

CONTRACT

BUSINESS MAGAZINE OF COMMERCIAL / INSTITUTIONAL DESIGN • PLANNING • FURNISHING



Entrance



Chemist (Pharmacy)



Historical monument



Police



W. C. (Gentlemen)



Hotel



Museum



Doctor



Fire Alarm



Harbour



Hospital



Railway station



Airport



W. C. (Ladies)



Telephone



Petrol (Gasoline)

GRAPHICS / GERIATRIC FURNISHINGS / A DIALOGUE WITH BUCKMINSTER FULLER

FEBRUARY 1967 / A GRALIA PUBLICATION

Cambrian Cushioned Vinyl Corlon is its name. By Armstrong. A dramatically different type of vinyl floor for commercial or residential interiors.

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Armstrong

Meet the floor
that's tough on the top,
soft on the bottom,
great on the feet:

**CAMBRIAN
CUSHIONED VINYL CORLON**





The Attaché Collection

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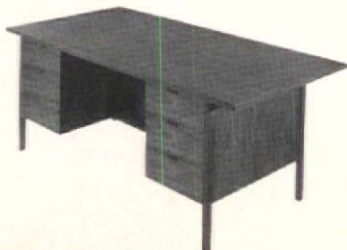
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The Judicial Collection



The Triune Collection



The Legislative Collection



The Officers Collection



The American Banker Collection



The Congressional Collection





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Take six Tropi-Kai sand chairs and one low dining table. Add a few flowers, fruit, and a five year old "native." Now your Hawaiian party has everything but the roast pig.

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tropitone

Furniture Co. Incorporated, P. O. Box 3197
6030 General Tinker Ave. • Sarasota, Florida 33578

Circle No. 3 on product information card



The Cover

A set of international directional symbols, British in origin, is used to symbolize our feature article on the subject of graphics, beginning on page 53. Cover design by Bert Lester.

CONTRACT

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

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COMING IN CONTRACT

MARCH—Floor coverings—carpeting, resilient, hard, poured seamless floors. Requirements for School Furnishings.

APRIL—CONTRACT '67—a preview of the industry-wide trade show and convention at New York Coliseum, April 25-27—products, exhibits, discussion programs, including a detailed calendar of events.

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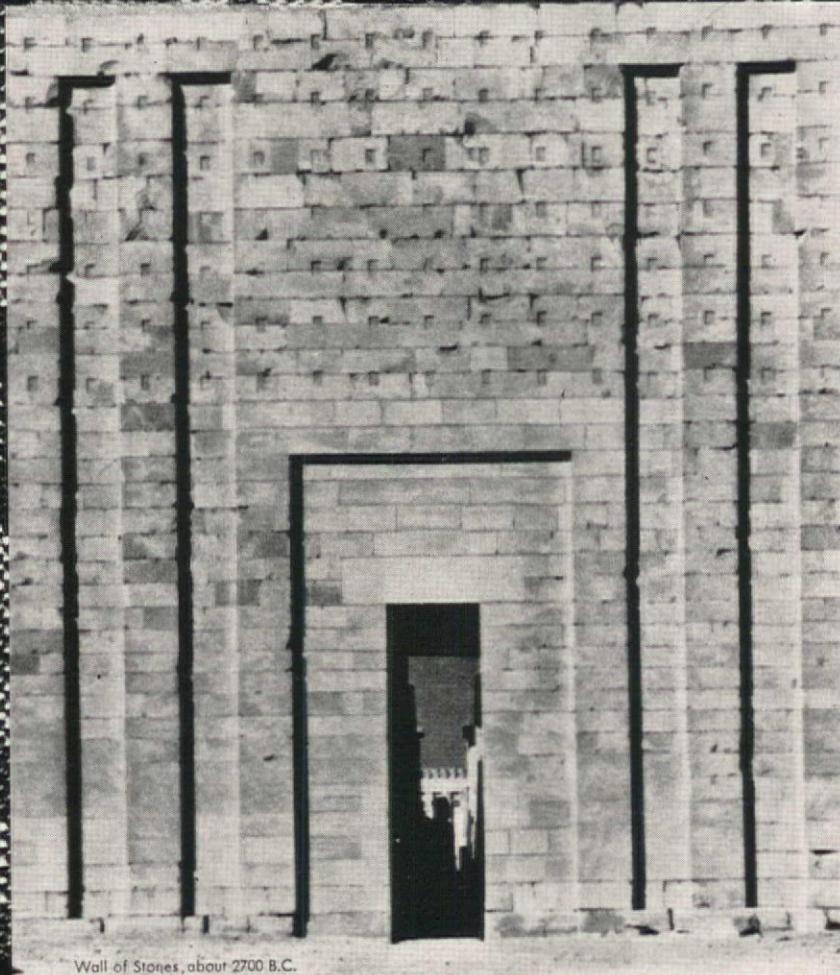
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Designer's Collection protected with 



Wall of Stones, about 2700 B.C.

Four award-winning fabrics from the Boris Kroll Jacquard Designer's Collection, recipients of the A.I.D. International Design Award 1967 for contemporary fabrics



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Why should an executive office, reception area or secretarial section sacrifice flair for wear? Distinguished Diplomat broadloom lays down on the job beautifully – to stand up to rugged usage handsomely. It is a rich, dense, nubby-

loop resilient weave of lush, 100% pure, four-ply wool yarns. Diplomat will lavish its warmth on any high traffic area with taste and aplomb. In 12 contemporary solids and multi-colors.



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the choice is**

PHILADELPHIA

Contract Division: Allegheny Ave. and C St. Philadelphia, Pa. 19134 (Phone 215 GA 5-5830)
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FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

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Circle No. 4 on product information card



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planters, sand urns, lamps, ashtrays.....
available in 12 high-fired chrome colors,
mounted on bases of walnut, teak, rosewood,
polished steel

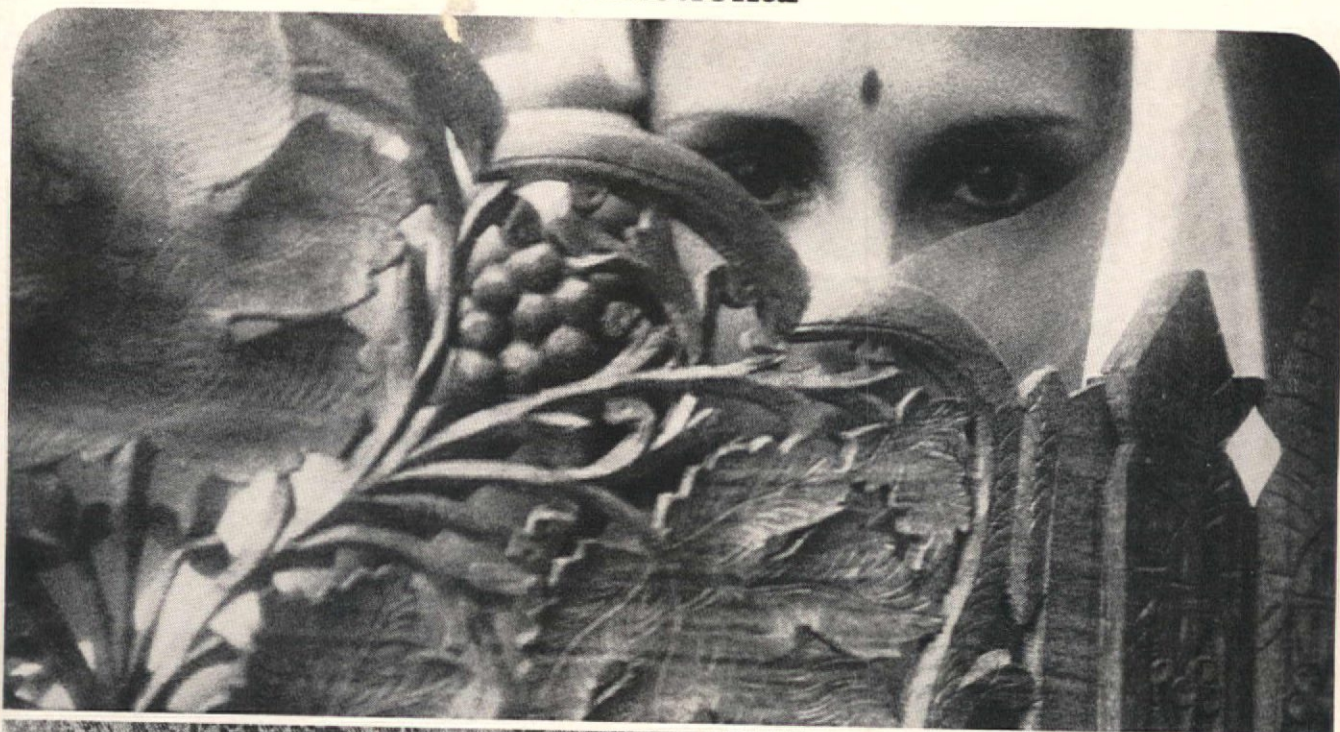
CLAY DESIGN

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photography • bob lopez

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functional



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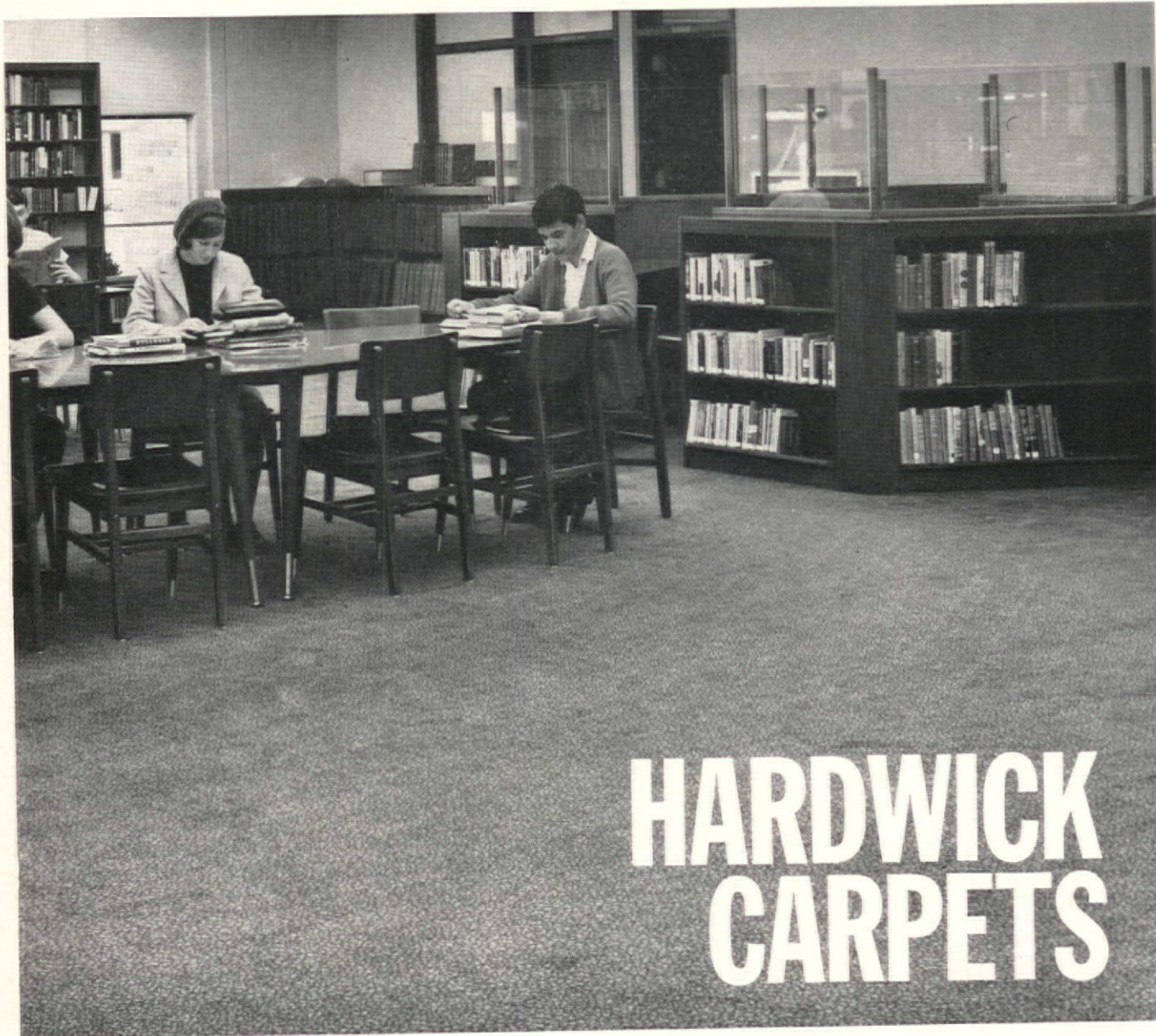


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Try the floor. It's covered with 600 yards of best selling HARDWICK Nylon carpet. Two frame Wilton for double duty. Two shades of brown to camouflage spots and stains. Background for this sturdy Hardwick carpet is the heavily trafficked Glassboro Jr. High School library. Glassboro selected HARDWICK 100% nylon carpet for wear, beauty and

**can
you
spot the
latest
best seller
in this
library?**

comfort underfoot. In the bargain they reaped the benefits of more than a century of carpet making experience. Next time you're faced with a contract carpet decision, face these facts: Hardwick gives you the widest choice of fibers, colors and patterns available, on-time delivery and the best edge on price thanks to modern, streamlined operations.



HARDWICK CARPETS

FOR INFORMATION ON THE COMPLETE HARDWICK CARPET LINE WRITE:
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CHICAGO DENVER DALLAS LOUISVILLE DETROIT NEW YORK SAN FRANCISCO LOS ANGELES

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Circle No. 9 on product information card



"Oh, I beg your pardon. I was told to take a look at the new harpet of cerculon. I mean the new carpet of Herculon."

Does carpet of Herculon* olefin fiber stand up under coffee breaks, conferences, high heels and traveling salesmen? Yes. Carpet of Herculon is exceptionally long wearing even under the heaviest traffic. Lab and "in use" tests show that Herculon matches nylon in long wear and abrasion resistance. And is far more abrasion resistant than acrylics or wool.

Does carpet of Herculon need pampering like secretaries? No. Herculon is the easiest-to-care-for, easiest-to-clean of all carpet fibers. It's so chemically inert, so moisture resistant, stains and soil tend to stay on the surface until they are wiped clean. Reduces maintenance costs to a minimum.

Do clients have to be rich to install carpet of Herculon? No. Herculon can save them as much as \$3 per square yard below competitive carpet fibers of comparable bulk and construction.

Does carpet of Herculon look like your clients are rich? Yes. It looks like a million dollars. In beautiful colorfast solids, multi-

colors and patterns. And a pile so densely packed, they'll find it hard to believe this is contract carpet. Of course all carpet of Herculon is practically static-free.

Is carpet of Herculon the most brilliant advance in contract carpet today? Yes. And it's available at the best carpet mills in the country.

Who is the young lady in the picture? Chairman of the Board. And for anything else you want to know about commercial carpets of Herculon or for a free copy of the new Architect/Designer's Guide to Carpets of Herculon, simply call, write or visit Fibers & Film Department, Hercules Incorporated, 380 Madison Avenue, New York, N.Y. 10017. OX 7-0010.

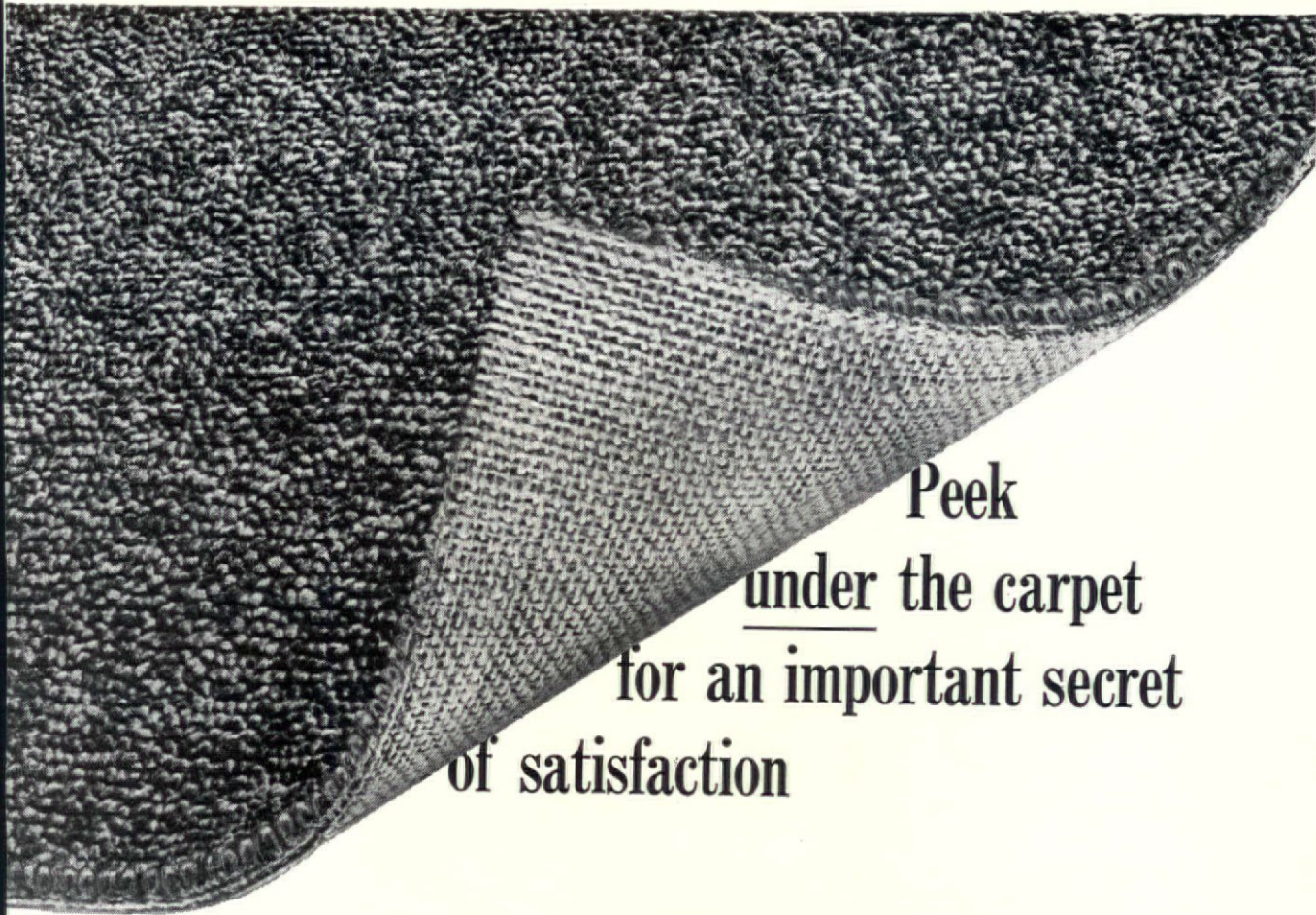
Is there a carpet that has all the answers? Yes. Since when? Since Herculon.*
The No. 1 polypropylene fiber for contract carpets.

*Registered trademark of Hercules Incorporated, Wilmington, Delaware for its olefin fiber.



FT66-24

Circle No. 10 on product information card



Peek
under the carpet
 for an important secret
 of satisfaction

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

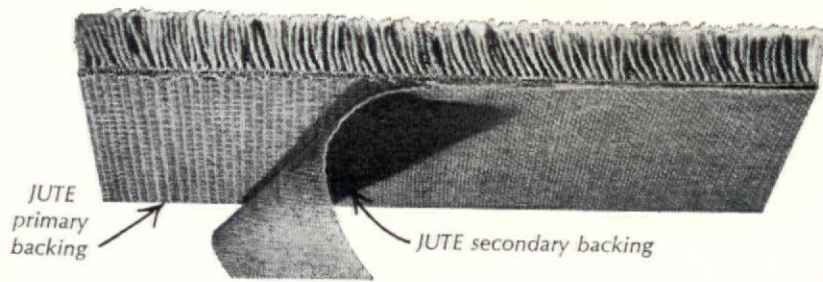
JUTE

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

- All-directional strength that permits power-stretching with maximum tension (protects against need for re-stretching later).
- Almost invisible seaming (because smaller stitches can be used with Jute).

- Tailorability for neater, trimmer carpet shaping on stairs—best fit to any contour.
- Extra weight and "hand" that impress customers, add luxury and resilience.
- "Body" that keeps area rugs lying flat, not rippled or curled.
- Dimensional stability that retains original coverage, keeps edges straight and corners square. Even in cleaning.

The perfect compatibility of Jute with Jute in the same carpet helps assure the finest all-around performance and appearance. It will pay you to ask for, insist on Jute primary and secondary backings in the tufted carpets for your next job.



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Circle No. 11 on product information card

Give me a room
with some zing.

Give me a room
that's comfortable.

Give me a
functional room.

Give me a room that's
warm and peaceful.



Give them Simmons rooms



The coed, the convalescent, the nurse and the traveling salesman have very specific ideas about their rooms—ideas that dictate very different types and styles of furniture.

Anticipating all their needs is the business of our Contract Division—the major supplier of furnishings for dormitories, nursing homes, hospitals, hotels and motels.

Simmons makes it easy for you to specify the latest in styles and functions for the rooms you're designing or furnishing.

Take the exciting new PACE Col-

lection, for example. PACE dormitory furniture lets you design interiors precisely the way you want without the expense and uncertainty of ordinary millwork cabinetry. It gives you an extensive selection of wardrobes, desks, chairs, built-in beds and accessories in the style, color and finish you prefer.

PACE hospital and nursing home furniture excels in durability, construction simplicity for easy cleaning and maintenance, style and long-term value. The line of Simmons patient-care beds and bedding, including famous Fabrisan-covered Beautyrest

mattresses, gives you the widest selection in the health-care field.

For hotels and motels, ask for Simmons Britannia—a popular new line of English colonial wood furniture, or Castillo—quality wood furniture with an exciting Spanish flair.

Call your local Simmons representative for advice on any contract furniture buying. And be sure to ask him about Simmons liberal financing plans. If you prefer, write directly to us.



SIMMONS

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This is John Stuart Inc.

The Great Traditions Galleries



1



2



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The John Stuart International Division



4



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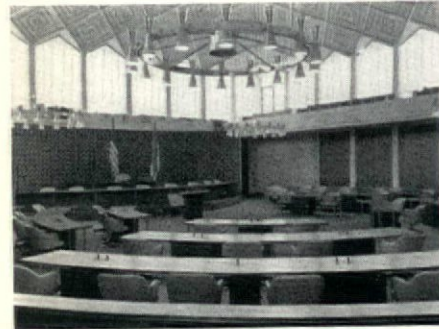
The John Stuart Contract Division



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8



9

The Great Traditions Galleries. 1/The Oriole Room. After the famous Oriole Room at the Metropolitan Museum of Art. Photographed in the New York showroom. 2/A glimpse of the main floor, New York showroom. 3/ A section of the second floor, south wing, New York showroom.

The John Stuart International Division. 4/The Modern Craftsmen Group. Award winning designs by celebrated Danish architects. 5/A view of the Modern Gallery. Residential, hotel, industrial, and institutional furniture. 6/The new polypropylene chair designed by Robin Day. Produced in U.S.A. by John Stuart Inc.

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We like these photos but they are far from telling the whole story.
To keep fully informed visit the John Stuart showrooms regularly.

JOHN STUART INC.

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leather... feels
like leather...
ears like the high
pressure laminated
plastic it is!**

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Leather finish ...new toast of the town from Nevamar.

*Use it anywhere that calls for the richness of leather
and the durability of high pressure laminated plastic.*



NEVAMAR
LAMINATED PLASTIC—TOPS EVERYTHING FOR LASTING BEAUTY

D. C. Currently by Ash Gerecht

OUR WASHINGTON REPORT:

- **FHA rules on single family carpeting**
- **Executive-type furniture use restricted**

THE contract industry is into a year whose course is probably the most difficult to chart of any so far this decade. This reflects the conflict in the overall economy, the skepticism about official goals and declarations, and the uncertainty of trends in a situation that has no recent parallel—and may, if we're fortunate, have no duplicate in later years. A number of influences that seem bearish at this writing may very well be too pessimistic, at least partly because of the over-reaction of forecasters seeking to compensate for the lack of reliable directions from Washington.

The Commerce Department's own outlook of construction for the year—drawn before there were indications of the new Federal budget and the latest approximation for Vietnam expenditures—puts the total at the 1966 level, instead of increasing as it has in recent years.

This includes a drop in multifamily housing construction, which has been a source of contract volume, because of 1966 tight money and the temporary suspension of the two fastest methods of depreciation on new construction and of the investment tax credit. This suspension will also affect other categories.

Here is how the Department forecast projects the change for various categories of expenditures for construction important in the contract field: Non-housekeeping construction—hotels, motels, dormitories—no change. Private industrial buildings, up 5 percent. Commercial buildings, up 4 percent. Religious structures, down 8 percent. Private educational, down 3 percent. Private hospital and institutional, up 2 percent. Public residential, up 11 percent. Public industrial, down 7 percent. Public educational, down 3 percent. Public hospital, down 5 percent.

An industry forecast—by Johns-Manville Corp.—estimates the expenditures will change this way: Private nonhousekeeping, down 7 percent. Private industrial, down 2 percent. Private commercial, down 9 percent. Private religious, off 5 percent. Private educational, off 11.5 percent. Private hospital, off 4 percent. Public residential, no change. Public industrial, up 8 percent. Public educational, down 3 percent. Public hospital, off 7 percent.

FHA accepts single family carpeting

Discreetly waiting until after the elections, the Fed-

eral Housing Administration has finally accepted wall-to-wall carpeting in its valuation for single-family homes, both proposed and existing construction. It has for some years accepted it in multifamily construction. Along with this, it issued standards for the carpeting, in Use of Materials Bulletin 44, which can be obtained from your nearest FHA office. The action came as a result of a 1965 legislative amendment, which directed FHA to accept technically suitable materials. FHA, in effect, has now ruled that carpeting is technically suitable.

Use of carpeting is not required. But FHA intends that the option will be with the builder—if carpeting is of value in the locality, the FHA offices must find a value for it.

FHA is preparing guides and instructional materials for its staff, and offices are meeting with carpeting experts to familiarize themselves with the product. Until producers include identification with their carpeting that it meets the FHA standard, they will have to certify that the item meets the FHA standard for either heavy or moderate traffic.

FHA approves five yarns—acrylic, modacrylic, wool, staple and filament nylon, polypropylene olefin. Blends cannot have more than two fibers, with a minimum of 20 percent of the lesser. Acceptable carpeting may be installed over finished flooring or directly over concrete slabs, plywood, hardboard, or other smooth subflooring.

Federal economy moves

General Services Administration estimates that its recent directive which restricts the use of executive-type furniture to personnel in GS Grade 18 and above (the very highest levels), and unitized (modular) wood furniture to personnel in Grade 15 and above, may avoid annual expenditures of \$3 million.

As part of its "economy" move, it promotes the extended use of present furniture and office equipment by emphasizing maintenance, repair, and rehabilitation of items.

In the 22-month period following the 1965 restriction on the purchase of new filing cabinets, 71,000 cabinets valued at \$3.6 million had been bought. This was 132,000 cabinets and \$6.6 million less than had been purchased in the preceding comparable period. It is achieving this by using available equipment and by moving inactive records into low-cost storage space.

Federal roundup

Federal Trade Commission plans to impose a Trade Regulation Rule which will consider, as an unfair method of competition and a deception, the failure by manufacturers and other marketers to clearly disclose the hazards resulting from washing or handling glass fiber fabrics and finished glass fiber textile products. The practice which FTC would prohibit is widespread in the industry, it says.

General Services Administration has revised various standard forms to permit their use in negotiated as well as advertised supply and nonpersonal service contracts, and to make them more suitable for use with automatic business machines. The forms affected include: 18, request for quotations; 26, award/contract;

(Continued on page 18)

NEW!

FROM YOUR OLD FRIENDS AT

OLD HICKORY



RESORT OAK *American Provincial Ranch Style*



BONDED BARREL *Masculine and Novel*



HAPPY HICKORY *In the Pioneer Motif*

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.

Write for Color Catalog

OLD HICKORY FURNITURE COMPANY

Department C Martinsville, Indiana

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OUR WASHINGTON REPORT

CONTINUED FROM P. 1

33, solicitation, offer and award; 33a, solicitation instructions and conditions; 36, continuation sheet. New standard form 30 is for amendment of solicitation/modification of contract.

Securities and Exchange Commission authorizes Terra Cotta Corp., Chicago, and affiliates to acquire stock of Sponge-Cushion, Inc., manufacturer of padding for the carpet industry. The latter's stock was held by four persons.

You'll be dealing with fewer and fewer school districts, if you're interested in that source of volume. Ten years ago there were 55,000 local school districts in the United States. Now, there are three-fifths less—23,461, reports the Office of Education.

Invitations itemized

The Federal government publicizes in the general press its plans and intentions to economize. They look good. But placed up against the volume of its procurement, the savings are small indeed, in overall effect. What is important for the contract field is not the savings but the procurement, and this continues to run large, month after month and year after year. Here is our latest sampling of typical invitations, open to all who are qualified to supply the items—manufacturers or firms in the distribution end who can assure deliveries. These invitations are closed, by now, but they may show you an area or several where you might profitably participate:

General Services Administration, Washington - Chest of drawers, 300 each. Danish walnut modern household furniture, 1,030 each. Ranch style living room and bedroom furniture, 757 each. Composite metal and wood furniture, 1,357 each. Mahogany traditional style dining room and occasional furniture, 1,080 each. Aluminum rotary and straight office chairs, indefinite quantity. Household lamps, 1,100 each. Laminated plastic top baked varnish finish bedroom furniture, 800 each. Composite metal and wood furniture, 282 each. Upholstered household furniture, 987 each. Ranch oak bedroom furniture, 615 each. Modern Danish wood furniture, 1,406 each. Double writing tables with stationary rack, metal legs, 67 each. Velvet rugs, 1,438 each.

