In all the world
no other drapery track like

SILENT GLISS

the secret
of
SILENT GLISS

• All-nylon cord, traveling in patented, separated
  channels! Minimum maintenance, because there's
  no drooping, no tangling ever.
• The only track in the world so silent.
  No annoying "Echo Chamber" roller noise!
• No other track so trim and tiny for the
  big job it does!
• Versatile. 14 track styles to choose from
  for every need whether cord
  operated or hand drawn.

best investment for quality installations

Find out for yourself why Silent Gliss is the prestige track that
makes sense... why you can buy less expensive tracks, but never
make a better track investment. Send for complete illustrated
catalog containing full details of the entire Silent Gliss track line:
cord or hand operated; recessed, surface or bracket mounted;
cubicle, extra-duty, specialty tracks too... some tracks easily
curved for specific requirements. Catalog also shows just a few
of many prestige installations. Address Dept. CM-9.

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Distributing Companies:
Angevine Co., Crystal Lake, Illinois
Drapery Hardware Mfg. Co., Monrovia, California

THREE OF THE Newell COMPANIES
Manufacturers of Quality Drapery Hardware Since 1903

Circle No. 1 on product information card
At Drake Hotel’s Club International, guests come from all over the world... the Astra Chairs come from Vermont

Where cosmopolites gather, Astra chairs speak the universal language of good taste and solid comfort. Women in shimmering saris, men in Saville Row suits enjoy their sturdy Early American charm in the exclusive Club International at Chicago’s world-famous Drake Hotel. This is the Astra Admiral’s Chair, massively constructed by Vermont craftsmen of northern hard rock maple, and custom-decorated with the Drake’s coat of arms. It’s magnificently proportioned, with deeply saddled seats, and hand-pegged and wedged legs for extra strength. The Admiral’s Chair is one of the pieces of timeless elegance described in the Astra brochure. Send for it.

ASTRA Bent Wood Furniture Co.
23 Maple Street, East Arlington, Vermont

Circle No. 2 on product information card
Look to Kiesling-Hess for everything in finishing!

FLAMEPROOFING  WATER RESISTANT SYLMER  STAIN REPELLING SCOTCHGARD*

STRENGTHENING FAB-BAC  PROFIT-MAKING QUALITY  SUPER-FAST DELIVERY

Since your fabric resource is in New York, Kiesling-Hess can pick up your fabric and just 24 hours later it will be on its way to you (or drop shipped) finished to your specifications! Always rely on Scotchgard*, Flameproofing and the other specialized finishes expertly applied by Kiesling-Hess.

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Scotchgard • Sylmer • Fabric Backing • California Licensed Flameproofing

WEST COAST REPRESENTATIVE: KNEEDLER-FAUCHERE
451 Jackson Street, San Francisco • 151 North Robertson Blvd., Los Angeles

*product of Minnesota Mining and Manufacturing Co.
The Cover
A huge installation where both vertical and horizontal surfaces are covered in wood laminates dramatizes this month's feature story on laminated materials. Cover by Peter Harrison

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COMING IN CONTRACT

OCTOBER—National Hotel-Motel Show, including the annual Room of Tomorrow, Designs for Dining; Restaurants—a round-up.

NOVEMBER—Fabrics and Fibers for Contract Work, including a run-down of new lines; Trends in Government Specifying.

DECEMBER—Wallcoverings—new developments in the application of wallpapers and wallcoverings to commercial/institutional interiors.
THE EMBASSY CONFERENCE CHAIR

is the latest addition to the Woodard Embassy group of easy chairs, sofas and tables designed especially for Contract.

Woodard

Write for our new catalogue.

LEE L. WOODARD SONS, INC. OWOSSO, MICHIGAN

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229 DECORATIVE CENTER, DALLAS 8931 BEVERLY BOULEVARD, LOS ANGELES
333 PACIFIC AVENUE, SAN FRANCISCO

Circle No. 4 on product information card
COORDINATES

modular storage assemblies

Desks, credenzas, room dividers, storage units and kitchens are included in the Coordinates collection for contract installations. More than sixty modular assemblies, 3' to 9' wide in 1' increments, to fit spaces large and small. Coordinates are highly flexible. Drawers, doors, shelves and interior fittings can be combined to suit individual needs. In walnut or northern maple with natural or color finishes. Aluminum legs and extrusions. Write for information.

another solution to modern inner space problems by MUTSCHLER BROTHERS CO., NAPPANEE, IND.

Circle No. 5 on product information card
... Globe has everything you need in contract furniture. For complete catalog, write

GLOBE FURNITURE COMPANY, Contract Division, High Point, North Carolina

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this is the new Brunswick chair of advanced design

original designs by Dave Chapman, Inc.

One-piece seat and back. Comfort-contoured and body molded in exclusive Lifetime Fiberglass. Available in 6 Designer colors . . . with or without Danish Walnut arms.

Wherever chairs are needed . . . you buy better when you buy Brunswick

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Circle No. 7 on product information card

SEPTEMBER 1963
Denmark means quality

Live fibers manufactured into distinctive drapery and upholstery fabrics in choice textures and complete color range. Authentic high pile rya and flat weave rugs. Inspired, designed and produced in Denmark. All on permanent display at our showroom. Write for literature on your professional letterhead.

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201 EAST 56 STREET, NEW YORK 22, N. Y.
our newest design hasn't been born yet

We're waiting for you. You see, FLEX-A-TILE® is a new decorative wall covering which YOU design. We custom engrave to your specifications of color and pattern on FLEX-A-TILE® ... deliver, post haste, pre-cut wall height rolls — 12" or 24" wide, or 12" squares. Washable, durable, beautiful? Yes. Expensive? No. Get the whole unbelievable story and samples, by calling or writing Mel Brustein.

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Southern
Hospitality

At the NEW SOUTH MOTEL you walk on Sponge Rubber Carpet Cushion made by General Tire

White Way Supreme is its name, and comfort is its game! Guests like the cushiony luxury it gives. Employees like the foot-saving walking ease it provides. Owners and managers take dollars and cents pride in the long life it leads. There are many types of General Tire Sponge Rubber Carpet Cushion. Select the one that best meets your needs when you are checking specifications on your next job.

Guaranteed
Unconditionally

All qualities of Sponge Rubber Carpet Cushion manufactured by The General Tire & Rubber Company are guaranteed unconditionally to provide satisfactory performance. 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.
At the CLOISTERS you walk on General Tire Sponge Rubber Carpet Cushion

This famous Sea Island, Ga., resort has recently refurbished much of their interior, including the celebrated River House. Naturally, their choice of rug underlay was famous Air Step Fibertop, one of many quality-built General Tire Sponge Rubber Carpet Cushions available. It is unsurpassed for comfort and long life. In fact, it is guaranteed unconditionally! When you're specifying rug underlay, specify Sponge Rubber Carpet Cushion, by General Tire.
Belgian Linen
Effectively
Integrates
Structural
Planning

From the beginning architects and designers recognize the place of Belgian linen whether identical weaves for stories—high facades or novelties as interior accen
These new DESIGN TEX prints and weaves are architecturally designed.

THE BELGIAN LINEN ASSOCIATION
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Why doesn’t somebody invent a drapery lining that’s all-white, insulated, fire-retardant?

Somebody did!

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INSULATED LINING ©

ALL the plus features you want and actually costs less to buy!

- Insulates against heat and cold—saves heating and air conditioning costs.
- Washes or dry cleans by any method with controlled shrinkage.
- Pure white on both sides—no shine-through even under sheers, greater reflectance and less absorptance than other insulated linings.
- Fire retardant to meet Governmental specifications (optional).
- Dimensionally stable, will not deteriorate, crack or peel and all this is at a cost comparable to ordinary non-insulated linings—at much less than the cost of other insulated linings.

Investigate the other members of Rockland Mills’ growing and versatile family of drapery linings, each designed for a specific job: Mira-lon Plus, a high-lustre insulated satin-glo; economy Insul-Lon; fine, crease-resistant Decro-Lon; durable Mira-Lon.

SWATCHES, ANYONE?

Information on any or all of these products or on Rockland Mills’ other special fabric finishing services? Fill in the coupon for prompt reply.

AND NOW—INSULATION PLUS COLOR

lura-lon

Ivory and silver in stock; matched colors to order. Write for details.
SEPTEMBER, and the sounds of contract furniture users are filling the scholastic halls. And what they're in effect saying, in chorus, is that business is big and getting better. U.S. government surveys show that schools of higher education are now midway into a program that will give them half again as much residential accommodations as they had two years ago. To show you how large a part the U.S. itself plays in this expansion, more than half the money needed for this growth is coming from the Community Facilities Administration's College Housing Program.

Translate these expectations into figures, and the schools plan to house over 400,000 more students in their own residential facilities by 1965-66 than they did at the beginning of this decade. Public institutions plan a 57 percent increase, and private ones, a 46 percent growth.

Largest percentages of planned expansion, by state, are for: Arizona, 63; Delaware, 89; Idaho, 69; Illinois, 67; Kansas, 70; Missouri, 66; Nebraska, 67; Nevada, 194; New Jersey, 70; New Mexico, 73; Utah, 74; Washington, 62; West Virginia, 67; Wisconsin 68; Wyoming, 96.

College contract field grows

Opportunities for contract furniture and furnishings are by no means solely in the dormitory and college union. Another United States government survey finds that these schools plan expenditures of $7.5 billion in the first half of the 1960s for new college construction, renovation of existing buildings, and campus improvements. More than one-half of this is to be spent for instructional facilities—which means school chairs, teachers' desks, and the like, for the contract field; one-fourth is residential; 8 percent is for research, and 7 percent for "general" use, at public institutions. At private schools, instructional will get 48 percent, residential 29 percent, research 9 percent, and general, 6 percent.

California leads in the plans, with $964 million. New York is next with $591 million, then Illinois, $579 million, and Pennsylvania, $534 million—the four accounting for more than 35 percent of the dollar total.

Studies in greenback

Examples of new fields for the contract firm to conquer are being furnished on almost a daily basis by the CFA College Housing Loan program. These will be translated not only into bricks and mortarboards, but furniture and flooring as well. Some recent loans approved include:

- Mass. Inst. of Technology, Cambridge, $3 million, for a college union, with snackbar, cafeteria, private dining, lounges, meeting rooms—and eight bowling alleys. Emmanuel College, Boston, $1,190,000, to house 220 women. St. Olaf College, Northfield, Minn., $2,975,000, for two halls to house 294 women, 297 men. St. Lawrence U., Canton, N.Y., $1,000,000, residence hall for 201 men. Elmira College, Elmira, N.Y., $2,105,000, housing for 942 women, college union and dining hall, including coffee shop, cafeterias, lounges. Indiana U., Bloomington, $6,975,000, housing for 1167, dining facilities. Five Wisconsin State Colleges, $7,180,000, for eight residence halls. Georgetown U., Washington, $4,465,000, two residence halls for 778, and cafeteria. Stanford U., Palo Alto, Cal., $4,000,000, for further work.

(Continued on page 16)
**Terson: tough, tender, and terribly topical.**

Go ahead: try and scuff it or tear it. Can't; Terson's too tough. Spill a martini on it, a piece of butter, a drop of oil. Stain? Never. How about cracking? It doesn't. Seam-splitting? Forget it. O.K., suppose Terson has to match someone's floor covering, fabric, or wall-covering: then what? Then order it that way. Terson has the color to complement or match your selection: a spectrum of handsome standards, or made-to-match custom-color runs. And while you're at it, name your pattern and texture. But Terson has its tender side, too. It gives in a bit under pressure, stretches without tearing. Let's you cut, sew, shape, and tack it without backtalk. Write us for samples and a color line if you're thinking in terms of a new commercial or industrial installation that has to be rugged and handsome at the same time. We'll tell you more about the "touch of Terson" and its subtle sales talk. — Athol Manufacturing Company, a division of Plymouth Cordage Industries, 120 E. 41st St., New York 17, N.Y., or Butner, N.C.

Circle No. 13 on product information card
on a 17-building housing complex; first phase was completed in 1959. East Texas State College, Commerce, $3,000,000, for two residence halls for 594, and cafeteria.

**Overseas openings**

The Commerce Department keeps working away at opening export markets for U.S.-manufactured goods, as one way of whittling down the balance of payments deficit that is playing such a large role in the nation's economy these days. At times this work seems to run against fairly heavy odds. But the Department continues to solicit openings from overseas distributors, who are interested in American lines. In recent weeks it's reported queries in the contract furniture and furnishings field from such places as:

- **Sweden**—For such interior decorating articles as rugs, carpets, curtains, upholstery fabrics for furniture, from AB Alfred Trowall & Co., importer, Stockholm.
- **Canada**—Good quality soft floor coverings, from East India Traders Ltd., importer, Vancouver, B.C.
- **Barbados**—Furnishings and furniture for 20 beach cottages and restaurant, in St. George's, Grenada.
- **Germany**—Folding chairs, coat and hat racks, folding tables, manufacturers only, from M. H. Ogermann, importer, Neustadt/Weinstrasse.

**Federal procurements**

You can get more than a basic education by participating in U.S. procurement invitations in your own specialties—the awards have been found edifying and profitable by some of the largest firms in the contract business. And the government has an open door, always, for your participation. But you need to tell it—it won't call you, to begin with. Once you're on its lists, and indicate you're serious about bidding, you're listed. New procurements keep coming along steadily, from a diverse group of offices. These may give you some notion of the range (they're now closed):

- **General Services Administration, Washington**—wood dining room furniture, 248 each. Modified metal and wood executive office furniture—credenza storage units and service units, 570 each; kneespace units, 202 each; tables, 272 each. Tubular steel lounges for quarters use, 494 each. Wood desks, 25 each. Auditorium chairs for Federal Office Building No. 9.
- **GSA, Denver**—Metal wardrobes, 1150 each.

*(Continued on page 21)*
Want flexible spotlighting you don’t have to hide? You’re on the right track. Follow it.
It's Lightolier's patented Lytespan®. Mounts clean—on surface, on stems, even recessed.
Joins clean—no bulge or wiggle. Connects clean—to cleanly-shaped spots. Turns corners.
Lytespan recessed. It's the first lighting-distribution track which can be recessed. A special housing holds track neatly in both dry and plaster ceilings. You can also recess it (or surface-mount it) vertically or horizontally on walls. The first made of extruded anodized aluminum. The track with the smallest cross-section—1" x 1½".

Lytespan suspended. Out in the open—on stems or surface-mounted—Lytespan still looks fine. It was not adapted from an industrial power track. It's the first track designed from scratch as part of an integrated, architectural lighting system.

