Impressions.

Weathering gray softens the rustic forms of split rail posts. Abandoned, desolate fence posts—brought together in a live new grouping, dappled with sunshine.

The inspiration for this custom floor design. Achieved here in handsome style with standard Armstrong flooring material. This is Imperial® Modern Excelon®, the vinyl-asbestos tile mat for commercial projects with an eye on impressive esthetics and economy. Here, strips of gray tiles streak across the rich earthy brown tones of the background. Accent squares of Excelon in bright yellows add cheerful dabs of sunlight. This floor is but a sample of what can be created with the world’s largest line of resilient flooring to choose from.

Your design? Let your Armstrong man take you on a guided tour through Excelon and all Armstrong materials. He knows the book backward and forward when it comes to the technicalities of floor selection. Call him in on your next project. Or write Armstrong, 512 Prince Street, Lancaster, Pa. 17604.

Armstrong

Circle No. 1 on product card facing P. 106
Drexel has been making home furniture for years and years.

Now we're in business!

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

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

Then go see what Drexel has to offer the business world.
Outdoor I/inir»e Trrni<e ut Ihr 71 f'luh in Chi''ot;o

Our kind of town, Chicago

When you put outdoor furniture outdoors in the Windy City, you better be sure it can take the kind of punishment this town dishes out. Smoke, smog, dust and dirt. Rain, ice, snow and fog. You name it. It’s here. So furniture materials have to be tough. Heavy-gauge, extruded aluminum that ends rust and corrosion problems. Acrylic baking enamels that will stand up under bad weather as well as repeated washings. Extruded vinyl that won’t stretch or become brittle and break, no matter how cold it gets. These are the materials we use. The best obtainable. Then we put them together in a manner that Midwesterners appreciate. Strong, substantial welds. No bolts, rivets or screws. Good designs that are pleasing to the eye, comfortable and care-free. Actually, with all these things going for us, you might say we make our furniture Chicago-style. Ask for our new 48-page catalog. We’d like to send you one.

probably the finest
The Cover

Op Art effects occupy our December cover, created by graphic designer Norman Bieckner to illustrate but one of 1968’s wall-covering trends discussed in a survey article starting on page 84.
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

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212 321-0436

LOS ANGELES
8899 Beverly Blvd
213 876-3050

DALLAS
650 Dessertive Center
214 742-1661

GRAND RAPIDS
25 Summer Avenue, N.W.
616 456-9681
"...and please make everything very pretty..."

SEASON'S GREETINGS FROM ALL THE EMPLOYEES AND DAVID and DASH
LETTERS

Excerpts, not chapter
Dear Sir: I am delighted to tell you CONTRACT's generous attention in the October 1967 issue to my forthcoming book Office Planning and Design (McGraw Hill, Spring 1963) has brought a flood of inquiries and telephone calls. Interestingly enough, while this is essentially a textbook for students, response to your excerpt reprint came from quite a number of corporate heads.

Please accept my thanks for your good interest and kind editorial words. However, may I ask you to please note an important correction. The heading and sidebar indicate this is Chapter 1 of the book, but more accurately, it is a collection of excerpts. To be sure, it includes some paragraphs from the first chapter, but the total material submitted to you for reprinting consists of selections from various parts of the book.

Thank you again for the coverage and for continuing to produce so excellent a magazine.

MICHAEL SAPPHIER
Saphier, Lerner, Schindler, Inc.
New York City

Remarkable growth
Dear Sir: Of all the books with which I come in contact, I think CONTRACT has shown a more remarkable growth in distribution and improvement in character than any other I know. Furthermore, this is all based on improvement in its format and contents and this, I know, is based on a whole of a lot of hard work on the part of everyone in your organization. My congratulations to you all.

S. ABBOT SMITH
Thomas Strahan Co.
Chelsea, Mass.

From down under
Dear Sir: We have just received an inquiry for Belgian linens from a man in St. Peters, New South Wales, Australia. He said he saw our ad in CONTRACT. We were surprised and pleased.

FRANCES HANSEN
Promotion Director
Belgian Linen Association
New York City

Another viewpoint on our Cincinnati story
Dear Sir: Regarding your September article on Cincinnati: The question is raised as to whether your contributing editor had remained to study the Cincinnati area a proper length of time before he brough forth, for your final editing, the type of material that was headed with the single word "Cincinnati" and dealt with interior design in this area. Many of us felt that your writer had not truly represented the majority of interior designers in this community and where somewhat unhappy about the general tone of the article in regard to its reflections upon our city also.

In this editorial on interior design in our city, your writer has citied the work of six well-known and respected architects or architectural firms who deal in interior design and two equally reputable firms of designers who sell mainly through architectural contacts.

The article was interestingly written about these fine designers and we were proud that they were from the Cincinnati area. The examples, though they showed more of the work of the architect than that of the interior designer, were of undeniably good quality also.

However, the fact that references, therefore, were all to architects and architect-oriented designers should raise the question in your readers' minds whether this represents the majority of interior design as it is practiced in the Cincinnati area.

It is the belief of many members of our chapter of NSID in this area, as was reconfirmed in a recent meeting during which your article "Cincinnati" was discussed, that only about 20 percent of the interior furnishings handled by designers is controlled by the architectural groups and these for new buildings, the remaining and much larger share being handled by interior designers whose main contact with architects is when the architect is either a client or a spokesman for a client. Of this remaining 80 percent, a great part includes replacements of older equipment, remodeling of existing (and older) properties, as well as the modern and traditional requirements for new projects.

After promising so much in its all-inclusive title and continuing to state through its context that it was an article mainly devoted to interior design, your writer most successfully provided his audience with a story covering about 20 percent of the interior (and architectural) field, leaving the large majority of interior designers and "sellers to interior designers" in this area completely unrepresented in the article.

Wanting to represent the best principles of our chapter of NSID and having been hosts to your editor at the time when much of his impressions of interior design in Cincinnati may have been made, our members have allowed me to try, in my own words, to express their feelings in somewhat the following style:

1. We do not enjoy the use of the words interior designers as connected with such high praise as "remarkably sophisticated designers" when it is applied in direct contrast to statements that Cincinnati community leaders are duds (and later on, squares)." Regardless of who's names your editor mentioned in connection with certain statements, or through the anonymity of another statement, the title and lead-in paragraph reflected directly upon our feelings about our community and our clientele. It was not a truly representative statement concerning the majority of interior designers about Cincinnati.

2. None of us feels that we like any connection directly or indirectly with any statement that indicates we would need a "leader" from another profession before we would undertake to do our best work.

3. We will look forward to a time when your staff may want to see a broader coverage of the work of interior designers in our community.

4. We wish to express our appreciation of your wisdom in avoiding the use of any of the names of the 52 members of the local chapter of National Society of Interior Designers who would not be in sympathy with the feelings of your writer on these issues.

HARRY BACKUS
Chairman of the Board
Southern Ohio Chapter NSID
Cincinnati

We staunchly stand behind Irving Leo's presentation of Cincinnati. By the same token, we respect—and welcome—your opinion and comments.—Ed.

CONTRACT
Please read this.

This coming market week in San Francisco—January 29 through February 2—is an occasion of unusual importance. It's the beginning of the most magnificent, total market center in all the western world. A dramatic architectural complex covering eight square blocks in the center of San Francisco will be officially consigned and dedicated to our industry. As a qualified member of the home furnishings industry you are invited to participate in this important inaugural event.

Activities will be centered in San Francisco's historic Ice House near Fisherman's Wharf, below Telegraph Hill. You will see important collections of some of the finest resources ever shown in the West. Throughout each day you will be regaled with pleasures in the old San Francisco tradition. Fresh San Francisco crab and French bread, exquisite wines and champagne cocktails will be provided by your host, Henry Adams.

The Ice House is phase I. On the occasion of your tour you will become acquainted with the total scope and exciting promise of San Francisco's new International Market Center. In the near future it will provide more than five million square feet of permanent exhibit space, transient show space, convention facilities, a major hotel, parking for 2500 cars and elegant amenities tailored to the tastes and demands of the entire industry.

You and your party will be shuttled by motorized cable car or limousine to and from nearby Jackson Square, Fisherman's Wharf and other San Francisco attractions, including the old Western Merchandise Mart on Market Street. Indeed, your Western Merchandise Mart photo pass or other qualified credential will admit you to the festivities and showings in the new market center.

The Ice House is located at 1150 Sansome Street, on the corner of Union Street, adjacent to spacious parking facilities.

For more information—either now or upon your arrival in San Francisco—telephone Henry Adams personally at (415) 391-2211 or write to Henry at 1300 Sansome Street, San Francisco.

We know your visit will be a memorable one, and we look forward to the pleasure of introducing you to this major breakthrough for our industry.

San Francisco International Market Center
DO’S AND DON’TS — GUIDELINES FOR CLIENTS

More than $2.5 billion was spent on new office construction in 1965. Yet by 1970, many of the firms occupying these new structures will find their space inadequate, their layouts constricting the free flow of people and paperwork, and their maintenance costs rising uncontrollably. Despite the claims of built-in flexibility, a large percentage of today’s offices just aren’t geared to change at the same pace at which the needs of business change in the electronic age.

Business can’t afford to specify office space, pay­out, and equipment on the basis of existing needs. Even if personnel remained at its current level, systems and procedures would not. A simple thing like the assignment of check and invoice preparation to a service bureau, or the decision to handle data processing internally, can radically change the value of a firm’s investment in space.

What’s the best way for a firm to look at its future space demands? What guidelines can it use to protect its space dollars from devaluation?

Based on a study of plans prepared for our own clients—both those moving into new buildings and those who have rehabilitated old space—we offer the following suggestions.

1. When planning an office, aim at interim goals. Today’s “perfect” solution is tomorrow’s limitation on growth. Keep in mind that you are thinking about new space or re-conditioning old because of change—and that change will be a continuous factor in your business.

2. Don’t commit your office to hard-to-change systems and procedures. This means, don’t build department layouts which can only be rearranged at the cost of major personnel or morale problems. When personnel realizes that change is a normal factor in the job, there’s less resistance to it when it occurs.

3. Take a clue from the way technology is moving around you. Computer areas have drastically changed the shape of middle echelon space requirements, as have centralized filing, dictating and secretarial pools. You can’t figure which aspect of this technology you will need to incorporate in a few years, but you can make allowances in your space allocations and layouts which will enable you to adjust to future requirements.

4. Plan for future possibilities at the beginning. Working with modules offers important savings—both in costs and in preventing idle time in the office while innovation is going on. If an office is designed on the modular principle, with provisions for partitioning, air conditioning, electrical distribution, lighting, etc., major layout revisions can be made without experiencing major costs. Modular systems afford the illusion of fixed layouts, while allowing complete flexibility when you want to adjust a layout to meet changing needs.

5. Standardize on decor elements. If you use the modular concept for walls, windows, floors, there’s no reason why decorative elements can’t be shifted around as interchangeable items also. This does not mean that individual and decorative schemes must give way to an overall, sterile interior. Properly planned, materials, colors, furniture, and furnishings can provide interesting variety while offering flexibility within a consistent decorative scheme.

6. Plan on the basis of human requirements. Fitting employees and their necessary equipment into a particular space without sympathetic understanding of how they function can be a costly error—particularly where skilled people are involved.

7. Consider creating flexible work stations, so that when a job function changes it is not necessary to move furniture, files, forms, and tools. Flexibility in work station layout can be realized with modular function or individual preference.

8. Consult the experts. Planning an office that fulfills the dual needs of present-day operations and future change is a technical specialty. Interior planning goes far beyond decor and decoration. It entails evaluation of a company’s changing needs, study of equipment and personnel, planned layouts, preparation of construction drawings, supervision of the building trades, cost control of the entire project, and following through on the myriad details required to secure the finished product—a working office.

9. Don’t wait until the last minute. Allow sufficient consultation time to cover all requirements. (C)

Point of View is an open forum for practicing designers. We invite you to become a guest columnist and welcome expression of your views on the problems, practices, and procedures related to the field of contract space planning and design.
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.
HAND PRINTS BY DE SOTO
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.

Circle No. 8 on product card facing P. 106

3101 South Kedzie Ave., Chicago, Illinois 60623

SEABROOK WALLCOVERINGS
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CONTRACT

1968


May 1-14. NSID Conference. Palm Springs, Calif.


Beauty
with a
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Delightful to look at, safe to touch.

**Pinstripe Hue White**. Single, parallel strands of wire; uniformly white, glare-reducing, light-diffusing glass.

**Flax Nuweled**. Diamond wire mesh; fabric-like pattern on one surface.

**Tobex**. Hexagonal wire mesh; closely-spaced convex bosses on one surface.

**Pinstripe Polished**. The unique Pinstripe hallmark—single, parallel strands of wire—in clear, polished glass.
Pinstripe Finetex®. Single, parallel strands of wire; fine textured pattern on one surface.

Industrex®. Hexagonal wire mesh: regular pattern of tiny, lens-shaped figures on one surface.

Velvex Nuweld®. Diamond wire mesh; shallow, slightly wavy pattern on one surface.

Beauty with a bonus of safety—that's what you get when you specify wired glass from the ASG line. A wide variety of distinctive surface patterns lets you choose the look, the light transmission, and the degree of privacy that exactly fits your design needs. Safety? The Pinstripes have FHA approval as safety glasses. Glasses with diamond Nuweld or Hexagonal mesh are also FHA approved, and have Underwriters’ Laboratory approval as fire-retardant materials. Write today for full information on the complete line of wired glass by ASG. Dept. X-12, American Saint Gobain Corporation, P.O. Box 929, Kingsport, Tennessee 37662.

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International Market Center renovates Ice House complex

Two old landmarks at the foot of Telegraph Hill in San Francisco will be restored and renovated as the first phase of the Northern Waterfront’s new $100-million San Francisco International Market Center. Noted architectural firm of Wurster, Bernardi & Emmons is readying the historic Ice House structures, built in 1914 and once the largest cold storage and ice manufacturing facility in California, for the decorative and contract fields. In their new role, the pair of buildings will be ready to provide more than 200,000 square feet of space within a few weeks.

