

CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS AND INTERIOR ARCHITECTURE • AUGUST 1968



LAMPS & LIGHTING
MID-YEAR PRODUCT REVIEW
CONTRACT '68 SEMINARS

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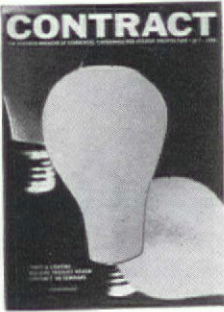
" Really, George, if you're going to put it outdoors, it just has to be Tropitone. I saw it at the Dorado Beach, and at Buckhill Falls, the Illikai, and at Ocean Reef, and the Carousel, and at Sapphire Bay and the Americana, and at Piping Rock, at Lost Tree, Hana Maui, The Field Club, Royal Lahaina, the Dunes Bluebeard's Castle, the El San Juan, Caneel Bay "



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tropitone
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The Cover

The three primary colors of light in the incandescent lamps on the cover, designed by Angelo Abbate, introduce the lamps and lighting section and article on creating visual interest with light, starting on page 58.

CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS AND INTERIOR ARCHITECTURE

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COMING IN CONTRACT

SEPTEMBER—An in-depth study of the Albert Parvin & Co., West Coast planning/designing/furnishing firm with international and national operation—detailing how professionalism leads to profit. Plus—a preliminary design report on New York City's new World Trade Center. Interior Architecture series is continued with the Goodbody & Co. installation, by Montgomery, Winecoff, at Penn Plaza, N.Y.C.

OCTOBER—Preview of the National Hotel-Motel and National Office Products Association shows, both at New York City's Coliseum, including Rooms of Tomorrow, Designs for Dining, and product reviews. Plus—an analytic article on graphics, spelling out techniques and practices, by Crawford Dunn.

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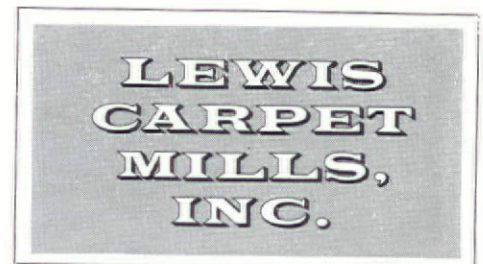
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Circle No. 3 on product card facing P. 104



CHF TABLES

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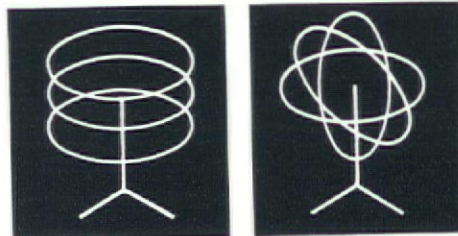
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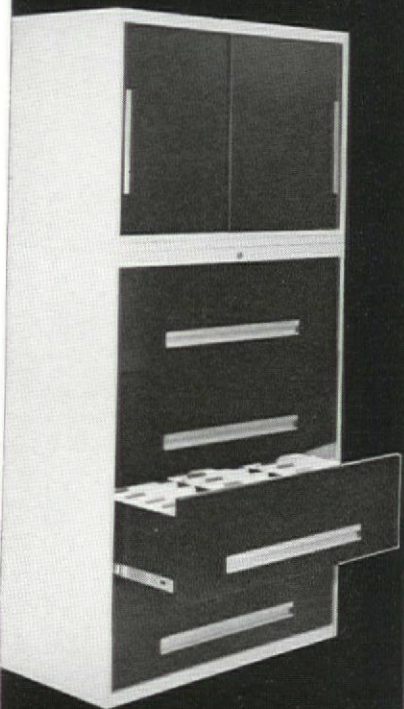
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LETTERS

SHOW BRINGS IMMEDIATE BUSINESS

Dear Sir: As you know, we have participated in your last two Contract shows held at the New York Coliseum, and have found them both to be very successful from our standpoint. In all the various shows in which we have participated in the past, I cannot remember ever being able to trace an actual order as a result. I can assure you that in both the Contract shows there has been immediate business as a direct result of our participation.

This year, as you know, we took twice the space that we normally take, and at this writing I can assure you that we will attend again. We certainly recommend this fine show.

KENNETH BURROWS
General Sales Manager
Brown-Jordan Co.
El Monte, Calif.

SHOW AIDS SALES PROGRAM

Dear Sir: Our annual participation in the Contract Show is an integral part of our sales program. It affords us with an excellent opportunity to establish and maintain direct contact with the institutional/commercial furnishings market.

KARL MANN, President
Karl Mann Associates
New York City

"NON-PRO" AGAINST LICENSING

Dear Sir: We have been keeping abreast of all the writing and propaganda in favor of licensing interior designers. There has been wide coverage in the press and trade publications but we have yet to hear the side of the so-called non-professional.

Is formal education to be the only criterion of competency or is consideration to be given to that most valued asset of a fully accredited professional—experience in the field?

In the company of which I am president and founder, we have a staff of five, all non-professionals in the sense that we are not members of any trade organizations. This design group has a combined total of 87 years experience in decorating and furnishing fields.

At the present time, we have de-

signed commissions for twelve assignments covering approximately 150,000 square feet. Our largest job, a building in Pennsylvania totaling 873,000 square feet, was our fifth contract with this national company. This building was later selected as one of the top ten in the nation for the best design and best interiors in 1966. We have just completed job number seven and are beginning number eight for this firm. A large hospital in New Jersey has commissioned us to commence our second design project with them after finishing a sizable one a year ago.

The company has grown from a very small start just ten years ago to a gross approaching one half million dollars yearly and a figure higher than that in square footage.

The above is only a portion of the accomplishments of which we are proud. Yet, with all this, our staff is not eligible for membership in AID nor would we be qualified for licensing under the present proposals.

Let us hope our "professional" brothers do not forget those of us who have learned our trade by actual experience, night courses, study, and extensive home reading. We, too, are wary of the unqualified persons who enter the field and present a menace to competent design, but licensing is not the complete answer.

The effort of our group who are just as anxious to raise the standards of the profession, should be joined with the others in working toward this goal.

G. GARTH CALDWELL, President
Designs Unlimited of Florida, Inc.
St. Petersburg, Fla.

Thanks for your straightforward opinion, Mr. Caldwell. We're sure other designers have equally strong opinions—pro or con—and we invite them to submit letters to be reprinted in this column.—ED.

SPLENDID PROJECT PRESENTATION

Dear Sir: Many thanks and my congratulations to you and your staff for the splendid presentation of my office project in the June issue ("Adequate Waiting Room is Key Design Feature of Attorney's Offices," pp. 80-81).

Both John O'Brien and I have received many comments as well as several requests for copies of the issue.

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Circle No. 6 on product card facing P. 104

POINT OF VIEW



*By Guest Editor:
John B. Maurer
Interior Designer
John B. Maurer, Inc.
New York City, N.Y.*

RESTAURANT DESIGN IS BLEND OF EMOTION AND EXPERTISE

I have often thought, while watching a great conductor, that fusing together all the elements of tonality, coloration, mood, and an understanding of what the composer was intending has many resemblances to designing a restaurant. For a successful restaurant is also the blend of emotion with expertise.

Recently I was asked why so many restaurants are red. This is because red, with all its myriad totalities, is the most potent mood-producer of any color. When it is deep and rich, the dining room becomes warm, inviting and comfortable. People look better, because they actually do reflect a rosy glow; and rose-colored lighting makes beef look more palatable.

Color impact is strongest

Actually, color is not the first consideration of the restaurant designer, although its impact is probably the strongest. First he must learn what sort of patron is being sought, and what kind of food will be featured. Steak houses and pubs have a natural affinity for red, because the food is robust and the atmosphere must be convivial. These restaurants are patronized mainly by men and families. A restaurant that wants to attract the feminine luncheon and tea-time trade is more inviting in pastels or fashion colors. Blum's in San Francisco is an example of how pinks, from pale to punchy, are combined with white to produce a veritable confection of a restaurant that serves its own confections.

Blue is seldom a successful restaurant color except when the blue is imperial, and the decor quite formal. The Pump Room in Chicago owes much of its popularity and fame to a regal atmosphere where food

and service are both rites. The Oak Room in the Plaza is a model of no color, for remember, the walls are rubbed oak, the banquettes are black—but the exquisitely painted murals of New York scenes give this room an elegance that few possess. Unfortunately, doing a room this way is seldom possible in today's market, for the murals alone would probably consume the entire design budget.

Neutral is nicest

Green is another unfortunate restaurant color. It does harsh things to the complexion and seldom lets food look savory.

Public rooms in a hotel, the scenes of private functions where food is served, have their own lexicon of color. Here, to the normal considerations of food and skin tones must be added the third: apparel. Usually, public rooms are quite neutral. Off-white, beige, gold accents, touches of mustard and brown—all these colors add size to the room, and do not compete with the clothing colors of the guests, or any variety of floral arrangements.

By and large, I prefer dark ceilings, for with them the room immediately appears more intimate and the diners more attractive.

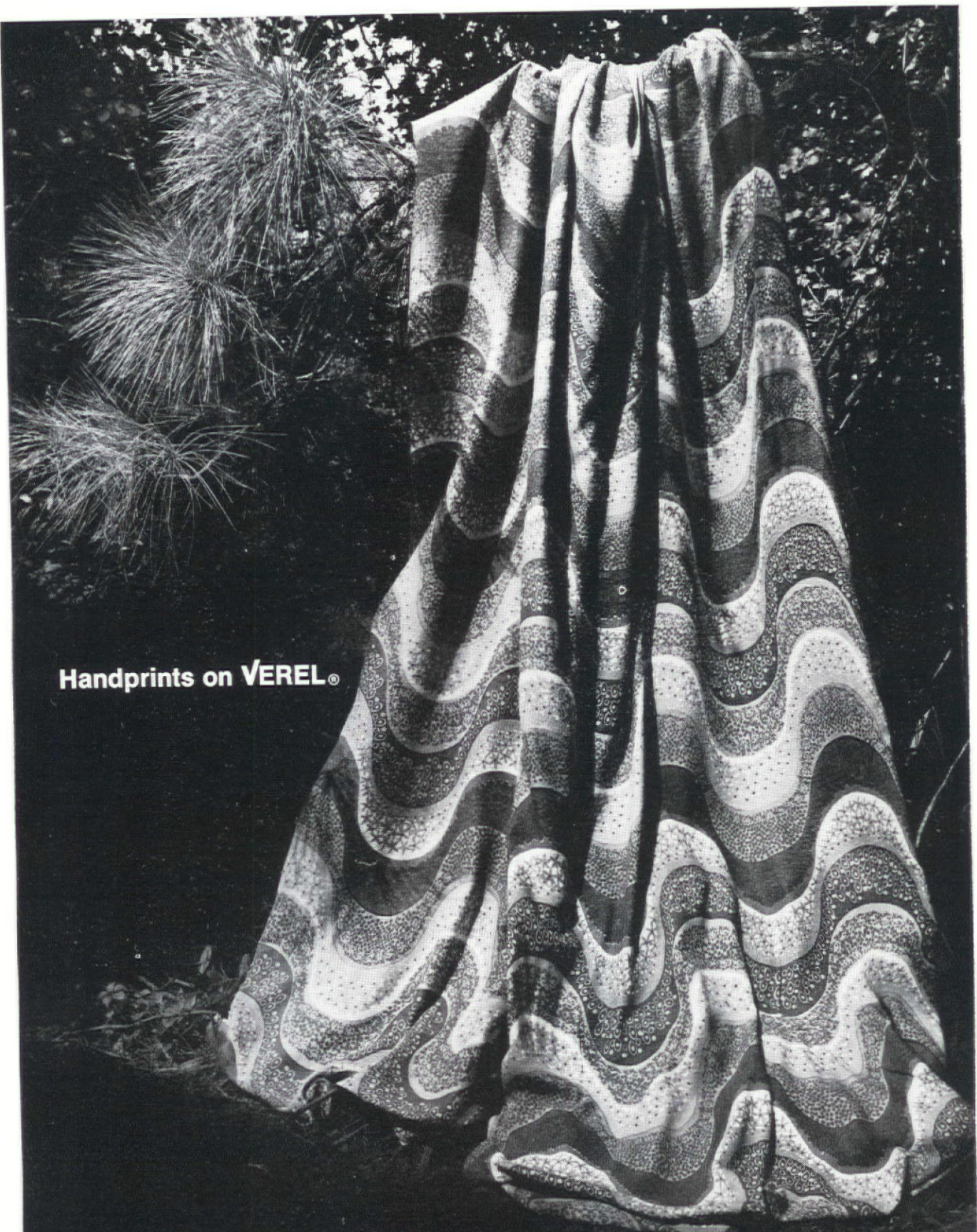
Fast-service restaurants like Childs' and the Calico Kitchen point up the increased emphasis that is being accorded to decor in successful low-to-medium priced operations. People must be wooed. They must enjoy the *feeling* of a restaurant, even when their meals are budget-priced.

Focal point of interest needed

Restaurants must be given a character and a theme. But they must also have a focal point. At the Royal Lancer in Lake Success, the huge charcoal pit in the center of the dining room has proved not only to engage the diners' attention while there, but has served as the basis for great word-of-mouth advertising. In the new Steer Palace at #2 Penn Plaza, there is a

(Continued on page 10)

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 contract space planning-design.



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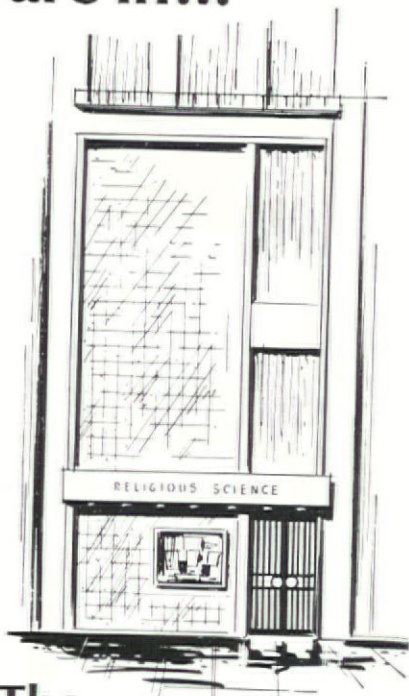
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The First Church of Religious Science, 14 East 48th Street, New York City. Architect: Weisberg, Castro Associates; Interior Designers: Maurice Weir Associates, Inc., Paint Contractor: Park Hill Painting Corp.

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Circle No. 8 on product card facing P. 104

POINT OF VIEW—continued

range of a dozen focal points because of the several dining rooms and bars. One room has an oldtime pianist complete with almost-tinny piano—both on a flag-draped platform. Another room has murals with real trains huffing and puffing along. The "Bosses' Office," an executive type conference-dining room has been given the punch of billiard-table green as an accent of relief from all the reds.

Restaurant lighting is as complicated as the lighting that is created for the theater. My method is to use more than one system so that lighting can be as varied as the clientele and the time of day. For the Maisonette at the St. Regis, a time control was devised that has been most effective. Bright lights have a psychologically stimulating effect, so they should never be used during the evening hours when all patrons want most to relax.

As an overall illumination source, recessed lighting is best; sconces and chandeliers should be primarily decorative, and accent lights create special effects. There is a new fixture that is housed in a black multi-grooved can, and is hardly visible. It serves well for over-all utilitarian lighting. It is not easy to find decorative fixtures that are large scale enough to be effective in a restaurant. Consequently, custom design, with attention given to bringing the elements within the fixture up to the scale of the over-all piece may be needed. Some of the small residence-size crystals that are components of so-called restaurant fixtures would be funny if they were not so sad.

Restrooms in fashion

Why is it that restrooms are not designed with attention to the overall ambience? Ladies' powder rooms have to be sensational and the more smashing they are, the more the ladies talk about them. Restrooms must be functional, true, but here is one area where fashions in clothing can dictate the fashion of the room.

In the Steer Palace, there are mirrors with makeup lights for *men*: This is not as far out as it seems, for men are extremely conscious of their hair today, and equally conscious of their total effect: shirt, the facial tan and so on. This room has black-and-white striped patent leather walls. For the ladies there is wicker furniture in a wild peacock blue, book binding on the walls in a marbled paisley pattern of maroon, green and black, terra cotta tiles on the floors and oak counters and mirror frames.

Heavily patterned carpet is pretty much a restaurant must, for spilled food can totally ruin the effect of any solid color. Hard surface flooring is out—for acoustical reasons.

The aim is to make everything about a restaurant into an experience, and so, wherever possible, the exterior, too, is a part of the total design. This atmosphere of involvement can, and should be a part of all restaurants, even those that are institutional. (C)



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PEOPLE

Charles Luckman Associates, architectural firm, Los Angeles, Calif., has recently announced the appointment of MELVIN C. BOGART as director of interior design.

DERRELL BENEFIELD, AID, has joined the interior design staff of Dorian Hunter Interiors, Fullerton, Calif.

Koch Associates, interior design firm, Baltimore, Md., has named J. FREDERICK DULING business design consultant, CAROLYN J. LENGAL assistant project designer, and Mary MCKIM MACDONALD studio manager.

Ford & Earl Design Associates, of Warren, Mich., has recently announced the appointments of RONALD D. SERGY and JAMES P. MAGUIRE as associates of the industrial design firm.

ELIZABETH LIPSON, NSID has been named representative in Madrid, Spain, for Gene McDnald, Inc., New York manufacturer of hand printed wallpapers and fabrics.

CHARLES A. SANGIOVANNI has recently joined the creative staff of the industrial design firm of Dave Ellices Design, Columbus, Ohio and New York, N.Y.

The New York interior design firm of David T. Williams, Inc. has announced the appointment of MARY BELMONT as director and executive administrator.

Richard Plumer Business Interiors recently announced the appointment of JOSEPH MORRIS as vice president and general manager of the Miami based design firm.

Raymor-Richards Morgenthau & Co., New York, a division of Simmons, has announced the appointment of ELLIOT TIBER, AID, NSID, to its executive staff in the field of product development and styling.

Saphier, Lerner, Schindler, Inc., New York, the space planning division of Litton Industries, has named ROBERT HOPKIN director of design and HARRIET HOLSTEIN supervisor of project directors.

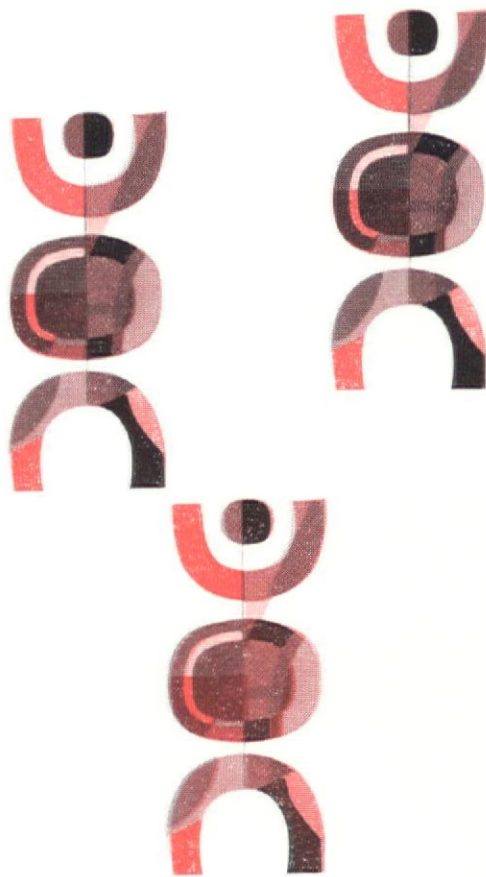
PAUL BISCHOFF and MILTON ROESNER have been appointed vice presidents of the Dohrmann Co., design firm, Los Angeles, Calif.

RONALD H. GOLDSTEIN, CLIFFORD A. BROILLET, and JUERG M. STEINEGGER are the principals of Interior Concepts, Inc., New York, a recently formed company specializing in commercial and institutional interiors.

PAUL C. SILLIN, president of Beverly Hall Inc., Atlanta interior design firm, was recently elected president of the Georgia Chapter of AID.

NELSON WERNER has been named vice president in charge of sales of All-Luminum Products, Inc., Philadelphia, Pa., manufacturer of folding furniture.

The Patchoque Plymouth Co., New York manufacturer of carpeting underlay announced the appointment of EARL M. HONEYCUTT, executive vice president and general manager and CHARLES PONDER, vice president in charge of sales for the floor covering division.



NATIONAL INTERIOR DESIGN SHOW

QUEEN ELIZABETH BUILDING
EXHIBITION PARK, TORONTO

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If you design, recommend, purchase or make decisions about man in his environment — where he works, lives and plays, this sophisticated marketing event is for you. Last year's attendance of almost 6,000 established the National Interior Design Show as the major market place of its kind in North America. This year's show will surpass it — with the latest in design, materials and products from the world's finest craftsmen. Plan to participate in the interesting seminars.

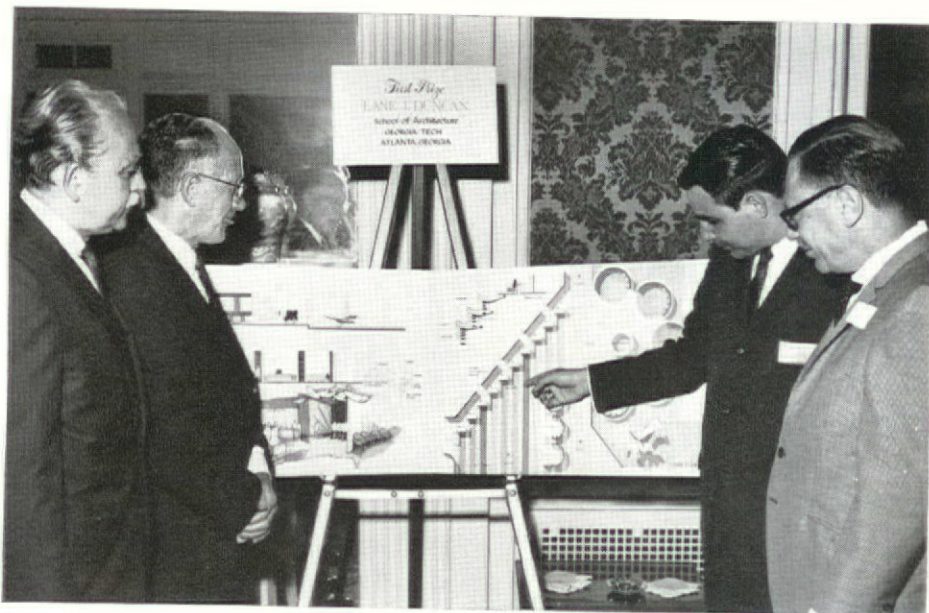
For information on attendance or exhibition space write or phone —
BOB GOWDY, Show Manager
National Interior Design Show
P.O. Box 1010 Station "B"
Toronto, Canada. Phone (416) 534-9592
Circle No. 11 on product card facing P. 104

CONTRACT BUSINESS: NOTES & COMMENTS

DESIGN AWARDS CONFERRED

In a recent competition for design of an airport ticketing area and general lounge sponsored by Royalmetal Corp., New York office furniture manufacturer, Lane M. Duncan, of Georgia Tech School of Architecture, Atlanta, Ga., was awarded first prize of \$500. Second prize of \$300 was awarded to Miss Judy Wolinski, Art Center College of Design, Los Angeles, Calif.; third prize was won by D. Frederick Evans, University of Miami, Miami, Florida. Judges for the competition were: Ben H. Hellman, publisher, *CONTRACT* Magazine; J. Gordon Carr, president, J. Gordon Carr & Associates; Rex Werner, senior director of system design, Trans World Airlines Inc.

With an effort to enhance passenger comfort, individuality and relative privacy, Duncan designed a series of five small, contiguous lounges, instead of one large lounge. He also used strong color coordination to aid traffic flow (see cuts below).



Lane M. Duncan, first-prize winner in Royalmetal's Design Competition, points out traffic pattern in his Airport Ticketing Area plan (above). Looking on are judges: Rex Werner, TWA; J. Gordon Carr, J. Gordon Carr & Associates; Ben H. Hellman, publisher, *CONTRACT*. Presentation board (right) shows design submitted by Duncan.

CONGLOMERATES GALORE

In recent months, several major manufacturers have announced mergers, acquisitions, or affiliations with larger firms in other areas of contract manufacturing. Among them:

- Agreement has been reached in principle for the affiliation of Thomasville Furniture Industries, Inc., and Armstrong Cork Co. The transaction is subject to approval by the Boards of Directors of each company.
- Drexel Enterprises Inc., furniture manufacturer, has become a wholly owned subsidiary of U.S. Plywood-Champion Papers Inc., a forest products concern. Drexel will continue to operate with the same management and name, and will also maintain its headquarters in Drexel, N.C.
- MLS Industries, Inc., has completed an agreement to purchase 15 percent of the outstanding common shares of Los Angeles-based Virco Mfg. Corp., for investment purposes.
- Ludlow Corp., Needham, Mass., and

Walter Carpet Mills, Inc., have completed an exchange of all capital stock of Walter Carpet's for convertible voting preferred stock of Ludlow's.

• An acquisition agreement in principle has been announced by John-Manville, of Crown Tuft Carpet, Inc., of Dalton, Ga.

SLS GETS SUPER JOB

With what is believed to be the largest contract ever awarded to a space planning and design firm, Saphier, Lerner, Schindler, Inc., has been retained by John Hancock Mutual Life Insurance Co. as space planners for the new building the firm will construct in Boston proper. The building, approximately 2 million square feet of space, will be Boston's tallest building, and one of the nation's largest office structures. SLS will provide services in two categories: it will space plan and will produce working drawings for all the areas to be occupied by the staff of John Hancock.

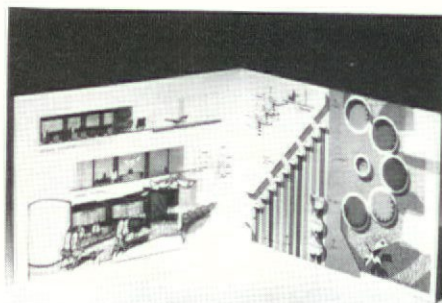
GULF OFFICE OF THE YEAR

Gulf Life Insurance Co. received the national award Office of the Year, sponsored by Administrative Management Magazine. Interior architecture of the Tower was designed by Kemp, Bunch & Jackson, of Jacksonville, Florida; interior design and furnishings were provided by Richard Plummer-Miami, with Lloyd G. Gross, AID, project designer. The Tower, Florida's tallest office building and focal point of the \$25 million Gulf Life Center, was designed by Welton Becket & Associates, architectural firm of Los Angeles.

NOPA ANNOUNCES COMPETITION

The Institute of Business Designers, design affiliate of National Office Products Association, has announced the opening of the 1968 Design Competition, open to any interior designer in the employ of a NOPA member, or an active or affiliate member of IBID. Entries will be accepted in four categories: executive offices, general office areas, special purpose areas, and the solution of an unusual design prob-

(Continued on page 16)





TOAD STOOLS

we haven't got...

But we do have librarian stools, lab stools, bar stools and office stools in our extensive selection of contract furnishings at the Contract Manufacturers Association in The Merchandise Mart, Chicago. In this one convenient location, you'll discover an outstanding choice of products and designs to meet your every need. Plus professional consultation and competent, dependable service. The C.M.A. has been established by leading contract suppliers expressly for you. We'll be delighted to see you — anytime.

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Tri-Par Manufacturing Co.
The Troy Sunshade Company
Victrex Sales Corp. of Illinois
Yawman & Erbe Mfg. Co., Inc.

CONTRACT MANUFACTURERS ASSOCIATION
THE MERCHANDISE MART, CHICAGO, ILLINOIS 60654



Circle No. 12 on product card facing P. 104

*they fold
thin and
don't take
the fat
from your
budget*



**over 50 folding
chair styles from
POLORON...**

That's virtue number one. They're also stronger, better-looking and Folding thinner. Poloron folding chairs need far less storage space, more comfortable.

All Poloron chairs feature tubular steel construction, ship-proof finishes, posture-contour, backs and tip-proof safety design. Yes, and that important extra attraction—prices that baby a budget.

Luxurious bucket-seated armchair. Folds flat to 43 1/4".



Large posture-curved back. Replaceable foam seat.



Slide-A-Way Tablet Arm Chair. Folds flat for storage.



Have you seen our great new **STACK CHAIRS?**

Write or phone today for helpful seating Catalog-Sector

POLORON PRODUCTS, INC.
Huguenot Street, New Rochelle, New York 10801
(914) 636-5300

Factories: Ruston, La. • Batesville, Miss. • Bristol, Pa.
Scranton, Pa. • Michigan City, Ind.

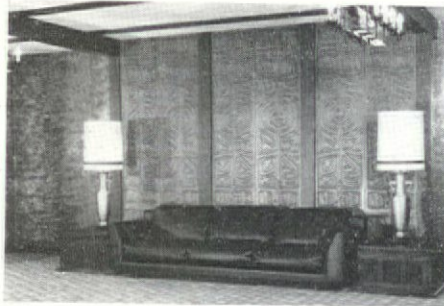
Circle No. 13 on product card facing P. 104

CONTRACT BUSINESS: NOTES & COMMENT

lem. One best entry, as well as three Certificates of Merit in each category, will be awarded. Copies of the rules may be obtained by contacting IBD headquarters, 740 Investment Building, Washington, D.C. Closing date of entries is September 15, 1968.

L.A. MART REFURNISHED

Recent visitors to the Los Angeles Homefurnishings Mart have been treated to the Mart's new look (see cut) created by Will Ross, Inc., Los Angeles design firm. Richard Bird, head of Will Ross' design department, directed the work, with Barbara Campbell acting as his assistant. By using



materials from the selection of manufacturers in the Mart, Bird has created a dramatic showplace for the furniture and carpets. A theme has been selected for each floor, reflecting periods of history from the 18th Century to the 20th. On the ninth floor, an extravagant use of silver foil, black walnut beams, and a rich rust and

gold carpet with a Moorish lattice pattern create a Spanish theme.

CONTRACT RECEIVES AWARD

CONTRACT Magazine has been awarded a Dallas Market Center Editorial Award for distinguished contributions to the commercial/institutional furnishings industry. The awards are made annually by the Dallas Market Center to three publications spanning three important communication levels for the furnishings industry: trade/business journals, newspapers, and consumer magazines. This year's award, a reproduction of a sculpture entitled Tensione, which was created by Aldo Calo of Rome, Italy, for the Design Center's International Sculpture Garden, was accepted for CONTRACT Magazine by Len Corlin, editor/associate publisher, and Anne Fallucchi, managing editor, at the eighth annual Design Center dinner held in the Chaparral Club of the Southwestern Life Insurance Building in Dallas. "Both my associate, Miss Fallucchi, and I are grateful to the Dallas Design Center for its recognition of the important and growing contract market, and the efforts of CONTRACT Magazine in reporting and interpreting its special needs and disciplines," Corlin said, as the award was presented by Storey Stemmons, co-owner of the Center. (C)





flame-resistant
plus...

and not banned in Boston

Go ahead... wrap yourself in this non-irritating, soft-to-the-touch drapery fabric. Chatham has bewitched flame resistant 100% VEREL® MODACRYLIC fibers into drapery fabrics of the finest decorative and textile qualities. Yet it's approved in cities with the strictest fire codes. For a beautifully illustrated brochure write Chatham Drapery Fabrics, 666 Lake Shore Drive, Chicago, Illinois 60611. Available now, through distributors in your area.



Manufacturers of BLANKETS • CARPETS • DRAPERY FABRICS •
FURNITURE UPHOLSTERY • APPAREL FABRICS • AUTOMOBILE UPHOLSTERY
Chatham Manufacturing Company... Since 1877

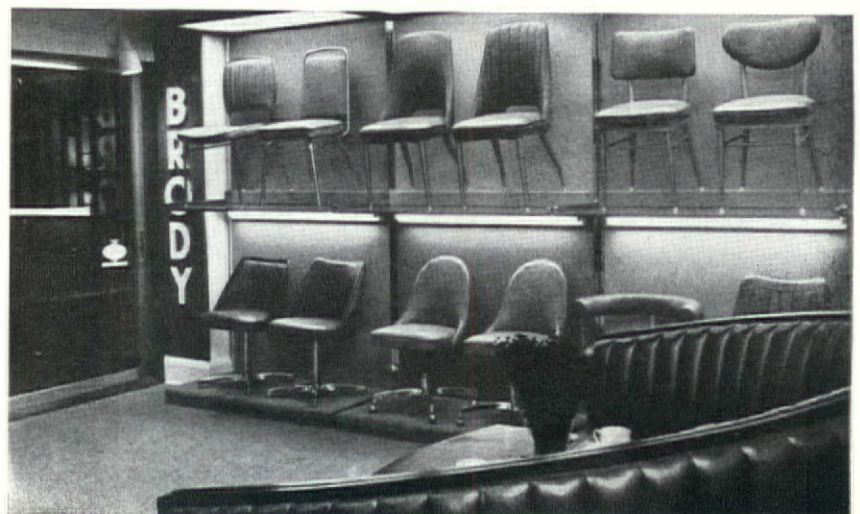




New Showrooms

A CHAIR FOR ALL REASONS

Chairs, chairs everywhere and even some to sit on comes as no surprise in the expanded showroom facilities of B. Brody Seating, in Chicago's Merchandise Mart. Showroom space was doubled to display the company's complete line of contract furniture. Five fully accessorized vignettes suggest restaurant, lounge, hotel, motel, and office settings. The 1,640 square foot area contains regimented line-ups of dining, office, and occasional chairs as well as stack chairs, bar stools, tables, booths and settees. Raphael and other vinyl fabrics by Air Reduction Co. are featured on a majority of the pieces. Charles Stein is showroom manager.



and now the craftsmen of **McDOWELL/CRAIG**
introduce The **Aztec ALTIVO** series!!

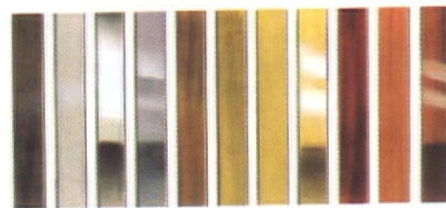


...the newest Aztec of them all!

"Coordinated Variety" is a promise on which McDowell/Craig delivers. The Aztec ALTIVO (lofty) Series is a case in point. It's designed for that sought-after "open" look in modern offices, with lean and stylish 16½-inch high pedestals. You can mix the rangy ALTIVO desks with the standard 19½-inch high pedestal desks, for both are unmistakably AZTEC! Together, they can give you any balance of space, style and color in a single office or an entire office building. *That* is what we

mean by "coordinated variety" that really sets designers free!

The Aztec ALTIVO keeps that open look *plus* a surprising wealth of space inside. Two convenience drawers *plus* two box drawers *plus* a deep full-suspension letter file drawer *plus* lots of knee-room that lets you cross your legs in comfort. *Accents?* Note the *black silver* legs, drawer pulls and reveal trim. *Colors?* Check the McDowell/Craig Aztec Catalog (it's yours for the asking).



"Spectrum in Metal" plated finishes...

Pick your accents in trim, legs and hardware from McDowell/Craig's "Spectrum in Metal"! FROM THE LEFT: Antique Silver; Satin Chrome; Polished Chrome; Black Silver; Antique Bronze; Early American; Satin Brass; Polished Brass; Antique Copper; Satin Copper; Polished Copper.

Ask for the McDOWELL/CRAIG catalog #14!

McDOWELL/CRAIG 
13146 FIRESTONE BLVD./NORWALK, CALIFORNIA

METAL WALLS ARE PRACTICABLE

even for

REMODELLING ASSIGNMENTS



Photo courtesy of Orangeie, N. Y. C.

You can specify metal-covered walls . . . copper, aluminum or stainless steel . . . for remodelling or for new construction; and you can do it for a material cost of as little as \$1.05 a square foot.

A new decorative material, with no structural responsibilities and no installation difficulties, makes this practicable. It is Vikon metal wall tile.

The tile, available in a variety of sizes, is impeccably designed. No grouting is needed to obtain flawless coverage. No special installation skills are needed. The tile can be supplied with preapplied adhesive tabs or with aerosol-packaged mastic for application to the tile at time of installation and is easier to install than wallpaper. The adhesive bond is permanent, impervious to moisture and to temperatures as high as 300°F.