Lytespan cornered. A 90° connector—for surface or stem mounting—eliminates heavy junction boxes. Makes Lytespan the first track to turn corners with no change in cross-section.

Lytespot engaged. Clip Lytespot to track anywhere. Thumbscrew engages it mechanically; lever electrically. Turn lever to disconnect light for on-track storage. Loosen thumbscrew to slide light along track to a new position.

Lights! Action! Color! These 3 Lytespots and their 20 variants bring theatre-effects to display lighting. All swivel fully. Most take interchangeable, heat-resistant color filters. Wattage ranges from a low voltage 30-watt, long-range pencil spot to 300 watt floods. Multi-groove baffle with deeply regressed lamp (A) minimizes source brightness. Lytespot with built-in dimmer (B) provides continuous control from 0 to 32,000 candlepower.

See Yellow Pages for nearest Lightolier distributor.

LIGHTOLIER
General offices: Jersey City 5. Showrooms: 11 E. 36 St., N.Y. 16; 1267 Merchandise Mart, Chicago 54; 2515 So. Broadway, Los Angeles 7; 1718 Hi-Line Drive, Dallas 7
Swivel aluminum base office chairs. Wood cabinets. Furnishing and installing draperies, etc., at Tohatchi, N.Mex.

Yukon command, Seattle—Furnishing window shades to Fort Wainwright, Alaska.

Post Office Department, Washington—Wood or steel furniture items, 140 each.

Navy Purchasing Office, Washington—Deck steamer folding chairs, stainless steel frame, Heywood-Wakefield 50-DC or equal, 1,100 each.

Veterans Administration, Hines, Ill.—Aluminum bedside screens, 290 each.

Federal awards
Some of the recent awards on federal procurements may indicate the harvest that lies awaiting the lucky, knowledgeable, and well-bidding contract firm. These include:


General Services Administration, Denver—Furniture: sofas, occasional chairs, end tables, coffee tables, $10,007, Simmons Co., Chicago.

Defense Clothing and Textile Supply Center—88"x56" beige bedspreads, 33,024 each, $108,459, George D. Brandt Co., New York. Bids were solicited from 78 firms, and received from two.

GSA—Floor covering material, Aug. 1, 1963 through July 31, 1964, Apache Floor Covering Co., Scottsdale, Ariz. (C)
LETTIA BALDRIGE has joined the Merchandise Mart, Chicago, as director of merchandising service. Miss Baldrige will be responsible for developing special projects designed to aid retailers in the coverage of the market, on behalf of the Mart.

FRED J. LEBERT, vice president of Rodgers Associates, Inc., New York, has been named to head the new Boston branch office opened last March.

NILS ANDERSON has been appointed contract sales manager of Murals, Inc., and its affiliate, Arts for Architecture, according to James Seeman, president.

SUSAN A. JONAS has been named merchandising manager for the Textile Fabrics Div. of Owens-Corning Fiberglas.

OWEN REESE III has been appointed sales manager of the contract division of B. Brody Seating Co. and will be responsible for marketing the firm’s contract tables, chairs, and booths to hotels, motels, schools, restaurants, and other institutions.

NEAL DILLON has been named national sales manager for Dunbar Furniture Corp., working on the expansion of Dunbar’s sales coverage nationally and on a broad market research program.

WILLIAM JENKINS has been appointed sales representative for National Plastic Products Co., covering North and South Carolina, Southwestern Virginia, and eastern Tennessee.

ARNOLD J. LORRAINE has been named sales representative for Ficks Reed Co. in Ohio, western Pennsylvania, Kentucky, and West Virginia territories.

Fred R. KERN has joined Nettle Creek Industries as general manager of Nettle Creek Mills, a new division.

FORD A. MARSH has been appointed market development head of Duraclean International.

WILLIAM M. BROWN has been elected president of Artloom Carpet Co., subsidiary of Stephen-Leedom Carpet Co.

(Continued on page 24)
This setting* has the instant drama of LEVOLOR WOVEN ALUMINUM

Sunfast, water resistant aluminum reeds in a long line of new colors and patterns, interwoven with wool, nylon or gold for use as window shades, draperies, room dividers.
DALE L. HERDON has been named manager of fabric sales in Du Pont’s Fabrics & Finishes Department.

JOHN P. MCANDREWS, formerly director of fabrics sales, has been promoted to assistant director of Du Pont’s new automotive and industrial products division.

SANFORD KAUGMANN has been appointed national director of planning for FSA Inc., New York architectural and design firm with offices also in Chicago.

RICHARD W. SNYDER has been appointed director of design for the newly expanded commercial interiors division of Barker Bros., commercial interior design firm.

WILLIAM C. HANKERMeyer has been promoted to southeastern division sales manager for Kirsch Co.

FRANK LOWERY has been named marketing manager of the furniture division at Schwadyer Bros. Inc. and will be in charge of marketing and product planning for Samsonite folding furniture.

BENJAMIN F. MILLER, JR., has joined Ebasco Services Inc. as a principal consultant in facilities planning.

ROBERT MURPHY has joined Charles S. Miles & Associates, design and marketing specialists, Chicago. Working in all phases of the Miles' operations, Mr. Murphy’s specific assignment will be the management of the Miles Marketing Service, which supplies buying data to architects, contract interior designers, and other contract specifiers.

J. QUENTIN BREEN has been appointed vice president of Design Distributors, Inc., contract division Bernard Vinick Design Associates.

WILLIAM G. WICKINGS has been named manager of vinyl upholstery fabrics for B. F. Goodrich Consumer Products Marketing Division.

CHARLES D. HARTMAN was named eastern division sales manager for Alexander Smith Carpets.

ROBERT R. BLEEMER has been appointed to the design staff of Miami’s International Design Center.

WILLIAM H. TALBOTT has been appointed territory manager for C. H. Masland & Sons in metropolitan Los Angeles.

VOICES

In loading hotels and clubs from coast to coast, Virtue furniture is the first choice of leading Interior Designers, such as the renowned Mr. Tom Lee. Mr. Lee’s talents, as exemplified by the Starlight Room of the Doral Beach Hotel, have brought him world-wide recognition.

Send for Free Catalog

Commercial Furniture Division
5701 West Century Boulevard
Los Angeles 45, California
Rush me your free catalog: ____________

Name__________________________
Address________________________
City__________________________Zone____State____

Circle No. 19 on product information card
Put Your Finger on the Big New Idea for Contract Buyers
Dynamic New 11th Floor Concentration Now Makes Chicago's Merchandise Mart the World's First Complete Contract

The Mart's come up with a great new idea to make contracting buying easier! Now for the first time anywhere, you can shop that's new, right under one roof. No more cab pilgrimages all over town. No more delays. Now a single trip to The Mart makes every hour productive. Furniture, bedding, floor coverings, draperies, fabrics, institutional merchandise, lighting and fixtures, accessories, kitchen machines and equipment, you-name-it—everything for your complete contract directly.
Just an elevator button apart! The big exciting step that puts whole show under one roof is the spectacular new 11th Floor! We're converting the entire 11th Floor into one vast showplace for contract furnishings. Many of the biggest names are already here and are doing a booming business. Others are eager to join them. No wonder. The brand-new 11th Floor is the talk of the town. And the toast of the contract buying world.

MART

SEE IT FIRST...
SEE IT FASTEST...
SEE IT ALL!
NOW! SEE THE WHOLE SHOW UNDER ONE ROOF

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American of Martinsville
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Buckstaff Co.
Charlotte Chair Co.
Condi Div.—
Corry-Jamestown Co.
Domore Chair Co. Inc.
Dunbar Furn. Corp.
Dux Inc.
Glenn of California
Haeger Desk Co.
Hickory Chair Co.
Hickory Manufacturing Co.
J. G. Furniture
Jamestown Lounge Co.
Johnson Chair Co.
Johnson Plastic Tops Inc.
Kittinger
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Laverne
Madissette Furniture Co.
Marble B. L. Furn., Inc.
Metropolitan Furn. Mfg. Co.
Miller, Herman Inc.
Milwaukee Chair Co.
Morelli
National Furn. Co.
Peerless Steel Equipment
Phoenix Furniture Corp.
Prober, Harvey
Rt-Way Furniture Co. Inc.
Robert John Co.
Robey Contract & Development of Drexel Enterprises
Romweber Co.
Royalmetal Corp.
Rubee Furn. Mfg. Co.
Shelby Williams Industries
Sparta Furniture Mfr. Corp.
Sparta Furniture Shops Inc.
Standard Chair Co.
Star Metal Mfg. Co.
Steelcase, Inc.
Thayer-Coggin
Institutional, Inc.
Thonet Industries Inc.
Troy Sunshade Div.
Hobart Mfg. Co.
Victory Upholstered Seating
Vogue Rattan
Whitecraft Inc.
Williams, John D. Co.
Woodard, Lee L. Sons
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Duo-Bed Corp.
Englander Co. Inc.
Ostermooer & Co. Inc.
Simmons Co.
Spring Air of Chicago
Superior Sleeprite Corp.
FLOOR COVERINGS
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Rubber Co.
Armstrong Cork Co.
Barwick, E. T. Mills, Inc.
Beattie Mfg. Co.
Berven Carpets
Bigelow Rugs & Carpets
Broadloom Imports
Cabin Crafts, Inc.
Callaway Mills, Inc.
Commercial Carpet Corp.
Congoileum-Nairn, Inc.
Crestwood Carpet Mills
Crown Tuft, Inc.
Custom Floor Covering Mills
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Goodrich, B. F.
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Hardwick & Magee
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Everfast Fabrics
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Isabel Scott Fabrics, Inc.
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Kroll, Boris, Fabrics
Laminating Services, Inc.
Larsen, Jack Lenor, Inc.
Mann, Karl, Assoc., Inc.
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Newcastle Products
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Ben Rose
Janet Rosenbloom Inc.
Royal Curtain—Fairclough & Gold
Scalamandre Silks, Inc.
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Lightolier, Inc.
Luminaire Mfg. Co.
Mario Sales
Mutual Sunset Lamp Mfg.
Quartette Creative Corp.
Royal Haeger Lamp Co. Inc.
Sheridan Industries
Spear Lighting Fixture Mfg. Co.
Stylewood Lamps
Sunset Lamp Corp.
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Wilmor Co.
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R.C.A.
Uropa International, Inc.
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Bates Fabrics, Inc.
Bibb Mfg. Co.
Birmingham Mills
Chatham Manufacturing Co.
Chicago Quilt Mfg. Co.
Dundee Mills, Inc.
Faribault Woolen Mill
Company
Fieldcrest
Morgan-Jones Inc.
Springs Mills, Inc.
Wamsutta Mills Inc.

This is a PARTIAL LISTING only.
**CONTRACT NEWS**

**SHELBY WILLIAMS MFG. INC.** has opened a new manufacturing facility known as SHELBY WILLIAMS OF TENNESSEE, INC., in Morristown, Tennessee.

**MARVIN S. LEVINE ASSOCIATES**, 50 Riverside Drive, New York City, was recently formed to represent several leading manufacturers of accessories for the contract and office furniture fields.

**BROWN-JORDAN CO.**, El Monte, California, has purchased the manufacturing, distribution, and sales rights of VAN KEPPLE-GREEN. Both are manufacturers of metal furniture.

**NO-SAG SPRING CO.**, Detroit, has opened a new plant facility at 19 Jackson Street, Freehold, New Jersey. Edward J. Waligore is plant manager.

**W. B. FORD DESIGN ASSOCIATES**, Detroit, has opened an eastern regional office in New York, at 551 Fifth Avenue. Betty M. King will direct the new operation.

**THE O. AMES CO.** of Parkersburg, W. Va., has leased space in three buildings for the showing of its outdoor and casual furniture lines. Ames will occupy Space 1174 in the Chicago Merchandise Mart, Space 520 at the Los Angeles Home Furnishings Mart, and Space 1819 at the Atlanta Merchandise Mart.

**LEHIGH FURNITURE CORP.**, New York City, has formed a Design, Development and Research Committee, in line with its plans for continued growth. Warren Platner has been named as design consultant.

**THORTEL FIREPROOF FABRICS, INC.** has moved its offices and showroom to 51 Madison Avenue, New York City.

**THE CHARLES RITTER CO.**, Mansfield, Ohio, has established a professional division to service most of the State of Ohio interior decorating and equipment for schools, hospitals, and other institutions will be provided.

One entire floor of the three-floor NATIONAL DESIGN CENTER, opening this November in Chicago's Marina City, will be devoted to showing architectural and building products on a year-round basis. New products will be constantly introduced with educational presentations and demonstrations.
I would take just a few minutes to tell you that I think you are doing an outstanding job with Contract. Each issue seems to be just a little bit stronger.

ROBERT E. SULLIVAN
Executive Vice President
The Jay H. Maish Co., Marion, Ohio

Dear Sir: We received the June issue of Contract and wish to commend you on your excellent article on “The Hotel-Motel Boom” and to thank you for the presentation on the Kansas City Hilton Inn.

DAVID T. WILLIAMS
David T. Williams Inc., New York City

Dear Sir: Congratulations on the many fine articles which appear in Contract, and especially for your story in the June issue on the “Hotel-Motel Boom.” The article was especially valuable because it directly concerns our own business of designing and furnishing motel and hotel interiors, and contained much information of vital importance to anyone working in this area.

I would, however, like to take issue with one small point in your article. You say, “As long as the building game goes on, the contract furnishings field shouldn’t be terribly concerned about why the hotel and motel people insist on dealing the cards from a new deck each time.” We have had an opposite experience. We find that it is important, both to ourselves and to our customers, to have such concern, to be aware of the trends in the industry, and to plan our work accordingly. In tackling a specific job, for instance, such concern is helpful in creating the special features that will make a new hotel or motel a standout among many almost as new. Is the need for newer and better facilities for business meetings, for luxury facilities, for a new departure in decor? This concern with “why” helps us analyze the specific immediate need and meet it, and over the long haul, it helps us foresee the future needs of our customers and the future trends of the contract furnishings business.

WILLIAM GREENGOSS, Vice President
Morton Textiles & Furniture, Chicago

Dear Sir: Unfortunately, with the fast pace of business today, we sometimes forget to do some of the nice things, and to give someone a pat on the back.