Wurster, Bernardi & Emmons will preserve the unique atmosphere and character of the Ice House buildings (see cuts) just as they have done the chocolate factory structures in Ghirardelli Square. The exteriors will be kept in their present form. One focal point will be a spectacular glass tower to extend the full length of what is now Gaines—an alley—and provide a modern contrast to the rustic brick exterior of the Ice House. The tower will serve as an architectural and visual bridge between past and present and will be linked to the Ice House by an extensively landscaped mall on the lower level of Union Street, which is being designed by Lawrence Halprin & Associates, landscape architect.

The San Francisco International Market Center, a privately sponsored development, will consist of a complex of buildings to form an important trade center in the West. When completed, it will include a half-million square foot mart for decorative, commercial, and institutional furnishings; a home furnishings mart of about 2 million square feet; a half-million square foot international trade mart for trade and consumers; half-million square foot apparel mart; a half-million square foot trade show facility; a major 500-room hotel, the first in the country that is part of a market center.

New type of design contest

A new type of design contest has just been announced that differs from most in that it will be incorporated as a regular part of school curricula, instead of being a separate, almost diversionary project. Sponsored by Trend Contract Division of Trend Mills, Inc., the current pilot project involves two schools—Pratt Institute and Parsons School of Design—although it may later be expanded to include others. Its aim is to promote creativity as a whole in the industry, rather than centering on specific carpet designs. Projects involved will be of dormitories, offices, lobbies, and other commercial/institutional spaces. Directing the project will be Arnold Friedmann, associate professor of design at Pratt, and James Howell, chairman of the interior design department of Parsons. Prizes will be scholarship monies.

Students buy carpeting

Once they decided on the solution, they swung into action. Door to door, they sold magazine subscriptions to raise enough money to buy carpeting for their school library. And they did it. Within two months, the students of Juan Cabrío Junior High School, in Santa Clara, Calif., had collected enough to purchase the carpeting that their school budget couldn’t afford. Since the library was used for many school meetings and activities, the students decided that carpeting was necessary to reduce the noise, and to improve the appearance of the room. The students, through their efforts, were soon able to contact a dealer who suggested a commercial grade manufactured by World Carpets.

“It’s great . . . looks like home . . . now you can study in quiet,” were some of the reactions of the proud students.

Dallas Mart to expand

Approximately a quarter million square foot expansion of the Dallas Trade Mart and Apparel Mart is now under construction in order to provide more permanent exhibit space in the Dallas Market Center. Plans are for completion of the entire project by August 1968.

The Texas World’s Fair

Plans for HemisFair 1968, which will open in San Antonio, Texas, on April 6, are progressing “exceedingly well and face no problems,” according to its chief executive officer, James M. Gaines. Theme of the Fair will be “The Confluence of Civilization in the Americas.” Situated on a 92.6-acre site, there will be Federal and state pavilions, 14 picturesque historic houses, food clusters, three-building convention center, Tower of Americas, and 43 Government modules.

Twenty-one governments have already signed contracts to house exhibits in the modules, and it is expected that the final total of between 25-30 foreign exhibits will be reached before long. Signed up so far are: Belgium, Bolivia, Canada, Republic of

(Continued on page 16)
PEOPLE

WYNN SHAFFER, senior designer of Western Design Associates, San Francisco, has been named West Coast regional vice president of National Society of Interior Designers.

WILLIAM F. HECKER has been elected a vice president of the architectural firm of William B. Ittner, Inc., St. Louis.

MARTHA H. MUNSTER has been appointed architectural consultant with Gulistan Carpet Division of J. P. Stevens & Co., Inc. WILLIAM D. MILTON has been transferred to the New York Commercial Sales Department of the firm.

WILLIAM TILLMAN has been named manager of Dux, Inc., New York showroom in Decorative Arts Center.

ISD, Inc., interior space design firm, has added three new people to its professional staff: ANGIE MILLS, project manager; RICHARD MARSH, manager of tenant development; E. V. MARKULA, senior designer. They will be based in the firm's Chicago office.

JAMES MEERRICK SMITH, FAID, Coconut Grove, Fla., and EDWARD J. PERRAULT, FAID, Houston, Tex., have been re-elected president and board chairman, respectively, of American Institute of Interior Designers.

JOSEPH H. HOGRIEFE has joined Johnson-Carper Furniture Co. in Roanoke, Va., as sales manager-upholstery division.

WILLARD C. HASS has been appointed general national sales manager of Design Products, Inc., Boulder, Colo., custom furniture manufacturer.

LEONARD O. ROSE has joined Milwaukee Chair Co., as vice president and general manager of the firm's new plant in Newbern, Tenn.

EARL B. ARNOLD and N. MAC JOHNSON have been named district sales managers for Patcraft Mills, Inc. Arnold will be responsible for southwest Virginia, tri-state area of Tennessee and northern counties of N. Carolina, Johnson, for South Carolina and southern part of North Carolina.

Design-Technics has named J. MARTIN LARSEN, sales representative for Illinois and Wisconsin.

JERRY KAUFMAN, vice president of F. W. Roberts, Co., has been named to National Office Products Association's Furniture Committee for a one-year term.

JOHN J. (HUGH) ALEXANDER has been appointed administrative assistant to Andrew Croll, vice president-Toledo operations for the coated fabrics division of Interchemical Corp.

HORST GUNTER, DONALD S. MACKERER and JOHN J. ESSERWEIN have joined TechFab, St. Louis, as sales representatives.

MRS. MOSELLE MEALS, chairman of the board of Taylor Chair Co., Bedford, Ohio, has been named the first honorary member of the Institute of Business Designers.

FRED BASSETTI & Co., Seattle-based architect, has established an interior design department headed by Lucile Wilcox.

S. GUY LOVELACE was elected chairman of the board of Lovelace-Steel Associates at a recent meeting of the board of directors of the Liverpool, N.Y., interior design firm. JAMES F. STEELE was elected president, the post formerly held by Lovelace.

NORRIS J. GOLDMAN has been named president of Doehrmann Co., replacing Harold B. Lawson who is retiring. The firm, located in Los Angeles, is a wholesale hotel, motel, restaurant, and institutional supplier and manufacturer of food serving and preparation equipment.

E. H. R. BLITZER has been elected chairman of the board of Lightolier, Inc., lighting manufacturer. He will continue as president and chief executive. EDMUND R. McCALYRE was appointed treasurer and will continue his duties as comptroller. ARTHUR E. BIRCH has been named to the newly created post of architectural sales manager.

DON DECKER has become national sales manager for American Lantern Co., Newport, Ark.

Philadelphia Carpet Co. has announced the appointment of ART H. BJORKMAN to the new post of national sales manager of the contract division. Bjorkman will be based in the company's Eastern Region headquarters, 295 Fifth Ave., New York City.

A. W. LUTTER, JR. has been named senior vice president of Interchemical Corp., effective January 1, 1968, when he will also be elected to the board of directors. He will be located in the New York offices of the company.

Five designs by AID members have been selected by the judges in Uniroyal's Action Room Competition for awards of $1,000 each. Winners of the honors are: GEORGE ALFRED PARENTI, Chicago; LLOYD FAULKNER, Los Angeles; MARVIN SHARPE, Seattle; KIRK WHITE, New York City; and MISS JACKIE M. MAHI, Honolulu.

DON L. CRIM has joined Ozite Corp., Chicago-based floor covering firm, as district manager in South Carolina, Georgia, Alabama, and the Florida panhandle.
Crown Tuft presents the proud, new meet-the-public carpet of Zefkrome E.S.P.*

The most advanced acrylic in contemporary carpeting for public places is Zefkrome, Engineered for Superior Performance. It appears in the new Crown Tuft carpet which offers unique advantages in aesthetics and wear.

**Color:** Multichromes, a new concept developed for greater clarity and richness.

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

**Superior color retention:** Lasting color, because the color is locked in when the fiber is made.

**Superior Cleanability:** The new Crown Tuft carpet returns to its original appearance after on-location cleaning better than any other acrylic carpet.

**Dirt resistance:** Zefkrome is a smooth, circular acrylic that doesn't hold soil the way other acrylic fibers do. The Crown Tuft carpet is also moth and mildew proof. Perfect for installation anywhere. Diamond Point II is fully guaranteed against snags from golf cleats, which makes it especially appropriate for pro shops, locker rooms, country clubs.

---

**Diamond Point I**
- 270 pitch (gauge), minimum 17½ pounds tuft lock.
- 10th gauge construction.
- 15 denier 70% Zefkrome acrylic, 30% modacrylic pile.
- 9 ounce stainless jute primary backing.
- 9 ounce stainless jute secondary backing.
- 8 stitches per inch, .1875 pile height.
- Total weight...60 ounces with double jute backing...97 ounces with high density rubber backing.

_Zefkrome is a trademark of Dow Badische Company_

**Diamond Point II**
- 270 pitch (gauge), minimum 17½ pounds tuft lock.
- 10th gauge construction.
- 15 denier 70% Zefkrome acrylic, 30% modacrylic pile.
- 9 ounce stainless jute primary backing.
- 9 ounce stainless jute secondary backing.
- 9 stitches per inch, .250 pile height.
- Total weight...70 ounces with double jute backing...107 ounces with high density rubber backing.

_Crown Tuft Inc.
P.O. Box 129
Dalton, Georgia 30720_

_Gentlemen: Please send me details on colors and prices of the Crown Tuft carpet of Zefkrome Acrylic._

_Name__

_Address__

_City_ State__

_Zip code__

**Dow Badische Zefkrome Acrylic**
Rugcrofters, designer and manufacturer of custom designed and hand made rugs and carpets, has unveiled its new collection in new, expanded showrooms in the Decoration & Design Building in New York. The 6,000 square foot showroom, designed by Saphier, Lerner, Schindler, is elegantly understated in a modern motif and colored in soft grays and beiges. Darkly tinted glass separates the areas while allowing an unobstructed view. Along one wall, full size rugs are mounted on sliding tracks so that each may be viewed completely in proper lighting. Swatches of carpeting showing textures and colors hang in recessed areas around the showroom. Throughout the showroom and in Rugcrofters' Gallery of Rug Art, contemporary original works of wool art are hung. Framed and mounted, these individual works, by F. Kline, utilize techniques akin to rugmaking. (C)
GOT A MATCH?

Prove to yourself that Chatham's drapery fabrics of Verel are flame resistant!

Fires often spread by running up the draperies. But Verel will not support flame. And Chatham's new group of 100% Verel modacrylic drapery fabrics has just as hot a story from the style angle:

- soft, luxurious look
- wool-like hand
- 6 exciting styles
- 12 rich colors
- easy maintenance—washable and dry cleanable

Available through a Chatham drapery distributor in your area. For further information write Drapery Division of Chatham Mfg. Co., 666 N. Lake Shore Drive, Chicago, Ill. 60611.

VEREL MODACRYLIC

EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK, N.Y. 10016. Verel is the trademark for Eastman modacrylic fiber.

Circle No. 13 on product card facing P. 106
Simplicity and clarity of design skillfully blended with great expanses of white and accents of brilliant color create the new worlds of Unika-Vaev and Fritz Hansen. The combined showrooms, on the 16th floor of the newly enlarged Decoration & Design Building in New York, are outstanding examples of coordination between interior designers and the manufacturers. A subtle statement of white or neutral walls provides an elegant backdrop for the clean lines and brilliant colors of Danish furniture and textiles.

Albert Herbert, AID, has designed a huge S-shaped rack system which dominates the center of the Unika-Vaev showroom. The rack holds more than 1,000 samples of the textile collection, attractively arranged for quick viewing, according to the colors of the spectrum. Unika-Vaev rugs are displayed on large sliding tracks at the far end of the showroom. Additional fabric racks will be displayed against two other walls in the display area. Windows, which run the full length of the showroom, are attractively draped in white transparent fabric. Light and space are thus fully utilized to vividly display Unika-Vaev's collection of drapery and upholstery fabrics and rugs. Fritz Hansen furniture is used throughout.

Mogens Leth of the Quorum Five designed the Fritz Hansen showroom, which is more than twice the area formerly occupied by the firm. With versatility and flexibility as his goals, Leth has created a modular showroom in stark white, which uses the furniture and brightly enameled platforms for color accents. The four by four foot multicolored platforms provide imaginative stages for the Fritz Hansen furniture.

Parallel ceiling tracks run the width of the room to provide instant partitioning with panels or draperies, into eight by eight foot areas. (C)
Quietly sophisticated casters for the corner office, tailored casters for multi-desk areas, engineered casters with silent-rolling, easy-swiveling action... this is the Faultless flair. It's evident in these four casters. Your local Faultless Representative is as near as the telephone book. Or write to Faultless direct.

Faultless Caster Co.
A Division of BLISS & LAUGHLIN INDUSTRIES
Evansville, Indiana 47717
Branch offices in principal cities of U.S.
Canada: Faultless Casters Limited, Stratford, Ontario.
Circle No. 14 on product card facing P. 106

IMAGINATIVE CONTRACT FABRICS
These jacquard velvets have been styled and colored to correlate with our wide line of Venezia Plain Velvets. All are available in cuts and pieces... and stocked in all principal cities. Our reputation as a distinguished mill source for imaginative contract fabrics is well known. Get to know us! Samples? Of course, just write.

LA FRANCE FABRICS
145 E. 32 ST., NEW YORK, 10016
division of Riegel TEXTILE CORP.
Sales Service Centers in 22 Principal Cities

Circle No. 15 on product card facing P. 106
Millions of Foot-Steps Later...

"COLOSSAL"

with Herculon* Olefin Fiber Pile

Will Make Light of Heaviest Traffic!

In any public area... offices, banks, hotels, motels, stores, apartments... schools, hospitals, churches... wherever carpet is required to withstand rigorous use, "Colossal" will stand up proudly. Why? Because the carpet pile is made with Herculon* olefin fiber. Because the 9 multi-color choices remain clear, true for life. Because its tweed texture looks so uncommercial. Because it won't pill or fuzz... is easiest to clean, spots and spills wipe off, dirt and dust don't cling. It's moth-proof, mildew-proof, virtually static-free, and non-allergenic. That's why you can select it without reservation.

FREE! Write for Swatch Book with Actual Carpet Samples!

DOWNNS QUALITY CARPETS

DOWNNS CARPET COMPANY, INC., Philadelphia, Pa. 19134 - Since 1865

Circle No. 16 on product card facing P. 106
This would be a great way to buy contract carpeting

if people walked on their hands.