Vikon metal tiles are permanent, but they are so light-weight that they will impose no strain on structures.

Vikon metal glaze tiles are also available. They are scarcely distinguishable from solid metal. They come in copper, antique copper, brass, bronze, brushed aluminum, gold, Spanish gold and pewter.

We will be delighted to send you more detailed information, prices and samples. Just write us on your letterhead.



VIKON TILE CORPORATION
Washington, New Jersey 07882

Circle No. 16 on product card facing P. 104

CONTRACT NEWS

LAWRENCE-HAWVER ASSOCIATES is the new name for the Cleveland architectural and interior design firm previously known as Arthur Lawrence Associates.

Ground has been broken and construction begun for the first unit of a new PATCHOQUE-PLYMOUTH CO. production plant in Nashville, Ga. The plant which will increase production of the company's carpet backings is located 65 miles southwest of the firm's present Hazelhurst site.

QUEEN TUFTING CO., is beginning a major expansion program to double capacity and add broadloom carpet equipment. The addition of 50,000 square feet will also provide more space for the firm's rug production.

SCALAMANDRE SILKS has elected its slate of officers for the coming year: Gino Scalamandre will succeed his father Franco as president; the elder will become chairman of the board of directors; Edwin W. Bitter is executive vice president; Flora Scalamandre remains as secretary-treasurer.

FLORESTONE ARTS, INC., of Memphis, Tenn. announced plans for opening four new franchised plants for the manufacture of their line of wall accessories and decorative doors. The plants will be in Lisle, Ill.; Hopewell, N.J.; Orlando, Fla.; and San Francisco.

HOLIDAY INNS OF AMERICA, INC., and TCO INDUSTRIES, INC. (formerly Transcontinental Bus System, Inc.), have announced their agreement to a non-taxable merger. The agreement is subject to approval of stockholders of both firms, and preparation and execution of a formal agreement.

SEQUOYAH CARPET MILLS of Andarko, Okla., has announced plans for construction of a new commercial tufting mill in Murray County, Oklahoma. The mill is to be the largest of its kind in the nation.

THE GLOBE WERNICKE Co., office furniture division of Sheller-Glober Corp., has moved its divisional headquarters from Cincinnati to 1505 Jefferson Ave., Toledo, Ohio.

INSTITUTIONAL PRODUCTS, INC., manufacturers of King Arthur furniture have moved their operation to a new plant constructed at 965 Bethel Ave., Pennsauken, N.J.

THE ARKO CORP. is now the official corporate name of the Buxbaum Co., of Canton, Ohio, manufacturer of carpet-to-rubber mats and matting. Products of the company have been distributed under the Arko trademark for many years.

JORGES CARPET MILLS, INC., has announced the opening of its new plant at 420 West Lake Ave., in Rossville, Ga. The 52,800 square foot facility was built to replace a factory destroyed by fire.

Flair®

patterned Plexiglas® gives colorful dimensions to your designs

With Flair patterned Plexiglas acrylic plastic, you can create exciting new interior and exterior designs in numerous shapes and colors.

Design gems of colors in interesting shapes for wall panels, screens, ceiling accent panels. Get brilliant stained glass effects with shafts of light through room dividers, partitions or exterior window glazing. You can filter daylight or artificial light through a choice of 17 colors and colorless. The breakage resistance of Flair makes it safe; its 20-year time-proved weatherability lets you carry your designs out-of-doors.

Flair can be easily and economically formed into graceful spherical shapes and cut into irregular patterns. Sheets range up to 4' by 8' in size. Because Flair is Plexiglas, it is the only light transmitting plastic material backed by a record of more than 20 years of successful use. Write to us for complete information on Flair, including data on building code approvals.

Plexiglas is made only by

**ROHM
AND
HAAS** 
PHILADELPHIA, PENNSYLVANIA 19105

FLAIR and PLEXIGLAS are registered trademarks of Rohm and Haas Company.

Circle No. 17 on product card facing P. 104

Circle No. 18 on product card facing P. 104 →





If you've seen our
genon contract
wall covering collection,
you've only seen
half the picture.

General Tire makes Boltaflex Vinelle[®] contract upholstery, too!

With Genon vinyl wall covering and Vinelle vinyl upholstery, General Tire offers the professional designer the largest selection of textures, colors and patterns available today for contract specification. Now you can depend on one source to satisfy all your requirements for compatible vinyl wall covering and furniture upholstery.

Genon is 600 colors, textures and effects for walls. It meets all government specifications, including fire resistance. Genon is computer-engineered specifically for contract use.

Vinelle upholstery fabric answers your professional need for style, durability, comfort and low maintenance. Vinelle is available in dozens of combinations of colors, patterns, embossings—including matelasses, tweeds and brocades.

When you specify your wall covering, select a compatible upholstery fabric from the same source. We make vinyls for both... available immediately from The General Tire & Rubber Company, Contract Group, 979 Third Avenue, New York, N. Y. 10022.





Coveralls.

Test your metals.

Pre-fabricated wall panels.

Particleboard. Plastic. Or what-have-you.

With Concept* by Terson, the new nylon-vinyl material that leaves nothing uncovered. We've laminated it to just about everything. (Sometimes with foam for extra softness.)

Concept is already dressing up dozens of national brands — from bathroom hampers to typewriters. And we're working on an infinity or two more.

How about you? We'd gladly try Concept on something of yours, without cost or obligation, as they say. Drop us a note on your company letterhead.

There are 23 brilliant Concepts in all — solids and stripes. And in a short time we'll have a batch of zingy prints. Concept is completely tailorable, pliable, color- and shape-fast... just about indestructible. But with the look and feel of velvet.

There's bound to be Concepts that are just right for everything you have in mind.

Stick 'em up. We'll getcha covered.

*Concept is DuPont Antron[†] (either napped or knitted weaves) stabilized by Terson expanded vinyl. For more information and a complete swatch book write Athol Manufacturing, Division of Emhart Corp., Butner, North Carolina. General Sales Office: Butner, North Carolina. Sales Office: New York, Boston, Chicago, Detroit, St. Louis. [†]Reg. T.M. DuPont Corp.





No. 96 Armchair with cast aluminum one-piece swivel base. May be had with glides as shown, or with Shepherd casters.

NEW! THE INJECTION MOLDED WRAP-AROUND ARMCHAIR

For all manner of institutional and public seating where the need is for long-sitting comfort, good design, and the ability to take a beating. The compound curves of the design make structural reinforcements unnecessary. The base is attached securely by self-tapping screws that go into bosses integrally molded with the underside of the seat. The screws set at angles in line with the direction of stresses when the chair is in use.

The leather-like texture deeply etched into seat and back is resistant to mars and stains, and is washable. Because of its very high resistance to flexural fatigue, the chair will never craze nor crack.

Made of that fabulous Polypropylene SR₂TM. Natta, the Italian chemist, was awarded a Nobel prize for his discovery of polypropylene.

Designed by Robin Day RDI FSIA, celebrated British architect. Made in U.S.A. by John Stuart International under British license.

Available in charcoal, light grey, and orange-red. If you don't have the complete catalog of Robin Day Chairs, ask us for one.



No. 90 Armchair with 14 gauge mirror chrome tubular steel legs fitted with hard nylon ball-and-socket self-leveling glides. May also be had bench-mounted or floor-mounted.



JOHN STUART INTERNATIONAL

CONTRACT DIVISION OF JOHN STUART INC.
205 EAST 58TH ST., NEW YORK, N. Y. 10022



255-1

Antique white Italian faience
square openwork vase, walnut
and old brass mountings.
Height 35½"

*Paul
Hanson*

15 East 26th Street
New York
1256 Merchandise Mart
Chicago

Circle No. 20 on product card facing P. 104

CALENDAR

1968

- August 11-16.** Montreal Furniture Market & Lamp Show. Place Bonaventure and Queen Elizabeth Hotel, Montreal, Canada.
- August 23-25.** 14th Annual Florida Furniture Mart. Miami Beach Convention Hall, Miami Beach, Fla.
- September 8-13.** American Institute of Interior Designers, 37th Annual Conference. Century Plaza Hotel, Beverly Hills, Calif.
- September 9-11.** Boston Furniture Show. War Memorial Auditorium, Boston, Mass.
- September 14-18.** National Association of Furniture Manufacturers' International Woodworking Machinery & Furniture Supply Fair. Louisville, Ky.
- September 15-19.** Jamestown Furniture Market, Jamestown, N.Y.
- September 16-19.** American Hospital Association. Convention Hall, Atlantic City.
- September 18-20.** Southern Furniture Manufacturers Association Annual Meeting. Williamsburg, Va.
- October 7-10.** National Hardware Show. New York Coliseum, New York City.
- October 14-18.** 21st Annual Casual Furniture Market. American Furniture Mart and Merchandise Mart, Chicago.
- October 18-25.** Southern Furniture Market. High Point, N.C.
- October 24-25.** National Association of Store Fixture Mfrs., Annual Fall Meeting. Bermuda.
- October 28-30.** 2nd National Interior Design Show. Queen Elizabeth Building, Toronto, Canada.
- October 28-November 1.** Business Equipment Manufacturers Association, Annual Exposition and Conference. International Amphitheatre, Chicago.
- October 28-November 1.** Outdoor and Casual Furniture Market. Various showrooms, New York City.
- October 31-November 3.**—NOPA Annual Convention. Americana Hotel, N.Y. Hilton, Coliseum, New York City.
- November 11-14.** National Hotel & Motel Exposition. New York Coliseum, New York City.
- December 5-7.** American Hotel & Motel Association Annual Convention. Denver, Colo.

1969

- January 5-11.** International Furnishings Market. American Furniture Mart and Merchandise Mart, Chicago.
- January 12-17.** New York Furniture Market. Various showrooms, New York City.
- January 12-17.** Furnishings Market. Dallas Market Center, Dallas, Tex.
- January 13-17.** Furnishings Market. Atlanta Merchandise Mart, Atlanta, Ga.
- January 20-24.** High Point Furniture Market. High Point, N.C.

Circle No. 21 on product card →



*Costa Mesa
makes beauty
make sense*

Hidden beneath a series of rich wood exteriors is a unique, self-stressed internal steel frame... to combine light-scale design with stability, economy, and long life...easy replacement of damaged tops or panels. Available in six distinctive lines of office furniture...700 variations in each line plus accessories, finishes, and options. Yes! The magic of Costa Mesa beauty is more than skin deep.



If you're doing the president's office,
the secretarial pool or any office
you're probably already specifying
Shelby Williams seating.

Or should be.

Shelby Williams, America's leading manufacturer
of fine seating, offers you a choice of more seating,
in more distinctive styles, than any other manufacturer
anywhere. Visit a Shelby Williams showroom and see
what we mean.

Or write for a free copy of our new catalog.



No. 9925



No. 9990-9



No. 9951



No. 9946

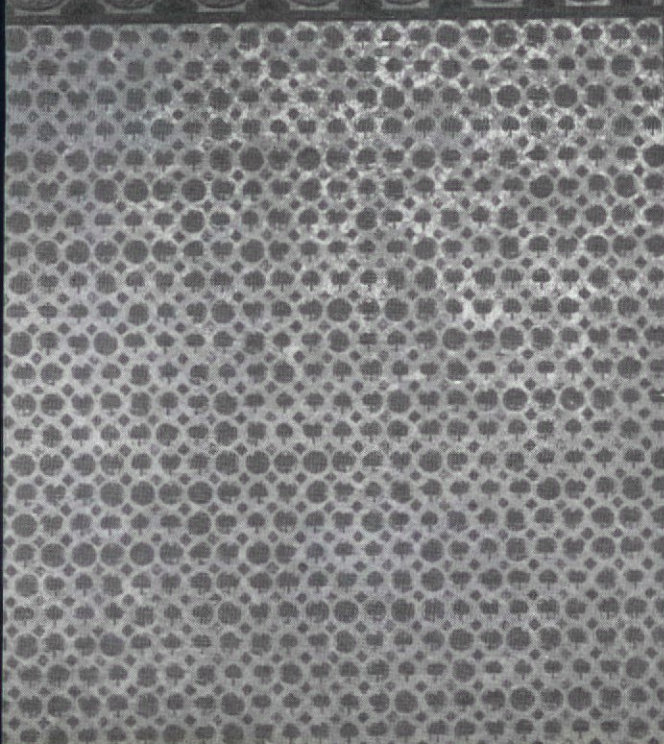
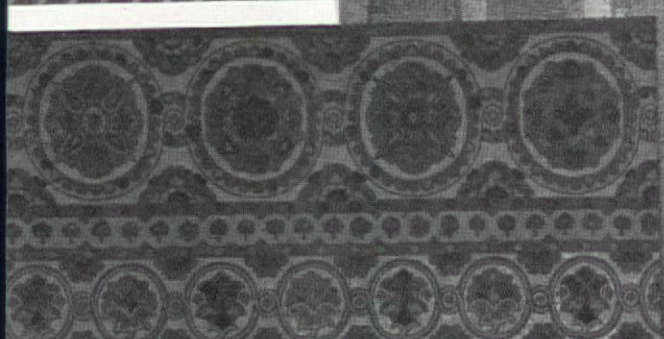
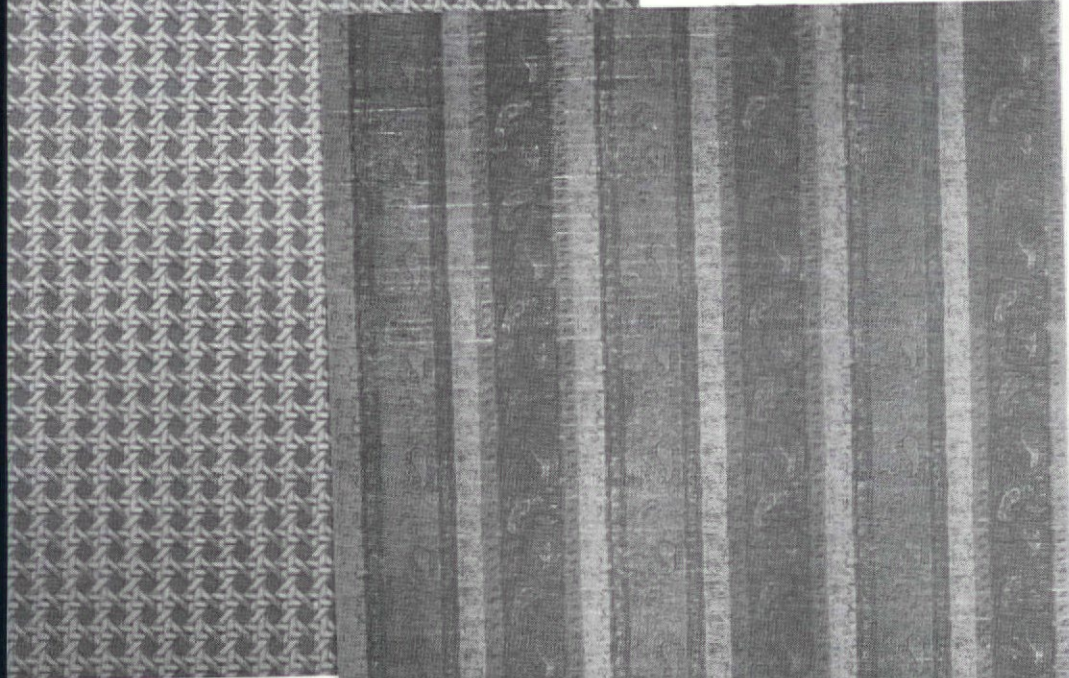
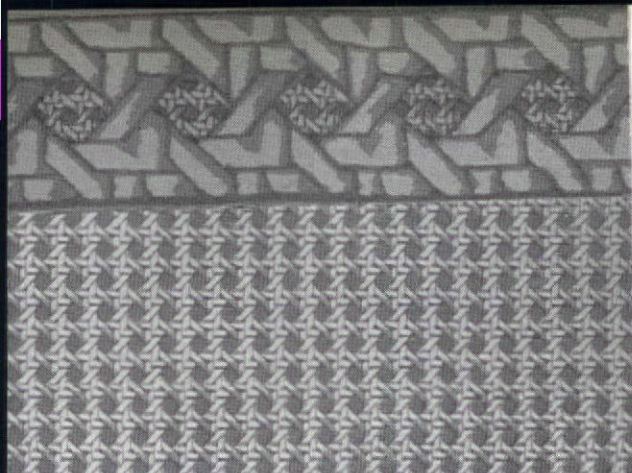
SW *Shelby Williams* Industries
MERCHANDISE MART, CHICAGO, ILLINOIS 60654

Subsidiaries:
MADISON FURNITURE INDUSTRIES, Canton, Mississippi
DUO BEO CORPORATION, Wichita, Kansas
AMERICAN OF CHICAGO, Chicago, Illinois
GOODMAN BROS. MFG., Philadelphia, Pa.

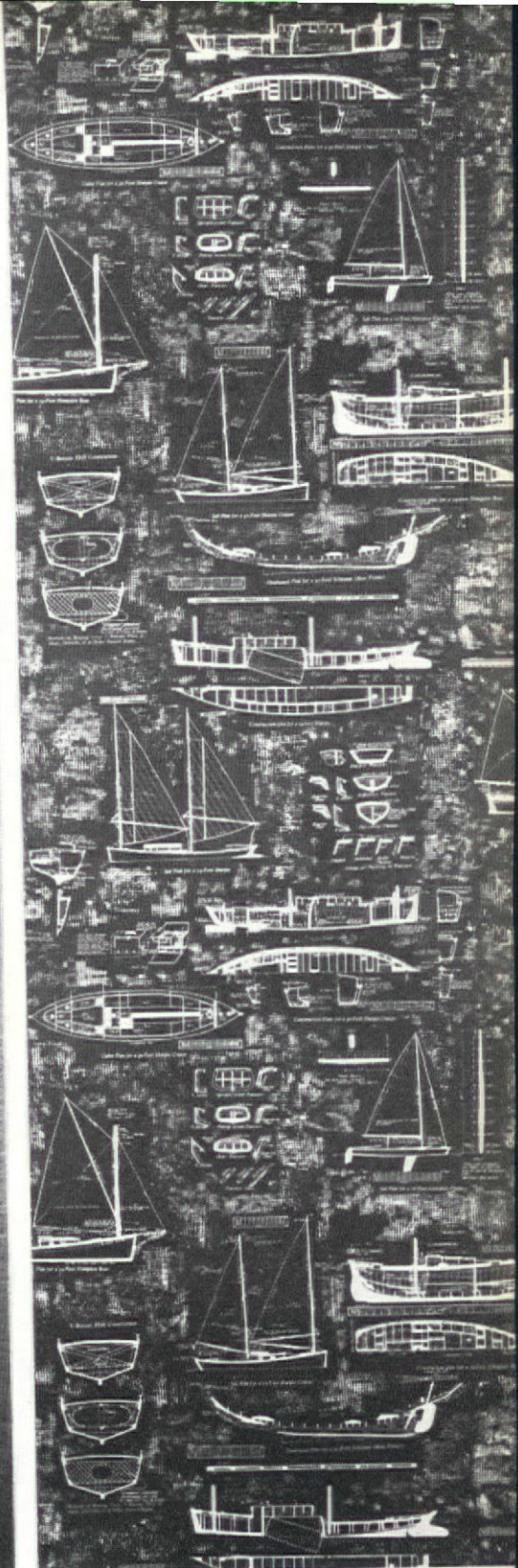
SHOWROOMS: ATLANTA, CHICAGO, DALLAS, LOS ANGELES, NEW YORK, SAN FRANCISCO, SEATTLE. *Subsidiary Showrooms in Principal Cities*

Circle No. 22 on product card facing P. 104





Left: Addison & Border
 Right: Nautical Plans
 Center: Kerman
 Bottom: Tiber & Border



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

A request, on your letterhead
 will bring actual samples of
 these luxurious wallcoverings.

DISTINCTIVE BACKGROUNDS
 for the BUSINESS INTERIOR

When you need a wallcovering
 with character . . . one that will
 reflect true decorative individu-
 ality . . . look to Van Luit,
 leading creator of truly dis-
 tinctive wallcoverings on vinyl.

Van Luit Showrooms:
 NEW YORK/D&D Building
 CLEVELAND/2800 Superior Ave.
 CHICAGO/Merchandise Mart
 LOS ANGELES/100 S. Robertson

Distributors:
 SOUTHEAST/Dwoskin, Inc.
 TEXAS/Roy Jacobs Co.
 NORTHWEST/Wallpapers Inc.
 HAWAII/Borland Textiles

Genuine Early Americans Came from Sturdy Stock Astra Chairs are made from Solid Hard Rock Maple What could be sturdier?



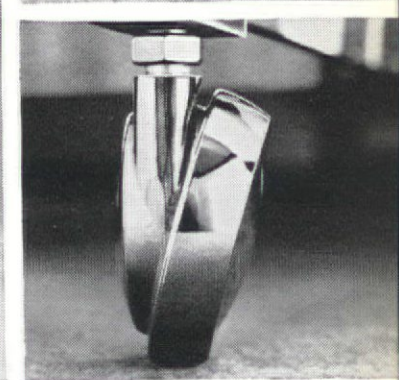
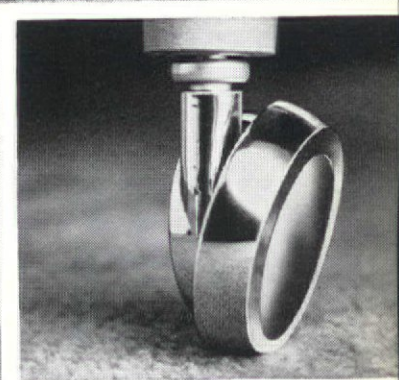
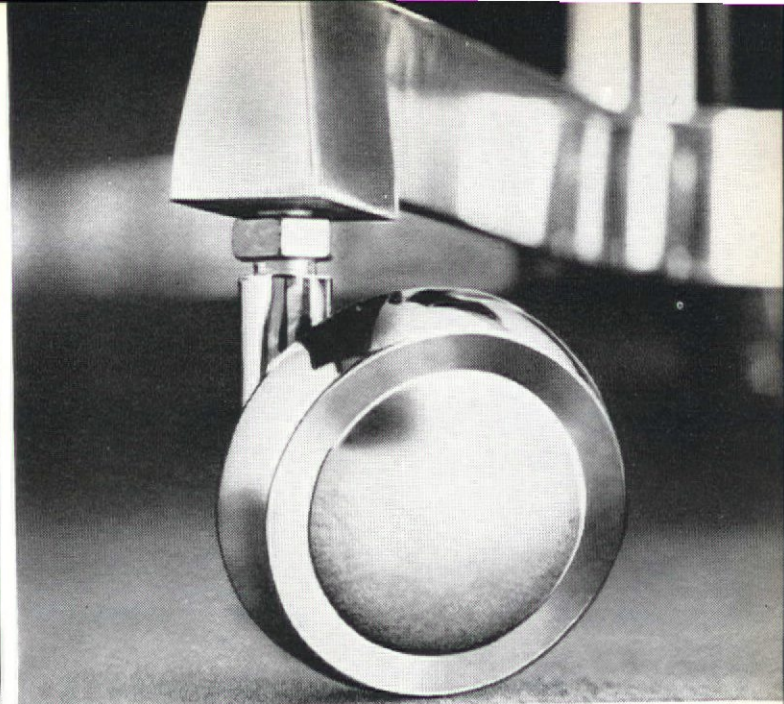
The early Pilgrims had to be tough to weather the rugged New England winters. So was their furniture, much of it hewn from solid hard rock maple. Astra makes its chairs from this same hardy wood, grown in the rugged Vermont mountains where the winter temperatures fall below 40°. Astra hand-pegs and hand-wedges seats and steel-pins all joints to save you repair and replacement costs

for years to come. For Early American that stands up and stands out above the rest - get the genuine article - Astra chairs. Catalog on request.



ASTRA BENT WOOD FURNITURE CO.
68 Maple Street, East Arlington, Vt. 05252

The hallmark of quality since 1905 • Showrooms in principal cities.



The sleek new Profile from Shepherd Casters

Give your furniture a brand new look with Shepherd Profile Casters

The exciting new Profile shape with its beautiful slim lines enhances the look of contemporary and traditional furniture and offers greater design possibilities.

The Profile caster is die-cast of strong metal alloy for a stronger, superior caster that lasts the life of the furniture. All the unique benefits of the original Shepherd ball caster are included in the Profile. It's unique design locks out foreign matter to resist jamming and the Delrin® bearings are self-lubricating.

To assure perfect tracking and symmetry, the Profile is available in right and left-hand models. Use metal tread for carpets, and non-marking urethane tread for hard floor sur-

faces. Eight color finishes are available: Bright Brass, Satin Brass, Antique Brass, English Antique, Bright Chrome, Satin Chrome, Black Chrome and Antique Copper.

The Profile is patented and is available only from Shepherd Casters. It's guaranteed for home use for 25 years — a bonus no other caster manufacturer offers.

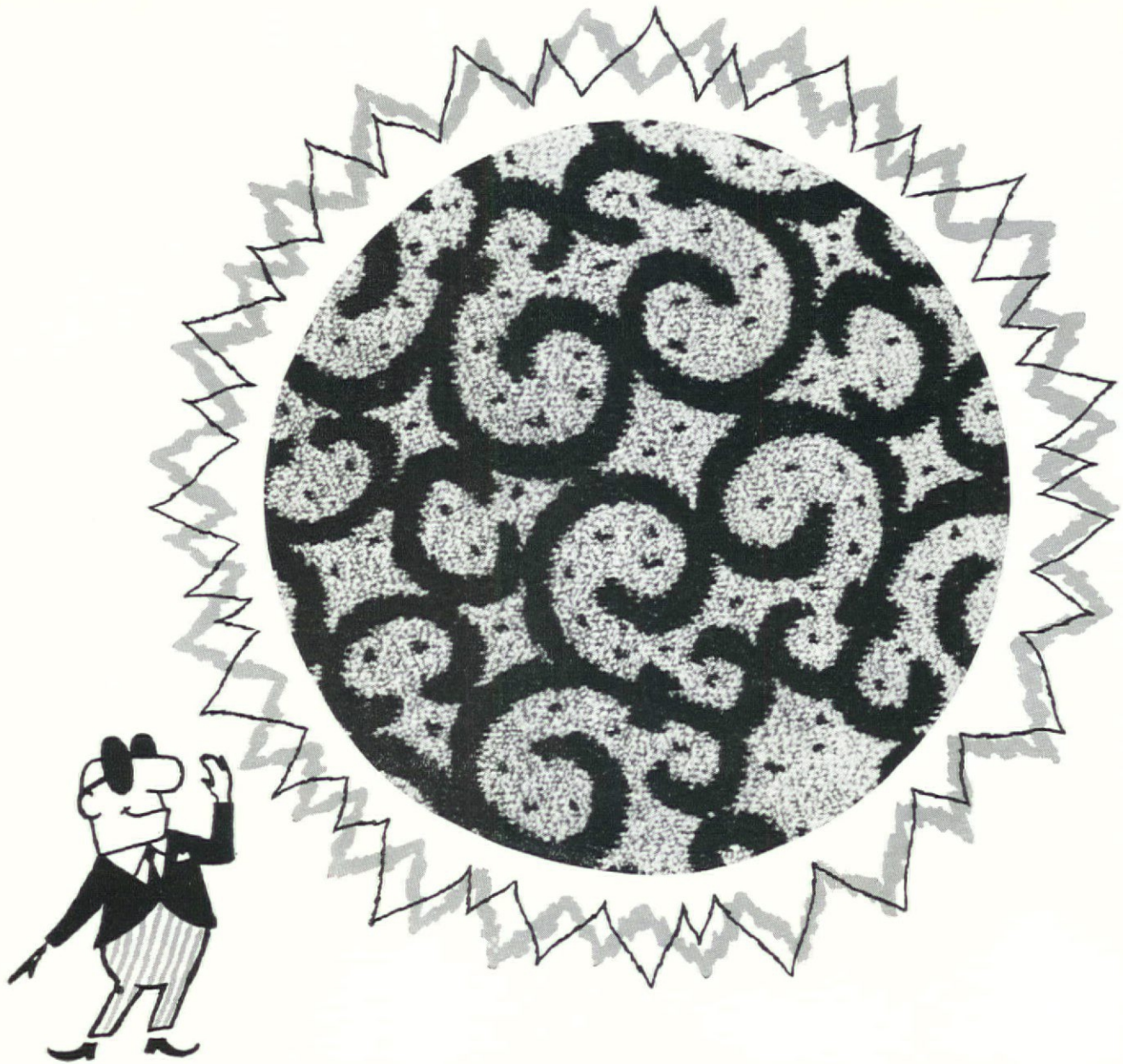
For more information, please write for our Designer's Catalog.

shepherd®
casters

® Registered Trademark
* DuPont Registered Trademark

Shepherd Casters, Inc., Benton Harbor, Michigan 49022

Circle No. 25 on product card facing P. 104



**Contract carpet does not
have to be dull
Example: take
HARDWICK'S Escoral
100% Acrilan® Acrylic Pile
CARPET**

"Escoral", 100% Acrilan® acrylic pile Wilton features a Spanish grillwork design over a richly woven moresque ground.

Presented as the first print in Hardwick's Mediterranean collection, Escoral captures the feeling of old world Spanish influence. The moresque which gives a three-dimensional shading to its background color is tightly packed to add distinctive elegance and durability!

Available in a choice of Maderia red, Espanol blue, Spanish gold and Vineyard green, all with black grillwork. In stock in 12 foot widths.



Write for free color literature on Hardwick's in stock contract carpet lines.

HARDWICK & MAGEE COMPANY . . . the compact mill

Lehigh Ave. at 7th St., Phila., Pa. 19133 □ Chicago □ Dallas □ Denver □ Detroit □ Louisville □ New York □ San Francisco □ Los Angeles

Circle No. 26 on product card facing P. 104

A coed from Iowa told us this:
“A good night’s sleep is an ancient
custom that’s currently in.”



 **BEAUTYREST**
DORMITORIES
& SIMMONS



"I like my pad kicky..."

Ginny wants her room modern as PolySci 404. "In" as a boutique. Personal as a whisper.

PACE® makes the scene. It's a modular dorm furnishings system that gives each room that just-for-you look. Wardrobe, bed, desk, drawer and shelf units bunch up with Scandinavian simplicity. And not the tiniest hint of cramming.

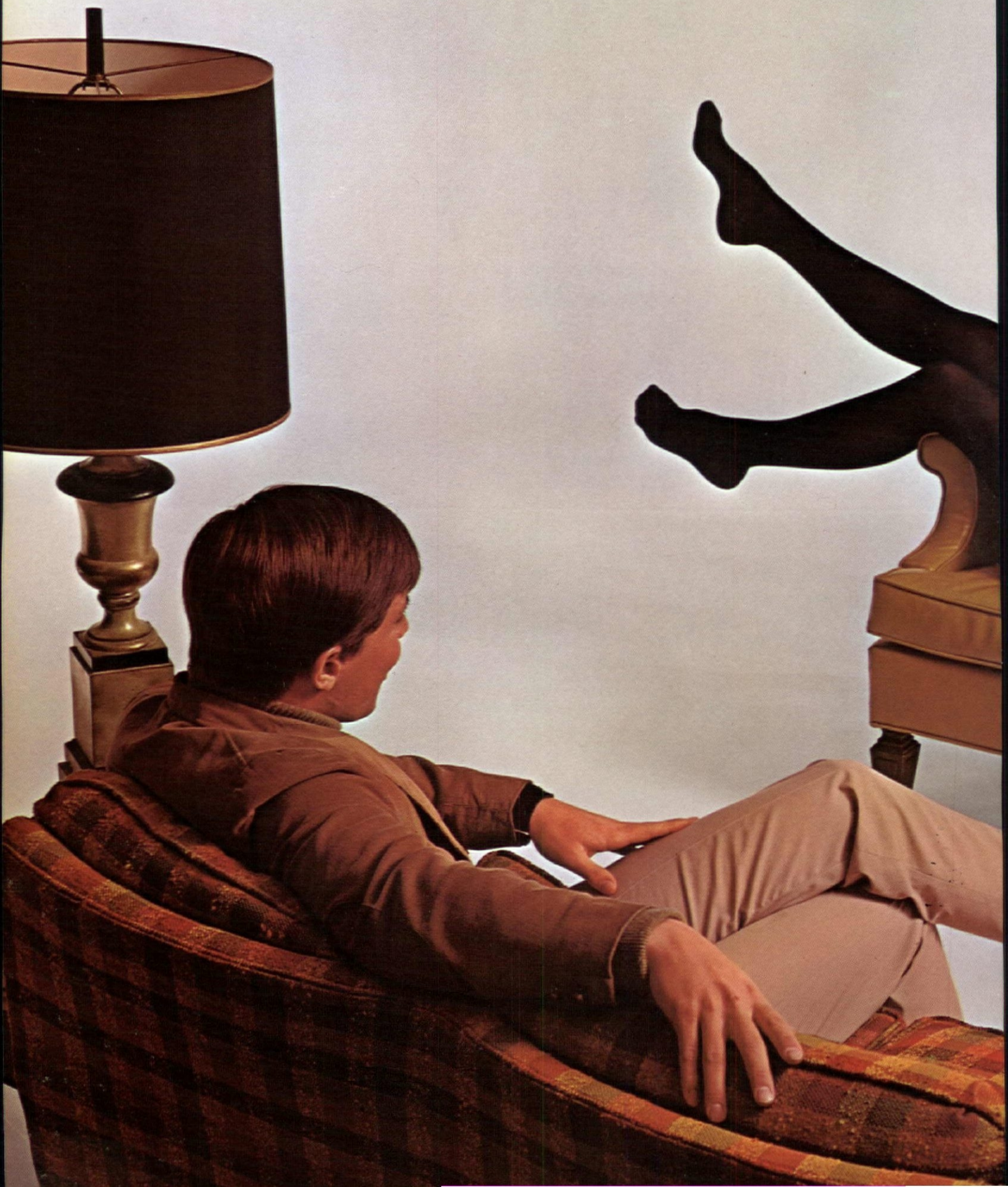
Rooms planned around Simmons contemporary dorm systems need no closets. No millwork. No separate sleeping area. They leave extra space for extra rooms. And with steel frames, melamine plastic laminate tops, tough vinyl and baked-on enamels, PACE won't leave the scene when Ginny does.

 **SIMMONS**



There's more to Simmons than mattresses.

“Lobbies are ou



You don't have a lobby at home, do you?"

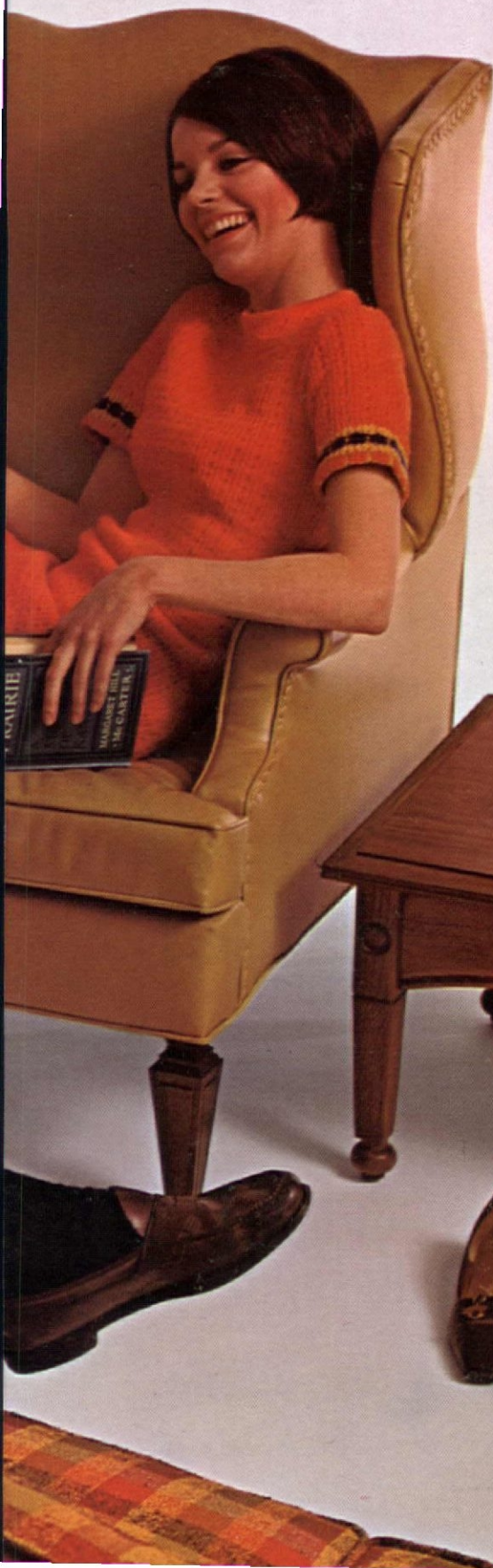
At home they call it a living room. Real living rooms take years to happen.