Today I had the opportunity to look through your June issue, and I thought I would take just a few minutes to tell you that I think you are doing an outstanding job with Contract. Each issue seems to be just a little bit stronger.
Anyone can form sinuous springs if they have the proper equipment. But, the forming operations change the wire's physical properties. Unless controlled, severe strains are created which affect the formed spring's strength. NO-SAG is the only manufacturer using continuous, automatically-controlled heat treating equipment. Our shorter heat treating time and 100° higher temperatures mean you receive springs with maximum spring action. With this improved quality, NO-SAG Springs have more resistance to rugged abuse and will not take a permanent set. Springs without this extra precaution, are likely to lose resilience, paddings shift, fabrics wrinkle, and you end up with trouble in your finished product. Genuine NO-SAG Springs, stress-relieved by our "Unitemp" tempering process, are the highest quality finished springs available. Consider your customer image and you'll agree today is a good time to order genuine NO-SAG Springs!
1963

October 21-25. Furniture Market. High Point, N.C.


October 18-25. Furniture Market. High Point, N.C.


October 28-November 1. New York Outdoor and Casual Furniture Show. N.Y. Furniture Exchange, National Furniture Mart, One Park Avenue, 92 Lexington Avenue, New York City.


1964


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Circle No. 24 on product information card
The new SIERRA collection by Greeff

As rugged as they are beautiful...upholstery fabrics styled with DuPont ANTRON®

Decorators, designers and architects in search of "idea" fabrics will find the lively profusion of colors and masterfully executed designs of these new upholstery fabrics inspiring—and profitable. "Antron"* nylon adds luxuriously rich luster and texture as well as extra years of wear and easy-care beauty. Send for generous samples, or visit the Greeff showrooms for a breathtaking view of the SIERRA collection—9 fabrics, 66 color combinations! Greeff Fabrics, Inc., 155 E. 56th St., New York, N.Y. Also Port Chester, N.Y., Boston, Philadelphia, Chicago, San Francisco, Los Angeles.

Better Things for Better Living...through Chemistry

Circle No. 25 on product information card
Model offices planned by Rodgers

Sydney G. Rodgers Associates, Inc., office planner, has designed two model executive offices at the new 545 Technology Square building, Cambridge, Massachusetts, which are now being shown to prospective tenants of another building, now under construction, in the 4-unit complex. Projecting the requirements of imaginary tenants, Rodgers planned one office for a director of research, the other for a high administrative executive. The research director’s office, functionally created to serve needs ranging from high level conferences to informal meetings, is dominated by a large elliptical desk easily adaptable for conferences. The other executive office is equipped with an L-shaped metal desk and generous storage space. Rodgers selected all furnishings for both offices which were contributed by Art Metal, Inc., Edgewood Furniture Co., Knoll Associates (furniture); Mohawk (carpeting); Paine Furniture Co. (curtains); William Bowie (metal sculpture);

Karl Mann Associates (paintings). Owned by Massachusetts Institute of Technology and Cabot, Cabot & Forbes, Technology Square is a planned complex of four buildings for which the City of Cambridge was awarded the Ward Melville Silver Medal, a national award for community improvement.

NSOEA Design Seminar at Mart

The National Stationery and Office Equipment Association will sponsor a two-day Design Seminar at the Merchandise Mart on Thursday and Friday, October 3 and 4 prior to the opening of the NSOEA national convention in Chicago. Architects and designers, working in the field of building design, office planning, furniture and equipment design, and interior design will be invited to participate in the seminar programs to be held in the M & T Club of the Mart. Topics will include space planning, job analysis and the problems involved in the design and furnishing of a building. Another session will fe

(Continued on page 32)

Conversation Piece

Our new Contract E sofa will be subject to many lengthy discussions—it comes in 2, 4, 5, 6, 7 (shown), 8 and 9-foot lengths. Jules Heumann designed it to look beautiful with one arm, two, or none at all. Attached foam and dacron seats and backs. Countless fabrics, vinyl coverings or top-grain leather. Did you notice the legs? They’re aluminum, polished or anodized, adjustable glides. Write for free Contract catalog, or send $1 for the complete catalog. Dept. C24, Metropolitan Furniture Corporation, 950 Linden Avenue, So. San Francisco, Calif.

Circle No. 26 on product information card
This bank not only lends money; it saves money with Nevamar® surfaces

The Union Trust Company’s new Baltimore office helps beat the high cost of upkeep with easy-care surfaces of Nevamar laminate. Because it requires virtually no maintenance, Nevamar makes good hardheaded business sense for counters, depositor writing desks and office partitions.

Elbows, bumps and ball-point pens don’t begin to bother these hard-wearing surfaces. Nevamar also resists hot liquids, burning cigarettes, ink, alcohol and fruit juices.

When you select Nevamar laminates, you never have to compromise between beauty and practicality. There are many rich wood-grain reproductions to choose from, as well as scores of solids and patterns. Write for AIA file No. 35-C-12, or check Sweet’s Architectural File 14a/Na.
Triune has been adapted to functionally serve commercial uses. For example, all tops are durable laminated plastic.

ROBEY PRESENTS TRIUNE, DREXEL'S STYLE LEADER

For the first time, Triune, an exclusive design by Drexel Furniture Company... is interpreted for hotels and motels. This famous award-winning record-breaking retail sales leader has been adapted to provide the utmost in function and durability while maintaining the classic styling of its counterpart for the home. With Triune you have the advantage of specially-designed and specially-constructed hotel-motel furniture, plus the availability of living, dining and bedroom pieces from the regular Triune collection... assuring the greatest flexibility and opportunity for warmth and graciousness in your installations.

Furniture made by Drexel and sold by Robey has been selected by some of the country's newest luxury hotels and motels. For information contact Robey today for your authorized dealer.

Many pieces are available in the striking Triune White finish. This gallery console is finished in richly-grained sable tones.
CONTRACT BUSINESS: Notes & Comments

ture an evaluation of the presentation boards entered in the NSOEA Design Competition. Critique and discussion by the judges will precede the announcement of the winners during the Design Seminar. Winning presentations will be displayed during the convention.

New Midwest Mart opens
The new Midwest Merchandise Mart, Minneapolis, Minnesota, opened its 450,000 square foot facility with the August Furniture Market. The Mart, serving the upper midwest area on a year-round basis, was remodeled for $500,000 from a warehouse. More than 160 furniture firms have already leased permanent space and approximately 400 manufacturers were represented at the August show. Showrooms are carpeted, have sliding glass doors and vinyl plastic walls.

SLS moves SF office
Saphier, Lerner, Schindler, Inc. has leased new and larger quarters to house its expanding San Francisco operation at 593 Market Street. John Crane, general manager, will continue to direct the firm's San Francisco area activities.

Madison on Mart's contract 11th
Madison Furniture Industries, Canton, Mississippi, has completed arrangements for permanent display in Space 1166 at the Chicago Merchandise Mart.

New assignments . . .
The commercial interiors division of Barker Brothers, Los Angeles, has been awarded a sizable contract for complete interior planning, design, and furnishing of the $3 million hilton Marina Hotel at Playa Del Rey, Cal. . . . Cushing & Nevell, New York, is conducting architectural space study and facilities planning of three locations for Appleton-Century-Crofts, Inc., to determine whether the publishing house should move operations to larger quarters remain in present location. The second step will be interior designs or the selected location. For Hotung's News Agency, C&N is doing a space study and will plan interiors of the proposed street-level location of the new Allied Chemical Building (formerly the Times Tower), in New York's Times Square. Another major

C&N space planning project is phase two of a dealership program for Ford Motor Co., involving basic plans and architectural drawings, each with a number of variations, to serve as a guide for franchised dealers and their architects in improving dealership facilities. The individual dealer can select the concept that best suits his needs, based upon volume sales. . . . Freidin Studley Associates, New York, includes the following among its new and current projects: complete planning and design of new quarters, three full floors in all, in the new AMA building for American Management Association; one entire floor of offices for Kelly-Nason, Inc., advertising agency; plant renovation for Bard Pharmaceuticals, Inc., Yonkers, N.Y.; planning and design of a new lobby in an apartment building owned by Byron Associates, real estate firm. . . . Gilbert M. Garte & Associates, Boston, is completing interiors of the Crew Room aboard the cruiser U.S.S. Albany. The Crew Room will serve as chapel, lounge, and conference room.

Add, Subtract, Divide, Multiply

Add, subtract, multiply and divide offices by using HOWE CustomLine Folding Tables like this one to make multi-purpose use of space.

Multi-purpose space usage cuts operating costs. It also boosts efficiency. Little wonder: one multi-purpose room houses as many activities as three, four—even five—single-purpose rooms!

HOWE CustomLine tables' folding feature insures the flexibility and handling ease needed for multi-purpose room arrangements. In addition, they incorporate the modern, decorator styling and structural sturdiness of fine office furniture.

For more information on how to add, subtract, multiply and divide office space by using HOWE CustomLine Folding Tables, write for our booklet, "Making multi-purpose use of space." It's free.

HOWE FOLDING FURNITURE, INC.
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If it folds—ask HOWE!
Circle No. 29 on product information card

SEPTEMBER 1963
The Harvey Probber Architectural Series
has been designed with classic simplicity.

The materials are exceptional. Polished stainless steel,
rare cabinet woods, marbles, leathers and the like.

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To help impart that "at home" feeling Braniff's Idlewild Terminal Passenger Lounge features HARDWICK CARPETING

Hardwick is especially adept at designing carpeting to bring out the important characteristics and unique highlights of a smart decor. You can see that here. What you don't see is the exceptionally durable quality. It's there... Hardwick's 125 years of experience guarantees it.

If you plan a carpet installation, let us demonstrate how Hardwick carpeting combines beauty and practicality... economically. Write or call Hardwick Contract Department, 7th & Lehigh Avenue, Philadelphia 33, Penna.

HARDWICK & MAGEE CO.

Makers of fine carpet since 1837

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Circle No. 31 on product information card

FREE! Hardwick's new "Estim-Aider"

In Hardwick's "Estim-Aider" are ACTUAL CARPET SWATCHES showing today's newest and most popular contract qualities. No matter what your decorating project, if it includes carpeting, the "Estim-Aider" will help you demonstrate carpeting dramatically, professionally and effectively.

HARDWICK & MAGEE CO.

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Gentlemen: Please send me, without charge or obligation, your new "Estim-Aider"... the contract carpet guide prepared as a Hardwick professional service.

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Circle No. 30 on product information card
The effectiveness of draperies with Rovana saran flat monofilament to control light has never been so dramatically illustrated as it is in the lobby of the Americana Hotel in Miami Beach. The entrance side of the lobby, a semi-circle of glass sweeping from floor to ceiling, required draperies with unique light-controlling characteristics; plus the ability to resist sun-rot and flames. Morris Lapidus, N.S.I.D., A.I.D., found the perfect solution in 'Strippet'—a fabric that will screen harsh daylight; diffuse the glare of night light (shown right) and will resist damage by flames or sun-rot. Fabric shown: 'Strippet' by the Cartier Mills Division of David & Dash; 25% Rovana, 53% Verel*, 22% rayon. *Trademark Eastman methylacrylic fiber.

Light control with draperies of Rovana®

Fabrics of Rovana are easy to clean and care for; resist any kind of abuse; keep their color and shape; are also simple to handle. For further information: write the Textile Fibers Dept., The Dow Chemical Company, 350 Fifth Avenue, New York 1, N.Y.

Circle No. 32 on product information card
NET PRICING

THE MOUNTING PERCENTAGE OF SALES MADE VIA THE "SPECIFICATIONS ROUTE" IS BREEDING A MARKETING REVOLUTION, AND SOME PRODUCERS, MOST NOTABLY HERMAN MILLER, ARE BEGINNING TO REARRANGE THEIR PRICING STRUCTURES IN TERMS OF THESE NEW MARKETING REALITIES.

As the contract industry keeps growing, its marketing methods get more complex, its distributional channels more diversified—and its cast of characters more argumentative. Goodnaturedly so, for the most part, because everyone is prospering. But any one of the following questions brings different, often head-on, viewpoints, depending on whom you ask—manufacturer, dealer, architect, decorator, specifier—and the vote is by no means unanimous even within a specific category.

What is the proper role of the dealer in an industry that daily operates less on a retail, buyer-seller basis and more on a contractual, to-order basis? In what manner should the various parties in a contract furnishings job earn their reward? What is the most reasonable system of pricing?

It is the last question which has been most dramatically thrust into contention in recent weeks, with Herman Miller Inc.'s publication of net prices.

Miller's decision to abandon list prices was based on a number of considerations. One factor was Miller's hope to de-emphasize price, especially discount, as the central argument in buying and selling. As Miller stated in a letter to the trade explaining its decision to publish net prices only:

"For many years it has been the trade practice to publish list prices. We have conformed to this. Originally, this was a valid method for the consumer, for you and for us, because the consumer paid list prices, and discounts were given only to the trade. However, business conditions have changed, and the list price is no longer an actual consumer price. It is, instead, a stated price from which a discount is computed.

"This, therefore, has begun to place the emphasis, in the consumer's mind, on discount rather than on the more important factors we have mentioned above (values inherent in the product itself). Today, therefore, it is difficult to determine a selling price to the consumer, because the trade has a variety of ways of compensating itself for its professional services. However, we are convinced that a fictitiously high list price from which various discounts are given is not in the best interests of the consumer, of you or of Herman Miller. It is with these things in mind that we have decided to issue a Net Price Schedule."

One can be sure that Herman Miller did not take such a step—which amounts to something of a revolution in the tradition of furniture marketing—without a careful reassessment of the current realities by which Miller furniture gets specified and purchased. Actually, Herman Miller was not the first furniture source to go on net pricing. Stendig, Inc., an importer of business furniture, and Janet Rosenblum, manufacturer, both switched from list to net prices within the past
NET PRICING

year or so. But both of these firms do business strictly with designers or specifiers for commercial interiors; they have no dealers at all.

Herman Miller, on the other hand, does a large amount of business both through the specifications route, via which furniture is purchased direct from the manufacturer by an architect, interior designer, or specifier, and through a nationwide network of dealers. This variety of distributional channels made Miller's decision much more complicated than for those producers without dealers.

The dealer is the party least likely to appreciate net pricing. He feels it makes his selling job harder if he has to quote a price up from net rather than announce a thrilling discount from list. "Why should the consumer know what a dealer paid for an item or merchandise?" the dealer asks. "You don't ask a clothier what he paid for a suit, do you? There's so much history and so much tradition behind the old system of quoting discounts from list that we're going to have trouble explaining the new system, and still more trouble in getting a decent markup."

