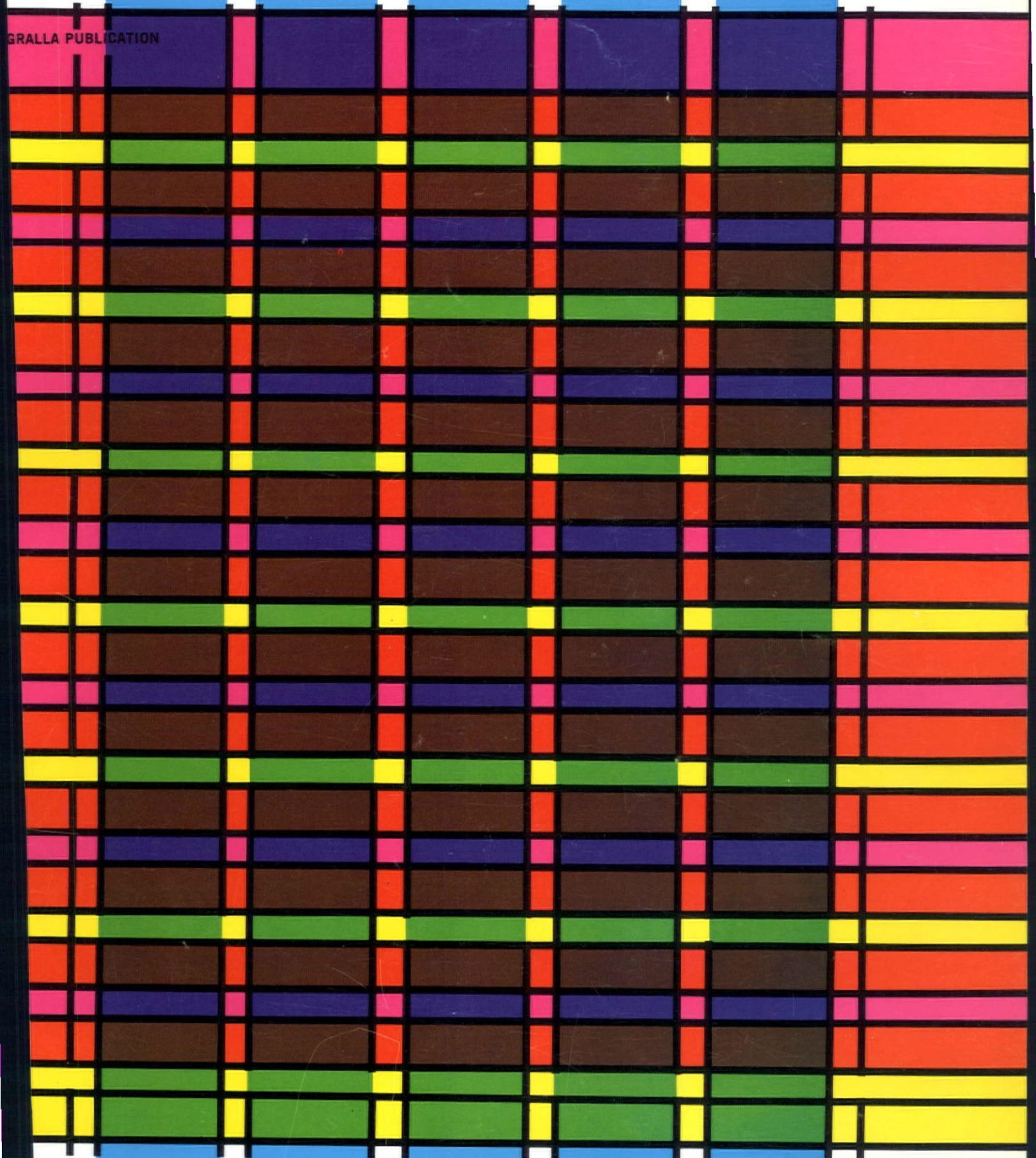
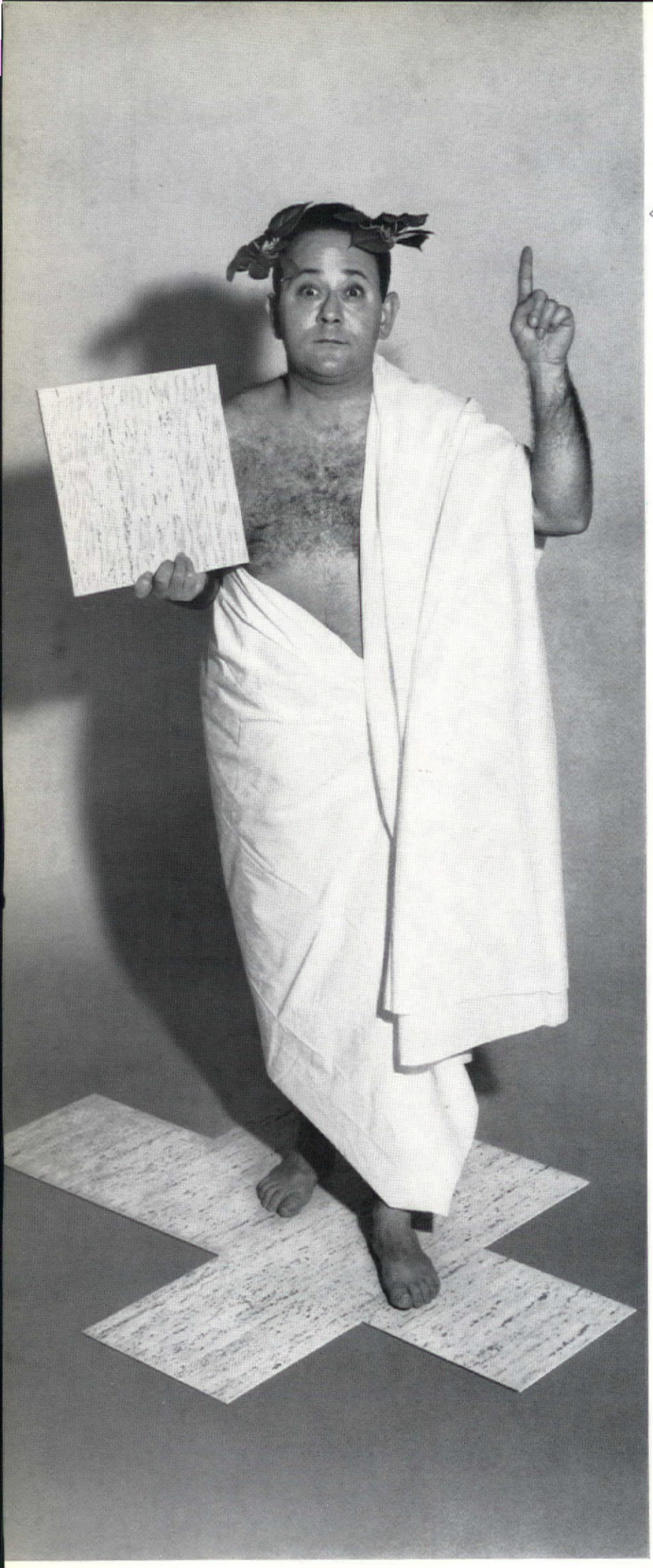
CONTRACT

HE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS AND INTERIOR ARCHITECTURE • NOVEMBER 1967

GRALLA PUBLICATION



RICS INTERIOR ARCHITECTURE: INSURANCE OFFICES GENERAL TIME HQ



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Tesserae travertinae fabrefactae Kentilio Flooro marmoriares travertiniores in foro quibusquam visae sunt. Non mirandum est has in favore omnium perseverare quibus solum venustatum diuturnumque jucundum sit!"*

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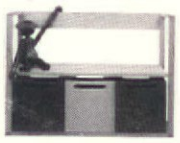

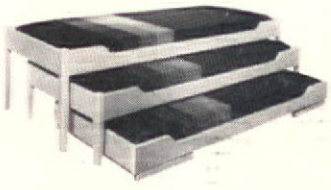

the children's workbench
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Circle No. 1 on product card facing P. 128

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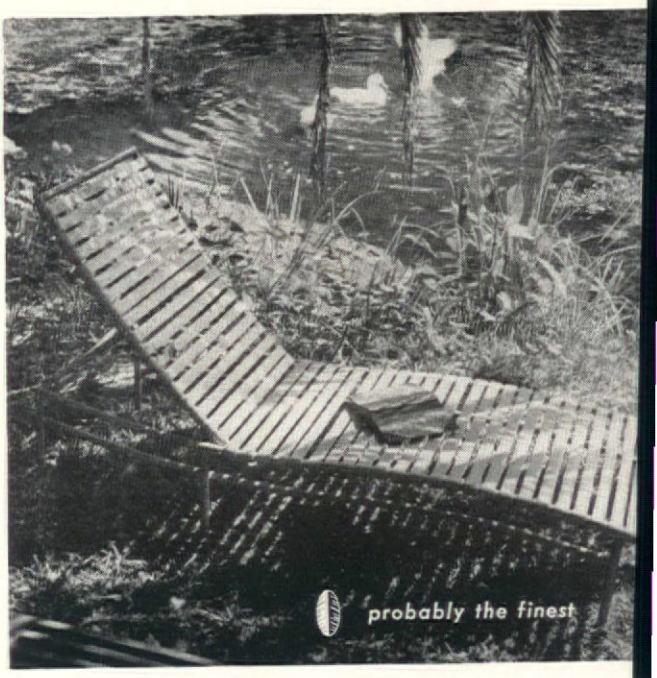

tropitone

Furniture Co., Incorporated, P.O. Box 3197
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Aegean II is our answer to the outdoor furniture needs of the fine resort or private residence. Write us. We'll gladly send a sample of our unbreakable vinyl strap, plus our new 46 page catalog and price list.

The Cover

The warp and weft of fabric in the process of being woven is implied in this abstract cover design by Angelo Abbate. A wrap-up on all that's new in the colorful world of contract fabrics starts on page 86.

CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS AND INTERIOR ARCHITECTURE

VOL. VIII, No. 11 **NOVEMBER, 1967**

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

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COMING IN CONTRACT

DECEMBER—Wallcoverings trends, colors, design and applications; a profile on the design firm of Ford & Earl; and report of TTMA Seminar in Atlanta, Georgia.

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

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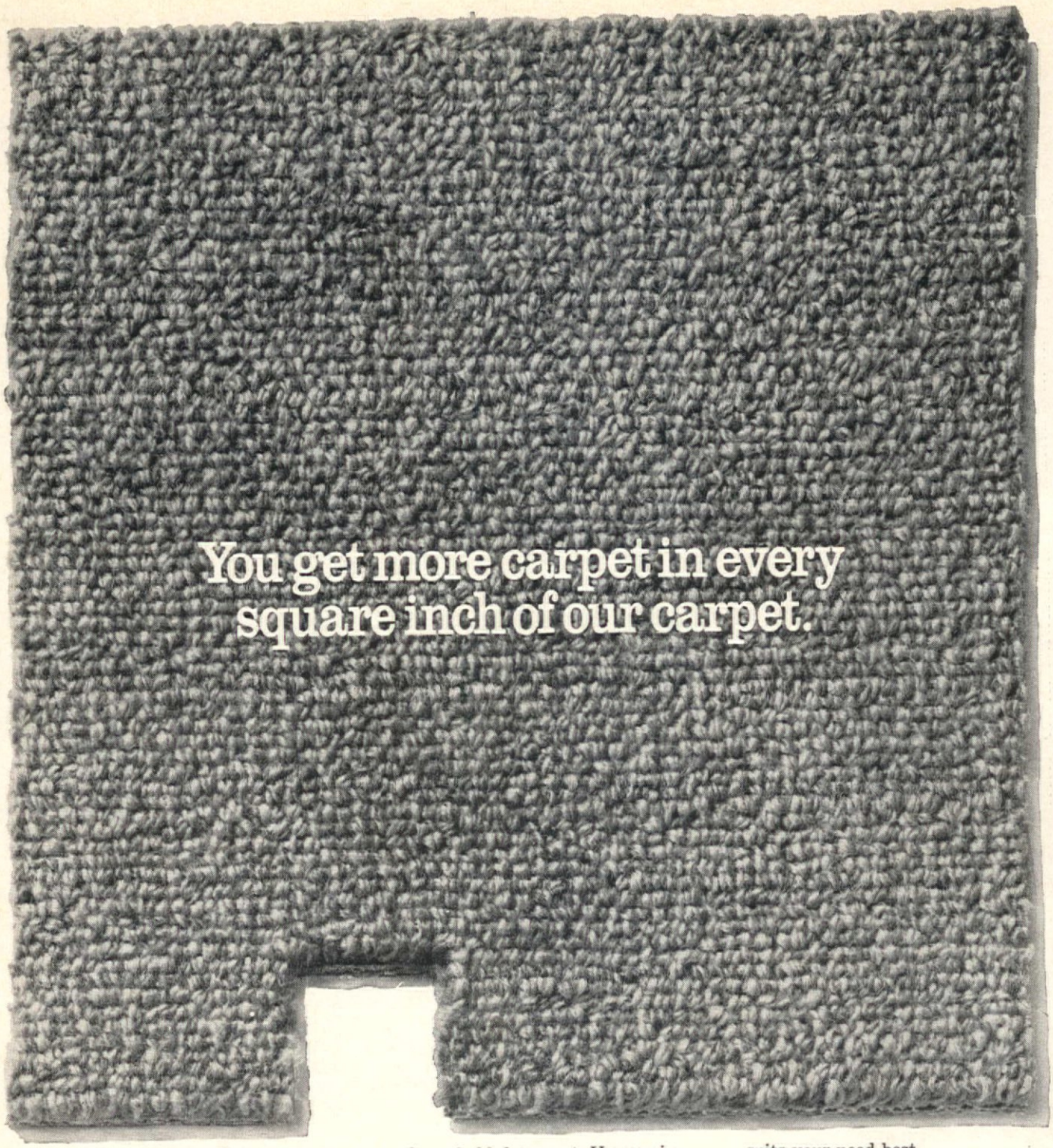

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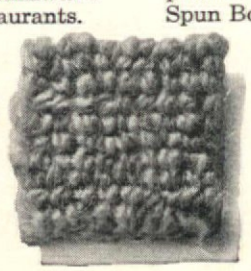

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ACRILAN® acrylic fiber by Monsanto

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Circle No. 4 on product card facing P. 12

background fabric "Quadrant," number 9947

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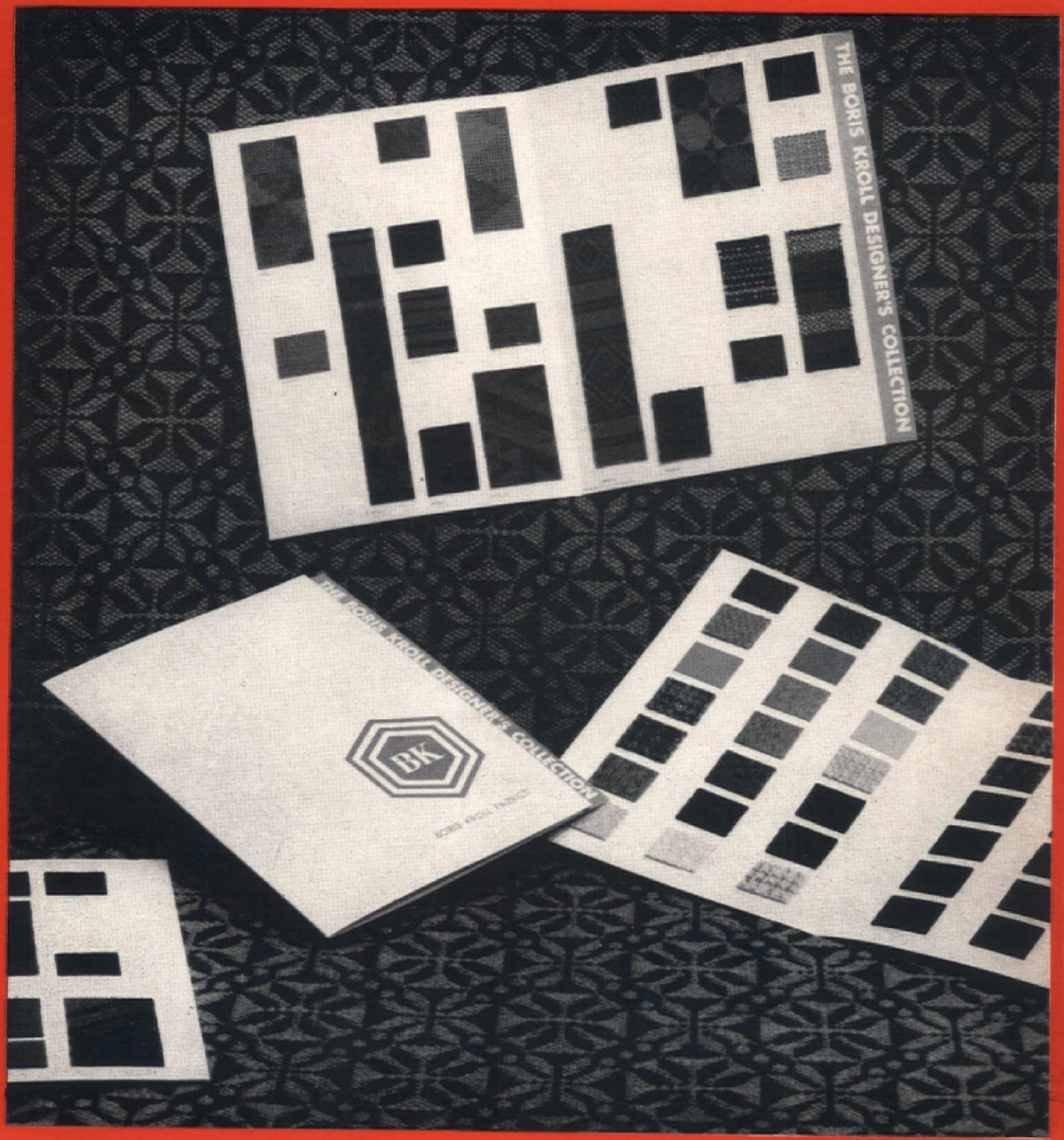

If you want an instant, correlated view of the new Boris Kroll Designer's Collection these file folders can be obtained by requesting them on your business stationery.

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LETTERS

Cincinnati evaluated

Dear Sir: On behalf of Cincinnati designers, space planners, and myself, please accept our sincere thanks for the article on the Cincinnati Design Community, by Irving Leos in your September 1967 issue.

The article is so true. At present, we have eight projects in various stages—in four states and seven different cities.

I have been a faithful follower of your magazine since its inception. It is the *best* in our field—keep up the good work.

JACK SCHAFER
Interior Design Consultants
Cincinnati, Ohio

DEAR SIR: HURRAY FOR CINCINNATI. ORCHIDS TO MR. LEOS. THANK YOU CONTRACT.

KATHLEEN M. WERLE
DESIGN CONSULTANT
CINCINNATI

Dear Sir: We would like to express our appreciation for your coverage of our firm and its work in your feature article on Cincinnati. Our firm is very strongly committed to the professional practice of Interior Architecture. We feel that we have been one of the pioneers in this field in the Cincinnati community and we are gratified by the recognition which your fine publication has given us.

Incidentally, you may be interested to know that our Jim Fitzgerald, who was quoted in your article, besides heading up our interiors department, is also teaching a design course this year in commercial and institutional interiors to the interior designers at the University of Cincinnati's School of Design, Architecture and Art. The course is a new one emphasizing the *architectural* approach to interiors.

JOHN B. GARTNER, JR., AIA
Gartner, Burdick & Bauer-Nilsen,
Architects
Cincinnati

Dear Sir: We were most pleased to see your fine article on Cincinnati designers in the September issue. We were particularly pleased with the mention of our firm, although we might add that the correct title is A. M. Kinney—not A. H. Kinney.

DONALD MARSH, JR., Vice President
Design Art Corp.
Cincinnati

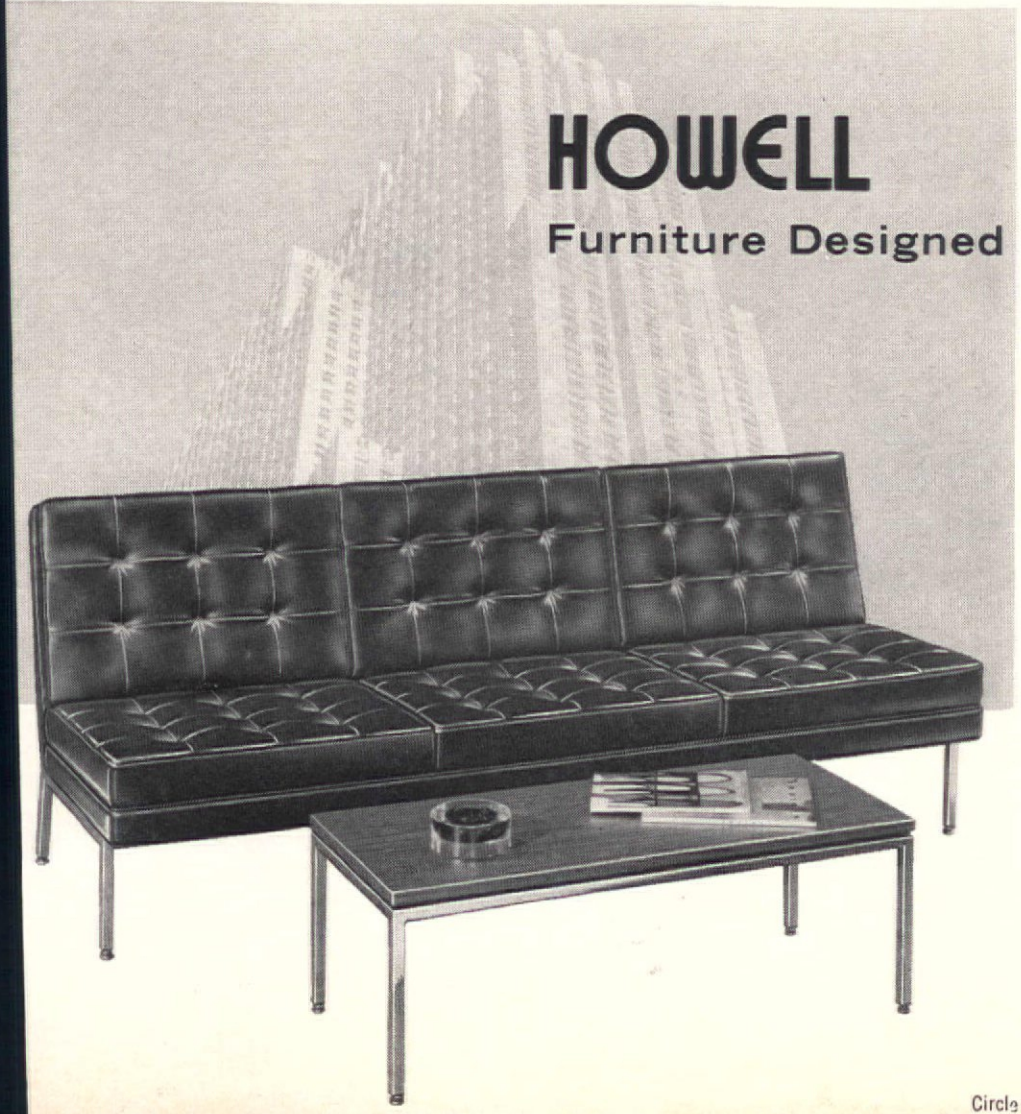
Credits clarified

Dear Sir: I appreciate the flattering biographical note which accompanied my piece in your October issue on "The Office Landscape."

For the record, while I am a graduate architect (University of Illinois), I am not practicing architecture and therefore, have not sought licensing.

Incidentally, I have been asked the source of the typical "specimen plan" which appeared with my article. It appeared in Kommunikation, the bilingual periodical, illustrating an article by Kurd Alsleben, and reproduced as a specimen plan acompanying "Office Landscap'ng, a New Approach to Office Landscaping, a New Approach to Office Planning," by Frank Duffy, an Anbar Monograph published in Great Britain.

MARVIN AFFRIME, Director
The Space Design Group
New York City



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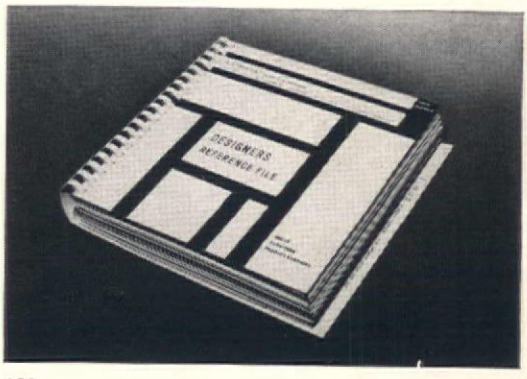

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POINT OF VIEW

Guest Editor:
S. Guy Lovelace
President, LSA Designs, Inc.

WANTED: MORE ROMANCE IN CONTRACT DESIGN

Romance. This is a major ingredient that I try to inject into all my assignments as an interior designer. And I don't necessarily mean the "moon-June" variety, but romance in its old-fashioned, nostalgic, heart-warming sense.

I am doing this because it is my firm belief that this element is missing from our daily lives, whether at work or at leisure. The modern world has become far too functional for our own good. We work in "hard" rooms, we sit on "hard" chairs, write on "hard" desks, spend 10 hours a day in "hard" office buildings. The only romance that can exist in such an atmosphere is the boy-girl kind, which I am not knocking. However, man does not live by hand-holding alone.

To offset this "hard" aspect of our daily lives, I approach an interior design assignment with an eye toward providing individuals with comfort, relaxation —and romance. I believe in the good old days, the days of plush seating, soft draperies, candlelight, deep pile carpeting, history, and rich American heritage.

When a couple goes out to dinner it is, usually, an event. They wish to get away from the workaday world of bright and shiny kitchens. They wish, in fact, to return to the gentle days of their youth, or their parents' youth. Dining out should not merely be a re-fueling, it should be an experience.

This does not mean that I am totally against modern design. I am not advocating that we all revert to the washtub and lantern. But let us drop hints here and there that such an atmosphere once existed, and still does in many of our memories. We certainly need automatic dishwashers and electronic ovens and air conditioning, but let these remain behind the scenes. Instead, allow the guest to relax in a replica of the Gay Nineties or Old Spain or the Wild West. Marry the old and the new, an ideal union since all of us are living in the glittering present, but are products of yesteryear.

Let me cite an example. When the owner of the property that was to become The Station Restaurant asked for my views on renovating the old Lehigh Valley Railroad Station in Ithaca, N.Y., I realized this was an ideal opportunity to put my theories into practice. With the aid of my staff, I launched a treasure hunt for nostalgic, authentic memorabilia relating to the great days of railroading, circa 1900. Amazingly enough, most of it was found in and around Ithaca itself—meaning that the residents had retained these items because they liked having them around. After all, railroads are truly a part of our national heritage. The result was that we virtually reproduced an authentic 1900-style restaurant, utilizing the existing architecture, adding to it genuine Pullman-type accoutrements, upholstery, carpeting, and appropriate waiters' jackets. We found scores of old posters, photos, maps, and other items that were unmistakably from railroading's golden era.

The ultimate effect for the diner is to step back into time, and, for a couple of hours, to be surrounded by a misty atmosphere of "the good old days."

Another case is that of the Golden Eagle Room at Washington National Airport, which needed, according to the proprietors, "warming up." Without dismantling the entire restaurant, we gave it more romance by decorating the walls with a series of 27 full color photographs of authentic prints of American eagles. I had stumbled upon these prints at the Shelburne Museum in Vermont, and I held them, awaiting the right time and place to utilize them to best advantage. The framed eagles now glorify the walls of the Golden Eagle Room.

What could be more American than an eagle? What could be less a symbol of our modern, helter-skelter life? In any event, the public has responded to the eagles as they have to the old railroad station.

Recently, I had occasion to defend my point of view against that of another industrial designer during an educational TV station panel program on WCNY, Syracuse. His powerful argument was that industrial designers have made life easier and more convenient, citing such items as dial telephones, electric can openers, TV sets, radios, tools, automobiles, office equipment, and many others. This I did not question. However, we must be careful not to throw out the baby with the bathwater. Just because it's new doesn't mean it's better. Let's not have change for the sake of change. We can still learn a great deal from the past. While modern architecture is popular, it is not necessarily *better* than the classic Greek and Roman architecture, any more than so-called modern music is better than Mozart and Beethoven.

I suppose that basically I am attempting to revive the spirit of individuality, to remind the client of the riches that lie in the history books and museums. When I do the interior design for a motel in Aruba I do not bring to it the razzle-dazzle of a motel on the outskirts of Las Vegas. I dig into the culture of the Netherlands Antilles in the Caribbean and try to evoke the past, to stir the memory—not unlike a trip through Rod Serling's Twilight Zone. So when guests arrive at the Divi-Divi Motel on Aruba they will move right into an era that is eons removed from New York's Kennedy International Airport. There they will find what we are all seeking: comfort, relaxation—and romance. **(C)**

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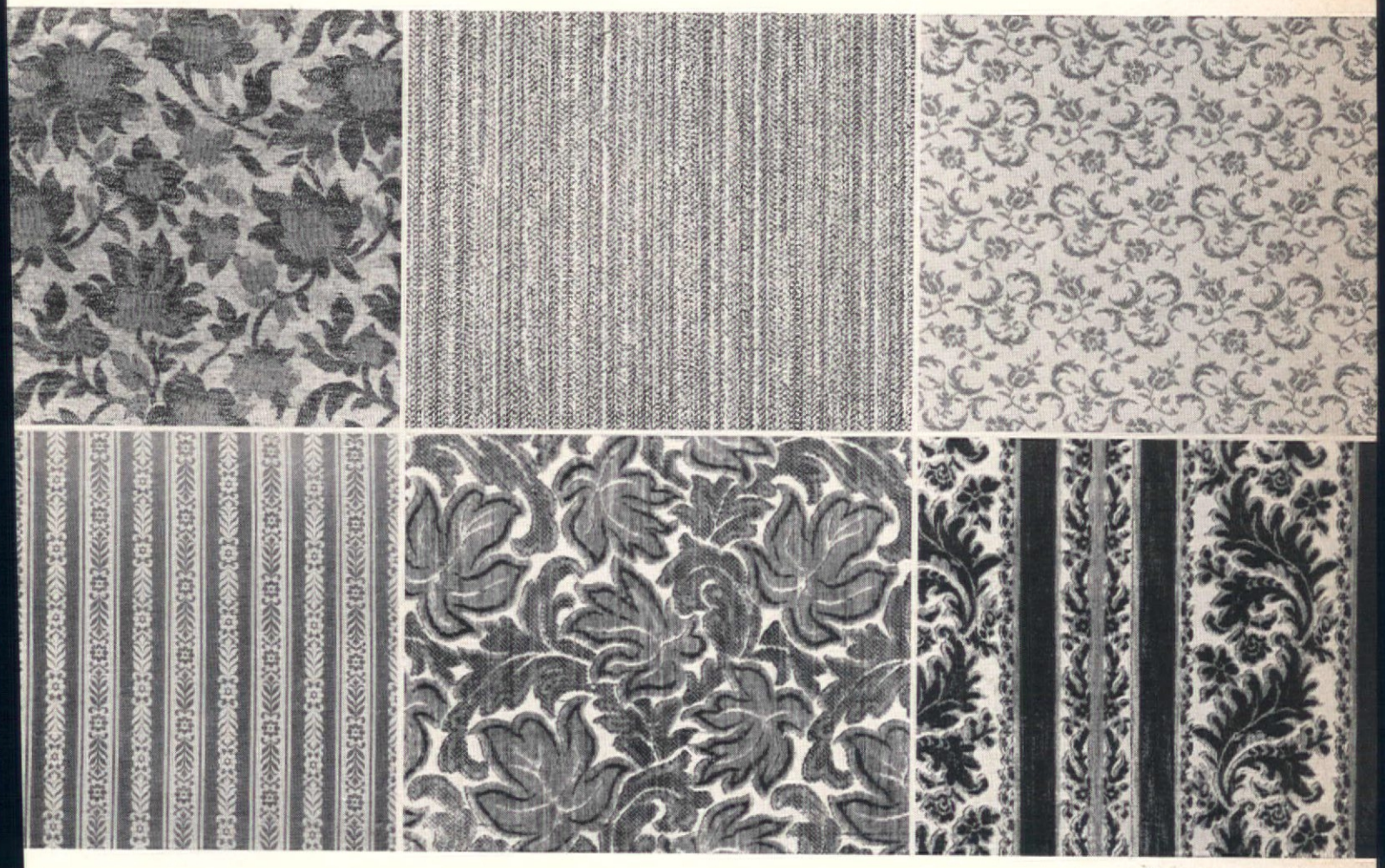

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HARTER FEATURES CONTEMPORARY SERIES

Gleaming chrome and clear glass are emphatically effective in the showroom of Harter Corp., Sturgis, Mich., in Chicago's Merchandise Mart. This showroom, along with Harter showrooms in Los Angeles, New York, and Denver, is currently featuring the MSH series of contemporary chairs. Four of the chairs in the Chicago showroom rest on plate glass and chromed steel platforms which are suspended by wires from the ceiling. The chairs appear to float in space.

Other chairs in the MSH series are shown around a pole table with an upholstered top attached to two ceiling-to-floor chromed poles. The Chicago showroom was designed by Stuart John Gilbert of Harter's research and development staff. (C)

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CONTRACT '68 plans gain momentum

A lively and informative series of subjects are now being formulated for the greatly expanded seminar programs at CONTRACT '68, the industrywide trade show and convention that will be staged at the New York Coliseum June 4-6, 1968, according to Jerome H. Brown, managing director. Speakers and panelists, drawn from the leading authorities in the commercial/institutional field, will cover major subjects on almost every aspect of contract work. Among the vital topics so far announced are:

- Business Basics for the Contract Designer and Specifier: Cost-controlling the job; How to get to the right sources for product information; New business departments and what they should do for you.
- How Specifiers and Contract Furnishers are Coping with New and Specialized Problems in the Commercial/Institutional Field: Planning the modern hotel or motel; remodeling the old hotel; Schools and school furnishings—requirements for packaging complete plans for schools and universities.
- Planning for the Elderly: Planning, designing, furnishing the nursing home; Planning, designing, furnishing senior citizen communities.

Advisory Board. An impressive group of industry leaders have volunteered their services to CONTRACT '68. Members include:

Hugh Acton, Hugh Acton Div., Brunswick Corp.; Harry Brody, B. Brody Seating Co.; Paul C. Buchanan, Troy Sunshade Co.: D. Clyde Buckstaff, The Buckstaff Co.; R. H. Clarke, Brunswick Corp.; J. Thayer Coggin, Thayer Coggin, Inc.; R. H. Cottle, Formica Corp.; Hugh Depree, Herman Miller Inc.; T. George Downs, Downs Carpet Co.; Richard Draper, Richard Draper, Inc.

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Jack M. Sampson, Drexel Enterprises; Lee H. Schilling, Allied Chemical; Andrew D. Schwartz, Parkwood Laminates; James Seeman, James Seeman Studios; Thos. B. Stanley, Jr., Stanley Furniture Co.; J. A. Shadle, Masland Duraleather Co.; Ben H. Hellman, publisher of CONTRACT Magazine.

Exhibitors. In terms of space, Brown reports that the 1968 show has already outstripped CONTRACT '67, and the floor plan has now been expanded to accommodate the continuing flow of contract firms applying for exhibit booths. To date, more than 100 exhibitors have signed up for CONTRACT '68. These include:

Adamo Galleria; Aldon/Contract Carpet; Allied Chemical; American Mat; Belgian Government; Berkshire Hathaway; Bigelow-Sanford; Borden Chemical Co. (Columbus Coated Fabrics Div.); Simpson Bosworth; Boussac of France: Brody Seating: Brown-Jordan; Brown-Morse; Brunswick Corp.; Burke Div. of Brunswick; Burwood; Cabin Crafts; Callaway Mills; Carolina Forge; L. E. Carpenter; Cavrok; Celanese Fibers; Charlton Co.; Chicago Hardware; Children's Workbench; Commerical Carpet; CONTRACT Magazine; Crown Products; Crown Rubber; Customwood; Cypress Furniture; Design-Tex; Dow Badishe: duCor; Dylan Carpet; Excel; Edward Fields; Fima International; Fixtures Mfg.; Ford Fabrics; Formica; General Tire; Georgia-Pacific; Goodall Fabrics; Hamilton Mfg.; Hercules; Hunt Country Furniture; Interchemical Corp.; International Crating; Jackson China; Jansko; Kirsch; H. W. Knight; Jack Lenor Larsen; Lava-Simplex-Scribe; Lawrence Metals; M. H. Lazarus; Levelor Lorentzen; Lewittes Furniture; Luxo Lamp; 3M Co.; Maharam; Karl Mann Assoc.; Masland Duraleather; Medallion Corp.; Menell; Middletown; Mitten Letters; Mohasco; Molla; Monsanto; No-Sag Spring; Panelart; Parkwood Laminates; Patterson Furniture; Pioneer Plastics; Protasil; Rockland Industries; Royalmetal; Rugcrofters; Scovill; Scroll; Seamloc-Loma-Loom; James Seeman Studios; Shenango Ceramics; Siesta; Simpson Bosworth; Stacor; Stanley Furniture; Stauffer Chemical; Sunburst Aluminum; Sure-Fit Products; Syracuse China; Taj Persian Oriental; N. A. Taylor; Techfab; Telescope Folding Furniture; Uniline; United Chair; U.S. Plywood; Valtronic; Virco; Virtue of Calif.; Williams Office Furniture; Lee L. Woodard.

For information on exhibit space, contact: Jerome H. Brown, Managing Director, National Expositions Co., 14 W. 40 St., New York City; Telephone, 212/564-8714.

Library awards program

American Institute of Architects, in cooperation with American Library Association and National Book Committee, has announced the opening of nominations for the 1968 fourth annual Library Buildings Award Program for excellence in the architectural design and planning of libraries. Entries will be accepted from registered architects for libraries completed after January 1, 1963. Entry forms must be completed by December 14, 1967; submissions must be received by January 22, 1968.

New showroom openings

A number of new showrooms, providing products and services to the contract design market, have opened within the past few months. Here are the highlights.

At Decoration & Design Building, New York City:

Fritz Hansen, Inc., Danish furniture, and Unika Vaev Corp., Danish textiles and rugs, sharing space on the 16th floor.

Harvey Probber, Inc., furniture, 6th floor.

Rugcrofters, Inc., custom rugs and carpets, Room 1002N.

I. D. Fabrics, Inc., wallpaper and textile coordinates, Room 919.

Interiors Import Co., Palladio accessories, Room 1009.

At Merchandise Mart, Chicago:

Alma Desk Co., office furniture, Space 10-142.

Hollytex Carpets, Space 1089.

Firestone Tire & Rubber, vinyls, Space 10-103.

E. I. DuPont, synthetic fibers, Space 1097 and 1099.

Betterman's, fabrics and wallpapers Space 611, representing Kent-Braga-

(Continued on page 16)

Circle No. 12 on product card facing P. 1

VICRTEX covers the walls at MacArthur Airport

...because there's no equal

Architects Dobiecki, Beattie and Colyer knew what they wanted for the handsome interiors of the Passenger Terminal at MacArthur Airport at Islip, Long Island, New York.

They wanted the lustrous color, warm texture, the durability and easy maintenance of Vicrtex V.E.F. Vinyl Wallcovering.

They chose Vicrtex Montage — and they made sure they got it!

They knew that no "or equal" substitute could come close.

So they specified Vicrtex Montage — and deleted that perilous "or equal" clause from the contract.

When you know enough about Vinyl Wallcoverings to specify Vicrtex — you'll want to do the same.

We have some very convincing swatches and specifications brochures. We'd like to hear from you.

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EMPIRE STATE BUILDING, NEW YORK 1, N.Y. LONGACRE 4-0080 • MILL: WHARTON, N. J.

In Canada: Shawinigan Chemicals Limited, Ste. Therese de Blainville, Que. and Weston, Ont.

line; Louis W. Bowen, Fortuny, Henry Cassen.

In New York City: DGM Associates, 160 E. 56 St., representing Burke, Hugh Acton and Commercial Furniture Divisions of Brunswick; Madison Furniture; Jack Cartwright; Jefsteel Business Equipment; Mueller Furniture.

