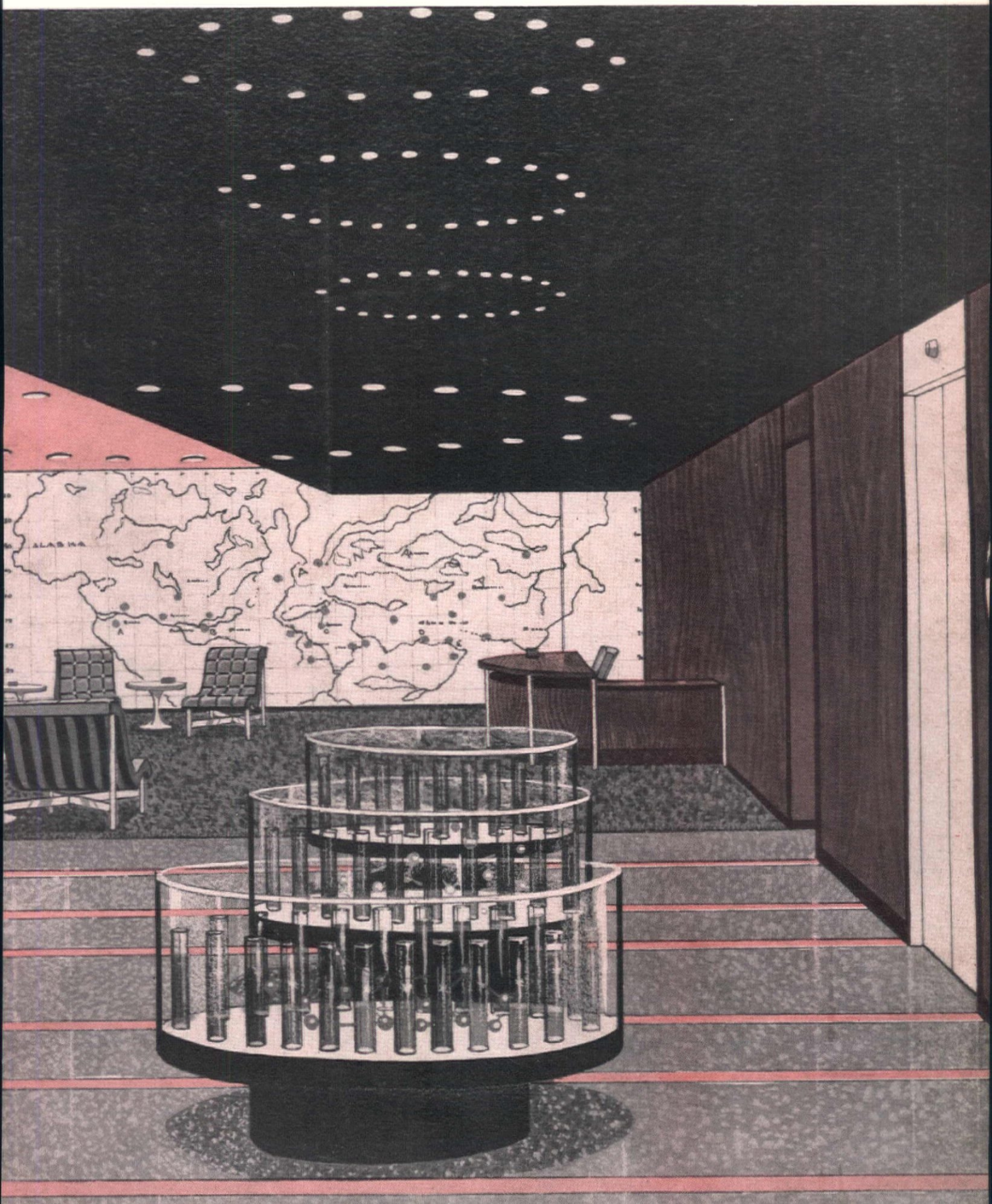


CONTRACT

TRADE MAGAZINE OF SPACE PLANNING AND FURNISHING • JANUARY 1962





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Reader Service No. 215



The Cover

Main reception area of new building of British American Oil Co., now being completed in Calgary, Alberta. Interior design and planning by Michael Saphier Associates. Island display shows chemistry of firm's products; map on far wall, the vast scope of its operations.

