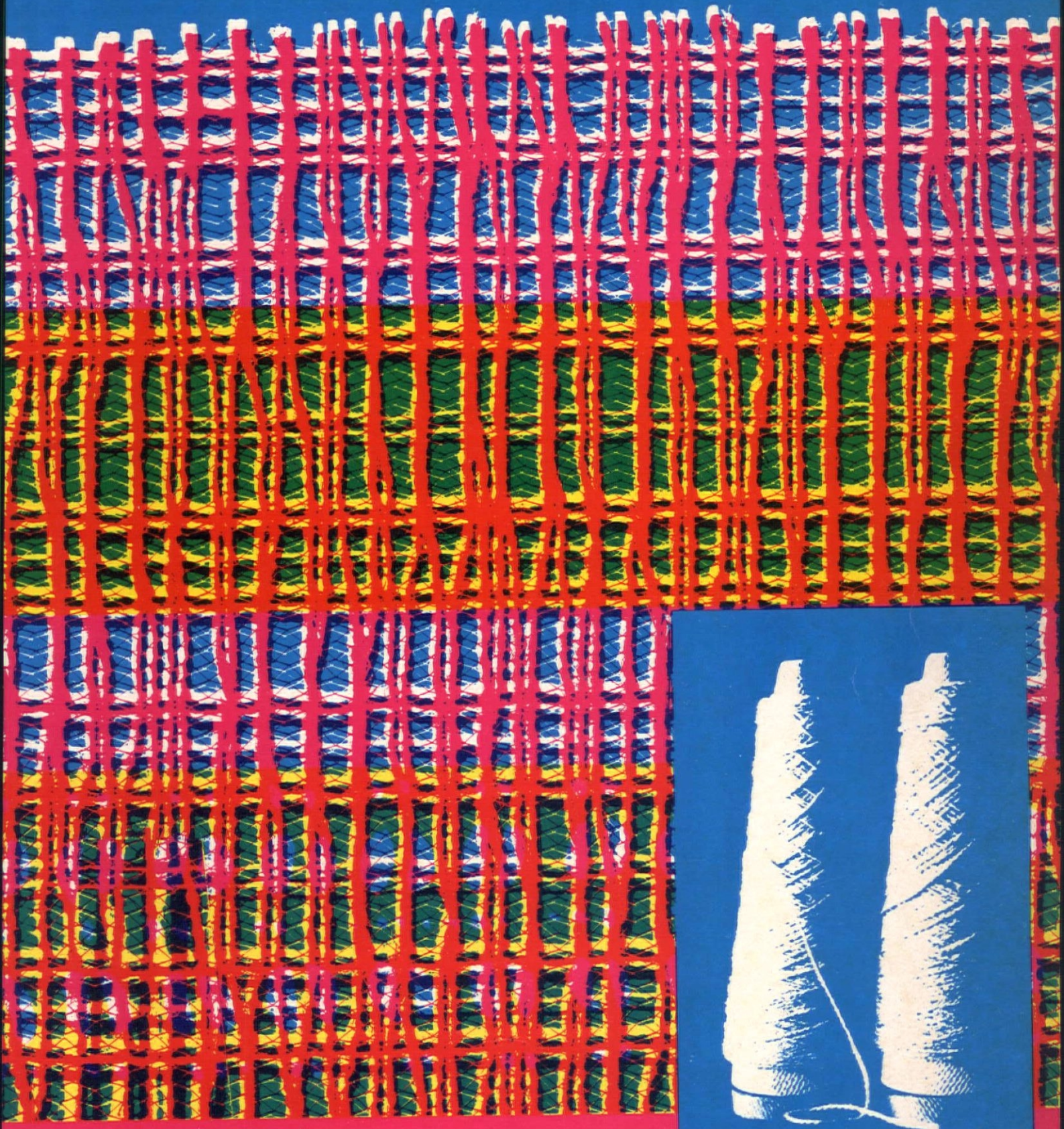
CONTRACT

BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS AND INTERIOR ARCHITECTURE • NOVEMBER 1968



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FABRICS

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Announcing
a grand old name
in carpeting
KENTILE

Just recently, Kentile® acquired Hightstown Carpet, one of America's oldest and finest carpetmakers. By putting two Grand Old Names together, we've created one Grand New Name: Kentile Floors/Hightstown Carpet.

What can we offer you besides our good name? Some of the finest contract and residential carpet that money can buy—made of 100% pure wool. In three different kinds of construction: woven, tufted, and knitted. On every wool carpet we make, you'll find the Woolmark label —the mark of the world's best . . . pure wool pile.

To assure you maximum return from available budget, we can "Traffic Engineer" your contract installation. Suppose you have $12 a square yard budgeted for wool carpet. Where traffic is light, we may recommend a $10 grade. Where traffic is moderate, a $12 grade. And where it's heaviest, a $14 grade.

Versatility? Right now, you're reading on a pencil-point plush, velvet weave, called Royalty —a superb wool carpet for an executive office. But should you need a dirt-defying, wears-like-iron variety, we'll give you a level-loop as beautiful as it's tough. Or anything in-between.

For information, samples, any sort of help, please write to: Contract Department, Kentile Floors/Hightstown Carpet, Brooklyn, N.Y. 11215. We'd welcome a chance to show you how nice it can be to have a Grand Old Name like Kentile in the carpet business.

KENTILE FLOORS

HIGHTSTOWN CARPET

In Pure Wool Pile.

The Woolmark is your assurance of quality tested carpets made of pure wool pile.

PURE WOOL PILE

The furniture in Spain is mainly rather plain

That's why we skipped all the fancy frills and filigrees found on outdoor furniture that tries so hard to "look" Spanish. Our new Cantina group has the bold, functional look of furniture found in the Spanish countryside. We've made it out of heavier materials. Larger tubing. Wider vinyls. We've scaled the seating pieces to generous proportions. Tables are bigger than ever in a new "square-round" design.

We named this new group Cantina, because of its rugged appearance and obvious durability. The aluminum tubing is 14% larger than we've used in the past. And there's a lot more of it. The average chair is about 85% heavier than our other lines. Still easy to carry, but far less likely to blow over in a strong wind.

Note the beautifully mitered arms. The design is repeated throughout the entire line, even on the tables.

The Cantina Collection will offer 15 different pieces including dining and lounge chairs, chaises, benches, cocktail and dining tables, as well as bar stools and a special host chair.

As a matter of fact, we think we've finally got it! If you think so too, ask for our Cantina Collection brochure.

tropitone

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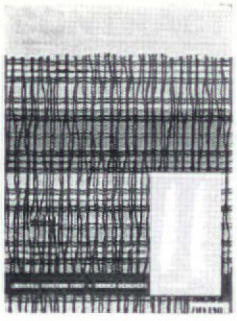

The Cover

Color, construction, texture, fibers—in a word, fabrics—are represented in this cover design by Designer Norman Bleckner to invite attention to CONTRACT Magazine's elaboration on all that is new in the world of contract fabrics, starting on page 64 through 73.

CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS AND INTERIOR ARCHITECTURE

VOL. IX, No. 11 **NOVEMBER, 1968**

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

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COMING IN CONTRACT

DECEMBER—Wallcoverings and wall papers, designs and applications of interest to contract designers. Plus, Danish design, its influence on the American contract market, and a comparison of the role of the interior designer, his training, and design influence in both countries. Also, a review of real and artificial wood beams, what is available and from whom.

JANUARY—Seventh Annual Directory Issue and Buyer's Guide to commercial/institutional/architectural furnishings, products, and resources. Plus, a special editorial section devoted to product selection and specification for better maintenance performance—a comprehensive examination of the newest products, techniques, and practices that influence the interior designer/planner/specifier.

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TORSO CHAIR 1067

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Circle No. 3 on product car

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Dictaphone went to our PERMON® line to beautify office walls in their new daylight-flooded building in Rye, New York.

They got great resistance to wear, stains and fading in the bargain. Easy maintenance, too—Stauffer vinyl wallcoverings wipe clean with a sudsy sponge.

See our vinyl wallcovering lines at our showroom, D&D Building, 979 Third Avenue, New York City. Or at the Chicago Merchandise Mart. Or write to Stauffer Chemical Company, Wallcovering Sales, at the New York address.

Dictaphone International Headquarters Building, 120 Old Post Road, Rye, N.Y. Interior Designer: *Joseph Grimaldi Associates.*

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detron®/vinco®
Vinyl Wallcoverings

Stauffer CHEMICALS

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CALENDAR

1968

November 11-14. National Hotel & Motel Exposition. New York Coliseum, New York City.

December 5-7. American Hotel & Motel Association Annual Convention. Denver, Colo.

1969

January 5-11. International Furnishings Market. American Furniture Mart and Merchandise Mart, Chicago.

January 12-15. Northwest Furnishings Market. Northwest Home Furnishings Mart. Seattle.

January 12-16. New York Lamp & Furnishings Show. Coliseum, New York City.

January 12-17. New York Furniture Market. Various showrooms, New York City.

January 12-17. Furnishings Market. Dallas Market Center, Dallas, Tex.

January 13-17. Furnishings Market. Atlanta Merchandise Mart, Atlanta, Ga.

January 19-24. Winter Furnishings Market. Los Angeles Home Furnishings Mart, Los Angeles.

January 20-24. High Point Furniture Market. High Point, N.C.

January 27-31. Western Furnishings Market. Western Merchandise Mart and International Market Center, San Francisco.

February 15-19. American Association of School Administrators Exhibition and Annual Conference. Atlantic City, N.J.

February 23-28. New York Gift Show. Park Sheraton Hotel and Coliseum, New York City.

March 23-27. Jamestown Furniture Market. Jamestown, N.Y.

May 26-29. National Restaurant-Hotel-Motel Convention & Exposition. International Amphitheatre, Chicago.

June 15-21. International Furnishings Market. Merchandise Mart and American Furniture Mart, Chicago.

July 6-11. Dallas Furnishings Market. Market Center, Dallas.

July 7-11. Southern Furniture Market. High Point, N.C.

July 13-18. Furnishings Market. Home Furnishings Mart, Los Angeles.

July 14-18. Furnishings Market. Merchandise Mart, Atlanta, Ga.

September 8-10. Contract '69, National Contract Show & Convention, sponsored by CONTRACT Magazine. New York Coliseum, New York City. For details contact: Mr. Jerome Brown, National Expositions Co., 14 W. 40 St., New York, N.Y. 10018. 212/564-8714.

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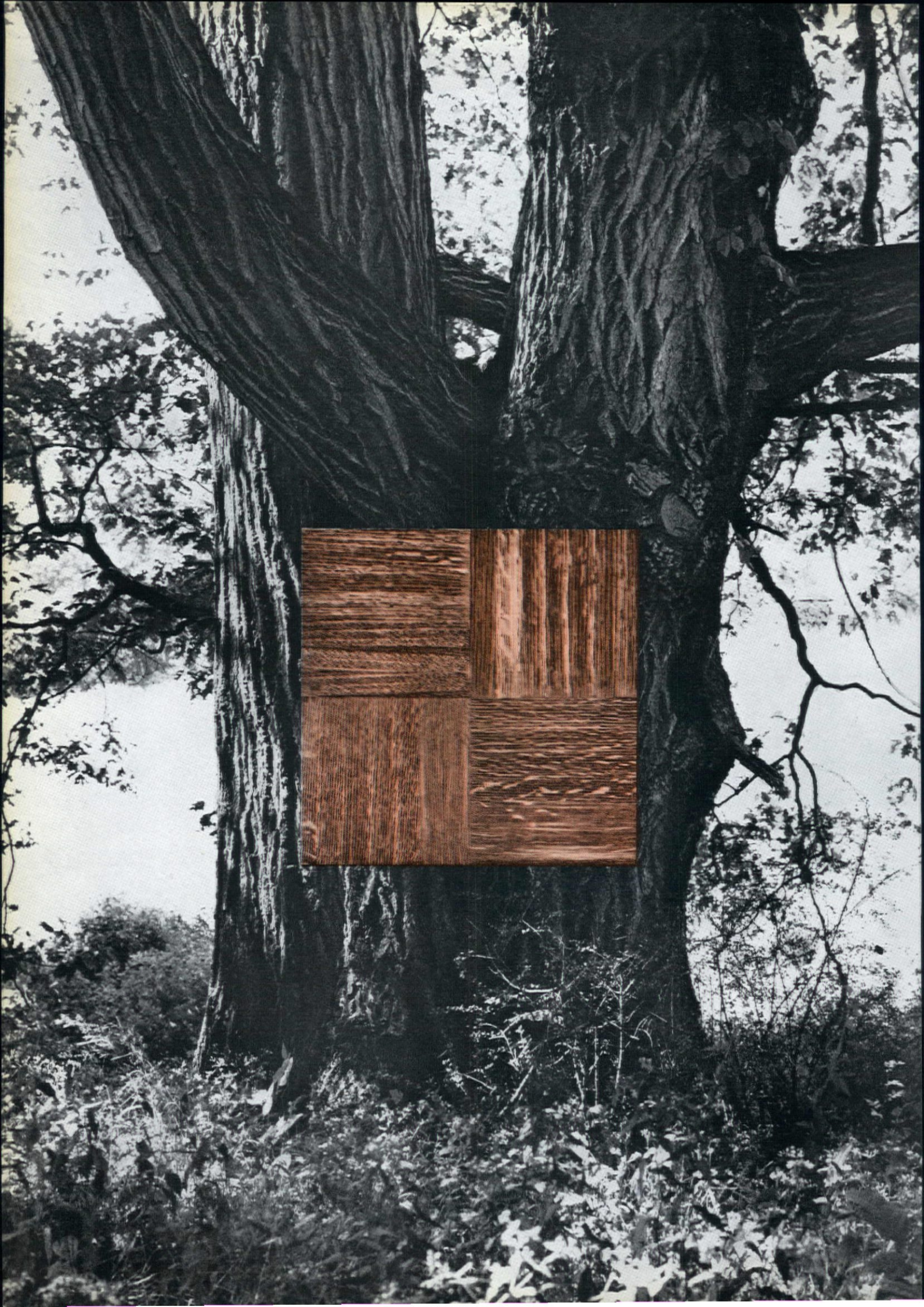

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The wood is impregnated with a liquid plastic, which is then hardened throughout the wood-pore structure by irradiation.

The result: all the warmth and beauty of wood, wed to remarkable durability.

When you specify flooring, you specify a surface. The "surface" in PermaGrain goes through the entire depth of the tile. Since there is no surface finish to wear away, it never needs resurfacing.

PermaGrain now makes it possible to use wood where it could never be used before: high-traffic areas where a high level of appearance is required. Its installed cost is comparable with other high-quality materials like terrazzo, vinyl and urethane.

Made by Nuclear Materials and Equipment Company (NUMEC), a subsidiary of the Atlantic Richfield Company, PermaGrain is now being installed in such diverse applications as executive offices, department stores, reception suites, lobbies and even freight elevators.

PermaGrain is available in 12x12-inch parquet tiles, 5/16 inch thick. Made of red oak, there are now four colors to choose from: Natural, Provincial, Americana or Gothic.

The best way to judge PermaGrain is to examine it yourself. If you have not received your sample in the mail, we will be pleased to send you one along with more information on request.

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Philadelphia, Pa. 19101

an ARCO-NUMEC product

Circle No. 6 on product card facing P. 128

Mildred English designed all interiors of Phillips Petroleum Building, including board room (above), and worked with Architect Welton Becket in selecting interior materials.

Adele Faulkner designed the carpeting with raised circles in hospitality center (left) at Lytton Savings & Loan. Executive area is above. Architect was Kurt Meyer.

Mary Louise Schum and Eileen Siemens collaborated with architect C. F. Murphy in planning spaces at Mercy Hospital. Chapel (below) is one of the interior spaces planned with patients, staff, and visitors in mind.

John Carden Campbell designed living room of a residence (above). Architect for the house: Campbell & Wong.

AID HONORS FOUR MEMBERS

Four interior designers of outstanding projects—three of them contract installations—received top Honor Awards by American Institute of Interior Designers, at its 37th National Conference, recently held in Los Angeles. The four member designers are: Mildred English, FAID, San Antonio, Tex., for Phillips Petroleum Building, Bartlesville, Okla.; Adele Faulkner, FAID, Los Angeles, for Lytton Savings & Loan, Canyon Park Branch; Mary Louise Schum and Eileen Siemens, of Mary Louise Schum Interiors, Inc., Hamilton, Ohio, for Mercy Hospital, Chicago; John Carden Campbell, San Francisco, for a residence in Sausalito, Calif.

In each instance, the interior designer was an active member of the creative team from the outset of the project. Space planning, choice of interior materials, lighting and sound control, and color schemes were considered in advance by the entire team before the interior designer proceeded to the selection of furniture, floor coverings, fabrics, and other furnishings.

For each project, the jury commented on "the careful integration of art and architecture with interior design." Jurors were: John Conron, Dr. Kate Ellen Rogers, Jack Hammer, Daren Pierce, and Edward Frank.

AIA HQ DESIGN REJECTED

The Fine Arts Commission in Washington, D.C., exerts a great deal of influence in areas of esthetics and sits in final judgment on the design of new buildings. Its latest move is the rejection of the proposed American Institute of Architect's national headquarters building, which resulted in the resignation of Mitchell/Giurgola Associates, architects for the proposed building. The architects were chosen through competition and their design received the unanimous approval of the selecting committee. The original program states what AIA still maintains to be a noble objective: "a building of special architectural significance, establishing a symbol of the creative genius of our time yet complementing, protecting, and preserving a cherished symbol of another time, the historic Octagon House built in 1798."

The resignation was offered after a

(Continued on page 12)

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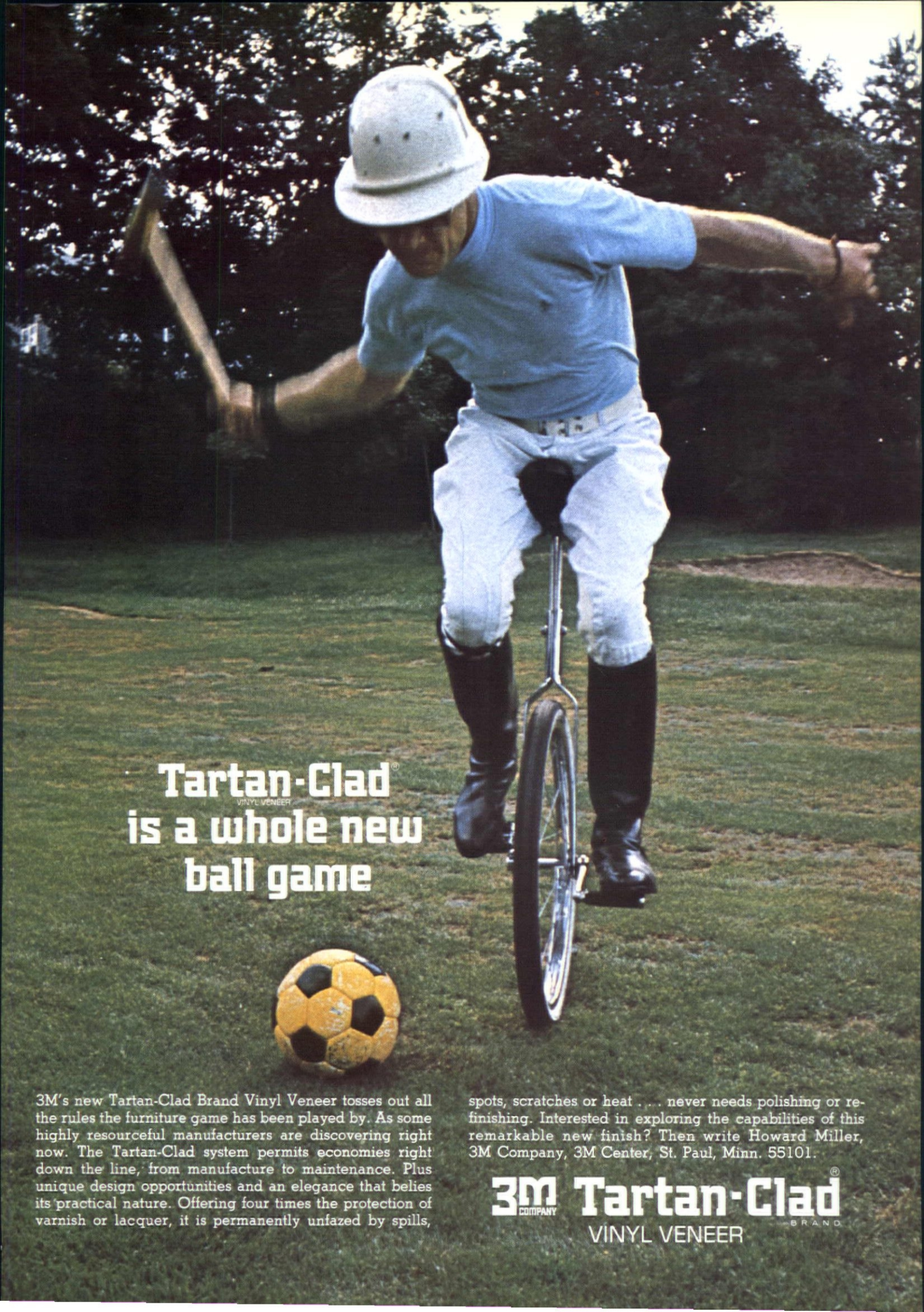

3M's new Tartan-Clad Brand Vinyl Veneer tosses out all the rules the furniture game has been played by. As some highly resourceful manufacturers are discovering right now. The Tartan-Clad system permits economies right down the line, from manufacture to maintenance. Plus unique design opportunities and an elegance that belies its practical nature. Offering four times the protection of varnish or lacquer, it is permanently unfazed by spills, spots, scratches or heat . . . . never needs polishing or refinishing. Interested in exploring the capabilities of this remarkable new finish? Then write Howard Miller, 3M Company, 3M Center, St. Paul, Minn. 55101.

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they fold thin and don't take the fat from your budget

over 50 folding chair styles from POLORON . . .

Poloron folding chairs need far less storage space. That's virtue number one. They're also stronger, better-looking, fold thinner and more comfortable.

All Poloron chairs feature tubular steel construction, chip-proof finishes, posture-contour backs and tip-proof safety design. Yes, and that important extra attraction—prices that baby a budget.

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CONTRACT BUSINESS: NOTES & COMMENTS

stalemate occurred following several meetings with the architects, the AIA, and the Fine Arts Commission. In announcing Mitchell/Giurgola's resignation, George E. Kassabaum, FAIA, president of AIA stated: "The architects feel that resignation is the only course open to them in view of the impasse that has developed in obtaining approval of the Fine Arts Commission. We understand their feeling about making further compromises.

"However, we feel that the principle of design review boards is the best known means in maintaining order in the face of all the pressures leading to chaos. We continue to support the principle of approval by design review boards, such as the Fine Arts Commission, even though sometimes their decisions lead to differences in professional judgment."

AIA is now considering steps for the selection of a new architect.

MERGERS ON THE MOVE

The merger market continues along its marriage-making way, bringing together some of the big names in the furnishings field. More to add to the ever-growing list:

- Coronet Industries, Dalton, Ga., carpet manufacturer, has acquired Tri-Par Mfg. Co., seating/contract furniture producer. Tri-Par will operate as a division of Shelby Williams, recently acquired by Coronet.
- Quality Courts Motels, Inc., will purchase Revere Furniture & Equipment Co., subject to approval of the board of directors of Quality.
- Stauffer Chemical Co. of Canada, Ltd., is now completing plans for the purchase of the Fabrikoid operation of Canadian Industries, Ltd. The Fabrikoid operation produces and markets vinyl-coated and proxylin-coated fabrics and sheeting to Canadian manufacturers of automobiles, upholstery, wallcoverings, bookbindings, and luggage.
- Sequoyah Industries will acquire Cheatham Furniture Mfg. Co.

SNOW-COLOR LOOK FOR SKI LODGE

If William Raiser, AID, has his way, skiers this winter will not rough it in rustic chalets, but will live resplendently in a sparkling snow-white ski lodge that is slickly contemporary. The setting sings with curvilinear see-through plastic furniture, a compact, fully automatic kitchen/bar, and hi-fi components built into pale, stippled walls of white, inch-wide vertical wood slats. The white-on-white no-color look

is broken only by bright splashes of sunlit yellow. Key to the scheme is a white, silver gray, and yellow abstract rug designed by Raiser and made of the new silky carpet fiber Source, produced by Allied Chemical. The room setting, created by Raiser for Allied Chemical, was on display at the recent Total Home Showcase Exhibition at the New York Coliseum.

CARPET MERGER ON AGENDA

Complete details on Carpet & Rug Institute, a new association formed by the merger of Tufted Carpet & Rug Institute and American Carpet Institute (effective January 1), will be outlined to TCRI member firms at a 2-day workshop, November 19-20, in Atlanta. Among other topics on the program: mergers in the furnishings fields, management of carpet operations, a college program for the tufted industry.

NEW ASSIGNMENTS . . .

I.S.D. Inc., interior space design firm of Chicago and New York, is developing a comprehensive architectural signage program for the entire campus of Augustana College, Rock Island, Ill., in cooperation with Perkins & Will Partnership, architect/consultant to the college for long-range site development. ISD has also provided furnishings and interior design services in several of the newly remodeled areas of the administrative complex and Denkmann Memorial Library. In Milwaukee, ISD has been retained to redesign 1,600 square feet on two floors of Allen-Bradley Co.'s existing plant which will become new executive offices and executive dining rooms. ISD is working in cooperation with Mil-

(Continued on page 14)

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WHO IN HIS RIGHT MIND WOULD CARPET A LOADING DOCK?

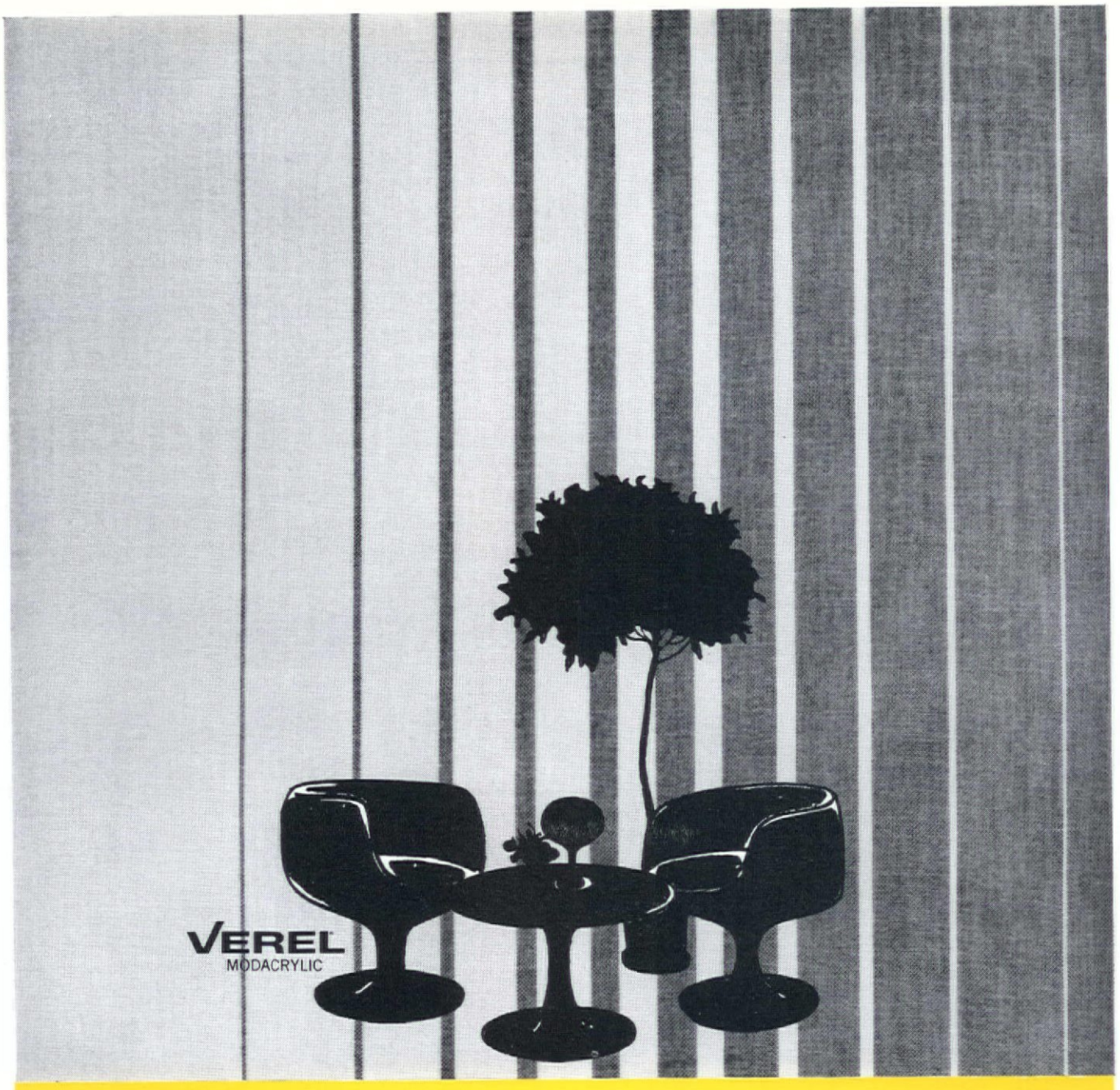
Ten years ago who in his right mind would carpet a grocery store, locker room, or a restaurant kitchen? Today it's not surprising because now carpet is practical almost anywhere people walk.

We know. Because during our nearly 20 years in business Barwick Mills has probably pioneered more innovations in carpet than anyone else. For example, we were among the first to recognize the potential of man-made fibers and their ability to withstand incredible traffic and wear without losing color or looks. Take Acrilan® acrylic fiber. We've helped develop its use so that now you'll find carpets of Acrilan everywhere you go—in hotels, office buildings, schools, restaurants, and even in industrial plants.

Such things have made Barwick the tufting industry leader, with carpets engineered to meet the needs of any installation. More carpets in more colors, patterns and textures than anybody. So don't be surprised if you come across a carpeted loading dock. Very likely, it'll be another new idea from Barwick.

E. T. BARWICK MILLS, INC./ Chamblee, Georgia

waukee architect Fitzhugh Scott, AIA . . . Current activities of interior design firm of **Ellen Lehman McCluskey Associates, Inc.**, New York, range from offices and hotel facilities, here and abroad. These include: executive offices of Revlon in the new G.M. Building, New York City; Portman Square Hotel in London; Lake Hotel, Paradise Island, Nassau; Manger Motor Inn, Tampa, Fla.; Diners Club executive offices; Chatham Hotel, Montego Bay. . . . **Western Contract Furnishers** of Oakland, Calif., will design the new Officers Club and NCO Club at Tinker Air Force Base in Oklahoma City. The $350,000 contract also calls for kitchen designs. . . . **I.G.I. Associates, Inc.**, Los Angeles planning/design firm, is currently working on the interior design for United California Bank and for City Reconstruction Corp. . . . **Larsen Design Studio** has been commissioned by Collins & Aikman Corp. to create a new line of aircraft interior fabrics that will meet the requirements of the new jumbo jets in terms of design, safety, and ease of maintenance. . . . Interior design/architectural team of **Bleemer & Levine**, Miami Beach, will design the lobby and other public areas of a new 10-story high-rise addition to Moorings Towers at Sky Lake, Miami. Other projects in the works include the new Home Federal Savings & Loan Bank building in Hallendale, Fla., and the interiors of Honduras Maya Hotel in Tegucigalpa, capital of Honduras. . . . **Unlimited Design**, interior design firm of Great Neck, N. Y., will supervise the entire planning of a 320-acre community in the Berkshires, Massachusetts. The commission calls for total design of individual homes, communal center, and all recreational facilities. The project is under the direction of Harold Jaffe, president of Unlimited Design. . . . **Henry End Associates**, Miami design firm, has been retained for the interior design and decoration of a 550-room luxury hotel in Munich, Germany. Public facilities include a specialty restaurant; bierstube and biergarten adjoining an Olympic-size pool; rooftop restaurant and cocktail lounge; convention and meeting facilities for more than 1,000 persons. Completion is expected in time for the Munich Olympics in 1972. Architect for the project is Professor Sep Ruff; consulting architect is Curtis & Davis. . . . **Howell Design Corp.**, New York industrial/interior design firm, is currently working on an office project for Troy Yarn & Textile Co., Pawtucket, R.I.; New York showroom and offices for Herbert Levine, Inc., shoe manufacturer. Howell has also been retained by Brookdale Hospital, Brooklyn, N.Y., as interior design consultant. . . . **Space Planners, Inc.**, Chicago-based contract office furniture/interior design firm, will design and furnish Chicago Book Mfg. Corp.'s enlarged executive and general offices in Chicago. . . . **Lopez-Fabrega & Associates** has been commissioned by Mohasco Industries to design new showrooms for Mohawk, Alexander Smith and Firth carpet divisions of Mohasco. The showrooms, also incorporating the sales offices for the three carpet divisions and advertising department of Mohasco, will be in the new 42-story building now under construction in New York City. (C)



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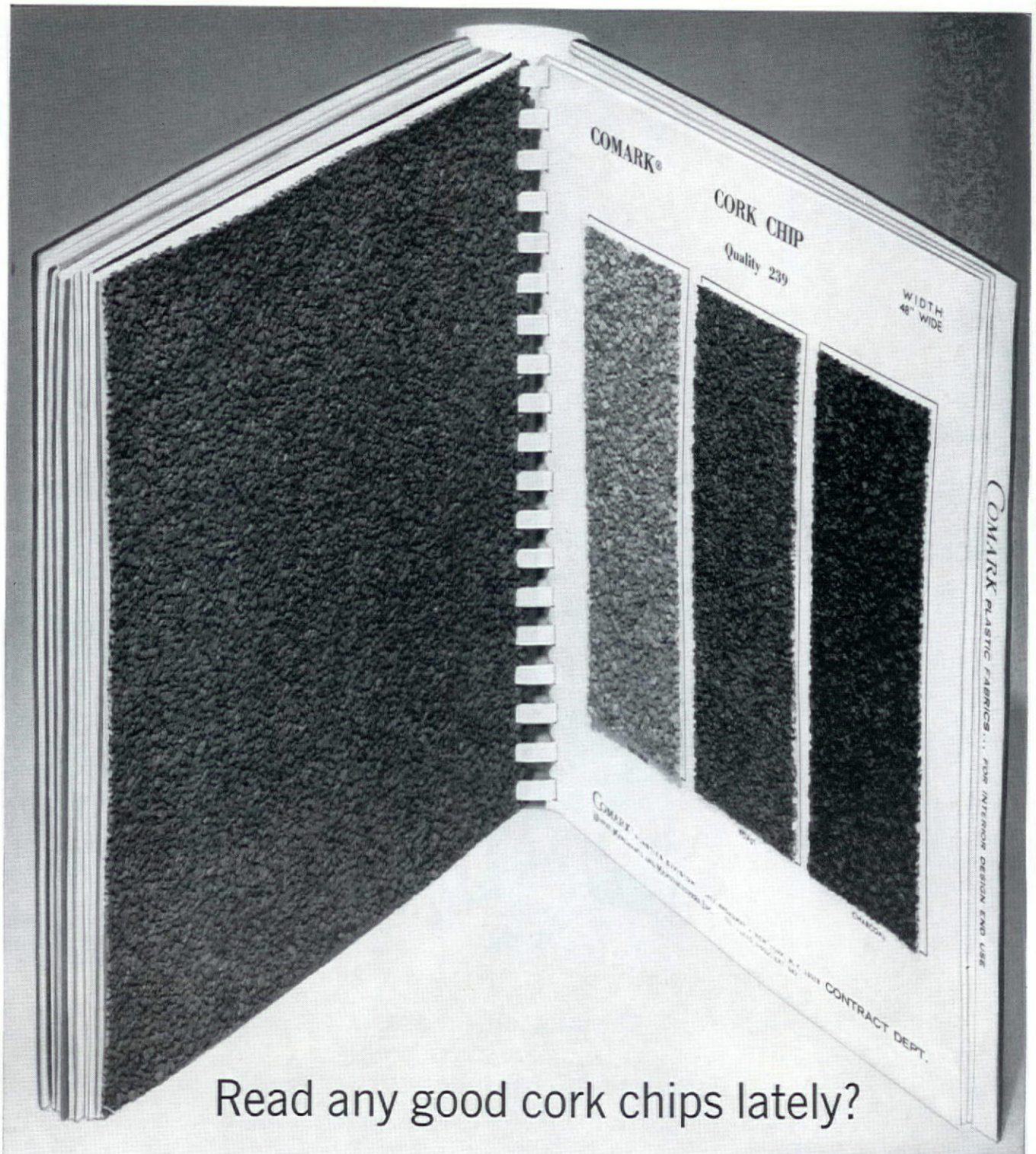

Read any good cork chips lately?

Not like ours, you haven't — Comark Cork Chip 239 in a 48″ x 35 yds. continuous roll. Genuine chips of cork on a woven backing that's specially treated to support the cork surface. And we make it in 3 values — Natural, Toast and Charcoal. So if you haven't read any good chips lately, write or call. And uncork some good ideas.

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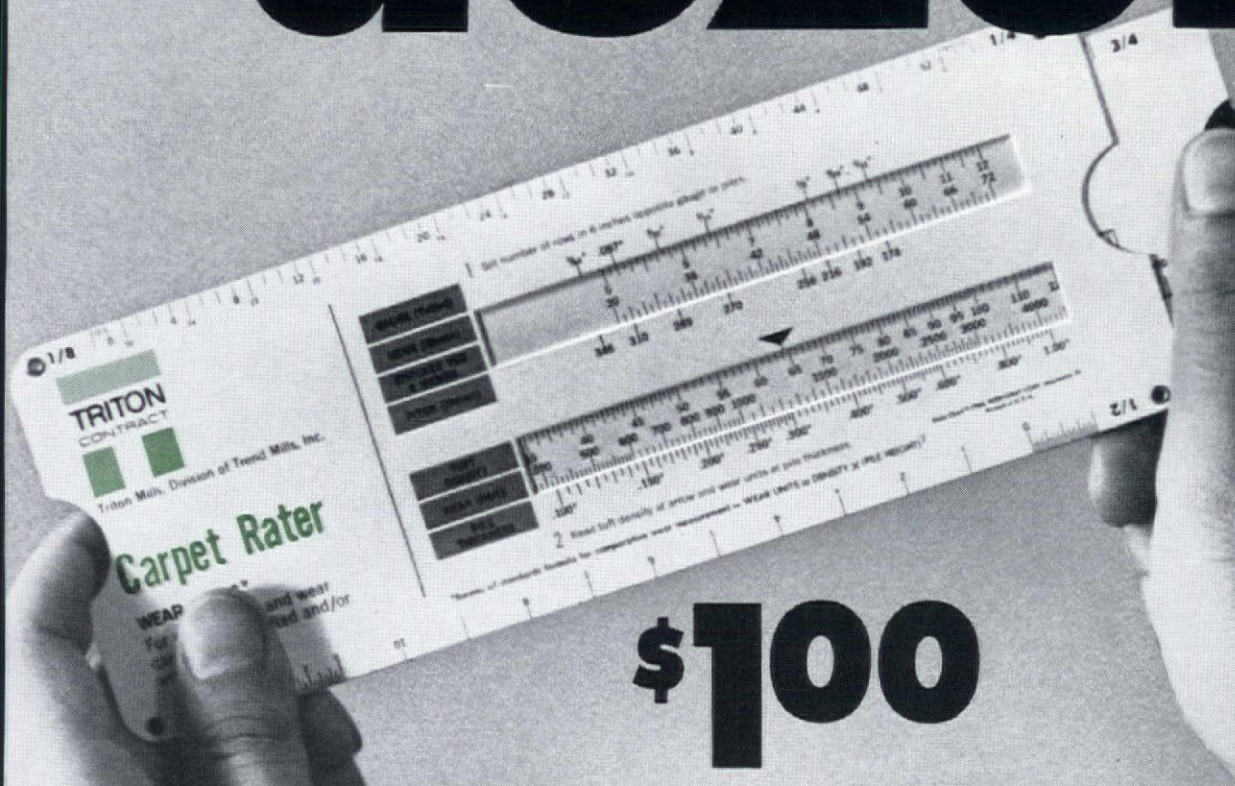
Bull-dozer



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Triton invented this pocket-size Carpet Rater to clear away all the fancy talk and get down to earth.

Use it like a slide rule to get instant answers when you're checking contract carpet specs. Yours, ours, or someone else's. It will give you fast figures on pitch, gauge, density, wear units—even FHA standards.

It works like Triton. No fancy talk. We base our business on specification selling. That's why Triton made a buck Carpet Rater that makes contract carpets stand up and be counted.

Don't take our word for it. Get our $1.00 Bull-Dozer and see.

TRITON
Contract Carpet

Triton Contract Dept. 311 Division of Trend Industries, Inc.
148 Cain Street N.E., Atlanta, Georgia 30303
Here's my buck(s) send me_____Bull-Dozer(s).

Name_____ Title_____

Firm Name_____

Address_____

City_____ State_____ Zip code_____

We wouldn't think of letting Powerbond Pile Vinyl's success go to our head.

We're really not the bragging kind.

But, frankly, we're definitely affected by the overnight success of our Powerbond™ Pile Vinyl floor covering.

Which, as you probably know, is a pretty unusual kind of floor covering.

You see, it's the only one that combines the luxury of super-dense pile with all the inherent practicality of vinyl. (We fuse the two together, using several layers of vinyl because there's nothing better than vinyl for ultimate stability.)

And to keep up with the demand, we had to bust out the walls in our Dalton, Georgia plant so we could increase our production capacity. And speed up delivery.

We also added a wealth of sophisticated machinery, such as our unique range which fuses the pile to the vinyl.

It's unique because it's the first and only one around. We even had to design it ourselves. Because we're the first and only ones around to make Pile Vinyl.

What's really important though, is that our new range lets us continue to be sticklers for quality.

For one thing, it assures a true, straight edge to Powerbond for easier installation. And for another, it makes every inch of Pile Vinyl a consistent thickness.

Incidentally, Powerbond Pile Vinyl comes in 24 different colors and 3 different textures. All available with a vinyl cushion back, or a solid vinyl back plate. Not to mention a 5-year wear guarantee.

Actually, because of Pile Vinyl's durability, low maintenance, acoustical qualities and beauty, you could say it's the superior floor covering for any high traffic area such as hospitals, schools, supermarkets, etc.

And we wish you would.

We hate to brag.

COLLINS & AIKMAN

295 Fifth Avenue, New York 10016
CONTRACT DIVISION

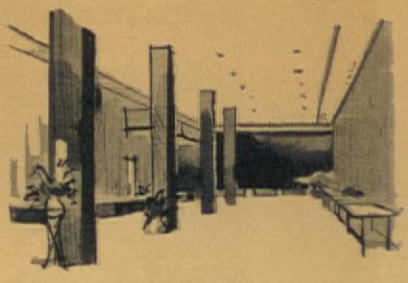
Circle No. 13 on product card facing P. 128

Circle No. 14 on product car

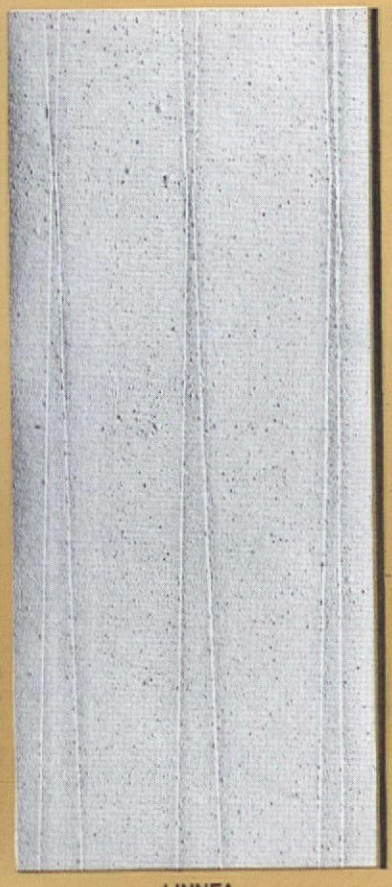
Vicrtex® has the answer:

"In my designs, I stress simplicity and purity of line. Are there vinyl wallcovering patterns that will harmonize with these concepts?"

