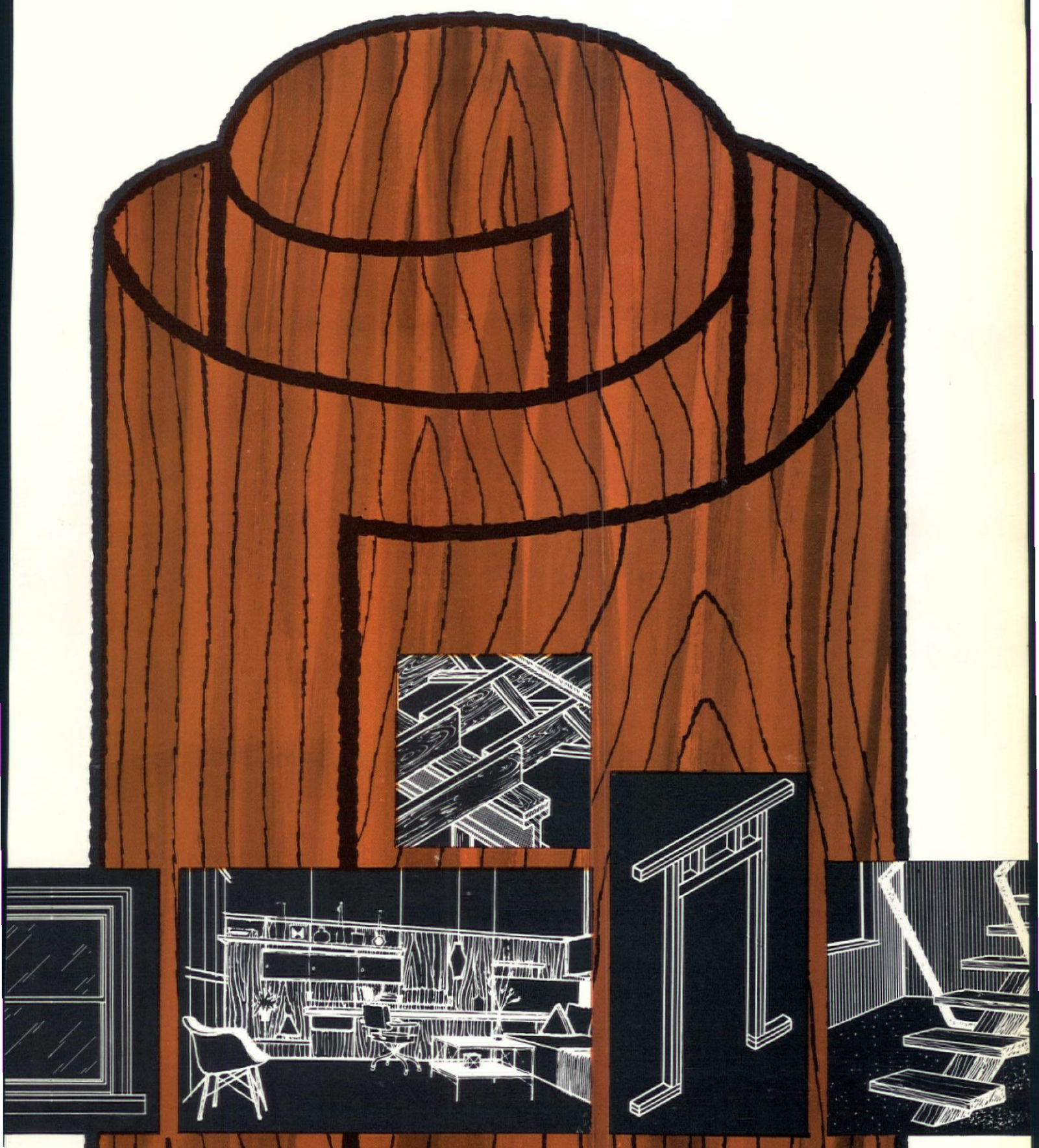
CONTRACT

BUSINESS MAGAZINE OF COMMERCIAL / INSTITUTIONAL DESIGN • PLANNING • FURNISHING



CONTRACT '67 SEMINARS / PARTITIONS / DESIGNER'S NOTEBOOK

MAY 1967
A GRALLA
PUBLICATION

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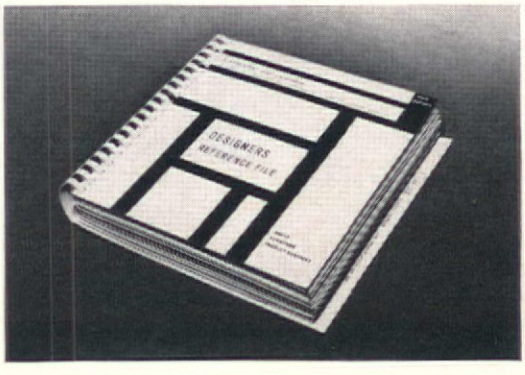

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Without the curves this chaise might sell for half price

There are seventeen of them on this Aegean Chaise. There are also 25 pieces of heavy-gauge tubing. It's seamless, hard-drawn aluminum from Alcoa. Not the cheap stuff. Seam tubing bends easier. We've also gone to the trouble of welding this chaise together at 40 separate points. Actually we could have used nuts and bolts. Lots of them do. To attach 65 pieces of extruded vinyl lacing, we drill 130 holes. The same number of special cone-head aluminum rivets are used to attach the 181 feet of lacing to the frame. Frames have to be etched. Epoxy prime coats are applied. Acrylic enamels must be baked at 400°. Only then do we have something to be proud of.

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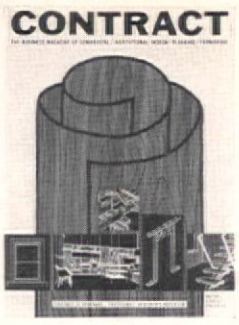

The Cover

Basic facts about architectural woodwork introduces a new series called Designer's Notebook (page 74). Also in this issue, Partitions and Wall Systems (page 80). Cover design by Bert Lester.

CONTRACT

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

VOL. VIII, No. 5 **MAY, 1967**

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

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JULY—Office Planning and Design—a close look at JFN, one of the country's leading interior design/planning firms; a discussion by Marvin Affrime on the general office areas; a series of outstanding installations; products for the office.

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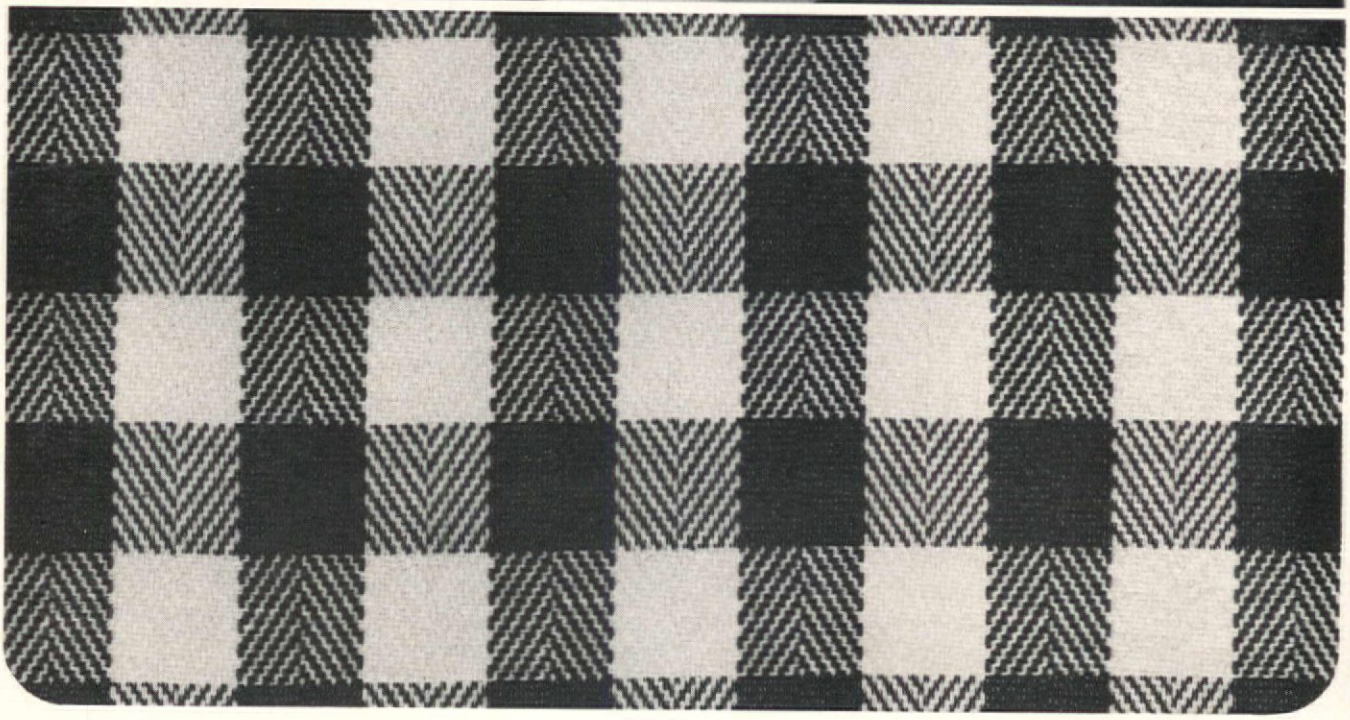

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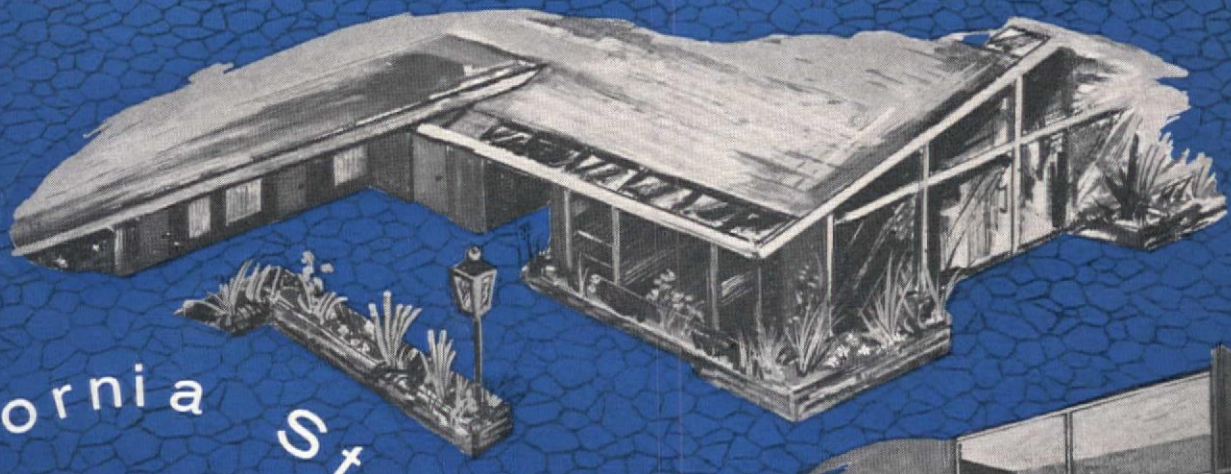

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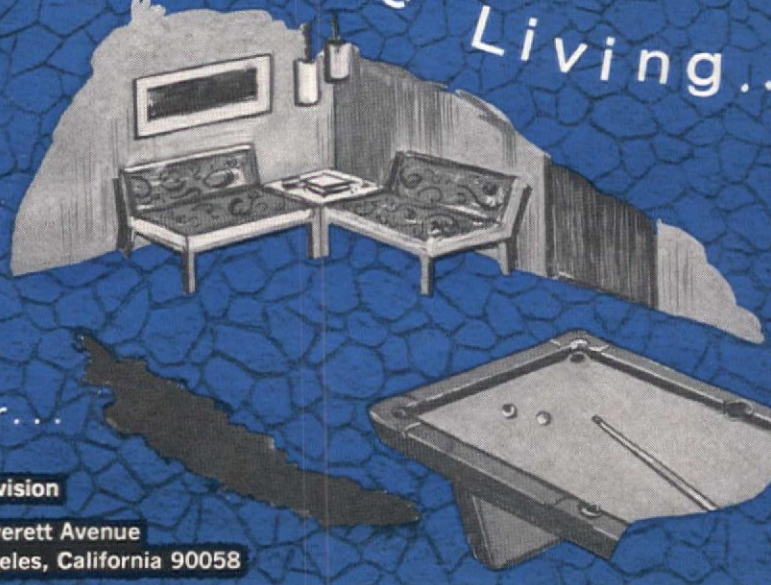

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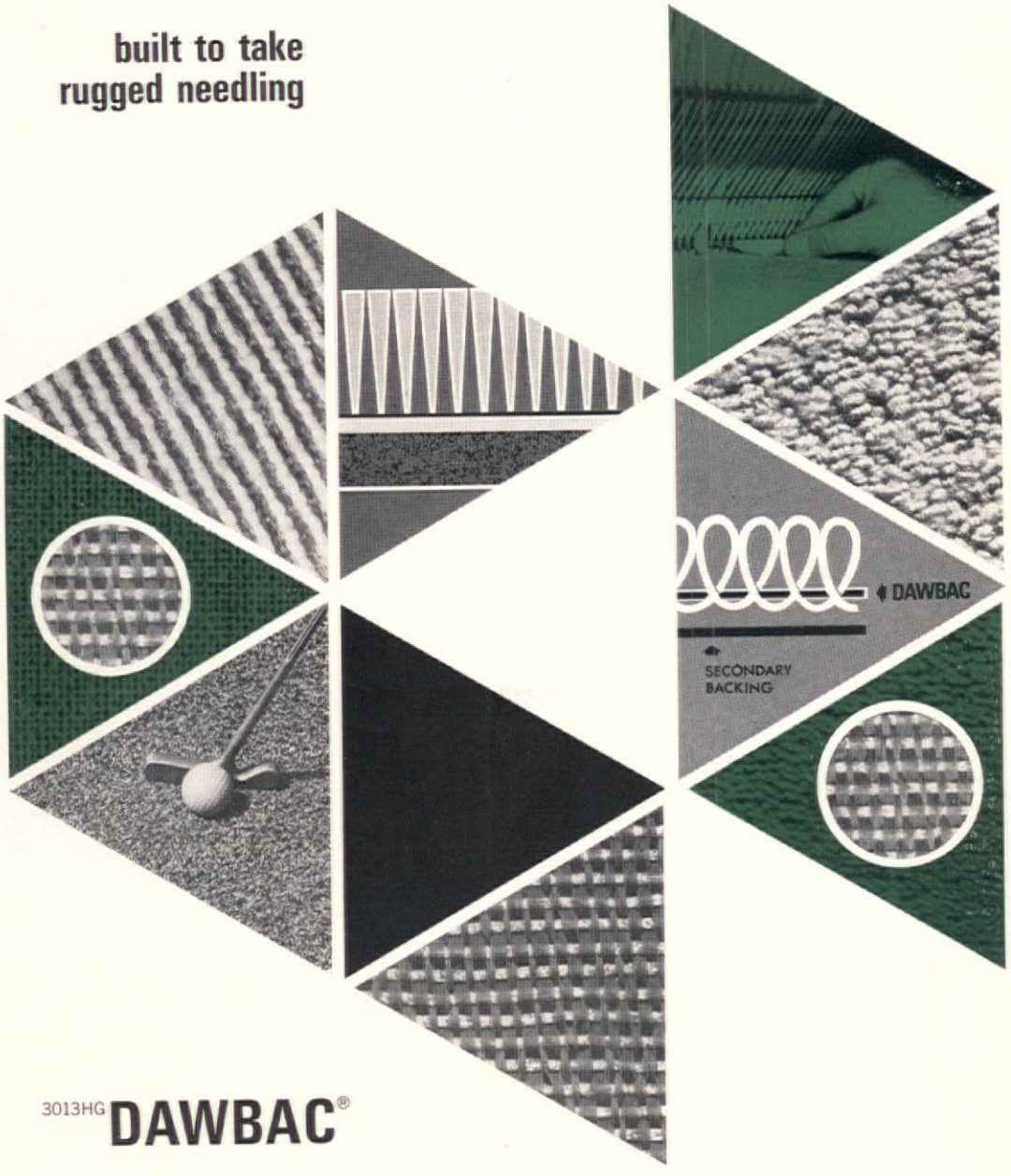

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D. C. Currently by Ash Gerecht

OUR WASHINGTON REPORT:

- **Flammable Fabrics Act—a political natural**
- **HUD on urban problems and the central city**

Contract industry executives have a lot at stake in the latest Federal programs to aid the consumer. The most obvious right now is new legislation to extend the Flammable Fabrics Act, which when it was passed in 1953 applied to wearing apparel, to include standards for interior furnishings, such as draperies, rugs, upholstery, and foam padding. The first hearings on this were held by a Congressional committee in April. Representative bills are H.R. 5654 in the House, and S. 1003 in the Senate.

The President requested this extension along with another item of interest to you, in his message on consumers. The second area of legislation is fire research—and this helps point the way to what the future may hold in Federal regulations.

The fire research legislation would broaden the program into the causes of fire and the damages caused by fire, by the National Bureau of Standards. As such, it is really interim legislation. There seems little doubt that once NBS has established the factual dangers of fire, there will be a push for much stronger Federal standards on the prevention or minimizing of fire damage.

In the Flammable Fabrics proposal, the Commerce Department with the Department of Health, Education & Welfare would conduct a study of deaths, injuries, and property losses caused by fires originating in wearing apparel and interior furnishings. Commerce would conduct research into the flammability of furnishings, fabrics, and materials.

Sen. Magnuson (D-Wash.) says, "In addition to wearing apparel, the consumer surely deserves protection from dangerously flammable draperies, bedding, rugs, and other fabrics." He praises the recent establishment of an organization to develop improved flame-retardant fabrics, to educate the public, and to exchange knowledge among the participating groups.

Sponsor of another bill, Rep. Dingell (D-Mich.), points out that in Detroit alone last year there were 159 hotel fires, of which 99 were bedding fires killing 35 persons.

The trend toward greater Federal interest in the safety of products in interstate commerce—and the definition of that grows broader and more encompassing—will continue. It's a political natural.

Procurement study

Among the legislative proposals of interest to the contract industry this year is a bill introduced by Sen. Jackson (D-Wash.). His measure, S. 1145, would establish a Commission on Government Procurement. This would take a "close, hard look" at the statutes, regulations, procedures, and practices governing Federal procurement. It would seek a unified approach to procurement problems, devise procedures to facilitate sound policy decisions at the top, and provide the means to see they are implemented in the field.

The Commission would be composed of 14 members, for a two-year life. An identical bill was introduced in the House by Rep. Holifield (D-Calif.).

The look of the future

What will be the milieu in which the interior designer and the contract industry will work in future years? Here are some forecasts of that, made by the new Department of Housing & Urban Development to the Senate subcommittee which has been studying urban problems:

"The economic base of the central city of the future is likely to be characterized by businesses of great complexity where face-to-face contact is essential to their functioning. Large-scale brokerage activity is an example. There will also be the highly specialized business which serves a select but widespread clientele. Government and prestige business offices are also likely to be central city phenomena. . . .

"The extent of heavy industry in the economic base of a city and the geographical location of that industry within the metropolitan area will have a major bearing on the nature and extent of future changes in the structure of the central city. There have been a number of changes observed during the past decade in the land-use patterns of larger cities, and many of these may be expected to continue, within certain limitations. For example, central business districts have ceased to grow in some cities and have shrunk in others as a result of the rapid development of outlying regional shopping centers that provide free parking closer to suburban homes. One-of-a-kind specialty stores have taken the place of some department, chain and variety stores; new office buildings have also replaced former mercantile sites. This trend may be expected to continue in the future.

"The needs of government for more office buildings have been increasing and new Federal, State, county and municipal buildings have replaced private uses of land at or near the city core. This trend, also, may be expected to persist, as government continues to command a rising share of the economic base at all geographic levels.

"Central cities have also experienced the establishment of large universities, hospitals, and similar public service facilities in many localities. Locations near but not necessarily at the core have proved to be superior for serving a maximum number of

(*Continued on page* 10)

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OUR WASHINGTON REPORT

CONTINUED FROM P. 8

local resident students, patients, or other users. . . .

"Perhaps more than any other force, the mobile firm can be expected to bring further changes to the economic base of the central city, depending on future trends in public and private transportation, land use controls and renewal. Future developments in production and transportation technology and in the kinds of goods and services required by our population will thus determine the location requirements and alternatives open to the national industrial complex and hence the composition of the economic base of both central cities and their suburbs."

Contract cullings

National Bureau of Standards establishes a Building Systems section in its Building Research Division. The section wants to encourage more effective use of Federal dollars for office-type space. Primary emphasis is on formulating performance criteria for products, systems, or services purchased.

Basic components of the mission include: Establishing the need of office-space users, and relating these needs as performance requirements for a facility or building. Using the performance requirements as a base to determine the performance specifications desired of the components. Directing proposals to building industry manufacturers for development of products or systems to meet the specs. Developing test and evaluation methods. Arranging for procurement of the new products.

The section is exploring weapons system development, to see what transfer there might be of its key elements to the building process.

The school market continues to grow. As of the start of this school year, some 55.1 million persons ages 5 to 34 were enrolled in schools or colleges—30 percent of the total United States population and almost 9 million more than in 1960. College and professional school enrollment has increased 70 percent since 1960, from 3.6 million to 6.1 million—and this will grow. High school enrollment is up 30 percent, to 13.4 million, while elementary school enrollment has grown 8 percent, to 32.9 million.

Real estate property managers receive this advice from their trade association: In selecting furniture, "Decide what you want to accomplish and why. Pick, with great care, a professional designer who knows and works . . . with your type of problems. Make an equitable agreement with him . . . Once you have contracted for skilled professional services, use and trust them." (**C**)

For Your Information . . .
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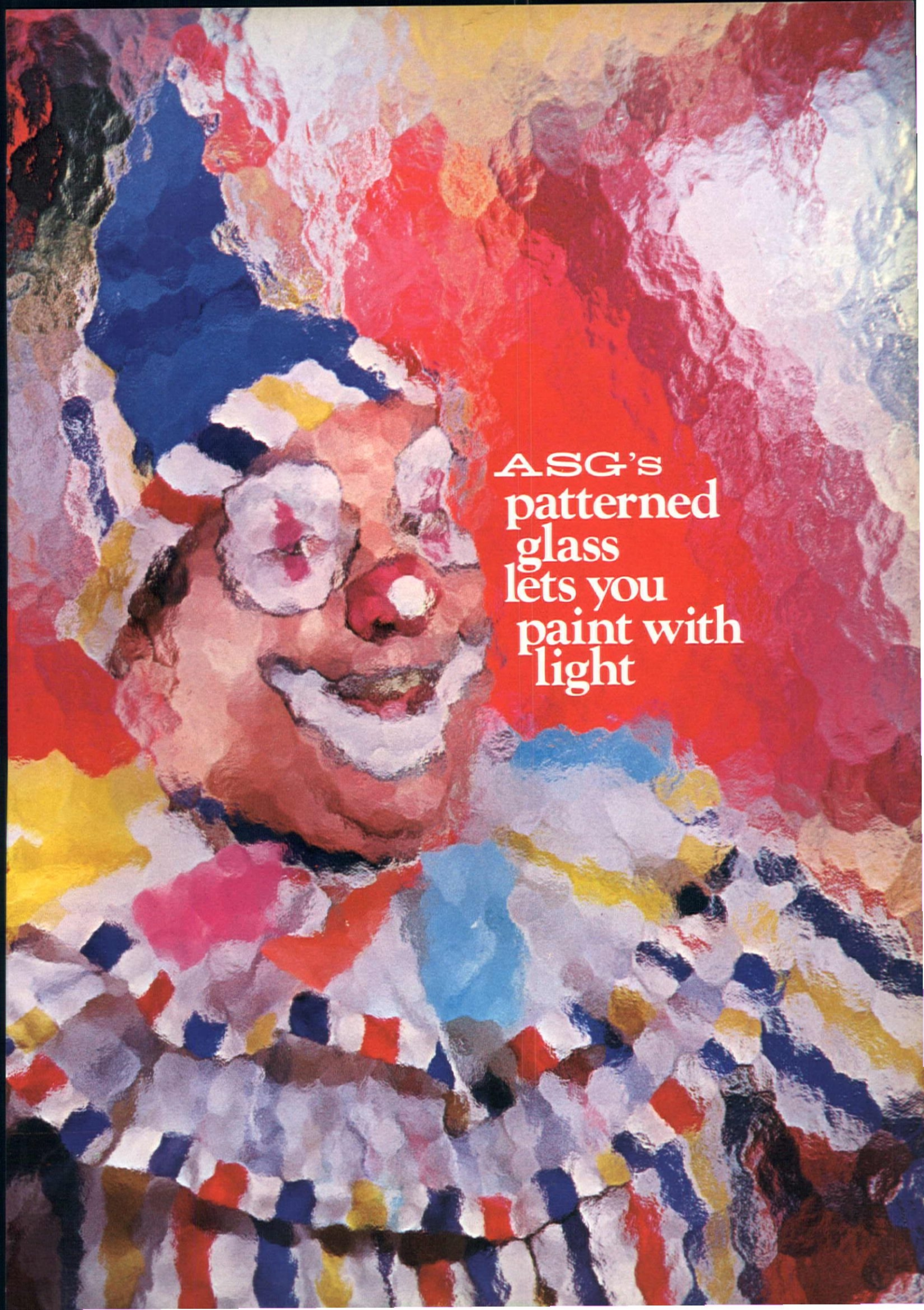
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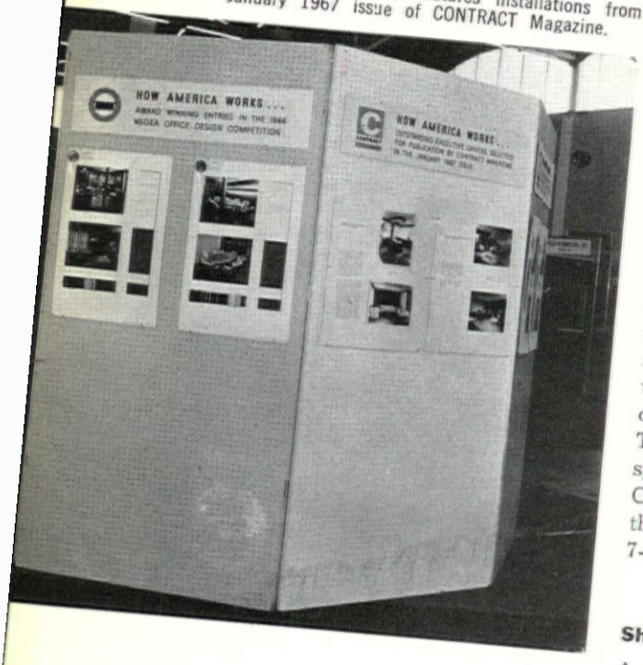
CONTRACT BUSINESS: NOTES & COMMENTS

Awards, displays at NSOEA

How America Works was the theme of the National Stationery & Office Equipment Association convention held in Dallas this past March, and large photographic exhibits handsomely portrayed the work of top commercial interior designers around the country. A two-part offering, thematically tied-in through the collaborative efforts of CONTRACT Magazine and NSOEA's Institute of Business Designers (IBD), the display (see cuts) showed six installations that were featured in January 1967 issue of CONTRACT, in a special office design section, and also focused on award winning entries in the 1966 NSOEA/IBD office design competition, two top awards, in general office design category and executive office category, went to Texas Office Furniture Co. for designing Aztec Oil & Gas Co. offices. Second honors were accorded Dallas Office Supply Co. for Lakewood Bank & Trust Co.



Photographic display features installations from January 1967 issue of CONTRACT Magazine.

Aztec Oil & Gas Co. executive office (above) and general office (below).

Lakewood Bank & Trust Co. executive office.

Next: A Design-In

To protest against the environmental conditions that are allowed to exist through "ignorance and neglect on the part of politicians and lack of real political involvement on the part of designers," the School of the Arts, New York University, Industrial Designers Society, and New York Parks Department are planning a mass "Design-In," where all interested professionals, students, and general public will meet, see, listen, and question each other concerning urban environment. The Design-In will be held in its own special environment—in New York's Central Park, May 11-13. Want to do the In thing? Call Design-In at SP 7-5670 in New York.

Showroom shifts at Mart's 11th

A series of moves and plans for enlarging showrooms in the 11th Floor Contract Concentration are now taking place at the Merchandise Mart in Chicago. Four firms scheduled for change are Buckstaff, Commercial Carpet, Marble/Imperial, and Myrtle Desk. Imperial moves to larger quarters at Space 11-113, which will combine facilities for Marble/Imperial Furniture Co., a division of Dictaphone. Designer is William Sullivan. Commercial Carpet moves to 11-124, a larger showroom providing four times the space of the original. I.S.D. is in charge of design. Buckstaff Co. will open a second showroom, designed by Russ Christiansen, in Space 1119-A, exclusively devoted to library furnishings. Myrtle Desk doubles its Mart facilities in Space 1162, planned by Nancy Perkins, AID.

Pratt's summer seminar/workshop

The working interior designer will have a chance to brush up on recent developments in concepts and techniques of planning business interiors through a two-week summer program planned by Pratt Institute's division of continuing professional studies. Scheduled is a one-week seminar in space planning and business interiors, followed by a second week of studio workshops in space planning. The seminar week, June 12-17, will offer lectures, panel discussions, and field trips reviewing the various aspects of modern commercial design practice. Topics are corporate facilities planning; lighting, color, textiles; and contracts, fees, client presentations. For practical problem-solving, the second week of workshops, June 19-23, will be devoted to working out ideas presented during the seminar week. Intensive sketch problems with professional criticism and review will be given in office and commercial interior design and planning. For application, contact: Robert Klein, Acting Dean, School of Continuing Professional Studies, Pratt Institute, Brooklyn, N.Y. 11205.

Interior design show: Canada

Canadian and British interior furnishings products will get full exposure during the three-day National Interior Design Show in Toronto, at Queen Elizabeth Building in Exhibition Park, May 23-25, with the British Government alone taking over 50 booths. The show, which will exhibit commercial/contract and residential interior products, is aimed at the architects, executives, buyers, specifiers, interior designers, and realtors who control the spending of more than one billion dollars each year for furnishings in Canada. Assembled will be products and interior design/decor for hotels, schools, hospitals, restaurants, government offices, large corporations, factories, and

(*Continued on page* 16)

Circle No. 30 on product card facing P. 112

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.

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and other contract/commercial installations. As a special feature, seminars on Design Cooperation will focus on "total design concept for the complete life of a product, from its conception to ultimate use." Many internationally known figures will contribute to the seminars. Additional information may be obtained from: National Interior Design Show, 450 Alliance Avenue, Toronto 9, Ontario, Canada.

Ready reference to articles

Architects and interior designers will find *The Architectural Index* a very handy and valuable reference tool. Published and edited by Ervin J. Bell, AIA, the pocket-size and meticulously keyed index lists major articles on architecture and interior design that have appeared in leading professional journals. Now available is the 1966 edition, which is alphabetically arranged under general building types and cross-filed under architect or designer and gives locations, state, or foreign country. In all, eight periodicals from *Arts and Architecture* to *Progressive Architecture* are indexed.

Furniture shipments off

December shipments of furniture manufacturers producing residential lines were off by 2 percent compared to 1965. Orders were off 14 percent, but total 1966 shipments were 6 percent higher than the previous year. The National Association of Furniture Manufacturers, which reported these figures, stated that manufacturers began the 1967 year with 4 percent less unfilled orders than at the beginning of 1966.

A.C.E. guarantee program

Guarantees are not new to commercial consumers, but this time—reportedly a first—a guarantee is being offered by the fiber producer in the floor covering field, rather than by the end-product manufacturer. Allied Chemical Corp. Fibers Division has inaugurated a three-year A.C.E. (Allied Chemical Engineered) nylon surface wear guarantee for commercial carpets. The program, which went into effect March 27, is another step in Allied's standards program, first started with its A.C.E. nylon labeling program. The new guarantee is to assure contract carpet buyers that the product is right for the intended installation. Specifically, it will cover surface pile loss to the extent of more than 10 percent per square yard.

Canada to host ICSID '67

The Fifth General Assembly and Congress of International Council of Societies of Industrial Design—ICSID '67—will take place this year in Canada. The assembly, for official delegates only, will gather in Ottawa on September 11-12; the congress meets in Montreal on September 13-15. Theme of the three-day congress is Man to Man. With designers and renowned speakers from several countries featured, the congress is aimed at widening the horizons of designers, broadening their perspectives, and adding new dimensions and value to their work. For further information, complete program, and hotel reservations, apply to: ICSID '67, National Design Branch, Department of Industry, Ottawa, Ontario, Canada.

International flavor for Chicago inn

A strong international atmosphere will pervade the soon-to-be-built McCormick Inn in Chicago when it opens next year and which will be manned by personnel from Europe and the Middle East. The staff will be hand-picked by Marcel Lutwak, executive director of Chicago's Ascot House and Essex Inn, who is now planning a tour of France, England, Italy, Spain, Switzerland, Israel, and Turkey specifically for the man-hunt. Last year, Lutwak traveled abroad to gather ideas for decor, food, and service, all since incorporated into the final plans for the new 25-story, 750-room motor inn. Construction begins this spring by Aristocratic Inns of America. The new convention facility will be located on the lakefront across from McCormick Place, now being rebuilt.

Teague Associates now incorporated

Walter Dorwin Teague Associates, New York City industrial design firm in the fields of architecture, interiors, graphic arts, product design, etc., has become incorporated after being a partnership for 41 years. The company, now known as Walter Dorwin Teague Associates, Inc., has the following officers: Robert Jordan Harper, chairman of the board; Milton Immerman, president; Frank Del Giudice, executive vice president; John D. Brophy, senior vice president and treasurer; Robert H. Ensign, senior vice president.

Call hotels at no charge

Out-of-town hotel reservations can now be made by phone—free of charge—simply by dialing the magic number 1-800-647-7180. The number belongs to newly formed Reservations/USA, in Jackson, Miss. An agent answers, and while caller holds on the space reservation is cleared with proper hotel, all in just about three minutes.

New assignments . . .

I.G.I. Associates, Los Angeles design firm, has been retained by Encino Hospital, Encino, Calif., as consultant for interior and graphic design. . . . Tri-Mark Designs has contracted James Howell, Howell Associates, New York, to develop a new line of cocktail tables and accessories. . . . The Committee for Economic Development has retained Edward Steuer & Associates, New York office planning and architectural interior firm, to design its new offices which will occupy 13,000 square feet at 477 Madison Ave., New York City. . . . I.S.D. Inc., international interior space designer, will plan and design 125,000 square feet of office space for Commonwealth Edison Co. in First National Bank of Chicago building now under construction. The firm will work with C. F. Murphy & Associates and Perkins & Will Partnership, the building's architects, in coordinating and designing office furniture, fixtures, carpets, and accessories. Occupancy is planned for late 1968. . . . Flannery & Associates, Inc., Pittsburgh, will redesign 6,000 square feet for Moore, Leonard & Lynch downtown Pittsburgh brokerage quarters. In another assignment, Flannery will refurbish and remodel the 150-year old John M. Roberts and Son jewelry store. . . . Intramural, Inc., New York interior design firm, has been commissioned to design lobbies and public areas of three of New York's major apartment residences located at 300 E. 40 St., 4 Park Ave., and 300 E. 74 St. . . . Corco, Inc. of Chicago, has contracted for interior design and furnishing of the new $750,000, 53-bed addition to Peace Memorial Home, a geriatric center in Evergreen Park, Ill., to be completed by July. (C)

And now a word about the Century Plaza Hotel and...

carpeting of Creslan®- 35,000 sq.yards of it!

The Century Plaza in Los Angeles. A high note in hotel design with a footnote that's worthy in every way. Carpeting of Creslan is distinctive and colorful—yet unsurpassed in practicality. It will thrive on minimum upkeep—a daily vacuuming, occasional spot cleaning and shampooing. It will withstand the long grind. That's why carpeting of Creslan is ideal in any area where wearability and ease of care are requirements. Creslan is a product of American Cyanamid Co., 111 W. 40th Street, N.Y.

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...with "furniture that cares for itself" by Molla.

Elegance . . . That's the word for XLIV, one of Molla's classic lines. Its imperial air is perfect for fine salons, showrooms, boutiques—wherever you want a feeling of *first class*. And first class it stays because XLIV is practical as well as princely. Made of cast aluminum and lacquered to a rich radiance, XLIV never needs care—a Molla hallmark.

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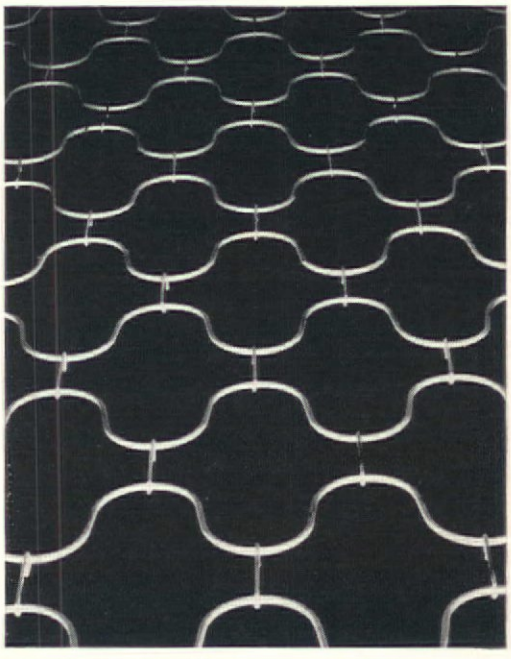
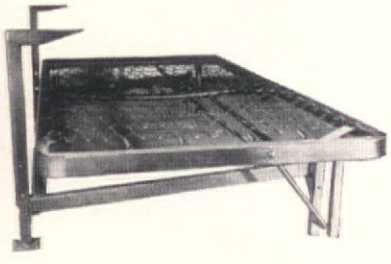
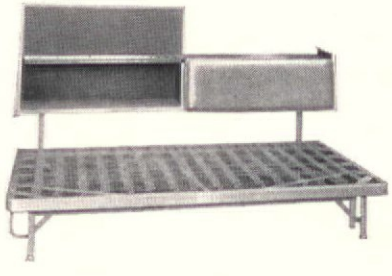


sack-king™ the great, new "split-personality" sofa bed is now available. During the day SACK-KING is an ultra-smart davenport. Design and fabrics compare favorably with custom crafted lounge furniture costing up to four times the SACK-KING list price. Rugged metal framing is neatly concealed.

