Kentile Moda Moreseca Solid Vinyl Tile in four natural tile colors. Individual 12" x 12" tiles permit design flexibility and quick, easy installation. Thickness: 3/32". Easy to clean and greaseproof—in any room—anywhere.

Now the elegance of Old Spain—in solid vinyl floor tile

KENTILE
VINYL FLOORS

Texture and colors just like Spanish tile! But Kentile Moda Moreseca is far more comfortable and quiet underfoot. Smart in home stores and offices. Samples? Call your Kentile® Representative
The Attache Collection

Drexel has been making home furniture for years and years.

Now we're in business!

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

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

Then go see what Drexel has to offer the business world.

DREXEL ENTERPRISES INC.
Drexel, North Carolina

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Put the luxury of B.F.Goodrich sponge rubber under his carpet

It’s real luxury, too. Because the completely uniform cell structure of BFG’s high-grade rubber ingredients give a unique plus in absorbing shock and resisting compression. All BFG cushion is guaranteed without time limit and it all has the exclusive Duraseal® finish that locks out dirt. You’ll find a BFG cushion to meet every client demand and price range. Several are shown below. For information about the others in the line and samples, write, using your company letterhead, to The B.F.Goodrich Company, Consumer Products Marketing Division, 27 Park Avenue, New York, N.Y. 10017. Or phone us. Our number in New York is 212—922-5101.

- Springlawn. Medium-priced BFG cushion with a non-woven fiber-backing.
- Double Cushion Plateau. Firmness of flat with luxury of ripple, BFG exclusive.
- Heirass. BFG cushion lower in price, not thickness. No facing, easy installation.

*Patent applied for

Circle No. 2 on product information card
The Cover
Specialized "Red Tail" logo of Northwest Orient Airlines exemplifies the aerodynamic shapes echoed in the new Philadelphia ticket office, by designer Louis D. Rosenberg, on pages 61-64. Cover design by Bert Lester.
Chances are you're a comfort enthusiast and unaware of it. You know that style is critical, of course. And, we agree with you completely. It's what people see and appreciate first. But, after the first impression made by your interior design, comfort takes a commanding position. That's why the Shelby Williams design staff puts equal emphasis on style and comfort. To provide comfort that can be felt... because a chair is for sitting.

For your next installation choose from hundreds of Shelby Williams chairs... to dominate... or accentuate... or harmonize with your interior design. Just pick the style. We guarantee the comfort.

if you're a comfort enthusiast

Shelby Williams

INDUSTRIES, INC.

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Manufacturing facilities from coast-to-coast • Monroeville, Tenn. • Chicago, Ill. • Wichita, Kans. • Los Angeles, Calif.
Give this carpet the tough jobs . . .

...wherever there's heavy traffic, soiling, spillage... and where economy counts.

Herculan® 100% Olefin Pile
engineered for heavy commercial and institutional use by

Philadelphia Carpet Company

COUPON FOR FREE SWATCH AND FOLDER

Philadelphia Carpet Company (Contract Division) Allegheny Avenue and C Street, Philadelphia, Pa. 19134

Yes, I'd like to see if Eastland (or Northport) Carpet is as tough as you say. Please send folder and swatch of:

[ ] Eastland (foam rubber backing)
[ ] Northport (same carpet, double jute-on-jute backing)

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Firm:
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City:
State:

Circle No. 4 on product information card

Philadelphia, Pa. 19134

[ ] Eastland (foam rubber backing)
[ ] Northport (same carpet, double jute-on-jute backing)

Name:
Firm:
Address:
City:
State:

Circle No. 4 on product information card

Philadelphia Carpet Company (Contract Division) Allegheny Avenue and C Street, Philadelphia, Pa. 19134

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[ ] Northport (same carpet, double jute-on-jute backing)

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Firm:
Address:
City:
State:

Circle No. 4 on product information card

Philadelphia, Pa. 19134

[ ] Eastland (foam rubber backing)
[ ] Northport (same carpet, double jute-on-jute backing)

Name:
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A good secretary

anticipates her boss.

Just as her Woodwall Secretarial Desk provides a smart foretaste of the elegant dignity of his Woodwall Executive Desk. This new grouping, oil-finish walnut or black wood paneled, coordinates desk with desk—and desks with distinctive Emeco Chairs. Woodwall: the best of steel and wood. Write for free brochure illustrating optional panels, drawer pull and leg styles, and top sizes.

Emeco Division • Standard Furniture Company • Hanover, Pennsylvania 17331

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Smartly, impeccably. The Standard-Solari clocks reflect the tempo of the day with their no-nonsense digital time read-out and attractive, functional case to complement any architectural decor.

No adjustment necessary for 28, 29, 30 or 31 day months. (Even compensates for Leap Year!) Just set it and forget it!

Available in 7 models with combinations of hours, minutes, seconds, days and dates, these clocks give accurate, instant time at a glance. Ideal for offices, banks, lobbies, reception areas, conference rooms and other indoor and outdoor installations.

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down under

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Under chairs, serving carts, T.V. stands, appliances . . . any product or furniture that moves . . . across hardwood floors, rugs, tile, or stone patios. Faultless casters are designed, engineered, and manufactured to roll with maximum ease and give plus performance for the lifetime of the equipment. We would have it no other way. Why? We're interested in satisfied customers . . . and we'd like you to be one of them. Your local Faultless representative is as near as the telephone book.

Faultless Caster Co.

A Division of BLISS AND LAUGHLIN INDUSTRIES

Evansville, Indiana 47717

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Circle No. 7 on product information card

Circle No. 8 on product information card
is the key to the “exclusive” atmosphere you want to create. Our staff works with you to fabricate to your designs and exact specifications. And, imaginative ideas available from Brody’s skilled and experienced designers can help you provide a totally new concept of seating effects.

And Brody quality, of course, is unsurpassed. This remarkable combination of design and quality is yours to command. Command a Brody masterpiece in custom booths!

Custom Designed Booth Installations: (A) Crystal Restaurant, Reading, Pa. / (B) Student Union, University of Nebraska / (C) Holly’s at the Inn, Muskegon, Mich.
While the most rapid phase of growth in hotel-motel building appears to be past, a continued high level of hotel-motel construction appears in prospect as long as the general economy keeps moving up and credit conditions remain favorable. That's the conclusion reached here by top Federal analysts. In support of their outlook are these factors:

New announcements in recent months show plans for major hotels in different cities across the United States. Future urban renewal projects will offer opportunities for downtown hotels. It's striking to note if you keep up with renewal activity as we do, that many major renewal projects include plans for a transient facility, quite often a motor hotel, of several hundred rooms. In addition, more work on the Federal Interstate System of highways may make centrally located hotels more attractive, by increasing their accessibility. The highway system has altered traffic and overnight patterns both. Most important for you at this point is the fact that its influence at best halfway—if you consider just the present program only and don't even speculate about the extension of the system once it comes near the goal.

The latest figures for the national system show that as of the end of the first quarter, some 21,500 miles of the 41,000 miles planned for were open to traffic. Construction was underway on another 5,900 miles. The mileage in use grew by 2,279 in the year. Completion is scheduled for 1972. Talk is increasing about extensions of mileage beyond then.

A new report from the 1963 Census of Business includes these revealing figures on the industry, with some indication of the potential for refurbishing that might hold for you:

Of 10,234 year-round hotels of 25 or more rooms, 8,870 reported starting time. Of these, two-thirds—5,963—began before 1942. In contrast, of 23,860 reporting their start, only 15 percent—2,952—began before 1942. One-fourth began in the years 1959 to 1963; one-sixth, 1955-1958; three-tenths, or 6,109, in the peak period, 1949 thru 1954. In sum, two-thirds were established in the teen years from 1949. Of 2,642 motor hotels, all...
Van Gogh

FABRIC WALLCOVERING COLLECTION

by Timbertone

For the first time... The texture, the vibrant splashes of color, all the work-of-art richness that is "Vincent" skillfully recaptured by Timbertone and translated into incomparable fabric wallcoverings!

The look... the concept: a tempest of vitality inimitably Van Gogh!

The texture... the performance: tactile eloquence: exclusively Timbertone

Write for representative samples.

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DECORATIVE COMPANY, INC.
D & D BUILDING, 979 THIRD AVENUE, NEW YORK

Available thru fine wallpaper sources throughout the United States, Canada, Puerto Rico and Western Europe. Write for distributor in your area.
Speaking of contract... one word can make the difference between an ordinary and an unusual installation... "related".

Have you seen Greeff’s "related" fabrics, wallpapers and floorcoverings?

- - -

New study of buildings

Uncharted fields with unestimated impacts for which little study has been made will be explored by the Institute for Applied Technology of the National Bureau of Standards. The Institute, under the General Services Administration, which is the Federal Government’s housekeeping agency, gave IAT a contract to use part of its building program as a testing ground for developing new or improved building systems—and subsystems. In the first phase, the study will include an analysis of user needs for, perhaps, an office building, and will study benefits and cost comparisons of the systems approach with present conventional methods. The next phase would be to prepare specifications based on performance standards.

It’s hoped this can overcome the problems of traditional methods involving the putting together of many small parts, so that both Federal and nongovernmental users can profit from a coordinated system of industrially produced building components.

Manpower training

You might want to look into the possible advantages of participating in the Federal Government’s Manpower Development & Training Act programs, you’re a producer of furniture or furnishings, interior design firms and architects with offices of some size might also be able to fit in. The program arranges for trainees to train present unemployed or underemployed persons. The U.S. provides reimbursement for job training materials; the employer pays the trainees’ wages during the training period.

Among recent projects is one for Excel Wood Products Co., Lakewood, N. J. It will give 77 trainees a weeks training as cabinetmakers, spray finishers, sanders, machine operators, and electric truck operators. It will receive $15,107 in MDTA funds. Flinkman Mode Co., Conover, N. C., will give 34 trainees...
Croydon’s Richelieu is a graceful transitional design that combines the traditional dignity of fine woods and classic proportions with sophisticated simplicity. Old-fashioned pride of skill dictates walnut frame, beautifully book-matched walnut veneers. Contemporary demand for function with elegance inspires such details as the comfortable black matte-finished drawer pulls, the push-to-open latches on bookcase doors, the silent nylon glides on all drawers. The Richelieu suite comprises two desks, credenza, bookcase, tables and lounge seating, all coordinated to gratify the most discriminating taste. Write for the illustrated portfolio.

"It takes a long time to bring excellence to maturity"
Continued from P-1

16 weeks of training as furniture assemblers and finishers, and woodworking machine operators. It MDTA contract is for $7,592.

Furniture industry employment effect

A new Federal study shows that for every 100 jobs in the household furniture industry, there are 8 additional jobs in supporting industries.

A billion dollars of delivery of the industry product to final demand generates 137,413 jobs, the Bureau of Labor Statistics estimates. Of these, 74,460 jobs are in the furniture industry. Another 62,953 are in supplying and transporting industries, and other services. More than half of these, 35,529, are in manufacturing, for lumber and wood products, fabrics, rubber and plastic products.

Federal business report

Philosophically you may dispute the course of government. But, in the day-to-day and year-to-year course of doing business, there can be little argument about the trend of government. It is getting bigger... and bigger... and bigger. Even its confusions mean business—because its furniture ends up in the wrong places for the wrong purposes, and some other agent goes out on the market. And even where there appear to be momentary drawbacks (these moments might last a year or two), you can confidently predict that these too shall pass, revealing new, satiable needs for your products and services.

A significant amount of new procurement opportunities in the contract field is being accounted for the days by the defense agencies—the Directorate of Procurement and Production, Defense General Supply Center in Richmond, Va.; and the Defense Supply Agency, Headquarters, Defense Personnel Supply Center, Philadelphia. A sampling of recent Federal business report invitations to bid, now closed, includes:

Defense Personnel Support Center—Foam rubber, pad, bed mattresses, 1330 and 909. Upholstery cloth, 1413 yards, 2945 yards, 7900 yards.


General Services Administration, Kansas City, Mo.—Desk and dressers, composite metal and wood. Sheppard Air Force Base, Tex.—Furnishing a new officer's quarters, including draperies.

GSA, Dallas—Dining tables.

GSA, Seattle—Upholstered furniture, various items.

GSA, Washington—Velvet carpet, 1,480 each. Composite metal and wood quarters furniture, 2,720 each. Wood furniture, bookcase, bedstand and desk, 1,6 each. Executive type office furniture, desks, wall finish bookcases, 201 each. Lounge furniture, 1,8 each. Card filing cabinets, indefinite quantity. General office card-size cabinets, chairs, desk, table sections; upright bookcases; folding straight chair mirrors, wardrobes, indefinite quantity. Jan. through Dec. 31, 1967. (C)
FURNITURE LASTS LONGER, retains its new appearance and comfort indefinitely with luxurious BURKAIRE cushioning.

Upholstered furniture won't lose its shape; covering materials won't sag, loosen nor wear excessively and prematurely when cushioned with Burkaire.

Because Burkaire is made by an exclusive process in which new cotton is impregnated with a plastic binder, it will never flatten out, crumble or turn to powder like many paddings made of other fibers. It remains softly, permanently resilient; will yield gently, not collapse under body weight. When pressure is removed it will quickly return to original thickness to keep upholstering materials taut and shapely. Burkaire does not create dust; is both insect and vermin-proof.

Burkaire costs no more than ordinary padding, adds nothing extra to cost. It is a major criterion of furniture value from the lowest priced kitchen chair to the most expensive custom piece. Specify, insist on Burkaire cushioning—there is no comparable substitute.
First, look under the carpet to be sure the "secondary" backing is Jute. Then bend the carpet so you can see the upper (primary) backing through the pile. If both are Jute, the carpet has—

- All-directional strength that permits power-stretching with maximum tension (protects against need for re-stretching later).
- Almost invisible seaming (because smaller stitches can be used with Jute).
- Tailorability for neater, trimmer carpet shaping on stairs—best fit to any contour.
- Extra weight and "hand" that impress customers, add luxury and resilience.
- "Body" that keeps area rugs lying flat, not rippled or curled.
- Dimensional stability that retains original coverage, keeps edges straight and corners square. Even in cleaning.