Yes, VICRTEX® ARCHITECTURAL PATTERNS

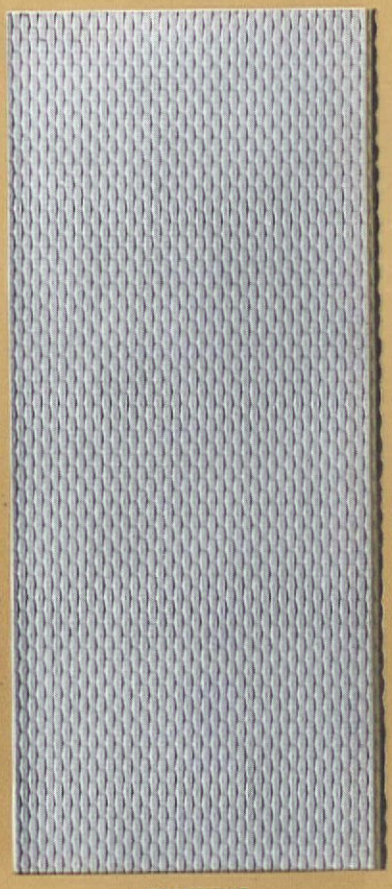


ALPHA



LINNEA

OMEGA



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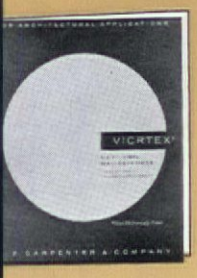

rite today for your opy of Swatch Book ontaining all 4 patrns, 36 colors.

Vinyl Wallcoverings created especially for Architectural Applications

Quietly, harmoniously, these new Vicrtex designs offer simple benediction to walls that call for color that complements, textures that are distinctive, yet reserved. You will find Vicrtex Architectural patterns the long-sought-for answer to tomorrow's wall covering needs.

As always, Vicrtex assures you: *lasting beauty*—always handsome, easy-care walls; *reliable serviceability*—Vicrtex resists water, soil, stain and flame. It is practically indestructible; no cracking, chipping or peeling—ever.

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L E CARPENTER AND COMPANY — A DAYCO COMPANY

see our atalog in Sweet's — All Vicrtex Fabrics U/L Rated

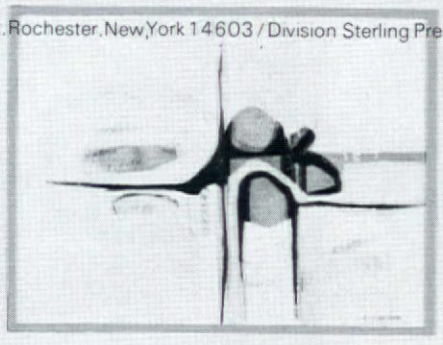
EMPIRE STATE BUILDING, NEW YORK, N.Y. 10001 LONGACRE 4-0080 · MILL: WHARTON, N.J.
In Canada: Shawinigan Chemicals Limited

IN PRINCIPAL CITIES FROM HAWAII TO THE CARIBBEAN. BY: VICRTEX SALES DIVISION: New York, Chicago, Detroit, Philadelphia, Los Angeles, San Francisco, Boston / DWOSKIN, INC.:

Sveden IS different!

Clean and unencumbered, Sveden is the essence of sensitive design and sensible detail. Unique desk shapes. Parquetry surfaces in selected woods. Enviable suede upholstery. A suede like finish . . . impervious . . . totally new . . . wonderfully colorful . . . complemented by subtly understated verticals and horizontals. And for the active executive, many efficient details that simply underscore the *difference* that is Sveden.• *The first name in office furniture is making a new name for itself.*

Learn more, write **Yawman·Erbe** 1099 Jay Street, Rochester, New York 14603 / Division Sterling Precision Corporation



Circle No. 15 on product card facing P. 128

11th ANNUAL S. M. HEXTER COMPANY AWARDS PROGRAM FOR THE INTERIOR OF THE YEAR

We invite you to enter our 11th Annual Hexter Awards Program for the "Interiors of the Year." The program recognizes and commends the interior design profession for its contribution to today's total environment, and calls attention to the outstanding achievements of the individual interior designer.

The winning interiors and designers will receive editorial coverage in major publications during 1969. We know you will share our enthusiasm for this opportunity to show the American public examples of exceptional accomplishments in the field of interior design.

This year, the award winners will be selected by the following panel of distinguished judges:

- **SHERMAN R. EMERY,** Editor, Interior Design
- **ALBERT HERBERT,** Designer, New York City
- **MILKA ICONOMOFF,** Manager, Interior Decorating Studios, The J. L. Hudson Co., Detroit
- **HAROLD E. MILLER,** Merchandise Manager, W & J Sloane, New York City
- **CHARLES E. WHITNEY,** Publisher, Interiors

The winner of the *First Award* will receive a three-week trip to Europe for two. The trip may be taken anytime during 1969 and provides for all transportation from one's home town to Europe and return flights with de luxe class accommodations for hotels, traveling, private limousines, guides for special tours, meals and expense money for miscellaneous items. The winner may plan his own European itinerary.

A *Second Award* winner will be selected and will receive one round-trip airline ticket to Paris.

Honorable mentions will be given to entries deemed worthy by the judges.

Submissions will be judged for originality of design, coordination and use of color, integration of the interior furnishings, and adaptability of the room to its function. Interiors submitted may be either *residential* or *institutional.*

Model rooms are not eligible. Only *ONE* major area may be submitted with each entry. However, there are no limitations as to the number of entries an individual may submit.

In order to be eligible, the major portion of the interior design must have been executed during the year of 1968, and only *unpublished* work will be considered. The program is open to all professional interior designers with the exception of award winners of the past three years and employees or persons associated with S. M. Hexter Company. The awards will be given to individuals only, not to companies or firms, even though the individuals may not be self-employed.

In order to qualify as an entry, the following material *must* be submitted by *January 20th, 1969* on display board, such as artist's illustration board, not larger than 30" x 40" in size with a limit of *TWO* boards per entry:

1. A room plan or diagram, showing placement of furniture, location of windows, doorways, and special architectural features of the room.
2. Black and white 8" x 10" photographs showing all sides of the room. (Color photographs may also be submitted to supplement the black and white photographs.)
3. Small clippings of all fabrics, wallcoverings or paint colors, and floor coverings used. The location of these clippings must be identified by number or letter on the room plan.
4. A *brief* written description of the purpose and use of the room, the problem and its solution, as well as notes of any special accessories or unusual architectural features to supplement the photographs and plan. This description is of *utmost importance* to the judges in arriving at a final decision as to the winning entries.

NOTE: To insure complete impartiality, all materials submitted must be identified only with the number shown at the bottom of the entry form. Names *must not appear* on the illustration boards.

SEND COMPLETED ENTRY BOARDS BY JANUARY 20TH, 1969 TO: The Hexter Awards Jury for the "Interiors of the Year." S. M. Hexter Co., 979 Third Ave., New York, N.Y. 10022.

Winners will be announced in February of 1969.

Entry forms are available in all Hexter showrooms or by sending this coupon.

S. M. Hexter Co., 2800 Superior Ave., Cleveland, Ohio 44114

Please send me Contest Entry forms.

Name_____

Street_____

City_____ State_____ Zip_____

Circle No. 16 on product card facing P. 128

THE YEAR OF THE RAINTREE

one of the distinctive
new designs
available in custom
wallpaper and fabric

kirk·brummel associates inc
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area code 212 pl 9-6631

also representing:

stockwell
wall
coverings

tropi-cal
wicker
furniture

PEOPLE

E. CURTIS GIBSON is a new partner in the Atlanta interior design firm, Architectural Interiors.

JOHN MCLOUGHLIN has been appointed director of national sales for Harvey Probber, Inc., Fall River, Mass., manufacturer of institutional and business furniture.

Lees Carpets, Bridgeport, Pa., division of Burlington Industries, has announced the appointment of EDWARD P. WALEMATH as commercial carpet sales manager.

JAMES A. BRUNELLE is the newly appointed sales supervisor of Ornamental Products for Wallingford Steel Co., Wallingford, Conn.

Califoam Corp. of America has announced the appointment of ROGER S. DUCLETTE as national contract sales manager of its Cushion Cloud Carpet Underlay Division, Compton, Calif.

GUY C. BEISHLINE has been elected president and chief executive officer of Baylis Industries, Inc., Roselle, N. J., parent company of Smokador Products.

JOHN NELSON has joined Hardwick & Magee Co., Philadelphia carpet manufacturer, as contract manager. He replaces William Young who has been moved up to assistant sales manager of the firm.

BYRON C. BROWN has been appointed eastern sales manager of Authentic Furniture Products, Los Angeles manufacturing firm.

PAUL S. JONES has been named national accounts and premium sales manager for McDonald Products Corp., manufacturer of office and smoking accessories.

JEROME P. MURPHY has been named director of design of Nevamar, Enjay Fibers & Laminates Co., a division of Enjay Chemical Co.

JOHN E. WALKER has been elected president and chief executive of Art Metal Division of Art Metal-Knoll Corp., Jamestown, N.Y., manufacturer of metal office furniture.

Reflector Hardware Corp., Melrose Park, Ill., has announced the appointment of MEL GOTTSCHALG, national sales manager for Goer Mfg. Co., a Charleston, S. C. subsidiary of Reflector, manufacturing merchandising counters, showcases, and display platforms.

EDWARD S. THOMPSON, controller of Corry Jamestown Corp., Corry, Pa., manufacturer of steel furniture, has been named corporation treasurer of the firm.

MARK WALLACH has been named product manager of the Office Furniture Division of Royalmetal Corp., manufacturer of contract furniture.

JERRY SKIDMORE is now the New York sales and showroom manager for Keller Williams Furniture Mfg. Co.

◄ Circle No. 17 on product card

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sizes
all prices
printed
for immediate
reference
33
colors
all swatched
for immediate
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sabel Scott Fabrics is pleased to announce its association with Design Research
or the distribution of its important line of Marimekko prints to architects, in-
erior designers and space planners. The complete collection is available for
iewing in Isabel Scott showrooms. For further information, write to New York.

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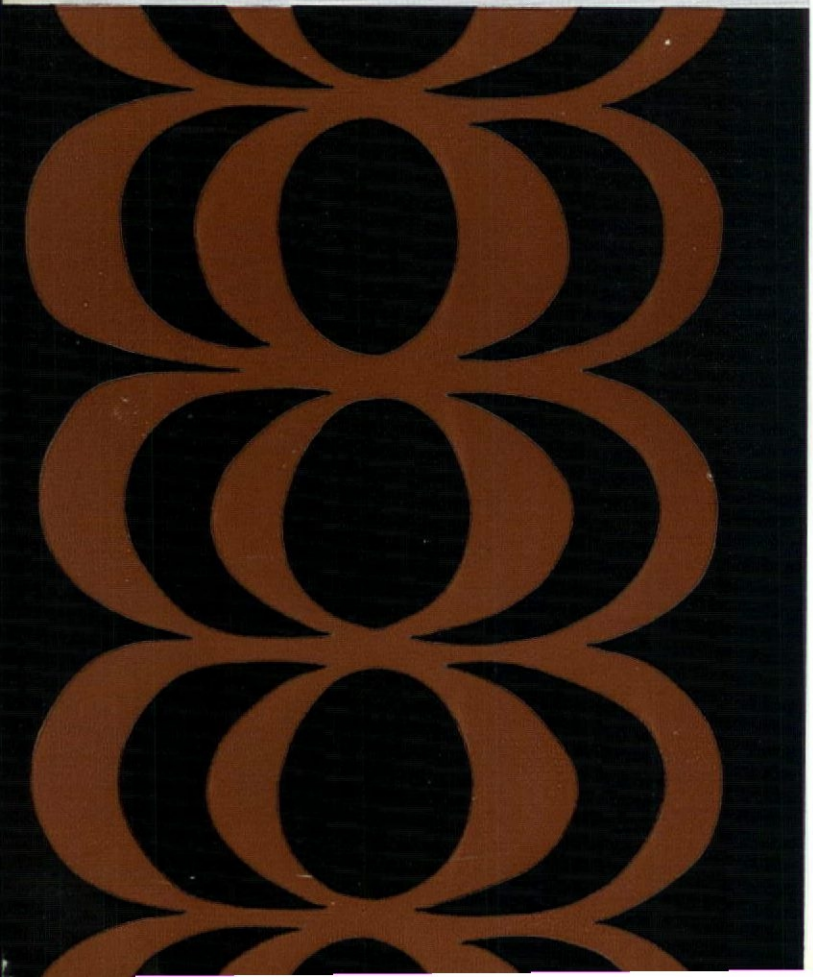


CONTRACT NEWS

JAMES W. FOSTER and RAYMOND DOERNBERG have joined together to form the firm of FOSTER/DOERNBERG, INC., architectural, interior, graphic design. Offices for the firm are located at 129 Whitney Ave., New Haven, Conn.

LAWRENCE-HAWVER ASSOCIATES, Cleveland, Ohio. architect and interior designer, has announced the relocation of its offices to larger quarters at One Erieview Plaza, Cleveland.

FELDMAN CO., Los Angeles, has moved its Westside Los Angeles showroom from 9019 Beverly Blvd. to 853 N. La Cienega. The showroom, designed by Frederick Frankel with interior by John Keal, will house displays of lamps and lighting.

HANK LOEWENSTEIN INC. has moved its main offices and warehouse from Dallas, Texas, to 3025 S.W. Second Ave., Fort Lauderdale, Fla. 33315.

Davis, Okla., has been selected by SEQUOYAH CARPET MILLS as the site for its fourth mill in Oklahoma.

EUGENE V. GATTI, a Philadelphia industrialist, has purchased the BUNTING CO., an outdoor furniture manufacturer, located in Philadelphia.

INTERNATIONAL SILVER CO. has changed its corporate name to Insilco Corp.

B. BRODY SEATING CO., Chicago manufacturer of commercial dining furniture, has established a new department of corporate market research and has named JAMES E. MULDOON as director of it.

BLANK, INC., Miami office furniture manufacturer and distributor, has been purchased by SAUL WEITZMAN, former board chairman of Bohn Business Machines.

ARMSTRONG CORK CO.'s floor division district sales office in New Orleans has moved to Suite 532, 3301 North Causeway Blvd., Metairie, La. This location will also serve as regional headquarters for Armstrong's building products, industry products, and packaging materials divisions.

LATTOFLEX, manufacturer of wood-slat spring beds, couches, and convertibles, has moved its New York showroom to 240 E. 56 Street, New York City.

HELIKON FURNITURE CO., INC., has announced the sale of its Dealer to the Trade division to MICHAEL GAYNOR and MICHAEL HENRY who will continue to supply the lines under the same name.

TAHLEQUAH INC. (CHAMBLEE CARPET MILLS) of Cartersville, Ga., has begun construction of a carpet mill in Poteau, Okla. The plant will provide employment for about 200 persons, mostly Indians, in the Poteau area.

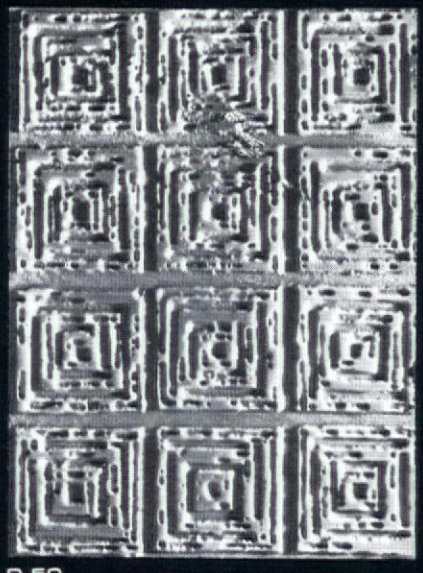
◄ Circle No. 18 on product card

Circle No. 19 on product card

THE MOST EXCITING NEW DIMENSION IN MARBLE IN YEARS!

We are proud to present "LORENZI", architectural marble-in-relief.
Magnificently sculptured of the finest Italian marble.
Exquisite walls for contract or residential exterior and interior use.

D 62

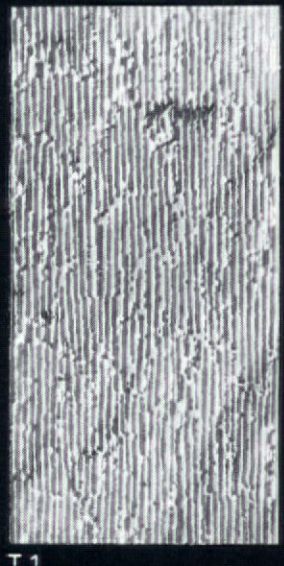


D 50

D 63

Sizes approximately 12" x 24" x ¾"
Choice of many marble varieties!

D 56



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W.W. MARBLE

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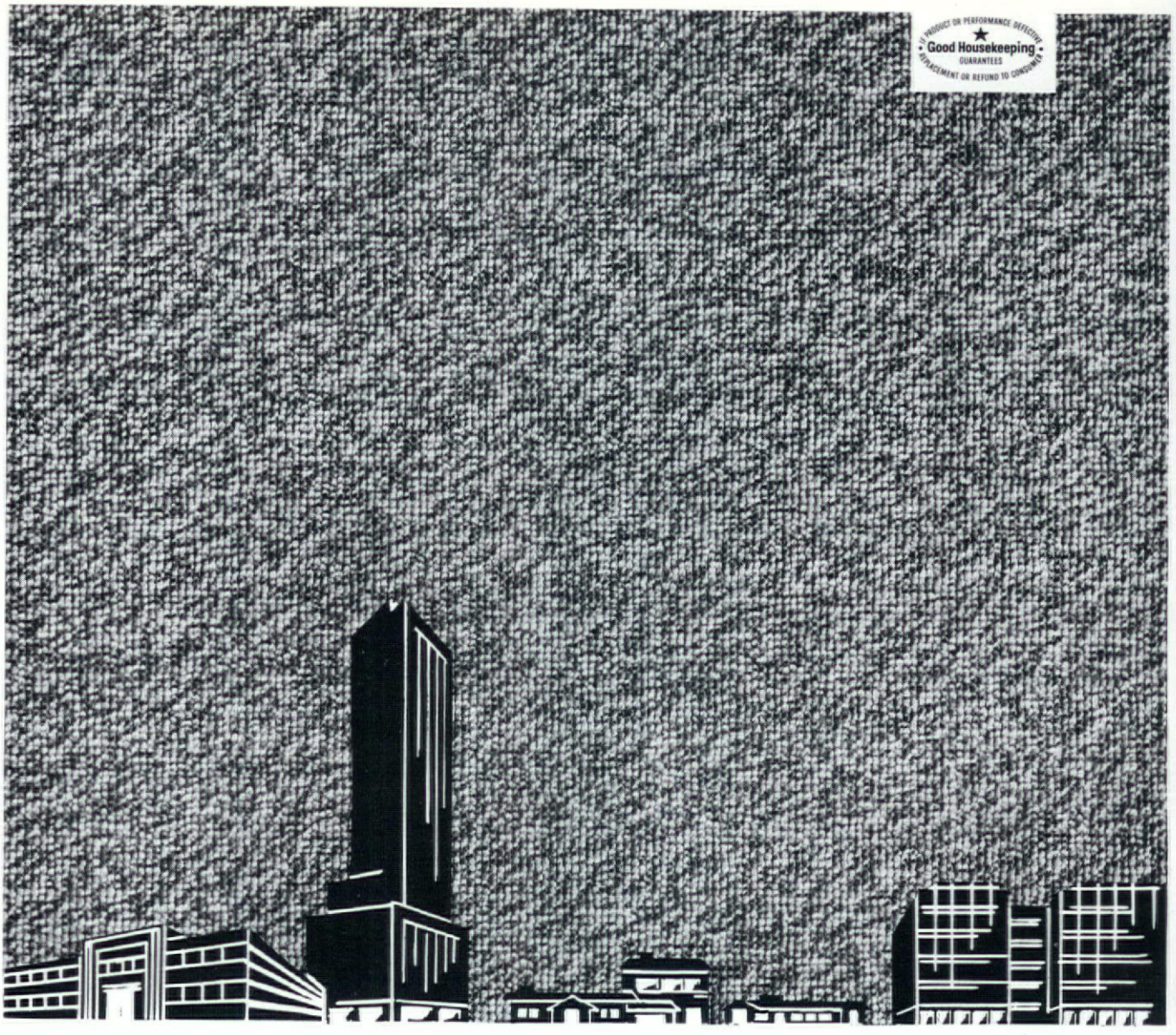
WORLD-WIDE MARBLE IMPORTERS, LTD.

979 THIRD AVENUE, NEW YORK, N. Y. 10022 D&D Building (at 58th Street) HA 1-1690



Can a Woven Broadloom Have an "Iron Fist" Under a "Velvet Glove?"

"Cara Point" HAS

with Acrilan® acrylic fiber pile.
Meets FHA Specifications.

"Cara Points" construction assures durability in the highest traffic area because it's woven-through-to-the-back . . . then latexed. "Cara Point's" velvet tweed-texture assures acceptance measured by the highest visual standards. Furthermore, the carpet pile woven with Acrilan® acrylic fiber enhances its maintenance-ease and wearability factors. Together, all these characteristics give you a remarkable, anti-allergenic, medium-priced broadloom for any and every installation in 9 three-tone colorations. What else can you ask for?

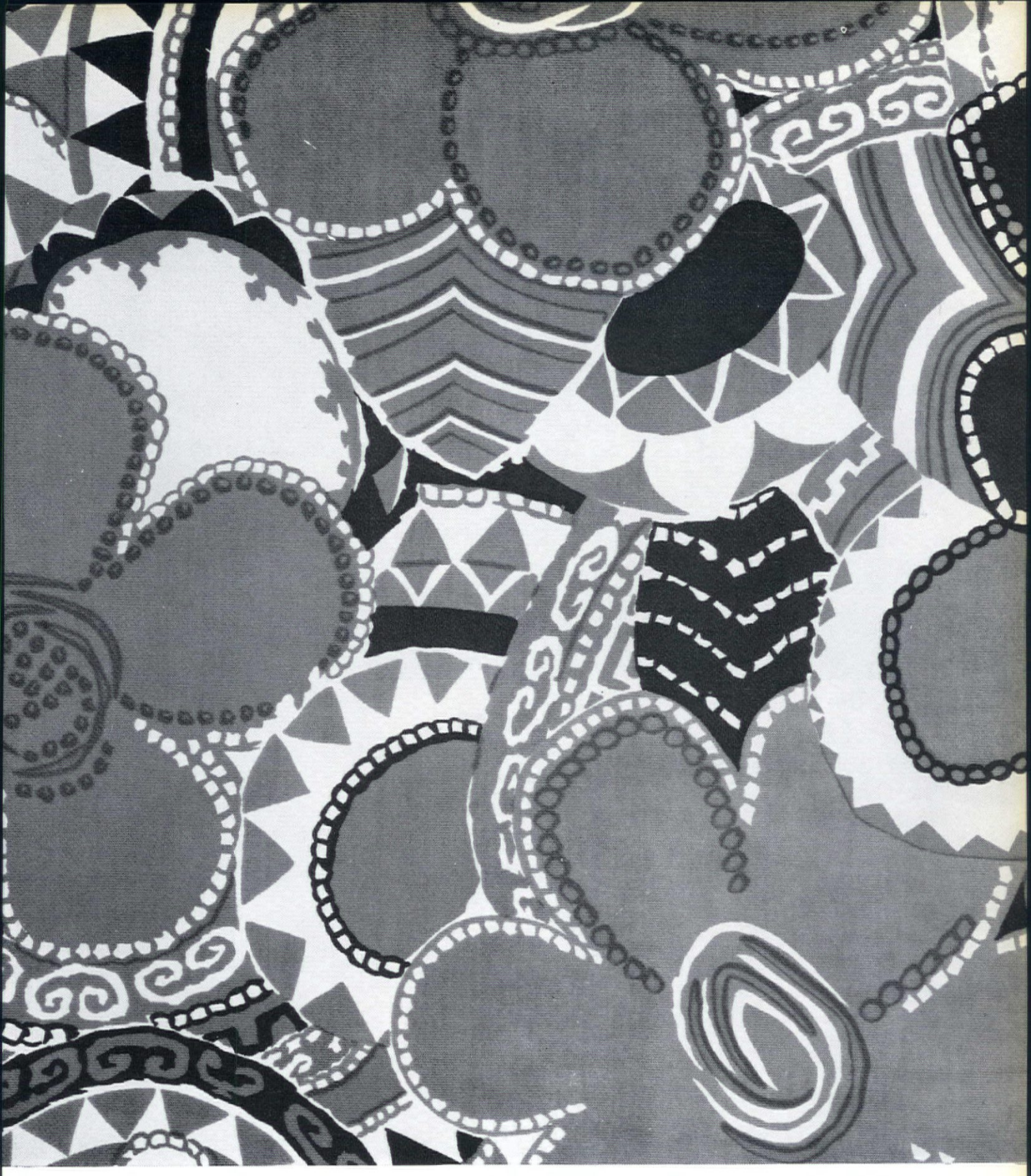
ACRILAN® Monsanto

Our Carpet Swatch Book and Full-Color Contract Brochure on Request!

DOWNS QUALITY CARPETS

DOWNS CARPET COMPANY, INC., Philadelphia, Pa. 19134 • Quality Carpets Since 1865

Circle No. 20 on product card facing P. 128



HANNIBAL IS ONE OF THE 37 NEW DESIGNS MARCHING INTO BOUSSAC'S SHOWROOMS

And all of them are available in 5 or more colorways. They join the wide range of designs in the Boussac collection from traditional paisleys, stripes, damasks and florals to the newest geometrical prints. Trek over to the Boussac showroom nearest you to see the full collection.

Boussac of France, inc.

Boussac of France, Inc., Decoration & Design Building, 979 Third Avenue, New York, New York 10022, (212) 421-0534

Showroom's — Atlanta: Robert Buckley & Co., 2800 Peachtree Rd. / Chicago: Stephen's Inc., 226 W. Kinzie St. / Dallas: Castlebury-Held, 170 Decorative Art Center Los Angeles: Bob Mitchell Assoc., 125 N. Robertson Blvd. / Minneapolis: Douglas Daniels, 7017 Valley View Rd. / Palm Beach: Robert Buckley & Co., 365 S. Country Rd. Philadelphia: Joseph B. Croce, 1616 Walnut St. / San Francisco: Zuckerman Fabrics, Inc. 445 Jackson St.

The Collins & Aikman carpet of Zefkrome acrylic surpasses it every day

This is the rich, firm-bodied carpet that does more than an everyday job. It's built to meet the public en masse, but no matter how heavy the traffic, you just can't crowd it. The Collins & Aikman carpet has the lasting resilience and durability of Zefkrome®, acrylic. It also introduces a new dimension in maintenance: less of it. Because Zefkrome is a round, cross-section acrylic that withstands soil entrapment, the Collins & Aikman carpet is easy to keep in top condition, and it returns to its original appearance after on location cleaning better than any other acrylic carpet.

Now think of a place where the traffic is intense. Air terminal. Hotel lobby. Theatre. That's a lot of people. That's what Collins & Aikman had in mind. This is a lot of carpet.

Distributed by the Painter Division of Collins & Aikman.

Collins & Aikman Corp. AC3
210 Madison Avenue
New York, New York 10016
I would like further information and specifications.
Please have a contract specialist get in touch with me.

Name_____

Address_____

City_____

State_____ Zip Code_____

DOW BADISCHE
ZEFKROME® ACRYLIC

* Zefkrome® Acrylic is a trademark of Dow Badische Company

Carpet shown 70% Zefkrome acrylic, 30% modacrylic.

Circle No. 22 on product card facing P. 128

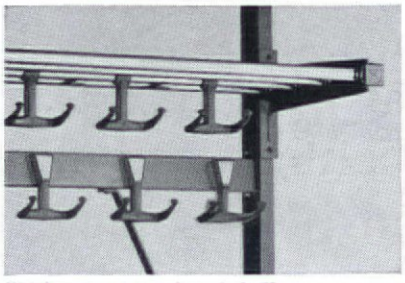
DIPLOMAT Floor Rack

HANG IT ALL!

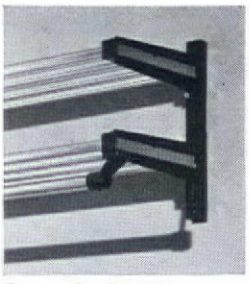
. . . on Krueger's decorative new Hat and Coat Racks

. . . Accent on Style . . . Accent on details

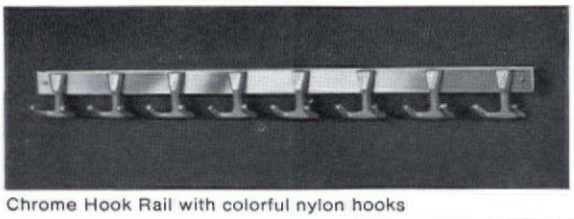
Modern interiors everywhere are getting the "hang" of Krueger's practical ways of solving hat and coat storage problems with a stylish flair. Our extensive Hat and Coat Rack line includes Single and Double-Face Floor models and Wall Racks with 1, 2 or 3 shelves in 3, 4 or 5-foot lengths plus add-on units. 2-Foot models also available in some lines. Striking accents in chrome, brushed aluminum, woodgrain vinyl, colorful plastic and enamel enrich any decor. Hung up by hanging problems? *Hang it all with Krueger!*



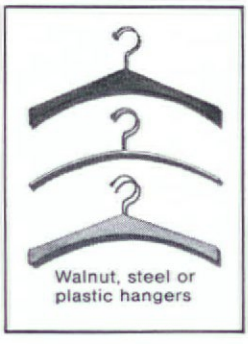
Hooks mount to rail and shelf



Decorative inserts

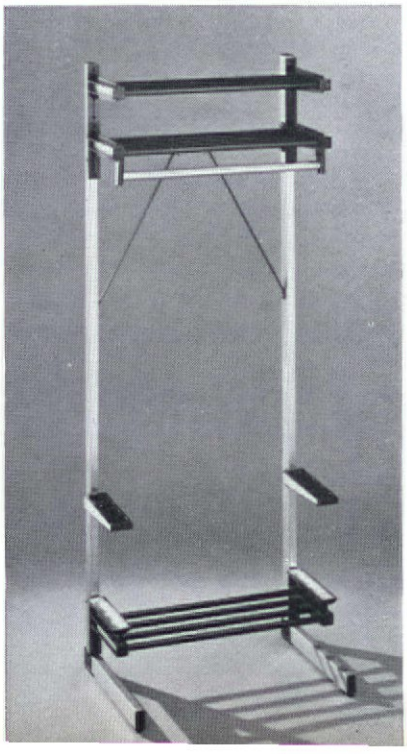


Chrome Hook Rail with colorful nylon hooks



COSTUMER I

STEWARD Floor Rack



2' DIRECTOR
Floor Rack

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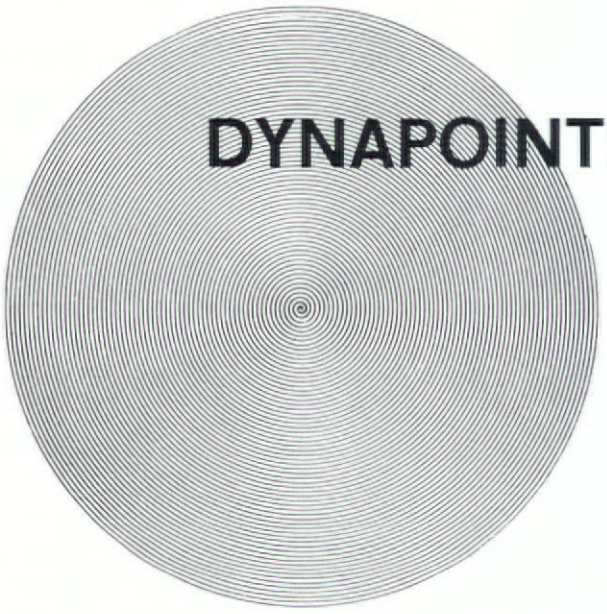
Los Angeles: 8815 Beverly Boulevard/90048

Circle No. 23 on product card facing P. 128



DYNAPOINT: a new dimension in commercial carpet from BEAUTYTUFT

the innovators take the lead again in developing 5/64th gauge virtually NON-FLAMMABLE contract carpeting of 100% solution dyed DYNEL® modacrylic fiber.

UNION CARBIDE

As new as tomorrow, Dynapoint is long-wearing, easy to care for and because it is 100% Dynel® modacrylic fiber it is virtually *non-flammable*. This outstanding safety feature makes Dynapoint the perfect floorcovering for installations where fire could be a problem... hospitals, schools, laboratories. Designed to go anywhere (indoors or out) Dynapoint offers styling certain to satisfy the most discriminating taste. This good looking hi-density carpet is available in 10 heather colors: Gold, Wheat, Rust, Red, Royal, Blue Green, Moss, Fern, Willow, and Brown.

®Dynel is a trademark of Union Carbide Corporation

BEAUTYTUFT inc.

P. O. Box 2045 / Ft. Oglethorpe, Georgia 30741 / Phone 404 866-9670

Circle No. 24 on product card facing P. 128

Circle No. 25 on product

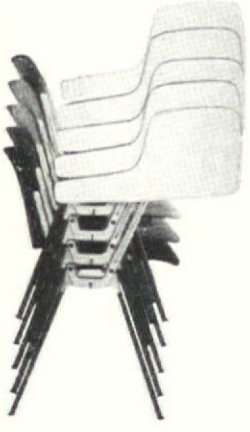
flame-resistant *plus* . . . and not banned in Boston

When tasteful opulence is required . . . the very ultimate in aesthetic development . . . drapery fabrics of 100% VEREL® MODACRYLIC can now be specified. Chatham designers have created an aristocratic, soft-to-the-touch texture . . . flame resistant and non-allergenic. Yet, approved in cities with strictest fire codes. For a beautifully illustrated brochure write Chatham Drapery Fabrics, 666 Lake Shore Drive, Chicago, Illinois 60611. Available now, through distributors in your area.

Chatham drapery fabrics

Manufacturers of BLANKETS • CARPETS • DRAPERY FABRICS • FURNITURE UPHOLSTERY • APPAREL FABRICS • AUTOMOBILE UPHOLSTERY . . . Chatham Manufacturing Company . . . Since 1877

Style 106 . . .
the ultimate in beauty,
comfort and durability.



Acclaimed as one of the most unique designs produced by CASTELLI, this stacking chair offers tremendous flexibility. Arms or tablet writing arms can be added at any time and still maintain stackability.

Features a protective finish over French Walnut or Rosewood to maintain everlasting beauty . . . or exclusive vinyl or fabric upholstery over cushioned foam. Large contour, comfort-shaped backs and seats are completely upholstered—top and bottom! Ganging clamps available.

Write for complete brochure.

. . . just one of FIMA's many fine designs of furnishings for commercial and institutional interiors.

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Circle No. 26 on product card facing P. 128

METAL WALLS ARE PRACTICABLE

even for

REMODELLING ASSIGNMENTS

Photo courtesy of Orangerie, N. Y. C.

You can specify metal-covered walls . . . copper, aluminum or stainless steel . . . for remodelling or for new construction: and you can do it for a material cost of as little as $1.05 a square foot.

A new decorative material, with no structural responsibilities and no installation difficulties, makes this practicable. It is Vikon metal wall tile.

The tile, available in a variety of sizes, is impeccably designed. No grouting is needed to obtain flawless coverage. No special installation skills are needed. The tile can be supplied with preapplied adhesive tabs or with aerosol-packaged mastic for application to the tile at time of installation and is easier to install than wallpaper. The adhesive bond is permanent, impervious to moisture and to temperatures as high as 300°F.

Vikon metal tiles are permanent, but they are so light-weight that they will impose no strain on structures.

Vikon metal glaze tiles are also available. They are scarcely distinguishable from solid metal. They come in copper, antique copper, brass, bronze, brushed aluminum, gold, Spanish gold and pewter.

We will be delighted to send you more detailed information, prices and samples. Just write us on your letterhead.

VIKON TILE CORPORATION
Washington, New Jersey 07882

Circle No. 27 on product card facing P. 128

muscle

Who says a beautiful carpet can't have it?

Our Diplomat and Corsair pure wool carpets have it. A husky pile packed full of four-ply yarn. So full that it bounces back—even in heavy traffic. So full that the rich, nubby texture is in for keeps. So full that dirt doesn't sink in—making maintenance easy. All this at moderate cost. No wonder Diplomat and Corsair are in so many executive suites, lounges, banks, stores, reception rooms, offices. Corsair (above) combines sheared and looped pile. Diplomat (left) is all looped pile. Both proudly carry the Woolmark label. 15 solids and moresques. Write for swatches.

PURE WOOL PILE
The Woolmark is your assurance of quality tested carpets made of pure wool pile.

PHILADELPHIA Carpet Company

Contract Division: 295 Fifth Ave., New York, N.Y. 10016
Showrooms: Chicago, New York, Los Angeles, San Francisco, Dallas. Crawford & Thompson in Atlanta, High Point, St. Petersburg.

The need: a cure-all carpet.
One that complements *any* decor, *any* color.

Cabin Crafts®' Carpets of Acrilan® Acrylic Pile

Cabin Crafts® Spicepoint and Cimarron carpets, to be exact.

Selected 8 times for Eli Lilly and Company by interior design firm Business Furniture Corporation of Indianapolis. Jerry Lakin, Sales Director of that firm, tells why. "These carpets are unique. Just what we needed: a wide variety of color mixtures in a luxurious, durable fabric. We wanted each room to be in perfect harmony with the next, yet retain a sense of individuality. And that's exactly what these Cabin Crafts carpets gave us. The overall design effect is stunning!"

The special color magic of Spicepoint and Cimarron comes from a handsome blending of colors...eight in Spicepoint, four in Cimarron. The resulting tweed effect picks up and accents each color in the room.

Maintenance is no problem. Both carpets owe their great durability to the combination of a tough, tight-loop texture and a rugged, easy-to-clean fiber—Acrilan® acrylic.

Spicepoint and Cimarron are but two of many contract carpets you may select from. All specially engineered for heavy-duty installations. Cabin Crafts can offer you the fiber, the color, the texture, the price, the backing, *your* installation needs. And when you need it.

For more information send in the coupon below.

PHOTOS HEDRICH-BLESSING ▶

CABIN CRAFTS®

West Point Pepperell

Carpet and Rug Division Dalton, Georgia 30720

Mr. E. Campbell Petty, Contract Advertising Department
West Point Pepperell
P.O. Box 1208
Dalton, Georgia 30720

Please send me information on your complete contract/commercial carpet line. ☐

Please have a contract specialist call to make an appointment. ☐

Name _____

Title _____

Firm _____

Street Address _____

City _____ State _____ Zip Code _____

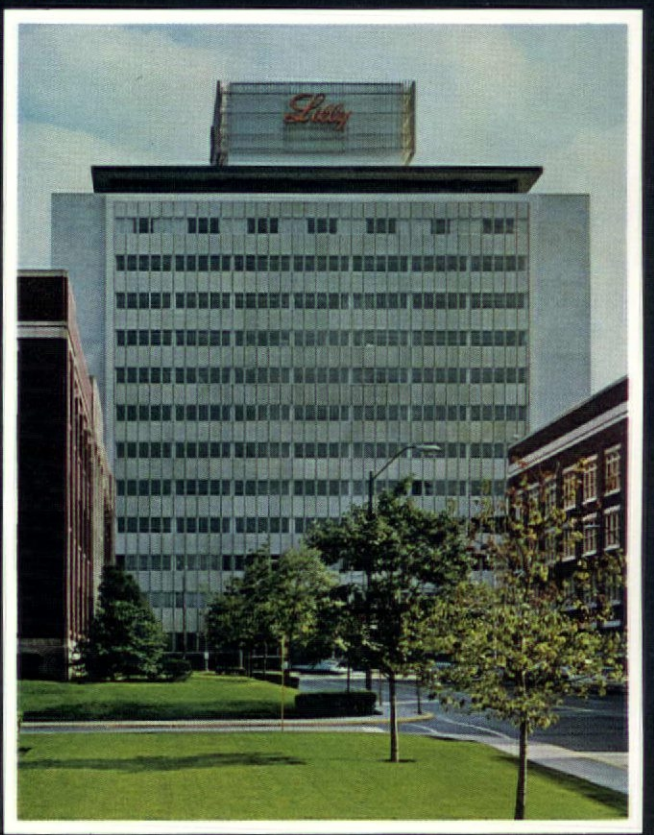
ACRILAN Monsanto

Circle No. 29 on product card facing Pg. 128

The Eli Lilly employee lounge and library. Beautifully carpeted in Cabin Crafts Cimarron. Eight shades, in greens predominately, give this area a feeling of quiet serenity. A big plus is the carpet's acoustical value.

One of several employee cafeteria dining areas gets its look of understated elegance from Cabin Crafts Cimarron. A beautiful look that stays that way! Its dense construction keeps soil on the surface. Spills and stains are no problem. Cleaning is easy.

Cabin Crafts Cimarron graces this office area. Notice how Cimarron blends with a wide range of colors. Gives the whole room decorator continuity.



This is the new administration building of Eli Lilly and Company, international pharmaceutical manufacturer.

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 screw driver 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.

Showrooms: NEW YORK 160 East 56 Street—CHICAGO 1167 Merchandise Mart

SONORA

A NEW ADVENTURE IN COLOR ON VINYL FABRIC BY SUVAL

SONORA, another exciting achievement on vinyl fabric from SUVAL is suitable for use on furniture for the home, hotel or patio. Available in trim weight or expanded vinyl, SONORA comes in five attractive combinations of color: YELLOW, AQUA, CHIN RED, WEDGE BLUE and PUMPKIN.

Write or call direct or contact the SUVAL representative in your area.

SUVAL *industries inc.*

CANTIAGUE RD., WESTBURY, N. Y. • 516 334-8244

NEW ENGLAND:
Fred Scheiberg, 36 Highland Avenue,
Cambridge, Mass.

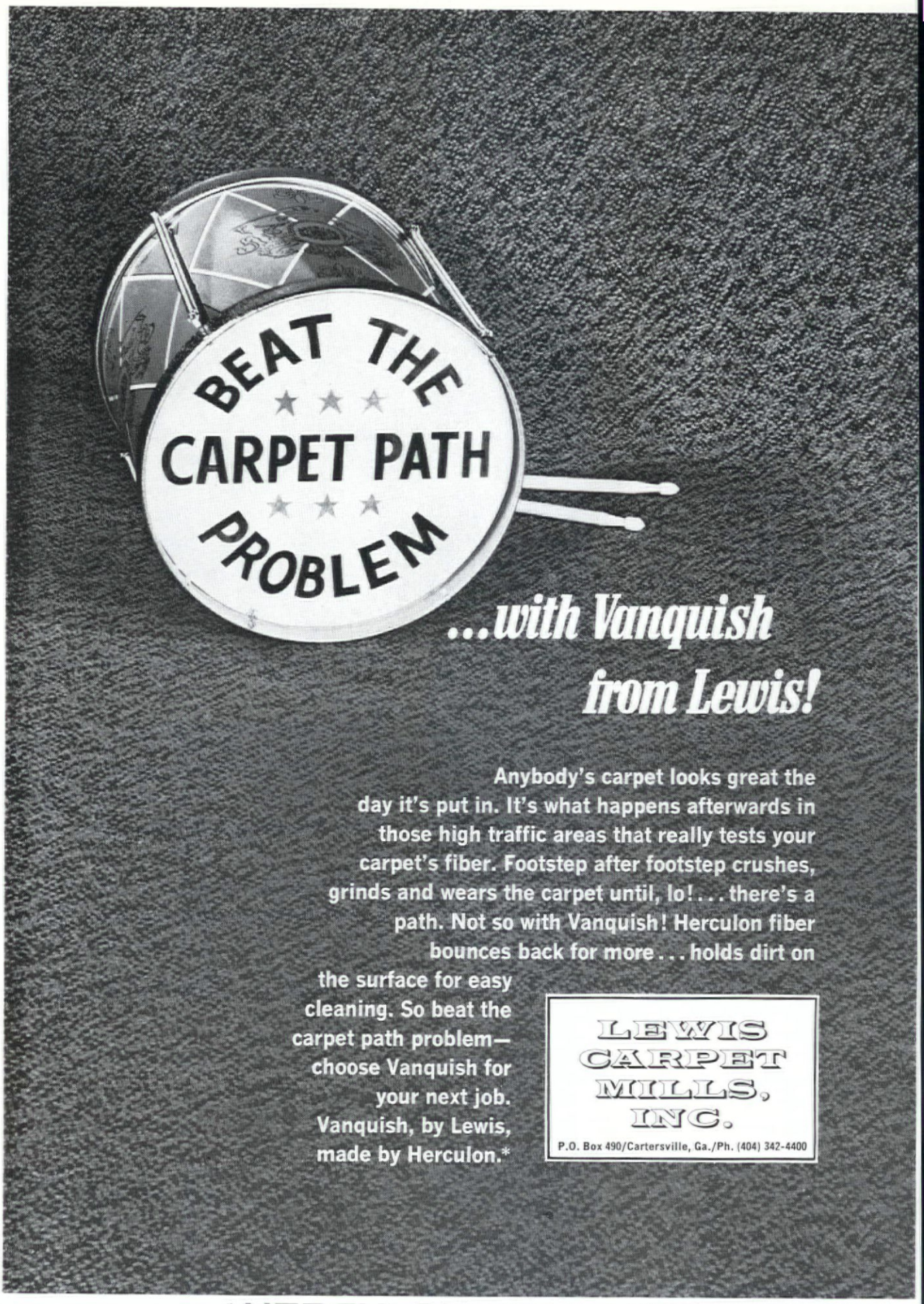
SOUTH/SOUTHEAST:
C. G. Spradling, 505 Cobb St.,
P.O. Box 5922, Birmingham, Ala.

