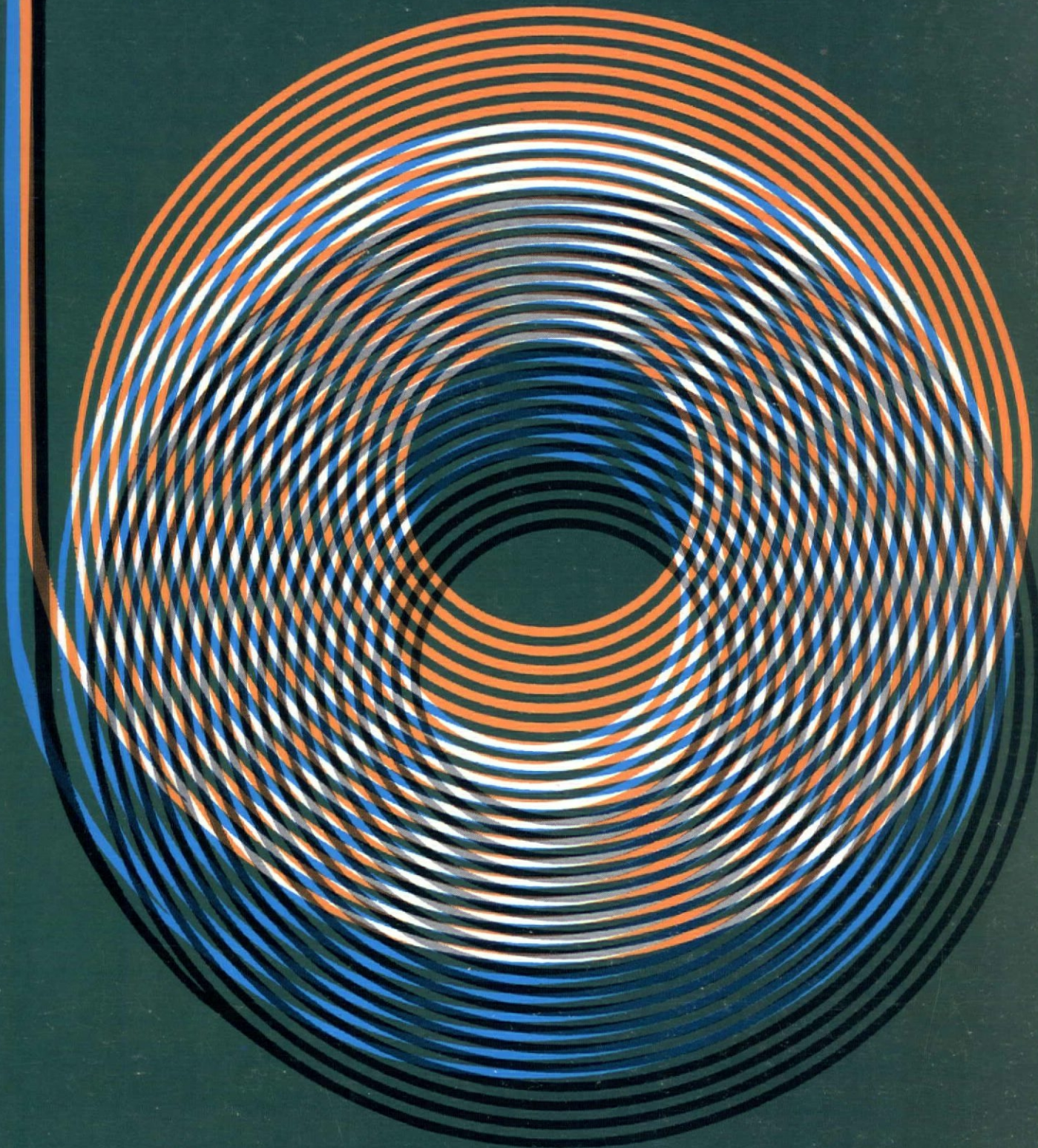
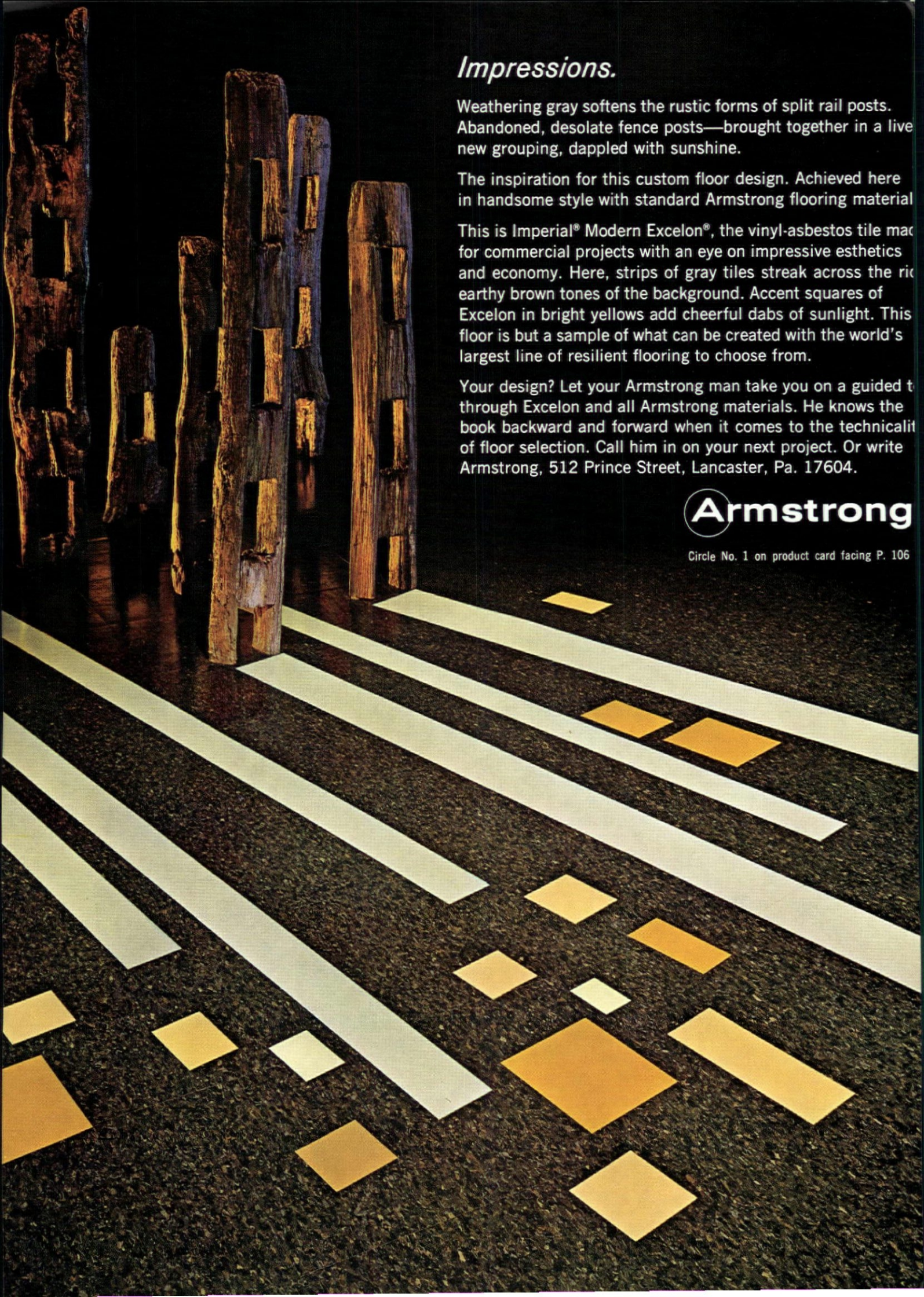


# CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS AND INTERIOR ARCHITECTURE • DECEMBER 1967

WALLCOVERINGS FOR '68 / FORD & EARL DESIGNER PROFILE / INSIDE BOEING'S JUMBO JET / A GRALLA PUBLICATION





## *Impressions.*

Weathering gray softens the rustic forms of split rail posts. Abandoned, desolate fence posts—brought together in a live new grouping, dappled with sunshine.

The inspiration for this custom floor design. Achieved here in handsome style with standard Armstrong flooring material.

This is Imperial® Modern Excelon®, the vinyl-asbestos tile made for commercial projects with an eye on impressive esthetics and economy. Here, strips of gray tiles streak across the rich earthy brown tones of the background. Accent squares of Excelon in bright yellows add cheerful dabs of sunlight. This floor is but a sample of what can be created with the world's largest line of resilient flooring to choose from.

Your design? Let your Armstrong man take you on a guided tour through Excelon and all Armstrong materials. He knows the book backward and forward when it comes to the technicalities of floor selection. Call him in on your next project. Or write Armstrong, 512 Prince Street, Lancaster, Pa. 17604.

**Armstrong**

Circle No. 1 on product card facing P. 106



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## Now we're in business!

Drexel takes to the office, with seven handsome collections of executive office furniture; furniture that's highly-styled in both modern and traditional designs. Each collection, of course, is constructed and finished in the famous Drexel manner. And each is in the medium price range.

For literature and the name of your nearest Drexel office furniture dealer, write Dept. L, Contract & Development Department, Drexel Enterprises, Inc., Drexel, North Carolina.

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The Triune Collection



The Legislative Collection



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The American Banker Collection



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*Outdoor Dining Terrace at the 71 Club in Chicago*

## Our kind of town, Chicago

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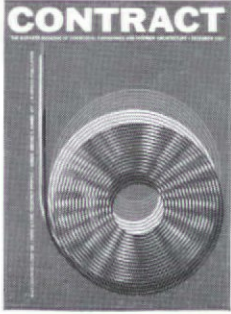
come brittle and break, no matter how cold it gets. These are the materials we use. The best obtainable. Then we put them together in a manner that Midwesterners appreciate. Strong, substantial welds. No bolts, rivets or screws. Good designs that are pleasing to the eye, comfortable and care-free. Actually, with all these things going for us, you might say we make our furniture Chicago-style. Ask for our new 48-page catalog. We'd like to send you one.

# tropitone

Furniture Co., Incorporated, P.O. Box 3197  
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## CONTRACT

### The Cover



Op Art effects occupy our December cover, created by graphic designer Norman Bleckner to illustrate but one of 1968's wall-covering trends discussed in a survey article starting on page 84.

#### PUBLISHER

Ben H. Hellman

#### EDITOR/ASSOCIATE PUBLISHER

Len Corlin

#### MANAGING EDITOR

Anne Fallucchi

#### ASSOCIATE EDITORS

Elizabeth Wilbur

Doyle Peck

Marita Thomas

#### EDITORIAL CONTRIBUTORS

Marvin B. Affrime

Louis S. Bing

Roland Wm. Jutras

Irving Leos

Lawrence Lerner

Robert Malone

Edith Siroto

#### GENERAL MANAGER

Lawrence Gralla

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#### ADVERTISING SALES MANAGER

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#### BUSINESS MANAGER

Morton L. Silverman

#### RESEARCH DIRECTOR

Peggy Sholtz

#### PRODUCTION MANAGER

Ellin A. Delsener

#### CIRCULATION

Manuel Feris

Susan Kissel

#### ADVERTISING REPRESENTATIVES

**NEW YORK:** Frank A. Rizzo, Arnold Hoffman, Stanley Berman. Gralla Publications, 7 E. 43 St. MUrray Hill 7-3344

**CHICAGO:** Ross A. Granston, Buck Harris. Gralla Publications, 6328 N. Cicero Ave. 736-3367

**CLEVELAND:** Gene H. McCormick. Gralla Publications, 3506 W. 145 St. 671-3355

**WEST COAST:** Doyle Peck, Manager; Lou Ruffolo. Gralla Publications, Suite 206, 17071 Ventura Blvd., Encino, Calif. 981-2550

# CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS AND INTERIOR ARCHITECTURE

VOL. VIII, No. 12

DECEMBER, 1967

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

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#### COMING IN CONTRACT

**JANUARY**—Sixth Annual Directory Issue, with complete classified listings of products, services, and manufacturing sources in the contract furnishings field. The editorial section of the Directory Issue will be devoted to business basics for the contract designer and specifier.

**FEBRUARY**—The School Market: new approaches to architectural and interior design; a portfolio of new installations—plus—a review of products for the school furnishings specifier.

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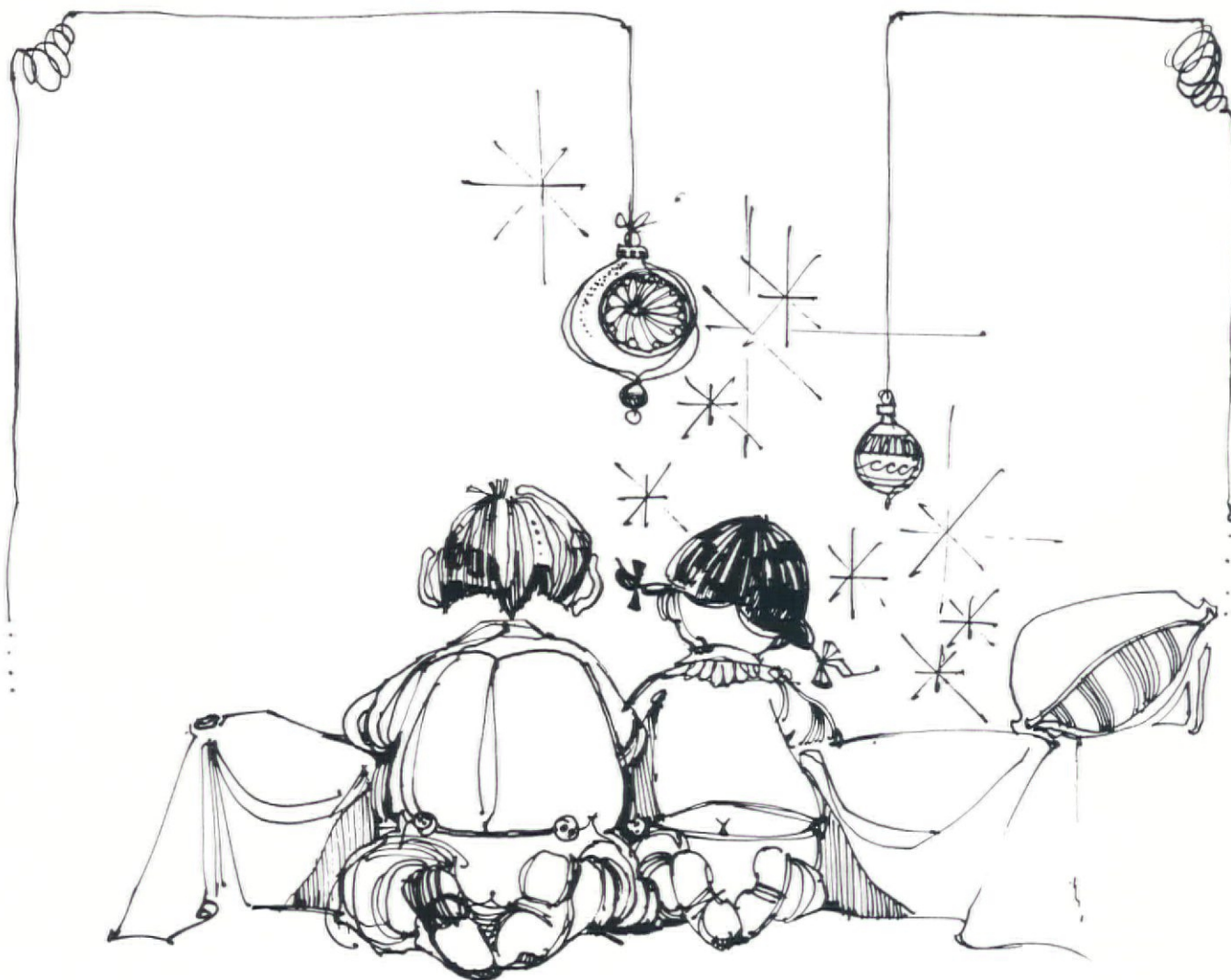
**NEW YORK**  
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212 688-9410

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312 321-0436

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616 456-9681



*“...and please make everything very pretty...”*

SEASON'S GREETINGS FROM ALL THE EMPLOYEES AND **DAVID and DASH**

Circle No. 5 on product card facing P. 106

## Excerpts, not chapter

Dear Sir: I am delighted to tell you CONTRACT's generous attention in the October 1967 issue to my forthcoming book *Office Planning and Design* (McGraw Hill, Spring 1968) has brought a flood of inquiries and telephone calls. Interestingly enough, while this is essentially a textbook for students, response to your excerpt reprint came from quite a number of corporate heads.

Please accept my thanks for your good interest and kind editorial words. However, may I ask you to please note an important correction. The heading and sidebar indicate this is Chapter 1 of the book, but more accurately, it is a collection of excerpts. To be sure, it includes some paragraphs from the first chapter, but the total material submitted to you for reprinting consists of selections from various parts of the book.

Thank you again for the coverage and for continuing to produce so excellent a magazine.

MICHAEL SAPHIER  
Saphier, Lerner, Schindler, Inc.  
New York City

## Remarkable growth

Dear Sir: Of all the books with which I come in contact, I think CONTRACT has shown a more remarkable growth in distribution and improvement in character than any other I know. Furthermore, this is all based on improvement in its format and contents and this, I know, is based on a whale of a lot of hard work on the part of everyone in your organization. My congratulations to you all.

S. ABBOT SMITH  
Thomas Strahan Co.  
Chelsea, Mass.

## From down under

Dear Sir: We have just received an inquiry for Belgian linens from a man in St. Peters, New South Wales, Australia. He said he saw our ad in CONTRACT. We were surprised and pleased.

FRANCES HANSEN  
Promotion Director  
Belgian Linen Association  
New York City

## Another viewpoint on our Cincinnati story

Dear Sir: Regarding your September article on Cincinnati: The question is raised as to whether your contributing editor had remained to study the Cincinnati area a proper length of time before he brought forth, for your final editing, the type of material that was headed with the single word "Cincinnati" and dealt with interior design in this area. Many of us felt that your writer had not truly represented the majority of interior designers in this community and where somewhat unhappy about the general tone of the article in regard to its reflections upon our city also.

In this editorial on interior design in our city, your writer has cited the work of six well-known and respected architects or architectural firms who deal in interior design and two equally reputable firms of designers who sell mainly through architectural contacts. The article was interestingly written about these fine designers and we were proud that they were from the Cincinnati area. The examples, though they showed more of the work of the architect than that of the interior designer, were of undeniably good quality also. However, the fact that references, therefore, were all to architects and architect-oriented designers should raise the question in your readers' minds whether this represents the majority of interior design as it is practiced in the Cincinnati area.

It is the belief of many members of our chapter of NSID in this area, as was reconfirmed in a recent meeting during which your article "Cincinnati" was discussed, that only about 20 percent of the interior furnishings handled by designers is controlled by the architectural groups and these for new buildings, the remaining and much larger share being handled by interior designers whose main contact with architects is when the architect is either a client or a spokesman for a client. Of this remaining 80 percent, a great part includes replacements of older equipment, remodeling of existing (and older) properties, as well as the modern and traditional requirements for new projects.

After promising so much in its all-inclusive title and continuing to state

through its context that it was an article mainly devoted to interior design, your writer most successfully provided his audience with a story covering about 20 percent of the interior (and architectural) field, leaving the large majority of interior designers and "sellers to interior designers" in this area completely unrepresented in the article.

Wanting to represent the best principles of our chapter of NSID and having been hosts to your editor at the time when much of his impressions of interior design in Cincinnati may have been made, our members have allowed me to try, in my own words, to express their feelings in somewhat the following style:

1. We do not enjoy the use of the words interior designers as connected with such high praise as "remarkably sophisticated designers" when it is applied in direct contrast to statements that Cincinnati community leaders are duds (and later on, squares)." Regardless of who's names your editor mentioned in connection with certain statements, or through the anonymity of another statement, the title and lead-in paragraph reflected directly upon our feelings about our community and our clientele. It was not a truly representative statement concerning the majority of interior designers about Cincinnati.

2. None of us feels that we like any connection directly or indirectly with any statement that indicates we would need a "leader" from another profession before we would undertake to do our best work.

3. We will look forward to a time when your staff may want to see a broader coverage of the work of interior designers in our community.

4. We wish to express our appreciation of your wisdom in avoiding the use of any of the names of the 52 members of the local chapter of National Society of Interior Designers who would not be in sympathy with the feelings of your writer on these issues.

HARRY BACKUS  
Chairman of the Board  
Southern Ohio Chapter NSID  
Cincinnati

*We staunchly stand behind Irving Leo's presentation of Cincinnati. By the same token, we respect—and welcome—your opinion and comments.—Ed.*



## *Please read this.*

This coming market week in San Francisco—January 29 through February 2—is an occasion of unusual importance. It's the beginning of the most magnificent, total market center in all the western world. A dramatic architectural complex covering eight square blocks in the center of San Francisco will be officially consigned and dedicated to our industry. As a qualified member of the home furnishings industry you are invited to participate in this important inaugural event.

Activities will be centered in San Francisco's historic Ice House near Fisherman's Wharf, below Telegraph Hill. You will see important collections of some of the finest resources ever shown in the West.

Throughout each day you will be regaled with pleasures in the old San Francisco tradition. Fresh San Francisco crab and French bread, exquisite wines and champagne cocktails will be provided by your host, Henry Adams.

The Ice House is phase I. On the occasion of your tour you will become acquainted with the total scope and exciting promise of San Francisco's new International Market Center. In the

near future it will provide more than five million square feet of permanent exhibit space, transient show space, convention facilities, a major hotel, parking for 2500 cars and elegant amenities tailored to the tastes and demands of the entire industry.

You and your party will be shuttled by motorized cable car or limousine to and from nearby Jackson Square, Fisherman's Wharf and other San Francisco attractions, including the old Western Merchandise Mart on Market Street. Indeed, your Western Merchandise Mart photo pass or other qualified credential will admit you to the festivities and showings in the new market center.

The Ice House is located at 1150 Sansome Street, on the corner of Union Street, adjacent to spacious parking facilities.

For more information—either now or upon your arrival in San Francisco—telephone Henry Adams personally at (415) 391-2211 or write to Henry at 1300 Sansome Street, San Francisco.

We know your visit will be a memorable one, and we look forward to the pleasure of introducing you to this major breakthrough for our industry.



*San Francisco International Market Center*

# POINT OF VIEW



By Guest Editor:  
**Albert A. Heckel**  
President, Griswold, Heckel & Kelly Associates, Inc.

---

## DO'S AND DON'TS — GUIDELINES FOR CLIENTS

---

More than \$2.5 billion was spent on new office construction in 1965. Yet by 1970, many of the firms occupying these new structures will find their space inadequate, their layouts constricting the free flow of people and paperwork, and their maintenance costs rising uncontrollably. Despite the claims of built-in flexibility, a large percentage of today's offices just aren't geared to change at the same pace at which the needs of business change in the electronic age.

Business can't afford to specify office space, payout, and equipment on the basis of existing needs. Even if personnel remained at its current level, systems and procedures would not. A simple thing like the assignment of check and invoice preparation to a service bureau, or the decision to handle data processing internally, can radically change the value of a firm's investment in space.

What's the best way for a firm to look at its future space demands? What guidelines can it use to protect its space dollars from devaluation?

Based on a study of plans prepared for our own clients—both those moving into new buildings and those who have rehabilitated old space—we offer the following suggestions.

1. When planning an office, aim at interim goals. Today's "perfect" solution is tomorrow's limitation on growth. Keep in mind that you are thinking about new space or re-conditioning old because of change—and that change will be a continuous factor in your business.

2. Don't commit your office to hard-to-change systems and procedures. This means, don't build department layouts which can only be rearranged at the cost of major personnel or morale problems. When personnel realizes that change is a normal factor in the job, there's less resistance to it when it occurs.

3. Take a clue from the way technology is moving around you. Computer areas have drastically changed the shape of middle echelon space requirements, as have centralized filing, dictating and secretarial pools. You can't figure which aspect of this technology you will need to incorporate in a few years, but you can make allowances in your space allocations and layouts which will enable you to adjust to future requirements.

4. Plan for future possibilities at the beginning. Working with modules offers important savings—

both in costs and in preventing idle time in the office while innovation is going on. If an office is designed on the modular principle, with provisions for partitioning, air conditioning, electrical distribution, lighting, etc., major layout revisions can be made without experiencing major costs. Modular systems afford the illusion of fixed layouts, while allowing complete flexibility when you want to adjust a layout to meet changing needs.

5. Standardize on decor elements. If you use the modular concept for walls, windows, floors, there's no reason why decorative elements can't be shifted around as interchangeable items also. This does not mean that individual and decorative schemes must give way to an overall, sterile interior. Properly planned, materials, colors, furniture, and furnishings can provide interesting variety while offering flexibility within a consistent decorative scheme.

6. Plan on the basis of human requirements. Fitting employees and their necessary equipment into a particular space without sympathetic understanding of how they function can be a costly error—particularly where skilled people are involved.

7. Consider creating flexible work stations, so that when a job function changes it is not necessary to move furniture, files, forms, and tools. Flexibility in work station layout can be realized with modular function or individual preference.

8. Consult the experts. Planning an office that fulfills the dual needs of present-day operations and future change is a technical specialty. Interior planning goes far beyond decor and decoration. It entails evaluation of a company's changing needs, study of equipment and personnel, planned layouts, preparation of construction drawings, supervision of the building trades, cost control of the entire project, and following through on the myriad details required to secure the finished product—a working office.

9. Don't wait until the last minute. Allow sufficient consultation time to cover all requirements. (C)

---

*Point of View is an open forum for practicing designers. We invite you to become a guest columnist and welcome expression of your views on the problems, practices, and procedures related to the field of contract space planning and design.*



## This is a room for the loquacious.

Travelodge caters to guests who seek memorable accommodations. It's a good way to build a comfortable reputation. Invest in the things that make lasting impressions and eloquent guests will do the rest. Things like rooms furnished with Simmons Britannia furniture, Hide-a-beds® and Super-sized Beautyrest® mattresses. Word gets around. If you cater to loquacious people, or would like to, have a talk with Simmons.



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## HAND PRINTS BY DESOTO A COMPREHENSIVE NEW SOURCE FOR DECORATORS

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Hand Prints by DeSoto include foils, gravure silks, pearlescents and flocks.

They are available through exclusive decorator channels, and may be seen at leading showrooms.

The artistic and technical skills of DeSoto are available to interior designers for custom designs and documentary reproductions.

Also available are special colorings of this collection. Production and pricing information on request. We welcome inquiries.



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| DECORATORS WALK<br>New York • Chicago • Boston<br>Philadelphia • Washington      | SEABROOK WALLCOVERINGS<br>Memphis • Charlotte<br>Miami • Dallas             |
| SINCLAIR WALLCOVERINGS<br>Los Angeles • Santa Ana<br>San Diego • Fresno • Tucson | WALLPAPERS INC.<br>San Francisco • Oakland<br>Portland • Seattle • Honolulu |

Circle No. 8 on product card facing P. 106

## CALENDAR

1968

January 7-11, 1968. China & Glass Show. Convention Hall, Atlantic City, N.J.

January 7-12. International Furnishings Market. American Furniture Mart and Merchandise Mart, Chicago.

January 8-13. Canadian Furniture Market. Canadian Furniture Mart, Ontario, Canada.

January 14-17. Winter Furnishings Market. Seattle.

January 14-18. Lamp & Home Furnishings Show. New York Coliseum, New York City.

January 14-19. New York Winter Furnishings Market. New York City.

January 14-19. Winter Furnishings Market, Dallas, Texas.

January 15-19. Winter Furnishings Market, High Point, N.C.

January 21-24. Gift Show, Hotel Willard, Washington, D.C.

January 21-26. Los Angeles Furnishings Market. Home Furnishings Mart, Los Angeles.

January 22-26. Winter Furnishings Market. Atlanta Merchandise Mart, Atlanta.

January 28-February 1. Gift Show. Holiday Inn and New York Coliseum, New York City.

January 29-February 2. Western Winter Market. Western Merchandise Mart, San Francisco, Calif.

February 17-21. American Association of School Administrators, Convention and Exhibit. Atlantic City, N.J.

March 9-11. National Association of Bedding Manufacturers, Annual Convention & Supply Show. Conrad Hilton Hotel, Chicago.

April 2-4. Northern Ohio Business Equipment Show. Cleveland Public Auditorium, Cleveland, Ohio.

April 30-May 4. American Industrial Arts Association. Minneapolis.

May 1-14. NSID Conference. Palm Springs, Calif.

May 8-11. National Association of Educational Buyers. St. Louis, Mo.

May 8-12. National Home Fashions League Annual Conference. Ambassador Hotel, Los Angeles, Calif.

June 4-6. CONTRACT '68—The National Contract Show & Convention, sponsored by CONTRACT Magazine. New York Coliseum, New York City. For details contact: Mr. Jerome Brown, National Expositions Co., 14 West 40 St., New York, N.Y. 10018. Tel.: 212/564-8714.

June 18-24. International Furnishings Market. American Furniture Mart and Merchandise Mart, Chicago.



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bonus  
patterned  
wired glass  
by ASG

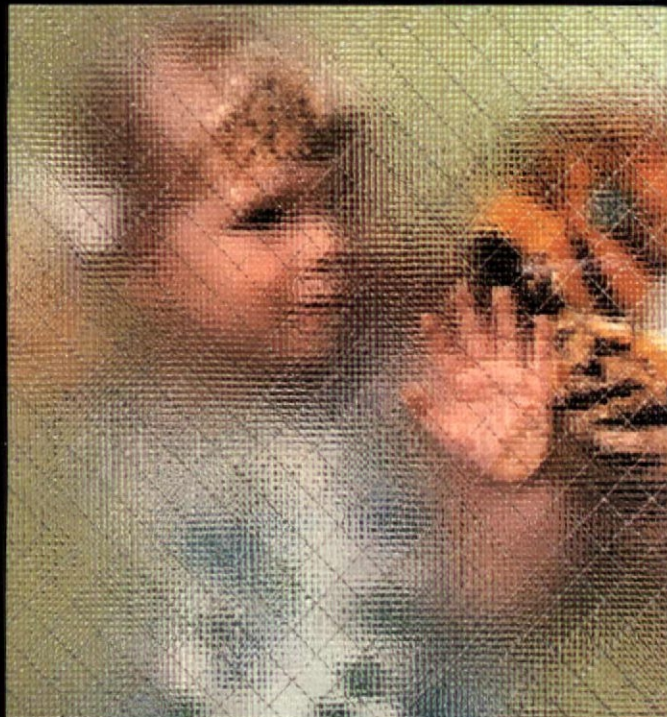
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**VELVEX NUWELD®.** Diamond wire mesh; shallow, slightly wavy pattern on one surface.