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

The charming colonial setting and the sturdy Astra chairs provide old-fashioned comfort and hospitality. Astra chairs are made in the true Early American tradition from solid hard rock northern maple. They're hand-pegged, hand-wedged, and hand-rubbed to a mellow luster by Vermont artisans using time-honored techniques George himself would have approved. Styles range from the cozy captain's and mate's chairs to the stately Windsor, filling every purpose in hotels, motels, restaurants and institutions. Send for brochure.

ASTRA BENT WOOD FURNITURE CO. 73 Maple Street, East Arlington, Vermont 05252
The Hallmark of Quality Seating Since 1905 • Showrooms in principal cities.
IDECC holds fourth annual meeting

The problems of design education received considerable attention at seminar discussion groups during the three-day annual meeting of Interior Design Educators Council (IDEC) this past May. The discussion groups were concerned with curriculum, accreditation, the role of design education in environmental planning, competition and publication, research and advance degrees, as well as discussion on films and texts. A number of these subjects will receive continued action during the coming year. Among specific IDEC programs are hopes to raise funds for the purpose of a thorough curriculum study and analysis, and plans to include studies in cooperation with architectural and related design schools. The committee on accreditation plans to work with the professional organizations in the field.

During its fourth annual meeting, attended by educators from more than 40 schools and universities, current officers were re-elected to serve another term. They are: president—Prof. Arnold Friedmann, Pratt Institute; vice president—Prof. Phyllis Krumm, Ohio State University; secretary-treasurer—Prof. Richard Rankin, Purdue University.

Risom-sponsored competition

It’s not only the educator who is interested in fostering better designer education and encouraging students with professional guidance. Industry gives a helping hand, too, usually in the form of competitions. Jens Risom Designs Inc., contemporary furniture and textile manufacturer-designer, recently sponsored a competition for advanced students at the Art Center College of Design in Los Angeles. Its purpose: to assist, encourage, and stimulate the student to “think for himself.” The problem: a planning project based upon a real situation, involving layout and selection of furnishings for an insurance company in 4,000 square feet, and including all office areas from mail room to president’s office. The winners: Wayne Lunan, who received the first prize of $200; Gary Rossbach, $125 second prize; Donald Munz, $75 third prize. Five honorable mention prizes of $20 each went to Edwards Alfonso, Nancy Blanchard, David Brewster, Hisao Nakado, and Leonard Scott. Illustrated is detailed floor plan by first prize winner Wayne Lunan.

Philadelphia redesigns showrooms

Neither pop nor op art seemed quite appropriate to symbolize the Philadelphia Carpet Co. showrooms in New York and Chicago. So designer Edward K. Donohue, head of Image Builders, Inc., elected to tell the Philadelphia story through a streamlined Federal-American motif, one that would be both practical and esthetic. His search for a dramatic departure from the standard format in showroom design resulted in the abandonment of drapery, lamps, tables, as well as objets d’art and other decorations. Only carpets, framed in architectural patterns, are highlighted. One of the features of the Chicago showroom, completed in time for last month’s market, is a 12 by 14-foot lighted mural of Independence Hall, created entirely with carpet. In both new showroom centers daylight lighting units were scientifically spaced to depict the true colors of each quality.

Condominium carpeted

Condominium apartments are rapidly becoming a major market for contract furnishings as a result of the trend toward selling the apartment units completely furnished. One of the newest condominiums offers carpeting and draperies as part of the package to the apartment buyer. Cabin Crafts, Inc., carpet manufacturer, reports that it has supplied the Nine Three N Coast apartments, at La Jolla, Calif. with carpet for its interiors and exteriors, too—the latter Cabin Craft new all-weather Mardi Grass, which is being used on the balconies of the 1 story unit.

Test results issued by IRC

Nylon and polypropylene commercial grade carpets are listed for the first time in the 1966 Certified Produced List, a directory of cleaning and maintenance products, textiles, and commercial carpets, published by Institutional Research Council, Inc. To study, with the expanded carpet section, will be particularly useful as a purchasing tool, especially since hospitals, libraries, hotels, motels, schools and other institutional consumers are finding it increasingly difficult to select carpets that will perform well in commercial use.

Part III of the List, dealing with commercial carpets, includes tables minimum specification requirements based on pile density for wool or acrylic, and for nylon or polypropylene according to average heavy traffic and average medium traffic. It points out that “carpets based on nylon or polypropylene do not require the same weights of pile yarn as wool carpets. For equal wear, it appears possible to reduce the weight of nylon pile by at least 30 percent of the recommended wool weights given in the specification.” It goes on: “Experience gained thus far with acrylics and monoacrylics indicates that these materials should be used at the same or weights of pile yarn as for wool.” The directory also lists brand names and sources for cleaning and maintenance supplies, wool and acrylic carpets, and institutional textiles (Continued on page)
Dramatic New Texture in Glass

Herringbone glass glazed in reception room in offices of Arthur D. Little, Inc., N.Y.C., one of the nation's leading industrial research and consulting organizations. Designed by Space Design Group, Inc., Marvin B. Affrime, Director.

- dramatic texture of fabric and the gleaming beauty of glass have been artfully combined in new Mississippi HERRINGBONE, a pattern offering another dimension and broader scope creating interiors high in interest and utility. Recommended use in partitions for the division of living and working areas residential and commercial installations and wherever else emitted light should become a vibrant, interesting part of the decorating scheme. Specify Mississippi glass. Available in a wide variety of patterns, wired and unwired, at most leading distributors of quality glass. Write for catalog.

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NEW YORK • CHICAGO • FULLERTON, CALIFORNIA

BEST DOMESTIC MANUFACTURER OF ROLLED, FIGURED AND WIRED GLASS
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Olé! Bright, exciting, clacking with the spirit of Spain

Crisp Spanish design with a trace of Moorish ruggedness. You'd expect to find a set of castanets in the top drawer.

New Simmons Castillo is solid cherry, expertly distressed and finished in a rich brown tone to give it the appearance of rough, aged elegance. The weathered-green brass hardware seems to have endured a century of stiff Mediterranean breezes. Tops are subtly laminated in Parkwood Burl that simulates expensive banded inlay.

Could you dare risk this elegance on luggage-tossing travelers? Si! Nothing short of a bullfight can mar the high-pressure Melamine laminate that protects all the surfaces. Moreover, all drawers are hand-fitted with dovetail joints and center guides in the tradition of the finest cabinetware. After forty-one years in the craft, Simmons will not tolerate shortcuts in material or manufacturing.

Simmons' Castillo demonstrates how good taste and practicality are thoroughly compatible in fine furniture for heavily traveled hotels and motels. And, of course, it's equally compatible with any construction or redecoration budget. We offer the CFA Plan, our own American Acceptance Program, Extended Terms Plan, and Leasing Program to suit your financial requirements.

Use the coupon below to request your complete catalog of Simmons' Guest Room Furniture available in a variety of classic styles. If you like, the catalog can be delivered by our trained furnishing engineer who will assist you in the plans for your new accommodations.
CONTRACT BUSINESS

have been tested for conformance with the standards recognized by the Council.

Thirty-five thousand copies of the 1966 List are being distributed to IRC members and participating manufacturers. Non-members may purchase copies from Institutional Research Council, 221 West 57 St., New York City. Cost: $1.00 per copy.

In a separate study also conducted for IRC by Foster D. Snell, research laboratory, preview results indicate that carpet life can be increased from 9 to 33 percent, depending on the kind of underlay used. The eight types of carpet underlay tested were also checked and rated for nine other characteristics, including frictional resistance between underlay and carpet, thermoelectricity, resistance to mildew and cleaning chemicals, compression set and flame resistance. The final report of the two-year, $15,000 carpet underlay study will be published by IRC and will be released shortly.

N.Y. source guide

A lively, informative, and instructive paperback book published early this year primarily for consumers is finding readers in the contract field as well. The New York Times Guide to Home Furnishings (375 pp., Antheneum Press, 1966, $2.95) is the idea and work of Barbara Plumb of The New York Times and Elizabeth Sverbeyoff of House Beautiful. As the title makes clear, it is a guide to home furnishings sources, shops, and showrooms in New York City open to the public.

In other hands, such a book might have been a useful but mechanical listing of retailers. But because these seasoned editors and reporters are fully knowledgeable about the market, the book is something altogether different. Not only are direct consumer shops, department stores, ateliers listed, but the authors begged and badgered many sources and places hitherto marked "To the Trade Only" to open their doors to the public—if not to buy, for they still require the accredited designer, at least to look. As a result, among the more than 250 sources contained in the book is a long list of major names in the contract industry.

The handy volume is extremely well organized—separated into logical major categories: Furnishings, Antiques, Art for the Home, Auctions, Services and Repairs. (C)
MADAGASCAR
(25 oz.)*
Popular straw weave embossing enhanced by tinted protective top-coating. Easily cleaned. 36 colors.

SUEDE
(25 oz.)
Stipple effect in a broad color range—from bright accents to subdued tints and neutrals. 30 colors.

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(37.5 oz. and 25 oz.)
Perfect for wainscoting, as the name implies. Super tough. Smooth surface appeals to hospitals—exceptional cleanability. 30 colors.

SILK
(25 oz.)
Real luxury finish with luminous highlights. As broadly accepted as its namesake, 24 colors.

WOOD TONES
(25 oz.)
It takes a close look to tell these from wood. No size limits, no finishing, no special upkeep later. 10 color effects.

NUBBY
(27.5 oz.)
Exclusive, deep-textured surface. Heavy weight. Striking effect in large or small areas. 28 colors.

EAST INDIAN
(29 oz.)
Lively line in authentic burlap texture. Hues from pure white to lobster red. 20 colors

GRASS CLOTH
(29 oz.)
Executed with the look of real grass cloth, but with the longevity of vinyl. 100% soap and water washable. 16 colors.

weights are expressed in ounces per lineal yard, 54" wide.
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... The broadest line... from basics shown here to custom silk screen designs...
... The broadest distribution... with local representation in every state...
... Topcoating at no extra cost... extra years of service...
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Most patterns are now available with "Tedlar"* PVF surface. Amazingly non-staining. Makes wondrous vinyl even better—as stain resistant as ceramic tile! See yourself by demonstration.

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Professional Jealousies—Part II

Should details of functional planning and interior design efficiency give way to the arbitrary dictatorship of the architecture?

We pointed out in the previous installment, the architectural profession has undergone a complete reorganization in recent years, from individual practices to huge architectural corporations. These new enterprises have made business more important than design, and have caused collective planning and execution to dominate the individual's creativity.

On the other hand, to pick up where we left off, growth of such self-contained, all-embracing architectural and engineering firms, with departments for every specialization, is in some respects a mixed advantage in controlling the total architectural environment and improving its quality. Theoretically, by bringing together under one roof architects, structural engineers, space planners, interior designers, decorators, communications experts, et al., should provide cohesion and integrity in every project. Sometimes it does, but the weakness in these umbrella systems is that in more instances than not, too many important details of functional planning and interior design efficiency give way to the "big picture."

Interprofessional problems arise on two scores: The client makes available to the creative team limited number of dollars. The economics of the mess impels the architectural-engineering organizations to go after the whole package. 2. On the other hand, but related, are the interprofessional blemishes and hostilities that arise over the basic question of what a building is for. For example, the modular continuity of the structure, its separation of systems be the overriding consideration. Or is it more important that the structure should be designed so that the people who occupy it feel that it furthers their individual vocational ambitions, at the same time that it enables them void severe visual and physical regimentation?

How can these considerations be reconciled, and at the same time, how can the variance of goals which generates interprofessional conflicts be eliminated? One area of contact that can conceivably bring about useful compromises between architect and interior planner-designer is that which concerns interior furnishings and the arrangements of objects that can be seen from the outside. First always, the interior planner has to give way to his area, frequently in ways that adversely affect optimum use of the interior. Let's examine a real instance of such conflict and extract from a moral for the future methodology: A building has been planned by a world famous architectural firm for a prominent site in Washington, D.C. The building is to be rented, by a tenant or tenants unknown at the time of building design. The architect conceives and prepares plans for an extremely handcrafted structure which in his mind is ideal for all tenants. The building is really a vastly clever and intricate series of systems which deliver light, air, space, and utilities to every square foot of area fortunate enough to be enclosed by its parade of 24-foot-wide sheets of %2-inch thick plate glass. The owner, upon advice of the architect, also offers prospective tenants the use of a moderate amount of movable steel partitions and a floor covered with carpet. The architect then benignly sits back and sincerely believes that tenants from all walks of life and all types of business and professions can merely move their furnishings and papers in, order a telephone installation, and begin to live happily ever after.

Along comes a tenant for the major share of the building. The tenant asks the architect questions such as these:

1. What course do I follow if the functions carried on in my many and varied departments and rooms do not fit perfectly into your building's 3 feet 1 inch by 6 feet 2 inch module?

2. What do I do with the 150-foot candles of beautifully reflected and prismatic fluorescent light that marches all over every square inch of the building's ceiling, if I want to have an incandescent conversation or carry out some other function requiring light of a different nature, drama, intensity, and psychological value than the standard luminosity?

The architect's answer is not defensive. It stems from a sincere attitude that the integrity of the exterior appearance must be maintained. "Surely a few sacrifices, such as renting up to 15% more space to overcome the arbitrary losses incurred by the module, e.g. partition location restrictions, is not too much to ask as a price for the visual order which results. Any functions requiring variations in the lighting system should certainly be placed away from the perimeter of the building. Why should an executive not like to work in an office with such marvelous lights?"

There is a serious fallacy in this dictatorship of the arbitrarily beautiful exterior. Its sanctity in the history of recent architecture is the cause for concern: why can we not achieve equal beauty of exterior after the man on the inside can do what he needs to do, without penalty or observance of art purely for art's sake?