When you have a piece of Trend Contract carpeting in your hands, you know what you've got. Our specifications tell it to you straight—no guesswork. We sell our contract carpeting the way we make it. By specifications. Seven of the largest, most automated mills in the industry turn out Trend carpeting for contract installations. And Trend Contract salesmen are trained in the why and wear of fibers and construction for every contract requirement. The price will set you back on your heels. You can't beat it. Get your hands on Trend.

For your copy of "How to Put Your Finger on The Right Carpet for Every Contract Installation"—write on your business letterhead to Department C12

295 Fifth Avenue, New York, New York 10016

Circle No. 17 on product card facing P. 106
B.F. Goodrich 5½-inch-thick Texfoam® mattress is thicker, looks better, sells better.

Many foam rubber mattresses look like pads.

But a genuine B.F. Goodrich 5½-inch-thick Texfoam® mattress looks like a mattress.

And acts like a magnet. It'll draw customers who used to pass foam rubber by. BFG still makes a 4-inch-thick mattress. And customers still like it. But they'll like the 5½-inch-thick mattress even better.

When they sit on it, lie on it, bounce on it, they'll find it pleasantly firm, yet gently yielding. Won't ever lump, break down or sag. Never loses its comfort or its cool. And never has to be turned!

This new BFG Texfoam mattress is perfectly easy to carry. And to deliver. One driver can roll it up and handle it handily.

Anything more to think about? Order BFG 5½-inch-thick Texfoam mattresses now. Or for even more information write B.F. Goodrich Consumer Products, Akron, Ohio 44318.
THE CHAIR RECOGNIZES

STYLE.

Style...plus the quality craftsmanship and exceptional value you've come to expect from one of the world's leading suppliers of contract furnishings. And Shelby Williams has designs to meet any decorating requirement...whether modern or traditional, harmonizing or contrasting, one chair or a hundred.

Add to style and quality the other features of this fine furniture...comfort, elegance...luxury...individuality. You'll see why Shelby Williams has the perfect answer for perfect interior designs.

And best of all...Shelby Williams is your one great contract source for contract furnishings. Through Shelby Williams and its subsidiaries, Madison and Duo-Bed, the designer, specifier, architect and contract dealer can fill virtually every need in the total concept planning and coordination of today's business-institutional-commercial interiors.

Why not write for our catalogs today?

Shelby Williams
MERCHANDISE MART, CHICAGO, ILLINOIS 60654

Showrooms: Atlanta, Chicago, Dallas, Los Angeles, New York, San Francisco, Seattle.

Circle No. 19 on product card facing P. 106

CONTRACT NEWS

HUGH M. KEESE ASSOCIATES, INC., has relocated its offices to 355 Lexington Ave., New York City.

MORGANELLI-HUEMANN & RUDI, architect-interior design firm of Los Angeles, has opened a Seattle office in the College Club, 505 Madison Ave., Seattle. James W. Dupar has been named associate-in-charge.

ALMA DESK CO., High Point, N.C., manufacturer of wood office furniture, just completed another plant expansion project of more than 200,000 square feet.

DUO-BED CORP., division of Shelby Williams Inc., has opened a new showroom in Southern Furniture Exhibition Building, High Point. Other Duo-Bed showrooms are located in the Merchandise Mart, Chicago, and Los Angeles' Design Center.

ALL-STEEL EQUIPMENT INC., has purchased 23 acres of land in Hazleton, Pa., for a new manufacturing plant. Construction on the plant, which will exceed 170,000 square feet, will begin immediately.

NESSEN LAMPS, INC., moved to a new factory and general office at 3200 Jerome Ave., Bronx, N.Y. on September 1, and opened a New York City showroom at 155 East 56 Street.

MILWAUKEE CHAIR CO., metal, wood, and fiberglass seating manufacturer, has recently moved its corporate headquarters from Milwaukee to Oak Brook, Ill. The company has constructed an 8,000 square feet building to house the executive offices, design studios, and showroom.

GENERAL ELECTRIC Co., Laminated Products Department, has opened a new showroom in Robertson Plaza in Los Angeles. Located on the fifth floor, the Textolite sales office occupies 700 square feet.

CRAMER INDUSTRIES, INC., Kansas City, was awarded first place at the recent NPOA Convention in Chicago for excellence in function and attractiveness of exhibit booth.

INTERCHEMICAL CORP. has announced plans to build a multi-million dollar plant in Edison Township, N. J., on the site of the former Camp Kilmer. The Edison plant, Interchem's ninth in New Jersey, will occupy approximately 32,000 square feet.

Dedication of the new, multimillion-dollar Fibers Research & Development Laboratory of HERCULES, INC., at Research Triangle Park, Raleigh, N.C., was conducted in Hercules; and Paul L. Johnstone, board member and general manager of Hercules Fiber & Film Department, November 15, 1967. The new laboratory will be the research, development, and technical service arm of the company and will be concerned primarily with Herculon olefin fibers.
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.  
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
What heels will your carpets meet?

Philadelphia has the contract grade to take them in stride.

Not everybody runs up against the same heels (and the things they track in). That's why Philadelphia has so many in-stock lines—so varied in construction, color and style ranges—to meet every contract requirement. And the specialized counseling that makes sure the right carpet goes in the right place.

Take GLENCOVE carpet (shown), for example. It is true luxury, has the remarkable resilience and texture retention of lavishly used Acrilan® acrylic—with a tight pile that repels dirt so it has no place to go but up into the vacuum.

Nine decorative 3-color moresque effects—priced lower than you think for fine quality. Send for Free Swatch and Information

In contract carpets, the choice is PHILADELPHIA Carpet Company

Circle No. 46 on product card facing P. 106

General Offices: Cartersville, Ga. 30120 • Showrooms: Chicago, New York, Los Angeles, San Francisco, Dallas, Crawford & Thompson in Atlanta, High Point, St. Petersburg
Lighting devices that are totally original... classic Bubble Lamps... all bear the unmistakable imprint of architect-designer George Nelson. A variety of shapes and sizes, all cast a soft even light. A choice of accessories turn the basic Bubble into adjustable ceiling fixtures, wall pin-ups, floor and table lamps. Now offered as a ceiling hung fixture with hangers and extra length cord for baseboard attachment. Write for our catalog. Howard Miller Clock Company, Zeeland, Mich. 49464.
DISCOVER EXPLORER: USUALLY USED WHERE UNUSUALLY DENSE CARPET IS REQUIRED.

OR IN PLACES WHERE IT'S UNUSUAL TO USE CARPET AT ALL.

Monsanto

Explorer is unusually dense carpet—1/10 gauge* or a minimum of 80 tufts per square inch. And for even greater wearability and beauty it's made with Acrilan® acrylic fiber—the tough fiber with the soft touch. Ideal for practically any contract installation, particularly high-traffic areas where performance and looks are a must. In fact, Explorer wears and cleans so well, you can use it in places where you might ordinarily use an entirely different flooring. And the cost? Less than any comparable carpet. Available in 17 colors tufted on a Spun Bond man-made back for dimensional stability. Your choice of Rubber Loc or Dual Loc jute secondary backing.

Discover Explorer yourself. For a 3" x 5" sample and Sweet's File Catalog, #28E, write: E. T. Barwick Mills, Inc., Contract Division, Chamblee, Georgia.

* (270 pitch)

Circle No. 48 on product card facing P. 106
It's no "Wonder"

creative designers choose Big-M bases

The "Wonder" of Big-M Base designs is the functional flexibility and eye-appeal that will add volume to your product's sales. Investigate the possibilities of Big-M Bases. Write for full details.

(All Big-M Bases are available KD)

LEAR SIEGLER, INC.
MIDDLETOWN MANUFACTURING DIVISION
P.O. BOX 98 • SIMPSONVILLE, KY. 40067

Circle No. 49 on product card facing P. 106
In the Cheshire Inn there is that happy blending of old and new. Of the new, conveniences and facilities unknown in the old coach inns, but a necessity today. Of the old, the warmth and charm in traditional things, warmed by time and use. In Woodard wrought iron furniture, the same happy blend of lasting classic design and modern carefree materials.
The list that grows and grows and grows:
Aldon
Barwick
Beattie
Berven
Cabin Crafts
Carolina
Chatham Carpet
Chickamauga
Commercial
Dan River
Evans-Black
Gulistan
Hollytex
Laurelcrest
Lees
Loomtex
Magee

Mand
Masland
Monarch
Monticello
Noxon
Painter
Patcraft
Philadelphia
Porter
Roxbury
Sequoyah
Summitcrest
Sweetwater
Thomas Pride
World
Wunda Weve
and others.

Just about everyone is joining the growing list of Poly Bac users. Poly Bac, the original primary backing woven of polypropylene yarn. It’s growing fast enough for everyone’s own good.

A product of Patchogue Plymouth Co. First and largest manufacturer of synthetic backings.
MAKE A SHOWCASE OUT OF A SHOWROOM

Contact your Orcco distributor

Sun & Shade Division
4903 Everett Avenue,
Los Angeles, California 90058

Explore The Many Uses of Orcco Sun & Shade

A little initiative will go a long way...
for never has carpet presented such great potential as the indoor-outdoor type. And only Sun & Shade offers the decorative flexibility represented by these three finishes:

La Costa exclusive deep carved design as illustrated
CarvTone exclusive deep carved design
Contemporary with smooth surface

Every day new and different uses are coming to light in and around all kinds of action centers... residential buildings, commercial structures, industrial buildings, public facilities and recreational areas. Sun & Shade is ideal for such installations. All you need do is take the initiative.

Setting: Courtesy of Town & Country Ford, Reseda, California.
Installation: Gary Harper Carpets

Carpet the Action Areas...

with Orcco SUN & SHADE OUTDOOR-INDOOR CARPET

100% HERCULON® pile olefin fiber
If this carpet of A.C.E. nylon in the "21" Club loses more than 10% surface fiber in 3 years, we'll replace it.

And that's a guarantee.

If this carpet of A.C.E. nylon at Wilkes College loses more than 10% surface fiber in 3 years, we'll replace it.

And that's a guarantee.

If this carpet of A.C.E. nylon in the Allentown Public School loses more than 10% surface fiber in 3 years, we'll replace it.

And that's a guarantee.

This is all the Time we've taken.
You're looking at just 6 of the 12 full-color ads that will tell the right people the right thing: Allied Chemical is the only fiber producer to give a 3-year guarantee... any carpet of A.C.E™ nylon is guaranteed against as little as 10% pile surface loss. This guarantee covers any commercial installation (all 12 ads will illustrate actual in-operation application like restaurants, schools, clubs, supermarkets—every, and all, high-traffic areas). We intend to hit the people (your client) who should know about our A.C.E. 3-year guarantee program. There is no other program like this anywhere.

And we're taking the time to tell you beforehand because we anticipate action from our program. It's that unique; it's that important.

We think you'll want to take the time to send for more information about ALLIED CHEMICAL A.C.E. PROGRAM. It'll be that important to you.

"This Carpet is guaranteed by Fibers Division, Allied Chemical Corporation, against excessive surface wear for three years when properly installed and maintained. The guarantee will cover surface wear to the extent of loss of more than 10% (per square yard) of pile fiber. If the carpet fails to perform as guaranteed, it will be replaced at our expense upon request of the customer. The guarantee does not cover tears, burns, pulls, cuts or damage due to improper cleaning agents or methods."

To find out more about A.C.E., the specially engineered nylon for commercial carpets, send this coupon to Allied Chemical Corporation, Dept. A.C.E., No. 1 Times Square, N.Y., N.Y. 10036.

Name ____________________________
Firm ____________________________
Address ____________________________
Occupation ____________________________
Type of Installation ____________________________

Circle No. 27 on product card facing P. 106
The sun can’t hurt. They say Omar Khayyam never had to use his J. R. Clark 5-year guarantee.

Had your fill of troublesome casuals? Then make things carefree, with casuals by Clark.

This casual furniture is beautiful, too. Only it’s a beauty that doesn’t disappear after a few months of use.

In fact, they're guaranteed to stay beautiful...to resist rust, stains, fading...for five years or longer.

Take the finish. It’s not painted on. Nor pressed on. Instead, the tubular steel is generously zinc-plated, chromated, epoxy-treated, then a high quality enamel finish is baked on.

The cords won’t stretch. They are hand wrapped; carefully, painstakingly placed in position one strand at a time. And guaranteed against staining, fading. Even the hardware is guaranteed against rust.

The J. R. Clark Company
Spring Park, Minnesota 55384
EXHIBITORS TO DATE

Adamo Galleria
Alden/Contract Carpet
Allied Chemical
American Cyanamid
American Mat
Belgian Government
Berkshire Hathaway
Borden Chemical Co.
(Biovolume Coated Fabrics Div.)
Brody Seating
Brown Jordan
Browne-Morse
Brunswick Corp.
Buckstaff Co.
Burton Div., Brunswick Corp.
Burwood
Cabin-Crafts
Callaway Mills
Carnegie Textiles
Carolina Forge
L. E. Carpenter
Cavro
Celansel Fibers
Chariot
Chicago Hardware
Children’s Workbench
Commercial Carpet
Connoisseur Wallcovering
Contract Magazine
Creative Metal
Crown Products
Crown Rubber
Customwood
Design-Tex
Dimensional Plastics
Dow Badische
Downs Carpet
duCor
Dylan Carpet
Excel
Fibresin
Edward Fields
Fima
Fixtures Mfg.
Ford Fabrics
Formica
General Tire
Georgia-Pacific
Goodall Fabrics
B. F. Goodrich
Hercules
Hillside House
Howe Folding Furniture
Howell Co.
Hunt Country Furniture
I.V. Chair
Interchemical
International Crating
Jackson China
Jansko
Kirsch
H. W. Knight
Jack Lenor Larsen
La Barge Mirrors
La Casa
La Chaise
Lave-Simplicex-Scribe
Lawrence Metals
M. H. Lazarus
Levelor Lorentzen
Lewittes Furniture
Luxo Lamp
3M Co.
Maharam
Karl Mann Associates
Masland Duralather
Charles Mayer Studios
Medallion
Menel
Middletown
Mitten Letters
Mohaasco
Molla
Monsanto
Mo-Sag Spring
Parkwood Laminates
Patterson Furniture
Pioneer Plastics
Porter Carpet
Protasii
Repligleicetive
Rockland Indusries
Royalmetal
Rugcrotfers
Seamco-Loma Loom
Sellersman Studios
Shenango Ceramics
Siesta
Simpson Bosworth
Stacor
Stanley Furniture
Stauffer Chemical
Sunburst Aluminum
Sure-Fit Products
Syracuse China
Techfab
Telescope Folding F. urn
Trend Mills
Tropitone Furniture
Uniline
United Chair
U.S. Plywood
V’Soske
Valtronic
Vircos
Virtue of California
Vogue Rattan
Wall Tube & Metal
Williams Office Furn
Lee L. Woodard
Wunda Weve

Manufacturers turn on sales at Contract ’68

Buyers Attend

CONTRACT ’67 was toured by thousands of architects, contract designers, specifiers, furnishers, space planners, school, college and university administrators, government purchasing personnel, and volume commercial/institutional buyers.