But in a dorm, you don't have years. You have to build it comfortable. Now. And you have to do it with commercial furniture because that's the only kind that holds up.

Simmons upholstered dorm furniture gives you so much to choose from that no two rooms ever need look alike. Deep-toned woods. Plush vinyls. Cheery fabrics. Brushed chrome. Contemporary, Modern or Traditional.

And Simmons living rooms last longer than a Charlie Brown losing streak because they're made for dorms. And dorm traffic. And dorm people.

 **SIMMONS**



There's more to Simmons than mattresses.

“No moss on our dea



ou ought to see his office.”

After all, his business is guiding young people. And keeping in touch with young ideas.

He deserves an office that's modern. Logical. Tasteful. OFFICE SPAN II®, Simmons' component system of desks, credenzas, tables and chairs, makes faculty and administrative offices look the way they should.

But there are other reasons for planning offices around the Simmons system. One is durability. Melamine plastic laminate tops. Baked-on enamels. Welded frames and bolted assembly. And because it's a component system, hundreds of combinations can tailor each office to the work of the person using it.

How logical can you get?



There's more to Simmons than mattresses.

Like to help a coed from Iowa become a happy graduate?



Ask Simmons.

We understand what it takes to make college living cheery as a homecoming bonfire.

And with lots of experience in hotel, hospital and business furnishings, we've learned what it takes to make furniture tough as well as good looking.

High-pressure melamine plastic laminate, for example. Looks just like wood. But it won't absorb or stain, and really fights off scratches, abrasions and burns. So does Sim-Clad®, Simmons' exclusive wood grain or textured covering. Bonded onto synthetic board or steel, it's just as tough as melamine.

Our one-piece, die-formed steel drawers stay solid because there are no joints to loosen. They can't warp. They won't stick because they ride on ball bearings. And our high-impact, vacuum-formed thermoplastic makes drawer fronts tougher than football helmets. Anodized aluminum extrusions protect all exposed edges.

These are just a few of the features that keep Simmons furnishings from getting old before their time. And they need virtually no maintenance.

Modular construction with standard components offers another advantage. It lets you plan furniture space needs to the inch while the building is still on the drawing board. Windows and doors wind up where they'll do the most good. Walls are where they belong.

With the Simmons system, your entire school furnishings package can be financed to suit your budget. Extended term or leasing plans are available through our American Acceptance Program. In addition, PACE® built-in dorm units meet every requirement for HUD assistance.

If you're planning new buildings—or remodeling old ones—look into Simmons complete school furniture systems. PACE for dorm rooms. Upholstered furniture for living rooms and lounges. OFFICE SPAN II for staff and faculty offices.

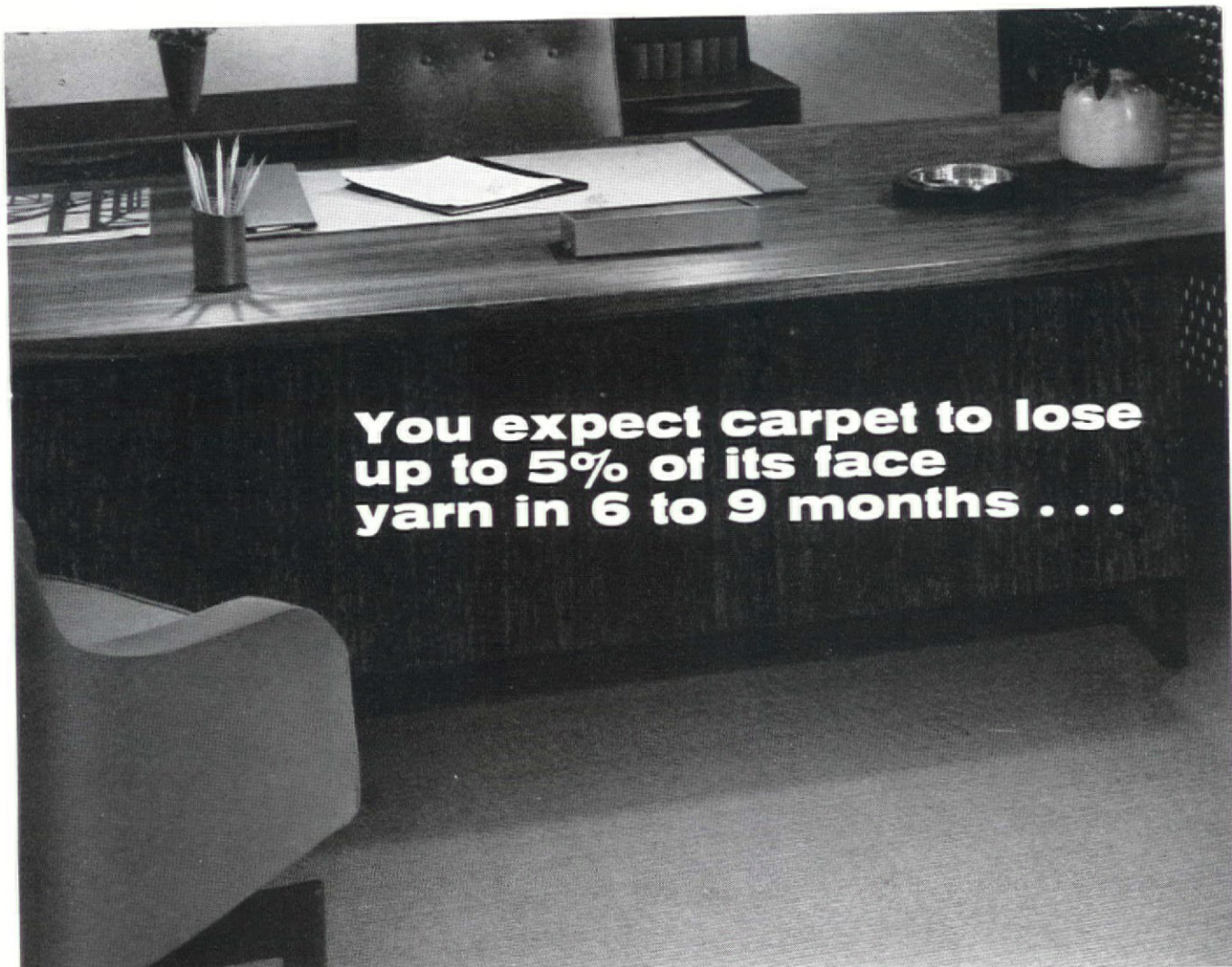
And as long as you're going first class, plan on Beautyrest® mattresses, too.

For further information, contact Bob Deuchler,
Box D, 1870 Merchandise Mart, Chicago, Ill. 60654



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You expect carpet to lose up to 5% of its face yarn in 6 to 9 months . . .

This one doesn't!

It's Crown Tuft's Diamond Point series . . . made with an exclusive Hot Melt polymer backing lamination process that locks each fiber in place more securely than any other process. This means that up to 5% more fibers **stay** in the carpet to provide longer life. Fuzzing, pilling are now history. Hot Melt polymers are applied only on the back of the carpet. No damaging heat is applied to the pile. This not only adds longer life . . . it also provides clearer, more wide-awake colors.

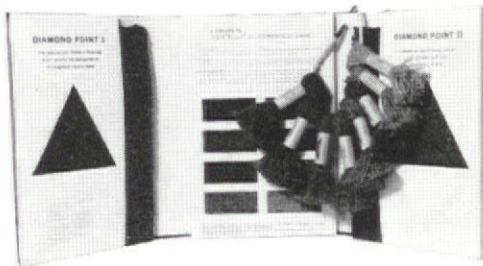
Crown Tuft's exclusive Hot Melt polymer backing lamination process creates stronger carpets . . . provides neat, clean seams that are virtually invisible, yet are stronger than any heretofore possible. Diamond Point's wear-resistant Zefkrome® acrylic fiber provides superior performance and soil resistance . . . plus new multichrome effects to keep carpet looking new, vibrant.

DIAMOND POINT CUSTOM OPTIONS:

Exact Yardage Program: On every contract order of 1,000 sq. yds. or more, Crown Tuft will deliver EXACT YARDAGE. Buy only what you need. No penalty. No price premium.

Special Colorations: Crown Tuft will make any coloration from existing eight standard colors for minimum order of 250 sq. yd. with 25¢ premium per sq. yd.

Special Widths: Crown Tuft will make any width from 9' to 15' for minimum order of 250 sq. yd. with 25¢ premium per sq. yd.



DIAMOND POINT CONTRACT DISPLAY/SPECIFICATIONS KIT, COMPLETE WITH CARPET SAMPLES AND YARN POMS, \$5.00. WRITE: CONTRACT DIVISION, CROWN TUFT CARPET, INC., 444 N. HAMILTON ST., DALTON, GEORGIA 30720



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Circle No. 28 on product card facing P. 104

General Tire Sponge Rubber Carpet Cushion supports the good life at Chicago's new Marriott Motor Hotel

All the comforts of the good life are within seven minutes of O'Hare International Airport at the Marriott Motor Hotel. Guests can feel it the moment they set foot on the luxurious carpeting supported by General Tire Sponge Rubber Carpet Cushion. Every step is one of soothing comfort and relaxation. The Marriott's management can also take comfort in knowing it extends the life of their carpeting, too. Installers prefer it because it has a proven record of customer satisfaction and easily tailors to any floor plan. Specify any of the nine grades of General Tire Sponge Rubber Carpet Cushion when you want to accent the good life.

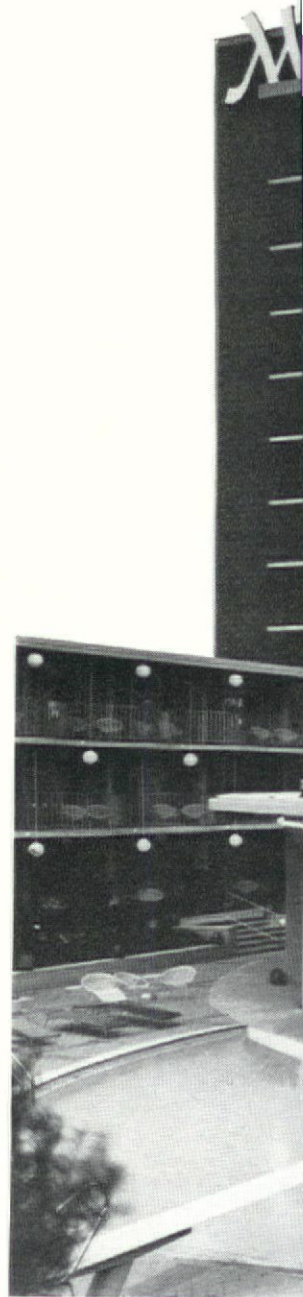


Guaranteed Unconditionally

All qualities of Sponge Rubber Carpet Cushion manufactured by The General Tire & Rubber Company are guaranteed to provide satisfactory performance for the life of the original carpet. This guarantee applies to installations on grade and above grade, to include use over radiant-heated floors and cement floors. Any General Tire Sponge Rubber Carpet Cushion which does not render satisfactory service will be replaced and reinstalled without charge to the customer.

THE GENERAL TIRE & RUBBER COMPANY
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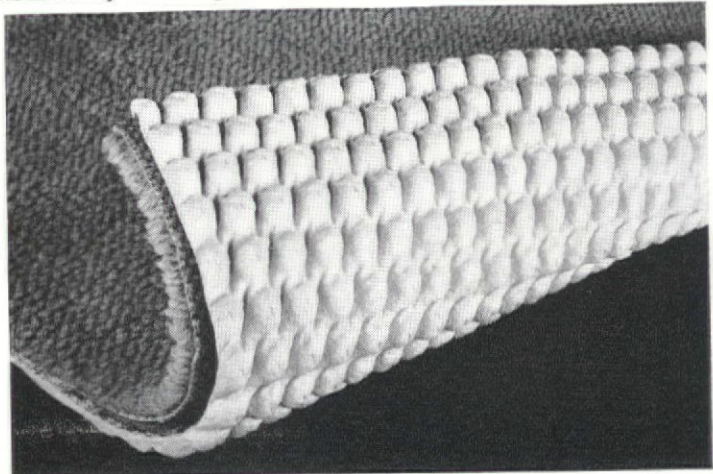
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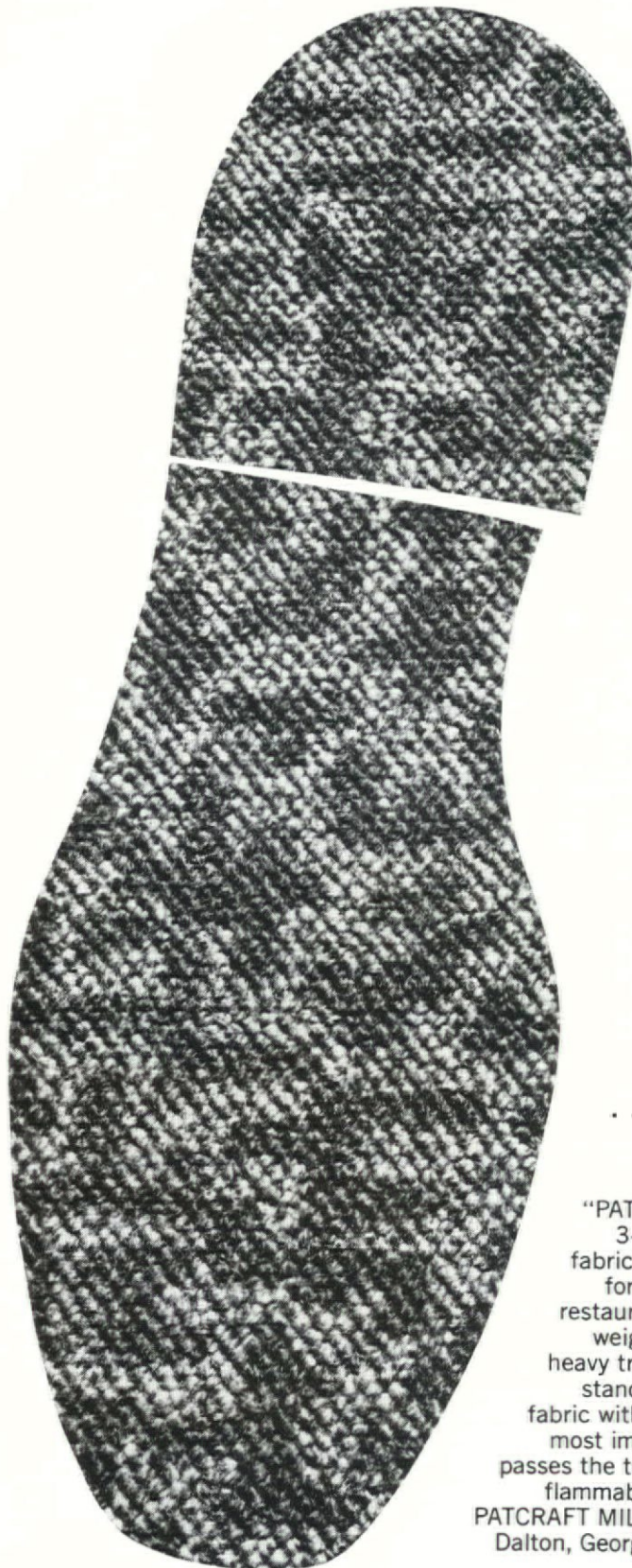
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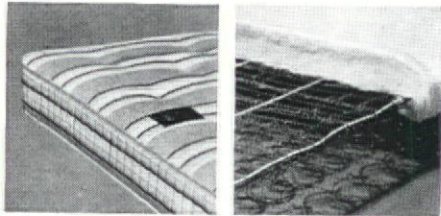
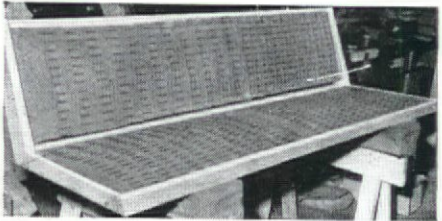
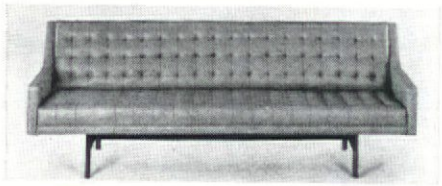
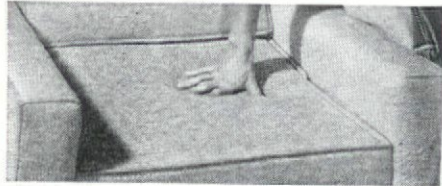
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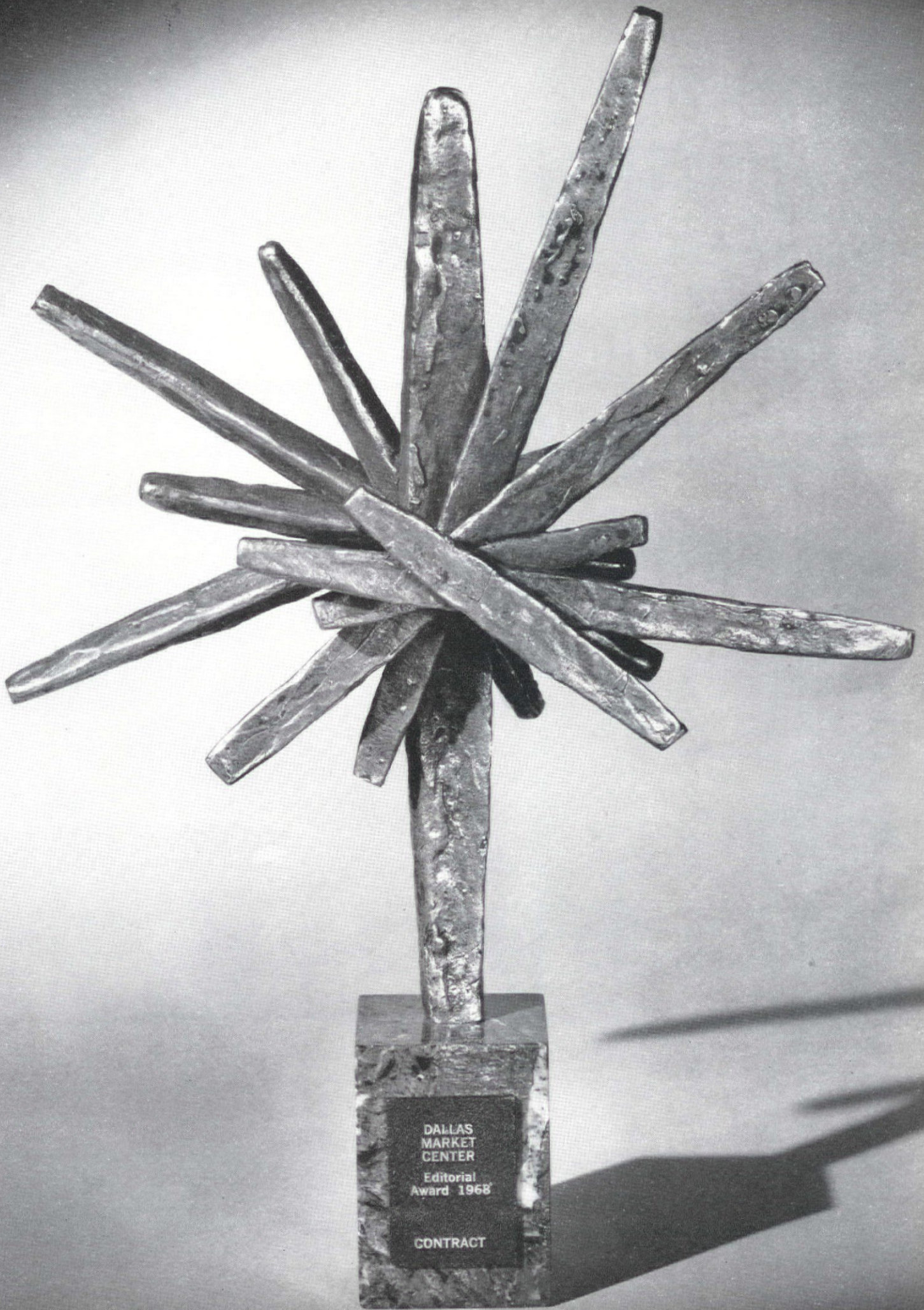
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as related to
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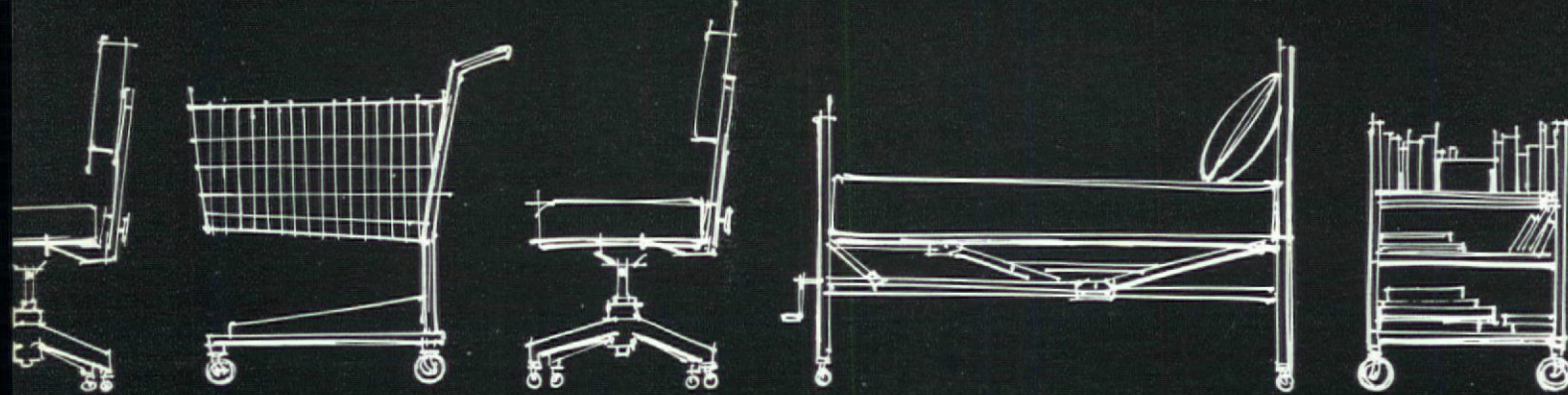
Dallas Market Center

July 9, 1968



DALLAS
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Editorial
Award 1968

CONTRACT



Proven perfect answer for specifiers for carpeting areas with wheel activity... Direct glue-down installation of double Jute-backed carpets

Nothing could be simpler. Double Jute-backed carpet cemented directly to the floor . . . new or old concrete or wood. Or over previously installed resilient flooring. No cushion back on the carpet. No padding under it.

Works perfectly, as Ford Motor Co. proved in a two-year test in Dearborn. Ford is now practically standardized on this technique in new office building construction and for replacements in existing structures.

Benefits

The acoustical qualities, esthetics, luxury and thermal advantages of carpet . . . plus easy wheel and caster movement. Conventional wheels and casters can be used. Pads are unnecessary under chair casters if carpet pile is of good commercial grade.

Savings

Double Jute-backed carpets cost substantially less than cushion-backed carpets with equal pile specifications . . . or equivalent carpets plus separate underlayment. Installation is greatly simplified.

Jute's function

Jute secondary backing is vital because it provides maximum floor bond. This quality also guards against delamination of the secondary backing from the basic carpet. Jute's greater stability prevents carpets from shifting, which can misalign floor outlets with cut-outs in carpets.

Applications

Use in any location where free movement of conventional wheels and casters is desired. General

offices, hospitals, libraries, supermarkets, computer areas, restaurants, etc.

Taking up

When replacement is necessary, Jute backing comes off easily with solvents or fast-operating scrapers. None of the removal problems common with cushion backing, such as crumbling and sticking.

Write for complete copies of editorial features shown, plus outline of glue-down installation technique and additional material.

Installation specialist

The National Magazine for Floor Covering Installers

CONVENTIONAL CARPET GLUED-DOWN

FLOOR PREPARATION (Caption: Floors should be underlayment free and smooth.)

TOOLS REQUIRED

Left, from Installation Specialist
Below, from Floor Covering Weekly

WHAT'S NEW IN CONTRACT

New Technique Employed in Big Carpet Installation at Ford Motor Co.

The visible wear signs in this carpet and standard chair casters will surely vanish when this carpet, according to reports on the general office area recently done in the Ford Motor Credit Co. building, Dearborn, Mich. (Covered installation method consists of cement carpet with jute secondary backing directly on bare flooring, with no padding or attached foam to show up above.)

Since 18 months, with less than the carpet carpet itself used in (transport) cost and other expenses.

*None in other areas and 10,000 sq. ft. work in 10 days.

Mr. Powell said that the equipment on carpeting without backing or padding of the carpet.

Circle No. 35 on product card

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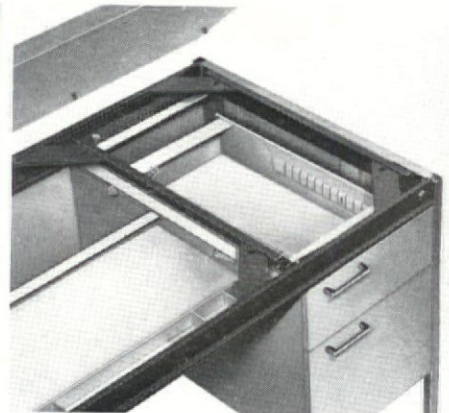
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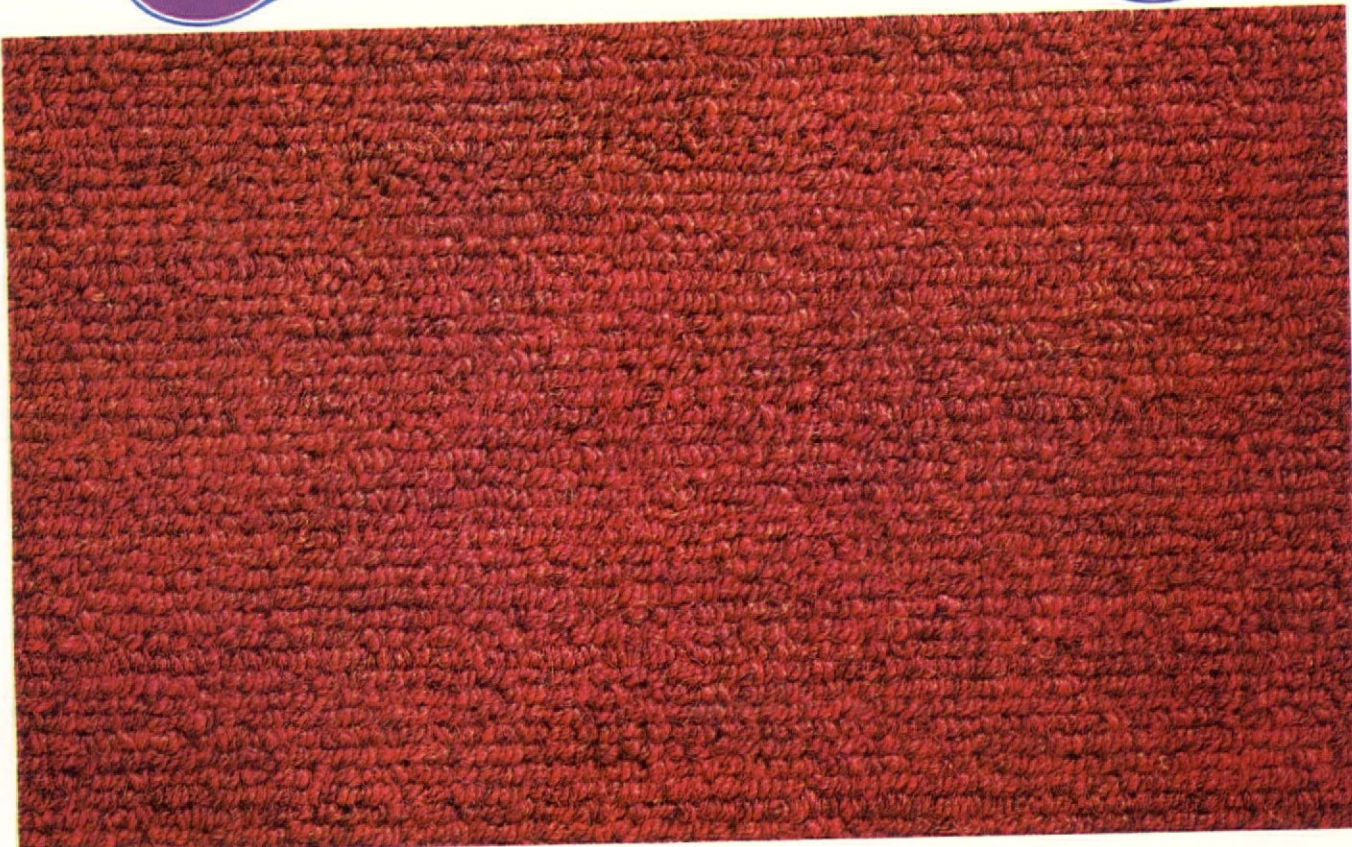
Showrooms and Warehouses: New York, Chicago, St. Louis, Dallas, Los Angeles, Portland, Oregon.

Circle No. 37 on product card facing P. 104





Where will this rich, new,
 natural-looking Wellco Decathlon carpet
 made with Vectra fiber find happiness?



In some traffic-heavy, stain-prone, fade-inducing place where most other carpets would find grief.

Happiness is finding a carpet with maximum stain, fade and abrasion-resistance, minimum maintenance...and discovering that it's also rich in natural beauty. □ Such a carpet is new Wellco Decathlon, made with Vectra® fiber. □ Here at last is a fine gauge tufted carpet that passes every rugged test in the book. Made with spun yarns of 100% Vectra olefin fiber, Decathlon also has such natural-looking tufted beauty, you may suspect us of pulling the wool over your eyes. Until you see Decathlon's remarkably modest cost. Available with all weather backing...and jute or high density rubber for interior use. □ Of course Decathlon made with Vectra fiber is outdoor-indoor carpet in the truest sense. But once you see how lush and natural it looks indoors...you may not have the heart to put it outside.

SPECIFICATIONS:

Pile of 100% solution dyed Vectra® olefin fiber
 1/10 Gauge (270 Pitch)
 Pile Wt.—33 oz. per yd.
 Pile Ht.— $\frac{1}{8}$ " or .125
 Stitches per inch—9
 Tufts per sq. inch—90

Yarn Count—3.00 cc (3 Ply)
 Primary Backing—
 100% polypropylene
 Secondary Backing:
 (weight per sq. yard)
 A. 9 oz. jute
 B. 32 oz.—high density rubber
 C. 20 oz. special all-weather back
 (all bonded with 26 oz. of latex)

For additional information and samples on Decathlon write to: Wellco Carpet Corporation, Department V, P.O. Box 281, Calhoun, Ga. 30701

Name _____
 Company _____
 Address _____
 City _____
 State _____ Zip _____



Vectra® olefin fiber is manufactured by Enjay Fibers and Laminates Company, Odenton, Maryland, a division of Enjay Chemical Company. Odenton: (301) LO 9-9000. New York: 350 Fifth Avenue (212) LO 3-0720. Charlotte: One Charlottetown Center, (704) 333-0761. Enjay makes fiber, not carpet.



If you doubt that steel furniture belongs in executive offices,
take a good look at Steelcase *Chromattechs*



Communications Center: vertical telephone panel, pull-out dictating machine shelf, vertical letter file.

When you do, you'll enjoy a pleasant sense of discovery. You'll see things you've never seen before in steel office furniture. Or any other. Like lustrous Ember Chrome, whose onyx-like surface glows with muted reflections of its surrounding colors. (With brown, for instance, it takes on the look of polished tortoise shell.) And unique new Matte Textured acrylic enamels that make panel and drawer surfaces warm, pleasant to touch. Chromattechs' colors are appropriately muted. Brown and gold are basic, in a palette from umber to olive. With an entirely new range of handsome upholstery textures and colors, that will add rich dimensions to your clients' offices.

Steelcase Chromattechs are luxurious but unobtrusive—elegant yet businesslike. Practical, economical. Dozens of personal preferences are provided for. Such as: hand-rubbed wood tops for desks and credenzas; solar glass table tops; superbly comfortable chairs; a communications center; and many credenza arrangements. Visit one of our showrooms soon and see how Chromattechs can bring a refreshing difference to your next office project. If this isn't convenient, we'll have a representative call with samples or we'll send complete information. Just write Dept. K, Steelcase Inc., Grand Rapids, Mich.; Los Angeles, Calif.; Canadian Steelcase Co., Ltd., Ontario.

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Circle No. 40 on product card facing P. 104



HANNIBAL IS ONE OF THE 37 NEW DESIGNS MARCHING INTO BOUSSAC'S SHOWROOMS

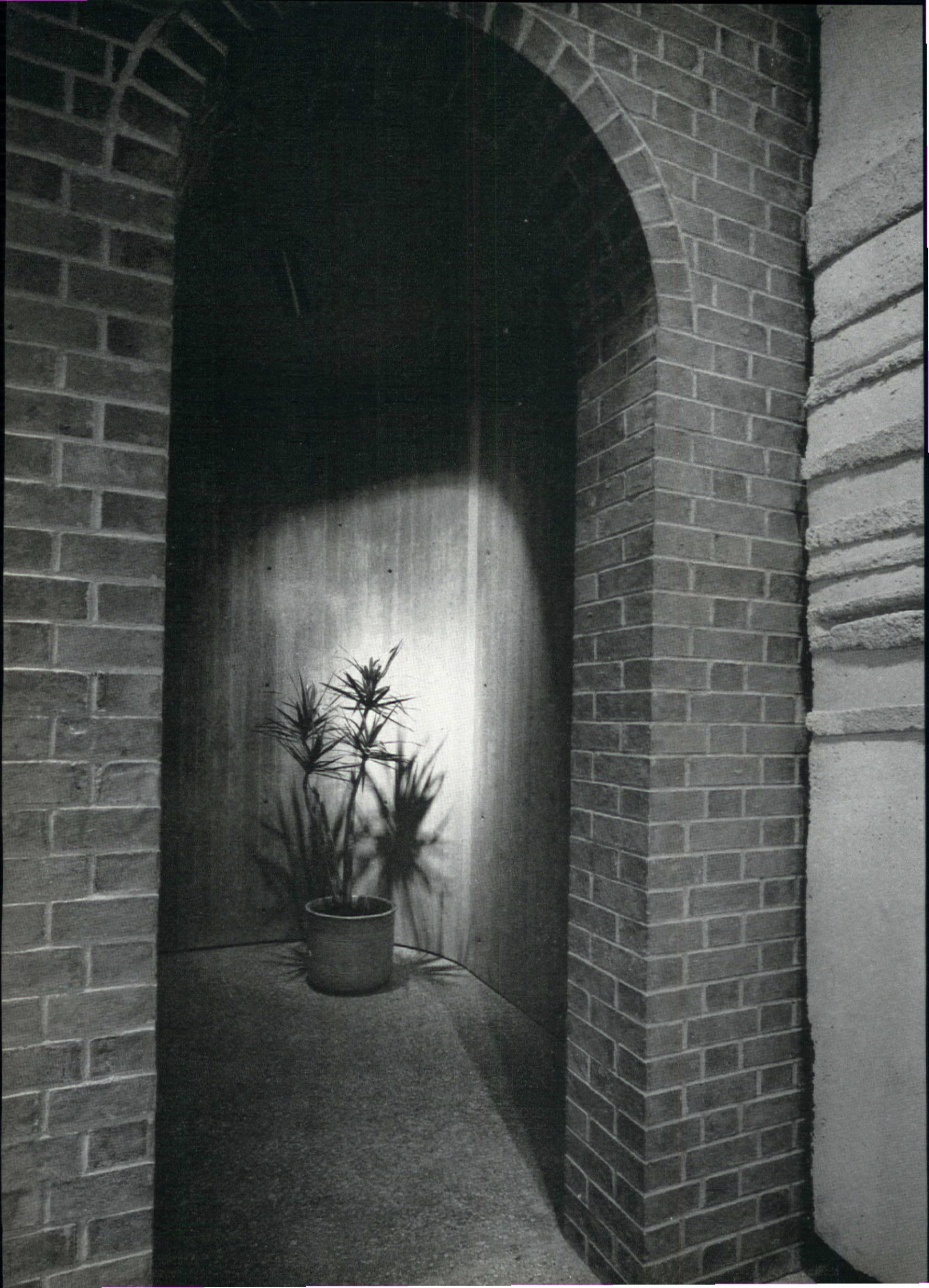
And all of them are available in 5 or more colorways. They join the wide range of designs in the Boussac collection from traditional pais-

leys, stripes, damasks and florals to the newest geometrical prints. Trek over to the Boussac showroom nearest you to see the full collection.