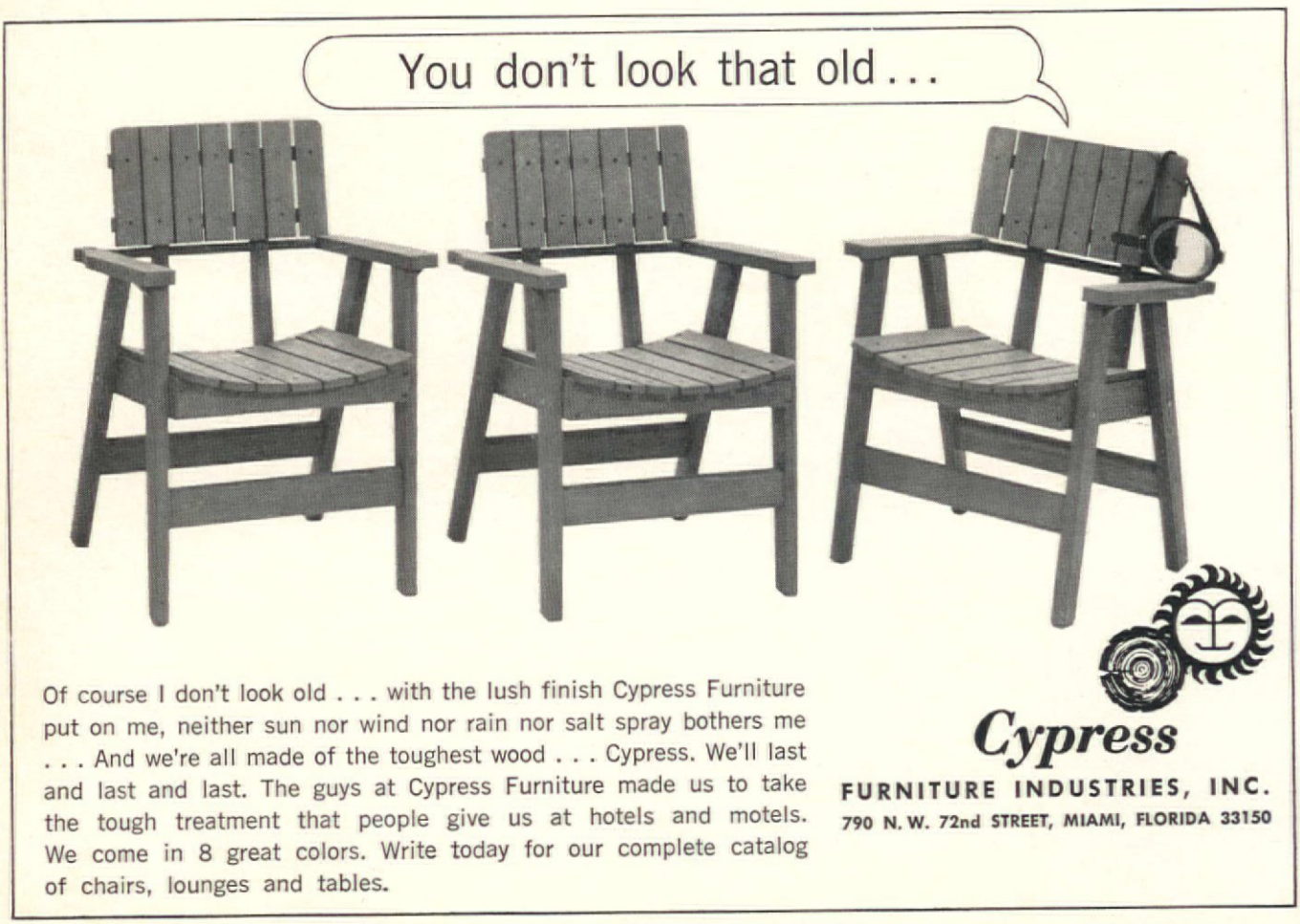
In High Point, N.C.: Haeger Lamp Co., Space 242, Southern Furniture Exposition Building.

Furniture sales report

Sales by southern furniture manufacturers during the first seven months of 1967 were 8.1 percent below the level of sales during the same period during 1966, according to Southern Furniture Manufacturers Association. However, furniture shipments and orders received during August showed improvement, and SFMA officials look for an upward trend in sales for the last quarter of this year.

New assignments . . .

Western Contract Furnishers, Oakland, Calif., has been awarded the interior design and furnishings contract for Saturn Airways' executive offices and facilities at Oakland International Airport. Saturn, moving from Miami, will occupy a 20,000 square-foot building remodeled by Oakland architect Harry A. Bruno. The contemporary interior design is under the direction of Miles Sandstrom of Western. . . . Howell Design Corp., interior and industrial design firm, New York City, will design offices for the law firm of Bourne, Schmid, Burke & Noll in Summit, N.J. Architect is Kuhn & Drake. Howell is also designing the New York City showroom of Eden Toys, Inc. . . . Alfred T. Kurek, AIA, Chicago space design firm, has three new projects in the works, calling for interior design, programming and planning services for general and executive offices. These are: North Advertising, Inc., Chicago, comprising three floors with a total of 30,000 square feet; Field Enterprises Educational Corp., with 4,200 square feet in the Chicago Merchandise Mart; Marvine & Udell Graphic Design offices, also in Chicago. . . . Albert Parvin & Co., Los Angeles interior designer, has been retained to set up the building standards for public areas and tenant interiors for a 9-story building to become the new home of Southern California's multi-million dollar wholesale jewelry business. In the heart of Los Angeles, the new California Jewelry Mart is being renovated and modernized at a cost of more than $2.5 million. Developer is Basic Estates, Inc. . . . Mittelbusher & Tourtelot, architectural firm of Chicago, has been retained by Falley Petroleum Co. of Chicago for space planning and furnishing of new offices in the First National Bank of Chicago, now under construction. Falley's offices will be on the 27th floor, occupying 2,336 square feet of space for private and general offices. (C)



Circle No. 13 on product card facing P. 128

Circle No. 14 on product card facing P.

Invest in a blind bargain? Not us.

World wants facts, just like you do. Will the fiber resist stains, spills, heels, wheels?

What about surface density, color fastness, construction, backing? Do they meet World's stringent performance and quality control tests?

Rest assured, the answer is a resounding yes. Otherwise, we wouldn't give this 100% continuous filament A.C.E.Nylon® our blessing. Nor would the Fiber Division of Allied Chemical Corporation guarantee it against excessive surface wear for three whole years.

Know any other fiber producer who'll do that? We don't. That's why we recommend you recommend Rugged 'n Right for banks, offices, apartment houses, schools, hospitals, churches, supermarkets, restaurants, coffee shops and bowling alleys. Rugged 'n Right is great where the traffic's great.

Easy to maintain? Yes. Expensive? No.

Specify Rugged 'n Right in one of twelve heather shades. All out of (this) World.

We're sticking our neck out

(on a sure thing.)

WORLD CARPETS

DALTON, GEORGIA 30720

The Botany Print

Brings the beauty of nature indoors to provide backgrounds of warmth and charm. Blends beautifully with today's mellow woods. One of 22 elegant Warner designs, in colorways, handprinted on vinyl. Created to make your interiors outstandingly beautiful . . . yet completely practical. Write for samples of these new prints, paisleys, black and whites, architecturals, traditional and contemporary designs.

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DALLAS: *470 Decorative Center*
PITTSBURGH: *Vista Industrial Park—Campbell's Run Road off Parkway West*

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Warner wallcoverings

Circle No. 15 on product card facing P. 128

CALENDAR

1967

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

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

November 17-21. National School Supply & Equipment Association. Chicago.

1968

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

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

January 14-17. Winter Furnishings Market. Seattle.

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

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

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

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

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

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

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

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

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

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

June 18-24. International Furnishings Market. Amer ican Furniture Mart and Merchandise Mart Chicago.

This could change your thinking from the ground up!

Ozite® Town 'N' Terrace Carpet made with Vectra® olefin fiber proved attractive and durable on walkways, balconies, patios, porches, in kitchens, hospitals, offices, restaurants...for over 4 years! Where would you use it?

Use your imagination! Ozite is the original, proven outdoor-indoor carpet. Sun, rain and snow haven't been able to hurt it. Won't rot. Won't mildew. Colorfast—because the color is *in* the Vectra fiber, not on it. And because Vectra fiber doesn't absorb moisture, it resists stains from food, drink, even household chemicals.

Use Ozite Carpet in kitchens and restaurants to add comfort, reduce noise, cut dish breakage. Put it in rec-rooms and baths to give warmth, end floor polishing and waxing. Use it in new dramatic ways outdoors . . . on patios, walkways, balconies.

Easy to install. Needs no binding. 16 decorator colors. Send now for free full-color brochure and sample swatches.

For additional information

. . . see the 8-page Ozite Carpets brochure in Sweet's Architectural Catalog File, Section 11L/OZ.

. . . ask your floor covering supplier to show you samples of all the famous Ozite Carpet products.

Good Housekeeping GUARANTEES REPLACEMENT OR REFUND TO CONSUMER IF PRODUCT OR PERFORMANCE DEFECTIVE

As advertised in LIFE magazine

Available in 16 decorator colors

Ozite® TOWN 'N' TERRACE CARPET made with Vectra® OLEFIN FIBER

Ozite® is the registered trademark of the Ozite Corporation—7-120 Merchandise Mart—Chicago, Illinois
Vectra® is a registered trademark of Enjay Fibers and Laminates Company, Odenton, Md., a division of Enjay Chemical Company. Enjay makes fibers, not carpets.

Circle No. 16 on product card facing P. 128

Vintage

New textured silverplate in high fashion design, enhancing International's standard of durability.

HOTEL DIVISION THE INTERNATIONAL SILVER COMPANY MERIDEN, CONN.

Makers of the most complete line of silverplate and stainless steel, flatware and holloware. **See Your Certified International Silver Dealer.**

now there are specifications for High Density Foam carpet backing!

T-38® high density foam backing

Somebody had to do it, so we did. We've set up specifications for high density foam carpet backing that'll meet or surpass any specs now existing or proposed. If a carpet manufacturer's high density foam backing carries our T-38 mark, it was applied under our supervision and pretested in our laboratories. Who are we? Only the world's largest compounder of latex backing compounds, that's who.

Specifications Booklet Available

The booklet "SPECIFICATIONS FOR HIGH DENSITY FOAM CARPET BACKING" is available on request to all architects, specifying engineers, carpet manufacturers, contract decorators and builders. Fill in coupon below or write on your letterhead. No charge.

TO: TEXTILE RUBBER & CHEMICAL COMPANY
RT# 1, DALTON, GEORGIA, 30720

Please send booklet "Specifications for High Density Foam Carpet Backing."

NAME: _____ TITLE: _____

COMPANY: _____

COMPANY BUSINESS: _____
(Architect, engineering, decorating, etc.)

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

Circle No. 18 on product card facing P. 128

Circle No. 17 on product card facing P. 128

Cabin Crafts Carpet of Acrilan® Get

ACRYLIC

Studies show that carpeting is no more conducive to bacterial growth than traditional hard-surface floors. In fact, one hospital discovered that its carpeted areas averaged significantly *lower* staph colony counts than its uncarpeted areas!

Donald Welch, Administrator of the impressive Florida Sanitarium and Hospital in Orlando says, "We spent quite a lot of time in research before making the decision to use Cabin Crafts to carpet patient rooms. And every report that I've ever seen anywhere indicates that carpeting is equally as safe as any hard surface floor . . . *if not safer!*"

Mr. Welch goes on to say, "Carpeting makes patients feel m at home. Too, it's physically safer; patients are less likely to and fall on carpeting."

More and more, hospitals across the country are becoming aw of the health advantages of carpeting; the acoustical and aesth reasons for carpeting are obvious.

Architects: Powell, Edge & Willson, Palm Beach, Florida/ Interior Designers: Rablen-Shelton Commercial Interiors, Inc., Ft. Lauderdale, Florida

Above, a patient room; one of forty in the new South Wing which features CABIN CRAFTS Cimarron carpeting of Acrilan® for wall-to-wall quiet. Comfortable? "Like home," say patients. Safe? Absolutely! Studies show that a well-maintained carpet is as clean and as staph-free as a well-maintained hard-surface floor! The room also features such conveniences as a telephone, a TV set, plus a panel which allows the patient to operate each control from bed.

The Florida Sanitarium and Hospital was founded in Orlando in 1908 by the Florida Conference of Seventh-day Adventists.

ACRILAN®
acrylic fiber by
Monsanto

Clean Bill of Health at Florida Hospital

Why Cabin Crafts? According to Mr. Welch, it was simply "more beautiful." The evidence: CIMARRON of Acrilan® acrylic shown here as it's found in 40 patient rooms in the new South Wing. Also, he added, the hospital was able to get the carpet at a price that was "well within the budget."

Cabin Crafts has a complete line of contract/commercial carpet; details are as close as your telephone. When *you* specify, make it Cabin Crafts.

patient admitting area is shielded from the general lobby by a colorful partition. ents awaiting admission appreciate the privacy.

An administrative atmosphere of pleasant contemporary dignity and elegance fills the Board Room. The carpet: CABIN CRAFTS Cimarron.

Noise that used to accompany the dinner carts is no longer a problem in this beautifully carpeted corridor in the new South Wing.

immediate information, telephone CABIN CRAFTS' Contract Information ices, collect, at any of the following numbers: Dalton: 404-278-1100/New York: 684-5200/Chicago: 312-644-2136/San Francisco: 415-861-3144/Los Angeles: 627-5888/Dallas: 214-741-6378. Be sure to ask for the Contract Information ices Manager. If you'd like material sent, just clip the coupon below.

ABIN CRAFTS will be happy to supply you with more information on carpet f Acrilan® acrylic. Mail this coupon to CONTRACT ADV. DEPT. FS.
abin Crafts
alton, Georgia 30720

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RM_____
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DDRESS_____
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abin Crafts makes the contract rpet that makes specifying easy.

The Chair Recognizes

Efficiency.

Efficiency at the executive echelon – provided by the solid comfort and take-command feel of the Madison high-back executive chair. Executive seating by Madison takes you through the toughest day in comfort. Efficiency-producing comfort. Add to this the style, craftsmanship and exceptional value of Madison seating and you'll see why Madison is the perfect answer to perfect interior design.
Through Madison, the designer, specifier, architect and contract dealer can fill virtually every seating need of today's business-institutional-commercial interiors.
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Circle No. 10 on product card facing P. 128

PEOPLE

Kirsch Co., Sturgis, Mich., has announced the following appointments: Branch Managers — HAROLD E. MAPES, Omaha branch; WALTER H. HUCKABY, Charlotte, N.C.; and JOSEPH E. PENWELL, Cincinnati. Sales Representatives: DAVID A. HENRY, west central Fla.; GILES A. MISENHEIMER, Tennessee, N.C., Georgia; DALE F. GRAY, Boston; MARVIN E. HICKS, Ohio, Kentucky; MICHAEL J. SMILEY, Chicago; TERRY A. TAYLOR, Missouri; IRVING G. HAUKEDAHL, North Dakota, Minnesota; RICHARD E. COGAN, S. Dakota, Nebraska, Iowa; JAMES H. FRANCIS, west central Texas; WILLIAM J. BLEWETT; northern Colorado, Wyoming; JAMES E. HOWIE, Dallas.

RONALD S. WILLS has been named manager of the Product Planning Division of Simmons Co. and will be responsible for segments of the company's national marketing and product development program.

FRED BARLOW has joined Sequoyah Furniture as sales manager for new products from the firm's case goods, upholstered furniture, and bedding lines.

CLIFFORD W. ANDERSON has been appointed manager of Contract Sales, Browne-Morse Co., Muskegon, Mich.

RAYMOND R. HERTLER has been appointed a vice president of Designs for Business, Inc., New York.

RICHARD J. IANNIELLO has been named sales representative in upstate New York for Shelby Williams Industries, Inc. He will make his headquarters in Syracuse, N.Y.

V'Soske has announced the appointment of CHARLES R. COREY of Corey Galleries, Ltd., as its representative in Canada.

THEODORE GREEFF, president of Greeff Fabrics, Inc., and PAUL W. HAKE, president of Thonet Industries, Inc., were appointed members of the board of directors of Simmons Co. Greeff Fabrics was recently acquired by Simmons, to operate as a wholly owned subsidiary. Thonet is also a Simmons subsidiary.

C. L. DUFFIELD, New Orleans, has been appointed to represent the contract division of B. Brody Seating Company in Louisiana and Mississippi.

All-Steel Equipment Inc., has made the following appointments: J. H. HARTMAN, formerly vice president-furniture sales, has been elected vice president-general manager-office furniture. PETER VAN TRIGT has been appointed general sales manager of the office furniture division.

RAY L. NEWTON nas joined Interiors' Import Co., Inc. as vice president of sales. THOMAS F. CUNNINGHAM JR. continues in his capacity as vice president and general manager.

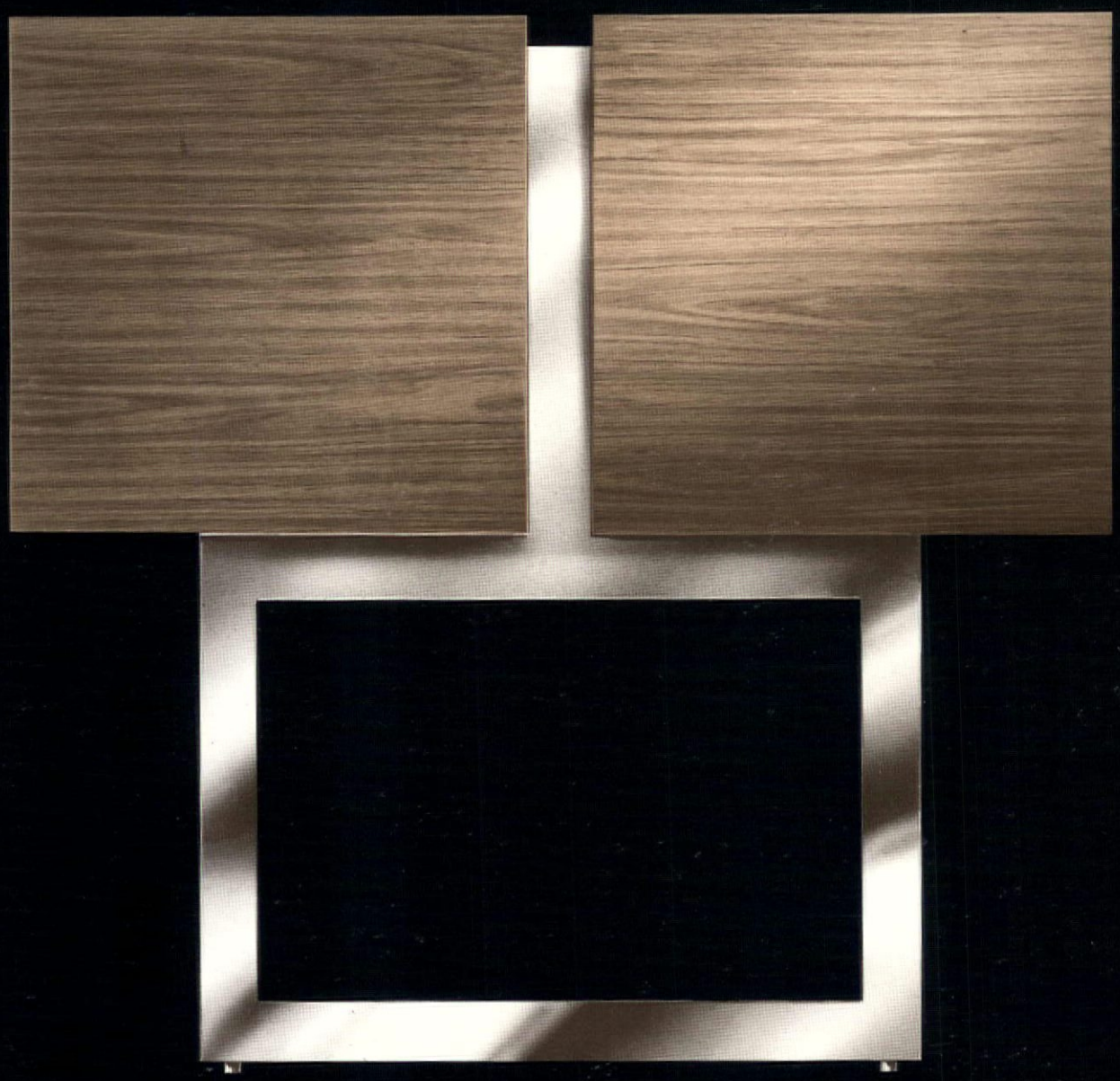
BEN FREEDMAN has been named manager of the contract carpet department of Albert Parvin & Co., Los Angeles.

(Continued on page 28)

← Circle No. 19 on product card facing P. 128

Introducing

TEKTONIC™ 200



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

TEKTONIC™ 200

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

LIBRARY BUREAU REMINGTON RAND OFFICE SYSTEMS DIVISION · 801 PARK AVENUE, HERKIMER, NEW YORK

SPERRY RAND

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_____

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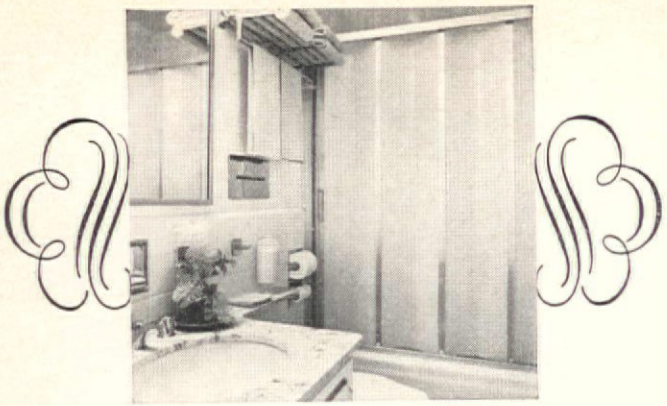
Circle No. 20 on product card facing P. 128



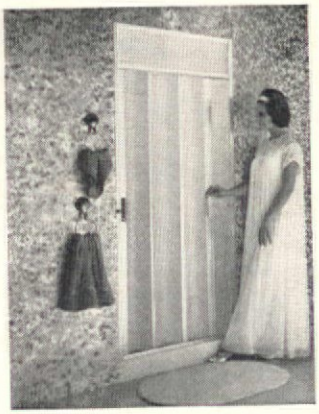
the Conrad Hilton Hotel

selected SHOWERFOLD® for Lady Hilton Rooms

Something for the ladies! Rooms especially designed for female guests. The woman's touch prevails in Lady Hilton Rooms at the Conrad Hilton, Chicago. In furnishing mi-lady's bath, they had their pick of shower curtains, glass doors, other enclosures. They, like many fine hotels, selected Showerfold—because Showerfold offers both the safety good hosts demand and the fashionable decor women love.

HERE'S WHY SHOWERFOLD ENCLOSURES WILL PLEASE YOUR GUESTS:

- Add glamour to the bathroom
- Eliminate old-fashioned sliding or swinging doors and shower curtains
- Small spaces look large and luxurious
- Fold open from either end for complete access
- Extra safe... panels will not break, shatter, or cut... easy to clean... resist water spotting... won't mildew or mold
- No open track to catch dirt



- Translucent panels available in nine decorator colors
- Anodized gold or silver aluminum trim
- A size and style for any tub or shower
- Eliminate need for costly space-stealing end jams
- Reduce maintenance costs

For more information, write:

SHOWERFOLD®
Leader in Bathroom Fashion

SHOWERFOLD DOOR CORPORATION
A SUBSIDIARY OF KINKEAD INDUSTRIES INCORPORATED
5858 North Pulaski Road
Chicago, Illinois 60646
12621 Western Avenue
Garden Grove, California 92641

Circle No. 22 on product card facing P. 128

PEOPLE

WAYNE GROTE has joined the custom interior design staff of Morton Textiles & Furniture, Chicago.

GEORGE B. CLARK was named to the newly created position of sales manager for Monarch Furniture Co. and will headquarter at the firm's executive offices in High Point, N.C.

S. TERRY JONES has rejoined Patchogue Plymouth Co. as southern regional sales manager for the floor covering division.

ROBERT M. CLEARY, JACK NIXON, and GORDON MCPHERSON were named district managers for Illinois and Wisconsin for Davis Furniture Industries, Inc.

ARTHUR POST has been appointed to the new position of executive vice president in charge of contract carpet marketing for Contract Floors, Inc.

JOHN EFROYMSON is the Toledo laboratory manager for Interchemical Corp. Coated Fabrics Div. plant. He has a 17-year background in plastics development and research program management.

ROBERT J. SANISLO, field territory representative for B.F. Goodrich consumer products marketing division, now has sales responsibility for furniture foam cushioning and bedding products throughout New York state, excepting New York City.

EDWIN J. HEILMAN was named director of marketing of Firestone Synthetic Fibers Co. where he will be responsible for fine and heavy denier nylon yarns and resins.

ALTON C. STANFORD was appointed a district manager for Ozite Corp. and will be responsible for sales in Mississippi, Arkansas, West Tennessee, part of Louisiana, and Mobile.

H. E. JENKINS has been appointed sales manager for Wood-Mosaic Corp., for its newest product, vinyl wood flooring.

DAVID E. GRUENDLER has joined Silent Gliss Div., Nowell Mfg. Co., where he will be working in the area of customer relations with architects, interior designers, contract houses, and drapery fabricators using the Silent Gliss extruded aluminum architectural drapery track.

ARNE THOMSSON has been named manager of Architectural Veneer Department of David R. Webb Co. The department, located in New York City, is undergoing a major expansion and specializes in domestic and exotic veneers.

BERNICE BERNETT has been appointed color and design coordinator of Alfred T. Kurek Associates, Chicago architectural firm.

Circle No. 23 on product card facing P. 128

Traditional *to* modern

Carolina Seating Company manufactures the world's most complete line of quality seating.

The story told by our sales people, people like John Schneider, is a story of quality people—skilled, dedicated craftsmen, imaginative, knowledgeable designers and sales representatives with training and ability in the institutional furnishings field. It takes capable people to recognize and answer the problems of industry. It is because of the Carolina Seating people that the company has developed and is recognized as the one source for seating units to suit your problem situation. It will serve you well to know our people.

CSC
CAROLINA SEATING CO.

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riz., Nev.
m & Warehouse)

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ivision, East Troy, Wis.
va, N. & S. Dak., Neb., Minn.

CE & ASSOC.
Merchandise Mart, Chicago, Ill.
Kan. (Showroom)

JIM GARDNER & ASSOC.
39 Linda Lane, Long Beach, Miss.
La., Miss., Ala., Tex., Okla., Ark.,
(West) Tenn., (West) Fla.

HORST GUNTHER
4111 N. Miami Ave., Miami, Fla.
Fla. except Pensacola area (Showroom)

JACK GRAYBEAL
875 Henkel Rd., Statesville, N. C.
(Showroom—High Point, N. C.)
N.C., S.C., Ga., (East) Tenn., Va. (except D.C.)

TED KARES—LARRY DITONTO
Contract Associates
18-488 Inkster Rd., Detroit, Mich.
Mich., Ohio, Ky., Ind.

HOWARD SHORE
P. O. Box 9135, Pittsburgh, Pa. (412) 681-4400
W. Va., Western N.Y., Pa. and Md.

MARK WEINSTEIN
151 Westway Dr., Greenbelt, Md.
D.C. area, Del., Eastern Md. & Pa.

DON KRSANAC & JOEL LEVY
16 E. 53rd St., N.Y. 10022
N.Y. City, Northern N. J.
(Showroom & Warehouse)

AL ZIMMERMANN
95-01 97th Ave., Woodhaven Queens, N.Y.
Maine, Conn., R.I., Vt., N.H., Mass.
Eastern N.Y.

TERRITORY OPEN Utah, Colo.,
N. Mexico, Wy., (El Paso) Tex. area

CSC
For information, write:
CAROLINA SEATING CO.
P.O. Box 847

No. 8433—SETTEE FOR THREE

No 8411 ARMCHAIR, TABLE,
No 8420—SETTEE FOR TWO

Brody settees... strong on comfort and design

Luxurious, comfortable lines create a new decorator trend in functional commercial seating. Singly, or in a variety of groupings, the harmonious blend of chrome, walnut and no-sag construction produces seating that provides the perfect design accent for offices, reception rooms, other area seating. Build customer confidence and your reputation Buy Brody.

No. 8413—ARMCHAIR
List price, $76.60

Brody*

B. BRODY SEATING COMPANY • 5921 W. Dickens • Chicago, Illinois 60639
Visit us at Booth No. 4020-23, 52nd National Hotel & Motel Exposition November 6-9, New York Coliseum.

Circle No. 24 on product card facing P. 128

CONTRACT NEWS

H. CHAMBERS Co., Baltimore interior/industrial design firm, has established a University Design Division, to be headed by Donald N. Embinder.

PAYNE & Co., Dayton, Ohio, importer, converter, and distributor of decorative fabrics, has become a wholly-owned subsidiary of the Mead Corp., paper and packaging companies with headquarters in Dayton.

A 20,000 foot addition to its Chicago facility is planned by TRI-PAR MFG. Co. The expansion will incorporate the latest automated production techniques and equipment, and new quality control systems.

DREXEL FURNITURE Co., will produce a line of hospital furniture to complement the Borg-Warner line of hospital beds, produced by Ingersoll Products.

DESIGNS UNLIMITED OF FLORIDA, INC., has recently opened a branch office in Atlanta. Keith Putnam is the manager.

CHAIRMASTERS, INC., manufacturers of hotel and restaurant furniture, has appointed Henry Poynter & Assoc., Denver, as the sales representative in Colorado.

ISABEL SCOTT FABRICS CORP. has moved its administrative offices and shipping and storage facilities to 40-14 24 St., Long Island City, N.Y. The 10,000 square foot, two-story building has facilities to provide quality control over receiving, inspection, and shipping.

An 84,000 square foot addition to the Newport, Tenn., plant of WALL TUBE & METAL PRODUCTS Co., estimated at $750,000 is nearing completion. The addition will expand production facilities in the firm's Tube Division. Newer, more modern machinery will also be installed.

HILLSIDE HOUSE OF ORIGINALS, Burbank, Calif., has completed extensive remodeling and additions, extending the plant to a total 18,000 square feet. A wholesale showroom has also been opened in the Los Angeles Furniture Mart.

COLUMBUS COATED FABRICS div. of THE BORDEN CHEMICAL Co. New York office is now located at 350 Madison Ave. Telephone: 573-4000.

GEORGIA-PACIFIC CORP. is now building a 175,000-square-foot structure for its new corrugated container plant at Asheboro, N.C. Completion is expected by early summer of next year.

CARR LIGHTING Co., INC., Los Angeles, has been acquired by HALO LIGHTING DIVISION of MCGRAW-EDISON Co., Rosemont, Ill. David and Thomas Carr will continue to head the West Coast firm, which will become part of Halo's Lite-Trend Division.

(Continued on page 33)

LAYOUT FLEXIBILITY
CUSTOM STYLING • FAST INSTALLATION

QUICK-CHANGE PARTITIONS

For that custom quality look in remodeling or new construction, turn to Quick Change* Movable Partitions. They're beautiful, economical, and offer complete design flexibility to match any traffic-flow requirement. Your choice of rich-looking Masonite Royalcote prefinished hardboard panels—available in colors or in simulated wood panel surfaces. Your choice of styles, too—low rail, cornice or ceiling height—with or without glass inserts.

Our nationwide network of 60 installers will help you keep your completion schedules, too. Local people, working from local inventory assures fast installation. For details, see Sweet's Architectural File 13A. Or write to us. MASONITE CORPORATION, Dept. AR-6, Box 777, Chicago, Illinois 60690.

*Quick Change is a registered trademark of Glen O'Brien Movable Partition Company, Inc.

MASONITE CORPORATION

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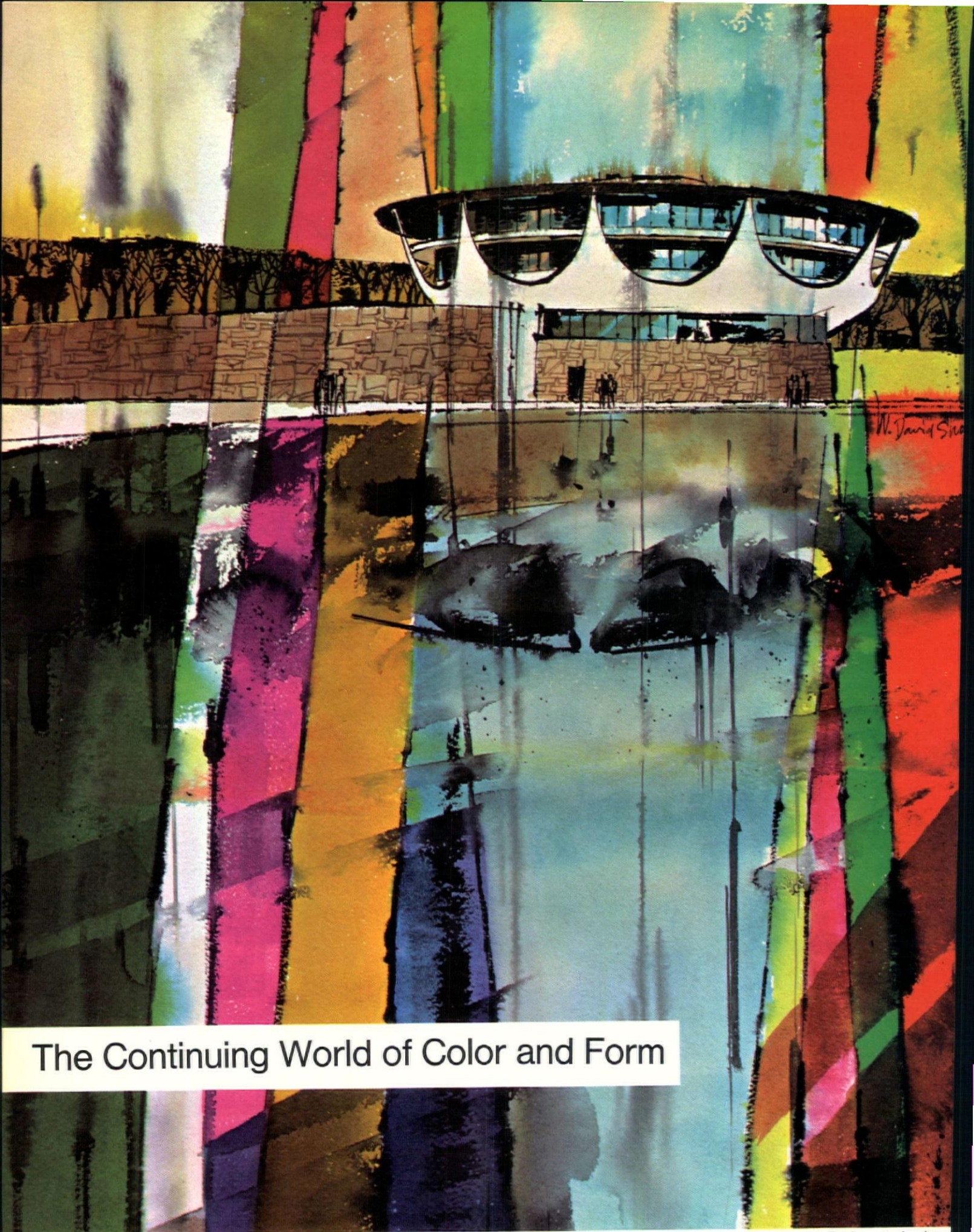
Circle No. 25 on product card facing P. 128



The Continuing World of Color and Form

General Time World Headquarters

Victor H. Bisharat, Archite

UNIKA VAEV CORP. Rugs/Fabrics

Furniture FRITZ HANSEN INC.

979 Third Ave., D & D Building, New York, N. Y. 10022

Circle No. 26 on product card facing P. 128

CONTRACT NEWS

CONTINUED

The formation of REMER & WEBER, architect-planner, has been announced by the principals: Bernard Remer, AIA; Kurt A. Weber-Stroebele; Robert W. Marans, AIP. The new firm is located in Lathrup Village, Mich.

Plans for the Institutional Division of ALMA DESK Co., formed this year, call for expansion to national operations. The division will exhibit in five conventions and product shows during the next 12 months.

A proposed plan to merge ART METAL, INC., Jamestown, N.Y., into WALTER E. HELLER & Co., Chicago, was announced recently. The merger is subject to approval by directors and shareholders of both companies.

FIRESTONE RUBBER & LATEX PRODUCTS CO., has opened a new plant in Prairie, Miss., owned and operated by Firestone's distributor, Tech-Aerofoam Products, Inc. A full line of foam products will be fabricated for the furniture and bedding industries.

WHEEL-GARON, INC., a lighting design firm specializing in shopping centers, hotels and office buildings, has leased approximately 1,800 square feet of office space at 40 East 49 Street, in New York City.

LOUISVILLE TEXTILE WEAVERS, INC., a new textile corporation, has been formed by former employees of Louisville Textiles, Inc., to continue serving customers of the older firm, which recently announced the phasing out of its business.

William M. Blaine, president of BRENEMAN, INC., of Ohio and Daniel C. Ferguson, president of NEWELL MFG. CO., of Illinois, have announced the formation of co-operative facilities for the manufacture and distribution of window shade products.

SELIG MANUFACTURING CO., INC., headquartered in Leominster, Mass., has leased approximately 1450 square feet in the Los Angeles Home Furnishing Mart.

SERVICEMASTER INDUSTRIES, INC., of Illinois, is constructing a 22,000 square foot addition to its present national headquarters in Downers Grove, giving the company a total of 52,000 square feet. Early 1968 is set as the completion date, for the $750,000 two story building.

BESTWALL GYPSUM, a division of GEORGIA-PACIFIC CORP., recently moved its international headquarters from Paoli, Pa., to G-P corporate headquarters in Portland, Ore.

INTERNATIONAL SILVER CO., Meriden, Conn., has taken a major step outside the metalworking field with a planned merger with TAYLOR PUBLISHING CO., Dallas, a leading publisher of college and school yearbooks.

Circle No. 27 on product card facing P. 128

Needleloom presents the carpet that takes the public in stride. "Laureloc" of Zefkrome® E.S.P.*

*E.S.P: Engineered for Superior Performance.

The important new carpet for public places introduces the innovations of Zefkrome acrylic. ENGINEERED FOR SUPERIOR PERFORMANCE. Note the advantages in aesthetics and wear.

Color: Multichromes, a concept developed for greater richness.

Durability: Wear tests of 2 million footsteps or 54 years. Zefkrome is stronger than other acrylics by as much as 50%.

Cleanability: "Laureloc" returns to its original appearance after on-location cleaning better than any other acrylic carpet. Zefkrome does not lose its color in cleaning since the fiber is producer dyed and colored all the way through.

Color retention: Lasting color, safe in sunlight because the color is locked in when the fiber is made.

Dirt resistance: Zefkrome is a smooth circular acrylic fiber that doesn't hold dirt the way other trilobal acrylic fibers do. Moth and mildew proof.

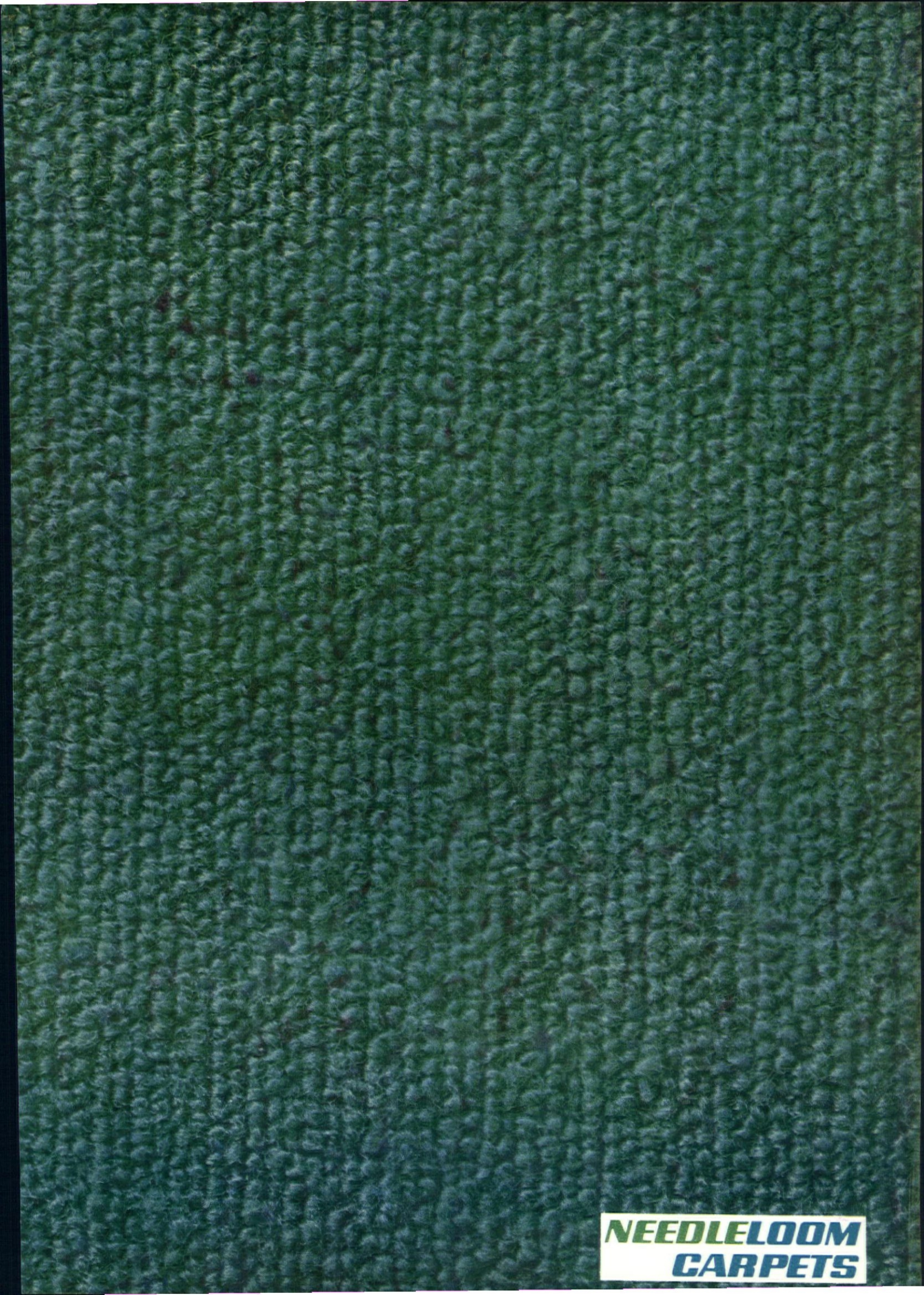
DOW BADISCHE
ZEFKROME ACRYLIC

Specifications:
Line: Laureloc
Pitch:.216 (1/8 gauge)
Tufts per inch: 9.5
Height of Pile: .250
Tuft Bind: 15 lbs. pull
Primary Back: polypropylene
Secondary Back: jute
Face Yarn: quadratones 70% Zefkrome® acrylic, 30% modacrylic. Stock colors available in 12-foot width only. Stock colors available in 15-foot width for 600 sq. yds. per coloration.