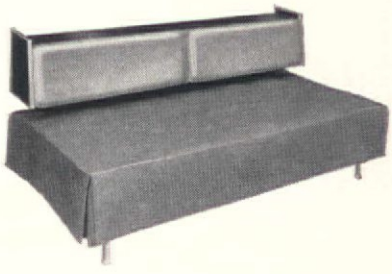
At night, an easy pull instantly converts the SACK-KING to a most comfortable bed. Lasting, luxurious ortho-positive support is assured by unitized NO-SAG sinuous spring construction with ageless built-in memory.



1. SACK-KING may be ordered in several options. You can buy just the bare mechanism with unitized springs.



2. If you wish, NO-SAG will also supply cabinets with bolsters in your choice of fabrics or vinyl.



3. For those who do not wish to purchase mattresses and coverlets separately, the complete unit is available.

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Circle No. 11 on product card facing P. 112

Circle No. 10 on product card facing P. 112

Circle No. 12 on product card facing P. 112

PEOPLE

DONALD H. MUMMERT, ROBERT E. GERMAN, PHILLIP C. MOYSON, WILLIAM W. VAUGHAN, GORDON J. STEBENNE, and WAYNE H. GUTHRIE have been appointed to regional offices at Stow/Davis Furniture Co. Mummert will cover the Middle Atlantic states; German will be responsible for the New England states; Moyson's efforts will be centered in the metropolitan Chicago area; Vaughan, regional manager for the Southeastern U.S., will cover Georgia, Florida, Alabama, eastern Tennesse, and North and South Carolina; Stebenne will cover the Los Angeles, southern Nevada and Arizona area; and Guthrie has been named manager of the new regional office in San Francisco and will handle the Bay area, northern California, and Pacific Northwest.

LOU PANKRATZ and ROBERT SPIELBERG have joined the hospital division of Parvin/Dohrmann Co. Pankratz will manage the division and Spielberg will coordinate sales in northern California

EDWARD F. SCHEHL will be responsible for Ozite Corp. sales in Philadelphia, Scranton, Allentown, Wilkes-Barre, and Reading, Pa.; Camden and Atlantic City, N.J.; Baltimore; Washington, D.C.; and Delaware; ROBERT E. LEMANSKI will serve as district manager for the southern California and Arizona territory; and D. W. RENNICK is now a district manager of Ozite Corp. of Canada Ltd., Canadian marketing arm of the company.

JAMES A. NOEL, JR., has been named general manager of Metwood Manufacturing Co. division of Standard Furniture Co. and will take charge of complete plant operations.

DONALD HOCHMUTH has joined Nettle Creek Industries as manager of its decorator and wholesale showrooms in New York City.

WILLIAM J. BOWMAN was named sales manager of Beauti-Glide Co., division Seymour Industries, Inc. and will maintain offices in Louisville, Ky., and Seymour, Ind.

VINCENT J. MCINERNEY has been named to the newly created position of general manager of Mohasco Industries, Inc. contract furniture division. In his new post he will direct and coordinate all operations of the division which supplements the distribution and product development of the Barcalo, Basic-Witz, Chromcraft, and Futorian furniture subsidiaries.

ADELAIDE ALTMAN, NSID, was named head of contract design for Lit Bros. major Philadelphia department store, replacing Kemper Ryan who resigned to form his own contract planning firm.

George W. Cherry

George W. Cherry, president and founder of Tropicraft of San Francisco, Inc. died suddenly on February 14, 1967, at Kentfield, Cal.

Circle No. 13 on product card facing P. 112

That's Goodall sitting pretty.

Lovely to look at, isn't it?

How will it wear?

Beautifully.

That's a Goodall woven upholstery fabric sitting there. And chances are it won't look a day older even on its first anniversary with the company.

What's our beauty secret? A Scotchgard* Brand Stain Repeller finish that resists all sorts of soiling. It keeps our solid colors fresher. Our stripes brighter. And our tweeds tweedier.

If you've got a job open (in office furniture, airline seats or a theater contract) hire Goodall to fill the spot.

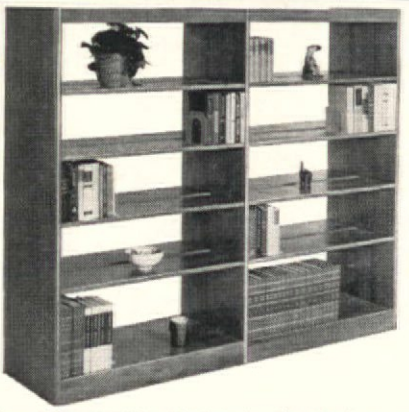
You'll be sitting pretty in no time, too.

GOODALL FABRICS, 1430 Broadway, New York, N.Y. 10018 (212) 554-6228 A Department of Burlington Industries

Available to designers and architects through Ben Rose, Inc., 11-123 Merchandise Mart, Chicago, Ill. (312) 467-6253

We give library planners some exceptional things to work with...

Modular Charging Desks: Styled for prestige, built for lasting beauty, and designed to provide the flexibility needed for modern charging desk efficiency.



Shelving: Thoroughly distinctive in design, qual of materials and construction. Gaily colored steel well as beautifully hand-rubbed hardwood shelv

Tables: Your choice of a wealth of styles, shapes and designs. In a variety of rich wood grains and colorful metal finishes. Modern, functional, durable.

Technical equipment: Not merely functional b colorful. A whole range . . . magazine and newspap racks, dictionary stands, book trucks and displ cases. Even bulletin boards.

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EAU™ furniture specifically
ibraries. We build it of the
finest hardwoods (or of
binations of wood and metal).
densify uprights for
hardness. We hand-match
ers. We perform many of our
r operations by hand, too—
uding sanding, staining,
finishing and rubbing.
What really gives an edge
to our products, however, is our
planners. Library Bureau has been
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sizes for more than 90 years.
In the process we've accumulated
an exceptional amount of
expertise on the subject of library
layout and decor. We know
ways of providing efficient service
while maintaining an atmosphere
conducive to concentration.
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work closely with architects and
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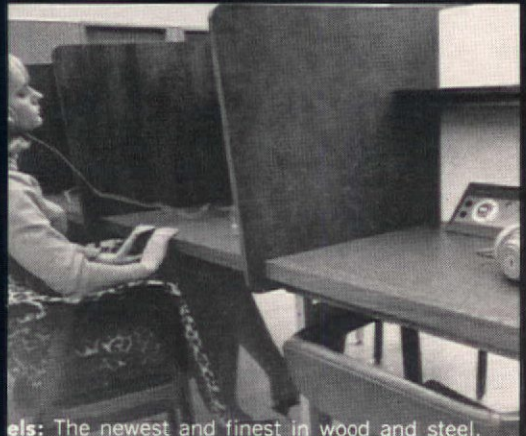
including people.



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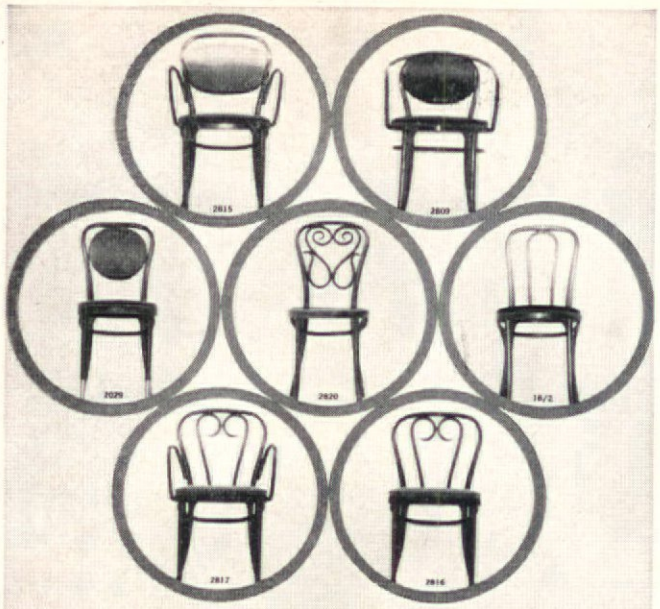
We are skilled in providing architects and library planners with creative ideas in layout and decor as well as the function of furniture and equipment.



THONET ALL AROUND

Whether you're furnishing a dining area, decorating an office or designing a lounge, Thonet offers the most diversified range of commercial and institutional furniture available anywhere. Here are a few of Thonet's current reproductions and contemporary adaptations of classic bentwood designs—all famous for their ruggedness and timeless charm. Whatever your requirements, you'll find what you're looking for at Thonet. See for yourself. Showrooms in New York, Los Angeles, Chicago, Dallas, Miami and Atlanta.

THONET INDUSTRIES, INC.
One Park Avenue, New York, N. Y. 10016
Telephone: (212) MU 3-1230

2809—Reproduction of Thonet's classic bentwood armchair, often exhibited at art museums.

Visit Thonet's handsome new showrooms and museum at the "Top of One Park," One Park Avenue, New York.

Circle No. 15 on product card facing P. 112

CONTRACT NEWS

ISD INCORPORATED, international interior space design firm, has moved to new offices at 866 Third Ave., New York. The new offices will occupy 10,600 square feet.

BODIN & LAMBERSON, ARCHITECT, Atlanta, Ga., has been reorganized to include Robert B. Plunkett, AIA, and Edward H. Shirley, AIA, as partners. The firm's new name is LAMBERSON, PLUNKETT & SHIRLEY, ARCHITECTS; R. L. WOODALL, JR., ASSOCIATE.

MICHAEL RABIN ASSOCIATES INC., interior designer and hospital consultant, is now located at 15 E. 55 St., New York City.

The Danish made Edgetaepper line of rya area rugs and wall hangings will be represented in the Philadelphia area to architects and designers by RICHARD W. HORENSTEIN. The line has not previously been represented in the area by a trade-only showroom.

DUNCAN & HUGGINS, LTD., Philadelphia and Washington manufacturers' representative is now handling two new fabric lines, ID FABRICS, specializing in Siamese silks, and PAYNE & CO., producing traditional fabrics.

HEERY & HEERY, architect/engineer, has moved its Atlanta office to 1705 Commerce Dr., N.W. Telephone: (404) 351-6120.

MALLIN CO., Los Angeles, has leased an additional 40,000 square feet of factory space at 1825 North Central Ave., Compton, to be used almost exclusively for the production of wrought iron furniture.

MIDWEST FLOORCOVERINGS, INC., has been named exclusive distributor for OXFORD MILLS, INC., in northern Illinois, northern Indiana, and the southwestern counties of Michigan.

BIRGE CO., INC., has purchased the former SYLVANIA ELECTRIC plant from BELL INTERCONTINENTAL CORP. which involves some 350,000 square feet and an additional four and one-half acres of industrial land. The space will be used for finished goods warehousing and as the home of HANDMARK, INC., a subsidiary of Birge.

ETCHINGS INTERNATIONAL and TERRENCE MOORE, INC. have occupied a new showroom at 230 E. 59 St., New York City where they will introduce a new collection of graphics and a line of lamps directed toward the architect for contract installation.

J. JOSEPHSON, INC., vinyl wallcovering manufacturer, has moved to 47-09 36th St., Long Island City, N.Y.

Directory addenda: The Art Foundry is located at 733 Third Avenue, New York, N.Y. 10017. Telephone: 661-4477. The address was incorrectly listed in our January Directory Issue.

CHATEAU KNOTTY ELM

GOLD CREST ROSEWOOD

STYLE IV WALNUT

WALNUT INLAID WITH PECAN

You've heard "I can't afford it." for the last time!

Georgia-Pacific has real wood paneling any client can afford.

When a job demands the natural warmth of real wood, don't let price stand in your way. Georgia-Pacific offers you the largest selection of real wood panelings in the industry at prices your clients can afford.

We both know there's just no substitute for the natural texture, color, grain, luxury and character found only in real wood. These G-P panelings offer you all of this and more. Every panel has our exclusive, plastic-type Acryglas® finish, that is so tough you can't even faze it with fingernail polish remover. Send us the coupon on the back of this page. Then specify real wood paneling to your heart's content . . . and within your clients' budgets.

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MORE

Now you can use real Rosewood with a clear conscience.

G-P's prefinished Chateau Rosewood paneling costs less than $63 a panel.

CHATEAU ROSEWOOD

Here is Georgia-Pacific Chateau* Rosewood . . . with the deep, rich look only real Rosewood has. The extra wide vertical grooves give walls the look of solid planking. You can stack the Chateau panels one on top of another, because the grooves are always in the same place . . . you get a continuous groove from floor to ceiling. And, each panel is protected with G-P's Acryglas® finish. The low price puts real Rosewood into more of your clients' budgets. Chateau Rosewood costs less than $63 for a 4x8 foot panel. Next time a room or office demands the luxury of real Rosewood, use it with a clear conscience . . . specify Chateau* Rosewood from Georgia-Pacific. (Standard 4'x8', 9' and 10' panels.)

☐ Send me the new G-P Paneling Catalog.

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GEORGIA-PACIFIC
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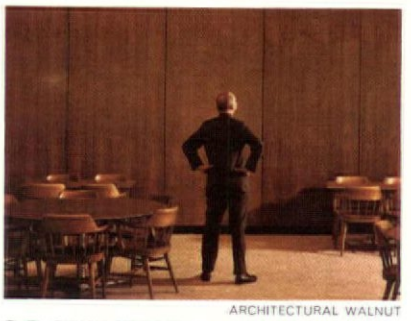
More luxury panelings at low-cost from Georgia-Pacific

GOLDEN ELM INLAID WITH WALNUT

G-P INLAID* PANELING!
Here's the custom look of hand-crafted Inlaid paneling in easy-to-install plywood panels. Take your pick from eight elegant hardwood combinations. Multi-coat Acryglas® finish looks like a hand-rubbed oil finish. (4' x 8', 9' and 10' panels.)

GOLD CREST PECAN

G-P GOLD CREST* PANELING!
This is the decorator paneling with the wide, vertical channels you can decorate to compliment room decor. The channels are a half-inch wide; you can insert colored tape, metal strips, fabric or tile. Choice of Rosewood, American Walnut, Distressed Heirloom Cherry, Golden Elm and Pecan. All with Acryglas® finish. (4' x 8', 9' and 10' panels.)



ARCHITECTURAL WALNUT

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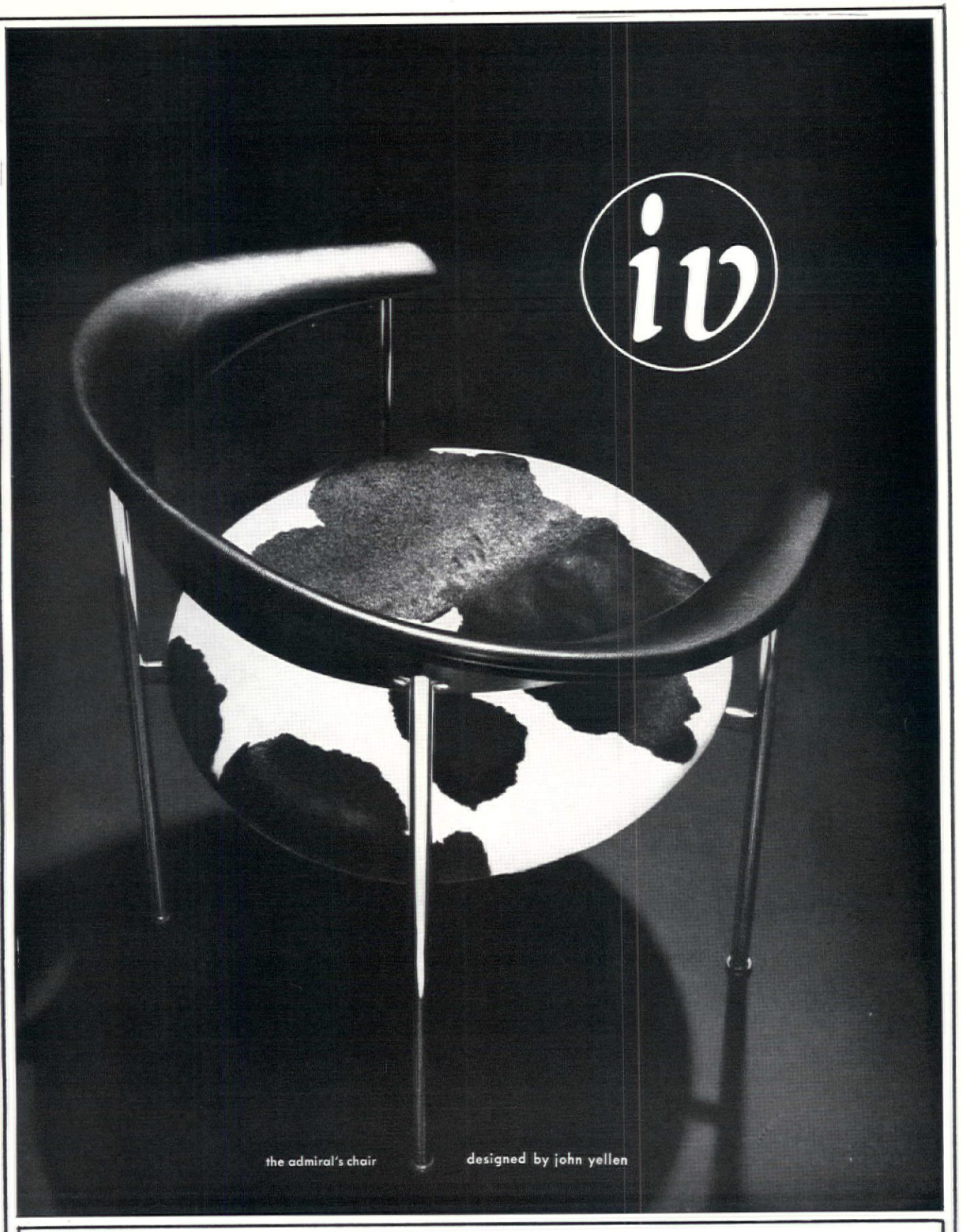
We offer a choice of over 50 architectural panels, and we handcraft them to your specifications. Both standard and specified grades . . . with a wide selection of veneer matches. We also have fire retardant panels in all standard thicknesses.

*A GEORGIA-PACIFIC TRADEMARK



i. v. chair corporation

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Circle No. 17 on product card facing P. 112

Circle No. 16 on product card facing P. 112

Cabin Crafts Carpet passes first ye

Color was the first reason why Cabin Crafts carpets were re
mended over other brands for the beautiful San Dom
School for Girls in California.

"We were pleased with Cabin Crafts' greater variety of
combinations," says a spokesman for the San Francisco fi
Richardson Contract Furniture Co. "We wanted to cre
warm, home-like feeling with these color combinations in c

"How quiet it is!" remarked Sister Maurice upon the more recent addition of Cabin
"Cimarron" carpet in the study hall. Students come and go . . . unheard.

t San Domenico school with flying colors.

still had a good commercial grade of wear."
Sister M. Maurice, O. P., Principal of the School, is most ressed with the acoustical benefits of the carpet and its ease naintenance. As she says enthusiastically, "The more we can of it—the better!"
Cabin Crafts offers a complete line of contract/commercial ets specially engineered for heavy-traffic installations. They're made of fibers that have been proved for durability and easy maintenance, such as Acrilan® acrylic. Cabin Crafts contract/commercial carpets are setting excellent performance records in schools, hospitals, hotels, motels, offices, restaurants and other public installations.

For on-time deliveries in any quantity you need—from a school to a skyscraper—specify Cabin Crafts carpets.

Domenico School for Girls, the oldest girls' school in California, found a home nestled serenely among rolling hills and valleys. The beauty outside echoed indoors with handsome, yet serviceable furnishings . . . including bin Crafts carpets.

practicality as well as a home-like feeling of warmth, dormitory living rooms San Domenico are carpeted with Cabin Crafts "Foothill." This carpet pile is durable construction of Acrilan® acrylic especially engineered for contract/ mmercial installations.

Now one year old, the San Domenico School shows by its immaculate cleanliness the importance placed upon maintenance. The installation of Cabin Crafts carpets, even in heavily-traveled corridors, contributes to the ease and economy of upkeep.

more information or a representative to contact you, phone Cabin Crafts' Contract Information Services any of the following numbers: Dalton: 404-278-1100 w York: 212-684-5200 / Chicago: 312-644-2136 n Francisco: 415-861-3144/Los Angeles: 213-627-5888 llas: 214-741-6378.
Be sure to ask for the Contract Information Services nager.

Cabin Crafts makes the Contract Carpet that makes specifying easy.

ACRILAN® acrylic fiber by Monsanto

CABIN CRAFTS

Cabin Crafts, Inc., Dalton, Georgia 30720

FLEXLIFE:
at the Pump Room

It is Chicago's most famous and elegant dining place: the Pump Room at the Ambassador East.

The job: restoring the original beauty of the Pump Room's leather settees.

The product: Flexlife.

Flexlife is the permanent coating that is brushed or sprayed onto leather, leatherette, naugahyde, or vinyl. It penetrates deep into materials, restoring strength and pliability, eliminating scuffs and scratches, as it beautifies, protecting the material, too.

Flexlife can save *you* time and money.

Also available: FLEX-ARMOR CEMENT, the permanently flexible adhesive for repairing leather, vinyl, etc.

For further details write:

C A H ® industries, inc.

Another quality product from

10283 Pacific Avenue • Franklin Park, Ill. 60131 • 312/678-7975

Circle No. 19 on product card facing P. 112

CALENDAR

1967

May 14-17. Tufted Textile Manufacturers Association 22nd Annual Convention. Diplomat Hotel, Hollywood, Fla.

May 14-18. American Institute of Architects Convention & Building Products Exhibit. New York City.

May 21-25. National Restaurant Association Convention & Educational Exposition, and Midwest International Hotel-Motel Show. International Amphitheatre, Chicago.

May 23-25. National Interior Design Show, Queen Elizabeth Building, Exhibition Park, Toronto, Canada.

June 10-14. Annual Christmas Display Market, Nationa Association of Display Industries. New York Trade Show Building, and Hotel New Yorker, New York City.

June 18-22. New York China & Glass Show. Hotel New Yorker, New York City.

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

June 25-29. New York Lamp & Home Furnishings Show. New York City.

June 25-30. New York Furniture Market. Various market buildings, New York City.

June 26-30. New York Floor Coverings Openings. 295 Fifth Ave., New York City.

July 9-13. Furniture Market, Seattle, Wash.

July 10-14. Furniture Market. High Point, N.C.

July 10-14. Furniture Market. Dallas, Tex.

July 16-21. Furniture Market. Atlanta, Ga.

July 16-21. Summer Furniture Market. Los Angeles Home Furnishings Mart, Los Angeles.

July 24-28. Western Furnishings Market. Western Merchandise Mart, San Francisco.

September 13-15. International Council of Societies of Industrial Design (ICSID) Congress. Montreal, Canada.

September 15-20. American Institute of Interior Designers, 36th Annual Conference. Shoreham Hotel, Washington, D.C.

September 20-23. NSOEA Annual Convention. Conrad Hilton Hotel and International Amphitheatre, Chicago.

September 27-29. Furniture Market. Dallas, Tex.

October 19-21. AH&MA Annual Convention. Statler Hilton, Boston, Mass.

October 20-27. Southern Furniture Market. High Point, N.C.

November 6-9. National Hotel & Motel Exposition, 52nd Annual Convention. New York Coliseum, New York City.

November 9-12. NSOEA Eastern Convention and Exhibit. Statler Hilton Hotel and Trade Show Building, New York City.

← Circle No. 18 on product card facing P. 112 for Cabin Crafts

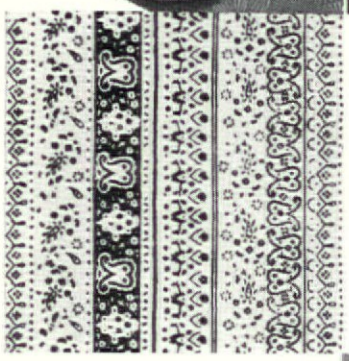
Circle No. 20 on product card facing P. 112

Have many happy returns.

Give your rooms this kind of vibrant excitement and lush comfort. Then watch your guests come back for more. At American, we specialize in the kind of furniture that guests remember with pleasure. So they'll remember you the same way. ☐ Send for our brochure, and see our entire line. Enclose 25c to Carolyn Langley, American of Martinsville, Martinsville, Va. Or visit our showrooms: New York, Chicago, San Francisco, Dallas, Atlanta, Martinsville, Va.

AMERICAN OF MARTINSVILLE

From our 16-piece Dania group.



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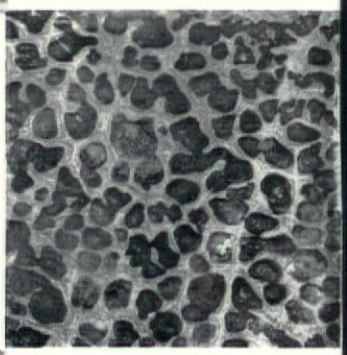
PROFESSIONALLY STAFFED
TO ASSIST YOU WITH
YOUR WALLCOVERING
REQUIREMENTS



TIARA foils in vinyl colors simulating natural marble and stone . . . practically impregnable.

GRANADA unusual hand made vinyl foils and nylon flocks. You will find just the design for your most discriminating clientele.

VINYL-ROYAL WALLCLOTH hand prints, flocks, and special effects printed on DuPont Nylon-Dacron® polyester cloth.

IMPORTED WALLCOVERINGS—corks, grasscloth, and burlap.

MURALS by THIBAUT, STOCKWELL and PIEDMONT in a wide variety of contemporary, traditional or oriental styles suitable for any decorative application.

WALLWEAVE the miracle fabric wallcovering with the hand-crafted look . . . resists soil, strippable.

PRINTS—CHARMING handprints on vinyl with companion fabrics.

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ARCHITECTURE AND INTERIOR DESIGN BY KAHN AND JACOBS. CONTRACT DEALER: P. AND M. CHERKEZIAN, NEW YORK.

When the great and growing Bowery branched out... it blossomed!

The "money tree," official seal of the Savings Banks Association of New York State, lends an inspired yet practical bloom to The Bowery Savings Bank's newest branch, in the Penn Station area, New York.

Philadelphia Carpet Company incorporated the seal as a repeating pattern into a rich, wood-grained brown and beige jacquard Wilton, woven expressly for The Bowery installation. In successfully creating an overall impression of warmth and dignity, the bank did not concede the practical. Specified was Philadelphia's #282 quality, a rugged fabric also widely used for spikeproof installations in country clubs.

Choose from our extensive design library, or invite creations from our talented staff. Philadelphia jacquard Wiltons may also be had in your own design. Whatever your choice, our contract specialists will personally follow-through on every detail.

In contract carpets the choice is

PHILADELPHIA

PHILADELPHIA Carpet Company, Contract Division
Allegheny Avenue and C Street, Philadelphia, Pa. 19134
General Offices: Cartersville, Ga. 30120
Showrooms: Chicago, New York, Los Angeles, San Francisco, Dallas • Also Crawford & Thompson in Atlanta, High Point, No. St. Petersburg

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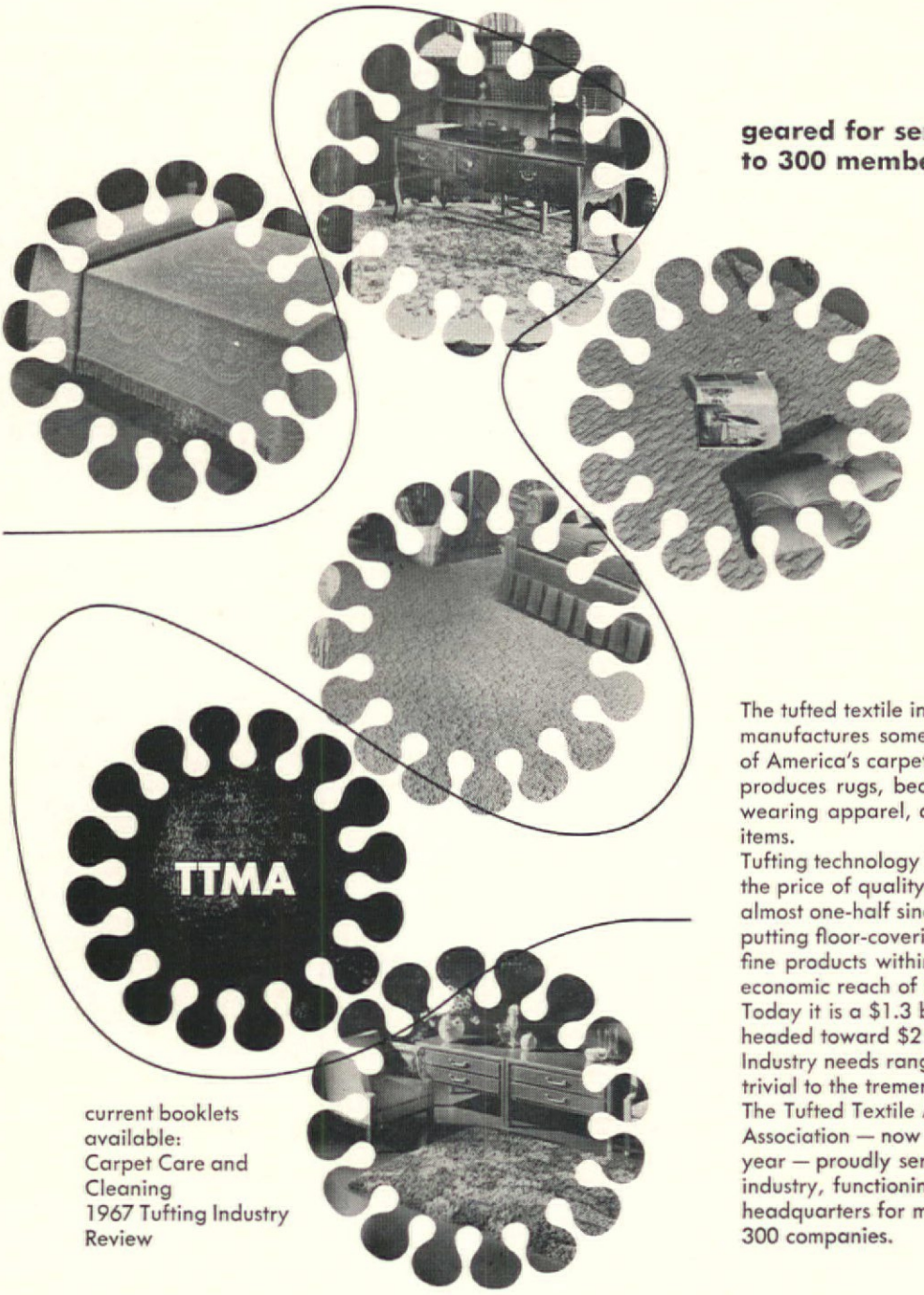

geared for service to 300 member companies

The tufted textile industry today manufactures some 88% of America's carpeting. It also produces rugs, bedspreads, wearing apparel, and novelty items.

Tufting technology has reduced the price of quality carpeting almost one-half since 1950, putting floor-coverings and other fine products within easy economic reach of consumers. Today it is a $1.3 billion industry, headed toward $2 billion in sales. Industry needs range from the trivial to the tremendous.

The Tufted Textile Manufacturers Association — now in its 22nd year — proudly serves this vital industry, functioning as problem headquarters for more than 300 companies.

current booklets available:
Carpet Care and Cleaning
1967 Tufting Industry Review

For a showing of our movie, "The Magnificent Needle," contact:

Tufted Textile Manufacturers Association

P. O. Box 8 / Dalton, Georgia 30720

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

SYSTEM '70 THE B.M.O.C.*

New registrants?
Not exactly new. They've been enrolling in large numbers at many schools lately.

What's their specialization?
Student comfort with all the prerequisites . . . versatility . . . ruggedness . . . and beauty.

Quite a few of them, aren't there?
Right you are. Desks . . . chests . . . study carrels . . . chairs . . . tables . . . headboards. In glowing wood grains and beautiful solid colors.

Any "drop-outs" in the group?
Not on your life. These "scholars" will be here a long time. In fact you might say they'll be an institution at the institution.

What's B.M.O.C.?
**The Big Move On Campus—Troy's System '70 architectural dormitory furniture.*

Anything else I should know?
Yes indeed. For all the details, write to ***The Troy Sunshade Company,*** *Division of The Hobart Manufacturing Company, Troy, Ohio 45373.*

Show rooms: One Park Avenue, New York/Merchandise Mart, Chicago/612 Grant Street, Troy, Ohio/Houston Homefurnishings Mart, Houston, Texas

Troy. CMA

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Now everyone in the business—mill, distributor, specifier, even customer—can hand over to us, Allied Chemical, total responsibility for A.C.E.™ surface wear! Already there are more than 40 A.C.E.-labelled qualities in the market that have met the rigid performance standards required for this new selling concept.

This is why Allied Chemical is the first and only fiber producer to cover you.

1. **Because we're nylon,** proved to wear better than acrylic, wool, polypropylene, or anything else!
We have the unique cross-section nylon fiber specially engineered to resist soiling, to stand up to all kinds of traffic with the kind of surface resilience and all-around durability that beats anything else going in the market.

2. **A.C.E. has proof!** From thousands of installations of every kind (restaurants, hotels, motels, schools, locker rooms, ladies' rooms) . . . hundreds of thousands of yards that have taken traffic and come out looking terrific.
That's why we can guarantee A.C.E. for you!

3. **From here on in, A.C.E. covers you,** the specifier (you're off the hook with your client), you the distributor (you get the biggest added selling advantage in sales history because we stand solidly behind every A.C.E. sale), and the customer (who takes any problem on surface wear he might have with A.C.E. directly to Allied Chemical).
Our 3-year guarantee insures immediate replacement!

4. **A.C.E. has the label that requires rigid standards.** Just a few of these 11 quality-performance proofs are pile density, proper backing, pile height, color fastness.
You have to be good to be with it!

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send this coupon for more information on the biggest change in commercial carpet selling —the Allied Chemical A.C.E. 3-year guarantee!

Call (212) HA 2-7300. Ask for Ext. ACE. Or fill out this coupon and send to: Allied Chemical Corporation, Fibers Division, No. 1 Times Square, Dept. S, New York, New York 10036.

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City_____ State_____ Zip_____

☐ Please send literature on the A.C.E. program.
☐ Please send information on mills carrying A.C.E. carpets.
☐ Please have a representative call on me.