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— Bob Mitchell Assoc. 126 N. Robertson Blvd. / Minneapolis: Douglas Daniels, 7017 Valley View Rd. / Palm Beach: Robert Buckley & Co., 365 S. Country Rd.



HOW TO CREATE VISUAL INTEREST WITH LIGHT

By KATHLEEN O. CALDWELL



Kathleen O. Caldwell is a member of American Institute of Interior Designers as well as of the Illuminating Engineering Society of America. She now heads Interior Design Consultants, Inc., a firm specializing in commercial interiors, in Denver.

"LET THERE BE DARKNESS" IS A GUIDELINE THAT INTERIOR DESIGNERS AND ARCHITECTS SHOULD ADOPT TO CREATE INTERESTING ENVIRONMENTAL LIGHTING — THE ANTITHESIS OF HIGH LEVEL, UNIFORM ILLUMINATION

An examination of quality design in lighting of commercial and institutional interiors requires an examination of each of the parts that go to make up the whole. Light (radiant energy) is a common denominator in all contract applications from medicine to transportation, regardless of whether it is being used as a source of power or as a revelation of form, color, and texture.

Important as light is, however, a major portion of the people using a facility are oblivious of the fact that they are highly affected by lighting's values or by its misuse.

Since interior design is a specialized and integral part of the whole design of a structure, the lighting also must be considered in the overall planning. If it is *not* conceived as a total with the architectural planning of interior and exterior space, the structure will show this weakness in its function. For this reason, we must take light and research its minute effects in order to accomplish major objectives in the design of interiors.

Light delineates forms

Lighting's responsibility to the architecture and interior architecture of a structure is involved with *delineation*. Forms, space, and color are not visible without light. The character and intent of the interior depends on the *quality* of the light to reveal its sub-

tleties, and this light quality should reveal these characteristics with exhilarating clarity.

To delineate, visually speaking, is to define the character of solid and colored masses within the larger frame of reference of background and foreground. This is dependent upon the ratio of light and dark in the total space, thus giving that space total reality. Foot-candle uniformity does not delineate but eradicates darkness.

Darkness as important as light

In the human sensory experience, darkness has as much reality as light. Any artist knows this. In painting, sculpture, interior design, or any of the graphic or applied arts, lightness and darkness are compositionally dependent upon one another. Darkness is an agreeable counterpart of light.

In the visual field, pattern and color delineation are dependent on the revealing contrast of light and shadows to exploit the details, the textural gradients, and the color subtleties which give so much pleasure to people. The human eye is completely adaptable for delineation as brought about by these contrasts. In fact, it is totally dependent upon them for perception.

We fail in delineating

It is at this point that we interior designers and architects fall flat on our faces, for we have little working

Spotlight adds drama to curved corner of corridor (opposite) in new offices of Southwest Land Title Insurance Co., Dallas. Architect/engineer/planner was Woodward, Cape & Associates; interior design by Stewart Office Supply Co., both of Dallas.

"DON'T RELEGATE CLIENT TO YEARS OF STERILE LIGHTING."

knowledge of how to delineate with light and dark. In order for the interior designer, architect, or illuminating designer to perceive the delineation of the components of the interior and exterior of a space, he must work with radiant energy sources with unlimited curiosity. He then gains some insight, a creative comprehension, of the variety of ways in which he may solve his problems of lighting delineation of space.

When working with light sources and additive color, one may literally hold a moonbeam or a shaft of sunlight in his hand. Then, and only then, can the designer feel what he can do compositionally with this exciting, marvelous, rainbow of a tool, in order to delineate the architecture and interior.

Establish lighting laboratories

Light is a great creative component in environmental design and every architect and interior designer worth his salt should establish lighting laboratories, where he can learn to use this tool to breath life into his designs and become more imaginative in the use of the technology of lighting that industry already has provided us.

Very often, however, if the architect or interior designer is aware of the values that can be attained with better planned lighting, his client will have restricted this creativity by rushing the project, or refusing to pay a fee commensurate with the extra time it takes to do this creative work. Consequently, the client may be relegated to living in a relatively sterile lighting atmosphere for many years to come, never actually aware that reasonable planning time or a small amount of money could have enhanced his surroundings in great degree. In short, the fault lies in more than one place!

Colors vary with light type

A most important step in the integration of interior space planning and lighting design is the use of lighting laboratories *within* the quarters of the interior designer. Lighting effects vary considerably in their effects upon a space design. The multiplicity of colors available in paint, carpet, drapery, flooring, and wallcoverings are considerably varied by the use of different light sources. For example, warm col-

ors respond better in their color rendition to fluorescent light sources than they do to incandescent sources.

The color, temperature, beam, lumen output, etc., of various light sources can be experimented with on specific design jobs, and an economic mechanically sound, visually comfortable, and esthetic looking lighting program can be specified. The economic value to the client in this approach cannot be overestimated. Our firm's lighting laboratory has permitted us experimentation with light specifications that have brought us designs results that have far exceeded our expectations.

We interior designers do not just design for people. We give character to the interior spaces that human beings occupy. We have a Pandora's box of tools with which we may work, such as, color, texture, form, and light, to set the mood and character that is appropriate to the spatial environment on which we are exercising our talents.

Must explore human needs

If we designers can explore the essential needs of the humans that are to occupy space, we can produce the psychological comforts, be they of public, institutional, or private nature, that sets an environmental mood and composition.

The designer must take the responsibility of knowing how to use the natural and created tool of light that will enable him to produce the proper light quality and light quantity. This in turn will set a mood that people can sense as well as see in the space. They will then feel the psychological comfort of belonging to that space and recognize its function.

Lighting for the human being, when researched well, concerns itself not only with ocular comfort of the physical eye and its visual sensory processes, but also, with the more complex concern of psychological comfort. Under psychological comfort for the human being, we are concerned with two fields: light quality and light quantity. The artist defines light quality as:

1. Excitement and repose, much as nature reveals a glorious sunset against mountain shadows.
2. Sparkle and ambiance, much as a foggy night reveals the sparkle of a street lamp.
3. Beam and silhouette, such as sun

Opposite: Kathleen Caldwell designed this chapel at Emanuel Methodist Church using a color scheme of gold and brilliant blue, highlighted by well placed lighting fixtures that create subdued illumination.

Allen Franck Co. installed several types of lighting units for both function and effect at Manhattan Savings Bank (below). Bank Building Co. of America served as consultant on this well lighted project.





"THE DESIGNER UNKNOWLEDGEABLE IN ILLUMINATION DISCARDS HIS RESPONSIBILITY."

beams piercing the wooded glade and deer on mountain top silhouetted against the sky.

All of these qualities can be achieved with the use of lighting instruments now on the market.

Exciting, inexpensive influence

Lighting, when researched well, turns out to be an exciting and inexpensive influence on interior design. What is so vital, however, in order to achieve the most functional and economic answer for one's client while getting the best results aesthetically, is to involve the interior designer as close to the conception of the structure as possible. This is the ideal, but many solutions and innovations are possible with lighting even after the structure has been built. More costs are involved, but many values, nevertheless, are still attainable at that time.

Obviously, the approach in architecture is to build a structure that has a functional use for its occupants. But many times, in the process of construction, the cart is put before the horse. For example, in an estimated 90 percent of structures built today, lighting is installed as a mass coverage, simply to illuminate darkness so that people can see. Inevitably, this is more costly and highly inadequate to serve the vital needs of varying tasks of the human being.

Well lighted vs. visually interesting

To properly light an object in the usual visual task sense is to make it visible. The lighting designer, however, also feels a responsibility for making that object *visually interesting*, by revealing both the obvious and subtle characteristics of the object. This is a matter of light and shadow and multiple small contrasts within the surrounding area of the object. From the standpoint of high working efficiency, visual interest, as well as visual task lighting, is imperative.

Visual task so often has been illuminated with the technical use of zonal interreflectance calculations (which includes measurements of lumen output, standard reflectance, maintenance factors, and foot-candle measurements)

Visual sterility marks this approach to determine fixture distribution. The lighting quality then becomes a uniform foot-candle at task.

to lighting a task. This constant, overall light level can be equated with the playing of a single note of music all day long. It is not design, it is monotony. The visible task is visible, but not visibly interesting.

The problem of making visible task visibly interesting should spark a great deal of creativity in the industry in producing new, economical instruments and lamps for the lighting designer to manipulate for visual effect. Hopefully, more and more flexibility in lighting instruments will be at the designer's command in the future so that he can play not only the basic note of general visibility, but also orchestrate for visual interest the worker's task lighting. The contract interior designer who does not believe that he must now be knowledgeable in the field of illumination discards his responsibility as a designer and runs the serious risk that his work will lack the beauty of function.

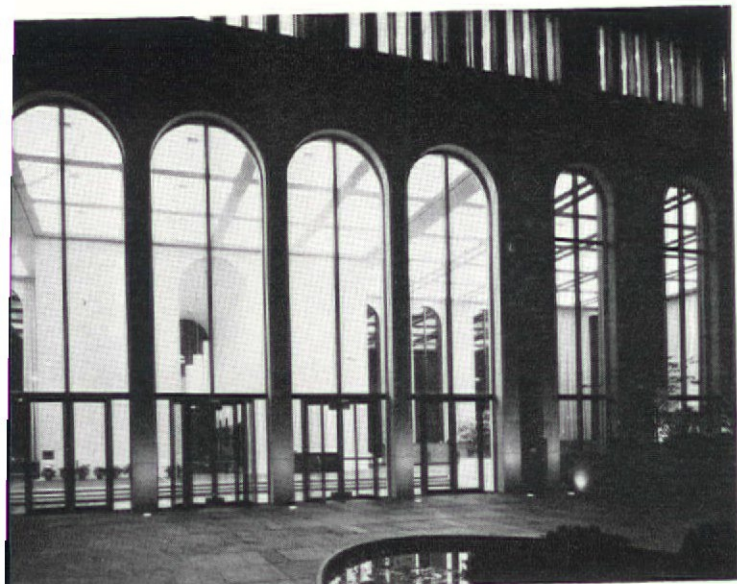
Total concept needed for lighting.

All too often, we give the electrical engineer a cart first, when we ask him to light an interior before he is given the total interior concept of design. No electrical engineer possibly can do a good job, unless he can envision the end product. How can he envision the end product, when his concern is engineering, not interior design and application of lighting design? That is, lighting must be designed before it is engineered, just as interior must be designed, or a building conceived, before it is built. Engineering is the intervening process between the designers concept and the final unified result.

Radiant energy of light, like any other energy, undirected by wisdom, is at its best wasteful and at its worst destructive, because wisdom, unsupported by the constructive force of action, is impotent and lifeless. Light is real to the designer. It is a science and an art to the handmaidens of illuminating communication in interior design. Our objective is the totally illuminated environment for human comfort. As the human being is alive, so form, color, textural character, and the radiant energy of light can make man's human environment come alive and assume the visual importance that is esthetically satisfying to him. (C)

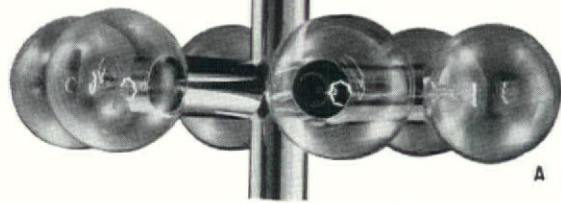
Lighting creates a lively, exciting ambience at Kennedy House apartment lobby. Visible from afar, a 12-foot diameter, 9-foot high chandelier glistens through glass walls and playfully casts its glow in an outdoor reflecting pool. Large bronze wall lanterns are placed on travertine columns, and the cement canopy over the drive has down spots to further light the way, while the entire lobby facade is flood-lighted with overhead lamps. Tom Lee Ltd., interior designer for the lobby, created all the lighting effects.





Architecture and interior design are successfully integrated at Buffalo Manufacturers Traders & Trust Bank through the combined efforts of Ford & Earl, interior designer, and Minruo Yamasaki, architect. Strong lighting effects on main floor (above left) unify exterior and interior design. In a vice president's office (above), the back wall is washed with spots in a graceful design, while overhead units provide necessary illumination for the work surface.

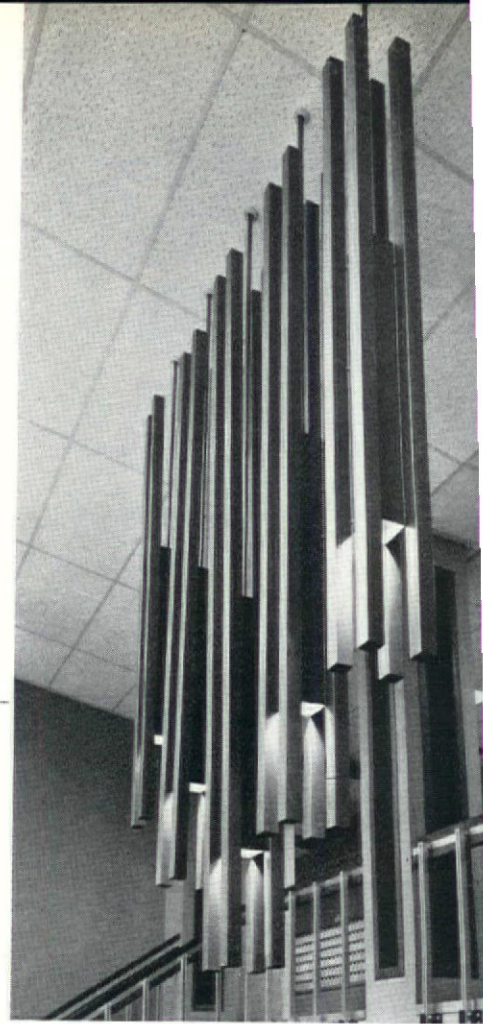
The importance of interior lighting has not escaped Kathleen Caldwell, who has set up a lighting lab in her studio. One corner portion of the lab is shown (left). There are 16 circuits for 16 different light applications within a space. Through experimentation, exciting effects have been achieved, many of which have been incorporated in interior designs completed by the firm.



A

SCULPTURED LOOK IN LIGHTING

NEW SHAPES, MATERIALS, AND FLEXIBILITY ARE CURRENT LIGHT MOTIFS INCORPORATED INTO LAMPS AND FIXTURES NOW AVAILABLE TO DESIGNERS



B

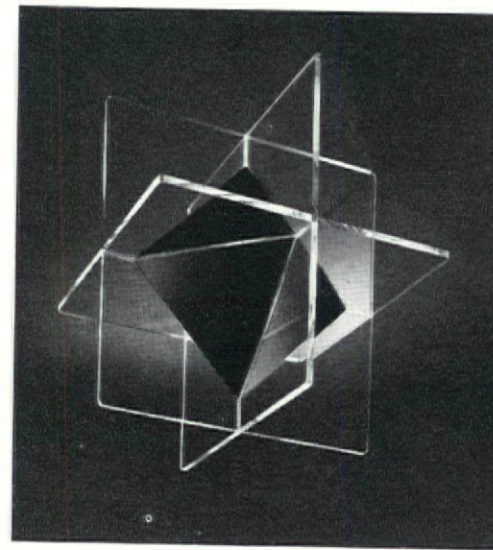


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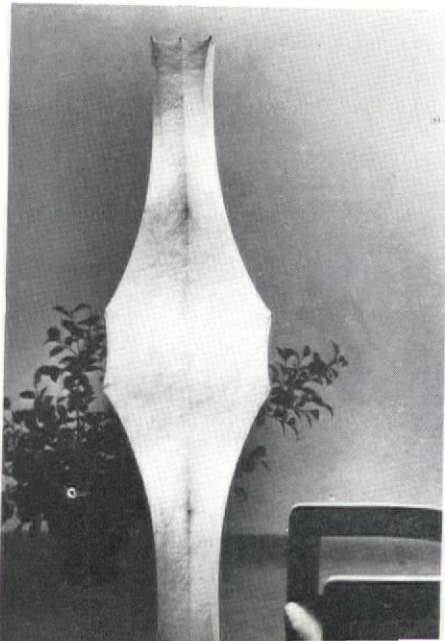


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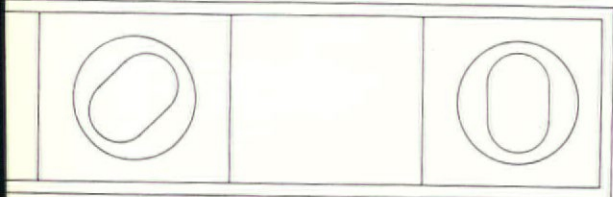
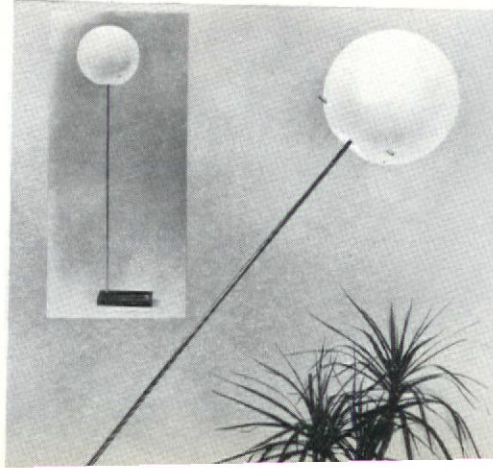
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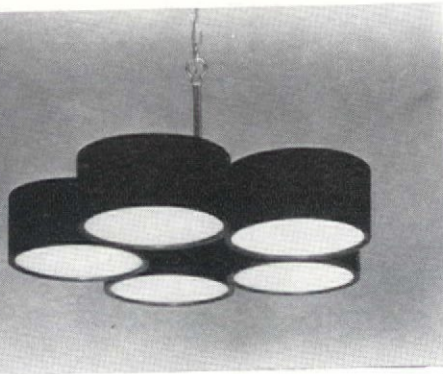




H



I J



A: Sphere and cylinder form Morrison's Orbic, in choice of polished chrome or oil-rubbed bronze finish, clear or opaque lamps. Circle No. 90.

B: Square tubing surrounds inner square light cans in a 4-unit custom fixture by Betty Smulian for Trimble House. Circle No. 91.

C: Looks like a built-in recessed fixture, yet accent system adjusts to changing display needs like a surface-mounted track system. By Lighting Services, Inc., incandescent lighting elements and blank panels can be interchanged along linear enclosure. Circle No. 92.

D: Tilt the brushed chrome globe in its cradle and light is directed where needed with Reggiani's new table lamp. Circle No. 93.

E: Cocoon lamp, Fantasma Small, imported from Italy by Atelier International, diffuses light entire 73¼ inch height. Circle No. 94.

F: Geometric forms are encased in Plexiglas, producing light bands in sculpture form. Eclectics series was designed by Edward J. Sheats for William L. Designs. Circle No. 95.

G: Straight up or tilted, floor lamp by Neal Small for Lighting Associates contrasts polished chrome stem, black steel base, opaque globe. Upright, it is 76 inches. Circle No. 96.

H: Cluster of bubbles by Howard Miller Clock Co. hangs from 18 inch ceiling canopy. Six feet of white cord can be shortened for height variations. Circle No. 97.

I: Five wood circles, 12 inches high, are grouped in hanging lamp designed by Arthur Jacobs for Modeline of California. Circle No. 98.

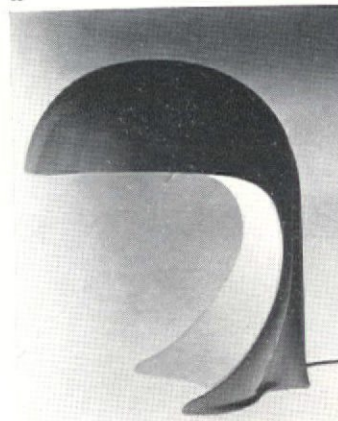
J: Glare-free light is distributed uniformly in Bay View Federal Savings, Millbrae, Calif. System is a series of surface-mounted, recessed, rimless fixtures with one-piece hexagon diffusers, made of matte white Plexiglas (produced by Rohm & Haas). Fixture was developed by Peerless Electric, with designer William Kubach, Circle No. 99.

K: Helmet-shaped table lamp by Moretti, Inc., is of one-piece aluminum, lacquered white. It stands 17 inches high. Circle No. 100.

L: Self-contained dimmer, special bulb shapes, 4 bulb colors make this table or wall-hung lamp versatile. By TSAO Designs. Circle No. 101.

M: Wall wash effects vary with two Lightolier units. Matte white lamp on left throws a smooth wash over entire wall height. Polished chrome globe adjusts in any direction, delivers concentrated, generous light. Circle No. 102.

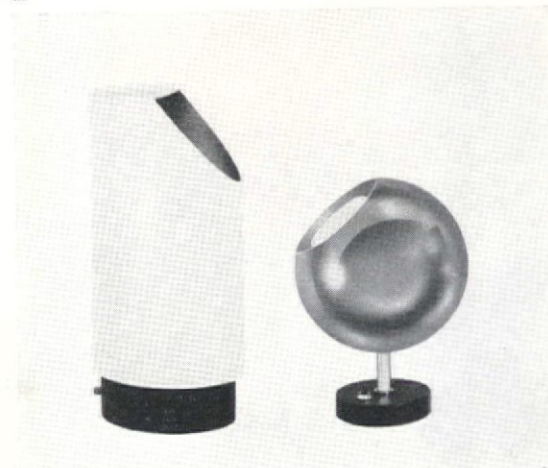
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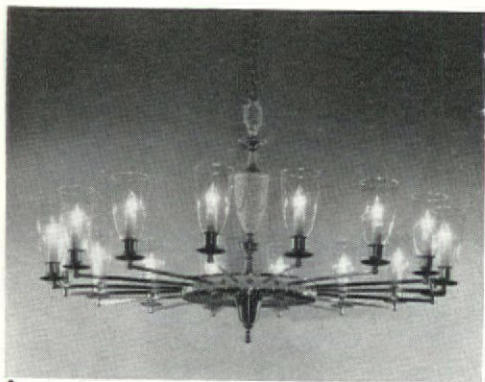
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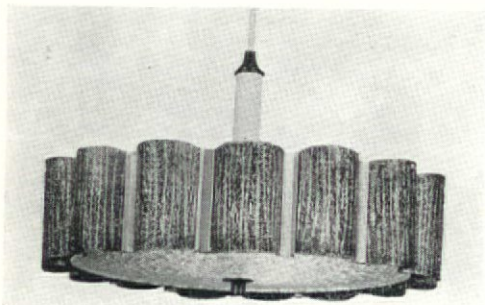
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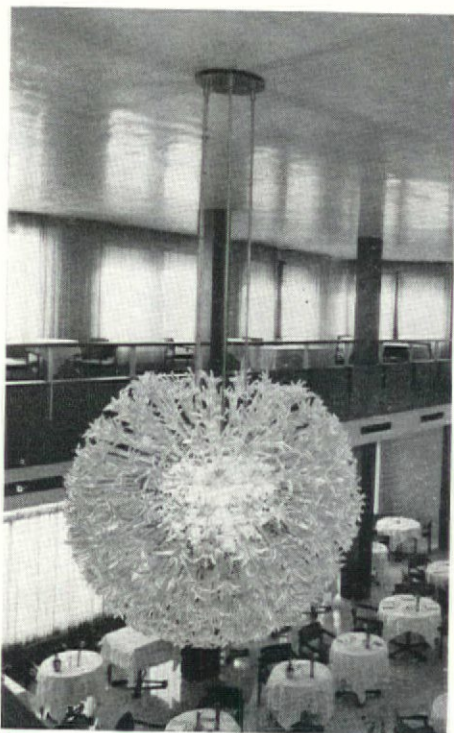
SCULPTURED LOOK IN LIGHTING



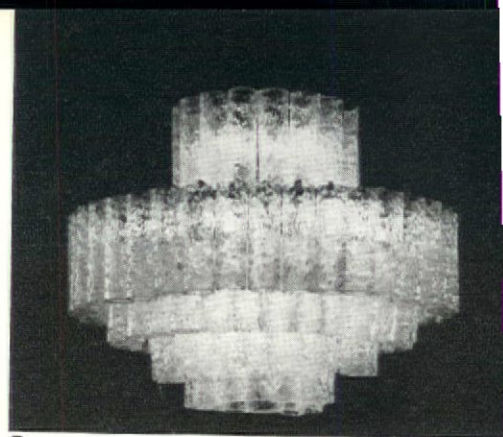
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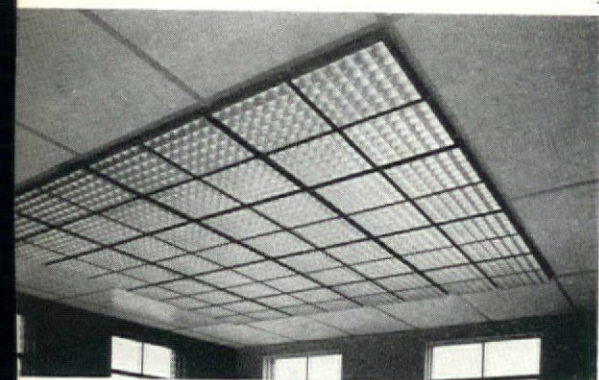
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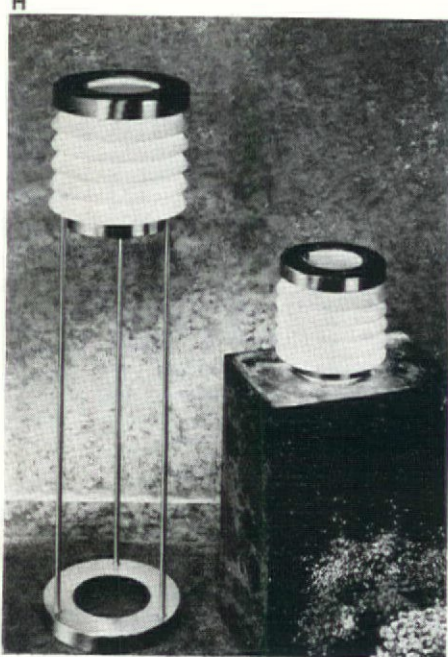
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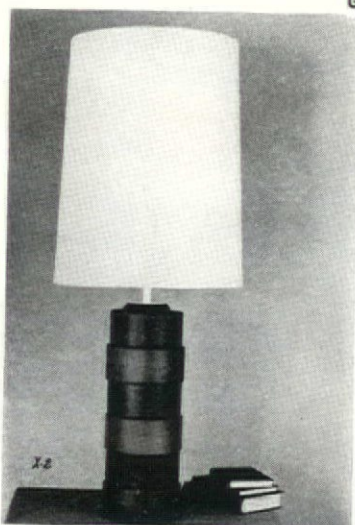
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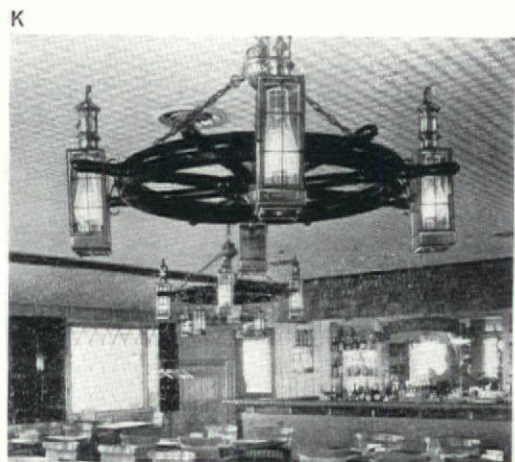
J



G



I



K



L M



A: Variations of Georgetown, by R. A. Manning, include crystal prisms, **B:** Distressed glass adds texture to prisms and beads, shades of crystal or metal. Circle No. 103. Globe's 17 or 20 inch diameter fixture. Circle No. 104. **C:** Hand-blown, flowerlike clusters are used in restaurant chandeliers by Venini. Fixtures come 2 to 5 feet in diameter. Circle No. 105. **D:** Leaded crystal cylinders, imported by Metropolitan Lighting Fixture, are assembled according to designer requirements. Circle No. 106. **E:** Domes in carnival or neutral colors play up or down Glowtex fixtures of acetate. Circle No. 107. **F:** With 36 square cells, Litecontrol's Paracel parabolic louver comes in 2 finishes: matte bronze or polished finish. Circle No. 108. **G:** Inner pipe of steel extends from base mounting to shade ring in London Lamp design by Douglas Bennett. Base can be clad in several ways. Circle No. 109. **H:** Louvre-style lamps by Nessen have electronic dimmers. 45-degree angle louvers are white enamel. Circle No. 110. **I:** Appliance outlet is built into Pamper-Lite, by Cannon; rear vent reduces lamp heat. Circle No. 111.

J: Huge in scale, light in appearance, Robert Long-designed fixture for Metropolitan Furniture Corp. is 48 inches in diameter. Down lights are concealed in tubes holding 8-inch opal spheres. Circle No. 112. **K:** Windjammer chandeliers, by Norwell, are thematically used in a Maine Howard Johnson's restaurant. Circle No. 113. **L:** Pinpoints of light span entry at Smith College Center for Performing Arts. Allen Franck Co. produced fixture for architects Wasterman & Miller. Circle No. 114. **M:** 18-foot star chandelier is surrounded by 35-inch crystal octagon, designed by Wheel-Garon and Irene McGowan for grand ballroom at N.Y. Hilton. Fixture was made by City Knickerbocker. Circle No. 115. **N:** Gleaming metallic finish and white pleated shade is by Phil-Mar; 38½ inches high. Circle No. 116. **O:** Lead crystal and brass base of Chapman lamp is topped with shallow shade of vinyl. Circle No. 117. **P:** Far East ginger jar lamp by Haeger is in Oriental colors, has textured shade. Circle No. 118. **Q:** Built-in dimmer control starts at moonlight effect, shoots up to 300-watt brilliance: by Control Research, Inc. Circle No. 119.

N O

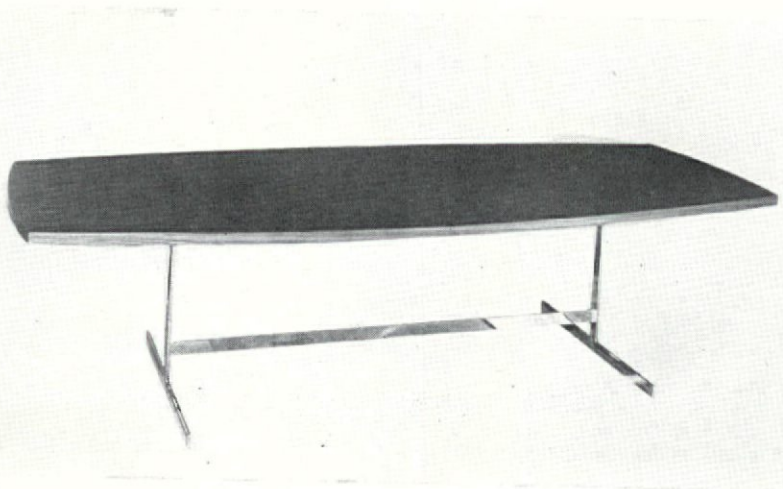


P Q



Mid-Year Product Review

Furniture: more plastics inside and out signal greater use of synthetic materials



A

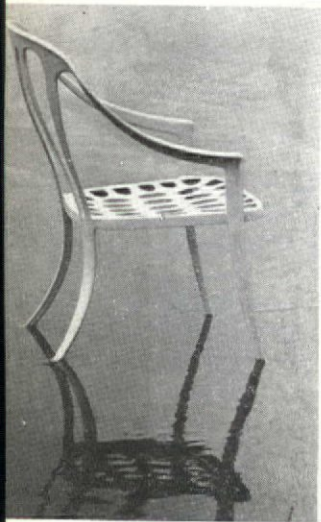


E

B

C

D



A: Conference tables with a modern look have been designed by Patterson Furniture. The First Impression line includes rectangular, boat, and oval shaped tables, with a choice of metal or oiled walnut undercarriages. Circle No. 120.

B: An all-weather chair of solid cast aluminum designed by William Paul Taylor for Thinline Mfg. Co., a division of Brown-Jordan Co., provides elegance for outdoor use. The chair has a perforated seat and an all-weather cushion (not shown). Weighing less than 10 pounds, it stands 35 inches high, 23 inches deep, and 22 inches wide. Circle No. 121.

C: Three-legged tables from Atelier In-

ternational Ltd., stack in the truest sense of the word. They can become a compact little table, a high riser with many levels, or a group of tables to scatter around the room. These Marema tables designed by Gianfranco Frattini, are 17½ inches in diameter and 9, 11, 13, and 15 inches high. They are made of injection molded plastic and come in blue, green, white, red, and yellow. Circle No. 122.

D: Pedestal desks, from the Group F collection by Cole Steel Equipment Co., have bases of highly polished mirror chrome and tops of either coletex or genuine walnut veneer. Both the letter and personal drawers are self-contained cases sliding

on overhead suspension tracks. Circle No. 123.

E: New Pearson chairs, designed for Knoll Associates by Max Pearson, are fully upholstered over molded plastic shells. The ring and center configuration evolves from an innovative upholstery technique developed by Pearson. The stainless steel cap base, with rounded corner, is in perfect harmony with this thoroughly contemporary office armchair. Circle No. 124.

F: Urethane molded chairs with slip-on upholstery are available in a variety of styles. Urethane, a chemical composition, was first developed in Germany, and is now being manufactured in the United



G
J

H

I



K



F



L



States by Burriss Mfg. Co. Circle No. 125.
I: A solid oak seating collection, Series 89, was designed by Jens Thuesen for W. H. Gunlocke Chair Co. A variety of chairs is available with pinned finger joints, triple-stitch weltless seams, and colored enamel seats and backs. Circle No. 126.
H: Stack chairs of one piece plastic shells are supported by tubular chrome plated steel frames. The Libra I, designed by Ford & Earl Design Associates for Domore, are made without visible fasteners to enhance the integration of the frame and shell. The chairs are designed to stack in the box technique and are available in six colors. Circle No. 127.

G: High-backed dining chairs by Shelby Williams gives a tailored look to a dining room or restaurant. They are fully upholstered with frames of contemporary bentwood. The springs have 2 inches of foam padding. The chairs are available with tufted or cane back, in armchair or side styles in a full range of colors and upholstery fabrics. Circle No. 128.
J: Dining/stack chairs are featured in the Formula group, a line of furniture by Dux Inc., highlighted by Swedish designs. The chairs are upholstered in brilliant colors, with a fabric of nylon bonded to polyester/cotton backing over foam cushions. The flexible underpinnings are slinglike

natural canvas fitted over white tubular steel frames. Circle No. 129.
K: The Model 860 Electric File has fourteen wide shelves with a capacity of 1,040 filing inches. Designed by HON to offer centralized control, a dial speeds the desired shelf to the operator by the most direct route, providing almost instant access to files.
L: The Mizar chair and matching ottoman have been designed by Piretti of Anonima Castelli for Fima International Ltd. The two are available in leather, fabric, or vinyl. The swivel chair with a tilt back feature is completely upholstered. Circle No. 131.

