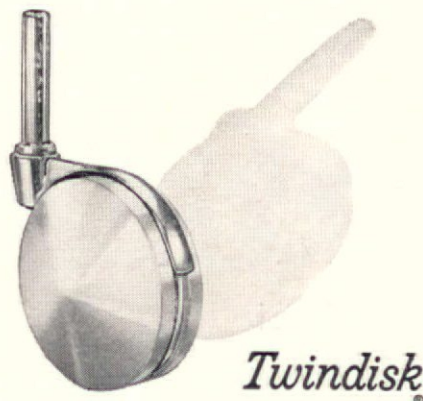
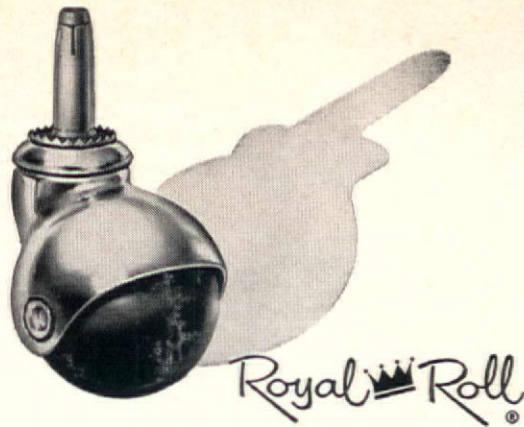
Circle No. 92 on product information card

Cypress and vinyl outdoor furniture



Cypress Furniture Industries combines the durability of cypress wood and the modern strength of 1¼-inch vinyl strapping to produce a line of attractive pool and patio furniture. Designed to eliminate chaise pads, the cypress chaise is available in a choice of 8 cypress wood colors and 7 vinyl strapping colors, for a mix or match selection.

Circle No. 93 on product information card



Three sleek, high-fashion casters by Faultless!

One of them could be just the dramatic accent that transforms your new designs into a sellout success at future furniture shows. Complete specifications on each caster are available from Faultless.

Faultless Caster Corporation

Evansville 7, Indiana
Branch offices in principal cities of the U.S.; see the Yellow Pages of the telephone book under "Casters".
Canada: Stratford, Ontario.



Circle No. 62 on product information card

Circle No. 63 on product information card

TCI/5555 CHAIR

DESIGNED BY MILO BAUGHMAN

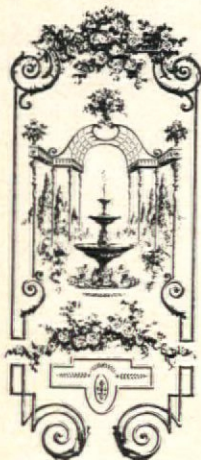
SHOWROOMS: High Point, Dallas, Chicago, San Francisco, Los Angeles, and our new showroom in New York, 145 East 57th Street.

For literature write to Thayer Coggin Institutional, South Road, High Point, North Carolina 27262.

THAYER COGGIN INSTITUTIONAL



TCI/5555, W30, D27, H24½ in.
seat depth 21 in., seat height 17 in. Standard with aluminum base.



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PRODUCTS & SERVICES

CONTINUED

Decorative sculpture

Austin Reproductions has added two new decorative sculptures as part of its expanding collection. Ballet

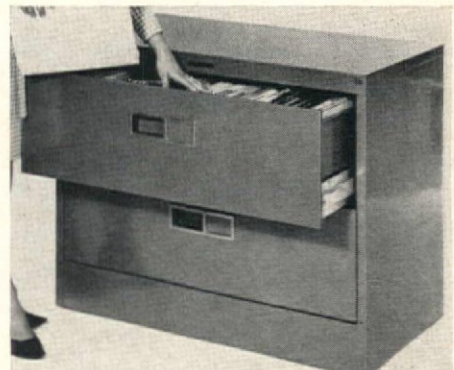


Dancers, by James Gardner, stands 29½ inches high and is finished in a dark antique bronze. Theodore de Groot's Bull & Matador is 15 inches in length by 14 inches high, also in antique bronze finish.