The architect will get no opposition from the interior designer about the value of beauty. The interior specialist is equally eager to share in the creation of a flawless success. Perhaps the criteria of the interior are more tangible and difficult for the architect to comprehend than the disciplines of esthetically integrated, structural, mechanical, and architectural systems. But if he has patience and can discuss the flexibilities of the interior with a competent and serious interior planner before he commits himself to his grand design, it should emerge more interesting and more esthetically satisfying than any facade alone could be.

(To be continued)
The new General Fireproofing showroom opened its doors to the trade and its windows to public view in an avant-garde move to promote better office design. Located on the lobby level of New York City's busy Pan Am building, the showroom itself is an effort to project the story of progressive office planning not only to the industry inside but also to the business executive passing by its open windows.

GF called upon celebrated architect Eliot Noyes to create a showcase for new concepts of office design rather than simply a display space for furniture lines. Architect Noyes translated the client's requirement by expressing the up-to-date image of GF and its products in a unique solution of space and setting.

Dramatizing its spatial feeling, moving panels have been suspended from ceiling tracks and decorated with brilliantly colored graphics by Ivan Chermayeff. Chermayeff, a member of the board of trustees of the Museum of Modern Art, has been recognized publicly for his outstanding graphic design. The carefully chosen colors of the living panels become an integrating factor in the entire showroom, while also dividing the large areas visually.

The lighting, too, incorporates innovation. To complement the natural light of a window wall, spots are recessed at intervals in the ceiling that bathe the showroom in soft light. For drama, others are concealed in black recessed channels between the supporting pillars. The band of black continues down the sides of the columns forming a bold architectural design.

Plainly visible to the public, a large reception area has been set up to suggest an actual office. The modern look of the showroom is foreshadowed by the front entrance doors and the graphic handling of the small show window beside it where the GF logo is reproduced in kinetic three-dimensional effects of superimposed reds and greens. From this entrance area, the main showroom proceeds through localized areas of furniture groupings. Beyond are the managerial offices, conference room, planning and general sales departments each treated to fit the character of the area's use.
On the eleventh floor of The Merchandise Mart, Chicago, you will find qualified professional consultation...competent, dependable service, up-to-the-minute styles...and an outstanding selection of the leading contract suppliers. This is the exceptional combination established by the Contract Manufacturers Association especially for the use of contract designers, architects, dealers and their clients. There is nothing else like it.

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CONTRACT NEWS

HOBARD BRANDSTON LIGHTING DESIGN, INC. is a newly organized company that will specialize in the design of lighting for commercial, retail, and institutional installations. The new offices are located at West 28 Street, New York City.

HERMAN MILLER INC., Zeeland, Mich., has formed a subsidiary company, Herman Miller of Canada, Ltd., with headquarters at 152 Bentworth Ave., Toronto. T. G. Hanson is vice president and general manager of the Canadian office.

DESIGN INTERNATIONAL, a new firm that will offer outside contracting services in design and development, is a subsidiary of Western Service & Supply Co., Seattle. The new division will coordinate interior design, food facility engineering, construction, furnishing and fixture procurement for Western Service & Supply to independent hotels, clubs, restaurants and other commercial properties. Heretofore, the organization had been responsible for properties of Western International Hotels, its parent company.

B. BRODY SEATING CO., Chicago, has purchased 21,000 square feet of land to expand operations of its subsidiary, J. L. Metz Furniture Co., Hammond, Ind.

HOWELL DESIGN ASSOCIATES, New York industrial and interior designer, has reorganized under the name Howell Design Corp. James A. Howell continues as president of the firm.

INTERNATIONAL DESIGN CENTER has been purchased by Martin Lowitz, Los Angeles art dealer and retailer, who will maintain full control of the Los Angeles exhibit center.

TIMBERTONE DECORATIVE CO. has opened its new 26,000-square-foot factory in Nassau Crossways Industrial Park, Woodbury, L.I.

SAPIER, LERNER, SCHINDLER, INC., New York space design firm, has opened its new Manhattan headquarters on the eleventh floor of 500 Madison Avenue.

STRAUS-DUPARQUET, INC., institutional kitchen design and equipment firm, has combined its operations with the MAXWELL CO., leader in the hotel, motel, institutional design and furnishings industry. As of April 1, the two firms have integrated their offices in New York, Miami, Los Angeles, Chicago and St. Petersburg. Irving E. Greenfield, president of Straus-Duparquet, stated that the two organizations are expected to merge in the near future.

BURLINGTON INDUSTRIES, INC., has acquired GLOBE FURNITURE CO., High Point furniture manufacturer. Globe is completing a new plant into which it plans to move in July. No change of management and organization is expected due to the shift of Globe's ownership.

SHARON-KROH-MURRAY, New York city architecture firm, has relocated its offices to 30 East 40 Street.
The greatest thing to hit the college campus since the forward pass; the University Lounge by Madison provides the ruggedness needed for the most demanding of seating situations. Culminating ten years of research and development, designer Douglas Bent and Madison offer this unique collection that welcomes the natural exuberance of youth in fraternities, children's areas, public spaces or wherever the wear is tough.

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

Circle No. 24 on product information card
DONALD W. THOMAS, JR. has been elected to the board of directors of Desks, Inc.

DOROTHY OLSON has joined Metropolitan Furniture to provide interior planning service to West Coast manufacturers. She will be available to contract furnishers, architects, and dealers to assist with all phases of interior planning.

ROMAN GILBERT has been promoted to the position of project director of Saphier, Lerner, Schindler, Inc., New York-based space planning and design firm.

GEORGE H. HEYWOOD, JR. has been named president of the Heywood-Wakefield Co., and JOHN HEYWOOD has been named to the new post of executive vice president.

ERNEST HAHN has been appointed sales representative for No-Sag Spring Co. in Florida. He also represents Middletown Manufacturing Co., Inc. Both companies are wholly owned subsidiaries of American Metal Products Co.

RICHARD MARTINS has been named to the new position of public relations manager for Commercial Carpet Corp.

JAMES F. WILSON has been elected vice president of sales of the Alexander Smith carpet division of Mohasco Industries. Mr. Wilson succeeds ROBERT W. HOWISON, who is retiring from that position.

WILLIAM N. DEMARTINE has been named New York district sales manager for the building products division of American Cyanamid Co.

LAIN GORDON has joined Western Contract Furnishers, Inc. as design consultant in the Sacramento office.

GEORGE A. BAIO has been named manager of interior design and planning at Xerox Corp.

WILSON M. WHALEY has been named corporate research and technical planning director for Burlington Industries, Inc.

RICHARD U. SCOTT, formerly eastern division manager of Kirsch Co., has been appointed to the position of drapery hardware sales manager. WILLIAM C. HANKERMeyer, Kirsch's southwestern division manager, will replace Mr. Scott as eastern division manager. JACK C. MADDEN, formerly sales manager of Kirsch's Deco drapery hardware division, has been appointed to fill the post vacated by Mr. Hankermeyer.

Hollis S. Baker

HOLLIS S. BAKER, chairman of the executive committee of Baker Furniture Inc., Grand Rapids, Mich., died of a heart attack on June 12. Mr. Baker had been president and chairman of the board of Baker Furniture for the past 40 years, and at the time of his death had just completed an extensive volume, Furniture in the Ancient World, scheduled for publication in October.
The Merchandise Mart, Chicago, has announced plans for an international contract show, to take place March 20-22, 1967. Called Intercon I, and described as The First International Contract Exhibition & Congress, the show will be devoted to the exhibition of interior furnishings for commercial and institutional use, and will include a "Product Congress" for communication and information among people from every international market.

Intercon I will be planned with guidance and counsel from a board of advisors numbering nearly one hundred national and international experts. Among them are: Clyde Dixon, president of Innomers Supply; Clarence Scheeps, executive vice president of National Association of College & University Business Officers; John E. Forsberg, housing officer, University of Oklahoma and president of Association of College & University Housing Officers; Bert C. Ahrens, executive secretary of National Association of Educational Buyers; Bill Katavo chairman, industrial design department of Parsons Institute; Arthur Davis, member of aesthetics committee of AIA; Albert Christ-Janer, dean of school, Pratt Institute.

In announcing plans for the show, which will contain institutional displays, model offices, hospital rooms, etc., and about 60 educational sessions, W. O. Oilman, general manager of the Mart, pointed out that the contract furnishings industry had experienced an explosive growth over the past years, with annual sales estimated running beyond $5 million, but it has lacked a means of communication between the design and product facilities of the industry and its diverse customers.

Intercon I will be held in the Merchandise Mart and McCormick Place. Manufacturers with showrooms in the Mart will exhibit there, and those who do not have space in the Mart will exhibit in McCormick Place. Seminars and all educational sessions will take place between 8:00 A.M. and noon each of the three days. Exhibits will open at noon and close at 6:00 P.M.

More than $250,000 has been budgeted by the Mart for Intercon I, according to Oilman. Monthly direct-mail programs and display ads in more than 60 trade publications are planned. The Mart will make available various visual aids including logos (cut) to manufacturers for use in ads and other motional programs.
This is Pennwood. It is Robert John’s lowest priced line of office furniture. And people tell us we’re being ridiculous to put so much effort into something that costs so little. They can’t understand why we pay so much attention to design, structure, and detailing. These desks, they say, are for secretaries, not executives and general offices. So why bother making them in oak and oak as well as walnut? And why protect key wear spots with Densedge fibre stripping? And why, for crying out loud, do we put all that work into the finish? Other mass-use furniture gets away with a lot less than Pennwood.

So why have drawers that adapt to either letter or legal sized files? And isn’t the steel track, nylon roller suspension drawer only for expensive furniture? And why put touch latches on credenza doors when pulls are cheaper? And why bother engineering a chair for support and just the right amount of comfort? Why design it to win design awards? Why? Why? Why?

Other people don’t design their budget lines to look new twenty years from now. They don’t even waste time putting their famous labels on it. So why do we bother?

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* If you like these Borroughs bookcases, you should see the rest of our line (including the rich-looking credenza you can form by combining a couple of our bookcases or lateral file cabinets with either our six- or eight-foot long walnut-finished laminated plastic tops). Where? At your nearest Borroughs dealer. Or write us for our new catalog at 3000 N. Burdick Street, Kalamazoo, Michigan 49003.

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the eyes will have it...

CONTRACT'67

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Some great things happened to Architrac last year

Here are 1,601 of them.

They used that many Architrac® drapery hardware sets in Chicago’s Civic Center. And a lot more went into new buildings all over the country. Architrac sales are six times what they were two years ago. Why do so many architects specify this patented, extruded aluminum traverse track?

For one thing, styles are available for any type of installation: recessed in plaster or acoustical tile; wall or casing, ceiling—even cubicles and closets. If you want to control the exterior appearance of a building, specify a perimeter installation of Architrac (tenants can individualize interior treatments while maintaining a uniform appearance from the outside).

All nine styles of Architrac are of anodized extruded aluminum to blend with aluminum window casing. They work easily with any weight fabric. And, for more window area, only Architrac lets draperies pack all the way back to the ends of the track.

Some styles have ball bearing carriers. On hard traverse models, edges are coated with Teflon* to cut friction as much as 70%. On dual-channel track styles, cords run in a separate channel and cannot sag.

You’ll find more details about this quality line of drapery hardware in Sweet’s, Section 18F. Or write for our free catalog. Kirsch Company, Sturgis, Michigan 49091.

*Kayntrm of E. I. DuPont de Nemours & Co., Inc.
All of these beds have two things in common,

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Imaginative specifiers actively search for outstanding office furniture value. They find VS (by H-O-N) offers design, quality, color, selection—all without paying premium furniture prices! Contemporary and conventional VS models are available nationally through franchised dealers. There are valuable VS specifying assists, too, including a knowledgeable H-O-N salesman nearby to personally help you. To be a Visionary Specifier, write The H-O-N Co., Muscatine, Iowa, for the colorful VS catalog.

Refined VS conventional furniture presents trim lines and graceful details. It creates a pleasing compromise between high style contemporary and the bulkiness of older conventional. VS offers uniform quality and value in both conventional and contemporary styles.

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Contemporary and conventional styles allow you to match VS furniture to a variety of design requirements. Write for your copy today.
Contract carpeting has to be practical. Easy care and greater footstep mileage are musts too. And lasting beauty is very important. That’s a lot to ask from one carpet. So be sure you specify the one that has the right answers — Hardwick Carpets.

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Paneling and prestige are closely linked in the public mind. The first augury of status confronting the viewer of a bank president’s office often is the wall paneling. But while the layman thinks of luxury, the specifier thinks also of ease of maintenance, and of long-term economy. When these, plus the esthetic factors, are considered, a seemingly extravagant paneling installation often shapes up as a shrewd buy.

In paneling as in furniture and in building construction, there is a valid plea to be entered for the use of natural materials. One cannot deny the subtly vibrant appeal, for example, of book-matched wood veneers, hand-rubbed to a luster expressive of woodlife itself; or of a wall finished in split travertine, its sculptured cascade carved by skillful lighting.

But when the client is budget-minded, such wall treatments may appear extravagant, especially when plastic simulations of natural materials, lower in cost and having minimal maintenance requirements, abound. (It is interesting to note that when plastics are used in their own right rather than in imitation of something else, the initial cost often approximates that of the more luxurious natural materials, like rosewood, marble.)

Chemistry and technology have made it possible to improve on nature in significant respects. Today one can surround himself with synthetics expressive of the artfulness of nature: plastic furniture recreating the beauty of wood; wall panels simulating fine marbles or veneers; translucent partitions in which all manner of ferns, foliage, and fabrics are embedded. In all these, the wonders of nature are preserved, protected, enhanced even, by synthetics.

How do you like your wood? In the vinyl version, polyester, melamine, or straight? Today there are textured woodgrain
WALL PANELING

panels available in all the above plastics, and many of the bona fide wood panels have plastic finishes.