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.

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

Circle No. 29 on product card facing P. 106
the FACET chair

J & J BROOK DESIGN

JOHN SAVOY & SON INC. BOX 248 / MONTOURSVILLE, PENNA. 17754 – 717-368-2424

Circle No. 30 on product card facing P. 106
Arthur J. Arthur likes our wall coverings.

They called him a perfectionist but Art stood his ground: only Vin-L-Fab would do for the walls of the new public library. "At the price you're paying you don't deserve it," he told the library board of trustees, "but you're getting a wall covering every bit as tough as it is good-looking." Today, the trustees call Vin-L-Fab the greatest thing since the Dewey Decimal System.

Laminating Services offers the broadest spectrum of wall coverings of any manufacturer, without exception. Vin-L-Fab alone lets you select from hundreds of colors, patterns and textures, in grades to fit every price need. Vin-L-Fab "22" is a solid vinyl, that includes stripes in widths you specify.

Others include Pliant Wood, a genuine wood veneer in over 50 species, bonded to fabric backing for stunning matched-grain effects . . . the prestige of real woven cloth in Wovan . . . and lush nylon-flocked Vin-L-Suede.

When it's wall coverings, no other manufacturer can do so much for you.

Write today for complete details in Brochure No. 100 CM.

SEE US IN SWEETS

LAMINATING SERVICES, INC.

4700 Robards Lane, Louisville, Ky. 40218

One of over a thousand patterns and colors

Creating the aesthetic effect of bold vertical lines unencumbered by glazing members allows the designer to capitalize on the many desirable properties of glass in areas where heretofore its use was considered impractical. Manufactured in standard stock lengths of 8, 10, and 12 ft., its installation is now facilitated thru the development of anodized aluminum sections that are as utilitarian as they are beautiful.

NEW Simplified Snap-On Moulding System Enhances Practicality of PROFILITE
... an outstanding collection in both design and color... many unusual, all excellent tools in the hands of the expert interior designer. You must see them all to appreciate their infinite decorative versatility.
What have you been using for carpet cushion?

We’ve been using natural rubber.

That’s why B.F. Goodrich sponge rubber carpet cushion is soft, but not mushy.

If you’ve been using mushy cushion, you know what’s wrong. It causes restretching, no matter how solid the backing of a carpet is. And restretching causes callbacks. And callbacks cause grief.

Natural rubber is also why BFG cushion won’t ever flatten out or lose its bounce. And why it won’t mildew or rot. And why it won’t turn into a hotel for bugs. And why it won’t make your client sneeze if she’s allergic.

Natural rubber is why we can guarantee our cushion the way we do, too. Not just for the life of a carpet, but without time limit. Unconditionally. This means you or your client can complain to us 50 years from now or 500 years from now. If you can ever find a reason to.

We make eight different kinds of natural rubber cushion for residential and commercial use, in eight different price ranges. We make Rug-Grip®, too. It keeps people from slipping on area rugs.

Next time you use a sponge carpet cushion, don’t get mushy. Get natural rubber cushion, made only by B.F. Goodrich.

You’ll find it’s what you should have been using all along.


Circle No. 33 on product card facing P. 106
The Space Team

Introducing the oldest member of the team: the unique Hardwood House free standing systems.

He’s been around the longest. He needs no support. He stands by himself. He mixes very nicely. He’s good looking, portable, completely adjustable, and won’t mar walls, floors or ceilings.

He has a big family (over 100 individual cabinets and shelves in three modules and two depths).

This member of the Space Saving Team is completely pre-engineered and finished at the factory. A screwdriver and level are the only tools necessary.

For further information about The Space Team, write: Hardwood House, 10 St. James Street, Rochester, New York 14606.

from Hardwood House.
Can you add to this list of items to treat with Du Pont "X-12" flame retardant?

- Cottons
- Linens
- Curtains
- Upholstery
- Silk
- Bedspreads
- Jute carpet backing
- Wool
- Slip covers
- Rayon
- Table cloths
- Straw
- Napkins
- Box spring covers
- Pillow ticking
- Wall coverings
- Mattress ticking
- Hair
- Upholstery wadding
- Deck fabrics
- Grads
- Rugs
- Cork
- Draperies
- Bed linens
- Paper
- Vinyl fabric backings
- Upholstery lining
- Felts
- Quilting
- Mattress fillers

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 cracking or blooming. Only fire can tell the difference.

Long-term effectiveness is another "X-12" advantage. An "X-12" treatment provides protection until the flame retardant is removed by washing or other means. But "X-12" can be easily reapplied since it is a renewable flame retardant.

For flame retardancy on any of the items listed—and possibly on other materials you may think of—specify Du Pont "X-12." For more information, mail the coupon today.

*Du Pont Trademark

Better things for better living... through chemistry

Du Pont Company, Room 5348
Wilmington, Delaware 19898

□ I am interested in talking to an "X-12" applicator.
□ I am interested in flame retardancy for__________________ .
□ Please send information on how to apply "X-12."

Name_________________________
Title_________________________
Company_____________________
Street_____________________
City________________ State______ Zip_____
Telephone____________________

Circle No. 35 on product card facing P. 106
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

May we send you brochures on contemporary, traditional and ultramodern wood office furniture?

SHOWROOMS:
Los Angeles — Raub & Robinson, Inc., 1608 East 15th St.
New York — Jofco, 16 East 53rd St., 7th Floor
Fort Worth — L. H. McDaniel & Son, 420 S. Hallinger
Chicago — Jofco, Space 1109 Merchandise Mart

Circle No. 37 on product card facing P. 106
LEASING TROUBLES? THE SOLUTION: TIRADOR!
Cohyde's new contract vinyl wall covering

Interchem's Cohyde vinyl wall coverings are designed specifically for the contract market. They are versatile as well as beautiful. They are durable and easily maintained. Cohyde's low installation cost makes it ideally suited for original and re-furbishment installations.

Contract specifiers find the new Tirador cork pattern just right for offices, foyers and corridors. They find its eye-catching elegance just what the builder needs in influencing a rental or sale. Tirador eliminates forever the need of repainting, repapering, or re-anything. Available in 11 different colors, Tirador coordinates beautifully with Cohyde's vinyl upholstery fabrics. We'd like to send you a sample swatch of Tirador, along with our color brochure featuring other contract-oriented patterns. Write us today. Most Cohyde patterns are available with Tedlar.

INTERCHEMICAL CORPORATION, COATED FABRICS DIVISION, TOLEDO, OHIO 43601

*U/L rated, with physical properties that equal or exceed Federal specifications.
CUT YOURSELF
A SLICE OF
COLOR HARMONY

We'll provide the mix 'n match pattern and colors. In new Inverness, the breathable FABRILITE® vinyl upholstery that brings a new look to commercial furniture.

Just cut swatches from strips of coordinated colors ... mix 'n match 'em with the basic Inverness tweed pattern on chair seat, arms and back as pleases you. Each color is numbered repeatedly on the back. Use swatch numbers when you order.

Write today for your free, sample Inverness color strips. Ten wonderfully compatible colors that offer an almost endless variety of pattern and color combinations. Write to Stauffer Chemical Company, Plastics Division, Newburgh, New York 12550.

STAUFFER CHEMICALS... at work everywhere

Circle No. 39 on product card facing P. 106

Circle No. 40 on product card facing P. 106
SEQUOYAH
CARPET MILLS

introduces the new “Andrew Carnegie”
carpet of Zefkrome E.S.P.
for a great public appearance

Zefkrome acrylic, Engineered for Superior Performance, creates the impressive new carpet for public places. The innovations in beauty and wear are unique to Zefkrome. Color: multichromes, a new concept developed for greater clarity and variety. Durability: Zefkrome has wear tests behind it of 2 million footsteps, equal to 54 years. It is stronger than other acrylics by as much as 50%. Superior color retention: the color in Zefkrome lasts, and it’s safe in sunlight, because it’s locked in when the fiber is made. Superior cleanability: “Andrew Carnegie” carpeting returns to its original appearance after on-location cleaning better than any other acrylic carpet. Dirt resistance: Zefkrome is a circular cross section acrylic fiber that doesn’t hold soil the way other acrylics do. The new Sequoyah carpet is also moth and mildew proof. Everything about it adds up to quality. Please address all inquiries to: Chuck Purcell, Sequoyah Mills, Anadarko, Oklahoma

Specifications.
70% Zefkrome acrylic, 30% modacrylic,
1/8 gauge (Pitch rate .216)
8 1/4 tufts per inch
available in 12' and 15' widths
Colors: Natural (1), Avocado (6),
Red (7), Burnish Gold (8),
Aqua (11), Lime (36)

*Dow Badische Zefkrome E.S.P.
Engineered for Superior Performance
Zefkrome® is a trademark of Dow Badische Company
Why cut two... when one will do?

BERKSHIRE HATHAWAY "GEMINI" with ESTRON® "SLR" acetate

You save workroom costs and give clients a finer drapery for the money with self-lined "Gemini." It's a luxurious, gracefully draping antique satin of Estron "SLR" acetate and rayon. Woven with rich color on the room-side... dazzling white on the street-side. Estron "SLR" is an improved dull acetate that gives the desired opacity and is remarkably resistant to sun deterioration.

Eastman Kodak

EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK, N.Y. 10016. Estron is the trademark for Eastman acetate fiber.

Circle No. 41 on product card facing P. 106
If you think patterns look wild on women, wait'll you see them on Ozite's newest carpet.

New Ozite Futuristic... the kind of exciting idea you'd expect from the creators of outdoor-indoor carpet.

Futuristic carpet for indoor use... a totally new commercial and residential floor covering that gives you just about every plus in the book. Dramatic new patterns... ranging from the bold and brilliant to the soft and subtle. And everything in-between. Fresh, clear colors. Rugged commercial carpet quality, with a high density foam rubber back built-in for extra plushness. Easy to install. A snap to maintain.

Futuristic... an inspired combination of Ozite's Needlebond manufacturing process and the ultimate in color and design techniques. All at a fraction of what you'd expect to pay.

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Dress by Rudi Gernreich available at Splendiferous. Shoes by Capezio.

Circle No. 42 on product card facing P. 106

DECEMBER 1967
The perfect room mate!

A Troy System '70 Wardrobe.

Spacious—24" depth. Widths to 48". Heights to 92".
Rugged—High pressure laminated panels secured in sturdy steel frames.
Handsome—Warm, glowing wood grains and solid colors.
Versatile—Variety of standard models to meet your particular needs.

Let us send you complete information on this and other perfect room mates of System '70 Dormitory Furniture... desks/chests/study carrels chairs/tables/wardrobes/headboards. The Troy Sunshade Company, Division of the Hobart Manufacturing Company, Troy, Ohio 45373.
Fine steel office furniture of the past never had such a hushed sound. Or such
sturdiness, such trim lines. It took Lyon—veteran perfectionists in steel equipment
—to do it.

We made the desk top the main structural member from which all other parts
stem. Used two layers of steel, the lower half fully ribbed for extra strength. Back
panels are double wall type, with honeycomb filler for complete soundproofing.
Pedestals are continuously welded tubular structures which gird the front open­
ing. Fully sound-proofed. And our exclusive "lock-in-top" feature controls all
drawers, provides for interchangeability of pedestals.

Careful sculpturing looks less massive, adds leg room. Double-walled drawers
have vinyl glides and rubber bumpers for added serenity. And to top it all off,
there’s a choice of 9 lustrous 100% acrylic finishes that will last with the furniture.

For the ultimate in quality at attractive prices, see your Lyon office furniture
dealer. Ask him to demonstrate the “unprecedented 7*” Lyon advantages.

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Circle No. 44 on product card facing P. 106

Circle No. 43 on product card facing P. 106
Quaker Fabric Corp. stepped into the 21st Century to create the Astro Group. They're marvelously modern tweeds of Celanese Acetate blended with rayon and nylon. And they give upholstery vibrant colors, sensuous texture, rich beauty. Colors range from bold blue to unbashful beige. And not a ho-hum, hum-drum fabric in the lot.

Contact Quaker Fabric Corp., 205 Lexington Avenue, New York, N.Y., or in Los Angeles, Chicago, Dallas and High Point. Available through upholstery jobbers in your area.

Celanese®

Add a fiber from Celanese and good things get better.

Celanese Acetate

Circle No. 45 on product card facing P. 106
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.

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2-46-C7 Putty
... 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 aesthetic 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.
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.
Antron*
the carpet fiber for high traffic areas

Be it a hall, a lobby or a busy office you can’t beat carpets made with pile of “Antron”, the soil-hiding nylon.

In similar carpet constructions, “Antron” nylon is the carpet fiber that keeps its new look longer than any other fiber.

“Antron” has been structured for precise control of reflected, absorbed and transmitted light. This control of light dramatically reduces the appearance of soil on the carpet.

What does all this mean to you? Carpets that keep the total appearance of any interior at its highest.

And, because “Antron” is the unique soil-hiding fiber, it means lower maintenance costs and less frequent commercial cleaning. In short, “Antron” delivers a long-term investment saving. An important fact to the cost-conscious client.

“Antron” sounds like a lot. And it is. Recently, over 57,000 square yards of carpeting of “Antron” was specified for one building. Reportedly one of the largest fully carpeted office buildings in the country. “Antron” was chosen on the basis of soil hiding, appearance retention and wear tests.

Impressed? You should be. Specify ALDON’s Spearhead on your next job. We’re sure you’ll be convinced “Antron” is the optimal carpet fiber for high traffic areas.