Circle No. 94 on product information card

Desk-height file cabinet

Yawman-Erbe's new console file cabinet provides 72 inches of file space in a unit that is desk height and



less than 19 inches deep. The drawers have 10 roller ball bearings, and can accommodate either letter or legal size folders. The cabinets come in a wide range of colors, or can be had in two-color combinations.

Circle No. 95 on product information card



World's Largest Exporter of BENTWOOD CHAIRS

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270 MADISON AVE., NEW YORK, N.Y. 10016

Circle No. 78 on product information card

MANUFACTURERS'

LITERATURE

Fiberesin Plastics Co., announces two new literature items describing the Fiberesin Grade 62-P Solid Plastic Decorative and Structural Panels. A four-page, two-color bulletin gives all the structural and physical characteristics and esthetic advantages of Fiberesin Grade 62-P and illustrates some of the many applications in industrial and commercial design or building. It lists Fiberesin's advantages over ordinary laminated plastic products as Fiberesin is an engineered material consisting of wood fibers and thermo-setting plastic resin permanently bonded together under extreme heat and pressure to form a reinforced dimensionally stable solid plastic panel. The other new brochure is a six-page, full-color presentation of the different wood grains, patterns, colors and textures in which Fiberesin Grade 62-P panels are available. Each sample is illustrated in full natural color and identified by number so a prospective Fiberesin user can simply pick the swatch which most closely resembles his need and order specific samples. Illustrated are 80 different wood grains, 15 mellotones, 10 solid colors, plus various leather, linen, cork, marble, and fleck patterns. The two brochures offer the engineer, architect, or designer all the necessary data to specify Fiberesin for use in furniture, panels, or even preformed O.E.M. assembly pieces.

Circle No. 96 on product information card

The complete line of Joanna Shutters is illustrated in a new 24-page color brochure. The catalog contains detailed charts and tables which make it simple to estimate shutter needs.

Circle No. 97 on product information card

Lehigh Furniture Corp.'s new 4-page folder illustrates the company's new line of depositor's desks, specially designed for banking facilities. The pamphlet includes the new slab type base and the wall mount models, as well as the column X and column Y base models.

Circle No. 98 on product information card

For distinguished speakers



ELEGANT LECTERN, in beautiful contemporary styling. Support column and base are anodized aluminum. Paper rest completely sheathed in high-pressure laminate, wood-grained and satin-finished. Aluminum paper stop. Base, designed to permit speaker to stand close, is equipped with adjustable leveling feet. Heavy enough for stability, yet easily portable.

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No. 21DT Director's Table—No. 97 Barrel Chairs

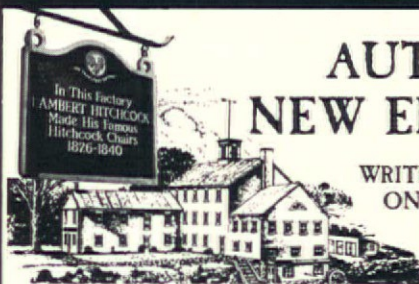
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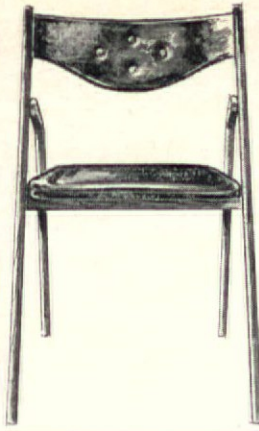
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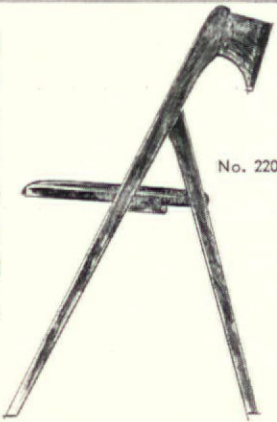
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IT FOLDS

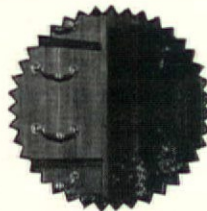


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MANUFACTURERS'

CONTINUED

LITERATURE

A new pamphlet from Sat-O-Lite Co. contains swatches of its complete line of stock drapery fabrics and backing. The booklet also contains specifications for the custom line of material and backings.