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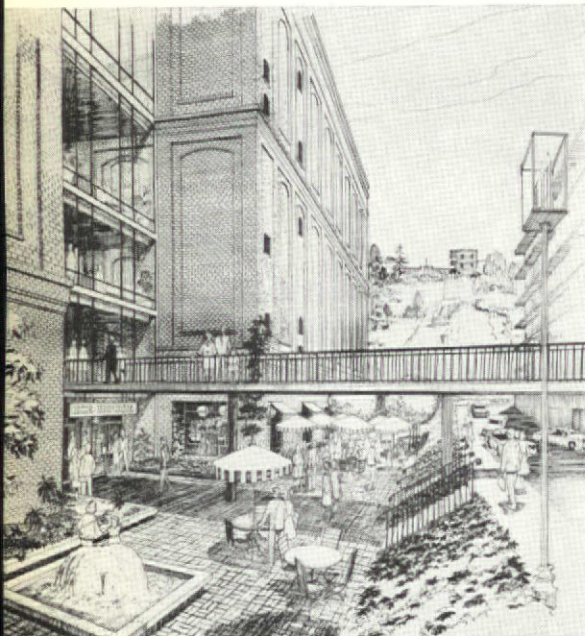


## CONTRACT BUSINESS: NOTES & COMMENTS

### International Market Center renovates Ice House complex

Two old landmarks at the foot of Telegraph Hill in San Francisco will be restored and renovated as the first phase of the Northern Waterfront's new \$100-million San Francisco International Market Center. Noted architectural firm of Wurster, Bernardi & Emmons is readying the historic Ice House structures, built in 1914 and once the largest cold storage and ice manufacturing facility in California, for the decorative and contract fields. In their new role, the pair of buildings will be ready to provide more than 200,000 square feet of space within a few weeks.

Wurster, Bernardi & Emmons will preserve the unique atmosphere and character of the Ice House buildings (see cuts) just as they have done the chocolate factory structures in Ghirardelli Square. The exteriors will be kept in their present form. One focal point will be a spectacular glass tower to extend the full length of what is now Gaines—an alley—and provide a



The original Ice House, dating back to 1914, and rendering of restoration.

modern contrast to the rustic brick exterior of the Ice House. The tower will serve as an architectural and visual bridge between past and present and will be linked to the Ice House by an extensively landscaped mall on the lower level of Union Street, which is being designed by Lawrence Halprin & Associates, landscape architect.

The San Francisco International Market Center, a privately sponsored development, will consist of a complex of buildings to form an important trade center in the West. When completed, it will include a half-million square foot mart for decorative, commercial, and institutional furnishings; a home furnishings mart of about 2 million square feet; a half-million square foot international trade mart for trade and consumers; half-million square foot apparel mart; a half-million square foot trade show facility; a major 500-room hotel, the first in the country that is part of a market center.

### New type of design contest

A new type of design contest has just been announced that differs from most in that it will be incorporated as a regular part of school curricula, instead of being a separate, almost diversionary project. Sponsored by Trend Contract Division of Trend Mills, Inc., the current pilot project involves two schools—Pratt Institute and Parsons School of Design—although it may later be expanded to include others. Its aim is to promote creativity as a whole in the industry, rather than centering on specific carpet designs. Projects involved will be of dormitories, offices, lobbies, and other commercial/institutional spaces. Directing the project will be Arnold Friedmann, associate professor of design at Pratt, and James Howell, chairman of the interior design department of Parsons. Prizes will be scholarship monies.

### Students buy carpeting

Once they decided on the solution, they swung into action. Door to door, they sold magazine subscriptions to raise enough money to buy carpeting for their school library. And they did it. Within two months, the students of Juan Cabrio Junior High School, in Santa Clara, Calif., had collected enough to purchase the carpeting that

their school budget couldn't afford. Since the library was used for many school meetings and activities, the students decided that carpeting was necessary to reduce the noise, and to



improve the appearance of the room. The students, through their efforts, were soon able to contact a dealer who suggested a commercial grade manufactured by World Carpets.

"It's great . . . looks like home . . . now you can study in quiet," were some of the reactions of the proud students.

### Dallas Mart to expand

Approximately a quarter million square foot expansion of the Dallas Trade Mart and Apparel Mart is now under construction in order to provide more permanent exhibit space in the Dallas Market Center. Plans are for completion of the entire project by August 1968.

### The Texas World's Fair

Plans for HemisFair 1968, which will open in San Antonio, Texas, on April 6, are progressing "exceedingly well and face no problems," according to its chief executive officer, James M. Gaines. Theme of the Fair will be "The Confluence of Civilization in the Americas." Situated on a 92.6-acre site, there will be Federal and state pavilions, 14 picturesque historic houses, food clusters, three-building convention center, Tower of Americas, and 43 Government modules.

Twenty-one governments have already signed contracts to house exhibits in the modules, and it is expected that the final total of between 25-30 foreign exhibits will be reached before long. Signed up so far are:

Belgium, Bolivia, Canada, Republic of

(Continued on page 16)



## PEOPLE

WYNN SHAFFER, senior designer of Western Design Associates, San Francisco, has been named West Coast regional vice president of National Society of Interior Designers.

WILLIAM F. HECKER has been elected a vice president of the architectural firm of William B. Ittner, Inc., St. Louis.

MARTHA H. MUNSTER has been appointed architectural consultant with Gulistan Carpet Division of J. P. Stevens & Co., Inc. WILLIAM D. MILTON has been transferred to the New York Commercial Sales Department of the firm.

WILLIAM TILLMAN has been named manager of Dux, Inc., New York showroom in Decorative Arts Center.

ISD, Inc., interior space design firm, has added three new people to its professional staff: ANGIE MILLS, project manager; RICHARD MARSH, manager of tenant development; E. V. MARKULA, senior designer. They will be based in the firm's Chicago office.

JAMES MERRICK SMITH, FAID, Coconut Grove, Fla., and EDWARD J. PERRAULT, FAID, Houston, Tex., have been re-elected president and board chairman, respectively, of American Institute of Interior Designers.

JOSEPH H. HOGREFE has joined Johnson-Carper Furniture Co. in Roanoke, Va., as sales manager-upholstery division.

WILLARD C. HASS has been appointed general national sales manager of Design Products, Inc., Boulder, Colo., custom furniture manufacturer.

LEONARD O. ROSE has joined Milwaukee Chair Co., as vice president and general manager of the firm's new plant in Newbern, Tenn.

EARL B. ARNOLD and N. MAC JOHNSON have been named district sales managers for Patcraft Mills, Inc. Arnold will be responsible for southwest Virginia, tri-state area of Tennessee and northern counties of N. Carolina, Johnson, for South Carolina and southern part of North Carolina.

Design-Technics has named J. MARTIN LARSEN, sales representative for Illinois and Wisconsin.

JERRY KAUFMAN, vice president of F. W. Roberts, Co., has been named to National Office Products Association's Furniture Committee for a one-year term.

JOHN J. (HUGH) ALEXANDER has been appointed administrative assistant to Andrew Croll, vice president-Toledo operations for the coated fabrics division of Interchemical Corp.

HORST GUNTER, DONALD S. MACKERER and JOHN J. ESSERWEIN have joined TechFab, St. Louis, as sales representatives.

MRS. MOSELLE MEALS, chairman of the board of Taylor Chair Co., Bedford, Ohio, has been named the first honorary member of the Institute of Business Designers.

FRED BASSETTI & Co., Seattle-based architect, has established an interior design department headed by Lucile Wilcox.

S. GUY LOVELACE was elected chairman of the board of Lovelace-Steel Associates at a recent meeting of the board of directors of the Liverpool, N.Y., interior design firm. JAMES F. STEELE was elected president, the post formerly held by Lovelace.

NORRIS J. GOLDMAN has been named president of Dohrmann Co., replacing Harold B. Lawson who is retiring. The firm, located in Los Angeles, is a wholesale hotel, motel, restaurant, and institutional supplier and manufacturer of food serving and preparation equipment.

E. H. R. BLITZER has been elected chairman of the board of Lightolier, Inc., lighting manufacturer. He will continue as president and chief executive. EDMUND R. MCCAULEY was appointed treasurer and will continue his duties as comptroller. ARTHUR E. BIRCH has been named to the newly created post of architectural sales manager.

DON DECKER has become national sales manager for American Lantern Co., Newport, Ark.

Philadelphia Carpet Co. has announced the appointment of ART H. BJORKMAN to the new post of national sales manager of the contract division. Bjorkman will be based in the company's Eastern Region headquarters, 295 Fifth Ave., New York City.

A. W. LUTTER, JR. has been named senior vice president of Interchemical Corp., effective January 1, 1968, when he will also be elected to the board of directors. He will be located in the New York offices of the company.

Five designs by AID members have been selected by the judges in Uniroyal's Action Room Competition for awards of \$1,000 each. Winners of the honors are: GEORGE ALFRED PARENTI, Chicago; LLOYD FAULKNER, Los Angeles; MARVIN SHARPE, Seattle; KIRK WHITE, New York City; and MISS JACKIE M. MAHI, Honolulu.

DON L. CRIM has joined Ozite Corp., Chicago-based floor covering firm, as district manager in South Carolina, Georgia, Alabama, and the Florida panhandle.



  
CROWN  
TUFT *Carpet*

# Crown Tuft presents the proud, new meet-the-public carpet of Zefkrome E.S.P.\*

The most advanced acrylic in contemporary carpeting for public places is Zefkrome, Engineered for Superior Performance. It appears in the new Crown Tuft carpet which offers unique advantages in aesthetics and wear.

**Color:** Multichromes, a new concept developed for greater clarity and richness.

**Durability:** Wear-tests of 2 million footsteps. Zefkrome is stronger than other acrylics by as much as 50%.

**Superior color retention:** Lasting color, because the color is locked in when the fiber is made.

**Superior Cleanability:** The new Crown Tuft carpet re-

turns to its original appearance after on-location cleaning better than any other acrylic carpet.

**Dirt resistance:** Zefkrome is a smooth, circular acrylic that doesn't hold soil the way other acrylic fibers do. The Crown Tuft carpet is also moth and mildew proof. Perfect for installation anywhere. Diamond Point II is fully guaranteed against snags from golf cleats, which makes it especially appropriate for pro shops, locker rooms, country clubs.



\*Dow Badische Zefkrome E.S.P.—Engineered for Superior Performance

#### Diamond Point I

270 pitch (gauge), minimum 17½ pounds tuft lock.  
10th gauge construction.  
15 denier 70% Zefkrome acrylic, 30% modacrylic pile.  
9 ounce stainless jute primary backing.  
10 ounce hot-melt polymer adhesive.  
9 ounce stainless jute secondary backing.  
8 stitches per inch, .1875 pile height.  
Total weight...60 ounces with double jute backing...97 ounces with high density rubber backing.

Zefkrome is a trademark of Dow Badische Company

#### Diamond Point II

270 pitch (gauge), minimum 17½ pounds tuft lock.  
10th gauge construction.  
15 denier 70% Zefkrome acrylic, 30% modacrylic pile.  
9 ounce stainless jute primary backing.  
10 ounce hot-melt polymer adhesive.  
9 ounce stainless jute secondary backing.  
9 stitches per inch, .250 pile height.  
Total weight...70 ounces with double jute backing...107 ounces with high density rubber backing.

Crown Tuft Inc.  
P.O. Box 129  
Dalton, Georgia 30720

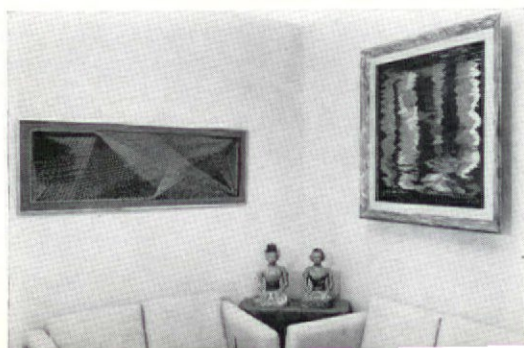
Gentlemen: Please send me details on colors and prices of the Crown Tuft carpet of Zefkrome Acrylic.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip code \_\_\_\_\_



## RUGCROFTERS OPENS AT D&D

Rugcrofters, designer and manufacturer of custom designed and hand made rugs and carpets, has unveiled its new collection in new, expanded showrooms in the Decoration & Design Building in New York. The 6,000 square foot showroom, designed by Saphier, Lerner, Schindler, is elegantly understated in a modern motif and colored in soft grays and beiges. Darkly tinted glass separates the areas while allowing an unobstructed view. Along one wall, full size rugs are mounted on sliding tracks so that each may be viewed completely in proper lighting. Swatches of carpeting showing textures and colors hang in recessed areas around the showroom. Throughout the showroom and in Rugcrofters' Gallery of Rug Art, contemporary original works of wool art are hung. Framed and mounted, these individual works, by F. Kline, utilize techniques akin to rugmaking. (C)



# GOT A MATCH?

Prove to yourself that Chatham's drapery fabrics of Verel are flame resistant!

Fires often spread by running up the draperies. But Verel will not support flame. And Chatham's new group of 100% Verel modacrylic drapery fabrics has just as hot a story from the style angle:

- soft, luxurious look
- wool-like hand
- 6 exciting styles
- 12 rich colors
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Available through a Chatham drapery distributor in your area. For further information write Drapery Division of Chatham Mfg. Co., 666 N. Lake Shore Drive, Chicago, Ill. 60611.

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MODACRYLIC

Eastman  
Fibers  
**Kodak**

EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK, N.Y. 10016. Verel is the trademark for Eastman modacrylic fiber.

Circle No. 13 on product card facing P. 106



## TWO FOR THE SHOWROOMS

Simplicity and clarity of design skillfully blended with great expanses of white and accents of brilliant color create the new worlds of Unika-Vaev and Fritz Hansen. The combined showrooms, on the 16th floor of the newly enlarged Decoration & Design Building in New York, are outstanding examples of coordination between interior designers and the manufacturers. A subtle statement of white or neutral walls provides an elegant backdrop for the clean lines and brilliant colors of Danish furniture and textiles.

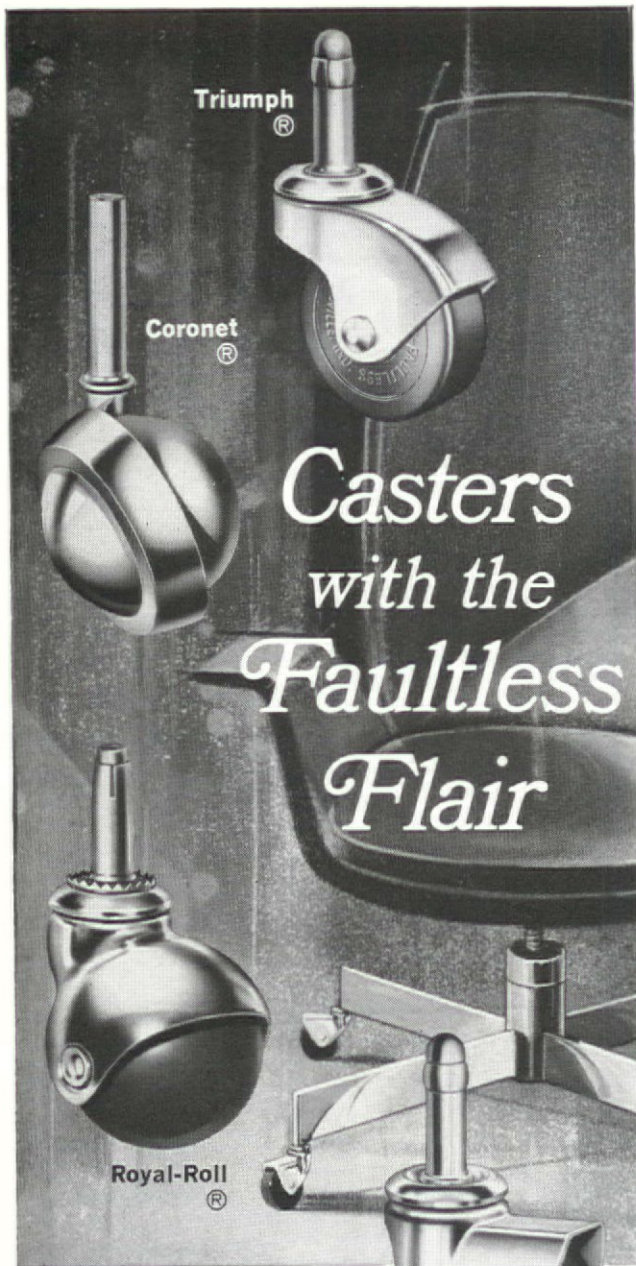
Albert Herbert, AID, has designed a huge S-shaped rack system which dominates the center of the Unika-Vaev showroom. The rack holds more than 1,000 samples of the textile collection, attractively arranged for quick viewing, according to the colors of the spectrum. Unika-Vaev rugs are displayed on large sliding tracks at the far end of the showroom. Additional fabric racks will be displayed against

two other walls in the display area. Windows, which run the full length of the showroom, are attractively draped in white transparent fabric. Light and space are thus fully utilized to vividly display Unika-Vaev's collection of drapery and upholstery fabrics and rugs. Fritz Hansen furniture is used throughout.

Mogens Leth of the Quorum Five designed the Fritz Hansen showroom, which is more than twice the area formerly occupied by the firm. With versatility and flexibility as his goals, Leth has created a modular showroom in stark white, which uses the furniture and brightly enameled platforms for color accents. The four by four foot multicolored platforms provide imaginative stages for the Fritz Hansen furniture.

Parallel ceiling tracks run the width of the room to provide instant partitioning with panels or draperies, into eight by eight foot areas. (C)





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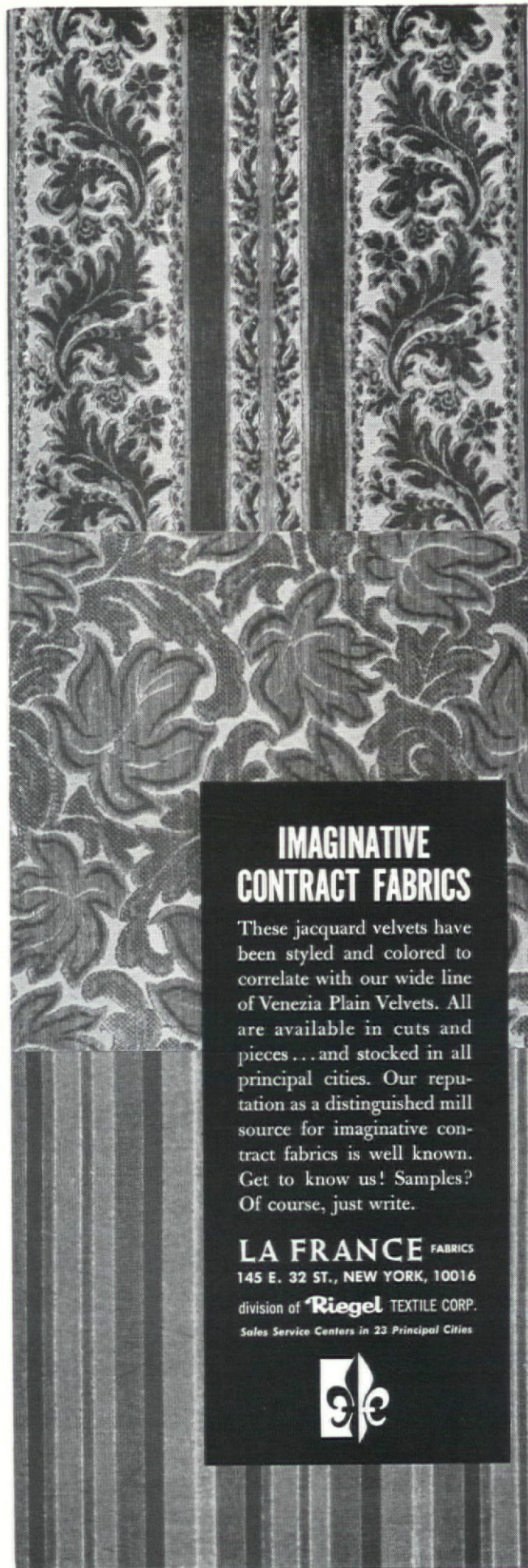
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Circle No. 14 on product card facing P. 106



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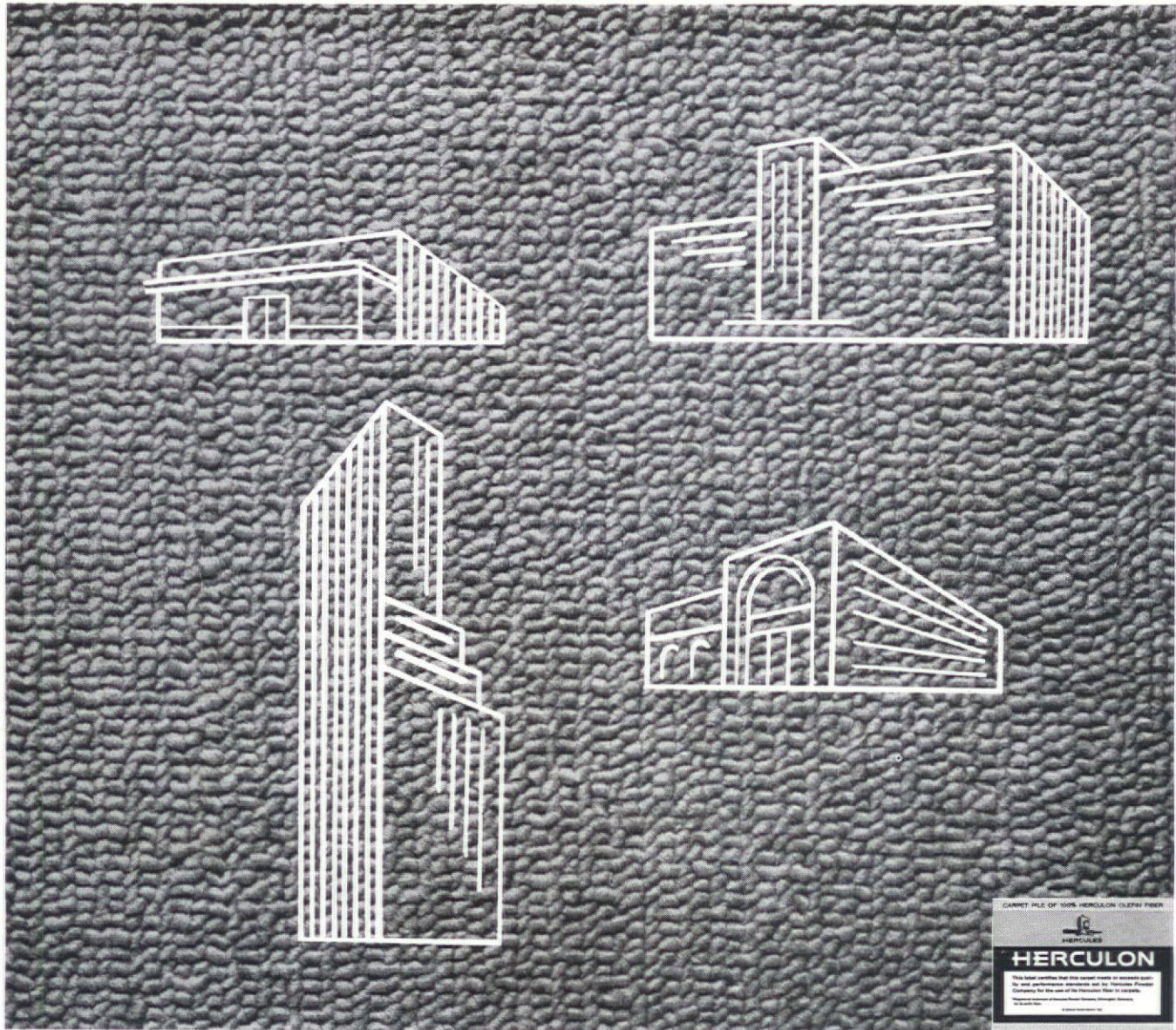
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Circle No. 15 on product card facing P. 106





REGISTERED TRADEMARK OF  
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Millions of Foot-Steps Later . . .  
**“COLOSSAL”**

with Herculon\* Olefin Fiber Pile  
 Will Make Light of Heaviest Traffic!

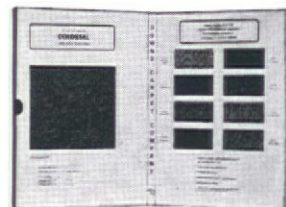
In any public area . . . offices, banks, hotels, motels, stores, apartments . . . schools, hospitals, churches . . . wherever carpet is required to withstand rigorous use, “Colossal” will stand up proudly. Why? Because the carpet pile is made with Herculon\* olefin fiber. Because the 9 multi-color choices remain clear, true for life. Because its tweed texture looks so uncommercial. Because it won't pill or fuzz . . . is easiest to clean, spots and spills wipe off, dirt and dust don't cling. It's moth-proof, mildew-proof, virtually static-free, and non-allergenic. That's why you can select it without reservation.


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Circle No. 16 on product card facing P. 106





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**if people walked on their hands.**

When you have a piece of Trend Contract carpeting in your hands, you know what you've got. Our specifications tell it to you straight—no guesswork. We sell our contract carpeting the way we make it. By specifications. Seven of the largest, most automated mills in the industry turn out Trend carpeting for contract installations. And Trend Contract salesmen are trained in the why and wear of fibers and construction for every contract requirement. The price will set you back on your heels. You can't beat it. Get your hands on Trend.

For your copy of "How to Put Your Finger on The Right Carpet for Every Contract Installation"—write on your business letterhead to

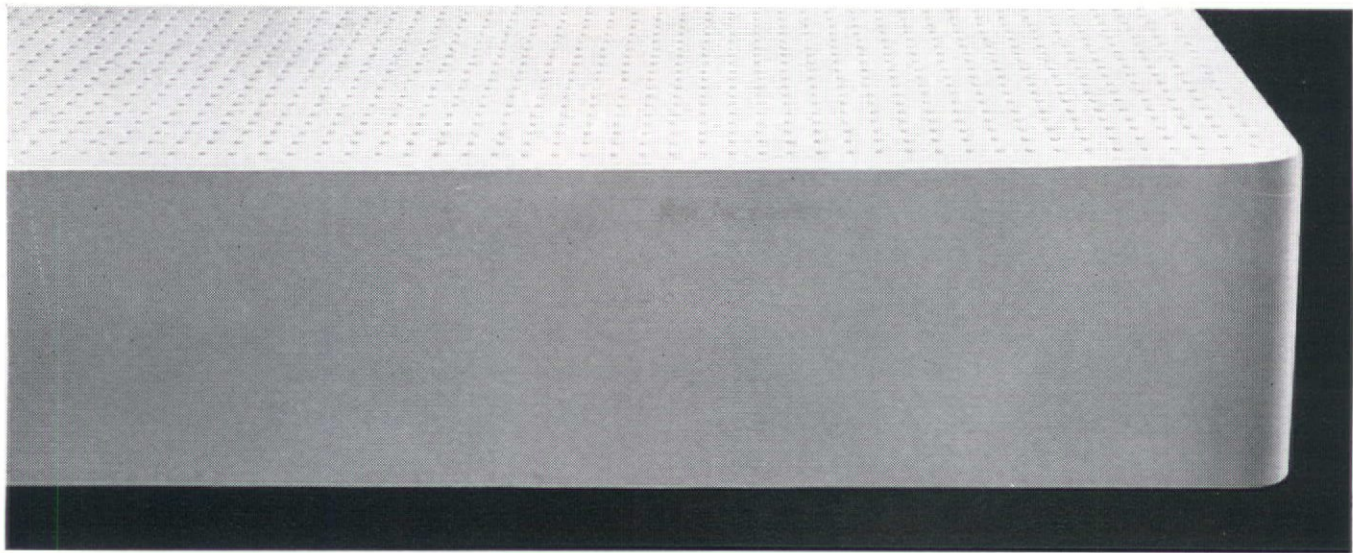


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DIVISION OF TREND MILLS, INC.

Circle No. 17 on product card facing P. 106

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Many foam rubber mattresses look like pads.

But a genuine B.F. Goodrich 5½-inch-thick Texfoam® mattress looks like a mattress.

And acts like a magnet. It'll draw in customers who used to pass foam latex by. BFG still makes a 4-inch-thick mattress. And customers still

like it. But they'll like the 5½-inch-thick mattress even better.

When they sit on it, lie on it, bounce on it, they'll find it pleasantly firm, yet gently yielding. Won't ever lump, break down or sag. Never loses its comfort or its cool. And never has to be turned!

This new BFG Texfoam mat-

tress is perfectly easy to carry. And to deliver. One driver can roll it up and handle it handily.

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Circle No. 18 on product card facing P. 106

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Style... plus the quality craftsmanship and exceptional value you've come to expect from one of the world's leading suppliers of contract furnishings. And Shelby Williams has designs to meet any decorating requirement... whether modern or traditional, harmonizing or contrasting, one chair or a hundred.

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And best of all... Shelby Williams is your *one great contract source* for contract furnishings. Through Shelby Williams and its subsidiaries, Madison and Duo Bed, the designer, specifier, architect and contract dealer can fill virtually every need in the total concept planning and coordination of today's business-institutional-commercial interiors.