If you’d like to learn more about “Antron” and Du Pont’s other fibers for contract carpeting, a fact-filled brochure is yours for the asking. Address request to:
"We are involved with the total entity—the interior, the exterior and the landscape," says Harley H. Melzian, executive vice-president, Ford & Earl Design Associates, Inc., Warren, Mich. "We believe this total design approach will become the rule, replacing the fragmentation of design into specialities."

Assuming this is the shape of the design organization to come, Ford & Earl got off to an early start in 1964, when W. B. Ford Design Associates merged with Harley Earl Associates to form the present organization. The Ford group's forte had been space planning, interior design, and corporate identity graphics. The Earl team had distinguished itself in the design of products, packaging, and exhibits.

Accordingly, the merger enabled the firm to orchestrate the full gamut of design factors: space planning, interior design, furnishings, fixtures, finishes; graphics—signing, logotypes, stationery, packaging; and product design, as well. (Including the small but significant details—for the Cabaret La Boheme, posh night spot atop Detroit’s sparkling new Hotel Pontchartrain, Ford & Earl even created an arty four-color wine list, by way of implementing their image-conception.)

Emphasis on human beings

Lounges, letterheads, lighting—these are things. Ford & Earl’s is a strong voice in the choir of design professionals intoning the paramount position of the human being in their planning. W. B. Ford, II, chairman, spells this out as he outlines his company’s approach:

"Fostering the identity of the individual, confronted as he is with the growing depersonalization of an electronic business world, is the supreme concern guiding Ford & Earl Design Associates in its office environment work. We organize such assignments under two headings:

"Space Planning. This encompasses the functional requirements the interior space must fulfill—what operations must be performed in the space, the arrangement of equipment for optimum work flow, providing for material handling, communications, traffic, departmental locations, and projected growth.

"Interior Design. Growing out of the physical and pragmatic constants established in the space planning phase, interior design brings the human factors to bear, aiming for that compound of comfort, esthetic appeal, stimulation, and agreeableness in the environment which, consonant with the owner’s philosophy and economic interests, will result in optimum efficiency. The interior design phase is where the needs and values of the people using the space are harmonized with that space’s functional imperatives.

All data charted

"Space planning begins with the in-depth orientation to the architect’s programming. The client’s perspectives on his business operation are then detailed via exhaustive questionnaires. In addition, data assembled by department heads from their personnel are supplemented with spot interviews conducted by our space planners. All this is tabulated and set up in either chart or graph form.

"These visual aids point up special departmental requirements, developing patterns of departmental relations, comparative volumes—in personnel and in material traffic, high and low growth rate projections, etc. Block plans, either on a modular or a square-foot basis, incorporate work station and space standards developed from the tabulated information. In the case of multi-story buildings, the block plans are expanded to include stratification studies. These outline a building profile, presenting our recommended horizontal and vertical structuring of the business operation in terms of
Ford & Earl based the firm's logo on the majestic Gothic arch used by architect Yamasaki & Associates in designing Northwestern's 6-story building. F&E created luxurious settings, using rich materials, such as the wood-paneled walls in the board room (right) and the diamond-patterned panel in the auditorium (below). Frontispiece (page 68) is a view of the president's office, located on the top floor. The unusual window design results from exterior column arches.

FORD & EARL

communications, flow of material, and future growth. The final elaboration of the approved block plans is the detailing of equipment layouts, partitions, furniture and the like.

Design input starts early

"Since the amount and kind of space available is an essential factor in the interior design concept, interior design input begins perforce before space planning is completed. Indeed, the final floor plans incorporate space configurations delimited by the interior design.

"We begin our interior design thinking after assimilating two points of view—the architect's and the client's. We must understand the architect's design philosophy for the building, in order to achieve an appropriate and effective interior design concept. The exception, one to test the courage of our convictions, would be a deficient architectural concept. In such a case, we would have to emphasize effectiveness, even if at the expense of harmony with the architecture.

"The client's main concerns, in alphabetic order, are comfort, economics, esthetics, and function. Here is where we get down to such specifics as interior architectural materials and finishes, lighting, acoustics, partitions, furniture, accessories, art and building graphics. Here also is where our comprehensive design approach comes into play, to fulfill the new corporate personality embodied in the new offices, via the designing of signage, stationery, trucks, uniforms and the like of corporate graphics.

"We strive for variety within a
One of Ford & Earl's specialties is visual communications, exemplified in this new RCA exhibit located at the firm's exhibition hall in Rockefeller Center. The display concept relates RCA's diversified products and activities to today's information revolution and its impact on man's life. This theme is expressed as a series of graphic statements.

Moving forces behind the multi-faceted design firm: Walter B. Ford II, chairman (left); James M. Earl, president (above); Harley H. Melzian, executive vice president (right); C. Craig Paul, senior vice president in charge of operations (far right).
U.S. State Department,  
International Conference Room,  
Washington, D.C.

Bright royal blue upholstery,  
blue-gray carpet, white oak  
wood paneling strike strong  
notes in this huge room, de-  
spite initial bureaucratic ob-  
jections to contemporary de-  
sign for the entire building.  
The room seats 400; F&E  
designed the fixed chairs.

Act IV Restaurant,  
Detroit, Mich.

By lowering ceiling heights  
over the banquettes on the far  
right and over the band stand  
and bar on the left, the main  
dining area is not only made  
visually interesting, but also  
reduces the impression of one  
huge room. Space is further  
delineated by the columns and  
service stations.

FORD & EARL

Framework of consistency, when de-  
signing the interior of a single-occupan-  
cy building. This is in keeping  
with our emphasis on individuality,  
and it results in an environment  
which is congenial and lively, rather  
than one which is drably regimented  
and institutional.

"It's not a matter of 'Here's the  
room,'" says Melzian, following up  
Ford's remarks. "It's all too easy to  
get swept up in a formula—a cer-  
tain number of people in a certain  
size space."

Ford & Earl-designed interiors  
usually exhibit characteristic traits in  
this connection: the use of warm  
colors and interesting textures and  
patterns in materials, to offset the  
slick hardness of office equipment  
and of some finish materials.

The diversified services offered by  
Ford & Earl may be a means of in-  
creasing business, but more im-

portant to the client; they enable him  
to obtain a more thorough and con-  
sistent level of design, adding up to  
a total environmental result.

“For the most part, when we do a  
new building, we do new graphics  
too,” Melzian reports. “What better  
time to update a company's total  
visual look than when it is getting a  
new address and a new building?  
We're usually involved with the sign-  
age in a new building, so complete  
corporate graphics are a logical step.”

Because the company is so diversi-  
fied, F & E strongly prefers working  
with architect, landscape architect, and  
client from the earliest stages.

While James M. Earle, president,
Michigan Consolidated Gas Co., Detroit

Built by architect Yamasaki & Associates with whom F&E collaborated, a full-scale mockup of executive offices tested heating, sun glare, dimensional stability of draperies, caulking compounds. On the image-making side, F&E planned offices to reflect the gas company's clean, efficient, economical product, avoiding ostentation yet displaying the firm's progressive attitudes. The areas shown are president's office (left), vice president's office (upper left), board room (upper, near left), and part of the home services section (above). F&E also devised the symbolic logo (top).
Detroit Bank & Trust
Main banking floor (below), commercial loan department (below right), and office areas (right) were all planned in keeping with the total corporate identity and design program developed by Ford & Earl. The Indian head symbol, used since the early 1900's by the bank, was retained, but updated and simplified into an abstract design.

FORD & EARL

gives most of his attention to packaging and product design, he feels the firm should be more involved with the design of interior oriented products. "There's ample good design in furniture today," he observes, "but there is a lack of good design in lighting and ceiling systems, partition systems, interior hardware, and office accessories."

Regarding lighting, Earl feels F & E will make a move in this direction unless someone else does. He believes the need for good design is greater here than in the furniture area.

The Ford & Earl aggregation of roughly 50 includes apprentices, junior and senior draftsmen, junior and senior designers and principals. Newcomers are assigned to teams, and as they develop are given jurisdiction over limited tasks, primarily in space planning and interior design. As they continue to progress, they gradually move up to taking over an entire job. In the course of their work, they absorb the Ford & Earl orientation on such matters as the involvement with the architect, contractor and client, and the primacy of concern for the individuals who will work in the environment being created. (C)
First Federal Savings of Detroit

Ford & Earl's first step in a new job is space planning: the functional and purposeful arrangement and relationship of people and equipment. The second is the interior design: the emphasis on the needs and values of the inhabitants combined with the client's philosophy and economic interests. All this based on a detailed orientation to the architect's programming and following assimilation and organization of client needs and methods of operation. The procedure worked successfully for First Federal. Meticulously planned door detailing (above left) is typical of the extent of interior work, reflected again in executive reception area (left), president's office (above), as well as in the newly created logo (top).
One of the important criteria for the design of a two-story, 3,600 square foot interior space that will accommodate 350 persons at one time is that it can be evacuated in only 90 seconds.

Others are: that provision be made for feeding all of these persons hot, multi-course meals; design a free-standing bar and special cocktail lounges; incorporate a separate theater, a nursery and playroom for children; have walk-in closets; and include more than double the windows you normally would have in a space this size. Also, include 13 lavatories on two floors.

Oh yes, one other important specification. Make the whole thing fly at subsonic speeds!
That is the interior design problem faced by engineers and designers of Trans World Airlines’ version of the Boeing 747, first of the so-called Jumbo Jets scheduled to go into service in 1970. While few final interior design features have been frozen as yet, the designers are being guided by a survey of 200,000 veteran and infrequent air travelers, who have expressed their preferences of features they would like to see adopted by TWA. As a result the first decision was to design an interior that would accommodate only 350 passengers in a comfortable and spacious environment, as against 490 passengers in a maximum density seat configuration.

TWA recently appointed Walter Dorwin Teague Associates, Inc., to the design aspects of its version of the 747 interiors, taking into account that company’s 21 year association with Boeing and the successful interior designs for the 707 in 1956 and the more recent 727 and 737. WDTA’s design program is under the direction of Frank Del Giudice, executive vice president. Behemoth that the 747 is—it will be longer than three tennis courts laid end to end (231 feet), it has a wing span that would reach from home plate to short centerfield in Yankee Stadium (195 feet), has a tail section that is as high as a six-story building (63 feet), and is as heavy as 84 “average size” elephants (340 tons)—a simple design change, like moving an electrical fixture from point A to point B, can result in chain reaction ramifications. Bulkheads may have to be moved, wiring of air conditioning outlets shifted, or the basic structure of the fuselage changed.

In a word, the interior designer of this airplane lives with frustration and is married to compromise.

Flexible interior schemes

In the basic 490 seat configuration developed by Boeing, which has design elements flexible enough for providing interiors with fewer seats as desired by the individual airlines purchasing the
747, the same basic design objectives are being carried out by WDTA as in the 707: safety, maintainability, producibility, accessibility, and passenger appeal.

Basic to all models are five doors on each side of the aircraft measuring 42 inches by 74 inches, permitting two passengers side by side to enter or evacuate the aircraft on double evacuation chutes under emergency conditions. This maximum seating configuration permits passengers in any seat to see a door at all times.

Since the overwhelming majority of survey respondents requested window seats, the problem of how to seat 350 persons so that maximum window exposure is achieved resulted in several aircraft interior innovations. At Boeing, WDTA designers decided to install galleys on the center line of the fuselage, instead of against cabin walls, as is now the case on first generation jets, thus providing more window space. Lavatories will be similarly treated. The lavs, galleys, and walk-in closets will account for 260 square-feet of available space.

While windows on the 747 will be no larger than that on the 727 (12 inches by 14 inches), they will look bigger as the result of an architectural reveal and light fixture that provides indirect, out-of-sight light that washes the reveal and improves the proportion of the window. Two other sources of light will be an indirect fixture running the length of the cabin and the usual reading lights.

R. W. Rummel, vice president for planning and research, TWA, points out that "experienced air travelers tend to favor spaciousness over congestion, comfort over annoyance, and luxury over necessity." Much of the design protocol, as a result of this, points to an accommodation of the veteran air traveler, with the qualification, however, that new air travel markets will demand economies that can lead to a sacrifice of luxury in the interest of reduced travel costs.

Nevertheless, results of TWA's survey were so overwhelmingly in favor of such amenities as standup bars and cocktail lounges that incorporation of these features is almost a certainty.

The tube squared

Since commercial aviation's inception, passengers have visually contended with "tube-like" surroundings resulting from curved walls of aircraft fuselages. With the 747, outer walls are nearly vertical, providing an interior design more like passengers encounter in the home and in public buildings. "Color," according to Del Giudice, "as a result of the size of the interior, will be introduced much like it would be in any large public room. We have much flexibility in this regard, since we do not have to contend with a tube."

Two aisles, instead of one, will accommodate traffic in the 747, contributing to the easy traffic flow. The
aisles will be wider by 22 inches compared to 16 to 18 inches in a current jet. Since 4.5 passengers per row will be using each aisle in the TWA 747, rather than 10 across in the basic Boeing design, congestion will be considerably relieved, barring the possibility of 350 people deciding to go to the thirteen lavatories at the same time.

Plans also call for more comfortable seats in the cabin. Taken into seating design consideration were width of arm rests, space between arm rests, shoulder width, head rests, and leg room. Each of the seats, as the result of the nine abreast configuration in TWA's 350-seat version, is bigger than in today's 707—18 inches wide between arm rests, compared to 16 3/4 inches. The present seat is about the width of a standard secretary's office chair, compared to the 747 seat, which is about the average width of an executive's swivel chair (hopefully, a big executive).

The set of triple seats will be 65 inches from outer edge to outer edge, or six inches wider than a triple seat in a 707. Some of the extra space will go into the bigger seats and some will go into making the seats wider at the shoulders. An extra half-inch will go into the arm rests.

**Importance of interior finishes**

While color and fabric selections have not been made yet, safety, wearability factors, and eye-comfort will be the guidelines, as in the first jets. Since the 747 will be carrying approximately two and one-half times the number of passengers carried by the 707, safety is a prime consideration in the materials chosen for the interior, according to Del Giudice.

"In the 707, we used a vinyl aluminum laminate for the first time, nylon and acrylic carpets, vinyls with foamed-in-place panels, and wool and nylon seat fabrics with novel weaves. "In the 747, we have to minimize the flammability of interior finishes and we, consequently, are using honeycomb paneling, which consists of a Nomex honeycomb core sandwiched between two thin sheets of Fiberglas, laminated to each side. On the finished side, a Tedlar decorated surface will provide the decorative color. (Both Nomex and Tedlar developed by DuPont.) The Tedlar is a relatively inert material that minimizes deposits of nicotine and has an excellent maintainability factor."