Circle No. 99 on product information card

The new illustrated 20-page Buyers Guide for Chairs, by Fixtures Manufacturing Corp., lists the essential features to consider when purchasing chairs. The booklet contains information on chair cost, durability, and comfort.

Circle No. 100 on product information card

The Costa Mesa Series 6000 is the subject of a 4-page, 4-color brochure from Costa Mesa Furniture Co. Executive desks and chairs of prestige importance comprise the featured group, which is representative of more than 650 different sizes and arrangements not shown.

Circle No. 101 on product information card

A new 36-page brochure from Stacor Corp. illustrates its complete line of versatile drafting and engineering furniture, including blueprint filing systems, drafting tables and accessories, and utility cabinets.

Circle No. 102 on product information card

Factors involved in carpeting schools are discussed in a new brochure from Bigelow-Sanford Co. entitled Bigelow Carpets Go To School. Chapters cover economical investment, student behavior, acoustical control, maintenance, and reactions to the effects of carpeted classrooms by students, school managements and administration.

Circle No. 103 on product information card

The new 100-page, full-color Style Book by Lightolier, features seven designers and a landscape architect as guest editors, who introduce the various sections of the book with comments on lighting design and decorating, highlighted by artist's renderings of attractive room settings.

Circle No. 104 on product information card



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Circle No. 70 on product information card

CLASSIFIED ADVERTISEMENTS

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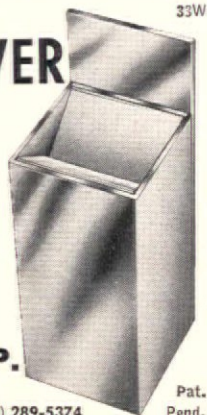
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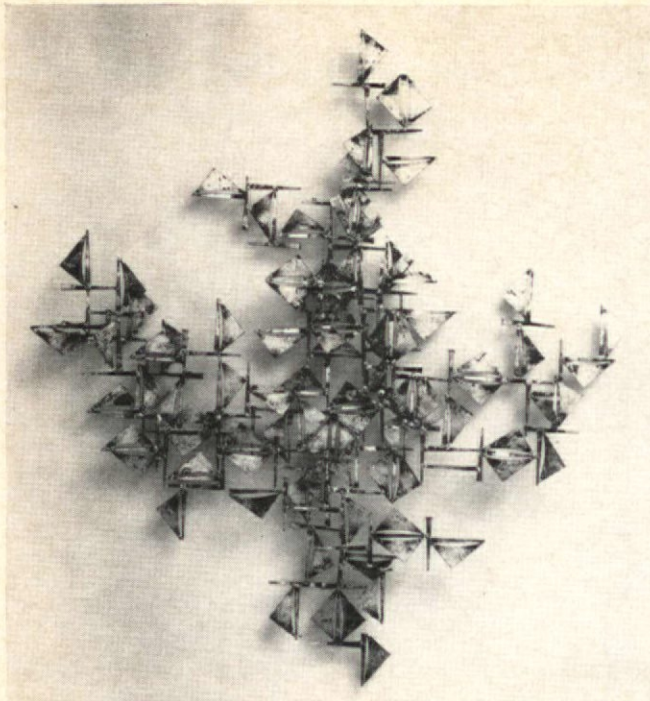
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Contract FURNITURE

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