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Circle No. 19 on product card facing P. 106

## CONTRACT NEWS

HUGH M. KEISER ASSOCIATES, INC., has relocated its offices to 355 Lexington Ave., New York City.

MORGANELLI-HEUMANN & RUDD, architect-interior design firm of Los Angeles, has opened a Seattle office in the College Club, 505 Madison Ave., Seattle. James W. Dupar has been named associate-in-charge.

ALMA DESK Co., High Point, N.C., manufacturer of wood office furniture, just completed another plant expansion project of more than 200,000 square feet.

DUO-BED CORP., division of Shelby Williams Inc., has opened a new showroom in Southern Furniture Exposition Building, High Point. Other Duo-Bed showrooms are located in the Merchandise Mart, Chicago, and Los Angeles' Design Center.

ALL-STEEL EQUIPMENT INC., has purchased 23 acres of land in Hazleton, Pa., for a new manufacturing plant. Construction on the plant, which will exceed 170,000 square feet, will begin immediately.

NESSEN LAMPS, INC., moved to a new factory and general office at 3200 Jerome Ave., Bronx, N.Y. on September 1, and opened a New York City showroom at 155 East 56 Street.

MILWAUKEE CHAIR Co., metal, wood, and fiberglass seating manufacturer, has recently moved its corporate headquarters from Milwaukee to Oak Brook, Ill. The company has constructed an 8,000 square foot building to house the executive offices, design studios, and showroom.

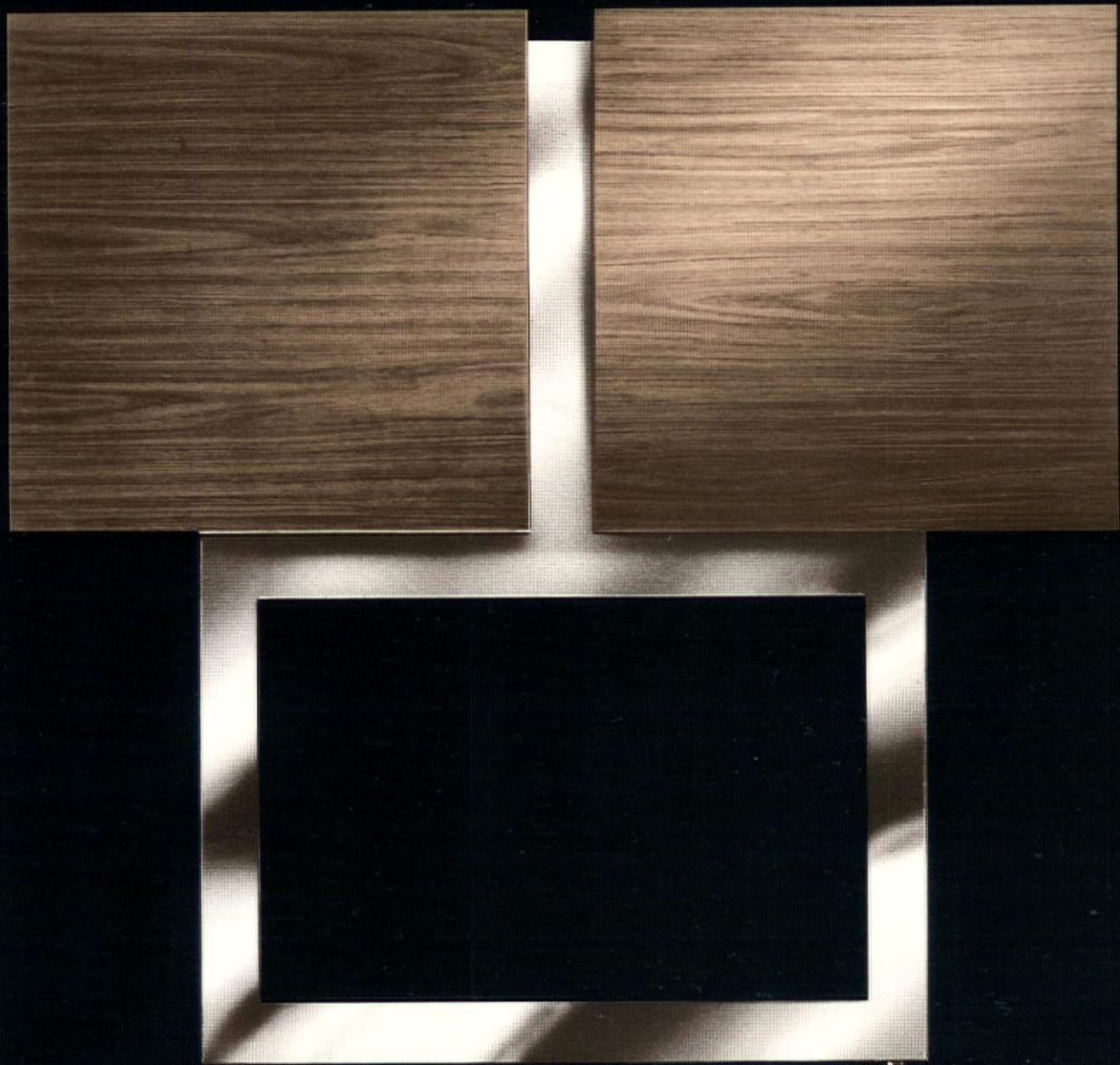
GENERAL ELECTRIC Co., Laminated Products Department, has opened a new showroom in Robertson Plaza in Los Angeles. Located on the fifth floor, the Textolite sales office occupies 700 square feet.

CRAMER INDUSTRIES, INC., Kansas City, was awarded first place at the recent NOPA Convention in Chicago for excellence in function and attractiveness of exhibit booth.

INTERCHEMICAL CORP. has announced plans to build a multi-million dollar plant in Edison Township, N. J., on the site of the former Camp Kilmer. The Edison plant, Interchem's ninth in New Jersey, will occupy approximately 32,000 square feet.

Dedication of the new, multimillion-dollar Fibers Research & Development Laboratory of HERCULES, INC., at Research Triangle Park, Raleigh, N.C., was conducted by Hercules; and Paul L. Johnstone, board member and general manager of Hercules Fiber & Film Department, November 15, 1967. The new laboratory will be the research, development, and technical service arm of the company and will be concerned primarily with Herculon olefin fibers.

Introducing  
**TEKTONIC™ 200**



New, exciting concept in library furniture with you the ultimate designer

## TEKTONIC™ 200

**DESIGN**—Tectonic . . . structural, architectural in feeling. Classic proportions, simple linear geometry, meticulous detail. **CONSTRUCTION**—Sturdy. In wood, metal, fabric, laminated plastic. Modular, interchangeable carrel panels. Complete flexibility in the use of space. **HUMAN ENGINEERING**—Work habits researched in depth for student needs, involvement, acceptance. **COLOR COORDINATION**—Wide selection of colors, materials, finishes . . . uniquely expressing your design creativity. Planning a contemporary library? Contact us for further information and assistance.





What heels will your carpets meet?

Philadelphia has the contract grade to take them in stride.



Not everybody runs up against the same heels (and the things they track in). That's why Philadelphia has so many in-stock lines—so varied in construction, color and style ranges—to meet every contract requirement. And the specialized counseling that makes sure the right carpet goes in the right place.

Take **GLENCOVE** carpet (shown), for example. It is true luxury, has the remarkable resilience and texture retention of lavishly used Acrilan® acrylic—with a tight pile that repels dirt so it has no place to go but up into the vacuum.



Nine decorative 3-color moresque effects—priced lower than you think for fine quality.

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*Contract Division*  
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 Please send "Glencove" Acrilan® swatch, and information to:

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In contract carpets, the choice is

**PHILADELPHIA**  
  
**Carpet Company**

Circle No. 46 on product card facing P. 106

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## LIGHT

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



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USUALLY USED  
WHERE UNUSUALLY  
DENSE CARPET  
IS REQUIRED.**

**OR IN PLACES WHERE  
IT'S UNUSUAL TO USE  
CARPET AT ALL.**

**A**  
ACRILAN  
Monsanto

Explorer is unusually dense carpet—1/10 gauge\* or a minimum of 80 tufts per square inch. And for even greater wearability and beauty it's made with Acrilan® acrylic fiber—the tough fiber with the soft touch. Ideal for practically any contract installation, particularly high-traffic areas where performance and looks are a must. In fact, Explorer wears and cleans so well, you can use it in places where you might ordinarily use an entirely different flooring. And the cost? Less than any comparable carpet. Available in 17 colors tufted on a Spun Bond man-made back for dimensional stability. Your choice of Rubber Loc or Dual Loc jute secondary backing.

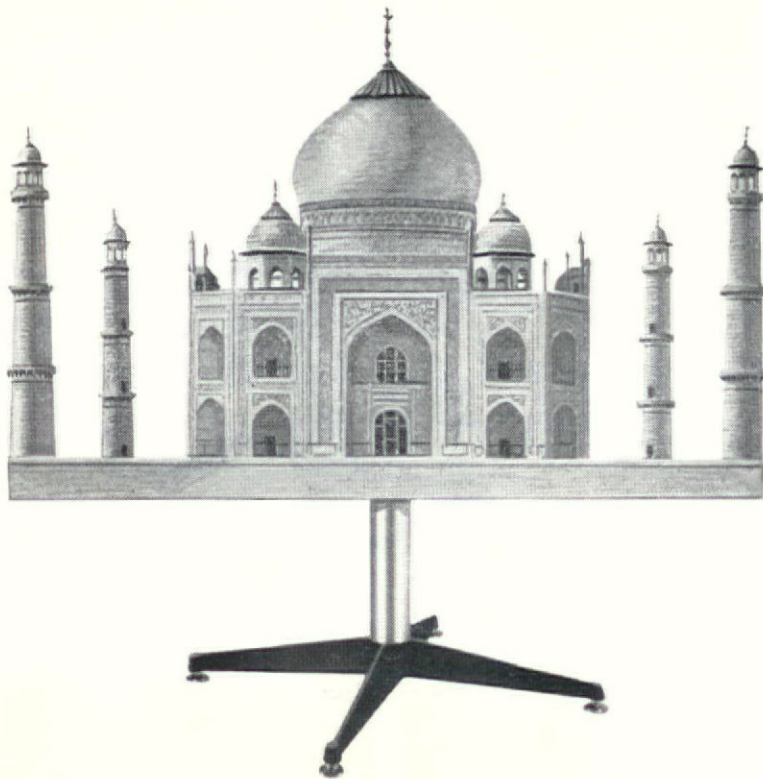
Discover Explorer yourself. For a 3" x 5" sample and Sweet's File Catalog, #28E, write: E. T. Barwick Mills, Inc., Contract Division, Chamblee, Georgia.

\*(270 pitch)



E. T. BARWICK MILLS, INC., CHAMBLEE, GEORGIA  
World's largest maker of tufted carpets and rugs

Circle No. 48 on product card facing P. 106



**It's no "Wonder"**



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**creative designers choose Big-M bases**

The "Wonder" of Big-M Base designs is the functional flexibility and eye-appeal that will add volume to your product's sales. Investigate the possibilities of Big-M Bases. Write for full details.

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Circle No. 49 on product card facing P. 106



Cheshire Inn Motor Lodge — St. Louis, Mo.

Photography: Jerry Wiggins — Maritz, Inc.

Specifier: Theodore Christner, Architect. Supplier: Lammert Furniture Company, Contract Department.

In the Cheshire Inn there is that happy blending of old and new.

Of the new, conveniences and facilities unknown in the old coach inns, but a necessity today.

Of the old, the warmth and charm in traditional things, warmed by time and use.

In Woodard wrought iron furniture, the same happy blend of lasting classic design and modern carefree materials.

Contract Division

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that grows  
and grows  
and grows:**

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Laurelcrest  
Lees  
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Magee**

**Mand  
Masland  
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and others.**

Just about everyone is joining the growing list of Poly Bac users. Poly Bac, the original primary backing woven of polypropylene yarn.

It's growing fast enough for everyone's own good.

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A product of  
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First and largest manufacturer  
of synthetic backings.

Circle No. 23 on product card facing P. 106

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for never has carpet presented such great  
potential as the indoor-outdoor type. And  
only Sun & Shade offers the decorative flexi-  
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La Costa  
exclusive deep  
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CarvTone  
exclusive deep  
carved design



Contemporary  
with smooth  
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Every day new and different uses are com-  
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centers . . . residential buildings; com-  
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Shade is ideal for such installations. All you  
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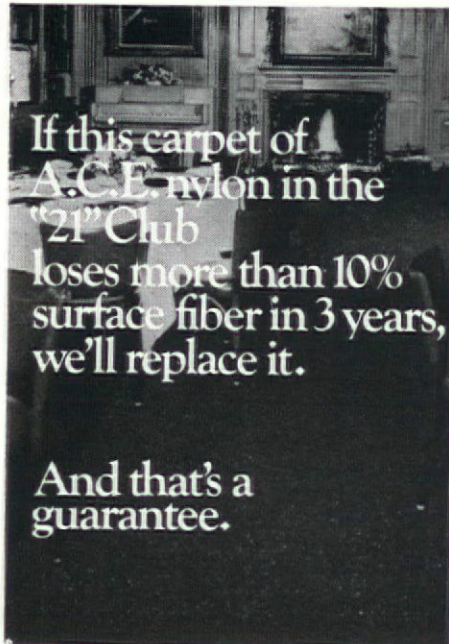
A Subsidiary of



*Carpet the Action Areas...*

with Orcco **SUN & SHADE**  
**OUTDOOR-INDOOR CARPET**

100% HERCULON<sup>®</sup> pile  
olefin fiber



If this carpet of  
A.C.E. nylon in the  
"21" Club  
loses more than 10%  
surface fiber in 3 years,  
we'll replace it.

And that's a  
guarantee.

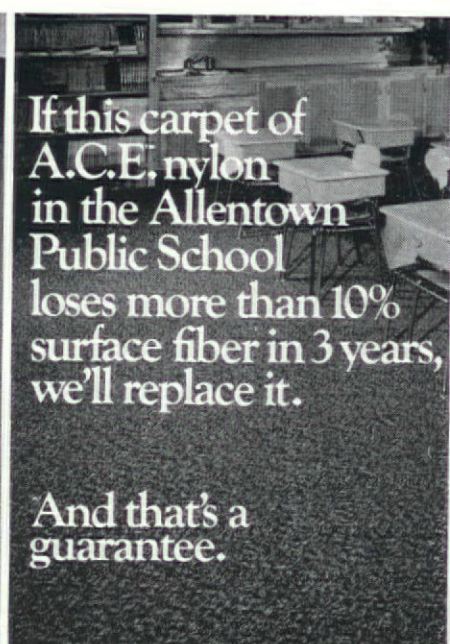
OCTOBER 20, 1967



If this carpet of  
A.C.E. nylon  
at Wilkes College  
loses more than 10%  
surface fiber in 3 years,  
we'll replace it.

And that's a  
guarantee.

NOVEMBER 3, 1967

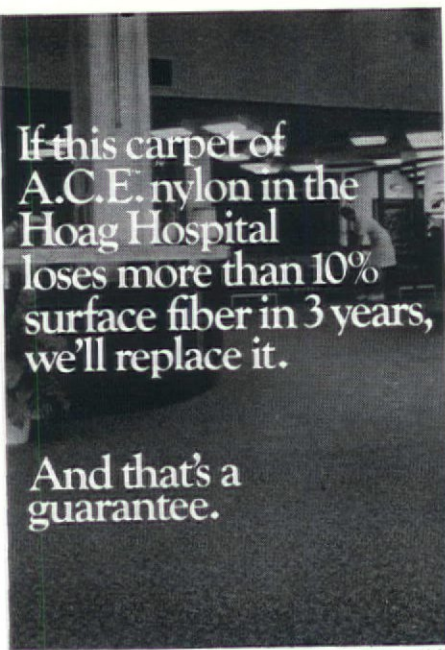


If this carpet of  
A.C.E. nylon  
in the Allentown  
Public School  
loses more than 10%  
surface fiber in 3 years,  
we'll replace it.

And that's a  
guarantee.

NOVEMBER 17, 1967

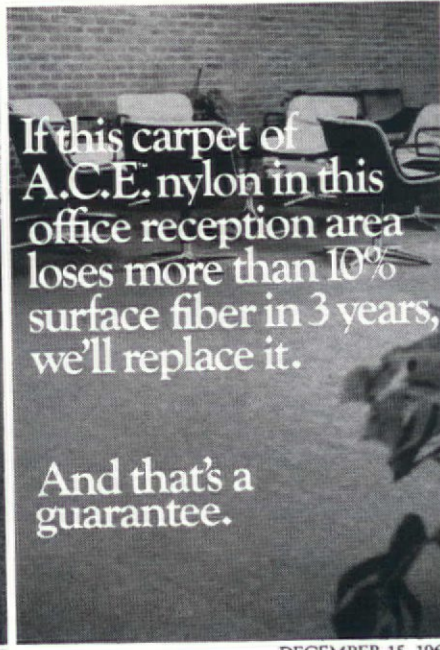
**This is all the Time we've taken.**



If this carpet of A.C.E. nylon in the Hoag Hospital loses more than 10% surface fiber in 3 years, we'll replace it.

And that's a guarantee.

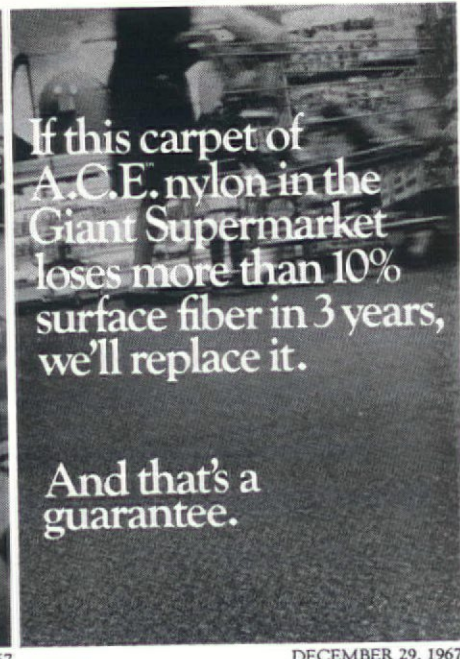
DECEMBER 1, 1967



If this carpet of A.C.E. nylon in this office reception area loses more than 10% surface fiber in 3 years, we'll replace it.

And that's a guarantee.

DECEMBER 15, 1967



If this carpet of A.C.E. nylon in the Giant Supermarket loses more than 10% surface fiber in 3 years, we'll replace it.

And that's a guarantee.

DECEMBER 29, 1967



You're looking at just 6 of the 12 full-color ads that will tell the right people the right thing: Allied Chemical is the only fiber producer to give a 3-year guarantee... any carpet of A.C.E.<sup>™</sup> nylon is guaranteed against as little as 10% pile surface loss. This guarantee covers any commercial installation (all 12 ads will illustrate actual in-operation application like restaurants, schools, clubs, supermarkets—every, and all, high-traffic areas). We intend to hit the people (your client) who should know about our A.C.E. 3-year guarantee program. There is no other program like this anywhere.

And we're taking the time to tell you beforehand because we anticipate action from our program. It's that unique; it's that important.

We think you'll want to take the time to send for more information about ALLIED CHEMICAL A.C.E. PROGRAM. It'll be that important to you.

"This Carpet is guaranteed by Fibers Division, Allied Chemical Corporation, against excessive surface wear for three years when properly installed and maintained. The guarantee will cover surface wear to the extent of loss of more than 10% (per square yard) of pile fiber. If the carpet fails to perform as guaranteed, it will be replaced at our expense upon request of the customer. The guarantee does not cover tears, burns, pulls, cuts or damage due to improper cleaning agents or methods." TM. A.C.C.



To find out more about A.C.E., the specially engineered nylon for commercial carpets, send this coupon to Allied Chemical Corporation, Dept. A.C.E., No. 1 Times Square, N. Y., N. Y. 10036.



Name \_\_\_\_\_  
 Firm \_\_\_\_\_  
 Address \_\_\_\_\_  
 Occupation \_\_\_\_\_  
 Type of Installation \_\_\_\_\_

Circle No. 27 on product card facing P. 106



*"The sun can't hurt. They say Omar Khayyam never had to use his J. R. Clark 5-year guarantee."*

Had your fill of troublesome casuals? Then make things carefree, with casuals by Clark.

This casual furniture is beautiful, too. Only it's a beauty that doesn't disappear after a few months of use.

In fact, they're guaranteed to stay beautiful . . . to resist rust, stains, fading . . . for five years or longer.

Take the finish. It's not painted on. Nor pressed on. Instead, the tubular steel is generously zinc-plated, chromated, epoxy-treated, then a high quality enamel finish is baked on.

The cords won't stretch. They are hand wrapped; carefully, painstakingly placed in position one strand at a time. And guaranteed against staining, fading. Even the hardware is guaranteed against rust.

A patio, poolside or reception area adorned with Clark casuals—Rid-Jid or Ames Aire—is an attractive sight. And when it rains or salt spray blows, wouldn't it be nice to know your customers can leave them out?

*Write for full-color brochures on both of these guaranteed Clark collections. Or see Clark casuals for yourself. We're a member of the Contract Manufacturers Center Association, with permanent display space, 1174, Merchandise Mart, Chicago. Other permanent displays at: American Furniture Mart, Chicago; One Park Avenue, New York; Dallas Home Furnishings Mart; Western Furniture Mart, San Francisco; or the Los Angeles Home Furnishings Mart.*

**The J. R. Clark Company**

Spring Park, Minnesota 55384

\*\*RID-JID\*\*® AND \*\*AMES AIRE\*\* ARE TRADEMARKS OF THE J. R. CLARK COMPANY

ARM CHAIRS • OCCASIONAL CHAIRS • STACKING CHAIRS • CHAISES • SUN LOUNGERS • COFFEE TABLES • UMBRELLA TABLES • PEDESTAL TABLES • SETTEES • SERVING CARTS  
Circle No. 28 on product card facing P. 106



# Manufacturers turn on sales at *Contract '68*

## Buyers Attend

CONTRACT '67 was toured by thousands of architects, contract designers, specifiers, furnishers, space planners, school, college and university administrators, government purchasing personnel, and volume commercial/institutional buyers.

A greatly increased CONTRACT '68 attendance will be stimulated by an expanded, provocative seminar program, a dynamic audience promotion campaign, the success of CONTRACT '67, and a substantial increase in the number and variety of exhibits.

## Exhibitors Sell

On-the-spot sales and long lists of impressive contacts were reported by CONTRACT '67 exhibitors, many of whom wrote enough business to justify

doubling and tripling their exhibit space in CONTRACT '68.

## National Marketplace

Leading manufacturers from all over the nation (*see list at right*) and the Belgian Government have already reserved their exhibit space. These exhibitors and many others will show their contract lines to buyers from virtually every state.

## Reserve Your Space Now

CONTRACT '68 will be the major merchandising event of 1968. By reserving your exhibit space today, you can guarantee yourself an advantageous booth location to see and sell the key people who specify and buy millions of dollars of commercial/institutional products yearly.

## EXHIBITORS TO DATE

|  |                        |
|--|------------------------|
| Adamo Galleria   | Kirsch                 |
| Aldon/Contract Carpet                                    | H. W. Knight           |
| Allied Chemical  | Jack Lenor Larsen      |
| American Cyanamid  | La Barge Mirrors       |
| American Mat   | La Casa                |
| Belgian Government                                       | La Chaise              |
| Berkshire Hathaway                                       | Lava-Simplex-Scribe    |
| Bigelow-Sanford  | Lawrence Metals        |
| Borden Chemical Co.<br>(Columbus Coated<br>Fabrics Div.) | M. H. Lazarus          |
| Brody Seating  | Levelor Lorentzen      |
| Brown-Jordan   | Lewittes Furniture     |
| Browne-Morse   | Luxo Lamp              |
| Brunswick Corp.  | 3M Co.                 |
| Buckstaff Co.  | Maharam                |
| Burke Div., Brunswick Corp.                              | Karl Mann Associates   |
| Burwood  | Masland Duraleather    |
| Cabin-Crafts   | Charles Mayer Studios  |
| Callaway Mills   | Medallion              |
| Carnegie Textiles  | Menell                 |
| Carolina Forge   | Middletown             |
| L. E. Carpenter  | Mitten Letters         |
| Cavrok   | Mohasco                |
| Celanese Fibers  | Molla                  |
| Charlton   | Monsanto               |
| Chicago Hardware   | No-Sag Spring          |
| Children's Workbench                                     | Parkwood Laminates     |
| Commercial Carpet  | Patterson Furniture    |
| Connoisseur Wallcovering                                 | Pioneer Plastics       |
| Contract Magazine  | Porter Carpet          |
| Creative Metal   | Protasil               |
| Crown Products   | Replogle Globes        |
| Crown Rubber   | Rockland Industries    |
| Customwood   | Royalmetal             |
| Design-Tex   | Rugcrofters            |
| Dimensional Plastics                                     | Seamloc-Loma Loom      |
| Dow Badische   | James Seeman Studios   |
| Downs Carpet   | Shenango Ceramics      |
| duCor  | Siesta                 |
| Dylan Carpet   | Simpson Bosworth       |
| Excel  | Stacor                 |
| Fiberesin  | Stanley Furniture      |
| Edward Fields  | Stauffer Chemical      |
| Fima   | Sunburst Aluminum      |
| Fixtures Mfg.  | Sure-Fit Products      |
| Ford Fabrics   | Syracuse China         |
| Formica  | Techfab                |
| General Tire   | Telescope Folding Furn |
| Georgia-Pacific  | Trend Mills            |
| Goodall Fabrics  | Tropitone Furniture    |
| B. F. Goodrich   | Uniline                |
| Hercules   | United Chair           |
| Hillside House   | U.S. Plywood           |
| Howe Folding Furniture                                   | V'Soske                |
| Howell Co.   | Valtronic              |
| Hunt Country Furniture                                   | Virco                  |
| I.V. Chair   | Virtue of California   |
| Interchemical  | Vogue Rattan           |
| International Crating                                    | Wall Tube & Metal      |
| Jackson China  | Williams Office Furn   |
| Jansko   | Lee L. Woodard         |
|  | Wunda Weve             |

# *Contract '68*

## New York Coliseum

### June 4-6, 1968

*the national show and convention  
sponsored by CONTRACT Magazine*

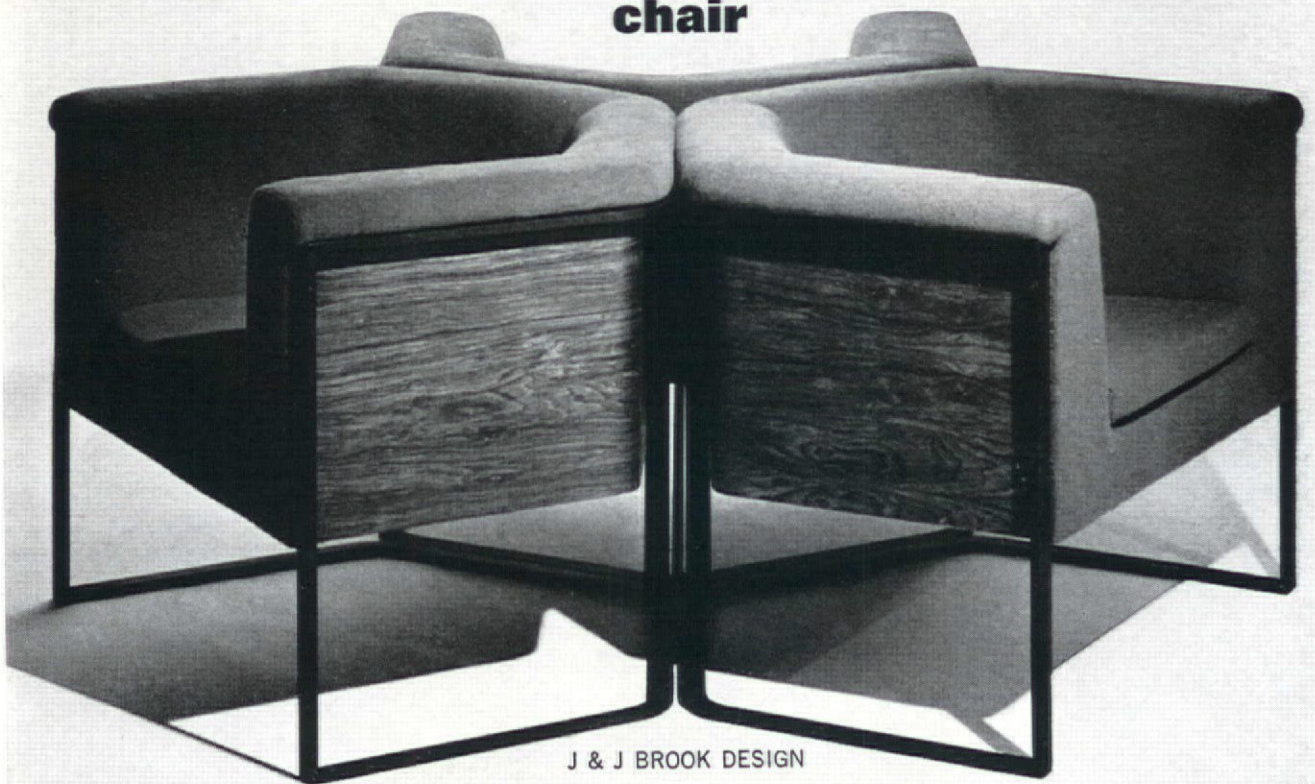
**For space reservations, information: Jerry Brown, National Expositions Co., Inc., 14 West 40th St., N.Y., N.Y. 212/564-8714**

Circle No. 29 on product card facing P. 106





the  
**FACET**  
chair

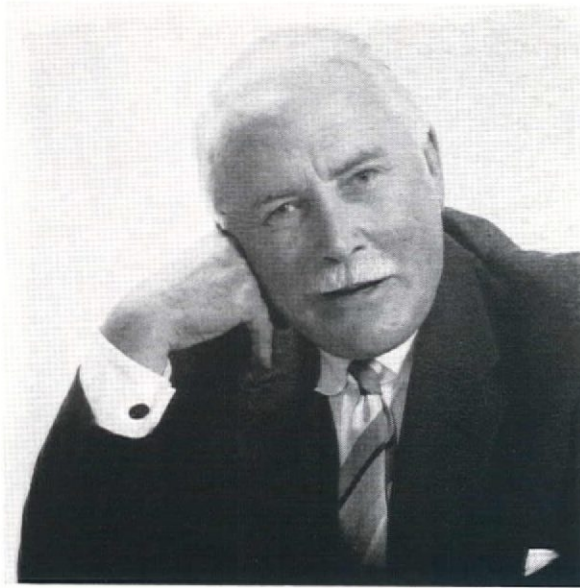


J & J BROOK DESIGN



JOHN SAVOY & SON INC. BOX 248 / MONTROUSVILLE, PENNA. 17754 - 717-368-2424

Circle No. 30 on product card facing P. 106



## Arthur J. Arthur likes our wall coverings.

They called him a perfectionist but Art stood his ground: only Vin-L-Fab would do for the walls of the new public library. "At the price you're paying you don't deserve it," he told the library board of trustees, "but you're getting a wall covering every bit as tough as it is good-looking." Today, the trustees call Vin-L-Fab the greatest thing since the Dewey Decimal System.

