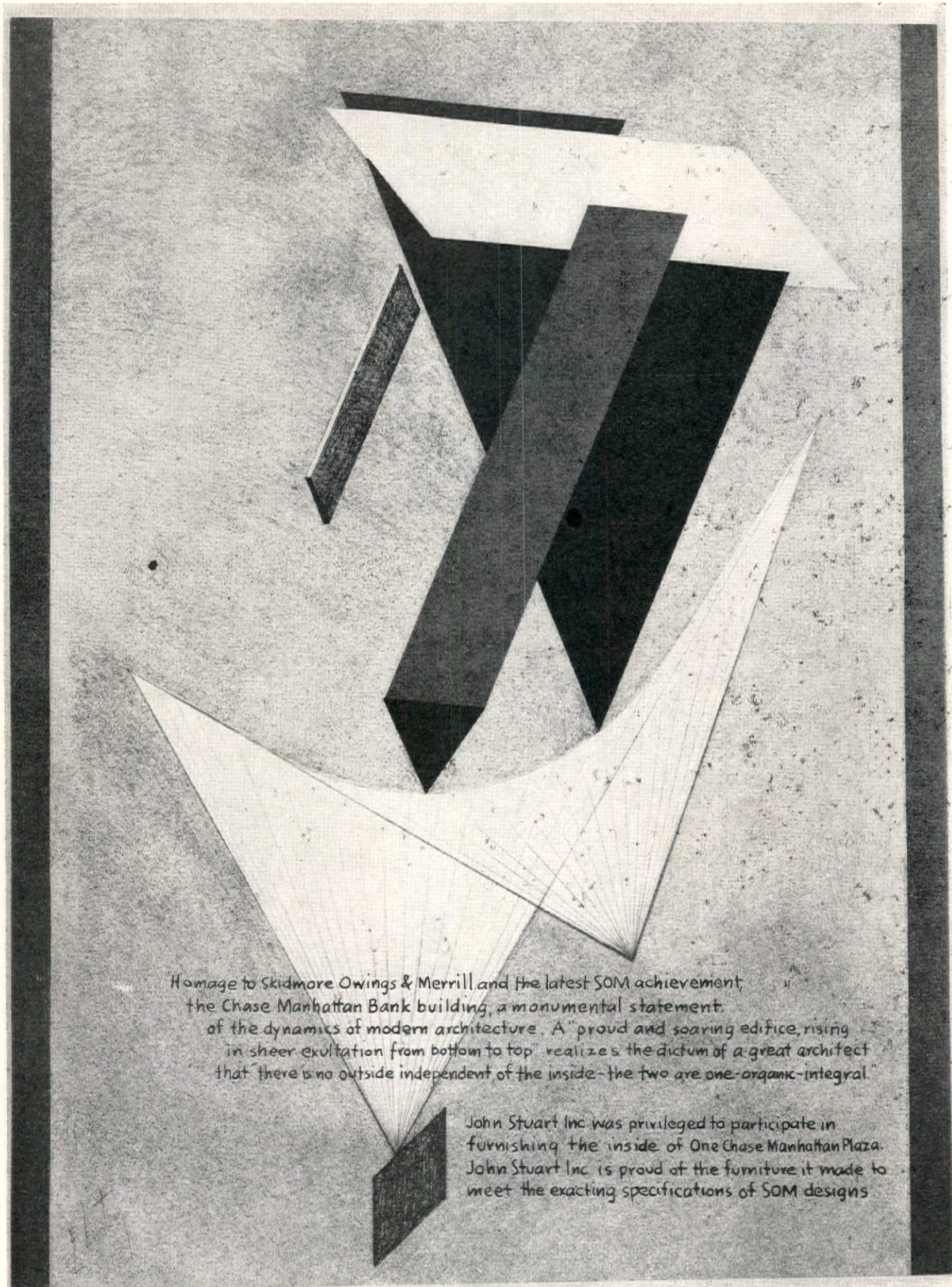


# CONTRACT

THE TRADE MAGAZINE OF SPACE PLANNING AND FURNISHING • NOVEMBER 1961





Homage to Skidmore Owings & Merrill and the latest SOM achievement, the Chase Manhattan Bank building, a monumental statement of the dynamics of modern architecture. A "proud and soaring edifice, rising in sheer exultation from bottom to top" realizes the dictum of a great architect that there is no outside independent of the inside—the two are one—organic—integral.

John Stuart Inc was privileged to participate in furnishing the inside of One Chase Manhattan Plaza. John Stuart Inc is proud of the furniture it made to meet the exacting specifications of SOM designs.

\*Ask for the new catalog of John Stuart Architective Furniture **JOHN STUART INC.** Park Ave. at 32nd St. New York 16

Reader Service No. 223

## CONTRACT



### The Cover

Contract furniture en masse, treated as line and color, creates an imposing alignment in this design by Bert Lester.

# CONTRACT

THE TRADE MAGAZINE OF SPACE PLANNING AND FURNISHING

VOL. II, NO. 1

NOVEMBER, 1961

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### COMING IN CONTRACT

DECEMBER—Air Transportation—ticket offices, terminals, plane interiors, mobile lounges; The Plaza's \$4-million restoration program.

JANUARY—Preview of 1962 contract lines; Prerequisites for successful business operation in space planning and commercial designing—first of a series.

FEBRUARY—Surfaces—laminates, ceiling tiles, screens, partitions; The executive office from Charlemagne to the present.

MARCH—First Annual Contract Seminar—analysis of the structure of the contract market.

APRIL—Office furniture—a comprehensive review of products available to the contract planner.

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D. C. Currently

## OUR WASHINGTON REPORT:

- **FHA rental mortgages**
- **Motels, hotels up 31% in 1961**
- **Long-term prospects are for boom**
- **GSA purchasing procedure changed**
- **New U.S. contracts and awards**

**A**LL SIGNS point to bigger and better business for the contract furnishings industry. The Washington zodiac shows only favorable omens at this point—both for the short-term and the long-run.

One of the biggest opportunities is in the action of the Federal Housing Administration, opening up rental apartment mortgages to include carpets and draperies. The action came under pressure from the builders, and against the protests of retailers, caught off-guard by the move. FHA feels this O.K.—which it hasn't extended to home mortgages—does not come under the Senate Banking Committee's ban against rapidly wasting assets, since the apartment owner has to establish a replacement reserve to build up against the day the items no longer can warrant the extra rentals they'll require.

**Technicalities aside, the decision may mean considerable business for you—once the FHA field offices, traditionally slow to respond to Washington-directed discretionary changes, adapt themselves to giving the individual approval these requests for inclusion will require.**

### **Industry challenge**

There's also an industry challenge—to provide materials that will stand up under wear, tear, and tenant fickleness. FHA doesn't want to set standards in this area, hopes it won't need to, because there is the replacement reserve.

For approval, it requires positive answers to such questions as these: "Will the initial and succeeding tenants accept the type, color, quality, texture, or pattern provided? Will succeeding tenants, assuming a succession of minimal leases, accept items 'used' by previous occupants?"

But its analysis of the issues also offers you some arguments good any time for selling these items. FHA says, "Attractive floors aid rentability." And, "Some materials lack the degree

of resilience desired for the absorption of impact sounds"—a problem in apartment buildings its technical people are wrestling with. It notes the considerable cost to a tenant to provide his own draperies for large glass areas and sound absorbent floorcoverings, when these may not be adaptable to subsequent units.

Two problems management must face, it says, are reconditioning and wide variances in color preferences. In some cases draperies may be a substitute for blinds or shades.

### **Apartments—more of them**

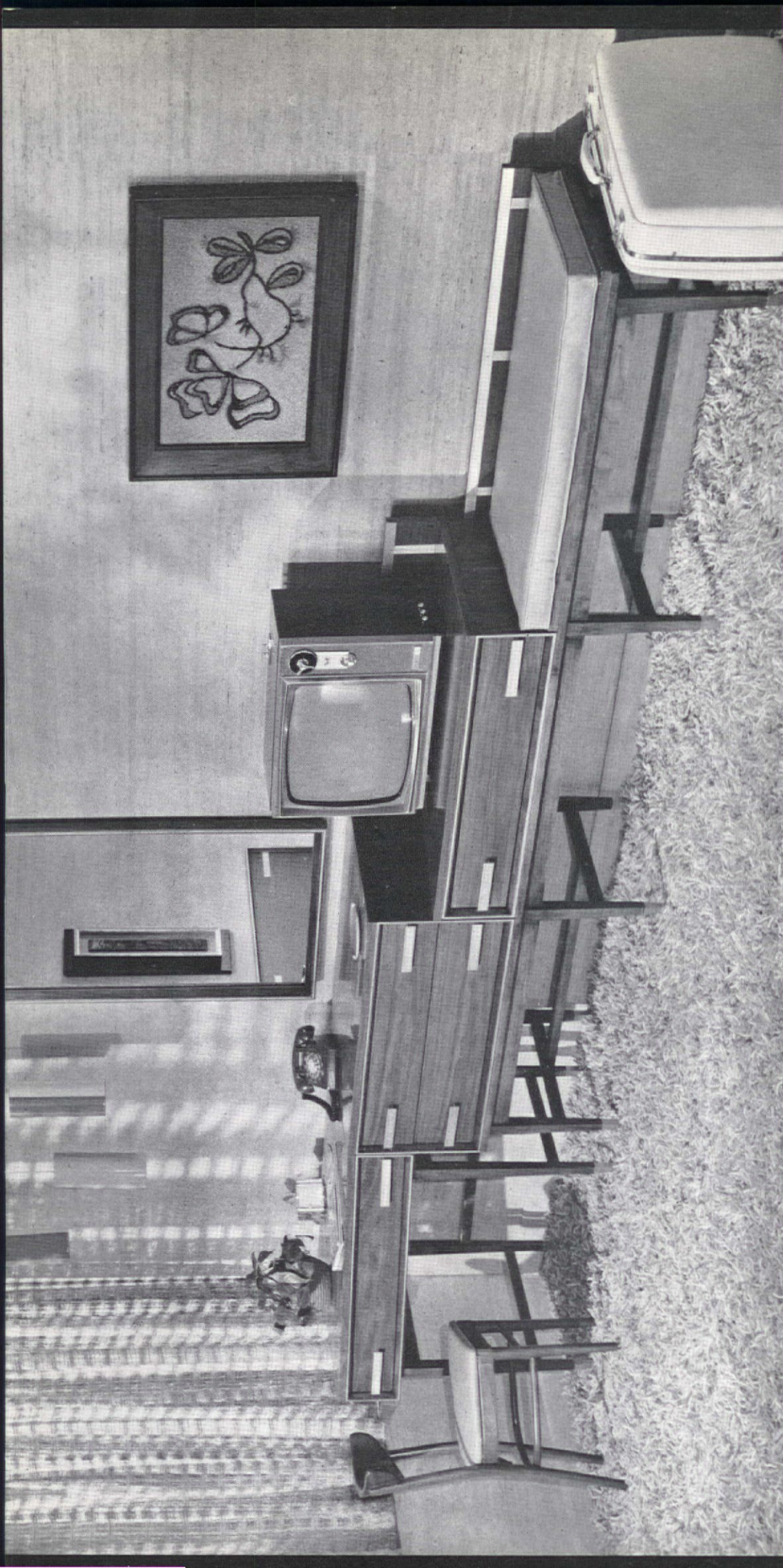
In addition to business today, this means more business tomorrow. For the number of apartments is growing. Last year, apartment starts were about one-fifth of all housing starts. This year, they're running at one-fourth. And, while there may be dips in their construction from time to time and place to place, no one here thinks they'll form a smaller share of this decade's building. Apartments are in your future.

Besides that, another area of contract furnishing opportunity is growing steadily. That's non-housekeeping construction—motels, hotels, and the like. For the first three quarters of 1961, expenditures for that category were \$868 million, 31% higher than the \$665 million in the same 1960 period. This, while new housing units were down 3%.

Commercial building construction is also up a respectable amount, at \$3,416 million 14% ahead of the \$3,005 million last year. That breaks down to \$1,758 million for office buildings and warehouses, 15% ahead of 1960's \$1,527 million in the same period; and \$1,658 million for stores, restaurants, and garages, 12% ahead of \$1,478 million.

For the three quarters, while religious construction is off 3%, educational is up 4%, and hospital

*(Continued on page 54)*



# VARIATIONS

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CONTRACT DIVISION**

Dept. CT11, Lenoir, N. C.

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## LETTERS

### Smooth-surface flooring

Dear Sir: Congratulations on the fine issue of **CONTRACT** for September. Your editorial presentation of smooth-surface flooring was indeed fine.

W. JARMAN STANLEY, Advertising Manager  
Robbins Floor Products, Inc., Tusculumbia, Ala.

### Carpeting

Dear Sir: The carpeting feature in July-August issue is excellent.

HAROLD W. SCHWARTS, JR.  
The Devereux Foundation, Devon, Pa.

Dear Sir: May I take this opportunity to congratulate you on the many improvements you have made in **CONTRACT**. This, in reference especially to the editorial policy, subject matter, and quality of photographs. The issue on rugs and carpets (July/August 1961) was of tremendous interest, and I feel will be valued by all of us who specialize in commercial and institutional interior design and decoration.

TAYLOR ROBINSON, AID  
Titche-Goettinger, Dallas, Tex.

Dear Sir: Once again I am impressed by the individuality and sound planning in the July/August issue of **CONTRACT**.

You have stature, and you certainly deserve to grow in prestige and influence.

ALEXANDER G. LEWIS  
Bigelow-Sanford Carpet Co., Inc., New York, N. Y.

### Congratulations!

Dear Sir: Let me congratulate you on your magazine. It was long overdue for men such as myself.

AL GOODMAN  
Al Goodman Industrial Designer & Decorator, Inc.  
San Diego, Calif.

Dear Sir: **CONTRACT** looks just great! Best wishes.

VIRGINIA FRANKEL  
Virginia Frankel Gallery, New York, N. Y.

Dear Sir: Congratulations on your progress — each issue improves!

C. P. BINNER  
A. D. Radinsky & Sons, Inc., Denver, Colo.

Dear Sir: **CONTRACT** is shaping up very well. I look forward to receiving it each month.

SIDNEY B. KAROPSKY, President  
Northeastern Wallcoverings, Inc., Boston, Mass.

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Attn: Mr. Howard Billings

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Attn: Mr. H. W. Beckman

#### MICHIGAN

Detroit 38.....Larson Supply Co.  
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Grand Rapids 3.....Upholstery Supply Co.  
of G. R., 303 Fuller Avenue, N.E.  
Attn: Mr. Arnold Bjork

#### MINNESOTA

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2938 Nicollet Avenue  
Attn: Mr. H. Becker

#### MISSISSIPPI

Jackson .....Woolley Brothers  
924 Palmyra Street  
Attn: Mr. R. E. Woolley

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1615 Locust Street  
St. Louis 8.....Hinsman & Co.  
4507 Olive St.

#### NEW JERSEY

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909 Rahway Avenue

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Kingston.....Vinyl Leather Co.  
34 Ferry Street  
Attn: Mr. A. J. P. Seitz  
New York 1.....Fabric Leather Corp.  
16 West 32nd St. eel  
Attn: Mr. W. Wilson  
Rochester 14.....H. R. Howard & Sons, Inc.  
60 North Washington St.  
Attn: Mr. W. S. Howard

#### NORTH CAROLINA

High Point.....American Supply Co.  
of N. C., Inc., 308 West Broad Street  
Attn: Mr. Dewey Smith

#### OHIO

Akron.....John L. Showalter Co.  
P.O. Box 1259  
Cleveland 13.....Earl K. Koch & Son  
2100 West Superior Viaduct  
Attn: Mr. Earl Koch

#### OKLAHOMA

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Whittier Station, P.O. Box #3185  
Attn: Mr. F. W. Graff

#### OREGON

Portland 14.....McDonald & Co., Inc.  
930 South East Oak Street  
Attn: Mr. R. M. Treadgold

#### PENNSYLVANIA

Philadelphia 6.....Maen Line Majestic  
Fabrics, 217 Chestnut Street  
Attn: Mr. Maurice G. Maen  
Pittsburgh 22.....J. J. Peiger Co.  
101-103 Market Street  
Attn: Mr. J. Williams  
Wilkes-Barre.....M. H. Smith Co., Inc.  
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Attn: Mr. Harold Smith

#### RHODE ISLAND

Providence 3.....Providence Textile Co.  
243 North Main  
Attn: Mr. Harlan Espo

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414 Pendleton Street  
Attn: Mr. R. Littlejohn

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Co., 894 Eastmoreland Avenue  
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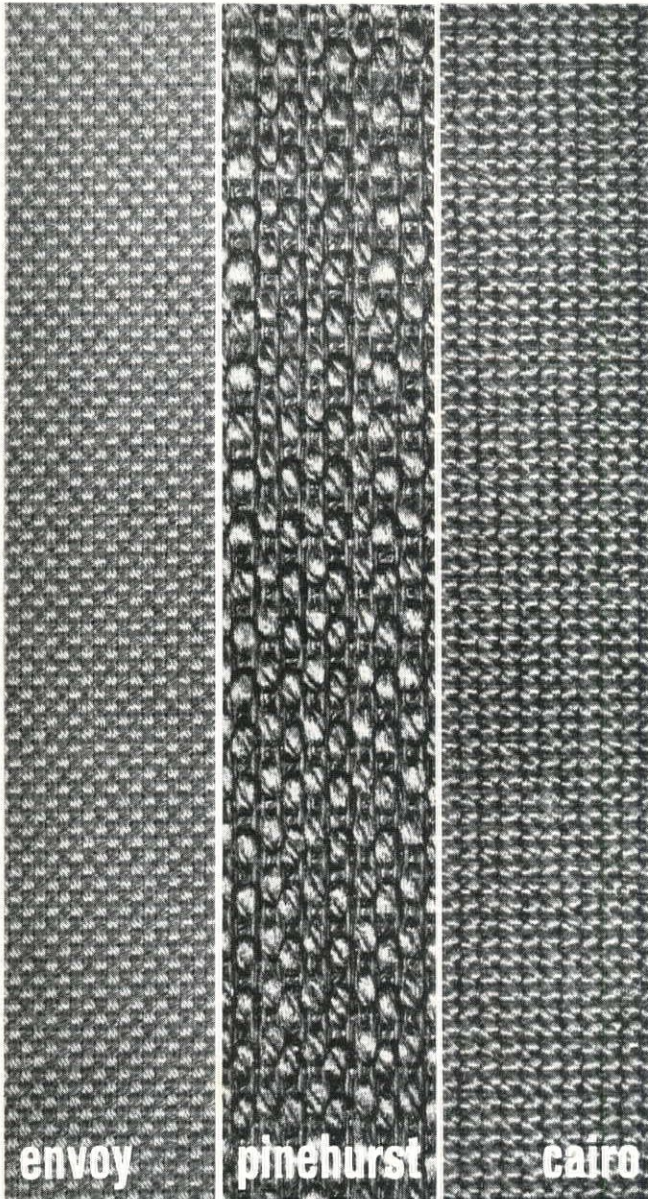


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HIGH POINT: A. A. Oliver & Son, 2410 English Street

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## CALENDAR

1961

November 30-December 3. Illinois-Indiana Hotel Association Annual Joint Convention. Indianapolis.