WEST COAST/SOUTHWEST:
Solomon Assoc.,
1417 W. Washington Blvd.,
Los Angeles, Cal.

EAST/MIDWEST:
Unusual Fabrics, Liberty & Ralph Aves.
Copiague, L. I., N. Y.

Circle No. 31 on product card facing P. 128

ircle No. 30 on product card facing P. 128



...with Vanquish from Lewis!

Anybody's carpet looks great the day it's put in. It's what happens afterwards in those high traffic areas that really tests your carpet's fiber. Footstep after footstep crushes, grinds and wears the carpet until, lo!... there's a path. Not so with Vanquish! Herculon fiber bounces back for more... holds dirt on the surface for easy cleaning. So beat the carpet path problem—choose Vanquish for your next job. Vanquish, by Lewis, made by Herculon.*

LEWIS CARPET MILLS, INC.
P.O. Box 490/Cartersville, Ga./Ph. (404) 342-4400

* HERCULON ®Registered trademark of HERCULES INCORPORATED, Wilmington, Delaware 19899 for its olefin fiber.

Circle No. 32 on product card facing P. 128

Circle No. 33 on product c

48"? Why not 60"?

MAHARAM'S new 60" Verel® line offers your installation:

- **Fewer seams**
- **Fewer panels**
- **Lower pro rata costs per yard**

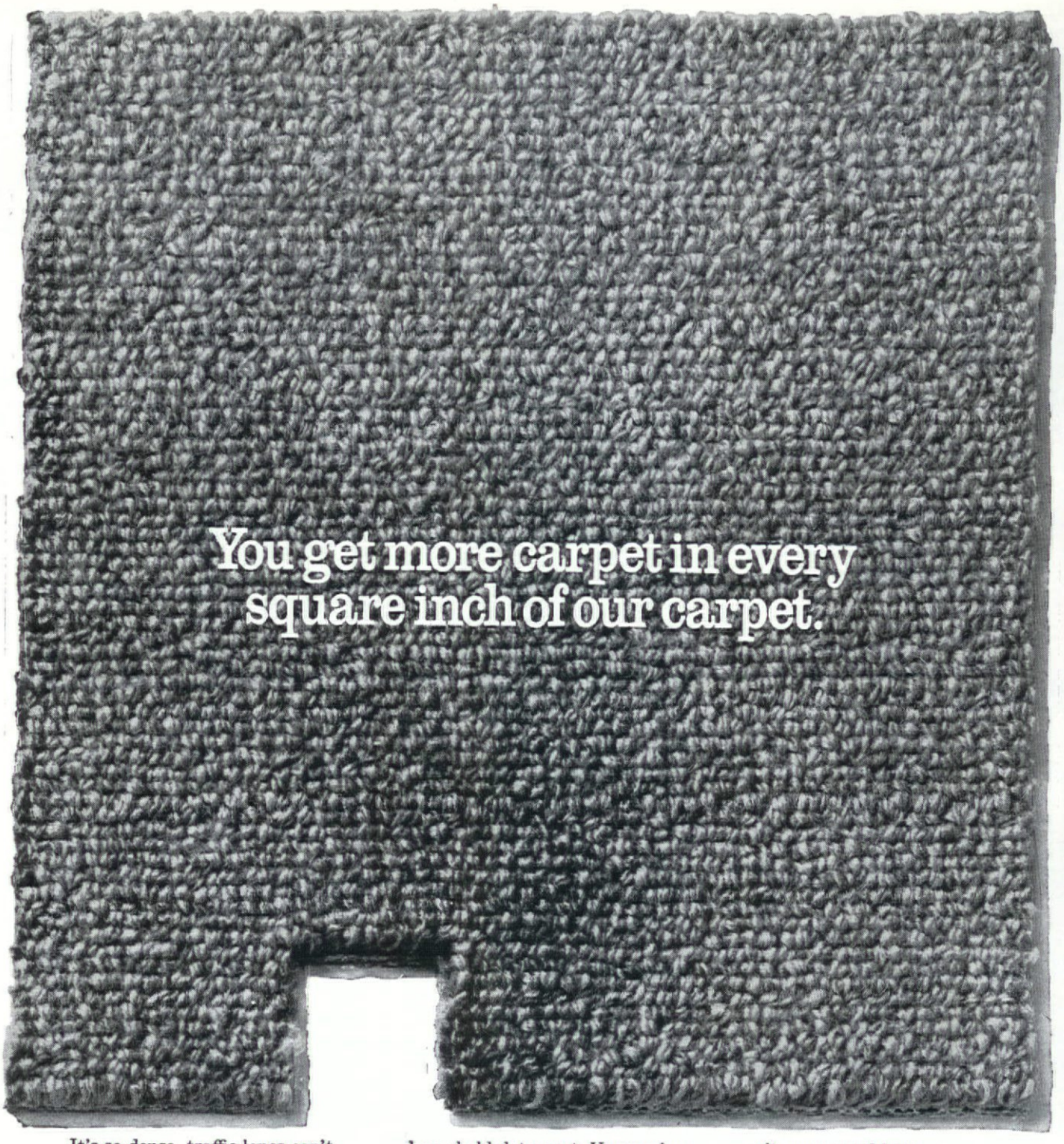
. . . when compared to 48" goods. And, you get a full range of textures as well as translucency values. Colors run the gamut from pure whites through naturals and heather tones all the way to deep bronze, achieving compatibility with solar glass tones.

Carrying our weaving and design capability one step further, Maharam can provide, in reasonable quantities, these new fabrics plus many "custom" weaves in any increment of width from 60" to 72".

maharam
FABRIC CORPORATION

New York: 130 West 46 St., New York, N.Y. 10036

Los Angeles: 147 No. Robertson Blvd., L.A. 90048



You get more carpet in every square inch of our carpet.

It's so dense, traffic lanes can't form. Dirt and grime can't sink in.

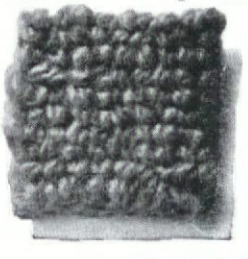
It costs less, too. Per square yard, it sells for a dollar or two less than the industry standard.

That's our Executive Line contract carpet.

Quiet, warm, comfortable. It's ideal for commercial installations. Schools. Hospitals. Restaurants. Lobbies. Any heavy traffic areas.

Maintenance? The minimum. Most spillage can be removed with a household detergent. Vacuuming removes soil quickly—completely.

How do we make this very special carpet? On our 1/10 gauge machine that produces 80 tufts to the square inch. With all-but-indestructible Acrilan® acrylic fiber (moth-proof, moisture-proof, practically stain-proof) tufted on a Spun Bond manmade backing for exceptional dimensional stability. And with an additional backing—either Rubber Loc or Dual Loc jute—whichever suits your need best.



It's obvious. You get more carpet in every square inch of our Executive Line—the most satisfactory contract carpet made. The one that saves you money. Shouldn't you specify Executive Line?

Write for your 3″ x 5″ sample. On request, we will send a copy of On Writing Carpet Specifications and Sweet's File Catalog Number 28E.

ACRILAN® acrylic fiber by Monsanto

Monarch Carpet Mills
CHAMBLEE, GEORGIA

Circle No. 34 on product card facing P. 128

Circle No. 35 on product ca

X-10

A dynamic new chair by Davis. Just one of the new things in the Davis parade of smart designs in functional furniture for the office or institutions.

Pure poetry of design and form wrought in mirror chrome bar stock steel and foam cushioning.

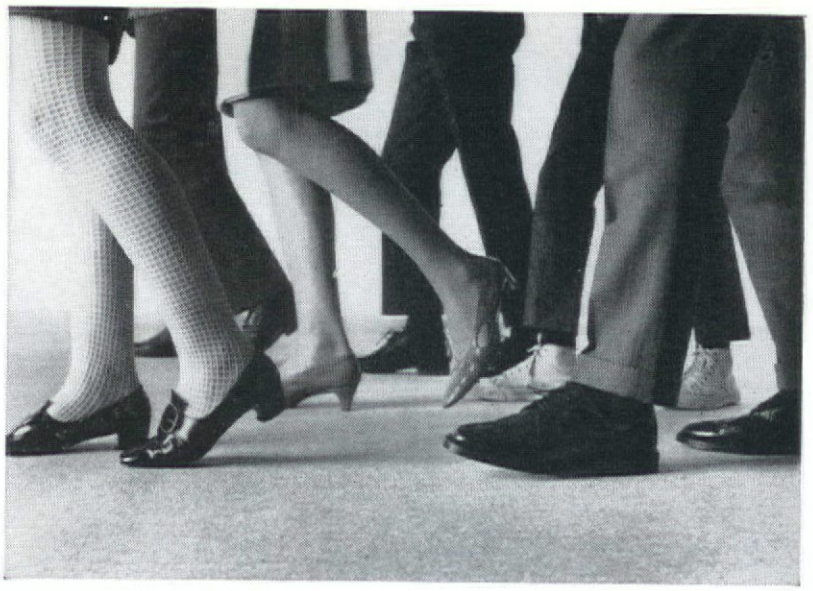
Comfortable! Amazingly so!

Cushions are channelled or plain and offered in a variety of dramatic decorator colors.

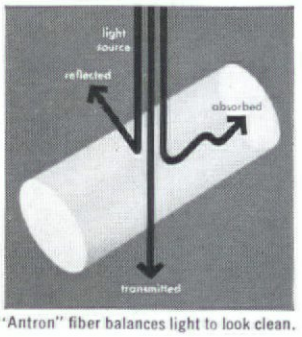
Write for the Davis brochures.

DAVIS FURNITURE INDUSTRIES, INC.

High Point, North Carolina 27261



Antron® picks up just as much day-to-day soil as any other carpet fiber. But your clients will never believe it.



"Antron" fiber balances light to look clean.

"Antron" is the surprising new fiber from Du Pont that keeps its new look longer than any other carpet fiber—and keeps the appearance level of the busiest buildings at their highest.

Even light colors look clean longer, because Antron* nylon minimizes the appearance of soil. Some carpet fibers are transparent, so you see not only the dirt on the side facing you, but the dirt on the opposite side is magnified. "Antron" is different. It is specially structured to be opaque. It controls absorbed, reflected and transmitted light to minimize the appearance of soil.

And because "Antron" is a nylon, it's the most durable carpet fiber made. It resists crushing, pilling and fuzzing and is easy to clean.

When you combine all these benefits, your clients end up with carpets that need less frequent cleaning and keep their new look longer. Carpets with pile of "Antron" deliver a long term saving. And *that's* something you *will* believe!

"Antron" is the optimal carpet fiber for high traffic areas and is available in a wide variety of contract styles from leading mills. Ask COLUMBUS about "Third Generation."

For a free brochure on "Antron" (and Du Pont's other contract fibers) write: Contract Carpet Specialist, Du Pont Company, 308 East Lancaster Avenue, Wynnewood, Pa. 19096.

DU PONT REG. U.S. PAT. OFF. Better things for better living...through chemistry

*Du Pont registered trademark. Du Pont makes fibers, not carpets.

Circle No. 36 on product card facing P. 128

Circle No. 37 on product ca

When Vidvar Hermanovski specifies folding tables for General Baking...

he can't afford to be wrong

"Every detail must be architecturally perfect," insists Vidvar Hermanovski, vice president and one of the creative heads of Designs for Business, New York City. "And that includes folding tables".

In the newly designed, flexible board room for General Baking Company, he specified Howe tables — for their contemporary lines and non-folding appearance.

Opened, you wouldn't believe the tables fold. Folded, they store compactly. (In less than 4").

With Howe folding tables in the hands of talented professionals, a multi-purpose area, be it used for training or conferences, becomes a thing of beauty. As well as function.

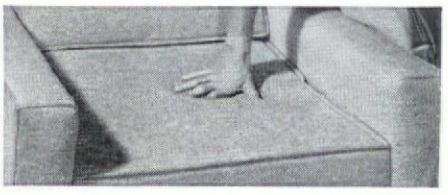
Ask for our catalog. Or call us. Your next multi-purpose room installation could make us both happy.

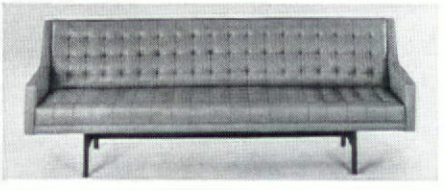
Howe

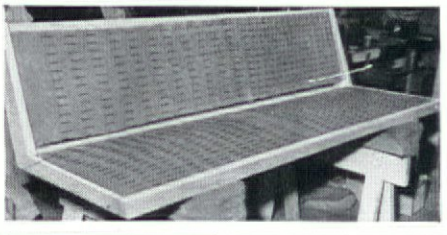
FOLDING FURNITURE, INC., 360 LEXINGTON AVE., NEW YORK, N.Y. 10017

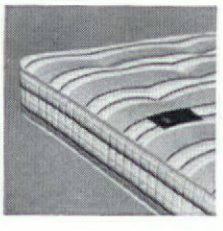
purchased by
people paid to know
the difference

NO "Coil Feel" [ever!]









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

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

Circle No. 38 on product card facing P. 128

The No-Strings 2 Year Guarantee

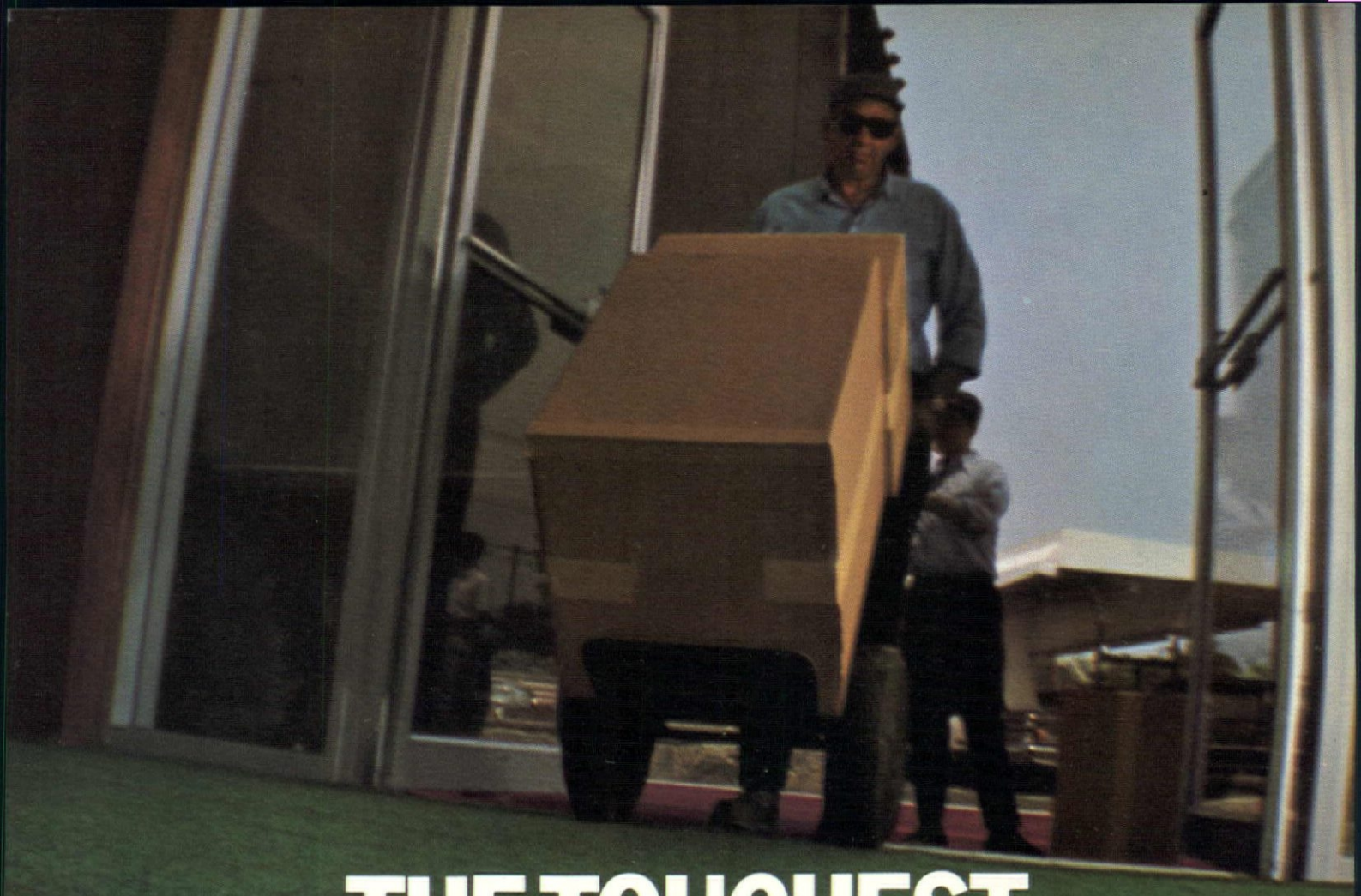
Phillips Fibers guarantees this carpet made with MARVESS® OLEFIN CG against rotting, wearing out or the effects of weather.
For commercial and institutional use indoors or outdoors.
Or we will replace this carpet. Free.
Exclusive of installation.
Consult your carpet resource for details.

PHILLIPS 66

PHILLIPS FIBERS CORPORATION, A SUBSIDIARY OF PHILLIPS PETROLEUM COMPANY.

*REG. T. M. PHILLIPS PETROLEUM COMPANY

Four Seasons® Niagara with Marvess® CG. The carpet with the guarantee we guarantee you'll understand.



THE TOUGHEST INDOOR/OUTDOOR CARPET MADE.

New Four Seasons® Niagara with Marvess® CG; "The Big Fiber"

MAGNIFIED VIEWS

Marvess CG, the thickest, toughest olefin fiber made is the big fiber that makes the big difference in Niagara Needle-lok carpet. Niagara, a Four Seasons carpet withstands wear, soil, stains, pilling, stretching, shrinking, and the effects of weather. Better than any other needle-punched indoor-outdoor carpet. It resists rot, mildew, insects, and static buildup, too.

This is why Niagara by G.F.I. is best for heavily trafficked areas you never dared carpet before. It makes them safer, prevents slips. Quieter, absorbs noise. Easier to maintain.

And more beautiful. Because Marvess CG, a Phillips 66 fiber offers new designer colors that are richer than ever before. In fact, the nicest thing about new Four Seasons Niagara is its warm, attractive appearance. Proof that a carpet doesn't have to look tough to be tough.

MARVESS OLEFIN CG
A PHILLIPS 66 FIBER

NIAGARA A FOUR SEASONS INDOOR-OUTDOOR CARPET WITH MARVESS CG. THE BIG FIBER THAT MAKES THE BIG DIFFERENCE

NIAGARA IS A PRODUCT OF G.F.I./295 FIFTH AVE., NEW YORK, N.Y. 10016

PHILLIPS 66

PHILLIPS FIBERS CORPORATION, GREENVILLE, SOUTH CAROLINA. A SUBSIDIARY OF PHILLIPS PETROLEUM COMPANY. MARKETING OFFICES: NEW YORK, N.Y. 10036. GREENVILLE, S.C. 29602.

*REG. T.M. PHILLIPS PETROLEUM COMPANY

Circle No. 39 on product card facing Pg. 128

These dirty four letter words are the curse of contract carpeting.

BURN
WEAR
DIRT

If you are specifying flooring for heavily trafficked public areas consider this fact:

Heugatile® carpet squares cut maintenance costs by reducing the problems of burn, wear, and dirt that ruin conventional carpeting.

Cigarettes burn out on Heugafelt without a trace of scorch. Ashes are wisked in a second. Heugatile carpet squares also prevent the accidents that occur on slippery surfaces. And, Heugatile sets up an acoustical barrier that makes it ideal for public work areas where noise is a problem.

Traffic paths that eventually ruin most carpeting are no threat to tough Heugatile. Heugatile carpet squares are installed loose laid . . . require no adhesives, no tacking. That means that Heugatile squares can be "interchanged" before traffic paths develop.

With Heugatile this stain can be washed off under a faucet. Spilled drinks, food and liquids that would doom most wall-to-wall carpeting wash off in lukewarm water and mild detergent. If major damage occurs a Heugatile carpet square is simply replaced . . . no cutting, patching or matching.

But, Heugatile is unbelievable . . . until you see it. This new concept — loose laid, totally interchangeable is revolutionizing commercial carpeting. Heugatile can be vacuumed and shampooed in place, will not shift or curl. No waxing, no polishing.

Heugatile (You-ga-tile) even the name is tough.

Heugafelt and Heugaflor are Heugatile products. See Heugatile specifications in Sweets 1969 Architectural and Interior Design Files.

HEUGA

HEUGATILE®

...totally interchangeable loose-laid carpet squares

VAN HEUGTEN U.S.A. INC. • 185 SUMNER AVE., KENILWORTH, N. J. 07033 • (201) 245-3480
VAN HEUGTEN U.S.A. INC. • 2555 NICHOLSON ST., SAN LEANDRO, CALIF. 94578 • (415) 483-4720
VAN HEUGTEN CANADA LTD. • 107 ORFUS RD, TORONTO 19, ONTARIO, CANADA • (416) 789-7546

SHOWROOMS

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Circle No. 40 on product card facing Pg. 128

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Coveralls.

Test your metals.
Pre-fabricated wall panels.
Particleboard. Plastic. Or what-have-you.

With Concept* by Terson, the new nylon-vinyl material that leaves nothing uncovered. We've laminated it to just about everything. (Sometimes with foam for extra softness.)

Concept is already dressing up dozens of national brands — from bathroom hampers to typewriters. And we're working on an infinity or two more.

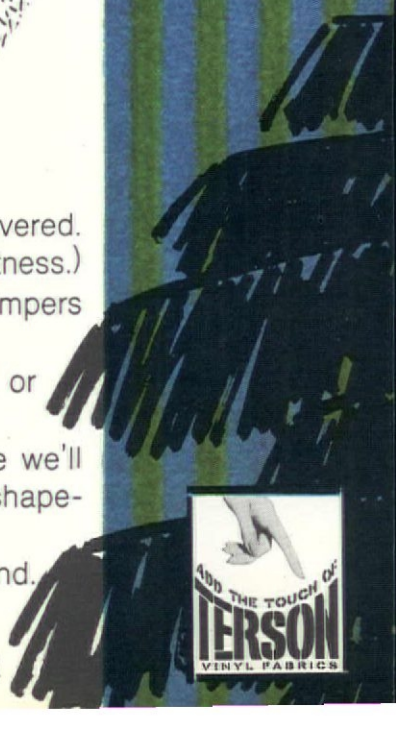
How about you? We'd gladly try Concept on something of yours, without cost or obligation, as they say. Drop us a note on your company letterhead.

There are 23 brilliant Concepts in all — solids and stripes. And in a short time we'll have a batch of zingy prints. Concept is completely tailorable, pliable, color- and shape-fast... just about indestructible. But with the look and feel of velvet.

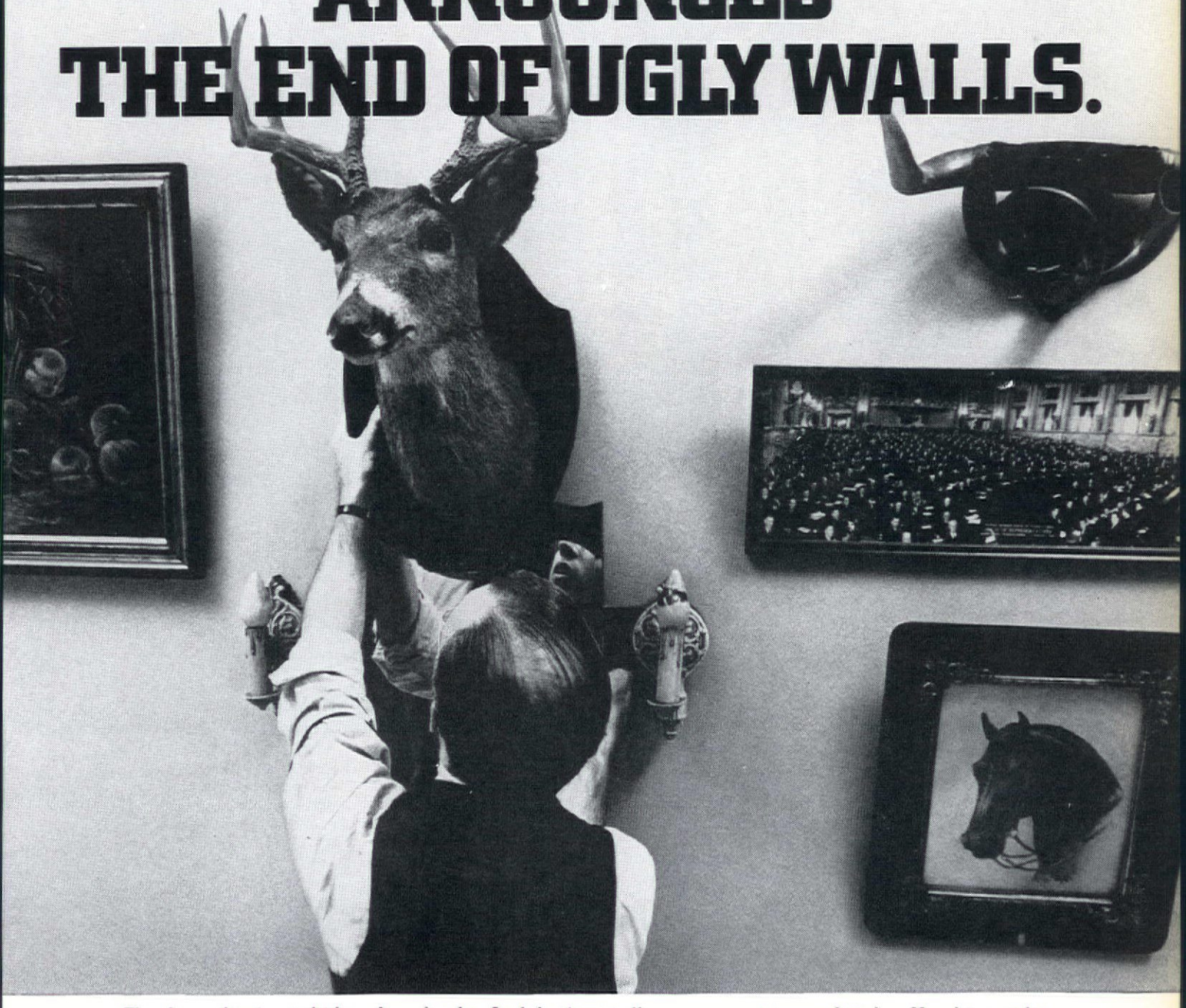
There's bound to be Concepts that are just right for everything you have in mind.

Stick 'em up. We'll getcha covered.

*Concept is DuPont Antron† (either napped or knitted weaves) stabilized by Terson expanded vinyl. For more information and a complete swatch book write Athol Manufacturing, Division of Emhart Corp., Butner, North Carolina. General Sales Office: Butner, North Carolina. Sales Office: New York, Boston, Chicago, Detroit, St. Louis. †® Reg. T.M. DuPont Corp.



INTERNATIONAL PAPER ANNOUNCES THE END OF UGLY WALLS.



The days of trying to hide ugly walls are over. International Paper has a beautiful cover-up.

It's Easi-Strip®. A new material that makes it possible to put up inexpensive, strippable wallcoverings for contract installations.

Easi-Strip is part cellulose — part synthetic binders — blended together. This means it has a double advantage: (1) it's stronger than old-fashioned wallpaper and (2) less expensive than clothbacks. And that's not all.

Because it's strippable, it cuts installation costs. It goes up one, two, three. It won't tear or puncture. Even when wet, Easi-Strip keeps its strength.

What's more, it comes off like a shot. Just loosen a corner and tug. It pulls away cleanly. No steaming. No soaking. No scraping. Makes redecorating a breeze.

Wallcoverings made with Easi-Strip are available in many patterns and styles. You have a lot to choose from.

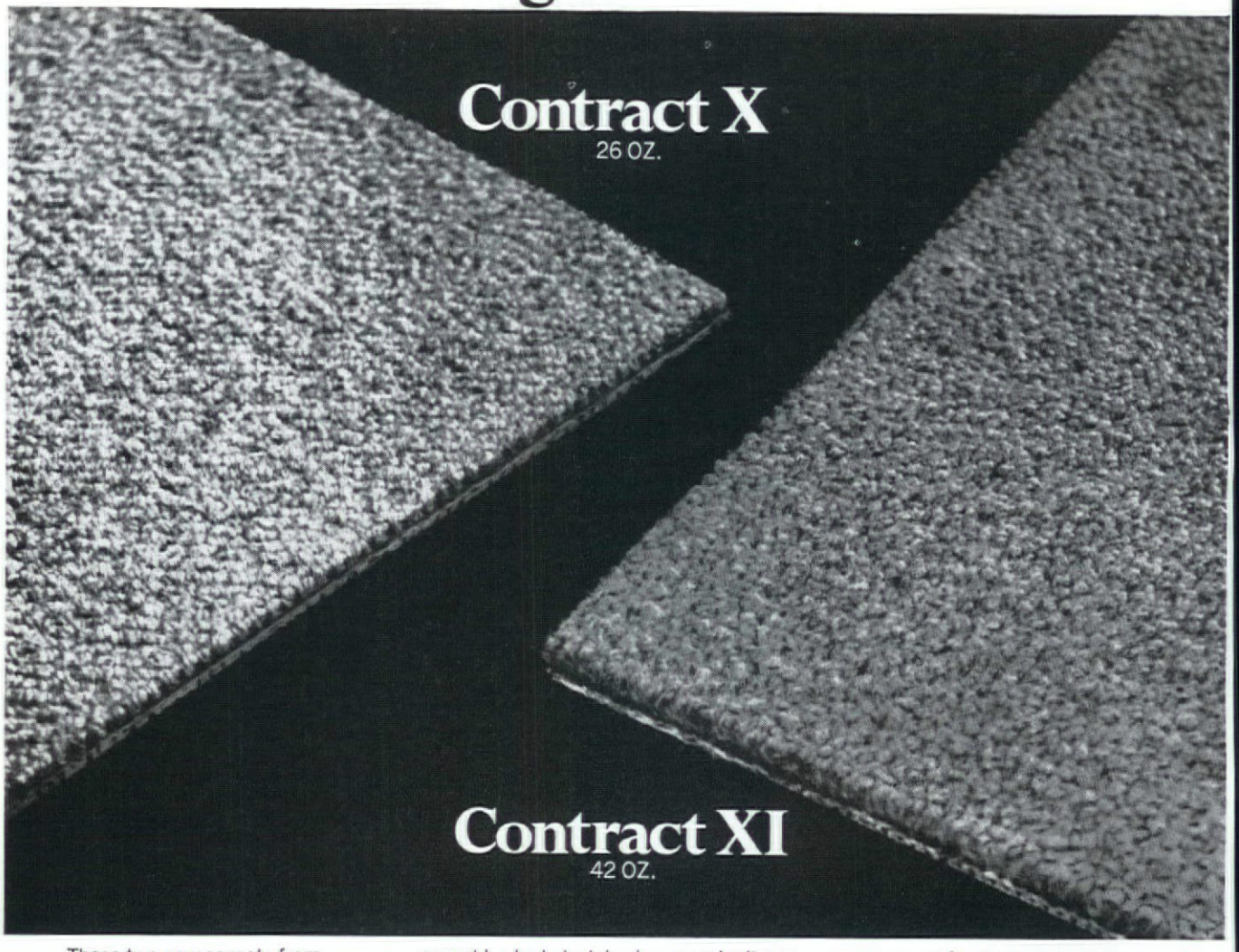
And your choices don't end there. We make two other kinds of material for strippable wallcoverings: I-Peal®, and Fabray® Rounding out a complete family of strippable substrates for every taste, need and price range.

Wallcovering printed on Easi-Strip is available through United De Soto (Dip-N-Do line) Chicago, Illinois. Help fight ugly walls.

Circle No. 42 on product card facing P. 128

INTERNATIONAL PAPER COMPANY

The look-alikes that make the big difference!



These two new carpets from Columbus are identical to the eye. The same crisp, contemporary air, the same eight matching stock-dyed heather tones that set off an installation.

The difference is the weight. Contract X is engineered for normal traffic areas. Contract XI is built for extra-heavy wear.

By using them according to traffic loads, you give every foot of floor space exactly the carpet it requires. Makes a carpet budget stretch when you don't pay for weight you won't be using.

This special flexibility makes Contract X and Contract XI particularly suitable where there are wide variations in traffic. In schools, churches, offices, restaurants, hospitals, department stores, showrooms.

Both carpets are made with 100% Type 61B Creslan acrylic fiber with exceptional bulk. This means extra strength, extra ease of cleaning. And it means much more carpet for the money. Both carpets meet FHA requirements for wear.

So cash in on this latest, greatest discovery by Columbus. To receive a sample kit with all the facts on Contract X and Contract XI, just use the coupon below.

Creslan®
LUXURY ACRYLIC FIBER
CYANAMID

Creslan is a product of American Cyanamid Company, New York.

Columbus Mills, Inc.

Columbus Mills, Inc., P.O. Box 1560, Columbus, Georgia 31902

Gentlemen:

Please send me Technical Information Kit for Contract X and XI carpeting.

NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP_____

Circle No. 43 on product ca

The total impression of a man
is composed by many things...
his appearance, his expertise,
his setting. Office furniture,
to be most effective, should be
efficient, yet preeminently human.
the answer is Risom

Executive Offices
444 Madison Ave.,
N.Y., N.Y. 10022

Showrooms and Sales Offices
Atlanta:
351 Peachtree Hills Ave., N.E.
Chicago:
624 Merchandise Mart
Dallas:
3000 Turtle Creek Plaza
Detroit:
902 David Broderick Tower
Los Angeles:
144 N. Robertson Blvd.
Minneapolis:
1148 Plymouth Building
New York:
49 East 53rd Street
San Francisco:
321 Pacific Avenue

R Jens Risom Design Inc.

Oneida®/Sambonet

The eyes of Texas are upon you!

It takes a heap of luxury and pampering to satisfy Texans and their guests. That's why the new Fairmont Hotel, Dallas, chose Oneida/Sambonet-Italy holloware for their restaurants. This graceful, elegant holloware comes in over 125 pieces with hundreds more available on special order. All are crafted in solid stainless or extra-heavy silverplate on nickel silver or stainless. That's quality that can dazzle the eyes of any guest from Texas to Timbuktu. See for yourself. Your Oneida distributor has the eye-opening details.

THE FAIRMONT HOTEL, DALLAS
Other Fairmont-operated hotels:
The Roosevelt Hotel, New

Picking a Guard vinyl fabric is like picking a wife.

Make sure you get one you can live with.

Wives and Guard vinyl fabric wall-coverings share the same potential problem. They're around for a long time.

So if you pick a Guard design in a hurry, or on impulse, you might end up with something you hate. But have to live with.

Here's our solution.

First, look at all our several hundred designs.

(Like wives, they come in different weights. From 8 to 33 ounces. There's Royal Guard, Queen's Guard, Prince Guard, and new Knight Guard, surfaced with Du Pont's Tedlar® PVF for super stain and abrasion resistance.)

Then, when you've narrowed your choice to two or three, put up swatches in a conspicuous place.

After a week or so, you should be able to decide which one you'd like to live with. On a permanent basis.

One more thing.

Unlike most wives, Guard resists staining, scuffing and tearing. It also meets Federal specifications CCC-W-408. And it's Underwriters Laboratory tested for flame-spread under ASTM-E-84.

For our free specification guide, or information on how our Design Center can help you, write:

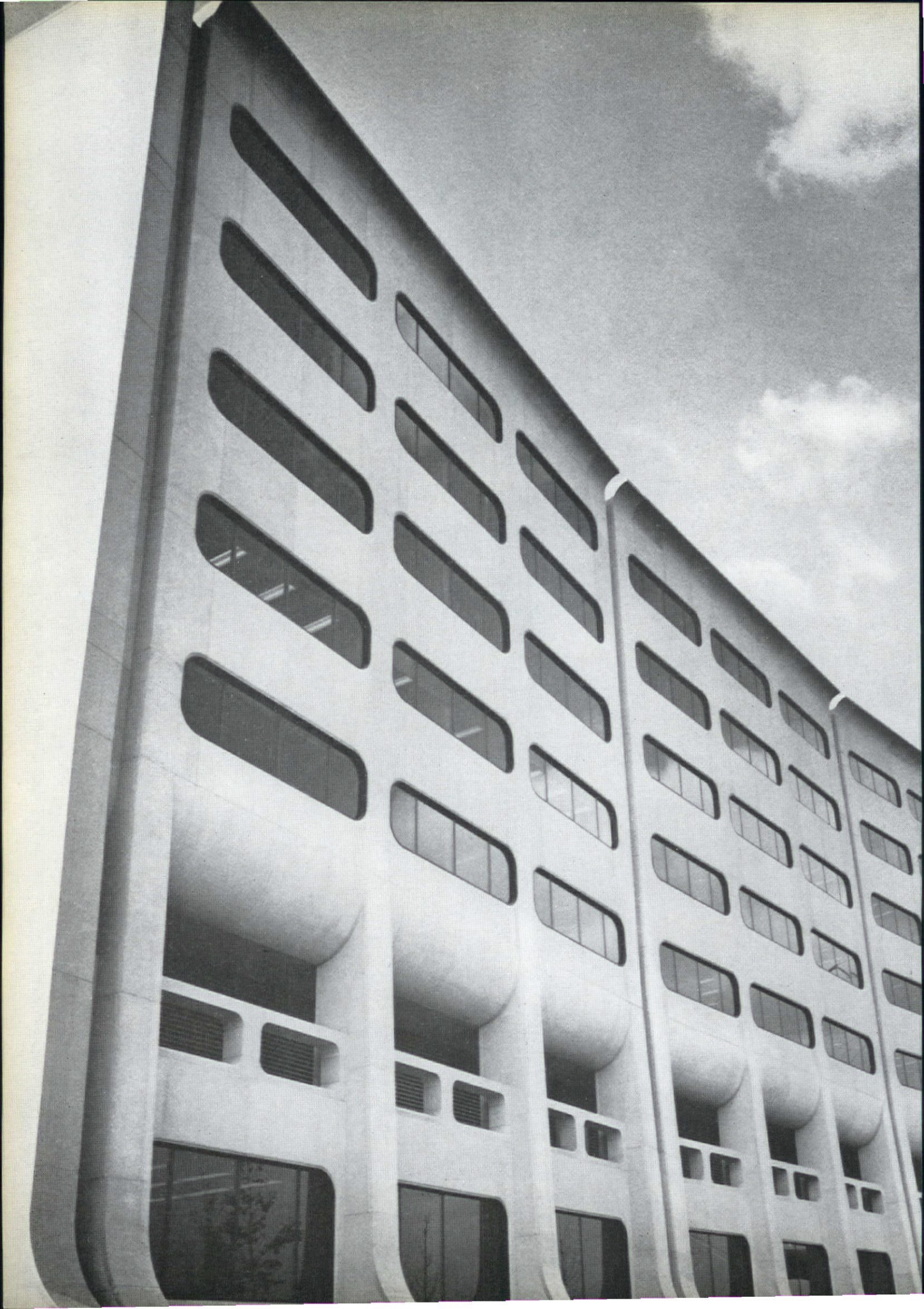
Columbus Coated Fabrics, The Borden Chemical Company, P.O. Box 208, Columbus, Ohio 43216.

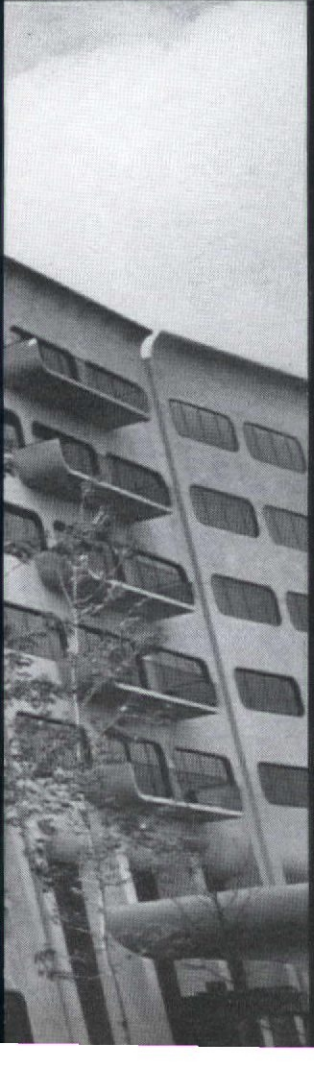
GUARD®

VINYL WALL-COVERING BY
THE MAKERS OF WALL-TEX

COLUMBUS COATED FABRICS DIVISION OF BORDEN CHEMICAL BORDEN CHEMICAL

Circle No. 45 on product card facing P. 128





LEVOLOR BLINDS...
WHEN YOU'RE INSIDE
LOOKING OUT

THE PENN STATE MEDICAL CENTER AT HERSHEY, PA. OFFERS A NEW DIMENSION IN THERAPY—BEAUTIFUL WINDOWS WITH RIVIERAS BY LEVOLOR.

THE NARROW (1 INCH) SLATS WITH ALMOST INVISIBLE SLAT LADDERS AND MAGIC WAND CONTROL SEEM TO DISAPPEAR WHEN OPEN.

LEVOLOR RIVIERAS PROVIDE THE GREATEST FLEXIBILITY IN LIGHT AND AIR CONTROL OF ANY AVAILABLE WINDOW COVERING.

LEVOLOR RIVIERAS ARE AVAILABLE IN A WIDE RANGE OF COLORS AND ARE CUSTOM MADE FOR YOUR INSTALLATION.

LEVOLOR RIVIERAS
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DALLAS, TEXAS, ATLANTA, GEORGIA

Circle No. 47 on product card facing P. 128

◄ Circle No. 46 on product card for Levolor Lorentzen

Circle No. 48 on product ca

Yellows that whisper... yellows that yell!

Ten yellows in the fabulous Formica 1968 color introduction. Bold or mellow, there's an upbeat yellow to make your design come alive.

In fact, the total line of 68 new solid colors can help you solve virtually any design problems. Bold colors! Subtle colors!

Call your Formica representative today. Turn your prospects on with solid new color ideas, exclusive from Formica.

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Circle No. 49 on product card facing P. 128

The man is Adam Smith...

The desk is Hoosier Val-U-Line 2000... **both are economically important!**

In 1776 Adam Smith showed the world the first principles of business economics. Today Hoosier's Val-U-Line 2000 series is showing office planners and decorators a new principle in economy, beauty and business efficiency. All exterior parts are plastic, in Oil Walnut textured finish; square wood legs with adjustable glides or metal legs or H-frames in 4 finishes. All drawers on suspension slides, with other features for efficiency, office worker satisfaction. Update your business-economy facts with a note to Dept. 811.

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Circle No. 50 on product card facing P. 128

Circle No. 51 on product card facing P. 128 ►

armorclad style comes to dinner

(without eating up the budget)

The Annapolis Series — truly fine furniture with the decorative detail and functional beauty that will lend an air of colonial elegance to any dining installation. Strong, stylish and comfortable. Mastercrafted in the U. S. of fine seasoned hardwoods and engineered to withstand heavy use. Backed by a tradition of close to a half century of manufacturing experience. Write for literature.

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NATIONAL INDUSTRIES, INC.
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An exclusive process protects the handsome Crown Tuft Diamond Point carpet series made of Zefkrome® acrylic. This is Crown Tuft's Hot Melt polymer backing lamination. It is applied to the **back** of the carpet, locking each fiber in place more securely than any other process used. Which means that the carpet maintains up to 5% more fiber in it for a longer life, a lastingly fine appearance without pilling or fuzzing, while it keeps the vitality of color and texture that Zefkrome acrylic imparts to today's quality carpeting.

The Hot Melt polymer backing gives the carpet not only added strength and wear qualities, but neat, clean seams that are virtually invisible, yet stronger than ever before possible. The superior wear qualities, soil resistance and vibrant multi-chrome colors of Zefkrome, together with the Hot Melt polymer backing, make Diamond Point a matchless carpet line.

DIAMOND POINT CONTRACT OF ZEFKROME IN DISPLAY / SPECIFICATIONS KIT, COMPLETE WITH CARPET SAMPLES AND YARN POMS, $5.00. WRITE: CONTRACT DIVISION, CROWN TUFT CARPET, INC., 444 N. HAMILTON STREET, DALTON, GEORGIA 30720

DIAMOND POINT CUSTOM OPTIONS:

Exact Yardage Program: On every contract order of 1,000 sq. yds. or more, Crown Tuft will deliver EXACT YARDAGE. Buy only what you need. No penalty. No price premium.

Special Colorations: Crown Tuft will make any coloration from existing eight standard colors for minimum order of 250 sq. yds. with 25¢ premium per sq. yd.