Laminating Services offers the broadest spectrum of wall coverings of any manufacturer, without exception. Vin-L-Fab alone lets you select from hundreds of colors, patterns and textures, in grades to fit every price need. Vin-L-Fab "22" is a solid vinyl, that includes stripes in widths you specify.

Others include Pliant Wood, a genuine wood veneer in over 50 species, bonded to fabric backing for stunning matched-grain effects . . . the prestige of real woven cloth in Wovan . . . and lush nylon-flocked Vin-L-Suede.

When it's wall coverings, no other manufacturer can do so much for you.

Write today for complete details in Brochure No. 100 CM.



SEE US IN SWEETS 

**LAMINATING SERVICES, INC.**

4700 Robards Lane, Louisville, Ky. 40218



One of over a thousand patterns and colors

Distributor Showrooms: **Clark & Burchfield, Inc.**, Los Angeles, **Don Rumsey Assoc.**, San Francisco, **Mateer & Company, Inc.**, Atlanta, **Southern Distributors**, Chicago, **The Nahan Company**, New Orleans, **Laue Brothers, Inc.**, New York, **Otto Coerver Company**, Dallas, **Potomac Wallcoverings**, Silver Springs, Md.



Handsome translucent channels of PROFILITE glass achieve clean, functional modern design in First National Bank Building, Atlanta, Ga.

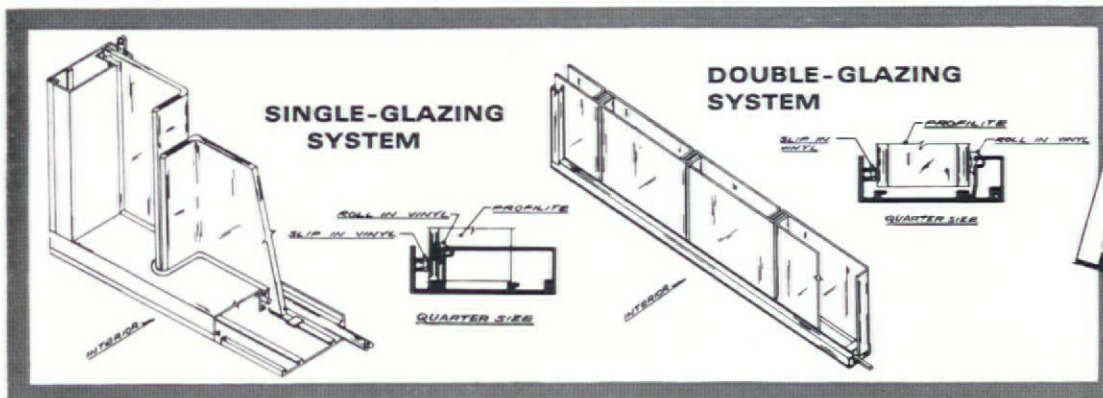
Interior Designer: Eleanor LeMaire, New York, N. Y.  
Partitions by: Womack & Sons, Atlanta, Ga.  
Glazed by: PPG Industries, Atlanta, Ga.



# Linear Beauty in a CHANNEL-SHAPED GLASS

Creating the aesthetic effect of bold vertical lines unencumbered by glazing members allows the designer to capitalize on the many desirable properties of glass in areas where heretofore its use was considered impractical. Manufactured in standard stock lengths of 8, 10, and 12 ft., its installation is now facilitated thru the development of anodized aluminum sections that are as utilitarian as they are beautiful.

## NEW Simplified Snap-On Moulding System Enhances Practicality of PROFILITE



Send today for new PROFILITE Installation Guide.



## MISSISSIPPI GLASS COMPANY

88 Angelica Street • St. Louis, Missouri 63147

NEW YORK • CHICAGO • ATLANTA • DALLAS • SAN FRANCISCO • FULLERTON, CALIFORNIA

LARGEST DOMESTIC MANUFACTURER OF ROLLED, FIGURED AND WIRED GLASS

Circle No. 31 on product card facing P. 106



*Albert*  
**Van Luit & Co.**  
PRESENTS  
*Innovations*  
IN VINYL

... an outstanding collection  
in both design and color ...  
many unusual, all excellent  
tools in the hands of the  
expert interior designer.  
You must see them all to  
appreciate their infinite  
decorative versatility.

**SAMPLE BOOKS NOW AVAILABLE** / order yours from your nearest source

OFFICE & FACTORY 4000 CHEVY CHASE DR., LOS ANGELES, CA. 90039

EASTERN BRANCH & WAREHOUSE 1240 HURON RD., CLEVELAND, O. 44115

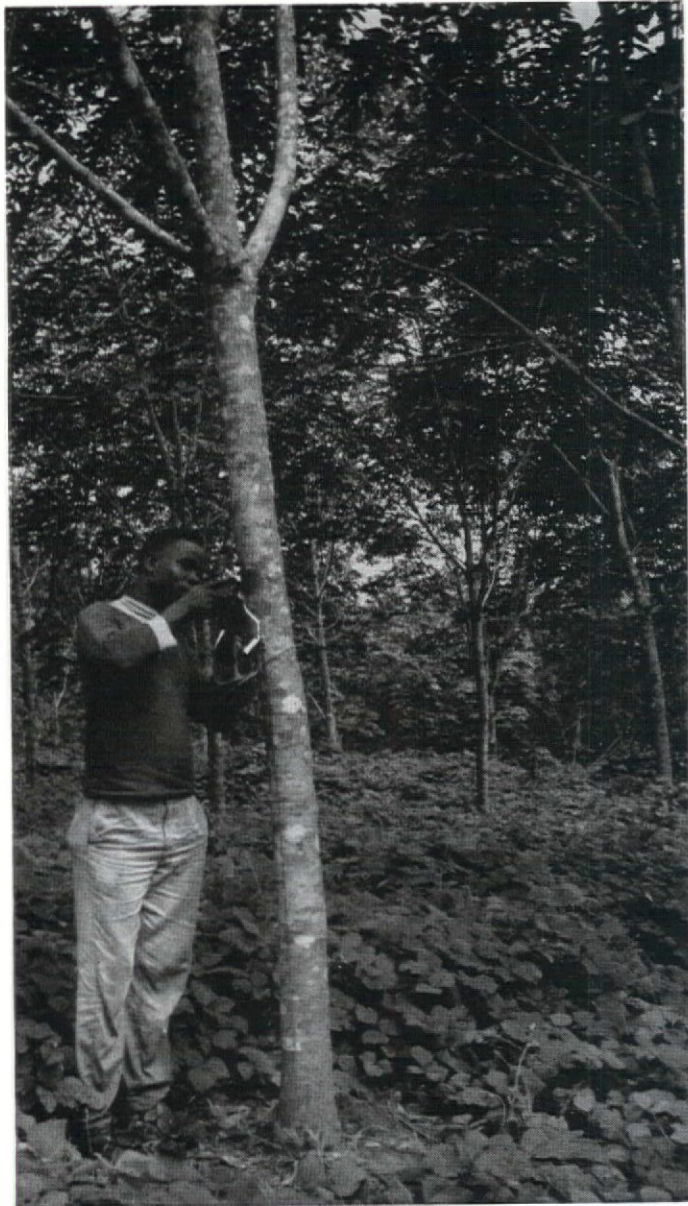
VAN LUIT SHOWROOMS NEW YORK / D&D BUILDING ... CLEVELAND / 1240 HURON RD.

CHICAGO / MERCHANDISE MART ... LOS ANGELES / 100 S. ROBERTSON BLVD.

VAN LUIT DISTRIBUTORS SOUTHEAST / DWOSKIN, INC. NORTHWEST / WALLPAPERS, INC.

TEXAS / ROY JACOBS CO. HAWAII / BORLAND TEXTILES HONG KONG / CHARLOTTE HORSTMANN, LTD.

# What have you been using for carpet cushion?



We've been using natural rubber.

That's why B.F. Goodrich sponge rubber carpet cushion is soft, but not mushy.

If you've been using mushy cushion, you know what's wrong. It causes restretching, no matter how solid the backing of a carpet is. And restretching causes callbacks. And callbacks cause grief.

Natural rubber is also why BFG cushion won't ever flatten out or lose its bounce. And why it won't mildew or rot. And why it won't turn into a hotel for bugs. And why it won't make your client sneeze if she's allergic.

Natural rubber is why we can guarantee our cushion the way we do, too. Not just for the life of a carpet, but without time limit. Unconditionally. This means you or your client can complain to us 50 years from now or 500 years from now. If you can ever find a reason to.

We make eight different kinds of natural rubber cushion for residential and commercial use, in eight different price ranges. We make Rug-Grip®, too. It keeps people from slipping on area rugs.

Next time you use a sponge carpet cushion, don't get mushy. Get natural rubber cushion, made only by B.F. Goodrich.

You'll find it's what you should have been using all along.

B.F. Goodrich Consumer Products, Akron, O. 44318.



# The Space Team

Introducing the oldest member of the team: the unique Hardwood House free standing systems.

He's been around the longest. He needs no support. He stands by himself. He mixes very nicely. He's good looking, portable, completely adjustable, and won't mar walls, floors or ceilings.

This member of the Space Saving Team is completely pre-engineered and finished at the factory. A screw driver and level are the only tools necessary.

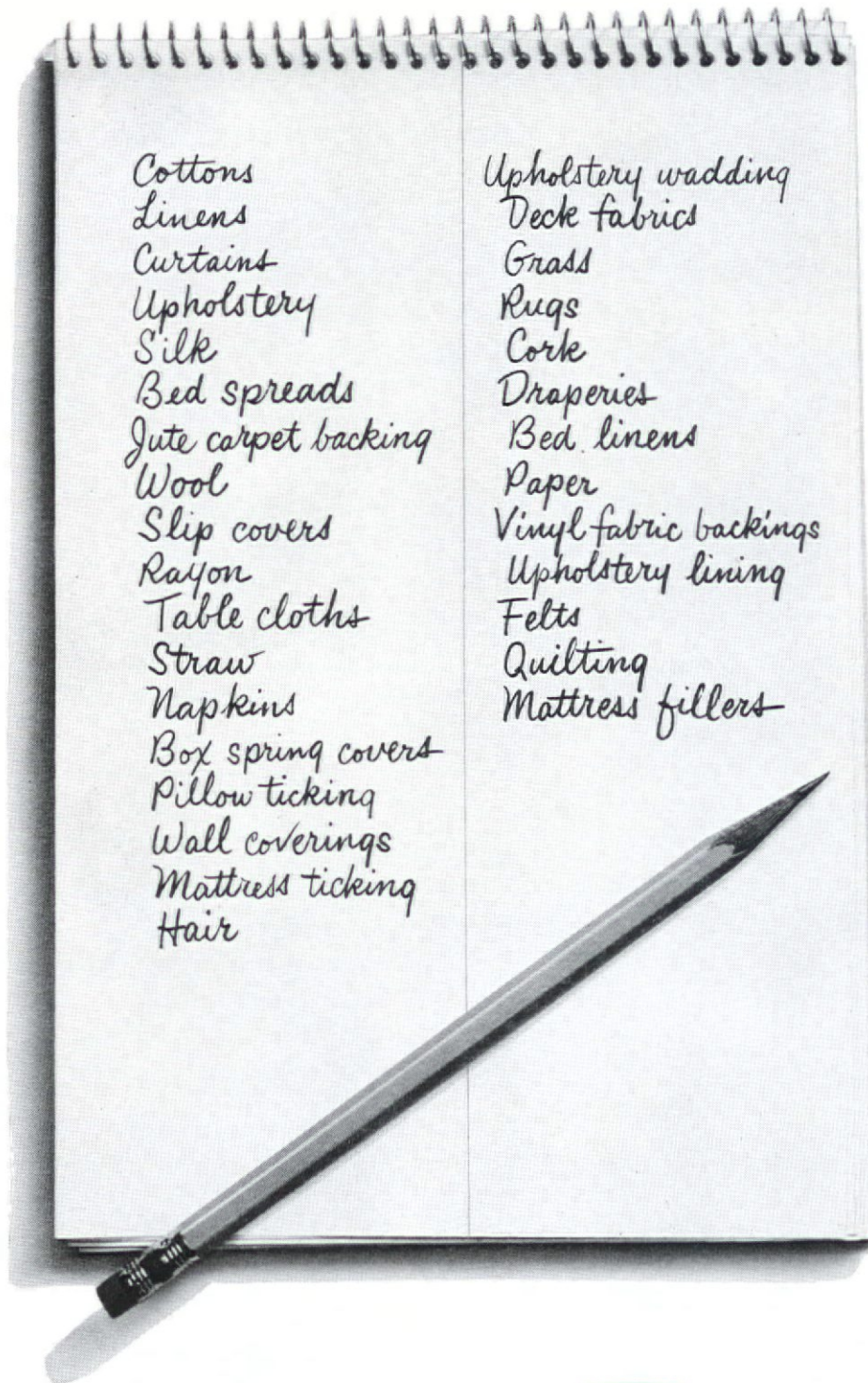
He has a big family (over 100 individual cabinets and shelves in three modules and two depths).

For further information about The Space Team, write: *Hardwood House, 10 St. James Street, Rochester, New York 14606.*

## from Hardwood House.



# Can you add to this list of items to treat with DuPont "X-12" flame retardant?



Cottons  
 Linens  
 Curtains  
 Upholstery  
 Silk  
 Bed spreads  
 Jute carpet backing  
 Wool  
 Slip covers  
 Rayon  
 Table cloths  
 Straw  
 Napkins  
 Box spring covers  
 Pillow ticking  
 Wall coverings  
 Mattress ticking  
 Hair

Upholstery wadding  
 Deck fabrics  
 Grass  
 Rugs  
 Cork  
 Draperies  
 Bed linens  
 Paper  
 Vinyl fabric backings  
 Upholstery lining  
 Felts  
 Quilting  
 Mattress fillers

Items made from natural fibers or rayon can be made fire retardant with Du Pont X-12.\* Fabrics, paper, wadding and other materials treated with "X-12" will not burn after the source of flame is removed. They will be self-extinguishing, with no afterglow.

"X-12" causes virtually no change in appearance, shade, color or lightfastness. Hand and feel are unchanged. And there is no crocking or blooming. Only fire can tell the difference.

Long-term effectiveness is another "X-12" advantage. An "X-12" treatment provides protection until the flame retardant is removed by washing or other means. But "X-12" can be easily reapplied since it is a renewable flame retardant.

For flame retardancy on any of the items listed—and possibly on other materials you may think of—specify Du Pont "X-12." For more information, mail the coupon today.

\*Du Pont Trademark

Du Pont Company, Room 5348  
Wilmington, Delaware 19898

- I am interested in talking to an "X-12" applicator.  
 I am interested in flame retardancy for \_\_\_\_\_.  
 Please send information on how to apply "X-12."

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

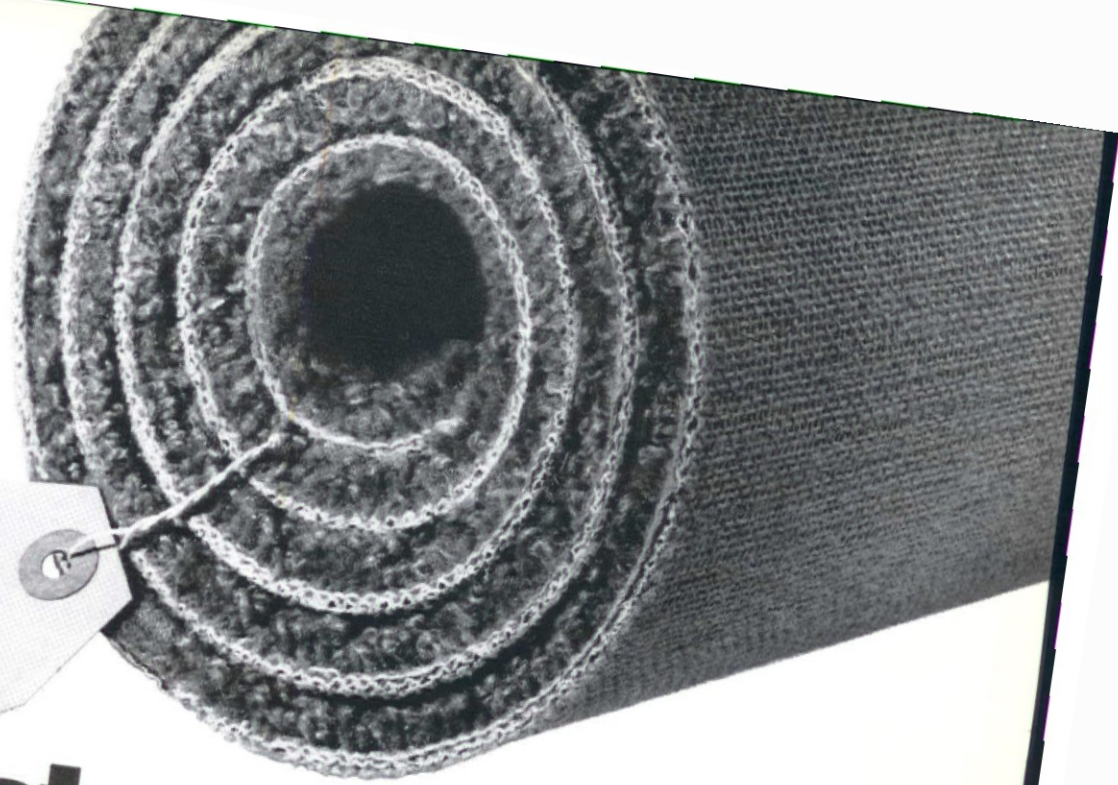


Better things for better living...through chemistry

Circle No. 35 on product card facing P. 106



Because  
no carpet  
(contract  
or residential)  
is really sold  
until it's  
installed...

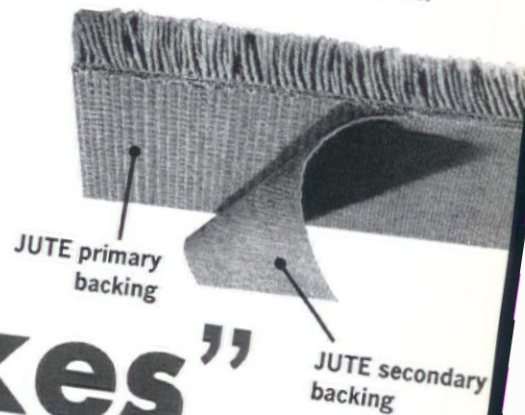


# Listen to your carpet installer

Installation "pros" say: \*"With tufted carpets, we want both primary and secondary backings to be Jute. Assures neater, better tailored installations...ends re-stretches and other sources of irritation to clients." □ How do you tell if both backings are Jute? Look at the bottom (secondary) backing of the carpet. Then bend the carpet so the upper (primary) backing shows through the pile. If both are Jute, you're way ahead... in quality, appearance, performance. So is your client. Take your installer's word for it.

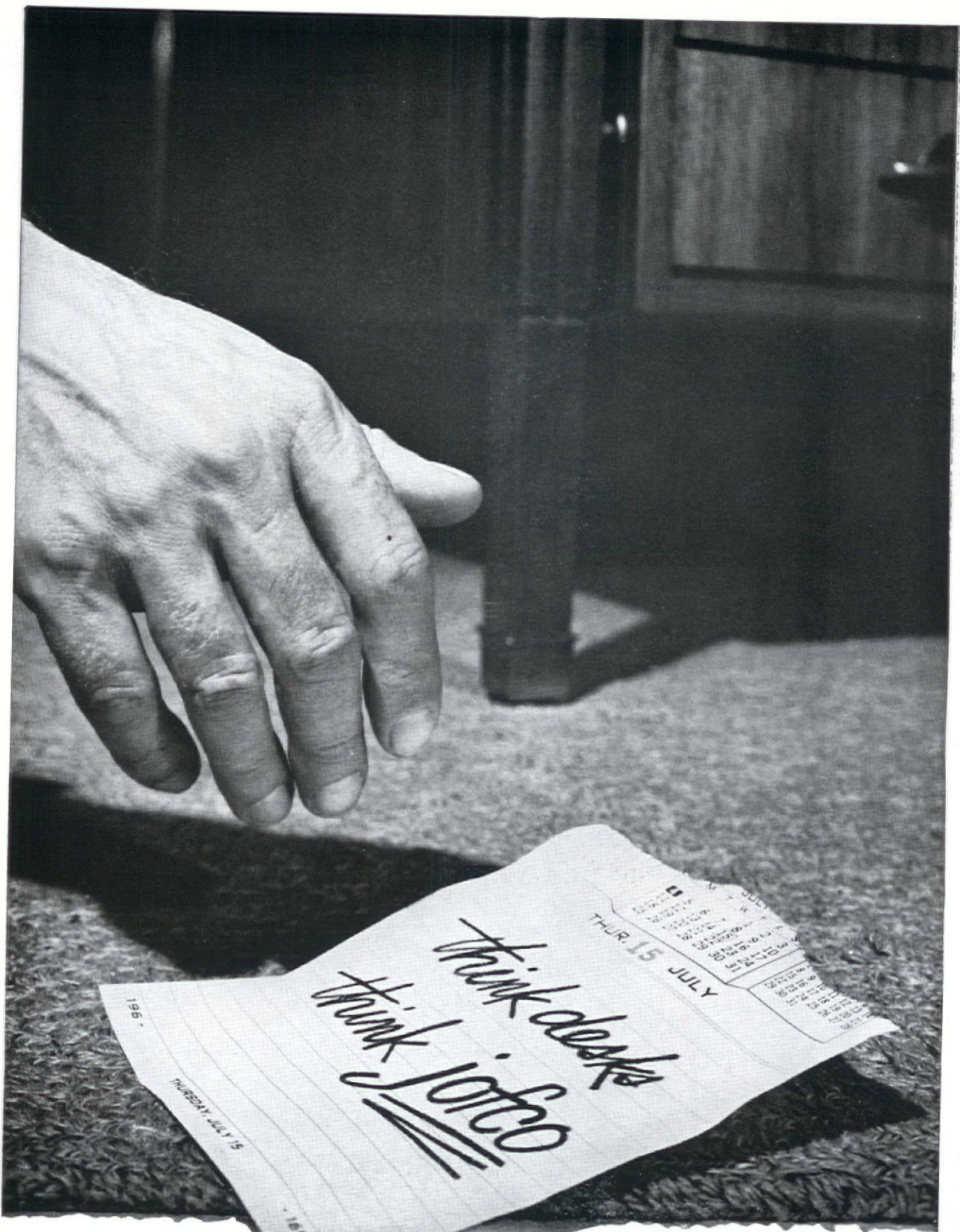
\*Based on a nationwide survey. Folder giving representative names and statements available on request.

## Jute·on·Jute backing "makes" tufted carpets



JUTE CARPET BACKING COUNCIL, INC., 25 Broadway, New York, N. Y. 10004. Members: American Industries, Inc. • Bemis Co., Inc. • C. G. Trading Corp. • Delca International Corp. • A. De Swaan, Inc. • Robert F. Fitzpatrick & Co. • Gillespie & Co. of New York, Inc. • Hanson & Orth, Inc. • O. G. Innes Corp. • Iselin-Jefferson Co., Inc. • Jute Industries, Ltd. • Lou Meltzer Co. • Pak-Am, Inc. • William E. Peck & Co. of N.Y. Inc. • R. L. Pritchard & Co. • Revonah Spinning Mills • Stein, Hall & Co., Inc. • White Lamb Finlay Inc. • Willcox Enterprises, Inc.

Circle No. 36 on product card facing P. 106



May we send you brochures on contemporary, traditional and ultramodern wood office furniture?

SHOWROOMS:  
 Los Angeles — Raub & Robinson, Inc., 1608 East 15th St.  
 New York — Jofco., 16 East 53 St., 7th Floor  
 Fort Worth — L. H. McDaniel & Son, 420 S. Ballinger  
 Chicago — Jofco, Space 1109 Merchandise Mart

**jofco**  
 Dept. 612, Jasper, Indiana

Circle No. 37 on product card facing P. 106



## LEASING TROUBLES? THE SOLUTION: TIRADOR! Cohyde's new contract vinyl wall covering

Interchem's Cohyde vinyl wall coverings are designed specifically for the contract market. They are versatile as well as beautiful. They are durable and easily maintained. Cohyde's low installation cost makes it ideally suited for original and re-furbishment installations.

Contract specifiers find the new Tirador cork pattern just right for offices, foyers and corridors.\* They find its eye-catching elegance just what the builder needs in

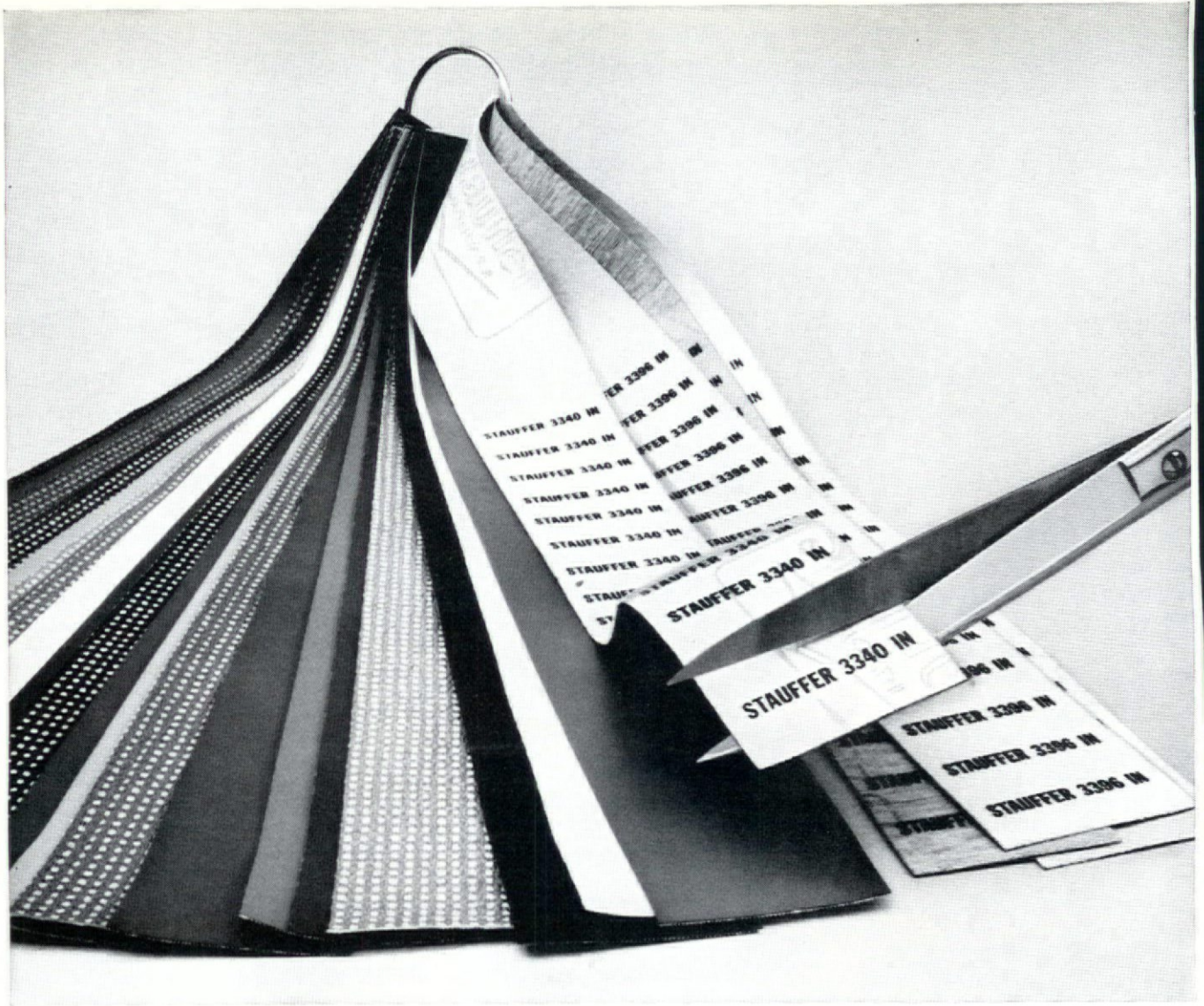
influencing a rental or sale. Tirador eliminates forever the need of repainting, repapering, or re-anything. Available in 11 different colors, Tirador coordinates beautifully with Cohyde's vinyl upholstery fabrics. We'd like to send you a sample swatch of Tirador, along with our color brochure featuring other contract-oriented patterns. Write us today. Most Cohyde patterns are available with Tedlar.