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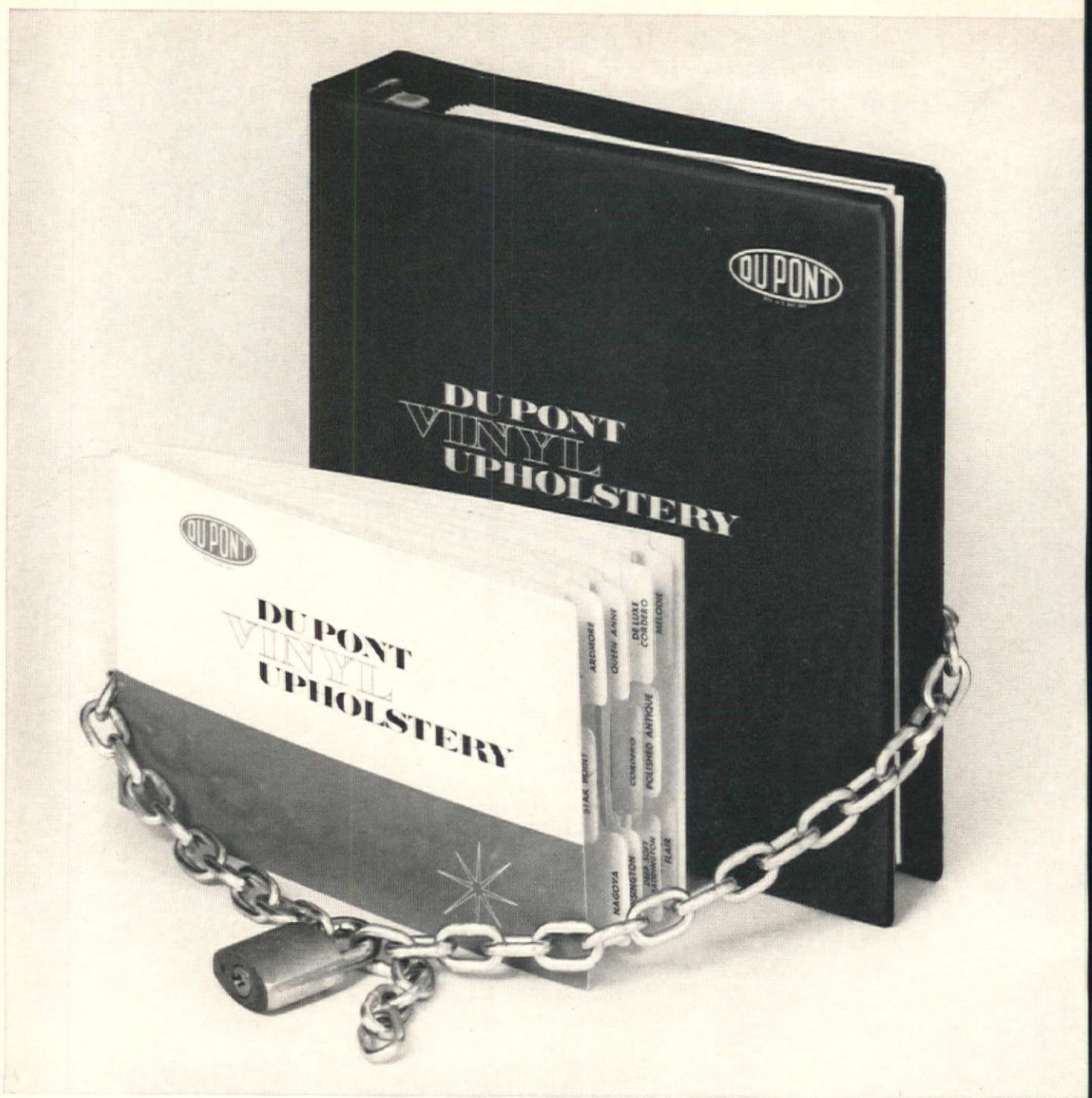

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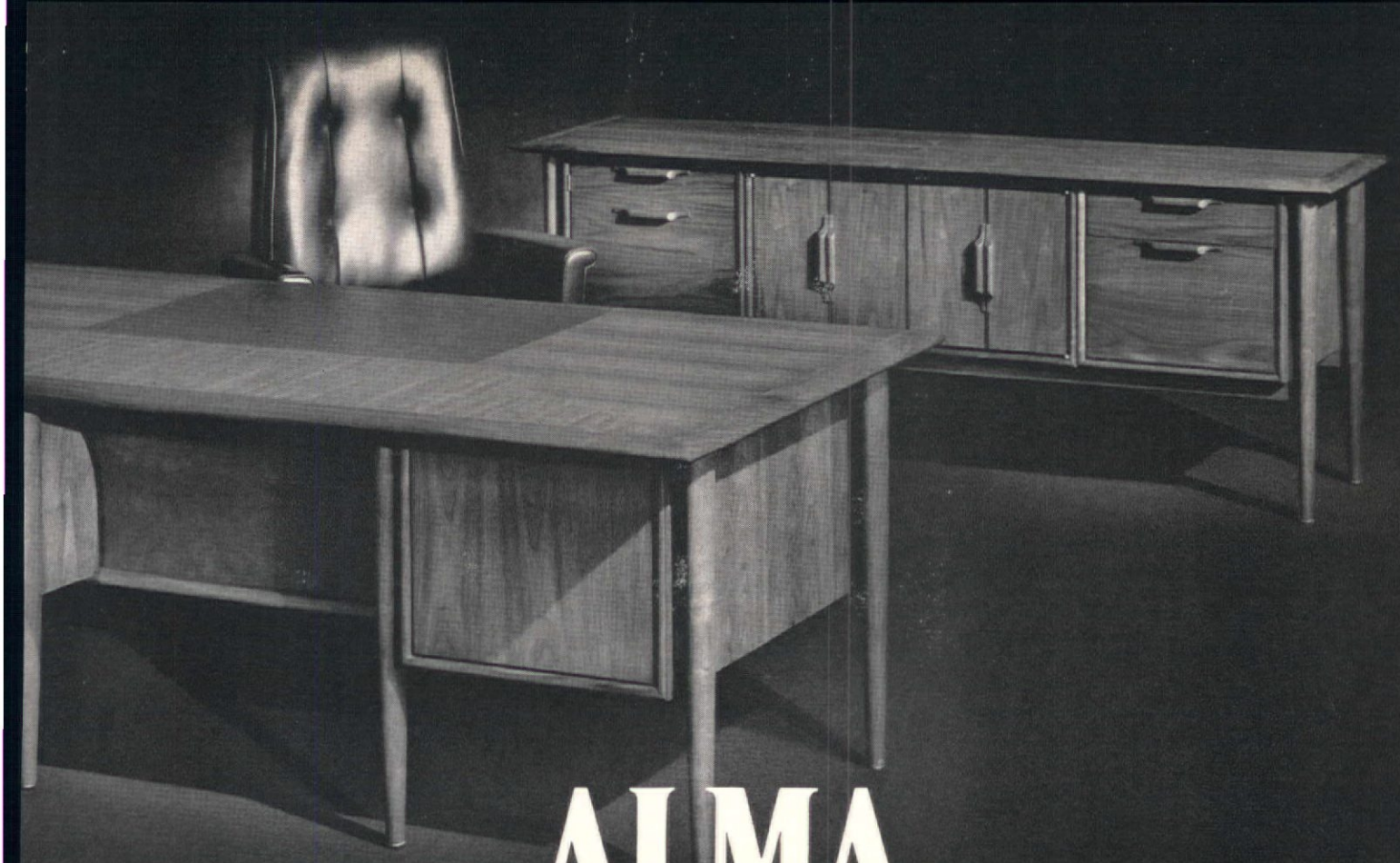

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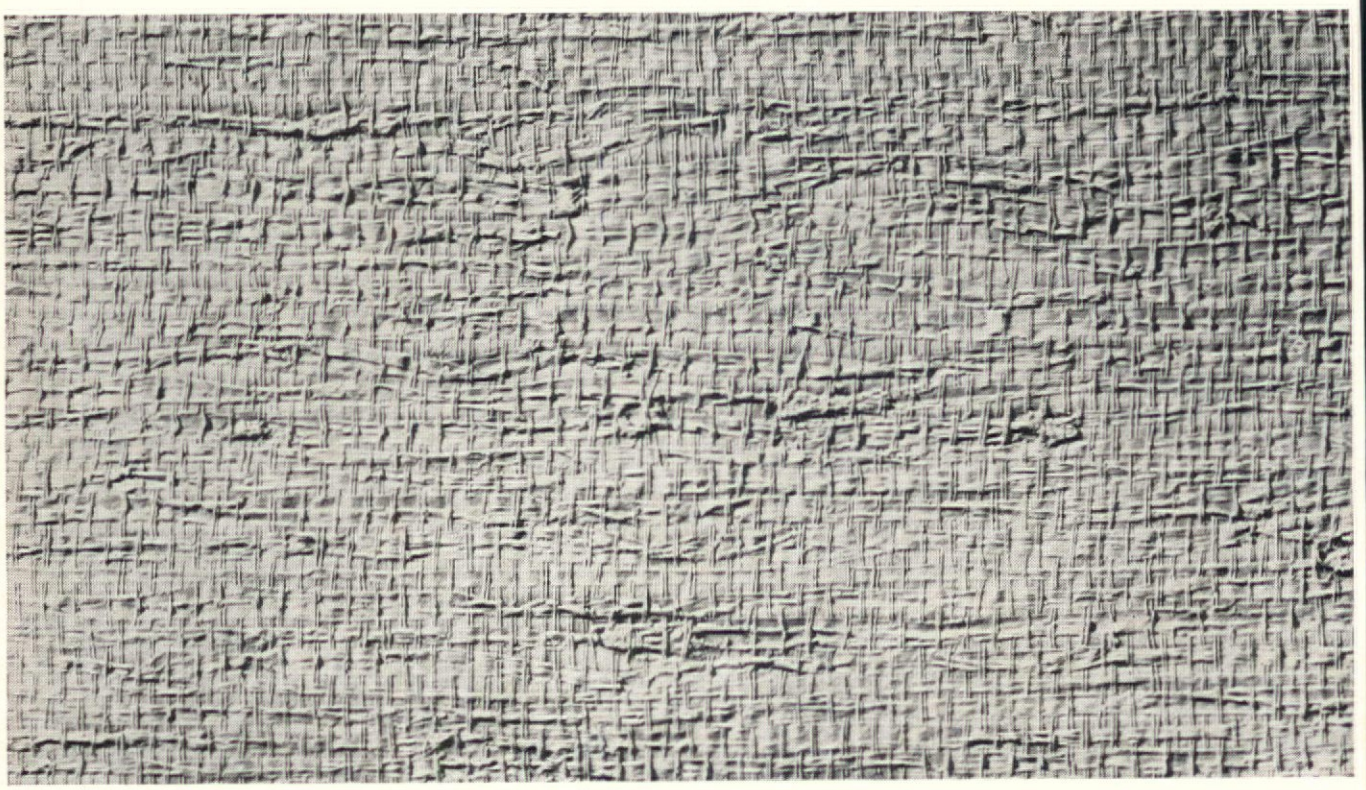

We call ours Tamara. It's a Koroseal vinyl wall covering.

It gives you the same expensive look of natural grass cloth, but there the similarity ends.

Koroseal is economical.

It resists smudges, scratches, stains and all the other perils that ruin the real thing. It won't shred, chip, flake, yellow, fade or crumble.

It's easy to hang, too. To keep clean. It's washable, over and over again. Even flame-resistant.

Koroseal grass cloth comes in Pure White, Bone White, Tea Leaf Green, Eggshell, Ivory, Opal, Oriental Blue, Bamboo, Limed White, Natural, Hemp (a few shades darker than natural), Olive, Ming Red, Taiwan Tan, and Char Brown.

We've improved other natural wall coverings as well. Burlap. Split cork bark. Silk. Linen. Handwoven straw. Tapestry.

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So next time, use Koroseal vinyl wall covering. 30 patterns. 500 colors. Write B.F.Goodrich Consumer Products, Akron, Ohio 44318.

Koroseal—T.M. Reg. U.S. Pat. Off.

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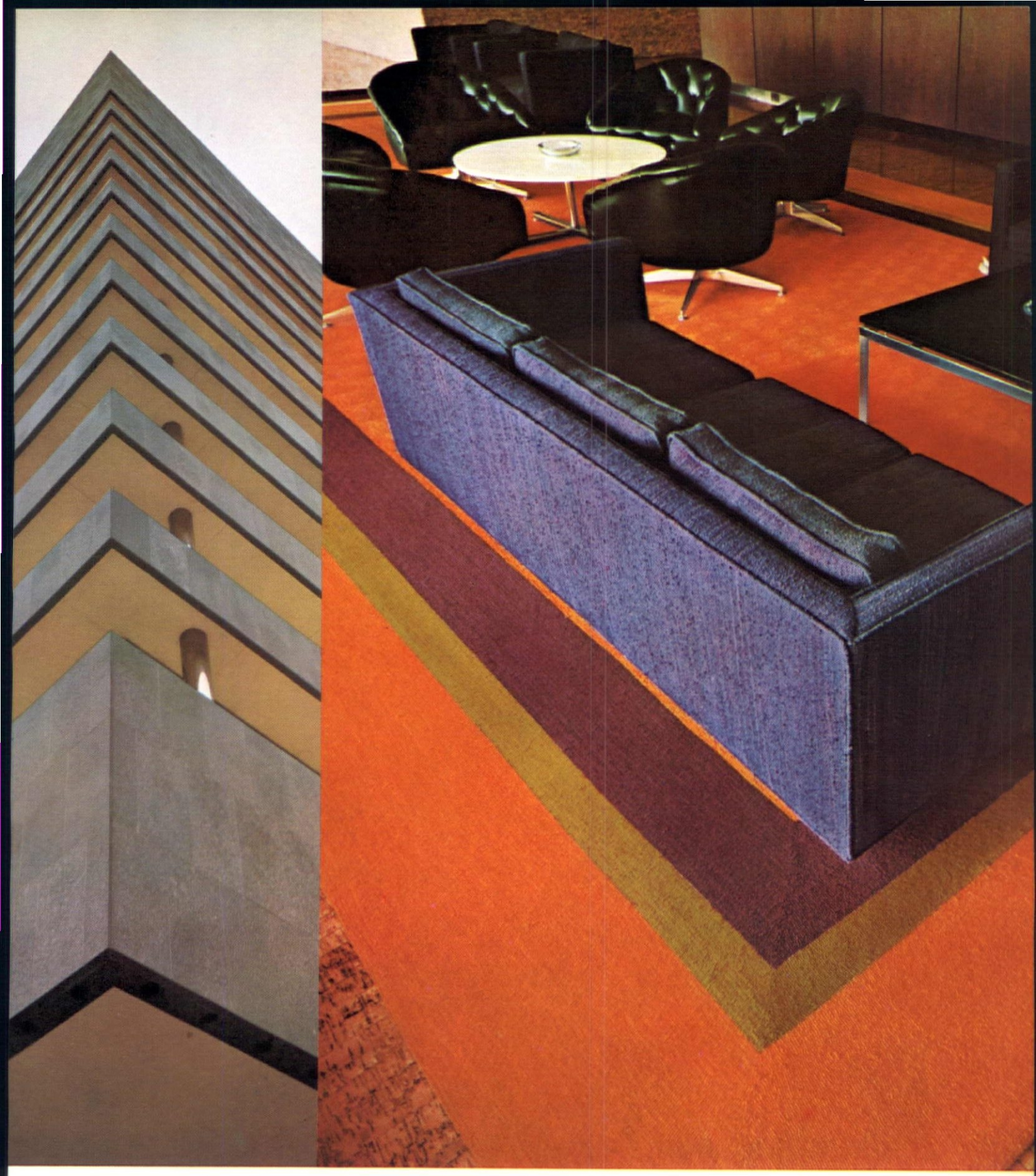
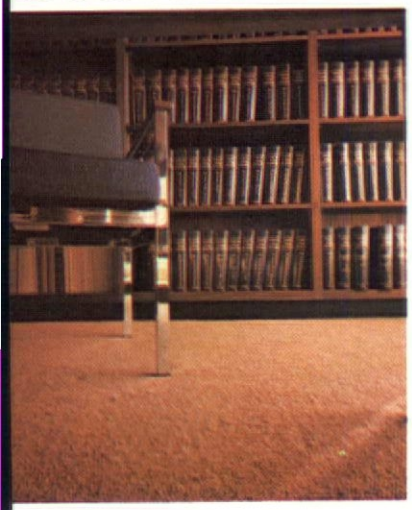


Design for business living– how carpeting translates architectural concept to interior decor.

lood was as important as maintenance: "inevitably, the choice was wool..."



"We wanted to build an attractive ce for people who would spend a d part of their lives in this building." This was the humanistic philosophy pressed by the management of the n Life Insurance Company of Amer-. It explains much about the method d result of their approach to the prob- n of building a new home office.

It is reflected, too, in the integration architectural concept and interior sign. From the combination of cool d warm granites to the design and nstruction of the pure wool carpeting d area rugs used throughout the ilding.

Everything about the Sun Life Build- g echoes an attitude of thorough, ob- ctive study and proof. This is what the anagement demanded of every pro- ssional recommendation submitted.

From the ground up

First, the very basic question of site lection had to be settled. Considera- n was given to a suburban location. ut the seventy-five year old company d its roots in Baltimore and wanted remain an active factor in the busi- ss life of the city proper. In downtown ltimore, the new and growing Charles nter Development was a natural oice. "The heart of the business com- unity in any area," says Martin nnenberg, Sun Life's Administrative Vice President, "is in the physical heart of that area." And Charles Center's open plazas, pedestrian roads and relative isolation from traffic congestion had a strong appeal to management's desire for an aesthetically satisfying and functional location.

Once the location was decided, the serious research leading to design development was begun. Functionalism was an important criterion. "We wanted to profit by the experience of others—their successes as well as their failures. So we went through the home offices of a number of life insurance companies with our architects. As a result, a number of functional changes in our organization were indicated which in the new building would be incorporated into the architectural interior planning."

Relating design to function

Some of the requirements expressed to the architects were summarized by Walter Rothschild, Financial Vice President and Treasurer, in charge of the project. "We wanted, in addition to an attractive place for our company family to work, a building easy to maintain, one with a character of its own but without ostentation, and one where the various activities would be logically arranged. An example is the placement of the lounge and dining area. We settled on the top floors for this section. It is up where the view is superior. And it is physically a complete separation from work areas, which gives it a relaxing mood." The wool carpeting in these rooms is different from the office portions, too. Specially designed area rugs emphasize the different nature of this off-duty section.

Beginning the translation

With a clear-cut direction to harmonize the whole, the architects, Peterson & Brickbauer, and Emery Roth & Sons as associate architects, had to consider from the start every surface and every material, interior as well as exterior, in its relation to the totality.

"The floors," said Warren Peterson, "were considered one of the major parts of the architecture, so what went on them became as important as what went on the walls, ceilings or exterior of the whole building. We thought in terms of concept rather than this carpet or that. We thought in terms of change of pace. From work areas to lounge areas—the recreation and dining sections. We thought in terms of the quality and subtlety of colors interrelated to the simplicity of the architectural design."

Applying the principle

For the implementation of this strategy, architects Warren Peterson and Charles Brickbauer, working with architect Harold Robinson of K & J Designs, started with the broadest possible perspective. They treated the interiors of

the building, like the facade, in great planes of color, rather than accented spots. Designing the public areas for the presence of many people, they kept upholstery fabrics neutral so that the clothes of the occupants would never cause a disharmony, but would instead, provide their own accents. This general approach was carried throughout the building.

The approach and general color schemes having been established, Mr. Robinson began coordinating the carpet design. Again starting with basics, and keeping in mind Sun Life's management's direction to test and prove each recommendation, he asked a number of carpet manufacturers and distributors who were experienced with all kinds of carpet fibers to give him unbiased fiber comparisons. The consensus was that the long-lasting quality coupled with the color effects and textures desired simply could not be produced in anything but wool yarns.

pecifications: Face Weight, 55 oz. per square yard; otal Weight, 91 oz.; Pile Height, .438; Tufts per inch, 7½; ows per inch, 5; Pile Yarn, 4-ply pure wool.

"...a predisposition to wool from experience."

The superior resilience of pure wool pile carpeting over an equivalent face weight of acrylic carpet made wool the obvious choice because of its ability to withstand the crushing of continuous traffic. Wool's resistance to burning made it the choice over nylon and acrylics, especially in corridor areas where a dropped cigarette or match would leave a black ugly scar on a synthetic. Wool's low static level, manufacturers commented, meant it would not attract soil to the degree synthetics would, helping keep maintenance costs low. "I had a predisposition to wool from experience," Mr. Robinson commented, "but with this kind of statement from outside sources, it was very easy for me to explain the selection to the client."

The choice of natural yarns

The architects were very interested in the mottled color effects achieved by using natural wool yarns. Not only did this offer them unique visual possibilities, but it provided a very practical solution to maintenance problems with a surface that camouflaged the soiling that any high-traffic area might receive. Mr. Robinson specified to Rugcrofters, the manufacturer, these natural yarns in three different constructions: for the executive office areas, a cut pile; in corridors and general areas, a standard loop quality; and in the top areas, a special loop quality. Specifications for the office areas were: Face Weight, 55 oz. per square yard; Total Weight, 91 oz. Pile Height, .438; Tufts per inch, 7½; Rows per inch, 5; Pile Yarn, 4-ply pure wool.

Area Rugs

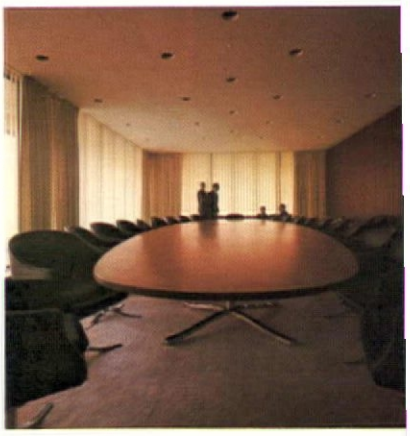
The huge area rugs (over 23′ x 24′) were considered as "horizontal paintings." They were first planned with colored paper to achieve proper proportions. Rugcrofters made up small samples which were used in formulating final specifications. Morton West of Rugcrofters describes the construction as "a semi-needlepoint texture with a swirl or shell design background which has a warm quality from the weave itself, not possible in a straight loop carpet. This single hand-needle construction gives a very dense, handmade texture. It's a very bold, striking and strong look. And it assures great wearability."

The design combined mitered corners with the swirl background to give a contrast of textures and a sharpness of delineation in keeping with the building—a softness in the swirl with a rigidity in the miter that maintains the architectural feel.

The approach succeeds

In summing up the results of the project in terms of functional practicality combined with overall aesthetic harmony Mr. Robinson observed, "Our clients often have a feeling for what they want to achieve without being able to verbalize it. Our job is to understand and interpret their needs back to them in practical terms."

Mr. Dannenberg noted later that



"many other life insurance compa executives have changed their point view on wool carpeting since visiti our building and seeing our offices."

The same reasons that made wo the inevitable choice for the Sun L Building make it ideally suited to a wi variety of other institutional and re dential contract installations. Hote hospitals, schools, museums, theate art galleries, civic centers—wherev beauty and practicality must go ha in hand, wool is the natural choice professionals.

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The wool mark is awarded to quality tested carpets of pure wool pile.

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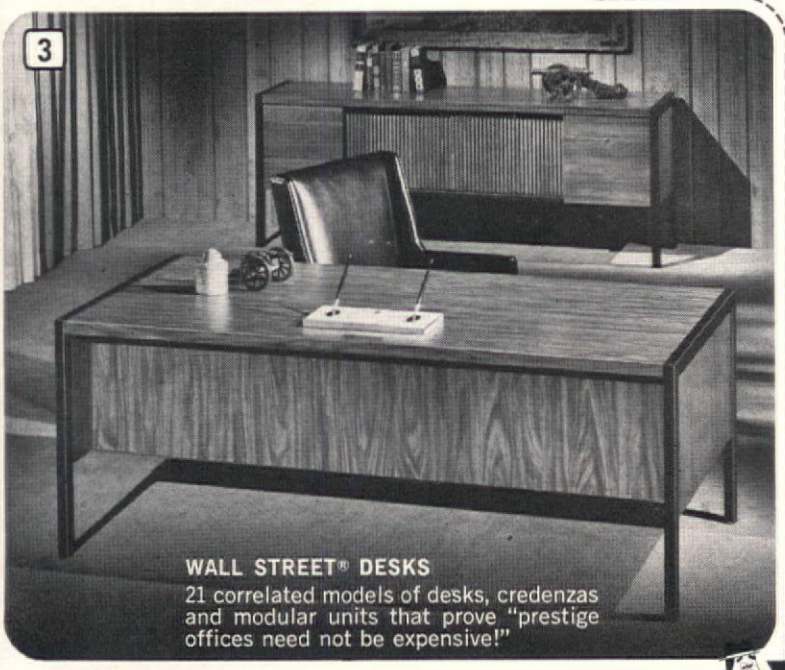

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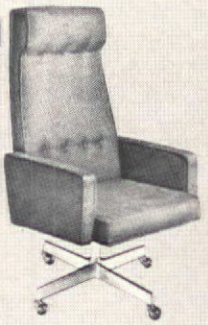

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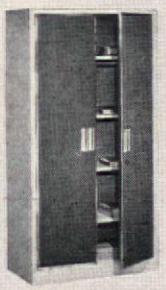

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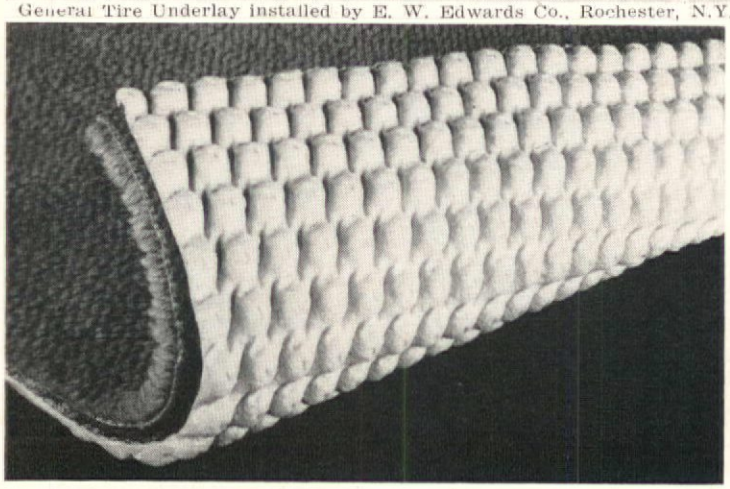

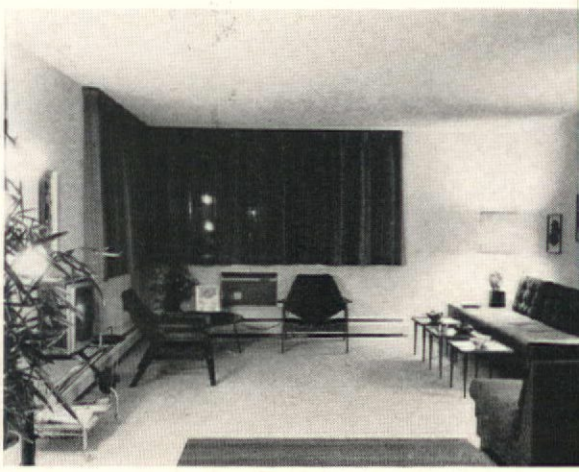

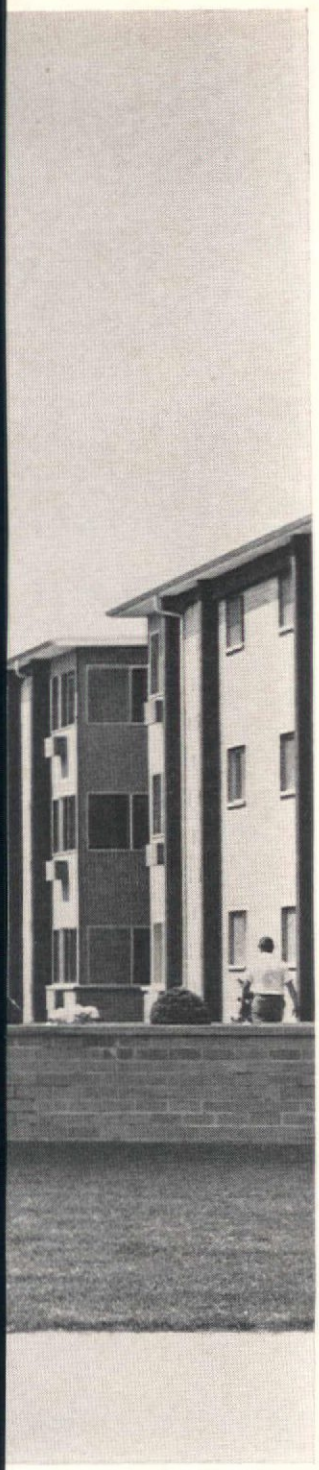

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ACRILAN® acrylic fiber by Monsanto

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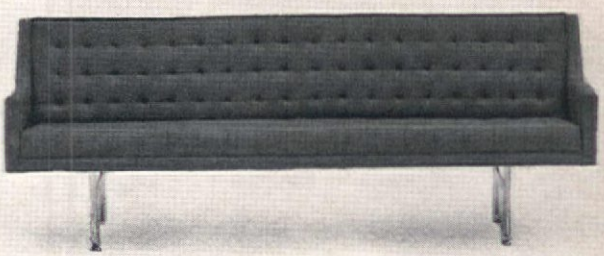

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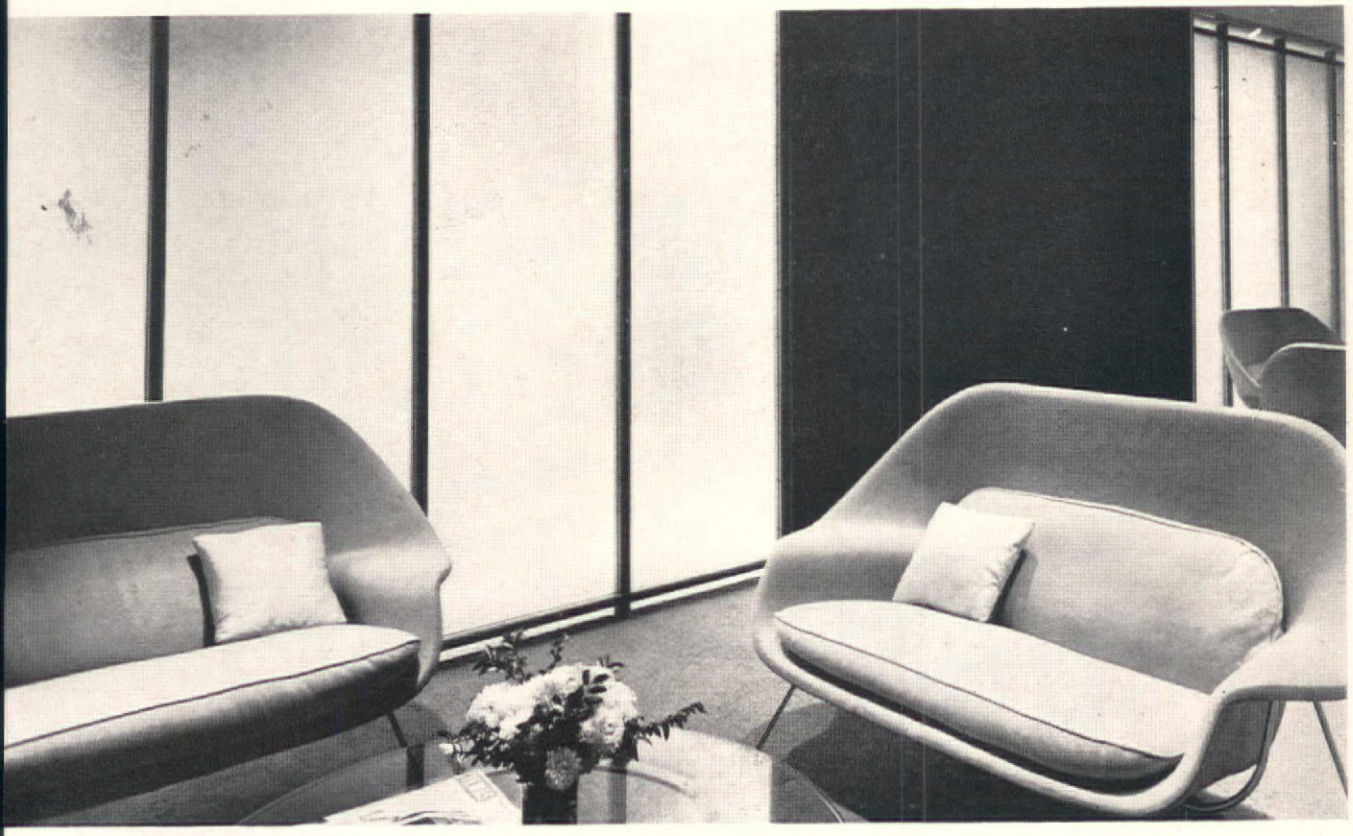

BURLAP patterned glass in reception room, Pan American Building, New York City. *Architect:* Space Design Group, Inc.

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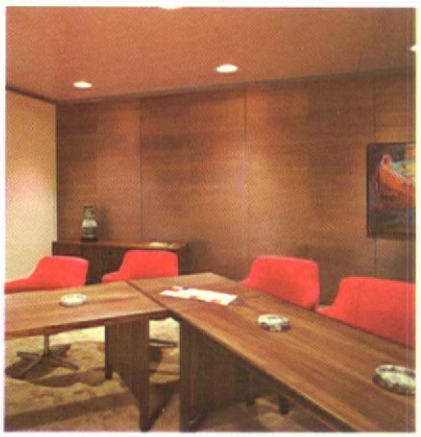

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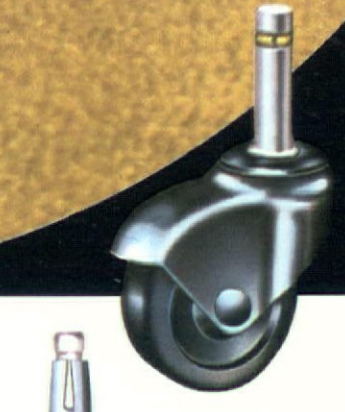

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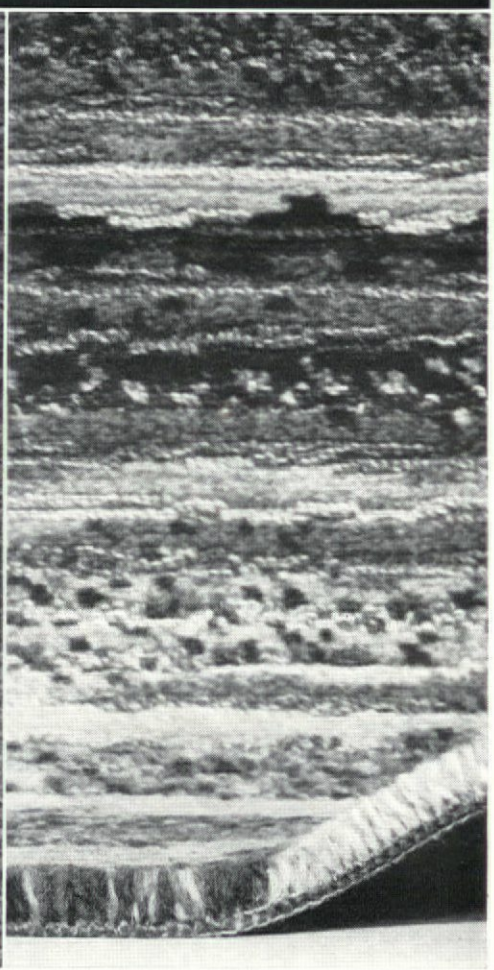

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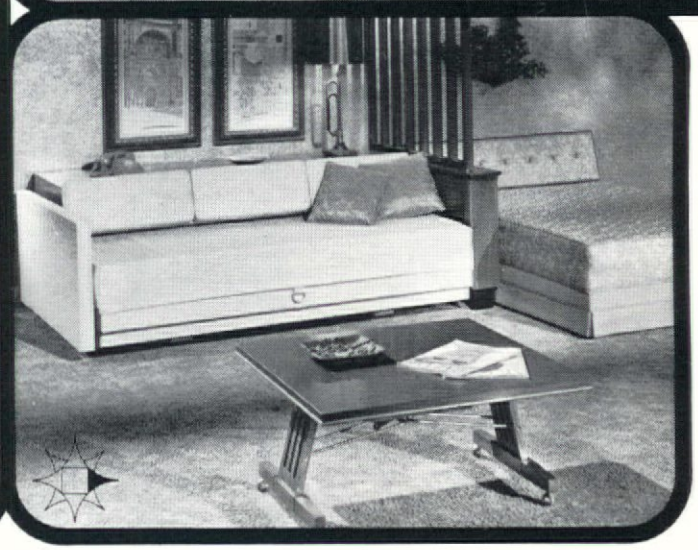

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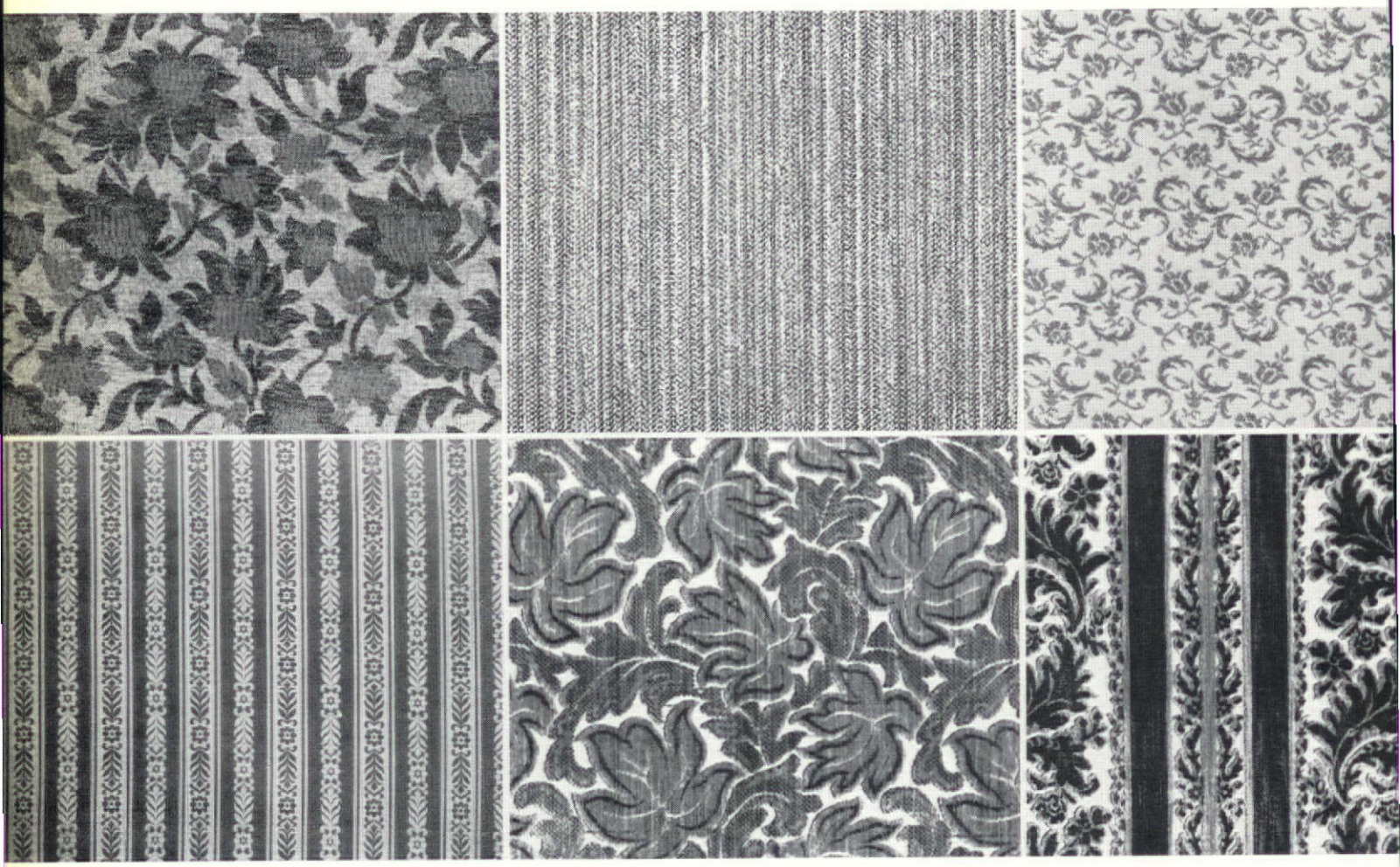

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CONTRACT '67 — A SMASH SUCCESS

CONTRACT '67 was a smash success. That's part of the historical record now that we've totted up the figures. We are proud that 4,289 contract designers, space planners, architects, and contract furnishers, representing billions of dollars of purchasing power, attended the show at the New York Coliseum April 25, 26, and 27.