Nomex yarn (or equal), which is a nylon derivative, has a highly desirable self-extinguishing characteristic. It has an allowable burn rate of only 4 1/2 inches per minute. Nylon carpeting is projected for the decks of the aircraft.

Twelve of the jumbo jets are scheduled for delivery to TWA, with options for an additional eight, through 1971. This will provide a total of 6,000 passenger seats on 20 aircraft. (C)
TWO SHOWCASE OFFICES

HARPER RICHARDS, INTERIOR DESIGNER, ADDS PRIVACY, STORAGE, AND PRESENTATION SPACE

More privacy and better accommodations for conference and client presentations, as well as generous space for design samples and storage, are the benefits reaped by Harper Richards Associates, Ltd., interior designer firm of Chicago, when it moved into new offices as a tenant.

After almost two decades in its own building, this interior design firm got over its nostalgic regard for its Michigan Avenue location and gave in to the pressure of internal growth to make its move to larger quarters a short distance away.

Starting with the reception room, a striking combination of simplicity and imagination is displayed with white walls and cork-vaulted ceiling. The floor is brick red. A dark teak counter encloses a dual secretarial area, which features teak paneling that conceals paper storage and file areas. On the wall, a Belgian abstract painting by Boel is the only decorative accessory.

A conference room is located so that it can be reached both from the reception room or Harper Richards' own office. Walls are grass papered and paneled storage areas conceal renderings and a lavatory. The main side wall features heavy industrial cork, which together with a specially designed rendering-holder facilitates easy retrieval of display materials for client presentations. The rendering-holder doubles as a drop-down rail. Richards designed the walnut table.

By his own choice, Richards has a small, beige-toned office. It is used primarily for working space. Meetings of more than two persons take place in the conference room. Richards also did the painting that hangs on the wall in his office.

Five private offices, located along the main corridor, and the aisle down the center of the drafting room are carpeted by Mohawk's Carpet Mills both for better acoustics and appearance. At one end of the drafting room, near the sample library, is the interior design department, with the architectural drafting area next to it. Another of Richards' paintings hang there.

The reference library holds organized samples of materials and has an open table counter with chairs for reference study and layout. A variety of lighting directly above the counter makes it possible to check color variations under different lighting conditions. Rendering is done in a separate area, as is blueprint production, wrapping, mailing, and storage.
The reception room (opposite) with white walls and cork ceiling, projects a look of simplicity and imagination. The floor is red brick, and dark teak surrounds the dual secretarial area. Behind, teak paneling conceals storage and files. Richards' office (top, left), small, simple and efficient, is filled with shades of beige. One of his own paintings hangs on the wall. The aisle dividing the drafting room is carpeted by Mohawk. The black and white surfaces in the room are accented by yellow Herman Miller shell chairs. In the conference room (left), an eye-catching ceiling in aluminum shingles, in shades of white, gray, gunmetal, and bronze, made by Luminous Ceilings, Inc. The walls are grass paper and industrial cork with a custom designed rendering shelf. The table, in walnut, was designed by Richards and the black leather chairs are from American Chair Co. The oak parquet floor is by Thailand Teak.
An architect's office serves two major functions, according to Jova/Daniels/Busby, Atlanta, Georgia, architectural firm: (1) It is the studio in which the firm's work is created, and (2) it is the showcase for the architect's ability and ingenuity. These were the guidelines in the design of the company's own offices, complicated by the fact that they were operating on a tight budget common to most new firms.

"We knew that we had to achieve maximum impact with a minimum of means," comments Stanley L. Daniels, AIA, one of the three principals. "Until a young company has several completed commissions as examples of its efforts, the appearance of its own offices is the most revealing aspect of the firm's attitude toward design, its ingenuity, and its ability."

A by-product of the guidelines that the firm set for its own office design was good communication between the three principals, four draftsmen, and one secretary. Employing an open layout, JDB provides for its employees an unusual degree of communication freedom. Questions that arise have answers generated instantly, as only close proximity or face-to-face confrontation permit.

JDB is involved in a wide variety of projects and services, including commercial, recreational, residential, and institutional. Size and scope of projects range from small remodelings to multi-building urban complexes, with architectural services that include interior design work, master planning, development, and feasibility studies.

Because of the suitability and design of the premises, JDB holds about 75 percent of its client conferences in its offices. Management feels that holding such conferences on its own premises provides greater command of the meeting and establishment of an atmosphere that is conducive to acceptance of ideas that it proposes.

The company's first problem in establishing its new quarters was finding suitable space. "We realized that, in addition to a rental rate beyond our means, office space in a new building would not allow us to make innovations, because of restrictions imposed by the management of the building," says Daniels, "and that the effort would have to be limited to the effects that could be achieved only with expensive furnishings. The alternative, of course, was to find space in an old building, where our ingenuity could be employed."

The latter effort resulted in location of the company's offices on the second floor of a 45-year-old building near downtown Atlanta. Approximately 1,500 square feet of space includes a work area of about 26 by 60 feet.

Because of the relative smallness of the firm, the partners wanted all parts of the office to be easily supervised, yet subdivided into functional areas. They achieved this by erecting a free-standing island with partitions to a height of seven feet. This island contains a library, conference room, and an office conference room. The office is modulated by the partitioned spaces, with the drafting and reference areas to the rear, and the reception and bookkeeping areas in the front.
Seven-foot high gray partitions divide library/conference and office/conference rooms. The office (above right) has a JDB-designed walnut table and black lacquered shelf along the rear white wall, and a Thonet chair in black leather. A white Maharam drapery panel separates the bookkeeping area from the reception room. Designcraft desk in walnut, rug in off-white on Kentile gray flooring, white-topped Herman Miller table, and white Architectural Pottery planters create a stark background for bright accent colors in the bright blue tweed on the Miller desk chair, red wool covered B.L. Marble side chairs. The conference/library area picks up the bright red in an accent wall, in contrast to the white marble table (by JDB), white rug, and black canvas Bowling Green directors chairs.
EVERYTHING FROM BOLD FLORALS TO SUBDUE OFF-WHITES,
WITH NO CLEAR TRENDS, IS IN THE OFFING FOR CONTRACT INTERIORS,
WITH MORE EMPHASIS ON REDUCTION AND CONTROL OF WALL MAINTENANCE COSTS

Textures are In, bold patterns are In, large florals are In, and apparently nothing is Out in contract wallcoverings.

Trade sources report that almost anything goes in contract, depending upon the type of public use of a building. In terms of design, the line between contract and residential wallcovering styles increasingly is becoming a hard one to define, since interior designers are turning to the warmth of residential atmosphere for certain commercial and institutional interiors. Typically, this is being done in such applications as reception areas, corridors, and hospital rooms, where there is a psychological need for residential “nominess.”

Money, usually the root of all interior designer evils and ulcers, is no object, according to some sources, with desired color, design, and wearability factors being given more emphasis by planners. Underlying it all, however, is a growing emphasis on low cost maintenance for clients. One inevitably offsets the other, since the client is more likely to give the nod to more expensive wallcoverings when the net result is longer wear, more time between redecorating, less maintenance labor.

So that they can have their feet firmly planted in all wallcovering developments, most manufacturers and dealers are developing the capability of supplying paper, vinyl, fabric, custom colors, flocking, foils, and paper-cloth laminates. As new developments come along—and they are—these sources plan to get firmly entrenched in those areas, as well.

Textures—burlaps, cork, grasses, flocks—are in heavy demand for contract applications, particularly restaurants, where decorative effects seldom are subtle. Specifying influences go into wallcoverings knowing full well that the need for new color and new design is “stronger than dirt!”

Fire retardant and stain resistant features also rank high in requisites for some contract installations, depending upon the application, but chemical treatments apparently provide answers that do not conflict with color and design selections.

In the off-white end of the color spectrum, about as far away as you can get from black-and-white op art patterns, many designers prefer to keep commercial interiors on the unobtrusive side, again depending upon the application. According to one source, there is a psychological necessity for keeping some commercial interior wallcoverings on the bland and conservative side. At the recent opening of General Time’s new headquarters in Stamford, Conn., as a case in point, an executive who sat facing an op art black-and-white pattern that “jumped” every time he looked up, commented wryly, “They’re changing that next week. It’s on the wrong wall.”

Nevertheless, the emphasis is on color and design, and that’s what the new lines are reflecting—florals, paisleys, stripes, and larger patterns that don’t get lost on large wall areas. Even “wild” colors are In, according to one source, but most reports are of a conservative inclination on the part of big volume designers and furnishers, who are in great part guided by research and studies that reveal the desire for soothing, easy-to-live-with colors and patterns for employees who must stay with interior decorating effects all day long.

The following pages are a good indication of what is happening and what will happen in contract wallcovering as ’68 comes into clearer focus.
A Connoisseur Wallcovering: Ripples, from the new Compass Collection designed by Kent Bedient, boldly spans the full width of either paper or vinyl, in red or black on a white ground. Circle No. 89.

B L. E. Carpenter: Stonehenge captures the texture and color values of ancient stonework and is offered in a 15 color range. Circle No. 81.

C David & Dash: Printed in olive/green/moss on white cotton fabric and then vinyl coated with Protextile, this pattern has 9½ in. repeat. Circle No. 82.

D Piedmont Papers: City Tempo, detailed here, is a hand-screened scenic printed with transparent colors. It consists of 4 panels, each 28 in. wide, covering 9 ft. 4 in. of lineal wall space. Circle No. 83.
A James Seeman Studios: Installed at California Lutheran Hospital in Los Angeles, Sunset vinyl covering has pale green silk textured ground with beige blossoms and cocoa branches. Circle No. 84.

B Embassy Handprints: Linden on Bombay is the name of this floral that is stocked in four colorways, made with nylon flocking on foil. Can also be custom colored flat or flocked on different grounds. Circle No. 85.

C Stauffer Chemical Co.: Tonga has an abstract quality heightened by its two-tone, subtle coloring on vinyl. Circle No. 86.

D United Wallpaper: In the first series of
Hand Prints by DeSoto, printed by hand through a silk screen process, Aubrey swirls across the full width of the vinyl coated ground. It is stocked in black flocking or gold flocking on white; can be custom ordered in any combination. Circle No. 87.

E Charles R. Gracie & Sons: An 18th century Chinese wallpaper has been copied and hand painted in 2 panels, each measuring 3 by 10 ft. Circle No. 88.

F Greer Fabrics, Inc.: Aston Park, derived from a hanging in historic Aston Park, England, has bold monochromatic colorings, such as bitter green on parchment, saffron on curry. The new fabric wallcovering is screen printed, 56 in. wide. Circle No. 89.

G Richard E. Thibaut: The lure of the old seafaring days is recaptured in Voyager, which comes with correlated plaid and matching fabric. In 4 colorways, Voyager is from the new Designs of Today collection. Circle No. 90.

H Crown Wallpaper: Phantasie is a decorative floral design, somewhat abstracted by vertical striations that might well be the fall of spring rain. Circle No. 91.

I Masland Duraleather: Sonya, a Duran vinyl, has slubbed-silk effect and is offered in 11 soft colors, 54-in. width. Circle No. 92.

J Stockwell: A greatly over-scaled sunflower, Chelsea has a motif repeat of 44 1/2 inches. It is shown printed in cork in a single flock color; also available with a textured stripe 17 in. wide. Circle No. 93.

K Standard Coated: A vinyl woven fabric from the Designers’ Portfolio, Lyon is a flock that comes in 4 striking color combinations, including red on red; white on gold metallic; fleece white on oyster white. Circle No. 94.

L Imperial Wallpaper: Adapted from old linens of the 18th century, this toile, part of the New Regence collection of handprints, is a perfect background for French Provincial decor. Circle No. 95.
A Scalamandre: Loosely woven Kraft paper strips in gray tones create an extremely handsome, highly textured pattern for special areas that, of necessity, are not subjected to hard wear. Circle No. 96.

B Fine Art Wall Coverings: Burzalp is used as the ground for Cabana Stripe, printed in terra cotta and black. Circle No. 97.

C Kirk Brummel: Each square in Mac Plaid measures about 14 inches across, forming a bold and dramatic multi-colored pattern. It is handprinted on either paper or vinyl. Circle No. 98.

D Han-Tee: One of 15 new scenics, Trevi Fountain is printed in soft shades of grays.
K Gilford, Inc.: Woodgrain achieves a look of authenticity in Himalayan, a pattern in 4 wood colors, with or without planked effect. The textured surface has good resistance to soil, abrasion. Circle No. 106.

L B. F. Goodrich: Textured surfaces are emphasized in new Koraseal wallcovering designs. Blue Grass is right in the background is Travertine, with a marbled surface, in 9 colors. Swatches are of Lavano, in a 21 color range. Circle No. 107.

M Birge Co., Inc.: Bright colors are used in this pattern called Shapes, printed on pre-trimmed Textil, a vinyl wall cloth. Circle No. 108.

The scenic consists of 4 panels, with 2 rolls of matching ground in each set. Circle No. 99.

E Wallpaper Emporium: Hand-printed, silk-screened pattern is Trees, designed by Susan Lowry. Circle No. 100.

F Adams Vinyls: The “wet look” of patent vinyl is combined with a geometric design called Circles and Squares, offered in 6 colors on white ground, 54-in. width. Circle No. 101.

G Thomas Strahan Co.: Fresh, clear colors are used for this floral pattern, part of the new Tex-Stran collection of vinyls. Circle No. 102.

H Wall Trends: Morning Glory, stylized drawing, is printed with black on polished white vinyl or with white on polished black. Part of the new Stylon IX collection, the hand-printed pattern can be either paper or fabric backed. Circle No. 103.

I Birge Designs, Inc.: Blue Grass is right out of Kentucky, with delightful free-hand sketches of horses. Repeat is 31 inches. Circle No. 104.

J Albert Van Luit & Co.: The balustrade is an integral part of Mediterranea, a new scenic consisting of 8 panels in 4 color-ways. Circle No. 105.
TUFTERS NEEDLED AT TTMA CONTRACT SEMINAR

Relatively new industry suffers from lack of experience with contract specifiers, poor educational base for government buying influences, limited color developments, and lack of communications, according to speakers at seminar conducted by CONTRACT Magazine.