Mid-Year Product Review

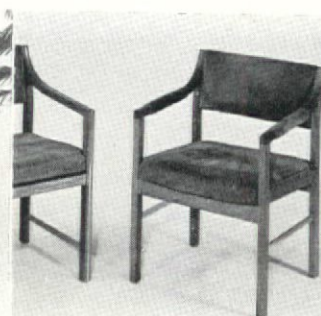
Furniture: chairs of molded fiber glass, solid oak . . . steel H-frame desk



A B



C



D

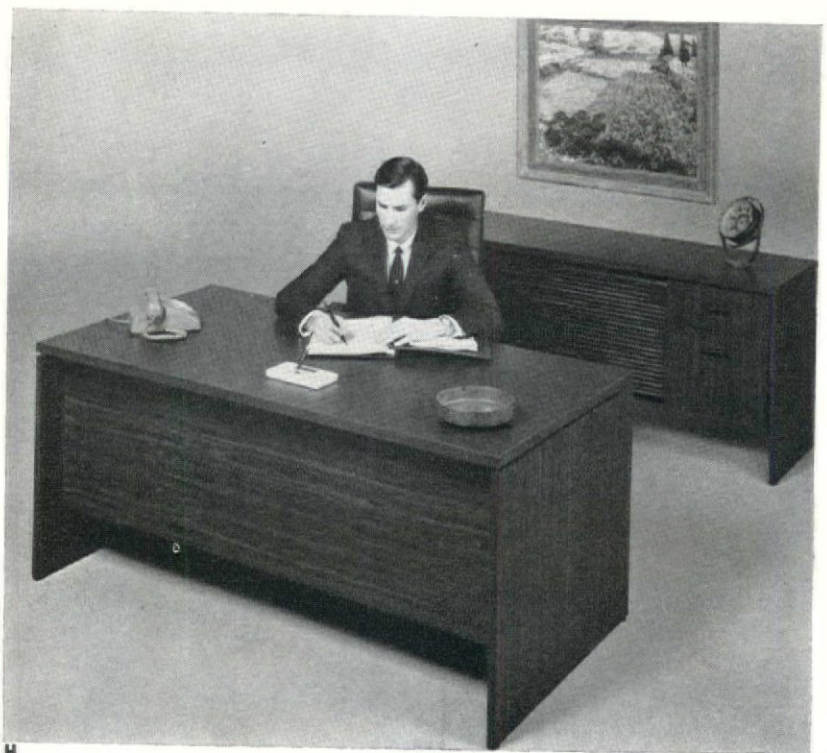


E



F

G



H



A: New weight and scale is seen in a molded armchair by George Mulhauser for Directional. Available in choice of color. Circle No. 132.

B: Cognac Chair, designed by Eero Aarnio for Stendig, is molded of white fiber glass and covered in standard or COM fabrics. Circle No. 133.

C: Solid oak frame accented by strips of brushed aluminum is used by Bert England in chairs for Interior Crafts, Inc. Fabric is suede. Circle No. 134.

D: Molded fiber glass shell is added to steel tube frame to create Heywood-Wakefield's H-8810 versatile stack chair. Circle No. 135.

E: Chromed heavy-duty steel is shaped by Lewittes to form this contemporary seating piece. The chair is shown in nylon velvet and in a variety of other fabrics, including clients. Circle No. 136.

F: Library reading table is based on painted or stainless steel with a plastic laminate top in a choice of color. By Janet Rosenblum. Circle No. 137.

G: GTX by Jens Risom an exciting line of upper echelon furniture for the executive, in far eastern and black walnut. Here, the kneehole cabinet. Circle No. 138.

H: Co/ordimate by Drexel features vinyl veneer coverings on furniture with stainless steel legs. Rosewood, teak, and wal-

Dividers, sculptured, acrylic . . . gold-leaf panel tables . . .
3-D patterned shade . . . space-saver shower



J

L

K

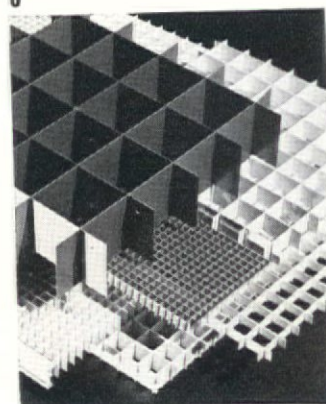
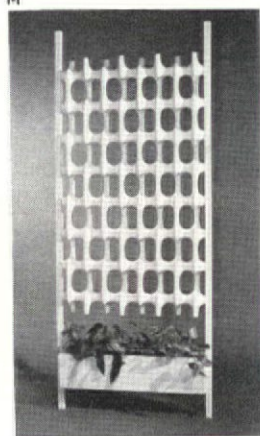
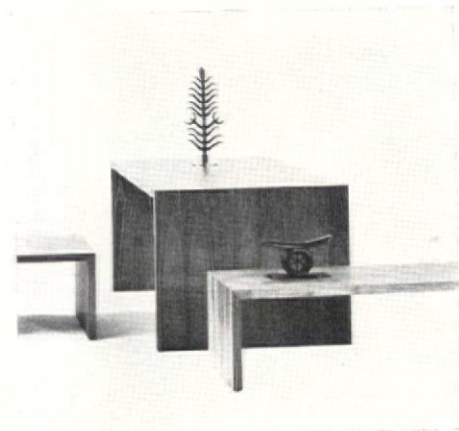
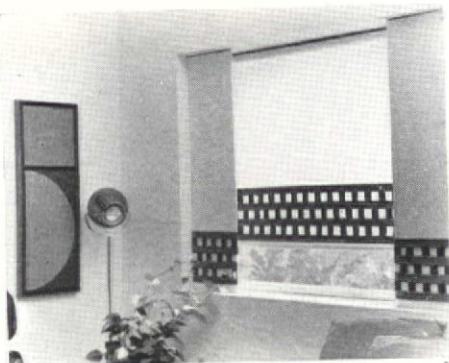
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O

P

Q



nut finishes. Circle No. 139.

I: Dual-purpose folding table by Metwood Mfg. Co. is wedge shaped to fit special spaces. Circle No. 140.

J: Cyprus, Joanna's new shade cloth from the Luxuria collection, has a soft, unstiffened appearance and three-dimensional pattern. Circle No. 141.

K: Divide and conquer with American Cyanamid's cast acrylic sheet partitions. Surface texture combines with colors for a variety of effects. Circle No. 142.

L: Panel tables, styled by Intrex for Habitat, Inc., are available in any dimension, and in several selected woods, lacquers, plastic laminates, and gold or silver leafed

surfaces. Circle No. 143.

M: Sculpta-Grille divider unit by Harvey Design Workshop is in classic and contemporary designs. Circle No. 144.

N: Commercial china with a look of elegance in the golden rim accented by black inner line. By Syracuse. Circle No. 145.

O: Louvertec Ltd., of Canada, introduces its complete line of aluminum louver panels to the U.S. Circle No. 146.

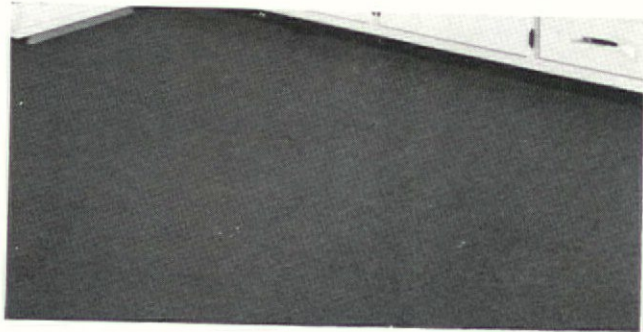
P: Profile, Shepherd Caster's newest design, is die-cast for extra durability. Eight finishes available. Circle No. 147.

Q: Space-saver corner shower, Corinthian by Showerfold, takes less space than conventional shapes. Circle No. 148.



Mid-Year Product Review

Carpeting: hot melt backed carpet and new fibres welcomed to market



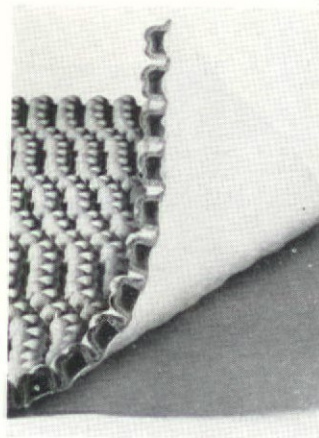
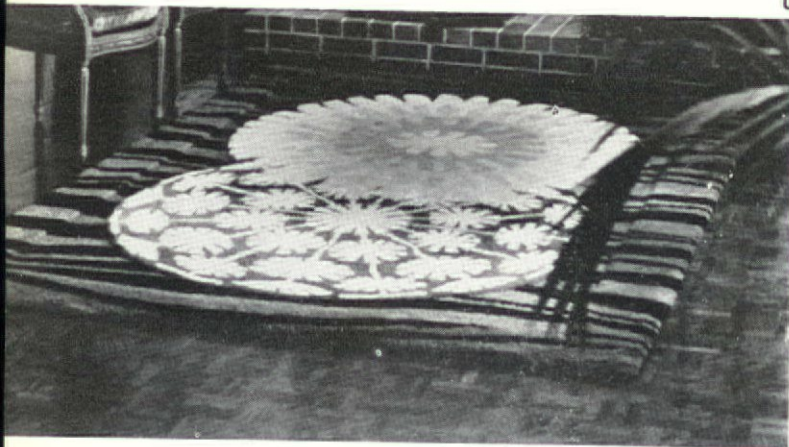
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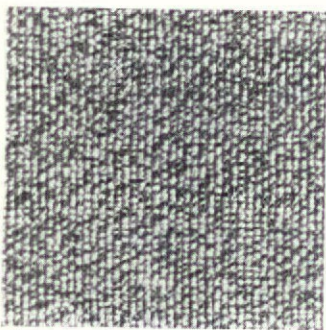
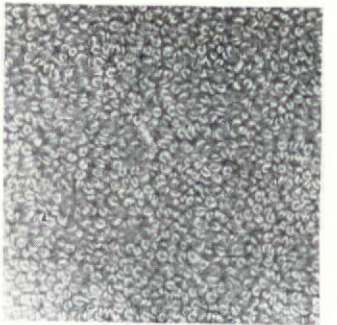
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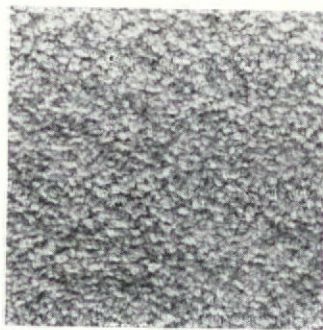
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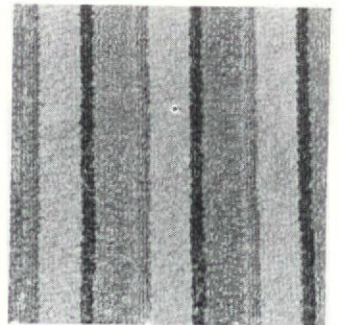
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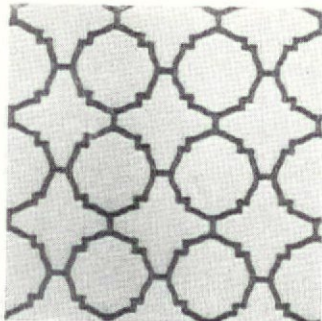
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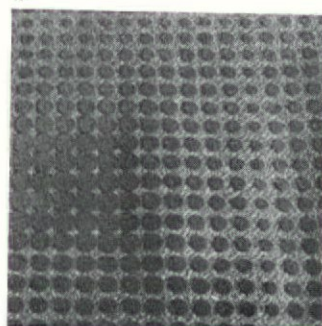
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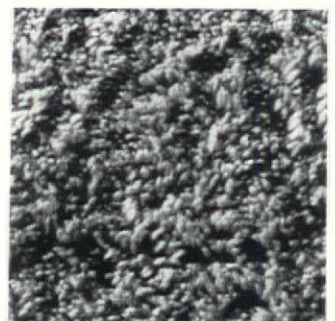
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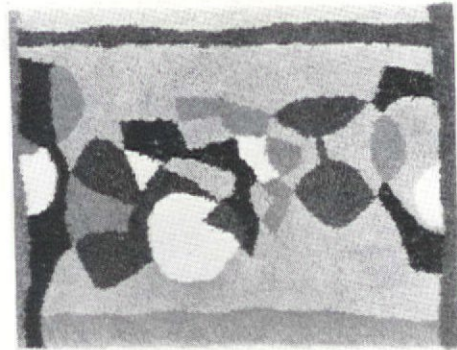
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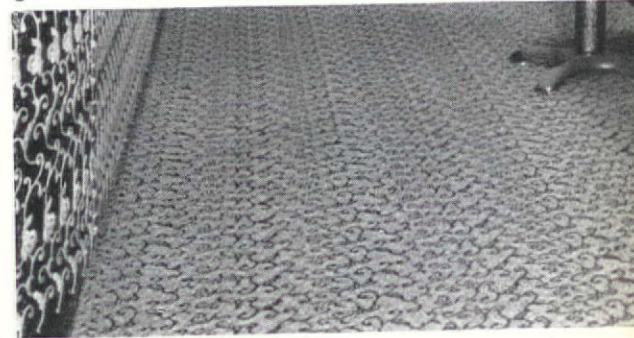


Q



R

S



A: Vinyl-lok Carpet, made of continuous filament nylon with pile embedded into a solid vinyl sheet, by Porter Carpets, can be cemented to the floor. Circle No. 149.

B: Textured Kodol II polyester pile carpet, Voluptua, is bonded to double jute back with Crown Tuft Carpet's hot melt polymer backing. It is available in 14 colorways. Circle No. 150.

C: Amargon, a handcrafted area rug, is an addition to Callaway's Explorations International Collection. This jungle pattern is made of three levels of cut and loop wool pile. Circle No. 151.

D: Spunbonded polyester backing, Fastbac from General Tire & Rubber Co., replaces scrim on its entire waffle sponge rubber carpet cushion line. The new development is specially designed for heavy traffic areas. Circle No. 152.

E: Acrilan acrylic pile, Valetta, by Downs Carpet Co., is a three-level, textured loop pile broadloom. Featuring 2 and 3-color combinations, it is available in 11 colorways. Circle No. 153.

F: Vycron V.I.P. polyester enables Modern Carpet Industries' Appian Way to offer resiliency and long wear as well as easy cleaning. Circle No. 154.

G: Narrow gauge tufted contract carpet, directed toward the demand of lower priced carpets for commercial installations is now being produced by Hardwick & Magee Co. Circle No. 155.

H: A textured tip sheared carpet, from Roxbury Carpet's Sunfighter series, is made of Monsanto's solution dyed Acrilan acrylic and is available in 11 colorways. Circle No. 156.

I: Caprolan nylon carpet, Nomination, by Walter Carpet Mills, is a random sheared, heavy weight, textured loop pile carpet, available in 16 colors. Circle No. 157.

J: Zefkrome acrylic, a producer-dyed fiber from Dow Badische Co., is used in the making of Thomas Pride Mill's Gazebo tufted striped carpet. Seven colorways are offered. Circle No. 158.

K: Shock-free wool plus Multi-chrome piece dyeing are combined to create Beauty Tuft's Proud Moment pure wool pile broadloom. Circle No. 159.

L: Indoor/outdoor needle punch carpet, made of Crown Product's Marvess olefin is offered in three patterns, including Mediterranean Tile shown. Circle No. 160.

M: Non-woven carpet, Color Flock by Ludlow Corp.'s Floor Covering Division,

is made by flocking dyed nylon in patterns onto an acrylic needlepunched base. Circle No. 161.

N: Avlin polyester from American Viscose Division of FMC Corp., is used in this shag broadloom, Cabaret, made by Beattie Mfg. Co. Circle No. 162.

O: Loose-laid carpet tiles, Heugatile by Van Heugaten Inc., are totally interchangeable to allow for rotation. Two types, Heugafelt, and Heugaflor, are offered. Circle No. 163.

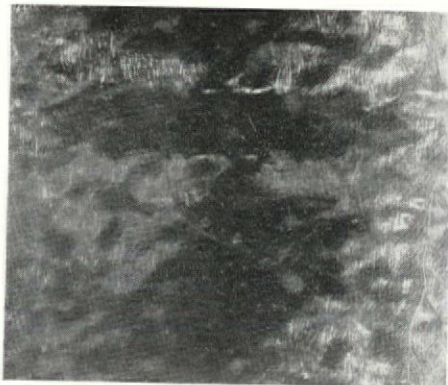
P: A shaggy textured rug of Lorelei yarn, Clown, has been designed for Bigelow-Sanford, Inc., by Dorothy Liebes. It comes in a variety of sizes. Circle No. 164.

Q: Antron nylon by Dupont is being used in the Mohawk contract carpeting which covers the holding areas and VIP reception rooms at the U.S. Pavilion at Hemisfair '68. Circle No. 165.

R: Source fiber, a development from Allied Chemical's fiber division, is used in Rugrofter's Laureate, a contemporary version of an oriental rug. Circle No. 166.

S: Sponge backed carpet by Loma-Loom is constructed of Allied Chemical's 100% A.C.E. continuous filament nylon in custom pattern. Circle No. 167.

**Wallcoverings: metallic surfaces,
bold geometric,
and photo murals
bid to designers**



A



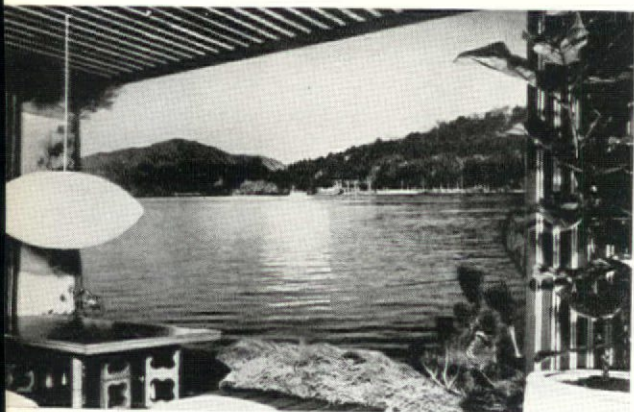
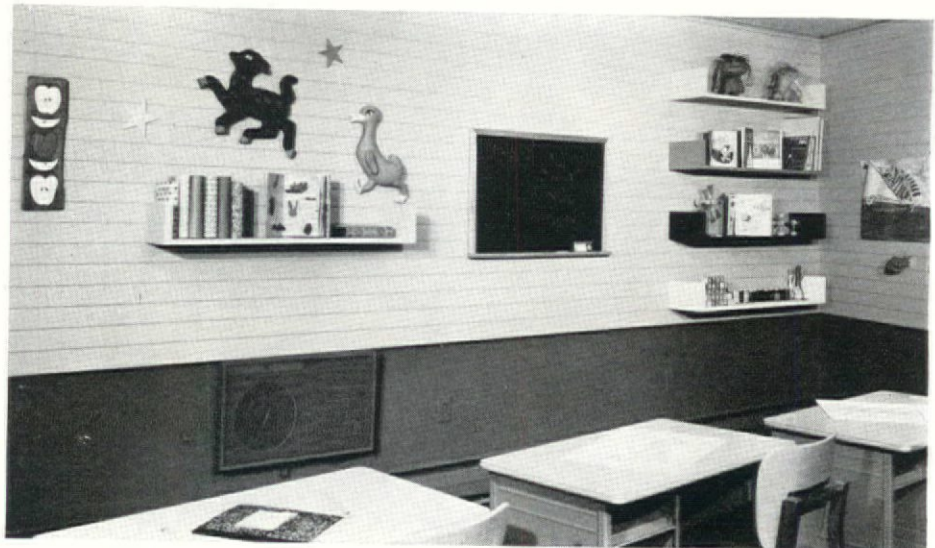
D



B
E



C



F
G



A: Metallic Mylar-type wallcovering, Metalsmith Leaf 795 by Comark Plastic Div. of United Merchants, is available in the leaf embossed pattern as well as plain silver and gold. Circle No. 168.

B: Geometric patent leather slashes in black, brown, or pumpkin on white accent the Dialogue of History and Contemporary Man, a pattern from The Jack Denst Designs' collection Dialogue 16. The border is notched to fit into the pattern and is mosque-inspired. Circle No. 169.

C: Fire-Test Panel, by Marlite, combines fire code requirements with the durability of plastic-finished hardboard, in colors, or patterns. Circle No. 170.

D: Planked Rosewood, a woodgrain veneer by Formica, is available in suede or furniture finish in sizes up to 5 by 12 feet. An interesting effect is achieved by combining shades of Rosewood in the

butcher block plank effect. Circle No. 171.
E: The Shutter-wall System, specially designed by Walls Unlimited, Inc. to accept display applications, is available in a wide variety of genuine woods, plastic laminates, or paint grade panels. Specially designed hardware and accessories can be applied simply without using vertical standards. Circle No. 172.

F: Murals, Muralettes, and Fitolites by FotoMurals of Calif. enhance the size as well as the appearance of a room. The large 15 foot panoramas are available in color, or black and white. Circle No. 173.
G: Sand-like textural overlays accent the detail and variety of the primitive inspired Tapa cloth design by James Seeman Studios. The pattern, a member of the Sgraffito Colloction, comes in a range of colorways on vinyl-coated paper, and vinyl. Circle No. 174.

Mid-Year Product Review

Floorings: flower power on the floor and painted ceramic tiles are departures



H
I



J

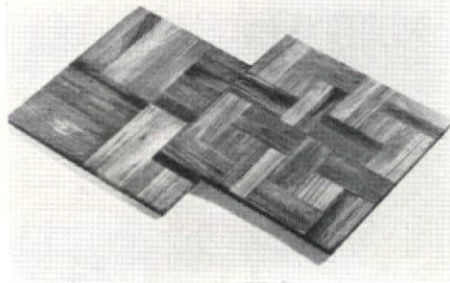


L



H: Porafloor seamless flooring never has to be waxed or buffed. Protective top coats have built-in shines. Surface memory allows the pour-on floor to recover from furniture indentations. Circle No. 175.

I: Floral design vinyl flooring is an addition to Congoleum-Nairn's Vinyl Cushion-floor series. The stylized flowers, a departure from traditional flooring designs, come in neutral and bright color combinations. These Royal Gallery designs come in three widths. Circle No. 176.



K

M



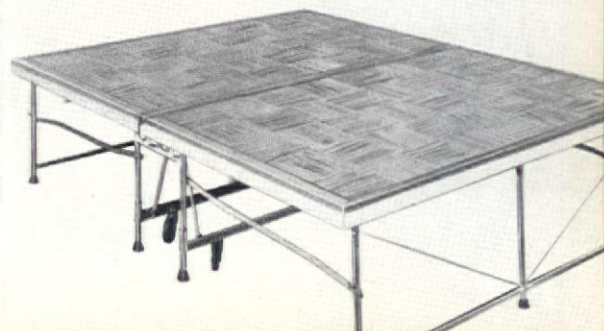
contrasted rectangles arranged in either basketweave or square-and-check patterns. Circle No. 178.

L: Custom painted ceramic tiles for floors and walls are being produced by Giovanni Bellini Inc. The firm located in Italy hand paints designs such as the Sovrana, shown. Circle No. 179.

M: Quarry tile in special shapes by Ludowici-Celadon Co., is made of top grade shale clays. The Renaissance design shown is acid-resistant, hard burned, with a fireflashed surface. Circle No. 180.

N: Mobile-folding stages from the International Special Products division of Sico, Inc., can be adapted to band, runway, speaker's, and other platform applications. Stage decks which rest on heavy gauge tubular steel fastened to a one piece frame, are covered with woodgrain pattern vinyl. Circle No. 181.

N



Fabrics: new blends of natural and synthetic fibers, chemical fabric that looks like suede



A



E

F



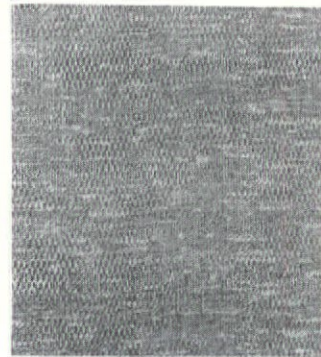
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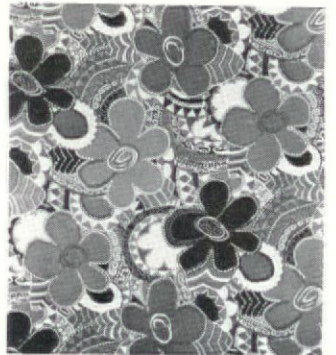
C



D



G



A: Fabric of Vectra olefin fiber by Enjay Fiber & Laminates Co., combined with solid walnut paneling, adds a touch of individuality to this sofa. Circle No. 182.
B: Parthenon, a plaid from Boris Kroll's Odyssey collection, is made of viscose and nylon. The pattern is available in 11 colorways. Circle No. 183.

C: A realistic lizard interpretation, Liarsaro, is one of the four patterns in the General Tire & Rubber Designer Series of Vinelle upholstery. Circle No. 184.

D: Fabric effect in vinyl is achieved in McCordi Corp.'s new patterns, Cordura and Monk's Cloth, which combine dimensional embossing and a wash printing process. Circle No. 185.

E: Fantasies From Nature, a collection of abstract designs from Greeff Fabrics,

are printed on 50-inch cotton, in various color combinations. Circle No. 186.

F: A custom hand-screen fabric, Peacock Leaves, by Gordon Winslow is available on fabrics from cotton to silk and on paper and vinyl. Circle No. 187.

G: Bold florals highlight the collection of fabrics from the Romanex Division of Boussac of France, Inc. Circle No. 188.

H: Du Pont Dacron polyester velvet fabric, Contessa, made by Baxter, Kelly & Faust looks like traditional velvet but is more durable. Circle No. 189.

I: A fabric-backed vinyl, Casino, made by Masland Duraleather Co., is available in 54-inch width. Circle No. 190.

J: A suede textured fabric, Frontera, developed by Tenneco Chemicals Inc., is durable and washable. Circle No. 191.

K: Fire resistant drapery, made from a textured blend of Eastman Verel mod-acrylic fiber and dacron, provides pleasant lighting and sound control. Circle No. 192.

L: Color Shutters, designed by Owens/Corning Fiberglas, works on the principal of a camera lens. The four sides move to enlarge or compress the light area in the center. Circle No. 193.

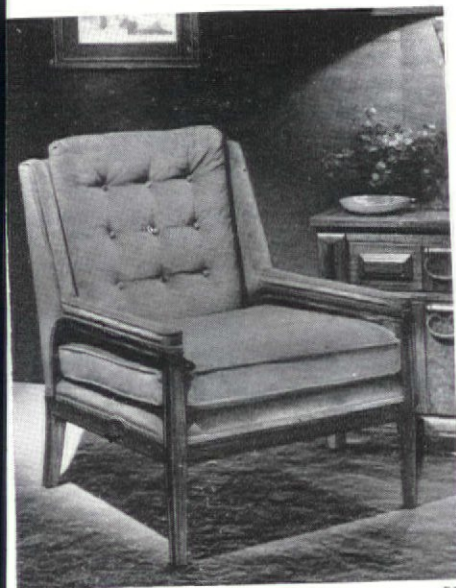
M: Breathable vinyl, Cool Knit, by B.F. Goodrich Co., results in drier, more comfortable seating. Circle No. 194.

N: Rayon with a horizontal pattern, Baghdad, by Thaibok Fabrics, Ltd., is 56-inches wide. Circle No. 195.

O: Permanent and evenly spaced pleats—draperies, by Isabel Scott, are available in a choice of fabrics, textures, weights, and colors. Circle No. 196.

Mid-Year Product Review

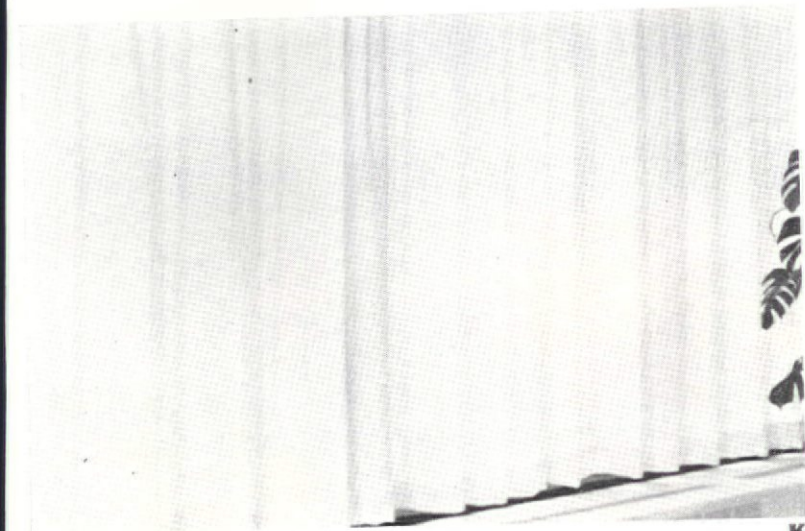
vinyl treatments are standouts



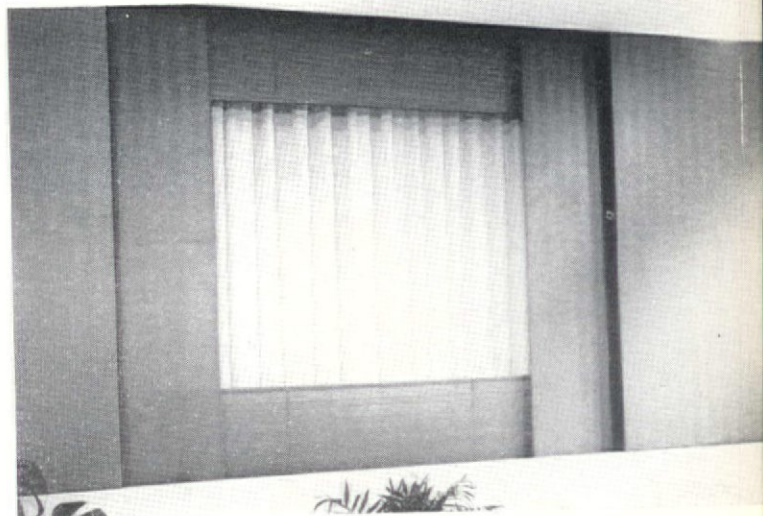
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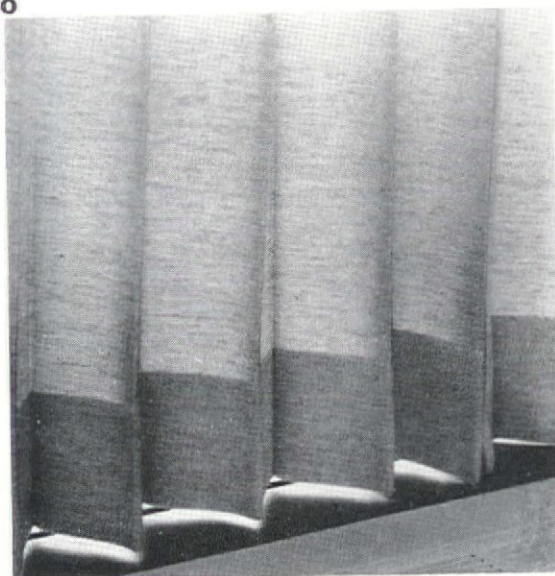


N

M



O





CONTRACT INDUSTRY UNDER CLOSE SCRUTINY AT CONTRACT '68 SEMINARS

A review of talks delivered during industry exhibition and seminar program held at New York City's Coliseum, covering newest design methods and markets by contract design experts—from office landscape to making effective presentation to corporate clients.



HEATED DEBATE AND AUDIENCE INVOLVEMENT MARK DIVERGENT OFFICE LANDSCAPE POINTS OF VIEW

Panel: Hans Lorenzen, Norman R. DeHaan, Hans Krieks

Anticipated debate over the controversial office landscape system drew more than 500 interior designers, planners, and specifiers to the Contract '68 seminar entitled "Office Landscape—The Most Controversial Theory To Emerge In Many Years." Participants Norman DeHaan, head of his own interior design and architectural firm in Chicago; Hans Krieks, Hans Krieks Associates, Boston and New York; and Hans J. Lorenzen, Quickborner Team

resulting plan is arrived at by computer, with little human management interference. . . . I take all of this, however, with a healthy dose of salt, for a computer will say whatever you want it to say.

"To evaluate office landscape and concepts, as they apply to our varying laws and practices, we have to establish valid critical premises. Relative to esthetics of design, three pragmatic, acceptable areas of judgment would

program within the client's organization must also be weighed. Many firms find that computer programs result in business practices diametrically opposed to their traditional practices.

Four human senses involved

"The landscape also affects, drastically, four of the five basic human senses: visual, kinesthetic, thermal, auditory. It omits only the olfactory, because they haven't said anything about it producing odors.

"Thus the landscape approach must be judged in its client context and the client must be aware of the alternatives when approached with this system. Secondly, and closely related, is the physical nature of the office function. Buildings and their business tenants, as we all know, are often at odds with each other. This is not surprising, since speculative U.S. office buildings dominate U.S. business matters. Therefore, the rigid control and economic dictates of real estate organizations may well determine the acceptance of office landscape by many corporations.

"The speculative problem of what he (the speculative builder) can leave out to cheapen the building, while leaving it visually and (hopefully) structurally intact, leaves little room for some of landscaping's most valid contribution in flexible office planning.

Many fads are hogwash

"I fear that the relatively few buildings commissioned by corporations for actual or image needs may become the only valid areas in which landscape theories can be evaluated.

The Quickborner Team's insistence that it should program a clients building project to reflect a concern vital to its approach. I assure them, we too are just as concerned with getting in on programming at the beginning, and it is not dictated by our physical or design egoisms, but a reflection of genuine concern for the client's needs and his rights.

Many of the current popular fads indulged in by respectable and reputable architectural firms are so much hogwash. The present dictate of ceil-



Crowds gather to attend the Contract '68 Seminars (opposite page), and hear Office Landscaping discussed by Norman DeHaan (left, in photo left, with Ben Hellman, publisher, CONTRACT Magazine and seminar moderator), Hans Lorenzen (center), Hans Krieks (above).

Management Consultants, Quickborn, West Germany (with U.S. headquarters in Milburn, N.J.), elicited frequent rounds of applause as they let fly with views that stirred the ire of other panel members. The Quickborner Team originated the Office Landscape concept.

"People are trying to escape from constant observation and togetherness," DeHaan said, adding that an office landscape scheme is comparable to having a bathroom without walls. He continued: "The controversy over office landscape may have more to do with nomenclature, rather than with office planning. As I understand the office landscape concept, the project is surveyed, data programmed, and the

seem to be whether office landscape is relevant to the client, adaptable to the building, and whether the economics are equal to the design element.

"First, the nature of the client. Those organizations, which are by their nature, open and accessible to the public, must retain fairly obvious circulation and visual identity patterns. This would include open banking and insurance firms, public service departments, brokerage agencies, public utilities, and government agencies. I suspect, however, that much of office landscape's computerized programming is just as applicable to the normal office layout.

"The impact of a computer design

Office Landscape—continued
NO SINGLE TECHNIQUE VALID

ing line grids, for example, and floor modules on approximate five-foot centers, is a costly exercise in futility.

"I feel, any new building program must be a joint effort, involving more than the designer and his computer.

"Last and most important in judging the landscape programs is economics. This approach is totally dependent upon a computer program. Without going into cybernetics, I think we can all agree, as I mentioned earlier, that a computer can be programmed to say whatever you want to hear. Its input only equals its output.

"We also can agree that in any initial computer project, the matrix of program modules, as far as I know, must be large enough to justify the time and effort involved in this program. Obviously, the moderate sized office design projects will retain work habits that would allow individual designers to come up with solutions be-

... Office landscape has resulted in cost of only 33 cents per square foot for layout rearrangements, as opposed to \$5 to \$10 per square foot where walls are involved."

—Hans Lorenzen

fore a programmer could come up with and establish a program and feed the data into a computer. However, when you approach large, complex offices, it then appears that programming may be justified. . . ."

Moderator Ben Hellman then introduced Hans J. Lorenzen.

No rigid rules in office landscaping

"There are no rigid rules to office landscaping, with the exception that four walls are not necessary," Lorenzen said. "In fact, there is wide latitude in design, depending upon the needs of an office, as determined by communication and paperwork surveys. We are only one part of a team of architects, interior designers, industrial psychologists, and management people who should be involved in the design of an office landscape.