1962

January 4-13. Grand Rapids Furniture Market. Grand Rapids.

January 7-19. Winter Furniture Market, Chicago.

January 8-17. International Furnishings Market. Merchandise Mart, Chicago.

January 14-19. New York Lamp and Furnishing Accessories Show. Hotel New Yorker, New York City.

January 14-19. Los Angeles Winter Market. Los Angeles.

January 15-19. Winter Southern Furniture and Rug Market. Southern Furniture Exposition Building, High Point, N. C.

January 22-26. San Francisco Winter Market. Western Merchandise Mart, San Francisco.

February 6-7. Contract Market Seminar. National Design Center, New York City.

February 16-18. NSOEA Western Convention and Exhibit. Brooks Hall and Sheraton Palace Hotel, San Francisco, Calif.

February 20-22. Midwest International Hotel-Motel Show and 26th Annual Convention. Atlantic City, N. J.

April 21-26. AID National Conference. Seattle.

April 26-30. National Office Furniture Association Convention and Exhibit. New York Coliseum, New York City.

April 27-May 4. Spring Furniture Market. High Point, N. C.



I'd sooner give up drinking...



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## CONTRACT NEWS

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### Showroom adds Metropolitan line

A complete line of Metropolitan Furniture will be shown by S. Christian of Copenhagen at its Jackson Square showroom in San Francisco, according to an announcement by Syl Heumann of Metropolitan and Jesber Wettersen of Christian. The showroom at 700 Sansome Street is being enlarged to handle the addition of the Metropolitan line.

### Barber, Inc., realignment

Robert H. Benjamin, Jr., who has been co-owner and vice president of Robert Barber, Inc., since 1955, has acquired Robert Barber's entire interest in the company. In addition to manufacturing and marketing its own furniture lines, Barber, Inc. is eastern representative for architectural pottery. The firm's showroom is at 6 East 53rd Street, New York City.

### Ballard to do Orlando motel

Walter M. Ballard Corp., New York, has been retained to create the interiors for the new \$2 million Robert Meyer Motor Hotel in Orlando, Fla. The motel will have 165 guestrooms, a bar and cocktail lounge, five banquet rooms, and an outdoor swimming pool with dining terraces.

### Design Forum represents Tanier, Edgewood

Design Forum, Inc., a new showroom at 14 Newbury Street, Boston, represents George Tanier, Inc., George Tanier Lighting, Inc., and Edgewood Furniture Co., Inc.

### No merger for NOFA

No merger is contemplated between National Stationery and Office Equipment Association, Inc., and National Office Furniture Association, Inc., according to a statement issued by William J. Cole, president of NOFA and manager of sales and purchasing for Walsh Bros., Phoenix, Ariz.

### Formica directory of fabricators

Formica Corp. has just published a 97-page directory listing more than 6,500 fabricators who have pledged to refrain from substituting other laminate brands in their products without full customer knowledge and consent.

### New Macey-Fowler showroom

Macey-Fowler, Inc., has moved to a larger showroom at 500 Park Avenue, New York City. They were formerly at 305 E. 63 Street.

### IDI elects national officers

The Industrial Designers Institute elected the following national officers at the annual meeting of its Board of Trustees at the Statler-Hilton Hotel, Boston, on Oct. 26-27: chairman, John Vassos, FIDI, Norwalk, Conn.; president, Leon Gordon Miller, FIDI, Leon Gordon Miller Assoc., Cleveland, Ohio; executive vice president, Jon W. Hauser, Jon W. Hauser, Inc., St. Charles, Ill.; secretary, Theodore C. Clement, Eastman Kodak Co., Rochester, N. Y.; treasurer, Yasha Heifetz, Clinton, Conn. Regional vice presidents are: Eastern, Joseph Parriott, FIDI, Westport, Conn.; Mid-Western, Montgomery Ferrar, Southfield, Mich.; West Coast, Donald W. Brundage, Brundage Assoc., San Francisco.

### Downs names distributor

Walter S. Selck Co., Chicago, has been named distributor for Downs Carpet Co. in Chicago, northern Illinois, Wisconsin, and northern Indiana. Selck is adding 14,000 square feet to its warehouse in order to stock and show the Downs lines.

### Miami Design Centre

Scheduled to open next month, the new half-million dollar Design Centre in Miami, Fla., will house more than 170 exhibitors and will also provide space for sales representatives and designers. Henry End, AID, who heads the Design Centre project, stated that provisions are being made for year-round programs of a variety of events—lectures, films, art exhibits, other cultural activities.

### NSID White House redecoration group

The National Society of Interior Designers has appointed a national committee to assist in the Society's project to complete the refurbishing of the White House diplomatic reception room. Co-chairmen are Michael Greer and Dora Brahms, both of New York City.

### Wood office furniture orders rise

New orders for wood office furniture booked by the nation's manufacturers during the second quarter of 1961 showed a substantial gain of 12.7% over the first quarter. According to the Wood Office Furniture Institute, desk manufacturers' orders rose 12.7%, chair manufacturers' reflected an increase of 12.2%. Earlier, WOFI reported 1961 first quarter orders running over 2% above the last quarter of 1960, the low point of the recent economic lag.

### Bigelow opens new service center

A new south eastern service center for Bigelow Rugs and Carpets has been established at the company's modern warehouse in Lyerly, Ga. The service center formerly was located at 428 W. Peachtree St., N. W., Atlanta.



Also available with attachment for dual position ganging. Has concealed rear handle for ease of stacking.



## FOUND! THE FURNITURE YOU'VE BEEN LOOKING FOR!

**Styled** to meet the purest design demands . . . **Constructed** to meet the most exacting specifications . . . **Maintenance-conditioned** through the use of plastic surfaces and fabrics, durable steel, permanent finishes . . . **Priced** to astonish the best-informed purchasing agent!

The stacking chairs illustrated are but an example of VIKO'S new program of contract/custom-designed specialties now added to a long-established prestige consumer goods brand name. For further information, see your Baumritter Contract Dealer, or write to our Contract Division.



BE SURE TO ASK ABOUT OUR NEW INNOVATIONS IN MODULAR PUBLIC SEATING . . . DESIGNED AND ENGINEERED SPECIFICALLY FOR USE IN RECEPTION ROOMS, LOUNGE AREAS, ETC., REGARDLESS OF SHAPE OR SIZE.

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MANUFACTURERS OF: ETHAN ALLEN EARLY AMERICAN—VIKO CAREFREE—PLANORAMA—ANDANTE—TEMPO—ROOMATES DANISH MODERN

Reader Service No. 293



Drinks before dinner are served with elegance in Le Chasseur bar. The handsome gold-trimmed bar stools are upholstered with shining black Naugahyde, cushioned for comfort-while-waiting with Koylon.



Gay and exciting coffee shop idea is the Cake Basket with its charming Victorian-inspired decor. Blue Naugahyde makes the Koylon-cushioned chairs and counter stools as practical as they are colorful.



Romantic, sophisticated dining is the irresistible appeal of the Chambre d'Amour. The luxurious biscuit-tufted banquettes are upholstered with emerald green and the formal ebony chairs with black Naugahyde. All cushioned with U.S. Koylon for the ultimate in comfort. The walls... leopard-paneled and inset with cupid medallions, are silk-screened Naugahyde!

## DESIGNS FOR DINING...from elegant comfortable and practical with

Ellen McCluskey, A.I.D., and George R. Prather, A.I.D., of Ellen McCluskey Associates, feel that dining decor should reflect and accentuate the menu specialty. The concept is translated with flair, imagination and great excitement in this new collection of Designs for Dining. To make elegance and luxury practical, they have in all cases, chosen U.S. Naugahyde upholstery... bright, beautiful, easy to care for. And because the diner's comfort is most important, all seating is cushioned with matchless U.S. Koylon, the world's finest genuine latex foam rubber.



Casual but elegant dining is the great attraction of the Gourmet Buffet. Light, bright, beautiful and every bit as practical as it is appealing because easy-care Naugahyde is used everywhere possible. Koylon-cushioned chairs are covered with white Kenva pattern Naugahyde with the same pattern echoed in beige and brown on the walls.

Dinner in lavish splendor is offered by the spectacular Mandalay Room. Golden wall coverings of Scimitar Naugahyde highlight its Indonesian elegance. Turquoise Naugahyde covers the banquettes and the black lacquered dining chairs are upholstered with luxurious purple Midas Naugahyde. Koylon foam cushioning, of course, keeps everyone superbly comfortable.



Masculine as a bullfight is the El Toro bar and cocktail lounge. To carry out the exciting theme, the banquettes are upholstered with deep-red Naugahyde with the comfortable arm chairs and bar stools covered to match. All—for complete relaxation—cushioned with Koylon.

and luxurious to gay and casual...all beautiful.

**U.S. NAUGAHYDE**® **U.S. KOYLON**®  
 finest in vinyl upholstery      genuine latex foam rubber cushioning

All chairs, banquettes and bar stools by Chairmasters, Inc. All art treatment and medallion cupids on Naugahyde by Virginia Frankel Gallery, executed by Facade, Inc. Leopard screen-printed walls are of Naugahyde.

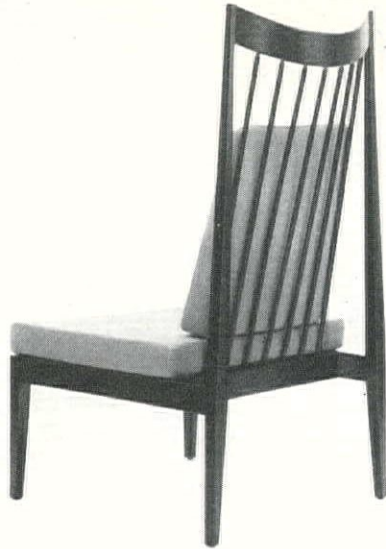


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In Canada: Dominion Rubber Company, Ltd.

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Catalog on request



L-500 Lounge Chair

Reader Service No. 202

## PEOPLE

William Race and James Morrison have been appointed to the sales force of Jens Risom Design, Inc. Mr. Race is now district manager in charge of sales for Ohio, Michigan, Kentucky, and Indiana with the exception of Lake County. Mr. Morrison will act as sales representative for Washington, D. C., Pennsylvania, West Virginia, Maryland, Delaware, New Jersey south of Trenton, and Virginia as far south as Richmond. Mr. Race will be headquartered in Detroit and Mr. Morrison in Chevy Chase, Md.

The interior design office of Leon Gordon Miller has been retained by S. J. Campbell Co. to design a new correlated contract line of office and upholstered furniture. Mr. Miller is national president of the Industrial Designers' Institute. His firm, located in Cleveland, Ohio, specializes in design of interior products and specialized equipment for institutions and industry.

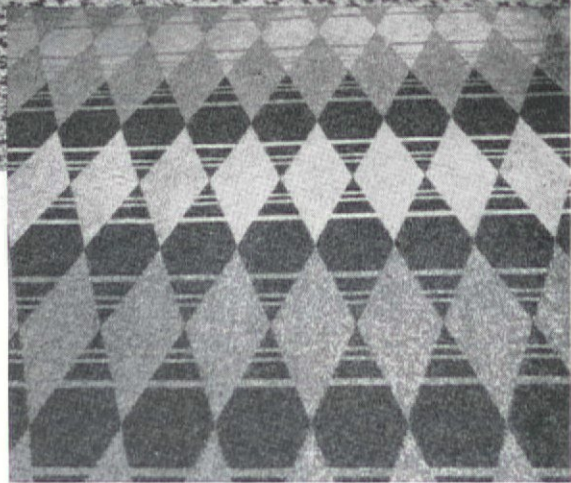
Phil M. Bidlack has been named vice president in charge of marketing for Columbus Coated Fabrics Co., a division of Borden Chemical Co. Mr. Bidlack was formerly vice president of the consumer products division and has many years' experience in sales development for the Columbus, Ohio, firm.

Seven leaders in interior, industrial and architectural design will act as an advisory board for the Design Centre now under construction in Miami, Fla. They are: Alfred Auerbach, who is organizing continuous exhibits relating to all phases of home furnishings for the New York World's Fair of 1964; Jack Cameron, present AID president with a national reputation for casual elegance in interior design; James Deen, AIA, the Miami architect who designed the Centre and other buildings in Southeast; Haygood Lasseter, AID, designer of many of Florida's finest interiors; Richard Plumer, AID, head of one of Miami's oldest furniture and interior decorating firms; Igor Polevitzky, senior member of the firm of Polevitzky, Johnson & Associates, designer of more than 500 structures from coast to coast; and Herbert Saiger, AID, past president of the Designers and Decorators Guild, winner of several awards for outstanding furniture and industrial designs.

The board will provide advice and suggestions on the operation of the Centre and will screen all proposed exhibits to maintain a high level of design. The Centre was created by Henry End, internationally known designer, and is slated to open in January, 1962. It will provide space for 172 displays.



Dining Room: Pattern #9402 Color #800 — terra cotta, orange, black



Corridor Carpets: Pattern #9452 Color #378 — gold, green, brown  
Same Pattern: Color #654 — beige, orange, black



How to combine underfoot luxury with rugged wearability and low maintenance — all at a reasonable price? These were the problems that faced decorators in choosing carpet for the dining room and corridors in Reno's newly remodeled Holiday House.

As in so many commercial carpeting situations, the solution was found in a Beautiful Holmes Contract installation. Bill Yates of Los Angeles' commercial designing firm, Albert Parvin and Company, created special new carpet patterns to blend with his sprightly color schemes. Holmes Contract Department faithfully reproduced the designs in close packed yarns that hold up under the most extreme

traffic conditions. Installation now completed: designers and decorators peacock-proud, management happy, customers ecstatic!

The dependable Holmes Contract Division can help you with your newest carpeting project, too. We'll give it our full attention, the benefit of our carpet know-how, and the best in service from a corps of meticulous craftsmen. Write or telephone for the name of your nearest Holmes contractor. Archibald Holmes & Son, Erie Ave. & K St., Philadelphia 24. Now in our second century of fine carpet weaving.

*Beautiful Holmes*

CONTRACT CARPETS GUARANTEED MOTHPROOF

Reader Service No. 201



Elegant Town Drawing Room, presented by Perma Dry at the A.I.D. Decoration & Design Show; designed by Daren Pierce, A.I.D., William Pahlman Associates

## After the party is over . . .

The hostess continues to glow! The evening has been a triumph!  
The aftermath a delight! THANKS TO HER INVISIBLE GUEST . . .



# SCOTCHGARD<sup>®</sup> by PERMA DRY

**CREDITS**  
at A.I.D. Decoration  
and Design Show  
Chairs and tables Edward Pashayan Co.  
"Dior" sofa Wycombe-Meyer  
Fabrics Scalandre  
Mantel & Fireplace Edwin Jackson  
Venetian mirror Phillips Galleries  
Antique screen Charles Gracie & Sons  
Lamps Nuri Farhadi

### WHEN PLANNING

Scotchgard for your fabrics; please allow reasonable time; as the PERMA DRY method of custom processing just cannot be rushed. Quoting the philosopher, STATIUS, "Allow time and moderate delay; Haste manages all things badly."

Her priceless possessions protected from inevitable party hazards!

**No Spots • No Stains • No Soil**  
to mar her delicate and treasured upholstery. No longer are these the "untouchables". She knows she couldn't live without the permanent protection of . . .

**Scotchgard by Perma Dry Co., Inc.**



**3 WEST 17th STREET, NEW YORK 11, N. Y., WAtkins 4-0877**

Reader Service No. 215



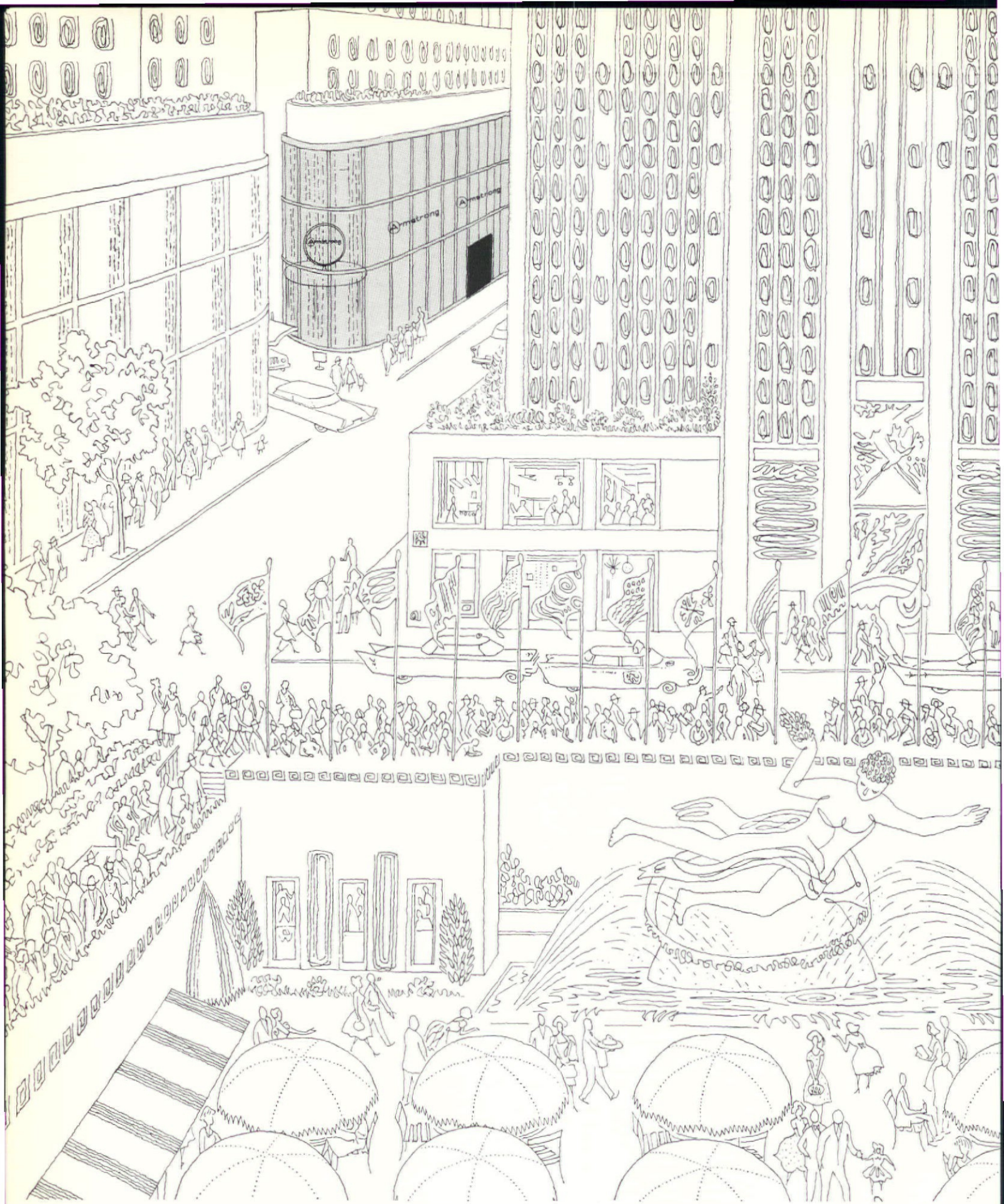


*This is Encore—the Howell contract lounge seating line. Write for free catalog and specifications.*

**What Howell does for waiting...** We do this; we make that waiting time count. Every moment a visitor spends in your reception room or lounge, these handsome furnishings communicate their silent message of good taste and good sense. So do frames of satin chrome or Bronztone steel and upholstery of durable Naugahyde in a wide variety of colors. Table and chair units can clamp together for modular arrangement. And other, more subtle essentials—welt edges to protect upholstery, self-leveling feet to protect floors, and extended back legs to protect walls—all make the Howell contract line easy to do business with.