Marble, perhaps? The fastidious may travel to Italy, to select at firsthand the marble for a lobby or a restaurant. Yet Alitalia’s ticket office in Boston is paneled in a polyester simulation of marble, lighter in weight than the real thing, and easier to maintain.

Since today one rarely builds or remodels a structure to last forever; since walls grow thinner and lighter; since change is the constant of the current climate, and cost is often crucial—thin, lightweight paneling, speedily obtained and installed, decoratively versatile, economical, is eminently apropos.

Nor is versatility limited to decorative aspects alone. Tranlucent and transparent panels may be back-lighted to add depth and luminosity to otherwise cramped and sombre quarters. Acoustical wallboard lowers noise levels while providing a decorative wall surface. Ceramic mosaics come in shapes to conform with curving wall contours. These are just three of the possibilities discussed in detail below.

Plywood panel

Probably the most familiar and widely used panel type is the plywood panel, available unfinished, prefinished, texturized, and plastic-clad.

More than 60 prefinished hardwood panelings are offered by E. L. Bruce Co., in the standard 4’x8’x1/4” size. Newest among these are the Huntsman, Sylvan, and Lauan stylings. Suggested for accent walls, Huntsman has up to 22 separate face veneers in each panel, which is cross-scored dramatically. Supplied in pecan, cherry, and walnut. Sylvan resembles Huntsman, but is not cross-scored. Supplied in 7’, 8’ and 10’ sizes, in the above woods, plus elm, birch, and oak. Lauan resembles Sylvan and is supplied in three shades: Laguna, a soft sand color; Bacarra, a rich walnut tone, and Mindoro, a neutral tan. Huntsman and Sylvan are described as medium-priced panels; Lauan as an economy grade.

Current headliners in the extensive Georgia-Pacific plywood panel line are G-P Inlaid Paneling and G-P Gold Crest Paneling, both of which offer the visual effect of 16” planking. The Inlaid line features mostly flat-sliced veneers, which are book matched on three sections per 4’ wide panel, with inlaid strips measuring about 11/2” wide separating the sections. An inlaid strip is at one edge of each panel, for balanced installation. V-grooves, accent-finished, are used at each joint.
Walnut (above), one of six Regen-random hardboard panels by Barclay, is factory finished, comes in three size sizes, has matched moldings. Circle No. 86.

between the inlaid strip and the sections. Typical combinations: walnut-pecan inlay; elm-walnut inlay; heirloom cherry-walnut inlay; with distressed finish; pecan-walnut inlay; golden Amazon maple; inlaid Continental elm. Representative retail prices: from $14.34 for golden Amazon maple to $29.75 for walnut-pecan inlay (4x8').

G-P Gold Crest paneling has contrasting 3/4" channels 16" on center to accent the selected face veneers. G-P offers a variety of colored tapes which may be applied to the grooves, for color coordination with other interior elements if desired. Pecan, golden elm, distressed heirloom cherry and walnut are below the $30 price range. For the caviar clientele, rosewood is available at about $96 per 4x8'.

The finish on both the above as well as on all G-P plywood panelings except the economy grade is G-P's Acryglas, a catalyzed resin finish designed to give the appearance of a hand-rubbed oil finish. It reduces flame spread up to 30 percent as compared to untreated veneers. Fire-retardant-treated panels also may be ordered.

Other G-P plywood panels include Style IV paneling, with V-grooves 4" on center; Chateau and Chateau Knotty, with extra-wide random V-grooves; Premium and Accented, V-grooved on veneer joints; and Economy, which has a catalyzed resin finish, though not with the Acryglas name.

At no increase in cost over stock hardwood panels, G-P offers sequence-matched panels, made up from fitch selections the specifier can choose at the local G-P distribution outlet. Also at no additional cost, veneer matching may be specified. Among the more prevalent matching methods: book; diamond; reverse diamond; slip; checkered; four piece butt and center.

For seekers of the exotic, J. H. Montteath Co. offers foreign and domestic hardwoods, in lumber, veneer, or plywood, ranging from applewood to zebra. At the Montteath showrooms in the Bronx, New York City, discriminating wood fanciers come to examine flitches, choosing veneers to be applied to varied core materials: particle board; lumber; fire-retardant core. Montteath will furnish specific flitches for examination in an architect's or interior designer's office when required. Some of the more mellifluous names: Avo-dire; Bubinga; Cocobolo; Grenadilla; Imbuia; Makore; Peroba; Sapeli.

Nearly 90 different styles of Weldwood prefinished plywood paneling are offered by United States Plywood. These are in three price groups: Gold Label, in Classic, De Luxe, and Charter; Blue Label, in Craftsman, Samara, and Surfwood; Red Label, in Trade Winds and Hearthside (woodgrained hardboard).

Weldwood Architectural Paneling includes Architectural Blueprint Matched Paneling (made to specifications); Architectural Panel Sets; Algoma Grade Panels; Flame-Retardant Panels. Architectural panels and doors can be ordered surfaced with Permagard vinyl.

All Weldwood Prefinished Paneling except Classic and Surfwood is available in V-Plank style, with random plank effect, V-grooved. Classic and Surfwood panels have V-grooves eight inches apart. Flush style panels, ungrooved faces, available in some species. Also available are Weldwood Ready-to-Finish Decorative Panels in varied woods, thicknesses, and sizes. Textured panels include Weldtex—

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Text continued on next page.
WALL PANELING

striated plywood, and Surfwood—highly textured white fir, both 5/16" thick.

Laminates

Vertical surfacing grades of melamine laminates are gaining growing acceptance among contract specifiers, because of their combination of esthetic and functional properties. Among these are Formica's V.I.P. (vertical interior paneling), and the vertical grades of General Electric's Textolite.

Formica's V.I.P., 7/16" thick, has a 1/32" laminate veneered to a 3/8" Supercore flakeboard, and backed by a 0.030" laminate backing sheet to prevent warpage. A range of more than 40 patterns, solid colors, and woodgrains is offered. Nominal panel width is 16", standard lengths are 8 and 10 feet. A lightly textured "Suede" surface finish creates an effect resembling real wood. Three types of splices provide a choice of normal V-joint, 1/4" stained reveal or 1/2" reveal with matching or contrasting color laminate strip. Installed cost of $2 per square foot is considered a representative figure.

A choice of woodgrain patterns, solid decorator colors, and solid mist colors is offered in vertical grade Textolite melamine laminate by General Electric, in three panel systems: spline, batten, and tongue-and-groove. Spline and batten systems use a laminate on either particle board or mineral core. Tongue-and-groove uses a particle board core. Overall thickness of 5/16" includes 1/32" Textolite wear surface and 1/32" backer sheet. Spline system panels are 11/16" or 13/16" thick; batten system panels are 1/4" or 5/16".

The spline system is a complete package system designed for both new construction and renovation projects. It includes all custom wall panel components, splines, factory-made corners, cornice-mold, door and window trim, and hanger hardware. Factory-made panels are numbered to correspond with the architect's detail and installation drawings, to facilitate field erection. A great variety of panel widths and lengths are available for this system.

For lighter commercial and residential applications, the more economical tongue-and-groove system is suggested. The batten system is recommended for light commercial and institutional applications. Batten strips may be surface-mounted or flush-mounted, come in etched aluminum, brass or gun-metal anodized aluminum. Textolite cover strips, 1/2" wide, with adhesive backing, are inserted into batten faces.

Coordination possibilities offered by the laminates are extensive: not only may the designer match, blend, or contrast wall panels with furniture and countertops, but the variety of batten cover strips, and of spline patterns and colors, permit considerable latitude in developing decorative accents with these two systems particularly. In addition, doors and frames surfaced with Textolite are available for use with all three systems.

Should the question of availability of mouldings to match any type of wall panel arise, Keller Products, Manchester, N.H., advises that it furnishes mouldings to match the patterns of the following manufacturers:

- Hardboard—Abitibi, Lamidall, Masonite.
- Prefinished plywood—U.S. Plywood.
- Plastic-clad panels

A variety of plastic-clad gypsum panels are on the market today, many of them aimed at the residential market, yet suited to light commercial use. In addition, fire-retardant and acoustical grades are offered. Georgia-Pacific's Bestwall Gypsum division offers vinyl-clad Eternwall in a linen-like surface made in five colors, plus a walnut-hued woodgrain. Panel sizes range up to 4x16 feet, in 1/2" thickness. The gypsum is reinforced with glass fibers for added strength.

Durasan by National Gypsum comes in panels four feet wide, in standard lengths of 8, 9 and 10 feet, standard thicknesses of 1/4" and 1/2". Lengths to 14 feet, and 1/4" thick Fire-Shield Durasan available on special order, textured, weave-like surface is supplied in eight fade-resistant colors. Four woodgrain patterns also available.

Owens-Corning Fiberglas makes Fiberglas acoustical wallboard faced with a Fiberglas-reinforced vinyl acoustical design. Thermal and acoustical performance are described as superior to wood.

Vidyear's Videne paneling, glued to existing block wall with clip strip corners, are combined with Vidyear's partitions and Bi-fold doors, in gray with black paint. Circle No. 87.

year Tire & Rubber, is used by Modern Partitions, Inc. for paneling in woodgrains, 34 solid colors, and patterns. Available in standard sizes, these enable the designer to coordinate wall paneling and partitions.

An assortment of 14 wood veneers are bonded to "engineered woodcores" by the Weyerhaeuser Co., incorporating its 7/16" Craftwall hardwood paneling line. These panels are available in both V-grooved and V-groove cross-scored and pegged stylings. Panels are random-matched and grooved on 16" centers, with a half-beveled, eliminating the need for a special joint treatment. Available in 4x7', 4x8' and 4x10' panels, lengths up to 16', depending on near supply.

Another off-beat wood panel, Lam-Loc Pecky Cedar, manufactured by...
Duraslan woodgrain panels (left) by National Gypsum include walnut and pecan stylings, for a wide range of color values in highly resistant, washable, vinyl-clad woodgrain wallboards. Circle No. 88.

Jawa Teak (below) comes prefinished. By Celotex, it is a vinyl-faced gypsum wallboard, is highly durable and easy to maintain. In ¼" thickness, 4' wide, and up to 10' long. Circle No. 90.

Owens-Corning Fiberglas acoustical wallboard is faced with Fiberglas reinforced vinyl in a woodgrain design. The paneling has superior thermal and acoustical performance. Circle No. 91.

Magmy Chestnut (above), Marlite's textured woodgrain in either random plank woodpanel, light or dark finishes, has static-finished surface over tempered woodboard base. Circle No. 92.

Armica paneling (right) in attractive modular pattern is in a warm range tone rosewood woodgrain. Circle No. 93.
WALL PANELING

by Ed Fountain Lumber Co. of Los Angeles. Its unusual surface is the result of a fungus action, creating longitudinal furrows and gashes in the wood. The pecky cedar is laminated to a solid cedar back. Supplied ready for finishing in 3/4" thicknesses, 8' and 12' widths, lengths to 16'.

Hardboard panels in 45 stylings are marketed by Barclay Manufacturing Co., Inc. Barclay Panels and Barclay Plank have a melamine-silicone “590” finish said to make panels virtually impervious to alcohol, alkaloids, steam, heat, grease spatter, and smoke discoloration.

Barclay Panels, 5/32" thick, come in sizes ranging from 4x4' to 4x10'. Furnished in 20 colors and patterns. Barclay Plank is a tongue-and-groove product in five woodgrains, random-scored, and six colors (one a pattern) in satin finish. Furnished in 16”x8’ and 16”x10’ sizes, 1/4” thick.

Regency, 4x7’, 4x8’ and 4x9’, has a veneer-like satin finish on its six woodgrain stylings, which are random-scored. Wood & Wood Panels come in eight stylings, six of which simulate wood inlay effects. Parallel scoring every four inches adds a contemporary touch. Same panel sizes as Regency. Occasional waxing of all these products is recommended by the maker.

Latest addition to the extensive Marsh Wall Products line is Marlite Wormy Chestnut, hardboard with a plastic finish which makes its textured woodgrain surface washable. Available in Random Plank styling, tongue-and-groove, 16”x8”, random scored, 1/4” thick, and Woodpanels, 4x8”, smooth face, square edges, in dark or light colorings.

Transparent, translucent panels

While more frequently seen in partition applications, transparent and translucent panels lend themselves to wall paneling use as well, particularly in conjunction with backlighting. American Cyanamid makes Acrylite acrylic plastic sheet in two lines: the Compass Collection and the Palette Collection.

The Compass Collection includes 16 transparent Canterbury colors, the sheets finished in a pebbled surface comparable to hammered aluminum. In addition, there are 18 patterned panels with embedments cast within the sheet, also in pebbled texture. Three colorless panels round out the assortment. Panel sizes range from 30"x60" to 48"x96", 1/4" thickness standard, 3/16" and 1/4" to order. Transparent and colorless panels may be heated and formed.

The Palette Collection includes clear, white and colored Acrylite. Six translucent whites offer a choice of light transmission—from 20 percent to 65 percent of available light. Six transparent colors, 20 translucent hues, and two opalescent round out the choices in Colored Acrylite. The clear Acrylite is a completely transparent sheet giving 92 percent visibility. All standard panel sizes up to 72"x120" are available in the white and colored panels; up to 108"x144" in the clear. White and colored Acrylite come in thicknesses of 1/8", 3/16" and 1/4"; the clear in standard thicknesses up to 1", with thicker sheets to order. All but one white grade have smooth mirror-like surfaces on both sides and may be heated and formed.

A variety of glass fiber and nylon-reinforced acrylated polyester sheeting and panels is produced by Filon Corp. Many of these have special corrugations to conform with sheet steel and aluminum used in industrial structures. For the purpose of wall treatment, these corrugations can add surface interest. Flat panels in widths of 24’, 30’ and 36’, lengths of 8’, 10’ and 12’ are also available. Certain sizes and weights are furnished in rolls up to 50’ long, if desired. Unlisted colors and special matched colors can be furnished, the latter with a minimum order requirement. Among the more generally available colors: canary, green, mint, sand, tangerine, jade, ruby red, and blue.