It was largely in recognition of the growing power of the professional — the architect and interior designer — in the contract industry today that Miller took a step that benefits no one so much as the professional — the professional who earns his reward in the form of a fee from his client instead of in the form of a mark-up on merchandise.

Speculation among the other contract furniture manufacturers is that Herman Miller's major reason for going on net prices was that a continually growing percentage of Miller furniture is being sold through its own efforts as opposed to the efforts of its dealers. This, contract producers say, is a growing trend. Through national advertising, armies of regional salesmen, and often a nationwide network of showrooms, the manufacturers are creating more and more of their own business. Even when an actual sale is made through a dealer, in many cases the order was originated by one of the manufacturer's own dealing with a local professional designer or major contract producer — who works almost exclusively through dealers, incidentally — estimates that 50 percent of its sales today are originally drummed up by its own salesmen — a far cry from only a few years ago when its dealers did a strong and aggressive selling job.

Contract furniture producers generally have observed Herman Miller's act in publishing net prices with grudging admiration and a touch of envy. The envy of course is not new. Herman Miller has long been recognized, by its competitors as much as by anyone else, not only as a design leader but a merchandising leader, too. They know that the Miller product enjoys an image of "indispensability" that is hard to match; it is indispensable to its dealers, nonsubstitutable to many of its specifiers, enjoys superb loyalty among hosts of architects and designers, and famous to the consumer. Few manufacturers feel themselves in so strong a position that they can brave the wrath of their dealers by following in Miller's footsteps with a net price list.

Nevertheless, many producers feel they have legitimate complaints about dealer performance these days. Aside from the growing need to create
the business themselves, they also feel that many dealers today are cutting way back from their services of yesterday—which often means that the manufacturer is expected to step in and fill the gap. Few dealers today, these manufacturers point out, maintain stock any more—and many ask the manufacturer to keep an inventory for them. Manufacturers often ship furniture direct to the site, where as likely as not one of their own local salesmen, rather than the dealer through whom the furniture was ordered, is on hand to receive the shipment. Dealer salesmen, in the minds of the producers, are often sub-standard—"mere order-takers" is a common sobriquet. "They don't know the product well enough, they don't give the care and attention they should, they're not familiar enough with the designer's problems." As with all generalities, there are a lot of exceptions, but producers in general feel the dealer salesman is the weakest link in the contract industry.

Imperfect as the manufacturer-dealer marriage is, no major producer is seriously contemplating divorce. For, while every contract manufacturer looks on a large order via the specifications route as the big plum in his business, he must depend on consistent, small sales for stability. And, they believe, there is no other way to count on consistency than through a national network of dealers.

The question in many minds is, what is the proper role of the dealer in the contract industry today, and how should he be compensated? Why should he get the same big discount today as yesterday, when he is performing fewer services and functions? Why shouldn't he receive a fee commensurate with those services he does perform, when he does—delivery, installation, touch-up, etc.? There is a growing body of opinion that the dealer, in contract jobs in which he participated not at all in the actual specification of merchandise, should function merely as a broker, who bids for a job at a profit calculated more or less as a fee for delivery, installation, and subsequent servicing.

Herman Miller certainly had no intention of throwing over its dealer relationships when it abandoned list prices. And, strong as Miller may be, it still lacks the power to violate the established tradition of various discounts for various middlemen. This necessitated publication of separate net price schedules, one for professionals and one for dealers. It may be argued, as some manufacturers have done, that more than one net price is no net price at all. And there are charges that Miller's net price is "just another list price"—in the sense that it's still a price from which discounts can be made under certain circumstances.

But if Herman Miller has accomplished single-handedly at tidying-up of the whole contract industry, it has done that industry a major service. It has taken some of the fiction out of pricing; it has fostered a professional business approach among its practitioners, especially in the design area; it has made an attempt to de-emphasize the price fetish; and it has forced the industry to take a long, hard look at itself and make it wonder a bit whether tradition and myth are the wisest foundations on which to base a multi-million-dollar industry. If the contract industry is ever going to find a clear and consistent method of doing business, it will certainly be in the direction in which Herman Miller has moved. (C)
LAMINATED SURFACING: HIGHER DESIGN AND SPECIFICATION STANDARDS CHARACTERIZE A STEADILY DEVELOPING CONTRACT INDUSTRY

The ascendency of laminated surfacing materials has made immeasurable changes in the contract furnishings market, as fabricators and designers well know. More importantly, the period of growth and change has also been characterized by experimentation, expansion, and inventive research on the part of laminate manufacturers. The result has been a variety of surfacings, seemingly infinite in function and design, that could hardly have been anticipated a decade ago.

Laminates, of course, is a loose term, applying to both rigid and flexible materials for such sundry purposes as floor covering, wallcovering, wallboard, hardboard, industrial products, moulded casing, and surfacing—from drugstore counter-top to executive desk. Most recent developments, of widest impact in the contract design field, have been in rigid, or semi-rigid, laminates.

Basic formula for the most commonly used laminate surfacings consists of a fibrous core bonded with resin to a plasticized printed sheet (or actual decorative material) overlaid with a final sheet of clear plastic material, all laminated together under high pressure. Improvement in laminates has kept close pace with developments in plastics and resins. At present, the wide range of “laminating plastics”—each serving different purposes—includes commonly used vinyl, melamine and urea compounds, polyester films; material to be laminated can be patterned impregnated paper, serigraphic or photographic sheet.
fabric, wood veneer, fibrous boards, metals, and even cork.

Widest application of rigid plastic laminates has been for horizontal surfacing, on counters and furniture tops. Recent years have marked a tremendous increase in the use of laminates for vertical wall surfacings, an increase spurred by widespread designer acceptance, improved adhesives and application methods, and heavy emphasis on maintenance in determining over-all installation costs.

Plastic laminates for ordinary use are stocked in a variety of grades, the two most common being 1/16 inch or 1/32 inch thickness, exclusive of the material (such as plywood) to which they are bonded or mounted for application. Grade specifications are contingent primarily on the ultimate purpose of the laminate; however, specifications can vary slightly depending on the bonded material. Heavier grades are primarily used for horizontal surfaces such as counters or desk tops, subject to greater abuse, and greater rigidity requirements, than vertical surfaces. Lighter grades are specified for vertical surfacing where heavy abrasion or abuse are not expected.

Variations on grades are not rigidly confined to horizontal or vertical surfacing specifications. Greater thicknesses—1/8 inch or 5/32 inch, for example—can be used for wall paneling which does not require special backing or mounting. Lesser thicknesses—.051 inch, for example—are
specification when greater pliability is required, for postforming on vertical surfaces, or curved desk tops.

Laminates are marketed in sheet form. Standard sheet sizes range from 24 to 48 inches in width, and from 60 to 120 inches in length, though special sizes—up to 144 inches in length—are available from certain manufacturers. The increase in vertical application has produced a variety of standard pre-determined sizes, varying from square “tiles” to pre-cut panels in various widths and heights for immediate wall application.

The relatively new “prestige” of laminated surfaces of all sorts has grown as a result of many factors. Originally, laminates were widely construed as a “second-best” substitute for wood or other natural materials or veneers, used by furniture manufacturers as a method of cutting furniture costs for contract use while affording the institutions promise of sharply decreased maintenance costs. As better laminates were developed, high-quality manufacturers of modern furniture began lavishly using laminated surfaces, and the “name” designers of contemporary furniture discovered the infinite varieties in color and design possibilities afforded by the new materials. Laminates proved far superior to customary surfacings for large working areas and desk tops, keeping the clean crisp-lined appearance for which the new furniture had become recognized. In obvious applications—bars, dining tables, and particularly desks and work tables—the rigidity and high resistance of laminates to scratching, wear, soil, and other abuse made them not only desirable but eventually mandatory. Manufacturers responded to the designer’s demand with increased ranges of colors, patterns, and grades.

One of the most interesting responses to demands from designers as well as furniture manufacturers has been the marked improvements in the wood grain patterns, always a standard in the laminate industry. From the original poor substitutes which bore little resemblance to actual wood grains, there has been a commendable tendency toward the lamination of actual wood veneers of surprising variety. The trend is furthered by suppliers of wood veneers themselves, who have increased their use of plastic sealers, laminations, or protective films to broaden the possible uses of conventional wood surfacing against rising competition from laminates.

Standard specifications for all types of laminates in use in the furniture industry have been developed by the National Electrical Manufacturers’ Association, and are generally followed by fabricators and designers in the field. The NEMA specifications are spelled out in detail in a looseleaf manual on laminates available from the Formica Corp., Cincinnati 32, Ohio. (C)
BLOCK of natural wood placed on sample of Westinghouse Oil-Rub finish Micarta plastic laminate (above) shows that the two are virtually identical in appearance.

PIONITE White Florentine Marble (above right) is a high-pressure plastic laminate that captures veining and shading of real marble. Manufactured by Pioneer Plastics Corp.

RECEPTION area (right) highlights Parkwood's ready to install wall system, composed of 3/4 inch thick prefabricated panels in 3 by 8 feet or 4 by 8 feet sheet sizes. Panels come complete with aluminum moldings, easily erected without any mastic or glue.

GENERAL ELECTRIC Textolite laminated plastic wall paneling is installed at Mercer Island High School (below). This batten-type paneling is in teak woodgrain.
The Space Planning Symposium in our July issue, in which eleven leading practitioners discussed various problems confronting the space planning fraternity today, has aroused so much interest that we are continuing the discussion in this issue. The writers of the following letters have concentrated on the points they felt were of most significance among the questions raised in the Symposium. We invite still further opinions from our readers on the current problems, trends, and outlooks in the area of space planning. This is an open forum, and the floor is yours.

Space Planning—What is it?

We found your Space Planning Symposium in the July issue especially interesting. It is the first time any publication has undertaken to bring together in an over-all presentation comments on the "new science" from a group of leaders in the field.

One fact which becomes immediately apparent is the wide divergence of opinion as to what space planning encompasses. Apparently, to some exponents, it starts in the area of management engineering, includes the scientific compilation and analysis of data on the functioning and staffing of the prospective tenant's organization. To some, it also includes interior design and, in some cases, seems to include an occasional practicing of architecture.

This lack of definition might well turn out to be the biggest obstacle to establishing space planning as a profession and could even cause space planning to become a very tarnished word. Until the various consulting offices now practicing agree to precisely define space planning and the services rendered or not rendered under a space planning contract, there will exist a confusion out of which can grow major misunderstanding with clients and other professions with whom the space planner must collaborate. In fact, much of the suspicion which already exists among competitors in the field, judging from the tone of various comments in the Symposium, may arise from this blurred situation. Insinuations of unprofessional practices are bound to be made under the present conditions where competitors are providing a range and depth of services—all slightly different—but all with the same label—Space Planning.

The space planner is neither an architect nor an interior designer. True, he may be qualified as an architect, a decorator, or a designer. But in his capacity as space planner he is none of these. He is a statistician, an economist, a researcher, a specialist concerned with the scientific compiling of all data necessary to lay out space for its optimum use. His work often precedes the time when the architect draws the first line in the design of a new building. The statistical information he compiles is for use by others. For the tenant, it provides a basis for an objective approach to leasing and planning for future expansion. For the architect, the space planner's data defines the extent and character of the operation which his structure must accommodate. For the investor, the space planner's data is an important range of information upon which the soundness of his investment can be determined. None of this in any way infringes upon the domain of the architect, the interior designer, or the decorator.

If we can agree that space planning is that portion of the work including only research and compiling of data and analysis, we will have taken a big step toward establishing a basis upon which space planning can be considered a profession.

Most consulting offices will continue to provide the services they now offer and may even have additional facets of service in the future as business becomes more automated and office systems more sophisticated. But we will have eliminated confusion of terminology, so that when we speak of interior design or interior decorating or lease negotiation, we do not mean space planning. At that time, contributors to a space planning symposium will find it easier to agree on such points as: the educational requirements for a space planner, the scope of services rendered by the space planner, the basis for professional fees, and the relationship of the space planner to all other professionals with whom he must collaborate.

Stanley Chamberlain
Director of Design
Cushing & Nevell
New York City

Three basic concerns of the interior designer:
economic, human, synthesis with architecture

My first reaction to the subject of space planning and its apparently growing role in the business and design fields is that space planning and interior design ought not to be treated as separate
entities. As industrial designers, our firm has always approached interior designing like any other design problem, i.e., finding out as much as possible about all facets of a company, its operations, its background, its goals, its competition, its personality, and so on, and then using this information to reach a logical design conclusion. To us, work flow studies, block plans, detail equipment layouts, and establishment of standards are all a primary and basic ingredient of interior designing. In other words, we consider space planning to be a first and fundamental phase of an interior design program. This is true whether one is talking about a single occupancy building or a multi-occupancy rental building and differs only in the extent to which the designer carries out the interior program. In a rental building it would probably be limited to the basic building standards and the public areas, but the interior limitations and tools offered by the landlord to the tenant with which he must create his own individual working environment can be either good and practical or poor and inefficient. With a single occupancy building the complete program can be carried through from beginning to end in a comprehensive and consistent way.

In our approach to interior designing there are three factors we consider to be important: the economic, the human, and the architectural cohesiveness. The economic factor is the standpoint of the owner or operator of the building or business. Making the building or space function as economically and efficiently as possible is the objective. This not only pertains to the best utilization of space but also to the practicality of interior building materials and finishes and the proper selection of furnishings.

The human factor relates to the employees who work and use the facilities in the building and the outside people who visit and come inside to do business. This is a matter of creating an environment best suited for every activity which would take into consideration the human aspects of lighting, acoustics, air conditioning, sun and glare control, etc. Basic to this human factor is proper space planning—not the jamming of as many people into as few square feet as possible, but the intelligent engineering of space for the most convenient and frictionless working conditions possible. Finally there are the esthetics of colors, materials, and furniture, which are of major importance in the human equation.

By architectural cohesiveness we mean the correlation and synthesis of the interior design with the architecture. Just as successful architecture cannot deny the functional and human needs of the interior space, the interior planning and design cannot deny the architectural statement and spirit of the building. The two must work together in harmony and be developed hand in hand from the earliest concepts. The architect, responsible for the total building, has to lead, but the interior designer should act as a good right hand for both the architect and the owner in defining and crystallizing the needs of the building and in developing the economic, human, and architectural cohesiveness of the interior space.