More than 150 exhibitors, occupying 200 booths, handled crowds of prospective customers far beyond their expectations. Many of them made sales—including quite substantial orders—right on the spot. The exhibitors we queried indicated they intended to rent space for next year's show; most of them, by the way, are planning to increase their space in CONTRACT '68. The 1968 show will be held on the fourth floor of the Coliseum, which provides much more space than the floor we used this year, and the dates will be April 16-18, 1968.

Comments on the seminars, which were held each morning during last month's show, were just as enthusiastic as those about the show. There was standing room only at all three sessions, and on the opening morning the crowd at the seminars were so great that, regrettably, some people couldn't get into the meeting room. Next year, on the fourth floor, our seminar facilities will be much improved, with room for up to 1,000 attendees.

On the pages that follow all except one of the speeches given at the seminar are reprinted in full. Comments and questions are still being transcribed at this writing, but they were so meaty and so significant that we have no doubt that they will provide us with material of great interest to our readers for months to come.

Once again, we want to thank our Industry Advisory Board, who were so helpful in establishing the show and in setting its tone—you'll find their photos and names inside.

CONTRACT '67 was CONTRACT Magazine's first venture into show biz. We find it a highly gratifying experience, and we intend to make CONTRACT '68 even bigger, better, and more exciting.

Ben Hellman

CONTRACT '67 — A SMASH SUCCESS

Seminar Reports a vital element of interest in CONTRACT '67 — speeches presented at the seminars are reprinted on these pages

Quality Vs. Client Requirements

By Marvin Affrime, The Space Design Group

I HAVE been asked to speak on the subject of "Meeting Standards of Quality in Contract Design while Simultaneously Fulfilling Corporate Client Requirements."

In other words, I have been asked to speak on how to achieve good contract design. Because, in my opinion, good contract design *must* meet standards of quality, and it *must* fulfill client requirements. I must state flatly and positively that, in my opinion and in my experience, there is no gulf between good taste and practicality. The gulf is merely a myth. If designers would only come to realize that the gulf isn't there—that it is merely a psychological block—then the overall quality of design for corporate clients would attain higher levels of accomplishment.

Perhaps you read a recent column, by a highly intelligent and respected observer of the design scene, which accused designers of peddling to the corporate world a kind of watered-down, bastardized pseudo-design—something that looks contemporary and creative to a business mind, and yet is safe enough for him to buy.

We all know that this accusation is valid. One only has to walk through any number of so-called modern business interiors, or look at all too many of the new office buildings, to find overwhelming proof that it is. But I contend that it doesn't *have* to happen—and it doesn't always happen. It is possible to produce, for the corporate client, design of which you as a designer can be fully proud; design for which you don't have to offer the excuse of "I had to do it this way to please the client."

The truth of the matter is that, with a little help from the professional designer, many corporate executives not only will accept good design, but in fact they will crave it. Where designers go wrong is in assuming that good design is a tightly held little province of the designer, that the commercial world couldn't possibly begin to understand and accept good design. So they keep on turning out work that is beneath their own standards. It is this attitude that keeps contract design from achieving higher levels of accomplishment. It is the designer with this attitude, the designer who has a built-in horror of that imaginary gulf, who is to blame for bad design. Not the businessman who pays for it.

So much for philosophy. Now let's get down to cases. It's fine to deny that there is a gulf between good design and the commercial market, but you are certainly entitled to ask how one crosses that non-existent gulf without getting his feet wet.

All right, here we go with Affrime's rules of how to sell good design to the cruel commercial world.

First: Be your own toughest customer. Don't back down on your design standards for anyone, or for any price. I'm not talking about some vague, mystical set of standards. I'm talking about very real measurable standards. You may be interested in the set of standards The Space Design Group has developed. Our goal is to design profitable business environments. A *profitable* business environment, we say, must meet these criteria:

1. It must be practical, using space effectively, capitalizing on the building's potentials and compensating for its drawbacks.

2. It must be efficient, giving people the room, the tools, and the environment for productive activity.

3. It must be dynamic, providing for the effective interrelationship of people and units for the flow of traffic and materials and communications.

4. It must be attractive to those who work in it, building pride and morale, and helping to recruit and retain desirable employees.

5. It must be attractive to those who visit it, reflecting the organization's special personality, its corporate image.

6. It must be flexible, planned so as to accommodate foreseeable changes in the future.

7. It must be a sound investment, a business asset which more than justifies the cost of creating and maintaining it.

The well-designed space, we contend, must meet *all* these standards. The secret is one of designing a totality which incorporates all the necessary elements, meets all specific requirements, and beyond this, holds together as a whole which is much, much more than the sum of its parts. We hear a lot these days about synergy, simply defined as the process of two plus two equalling five. Design is very much a synergistic process. The elements which the designer uses in creating his end product must do more than blend together compatibly. They must add to each other and create a totality which meets all the required standards, which makes a statement, which does a job. The process can break down at any point. The seemingly small detail can become a glaring error. It can bring the whole house of cards tumbling down. The little things add up. That tiny detail can hardly be given credit for the ultimate success of the total project, any more than the pinch of salt can be considered the chef's secret ingredient in his great sauce. But should he leave it out, or put in too much, what happens to the recipe?

Ribbon-cutting ceremony (top left), officially opening last month's CONTRACT '67 is attended by members of the advisory board, which consists of Wesley Sims of Mohasco; Sidney Schwartz of Trend Mills; Oliver Wyman of Commercial Carpet Corp.; Geoffrey Walsh of Molla; Murray Smith of Ralph Wilson Plastics; William Negin of Rockland Mills; Alan Kridel of Jackson China; Frank Huggins of Winn Anderson Fabrics. Photo immediately above shows SRO conditions during seminars.

Obviously I'm talking about something above and beyond saving money and meeting budgets, although these are elements not to be ignored. Sometimes the costly job can be a flop. Sometimes the very challenge of doing the seemingly impossible, in terms of budget, can lead to exciting new solutions. Each project, no matter how large or small, is a new challenge—a new opportunity to explore, to develop, to add to our own skill, knowledge, and experience—a new opportunity to make some small contribution to the language of contract design.

The first requirement, then, for selling good design to the commercial world, is to establish your own standards and stick by them.

The second requirement, I would say, is to find the right potential clients, and, if necessary, educate them to accept your standards.

We try to determine, as early as we can, whether we and the potential client are right for each other. But whether we belong together doesn't depend solely on his Dun and Bradstreet report. We try to get to know a client and predict the possibility of a happy working relationship by interpreting to him our design approach and exposing him to some of our work.

It's always educational to watch a client's reaction to our presentation of various things we have done, and particularly to the more spectacular work. We talk quality and we show quality to the potential corporate client. On more than one occasion, after getting a design commission, we have been told that other designers, in making their presentations, had overstressed the dollar factor. In emphasizing efficiency and economy, they had devaluated design. As the president of one major advertising agency told me recently: "We take it for granted that a design firm which works for big business has learned to stay within budgets and not to be wasteful. But we were looking for more than that."

The first and second steps in selling good design to the corporate world, then, are to fix your own standards and to restrict yourself to clients who will accept and respect those standards.

Then comes research, that often misused, often maligned term. Research doesn't mean merely counting heads, desks, and typewriters. It means taking the lid off a client's organization and finding out what makes it tick. You must understand its key people, their attitudes toward their staff, their customers, their competition. You must build confidence to the point where you are let in on plans for the future. Staff members can do much of the leg work, the counting, the measuring, but the designer himself must begin to feel and understand what kind of space will be right for the client.

And with the research process comes something else: communication leading to rapport.

Starting with the initial contact and becoming increasingly intensive as the assignment proceeds through research and on into the planning and design stage, there must be an open line of communication between client and designer—a dialogue, if you will. Only in this way can there be the compatability and mutual respect which are essential to the client-designer relationship.

Perhaps you heard one of our most distinguished architects on a recent television program telling about everything going fine with a businessman client until he sees the actual facade design for the building, and then he screams!

I can't understand how this can happen, unless the architect is failing to communicate. If designer and client have been maintaining their dialogue from the outset, the client will understand what the designer is attempting to achieve for him and the designer will understand the client's thinking. There is no excuse for client or designer being caught by surprise. The designer who hides behind his drawing board and keeps his plans away from the client's uneducated, undeserving glance, is asking for trouble. A client should be encouraged to ask questions. It's amazing how many businessmen can understand what good design is all about, if we take the trouble to communicate with them. And it's intriguing to think that in the process we may be helping to lift their sights, to improve their tastes, to make an indirect contribution to the overall level of design in the commercial world.

From communication, then, comes mutual trust and understanding. The client begins to understand what he

wants and needs. He begins to recognize the designer as the specialist who can *give* him what he wants and needs. He begins to recognize the designer as his agent, the one who shops the markets, figures the better ways to do things, rides herd on contractors, applies all the special experience and talent that will guide the project to completion—on time, or even ahead; on budget, or even under. Fortified with the client's full confidence, the designer is free to do his best work.

Are standards of quality compatible with requirements of corporate clients? That's the understatement of the year. They're synonymous.

The Law and The Interior Designer

By Lee Epstein,
New York Attorney

I SUPPOSE the first thing the designer should know about contracts and the law is whether or not a contract is necessary. It has been suggested that asking a lawyer whether you should have a contract is a little like asking a surgeon whether or not you should have an operation. The analogy is apt. Surgeons think in terms of surgery, not because they are dishonest or want the business, but because they know that they have never had a patient whose appendix bothered him after it was removed. Likewise lawyers think in terms of contracts because they know that they tend to eliminate rather than to foster trouble.

One of the chief virtues of negotiating a contract is that the expectations of the parties are defined and clarified; the mere making of a contract eliminates some possible areas of misunderstanding. For the same reason, committing the contract to writing makes the parties' undertakings more specific. The ideal contract is one that is so detailed that there is no room for any interpretation and both sides know just what is expected of them and of each other.

You will often encounter a client who says, "I don't believe in contracts. I do business on a handshake." Beware of this man. The willingness to enter into a written contract is a sign of good will and intention to perform; reluctance to put it in writing usually reflects a reluctance to be held to an agreement. Let your client put his pen where his mouth is. As one well-known lawyer said, "The palest ink is stronger than the firmest promise." Sam Goldwyn is reputed to have put it another way: "An oral promise isn't worth the paper it's written on."

Another folk saying is, "Contracts are made to be broken." This may or may not be true, but if a contract is broken, it is usually done at a price. The judgment rolls of the courts are full of judgments against people who thought that contracts could be broken with impunity. In a recent situation with which I was concerned, the client discharged a designer when he was half-way through a job. The contract provided that in case of discharge the designer was to be paid the reasonable value of his services to date. The law is clear that this "reasonable value" is the going rate and not a reasonable proportion of the contract price. The client may be liable for more than the full contract price when he discharges the designer before the job is completed.

A contract need not be in any specific form. I think the AID forms are good, but there is nothing sacrosanct about them. Their chief advantage is that when you present a prospective client with a printed form, he is much more likely to sign it without requesting revisions than when you present a typewritten form, which is often an invitation to negotiate. He presents the typed form to his lawyer, who feels that it would be a sign of his merit if he got for his client a little better deal than the one embodied in the contract, and then everything hits the fan. It may take days of dickering before agreement is reached. But when the contract is printed, there is a tendency to accept it. The feeling seems to be that this is the way the designer operates, so I guess I have to go along with the gag. The prime example of this phenomenon is the lease. Most leases are outrageous. In fact, many clauses of the standard form of lease are actually illegal and have been denied enforcement by the courts. But the average tenant, proffered such a lease (printed) signs it submissively. And this was true even in the years when there was a buyer's or renter's market in real estate.

As mentioned earlier, one of the chief advantages of a contract is that it defines the relationship between the parties and avoids possible conflict in the future. How far must the designer go in cooperation with the client? Does his job stop with making out the specifications for the furnishings? Or must he hire the workers in the various trades and actually go into the market to buy the fixtures and furnishings? Are renderings paid for by him or billed out to the client? Does he make any warranties about the goods bought? Obviously not—these are the responsibility of the suppliers, but it is surprising how often the client feels that the designer is the guarantor of quality of goods he specifies.

There is an "extras" clause in most design contracts, calling for payment to the designer in case of extra work due to late revision of plans, etc. But many of these clauses do not specify how the extras shall be calculated. This can be spelled out either on a time basis or as a percentage of the cost of the items involved.

The bases of calculating fees brings up one of my pet peeves—the traditional method of paying designers. The interior designer and the advertising agency are among the few businesses or professions in which, on the surface at least, the payment is made not by your client, but by your client's supplier. For years advertising agencies were paid, not by their client, but by receiving 15 percent of what their client spent in various media. There was some excuse for this. Originally, advertising agencies were employed by magazines to sell space and received a commission for those sales. They sold space by getting up proposed advertisements, showing them to the prospective advertisers, and then signing them up for space if they liked the ad. Gradually they came to serve the advertiser, but their compensation still came from the media. However, this was an open fact. The advertiser knew that the agency was being paid by the periodical, and knew how much. However, there is a current movement toward the payment of fees. The advertiser pays the bills of the media net (or, if you will, the agency "kicks back" the fee) and pays the agency an agreed-upon fee, based upon time,

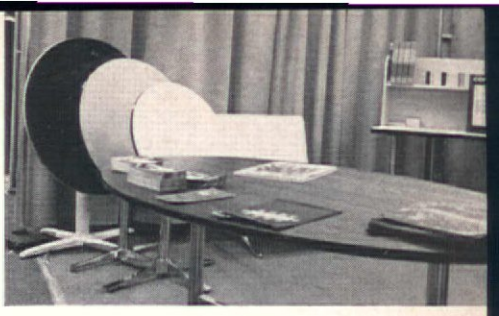
work, or some other factor.

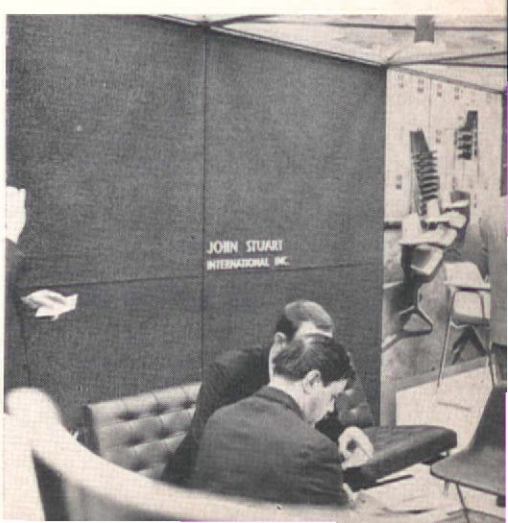
But many designers still work under an arrangement by which their fee, or part of it, is paid by the supplier. This is illegal and, I submit, unethical. If you can cover a floor for $5 a square yard or for $15 a square yard, there is no reason why your fee should be only ⅓ of the amount it might be because you specify the more economical covering. The entire system has built into it an inherent conflict of interest between the designer and his client, because the fee becomes a percentage of the money spent on the job. One answer, of course, is that designers tend to spend their entire budget on any job, and if they can save money on floor coverings, that gives them a chance to spend more on, say, furniture, and their total compensation will remain the same, the only difference being that the client gets more for his money. But the theoretical objection nevertheless remains.

Even where the designer's fee is based on some other factor, the entire facade of the industry seems to be based on the false assumption that his fee is coming out of the price the client is paying for the goods. It is ludicrous to walk into a showroom and be quoted $1,000 for a desk when everyone (or at least anyone who can multiply by six-tenths) knows that the price is $600. I am pleased that Herman Miller and several other dealers now quote only net prices, or what purport to be net prices.

One argument in favor of the present method is that it gives the client the feeling that he is saving enough on the cost of the merchandise to cover the designer's fee. If this is the only way that a designer or architect can justify his fee, he is not much better than a ten-percenter, or, if you will, a forty-percenter. The designer is (or should be) a professional engaged in a practice which requires skill, experience, discernment, training, and taste. He should not be ashamed to base his fee on the exercise of his talents. There is no objection to making his fee a percentage of the entire projected cost (since the budget does establish the scope of his responsibility, as well as the importance of the job), but it should not be based on a breakdown of a percentage of each item bought, and should never be a percentage hidden from the client.

An analogy is the lawyer and title insurance. When a lawyer represents the buyer of real estate, he often orders a title insurance policy. The title in-





Photos: Ann Douglass; Standard Studios

surance company gives the lawyer a commission on the purchase of this policy. The Committee on Ethics of the Bar Association has ruled that the lawyer may keep this commission only when he discloses the fact of payment to his client and the client consents to its retention. Most reputable lawyers either turn the commission over to the client or credit it to their fee.

There is neither time nor am I inclined at this time to go into detail about everything that should go into the contract. However, there is one point that might be mentioned: the arbitration clause. This provides that if there is any dispute about the contract, its performance or breach, the dispute will be submitted to arbitration (usually under the rules of the American Arbitration Association). If there is such a clause, neither party can sue the other; the dispute must be arbitrated. Arbitration is quicker, cheaper, and easier than litigation. You submit the issues to an expert selected by the parties rather than to a judge who may be learned in the law but ignorant of the details of the interior design profession. The only drawback is that (absent prejudice, and certain types of misconduct) you get only one cut at the ball. An arbitrator's opinion cannot be appealed from or reversed because it is wrong. His decision is final. But it's less likely to be wrong than that of a judge who is not familiar with the field in which the controversy takes place. Moreover, it is more professional for an interior design controversy to be submitted to people in the field than to have the dirty linen washed in public.

Once, after concluding a talk like this one, I had a member of the audience come up to see me, and he said, "All you seemed to talk about were lawsuits and arbitrations. I have been a designer for twenty years and have never been to court once." I hope that I haven't given you the wrong impression. Only an infinitesimally small number of parties actually reach the stage of litigating. The purpose of a good contract is not to win litigation, but to make litigation unnecessary. If the contract spells out the rights and obligations of each party, litigation rarely becomes necessary. It is only when important details are omitted, or ambiguously stated, that resort to the courts is needed. Contract interpretation has been defined as finding out what the parties would have said about something they weren't thinking about when the contract was drawn if they had been thinking about it. Contract drafting should involve calling the parties' attention to what they should think about before performance starts, and putting it down in writing.

Interior Designers: Going to Pot, Pills, and LSD?

By Forrest Wilson, Editor and Lecturer

INTERIOR design, as we know it, was born at the end of the second world war. It was spawned of the necessity to make office spaces fit for human habitation. It was not conceived by its financiers as the love child of humanity but the bastard of necessity.

In the new-found prosperity of post-war America, competition developed for workers in the labor market. Office personnel simply refused to return to the subhuman surroundings in which they had been forced to labor during the pre-war depression.

Employers appealed to the only talent then available to design interiors,

the fine artists of the period. These hardies had been weaned on the deprivations of the thirties. Poverty had honed their sensibilities to a fine-edged class consciousness. So for a short time probably one of the strangest collaborations in history existed. Interiors were designed to socialist ideals for the masses with capitalist money. Interior design literally rode onto the scene on the back of creeping socialism. It supplanted religion as the opiate of the people.

But after this auspicious beginning, continued prosperity sabotaged the revolution. Workers got cultured and interior designers got rich. The designers returned to art for art's sake, remembered the opium but forgot the people.

It was not a long step from the poppy that inspired socialist realism to the gin and reefers that inspired abstract expressionism, then to peyote and the hallucinating mushroom to trigger non-objective art, and to the benzedrine that gave us pop art. When air pollution got so bad that designers could not even enjoy glue-sniffing with their heads in a paper bag, they switched to the inspirational psychedelics, mescaline and LSD.

This is the reason that interior design as one of the arts is such a hopped-up profession. This euphoric state, however, is not maintained without assistance. There have always been a surplus of pushers to help it along and keep it happy. The pursuit of the design buck has resulted in almost universal fix in the public mind which is just as effective as spiking the reservoirs with LSD.

Design, since it is one of the few commodities in our society whose monetary value can be increased by a state of mind, is constantly stimulated by commercialism. Elaborate billing procedures and unprecedented huckstering have convinced the public that the kicks of the designer is the kickback.

Some firms give away design with the product. Overnight, salesmen have become design consultants and one enterprising corporation hired streetwalkers to eliminate altogether on-the-job training of its personnel. Interior design is touted for the most part with all of the professional integrity of a watered fix with a rusty needle. Last year's designs are a drug on the market. What's hot this season?

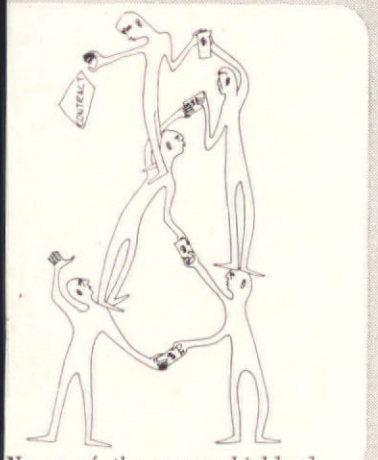
The question is, should interior design go to pot? Of course the future belongs to the fit, but at the rate we are going it will be epileptic. Where do we go from here for kicks in our pot-pourri of a design profession?

Are most of the practicing designers too addicted to kick the habit? Will we follow the sub-culture where the writers do not write, the painters do not paint and the designer goes on a trip instead? Are we headed for the turned-on world of worldly people who spend most of their time out of this world?

If we feel that design is too important to abandon and that its function is to make the world fit for human habitation, that it should find answers for overcrowded, polluted and ugly environments, then we had better kick

Are designers hatched . . .

. . . or grown?



Name of the game: kickback

the habit and be brave enough to suffer the inevitable withdrawal symptoms.

If interior design is to survive as part of our culture, it will have to emancipate itself from the childish convictions that euphoria takes the place of training, instinct takes the place of analysis and hunch takes the place of research. In short, interior design will have to grow up and take responsibility like any other profession in the society. Who knows, maturity may prove the greatest cool of all.

If our society is to be turned on by design we will have to separate the instinctive element of taste from the real discipline of responsibility. Both are important, but not interchangeable.

Interior designers must assume responsibility and concern for the users of space. Such a concern requires an education in many skills not usually associated with art—such as mechanical systems, acoustics, structure and the psychological implications of space. In short a responsible, mature designer's working time has to be divided like that of the architects, the engineers and the doctors, about ninety nine percent perspiration and one percent inspiration. If interior design is not to be a drug on the market we will have to educate the youngsters to the fact that they cannot be needled into good design.

The key to the problem is of course the school, and there are probably less than ten, of the thousands in the country that advertise interior design courses, that are making any attempt to teach interior design as anything but a merchandising of the peculiarities of taste and fashion.

It is not enough in this age of specialization to have a high old time with interior design. It either mixes truth and beauty taste and fashion with disciplined scientific investigation backed by well-trained practitioners or it might just as well freak out.

Unquestionably fine interiors have been designed by non-professionals and excellent buildings have been designed by non-architects. However, this is no justification for the more than 90 percent of building which is abysmally ugly because it was not architecturally designed nor the countless millions of square feet of interior space that need more than euphoric taste to make them habitable.

Within the next thirty years we will probably be building the same number of new buildings as have been built since the country was founded. There is no assurance that these spaces will be any better designed than they are presently unless the designers can exert their influence to make them fit for human habitation.

For the first time in history the artist can become involved in social problems instead of being one of them. If social problems are to be solved they have to be solved in mass because it is the mass of the people who have the social problems.

For instance, nowhere else is design more needed than in the present unprecedented boom in institutional building — hospitals, schools, mass housing, homes for the aged etc. These pressing problems have not even been analyzed much less designed.

We might examine the simple fact of the computer. The computer is not an instrument of the future: it is determining the dimensions of buildings and the form of interior space right now. In more advanced building types such as space frames, which incidentally are the most efficient and cheapest form of structure to build, the computer is an indispensible tool. At Expo '67 in Montreal, structures are emerging that would not have been possible twenty years ago. One of them involved two solid hours of computer time on the largest computer in the world, the equivalent of 30,000 man years of computation.

The prime function of the interior designer of the not too distant future might be to find how to live in scientifically engineered structures. We may have to begin all over again with the basic problems interior designers faced when the profession was born.

The change is inevitable. Big corporations, particularly aero space corporations are at present nibbling at the building industry and will inevitably gobble it up. Space design of the future will undoubtedly be aero. Our present building industry has all of the ingredients which make it ripe for a take over; it is lucrative, disorganized and operates with an antiquated technology. All of the conditions to inspire that motivation of progress, avarice.

Judging by past history, industry committed to solving mass problems will reduce the designer to a stylist as it did in the automotive industry. Nowhere else in our culture is design motivation so ridiculously expended, expense so damnable and esthetic pleasure so momentary as in Detroit's servicing of the public.

If interior spaces are not to be as

Slides of Prof. Wilson's drawings amusingly hammered home strong points.

meaninglessly manufactured as the automobile and as lethal when mass designed by huge corporations, they must be designed by people with an educated knowledge and the same concern as the socialist artists of the thirties.

We are faced with three conditions, a rapidly changing environment, the need for scientific education and a technology obviously set upon the profitable creation of human enclosures. These are life and death conditions for our profession, none of which can be solved by a sniff, a tablet or an injection.

The interior designer cannot get tomorrow's job with yesterday's pills.

Designing-Furnishing Hotels In Foreign Lands

By Tom Lee,
Tom Lee Ltd.

WHEN a designer of hotel interiors is introduced as a practitioner in distant lands, he is usually faced with a sudden, almost numbing reaction. A quiet adjustment to the fact seems to generate itself. And then the second wave of interest zeros in, and one is asked how? How long, how big? how where? even How? For obviously, coupled with the appreciation of exotic places, comes an awareness of the problems of getting with it, of lining up sources and supply; of the endless attention to the teamwork of management, of engineering, of architecture

and design, of preserving that same sensitive thrill in the final effect, and yet of having to implement a smoothly working efficient machine—a machine for travelers.

For essentially, whatever their background or nationality, most or all the over two hundred million travelers visiting overseas hotels today, require much the same comforts, service and follow-through. Once these are assured, they look about for other things —things that establish you and your image, that provide joy, and warmth and interest, that stimulate curiosity; and make them come back and back and back again.

What are these things? Are they a loose patchwork of disassociated ideas; each borrowed from someone else's successful hotel, restaurant, motel or club? Or are they parts of a total plan; all interrelated, all working to create a total package, all balanced to provide a series of different moods and yet relate to the local country side, the local industry, and the local background.

Every hotelier is faced with two basic design possibilities, whether to assume the stance of the most modern, the most international style, to use themes and food and design foreign to the area, or whether to be picturesque, to give the traveler a change; to illustrate his very "differentness" in location; perhaps in customs; in climate; and to stimulate his curiosity, his sense of adventure, his sense of participating in other-whereness.

My organization feels that these two possibilities are by no means incompatible, that they can be used together, or separately, but that they entirely depend on the final posture assumed by management and implemented by the architect.

When I was asked to speak today on "New problems and logistics that confront the hotel designer," my mind became computerized — there marched before me a procession of stern facts, on selection, on shipping, and on setup and installation. But as I took a longer look, I realized that beyond these mechanical considerations our first logistic has to be the concept of the project as a whole, and that whether abroad or in our own immediate neighborhood, this is what separates the men from the boys.

Usually the decision to build a hotel in any area is based on case studies, on relative position, on traffic analysis, or potential growth, and on available funds. From these, plus local physical and official limitations, grow the shape of the hotel, the number of rooms and floors, and the extent of convention and public facilities. These elements initiate a sort of architectural mix for molding and melding with known hard facts, but beyond that, very little as to attitude, look, or what we call "posture" is finalized. The preliminary architectural perspectives begin to give bulk, even sometimes the total effect of the building, but more often it takes much discussion, much analysis, to arrive at the crystalized character of the whole.

Of course we believe that the interior designers should get into the job early—that they should collaborate with the architect from the beginning because their kind of detailed concern with specifics often acts as a catalyst for many final decisions. This concern with traffic, with service, with "people" proportions, of guest and bathrooms, closets, and ceiling heights, with types and placement of air-conditioning grills, electrical outlets, and the kind of corridors and openings — all helps to formulate a physical look that serves as a background for possible final themes. Usually, there are endless overlapping discussions, like the use of wood versus plastic, or wood versus metal doors and bucks, paint versus vinyls on walls, bracket lighting in corridors, or high hats or perhaps general floodlighting. These are all dependent on space and the final character desired. Locale, materials, and budget are all combined with character and posture to create the image, the primary problem to solve.

Beyond the guest room areas but interrelated, are the major reception areas, restaurants and banquet facilities, all different in size and type of assembly, in desired occupancy, and diversability. These differences serve to set their tracking and lighting, and their air and sound and sprinkler systems. The placement of bars and coffee shops depending on availability of outside public, as with shops and entrances and parking. But they must relate to theme.

One of our continuing problems is how to find time to read, to study, to move about and meet the local people, to get the feel of the place—whether in Tehran or Tallahasee, in Johannesburg or Williamsburg, old London or New— to find the essential quality of the place, of the people, and to figure out what a visitor will expect and then combine all these with the desires and directions of the hotel as a whole. But this must be done. It is this visualization that breathes life into a project, that keeps it together, that makes it exciting for all concerned, and builds an enthusiastic team out of a loosely knit group of specialists.

So only after we have decided on a look, completely Crashingly Contem-

porary; or grandly Old World Opulent, or Unostentatiously Antique, or Colorfully Local, or Resort Relaxed, or a combination of all, do we get to work on the total impression, on the first impact, and then the relationship and flow of space after space. And this is where we get into logistics again, e.g., do we use marble, or onyx or what *is* available, at what time. Is there any wood around, is it dry, is it long enough to cut (in North Persia the wood is cut in six-foot lengths — donkey length—for navigating mountain trails) and if we get it, will termites destroy it? Is metal usable or is the climate too damp, or too salt, too dry or just too much—should we use terrazzo on all floors or do the buildings shift with earthquakes. Can we use carpet or will mildew and insects annihilate it? And what about light glare and curtains, and the permanence of silver or mirrors? All logistics.

Beyond all these do's and don'ts come the very real problems of either importing or trying to develop local markets for furniture, fabrics and fixtures (usually local accessories and art can be developed). If there is any industry in carpets, bedspreads, blankets, metal or ceramics it should be encouraged for political reasons. Sometimes it is possible to use the facilities or by-products of an unrelated factory to develop some needed item, like lamp bases or door escutcheons or vanity shelves, or sliding closet doors, or perhaps one can use a local industrial packing material to paper or insulate a wall.

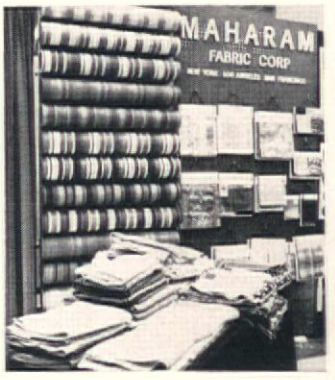
In developing a hotel in Persia—the Royal Tehran Hilton, where Hilton International inherited an already partially designed building from the architects of the shah—we collaborated very closely with the Hilton staff. The great thing they always do is to initiate the basic concept early, and Emanuel Gran is a past-master at developing a method of approach.

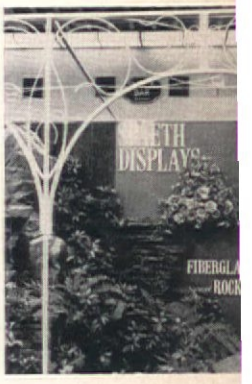
Tom Lee Ltd. was asked to collaborate with the Hilton architectural staff to design the interior furnishings and to coordinate all items for the Cementation Corporation's procurement and shipping staff. Since practically no large furniture or cabinet-working plants existed in Iran, it was decided to manufacture the quantity items in England. Immediately transportation requirements became a governing factor in design. Quantities of furniture required for 300 guest-rooms, plus public rooms including the restaurants, ballroom, and lobby, not to mention plumbing, electrical, kitchen, laundry, and air conditioning equipment, put air freight completely out of the question.

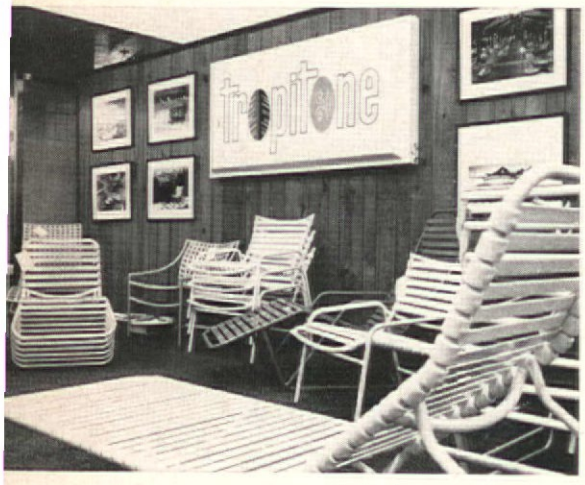
The procedure agreed on by all of the collaborating groups was to design items for mass production that could be packed in bulk and withstand a 5,000-mile sea voyage followed by a train trip and trucking over the rough terrain to Tehran. All furniture, glues, finishes, and materials had to be engineered to withstand the cold and damp of England, the sea air en route, and the intense heat of the Suez Canal and the southern region of Iran. Most decorative items were manufactured in Iran, though some were partly executed in London and combined with Iranian metal and woodwork.

To achieve an unmistakably Persian flavor in the individual items as well as in the interiors as a whole, the designers undertook a careful study of the historic periods of Persian (or Iranian) art. For the bedroom furniture the relatively recent Mohammedan era was eventually chosen. During this latter period very little furniture was used—only tabourets, screens, and portable chests. What we designed, therefore, had extremely simple shapes, though sometimes an element of fretted ornament. Mostly we were working with box-like shapes that lent themselves readily to modular variation through the interchange of drawer and cabinet units. The frames were plain; elaboration, when it came, was contributed by metal grillwork. We designed the components to interpack into telescoped groups for individual rooms, and to form bedside tables, dresser desks, benches, luggage racks, and the like. Armchairs were adapted from an English patent that knocks down and ships flat. Pointed-arch members were designed o assemble around panels usable for chairs, for headboards, or for screens. Special fabrics were woven for upholstery and unusually wide ones for bedspreads.

Though Persia is historically a famous source of beautiful carpeting, the contemporary prices of this hand-woven product made wall-to-wall use prohibitive on a realistic budget. Consequently the designers worked closely with Carpet Trades Ltd., Kidderminster, to develop special effects, textures, and colors for the multiple rooms as well as for individual public areas. An exception to this was the manufacture of two large custom-designed carpets for the lobby. Furnish-







ings of the lobby are based on the early Achaemenian periods (the era of Darius and Perseus), and the carpets achieve the pattern effects of those times.

No simpler than the final selection of manufacturers was the choice of the proper man to send to Tehran to execute and design and develop the locally made items. Brian Moody was found in Florida, where he had made his home after spending several years in the Middle East. He understood the tempo, the temper, and the temptations of the area, and in less than a year managed to produce locally the interesting accessories and furniture (designed by us) required to round out the decorative schemes.

Fees—Methods of Charging

By Lawrence Lerner, Saphier, Lerner, Schindler Inc.

THE subject of "fees" is something that continually preoccupies the practitioner in the consultant service business. Ideally, it should be possible to say simply ". . . Consultants are to be compensated for the time they spend working for each client." Yet except on the rarest of occasions, it is futile to attempt this approach as the total body content of your contractual arrangement with a business organization. Lawyers work that way themselves but when it comes to arrangements for employing consultant services, they expect a great many things to be spelled out, often in great detail. These "details," of course, involve many variables and possibilities.

Let me point out first that, if the fee is to be a simple reimbursement for time, the most obvious thing that must be defined is the service itself. In this way the client may be satisfied that he received his money's worth of a particular commodity before he writes a check.

In this case however, it is very necessary that the designer himself possess a full and lucid understanding of his own services and procedures. Such knowledge, in fact, is invaluable in preparing a contract document even apart from the fee arrangement itself. If the services the designer offers are broken down sequentially and chronologically, the contract document will serve as a guide to procedure for the designer. Also, it can act simultaneously and similarly for the client so that he may understand and even monitor, if he pleases, what is being done for him.

Now, how to establish a fee. If your proposal to work is standard to your previous experience and if you provide the very same service to each of your clients, your fee no doubt will also be standard. But anyone in our business knows that there are frequent occasions when the service you are called upon to perform is not standard to your own experience and method of receiving compensation.

Against these variables, let us examine the various ways and possibilities of billing. There are those who are accustomed to working on an open ended multiple-of-payroll method and who will work no other way. More power to you. Your method is an umbrella over all procedural deviations. But, let us suppose that we are asked for a proposal by a corporate client who insists on a sequentially subdivided proposal accompanied by a fee schedule that is coordinated, item by item, with the service description. He wants to know what his exposure will be all the way down the line, often in anticipation of possible abandonment of the project prior to completion of planning.