**Interchem**

Coated Fabrics

INTERCHEMICAL CORPORATION, COATED FABRICS DIVISION, TOLEDO, OHIO 43601

\*U/L rated, with physical properties that equal or exceed Federal specifications.



# CUT YOURSELF A SLICE OF COLOR HARMONY

We'll provide the mix 'n match pattern and colors. In new Inverness, the breathable FABRILITE® vinyl upholstery that brings a new look to commercial furniture.

Just cut swatches from strips of coordinated colors . . . mix 'n match 'em with the basic Inverness tweed pattern on chair seat, arms and back as pleases you. Each color is numbered repeatedly on the back. Use swatch numbers when you order.

Write today for your free, sample Inverness color strips. Ten wonderfully compatible colors that offer an almost endless variety of pattern and color combinations. Write to Stauffer Chemical Company, Plastics Division, Newburgh, New York 12550.

STAUFFER CHEMICALS . . . at work everywhere



Circle No. 39 on product card facing P. 106

# SEQUOYAH

CARPET MILLS

**introduces the new "Andrew Carnegie"  
carpet of Zefkrome® E.S.P.\*  
for a great public appearance**

Zefkrome acrylic, Engineered for Superior Performance, creates the impressive new carpet for public places. The innovations in beauty and wear are unique to Zefkrome. Color: multichromes, a new concept developed for greater clarity and variety. Durability: Zefkrome has wear tests behind it of 2 million footsteps, equal to 54 years. It is stronger than other acrylics by as much as 50%.

Superior color retention: the color in Zefkrome lasts, and it's safe in sunlight, because it's locked in when the fiber is made. Superior cleanability: "Andrew Carnegie" carpeting returns to its original appearance after on-location cleaning better than any other acrylic carpet.

Dirt resistance: Zefkrome is a circular cross section acrylic fiber that doesn't hold soil the way other acrylics do. The new Sequoyah carpet is also moth and mildew proof. Everything about it adds up to quality.

Please address all inquiries to:  
Chuck Purcell, Sequoyah Mills,  
Anadarko, Oklahoma

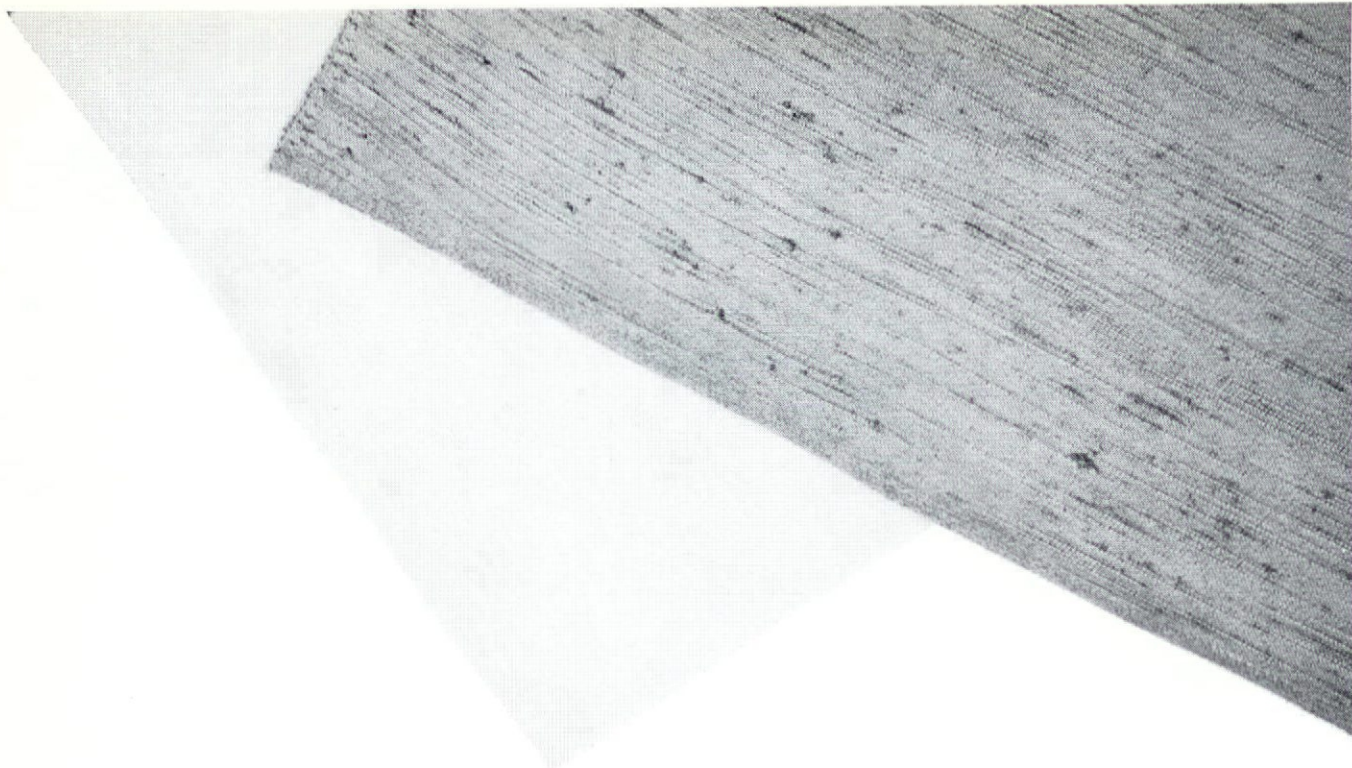


**\*Dow Badische Zefkrome E.S.P.  
Engineered for Superior  
Performance**

Zefkrome® is a trademark of Dow Badische Company

**Specifications.**

70% Zefkrome acrylic, 30% modacrylic.  
1/8 gauge (Pitch rate .216)  
8 1/4 tufts per inch  
available in 12' and 15' widths  
Colors: Natural (1), Avocado (6),  
Red (7), Burnish Gold (8),  
Aqua (11), Lime (26)



**Why cut two...  
when one will do?**



**BERKSHIRE HATHAWAY "GEMINI"  
with ESTRON<sup>®</sup> "SLR" acetate**

You save workroom costs and give clients a finer drapery for the money with self-lined "Gemini." It's a luxurious, gracefully draping antique satin of Estron "SLR" acetate and rayon. Woven with rich color on the room-side... dazzling white on the street-side. Estron "SLR" is an improved dull acetate that gives the desired opacity and is remarkably resistant to sun deterioration.



EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK, N.Y. 10016. Estron is the trademark for Eastman acetate fiber.

Circle No. 41 on product card facing P. 106



**If you think patterns look wild on women,  
wait'll you see them on Ozite's newest carpet.**

New Ozite Futuristic . . . the kind of exciting idea you'd expect from the creators of outdoor-indoor carpet.

Futuristic carpet for indoor use . . . a totally new commercial and residential floor covering that gives you just about every plus in the book. Dramatic new patterns . . . ranging from the bold and brilliant to the soft and subtle. And everything in-between. Fresh, clear colors. Rugged commercial carpet quality, with a high density foam rubber back built-in for extra plushness. Easy to install. A snap to maintain.

Futuristic . . . an inspired combination of Ozite's Needlebond manufacturing process and the ultimate in color and design techniques. All at a fraction of what you'd expect to pay.

Mail in the coupon and discover why your carpet installations should follow a different pattern. Ozite's Futuristic.

**OZITE CORPORATION** Dept. CM.

7-120 Merchandise Mart • Chicago, Illinois 60654

Please send me complete information on new Futuristic carpet by Ozite.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Title \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip Code \_\_\_\_\_

**Futuristic CARPET BY *Ozite*<sup>®</sup>**

®Ozite is the exclusive trademark of the Ozite Corp., 7-120 Merchandise Mart, Chicago, Illinois.

Dress by Rudi Gernreich available at Splendiferous. Shoes by Capezio.

Circle No. 42 on product card facing P. 106



## The perfect room mate!

### A Troy System '70 Wardrobe.

**Spacious**—24" depth. Widths to 48". Heights to 92".


**Rugged**—High pressure laminated panels secured in sturdy steel frames.

**Handsome**—Warm, glowing wood grains and solid colors.

**Versatile**—Variety of standard models to meet your particular needs.

Let us send you complete information on this and other perfect room mates of System '70 Dormitory Furniture... desks/chests/study carrels chairs/tables/wardrobes/headboards. **The Troy Sunshade Company**, Division of the Hobart Manufacturing Company, Troy, Ohio 45373.

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

Troy 



# NEW!... Quiet Strength—with Flair!



## LYON takes the sameness out of steel furniture

■ Fine steel office furniture of the past never had such a hushed sound. Or such sturdiness, such trim lines. It took Lyon—veteran perfectionists in steel equipment—to do it.

We made the desk top the main structural member from which all other parts stem. Used *two* layers of steel, the lower half fully ribbed for extra strength. Back panels are double wall type, with honeycomb filler for complete soundproofing. Pedestals are continuously welded tubular structures which gird the front opening. Fully sound-proofed. And our exclusive "lock-in-top" feature controls *all* drawers, provides for interchangeability of pedestals.

Careful sculpturing looks less massive, adds leg room. Double-walled drawers have vinyl glides and rubber bumpers for added serenity. And to top it all off, there's a choice of 9 lustrous 100% acrylic finishes that will last with the furniture.

For the ultimate in quality at attractive prices, see your Lyon office furniture dealer. Ask him to demonstrate the "unprecedented 7\*" Lyon advantages.

\*Patents Pending

# LYON

## OFFICE FURNITURE

Showrooms: New York, Chicago, Los Angeles

**LYON METAL PRODUCTS, INC.**  
1232 Monroe Avenue, Aurora, Illinois 60507

- Send my free copy of your full color brochure  
 I'd like the name of my nearest dealer

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Circle No. 44 on product card facing P. 106



## The Astro Group: Fabrics of the 21st Century.

Imaginative fabrics  
with Celanese Acetate  
to give upholstery  
a new dimension

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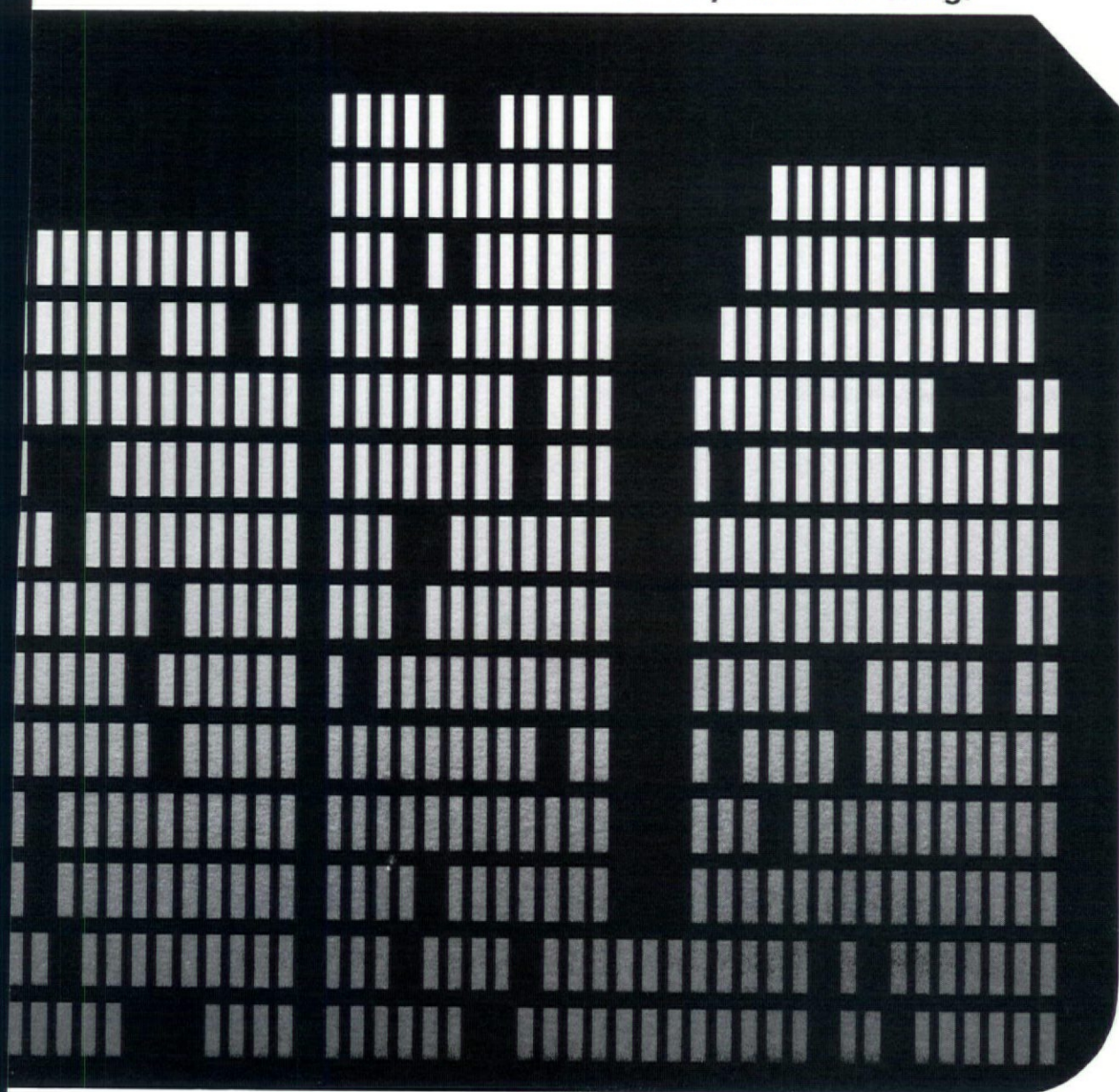
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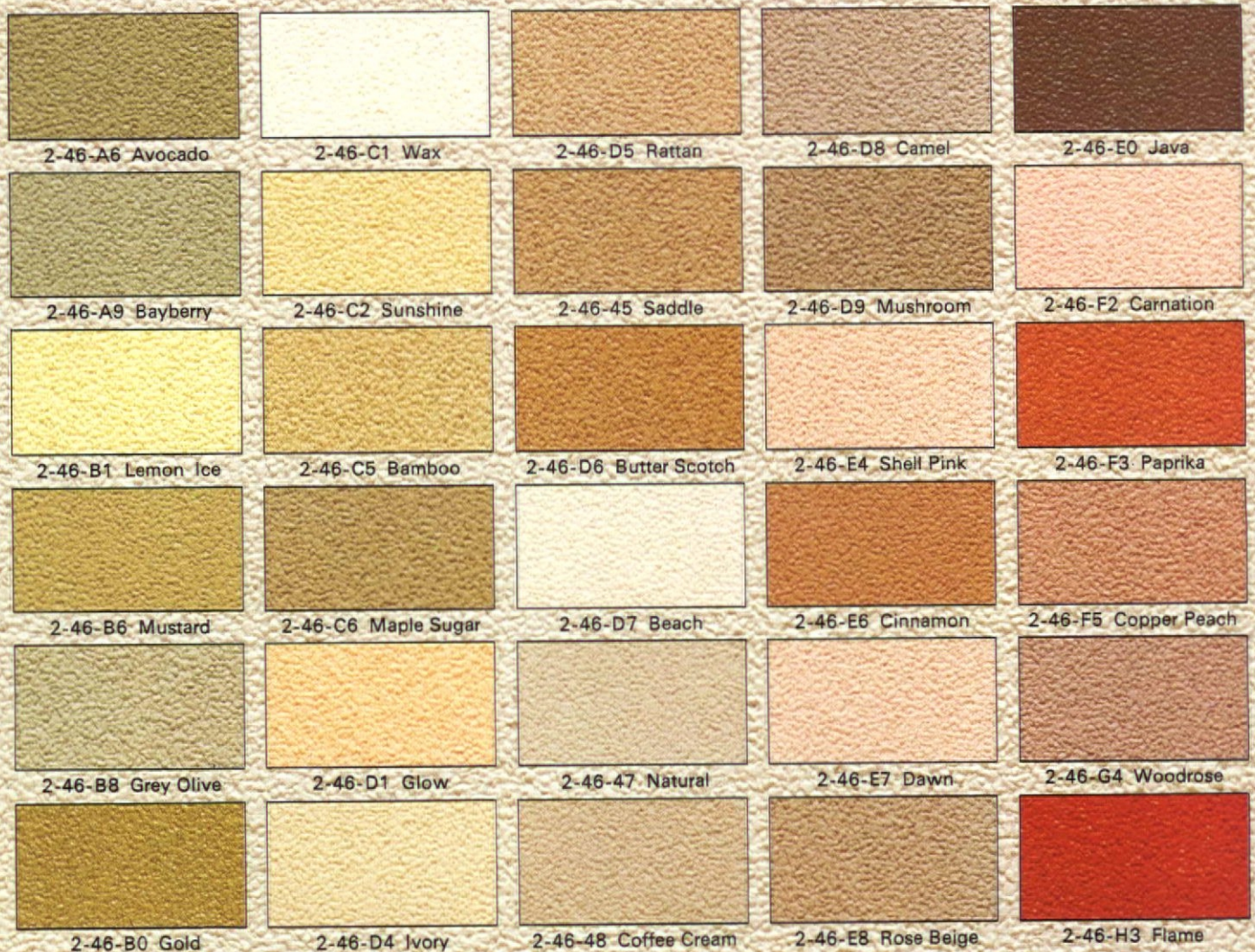
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**FACADES, FURNISHINGS, AND GRAPHICS ARE BUT THREE AREAS OF RESPONSIBILITY IN A TOTAL DESIGN CONCEPT DEVELOPED BY THIS INNOVATIVE INTERIOR AND INDUSTRIAL DESIGN FIRM**

**By Irving Leos**

"We are involved with the total entity—the interior, the exterior and the landscape," says Harley H. Melzian, executive vice-president, Ford & Earl Design Associates, Inc., Warren, Mich. "We believe this total design approach will become the rule, replacing the fragmentation of design into specialities."

Assuming this is the shape of the design organization to come, Ford & Earl got off to an early start in 1964, when W. B. Ford Design Associates merged with Harley Earl Associates to form the present organization. The Ford group's forte had been space planning, interior design, and corporate identity graphics. The Earl team had distinguished itself in the design of products, packaging, and exhibits.

Accordingly, the merger enabled the firm to orchestrate the full gamut of design factors: space planning, interior design, furnishings, fixtures, finishes; graphics—signing, logotypes, stationery, packaging; and product design, as well. (Including the small but significant details—for the Cabaret La Boheme, posh night spot atop Detroit's sparkling new Hotel Pontchartrain, Ford & Earl even created an arty four-color wine list, by way of implementing their image-conception.)

**Emphasis on human beings**

Lounges, letterheads, lighting—these are things. Ford & Earl's is a strong voice in the choir of design professionals intoning the paramount position of the human being in their planning. W. B. Ford, II, chairman, spells this out as he outlines his company's approach:

"Fostering the identity of the individual, confronted as he is with the growing depersonalization of an electronic business world, is the supreme concern guiding Ford & Earl Design Associates in its office environment work. We organize such assignments under two headings:

"Space Planning. This encompasses the functional requirements the in-

terior space must fulfill—what operations must be performed in the space, the arrangement of equipment for optimum work flow, providing for material handling, communications, traffic, departmental locations, and projected growth.

"Interior Design. Growing out of the physical and pragmatic constants established in the space planning phase, interior design brings the human factors to bear, aiming for that compound of comfort, esthetic appeal, stimulation, and agreeableness in the environment which, consonant with the owner's philosophy and economic interests, will result in optimum efficiency. The interior design phase is where the needs and values of the people using the space are harmonized with that space's functional imperatives.

**All data charted**

"Space planning begins with the in-depth orientation to the architect's programming. The client's perspectives on his business operation are then detailed via exhaustive questionnaires. In addition, data assembled by department heads from their personnel are supplemented with spot interviews conducted by our space planners. All this is tabulated and set up in either chart or graph form.

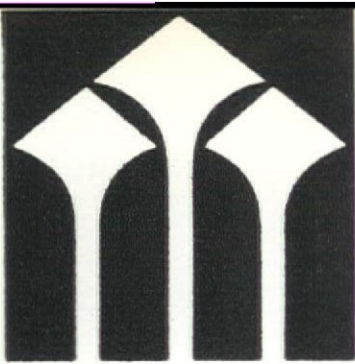
"These visual aids point up special departmental requirements, developing patterns of departmental relations, comparative volumes—in

personnel and in material traffic, high and low growth rate projections, etc. Block plans, either on a modular or a square-foot basis, incorporate work station and space standards developed from the tabulated information. In the case of multi-story buildings, the block plans are expanded to include stratification studies. These outline a building profile, presenting our recommended horizontal and vertical structuring of the business operation in terms of

**TOTAL DESIGN**

**IMPACT BY**

**FORD & EARL**



**Northwestern National  
Life Insurance Co., Minneapolis**

*Ford & Earl based the firm's logo on the majestic Gothic arch used by architect Yamasaki & Associates in designing Northwestern's 6-story building. F&E created luxurious settings, using rich materials, such as the wood paneled walls in the board room (right) and the diamond-patterned panel in the auditorium (below). Frontispiece (page 68) is a view of the president's office, located on the top floor. The unusual window design results from exterior column arches.*



*Photos (except as noted): Balthazar Korab*

**FORD & EARL**

communications, flow of material, and future growth. The final elaboration of the approved block plans is the detailing of equipment layouts, partitions, furniture and the like.

**Design input starts early**

"Since the amount and kind of space available is an essential factor in the interior design concept, interior design input begins perforce before space planning is completed. Indeed, the final floor plans incorporate space configurations delimited by the interior design.

"We begin our interior design thinking after assimilating two points of view—the architect's and the client's. We must understand the architect's design philosophy for the building, in order to achieve an appropriate and effective interior design concept. The exception, one to test the courage of our convictions, would be a deficient architectural concept. In such a case, we would have to emphasize effectiveness, even if at the expense of harmony with the architecture.

"The client's main concerns, in al-

phabetical order, are comfort, economics, esthetics, and function. Here is where we get down to such specifics as interior architectural materials and finishes, lighting, acoustics, partitions, furniture, accessories, art and building graphics. Here also is where our comprehensive design approach comes into play, to fulfill the new corporate personality embodied in the new offices, via the designing of signage, stationery, trucks, uniforms and the like of corporate graphics.

"We strive for variety within a



**The Information Spectrum Exhibit,  
RCA, New York City**

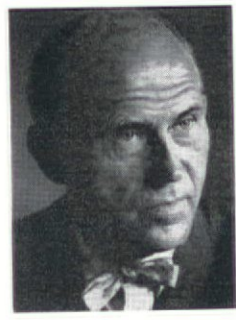
One of Ford & Earl's specialties is visual communications, exemplified in this new RCA exhibit located at the firm's exhibition hall in Rockefeller Center. The display concept relates RCA's diversified products and activities to today's information revolution and its impact on man's life. This theme is expressed as a series of graphic statements.



Photos, courtesy RCA



Jerry Demprack



Moving forces behind the multi-faceted design firm: Walter B. Ford II, chairman (left); James M. Earl, president (above); Harley H. Melzian, executive vice president (right); C. Craig Paul, senior vice president in charge of operations (far right).

**U.S. State Department,  
International Conference Room,  
Washington, D.C.**

*Bright royal blue upholstery, blue-gray carpet, white oak wood paneling strike strong notes in this huge room, despite initial bureaucratic objections to contemporary design for the entire building. The room seats 400; F&E designed the fixed chairs.*



**Act IV Restaurant,  
Detroit, Mich.**

*By lowering ceiling heights over the banquettes on the far right and over the band stand and bar on the left, the main dining area is not only made visually interesting, but also reduces the impression of one huge room. Space is further delineated by the columns and service stations.*



**FORD & EARL**

framework of consistency, when designing the interior of a single-occupancy building. This is in keeping with our emphasis on individuality, and it results in an environment which is congenial and lively, rather than one which is drably regimented and institutional."

"It's not a matter of 'Here's the room,' " says Melzian, following up Ford's remarks. "It's all too easy to get swept up in a formula—a certain number of people in a certain size space."

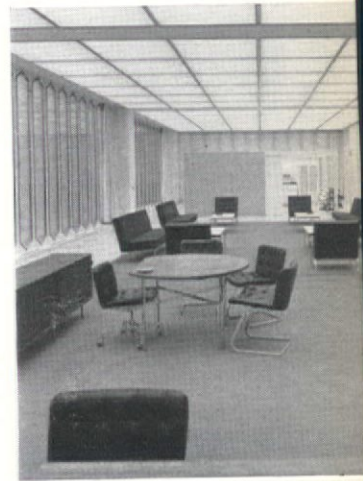
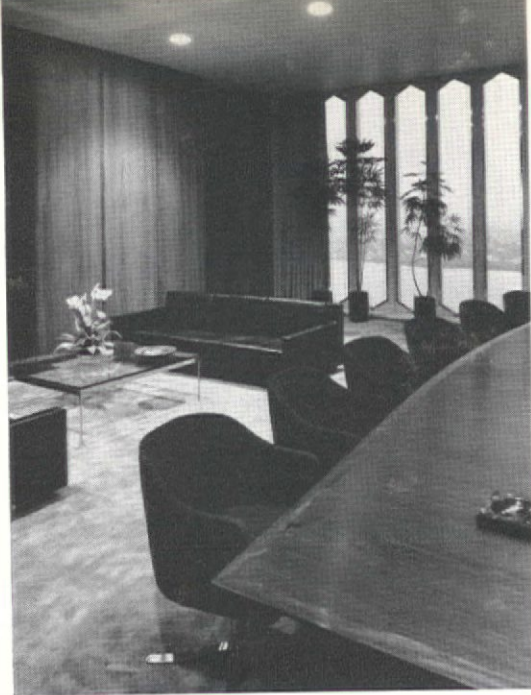
Ford & Earl-designed interiors usually exhibit characteristic traits in this connection: the use of warm colors and interesting textures and patterns in materials, to offset the slick hardness of office equipment and of some finish materials.

The diversified services offered by Ford & Earl may be a means of increasing business, but more important to the client, they enable him to obtain a more thorough and consistent level of design, adding up to a total environmental result.

"For the most part, when we do a new building, we do new graphics too," Melzian reports. "What better time to update a company's total visual look than when it is getting a new address and a new building? We're usually involved with the signage in a new building, so complete corporate graphics are a logical step."

Because the company is so diversified, F & E strongly prefers working with architect, landscape architect, and client from the earliest stages.

While James M. Earle, president,



**Michigan Consolidated  
Gas Co., Detroit**

Built by architect Yamasaki & Associates with whom F&E collaborated, a full-scale mockup of executive offices tested heating, sun glare, dimensional stability of draperies, caulking compounds. On the image-making side, F&E planned offices to reflect the gas company's clean, efficient, economical product, avoiding ostentation yet displaying the firm's progressive attitudes. The areas shown are president's office (left), vice president's office (upper left), board room (upper, near left), and part of the home services section (above). F&E also devised the symbolic logo (top).



**Detroit Bank & Trust**

Main banking floor (below), commercial loan department (below right), and office areas (right) were all planned in keeping with the total corporate identity and design program developed by Ford & Earl. The Indian head symbol, used since the early 1900's by the bank, was retained, but updated and simplified into an abstract design.



**FORD & EARL**

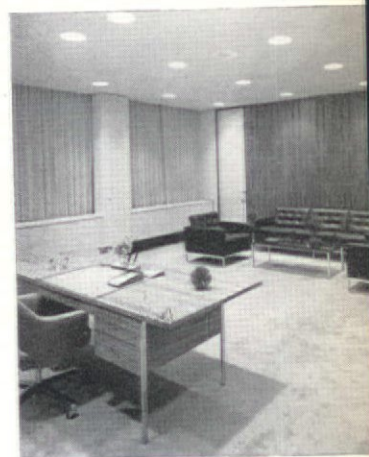
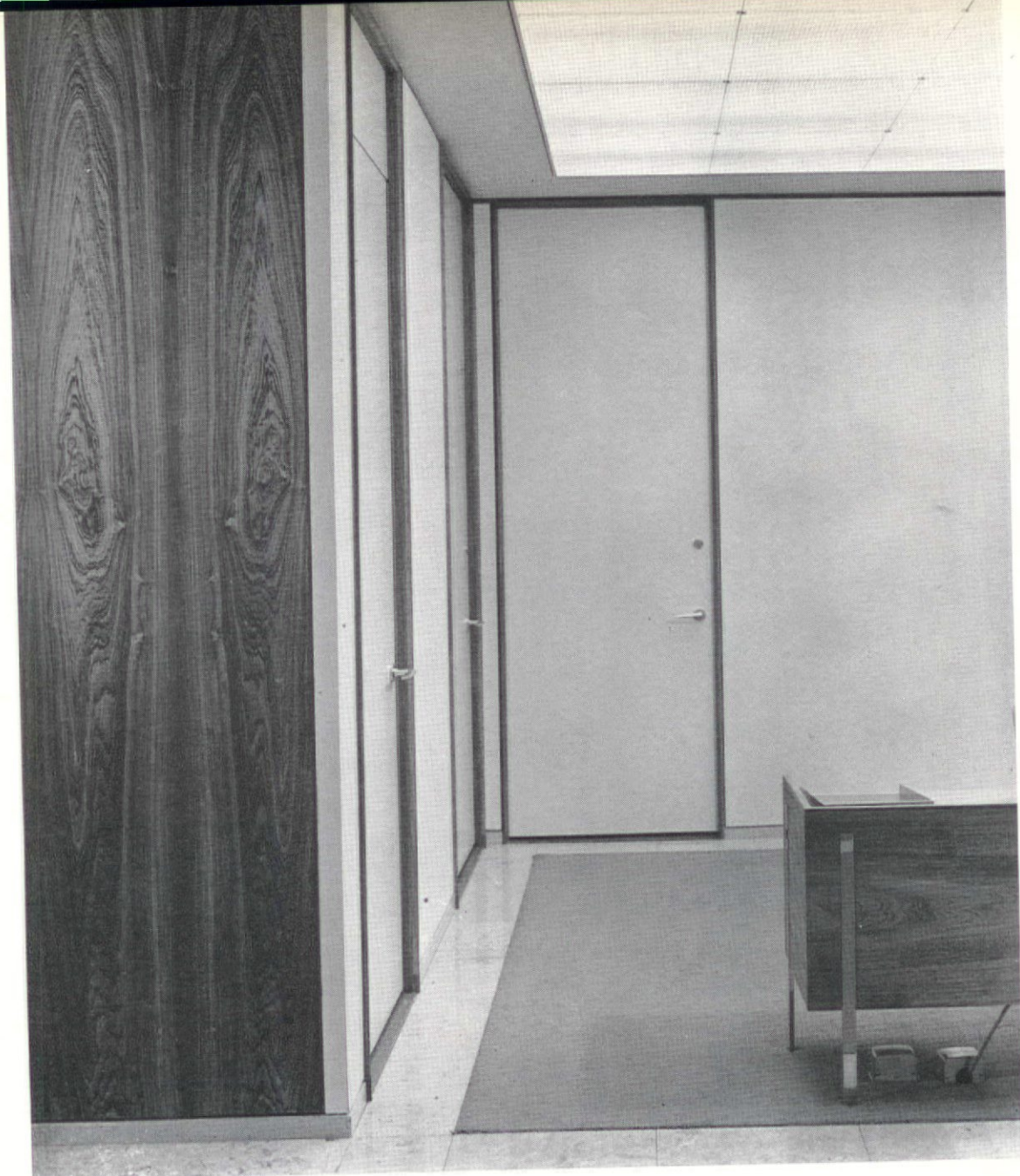
gives most of his attention to packaging and product design, he feels the firm should be more involved with the design of interior oriented products. "There's ample good design in furniture today," he observes, "but there is a lack of good design in lighting and ceiling systems, partition systems, interior hardware, and office accessories."