A lot of things that are wrong with a right industry—poor selection of colors for contract applications, rigidity in dealing with a wide variety of specifiers, and a serious lack of marketing and product information, for example—were outlined, with no punches pulled, at the Tufted Textile Manufacturers Association Workshop Meeting in Atlanta, Georgia, recently.

About 300 members of the association crowded the CONTRACT Magazine seminar program entitled "The Contract Carpet Market" to hear Alan L. Ferry, president, Alan L. Ferry Designers, Inc., Atlanta; Armand D. Aulicino, vice president, Designs for Business, Inc., New York; and Sidney Schwartz, general manager, Trend Contract, division of Trend Mills, Inc., participate in the seminar, which was moderated by CONTRACT's Publisher, Ben H. Hellman.

Prefacing the session with remarks of his own, Hellman quoted from a survey conducted by CONTRACT Magazine to determine the attitude of designers, specifiers, and purchasers on their preferences in contract carpeting. The results of the entire survey will be published in a later issue. "Designers need guidance," said Hellman, emphasizing that manufacturers must take a professional approach to a professional market.

The following is a digest of the pointed observations made by the seminar participants.

Ben Hellman, publisher of CONTRACT Magazine, moderates seminar at Atlanta TTMA meeting.
CREATING CONTRACT COLOR PROGRAMS FOR SYNTHETIC CARPET FIBERS

By Alan L. Ferry, President, Alan L. Ferry Designers, Inc., Atlanta, Ga.

Lacing his remarks with whimsy, Ferry took the tufted-carpet manufacturers to task:

“There is no doubt at the moment that you have a lock on the carpet industry, because of your technology and methods. You can produce greater volume for less money, meet better delivery schedules, and generally flood the market, which seems to be insatiable. Therefore, you also have a responsibility.

“At the moment, you also have several limitations. Essentially, your method won’t produce patterned goods. Partly because of this ‘no-pattern’ fact, your product is classified as a background material for other elements that must provide design emphasis in planning an interior. This is not necessarily wrong, but what can be wrong is not producing the proper effect within your background classification.

“When we as designers pick up a range of carpet color samples and automatically start throwing away two-thirds of them, something is wrong. If I were to put my finger on what it is, I would say intensity of color; you are trying too hard, if you are to serve your purpose as a background factor in design. The reds, blues, greens, and yellows are all too bright. What is left is limited to olives, golds, and beiges, and is pretty monotonous.

“So you are faced with a dye problem, multiplied by pattern limitations. With patterned woven goods, many more intense color yarns can be used in combination with each other and still create a tonal restrained background, even in spite of the patterned effect.”

“We, as designers, would rather have good color in simple loop or cut pile than all those tricks you do with looms and needles to create spaghetti effects. Tweed and twist yarns are much more flexible for us to use than highs and lows and wiggles.

“Patterns should somehow become a tufting process. It is the wrong basic system, I know, but if you are going to continue to lead over the woven industry, you’ll have to do something. The demand for pattern is up. How about a supplementary woven loom or a tie-in with a manufacturer of woven goods to at least do 18 or 27 inch border designs—using the same fibers, same colors, same finish and pile heights?

“Customer acceptance and likes, these days, are not for the severe or austere contemporary, but move along the lines of elegance and decoration. Carpet in the old days was not necessarily forced into the background elements of interiors, as we usually must handle them now when using tufted goods and an acrylic or other synthetic fiber.

“Incidentally, a design color and furnishings job has to begin in one of two ways, either carpet choice or drapery choice. These are basic for what is done in upholstery and then in paint color schemes. The typical approach now is to throw away most of the possible carpet colors, go for a scheme from a few remaining shades, and bring pattern in with the choice of drapery, or begin with drapery material and search for a suitable carpet. The fabric rag business is years ahead of you in regard to choice of period, style, color, texture, and variety.

“There is such a thing as intensity or hue. It is rare that a designer works off the top of the color wheel except for accent (or a restaurant that has to have red carpet—I hope this, too, is passing!).

“Off hand, cut your intensity by about two-thirds—this still leaves it a color, not a neutral. They gray off or soften the hue. In painting a wall, you usually mean ‘throw in some umber’—do the same in carpet dye. When you get through, you’ll think all the samples look too much alike, but lay them down together and sure enough they can still be arranged in a color wheel—only this time they are subtle. Well don’t worry about it! They should be! Remember, they are background elements. Until you graduate into a patterned goods industry, just be satisfied to be background and don’t worry about stealing the show.

“Carpet and synthetic fibers certainly are here to stay. I’m all for it. They have every advantage the designer and architect look for in floor coverings.

“What will it be like in the year 2000 when we live in a controlled atmosphere with no roof on our buildings and no cars on our city streets? Is Peachtree to Spring Street going to be a pedestrian mall covered with trees and natural grass or with purple carpet that will never wear out? If it’s purple, I would rather fight the expressway traffic!”

DECEMBER 1967
WHAT THE CONTRACT SPECIFIER EXPECTS
FROM THE CARPET MANUFACTURER

By Armand D. Aulicino,
Vice President,
Designs for Business, Inc., New York

Drawing on his background as a former vice president of V'Soske Mills, Aulicino said: "Let me begin with a strong criticism that I feel applies to most manufacturers in connection with the contract field... applying not only to manufacturers of tufted carpets, but equally to the desk, lamp, and fabric manufacturer. The single most serious error most manufacturers make in terms of dealing with the specifier, on large projects, especially, is that they would like conformity on the part of the specifier to meet the manufacturers' problems of production, merchandising, etc.

"On the other hand, the specifier has his own problems, whether he is purchasing $50,000 worth or several million dollars worth of merchandise for interiors of large projects. Of course, carpeting generally is one of the largest categories in such budgets.

"There are marked differences in thinking and concept, even within our own field. Therefore, it is important that as a manufacturer you realize how important it is that your approach be elastic enough to meet the many variations you will find in any major city, as well as throughout the country in the contract field. For example, if you are dealing with a firm that specializes in hotels, your problems will be within a certain range. Here the specifier, as you know, will be looking for a tough fabric that will wear well and he has serious budget problems. The chances are that he will buy a tremendous quantity of a basic fabric with possible color variations depending upon his color schemes. Also, though you may not meet the client, this specifier has a problem on his hands.

"Hotel people for the most part are tough, practical, experienced, and cost conscious. Whenever you meet with the specifier, you have to understand that he is between you, his own organization, and the client. He needs your help and wants it even if he pretends to know all there is to know about the subject. He will be inclined to repeat things he has done in the past, because he knows they worked and he is afraid of taking a chance when dealing in such tremendous quantities and costs.

"Also, because of the tremendous wear and tear on hotel carpeting, he will be more concerned than other specifiers with maintenance and replacement problems. Don't bother him with your problems, give him facts and alternatives and recommendations.

"Your job is to think the problems through with the specifier and make as many recommendations as you can to make him feel he can depend on your knowledge and experience, but remember that he doesn't want to be pushed. He wants all the help he can get so that he can be an expert and stand behind his own decisions. If you save his neck once, you'll find him loyal and a regular specifier of your products.

"I'm sure you realize that in recent years there has been an increase in the tendency in carpeting general work areas, clerical work stations, and corridors. You have a wonderful sales ally in the acoustical value and justification of carpeting. More and more specifiers prefer carpeting to hard floor tile, because they generally can achieve more exciting design concept with your material, but they must justify their decisions and they need your help.

"It is not very difficult to point out to a client that the savings in polishing and maintenance costs on tile can pay for carpeting over a period of a few years.

"A case along these lines was our experience with the headquarters offices for Sperry & Hutchinson in its new building in New York City. In our original design concept, we recommended carpeting in each of the elevator lobbies of the floors occupied. However the client felt it would prefer to limit its budget and go with hard floor covering. Within six months, S&H realized the error in judgment and those lobbies are now carpeted with great success at less cost."

Aulicino conducted his own survey of designers with which to illustrate his talk. Recurring throughout the responses was the designer's need for competent manufacturers to explain the tufting process (more wool on face vs. woven carpet, for example).
"Between the hard surface people and the woven carpet people, and with just a little help from all of us, a good chunk of the contract business—the real contract business—the better contract business—is still deaf to tufted carpet and to a lesser but important degree, even deaf to synthetic fibers. . . . The heart of the contract market remains the last redoubt of woven carpet.

"I want to sell Trend! I don't want to sell tufting. I want to sell Trend's Lancer, or Lakewood, or Caravelle. I don't want to sell synthetic fibers, but at this moment in the contract market, this is the approach I still must take.

"The final criteria for commercial carpet is not the method or the machine upon which it is produced, but the performance and substance of the final carpet.

"It was important for us to prove that there are tufters using highly refined techniques, producing highly refined tufted products. We tried to carry our approach one step further to prove that through the innovation of printing, we can produce tufted, patterned carpet that would suit the most exacting and fastidious design requirements and that we could produce these products more efficiently and more competitively than any other method of production."

Schwartz turned his attention to the General Services Administration of the government and its purchasing policies. "I believe," he said, "that in the last fiscal year, GSA purchased under federal supply schedule approximately $6 million worth of carpet—including all forms—woven, tufted, synthetics, natural fibers. . . . I don't think there is any real purpose in belaboring federal specifications, but I'm sure that most of you have noted and probably questioned the significant omission of polyester fibers in all or any specification. It would seem that the federal government is totally oblivious to the existence of this fiber for use in carpet.

"At this moment, the New York State Dormitory Authority, whose annual purchases exceed the national budgets of many small nations, does not even specify tufted carpet, nor does the Department of Purchases of the State of New York. At this very moment—right here in Atlanta—the Atlanta school system does not specify tufted carpeting for schools!

"Unfortunately, an inadequate effort to seriously resolve these problems drastically limits the individual ability of each of us to market our own product in this market place."

Schwartz suggested several possible approaches for the TTMA to take, including: establishment of a contract council by the TTMA to review these and similar problems and propose solutions regularly; a strong promotional campaign to sell tufting in contract publications; a Washington lobby; good literature; and establishment of clear objectives and standards.

"In short, ladies and gentlemen," he concluded, "let's approach contract professionally and responsibly."
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An impressive list of leading professionals in contract design, space planning, government, and education have been enlisted to appear at the greatly expanded seminar, panel, and workshop programs of CONTRACT '68. This second annual all-industry show and exhibition sponsored by CONTRACT Magazine will take place at the New York Coliseum, June 4-6, 1968.

The initial group of speakers, just announced by Jerome H. Brown, managing director of CONTRACT '68, include:


The programs will cover many topics — some general, some specific — ranging from practical problems facing designers and specifiers in day-to-day operations, such as fees, to education in design schools across the country. Also under discussion and debate will be the new and controversial concept of Office Landscaping.

The sessions will be far more extensive than those at the first show, which were enthusiastically received by standing-room-only attendance. For this reason, Brown has planned increased meeting room facilities at the Coliseum.

The seminar programs will take place each day from 9:00 A.M. to Noon, at which time the exhibit will open. This schedule avoids conflict between meetings and exhibits, thereby permitting attendees to conveniently participate in both.

New to the CONTRACT '68 Industry Advisory Board, comprising 31 outstanding industry figures, is H. M. Guttermann, secretary/treasurer of Monarch Furniture Co.

A number of new exhibitors have signed up for booths at CONTRACT '68 within the past few weeks, according to Brown, bringing the current total to well over 100. Among the new exhibitors are:

- Arundel Clarke; Buckstaff Co.; Carnegie Textiles; Connoisseur Wallcoverings; Creative Metal; Dimensional Plastics; Fibersin; B. F. Goodrich; Hillside House of Originals; Howe Folding Furniture; I. V. Chair; La Chaise; Charles Mayer Studios; V'Soske; Wall Tube & Metal; and Wunda Weve.

Other exhibitors, which were previously announced, include:

- Adamo Galleria; Aldon/Contract Carpet; Allied Chemical; American Mat; Belgian Government; Berkshire Hathaway; Bigelow-Sanford; Borden Chemical Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbus Co.-Columbu

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

PLANS DEVELOP FOR CONTRACT '68
SEMINARS, PANELS, WORKSHOPS

Paul Bischoff

Prof. Arnold Friedmann

Leon Gordon Miller

Some of the speakers for Contract '68

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 Dura-leather; Medallion Corp.; Menell; Middletown; Mitten Letters; Mohasco; Molla; Monsanto; No-Sag Spring.

Panelart; Parkwood Laminates; Patterson Furniture; Pioneer Plastics; Protasil; Rockland Industries; Royalmetal; Rugerofeters; Soovill; 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; Valtronie; Virco; Virtue of Calif.; Williams Office Furniture; Lee L. Woodard.
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ON THE USE OF TEMPORARY GROUNDS

By Walter C. Hansen, AIA,
Columbus, Ohio

Time has a way of slipping by. I had intended to write much earlier regarding your May 1967 "Designer's Notebook - Architectural Woodwork" drawing at the bottom of page 77, which is a detail "section through typical finished wood buck."

As shown, the detail allows no correction for poor workmanship or materials by the early rough work trades. In my revised detail (reproduced below) you will note that the planting of temporary grounds on the inner face of the rough buck allows the finish plaster face to be run absolutely plumb and the total wall thickness can be brought exactly to the designed finish door frame depth.

We all know that rough walls get laid up out of plumb and bowed, and that rough lumber and grounds can be bowed, warped and even may vary considerably in dimension. My detail gives the same flexibility to correct for errors in the plane of the wall as the usual 1/4-inch plus shim space gives in the plane of the finish frame. Also, the casing is nailed well back from the edge of the plaster which results in fewer cracks.

CONTRACT's reply

Mr. Hansen shows an excellent method of stopping the plaster. However, the use of a casing is for covering the rough work of the trades. His use of temporary grounds assuredly will provide a truer wall and eliminate possible scribing of the casing.

Another method used is to nail trued grounds to the rough buck as shown in sketch No. 1. This, in my opinion, is as satisfactory and eliminates the necessity of using temporary grounds.

Use of temporary grounds is more useful in cases such as shown in sketch No. 2. Here they are shimmed and trued to afford an alignment with the plaster casing bead and to withstand the pressures exerted by the good right arm of the plasterer, who invariably pushes them out of line when they are not reinforced.