"The rigid rules referred to before are nothing but principles grown out of experience, which enable the inhabitants of the office landscape to maintain and use this highly flexible and

efficient system to full advantage.

Commenting on the economics of office landscaping, Lorenzen said, "At DuPont in Wilmington, Delaware, operation of an office landscape has resulted in costs of only 33 cents per square foot for layout rearrangements when new people are added or removed from a plan, as opposed to costs of \$5 to \$10 per square foot in offices where walls are involved."

"We have today a consensus on the need to get the most of any investment in a new office building and all operating expenses connected with it. Designing beautiful facades, impressive entrance halls, and luxurious executive suites is not enough. The Office Landscape system emerges from a very complex planning approach based on the individuals comprising the client organization, with their functional interdependences and work patterns. Functional, technical, and behavioral aspects thus determine the layout of work places, groups, and departments. Under this planned concept, the building is designed around the organization, rather than squeezing the firm into predetermined space. The Office Landscape system replaces both the open plan, or "bullpen," and the private office concepts by a synthesis of open planning and privacy using moveable sound absorbing screens and plants as shielding elements when visual and acoustical privacy is required.

Each landscape uses different plan

"The Quickborner Team's professed aim is to plan office buildings which not only meet fully the requirements of office procedures, but also environmental and 'work-needs' of the office personnel—not only for today, but also for the entire life span of the building. We do this by drawing, in a systematic way, on all applicable knowledge available. There exists no single technique which can or should be applied. Each office building planned by the Quickborner Team — and the system which is built into it — differs from all other previous solutions . . . because each is tailor-made for the client.

"Our main emphasis is on the cybernetics of organization — on the information processes, which have to be carried out in the business organization, which can be regarded as an information processing center.

"The spatial arrangement of a building has a decisive influence on the speed at which business is carried out. It affects the relationship of the em-

ployees to each other, and the method of adjusting the organizational system to changes in workflow.

"Office areas should be divided by as few permanent walls as possible. To ease and facilitate communications, all departments and work groups in frequent contact with each other should be located on as few floors as possible, without being separated by fixed walls.

Floor grid systems questioned

"The use of office space should provide the same conditions of lighting, air conditioning, and acoustics. A floor system for electricity and telephone supply in a grid of 5 by 5 feet allows work places to be readily located.

Hans Krieks previously, as first speaker, had taken issue with the esthetics of floor grid systems that result in pipes sticking out of floors, preventing a smooth, carpeted look.

Krieks had said that floor grid systems resulted in inflexibility that was both costly and lacking in esthetic appeal. "Why can't we design an esthetically pretty system for electricity and telephone wires that comes down from the ceiling," he asked?

Lorenzen's rejoinder resulted in inviting William H. Spencer, office management executive for Eastman Kodak Co., Rochester, N.Y., to the podium to describe an office landscape at Kodak that incorporated such an innovation.

Krieks also made the following points in his presentation:

"People's attitudes are very much, to my thinking, determined by their environment. So, a strong dialogue of environmental conditions, where they live and where they work, is vital.

Today, our sculptors use foods as well as bronze as a basic material to work with, junk metal as well as marble to express their art in relating to life. Our painters use fabric as well as paint, newspaper cutouts as well as canvas to express art, at it is related to everyday life.

"I claim that there is beauty in any material, any structural system, any equipment that is properly placed and properly used. Consequently, if the interior office landscape makes sense to some of our everyday office environments, it should be translated into an environment of beauty. It should be able to be translated into an environment of esthetic satisfaction.

Complete restatement of office planning

"Even though office landscape would not work at all times, and even though

it may only work occasionally, it has, at least, stimulated a complete restating of our office planning. But, now, the important question: Has office landscape, with its proclaimed efficiency and methodical working environ-

ment, been successful in creating an environment of esthetic gratification?

"This is what I want to concentrate on. Do we need esthetic gratification? I feel strongly that we can't live without beauty, as we can't live without

love. My second answer is that as far as I have seen, the office landscape has not created this kind of environment. But I am sure that systems can be devised to overcome these and many other objections.

HOTEL DESIGNER MUST KNOW HOSTELRY BUSINESS BASICS

"Designing Hotels for Profit," by Roland Wm. Jutras

Our subject is profit.

First of all I think it is important that we differentiate between institutions designed to produce profit and non-profit operations. The basic difference is important, inasmuch as it dictates the basic rationale and interiors approach. We are discussing hotels, as opposed to residences, schools, and to a large extent offices.

Most hotels are profit producing operations, at least that is the initial intention. Few if any assignments are as challenging and totally oriented to the profit motive, and even more limiting is the fact that hotels do not aim their operations at a specific market, but rather at the public as a whole. Therefore, the designers' approach to hotel interiors cannot be subjective or aimed as a specific income, cultural, or social group.

High occupancy means survival

There was a time when the world's great city and resort hotels catered specifically to the wealthy and renown, and the designer's role, in those days society decorators, was relatively simple. Basically, it was to cater to the

subjective pace of this clientele.

Today, this is no longer true. The so called deluxe hotels can no longer rely on the "400" to fill their houses. High occupancy is survival in the age of rising labor and material costs.

An example is the Plaza Hotel in New York, once a refuge for the idle rich. Now as our economy changes and both leisure and money has filtered down to the so called middle class, the management could no longer afford low occupancies at high rates, and the character and operation had to be revamped to attract the mass market. There are those who lament the passing of this rather romantic aristocratic age, but in this time of wide spread affluence "the old order changeth."

I think it is important to understand that the market for hotels today, with few exceptions, is the mass market. There will always be Presidential Suites and lavish facilities for the privileged few, but even these are primarily occupied by corporate executives on expense accounts. I have often thought some one should design a new hotel for the neglected dowagers and patricians of this by gone age,

but they would probably find our operation much too commercially oriented and we wouldn't get the job.

Non-profit and profit-making institutions differ

I stress the specific difference between profit and non-profit interiors because I believe it is fundamental to the designer's role. In non-profit interiors, the "decorator" performs a valid function. His or her personal taste, basic understanding of furnishings and color, coupled with a resource knowledge of the marketplace, enable him to create an attractive environment and tailor his efforts to the subjective whims of his client. This however is a completely invalid approach to profit oriented hotels. We frequently explain to new clients that we are not only not concerned with his personal taste, but also we rarely have an opportunity to express our own if we approach the project realistically and from a profit motive base.

This does not indicate compromise on our part, rather a realistic appraisal of the specific situation. We explain this is not the role for which we have been hired, and our job is much more complex and exacting. Unlike the non-profit project the success or failure of our efforts can be rather specifically measured.

The other fact is that a major hotel project may involve the designer in the control of several million dollars of his client's and the bank's money. I've often wondered why the banks do not want to interview the designer, since the primary investment is theirs.

Designer interprets broad public taste

The contract hotel designer must literally walk a tightrope. First, he must understand, then interpret the broad public taste. This does not mean he does not have a responsibility as an arbiter of public taste and attempt to elevate the taste level, but this is a fine line. If he overshoots he can be primarily

Roland Jutras (right) is congratulated by Seminar moderator Ben Hellman after session.



OPERATING KNOWLEDGE SHAPES DESIGN

responsible for the economic failure of the project.

If personal taste is not the sole criteria of a successful operation—what is? I would say a combination of skills, some esthetic, and many technical and operational. The hotel designer must be a very competent merchandiser and thoroughly know his product.

Hotels function 24 hours a day, 365 days a year, and attempt literally to be all things to all people. Although, in actuality, this is impossible to accomplish, this must be prominent in the designer's mind and it must dictate his intent.

He must have a thorough understanding of the many ingredients that go into the creation of a successful hotel. Site planning, basic architecture, mechanical trades, interior architecture, lighting, furnishings and color, and all hotel operations including food and beverage, front desk, housekeeping and maintenance, purchasing, and staffing. Unless the designer is going to function solely as a decorator he cannot limit his activity and influence to furnishings and wall finishes. His role will be limited and restricted unless he has a working knowledge of architecture and hotel operations and gains the respect of the management and technicians involved. In short, I do not believe interiors should be a personal and separate function.

Must get involved with specialists

In the case of an independent client, the designer finds himself involved in

these areas, whether he intends it or not. In the case of the corporate client, the designer will have to consult and be involved with the various staff specialists, whether he intends it or not.

For example, on a recent commission with which we are involved in a major hotel outside of the continental United States, we had eleven separate corporate staff individuals that had to be consulted and copied on all correspondence and all phases of the program. Each of these people was a specialist in his own field and had a decided opinion on his particular specialty and the manner in which it related to the completed project.

The designer must act as the catalyst and coordinator. The results of his work will be the most prominent and obvious when the project opens to the general public. He has a profound responsibility and he can probably do more to influence the ultimate success or economic failure of the project than any other person involved.

Designer must know hotel basics

The obvious question is where does the independent designer acquire the knowledge in these related areas. The answer is not so simple. We were fortunate, inasmuch as I worked as Director of Design at Hotel Corporation of America for seven years, and in that capacity had an opportunity to learn basic hotel operations.

I would urge the design schools to set up related courses in architecture, basic lighting, food and beverage operations, and general hotel operations, to produce an interior designer that can qualify as a specialist in this field. The general courses taught in most de-

sign schools do not provide for these skills. We constantly seek designers with architectural and hotel experience.

Getting back to our subject of profit for a moment, let's consider one of the apparently unrelated areas, staffing.

In one of our new hotel projects in Europe, we are working with a food and beverage manager who is unusually competent and very cost conscious. The original architectural plans called for one restaurant area, that, although adequate in size, was operationally impossible. Between us we worked out the program, estimated the gross income, number of covers, check average, and finally gross operating profit. To accomplish our goal we had to realize the restaurant in its existing size and orientation would not only not fill the needs of the hotel but would also not produce a profit. In the redesign of this area we were able to eliminate two salaried bartenders, four waiters, two bus boys, the second cashier, and three extra kitchen staff. These changes accounted for \$52,000 in direct payroll expenses. Allowing a 20 percent pre tax profit on the restaurant operation, this would indicate the operation could do over \$250,000 less gross sales with the same profit.

In conclusion I believe the hotel designer, today, to survive and be worthy of the name professional in this field, must acquire knowledge in the operations and budget control areas if he is to perform a valid and realistic function. The hotel design specialist, with merchandising flair, a talent for interior design, and a sound foundation in basic architecture coupled with a working knowledge of hotel operations is gradually emerging.

A PLEA FOR EARLY INTERIOR-EXTERIOR COLLABORATION OF ARCHITECT, INTERIOR DESIGNER

"Space Counseling, A New Dimension in Planning," by Leon Gordon Miller

An enormous change has occurred in the field of interior design since I entered the profession twenty years ago. The concept of interior design has broadened and deepened. It has become more sophisticated and more fundamental to the organization of space for both work and play.

The role of the designer in all

branches of design is indispensable to contemporary living. Particularly, it is important to the organization of commercial and business space.

We have come a long way in the intervening years. The change of attitude is so all pervading that we even fail to appreciate it. Today, even the most conservative businessman with a

small operation seeks professional help for his office planning, store layout, and interior design.

The breakthrough came in the visual end of our contribution as interior designers. We were called on initially to prettify the place. We were involved primarily in the areas of taste and esthetics, something similar to what an interior decorator, the president's wife, or secretary with taste could do.

We who were practicing interior design thought we knew the difference between the planning-design service and the tastemaker service, but our

clients and the public certainly did not. A great deal of oral and written energies were spent during the 1950's defining the role of the interior designer and explaining exactly what he did.

I am not convinced that all who practice as interior designers are even sure today of what they do and what they are. As in every profession, we have a wide range of understanding among our practitioners. The field encompasses those who are merely the practitioners, who practice their craft, honestly and with some competence, choosing color schemes, selecting furniture and arranging it in a space laid out by someone else. This practitioner is more interested in doing a job than philosophizing about what he is doing. In today's meaning of the term, he is more decorator than designer.

The practicing interior designer/planner, as it applies to business, government and institutions, has changed from this group of practitioners of esthetic discrimination to a profession of planners, systems analysts, and equipment and function oriented designers for business, who service their clients as space and equipment specialists, and image makers.

New approach to interior solutions

This concept was not born yesterday. In the 1930's a few interior designers began proposing a new approach to interior design solutions. In the 50's I wrote for an architectural journal in which I stated that "Man's anatomy, his working habits, his buying habits, his traffic habits, and normal response to stimuli should be the basis of interior planning."

Office interiors are organic entities. People work in them, move about in them, execute a wide variety of work procedures, each of which is best executed within space that has been prescribed specifically for those procedures.

There is a sequence to office operations. Some departments, services, and operations must be close to each other or near an entry or special service. Nor does a business remain the same size in perpetuity. There must be room for growth, with space earmarked ahead of time and available for expansion.

The architects claimed that they took care of all that; and, they cited square footage formulas for each operation.

Well, today, neither the designer nor the knowledgeable architect believes that the manipulation of square feet constitutes interior planning. Success-



Leon Gordon Miller speaks to audience after seminar.

ful space planning is far more complex, requires the deepest understanding of office systems, procedures, proximity needs and trafficking, as well as a familiarity with available equipment, facilities, and work procedures.

In my opinion, the interior designer who has specialized in commercial and corporate interior planning today is still more qualified than most architects to understand the requirements of a modern business interior. Proof of this contention is borne out, I think, by the fact that, increasingly, architectural houses are adding to their staff interior design departments or using consultants. They recognize today, as we have recognized almost from the beginning, that interior design is highly specialized and demands different training, insights, and approaches to the solving of environmental problems than many architects have heretofore been concerned with.

Enclosures enclose people

If anything, interior design has pointed the finger at the architectural field's most acute weakness, that space enclosures, after all, enclose interior space that is used by people.

The collaboration of the interior designer and the architect and other allied professional disciplines can jointly create a more successful interior. The maturation of interior planning and design as a profession has, I believe, fully arrived at this juncture in its development.

No one questions our capacities as designers to make interior space work better and look better. But our aim is—or should be—to make interior space function to its optimum possibility. To accomplish this we must not accommodate our installations to someone else's walls and space layout. The interior designer who is also an interior planner must himself assist in

establishing the interior organization of space, working in concert with the other professional disciplines involved, from the earliest stages of planning.

My own office has done this for many years. We have studied the business operations of our client, conducted interviews with everyone from the president to the janitor, graphed and charted our findings, and projected them in growth forecasts.

Conducts space utilization surveys

Only on the basis of these space utilization surveys can we begin to lay out the offices, services, and facilities required for a company's operations. Only on the basis of these space-use surveys are we able to group allied departments and divisions with their ancillary services and place them within workable proximity relationships that function easily and reduce travel time of paper and personnel.

It should be obvious that pre-existing enclosures and limitations imposed by the placement of mechanical or other impediments to spacial flow hamper planning for optimum interior performance.

I have worked with many architects over the years. Not all of them are willing to concede that my views on interior space arrangement are more valid in terms of interior use than their own. The most successful interior installations, nonetheless, have been those in which the architectural office has collaborated with my own office in this initial, pre-architectural stage of planning, and has incorporated into the architect's specifications the planning recommendations based on our space utilization survey.

Our office has been engaged for many years in this pre-architectural aspect of interior design. Numerous companies that have experienced the economy of retaining our planning-

CLIENT MUST COMMIT EARLY

design services prior to the rental of space or construction of a building, have found that pre-architectural planning is one of the most valuable services that they can purchase.

As interior designers, you have, without question, over the years been faced with certain types of *fait accompli*. How many times in your experience have you made space utilization, space efficiency studies *after* the actual amount of footage has been committed?

How many times have you approached a project where there was serious question as to efficiency of

“... interior design has pointed the finger at the architectural field's most acute weakness, that space enclosures enclose interior space used by people. . .”

—Leon Gordon Miller

traffic flow because of poor entries, column locations, or shape of the space?

How many times have you been presented with a space where the percentage of gross space to net usable space was disproportionate because of the unusual layout of utilities.

How many times have you wished that you had been brought in early enough to advise your client that the space to which he had committed himself was neither optimum, functional, or economic?

All of these considerations can and should be resolved before a company commits itself to space, by lease or by purchase.

Counseling requires knowledge of client's operation

In an effort to help some of our clients obtain the optimum space for their needs, we in our office offer something of an extension to pre-architectural planning. For want of a better name I have called this service space counseling. This service entails the evaluation of space, prior to the client's legal commitment to it. I have surveyed many spaces for clients, here in New York, in Cleveland, and across the country, using my professional knowl-

edge and experience as a planner and designer to evaluate feasibility in terms of layout and use.

Adequate counseling of a client on his space selection requires, of course, an understanding of the company's requirements. Does he need large, uninterrupted work areas, showrooms, highly specialized space for specialized operations? What are the growth prospects of the company?

All of these factors and many others relevant to a particular firm's operations are matched against the prospective space in what I call, feasibility studies. These feasibility studies draw in all facets of the planner's methods and techniques short of the more exhaustive work involved in pre-architectural planning.

By weeding out space dogs that were unsuitable to the requirement, our utilization studies have saved companies a great deal of money and even more aggravation. In savings of future operational efficiency, personnel time, and direct dollar outlay, our rejection of incorrect space has saved a client many times over our fees for the service.

It is my firm opinion that the space planner should always be called in prior to the legal commitment to space. Assuming that the feasibility studies show that the space is adaptable, it is at this phase of negotiations that the space counselor can act as a consultant to his client and his client's legal staff in determining the true value of the space.

It becomes evident to anyone in this business for any length of time that the least expensive rental per square foot of space does not necessarily mean that it is the least expensive gross cost per square foot. An enormous expenditure is required to transform 100,000 square feet of raw space into usable, finished offices. The client knows this. The realtor knows this. During lease negotiations the game becomes that of assigning aspects of the construction to one player or the other.

Multi thousands can be saved

The designer-planner's knowledge of the cost of interior work is valuable to the conduct of lease negotiations. He is familiar with the craft categories and different types of construction that are required for executing the work. Better than either the realtor or his client, he has a knowledge of the variety and the scope of work that will be required to transform the raw space

into an attractive and functional working environment.

This entire process involves a commitment on the part of the client prior to and completely separate from the final planning of the committed space its layout and design. Even though it means an additional consultant fee to the client, we have evidenced that our service at this stage can save thousands and tens of thousands of dollars in future loss of efficiency, which reflects itself in an increase in the cost of operations as well as in obtaining a maximum contribution to the lease on the part of the building owner.

In a sizable project the early planning phases of the work frequently involve multi-professional disciplines. We, recently, in a pre-architectural study, have worked with a team of other environmental-oriented professions: architects, engineers, data processing specialists, systems specialists and others. Our clients are aware that when this pre-architectural of space counseling service is supplied, much of the work for the final project has passed the basic space use study phase. And, once they have experienced the process of this type of planning they become fully aware that the cost per square foot is not the only consideration in the obligation to space. They are aware that they have obtained a better understanding of the true value of space, and a better understanding also of the internal operations of their own organization.

I was quite interested in bringing this phase of planning to your attention because, frequently, and many times in our own offices, we are called on to begin projects after the legal commitments have been made. This frequently, although not always, imposes limitations upon both the planning and design of interior space. Seeking, as we do, always the optimum solutions, we are always pleased with a client who calls on us for space counseling.

To the interior designer who is also a planner, the earlier that he is called in on a project, the greater is the possibility for solutions that are not only functional, but esthetically creative as well. This is perhaps the point that appeals to me most about space counseling and pre-architectural planning, because I like to approach every new installation as a new installation, meeting the necessary operational, maintenance, growth, and other criteria, but differing in appearance from the installation that came before.

INCOORDINATED DESIGN UPS COST TWELVE PERCENT

Designing Hotels for Profit," by Ellen L. McCluskey

Within the next 15 years, our population will be approaching a six-month work-year, with the other six months free for travel, leisure, entertainment, or secondary vocations. The business news pages report continued expansion of our airlines and plans for larger and larger passenger planes. Major highway construction continues at an impressive pace. More and more recreation areas are under development to meet the demand for our new era of leisure. At the same time, the business trade publications are stressing more and more the importance of in-person contacts in today's business world. Add to this the increased expendable income of today's society, at all economic levels, and what do we have? A rosy picture, indeed, for the hotel industry. Or, I should say, for the alert, up-to-date and informed members of the hotel industry.

There are three major points, therefore, that I should like to make. The first applies not only to hotels, but also to executive offices, hospitals, plants, schools, any sort of construction that will require interior design. And this point deals with money — budgets, costs—the all-important factors that we must work out before a move is made.

If you assign an interior designer to start work after a new building has been completely constructed, you have automatically increased your total building expense by an average of 12 percent. If you assign the interior designer to work with the architect from the very start, that 12 percent cost—of corrections, changes, and additions now needed to create the most effective interiors—is eliminated.

The major area where this additional budget is required is in the relocation of walls and partitions, the special treatment of windows, plumbing, air conditioning ducts, lighting fixtures, and other electrical work.

Standard size furniture less costly

This applies to any commercial construction, not just hotels. For instance, standard or stock sizes in furnishings cost less, of course, than specially designed pieces. If the originally planned length of a wall doesn't allow for the most practical combination of standard size furniture, it's better to discover this before the builders go to work. The moving of a door on a floor plan is a lot less expensive than moving it once

the wall is up. By the same token, if an executive wants or requires a long wall for a specially designed piece of furniture that can make his office doubly efficient or distinctive, it's a simple move on the floor plan to set a door off center and make a wall longer. But how would the architect realize this unless the interiors were being planned right along with the original floor plans of the building?

Placing the plumbing pipes the easiest way is often the reason for unnecessary "sectioning" throughout an office building. But columns that contain the pipes should and can be planned so as to give areas the most spacious and attractive efficiency.

In the Regency Hotel (New York) dining room, for instance, half of the columns are not even noticeable, because we moved them to the side and blended them into wall areas, not only leaving better sight lines but also creating more seating capacity.

So, it pays, in dollars and cents, to assign the interior designer to work with the architect right from the start.

Now let's get right down to hotels, and just hotels. What does the future hold for large hotels? Are they facing the fate of the Queen Mary and the Queen Elizabeth? Not if they recognize the facts of our modern jet-age world of business, leisure and travel.

Meeting room facilities

The alert hotel is turning to new areas of business to increase profit. It is aware that it is in an extremely competitive business and must constantly strive to capture new audiences. How?

First, for the business or the large resort hotel that could—and should— attract business meetings and conventions, my research tells me that one of the major problems in hotel accommodations today is the lack of meeting room facilities. One major hotel in Washington, for which we designed the interiors *after* the architect had finished the plans, tells me that they are now forced to convert rooms and suites into meeting rooms, because there is so much profit to be had from business groups, but the groups insist on more meeting facilities.

In the past four years we have transformed a number of hotel ballrooms or other large hotel areas into space that can be partitioned to provide meeting facilities for groups of



all sizes. Major businesses no longer waste expensive office space for large meeting areas that might be used only three or four times a year. Instead they turn to the hotels with the best facilities. So, check on your meeting and exhibition areas.

How else does today's hotel attract new business? With rooms that are impressive for executive entertainment. With corporation suites—to house out-of-town personnel. With interiors that place executives in an atmosphere of success. With health clubs. With proper garage facilities. And with many other things that apply not only to business hotels but to all hotels.

Themes and sub-themes needed

First, a hotel should have individuality. It should have a theme. For the widest appeal, this theme should reflect the city or country of the hotel. This theme should be created by a tour de force use of materials. Next, a hotel should have more than one eating place. It should have several, and each one as different from the others as possible. Like the guestrooms, these should be sub-themes of the major idea. There should be something for everyone. There's no need to lose 2/3 of the dining business because only a small percentage of the guests prefer your formal dining room.

Use part of the space to create a candlelight corner with an exotic theme; add a steak pub—or a Victorian room—or an ultra-modern dining area depending on your location and your variety of customers. You all know the old, and untrue, saying: "The food's never good at the hotel. Always ask at the desk for the best restaurant in town." Well, we fixed that situation in one hotel, which shall be nameless. We designed a great-looking restaurant on the corner of the hotel building, down the block from the lobby entrance. It looked completely different in decor from the hotel's main dining room. When guests asked where to find the best restaurant in town, they were advised to walk just to the corner of the block. They would find the entrance to this unique restaurant, enjoy a delicious dinner and never

DESIGN PRODUCES MORE INCOME

realize that they were still in the hotel.

This brings up another profit aspect. The creation of more attractive eating and drinking places for off-the-street trade can be a great source of regular income. A restaurant should not have to depend on just the hotel's guests. It should be attractive and different enough to establish a name of its own—a name that also reflects to customers the high standards of the hotel.

Function rooms must impress

Permanent residential suites are another highly promotable aspect of the modern hotel. Impressively designed suites can establish a reputation that will travel by word of mouth more quickly and more believably than by advertising.

And, just as a hotel that seeks the business world as customers should provide business-like facilities, so should all profit-minded hotels today take a good look at what they are offering in function rooms for banquets, club luncheons, dinners, showers, receptions, weddings, fashion shows, and the like. If some one were sent out to book a room for an event, would he immediately be impressed by the attractive, up-to-date facilities that you have to offer? If not, check with your designer and find out how you can put your function rooms back in the running.

Travelers today are impressed by what they see on television and in the movies, and they expect to find the same things when they leave home—hotels with beautiful decor, modern facilities, up-to-date styling. A hotel today must provide status for its guests.

(Of course, a hotel must decide in advance who are the guests it seeks.) A dull lobby, or one with no obvious design, can have an effect on arriving guests. They begin to look for flaws elsewhere and quickly decide not to re-book at this particular hotel.

Regular face liftings for rooms

Public areas should be given a beauty treatment so that guests remember even little out-of-the-way corners where obviously no detail was too unimportant to be done just right. Guest-rooms, no matter what size, must give the feeling of more space than actually exists. They need regular face-liftings. And wasted space is one of the biggest problems with older hotels. Lobbies can be streamlined to provide more of those public rooms that are needed. Corridors and older suites can be revamped for additional room space. Even the seating accommodations can be increased by good interior design.

Here's a strong case where the designer's coordination with the architect can mean more income. Architects have their space planners, and we have ours, only to a more highly developed degree.

The original space layout by the architect is for the housing of a certain number of bodies. But the best interior design can call for improvement of the interior plans—to accommodate more people in public areas or to create multi-purpose rooms, or just to give the feeling that hotel's public rooms and guest rooms are all larger than they actually measure.

Maintenance costs controlled

Another major economic factor in hotel design is maintenance. Working with a

knowledgeable interior designer can save untold amounts of maintenance expense through the use of the right materials and the proper placing of facilities.

Similarly, professional interior design can improve service. One noted traveler commented not long ago about a particular hotel that advertised that for every guest there were 2½ service employees on the staff. Said the guest, "I guess I only got the one-half."

More than one hotel restaurant faces the problem of a kitchen located one floor below the main dining room. A simple solution that a good interior designer would recommend is the easy creation of a warming kitchen on the dining floor—to eliminate all possible complaints about food that might have cooled on the trip from down below.

What it all adds up to is that a hotel must create a mood—a feeling that the guest has the minute he or she arrives—a feeling that this hotel is something special, that it's more than he expected, that it's easily worth the money, and that he'd not only come back himself, but would recommend it.

One thing a hotel should not be is a home away from home. And that's my third point. It should be a completely new experience. It should reflect its particular location. It should set the best possible mood for the visiting guest—whether he's there on business or on vacation.

And in today's fast-moving world, a hotel is a major mirror of the times. So it must keep up with the times. Today's business traveler and vacationer is pampered and catered to by countless businesses for which he is the key to profits. When he chooses a hotel, he expects the works—and when his wife travels, she wants even more!

HOTEL/MOTEL GROWTH WILL BE UNPRECEDENTED

"Competition and How It Is Transforming the Planning and Furnishing of Hotels and Motels," by Paul Bischoff, Dohrmann Co.

Considering there are approximately 2½ million guestrooms offered to the public, only an average of 1.6 million of them are occupied each night of the year. It is clear that the present national occupancy average for hotels and motels is at an alarmingly low 65 percent—very near the industry break-even point. This contrasts sharply with the post-world war II level

above 90 percent, and can only reflect today's competition.

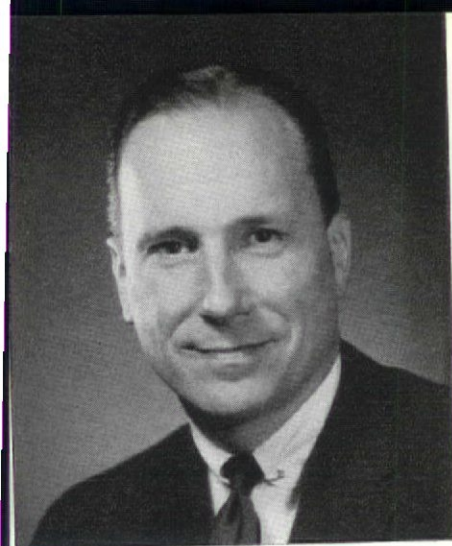
Competition is generally reducing occupancy levels, motels and hotels are obviously raising their rates. A fact not so strange, I suppose, considering that competition or not, increasing cost of materials and services purchased on top of higher payroll costs makes it mandatory for all.

Only about 25 percent of traveler nights are spent at commercial lodgings. Three factors are contributing to low occupancy rates:

1. Overbuilding (in terms of existing or foreseeable demand) in some areas has resulted in serious financial loss to many unwary investors, as well as established properties.

2. Owner complacency or avaricious syndicates, who milk properties dry, have a strong influence on patronage.

3. Finally, the by passing of existing hotels and motels by Interstate highways has brought many of them to the brink of financial collapse.



annually), the wise present operator (individual or chain) is planning right now to make his facilities *more desirable* than his competition. Even if his property is new, he knows it is unique only until someone builds another more appealing. But he, at least, has a *little* grace period before doomsday.

Survival kit needed

However, the owner of the older hotel or motel, if he expects to compete, better burn his do-it-yourself license and buy a survival kit. Public relations and advertising are a vital part of this kit, but serve only as a hypodermic, where a transfusion is needed. Expert remodeling and refurbishing is the plasma for that transfusion, coupled with promotion.

We must recognize then, that obsolescence begins the day the doors are opened. It behooves the developer contemplating new construction, then, to move earnestly and carefully. Such considerations as site, traffic, area potential, present competition, and regional appeal must be surveyed even before selecting an architect.

After feasibility is established, the selection of a good experienced architect is paramount, together with the commissioning of a first rate interior design group. This combination, along with food service planning professionals and contingent planning efforts, acts as a total concept planning team, which literally merchandises the facility, creating an appealing and workable package to attract guests.

The team merchandising formula is the same for new or old hotels and motels—the object being to design and plan so as to attract the property's fair share of business. But let's turn back to the problem of the older hospitality. Because it is such a great, if not impossible, challenge to the interior designer, it makes a better story.

Certain business axioms must be true before any owners or operators can consider rehabilitation. Location is the most important of these. Economic feasibility is another. Some properties are just too old to remodel. On a valuable location, it might be just as well to tear down and rebuild.

Refurbishing absolutely essential

But, where the building structure is sound, and the location and other factors are "go," the owner simply can't afford not to refurbish. If you equate new furnishings, for instance, with so much expenditure daily, it costs just

95 cents per day per occupied room to finance a complete guestroom of handsome new furnishings. This figure is based on 70 per cent occupancy for a period of five years. This, of course, does not include remodeling or construction costs, if they are necessary.

There are few discerning travelers today who would not pay, say two dollars more for this remodeled room. Not only is the owner recouping his outlay for new furnishings by raising the rate, but he is realizing another dollar profit per room as well. As I will note later, not even a four dollar rate increase for a refurbished room is out of line for the right property.

By this formula, you don't necessarily renew to appeal to a new market. You refurbish to appeal to exactly the same market as always—to regain what you've lost of it. You see, most lost guests weren't seeking Nirvana. They were just looking for clean, fresh, up-to-date accommodations.

Cost of refurbishing

But let's go even further. Let's project the cost of perpetual guestroom newness. I based the 95 cents per day figure on a typical outlay of \$1,000 for a complete guestroom refurbishing exclusive of television. Considering that carpets and draperies should last three to five years, and case goods should stand up ten years (assuming quality merchandise is selected to avoid obsolescence), we then have the basis for the perpetual newness formula.

Depending on total outlay per room, it costs 85 to 95 cents per occupied room daily at 70 percent occupancy for the first five years. For the second five years, roughly 40 to 50 cents. This would pay for new carpet, draperies, lamps, and possibly new upholstery and spreads. For the third five years, back up to 85 to 95 cents. This third period, of course, signals another complete refurbishing.

The formula certainly will vary, and many operators with continuous full houses for one reason or another, don't find the urgency for the "five year plan." Those same operators though, no matter how successful, should be prepared for the millenium, and I'll cite two case histories of properties that "got religion."

The Lincoln Hotel in Odessa, Texas, was built in 1950 by a group of civic minded citizens out of the great need for decent accommodations in this booming oil town in West Texas. Its astringent architecture and austere

But, whom are we talking about? Who were the competitors in those immediate post-war years, and who is slugging it out today?

After the war, all those travel oriented ex-service people started getting around more and more—not only in business, but for pleasure too! And we all know how the American economy turned to peaceful pursuits and started growing. With growth came demand. Large hotels were built in city after city to meet *one* type of demand, and the motel was launched to bed down the increase in weary, but more sophisticated travellers.

Specialty hotel developing fast

Today we have a wealth of hostelries of every description and category: Prestige city hotels, many over 1,000 rooms and most over 100; motels and motor hotels, many (particularly new facilities) again over 100 rooms. Nor is the motel any longer confined to the highway. Where every self-respecting railroad station had a near-by hotel, now metropolitan airports boast a selection. Where convention business was the mainstay of the large city hotel, now the new resort hotel or motel in the unlikely place is attracting trade groups of every description.

Though it tends to compete only within its category, the specialty hotel is primarily a post-war phenomenon. It might be a fashionable dalliance to the jet setter, but Las Vegas and Reno hotels are big business, and include some of the poshest eat and sleep joints in the world. Ski resorts and health spas belong in this category too. Though by no means complete list, this will give you some idea of who is competing for today's traveler. With room rates ever increasing, the industry may not for sometime be able to tap that 60 percent of American adults who have never slept in that hotel or motel.

Considering that by 1972, it is estimated there may be as many as 100,000 motels and 24,000 hotels in the U.S. (construction is more than one billion

furnishings keyed by its "Sunset on the Texas plains" color scheme, not to mention that the oil well designed carpeting throughout was quite adequate for the raucous, tough, wild cat aura of Odessa, and worked for some number of years.

But all things change, and even though, strangely for a city of over 100,000, the Lincoln had no competition, a certain sophistication was setting in. The city was fast becoming a drilling machinery center, and local drilling for oil became secondary. Top sales executives were avoiding overnights in town, and though the Lincoln was still the civic center, the occupancy rate was plunging. Nor did the civic minded share holders wish to invest any more in the property.

A year ago, two substantial and visionary men purchased the property and set out to do the Cinderella "bit." They were unconventional men and operated in unconventional ways. They

"Manufacturers selling directly to the hotel or motel are usually marginal firms looking for acceptance . . . it's still do-it-yourself night for planning and design services."

—Paul Bischoff

changed the hotel name entirely and immediately. It was renamed the Inn of the Golden West, not even referring to the original name. They erected all new signs simultaneously.

The visionaries then engaged a top architectural designer from Dallas to disguise the exterior and make other changes, and then commissioned Albert Parvin & Co. to transform the interiors.

Through our planning, much needed suites were created from several smaller rooms, and all the rooms were refurbished. For the first time, the lobby gave a warm welcome and the coffee shop was a distinct pleasure from breakfast through dinner. Major remodeling was carried out in the clubs, the kitchen, and function rooms. In short, the owners refer to the hotel as rebuilt not remodeled. The magnificent thing is that the Inn of the Golden West looks like a new hotel, not refurbished. Small wonder that room rates were raised by \$4.00.

But was the action successful? Well, not only did the owners obviate any possible competition in the foreseeable future, but after completion, room revenue had doubled the previous year's figures.