**HOWELL**  
 modern metal institutional furniture  
 436 South First Street • St. Charles, Illinois

Reader Service No. 227



**THE NEW ARMSTRONG PRODUCT CENTER IS IN THE HEART OF NEW YORK** (60 West 49th Street, Rockefeller Center) Conveniently located and planned for both information and inspiration. Interior designed by William Pahlmann, F. A. I. D. There are displays and rooms featuring newest developments in acoustical ceilings, resilient floors, and vinyl wall coverings. Talk to specialists, who will give you details on the use of floors, walls, and ceilings in any interior. Open 9-5, Mon.-Fri. For an appointment, call JU 2-3700.

**Armstrong FLOORS and CEILINGS**

## **PUBLISHER'S LETTER**

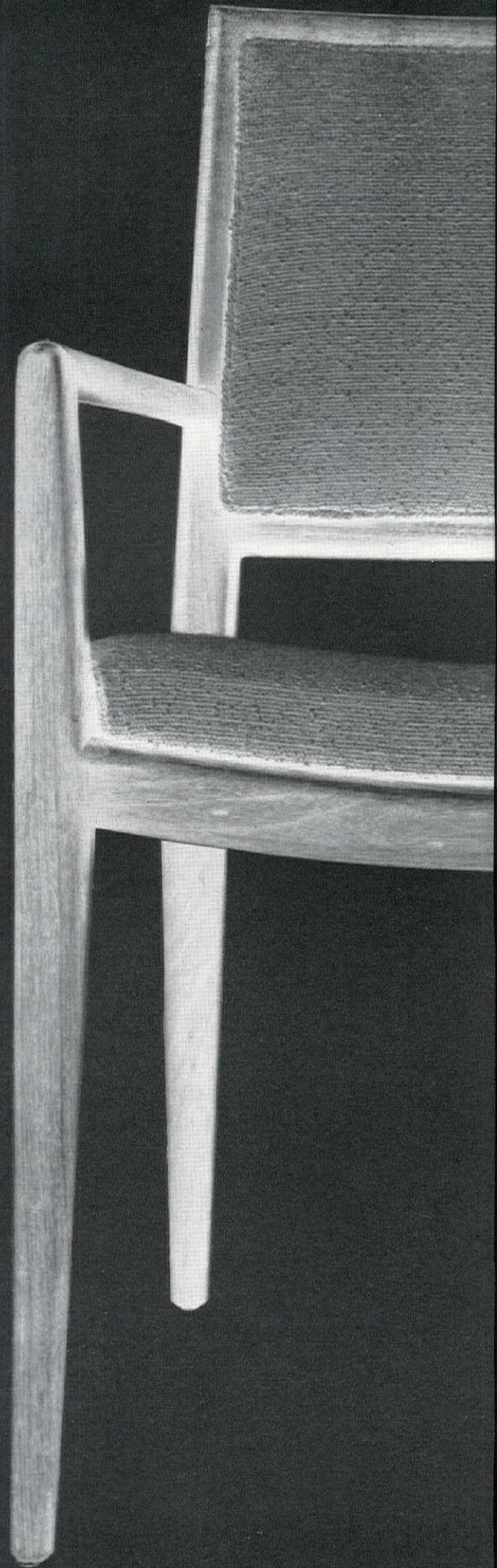
**ANNUAL REPORT:** This month we light our first birthday candle. Launched in November, 1960, CONTRACT has experienced an exciting, challenging year — a year of development, in the course of which the contract industry has come to recognize us as a work-book for the trade, and conversely, a year in which we have come closer to the industry's problems and become better equipped to deliver the services the trade demands of us.

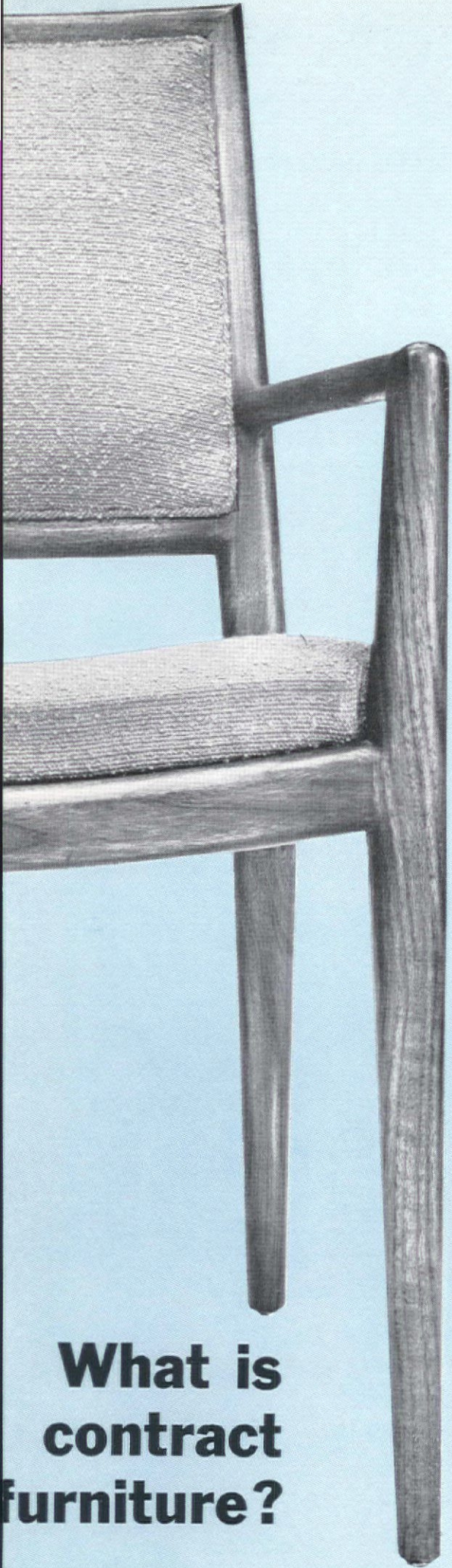
During its first year of publication, CONTRACT has acquired more than 150 advertisers of products and services of all types identified with the contract field. The magazine's rapid growth is directly associated with the fact that it was welcomed immediately as a much-needed medium for information and advertising. Its readers — substantial numbers of whom have become paid subscribers since November, 1960 — have made use of the publication's facilities from the very first issue for sources, specifications, and general information about the contract field. We have processed thousands of requests for information to suppliers stemming from our Reader Inquiry Service Cards. The extraordinary response to CONTRACT is attributable to the fact that prior to its publication there was no interested magazine to which those associated with the contract field could turn for assistance.

This has been a year, too, in which we have had to learn how to plan. Our editorial program, recently sent to advertisers, now lists features through December, 1962. January, 1962, will be devoted to a preview of new lines; February, surfaces — laminates, partitions, etc.; March, to the first Contract Market Seminar; April, office furniture; May, new developments in carpeting; June, lighting; July, office design; August, motels; September, smooth-surface flooring; October, fabrics; November, contract furniture, and December, wallcoverings. Our plans for 1962 also include important articles on how to conduct a contract design operation, field surveys of actual business conditions from month to month, as well as more extensive reporting of government awards and purchases.

During the coming year, CONTRACT will broaden its range of services to perform a significant number of the tasks for which we were specifically organized. We are already collaborating on the first annual Contract Market Seminar, and in the near future we expect to be able to announce the time and place of the first contract trade show. Our plans for 1962 also include a broad-gauge market research service, which will make available for the first time facts and figures about the contract market and the firms that do business in it. All told, we feel that during the past year we have made headway in defining the contract field, and in so doing have defined and clarified the goals of the magazine itself.







# What is contract furniture?

**A brief examination of the evolution of contract furniture, how it is differentiated from other types, and what the present market offers the buyer of volume goods.**

*By William E. Boggiano, Jr.*

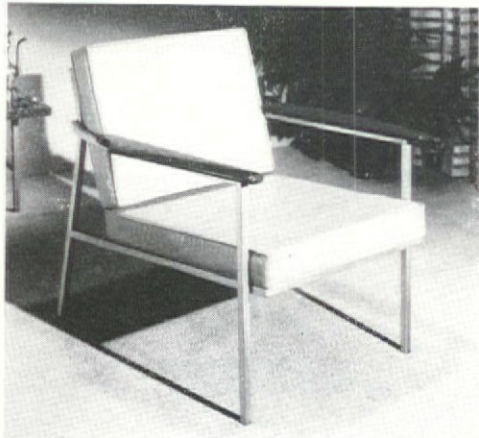
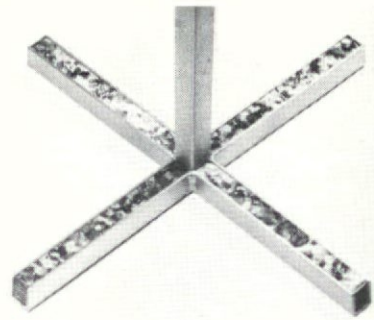
**T**HE term "contract" applied to non-residential furniture does not convey the desired meaning for most furniture manufacturers. Many would prefer not to use it at all, substituting words like "office," "hotel-motel," "institutional," and "non-residential" to anything used outside the home. Even here, many feel that a distinction should not exist—that any well-designed, well-built piece should fit equally well into the home as into a non-residential setting.

In essence, contract furniture is just that—furniture bought from a manufacturer or his representative with specifications, purchase price, and terms set by a legally binding contract. The ordinary sales slip is a contract indicating that a sale was made and that the manufacturer assumes some responsibility for the performance of the piece. By this definition, all furniture, including residential, is contract.

Some manufacturers and representatives consider the contract market to cover the entire non-residential field except office furniture. Not too long ago, office furniture was a desk, chair, and filing cabinet. Anything else used in the setting was taken from the residential field. Today, most office furniture is distinct from home furnishings by its construction and price.

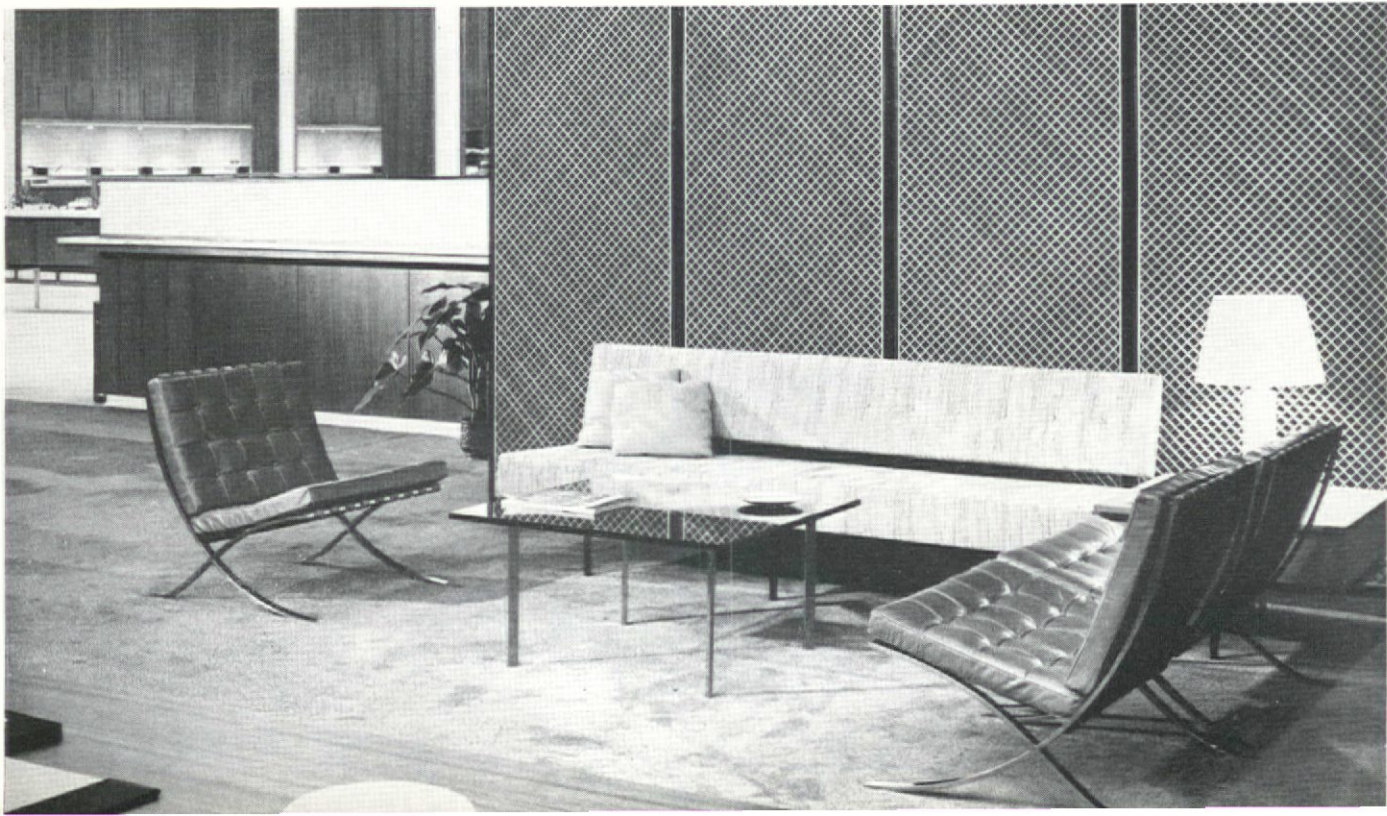
Most modern office furniture is the outgrowth of design that originated in the 1900-1930 period. The finest examples of this type were designed by architects who found the furniture of the period inadequate for the buildings they planned. A distinct relationship exists between the beginnings of the modern skyscraper and the development of true office furniture. The use of steel in the Eiffel Tower signified the technological advances in architecture that were to give rise to a whole new

## WHAT IS CONTRACT FURNITURE?



The table at top of page by Contempo Associates of Rockville, Md., would stand equally well in an office or residential setting. The base is equipped with self-leveling rests. The detail to the right shows how the table base can be varied by inlays of marbled ceramic tiles. Alladin Plastic's Form Fit chairs at upper left can round a table on a penthouse roof or the garden of an al fresco restaurant. Frame and chair are not affected by weather. Metropolitan Furniture Co.'s swivel-based executive chair at left has solid walnut exposed frame available in

teak, black, walnut, and oil walnut finishes. The chair also comes as an armchair and sidechair. Baumritter's 43 armchair directly above can be varied by different upholstery materials, different wood or laminate armrests, and a variety of frame colors to harmonize with any setting. Below, a grouping by Knoll Associates of New York features Mies van der Rohe's famous Barcelona chair and his equally famous cocktail table. Chrome plated steel and leather upholstery in the chair and plate glass on a cross-braced frame provide strength and durability.





Richard Draper & Co.'s executive telephone table, above left, relies on the natural grain of the wood for ornamentation. Ample storage space for directories, books, and magazines is provided. Casters make the table accessible to all parts of the room. Lehigh Furniture Co.'s cantilevered armchair, above center, is clearly contract with cast aluminum legs, durable padding and upholstery, and no-nonsense design that remains anchored to the floor and gives a low silhouette for broad, modern office expanses. Lehigh's other armchair to the right has a

different approach. Its exposed wood frame and fabric upholstery would fit well with traditional furnishings, but its functional design and gentle curves that do not intrude on business settings are modern in concept. At right, the chair Charles Eames designed for La Fonda del Sol restaurant in New York. The plastic seat rests on a pedestal base that flares out into four abstract claw feet. The original design was altered after a study by the owners of La Fonda del Sol. The chair is now in production by Herman Miller Furniture Co.



concept in furniture design. Steel required less buttressing and provided its own support. It allowed greater expanses to be turned over to windows and other uses. The soaring heights and open spaces, the gradual turn from elaborate ornamentation to the simpler, more functional design inherent in steel and poured concrete brought about a re-evaluation of furnishings design.

At the Bauhaus School in Germany during the 1920's, new forms were advanced for total design. To fit the broader open spaces now available, furniture reflecting the manufactured look was designed. Mies van der Rohe designed a chair in 1927 that is still widely imitated. The tables, chairs, desks, and couches that came from this school are going into many of the modern buildings rising today. Many manufacturers feel that no great contributions have been made to design since this period with a few notable exceptions. The armchair designed by Eero Saarinen for Knoll Associates in 1957 and another by Charles Eames that has given its name to a whole area of design are two of the last great additions to the field.

At the Bauhaus, design for offices and public places was distinct from residential furnishings, but since most of the architects and designers worked on homes and apartment houses, it was natural to carry over the furnishings planned for office use into the home. The Van der Rohe chair would fit equally well into his Seagram Building in New York or his Colony Park apartment houses in New Jersey. This lack of distinction between the fundamental design of furniture is the main reason cited for the dislike of the word contract.