Special Widths: Crown Tuft will make any width from 9′ to 15′ for minimum order of 250 sq. yds. with 25¢ premium per sq. yd.

CROWN TUFT Carpet INC.

Atlanta / Chicago / Dalton
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DOW BADISCHE
ZEFKROME® ACRYLIC
® Reg. T. M., Dow Badische Co., N. Y. C.

CROWN TUFT'S DIAMOND POINT SERIES OF ZEFKROME ACRYLIC

Circle No. 52 on product card facing Pg. 128

A Hexter First
..Dacron® to Last and Last
1ST
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For the first time the unsurpassed wearing qualities of Dacron distinguish a new collection of multi-purpose prints and upholstery velvets in glowing colors. By S. M. Hexter, of course...
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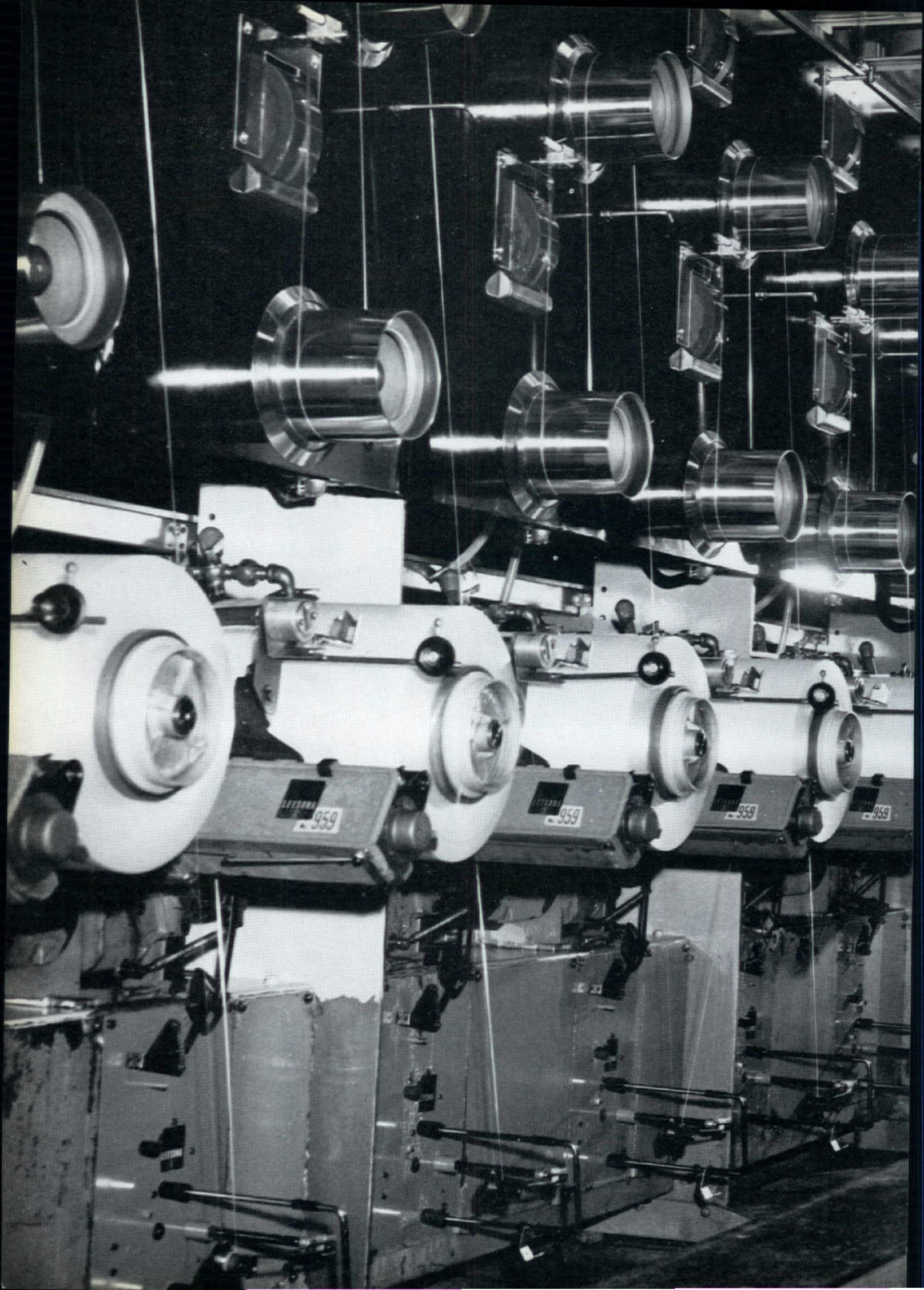
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Super fabrics from fiber technology

BOLD COLORS, NEW TEXTURES, FLAME AND STAIN RESISTANCE, EASIER CLEANING, MORE RUGGED PERFORMANCE ARE A FEW OF THE NEW DEVELOPMENTS IN FABRICS FOR CONTRACT

Fabrics and fibers from which they are made are taking on awesome characteristics. They are being fire retarded, stainproofed, dyed, combined with other fibers, mildewproofed, mothproofed, staph-proofed, and constructed to last for years. And it is all being done for a contract market that is more and more being influenced by youth.

In both upholstery and drapery fabrics, new developments are not only reaching the contract market so fast that it is hard to keep up with them, but labs and pilot plants continue to be engrossed in projects offering still newer and more desirable possibilities.

Designer does his thing

Coupled with the growing emphasis on durability, soil resistance, cleanability, and flame retardance is a freer approach in fabric design this year, a liberation of the fabric designer to do his thing, to develop "bolder than bold textures, brighter than bright prints, and stronger than strong colors," just like in the TV commercials.

A veteran fabrics development expert credits these swinging trends to the growing influence of the under-30 age group. He and many other old-timers (over 30) predict a continuing youthful influence, to be served by:

- The easy-clean, stain-resistant qualities of olefin upholstery, currently enjoying tremendously broadened acceptance.
- The arrival in force of cationic-dyed nylon fabrics, simulating yarn-dyed multicolor effects, but with piece-dye economies.
- The growing utilization of polyester fiber in both upholstery and drapery fabrics. Dimensional stability, excellent light resistance, and self-extinguishing characteristics are providing impetus, as are new technical developments such as printing and new yarns.
- The imminent return of a saran yarn for drapery fabrics, to fill the gap left by the demise of Dow's Rovana last year.
- Continued progress with malimo, the high-speed, highly versatile textile manufacturing process which is still at the dawning of its potential.
- Architecturally conceived fabrics, manufactured in widths coordinated to structural modules.

Olefin characteristics desired

The performance values of olefin fabrics, especially their cleanability and stain resistance, are credited by a spokesman for Hercules, Inc., for the massive surge of olefin upholstery fabrics. New styling possibilities are opened up by such innovations as

The old fashioned spinning wheel has been converted into a mechanical giant that creates tons of yarn in a very short time. At the Hercules Industries plant in Wilmington, Del., heavy-duty filament yarn is drawn and wound from huge spinnerets into cones for shipment to fabric manufacturers, who use it to create upholstery fabric.

PRINTED UPHOLSTERY FABRICS

Park Silk Co.'s printed olefin upholstery, by Blackstone Mills' spun yarn program using a blend of 70 percent dyeable yarn with 30 percent pigmented, and by the use of two-ply yarns.

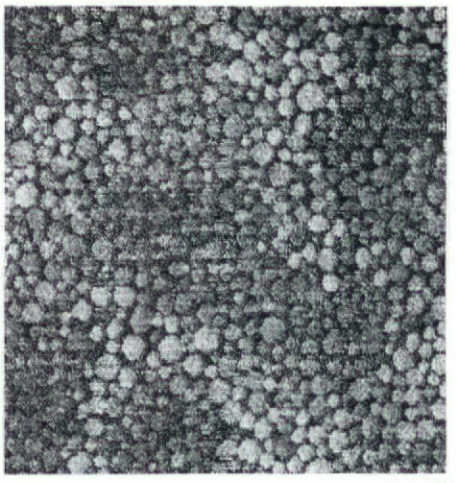
Stripes, checks, and plains based on a 2,600 denier B.C.F. pigmented yarn are offered by Graniteville Mills, and Beacon Fabrics presents heather effects in a half-dozen colorways, all from one piece of gray goods, based on the spun yarn, 70/30 dyeable-pigmented blend. Another contributor to the styling expansion of olefins is Jamestown, showing more stripes, checks, and plaids based on the dyeable-pigmented yarn blend.

Used by seven furniture makers a year ago, upholstery of Vectra olefin (Enjay Fibers & Laminates Co.,) now is offered by more than 200 manufacturers. Wm. Whitaker & Sons has pioneered a chenille of this fiber. Lucien Forestier offers 20 patterns in color coordinated packages. Classic Weaving Corp. has more than 20 styles. Collins & Aikman, Columbus Mills, Craftex Mills, Dicey-Shamrock, and Quaker Fabric are some of the others marketing new olefin textiles.

Printed lines come on strong

Printed upholstery comes to the fore with strong entries in nylon velvet, nylon stretch fabric, and, now, printed polyester. Guilford Fabrics uses Enkalure nylon for its Art Nouveau collection of nylon velvet prints. Jack Lenor Larsen's stretch prints of Allied Chemical's Caprolan nylon confirms the youth movement's impact on fabric design, and Dacron prints suitable for upholstery and draperies are expected to bow in the January markets.

Velvets are making a strong showing. Aside from Guilford's printed nylon, Joan Fabrics has a series keyed to the Spanish influence. Collins & Aikman offers a special report, complete with swatches, on its velvets. Hexter and Schumacher slated showings of Dacron polyester velvets at High Point. The Dacron items are described as having a silk-like hand and fine coloring. Athol Manufactur-



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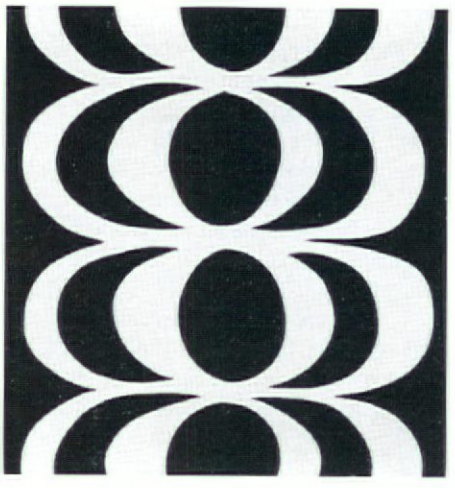


COTTONS

A: Thaibok creates Florets in a cotton, rayon, and acetate blend. 52 inches wide with a seven inch repeat, it is available in seven colorways. Circle No. 106.

B, C: Brunschwig & Fils Zepel treats pure cotton, 48 inches wide. Basketry (B) is a dimensional basket weave, in blue with red, or black; gold, green, and blue; and black, with lacquer, or brown. Kadjar is a geometric tile-like pattern taken from an embroidered peasant's vest of North African derivation found in a French village along the Mediterranean. The fabric is available in red, blue, gold, green, orange, and brown. Circle No. 107.

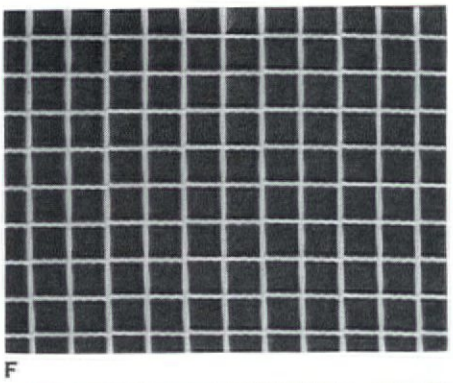
D: Isabel Scott Fabrics is the exclusive distributor of Marimekko textiles. Shown is one of 22 designs in the collection of hand silk-screened cotton fabrics. Available in four colorways. Circle No. 108.

E: Enjay Fiber's Vectra is woven into muted chevron fabrics for use on the sculptured chairs of this showroom. The fiber is intrinsically stain and fade resistant and has great wearability. Circle No. 109.

CASEMENTS

F: Anton Maix Fabrics introduces Trevira, a European fiber similar to Acrilan. The fiber is woven into 118-inch wide fabric with weighted selvages, permitting railroading in a horizontal position. No raveling occurs when fabric is cut, which eliminates hemming. Circle No. 110.

E



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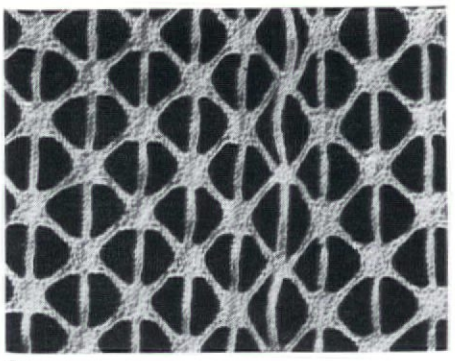

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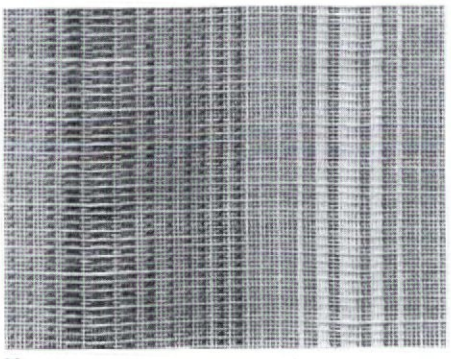

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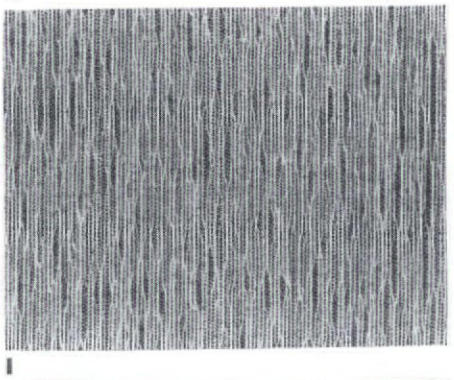

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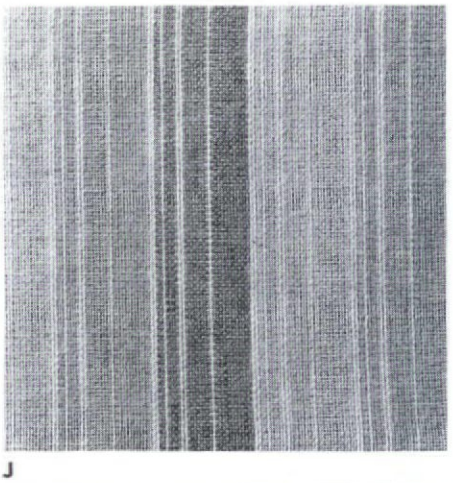

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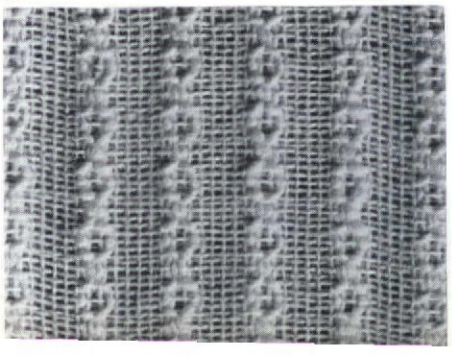

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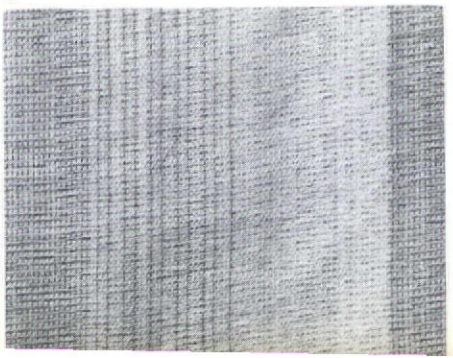


G: Dazian's Voodoo is a knitted fabric of pure Verel modacrylic. 48 inches wide, the fabric is dimensionally stable and completely fire resistant. Circle No. 111.

H: Herman Miller's Veilstripe is designed by Alexander Girard in Rovana saran, Verel modacrylic, and rayon. 54 inches wide, the fabric is available in alternating white and gray stripes. Circle No. 112.

I. Burlington's Nexus subsidiary has installed huge malimo looms to produce its new collection of Verel casements. Shown is one of the group. Circle No. 113.

J: Chatham Drapery Fabrics has created a group of soft-to-the-touch casements of flame resistant 100 percent Verel modacrylic fibers. Circle No. 114.

K: M. H. Lazarus' Westbrook is a light, airy looking fabric ideally suited for controlling light in difficult areas. 48 inches wide, the fabric is in neutral earth tones. Circle No. 115.

L: Gordon Winslow blends Verel, rayon, and flax in the firm's First Edition collection of casements and prints. Custom prints are available also. Circle No. 116.

M: Maharam Fabric designs Verel Chain using a durable blend of 70/30 percent of Verel and rayon. Even weave of fabric is interwoven with heavier strands of yarn creating the attractive, dimensionally stable chain. Circle No. 117.

N: Thortel's Canton is a blend of Verel modacrylic and rayon in a soft gray, and white, multi-width stripe fabric. Circle No. 118.

ing's Concept, a nylon-vinyl upholstery with the look and feel of velvet, offers five bold print additions to its line, designed by Pallett Studios, Inc.

Gray goods economics

The economics of working with gray goods, rather than yarn-dyed fabrics—savings of roughly $1 per yard—is resulting in a major entry of cationic-dyed nylons. Typical is Joan Fabrics launching 14 new multicolor upholstery patterns in 22 colorways, all qualifying for DuPont's new labeling program.

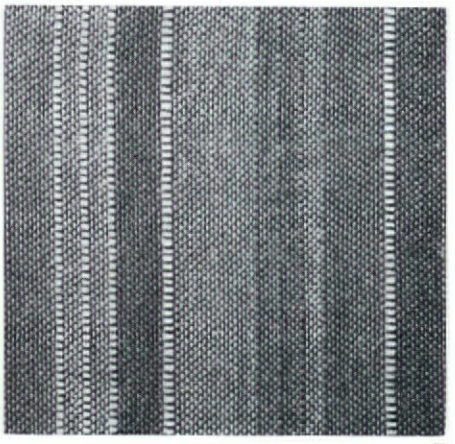
Polyester also is coming into its own. The imminence of printed Dacron and Dacron velvets has been noted. Characteristics such as excellent light resistance and self-extinguishing features of polyester are seen aiding its growth. An Enka executive sees polyester warps moving more and more into the drapery field, replacing acetate and rayon warps. DuPont has perfected a modified 147 denier Dupioni type Dacron, a random slubbed yarn enabling high-style effects usually associated with silks. Joan Fabrics is working on a rayon-polyester blend and a 100 percent polyester with a wool-like hand.

To many converters, the news that Enjay Fibers has perfected a saran fiber aimed at filling the gap left by Rovana will be welcome indeed. Enjay Saran is extruded through spinnerets, instead of being slit as Dow's Rovana was. This departure in manufacturing methods is expected to result in increased versatility for the fiber, since it affords the opportunity of being extruded in a variety of cross-sectional forms. The economical coverage afforded by saran has been prized by budget-minded drapery suppliers and specifiers. Enjay Saran now is being supplied in pilot-run quantities.

Deluge of fabric

The remarkable malimo machine, which can disgorge as much fabric as nine looms when it hits its stride, merits close watching. Burlington's Nexus subsidiary, concentrating on malimo exclusively, is readying a

A



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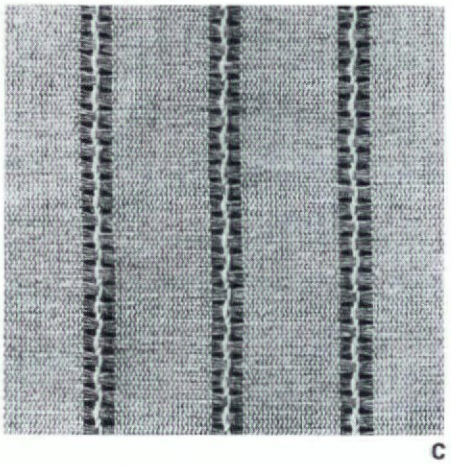

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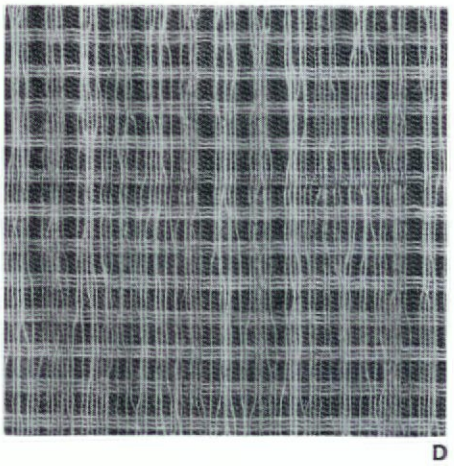

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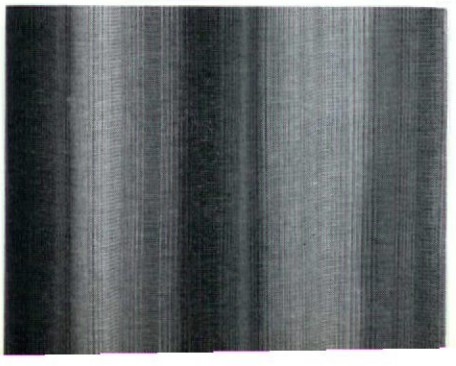


VERELS

A: Fabricut, Inc., uses a blend of Verel modacrylic, rayon, and flax to create a light and airy looking casement. 48 inches wide, the fabric is available in several colors. Circle No. 120.

B: Maharam produces Harding with a 70/30 percent blend of Verel modacrylic and rayon. Rugged looking, tailored, and sophisticated, this fabric combines somber tones in an exciting multi-width stripe. Circle No. 121.

C: Thortel's Orinoco, a Verel modacrylic, rayon, flax blend, is a 48-inch wide fabric with an open-weave stripe. The fabric is produced in a neutral variety of colors for versatility. Circle No. 122.

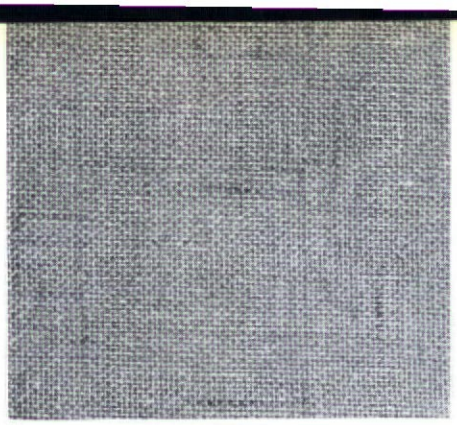
D: Burlington Industries' Nexus division's Verel Malimo fabric is one of a broad line of fabrics being produced on the firm's malimo machines. Circle No. 123.

E: E. C. Carter & Son, Inc., a subsidiary of Greeff Fabrics, Inc., is introducing the fall line of Verel modacrylic fabrics. No. 39130, shown here, is 48 inches wide and comes in natural, spice, willow, stone, and flame. Circle No. 124.

OLEFINS

F: Beacon Fabrics uses 100 percent Herculon olefin in Caesar, a textured weave fabric ideal for upholstery. Easy care features of Herculon include stain resistance, wearability, colorfastness, and cleanability. Circle No. 125.

G: Paul Barrow Co., Inc., designs a giant houndstooth check in basic black and white. The fiber is Hercules' olefin. Circle No. 126.



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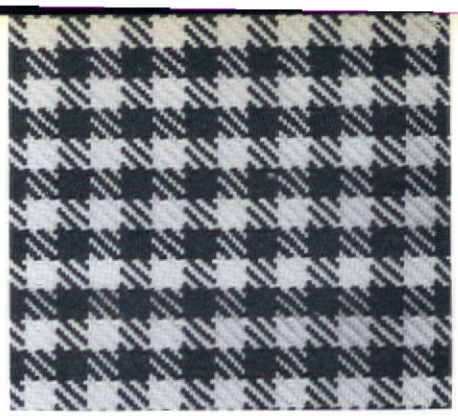

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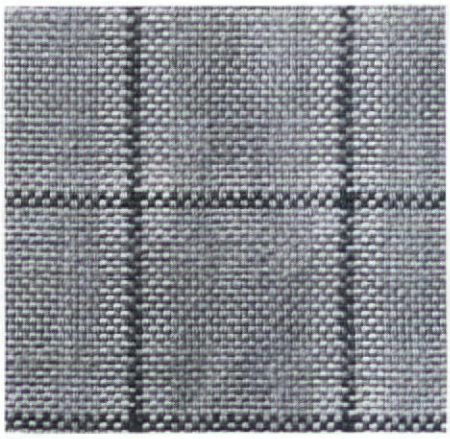

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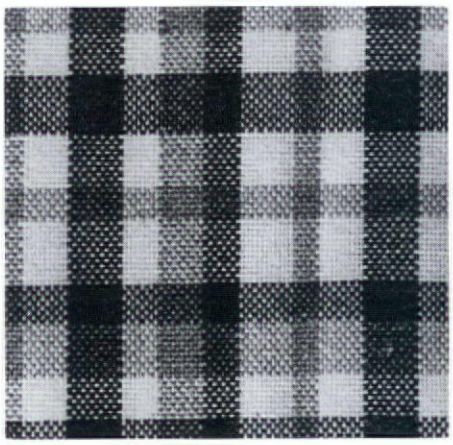


J

K

H: Carolina Mills bonds Herculon to an acrylic stayloc backing to create Commander Plaid, in three colorways. Circle No. 127.

I: David Rothchild Co.'s Graniteville a subtly colored, evenly woven blend of Herculon. A firm fabric, in eight colorways, Graniteville is ideal for upholstery. Circle No. 128.

J: Jamestown's eyecatching plaid is mauve, white and black Herculon, firmly bonded for stability. Circle No. 129.

K: Phillips Fibers creates an elegant floral matelasse of fine-denier plain and textured Marvess for a new collection of jacquard fabrics. Available in 20 color combinations. Circle No. 130.

VINYLS

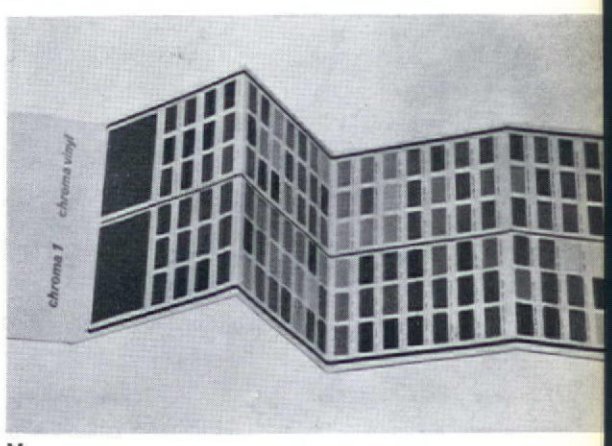
L: Croydon embroiders Naugahyde in three patterns, nine colors, and eight embroidery color combinations, for use in upholstery, wall coverings, bedspreads, and draperies. Circle No. 131.

M: Jens Risom's Chroma vinyl combines the durability of a coated vinyl with a pliability exceeding that of many expandeds. The swatch portfolio, shown, contains actual samples of Chroma Vinyl, in all 75 colors. Circle No. 132.

N: Masland's Tambora is a deeply grained alligator type leather effect in vinyl fabric. Expanded, and fabric backed, Tambora is available in 10 colors. Circle No. 133.

O: Comark Plastics' Tampico is a Tortoise-look pattern on heavy-duty vinyl with a stabilizing fabric backing. Available in six colorways, the material is 53/54 inches wide. Circle No. 134.

L



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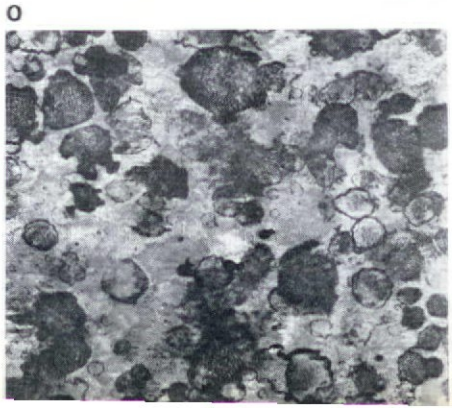

O

FAKE FABRIC IS BETTER

broad line of drapery fabrics for the near future. While the more familiar malimo fabrics are in the casement category, explorations of other possibilities, including upholstery-type fabrics, are under way. Lazarus' heavier malimo (illustrated) offers a hint of things to come. Nexus is aiming to provide commercial yardages by January, hopes to reduce delivery time from the conventional 10 weeks to two. And this with exceptional design versatility.

Widths for seamless coverage

With the emphasis on architectural considerations, Maharam is offering drapery fabrics in 60-inch widths, and even 72-inch widths, the latter providing full coverage of a 36-inch opening without seams. The esthetics of fewer seams and the economics of less labor cost, plus lower cost per inch of fabric are impressive benefits. Due to arrive shortly is a series of boldly designed architectural nettings featuring large-scale motifs, in a 120-inch width, which can be railroaded for seamless installations.

Donald Maharam reports a growing demand for better-grade fabrics. Given the fixed costs of labor and installation, the additional expenditure for a better fabric is considered nominal, he explains, An interesting entry for this upgrading market is Maharam's Verel Chain (illustrated) reflecting the design sophistication which is increasingly prevalent. Also increasingly in evidence are drapery versions of 100 percent Verel, Eastman's modacrylic fiber.

Fabric that is not a fabric

When is a fabric? Tenneco has introduced a suedelike material, Frontera, which it describes as a sculptured polymer. Startingly realistic in its resemblance to suede, Frontera is described as being free of suede's shedding and streaking, while costing considerably less. Beyond acknowledging that Frontera is non-woven, all Tenneco will tell is summed up in the phrase, sculptured polymer.

Shown in several leading furniture lines in recent months, Frontera is

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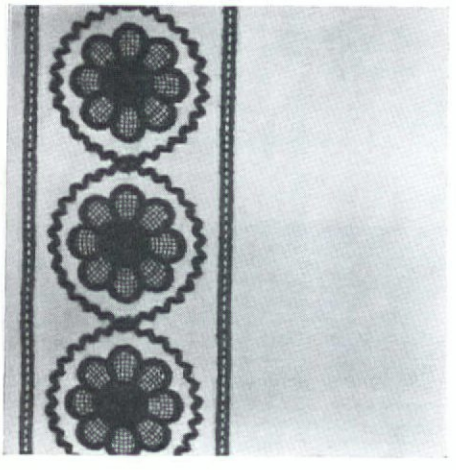

BELGIAN LINENS

A: Anita Henry has introduced Minotaur, a maze-like handprinted Belgian Linen fabric redesigned and enlarged in scale from a primitive embroidery. Available in five basic colorways. Circle No. 135.

B: Scalamandre screen prints a traditional design with a coral stripe onto finely woven Belgian linen. Stocked in five colorways, the fabric has a finish similar to chintz. Circle No. 136.

C: Tressard has custom printed Romanie on a heavy natural and white Belgian linen herringbone weave. Circle No. 137.

D: Peter Schneider's Sons' Pom-Pom is a schiffli embroidered border of stylized blossoms with tufted centers on a blend of Belgian linen and cotton. Available in 11 colorways. Circle No. 138.

DRAPERY AND UPHOLSTERY FABRICS

E: Tenneco's Frontera is a sculptured polymer suede-like material. Non-woven, the material is free of suede's problems, and costs much less. Circle No. 139.

F: Hexter Fabrics is introducing Kenmore, a hand-screened twill fabric of 100 percent Dacron polyester. Zepel finished, the fabric may be used for both upholstery and drapery. Circle No. 140.

G: Connaissance Fabrics calls this screen printed pattern Eskimo Plaid. 48 inches wide, the fabric is available in several colorways. Circle No. 141.

E

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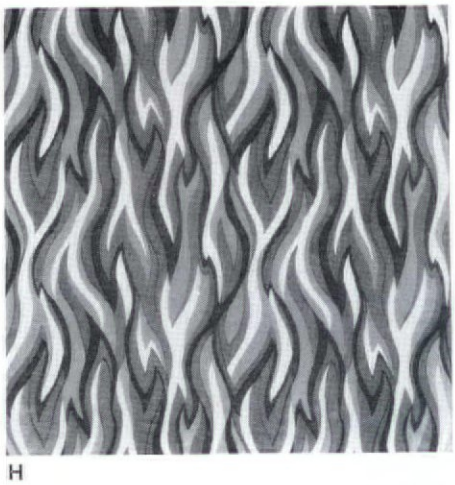

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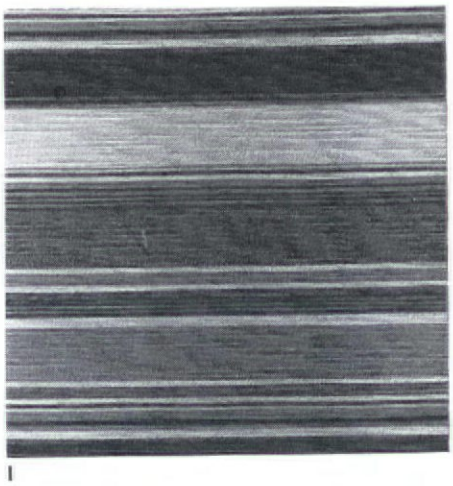

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H: Hathaway's Grand Tour collection consists of six semi-sheer patterns printed on rayon/dacron blend, 48 inches wide. Shown is Montage, a print that puts stripes in motion with a flamestitch effect. Circle No. 142.

I: Boris Kroll likes stripes this year. The new stripe collection is composed of five upholstery stripes, totaling 60 colorways. All are woven of hardy nylon blended with silk, cotton, or rayon. Patterns range from broad to narrow in striking color effects. Circle No. 143.

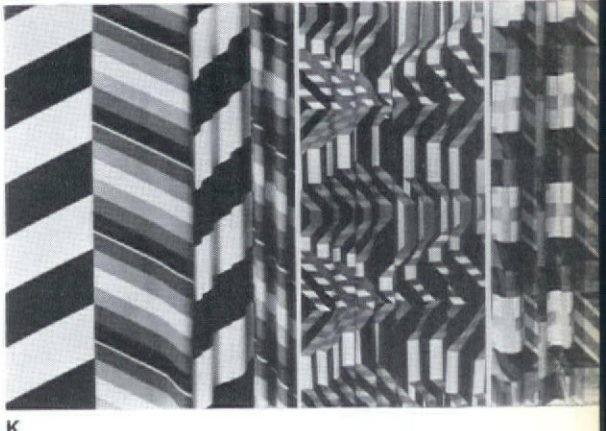
J: Athol Mfg. Co. adds a series of single and multi-color print patterns to its line of Concept nylon/vinyl materials. Homespun, shown, is a flat overall floral pattern. Circle No. 144.

K: Unika Vaev is the U.S. distributor for this group of British award winning fabrics. The designs, from the left, are: Chevron, designed by Lucienne Day; Extension, designed by Hayden Willliams; Complex, by Barbara Brown. Circle No. 145.

L: Payne & Co.'s Interplay is hand printed on 50-inch wide pure flax. Part of the Sophisticate Selections group, the pattern intertwines bands of clean color in a huge design. Circle No. 146.

M: David & Dash handprints Verel for a new collection of contract fabrics. Soft, and muted colors are used in Winfield, shown here, a 48-inch wide fabric, with a 16-inch repeat. Circle No. 147.

J



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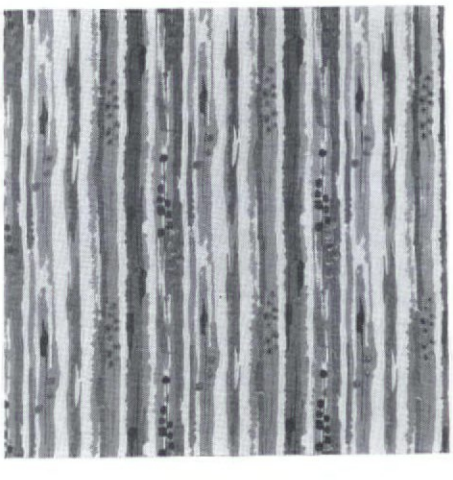

M

just one of an apparently unlimited range of design possibilities Tenneco can achieve. Deeply dimentional replicas of stone aggregates, mosaics, and even experimental swatches of simulated casement fabrics have been produced. Yarns and deniers may be irrelevant to Tenneco's new product, but the possibility of becoming a factor wherever fabric is utilized is borne out by Frontera, apparently the first in a continuing series.

Wash-and-hang draperies wanted

What does the future hold? Agreement is widespread on the inevitability of flame-retardant or fire-resistant properties as becoming essential in all contract fabrics. A Celanese spokesman predicts that with more institutions and hotels putting in their own laundering equipment to cope with tighter profit margins, wash-and-hang draperies will gain momentum.

Spun polyester in both regular and deep-dye form is seen as the coming yarn by some. Knits, in both draperies and upholstery, are expected to become more important. This refers not only to the stretch types, but to stabilized, laminated textiles as well, offering new possibilities in rich surface effects.

Just as the under-30 age group exerts a continuing pressure for change, the high mobility of our population is seen spurring change as well. The expected result—more frequent obsolescence of fabrics, rather than staying with status-quo, heirloom-type textiles.

"Huge displays of color" are forecast for contract fabrics, end to some extent that prediction is being fulfilled already. Again, this is the impact of the younger age groups. Formerly staid environments are expected to take on a way-out look, with wild color combinations being accepted as the order of the day. The return of metal as a decoration, in yarn and otherwise, also is anticipated. In this connection, the development of a flame resistant metallic yarn by Metlon Corp., Metlon FR, seems timely. It comes in 1/64-inch gold and silver, with a yield of 13,200 yards per pound. (**C**)

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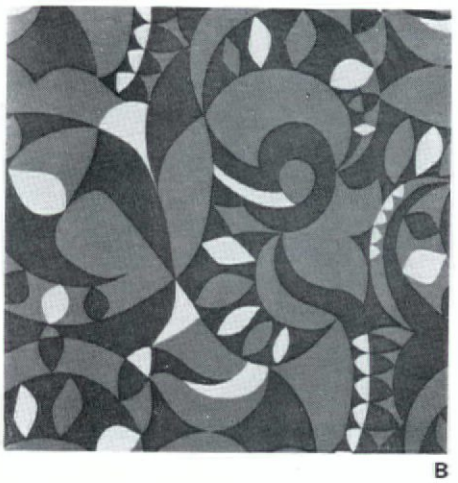

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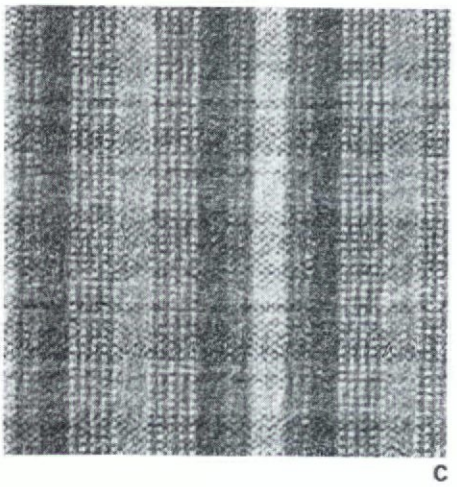

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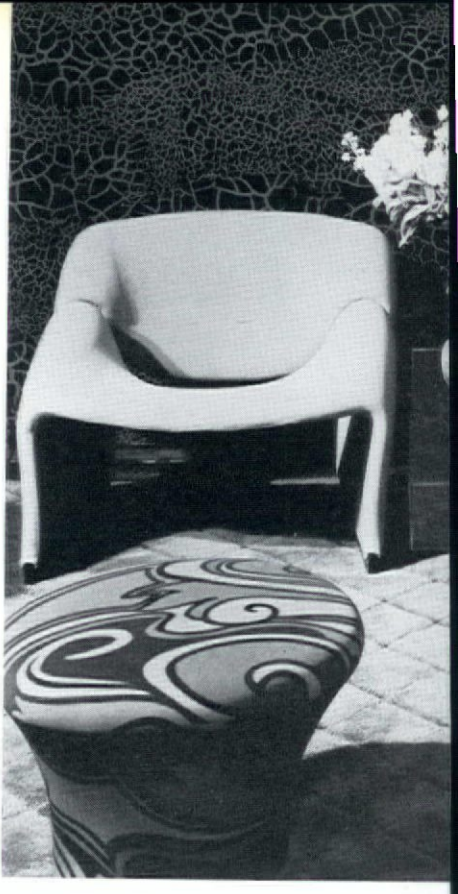


EXPERIMENTAL

A: Du Pont's new modified 147 denier dacron polyester closely resembles dupioni silk in texture and appearance, but is a stronger fabric suitable for drapery and upholstery use. Still in the experimental stage, the fabric may be in the mills early next year. Circle No. 148.

NYLONS

B: Guilford Mills' new Art Nouvear collection has nine patterns handprinted on Enkalure all nylon velvet. The prints are bold in scale, the colors, vivid. Circle No. 149.

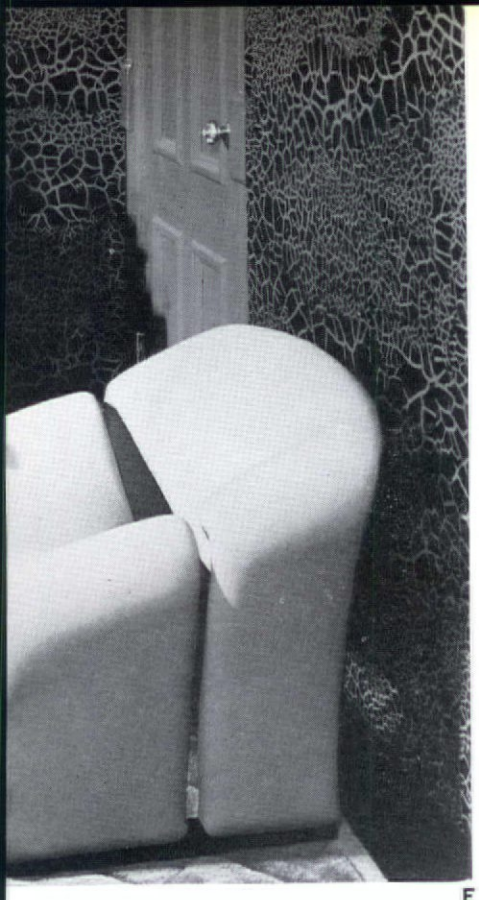
C: B. Berger creates Cashlon, a 100 percent nylon fabric with the look and feel of soft cashmere. Shown here, a muted plaid fabric for drapery and upholstery. Circle No. 150.

D: Du Pont nylon is used for this trio of upholstery fabrics. From the top: a traditional-looking moquette in a floral motif from O.K.O. Plush Co.; a contemporary superweave by Jamestown Mills; a pop-up plaid from Joan Fabrics. Circle No. 151.

E: Jack Lenor Larsen designs The Butterflies, a collection of screened Caprolan nylon stretch fabrics. Labyrinth, on the walls, and Firebird, on the stool, are printed in vibrating colors. Circle No. 152.

CELANESE

F: Cohama blends Celanese acetate and



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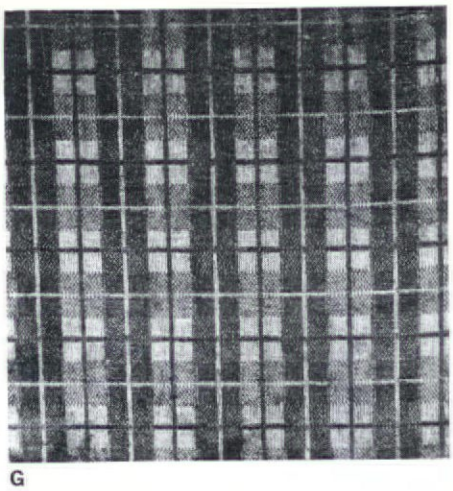

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rayon to create, a fabric with the texture of grass-cloth. 50 inches wide, the fabric is available in 12 colors. Circle No. 153.

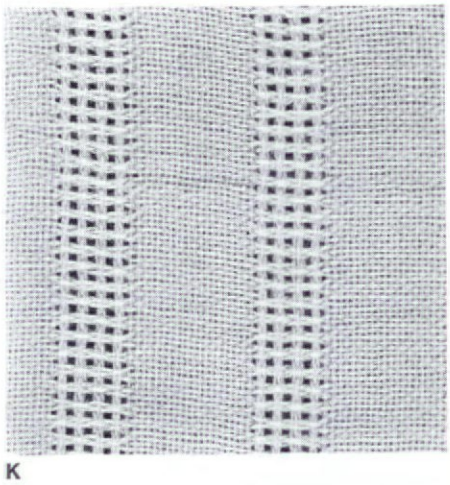
G: Joan Fabrics uses acetate and rayon in a plaid linen-velvet-like texture. The fabric, Cavalier is 54 inches wide, and in 24 colors. Circle No. 154.