Now, if you have kept time records and collected proper data relating to the makeup of your overhead, an analysis of these costs should provide you with sufficient information by which you can look any phase of a job square-in-the-face and unitize its cost to you. This can be done by converting the costs to a price per square foot per phase of work or by projecting the entire project to an outside fixed fee and then subdivide it into percentages of the total, phase by phase.

In our company, for example, with our huge background of experience with cost-accounted jobs, we can estimate almost at once what any prospective assignment will cost and in this way can quote rapidly, confidently, and realistically on a square foot basis. However, this is not the approach for any firm which is not on sure ground as to how it will come out.

There is another approach—not quite so rigid and one in which the client bears some of the risk along with the designer. It often happens that the designer is called upon to guarantee a maximum fee despite the continually changing nature of the job. The designer can quote a fee consisting of either a single percentage of cost or of a series of percentages,

varying from phase to phase of the work. For example, he may request 10 percent of the cost of work being paid for by a landlord, 8 percent of the cost of mechanical equipment, 15 percent of the special fabrication such as cabinetwork and paneling, and 20 percent of the cost of furniture.

For the client who, however reluctantly, tends to feel that the designer might, at least subconsciously, wish to increase the total expenditures so that he may increase his own fee—there is this suggestion. Retain the designer at a mutually agreed upon flat fee for concept and financial analyses of the project. When the client approves a plan and a budget, it becomes the responsibility of the designer to control his approach and maintain his detail work to conform continuously through the course of the job to the original financial projections. If the client changes the scope of the work he need simply be reminded that he is not merely increasing his commitment to his consultant but is going to suffer a total exposure far in excess of the fee itself.

The flat fee expressed in dollars is the simplest and least controversial method of receiving compensation. It is usually most comfortably accepted by clients. It is not, however, without danger to the client. He stands exposed to being short-shrifted in work if the designer has underestimated his fee in relation to the amount of work involved. Of course, if the client is dealing with a respected designer there is no danger that he will be taken advantage of—but the client may object on general principle to this form of compensation for this reason.

The flat fee puts all of the risk on the designer, especially if he is proposing in competition. He must, therefore, be thoroughly aware of his exposure. If he is more than a one-man practitioner his overhead is fixed. He cannot simply solve his underestimate of time by employing overtime work, because this solution will cost him even more.

If a designer wishes to be compensated on a time basis there are, of course, many ways in which this can be spelled out. The most common is the famous and ambiguous 2½ times payroll. Fortunately, most clients do not go into too many restrictive investigations regarding this method. They enter such a relationship either with trusting naivete or with a philosophical trust in the discretion of the designer as to whose payroll will be included in the invoices. Many firms know that they cannot exist and prosper in a hardy enough condition and always offer a competent service on an inflexible, hard and fast 2½ times payroll. They therefore bravely ask for a higher multiple and hope that it will be accepted for what it is meant to be. Others will eliminate the vagueness and simply ask for X$/hour per employment category plus X$/hour for partners' or principal's time.

This method (2½ or 3 or X$/hour) quite often is combined with a maximum price thus giving the client the best of all worlds. He is protected by a maximum which he has undoubtedly selected as the lowest of several competitive proposals. His further incentive in this type of arrangement is the possibility that if the job moves rapidly and efficiently, the total fee will be less than the maximum and it will revert to him.

In reality, the cumulative fee to a maximum can save the client money only if he exercises proficiency and trust in working with his designer. The less time he consumes unnecessarily, the less the job costs him. The more competent first decisions he makes, the fewer changes he will require—and the more he will save.

One of the most interesting aspects of American service technology is the variation of approach to the solution available for any single problem. Unless a manufacturer has a better mousetrap, he soon finds out that there are just so many ways to skin a cat or turn a screw. But in the design field, the door is wide open to originality of concept, presentation, detailing, and supervision. In addition, there are variations in reputation. Given the same work and the same method of solution, one firm may demand and receive far more than another. Therefore, a designer must know and consider whom he may be bidding against before he sets his method and amount of compensation.

In the contract design field today, the number of methods of compensation is almost equal to the number of practitioners in the field. If a client wishes to buy price, he may; if he wishes to buy name, he may; if he wishes to buy quality, he may.

In certain fields of consultation, such as architecture, engineering, and management consulting, there are rather strong professional organizations that have collected data and the question of fee structure at great length. They have collected data and have issued impressive bulletins to be used as a guide in the preparation of fees. These rules, guides, and regulations have their value but fortunately do not inhibit the tide of fluctuation, which is motivated by talent and availability.

A designer must include a great many pertinent and restrictive directions in his contractual arrangements, beyond the simple statement of the fee itself. When is he going to receive it—in what increments? Can he receive a retainer at initiation and can the client withhold a retainer towards the end? Is billing to be done by hourly or percentage progress? Is the designer entitled to reimbursement for costs of printing, telephone, travel, etc?

There are indeed a great many questions to be considered prior to the preparation of a contractual arrangement. The answer to all of the above questions, except the concluding retainer, is yes.

Consideration must be given to the possibility that, despite all of the thought given to the fee and its fringes, all may not go as planned. Sometimes the written word is not enough. Eventualities do occur in which client, fairly or otherwise, will hold payment for work done.

Every designer should have a lawyer with whom he consults in the preparation of his standard forms of agreement. This lawyer, like the designer, should have specialized experience in matters such as these. If you, as a designer, go to all the trouble necessary to negotiate a written agreement, there should certainly be an inclusion in it which informs both parties about their rights and procedures.

In our firm, we take off from the understanding that the sole inventory of the space planner-designer is creative ability and experience. We pay people to think and to embody their thoughts in the form of drawings, plans, reports, specifications. Thus it is creative time that must direct our fee charges. In addition, we have administrative people whose time it is impossible to break down in terms of individual jobs. The

latter we therefore classify as part of overhead in our cost accounting. The cost accounting is very complicated, but it yields up two very important areas of clarity. It gives us a clear picture of how the different types and sizes of jobs vary in terms of cost and gives us a direct method of billing our clients using a multiple of direct hourly costs.

Furnishings Needs of Religious Institutions

By Rev. William F. Burke, Institutional Services, Inc.

In Diocese of Brooklyn, which at the present time is not engaged in an extensive building program (with the exception of the Hospitals Division which has begun a $60 million expansion and development program to be completed by 1972), we have undertaken or completed the following furniture and furnishings program in the twelve-month period ending with February 28, 1967:

Five new churches. Twenty-two new convents. One convent refurnished. Five new rectories. Seven rectories refurnished. Eight new schools furnished. One new college furnished. Fourteen schools refurbished or expanded. Three recreation centers. Also: offices furnished for Catholic Charities, Division of Hospitals, school offices, and guidance clinics.

All that in an area covering 179 square miles and serving more than one and one-half million Catholics. All that financed through the efforts of most of these same one and one-half million Catholics who helped the financing program. Financially and by item, it is a big field. And as big as it seems in terms of population, it can be considered only a small segment of the Catholic Church in the U.S.

A quick run-down of items purchased gives a picture that includes beds, chairs (varied), desks (small, large, and library), living room furniture, carpets, draperies, lamps, kitchen equipment (from A to Z), and practically anything else you can visualize in a residence, school, or office.

A program as extensive as this, with items in so many diversified classifications in the furnishings field, is bound to present many problems not only in buying for these organizations but in specifying for these purchases. We do not restrict these remarks solely to the problems encountered in dealing with suppliers or vendors but also with the problems arising from dealing with the human equation on the part of those for whom we contract, purchase, or supply and on the part of those (members of the community, etc.) who will be using these commodities.

On the part of our members for whom we do the purchasing, we find various suggestions proffered by those making the final decision for the institution. Some like to shop with the ideas they acquired when "Mother was a girl," and "it was good enough then so it's good enough now." Others have "far-out" ideas which may be great for a duplex apartment or a penthouse overlooking the park but are a bit incongruous in the residence of a religious community. Then, of course, there are those who are convinced that they are "better shoppers" than anyone else. They forget that the term eleemosynary applies to their modus vivendi and not to the modus agendi of the suppliers. Of course, no one has ever accused us of being right all the time but we do try to stay with the field.

Setting up specifications for such varied institutions creates many problems. As an introduction to this problem, if we were to offer a word of advice to manufacturers, vendors, and suppliers, it would be to urge them to come to a quick realization that there are many different considerations that have to be made in furnishing, for example, a convent. Gertrude Stein might have been able to get away with saying, "A rose is a rose is a rose," but don't you make the mistake of thinking "a convent is a convent is a convent" in spite of what the stereotyped scenes from "Bells of St. Mary's" would lead you to believe.

The successful convent furnisher will begin with the premise that each religious community or order has certain definite customs and practices different from other communities and these must be taken into consideration when designs or layouts are suggested.

Don't ever make the mistake of saying to a follower of the gentle St. Francis that the convents of the Sisters of the House of Neverfear "always follow this plan in furnishing." Brother, you have had it, and lost it. Try pushing door bells in another neighborhood.

That word "stereotyped"—not to be confused with standardized—which we used just a few moments ago has a very real significance here since we do like to set up uniform specifications for these things but at the same time we don't want our institutions, be they convents or anything else, to degenerate into Xeroxed copies of a prototype. We're not looking for a fixed appearance with the only difference in each building being its size. In some instances such a plan has been consciously or unconsciously followed to such an extent that a Priest, Brother, or Sister could move from one place to the other without realizing he or she has been the victim of a transfer were it not for an occasional look outdoors at the diversified neighborhoods in which these buildings stand. Our specifications for furnishings become standardized for many practical reasons, but stereotyped is not one of them.

Another one of a series of problems that does exist, except in rare cases, is the budgetary restrictions set for these projects by councils, diocesan offices, superiors, and of course, the built-in restriction of lack of money. Most of our buying in this and other fields begins with the premise that you have so much to spend and everything you need must fit into that bag of coin. As a result we sometimes are forced to eliminate items which are far from luxurious, are highly desirable, are extremely practical, but are beyond budgetary allotments.

Naturally, some people are bound to become unhappy. We prefer to begin with basic furnishings of good quality, style, and design with a realistic competitive price and then see what can be added to dress up the picture. It is a great feeling to be able to say, "We suggest that you add these items," but it is a miserable feeling to say, "These items will have to be deleted." No matter how grandly you build or furnish the place, the new occupants will move in with a feeling that they have been short-changed, or that they are deprived.

The term "religious institutions" may have been repeated so many times that it has become a bugbear for the

manufacturer's representative or the supplier. He may approach discussions on furnishings for such new installations with the feeling, "I'd like this contract, but look what I have to go through to get it." He has been so thoroughly traumatized by an earlier or a first experience that he shakes his head slowly from side to side and says, "I saw it but I still don't believe it." Traumatic experiences are possible from strange or unexpected dealings in furnishing any kind of installation and not only religious institutions, although in fairness, I might say, that we perhaps have the decided lead in traumatizing unwary, unsuspecting, or guileless suppliers.

While all the many connotations of the word "religious" must be kept in mind in furnishing these institutions we still get down to the very basic pragmatic idea that the institution must serve the same purpose as institutions under auspices other than organized religion. The convent or rectory must, primarily, provide shelter and a dwelling place for people; the school becomes the arena for turning loose the keepers of the three R's on an unsuspecting mother's darling; the hospital provides the place for the practice of the healing arts. Keep those ideas in the foreground in suggesting the necessary furnishings and then embellish the whole picture with whatever religious significance or whatever religious features are necessary to indicate the religious principle that brings such particular institution into being. This religious background and functional aspect is necessary because of the nature of the institution, but never be so traumatized as to lose sight of the all important fact that these places are for people — real people. Banish your fears. Step in boldly and suggest design and color that people like. These places don't have to be, and shouldn't be, an off-Main-Street annex of your morbid practitioner Digger O'Dell.

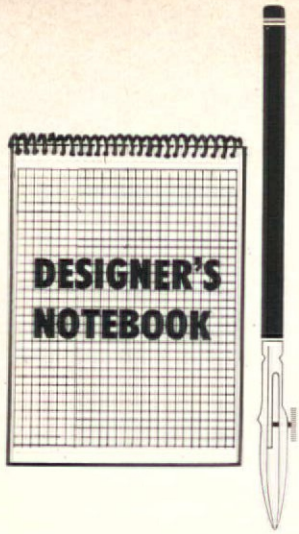
Chapel and church furnishings may be somewhat hemmed in by rules and regulations, but even here the tendency, particularly since Vatican II, has been toward cheery furnishings that are not fossilized functionary but contemporary cultural. In designing and furnishing we try not to lose sight of the all-important fact that imagination must come into play. It must come into play in such a way that contemporary materials and contemporary schools of thought in design can be incorporated into a building or a room set aside for divine worship. The biggest drawback in this field is the reluctance of individual designers to break away from the pack and update their thinking in place as well as in time.

A particular problem encountered in addition to the usual problems involving deliveries at a specified time (which we readily agree are sometimes uncontrollable) is the unwillingness or reluctance of a manufacturer to conform to the letter not only of the specs, but, on occasion, the letter of building regulations and codes, and then making use of the face-saving device "or equivalent."

This we have encountered more than once in the problems presented in furnishing kitchens and cafeterias. A realistic conformity to local requirements rather than general "national standards" would make the life of a Diocesan Purchasing Agent much more enjoyable. Regardless of any "consensus," "the considered judgment of leaders in the field," and other equivocating expressions, we look for the furnishings and furniture to adapt themselves to the architectural design and functional purposes underlying the construction of the institution, rather than working the building around the furniture. Sound strange? We agree with you, but it does happen and it is most irritating. On the other hand when you know what the architect wants and suggests, don't yield to the whims of the purchaser for the institution or the end-user of the product who, not fully comprehending what is ideal for the situation will try to insist, because of prejudice or ignorance, on something undesirable from esthetic or practical points of view.

Better relations can be developed in this field by avoiding the "cute" attitude which tries to satisfy the purchasing agent while at the same time tries to cater to those people who will use or reside in the institution. Our advice would be deal through your purchasing agent who will give you specifications and all details in planning and then let the purchasing agent for the institution work out whatever problems might exist with the institution itself. Don't step into this picture and deal directly with the end-user except when such is requested by the buyer. If you bypass the buyer in these deals and you hook on to the tail of a roaring tiger you have no one to blame but yourself. The buyer is not only an indispensable help to the institution, he is also your safeguard and bulwark against any onslaught, reasonable or otherwise, on the part of end user.

A. Richard Zimmerman (above left), head of the interior design staff of General Services Administration, Washington, D.C., spoke about the Federal government's methods of specifying and what the government is seeking in furnishings at present. Fielding questions from the audience—Ben Hellman (above right), publisher of CONTRACT Magazine and director/moderator of CONTRACT '67. At right, entire panel assembled for open-end discussion on last day.



ARCHITECTURAL WOODWORK

FIRST OF A SERIES OF ARTICLES ON THE BASIC MATERIALS AND TECHNIQUES THE CONTRACT DESIGNER/SPECIFIER MUST WORK WITH IN PLANNING AND DEVELOPING COMMERCIAL/INSTITUTIONAL JOBS

THERE are two over-all classifications of wood used for lumber in the United States, hardwood and softwood. Softwoods are the evergreens—the firs, spruces, and pines—that do not lose their foliage during the winter. Hardwoods are the oaks, walnut, birch, and maple—those broad-leaved trees that shed their foliage seasonally.

Structure of both classes consists of longitudinal bundles of fibers or cells, crossed in a radial direction by other fibers, the latter called medullary or pith rays. The pith rays bind the whole structure together. Loosely, the fibers could be compared to a bundle of soda fountain straws, only much smaller, each of them sucking up the juices from the earth and distributing them through the trunk to the branches. These fibers and cells vary in the different trees and are to a large extent responsible for the appearance of the wood species.

Growth process takes place twice a year, in spring and summer. Spring sap contains only soil juices and water. Summer sap has absorbed carbon from the air and is therefore much more dense. As a result spring wood is lighter in color and more porous than summer wood. New growth takes place under the bark and over the old wood, forming the bands called "annual rings." Widths of the annual rings distinguish fast from slow growing trees. As time goes on, the older, central rings become filled with substance and fall out of use as sap carriers. They still serve to strengthen the tree. This results in two types of wood: heartwood, which is dense and strong, and the lighter, more porous sapwood (Figure 3). As lumber, heartwood is generally better able to withstand insect and fungus attack than sapwood.

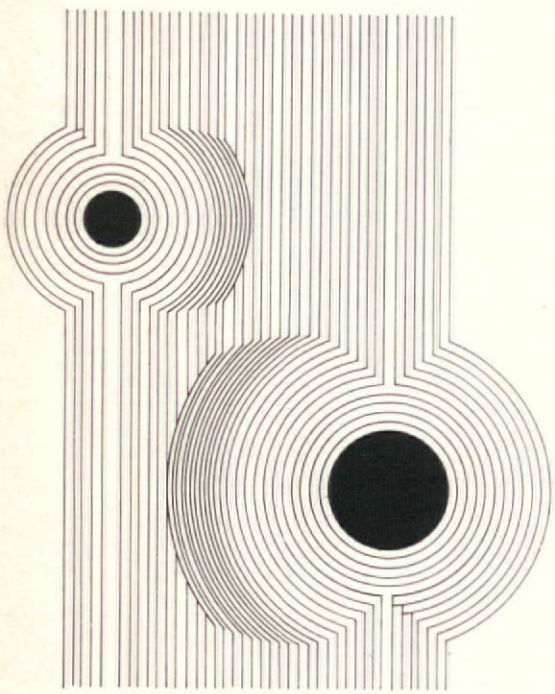


Figure 2: Knot and grain.

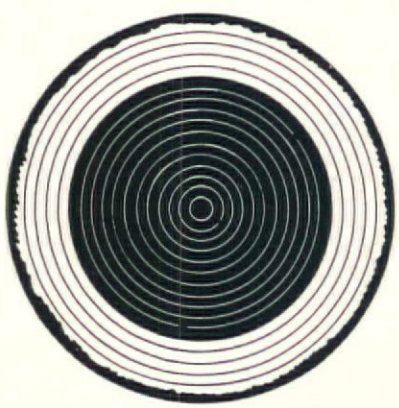


Figure 3: Heartwood and sapwood.

Strength of wood

Grain direction determines the amount of tensile and compressive strength of wood. Wood has its greatest compressive strength parallel to the grain; its greatest resistance to bending at right angles to the grain. Under bending loads, the tendency of wood fibers to pass over one another in the grain direction is called horizontal sheer. Joints and fastenings should be designed with a full realization of grain direction, since wood will split with the grain and must be cut across it.

Defects in wood

Shakes are splits that occur in the growing tree. *Checks* are splits caused by curing. *Knots* (Figures 1, 2) vary in type and are classified according to their characteristics: pin, spike, loose, tight, etc. *Pitch pockets* are pockets of pitch that remain in the wood after curing.

Wood will rot under unfavorable conditions. Wood kept constantly dry or continually submerged will not decay. Natural decay resistance lies in the heartwood. Untreated wood exposed to a hot, humid climate will have more of a tendency to succumb to fungus attack than wood in cool or dry climates.

A stain is not a defect in seasoned wood but may make it unusable in places where appearance is important.

Cutting

Two types of sawing are commonly used to cut wood. In "bastard" or plain sawn wood, logs are cut into

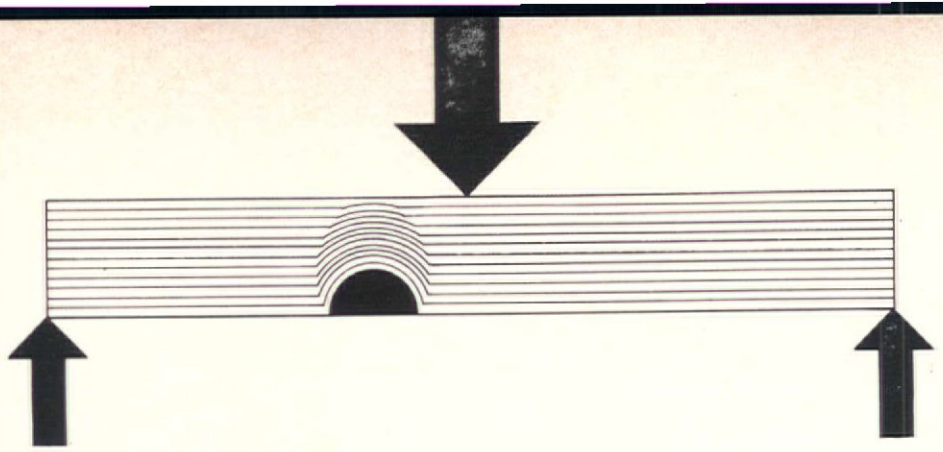


Figure 1: Knot weakens tensile strength of grain.

boards parallel to the diameter (Figure 4). This is the most economical way to cut a log but results in uneven shrinkage and wild grain patterning. Quarter sawn is a more expensive cut but the wood shrinks evenly and its grain is straight. With quarter sawn method, the log is cut into four equal quarters through the center (Figure 5). Quarters are then sawn parallel to the log's radius.

Seasoning

Wood is seasoned to increase its strength and to give it stability as building lumber. Seasoning reduces the tendency to shrink and check and increases resistance to insects and fungus growth. Lumber shipped by weight is cheaper when seasoned. When building lumber has not been seasoned properly it will settle unevenly causing cracking of plaster, won't hold nails tightly, and will warp. There are two types of seasoning commonly in use:

Air drying. Lumber is stacked with spacers to allow the air to circulate around it and evaporate moisture in the wood. This method may vary greatly in reduction of moisture content from a very slight reduction to as much as 12 percent. A five percent reduction of moisture is generally safe for building lumber. Until recently, lumber used for housing was air dried. House framing is calculated to allow lumber to dry during the construction.

Kiln-drying. Wet lumber is put into kilns and subjected to dry heat which draws out the moisture. Kiln-drying reduces moisture content from 6 to 12 percent. Moisture content of wood varies depending on the area, and wood should be dried to approximate the average for the area where it will be used. Kiln-drying is expensive and was used at one time for finish woods only. However, the construction industry is now beginning to kiln-dry two-inch lumber.

Shrinkage

When wood loses its moisture the fibers (soda straws) contract. Wood has the greatest dimensional change across the grain when either losing or absorbing moisture. Wood will absorb about 25 percent of its own weight in moisture before its fibers are saturated. Once fiber saturation has been reached, it will not increase in size despite increased saturation. Shrinkage and expansion, and its movement, is inherent within the material. Joints should be designed for movement in all solid wood and to a lesser extent in plywood.

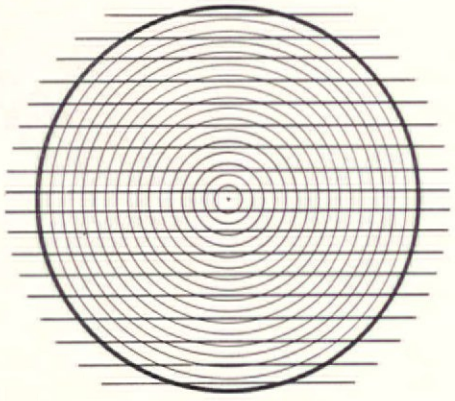


Figure 4: Plain sawn.

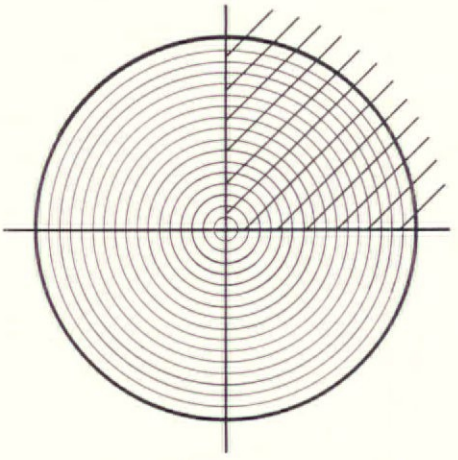


Figure 5: Quarter sawn.

Classification of woodworkers

Specifications often reflect the confusion in a designer's mind concerning the different woodworking skills. Since various branches of woodworking require special training, most woodworking contractors specialize in one branch of the trade. It is of major importance to know the differences between them to pick the best and most economical type for the job. It isn't that a cabinetmaker is more skilled than a carpenter or a millworker but rather that the most skilled (and economical) is the one who is doing the type of work he has been trained to do.

Rough carpentry

Rough carpentry involves all of the miscellaneous unfinished wood items in a building. This work is usually performed by the general contractor's carpenters. It is their responsibility to execute the woodwork that has not been subcontracted to the millworker or architectural woodworker. Since rough carpentry is usually performed before the interior designer becomes involved in the job, his contact with rough carpentry is frequently limited. Rough carpentry men erect temporary protection of finished work, such as temporary stairs and railings, and also protections for men on the job. They install the cant strips, metal bucks, and sometimes, rough wood bucks and grounds.

Millwork

Millwork contractors are often confused with architectural woodworkers in a contract. Millworkers are the producers of stock items such as doors and door trim, windows and window trim, and mouldings. Millworkers are generally involved in mass-production work and compete in areas where the architect and designer intend budget construction. Millwork is economical and generally suits the purpose for

which it was intended, varying to the particular building type, such as churches, schools, and residential construction. Millworkers manufacture a variety of stock items, but if the job is large enough they will manufacture special mouldings and trim to the designer's details. Millwork is usually finished on the job and nailed in place.

Architectural woodwork

Architectural woodwork involves, as its name implies, part of the architectural function of the building—for example, custom cabinets, special doors and jambs, plywood paneling, wooden ceilings, and similar items. The architectural woodworker usually works to field dimensions, that is, to actual field conditions rather than stock sizes. His veneer work is usually selected and matched and all fastenings concealed. The work is shop-finished and the only job-cutting is scribing. This is the finest grade of interior woodworking and the most expensive. Although architectural woodwork is sometimes listed in specifications under millwork, there is little similarity between the two.

Case goods

True to its name, these items are cabinets and cases used for specific purposes. Many firms specialize in this type of work; their quality varies greatly from budget cases constructed of the cheapest plywood with stapled backs to cabinetry that embodies the finest craftsmanship. Most firms that do case work specialize in a particular degree of quality. It is best, therefore, to select the firm that does the quality of the work required.

Contractors specializing in store fixtures, counters, cabinets, etc., may specialize still further in the particular building type, such as department store, drugstore, and the like.

A characteristic of case goods is that they are manufactured to module. Designers and architects specializing in this type of work have long since standardized functions, sizes, and layouts. Cases are generally finished in the shop, brought to the job, and fillers added to justify any discrepancies between the case and the architectural dimension.

Notes on rough wood bucks

A finished jamb and door head must be attached to fastenings built into the wall. If masonry walls are used, wood frames or rough bucks are employed for this purpose. These frames are large enough to permit the fastening of the finished wood buck to their inside face. The usual practice is to allow at least one-half of an inch, one quarter on each jamb leg for clearance in shimming and truing the finished wood buck against the rough buck.

Rough bucks are built into masonry openings with several types of fastenings that tie it securely to the wall. This is essential since a heavy door of fireproof construction may well weigh over 200 pounds. Weight pivoting on its hinges will transfer considerable stress to the finished buck, which in turn transfers it to the rough buck and its fastening to the masonry. So, the rough buck must be secure.

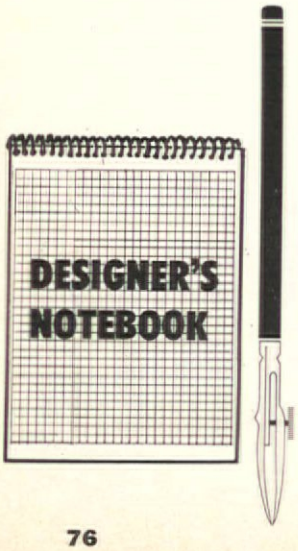
The usual practice in installing rough bucks is to plumb them in place before the mason starts to work (see sketch). Bucks are braced from the slab-over and the masonry units installed around them. This positions the door and allows the mason to work around the openings. In coursed masonry this procedure may depend upon the size of the masonry block. In interior partitions to be plastered, the masonry units are cut and fitted to the position of the door.

When rough bucks are more than 3 feet 4 inches wide with masonry extending to the slab-over, it is good practice to double the weight of the header to provide more support for the weight of the masonry.

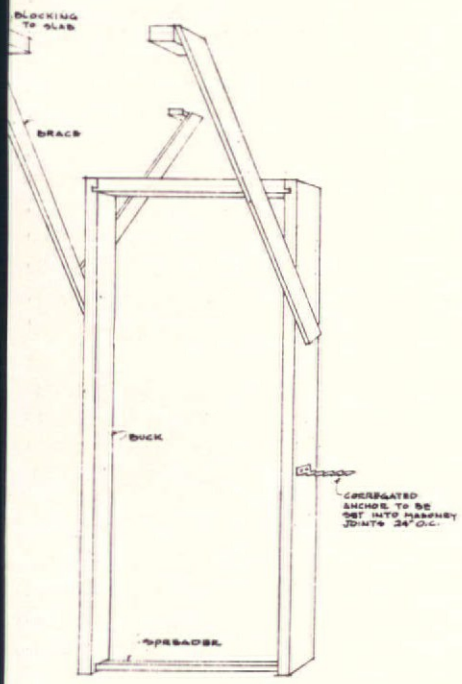
It is essential that all meetings of masonry and wood be "stripped," i.e., covered over with wire lath to prevent the plaster from cracking at the junction of the dissimilar materials.

When doors exceed normal height, more than 7 feet, the practice of doubling up on the jamb legs of the rough buck is commonly called for. Though this construction transfers the loads to either side of the door in frame construction, it is of comparatively little value in masonry construction—and is actually bad practice—since the added thickness of wood may contribute to cracks in plaster at the sides of the door as the wood shrinks. As long as the rough buck is securely tied into the adjacent masonry wall, one thickness is sufficient.

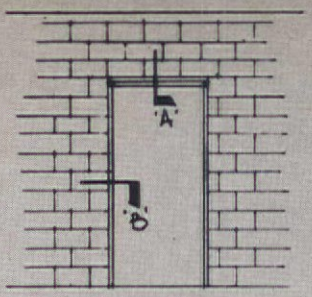
In large openings or under special conditions, wood blocking is used instead of standard wooden bucks. These are two-by-fours which are attached to the masonry after it's in place. If the masonry extends to the slab-over, a steel lintel is usually provided over the door with this type of construction. Then, threaded rods are built into the block cavities to secure the wooden blocking. The carpenter drills for the threaded rods and cuts them off after the blocking is installed. (**C**)



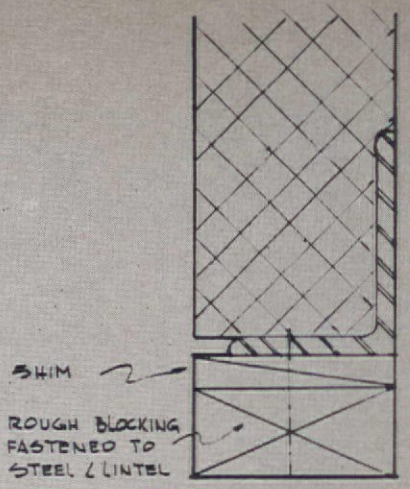
A SECOND ARTICLE IN THE DESIGNER'S NOTEBOOK SERIES WILL APPEAR IN OUR JULY ISSUE, WHICH WILL CONCENTRATE ON OFFICE PLANNING, DESIGN AND INSTALLATION OF FURNISHINGS



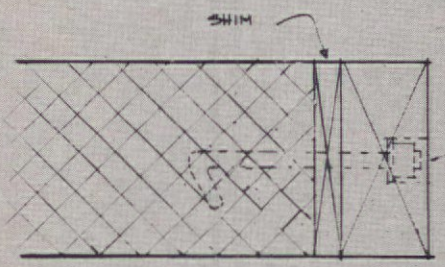
ROUGH BUCK SET IN PLACE FOR MASONRY



ELEVATION - WOOD BLOCKING AT MASONRY OPENING

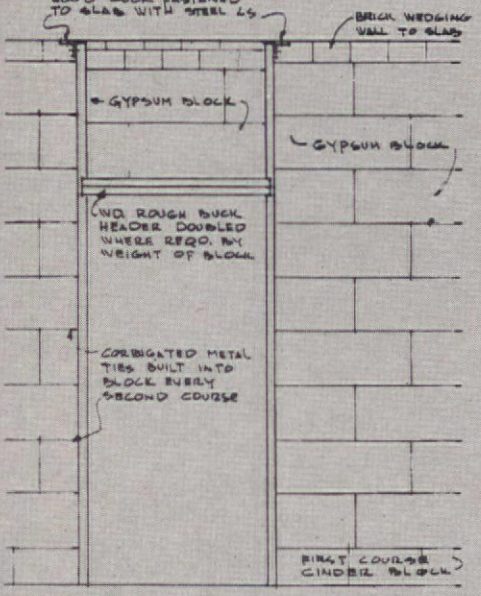


SECTION 'A'

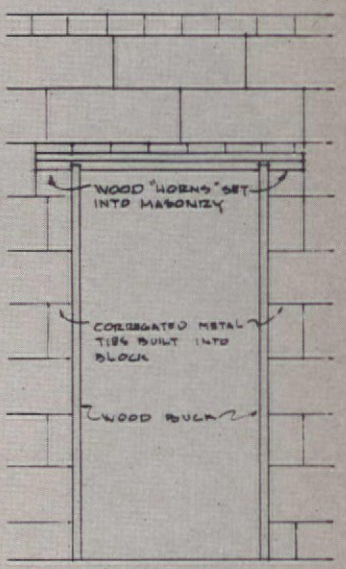


PLAN - 'B'

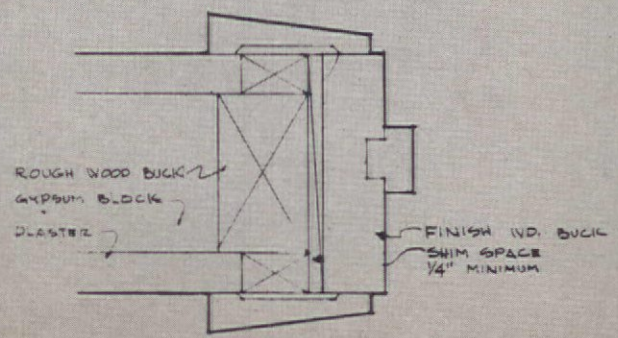
TYPICAL ROUGH BLOCKING FOR FINISHED WOOD BUCK



TYPICAL ROUGH WOOD BUCK IN GYPSUM BLOCK WALL



TYPICAL ROUGH WOOD BUCK IN GYPSUM BLOCK



SECTION THRU TYPICAL FINISHED WOOD BUCK

IT STOOPS TO CONCLAVES

GHK SPREADS HIGH COST OF HIGH LEVEL BOARD ROOMS WITH STAFF MEETINGS, AUDIO-VISUAL DISPLAYS AND DINING

THE corporate board room or executive meeting room, traditionally conveying an image of affluence, prestige, or even grandeur, has assumed a new look. The impressiveness of the room now stems from its working economy as well as its comfortable appearance. The same room, once opened for use only a few times a year, now does almost daily service as an executive dining room, working conference area, and audio-visual display auditorium.

This dynamic utilization of board room and executive meeting room space for multi-purposes has led planners such as Griswold, Heckel & Kelly Associates, Inc., a New York City-based firm of interior planners, to develop ingenious layouts and interior construction which successfully camouflage extraneous items in the room when they are not needed. Among the versatile room creations credited to the firm are board and meeting rooms at Sandos Pharmaceutical Co., George Putnam Fund, and First Boston Corp.

The basic requirements of this new approach to multi-purpose areas are flexibility and the ability to comfortably change roles at a moment's notice. For example, such ingenuity is used to conceal screens, projectors, display panels, and other sales meeting materials behind the walls of the executive meeting room. Another example is the combination of three small meeting rooms created with folding doors which can be opened out into one large area seating hundreds.

One interesting application of using executive meeting room space on a daily basis has been encouraged by the trend to executive dining areas and lounges. The executive dining room, which is usually constructed by closing off a section of the meeting room, may be used for meetings, dining, and display in one day.

An essential ingredient for developing this type of flexible approach to high-cost space is planning in advance, GHK has found. An area that is planned with a multi-purpose function in mind can do the optimum job in two or three areas. Lighting, for example, should be planned on an overall basis. Centering illumination on the board room table may seem effective, but may render the area unserviceable for use as a dining room or audio-visual screening area. Other dramatic visual focal points should be flexible. An oil painting over the fireplace in the dining area may be attractive, but it could also prove distracting during a board meeting. Fixtures and accessories should likewise be adaptable so that rooms can change function without losing their esthetic balance and proportion.

The multi-purpose room immediately suggests custom-designed furniture since it is designed to give optimum service for a number of functions. An executive dining table seating eight can be expanded to a meeting table for twenty-four. Decorative wall paneling may conceal projectors, slides, or instructional materials; folding doors, which are out of sight during a board meeting, may reappear later to divide the space into smaller working rooms. The functional utilization of space in this manner cannot be improvised. It is a matter of planning, taking all functions into mind, and then designing layout, lighting, paneling, furniture, and furnishings into a flexible and coordinated whole. **(C)**

Executive meeting and board room at BBDO, New York City advertising agency, exemplifies multi-purpose rooms. Table is from Directional; chairs, covered with fabrics of royal blue and kelly green nylon homespun, are by Knoll; wall panels are covered with Domus, a Knoll fabric. Roxbury carpet in hemp tones is distributed by New England Contract Carpet Co.

Executive meeting room at Putnam Fund, Boston, designed by Griswold, Heckel & Kelly Associates, Inc. (below), also serves as executive dining area (top right), can be divided into smaller meeting rooms (bottom right). Folding table (lower left), can be stored out of sight or added to a dining area table to form a long board table. Table, designed by Griswold, Heckel & Kelly Associates and built by Cumberland Furniture, has stainless steel base, top of Parkwood latex oiled walnut finish. Chairs and credenza are by Cumberland; chair upholstery is Skoll, a dark brown fabric from Knoll. Beige vinyl walls are complemented by wine red carpet from Seamloc-Loma-Loom.