## Design for abuse

Most manufacturers we interviewed, however, contended that there is a distinct difference between residential and non-residential furniture. Two chairs, one designed for a home and one for a restaurant, may be comparable in price but are not comparable in construction. Restaurant patrons, as a group, are notoriously impatient. During the course of a meal or while waiting for service, they will subject the chair they use to more abuse than a home dining chair might receive in a week. Joints must be stronger and upholstery must resist stains and burns. Even luxury restaurants face a problem of combining good looks and great strength in a dining chair. While helping partons into seats, waiters will push with one knee against the back. La Fonda del Sol in New York, planning to use side chairs and armchairs in the decorating scheme, had to specify a hard plastic back in place of the fabric back then available. A further change had to be made from the pedestal leg on a round base to a pedestal leg with four runners as a base to provide greater stability and support. After the modifications were put to the test of actual use, the manufacturer used the design in general production.

Until the development of the bentwood-frame construction by Thonet in 1865, restaurant chairs were home dining chairs in a commercial setting. They were continually breaking down. The Vienna cafe chair solved this; it reduced maintenance to a minimum and provided stable, efficient furniture with clean design that is a classic today.

(Continued)

## WHAT IS CONTRACT FURNITURE?

DESIGNED for hotel-motel use, Kent-Coffey's Variations makes use of natural walnut, Parkwood laminates, and aluminum for trouble-free furniture. Step-down design provides correct height for each piece.



### Compromise through technology

At the present time, the contract market is largely a compromise between what is available and the requirements of the specific application that the end user has in mind; fortunately, technological advances are rapidly closing the gap. Plastic laminates that look and feel like wood are being used in conservative public and private institutions that formerly would not allow synthetics past the door.

Hotels and motels, including the luxury variety, are finding that even the best-mannered guest will

not treat fine furniture as it deserves to be treated. They therefore specify furniture with a luxury look that is virtually indestructible. Metal legs, narrow drawer-pulls that will not substitute for bottle openers, stainless steel drawer slides, and plastic laminate sides and top are now used where wood and decorative metals were once used. Residential furniture, on the other hand, can expect fairly good care from a housewife. Wood is still the preferred material for home furnishings, but it has ceased to hold an important place in contract work except in reception areas and top-flight executive offices.

*(Continued)*



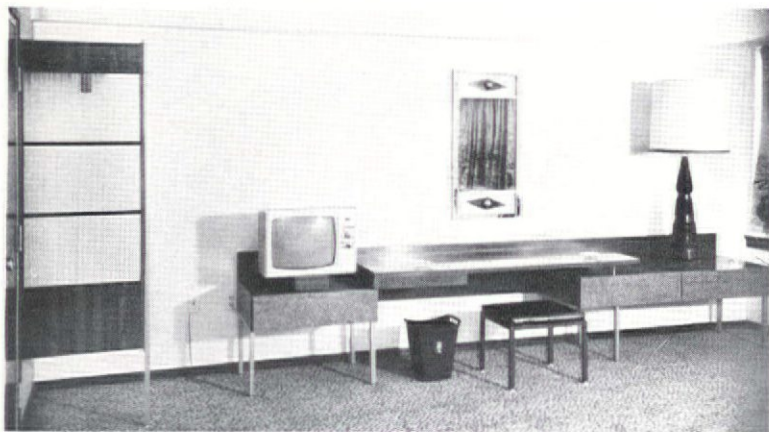


**EARLY AMERICAN** by Baumritter combines technological advances with provincial design for a gracious look in a contract setting. Plastic-topped natural wood furniture have lead to a demand in the consumer field for duplicate pieces.



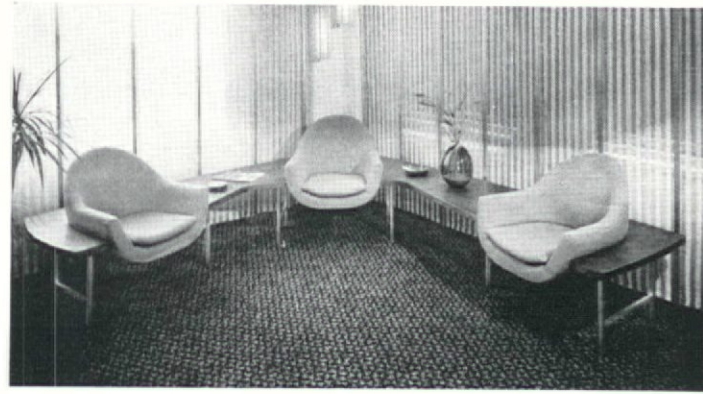
American of Martinsville, Martinsville, Va., inserts cane weave into the drawer front of the luggage bench on the bottom opposite page. Guards protect wall and furniture surfaces from carelessly tossed baggage. Ample space is provided for a television set at correct viewing level, and the bench is set high enough to make cleaning easy. On the same page, bottom right, is a setting for a reception area or corner of an executive office. Plastic laminate tops, metal legs, and stain-

repellent fabrics combined with good design give great value here. Another design by Contempo is the television stand-dressing table combination below left. Its low lines and obvious attention to maintenance problems stamp this a contract line. Strong construction and an emphasis on space-saving is evident in Glass & Propp's setting, below right. Beds act as divans during the day and pull out for sleeping. The handsome setting at right for a Kansas City hotel is by Duo-Bed.



## WHAT IS CONTRACT FURNITURE?

A round pedestal table at left from Helikon Furniture Co. comes in either walnut or plastic finished tops in diameters of three to six feet for dining and small conferences. Strong construction, again, places this in the contract class. At top, left, Metropolitan's metal pedestal chair provides comfortable seating in an efficient, easy to maintain chair. Although the chair resembles a swivel based armchair, great modifications would have to be made in order to adapt it for that use. Metropolitan's side chair, above right, has an exposed wood frame and is comfortably cushioned and well upholstered, which would make it a popular consumer item.



Directly above is Wycombe & Meyer's reception piece that combines armchairs and tables in an interesting, eye-catching unit. Richard Draper's Series III desk gives ample storage and handsome wood tones to provide a finishing touch to a top echelon executive office. Baumritter's Viko line makes use of technology to provide a light look for an unlimited number of table and chair combinations as in the setting below. The chair's steel tubing, available in platinum or walnut finish, and the table's mar-resistant finish give excellent value and provide combinations for a custom look.



## Contract vs. residential

The distinction between office and home furniture is revealed best where a piece is modified from residential to contract work. A side chair, in order to meet minimum standards for a typist's chair, must be modified to provide greater support at the joints, the back rest must fit the user's back arch, the seat and back must be adjustable, and upholstery and cushioning must stand great wear. To add a swivel base where four legs formerly served requires a major overhaul of design.

Many consider custom design as the only true contract work. Here, the specific needs of the installation are met after a study that takes the whole context under consideration. The furniture's use, setting, available budget, and the adaptability to pieces now used are all taken into consideration before custom work is ordered. Most manufacturers observed that designers, as a group, will give individuality to a setting through fabrics, materials used, and minor changes in design before they order custom designs or modify existing ones. They felt that the designer is willing to take advantage of a manufacturer's experience in the furniture field rather than add an untested item.

Price range in contract furnishings is as varied as in the residential field, but the contract buyer can expect greater value for his money. The homeowner furnishing his home is willing to pay a fair price for furniture, but his decision is based more on the appearance of the piece and its place with pieces already owned than on value. Contract buyers must place greater emphasis on value than appearance. They want something that will give the longest possible use at the lowest possible

price. Designers handling the renovation of an old office or the plan for a new one are well acquainted with the value of the furniture they use. They know the past performance of most lines and, based on their client's budget and desires, can provide the best possible value.

## One or one hundred

The size of an order is not a determining factor in a contract order. A single executive office is as much a part of the contract field as a large, public institution. The treatment of a single room will be tempered by the preferences of the user, while the large institution must be based on the lowest common denominator of those who will use it, but the treatment of design and characteristics of the furniture used will be essentially the same.

A final consideration of the contract market would include the term "modern." Considering modern as that which best makes use of all the materials available and embodies design of recent origin, contract furniture is distinctly more modern than residential furniture. Metal, laminates, special fabric preservers, and advanced manufacturing techniques that are used in the production of contract furniture has not greatly influenced the residential field. As said before, wood is rare in most contract settings, but predominates in residential. Fabrics for the home are not treated to bear the use contract fabrics will. It is safe to assume that modern furniture will find a greater place in the home and that contract design will influence residential. The contract market, once dependent on the residential field, will ultimately dominate the furnishings industry. (C)

Chairs for contract use must provide clear design as well as great strength and value. Four good examples are shown below. Left is a chair also available as a folding model by Stakmore. The handsome, hardwood frame comes in tawny, honey, or ebony finishes and blends with any setting. Baumritter's stacking model is shown next. This handsome model provides a patented ganging device that allows the chairs to be grouped closely to save space or farther away for comfort. Another Baumritter stacking model

is shown in the next photo. Square tubular steel legs and clean design characterize the piece. Burke, Inc., provides seating in a compact area with its molded plastic shell and deep foam cushion at bottom right. The chair is two inches less in depth than conventional chairs. S. J. Campbell's latest is a design by Henry Glass, right. A system of chairs with detachable arms, wedge- and square-shaped table tops that can be attached to the chairs, and a base for combining the units allows unlimited variety in use.



## Selecting contract furniture—six pointers

By Sidney Schwartz, Contract Manager, Baumritter Co.



**S**ELECTION of contract furniture is a great responsibility, whether one is equipping a small installation or regularly purchasing for a large institution. As the basic element and the greatest single cost factor, furniture deserves professional appraisal. Basic to all contract furnishings are six considerations that can aid in the selection of a line as near perfect for its installation as can be expected.

1. *The source of supply should be reliable.* The buyer must be able to depend on the reputation of the manufacturer and dealer for the technical quality of the product. Few buyers will count coils in a bed spring or test the abrasive resistance of plastic fabrics; ultimately, they will depend on confidence in the supplier and manufacturer for the quality of the goods. Some manufacturers select or franchise their dealers to assure customers of dealer-manufacturer cooperation, and some dealers personally guarantee the lines they carry. In either case, the source is important.

2. *The product must suit its function.* This is not as obvious as it seems, for often a line will be chosen for looks rather than for use. A transient hotel does not need the same drawer and storage space that a resident hotel must meet; luggage benches are most practical at certain heights; television is best viewed at certain eye levels. Even the simplest chair has other functional considerations besides seating. Who will use it, the aged or kindergarten children; how much use and abuse will it receive; and can it be stored easily?

3. *Furniture should be durable.* Each installation will have its own specific durability requirements. In an institution where furniture is subject to daily hard use or the elegant hotel where a chair will act more as an ornament, requirements for durability must be based on the true comparative value of the piece. A simple formula for measuring this is:

$$\text{Value} = \frac{\text{Price}}{\text{Years of Use}}$$

4. *Furniture should require minimal maintenance.* This, also, is obvious until you consider the type of maintenance the furniture must receive. Does it have screws or movable parts that might loosen; does the color hide or show dirt? If a maid can maintain eight rooms per day, it is better to select furniture that would increase the number of units she can handle rather than decrease it. A simple guide to use is:

$$\text{Maintenance Cost} = \frac{\text{Cost per Unit}}{\text{Maintenance Time per Unit} \times \text{Cost Rate of Maintenance}}$$

5. *Furniture should be suitably styled.* Rooms and installations should be fully coordinated for color and furniture. In revenue-producing installations, where the impression is an important factor, this is quite obvious. It is equally important in institutional contract work. In both cases, the esthetic sense should be satisfied by the surroundings. Style also furnishes another element for the contract market: continuity. An absence of continuity can be costly, since contract furnishings should be readily replaceable or adaptable to new styles.

6. *Value should not be sacrificed for originality of design at a premium price.* Mass-producing plants can turn out merchandise at prices that cannot be matched by custom plants. In turn, custom facilities have advantages in flexibility and originality that mass producers do not. A creative designer will take advantage of stock merchandise wherever possible and provide distinction and originality in a number of ways. He can vary fabric, padding, or construction without radically changing the design and pass on to the customer the basic value of this type production.

A great deal of time and effort must go into the selection of contract furniture, but these considerations can help to make the job easier and the result closer to the specified plans. A final, critical analysis of the designer's application of these rules can be made only after the installation has been assembled and actually used. **(C)**

*Sheer beauty . . .*

**THE DRAPERY FABRIC THAT'S NEVER FRAGILE, PERMANENTLY  
FLAMEPROOF AND RUGGEDLY RESISTANT TO HARDEST WEAR**

# SARANSPUN

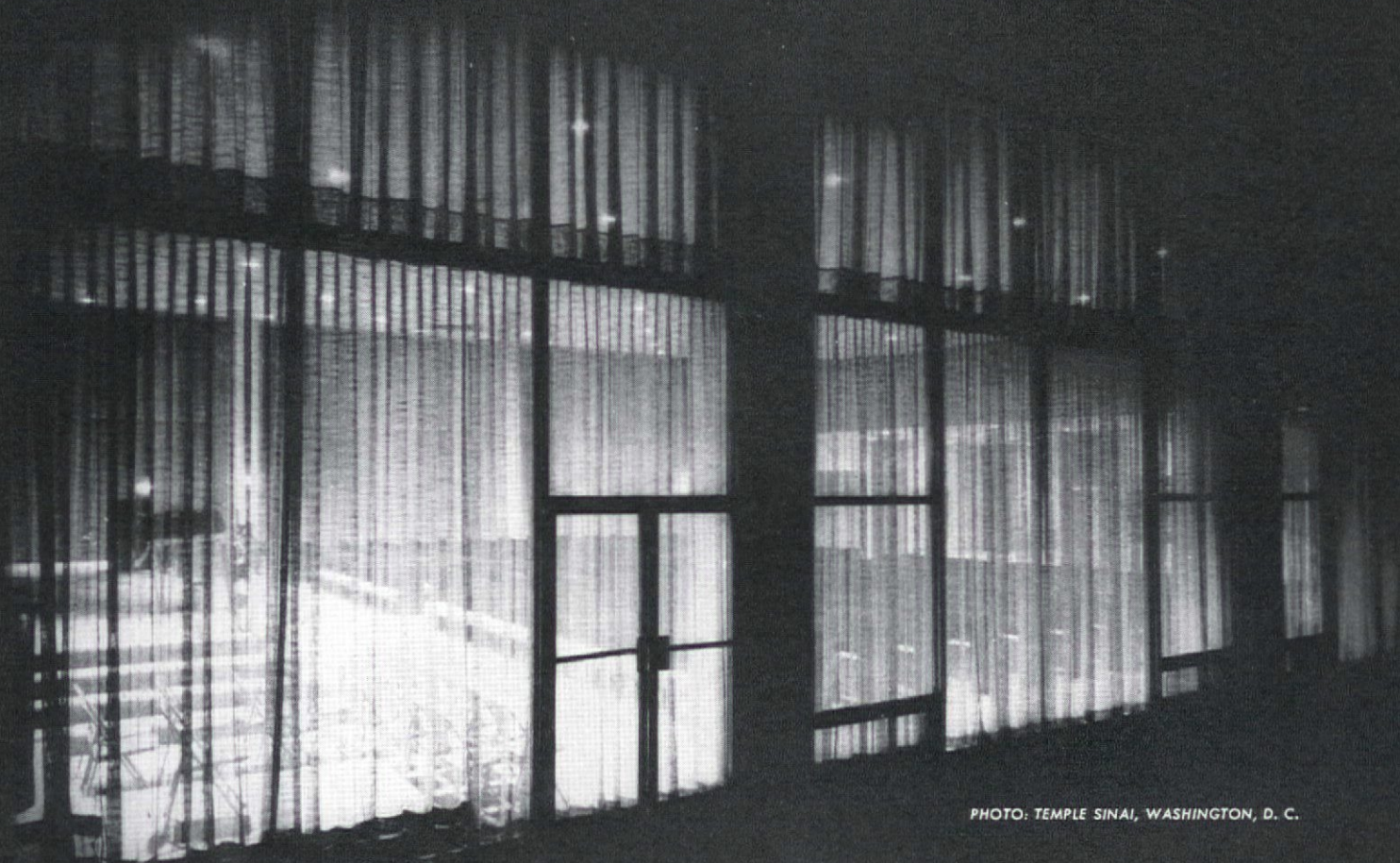


PHOTO: TEMPLE SINAI, WASHINGTON, D. C.

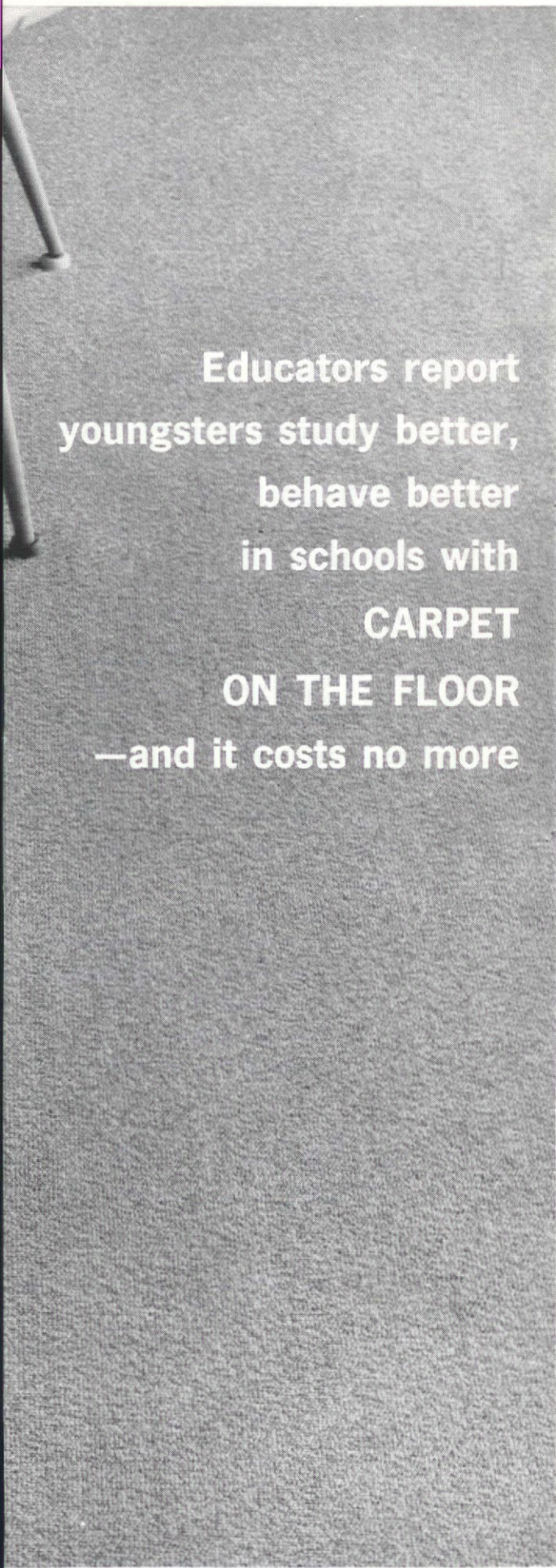
The unique properties of Saranspun fabrics make them ideal for curtains and draperies in public places. Soft and lovely, they hang in luxurious folds that are a decorator's delight. Yet Saranspun is equally tough and abrasion-resistant . . . never fragile or brittle. Inherently flameproof, it is unaffected by moisture or humidity. It may be washed or dry-cleaned according to simple instructions. It is made in beautiful prints and richly textured solid colors.