Paralite is a laminate of acrylic sheets, with stained glass or other materials fused in between them. Made by the Parallel Manufacturing Corp., the panels are fabricated to specifications in sizes up to 48"x72" in 1/4" thickness, larger panels in 3/8" thickness. Three series are offered: B, a translucent modified bubble effect supplied in amber, clear, mint, tangerine, turquoise and violet; S, a sunburst textural effect in the same translucent colorings as the B; and ST, translucent or transparent as desired, a stained glass motif in shades of amber, blue, brown, green, orange, violet, and multicolor.

Back-lighting brightens windowless walls by use of Filon’s translucent, fiber glass reinforced panels with wood fillers. Panels come in several colors and gradations of thickness. Circle No. 94.
Marbles, mosaics, metals

Plastic, this time polyester, comes to the fore again in the simulated marble panels by Syrococraft. In addition to 14 marble colorings, the product is offered with fabric underlays. To minimize on-job cutting and fitting, it can be shop-fabricated to specified shapes and sizes. The coating is applied to particle board or tempered hardboard in four layers which become an integral unit, 1.16" thick. After a 20-minute curing period, it becomes "homogeneously integrated into the pores of the core material." It is then sanded and buffed to a lustrous finish.

Impervious to water, alcohol, average acids and alkalis, cooking fumes, smoke, and most detergents, it is guaranteed for five years against fading, discoloration, peeling, internal cracking, or crazing. Once again coordination becomes a possibility—as with walls, countertops, and tabletops of a coffee shop, or walls and doors in a lobby.

Veneering panels by Mosaic Building Products, Inc., subsidiary of Mosaic Tile Co., while designed primarily for exterior applications, lend themselves to use for interior feature wall treatments. These can be done with such materials as split-face marble, honed marble, polished granite, stone aggregate, Indiana limestone, gauged Vermont slate, Minnesota stone, mosaics, and ceramic tile. Special mosaic mural designs may be incorporated into such a treatment. Core material is 1/4" Johns-Manville Micro-Flexboard, and most of the face materials are 1/2" thick or less. These panels can be supplied in concave, convex, and other special shapes as required.

From Italy, Onyx Resources Co. is introducing Laminart wall treatments. Varied designs range in size from 6"x13" to seven feet tall. The product has a fused metal face, reinforced with polyester and glass fiber. The metal is about 24 gauge, so that Laminart averages about 1½ pounds per square foot.

Assorted panels offer contemporary, abstract, and traditional designs in relief. Pictorial panels, showing landscapes and figures, also are available in both bas-relief and haut-relief. Metals used include bronze, copper, brass, and an aluminum-magnesium composition.
ADA HEADQUARTERS: EARLY SPECIALIST CONSULTATION AND A RECEPTIVE CLIENT RESULTS IN HANDSOME QUARTERS FOR THE AMERICAN DENTAL ASSOCIATION. BY EDITH SIRD

The new office tower of the American Dental Association is not only a fitting tribute to the achievements of the 107-year-old dental profession, but a tribute also to the interplay of professional talents that made it possible. Located in the heart of downtown Chicago and rising 23 stories of white marble and bronze tinted glass, the building was conceived with a long range view. The growth of the Association during the past two decades indicated the need for meticulous planning, both for its current requirements and for future expansion.

As a professional organization, the American Dental Association realized the value of early specialist consultation. From the outset, meetings included representatives of the architectural and design office, the general contractor, the leasing agent, and the insurance agent. The knowledge of each specialty greatly alleviated costly errors and mid-stream changes once construction was under way. (It also resulted, as an aside, in the writing of a special “wrap up” insurance policy that covered every phase of construction so that all claims were handled quickly and efficaciously through one agent.)

The usual procedure by which the architect designs the building, prepares the working drawings, and calls in a number of contractors for competitive bidding was not employed. By retaining a general contractor in the initial stages of planning, the architectural firm Graham, Anderson, Probst, & White gained a great deal of practical knowledge at a crucial moment. Based on the contractor's knowledge of local conditions and probable delivery schedules, m
als were substituted that proved to be valuable forms of cost and time savings. According to Al­
so Carrara, chief designer for the architectural plan. Based on its survey of existing office equip­
ment and sources, a standardization program for furn­
ishings was recommended and the plan was adopted. Operational procedures were studied and improved work station patterns were suggested. For the sec­
ond floor meeting rooms, the designer prepared space planning and layouts for the auditorium and seating, luncheon and seminar seating, and specified the folding stage system of the auditorium.

Norman DeHaan, who is an architect as well as an interior designer, pointed out that such overlapping of lines of responsibility are only possible when there is a strong rapport between the architectural and interior design firms—since they must literally work “hand in glove.” The creative abilities of the interior planners were well recognized by the arch­
itectural office and resulted in such esthetic assign­ments as full responsibility for all of the build­
ing’s graphics, signs, and floor directories. Addition­ally, the designers, along with the architect, will be consulted in the selection of art for the building.

Because of the rapport between the design teams, the building exudes a sense of unity from exterior to interior. Where bold architectural details are found, such as in the second floor public areas, the furn­
ishings complement them without jarring notes. Pri­
ivate offices are handsome and simple, furnished in a contemporary manner. The policy of standardiza­
tion of furnishings, coloration, and layout that ap­
plies to the offices was adopted primarily to facil­
itate quality and cost control and future replacement. But despite this standardization, the individual of­
ADA HEADQUARTERS

fices are made quite elegant by such carefully considered touches as marble window sills (reportedly a maintenance economy) and the positioning of light switches at the level of the door handles to point up the beautiful bronze hardware of both. Subtle, subdued colors are used and the stress is on texture: leather and fabric for upholstery, textured fiber glass drapery, and deep-piled carpeting.

The general office areas are light, spacious and airy, with the added luxury of wall-to-wall carpeting. Since the central core construction obviates building obstructions, in many cases, there is access to direct daylight.

Competitive bids for all furnishings were secured by the designers and these along with specifications, were supplied to the architect. At the close of the job, the client was furnished with a complete folder of photos and specifications for use in future purchasing.

Color selection developed from two major considerations. The first was the bronze solar window glass that radically changed color values. To deal with this problem, the DeHaan office removed one of its own windows and replaced it with a sheet of solar glass under which the coloring of furnishings was checked by day and night light. Another factor in the choice of color was the architect's impact of color planned throughout the building in accent walls and paneling. The designers were able to accommodate these by the selection of neutral color schemes that are also psychologically sound and conducive to work.

Probably the best example of the interwork of architecture to interior spaces can be found in the second floor of the building where the atrium, dining room, and lounge areas are located. The spaces are heroic in size and bold in architectural detail. For instance, the camellia-like ceiling is practically design enough for the entire level. Architecturally, the ceiling is a series of suspended precast plaster cast in a sculptured curve that descends below the horizon of the ceiling. Each module contains recessed light fixtures and conceals air conditioning ducts. The walls are finished with precast plaster and rosewood paneling. Of necessity, furnishing these areas are simple and spare.

The Board Room posed another design problem. Since it is not unusual to have as many as 32 executives in conference, the architect designed a special conference table that is a complicated piece of engineering. Shaped in an oval with a large central opening, the table is 45 feet long, 16 feet wide and weighs approximately 8,000 lbs. It is mounted cantilevered arms extending up from an elliptical bronze pedestal. A handsome blend of wood, metal, leather, the table houses individual microphone each seat that are tied into a communications system with overhead speakers. The drama of the room is further heightened by a series of bold, horizon striped draperies of an imported fabric, hand-woven and hand-dyed in Swaziland.
Office walls throughout the building play a vital role esthetically as well as dividers of interior spaces. More than 1600 custom-designed wall partitions were developed in conjunction with U.S. Plywood and Chicago's Woodwork Corp. of America to meet the construction module of the building. Theoretically with the system, an entire floor can be stripped and reset over a weekend. The elements of the system are bricaticed in five-foot sections, nine feet high, and one inch thick. Despite this relative thinness, they provide the same acoustical qualities as three-inch block and plaster construction. Integral cabinet storage facilities were designed in combination with the wooden wall partitions and interspersed throughout the office areas to accommodate the unusually large filing requirements. The partitions are finished in teak, beige, blue and accent colors to relieve wall interest and avoid monotony.

In the overall approach to the ADA building, one client factor cannot be overlooked. Though space is available for rent to unrelated tenants, the building is not conceived as a typical speculative office. The intelligent use of the available talent reflects to a great extent the unique qualities of the client, ADA. In the words of Harold Hillenbrand, executive secretary, speaking for the ADA in commissioning the building, the aim was to make it both "timeless" and "of our time," a permanent home for the ADA and one that reflects the maturity and dignity of the professional organization. (C)
IDEALLY, space planning and design of office quarters scheduled for a new building starts while the project is still on the architect’s drawing board and involves the collaborative efforts of all members of the design and technical teams, so that specific requirements of the tenant can be effortlessly and systematically incorporated as construction progresses. But when the assignment calls for the renovation of established offices in an older, existing building, the competent contract designer invariably assumes the responsibilities usually the domain of the architect and engineers.

Such was the case in renovating and remodeling the offices of Touche, Ross, Bailey & Smart, one of the world’s largest accounting firms based in an older building in the financial district of downtown New York. Responsible for the affluent new look is interior design firm of Duffy, Inc., New York City, which devised a smart and sumptuous set of offices under the creative hand of Howard Borden, project director and designer.

The feat was hardly an overnight wonder of legerdemain. On the contrary, Duffy has been retained for specific assignments during the past 6½ years, as part of a planned, long-range program to update and renovate the office. When TRB&S recently took the entire 40,000-square-foot floor for its expanding base of operation, Duffy was again called upon to renovate the elevator lobby and reception room into an enlarged, inviting space. Part of the project also involved the furnishing of an executive office, for the newly appointed managing partner.

The accounting firm’s reception room at the time Duffy was called in was small and the space awkward (see before and after floor plans). It was separated from the elevator lobby by an unsightly fuse-linked, fireproof door, necessary when the floor was multi-tenanted. Through it visitors stepped onto a well-worn carpet in the heavily trafficked room. There was a variance between lobby and reception ceiling heights; the span of acoustical tile was broken by standard air-conditioning diffusers.

Because TRB&S conducts a business that is international in scope and therefore plays host to visitors from all over the globe, it recognized the value of first impressions. Its prime stipulation to Duffy was to enlarge the space and “give us a plush look”—all possible with the leasing of the entire floor.

Duffy’s project director and designer, Howard Bor-
New reception room, enlarged when floor was wholly leased by accounting firm of Touche, Ross, Bailey & Smart, presents a sophisticated image to visitors. All renovation, which included construction work, rerouting of ductwork and lighting circuits, was planned by Howard Borden of Duffy, Inc.

The original acoustical tile ceiling was removed, wire lath for the new plaster ceiling installed, and air-
Custom work in the new reception room includes elegant rosewood desk, carefully detailed so that all grains are matched, from vertical surfaces to horizontal tops. Seemingly floating glass slab is gray. "Skylight" cove, creating a focal point in the room, has separate controls for each of the three fluorescent tubes, so that varying moods can be achieved. Key for detail (below left), A, formed ¾ inch channel brace s 12 inch-13½ inch on center, fastened to cross furring with shoe and wire ties. B, metal lath and plaster. C, fluorescent troughs by Gotham, series 2101. D, ¾ inch plaster board. E, metal lath and plaster ceiling. G, corner beads. H, metal plaster stop.

SIX AND A HALF YEARS WITH THE SAME CLIENT

conditioning ducts rerouted. The elevator lobby ceiling was lowered to match that of the reception room, thereby affording a sense of continuity between the two areas. Existing diffusers were scrapped, since they would destroy the visual impact of the reception ceiling design with its new skylight-type lighting cove. In their place, Duffy specified stripline diffusers that are far less obtrusive. After the ceiling was plastered, diffusers and spots were installed.

The special cove lighting was positioned directly above the seating arrangement area, creating a focal point in the room. The cove contains strips of fluorescent tubes (see detail), each separately controlled so that various lighting moods can be obtained. Consolidated Electric was subcontractor for the special cove lighting.

Next step was the installation of the flooring material, by Port Morris Tile & Terrazzo Corp. The tile, a cleft-face slate supplied by Fairhaven Slate Co., was arranged in a broken-joint pattern, applied to Thin Set mastic over the cement floor in the reception room, and over the existing resilient tile in the elevator lobby. The ¾-inch slate is a handsome deep green, each six-inch square outlined with dark gray grout. Although slate eventually acquires lustre after constant wear, the floor was waxed and polished to a high finish as soon as the tile was set, since management wanted to obtain the effect as soon as possible.

For walls, Duffy specified Hush-Tex by Pren Chemical Co., a sprayed-on paint in a soft off-white which achieves a sand-plaster look. The choice was made in view of two considerations: Hush-Tex has some acoustical properties; its texture, rough to the touch, keeps stray fingers at arm's length. The ceiling was also painted in the same off-white shade.

Since two corridors leading off from the reception room required doors for security reasons during non-working hours, Borden designed a combination rosewood and aluminum vertical strip double door, rising to full ceiling height. During the day, the doors swing back against the corridor walls. A matching rosewood strip, attached to each wall, forms a pocket into which the doors are seemingly recessed, thereby giving then the appearance of built-in panels. According to specifications supplied by Duffy, the double doors were custom-built by B&S Lorch Woodworking Corp.

Once the structural and surfacing materials phases were completed, Duffy proceeded to the decorative elements that give life to empty space—the furnishings. Though sparsely furnished, the finished reception room is pervaded with an aura of elegance. Special interest in the room is gained by the finely detailed, superb reception desk, custom designed by Howard Borden and executed by B&S Lorch in highly

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The managing partner's new office combines functional work with a walnut Stow-Davis desk, and comfortable conference group, highlighted with sofa, club chair, end and side tables from Frank Scerbo, and Herman Miller's Eames chairs, which swivel to face either desk or sofa. The storage unit, combining shelved cabinet space and drawers, was specially designed by Howard Borden of Duffy and executed by Frank Scerbo. Two walls are painted an off-white; the other two (not shown) of the corner office are hung with a light woven white wool casement by J. Thorpe. Habitat IS. Aaron Young oil paintings, C. Kind plant, Wm. L. Moore sculpture, and Design-Technics ash trays were carefully selected to enhance the over-all elegance.