Directorate of Procurement and Production, Defense General Supply Center, Richmond, Va.—Rubber floor mats, 976 each. Dining tables, 160 each. Vinyl resin floor covering, 263 rolls. Folding stool, 1,200 each. Folding-legs field table, 27,000 each.

General Services Administration, Fort Worth—Fluorescent lighting fixtures, 135 each.

Defense Personnel Supply Center, Philadelphia—Wool bed blankets, 71,505 each. Feather bed pillow, 11,620 each.

Veterans Administration Hospital, Downey, Ill.—Outdoor-indoor polypropylene nonwoven carpet, 1,630 lineal feet.

General Services Administration, Seattle — Wood household furniture—bunk beds, 200 each; round dining table, 200 each; side chairs, 1,200 each; breakfast china cabinet, 150 each; double pedestal desk, 300 each; occasional tables, 900 each. Inner spring mattresses, 4,718 each. (C)

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On the eleventh floor of The Merchandise Mart, Chicago, you will find qualified professional consultation...competent, dependable service, up-to-the-minute styles...and an outstanding selection of the leading contract suppliers. This is the exceptional combination established by the Contract Manufacturers Association especially for the use of contract designers, architects, dealers and their clients. There is nothing else like it.

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Royalmetal Corporation
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CONTRACT MANUFACTURERS ASSOCIATION
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CONTRACT BUSINESS: NOTES & COMMENTS

Met Opera walls of Kevazingo

George T. Kinley, president of William L. Marshall, Ltd., veneer cutter and merchant of rare and exotic hardwoods, offered the architects for the Lincoln Center Complex the services and facilities of his company and its London and Paris affiliates for the pur-



pose of finding the precise wood that would fulfill the design concept of the new Metropolitan Opera House. Harrison & Abramovitz, architect for Lincoln Center, was looking for a wood of a particular red hue for the Opera's

walls, which would meet esthetic and technical requirements. Provided with a swatch of fabric the wood was to match, the staff of William L. Marshall determined that Kevazingo, an African wood was the best choice in terms of acoustical qualities and similarity to the sample. The logs, all the product of a single tree, were found in London at John Wright & Sons (Veneers) Ltd., and when manufactured into veneers, presented the appearance of moire silk. William Somerville & Sons fabricated and installed all the interior woodwork.

Cudlipp to create Designs for Dining

Chandler Cudlipp Associates, Inc., interior design firm, has been selected to design the ninth annual edition of Designs for Dining. It will premiere at the 1967 National Hotel & Motel Exposition, which will take place at the New York City Coliseum on November 6-9, 1967, and will have a repeat performance in May, 1968, at the National Restaurant Show, in Chicago. The overall theme of Designs for Dining stresses the importance of

proper decor. The products feature by the designers are from leading American manufacturing companies.

Decor '67 in London

Carpeting that sticks to the floor and a curtain rod that bends are just two of the new products displayed at the second annual National Contract Furnishing & Interior Decor Exhibition in London, January 10-13. New modular furniture systems aimed at variety through interchangeability for contract and residential use were shown and more than 30 firms displayed fabrics in new colors and textures for 1967. Wallcoverings in metallic-finished vinyl and two-texture effect were particularly popular.

Plans for printed fabric designs

A creative design division has been formed by American Printed Fabric Council to develop new design concepts in printed fabrics and encourage

(Continued on page 23)

TRI- PAR

for every
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reason

Top row: Model 5314 CB metal stack chair, Warwick Hotel, Houston; Bottom row: Model 2600, the Fox Hills Country Club of Mishicot, Wisconsin.

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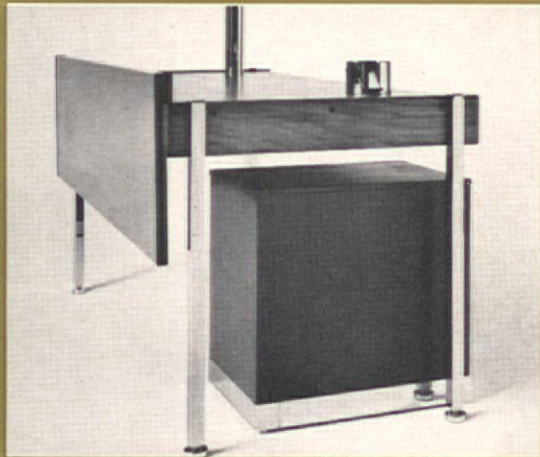
If you're punctilious, Departure should excite you.

DEPARTURE is the transition from the extremes of rigid or chaotic office space planning to the refreshing environment of individual expression.

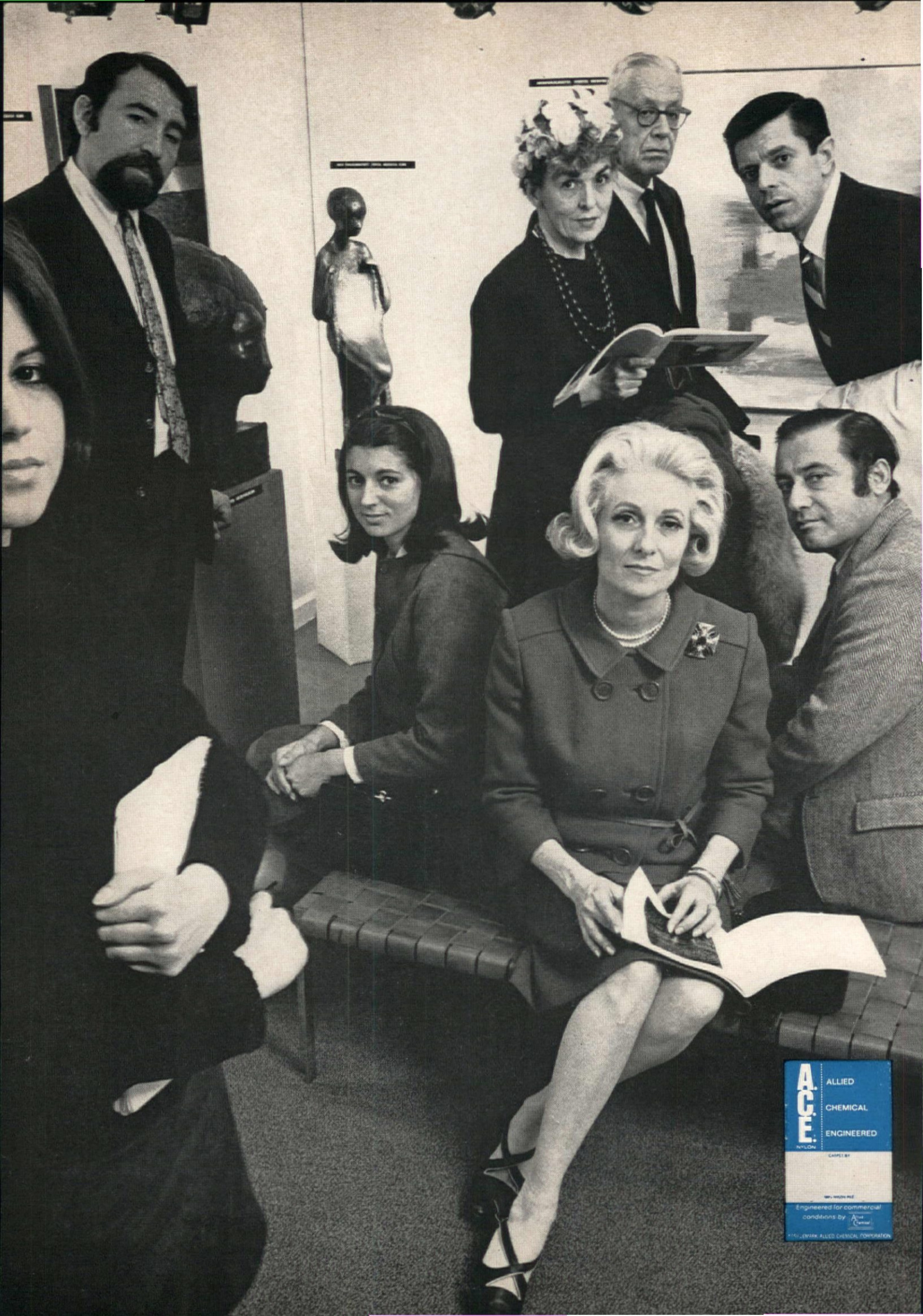
DEPARTURE'S essential elements consist of platform tables, mobile pedestals and multi-purpose riding units.

These components allow the freedom to create work areas perfectly suited for highest efficiency in particular tasks while recognizing the individual's personal requisites.

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p. 19 on product information card

CONTRACT BUSINESS

artistic talent to work in the printed fabrics field. Harvey Seltzer, internationally known textile design consultant, was named to direct the division. The division will attempt to discover original print designs and put them on fabrics in limited yardage. These samples will then be placed with fashion and design magazines, manufacturers, and retailers. Original print designs produced by the division will be offered to members of American Printed Fabrics Council for adaptation in commercial production.

New materials center opened

A one-stop source for purchasing wall panelling, flooring, doors, grillwork, screens, shutters, mouldings and other decorative building materials is offered at the new Decorative Building Materials Co. showroom, 425 E. 53 St., New York City. Both imported and



domestic, familiar and unusual products are exhibited, from such firms as U.S. Plywood, Ruberiod, Country Floors, Masonite, Barclay, Formica, Duralite, and Parkwood all of whom exhibit at the nearby National Design Center. The immediate objective of the showroom is to encourage use by designers for client consultation and for getting ideas about products they want to use. Showroom manager is Patrick J. McMullan, shown in photo with Frances Oestricher, exhibit coordinator at the National Design Center.

New assignments . . .

Saphier, Lerner, Schindler, New York, has been retained to plan and design the new headquarters of the national space planning and design organization in Washington, D.C. The headquarters, which will house the firm's executive administrative, operational and technical personnel, as well as an Opera-

(Continued on page 24)



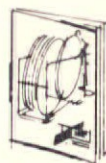
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CONTRACT BUSINESS: NOTES & COMMENTS

tions Center, will occupy the major portion of a new building in the L'Enfant Plaza complex. . . . Interior design projects assigned to Capitol Business Interiors, Charleston, W. Va., include campus development of West Virginia Wesleyan College, Buckhannon, W. Va., encompassing new dormitories, classroom buildings, chapel, lounges, offices, and cafeteria as well as the Student Union building of West Virginia Institute of Technology, Montgomery, W. Va. . . . Albert Parvin &

Co., Los Angeles, has completed work on the Fairfax branch office of City National Bank including all basic furniture, counters, specially designed check stands, carpets, draperies, and accessories. The basic color scheme is blue, with accent colors of olive green and brown. . . . Tom Lee Ltd. has contracted for the interior design of the 24-story President Hotel in Johannesburg, South Africa. Scheduled for completion in July 1967, the hotel will feature ballrooms, banquet rooms,

hospitality suites and meeting rooms, penthouse nightclub and restaurants. All major furnishings will be purchased locally. Special consultant is David T. Williams, with Wheel-Garon Inc., acting as lighting designers. . . . The public areas, offices and private rooms of the Dade County Classroom Teachers' Association retirement apartment building, Miami, will be designed by Shelton, Ullmann, Smith & Streich, Inc., Ft. Lauderdale. The 17-story \$3,250,000 building is scheduled for completion by late summer 1967. . . . A multi-million dollar contract to install all electrical, electronic, communication, and related systems in the 42-story Crocker Citizens Plaza, Los Angeles, has been awarded to Fischbach & Moore. The building, the tallest on the West Coast, will contain approximately 13,600 electrical fixtures and more than 375 miles of wiring. The \$30 million structure is scheduled for completion in 1968. . . . Corco, Inc., Chicago, has assumed responsibility for design of a \$500,000 women's dormitory at Lincoln College, Lincoln, Ill. Built-in beds, combination dresser-desks, and special wardrobes will be featured in the 100-student dorm. Rosewood laminates will be used on all furnishings. . . . American Seating Co., Grand Rapids, Mich., is installing 376 improved seats for the Pageant of the Masters production to be held in Irvine Bowl, Laguna Beach, Cal. The seating plan, which gives the feeling of boxes, replaces portable canvas chairs. . . . A multitude of new projects have been announced by the New York and Chicago based firm of I.S.D. Inc. The firm will design branch bank interiors of the Wachovia Bank and Trust Co. in Kinston and Asheboro, N.C. Heidrick & Struggles Inc., management consultant retained the firm to redesign its 6,000-square foot headquarters office. Design for all public areas, offices, lounges, lobbies, dining rooms of the 262-bed Highland Park Hospital, Highland Park, Ill. is also on the company's agenda. . . . Approval for development of a unique \$10 million rental apartment-recreation complex in the Fox Hills, Cal., area has been granted by the Culver City Planning Department to Ring Bros., West Los Angeles. There will be 570 apartments in three story buildings on 13 acres of landscaped grounds, surrounding a recreation-social center club house. (C)



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Its just as sweet at Atlantic City Beach as at a Kansas motel poolside. Weather conditions have no ill effect on the 22SS Astro® stack chair. "SS" means stainless steel frame. Together with its thermoplastic seat, this chair is virtually indestructible. The flexible seat assures individual comfort... and comes in four delectable flavors... charcoal, tangerine, white and turquoise. Treat yourself to the only stainless steel chair that's attractive, durable, comfortable and safely stacks 20 high.

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Enka nylon is a product of American Enka Corp., Enka, N.C.

Read the headline again.

Enka commissioned the Nationwide Construction Testing Institute to create a nylon commercial carpet on paper.

It's in the form of minimum construction performance standards. High ones.

And they're collectively called The Worst. Use anything less shouldn't be in your school, or office building.

Other fiber makers have standards too. Construction specifications, mainly. Set up according to their own house rules.

But Nationwide makes our tests and our standards. And impartially makes them stick.

Any carpet of Enka nylon that doesn't meet our standards doesn't get the Enka Commercial label. And that's that.

Picking the Standard Standard.

When you develop a carpet standard you start off with a real carpet.

The one that Nationwide picked is the one called The Workhorse of The Industry by carpet people who know (who also happen to be people with no particular axe to grind either

ironically, for Enka, it turned out to be wool—good looking, good wearing, eight dollar carpet made by one of the most famous names in carpeting.

And, we've been told, it happens to be the carpet used in the elevators of the Empire State Building. Which could be the supreme trial of any carpet.

Nationwide Tests The Workhorse.

The eight dollar wool was subjected to five basic performance tests:

In the Tug Test, it took 13 pounds of pull to yank a tuft of the wool out of its backing.

And in the Washout, a variety of common and household stains were tried. Wool proved to be readily cleanable with water and detergents.

In the Cement Mixer—a tumbling drum containing carpet samples and abrasive materials—The Workhorse was tested for pilling and fuzz resistance. Its performance was fair.

Then came the crucial tests:

The Workhorse met The Crusher. For 48 hours the wool carpet was subjected to a constant compression of 50 pounds per square inch. And the carpet pile made a 75% height recovery in 96 hours.

Finally it went to the Rubout, where it took 14,000 revolutions of an aloxite coated abrasion wheel, using a torque of 60 inch pounds, to wear through to the backing.

Good? No. Excellent for a wool carpet in the 8-9 dollar range.

But Nationwide wasn't finished with The Workhorse yet.

Their engineers tore it apart, just to see how well it was put together.

They examined tuft height, uniformity, loop density, primary backing and secondary backing. And when they were finally through they knew exactly how good they wanted The Worst to be.

The Absolute Worst.

The following are Nationwide's absolute minimum standards for performance and construction.

1. Cleanability — (The Washout). Common stains, both oily and non-oily, including foodstuffs, cosmetics and grime, must be readily cleanable.

2. Resiliency — (The Crusher). On the standard testing apparatus the carpet is compressed for 48 hours. It must recover at least 80% of its pile height within 96 hours. (Note: The Workhorse only scored 75% recovery on this test.)

3. Resistance to Pilling—(The Cement Mixer). Samples of the carpeting are tumbled in the drum with abrasive agents for 8 to 10 hours and must show only a minimal fiber distortion. On the rating scale 1 equals none and 5 equals very bad. A rating of 2.5 or higher is unacceptable.

4. Tuft Bind—(The Tug Test). If tufts can be pulled from the backing, with less

than 7 pounds of pull it isn't acceptable.

5. Abrasion Resistance—(The Rubout). The carpet must be able to withstand at least 10,000 revolutions on the abrasion wheel before wearing through to the backing.

6. Pattern—The carpet must be a continuous filament loop type and they must be loops of even height. (Uneven loops don't give maximum support to one another and don't wear evenly as a result.)

7. Minimum Tufts—The absolute minimum tufts is 56 per square inch. That means they're packed together well for maximum wear and mutual support. You can see the difference in carpet samples when you bend the facing and can see the backing. This is called grinning.

And the more a carpet grins at you the unhappier you're going to be.

8. Finished Pile Height—Nationwide Testing says that 3/16" is the best height for maximum wear and minimum stress. Any more and the loops would tend to bend over and destroy the new looking appearance. Any less would give less wear and take away from the cushioning and insulating qualities of the carpet.

9. Primary Backing—This is the backing that the pile is tufted into. It's got to be strong enough to minimize distortion and support the pile. Nationwide says it should be 9 ounces per square yard, jute. Or a substantial polypropylene backing.

10. Second backing—The final step. When you look at the back of an Enka approved carpet you'll see double jute or high density foam welded to the carpet. The foam must weigh at least 32 ounces per square yard.

That's how the manufacturer gets the label. And to keep it he has to submit samples for periodic retesting.

The Worst vs. The Workhorse.

Naturally we're grateful to The Workhorse. It provided the basis for The Worst. But if it were a nylon carpet it wouldn't get the label. Because it flunks just one test—the resiliency test—by a mere 5%. But that's enough to make a big difference. (And The Workhorse costs eight to nine dollars a yard, while an Enka-Nationwide approved carpet can cost as little as half as much.)

Enka's Claim:

Dollar for dollar, you're better off with nylon than with wool.

And you're better off buying a nylon carpet with the Enka Commercial Grade label.

Because Enka's the only fiber maker that independently tests against impartial construction and performance standards—standards you can understand.

(You can write to American Enka Corp., 350 Fifth Ave., N.Y.C.—and we'll send you the actual certified test reports of any Nationwide approved carpets you're considering. And you can compare the results and prices yourself.)

So when you buy a commercial carpet with the Enka label you'll know what you're buying. Not just who you're buying.

Before you buy the front of a carpet, read what's on the back.

Enka

Circle No. 23 on product information card

MCCORMICK PLACE FIRE CAUSES POSTPONEMENT OF INTERCON I

We had originally planned to devote a major part of this issue to Intercon I, the International Contract Exposition and Congress which was to take place in Chicago March 20-22. The exhibits were to be held at McCormick Place and the Merchandise Mart, and hundreds of firms in the Mart, plus a long list of temporary exhibitors scheduled to go into McCormick Place had been making plans for the international event. Thousands of designers, architects, space planners and contract furnishers in this country as well as abroad had been planning to go to Chicago to see the exhibits and to attend Intercon's sixty or more discussion panels, workshops and forums, covering the many-faceted commercial/institutional market. Experts in the various areas of interest had been enlisted from all over the world to speak at these sessions and to head up the panels.

Tragically for Intercon and for the city of Chicago, the sudden conflagration that swept McCormick Place and completely destroyed it on the early morning of January 16th brought all these plans to an abrupt halt. Faced with the impossibility of transferring the exhibits to another location, the Merchandise Mart, sponsors of Intercon I, decided to postpone the show. W. O. Ollman, general manager of the Mart, promises however that a further announcement concerning new dates for Intercon I will be made. Mr. Ollman's telegram, announcing the postponement, was received here shortly after the disastrous fire. We quote the telegram in full:

•

"The catastrophic fire which ravaged McCormick Place Monday morning has necessitated the postponement of all plans for the staging of the first International Contract Exposition and Congress, which was to have been held on March 20, 21, and 22, 1967, in that facility and the Merchandise Mart. This event, which was conceived and publicized as a truly international effort, bringing together for the first time all concerned in the vitally expanding contract and institutional field, cannot achieve its stated objectives without the facilities afforded by McCormick Place which was to have

housed the exhibits and products of approximately 200 domestic and foreign manufacturers.

"We share the keen disappointment of all concerned in this effort—the distinguished board of advisors who gave unstintingly of their time and counsel—the manufacturers who had evidenced their complete endorsement and enthusiastic support—and the thousands of architects, designers, educators, purchasing agents and other buyers of institutional merchandise who had announced their plans to attend.

"The task of locating a facility adequate to serve both the exhibition and the complicated program requirements has been insurmountable. Every avenue has been explored including such drastic moves as the use of 'inflatables' for temporary structures and the utilization of the University of Illinois circle campus buildings. We regret that a satisfactory solution has not been found.

"However, the concept of Intercon I has definitely not been abandoned. It is obvious, from the industry's unprecedented support of this effort, that there is a vital and compelling need for a truly national—and international—contract convocation. The overwhelming response from within the trade is convincing evidence that the time has arrived for the contract industry to have its own powerful exposition and congress. Although the March dates cannot now be fulfilled, the scheduled event has proven the soundness of the concept beyond any question.

"In the interest of serving the industry, the Merchandise Mart accepts a responsibility to provide this convocation. We ask of those with a sincere and determined interest to await our further announcement concerning new dates for Intercon I. A segmented or partial showing at any level or in any location cannot benefit the contract industry, any presentation must be total, and its devotion to the interests of the industry must be complete. Toward these ends, the Merchandise Mart reaffirms its dedication."

W. O. OLLMAN, General Manager
The Merchandise Mart


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Goodall Fabrics are protected against

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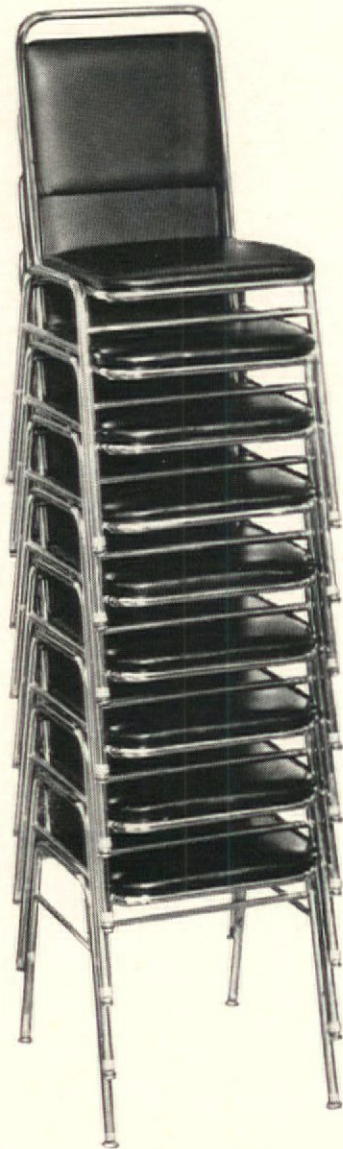
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CONTRACT NEWS

SEGURA STUDIOS INC. has relocated its general offices, showroom, and factory to 610 W. 18 Street, Hialeah Fla. The firm still maintains branch showrooms in Los Angeles, Chicago, and Dallas.

STANLEY FURNITURE CO., INC., has acquired TREN LINE, INC. and FASHION FURNITURE CO., INC., North Carolina upholstery concerns, and SIGMON ENTERPRISES, INC., and FASHION INVESTMENT CO., which produce and supply frames to the upholstery concerns. Mr. Wilfred L. Sigmon, who will be an officer and director of Stanley Co. will continue to direct the four companies.

ART FOUNDRY has appointed DUNBAR furniture showroom in the Chicago Merchandise Mart as distributor in the middle western states. Dunbar will service Minnesota, Missouri, Michigan, Iowa, Illinois and Wisconsin.

The new ROYALMETAL CORP. plant in Los Angeles is scheduled for completion in the spring of 1967. It will house factory, warehouse, office, and showroom facilities.

MODULAR SYSTEMS, INC., manufacturer of library shelf cases, is a newly formed firm in Muskegon, Mich. The principals are: Craig Welch, president; Lawrence Keur, vice president-sales; Ray H. Witt, secretary-treasurer; Edward Ostling, plant manager.

OZITE CORP. has opened a new showroom in the Cleveland Merchandise Mart, bringing the number of showrooms to four. Larry Bond, regional manager, will headquarter in the Cleveland office.

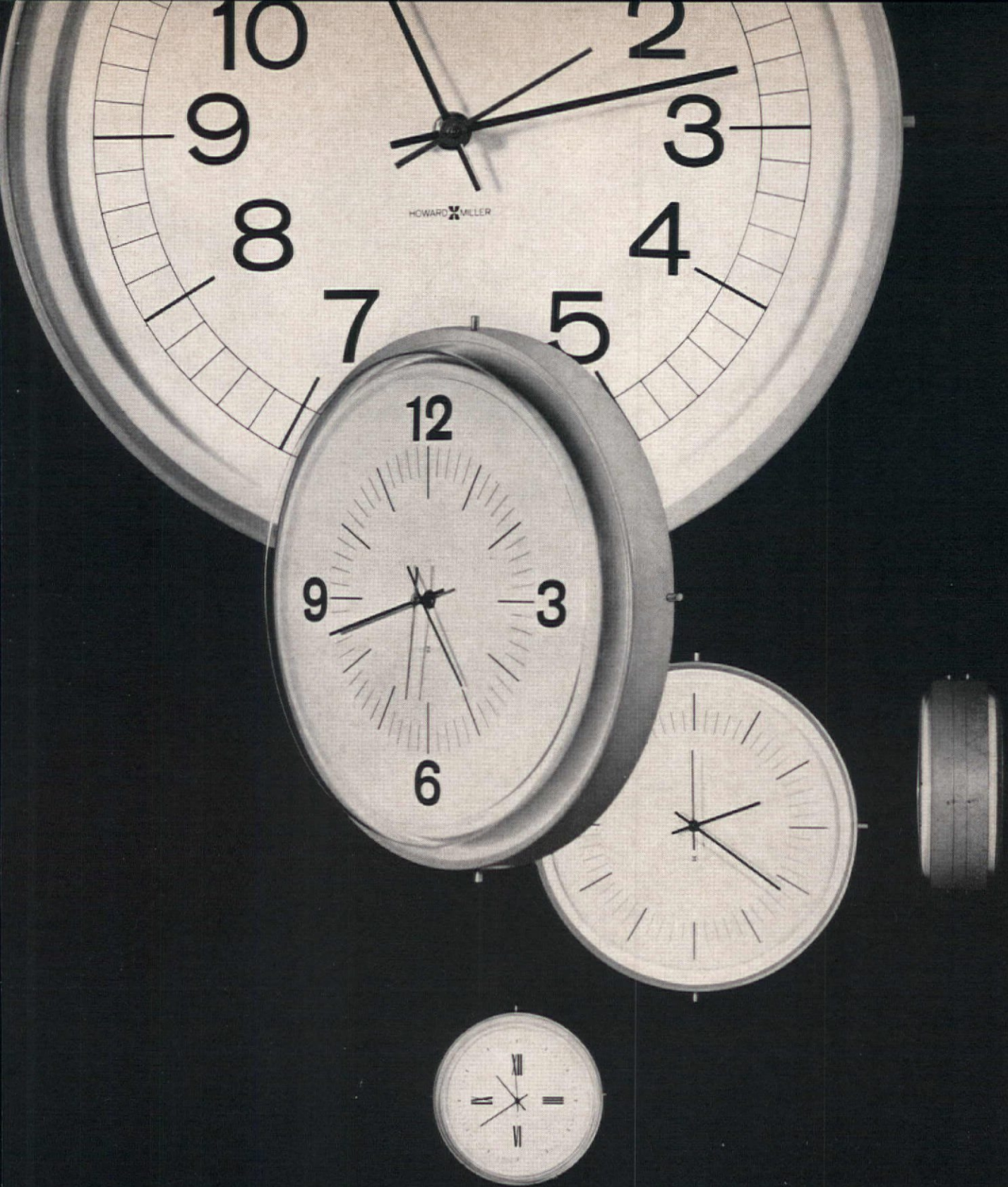
THE ART FOUNDRY has appointed CONTEMPORARY BUSINESS SERVICES, INC. of Atlanta, Ga. as its representative in Alabama, Florida, Georgia, North Carolina, South Carolina, and Tennessee.

SCALAMANDRE SILKS INC. announces the opening of a new showroom in the Atlanta Decorative Arts Center. Charles Stevens will continue to service the southeastern states.

DUO-BED CORP., a division of Shelby Williams Industries, Inc., has opened a new Duo-Bed Contract Center at 1127-28 Merchandise Mart in Chicago. It features floor displays of the Duo-Bed line for institutional use, including the firm's new nursing home line.

THE E. F. HAUSERMAN Co. recently completed one of its largest single movable interior wall contracts at the laboratory complex of the U.S. Department of Commerce's National Bureau of Standards, Gaithersburg, Md. Over 22 miles of movable interior wall and 7,000 doors were installed.