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 youngsters study better,  
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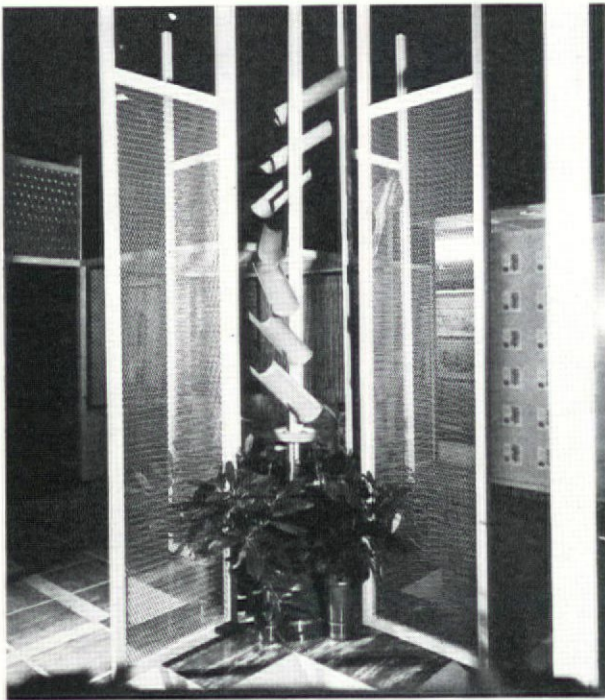
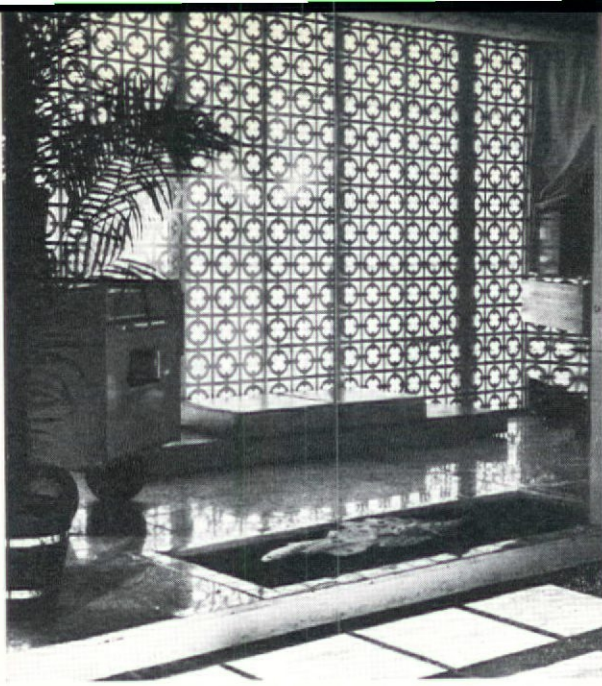
My position \_\_\_\_\_

Home address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Name of school \_\_\_\_\_

Reader Service No. 220



**PIONEERS** in porcelain enamel ecclesiastical art since 1934, Edward and Thelma Winter designed and executed the porcelain enamel panels on St. Mary's Romanian Orthodox Church, at right. Mrs. Winter designed the project, including the rendering of the heads, while her husband executed the inlay enameling and firing. At top left, Mrs. Winter holds small sketch of the large enamel mural in background of the Enthroned Christ for the same project in Cleveland.

**PORCELAIN** enamel grilles, above, surround a porcelain enamel fountain to create a decorative lobby.

**ELECTROLUMINESCENT** porcelain enamel lighting is faced with porcelain enamel grilles, top of page, giving an airy effect to an otherwise blank wall.



# Porcelain Enamel

*Electroluminescence is just one of the many new applications for this material, in use 3,000 years but vastly improved through modern technology.*

**P**ORCELAIN enamel has long been known as a durable, decorative finish for consumer products. However, its potential use for the contract designer and user of interiors in commercial and public buildings is just beginning to be recognized.

Any discussion of porcelain enamel should begin, of course, with a definition. In its simplest terms, porcelain enamel is a hard, lustrous finish, made by the permanent fusion of finely ground glass to metal under extremely high temperatures. It is different from porcelain (which is a type of china), and it is different from enamel (which is paint baked onto a surface at much lower temperatures).

It is easy to distinguish between porcelain enamel and baked enamel. If you press the edge of a coin across the two finishes, the baked finish will be scratched or dented, while porcelain enamel will remain unmarred.

Porcelain enamel has many desirable characteristics: it never peels or strips off; it cannot be scratched, marred, or dented; it does not discolor, stain, or fade; it can stand burns, extreme heat or cold; it does not rust or corrode, even in salt air or salt spray, and it is one of the easiest of finishes to clean.

A phrase that is beginning to be heard more frequently among designers is "new porcelain enamel." This raises the question — what is new

about porcelain enamel, and how did it become new?

In recent years, a series of technological advances in the industry has produced a new porcelain enamel. Thinner coatings, new raw material formulations, lower firing temperatures, a broader range of colors and finishes are giving the ultimate consumer products that were impossible to produce on a mass basis only a few years ago.

In the past, the application of porcelain was considered a decorative improvement to a product rather than as a functional advantage. This fact is due in part to the history of the material, which had its beginning as a decorative art method long before the birth of Christ. Chinese porcelain enamel vases and dishes were highly prized in 1000 B.C., and the British Museum and Louvre both have porcelain enamel ornaments and jewelry from ancient Egypt and Assyria in their collections. Porcelain enameling became an industry only in the latter decades of the 19th century in Europe; during the same period it came to the United States. Since World War II it has experienced technological advancements that mark it now as one of the most versatile design materials.

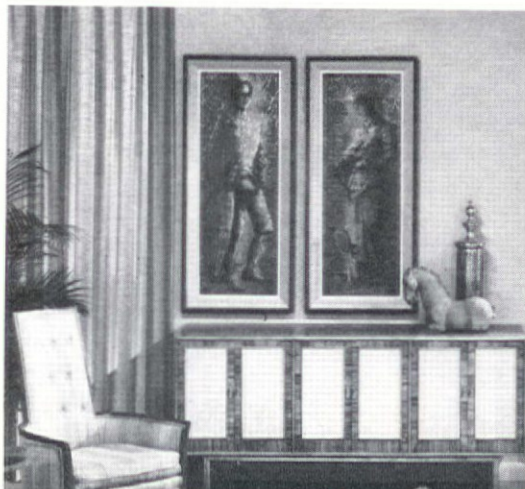
Today, by carefully varying the ground glass and the temperatures in the enameling furnace, changes can be made in the thickness, color, texture, acid-resistance, and other properties to suit

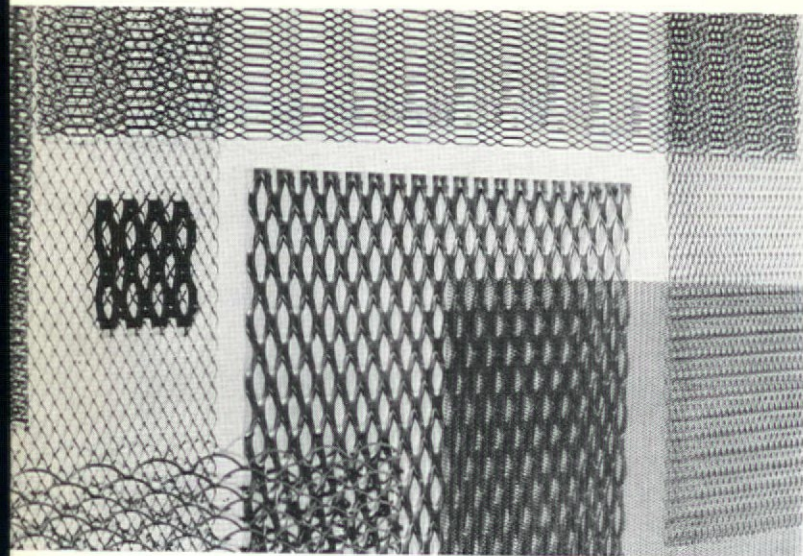


**LEFT**, porcelain enamel panels and grilles highlight setting and cover cracked and marred walls. Panels will not stain or rust.

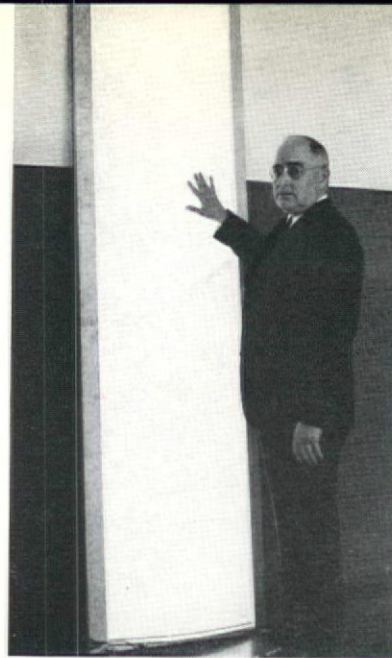
**BELOW**, a diverse use of porcelain enamel paints is illustrated in a pair of artwork wall panels.

**RIGHT**, Sylvania's wafer-thin Panelescent lamps decorate table with glare-free illumination.

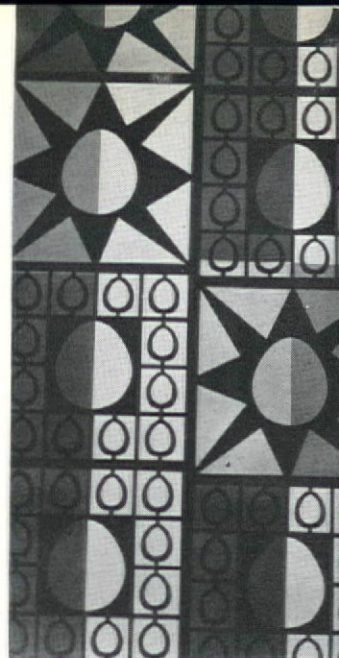




**SPECIAL** enamels and new processing procedures assure uniform coverage and durability in porcelain enameling expanded metals. Patterns above by Ingram-Richardson.



**PRECISION ENAMELS** have varied uses: at left, world's largest electroluminescent lamp by Sylvania; at right, large-scale, decorative panel designed by Doris Hall.



## PORCELAIN ENAMEL

the special needs of any application. Detailed design information is available from the Porcelain Enamel Institute, 1145 19th Street, N.W., Washington, D. C.

### Textures and patterns

Porcelain enamel is available in a wide variety of colors, textures and designs, as follows: Colors — Available in almost any color combination, light or dark shades, from bright reds to deep blues, plus black, white and gold. Of special interest to the contract designer is an industry-wide color guide for architectural porcelain enamel, showing some 47 different colors. Porcelain enamel has great uniformity from panel to panel.

Textures—Porcelain enamel is made in a glossy (satin), matte or semi-matte finish. Countless variations in single or multi-colored stipple finishes are available on a custom basis.

Designs — Diamond-shaped, fluted, and other practical designs are available. Special effects limited only by the imagination of designers may be achieved with die stamps or embossed designs and patterns.

Where can the contract designer use porcelain enamel? Designers can readily call upon porcelain enamel for accent pieces in ashtrays, bowls, vases, or on decorative plaques on walls. More expansive uses for porcelain enamel are as murals, room dividers and screens, wall sections, elevator doors and panels, grill-work for ceilings, fireplaces, and signs.

What is probably the largest porcelain enamel mural ever designed is now attracting hundreds of viewers to the new \$500,000 St. Mary's Romanian Orthodox Church in Cleveland. Covering 430

square feet along the rear facade and 191 square feet in the front, the mural was forged in 81 separate sections. In the rear, an 18 by 12 foot panel depicts a resurrected Christ, in vibrant colors of red, black, brown, and gold, which dominates the decoration. Below this figure, descending in the order of an inverted V, are ten other figures of the redeemed, rising with Christ on slightly smaller panels. Dominating the front of the church is a 16 by 12 foot panel depicting the enthroned Christ.

The total weight of the porcelain enamel panels is only 1,000 pounds. Nine to ten firings were required for each section. The luminous gold-toned surface (made from a raw material containing manganese) was fired at 1,500 degrees, while the reds and other colors were fired at 1,480 degrees. The halos were done in 24-carat liquid gold to give them the richness and quality of inlaid jewels. The porcelain enamel is fused to flanged panels of 16-gauge steel.

One of the most important new developments in porcelain enamel is in the field of electroluminescence. This is a relatively new technique of lighting, which created light by sending an electrical current through a layer of phosphors on a thin porcelain enamel and steel base. Thus, wafer-thin, electroluminescent lamps produce uniform light without bulbs, tubes, filaments, or cathodes. The result is a soft glow which requires very little electricity.

Electroluminescent porcelain enamel is already being used for decorative or functional effects in flooring, wall grilles, table tops, signs, electric switches and fixtures, night lights, clock and dial faces.

An interesting display of the dramatic design qualities of porcelain enamel was provided re-



LIVELY COLORS and Moroccan design of fabric were faithfully reproduced in the porcelain enamel dish. The colors do not fade and are easy to clean.

cently at the National Design Center, in New York, which offered a display under the title of "New Dimensions in Porcelain Enamel."

"We selected porcelain enamel for this treatment because we felt it was on the threshold of a vital new era in design," said Norman E. Ginsberg, president of the National Design Center. "The time-honored properties and continuing technological developments of the material are now ready to be combined with the designer's talents in many new ways. Somewhere between storage tanks and cloisonne are new expressions of function and esthetics — new equipment for the home and industry, new architectural ideas, new furnishing possibilities, and new art forms."

At the exhibit, Tom Lee, design consultant for the National Design Center, conceived four dramatic vignettes. In one, a bathroom featured many new color ideas, while in another the kitchen setting presented artful designs for everyday necessities. Many new decorative and artistic uses of porcelain enamel were found in the living room vignette, while the fourth, a patio with a swimming pool, highlighted technical as well as decorative applications. The newest utilization of porcelain enamel — electroluminescent light — was demonstrated in a floor conception for the first time. Placed under attractive tiles, thin panels of porcelain enamel, combined with electroluminescent phosphors and steel, provided an exciting new approach to floor design.

The increasing acceptance of porcelain enamel in furnishing both of exteriors and interiors is due to a quite simple set of facts: it does not do anything it shouldn't (such as rust, stain, warp, scratch or discolor); but does do about everything it should (such as resist heat, last indefinitely, look attractive, weigh little, and clean easily). (C)

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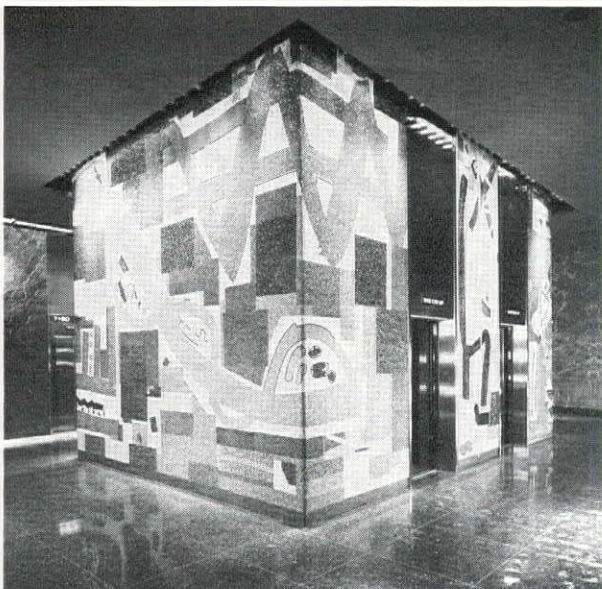
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**ABOVE,** *Birds in Flight*, by Mary Callery; loaned to the San Francisco Museum exhibit by Aluminum Co. of America. **Left,** Callery sculpture as it was shown in exhibit. **BELOW,** a mosaic wall by Hans Hoffman, for 711 Third Ave. Building, New York City; Wm. Kaufman Co., builders.



# ART

*A San Francisco Museum*

**W**HY do companies collect works of art? Why do they select this artist rather than that, this genre of work rather than another. Both official and unofficial answers to these questions — of growing importance to business designers and architects — were indicated by last month's exhibit at the San Francisco Museum of Art, entitled "American Business and the Arts."

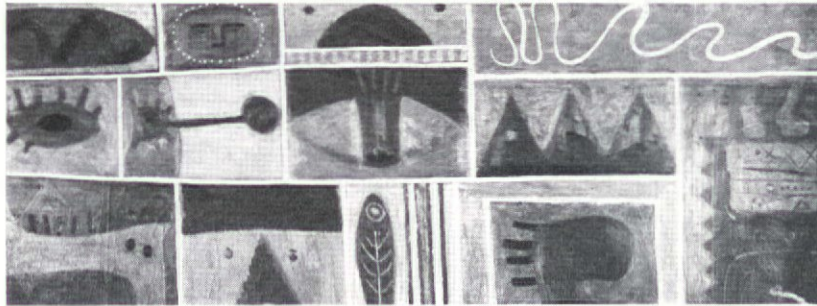
The second exhibit of its kind, but by far the more comprehensive of the two, the San Francisco show displayed a large number of works of art commissioned by American companies, along with company acquisitions of existing works of art. The exhibits, representing an investment well into the millions, were loaned by 71 firms, including such diverse enterprises as insurance companies, hotels, publishers, shopping centers, department stores, banks, a music dealer's service, manufacturers of autos, furniture, glass, chemicals, metals, paint, beverages, lighting equipment, containers, petroleum products, paper, clothing, and business machines and instruments.

In the opinion of George D. Culler, director of

RIGHT, Desert Moon, oil and collage by Lee Krasner; loaned by Uris Building Corp. to art and business exhibit.