INTERIOR
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THE NEW NEEDS OF BUSINESS MAKE IMPERMANENCE, RATHER THAN PERMANENCE, ESSENTIAL AND DESIRABLE; LATEST TREND IS TOWARD TOTALLY INTEGRATED SYSTEMS, AND EVEN SKIDDABLE AND INFLATABLE WALLS.

BY ROBERT MALONE

One of the unique and characteristic qualities of our era is its attitude toward time. We no longer think of time as one of the given dimensions, but as a measurable commercial item. It is a recognized factor in the cost-price ratio, a salable commodity. Time is money.

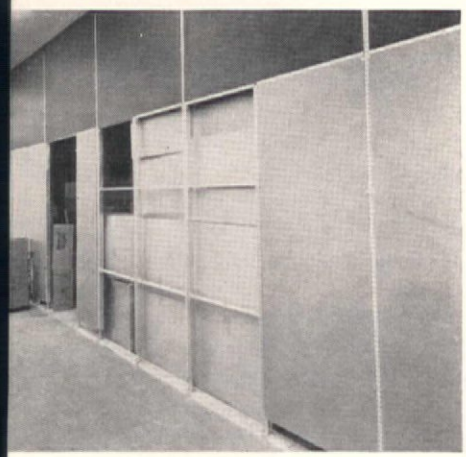
Furthermore, our sense of duration —the scale at which we perceive and evaluate the passage of time—is radically different from that of past generations. This shows up clearly in our definitions of what is permanent and what is not, and how we feel about it. Not so long ago, "permanent" structures were built for the ages, or at least for several generations; and "impermanence" meant irresponsibility, if not downright dishonesty. A movable, demountable quality in business architecture would have suggested a "fly-by-night" operation, with all the undesirable connotations of a floating crap game.

The accelerating pace of life, especially business life, has changed all that and has made us acutely aware of our rising speed of change. Business today not only has to go farther and travel faster than before; it has to change a great deal oftener. It's a rare company today that stays in business for ten years without moving its offices, increasing its staff, expanding or closing out part of its operation, merging with a different group or setting

A

WALL SYSTEMS

B



C

D

A *Mills forecast 200 metal system features telescopic wall head members that fasten to suspend ceiling, base trim components that adjust to floor variations. With high acoustical rating, system can be fitted with steel or glass panels. Circle No.* 100. **B** *Art Metal panels, designed to act as part of the furniture, either free-standing or furniture supported, provides privacy while permitting free air circulation. Circle No.* 101. **C** *Wallmaster slotted steel uprights, by Reflector Hardware, are easy to erect, easy to move when required. Basic superstructure is set on ceiling and floor wood stringers and finished with clip-on panels. Circle No.* 102. **D** *Mowalco movable system comes full height, low-rail and intermediate heights, or in various combinations. Structural trim is anodized aluminum. By Movable Walls Corp. Circle No.* 103.

up new branch offices, or both, installing new types of business machines, or buying a computer. Many companies are faced with one or another of these kinds of change, on a large or small scale, almost every year.

Under these conditions, the newly discovered impermanence of brick and mortar in today's temporary city is still not temporary enough. Because architectural changes are needed often, they are needed quickly. Structures that cannot change as fast as the needs of the work they serve are economically wasteful, not only in terms of the cost of remodeling, but even more in terms of that valuable commodity, *time*. It is a long, messy job to tear down and rebuild plaster walls, and the adjoining space cannot be used while it is going on.

The rapid development we have noticed in the use of movable wall and partition systems is a direct response to the level of demand for this kind of architecture. The number of companies manufacturing partition systems has mushroomed, and so has the variety and sophistication of the system offered. What all the systems have in common, and what they all offer as a prime selling point is the time they save. They are quick to install, quick to dismount, and quick to relocate, in comparison to conventional architecture. Remodeling to adjust to changing conditions is a matter of days, not weeks or months; and this translates itself very directly, in our late-twentieth-century understanding, into money. An hour saved is a couple of dollars earned, even if it's only an hour of the typing pool's time. The value goes up from there.

Flexibility is the clue to our very eager adoption of the demountable wall system. With typical hardheadedness in business matters, we have recognized that change is the determining factor in business, and embraced the system that permits it. We call it by various names, all of which shed light on different aspects of why we value it. Reyner Banham, the English architectural critic, feels that "clip-on" architecture is the coming thing. What he means by this phrase is the development of modular, and endlessly extendable, systems for both the interior and the exterior of buildings. It sounds mildly playful, like a child's construction toy, but there is more realism and practicality in the idea than there has been in many other architectural innovations. Designer Ronald Beckman, director of the Design and Research Institute in Providence, Rhode Island, refers to this approach to architecture when he speaks of "production building components," and cites Buckminster Fuller and Konrad Wachsmann as advocates of it. In this case, the phrase means our departure from on-site construc-

Hauserman's movable component classroom partition system has demountable double-wall chalk panels (at left) and service panels, fitted with clock, telephone, light controls. Its sound-retardant properties adds to its flexibility to meet all schoolroom requirements. Circle No. 104.

tion. When we use production components in architecture we are not so much building a structure as we are assembling it, from mass-produced, manufactured parts. This is not really a new departure, of course, but a logical extension of the history of architecture. Standardized components are as old as the brick, and pre-hung doors and windows are commonplace today; only the scale of the prefabrication has changed, as our thinking about it has become more imaginative. An early and highly imaginative example of this kind of thinking was the Glass Palace exhibition hall of Victorian England.

Even partitions require a certain amount of on-site work, although it is much smaller. The goal of the partition system is to cause the least amount of labor use and architectural displacement in its original installation and in any subsequent change. Therefore we can say that a partition is defined by its overall economic saving, although our attitude toward that saving itself has become much more sophisticated with time and experience.

The early wood and glass partitions were really substitute walls, being tied directly into the architecture. Here the saving was intended to be primarily in the first cost of the construction, and it was. However, the intention communicated itself to the viewer in the sense of cheapness it imparted to the surroundings. Later, the partitioning concept took form in glass and steel, often hollow-core steel. As the partition concept gradually drew away from structural dependence on existing architecture, still more benefits were realized, in ease of removal and relocation; and then the industry really began to expand. Now we have sophisticated laminates being used as walls that can no longer even be compared to lath and plaster in structure and function. What started as a substitution has become a component in a new architecture. The history of non-loadbearing "curtain" walls is identical, and lighting systems have progressed through much the same phases of development. Lighting that used to be attached to a wall now radiates from an entire illuminated ceiling; it is planned into the architecture, rather than added afterwards.

Even the most expensive of the available partitions and wall systems are directly competitive with other forms of construction as soon as wall movement and displacement is figured into the economics of cost. The savings are not merely those of re-use, but of cleanliness, ease of erection, construction time saved, and rental time saved. Anyone who witnesses what happens to an office when there are major renovations knows the amount of plaster dust, confusion, and re-routing of traffic involved. Frequently, floors and ceilings have to be repaired or renovated as well, when walls are ripped out and lighting fixtures reoriented. Meanwhile, the office machinery gradually collects plaster dust in its works.

It is interesting to note that much of the newer business architecture going up is built in such a way as to adapt readily to partition systems. One of the major trends in contemporary architecture, as we noted earlier, is the incorporation of industrial standards and modular concepts. The economics of the partition industry is directly tied in to this type of architecture, and depends on its spread. Whenever the manufacturers and installers come up against maverick architecture, there is trouble. Most old buildings, and some new ones, do not conform to industrial production concepts well enough to adapt easily to the essen-

SpaceStyler movable partitions in Valley National Bank, Valley Stream, New York, divide space, provide privacy, increase efficiency. Ceiling-high and cornice-high Type AF SpaceStylers create sound-controlled computer room and series of private offices. By Rockaway Metal Products. Circle No. 105

tially modular partition concept. Under these conditions, the economies of partition systems become a little bit blurred, and frustration sets in when the space planners try to fit the regular measurements of the wall system into a highly irregular building.

Architects in the tradition of Wright and Rudolph are committing themselves to a concept of space that runs directly counter to the trend toward modularity. A solidly built monument containing many different types of space, all firmly defined in concrete, is certainly not the wave of the future in business architecture. What it may represent, curiously enough, is the wave of the future in leisure-time architecture. Both the solidity and the playfulness of this kind of building are suggested, in embryo, by the free-form concrete climbing objects one sometimes sees in playgrounds. It is amusing to see how our attitudes have reversed themselves in regard to work and play. It used to be that architecture for work had to be as permanent as possible, while playtime architecture was represented by the cottage, camp, or tent. Nowadays, architecture for work must have the flexibility of the tepee, while we build concrete playgrounds for our after-hours pursuits of recreation, entertainment, or that other prerogative of a leisure society, higher education.

Structural types

The most common partition in use today is the non-operable divider, either single- or double-walled. These are used to divide a space either to its full height or to any fraction of it down to a half. The advantage of the half-height partition is the unrestricted flow of air, and the non-interference with daylight, which can penetrate even at great depth into an office. Divider walls can be used both as straight walls and as modules to build booths, cubicles, ante-rooms, semi-offices, or entire rooms. Various types and styles of these are available from E. F. Hauserman, Rockaway Metal, U.S. Plywood, Aetna Steel, and many others. Hauserman has been particularly notable, both in its product range and in esthetic characteristics. They share with U.S. Plywood the distinction of offering both handsome and low-cost partition systems.

Divider systems are usually built around a metal stud, or channel, and interconnecting panels or doors. These can be adjusted for various amounts of glass partitioning. There is a great deal to be said for the simplicity of construction in these systems, as long as it is not at the expense of function or appearance. When the glass is handsomely textured and the metal parts have a pleasant surface, the effect can be very satisfactory. Too often, however, divider partitions seem to express no esthetic beyond a sheet-metal worker's point of view: the visual effect is strictly a result of the accidents and necessities of production.

Most suppliers offer more than one line of divider systems, at different economic levels. Generally speaking, the more considered esthetics and the greater feeling of permanence are available at somewhat higher prices. (Even when we install purposely temporary structures, we prefer not to feel that ordinary use will dislodge them.) Various services can be had, pre-installed inside the panel, such as air-conditioning ducts, telephone jacks, electrical outlets, chalkboards, pin-up boards, and a wide range of hardware fixtures. These can include not only the usual door hardware but clothes hardware and provision for storage and shelf hardware as well. Many systems use the seam between panels to receive brackets or hooks for shelving, cabinets, and other furniture. In the

glass sections, a variety of glass patterns and shades has been developed to suit a broad range of uses and tastes.

A second type of partition is the operable wall. These come in many different forms, the most familiar being the accordion fold. Others of this type can coil, slide, or snap in. All of them depend on some type of ceiling and/or floor track, which can be installed either revealed or hidden. There has been a great deal of ingenuity used in developing these operable walls, particularly for new schools and for the hotel/motel business, as demonstrated by the offerings of such companies as Modernfold, Hough, National Folding Wall, and Unispan. A very successful operable wall was recently developed by Marcel Breuer for the Whitney Museum, and was built by U.S. Plywood (see CONTRACT, November, 1966, p. 86). The scale of some operable wall installations is staggering. National Folding Wall's panels for the Columbia University Law School create a sense of monumentality in themselves, and allow auditorium flexibility on a very large scale, with no compromise of appearance.

Operable walls have had the advantage, in their development, of having few historical precedents to color and condition people's thinking. This has meant that designers and engineers have been relatively free in their use of advanced technology to fill an urgent need. Extra-large flat panels would have been impossible without the new technologies, and the application of new, creative, ideas.

The early forms of operable wall were often difficult to move; but the newer ones are remarkably smooth, easy, and reliable, and don't show the tendency to jam that plagued their earlier generations. Companies like Modernfold, National Folding Wall, and Hauserman have used specially developed extruded vinyl hinges, new mineral and wood filler materials, nylon bearings and tracks, and new stabilizers, all of which are necessary and important, because the operable wall has to be absolutely straight in order to work properly. Here again many services have been incorporated into the system, although not quite as wide a range as with the panel divider systems, owing to the need for movement. However, they are offered with electrical control devices, and others give access to school services, such as built-in projection screens.

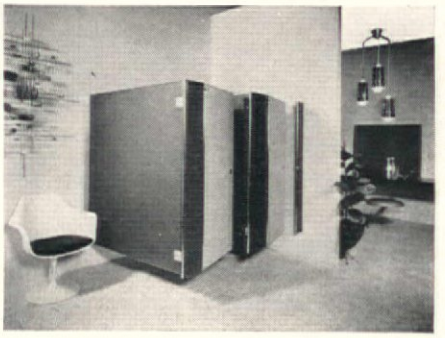
Operable walls have made certain new types of business and school spaces economically feasible, which would not have been so under conventional construction, since they have increased the in-use time of the whole space. They can transform large spaces into small spaces and back again. They have even affected the pedagogical technique of many school systems, by making possible the rapid re-grouping of students. Both individualized instruction and such techniques as team-teaching are much easier under these conditions.

Virginia Metal Products Series 450 movable steel partition incorporates exclusive bracket shelving feature. Slots accommodate light shelves and heavy credenza unit with equal ease. Circle No. 106.

In the business world, many conference rooms are divisible, so that a number of groups can carry on conferences at the same time. The government has also embraced this system enthusiastically: both business and government seem to be committed to the method of group and committee work. Divisible space and operable walls have had a tremendous effect on this; they have enabled the hotel or motel keeper to operate profitably, since he can rent different amounts of space, not just different numbers of rooms.

Critical installation factors

During this period, when we have old and new buildings of a non-modular type, and where we have a plethora of local building codes with little resemblance to each other, the installation of standardized partitions still has some very rough edges. For instance, ceiling heights vary, which means that for those systems that are based on standardized heights there is still the problem of space fillers; these must ordinarily be cut at site. Some systems, like the Hauserman double wall system which comes up to twelve feet high, are designed for being cut on site, and this may be partly responsible for their economy. Filler panels can't help giving a rather ticky-tack, patched appearance, because patches is exactly what they are: material inserted to fill a gap in the fabric.



Sanymetal toilet partitions are completely wall-supported, eliminating floor supports to facilitate maintenance. Partitions are clad with Tedlar-coated Sanyvinyl material permanently bonded to steel. Circle No. 107.

There are similar problems for standard installations in dealing with corridor lengths and spaces between columns. What seems a simple system can become a nightmare at this point, and this is particularly true of the less expensive lines, which are less flexible. Another problem that extends the complicating variables of partition installation is the conflict between the size of standard building materials (very often geared to a four-by-eight foot module) and furniture sizes, such as standard five-foot desks, and standard five-foot light tubes. This self-defeating inconsistency is just one of a series that we have pointed out in these articles for CONTRACT Magazine.

There are so many conflicts, both in manufacture for the building trades and in building codes, that every architectural installation begun has its own guaranteed level of built-in frustrations. The codes are so antiquated, inconsistent, and irrational that they are virtually useless; they don't protect the tenant, the owner, the office worker, the guest, or anyone else. In most cases they just create havoc on

the site. For instance, the local fire codes dealing with partitions can't make up their minds whether they are interested in flame control or smoke control. Some call for a measured amount of one, some for the other. Under conditions like these the supplier is in a quandary and the designer writing specifications is in a dilemma.

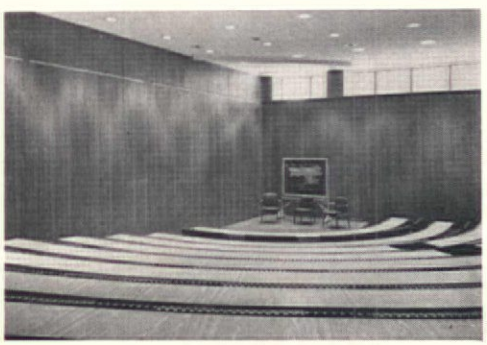
Partitions and people

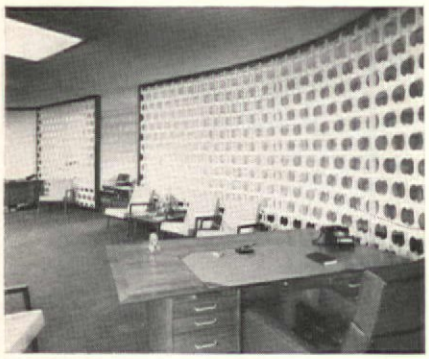
As we pointed out in another connection earlier, we have lived through a period during which people's feeling about partitions has changed completely. But there have been problems along the way in this change. One that has been conquered fairly successfully in the better systems is the noise factor. It took a while to realize that noise control was not merely dependent on the amount of insulation in the panel. Noise can creep through the crack around a door, reverberate through a hollow spot around a light switch, or leak under a panel where it doesn't quite meet the floor tight. This has meant that the supplier had to find a reasonable way of gasketing around and between panels, windows, and connectors. The solutions have used a number of different forms of such materials as neoprene, extruded vinyl, and woven pile seals. The complications for operable walls are especially knotty; floor seals must be worked in such a way as not to produce drag when in motion, and yet be fully effective when in place. The Modernfold acoustical seal system is activated by a 180-degree turn of a lever which moves floor-line seals on all panels

Wall facing at Eastern Airlines Falcon Lounge at Kennedy International Airport is composed of Design-Technics' Sticks of Clay ceramic tile. The dimensional pattern was designed by Lippincott & Margulies. Circle No. 103.

Wood accordion folding doors and partitions by PanelFold Doors Inc. (left) are clad with Formica laminated plastic and dampen sound by acoustical cushions laminated to the backs of panels. Circle No. 109.

At Columbia University Law School (below), Harrison & Abramovitz specified National Folding Wall partitions to divide large lecture hall. The semicircular stage is cut into pie shape when partition system is manually drawn into place. Of sound-retardant construction, panels snap together, forming one smooth continuous and rigid wall. When not in use, they slide into pockets in back of the wall behind stage. Circle No. 110.





Space dividers come in many shapes and forms to comply with requirements of any given project. Some examples: **A** *Pacific Drapery Walls' anodized gold aluminum mesh divides casino space in Freeport, The Bahamas. Circle No.* 111. **B** *Harvey Design's Sculpta-Grille creates a continuous curved* 40*-foot wall, enclosing mortgage department at First National City Bank, Wilkes-Barre, Pa. Circle No.* 116. **C** *For a new restaurant, raised, molded panels of Philippine mahogany are topped with traditional Gothic arches, in floor-to-ceiling dividers by B-C Mfg. Corp. Circle No.* 113.

into place simultaneously. At the top of the panel a contact seal is used.

One aspect of the noise problem that still needs further study is not transmitted noise but reflected noise. Predominantly steel or glass surfaces produce an environment that is, acoustically, uncomfortably bright. The sounds of typewriters, heel taps, and voices bounce off such surfaces nearly undiminished. The economics of maintenance seems to be a determining factor here, since the areas with the most traffic (and therefore the most noise) seem to need durable, easily cleaned surfaces. But there are other factors at work here, too, that we are less used to thinking about; and even the apparent truism about traffic and smooth surfaces is not as true as it looks. Many public buildings have found that the maintenance of carpet is less costly than the maintenance of vinyl or marble or terrazzo, in their particular circumstances.

What happens among partitions, acoustically, is that the noisiest areas in the office always have the most reflective surfaces. The typing pool, or the secretarial cubicles, and lower-level management are both the greatest producers of noise and traffic, and the least satisfactory dampers of noise. In the president's office and the board room, on the other hand, where voices are low and traffic is light, and nobody is operating any noisy machinery, the carpeting, drapery, upholstery, and paneling are such as to muffle most sounds very effectively. There seems to be something inefficient about this distribution.

At first sight, a simple solution would seem to be to add a fabric surface to steel divider panels. However, when this has been tried, maintenance costs go up. Heel-height, hand-height, and head-height soil marks are difficult to remove from soft, absorbent surfaces. But the contact-marks and maintenance costs are not altogether a matter of surface finish. There is also a psychology of business space operating here that has not been adequately examined. How much space do people need around them in order not to produce maintenance problems on their walls? We are beginning to know how much space different jobs require; but how much space different people require to do the job is something else again.

Clearly, the size of the president's office, and its surface finish, has more to do with the job of public relations than with the job of internal administration in the company. It would be a valuable design project to analyze the architecture of public relations, in the hope of producing, for top executives, a sufficient air of status and success without having to maintain an irrational and self-defeating distribution of space and of attention to human factors in the company's offices.

Light and sight

The use of either full-glass or half-glass panels in a partition system normally allows perimeter daylight into the core of the building. This is one of the pleasantest benefits of the partition system. But here again, we don't have enough data on how much daylight is a visual advantage, and how it should be balanced with artificial light so as to produce a pleasant and workable light quality under all weather conditions. One of the things we do know about is the need for "focus release": the need to rest the eyes from close work by being able to look away at something ten feet distant or more. The glass panels, if they are transparent, provide for this somewhat better than offices where the only long visual distances are in the halls on the way to water fountain, rest room, coffee break, or lunch.

Where either light or sight is transmitted through more than one sheet of glass, there is a sharp drop in the transmission. If we have as many as five or ten sheets of glass between our eyes and a visible object, as there are in some of the newest offices, the environment takes on a dream-fantasy quality as the glass both transmits and reflects images. It remains to be seen what sort of effect this will have on the people who work there. Moreover, where a great deal of transparent glass is used, too much becomes visible, creating a sort of visual background "noise" that may be compared to audial noise. We don't yet know what level of visual cues from the environment are the most satisfactory. Too low a level produces boredom, and too high a level, distraction; but there are many varieties in between that need to be investigated.

One of the things people need is to feel some sort of involvement with their environment. But it's impossible to relate adequately to a plain steel

New Hufcor Series 8510-8530 acoustically rated operable wall offers design control through its interchangeable panel faces. Manufactured by Hough Mfg. Corp., the self-supporting Unispan system can be relocated without marring end walls. Circle No. 114.

Panelux curtain walls, in a wide variety of patterns, grid variations, and colors, have acrylic modified polyester facing permanently bonded to a lightweight, treated cellulose fiber board core. The translucent sandwich panel is by Glidden Co. Circle No. 115.

panel; it doesn't allow either manipulation or any sort of kinesthetic satisfaction in dealing with it, being either completely neutral or mildly unpleasant to the touch. The only feedback is negative. Manufacturers of the better lines have modified this negative feedback to some extent by using handsome colors, textured paint, and by recommending both carpet and textured acoustical ceilings for sound control. And there has been a gradual, and now fairly significant, offering of cork inserts and pin-up boards and other, softer, wallcoverings.

It might be added, in considering the human factors, both plus and minus, of partition systems, that one of the things people are nostalgic about is the deep window and the thick wall. Our efficiency in producing thin panels both as dividers and as structural members has brought us close to living in a world of theatrical flats. Every once in a while this begins to become annoying. Can't a partition system be designed to give people at least the very strong impression that the structure has substance to it? For instance, there is no reason why doorways can't be deepened by adding a continuous reveal around the sides and possibly the top, to produce a sense of passage through substantial architecture.

Long term development

The industry is already moving towards total package concepts. Obviously, right around the corner is the floor-wall-ceiling system, including operable walls and built-in services. Before such systems are marketed, we hope they will be tested with the same kind of rigorous environmental testing that goes into our space capsules. (After all, many more people will have to spend much more time in them, than in a capsule.) They must operate successfully on a modular basis, but should be capable of giving a non-modular appearance. We have a great many directions available for exploration, and some of the ones being tried already are quite interesting. There is the German planning concept called, appropriately, Buerolandschaft, "office landscaping." This one is non-wall-oriented; it uses working-station groups, like islands, landscaped into a form.

Another, quite different, approach has been tried by Ronald Beckman and Robert Propst for the University of Tennessee's School of Architecture. These gentlemen, using Herman Miller's fishbone connector system, developed what they called "skiddable walls." These walls could be not only moved but also interconnected in various ways. to produce different configurations. The walls contained the hardware necessary to support desks, shelves, lights, and storage.

But there are many other space-dividing methods that we haven't tried yet. We haven't finished exploring construction methods, either. We should try not only assembly-on-site, which is fairly standard now, but pour-on-site construction and in-factory construction. In the latter case, the whole unit would be moved into place, full scale and fully finished. We need to investigate the use of new product services, new furniture types and orientations, and the possibilities of the completely computerized office.

We can even go further out and envisage a pneumatic wall system, erected with built-in compressors and demounted by deflating it. The technology for this one, by the way, has already been investigated for the orbital satellite program. Anyone for blowing up his office? (**C**)

SPECIAL CONTRACT FURNISHINGS MART IS THE NEWS AT NATIONAL RESTAURANT SHOW, MAY 22-25, CHICAGO

THE National Restaurant Convention and Mid-West International Hotel-Motel show scheduled for May 22-25 in Chicago's International Amphitheatre should prove a fertile marketplace of ideas and products not only for the restaurateur, but also for the contract designer/specifier involved with design and furnishing in this highly specialized phase of contract work. The 1967 event marks the first time that national restaurant and hotel-motel trade associations will be present at the same time in the same city holding separate and joint meetings.

The theme of the show, "Productivity Produces Profits," will be carried out in all the program segments, particularly in the panel discussions and lectures slanted toward specific industry aspects such as hotel/motel operators, food service management contractors, and bar and lounge merchandising operators. A full program of comprehensive educational and practical workshop forums, speeches by outstanding food service and lodging operators, and an overall in-depth study of the full meaning, planning, and achievement of industry productivity will augment the more than 1,600 exibits on display from 9:00 a.m. to 6:00 p.m. daily.

Special highlight of the contract furniture and furnishings mart at the show is Guest Rooms '67, featuring a typical hotel and motel guestroom. Designed by Richard Himmel, AID, the rooms offer luxury at an economical cost to the operator. (See opposite page for additional information.)

Designs for Dining, originally presented last year at National Hotel & Motel Exposition (see October 1966 CONTRACT) will be reproduced again as another major display at The Restaurant Show. An offering of five restaurant themes by Jinx Dobbins, NSID, head of Jinx Dobbins Interiors Unlimited, Houston, Texas, Designs for Dining settings include: Kashmir Room, with a Persian decorative motif; Houndstooth Inn, suggesting warmth and comfort found in an Englishman's club; Berghof, an American version of a European ski lodge; Maison Citron, ladies' cocktail and hors d'oeuvre room with a French Empire flavor; and Greenhouse Cafeteria, stylish version of type of dining room found in California and the Southwest.

Another highlight of the contract segment of the show is Cocktail Lounge '67, created by Arthur K. Miner, NSID, director of planning and development for Playboy Club International. Miner is concerned with preliminary electrical and mechanical, kitchen, bar, and floor layouts, public area lighting, and working with all subcontractors. He designs complete interiors, including all cabinetry, wine racks, and candleholders.

Exhibit highlights from contract firms include the following:

Allied Chemical Corp.: Featured will be an audio-visual demonstration with three telephone headsets and color slides illustrating the A.C.E. three-year guarantee program. In addition, virtually all qualities available in the program will be displayed in at least one color.

Astra Bent Wood Furniture Co.: Samples of from 12-14 early American chairs and barstools, some upholstered, some not, all of sturdy hardrock maple, will be displayed.

Authentic Furniture Products: Shown for the first time will be a bar stool, captain's and mates' chairs of birch imported from the company's Swedish factory and available in a choice of 32 upholstered fabrics. The booth itself, a $5,000 project, depicts old English pub setting found in all Authentic showrooms.

Barricks Mfg. Co.: A variety of folding banquet tables, chalkboards in several colors, and eight-foot high room dividers which can be used as chalkboard, bulletin board, or separator will be on display.

E. T. Barwick Mills: Three new Collorset carpet patterns shown at Contract '67—Op Town, nylon horizontal geometric in seven colors, six on top of pre-dyed carpeting, Spanish Tile, continuous filament nylon with Allied Chemical's A.C.E. label and made on new 1/10 gauge machine for greater density, and Bourbon Street, Victorian brocade pattern made of 100 percent DuPont Antron in four color combinations—will be repeated at this show. All Colorset carpets have spun bond backings or Dual Loc Back.

Bates Fabrics Inc.: The entire collection of Jacquard and tumble finish bedspreads including Windermere and Chinoiserie, two of the latest items which are being shown for the first time in a big show, will be displayed. Beds in both of the Guestroom '67 rooms are covered with Bates' spreads.

Bela Seating Co., Inc.: A fiber glass tablet armchair for food service operations with a hole in the arm to hold a cup will be displayed for the first time. Approximately ten different items including upholstered stacking chairs, fiber glass stacking chairs, and dining and banquet room folding chairs will comprise the booth.

Bigelow-Sanford Inc.: An illuminated copy panel and transparencies of restaurant installations will be used to display collection of carpets and rugs, some of which are taken from the standard contract line.

Bolta Products Div. General Tire & Rubber Co.: A new line of polypropelene dish and storage racks, tempo thermo service including insulated containers of 10-ounces to 64 ounces, a four-cup and five-cup condiment service, salt and pepper shakers with a sugar rack, a new line of cup and glass stackers, a molded polyethylene child's booster seat, and a line of waste baskets and refuse containers shown for the first time will be among items displayed.

B. Brody Seating Co.: Two items, a swivel armchair and a stacking armchair will be show for the first time. The upholstered armchair has cast aluminum base, optional tilt and height adjustment and casters. Stacking chair has walnut armrests, square tubular legs, fully padded back and seat, reinforced frame with stretchers between two front legs and two rear legs. Special feature: a Chinese motif display.

(Continued on page 90)

GUEST ROOMS '67:
Richard Himmel designs
two hotel/motel rooms
as a special feature of
Restaurant Show

Guest Rooms '67, designed by Richard Himmel, AID, features a typical hotel and a motel room which attempt to convey tasteful interior decor with available merchandise at reasonable prices. The hotel room is priced at $1,014 excluding lamps and colored television; the motel room is $1,049 exclusive of television and lamps.

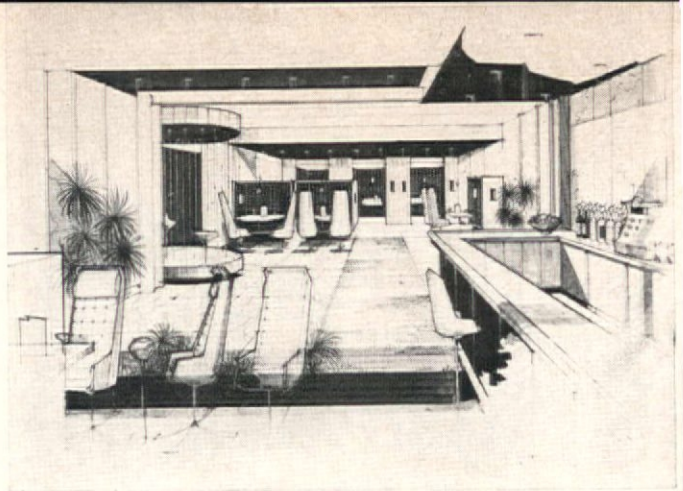
Wallcovering installation is not included in the quoted prices, but since the wallcovering is specified for maintenance free, long term use, it is less expensive than the initial cost of painting, annual repainting, and wall decorations.

The hotel room (two upper photos) is 18 feet by 15½ feet and features a gold, brown, and white color scheme. Shades from Joanna Western Mills eliminate drapery maintenance. UniRoyal's Decor '64 in camel tan is used for wallcovering, with a French Provincial design treatment accented in Decor '64 beeswax color Naugahyde. Furniture upholstery is also camel tan Decor '64. Chatham Carpet Mills' golden shag carpet featuring Allied Chemical Corp.'s caprolan provides luxurious feeling. Bates Fabrics' Queen Elizabeth cream bedspreads cover the twin beds. Blankets and mattress covers are also from Bates; mattresses and boxsprings from UniRoyal feature Koylon latex foam rubber cushioning. Color television is from R.C.A. All furniture is from Kroehler's country oak line with a Brittany finish. Each piece has laminated top for durability and easy maintenance.

Motel room (bottom photos) measures 18 feet by 14½ feet and features an orange, coffee, white, black, and brown color scheme. Furniture is Kroehler's resort collection. Joanna's shades in this room are used in a pull-up from floor-to-ceiling to assure privacy. Seamloc Loma Loom's Nu-nyl series carpeting in amber and dusk made with A.C.E. nylon fiber has sponge rubber cushion. Carpeting is carried up the wall to act as sound-absorbent factor.

Royal harvest, a multi-colored flower pattern from UniRoyal is used for upholstery material, bed bolsters, and cantonierres around the windows. Random plank Durasan wallboard from National Gypsum has pecan finish. Twin beds are covered with orange Bates' bedspreads and papaya orange Queen Elizabeth blankets. Mattresses and outdoor terrace carpeting are from UniRoyal.

Maison Citron, one of five rooms designed by Jinx Dobbins for Designs for Dining exhibit, typifies Continental elegance in its French styled furnishings, sculptured columns and gazebo ceiling.



Cocktail Lounge '67, designed by Arthur K. Miner, NSID, features revolving platform, unique uses of metal, and unusual lighting. Room contains Shelby Williams furniture with Naugahyde seat covers and Formica table tops.

NATIONAL RESTAURANT SHOW

Brunswick Corp.: Fiber glass and upholstered multiple seating and tandem units, free standing or floor attached, some of which were seen for the first time at Contract '67, will be displayed. Also shown will be upholstered stacking chairs, pedestal base tables, and Dytron stack chairs.

Chicago Hardware Foundry: Complete line of pedestal base conference, recreation, and dining tables, deep cushioned counter stools shown at Contract '67 will be repeated.

Empire State Chair Co. Inc.: In its double booth the company will display over 40 styles of chairs and tables including a new French Provincial side chair of steam bent beachwood and Gay 90's, a bentwood chair.

Formica Corp.: Commercial interior doors clad with Formica brand laminate, toilet compartments, cabinet moulding in three new designs, restaurant table tops in special designs, and the VIP wall paneling series will be shown.

Gasser Chair Co. Inc.: A dual seatee and new line of barstools shown for the first time plus the new line of contract seating previewed at Contract '67 will be featured.

Howe Folding Furniture Inc.: Redesigned line of room service tables with new folding mechanism and vinyl bumper edge, and standard line of folding tables will be featured.

Institutional Products Inc.: Highlight of the booth will be three folding tables, the serpentine, trapezoid, and schoolroom, shown in relationship to architectural plans as to their unusual uses.

Jackson China Co. Inc.: New patterns designed by Paul McCobb in his own contemporary style will be shown for the first time. The regular custom line will be displayed in the booth and in Designs for Dining rooms.

Lask Woodworking Co.: Selection of more than 20 tubular framed bar stools and chairs with vinyl upholstery in a variety of colors and styles will be represented.

Masland Duraleather Co.: Vinyl upholstery and wallcoverings in the latest patterns will be displayed, the wallcoverings on the exhibit walls proper, the upholstery on pieces of furniture. New upholstery fabrics shown for the first time are: Twighlight, a multi color floral abstract, Sonya with a silk effect, and Legend, a modern print.

3M Co.: Featured will be a new concept in background music, a system containing scientifically programmed music for offices, factories, stores, restaurants, hotels, etc.

Mohasco Contract Furniture Div.: Line of diversified restaurant seating equipment including several new items will be shown.

R-Way Furniture Co.: Hotel and motel grouping from the Grand Prix and Golden R series including three new groups shown for the first time, Torino, an Italian Provincial theme, Charlevoix, a French grouping, and Alborg, with a modern contemporary aura, will be on view.

Samsonite Corp.: New Cushionaire line of lounge chair, ottoman, side chair, and side, round, and umbrella tables, 2600 series of all steel folding chair available with tiering clamps for row seating will be shown.

Sico Inc.: Portable room service table shown for the first time, re-designed table caddies, new mobile folding banquet tables, portable dance floor, and modular units for stages, band risers, and speakers' platforms will be on display.

J. H. Thorp & Co.: Featured will be samples from spring collection including Electra, metallic foil wallcovering with silver ground and white detailed line work, Citation on white fiber glass, White Sparrow, an imported print, and other fabrics in blue, turquoise, and white.

Tri-Par Manufacturing: Metal tubular stacking chairs seen for the first time, banquet, dining and lounge, pedestal lounge and side chairs will be shown.

UniRoyal Inc.: Newly designed 20-foot by 40-foot exhibit will display Naugahyde upholstery and vinyl wallcovering fabrics. Koylon latex foam rubber seating will be shown.

Victory Upholstered Seating Co.: All new custom seating pieces for public areas, lounges, bars, etc. in a variety of materials and designed especially for the show will be shown.

Shelby Williams Industries, Inc.: Mobility will be the theme of the display: a new line of chairs shown for the first time featuring swivels and casters in a variety of plastics and Naugahyde coverings will supplement other chair lines shown. The firm supplied all seating shown in the model cocktail lounge display which emphasizes the latest interior in intimate relaxation featuring Naugahyde upholstery and Formica laminates.

Other furnishings exhibitors include: American Mat Corp., Belilah Chair Div., Bevco Precision Mfg. Co., Buffalo China Inc., Chicopee Mfg. Co., Commercial Carpet Corp., Corning Glass Works, Crown Rubber Co., Faultless Caster Co., Finesse Originals Contract Sales, Fixtures Mfg. Corp., Hamilton Mfg. Co., James G. Hardy & Co., Jo Mead Designs, Joanna Western Mills Co., Johnson Plastic Tops Inc., Kwik-Wall Co., Midwest Folding Products, Oneida Silversmiths, Reed & Barton Corp., Romweber Co. —American Furn. Co., Stakmore Co., Inc., Swain & Myers Associates, Virtue Bros. Mfg., Vogel-Peterson. (C)

Circle No. 47 on product card facing P. 112

Always a wise rule: divide ...and conquer!