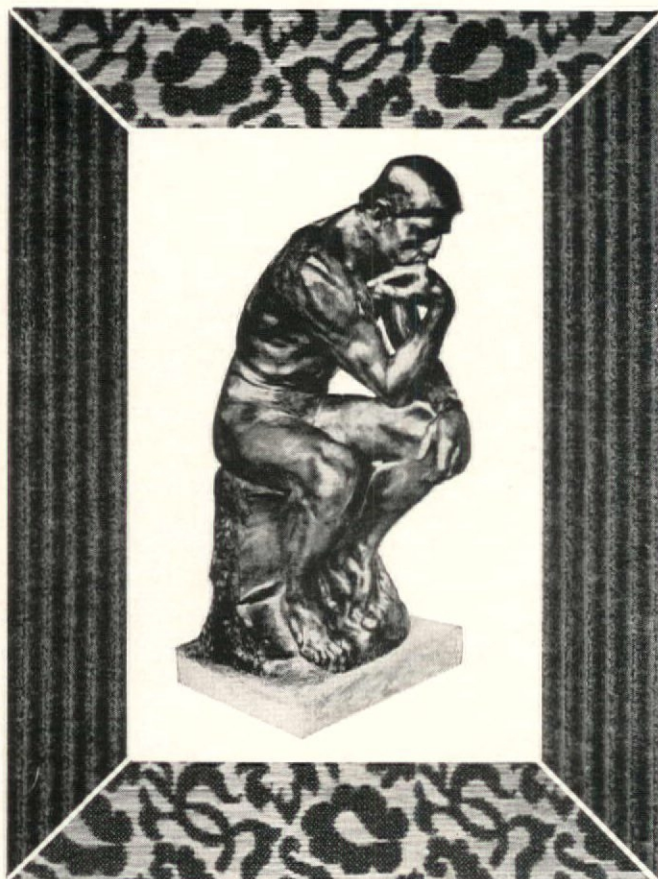
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TIME 

Clocks for today's modern interiors . . . Institutional clocks designed by architect-designer George Nelson. Four dial styles available in 14 and 18 inch diameters. Choice of satin finished black, white or olive in single or double face. For mounting directly to wall or suspended with bracket from ceiling or wall. Write us for our illustrated catalog. Howard Miller Clock Company, Zeeland, Michigan 49464

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PEOPLE

AL MIRICK II has been appointed New England representative for Athol Manufacturing, Division of Emhart Corp. He will cover New York State, Connecticut, Rhode Island, Massachusetts, Vermont, New Hampshire, and Maine.

CHARLES LAZAROFF, newly appointed sales manager of Midwest Folding Products, will coordinate sales through the Midwest group of dealers.



WILLIAM NORMAN MANHOFF has been named director of design for the firm of Saphier, Lerner, Schindler, Inc. He will assume charge of interior, product and exhibit design, packaging, and graphics.

In an administrative re-organization of Myrtle Desk Co., High Point, N.C., HARRY B. ADAMS, formerly vice president in charge of merchandising, has become vice president in charge of marketing, and MRS. NANCY PERKINS, AID, formerly director of the interior design division, is now merchandising coordinator. Mr. Adams will be responsible for sales promotion, closer relationships with dealer organizations, and product development. Mrs. Perkins will be in charge of advertising, public relations, photocopy, and literature.

PETER CHAPELLE has joined Authentic Furniture Products as mid-western sales manager. He will headquarter in Chicago.

BERNARD SHAFFER has been appointed to the newly created post of national contract sales manager for The Englander Co., Inc. Shaffer will be in charge of contract sales for bedding and dual sleep products, previously handled separately through two product divisions.

FRANCO SCALAMANDRE, president of Scalamandre Silks, Inc., was awarded an honorary Life Membership by the National Trust for Historic Preservation for his generous contribution to restorations throughout the country.

JIM PATRICK has been appointed district sales director of the Southeast for Cramer Industries, Inc. He will headquarter in Nashville, Tenn.

Alfred J. Merritt

Alfred J. Merritt, an executive of Stein, Hall & Co. and president of the Jute Carpet Backing Council died on Dec. 16, 1966, following an illness of several months.

Irving Storch

Irving Storch, vice president of marketing of the Syroco Division of Rexall Drug & Chemical Co. died on Dec. 17, 1966. Mr. Storch was 52.

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Woodard In Contract

How long will it last? Would 20 years be too long?

We wanted it to have a lengthy, useful life so the frame is steel, all parts welded in.

We wanted it to look well all of that time, but fabric wears out so we planned easily replaced covers and cushions.

We wanted it to be beautiful so a wide range of colorful fabrics are available, or send your own.

All of these features are in Woodard's Embassy and Consular contract furniture groups.

Contract Division

Woodard

Write for our new catalogue.

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320 DECORATIVE CENTER, DALLAS

628 MERCHANDISE MART, CHICAGO

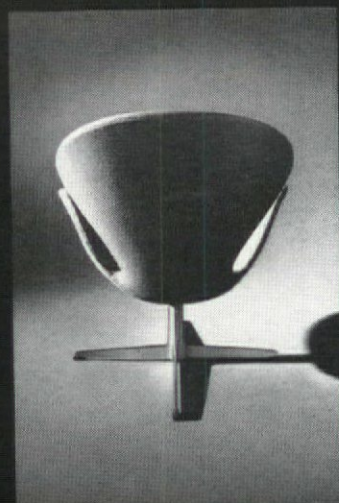
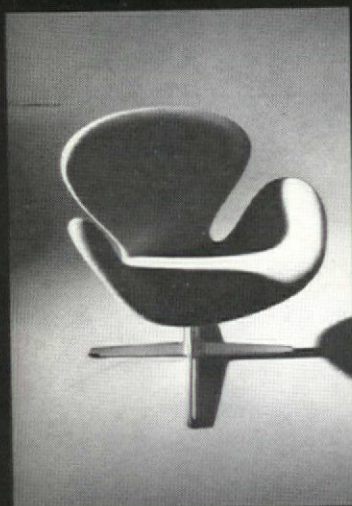
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Is there a special way to view Arne Jacobsen's "Swan" chair? Not really. The "Swan" is exciting and

different from every point of view. One of the most versatile chairs ever designed in Denmark. In fabric, leather or vinelle. With Aluminum or teak base. See more of the FH furniture in our catalog.

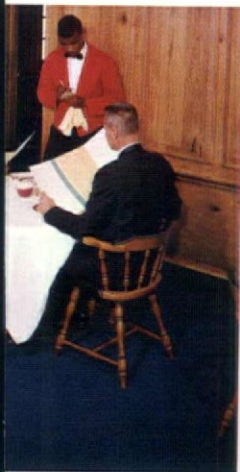


CALENDAR

1967

- February 26-March 3.** Fifth Annual Floor Covering Show, Sheraton Hotel, Philadelphia, Pa.
- March 2-3.** National Association of Store Fixture Manufacturers, 12th Annual Convention. Hilton Hotel, New York City.
- March 2-5.** NSOEA Dallas Convention & Exhibit. Marriott Motor Hotel, Dallas, Tex.
- March 19-22.** Furniture Show. War Memorial Auditorium, Boston, Mass.
- April 2-6.** Spring Furniture Market. Jamestown, N.Y.
- April 14-21.** Spring Southern Furniture Market. High Point, N.C.
- April 20-23.** Semi-Annual National AID Conference. Galen Hotel, Key Biscayne, Fla.
- April 25-27.** CONTRACT '67—The National Contract Show & Convention, sponsored by CONTRACT Magazine. New York Coliseum, New York City. For details contact: Mr. Jerome Brown, National Exposition Co., 14 W. 40 St., New York, N.Y. 10018. 212/564-8714.
- April 28-October 27.** Expo 67—Universal International Exhibition of 1967. Montreal, Canada.
- April 30-May 3.** Sixth National Lighting Exposition. New York Coliseum, New York City.
- May 3-6.** National Association of Educational Buyers. Hotel Fontainebleau, Miami Beach, Fla.
- May 14-17.** Tufted Textile Manufacturers Association. 22nd Annual Convention. Diplomat Hotel, Hollywood, Fla.
- May 22-25.** National Restaurant Association Convention & Educational Exposition, including Midwest International Hotel-Motel Show. Navy Pier, Chicago.
- June 18-24.** Summer Furnishings Market. Merchandise Mart, American Furniture Mart, Chicago.
- June 25-29.** New York Lamp & Home Furnishings Show. New York City.
- July 9-13.** Furniture Market, Seattle, Wash.
- July 10-14.** Furniture Market. High Point, N.C.
- July 10-14.** Furniture Market. Dallas, Tex.
- July 16-21.** Furniture Market. Atlanta, Ga.
- September 15-20.** American Institute of Interior Designers, 36th Annual Conference. Shoreham Hotel, Washington, D.C.
- September 27-29.** Furniture Market. Dallas, Tex.
- October 19-21.** AH&MA Annual Convention. Statler Hilton, Boston, Mass.
- October 20-27.** Southern Furniture Market. High Point, N.C.

**This could change your thinking
from the ground up!**



Ozite® Town 'N' Terrace Carpet made with Vectra® fiber proved attractive and durable on walkways, balconies, patios, porches, in kitchens, hospitals, offices, restaurants...with over 20 million yards in use! Where would you use it?

Use your imagination! Ozite Town 'N' Terrace Carpet has passed the test of time, with over 3 years of use in thousands of installations across the country. Snow, rain and hail won't hurt it. Resists mildew and fading. Won't rot...ever. Amazing Vectra fiber resists staining from food and drink (like mustard, ketchup, tea, milk, coffee) and even household chemicals (like bleach, ammonia, peroxide).

Use Ozite Town 'N' Terrace Carpet in kitchens and restaurants to add comfort, reduce noise, cut dish breakage. Put it in recreation rooms and bathrooms to give warmth, end floor polishing and waxing. Use it in new dramatic ways outdoors...on patios, walkways, balconies. Starting to get ideas? Read about the technical advantages of Town 'N' Terrace on the back, then mail coupon for full details.



As advertised in **LIFE** magazine
Available in 16 decorator colors

Ozite® TOWN 'N' TERRACE CARPET made with **Vectra®**

Vectra
OLEFIN FIBER

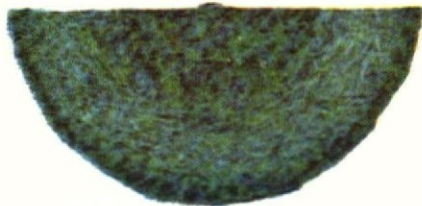
® Ozite is the exclusive trademark of the Ozite Corporation.

® Vectra is the registered trademark of the Vectra Company, a division of National Plastic Products Company, Inc., for its olefin fiber. Vectra makes fiber only, not carpets.

Tests prove the superiority of Ozite Town 'N' Terrace Carpet made with Vectra[®] fiber over floor covering costing twice as much!



3,000 revolutions of abrasion test have \$11.95 retail acrylic carpet down to the backing!



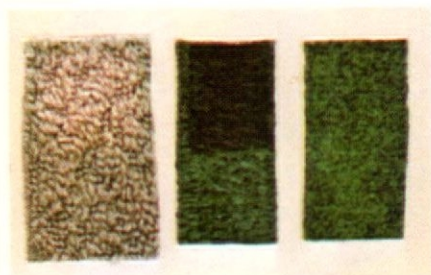
But, the abrasion wheel (Standard Taber Abraser), which can quickly spin off years of hard wear, barely makes a dent in new Ozite Town 'N' Terrace Carpet made with remarkable new Vectra polypropylene olefin fiber. Ozite's unique manufacturing method permits the use of staple fiber of higher tensile strength than normally used in regular carpeting.

Fadeometer Test



Wool
100 hours

Acrylic
160 hours



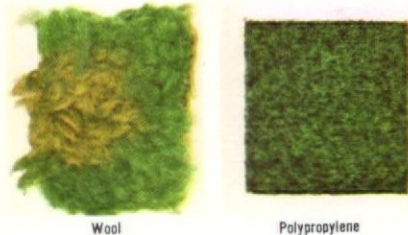
Nylon
100 hours

Polypropylene
without stabilizers
216 hours

Polypropylene
with stabilizers
Over 2,000 hours

Most manufacturers of piece-dyed carpets try for 40 to 60 hours fade resistance. Even stock-dyed carpets strain to reach 200 hours. The special stabilizing chemicals used in the solution-dyed Vectra fiber enables it to resist ultra-violet rays—and permits Ozite to guarantee its carpet to withstand 500 hours of Fadeometer test without discoloration!

Stain Resistance



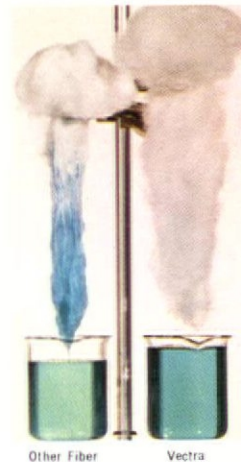
Wool

Polypropylene

Vectra polypropylene fiber is resistant to most harmful chemicals that tend to bleach and stain competitive products, including most acids, alkalies, salts, solvents, and oxidizing agents. Ozite Town 'N' Terrace Carpet resists spotting and bleaching from ammonia, chlorine, coffee, tea, soft drinks, shoe polish, merthiolate, mustard, catsup—practically everything, including the accidents of dogs and children. Insects and mildew do not attack polypropylene. Fungus growth is not supported by the fiber itself, won't shrink, rot, or mildew. And it's virtually non-static. Non-allergenic, too.

Competitive carpet fibers absorb moisture to varying degrees, up to 27%.

A filament of Vectra reacts to water much like a solid glass rod. The water rolls right off. Vectra olefin fiber has zero (0%) moisture regain.



Other Fiber

Vectra



Easy to install. Cuts with scissors or knife. Lies flat. Doesn't curl. No binding of exposed edges necessary. Does not need carpet cushion tacking, or professional installation. However, if desired, it may be installed the same as conventional carpet. It is recommended that in most instances Ozite carpet be installed without permanent or semi-permanent adherence. Where it is desirable to adhere the carpet, the following methods of installation are recommended. Double faced tape or Ozite AP 400 waterproof adhesive may be used both indoors and outdoors.

And it's a breeze to maintain! Carpet actually be hosed clean. Simple to patch. Because Vectra fiber is impervious to moisture it can either be scrubbed clean or vacuumed. It dries fast. And patching for cigarette burns (can happen to any carpet you know) is easily done in minutes with a razor blade and leftover pieces—and it won't show!

Installation and maintenance manual available on request.

Every claim guaranteed by the Ozite Corporation. Write today for full information.

OZITE CORPORATION

Department C
7-120 Merchandise Mart
Chicago, Illinois 60654

Please send me your 4-page color brochure with complete details on new Ozite "Town 'N' Terrace" Carpet, plus sample swatches of the carpet.

Name _____

Firm _____

Address _____

City _____

State _____ Zipcode _____

MULTI-PURPOSE TABLES AND SWIVEL CHAIR BY TROY



Chair No. 6796

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

Handsome enough for the president's office. Versatile and durable enough for library, student lounge or dining room.

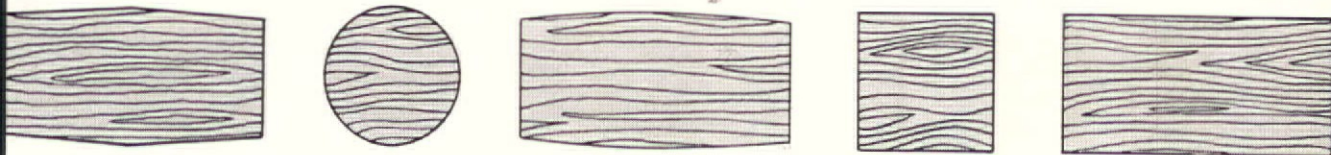
These are tables as rugged as the Rock of Gibraltar. All feature brushed aluminum bases, satin chrome columns and extra heavy gauge spider supports. Tops in a variety of long-wearing high-pressure laminated finishes are available in rectangular, angle boat, curved boat and other shapes in dimen-

sions to your specific requirements.

Memory swivel chair with natural pitch seat has cast aluminum pedestal.

Casters are optional. Features formed plywood back, foam rubber seat cushion. Vinyl or other type upholstery available in wide range of colors.

Multi-purpose tables and swivel chair are designed and built by people who care—in the long tradition of Troy contract furniture craftsmanship. For details, contact nearest showroom or **The Troy Sunshade Company**, Division of The Hobart Manufacturing Company, Troy, Ohio.



Troy[®]

Showrooms: One Park Avenue, New York/Merchandise Mart, Chicago/612 Grant Street, Troy, Ohio/ Dallas Trade Mart, Dallas, Texas/Houston Homefurnishings Mart, Houston, Texas

Circle No. 31 on product information card

Circle No. 30 on product information card



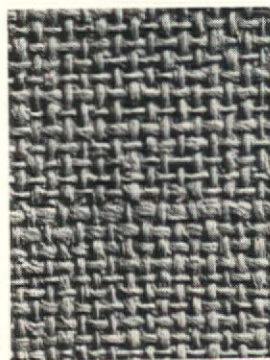
End bare wall blight.

Painting won't do it, but Koroseal vinyl wall covering will.

You can put new paint on a wall, but the blight always returns. Smudges. Scratches. Stains. Ruination.

Koroseal resists smudges, scratches, stains and all that. It's easy to wash. It doesn't chip, flake, yellow, fade, crumble.

Koroseal ends bare walls, too. Painted walls are bare walls. Dull walls. Koroseal dresses them up with textures that look



like burlap, split cork bark, silk, linen, grass cloth, handwoven straw, tapestry, or others, plain or fancy.

It comes in 26 patterns, in 480 colors.

For more information on Koroseal wall covering, write B.F. Goodrich Consumer Products, Akron, Ohio 44308.

And begin the end of bare wall blight.

Koroseal—T.M. Reg. U.S.
Pat. Off.



Circle No. 32 on product information card

Newest idea in furniture that cares for itself.. Marina a nautical touch by molla

ALUMALOY
FURNITURE

Write for further information:
Molla Contract Co., 425 East
53rd St., New York, N.Y. 10022



Molla's Marina at poolside. Frames are made of strong, lightweight Alupaloy[®]; a Molla exclusive, it won't rust — ever. Seats and backs are 100% vinyl strapping. Chaises and chairs shown. 14 other pieces available.

at Intercon I
see the details
that make the furniture
that makes **THONET**
the best known name
in the contract field

Craftsmen have built Thonet. Detail by detail, piece by piece, line by line, they put together the most diversified collection of furniture in the contract field. Year after year (over 137), they've been making Thonet a leader in commercial and institutional furniture here and abroad. What did it take? Design engineering for the strength that stands up to public use. Styles that endure. Service, too. But first and foremost, leadership takes people who care. Come meet them in Chicago during Intercon I, and see our new 1967 chairs, lounges and room groups at the Thonet Showrooms, 11-100 Merchandise Mart, Chicago.

THONET INDUSTRIES, INC., NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • DALLAS • MIAMI • ATLANTA

Circle No. 34 on product information card

7 FROM THAT PROVE PRESTIGE OFFICES NEED NOT BE EXPENSIVE! THERE ARE 74 MORE!

SEE THEM IN COLOR! * WRITE FOR FULL LINE FOLDER!



MASO® OFFICE MACHINE CREDENZAS, CABINETS

7 popularly priced models from roll-arounds to spacious storage units for every type of business machine.



WALL STREET MOVABLE PARTITIONS

All Steel and Walnut Texture Laminate partitions provide a prestige look and progressive features at low cost.



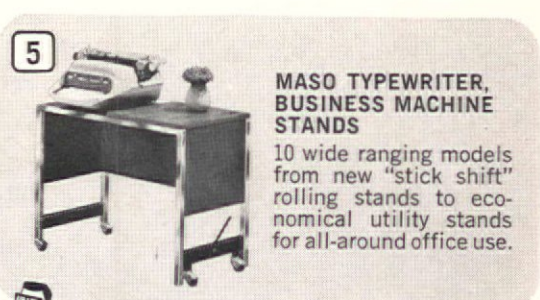
WALL STREET® DESKS

21 correlated models of desks, credenzas and modular units that prove "prestige offices need not be expensive!"



WALL STREET OFFICE CHAIRS

Three series and 20 models of executive, secretarial and side chairs of exceptional quality, comfort and economy.



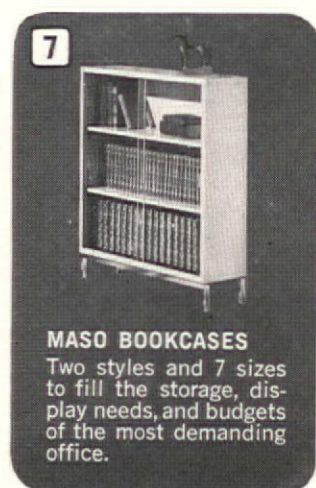
MASO TYPEWRITER, BUSINESS MACHINE STANDS

10 wide ranging models from new "stick shift" rolling stands to economical utility stands for all-around office use.



MASO CABINETS

9 designs from decorator beauty to lowest cost utility in wardrobe, storage and combination cabinets.



MASO BOOKCASES

Two styles and 7 sizes to fill the storage, display needs, and budgets of the most demanding office.



Before you make your next purchase . . . see INTERSTATE'S "FULL LINE" FOLDER!

---FREE! WRITE TODAY!---

"Mr. Wall Street" - "Mr. Maso"
PLEASE RUSH

"Full Line" Folder. I am particularly interested in (circle number/s): 1 2 3 4 5 6 7 ALL

Name _____

Company _____

Address _____

City _____ State _____ Zip Code _____

 **INTERSTATE INDUSTRIES, INC.**
Dept. C-2 • Merchandise Mart • Chicago, Illinois 60654

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Personality...

choose from Cramer's complete line of office furnishings—compatible with any client personality.

CRAMER

CRAMER INDUSTRIES INC. • KANSAS CITY, KANSAS
A Subsidiary of U S M Oil Co.

Cramer—The leader in style and quality.

Tsk, Tsk, is it nice to walk all over the one you love?

(Very nice. When Gulistan Carpet is the one.)

Soft, deep, luxurious Gulistan carpet of Acrilan® is very nice to walk on. To look at. And it also saves a tremendous amount of time and money on care and maintenance. Perhaps that is why Maryland Cup Corp., makers of Sweetheart Cups, have carpeted important areas of their ultra modern plant in Towson, Maryland, with these beautiful carpets. In the offices: Gulistan *Charter Oak*, with a smart crush-resistant pile. In the Conference Rooms: Gulistan *Appointment*, glamorous cut and loop texture. Both are Performance Rated* for Heaviest Traffic.

GULISTAN
CARPET®

Gulistan Carpet offers many benefits at the new facilities of the Maryland Cup Corp. Designer is Alan Shaivitz; contractors, Lucas Bros. of Baltimore.

*TM of JPS & CO., Inc.



Gulistan Carpet Division, J. P. Stevens & Co., Inc.
295 Fifth Avenue, New York, N. Y. 10016

Please send me the whole story on how Gulistan Carpet contributes quiet, warmth, comfort and beauty at less cost. Include free samples of Gulistan Carpet.

Name _____

Address _____

City _____ State _____ Zip _____

C-2-67

Circle No. 37 on product information card

Circle No. 36 on product information card

Color me anything

As a Decorator, Designer or Architect you are cognizant of how the exact carpet color can add or subtract from your total concept. Similarly the texture or design or fiber can be of equal import. So can quality. Or price. The recognition of these factors is why the public area segment of our business has grown and grown . . . as more and more of your contemporaries learn how they can find any or all of these precise requirements in our existing wilton or tufted lines. Or in our facility at matching patterns, or working with them in creating new ones. We suggest that you put us to the most rigorous test of all. Pleasing your most exacting critic. You.

WRITE US TODAY REGARDING ANY INFORMATION ABOUT PUBLIC AREA CARPETING. OUR REPLY WILL BE FULL AND PROMPT!

I'm a Downs carpet

DOWN'S CARPET COMPANY, INC., Dept. C267, Philadelphia, Pa. 19134 • Quality Carpets Since 1865
Circle No. 38 on product information card

25-27*

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YOU ARE INVITED TO ATTEND THIS NEW SHOW & CONVENTION FOR CONTRACT PROFESSIONALS

More than 125 important product exhibits and a seminar program led by leading contract authorities will be presented free of charge at the New York Coliseum, April 25, 26, 27, 1967.

Your visit to CONTRACT '67 will enable you to see and discuss with manufacturers the newest ideas, materials and products and the application of these innovations to

your design and procurement problems.

If you are a contract designer, specifier, architect, space planner, furnishings purchaser, or in any way interested in commercial/institutional interiors, CONTRACT '67 has been created expressly for you. You will not want to miss this vital once-a-year contract event. Plan now to attend.

Program

TUESDAY, APRIL 25

- 9:30 a.m.-10:30 a.m. *Lawrence Lerner, President, Saphier, Lerner, Schindler:*
Fees — The best methods of charging for contract design/planning services
- 10:30 a.m.-11:30 a.m. *Father William F. Burke, Ph.D., Director, Institutional Services, Inc., Catholic Diocese of Brooklyn:*
Contract furnishings requirements of religious institutions
- 11:30 a.m.-12:30 p.m. *Forrest Wilson, Feature Editor, Progressive Architecture:*
Where is the personnel for the booming contract design industry coming from?

WEDNESDAY, APRIL 26

- 9:30 a.m.-10:00 a.m. *Marvin Afrime, Director, The Space Group:*
Maintaining standards of quality in contract design while simultaneously fulfilling corporate client requirements
- 10:00 a.m.-11:00 a.m. *Robert Hughes, Chief of Furniture & Furnishings Branch, GSA, U.S. Government:*
How the government goes about specifying and procuring contract furniture

THURSDAY, APRIL 27

- 9:30 a.m.-10:00 a.m. *Lee Epstein, noted New York Attorney and counsel for the design industry:*
What the space planner/designer should know about the law and contract with clients
- 10:00 a.m.-11:00 a.m. *Tom Lee, president, Tom Lee Ltd.:*
New problems and logistics that confront the hotel designer
- 11:00 a.m.-noon
Free for all *Lerner, Afrime, Wilson, Burke, Hughes, Epstein, Lee*

PROGRAM — 9:30 a.m. to noon, daily

EXHIBIT HOURS — 11:00 a.m. to 6:00 p.m., daily

CONTRACT '67

NEW YORK COLISEUM
 APRIL 25, 26, 27, 1967

THE NATIONAL SHOW AND CONVENTION SPONSORED BY CONTRACT MAGAZINE

MANUFACTURERS
 RESERVE YOUR SPACE TODAY.
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 JERRY BROWN AT 212-564-8714

SEND TODAY FOR YOUR FREE ADMISSION BADGE



CONTRACT '67
 c/o National Expositions Company, Inc.
 14 West 40 Street
 New York, N. Y. 10018

I plan to attend CONTRACT '67.
 Please mail my free admission badge to my

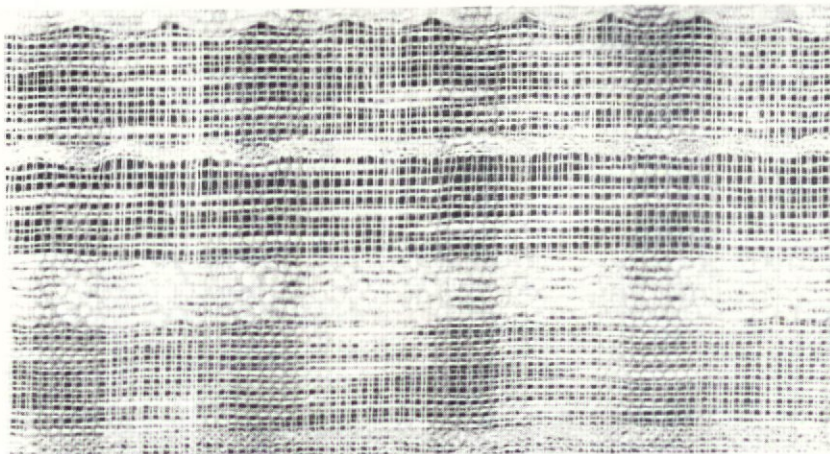
name _____ title _____
 firm _____
 address _____
 city _____ state _____ zip _____
 Type of business _____

This is Louisville's Tri-Color Look



"Hopsack" illustrated, predominant of Rayon, is from our new Tri-Color collection and is offered in 18 color ways. Tri-Color, a unique Louisville development, is achieved by stock dyeing the fibres before spinning into yarns. Limitless variations and unusual color brilliance are the result. Tri-Colors are available for both upholstery and bedspreads.

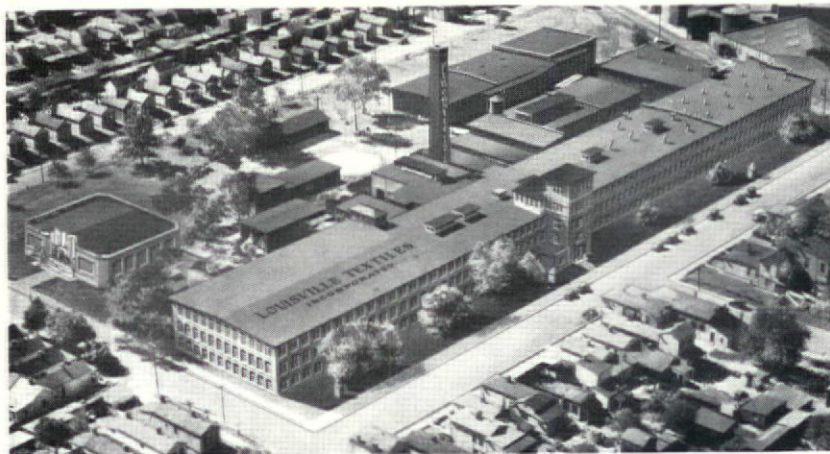
This is Louisville's Linen Look



Louisville is offering twenty-five patterns featuring linen yarns artistically combined with rayon and cotton. Casements range in styling from gossamer weaves to semi-sheers to bolder, bulkier textures. Illustrated is "Galway", available in 8 colors. Fabrics featuring linen are also available for use as slipcover and bedspreads.

(Pattern is shown half size)

This is Louisville's Look



A completely integrated fabric source which offers distinct advantages to the contract trade, Louisville's mills encompass 250,000 sq. ft. of floor space and house every step of manufacturing from raw fibre to final inspection and shipping. You are assured of consistent quality control and prompt delivery.

Upholstery fabrics available with



Look to Louisville for your Contract Fabric Needs

WOVEN DECORATIVE FABRICS FOR DRAPERIES, SLIPCOVERS, BEDSPREADS, UPHOLSTERING AND WALL COVERINGS

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Space 1911
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Bldg.

Los Angeles
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Los Angeles Home
Furnishings Mart

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Room 608

High Point
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Dallas
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1243, Hato Rey

New Zealand
A. H. Giles & Co.,
139 Albert Street
Auckland

AVAILABLE THROUGH ESTABLISHED JOBBERS OF WOVEN DECORATIVE FABRICS

Circle No. 41 on product information card



They knew how little the carpet cost, could they still think it's such a fancy place?