FAR RIGHT, Black Spring, oil by Theodoros Stamos, loaned by Prentice-Hall, publishers, Englewood Cliffs, N. J.

BELOW, Siena #2 1943, oil by Adolph Gottlieb, loaned by Glen Alden Corp., New York City.



# and BUSINESS

*How raises important questions about the corporate patron. By David LaPage*

the San Francisco Museum, American business has become as positive, far-reaching, and venturesome in its art purchases as the best private collectors. He made numerous trips throughout the East and Midwest, during which he recorded business collections and solicited exhibits for the San Francisco show. Mr. Culler said he was struck by the absence of any tendency to limit collections to styles that might, by conventional standards, be considered safe, correct, or "suitable to business."

Mrs. Katherine Baker, museum administrator, believes the choice is purely "personal" or made on the advice of designers and other experts—seldom is there concession to the taste of the general public, she avers. The reason most frequently adduced by corporate officials is that works of art are collected or commissioned because of their unique, humanizing contribution to the working environment, as it affects company personnel. Some companies collect in order to arouse employees' interest in cultural matters, she continued, even initiating programs based on the resultant interest, such as art classes and discussion groups.

"Companies are recognizing the visually impoverished work situation for the liability that it is," Mrs. Baker said, "one that denies employees' pride in the company and satisfaction in the place where they spend much of their working hours, and lowers their morale."

A motivation somewhat at variance with Mrs. Baker's was implicit in the statements of Frank Lieberman, a free-lance San Francisco graphic designer who helped with final arrangements for the show. "Some firms consider art good advertising," he said, "part of the successful look—and they use it to impress customers and visitors." In other words, the motive in many cases is directed outside the organization, rather than toward members of its staff. "However," Mr. Lieberman added, qualifying his original observation, "art-collecting, in contrast to buying new furniture, improving the general decorative scheme, or choosing more progressive architectural styles, has become a prestige act per se. It is the sign par excellence of growth, success, stability, and taste."

Related to Mr. Lieberman's comment is that of

## ART AND BUSINESS

J. E. Wallace Sterling, president of Stanford University and chairman of the board of directors of Stanford Research Institute. The corporation, he feels, is the major institution in American economic life; its image at home and abroad is of prime importance. Its active involvement and interest in the fine arts parallel its increasing support of higher education and other public services, according to Mr. Sterling, and the growing role that the corporation is playing in these areas, measured in terms of influence as well as expenditures, has been generally underestimated.

Dr. Sterling also served as chairman of the policy board for the International Industrial Conference, sponsored in San Francisco by Stanford Research Institute and the National Industrial Conference Board. The same groups sponsored the art exhibition, which opened in conjunction with the conference.

The conference, Dr. Sterling added, was another facet of the corporate image—a program showing conscious interest in private responsibility to participate in the solution of public problems. It was attended by more than 500 corporate executives and government officials from over 60 countries, who met to exchange ideas for strengthening free societies throughout the world.

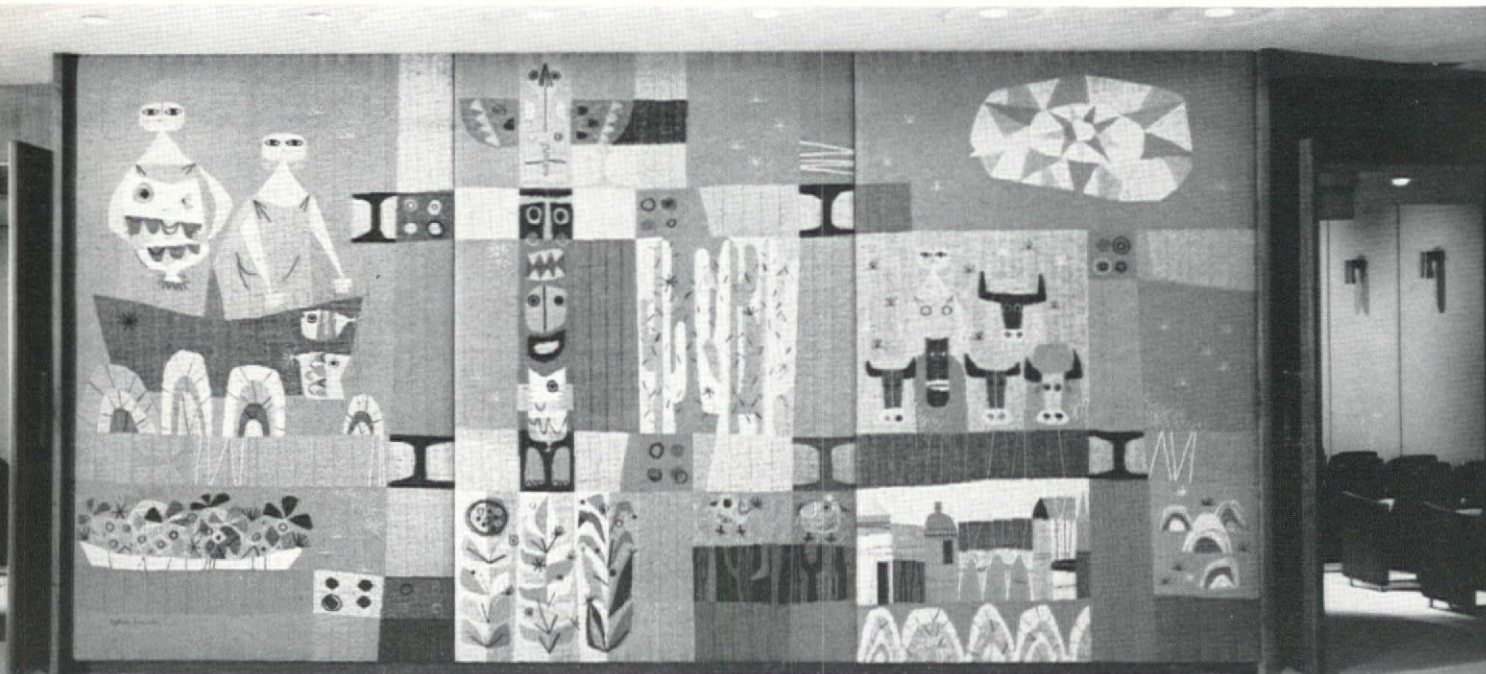
The use of art by business and industry has shown the most rapid growth, in Mr. Culler's

observation, in the construction of new commercial buildings. More and more it is recognized that a building makes a statement about the corporation, a statement that is expanded by interior design with painting and sculpture for completion.

"Sometimes the architect or interior designer will suggest the purchase of art," Mr. Culler said, "as in the collection at the new headquarters of International Minerals and Chemical Corp., Skokie, Illinois. The collection was represented by three exhibits, including Harry Bertoia's delicate metal sculpture, 'Dandelion.'"

In other instances, Mr. Culler has found management possessed of its own convictions; e.g., the Chase Manhattan Bank, owner of one of the most celebrated of corporate collections. Exhibited at One Chase Manhattan Plaza in New York City, the works bear testimony of Chase Manhattan's conviction that "modern buildings such as this lend themselves to and indeed demand embellishment in the form of works of art that reflect the character and interests of its occupants."

In one of many interesting notes placed next to works in the exhibit, Mr. Culler wrote substantially as follows of the Chase collection: "The bank has formulated a clear policy upon which its purchases are based, under the guidance of an art committee including experts from New York, Boston, and Houston. The policy is aimed at reinforcing the image of the bank as an up-to-date institution, sans cliches in bank design, and



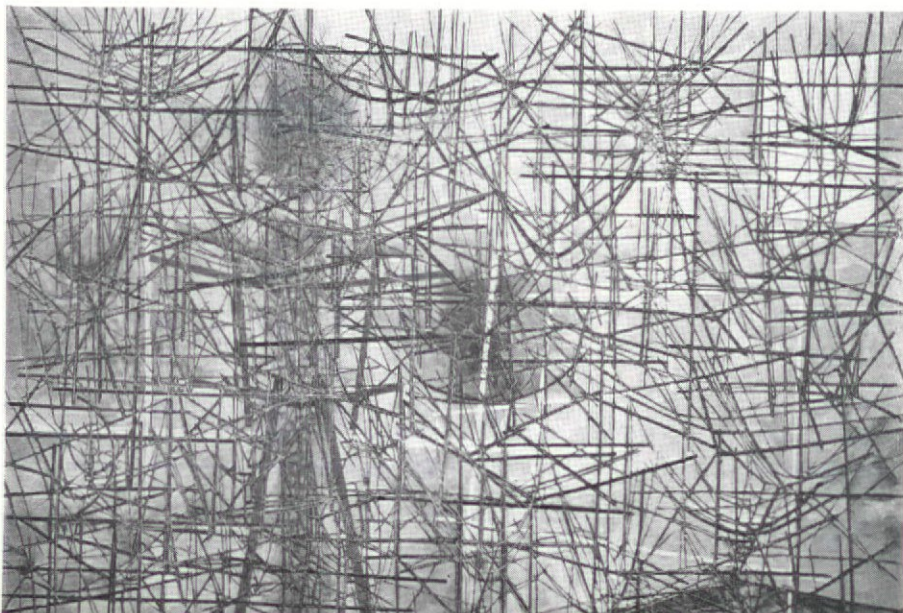
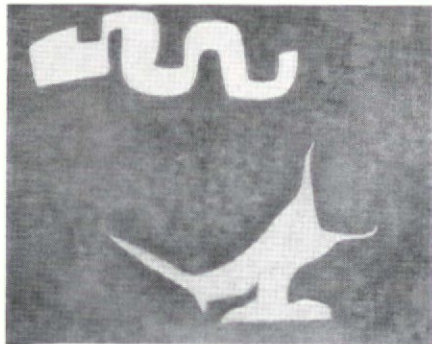
TAPESTRY mural by John Smith for the auditorium entrance of the Bethlehem Steel Building, San Francisco.

dramatizing its broad interests and its awareness of human values. It sees an art appreciation program as an employee and public relations activity, and has plans for exhibits to be installed in the lounge and occasionally in public areas. Finally, Chase Manhattan plans in due course to give works to museums, thus making possible new acquisitions for the bank's use." Chase Manhattan supplied a photograph of its "Mobile" by Alexander Calder, and four other exhibits.

In other exhibition notes calling attention to companies with a unique or interesting policy toward the arts, Mr. Culler discussed the relationship between metal manufacturers and artists who work in metal, exemplified in the collections of the Inland Steel Co., Chicago, Kaiser Aluminum and Chemical Corp., Oakland, Cal., and Reynolds Metals Co., Richmond, Va.

Additional collections relating to the product of the firm include that of John Stuart, Inc., a New York City furniture manufacturer displaying original paintings in room settings with its product, and that of Bocour Artist Colors, Inc., New York City, whose owner started out as an artist and feels strongly that suppliers to artists should collect. A dramatic metal sculpture, "Bull and Bear," by the American Tom Hardy, was one of three works lent by Neuberger & Berman, Inc., members of the New York Stock Exchange. An early model of "Hydrogyro," by sculptor Robert B. Howard, was one of seven exhibits from

ANTOINE PEVSNER'S Bird in Flight, placed in courtyard of industrial building.



TOP LEFT, Primeval Wall, oil by William Bazoites; loaned by Container Corp. of America.

TOP CENTER, Tomato Plant, oil by Pablo Picasso, loaned by Seagram & Sons, Inc., New York City.

LEFT, Red Image, oil by Jimmy Ernst; loaned by Inland Steel Co., Chicago.

ABOVE, Bull and Bear, metal sculpture by Tom Hardy; loaned by Neuberger & Berman, New York City.



URSINE PARK, oil by Stuart Davis; loaned by International Business Machines Corp., New York City.

### ART AND BUSINESS

branches of International Business Machines Corp. in New York, Los Angeles, and San Jose, Cal. The latter city is the home of Howard's original.

Sometimes the works collected are reproduced in publications or other media. A collage titled "Parts," one of a series developed from artist Sam Fischer's study of an industry in operation, was reproduced in Fortune magazine, and is now owned by Verson Allsteel Press Co., Chicago.

The collection of Hallmark Cards, Inc., Kansas City, Mo., represented by Pierre Alechinsky's "The General Assembly," has grown from a series of invitational exhibitions of an international character, from which award paintings have been selected by a distinguished jury. The oil by the Belgian artist won first prize in the Fifth International Hallmark Art Award Competition, and was exhibited for the first time in the San Francisco show.

Occasionally collections have a regional flavor, such as that of artists from the upper Midwest, owned by Mutual Service Insurance Companies, St. Paul; works by outstanding contemporary Swiss artists, owned by Geigy Chemical Corp., Ardsley, New York, reflecting the firm's connection with a parent corporation in Switzerland.

A direct relationship between an art collection and a building and its tenants was established in commissions given ten American artists by Wolfson Management Corp., New York City. During the construction of the building at 100 Church Street, New York, the artists were asked to paint on themes relating to the building or the firms which were to occupy it.

Museum people and others who helped with the San Francisco show explained their own enthusiasm for the project with references to the exceptional response of business firms contacted: "We could have filled the entire museum." . . . "Businessmen and their companies went all out—many paid for photographs, shipping costs, etc."

Bringing the experience into perspective, Mr. Culler pointed out that art collecting is the exception, rather than the rule, in American business, ". . . but an exception so important, growing so rapidly in force and influence that the discovery of significant original art in the reception room or office of a business is no longer evidence of an isolated or eccentric decision. Where it is found, it has more and more frequently been acquired as part of a considered company policy." (C)

MIANUS GORGE #2, oil by Michael Goldberg; loaned by Harry N. Abrams, Inc., New York City.





make reservations now!

# CONTRACT MARKET SEMINAR / FEBRUARY 6-7, 1962

**PLACE:**

National Design Center, Conference Hall, 415 E. 53rd Street, New York 22, N. Y.

**TIME:**

Feb. 6-7, 1962 9:30 AM-5:30 PM

**PURPOSE:**

This seminar is designed for those companies engaged in the design, manufacture and sale of products to the contract field. The requirements and selling practices of the contract market will be analyzed and discussed in depth by leaders in their respective fields. Emphasis will be placed on the varied and special needs of each buying segment—government, transportation, hotels, motels, offices, hospitals, churches, colleges, other institutions and other mass purchasing groups.

**REGISTRATION:**

Registration fee includes attendance at all Seminar sessions, functions and luncheons. Complete reports covering each session will be forwarded to each registrant.

**FEE:**

\$150 per registrant, \$100 for each additional company registrant.  
For National Design Center Exhibitors: \$100 per registrant, \$75 for each additional company registrant.

**SEMINAR SUBJECTS:**

- 1. Government**  
This includes all phases of procurement and specification.
- 2. Department of State**  
This agency purchases on design and other considerations. Its requirements and method of purchasing is distinct from other governmental agencies.
- 3. Veteran's Administration**  
This vast purchasing agency has its own highly specialized needs which requires a complete understanding of their buying practices.
- 4. Transportation**  
Particular emphasis on the special requirements of airlines and steamships.
- 5. Education**  
Forty billion dollars will be spent over the next ten years on new buildings, equipment and interiors for our educational system.
- 6. Hotels and Motels**  
The industry standards and requirements for domestic and international purchasing will be covered.
- 7. Religious Institutions**  
A highly specialized area which requires complete understanding.
- 8. Hospitals**  
The importance of teamwork and coordination in the preparation of specifications and planning for this market.
- 9. Offices**  
New developments and product requirements for this ever-increasing market.
- 10. The Department Store Contract Division**  
How a supplier can develop a strong and successful working relationship to tap the tremendous volume of the department store contract division.
- 11. The Role of the Architect**  
The importance of product specifications, bidding and the control of these factors.
- 12. The Role of the Industrial Designer**  
New product development and custom design as they apply to the contract field.
- 13. The Role of the Interior Designer**  
The importance of the interior designer in reaching the contract market and how to utilize his services.
- 14. NATIONAL DESIGN CENTER REPORT ON THE CONTRACT MARKET**  
A comprehensive report of the contract market will be presented by the Center for the first time.



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Contract Market Seminar  
415 E. 53rd Street  
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Please reserve a place for me at the Contract Market Seminar to be held Feb. 6, 7, 1962 and send me complete details.

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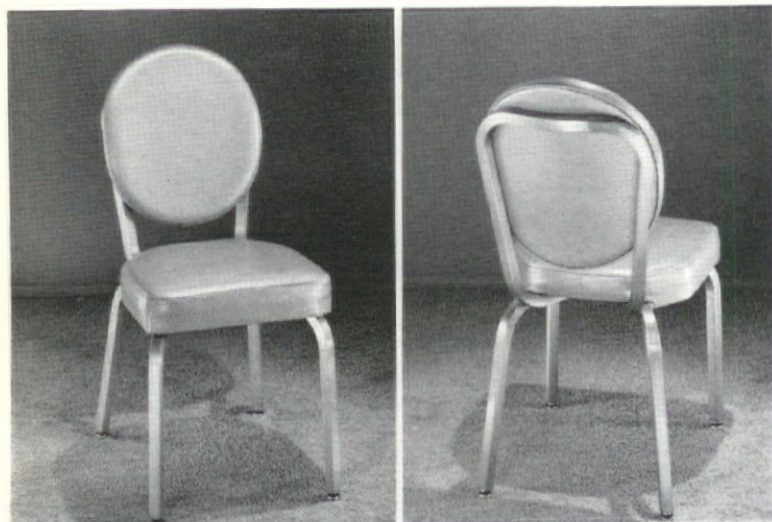
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# CONTRACT PRODUCTS AND SERVICES



No. 89

No. 19



No. 62



## The Lady joins Gasser line

The Lady, Gasser Chair Co.'s new stacking model, is an all-welded, bolted unit with one-inch tubing and a wrap-around metal back that allows self-aligning stacking. The aluminum frame is anodized in four colors, and standard cushioning is a two-inch thick foam seat and  $\frac{3}{4}$ -inch foam back upholstered in a complete range of materials. No. 89.

## Lehigh return mechanism

A new return rotating mechanism has been developed by Lehigh for its Column X chair base. Concealed under the chair, the new device returns the seat of the X swivel chair to straight position from either the right or the left side, permitting straight-forward chair alignment to be maintained at all times. A charge of \$50 is added to the price for this optional feature. No. 84.

## Chicago Hardware adjustable table base

An adjustable base has been developed by the Chicago Hardware Foundry Co. that allows pedestal tables to be raised and locked at any height from 18 to 29 inches. The device can be assembled or disassembled in one minute and permits the table to be easily stored and moved from place to place. The Adjustable comes in four designs that take tops up to 42 inches round or square in a choice of metal finishes. Table tops are also available. No. 19.