Story No. II concerns the former Grill Bar of Los Angeles' Biltmore Hotel. When Albert Parvin & Co. completely redesigned this bistro and renamed it The Lancers, it represented the first complete rehabilitation of a public restaurant in the Biltmore since 1960. Our designers felt here that certain of the rooms' nostalgic physical characteristics should not be phased out—particularly many of the room's original architectural values. In other words, when completed, the room was not to look spanking new, but more like it had been freshened up.

Since reopening, Biltmore management has noticed that many local people who had not been in the hotel for years are coming back and enjoying the impressive surroundings.

In effect, the hotel is recapturing some of the market lost to competition in the neighborhood, and gaining the new youthful executive making his mark downtown. Best of all, liquor sales have doubled in the first month since reopening the room as The Lancers. The success of the job has sparked planning of extensive remodeling for all public rooms in the hotel.

Now that we have established the importance and value of interior planning and furnishing to the hotel and motel industry today, who are the agencies offering this service, and what is their history? Fifteen years or more ago, new properties were just "plain old," furnished with little regard for esthetics, or more appropriate, guest appeal. Actually, it wasn't necessary—anything new was an improvement on older competition. Wall to wall rags would have been more acceptable than the typical motel linoleum floor.

So, first the retail furniture dealer became a prime source of supply for both hotels and motels—partially because of the owner's limited knowledge of resources, partially because of friendships, and, mostly, because of dangling discounts—5 percent anyone? Of course, the developer's wife was the decorator, and they deserved each other.

Despite such fiascoes, as recently as six years ago, statistics showed that motels bought 33.5 percent of furniture from retail dealers, 40.5 percent from contract specialists, 27 percent from trade supply houses, and 15 percent direct from manufacturers.

Manufacturers selling directly to the hotel or motel are usually marginal firms looking for acceptance. It's of course; like playing guestroom roulette. You take your chances on quality with no product responsibility or traditional services. Lately some very reputable manufacturers are offering packages, and with financing, but the offering is limited, and it's still "do it yourself" night for planning and design services.

Arbiters of taste are professionals

We really must mention here that the independent decorator and designer has always had a positive influence on hotel and motel interiors—when commissioned. The Dorothy Draper legend did much to advance the cause for thoughtfully planned interiors, designed for public appeal. Professional interior designers today are, in a sense, the arbiters of taste.

This application of style and planning is as important from a hotel or motel's promotional and economic standpoint as its actual use of the furnishings. Today's hotel and motel, considering industry competition, needs not only the Madison Avenue treatment, but the most sophisticated and professional interiors that ever a guest woke up in, and only the cream of interior designers and planners, specialists in the industry, can create the interiors that will keep a property in the fore.

These knowledgeable professionals are either independent or integral associates of design and planning firms. These firms may or may not offer an entire package to the client. Top-flight name designers and design firms usually limit their efforts to planning, design, and specifying. The client then has the option to bid out or negotiate for the furnishings and equipment.

Split responsibility means trouble

Realistically, his ethical concern goes only as far as his specification book. Certainly, he supervises job-site design, but he can't be monetarily responsible for his specifications. The client can argue that out with the poor supplier. Unless furnishings and equipment selections are made with professional merchandising counsel, there can be no accounting for the results. In any case, a split responsibility, no matter how professional, spells trouble for the client during and after installation.

I represent one of the largest and most respected design and furnishing firms in America, Albert Parvin & Co., which, along with our Dohrmann Co., both subsidiaries of the Parvin/Dohr-

mann Co., offer a "total concept" approach to environmental planning that spans from the drawing board through installation—everything: research, survey, planning, design, furnishings, and food service equipment—all with one responsibility to the client.

I can only relate my remarks to our own operation when I outline briefly the services of the "total concept" pro—how he earns his reputation.

During interior design phases, his technical staffs analyze the space to be designed and survey the environmental requirements. His designers and draftsmen plan and lay out the areas for traffic flow and equipment placement. They research and then budget furnishing and equipment requirements.

His "ivory tower" teams create the design concept for all the interior elements, coordinating and cooperating with the architect and contractor on all architectural requirements. His design teams, with their fund of merchandise knowledge and with the able assistance of merchandise staffs, select and specify the appropriate merchandise, but very importantly, they select within the previously approved budget.

Furnishings purchased on bid basis

The "total concept" professional then carries on through the furnishing contracting phases, and his merchandising group, with their great knowledge, shops the specified equipment in the nation's, and even the world's markets,

for the best price and best quality. All cabinet and fixture work is cross-bid, and then evaluated for client protection. When client approves the proposals, all bids are awarded.

The logistics team then takes over, traffic patterns are scheduled precisely, and each piece of merchandise or equipment is chartered for delivery at the right time and on the right day. A phenomenal amount of coordinating and checking goes into each such project, yet the expediting for each job is accorded undivided attention.

Lastly, the professional's installation specialists are on hand to supervise the placement of all equipment, and then assist the client in checking out the entire installation.

NEW MATERIALS NEEDED FOR HOSPITAL DESIGN

"Special Services and Demands of Hospitals," by Emily Malino

With the tremendous impact of the Hill-Burton program, economy and effectiveness often become the prime objectives in hospital design and in the selection of furnishings, as well.

I would like to emphasize that it is not necessary to sacrifice esthetics in order to qualify for Hill-Burton. Good design does not cost more. Indeed, the response of staff and patient to good design is remarkable—and rewarding.

However, it is true that there are undeniably different demands and goals for the total design package of a hospital interior that guide the development of all interior finish and furnishings specifications. It is our purpose, today, to examine some of these goals and to see the extent of their impact upon the designer's specifications for the modern hospital.

One of the most important demands for any design package in a modern hospital is easy maintenance. This involves something called fewer man-hours. With rising labor costs facing the total economy today, the hospital with its very rigidized wage scale is particularly unsuited to deal with finishes that demand greater detail.

A good example, for instance, is vinyl wallcovering. Although there are many advantages to vinyl wallcovering, one of the built-in disadvantages is that it is so durable that it demands washing. This washing, if it cannot be done easily becomes so time-consuming that the saving on the cost of repainting is counteracted by the num-

ber of man-hours necessary to wash it.

The same is true for "out-hours" or when the room is out of service. With the demand for more hospital patient space growing all the time under Medicare and Medicaid, there is such a premium on hospital beds, that it is essential that the time needed to prepare the beds in the room between patients be limited as severely as possible.

Wet cleaning means long "out" time

A good illustration of this is the disadvantage of using carpeting in patient rooms. Carpeting has other advantages, but one of the disadvantages is that with wet cleaning, it means that the room may be "out" for as long as a day, or possibly more, depending on the thickness of the carpet.

Sanitation is another primary demand or goal of the hospital designer, something that no hospital can exist without, of course. Easy sanitizing of interior finishes is a must. Vinyl asbestos flooring with its many joints, for example, often means a real problem in sanitizing a room. I think that we are all familiar with the many problems that any jointed material will offer as an interior finish.

Durability, too, is a prime demand. Hospitals, after all, are a long term investment. The planned and quick obsolescence of a motel, restaurant, or apartment house under capital gains provisions are really meaningless to a non-profit making institution. Resurfacing original finishes is out of the

question in crucial areas like operating rooms, if the original finish is more expensive than the average in the prime contract. The man-hours and out-hours, if saved, is worth the difference in the long run.

Need long term wearability

Furnishings that wear out in short order are simply not appropriate for hospital use. In a motel it is essential to change the whole look and image of the establishment. But in a hospital, there is a totally different philosophy of long use for each furnishing object, and it is important that furniture be well-designed and well-made, so that recovering a chair, for instance, is not more expensive than replacing it.

Then of course, we are always faced



Emily Malino addresses a SRO crowd at Contract '68 seminar.

CHANGE IS HARD FOR HOSPITAL

with budgetary limitations. We have a very severe and restricted limitation in the design of any hospital space, particularly patient rooms, where the cost of each room is, from the start, hundreds of dollars. So the designer working on a fixed budget has very little latitude in the selection of the patient room furniture. It is usually determined in advance by the capital fund and the Hill-Burton assistance.

I think that a clear vinyl coating, such as Tedlar, for example, on a vinyl wallcovering does cost a bit more in the initial building contract. But it often can save so many man-hours in the cleaning of that space that it is worth the initial investment.

Variety of color needed

Esthetic considerations of color and style are important objectives of design consultants for modern hospitals. One consideration for the esthetic look of the building, that I think is important is variety. Very often, one is exposed to a sea of one color or another, possibly a repetition of the same col-

"I do not think that change just for change's sake is important. But I do think that a hospital environment should keep up with the outside world."

—Emily Malino

oring, throughout the entire building. While it is true that patients generally do not move from floor to floor, remaining on one floor during their hospital stay, staff members do go from one floor to another frequently.

Relative to cubicle curtains, some hospitals have different ceiling heights from floor to floor. It obviously is a good deal easier if the cubicle curtains for the ceilings that are at one height are all the same color, and the cubicle curtains for ceilings of a different height are another color, so that the housekeeping department does not have to open every set of cubicle curtains to find out where they belong.

Color flexibility means that a pattern of changing elements can be used throughout a hospital, with no fear that the colors will not blend with one another. This means that a chair can be colored so that it blends with more than one color scheme. In the event

that a patient may have more than one or two visitors, chairs brought in and left, still look good, even though the color schemes differ.

Good appearance must last

Another element of esthetics is what I call classicism. I don't mean by this traditionalism. I don't mean that furniture should have an early American look or French provincial. I don't mean, on the other hand, that it should be faddist type of look.

What I do mean is that in the interests of long term investment wanted by all hospital administrators, the design should be of a classic nature—very simple, functional, clean—so that furnishings will remain in good taste over a long period of time.

Finally, in esthetics we need change. I do not think that change just for change's sake is important. But I do think that a hospital environment should keep up with the outside world, and there is no doubt but that with the development of new materials and new ideas about design, hospitals are changing, too.

I've learned a lot and I've changed a lot in my ideas about color as well. I think that I've gotten to be a good deal bolder with the use of color in the last couple of years, and I think this is due largely to the fact that all of us are much bolder with color than we were 10 years ago. There are more colors, both in our clothing and in our whole environment, and I think that this is slowly beginning to affect the interior of the modern hospital, as well.

No ideal solution

I think it would be very helpful if manufacturers could be specified as early as possible, since there is so great a difference between the color offerings of individual manufacturers. On occasion I have been faced with a totally different color chart from the one that I had originally planned in my primary color scheme for the hospital, thus forcing me to reevaluate not only the decisions that have already been made and submitted to the general contractor, but also the remainder of finishes and colors that have not.

The flooring finishes in a hospital are one of the most controversial areas to discuss. All floorings have some disadvantages and all floorings have some advantages, and there is no one ideal solution, as yet, to any flooring problem. First, terrazzo, an old-time material, a life-time investment, but with many built-in disadvantages, including cost. It is a fairly expensive material

and, although it costs less than marble, it is more expensive than ceramic tile or quarry tile. There are few joints, but it is very hard on the feet. It does stain and the stains are difficult to remove. Marble is a very expensive material and, therefore, very restrictive in its use. It is a very hard and unyielding material and does not have good acoustical properties. Quarry tile, also, a life-long material, has a much softer look, but is hard on the feet. It is easy to maintain, but nonetheless, costly. And all three require a depressed foundation, which adds to the initial cost of the building. Ceramic tile costs about the same as quarry tile, is cleaned more easily, is more resistant to soil, but has a high cost per sq. ft.

Vinyl is workhorse of hospital

We now come to resilient flooring, the most familiar of all, and of course, being vinyl asbestos, is considered the workhorse of the modern hospital. If only manufacturers would do something to make it more interesting. I feel that to have to resort as often I do, to gently mixing the various colors of the tile within one area in order to make a pattern which could prove interesting, is a very poor alternative.

It is a practical material, however, since vinyl asbestos is fairly easy to maintain. The problem with it, in addition to the fact that it has a great many joints which are difficult to sanitize, is that it costs a great deal to maintain. The wax, which is imperative to maintain the finish and luster of tile, is very costly. It probably should be waxed fairly frequently, possibly even monthly. The buffing is a very time-consuming process, even though it is mechanized.

Cushioned vinyl sheet is another answer. It is a material that is currently making more of an impact in hospitals; it is much softer than vinyl asbestos tile, and it is a sheeting material, so that there are fewer joints. It is easier to clean, but expensive.

Now, we come to the controversial floor covering, carpet, which so many people seem to want to use in hospitals today, and yet they are put off by some of the disadvantages. These, obviously, are built in to the very properties of the material itself. It is under going experimental use in patient rooms and in corridors. Carpeting has been used widely in non-patient areas very successfully. But, in the first place, it costs more than even solid vinyl, about 50 per cent more. Some of the acrylic qualities are slightly less

expensive than wool, and nylon is still less expensive. Patterns that are small and repetitive usually provide the best soil coverage, because small stains are difficult to see on a pattern quality of carpet. Tweeds also are more maintainable than solid colors, and I've always preferred a low, level loop rather than a sheared pile, or a high, dense loop.

Maintenance requires vacuuming daily, which is a fairly simple, inexpensive and rapid process, and no waxing, of course, which makes it less expensive than vinyl asbestos tile. Dry shampooing is recommended for frequent use. Occasional wet shampooing will cause the room to be put out of commission for at least a day.

Durability, I think, is one of the controversial aspects of carpeting. There is no doubt that there are some types of carpeting that are more durable than others. Still, in heavily trafficked areas, such as main entrance corridors to any patient area or to the hospital itself, carpeting usually will not last very much more than three years, or look very good after about two years.

In patient rooms, however, carpeting could last up to ten years.

Wallcoverings are controversial, too

There are, of course, various standard finishes for special areas, such as glazed structural facing tile, ceramic tile, vitreous sprayed enamel, or other spray-on material. But the two most widely used finishes are paint on plaster, which probably is the least expensive (except possibly for paint over cinder block), or vinyl wallcovering. Painting, while undoubtedly the most economical, has its own disadvantage; from the very first day that the room is painted, it begins to deteriorate. The finish dulls, the color fades, and it is particularly vulnerable to all kinds of finger marks, scratches, and stains. Vinyl wallcovering, which is an expensive way to cover plaster walls in a hospital, probably is still a more practical material than paint. It does not deteriorate in appearance. It looks just about the same a year or two later, or even three years later, depending on the pattern. It must, however, be applied over very dry plaster, and it doesn't do well adjacent to heating and cooling elements.

However, I've found that a very heavy duty vinyl wallcovering will do enormous wonders in protecting plaster walls from abuses, such as gouging from wheeled carts, wheelchairs, or other types of moving equipment.

One thing I have found with vinyl

wallcovering, however, is that the heavy embossed materials are very difficult to maintain, because the soil sinks into the crevices of the embossing and it takes a great deal of time, effort, and special cleansing agents to scrub them clean again.

Another very durable surface material in a hospital is plastic laminate which has a variety of uses. In addition to working surfaces and the surfaces of most furnishings, I've also recommended plastic laminates for use around elevators, where it seems to be about the only material—other than marble or ceramic tile—that is impervious to the kind of abuse that people waiting for a slow elevator give to walls. It is a very versatile material, in that it comes in a wide variety of colors and patterns. The newer suede or textured surfaces, which I feel are much better looking and warmer to the touch, are, nonetheless, a little more difficult to clean and maintain.

Cubicle curtains are a problem

We come to the problem of cubicle curtains, the designers bugaboo. Unfortunately, we are still building multi-patient rooms and probably will go on doing that, although there is a move afoot to make patient facilities all single room facilities. I think it's going to be a long time before we actually can dispense with the cubicle curtain.

In fabric, the most popular material is 100% cotton, permanently fire-retarded, and, occasionally, the upper section is made of some type of fiberglass or nylon net. The lower section is made of cotton in order to allow the air to circulate better in the room.

There has been no advance whatsoever for cubicle curtain colors. This is one of those problems that designers are facing daily in planning colors for the interior of a hospital.

I keep wondering why we can't devise some kind of acrylic opaque screen to surround the average patient. And I do not like draperies in patient rooms. I feel the draperies, as with paint, start to lose their look almost immediately with the kind of abuse that any patient room gets. The finish and the luster of the fabric itself, as well as the color, diminish over the years. Another, more modern device is the sandwich blind, which is a small slat venetian blind, encased between two panes of glass. The window pivots so that it can easily be cleaned. Inside, the blind virtually is dust-free. Actually, it is not as expensive as it sounds. I believe that it is only about five per cent more expensive than a double-

glazed window and an inside shade.

Furnishings are the final area where a designer really can make an impact on the look of the institution.

The patient room chair is a piece of furniture that is separate and above and different from other chairs. We look for something that is really not very often manufactured; a modern design, in an up-to-date material or fiber, in a style that permits easy sitting and getting up, but that is very comfortable. What we want is the only one of its kind in the room, with material or fabric that cannot be cut or slashed, and which also is portable. I think with all these requirements, it's very easy to understand why the ideal patient's chair has never been designed. In many other countries, a certain percentage of the building contract is set aside for amenities—art. In this country we do not set aside a fair proportion of budget for giving some eye interest to the walls of our institutions. Thus, the designer is faced with the use of color solely as the only eye interest element that is possible within severe budgetary limitations of the modern

"Painting has its own disadvantage: from the very first day that a room is painted, it begins to deteriorate in appearance. . . ."

—Emily Malino

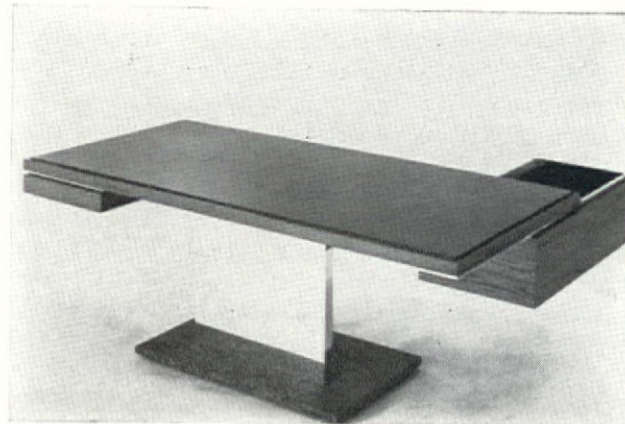
hospital. One thing, however, that I would like to emphasize is getting flexibility in the furniture. It should be possible to move and change the location of the pedestals of the nurses desk if they are moved to another location. Files should be mobile, chairs should be stackable and portable, and the color scheme, should be interchangeable, so that should there be a need for more chairs of one type in another room, they can be interchanged easily.

I think that we are in a position to demand that some of the new materials that are being developed all over the country be applied to furniture for hospital use.

In general, I think that it is very difficult for a designer to work within a building, where the architect does not consider the relationship of one space to another, or where there is no pattern of design inherent in the architectural design of the building to begin with. I also think that there should be a fresh approach on the part of the consultant, too. (C)

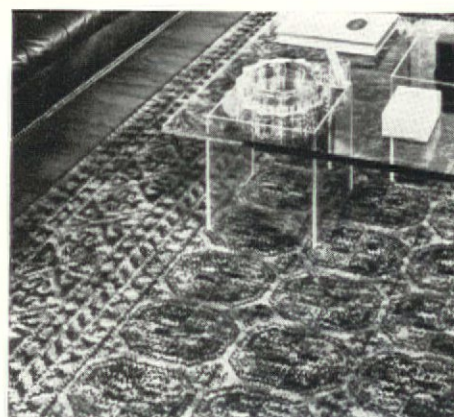
CONTRACT PRODUCTS AND SERVICES

SCULPTURED LOOK CARVES NICHE IN SUMMER MARKET



A: Warren Platner's VIP pedestal desk in oak, teak, or rosewood, features an oiled frame top with a leather insert. The unique column-shaped base is made of either aluminum or bronze rests on a granite floor plate. The desk, made by Lehigh Furniture Corp., is available in two sizes, the 84 by 40 inch model pictured and a 96 inch length. Circle No 200.

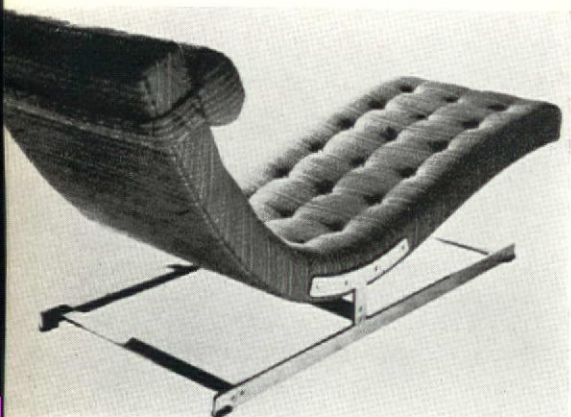
B: Harter Corp.'s new oak furniture group features a sofa with a frame of solid white oak and rounded seat and back cushions of polyurethane foam. The group includes the three seater sofa shown here a two seater, a lounge chair, and a variety of different size tables. Circle 201.



C: Oriental rugs are being updated by Karastan Rug Mills, whose Arribeau is an interpretation of an Afghan Bokhara design. The rug comes in 12 color combinations and seven sizes. Circle 202.

D: Moreddi, Inc. brings comfort to a hospital or dormitory lounge with its floating lounge chair or daybed straight from England. Resting on a chrome steel frame, the lounge can be upholstered in fabric, vinyl, or leather. Circle No. 203.

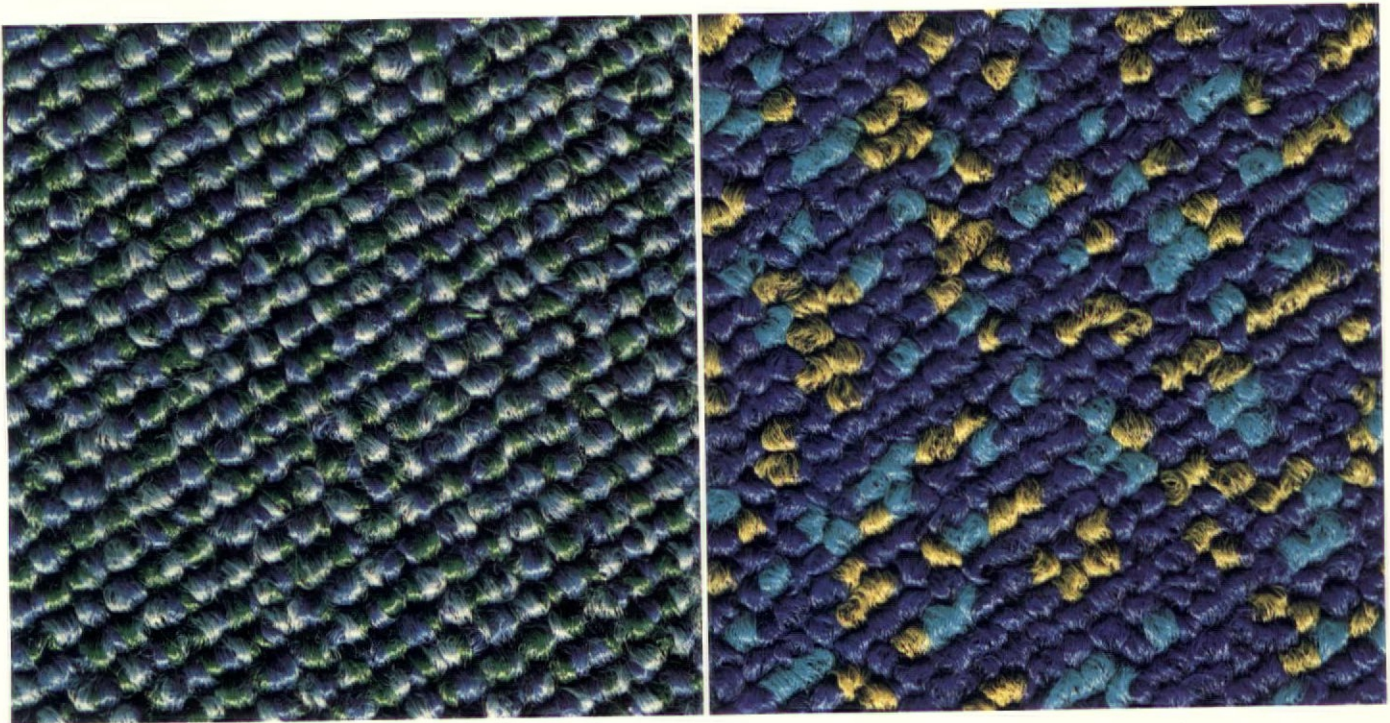
E: Kipp Stewart thinks it's a man's world and proves it with his new lounge chair designed for Directional Industries' Sedgewood collection. The chair, upholstered in the latest casual menswear fabric, features a pillow back with an oak and cane frame in dark or natural. Circle No. 204.



F, G: Milo Baughman's occasional tables designed for Thayer-Coggin are of hazelwood and black suede Formica. They are available in a variety of shapes and sizes and can be used singularly or in teams to suit any occasion. More of Baughman's Thayer-Coggin designs include a lounge or reception room set consisting of a sofa, chair, and glass top table. Each rests on a sled base of chrome finished steel. Upholstered pieces have button tufted loose back and seat cushions. Circle No. 205.



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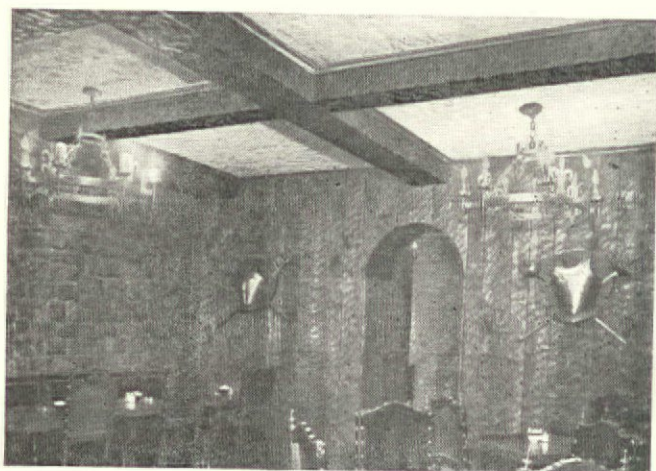
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Circle No. 43 on product card facing P. 104

PRODUCTS & SERVICES

CONTINUED

New fiber introduced

Real silk may become a thing of the past as Qiana, Du Pont's new man-made fiber goes into full production. The fiber which retains the same chemical linkage as conventional nylon but has a unique molecular composition, can simulate other luxury fabrics such as chiffon and satin.

Circle No. 206 on product card facing P. 104

The nautical touch

A touch of the sea is provided in the office or waiting room by these shipshape chairs produced by Authentic Furniture Products. The Captain's



Chair with arm rests is 24½ inches wide, 21-inches deep and stands 28½ inches high. Its partner, the Mate's Chair, is a bit smaller. Both come with a mission pine finish.

Circle No. 207 on product card facing P. 104

Elegance in china

Dorado, by Syracuse China Corp., is designed to provide elegance and economy in commercial china. The Kent shape, standard construction Dorado is rimmed in golden yellow with a slim inner black line for contrast and is strong and durable.

Circle No. 208 on product card facing P. 104

Custom carpet installed

Custom carpet, designed and woven by Philadelphia Carpet Co. has been installed in the Japanese Cultural and Trade Center in San Francisco. The car-



pet is of three-frame Wilton in a blend of 70 per cent wool and 30 per cent nylon. The pattern, Paulownia, is used in two different, three-color combinations in the restaurant and cocktail lounge.

Circle No. 209 on product card facing P. 104

PRODUCTS & SERVICES

CONTINUED

The six-piece combo

Six pieces of furniture are combined in this one office hutch designed by Mosler Harbor. The tall slender unit contains two drawers for filing or storage, two adjustable bookshelves, a working sur-



face, a tackboard and has a finished back for room divider installation. The hutch is available in several models in heights from 63 to 76 inches. Drawer fronts are finished in woodgrain or a variety of baked enamel designs and the unit rests on a square tubular base of chrome steel.

Circle No. 210 on product card facing P. 104

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Circle No. 45 on product card facing P. 104

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Circle No. 46 on product card facing P. 104

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PRODUCTS & SERVICES

CONTINUED

Cobblestones redesigned

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mortar lines and an interplay of colors enhance the authenticity of the cobblestone pattern. Capetown is available in six-foot widths for the seamless look and comes in five different colors.

Circle No. 211 on product card facing P. 104

Fire retardant underlay

Carpetmate Flame Guard, a fire retardant carpet underlay developed by U.S. Fibres, Inc., has successfully undergone the fiery tunnel test and a stringent flame test provided by one of the automotive Big

Three. Flame-Guard which will soon be available to the building trade has been designed to combine the best features of animal hair and sponge rubber underlays. In addition it is non-allergenic, cannot be affected by detergents and disinfectants, has bactericidal properties and can withstand the abuse of heavy instrumentation making it perfect for hospital, supermarket and heavy traffic area use.

Circle No. 212 on product card facing P. 104

Desk adds continental touch

A continental touch can be added to a lobby, lounge, or writing room with this closed desk or secretary



by Les Vieux Metiers de France. The piece which measures 37-1/2 inches wide, 15-3/4 inches deep and 38-1/2 inches high recalls 17th Century France during the reign of Louis XIII.

Circle No. 213 on product card facing P. 104

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Circle No. 48 on product card facing P. 104



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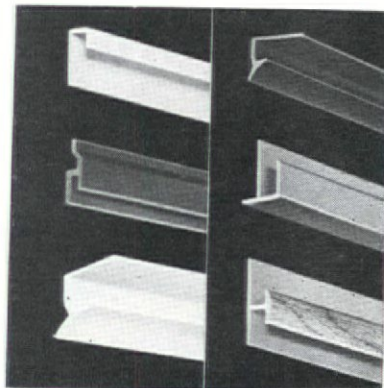


PRODUCTS & SERVICES

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Satin finishes for moldings

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plastic moldings. The polyvinyl chloride moldings, designed for concealed fastening, won't chip, warp, crack or stain, or be marred by acid or paint.

Circle No. 214 on product card facing P. 104

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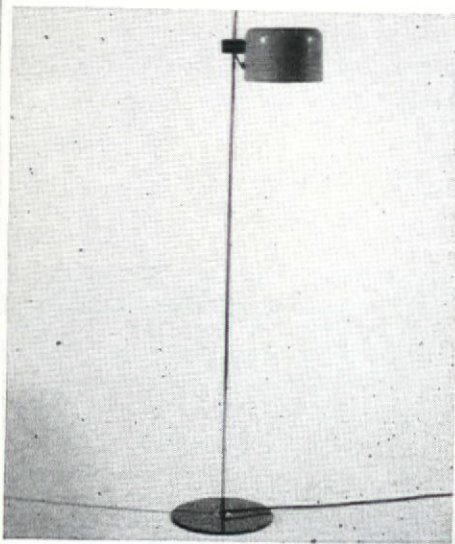
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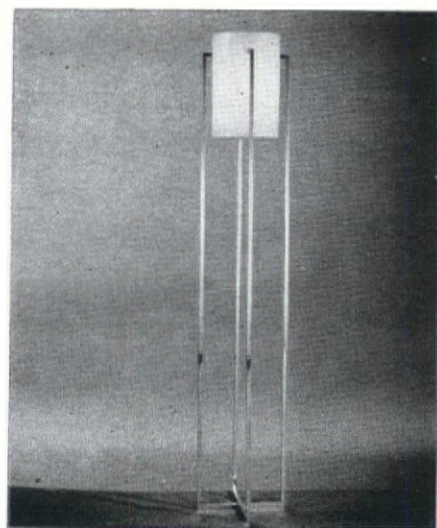
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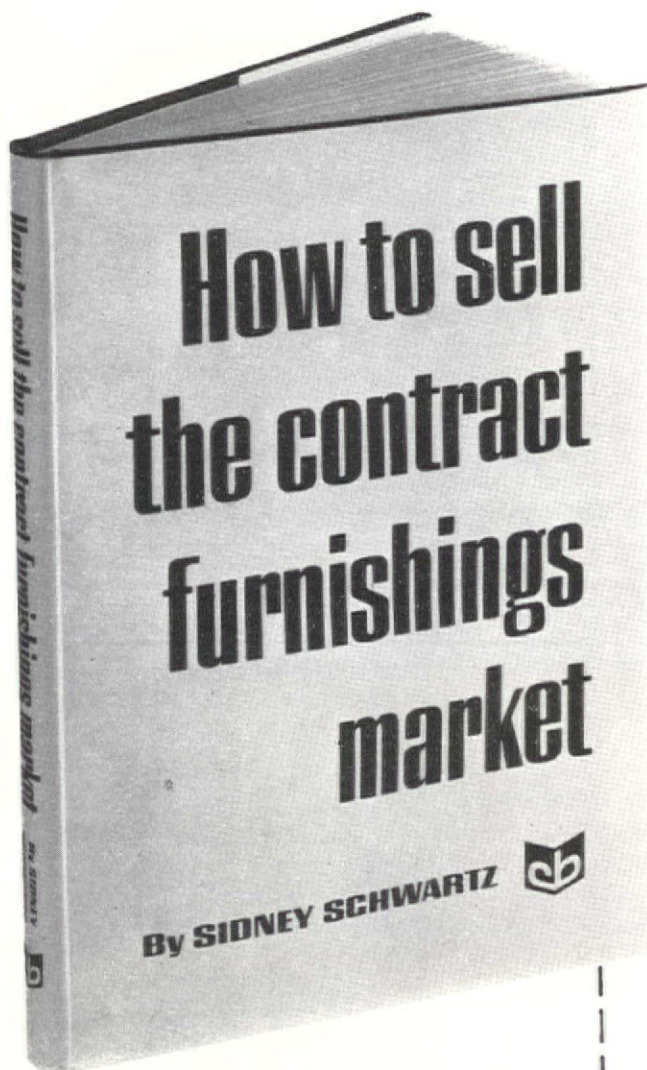
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BOOKS

By MARIE McGARRY

"HOW TO SELL THE CONTRACT FURNISHINGS MARKET,"
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"How to Sell the Contract Furnishings Market," tells what its title promises. For anyone interested in this billion dollar marketing field, it's a book to read, re-read, and then keep on the desk for everyday ready reference.

Divided into two major parts, Schwartz' book first digs into the divisions and subdivisions of the contract field. It explains and charts the organizational and buying patterns of the motel, hotel, resort, restaurant, club, office, industrial, governmental and educational markets, of the shopping center, store, geriatric and medical fields.

Replete with facts, figures, ideas and pointers, the book takes up contract sales in Part II, described by author Schwartz as the "meat and potatoes" section.

Here, marketing techniques with possible problems and suggested solutions, the relationship and interrelationship of various contract market areas (and of particular note two chapters dealing with lush, untapped contract opportunities for the manufacturer and contract dealer) combine to create a powerful merchandising text for anyone with products or services to sell in the contract field.

Two appendices include a list of major contract clients.

"How To Sell the Contract Furnishings Market" is the first offering of the newly formed publishing house, Contract Books, Inc., Croton on the Hudson, N.Y. Its editor is Ben Hellman, publisher of Contract Magazine.

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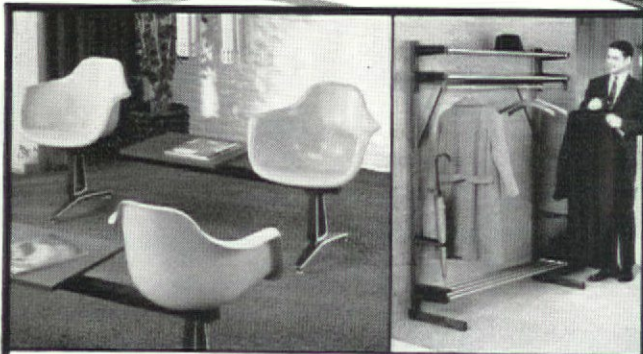
Circle No. 54 on product card facing P. 104

**Krueger "action furniture"
just moves...
and moves...
and moves**

**to unbelievable
new sales
and profits**

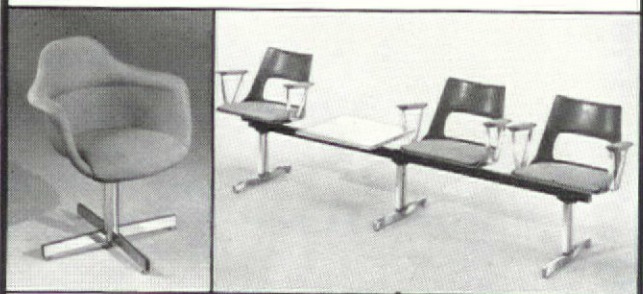


6000-D
upholstered
MODULAR
SEATING.