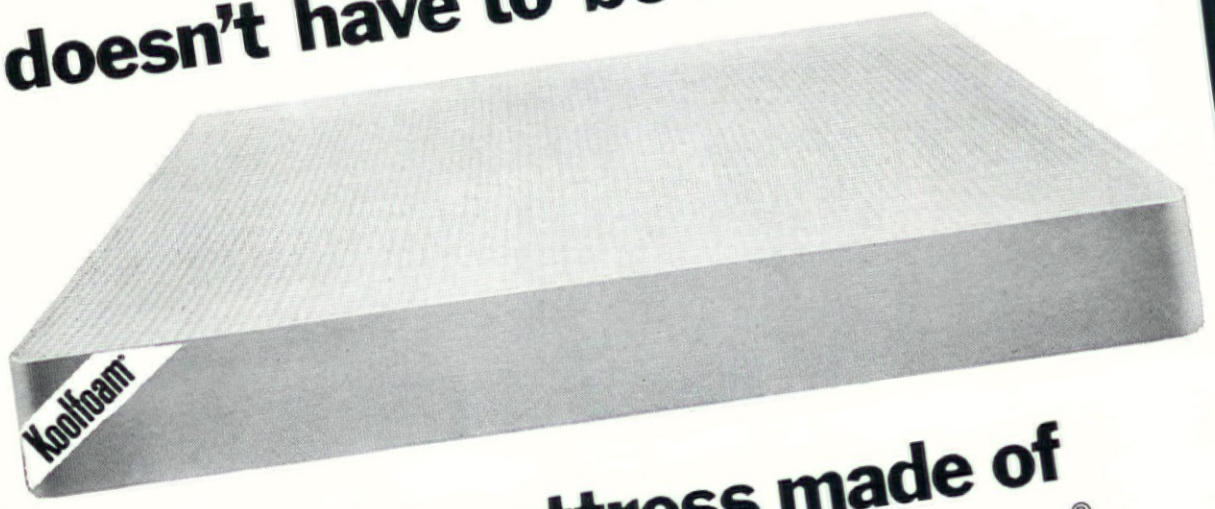
Needleloom Carpets
Laurel Hill, North Carolina 28351
Gentlemen: Please send me details on colors and prices of "Laureloc".

Name _____
Address _____
City _____
State _____ Zip Code _____

Zefkrome® is a trademark of Dow Badische Company


NEEDLELOOM
CARPETS

**Doesn't lump, doesn't sag,
doesn't slope at the edges,
doesn't slump in the middle,
doesn't make you sneeze or sniffle,
doesn't get hot,
doesn't bottom out,
doesn't squeak,
doesn't retain odors,
moisture or bacteria,*
doesn't have to be turned over.**



All a mattress made of genuine latex Koolfoam® does is give your customer 8 solid hours of restful comfort.

*featuring exclusive Sanitaire anti-bacterial compound.

Koolfoam®

DAYCO CORPORATION FOAM PRODUCTS DIVISION WAYNESVILLE, N.C.

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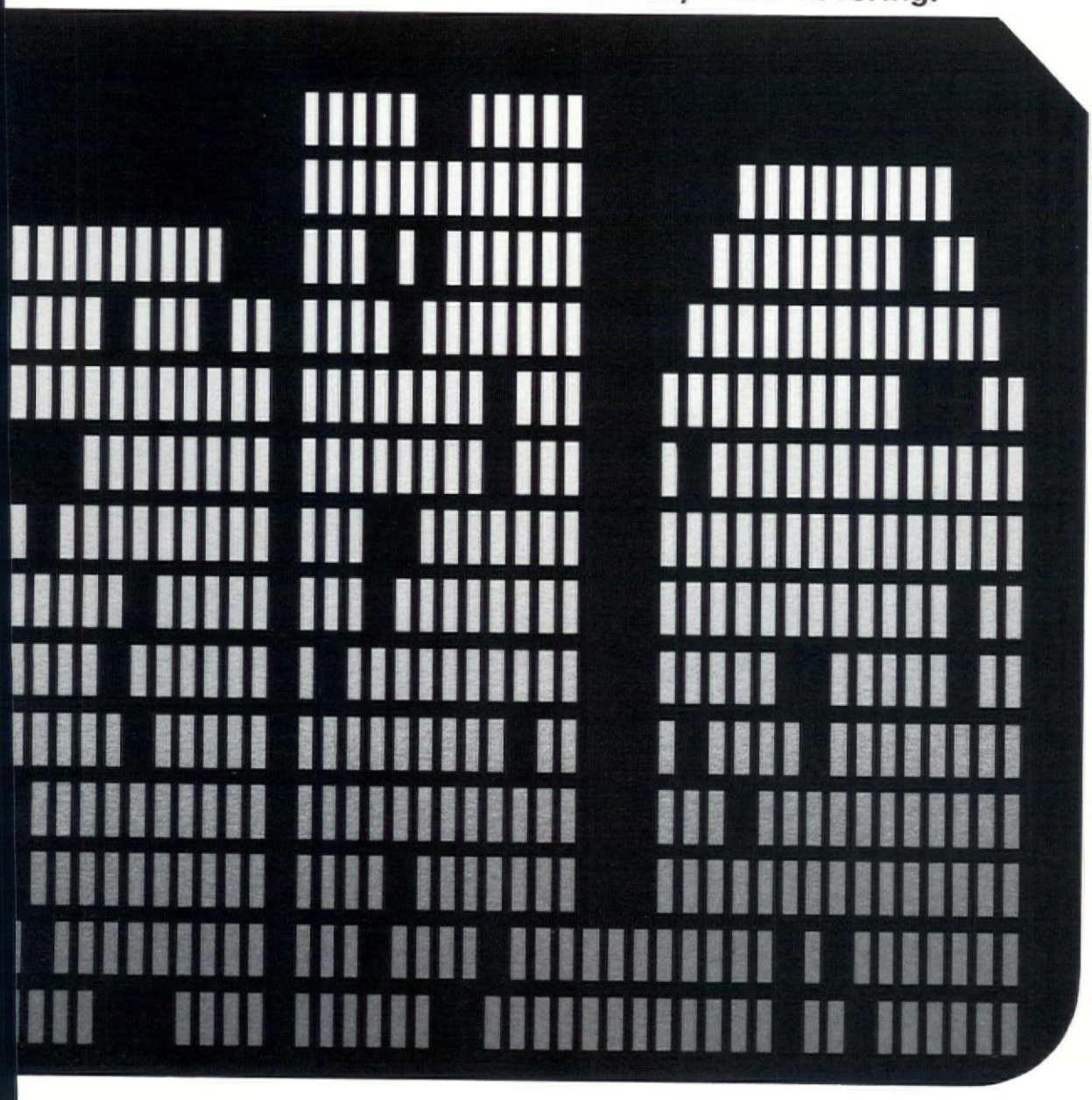
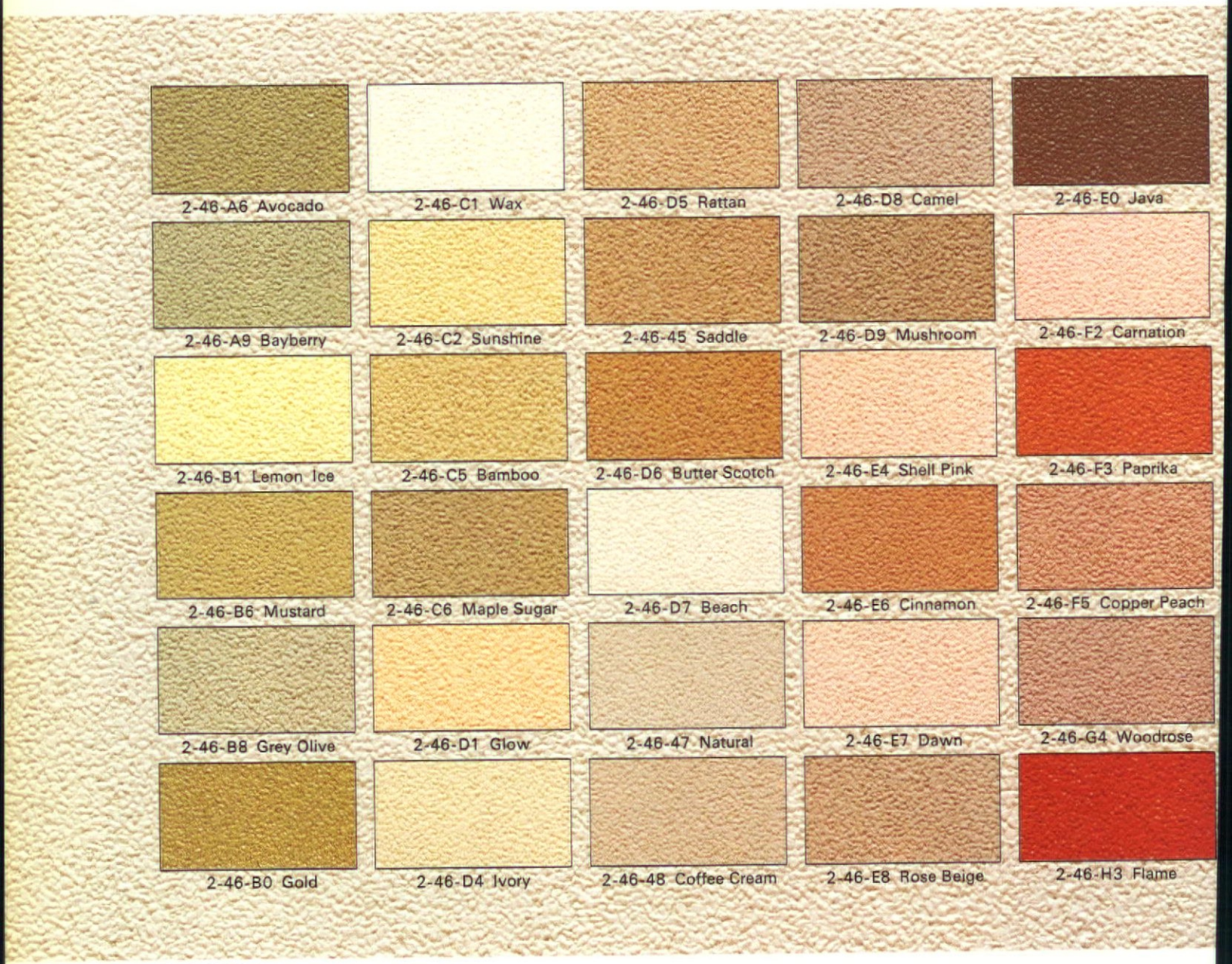
Circle No. 29 on product card facing P. 128

← Circle No. 28 on product card facing P. 128

genon®
...the engineered generation
of vinyl wall covering.



genon®...the professional wall covering, computer-engineered for superlative quality ...easy specification...over 600 professionally researched colors and effects. See how we've programmed genon Star Dust – 55 colors that give you the widest selection in the industry.

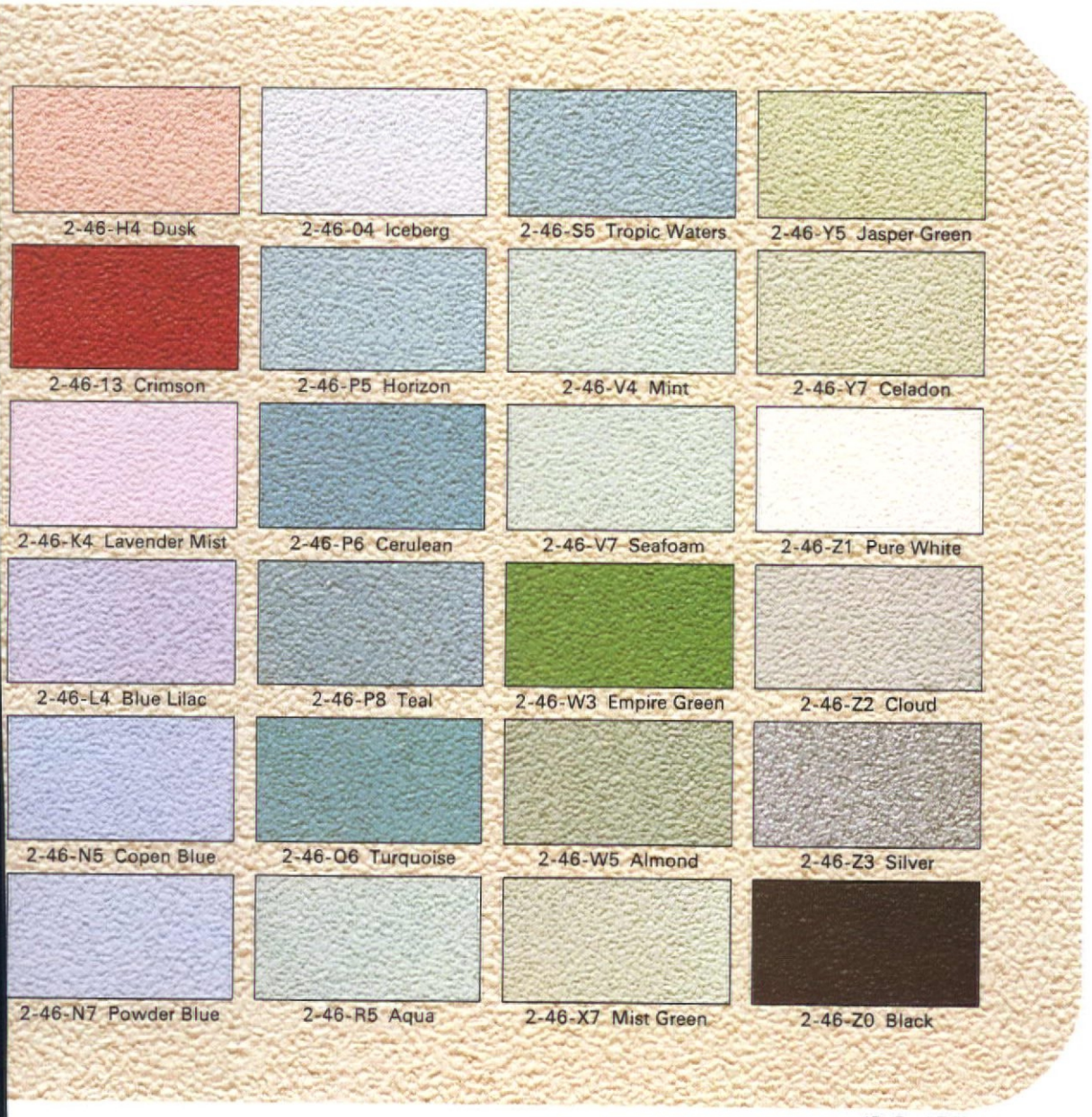


2-46-C7 Putty

genon®... a professional tool for the trade. We studied your problems from all perspectives. And programmed a solution of real worth to the specifier, concentrating on professional contract interiors needs, offering a wide new freedom of esthetic choice.

OVER 600 COLORS AND EFFECTS ... In addition to Star Dust, you can specify from over 600 other professionally-programmed colors and effects: Tweeds and Linens, Silks and Damasks, Grasses and Reeds, Stones and Marbles... Wood, Cord, Leather, Special Designs. Plus a stunning collection of contemporary effects—all practical, all usable, all thoroughly professional.

NEW MATERIAL EXCELLENCE ... All the extensive vinyl experience and capabilities of General Tire are synthesized in **genon**. Result: a wall covering engineered to survive and surmount heaviest institutional and commercial traffic, yet appropriate for the most sophisticated decor. New **genon** is scuff, abrasion, stain and mildew resistant — will not chip or crack — meets all government specifications. Soap and water easily renews its freshness, and **genon** will not support the growth of staphylococci. You can specify **genon** in Types I, II or III (15 to 36 oz. weights) in 53/54 inch width. Available in special Tedlar* finish upon order.



*DuPont T.M.

genon® JUST BEGINS WITH STAR DUST

Your most rigid contract demands can be met from this professional lineup of **genon** designs.

TAC TWEED
flecked tweed

HOPSACK
plain linen

CROSSROADS
linen-like mesh

BURLAP
authentic reproduction

CONQUEST
large box-weave

CATHAY SILK
basic silk duplication

MANDARIN SILK
luxurious toned silk

REGENCY
flocked silk stripe

COLONNADE
tailored wood planking

HAWAII
basic straw

TIKI GRASS
small-scale grass cloth

IMPERIAL GRASS
large-scale grass cloth

TRELLIS
classic cane reproduction

SAND STIPPLE
a fine scale texture

MOONSTONE
eroded stone

TERRAIN
unusual mock stone

TRAVERTINO
exciting travertine

SPANISH QUARRY
exotic Spanish travertine

ROMANZA
formal flocked damask

CLASSIC DADO
fine crushed leather

PARQUET CORK
multi toned geometric

KALEIDOSCOPE
large shimmering facets

CELEBRITY
marbleized foil

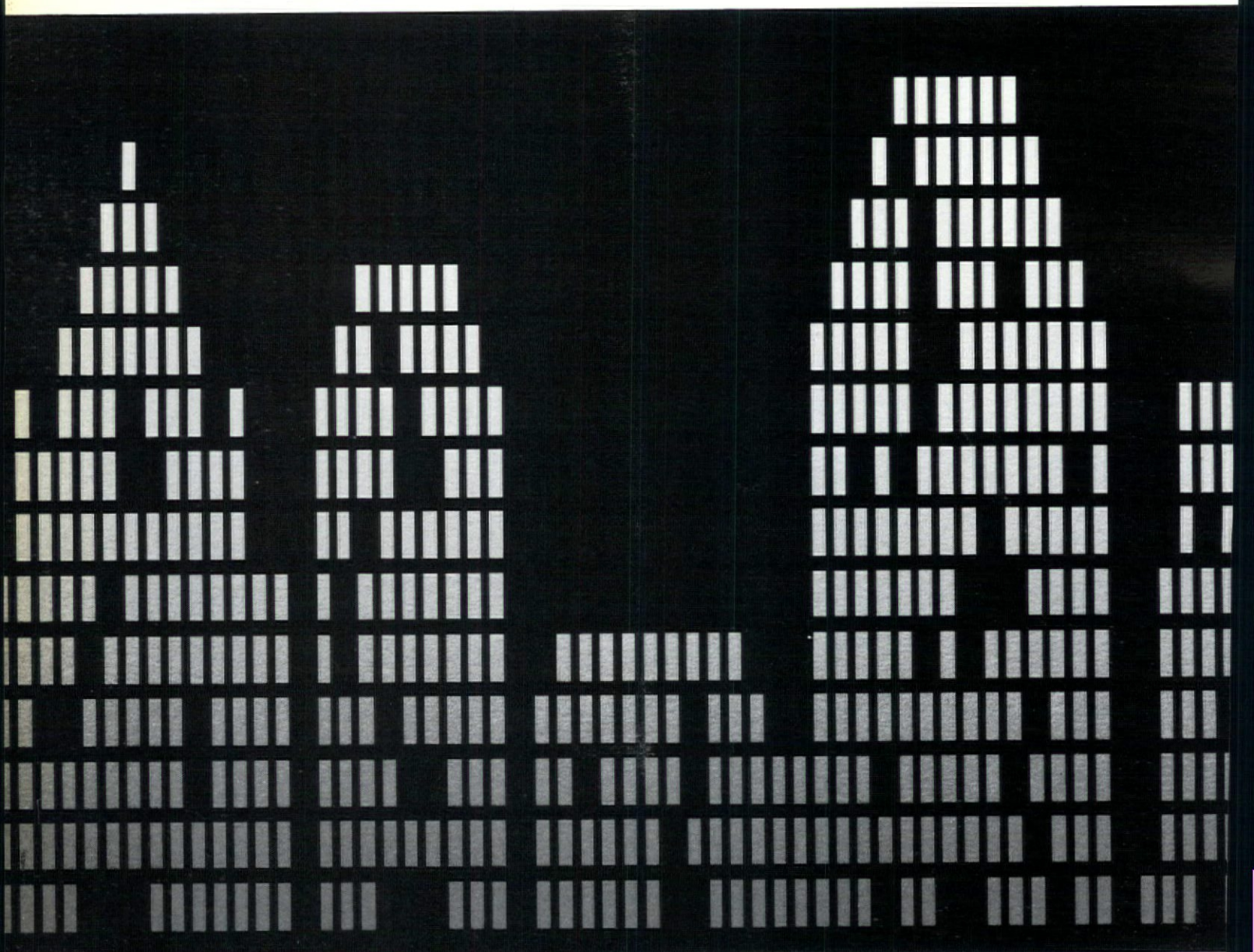
INTERPLAY
random-weave linen

AUTHENTIC WOODGRAINS
Diplomat Walnut
Prize Pecan
Royal Teak
Cherry

RANDOM PLANK WOODGRAINS
Planked Prize Pecan
Planked Royal Teak
Planked Cherry

SEND FOR YOUR genon SAMPLE BOOK...

Write today on your letterhead. You'll find this compactly arranged collection the handiest item in your working file.



GENERAL TIRE®

CONTRACT GROUP
D & D Bldg., 979 Third Ave., New York, N.Y. 10022

How to jazz things up for the chairman of the bored

And for everyone else in the office! New, breathable Inverness, the unique, mix 'n match FABRILITE® vinyl upholstery brings color and design excitement to commercial furniture. It is offered as a combination: basic tweed pattern and a selection of coordinated solid colors. Mix 'em and match 'em on chair seat, arms and back as you will.

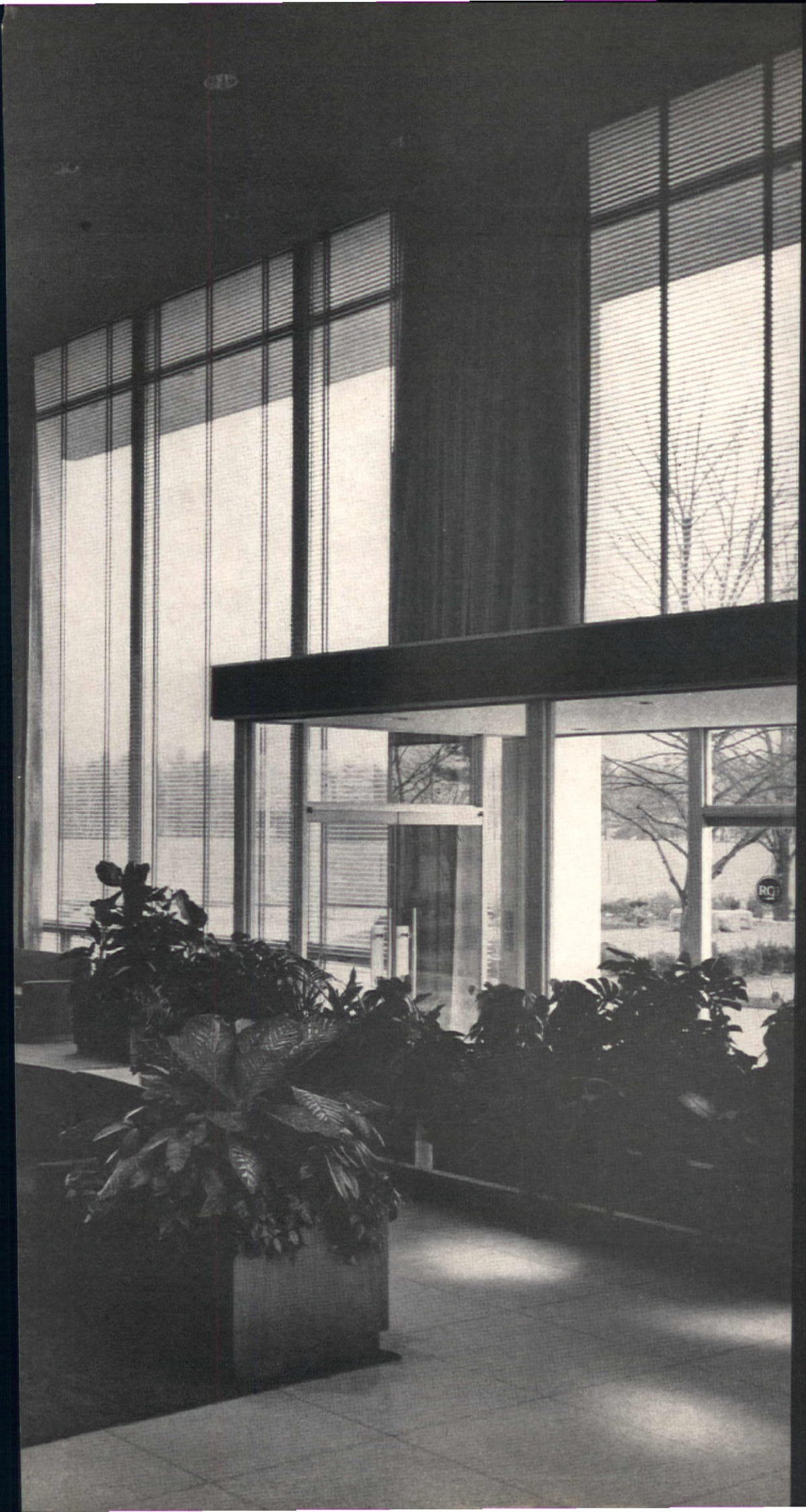
Inverness is *breathable* for comfort . . . decorator-styled in ten "tweedy" combinations. For samples, write to Stauffer Chemical Company, Plastics Division, Newburgh, New York 12550.

STAUFFER CHEMICALS... at work everywhere

Stauffer CHEMICALS

Circle No. 31 on product card facing P. 128

rcle No. 30 on product card facing P. 128



HOW DOES A 98-POUND RECEPTIONIST RAISE A VENETIAN BLIND TWO STORIES HIGH?

WITH A MOTOR.

HOW CONSIDERATE. AND PRACTICAL. FIRST, BECAUSE ONLY VENETIAN BLINDS OFFER INFINITE LIGHT CONTROL AND UNMATCHED FLEXIBILITY OF EFFECT.

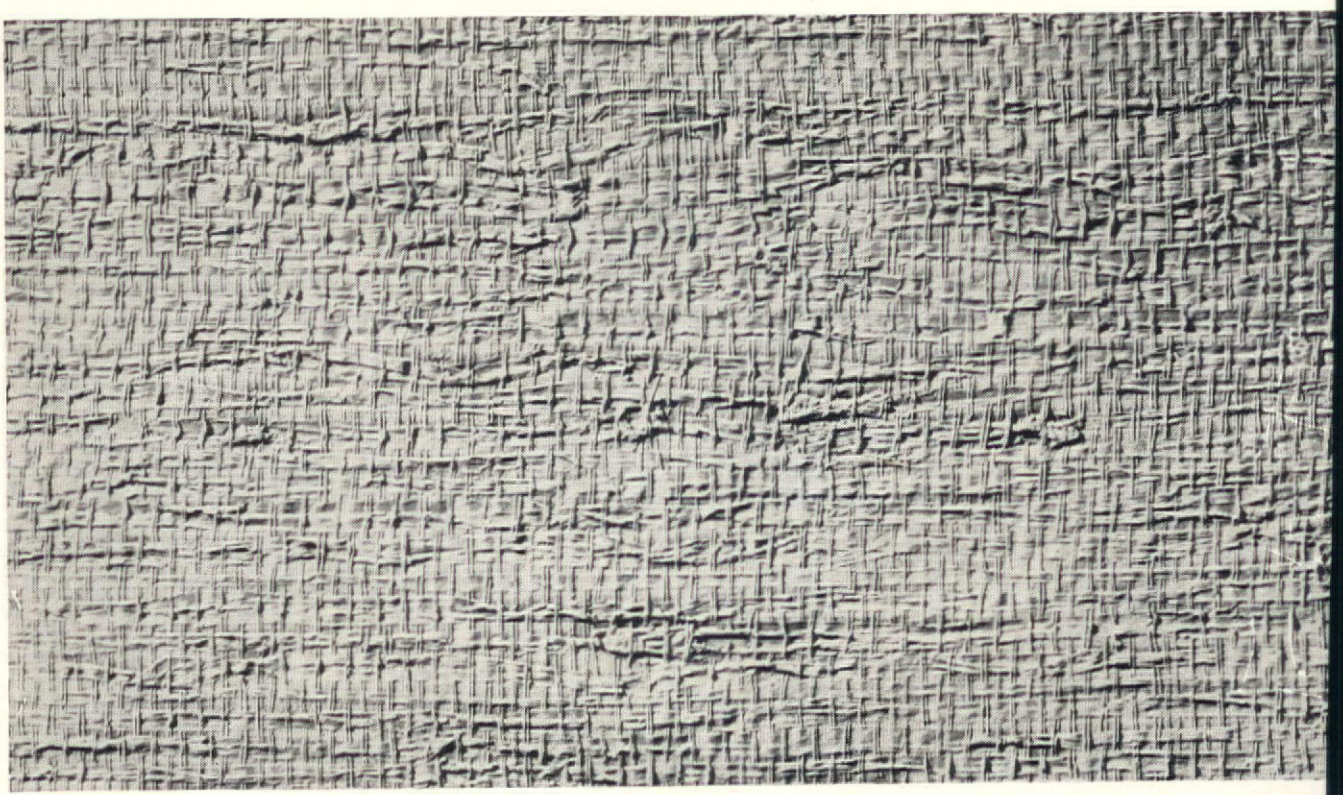
SECOND, BECAUSE RAISING A ONE-HUNDRED-POUND BLIND 25 FEET IS A TALL ORDER FOR ANYONE.

WHY LEVOLOR MOTORIZED VENETIAN BLINDS? ONLY A FIRM THAT CARRIES A CONTRACT FROM RESEARCH RIGHT THROUGH TO INSTALLATION CAN CUT TALL ORDERS DOWN TO SIZE.

LEVOLOR

LEVOLOR MOTORIZED VENETIAN BLINDS HEIGHTEN THE EFFECT IN THIS RECEPTION ROOM AT RCA's DAVID SARNOFF RESEARCH CENTER, PRINCETON, N.J. BUT YOU MAY NOT HAVE TO TREAT WINDOWS 25 FEET HIGH. IN WHICH CASE DATA ON BLINDS THAT TILT AUTOMATICALLY AS THE SUN MOVES, THAT LOWER FROM THE TOP, THAT SHUT OUT LIGHT COMPLETELY, OR THAT SEEM TO DISAPPEAR MAY BE OF MORE IMMEDIATE INTEREST. WRITE: LEVOLOR-LORENTZEN, INC., 720 MONROE ST.HOBOKEN N.J.

We've improved grass cloth.



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, Taiwa Tan, and Char Brown.

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

If you like the real thing, you'll like our improv version of it even more.

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

B.F.Goodrich

Koroseal—T.M. Reg. U.S. Pat. Off.

Circle No. 33 on product card facing P. 128

← Circle No. 32 on product card facing P. 128

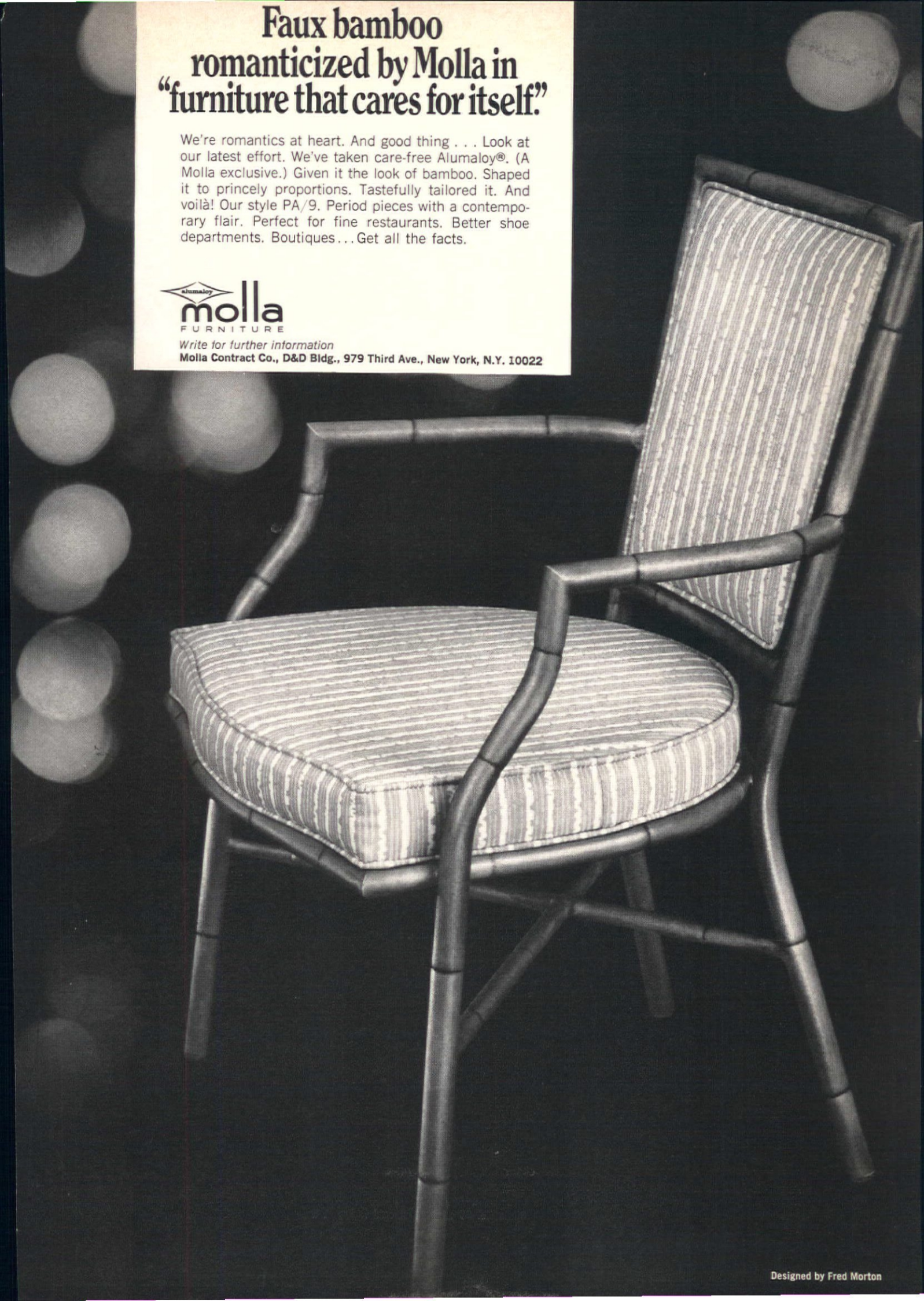
Circle No. 34 on product card facing

Faux bamboo romanticized by Molla in "furniture that cares for itself."

We're romantics at heart. And good thing . . . Look at our latest effort. We've taken care-free Alumaloy®. (A Molla exclusive.) Given it the look of bamboo. Shaped it to princely proportions. Tastefully tailored it. And voilà! Our style PA/9. Period pieces with a contemporary flair. Perfect for fine restaurants. Better shoe departments. Boutiques . . . Get all the facts.

alumaloy
molla
FURNITURE

Write for further information
Molla Contract Co., D&D Bldg., 979 Third Ave., New York, N.Y. 10022



Designed by Fred Morton

Kirsch's new, snap-on Accordia-fold pleating system holds even limpest materials erect and trim.

Accordia-fold pleating system is particularly ideal for contemporary interiors. Drapery folds stay crisply vertical. When drawn back, they stack into half the space needed for pinch-pleated draperies. Accordia-fold headings snap on and off, always stand erect and look the same inside or out. From either view, new Kirsch Accordia-fold accentuates the decorative, architectural values of large window areas. Of small ones, too.

The anatomy of Accordia-fold

Accordia-fold is a new pleating system that utilizes a special Nylon snap tape in conjunction with snap carriers in a dual-channeled Compact Architrac® rod. Draperies simply snap on the carriers. No hooks. No pins. No fuss. Pleats stand erect in single-fold, front and back headings, with no flat areas between the pleats and no bending or bunching.

Aluminum Compact Architrac is also slim and trim—just half an inch deep. It mounts flush to ceilings or inside cornices. Cords and pulleys are concealed in rear channel. Self-lubricating carriers travel in front channel. Accordia-fold helps make professional window decorating *look* professional.

For your Accordia-fold catalog, call your Kirsch branch or write Kirsch Company, Dept. T-1167, Sturgis, Michigan 49091.

Kirsch
DRAPERY HARDWARE

For windows people care about.

Circle No. 35 on product card facing P. 128

Transition 2196

Stow/Davis introduces its new expanded Transition Line—a dramatic expansion encompassing 2,196 possible variations.

Transition now offers an extensive spectrum of desks, executive "L" desks, secretarial "L" desks, credenzas, cabinets—almost unlimited flexibility in the form of variable pedestal arrangements, sizes, top insert materials, wood finishes, metals. Transition. Incomparable excellence.

Stow/Davis Galleries listed below are created for your use. For information, write Stow/Davis Furniture Company, Grand Rapids, Michigan 49502

SD
STOW|DAVIS

NEW YORK
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212 688-9410

CHICAGO
1181 Merchandise Mart
312 321-0436

LOS ANGELES
8899 Beverly Blvd.
213 878-3050

DALLAS
650 Decorative Center
214 742-1661

GRAND RAPIDS
25 Summer Avenue, N.W.
616 456-9681

WIN ...PLACE ...and SHOW

Here are three Patcraft carpets that belong in the Contract Carpet winners circle! "TIGHTUFT"—made from DuPont's cationic dyeable—Nylon approved "501". "XC-427"—100% Cyanamid's Creslan® Acrylic . . . and "ENTWINE"—made from Dow Badische Zefkrome Acrylic. All three tufted on 10th gauge (comparable to 270 Pitch in woven carpet construction) on primary back of Polypropylene which is impervious to moisture and mildew. These fabrics designed for maximum performance—up to 90 tufts per square inch—at budget prices. Their vibrant new colors and styling mark them as something special in the Contract Carpet field. Contact mill for contract folders. PATCRAFT MILLS, INC., Dalton, Ga.

First in Fashion
Patcraft
CARPETS OF DISTINCTION

Circle No. 37 on product card facing P. 128

Circle No. 38 on product card facing P. 12

This is a room for the loquacious.

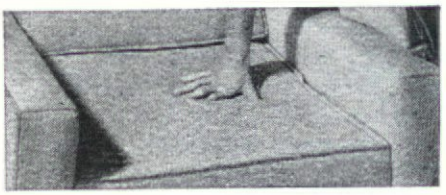
TraveLodge caters to guests who seek memorable accommodations. It's a good way to build a comfortable reputation. Invest in the things that make lasting impressions and eloquent guests will do the rest. Things like rooms furnished with Simmons Britannia furniture, Hide-a-beds® and Super-sized Beautyrest®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

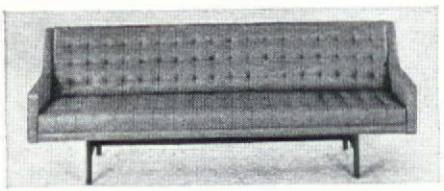
SIMMONS

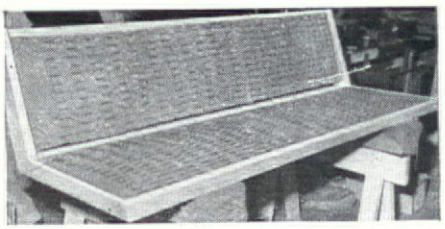
CONTRACT DIVISION • MERCHANDISE MART • CHICAGO, ILL. 60654

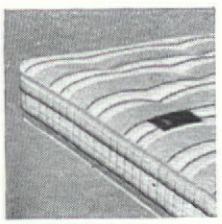
NO "Coil Feel"

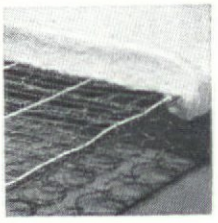
[ever!]











Perm-A-Lator Wire Insulators Prevent Customer Complaints. They're Stronger, Longer-lasting —Never Let Cushioning Cup Down Into Springs.

Flex-o-lators, Inc.
Carthage, Mo.
Plants in Carthage, Mo., High Point, N. C.