They know the carpet is lush and plush. It certainly *looks* expensive. So people just assume the owner of the restaurant paid a penny for the carpeting. The truth is, it's a patterned carpet *printed* by Trend Contract. That means it's only about half as expensive as it looks. Because Trend Contract's new auto-dyeing technique makes it possible to print quality tufted broadloom in patterns and styles that previously had to be woven. And our fully-automated carpet mill produces the exact carpet you want, when you want it, at a price that beats anybody else's. If you'd like to know more about carpeting that looks and acts expensive, but isn't, send for your free copy of "The Contract Carpet Specification Guide." If it makes you feel guilty to spend so little on your carpeting, we can't help it. That's the price you have to pay.

C-2-67



DIV. OF TREND MILLS, INC.

Trend Contract 295 Fifth Ave. New York 10016
Please send a free copy of
"The Contract Carpet Specification Guide" to:

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

The place:



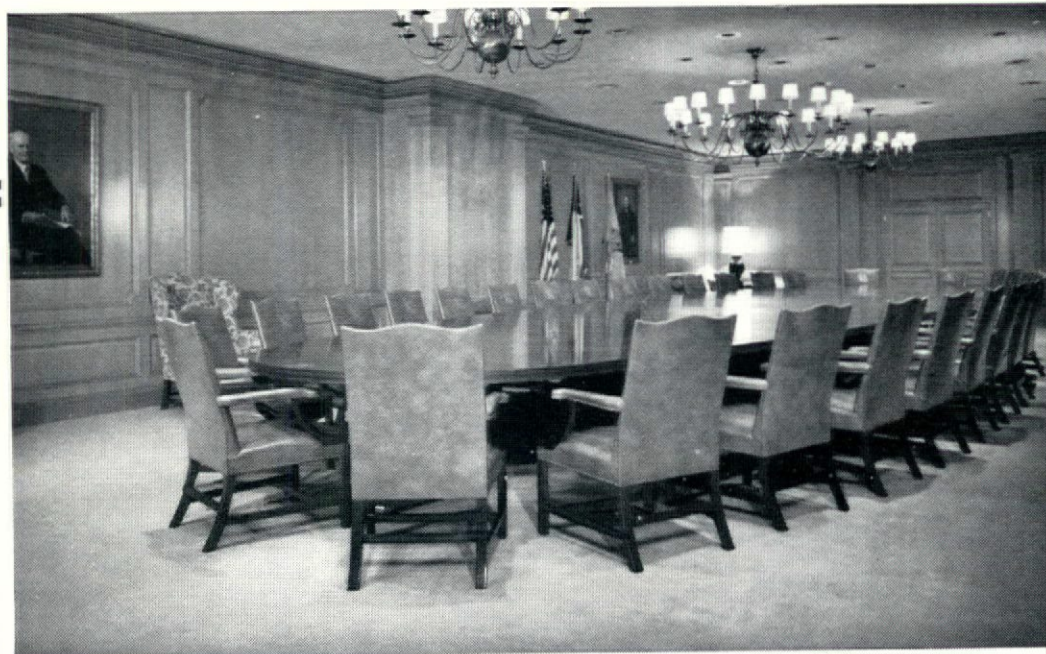
The prestigious Republic National Bank, Dallas, Texas

The man:



Joe W. Toomey
Design Coordinator
Dallas, Texas

The carpets:



Bigelows. For the Board of Directors' Room, Mr. Toomey specified *Dean* wall-to-wall. Special Beige, Temple Gold and Avocado were the carpet colors used throughout this beautifully decorated 50-story bank.

Why do people like Joe W. Toomey specify Bigelow? Because they know that for every hotel, motel or commercial building, Bigelow has or can custom-create the perfect carpet. We've done it since 1825. Our carpet counselors will give you all the help you need in solving any kind of carpet

problem—at no charge. Simply call your nearest Bigelow sales office. Or for a colorful free brochure on commercial carpets, write Dept. A, 1 Madison Avenue, New York, N. Y. 10016. Find out for yourself why

people who know buy Bigelow

Bigelow sales offices are located in Atlanta, Boston, Chicago, Cleveland, Dallas, Denver, Detroit, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle

Circle No. 43 on product information card

Another Original Development By Orcco

Introducing...



EMBOSSED

patent applied for

SUN & SHADE
INDOOR - OUTDOOR CARPET

with pile of 100% **Herculon*** polypropylene
olefin fiber in decorative **CarvTone** pattern

Sensational . . . 3 dimensional . . . magnificent . . . handsome . . . all powerful
adjectives but none quite describes this surprisingly different product. And in 12
decorator colors Embossed Sun & Shade will open doors to a great multitude of new
interior as well as exterior uses.

Be among the First to offer CarvTone
Contact your Orcco distributor

*Registered trademark of Hercules Incorporated,
Wilmington, Delaware, for its olefin fiber.



Sun & Shade Division

4903 Everett Avenue
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A wholly owned subsidiary of



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San Francisco — Space 383 Western Merchandise Mart
Seattle — Space 610 Northwest Home Furnishings Mart

Barwick and Beattie and Berven and Chatham Carpet and Columbus and Cabin Crafts and Commercial and Gulistan and Hightstown and Hollytex and Lees and Mand and Masland and Magee and Monarch and Morgan and Painter and Patcraft and Philadelphia and Thomas Pride and Dan River and Sweetwater and World and Wunda Weve and others.

Every time we look around it seems there's another major mill behind us.

Over 40, to date. Using Poly Bac in well over 250 carpet lines.

What's behind it all?

A simple formula: you give great backing, you get great backing.

Poly Bac, woven of monofilament polypropylene yarn, is great primary backing.

For one thing, it is impervious to humidity, the major cause of carpet shrink and buckle. Carpet stability is maximized, restretching is minimized.

In addition, insects and bacteria

cannot subsist on Poly Bac. It's also mildew and odor free. Will not rot even in below grade installations.

And since Poly Bac does not contain oils or lignins that can stain through to the surface, carpeting can be shampooed as often as needed without fear of "browning."

Just one more reason for putting Poly Bac in your carpet production, your carpet specs, or your carpet store.

Poly Bac. The back that's way out in front.



Patchogue Plymouth Co.
295 Fifth Ave., N.Y., N.Y. 10016

Circle No. 45 on product information card

When Vidvar
Hermanovski
specifies folding
tables for
General
Baking...

he can't afford
to be wrong

"Every detail must be architecturally perfect," insists Vidvar Hermanovski, vice president and one of the creative heads of Designs for Business, New York City. "And that includes folding tables".

In the newly designed, flexible board room for General Baking Company, he specified Howe tables — for their contemporary lines and non-folding appearance.

Opened, you wouldn't believe the tables fold. Folded, they store compactly. (In less than 4").

With Howe folding tables in the hands of talented professionals, a multi-purpose area, be it used for training or conferences, becomes a thing of beauty, as well as function.

Ask for our catalog. Or call us. Your next multi-purpose room installation could make us both happy.

Howe

FOLDING FURNITURE, INC., 360 LEXINGTON AVE., NEW YORK, N.Y. 10017

Purchased by
people paid to know
the difference





Guaranteed Young

Junior is just getting the feel of grandad's desk now. Good thing! He'll be flying it one day.

And when he does take over, the Lamidall paneling that pleased his grandfather can still be enhancing the decor of this office. We make it to last. Matter of fact, we guarantee Lamidall to last the life of the building in which it is installed. In writing. And it even could be there when Junior's grandson uses the same office.

Junior isn't thinking in terms of his grandchildren yet. But we are. Every time we turn out a piece of Lamidall.



LAMIDALL is available in 23 wood-grains and colors, in 16" planks or 4' panels each 8' or 10' in length. Every plank and panel is guaranteed.
For more details...

LAMIDALL®
conolite building products division
woodall industries, inc.

425 maple avenue
carpentersville,
illinois 60110

In our extremely mobile society, efficiency in discovering where we need to be and how to get there makes the use of

GOOD GRAPHICS

an urgent necessity rather than the luxury it used to be

By Robert Malone

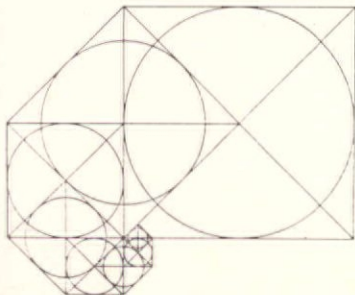
IN dealing with the question of office signage, or with business graphics in general, there is a temptation to show good signs and discuss why they are good, or bad signs and discuss why they are bad. There are some sterling examples of both, under all our noses, and it might make a diverting and even useful study. But it would be more or less beside the point. There are some much more fundamental considerations affecting business signage, and many of them we tend to bypass or ignore until circumstances catch up with us and force the issue.

One of these fundamental considerations is the question of corporate identity. It seems as if this question is enough in the public eye to keep it from ever being ignored, but that is, unfortunately, not the case. Many firms that have bought themselves a relatively good graphics package from a good designer have vitiated it by trying to superimpose it on an earlier bad mistake that they insist on keeping. This is not the designer's fault, of course, but the fault of corporate management. Bad decisions inside the company can spoil a good set of graphic designs at the beginning or at the end. I have seen some very sad cases recently.

For example, I have been delightfully taken care of, in my travels, at

numerous Holiday Inns. But in spite of their architectural excellence and their perfections of inn-keeping, their corporate Holiday Inn sign makes my gorge rise very time I see it. It's a pity that this chain's architects and designers have been required to accommodate themselves to an existing blunder, rather than being given a chance to correct it.

A similar case, though on a different level of seriousness, is the kind of thing that happens at the Union Carbide building in New York City. The building itself and its architectural graphics have been noted for superlative detailing and clean, modern styling. But when Union Carbide recently sponsored a fashion show in their public exhibit area, the most atrocious cornball graphics were used to define the show. Whoever was responsible for the use of that area had clearly not thought it worth while to carry through the Union Carbide insistence on excellence. What price corporate identity in this case? The point here is that all graphics decisions *are* corporate-identity decisions, whether we intend it or not, and whether we like the results or not. And even the best designer can only do so much. Corporate management itself needs a sound understanding of graphics problems, a clear eye, and a firm hand on the con-



Logo, Hans Winterhager, VDI, engineering office in Germany.

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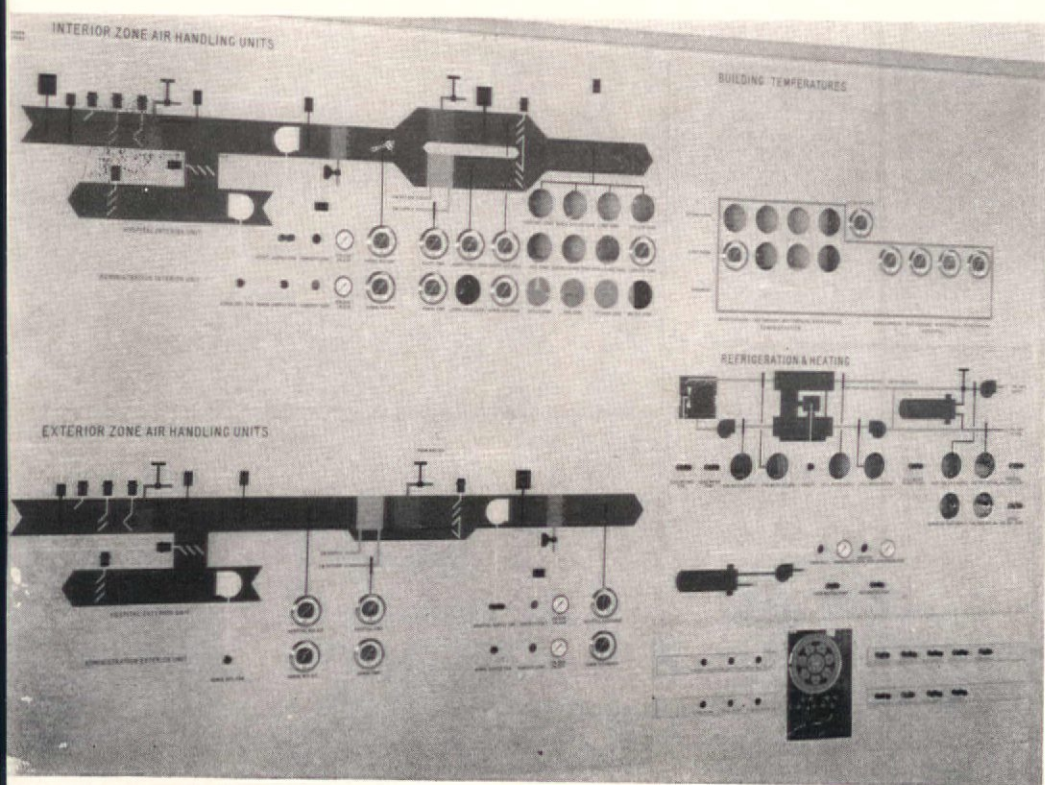
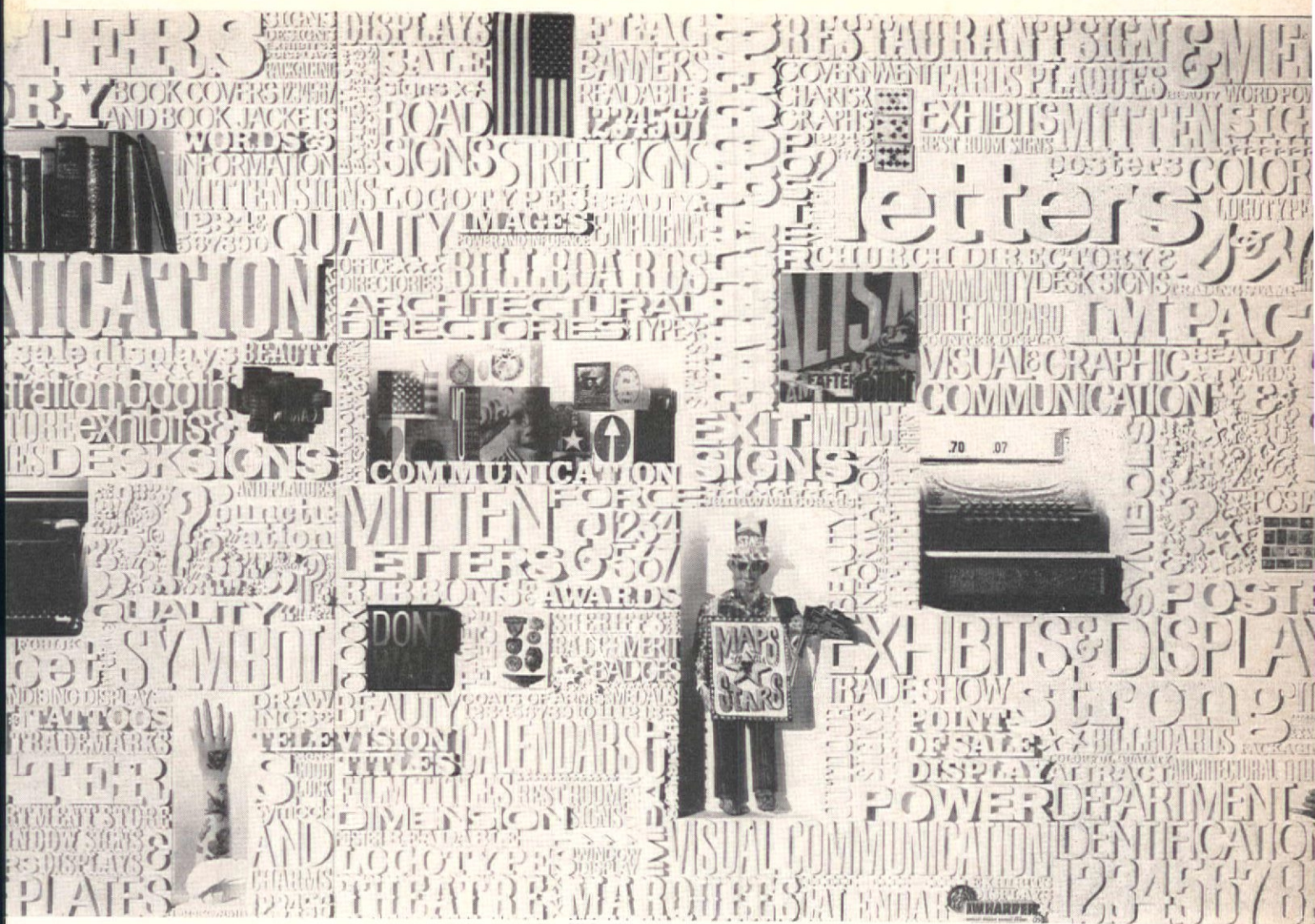
trols. Otherwise even an excellent corporate identity program will begin to dissolve, from sheer lack of comprehension.

Fortunately, there are some fine examples of the right way to deal with graphics. The people who are directing the graphics programs at IBM, CBS, and Xerox have taken a keen look at the general environmental picture today, and concluded that it is totally confusing. In order to cope with it, they have decided that what is required is extreme understatement coupled to a highly refined control. Their good judgment has never been so well pointed up for me as when I saw a Xerox demonstration truck parked in a complex of service stations—Gulf, Shell, etc. Against the orgy of clutter, the Xerox truck was the only readable object: the simple word, "Xerox," on the plain white field of the truck. The service stations were shouting their message, but they succeeded only in canceling each other out, as well as most of the other messages being communicated in that block. God help the pedestrian or driver trying to find the traffic light in all that clutter.

Perhaps the most outstanding example of directed graphics on a large scale during the past decade has been the airline terminal. (To get an idea of just how outstanding, contrast any airline terminal you use with the railroad stations most familiar to you.) The airlines have made certain basic graphic decisions, and have tried very hard to keep to them. It is particularly noticeable that standard heights, type faces, and type sizes have been adopted for the entire terminal complex. When we come to consider why this has been achieved by the airlines before it has been achieved by most other forms of public utilities, we are faced squarely with the second basic factor in business graphics that is frequently overlooked until it is almost (or altogether) too late. This might be called the urgency factor. The airlines are dealing with the movement of large numbers of persons at higher speeds than most other forms of transportation. The complexity of the equipment, the close timing necessary for scheduling high-speed arrival and departure, the relatively large distances involved, both in the air and in the terminal, the level of passenger-turnover—all these put the communications



"Wide World of Visual Communication" idea was measuring seven-feet by 16-feet, was created by Mitten's Designer Letters using all available letter styles and sizes. Effective texture was possible because varying sizes, heights, and depths employed. Sample of letters was seen in dress window display at Bergdorf Goodman. Display words act as "think" words to encourage customers to buy.



One picture is worth a thousand words—and this highly efficient graphic sign directs the building operator engineer in his manipulation of all building control functions. It diagrammatically pinpoints all emergency conditions such as fire or smoke and indicates all temperatures of humidity at the controlled zones. Incorporating all essential dial readings and circuit patterns as integral parts of the total design scheme, this unit was created by Devco Workshops.

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problem on a different order of magnitude. Efficiency in the handling of both information and traffic flow is no longer an optional refinement; it is an absolute requirement.

What we realize too seldom is that the problems faced by the airlines today will be faced by everyone tomorrow. And everyone is not prepared to deal with them. Already the increasing numbers of human beings and the increasing use of automobiles have combined to choke our cities nearly to death on their own traffic. We are facing the same jump in the order of magnitude as the airlines, on every city block, every parking lot, every bus and subway line; every restaurant and store that has had to change its location because it was too hard to get to has already felt the pressure. Because the population and its rate of travel have crept up slowly in the past, we have little practice in perceiving how dangerously fast they are rising now. For airlines and public alike, efficiency in discovering where we need to be and how to get there is no longer a luxury; it is an urgent necessity.

What we have done in the past has

generally been to wait until a situation was so desperate that the fire underwriters or the municipal codes took action to enforce some long overdue improvement, such as highly visible exit signs in public buildings. Too much of this laissez-faire attitude is still with us, as demonstrated by the recent recommendations for changes in the regulations governing parking-lot rate signs. Letter-height minimums were not enough to ensure legibility, it seems, when the parking-lot operators condensed their copy past a certain point.

Some of the urgency felt by the airlines has apparently begun to be felt in other responsible places, for which we can be very grateful. We are just now beginning to see the extension of airline-style standardization to highway graphics, where it has been long overdue. At the rate of travel on superhighways it has been far too possible to miss an exit and find oneself forced into a thirty-mile detour. When this happens, the highway has saved the driver no time at all, of course, and might as well not have existed for all the good it did him.

HOW UNIVERSAL SHOULD YOU GET?

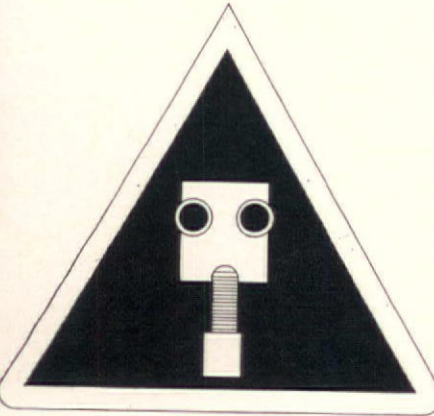
Another evidence of growing responsibility is the recent founding of ICOGRADA (International Council of Graphic Design Associations). This may have a useful impact on both municipal and corporate graphics, two fields which interact continuously. At present, their interaction is too often a head-on collision; the lack of coordination makes it seem like a toss-up whether the municipal authorities or the corporate authorities are more unenlightened, especially in situations like the traffic light lost among service station signs mentioned earlier.

One of the objectives ICOGRADA has set for itself is the development of an international system of symbols for public signs. If this can be worked out, it should be very helpful to that growing mass of people who have to find their way around in a country whose language they do not speak. Travelers, emigrants, and foreign personnel on temporary assignment all have the problem of coping with normal emergencies, as well as possibly unusual ones, in a foreign language. Several proposed systems are being considered, and each has certain

merits. One in particular has tried to express related messages in visually related symbols, which seems to have a certain logic. But the problem here is the arbitrariness of symbols in general. Even the symbols abstracted from recognizable objects have been so highly simplified and stylized that they would have to be learned almost as totally as the entirely arbitrary alphabet-type symbols of another system.

This effort has pinpointed one of the major problems of graphic signage: Are symbols as readable as words? Can they be made to be? And what kind of symbols are most communicative? How shall we tell *anyone* who needs the information that here is a telephone, a rest room, an exit; or that here he may not smoke? The fact that signage symbols are necessarily somewhat abstract can make them almost as unintelligible as language to a person not yet educated to read them. The success of such an international signage project depends, like the success of a trademark symbol, on its degree of penetration. That is, it will mean what it is supposed

DO YOU OWN A DEER CROSSING? Signs of confusion by Tom Typo



City Limits



Place You've Been To



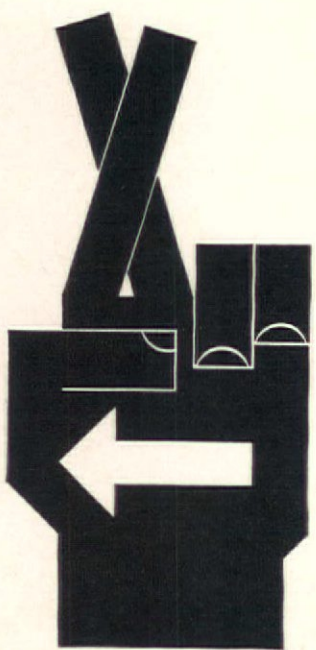
Place Not Worth Going To



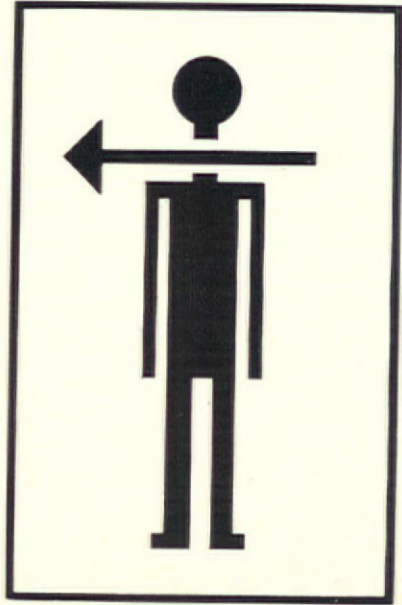
One Way



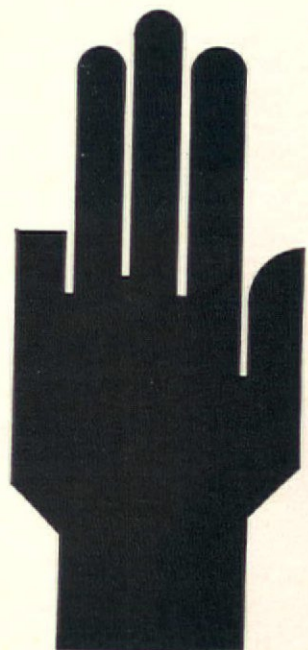
Two Way



Freeway



Hostile Zone



Warning

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to mean only if most people *know* what it is supposed to mean, and this is not easy to make sure of. Many large U.S. corporations have adopted a trade mark and found that despite years of patient repetition, people still do not associate their trade mark with their name.

A third basic factor in business signage too often overlooked is the relationship between graphics and architecture. I suspect that this is overlooked only because it is so old that we assume it has been solved. It is true that responsible graphic designers are accustomed to taking the given architecture into account; one small but quality-minded firm in Wilton, Connecticut (Architectural Graphics Associates), has developed an entire business based on this relationship, dealing with letter forms at an architectural scale—no simple matter at best, and full of pitfalls for the unwary. But the fact that the relationship between graphics and architecture is not universally understood can be demonstrated at any supermarket. Architects and designers have gone on putting large plate-glass windows at the front of grocery stores for many, many years. And for the same number of years, storekeepers have been using the glass facade to display signs reading "Hamburger 49¢/lb," or "Double Stamps Today." Some day

someone should give some thought to what a grocery facade is for. If it is intended to provide light and view to the interior, some other display surface will have to be provided for the announcement of daily specials. On the other hand, if it is intended for the display of signs, then it should be made easier for the storekeeper to get at, and handsomer for the passerby to look at, as well as easier to read. The signs should not have to cancel out the architecture. There must be some way to announce that hamburger is cheap today without making an absurdity out of our environment.

It would seem that anyone responsible for any sort of graphic signage problem could help himself and his client by systematizing the problem as much as possible. This is particularly valuable in the effort to avoid obvious mistakes—called obvious only because they are obvious after they are made; factors that are right under our noses are often overlooked just because we are so used to them that we no longer see them very clearly. We live with the problems of corporate identity, traffic urgency, and unresolved architecture every day; but it may take a string around the finger, or a check list, to make us cope with them effectively in a specific situation.

CHECKLIST OF MATERIALS AND TECHNIQUES

Such a check list can help not only by summarizing the nature of the problems to be dealt with, but by summarizing the techniques and materials available to deal with them. It is something to be grateful for that these materials and techniques are so many and varied that there is considerable richness of resource in meeting most graphic problems. The graphics industry, as distinguished from the graphic design profession, has not been noted for creative innovation in letter design; but it has kept up notably well with the designers who set the pace for it, and has made available a useful range of supplies at many different price levels. The level of skill and information in the graphics industry has come a long way from the days of the local sign-painter; it is both reassuring and humbling to observe that some representatives of the industry may know

more about certain signage problems than the designers with whom they are dealing.

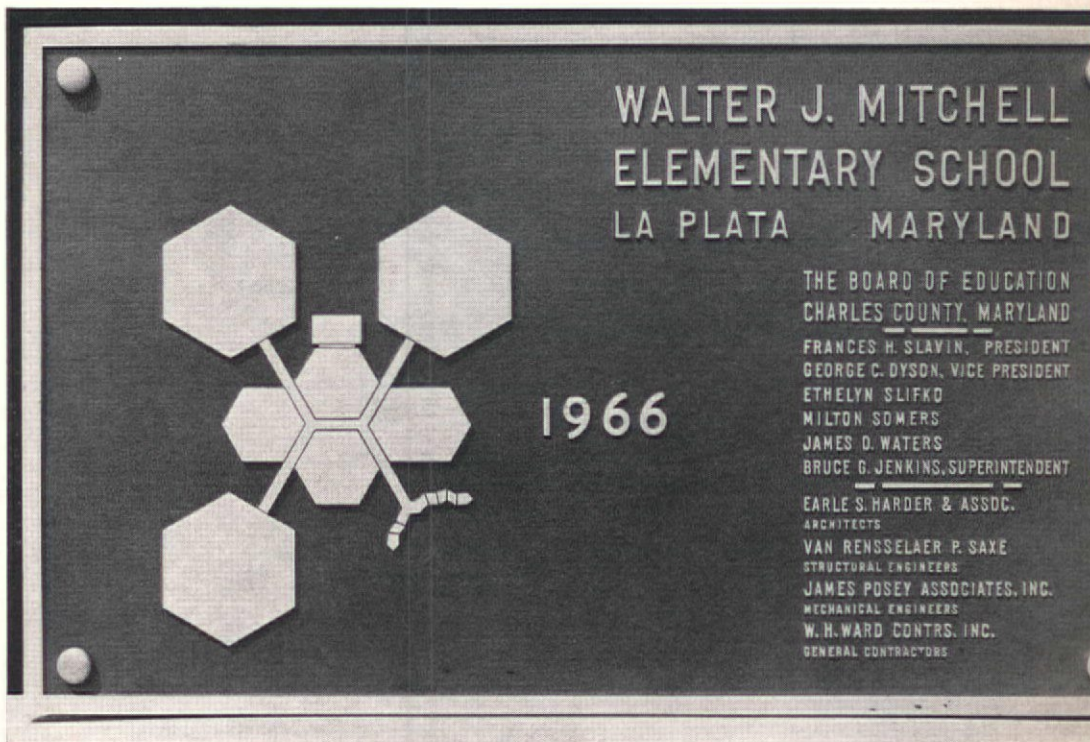
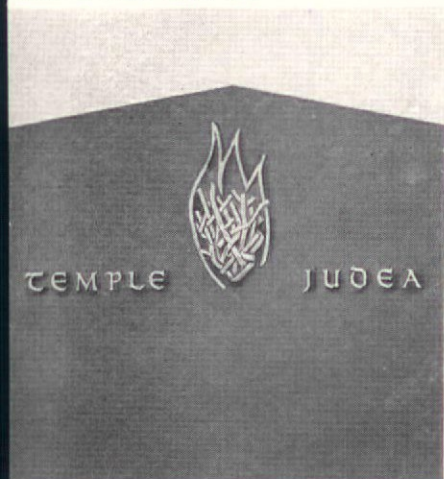
Nearly all the possible places and positions for graphic signage seem to have been discovered, and used, at one time or another, and the graphics industry has developed hardware to fit all of them. Some of these positions, like the sign over the entrance doorway, have been handed down through long-standing custom and tradition. Others, like the directory listing in the entrance hallway and the signs on doors, are simply a matter-of-fact solution to a matter-of-fact problem: "Where's Mr. Blow?" Still others are imposed by code requirements, such as the warnings on shaftways and open stairwells, elevator and seating capacities, fire exits and so forth.