H: Jack Lenor Larsen's new collection includes this Near Eastern block print, Bas Relief, a batik printed on cotton velvet, is dyed with natural indigo, then overprinted with color blocks. Circle No. 155.

I: Artmark Fabrics' Belbet Prints group includes leitmotiv flourishes, florals, traditional garlands, and a dramatic armorial, shown, called Verona. Many colorways available. Circle No. 156.

J: Myron Paul's Aztec is a two-color print on natural linen, coordinated with velvet print. A 15-inch repeat, the linen is 48 inches wide, the velvet is 54 inches. Circle No. 157.

J



K

L

LATE ADDITIONS

K: Stroheim & Romann's pure wool casement is styled with alternating bands of loose and tight weaving. The natural color wool is moth proofed, the fabric is 50 inches wide. Circle No. 158.

L: Boussac of France creates a contemporary floral with an oriental influence, Tigibus, in cotton and rayon. 59 inches wide, the fabric is available in five colorways. Circle No. 159.

FUNCTION FIRST IN LIBRARY DESIGN

FUNCTIONAL REQUIREMENTS OF THE LIBRARY CALL FOR DESIGN DISCIPLINES FAR BEYOND THE USUAL — THROUGH RESEARCH, ORIENTATION, AND CO-ORDINATION BETWEEN ARCHITECT, INTERIOR DESIGNER, AND LIBRARIAN, AND MANUFACTURER PARTICIPATION IN INNOVATION

By MARY NIKAS

All too often, library building solutions look suspiciously like the same old face with new cosmetics. There has been a reluctance to change on the part of librarians, library boards, college professors, and library schools.

Manufacturers for the most part have dragged their feet on research and development, with the consequence that many library practices are tailored to existing furnishings.

In the meantime, the challenge to find really creative solutions to the complex problems of library design goes largely unanswered. Regretfully, interior designers have done little toward real basic study and innovation in too many instances where our leadership and experience could have overcome natural opposition to change. But it is far better to have a dull library interior that functions than an interior that pleases the designer and is a disaster from every other point of view.

Library design is now about where office, motel, and restaurant design was 15 or 20 years ago. While there have been tremendous innovations, developments, and refinements in the design of interiors for these and other profit-oriented organizations, design for libraries, as for most nonprofit service organizations, still is in pioneer country, just in the beginning of its development.

Because there are relatively few guideposts and precedents and because they are service-oriented, the objectives of the library are more complex and design success less easily measured. In addition, public, academic, and special libraries vary widely from each other, making it necessary to study the differences.

The result is that library design is both exciting and exacting, a challenge that must be met in very special ways by the designers of this most important community facility. Despite the scarcity of really good library design, there are some outstanding new libraries, which are truly significant examples of functional design. These owe their success almost entirely to architects who worked closely with the librarians, consultants, and interior designers and who understood their task sufficiently well to make bold, yet functionally sound innovations, as well as interpret the building statement with a strong, integrated design.

Librarian is key to planning

Hardly a librarian exists who could not give a checklist as long as a designer's arm of "do's" and "don'ts" of library design, *if he or she is asked.*

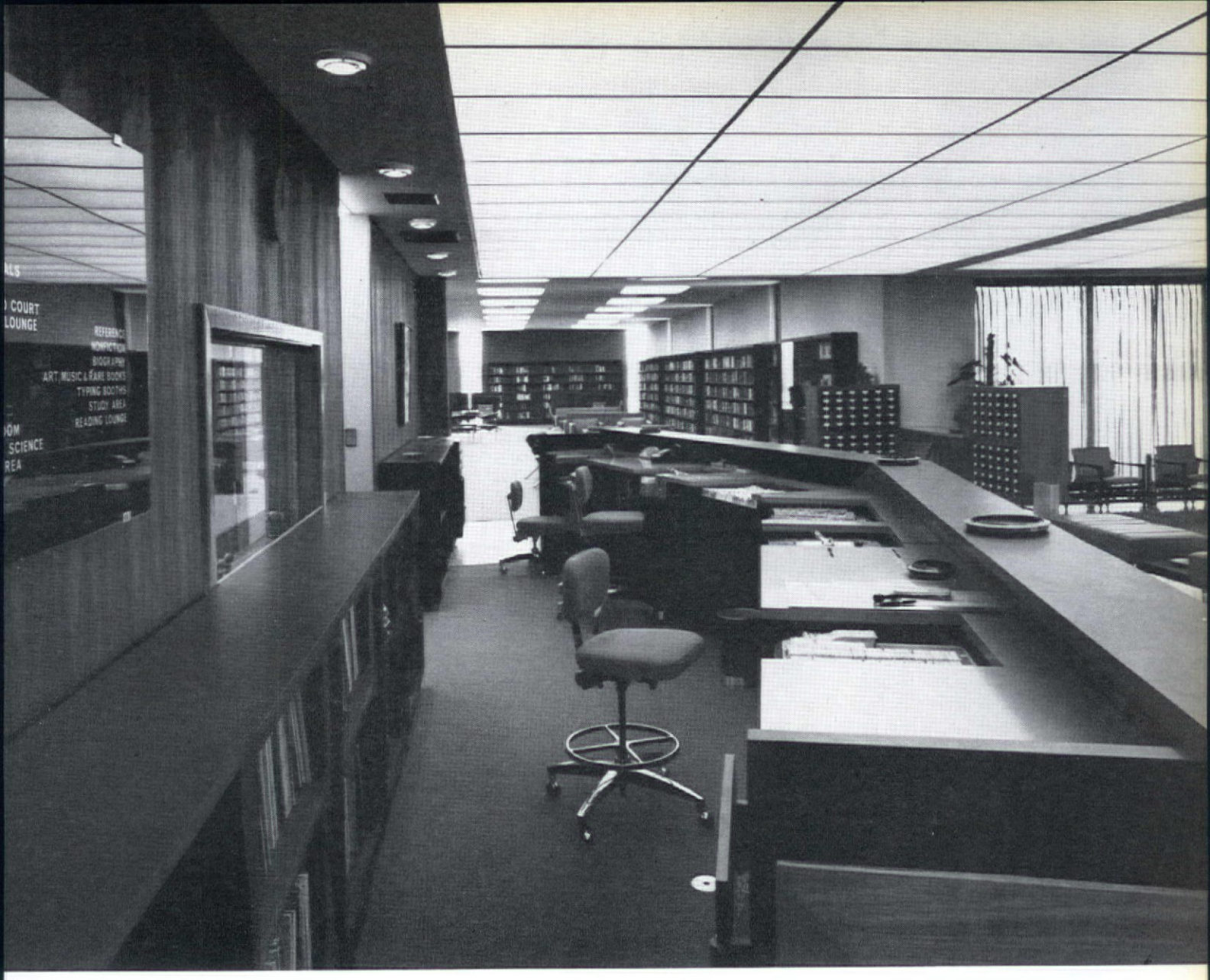
Library board and building committees often are vague or uninformed about basic requirements, yet they sometimes assume the role of the librarian and prevent him direct contact and consultation with the architect and interior designer. Since the librarian is the user of the product, the designer's first obligation is to provide intelligent design solutions to problems, instead of creating them for clients. The designer's own objectives, producing an exciting interior that may win an award or give him deep satisfaction, is secondary.

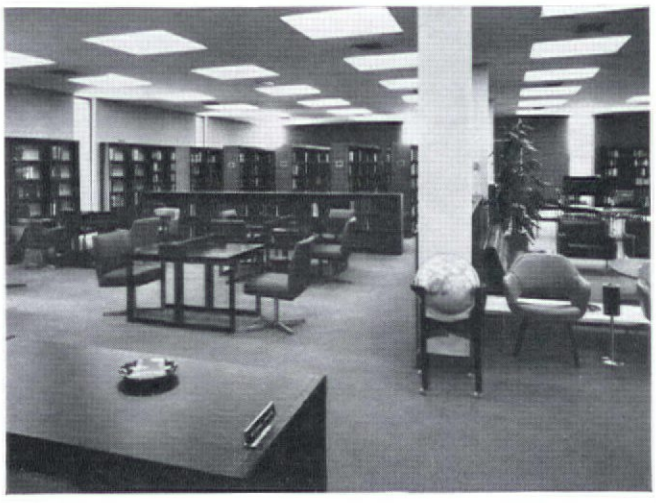
Libraries have to be studied in depth. While it is axiomatic that an essential basis for a good design solution is understanding the problem, there is a tendency to gloss over the tedious time-consuming orientation.

History of design unhappiness

Before a designer brushes aside a librarian's admonition about the needs of libraries, he must bear in mind that in all too many cases the librarian's mistrust of design-conscious people is founded on an unhappy experience with an overbearing architect or interior designer who would not listen, who knew better what was good for his client, and who made the mistake of overriding his client in the interest of "good design" without doing his homework.

The pressure to hurry up and devise preliminary solutions without time for adequate study and understanding of the problem must be avoided. Previous experience in li-





Photos: ID Associates

One of the many projects completed by Mary Nikas is the post library at Fort Campbell, Ky., where traffic flow is controlled and spaces delineated by furniture placement. Custom look of the circulation desk (above) was achieved by encasing stock components from Weinberg with custom cabinetwork. In lieu of long tables, Mrs. Nikas specified 2- and 4-place carrels by Drexel and adapted several stock items from Marden to form study tables with individual work spaces. Shelving and end panels of custom-made stacks are of easy-care, hard-wear plastic laminate. Another important maintenance factor is a central vacuum cleaner system for the Duraloom carpeting. Lounge and study chairs are from Herman Miller, Shelby Williams, Metropolitan, Mueller, Jack Cartwright, and I.V. Choir. Architect was Donald Cowan.

Mary Nikas is president of Interiors for Business, Atlanta, with library space planning and design an area of special interest and study for her and her associates.

"Let the architect and interior designer express themselves with changes in ceiling heights—not floor levels."

brary design and a set of "tried and true" solutions is no substitute for thoroughly researching each new project. In the library field, especially, the designer should insist on time and money for a complete study of the problem and then work diligently toward the best solution.

Features to avoid in library design

Grand staircases, central gardens, fountains, and open-core plans with mezzanines are nice—somewhere else —*not* in a library. The orderly arrangement of the functions of a libary are, in most instances, badly disrupted by such features, no matter how esthetically pleasing they might be. Also, few libraries can afford the loss of space. Let the architect and interior designer express themselves with changes in ceiling heights, lighting levels, fixtures, and perhaps mobiles, instead of with different floor levels, fountains, and grand staircases. There are, of course, outstanding exceptions—but they *are exceptions!*

Disaster of one sort or another generally awaits the over-confident designer in any field, but the booby traps are particularly plentiful in the design of libraries. There are thousands of annoying details in which to bog down. A clear statement of the significance and ultimate function of the library set forth in writing as a first order of business and understood by the entire design team can be a most vital factor in setting things in perspective during the many trying times and situations ahead. The diverse and sometimes intangible services a particular library is expected to render must be understood and expressed.

Designer recognizes true value

The interior designer is the one expert who knows best that beauty and practicality are not necessarily at odds. He will be the one who most quickly will recognize true value from sales jargon.

Familiarity with the good and bad features of as many library products as possible is the designer's greatest asset. This is possible through understanding the function of each item, and then examining products in that light. This is no place for anything but honesty and hard work on the part of a designer.

The library consultant—a mixed blessing

It is a fairly common practice for libraries to hire as consultants librarians who have had experience with building new libraries. Many are excellent, because they have been through building one or more new libraries and have learned from their mistakes. They can be objective, particularly in helping to write the building statement. While library consultants, with a few rare exceptions, are not qualified as space planners or interior designers, they often get involved in esthetic judgments, as well as in details of space planning. The biggest potential problem, however, is the great tendency of librarians to give solutions in terms of other library buildings with which they are familiar, instead of just giving the requirements and the problems.

In addition, it is not unusual for a librarian and some members of the building committee to spend two years looking at other libraries all over the country and the world. With all the "handy-dandy" solutions these people can combine in a building statement, an architect and interior designer frequently have difficulty getting any freedom to do their own research and devise a design solution which will fit the client's needs, rather than piece together parts of other people's solutions which appealed to the travelers in their one- or two-day visits.

Library interiors, in the past, have usually been the work of librarians and/or library furniture manufacturers. Most librarians go through building only one new library in a lifetime. Because they are highly trained professional people, their time in doing the designer's work is a loss to their library system. Yet, there has been little choice in the matter. Interior designers with library experience are relatively few, and contract designers are only recently emerging as a bonafide professional group with ethics that distinguish them from super-sophisticated sales influences, and with business practices which differ from those of home decorators, whose field, while equally valid, is totally different from the contract designer's.

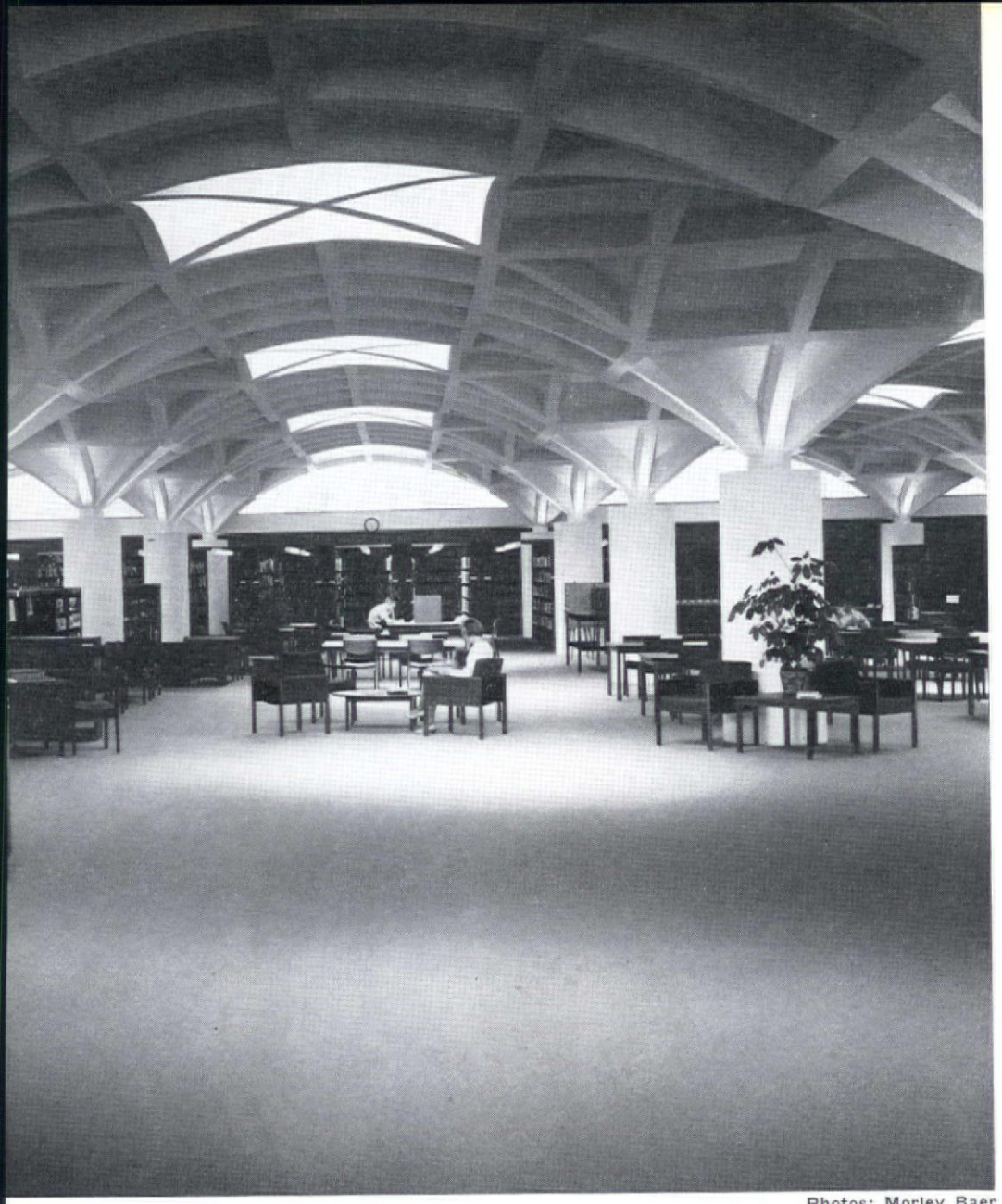
In charging professional fees for professional services and disassociating themselves entirely from financial or other prejudicial interests in any product, the designer is relieved of any compromising affiliations and gains the freedom to interpret the client's needs within a reasonable budget.

Designer must recognize trends

The role of the interior designer is to recognize the trends, explore the needs, and solve the problems of library design with the architect and the librarian to produce a new generation of functional and beautiful libraries, which will mature gracefully and not become obsolete too soon.

Automation for library of future

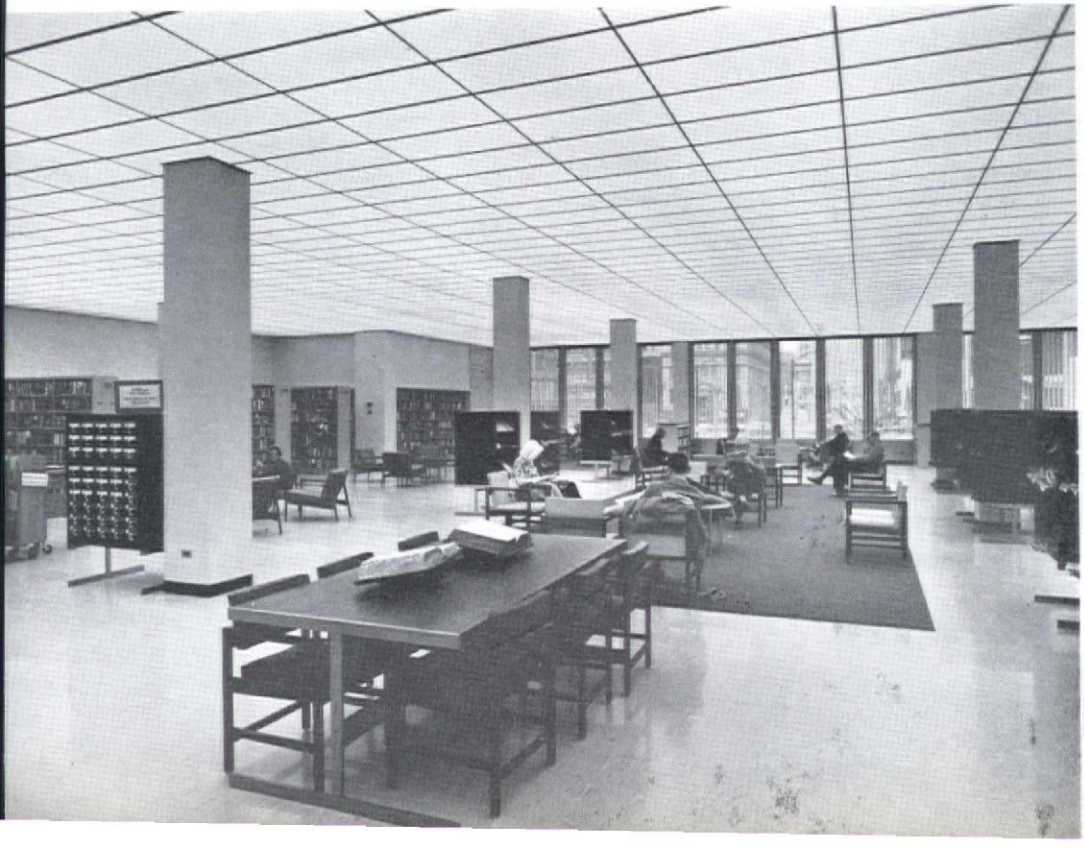
Only a few libraries are "fully automated," yet computer based library systems, which will affect library de-



Photos: Morley Baer

Vaulted ceiling adds dramatic note to Santa Clara (Calif.) public library, designed by architect Edward Durell Stone & Associates. Keeping visual interest at the ceiling levels is a far better solution than different floor levels, fountains, and grand staircases that take away from the badly needed floor space. Interior lighting at Santa Clara is by Peerless, carpeting by Lees, furniture by Modern Mode, stacks by Remington Rand Corporation.

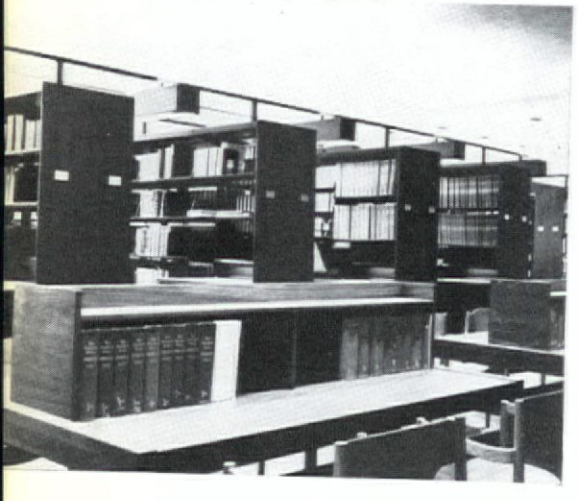
Hare Photographers



Readers Library at Buffalo & Erie County Public Library, Buffalo, N.Y., is open and uncluttered and has an even lighting level throughout by means of an over-all luminous ceiling. Architects for the 5-level structure were James W. Kideney & Associates, Paul Hyde Harbach, and Elon B. Clark, Jr. Library planning consultants were Ralph A. Ulveling and Charles M. Mohrhardt, who collaborated on the job.

"Going are corridors and special rooms in favor of wide open spaces divided into traffic-controlled areas."

"A composition in monolithic concrete" is how architect John M. Johansen describes both exterior and interior architecture of the Orlando (Fla.) public library (two photos below). An unusual solution to the lighting of stacks is a row of fluorescent light fixtures attached directly to the stacks to provide excellent lighting and a degree of flexibility, since arrangement of shelving can be changed when necessary. Stacks, by Remington Rand, are of black metal with walnut end panels. Reading tables and chairs are by Jens Risom Design; carpeting by Mohawk.



sign, are very much in the picture. This mighty servant of the mind of man must be properly harnessed and housed within the library building or complex. How to do it is the designer's challenge.

For example, one item alone, the book catalog, a print-out of the entire holdings of the library and library system, can replace the space-consuming card catalog cases, making one item of technical furniture obsolete and demanding a new one. This will alter space needs and relationships in the library.

Expansion probable, change certain

The best library design today is bold and imaginative. There is flexibility in interior space for expansion and accommodation to new functions and equipment. Expansion is a probability and change is a certainty in every new library.

Space for automated devices and equipment is a must. The great need for space increase will be in the work room area of large libraries, where more catalogers, indexers, and coders will be needed. Such work rooms are being as carefully planned for efficiency as any scientific laboratory or restaurant kitchen.

Guilt feelings about comfort are shared by libraries together with most other related public institutions, such as schools and hospitals. Some libraries are carpeted, but will not permit themselves upholstered study chairs. There is still some tendency to resist anything that might be called plush, but changes are coming. No one could be more sensitive about frills and ostentation than the armed forces libraries (the world's largest library system, by the way), yet they are leaders in demanding new, even "far-out" approaches to libraries.

The trend is toward more luxury. Marble halls have given way to wall-to-wall carpet, which is pretty well accepted. A central vacuum system is a very desirable, near essential, for good maintenance in large libraries.

Light troffers built onto stacks

Lighting, too, is becoming more varied and realistic in its use by the best designers, offering good illumination of lettering on book spines on the bottom shelves of stacks, glare-free lights for reading and study tables, and more intimate levels of light for casual browsing. Aside from foot-candle controversy, there is more to quality than quantity. Typical of an excellent solution to lighting stacks, which enables them to be moved without regard to the light source is in the Orlando, Florida Public Library, where light troffers are built onto the stacks themselves (see illustration this page).

There is some movement in the direction of fewer closed stacks and simple arrangement of material for greater accessibility. Gone are the fixed rows of dark stacks in favor of well lighted, wider aisles of free-standing shelving which can be rearranged as the need arises.

Shelving on tracks also warrants consideration. Compact shelving cost is rather prohibitive. Its chief use is for periodical storage. A non-mechanical variety (on tracks) is fast and has multi-purpose use. The idea of movable lighting on a track coordinated with the movement of the shelving is being explored.

For academic and special libraries, there is homogeneity of users, but not in the public library. More individual study carrels are needed in privacy-conscious libraries, and fewer long tables for four, monopolized by one or two. Group study and seminar are frequently provided for in small conference rooms.

Geriatric design considerations

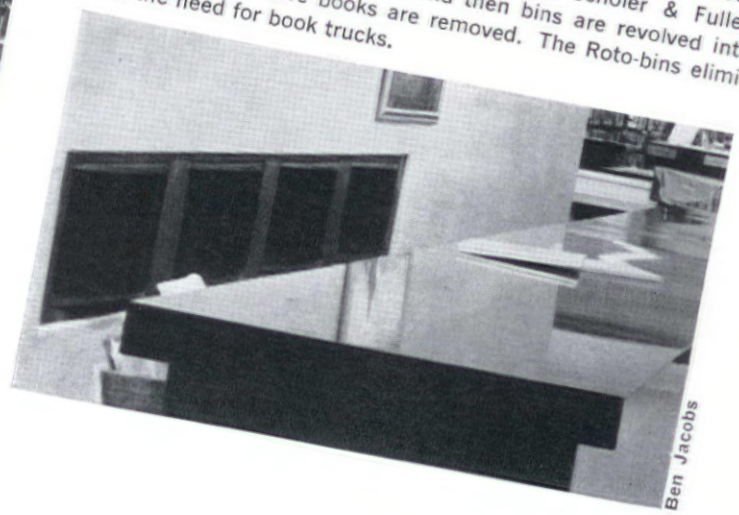
Since many people use libraries regularly, the designer must strive for design which will last, not be faddish and stylish today only to become dated tomorrow. Going are corridors and many special rooms in favor of wide open spaces divided into areas by movable, low shelving or by furniture arrangements that control traffic flow.

In public libraries separation of all

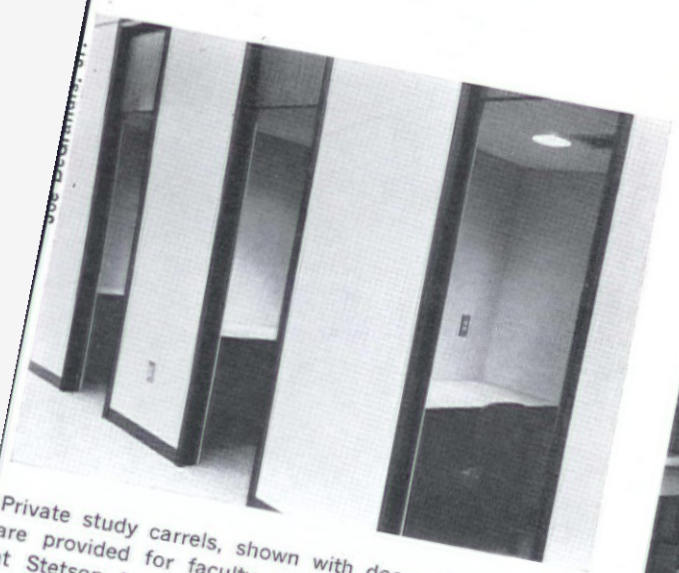
Edward L. DuPuy

Luxurious use of space keynotes reading area (left) of Ramsey Library at Asheville-Biltmore College, N.C., designed by Anthony Lord, FAIA, The Six Associates, Inc., of Asheville. Bigelow-Sanford's undyed wool carpeting provides a degree of acoustical control. Furniture is by Southern Desk, Monarch, Thonet, Davis Upholstery.

A functional solution for handling returned books at newest branch of Tuscon Public Library system is use of four "Roto-bins" (below), designed by the architect, Scholer & Fuller. Books are placed in the bins and then bins are revolved into the workroom, where books are removed. The Roto-bins eliminate the need for book trucks.



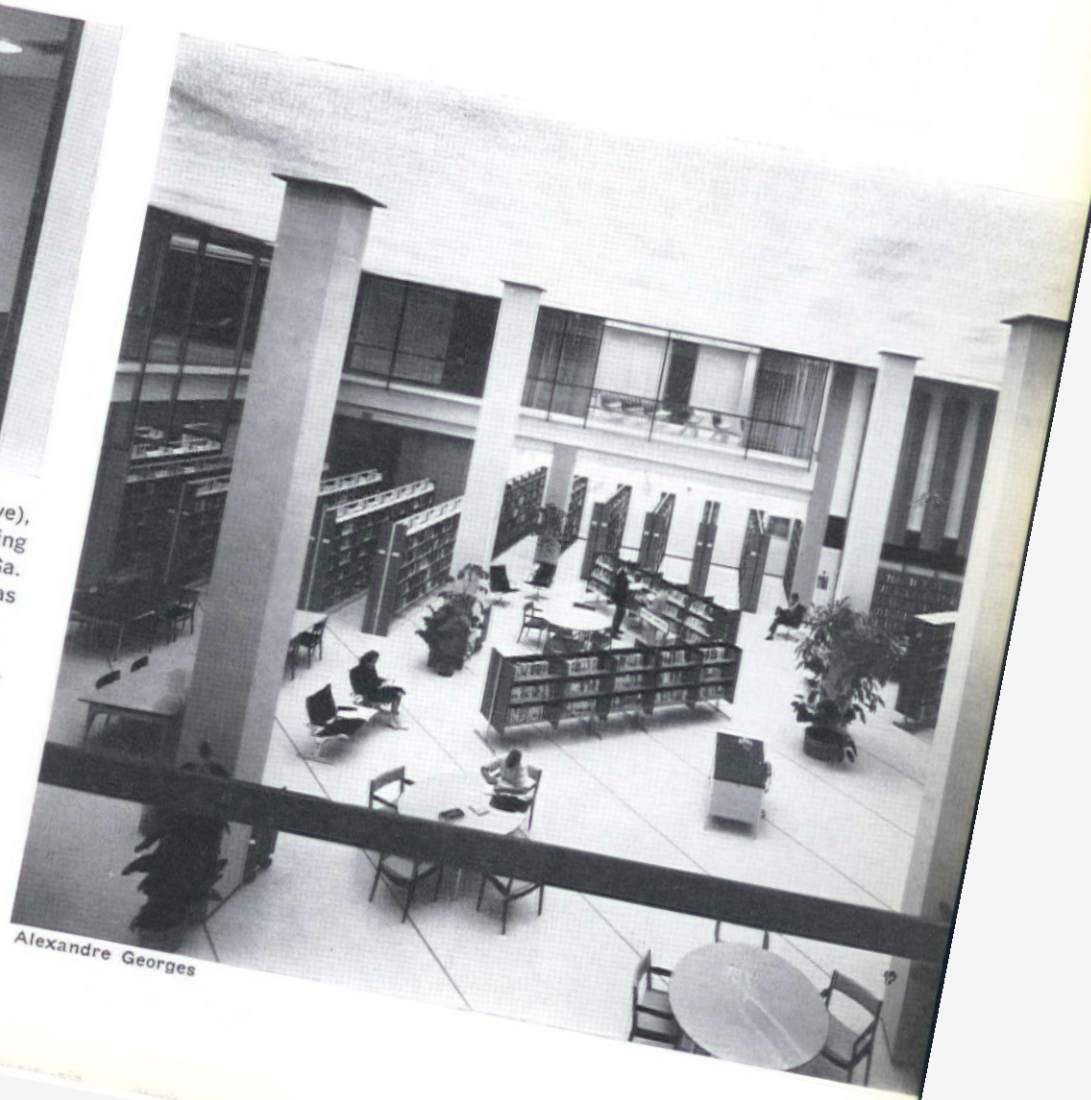
Ben Jacobs



Joe Digilio

Private study carrels, shown with doors open (above), are provided for faculty research and student typing at Stetson Library, Mercer University in Macon, Ga. Architect was W. Elliott Dunwoody, Jr.; consultant was J. Russell Bailey, architect.

Attractive, inviting, and accessible to the entire community, Haydon Burns Library (right) Jacksonville, Fla., employs an open-stack system, with stacks placed to create small reading and study areas. Architects Hardwick & Lee, AIA, designed the new building and created the interiors with consultants John Hall Jacobs and Edna Voigt. Most of the furniture is by Herman Miller.



Alexandre Georges

"The library should not be forced to adapt to a undesirable shell that ignores the special needs of the inside spaces."

but the youngest users virtually have been discontinued, and there is less departmentalization. The public library, as a cultural center, needs special attention in design for special services and room for group use. Older people, for example, increasingly use public libraries in this age of early retirement and longer life expectancy. This is a factor in planning which affects individual libraries in a variety of ways. Lounge seating which is easy to get in and out of and quite sturdy is very appropriate to areas used by older adults.

Periodical back files and pamphlets constitute a large part of reference material, much of which will be converted to microfilm. New material will likely be put directly into audio visual and machine readable forms. This will have an impact on design and furnishings, both in terms of space for microfilm readouts and stack and storage space savings.

Open plan design

Usually called "learning centers," the libraries are often radically changing the "hub" of many academic complexes, as they vary from inclusion of simple audiovisual equipment to the most sophisticated of modern electronic learning aids. Familiarity with these devices is an asset to the designer of academic libraries.

In primary and secondary schools, there is a trend to a completely open plan in which students are purposely routed through the library to the cafeteria or classrooms. Youngsters in these schools are not strangers to the library. As in institutions of higher learning, every type of modern learning device and material will be found in school libraries. Art, music, drama, and classroom facilities are interrelated. It becomes necessary for the designer to understand current educational philosophies.

From inside out planning

The diversified and rapidly expanding area of man's knowledge and the need for instant access to technical and specialized research libraries has accelerated the growth of these industry, science, and commerce connected special libraries. They are pioneering a whole new area of computer-based library and information systems to provide multi-level rapid access to information.

A library should be planned from inside out. The complex nature of a library necessitates that interior and architectural plans be developed together from the outset to completion.

Placement of air vents, grilles, thermostats, ducts, and light switches in a library involves potential disaster if not properly located. Wall space is of vital importance in a library and must not be sacrificed due to careless placement planning.

Ceiling systems and lighting should be carefully related to the book stacks and reading areas *first*. Then the building's mechanical system and architectural details should be developed to accommodate the desired ceiling heights or lighting arrangements. The library should not be forced to adapt to undesirable conditions resulting from the design of a shell that ignores the special needs of the library inside.

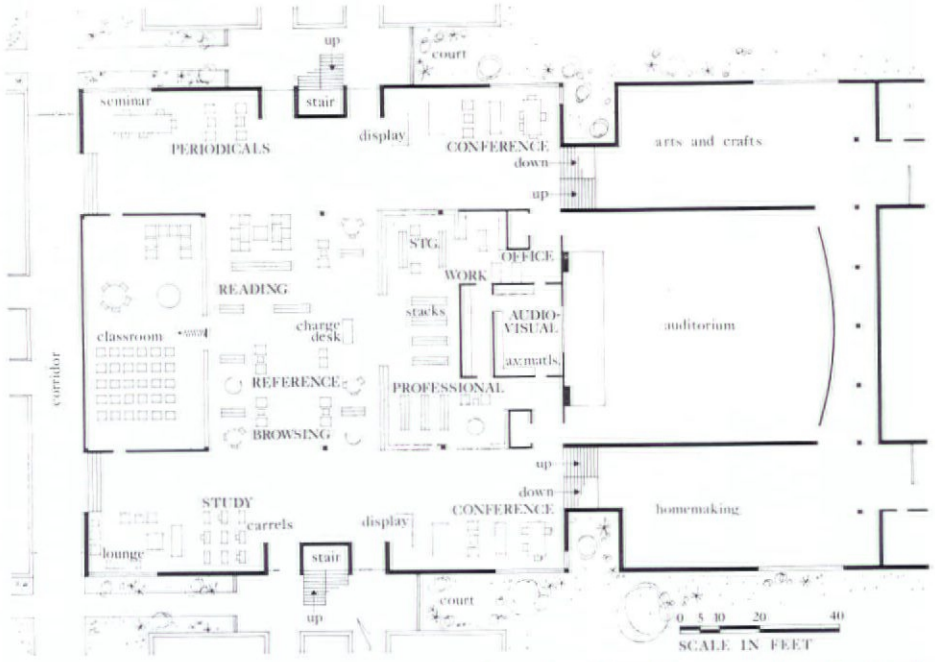
Budget is usually stated in the program. Hopefully, it will be adequate. The interior designer can provide invaluable assistance toward establishing a sound budget. Unlike motels, hotels, restaurants, and many other public institutions, libraries as a matter of course do not change decor and furnishings every few years. Therefore, it is far better to advise honestly about the limitations of quantity that will be necessary if the budget is close, to avoid an overall drop in quality, which will mean trouble for everyone in short order when premature replacement becomes necessary.

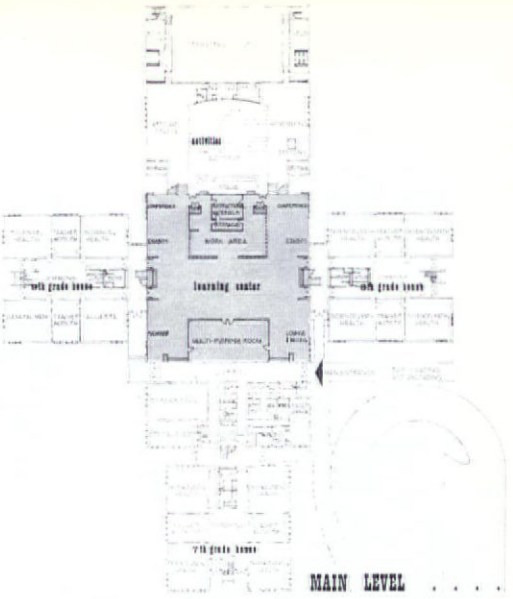
Small scale furniture is needed

Display areas in libraries often are afterthoughts, esthetically unpleasing, and makeshift intrusions on the interior design. An experienced designer can integrate these boards and cabinets effectively into the decor and design them to be attractive and adequate in size.

Small, modular, multipurpose furni-

When it comes to the college campus, sturdy furniture is a prime requisite, as graphically illustrated in the lounge area at Bowdoin College library, Brunswick, Maine. Interior designer Thomas Moore, of the architectural firm of Walker O. Cain, which designed the building, specified J.G. upholstered lounge chairs, clad with wood on the back and sides, for this grouping.

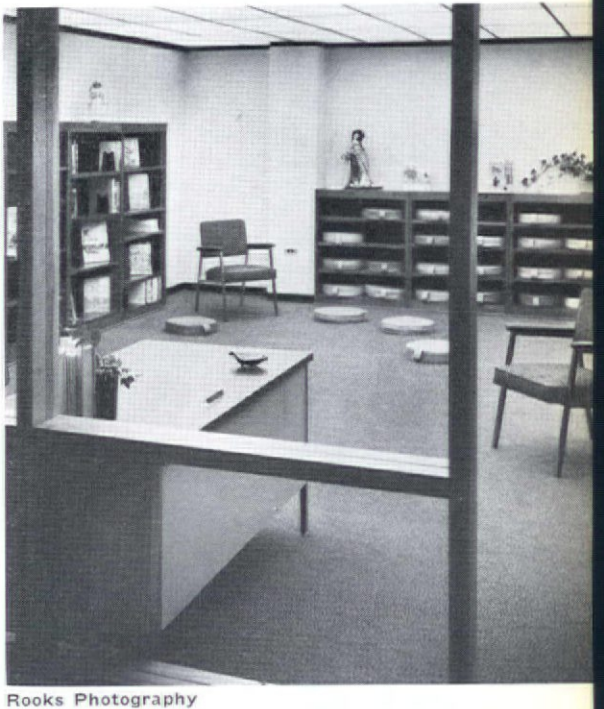




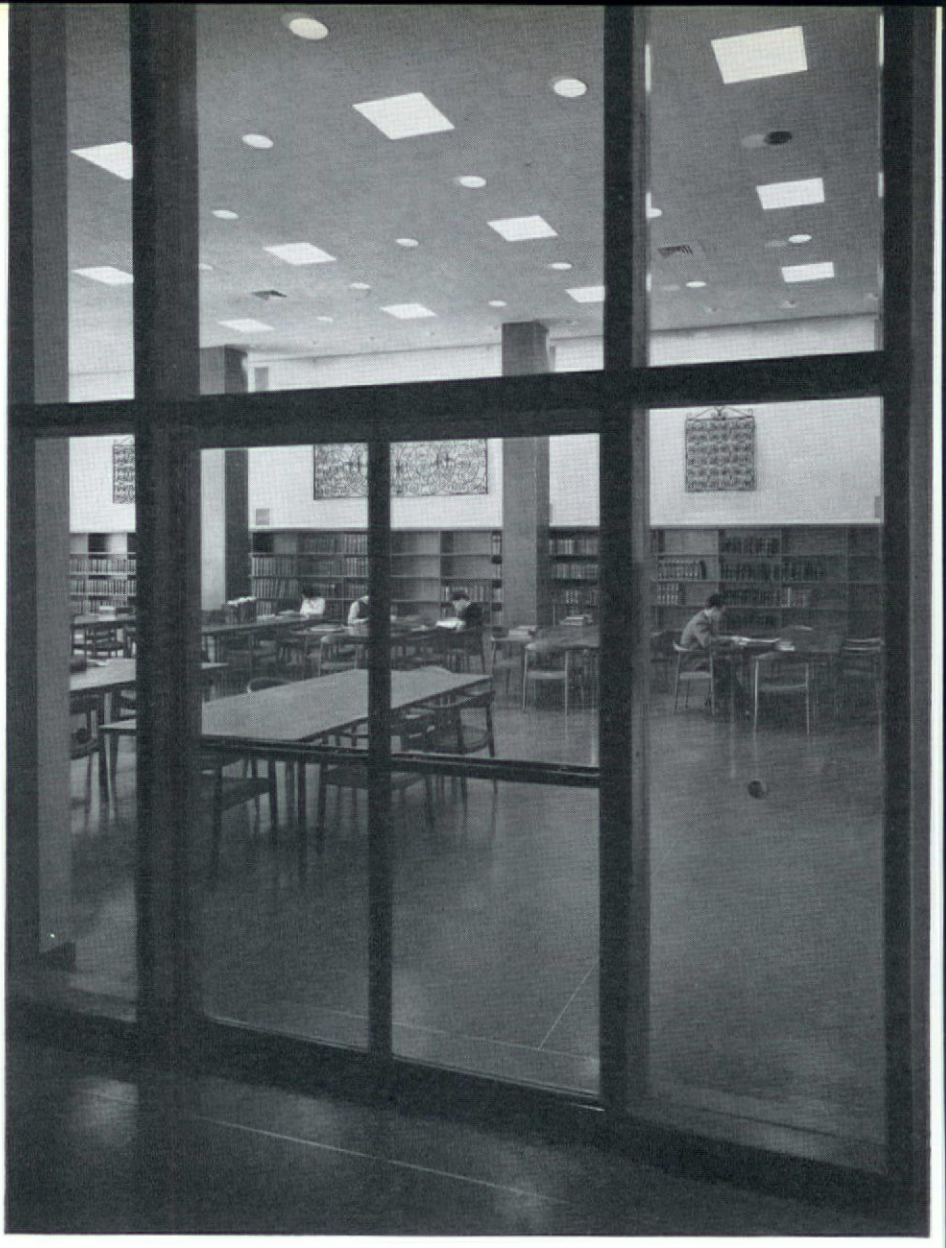
Learning Center is the hub of Lexington, N.C., Middle School, composed of five buildings under one roof (plan, upper right). Each section, with its own commons and own entry, leads directly to the Learning Center (above), which houses the library. The school program encourages individual research on instructional problems in the environment of the Learning Center, which has provisions for students to browse, read, and study. Passageways define areas for the many library activities, and because of the immense size of the quarters and its controlled acoustics, student's talk in normal voices and need not whisper. Six Associates, Inc., was architect for the school.

Story telling time, and children select a colorful pillow from the "pillow case" (below) and make themselves comfortable on the Lee's carpeting, at Central Library, Hagerstown, Md. Architect was A. G. Odell, Jr. & Associates; interior design by William L. Beard.

This contemporary setting (below) provides a congenial environment in the second floor children's room at the Riverside, Calif., public library. Associated architects Moise & Harbach and Fickes & Fickes added interest through unusual ceiling fixtures.