It's good, sound strategy in decorating, too.
Bare, boxy rooms take on
a fascinating new character when they're divided
by System Cado's telescoping poles.
Not only can these create
a hallway or foyer, but they offer
a wealth of handsome storage area as well.
The effect is decorative,
airy, open ... still spacious ... but, oh,
so much more interesting.
System Cado's woods
(rosewood, teak, walnut, or light oak)
and wall components work beautifully
to divide dining and living areas,
dens, bedrooms, almost any room.
Use them free standing or against the wall.
But do use them.

DESIGN POUL CADOVIUS

System Cado

Royal System, 1130 Third Ave., New York, N.Y. (212) 478-5400
325 N. Wells Street, Chicago. Other showrooms: Denver, Dallas,
San Francisco. In Canada: R. S. Associates Ltd.

UNLIMITED HOOK-UPS

New dictaphone devices can pipe enormous volume of correspondence to transcription center through telephones

THE increasing amount of paperwork in business has given rise to unique and highly effective electric dictation and transcription equipment. In one central secretarial area, for example, discs can now automatically record dictation from an unlimited number of dial or desk phones throughout the company, specially trained secretaries transcribe the dictation according to standard forms and stenographers handle routine and volume typing jobs.

Several such new communication items are manufactured by the Voicewriter Division, McGraw-Edison Co., to take one example. A typical installation is in the office of Manufacturers Hanover Trust Co., New York City, where dictating facilities appear only when they are needed. A headset is plugged into a desk system, connecting the dictator to a centralized Voicewriter Televoice transcribing center. The system permits superior utilization of officer platform space since all transcribing secretaries are located on a separate floor in one area. No machines or special equipment are required at the dictator's station.

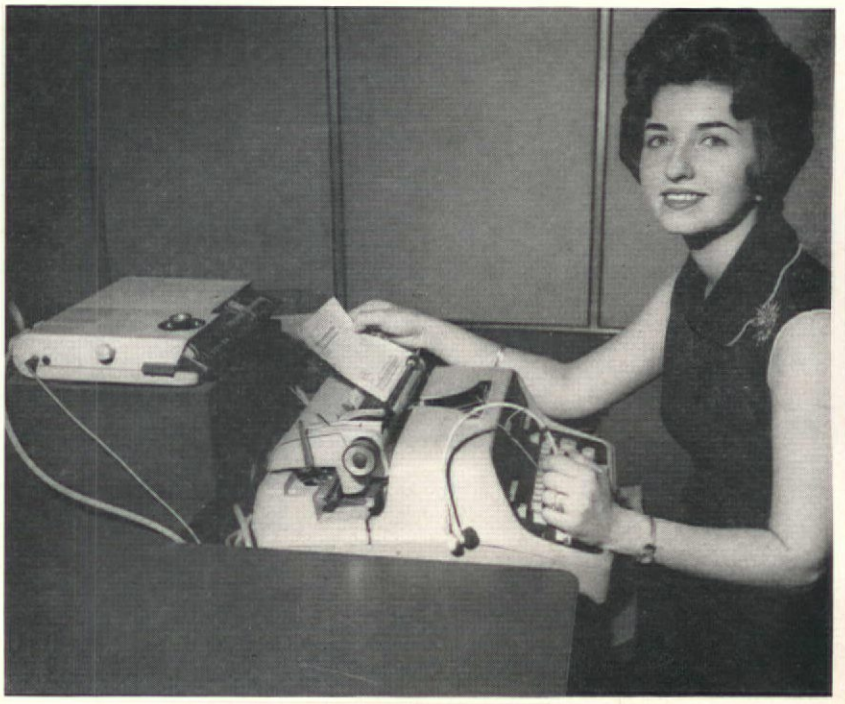
One of the newest trends is to provide individually controlled background music for transcribers of machine dictation. The Edison Serenader system enables secretaries in such offices as Equitable Life Assurance Society of the United States in New York City to listen to background music while transcribing. Music can be turned up, down, on, or off at will. And, instead of proving distracting, management says the system has increased production, efficiency, and morale.

The concept of the central secretarial area will be carried even further, predicts Robert E. Murray, vice president of Voicewriter. "In the not too distant future, office buildings will be designed with central secretarial areas equipped to disc-record and transcribe dictation from phones located in the offices of all companies occupying the building," he says.

Such innovations are being brought closer to reality by a special security device which makes it possible for any individual on a network to play back the entire length of his dictation while protecting his dictation from the ears of others. (C)

Centralized Edison Voicewriter Televoice transcribing center permits separation of dictator and secretary. Headset plugs into desk system connecting dictator with center located on separate floor.

Individually controlled Edison Serenader system enables secretaries at Equitable Life Assurance Society of the U. S. to listen to background music at the desired volume while transcribing. System is said to have cut down on errors, increased production.



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

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

Soft, deep, luxurious Stevens Gulistan® Carpet of Acrilan* acrylic pile is very nice to walk on. To look at. And it also saves a tremendous amount of time and money on care and maintenance. Perhaps that is why Maryland Cup Corp., makers of Sweetheart Cups, have carpeted important areas of their ultra-modern plant in Towson, Maryland, with these beautiful carpets. In the offices: Stevens Gulistan *New Charter Oak*, with a smart crush-resistant pile. In the Conference Rooms: Stevens Gulistan *Appointment*, glamorous cut and loop texture. Catalogue in Sweet's Architectural File #11L, A.I.A. File 28E.

Stevens
***Gulistan* Carpet**

*Reg.TM Monsanto's Textiles Division

Stevens Gulistan Carpet offers many benefits at the new facilities of the Maryland Cup Corp. Designer is Alan Shaivitz; contractors, Lucas Bros. of Baltimore. Carpet shown is 70% Acrilan acrylic, 30% modacrylic.

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

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

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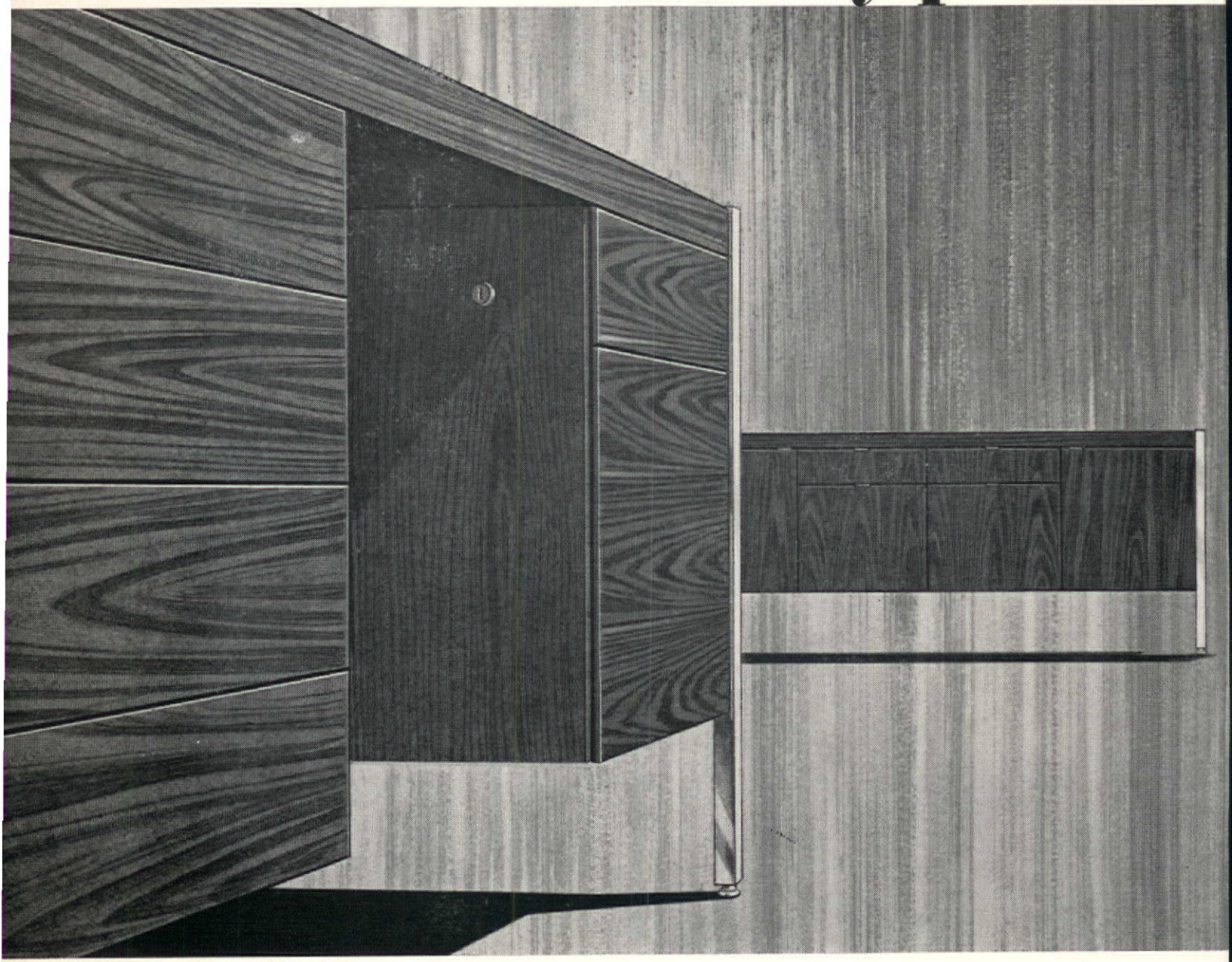
Address_____

City_____ State_____ Zip_____

C-5-67

Circle No. 48 on product card facing P. 112

How to get ahead without any pull



All Myrtle 900 Series Executive Desks are made with mirror chrome drawer pulls. But, for some tastes, that's a little too much chrome.

So if you prefer the 900 without drawer pulls, we'll be glad to send it to you without. Or if you found some crazy pulls in some Moroccan bazaar, we'll be glad to use yours instead of ours. And we'll tastefully attach them for you on the 900's hand-rubbed walnut drawers.

This is just one of the ways we go out of our way to please. Here's another: If you want service units tailored for your client's particular needs, we can do that, too. In an almost limitless arrangement.

All because we like to see your clients have the better things of life.

MYRTLE DESK!

Even when they don't have any pull.

Pictured here, the 974F Executive Desk from the 900 Series. Write for catalog of the complete Series: Myrtle Desk Company, Dept. C57, High Point, N. C. 27261.

Showrooms: CHICAGO, 1162 Merchandise Mart, Telephone 527-2540 • HIGH POINT, Taylor St., Telephone 885-4021 • Representatives: Pier 50, WAtkins 9-8383, NEW YORK • Wholesale Office Equipment Company: LOS ANGELES, ANgelus 8-6104; SAN FRANCISCO, YUkon 6-6972; SEATTLE, MAine 2-7143; DENVER, TAbor 5-6174.

Circle No. 49 on product card facing P. 112

foaming at the mouth

wondering what to do about coated drapery fabrics?

Berkshire Hathaway—producer of Hathaway Fabrics and the cloth used in United States Governnment space flights—is proud to introduce the new GEMINI GROUP of high quality antique satins *with woven-in lining*, backed by 3 years guarantee.

Even the finest coating cannot successfully substitute for a fabric lining when it comes to soft drape and esthetic appeal. We have combined these qualities with excellent insulating properties in a non-yellowing, sunlight resistant lining.

The cost? no more than any other fine heavyweight drapery fabric.

The profit? from the housewives' preference for cloth rather than chemicals at the window.

The real economy? from a fabric that won't peel, yellow, crack or stiffen.

Come to Berkshire Hathaway and see Gemini.

HATHAWAY FABRICS

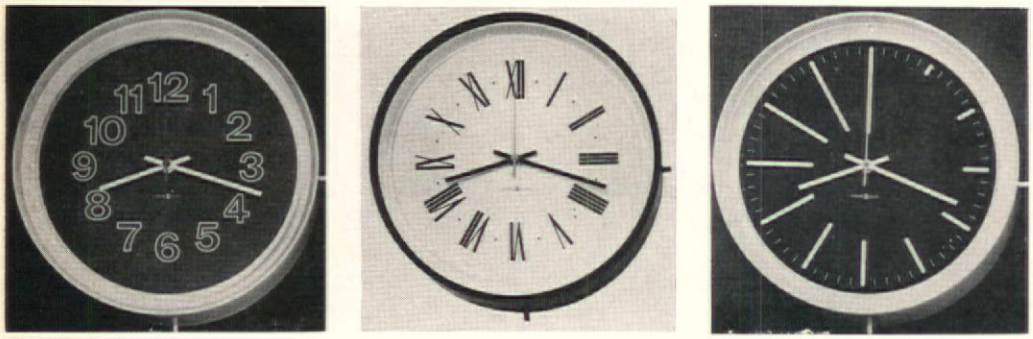
Division of Berkshire Hathaway, Inc., 261 Fifth Avenue, New York, N.Y., 10016.

CONTRACT PRODUCTS AND SERVICES

Handprinted scenics collection

Scenics Volume 15, a new collection of handprinted wallpaper murals from James Seeman Studios, includes 13 completely new designs and 8 previously used, with variation in color and textured grounds. All murals are plastic coated for durability and easy cleaning, and vary in size from 4 feet to 18 feet. Shown is Ancient Voyager, reproducing a two-globe map of the world as seen in 1643, with borders showing aspects of colonial and seafaring life. Five colorways are available, each with antique look.

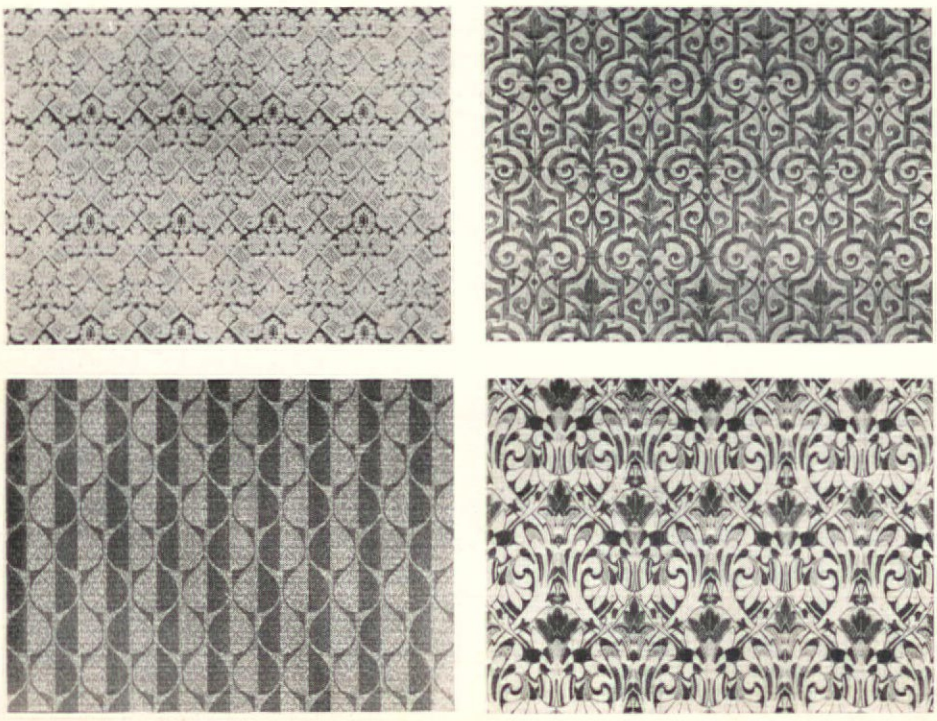
Circle No. 117 on product card facing P. 112



Individuality in office wall clocks

A new group of office wall clocks from Howard Miller Clock Co., designed by George Nelson & Co., offers a variety of dial faces and colors for individuality. Created to fit the mood and tempo of a modern office, these clocks can be equipped with a remote reset control feature, enabling simultaneous resetting from one central location for up to 100 clocks. The dials come in a choice of white with black Roman numerals, gray with white Arabic numerals, and black with white hour indicators, complemented by spun aluminum cases finished in black, white, or olive. All models are 14 inches in diameter, 3½ inches deep, and come with either electric or battery-operated seven-jewel movements.

Circle No. 118 on product card facing P. 112



Gravure printed wallpaper

Eighteen designs, in total of 116 colorways, comprise the new Gravure collection from Winfield Design Associates, Inc. The collection, which has won the 1967 AID International Design Award for Contemporary Wallpapers, offers a wide range of designs, and is the first wallpaper available with DuPont Tedlar film finish. Shown are Auberge, Villa Rica, Padua, and L'Opera.

Circle No. 119 on product card facing P. 112

What's a nice sofa like you doing in a place like this?

"You belong where the action is—where people who dig class can savor your seductive charms and revel happily in that soft, inviting frame. Dormitories, Executive Lounges—perhaps even a place at Glorious Enterprises. What's that? This *is* Glorious Enterprises!!"

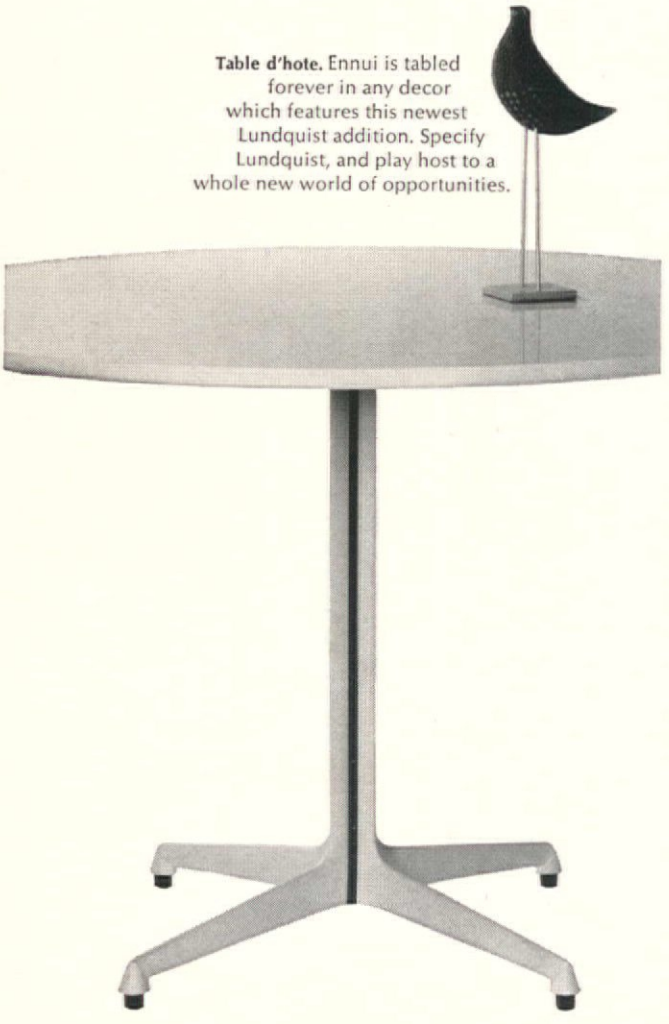
Smart contract furnishers set the stage early for opening day. To help you line up the right cast, Metropolitan has prepared a catalog of fine upholstered sofas and chairs, designer tables, and Robert Long Lighting fixtures. For a free copy, send your letterhead request to Metropolitan Furniture Corporation, 951 Linden Avenue, South San Francisco, California 94080, U.S.A. Or call (415) 871-6222 for further information.

METROPOLITAN

IMPORTED FROM SAN FRANCISCO

BURKE
the Lundquist Collection

Table d'hote. Ennui is tabled forever in any decor which features this newest Lundquist addition. Specify Lundquist, and play host to a whole new world of opportunities.



Division, Brunswick Corporation, Dallas

SHOWROOMS: CHICAGO • LOS ANGELES • SAN FRANCISCO • DALLAS • MIAMI • ATLANTA
SEATTLE • NEW ORLEANS • BOSTON • MINNEAPOLIS

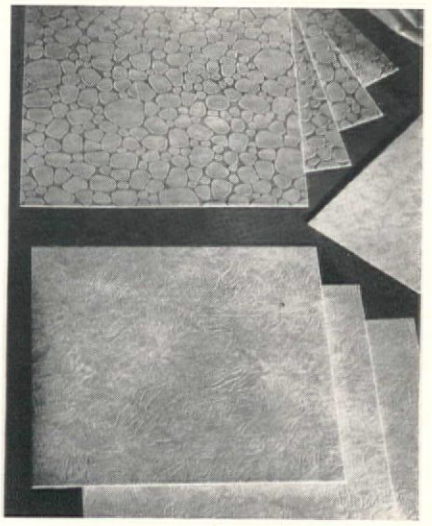
Circle No. 51 on product card facing P. 112

PRODUCTS & SERVICES

CONTINUED

All-vinyl flooring tiles

A new all-vinyl tile called Debonair has been added to Kentile's extensive line of resilient flooring. Available in two styles, Vaquero and Pavel, Debonair is rotagravure printed and made by laminating layer-on-layer of vinyl to allow many more variations in design and color. The all-vinyl composition gives the tiles



great durability, while the textured surface makes maintenance easy by camouflaging grime and small scratches. Vaquero is a marble reproduction with light embossing on the top surface for a textured appearance. Pavel's design was inspired by the forms and random colors of pebbles in a stream. Light embossing gives a roundness to the top surface and increases the realistic appearance of the stones. Standard size for the tiles is 12 inches by 12 inches by 1/16-inch thick.

Circle No. 120 on product card facing P. 112

Vandal-proof park bench

A new type of park bench manufactured by Colorguard Corp., and said to be vandal-proof and corrosion-proof, is made of pre-shaped, pre-drilled Western red cedar timbers, permatized with weath-

erproofing preservative, and bolted to a corrosion proof vinyl-clad steel stanchion frame with tamper-proof hardware. The new benches are available in eight modular variations, with or without backs.

Circle No. 121 on product card facing P. 112

Guaranteed poolside furniture

The Mesa line of patio-poolside furniture from Mallin Co. now comes with a 5-year guarantee. Made of vinyl straps that are individually attached to an all-steel

frame, the group is comprised of stacking chairs, high back gliders, contour and adjustable chaises, sun lounges, ottomans, and tables in six different colors. Cultured marble and metal top tables are also available. Frames and vinyl straps come in a wide range of colors and both arms and straps are easily changed, offering great flexibility in color combinations.

Circle No. 122 on product card facing P. 112

Bold print drapery fabrics

Three new prints have been added to the line of Myron Paul Originals. Designed by Pauline Dutterer, the fabrics include the mod, op art, and geometric looks, with 27-inch repeats on 48-inch cloth. Kalar II, a mod four-color print, features dramatic brush strokes across a background of geometric patterns. Galore is

a versatile print combining florals and stripes. The three-color print is available in five different color ways on five different fabrics. Oblongs and rectangles give the op art feeling to Aurora, a single color print, available in black, white, bronze, olive, apricot, charcoal, blue, and beige, on seven fabrics, including cotton, linen dacralin, linrae, and linen-goathair casement.

Circle No. 123 on product card facing P. 112

HUGH ACTON

the I-Frame System

Design integrity. Continuous design coordination through architectural clarity and design simplicity characterizes the Hugh Acton I-Frame System. That's why you can specify Hugh Acton with confidence. Accessories by AMV.

Division, Brunswick Corporation, Dallas

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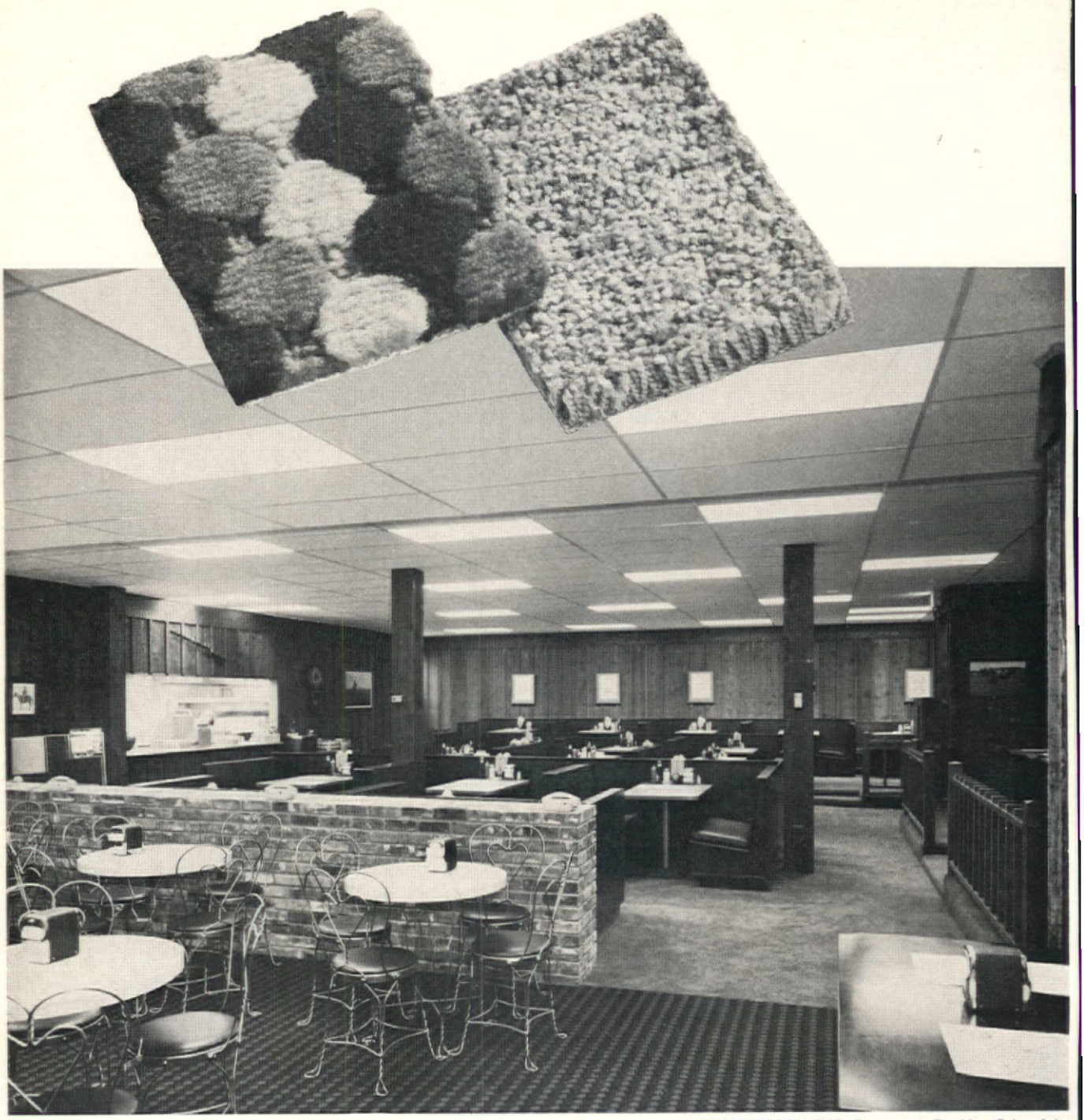
Circle No. 52 on product card facing P. 112



(GUNSLINGER, INC., Restaurant, Boulder, Colorado)

Famous Gunslinger Restaurant selects PATCRAFT Carpets

The unusual, inspired decorative scheme for famous Gunslinger Restaurant, Boulder, Colorado, uses two Patcraft carpets: "POM POM CLASSIC"—a strikingly designed DuPont nylon carpet in multi-shade effects achieved with differential dyed yarns and "PATWIN", a luxurious carpet—100% DuPont carpet nylon. These high quality carpets cost a shade more but they offer many years of handsome appearance . . . low cost, profitable service. Stain resistant. Moth-proof. Non-allergenic. Call or write us today. PATCRAFT MILLS, INC., Dalton, Ga.

Circle No. 53 on product card facing P. 112

First in Fashion

Patcraft

CARPETS OF DISTINCTION

Circle No. 55 on product card facing P. 11

BRODY BOOTHS

...custom crafted for customer appeal

No one builds a finer booth than Brody. And, no one offers a wider selection of standard and custom designs. Fabricated by experienced booth craftsmen, these exceptional values in quality booths are a skillful blend of tailored softness . . . smart pleasing design . . . and rugged construction. Every detail, down to the choice of wood for cross-braces or upholstery sewing technique, is governed by only one consideration: to produce the finest commercial booth in the world. And the wide range of models, fabrics and finishes lets you plan for an infinite number of efficient floor plans . . . to fit any decor, any price consideration.

To build customer confidence, and your reputation . . . buy Brody.

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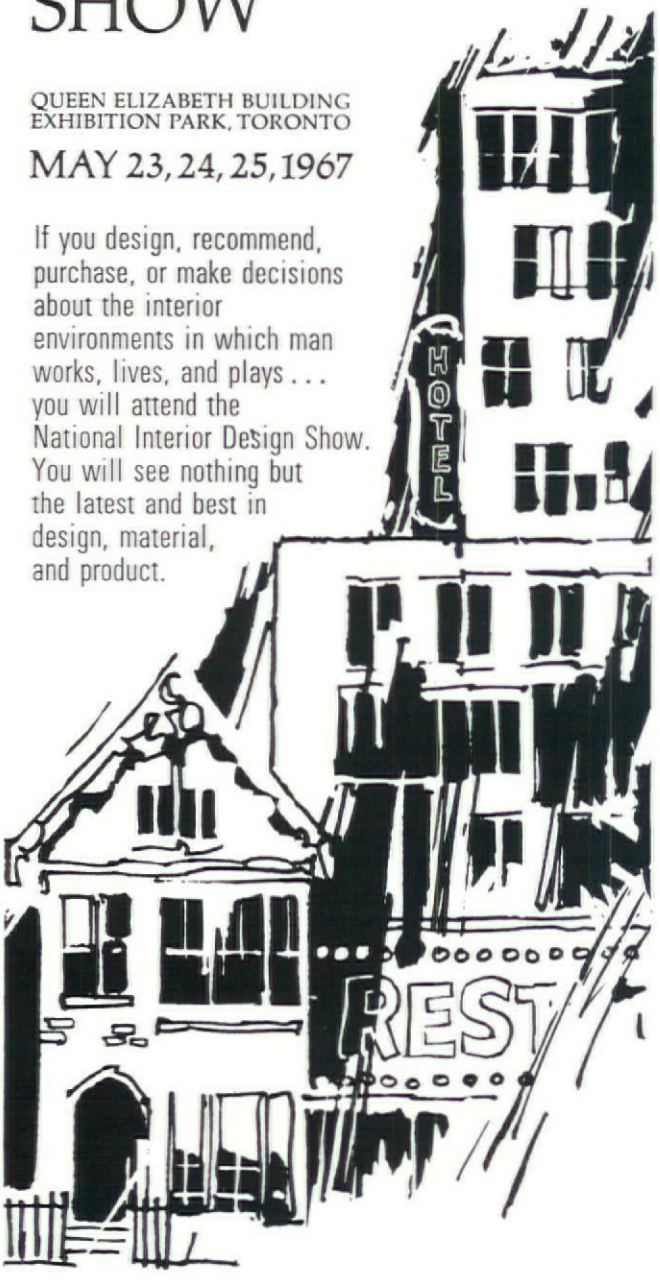
NATIONAL

INTERIOR DESIGN SHOW

QUEEN ELIZABETH BUILDING
EXHIBITION PARK, TORONTO

MAY 23, 24, 25, 1967

If you design, recommend, purchase, or make decisions about the interior environments in which man works, lives, and plays . . . you will attend the National Interior Design Show. You will see nothing but the latest and best in design, material, and product.



ADMISSION BY REGISTRATION ONLY.

This is your guest registration to the show and all forums.
Please complete and present on arrival at the building.

Name_____

Company_____

Address_____

City_____ Province or State_____

Position_____

OTHER (Specify)

☐ DESIGNER ☐ SPECIFIER ☐ BUYER _____

DO NOT MAIL

Circle No. 56 on product card facing P. 112

PRODUCTS & SERVICES

CONTINUED

Carpet programming survey

Benj. Berman, Inc., metropolitan New York distributor for Magee Quality Carpets, offers at no cost to the architect or client a complete programming survey of the carpet needs with respect to choosing a carpet that will give the service required, a carpet fiber that will serve the specific needs of the client and the entire scope of work to be specified by the architect. The services include spelling out the floor preparation, providing for adequate cutting of doors so they don t rub the carpet, siting of various types of electrical outlets if they're required in the floors and the carpet installation treatment that should be used for each. If electrostatic buildup is obvious, the firm recommends either a static-free carpet or provides for grounding of the carpet by weaving a copper wire through it and then grounding the carpet. In areas where book carts, food trays, medical cabinets, etc. are used, they list specific sizes and types of wheels to use.

Circle No. 125 on product card facing P. 112

Traditional office furniture from Monarch

The 25-piece Image collection from Monarch Furniture Co. combines timeless elements of design with modern materials to create an elegant approach to executive office furniture. Featured are a high back judge's chair correlated to leather grained plastic laminated top tables. Sofas, love seats, occasional chairs and benches round out the collection. All are upholstered in transitional fabrics and colors with slightly distressed fruitwood finish bases to blend with all types of traditional decor.

Circle No. 126 on product card facing P. 112

Cationic dyed nylon upholstery fabric

Quaker Fabric Corp. has introduced a large selection of upholstery fabrics of 100 percent nylon. Made of DuPont cationic cross-dyeable nylon, this group fea-

tures bright multi-colored tweed effects, luxurious feel, and durability. Included are Advance, a subtle basketweave in three-color combination; Gorgeous, a textured tweed; Midway, combining texture and multi-colored tones; and Tunis, a tightly woven tweed in three-color combinations giving a tiny box effect.

Circle No. 127 on product card facing P. 112

Circle No. 57 on product card facing P. 112

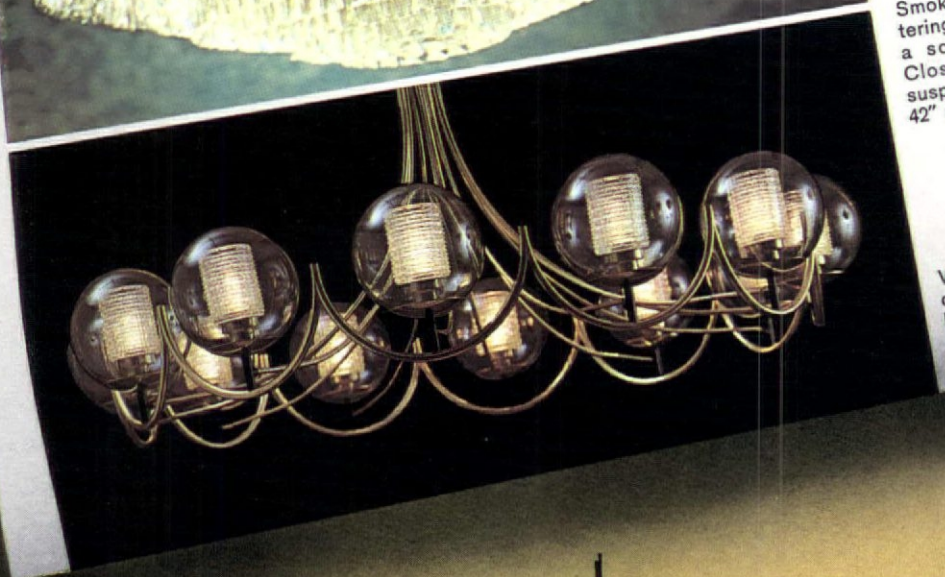
INNOVATORS IN THE DESIGN OF LIGHTING

LIGHTOLIER®

Showrooms: 11 East 36th St., N. Y.; 1267 Merchandise Mart, Chicago; 2515 So. Bway., Los Angeles; 1718 Hi-Line Dr., Dallas; 4935 Bourg St., St. Laurent, Canada.

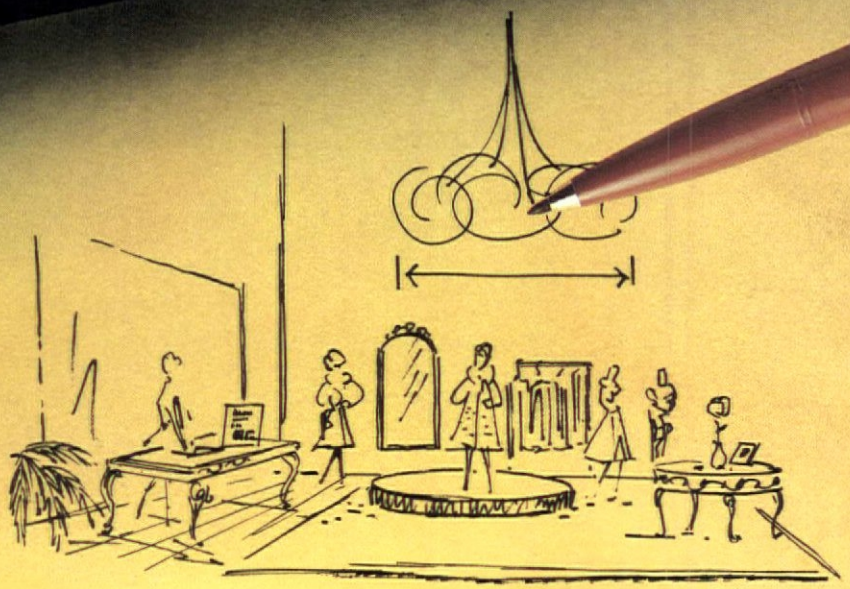
When you need lighting to add glitter to a luxurious area, consider these crystal designs from Lightolier's Portfolio Collection. These are two from a group of commercially scaled fixtures in current design themes which relieve you of the expense and uncertainty of custom work.

Cascades of hand-faceted, polished crystal prisms. Close to ceiling or stem suspended. Available in seven diameters .8" to 60".