Howard Borden specified well-designed and high-quality furniture, with careful attention to detail. The black leather Herman Miller chairs, for instance, are on swivel bases, and are so positioned that they can face either the desk or sofa without being moved. But on those occasions when a shift is called for, Duffy had finger grips placed underneath the seats of the heavy chairs—grips very similar to the deep metal insets used on sliding doors. Conveniently positioned without showing, they were installed by R&G Affiliates, from whom the Miller furniture was purchased.

The color scheme in the office is cool and quiet, yet quite striking. The sofa is luxuriously upholstered in Larsen's printed velvet, in shades of blues, dark grays, and slate, while the executive desk chair and club chair are in solid blue fabrics from Arthur H. Lee. The all-wool carpet, specially woven by Bigelow to fit the room without seams, contrasts in a soft green. The credenza was custom designed with black ebony finish, marble top, and polished chrome base. The other woods—desks, corner table, and cube of glass-topped coffee table—are walnut.

Elegance and comfort were the managing partner's reason for his new office, and its revamping was mostly a matter of new furnishings, since no structural work was involved except for the removal of wood-grain paneling in favor of an off-white paint.
The client, Northwest Orient Airlines, wanted a space which would inform the public visually and directly the efficiencies and conveniences of modern air service. Visual impact, architect C. Douglass Buck, and designer Louis B. Rosenberg were told, must directly relate to aeronautics via use of aerodynamic shapes. Clean, functional lines characteristic modern aircraft were to be echoed in the shapes and colors of the sales office interior, which is located 4 Penn Center Plaza in Philadelphia.

Following these cues, the designers created custom-built interior that is notable for its dramatic exploitation of limited space. Its leitmotif is the rectangle with rounded corners, reminiscent of the typical airplane window, seen here and following spread the wall map, counter panels, travel folder rack, picture frames, etc.

In order to avoid the decorated “boutique” interior all too typical of airline offices, the total space, despite its limited area, is divided into smaller parts demarcating and separating various office functions. The psychological effect, deliberate, of this subdivision is akin to the sensation a passenger experiences in an aircraft when door to the pilot’s cabin is ajar. There is a hint of advanced modern systems in the teletype machines, chronometers, and monitors on view that conveys precisely the feeling of efficiency and forward-looking techniques that the client desires.

Most of the furnishings were, of necessity, custom-built according to designs created expressly for the space by the designers. Special credits should be given to Friel-Bernheim, the firm responsible for the network. A supplier list follows:

- Chairs: Knoll, with ochre wool fabric by Knoll.
- Custom cabinets, counters, desks: Parkwood laminates, black leather and bayberry colors, latex finish fabricated by Friel-Bernheim.
- Customer Seating: Parkwood laminates, brown C hyde seat covering by Interchemical, fabricated Friel-Bernheim.
- Vacuum formed literature rack: custom-design executed by Delaware Valley Plastics Co.
- Route map: designed and executed by design Louis B. Rosenberg.
- Bronze door pulls: custom-designed, executed Cutler Sign and Advertising Co.
- Twenty-four hour clocks: Simplex Time Record Corporation, laund-color wool carpet by Commercial Carpet Corp.; graysone quarry tile by Mosaic Tiles Co.
- Lighting: recessed downlights and wall washers Marco Lighting Co.; fluorescents by Lightolier Inc.
- Walls: plaster and drywall; vinyl wallcovering Gilford Inc.; ceramic tile by American Olean.
- Ceilings: spray-on acoustic plaster in fine texture oyster white, by Penn Plastering.
The dramatic allocation of space is at once apparent in the designer’s floor plan (opposite page) and line drawing (above), where curved and flowing forms are accented by Parkwood laminate strips. Behind counter is a three-dimensional route map, made of 1/4 inch cork on a black laminate ground, with brushed aluminum strips stretching from city to city. “Grains of wheat” light bulbs pinpoint each city, dramatizing the complexity of airline routes. Just beyond is raised area for sales representatives, affording privacy yet planned to permit space to open up. Three risers serve as a psychological barrier between public area and the sales section. On view for the public is the teletype alcove with four 24-hour clocks built in. Note the repeated use of rounded forms throughout.
PROJECT: CUSTOM-BUILT TICKET OFFICE

Meticulous attention to details elaborates the airliner motif, a successful takeoff on cabin interiors. Basic to the scheme is the rounded corner shape of the typical aircraft window. It is used quite successfully in the vacuum formed literature rack (above), first in its bordering laminate frame, recessed into the wall, and then in the individual openings. The rack permits complete visibility of literature without rods or plates to obstruct the customer's view. Openings are the same size as the literature, forcing folders to bend slightly, thus staying in place by their own pressure. The curved form again appears on seat cushions (far left). To keep even the tiniest elements neat and trim, designer Rosenberg carefully placed cap nuts on storage closet door (near left) to line up with bullet type door latch. Even the floor gets special treatment. Detail (bottom left) illustrates how floor tile curves upward to form recessed base. The same treatment is used for the coved carpet base (below right) on sales platform, eliminating need for another material, while also helping to define the space. Note that vinyl wall covering continues over the curved wall section down and behind carpeting...
The meeting of two curved walls was structurally emphasized by separating them with a vertical Parkwood laminate strip, attached with cap nuts 18 inches on center. The recessed cap nuts are reminiscent of rivets usually used on aircraft.

Cast bronze door pull uses Northwest’s “red tail” logo and is first of many custom designs seen by customers.
HAVEN FOR KEY MEN:
MULLER-MUNK DESIGNS SERENE EXECUTIVE OFFICES FOR BISSELL, INC., IN GRAND RAPIDS

Understated, with deliberately casual air, Pet Muller-Munk's design plan for the offices of Bissell Inc., seasons its functionalism with discreet ornamentation. Bissell, a 90-year-old company whose name virtually the sobriquet for carpet sweeper, uses the 3,000 square foot suite of offices in the Waters Building in downtown Grand Rapids, Mich., as the domain of its key men—president, vice presidents in charge of planning, research, and finance. An account and two secretaries round out the staff of the office.

Kenneth D. Love was the Muller-Munk associate in charge of the Bissell project. The Waters Building was chosen—it was one of three alternatives suggested to the client—because it is accessible, away from the pressures of the Bissell plant, located in the Grand Rapids area.

There is a Spanish accent in some of the details, e.g., the carved redwood door to president Melv Bissell's office and an elaborate chest procured from Artes de Mexico. But the aim is not so much to sweep Spain into the Bissell orbit as to provide that modicum of ornamentation in surface interest, by way of softening the severity of the otherwise modern furnishings.

Rya rugs, pegged plank floors of walnut and decorative hangings convey the feeling of luxury and objects chosen with care and taste. Furniture by Herman Miller, seating by Hans Wegner, supplied by Lunning, an opulent walnut conference table by Lehigh, and wall paneling by U.S. Plywood have been brought together in a way that combines the austerity of contemporary furniture and spatial arrangement into a whole that breathes calm, warmth, and quiet luxury.
Although all executive offices use the same basic furnishings, there is enough variation to afford each occupant with a version that avoids mirror likeness, as shown in three views above. The private office of Melville R. Bisell III (below and right) contains a comfortable seating group for relaxed and informal conferences. The contemporary furnishings are offset by rya rug, pegged walnut plank flooring, brick wall, and colorful wall hanging.
SEAMLESS Poured Floors

Poured from a can, they have already hit an annual rate of 90 million square feet, and are gaining acceptance in all types of installation.

One of the newest design concepts in floor surfacing—seamless poured floors—isn't new at all. Resinous materials, such as urethanes, epoxy, and polyester resin, have been in use as an industrial floor surface for some time and are well known to the building industry. Nevertheless, “floors poured from a can” are the center of considerable study and experimentation by flooring experts at present. Recent developments and those yet to come make this an area to be watched closely by the designer.

Improvements that have already been made in seamless poured flooring become apparent with a look at its increasingly widespread use. Three years ago, installation of urethane flooring (the most promising of the resinous materials) hit the 17 million square-foot mark. In 1964, 48 million feet were installed, while the 1965 figures, according to industry sources, may well exceed 90 million square feet. The projection for this year is approximately 250 million and the outlook for 1970 is one billion square feet.

Why the optimistic outlook for poured floors? The factors that have led to its use and acceptance in hospitals, schools, factories, and other heavy-duty floor areas have been primarily economical, both in low cost of installation and in reduced maintenance charges. The charts on page 71 outline the comparative costs between this type of flooring and competitive systems. Besides the cost advantage, other factors contributing to its choice as a floor surfacing are resilience and resistance to marking; a high gloss, non-skid finish that retains its shine without waxing or buffing. Seamless flooring is moisture-proof and unaffected by temperature changes making it ideal for outdoor use; it is non-combustible, acid-resistant, and will not support bacteria growth. In addition, resinous flooring has a tensile strength of 4,500 PSI, withstands in excess of 60 pounds PSI hydrostatic pressure, with an 85 percent memory (it turns to shape when excess weight is removed). In application, the material adheres to wood, concrete, metal, plaster, and even glass.

Unlimited design possibilities

The characteristics just listed describe a purely utilitarian product; however, poured floors are capable of a great many design possibilities. First is the unlimited choice of color. Because it is a liquid, color can be mixed to match, complement, or blend with specific decor. Decorative plastic chips in an equally full range of colors and iridescences when added to the matrix produce deep, textured effects. The choice of translucent, opaque, or transparent materials that result in a permanent high-gloss finish further increase the design range. Patterning can be done by pouring color mixes in molds to produce custom designs of great variety. In short, the materials already available offer a design freedom that should prove stimulating to a designer’s imagination.

The basic method of installing seamless floor involves the application of a base coat of urethane, sprinkled on the decorative plastic chips, then adding several additional coats of clear urethane. For the cure, the technique is broken down into two procedures: the one-component system that relies upon oxidation or atmospheric moisture reactions; and the two-component system cured by chemical reaction. At present, the latter is receiving the major attention from industry experts and will probably replace the one-component method because of its several advantages. The curing time is far shorter; reportedly, the floor is fully cured within two hours, while the alternative method requires several days to achieve maximum curability. This time factor figures heavily in cases where uninterrupted work flow is a constraint.
Seamless urethane was applied to a stairwell over wood and concrete including the stringers at sides. Installation was made in all hallways and stairwells of Hampden Medical Center in Conn.

Porafior Co. demonstrated its product to members of the Hospital Executive Engineers of New Jersey, placing a heavy snowplow, blade down, on a newly installed floor. When plow was removed floor showed neither dents nor scratches. Circle No. 101.

New methods of installation
Installation must be carefully supervised in order to insure a perfect floor. Some contractors still trowel it on but many more are switching over to the use of airless spray units combined with a flocking gun that distributes decorative plastic chips. Another interesting new development in this area has been the prefabrication of urethane floors, especially for large installations. This involves applying urethane and decorative chips to a roll of muslin. It is then carried to the job site and laid down with adhesive. All that remains to be applied on the site are the final coats of clear urethane. This assures uniformity throughout the floor area with a high-grade finish.

While the use of urethane-poured floors is the most popular, epoxies or polyester resins and other new materials should not be overlooked. Before one material is specified over another, consideration should be given to traffic, environment, foundation, cost—factors that play a decisive part in

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SEAMLESS Poured FLOORS

the final choice. Each of the resinous materials offers different qualities under certain conditions and restrictions. Neither should installation cost alone be the sole criterion in deciding upon a material. A urethane floor, for example, costs about $1.00 per square foot to install. Estimated maintenance expenditures are approximately 17¢ per square foot per year. Multiply this by 10 years and the savings from a poured floor vastly increases. When the initial material costs are compared and amortized over a 10-year period, a poured floor represents a considerable economy.

In high traffic areas where attractiveness of the flooring is the prime factor, epoxies are gaining a slight edge over other resinous materials. Besides being highly versatile in color pigmentation, epoxies show great resistance to wear and chemicals with the added advantage of quick curability.

Epoxy floors can be installed and are ready to use in 24 hours. The material has excellent weatherability and has been used in exterior application with success.

Though epoxy is considered expensive for a resin, future technology is expected to bring the cost into competitive line. There is also a cost-saving built in to the epoxies. Since more aggregate is used in the mix, troweling time is cut in half and on-site installation costs are drastically reduced.

Newest of the floor surfacing resins are the polyesters. When used as an industrial flooring or terrazzo matrix, polyester exhibits many of the same qualities as epoxy. Yet it has the advantage of a lower initial cost as compared to epoxy. There are, however, certain drawbacks in using the polyesters in some installations. The materials show a little more shrinkage and cannot be installed over wet or damp concrete slabs. Equally important, polyester resins do not resist all chemicals. Since both epoxy and polyester materials are bonded directly to the structural concrete slab, cracks in the subflooring will be transmitted to the finished floor. However, many manufacturers are now incorporating fiber glass reinforcements into the polyester resins to overcome any structural cracks.

Renewed interest in terrazzo

Epoxy and polyester resins have re-opened interest in terrazzo floors. In fact, these materials have lead to the creation of new matrices and improved applications of the traditional terrazzo. These materials permit thinner and more flexible installations that increase wearability and decrease the cost of the floor. In addition, the terrazzo is lighter, easier, and quicker to install since the new materials make it possible to dispose of the two-inch cement sand underbed that was customary in terrazzo installation. The design range of terrazzo has also increased with the use of the new mixes.