Circle No. 39 on product card facing P. 128

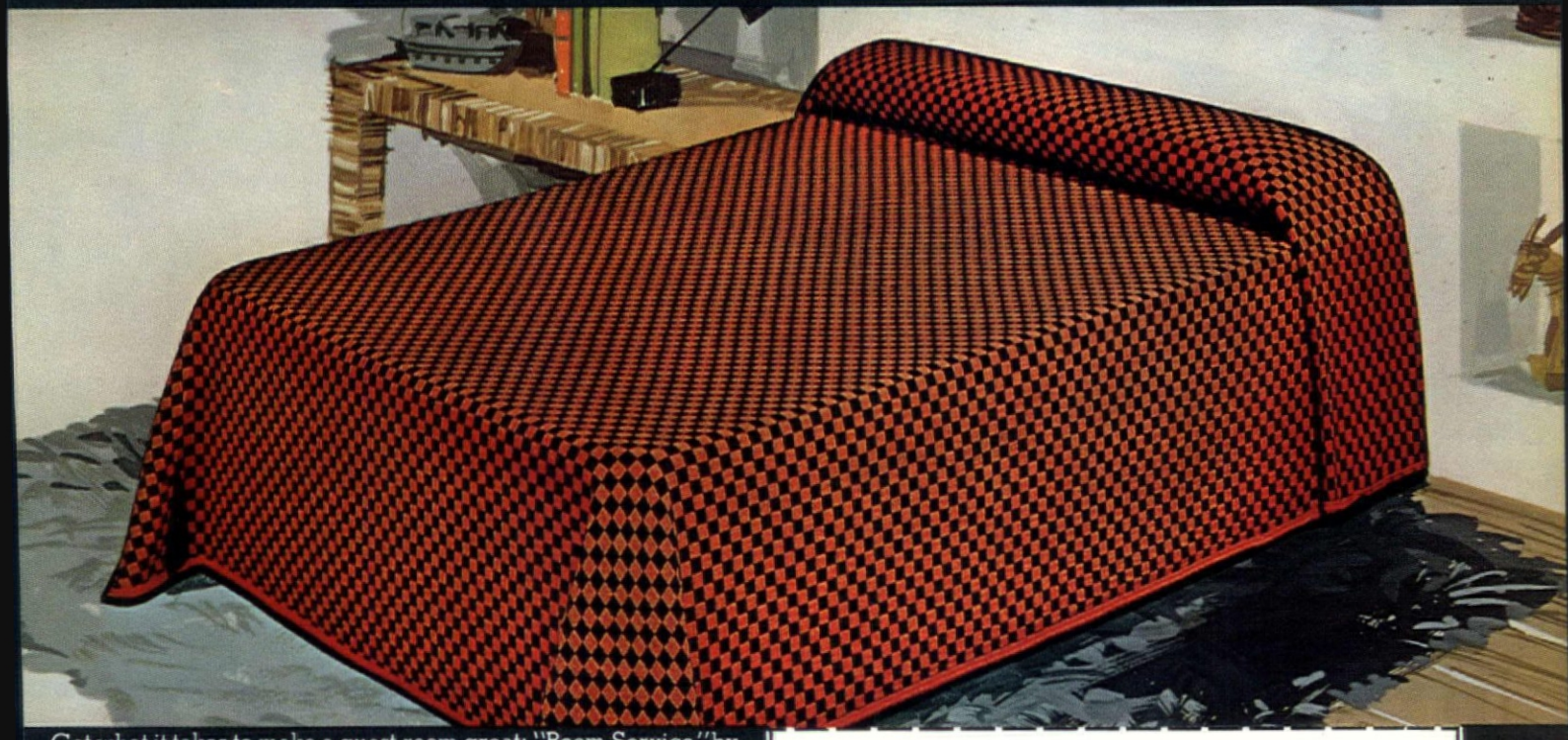
Circle No. 40 on product card facing P. 128

ENGLISH GARDEN—Hampshire Rose, Avon Blue, Warwick Gold. 96/110, 81/110.

PADUA—Capri Blue, Antique Gold, Antique White, Flame. 96/110, 81/110.

Spend the night with Morgan Jones

QUADRILLE—Pumpkin, Avocado, Cranberry Ebony, Jade. 94/110, 79/110.



Get what it takes to make a guest room great: "Room Service" by Morgan Jones. A bedspread collection that registers with every new arrival and keeps 'em coming back for more. Take three and see! "English Garden" and "Padua," two prints worth leaving home for. And "Quadrille," a woven by award-winning designer Dorothy Liebes. All a working combination of beauty and duty. Want a swatch? Ask for "Room Service" by Morgan Jones. And when you get it, spread it around.

Morgan-Jones

SPRINGS MILLS, INC./104 WEST 40TH STREET, N.Y., N.Y. 10018

Morgan-Jones
Dept. C-11,104 West 40th Street
New York City 10018
"Room Service" please:

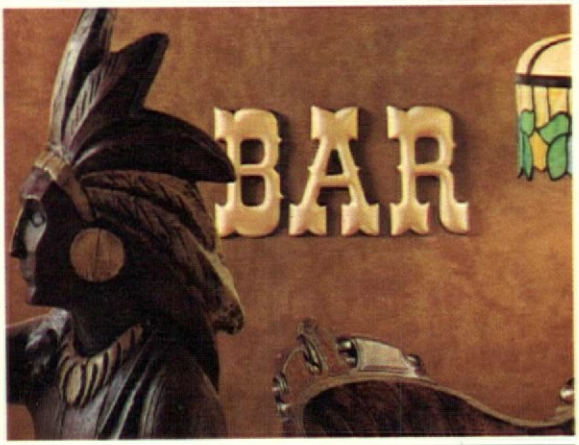
☐ "Quadrille" swatches ☐ "English Garden" swatches ☐ "Padua" swatches

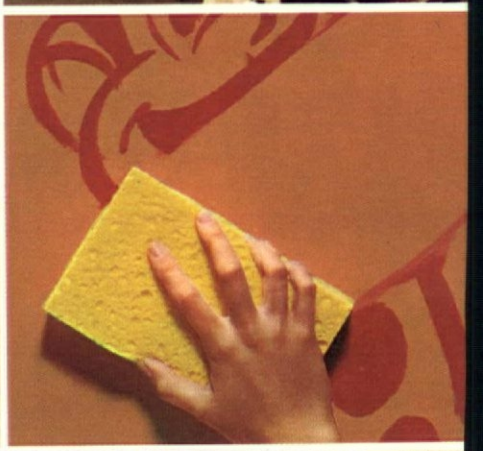
Name_____

Company_____

Address_____

City_____ State_____ Zip_____





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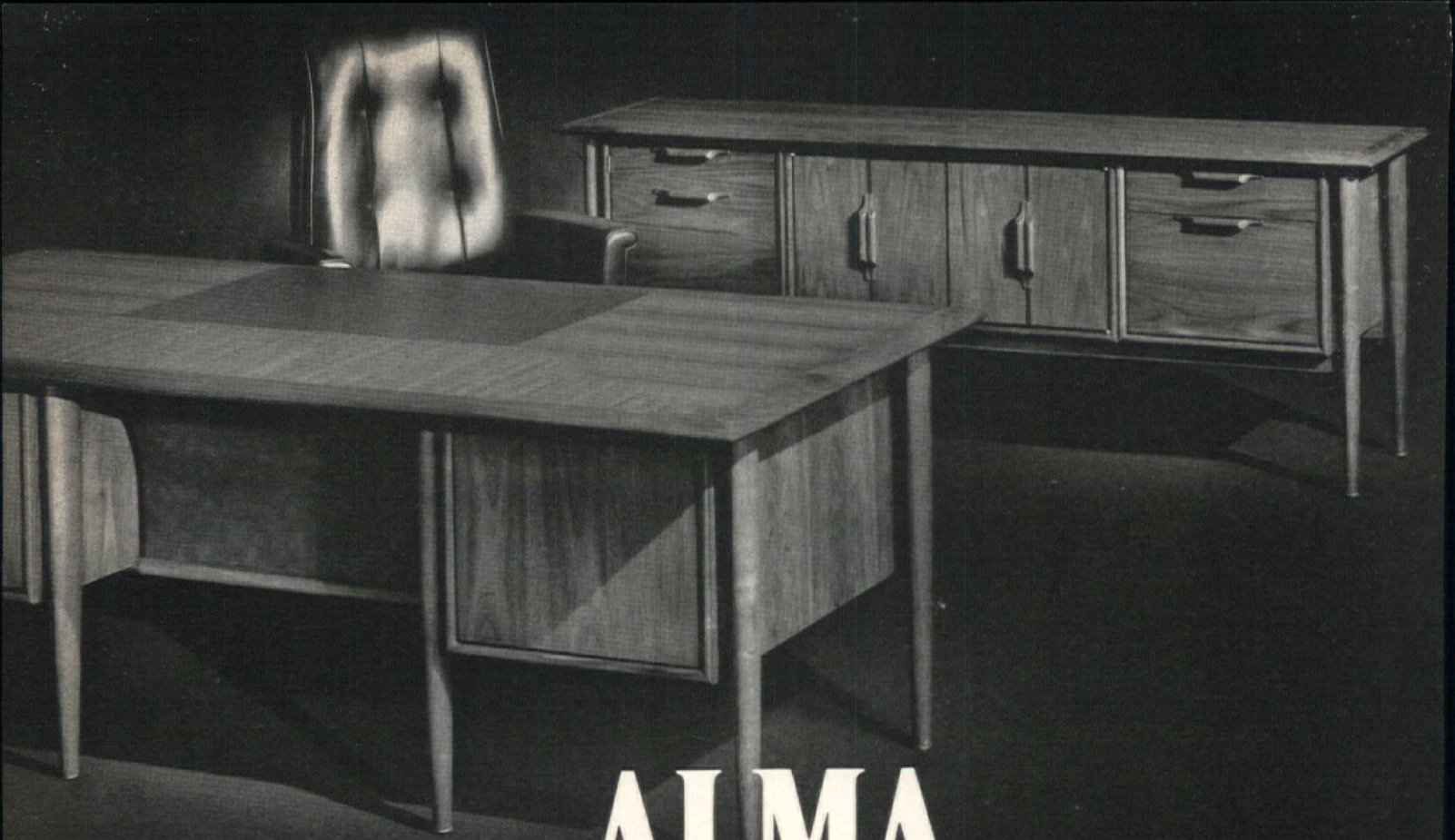
Circle No. 41 on product card facing P. 128



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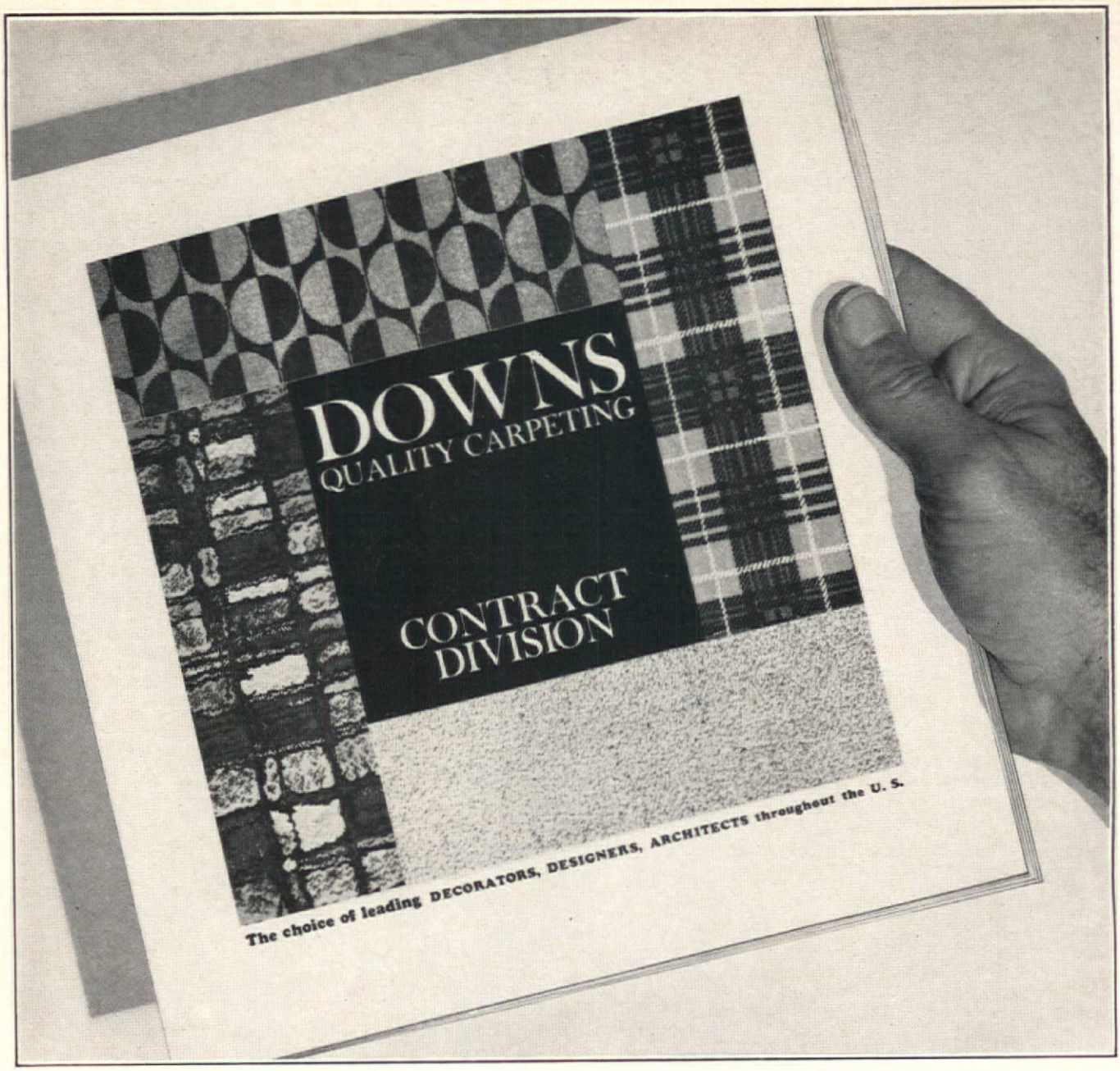

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we'd like to send you at once. It covers our complete capabilities in working with your confreres. To produce the exact and exacting commercial carpet they required. In designs. In colors. In purpose. In depth. The full-color illustrations covering the carpets we have turned out should turn on your imagination regarding your present or future projects. Where shall we send your copy? Let us know. Please write Dept. 11/67.

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Manufacturers turn on sales at *Contract '68*

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

Exhibitors Sell

On-the-spot sales and long lists of impressive contacts were reported by CONTRACT '67 exhibitors, many of whom wrote enough business to justify doubling and tripling their exhibit space in CONTRACT '68.

National Marketplace

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

Reserve Your Space Now

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

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New York Coliseum
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the national show and convention sponsored by* CONTRACT *Magazine

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

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Aldon/Contract Carpet
Allied Chemical
American Mat
Belgian Government
Berkshire Hathaway
Bigelow-Sanford
Borden Chemical Co. (Columbus Coated Fabrics Div.)
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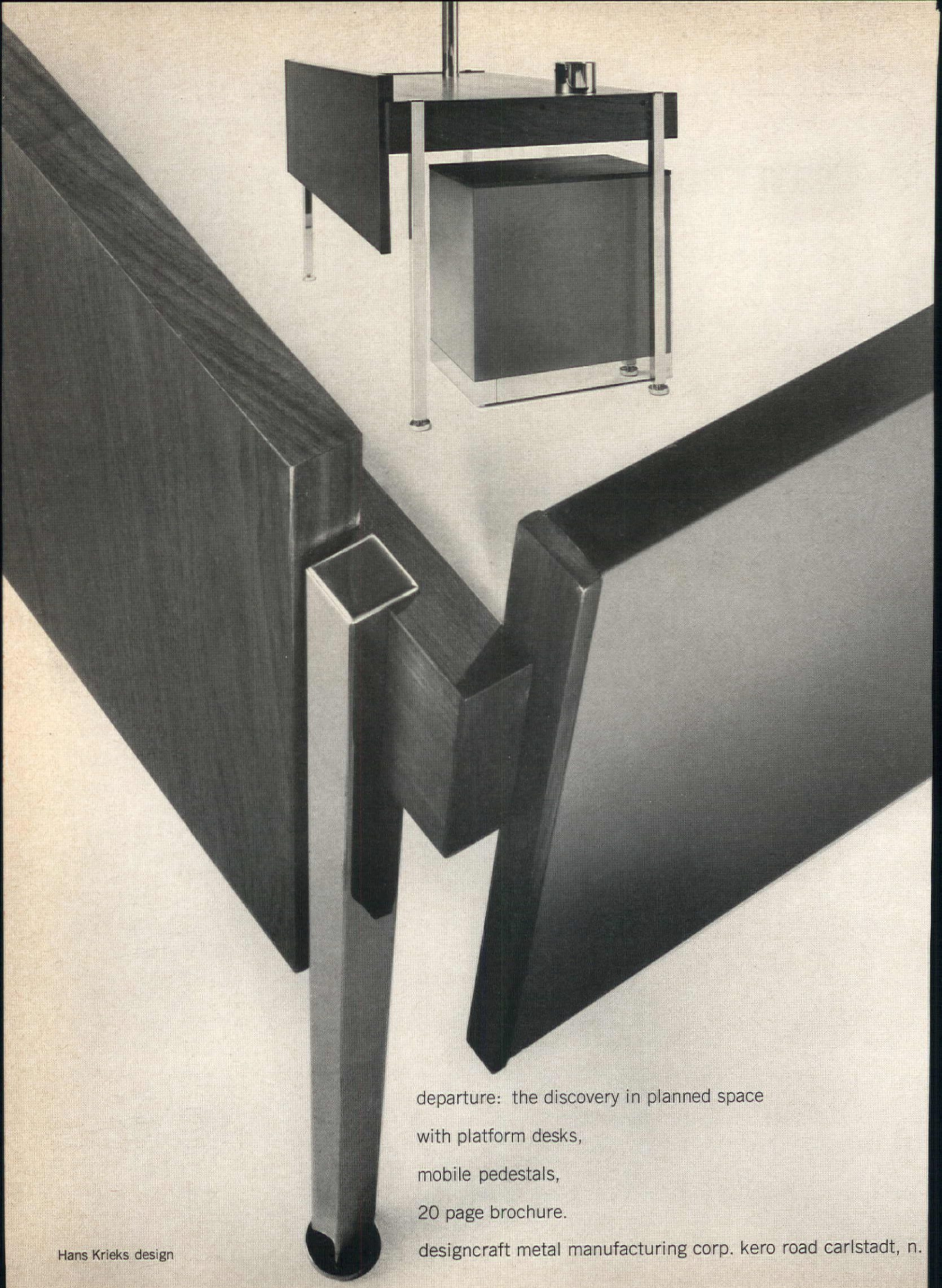

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vertical louvers
"Okay! Which one would you choose?"

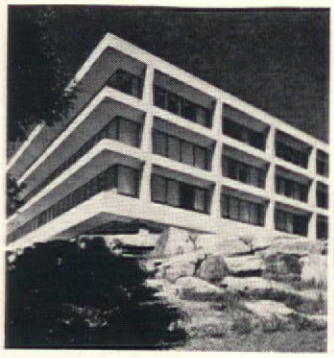
IBM chose Triglas louvers for its new corporate headquarters at Armonk, New York. National Vertical Blind Corporation, New York, manufactured and installed the vertical blinds. Architects: Skidmore, Owings and Merrill.

Prudential Insurance Co. chose Triglas window shade cloth for its ultramodern apartment complex in Boston. Arrow V/B and Shade Corporation, Boston, installed the window shades.

The United Nations chose Triglas louvers. Thru-Vu Vertical Blind Corporation, New York, manufactured the vertical blinds.

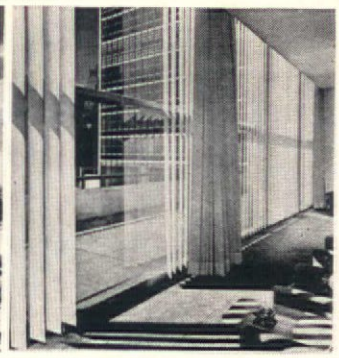
University of Pennsylvania chose Triglas louvers for its Van Pelt Library. Manufactured by Sun Vertical Blind Company of Philadelphia, Inc.

Marshalltown High School chose Triglas louvers for its art room. Elkirt Verticals, Inc., Des Moines, Iowa, manufactured the vertical blinds at the Marshalltown, Iowa, school.



IBM, Armonk, New York

Prudential Insurance Co., Boston



The United Nations

University of Pennsylvania

Marshalltown High School

And the result, in each application, was a new kind of beauty, easy maintenance, colorfastness and durability . . . plus permanent flame resistance. Whichever window treatment you decide on—vertical blinds or window shades—you can't do better than TONTINE Triglas. For more information, write to Stauffer Chemical Company, Plastics Division, Newburgh, New York 12550.

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IN AN EXECUTIVE'S OFFICE

IN AN OFFICE CORRIDOR

AS A ROOM DIVIDER

BEHIND A SECRETARY'S DESK

Oxford Lateral Cabinets fit beautifully where other file cabinets won't

Because the shallow side opens out, Oxford Laterals take up less than three feet in depth, even with the drawers fully extended.

Yet they provide up to 21% more filing capacity per drawer than the typical front-opening cabinet. Every drawer accommodates a wide variety of filing arrangements. And every drawer takes Pendaflex® Speed Filing, with sliding folders that can cut filing time in half.

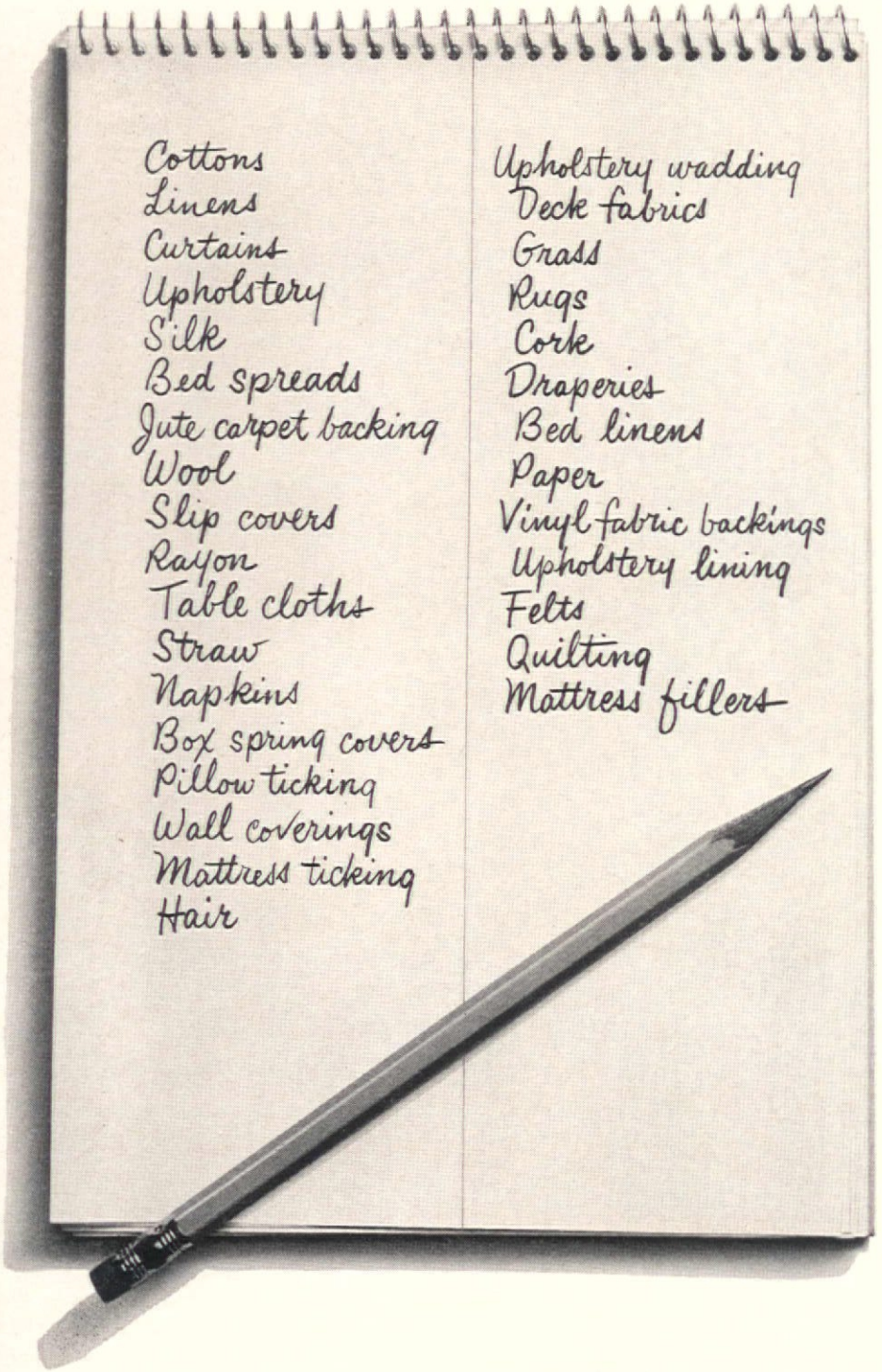
All Oxford Laterals have rigid drawer fronts (rather than "slide-up" fronts.) The drawers are smooth-operating, won't jam or squeak. Construction throughout is exceptionally solid.

Oxford Lateral Cabinets come in a wide range of models, plus stack-on units for storage and shelf filing. They are available in 11 standard colors, plus two-tone combinations, and in oiled walnut—or, on special order, any color you specify. And you can dress them up with wood-grained tops.

For full information write Oxford Filing Supply Co., Inc., 71-11 Clinton Road, Garden City, New York 11530

Oxford®

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



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

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

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☐ I am interested in flame retardancy for_____.

☐ Please send information on how to apply "X-12."

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BOUSSAC HAS TAMED THE GRIFFINS! THEY, ALONG WITH 159 OTHE NEW DESIGNS AND COLORWAYS, ARE PATIENTLY AWAITING YOU ARRIVAL AT A BOUSSAC SHOWROOM. PLEASE DON'T DISAPPOINT THE

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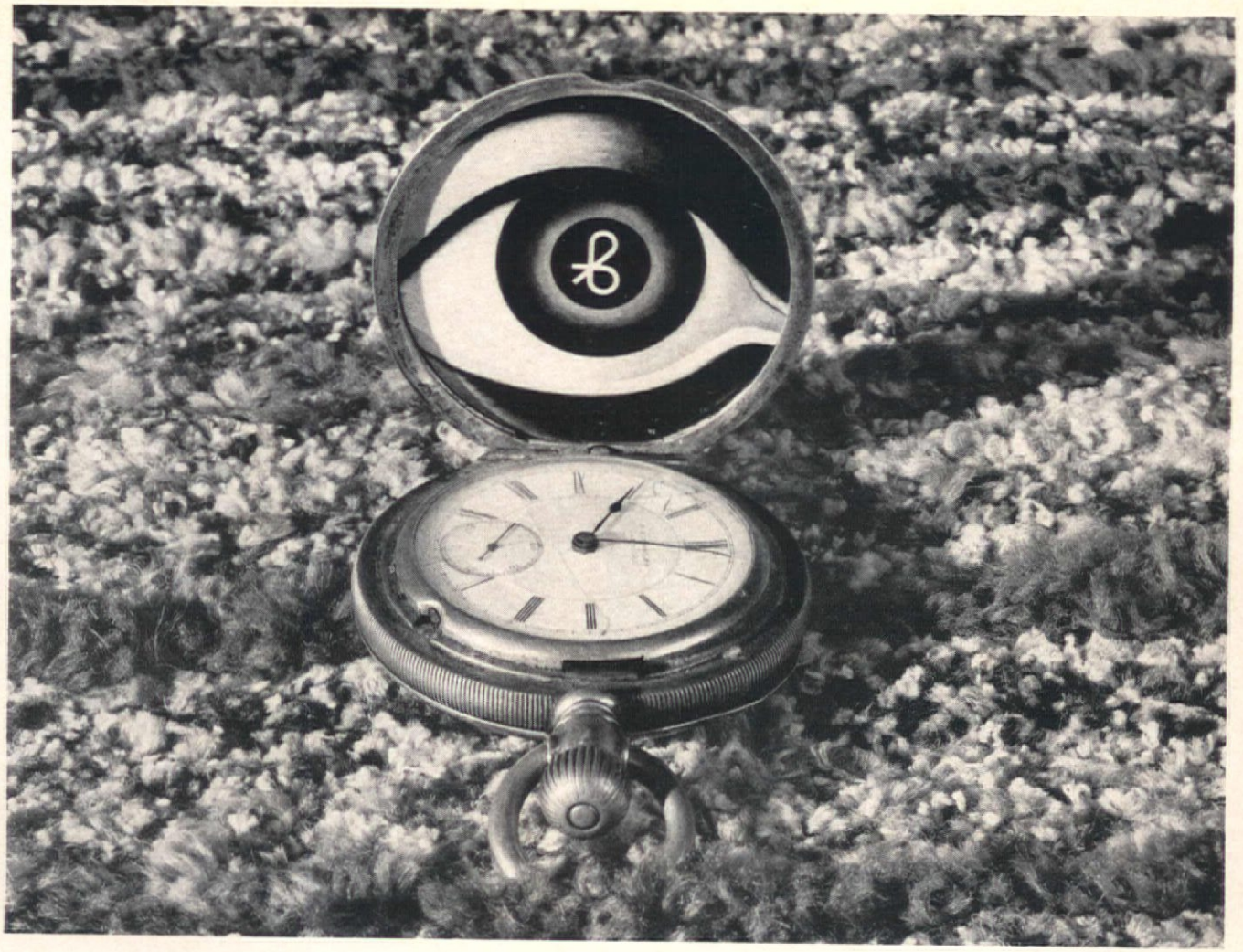

you see so much more in carpeting when you call in Berven of California

Looking for carpeting combining interesting rustic texture with colorations ranging from sedate earth-tones to mardi gras? You might check out Berven's most practical hand-loomed Reversible Chenille, offering you the added feature of carpet custom-tailored to your exact room dimensions. Reversible Chenille, in turn, is but one of 10 basic lines manufactured or distributed by Berven Of California to offer you one of the widest selections of carpeting qualities and services in the Nation. And behind all this is a sure sense of textural styling and colors that spring from a most knowledgeable Custom Carpet heritage. Wouldn't it sound like we might be of service? We'd like to try.

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Manufacturers of: *Tufted Broadloom; Custom Tufted Rugs and Carpet; Stock Design and Custom Designed Handmade Rugs and Carpet; Hand-loomed Reversible Chenille; Custom-braided Rugs; Hand-loomed Reversible Broadloom.*

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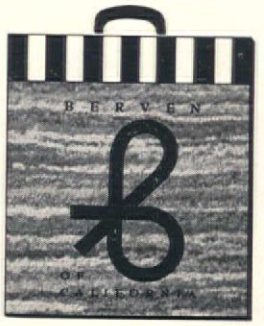

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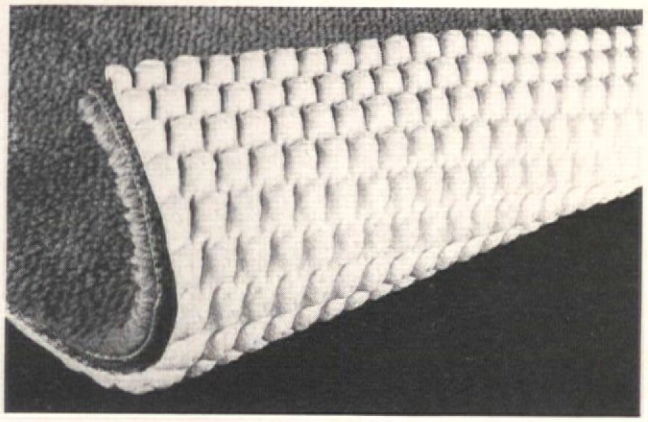
← Circle No. 52 on product card facing P. 128

General Tire Sponge Rubber Carpet Cushion cooperates beautifully at Milwaukee's Newport

Over 8000 square yards of genuine General Tire Sponge Rubber Carpet Cushion add to the luxury and comfort of the elegant Newport, Milwaukee's newest and finest high-rise cooperative apartments. This installation provides a finishing touch for tenant satisfaction; assures management long, trouble-free carpet life. This is why more and more genuine General Tire Sponge Rubber Carpet Cushion is being specified for prestige apartment installations. Installers like the way it tailors so easily to any floor plan, too. Specifiers appreciate the freedom of choice offered by its full line of quality grades. For beautiful cooperation on your next installation, be sure to specify genuine General Tire Sponge Rubber Carpet Cushion.



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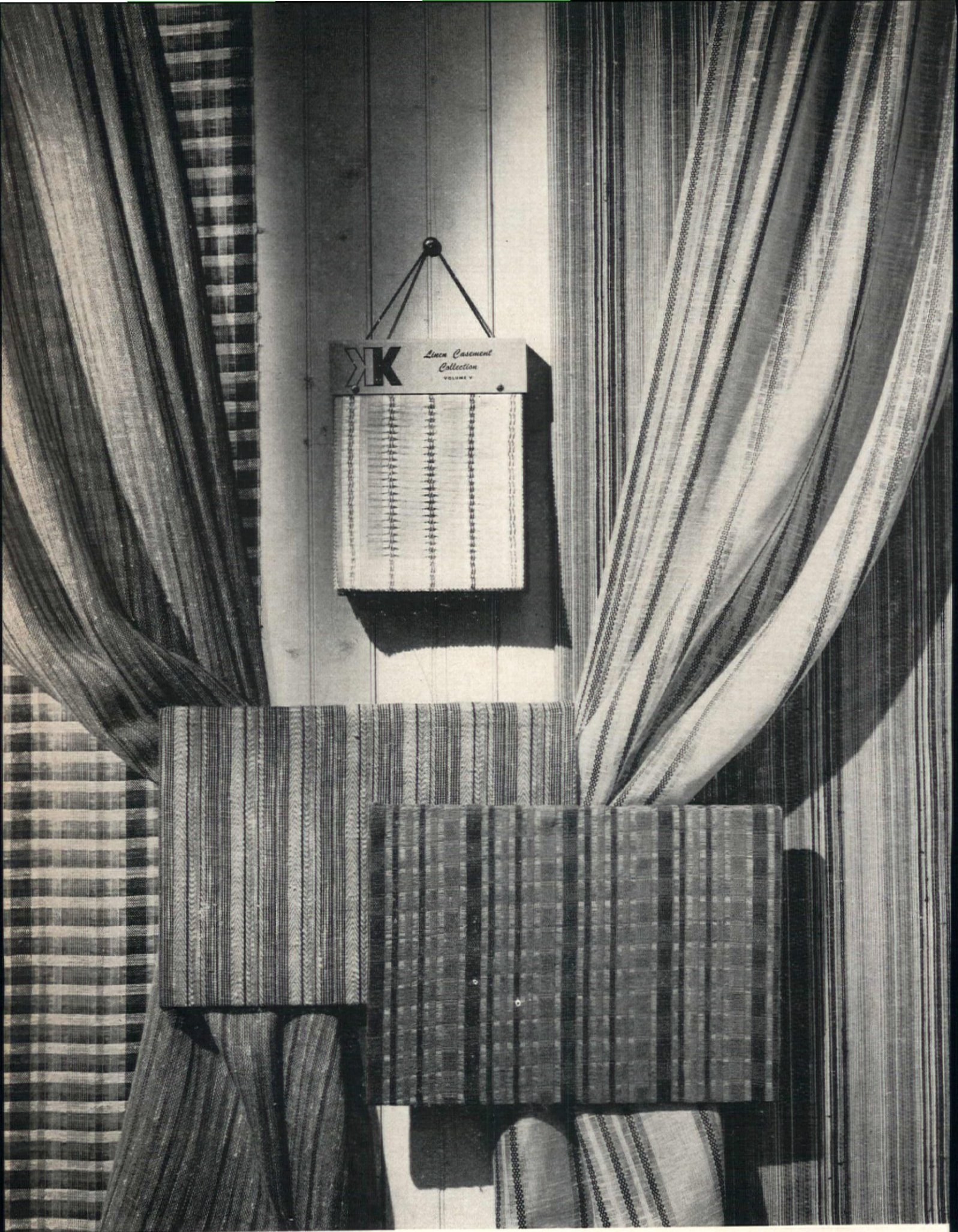


Sheer casement weaves from the newest collection by KRAV

BELGIAN LINENS woven with designer colors or shades of natural flax accented with black.

Order the Kravet sample book, a useful tool for contract j

MORE ON OFFICE LANDSCAPING

Office landscaping, a new European "system" of office planning and design, is very much in the air. In September, a symposium on the subject was staged in Chicago; CONTRACT will publish a report of the proceedings in a forthcoming issue. Our October issue contained a by-line article by Marvin B. Affrime, president of the Space Design Group, in which Affrime stated that office landscaping as practiced in Germany and Sweden leaves many questions unanswered as far as the American contract professional is concerned.

The basic questions are: Is office landscaping really a "system" as its proponents claim, or is it just another gimmick? Are Germany and Sweden advanced enough in space planning and design to come forward with a scheme superior to the practices and standards that have been developed in this country during the past twenty years? (These practices and standards are based upon a vast collective experience of planning and designing hundreds of millions of square feet of office space in the most advanced industrial nation in the world.) Is the "open planning" of the office landscaping theorists an advance, or is it simply a reversion to the huge, undifferentiated, depersonalized areas that still prevail in insurance companies, accounting departments of huge corporations, and city rooms of major newspapers?

An unlooked for but very pertinent comment on these problems occurs in a news story datelined Bonn, Germany, and published in the New York Times of September 6, 1967. We quote: "In a large European office, the morning mail usually passes through the hands of three senior officials before it reaches the clerks who must actually answer individual letters. This discovery and encounter with other antiquated office methods on the Continent led John M. Petroff, an American management consultant, to publish an article on the management practices here."

Writing in the *Handelsblatt* of Dusselsdorf, Petroff said the management philosophies of Europe and the United States were *worlds apart* [our italics], with strong centralization still stressed in Europe, while the principle of delegation of authority rules in America. As an example, he cited the morning mail. In Europe, he said, the director usually sifts the incoming post. Then it is redistributed to the department heads, who sift it a second time. (Parentheses by a busy publisher: If we did that in our office in New York City, my day would be completely taken up with "sifting" the mail!)

As a result of these procedures, Petroff continues, "The clerks

who finally answer the mail rarely are able to handle incoming letters the same day. In America, the mail generally goes directly to the responsible department clerks, and is generally answered the same day. . . ."

In his Handelsblatt article, Petroff, a native of Chicago and a former member of the management consultant firm of A. T. Kearney of that city, also criticized the prevailing office layout system in Germany, which he described as "a row of cells in which two to five clerks are placed in nose to nose confrontation." (Note: Better nose to nose than the opposite way.)

On the other hand, Petroff praised some Germans for developing the "large informal office" which, with screens and low partitions, provides "more privacy, more effective flow of information, and greater flexibility." This positive comment by Petroff is well-taken—*within limits*. As Affrime pointed out in the article that appeared in these pages last month, the large informal German office takes the individual into account primarily as part of a traffic pattern, rather than as a complex human personality who has emotional and intellectual needs over and above those demanded by the organizational flow in which he spends a large part of his waking life.

It should come as no surprise, therefore, that the *New York Times* headlined this report from Bonn "Lag Detected in German Office Management." To the American observer, the practices described above smack more of the 19th century than the twentieth, and the superimposition of a glamorous new term does not represent revolution, or even progress.

Without being chauvinistic about it, we feel that Americans can very well be proud of their achievements in planning and designing large office units. They have created remarkable working environments, many so good that they put to shame the dwelling environments of a great many people who occupy them during the working day.