The ideal situation occurs when architect and interior designer have compatible philosophies of design, mutual respect for the other's judgment, and an understanding client. If I were asked why the architect could not better carry out the interior design functions himself, my answer would be that apart from the fact that few architectural firms have or care to have an interior staff large and specialized enough to do the full job required for the modern office complexes, the independent designer offers the owner another viewpoint, based upon a variety and depth of experience. This in turn means added insurance in avoiding misjudgments and possibly costly pitfalls. This is particularly pertinent in the basic planning stages before bids are let.

When it is a matter of redoing old space, we of course take the initiative and full responsibility. Working within the shell of an existing building, particularly if it is old, can be most challeng-
SYMPOSIUM—THE DISCUSSION CONTINUES

ing, and much soul-searching and economic evaluation must be made by owner, tenant, and designer to justify the extent of the investment. But here again the complete interior design approach, including the space planning, will produce the best results.

On the question of automation and communication techniques as they influence interior designing and the specifying of such equipment, this gets into the area of the management consultant specialists, who must determine whether such procedures are really valuable or not to the client’s operation. Certainly when a company is building new facilities or renovating old, investigation should be made either by the company itself (if it has qualified personnel) or by an outside consultant as to the latest procedures and equipment available. The interior designer should keep abreast of such new business techniques and direct his client’s attention to them where applicable, but the designer should not get involved in the internal operations of a company to the extent it would take to make the proper analysis and recommendation. It is the results of such an investigation that the designer wants so that he can best incorporate them in the total planning.

My final comment is this: Let there be a nice balance between the economic and the human factors that come to bear on an interior design solution and let them be bound together in a complementary way with the building architecture. To my mind the essence of good interior designing is intelligent analysis, good judgment, a creative spark and good taste—some of which can be learned through experience and some of which is inherent from the beginning.

WALTER B. FORD II
W. B. Ford Design Associates, Inc.
Detroit, Mich.

Needed: Better education, more personnel

Your Space Planning Symposium is an exceptionally valuable contribution to the literature of the specialized field that we are concerned with. That your Symposium panelists largely agree on the role of the space planner and the basic problems he faces indicates that the field has become more clearly defined and that its professional level has been considerably elevated in the past few years. It indicates too that the proper planning of interior space to accommodate equipment, systems, proximate relationships among personnel, and traffic flow has become a science in its own right, requiring its own specialized courses of study and training.

As your examination of the subject strongly implies, the conventional curriculum of interior design and architecture, as traditionally taught, does not by any means automatically equip the individual for practice in this demanding field. There is much that should and must be added to present courses of study to enable the practitioner to translate the physical properties of space into an efficient and congenial environment for human use. The traditional curriculum must be re-examined and sharply modified to take into account all the new knowledge that vitally affects the planning of workspaces—a complex of data that embraces marketing research, human responses to physical stimuli, and the functions of business equipment, to name just a few elements.

The Space Planning Symposium is indisputable proof of the fact that the field requires much more than the practitioner’s claim to competence. At present, the need for adequately trained space planners outstrips the number who are available. We need more people and better-trained people immediately, people trained to work in terms of the factors we’ve mentioned above rather than as “arbiters of taste” or square-footage operators.

Informative and original studies such as your Symposium are an important forward stride in developing better training techniques. Have you considered reprinting the Symposium for distribution among the design and architectural professions and making it available to practicing space planners for distribution to their clients? I think such reprints would be most useful.

Leon Gordon Miller
Leon Gordon Miller Associates
Cleveland, Ohio

Education in space planning held inadequate

Congratulations on your Space Planning Symposium. It was certainly an excellent expression of the requirements and responsibilities of the profession, and provocative and stimulating to anyone working in architecture and design.

Our firm, primarily devoted to architecture and design for department stores, shopping centers, banks, etc., has found its single most important problem to be that of personnel. While we certainly feel that architecture is the bedrock of all space planning, it is extremely difficult to engage the interest of the good architectural student in store and space planning. We feel that this is a problem that can and should be much more deeply considered by educational institutions as well as practicing firms. The student of architecture is primarily exposed and indoctrinated in the schools to the “bible of stone,” as it were, and has almost no exposure to the growing and rewarding field of space planning. The decoration and design

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CONTRACT
student too, unfortunately, is seldom trained in the discipline of space planning and its related engineering and architectural factors.

If the schools have not done enough to encourage and develop more study in space planning, the same can be said for most professionals in the field. Our firm tried, in the past, to arrange an exchange program with Oxford University in England. Unfortunately the plan did not go through. But there’s no question that very few of us, if any, in the field can feel we have done enough to develop new skill and talent in our profession.

This might be an excellent and genuine reason for a professional organization of space planners to be formed. Otherwise, I frankly feel that such an organization would represent little more than another example of vested over-specialization, without any real power to set or police standards. The space planner is a professional in his own field who combines his knowledge and experience with professionals in other fields. To try to set up another “bracket” on its own would be essentially meaningless and would add little to solving the basic needs or developing the future of space planning itself.

Lawrence J. Israel, AIA
Copeland, Novak & Israel
New York City

Some problem areas for further study
We here first read and then studied carefully your Symposium on Space Planning. The scope of your questions and the selection of your panel participants highlight the entire field of space planning, both as to its origin, its professional practices, and its future areas of expansion.

There are several related areas developed by your panelists which I hope CONTRACT will explore in the future, such as the critical shortage of professionally trained individuals both for design and sales work, the area of confused pricing schedules, and the lack of uniform standards and procedures for a well developed professional industry.

Once again, we would like to thank CONTRACT for presenting this subject and for providing a forum for all interested persons in the contract industry.

Chilton Brown
Director of Sales
Directional Contract Furniture Corp.
New York City

Symposium good for planning profession
I believe the Symposium which you conducted will do a great deal of good for the planning profession as a whole. In particular, the discussion on kick-backs and shady practices may encourage an elevation of standards merely by having brought the matter out into the open. It is, of course, axio-

mantic that honesty and virtue are always claimed by everyone, but even so the knowledge that all of the recognized practitioners are in agreement on the proper standards of conduct should in itself be an ameliorating influence.

Additionally, the emphasis on basing space planning on a depth analysis of client requirements as opposed to mere transference of physical possessions also indicates an intellectual and business approach as opposed to a technical one. I would not want the foregoing comment to belittle the technical side of space planning—or facilities planning, as I really think it should be called—rather, I am pleased to see the equalization of the importance of the two skills.

Thank you for giving us the opportunity to participate in this program. I feel that the time and effort spent in responding to it has been well repaid.

R. L. Forster
Manager, Facilities & Community Planning
Ebasco Services, Inc.
New York City

Similarity of viewpoints found encouraging
I thought the Symposium most interesting and revealing. One thing that interested me especially was the similarity of feelings of so many about a number of conditions. With so positive a declaration, it should point up to the reader, whether prospect or planner, how a majority of those questioned do feel. And I think you had a very good cross-section of firms. You are making CONTRACT a most valuable magazine for the planning fraternity.

J. Gordon Carr, AIA
J. Gordon Carr & Associates
New York City

Congratulations
I would like to add my congratulations to the many, I am sure, you have received on the July issue. I think the Symposium definitely airs many questions which needed open discussion. Many thanks for including us in.

Gerald Luss
Vice President
Designs for Business, Inc.
New York City

Your Space Planning Symposium issue is excellent and I enjoyed reading it.

David Finn
Ruder & Finn, Inc.
New York City

Your July issue Symposium on Space Planning is indeed informative and timely.

Merrill E. Coffin
Vice President, Sales
Adams-Jamestown Corp.
Jamestown, N. Y.
BRITAIN'S DESIGN CENTRE: A GOVERNMENT-SPONSORED INSTITUTION WHERE PRODUCTS ARE CHOSEN FOR DESIGN EXCELLENCE, IT DIFFERS IN MANY IMPORTANT RESPECTS FROM ITS AMERICAN COUNTERPARTS

BY VIVIEN RAYNOR

When I called on Mrs. Diana Webb, the Assistant Press Officer for the Council of Industrial Design—Great Britain's institution for the encouragement of that art—she opened by saying it was unnecessary for me to take notes, since the information she was about to retail was contained in the brochures and press releases provided. She was right. The releases alone deserve publication in their entirety for being complete, factual (one fact to each sentence), and lucid. Moreover, they exemplify the ancient and nearly extinct tradition of form following content by being well written. This press policy affords a double-barrelled pleasure because the interview, being relaxed, stimulates a greater and wider enthusiasm than would be possible with note taking, and the enthusiasm is rekindled by the reading matter, especially for anyone who has spent time pawing through publicity material couched in the slimy prose that has become so familiar here. The British are not noted for their work in public relations—they can't really believe they need anything so vulgar—and I can only assume that the CoID, and its "shop" the Design Centre, is a sparkling exception because they have an idea which is both noble and practicable, and they have the goods to prove it. But the idea needs selling and there is just enough opposition and apathy to inspire a little revolutionary zeal.

During the war England's life depended on her export trade, and this did not consist exclusively of Scotch whisky and cashmere sweaters. The government, foreseeing the need to export would become still more pressing after the war, and the competition fiercer, established the Council in 1944 to promote the improvement of industrial design. Although the international market is still of paramount importance, the domestic scene is now included in the Council's activities. A purely advisory body, "It works entirely by persuasion. It has no power to ban bad design, nor would it wish to..." for fear of developing "an official orthodoxy..." and its purpose is to prevail upon the manufacturer to make better goods, "the retailer to stock them and the consumer to buy them." The consumer ranges from householders to government and industry. Approximately one half of its income comes from the Board of Trade, the other from charges for services rendered to industry and commerce, exhibition fees, and the sale of publications—notably Design, an excellent monthly with correspondents in sixteen countries. The members of the Council, who are unpaid, are chosen for their interest (and experience) in design, and for the influence "they bring to bear on their own fields." A quick cross-section of the list includes the chairman of British-American Tobacco, the deputy chairman of Rolls Royce, and various heads of chain stores, light and heavy industries. Balancing them are architects, design-
STUDY AREA DISPLAY features Herman Miller's Comprehensive Storage System, made in England by S. Hille & Co. Ltd. Other Hille items on display include modular chair unit, glass fiber side chair, and glass topped table.

ers, the editor of the Times Educational Supplement, and the principal of the Royal College of Art, a university-level institution which admits a small proportion of the thousands of art students who annually take its entrance examination. It is a pretty glossy establishment whose industrial design schools turn out many of the names on the Council's approved list. The Council receives the very necessary Royal patronage in the form of the Duke of Edinburgh's Prize for Elegant Design, as well as his interest in their activities generally.

Since its inauguration, it has organized many exhibitions such as the Festival of Britain (1951) all of which have been intensely frustrating to the British public, since anything that was worth having was "for export only." So the Design Centre opening in 1956 was a happy event in that it signified an abundance of goods for home consumption and it was to be a permanent arrangement, illustrating the meaning of good design in everything from garden tools to office equipment. Since then, there has been an average 2,400 visitors daily. All the articles on show are selected from the Design Index which lists some 10,000 products approved by a selection committee. The committee, whose members rotate, considers weekly about 100 products submitted by manufacturers, and these are subjected where necessary to technical tests. Choice depends on suitable materials and ease of use, maintenance and production, as well as the object’s appearance. The members try constantly to favor new ideas and imaginative design, for they know that the traditional tried and true British products are still sure sellers, and commercial interests, being naturally conservative, tend to believe that if Chippendale was a hit, Son of Chippendale is a safe bet. If the Council were not alive to the danger of this attitude the British position would become very insecure indeed as the Scandinavians meanwhile forge ahead with good contemporary design.

The most remarkable achievement of this movement—the first of its kind in the world—is that the consumer and the manufacturer and retailer benefit from its work. The consumer and retailer have the Design Index, with its related system of labeling approved goods, from which the articles can be withdrawn if their standards are not maintained; the manufacturer can avail himself of the Record of Designers, which contains about 2,000 names and resumes, and is constantly expanding. It's impossible to overemphasize the value of this service (which costs about $10) for all the practical considerations of the manufacturers are taken into account. Not long ago the Wilkinson Sword Company, makers of garden tools and those phantom razor blades, approached the Record for someone to design a

(Continued on page 57)
IT’S THE SEWING-EST!

A beautiful collection of fabrics for custom draperies woven of new Fiberglas Beta Yarns
Now you can have your Fiberglas draperies any way you want them... any off-beat length, any wildly wonderful treatment... because Fiberglas has created Beta, a fine new yarn for custom drapery fabrics that are easier than ever to sew. Fabrics of Fiberglas Beta yarn have drape-ability you never thought possible. And they're amazingly durable, too. Like all Fiberglas fabrics, they're washable, no-iron, fire-safe, sun-safe. Drapery fabrics woven of Fiberglas Beta yarn available nationally from F. Schumacher & Co., J. H. Thorp & Co., Greiff Fabrics, Stroheim & Romann, Knoll Associates.

Circle No. 33 on product information card
People have all the privileges

It's easy to see that a pooch would yearn for the luxury of furniture covered in lovely FEDERAN MANDALAY*—the inlay-process vinyl fabric that suggests the exciting needlework of the Far East. A royal spectrum of new colors is the setting for MANDALAY'S textured depth and dimension. A new dimension in time, too, because of its unsurpassed wearability. (On this one, you can even let sleeping dogs lie.)

MANDALAY is just one of an abundant range of luxurious vinyl fabrics from Federal, highlighted by a complete palette of decorator-inspired colors. Ask to see Federan's Barley Cloth, an original homespun pattern, or Federan's Seneca, a geometric texture reminiscent of native handicraft. Each breathes fabric magic, with eye appeal for buy appeal. Call the man from Federal.

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Mandalay features 16 decorator colors, including:

- Bittersweet
- Golden
- Nutmeg
- Bayberry
- Mediterranean
BRITAIN’S DESIGN CENTRE

stand for an exhibition. They hired the sculptor Lynn Chadwick who made them a stand so good that it suggested the tools themselves could be improved. Needless to say, Chadwick now designs the tools and they are, apart from their practical merits, by far the best sculpture he has ever done. Similarly, Hille Contract Furnishings owes much to its Record designer Robin Day.

I have given the barest outline of the Council’s efforts, having mentioned nothing of their work in schools, through lectures, tours, and films; or of its liaison with retail stores in organizing courses and exhibitions; or of the boost it gives manufacturers through its overseas exhibitions, and through fostering the idea that the responsibility for good design policy is squarely in the lap of the top brass. Its success in England was assured as the country is small and compact; I cannot see a similar, government-sponsored organization working here on such a comprehensive scale. English people in all walks of life are aware of the Centre’s existence and, if they have money to spend, visit it before buying furniture, electrical equipment, and even bicycles. Those that have already bought like to go to see if their taste is confirmed, coming away delighted if it is.