Some sign locations are relatively new, having developed along with the

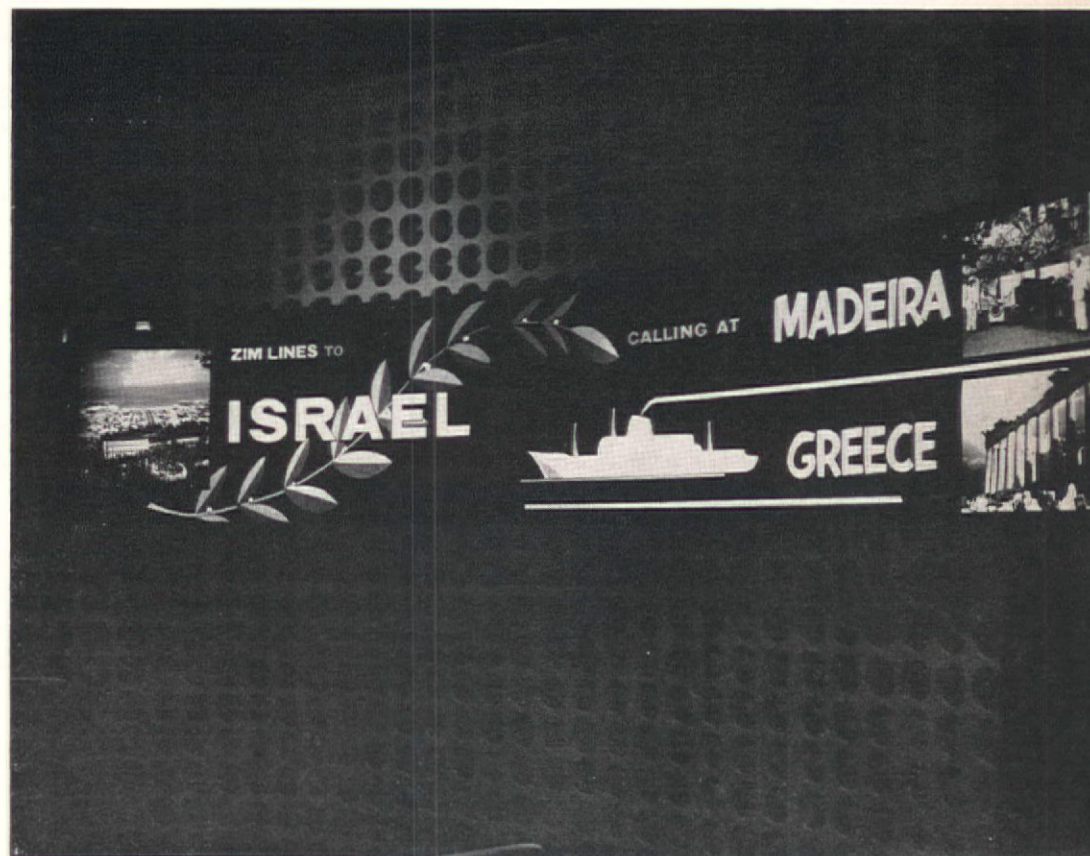


Displaycraft, specializing in creating corporate images and company identities, created this eye-catching sign for Globus Fund Inc.

Molded to the outside of Temple Judea (below) is a hand-sculptured flame 12-feet high in the center of which is a burning bush made from welded bronze, copper and brass. Plaque (right) at Walter J. Mitchell Elementary School, La Plata, Md., incorporates plan of the school property in its design. Both are from United States Bronze Sign Co.



El Al Airlines office, New York City (above), with raised map of stop-over cities. Each city is represented by large black circle with company's insignia in center. Zim Lines office (right) with long wall plaque denoting ports and countries visited by the ships. Displaycraft did custom work for both companies.



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increasing decentralization of business and the increased use of cars for transportation. The whole field of outdoor signage entered a new phase with the advent of the industrial park. Anyone dealing with graphics for business nowadays may have to cope with the corporation logo and/or trademark on a large, or landscape, scale; with outdoor divisional, section, or department signs; with directional and parking signs; with controlled areas, visitors, delivery, and special institutional signs on an outdoor scale; with laboratory, security, public telephone signs; and with all the forms these may take, from wall plaques to free-standing to kiosks; from overhead to underfoot.

Moving indoors, one can see every available surface used, in one form or another, for signs. The industry can provide placards and counters (diagonally mounted placards) that rise from the floor, either free-standing or fixed, that hang from the ceiling, that stand out from the wall, that adhere to screens or columns or storage cabinets, or that rest on desks. Some of the signs on walls or doors are not plate-type at all, but consist of individually mounted letters.

The placards and plates of the industry are offered in a wide variety of opaque and transparent materials. Among the transparent materials, both plastic and glass have been used, either illuminated or non-illuminated. The most familiar illuminated signs are the cantilevered-off-the-wall style and the large acrylic panels that are now usually vacuum molded. Since exit signs are required by law to be lighted, there has been a natural tendency for both the designer and the graphics industry to develop illuminated signage in competition. Some of it, such as the edge-lighted

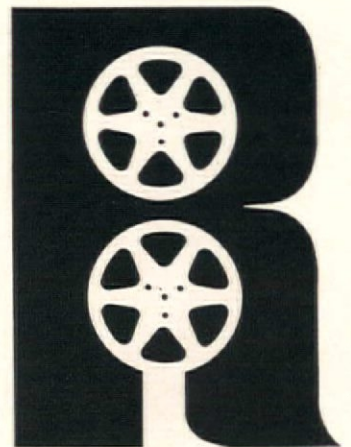
glass and plastic panels, can be quite tasteful, but much of the acrylic signage intended for illumination is pure borax. In general, it can be said that non-illuminated systems are quite enough for most purposes, and a great many excellent ones have been developed in recent years. I have been particularly pleased with the thoroughness and tastefulness of the Vomar Products line. Although much of what it offers is also offered by other suppliers, its selection, shaping and proportioning of materials, and letter styles is of a very high order throughout its line. Vomar's range of type faces and colors, although not extremely wide, has a great deal of distinction. Good sense has been used in supplying contrasting type faces and number styles to suit a wide variety of needs, and the colors are really contemporary architectural colors.

In addition to the forms of signage offered, the industry has found a multitude of ways to make finished letters. Among the latest are imprinting by means of pressure-formed impressions in plastic, silk-screening on any one of a hundred materials, cast plastic letters, and letters engraved in glass and plastic. There are also individually cast metal letters, and an interesting innovation in these is offered by Signs for Business, whose president, Noel Walter, insisted on developing a cast letter with squared corners, which gives the same effect as individually cut letters, but at a reduced price. Of course, many of the more traditional sign forms are also available, such as hand-painted lettered signs, brass, bronze or aluminum cast placards where the letter is integral to the plaque, and steel or aluminum stamped letters for directory displays.

TYPE FACES AND CHANGING STYLES

The variety of type faces offered in the various forms of signage is wide enough to serve almost any conceivable purpose. The industry has kept pace with the changing styles in graphic design, which is both a good thing and a bad thing. It enables the designer to commit any cliché he has a mind to, without a second thought; everything is right there ready to hand. No designer is really forced, nowadays, to design his own letters;

and perhaps that is just as well. It's extraordinarily difficult to design a really good new alphabet, and a bad one is disastrous. At any rate the business world is full of white engraved gothic letters on blue, green, or red laminated plastic stock. This simple, clear sanserif style is considered functional, like the architecture it usually serves; but the "functionalism" of the one may be as illusory as the "functionalism" of the other.



Specialized graphics (top to bottom): logo for Organization for Economic Expansion, by Jacques Nathan-Garamond (France); logo for Liaison Newsletter Inc., by Herb Lubalin, Inc.; symbol for film projector manufacturer Richmond Research Corp., by Appelbaum & Curtis.

RAU WARES

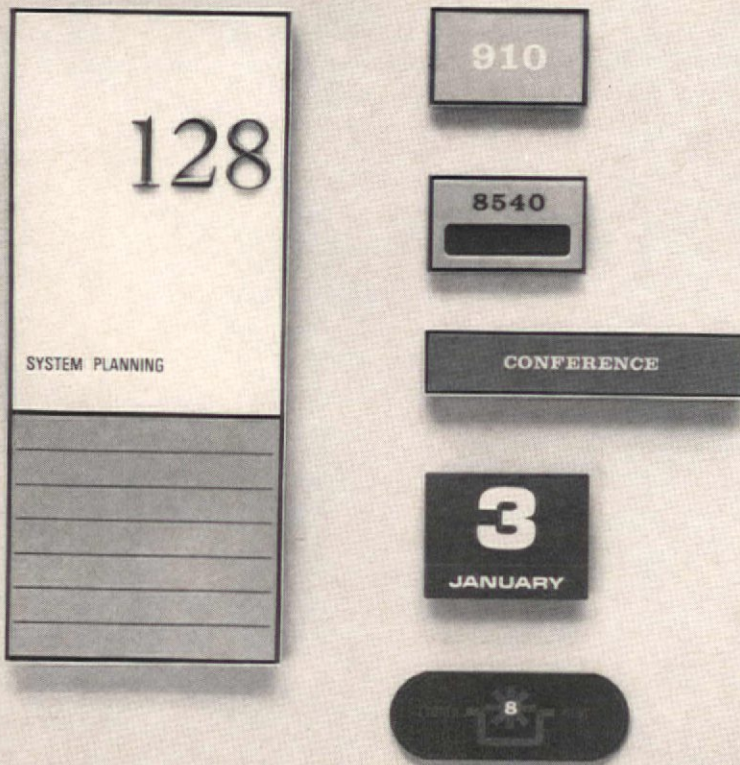
Selected letter and number types from Vomar Products, Inc. are: Clarendon round face (top); special order cutout letters which can be fabricated separately or mounted on background plaques (right); and variety of multiple use plaques and signs (below).



The standard gothic and square gothic alike are excellent type faces, but they have been badly over-used. It is interesting to note that recent studies in graphic legibility have demonstrated little or no difference in readability between the sanserif, or gothic, types and the serif styles such as Clarendon and Bodoni. Simplifying the letter form does not make it more legible, in other words; it just makes it more simple, and more easily engraved on laminated plastic.

In the cast letters, on the other hand, the serif styles have been very popular because they somehow evoke a feeling of richness in our normally impoverished architectural interiors; these styles have a very natural connotation of the kind of monumentality people associate with the stone-cutter's letter. The popularity of both the gothic and the old-style faces is understandable; what is less so is the continuing use, here and there, of script alphabets and other fancy lettering for signs. Of course, many logos are derived from a time of elaborate scripts, or more recent somewhat abortive modern faces. Product and automotive graphics are typical of the latter, and generally illegible. But cute letters in a logo are one thing; usually they are contained. Cute lettering or script in a directional sign is another thing entirely, and normally leads to several kinds of irritation and confusion, none of which is necessary.

If there has been one governing principle in the graphics industry during the last few years, it has been to provide a wide variety of choice in systems which are extremely available to change. This has meant more comprehensive systems planning and, if not a reduced cost per sign, at least the availability of simpler means for installation, maintenance, and removal. Among the more interesting developments in this line have been the adhesive backs for plaques and the use of foam mounting tapes for installation. These are double-sided sticky surfaces with a cushion between, to allow for proper contact and any irregularities of surface. Another valuable addition to the graphics repertory has been the use of directional maps to enhance the usefulness of the standard directory listings. These maps can be color-keyed by floor or area plans to coordinate with verbal or symbolic signage. The Best Man-



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ufacturing Company has developed quite a handsome series of solutions to the map problem, including the mounting of maps on clear plexiglass. These can be edge-lighted if increased readability is needed.

Most supplier companies relate their graphic hardware in some systematic way, and can gear the hardware to the size of the job. Directories, for example—with or without maps—are available in a wide variety of sizes, from one-man-one-office listings to

an entire building such as the Seagram's building. These larger directories can be followed up by sub-directories and directionals further down the hall, listing office numbers in terms of their location to left or right, up or down. In very complex situations there may be a whole system of subsidiary directories and directional instructions for each floor, or section, to help the visitor or new personnel find out where he is, or where he should be.

OPTIMUM ROUTES AND TRAFFIC FLOW

It is at this point, well into the in-nards of a building, that traffic and location problems become noticeable. Many designers concentrate so heavily on traffic control in the reception and public areas that they tend to overlook the more private or humble parts of the building. Back toward the mail room, things get hard to find. Considering that a good bit of thought has been put into these problems at one time and another, it is surprising that more of the thinking hasn't been pooled into a common fund of information about how best to deal with such things as optimum routes and traffic flow. The practice in these areas is much more primitive than the available information. Some hotels, motels, and office buildings haven't even figured out how to logically sequence their room numbers yet.

It's encouraging to note that one highly successful solution to the problem of routing has been tried in a New York hospital whose ponderous size should be enough to humble any designer. They have set out on the floor a series of colored lines which, if followed, lead you to specified sections of the hospital which are, in turn, broken up at a manageable scale. This is somewhat reminiscent of the yellow and the red light system in the New York subways, although these have to be overhead for visibility, since subway floors are frequently invisible because of the crowds and the dirt involved. It's curious that the subway system should have been able to think up a guidance device long before the hospital did, but has not to this day been able to inform its passengers adequately about what station they have arrived at. The station signs were obviously designed in an era of less crowded

conditions, when it was assumed that most passengers would have a clear view out the window in more than one direction. Under today's conditions, of course, this assumption is both absurd and frustrating.

Perhaps this is the next major direction that graphic signage for business will grow and develop in: information and guidance, optimum routing and traffic flow. Perhaps the industry can look forward to coordinating signage with an electronic information system, so that the visitor, or even company personnel, can be aided by light or other forms of visual emphasis in finding his way to a person, a section, or a thing. Internal traffic signage and systems, geared to both individual and group traffic flow, and displaying a variety of verbal, numerical and symbolic signals, could be controlled by the receptionist or office manager at the console of a computer. This would mean that the guidance of traffic in a corporation or office could be as useful and understandable as the traffic-control system in a busy airport. Visual flow charts at the reception desk could indicate the current status of traffic flow, room occupancy, conference duration, and so forth, thus allowing the corporation to provide directional signals, information and other help wherever it is needed. This kind of thinking is already beginning to be evident in our more complex elevator systems; it may not be long before we realize that our horizontal traffic problems are just as urgent as our vertical ones, and start to invent efficient conveyor systems to cope with it. Total signage and directional systems, available right now, would be a step in the right direction. Efficient information is the beginning of efficient movement. (C)



Development of a logo for European printer Burie & Cie, by Kurt Wirth of Switzerland.



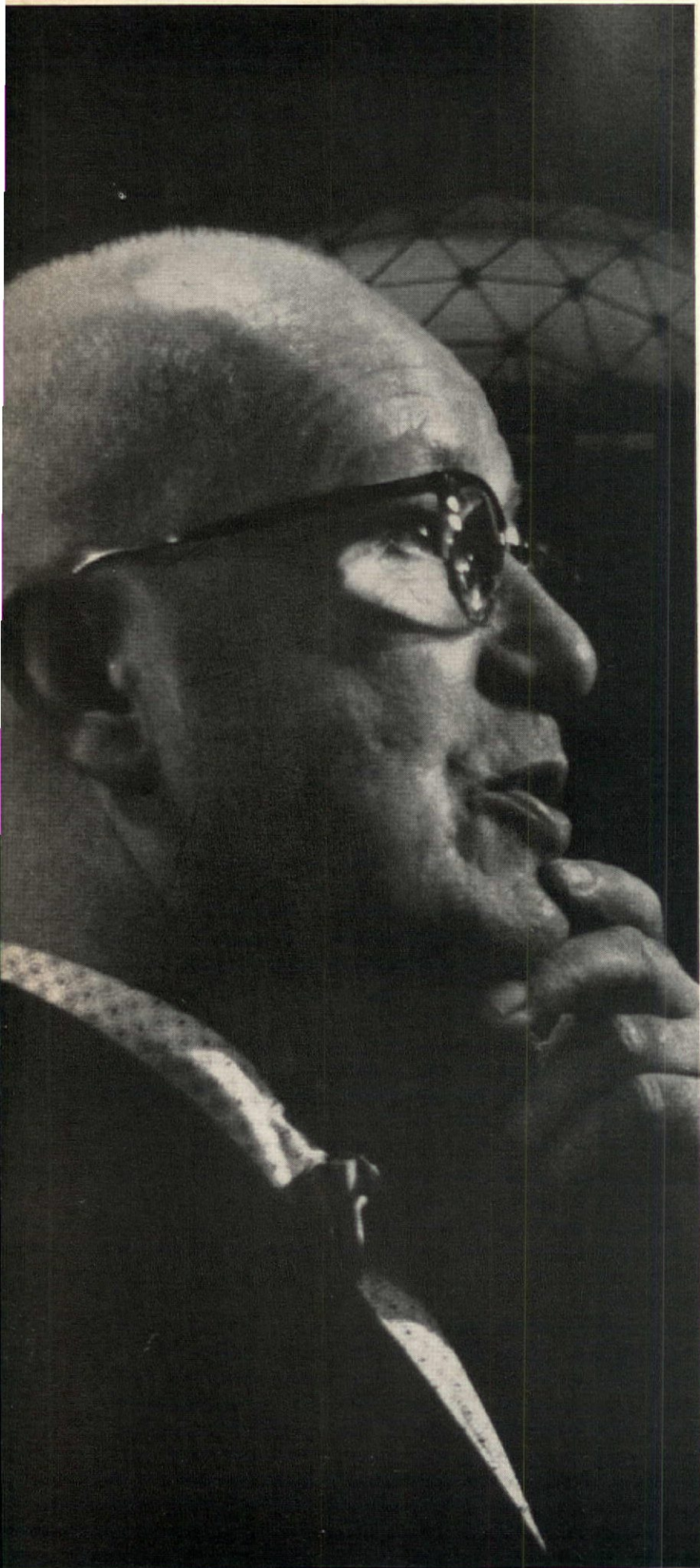
HORNBLOWER & WEEKS - HEMPHILL, NOYES

MEMBERS NEW YORK STOCK EXCHANGE

Office identification plaque for Hornblower & Weeks-Hemphill, Noyes typifies economy and beauty of Waltham metal letters, which have the beauty of stainless steel and sharp appearance of a hand-cut letter, yet cost less than half. Letters were mounted on a Brazilian rosewood panel framed by an aluminum angle molding. Logo mounted to left of the copy is silk screened in four colors on satin finished Plexiglas. Sign is from Noel Walter Inc.

Demonstrating the wide range of metal letters and numbers available are these two signs from H. W. Knight & Son Inc. Sans serif style is represented by Tioga Building sign. Alphabetical letters are cast of solid bronze or aluminum with polished or satin finish.





R. Buckminster Fuller, whose geodesic dome, Dymaxion house, and Dymaxion car have earned him international fame and prestige. Mr. Fuller is currently engaged in developing an Inventory of the World's Resources, Human Trends and Needs at Southern Illinois University.

Last November, Ben Hellman, publisher of *CONTRACT Magazine*, was invited by the government of Quebec to preview Expo 67, the World's Fair which is scheduled to open in Montreal in April and run through October. In going through the exhibit pavilions, many of which had been completed ahead of schedule, Hellman was particularly struck by the huge geodesic dome designed for the United States pavilion by R. Buckminster Fuller, world renowned architect, engineer and philosopher. The dome is a "controlled environment," responding by means of new and sophisticated mechanisms to light, heat, humidity, and so forth. In its setting on the bank of the St. Lawrence, facing an equally imposing Russian pavilion on the opposite bank, it is a distinguished contribution to the well-planned Canadian exposition.

At the same time, however, in examining the details of Fuller's design, Hellman observed that the exhibits inside were to be housed in a conventional three-story beam-and-girder building that was being constructed inside the dome. He learned also that this conventional structure was the work of two other architects. Disturbed by the incompatibility between the dome and the inner building, Hellman wrote a letter to Buckminster Fuller, excerpts from which we quote

A DIALOGUE WITH BUCKMINSTER FULLER

Dear Mr. Fuller:

I found your newest geodesic dome, with its provisions for changing light and climatic conditions, extremely exciting. But I could not establish for myself the relationship between its splendid spherical shape and its advanced method of construction and that of the interior structure. The latter, I felt, is not merely conventional but an actual negation of the wonderful space that the dome creates.

Further, it occurred to me, as I looked at the two in juxtaposition, that in this revolutionary period, we shall be building all sorts of new structural species — domes, new forms in concrete, aluminum, plastic, space stations — you name it, and I am certain that you can name it better than I can.

How much longer, in such a period of change and ferment, can the architect, the innovator be content to create a shell and leave the job of filling it to someone else—someone whose brain waves may be altogether out of phase with those of the creator of the over-all design? . . .

Respectfully,
BEN HELLMAN
Contract Magazine

Buckminster Fuller's reply was no less impres-

sive than one would expect from a man of his stature and accomplishments. His letter reveals that a fascinating project of his was abandoned in the course of a difficult Government commission that involved divided design responsibilities, plus severe departmental and Congressional budget pruning. With characteristic generosity, Fuller credits everyone involved with having done "a magnificent job" under the circumstances imposed upon them. We quote his letter in full:

Dear Mr. Hellman:

The decision to have the closing structure and the interior exhibition of the United States Pavilion separately contracted was made by the United States Information Agency. They inherited that decision from the State Department. It has apparently been a long-time policy to give out two completely separate contracts; one for the United States building and the other for the United States exhibit at world and other trade fairs. The designers of the exhibit are very competent young men, and their exhibits have done well at a number of trade fairs around the world. Because of their previous success, U.S.I.S. gave them the contract.

Irrespective of the question which you raise

"I proposed that the exhibit consist of a miniature Earth, at the center of the structure, with remote balconies surrounding it. In the balconies, individuals would be able to participate in a computerized game of 'How to Make the World Work Successfully' for all of humanity."

regarding incompatibility of the interior exhibit to the enclosing dome, it is to be noted that the designers were very greatly limited by the powerful mandates which are generated in Washington, and by the pressures operating on government and within government. They were also extremely limited by the size of their budget.

At the last authentic World's Fair before Montreal — the one held in Brussels in 1958, at a time when costs were much lower than now — the United States Building cost nine million dollars; the exhibits and their operation brought the total up to sixteen million dollars. The combined United States Building and its exhibits in the 1964-65 New York World's Fair cost nineteen million dollars.

"How to Make the World Work Successfully"

I was invited to do the Montreal building. To the best of my knowledge, there was no competition. I did not go after the job. They came to me and asked that I design a building which would be as notable for its structural and architectural breakthrough qualities in its day as were the Eiffel Tower and the Crystal Palace in their days. I made a proposal, not only for the building, but for the exhibit. I proposed that the exhibit consist of a miniature Earth, at the center of the structure, with remote balconies surrounding it. In the balconies individuals would be able to participate in a computerized game of "How To Make The World Work Successfully" for all of humanity.

The game was to be played with the data from our Southern Illinois University fundamental Inventory of the World's Resources, Human Trends and Needs. I said that by the time of the

1967 World's Fair, I felt that the United States might be at its lowest point in respect to world esteem, and that for visitors to be able to play an open game independent of political ideologies and national ambitions might turn the tide by bringing about a new favor for world-man as he is now developing on the North American continent. The U.S.A. is not a nation. It is cross-breeding world-man at his most advanced state.

Together with the exhibitors and my architectural associates, we turned in our budget to the United States Information Service. Our figures were automatically reduced by the government agency as is standard practice. The Congressional committee halved those amounts. The total amount given for the fair was nine million dollars for building, exhibits, and the running of the exhibit during the Fair. The amount allowed for my building was \$1.75 million dollars; yet I was expected to out-do the Eiffel Tower.

I am certain that no other structure than the geodesic could have made as much of a showing for that amount of money. One thing is certain: my dome is not a plaything or just a fair-time device. It's an advanced environment control, accomplished with much less material and effort than can be accomplished by any alternative engineering strategy.

I say all this to you because it is necessary that I respond to your excellent criticism in a way that will make clear the extraordinary set of conditions which impinged upon all those responsible for the United States showing at Montreal. All in all I think the human beings involved on all sides of the effort have done a magnificent job.

Faithfully yours,
R. BUCKMINSTER FULLER

The United States Pavilion at Expo 67, the Canadian International and Universal Exhibition in Montreal, April 28-October 27, is a $\frac{3}{4}$ geodesic dome or "skybreak bubble," measuring 20 stories high and 250 feet in spherical diameter. It was designed by R. Buckminster Fuller, Shoji Sadao, and Peter Floyd of Geometrics, Inc., Boston. The lightweight space frame structure is a lacy filigree of metal supporting a transparent skin. The dome is filled with natural light by day and glows from internal light by night. The Pavilion houses a multi-level composition of platforms supporting exhibits on lunar exploration, the fine arts, the cinema, folk art, and the "American Spirit." Exhibit architects and coordinating designers are Cambridge Seven Associates, Inc., of Cambridge, Mass. The biggest of the famed Fuller geodesic domes, the Pavilion features a unique climate control system. Its acrylic skin will be insulated from the glare of sun

rays and heat by a complex series of motorized window shades in hexagonal arrangements. Triangular shades designed to conform to the hexagonal construction theme have been electrically programmed to open and close in rhythm with the sun's path around the Pavilion. Each shade will be fully unrolled when the triangular segments meet at the midpoint of each hexagon. From the interior view, the shades will be an aluminized gray to conform to the total interior look and to create a heat and light deflection for comfort within the dome. The exterior view, seen from between the framework of hexagons forming the dome, will be a plain gray. As a spectacular, and for VIP performances only, the shades will be programmed to open and close all together as a once-a-day event. The 4,698 individual window shades, operated by 261 motors, are of Diana shade cloth and Hartshorn constant tension rollers from Breneman Inc.

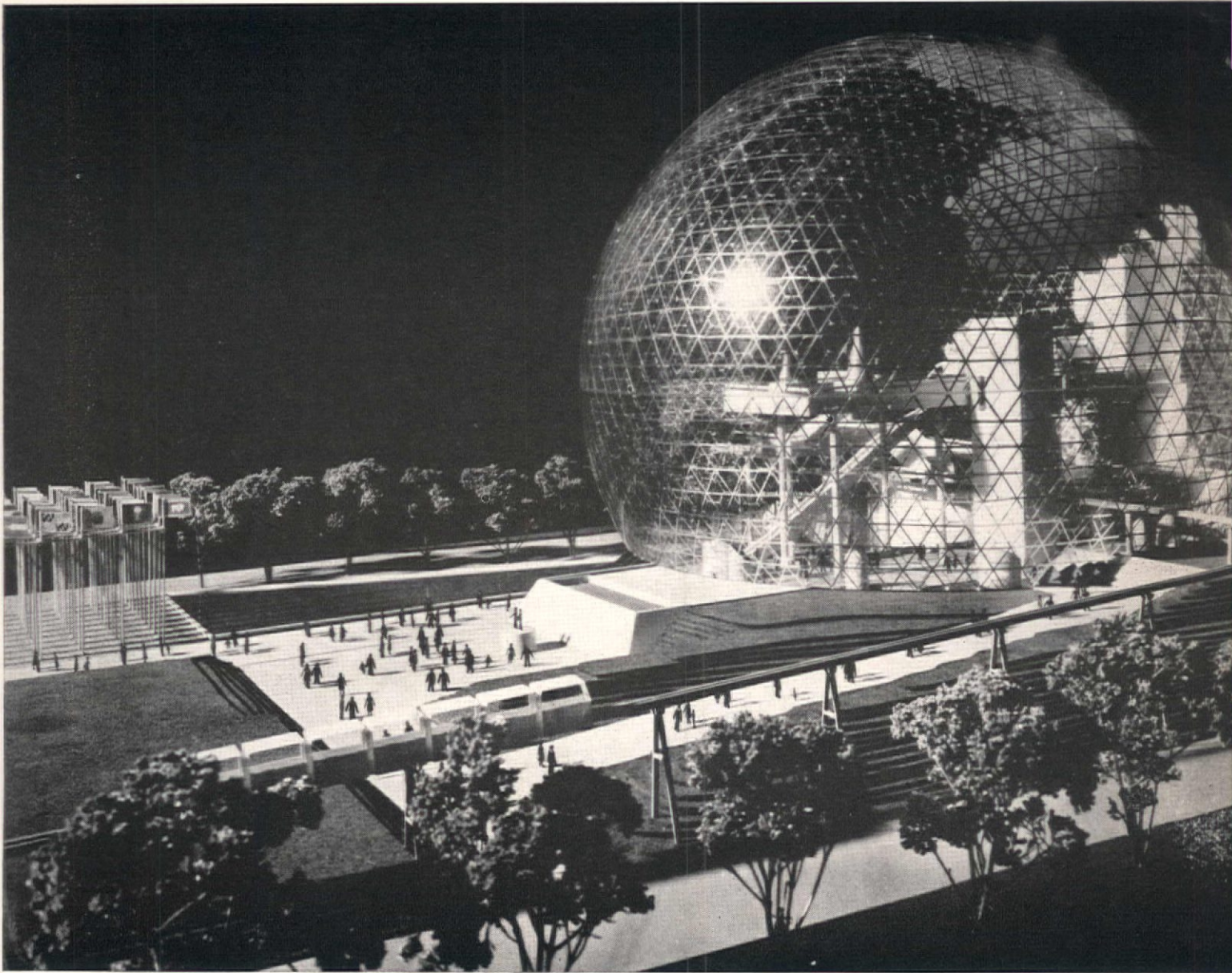


Photo: Stephen F. Rosenthal

NEW HERMAN MILLER SHOWROOM

A WELL-DEFINED GROUP OF INTERIOR ENVIRONMENTS

Interior environments of educational institutions, private business and government working spaces, general offices, lounges, lobbies, airports, and meeting halls are clearly defined in the new Herman Miller showroom at 600 Madison Ave., New York City. Together, designers Charles Eames, George Nelson and Alexander Girard, each of whom designed a section of the showroom, introduce a fresh presentation of the Herman Miller product. Large-scale black and white hung photographs, highly reflective surfaces including

sheet vinyls, mirrors and chrome, pop sparkle and glitter contrasted with classic modern pieces, and displays of outstanding work by contemporary artists create the "broader horizons" image the company seeks. Two sections of the showroom will attract special attention. A space containing movable flats, sandbags covered in Girard fabrics, electrical outlets, spot lights, and a tripod-mounted Polaroid camera has been set up to accommodate media and advertising representatives desiring photographs of rooms

with Herman Miller furniture. The second area, a small conference room-theatre, complete with screen, motion picture and slide sound projector for viewing the Herman Miller library of Eames and Nelson films and slide projections, is also used as the Eames Contract Storage demonstration area and for conferences around a segmented oval table. The showroom lighting consists of custom-made fixtures mounted to overhead light tracks which also serve as supports from which to hang space dividers. (C)





Functional and spacious sections of the Herman Miller showroom include: Educational seating (opposite page) featuring chairs with and without arms; overall view with block photo mural in the background, assorted tables and chairs (top). In the grouping at the right are conference room-theatre with permanent projection screen and dormitory setup on left wall (top, near photo); display area directly inside showroom entrance (top, far photo), Eames grouping (lower, near photo) and closeup of Eames chairs (bottom, far photo).