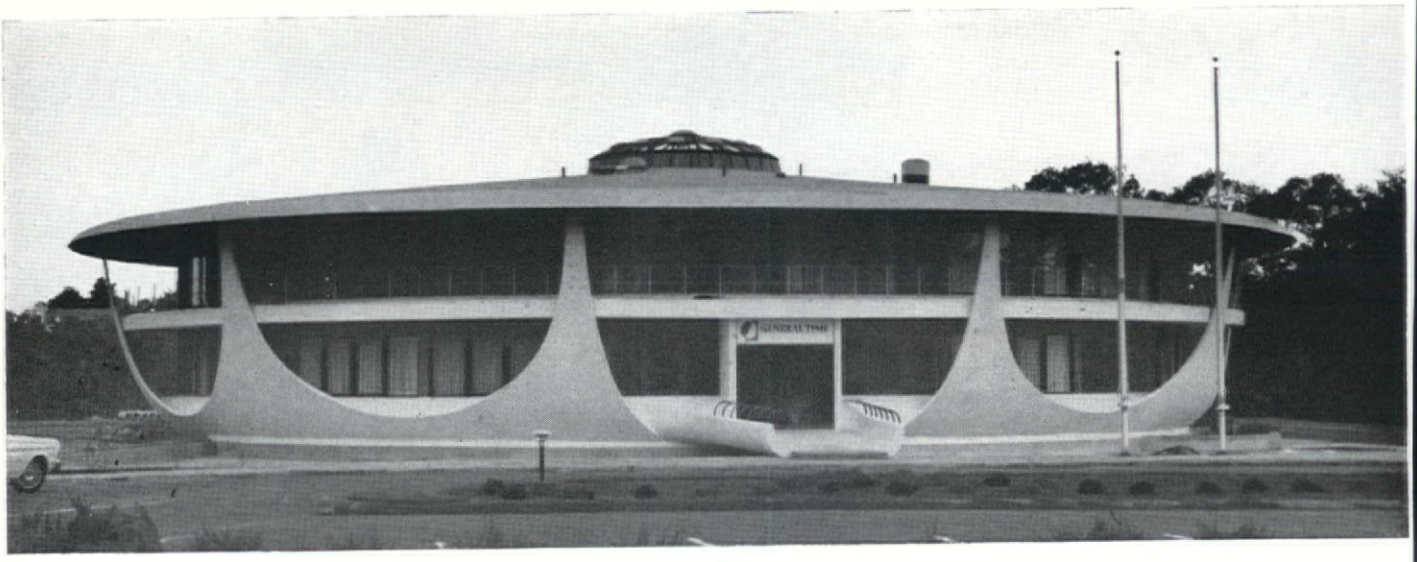
The problem for American design right now, in our opinion, is not to look for over-simplified panaceas coming out of Europe (where, to tell the truth, space planning is still in its swaddling clothes), but to refine and civilize the concepts that it has been evolving for the past two decades. This is no one-shot, short-term job, nor can it be accomplished by inventing catchy but suspicious terms like "office landscaping."

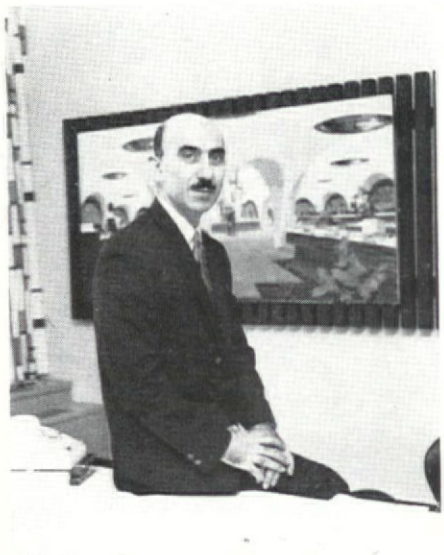
Ben Hellman

INTERIOR
ARCHITECTURE
ia

GENERAL TIME: VARIATIONS ON A SPACE THEME

VICTOR BISHARAT, AIA, DESIGNED EXECUTIVE HEADQUARTERS FOR THIS LEADING CLOCK AND SPACE INSTRUMENT FIRM THAT REFLECTS THE INEXORABLE FLOW OF TIME AND MAN'S REACH FOR THE STARS. BY LEN CORLIN





Victor Bisharat, AIA, shown in front of one of General Time original renderings in his office, created a concept of the uninterrupted flow of time in both the exterior and interior design and furnishings of this futuristic-shaped building.

GENERAL TIME HEADQUARTERS

While firmly anchored to its own acreage in Stamford, Connecticut's High Ridge Park, General Time Corporation's new "space-ship-shaped" executive headquarters has taken off on a 10 year trip. The objective is to arrive at a point 10 years from now and still look 10 years ahead of its time.

That is what architect Victor Bisharat, AIA, apparently has succeeded in doing with both the exterior and interior design and furnishing of this flying saucer-shaped building. Both saucer and General Time's cup runneth over with objects d'art and the innovations of imaginative design in architecture, space planning, and furnishings.

"Our entire approach," says Bisharat, "was to create a concept of the uninterrupted flow of time, both inside and outside the building. When Barton K. Wickstrum, president of General Time, which is the world's largest manufacturer of clocks and timing instruments used in the aero-space industry, gave me carte blanche to do that, my design was guided by the concept.

"The central idea is 'the continuity of time.' Once I accepted this concept, I got continual insights. The building itself, the architectural details, the furnishings all had to flow into a continuum. That is why it is hard to find a corner in the building, although they exist. The eye is carried inevitably to the curves."

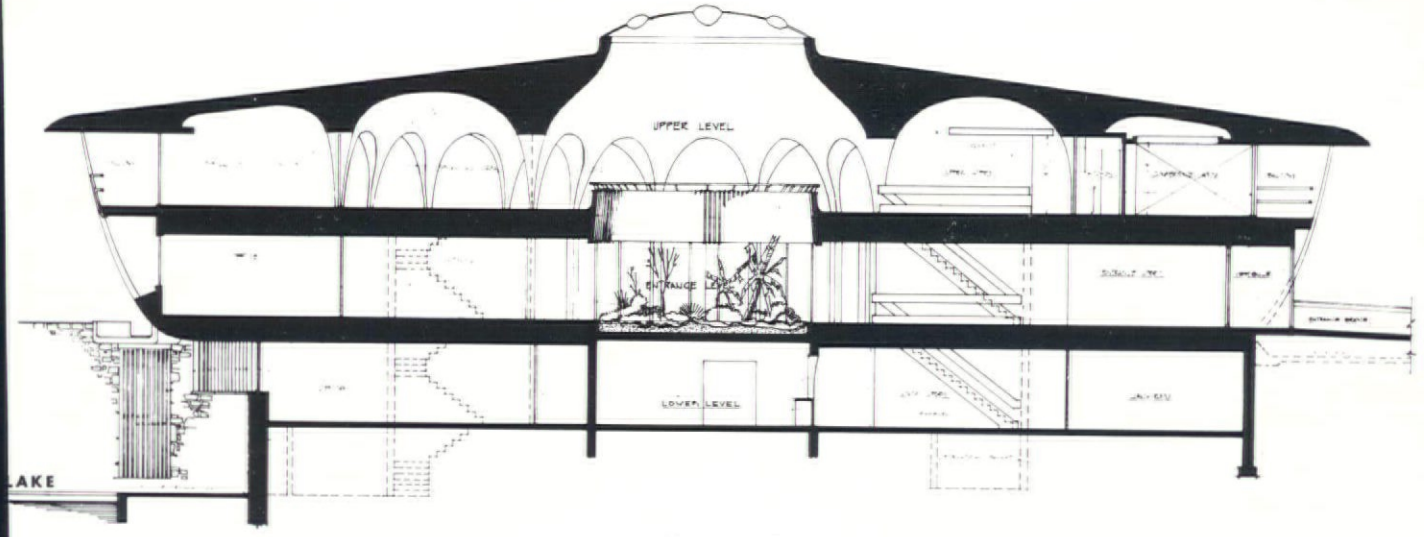
The circular building is a small building, as executive office buildings go, only 31,000 square feet of usable office space. It is constructed of steel, with an exterior of Gunite over metal lath, and the structure is cantilevered over its supports in the form of inverted parabolic arches while the south and north sides are mirrored in reflecting pools.

Optimum use of space

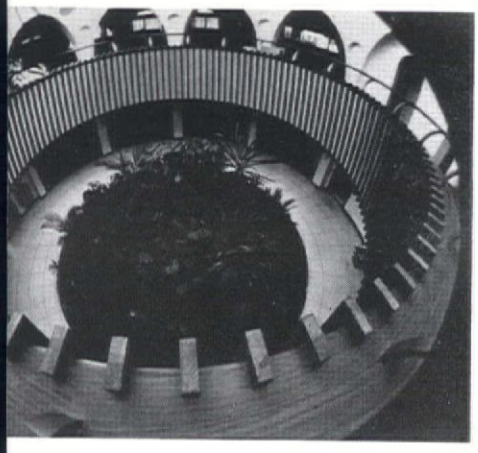
"This building could not have been 10 feet smaller," says Bisharat, "or it would have been a design failure. I have designed some 40 offices on the upper two floors alone, with a board room, two conference rooms, a library lobby reception area, and a computer room and cafeteria in the lower, basement area."

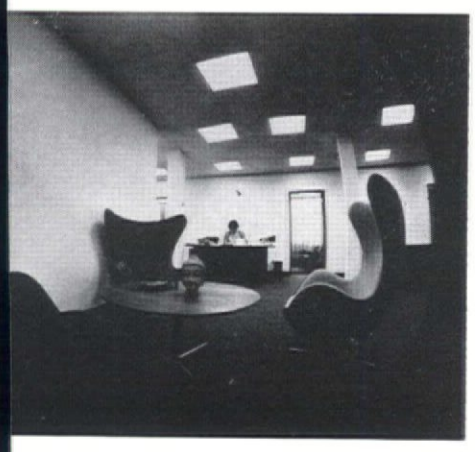
The flowing lines of the building on the outside are continued, as one enters, with a curving Gunite reception desk directly in front and an abstract sculpture depicting "Time" by H. Marinsky. It measures 20 feet in length by eight feet high and contains a moonscape, sun dial, and abstract clock as key elements.

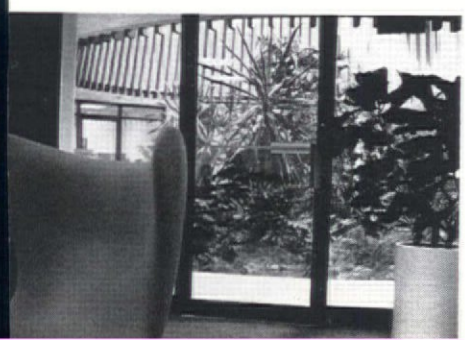
One looks beyond the entrance foyer and sees a blending of contemporary design and curving forms that achieve the depiction of time in its eternal flight. Rarely does a straight line impose itself on the viewer. Corners where they exist, are inconspicuous with arcs and circles that represent the constant flow of time everywhere in evidence. Even the inset incandescent spotlights that abound were chosen because they are round, despi

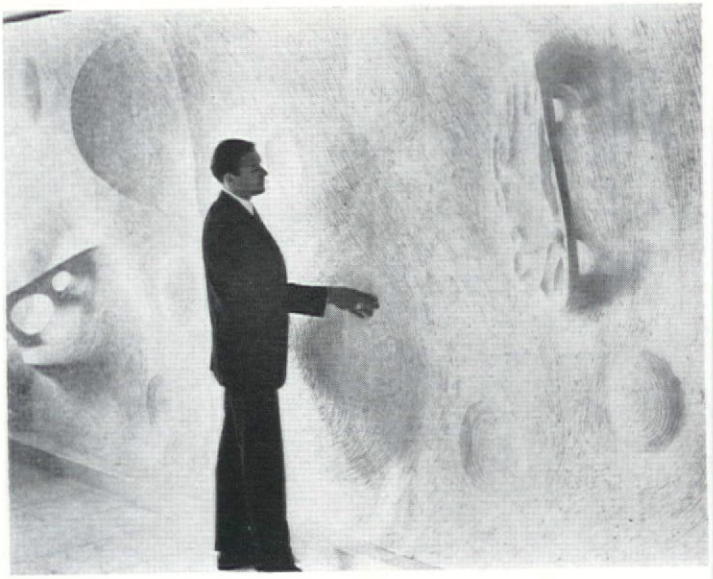


A sense of time and rhythm is imparted to the atrium core by the evenly spaced teak wood detailing (top left and below). The tropical garden is omnipresent in the building, easily seen from any section of the rotunda and through floor-to-ceiling glass partitions in first level offices. Arne Jacobsen Egg chairs in reception area (below left) carry out the "eternal movement of time" theme with their circular configurations. The furnishings, thus, are tied into the architectural theme of the entire building, shown in cross-section (above).

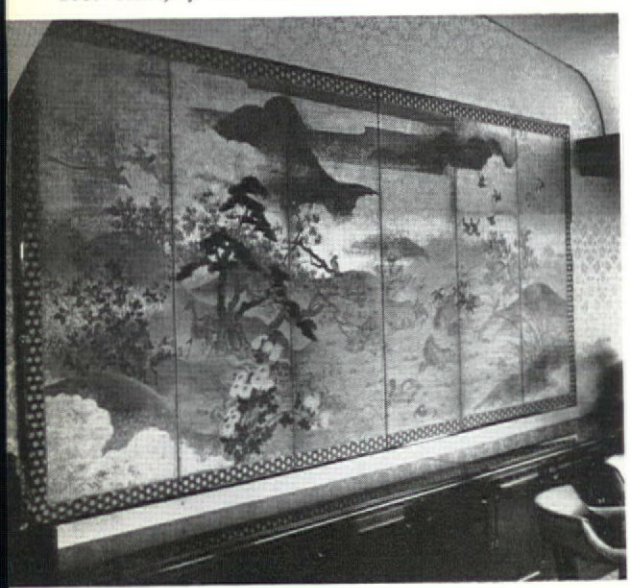








Objects d'art from around the world and a piece of sculpture depicting the passing of time (top right) add timelessness to the timely building. Antique original wood carving (top left) is from New Delhi; black marble temple figure and white statuette from Jaiphur; antique screen (circa 1680 A.D.) from China.



GENERAL TIME HEADQUARTERS

the greater efficiency of fluorescents, which suffer, in this case, from the limitations of their rectangular configuration, according to Bisharat.

"But the light is adequate," he says, pointing out one of the predominant features of the building, an interior design that centers around an open well in the upper floors, which is topped by a skylight 25 feet in diameter, with a huge clock centered in the dome. "This permits natural light to enter the secretarial areas, just as additional light sources are provided in the executive offices by floor-to-ceiling glass doors on the exterior of every executive office.

Movement of time

"But this clock," Bisharat continues with a sweep of his hand across the dome, "could have been anything that moves, even a moving piece of sculpture . . . anything, as long as it moved continuously. The clock, however, proved ideal, since it grasped the essence of the problem . . . the inexorable movement of time."

A sweeping second hand is about 10 feet long and moves continually over the clock face, which has, instead of figures, glass bubbles that are, in fact, lights for the central well.

Below is a tropical garden on the first level, an oasis of greenery that does for the inner core occupants what the floor-to-ceiling glass doors do for the executives—bring the verdant country setting indoors.

Because of the world-wide nature of General Time's business, the company wanted a headquarters that reflected an international theme. Wickstrum's directions to Bisharat reflected this and the company's desire for both easy access to the bustling New York City communications and business network and economical space.

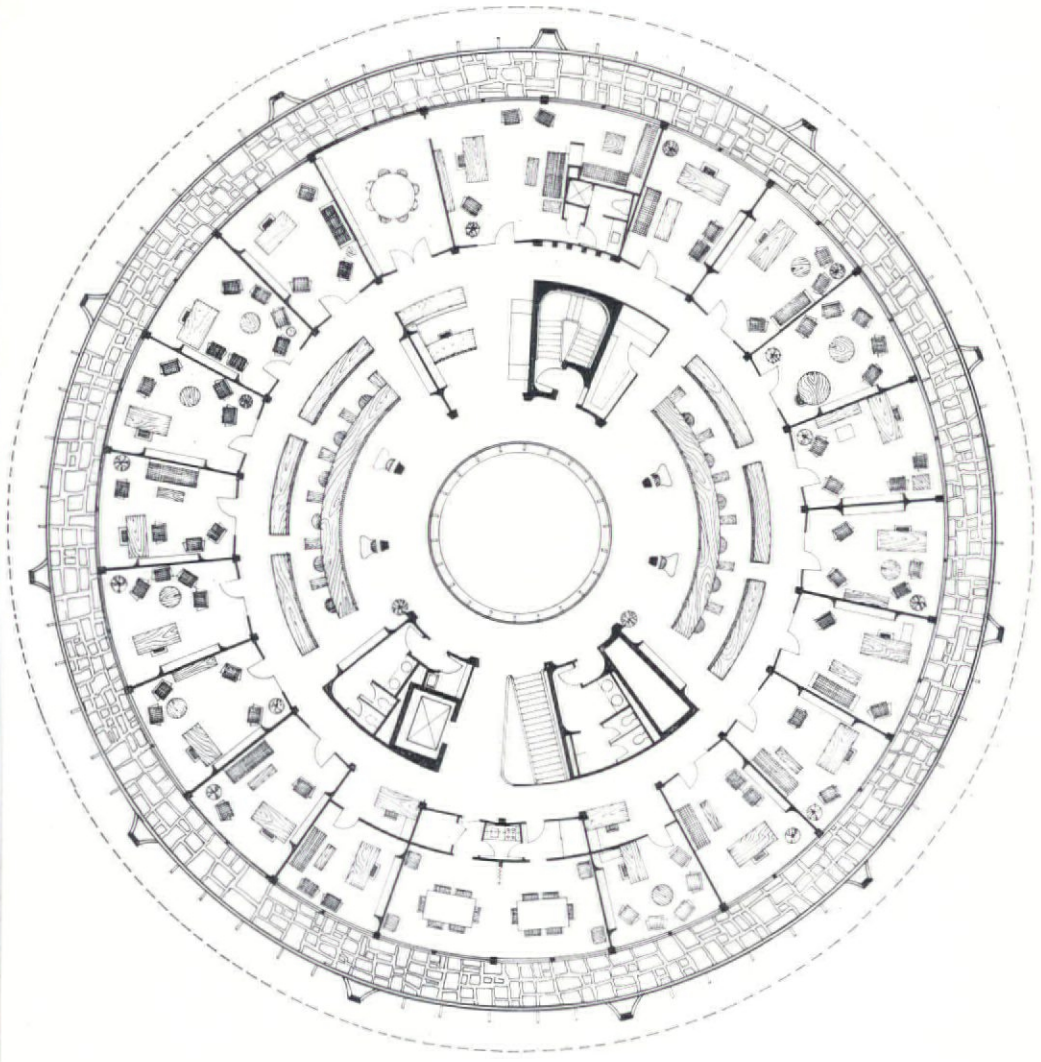
"The result of this project is a building that architect Victor Bisharat has designed right down to the ashtrays," comments Wickstrum. "He has created a relaxed, but efficient environment for our management team—with interiors so beautiful, efficient, and pleasant that our management and workers are coming in earlier and leaving later."

Bisharat points out that the building is not owned by General Time, but is leased for 20 years, with a renewal option, at about 20 percent less than the going rate in New York City for average space. The interiors, too, cost less than half what they would have been in the city.

General Time leases the building from the F. D. Rich Co., developer, for less than $6 a square foot, and the unique, bold interiors cost less than $12 a square foot.

Was furniture designer

"In keeping with the total concept," says Bisharat, "the interior furnishings and art work, as well as architectural details, were acquired from all over the world. For the top level executive offices, we secured nineteen hand-carved teak doors, each representing



Upper level executive offices are on perimeter of circular building, with secretarial offices in concentric segment closer to core (left and above). Executive offices can be seen in view looking across atrium (top right) and through arches and open woodcarved doors. File cabinets, behind secretaries (above), look decorative, rather than functional.

a different country and each spelling out the progression and growth of that country in time."

Each of the world doors (see page 79) on the executive offices are eight feet tall in the center of their arc, three inches thick and weigh more than 600 pounds collectively. The British door is a reproduction of part of the Bayeux tapestry, which tells the story of the Norman conquest.

When he turned to interior furnishings, Bisharat did so from a base of having once been a designer and manufacturer of furniture. More important, however, especially in the architectural details, was his unflagging effort to tie the exterior design irrevocably to the interior. A glance at the looping arcs on the inside and the complementary curves of the furniture throughout shows just how effectively Bisharat accomplished his objective.

At the third level, as a case in point, Bisharat designed sheltering eaves over the 12-foot balcony that encircles the building. A soffit overhead is inset with strips of teak around the entire periphery. The teak was carried inside to a four foot overhang which extends beyond the sliding glass doors in each executive office. This literally brought the outside detailing of the building in.

No two offices alike

Bisharat then incorporated cove lighting over the inside overhang to give a soft, indirect illumination that accents the arced ceiling.

All of the nineteen upper executive offices, each with a hand-carved double door, are furnished in contemporary styles, with the exception of the president's office and three other top executive offices, which are designed traditionally.

The furnishings and art objects were secured from all over the world to reflect the company's world operations. Furniture, office equipment, rugs, draperies, and lighting fixtures were bought in England, Denmark, Lebanon, India, Thailand, Japan, Hong Kong, and the United States.

While no two offices are alike, all offices on the upper floor utilize rosewood; those on the floor below, teak. Wood architectural details generally are teak throughout the structure.

"The interiors of General Time are vivid, dynamic, and very colorful," says Bisharat. "I have selected all wooden furniture of rosewood or teak for the richness of these woods. But there is a softness that pervades the furnishings in keeping with the design of the building. The walls in each of the executive offices are covered with fabrics of beautiful design and color.

New fabric adhesive

"They were installed using a new adhesive, which is applied to the corner areas of the wall and then the fabric is applied and stretched over. If necessary, it can be removed without damage and put back the same way.

"Furniture fabrics range in texture from crushed leather to wool to velvet. And the colors, of course, are bright and exciting. I believe the chairs, designed by Arne Jacobsen and made by Fritz Hansen, however, are perfect for blending into the curving lines of the architecture, as well as being functionally comfortable." Bisharat specified chemically treated chair fabrics for stain resistance.

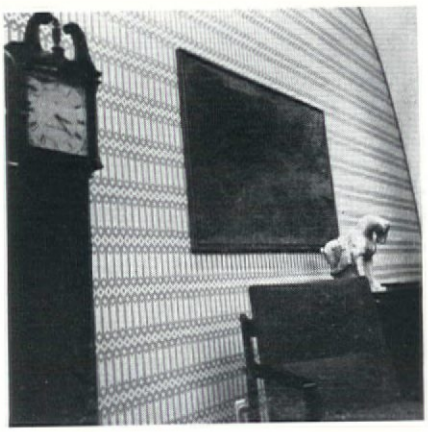
Perhaps the least functional furniture in the entire building are four Harp chairs, the only ones of their kind in the world, according to Bisharat, which won the International Furniture design competition in Milan in 1966, but were never manufactured in volume. Even Bisharat cocks a skeptical eyebrow when he contemplates a mini-skirted lass attempting to both be seated and then sit graciously and comfortably in these chairs.

Bright blue wool carpeting covers 90 percent of the general areas in the building, with most office floors covered by Unika Vaev's Finlandia pattern rugs in an exploding nova design. These rugs were produced on looms controlled by a computer.

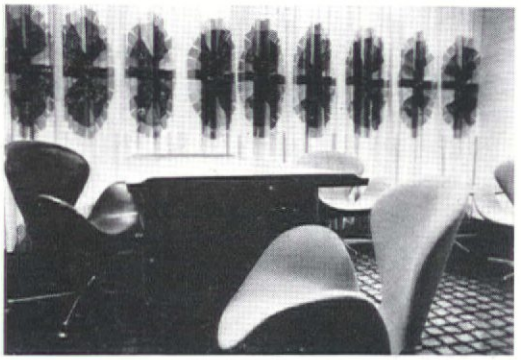
By contrast, five executive offices boast large Persian rugs that were hand-woven and took as long as nine years to complete.

Silk brocades made in Damascus were selected as draperies to complement carpets in the traditionally designed offices. Some of the color schemes of the draperies, which were worked in Kashmir (Paisley) and stylized floral designs, are turquoise and hyacinth on silver-ivory background, deep blue and turquoise on gold background, and gold on garnet.

Draperies and wallcoverings, by



Wall fabric by Unika Vaev (top) is glued on perimeter with special adhesive. Wall-to-wall carpets and floor-to-ceiling draperies (above) provided finished look and lively colors to comfortable quarters. Contrast of contemporary and traditional furnishings of various offices (opposite page) does not disturb unity of building. Even inset spotlights were selected, together with indirect cove lighting, to avoid straight lines. Conference room opposite (center left) has intricately carved ivory tusk and round table in segment next to president's office. Finalandia pattern rugs in exploding nova design add color and warmth to supplement colors of wall fabrics and draperies.



Unika Vaev, contemporary offices are in a variety of fabrics, colors, and designs, with the lavish use of wool predominant.

Paintings, sculpture, and art objects collected from throughout the world are located throughout the building and in many of the offices. They include antique wood carvings and stone figures from a Jaipur temple; paintings by Ram Qumar, Indian artist; sculpture by Japan's Kazuo Yagi; and antique (1680 A.D.) Chinese screen, and an intricate carving—Rock Hill Bridge—tooled from a single elephant tusk five feet long, which is located in the president's office.

Desks set in arc

Initially, Bisharat had planned secretarial desks to be lined up on the radii of the building. Subsequently, he felt that the straight line design would be in conflict with the overall theme and an arcing arrangement of secretarial desks on the upper floor emerged.

File cabinets form an informal corridor that separates the executive offices from the secretarial areas. The tops are of rosewood in sweeping arcs concentric to the carved wood doors. To keep the entire appearance of these areas tasteful, Bisharat secured filing cabinets with green leather fronts, so that a symmetrical effect is achieved.

"Why should filing cabinets have to look like filing cabinets?" asks Bisharat rhetorically.

"The concept of General Time, as well as the details of the building," elaborates Bisharat, "reflect the continuity of time. The circle is a continuous entity and is representative of eternity. Its movement is reminiscent of the succession of time. The flowing arches and the vaulted ceilings and the total spatial relationships of the interiors are soft and overflowing. In relating to time and space, I have given preference to the plasticity of form over its logical manifestations. No pebble yet has been found on the seashore with rugged edges. The straight line is a foreign element to nature."

While the circle, by its very nature, can be the most monotonous of forms, admits Bisharat, "by its very nature it is the most efficient, and one has to master the art of killing the deadly monotony with interest-creating factors.

"In this office set up, there is an interaction of people that generates ideas and which is conducive to solving of problems. The circle is the most efficient sense of communication, since all points are equidistant from the center. It also provides a change of scene, since one can continue around the circle to return to the same place, rather than retracing steps. The same is true on the periphery of the building, which offers executives an opportunity to step out into the outdoors, get a breath of fresh air, clear the mind, and gird oneself for attacking the next problem."

Bisharat recalls his initial presentation to Wickstrum. "I made the presentation at a luncheon," he says, "and when I finished, I waited for some reaction. There was nothing but complete silence—as the details of the presentation sunk in. General Time then bought the design lock, stock, and arches."

A by-product of the segmented offices, is the fact that no two walls are exactly parallel, thus creating a better acoustical environment. Generally, acoustic problems arising from the domed ceiling are solved with the use of draperies and carpets throughout.

Bisharat's final comment on the design encompasses the compromise that every designer faces along the way. "Compromise occurs in everything one does," he observes. "When an acceptable idea replaces another acceptable idea, then the compromise is good. There were no compromises needed on the major design aspects of this building. The essentials were maintained throughout." (**C**)

SUPPLIERS

Desks, custom wall storage units, file banks: Sibast.

Tables: Caravelle; Domus Danika; George Peterson.

Library Shelving: Royal Systems.

Desk chairs: Fritz Hansen; Dokka.

Occasional chairs and sofas: Boex; Cristianson & Larson.

Egg and Swan Chairs: Arne Jacobsen for Fritz Hansen.

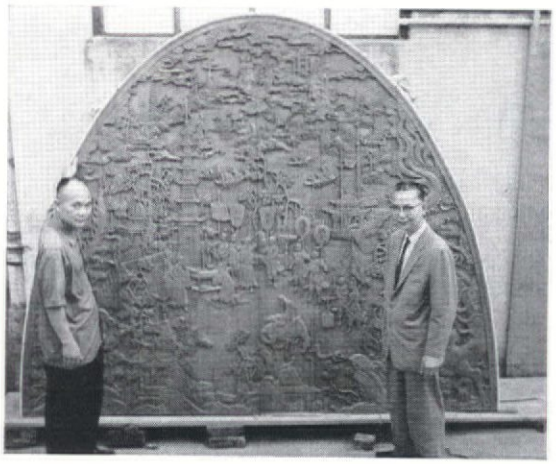
Traditional furniture: Frank Scerbo & Sons.

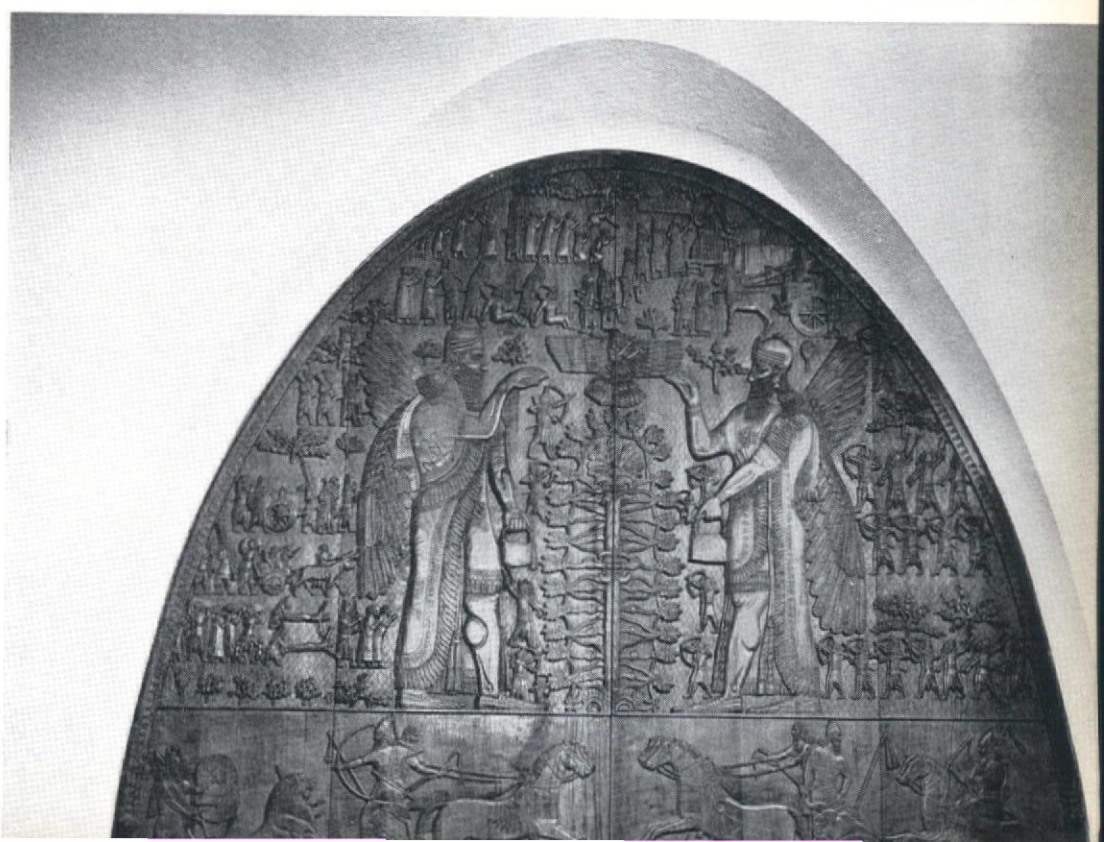
Wool carpeting throughout: Rugcrofters.

Office rugs: Unika Vaev.

Fabrics, Draperies: Unika Vaev.

Installation: Homecraft.





Each of the 19 World Doors was intricately carved by hand by Chinese craftsmen in Hong Kong. Two artisans are shown at work on Bayeux tapestry door (opposite page). You On (top) proprietor of shop, oversees work on each three-inch thick teak wood door. Designs were completed in the United States and then shipped to Hong Kong for exacting work required. International operations of General Time are reflected in the doors, which represent countries around the world, including: Egypt (top right), Ancient Greece (right), China (center), and India.

INTERIOR ARCHITECTURE ia

PRESTIGE IMAGE FOR INSURANCE OFFICES

HANS KRIEKS DESIGN REVOLVES AROUND CIRCULAR STAIRCASE IN RENOVATED SAVINGS BANK LIFE INSURANCE QUARTERS

Problem No. 1: Create quarters that reflect a public image of up-to-date efficiency.

Problem No. 2: Avoid ostentation, which would be inappropriate for an organization marketing low-cost life insurance.

Those were key criteria outlined to Hans Krieks, president, Hans Krieks Associates, interior and industrial design firm, Boston and New York, when he was commissioned to do both the interior and exterior design of Savings Bank Life Insurance Council's new Boston quarters.

His design resulted from a feasibility study of available space, which indicated that the possibilities of erecting a new building or purchasing and remodeling new building space were less desirable than remodeling newly acquired quarters at 120 Tremont Street, one of Boston's most exclusive retail locations.

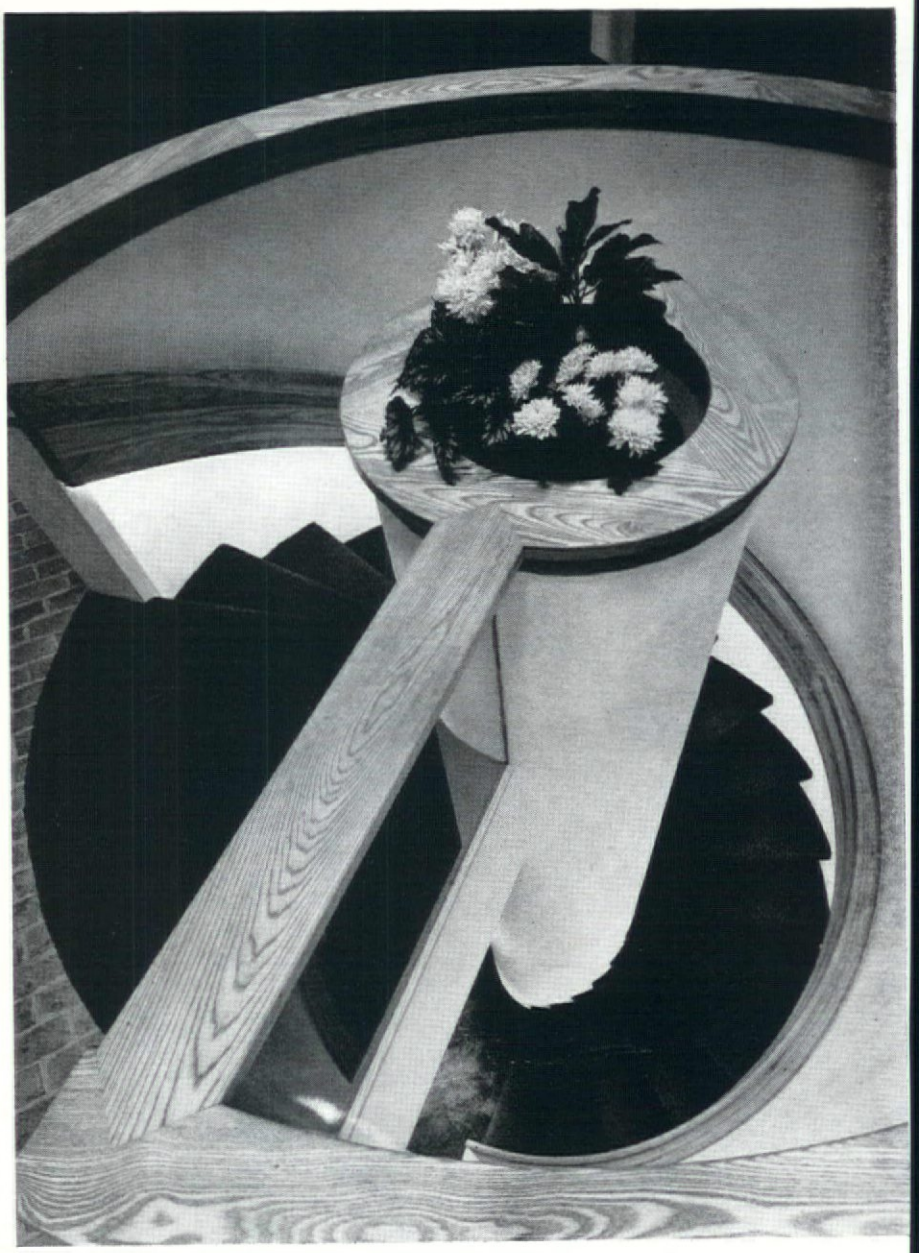
The building was an old, pre-code one requiring major interior renovation and renovation of the first floor exterior. It is located on a sloping site, which presented design problems inside and out. To make up for a drop of 18 inches from the left facing of the building to the right and to keep the center, where the entrance doors are, close to the sidewalk, the left side had to be made higher. Platforms were used to do this.

For optimum use of available space, a basement area replete with overhead pipes, vents, and ducts had to be utilized for a board of directors meeting room. Careful architectural study indicated that a sizeable space in the basement could be sufficiently cleared of pipes and other obstacles so that there would be adequate headroom, even with a low ceiling.

Because of this, Krieks designed a circular staircase, starting in the public reception area and leading down to the board room, that defined the major space concept of the protocol area open to the public.

These central offices of the Savings

Circular staircase in the center of the Savings Bank Life Insurance lobby connects with the basement board room. Stucco-finished sloping ceiling and illuminated ash battens focus on the alcove behind the staircase that is the public reception area. Close-up on opposite page shows wood slats and big reception desk with brick base, sand-plastered front and ash top. Old plaster columns were reclad in the same limestone used on the exterior. Lighting fixtures repeat dark bronze finish of the handrails.



PRESTIGE IMAGE FOR INSURANCE OFFICES

Bank Life Insurance Council provide technical and administrative services to the mutual savings banks in Massachusetts that sell and service low-cost Savings Bank Life Insurance. This meant additional criteria to guide the designer — basic facilities such as lighting, soundproofing, electrical supply, air-conditioning, plumbing, and telephone systems had to meet modern standards, with adequate provision for future expansion; and existing furniture and equipment had to be incorporated into the design wherever possible in the interests of economy.

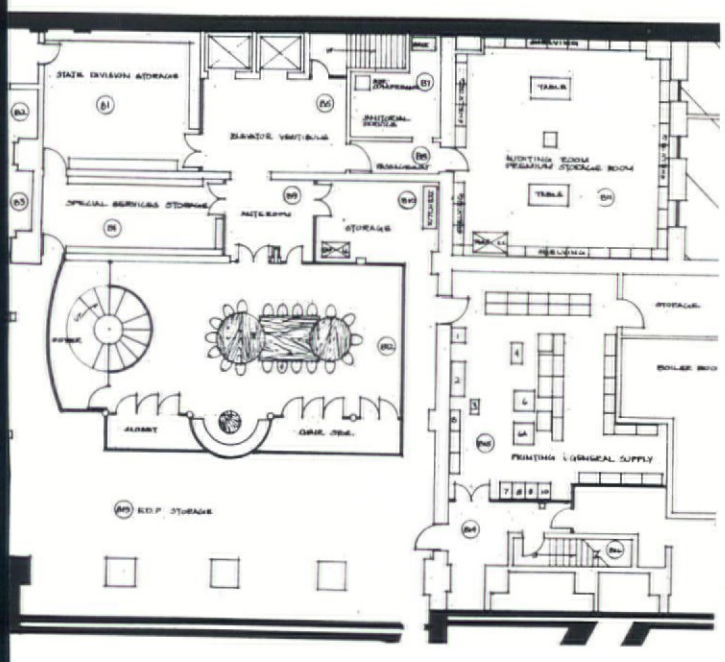
Hans Krieks Associates analyzed and planned 25,000 sq. ft. of required interior space on three floors, with the first floor devoted to a general reception, information, and display area; executive and secretarial offices; customer services and marketing space; a data processing center; and a mail room. The major design effort was centered on the executive offices and customer services areas, both of which would be involved in direct contact with the public.

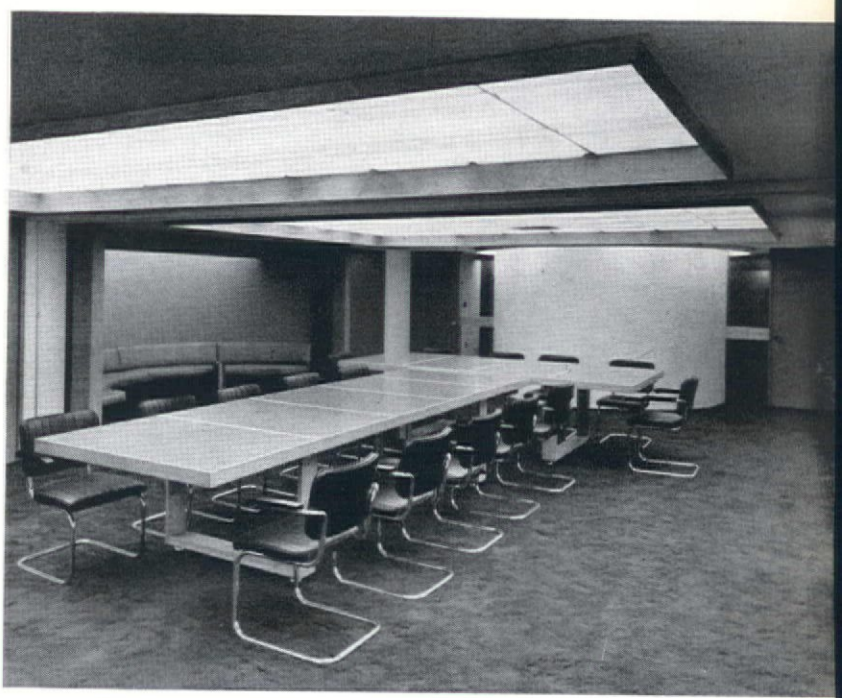
For the exterior, the intent of the designer was to bring the interior out, using a maximum amount of exposure through big glass windows. Because of the sloping site, close to the famous Beacon Hill section of the city, where brick sidewalks are everywhere in evidence, Krieks created a brick platform on which the windows appear to rest. They are supported by steel columns clad in limestone, with the fascia above the columns and the glass bearing the firm name incised in the limestone.