## American Elm added to Textolite patterns

General Electric has added American Elm to its line of Textolite woodgrain patterns. The melamine protected woodgrain incorporates slight natural imperfections of the copy wood to add realistic appearance, but minimizes the variations in color that previously limited the use of elm. American Elm Textolite is available in straight or cross grain with conventional or glare-reducing textured finish. No. 79.

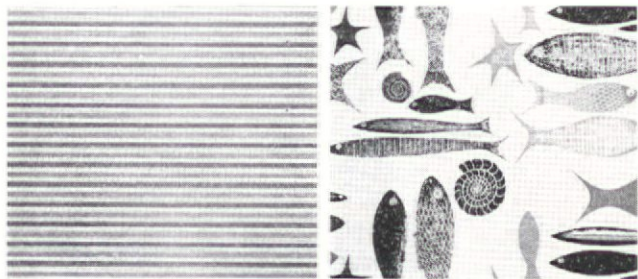
## Cathedral arch design in new group by Myrtle Desk

The Classic group introduced by Myrtle Desk Co. features five cathedral arches with metallic mesh inserts and bale hardware. Available in oil walnut, the desk has Italian chamfered legs with reverse tapers, a cantilevered top, and no ferrules. In place of the mesh insert, walnut inserts with horizontal grain can be ordered, as well as Parkwood plastic top in place of the standard walnut. No. 62.

For more information use inquiry card in this issue

**Quaintance develops vinyl-ink printing technique**

After more than 28 months of experimentation, W. B. Quaintance & Co., Inc., working with Interchemical Corp., announces the successful development of a new technique of hand screen-printing with vinyl inks on its 28-ounce Vaquero vinyl. Quaintance claims a high degree of vinyl color



compatibility with virtually no perceptible surface difference between design and ground material. Called Vinlaid Vinyl, these prints have been used in recent installations by Richard Himmel, AID, of Lubliner & Himmel, Winnetka, Ill. Among the patterns now available are a horizontal stripe and a decorative fish motif, shown here. No. 17.

**New wall-hung fixtures supply own wall**

System Cado, a line of wall-hung fixtures with their own walls, has been introduced by Royal System. Designed by Poul Cadovius of Denmark, the

teakwood cabinets and shelves are hung on panels secured to existing walls. The components fit into slanted holes and form a bond that does not need additional support. The wall panels are available in teak with vertical or horizontal graining, or pine deal boards that overlap for a slab effect. Wall rails and telescoping teak poles are also available. No. 42.

**Lacquered metal grill from Orient-Fair**

Orient-Fair of San Francisco has introduced Banelier, a line of metal grills. Constructed of 1/2-inch wide cold rolled steel spot-welded at all points, the grill is available in black and white lacquer at \$4.50 per square foot. A 1 1/4-inch wide grill is also



available at \$7.00. All prices include a steel frame. The grill is available in stainless steel or custom colors at additional cost, and special designs can be constructed. No. 44.

HI-TENSILE, DIE CAST ALUMINUM FRAMES

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MIRROR POLISHED

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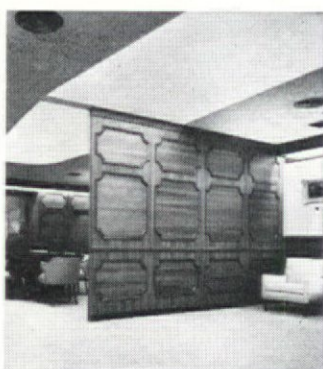
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AIRWALLS in the Disneyland Hotel, Anaheim, Calif.



AIRWALLS in the Continental Assurance Company, Chicago, Ill.

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## PRODUCT & SERVICES

CONTINUED

### Salterini introduces outdoor furniture line

Salterini, a division of Columbian Bronze Corp., Freeport, N. Y., has introduced a moderate priced line of outdoor furniture with a ten year guarantee



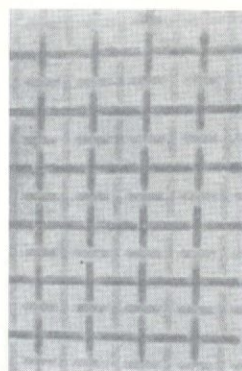
against rusting. Scoop, the new line, is available in 12 colors and can be dismantled by removing one fastener. The line will consist of seating pieces, tables, ottomans, and dining furniture. No. 35.

### Ornamental portable post by Lawrence Metal

An inexpensive portable post with emphasis on decorative appeal has been introduced by Lawrence Metal Products. Designed for both indoor and outdoor use, the post is in iron with a black enamel finish. All other colors will also be available. The post stands 39 inches high, weighs 21 pounds. Its use with one-inch velour-covered or twisted cotton ropes is recommended. No. 16.

### Fabritate introduces vinyl wallcoverings

Handprinted designs and textures are coordinated in a series of 17 designs on vinyl plastic wallcoverings by Fabritate, Inc. Created by Theresa



N. Anderson, the designs are printed on Monsanto Chemical Co.'s Ultron vinyl plastic that resists fading, oils, grease and scuffing. The sample book shows a wide choice of colors, textures, and prints, with suggested uses for related groupings. No. 50.

### Simmons offers Fiberesin surfaced furniture

Simmons Co. has introduced a new contract line of furniture for hotel-motel use covered with Fi-



beresin. The solid plastic paneling is available in wood tones and does not warp, stain, or scratch, and wipes clean with a damp cloth. No. 37.

### Queen Anne, new Du Pont fabric

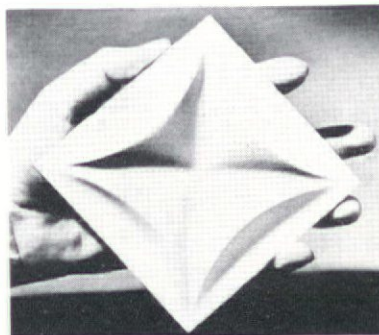
Newest pattern in Du Pont's line of Fabrilite vinyl-coated upholstery fabrics is Queen Anne, a reproduction of a period damask. The pattern was top choice of consumers in a recent survey conducted for Du Pont by an independent market research firm, Queen Anne, available in 12 colors, is embossed so that it has the look and feel of a woven textile, at the same time conserving all the ruggedness and washable qualities of vinyl. No. 56.

### Tropitone outdoor furniture

A new rocker and a "sun-bather" cot, both for outdoor use, have been introduced by Tropitone Furniture Co., Inc. The rocker features a high back and a deep seat for comfort, both with vinyl lacing, available in five colors. The frame is heavy-gauge aluminum finished in acrylic lacquer; 11 colors available. Similar construction and colors are featured in the cot, not shown here. The rocker lists at \$68, the cot at \$69.50. No. 36.

### Depth and dimension in ceramic tiles.

Contoured tiles that combine depth and dimension in a ceramic surface have been introduced by Glad-

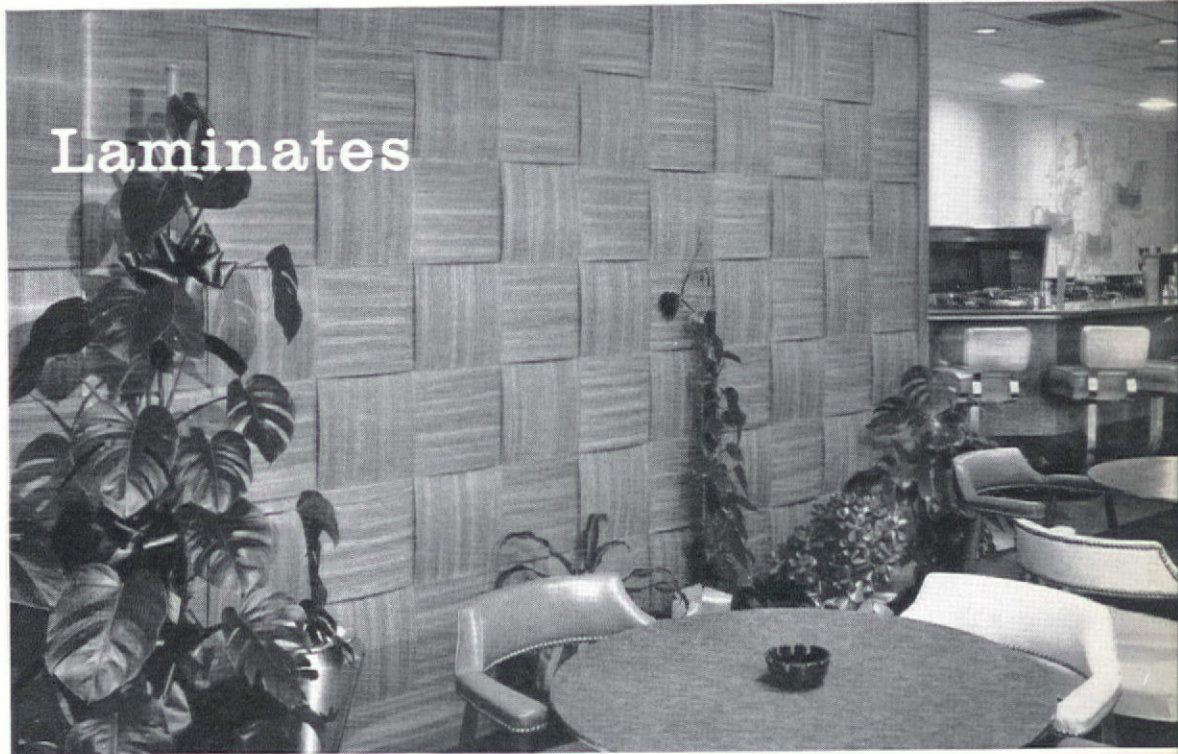


ding, McBean & Co. The Franciscan Hermosa line is available in a variety of distinctive patterns and colors with either matte or glossy finish. No. 70.

## Parkwood

## UNIQUE WALL TREATMENT

Fresh and unusual wall treatment shows the tremendous variety of Parkwood Laminates. Installation is at the Armonk in New York, known as the "Nation's Outstanding Bowling Center". The simulated basketweave is Platinum Walnut wood



## Laminates

lounge bar, tables, lounge and cocktail tables are all surfaced with Elm Burl, a Superwood as serviceable as it is beautiful.

Owner Frank Albright and owner Louis M. Ebling selected these laminates for the wide range of superb wood grains offered by Parkwood. Multi-coloring plus the melamine overlay sheets produce grains that are unusually faithful and exceptionally long-lived.

Customers requiring pure, clean color will be delighted with the twenty-seven colors in the Parkwood line. These colors, too, have the melamine overlay for extra service.

FABRICATED AND INSTALLED BY CHAIRMASTERS, INC.

Write for the new four-color Parkwood brochure and the sample chain of distinguished laminates.



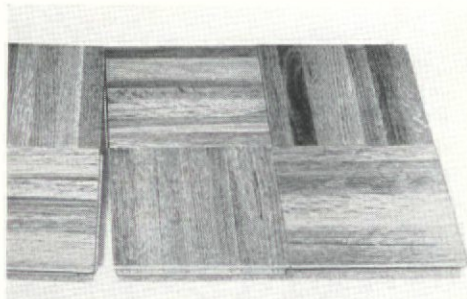
**P**arkwood  
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## PRODUCTS & SERVICES

CONTINUED

### Parquet flooring offers simplified installation

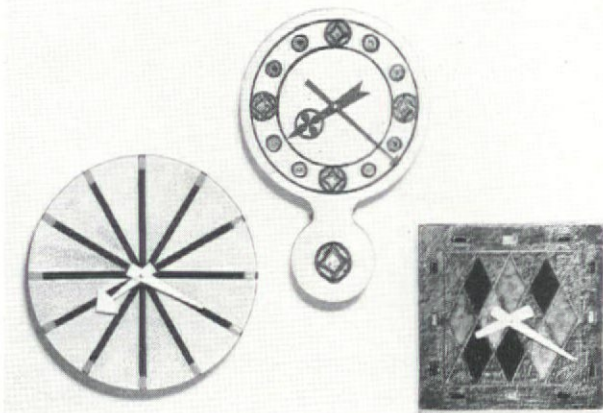
Flexstrip, parquet flooring that provides simplified installation at a low price, has been introduced by Homasote Co. Seven strips of 5/16 inch thick hardwood are directly laminated to a Homasote base to form a six-inch square tile. The tiles come in two by two or two by one foot sizes in either genuine white and red oak, maple, ash, or black walnut.



Each panel interlocks with the next through a tongue and groove that assures tight joining. The surface is finished with four coats of varnish baked on by infra-red rays and then waxed and buffed. No. 67.

### Indoor-outdoor clocks by Howard Miller

Concentric Stripes, Keyhole, and Harlequin are the latest additions to Howard Miller Clock Co.'s Meridian line. Available as either electric or battery driven, the ceramic clocks are handcrafted



in Italy and can be equipped with a weather proof case for outdoor use. Concentric Stripes has black stripes on a white crackle background with orange indicators and white hands. Keyhole is blue on a white crackle background, has blue hands. Harlequin is gray-brown, blue-green, and black with white hands. Concentric Stripes and Keyhole are priced at \$22.50 for electric and \$32.50 for battery models. Harlequin will retail for \$20 for the electric model and \$30.00 for the battery model. Insulated case is \$3.75. No. 26.

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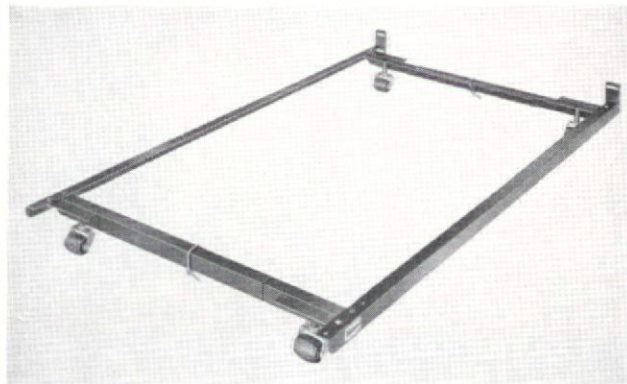
The La Scala Collection by  
**da Vinci**

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Reader Service No. 297

### Harvard's "invisible" bed frame

A contract bed frame that isn't there is the latest offering of Harvard Mfg. Co. The 4½-inch high RX 442 has inverted side rails recessed under the



frame and allows bedding to extend beyond the frame at foot and head to give a floating effect. The frame is invisible from six feet away, and gives a neat look to upholstered box spring installations. It is braced for strength, has barrel wood runners, a dark brown baked enamel finish, and is adjustable from twin to full size bedding. Wood screws secure bedding to the framed and prevent shifting and rubbing. No. 25.

### Wireless intercom system from Progress Webster

A wireless intercom system that plugs into any conventional electric outlet is the latest offering of

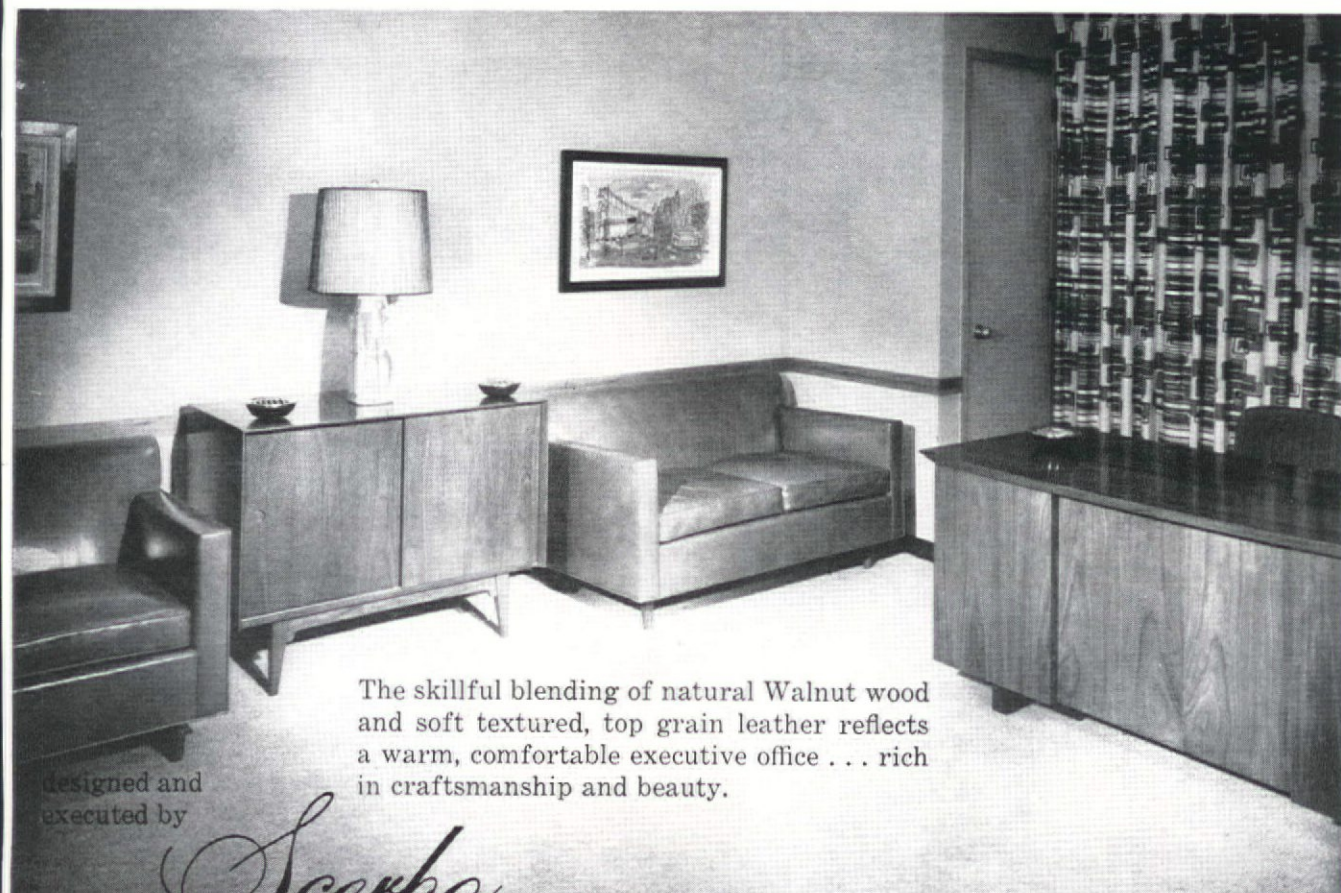
Progress Webster Corp. Intercompact units, no larger than a man's hand, can be moved from room to room and can operate between buildings fed from the same transformer. An unlimited number of stations can be used in one system. The unit is finished in beige Styrene with gold metal trim and uses less electricity than an electric clock. No. 20.