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THE TRADE MAGAZINE OF SPACE PLANNING AND FURNISHING

VOL. II, NO. 3

JANUARY, 1962

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COMING IN CONTRACT

FEBRUARY — Surfaces — laminates, ceiling tiles, shades, screens, partitions; Analysis of the space study in contract planning.

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.

MAY—Recent developments in carpet—new materials and constructions and their applications to contract work.

JUNE—Lighting—new products, developments, and techniques applicable to contract installations.

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D. C. Currently

OUR WASHINGTON REPORT:

- All construction advancing in 1962
- Office furniture buying explodes
- Motel growth seen continuing
- New GSA requirements and contracts

THE view for 1962 is a good one. That's the reckoning of crystal-gazers here, in and out of the industry. To start with, the national economy is on an upward swing. By the second quarter of this year it is expected to be 8% above the third quarter 1961, and 5% above the fourth quarter. As for new construction, almost every category is expected to maintain previous high levels or increase somewhat. Public construction expenditures are expected to advance from a record \$17 billion last year to \$18 billion this year, over-all.

Commercial construction may advance about 3% this year. It rose some 12% in 1961, to a \$4.8 billion peak. Commerce department analysts say a "national office-building boom is quite evident." Expenditures are expected to go up 4% to \$2.45 billion. Building size has tended to become smaller. Demand is strong for modern prestige office space, despite substantial vacancy rates in some older buildings.

The 12% increase in 1961 in stores, restaurants, and garages, mostly as shopping center construction, will drop to 3% in 1962, it's prophesied. New records are expected for religious, educational, hospital, and institutional private building. Public school building may go up 5% this year. The accelerated program for building new Federal office space continues. State and local government building will help account for gains. Non-housekeeping residential construction, up an estimated 27% from 1960 to 1961, may advance another 11% this year.

General Services Administration, the main purchasing agent for the contract goods sold to the Federal government, thinks it may do a \$100 million or so in contract household and office furnishings in the fiscal year ending this June 30. Purchasing for Capehart defense housing may run \$25-30 million—it was about \$21 million in

the year ended last June 30—because the agency is now buying for Army and Navy as well as the Air Force.

The Capehart program itself is running down but replacement purchasing will be picking up. A special panel has recommended that any more such building be done with appropriated funds and that tends to limit the number approved. Most Capeharts were built with private, FHA-backed mortgages.

Office furniture purchases exploding

The office furniture share of the \$100 million however, is exploding. Officials had thought they might be doubling their purchase of office furniture in about five years, as the Federal building program goes on. But now they think the doubling may occur within another 2½ years.

The trend, incidentally, is to steel in office furniture. In household furniture, lines have been broadened considerably in the past year. Vast majority of the work is in contemporary and modern styles, stressing American finishes and woods, such as walnut. Procurement routines remain about the same.

Manufacturers interested in participating should get in touch with their nearest Business Service Center, a GSA function, and become acquainted with the particular contracts they want to bid on.

By the side of the road

Motor hotels are here to stay. That's the reassuring word for their operators—and for the contract furnishers and others who supply them—from the nation's highway chief, Federal Highway Administrator Rex Whitton. Noting fears that the new controlled-access will hurt the business, he points out that not only will there be

3/5 growth in vehicle miles of travel between 1960 and 1975, but that "the existing arterial routes on which motor hotels are located are not to be allowed to deteriorate." As motor-vehicle travel steadily increases, "with it will come increased demand for food, fuel and shelter." Which means that this source of new and replacement business should be a good one.