The new terrazzo floors fall into three categories: 1) monolithic portland cement terrazzo which is bonded directly to the concrete structural slab; 2) latex modified portland cement terrazzo which contains marble chips and a latex additive—it can also be installed on old slabs if properly prepared; 3) resin terrazzos consisting of marble chips, inert fillers, and man-made resins that act as a binder. The resins are either epoxy or polyester and are used in a two-component system. Both resins are brand new in this use and no definite opinion has been formed on either in the terrazzo field. In every case, however, a floor specialist should be consulted in order to determine the most suitable product for the installation. (C)
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Circle No. 40 on product information card
TRENDS IN THE DEVELOPMENT OF VINYL FABRICS

By Harvey Richmond, Airco Plastics Products Corp.

Vinyls were not the first coated fabrics to be developed for upholstery. Prior to vinyl there were several imitation leathers on the market, made her from pyroxylin or of fabrics treated with rubber. Both could quite properly be considered plastic-coated fabrics since each was a pliable thermoplastic material. But both had their limitations.

Pyroxylin could be produced in eight colors, but it would deteriorate if its life of pliability was limited. After fairly short usage, the coating would crack and peel from the surface of the cloth. Rubber coatings, on the other hand, were limited to dark,uddy colors and their resistance to abrasion was poor. Nevertheless as back as the mid-1930's the advantages of a coated fabric were obvious and manufacturers could see the light when technology would bring these materials into competitive line. Well formulated pyroxylin coating offered pliability and variety in color or was singled out for further study. The beginning of the trend toward whitestitlinged styling began with a two-tone effect known to the trade as a "painted" finish. The second color, created by smearing the surface of the cloth over a table, and then scraping the surface with a blade. This emphasized the bossing and led to greater variety the embossings. All, however, were I imitations of various leathers—seal, walrus, pigskin, fine kid, etc.

Next manufacturers explored methods to create a distinctive two-tone effect on a smooth embossing. This was, in the late thirties, to the development of a new plastic material that was an imitation of the Spanish effect and was produced by hand. The coated material was passed over a table, and bed and dabbed with sponges filled with a second color, thereby creating a dom two-toning.

Hand-finishing is an expensive operation and it was reflected in the cost of the material. Nevertheless, the pattern continued to be popular during the next styling phase, which occurred when the technical problems were solved mechanically by the use of printing. The new manufacturing techniques produced a series of leather-like prints from fine grain to almost excessive blotching. Despite the variety, however, none really surpassed the beauty of the hand-finished original.

Introduction of vinyl fabrics

During the mid-forties vinyl came onto the scene. Vinyl coated fabrics and films greatly increased the practicality of coated fabrics; abrasion was comparable to pyroxylin, flexibility comparable to rubber, and no limitations whatever in color. This combination of advantages stimulated designers to develop and more imaginative materials began to appear. About 1951, a nourished antique leather finish made its debut and was immediately accepted as the best all-around imitation of leather to date. For the first time, manufacturers, designers, and clients were willing to accept a vinyl upholstery in preference to other materials not only because of its superior practicability but also because of its beauty.

So-called competition between vinyl and leather reached its zenith with the new finish. The success of burnished antique was great enough for the Genuine Leather Association to undertake a fairly heavy advertising campaign to counter against the inroads vinyls were making as an upholstery material. The growing popularity of vinyls served to spur the leather industry to create more beautiful leathers, and these in turn, stimulated the vinyl designers.

Even before the arrival of vinyl, manufacturers had tried to popularize textures other than leather. Geometric patterns and duplications of soft fabric weaves were just not up to the standards of fashionable tastes. Then came a new pattern that successfully imitated a straw cloth. It was popular almost from the moment it was shown and its sales figures indicated conclusively that textures other than leather could succeed.

Coincident with the introduction of burnished antique was the development of elastic backed vinyl. This was especially significant since the jersey knit backing allowed the vinyl to be stretched and greatly facilitated tailoring. Vinyls were also being employed as wallcoverings for the first time and this new application further spurred the emergence of a growing market.

The success of the woven straw pattern resulted in a flood of fancy textures from all manufacturers, followed by spurts and temporary volume sales. Breathable vinyls and vinyls with three dimensional depths were among the more successful of the new stylings. But novelty alone is never enough to sustain volume sales and eventually a new pattern entered the ranks as an established leader. Though other firms marketed similar versions, Airco called its style, Algers, a pattern that marked the return to the classic leather look. It presented a glazèd shiny finish combined with deep dark color tones. Leather-like vinyls had faced and solved the problem of monotonous grain, limited colors, and stiff "hand." In fact, to this day, the simulations of leather in various textures and finishes still represents the largest volume, with soft fabric simulations running second.

Development of expanded vinyl

Changes in the construction of vinyl have also affected styling. Because of their plush luxury, expanded vinyls are the first choice for upholstery. The familiar patterns and textures were offered in the new construction and there have been no really dramatic styling changes for several years.

Yet the new expanded vinyl construction offers an excellent opportunity to develop new styling approaches and has been under study by manufacturers' stylists. It appears that a new trend is in the making. By means of a unique embossing the new pattern ranges from extremely smooth surfaces to medium and coarse areas, and has a wonderfully supple hand.

Whether or not the new pattern will become the latest trend-setter remains to be seen. What its development does point up is the exploration by manufacturers of new approaches in styling, reinterpreting classic designs to ever more sophisticated tastes.
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Circle No. 41 on product information card

Circle No. 42 on product information card
ONTRACT '67, the trade show and invention sponsored by CONTRACT Magazine, which will take place April 5-27, 1967 at the Coliseum in New York City, staged a cocktail party in Chicago last month during the summer furniture markets. Jerome Brown, managing director of CONTRACT '67, made a brief presentation of the aims of the show, which will be the first exposition in New York City to dramatize and merchandise the vast array of products available to commercial/institutional specifiers and buyers. Mr. Brown reported that the show, first announced in May, had been enthusiastically received by the industry and that 50 percent of space for CONTRACT '67 has already been taken by leading manufacturers in the field.

Some of the contract sources which will exhibit at the April 1967 show are:

- Acco Products
- Acme National Refrigeration Co.
- Acme Seating Co.
- Brunswick Corp.
- Chicago Hardware Foundry
- Clark Casual
- Columbus Coated Fabrics Corp.
- Commercial Carpet Corp.
- CONTRACT Magazine
- Crown Rubber Co.
- DeLuxe Fabricator Co.
- Directional Contract Furniture
- duCor
- DuPont
- Finesse Originals
- Gasser Chair Co.
- General Tire & Rubber
- Goodyear Tire & Rubber
- I. V. Chair
- International Crating & Forwarding
- Jackson China
- Kirsch Co.
- Laminated Veneers
- Marren Furniture
- McCordi Corp.
- Metropolitan Furniture Co.
- Mohasco, Inc.
- Molla Inc.
- Murphy Door Bed
- Museum Prints Editions
- Norquist
- No-Sag Spring
- Oxford Mills
- Painter Carpet
- Parkwood Laminates
- Porter Carpets
- Radio Corp. of America
- Rockland Mills
- Tropitone
- Royalmetal
- Silas Seandel
- James Seeman Studio
- Stanley Furniture Co.
- Stephen Leedom Carpets
- Stylume Products
- Sub-Zero Freezer Co.
- Techfab
- Timbertone
- Tree-Time
- Trend Mills
- Tri-Mark Co.
- United Chair
- Frederic Weinberg Corp.
- Ralph Wilson Plastics
- Lee Woodard
- Yorkraft

CONTRACT '67 will occupy the entire ground floor of the Coliseum, and provision has been made on the floor above for the comprehensive program of panel discussions, seminars, and industry workshops that will take place during the three-day event. All seminar and discussion programs will be held in the morning hours, prior to the opening of the exhibition hall. For further details about CONTRACT '67, contact Jerome Brown, National Expositions Co., 14 West 40 Street, New York City. (C)
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Circle No. 43 on product information card

CALENDAR

1966


1967

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Smart contract furnishers set the stage early for opening day. To help you line up the right cast, Metropolitan has prepared a catalog of fine upholstered sofas and chairs, designer tables, and Robert Long Lighting fixtures. For a free copy, send your letterhead request to Metropolitan Furniture Corporation, 951 Linden Avenue, South San Francisco, California 94080, U.S.A. Or call (415) 871-6222 for further information.
Fiber glass banquettes
Seating Products Integrated has devised a unique upholstered booth for restaurant seating using fiber glass on the entire exposed surface area. All but the upholstered sections are fiber glass, greatly facilitating maintenance, because of a radial wipe-away channel that cleans in a whisk. In addition the durable frame will not fade or discolor, stain, crack, chip, or rot. The styling of the two, four, and eight seat sections provides for instant removal of both seat backs and cushions for cleaning, replacement due to damage, or for an overnight color change.

Circle 103 on product information card

New furniture designs
Helikon Furniture Inc. is debuting a handsome group of new designs of which the arm chair model (shown) is an attractive feature. Blending chrome and slim architectural styling, the new upholstered chair was designed by Robert Becker so that the polished frame is a distinctive styling characteristic. It continues up the four sides of the chair to define the upholstered sections and emphasizes the chair’s cubic form. A conference table, side chairs, and contemporary sofa are other new Helikon designs.

Circle 104 on product information card

Whitehall office furniture
A new group of Chippendale influenced office desks from Imperial Desk Co. is aptly named Whitehall after the British seat of imperial authority. Included in the series are executive desks, conference desks, secretarial units, credenzas, cabinets, and conference tables. The Whitehall series also features a new Patina distressed finish, produced by a multiple handcraft operation. Then, a top coat is applied that protects the finish for the life of the unit and renders it highly resistant to nicks, scarpes, and other common office hazards.

Circle 105 on product information card

New Pegasus grass carpeting
Polyethylene grass carpeting, called everGrass, is a French import now being marketed in the United States exclusively by Pegasus International Corp. It is composed of extremely resilient 1-inch-high blades that will spring back to an upright position even after prolonged compression by heavy objects and human traffic. Available in 6-inch squares, everGrass can be easily assembled to cover an indoor/outdoor subsurface. It has perforated base structure to allow natural drainage and drying of subsurfaces, and permit cleaning with vacuum or hose. Fully tested under both natural and artificial light, in extreme heat and cold, the grass carpet has proved to be weather resistant, and color fast. It is shown installed on a Manhattan race.

Circle 106 on product information card

A Man’s World
A new collection of screen prints and related woven fabrics called Man’s World, has been created by a series of 100 percent Belgium linens in 50-inch color related pla stripes, checks, and plain weaves. The pattern shown is Fore, a fiction of Edwardian golfers and a background printed with old rules of the game. Ideal for draperies, golf clubs, locker rooms, conference tables, and similar interiors, Fore screen printed on 36-inch cotton sage, red, tobacco, and sand.

Circle No. 45 on product information card
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That's what the Dome of the Sea Restaurant at the Dunes Hotel in Las Vegas did with this shell motif ceiling unit. Scrolled ACRYLITE® Acrylic sets in blue, yellow, aquamarine and white flow together to suggest an illusion of underwater mystery, and are back lighted to provide evenly fused illumination for relaxed dining. This is only one of the imaginative uses ACRYLITE is being used in hotels, restaurants, lounges, motels, commercial and residential interiors. Its beauty lasts a lifetime . . . won't e or discolor with age.

ACRYLITE is shatter-resistant, lightweight, weatherproof, easily cut, ned and fabricated. It is classified as a slow burning plastic by Under- Laboratories, Inc. It comes in over 70 patterns and colors; smooth texted surfaces; transparent, translucent or opaque; standard sheet as and thicknesses. For more information, refer to Sweet's Architectural 7-d/Am. See for yourself how ACRYLITE can add excitement to interiors.

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CONTINUED

Mobile business machine table

A contemporary style business machine table from Cramer Industries, Inc. has simple lines, mobility, and strength engineered to accommodate today's heavy office equipment. It has a double laminated plastic, self-edged top finished in textured gunstock walnut grain plastic and measures 18 by 31½ inches.

It stands 26 inches high on satin or mirror chrome plated steel legs equipped with ball bearing 2-inch wheels. Rear leg casters have a foot lever lock mechanism. Heavy gauge square steel tubing and modesty panels of heavy gauge sheet metal provide extra rigidity and strength.

Circle No. 108 on product information card

Vinyl-protected hardwood flooring

A vinyl-protected floor of genuine hardwood is newly available from Wood-Mosaic Corp. Called True Wood it installs like vinyl tile. With its genuine hardwood veneer under a surface of clear, heavy vinyl sheeting it has dimensional stability, durability, and offers easy maintenance. It is backed with aluminum, vinyl, and asbestos to provide a permanent moisture free bond to the subfloor. Its total thickness is .080 inches and it can be installed over concrete, plywood, or wood. True Wood is available in 9 by 9 inch tiles and random planking in 4, 6, and 8 inch widths and 48 inch length. Special patterns in larger sizes include Herringbone, DuBarry and Jeffersonian parquet. Species presently available are walnut, cherry, and oak.

Circle No. 109 on product information card
Folded

...this table stores in just 5”.