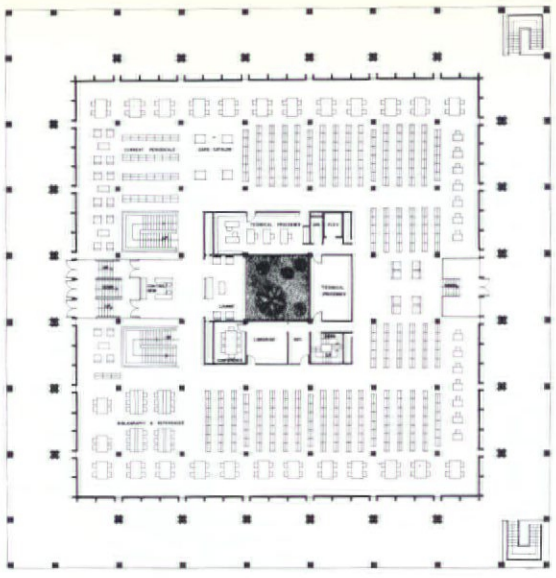
Rooks Photography



Works of art at the Thomas J. Watson Library of the Metropolitan Museum of Art, New York City, are subtly in tune with the quiet, scholarly approach of the architecture and interior design throughout. On the wall behind the circulation desk (above) is a wrought iron crest from a Spanish window guard, mid XVI-mid XVII centuries. In the main reading room are a 17th century German wrought iron grill and a pair of 18th century Italian window guards. Knoll tables and Hans Wegner chairs, through Lunning, reflect the elegance throughout all spaces designed by Brown, Lawford & Forbes.

Graphics were used to advantage at the Madison, Wisc., public library, where large, forceful signs clearly identify each of the special sections on the main reading floor (right). In the children's room (lower right), the decorative mural on the wall above the stacks is by Aaron Bohrod, artist in residence at University of Wisconsin. The decorative screen behind the information desk was designed and constructed by James Spitzer, a Madison artist. The library was designed by the architectural firm of Weiler, Strang, McMullin & Associates. Ford & Earl Design Associates was retained as interior design consultant on this library installation.

Photos: William Wollin Studio



C. Y. Thompson Library at University of Nebraska, designed by architectural firm of Clark & Enersen, is modular in design, permitting a maximum degree of built-in flexibility. All areas are uniformly well lighted, so that lighting does not dictate the use of any floor area. Center core of the first floor is devoted to work spaces (see plan); on the second to study carrels and seminar rooms.

LIBRARY DESIGN

"It is particularly appropriate that art be an integral part of the design of a library."

ture, designed to adapt to inadequate space in most libraries and to permit intermembering with existing furniture and equipment is needed. Multi-use items especially are fine for branch libraries.

Art is a necessary part of any project, but it is particularly appropriate that art should be an integral part of the design of libraries. Contrived uses are least effective. Art works need not be statues on platforms or in niches, or paintings which vie with books for wall space, but should be incorporated into the building design itself.

Designers have unprecedented opportunity to develop new concepts, to apply a creative approach to bring to library design the freshness of new questions that elicit *new* answers for needed change. Library designers have an obligation to accept nothing at face value.

Design limitations arise from past

Most librarians feel strongly on the point of a single entry and exit very near a control point to prevent book losses. This is a very real design limitation which must be successfully solved. But there must be control. Therefore, the circulation desk and procedure warrants a new design approach. This operation center, where library staff perform a variety of administrative duties, is the meeting place for public and staff.

In spite of its importance, it is frequently cumbersome, inefficient, unattractive—a bottle neck—and always *very* expensive. Since circulation desks serve differing needs for each library, they are manufactured as component parts. If a stock circulation desk is to be used, care must be taken to include the proper components in sensible sequence. If, however, a custom desk is decided upon, a study of stock designs is necessary. There is no excuse for working out new designs without taking advantage of the statistics arrived at after years of experience by both manufacturers and librarians.

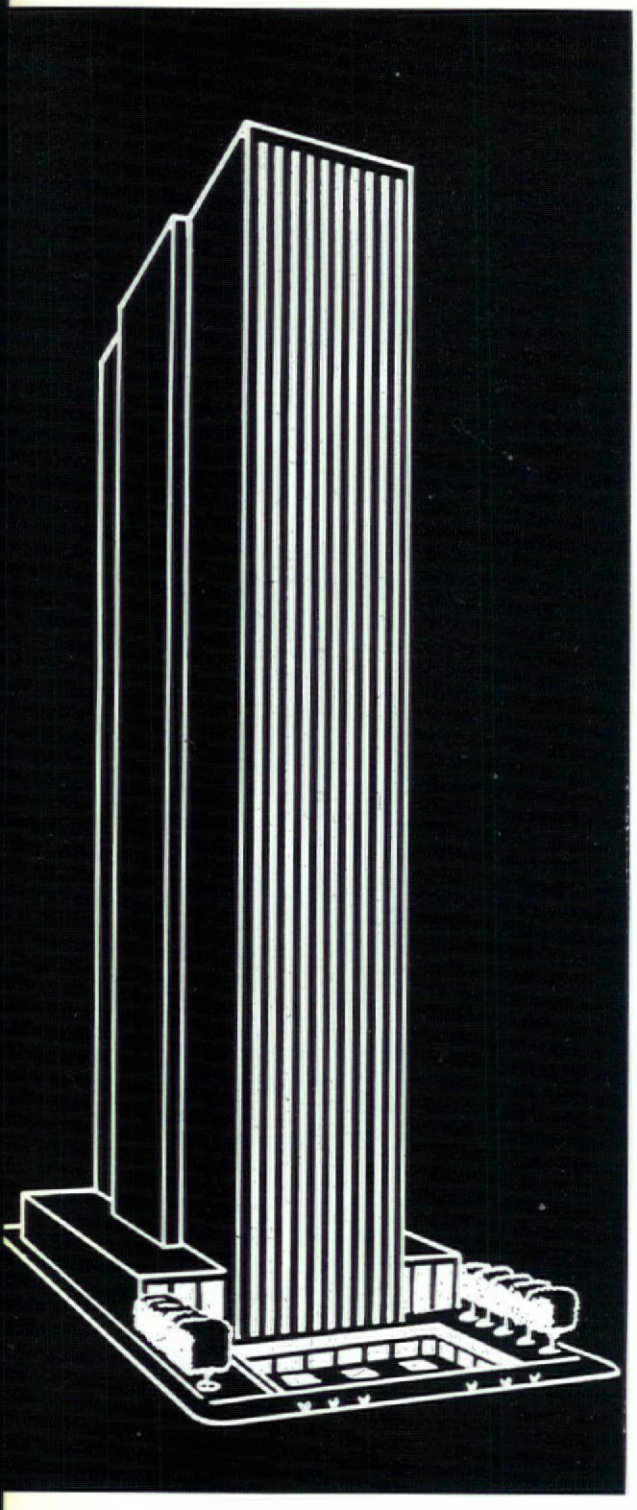
Librarians in general have been brainwashed into thinking that custom cabinetry is too costly and not "professional." They have been at the mercy of stock library furniture manufacturers for so long that they generally have adjusted the procedures to fit the available furniture, rather than demand that the furniture be designed to meet their needs. The unfortunate experience of some librarians with inadequate locally available craftsmanship and amateurishly poor design is also responsible for this view.

Yet, the ability of competent shops to produce fine furniture to suit the functional requirements, budget, dimensions, and decor of libraries is being proved by designers who take the trouble and dare to design new solutions. They make careful drawings and are able to control and limit the bidding to qualified shops only. Custom casework is the best and most economical solution to many problems and, therefore, worth all the trouble.

Specifications must be tightly written

Once a design is established and furnishings selected, problems are still plentiful. The best interior design is hard put to survive the procurement system of many federal, state, and local government agencies. Since libraries are almost always financed from some form of public funds, they have all the usual procurement problems, plus some due to their special requirements.

Getting what is wanted is no simple matter. The fine art of writing specifications for this type of public building has to be mastered by the designer, or he and his client are in for a rude shock at the "or equal" controversies which grow up around a bid that is not based on tightly written specifications. (**C**)



UPPER ECHELON EXECUTIVE OFFICES AT GENERAL MOTORS' NEW 50-STORY HQ BUILDING IN NEW YORK CITY ARE DESIGNED TO SERVE EXECUTIVES ON THE MOVE

NEW G.M. OFFICES DESIGNED FOR MOBILE EXECS

Executives at the higher echelons of the General Motors heirarchy are expected to move outward and upward, a company policy that is reflected in the design concept of their new offices in the new GM 50-story New York City headquarters. In a prestige location—767 Fifth Avenue, across from the famous Plaza Hotel—the new building adds approximately 1,750,000 square feet of office space to the New York scene.

GM accounts for half the space of this white Georgia marble-surfaced tower, with floors one through 26 devoted to GM's corporate offices, the 25th floor devoted in its entirety to executive offices that duplicate their counterparts in Detroit.

More than 3,300 employees are moving into this $75 million building, jointly owned by GM and an English realty development firm.

With floors one to 26 occupied by GM, the remainder of the floors and office space will be occupied by a number of well-known companies paying rentals of from $7 to $14 per square foot. They include: Dreyfuss Corp.; Wells, Rich & Greene; and Revlon.

About 85 percent of the floors in the GM offices are carpeted. Two other design elements of interest are a main lobby crystal chandelier that is 11 feet in diameter and weighs one ton. It is suspended by a single stem and has 1,100 closely placed crystal saucers in 18 different sizes. Mail service utilizes a continuous vertical loop conveyor, which runs between the sub-basement mail room and the 26th floor. A pneumatic tube system also operates between floors for speedy communications.

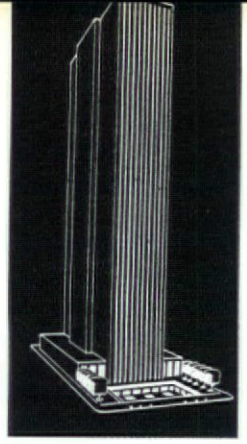
The 25th floor and the imposing marble first floor and mezzanine exhibition hall were designed by GM's Industrial Design Department under the direction of Le Roy Keifer, executive assistant in charge, and Fred Overcash, designer. All plans, designing, procurement, and installation of these offices were completed under their supervision.

Design anticipates change

Two important considerations ruled the interior design of the 25th floor executive offices: (1) They had to provide for an anticipated change of office occupants on a periodic basis, as important executives moved into other key positions in GM's far-flung industrial empire, and (2) they had to compare in style and in mood to counterpart offices in Detroit. As a result, the executive offices have an air of elegance and authority, are basically conservative in appearance, create a balance between modern and traditional, but are impersonal—capable of use by any executive of the company.

These executive offices comprise two suites on the Fifth Avenue side of the building for James M. Roche, GM chairman, and George Russell, vice chairman of the company; a reception guest room for distinguished visitors; and 10 large offices, including conversation group arrangements, for other principal executives. A large Board of Directors room and a Finance Committee room, with adjacent projection room, share two reception areas, which can be converted into one large space when needed. Dining is provided in an executive dining room, and two private dining suites, all sharing one large, highly mechanized kitchen. Secretarial rooms are attached to each

Main lobby of new GM Building shows this huge crystal chandelier to dominating advantage. It is 11 feet in diameter, weighs one ton, has 370 rods producing a sunburst effect. Thirty percent of the two-acre, mid-town site (below) is devoted to courtyards and landscaping, across the street from the fashionable Plaza Hotel.



Designer's attention to detail—diffused lighting, oversized director's chairs, electrically operated sliding door—gives GM offices conservative, but elegant finished look

executive's office, with a large common reception room to greet guests at the elevators.

Much of the elegance of the offices is derived from the use of wood paneling in all hallways and rooms. A magnificent collection of Brazilian rosewood, teak French quarter paneled walnut, American walnut, British oak, and other woods in warm natural colors lend an atmosphere of dignity. Neither formal nor modern, the overall effect is directed to produce a background suited to the business and personal lives of GM officials, who invariably are easy to meet and highly competent.

Unimpeded view for each director

Setting the tone for the entire executive floor is the Brazilian rosewood paneled Board of Directors room. A huge asymetrical oval table, 36 feet long, of this same gleaming wood, dominates the room.

This table has a felt covered center, built over a honeycombed wood surface, designed both to soften acoustical intrusions and to prevent the glaring reflection of overhead lighting. It is not of equal width at both ends, but is constructed in a roughly keystone shape, so that each director always has an unimpeded view of all present. The surface of the table rests on unobtrusive bronze pedestals, well inset to allow full knee comfort.

Directors' chairs, complete with occupant name on a bronze plate, are specially designed with extra width and height, for maximum comfort and also to be in scale with the enormous but well proportioned conference table. Swivel-based chairs are upholstered in brown leather with fabric seats to match. Side cabinets, of specially designed eight-foot length, hug the walls.

Harsh light diffused

Lighting of the board room, as of all rooms, is from specially designed fixtures of high intensity incandescent bulbs, which shine upward onto glass domes, and are then softly and evenly reflected through a dispensing, modern, metal grille. Intensity can be controlled either from the board room or the adjacent projection room in an infinite number of combinations. Lamps of bronze fixtures add a warm glow. Carpeting also is in bronze tone.

At one end of the room, a 20-foot projection screen is concealed behind sliding wool panels, large enough to display a full-size automobile. The only article in the entire building brought from GM's former New York headquarters is the board room lectern, of brown walnut and fiber glass.

Adjoining is the finance committee room, similar to the board room, with identical chairs, which can be used interchangeably. Here, a 24-foot-long table of teak rests on three massive wood pedestals.

Chairs of brown leather on exposed walnut framed bucket-type chairs set around six round tables are in the English brown oak-paneled executive dining room. The finance committee dining room has a large double pedestal table, which extends to seat 20 persons, and modern chairs upholstered in gold and light green striped fabric.

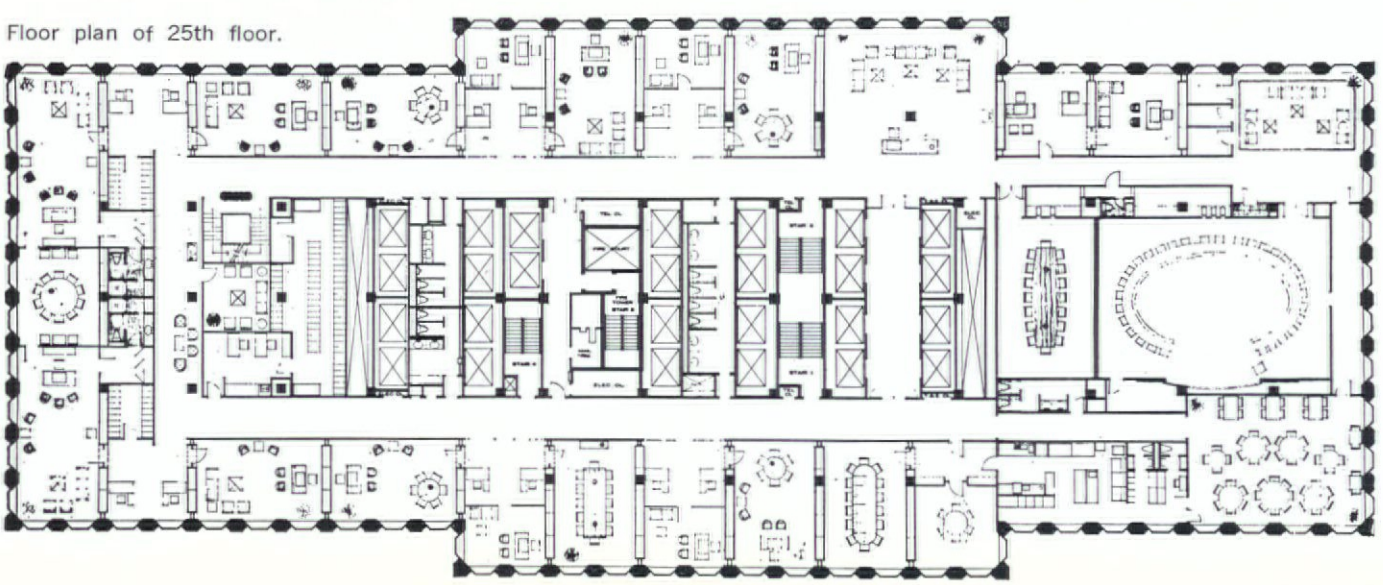
Formula design for chairman

Adjoining, through an electrically operated sliding door, is the chairman's dining room. With French walnut quarter matched burl panels, one wall of gold Chinese silk, this room has a four-legged round table, which opens to seat 12 persons. Chairs are of gold ribbed fabric. Carpet is also gold with a self-figured border.

The main office suites of Chairman Roche and Vice Chairman Russell comprise two large rooms, one an office and one adjoining lounge living room. Like those of the individual offices of other executives, furnishings are designed within a formula, and all offices have a uniformity of comfortable appearance and efficiency. Desks are of modified Georgian style, very well adapted to accompany modern, fully upholstered, loose-cushioned chairs that are designed in various shapes and sizes.

Colors of rugs, draperies, and upholstery fabrics vary, but are all of subdued shades of green, brown, beige, celery, turquoise, and gold. A built-in bookcase/secretary adds a variety of color of book bindings, seen through metal grille doors. In each room, representational original paintings, usually landscapes or seascapes, add color. Conversation groups of four fully upholstered modern chairs and tables, which match the desks, add informality. **(C)**

Floor plan of 25th floor.



Typical executive office is conservative in design, does not reflect executive's personality because of anticipated movement of executives upward in huge company.

Board Room (right) is commodious, plush, and comfortable. Portraits are a constant reminder of top executives of company who have preceded the group.

Reception area (lower right) reflects warmth of wood paneling, simple lines, and furnishings typical of entire floor.

SCHEDULE OF SUPPLIERS

Board room table: Irving Casson—A. H. Davenport Co. **Board room chairs:** Cumberland Furniture Corp. **Side cabinets:** Dunbar Furniture Corp. **Bronze lamp fixtures:** Nessen Lamps, Inc. **Carpeting:** Tai Ping Carpets, Rugcrofters, V'Soske, Inc., Gulistan, Alexander Smith, Masland, Lees, Spinning Wheel. **Desks:** Baker Furniture. **Portable lamps:** Chapman Lamps. **Lighting fixture of solid bronze:** Raymond Rinaldi, Inc. **Overdraperies:** Boris Kroll Fabrics. **Window curtains:** Isabel Scott Fabrics Corp. **Upholstery fabrics:** Boris Kroll, Scalamandre Silks, Inc., F. Schumacher & Co. **Teak table:** Walter P. Sauer.

DESIGN

Denver is located between the mountains and the plains. So are members of its design community. Half are trudging the monotonous, flat, almost treeless landscape of the traditional design plain. The other half are climbing the brisk, clear, and scenic mountains of contemporary contract design, according to a cross section of contract designer opinion expressed to CONTRACT Magazine on a recent visit to Denver.

If one listens to the mountaineers, nothing new has happened in Denver design prior to and since William Zeckendorf came in with "eastern money" and built the Mile High Center and the May-D&F-Hilton Hotel Complex, both the work of I. M. Pei & Associates.

But even the most jaded designers detect a note of change. Threaded in their condemnations is an optimistic note of hope. Times, tastes, and commercial interiors are changing. Prominent members of an otherwise conservative power structure are turning to the mountains for contract design salvation. Inroads are being made in the Victorian thinking that typified

Statue of silver miner, taken from top of building that was torn down in Denver, occupies a prominent spot in lobby of Brooks Towers—a jarring reminder of the city's establishment and its influence on design of commercial/institutional jobs.

HOPES RISE IN MILE HIGH CITY

The Queen City of the Plains is no lady insofar as interior design is concerned, according to members of the Denver Design Community, but her salvation is at hand, as good communications and a vocal design colony spur more sophisticated design acceptance.

Denver exterior and interior architecture from silver and gold rush days to very recently.

Probably one of the most outspoken proponents of change in Denver is the popular Hal Lipstein, president of AID and member of AID's national board of governors, as well as head of his own firm, Hal Lipstein Interior Designs. He has strong words about the state of the art in Denver, but he, too, detects the stirrings of change, although they may not be apparent in his description of what is happening to interior commercial design in the "Mile High City."

Siberia of the furnishings industry

Lipstein says: "Eighteen years ago, when I told my peers that I was moving to Denver, I was told that I was going to the Siberia of the furnishings industry. It was true. The public's taste is affected by the merchant's conservatism and lack of imagination, more than the merchant's ability to merchandise is affected by the public taste. There were very few creative people in both residential and contract.

"While things are beginning to change in Denver, the problem lingers on. The new Brooks Towers [a 42-story downtown department building, the first to be built in that area] already has neon lights on it.

"As I walk around downtown—16th Street with its business establishments and 17th with its banks—it's like a dying community, surviving by momentum. The few imaginative people who came to town, such as Zeckendorf, left town discouraged. The establishment just has no real sense of the esthetic here.

"Denver is a wonderful place—spacious and beautiful—and there is a feeling that we don't have to compete. The Inca civilization died because of such complacency. I call it 'atmospheric euphoria.' No oxygen at 10,000 feet makes you complacent. Denver is one mile high to start with.

"There is generally a look about interiors and exterior architecture that is completely depressing in Denver. When the young people from socialite families in the establishment become the decision-makers, however, they won't cop out *(on good design)* and make the same short-sighted decisions their parents made. For example, one or two establishments that are touted as the most luxurious in Denver are in reality hyper cases of the 'sequined sneaker syndrome.' They have non-esthetic spatial relationships and have ineffectual surface detail. The city has a long history of non-style to live down.

"Nevertheless, Denver has great potential. It is not too late. The schools and universities are doing exciting things. And there is a wind of change in the atmosphere that gives us hope."

The disenchantment with the design-controlling money elements in Denver by the bulk of the contract design community is only one aspect of the design problem that besets that city. Because the mountains have an irresistible attraction to the young, to the mountain climbers and the skiers, the family men, and the sportsmen, professional people are lured to this city near the wilderness in growing numbers. As a result, architects numbering 300 serve the city, an amount too great to be supported by the amount of building going on in Denver and environs at this point.

In consequence, many of the younger architects are scratching out a living in Denver, but sticking it out because of the tremendously good sporting facilities that are almost always in line of sight from most parts of the city. The snowclad mountains poke into Denver's western skyline and tantalize with their promises of fun and relaxation any time one looks out a convenient window.

Unusual benefit emerges

Out of this has emerged a benefit to the design community often sought and often missed in many other cities. To better their competitive edge, the more progressive architects have added interior design departments and are better able to provide a totally integrated architectural design service for interiors, as well as exteriors.

Such a team is that of George A.

Woeful lack of resource showrooms

Thorson, architect, and his wife Ann, interior designer, who begin working together during the programming stage of a design, just prior to completion of preliminary work. They plan the interior architectural design together, choosing materials, colors, and patterns. Specific furnishings are then selected, which provide continuity and contrast within the framework of the architectural concept.

In one of their most recent commissions, design of court facilities for the city and county of Denver, the Thorsons achieved a balance resulting from the blending of the masculine— architectural orientation toward straight lines, heavy textures, and bold colors —with the feminine—interior design orientation toward curves, softness, and subtle color schemes, they point out.

Contemporary but conservative furnishings in Brooks Towers lobby (above and left), designed by Claus Heppner, Claus Heppner Associates, continues to reflect western influence in use of wood paneling and "our heritage" mural. Architectural detailing and simple-lined furnishings in Denver Court Building (below) are work of George A. and Ann L. Thorson, architect and interior designer, respectively.

DENVER'S ECONOMY

In excess of two million people populate the Greater Denver area, which is located in almost the exact center of the country. The mountains separate the city from the west, the plains from the city of Kansas City, Mo., giving it geographic isolation for a distance of 500 miles in each direction. Population growth is 18.5 percent for Denver, compared to 10.6 percent for the country as a whole, thus projecting a population of about 2,400,000 by the year 2000. As a primary market, Denver serves a population of 4,455,000, spending $9.3 billion a year. It is the capital of the state, a huge distribution center, and a financial center for the area. Six railroads serve the city, 389 flights a day operate out of the Denver municipal airport. New urban renewal projects total $33,00,000. From this growth, the contract industry will enjoy proportionate expansion, as the pressure for new public buildings and facilities mounts from the growth in population and disposable income.

"The average Denver client is not exposed to avant-garde design and is accustomed to lower priced copies of what originated years ago." Ann L. and George A. Thorson.

"Denver is overweighted with a do-it-themselves attitude . . . a carry over from the mid-1800's . . ." Mel Saint Clair, Mel Saint Clair Associates.

"It is discouraging to the creative interior designer to witness new construction in the Denver area, most of which is devoid of individual character." Claus Heppner.

"In *everything* we do," the Thorsons explain, "we have to educate the client. Generally, there is not enough budget. We can do a great job with a small budget, if the client is willing and exposes himself to fine design. Unfortunately, the average Denver client is not exposed to avant-garde design and is accustomed to lower price copies of what was originated years ago.

First office building fully carpeted

"There is a great lack of originality and a lot of money is being spent on mediocre and mundane furnishings."

The thread of hope manifests itself here. Ann Thorson continues, "The Guarantee Bank Building managed to get some good sculpture in it. It was the first office building to be fully carpeted in Denver. I know of none before this that had been carpeted in the corridors. Transportation and communication will bring better design acceptance to this area, as they already are doing.

"Denver has been a bad area for artists, generally. Many moved to Dallas, where half as many artists are located as here, but twice as much money is spent on such important design elements."

Another view of the state of the interior design planning art in Denver is provided by Tedd C. Dangerfield, manager Contract Division, American Furniture Co. He says, "The businessman on the contract level is more cognizant of the total design package than ever before.

"Denver is not like Chicago, New York, or Los Angeles. It really is slower, because it is geographically removed from the true design centers. We are griped because restaurateurs, as a good example of contract design users, go to the East for their design talent. I hope that they are getting to the point where they see the design talent in their own backyard."

Lack of resource showrooms

The marketplace complaint crops up persistently with Denver designers. Peggy DeLong, designer for Custom Wood Products, says: "There are two major complaints that we have. One is the lack of receptivity to good design in Denver. The other is a lack of resource showrooms. In spite of this greater interest in *cows and horses* than in good design, good design is coming. Modern America is going to catch up with Denver. As more diverse kinds of industry move in here and more people from other parts of the country move in with it, more money will be made available for good design. It's coming!"

The marketplace complaints don't stop with the designer in Denver, however. Charles "Chuck" Eisen, who claims that his was the first contract showroom to be established in Denver 12 years ago, has witnessed the movement of good designers from residential to the contract field. He says that the lines that are shown in his showrooms (Charles J. Eisen Decorative Showroom) are exactly the ones that Denver designers would have to go to New York, Chicago, Atlanta, or Dallas to see. His is one of seven showrooms in the country to have Boris Kroll Fabrics, he points out.

Nevertheless, the designers are slow to take advantage of this resource help, he says. "They have been using catalogs for so long that it is hard for them to break out of the mold. Some architects and designers are becoming more sensitive to good interior design, but it is like pulling teeth to get more of them to use the facility."

Showroom interest lags

Eisen handles such lines as Artes D' Mexico, Armstrong; C. I. Design; Bianco Mfg. Co.; Cado-Royal; Designcraft; Dunbar; Excel; Gregson; L & B; Trimark; and Hank Loewenstein, to mention a good sampling. He was "counting the house" to see how many designers had shown up for the Boris Kroll showing at the showroom the night before when CONTRACT'S editor talked with him. "Sure, we had a good representation of the most contemporary oriented designers here, but not nearly enough," he mused. "I can't understand why any designer would not jump at the chance to come to the showroom, enjoy some refreshment, talk to reps and other designers, and get filled in on the latest showings. It's coming, but slowly," he said, with a note of anguish in his voice.

One of the most progressive design organizations, which claims it was one of the early pioneers in introducing the strictly professional design approach in Denver, is Interior Design Consultants, Inc., which also established a lighting design laboratory in its quarters for use in interior design projects (see August 1968 CONTRACT, "How to Create Visual Interest with Light"). Louis Davidoff, a principal in the company, points out that Kathleen Caldwell, AID, was the first designer in Denver to go out as a consultant.

"This was a traumatic thing to do in Denver," he says, "but it was felt that she could give the client a broad design basis, with all her effort concentrated on good design, rather than stocking and selling furniture."

Design service is never "free"

"Denverites are beginning to come around to the idea that they are not getting the design service for 'free' when they buy furniture.

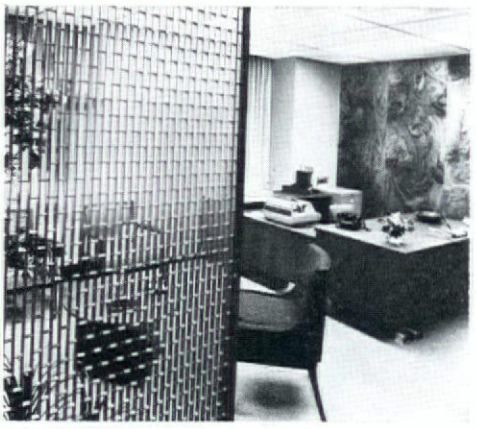
"The community not only is accepting esthetics in design now, despite a very slow start, but it also is beginning to realize that the designer can be a source of considerable savings, when there is no furniture sales ax to grind. This is true because they get competent design with freedom of a specifier's attachment to specific lines, and also, in our case, because they get competent lighting, as well.

"In this area alone, Kathy Caldwell has been able to effect substantial savings, as she is a member of the Illuminating Engineering Society. In practically 100 percent of lighting installations, there is an overall lighting factor going in at a given footcandle level. When you design specifically for a given problem or effect, you don't need that many fixtures and considerable savings are achieved."

Controversy over "free" design service

"Loan companies with no taste whatsoever have been dictating Denver design . . . but this is changing." Robert Caudle.

An exciting lighting fixture in bank (above) dominates interior design and contemporary furnishings by Lee Hockstetler, Castle/West, Inc. Design of small office by Joan Giesecker, AID (right), incorporates a divider screen. Note telephone and power line inlet, at lower right of desk.



Kathleen Caldwell designs to specific visual tasks, combining esthetic lighting with economic lighting. Architects, she claims, like it because they get a completely integrated interior installation. In one state job, a school, she points out that the design work came in $40,000 below budget.

Early start needed for lead time

"There is such a small percentage of sources that are stocked in Denver," says Miss Caldwell, "that we have to start well in advance in our planning to allow sufficient delivery lead time."

"We are not adverse to withdrawing from a commission, if we feel that a design is being unduly influenced," she says. "We did, in fact, withdraw from a commission at Brooks Towers because of impositions that threatened to destroy our conception of good design. One of these was the insistence of putting a massive, 18-foot statue of a gold miner wearing a hard hat, salvaged from an old building that was being razed, right in the lobby of the building."

On the other conceptual pole of designer policy stands Bert Leslie, manager of Interior Designs, the contract division of Desks, Inc. He runs a department consisting of five contract designers and five sales people.

Rustic can be livable

"One thing we are learning is that contemporary is a lot more than just Herman Miller or Knoll," he says. "For example, butcher block tables or even rustic can be very livable. Mirror or brush chrome are not the end all. A lot of contemporary furniture that is rough-hewn, such as a slung leather seat or an antique copper table top, or using indigenous materials with an antique patina can work well in a design," he says, with conviction, "depending upon what the design is. A peg and dowel floor could take on a beautiful contemporary appearance.

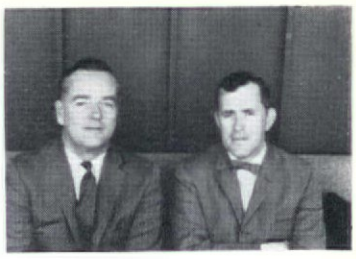
"The trouble is that Denver had an awful lot of experts—men from out of town—telling it what is wrong with its design. We're good and we're bad. The

Bethune & Moore designed this Sky Room Snack Bar at the University of Colorado, where exciting things are being done in interior design, especially with use of colors to change look of floors, a Bethune & Moore specialty.

"In the past, many buildings have suffered because the interiors were left to a purchasing agent, sales 'decorators,' or to commission-hungry salesmen." Lee Hockstetler.

"Denver had a lot of experts —men from out of town— telling it what was wrong with its design." Bert Leslie.

"Design is suspect in many instances, because it might add unjustifiable expense to a new project." Joan J. Geisecker.



"On the local level, we are trying to become more professional. We are emphasizing remuneration on a fee basis." George Bethune (right) and Richard M. Moore.

caliber of our architects is as good as anywhere else.

"When it comes to the professional approach, renderings only indicate an artist's ability to draw. The rendering may not do justice to what could be a good interior and make a poor interior look great. In the final analysis, the client is not buying a picture, he is buying an interior. We are designing to sell merchandise."

Bethune & Moore is a firm that apparently enjoys a reputation that is sterling in Denver, both from the client's point of view and from the point of view of its design peers. The company appeared on every list of "top designers" solicited from the design community prior to CONTRACT visiting the city.

The firm was formed in 1951 by the acquisition of a contemporary furniture store by George Bethune and Richard M. Moore, which in addition to importing furniture, was dealer for a number of early manufacturers of contemporary furniture that still includes Knoll Associates, Herman Miller, Jens Risom, and the addition of others since, that include: Dux, Corry Jamestown, Stendig, several carpet manufacturers, and about 40 fabric suppliers. The list of their designs is impressive and long. In the past few years, the emphasis has been on contract sales to businesses and institutions, according to Bethune, who says: "Interior design has never been a way of life in Denver. Outside people have been brought in to do hotel/motel jobs, mostly on the Western Slopes."

Getting more professional

"On the local level, we are trying to get more professional. We are emphasizing remuneration on a fee basis. Now, the design service is paid for. In the past, things were done on speculation, with a 'free' design service. The client was used to just buying tables and desks and chairs. That was the climate.

"Things are changing now. When the banks and financial institutions began upgrading in the 20th century way, others followed suit.

"We get involved with the problem areas. There is a tremendous need to give character and entity to institutions. At the University of Colorado, for example, we are trying to warm up the environment, to give various public areas a personality that makes them different from the public area right next to it. So we are using 50 different color schemes to do this. Even business firms are now looking at the environment more closely. In a word, there is a better interaction of personalities between the businessman and the designer than there has been in the past."

Why import design talent?

Robert Caudle, another popular designer in Denver, also roils at the tendency of some firms to bring in outside talent. He says, "Samsonite is bringing in an architect from Kansas City for its new plant. But the future is very good, since enough people are being interested in good design, at the universities particularly, to change this idea of importing design talent.

"Loan companies with no taste whatsoever have been dictating Denver design. There has been a fear of the new. But this is changing with exposure."

In Larimer Square, a take-off on Chicago's Old Town, Tom Johnston and Dick Heraty, AID, principals in Interior Space Planning, operate a design shop on the principle of "providing a functional contemporary design solution, not an applied or decorated solution." "ISP," they say, "as a professional interior design firm, does not pursue the marketing of furniture or furnishings. It provides specifications prepared from all of the available domestic and imported manufacturers who produce the most satisfactory merchandise to fulfill the specific needs of the project."

"When commercial design is wrapped up in furniture," says Heraty, "function does not follow form. We are against too much rendering and not enough design work."

The company was started after Dick left Bethune & Moore, and Tom left an association with Dave Suddler Associates and Rodney S. David, architect, with whom he worked as color consultant on an Air Force Academy installation.

Not east, not west, but the middle

Gary T. Merideth of Rogers/Nagel/Langhart, architects, comments that his own orientation is a member of an architectural firm, with the belief that interior design is only one facet of the total process and result of environmental design. He says, "Denver is the queen city of the plains, not east, not west, but right in the middle. Denver, unfortunately, is always a follower. The frustration of the designer is based upon his failure to communicate with his clientele. The royalty city isn't communicating with its country, yet that naivete leaves us with less competition, unfortunately, but a lot more opportunity."

On art and interior design, he comments, "The art world today has never been further removed from environmental design, nor has it been any healthier than it is. Art movements have great influence but little communication with the local design profession."

Lee Hochstetler of Castle/West, Inc., casts a baleful eye on Denver's past. He says, "The level of architectural design is generally very fine and many projects qualify as outstanding. However, in the past, many buildings have suffered because the interiors were simply left to a purchasing agent, unqualified sales 'decorators,' or commission hungry salesmen. Fortunately, because of the increase in fine, coordinated interiors created by professionals, fewer of these unqualified people are being allowed to participate on projects of any importance."

Much resort design work

Aside from Denver's importance as a commercial center, its location on the plain at the beginning of the

Mountain/western living influences design

First National Bank of Bear Valley (above right) is architecturally interesting and unpretentiously furnished. Design was by James Sudler Associates. State Office Building (below right) is conservative and reflects a Western pioneer feeling from chandeliers and paneled walls. Design by Ralph Noble.

"Unlike the major Eastern cities, there are no examples of good classic design." Bert Rosenthal, Jr.

"It's only a recent trend in Denver for the architect to get more involved with the interior." Charles Duff (left) and Thomas Reck.

"Many times I can enter an area and know that it is the work of particular individual . . ." Ralph L. Noble.

"For many years, when something special came along, Denver restaurateurs would bring in talent from other parts of the country." Kathleen Dennhardt.

"Many of our furniture companies are doing design work in order to sell their furniture and sometimes this is good and sometimes very poor." James S. Sudler.

Western Slope of the Rocky Mountains makes it a focal point for the design of many motels, hotels, ski lodges, cocktail lounges, and restaurants, as well as condominiums, associated with winter and summer mountain recreation. There are, therefore, a number of design organizations who do well in this design area. One of them is Aiello, Inc., a small but successful firm founded only four years ago by Louis Aiello, who recently purchased a four-story building, which he is remodeling and which in addition to his own offices, will be rented by an architectural firm manufacturers' reps.

Similarly oriented toward restaurants, and for good reason, is Arnold Design & Equipment Co., headed by Kathleen Dennhardt, president. Dag Arnold, who founded the company four years ago, serves as director of sales and treasurer of the company and also serves as a director of the Colorado-Wyoming Restaurant Association. Errol Dierks, AID, is vice president. "For many years," says Miss Dennhardt, "the local restaurant supply houses served the needs of Denver restaurateurs and when something special came along, the restaurant owner would bring in talent from other parts of the country. This has changed and I estimate that 80 percent of the work is being done by local firms."

Among those architects providing a totally integrated design service is the small architectural firm of Duff Reck Architects. Charles R. Duff and Thomas E. Reck have completed work on a 30-unit motel in Basalt, Colorado, on the road to Aspen, and have exercised strong influence on both exterior and interior design, including furnishings, carpeting, draperies, and a lot of interior architectural detailing.

Hodgepodge-gathering on the skids

"It's only a recent trend in Denver," says Duff, "for the architect to get more involved with the interior. The architect would create the shell and the owner would go from carpet seller to furniture seller to furnishings

Textures, wood beams, and canopy over grill indicate that the spirit of the West lives in the Heart Of Denver Motel's Tartan Coffee House, designed by Arnold Design & Equipment Co.

seller and so forth, gathering together his 'hodgepodge.' Clients were frightened of interior designers."

"What Denver lacks now is showrooms," says Reck. "We're catching the tail end of the West Coast influence, rather than the East Coast. People like heavier, natural wood out here, which is available in abundance, but we have got to have an opportunity to see and feel and examine new lines and materials in order to design them into installations."

Design often suspect

Joan J. Giesecke says that she is grieved by the lack of imagination in utilization of space in Denver. Generally, she says, there seems to be a general unawareness and lack of sophistication regarding design. It is suspect in many instances, because it might add "unjustifiable expense."

Miss Giesecke says, "Unsophisticated client-designer relationships in the majority of commercial jobs make for design sweat-shops operated as a sales service for office furniture dealerships. Everyone bemoans giveaway, speculative design, but these practices will continue until there is agreement between competing dealers, or until more clients become educated to the necessity for retaining a specialized design firm.

"Far too many buildings are being built without regard to any future tenancy; obstrusive heating systems, poor fenestrations, complete disregard of any lighting systems, other than modular fluorescence, make the designer's job a travesty, as he can't *design* anything. The majority of architects are rather deaf to appeals for anything better, and, the clients are too unsophisticated to demand anything but the basics. Naturally there are exceptions to all the foregoing.

"The distance from markets is particularly noticed by me when I want to do a total design job, including lamps and accessories and wall treatments, which I dislike buying by catalog. The joy of being able to choose at will is completely unknown to me, and would be heady. It would also be magnificent to be able to show a client exactly what he is getting, instead of 'the type,' as is so often necessary. All in all, I would say that Denver is a nicer place to live in than to practice design in!"

Bert Rosenthal, Jr., NSID, vice president Contract Division, Chevron Distributing Co., which added its contract division in 1962, happily indicates that the division has doubled its volume each year for the past several years. "Today," he says, "we are designing clubs in Asia and Europe as well as supplying the Mister Steak Restaurants with specially designed items for all of their franchised steak houses throughout the country.

"During my years in the Denver area, a promising change in design has evolved. Many years ago, the only type of design acceptable to the motel-hotel trade was 'Western.' Wagon wheel headboards and Palomino heads on upholstered chairs were a must.

"To evaluate today's interior design in this area, one has to be cognizant of two influences. One is our mountain country and the other—the casual living and informality of our western people. For these reasons, a great deal of our work reflects this attitude and environment. There are, of course, many fine examples of good contemporary and traditional design.

Much the same is true of our architecture, except for the usual number of classic government buildings. Fortunately, we are not a city of glass-cube, high-rise buildings. Our native stone has lent itself admirably to many of our buildings, and I feel for the most part, our buildings are in very good design. If I had any derogatory statement to make relative to our architecture, it would be directed not at our architects, but the Denver client who feels it necessary to go to Los Angeles, Chicago, and New York to employ architectural firms for Denver projects. We have excellent talent in both professions in Denver."

As for the interior design technique, Ralph L. Noble of Ralph L. Noble Associates, Inc., calls for greater emphasis by the designer on functional phases, such as lighting, structural elements, communications, and so on. "An excellent example," he says, "of this new approach to lighting is through the establishment of a 'flattery index' being developed by the Society of Illuminating Engineers. There has been neglect on the part of many interior designers to give full consideration to operational and functional elements, to the end that a melding of the esthetic and functional can take place. So many times I can enter an area and immediately know that the decor is the work of a particular individual, because of the basic sameness in color and design, and it may—or may not—serve the operation."

Oppressive commercialism

Restating a continually recurring theme enunciated by Denver designers, Claus Heppner of the firm by the same name, and member of AID, says, "It is discouraging to the creative interior designer to witness new construction in the Denver area, most of which is devoid of individual character. As the quantitative need for functional living and working space increases, it appears that all attempts at versatile design are discarded for the sake of expediency. Although budget considerations consistently limit expenditures, the approach and the solution for each exterior and interior situation could and should be a personal expression and a unique statement of design philosophy. Perhaps the problem stems from the prevailing tendency to satisfy the needs of the moment.

"We do not mean to imply that good design in architecture and interior space planning is totally absent in Denver . . . responsible designers and architects . . . will continually strive to inject new ideas and fresh talent into what is an atmosphere of oppressive commercialism." (C)

COST CONTROL AND THE BIG CONTRACT JOB—II

PREVIOUS CONSTRUCTION COST RECORDS INVALUABLE IN DEVELOPING REALISTIC NEW JOB BUDGETS

By Robert J. Duffy

Project costs are the materials and time which go into the physical realization of a design. This is the area in which cost control and savings accrue to the client by way of good judgment in design and specifications and particular attention to administration.

The starting point of control in this subdivision is with records and estimates. A salient difference here is that we are dealing in construction and furnishings costs that are more determinate and ascertainable, plus the fact that accurate and valuable sources of information are readily available. Still, office records of previous construction costs are always a good reference.

By the use of such records and the many published estimating guide services available, a good estimator can arrive at a very realistic budget price for the job. This of course requires that the office either have such a man on its staff or employ an estimating service. It is the only way by which cost control can be exercised at the early stages of the project and be meaningful. Otherwise, the designer works blindfolded and does not really know where he stands until the bids come in, or worse yet, until the job is done. Then it is too late.

PRELIMINARY STEPS

No one can furnish a reasonable estimate without a fairly accurate idea of what he is estimating, or if half way through the project, all the brass is replaced with solid gold. Of necessity, therefore, a good outline must be developed from the start.

First, a determination is made as to the caliber and quality of the work as well as the scope indicated. On this basis a very preliminary estimate is obtained by applying square foot costs of some previous similar job, remembering to update the figures by the application of conversion factors for cost increases over the intervening time period. Add a contingency fund for safety.

Once this preliminary is approved and a contract signed, preliminary plans and specifications are prepared and the first true estimate is made based on the particular design and requirements. This should include furniture, furnishings, and finished budget. From there on, it is strictly a matter of adhering to the original concepts and periodically reviewing and updating the estimate for accuracy. The client should be kept informed of any deviations from the original.

Once the dollar amounts have been developed and set, the next and most important step in cost control is design control. Here, the cost can fluctuate more freely.

The designer must be fully aware of and take into consideration all the stipulations of the client's lease agreement. The designer must know what is being furnished by the landlord, and building standards should be used wherever possible. Substitutions involve additional costs. Design ingenuity and talent should be used to turn building standards adversity into advantage. And, above all, work the landlord will do should not be duplicated.

Second, never lose sight of prime cost and design objectives as stipulated by the client. It is a severe temptation when design opportunities exist or inspiration hits to throw caution and cost control to the winds and follow the muse to disaster on the rocks of financial dissipation. The designer must keep foremost in his mind the fact that the design is for the client and not for himself. He is dealing with the client's money, designing for the client's functions, and after the job is done, the client is going to occupy the premises.

Although it is true that the designer uses his talents and imparts his style to the finished product, this finished product must reflect the image, personality, and function of the client while fitting his purse.