Mobile homes

Another source of contract furnishing business may take off soon from the stationary level of the past few years. Mobile home manufacturers have hopes that new Federal housing requirements for mobile-home parks, and new legislation increasing the amount of insurance per park space and boosting servicemen's travel allowance for mobile homes will spur activity. From 124,330 units shipped in 1956, the figure dropped to 103,700 in 1960, and has run below that in 1961 reports. But market analysts hold out prospects that the industry could capture one out of every two total home sales before the decade is up—one million out of a possible two million new starts a year.

Small business

Eight months after a hearing on the subject, the Small Business Administration has set about dropping the standard on what constitutes a small furniture or fixture firm, when it comes to doing business with the government. The level has been 100 employees, which means that any firm with fewer workers has been eligible for the special small business procurements. But now, excluding metal office furniture and window shade producers, SBA wants to drop the cut-off to 250, thus restricting the group.

Selling opportunities

Discover a Federal installation, and you have a likely source of sales, either directly or through the General Services Administration. Here are some of the recent invitations to bid (now closed, but they indicate your market for next time):

GSA, Seattle—1,100 5-drawer plastic laminated wood dresser chests. 391 table and floor model lamps.

Richmond Army Quartermaster Depot, Va.—8,040 dining tables. 11,130 storage cabinets. Household refrigerators. 92 electric ranges. 50 ranges, for small business.

GSA, San Francisco — Living room, dining room, and bedroom wood furniture, on regular bid and also partial set-aside for labor surplus areas. 485 stacking steel bunk beds. 72, non-stacking.

Veterans Administration, Hines, Ill.—20 combination medicine cabinets with refrigerator.

(Continued on page 6)



NAUTICAL STILLIFE

by C. CERNY

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A Bar**

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in
beauty
and
convenience!**



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Factory and General Office: 19-26 Hazen Street

Reader Service No. 236

OUR WASHINGTON REPORT

CONTINUED FROM P. 5

1,250 folding wheel chairs. 246 operating and examining floor lights.

Jacksonville, Fla., Naval Air Station—125 Thonet-style tables. 500 Thonet-type chairs.

Army Signal Supply Agency—767 typewriter stands.

VA, Hines, Ill.—60 hospital stretchers. 430 bedside metal cabinets. 280 hospital mattresses. 850 steel base wardrobe tables.

Post Office, Washington—wood or steel furniture. Counterline partition cabinets.

GSA, here—Steel tubular rotary chairs, filing and general purpose steel stools, through March 31, 1963.

GSA, Chicago—159 household gas ranges.

Columbus, Ohio, QM Purchasing Agency—946 brass adjustable floor lights. 1,323 brass table lights.

GSA, Seattle—2,500 floor and table lamps.

Rewards for the race

At the end of the Federal procurement trail, someone gets the contracts. Here are some recent awards:

Military General Supply Agency, Richmond, Va.—8,712 mounted glass mirrors, \$50,923, J. E. Berkowitz, Philadelphia.

GSA, San Francisco—170 washing machines, \$16,792, International General Electric Co., San Francisco. 502 electric refrigerators, \$80,870, same firm. Household furniture—38 vanity tables, 40 chests of drawers, 54 chairs, 38 wood chairs—\$10,237, Chromcraft Corp., St. Louis. Office furniture—58 desks, 154 chairs, 16 tables, 5 credenzas, 8 telephone stands, 38 settees, 1 headboard, 1 box spring and mattress set, 1 night stand, 126 pair draperies—\$48,006, Kellogg Bros. San Francisco. Office furniture—13 desks, 28 tables, 55 chairs, 2 file cabinets, 26 sofas, 7 wastebaskets, 7 costumers, 4 phone cabinets, 42 pair draperies, 9 smoking stands, 1 typewriter support, 7 bookcases, 4 cabinets, 10 settees—\$18,992, Kellogg Bros.

GSA, Denver — 111 dormitory wardrobes, \$17,660, Simmons Co., Chicago.