Regarding lighting, Earl feels F &

E will make a move in this direction unless someone else does. He believes the need for good design is greater here than in the furniture area.

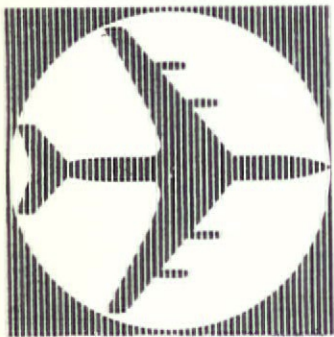
The Ford & Earl aggregation of roughly 50 includes apprentices, junior and senior draftsmen, junior and senior designers and principals. Newcomers are assigned to teams, and as they develop are given jurisdiction over limited tasks, primarily

in space planning and interior design. As they continue to progress, they gradually move up to taking over an entire job. In the course of their work, they absorb the Ford & Earl orientation on such matters as the involvement with the architect, contractor and client, and the primacy of concern for the individuals who will work in the environment being created. (C)



**First Federal Savings  
of Detroit**

*Ford & Earl's first step in a new job is space planning: the functional and purposeful arrangement and relationship of people and equipment. The second is the interior design: the emphasis on the needs and values of the inhabitants combined with the client's philosophy and economic interests. All this based on a detailed orientation to the architect's programming and following assimilation and organization of client needs and methods of operation. The procedure worked successfully for First Federal. Meticulously planned door detailing (above left) is typical of the extent of interior work, reflected again in executive reception area (left), president's office (above), as well as in the newly created logo (top).*



## JUMBO JET

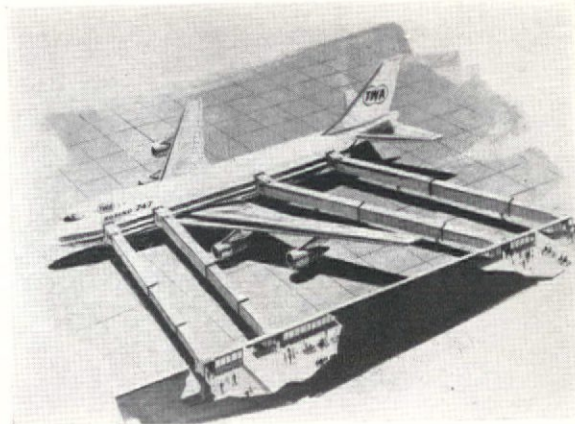
TWA SURVEYED MORE THAN 200,000 AIR TRAVELERS FOR GUIDANCE IN DESIGNING AND FURNISHING ITS GIANT BOEING JET

One of the important criteria for the design of a two-story, 3,600 square foot interior space that will accommodate 350 persons at one time is that it can be evacuated in only 90 seconds.

Others are: that provision be made for feeding all of these persons hot, multi-course meals; design a free-standing bar and special cocktail lounges; incorporate a separate theater, a nursery and playroom for children; have walk-in closets; and include more than double the windows you normally would have in a space this size. Also, include 13 lavatories on two floors.

Oh yes, one other important specification. Make the whole thing fly at subsonic speeds!





*The giant Boeing 747 (top) will be able to operate on present runways and utilize conventional mobile staircases. On the inside, there will be a serpentine staircase (acrosspage) to special upper-deck compartments, plus a spacious bar/lounge (left) near first class section. Economy area (above) will offer more comfortable and spacious accommodations.*

That is the interior design problem faced by engineers and designers of Trans World Airlines' version of the Boeing 747, first of the so-called Jumbo Jets scheduled to go into service in 1970. While few final interior design features have been frozen as yet, the designers are being guided by a survey of 200,000 veteran and infrequent air travelers, who have expressed their preferences of features they would like to see adopted by TWA. As a result the first decision was to design an interior that would accommodate only 350 passengers in a comfortable and spacious environment, as against 490 passengers in a maximum density seat configuration.

TWA recently appointed Walter Dorwin Teague Associates, Inc., to the design aspects of its version of the 747 interiors, taking into account that company's 21 year association with Boeing and the successful interior designs for the 707 in 1956 and the more recent 727 and 737. WDTA's design program is under the direction of Frank Del Giudice, executive vice president.

Behemoth that the 747 is—it will be longer than three tennis courts laid end to end (231 feet), it has a wing span that would reach from home plate to short centerfield in Yankee Stadium (195 feet), has a tail section that is as high as a six-story building (63 feet), and is as heavy as 84 "aver-

age size" elephants (340 tons)—a simple design change, like moving an electrical fixture from point A to point B, can result in chain reaction ramifications. Bulkheads may have to be moved, wiring of air conditioning outlets shifted, or the basic structure of the fuselage changed.

In a word, the interior designer of this airplane lives with frustration and is married to compromise.

#### **Flexible interior schemes**

In the basic 490 seat configuration developed by Boeing, which has design elements flexible enough for providing interiors with fewer seats as desired by the individual airlines purchasing the



JUMBO JET

747, the same basic design objectives are being carried out by WDTA as in the 707: safety, maintainability, producibility, accessibility, and passenger appeal.

Basic to all models are five doors on each side of the aircraft measuring 42 inches by 74 inches, permitting two passengers side by side to enter or evacuate the aircraft on double evacuation chutes under emergency conditions. This maximum seating configuration permits passengers in any seat to see a door at all times.

Since the overwhelming majority of survey respondents requested window seats, the problem of how to seat 350 persons so that maximum window exposure is achieved resulted in several aircraft interior innovations. At Boeing, WDTA designers decided to install galleys on the center line of the fuselage, instead of against cabin walls, as is now the case on first generation jets, thus providing more window space. Lavatories will be similarly treated. The lavs, galleys, and walk-in closets will account for 260 square-feet of available space.

While windows on the 747 will be no larger than that on the 727 (12 inches by 14 inches), they will look bigger as the result of an architectural reveal and light fixture that provides indirect, out-of-sight light that washes the reveal and improves the propor-

tion of the window. Two other sources of light will be an indirect fixture running the length of the cabin and the usual reading lights.

R. W. Rummel, vice president for planning and research, TWA, points out that "experienced air travelers tend to favor spaciousness over congestion, comfort over annoyance, and luxury over necessity." Much of the design protocol, as a result of this, points to an accommodation of the veteran air traveler, with the qualification, however, that new air travel markets will demand economies that can lead to a sacrifice of luxury in the interest of reduced travel costs.

Nevertheless, results of TWA's survey were so overwhelmingly in favor of such amenities as standup bars and cocktail lounges that incorporation of these features is almost a certainty.

#### From theater to nursery

Mockups of a business lounge and compartment for two have been completed and the possibility of a separate movie theater and a special nursery are being actively considered. The same is true of the walk-in closets, the design and space allocation of which will have to be balanced with overhead racks, since TWA admits that it will be almost impossible to provide too much storage for coats and packages.

Another apparent must in the in-

terior design is provision for a lounge area in the nose of the aircraft.

As for seating, TWA's 747 cabin will be more like a living room than an airliner's passenger cabin. The ceiling height, for example, will be eight feet four inches, with a cabin as wide as the average living room is long, about 20 feet.

#### The tube squared

Since commercial aviation's inception, passengers have visually contended with "tube-like" surroundings resulting from curved walls of aircraft fuselages. With the 747, outer walls are nearly vertical, providing an interior design more like passengers encounter in the home and in public buildings.

"Color," according to Del Giudice, "as a result of the size of the interior, will be introduced much like it would be in any large public room. We have much flexibility in this regard, since we do not have to contend with a tube."

Two aisles, instead of one, will accommodate traffic in the 747, contributing to the easy traffic flow. The





TWA engineers are studying concepts of a business lounge complete with telephone (across-page), a separate section for movies (center, left), and compartments for two (near left). Doorways (above) are extra wide, and five can be used at major airports to speed passenger entry and exit.

aisles will be wider by 22 inches compared to 16 to 18 inches in a current jet. Since 4.5 passengers per row will be using each aisle in the TWA 747, rather than 10 across in the basic Boeing design, congestion will be considerably relieved, barring the possibility of 350 people deciding to go to the thirteen lavatories at the same time.

Plans also call for more comfortable seats in the cabin. Taken into seating design consideration were width of arm rests, space between arm rests, shoulder width, head rests, and leg room. Each of the seats, as the result of the nine abreast configuration in TWA's 350-seat version, is bigger than in today's 707—18 inches wide between arm rests, compared to 16¾ inches. The present seat is about the width of a standard secretary's office chair, compared to the 747 seat, which is about the average width of an executive's swivel chair (hopefully, a big executive).

The set of triple seats will be 65 inches from outer edge to outer edge, or six inches wider than a triple seat in a 707. Some of the extra space will

go into the bigger seats and some will go into making the seats wider at the shoulders. An extra half-inch will go into the arm rests.

#### Importance of interior finishes

While color and fabric selections have not been made yet, safety, wearability factors, and eye-comfort will be the guidelines, as in the first jets.

Since the 747 will be carrying approximately two and one-half times the number of passengers carried by the 707, safety is a prime consideration in the materials chosen for the interior, according to Del Giudice.

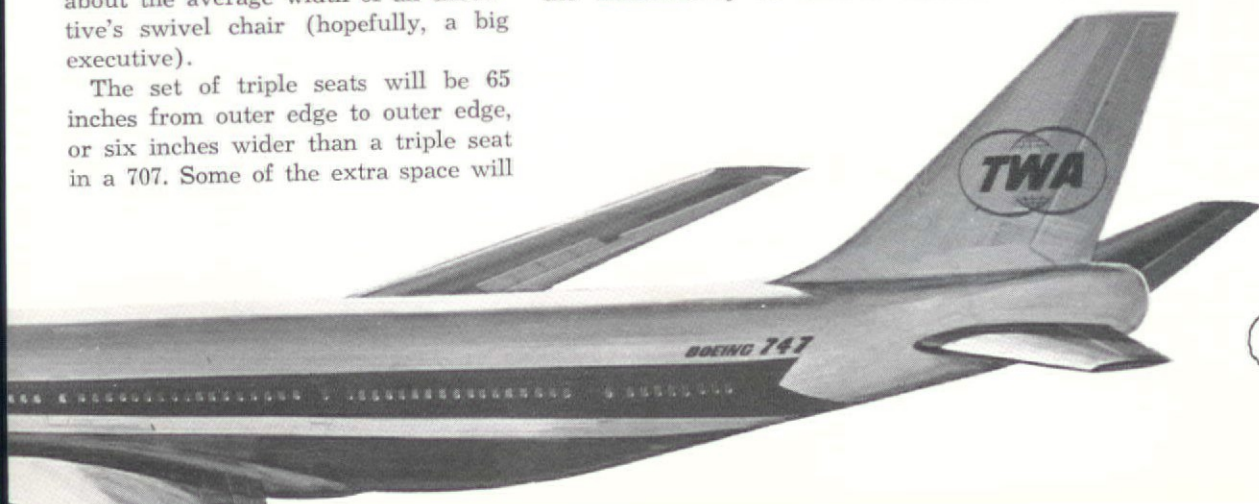
"In the 707, we used a vinyl aluminum laminate for the first time, nylon and acrilan carpets, vinyls with foamed-in-place panels, and wool and nylon seat fabrics with novel weaves.

"In the 747, we have to minimize the flammability of interior finishes

and we, consequently, are using honeycomb paneling, which consists of a Nomex honeycomb core sandwiched between two thin sheets of Fiberglas, laminated to each side. On the finished side, a Tedlar decorated surface will provide the decorative color. (Both Nomex and Tedlar developed by DuPont.) The Tedlar is a relatively inert material that minimizes deposits of nicotine and has an excellent maintainability factor."

Nomex yarn (or equal), which is a nylon derivative, has a highly desirable self extinguishing characteristic. It has an allowable burn rate of only 4½ inches per minute. Nylon carpeting is projected for the decks of the aircraft.

Twelve of the jumbo jets are scheduled for delivery to TWA, with options for an additional eight, through 1971. This will provide a total of 6,000 passenger seats on 20 aircraft. (C)



... but will it fly?



# TWO SHOWCASE OFFICES

## 1 HARPER RICHARDS, INTERIOR DESIGNER, ADDS PRIVACY, STORAGE, AND PRESENTATION SPACE

More privacy and better accommodations for conference and client presentations, as well as generous space for design samples and storage, are the benefits reaped by Harper Richards Associates, Ltd., interior designer firm of Chicago, when it moved into new offices as a tenant.

After almost two decades in its own building, this interior design firm got over its nostalgic regard for its Michigan Avenue location and gave in to the pressure of internal growth to make its move to larger quarters a short distance away.

Starting with the reception room, a striking combination of simplicity and imagination is displayed with white walls and cork-vaulted ceiling. The floor is brick red. A dark teak counter encloses a dual secretarial area, which features teak paneling that con-

ceals paper storage and file areas. On the wall, a Belgian abstract painting by Boel is the only decorative accessory.

A conference room is located so that it can be reached both from the reception room or Harper Richards' own office. Walls are grass papered and paneled storage areas conceal renderings and a lavatory. The main side wall features heavy industrial cork, which together with a specially designed rendering-holder facilitates easy retrieval of display materials for client presentations. The rendering-holder doubles as a drop-down rail. Richards designed the walnut table.

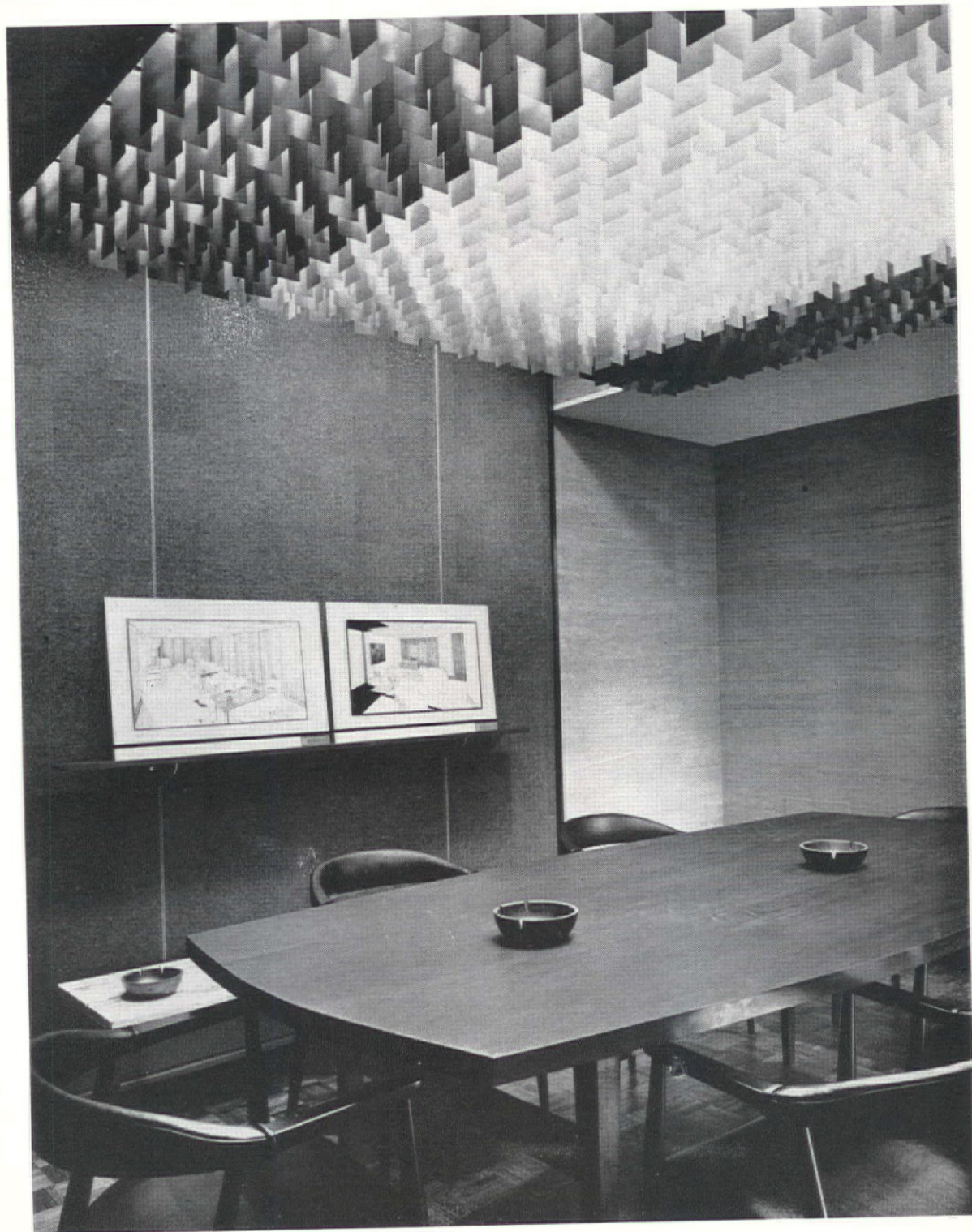
By his own choice, Richards has a small, beige-toned office. It is used primarily for working space. Meetings of more than two persons take place in the conference room. Richards also did

the painting that hangs on the wall in his office.

Five private offices, located along the main corridor, and the aisle down the center of the drafting room are carpeted by Mohawk Carpet Mills both for better acoustics and appearance. At one end of the drafting room, near the sample library, is the interior design department, with the architectural drafting area next to it. Another of Richards' paintings hang there.

The reference library holds organized samples of materials and has an open table counter with chairs for reference study and layout. A variety of lighting directly above the counter makes it possible to check color variations under different lighting conditions. Rendering is done in a separate area, as is blueprint production, wrapping, mailing, and storage.





The reception room (opposite), with white walls and cork ceiling, projects a look of simplicity and imagination. The floor is red brick, and dark teak surrounds the dual secretarial area. Behind, teak paneling conceals storage and files. Richards' office (top, left), small, simple, and efficient, is filled with shades of beige. One of his own paintings hangs on the wall. The aisle dividing the drafting room is carpeted by Mohawk. The black and white surfaces in the room are accented by yellow Herman Miller shell chairs. In the conference room (left), an eye-catching ceiling is aluminum shingles, in shades of white, gray, gunmetal, and bronze, made by Luminous Ceilings, Inc. The walls are grass paper and industrial cork with a custom designed rendering shelf. The table, in walnut, was designed by Richards and the black leather chairs are from American Chair Co. The oak parquet floor is by Thailand Teak.

## 2 JOVA/DANIELS/BUSBY, ARCHITECT, ENJOYS FUNCTIONAL WORK AREAS, TALENT DISPLAY

An architect's office serves two major functions, according to Jova/Daniels/Busby, Atlanta, Georgia, architectural firm: (1) It is the studio in which the firm's work is created, and (2) it is the showcase for the architect's ability and ingenuity. These were the guidelines in the design of the company's own offices, complicated by the fact that they were operating on a tight budget common to most new firms.

"We knew that we had to achieve maximum impact with a minimum of means," comments Stanley L. Daniels, AIA, one of the three principals. "Until a young company has several completed commissions as examples of its efforts, the appearance of its own offices is the most revealing aspect of the firm's attitude toward design, its ingenuity, and its ability."

A by-product of the guidelines that the firm set for its own office design was good communication between the three principals, four draftsmen, and one secretary. Employing an open layout, JDB provides for its employees an unusual degree of communication

freedom. Questions that arise have answers generated instantly, as only close proximity or face-to-face confrontation permit.

JDB is involved in a wide variety of projects and services, including commercial, recreational, residential, and institutional. Size and scope of projects range from small remodelings to multi-building urban complexes, with architectural services that include interior design work, master planning, development, and feasibility studies.

Because of the suitability and design of the premises, JDB holds about 75 percent of its client conferences in its offices. Management feels that holding such conferences on its own premises provides greater command of the meeting and establishment of an atmosphere that is conducive to acceptance of ideas that it proposes.

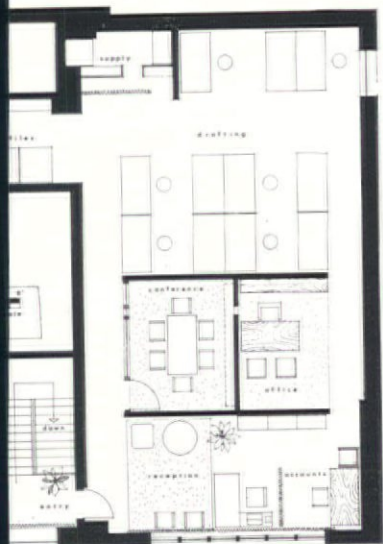
The company's first problem in establishing its new quarters was finding suitable space. "We realized that, in addition to a rental rate beyond our means, office space in a new building would not allow us to make innova-

tions, because of restrictions imposed by the management of the building," says Daniels, "and that the effort would have to be limited to the effects that could be achieved only with expensive furnishings. The alternative, of course, was to find space in an old building, where our ingenuity could be employed."

The latter effort resulted in location of the company's offices on the second floor of a 45-year-old building near downtown Atlanta. Approximately 1,500 square feet of space includes a work area of about 26 by 60 feet.

Because of the relative smallness of the firm, the partners wanted all parts of the office to be easily supervised, yet subdivided into functional areas. They achieved this by erecting a free-standing island with partitions to a height of seven feet. This island contains a library, conference room, and an office conference room. The office is modulated by the partitioned spaces, with the drafting and reference areas to the rear, and the reception and bookkeeping areas in the front. (C)





Seven-foot high gray partitions divide library/conference and office/conference rooms. The office (above right) has a JDB-designed walnut table and black lacquered shelf along the rear white wall, and a Thonet chair in black leather. A white Maharam drapery panel separates the bookkeeping area from the reception room. Designcraft desk in walnut, rug in off-white on Kentile gray flooring, white-topped Herman Miller table, and white Architectural Pottery planters create a stark background for bright accent colors in the bright blue tweed on the Miller desk chair, red wool covered B.L. Marble side chairs. The conference/library area picks up the bright red in an accent wall, in contrast to the white marble table (by JDB), white rug, and black canvas Bowling Green directors chairs.



Photos: Alexandre Georges

## VARIETY FOR '68

EVERYTHING FROM BOLD FLORALS TO SUBDUED OFF-WHITES,  
WITH NO CLEAR TRENDS, IS IN THE OFFING FOR CONTRACT INTERIORS,  
WITH MORE EMPHASIS ON REDUCTION AND CONTROL OF WALL MAINTENANCE COSTS

Textures are In, bold patterns are In, large florals are In, and apparently nothing is Out in contract wallcoverings.

Trade sources report that almost anything goes in contract, depending upon the type of public use of a building. In terms of design, the line between contract and residential wallcovering styles increasingly is becoming a hard one to define, since interior designers are turning to the warmth of residential atmosphere for certain commercial and institutional interiors. Typically, this is being done in such applications as reception areas, corridors, and hospital rooms, where there is a psychological need for residential "nominess."

Money, usually the root of all interior designer evils and ulcers, is no object, according to some sources, with desired color, design, and wearability factors being given more emphasis by planners. Underlying it all, however, is a growing emphasis on low cost maintenance for clients. One inevitably offsets the other, since the client is more likely to give the nod to more expensive wallcoverings when the net result is longer wear, more time between redecorating, less maintenance labor.

So that they can have their feet firmly planted in all wallcovering developments, most manufacturers and dealers are developing the capability of supplying paper, vinyl, fabric, custom colors, flocking, foils, and paper-cloth laminates. As new developments come along—and they are—these sources plan to get firmly entrenched in those areas, as well.

Textures—burlaps, cork, grasses, flocks—are in heavy demand for contract applications, particularly restaurants, where decorative effects seldom are subtle. Specifying influences go into wallcoverings

knowing full well that the need for new color and new design is "stronger than dirt!"

Fire retardant and stain resistant features also rank high in requisites for some contract installations, depending upon the application, but chemical treatments apparently provide answers that do not conflict with color and design selections.

In the off-white end of the color spectrum, about as far away as you can get from black-and-white op art patterns, many designers prefer to keep commercial interiors on the unobtrusive side, again depending upon the application. According to one source, there is a psychological necessity for keeping some commercial interior wallcoverings on the bland and conservative side. At the recent opening of General Time's new headquarters in Stamford, Conn., as a case in point, an executive who sat facing an op art black-and-white pattern that "jumped" every time he looked up, commented wryly, "They're changing that next week. It's on the wrong wall."

Nevertheless, the emphasis is on color and design, and that's what the new lines are reflecting—florals, paisleys, stripes, and larger patterns that don't get lost on large wall areas. Even "wild" colors are In, according to one source, but most reports are of a conservative inclination on the part of big volume designers and furnishers, who are in great part guided by research and studies that reveal the desire for soothing, easy-to-live-with colors and patterns for employees who must stay with interior decorating effects all day long.

The following pages are a good indication of what is happening and what will happen in contract wall-covering as '68 comes into clearer focus. (C)







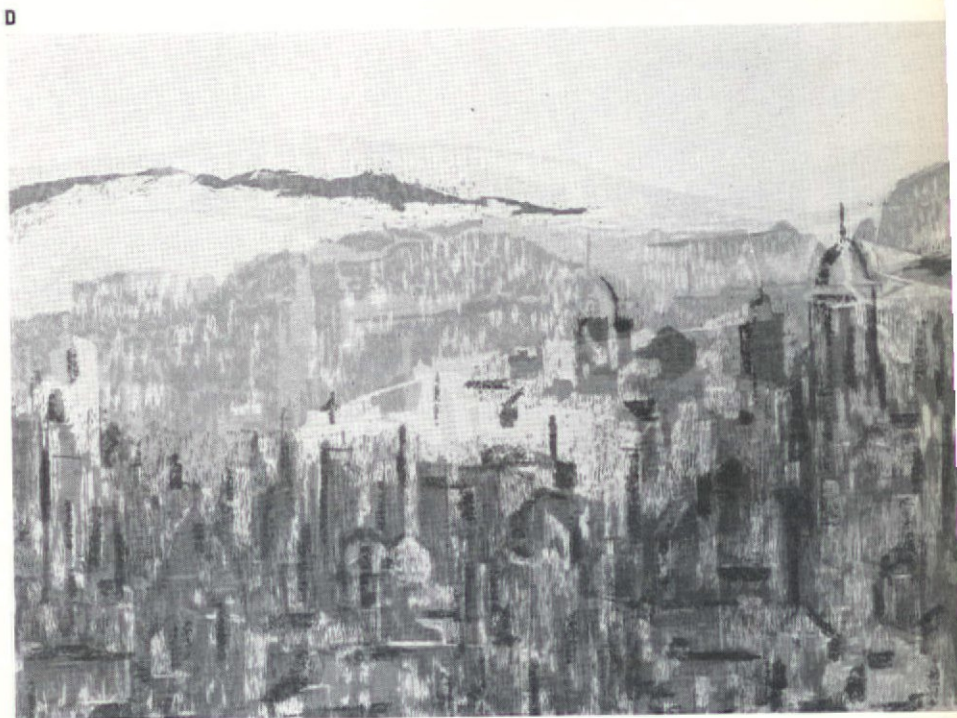
A



B



C



D

**A** Connoisseur Wallcovering: Ripples, from the new Compass Collection designed by Kent Bedient, boldly spans the full width of either paper or vinyl, in red or black on a white ground. Circle No. 80.

**B** L. E. Carpenter: Stonehenge captures the texture and color values of ancient stonework and is offered in a 15 color range. Circle No. 81.

**C** David & Dash: Printed in olive/green/moss on white cotton fabric and then vinyl coated with Protex-tile, this pattern has 9½ in. repeat. Circle No. 82.

**D** Piedmont Papers: City Tempo, detailed here, is a hand-screened scenic printed with transparent colors. It consists of 4 panels, each 28 in. wide, covering 9 ft. 4 in. of lineal wall space. Circle No. 83.

# WALLCOVERINGS



A



B



C



D



E

**A** James Seeman Studios: Installed at California Lutheran Hospital in Los Angeles, Sunset vinyl covering has pale green silk textured ground with beige blossoms and cocoa branches. Circle No. 84.

**B** Embassy Handprints: Linden on Bombay is the name of this floral that is stocked in four colorways, made with nylon flocking on foil. Can also be custom colored flat or flocked on different grounds. Circle No. 85.