The brick used in the platform was selected to relate to the famous colonial Park Street Church opposite the building and the paving near the Boston Common, across the street. To eliminate as much as possible the visible barrier between the interior and the exterior, Krieks used slim vertical bronze anodized aluminum mullions in the front and set the glass windows directly into the brick floor and into the plastered soffit.

Tempered glass entrance doors have heavy ash handles to provide physical protection to visitors, as well as provide a strong visual detail that re-

Two luminous light wells in the board room (below) give an illusion of more height. The conference tables are on casters and are solid oak and gray laminated plastic. Designed by Hans Krieks Associates, they can be arranged in any way desired or removed through a side exit if auditorium use is required. The Marcel Breuer chairs have chrome frames and black vinyl upholstery. On the left wall are ample closets for visitors' coats and stacking chairs. Natural leather upholstered semi-circle banquet is used for informal conversation. All the woodwork is painted in two tones of brown and gray. Housing for the track of a folding room divider is visible on the ceiling between the light wells. The end wall is the back of the white plaster cylinder housing the stairwell and entrance door to the board room. The curved brick wall of the foyer is visible through the glass. The stairwell (right) has stucco-finished walls and center cylinder. Treads are carpeted in the same blue carpeting used on the lobby platforms. The carpeting in the board room and lower landing is the same color but in a shag pile construction. Open treads are suspended between the inside and outside cylinders. Indirect lighting is fitted under the solid ash handrail. Cove lighting at ceiling level is designed with a pocket containing porcelain fixtures placed one-foot on center with one-fourth inch white eggcrate louvers cut to shape. A planter is set into the inside cylinder at the top of the stairwell (opposite page). Handrail is supported by clear one-fourth inch Plexiglas. Bottom left, the basement floor plan.





PRESTIGE IMAGE FOR INSURANCE OFFICES

lates itself to the wood detailing throughout interior areas.

On the inside, the central area of the interior reception and information space was kept at its original height with surface-mounted bronze incandescent fixtures. On the far side of this, the ceiling slants dramatically toward an interior identifying sign in a strongly lighted alcove covered with ash wood slats for a highly visible and attractive graphic effect.

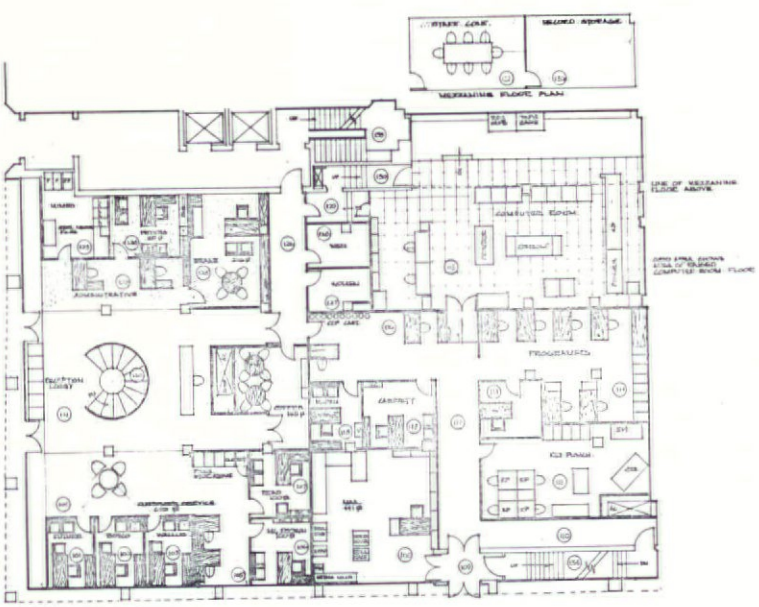
To compensate for an 18-inch drop from the left facing of the building to the right and to keep the center where the entrance doors are, close to the sidewalk, Krieks made the left side higher, matching the platform on the right side. Bronze railings were installed between carpeted platforms and brick floor for purposes of safety.

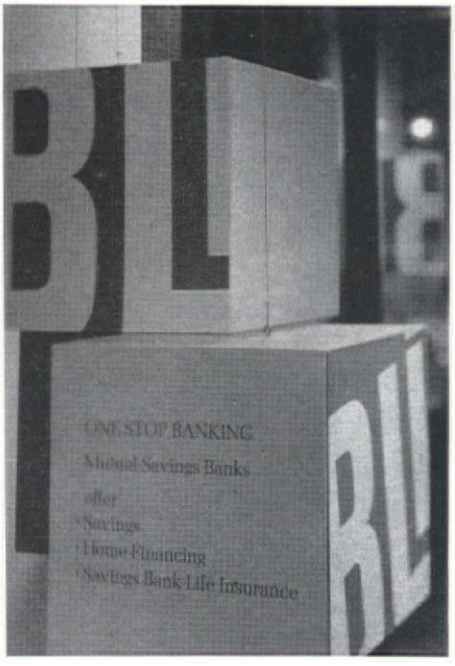
A wide spiral staircase with open carpeted treads is the main architectural element in the reception area. Each stair tread is suspended between an outside and inside cylinder extending beyond the brick floor and ending up as a balustrade. A planter is contained at the top of the inside cylinder. The outside balustrade ends with a solid ash flat handrail.

Between the plaster and the wood handrail is a connection of clear lucite that gives the handrail the appearance of floating over solid plaster. Indirect lighting from a concealed cove on the inside of a heavy solid laminated wood spiral handrail on the outside cylinder wall emphasizes the spiral design.

Because of existing pipes, vents, and mechanical equipment, the ceiling of the basement board room is low. Krieks specified two wells with luminous ceiling panels in the center, which give an illusion of greater height. One wall has ample closet space for visitors and storage for stacking chairs.

An unusual aspect of the second floor renovation was the discovery of a fireplace under the old plaster. The entire wall was then stripped of plaster and movable from other fireplaces which were being demolished and were then used to rehabilitate the fireplace being retained. (C)





Massive solid ash push-pull entrance handles (opposite page, top) were designed from the same stock as the staircase handrail. With a natural finish, all bolts sealed with bungs, the handles appear as a strong architectural element on the facade and tie in with the use of natural ash planking in the main lobby. The handles on the tempered glass doors also provide physical protection for people entering. Opposite, bottom, the main floorplan. View through the front windows and entrance doors (top) shows the old brick Park Street Church and the relationship between the brick floor and outside surroundings. The natural leather bench acts as a visual barrier as well as a seating unit. Its tempered glass supports are set firmly into the brick. The building block display (left) is used in two front windows for information and advertising possibilities. They were designed by Carol Bachenheiner. The lunchroom on the second floor (bottom left) has the one working fireplace. This is the main coffee room and has its own sink, refrigerator, and food dispensers. All tables have solid birch oil finish with porcelain finish bases. The oak chairs with rush seats are part of the intention to retain natural use of materials wherever possible.

SUPPLIERS

Desks: Designcraft Mfg. Corp.

Special desks, conference tables: Frank Mellace Co.

Revolving armchairs: J. G. Chair Co.

Armchairs: F. Lunning Inc.

Tub chairs: Helikon Furniture Mfg. Co.

Drapery: Design Tex, Inc.

Carpeting: V'Soske

Conference room chairs: Thonet Industries

Conference room banquette: T. L. Chapman Co.

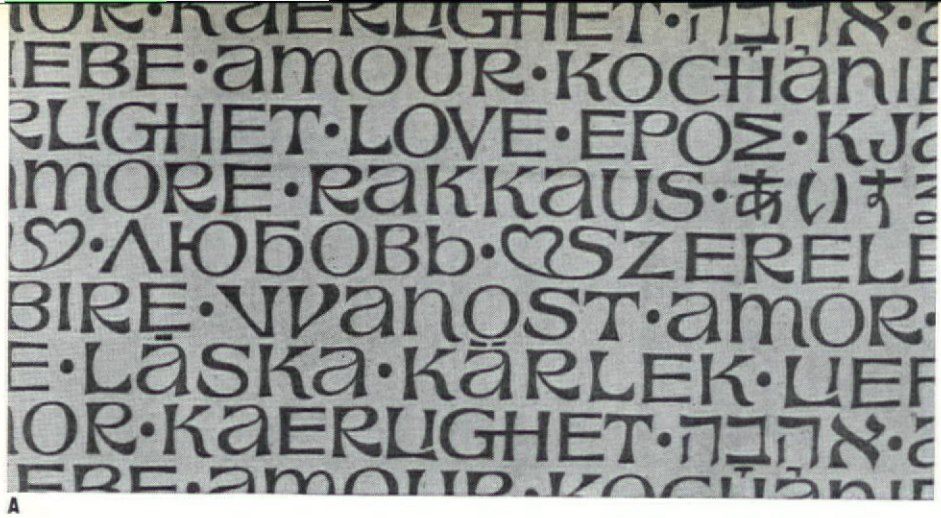
Lunchroom tables: Tops, Malden Millwork; Bases, Chicago Hardware Foundry.

Lunchroom chairs: Clore Mfg. Co.

Lighting fixtures: Lightolier.

Front display: New England Decorators Wholesale Supply.

Tempered glass front doors: Virginia Glass Products Co.



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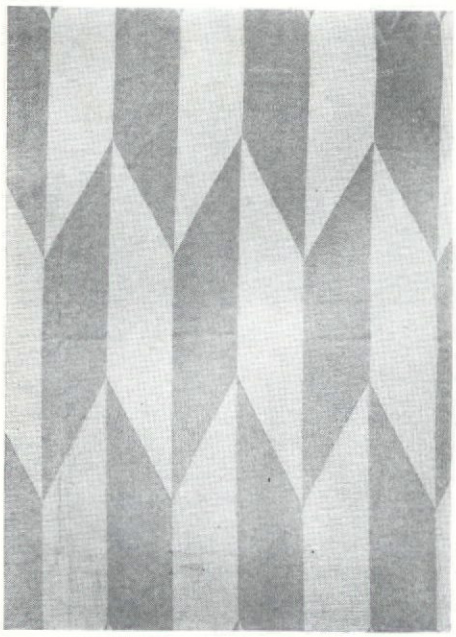

SYNTHETICS, MENSWEAR PATTERNS, SPECIAL WEAVES, AND OP ART ARE INFLUENCING DESIGNERS, BUT NOT DOMINATING THEM, IN LINE WITH THE EVOLUTIONARY CHARACTER OF THE CONTRACT MARKET

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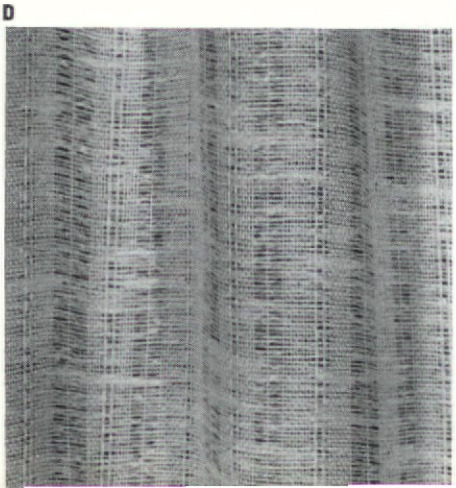

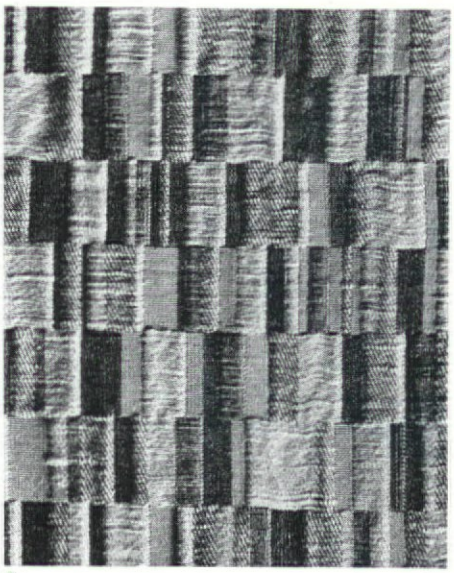

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A, B *Herman Miller, Inc.: Love (A), in many languages, is graphically displayed in a new print designed by Alexander Girard. It has a 24 inch repeat in width, 19¼ inches in length. Ten different colorways are available, on linen, cotton, silk. Overall width: 48 inches. Girard also designed Milldamask (B) as part of a new woven cotton and rayon damask collection of ten geometrics, each pattern in a different colorway. Mixture is 66 percent cotton and 34 percent rayon; yarn dyed; 54 inches wide. Circle No. 155.*

C *Graniteville Co.: Menswear motif in upholstery fabrics, newest of fabric fashion trends, includes this bold herringbone made of Allied Chemical's Caprolan. Circle No. 156.*

D *E. C. Carter & Son: Textured casement cloth of 100 percent Belgian linen is in white, 48 inches wide. Circle No. 157.*

E, F *David & Dash: Heavily textured yarn-dyed upholstery fabrics come in rich colors, 54 inches wide. Stonehence (E), a striking geometric in flame, amber, and sapphire, blends rayon, cotton and nylon. Trelawny (F) alternates flowing bands of iridescent and matte colors in three colorways, of rayon and cotton. Circle No. 158.*

G *Connaissance Fabrics Inc.: Bold black grid is printed over a natural /beige herringbone weave to form New Market, one of a new collection. In 48-inch width, the fabric is a blend of cotton and linen. Circle No. 159.*

FABRICS: PLAIN AND FANCY

BY IRVING LEOS

While contract fabrics suppliers avow their immunity to fashion—"We don't introduce a number unless we expect it to be good for at least five years"—they demonstrate marketing-mindedness at least, in cooking up a bouillabaisse compounded of creations aimed at every conceivable trend in taste and technology deemed likely to gather momentum in the months ahead.

And why not? Marketplace pressures are compelling restaurants to refurbish — metamorphose would be more accurate—every three years. Hotels pursue ever-accelerating renovation schedules. And even in office buildings, remodeling tempos are picking up. Promising prospects, possibly progressive as well as profitable.

Fashion may be *verboten*, but a leading designer comments on the growing vogue of menswear motifs in contract upholstery and drapery fabrics. Several sales executives quite objectively report a strong move toward wools and the wool look. Various velvets continue in volume, and new ones are emerging. Traditional motifs maintain momentum. Stripes stay strong, etc., etc. Among all these, creative innovations contributing to better performance of fabrics architecturally and in their own right are discernible.

The economy of abundance, the accent on youth, the wish to be with it, and the doctrine of the disposable—all make up today's scene. Can design integrity, however rewarding pragmatically and esthetically, stand up against the souped-up Now psyche, the idolatry of the infantile Instant?

The hook in the revival of the "Thirties Look" was baited with such hopes, though it was just another ploy to cash in on fashion. A "Look" derives from dabs of cosmetics. A design is rooted in principle, shaped by practical requirement, fulfilled and refined by the harmonizing hand of the designer. If this be Platonism, make the most of it. The design heritage bequeathed us by the Thirties cannot be equated with a look or even a look-see.

Fortunately for contract specifiers, fabrics sources forge ahead with new developments offering significant advances.

Special effects for window walls

The Darby Textile Corp. Division, M. H. Lazarus & Co., Inc., offers Verel casements fabricated on Malimo equipment, building in stability by interlocking every yarn. J. David Lazarus describes one of these casements, Ithaca Ro-X:

"This fabric is made on a three-yarn system. Besides the normal warp and filling, which are the vertical and horizontal threads respectively, there is also a fine nylon thread interlocking the warp and filling, and providing exceptional stability.

"Since these fabrics are woven by a new method, we are able to achieve a different color on the back of the fabric, apart from the color on the face. This is an advantage, as the fabric can be used for large office buildings where the exterior effect is a consideration.

"For instance, in a number of office buildings, Solar Bronze glass is employed. The desired result is to keep the dark, 'void' look.

"A white fabric appears white through the glass. The flax color on the back of the Ithaca Ro-X does not come up quite as white, thus keeping the esthetic appearance of the building. The white/charcoal faces of Tioga Ro-X go even further in achieving this

result, as well as cutting the glare in extreme cases, such as bank lobbies."

In similar vein, Carl E. Fowler of Boris Kroll Fabrics Inc. reports growing interest in achieving light control for the respective exposures in a building by varying the weave density of a single fabric design according to the exposure it will serve.

New coverings for furniture

In upholstery, stretch fabrics are in increasing evidence. The Goodall Fabrics division of Burlington Industries recently launched Contoura-I, a 100 percent nylon with approximately 16 percent stretch filling-wise, especially suited to curve-lined contract furniture. In tests involving placement of weights, Contoura-I regained 95 percent of its original form in about 24 hours. Available in some two dozen colorways, it is believed to be the only domestic stretch fabric with a heavy woven look currently on the market.

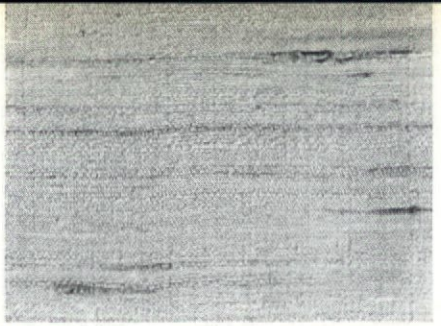
Quaker offers several styles woven of 100 percent Antron, DuPont's nylon featuring cationic cross-dyeing for a yarn-dye look at piece-dye costs. Made with a heavy yarn, 18-denier carpet staple, it incorporates a foam acrylic backing for more supple hand and nominal stretchability.

Also new from Quaker are upholstery fabrics made of Vectra solution-dyed olefin fiber (polypropylene). A wide variety of patterns was due to debut on the furniture of Broyhill, Diamond, Rowe, Schnadig, Selig, and Simmons, at the recent High Point market. Thayer Coggin also is reported planning to use the new Quaker fabrics. Solids, stripes, plaids, herringbones, and tweeds were stylings at High Point.

Citing Vectra's success in the indoor-outdoor carpet field, John Breytspraak, Jr., Vectra Merchandising manager, is optimistic about upholstery:

". . . We expect Vectra will have an impact on the upholstery industry similar to that in needle punch floor coverings, because both products want the same built-in characteristics: stain resistance, color fastness, and resistance to wear, all of which are inherent in solution-dyed Vectra fiber."

Quaker's Charles Goldfarb lists several manufacturing advantages and economies: 1. Dyeing and scouring are eliminated—the fiber is delivered solution-dyed. 2. Because of Vectra's low



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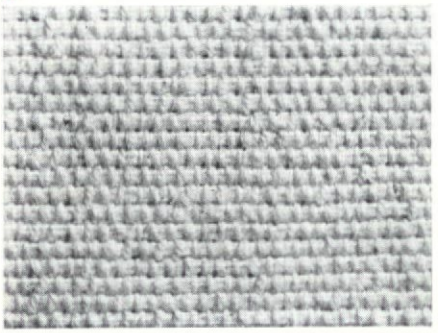

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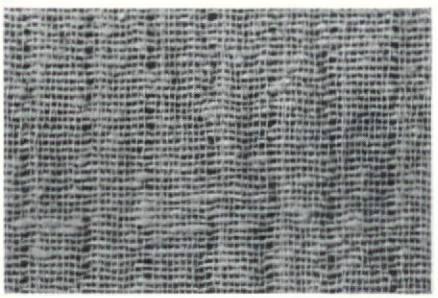

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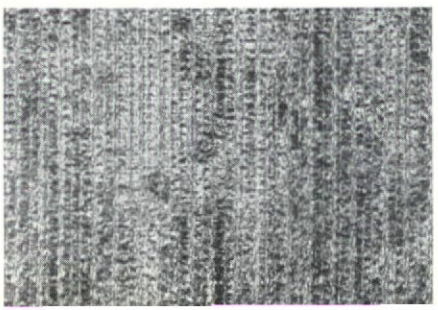

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A, B, C *Scalamandre Silks: Made in India of pure silk, style 98073-1 (A) is available in multiples of 3 yards; each piece in 18-21 yard lengths only. Heavy textured upholstery (B) combines 71 percent cotton and 39 percent wool, in off-white, 52-inch width. Made in Switzerland, this all-wool casement (C) comes in natural; 50 inches wide. Circle No. 160.*

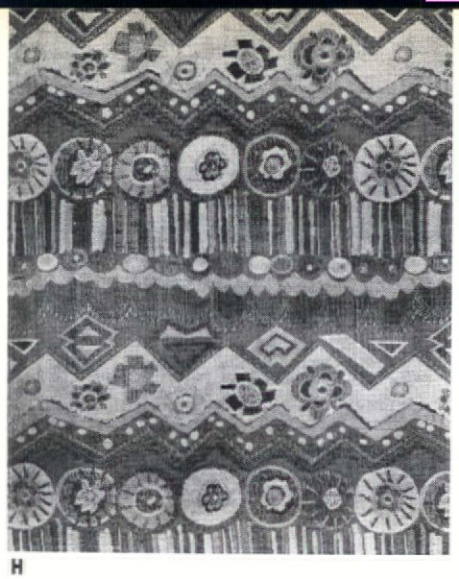
D, E *Boussac of France, Romanex Div.: Two of an enormous collection of fabrics imported from France, Pomare (D) is a stylized print with a 48-inch repeat; Chute (E) repeats its unusual plaid every 12 inches. Both are blends of 85 percent cotton, 15 percent rayon. Circle No. 161.*

F *Joan Fabrics Corp.: Heavy, soft, taslan look is captured in Orbit, a moss olive upholstery of 100 percent rayon pile, with 70/30 cotton/rayon back. Circle No. 162.*

G *Thaibok Fabrics, Ltd. Rajput, 49-inches wide, is made in India, of 51 percent cotton, 49 percent silk. Circle No. 163.*

H *Gene McDonald, Inc.: An unusual cotton and rayon upholstery woven with ten different colors creates 30 tones to achieve the ancient look of a Moorish, Persian, Aztec, or Inca weaving. In 5 colorways, Tapet is 54 inches wide with 13-inch repeat, of 79 percent rayon, 21 percent cotton. Circle No. 164.*

I, J *S. M. Hexter: In a blend of natural tones, Pattern 60875 (I) is of 100 percent Belgium linen, in 48-inch width. Viscose rayon, cotton, wool form the base cloth for this striking print (J) in unusual colors; 54 inches wide. Circle No. 165.*



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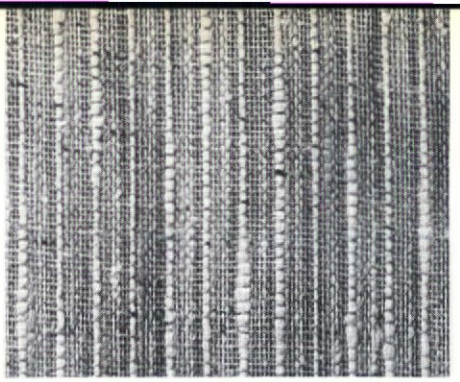

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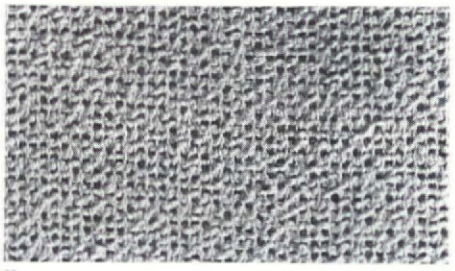

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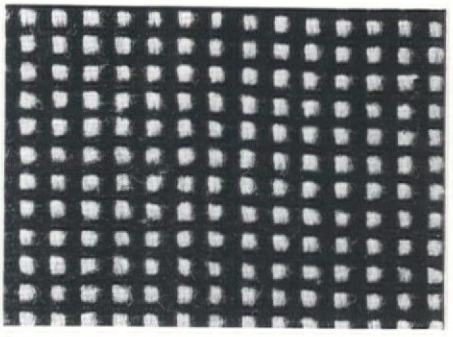

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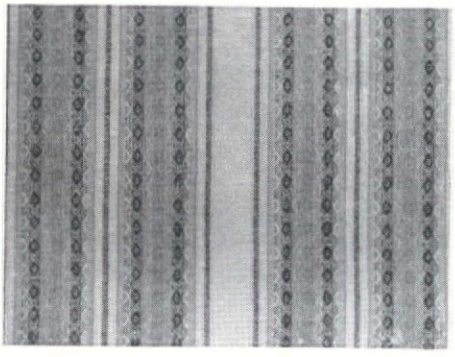

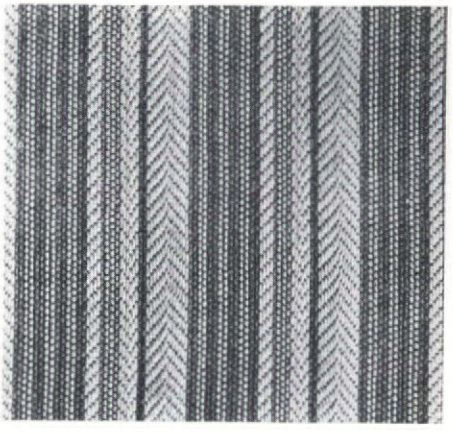

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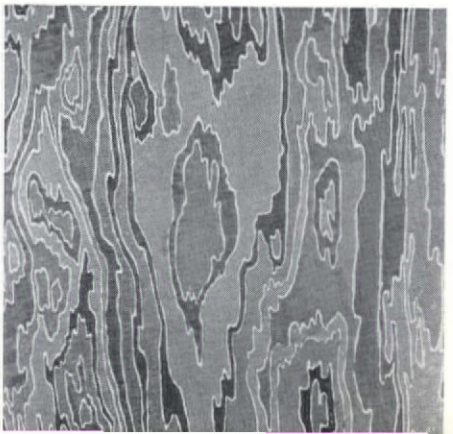


K, L *Anton Maix Fabrics: A soft, nubby texture is achieved in this 48-inch wide white casement (K), a blend of Verel, cotton, viscose. Viking (L), of 100 percent wool, combines striking colors in a 59-inch fabric. The pattern falls in the center of a 59-inch width, flanked by solid ground. Circle No. 166.*

M, N *Isabel Scott Fabrics: Two patterns from a new collection of Korean silks—Toksu (M) and Rose in Korea (N). Toksu, stylized geometrics, is available in two tones of amber, green, rose, sunset, yellow. Rose in Korea is a contemporary floral primitive in five 2-tone colorings. Both are 50 inches wide. Circle No. 167.*

O, P *Dan Cooper Design Corp.: Vineyard (O) is printed in black gray, white on 100 percent natural linen; 36-inch repeat. Blue Bonnet (P) combines a blue/green pattern printed on a combination of wool/cotton/rayon/linen, with a 47 inch repeat. Both 48 inches wide. Circle No. 168.*

Q, R *Maharam Fabric Corp.: Quardrille (Q) is a new all-nylon, Scotchgard-treated upholstery offered in 24 colors. The small box weave fabric comes 48 inches wide. Deville (R), a handsome vertical stripe weave, is inherently flame retardant, blends 70 percent verel with rayon and linen. Circle No. 169.*

S *Elenhank Designers, Inc.: Wildwood, a new printed drapery fabric, was inspired by woodgrain. Bold in scale and with a seemingly unrepeated pattern, it comes in clear bright colors in Belgium linen, in three color combination. Circle No. 170.*

specific gravity, less poundage of raw material is required. 3. The fiber's strength enhances weaving efficiency. 4. All post-treating with stain-resist finishes is eliminated. 5. The same production machinery and techniques are used as with any other fiber.

The new Quaker styles include Colonial, Contemporary and Traditional. Fine denier filament yarns are used for wool-like fabrics with Taslan effects. Medium and heavy deniers are employed for textures, and 6 and 15 denier staples yield spun yarn designs.

Strides in synthetics

Aside from its acknowledged toughness, nylon's styling and price story, coupled with its stretch potentials, augur well for this fiber's future in upholstery, according to Barbara Melville, furnishings stylist at Allied Chemical Co. She cites such developments as a Malimo nylon (Berkshire Hathaway), Larsen's Ballet Russe, silk screen print bonded to urethane, and the high-style, moderate-price tweeds of the Graniteville Carolon collection as examples of innovations wrought with her company's Caprolan nylon.

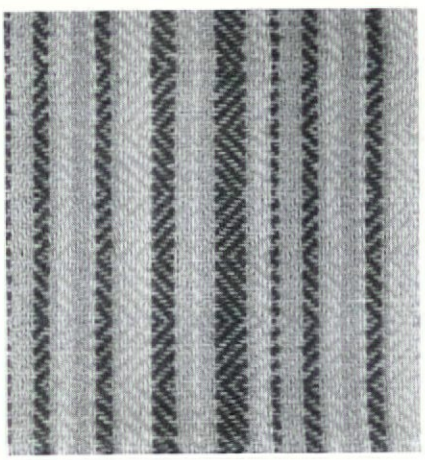
DuPont's A. H. Wingate enthuses over Chatham's 100 percent Anthron cationic-dye upholstery, a Jacquard 1200 denier boucle effect in 17 colorways, Scotchgard treated. Chatham's Orlon acrylic draperies, 6046, 6049, 6050, 6051, and 6053, combine acid dye and direct dye fibers to gain a yarn-dye look with piece dyeing. Supplied in 12 colorways averaging more than 100 hours of light fastness, these moderate-price fabrics come in 48-inch widths.

Wingate reports Florida sunlight studies show even better ultra-violet resistance than polyester, good no-iron characteristics, far better dimensional stability than natural fibers, fast drying, and a Swedish wool-type look at about two-thirds the price of Swedish wool are additional virtues enumerated by Wingate.

The antique satin look of Berkshire-Hathaway's Romance Dacron polyester, featuring spun nub Dacron filling on a filament Dacron warp, 15 colors, has "taken off like mad" since its introduction at the Contract '67 Show, he reports, with leading mills preparing competitive entries. B-H offers 14 colors in Dacron batiste underdrape coordinated with Romance colorings.

Collins & Aikman's William Walton indicates "stronger than ever" demand for his firm's Guild nylon velvet, supplied in 20 colors, and Genoa, antique velvet. Schumacher offers a luxurious Italian Cut Velvet, small vari-toned floral in four colorways. American Cyanamid alerts specifiers to a 100 percent Creslan acrylic base velvet, due shortly from Northampton Textile, and particularly at theater seating. Baxter, Kelly & Faust describes its new 100 percent Dacron polyester velvet as the most durable fabric in the history of velvets, will offer at least 30 colorings. Schumacher offers Modern Velvet, novelty wool pile velour, in 13 colorways.

Chair, designed by William Ward Beecher, is upholstered in a new stain-resistant Quaker Fabric, in a solid natural color made of Vectra olefin fiber. Quaker's vertical stripe in multicolors is also made of solution-dyed Vectra olefin, one of the newest fibers in upholstery fabrics. Circle No. 171.



Other market highlights

Artmark's fall collection fills 21 sample books. Among these is Whirlpool, "a deluge of dots in 25 colors," and Capri, combining daisies and stripes in four colorways.

Boussac of France now presents more than 700 design combinations in French cotton fabrics, including reproductions from as early as the Louis XIII period, and current contemporary designs. All can be vinyl coated.

Classic Weaving offers several upholstery items in Allied Chemical's A.C.E. Caprolan nylon, including a dramatic floral, a paisley, a watercolor motif, a geometric, and a "primitive."

David & Dash is showing a broad range of goods. Jay Dash suggests that the increasing demand for velvet, chenille, and plush effects may be a reaction to the stark steel and glass of new office buildings. Similarly, the strength of traditional motifs might be traced to a growing preference for introducing the relaxed atmosphere of the living room into the milieu of the executive office.

Among David & Dash newcomers are Monarda, a cotton and rayon flame stitch in bold black and white or kelly green, and Stonehenge, contemporary geometric upholstery in rayon, nylon, and cotton in three multi-colorways, using twill and pocketweave construction for distinctive surface interest. Spearhead is a stylized floral with Vermicelli background effect in five colorings. Jalna is a cotton-rayon tone-on-tone chevron in six colorings. Trelawney, high-style contemporary, is a rayon-cotton multicolor pocket weave in three colorways.

Casements include Diadem, stripe and modified diamond medallion with paisley effect, in five colorways on mercerized cotton. Agate is a vivid sailcloth print, also available on Fairfax, Avril rayon, and Antron nylon sheer, for silk lustre at a price. Muriel is a brightly colored stylized floral. David & Dash also offers its Protextile treatment, described as a nonglare vinylized coating which leaves fabric texture visible, and suited to upholstery, bath curtain, and wallcovering applications.

Handler Textile brings the disposable dimension closer to the contract field with an assortment of nonwoven fabrics, flame-retard finished. The line includes multicolor prints, embossed textures, Mylar-metallized and plas-

tic-coated items. A velvet effect uses 100 percent Avisco rayon flocking on 100 percent polyester nonwoven base. All other fabrics are of 100 percent Avisco rayon, including one with a polyethylene coating for water-repel-

Correlated—Walls Today, Inc. offers all-cotton fabrics and matching wallpapers. This pattern is Merrydel Cosmos. Circle No. 172.

lancy. Potentials for fast food establishments and seasonal uses such as resort facilities, if not for the hotel manager's office.

Goodall Fabrics' Miss Frances Reynolds, sales manager, reports Excello, 100 percent nylon basketweave in more than 30 colors, continues to draw a strong response.

Greeff Fabrics features five collections. Winds of the East, nine screen-printed cottons, two wovens in East Indian motifs, plus a hand embroidered crewel from India, and a woven stripe. Belgravia includes eight cotton and linen screen prints primarily for upholstery, in monochrome motifs from old English sources. The seventh edition of Greenbrook fabrics and related wallpapers, produced in conjunction with Katzenbach & Warren, contains mostly florals, 12 designs screen printed on cotton and vinyl-coated paper, plus a series of harmonizing striped papers. Bernat Klein's Tivoli collection of Danish wool upholstery, exclusively Greeff's in U.S. and Canada, features correlated solids, textures and plaids. Under the Carter label there is the Minuette collection, 13 Dacron sheer screen prints in feminine pastels on white, matching plains available.

Joan Fabrics Corp. is rounding out its color line on a new upholstery utilizing two arranged yarns of 1200 denier filament Antron in both warp and fill. Joan's William A. Ross comments on color trends:

"Bright colorings are still in the forefront. Our records indicate olive-green combinations will be very big, with golds running second. However, there have been a few new accent colors which have received a good bit of attention, namely our curry shade (orange-light green combinations), plus turquoise and brown combinations.

"We feel that the heavy, soft, Taslan textured look will still be big this year. We are combining more types of yarns in many of our new fabrics to achieve color, texture, and softness."

Kroll notes its Designer Collection, begun in 1963 with some 120 fabrics, now numbers around 350. Originally yarn dyed, the development of differential dyeing enabling comparable effects with the flexibility and economy of piece dyeing spurred rapid expansion of these fabrics since 1966, vice-president Carl E. Fowler indicates. Going beyond the interior, Fowler reports growing interest in Island Cloth, 100 percent Orlon acrylic printed in tropical motifs for use on outdoor furniture, awnings, and boating applications, where its resistance to mildew and fading stand it in good stead.

Fowler feels the trend in executive office design is toward the living room effect, with individuality and a masculine accent the keynotes.

Northampton Textile's will shortly introduce a new fabric that blends three different nylons plus Creslan acrylic to get a four-color effect in a single dye bath. It will be available in 20 piece-dyed colorations.

Owens-Corning Fiberglas reports growing demand for Fiberglas Beta bedspreads in the hotel field, and has high hopes for Fiberglas Comfort Shade. Designed to aid cooling and air conditioning by reducing solar heat penetration, the product is made of

Allied's Caprolan nylon is used for this dramatic black and white embroidered fabric, featured on a contemporary sofa from Flexsteel's signed by Coleman P. Schneider for Aristocraft Embroidery. Circle No. 173.

vinyl-coated Fiberglas yarns. Horizontal ribbing affords visibility. Contract product manager Jerry Paterson advises that contract Fiberglas upholstery goods and wallcoverings are in development.

Scalamandre Silks, Inc. caters to the top of the market with such items as Hombreto, Swiss casement in natural open wool with an architectural look; New Delhi, silk from India, in natural with a handwoven look; Scotch Wool, Scottish import of rich wool texture for upholstery in 13 colors, Wool Texture, four pounds of wool per running yard (50 inch), novelty weave retailing in New York for around $60 the yard, and Structure, 70-30 percent wool and cotton, in ten colors. More than 50 percent of volume in Scalamandre's Architects Collection is in special colorings, indicative, says Vincent A. Siracuse, of the upgrading trend of the market:

"Often I hear the statement, 'We are experiencing a return to elegance.' I believe this to be true but question what is meant by elegance.

"Certainly elegance doesn't only mean traditional styling. I don't promote a war of styles between Chippendale and Saarinen, but strongly maintain that both styles are classic.

"With the Architects Collection we have created a group of fabrics for draperies, upholstery, and wallcoverings which denotes as much as anything a return to elegance in contemporary design. Especially in business interiors, contemporary design is with us to stay—until the architect starts designing Georgian skyscrapers."

Schumacher weighs in with more than 30 new items, covering a range of textures, designs, fibers, and countries of origin. Stripes. "transportation cloth," Indian crewel, damasks, grilles, matelassés, tweeds, striae, tapestries, and cut velvet are just some of the choices offered. A number of designs are aimed at both drapery and upholstery uses. Among these, Rainbow Stripe, cotton and rayon in six colorings, and Floral Provence, five colors, rayon.

Isabel Scott features a Korean silk collection created by Jere Kavanaugh, who researched Korean lore both here and in Korea itself. Nine designs in 50 supporting colors.

Stroheim & Romann stresses six new wool casements in natural off-white colorings, the latest additions to its 8,000-odd selections. **(C)**

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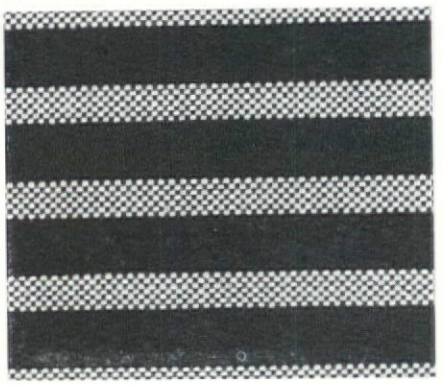

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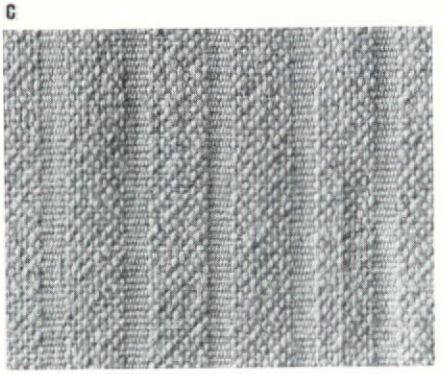

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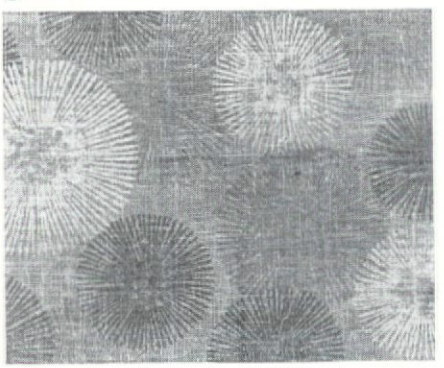

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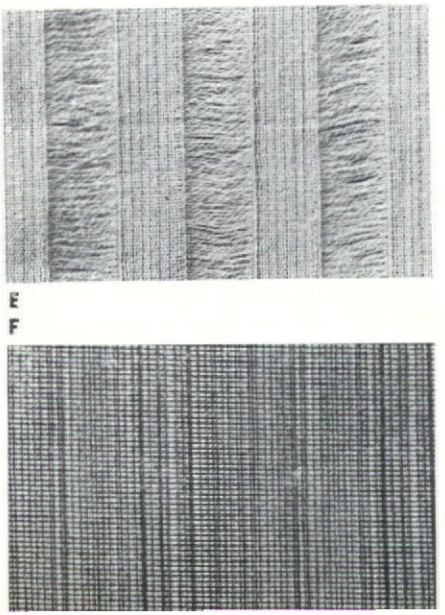

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A, B *Boris Kroll, Inc.: Qvadrant (A), is a geometric design, 54 inches wide, woven in bold, textural pattern with "gutsy" yarns—ideal for rugged duty furniture. Available in 9 colorways, Quadrant is 70 percent nylon, 30 percent cotton, acrylic backed, Zepel treated. A simple horizontal stripe, Zanzibar (B) is in 13 colorways. The 54 inch fabric is nylon, rayon, and cotton, acrylic backed. Circle No. 174.*

C *Chatham Drapery Fabrics: A subtle vertical weave of pure orlon, this fabric is 48 inches wide, in 12 colorways. Circle No. 175.*

D *Waverly: Etoiles, a Belgian linen casement using a modern interpretation of the traditional star pattern. The approximate repeat is 22 inches. Circle No. 176.*

E, F *Stroheim & Romann: The look of handweaving enhances this fabric (E), 50 inches wide in white, mothproofed wool and cotton. Lush pile (F), in a blend of wool and spun rayon, backed with cotton. This 50-inch fabric is available in six colorways. Circle No. 177.*

G *Artmark, Inc.: Bowie, a deluge of bright, tri-color dots screen-printed on cotton in three colorways. Circle No. 178.*

H *Knoll Associates, Inc.: Camelot, a handsome linen velvet, highlighted by its dense pile and pale wheat color. This 51 inch wide linen-cotton is made in Belgium. Kyoto is a lustrous, oyster white silk made strong with warp of the fine nylon. The widths of the twill ridges are subtly varied and resemble bamboo shoots in texture. Circle No. 179.*

I, J *Design Tex, Inc.: Ovalite (I) is one of five designs styled for use where a pattern is desired, but not a print. The*

H

48 inch fabric of cotton and spun rayon is available in five colorways. Taurus (J) is a new addition to Design Tex's line of permanently flame retardant casements. In white and natural, Taurus is 48 inches wide, in verel, rayon, flax. Circle No. 180.