### Picture into table, instantly

A picture, bulletin board, or blackboard that converts instantly into a table is offered by Wallco Convertable of New Jersey. Supported by a patented hinge that will carry over 250 pounds, the Convertable locks securely in an upright position



without additional catches. It is available with a plastic laminate top guaranteed to withstand 475 degrees F., and the picture type comes in reproductions of old and modern masters. No. 21.



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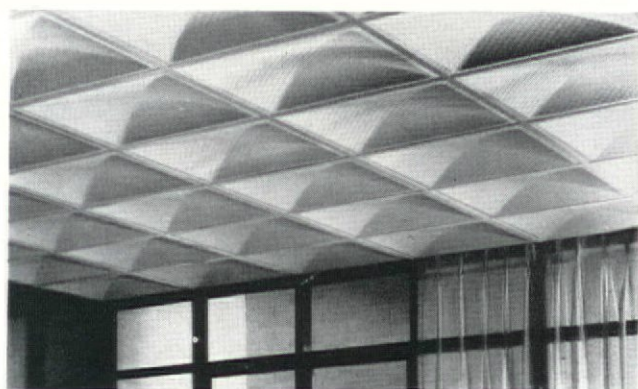


**PRODUCT & SERVICES**

CONTINUED

**Acousti-Shell's three dimension sound control**

Acousti-Shell, introduced by Johns-Manville, is a two-foot square molded panel that rises toward the center and gives a three dimensional effect. The



panel is made from a base of glass fibers with a binder and facing of glass fiber fabric in white, blue, and green. Special colors or custom designs can be ordered. Acousti-Shell is rated very high for sound control and fire resistance, according to the manufacturer. The line also includes flat panels for borders and similar uses. **No. 81.**

**Astro Suite by Filbar**

New Astro Suite by Filbar Furniture, California, has been adapted to contract merchandising. Co-ordinated contemporary bedroom group contains



13 different pieces in a walnut finish with matching surfaces of laminated plastic. Choice of contrasting metal or harmonizing tapered wood legs. A typical four piece selection with tapered wood legs will retail for approximately \$140. **No. 27.**

**Residrama by Globe Lighting**

Residrama, an innovation in incandescent lighting, has been developed by Globe Lighting Products, Inc. The new concept employs the techniques of stage lighting for residential illumination. Optional color filter concealed in random perforated cylinder glows with orange and yellow beams. Matte white finish, polished brass trim. In 11, 18 and 26-inch diameters. **No. 14.**

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**John Stuart Danish Craftsmen chair**

From the John Stuart Danish Craftsmen Series, an armchair in solid Bangkok teak. Reversible cushions are bisquit button welted in genuine



English oxhide. Cushions also available in plastic or fabric in a variety of colors. Matching sofas are available in a 71-inch three-cushion length, and a 93-inch four-cushion length. No. 10.

**Shepherd offers casters of Du Pont Delrin**

Latest addition to Shepherd Casters, Inc., is a self-lubricating model of molded Du Pont Delrin called the Meteor. The tough, durable, impact-resistant



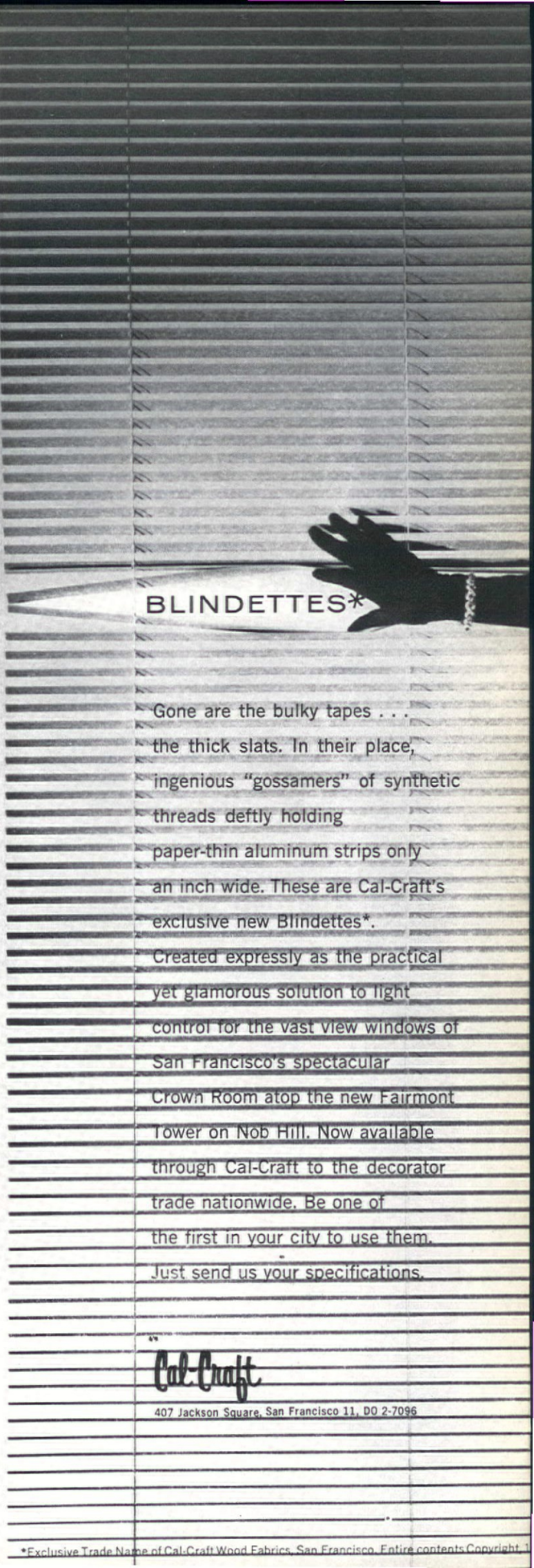
plastic is available in three colors, beige, gray, and black, and provides instant swiveling and effortless rolling said to protect carpets and hard surfaced flooring. Bearings are completely covered, and the caster is guaranteed for life of furniture. No. 80.

**New refrigerator added to Acme compact line**

The Hostess, a two cubic foot electric refrigerator that makes a fresh supply of ice cubes every 58 minutes, is the newest addition to Acme Refrigeration Co.'s line of compact units. The vacuum formed cabinets are insulated with urethane foam and have a door that drops down for serving. The



unit is available in white, beige, and black as well as blonde, walnut, and mahogany at additional cost. It can be used as a table model or with legs. No. 46.



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## PRODUCTS & SERVICES

CONTINUED

### Alladin form fit chair of AviSun plastic

The new Alladin Form Fit chair, molded of AviSun polypropylene, is ideal for use in and out-of-doors. It comes in coral, yellow, turquoise, lilac, shocking



pink, sandalwood, white, and charcoal. The legs are chip and rust proof and are cross-braced for stability. The Alladin side chair will retail for \$9.99, and the armchair for \$12.99. No. 73.

### Germproof flexible foams offered by Urethane

A bacteria-destroying chemical is incorporated in a complete line of flexible urethane foams recently introduced by Urethane Corp. of California. The chemical, Biomet, is homogeneously distributed throughout the foam during the manufacturing process, and is said to have been effective in the control of staphylococcus, streptococcus, and most types of infectious bacteria, fungus and mildew. The chemical will last for the life of the product. No. 33.

### Cantilevered armchair

Bright Chair Co. has introduced a cantilevered lounge-rocker in chrome plated, flat bar steel. Upholstery is foam rubber covered in fabric, Nauga-



hyde, or leather, or in combinations. The chairs ample seat reaches well up under the user's legs, and the back is high enough to cushion the shoulders. No. 18.

### Baroque window shade

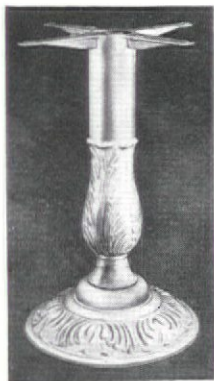
The romantic revival in furnishing inspires a handsome baroque window shade by Breneman-Hartshorn, Inc. The scrolled design is printed on



percale with a vinyl finish that wipes clean. Choice of beige, pink, or amethyst on white. Shades 38 inches by six feet about \$6.55 each. Other sizes to 7 inches wide priced proportionately. **No. 40.**

### Iron table pedestal by L & B

Sculptured in iron is L & B Products Corp.'s Flo-



rentine addition to its table bases. Florentine is dining table height and can be used with any table top. Other styles are available for dining, coffee and end tables. **No. 54.**

### Correction

Several readers have requested source information on the chairs shown on page 31 of the September issue in the photo of a shoe salon. The chairs,



which simulate bamboo, are made of wood and not cast aluminum as stated in the caption. They are manufactured by Kittinger Co. of Buffalo, N. Y., and are from an original owned by Harry Lawenda of Kneeder-Fauchere. **No. 30.**

## How important is an inch?



Interior architects who deal with public seating know as we do at Brendan Reilly Associates. The #200 chair of polyfoam on molded plywood was designed for the public area where space is precious yet comfort mandatory.

A compact 21" wide by 21" deep, an arm chair of side chair dimensions, the #200 is available on a cast aluminum swivel, on walnut, or on chromed steel bases. The #200 has a full range of vinyl and fabric covers. List from \$47.00.



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**MANUFACTURERS'**

**LITERATURE**

Kittinger Co., Inc. offers a 47-page, illustrated catalog of its contract furniture line. Shown are photos of actual installations, along with descriptions of desks, chairs, and other items of contract furniture. Kittinger also custom-designs and makes large tables for board and conference rooms. **No. 71.**

A four page catalog of Chicago Hardware Foundry Co.'s line of stool bases, seats, upholstery, colors, and finishes for the contract field is now available. Information on cast seat tripods, stool base floor attachments, porcelain enamel finishes, and CHF's color match service is included. **No. 83.**

A new sample book of foil wallcoverings has been issued by Winfield Design Associates, Inc. Winfield's washable foils are shown in generous samples and the book also contains detailed specification and ordering information. Price of the sample book is \$5. **No. 90.**

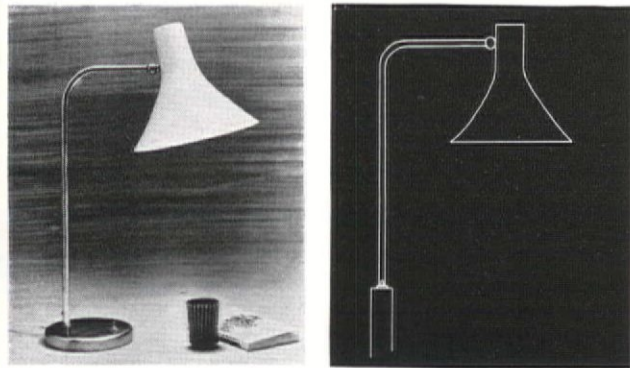
A new catalog of custom-built refrigerated furniture for offices has just been issued by Springer-Penguin, Inc. Shown are consoles, low-boys, and other pieces in wood-grained laminates. A choice of traditional and contemporary styles is offered. **No. 82.**

Heifetz Design Gallery Lamp Catalog "B" gives a complete presentation of the firm's line of contract lamps. Shown are table and floor lamps, wall and ceiling fixtures, desk lamps, smoking fixtures, and tote tables. Heifetz lamps are made of wood, brass, ceramics, and plastic with shades of linen, plastic, Fiberglas, and vinyl. The booklet also gives a complete price list and combinations of lamps and materials available. **No. 85.**

A new 41-page catalog, containing 116 photographs, 15 in full color, illustrates the Danish Craftsmen Series by John Stuart, Inc. All pieces are original designs by distinguished Danish designers. Highlights of this handsome selection of hand-crafted furniture are the famous Bernadotte Chair, for conference or dining rooms; and sofas, tables, and chairs, subtly reflecting an Oriental influence, by architect Finn Juhl. There is also a wide selection of sofas and chairs, and a variety of tables, desks, and chests by other designers. Most models feature a choice of beautifully grained and textured wood of Japanese oak or Bangkok teak, carefully air and kiln dried, hand sanded and then enriched by application of deep penetrating oils. **No. 88.**

Harvard Mfg. Co. offers its new catalog of bed frames and bed carriers for the contract trade. Each page describes a specific frame, its use, and gives specifications and features. The booklet also explains how problem rooms can be corrected with Harvard frames. **No. 78.**

A new illustrated booklet showing how Nessen lamps are used in commercial and institutional interiors has just been issued by Nessen Studio, Inc., manufacturer of modern lamps and lighting fixtures. The brochure includes a number of examples of how Nessen can modify and expand stock mod-



els to satisfy specific contract requirements. In a hospital, for example, a table lamp is modified so that it can be wall-mounted or attached to the headboard of the patient's bed. For offices, provision is made for attaching standard lamps to desks or to other furniture. Sketches and photos of these and other adaptations of the Nessen line are contained in booklet, available without cost. **No. 77.**

A catalog of museum sculpture as reproduced by Alva Studios, Inc. includes examples of sculpture ranging from the pre-Columbian and Cycladic Island antiquities to Maillol and Chaim Gross in our own era. Illustrated, with captions that give the important historical facts. **No. 12.**

Atmosphere of decision is featured in latest issue of Wood Office Furniture Institute's four-color quarterly, Trends in the Office. Well illustrated and presented, the booklet shows some of the latest executive office treatment using wood. **No. 87.**

Installation Techniques, Armstrong Vinyl Corlon Floors, is the name of a helpful new brochure by Armstrong Cork Co. Installation methods are described step by step and are illustrated with detail photos. Recommendations for care and maintenance are also included. **No. 13.**

General Electric's new booklet, Area Lighting, is a handy reference guide for anyone who uses outdoor, off-street, non-residential lighting. It includes a quick equipment selector, sample lighting layouts, and typical applications with photographs, layouts, and recommendations. The booklet also includes product data and descriptions of incandescent, fluorescent, and mercury fixtures. **No. 86.**

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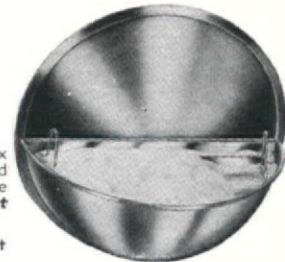
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*Gift subscriptions will be effective with January 1962 issue.*

## OUR WASHINGTON REPORT

CONTINUED FROM P. 4

and institutional is up 31%. Public nonresidential building is up 9%, and residential is up 12%.

### Long-term future

Even where the short-term is down—as in religious construction—the future is optimistic. Noting that religious construction passed the \$1 billion mark in 1960 for the first time, Commerce Department analysts say the present boom “will probably continue for some years.” They note the increasing emphasis on social, recreational, and educational facilities—all of which gives you room to do business in.

As for commercial and industrial construction, the analysts see a 70% increase from 1960 to 1975, and a 147% boost from then until 2000. For educational construction, the two-step is 96% and 67%.

### GSA buying

Because of complaints from the General Accounting Office, the Congressional watch-dog over agency activities, the General Services Administration, changed its procedures, so that GSA regions may no longer issue purchase orders calling for delivery extending beyond the contract expiration date plus delivery time.

GAO had questioned the propriety of some metal office furniture purchases ordered near or after term contracts expired, at prices higher than those under new term contracts. Two of the contractors refunded \$12,500, and GSA developed clauses specifically restricting contract coverage to orders mailed before expiration of the period covered.

GSA has also revised its regulations to provide that purchases for agencies under the Schedule contracts should not be undertaken except in specified circumstances. GAO had complained that customer agencies could order nonstores supply items direct from contractors at less cost to the government than having GSA do it.

### U. S. buying

Here are some further indications of the range of U. S. buying in the fields you're interested in:

Fort Campbell, Ky.—4386 maple straight chairs.  
Post Office Dept., here—1320 carrier stools;  
740 lobby desks; 445 metal storage cabinets; 750 bulletin boards.

GSA, Kansas City—8 cabinets.  
GSA, San Francisco—Metal dining furniture;  
30 household electric ranges; 400 straight, metal

armchairs; 347 electric ranges; interior latex base paint; 460 metal quarters chairs; 485 washing machines.

GSA, here—Venetian blinds for Gallaudet College.

Federal Aviation Agency, Anchorage, Alaska—Lamp fixtures.

FBI, here—100 six-drawer metal cabinets; plus 100 for labor surplus area concerns.

Veterans Administration, Hines, Ill.—Cushion sets and seats, 200 brown, 300 green, 200 red; 900 metal sidechairs; 132 laminated plastic-top dining tables; 16 mobile sink services; 134 easy chairs; 150 bedside chairs; 120 stacking metal straight chairs; 680 adjustable overbed tables; 74 utensil racks.

GSA, Chicago—42 lounge davenports; reconditioning and refinishing furniture.

Richmond, Va., Quartermaster Depot — 300 household washers and dryers each; 6170 circulating bracket fans.

GSA, Denver—gas and electric cooking ranges; floorcovering for customs house.

GSA, San Francisco—Floor and table household lamps; 93 dressers; quantities of hospital furniture and equipment.

GSA, Atlanta—55 domestic gas ranges.

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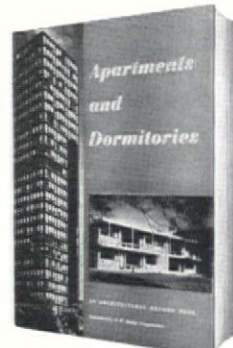
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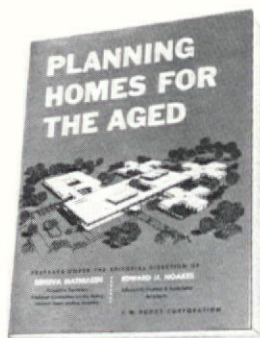
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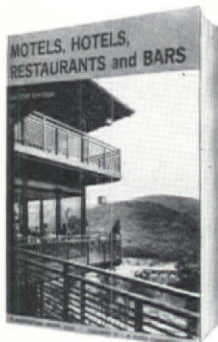
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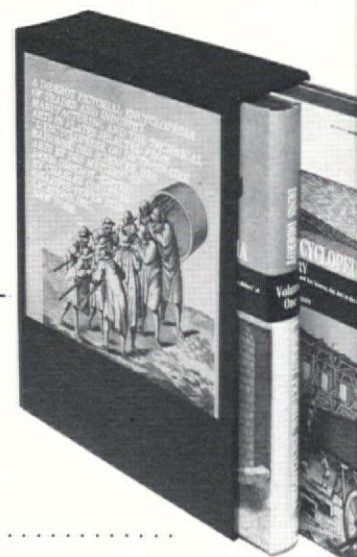
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