**C** Stauffer Chemical Co.: Tonga has an abstract quality heightened by its two-tone, subtle coloring on vinyl. Circle No. 86.

**D** United Wallpaper: In the first series of



F  
G



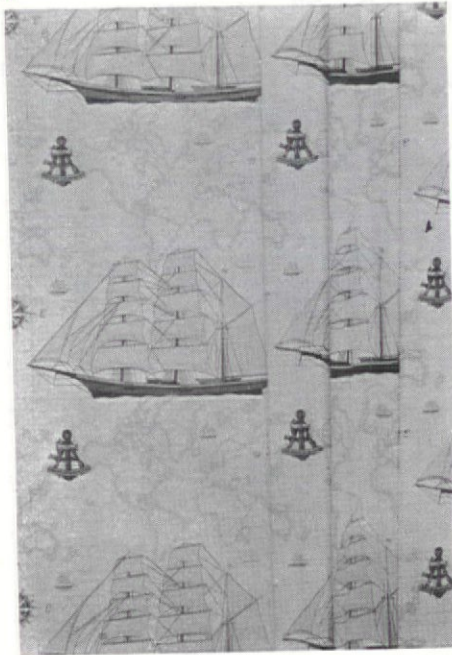
H



K  
L



J



Hand Prints by DeSoto, printed by hand through a silk screen process, Aubrey swirls across the full width of the vinyl coated ground. It is stocked in black flocking or gold flocking on white; can be custom ordered in any combination. Circle No. 87.

**E** Charles R. Gracie & Sons: An 18th century Chinese wallpaper has been copied and hand painted in 2 panels, each measuring 3 by 10 ft. Circle No. 88.

**F** Greeff Fabrics, Inc.: Aston Park, derived from a hanging in historic Aston Park, England, has bold monochromatic colorings, such as bitter green on parchment, saffron on curry. The new fabric wall-

covering is screen printed, 56 in. wide. Circle No. 89.

**G** Richard E. Thibaut: The lure of the old seafaring days is recaptured in Voyager, which comes with correlated plaid and matching fabric. In 4 colorways, Voyager is from the new Designs of Today collection. Circle No. 90.

**H** Crown Wallpaper: Phantasie is a decorative floral design, somewhat abstracted by vertical striations that might well be the fall of spring rain. Circle No. 91.

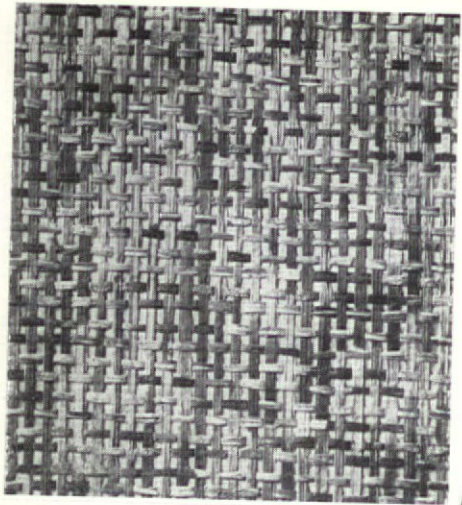
**I** Masland Duraleather: Sonya, a Duran vinyl, has slubbed-silk effect and is offered in 11 soft colors, 54-in. width. Circle No. 92.

**J** Stockwell: A greatly over-scaled sunflower, Chelsea has a motif repeat of 44½ inches. It is shown printed in cork in a single flock color; also available with a textured stripe 17 in. wide. Circle No. 93.

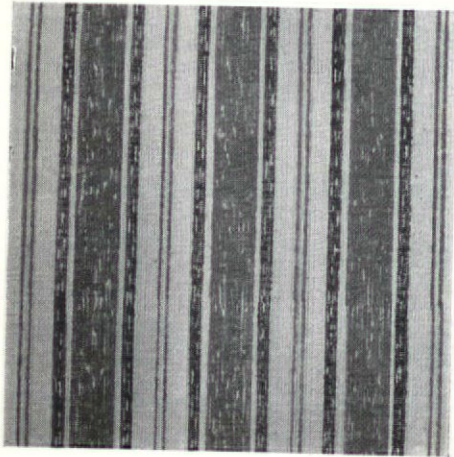
**K** Standard Coated: A vinyl woven fabric from the Designers' Portfolio, Lyon is a flock that comes in 4 striking color combinations, including red on red; white on gold metallic; fleece white on oyster white. Circle No. 94.

**L** Imperial Wallpaper: Adapted from old linens of the 18th century, this toile, part of the New Regence collection of hand-prints, is a perfect background for French Provincial decor. Circle No. 95.

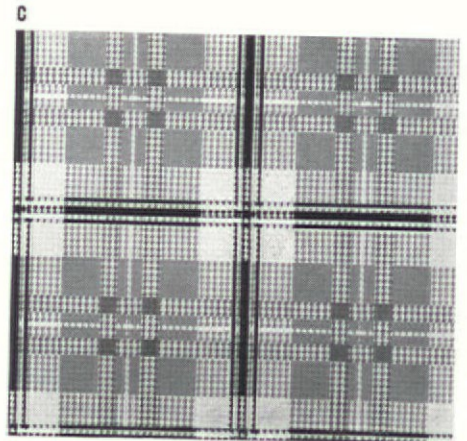
# WALLCOVERINGS



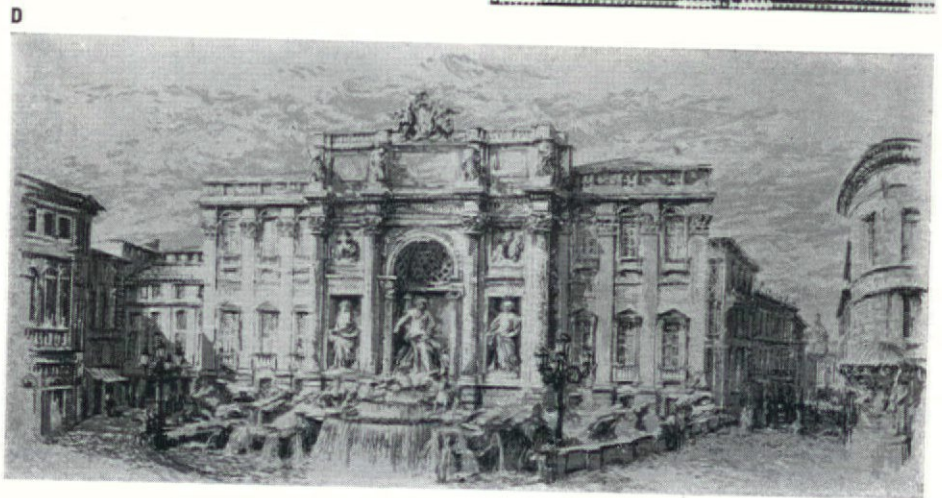
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B



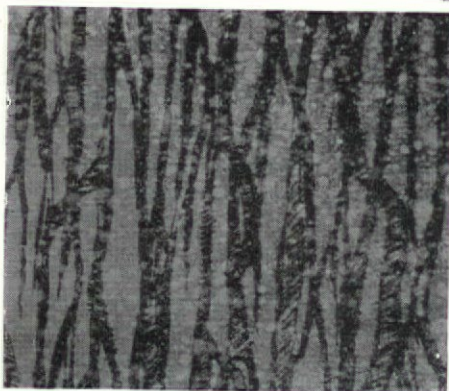
C



D



F



E



G

**A** *Scalamandre*: Loosely woven Kraft paper strips in gray tones create an extremely handsome, highly textured pattern for special areas that, of necessity, are not subjected to hard wear. Circle No. 96.

**B** *Fine Art Wall Coverings*: Burlap is used as the ground for Cabana Stripe, printed in terra cotta and black. Circle No. 97.

**C** *Kirk Brummel*: Each square in Mac Plaid measures about 14 inches across, forming a bold and dramatic multi-colored pattern. It is handprinted on either paper or vinyl. Circle No. 98.

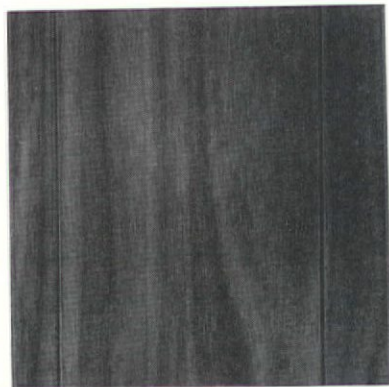
**D** *Han-Tec*: One of 15 new scenics, Trevi Fountain is printed in soft shades of grays.



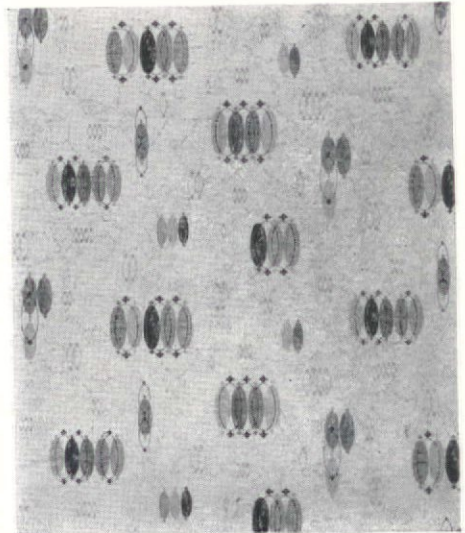
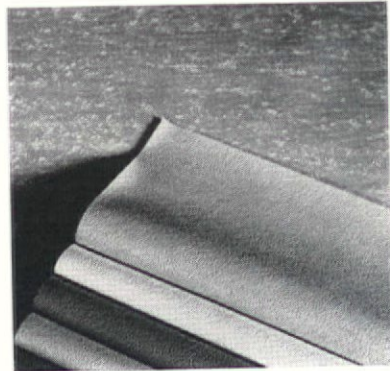
H  
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J



K  
L



M



The scenic consists of 4 panels, with 2 rolls of matching ground in each set. Circle No. 99.

**E** Wallpaper Emporium: Hand-printed, silk-screened pattern is *Trees*, designed by Susan Lowry. Circle No. 100.

**F** Adams Vinyls: The "wet look" of patent vinyl is combined with a geometric design called *Circles and Squares*, offered in 6 colors on white ground, 54-in. width. Circle No. 101.

**G** Thomas Strahan Co.: Fresh, clear colors are used for this floral pattern, part of the new *Tex-Stran* collection of vinyls. Circle No. 102.

**H** Wall Trends: *Morning Glory*, stylized drawing, is printed with black on polished white vinyl or with white on polished black. Part of the new *Stylon IX* collection, the hand-printed pattern can be either paper or fabric backed. Circle No. 103.

**I** Birge Designs, Inc.: *Blue Grass* is right out of Kentucky, with delightful free-hand sketches of horses. Repeat is 31 inches. Circle No. 104.

**J** Albert Van Luit & Co.: The balustrade is an integral part of *Mediterraini*, a new scenic consisting of 8 panels in 4 colorways. Circle No. 105.

**K** Gilford, Inc.: Woodgrain achieves a look of authenticity in *Himalayan*, a pattern in 4 wood colors, with or without planked effect. The textured surface has good resistance to soil, abrasion. Circle No. 106.

**L** B. F. Goodrich: Textured surfaces are emphasized in new *Koroseal* wallcovering patterns. In the background is *Travertine*, with a marbled surface, in 9 colors. Swatches are of *Lavano*, in a 21 color range. Circle No. 107.

**M** Birge Co., Inc.: Bright colors are used in this pattern called *Shapes*, printed on pre-trimmed *Textil*, a vinyl wall cloth. Circle No. 108.

# TUFTERS NEEDED AT TTMA CONTRACT SEMINAR

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*Relatively new industry suffers from lack of experience with contract specifiers, poor educational base for government buying influences, limited color developments, and lack of communications, according to speakers at seminar conducted by CONTRACT Magazine.*

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A lot of things that are *wrong* with a *right* industry—poor selection of colors for contract applications, rigidity in dealing with a wide variety of specifiers, and a serious lack of marketing and product information, for example — were outlined, with no punches pulled, at the Tufted Textile Manufacturers Association Workshop Meeting in Atlanta, Georgia, recently.

About 300 members of the association crowded the CONTRACT Magazine seminar program entitled "The Contract Carpet Market" to hear Alan L. Ferry, president, Alan L. Ferry Designers, Inc., Atlanta; Armand D. Aulicino, vice president, Designs for Business, Inc., New York; and Sidney Schwartz, general manager, Trend Contract, division of Trend Mills, Inc., participate in the seminar, which was moderated by CONTRACT's Publisher, Ben H. Hellman.

Prefacing the session with remarks of his own, Hellman quoted from a survey conducted by CONTRACT Magazine to determine the attitude of designers, specifiers, and purchasers on their preferences in contract carpeting. The results of the entire survey will be published in a later issue. "Designers need guidance," said Hellman, emphasizing that manufacturers must take a professional approach to a professional market."

The following is a digest of the pointed observations made by the seminar participants.

*Ben Hellman, publisher of CONTRACT Magazine, moderates seminar at Atlanta TTMA meeting.*



## CREATING CONTRACT COLOR PROGRAMS FOR SYNTHETIC CARPET FIBERS

By Alan L. Ferry,  
President,  
Alan L. Ferry Designers, Inc., Atlanta, Ga.



Lacing his remarks with whimsy, Ferry took the tufted-carpet manufacturers to task:

"There is no doubt at the moment that you have a lock on the carpet industry, because of your technology and methods. You can produce greater volume for less money, meet better delivery schedules, and generally flood the market, which seems to be insatiable. Therefore, you also have a responsibility.

"At the moment, you also have several limitations. Essentially, your method won't produce patterned goods. Partly because of this 'no-pattern' fact, your product is classified as a background material for other elements that must provide design emphasis in planning an interior. This is not necessarily wrong, but what can be wrong is not producing the proper effect within your background classification.

"When we as designers pick up a range of carpet color samples and automatically start throwing away two-thirds of them, something is wrong. If I were to put my finger on what it is, I would say intensity of color; you are trying too hard, if you are to serve your purpose as a background factor in design. The reds, blues, greens, and yellows are all too bright. What is left is limited to olives, golds, and beiges, and is pretty monotonous.

"So you are faced with a dye problem, multiplied by pattern limitations. With patterned woven goods, many more intense color yarns can be used in combination with each other and still create a tonal restrained back-

ground, even in spite of the patterned effect."

"We, as designers, would rather have good color in simple loop or cut pile than all those tricks you do with looms and needles to create spaghetti effects. Tweed and twist yarns are much more flexible for us to use than highs and lows and wiggles.

"Patterns should somehow become a tufting process. It is the wrong basic system, I know, but if you are going to continue to lead over the woven industry, you'll have to do something. The demand for pattern is up. How about a supplementary woven loom or a tie-in with a manufacturer of woven goods to at least do 18 or 27 inch border designs—using the same fibers, same colors, same finish and pile heights?

"Customer acceptance and likes, these days, are not for the severe or austere contemporary, but move along the lines of elegance and decoration. Carpet in the old days was not necessarily forced into the background element of interiors, as we usually must handle them now when using tufted goods and an acrylic or other synthetic fiber.

"Incidentally, a design color and furnishings job has to begin in one of two ways, either carpet choice or drapery choice. These are basic for what is done in upholstery and then in paint color schemes. The typical approach now is to throw away most of the possible carpet colors, go for a scheme from a few remaining shades, and bring pattern in with the choice of drapery, or begin with drapery ma-

terial and search for a suitable carpet. The fabric rag business is years ahead of you in regard to choice of period, style, color, texture, and variety.

"There is such a thing as intensity or hue. It is rare that a designer works off the top of the color wheel except for accent (or a restaurant that has to have red carpet—I hope this, too, is passing!)

"Off hand, cut your intensity by about two-thirds—this still leaves it a color, not a neutral. They gray off or soften the hue. In painting a wall, you usually mean 'throw in some umber'—do the same in carpet dye. When you get through, you'll think all the samples look too much alike, but lay them down together and sure enough they can still be arranged in a color wheel—only this time they are subtle. Well don't worry about it! They should be! Remember, they are background elements. Until you graduate into a patterned goods industry, just be satisfied to be background and don't worry about stealing the show.

"Carpet and synthetic fibers certainly are here to stay. I'm all for it. They have every advantage the designer and architect look for in floor coverings.

"What will it be like in the year 2,000 when we live in a controlled atmosphere with no roof on our buildings and no cars on our city streets? Is Peachtree to Spring Street going to be a pedestrian mall covered with trees and natural grass or with purple carpet that will never wear out? If it's purple, I would rather fight the expressway traffic!"



## WHAT THE CONTRACT SPECIFIER EXPECTS FROM THE CARPET MANUFACTURER

By Armand D. Aulicino,  
Vice President,  
Designs for Business, Inc., New York



Drawing on his background as a former vice president of V'Soske Mills, Aulicino said: "Let me begin with a strong criticism that I feel applies to most manufacturers in connection with the contract field . . . applying not only to manufacturers of tufted carpets, but equally to the desk, lamp, and fabric manufacturer. The single most serious error most manufacturers make in terms of dealing with the specifier, on large projects, especially, is that they would like conformity on the part of the specifier to meet the manufacturers' problems of production, merchandising, etc.

"On the other hand, the specifier has his own problems, whether he is purchasing \$50,000 worth or several million dollars worth of merchandise for interiors of large projects. Of course, carpeting generally is one of the largest categories in such budgets.

"There are marked differences in thinking and concept, even within our own field. Therefore, it is important that as a manufacturer you realize how important it is that your approach be elastic enough to meet the many variations you will find in any major city, as well as throughout the country in the contract field. For example, if you are dealing with a firm that specializes in hotels, your problems will be within a certain range. Here the specifier, as you know, will be looking for a tough fabric that will wear well and he has serious budget problems. The chances are that he will

buy a tremendous quantity of a basic fabric with possible color variations depending upon his color schemes. Also, though you may not meet the client, this specifier has a problem on his hands.

"Hotel people for the most part are tough, practical, experienced, and cost conscious. Whenever you meet with the specifier, you have to understand that he is between you, his own organization, and the client. He needs your help and wants it even if he pretends to know all there is to know about the subject. He will be inclined to repeat things he has done in the past, because he knows they worked and he is afraid of taking a chance when dealing in such tremendous quantities and costs.

"Also, because of the tremendous wear and tear on hotel carpeting, he will be more concerned than other specifiers with maintenance and replacement problems. Don't bother him with your problems, give him facts and alternatives and recommendations.

"Your job is to think the problems through with the specifier and make as many recommendations as you can to make him feel he can depend on your knowledge and experience, but remember that he doesn't want to be pushed. He wants all the help he can get so that he can be an expert and stand behind his own decisions. If you save his neck once, you'll find him loyal and a regular specifier of your products.

"I'm sure you realize that in recent years there has been an increase in the tendency in carpeting general work areas, clerical work stations, and corridors. You have a wonderful sales ally in the acoustical value and justification of carpeting. More and more specifiers prefer carpeting to hard floor tile, because they generally can achieve more exciting design concept with your material, but they must justify their decisions and they need your help.

"It is not very difficult to point out to a client that the savings in polishing and maintenance costs on tile can pay for carpeting over a period of a few years.

"A case along these lines was our experience with the headquarters offices for Sperry & Hutchinson in its new building in New York City. In our original design concept, we recommended carpeting in each of the elevator lobbies of the floors occupied. However the client felt it would prefer to limit its budget and go along with hard floor covering. Within six months, S&H realized the error in judgment and those lobbies are now carpeted with great success at less cost."

Aulicino conducted his own survey of designers with which to illustrate his talk. Recurring throughout the responses was the designer's need for competent manufacturers to explain the tufting process (more wool on face vs. woven carpet, for example).



## CONTRACT MARKET MERCHANDISING IDEAS

By *Sidney Schwartz,*  
*General Manager,*  
*Trend Contract Division, Trend Mills, New York*



"Between the hard surface people and the woven carpet people, and with just a little help from all of us, a good chunk of the contract business—the real contract business—the better contract business—is still deaf to tufted carpet and to a lesser but important degree, even deaf to synthetic fibers. . . . The heart of the contract market remains the last redoubt of woven carpet.

"I want to sell Trend! I don't want to sell tufting. I want to sell Trend's Lancer, or Lakewood, or Caravelle. I don't want to sell synthetic fibers, but at this moment in the contract market, this is the approach I still must take.

"The final criteria for commercial carpet is not the method or the machine upon which it is produced, but the performance and substance of the final carpet.

"It was important for us to prove that there are tufters using highly refined techniques, producing highly refined tufted products. We tried to carry our approach one step further

to prove that through the innovation of printing, we can produce tufted, patterned carpet that would suit the most exacting and fastidious design requirements and that we could produce these products more efficiently and more competitively than any other method of production."

Schwartz turned his attention to the General Services Administration of the government and its purchasing policies. "I believe," he said, "that in the last fiscal year, GSA purchased under federal supply schedule approximately \$6 million worth of carpet — including all forms — woven, tufted, synthetics, natural fibers. . . . I don't think there is any real purpose in belaboring federal specifications, but I'm sure that most of you have noted and probably questioned the significant omission of polyester fibers in all or any specification. It would seem that the federal government is totally oblivious to the existence of this fiber for use in carpet.

"At this moment, the New York

State Dormitory Authority, whose annual purchases exceed the national budgets of many small nations, does not even specify tufted carpet, nor does the Department of Purchases of the State of New York. At this very moment—right here in Atlanta—the Atlanta school system does not specify tufted carpeting for schools!

"Unfortunately, an inadequate effort to seriously resolve these problems drastically limits the individual ability of each of us to market our own product in this market place."

Schwartz suggested several possible approaches for the TTMA to take, including: establishment of a contract council by the TTMA to review these and similar problems and propose solutions regularly; a strong promotional campaign to sell tufting in contract publications; a Washington lobby; good literature; and establishment of clear objectives and standards.

"In short, ladies and gentlemen," he concluded, "let's approach contract professionally and responsibly." (C)





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718

AN impressive list of leading professionals in contract design, space planning, government, and education have been enlisted to appear at the greatly expanded seminar, panel, and workshop programs of CONTRACT '68. This second annual all-industry show and exhibition sponsored by CONTRACT Magazine will take place at the New York Coliseum, June 4-6, 1968.

The initial group of speakers, just announced by Jerome H. Brown, managing director of CONTRACT '68, include:

Malcolm W. Nicholson, executive vice president, JFN Associates; Professor Arnold Friedmann, Pratt Institute; Leon Gordon Miller, president, Leon Gordon Miller & Associates; Paul Bischoff, executive vice president, Albert Parvin & Co.; Robert J. Duffy, president, Duffy, Inc.; Norman R. DeHaan, president Norman DeHaan Associates; Montyne Bisher, design consultant, Veterans Administration; H. E. Glave, executive vice president, Thalhimers Industrial Sales Corp.; Niels Gabel-Jorgensen, director of design, J. Gordon Carr & Associates; J. P. Kost, vice president, Finger Contract Interiors. Moderator for all sessions will be Ben Hellman, publisher of CONTRACT Magazine.

The programs will cover many topics — some general, some specific — ranging from practical problems facing designers and specifiers in day-to-day operations, such as fees, to education in design schools across the country. Also under discussion and debate will be the new and controversial concept of Office Landscaping.

The sessions will be far more extensive than those at the first show, which were enthusiastically received by standing-room-only attendance. For this reason, Brown has planned increased meeting room facilities at the Coliseum.

The seminar programs will take place each day from 9:00 A.M. to Noon, at which time the exhibit will open. This schedule avoids conflict between meetings and exhibits, thereby permitting attendees to conveniently participate in both.

New to the CONTRACT '68 Industry Advisory Board, comprising 31 outstanding industry figures, is H. M.

Paul Bischoff



Prof. Arnold Friedmann

Norman DeHaan



Leon Gordon Miller

Some of the speakers for Contract '68

## PLANS DEVELOP FOR CONTRACT '68 SEMINARS, PANELS, WORKSHOPS

Gutterman, secretary/treasurer of Monarch Furniture Co.

A number of new exhibitors have signed up for booths at CONTRACT '68 within the past few weeks, according to Brown, bringing the current total to well over 100. Among the new exhibitors are:

Arundel Clarke; Buckstaff Co.; Carnegie Textiles; Connoisseur Wallcoverings; Creative Metal; Dimensional Plastics; Fiberesin; B. F. Goodrich; Hillside House of Originals; Howe Folding Furniture; I. V. Chair; La Chaise; Charles Mayer Studios; V'Soske; Wall Tube & Metal; and Wunda Weve.

Other exhibitors, which were previously announced, include:

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Panelart; Parkwood Laminates; Patterson Furniture; Pioneer Plastics; Protasil; Rockland Industries; Royal-metal; Rugrofters; Scovill; Scroll; Seamloc-Loma-Loom; James Seeman Studios; Shenango Ceramics; Siesta; Simpson Bosworth; Stacor; Stanley Furniture; Stauffer Chemical; Sunburst Aluminum; Sure-Fit Products; Syracuse China; Taj Persian Oriental; N. A. Taylor; Techfab; Telescope Folding Furniture; Uniline; United Chair; U. S. Plywood; Valtronic; Virco; Virtue of Calif.; Williams Office Furniture; Lee L. Woodard.

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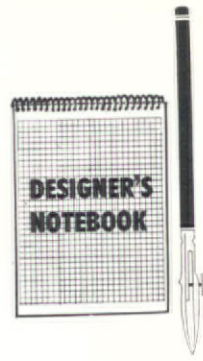
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Circle No. 53 on product card facing P. 106

# SHAPING UP OUR SHOP DRAWINGS

TWO OF CONTRACT'S SHARP-EYED ARCHITECTURAL READERS TAKE ISSUE WITH ILLUSTRATIONS IN TWO OF OUR DESIGNER'S NOTEBOOK SECTIONS—MAY 1967 ON "ARCHITECTURAL WOODWORK," AND SEPTEMBER 1967 ON "SHOP DRAWINGS." WE PRINT THEIR LETTERS HERE, TOGETHER WITH EXPLANATIONS.



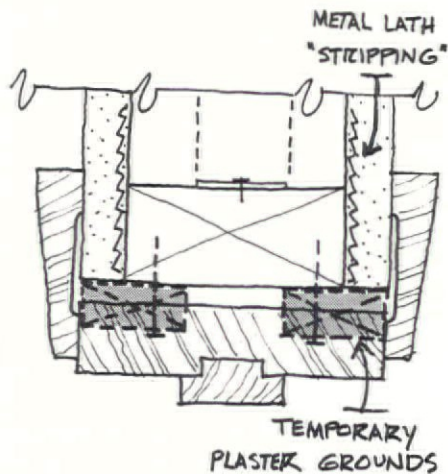
## ON THE USE OF TEMPORARY GROUNDS

By Walter C. Hansen, AIA, Columbus, Ohio

Time has a way of slipping by. I had intended to write much earlier regarding your May 1967 "Designer's Notebook — Architectural Woodwork" drawing at the bottom of page 77, which is a detail "section through typical finished wood buck."

As shown, the detail allows no correction for poor workmanship or materials by the early rough work trades. In my revised detail (reproduced below) you will note that the planting of temporary grounds on the inner face of the rough buck allows the finish plaster face to be run absolutely plumb and the total wall thickness can be brought exactly to the designed finish door frame depth.

We all know that rough walls get laid up out of plumb and bowed, and that rough lumber and grounds can be bowed, warped and even may vary considerably in dimension. My detail gives the same flexibility to correct for errors in the plane of the wall as the usual 1/4-inch plus shim space gives in the plane of the finish frame. Also, the casing is nailed well back from the edge of the plaster which results in fewer cracks.

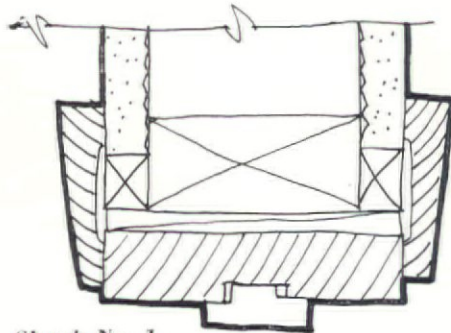


Hansen's additions to original detail.

## CONTRACT's reply

Mr. Hansen shows an excellent method of stopping the plaster. However, the use of a casing is for covering the rough work of the trades. His use of temporary grounds assuredly will provide a truer wall and eliminate possible scribing of the casing.

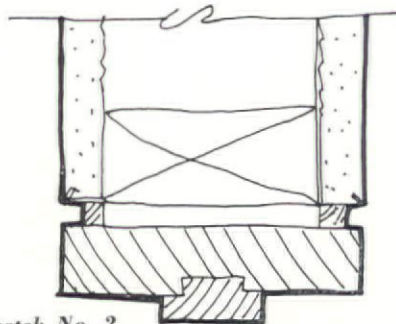
Another method used is to nail trued grounds to the rough buck as shown in sketch No. 1. This, in my



Sketch No. 1.

opinion, is as satisfactory and eliminates the necessity of using temporary grounds.

Use of temporary grounds is more useful in cases such as shown in sketch No. 2. Here they are shimmed



Sketch No. 2.

and trued to afford an alignment with the plaster casing bead and to withstand the pressures exerted by the good right arm of the plasterer, who invariably pushes them out of line when they are not reinforced.

Architect Hansen demonstrates a workmanlike knowledge of the trades. We hope he will continue to send us his comments.

## IS THE DESIGNER WORTH HIS SALT?

By Alfred T. Kurek, AIA, Chicago, Ill.

My experience covers 32 years, of which 90 percent of our work is interior design. I must take exception to your article on Shop Drawings (pages 92-95, September 1967) as related to designers.

The very first two paragraphs make it seem that our designer is very knowledgeable. However, if the drawing on page 94 represents his efforts, then he is not worthy of his salt or that of any future client.