Navy Ships Parts Control Center, Mechanicsburg, Pa.—114 aluminum radio equipment desks, \$26,790, Kirinn & Co., Tottenville, Staten Island, N. Y. 420 24-inch bureau secretaries, \$64,995, Southern Steel & Stove Co., Richmond, Va. 450 24-inch utility lockers, \$44,775, same firm. 465 chests of drawers, 24-inch, \$46,267, same firm. 171 single-type transom berths, \$87,750, same firm. 170 pedestal flat top desks, \$26,719, Adams Engineering Co., Ojus, Fla. 1,169 folding cots, \$26,642, same firm. (C)

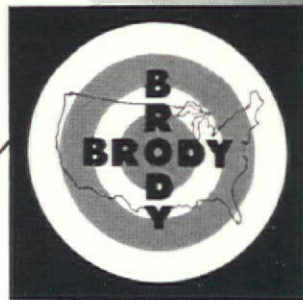
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No. 485
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These new chairs by Brody have been carefully designed and engineered to meet all the vital needs of institutional seating. They are extremely attractive, perfectly finished and remarkably durable. Above all, they are supremely comfortable...assuring honest seating performance for many years to come.

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FOR THE MANUFACTURER: You will receive valuable information and advice on how to reach, sell and service virtually every segment of the Contract Market. You will be able to meet and discuss your problems with the key people in the field. The seminar will be clear, concise and directly to the point—how to improve, expand and increase your contract sales.

FOR THE BUYER: You will come away with a broader and penetrating insight

for purchasing . . . exchange your views with manufacturers and other buyers . . . receive top level guidance on more efficient, more effective buying and the utilization of new sources of products and services.

FOR THE ARCHITECT AND DESIGNER: See and learn how your services can be most effectively utilized in this market . . . how new developments will affect your future planning and thinking.

SEMINAR SUBJECTS AND SPEAKERS

I GOVERNMENT

1. General Government Buying

Rexford G. Wessells, Treasurer
National Institute of Governmental Purchasing
Procurement Officer
City of Washington, D.C.

2. Department of State

Anita J. Moller, Chief Interior Designer
Office of Foreign Buildings

3. Veterans Administration

Adam E. Shuman, Chief
Marketing Division

II INDUSTRY

1. Transportation

Charles Butler,
Charles Butler Assoc.

2. Education

Dr. Harold B. Gores, President
Education Facilities Laboratories, Inc.

3. Hotels and Motels

Jacob S. Fassett, Director
Membership Services, American Hotel Association

Joseph R. Haddock, President
Standard Wholesale Supply Corp.
(Sheraton Corp.)
International Hotel Supply Corp.

Daniel Miller, Director, Allied
Membership Div.
American Hotel Association

4. Churches

Rev. Canon Edward N. West
Cathedral of St. John the Divine
National Council of the Churches
of Christ in the U.S.A.

5. Hospitals

Bremen I. Johnson, Sales Mgr.
American Hospital Association

6. Offices

William Cole, President
National Office Furniture Assoc.

7. Store Planning

Lawrence J. Israel
Copeland, Novack & Israel
Institute of Store Planners

8. Contract Division of Dept. Stores
Paul Bischoff, Gen. Mgr., Contract Div.
Carson Pirie Scott & Co.

9. The Role of the Architect

David Eggers, Partner
Eggers & Higgins

10. Real Estate

Ray Colcord Jr., V. P.
Wolfson Management Corp. &
Grand Central Building Corp.

11. The Role of the Industrial Designer

Robert Harper, Senior Partner
Walter Dorwin Teague

12. The Role of the Interior Designer

H. Leroy Chambers, Past President
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13. Canadian Contract Market

L. Earle Wicklum, Gen. Mgr.
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I understand that the registration fee is \$150 for one person and \$100 for each additional member of the firm attending. For National Design Center Exhibitors, the fee is \$100 and \$75 for each additional firm member attending.

Bill Me

Bill Company

Check Enclosed

The full cooperation of CONTRACT MAGAZINE has been given in support of this seminar.

CONTRACT NEWS

Dorothy Draper to do Brussels hotel

Interiors for the Westbury of Brussels will be created by Dorothy Draper & Co., Inc., under the



direction of Leon Hegwood. One of the Knott chain of hotels, the Brussels establishment has 265 rooms, and the budget for equipment and furnishing is about \$1 million.