It is immediately obvious that the Council is concentrating on the thing the English do supremely well—quality. Furthermore, the classier the object—the new Jaguar XKE for instance—the better the design, the more exquisite the workmanship. Evidently the Council has not only taken this simple truth to heart, but is trying to extend the tradition down to the more mundane objects. Most noticeable is the good arrangement of the displays. Everyone is given enough space: most of the room mock-ups are open on three sides; china and glass stands on open shelves or on tables so you can walk by on all sides. There was a special Christmas exhibition when I was there—some of the London newspapers had been invited to present their ideas of a good Christmas table. The Sunday Telegraph won my prize for a relatively simple display involving white Nau­ghahide Eames chairs, set around a table laid with a dark green cloth and a centerpiece of a lemon tree. The others were more seasonable but fussy, with much red, complicated centerpieces, ruffles around candlesticks, and traditional, though good, chairs.

Generally speaking, British color is pretty drab beside American, and it’s best left that way for they don’t seem able to handle bright color, or, more likely, the light and atmosphere of the country is not favorable to it. Either way, both domestic and office displays appear austere and subdued. Textiles are often plain, and when patterned the tendency is toward a large design. If paintings are used at all they are usually small and discreet. Art has not driven a wedge into the British consciousness. They are not a particularly “visual” people anyway, and do not use color and decoration for its own sake. In fact I would say (only half-frivolously) that the only time they show any visual sense is in military and Royal parades and in houses for the rich. Their feeling for art is expressed indirectly in a desire to do a good job, and, as I have already mentioned, this appears most clearly in their high class products—the Purdey rifle, the handmade shoe, the luxury car—where the beauty of design springs from the object’s perfect functioning.

CHAIR GROUP (above left) by Beresford & Hicks Ltd. was selected for new chancery building at British embassy in Washington. Printing exhibit (above) displays series of 31 house magazines. Designed by Yorke, Rosenberg & Mardall and made by Bath Cabinet Makers Ltd., desk units (left) which can be arranged in various ways received a Design Centre Award.
STATE INSTITUTIONS: The effort should be directed toward getting purchasing committees to understand the value of buying quality on a planned basis.

BY LLOYD O. HUGHES & E. C. RANKIN

Some contract furnishers regard themselves as mere supply houses, catering to every customer's hope to "fill up a room" at the lowest possible cost. Others emphasize the problems they are seeking to solve rather than just the specific products they have to offer; and from this attitude, in our experience, comes growth for contract suppliers and a wider range of clients for their services.

Emphasizing this latter approach has brought us exceptional results in two largely untapped areas where most previous purchasing was done on straight bid proposals. These are purchasing committees or executives for colleges and mental hospitals—particularly the state-operated institutions.

In developing these institutional areas, our main effort has been directed toward getting purchasing committees to understand the value of purchasing quality on a planned basis—rather than relying solely on a bid. The fact that the public realizes that state institutions do not have to be drab and that "institutional green" is out-
LOUNGE FOR VISITORS at mental institution, opposite page, features distinctively non-institutional furnishings. Top photo at right is one of 40 classrooms designed for a large church school project. Chairs here and in a university student lounge, bottom photo, are by Thonet.

worn has had a great deal to do with our success. The new attitude toward public buildings, which has slowly influenced boards of directors and purchasing committees, has led to our doing extensive work for the University of North Carolina, East Carolina College, North Carolina Women’s College, Wake Forest, Furman University, in South Carolina, and a host of others. In addition, for the past few years we have been helping modernize wards and day rooms in a number of state mental institutions.

We have been so active in dormitory planning that we have assisted the Hooker Furniture Corp. of Martinsville, Virginia, with the design of a special dormitory suite. The coordinated pieces are specifically designed for student use. Ebonized finishes, rubber cushioned leg glides, and other quality construction details, assure durability despite semester-after-semester hard use. Aside from “double-room” scaled case goods, the line also features study desks with matching woods and finishes. Desks have usually been a problem when the contract furnisher was forced to select dormitory furnishings from a variety of lines. The new “dormitory suite” has proved so successful that one college purchased 70 rooms, sight unseen, from just the catalog presentation.

As do many states, North Carolina publishes an annual listing of “preferred suppliers.” We are careful to be represented in this guide with as many of our 20 to 30 lines as possible. It takes time but inclusion in such a listing is a prerequisite for selling to any of the state’s agencies.

The mental hospitals on which we have worked, provide a good example of how a market develops and how only an experienced contract firm can bring various elements together to solve special problems. As with every contract job, a detailed presentation is prepared by our designing staff.

In the case of mental hospitals, however, this presentation is made only after long discussions with the head psychiatrist. What are the requirements of the patients occupying this room? Are they violent or passive? Which colors are apt to
incite, which are calming? These are some of the questions asked before the design staff begins matching available products to the installation.

Although there are variations from one project to another, certain patterns have developed. For example, staff psychiatrists seem to agree that yellow is a "taboo" color. "Milding disturbing" is their verdict, contradicting the generally held opinion that yellow is a "cheerful" color. For the same reason, bright reds are also out. Blues, greens, and especially corals—particularly in bright shades—are preferred. One recent hospital project designated that each room door be painted a different color, "so patients can identify their rooms quickly."

The careful selection of color—on the basis of what is best for the patient rather than on the basis of which shades are most compatible under ordinary circumstances—is one of the most unusual aspects of this type project. Naturally, these color choices carry over to the upholstery used in the furnishings.

But color is not the only factor to watch. Large day rooms for patients with a tendency toward violence require extra care. Often we use furnishings without any upholstery whatsoever. A pleasing effect is achieved by using two-tone woods and we achieve contrasts through the use of wall colors. Nail trim, or any other exposed decorative touches that are potentially dangerous, are definitely out. Recessed ceiling lighting, with no lamps in evidence, is also the rule.

Where cushions are used, only extra tough coverings over easily cleaned foam rubber are specified. The list of special considerations goes on and on, and Mrs. Rankin, who heads the design department, has had so much experience in this area that she often anticipates and suggests solutions during the early planning sessions with hospital officials.

There is a marked revolution taking place in mental health programs all over the country. Once the mental institution's day room was considered adequate if it had a sufficient number of bare, painted benches. Now it is recognized that cheerful, near-normal surroundings are an aid to recovery. This is a field in which the contract industry can make a definite contribution and one in which we are just beginning to have an influence. (C)
HCA’S Roland Jutras designs brilliant new carpets; Bigelow weaves them specially for Cambridge Charter House

The newest Hotel Corporation of America hostelry is Bigelow-carpeted from lobby to guest rooms. Bigelow wove the colorful patterns above and other custom carpets to designs and colors specified by Mr. Jutras and his staff. Other Bigelow Carpets in the Charter House include Margate for the coffee shop, Pontio for guest room suites.

Leading designers like Mr. Jutras select Bigelow Carpet for their most important hotels and motels. Price, service, performance under traffic, and beauty—as well as our special designs, colors and textures—are prime considerations in choosing Bigelow Carpet for public areas.

Consult our carpet specialists—without charge—about colors, patterns, weaves at prices you can afford. Contact Bigelow through the nearest sales office. Or, for colorful free brochure on Bigelow commercial carpets, write Dept. B, 140 Madison Ave., New York 16, N. Y.

Bigelow sales offices are located in the following cities: Atlanta, Georgia; Boston, Massachusetts; Chicago, Illinois; Cleveland, Ohio; Dallas, Texas; Denver, Colorado; Detroit, Michigan; Los Angeles, California; Minneapolis, Minnesota; New York, New York; Philadelphia, Pennsylvania; Pittsburgh, Pennsylvania; St. Louis, Missouri; San Francisco, California; Seattle, Washington.
**FALL 1963 FURNITURE ROUND-UP**

A FREDDERIK LUNNING’s slat bench, designed by Hans J. Wegner, is expertly crafted in oiled teak. It measures 55 by 20 inches and stands 12½ inches high. Circle No. 100.

B JANET ROSENBLUM, INC., offers luxury file cabinets in two-drawer and four-drawer units. Case is walnut with plastic laminate drawer fronts accented with stainless steel pulls. Height of 27½ inches permits use as desk pedestal. Cabinets designed by Carter Winter. Circle No. 101.

C MYRTLE DESK CO. employs architectural H leg on its new modular desk. Available in five variations, the desk is walnut, the leg system in matte black or chrome. Coordinated wall unit is one of several in the group. Circle No. 102.

D HOWELL’s new Encore 4000 Series of lounge furniture is versatile enough to fit any room layout. Upholstery is Naugahyde; foam cushioned seats have no-sag spring construction. Table tops in laminated plastic come in choice of woodgrain finishes. Circle No. 103.

E HIEBERT, INC.’s custom-built walnut conference table comfortably seats ten, has inset surface of white Formica. It measures 48 by 120 inches, is 29 inches high. Circle No. 104. GUNLOCKE upholstered armchairs and executive swivel chair are used to complete the setting. Circle No. 105.

F JOHN STUART uses a single chair as the basic component for its modular seating group. Shown are two variations of the basic chair—with teak arms upholstered in biscuit tufted leather or plastic, and with upholstered arms. Units rigidly lock together and are easily unfastened and reassembled. Circle No. 106.

G JENS RISOM’s Group Nine-E executive desk series include this table-like double pedestal desk in natural oiled walnut which provides ample storage space and a large working surface. Desk is also available with single pedestal. Circle No. 107.
FURNITURE ROUND-UP

A DIRECTIONAL CONTRACT FURNITURE CORP. offers trim styling in this bar stool designed by Loewy/Snaith. Fully upholstered in choice of many fabrics, the stool measures 41 inches high, 21 inches deep, and 19 1/2 inches wide. The base is of polished chrome. Circle No. 108.

B ROBERT JOHN CO.'s new upholstered chair, characterized by sloping arms, was designed by William Skarloff Design Associates. Chair has both tilt feature and height adjustment. Steel base is satin or polished chrome finish. Circle No. 109.


D HOOKER FURNITURE CORP.'s contemporary desk, part of a new modular office line, is constructed of Clarion walnut with suede-like finish laminated top. Legs are steel reinforced aluminum; drawers have steel suspension slides with nylon rollers. Circle No. 111.

E FABRY ASSOCIATES imports this Italian vanity/desk and chest of drawers unit that combines teak and rosewood textures with straight-line styling. Bright drawer pulls are added for accent. Circle No. 112.

F STANLEY FURNITURE CO.'s new guestroom line is available in a number of component units which can be combined to suit specific space requirements. The luggage rack also comes with one or two drawers. Circle No. 113.

G BEAUTYCRAFT FURNITURE INDUSTRIES provides a space-saver with its new convertible sleep unit. When opened, the units move to a 45-degree angle, forming either two single beds, or one double bed. Circle No. 114.

H AMERICAN OF MARTINSVILLE'S Avanti group is finished in warm fruitwood tones, has hand-striped gold accents and gun-stock shading. The furniture features graceful moldings, surrounding panels, and drawer panels inset with Carpathian elm burl on the facade. Circle No. 115.
THE Vinyl Fabrics Institute has adopted a commercial standard for the manufacture of expanded vinyl fabrics for furniture upholstery use, designed to establish a national guide of quality and to provide a basis for fair competition. Prepared by VFI technical committee, it has been submitted to the National Bureau of Standards.

The standard covers two classes of material: .046 inch minimum gage with a minimum weight of 32 ounces per linear yard of 54 inch width material; .060 inch minimum gage with a minimum weight of 42 ounces per linear yard of 54 inch width material.

The requirements adopted by VFI are:

1. Abrasion: This determines the resistance to surface wear and is tested by the Taber Abrader Method, and subject to 1,600 cycles with a weight load of 1,000 grams.

2. Adhesion (both wet and dry): To determine the force of pull necessary to separate the coating from the fabric. For the Wet Adhesion Test a pull of 2 1/2 lbs per 1 inch width must be met, and for the Dry Adhesion Test 3 lbs. pull per 1 inch width must be met.

3. Blocking: This determines the degree of surface tackiness which, if initially apparent, will develop to a greater degree upon aging. It also determines appearance retention in service.

4. Cold Crack: This will determine the degree of flexibility at low temperatures and will prevent the cracking of the material through to the base fabric when exposed to minus 20°F for two hours.

5. Color Fastness and Aging: This is most important as products not properly formulated will lose color and will age when exposed to heat and sunlight. To test for this requirement, specimens are placed in a Fadeometer for 120 hours.

6. Flexibility: This is an important quality in deep spring furniture upholstery and determines that there shall be no cracking or delamination when flexed at the rate of 500 cycles per minute for a one-half hour period.

7. Tearing Strength: There are two tests provided which measure the resistance of the material to tear. One, the Tack Tear Test which simulates conditions to which the material will be exposed in actual manufacture and service and sets a pull of 28 lbs. in each direction. The other test, Trapezoid Tear, sets values of 12 lbs. in each direction and is basically a laboratory test.

8. Breaking Strength: Is the pulling force to rupture the coated fabric, and must withstand 60 lbs. in each direction.

According to the VFI, test values provided in the standard should not be taken on an individual test basis, but as part of the over-all requirements of the specific end use. (C)
What else here but a folding door of wood?

Wood "belongs" with other fine furnishings and materials. That's why PELLA WOOD FOLDING DOORS contribute so much to a decorative scheme. Specify PELLA DOORS factory-finished or unfinished from one of 6 genuine veneers: OAK, ASH, PINE, BIRCH, PHILIPPINE MAHOGANY OR AMERICAN WALNUT. Patented steel spring hinging assures easier operation. Solid wood "Lamicor" construction prevents warping. Available for all widths and heights to 12'1". Full specification in SWEET's or check the Yellow Pages for the name of the nearest PELLA distributor.
Winfield's textured foil wallcovering

Renaissance Damask, from Winfield Design Associates's Screen Print Collection, is a classic pattern sparked by a fabric design of the Renaissance period. Printed by hand from silk screens on textured aluminum foil, the wallcovering is completely waterproof and washable. The foil is permanently laminated to its paper backing and is thinly coated with vinyl before printed with waterproof inks. No special fixative is required in hanging. Renaissance Damask comes in rolls or multiple-roll bolts and trims to 27 inches. The pattern has a 29 3/4 inch repeat, printed in five colorways: off-white on silver-white; shades of beige on silver-beige, umber on umber-gold, ochre on iridescent gold, blue on silver-blue.