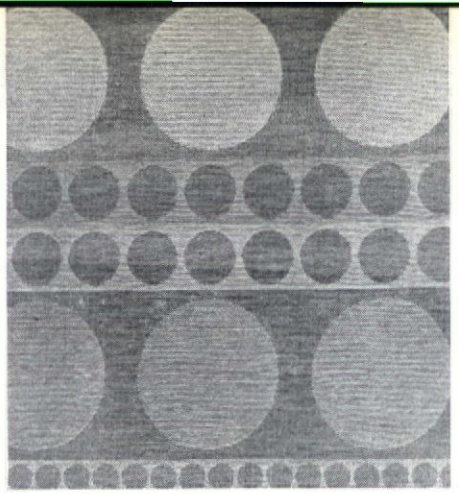
K, L *Rowen, Inc.: Juniper (K), muted striped with the look of batik, on imported linen. 48 inches, with a 23 inch repeat, this fabric is available in four colorways. Montilla (L), stylistic flowers on slub textured imported linen. 54 inches wide, with a 24 inch repeat, available in four colorways. Circle No. 181.*

M, N *M. H. Lazarus & Co., Inc.: Eastwind (M), light, airy, with the look of handcrafting, this fabric is woven in a combination of knitting and weaving to give it unusual stability and shrink-resistance. Made of verel rayon, it is inherently flame resistant. Tioga (N), in white and charcoal, also specially woven, is ideal for large buildings where unified exterior result is desired. Circle No. 182.*

O *Contract Fabrics, Inc.: Highlands, with the look of crisp pique, this fabric is thermal insulated 100 percent glass in three colorways. 44 inches wide with 18 inch repeat. Circle No. 183.*

P, Q *Paul Kaiser Associates, Inc.: Screen prints on astro white, two different designs with the look of right now. Blenheim, (P), a traditional design; Pop-Op (Q), a mod-like geometric. Circle No. 184.*

R, S *Schumacher, Inc.: Appenzell (R), a linen and cotton blend reminiscent of fine tapestry; 47 inches wide with a 24½ inch repeat. Checquers (S), a bulky weave of rayon and cotton is reversible. 54 inches wide, 14½ inch repeat. Circle No. 185.*



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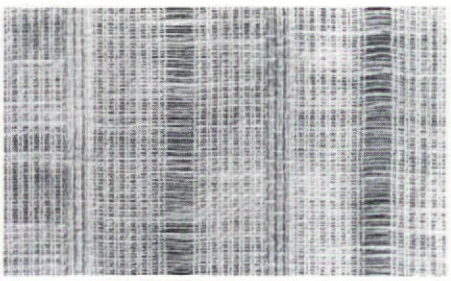

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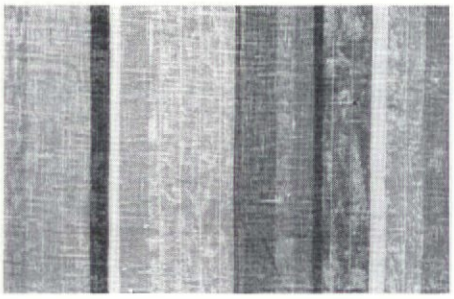

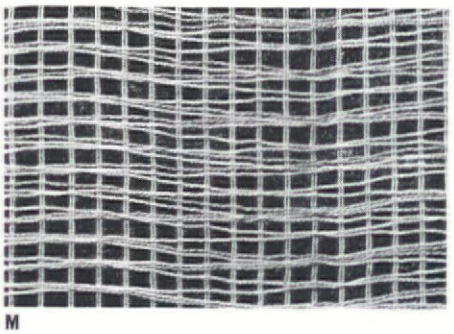

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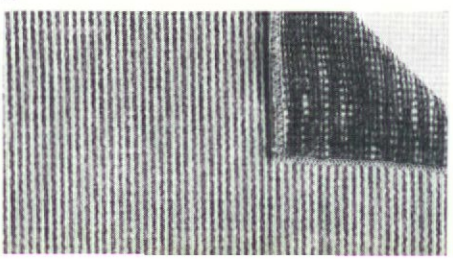

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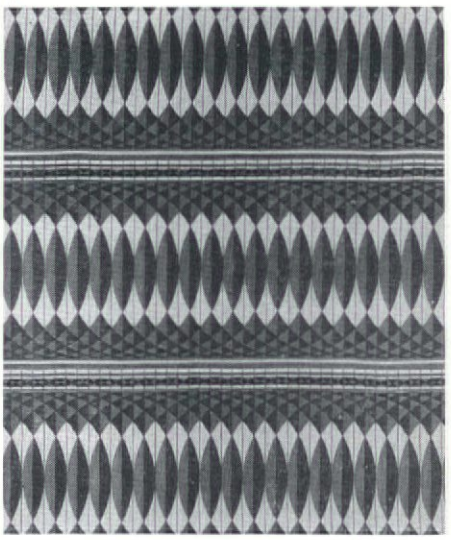

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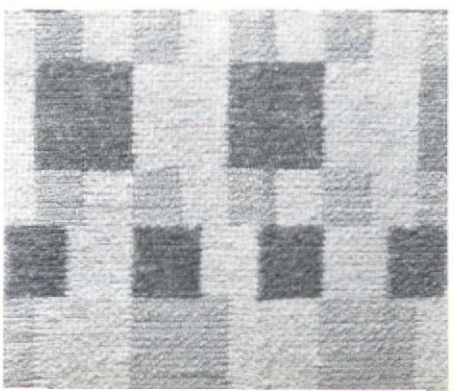


INSIDE INTRAMURAL, INC.

Thirty years of contemporary interior designs—based on interpretations of historic surroundings—is celebrated by this pioneer contract space planning/design firm

Step-down lobby in The Pavilion (top) is entered through brick archways. A totally different approach was applied to the design of the Sutton Place lobby (above), where this contemporary area was created with traditional background materials. All installations on these two pages are in New York City.

"The lobby is a vital welcome mat for tenants and guests and actually can help rent space." That is how Beryl S. Austrian, AID, NSID, counseled architects and real estate interests 30 years ago, when she started Intramural, Inc., one of the first design firms to specialize in contract work.

Her advice, and resulting design of lobbies and corridors that create a "total impression" for the property, proved so effective in attracting rentals that commission after commission was awarded Intramural and the company's subsequent growth is a matter of record. Since those initial lobby designs back in the late thirties, Intramural has now had more than 500 commissions completed along the Eastern Seaboard, according to an informed estimate by Mrs. Austrian and her partner, Carl Eugen Norris, AID. Current commissions range from Massachusetts to Maryland, in territories fertile with historical backgrounds that lend themselves to interpretations both contemporary and traditional.

Designs reflect historical locales

As one of the first design firms to specialize in real estate public areas, and probably one of the first design firms to specialize in contract work, Intramural is reputed to have executed more public areas in residential and office buildings than any other firm in New York City, running well into the hundreds. Mrs. Austrian now is often called "the urban front porch expert," because of her facility for designing public space on the basis of an uncanny ability to interpret designs that reflect the history of the location.

Among installations now in work or recently completed are the public areas for such major buildings as New York's The Churchill; 4 Park Avenue (formerly the Vanderbilt); Baltimore's Carlyle Towers; Boston's Charles River Park Development; and the restyled 2 Fifth Avenue, first high-rise apartment building in Greenwich Village.

When Mrs. Austrian started, she called her firm Intramural, Inc., which means "within walls" and therefore applies to all areas of design. She sought out owners, real estate companies, and builders, and launched her campaign to increase space rentals through interior space design imagery.

If Intramural may be said to have any "trademark" at all, it is a respect and understanding of how to combine traditional and modern themes, applying them to contemporary needs and contemporary thinking. While many of her jobs are modern in style, Mrs. Austrian confesses to a special fondness for installations that relate the present and the past, through historical associations with the site, with famous personalities of the time, and similar approaches that give the urban dweller some sense of what has gone before.

Wherever possible, she carries on extensive research into the background of each assignment, and has achieved many intriguing and productive results. For example, Stewart House, a cooperative apartment residence located on the site of the old Wanamaker Store in New York City, contains throughout its public areas interiors reminiscent of the life and times of the store's founder, Alexander T. Stewart. The Pavilion, 500 East 77 Street, strongly recalls the area when it was "country" to New Yorkers, with a handsome commissioned tapestry showing the site as it appeared to early settlers. For 4 Park Avenue, located on the site of the original and historically important Murray Farm, Mrs. Austrian commissioned another tapestry, recently unveiled by New York's Commissioner of Parks August Heckscher at the site. The tapestry shows Mary Murray diverting British General Howe at a tea party long enough to allow the American army

The block-square Stewart House lobby (below) is reminiscent of the 1860's and was treated as several separate areas with the central space adjacent to a conservatory. At 2 Fifth Ave. (above), the elegant Federal period emerges in the Duncan Phyfe furniture and English orientation. Not limited to lobbies only, Mrs. Austrian enters the office field was well: one recent project, main executive office reception room of Sucrest Corp. (far left). Apartment house lobby at 215 East 68 St. (near left) was interpreted in the 18th Century style of the Brothers Adam.

to slip out of Manhattan, re-form, and eventually retake the island. In a completely different vein, The Churchill will bring New Yorkers reminders of this great statesman's favored homes, a highly appropriate theme concomitant with his half-American lineage.

Also designs wallcoverings

A totally dissimilar approach, in a field far removed from her previous interests, was used by Mrs. Austrian for the seven lobbies at Ebbets Field Apartments. Here, with wit and imagination, Intramural commissioned seven murals, each commemorating a great year in the history of the Brooklyn Dodgers, as the major elements in the public areas, so that although gone, "Dem Bums" are never forgotten in their native soil, nor are they likely to be by Mrs. Austrian, who admits she learned far more than she'd ever imagined possible about this sport before this huge commission was completed.

Mrs. Austrian's design work is typified by an absence of the so-called "decorator's personality," which she believes should not show as the primary result of her work. Instead, she applies a uniquely perceptive point of view to each commission, so that the lobby, office, reception area and public areas, generally, are practical combinations of individual good taste, with basic overall attractiveness and appeal.

A product designer as well, Mrs. Austrian's wallcoverings are sold throughout the country. This ability to extend her design talents from the planning board into the product itself is reflected in the tasteful contracts illustrated on these pages.

Currently creating new designs based on Irish thematic material, Mrs. Austrian is very much interested in the current New York State program to secure licensing of qualified interior designers to correct decreasing but still possible abuses. **(C)**

IBD SYMPOSIUM QUESTIONS STATE OF ART

HELD DURING THE NOPA CONVENTION, THE SYMPOSIUM TAKES A CRITICAL LOOK AT PRESENT DESIGNS AND PRACTICES, AND PROJECTS AN INTERESTING FUTURE

Desks may become obsolete, custom-builts have to be ordered too frequently, too many new office designs look alike, picture telephones are on the way, solar glass isn't all it is "cracked up" to be, and, acoustically speaking, you can't change the laws of physics. These are some of the provocative conclusions and ideas—with qualifications—expressed by participants in the Institute of Business designer's Symposium held at the M & M Club of Chicago's Merchandise Mart during the recent National Office Products Association Show.

Under the direction of Robert Berger, executive director of the Office Furnishings division of NOPA, the Symposium was acclaimed for its hard-hitting, no-holds barred approach to industry problems and the knowledgeable professionalism of panelists and designers in the audience who participated in the discussions.

Sessions ranged from a critical look at the office furniture industry and the products of its designers to new developments in window treatments, with projections of what the near future holds in store for office designers.

The following are highlights of the seminars.

OFFICE/FURNITURE/USA
Conducted by Jeffrey Ellis Aronin

"Is the furniture industry satisfying the immediate requirements of customers and clients? Are designers anticipating the problems and opportunities of the future?" With those two questions for starters, Aronin opened up a number of areas of discontent, mostly illustrated with other penetrating questions designed to burst any illusory bubbles harbored by the industry. He asked, "Are manufacturers anticipating the needs of architects and designers? If so, why is it so often necessary to order custom builts? Why did it take modular furniture so long to appear on the market? Are furniture series being discontinued too rapidly. After a line is developed by a manufacturer and used by an architect, why is it not possible to order additions or replacements a few years later, when a client may have relocated or expanded his office?

"Is office furniture too heavy? In view of high shipping costs, is there no way to design light furniture with good stability? Are the possibilities of cardboard furniture being explored seriously? Should — or could — office furnishings incorporate electrical outlets, telephone connections, and similar conveniences?"

While posing these obviously pointed questions, Aronin suggested that furniture manufactures may already be working along these lines and that the problem may be one of communication. The present system of disseminating information is not entirely satisfactory, according to Aronin, who wondered aloud if a guide or catalog could be produced showing the best of office furnishings in America.

Response to that point, during the open discussion period that followed Aronin's presentation, was heated. Practically all who spoke on the point expressed opposition to the possibility, and expressed doubts about who would be competent to set himself up as an arbiter of good taste.

What about the future and the need to look ahead? "We need to evaluate our present offices and to keep informed of developments which will affect those to come," said Aronin.

Entrance to IBD Symposium, held recently at the Merchandise Mart in Chicago shows entries in design competition. Mrs. Jeanette O'Brien, of Grand Rapids, Mich., won top prize, a $300 award. William G. Kimbrell, president of the Office Supply Co., Greenville, Miss., was elected president of the newly named NOPA.

"Desks, for example, a staple of offices today, may become obsolete . . . replaced by communication systems, computors, and TV screens.

"Lounging chairs may be the office furnishings of tomorrow, with the stress on complicated electrical installations. New materials and new techniques may replace those currently in use. I wonder how many American firms are keeping abreast of scientific breakthroughs and experimenting and planning along these lines," he concluded.

NEW DIRECTIONS IN DESIGN
Conducted by Dave Chapman, FIDSA

"Like aspirin, they [business offices] all look alike!" With that rapier thrust, Chapman laid the responsibility for that state of the art on the doorstep of both architects and interior designers, whom he found are jointly culpable. "The same design solutions are being applied to all commercial interiors, despite their individual differences," said Chapman, pointing out that the tenet "function covers all" may be a partial truth only and that esthetics sometimes can provide better solutions.

"Whenever a choice exists between pragmatic analysis and humanistic values," said Chapman, "I will speak out for the humanistic values. The purpose of design is to serve people. This is of critical importance today, when businesses are relying increasingly on machines, and people are experiencing less personal fulfillment."

Chapman cited the case of a new office building designed without windows. The space planners did a good job, Chapman pointed out, since the interior plan was highly efficient. "But the human factor had been ignored or misunderstood," he emphasized. "People need vistas, views, a relationship with the outdoors. The result is that windows are now being cut into this, heretofore, windowless structure."

The vital role of research in guiding the industrial designer came in for a probing look by Chapman. "Some of the projects I work on today reach fruition five years hence. In view of this, it is essential that the designer be equipped with solid, predictable, long-range facts. Research, therefore, becomes an indispensable tool of the designer's trade and the preoccupation of a department within his organization on a daily, on-going basis. Shifting populations, altered modes of life, changing income levels—all available information, when related to esthetics, can provide direction and indisputable reasons for arriving at decisions.

"The interior design industry can apply these same techniques to its own problems. Five to 10 years planning is about as far as one can go. With today's accelerated pace, 20 years ahead is no longer predictable."

HOW TO SUCCEED WITH WINDOWS WITHOUT REALLY TRYING
Conducted by Jerry Appel

"The theory that solar glass eliminates glare to the extent that window coverings are unnecessary is open to question," said Appel. "Recent experiences indicate that there are resultant heat and air conditioning problems without window coverings in solar glass applications."

Despite the disclaimer in the title of his talk, Appel launched his battle for more knowledgeable window treatments with the type of information that requires design research and effort. "Window covering determination should be made after all factors are carefully evaluated," he said. "One must take into consideration function, maintenance, light and heat control, costs, and then esthetics.

"If fabric drapery is the choice, rather than some form of shade or blind, an intensive study is needed to determine the most satisfactory material for the particular job-at-hand. Yarns and fabrics and their individual properties and responses to heat, light, and atmospheric conditions must be weighed before an esthetic decision can be contemplated."

New developments in installation and fabrication of window treatments kept interest at a peak during Appels part of the symposium on the second day. "New types of pleating offer help for troublesome areas," he elaborated. "An alternate pleat is used to minimize the stacking ratio of draperies. This, however, is suitable for ceiling installations only.

"Another pleat, fabricated with male and female snaps on a tape, is considered excellent for hospitals, dormatories, and other institutional use where repeated washings are necessary. The tape enables the drapery to be removed, washed flat, and reinstalled easily without pins." Appel pointed out that printed labels with washing and/or cleaning instructions and fiber content can and should be sewn into the drapery by workrooms for client reference.

Appel cited several improvements in hardware and installation techniques. A narrow profile architectural track has been introduced which integrates visually with the aluminum mullions of windows, he pointed out. "There are new recessed channels,

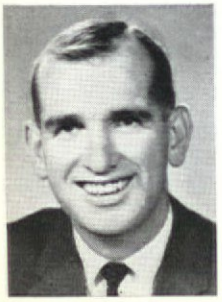
Kimbrell, new NOPA president.

Robert Berger, Mrs. O'Brien

Aronin

Chapman

Beckman



Adams

Wylie

which allow a flush mounted track to be completely concealed, because the lips of the channel serve as part of the grid system for acoustical tile ceilings," he said. "Motorized tracks have been developed to operate on a magnetic principle."

YOU CAN'T COLOR IT QUIET

Conducted by Ron McKay

"Not only can't you color it quiet," said McKay, "you can't sculpt it quiet, you can't wish it quiet, nor can you change the laws of physics. But you can *plan* it quiet!"

Basic to any discussion of office acoustical planning, according to McKay, is an understanding of the two problems involved: one is to create good room acoustics within a space; the other to create acoustical privacy by impeding sound transmission from one space to another.

"The two problems are not the same," said McKay, "and their differences must be recognized. Good acoustics within a space is more easily dealt with. Most designers are familiar with the use of sound absorbing materials, such as heavy drapery, ¾ inch thick acoustical ceiling material, and carpeting with a deep, dense pile. In terms of sound absorption, a hair, felt pad under carpeting is better than a latex pad. Felt wallpaper, contrary to popular belief, is not a very good absorber."

Another acoustic consideration in office planning is the relationship of wall, according to McKay. Clean, parallel walls accentuate harsh sounds and do not make for a comfortable listening environment. If the walls have been constructed and cannot be set slightly out of parallel, bookcases or other built-in construction is recommended to break-up the sound. Wall hangings and tapestry, of course, are also good.

"Vibrating materials should be mounted resiliently. Typewriter pads, usually afterthoughts and often ugly, do serve a purpose." He suggests parenthetically that tastefully designed typewriter pads might have a wide market.

"To impede sound transmission from one space to another is less easily attainable, as it requires the utmost care in execution, along with good basic planning. The best available partitioning is valueless without balanced construction. The joining of a partition to a window wall, for example, is often a trouble spot; holes left unplugged after drilling allow free sound passage. Likewise, the joining of partitions to the ceiling is a major hazard in sound transmission.

"Sound absorbing materials used in partitions can do only that, absorb the sound, but they cannot impede transmission. Sound isolation, or a perfect joining, is required for this."

McKay also pointed out that the best acoustical planning is valueless if executives, who insist on privacy, refuse to keep office doors closed.

For absolute sound privacy, metal, lathe, and plaster partitions are considered best because of the installation techniques involved, McKay said. He used the term "acoustical perfume" to refer to masking noise. "Perfect silence is never desirable," he elaborated, "except for purposes of experimentation. Some basic noise is needed and mechanical equipment within office buildings often supplies this."

He concluded with this note of caution: Be wary of domed ceilings, as they create all sorts of acoustical problems, echos for one. I am not necessarily advocating avoidance, but care."

●

Other speakers at the symposium included John Adams, district lighting engineer, General Electric Co., who spoke on "The Role of Lighting in the Development of the Office Environment"; Robert E. Cornelia, Jr., marketing staff representative, American Telephone & Telegraph Co., whose subject was "Designing for Communications"; William Wylie, director of architects and building services, Illinois Bell Co., who participated as the second speaker in the communications segment of the program.

Also Charles Bruggen, sales manager, Anning-Johnson Co., conducted the session on "Dividing Space"; the closing session was conducted by Ronald Beckman, director, Research & Design Institute. The talk was entitled "Profit by Design." (C)

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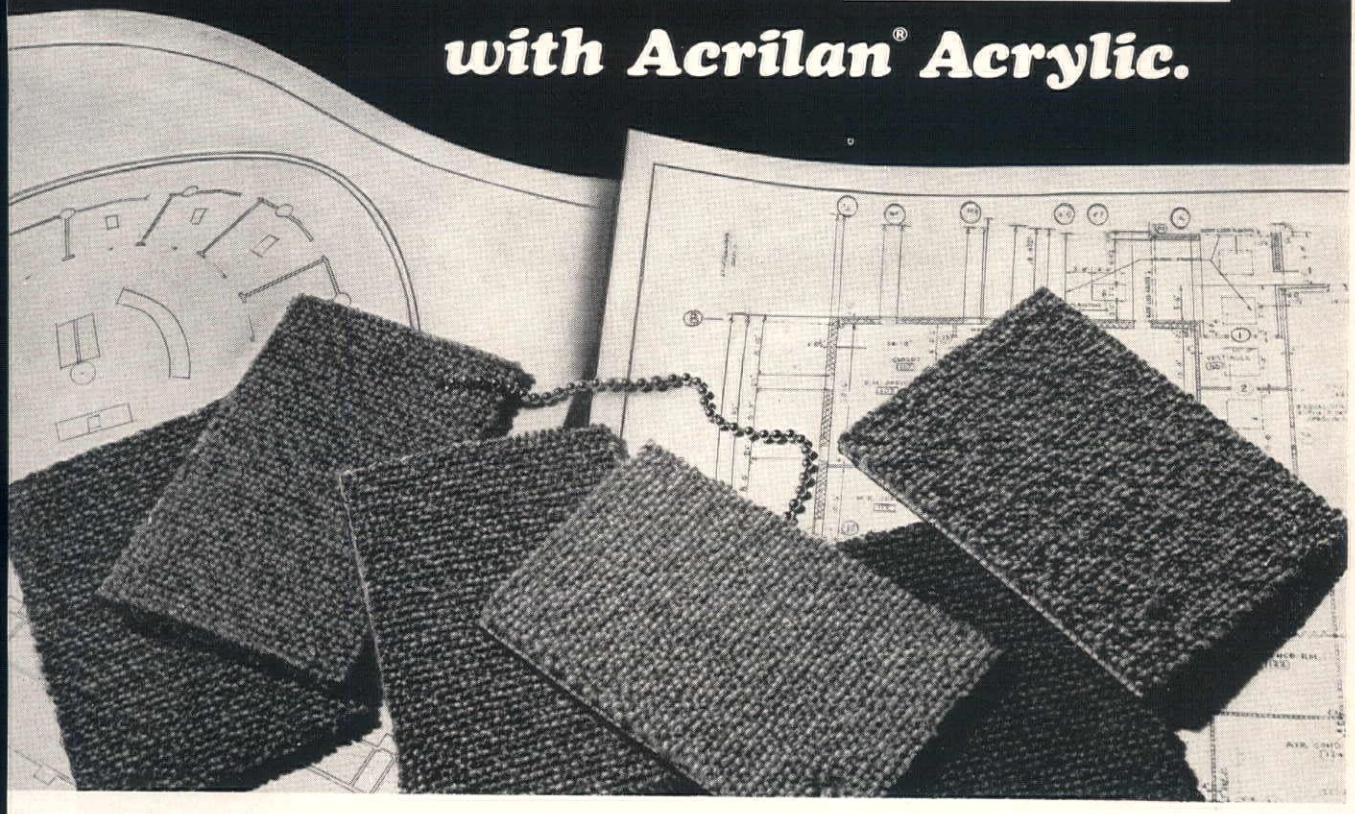

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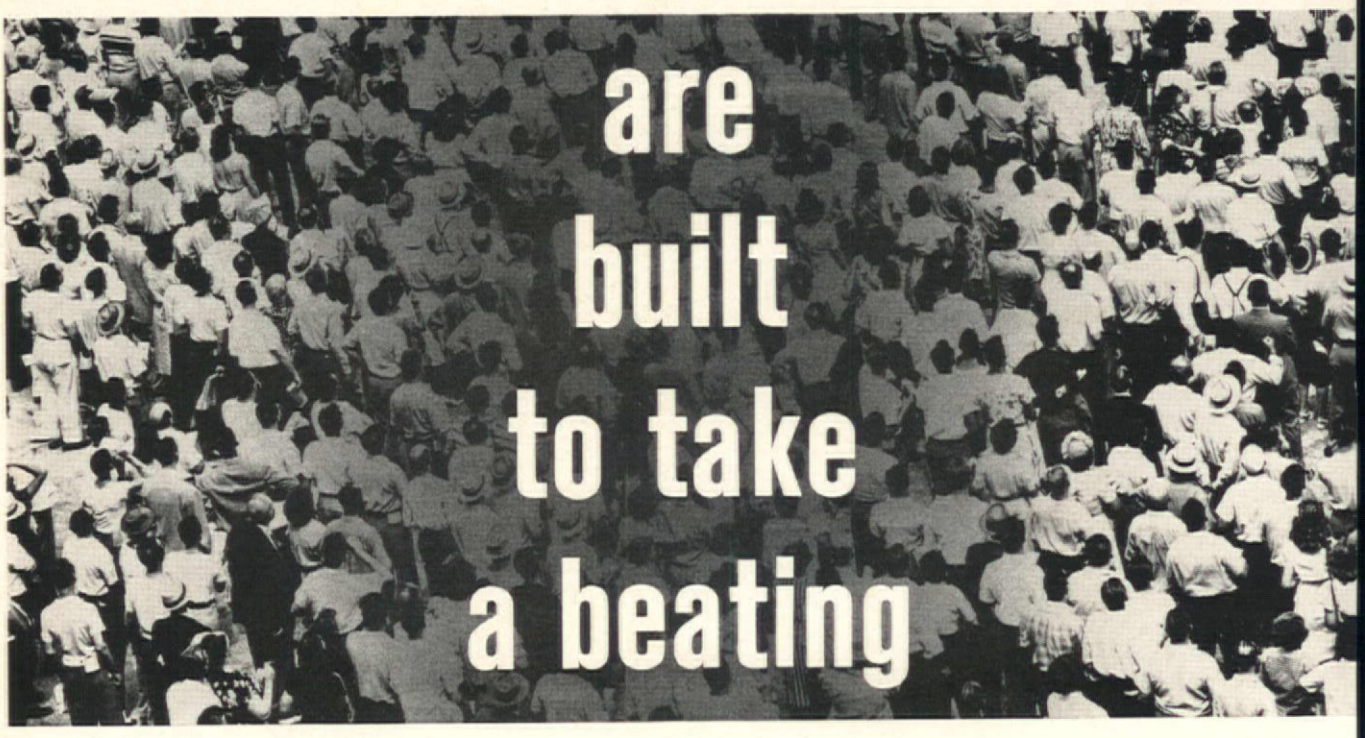
Hardwick Contract Carpets



People start walking on your carpet the moment it's laid down. Thousands more follow: Hundreds of thousands of footfalls each year. For years on end. Even brass rails don't have it so hard.

Whether your client stays happy with your installation — whether he recommends you, whether he comes back to you — depends on your choice of carpet.

Your carpet needs spring-back — thick, tight pile that resists twisting and recovers from pressure. Woven through the back to keep fibers in — and uniform — under repeated blows, that keeps patterns sharp and clear through years of use. In brief, you need the type of rugged, quality construction that makes Hardwick contract carpeting tough — to take it.

Specify
HARDWICK DURALOK
100% Acrilan® acrylic Pile Carpet
they're built tough...to take it!

ACRILAN® acrylic fiber by Monsant

Write today for brochure showing the latest Hardwick patterns in full color.

HARDWICK & MAGEE COMPANY . . . the compact mill
Lehigh Ave. at 7th St., Phila., Pa. 19133 • Chicago • Dallas • Denver • Detroit • Louisville • New York • San Francisco • Los Angele

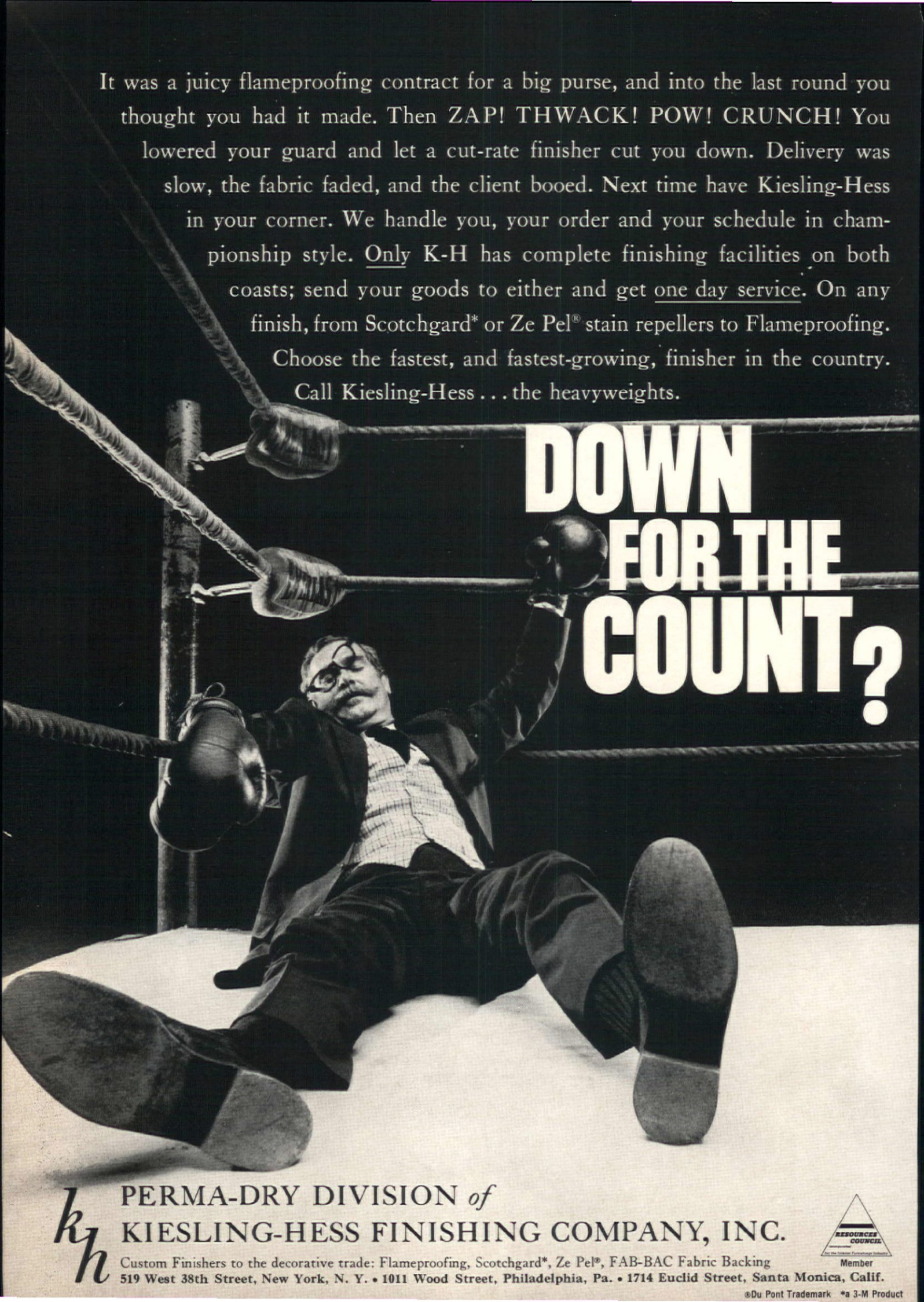
Circle No. 62 on product card facing P. 128

Circle No. 63 on product card facing P. 12

Air Apparent

Comfortweave: dramatic, new knitted vinyl furniture fabric. Cooler in summer, warmer in winter . . .Comfortweave is actually 44% air! Incomparable in seating comfort—the air is apparent. Yet the tough vinyl and nylon filament weave is wonderfully workable. Defies gathering, shakes off folds, fits channel, tufted and button backs. Comfortweave's fourteen colors match your most demanding design ideas. Send for samples. You can feel the woven-in strength, the durable texture . . . see the deep, rich colors. For information, contact your distributor or write: Ford Fabrics • P.O. Box 128 • 151 Lafayette • Mt. Clemens, Michigan 48043.

comfortweave —a better idea from . . . FORD FABRICS


It was a juicy flameproofing contract for a big purse, and into the last round you thought you had it made. Then ZAP! THWACK! POW! CRUNCH! You lowered your guard and let a cut-rate finisher cut you down. Delivery was slow, the fabric faded, and the client booed. Next time have Kiesling-Hess in your corner. We handle you, your order and your schedule in championship style. Only K-H has complete finishing facilities on both coasts; send your goods to either and get one day service. On any finish, from Scotchgard* or Ze Pel® stain repellers to Flameproofing. Choose the fastest, and fastest-growing, finisher in the country. Call Kiesling-Hess . . . the heavyweights.
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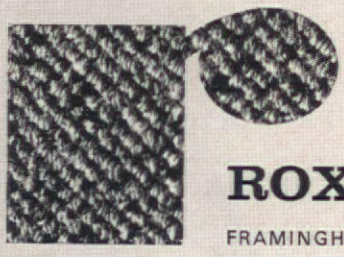
This is Roxbury CPV Carpeting... a heavy custom grade of six ply pure wool pile. Over 8200 yards were installed throughout the Southern California First National Bank of San Diego and have been in use for over two years.

Roxbury are experts in supplying carpet to predetermined specifications . . . to best fit a decorative plan . . . for traffic conditions . . . and within budget limitations. Whether your needs are for a special custom pattern or one of the standard grades designed for commercial use, you will find Roxbury quality and service geared to meet your own specifications.

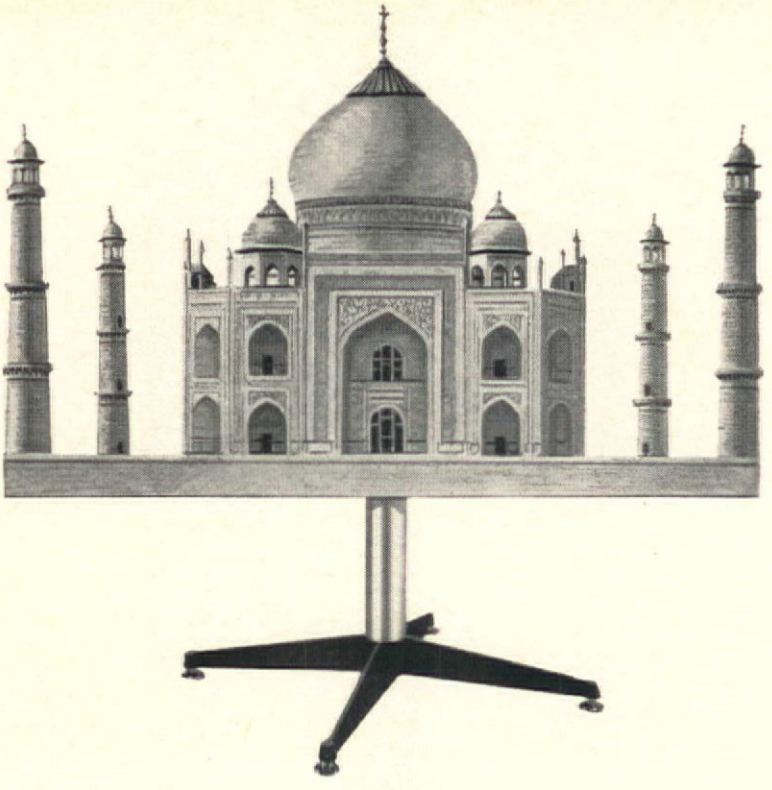


ROXBURY CARPET COMPANY

FRAMINGHAM, MASSACHUSETTS 01701 • CHATTANOOGA, TENNESSEE 37410

Circle No. 65 on product card facing P. 128

Circle No. 64 on product card facing P. 128



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P. O. BOX 98 • SIMPSONVILLE, KY. 40067

Circle No. 66 on product card facing P. 128

Circle No. 67 on product card facing P. 12

Revisit the elegance of 18th century France...

The FONTAINEBLEAU Collection of Savonnerie Designs

To the trade from

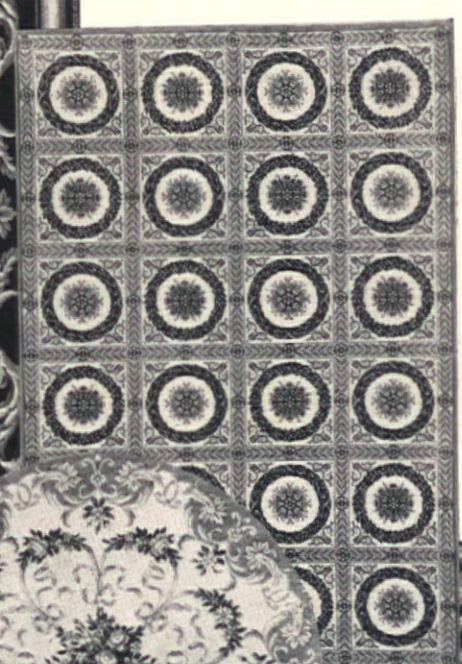
DYLAN CARPET

Made in England by
Carpet Trades Ltd.

This collection of truly classic carpets has been faithfully reproduced from 18th century museum pieces with government permission to insure accuracy of detail and color. Over 20 brilliant designs and sizes from the reigns of Napoleon, Louis XIV, Louis XV and Louis XVI are included. Each rug is woven through to the back in the oriental manner. The pile is of fine 100% New Zealand wool and colored in the brilliant and pastel hues which makes these periods landmarks in the history of design. All are machine made and priced at a fraction of their handmade ancestors. Available for immediate delivery.

A catalog of full color lithographs complete with quality samples is available at $10.

Shown above: **Louis XVI**
Style No. 5617/04
Fawn ground with blue border in 3 sizes: 9'10" x 6'7", 11'6" x 8'3" and 14' x 9'10".



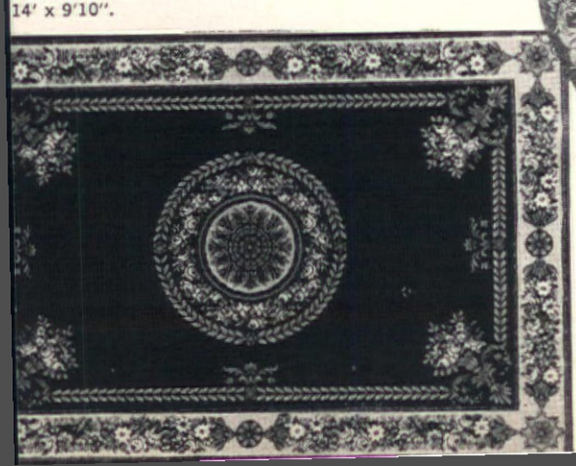
wn above: **Louis XVI**
e No. 5602/04
n ground in 3 sizes:
" x 5'7", 9'10" x
and 11'6" x 8'3".

Shown left: **Directoire**
Style No. 5601/04
Fawn ground in 2 sizes: 9'10" x 6'7" and 11'6" x 8'3". This design can be seamed to make oversize rugs or wall to wall.

Shown below: **Louis XIV**
Style No. 5607/07
Black ground, golden scrolls and blue shades in frames and medallions. 3 sizes: 9'10" x 6'7", 11'6" x 8'3" and 14' x 9'10".

Shown above: **Rinceaux**
(French Scroll)
Style No. 533/05
Shades of golds on black ground in 2 sizes: 9'10" x 6'7" and 11'6" x 8'3".

wn below: **Empire**
e No. 5612/01
ground in 3 sizes:
" x 6'7", 11'6" x 8'3"
14' x 9'10".