NEEDS OF THE AGING

A SCIENCE OF GERIATRIC FURNISHINGS HAS BEEN EVOLVING IN THE PAST FEW YEARS THAT HAS GONE A LONG WAY TOWARD HUMANIZING THE ENVIRONMENT FOR THE ELDERLY. BY IRVING LEOS

THE portrait of the senior citizen has at least two sides. Geriatrics and the welfare state combine to make a man of sixty more spry, able—yes, youthful, than the forty-year-old of a few generations ago. When it comes to the pursuit of productivity, he is a true believer and resents being stashed on retirement's shelf—nor can society afford to dispense with his potentials summarily.

But for many if not most of those past the three-score mark, the prospect is a waning one: reduced financial resources, shrinking social horizons, diminishing bodily capabilities. Perhaps worse than any of these, our cult of youthfulness would make maturity a misdemeanor, lacking even

the inverse status of a major transgression.

A parallel dichotomy seems apparent in the thinking of those concerned with planning the facilities—the interiors, furnishings, and furniture — which the aging are to use. Some take what might be called an athletic approach, advocating the minimum of design concessions to the advancing years in the interest of the senior citizen's self-esteem, and to postpone physical atrophy as long as possible. Others, guided by what might be called the preventive principle, favor a design approach calculated to minimize the possibility of physically taxing, hence potentially hazardous experiences. The apparent contradiction

is more a matter of emphasis than of philosophy. Agreement on design goals is largely the rule.

Indeed, details cited as hallmarks of good design for the aging hold true equally for babes, boys and business people. Rugged construction, rounded corners, minimum maintenance requirements — one need not be on Social Security to benefit from such features. Still, though standard furniture and furnishings may serve well, modifications usually are necessary.

Two criteria dominated discussion held with architects, interior designers, furniture manufacturers and social workers: A. Minimizing the possibility of accidents; B. Avoiding the institutional aura.



Attractive lounge at Abbey Convalescent and Nursing Home, Warren Mich., features comfortable, easy-to-care-for chairs from Thom

I *An inventory of what elderly people in good health need and want involves evaluation of a multitude of factors —safety, convenience, esthetic appeal, visibility*

"An inventory of what elderly people in good health can really utilize is badly needed," says Sidney Leon Katz, FAIA, founder of the architectural and engineering firm of Katz Waisman Weber Strauss, Joseph Blumenkranz, Consultant, New York City.

Since an increase approaching 40 percent—9½ million more persons in the 60-plus age bracket, for a total of 35½ million by 1985—is predicted, a stock-taking does seem in order. What about these people and their needs?

Architect Katz offers a substantial framework for an inventory through his comments:

Storage. In the kitchen, cabinet manufacturers have made no contribution. The aging should not be climbing ladders and stepstools to reach their cups and dishes. Either provide storage areas at the right height or develop counter-height units designed on the filing cabinet principle. "Is there anything more primitive than moving into brand new quarters and starting to screw in cup hooks?"

Storage never is adequate in the bathroom. The medicine cabinet is "a misconception of a misplaced hope chest." It is too high, and it is over the sink so that it's doubly hard to reach. As a result most of its storage capacity is unavailable to the elderly, to say nothing of those in wheelchairs.

In the bedroom the situation is largely the same as in the kitchen, the influx of good closet accessories notwithstanding. The old-fashioned chiffoniere has to come back from the Twenties, to get that bottom drawer off the floor. "When you open the doors of the closet there should be an interior liner, with hooks, shelves, drawers — so the closet is usable."

In general, storage of unused articles is one of the biggest problems of the elderly in adjusting to new quar-

ters. "They get hooked onto things they can't part with. They need a place where they can keep their mementos and enjoy them."

Appliances. There is a great need for more of automatic features, such as timers, cutoffs on burners, even shutoffs on faucets. "We're catching up to the Twenties in oven design at least—eye-level ovens are practically 100 percent accepted now." The corners of most kitchens are very impractical. A stove designed to fit into a kitchen corner could be a big step forward.

"Manufacturers have yet to come out with an eye-level refrigerator at a reasonable price. The idea of an elderly person bending to the floor to look at the contents of a refrigerator is appalling. Why can't we apply the filing cabinet principle here as well, with pull-out refrigerator drawers?"

In the hospital field, as well as among institutions, the entire cooking operation is due to change, as high-speed cooking and frozen prepared meals begin to approach their potentials. The time is close when frozen food processors will prepare tasteful, nutritious servings — even for special diets — for less than it costs the hospital or home to do so on its own. This will result in a dramatic simplification in hospital kitchen design, likely to mean less equipment, smaller staffs, and in all probability better meals.

For the bathroom, a properly designed water closet needs research. The Cornell study may have overdone it a bit, but it is a beginning, anyway. Considering that falls are the biggest causes of accidents among the elderly, progress in solving the problem of a non-slip surface for bathtubs and shower stalls seems long overdue.

Furniture. "The furniture exists—

there is a multitude of choices, just as long as one doesn't need a hydraulic jack to get out of a chair or sofa."

Any chair which tends to slope a person backwards is to be avoided. A chair should not impede circulation and should be easy to sit in and rise from. Couches may be soft without being too deep. They should be inviting to nap on. They can be firm and still be very comfortable.

Proper selection of fabrics is crucial in this respect. A high-pile fabric can give a feeling of softness, even though the seat basically is firm. High-pile fabrics plus foam rubber can be combined for maximum comfort with firmness.

As for beds, we have been sleeping on essentially the same beds for 1,000 years. The mechanized bed has to



Dayroom at Hebrew Home & Hospital of N.J., by Katz Waisman Weber Straus, Blumenkranz.

NEEDS OF THE AGING

come. That's why a lot of people are buying hospital beds for home use. An articulated bed that permits changing the height of head and feet, that incorporates massage and heating features, has a large market awaiting it. Development of this market could lower the price of such a bed greatly. In hospitals as well as in the home, there is a crying need for a *good-looking* bed.

Tables should be easily cleanable and impervious to cigaret burns and alcohol. Dull-surface plastic laminates are indicated here. Coffee tables are useful, but should be higher than ordinarily—about 18 inches.

Lighting. Adequate lighting is particularly important in kitchens and in closets. Bulbs should be easy to replace. Lamps should be sturdy in construction and in materials, and they should not tip, rock, or fall. Table lamps lend warmth to the interior. Built-in lamps are desirable, "but you can't build-in everything, because it gets to look like a bar-and-grill."

Floors. Wall-to-wall carpeting is favored because it is non-slip, it cushions falls, and can be maintained with lighter-weight equipment than hard surface flooring. The move to get carpet into the kitchen is commendable.

Colors. Working with a soft background in a pastel shade such as sand or buff is advisable. Then specific items can receive strong accents. A door, for example, can be made to stand out in a vivid contrasting color. This is done in apartment houses and on hospital doors. It is an aid to identification. Further, in the case of doors opening onto staircases or fire escapes, it helps lessen the worst threat to the elderly, the indoor accident.

Amenities. Some kind of hobby corner or provision for a pet is essential. This should be provided in the living area rather than the sleeping zone. Where a pet must be aired, a balcony or terrace is valuable, and it is good for the person as well. Better finishes are needed for terrace furniture — webbings as durable as the frames — for warmth of color and ruggedness to withstand weathering.

Provision for home entertainment is extremely important — television, radio, records, etc. In this connection, the development of the tape cartridge is most promising.

II *Accident prevention: preventive measures are necessary, but should not be too obvious—the elderly do not want to be considered as incompetents*

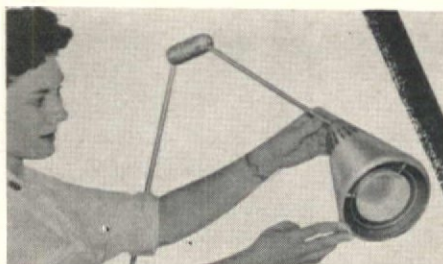
"A major consideration is accident prevention," says Joseph Douglas Weiss, AIA, Joseph Douglas Weiss Associates, New York City. But he takes a dim view of resorting conspicuously to protective measures, such as padded corners on furniture:

"These are resented by older people. What they treasure most is their individual willpower and dignity.

"Old people do not need any really special furniture. They have already lived their lives with regular furniture, and they continue to adjust to it. Besides, it simply isn't practical to make everything in special versions for the aging. Bureau drawers close to the floor, for example, are criticized because they make it necessary for the user to bend low. But when people have been bending all their lives to use these drawers, it's not necessary to develop special casegoods for them."

Weiss advocates non-slip floors, favors carpet strongly in this regard, but cites these limitations of carpeting as factors to be checked: 1. Certain walking aids which depend on sliding are hard to use with carpeting. 2. Extra work may be involved in connection with changes of tenants, as in disinfecting if the previous occupant had a communicable disease. 3. Carpet makes it harder for wheelchair users to move around.

Another safety provision endorsed by Weiss is installation of handrails on both sides of any corridor. He considers one - and - three - quarter inches the optimum thickness for handrails, emphasizes they should be shaped so that the user's fingers can go under them, and notes that they can be interesting visually.



Swivelier hospital light has double shields, reducing danger of burn from heat.

Chairs should have high backs, with side members as on a wing chair, against which the head can lean if the sitter falls asleep. "In Scandinavian countries they would never think of using a chair without side supports." Aside from the support to the head, this type of design is valuable in sheltering the elderly from drafts, he points out. Weiss considers footstools important, though practically no institutions use them because of the hazard of stumbling over them.

For wheelchair patients, bureaus should have at least a six-inch top extension, so the user can get close. This kind of design is not yet available commercially. A dresser with a knee-hole is a practical alternative.

Most washbasins also put wheelchair users at a handicap, because of the persistence of Nineteenth Century design in this fixture. In the Nineteenth Century people filled the basin, with its faucets at the rear, and washed in it. Today most people turn the water on and let it run during their ablutions. Therefore a new contour is needed to reduce splashing and to permit the wheelchair to come closer. The drain trap should be at the rear where it will not strike the leg of the wheelchair patient.

A bifold door at toilets is easier for the wheelchair patient to open and close. Chamfering the meeting edges of such doors is a safeguard against getting hands caught in them.

For the able-bodied, a regular bed is satisfactory. If a person is ill, then an adjustable bed, moving up and down and in three sections, is preferred. In the hospital field, beds are



Two-seater by Baumritter leaves no one in the middle without an armrest to lean on.

far ahead of most other equipment in design, and it is easy to obtain a good one. It is important to avoid the institutional look, and to obtain a bed with the look of wood if possible.

Any doorknob that must be turned is not suited to the older person, whose hands often are weakened by arthritis. Lever handles which permit the hand to reach under and pull are indicated.

As for the looks of the furniture, what is most important is that the people who move in should feel at home with it. Therefore, extreme designs are out. The emotional needs of these people dictate a compromise between esthetic and functional purity on the one hand, and reassuring familiarity on the other. The furniture must seem akin to what they have been living with.

For wallcoverings, nothing shiny should be used. Walls should be painted or plastic-covered, as with the vinyls. The latter are much in vogue, coming in an abundance of textures, patterns and colors, and being completely washable. Before specifying a vinyl or other plastic wallcovering, it should be tested with various cleaning agents. Some of these attack certain plastics, leaving them sticky to the touch.

With regard to lighting in an institution, every lamp a patient can reach must have a double shield. The air space between the reflector and the outer shield reduces the danger of a burn from the lamp's heat. The use of floor lamps should be avoided if possible. Their wires are a trip hazard, and attempts to move the lamps can cause falls. A lamp should swivel in practically any direction, the way draftsmen's lamps do.

In general there should be no glare—the vision defects of older people are particularly susceptible to glare. This is to be considered in specifying furniture finishes, wallcoverings, etc. Color-coding of institutions, or sections of a floor, is recommended as an aid to those with impaired vision.

A window which incorporates a venetian blind within double glazing affords effective sun control, plus acoustical and thermal values as well. Maintenance is at a minimum since the blinds need cleaning only about once a year, and the window pivots for washing.



Long room at Madonna Home of Mercy for the Aged, Buffalo, N.Y. (above) furnished by Thonet, is divided into chapel and lounge area. Chapel keeps patients in touch with what they had in their own neighborhoods.

Furnishings by Baumritter at Park View Nursing Home (below) are comfortable yet durable. Rounded edges and easy to clean vinyl tops are used on the tables.



III

Good planning and congenial design encourage sociability and heighten the daily enjoyments of the aged; here's a happy example

Slated for completion early this spring, the Friedman Pavilion of the New York Jewish Home and Hospital for the Aged is the architectural creation of the Weiss organization. John Maurer was chief designer for Barbara Dorn Associates on this job.

"Geriatric professionals don't want to re-create the past, they want the aged to look to the future," says Maurer. Accordingly, the goal in furniture design is for a contemporary effect with a traditional flavor. Maurer used colors and fabrics to individualize each patient's room. Some of the rooms were deliberately designed for female occupancy, others for male. "Men like stripes," Maurer reports, "women like flowers." A somehow familiar look is preferred by all.

To encourage patients to stay out of their rooms, to mingle with others and to take their meals in company, the day-dining rooms are designed in the spirit of living rooms and residential dining rooms. Wallcoverings, almost exclusively vinyls, are beginning to show up in Tedlar, which Maurer describes as immune to ballpoint pen markings.

Since the growing of plants is a favored activity among the patients, Maurer developed a low bookshelf-credenza piece in metal and wood-grained laminate, for plants, books and nicknacks. This fits in front of the air conditioning convector. Another Maurer creation for this job is an illuminated bulletin board using color-coordinated cork by Gotham Materials. This provides space for mementos and for a mirror as well.

A special chair developed with David Weinstock of Crucible Products features the elimination of upholstery welting, a high back and an adjustable pillow for the back of the neck.



Renderings for the Friedman Pavilion of the New York Jewish Home & Hospital for the Aged. John Maurer was chief designer for Barbara Dorn Associates for this assignment.

IV

Avoiding the institutional look is expensive but brings immediate rewards, according to specialist Eleanor Pepper, designer of a new wing at St. Luke's

"There is increasing realization that the institutional look must be avoided, whether the structure is publicly or privately sponsored," says interior designer Eleanor Pepper.

"In the more luxurious retirement homes, the trend is toward apartment plans, rather than rooms. The aim is to fill the need for individual homes within an establishment offering community facilities. This is a most important trend in the philosophy of housing for the aging, affecting the basic design of a structure.

"Color plays an important part in creating an individual-centered atmosphere. Our work at the Allen-Calder Wing for Extended Care, St. Luke's Memorial Hospital Center, Utica, N.Y., is a good illustration. In bedrooms, for instance, we try to use warm, light pastels which are flattering to the complexions of the elderly. Though furnishings may be standard, colors of draperies, wall paints and upholstery will be varied from room to room, according to an overall scheme.

"We strove to make the vinyl asbestos floors light and clean-looking, varying the color between each corridor and the bedrooms, and also from floor to floor, with each floor keyed to its respective coordinating color.

"We tried to avoid repetitive use of the same furniture throughout all public rooms, giving each an identity

according to its function. In dining rooms, we aimed for a completely different character from other rooms on the same floor by making them very light and airy in key colors and draperies. We used heavy rattan furniture in a deep teak finish bound with leather (McGuire), and light-color wood slat blinds with drapery panels on each side for a homey look plus sun control.

"Despite the current vogue of glass, there are times when one wants to shut the outdoors out—dreary days and dark nights—when it is better to feel cozy and warm. Similarly in the bedrooms, where we have venetian blinds and draw curtains.

"To counteract the anxieties aroused when entering an institution, we worked for a living room atmosphere in the lobby and waiting room. We used carpet, installed to indicate the direction of traffic flow and used live plants in planters. We like to put live plants throughout a building. The admitting area is calculatedly casual, with wood used heavily. The waiting room has an accent wall with a mosaic depicting the sun rising over mountains.

"Along all corridor walls, mouldings are installed to facilitate hanging pictures, displaying visiting exhibits or even the artwork of the residents. We always try to enrich the environment by introducing works of art—

not just hanging pictures bought in a shop — but specially commissioned pieces.

"In the occupational therapy area, where patients are trained to function with their disabilities, the dining center has been given a dinette look, to convey a home-like atmosphere where patients can feel at ease during their re-learning activities.

"Even in the hospitality and gift shop, there is a conscious effort to create a cheerful and inviting environment, to encourage patients to shop and have snacks on their own initiative, instead of just following the routine of the organized services and staying in their rooms. We used a lot of yellows, and white iron Bertoia chairs and tables, the chairs with colorful plastic cushions.

"In our fabrics we favor design motifs from nature forms, even if they are geometricized. We try to select products of accomplished designers, and to avoid the minimal as far as possible.

"Chairs are a stock design with a Danish look—warm teak upholstered in plastic. Arm height was lowered to slide easily under the table. The crown of the seat was raised for easier sitting down and rising, and for ease of sitting up at the table. We also changed the pitch of the back slightly, for better support. We prefer sturdy wood arms on chairs so people can pull themselves up and support themselves. The sturdiness reassures the user it is safe to lean on, and the wood is easy to keep clean, fresh and new-looking.

"Dining room tables of varied shapes were used to facilitate different types of groupings. Circular tables are for larger groups, squares for more intimate ones. Two-place tables were avoided, so that people wouldn't eat alone.

"On each floor, a single accent color is used for elevator doors, for the wall opposite (behind the information desk) and also the walls at the ends of the long corridors — to make the corridor seem less long, and to brighten the atmosphere.

"These refinements involve additional expenditures, but their benefits are recognized. As private involvement with facilities for the aging continues to increase, greater flexibility about spending additional amounts for better values may be expected."



Simmons room setting demonstrates the "new look" in geriatric furnishings. Bed is electrically controlled.

V *The mock-up or model rooms and public areas, as a means of merchandising a new facility, can be a significant factor in the final success of the project*

The experience of interior designer Andrew M. Baird, FAID, Philadelphia, with Meadow Lakes Village, Hightstown, New Jersey, is a definitive demonstration of the contribution of the designer toward merchandising a senior citizen's facility aside from his design responsibilities. Meadow Lakes Village is a luxurious retirement community sponsored by the Presbyterian Synod of New Jersey, and reviewed in the January 1966 *CONTRACT* (page 77). This \$16 million project grew out of exhaustive advance brainstorming—and barnstorming the country—by Baird, architect Richard J. Chorlton and landscape architect Richard Cripps, over a four-year period.

“... A most significant development contributing to the final success of this project was the building of a mock-up on the premises,” Baird reports. This was one-half of a permanent building (later converted) with office and public areas, and “a most accurately executed hospital room showing a prospect exactly what might be expected in the (90-bed) Health Center. In addition there was a completely furnished and decorated studio apartment as well as another popular model, a bedroom and living room combination.



Lounge/dining pieces from Thonet have sturdy backs for support. Fireplace, flowers brighten room. Table has set-in chess board for recreation.

“Even though the interior designer recommended that no apartments be furnished beyond carpets and draperies (again, so as not to cut new residents off from their pasts and familiar surroundings) it was of inestimable value for a prospective resident to see how attractively the apartments might be decorated, and even more important, to visualize how their own possessions might be incorporated in entirely new surroundings.

“... An interesting observation—whereas original plans had comparatively few apartments in excess of living room, bedroom, bath and kitchenette, a substantial demand has developed for apartments of two bedrooms and two baths plus living room, kitchenette, etc.

“Much has been said and written about specially designed furniture for the aging,” Baird observes. “Excluding certain hospital-type furniture (not specially designed but selected from a very practical viewpoint), furnishings throughout all public areas are quite standard but for the fact that we were careful to specify seat heights and depths of upholstered pieces. In the dining room we used all armchairs, and find many advantages not only in comfort but in ease of sitting down and rising.”

VI *Traditional design, greater flexibility, richer styling noted*

What of the manufacturer's perspective? Guido Baumgartner, sales manager of Thonet, sees a trend toward more traditional design in items for the aging. “I'm looking for more gingerbread,” a designer told him recently. “We're working toward increased comfort and richer styling with a more traditional flavor,” he reports. “New manufacturing processes for furniture are eliminating sharp corners, utilizing more serviceable, more easily maintained materials.”

He believes the movement toward more traditional design grows out of the “home away from home” concept of facilities for the aging, as against the earlier, more functional, austere and institutional look. He sees increased emphasis being placed on community facilities rather than on the residents' rooms.

“With our background in the contract field, we are very mindful of the difference between the use given one's private possessions and the abuse dealt out to public furnishings. Residential furnishings simply won't stand up to the gaff. “In addition, the importance of low-maintenance requirements cannot be overemphasized. The shortage of help in senior citizens' facilities is at least as acute as anywhere else.”

Baumgartner points out that some state authorities are not clearing swivel chairs for use on premises devoted to the aging. Another crucial consideration is the fireproof qualities of materials used for draperies, upholstery, etc., Massachusetts being particularly exacting state in this regard.

He stresses the virtues of the two seater as against the sofa: “Nobody wants to be in the middle.” In addition, the person in the middle is unable to lean on a chair arm for support.

While Eleanor Pepper discerns trend toward increased use of built-ins, Baumgartner believes that greater flexibility—ease of converting a room from single use to double, for example—is being gained through the use of furniture such as wardrobe unit rather than built-ins.

VII

Use of new materials like fiber glass, adaptation of school furniture, lighter and brighter colors, recommended for community facilities and day centers

Gertrude Landau is the director of the first senior citizens' community center in the United States, Hodson Center, in The Bronx, N.Y. Now located in a low-income housing project, Hodson Center is an activity facility, not a residential institution. It is a Department of Welfare agency operated in conjunction with a voluntary board of directors.

Miss Landau emphatically seconds Guido Baumgartner on a preference for two-seater seating rather than larger-size sofas. "Things should be easily cleanable, with open spaces for easy cleaning, rather than being fully unholstered," she adds.

She is enthusiastic about fiber glass stacking chairs, but with two reservations: 1. The protruding legs present a trip hazard. 8. The fiber glass tends to become worn-looking even though it is guaranteed for ten years. She suggests there may be an information gap on maintenance of these chairs.

With 200-300 people using the center daily, Miss Landau prefers vinyl upholstery to fabrics — easy upkeep is of paramount importance at low-budget, high-utilization Hodson Center. "Day centers are poor," Miss Landau reminds. "Curtains should be in small enough units so that they can be put in the washing machine, and they should be fireproof. We can't pay \$40 to clean our curtains. (They are a

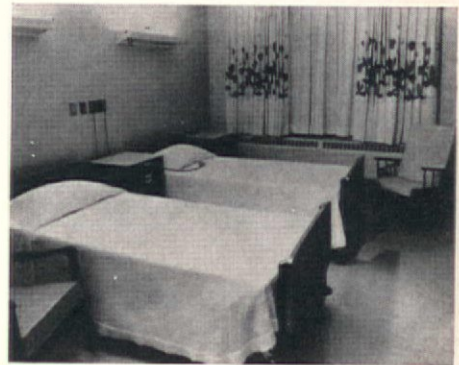
contribution from the voluntary board —the city doesn't provide these.)

"Old people need things lighter and brighter," she continues, citing the frequency of cataracts. She recommends that colors be subdued and easily matched.

Because of the varied activities at Hodson, flexibility is a key consideration. Thus the classrooms have tablet armchairs with removable arms, making them stackable. Trapezoid tables lend themselves to varied groupings, for demonstrations, panel discussions, etc. Room dividers used in the craft area provide storage space while organizing the room into interest areas.

School equipment is put to good use at Hodson. Paper cabinets are stock school items. A toy cart's mobility and insulative properties, make it ideal for storing a weighty mass of modeling clay. Wedging boards are kept on the shell covering the cart. Closets with separate trays, also a school item, are useful. Gun lockers, small enough to prevent clutter, yet roomy enough for adequate storage, stow arts and crafts projects in work.

Older people need things lighter and brighter, so the 16,000 sq. ft. center has a light-colored vinyl asbestos tile floor, but Miss Landau prays for a means of keeping it clean-looking during bad weather. (C)



Main lounge at the Geriatric Center of Mansfield Memorial Homes, Inc., Mansfield, Ohio, by Herbert S. Jones and Robert W. Soulen, has furniture arranged into private conversational areas. Folddoor opens, permitting room to accommodate more than 100 persons. Draperies on window wall are on hospital-type traverse rods for easy opening and closing. Fabrics were woven with Dow's Rovana saran flat monofilament. Typical bedroom setting at the Center with two electrically controlled beds, floral draperies from Ben Rose, giving gay, outdoor feeling.



SOUTHERN MANUFACTURERS AT HIGH POINT EXPLORE ENTRY INTO CONTRACT FIELD

OUTSTANDING growth/profit potential, accompanied by a moderate dose of "growing pains," await manufacturers and design firms who seek a greater share of the contract business.

This was one of the conclusions reached by 50 southern furniture manufacturers who attended a seminar on "The Furniture Manufacturer and the Contract Market" in High Point, N.C., last month.

They heard about current and future sales growth of furnishings and architectural products for contract interiors; they heard of competitive and distribution questions normally arising from rapid business growth and change; they heard the views of a publisher, a leading contract professional, and a fellow furniture manufacturer.

And when it was over, they engaged in a spirited question-answer session that left no doubt about the intense furniture manufacturer interest in serving and supplying the contract field.

Sponsor of the January 16 seminar was *CONTRACT Magazine*, whose publisher, Ben Hellman, outlined recent contract industry developments. Featured speakers were Roland William Jutras, Boston, a leading designer of restaurants and hotels, and Manfred Steinfeld, president of Shelby Williams Industries, Chicago, prominent contract furniture producer. Steinfeld, whose rapidly expanding and publicly owned company is now grossing \$18 million annually, gave his fellow manufacturers a particularly practical view of contract market practices, emphasizing these points:

■ The industry must recognize and accept the various business and professional firms which now buy and/or specify contract products. Shelby Williams' sales, for example, are traceable 20 percent to contract furnishers and supply firms such as Parvin or Innkeepers Supply; 20 percent to food service firms such as Dohrmann Hotel Supply; 20 percent to architects who have become involved in interior work; 20 percent to interior design-

ers; 10 percent to purchasing departments of institutional buyers and chains; 10 percent to office furniture dealers and individual buyers.

■ Because of competitive practices, jealousies, manufacturer variation in standards and policy, and rapid growth, the contract furniture business must strive for "more mature policies" to match its products which are usually of exceptional value.

■ Although most types of contract interiors offer excellent sales and growth potential, nursing homes and college dormitories are especially worth attention—but beware the dangers of built-in furniture!

■ A prestige job will sell ten others—both for the furniture/furnishings suppliers and for the designer.

■ Contract manufacturers and suppliers should avoid financing the job, or warehousing merchandise which is finished on time for a client who states he is not ready to accept delivery. These responsibilities should remain the function of the client.

The Shelby Williams president also gave a series of practical tips on showrooms, trade shows, magazines (he put *CONTRACT* at the top of his list for advertising), sales compensation, coping with the comparatively small "kickback" element, and capitalizing profitably on the exceptional sales growth offered by contract business.

Jutras, who heads Roland Jutras Associates with an international hotel/restaurant design reputation, described the growth, needs, and policies of the contract practitioner of the present and future. Among his more emphatic comments:

■ Contract design must be considered "a business — not a profession." Though a graduate architect, Jutras regards his function as that of a businessman with professional training, with the responsibility of helping the client derive maximum value and profit from each dollar spent. Clients employ contract designers for financial rather than artistic motives, he declared.

■ A "new breed" of contract design-

er is evolving which will squeeze out smaller decorators and casual practitioners of the contract function. This new breed offers the client professional training, access to merchandise at truly competitive price, complete responsibility for the contract interior including purchasing and installation, interior architectural as well as furnishing specification, and in some cases guidance toward supplementary financing.

■ He (Jutras) selects and specifies merchandise based on these factors: previous experience with the supplier; exceptionally informative salesman or catalog; information received after reply to ads in trade magazines; competitive price (excluding highest and lowest extremes which usually are unsuitable); manufacturer flexibility in adhering to modified specifications, on-time shipment and delivery.