If, on the other hand, temptation is too great and compelling reasons force a deviation from the client's desires or budget, this can be done in a way that still allows the client the final word by the use of alternate proposals with alternate prices. In this way, the client has the opportunity to make the final commitment.

VALUE OF REVIEW TEAMS

A third method of cost control is the use of VE (Value Engineering) teams. This is a fairly new technique used by governmental agencies and engineering concerns. The principle behind the system is very basic. Since someone who is very close to a project has had his thinking and faculties channelled in a certain direction, he is blinded to alternatives. On the other hand, a stranger to the project approaches the design with a fresh and unbiased view. In practice, this means the review of the project by a team of people in the office who have had no prior connection with it. Their aim is to carefully check all drawings, details, specs, and other items to see if a better or as good solution at a savings can be found.

Fourth, use the checklists. Do not overlook anything, the air conditioning, the ash trays, the electric service, the paintings, the delivery and installation charges, the plantings, and the taxes. It is especially important to make certain that working drawings and specifications do not omit something or require on-the-job changes that can become a real loophole through which the contractor can drive elephantine extras into the project.

A DANGER IN COMPETITIVE BIDS

Another factor in project cost control is the construction contract. Like contracts in internal costs, different forms have different features and demand attention to differing facets. The two major forms are the cost-plus and the competitive bid. Generally, the cost-plus contract is more expensive, more reliable, and certainly most uncertain. As a result, it demands the greatest amount of administration, attention, and control to assure proper billing and eliminating spiralling costs.

Competitive bids are usually more economical, but they require a great deal of detail in plans and specifications to eliminate ambiguity or freedom of choice on the part of the contractor. They also carry with them the added danger of a bad contractor on public works projects, where the law in many localities requires that the low bidder be awarded the contract. Here, a great deal of effort and caution must be used to attempt to select only good contractors for bidding and to eliminate mavericks.

The final element of project cost control is the administration of construction. The use of CPM or PERT and computers to keep the project on schedule and to be aware of the critical operations which affect the progress of the total job are important. Another major consideration is the matter of change orders and the costs involved. It is imperative that change orders be kept current, that they all be documented in writing with full costs before the work is done, that the client be informed and approve them, and, most of all, that they be kept to a minimum. **(C)**

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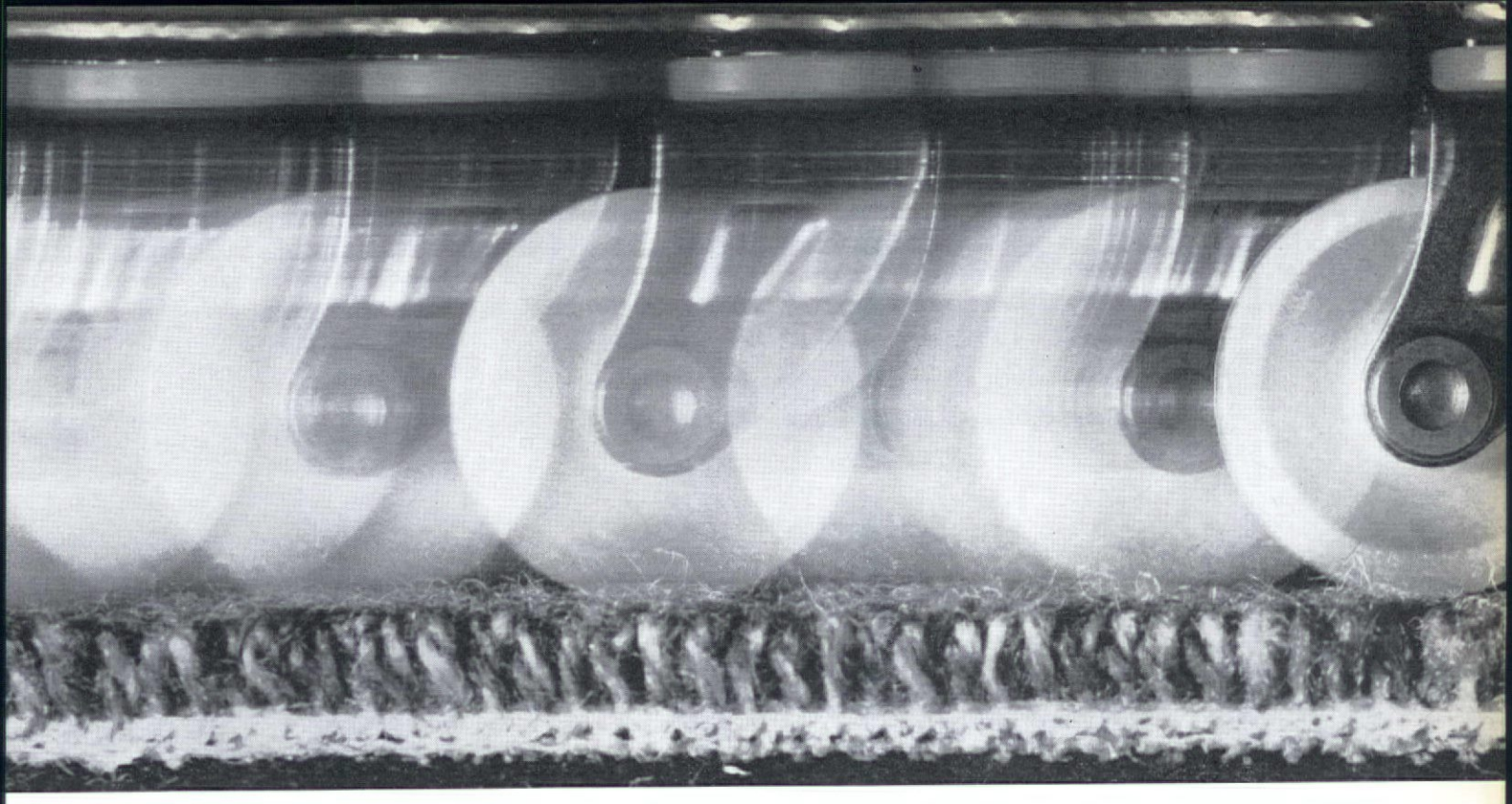

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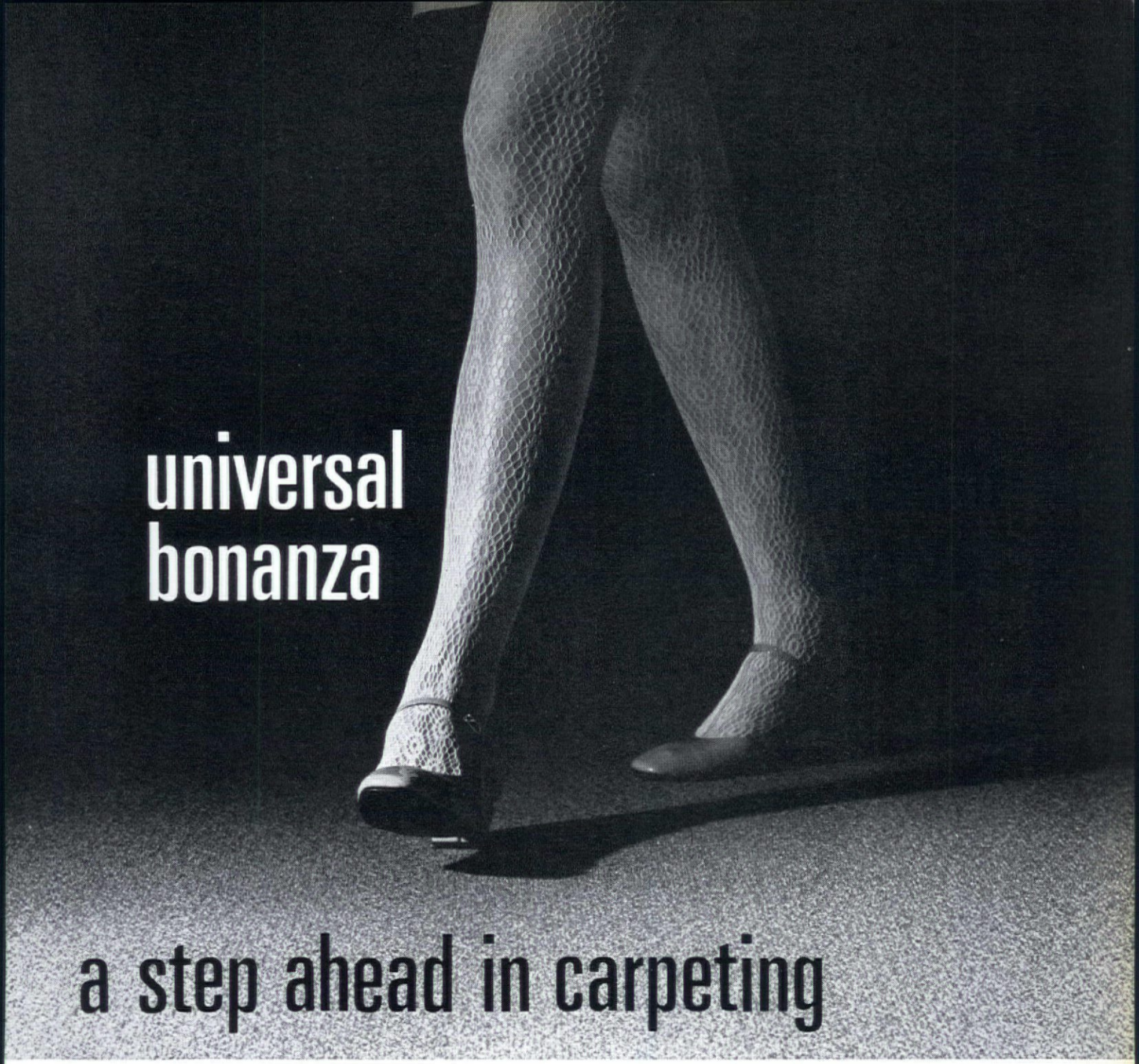

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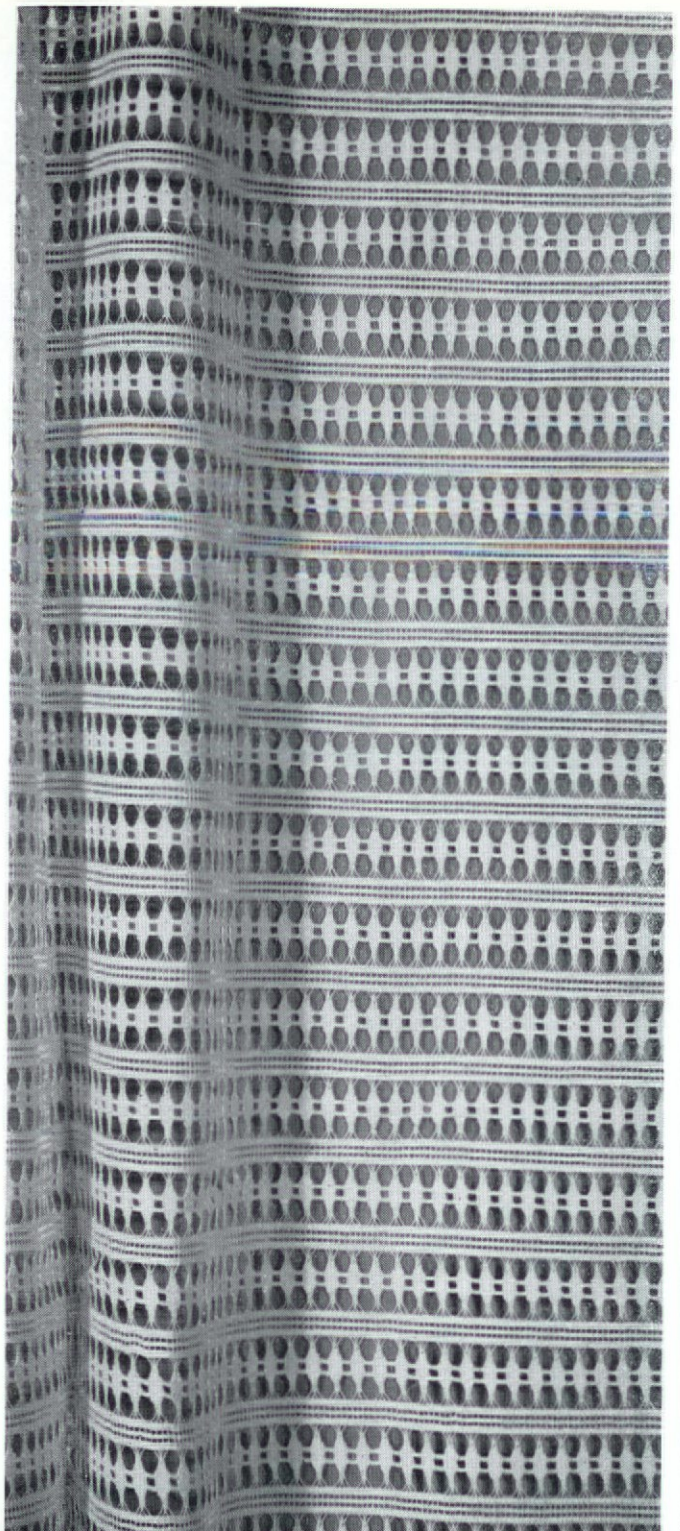

Circle No. 59 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Exotic wood furniture

A graceful out-rigger leg accents the design simplicity of the Hardwood House Citation line of desks and

credenzas. In oak, walnut, teak, or rosewood, the line is available in a wide range of sizes and components.

Circle No. 166 on product card facing P. 128

Carpet program for designers

Contract 350, a program for architects, designers and contract carpet specifiers, is available from Roxbury Carpet Co. Three volumes, each containing five selected grades with suggested colorations, will be used for selection and specification purposes. Colors can be custom matched when desired.

Circle No. 167 on product card facing P. 128

Executive swivel-tilt armchair

High-backed comfort for the executive is available from Stendig in the Consul swivel-tilt armchair de-

signed by Esko Pajamies. Resting on a polished chrome pedestal base the rounded upholstered chair raises and lowers for individual comfort.

Circle No. 168 on product card facing P. 128

MOTHE LIFE INSURANCE CO., GRETNA, LOUISIANA. INTERIORS BY HEIN

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GUARANTY BANK & TRUST CO., GRETNA, LOUISIANA. INTERIORS BY HEIN

Designed for Value

Furniture that's handsome . . . styled to bring new beauty to every area of the modern office. Furniture that's adaptable to the requirements of every work station. Furniture that's durable . . . built for years of distinguished service with a minimum of maintenance. Furniture that's constructed with the same care and precision that mark the most expensive, yet is moderately priced. That's office furniture by Cosco.

With desks, chairs, credenzas, tables, lounge furniture, and utility seating, Cosco can satisfy your every office furniture need . . . superbly!

Designers, architects and other office specifiers should ask for the "Architects Package" when they write to Dept. C-18.

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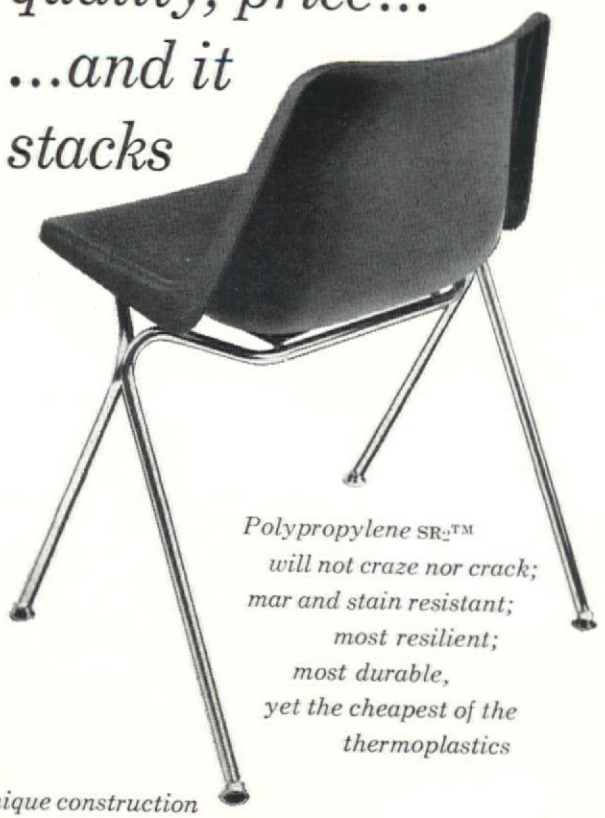
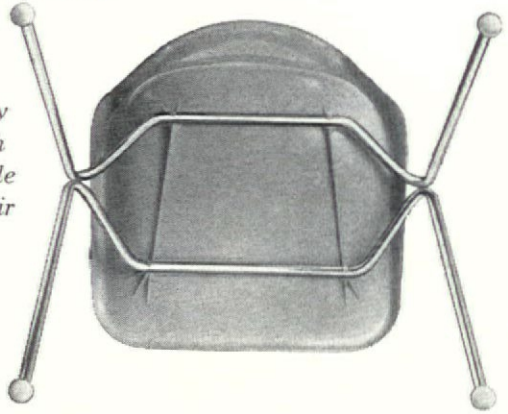
Hamilton Cosco, Inc., Office Furniture Division, Gallatin, Tennessee

It has everything... beauty, comfort, quality, price... ...and it stacks



Polypropylene SR-2™ *will not craze nor crack; mar and stain resistant; most resilient; most durable, yet the cheapest of the thermoplastics*

Unique construction . . seat will never come loose . . . self-tapping screws go directly into webbed bosses integrally molded with the underside of the chair



Also with ganging hooks; with arms; or with tablet arms; — *they all stack!* In use in 23 countries in classrooms, dorms, restaurants, auditoriums, airports

designed by
Robin Day, celebrated British architect

made in U.S.A. by
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CHICAGO: 6-128 MERCHANDISE MART
MONTREAL, CANADA: EBENA/LASALLE, 894 BLOOMFIELD AVE.

New catalog of the complete line with specs and color chart WRITE FOR IT

PRODUCTS & SERVICES

CONTINUED

Rustic provincial chandeliers

Casual provincial lighting is the theme of Globe Lighting's Country Classics collection. Mediterranean and

colonial influences are evident in the 21-piece group of rustic chandeliers of wormy chestnut and distressed wood with heavy iron scrollwork, reproductions of hurricane and oil lamps, and weathered brass lanterns.

Circle No. 169 on product card facing P. 128

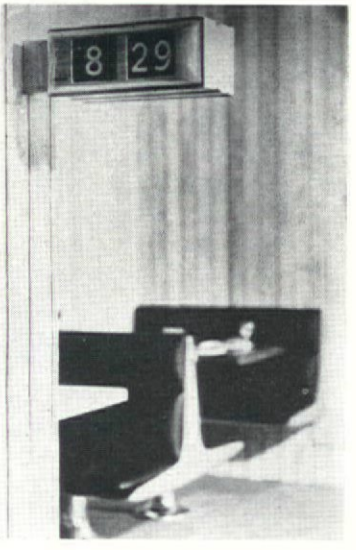
Wood veneer laminate revived

Genuwood, the genuine wood veneer laminate by Parkwood, is being produced again after a five year lapse. Genuwood, which can be used anywhere that wood is called for and has the durability of laminates, is offered in teak, American walnut, oriental wood, English oak, and Zebrawood. Other veneers are available on special order.

Circle No. 170 on product card facing P. 128

Imported digital clocks

Large, easy-to-read graphics make the Boselli digital clocks, distributed by Peter Pepper Products, ideal for



public areas. Several specialized models including automatic calendar clocks and lapsed time indicators are also available.

Circle No. 171 on product card facing P. 128

Circle No. 61 on product ca

Firm Decision!

carpet that looks good and can take it...

JORGES makes it!

MADE OF HERCULON*
CARPET PILE OF 100% OLEFIN FIBER

FIRM DECISION:
Yes, we've made one. Over 170,000 tufts per square yard of HERCULON'S* solution dyed 3 ply yarn. Firm enough?

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*REGISTERED TRADEMARK OF HERCULES INCORPORATED, WILMINGTON, DELAWARE FOR ITS OLEFIN FIBER.

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

Brody settees... strong on comfort and design

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

No. 8413—ARMCHAIR

Brody*

B. BRODY SEATING COMPANY • 5921 W. Dickens • Chicago, Illinois 60639

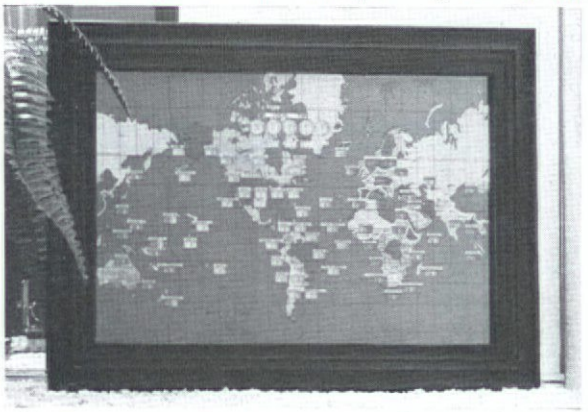
Circle No. 62 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

World time clock

You can tell the time anywhere in the world with a glance at Howard Miller's World time clock. Set the correct local time and the corresponding correct times

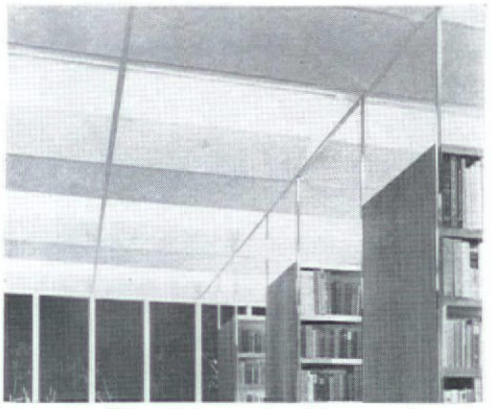


register on the world map for 70 different time zones. The clock, framed in walnut or maple, is available with an illuminated face.

Circle No. 172 on product card facing P. 128

Economical vaulted lighting

Vaulted lighting fixtures are available for economy installations from Armstrong Cork Co. The VGM light-

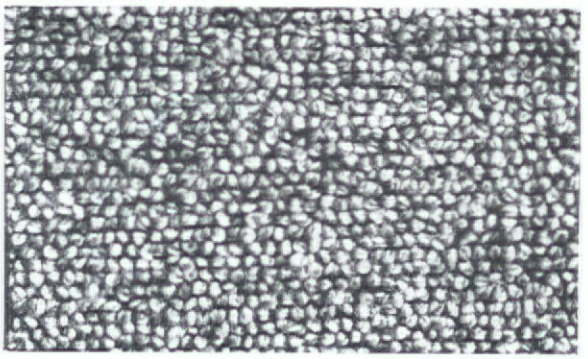


ing fixtures offer acoustical side panels, glare-free lighting, and ease of relocation. VGM has five basic component parts for easy assembly.

Circle No. 173 on product card facing P. 128

Cross-piece-dyed acrylic carpet

A carpet employing the cross-piece dyeing of Creslin acrylic fibers is available from Walter Carpet Mills in



18 colorways, in 12- and 15-foot widths. The new commercial quality carpet comes in three different weights: 29 ounce, 42 ounce, and 33 ounce.

Circle No. 174 on product card facing P. 128

Circle No. 63 on product car

Bassick Ball Casters turn a heavy piece of furniture into a lightweight. And they don't take a thing away from the most sophisticated designs.

Matter of fact, they *add* something.

Beauty. Polished and satin brass or chrome.

Statuary bronze. English antique. A finish to match any style of furniture. All electro-plated. All die-cast. All made to last the lifetime of the furniture.

So pity the poor housewife.

Bassick does.

I used to be a 97 lb. weakling.

Bassick

THE BASSICK COMPANY, BRIDGEPORT, CONNECTICUT 06602 • DIVISION OF STEWART-WARNER CORPORATION

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JB Colorail® System

New **Colorail** System brings to railing the beauty, durability and strength of vinyl plastic combined with aluminum. The plastic material strongly resists wear, weathering and corrosion. Choose from a range of colors and smart styles in plastic handrails and plastic-clad posts. Deck or fascia mounting is optional. JB **Carlstadt®** metal railing components also are interchangeable for still more versatility, including metal handrails on color posts. Glass stops and neoprene glazing channels are available for applying decorative panels. These systems of economical stock parts are available through local fabricators. Engineering data are provided. Ask for literature or see Sweet's Architectural File 3e/BL or Industrial File 3b/BL.

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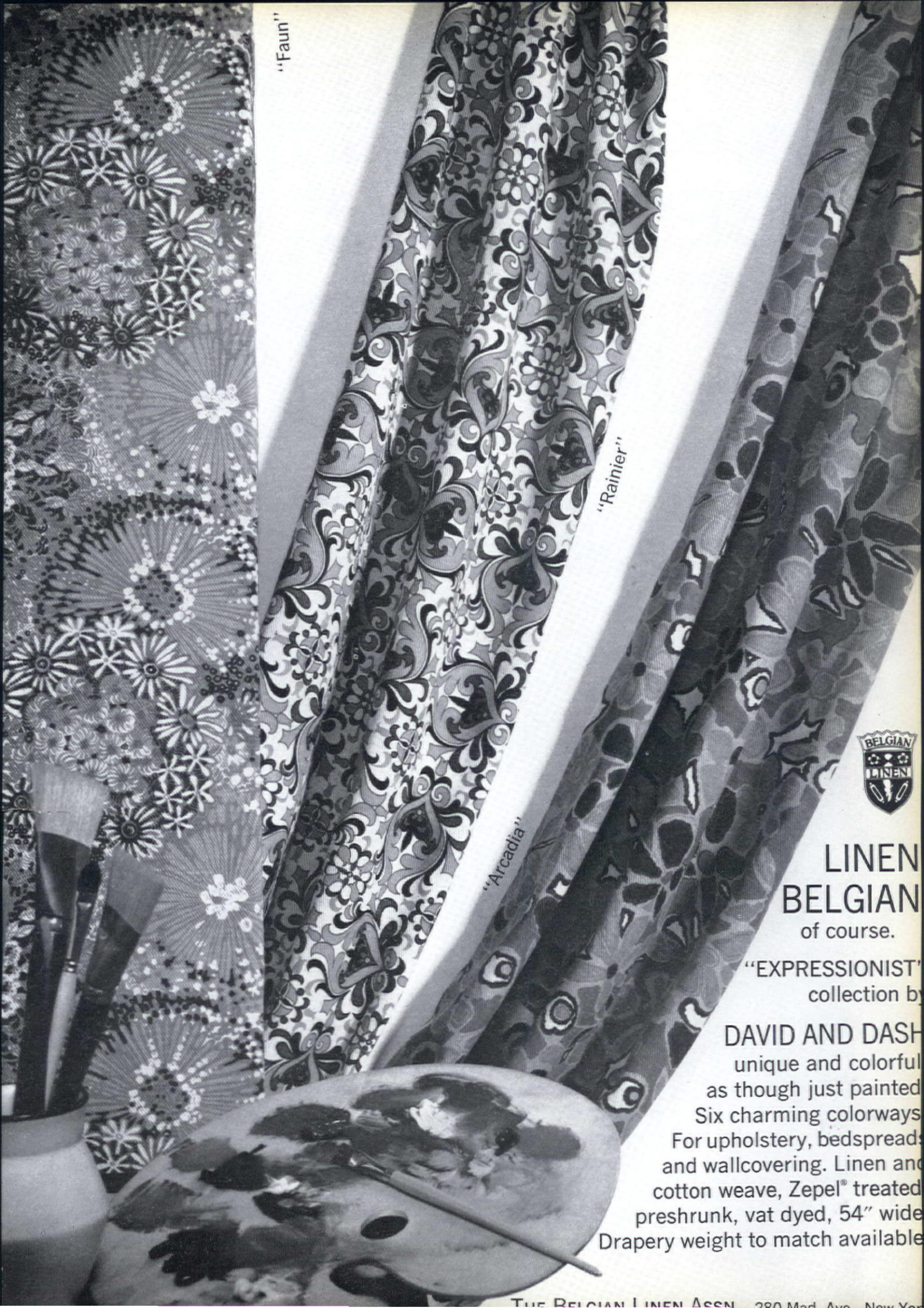
Circle No. 64 on product card facing Pg. 128

Circle No. 65 on product card→



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"EXPRESSIONIST"
collection by

DAVID AND DASH
unique and colorful
as though just painted
Six charming colorways
For upholstery, bedspreads
and wallcovering. Linen and
cotton weave, Zepel® treated
preshrunk, vat dyed, 54" wide
Drapery weight to match available

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ANY SIZE—ANY FINISH—ANY VINYL

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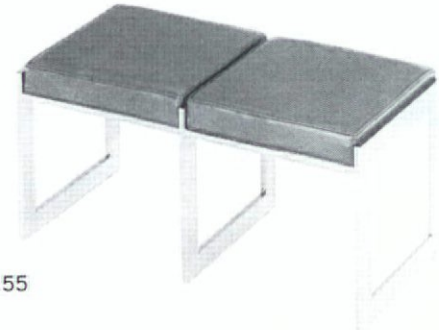

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New York, Philadelphia, Chicago, Atlanta, Miami, Dallas, Cincinnati, Denver, Los Angeles, San Francisco, St. Louis.

Circle No. 66 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Contoured oak side chair

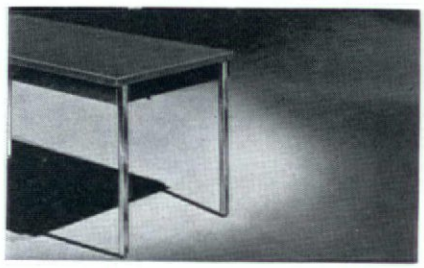
A rugged side chair, suitable for libraries, dormitories, dining halls, and student lounges has been added to

the Harvey Probber Oak Educational Series. The chair available with or without arms and with contoured back and seat of molded oak faced plywood is also offered with an upholstered seat.

Circle No. 175 on product card facing P. 128

Sturdy contemporary tables

Folding tables that don't look like folding tables are featured in Hamilton Mfg. Co.'s Designer line. Syn-



chronous action allows a one-hand folding and unfolding operation on the various shaped tables. Legs which require no cumbersome braces are positioned at table ends to avoid wasting seating space.

Circle No. 176 on product card facing P. 128

Louis XVI swivel chair

Period styling is combined with contemporary func-

tions in Ralph A. Meile's Louis XVI design executive swivel chair. Proportions of the chair are adapted to the office of today.

Circle No. 177 on product card facing P. 128

Circle No. 67 on product c

For contract, consider the great advantage of a V'Soske pure wool rug.

And, particularly, where the rug is for an important traffic area. For here, not only must the element of beauty be retained, but the functional properties which provide for long wear and easy maintenance. All V'Soske rugs bear the wool mark label.

The V'Soske rug shown was commissioned by Gene Adcock, A.I.D., K-S Wilshire, Inc., Los Angeles for installation in the Beneficial Insurance Co., Home Office, Los Angeles, Office of the President.

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PURE WOOL PILE

The wool mark is your assurance of quality tested carpets made of pure wool pile.

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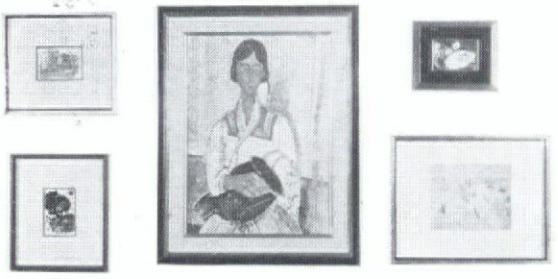
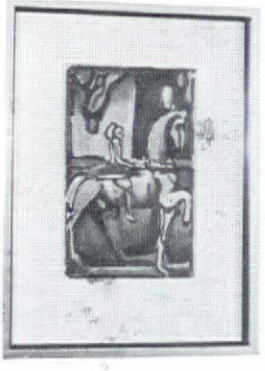
Academy Arts, the great new source for pictures, wall decor.

We cover the picture front — from Mini-Groups — an entire wall of pictures for the price of one — to the swinging new aluminum frame Tempo Group — everything you need in framed reproductions for any decorating effect.

New! Mini-Groups . . .
an Academy Arts exclusive!
Entire walls of pictures at low, low prices!





New! Tempo . . . the "now" look!

Contemporary prints in gold and silver aluminum frames in a wide variety of sizes.

FREE CATALOG

Write for 64-page catalog— big pictures, small pictures, all subjects, all styles. Over 500 subjects; delivery when *you* need it!

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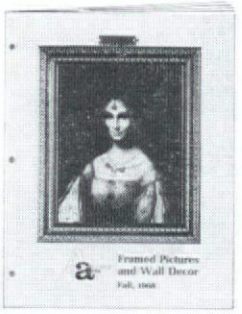


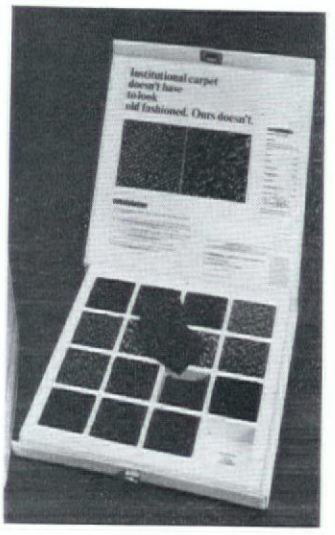
Showrooms in Atlanta, Dallas, Los Angeles, San Francisco

Circle No. 68 on product card facing P. 128

PRODUCTS & SERVICES
CONTINUED

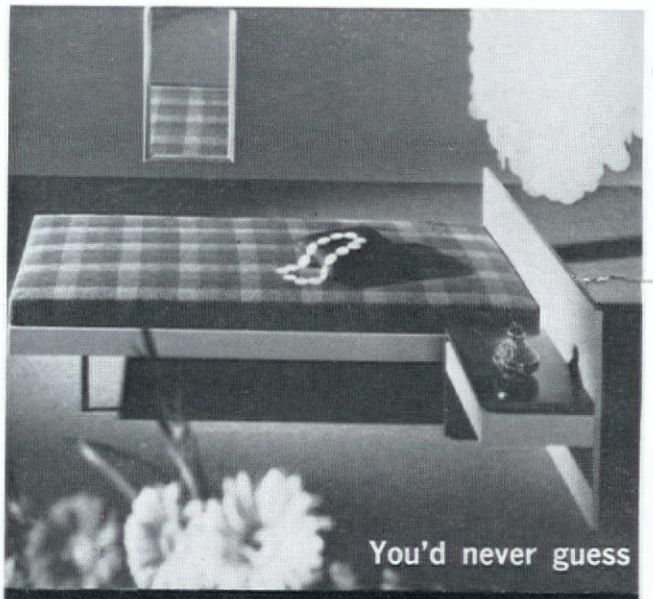
Carpet swatch kit

The Constellation Kit, a book style designer kit from Commercial Carpet Corp., provides samples of the



carpet with 2 by 2-inch swatches of 15 different three-color patterns. The same type of style kit is offered in the Meteor pattern.

Circle No. 178 on product card facing P. 128



this adjustable **lattoflex®** Bed hides

a patented flexible wood slat spring, that replaces out-dated box springs and bed boards. More Americans including back sufferers, doctors, hospitals insist on body-pampering Lattoflex. Europe's top designers created our singles, doubles, hideaways, couches. Prompt delivery. Color catalog. Visit our new showroom —

LATTOFLEX 240 E. 56th Street, 2nd fl., New York, N.Y. 10022
Cor. 2nd Ave., Phone (212) 753-5877, Daily 9:30-5:30, Sat. 11-3

Circle No. 105 on product card facing P. 128

Circle No. 69 on product car

If we can't match it, we'll eat it.

No colors are too subtle, no combination too difficult, no sample too unlikely for us to custom-dye carpet to match.

What's more, you don't need a big order to be a big hero.

We'll dye as little as 350 yards. Which won't cost you a penny extra.

We call this Roxbury program Contract 350. It gives you the widest choice of contract carpeting anywhere. There are 15 grades to fit every job, and cope with every traffic or soil condition. Guardsman or Scotsmoor, for example, offer the tightest construction you can find.

And these carpets bear the wool mark—the mark of outstanding performance from the world's best—pure wool pile.

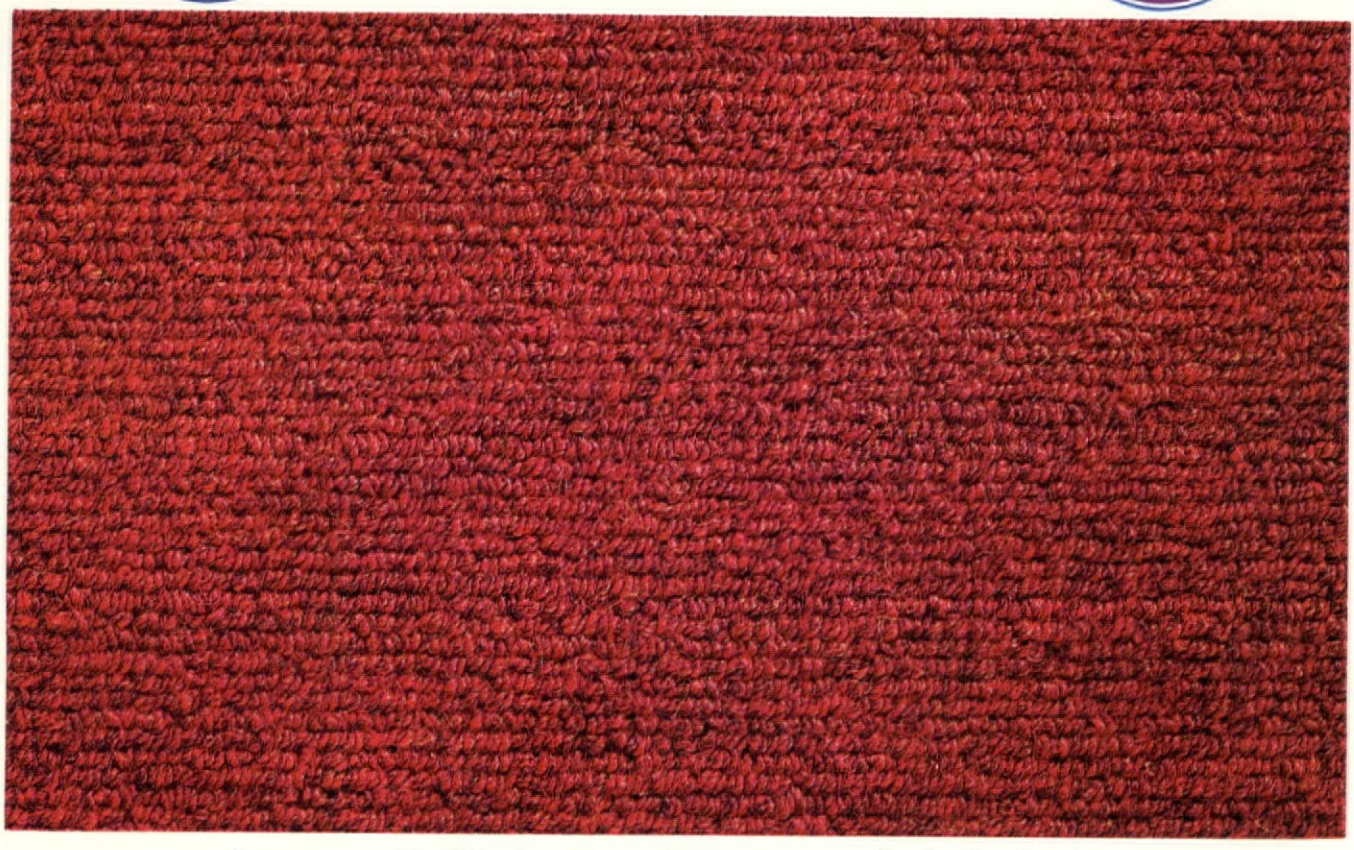
So send us a cabbage, a seashell, an autumn leaf, or whatever you want to work with. We'll match as little as 350 yards. Exactly.

And nobody can match that.

Contract 350—in pure wool pile.
Carpet by Roxbury.

Framingham, Massachusetts 01701

Where will this rich, new, natural-looking Wellco Decathlon carpet made with Vectra fiber find happiness?



In some traffic-heavy, stain-prone, fade-inducing place where most other carpets would find grief.

Happiness is finding a carpet with maximum stain, fade and abrasion-resistance, minimum maintenance...and discovering that it's also rich in natural beauty. ☐ Such a carpet is new Wellco Decathlon, made with Vectra® fiber. ☐ Here at last is a fine gauge tufted carpet that passes every rugged test in the book. Made with spun yarns of 100% Vectra olefin fiber, Decathlon also has such natural-looking tufted beauty, you may suspect us of pulling the wool over your eyes. Until you see Decathlon's remarkably modest cost. Available with all weather backing...and jute or high density rubber for interior use. ☐ Of course Decathlon made with Vectra fiber is outdoor-indoor carpet in the truest sense. But once you see how lush and natural it looks indoors...you may not have the heart to put it outside.

SPECIFICATIONS:

Pile of 100% solution dyed Vectra® olefin fiber
1/10 Gauge (270 Pitch)
Pile Wt.—33 oz. per yd.
Pile Ht.—⅛" or .125
Stitches per inch—9
Tufts per sq. inch—90
Yarn Count—3.00 cc (3 Ply)
Primary Backing—100% polypropylene
Secondary Backing: (weight per sq. yard)
A. 9 oz. jute
B. 32 oz.—high density rubber
C. 20 oz. special all-weather back (all bonded with 26 oz. of latex)

For additional information and samples on Decathlon write to: Wellco Carpet Corporation, Department V, P.O. Box 281, Calhoun, Ga. 30701

Name_____

Company_____

Address_____

City_____

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ENJAY Vectra® OLEFIN FIBER

Vectra® olefin fiber is manufactured by Enjay Fibers and Laminates Company, Odenton, Maryland, a division of Enjay Chemical Company. Odenton: (301) LO 9-9000. New York: 350 Fifth Avenue (212) LO 3-0720. Charlotte: One Charlottetown Center, (704) 333-0761. Enjay makes fiber, not carpet.

Circle No. 70 on product card facing Pg. 128

Circle No. 71 on product card→

Costa Mesa makes beauty make sense

Hidden beneath a series of rich wood exterior
is a unique, self-stressed internal steel frame...
to combine light-scale design with stability,
economy, and long life...easy replacement of
damaged tops or panels. Available in six distincti
lines of office furniture...700 variations in each
line plus accessories, finishes, and options. Yes! Th
magic of Costa Mesa beauty is more than skin deep

COSTA MESA DIVISION/Vista-Costa Mesa Furniture Compar
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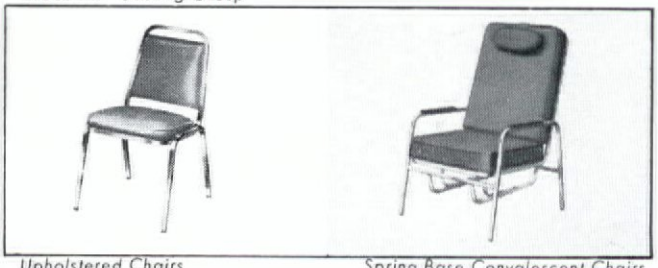
"Moduline" Seating Group



Upholstered Chairs

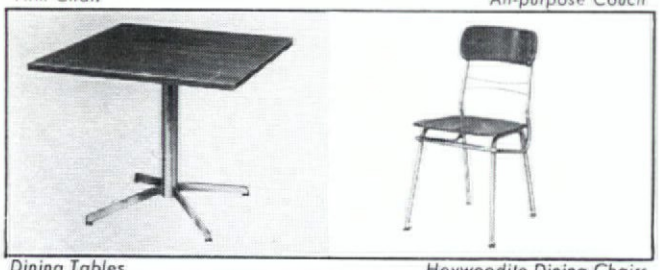
Spring Base Convalescent Chairs

Fiberglass Institutional Chairs/Rockers

Fiberglass Stack and Gang Chairs

Arm Chair

All-purpose Couch



Dining Tables

Heywoodite Dining Chairs

Unbreakable, unchippable, unrustable, unbeatable. Unmistakably Lloyd of Menominee.

Lloyd has just about everything for business or institutional metal seating. Stack chairs. Armchairs. Gang chairs. Dining chairs. Rockers. Convalescent chairs. Plus tables, to coordinate. Backed by Lloyd's century-and-a-half reputation for the highest standards in comfortable, durable construction and good design.

Lloyd

Lloyd Manufacturing Company, Menominee, Michigan.
nationally known—established 1826
A division of Heywood-Wakefield

Circle No. 72 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Compact stacks save space

Limited library space can be doubled by the use of Shelco Systems Corp. compact stacks. Volumes fit on

the front and both sides of the shelf. Shelves glide out easily on roller ballbearing nylon wheels. Metal stacks are available with wood finished or metal ends and cover plates.