Circle No. 58 on product information card

New upholstery fabric by Cohama

A new upholstery fabric called Nymarra has been introduced by the plastics division of Cohn-Hall-Marx Co. Nymarra combines a 100% nylon surface with the strength of vinyl in a fabric that has a velvety appearance. In construction, Nymarra is an expanded vinyl with a six-ounce knit fabric back, the nylon being applied to the vinyl by a new process. Tests show excellent abrasion resistance and superior color-fastness, according to the company. Surface is completely washable and can also be brushed or vacuumed. Available in a broad range of colors.

Circle No. 76 on product information card

Anaglypta high relief ornamentations

In developing Anaglypta high relief mouldings, panels, and carvings, W. H. S. Lloyd Co. provides the elegance and design interest of handcrafted plaster and wood ornamentation at a fraction of their cost. Anaglypta is a method of reproducing these ornamentations from liquefied rag stock which is poured into a form and moulded under pressure. The finished product is light in weight yet has the advantage that it will not crack or chip. The number of uses to which Anaglypta can be put is as varied as the selection of forms and patterns. Ceiling centers, walls and ceiling mouldings, corner pieces, and decorative elements can be combined and assembled to produce numerous effects. Anaglypta is easily applied and is sized ready for finishing. It can be painted or gilded to resemble wood, plaster, or stone.

Circle No. 77 on product information card
High-pile Danish rug

Danish Interior Group, a new firm representing six Danish textile mills, includes this striking design in the Thule collection of high-pile Rya rugs. Woven on a wilton loom in 100 percent wool, the rug has the appearance of handmade rugs and comes in five vivid color combinations.

Circle No. 8 on product information card

New nylon velvet upholstery

A new nylon velvet upholstery fabric has been created by Collins & Aikman’s Cavel division. Called Guild, the new cloth has been developed as a companion to Genoa, a nylon antique velvet recently introduced. According to C&A, the new Guild went into production following the completion of an extensive research and testing program and has been well received by the industry. Guild contains all the properties of a nylon pile, is durable at moderate prices.

Circle No. 78 on product information card

New Denst wallcovering designs

Joseph’s Coat, a vertical pattern included in the new Volume 12 collection of wallcovering designs by The Jack Denst Designs, is available on paper in four colorways: lemon, chrome yellow, deep yellow; magenta, red, yellow; brown, olive, green; brown, blue, turquoise. A newly developed color system makes the collection the first to offer exact match in custom printing, according to Denst.

Circle No. 42 on product information card

NEW TABLES THAT FOLD
with Chairs made for Comfort.

Ideal for conference rooms, dining areas, meeting rooms, offices—wherever rooms must be multi-functional without looking it.

There are many special things about Howell folding tables. These good-looking tables are soundly engineered and solidly built. Tops are of fine laminated plastic in several rich wood-grains or white—protective edges are of semi-rigid plastic. Legs lock securely into position—unlock with push button—lie flat for storage with plastic protectors. Range of sizes—choice of metal finishes. (Ask for special Folding Table folder.)

HOWELL
439 S. First St., St. Charles, Ill.
Rembrandt table lamps
Modern reflector table lamps, equipped with 3-U-lite sockets and 6-inch prismatic glass bowls.

When you want more than just a space divider

...think “Airwall” Pneumatic Partitions for extreme design flexibility, eye-appealing beauty and excellent sound retarding qualities. While completely portable, “Airwall” Partitions offer a rich, genuine appearance with none of the flimsy, temporary feeling created by many space dividers. “Airwall” Partitions can be used anywhere and moved at will...just set the panels in place, add air and for all practical purposes you have a movable wall that looks and functions as a permanent wall. Write for complete information.

Drake Oakbrook Hotel • Oak Brook, Illinois
Interiors: Robert Steffel, A.I.D.
Peerless desk trays
Slim desk tray set by Peerless Steel Equipment Co. are designed to complement standard and contemporary furniture and come in sets of two trays and stacking unit. The bottom tray of each set is equipped with rubber feet to prevent marring.

Circle No. 81 on product information card

Automatic ice cube maker
Acme-National Refrigeration Co.'s new automatic built-in ice cube maker compactly measures 28 inches high, 14 1/4 inches wide, 15 1/2 inches deep. Exterior is stainless steel with anodized aluminum trim. With a capacity of about 40 pounds of ice in 24 hours, the unit automatically freezes new cubes. As cubes are removed, an automatic mechanism triggers the icemaking cycle which fills the trays with water, freezes the cubes, and ejects them.

Circle No. 82 on product information card

DURABLE and SMART furniture

No. 8336
Arm Chair with cane inlay on back. Foam rubber in seat.

No. 8337
Matching Side Chair

Wide assortment of chairs and tables. See your dealer or write us for our distributor's name.

AMERICAN CHAIR COMPANY
Manufacturers of Contract Furniture
Sheboygan, Wisconsin

Circle No. 40 on product information card

Circle No. 41 on product information card
Folding conference tables by Krueger

Krueger Metal Products Co. is offering a standard folding table, with either round or square tubular leg assemblies, and the new adjustable height folding table, both available in 72 and 96 inch conference-size lengths, and in 30 and 36 inch widths. Cellular core tops are faced in stain-resistant hardboard or plastic laminate. The adjustable height table can be raised in varying heights, up to 33 inches.

Circle No. 62 on product information card

IN OUR NEW VOLUME 12

WE'RE COMPETING WITH THE SUN IN BRILLIANCE
• 19 DESIGNS IN 80 STRIKING COLORWAYS • SEND FOR FREE BROCHURE.
DENST AND MILES, INC.

THE JACK DENST DESIGNS
7355 S. EXCHANGE AVE., CHICAGO, ILL., 60649

When only the finest will do... custom-crafted COLONIAL

Here's furniture that captures the true spirit and traditional elegance of the 18th Century Colonial Period. 887 desk and matching console tables. Also shown: GL92 side chair and 97 revolving chair.

Write for new decorators catalog.

Frank Scerbo & Sons, Inc.
140 Plymouth Street, Brooklyn 1, N. Y.
ULster 2-5959

Circle No. 43 on product information card
Write for Color Chart...

New Citation Series of 44 Solid Colors

For the exclusive use of the skilled professional interior designer, these bold solid colors are styled up to your needs for dramatic interiors — not compromised to make them foolproof in the hands of amateurs. A new finish assures stain and abrasion resistance never before offered in a solid color of Formica® laminated plastic. May we send a complete color chart?

Formica Corporation • Department NC-28 • Cincinnati 32, Ohio • subsidiary of CYANAMID
New Formica CITATION SERIES features SPECIAL DESIGNS

Forget the decorating limitations of laminated plastic... Formica has raised your horizon a country mile as of right now.

In a brand new Professionals’ Idea Book we present special designs of Formica® laminated plastic, the likes of which you have never seen. Roulette as shown at left is typical. These Special Designs are yours to use as you will. You can use the book... but only as a starting place for your own imagination.

We can and will produce Formica® laminated plastic in your own original and exclusive designs.

May we send you a free copy of Professionals Idea Book?

Formica Corporation, Department DA-63, Cincinnati 32, Ohio
Smooth-surfaced travertine vinyl
Vinyl Plastics, Inc.'s new tile pattern, VPI Travertino, reproduces the textured appearance of travertine marble in smooth-surfaced solid vinyl flooring that eliminates dirt-catching pits. Long wearing, resilient, and resistant to indentations, the new tile comes in three colors, natural, oyster white, and beige, in 1/8-inch gauge 12 by 12 inch Micro-squared tiles, 37 by 37 inch untrimmed slabs, and custom sizes.

Circle No. 83 on product information card

GE square fluorescent lamps
General Electric's new square "panel" fluorescent lamps serve a wide variety of lighting effects required for different occasions. Installed in the Grand Ballroom at the recently opened New York Hilton, the system ranges from elaborate lighting for stage productions to subdued mood lighting for dancing. The fixtures are arrayed in octagonal patterns, a geometric theme carried throughout the room. Jo Mielziner designed the lighting for the Grand Ballroom.

Circle No. 84 on product information card

Circle No. 44 on product information card

Circle No. 45 on product information card
Du Pont’s Tontine window shades

New decorated window shade patterns by Du Pont’s Fabrics Div. feature embossed treatment in white of Tontine Triplex AAA washable window shade cloth, which is flame resistant, shadow-proof, lightweight yet sturdy. The patterns are Capri (left) and Phantom (right). Capri is a reproduction of a stylized boucle weave; Phantom is a vertical pattern. Both are available in a maximum width of 54 inches.

Circle No. 85 on product information card

specialized fabrics for your installations

FUNCTIONAL FABRICS, INC.
261 FIFTH AVENUE NEW YORK 16

OFFICES THROUGHOUT THE COUNTRY

SEND FOR INFORMATION

Send for illustrated catalog or visit our permanent showrooms in Los Angeles, San Francisco, Seattle, Chicago and Dallas.

E ...as in elegant!

Circle No. 46 on product information card

Circle No. 47 on product information card
La Barge offers new frame finish

La Barge Mirrors, Inc., is introducing for the first time a group of wall mirrors with marbleized finish frames. A new marbleizing process, developed by La Barge, creates an attractive Italian motif with the deep sheen of marble. The new finish is available in a variety of tints to complement other furnishings, including such colors as natural, red, rust, yellow, and blue. The initial offering will come in octagon and diamond shapes, console types, and miniatures.

Circle No. 86 on product information card

Kirsch's Continental cafe rods

Fluting along the length of the rod and on the finials is provided by Kirsch Co. in its new line of Continental cafe rods. Made of polished lacquered solid brass, the rods are available in one-inch and 3/4-inch diameters, and in adjustable as well as cut-to-measure lengths.

Circle No. 87 on product information card

Howell's sequence multiple seating

A newly designed Sequence Multiple Seating group by the Howell Co.'s contract furniture division permits custom-type planning of lounge and waiting rooms. Designed with a single horizontal bar adaptable in one, two, or three units, it comes with choice of smooth fiber glass molded seats, or upholstery over fiber glass seats. Solid walnut polished armrests are welded to the tubular frame, finished in satin chrome plating or Bronzite.

Circle No. 38 on product information card

NEW MURALS from GKB

Wall coverings of charm and imaginative beauty

MALFI COAST

Amalfi Coast is but one of 14 exciting designs in the GKB Passport line—your passport to broad horizons and decorative good taste. The charm and imaginative beauty of these outstanding wall decorations are permanently enhanced by GKB's built-in protection—complete impregnation of polyvinyl colors. Stainproof—Easy to clean, always fresh looking.

GKB ORGE K. BIRGE CO., INC. 120 EAST 56th ST., NEW YORK 22, N.Y. • NEW YORK DECORATOR'S SHOWROOM, RM. 420, 515 MADISON AVE., NEW YORK 22, N.Y.

Circle No. 48 on product information card

SEPTEMBER 1963
Upholstered swivel chair
Sikes Div., Milwaukee Chair Co., includes this fully upholstered swivel desk chair in its new Avanti line. The base comes in either wood or metal, and upholstery materials are offered in leather, Naugahyde, or fabric. The Avanti group includes a basic selection of models for wide application.

Circle No. 88 on product information card

GE's new Textolite pattern
A new Textolite decorative laminated plastic pattern by General Electric is a delicate, marble-like design offered in colorings of champagne, melon, aqua, and white. Called Royale, the non-directional pattern will make seams virtually unnoticeable.

Circle No. 17 on product information card

Tilt-swivel desk chair by Burke
Part of the contemporary McKenzie Executive Collection manufactured by the Burke Div. of Brunswick Corp. is a new tilt-swivel desk chair that conceals the tilt and swivel mechanism from all visual angles, giving the over-all appearance of a basic pedestal and shell chair. The shell is of molded plastic, and bases, available with fused plastic coating or in polished aluminum, are die-

Mobilize your projects on shepherd supercasters
Give your modern and traditional designs added buy-appeal with Shepherd Supercasters. This year choose from more sizes, more models. Four metal tread, two solid Delrin and two new rubber tread casters. Beautiful plated finishes and integral Delrin colors. Rely on Shepherd for immediate delivery and dependable service.

Write for Catalog

shepherd casters, inc.
THE ORIGINAL SPHERICAL CASTER
P. 0. BOX 672 P. BENTON HARBOR, MICH.
In Canada: Shepherd Casters Canada, Ltd., 23 Railside Road, Don Mills, Ontario

Circle No. 50 on product information card

PRODUCTS & SERVICES

CONTINUED
cast aluminum. The single support column is finished in hand-rubbed oiled walnut. The McKenzie chairs are produced either fully upholstered, in either Torino fabric or DuPont Kensington vinyl, or with exposed shell and non-slip three-inch upholstered seat cushion.

Circle No. 89 on product information card

CHF bar-seat combination
Chicago Hardware Foundry Co. is offering a bar and seat combination, the bar surfaced in Formica with an upholstered storage cabinet below. Bar seats are fully upholstered and can be specified in a variety of fabrics. Both bar base and seat base come in a number of finishes.

Circle No. 41 on product information card

Just 2 of the more than 150 custom designed models to fit any specific or general decorating, seating or budget need. Complete wood and metal seating lines. Write for detailed catalog.

Circle No. 51 on product information card

Circle No. 52 on product information card
Raymor panel system
Storage cases, shelves, and specialty pieces are combined in a three-bay arrangement, one of many possible with the Raymor walnut panel system distributed by Richards Morgenthau. The black fronts are of a Danish formica which contrasts with oil-finished walnut. The three cases feature flush sliding door principle. Component pieces included are aluminum wall rail, walnut panel, shelves and magazine rack, cabinets with either walnut or black doors, and three-drawer storage case.

Circle No. 90 on product information card

Fold-aside table top
Johnson Plastic Tops, Inc., has designed the E-Z Sto, a new table which permits its top to be folded aside, perpendicular to the floor, ready for compact storage. The table is available with any Johnson laminated tops and more than 20 different edges. The supporting column, in 16-gage steel tubing, is finished in choice of porcelain enamel, polished or satin chrome plate, black epoxy paint and brass plate, or in hardwood finished to specifications. The three-pronged, cast-iron base comes in porcelain enamel, black epoxy paint, and polished or satin chrome finish.

Circle No. 91 on product information card
Two swivel chairs by Shelby Williams

These two deluxe swivel chairs are part of Shelby Williams’ wide collection of chairs. Model 9923, on the left, is cushioned with a foam padded seat over springs. Foam padding is also used in the diamond tufted back and inside arms. The swivel base is polished satin aluminum. On the right, No. 9947 features foam channel back and inside arms, with a foam padded seat over springs. The swivel base is brushed satin aluminum. It comes with swivel casters and torsion bar reclining mechanism.