Jutras, whose current assignments include major hotelries on three continents, agreed that there were a large number and variety of business and professional firms engaged in contract work. But major control of the market and worthwhile jobs are in the hands of "specialized contract business professionals," he added.

CONTRACT publisher Hellman cited the stability of manufacturers who make worthwhile efforts to market both residential and contract products. While the present home building slump has affected residential furniture sales, he pointed out, there has been a continued rise in furniture use in offices, hotels, motels, educational institutions, and other commercial/institutional structures.

Hellman also named more than a dozen large corporations which have recently begun marketing contract furniture lines or component materials. Their activity lends the whole industry a new degree of strength in research, promotion and market development, he declared. He predicted no letup in contract industry acceleration for the next ten years, and said it would loom larger and larger in proportion to total furniture output. (C)

Exploitation of contract industry sales growth depends on individual manufacturer's market understanding and resulting activities, 50 southern furniture manufacturers were told at seminar in High Point, N.C., last month. Here (above), CONTRACT publisher Ben Hellman addresses the group.



Contract industry veteran Eugene B. Halward (far right), Thonet Industries, Inc., New York, got warm welcome from (l. to r.): Mr. and Mrs. Harry Hahn, Stanley Furniture Co., Stanleystown, Va.; Manfred Steinfeld, Shelby Williams Industries, Chicago; Mrs. Kay Lambeth, Erwin-Lambeth, Inc., Thomasville, N.C. Steinfeld gave fellow furniture manufacturers practical views of contract business.



Informal discussion of contract lines, during reception preceding program, included (l. to r.): John Davis and L. Paul Brayton, Davis Furniture Industries, Inc., High Point; Harold Gutterman, Monarch Furniture Co. Inc., High Point; Art Gross, Patrician Furniture Co., High Point; and executive Brax Dodson of Lavidge, Davis & Newman, High Point.



Preliminary informal chat about contract industry involved (l. to r.): George C. Wiebel, Carolina Mirror Corp., North Wilkesboro, N.C.; Willis C. Rogers, Birmingham Ornamental Iron Co., Birmingham; Ralph Conner, Carolina Mirror; Jeff E. Jackson, Birmingham Ornamental; Ben Hellman.



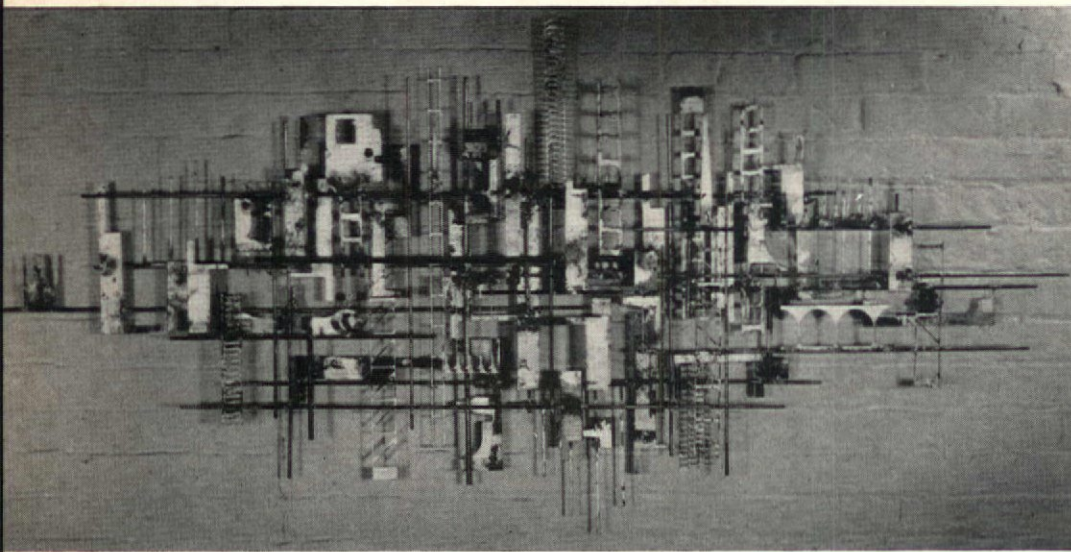
And now the commercial! CONTRACT Magazine southern representative Arnold Hoffman (far right) enjoys record-breaking January Directory Issue with (l. to r.): Fred G. Wieland, Thonet Industries, Inc., Statesville, N.C.; Edwin C. Schell, Kent-Coffey Mfg. Co., Lenoir, N.C.; John Wells, Gilliam Furniture, Statesville, N.C.; William M. Blanton Jr., Globe Furniture Co., High Point.



Surrounded by prospective suppliers, guest speaker and contract buyer-designer-specifier Roland Jutras (center), of Boston, discussed factors affecting his buying decisions. Flanking him are (l. to r.): Leo J. Heer, managing director, Southern Furniture Exposition Building, High Point; Robert A. Spelman, executive VP, Southern Furniture Manufacturers Association, High Point; J.K. Boling, Boling Chair Co., Silver City, N.C.; Carroll H. Henkel, Henkel-Harris, Winchester, Va.



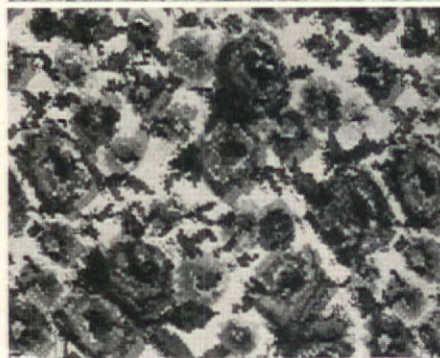
CONTRACT PRODUCTS AND SERVICES



Custom steel sculpture

Brazed steel wall and free-standing sculpture is created at Sculpture Studio Inc., by William Bowie, the owner. Although the work shown here was commissioned, other sculptures may also be purchased from Mr. Bowie's collection. Skyline is a silver and gold leafed steel wall sculpture with red and black accents. It was commissioned by the New York Bank for Savings, and now hangs in the president's office. Among Bowie's works are Golf, a gold leafed steel sculpture depicting a field of sports, and Pennsylvania Railroad, comprised of gold leafed steel, miniature railroad tracks, railroad cars, and other symbols.

Circle 80 on product information card



British-influence vinyl upholstery

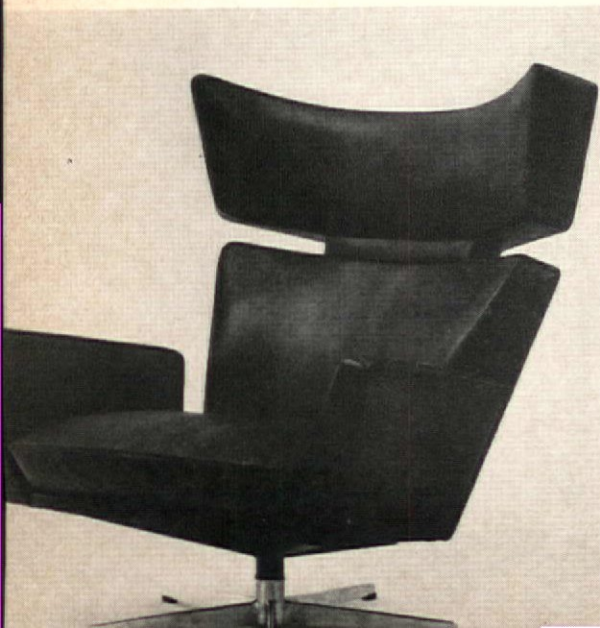
Five new British-derived patterns are part of General Tire's expanded vinyl upholstery line, designed to permit deep-button tufting, biscuit-tufting, and a wide range of upholstery effects. Balboa Floral (1) is a distinctive British Colonial pattern on Vinelle, designed to be mated with General Tire's Monterey Linen. Hampton Court, (2), a brocade effect on Vinelle, boasts three-dimensional qualities and unusual color contrasts. Beefeater (3) is heavy-grained leather-like expanded vinyl material which offers light-into-dark tonal contrasts, particularly effective on large pieces of upholstered furniture. Country gardens (4), a gros point effect floral pattern on ivory Vinelle has a British needlepoint look.

Circle 81 on product information card

Sculptured chairs from Fritz Hansen

Arne Jacobsen has further developed the sculptured chair for Fritz Hansen, Inc., with his huge new black oxide lounge chair (far left). The aluminum swivel base adds a sense of motion, and down-filled seat cushion lends luxury and comfort. The chair is also upholstered in fabric and vinelle, and a similarly upholstered ottoman is available. At near left is a comfortable high-back chair, with adjustable seat and back. The ashwood frame can be stained teak or walnut. Upholstered in fabric, vinelle, or leather, the chair may be ordered with matching ottoman.

Circle 82 on product information card



Circle No. 48 on product information card

1 GREAT CONTRACT SOURCE

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NEW CONCEPTS IN CONTRACT FURNITURE



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M

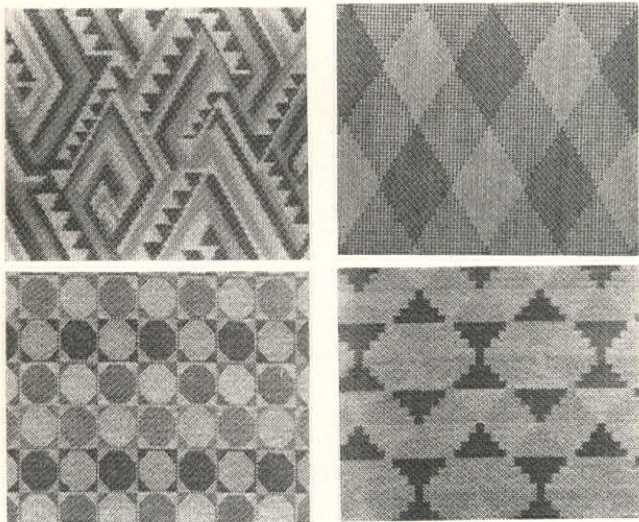
MADISON

PRODUCTS & SERVICES

CONTINUED

AID Design Award fabrics

From the Brois Kroll Jacquard Designer's Collection of contemporary woven fabrics are Peru, Oberon, Prism, and Maya. Peru, available in 12 colorways, has a striking design reminiscent of Peruvian weavings, and is 70 percent rayon, 30 percent nylon. Oberon, top right, is a three colored argyle pattern, available in 10 colorways. Prism, bottom left, a multicolored interplay of



octagons on squares, is available in 11 colorways. The fabric is 63 percent rayon and 37 percent nylon. At bottom right Maya, a multicolored design inspired by the intricate stonework of ancient Mayan temples, is available in 7 colorways. All fabrics come in 54-inch widths, are stain-proofed with ZePel, and are acrylic backed.

Circle No. 83 on product information card

Comfort chair from Awandi

Awandi International presents a collection of seating designs with emphasis on extremely soft cushioning and upholstery of unusual and washable European hides. The high back chair (shown) has loose seat, back, and sidearm cushions, all with re-



movable zippered covers. The base is walnut, and the cushions are down-filled. The chair is available in a variety of fabrics as well as a collection of hides, and is available in two-seat, three-seat, and four-seat models.

Circle No. 84 on product information card

Indoor-outdoor chair from Piazza Originals

Patio 67, a new indoor-outdoor style from Piazza Originals, looks deceptively fragile, but is sturdily constructed of rustproof, solid iron with a baked finish.



The seat is a weave in off-white, to contrast with the black frame. It can be specially ordered with either the frame or seat in color. The over-all size is 32½ inches, with a 15½-inch square seat.

Circle No. 85 on product information card

Leather-look vinyl

Topeka, a new line of vinyl upholstery fabric, has been announced by Athol Mfg., Div. Emhart Corp. The new fabric has the look of natural grain leather



and is available in eleven colors: walnut, ivory, gold, russet, avocado, rawhide, bittersweet, oxblood, turquoise, black, and olive.

Circle No. 86 on product information card

Corner sectional by Metropolitan

A Vantage series sectional from Metropolitan Furniture Corp. establishes the contemporary atmosphere of this corner grouping. Shown in velvet, with heavy exposed base of solid walnut, the Vantage styling is available in 48 variations, with a large selection of



materials and colors. Tuxedo arm, seat, and back are tufted over foam. Forty-inch diameter etched brass table on walnut hexagon base, and end table of ¾ inch glass with solid walnut base are also available.

Circle No. 87 on product information card



slapdashio?

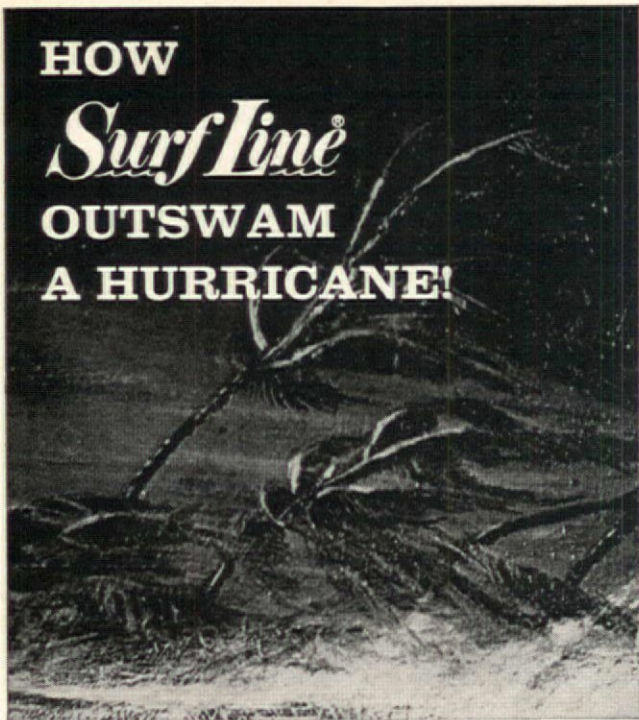
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Circle No. 51 on product information card

PRODUCTS & SERVICES

CONTINUED

Hjorth design armchair

The new Hjorth Danish-contemporary styled armchair from Bianco Mfg. Co. features sling-type foam padded seat and foam-fitted upholstered backrest.

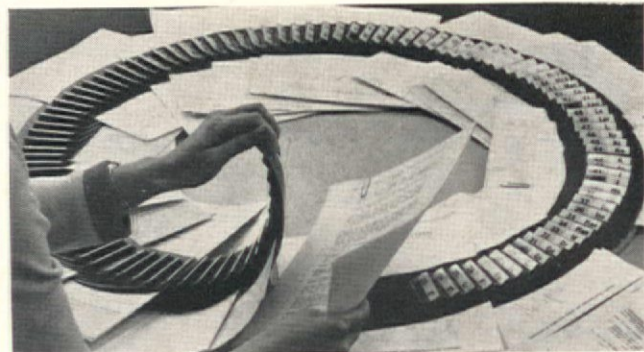


Designed as an all-purpose seating unit, the chair can be used as a stack chair, stacking in less than four square feet of space, or ganged together for multiple seating arrangements.

Circle No. 88 on product information card

Variety of filing sorters

A new line of sorting equipment which fits on desk or table top and permits accurate sorting while seated, has been introduced by Oxford Filing Supply Co. The Oxford 110 division rotary sorter (shown), designed to handle large volume paper sorting, takes a wide range of paper sizes with the easily removable dividers providing maximum sorting flexibility. Desk and table tops are protected by felt padding, and durable plastic tabs avoid cuts and scratches. The sorter comes with 110 double-tilted standard headings and bank inserts. The model weighs less than 30 pounds.

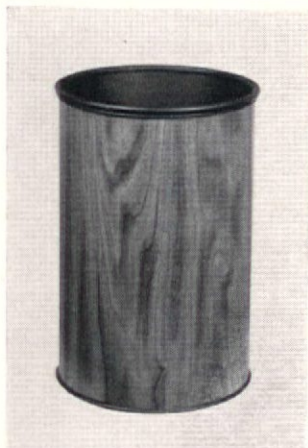


The vertical sorters, such as the 50 division size, eliminate the need for "make-room" motions and compressors. Clear plastic tabs provide full indexing visibility. The 6-inch by 4-inch divider leaves which have contoured sides, allow instant accessibility to small size papers. Headings can be inserted on both sides of the divider leaves, providing double tabbing capability. Also available is the flat sorter with 10-inch wear-resistant vinyl divider leaves for sorting letter and legal size papers. Dividers are mounted on plastic axles which rotate smoothly and are easily removed or added.

Circle No. 89 on product information card

Vinyl-clad wastebasket

A new wood-grained fabric covered metal wastebasket is being produced by Smokador Products Co., Bloomfield, N.J. This circular basket is made of heavy gauge steel and covered with a grained American walnut vinyl sewn sleeve that will not peel. It is 9¾



inches in diameter and 15 inches high, with a rubber bumper to protect the top rim. This model is also available in solid color fabrics in palm green, canyon tan, white, and Arizona tan, or covered with rosewood, black walnut, teak, or driftwood grained fabric.

Circle No. 90 on product information card

Leather lounge chair

The newest addition to the Schafer Bros. line of leather seating is the 6037 leather lounge chair. Designed by James Whitney and hand tailored, the chair



features a double bustle, down-filled back and maple frame. A matching high back chair with ottoman is also available, and all pieces come in a wide range of colors.

Circle No. 91 on product information card

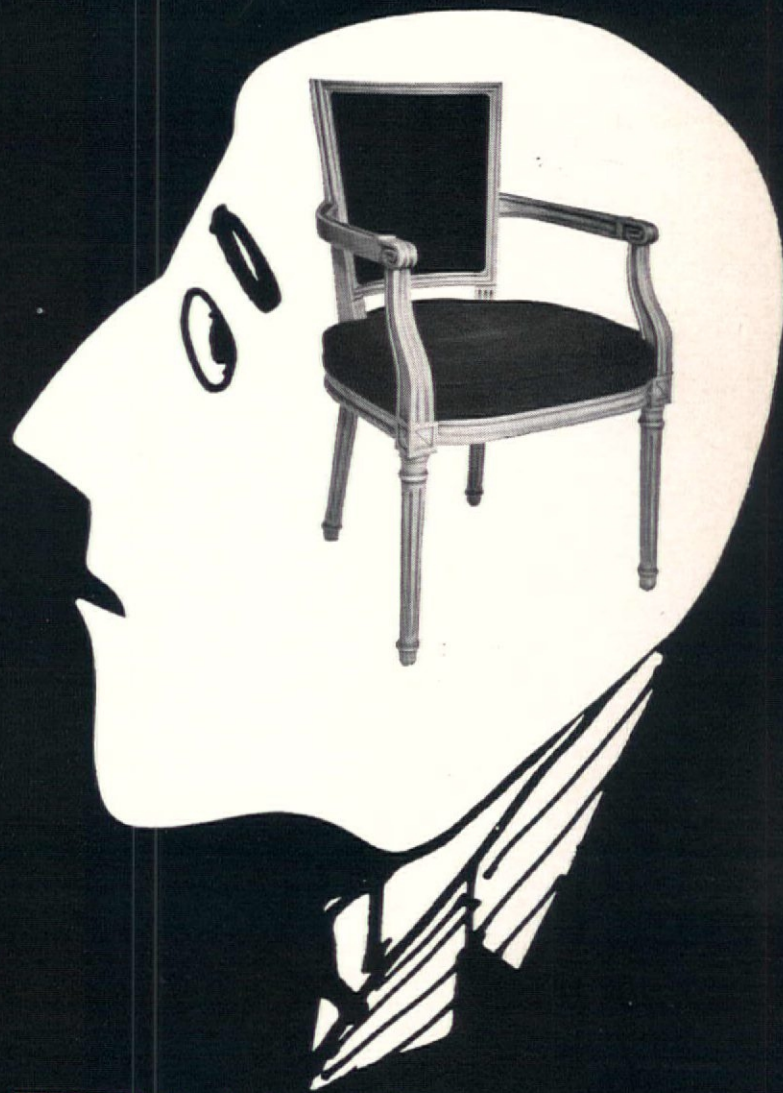
New seat spring

Perma-Eze seat spring by Flex-o-Laters, Inc., simplifies upholstering techniques and lowers the cost of material and labor. Flat spring gives uniform support and acts as an insulator. Spring is easily installed by power stapling to almost all model chairs, sofas and sectionals.

Circle No. 92 on product information card

Circle No. 52 on product information card →

IF THIS ISN'T THE CHAIR YOU HAD IN MIND,



THERE ARE OVER 400 MORE WHERE IT CAME FROM

You're looking at one of our newest models—(#1566-FSP-UB) rugged, sturdy, and above all, stylish.

As you can see, this one is made to match a specific decor. But if you have something else in mind, remember this...we have more than 400 different styles in our standard line. And even then, if you don't find what you want, we'll custom design a chair to your exact specifications.

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What more could you want, except maybe a copy of our new 104 page catalog or the name of the representative in your area? It's available on request, to the contract trade only.



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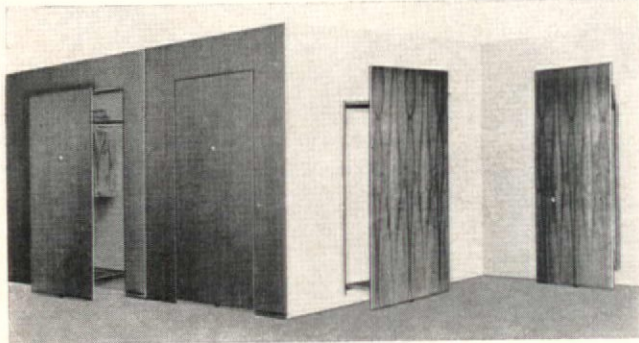
Showrooms and Offices: Fine Arts Building
232 East 59th Street, New York, N. Y. 10022
Chicago: 11-122 Merchandise Mart
Factory: ...

PRODUCTS & SERVICES

CONTINUED

Surface mounted, flush wardrobes

The latest additions to the Duk-It line of office equipment and accessories from McDonald Products Corp. are a surface mounted wardrobe for existing construction and a flush mounted wardrobe for new construction. The Duk-It model 808 concealed wardrobe (left) has a folding shelf at top and bottom and a rod designed to hold eight or more coats. The unit, which fits flush with the wall when not in use, extends a



full 12 inches from the wall on caster-type mountings. A complete hardware assembly is available separately, permitting the architect or designer to select the front panel as part of the wall planning or covering. The Duk-It model 807 wardrobe (right), extends only 3 1/2 inches from the wall when not in use.

Circle No. 93 on product information card

Pedestal base tables

A built-to-last collection of commercial pedestal base tables has been introduced by Krueger Metal Products Co., Inc. The new tables feature distinctive base and column designs in a variety of highly adaptable finishes and colors. Plastic laminated table tops offer a



wide selection of shapes and finishes, ranging from 24-inch square or round to 36-inch by 96-inch rectangular. There are more than 160 base-top combinations

Circle No. 94 on product information card

New primary backing for tufted carpets

A new primary backing for tufted carpets, available from the Dawbarn Division, W. R. Grace & Co., is woven of polypropylene, ribbon and multifilament yarns, and is available in 12-foot widths. The new construction allows better dimensional stability, greater tuft anchorage, and increased bond strength between the primary and secondary backing.

Circle No. 95 on product information card

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ESTIMATES OR CONSULTATIONS ON REQUEST

*Custom Collection includes: giant columns, fountains, coats-of-arms, beer-barrel heads, logos, sculptured wall plaques, etc.

Textured tapestry paneling

Marlite's new textured tapestry paneling with a raised surface design of high quality woven fabric is ideal for designing background wall areas. Available in green, gold, and red, it is highly resistant to wear, heat, moisture, and stains, and can be



damp-wiped clean. The textured tapestry comes in tongue-and-grooved 16-inch by 8-foot planks. The 1/4-inch prefinished hardboard can be applied with wallboard adhesive over existing walls or new framing, and color-matched moldings are also available.

Circle No. 96 on product information card

New line of library shelving

An new line of library shelf cases is being offered by Modular Systems, Inc. Units are offered in both wall-attached models and free standing book islands. Sizes are in steps from 36 to 108 inches in width,



42 to 83 inches in height, and in 8, 10, and 12-inch depths. Metal shelf supports are completely adjustable, as are bottom shelves, and a rigid-lock system combines extruded aluminum framing with laminated plastic finished hardboards.

Circle No. 97 on product information card

Contemporary and traditional office desks

A full line of contemporary and traditional office desks is now available from Lyon Metal Products, Inc. The modular construction permits the selection of basic components to suit individual requirements. Double wall side panels provide silence and strength. The desks are available in nine colors, all blended from 100 percent acrylic enamel. The contemporary group features straight, flush lines, squared corners, and contrasting spacers. The traditional desks are characterized by tapered edges and softly rounded corners.

Circle No. 98 on product information card

Circle No. 53 on product information card →

Furnish and design with Hardwood House Component Wall Systems

Start with this popular storage wall-and-desk unit by Hardwood House and your designing is well underway! What a beautiful way to solve space and storage problems in offices, reception rooms—*anywhere*.

You can work wonders with cramped quarters and otherwise dull walls using Hardwood House Component Wall Systems. Over 100 different cabinets to choose from, in four hand-rubbed finishes and seven color accents. Best of all, you're not forever working with your back to the wall. This storage wall-and-desk unit, for example, lets you come out into the room, make the scene. No need to fasten to wall or ceiling with our unique free-standing concept.

For more ideas on how you can take advantage of valuable space with wall-to-ceiling storage *and* beauty, send for free catalog and price list today.

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Showrooms in Chicago and New York, dealers in principal cities.

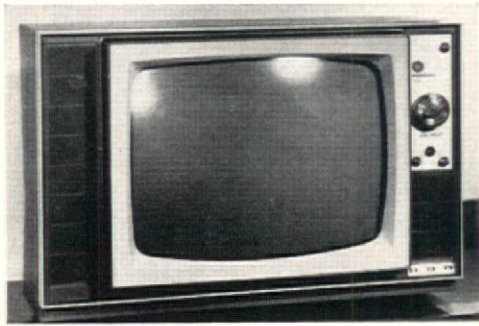


PRODUCTS & SERVICES

CONTINUED

Hotel-motel color TV

The commercial-institutional products group of Westinghouse Electric Corp. is now offering its new Host 19-inch color TV for hotel-motel use. Engineered exclusively for institutional use, the Host color TV features easy-to-use controls—a color control and a tint control, VHF/UHF all-on-one dial channel tuner, and

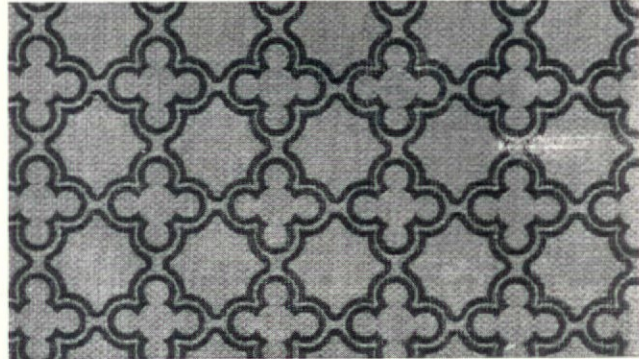


a front high fidelity sound system. Of particular interest in the 72-ohm input tuner, a must for good fringe area reception, a volume limiter, a burn resistant, walnut wood grain finish on metal cabinet, and a heavy-duty power cord. Cabinet dimensions are: 18 $\frac{1}{4}$ inches high, 26 inches wide, and 19-3/16 inches deep.

Circle No. 103 on product information card

Grasscloth-like vinyl wallcovering

A revolutionary wall treatment for schools, hospitals, high-risers, institutions, hotels and residences, known as Fabricraft, is available from Crown Wallcovering Corp. The wallcovering, which looks and feels like grasscloth, has the long wearing qualities of durable vinyl and can be custom designed to match any patterned fabric. Fabricraft, which is fade and flame resistant, sound absorbent and non-allergenic, is coated



with a glossless, transparent polyvinyl acetate and cured at high temperature to insure abrasion, soil and stain resistance. The texture is an authentic woven fabric of kraft fibre laminated with a waterproof adhesive to a standard #2 hanging paper. Sound waves are diffused because of the heavy two-ply construction and random texture on heavy backing sheet. The wallcovering is recommended for covering old walls having cracks, pin holes and minor defects.

Circle No. 104 on product information card

Beautiful Way To Set The Scene



Here are just four of more than 200 handsome Meadowcraft pieces! All styled with the consideration for scale and comfort that has helped make Meadowcraft the most sought-after wrought iron furniture in America!

See these and other great Meadowcraft designs at 979 Third Avenue, NEW YORK, or write for the complete catalog of Meadowcraft designs to Birmingham Ornamental Iron Company, 4636 First Avenue North, Birmingham, Alabama.

Meadowcraft

Circle No. 54 on product information card

Comfortable stack chairs

The Econ-o-stak from Fixtures Mfg. Corp., priced within the range of a folding chair, is attractive, durable, and lightweight, but does not fold. It is easy to



handle, and can be stacked 26 high safely, remaining within easy reach. The chair has a flexible, thermo-plastic seat and is guaranteed for five years.

Circle No. 105 on product information card

New sun-screen by McCordi

McCordi Corp. has developed a sun-screen for the control of sunlight and heat transmitted through windows. The screen is a space metalized Mylar film in varying patterns, which effect greater or lesser control of light transmission. It can be applied directly to windows, utilizing its water activated adhesive, or can be used to make light-con-

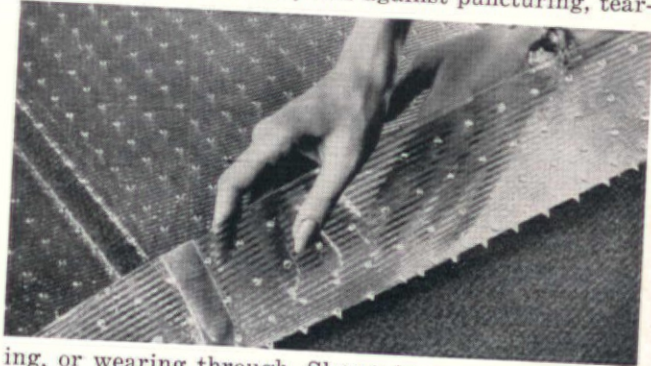
Circle No. 55 on product information card

trolling screens or shades. The reflecting exterior surface of vacuum metalized deposits reflects up to 68 percent of the heat source, and when used on windows or glass partitions, it makes viewing from the exterior impossible, while from the interior, objects are visible in their true colors.