Smoked globes encase glittering crystal cylinders on a scalloped brass ring. Close to ceiling or stem suspended. Available in 36", 42" and 46" widths.

Write for our brochure of custom-fashioned chandeliers: Lightolier, Jersey City, New Jersey 07305.



some chairs just fill space...

TRI-PAR

chairs do it *beautifully!*

Model 5410

Send for Current Catalog on Complete Metal and Wood Line of Chairs and Stools

TRI-PAR Manufacturing Co. • 1740 N. Pulaski • Chicago 60639

VISIT OUR SPACE 254 AT NRA SHOW

Circle No. 58 on product card facing P. 112

PRODUCTS & SERVICES

CONTINUED

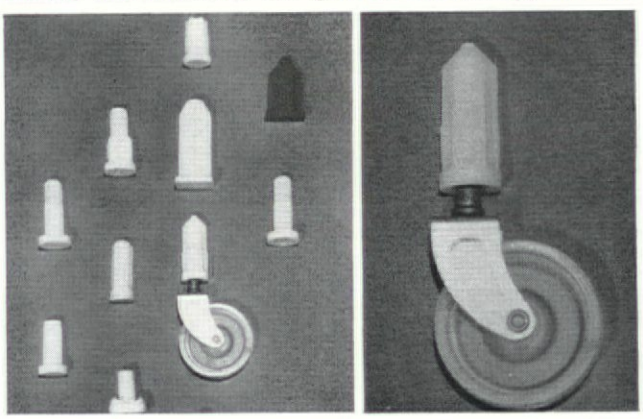
Contemporary lamps from Phil-Mar

Three new contemporary styled lamps from Phil-Mar Corp. derive from antique urns and Moorish grillework. In center is Pacemaker, a vase form in wood stain and glaze with sculptured stylized motifs suggesting Egyptian bead work. Amber and blue predominate as base colors. At left is a base inspired by an Oriental ceremonial vase with handles, mounted on an antique brass Caldron stand and burner. White, Ming green, or turquoise are the base colors. The lamp at right is inspired by Moorish grillework, and is particularly suited fo Mediterranean style decor. Available in antique amber, moroccan, antique distressed pecan or Venetian gold leaf, it is highlighted by silk shantung textured shade.

Circle No. 128 on product card facing P. 112

Plastic top bearing caster inserts

Plastiglide Mfg. Corp.'s top bearing caster inserts of long-wearing, self-lubricating plastic, for bedding and furniture items, are claimed to be superior to metal inserts which often corrode and eventually bind to reduce swiveling action of the caster. Plastic caster inserts are rust-free for greater durability, and because of their relatively friction-free properties, long-run smooth swiveling action is assured. Plastiglide maintains an inventory of over one million top bearing caster inserts in ten standard sizes. Custom parts can be produced in special colors and in special sizes with a minimum order.



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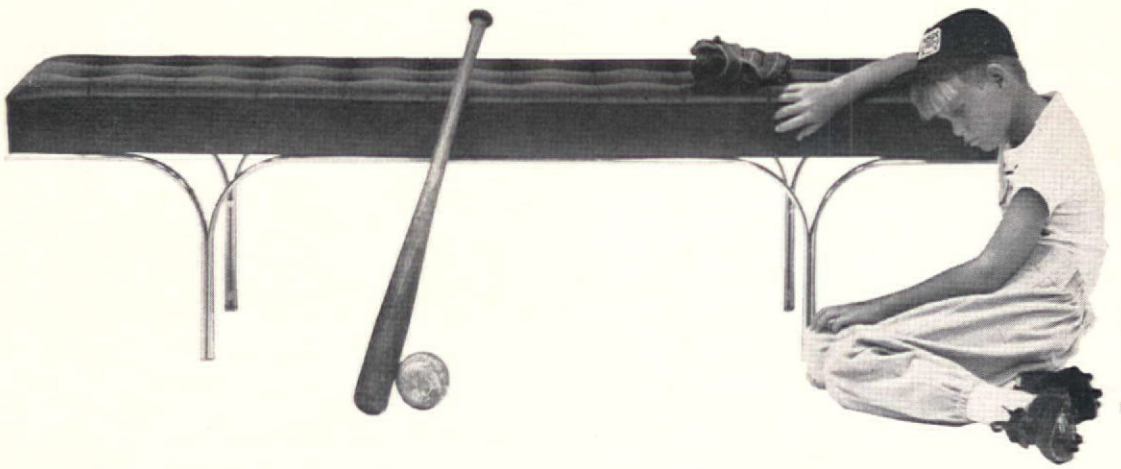

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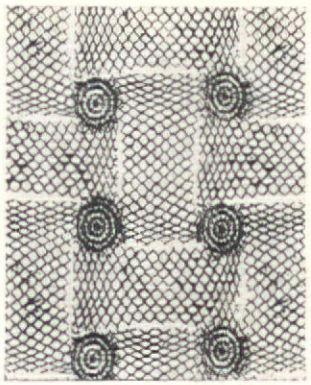
Circle No. 60 on product card facing P. 112

Architectural patterns in fabrics

Sweeping, large-scale architectural patterns keynote the new print collection of upholstery and drapery fabrics from Isabel Scott Fabric Corp. Linens dominate this group by Dori-Ching Yi, Oscar Cassini, Don Elmer, Dorothy Munn, and Dorothy Allen. Trellis (left) is an open lace pattern offset by spiral-circle



motifs, in white on green, black on beige, and black on transparent. Remanso (right) is a pattern effect which is bold on linen and subdued on soft pongee. The three-color combinations, such as orange/hunter green/black, offer dramatic highlights.

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Woodgrained hardboard

A 4-foot by 8-foot plastic-finished hardboard panel in wild cherry woodgrain has been introduced by the

Marlite Division of Masonite Corp. The panels are factory-treated to control expansion, are easy to handle and require no lamination in production. They are highly resistant to heat, moisture, and stains, and are especially recommended for table tops and cabinets.

Circle No. 132 on product card facing P. 112

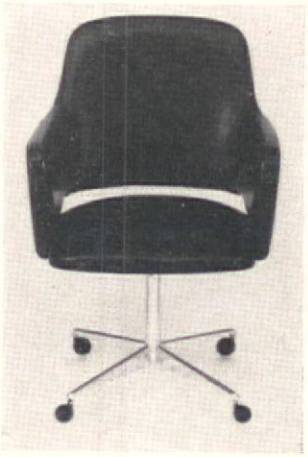
Concept upholstery fabric

Concept, a nylon tricot upholstery fabric stabilized by expanded vinyl to give it extra wear and durability, has the feel of velvet, but it won't pull or sag, absorb dirt or spills. Manufactured by Athol, the fabric, available in a large variety of rich colors, is 100 percent man-made from DuPont antron nylon which provides strength, softness, and brilliance.

Circle No. 133 on product card facing P. 112

Norwegian chair imports

Two new chairs, Bango and Forum, are being imported by Duncan Cook Designs, division of Duncan & Huggins, Ltd. The Bango chair (left) is of one piece molded construction with either polished chrome legs or swivel base. It can stack, link, or be equipped with arms, and can be specified with beech, teak, rosewood, or lacquer finish, or upholstered with either hide or vinyl fabric. The chair measures 21 inches by 21 inches, is 33 inches high, with a seat height of 17½ inches. The Forum chair (right) upholstered in such materials as hide or vinyl fabric, is designed for con-



ference or reception room use. Available with polished chrome legs or swivel base, the chair measures 23 inches by 23 inches, and is 33 inches high.

Circle No. 134 on product card facing P. 112

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ter Carpets' Port Lenox installed in Peden's fe in Hanford California. The area covered ludes banquet rooms, offices, stairways and ridors.

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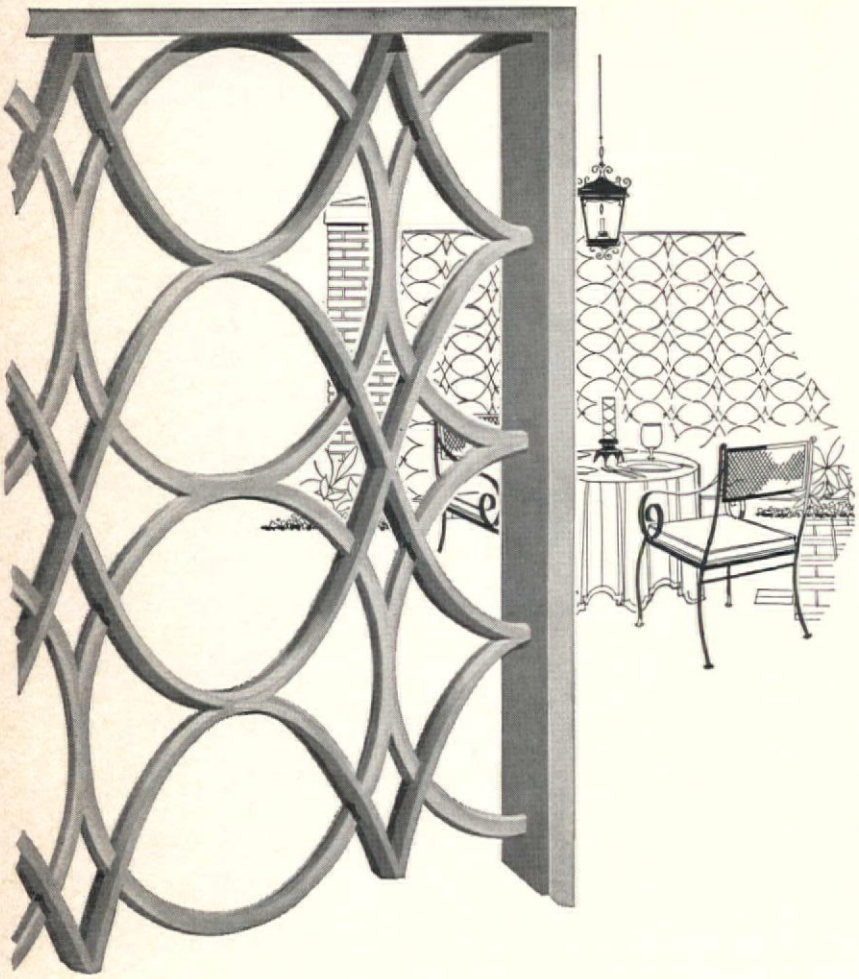

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New **Arabesque** pattern is smartly contemporary, yet richly evokes the ancient tradition from which its name derives. Mass it for romantic elegance, or use it sparingly to emphasize the cool geometry of the design. **Arabesque** is one of many intriguing and useful JB Treillage patterns, all available in both malleable iron and aluminum, recommended for interior and exterior screens, partitions, railing panels, gates, grilles, etc. Furnished in 13½″ x 27″ sections, unframed, for assembly by welding. Ask your local fabricator or write for literature.

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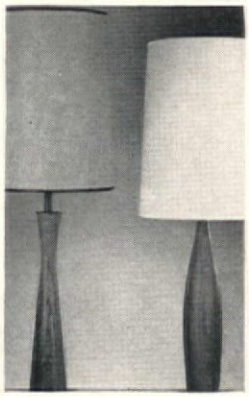
PRODUCTS & SERVICES
CONTINUED

New Scandinavian lighting imports

Teak and plastic hanging fixtures and teak-based desk lamps are new Danish imports from Richard W. Horenstein. The teardrop shaped and planet shaped



hanging fixtures are available in several sizes, of flameproof plastic with teak circumference, while the table and desk lamp series features natural grained teak in a number of contemporary shapes, topped with classic shades in natural linen or burlap. Heights range from 45 inches to 49 inches, and prices are moderate.

Circle No. 135 on product card facing P. 112

Leather texture plastic laminate

General Electric has added four new leather patterns to its line of Textolite surfacing. Available in white black, brown, and olive, the laminates feature a surface texture claimed to simulate the look and feel of natural leather. The Textolite leather surfaces all feature a new manufacturing process which gives them more durability than ordinary laminates, and they can be cleaned with a damp cloth.

Circle No. 136 on product card facing P. 112

Climateproof fiber glass panels

New Weathershield fiber glass panels from Barclite Corp. are chemically designed to withstand severe climatic conditions, while maintaining their original

look. The acrylic coating provides longer wear and durability, plus extreme light stability. The coating also allows panels to retain pure color and chemical composition longer.

Circle No. 137 on product card facing P. 112

Circle No. 64 on product card facing P. 112

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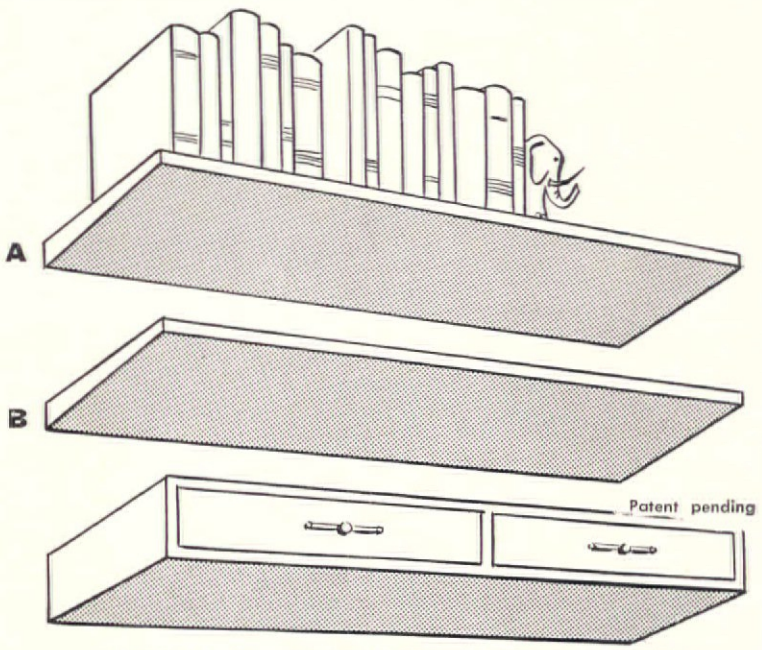

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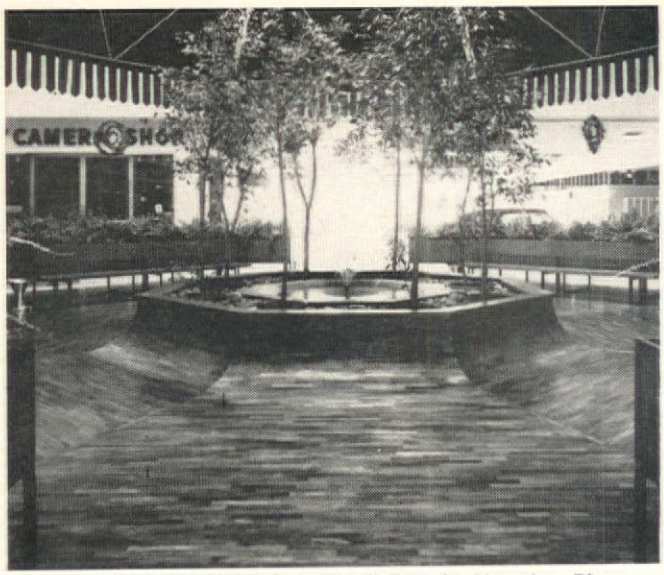

Thai-Teak Brick Pattern in King of Prussia Shopping Plaza, Evantash & Friedman, Architects

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Thai-Teak Brick Pattern in King of Prussia Shopping Plaza, Evantash & Friedman, Architects

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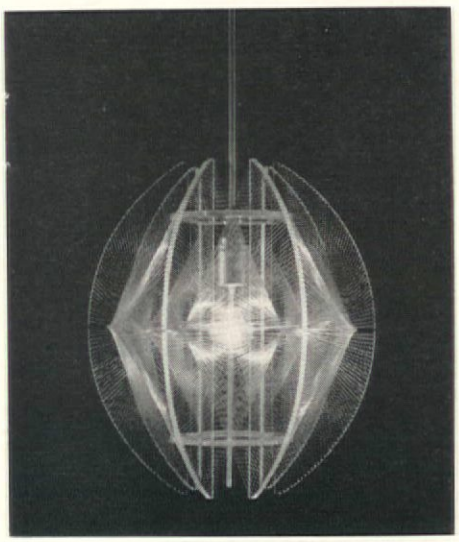
Light accent fixture

The new Auralume series from Aura-Lite Mfg. Co. consists of nine string sculpture fixtures. Of clear nylon string, hand-loomed over DuPont lucite fins, the



fixtures create form-upon-form effects when viewed from different angles. The light shown is 16½ inches high, with a diameter of 13 inches. Maximum suggested wattage in 150 watts.

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Photographed in the Los Angeles office of Welton Becket and Associates, Architects & Engineers

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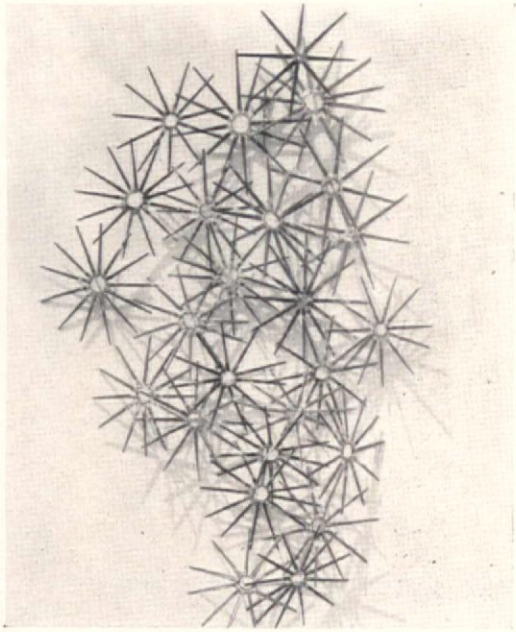

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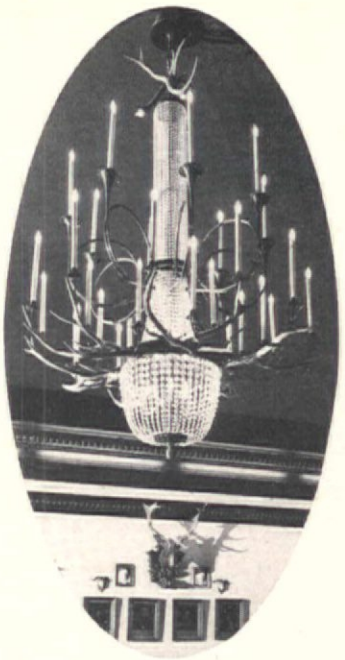

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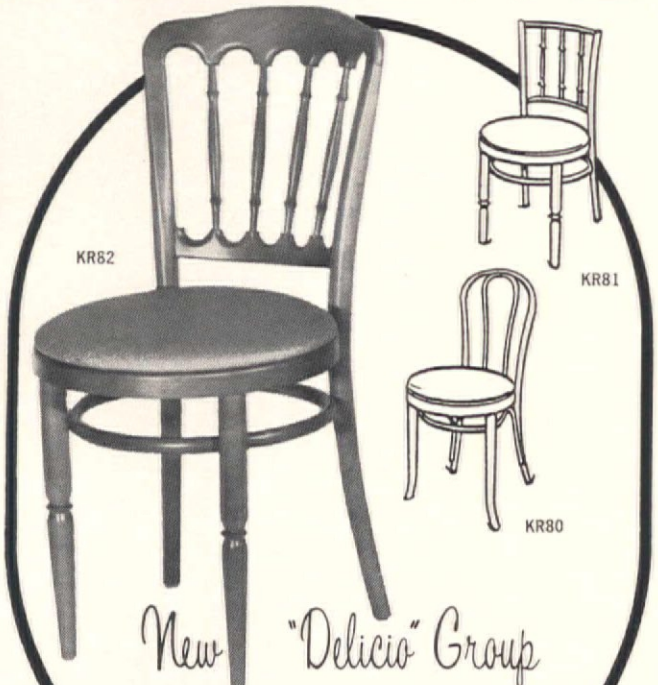

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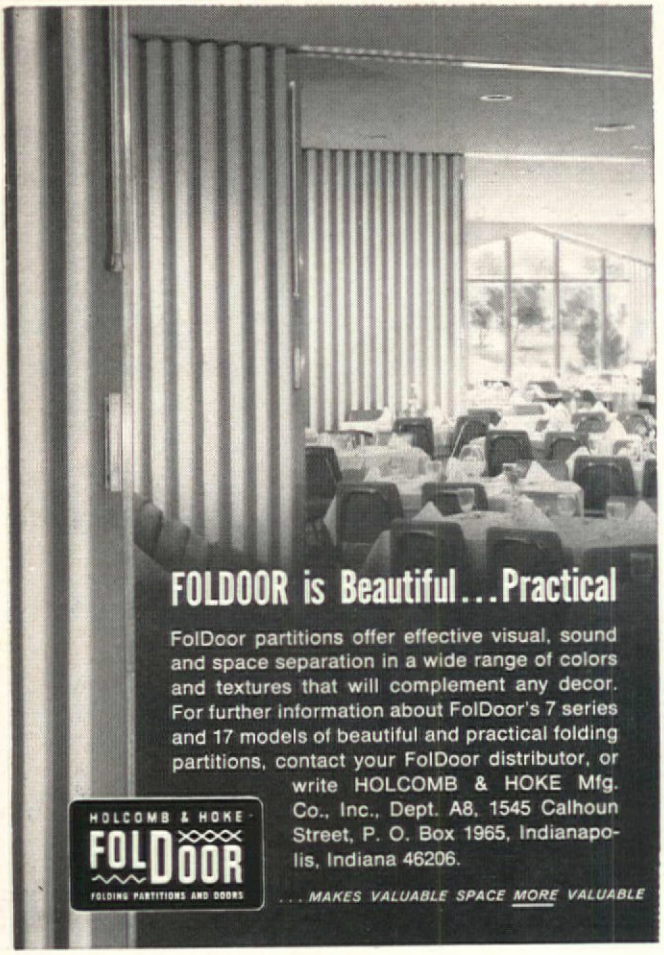

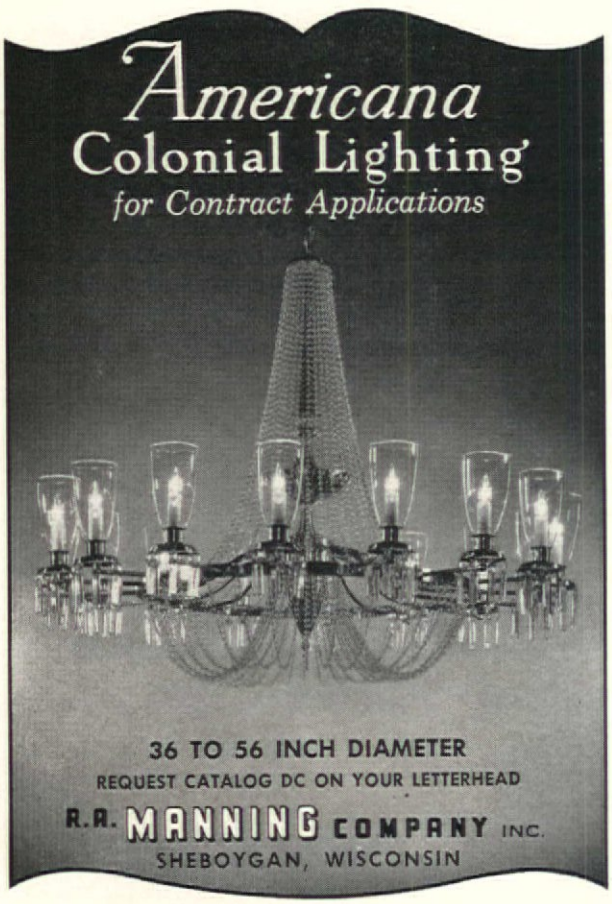

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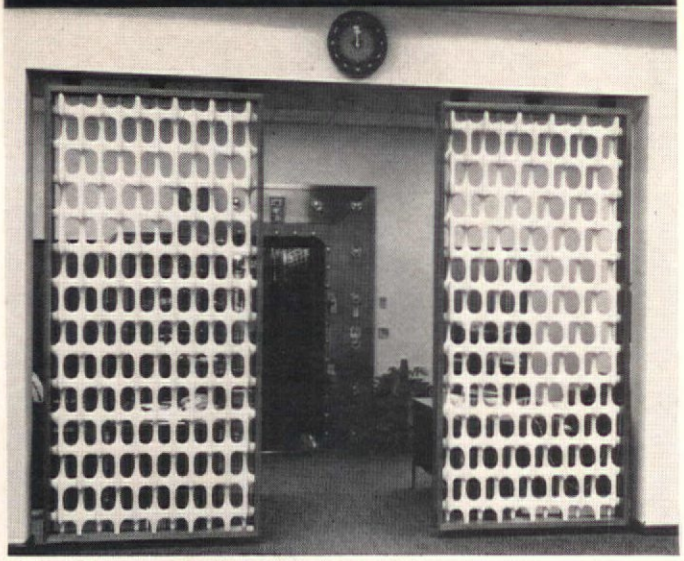

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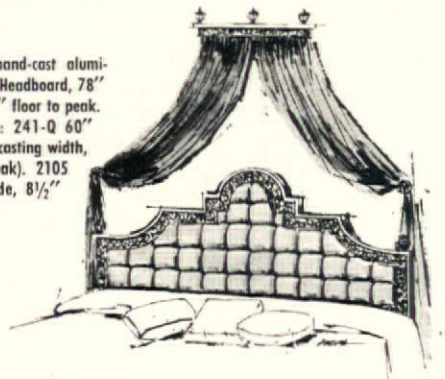

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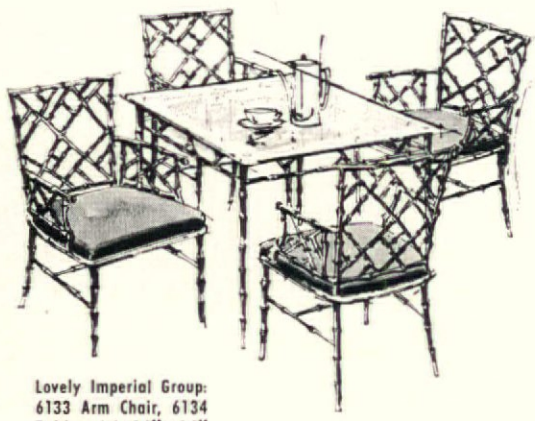
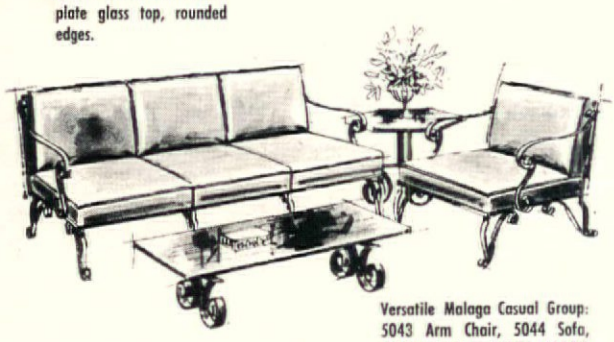


Lovely Imperial Group: 6133 Arm Chair, 6134 Table with 36" x 36" plate glass top, rounded edges.



Versatile Malaga Casual Group: 5043 Arm Chair, 5044 Sofa, 4001 P Coffee Table, 4003 P Lamp Table.

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Circle No. 82 on product card facing P. 112

MANUFACTURERS' LITERATURE

A full-color catalog containing complete information on qualities, finishes, grades, sizes and performance standards is available from Pionite Lifetime Laminates. A two-page spread spotlights the entire distributor line of 23 high-fashion shades. One page is devoted to decorative patterns, another to marble laminates, and two pages to woodgrains. All are reproduced in color.

Circle No. 143 on product card facing P. 112

A pamphlet from Neal Small Designs pictures glass-topped tables with chrome, aluminum, and Plexiglas base, and floor and desk lamps. Specifications and prices are included.

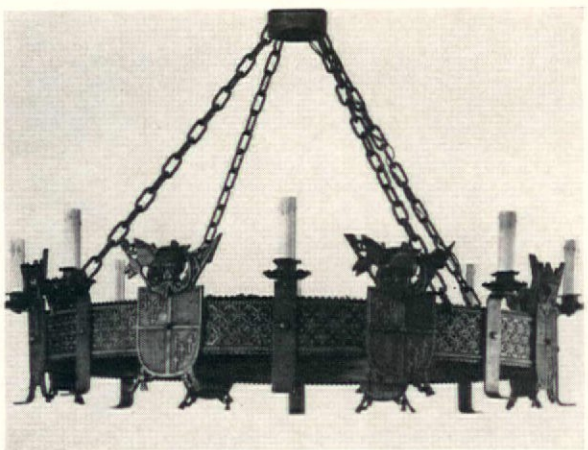
Circle No. 144 on product card facing P. 112

A flyer from Modular Systems Inc. describes free-standing book islands and wall-attached shelving units. The full range of heights, widths, and depths available are pictured, and specifications are included.

Circle No. 145 on product card facing P. 112

The Schafer Bros. line of restaurant contract seating is illustrated in catalog #RC-400. Featured are cocktail chairs, dining chairs, bar stools, and booths, as well as full specifications.

Circle No. 146 on product card facing P. 112



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Circle No. 83 on product card facing P. 112

Bangkok Industries, Inc. has published a pamphlet on imported flooring which describes flooring of timeless elegance. Included are descriptions of the parquet flooring which comes in basic pattern units of Thai-Teak, Kerriwood, or Karpawood from the Far East. Units may be combined to create custom designed floors which are glamourous but easy to care for.

Circle No. 147 on product card facing P. 112

A full-color brochure illustrating the K-Lux line of architectural plastic wallcoverings is available. The three-dimensional coverings are shown in color photographs, and artist's renderings illustrate potential applications.

Circle No. 148 on product card facing P. 112

A brochure from Greeff Fabrics, Inc. describes its new Nostalgia wallcovering collection, which illustrates 36-inch cotton screen prints reminiscent of the 1890's, and four Belgian linen plaids. The prints are suggested for restaurants, bars, lobbies, and other interiors with a specific theme.

Circle No. 149 on product card facing P. 112

Torginol of America, Inc., manufacturer of seamless resilient flooring, has prepared a full-color catalog, AIA File No. 23-G, illustrating the features and advantages of Torginol flooring and Torgalon wallcovering, plus completely detailed specifications on each.

Circle No. 150 on product card facing P. 112

Circle No. 84 on product card facing P. 112

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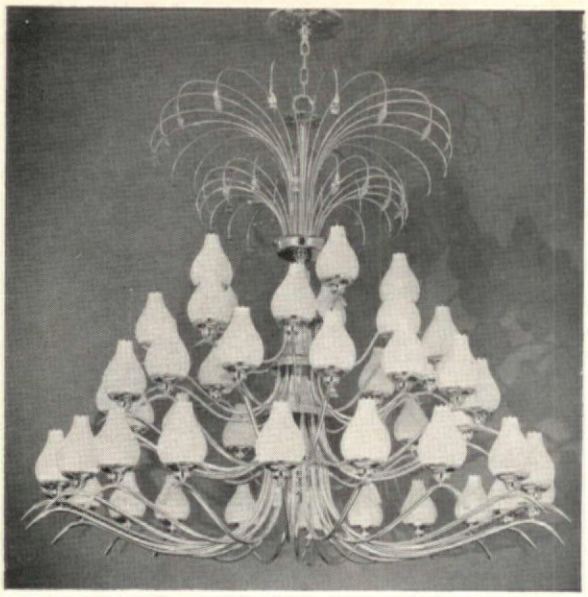
Circle No. 85 on product card facing P. 112

Circle No. 86 on product card facing P. 112



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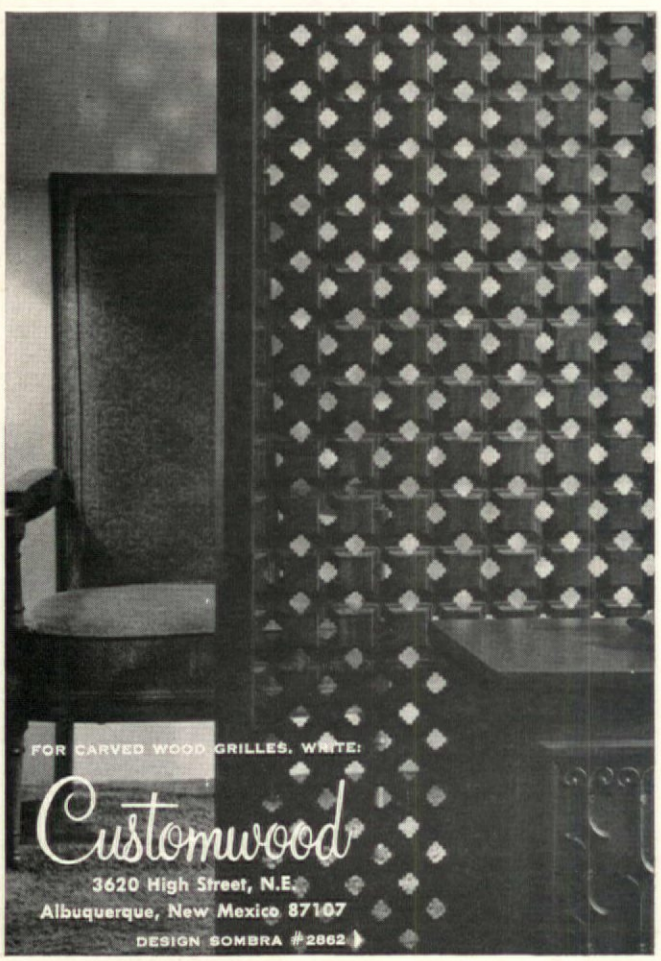

Circle No. 87 on product card facing P. 112

CLASSIFIED ADVERTISEMENTS

Rates: $12.00 per column-inch payable with order. No extra charge for box numbers. This section closes on the 5th of preceding month. Classified ads are limited to situations or help wanted or available. Merchandise offerings not accepted.

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

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INVENTIONS FOR SALE: Ornamental and wall fountains, Pat. #3,286,927 and #3,211,378. By Helmut Zysk, 13020 Golf Parkway, Brookfield, Wisconsin.

ATTENTION: REPS—REGISTER WITH US!
Many important and new manufacturers ask CONTRACT Magazine for the names of qualified independent representatives, who currently sell commercial/institutional furnishings, and might be interested in an additional line. If you want us to include your name in a confidential list of reps, which we supply to manufacturers who have become new advertisers, write to the publisher of CONTRACT Magazine. State your name, address, and area covered. This is a free service. Write to: Publisher, CONTRACT, 7 East 43 St., New York, N.Y. 10017.

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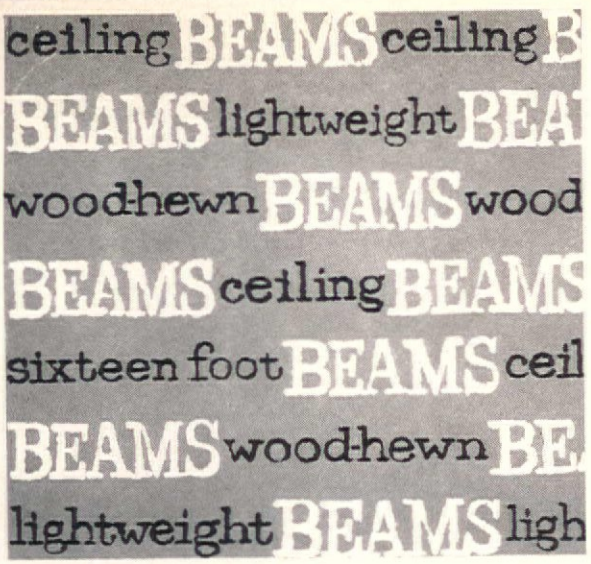
HARVEY PROBBER, INC. has openings for contract sales representatives in the Northwest territory (Washington, Oregon) and in Pennsylvania, New Jersey, and Delaware. Experience with architects and designers essential. Write giving complete details of background, etc. Information will be held strictly confidential. John Tapner, Harvey Probber, Inc., 155 East 56 St., NYC.



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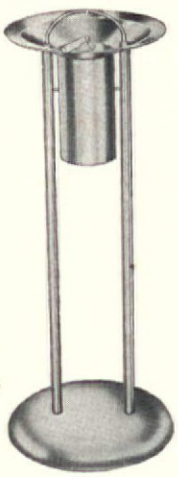

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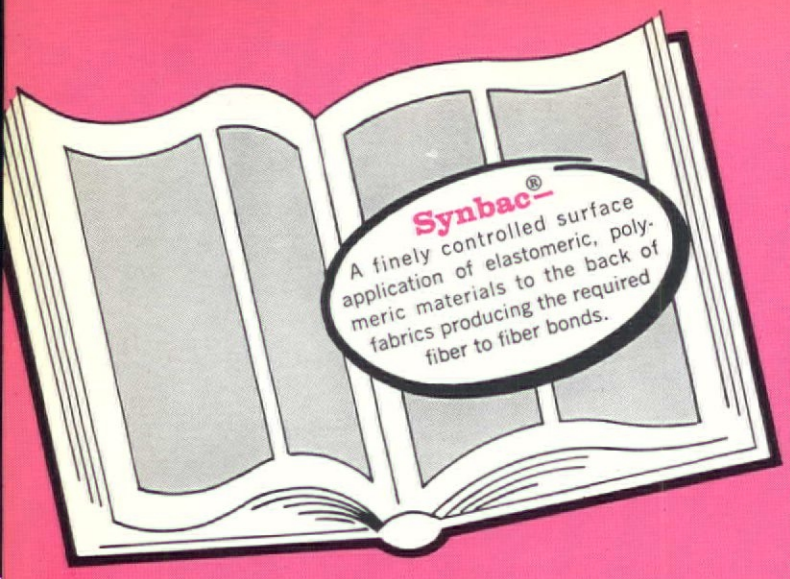

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