Architect Hansen demonstrates a workmanlike knowledge of the trades. We hope he will continue to send us his comments.

CONTRACT's reply

Architect Kurek may very well have a point. However, if he will give the why and wherefore that prompted his comments, we will be glad to discuss the drawing in question, item by item.

The question of licensing interior designers is another subject which certainly bears considerable discussion. We are in agreement that it is necessary. Until a set of standards for their education or examination is set, however, we see no way that this can be done. We would like to hear more from Mr. Kurek—as well as our other readers—on this subject.
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Double pedestal desk, by Jens Risom, in walnut with a natural oil finish, features cube-shaped drawer units recessed from the front of the desk, providing plenty of leg space for at-desk private conferences. The wider drawer cases also make interiors more easily accessible. Straight wooden legs rest on large, adjustable aluminum glides, two inches in diameter. Also shown is the #1343-63 executive high back chair resting on an aluminum base. Circle No. 110.

Lightolier has combined gleaming shapes—spheres, domes, cylinders—of polished brass or chrome spokes with white glass globes to create distinctive lighting fixtures for reception areas and lounges. Circle No. 111.

Spatial Negatives, designed by Lee Rosen for Design-Technics, has the effect of forms carved into a wall surface. The hollowed forms create a play of shadows that contrast with the uncarved plane. Spatial Negatives, the newest of Design-Technics ceramic design palettes, involves the use of standard designs to produce original mural and non-repeat walls. It is available in natural clay colors in a number of carved designs, all 12 by 12 inches by 1 1/2 inches. Circle No. 112.

JG Furniture's new floating back series of office chairs is designed by Kay Korbing of the Danish Royal Institute of Architects. Chairs combine high comfort backs with large, spacious scale and open appearance. Circle No. 113.
**Handknotted rug has 148 different colors**

Handknotted in Portugal, this colorful rug from Simon Manges & Son, is called the Menu rug. To achieve an effect of pettipoint, 148 different, separate colors were blended together to create fish, fowl, and vegetables, together with ornate grillwork. The rug may be obtained in any size desired.

Circle No. 114 on product card facing P. 106

**Wood table tops won't burn or stain**

Arbatove occasional tables with real wood tops resist cigarette burns, spilt liquor, juices, and hot plates, reports the manufacturer, Springer-Penguin. A lit cigarette dropped on an Arbatove table will not burn or leave any marks because specially processed wood tops dissipate heat. Four models are available in walnut or teak.

Circle No. 115 on product card facing P. 106

**Six foot sofa is tufted and buttoned**

Jansko's new six-foot-long sofa is the latest addition to its 7000 group, which includes side chairs, executive chairs, bar stools, and tandem seating. The sofa is constructed of wood and fiber glass and is tufted and buttoned, and covered in Naugahyde in a variety of colors.

Circle No. 116 on product card facing P. 106
Direct-reading contemporary clock designs

The exact hour and minute are visible as they fall into place on Howard Miller's new digital clocks. Model 4621 (left) is a nine-inch, satin aluminum cylinder with rosewood ends and base. The small off-center window reveals the two digits that provide direct or instant reading of time. The cylinder is 3½ inches high, 3 inches in diameter. Model 4620 (right) is a clear Plexiglas cylinder six inches long from one rosewood end to the other through which the digital mechanism is visible as two digits flip into place like calendar pages. On a small rosewood base, it is 3⅞ inches high and 3½ inches in diameter.

Economically priced ornamented doors

Florestone Arts is marketing a new line of Flore Dor to complement its line of decorative wall accessories. An economical price is one of the major features of Flore Dor. The doors will be produced in intricately ornamented designs and colors, and are weatherproof and fire resistant. Illustrated is a full door studded with swirled rosettes on hammer-toned panels, finished in walnut, dark fruitwood, or custom colors; and a finely detailed, woodgrained, Spanish armored crest in dark walnut brushed with gold. Door size is 3 by 6 feet, 8 inches. Crest size is 14½ by 22½ inches.
Art Nouveau and Op invade carpets

Among the newest designs in Allied Chemical Engineered nylon are a lush art nouveau floral and an illusory Op art geometric. Carpets are made in tightly woven and tufted constructions. A.C.E. stylist Barbara Melville reports the highly figured and colored carpets are effective in "large public areas in hotels, theaters, and restaurants." Pictured is the art nouveau carpet reflecting the orientalism of Aubrey Beardsley. Hardwick & Magee produces the carpet in 27 inch and 12 foot widths in black, white and olive/gold, plus custom colors.

Circle No. 119 on product card facing P. 106

New set up for component desk ensembles

Williams Office Furniture Co. has introduced a new concept for component desks. Each desk ensemble is made up from a set-up front desk and a series of matching bookcases and drawer units for returns. Returns can be made from a series of matching bookcases, open, hinged door, and sliding door, and or drawer units; two file drawers, file and two box drawers and four box drawers. A series of matching tops in various lengths is available. The new line features ¾ inch walnut panels throughout, suspensions on all drawers, lock on main desk for both drawers, Plexiglas writing arm slide, textured plastic tops, solid walnut outside H legs, and a hand-rubbed oiled walnut finish. Assembled desks come in three sizes: standard, 60 by 30 inches, executive, 66 by 30, and overhang executive, 72 by 36. Locking file and box drawers can be ordered on the right or left side.

Circle No. 120 on product card facing P. 106

“Ceramic”

CERAMIC is a woven back foil from our new STYلون IX Collection. The Collection includes paper-backed and fabric-backed vinyls, flocks on foil and designs printed on polished white and polished black woven back vinyl. Five of the designs have matching fabrics. Custom colors are available on the vinyls.

Circle No. 58 on product card facing P. 106
Crystals sparkle on Phil-Mar's lamp

Impressive size, richness of controlled ornamentation on its base, and the multi-faceted sparkle of crystal create an aura of yesteryear in the best Continental tradition. The deep drum shade is finely pleated in silk shantung; colors are antique white, pecan, or olive with gold. Overall height is 42 inches.

Circle No. 121 on product card facing P. 106

Flatfiles have own dust covers

The Intermaster line of five and three drawer steel blueprint cabinets from Staccor provides a dust cover in each drawer. Made of plastic-coated fabric, the dust covers give added protection to the blueprints, drawings, or plans stored in the drawers of the sectional cabinets. The sheets are kept compressed and flat. Each dust cover is permanently attached along the rear of the drawer via metal tubing, which moves up and down, permitting the cover to lie flat. At the front of the cover is an aluminum finger grip. A receptacle on the inside front of the drawer itself engages the aluminum channel to keep the dust cover taut at all times.

Circle No. 122 on product card facing P. 106

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Circle No. 59 on product card facing P. 106

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Circle No. 60 on product card facing P. 106
Wall, floor, and table sculptures, figurative and non-
figurative, hand-worked and enamel floral sprays, kinetic and light sculptures, are some of the types of art forms Raymor/Richards Morgenthau offers the contract interior. Pictured are two representative pieces: on the left, Oceana, and on the right, a white on white wall construction. Oceana takes its form from the huge stone money disks with donut hole centers of Polynesia. Choice of weathered tan stone on a walnut base or brown with silver highlights on black walnut base. Size is 9 inches deep, 20 inches wide, and 29 inches overall height. The multi-levels and linear-circular forms on the all-white wall construction create an interplay of shadows. Size is 48 by 48 inches, white Masonite with a black frame.

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Circle No. 125 on product card

Armstrong modifies two floor products

Armstrong Cork Co. has modified its Terrina Vinyl Corlon and Imperial Modern Excelon tile. Terrina Vinyl Corlon now has Hydrocord Back, a moisture-resistant asbestos backing which permits installation of the 0.65 inch gauge sheet material on all grade levels. This product replaces Terrina with Armofelt Back. Imperial Modern Excelon tile is now made in a new 3/32 inch gauge in 12 by 12 tiles. The tile is also available in 1/8 inch gauge in 9 and 12 inch squares.

Circle No. 126 on product card

Walnut bookcase with sliding glass doors

Designed to complement High Point’s 100 Series, each of the bookcases in this 27-piece series is 36 inches wide. They vary in height from 31 inches to 53 3/4 inches with a 12-inch shelf height. Tops and end panels are walnut, and there is a choice of wood, or metal legs or a box base. Sliding glass doors can be replaced by walnut grained panel doors, or convenient open shelves.

Circle No. 127 on product card

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Circle No. 63 on product card
New furniture collection

The armchair on the left, part of the new collection by Richard Thompson, Inc., a division of Glenn of California is adaptable into double and triple seating arrangements. Frames and arms can be of solid walnut, rosewood, or teak with cushions supported by bridle leather strapping. The desk chair on the right has a swivel base in either solid walnut or hand-polished jeweler’s finish aluminum. The collection also includes sofas and several complementary occasional tables.

Vinyl coated window shades

Gray on the outside to provide a uniform exterior look in an all glass building, Joanna Western Mills’ vinyl-coated shades are laminated with a fresh floral chintz on the interior. The green-and-white pattern is used in the ruffled valance, the adjoining walls, and the single cafe tier at the base of the window.
Horizontal drawer file opens smoothly

A newly designed horizontal drawer filing cabinet, the Adaptafile, features sturdy precision-engineered ball bearing drawer suspension. The suspension design provides greater support for the drawers and eliminates twist. Door construction has been modified to provide easier, bindless opening and closing. The cabinet, from Borrroughs Div. of Lear Siegler, contains interchangeable drawers and includes two, three, and five drawer models. Comes in a variety of decorator colors.

Circle No. 130 on product card facing P. 103

Vinyl woodgrain partitions

Packard Industries has a new line of vinyl walnut woodgrain partitions. The vinyl is laminated to steel panels and comes with aluminum posts. There is a wide choice of vinyl patterns for the partitions.

Circle No. 131 on product card facing P. 106

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Circle No. 66 on product card facing P. 106
Catalog sheets from Randall Co. describe many types of institutional furniture for hospitals, offices, schools, restaurants, and hotels. Folding, tablet arm, and stacking chairs are included. Catalog sheets are illustrated and contain detailed specifications.

Color folder illustrates the Planner Series, the Riviera Series, and the Toronado Series of Patrician Furniture. Included are benches, armless love seats, sofas, love seat with arms, and armless chairs.

New 4-page brochure describes Diamond Lite decorative combination aluminum doors from International Aluminum, Ltd. The doors incorporate stained and leaded glass panels in white frames. Specifications are given on five models: Crossbuck, Spindle, Victorian, Classic, and Contemporary.

A new general information and specifications folder on plastic-finished Marlite wall and ceiling paneling contains information on hollowcore Korelock and a new fire-rated panel. The 4-page folder lists approvals and test reports and installation information.
Three catalogs from Karl Mann, two covering paintings, one on mirror frames, contain general information, and frame diagrams. The two painting catalogs, 24 and 28 pages, all in color, also cover papier mâché sculpture for public areas. The mirror frame catalog, 14 pages, also in color, illustrates a wide range of designs including Spanish and Italian Renaissance, French Provincial, and Art Nouveau.

Circle No. 136 on product card facing P. 106

Cranco Mfg. Div. of the Crandell Wholesale Co. has compiled a catalog of all the lines of specialty refrigerators, air conditioners, purifiers, and compact refrigerators it markets. Among the lines carried are Rhein cold-Alaska, Morphy-Richards, Marvel, Acme, Crane Chef, Sub Zero, King, Springer-Penguin, Norcold.

Circle No. 137 on product card facing P. 106

A new 64-page illustrated catalog and retail price list for designers, architects, and dealers has been issued by Helikon Furniture Co. The book features desks, chairs, and tables for office and institutional use designed by Robert Benhan Becker. Line drawings of all items together with style, price, size, and description are provided.

Circle No. 138 on product card facing P. 106

A folder from Coated Fabrics Div. of Interchemical Corp, provides specifications and samples of Alhama Cohyde 2 vinyl wallcovering. Alhama combines the look of coarse plaster with a stain-resistant coating.

Circle No. 139 on product card facing P. 106

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Circle No. 76 on product card facing P. 106

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<td>Faultless Caster Corp.</td>
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<tr>
<td>Florestone Arts, Inc.</td>
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<tr>
<td>General Tire &amp; Rubber Co.</td>
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<tr>
<td>B. F. Goodrich Co.</td>
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<td>Hardwick &amp; Magee Co.</td>
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<td>Hardwood House</td>
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<td>Harter Corp.</td>
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<td>Interchemical Corp.</td>
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<td>Jofco</td>
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<td>Jute Carpet Backing Council, Inc.</td>
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<td>Kenbury Glass Works</td>
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<td>Krueger Metal Products Co.</td>
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<td>LaFrance Industries, Inc.</td>
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<td>Laminating Services, Inc.</td>
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<td>Library Bureau, Remington Office Systems Div., Sperry Rand Corp.</td>
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<tr>
<td>Lighting Accessories, Inc.</td>
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<td>Loumac Supply Corp.</td>
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<td>Lyon Metal Products, Inc.</td>
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<td>Manuscreens, Inc.</td>
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<td>Middletown Mfg. Co.</td>
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<tr>
<td>Herman Miller, Inc.</td>
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<tr>
<td>Howard Miller Clock Co.</td>
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<tr>
<td>Mississippi Glass Co.</td>
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<td>Multiplex Display Fixture</td>
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<td>Orco Industries, Inc.</td>
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<td>Palette Prints</td>
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<td>Patchogue-Plymouth Co.</td>
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<td>Piedmont Papers</td>
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<td>Remington Rand Library Bureau</td>
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<td>San Francisco International Market</td>
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<tr>
<td>John Savoy &amp; Son, Inc.</td>
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<tr>
<td>Frank Senero &amp; Sons, Inc.</td>
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<td>Shelby Williams Industries, Inc.</td>
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<td>Showfurlor Door Corp.</td>
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<td>Simmons Co.</td>
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<td>Stauffer Chemical Co.</td>
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<td>Stow/Davis</td>
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<td>Trend Contract</td>
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<td>Tropitone Furniture Co.</td>
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<td>Troy Sunshade Co.</td>
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<td>Albert Van Luit Co.</td>
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<td>Vectra Co.</td>
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<td>War Intercontinental</td>
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<td>Williams Office Furniture Co.</td>
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<td>Lee L. Woodard Sons, Inc.</td>
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<td>World Carpet Mill</td>
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Circle No. 77 on product card facing P. 106