Circle No. 106 on product information card

Vinyl floor runners

New commercial-gauge vinyl floor runners from Tenex Corp. for contract use protect floor coverings from soil and wear. The transparent runners have a cross-ribbed center surface and feathered edges, and are guaranteed for ten years against puncturing, tear-



ing, or wearing through. Shown is the carpet runner, with molded-in vinyl grippers on the underside, designed to stay in place without fastening. All runners are offered in 36-inch and 48-inch widths, up to 60 feet long, in transparent colors.

Circle No. 107 on product information card



Porter Carpet's Port Supreme installed in an Albritton Cafeteria in Houston, Texas. (One of two installations for Albritton)

GUESS WHO LOOKS AFTER THIS CARPET...

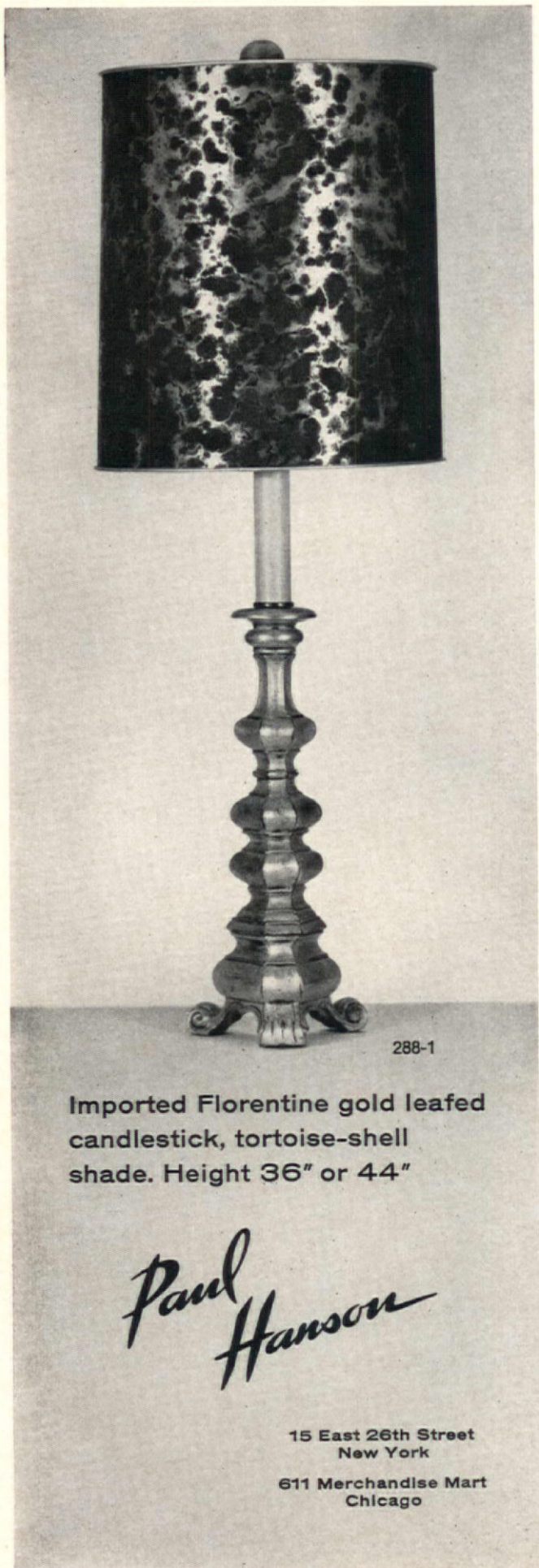
... the customer ... that's right; Port Supreme carpet inspires something protective in him. He's so pleased with its cheery warmth, luxury and comfort, he's instinctively more careful about dropping food or drinks; so are the employees. There's less spillage, breakage and noise. Port Supreme is made of 100% A.C.E. (TM) continuous filament Caprolan (TM), Allied Chemical Engineered for the most rugged commercial wear. Cleans and repairs easily. Saves up to 50% in maintenance costs. Delivery 4 to 6 weeks.

Inquiries receive immediate attention



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288-1

Imported Florentine gold leafed candlestick, tortoise-shell shade. Height 36" or 44"

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New York
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Chicago

Circle No. 56 on product information card

PRODUCTS & SERVICES

CONTINUED

New chandeliers from E-Lite

A new group of imported chandeliers and fixtures has been announced by E-Lite Co., Inc. Called the Contessa grouping, the series of six chandeliers and one bracket fixture is diverse enough to allow a selection for informal and formal settings. Shown



is Contessa #F-2445, for living and dining areas. Extensive use of crystal prisms and chains is made, and the metal is finished in antique gold. The crystal pendants are deeply etched to pick up and reflect light.

Circle No. 108 on product information card

Profil collection

Scandiline's Profil collection is one of the newest concepts in wall storage furniture, fabricated in teak, walnut and rosewood. Items in the collection combine beauty, precise craftsmanship, functional design and great flexibility of use, and offer a limitless variety of possibilities for application by the interior designer,

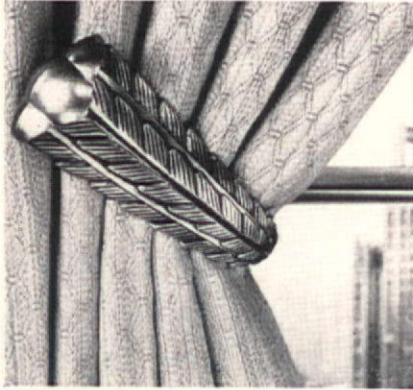


decorator, or architect. Included are components with cabinets, paneling and shelves in both the wall hung and free standing varieties. The combination T3 (pictured) has a width of 96¾ inches, height of 81 inches, with depth-base units measuring 18 inches and top units of 9 inches.

Circle No. 109 on product information card

King-size drapery holdbacks

New king-size holdbacks introduced by Kirsch Co. are designed to provide a firm hold for extra-wide or extra bulky draperies. Measuring 8 inches from tip to tip, with 11-inch arms, the plumes have a



4 1/4-inch clearance between rod and arm. This extra capacity allows them to hold multipaneled draperies without pinching or bunching. Of molded heavy gauge plastic, the large size is available in brass, white, and gold finishes.

Circle No. 110 on product information card

Breathable man-made materials

SirPel, the newest product from Georgia-Bonded Fibers, Inc., is claimed to be the first man-made material with truly controlled physical properties coupled with directed, non-mechanically induced breathability. The inherent character of SirPel is particularly related to that of natural leather, al-

though it is a complex coriaceous heteroplastic, generally described as a poly-vysilic material. Breathability is accomplished by tiny pore cells inter-related and inter-locked in such manner as to allow the free passage of air and moisture through the material.

Circle No. 111 on product information card

Chippendale design in cast aluminum

A Chippendale bamboo chair design is now given the strength and durability of cast aluminum and the versatility of baked enamel colors. Shown is Calcutta,



Brown-Jordan's most recent addition to its fine furniture line. Side and arm chairs, club chairs and ottomans, chaises, sectionals, occasional tables, and six sizes of dining tables comprise the Calcutta group.

Circle No. 112 on product information card

Apollo '70

A dramatic new seating collection from Howell

New in forward-looking design, the APOLLO '70 series by Howell brings fresh elegance, greater flexibility to interior furnishing. The handsome lounge chair, which comes with or without arm rests, is of modern modular construction for easy grouping. Distinctive, button tufted upholstery (also available untufted) is of extra heavy Naugahyde for luxury that is easy to care for. With a variety of matching occasional tables, davenports and settees in a wide range of decorator colors, APOLLO '70 makes it easy to select a grouping perfect for your surroundings.



Send for new Howell Catalog #34

HOWELL Modern Metal Furniture
436 South First St., St. Charles, Illinois



Circle No. 57 on product information card

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CONTRACT DIVISION

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Circle No. 58 on product information card

PRODUCTS & SERVICES

CONTINUED

Two-legged chair from Emeco

A new multi-purpose chair from the Emeco Division of Standard Furniture Co. features an unusual two-leg design. Balance is achieved by joining the two legs to a base of two parallel, horizontal steel bars running from front to back, which rest on glides. The chair is available in multiple upholstery



combinations, in mirror or satin chrome finish or painted frame. The metal back panel is finished in a harmonizing, complementary, or contrasting color, or upholstered to match seat fabric. The seat is ventilated and contains an internal bumper to protect its upholstery.

Circle No. 99 on product information card

Multi-shaped ceramic planters

Clay Design introduces a collection of high-fired ceramic planters in a wide variety of sizes, shapes, and glazes, offering a total of 1800 items. The high-fired glaze finish is available in chrome red, orange and yellow, cobalt blue, light blue, green, purple beige, black, white, and earth tone. The designer



Robert Alan Martin, has created shapes with cantilevered forms from a material that is usually limited. The collection is suitable for outdoor as well as indoor use since the planters will withstand sub-freezing temperatures, and the glaze colors have proven stable against the most adverse climate.

Circle No. 100 on product information card

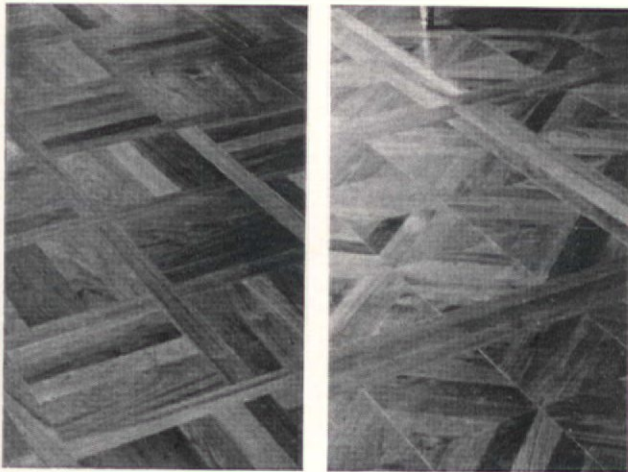


MATCHING MATES

for sophisticated seating

Customized wood flooring

Bangkok Industries, Inc., has combined seven basic wood flooring patterns with various combinations of standard sized pickets and dividers to provide over a hundred customized floor designs at stock prices. The three woods available, imported from Thailand, are: Thai-teak, genuine Thailand teak; Kerriwood, considered fireproof without treatment, and known in Thailand as iron wood because of its



great hardness; and Karpawood, also extremely hard, which has a low coefficient of expansion and is practically inert. Shown at left is Straitline Diva, a combination of the straitline pattern with either Teak, Kerriwood, or Karpawood dividers. At right is Diamond Martinique, a teak diamond pattern with Teak, Kerriwood, or Karpawood pickets and dividers.

Circle No. 101 on product information card

Tapestry reproductions

Tapestry reproductions, in both drapery and pillow form, are being distributed by Fred Baumgarten Exclusive Imports. Medieval art motifs are reproduced



on pure linen, which is then padded, quilted, and embroidered in gold for decorative pillows. For draperies, the linen is bound in velvet, brocade ribbon, and metallic braid.

Circle No. 102 on product information card

Twenty-three ply laminate table tops

The 23-ply laminate table tops from American Chair Co. are stronger and more durable than conventional tops. The exposed multi-layers of the edge cause a texture that is attractive and practical. The edge is sanded and given a rugged conversion finish that is highly resistant to abrasion, and withstands alcohol, heat, water, and even nail polish remover. Twenty-three ply edges may be specified at no additional cost for any contract table in the American Chair Co. line.

Circle No. 115 on product information card

Circle No. 59 on product information card →



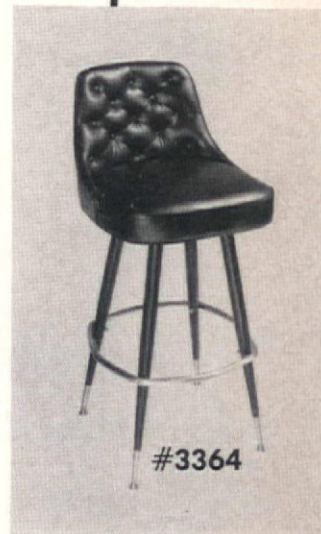
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Harter Metal Furniture, Ltd., 139 Cardigan, Guelph, Ontario
Briones-Harter, S. A., Lago Iseo 96, Mexico 17, D. F.



Circle No. 60 on product information card

PRODUCTS & SERVICES

CONTINUED

Vinyl upholstery fabric

Raphael, a recent addition to the Federan line of vinyl fabrics manufactured by Airco Plastics Products, is an expanded elastic vinyl for furniture upholstery. Available in 12 colors, Raphael is being



used by many furniture manufacturers in a wide variety of sofas, chairs, ottomans, and recliners. Special embossing techniques are employed to produce a range of graining from fine to coarse, unusual mottling, and color shadings.

Circle No. 116 on product information card

Embossed outdoor-indoor carpet

CarvTone, a distinctive embossed pattern in outdoor-indoor carpet, introduced recently by Orcco, is made with pile of 100 percent Herculon polypropylene olefin fiber. The pattern is available in 12 versatile color combinations, all of which were selected to intensify the striking three-dimensional effect. The embossing adds a look of depth to this version of Sun & Shade. The carpet is designed for use in such heavy duty areas as reception rooms and sundecks.

Circle No. 117 on product information card

Conference table/desk

Latest addition to the Ultra 5 executive office furniture line from Robert John is a contemporary desk that serves as a conference table. The new design employs a modified half-circle top that provides elbow room and knee space for colleagues to pull up

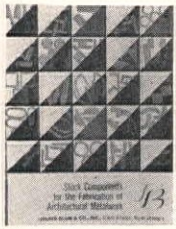


chairs and take notes. Drawer fronts and case sections may be specified in any of 16 rich lacquer colors, as well as teak or walnut. Top is a broad expanse of matched walnut, teak, or rosewood veneers, or extra-durable plastic.

Circle No. 118 on product information card

MANUFACTURERS'

LITERATURE



Application ideas in treillage, screens and columns, and in railings are featured in the new Julius Blum Ornamental Metalwork Bulletin 071-A, which also includes latest additions to the line. The 28-page book presents many new applications for the Blum Old World collection of traditional

treillage patterns and railing components. Blum has also released a 1967 condensed catalog presenting the latest contemporary-styled screening and railing systems, with many full-color applications, sectional drawings, and installation details. The new Blum aluminum expansion joints are also shown.

Circle No. 125 on product information card

American Lantern has prepared a large and attractive 4-color catalog on its line of distinctively styled outdoor lights. All of the fixtures reflect a lantern styling in glass enclosed bulbs standing on pedestals or hung by chains. Materials used are comprehensive in range. To name a few: weathered brass, black aluminum, antique copper, and rust-resistant steel. Glass choices include pyrex and frosted chimney, textured colors in blue, green, amber, and beveled clear jewel cuts, for an exceedingly well-rounded outdoor lighting collection.

Circle No. 126 on product information card

An 8-page booklet with photos of carved wood grilles, doors, and panels has been put out by Customwood Mfg. Co. Also featured are handmade doors. A complete catalog is also available.

Circle No. 127 on product information card

Draw-Matic explains its automatic-operation traverse drapery systems in a recently published folder. The Draw-Matic line adapts to a variety of electrically operated installation needs, such as stage curtains, maps and charts, door openings, store window sun shades, and draperies in inaccessible areas that require operation by remote control.

Circle No. 128 on product information card

To present to the trade its extensive lighting collection since the recent acquisition of Arco Lighting, Metropolitan Lighting Fixture Co. has published a 45-page brochure illustrating 170 of its most exclusive designs and imports. Designed "pocket size" to fit into briefcase or purse, the new catalog features period fixtures, chandeliers, and sconces that will not be sold through distributors. For its custom contract work, Metropolitan also issues the Custom Catalog reviewing the large scale chandeliers previously designed and fabricated for special installations.

Circle No. 129 on product information card

In a fully illustrated new brochure, The Art Foundry shows examples of its bas relief wall sculptures, many replicas of original Egyptian, Oriental, or classic Greek and Roman works.

Circle No. 130 on product information card

Circle No. 61 on product information card

TCI/TYCOON 111

DESIGNED BY MILO BAUGHMAN

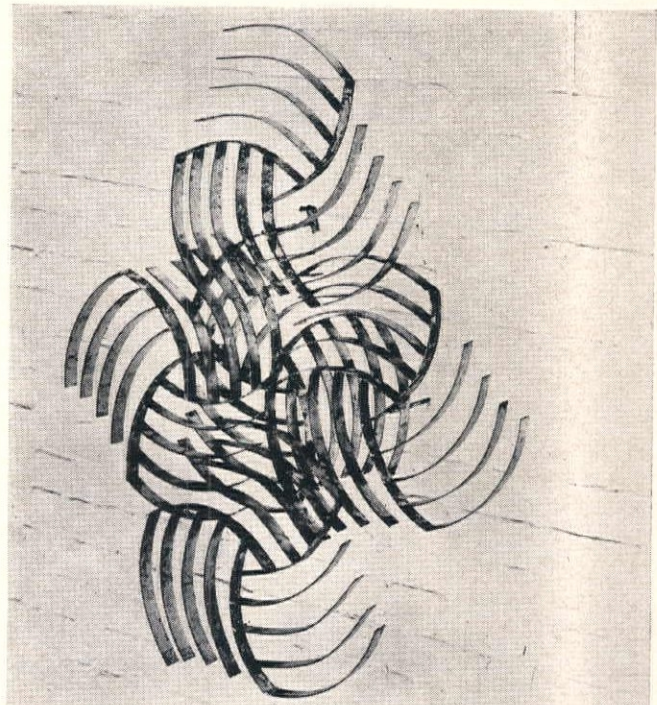
SHOWROOMS: High Point, Dallas, Chicago, San Francisco, Los Angeles, and our new showroom in New York, 145 East 57th Street.

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

THAYER COGGIN INSTITUTIONAL



TCI/TYCOON 111, W29½, D34, H45½ in.
seat depth 19 in., seat height 19 in., arm 24 in.
base is walnut capped steel



©William Bowie, 1966. "RAKE", silver & gold leafed steel wall sculpture with red & black accents, approx 39" h. x 33" w. x 4" deep. Write for literature.

Bowie
WILLIAM
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Circle No. 64 on product information card

MANUFACTURERS'

CONTINUED

LITERATURE

The 56-page 1966-67 sculpture catalog from Alva Museum Replicas, Inc., is now available with an addition of about a 100 more pieces of authentic museum reproductions. The publication illustrates 400 sculptures from museums and private collections throughout the world and includes all major civilizations from 3000 B.C. to our present day. The company states that this catalog has developed into an educational publication as well as a source of enjoyment.

Circle No. 131 on product information card

Loumac Supply Corp. has been issued its 1967 catalog, covering its complete line of office and institutional accessories, including ash trays, urns, coat racks, umbrella stands, waste baskets, desk accessories, calendars, and waste receptacles. Tearsheets are available for each page of the catalog.

Circle No. 132 on product information card

The 1967 brochure from Bigelow Custom Carpets, Div. of Bigelow-Sanford, Inc. contains color plates of the Dorothy Liebes designs, as well as creations by the Bigelow design staff. Introduced in the book are Plaisance, Pop Art, Astral, Baroque Rouge, and the Tapa Group, all custom-made rugs and carpets.

Circle No. 133 on product information card

A new 9-page brochure by Hoosier Desk Co., illustrates the Decor Series of office furniture, a new modern line in walnut veneer.

Circle No. 134 on product information card

Thomas Strahan Co., specialists in document handprint wallpaper, has issued a flyer on the firm's newest handprint group reproducing antique handblocked designs. Strahan's Handprint Series 100 covers English and French designs from the 17th and 18th centuries, along with a distinctive group of scenic panels on Early American themes.

Circle No. 135 on product information card

Eldon Industries Inc. presents a 4-page flyer on its coordinated desk accessory groups for executive and general offices. Included are pencil holders, desk pads, calendar stands, and related accessories, all in contemporary stylings of brushed solid matte ebony or bone shades, accented by brushed aluminum, brass or walnut veneer.

Circle No. 136 on product information card

A series of three brochures outlines the executive wood office groups by Directional Contract Furniture Corp. in a comprehensive contract reference catalog. Editions D1/2 and D4 feature designs by Kip Stewart for Directional, while D3 reviews Mil Baughman executive furniture designs. Each gives full information, dimensions, and specification needed on the desks, cabinets, tables, and chairs, illustrated in black and white and in color.

Circle No. 137 on product information card

Lightolier has completed a 38-page catalog highlighting its portable light collection. In the comprehensive coverage are contemporary floor and table lamps, high intensity lamps, lighted bookshelves and picture lights, as well as many other accessories and fixtures in the broad Lightolier range of finishes and sparkling colors.

Circle No. 138 on product information card

A four-page brochure on the recently introduced "Velours," Volume 1, Medici Collection is now available from James Seeman Studios. The illustrated brochure contains each of the varied 18 flocked patterns in the Medici collection that are designed to demonstrate the effectiveness and beauty of textural detail in almost all ages and periods of design. Some three-dimensional patterns, shown, and available in special colorings, are Stratford, with an English orientation; Dauphine, of French inspiration; and Toledo, with a Spanish influence.

Circle No. 139 on product information card

A new edition of Armstrong Cork Co.'s Commercial Maintenance System Guide outlines a system of regular floor maintenance procedures and recommends various types of floor cleaners and polishes. The 24-page booklet contains special sections on resilient floors suitable for commercial and institutional use, as well as a glossary of maintenance terms.

Circle No. 140 on product information card

A 4-page velvet-bound brochure by Velvetex illustrates the uses, application, and maintenance of Armored Velvet, a new wallcovering which is extremely durable and can be applied to all surfaces.

Circle No. 141 on product information card

A new brochure from Formica Corp. incorporates actual sample pieces of their new laminated plastic with a suede finish. The samples are from the Native American collection of reproductions of natural materials including wood and leather.

Circle No. 142 on product information card

A 6-page pamphlet is available from Aurora Steel Products, Division of Hupp Corp., describing the new line of Quik-Lok office wall partitioning. Included are suggested layouts for simple working stations as well as cubicles utilizing the office-wall building block technique.

Circle No. 143 on product information card

An illustrated booklet from Stacor Corp. describes the firm's new posture chair. All major features of the chair are listed, and upholstery materials and available colors are described.

Circle No. 144 on product information card

Jackson China has a 20-page, full-color brochure of standard and custom china. Service plates, distinctively shaped cups, saucers, and serving pieces are featured in the book, which also contains a color chart.

Circle No. 145 on product information card



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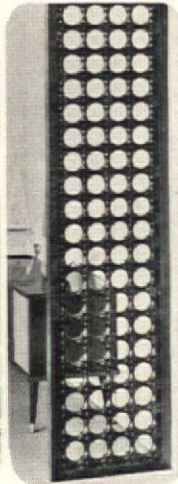
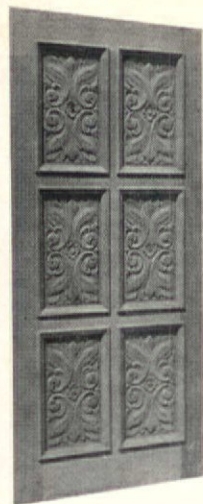
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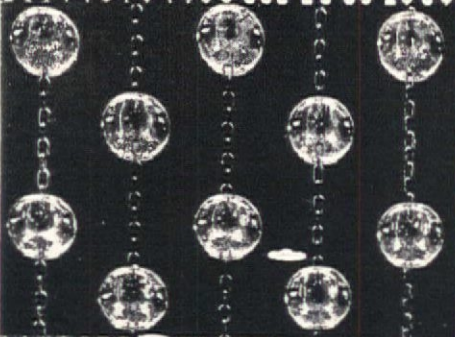
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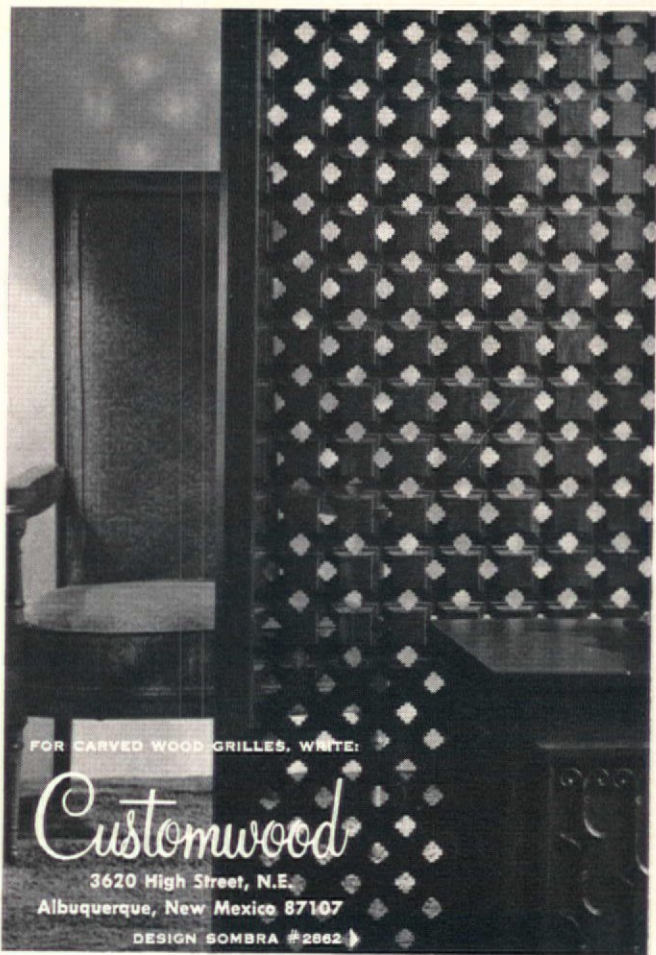
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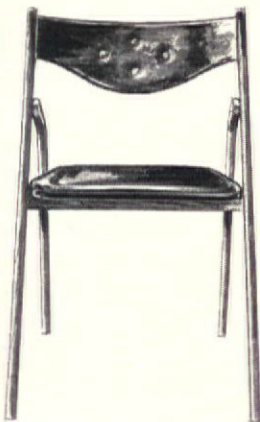


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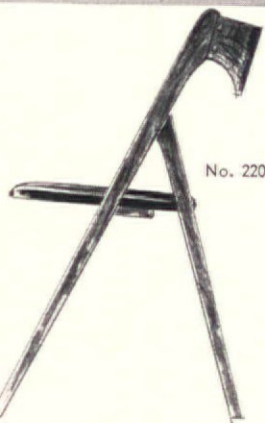
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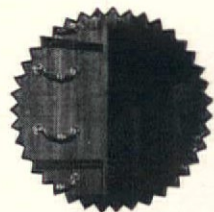


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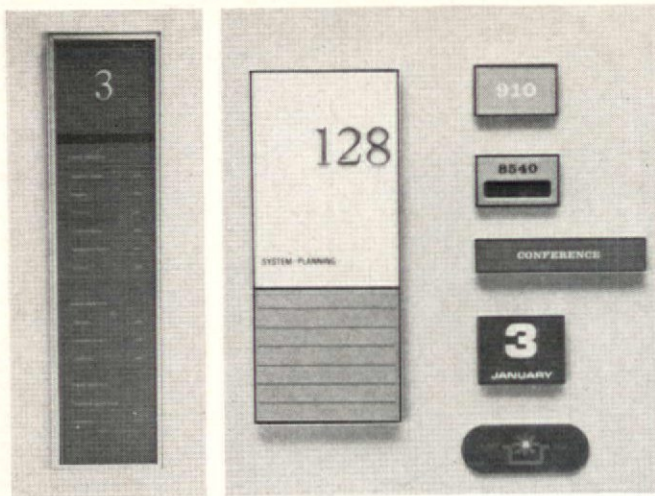
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Fixtures Mfg. Corp.	24
Gasser Chair Co.	100
Goodall Fabrics, Div., Burlington Industries	29
B. F. Goodrich Co.	38
Gulistan Carpet Co., Div., J. P. Stevens Corp.	43
Fritz Hansen Inc.	34
Paul Hanson Inc.	90
Hardwick & Magee Co.	8
Hardwood House	87
Harter Corp.	94
Hercules, Inc.	10
Howe Folding Furniture, Inc.	51
Howell Modern Metal Furniture	91
Interstate Industries, Inc.	41
I. V. Chair Corp.	25
Jute Carpet Backing Council, Inc.	11
Kenbury Glass Works	99
H. W. Knight & Son, Inc.	98
Boris Kroll Fabrics, Inc.	4
La France Industries, Inc.	32
Lamidall Products Div., Woodall Industries, Inc.	52
Louisville Textiles, Inc.	46
Loumac Supply Corp.	100
Lundstrom Laboratories, Inc.	99
Merchandise Mart	19
Midwest Folding Products	23
Howard Miller Clock Co.	31
Molla, Inc.	39
Nettle Creek Industries	9
Nevamar Co., Div., National Plastics Products Co.	15, 16
Norquist Products, Inc.	99
Old Hickory Furniture Co.	18
Orcco Industries	49
Patchogue-Plymouth Co.	50
Philadelphia Carpet Co.	5
Porter Carpets	89
Robert John Co.	83
Robertson Factory, Inc.	92
Sculpture Studio	95
Shelby Williams Industries, Inc.	81
Simmons Co.	12, 13
Russ Stonier Designs, Inc.	98
John Stuart, Inc.	14
Synthetics Finishing Corp.	4th Cover
Thayer Coggin Institutional, Inc.	95
Thonet Industries, Inc.	40
Trend Contract	47
Tri-Par Mfg. Co.	20
Tropitone Furniture Co.	2
Troy Sunshade Co., Inc.	37
Vectra Co.	35, 36
Vomar Products, Inc.	100
Wall Tube & Metal Products	84
Lee L. Woodard Sons, Inc.	33