As long as a designer continues to make drawings without accompanying large-scale details, showing what is actually desired in the way of detail and construction, he flaunts his ignorance. As the client's agent, he should be knowledgeable in the principles of cabinetry and woodworking, otherwise he is definitely not qualified to check any shop drawings.

This is another one of many reasons why designers are having a difficult time establishing professional status, let alone any licensing. I've just stated the facts as they are and hope I haven't been too brutal. I wonder what the reaction will be in the clearing house section of your fine magazine.

## CONTRACT's reply

Architect Kurek may very well have a point. However, if he will give the why and wherefore that prompted his comments, we will be glad to discuss the drawing in question, item by item.

The question of licensing interior designers is another subject which certainly bears considerable discussion. We are in agreement that it is necessary. Until a set of standards for their education or examination is set, however, we see no way that this can be done. We would like to hear more from Mr. Kurek—as well as our other readers—on this subject. (C)

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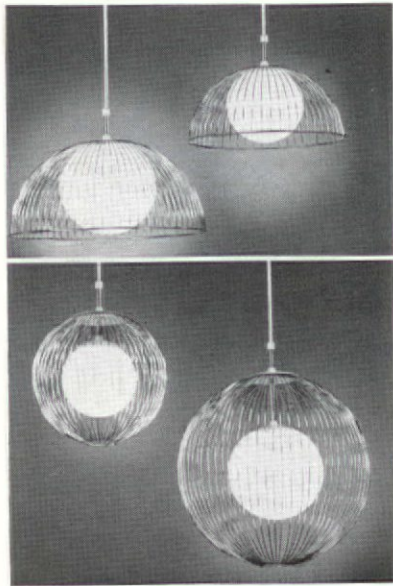
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Circle No. 55 on product card facing P. 106

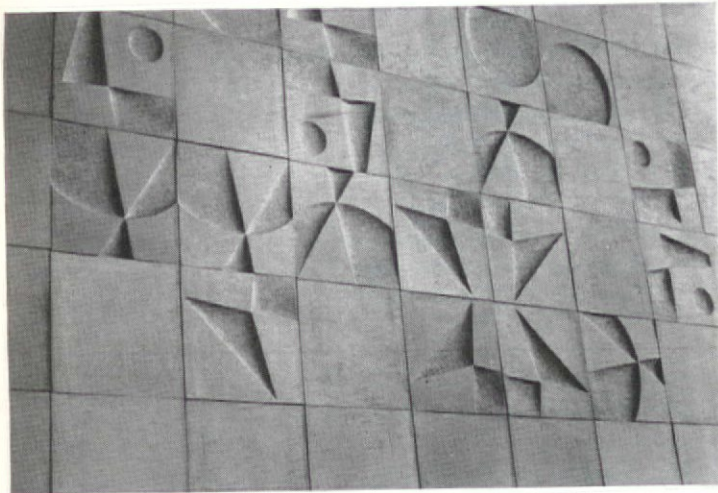
# CONTRACT PRODUCTS AND SERVICES



B

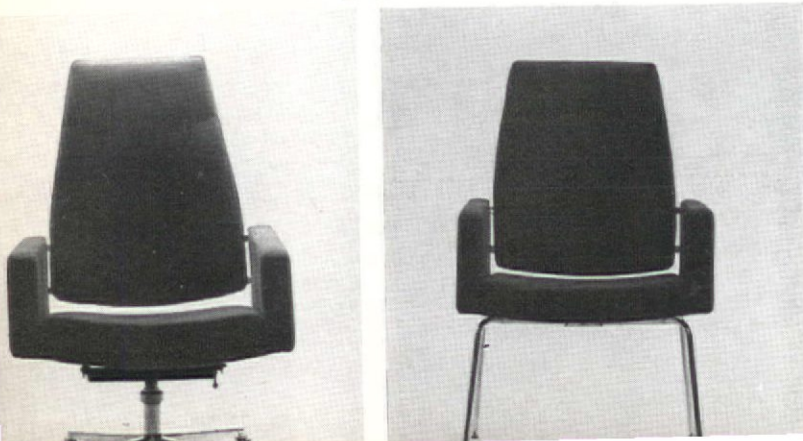


A



C

D E



**A** Double pedestal desk, by Jens Risom, in walnut with a natural oil finish, features cube-shaped drawer units recessed from the front of the desk, providing plenty of leg space for at-desk private conferences. The wider drawer cases also make interiors more easily accessible. Straight wooden legs rest on large, adjustable aluminum glides, two inches in diameter. Also shown is the #1343-63 executive high back chair resting on an aluminum base. Circle No. 110.

**B** Lightolier has combined gleaming shapes—spheres, domes, cylinders—of polished brass or chrome spokes with white glass globes to create distinctive lighting fixtures for reception areas and lounges. Circle No. 111.

**C** Spatial Negatives, designed by Lee Rosen for Design-Technics, has the effect of forms carved into a wall surface. The hollowed forms create a play of shadows that contrast with the uncarved plane. Spatial Negatives, the newest of Design-Technics ceramic design palettes, involves the use of standard designs to produce original mural and non-repeat walls. It is available in natural clay colors in a number of carved designs, all 12 by 12 inches by 1 1/8 inches. Circle No. 112.

**D,E** JG Furniture's new floating back series of office chairs is designed by Kay Korbing of the Danish Royal Institute of Architects. Chairs combine high comfort backs with large, spacious scale and open appearance. Circle No. 113.



**Handknotted rug has 148 different colors**

Handknotted in Portugal, this colorful rug from Simon Manges & Son, is called the Menu rug. To achieve an effect of pettepoint, 148 different, separate



colors were blended together to create fish, fowl, and vegetables, together with ornate grillwork. The rug may be obtained in any size desired.

Circle No. 114 on product card facing P. 106

**Wood table tops won't burn or stain**

Arbatove occasional tables with real wood tops resist cigarette burns, spilt liquor, juices, and hot plates, reports the manufacturer, Springer-Penguin. A lit

cigarette dropped on an Arbatove table will not burn or leave any marks because specially processed wood tops dissipate heat. Four models are available in walnut or teak.

Circle No. 115 on product card facing P. 106

**Six foot sofa is tufted and buttoned**

Jansko's new six-foot-long sofa is the latest addition to its 7000 group, which includes side chairs, ex-



ecutive chairs, bar stools, and tandem seating. The sofa is constructed of wood and fiber glass and is tufted and buttoned, and covered in Naugahyde in a variety of colors.

Circle No. 116 on product card facing P. 106



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Circle No. 56 on product card facing P. 106

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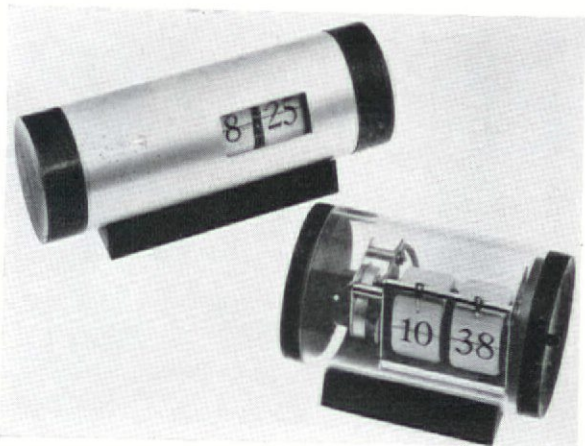
Circle No. 57 on product card facing P. 106

## PRODUCTS & SERVICES

CONTINUED

### Direct-reading contemporary clock designs

The exact hour and minute are visible as they fall into place on Howard Miller's new digital clocks. Model 4621 (left) is a nine-inch, satin aluminum cylinder with rosewood ends and base. The small off-center window reveals the two digits that provide direct or instant reading of time. The cylinder is

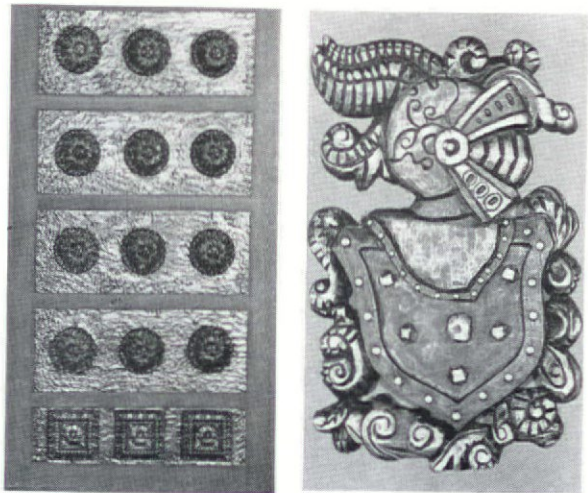


3 1/4 inches high, 3 inches in diameter. Model 4620 (right) is a clear Plexiglas cylinder six inches long from one rosewood end to the other through which the digital mechanism is visible as two digits flip into place like calendar pages. On a small rosewood base, it is 3 3/4 inches high and 3 1/2 inches in diameter.

Circle No. 117 on product card facing P. 106

### Economically priced ornamented doors

Florestone Arts is marketing a new line of Flore Dors to complement its line of decorative wall accessories. An economical price is one of the major features of Flore Dors. The doors will be produced in intricately ornamented designs and colors, and are weatherproof



and fire resistant. Illustrated is a full door studded with swirled rosettes on hammertoned panels, finished in walnut, dark fruitwood, or custom colors; and a finely detailed, woodgrained, Spanish armored crest in dark walnut brushed with gold. Door size is 3 by 6 feet, 8 inches. Crest size is 14 1/2 by 22 1/2 inches.

Circle No. 118 on product card facing P. 106

### Art Nouveau and Op invade carpets

Among the newest designs in Allied Chemical Engineered nylon are a lush art nouveau floral and an illusory Op art geometric. Carpets are made in tightly woven and tufted constructions. A.C.E. stylist Barbara Melville reports the highly figured and colored

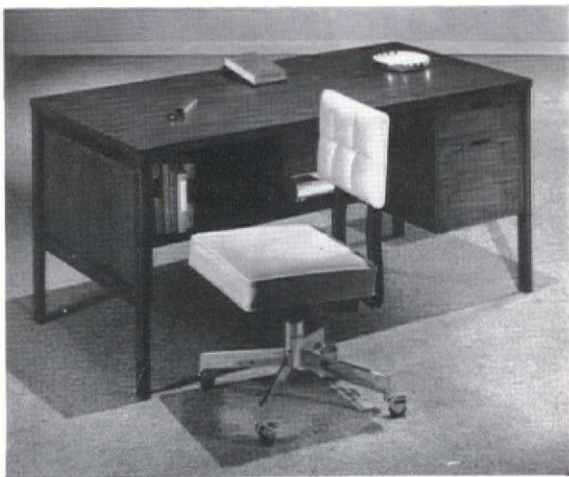


carpets are effective in "large public areas in hotels, theaters, and restaurants." Pictured is the art nouveau carpet reflecting the orientalism of Aubrey Beardsley. Hardwick & Magee produces the carpet in 27 inch and 12 foot widths in black/white and olive/gold, plus custom colors.

Circle No. 119 on product card facing P. 106

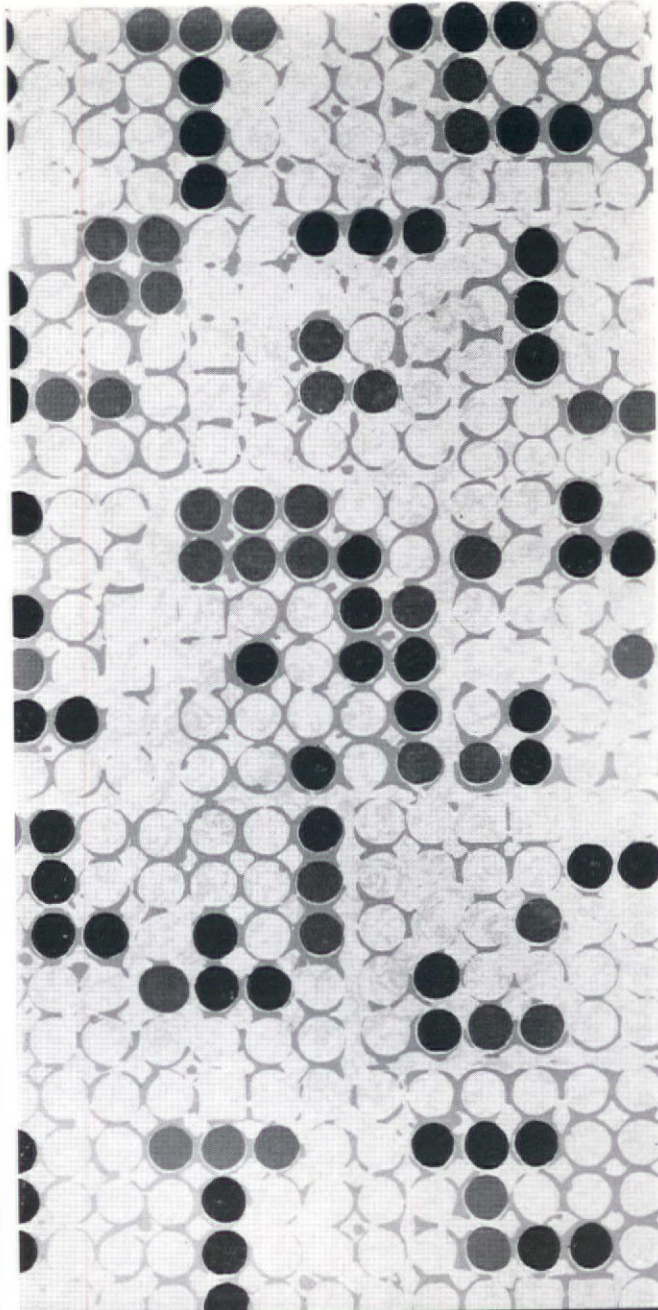
### New set up for component desk ensembles

Williams Office Furniture Co. has introduced a new concept for component desks. Each desk ensemble is made up from a set-up front desk and a series of matching bookcases and drawer units for returns. Returns can be made from a series of matching bookcases, open, hinged door, and sliding door, and/or drawer units; two file drawers, file and two box drawers and four box drawers. A series of matching



tops in various lengths is available. The new line features  $\frac{3}{4}$  inch walnut panels throughout, suspensions on all drawers, lock on main desk for both drawers, Plexiglas writing arm slide, textured plastic tops, solid walnut outside H legs, and a hand-rubbed oiled walnut finish. Assembled desks come in three sizes: standard, 60 by 30 inches, executive, 66 by 30, and overhang executive, 72 by 36. Locking file and box drawers can be ordered on the right or left side.

Circle No. 120 on product card facing P. 106



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Circle No. 58 on product card facing P. 106

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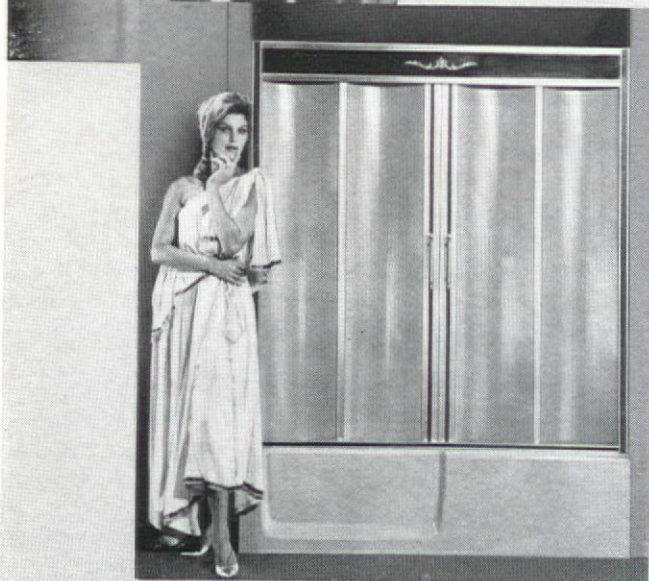


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Circle No. 59 on product card facing P. 106

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Circle No. 121 on product card facing P. 106

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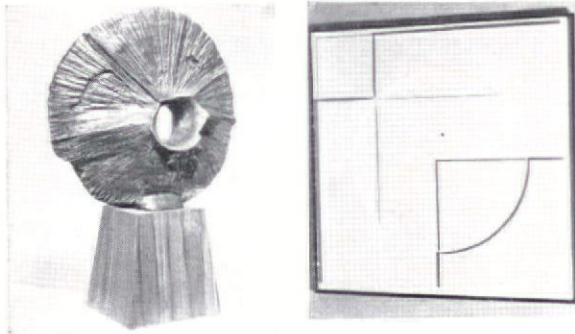
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Circle No. 123 on product card facing P. 106

Circle No. 80 on product card facing P. 106



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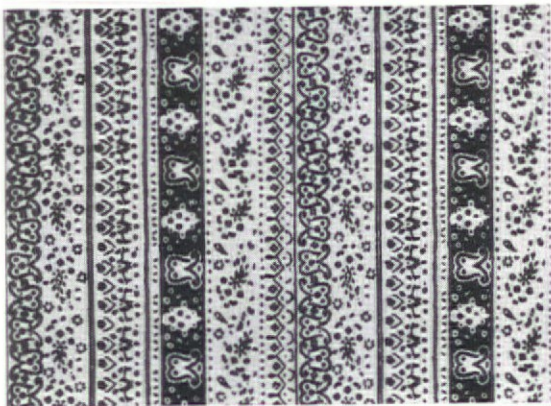
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the stationary chair swivel-and-return base or on a full 360-degree swivel base with spherical casters. Chair bases are available in continental or regular dining height. Table is available in 16, 21, 26, or 19 inch heights.

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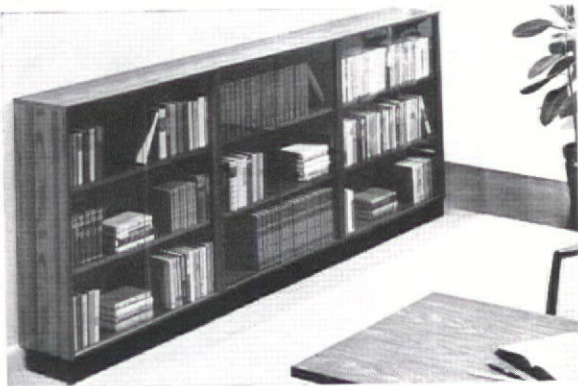
### Armstrong modifies two floor products

Armstrong Cork Co. has modified its Terrina Vinyl Corlon and Imperial Modern Excelon tile. Terrina Vinyl Corlon now has Hydrocord Back, a moisture-resistant asbestos backing which permits installation of the 0.65 inch gauge sheet material on all grade levels. This product replaces Terrina with Armofelt Back. Imperial Modern Excelon tile is now made in a new 3/32 inch gauge in 12 by 12 tiles. The tile is also available in 1/8 inch gauge in 9 and 12 inch squares.

Circle No. 126 on product card

### Walnut bookcase with sliding glass doors

Designed to complement High Point's 100 Series, each of the bookcases in this 27-piece series is 36 inches wide. They vary in height from 31 inches to 53 3/4 inches with a 12-inch shelf height. Tops and



end panels are walnut, and there is a choice of wood, or metal legs or a box base. Sliding glass doors can be replaced by walnut grained panel doors, or convenient open shelves.

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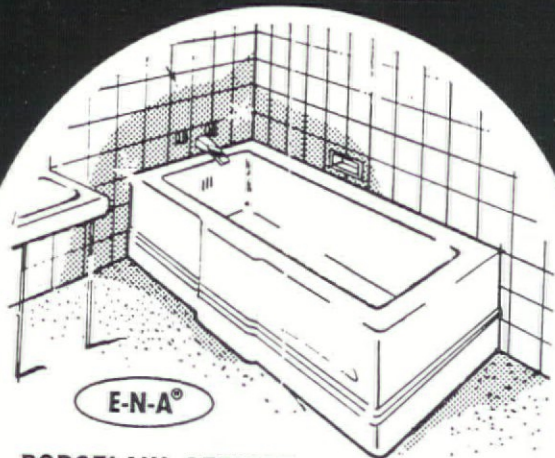
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Circle No. 63 on product card

Circle No. 64 on product card facing P. 106

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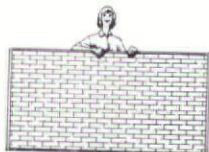
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Circle No. 65 on product card facing P. 106

## PRODUCTS & SERVICES

CONTINUED

### New furniture collection

The armchair on the left, part of the new collection by Richard Thompson, Inc., a division of Glenn of California is adaptable into double and triple seating arrangements. Frames and arms can be of solid walnut, rosewood, or teak with cushions supported by

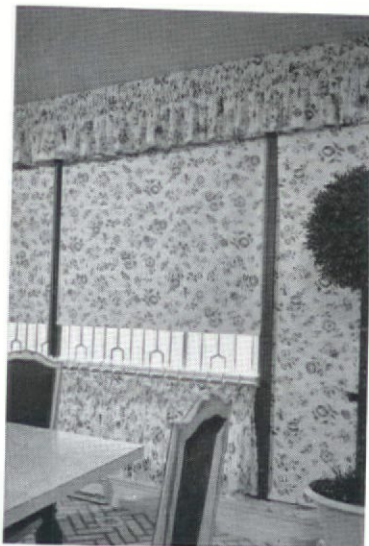


bridle leather strapping. The desk chair on the right has a swivel base in either solid walnut or hand-polished jeweler's finish aluminum. The collection also includes sofas and several complementary occasional tables.

Circle No. 128 on product card facing P. 106

### Vinyl coated window shades

Gray on the outside to provide a uniform exterior look in an all glass building, Joanna Western Mills' vinyl-coated shades are laminated with a fresh floral



chintz on the interior. The green-and-white pattern is used in the ruffled valance, the adjoining walls, and the single cafe tier at the base of the window.

Circle No. 129 on product card facing P. 106

Product information rushed to you via computer.  
Use free reader service card facing page 106.



### Horizontal drawer file opens smoothly

A newly designed horizontal drawer filing cabinet, the Adaptafile, features sturdy precision-engineered ball bearing drawer suspension. The suspension design provides greater support for the drawers and

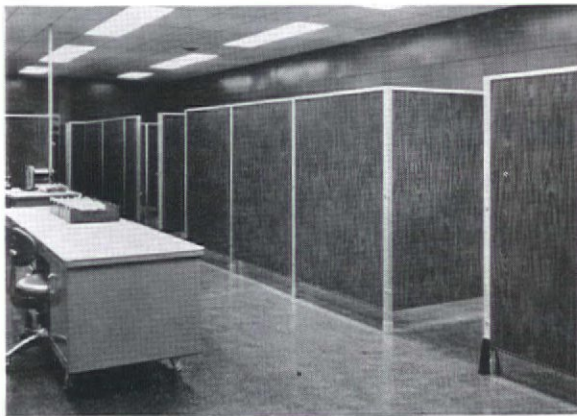


eliminates twist. Door construction has been modified to provide easier, bindless opening and closing. The cabinet, from Berroughs Div. of Lear Siegler, contains interchangeable drawers and includes two, three, and five drawer models. Comes in a variety of decorator colors.

Circle No. 130 on product card facing P. 105

### Vinyl woodgrain partitions

Packard Industries has a new line of vinyl walnut woodgrain partitions. The vinyl is laminated to steel



panels and comes with aluminum posts. There is a wide choice of vinyl patterns for the partitions.

Circle No. 131 on product card facing P. 106

**CONTRACT EXECUTIVES AND SALESMEN WANTED:** Leading contract product manufacturers from time to time ask the assistance of Contract Magazine in providing the names of qualified salesman and sales executives in New York and other areas. If you have a background in this field and feel you qualify, send your resume to me in complete confidence. You will be consulted before we will show it to anyone. B. H. Hellman, Publisher, CONTRACT, 7 E. 43 St., NYC 10017.



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Circle No. 66 on product card facing P. 105

Circle No. 67 on product card facing P. 103



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Circle No. 68 on product card facing P. 106

## MANUFACTURERS' LITERATURE

Catalog sheets from Randall Co. describe many types of institutional furniture for hospitals, offices, schools, restaurants, and hotels. Folding, tablet arm, and stacking chairs are included. Catalog sheets are illustrated and contain detailed specifications.

Circle No. 132 on product card facing P. 106

Color folder illustrates the Planner Series, the Riviera Series, and the Tornado Series of Patrician Furniture. Included are benches, armless love seats, sofas, love seat with arms, and armless chairs.

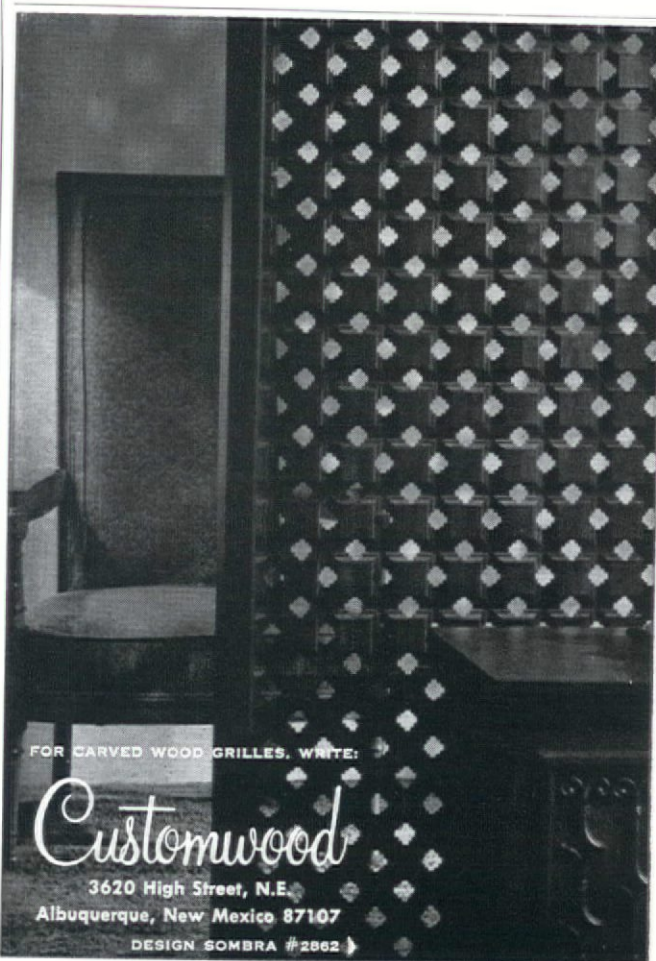
Circle No. 133 on product card facing P. 106

New 4-page brochure describes Diamond Lite decorative combination aluminum doors from International Aluminum, Ltd. The doors incorporate stained and leaded glass panels in white frames. Specifications are given on five models: Crossbuck, Spindle, Victorian, Classic, and Contemporary.

Circle No. 134 on product card facing P. 106

A new general information and specifications folder on plastic-finished Marlite wall and ceiling paneling contains information on hollowcore Korelock and a new fire-rated panel. The 4-page folder lists approvals and test reports and installation information.

Circle No. 135 on product card facing P. 105



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Circle No. 69 on product card facing P. 106

Three catalogs from Karl Mann, two covering paintings, one on mirror frames, contain general information, and frame diagrams. The two painting catalogs, 24 and 28 pages, all in color, also cover papier maché sculpture for public areas. The mirror frame catalog, 14 pages, also in color, illustrates a wide range of designs including Spanish and Italian Renaissance, French Provincial, and Art Nouveau.

Circle No. 136 on product card facing P. 106

Cranco Mfg. Div. of the Crandell Wholesale Co. has compiled a catalog of all the lines of specialty refrigerators, air conditioners, purifiers, and compact refrigerators it markets. Among the lines carried are Rhine-cold-Alaska, Morphy-Richards, Marvel, Acme, Crane Chef, Sub Zero, King, Springer-Penguin, Norcold.

Circle No. 137 on product card facing P. 106

A new 64-page illustrated catalog and retail price list for designers, architects, and dealers has been issued by Helikon Furniture Co. The book features desks, chairs, and tables for office and institutional use designed by Robert Benhan Becker. Line drawings of all items together with style, price, size, and description are provided.

Circle No. 138 on product card facing P. 106

A folder from Coated Fabrics Div. of Interchemical Corp. provides specifications and samples of Alhama Cohyde 2 vinyl wallcovering. Alhama combines the look of coarse plaster with a stain-resistant coating.

Circle No. 139 on product card facing P. 106



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Circle No. 70 on product card facing P. 106

Circle No. 71 on product card facing P. 106

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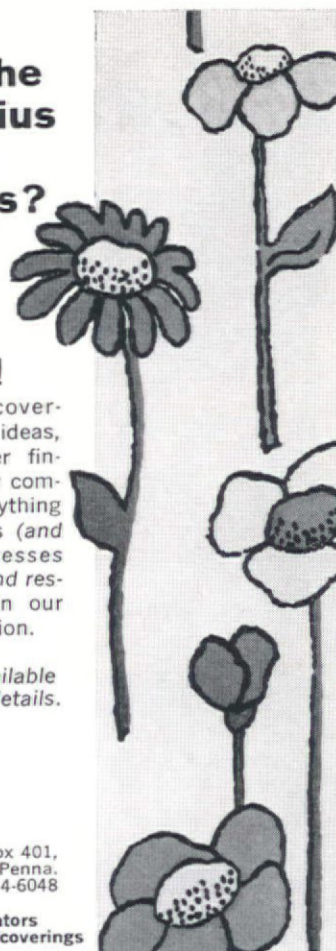
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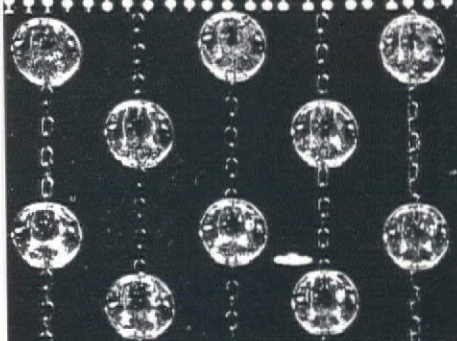
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Circle No. 74 on product card facing P. 106

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