3200-M MODULAR SEATING.

DIPLOMAT floor rack.



3200 upholstered chair.

5200-D MODULAR SEATING.

Move up to Krueger quality and sell like never before. Select from a full range of distinctive institutional furniture and get moving where the action sales and profits are. Don't miss out on your best bet yet — write for complete line catalog and price lists today.



KRUEGER
METAL PRODUCTS COMPANY • GREEN BAY, WIS • 54306

SHOWROOMS — NEW YORK: 20 E. 46th St.; CHICAGO: 1184 Merchandise Mart;
LOS ANGELES: 8815 Beverly Boulevard

Circle No. 55 on product card facing P. 104

PRODUCTS & SERVICES

CONTINUED

Cabinets conceal storage

Dijon back cabinets by Trovailles Inc., are designed to efficiently and attractively utilize wall space in the executive office. The 84-inch long, 20-inch wide,



30-inch high, four door model pictured, conceals a dictation slide, to legal size file drawers on full extension steel slides, and two cabinets of adjustable shelves. The Dijon three door model is 64 by 20 by 30 inches in size.

Circle No. 216 on product card facing P. 104

Densely packed contract carpet

Glenoit-Dobbie, Inc. a division of Glenoit Mills, Inc. has introduced Texama, a contract carpet unique in construction and appearance. This heavy duty commercial carpet is knitted of 100 percent nylon and bonded to a high density latex foam back. The nylon yarn is "centric-knitted" into low profile pile so that it becomes a densely packed solid mass.

Circle No. 217 on product card facing P. 104

Adjustable typing table

This single station L-shaped typing table by Peabody Seating Co, Inc., features a convenient hand crank to adjust the height of the typing platform. The 20 by 42-inch working surface and full-size



book storage area make the table perfect for the office or the classroom. The top surface is rich walnut grain melamine. The body is satin black with a chrome frame resting on square tube legs with adjustable glides for complete stability regardless of floor condition.

Circle No. 218 on product card facing P. 104

Electric effect for walls

The "electric" effect is achieved in wallcovering with United-DeSoto's wild salon collection. The giant butterflies of the Mariposa pattern have the psychedelic look with color combinations that are



something else. There is fluorescent pink with orange, violet with olive drab, and chartruese with aqua. For the more subdued, United offers the charm of the far east in its Indian Rubaiyat pattern, available in five colors.

Circle No. 219 on product card facing P. 104

Leather-like vinyl available

Vinyl coated upholstery fabrics in crushed leather and top-hide effects are available in a range of 60 colors including three shades of black. Both Chairman, the crushed leather line, and President, the top-hide line, are coated with a flame retardant. Detail of the President pattern is raised as opposed to the normal depression to improve the look and provide a smooth finish. Both are made by Interchemical Corp.

Circle No. 220 on product card facing P. 104

Wood and laminate combined

The esthetic beauty of real wood and the advantages of laminate plastics are combined by Marnay Signore to produce the Timber line of office furniture. All pieces feature Formica tops, low pressure laminate



pedestals and drawer fronts in matching finishes, solid wood structural frames and full length file drawers with locks. Pictured is one of the four available double-pedestal desks. Credenzas with sliding doors and modular desks are also offered.

Circle No. 221 on product card facing P. 104

Krueger "action furniture" with stamina, good looks, color, comfort and convenience . . .



7000SF Sequence Seating



Cadet Floor Rack

Cadet Wall Rack,
Hook Mounting

7300 Fiberglass
Stack Chair

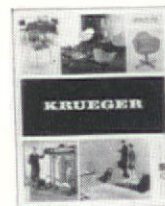
Folding Back
Stack Chair

160-R Pedestal
Base Table

6001 Folding
Table Arm

Who could want for anything more?

Nothing matches Krueger institutional furniture for all-around "in-use" durability and accommodation. Wide model and color selections efficiently manage every need. For complete details, write for complete line catalog.



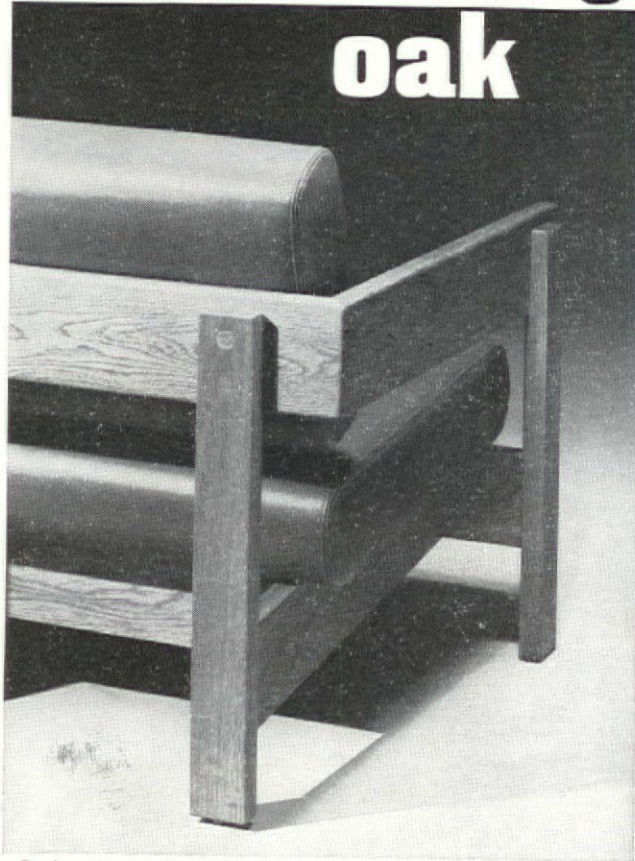
KRUEGER

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LOS ANGELES: 8815 Beverly Boulevard

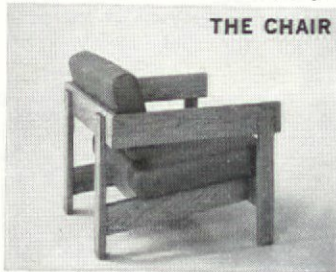
Circle No. 56 on product card facing P. 104

bold, brawny

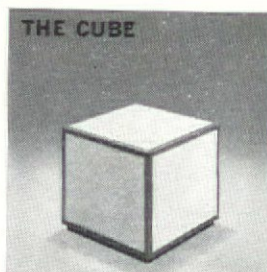
oak



Design: Stuart John Gilbert / Wayne W. Good




THE CHAIR



THE CUBE

The bold look of natural oak highlights the Oak Lounge Series by Harter. Fresh, informal, rugged. Seating with strength. ■ Harter Oak includes a chair, 2-seat and 3-seat sofas, a bench, a "cube" and a forest of matching tables. Now on display at our showrooms, or write for catalog.

New York / Chicago / Denver / Los Angeles



HARTER CORPORATION
830 Prairie Avenue
Sturgis, Michigan 49091

Send me the Harter Oak Lounge Series catalog.

Name _____

Firm _____

Address _____

City _____ State _____ Zip _____

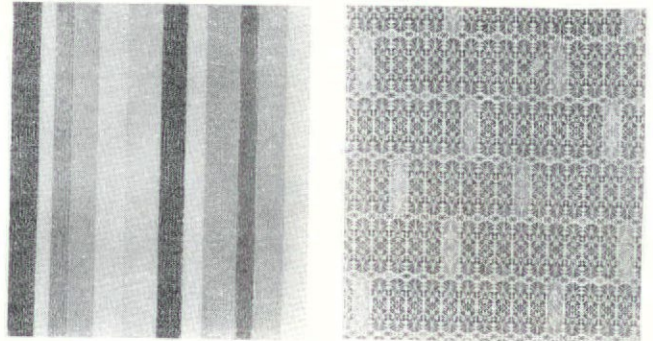
Circle No. 57 on product card facing P. 104

PRODUCTS & SERVICES

CONTINUED

Strippable vinyl collection

Vinyl-on, designed by The Birge Co., Inc., is a light weight strippable vinyl wallecloth available in a collection of 37 patterns with 110 various styles. Won-



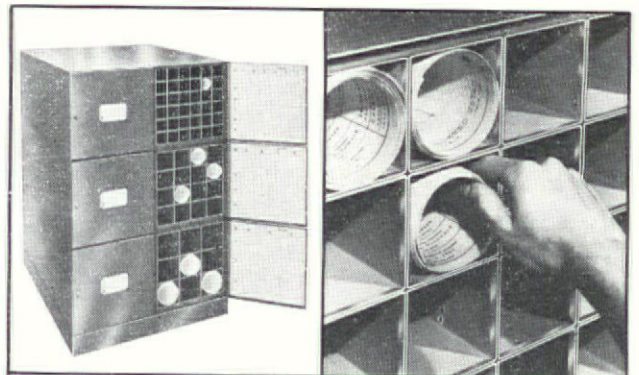
dor Weave (left) is a bold textured stripe which comes in a variety of combinations. Sheffield print is a delicate miniature grill pattern fashioned after the intricate silver patterns of Sheffield silver.

Circle No. 222 on product card facing P. 104

Two new patterns

Kentile Floors-Hightstown Carpet has added two new patterns to its line. Old Dominion is of tufted nylon plush. Wynstead has a tip sheared small over-all pattern in multi-level tufted 501 nylon. Both carpets are available in 12 smart colorways.

Circle No. 223 on product card facing P. 104



Plan Hold Square Tubes take only half the space needed to store an equal number of round tubes.

Square corners give easy access to rolled drawings—no binding against sides as in round tubes.

Why our Square Tube Files handle more rolled drawings... more easily

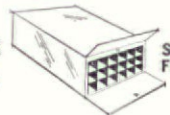
Every square inch of these 15 3/4" square steel cabinets can be utilized for rolled drawings up to 50" in length. Modular units come in 36, 16, or 9 tube sections. Can be used individually on a desk, or stacked to form a permanent master file. Write for catalog of 31 unique filing systems to P.O. Box 3458, Torrance, California 90510.



FILE CABINETS



STACK ROLL FILES



STORAGE FILES



DEALERS LISTED UNDER DRAFTING ROOM EQUIPMENT



Circle No. 58 on product card facing P. 104

So you gave the contract out to someone else, right? And he didn't deliver the goods, right? And now your client's ready to pull the trigger on you, right? Didn't you know Kiesling-Hess was in the protection racket? K-H, and only K-H, has complete finishing services on both coasts—same day service. (We'd turn in our own Mother before we'd let you down.) And even the Feds can't complain about our Flameproofing services plus Scotchgard* and Ze Pel® stain repellents.

Next time call the fastest, and fastest growing, finisher in the country, Kiesling-Hess. We'll finish off your fabrics, even the troublesome ones.

**TAKEN
FOR A
RIDE?**



kh

**PERMA-DRY DIVISION of
KIESLING-HESS FINISHING COMPANY, INC.**

Custom Finishers to the decorative trade: Flameproofing, Scotchgard*, Ze Pel®, FAB-BAC Fabric Backing
519 West 38th St., New York, N.Y. • 1011 Wood St., Philadelphia, Pa. • 1714 Euclid St., Santa Monica, Calif.





May we send
you a copy of
our
NEW CATALOG?

In addition to a distinguished collection of unusual designs and imports, this catalog also features many of our finest custom chandelier renderings used in outstanding contract installations.

METROPOLITAN
LIGHTING FIXTURE CO., INC.
1010 Third Avenue, New York, N. Y. 10021
Telephone: 212 — TE 8-2425

colorful... durable
**TELESCOPE
DIRECTOR CHAIRS**
with your NAME,
LOGO on the back

Write Dept. C

THE TELESCOPE FOLDING FURNITURE CO., INC.
Plant and Executive Offices, Granville New York 12832

THE HOME OF WORLD FAMOUS DIRECTOR CHAIRS

Does a room have to be ugly to be practical?



Not anymore.

Not with B.F. Goodrich making contract furnishings that are attractive and comfortable as well as practical.

Like Koroseal vinyl wall coverings. They make drab, dull walls come to life with beautiful patterns, hundreds of warm colors.

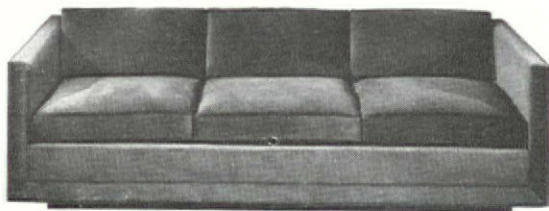
Texfoam molded foam cushions make chairs comfortable. And Koroseal vinyl upholstery fabric gives them both durability and beauty.

Then take carpet. B.F. Goodrich carpet cushion makes it feel soft and luxurious. Adds years to carpet life. And because it's natural rubber, it won't mat down.

And what price a comfortable bed? As low as a Texfoam mattress that's firm and non-allergenic. And B.F. Goodrich pure latex foam pillows that don't pack down, lump or sag.

For more details, let our contract furnishing specialists fill you in. You'll find the beauty of our line is more than skin-deep. Write B.F. Goodrich Consumer Products, Akron, Ohio 44308.

B.F. Goodrich



ROFFMAN

160 East 56th Street, New York, N.Y. 10021, PL 3-4252 • RJS Associates, 351 Peachtree Hills Avenue, N.E. Atlanta, Ga. 30305 • Russ Lewis, P.O. Box 550, Toledo, Ohio 43601; F. Shane Franz, 189 Sycamore Street, East Aurora, New York 14250 • Patterson Representation, 307 East Hennepin Avenue, Minneapolis 55414 • C. J. Welch + Associates, The Ice House, 1150 Sansome Street, San Francisco, Calif.; 8900 Melrose Avenue, Los Angeles, Calif. 90069 • Gonzalez Padin Company, Box 2312, San Juan, Puerto Rico 00903; Designs, Inc., 66 Condado Avenue, Santurce, Puerto Rico 00907.

EDWARD AXEL ROFFMAN ASSOCIATES, INC.



R-1200 Series Edward A. Roffman, Designer

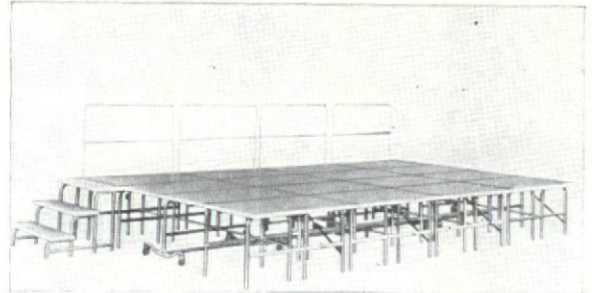
Circle No. 63 on product card facing P. 104

PRODUCTS & SERVICES

CONTINUED

Mobile platforms fold

No matter what the event, Hamilton-Erickson Mobile Platforms are sure to answer the need. These versatile collapsible stages can be transformed from



their normal shapes into runways for fashion shows or horseshoes for band concerts. The platforms, available in six sizes, are totally mobile and compact, it takes just 26 feet of floor space to store 192 square feet of platform area.

Circle No. 224 on product card facing P. 104

Poromoric Plypel

A new supported polyester upholstery covering, Plypel, is flexible and poromoric so that it never becomes hot and sticky and it retains its shape. Developed by Plymouth Rubber Co., the completely washable Plypel is available in black, white, green, and gold.

Circle No. 225 on product card facing P. 104



■ We've been serving the contract trade for over 20 years and are priced accordingly! Our wearable and washable ceramic lamps — fabricated completely in our own pottery and assembly plant.

■ Write for our color catalog. If you don't find what you need, our design department can match your color and decorating scheme on orders of sufficient size.



**MODERN ART
PRODUCTS CO., INC.**

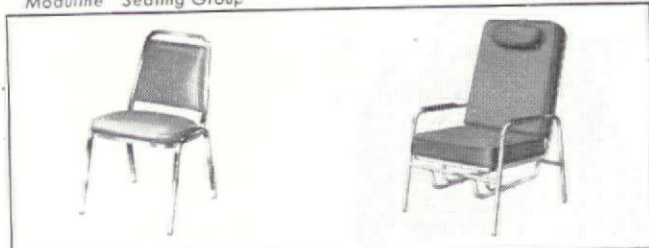
1530 Locust St. • Kansas City, Mo. 64108

SHOWROOMS IN
New York 230 Fifth Ave. Los Angeles Furniture Mart Dallas New Dallas Trade Mart
American Furniture Mart Pacific N.W. Furn. Mart

Circle No. 64 on product card facing P. 104



"Moduline" Seating Group



Upholstered Chairs

Spring Base Convalescent Chairs

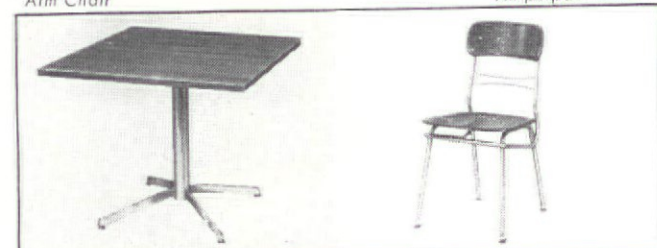


Fiberglass Institutional Chairs/Rockers Fiberglass Stack and Gang Chairs



Arm Chair

All-purpose Couch



Dining Tables

Heywoodite Dining Chairs

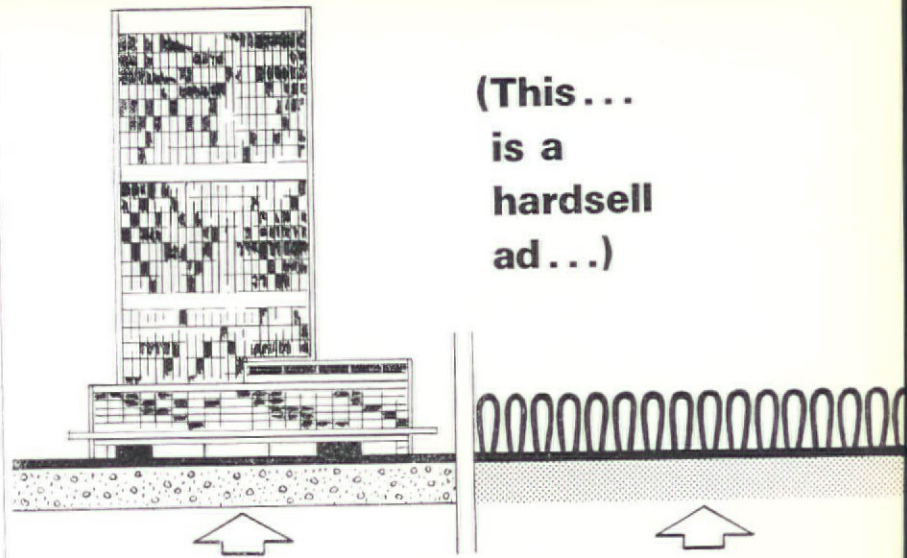
**Unbreakable, unchippable,
unrustable, unbeatable.
Unmistakably Lloyd of Menominee.**

Lloyd has just about everything for business or institutional metal seating. Stack chairs. Armchairs. Gang chairs. Dining chairs. Rockers. Convalescent chairs. Plus tables, to coordinate. Backed by Lloyd's century-and-a-half reputation for the highest standards in comfortable, durable construction and good design.



Lloyd Manufacturing Company, Menominee, Michigan.
nationally known—established 1826
A division of Heywood-Wakefield

Circle No. 65 on product card facing P. 104



(This...
is a
hardsell
ad...)

What's underneath counts in carpet, too

What's **above** any surface—whether it be a sleek, modern skyscraper or handsome tufted carpet—is essential; but what's **underneath** (the foundation if you will) shares equally in importance. Above and below, Porter Carpets' luxurious, beautiful . . . new . . .

Vinyl-Lok Carpet stands out as today's most rugged, most practical carpet in the contract market

Why? . . . it's a 3-part success story; and each part is interdependent on the others with unique results possible because Vinyl-Lok meets the rugged specs Allied Chemical demands in order to qualify for their A.C.E. (TM) fiber guarantee, and because of Porter's own high standards for carpet manufacture.

1. Vinyl-Lok Yarn

Famous 100% A.C.E. (TM) continuous filament nylon—a super dense cylindrical shaped fiber with maximum resistance to abrasion and crushing. It shuns spots, stains; resists pilling and fading, and one cleaning on this very tight surface does the job. (The only yarn specifically developed for the contract field)

2. Vinyl-Lok Primary Backing

A stabilizing interliner of polypropylene; the most water resistant type of primary backing. Eliminates shrinking.

3. Vinyl-Lok Secondary Backing

Nylon tufts are so securely imbedded into a solid vinyl sheet it's virtually impossible for loops to pull or snag. Tuft bind strength is 3-times greater than that of usual carpets. Surface is practically impenetrable. Vinyl-Lok eliminates unsightly seams, wrinkling, buckling and stretching.

In addition, Vinyl-Lok does not require any under padding; moisture absorption is 0; static build-up is substantially decreased.

For immediate answer to your inquiry on colors, patterns, delivery, samples and prices—write today to . . .

Porter
ARPETS



Circle No. 66 on product card →

P. O. Box 333 Cartersville, Ga.

Circle No. 67 on product card facing P. 104



SERIES 190

190 JR Executive Rotary Chair. From a series of five new office seating designs. Schafer Bros., Inc. / 1123 North McCadden Place / Los Angeles, California 90038



TRI-MARK
DESIGNS 



DINING/CONFERENCE TABLE #DT-1050/60
ARMCHAIRS #AC-21 (SLUNG SADDLE LEATHER)
WRITE FOR BROCHURE

TRI-MARK DESIGNS · 1006 ARCH STREET · PHILADELPHIA, PENNSYLVANIA 19107
SHOWROOMS: Philadelphia, New York, Chicago, St. Louis, San Francisco, Los Angeles, Atlanta, Denver, Miami, Dallas

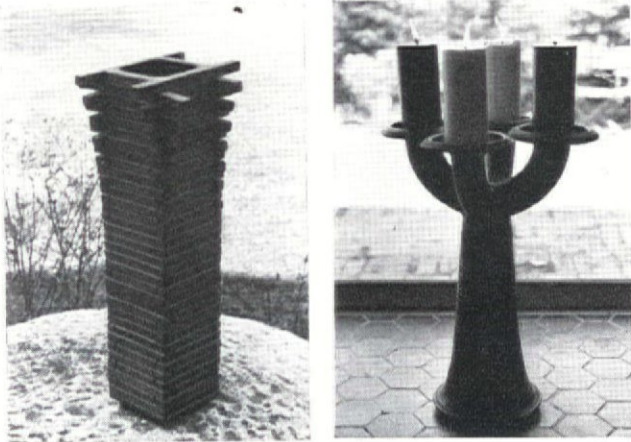
Circle No. 68 on product card facing P. 104

PRODUCTS & SERVICES

CONTINUED

Custom pottery designs

Bennington Potters custom potter workshop designs and creates pieces such as the outdoor planter and candelabra shown. The planter, 2 feet high and 8



inches across, is a ruddy brown color. The candelabra in muted earth tones is 2 feet high and 10 inches across at the top. Both were designed by Londa Weisman.

Circle No. 226 on product card facing P. 104



Lamp No. 7003 Wall Cabinet No. 3887

CHAPMAN

FACTORY AND OFFICES: Chapman Manufacturing Company, Avon, Mass. 02322

SHOWROOMS

Chapman, 225 Fifth Ave., N.Y.C.; 1260 Merchandise Mart, Chicago; 300 Decorative Center, Dallas; 1194 Logan Circle N.W., Atlanta; 266 N.E. 60th St., Miami; 251 Front St. at Sacramento, San Francisco; 8778 Beverly Boulevard, Los Angeles; 420 Boylston St., Boston; 287 Southern Furniture Expo. Bldg., High Point, N.C.



N.S.I.D. TRADE MEMBER

Lamp No. 6442 Mirror No. 3983



CALIFORNIA DESIGN X 



New Caldwell Collection includes folding lounge and dining chairs and chaise; ottoman and tables. Contract information on request from Brown-Jordan, El Monte, California 91734.

Brown-Jordan

Circle No. 69 on product card facing P. 104

Circle No. 71 on product card facing P. 104

SOMETHING NEW!
BAR STOOLS, MATES AND CAPTAINS CHAIRS
COVERED IN FUR-LIKE
MINK • CHINCHILLA • TIGER • LEOPARD • ZEBRA



No. 2000 Furred Seat, Uph. Back

No. 2000 Full Uphol.

Hand-wiped and hand-rubbed wood decorator finishes.

All chairs can be made swivel • Any furniture finish desired
 Upholstered in any vinyls specified • Free Color Brochure upon request

KING ARTHUR CHAIR CO., INC.

Largest On-Hand Chair Stock in the South!

5501 N.W. 36th Ave. Miami, Florida 33142 (305) 635-6650; 635-3066



Town and Country
 by MALLIN CO.



Write for catalog

Mallin COMPANY

2335 E. 27th St., Los Angeles, Calif. 90058

TOWN & COUNTRY is the ultimate in casual furniture for the discriminating public who seek the finest. Made of tubular steel, flawlessly welded and treated for years of rust free usage.

Laced in virgin plastic, hand tied to just the right tension. Frame and cord available each in four decorator colors.

For quality and styling, which will be yours to enjoy for years, we sincerely recommend "TOWN & COUNTRY."

Circle No. 72 on product card facing P. 104

Circle No. 73 on product card facing P. 104

Spell out the final word in decorative elegance with Knight hand-made art letters, figures!

Knight is the last word in durable grace, charm, beauty . . . makes an interior more meaningful in sculptured 3-dimensional metal letters and figures.

Offered in aluminum, brass or solid bronze . . . in a wide variety of faces, finishes and sizes. Custom-designed letters and trademarks, too. Write and receive our FREE catalog.



H.W. KNIGHT & SON INC.

70 Lane Street
 Seneca Falls, N.Y. 13148

ARMCHAIR COMFORT
...IT FOLDS

The only folding armchair for contract use. Comfortable seating in the warmth of northern hardwood . . . with deep foam padding and luxurious vinyl upholstery. Chairs open and close easily with a single motion . . . designed for safe compact stacking.



No. 240-A

Norquist

PRODUCTS, INC., JAMESTOWN, N. Y. 14701

Circle No. 74 on product card facing P. 104

MANUFACTURERS' LITERATURE

DESIGNER CHAIRS AND TABLES—Dimensions in design, a fully illustrated four color catalog, produced by CREATIVE ENGINEERING, INC., describes the Co.'s line of contemporary tables and chairs. The booklet also provides color and material displays and a fully indexed price list.

Circle No. 227 on product card facing P. 104

WATER COOLERS—Drinking water coolers for every location and every need are featured in the 12-page, four color brochure released by CORDLEY. Statistical information on ratings and specifications is also provided.

Circle No. 228 on product card facing P. 104

LAMINATED OFFICE FURNITURE—Tectura, a new line of office furniture, is the feature of a folder produced by R-K SALES & MANUFACTURING, INC. The brochure contains complete ordering information and sales aids, full color catalog sheets showing various styles, and model and color guides.

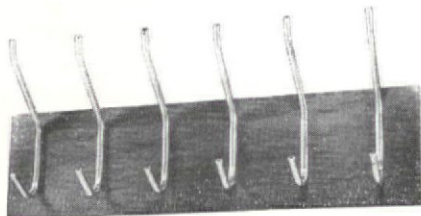
Circle No. 229 on product card facing P. 104

METAL LETTERS—A colorful four page bulletin, illustrating and describing a wide range of metal letters and figures designed for interior or exterior application, has been released by H. W. KNIGHT & SON, INC. Included in the bulletin are full color reproductions of product styles and a number of contract installations. In addition the folder contains information on the availability of custom letters, special cut-out designs and other custom metalwork.

Circle No. 230 on product card facing P. 104

PLYWOOD DIRECTORY—The HARDWOOD PLYWOOD MANUFACTURERS ASSOCIATION has issued their 1968 Where to Buy Directory. The 20 page booklet lists member mills that manufacture plywood, appropriate contacts for each company, manufacturing details, and affiliate members who are suppliers to the industry.

Circle No. 231 on product card facing P. 104



PERM-A-RACK WALL RACK

For permanent or temporary installation. Unit can be easily attached with set of flush mounting brackets. Can be removed in a few seconds by lifting upwards. Selected genuine American Walnut with six round solid Brass hooks 3/4" dia. No exposed screws. Mounting hardware included. Also available with satin chrome hooks. 3/4" x 6" high x 24" long. Weight 7 lbs.

Free Catalog on Request

LOUMAC SUPPLY CORP.

MANUFACTURERS AND DISTRIBUTORS

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Circle No. 75 on product card facing P. 104

Circle No. 76 on product card →



... FROM THE FIVE-CENTURY COLLECTION
Authentically crafted reproductions ...
weathered brass, aged mahogany.

... Catalog on request

*Edward
Alden*

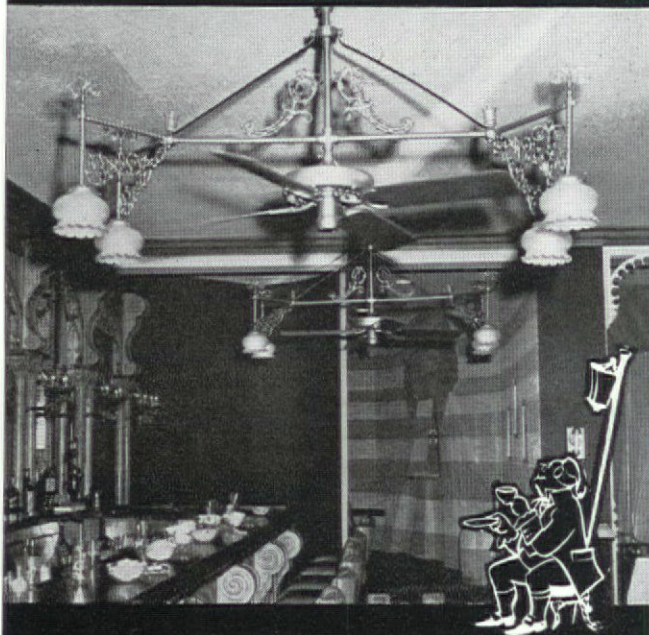
STUDIOS, INC.



7600 RUSSELL · DETROIT, MICHIGAN 48211 · PHONE (313) 871-8888
Showrooms in Chicago, New York, Atlanta, San Francisco and Detroit

Circle No. 77 on product card facing P. 104

CITY KNICKERBOCKER LIGHTING FIXTURES
CHOSEN FOR SHEPHEARD'S ROOM — DRAKE HOTEL N.Y.C.
Designers: Jeff Leeds & Peter Larkin



CITY KNICKERBOCKER INC.
781 EIGHTH AV. (47-48 St.) NYC • JU 6-3939

Distinctive Imports by
GERDAU



Write for Catalog 'C'
ESTABLISHED 1872 • IMPORTERS • EXPORTERS
THE OTTO GERDAU CO.
192 Lexington Avenue • New York, N. Y. 10016
HIGH POINT • CHICAGO

Circle No. 78 on product card facing P. 104

MANUFACTURERS'
CONTINUED
LITERATURE

COLORFUL LAMINATES—Designer color laminates are described and pictured in the PIONEER PLASTIC CORP. brochure, Color Coordinated. The entire Pionite laminate line including solid colors, decorative and florentine patterns and woodgrains is illustrated.

Circle No. 232 on product card facing P. 104

OFFICE FURNITURE—Desks of all descriptions as well as a variety of tables, credenza, cabinets, bookshelves, and matching chairs are pictured in the Office Master Series brochure by JOFCO, furniture manufacturer.

Circle No. 233 on product card facing P. 104

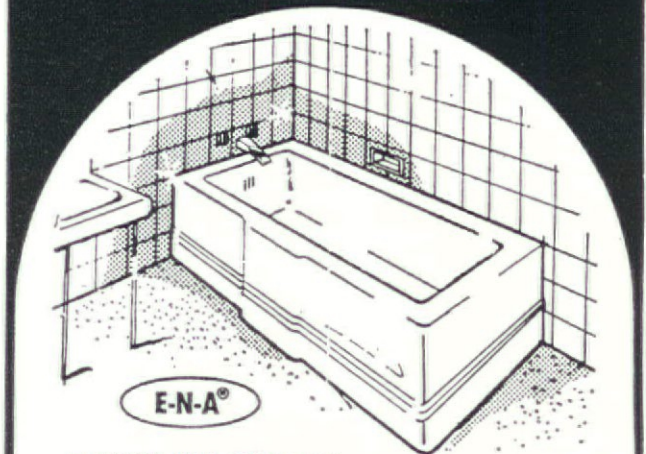
UTILITY VINYL—Kerazon Metropolitan, a heavy-weight vinyl for wallcovering and upholstery is featured in a swatch folder published by LEATHER-GUILD, INC.

Circle No. 234 on product card facing P. 104

DECORATIVE PANELS—Illustrative examples as well as all the vital information about DecraGuard decorative panels, are provided in the color product brochure produced by SIMPSON TIMBER CO.

Circle No. 235 on product card facing P. 104

PORCELAIN BATHTUB REFINISHING
SAVE UP TO 80%
OVER REPLACEMENT



PORCELAIN SERVICE

On location "thermal-fusion" restores bathtubs to glossy smooth...and they last like new... more chemical and acid resistant than original porcelain. Crews of skilled technicians coast-to-coast. Even bathtub manufacturers use E-N-A SERVICE. **SEND TODAY FOR FREE BROCHURE**

ark laboratory

114 Higgins Road / Park Ridge, Ill. 60068 / Area Code 312-763-6600

Circle No. 81 on product card facing P. 104

CLASSIFIED ADVERTISEMENTS

Rates: \$15.00 per column-inch payable with order. Estimate 55 words per inch. This section closes the 10th of preceding month. Please specify if box number is wanted, no extra charge. Classified ads may include situations or help wanted, lines wanted, representatives wanted. Merchandise offerings not acceptable; ask for display advertising rates.

CONCEPT DESIGN STUDIOS: Design consultants offer services for contract interiors, industrial product design, graphics, and lighting. P. O. Box 913, New Canaan, Conn.

SITUATIONS DESIRED: Top salesman, sharp, self-starter, 28, career minded, with executive background, seeks an opportunity with that "right firm" who desires (above average) representation in the Southern California area. Resume available on request. C. Burke, P. O. Box 1352, Los Angeles, Calif. 90028 213/464-5505 or 466-5244.

ALBERT LARSEN PERSONNEL AGENCY: Servicing the eleven Western states for interior designers—residential and contract. Architectural interior designers, industrial designers, sales representatives, product public relations and all allied personnel. Send resume to Albert Larsen Personnel Agency, 8811 Alden Drive, Los Angeles, Calif. 90048. Phone: 213-275-6342.

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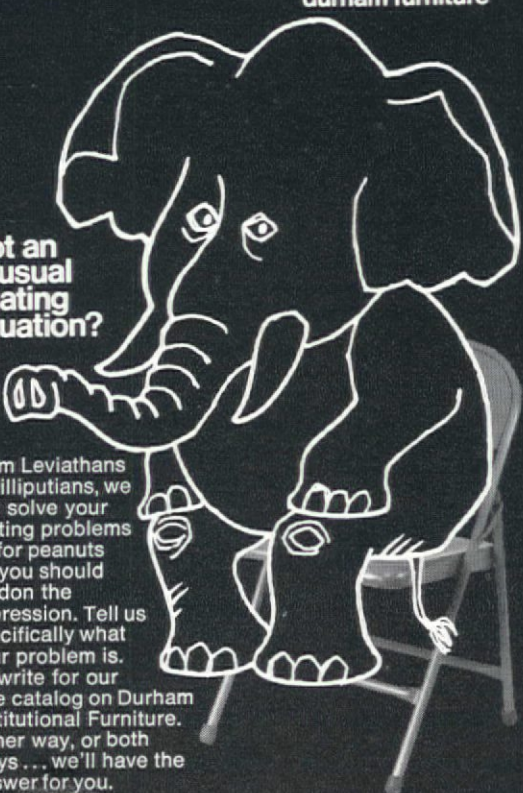
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