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

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Circle No. 49 on product information card


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Circle No. 48 on product information card
Roman stone vinyl flooring

Roman Stone, a new embossed styling in Azrock vinyl asbestos floor tile has a random stone pattern on a background of fine chips of actual marble. Cased in translucent vinyl, which is deeply inlaid on vinyl asbestos backing. The embossed pattern helps to conceal heel and scuff marks and subfloor irregularities. The tile comes in a 12 by 12-inch size in four colors: Romano, Greco Sand, Via Veneto, and Vatic Circle No. 110 on product information card

Unika-Vaev pillows

An assortment of colorful pillows covered with Unika-Vaev Danish fabrics is available for a multiple of interior decorations. The outstanding contemporary designs of these fabrics are familiar in upholstery, drapery fabrics, and rugs. Shown is a selection from the pillow group. Circle No. 111 on product information card

Decorative plastic paneling

Seville, an additional pattern in the K-Lux architectural and decorator plastic paneling line is available from K-S-H Plastics, Inc. Expressing a Spanish or Mediterranean motif, it comes in 24 by 48 inch or 48 by 96 inch panels. Color selections are amber, cordovan red, Antibes blue, and olive green. Circle No. 112 on product information card

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The RB581 in white oak or walnut
Designed by Robert Becker

HELIKON FURNITURE COMPANY, INC.
315 East 62nd Street, New York 10021, MU 8-3210

→ Circle No. 50 on product information card
Circle No. 51 on product information card

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Circle No. 52 on product information card

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Bottom row: Model 2450, the Zee Restaurant in Dallas, Texas through Great Southwest Fixture Company.
New table group

Softly rounded edges, sculptured legs, and aprons of solid elm enhance Vantage Point, a new 16-piece table grouping from Peters-Revington Manufacturing Co. Table tops in the collection are Formica laminates plastic in matte walnut finish. Three tables are available with black leather finish plastic tops. Included among the pieces are: end table, wedge-shaped la table, octagon commode, square chest or commone drawer commode table, and cocktail tables in several styles.

Circle No. 113 on product information card

New nylon upholstery fabrics

The appearance of leather has been achieved in a new group of nylon upholstery fabrics produced by Guilford Mills. Made with a knit surface of 100 percent Caprolan nylon by Allied Chemical Corp.,

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The bigger they are, the harder they fall for Fibermold chairs... they're durable, solid—comfortable, too. Good styling makes them equally "at home" in the factory, cafeteria or the most fashionable shop. Good construction makes them practically indestructible. To see them, write, wire or phone:

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Circle No. 55 on product information card
new fabric called Cavlon, combines the easy-to-clean natures of vinyl and leather with a fully breathable nit surface, stretch characteristics, and extra comfort because of its foam core construction. The series of fabrics being manufactured of Caprolan nylon upholstery yarn includes, in addition to simulated other grains, ribbed corduroy-like textures and nub, homespun tweed and linen weaves. Shown isator, a simulated alligator leather grain in the new stretch, laminated, foam-cushion fabric. It is 50 inches wide and comes in 16 colors, in single or double laminated constructions.

Circle No. 115 on product information card

Body-form upholstered shell chairs

Using a combination of rigid and resilient polyurethane foam, Steelcase, Inc. has produced the new 450 Series of molded body-form shell chairs. Structured of two outer layers of fiber-reinforced polyurethane resins and an inner core of high density rigid urethane foam, the chairs are made with a compression tension principle often used in the construction of boat hulls. A sleeve of flexible foam urethane covers the entire shell which is then upholstered all around, giving a soft sculptured look from any angle. The fixed seat pad contains 3 inches of resilient medium density foam. Light in weight, comfortable, rigid, and durable, the chairs are offered in eight models, four with arms, four without.

Circle No. 116 on product information card

Marnay-Signore chair line

The new Marnay-Signore contemporary chair line from Marnay Sales & Manufacturing Co., Inc., offers well constructed, modern chair designed to complement its desk line, and its styles of partitions and files. The side chair is one among a group including executive swivel, secretarial, and armchair models.

Circle No. 114 on product information card

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Company, Inc.

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**Glass-top cocktail table**

A round, three-quarter-inch plate glass top on geometric base of solid walnut has been created for the 5200 collection of Metropolitan Furniture by designer Jules Heumann. Forming a striking spatial composition, the table is shown with glass top 48 inches in diameter; four other sizes are available. A similar series is available with a base of polished chrome steel.

Circle No. 117 on product information card

**New collection of vinyl wallcoverings**

In keeping with the current trend toward international influences in interior design, the third edition of Satinesque vinyl fabric wallcovering from Columbus Coated Fabrics Co. includes a wide variety of different coordinating patterns. The Spanish trend represented by Coronado, a Moorish grille design with a heavily textured embossing, available in patinas of copper on beige, mustard on blue-green, black on gold Riviera, a large repeat of a classic motif, fills the need for traditional design and comes in gold, taupe or red-on-red colorways. The entire collection totals 41 new patterns from silk to rugged woven textures.

Circle No. 118 on product information card

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**FRITZHANSEN-FURNITURE**

Swivel-armchair 3271, swivel-chair 3171: upholstered, base in aluminium.
Table 3671: diam. 27"", h. 27½", base in aluminium, tabletop in oak, teak, palisander. Design Arne Jacobsen.
Fritz Hansen Inc., Decoration Arts Center, 200 East 63rd Street, New York, N.Y. 10021, Telephone (212) 838-3225. Division of Fritz Hansen, Copenhagen.

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HOLIDAY INNS
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SHERATON HOTELS
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We're so busy writing orders for our new printing department — we forgot to tell YOU about it.

Local contract buyers have discovered they can get their OWN subjects printed and framed in specified color combinations.

This CUSTOM service can cost you less than ordinary stock merchandise.

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IRVING B. LAST Associates, Inc.
6130 N.E. 4th Court, Miami, Fla. 33138

Circle No. 57 on product information card

Circle No. 58 on product information card
Lateral filing unit

A wood lateral filing unit designed to complement traditional decor is available from Leopold Co. Its traditional design is enhanced by a baked on distressed finish beneath the final coat. The unit shown contains two box drawers and one file drawer. The file drawer is mounted on a full progressive suspension system that permits the drawer to extend beyond the front of the cabinet. It can be furnished with legal or letter size hanging folders, two file drawers or four box drawers, and can be ordered without a top and used with a wide range of other components.

Circle No. 120 on product information card

Leather-look vinyl from Union Carbide

A combination of superimposed color shadings, an unusual interpretation of graining, and a soft matte finish create a subtle pattern called Runyon, the newest addition to the Vileau vinyl upholstery fabric collection manufactured by the fibers and fabrics division of Union Carbide Corp. The delicate cloud print of the design is slightly darker in color than the smooth base fabric, giving an illusion of depth. Pebble embossing incorporates random irregularities, simulating the creases that appear in well-mellowed, genuine leather. The color range is keyed to subtle tonations: antique ivory with old beige, antique gold and Spanish red with yellow, saddle brown and sienna offset by olive mist, bing cherry, antique red, and a smooth black.

Circle No. 119 on product information card

Institutional office seating line

The Fiberglas Series, the first complete line of chair and multiple seating with exposed fiber glass shell is manufactured by Milwaukee Chair Co. Durability and low maintenance are outstanding features of the seating.

Circle No. 119 on product information card

LOOK what can be done with AIR WALL pneumatic partitions

AIR WALL’S...provide unlimited design flexibility for meeting & dining rooms or educational and assembly areas.

the air pressure in the cap forces the panel downward and the wheels retract into the base.

AIR WALLS are completely portable...may be moved at will, in a matter of minutes...now moved even more easily with the New Retractable Wheels. No floor or ceiling tracks are required. Just set each panel in place; add air and the patented AIR WALL telescoping cap is raised firmly against the ceiling.

AIR WALL’S tight seal at the floor and ceiling levels and unique construction features offer a sound control quality never before possible in a portable wall. Available in a wide range of facing finishes to provide fresh and dramatic interior decorations. AIR WALLS are economical—require no installation or erection costs. Ideal for Hotels, Restaurants, Offices, Funeral Parlors, Schools, Churches, Commercial Buildings, etc.

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Circle No. 59 on product information card
rsatile series. Included among the designs are side
and arm chairs, fully upholstered side arm and swivel
chairs, and high-backed executive chairs. In addition
15 different chairs, multiple seating, ranging from
4 to ten seats is available. A variety of bases of-
red includes brushed or polished chrome, stainless
steel or bronze finish. Swivel chairs can be ordered
with oiled walnut bases. The arms of the chairs are

lid die-cast and can be painted or plated with chrome
bronze. A special design feature permits both arms
to be cast in the same mold, which results in produc-
tion savings. Cushions are easily removed from the
shell which is available in saddle tan, black, clay
ige, palm leaf, and bone white.

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THE IDEAL FURNITURE FOR STYLE, FLAIR
AND LOW MAINTENANCE IN SEATING,
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Circle No. 60 on product information card

August 1966
The 1966 contract carpet selector from Hardwick Carpets incorporates actual sample pieces of its commercial contract lines, Harlok and Texbond. Both qualities are durable and long-lasting wool pile tweed shown in swatches of 16 fashion shades.

Circle No. 123 on product information card

Laminating Services Inc., a leading producer of contract wallcoverings, offers a new and enlarged catalog of its various lines. For the first time, all are grouped in a single catalog. Included are Vin-L-Fal, a vinyl line available in all-vinyl or fabric backed qualities; Pliant Wood, a thinly shaved veneer of genuine hardwood bonded to fabric in a range of 6 wood grains; Wo-Van, a real woven fabric wallcovering; and Vin-L-Suede, a washable wallcovering an upholstery fabric of 100% nylon flock on expanded vinyl.

Circle No. 124 on product information card

The National Society of Interior Designers (NSID) has published a brochure that describes the function and purpose of its Educational Foundation. The organization is devoted to the advancement of education in interior design, architecture, and the fine arts, and is eager to acquaint its aims with the entire design industry. The brochure covers the programs sponsored by the foundation, such as scholarships, fellowships, and library services, and asks for the participation of interested parties in furthering its programs through comments and donations.

Circle No. 125 on product information card

A handsome line of architecturally-styled dormitory furniture by Troy Sunshade Co. is the subject of a new brochure. Called System '70, the line feature sturdy Fibresin for tops and panels, welded steel frames, and backs of tempered hardwood. A blend of wood-grained paneling and contrasting frames give the dormitory line an orderly built-in appearance when installed, though many other finishes and colors are optional.

Circle No. 126 on product information card

The new fully illustrated 64-page catalog from Chalmers, Inc. is a complete guide to the firm’s line of restaurant seating. Many period, contemporary and European-influenced designs are included in the up-to-date catalog that covers bar stools, banquettes, booths, tables, carts and service stands.

Circle No. 127 on product information card

Scandiline has published its new catalog in flyer form illustrating its lines of wood furniture. Tables, upholstered seating pieces, storage units, and occasional pieces in a blend of Scandinavian and American influence comprise the Scandiline furniture group, imported and handcrafted in Sweden, Norway, and Denmark.

Circle No. 128 on product information card
The new CONCEPT® in vinyl upholstery is versatile tricot fabric of Dupont Antron® stabilized by durable Terson expanded vinyl.

Want to make something of it?
Site: Athol Manufacturing Company, Butner, North Carolina 27509, a division of Emhart Corporation

A new and exciting wardrobe, designed by Vogel-Peterson to harmonize with today's beautiful interiors. Wardrobe accommodations for items 6 to 8 people are acclaimed by a 10' x 72" walnut panel. Mounted on the wall (off the floor). Brushed cast aluminum brackets hold the walnut shelf rods and support weight of panel. Furnished with brushed chrome hat holder and four solid walnut hangers mounted in sliding nylon receptacles.

For more information on this and other pieces in our designer series, write for Catalog OV-B30.

VOGEL-PETERSON CO. — "The Coat Rack People"
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commercial interior wall displays for reception rooms, office lobbies projecting corporate identities dimensionally in all materials.

design / construction / installation

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Circle No. 64 on product information card
The traditional lines of lamps and accessories from J. B. Hirsch Co. are reviewed in its latest catalog. For the first time, several portions of its lamp collections are illustrated in color that reproduces the delicate finish of the items. Three major collections shown in the 48-page catalog are Collection Francaise, Collection Connoisseur, and the Firenze Collection, each group meticulously crafted in the European tradition.

Circle No. 132 on product information card

Man-Made Fiber Producers Association, Inc. has published the revised edition of the Index of Educational Material on Man-Made Fibers, a listing of educational material available from the association member companies. The listings in the 40-page booklet consist of brochures, teaching aids, technical information, and industrial brochures.

Circle No. 133 on product information card

Interiors’ Import Co., Inc. has published a new, 17-page, fully illustrated catalog on Palladio decorative accessories and accent furniture. Shown in the catalog are over 445 items designed and crafted in Florence, Italy, and imported and distributed in the U.S.

Circle No. 134 on product information card

A flyer containing samples of Highlander, a Scotch-gard window shade manufactured by Illinois Shadecloth Division of Slick Industrial Co. is a guide to the new line. It features eight pastel colors and contains descriptive and installation information.

Circle No. 135 on product information card

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Your job isn’t finished until you have specified letters that reflect the overall quality of the project. Nothing does this so well as letters meticulously cast and finished by Knight. Catalog to prove it on request.

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METAL LETTERS & FIGURES
70 Lane St., Seneca Falls, N.Y.

Circle No. 70 on product information card
Elegance on a budget

Comfort à la carte—that's the all-new Sturgis tufted-back stacking chair. It lends an air of elegance in restaurant, lounge or meeting room. It is ruggedly constructed, yet graceful and light.

This Sturgis chair is available, with plain or tufted back, in a wide choice of vinyl upholsteries to match any decor. Seat and back cushioning assure the utmost in cool, luxurious comfort. Write today for complete details. Department CM-103, The Sturgis Company, Sturgis, Michigan 49091.
QUALITY · BEAUTY
PLUS PROMPT DELIVERY
AMTAB
FOLDING TABLES

Circle No. 74 on product information card

This objet d’art screen area divider, recently installed in the Empire State Building is typical of the contract possibilities of metal sculpture.

Approximately 9’ tall by 4’ wide, 20” deep.

Welded steel overlaid with bronze and nickel silver. Address inquiries to “Dept. C” for prompt attention.

Circle No. 75 on product information card

Small or massive, contemporary or traditional, interior or exterior...your designs faithfully reproduced in all metals and plastics. Ask for specific quotations and Designer Catalog of Door Numbers, Letters, Nameplates and Corporate Emblems, Bronze and Aluminum Plaques.

Circle No. 76 on product information card

Circle No. 77 on product information card
An outstanding institutional chair offering the warmth of wood and the luxury of supported vinyl upholstery...the most comfortable contract chair sold. This versatile chair folds and stacks for compact storage.