Circle No. 181 on product card facing P. 128

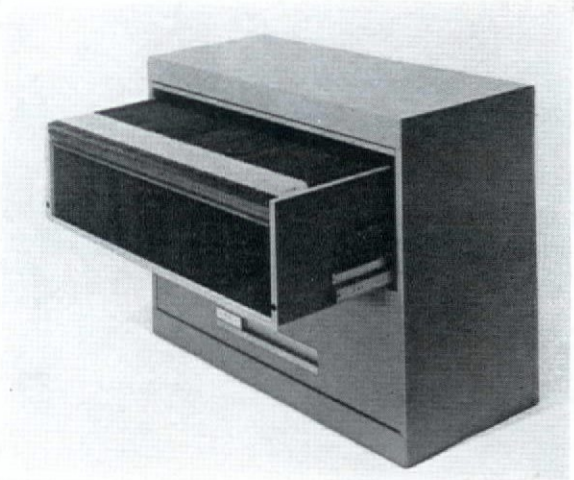
Marlite adds second tavertine panel

Marlite has added a second textured tavertine panel to its line of decorator paneling for 1968. Called Lombardy, this panel has a distinctive white appearance in contrast with Tuscany, which has the neutral tones of Italian limestone. Prefinished with a satin finish, the paneling comes in square-edged 4- by 8-foot panels, and tongue-and-grooved 16-inch by 8-foot planks, each ¼ inch thick.

Circle No. 182 on product card facing P. 128

Lateral file with retractable doors

Maximum capacity in minimum space is offered by a line of wide steel lateral file cabinets by General Fireproofing Co. The two, three, four, and five drawer



standard models feature a roll-out cradle that accommodate standard or hanging file folders and retractable doors so that records can be viewed from the front, side, or top.

Circle No. 183 on product card facing P. 128

Circle No. 73 on product ca

Try our "convince-the-client" test for Du Pont X-12* Flame Retardant

Even people who know fabrics could be skeptical about Du Pont "X-12" flame retardant. If it's effective against fire, they reason, it must have some effect on the material's appearance.

That's why the most convincing test they can make is to inspect a piece of treated cloth. The colors are still bright, with shade and light fastness unchanged, and no crocking or blooming. Hand and feel are normal.

The only thing left to do is to hold a lighted match to a piece of fabric treated with "X-12". Take the match away, and the fire stops, with no afterglow. End of test. Only fire can tell the difference.

"X-12" works on any natural fiber or viscose rayon. Its long-term protection lasts until the material is washed or dry cleaned. Since it's a renewable flame retardant, "X-12" is easily reapplied. You can even provide flame retardancy for a wide variety of materials such as wadding, quilting, mattress fillers, carpet backing, and nonwoven disposable garments.

Convince yourself. We'll send you a fabric test sample along with additional information on "X-12". Mail the coupon now.

*Du Pont Trademark

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Wilmington, Del. 19898

- ☐ Please send a fabric test sample and additional information on "X-12".
- ☐ I am interested in flame retardancy for _____.
- ☐ I am interested in talking to an "X-12" applicator.

Name _____

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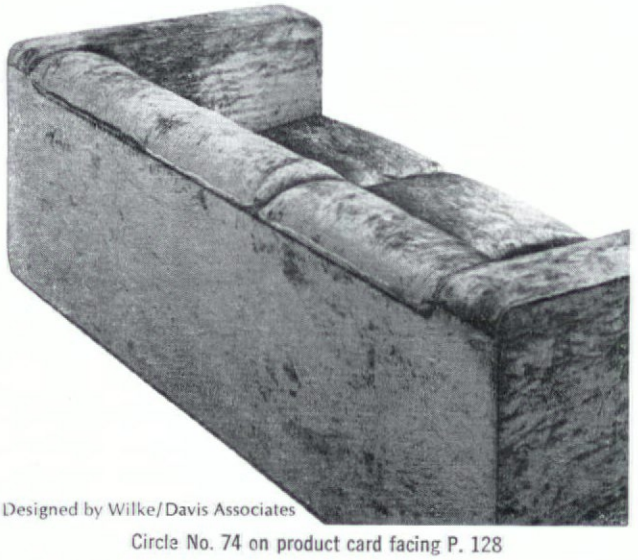


Designed by Wilke/Davis Associates

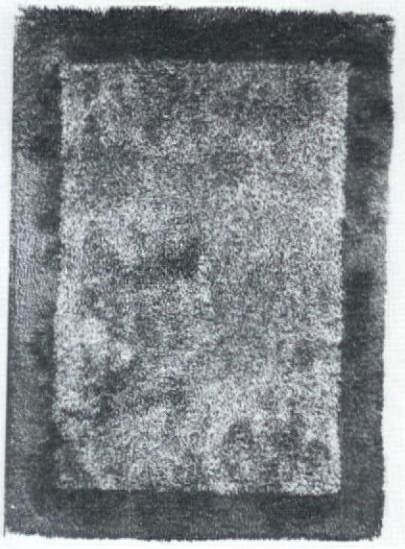
Circle No. 74 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Distinctive look in area shag

Source, Allied Chemical's newest fiber, has been made into an area rug by Regal Rugs, Inc. Genesis, designed by Marie Creamer, has a shag texture and muted three-color effect with a solid color border. Light play on the fiber creates subtly changing patterns.



Circle No. 184 on product card facing P. 128

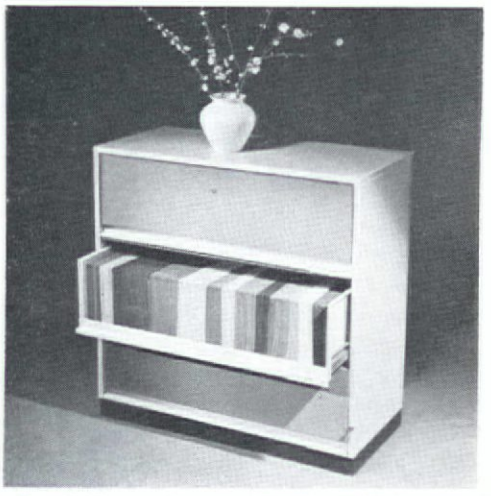
Stock crystal available

Lenox Crystal has announced a new stock program offering 11 of the most popular stemware, cocktail and barware items in a variety of shapes, optics and colors. The full line is offered in five distinctive patterns.

Circle No. 185 on product card facing P. 128

Lateral file for flexibility

A variety of colors and shelve styles make Victor Systems & Equipment's lateral filing unit adaptable to any office need and decor. The firm, a division of Sperry Rand Corp., has designed 13-inch, one-drawer units which can be used separately or piled in groups. Each cabinet can hold either letter or legal size files, can be equipped with pull-out shelves or remain fixed, and can be specified with recessable or fixed front.

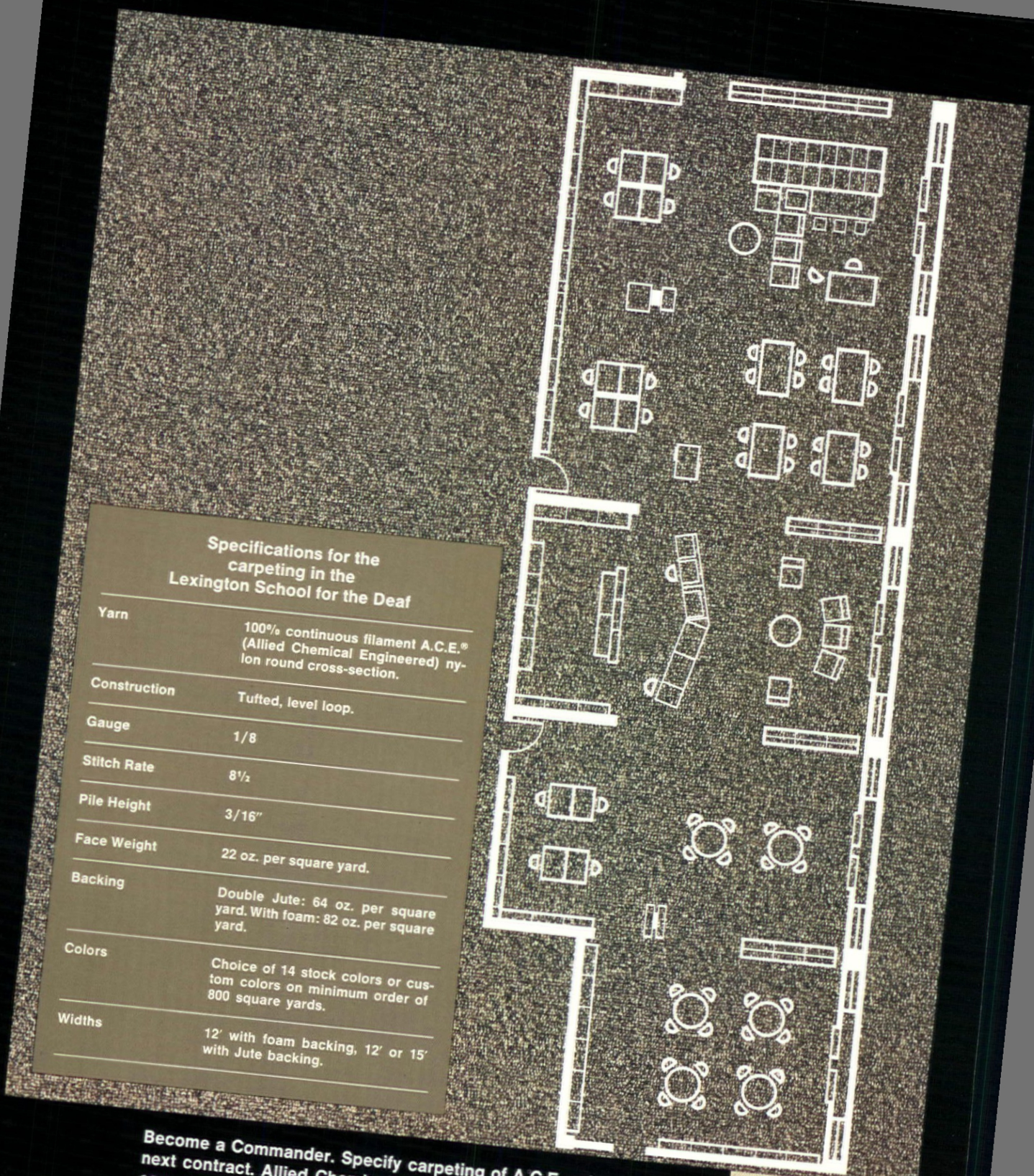


Circle No. 186 on product card facing P. 128

Circle No. 75 on product card

This is a Commander.

Mr. Reed van Lhose, Interior Designer for Raymond Loewy/William Snaith Inc., New York City. He commanded carpeting of A.C.E.® (Allied Chemical Engineered) nylon fiber (Nyloc from Beattie Carpets) for the brand-new Lexington School for the Deaf in Forest Hills, New York. Mr. van Lhose chose carpeting made from A.C.E. nylon because he wanted a fabric high in durability and low in maintenance. Further, he sensed carpeting made from A.C.E. could better respond to the special needs of deaf children: the added security afforded in carpeting of the rich, true colors made possible by A.C.E. nylon. Mr. van Lhose is a Commander of Allied Chemical nylon.



Specifications for the carpeting in the Lexington School for the Deaf

Yarn	100% continuous filament A.C.E.® (Allied Chemical Engineered) nylon round cross-section.
Construction	Tufted, level loop.
Gauge	1/8
Stitch Rate	8½
Pile Height	3/16″
Face Weight	22 oz. per square yard.
Backing	Double Jute: 64 oz. per square yard. With foam: 82 oz. per square yard.
Colors	Choice of 14 stock colors or custom colors on minimum order of 800 square yards.
Widths	12′ with foam backing, 12′ or 15′ with Jute backing.

Become a Commander. Specify carpeting of A.C.E. nylon on your next contract. Allied Chemical is the only fiber producer to back carpeting carrying its A.C.E. label, with an unprecedented 3-year Guarantee.

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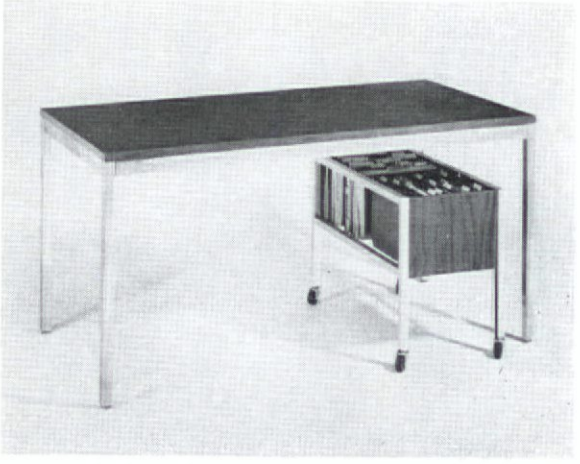
Circle No. 76 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Table/desk for landscaped office

One arrangement of the many possible is shown utilizing Uniline's table/desk and mobile file cart. Desk is available in six top sizes and in various



materials: wood or plastic laminates. Hardware on desk and on file is in polished or satin chrome, or in enamel finishes. File cart comes in letter, legal, or scroll sizes.

Circle No. 187 on product card facing P. 128

Contour molded seating series

Extruded aluminum frames support the contour molded walnut veneer seats and backs of Brunswick's Bravado

seating collection. Included in the line, tailored for library, school, or meeting room, are side chairs, armchairs, and tablet desk chairs.

Circle No. 188 on product card facing P. 128

Decorative plastic laminates

Harvest Classic and Light Avocado Whisper are two new patterns in Consoweld's line of decorative laminated plastic surfacing materials.

Circle No. 189 on product card facing P. 128

IN ATLANTA'S RETAIL CREDIT CO.—13,500 SQ. YDS. OF

Ray Lang Co., Designers

Including the final installation, Porter Carpets manufactured and engineered 13,500 square yards of carpet for the huge, modern offices, and corridors of this famous Atlanta based company. Using the Port Supreme face of 100% A.C.E. nylon, the yarn was tufted into a moisture barrier primary backing. A secondary backing of super dense 56-ounce foam rubber was then applied . . . The Porter people are contract specialists. They can help develop and tailor a fabric for your special job.

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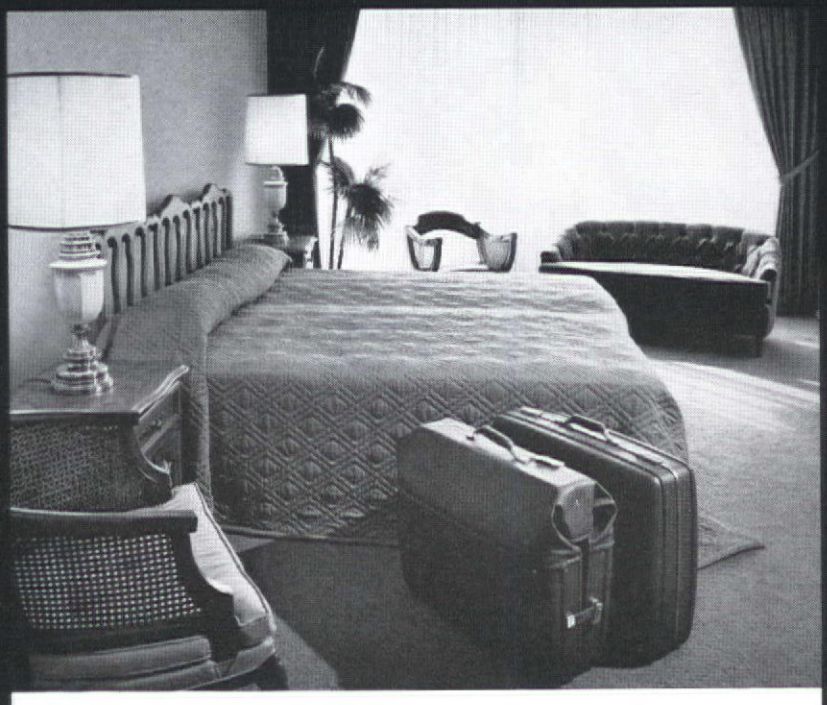

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For more details, let our contract furnishing specialists fill you in. You'll find the beauty of our line is more than skin-deep. Write B.F.Goodrich Consumer Products, Akron, Ohio 44308.

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Circle No. 79 on product card facing P. 128

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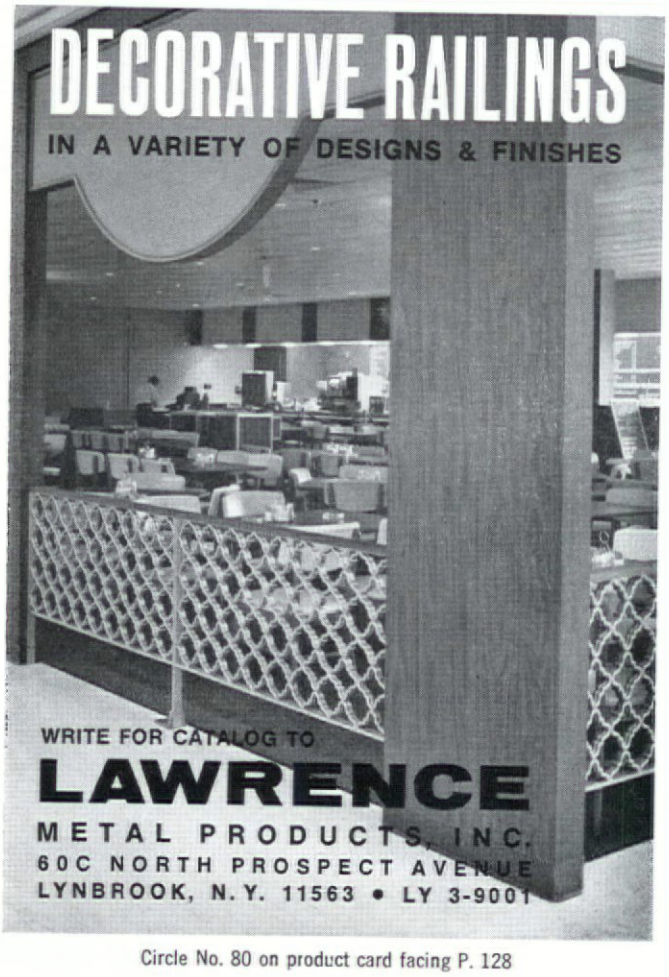


Circle No. 80 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Three-dimensional letters

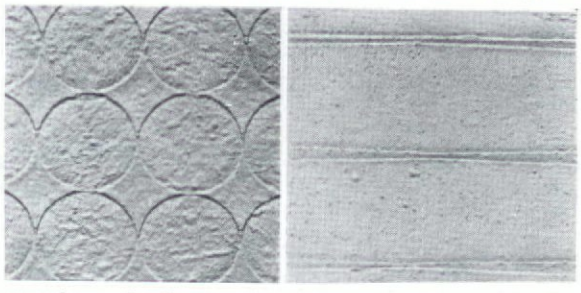
Prismatic and round-faced three-dimensional sculptured letters in 1-, 1¼-, and 12-inch sizes have been

added to the Vomar line of 2-, 4-, and 7-inch units. The rigid vinyl pieces can be used indoors or out and can be mounted flush or on pins.

Circle No. 190 on product card facing P. 128

Architectural vinyl wallcovering

Textured wallcoverings specifically designed to provide

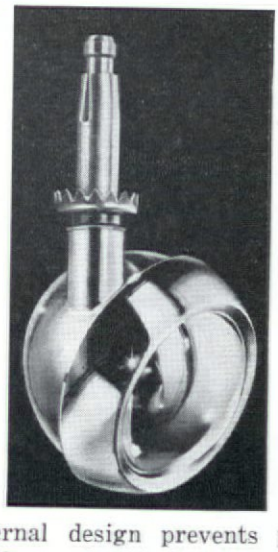


harmonious backgrounds for modern architectural interiors is available in Vicrtex vinyl from L. E. Carpenter. Four patterns are offered in 36 colors.

Circle No. 191 on product card facing P. 128

Metal ball caster

Faster mobility and heavy-duty performance are assured with the streamlined metal ball caster from



Haydock. Internal design prevents parts grinding against each other and dirt clogging the movement.

Circle No. 192 on product card facing P. 128

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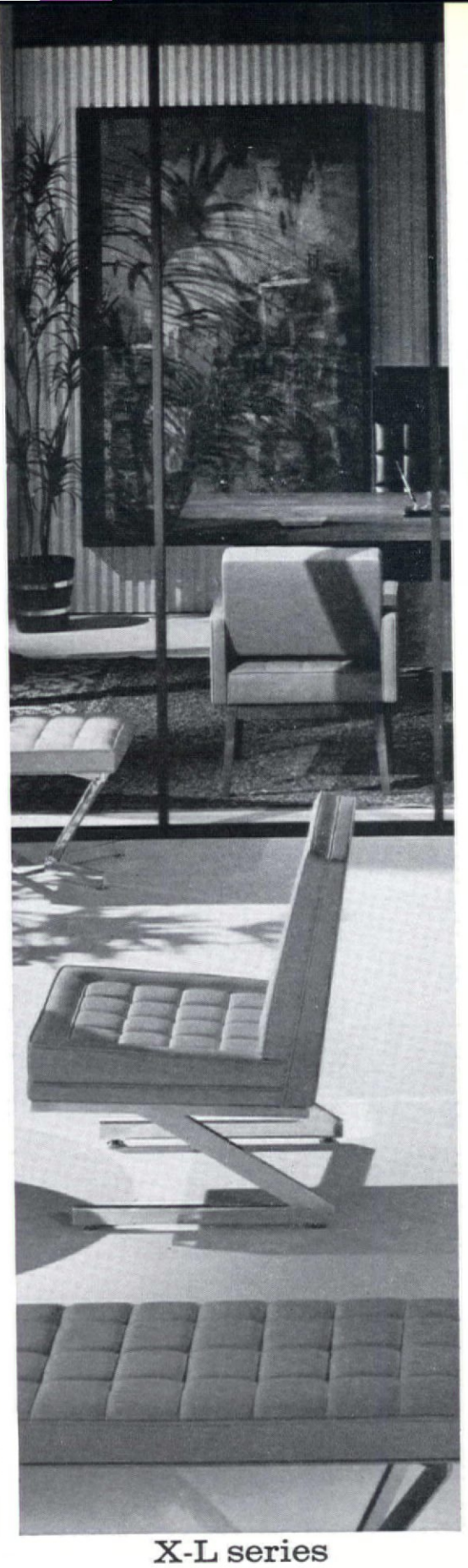

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Circle No. 81 on product card facing P. 128

Circle No. 82 on product card facing P. 128

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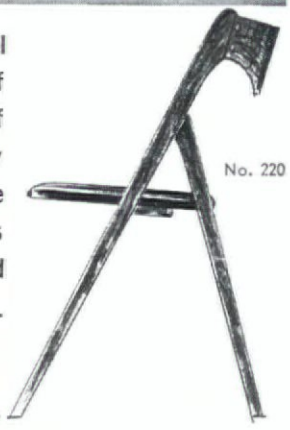

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Circle No. 83 on product card facing P. 128

PRODUCTS & SERVICES

CONTINUED

Desks with decorator front panels

Coordinated office furniture by Chromecraft, Inc. includes chairs and desks in matching upholstery. The

interchangeable upholstered panel on front of this line of executive desks can be matched with chairs throughout the room. Melamine tops resist burns and mars.

Circle No. 193 on product card facing P. 128

All-weather tuft matting

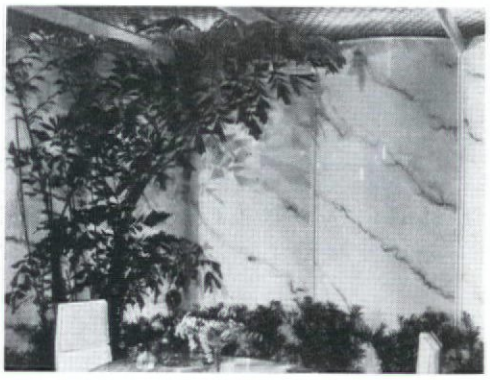
Out-Adore Patio matting by Crown Rubber Co. has dense ribbon polypropylene tufts permanently em-

bedded into its solid vinyl backing without the use of adhesives. The carpet, which is resistant to sun, rain, and snow, is available in three tweed colorways and in 4- and 6-foot widths.

Circle No. 194 on product card facing P. 128

Synthetic marble

Versatility and flexibility are two of the outstanding



features of Dimensional Plastics' marble synthetic, Glamarble. The sheet laminate is less costly, stronger, lighter and safer than real marble.

Circle No. 195 on product card facing P. 128

Circle No. 84 on product c

wall, dark, and handsome

Here's one stunning contemporary room that could well serve as the beau-ideal of all. The focal point . . . a wall. A very special wall of richly grained teakwood panels...complete with its own wall-hung furniture to match. Other arrangements, for the best-looking homes or offices, might be designed in dramatic rosewood . . . or walnut...or for lovers of the fair...light oak. The match-making possibilities are endless. The results, enduringly beautiful, and space-saving in the extreme.

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PRODUCTS & SERVICES

CONTINUED

Office furniture components

Various cabinet units are combined with a series of tops to create Rockford Nations Furniture's Corporate

collection of office furniture. The interchangeable component parts allow for an unlimited number of arrangements to meet the needs of any type of work station.

Circle No. 196 on product card

Circle No. 87 on product card

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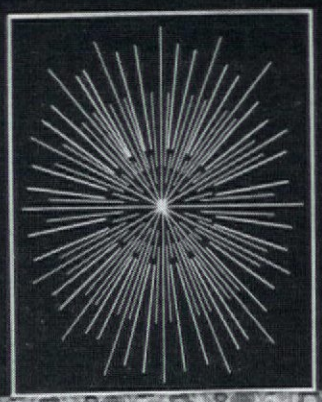
Oxford®



Why should file cabinets come only in Seaweed Green and Asphalt Grey? Oxford Laterals give free rein to your ideas on decor. You can specify your own colors or two-tone combinations or choose from 12 standard colors, including black and white.

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No gaping "garage door" fronts on Oxford Laterals. They have handsome rigid front panels with recessed drawer handles. Color-matched 2-shelf storage units can be fitted on top.

Is this a lowboy in the president's office? A graceful accent at the end of a corridor? The Oxford Executive Lateral lends itself to your thinking. Beautifully.

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Oxford Lateral Cabinets. If you have ideas of your own.

PRODUCTS & SERVICES

CONTINUED

Fiberglass marble

Marble-like columns, arches, and wall panels are being custom made of MiKaRa Marble, a fiberglass substance

manufactured by MiKaRa, Inc. The product is permanently finished, lightweight, durable, maintenance free, and available in a full range of colors.

Circle No. 197 on product card facing P. 128

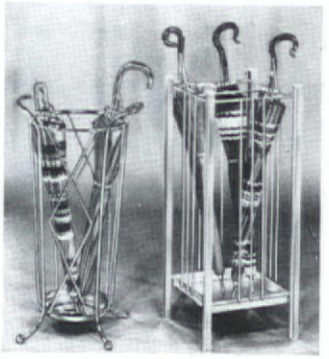
Cubes cure chaos

Modular cubes of solid birch plywood by Designed Wood, cure office chaos. Since they are stackable they provide useful storage space for books and files. The colorful cubes are also available in drawer unit and wine rack styles.

Circle No. 198 on product card facing P. 128

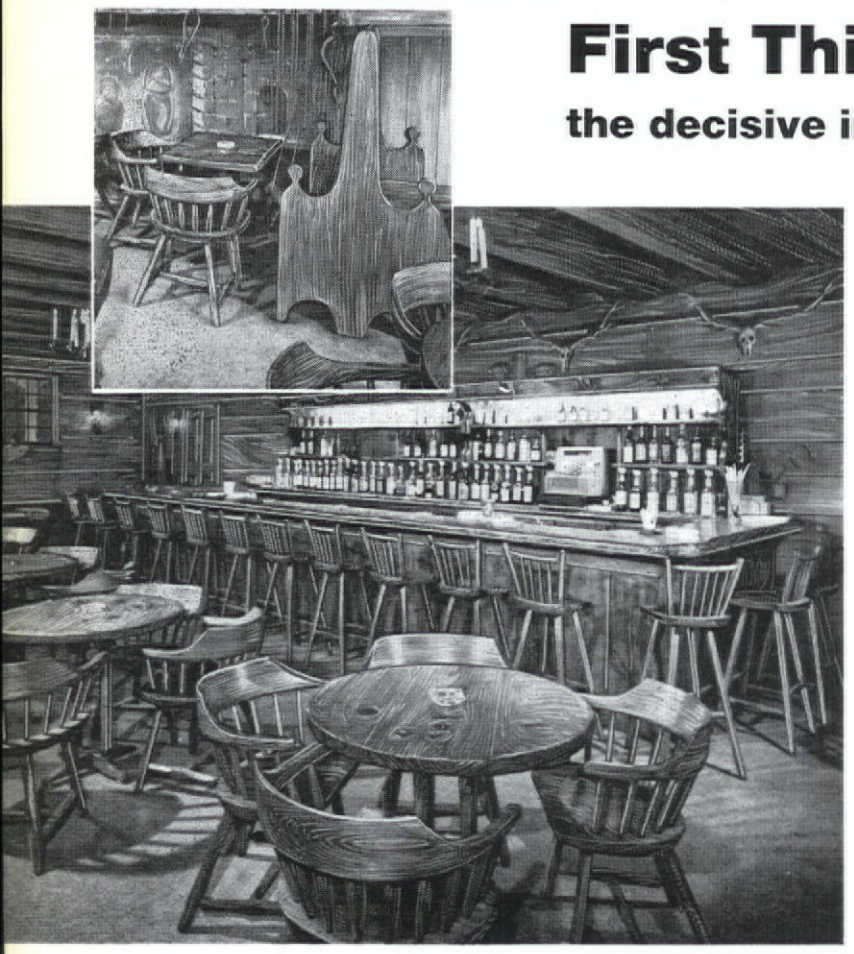
Stands for wet umbrellas

Round and square umbrella stands from George Koch Sons hold dripping umbrellas, protecting carpets and floors from becoming wet. Both models have drip pans to collect water. The round stand is made of



steel rods with ball tips to protect the floor and carrying handles. The square stand has round steel rods and square tubular steel legs. Top divider keeps umbrellas from becoming snarled. Plastic leg tips protect the floor. Both stands have a brass plated finish.

Circle No. 199 on product card facing P. 128



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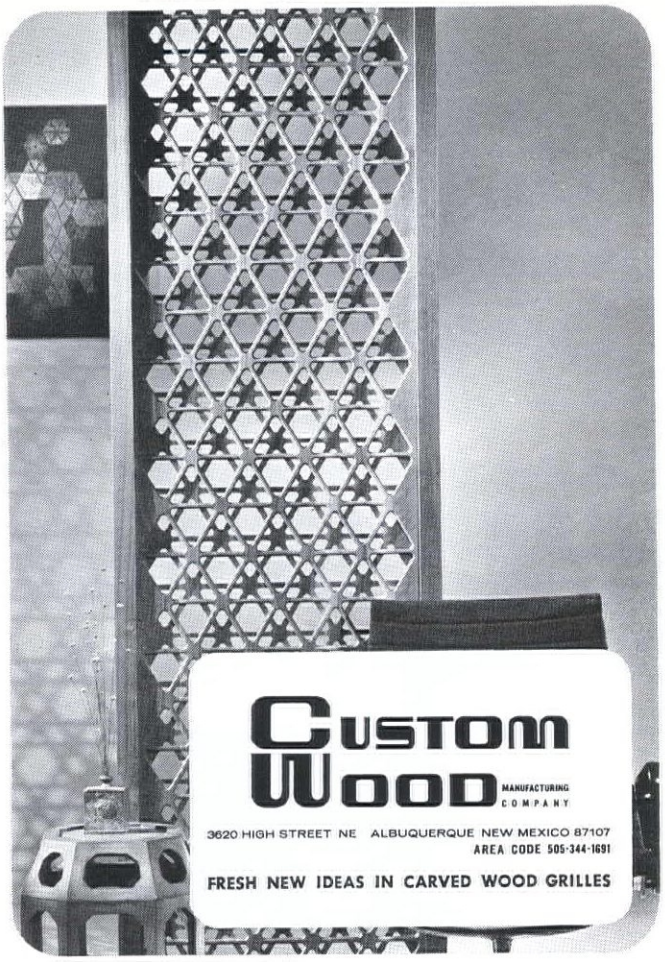

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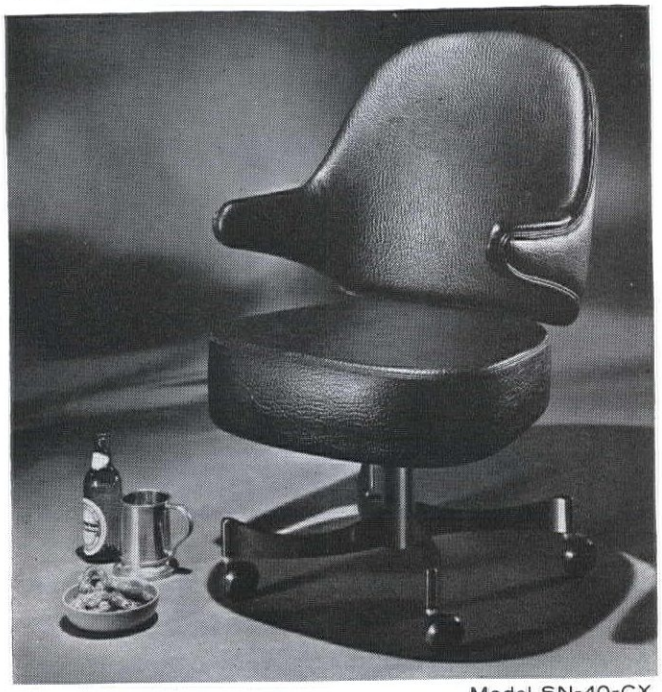

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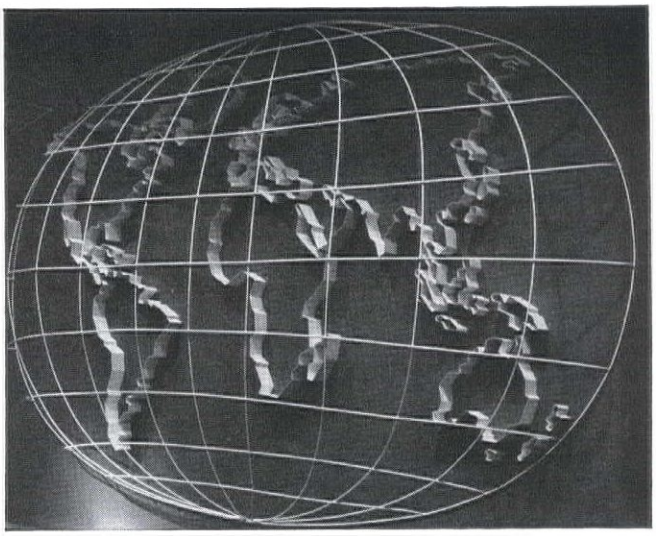

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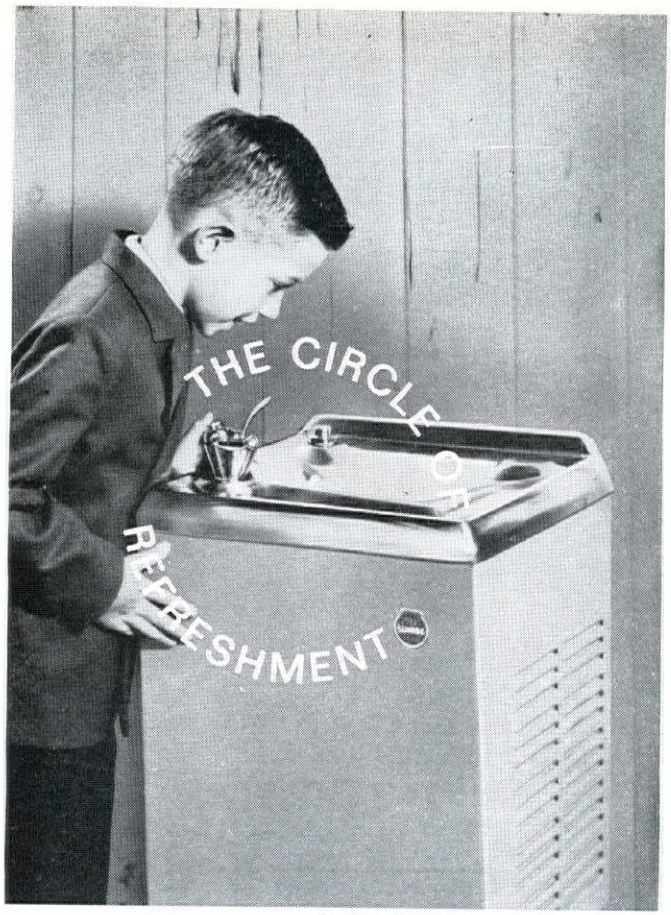

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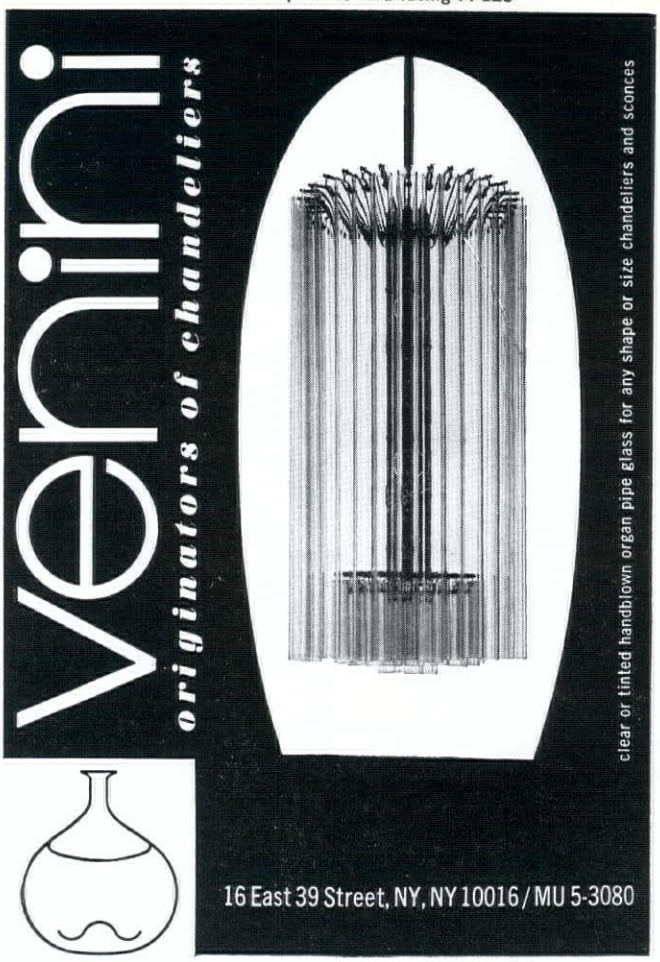

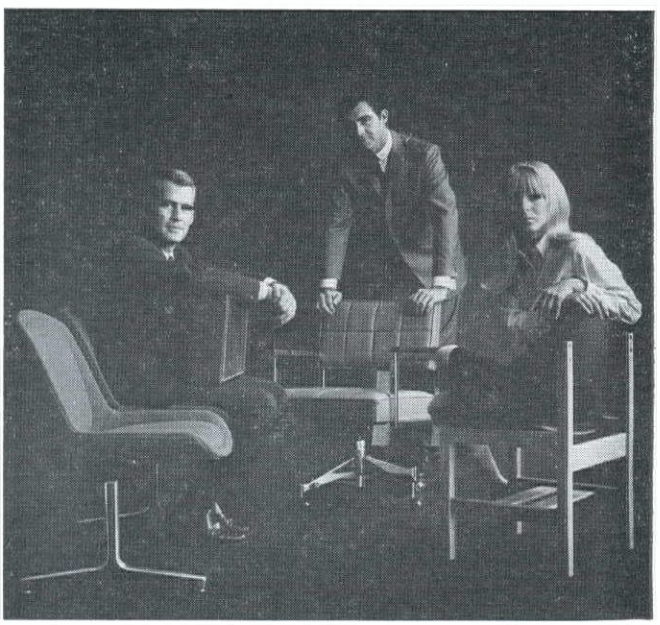

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Circle No. 97 on product card facing P. 128

MANUFACTURERS' LITERATURE

Robert Benham Becker's designs for Helikon are described by their creator as "sculpture for interiors." The bulging leather settees and solid squared desks, illustrated in a new catalog, are described as "the look of the Thirties for the comfort and convenience of the Seventies." The collection includes slump seating lounges, soft-contoured sofas, rounded off and wrinkled, as well as classic chairs, desks, credenzas, and other items.

Circle No. 200 on product card facing P. 128

Cross wood-slat spring beds, convertibles, and couches by Lattoflex, division of DYN Corp. are designed to give support and comfort to the back. Each slat moves independently enabling the foam mattress to truly contour to the body. A variety of modern styles including single, doubles, hideways, trundles and divans are illustrated in a catalog.

Circle No. 201 on product card facing P. 128

Flame resistant and non-irritating drapery fabrics of Verel modacrylic are described and illustrated in a new brochure by Chatham Drapery Fabrics.

Circle No. 202 on product card facing P. 128

Budget limitations and space specification are a primary factor of consideration in Nessen Lamps Contract Group No. 234. Simplicity of design is hallmark among the contemporary table, wall, and floor lamps described in Special Lamps for Contract Use, the firm's product and specification catalog.

Circle No. 203 on product card facing P. 128

Herman Miller's Library Group has attempted to solve the design problems of limited space in libraries while maintaining style and a human approach. The 24-piece group emphasizes the individual slope-top carrels, table-top dividers, small half tables, and slanted readers tables with soft vinyl edges, foot rests and stocking-runproof aluminum legs. This unique and novel library design is described in a brochure from Herman Miller Inc.

Circle No. 204 on product card facing P. 128

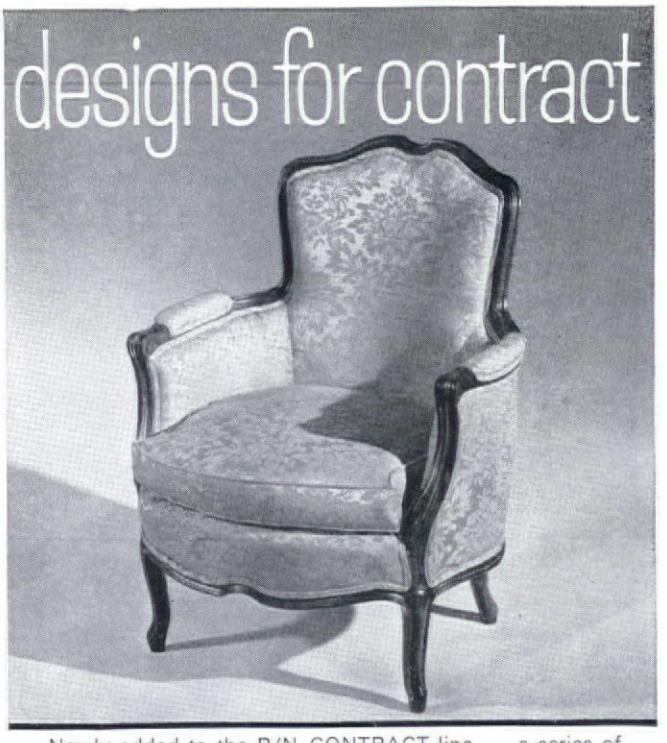
Contemporary smoked glass bulbs and traditional candelabra fixtures are combined in the Lightolier fixture line. Chandeliers, hanging fixtures, flush ceiling pieces, wall mounts, and lamps of various descriptions are featured in Lightolier's stylebook.

Circle No. 205 on product card facing P. 128

Patterned glass is being used more and more by designers to create special effects in interiors. American Saint Gobain's manufactures irregular patterns with linear motifs, safety patterns with wire insets, and several new patterns which carry the design beneath the surface. Patterns and specifications are outlined in a four-color catalog.

Circle No. 206 on product card facing P. 128

Circle No. 98 on product card facing P. 128



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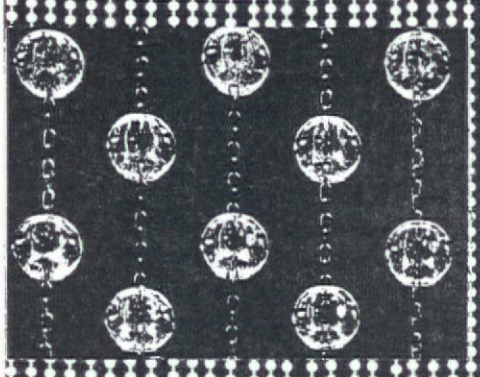
Bead Curtains



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ATTENTION: Contract furnishers, architects, designers and dealers send us your brochures. CONTRACT Magazine is often asked by corporate representatives to provide them with qualified names. Mail to: Publisher, CONTRACT Reader Brochures, 7 E. 43 St., NYC 10017.

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