MODERN, COMPACT, HANDSOME DORM FURNITURE THAT CAN TAKE IT

Hooker designed this coordinated, all-wood line exclusively for dorm needs, to hold up under year-in year-out rugged use, to fit comfortably into your budget.

Constructed of select five-ply maple veneer and kiln-dried hardwood for beauty and durability. Thermo-Kure application makes the warm Nantucket Maple finish highly wear-resistant. Drawers are dovetailed for extra strength; recessed bases are ebonized black; shelves tenoned to end panels and posts to support heavier loads. Matching wood-pattern plastic tops are scar-proof, stain-proof, scorch-proof.

For complete brochure at no obligation, please write Hooker Furniture Corporation, Contract Division, Martinsville, Va.—nearly 40 years experience in crafting excellent furniture for national distribution.

Also teachers’ desks.
Hanging fixture by Jo Mead
Decorative accessories from Jo Mead Designs includes Pipe Sign, an unusual wrought iron hanging fixture for interior use. In Delft blue and putty color, it measures $9\frac{1}{2}$ inches wide, 40 inches high, and $17\frac{1}{2}$ inches deep. Two views are shown here.

Circle No. 93 on product information card

NEW AND PRACTICAL
THE BATTERY DINERS LITE

- No Matches
- No Flame
- No Recharging
- All Parts Washable
- Corrosion proof
- Decorate with decal or your own insignia
- Battery replaces in a jiffy

The originators of the NO-ODO DINERS Lite.
This is a battery lite that burns 200 hours and lasts safely 2 years on the shelf. It costs less than 15¢ an hour to operate.

TIMER LAMPS

We also make the TIMER Lamps—Light goes on or off when you want it to—-Even when you’re away.

Write your jobber or:
METALLIC ARTS
847 S. Wabash Ave.
Chicago, Illinois

Circle No. 57 on product information card
MANUFACTURERS' LITERATURE

A comprehensive collection of seating and contract furniture by Shelby Williams is contained in a 120-page illustrated brochure. Seating for every purpose in a great range of styles from traditional to contemporary includes items for cafeterias, restaurants, cocktail lounges, lobbies, reception areas, offices, shoe stores, hotels-motels. Types include bentwood, cast aluminum and metal, folding, metal upholstered, stacking and nesting. In addition to the broad seating lines, the brochure also contains a special contract furniture section which includes cocktail, dining, and folding tables; table bases and Formica table tops; hotel-motel coordinated groupings of headboards, dresser desks, tables, chairs, and mirrors.

Circle No. 92 on product information card

An extensive collection of traditional and contemporary lamp designs in Stiffel Co.'s 60-page catalog includes table lamps with bases of crystal, metals, and pottery; tray floor lamps; floor lamps and torchieres; lamp poles.

Circle No. 91 on product information card

McCordi Corp.'s permanent, ring-bound swatch catalog of its new McCordi Vinyl Wall fabric-backed vinyl wallcoverings features 15 basic textures in standard colors. Vinyl Wall is 54 inches wide, and is washable, stain-resistant, scuff-resistant, fade-resistant.

Circle No. 95 on product information card

American of Martinsville's new brochure illustrates in full-color its seven lines of hotel-motel guestroom furniture, each of which combines distinctive styling with functional and flexible arrangements. Line drawings of the component pieces and dimensions are included for each style group, which includes Italian, French, Spanish, Oriental, and contemporary.

Circle No. 96 on product information card

An expanded Lighting Classics catalog by the Benjamin Div. of Thomas Industries details each of the products in the commercial fluorescent line, including three new fixtures just added.

Circle No. 97 on product information card

A new bulletin describing simple and effective ways to stain sap walnut lumber and veneer is now available from the American Walnut Manufacturers' Association.

Circle No. 98 on product information card

Damask Stripe from the Screen Print Collection

Damask Stripe is a present-day fantasy on a ribbon relic of the Eighteenth Century. All five colorways are subdued echoes of the period, and are screen-printed on grained foil to resemble the original fabric. Damask Stripe is completely waterproof and washable and colorfast —as are all walls of winfield

WINFIELD DESIGN ASSOCIATES, INC.
674 South Van Ness Avenue, San Francisco 10
Steelcraft Co.'s new catalog covers its line of standard flush stile and panel, stile and rail and full-flush steel doors, stainless steel doors, porcelain enamel doors, aluminum doors, labeled doors and frames, door construction details, and door types and sizes.

Circle No. 99 on product information card

Costa Mesa Furniture Co.'s new catalog illustrates its modular Award Series of desk groupings, credenzas, and conference tables in both metal legs (Series 3000) and wood legs (Series 5000). Incorporating Costa Mesa's Internal Steel Construction, the moderately priced line offers a wide variety of colors and wood grains.

Circle No. 116 on product information card

Continental Frame Co. illustrates a wide selection of carved frames and moldings in its new brochure which includes dimensions and price lists.

Circle No. 117 on product information card

Lightolier offers two new catalogs, one on wall lighting units, including the new shelf light, the other on surface-mounted incandescent lighting, featuring Circulux and Circulume, two new drum lines in walnut veneer and matte gray enamel.

Circle No. 52 on product information card

A special sample folder of Amtico's new line of contract colors in vinyl asbestos floor tile is now available from Amtico Flooring Division of American Biltrite Rubber Co. at a nominal charge.

Circle No. 118 on product information card

VERDICT: Excellent design, superb construction . . . it's Monarch's "Project M" series. Witness the satin aluminum base, walnut accents. You'll judge the versatile components in this series ideal for custom seating arrangements for inner and outer offices of professionals and businessmen. Information and literature upon request.

MONARCH FURNITURE COMPANY, INC.
HIGH POINT, NORTH CAROLINA

SHOWROOMS: New York, Anthonson & Kimmel Associates, 440 Park Avenue, South • Dallas, Dick Lowe Associates, 3720 La France

Circle No. 59 on product information card
A four-page pamphlet describes and illustrates pedestal tip-up seating by JG Furniture Co. Fingertip touch brings seat to sitting position, and, when vacated, the seat returns lightly to upright position. The multiple seating units can be placed in straight, curved, or serpentine arrangements. The cantilevered linear design provides extra knee and leg room.

Circle No. 119 on product information card

A new illustrated brochure on Pin-Core latex foam, published by Foam Products Div. of Dayco Corp., covers manufacturing plants, production steps and quality control measures and includes a chart showing sizes and densities of both flat and crown cushioning.

Circle No. 120 on product information card

Linoleum-Nairn’s 1963 flooring specification annual reviews new products and designs introduced during the past year. These are Marblesque laid vinyl sheeting; Viking inlaid linoleum sheeting; Embossed Flagstone solid vinyl tile; Arbiletex solid vinyl tile; Modernaire vinyl asbestos tile; Tweed Texture asphalt tile, plus vinyl unbertop and bulletin board cork, and a section of facts and data.

Circle No. 121 on product information card

Introducing a modern silhouette in wood

Folding Chairs ... without equal

Folding and stacking in folding sections

With more comfort and flexibility than other wood folding chairs


Circle No. 60 on product information card

Circle No. 61 on product information card
MANUFACTURERS’ LITERATURE

Winfield Design Associates’ metallic foil wall-coverings, specially processed to diffuse ambient light through the color applied so that the wall appears to be illumined from within, is described in a loose-leaf folder that includes generous-sized swatches.

New style concepts in metal bases are shown in a new catalog by Chicago Hardware Foundry. Featured are 17 tables and bases in a wide choice of styles and finishes, and the CHF adjustable tables, instantly changeable to any height from 18 inches to 29 inches.

International Corp.’s coated fabrics division presents a series of thirteen office settings created by Jerry Manashaw, AID. Along with each color rendering are sample swatches of the Coair/Coahyde vinyls, color coordinated for walls and upholstery.

“How to Increase Sales in Curtains and Draperies,” prepared by the Home Fabrics Div. of Berkshire Hathaway, is designed as a sales aid for both salespeople and consumers, covering such topics as developing new business through direct mail and increasing unit sales through trading up. A glossary of fabrics and fibers is included.

Western Mfr. Co. has a new brochure describing its new Champion line of office chairs which feature solid brushed aluminum bases and upholstered in Naugahyde or grospoint fabric.

THE LARGEST SELECTION of ONYX, MARBLE & ALABASTER
From Every Corner of the World
Over 400 types and colors to choose from.
Table Tops - Inserts - Lamps
"If W & Z Doesn’t Have It,
It Hasn’t Been Quarried"
Call or write for prompt Quotations
and Samples

WALKER & ZANGER, INC. 100 Hudson Street, New York 13, N. Y.
Chicago • Miami • Los Angeles • Montreal • Carrara • Lisbon • Nagoya
PROTECTED SALES AREAS AVAILABLE FOR REPRESENTATIVES

Circle No. 64 on product information card
A sample of Howfoam, a new resilient material for permanently padding existing table tops, and details on how to apply it, is now available from Howe Folding Furniture.

Circle No. 29 on product information card

Contemporary and decorative lamps in M. G. Wheeler Co.'s Tempo grouping were designed for commercial and institutional interiors. Shades are all handmade in selection of linens, grass cloths, parchments, fiber glass. Bases range in variety of materials from oiled walnut to pewter.

Circle No. 125 on product information card

A four-page illustrated pamphlet outlines complete procedures for the care and maintenance of acoustical ceilings. Published by Armstrong Cork Co., it describes in detail how to clean all types of acoustical materials and instructions on repainting.

Circle No. 126 on product information card

A 20-page catalog, "Sound," by the Commercial Sound Div. of Harmon-Kardon, Inc., describes amplifiers and systems for industrial application. Complete technical data and photos of the Commander and Troubadour Series of transistorized public address amplifiers are contained.

Circle No. 127 on product information card

Wall Urns

LA FRANCE Industries, Inc.
145 E. 32nd ST., New York 16

Murray Hill 5-1622

CHICAGO: American Furniture Mart
LOS ANGELES: Los Angeles Furniture Mart

Circle No. 67 on product information card
Kalwood Matching Moldings provide finished moldings for plastic laminate, plywood, and vinyl applications. Manufactured by Keller Products, Inc., the moldings are made of thin aluminum extrusions with matching material laminated to the exposed surface. Keller's new brochure contains illustrations of various shapes and directions for installation.

Circle No. 128 on product information card

The Quad Collection of office furniture, presented in Westcort Inc.'s new brochure, can be combined into an almost limitless variety, with pieces coordinated by sequence-matched panels of hand-rubbed teak, walnut, or rosewood. A handy Quadial allows selection of cabinets and cases with drawer requirements to suit individual needs.

Circle No. 129 on product information card

For additional information on the products advertised in these pages, use free inquiry card bound into issue.

Circle No. 69 on product information card

Circle No. 70 on product information card
WANTED—NATIONAL COMMERCIAL FURNITURE SALES MANAGER: To head sales staff of Midwest-based leading national manufacturer of complete line of commercial furniture, including chairs, tables, stools, etc. Must call on and demonstrate to architects and specifiers as well as ultimate consumers and dealers in such fields as office, school, church, hospital, interior design, etc. Must be experienced and ambitious. If you’re the right man, we’ll come up with the right incentive. Our staff knows of this ad. All replies will be held in strict confidence. Write: Box A-102, CONTRACT. We will contact you.

LINE WANTED: By experienced sales representatives with established showrooms in Chicago (6th fl. Merchandise Mart) and New York (3rd Ave. at 58th St.) Write: Box A-103, CONTRACT.

FACTORY REP. WANTED: Old traditional office furniture company making new high styled steel office furn. line, wants experienced office furn. salesman now calling on the trade—several territories open; allied lines permitted. Write: Box A-104.

SENIOR DESIGNER: Large expanding company with offices in Northwest has opening for Designer with minimum five years Contract Furnishings experience. An excellent salary dependent on experience and qualifications. Position requires keen business acumen plus ability to direct other designers. Some travel will be required. Send résumé of training and experience to Box A-105, CONTRACT. All inquiries will be held in strict confidence.

ATTENTION: CONTRACT HOUSES AND SALESMEN: Any established concern that is bidding the furnishings of hotels, schools, office buildings, etc. can add to their earnings without investment or extra selling. We will send you quotations to meet specifications for one room or an entire building of venetian blinds (including audio-visual), spring roller shades, roll-up shades or draperies of woven aluminum. Add your profit and bid the job. We will deliver the finished items ready to install. Our product is nationally advertised and known to architects and designers over the entire country. See page 23.

LEVI COLOR LORENTZEN, INC. 722 Monroe St. Hoboken, N.J.

FOR RENT: Philadelphia Walnut St. Wholesale Showroom for rent-key location-two entrances-north light. Decorated and equipped with display wings, lighting and carpeting. Ground floor 1,200 feet-basement (can be used as showroom) 1,200 feet. Light-heat-air conditioning-water (private lavatory) included—$325.00 a month. Jackson-Cross, Philadelphia Bank Bldg., Phila. 7, Pa., LO 7-1505.


FOR THE ELEGANT HOTEL/MOTEL ROOM

Transitional Style

FLOOR-TRAY LAMP

Alcohol- and Burn-proof

PLASTIC TRAY

ANY COLOR

AND

ANY COLOR TRIM

to match your decor

Complete Catalog on Request

LONDON LAMPS

10711 Venice Blvd.
Los Angeles 34, Calif.

Safety Designed

MUSSON PYRAMID TOP - PEBBLE BASE RUBBER MATS

Perforated, Inlaid or Plain

Reduced prices, made possible by the popularity of these mats, makes them more in demand for entrances, lobbies, vestibules. Beautiful, durable, easy to handle and clean. Musson mats are made in all sizes and shapes. Name or design can be inlaid in colors. Prompt delivery.

PYRAMID surface design in heavy "line" rubber gives safety, traction, ease of cleaning.

SAMe MATS—AVAILABLE IN TWO NEW MATERIALS

BUTRENE

Black, Brown, Red, Green, Cream, Sand

NEW "SOFT" RUBBER

Amazing new development. NOT sponge or foam. Solid rubber—soft but tough. Resists fatigue and noise.

THE R. C. MUSSON RUBBER COMPANY

1318 East Archwood
Alvion 6, Ohio

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Circle No. 72 on product information card.
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This antique was made in 1963

Late 18th century

French carriage lantern in solid brass with black and antique finish, and replaceable beveled glass. Heavy silver plate, slightly higher.

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