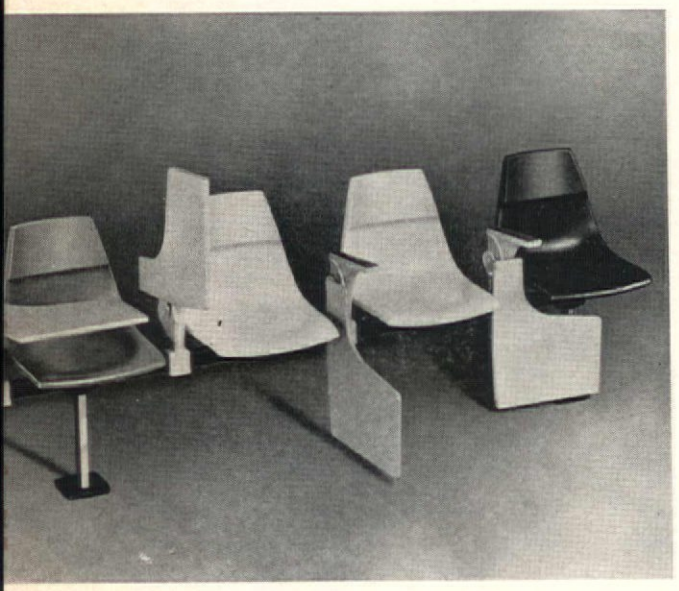
Shown above: **Louis XVI**
(Round)
Style No. 5609/04
Fawn ground in 7'4" round only.

DYLAN CARPET INC.

Member Decorator Floor Covering Association

CONTRACT PRODUCTS AND SERVICES

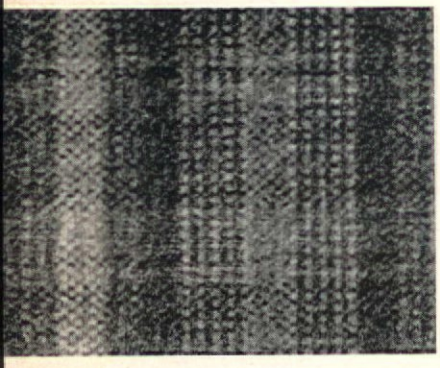
A



B

C

D



E

A Attentive comfort and note-taking ease are combined in the new Sequence Seating classroom series by Krueger Metal Products Co. Floor or riser mounted in 2, 3, or 4 unit variations, Sequence Seating features a new counter-shaped fiber glass shell designed for posture-perfect support, plus the convenience of a fold-away tablet arm. A rigid writing surface in use, the tablet arm easily folds away to storage position, uncovering a single armrest. Circle No. 115.

B,C Moderate price makes this fine-hardwood furniture line practical for the junior executive office or general work area. Designed by James W. Kelso for Brown - Saltman, the group comes in American black walnut, with tops of either wood or high-pressure laminate in a matching finish. Shown is a secretarial desk (B), with an L-return, an executive desk (C), that comes with a matching credenza. Circle No. 116.

D A 100 percent nylon upholstery fabric called Cashlon has the look and feel of cashmere. It eliminates the hard hand usually associated with nylon, yet retains its durable qualities. Now marketed by B. Berger Co., Cashlon is available in five patterns in a total of 58 colorways. Cashlon is soft enough for difficult tailoring, such as tufting and contouring. It is treated with DuPont Zepel stain repeller. Circle No. 117.

E Tri-Mark Designs now offers marble tops on many of its cocktail and conference tables for reception areas and executive offices. A choice of five marble tops will be available in addition to natural cleft slate. Shown is style 33/36, with 36-inch square white Carrara marble and polished chrome base. Circle No. 118.

8:00 a.m. Bill Appleton checks his case of Trend Contract carpet samples, test reports, specifications, and starts to work. Breakfast, and Bill talks motel carpet maintenance. Then he checks tax depreciation figures with the office. Lunch, Bill reviews fiber performance for hospital conditions. He checks an installer. All day long, nothing but contract carpeting. You might not want your sister to marry Bill, but he's a great guy to buy carpet from.

Especially at the price he has to offer.

Trend Contract

DIVISION OF TREND MILLS, INC.

For your free autographed copy of Bill Appleton's Personal Pocket Encyclopedia of Contract Carpeting, write on your professional letterhead to: Trend Contract, Department C-11, 295 Fifth Avenue, New York 10016

Circle No. 68 on product card facing P. 128

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decorating uses for 1"x1"
Velcro® reusable
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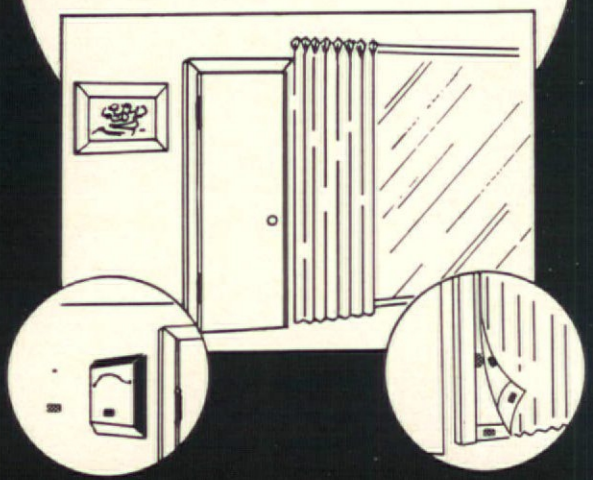

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Discover for yourself
their unlimited applications!

Velcro anchoring tabs keep pictures hanging straight and draperies anchored to the wall. These pressure sensitive tabs are easily installed and can be used for countless adjustments.

Fill in the coupon below or write on your letterhead. We will forward 20 Velcro anchoring tabs for $1.00 along with three informative booklets showing additional decorating uses for Velcro nylon tape fasteners.

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Please send 20 Velcro anchoring tabs for $1.00.

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Circle No. 69 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

New dual purpose stacking chairs

Fixtures Mfg. Corp. has a tablet armchair that stacks 20 high within easy reach. The tablet arm of the chair, 22STO, folds up, back behind the chair, completely out of the way in seconds. It is available with a chrome frame and a variety of seat colors. The Econ-O-Stack chair (right) is attractive, com-

fortable, durable, lightweight, easy to handle, and stacks 26 high. Five hundred chairs can be stored in a 10 by 10 room. An optional feature gang attachment allows fast, uniform row auditorium seating. Flexible thermoplastic seat on both chairs assures individual comfort and carries a five-year guarantee.

Circle No. 119 on product card facing P. 128

Double bunk, sofa combo folds away

Bunkie is a functional and comfortable double bunk and sofa combination designed to solve dormitory space problems. The fold-away Bunkie is manufactured by No-Sag Spring Div. of Lear Siegler. The basic frame is supplied by No-Sag with integral sinuous springs. Ladders and safety side-rails are

available as optional extras. Mattresses and removable covers can be purchased separately from other suppliers. Bunkie is installed as a built-in attached to the wall. In seconds, Bunkie can become a double bunk bed, a single bed, a sofa, or folded flat against the wall and disguised with a compatible coverlet.

Circle No. 120 on product card facing P. 128

Application time is reduced

Desert Marble seamless flooring from Research Laboratories can be applied in one-quarter to one-seventh the time of other seamless floors. The floor may be color-coordinated with the client's decor in either solid or marbleized effects. The floor can be maintained without waxing, and can be poured over finished concrete, smooth wood, and steel flooring.

Circle No. 121 on product card facing P. 128

Circle No. 70 on product card facing P. 128

vall, lark, and handsome

ere's one stunning contemporary room
at could well serve as the beau-ideal of all.
e focal point . . . a wall. A very special wall of richly
ained teakwood panels...complete with its own wall-hung
niture to match. Other arrangements, for the best-looking
mes or offices, might be designed in dramatic rosewood . . . or
lnut...or for lovers of the fair...light oak. The match-making possibilities
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Please send me the MSH 900 Series seating brochure.

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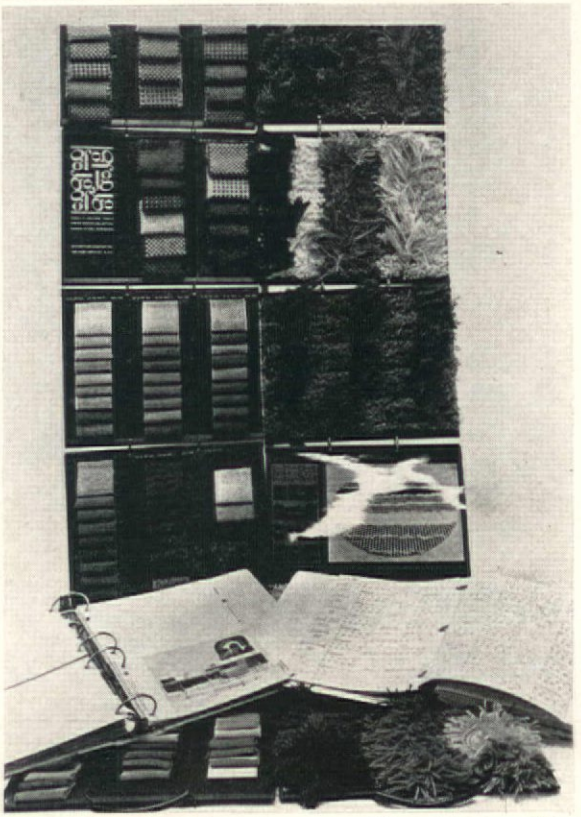
Circle No. 71 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Rugs, fabrics, furniture presentation system

JG Furniture Co. has combined a rug and fabric system designed by Nanna Dietzel, with a photo storage and binding system designed by Dave Woods, to offer a complete set of tools for presentation work. The Dietzel Rug Display System contains actual samples of all of the colors and varieties of the

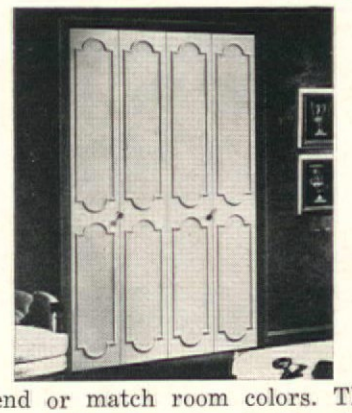


Nanna Dietzel designed rugs. The storage binder stores four copies of each photo. It is partitioned by subject and each item has a photo number for reordering. The individual photos may be removed and presented to a client in a special cover with back-up board and plastic extrusion.

Circle No. 122 on product card facing P. 128

Plastic molded bifold doors

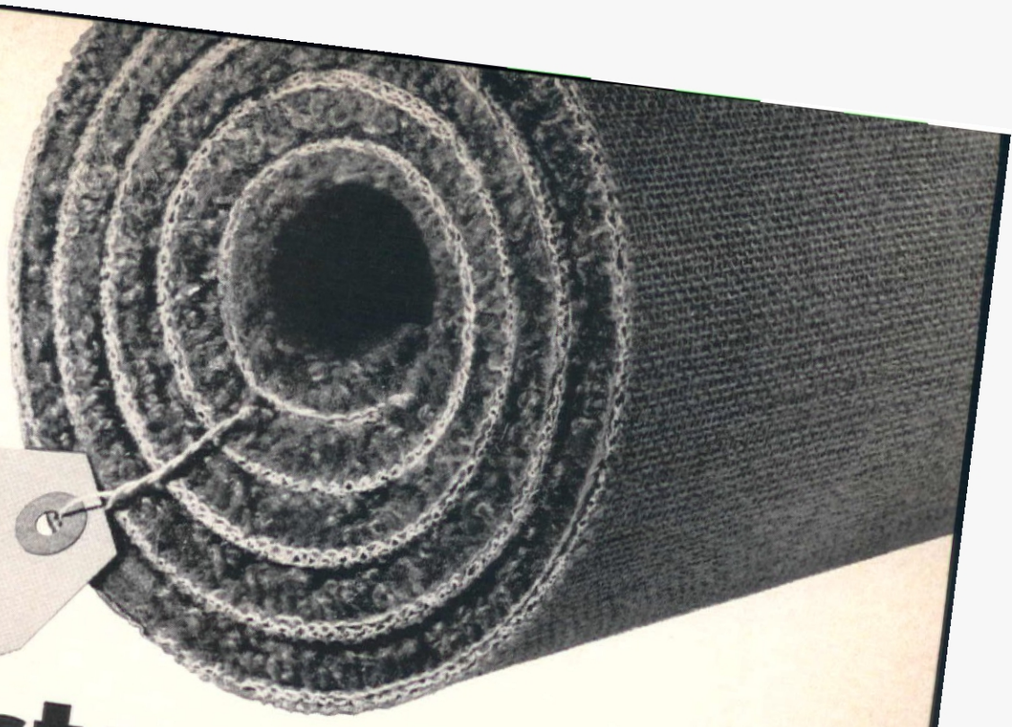
Rigid plastic molded bifold doors are available in four decorator designs. The Spanish arch motif is illustrated. The doors are off-white, may be refin-



ished to blend or match room colors. The Building Products Div., of Tenneco Chemicals packs the doors in two- or four-door panel sets with all hardware and instructions.

Circle No. 123 on product card facing P. 128

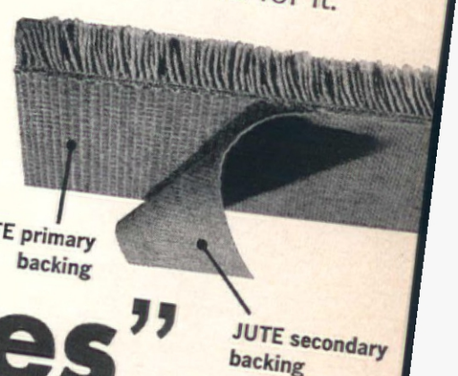
Because no carpet (contract or residential) is really sold until it's installed...



Listen to your carpet installer

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

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



Jute·on·Jute backing "makes" tufted carpets

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

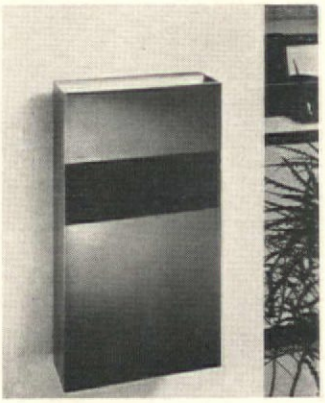
Circle No. 72 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Ash receivers screw on adhesive mount on walls

Model 226, wall-mounted ash receiver and waste receptacle, four inches deep by nine inches wide by 17 inches high, is one of two new ash-waste receivers designed by Smith Metal Arts. Companion Model 216 is four inches deep by four inches wide by 21 inches



high. Black finished metal spacer holds unit ¾ inches from wall. Adhesive or screw-mounted. The ash receiver with its polished stainless steel upper shield is watertight. The waste receiver is removed from below. Both models are available in all Smith Metal Arts finishes.

Circle No. 124 on product card facing P. 128

Wood carvings and painted panels from Karl Mann

Karl Mann Associates has designed 113 subjects in wood, or on wood, specifically for use in restaurants, clubs, lobbies, and other public areas. The collection covers a wide range of periods and subject matter.

Some of the offerings are heraldic crests, cigar store Indians, Baroque, Empire, and Classical panels, 18th century inn and trade signs, European and Americana folk themes, and whimsical miscellany.

Circle No. 125 on product card facing P. 128

Brunschwig & Fils

A distinguished source for the unusual
in
CONTRACT FABRICS

For details, address Contract Division, Brunschwig & Fils, 979 Third Avenue, New York

Circle No. 74 on product card facing P. 128

Circle No. 75 on product card facing P. 128

PRODUCTS & SERVICES

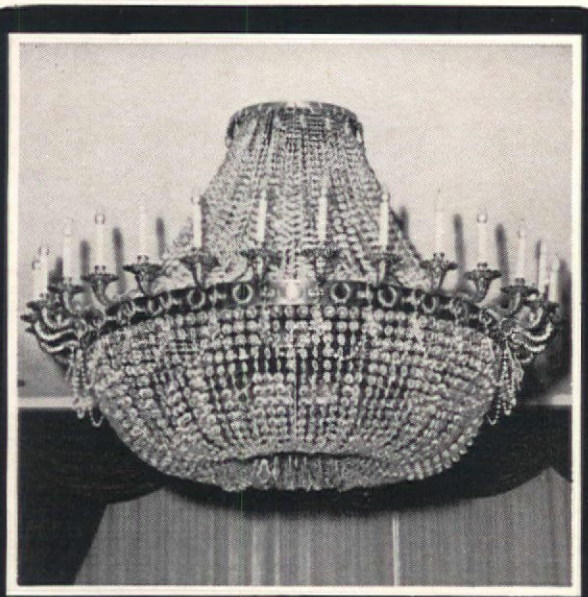
CONTINUED

Ceramic lamps in a variety of colors

Design-Technics has a new collection of ceramic table lamps designed by Lee Rosen. The 4300 series is composed of 16 styles ranging in height from 17 to 44 inches, and all available in four technics, each with its own selection of seven to nine colors, making a

total of 512 choices. All of the technics involve hand application of studio glazes; two are in matte textural glazes, two in runny glazes. Style No. 4397 (left) is 37 inches high, with shade diameter of 21 inches. Style No. 4392 (center) is 26 inches high with shade diameter of 15 inches. And style No. 4357 (right) is 38 inches high and has a shade diameter of 18 inches.

Circle No. 126 on product card facing P. 128



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Circle No. 76 on product card facing P. 128

HAND PRINTS BY DESOTO
A COMPREHENSIVE
NEW SOURCE FOR DECORATORS

The dream of every artist designer of wallcoverings is complete freedom of personal expression . . . even to working with the artisan in final production.

Under such conditions design finesse is no longer merely verbal. The highly personal esthetics of color control are no longer a mechanical matching process.

Deliberate underplay to achieve subtle effects becomes a reality. Elaborate designs become a possibility. The purity and clarity of color in the artist's visualization are truly expressed in the final product.

In Hand Prints by DeSoto, the decorator will find exactly what the artist designer has conceived . . . uniquely unusual designs and color combinations which will inspire the decorator and please the client.

The designers' imaginations and agents have roamed the world for design sources and color applications. Included in the collection are also contemporary adaptations of originals from the Smithsonian Institution, and both early American and Victorian-based designs.

Practicality has not been overlooked. Hand Prints by DeSoto are screened on vinyl grounds. They are easy to apply, durable and strippable. Decor may be changed without difficulty or undue mess.

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

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

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

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

We welcome inquiries.

United-DeSoto

3101 South Kedzie Ave., Chicago, Illinois 60623

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Circle No. 77 on product card facing P. 128

Circle No. 78 on product card facing P. 128

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exclusively in chairs
by Gasser

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Architects and Decorators: Now that you've made "beautiful music"... building and interior, client and you, all in harmony... how about the **words?**

They might be mundane words: **Purchasing, Personnel, Production,** even **Please Enter.** They might be the most important words in the world. Like: **The Widget Company.** And: **Office of the President.** But how they look is up to you.

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Circle No. 79 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

United Wallpaper expands hand printing facilities

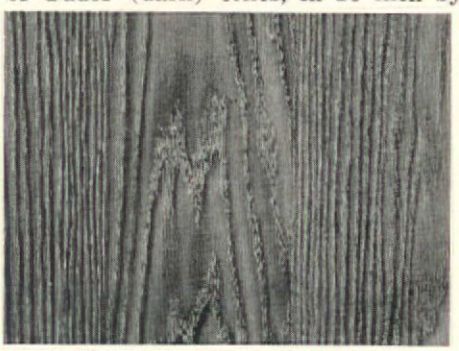
United Wallpaper Co. has expanded its hand printing facilities and now has the capacity to handle large size custom orders of hand-printed wallcoverings. Any document, corporate logo, historical material, or special design may be incorporated in a hand print order. All backgrounds are vinyl-coated for washability.

The stock is also strippable, which means it can be easily removed for redecorating. Representative of the type of wallcoverings now hand printed is Palmetto (left) a heavily frocked leaf design done on deep red or green foil background or in black flocking on a silver ground. Aubrey (right) is available in black flocking or gold flocking on a white background, or custom-ordered in any combination.

Circle No. 127 on product card facing P. 128

Textured oak paneling in two tones

Textured Oak, ¼ inch thick plastic-finished hardboard paneling, is available from Marlite in Abbey (light) or Tudor (dark) tones, in 16 inch by 8 foot



random-grooved planks, and 4 by 8 foot ungrooved panels. Tongue-and-grooved edges of the planks conceal the joints. The paneling can be installed with adhesive over solid backing or framing. Matching moldings are available.

Circle No. 129 on product card facing P. 128

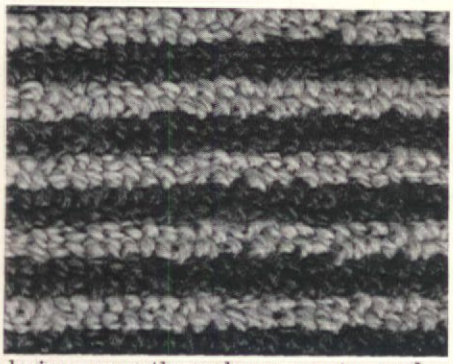
Coffee service plan

Offices with three employees or 3,000 can be supplied with limitless quantities of coffee all day long from automatic brewing equipment that occupies a bare minimum of space at no cost for equipment. Costing only 5¢ per cup (3¢ per cup for large users) for only the coffee that is used, the automatic brewers can be located conveniently on a desk top or at other convenient spots throughout an office area or plant. The Cory Coffee Service Plan provides installation and maintenance service at no cost to the user, providing fresh coffee around the clock and weekends, if desired. A variety of optional plans also are available.

Circle No. 130 on product card facing P. 128

Custom-tailored carpet system by CCC

The first acrylic carpet system developed specifically for commercial and institutional applications has been introduced by Commercial Carpet Corp. Called Acrylic 73, the system is a custom program of new acrylic-nylon carpets available in a wide variety of constructions, designs, and colors. End-users can create their own carpet by selecting the style, colors, construction, and backing best suited to their particular traffic, maintenance, design, and budgetary requirements. The carpet is tailored at the mill to the precise dimensions of the areas to be covered, insuring that purchasers buy only the amount of carpet needed.

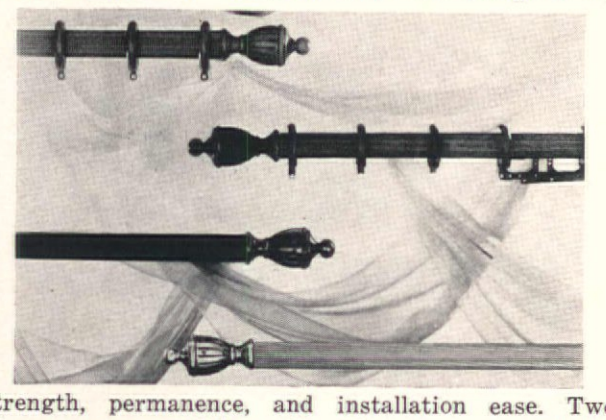


This technique greatly reduces waste, and, says the company, can save up to 10 percent on carpet costs. Design flexibility is a major characteristic of the Acrylic 73 system. Working from a yarn program of 58 stock colors, buyers can choose colors in solids or combinations—about 195,000 combinations are possible—in a variety of patterns, including stripes (see the photo for an example), cut pile effects, velvets, and textured tweeds. The carpets are manufactured in three different face weights, permitting it to be used in contiguous colors—employing one design in one color or one combination in different face weights throughout an installation.

Circle No. 131 on product card facing P. 128

Adjustable cafe-traverse drapery rods

Decorator Adjustables are Graber's new fully adjustable cafe-traverse drapery fixtures, and feature finely fluted designs in a choice of antique and woodgrain finishes. Matching classic finials are hand-finished. Made of steel, the rods are designed for



strength, permanence, and installation ease. Two diameters are available: 1⅜ inch and one inch fluted rodding in a choice of woodgrain, black, antique white, or antique brass. Red or green are special order. The Decorator Adjustables come in extensions from 30 to 244 inches.

Circle No. 132 on product card facing P. 128

Circle No. 80 on product card facing P. 128 →

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PRODUCTS & SERVICES
CONTINUED

Brazilia line combines wood and metal inserts

The new Brazilia office furniture grouping by Croydon Corp., a subsidiary of Royalmetal Corp., is made with a combination of exotic woods defined with strips of narrow brass-toned inserts. The executive desk has a burled Imbuia top, French stump walnut sides and solid American walnut legs. The desk's left pedestal contains three box drawers, the right

has a file drawer with progressive suspension. Dimensions are 78 by 36 by 29½ inches. The matching credenza is made with the same wood combinations. Its center section can be locked and has a two-hinged lid, which automatically holds open. The center compartment has a sliding work surface, space for personal or confidential files and an optional liquor bar. The right section accommodates dictation equipment; the left section has three drawers. Its dimensions are 78 by 21 by 27½ inches.

Circle No. 133 on product card facing P. 128

Chair has wall saver legs

Magna Furniture Corp.'s new walnut and leather armchair, the Swashbuckler, is offered in a solid walnut

frame with an oil finish. There is a choice of either black or cashmere tan imported leather. Functional chrome plated buckles are used as a design accent.

Circle No. 134 on product card facing P. 128

Circle No. 81 on product card facing P. 128

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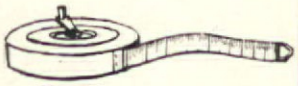

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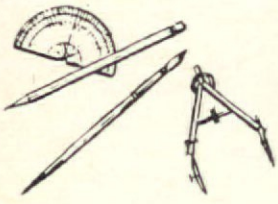

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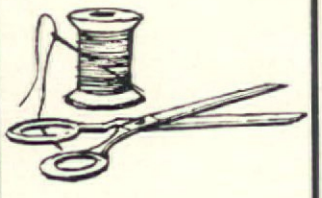

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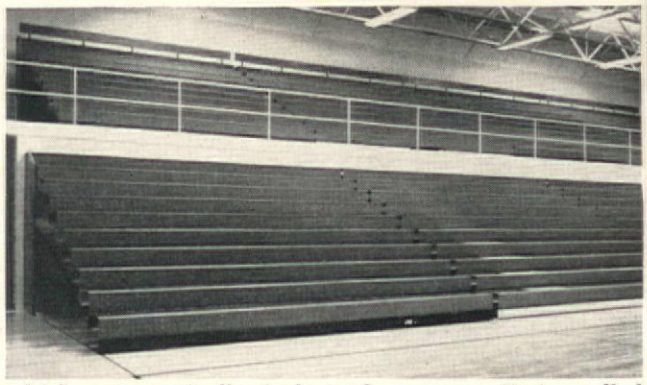
Circle No. 84 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Folding gym seats have row locks

Vinyl-on-steel (V-O-S) folding gymnasium seating from Brunswick Corp. have one-piece combination seat and skirtboard of heavy-gauge steel with a bonded finish of durable leather-grain vinyl. The vinyl resists scuffs, abrasions, and scratches; it cleans easily. There are no rough edges to snag cloths, and V-O-S can't warp, crack or splinter. Simplified telescoping understructure assures easy opening and closing. The understructure has positive row locks



which automatically lock each row as it is pulled out. The bottom kickboards can be finished in the school's colors at no additional cost. V-O-S is available in wall or recessed mount, reverse fold, and mobile units, and comes in 8, 10, 12, 14, 16, 18, and 20 foot sections with up to 20 rows of seats. Optional accessories include end rails, end panels, backrests, timer's tables, aisle treads and fillers, and the electrically powered Moto-Folder.

Circle No. 135 on product card facing P. 128

Over file storage cabinets

The HON Office Furniture Co. has added over file storage cabinets to its line. There are four models offered with widths to fit over two or three letter files and depths of 13¼ inches and 21½ inches.

The cabinets are roomy and have one heavy-gauge steel adjustable shelf and sliding steel doors. The over file may also be attached to the wall for handy deskside use. Four standard finishes are available: gray, sandalwood, spruce, and Aztec brown.

Circle No. 136 on product card facing P. 128

Circle No. 85 on product card facing P. 128

Gold Medal sets a casual mood

So simply and completely. Mix or match, Gold Medal casual furniture "groups" beautifully—indoors or out. It's designed that way with companion accessories, widest choice of finishes and fabric colors. Shown: No. 400 Gull Chair with folding hardwood frame and No. 160 Table. Write for colorful catalog.

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Circle No. 87 on product card facing P. 128

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Circle No. 88 on product card facing P. 128

Circle No. 89 on product card facing P. 128

Hunt's great rustic bar at The Shanty, Allentown, Pa.

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7

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PRODUCTS & SERVICES
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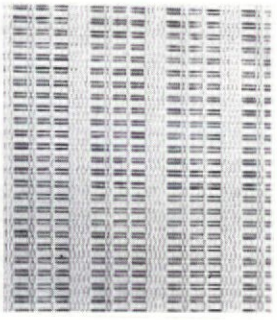
Woven slats in Sand Pebble design

Tropicraft's Sand Pebble design (right) is one of many original stock woven wood designs. Three-eighths inch warm beige slats are alternated with beige reeds. The warp is white boucle yarns with gold metallic accent. Some of the uses suggested by the company include window shades, drapery panels,



area dividers, and folding door units. The St. Francis design (left) has 3/8 inch walnut slats alternating with two walnut reeds or with 3/8 inch white slates alternating with two white reeds. The warp is a combination of blue and green. The wood fabric is available in specified colors in wood and warp.

Circle No. 137 on product card

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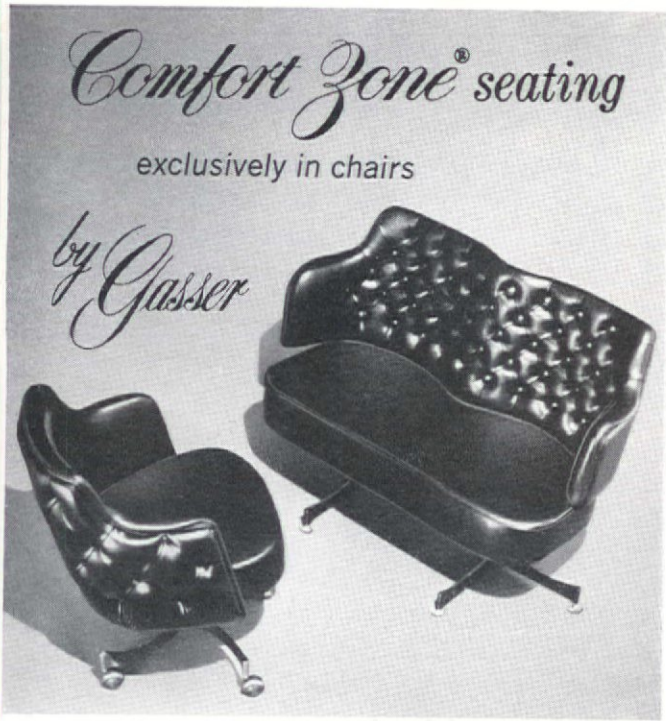
exclusively in chairs

by Gasser



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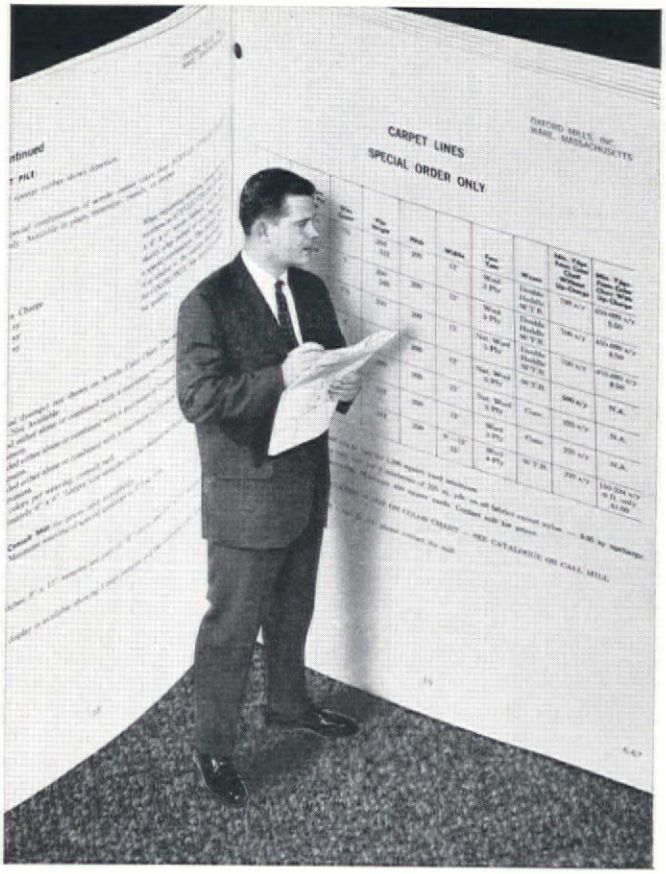

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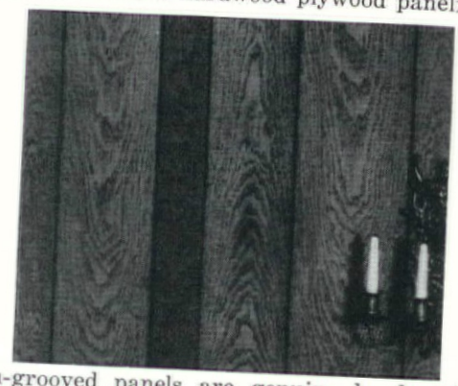
PRODUCTS & SERVICES

CONTINUED

Ripple-textured hardwood wall panels

Ripple-texture surface characterizes Georgia-Pacific's new Brasilia Portelo hardwood plywood paneling. The



random-grooved panels are genuine hardwood from Brazil's Amazon river jungles. The economical plywood panels have a textured woodgrain surface in four colors including suntan.

Circle No. 138 on product card facing P. 128

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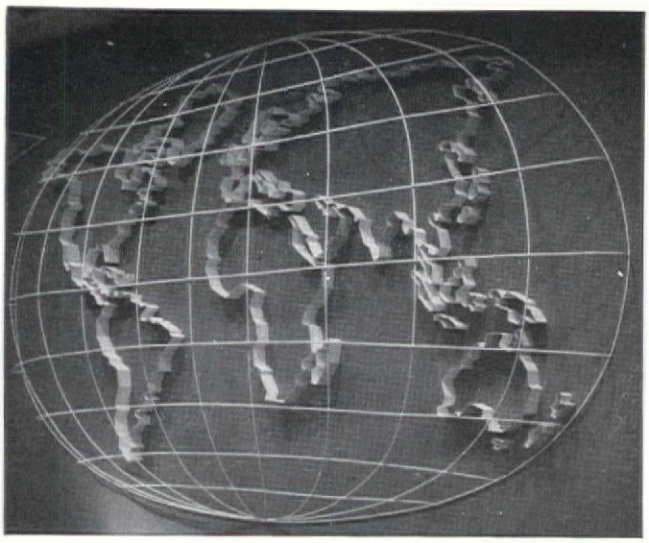

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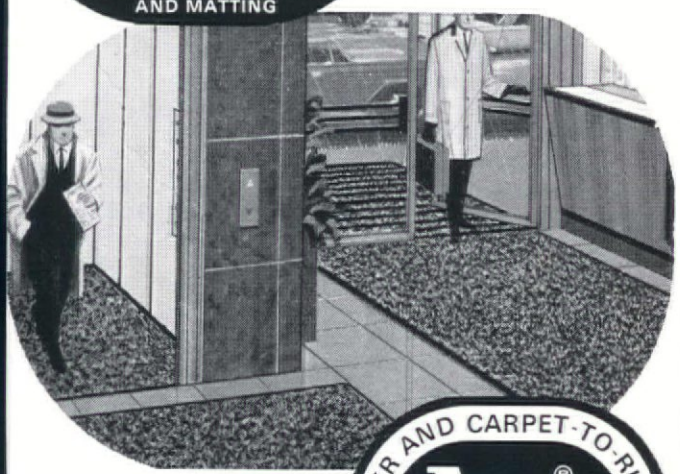

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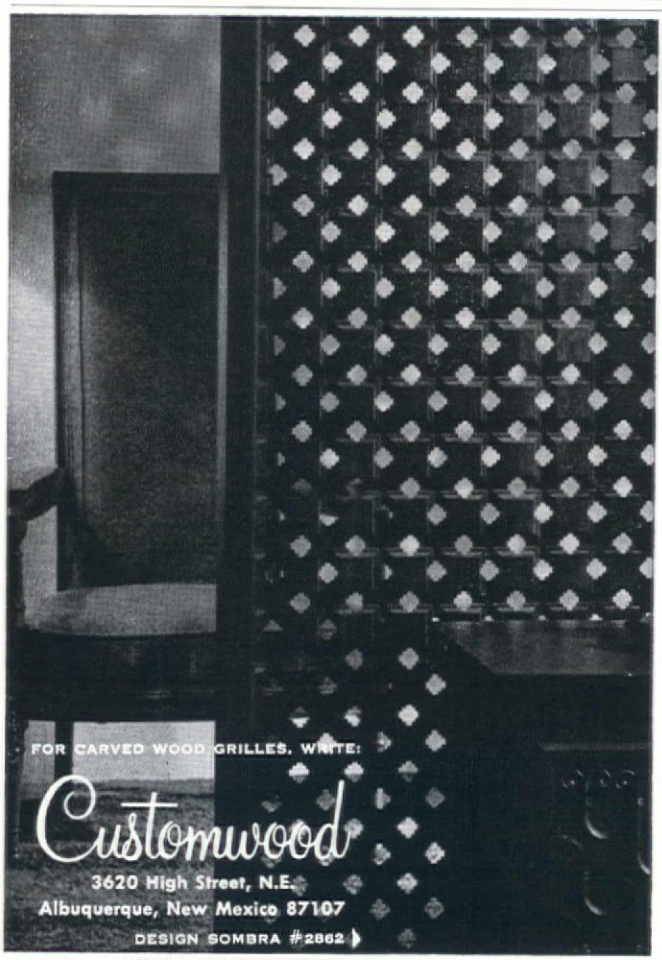

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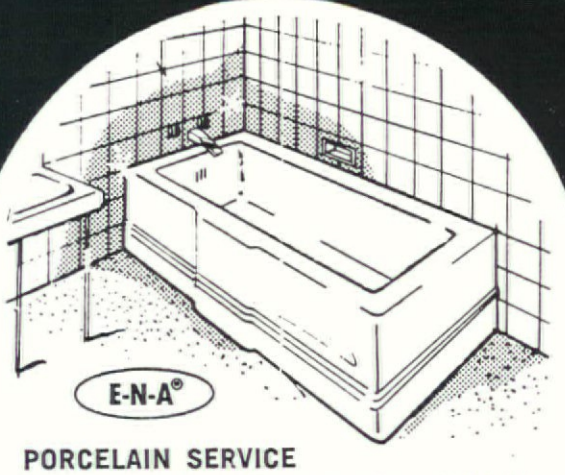

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Circle No. 100 on product card facing P. 128

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Applications of the Boulton Electronic Music System and the Boulton Music Maker are described in a brochure. Installations are custom-designed; phonograph plays all types of recordings made, radio receives AM/FM, regular and stereo, tape recorder plays all types of tape, and spare channels are available for Musak or special program lines.

Circle No. 140 on product card facing P. 128

How new three-dimensional coatings can be obtained is described in a technical bulletin from Claremont Polychemical Corp. Unusual two-color effects are produced when the company's Duragold pigments are added to paints and lacquers pigmented with transparent colors. When blended, a change in the viewing angle results in a change of color, and the play of light and color creates a three-dimensional effect.

Circle No. 141 on product card facing P. 128

Lighting fixtures, fabrication assignments, and decorative accessories are covered in a 16-page catalog from Trimble House Corp. Each fixture illustrated is available in custom sizes with complete data and descriptions.

Circle No. 142 on product card facing P. 128

More than 300 Yorkraft wall decorations, candelabra, historical prints, and accessories in antiqued colors and woods are illustrated in a new 40-page color catalog. Entitled "Wallscape with Yorkraft," the decorative items cover humor, history, utility, and charm. Fifteen room settings and 31 wall arrangements round out the catalog.

Circle No. 143 on product card facing P. 128

Oxford Mills, Inc. has issued a new contract carpeting catalog designed to assist contract buyers, interior decorators, and architects in the selection of institutional floor covering. Color selection, construction details, custom color information, special quality facts, specimens of request for bids, and installation methods are included. Also included are these specially designed Oxford carpet lines: Chestnut Hill, Acrihill, Y20, Arivda, Cherry Hill, Country Fair, Dynat, Rock Springs, Riverhead, Caprinat, Fairbrook, Groton, and Banker's Special.

Circle No. 144 on product card facing P. 128

Burke contemporary furniture, in six collections, tables and bar stools, is featured in the company's new 36-page full-color brochure. The new collections are Star, Lundquist, McKenzie, Bjorgensen, Reineman, and Estaban. Tables are available in a variety of shapes and heights, and base designs of the barstools are stanford, star, round, or anchored.

Circle No. 145 on product card facing P. 128

Look what Brown-Jordan has done with bamboo is the topic of a brochure illustrating its Calcutta collection of indoor-outdoor furniture. Designed by Hall Bradley, the collection of dining, end, and bunching tables, and chairs and sofas, is made of bamboo-styled cast aluminum

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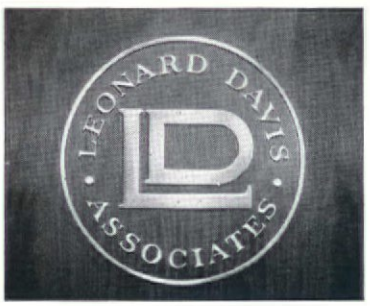

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