Commercial carpet sales

Annual installation of commercial carpets in the U.S. has increased from 10 million to 25½ million square yards in a period of 10 years, according to John Gallaher, commercial sales manager for James Lees & Sons Co. Mr. Gallaher said carpet use was expanding in two directions—for traditional applications in hotels, motels, stores, restaurants, clubs, and churches, and for new areas, such as bowling centers, general offices, and schools.

Simmons starts warehousing plan

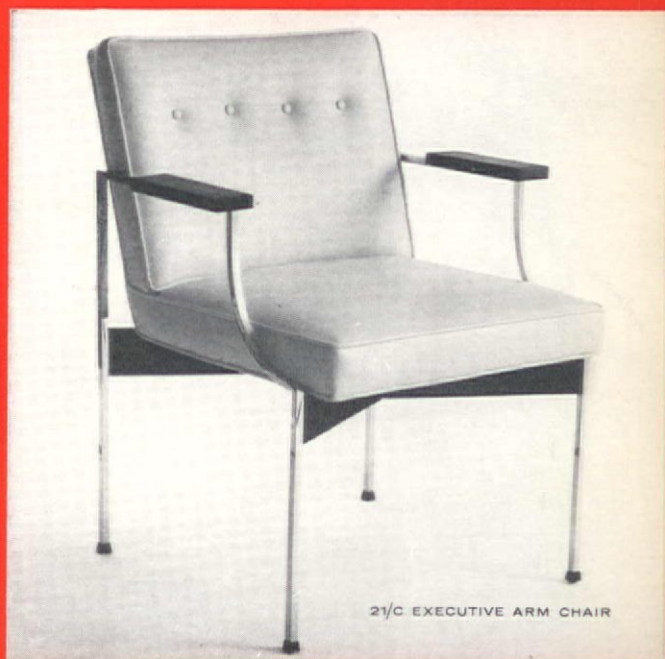
Simmons Co. has announced a national warehousing plan to create faster turn-over and lower inventories in retail stores. Backup stock valued at \$2,500,000 will be held in 67 service stations throughout the country allowing retailers to sell a Hide-a-Bed sofa from floor samples and promise delivery within 72 hours under normal circumstances. The plan will also virtually eliminate mark-downs in the company's lines.

Ballard completes Commonwealth Room

The Penn Harris Hotel, Harrisburg, Pa., opened its new Commonwealth Room on Sept. 10. The Walter M. Ballard Corp., New York, supervised its design and execution. The Commonwealth Room, which seats 475 patrons, was formerly the Plantation Room. It will be used as a meeting and ballroom, and as an additional dining room when the five others are filled to capacity.

(Continued on page 12)

ODI furniture designed to
enhance the contemporary interior



21/C EXECUTIVE ARM CHAIR



ODI FURNITURE
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CONTRACT NEWS

CONTINUED

Change of name

Royal Metal Co. of Illinois has formally changed its name to Royalmetal Corp., according to a recent announcement by D. Dadourian, president. The new name will be tied in closely with 1962 plans to promote the company's 65th birthday.

New Philadelphia Carpet distributor

Robert Levin Co., 2044 Euclid Avenue, Cleveland, Ohio, has been named distributor for Philadelphia Carpet Co.'s commercial and contract carpets in the northern Ohio area. Distribution of Philadelphia's broadloom qualities is unaffected by the arrangement. They will be sold direct as in the past, with C. William Allen continuing as the company's sales representative in northern Ohio.

Riteform Chair purchased

Riteform Chair Co., Quincy, Ill., has been purchased by Robert R. Bentson and A. W. Ostberg. Mr. Bentson was most recently president of Western Mfg. Co., Aurora, Ill.

Cotton Council awards

Winners in the fourth annual furniture design competition sponsored by the National Cotton Council are Marlan H. Polhemus of Chicago; Henry M. Conversano, El Cerrito, Cal.; Rino Conti, Hyde Park, Mass., and Bertil Fridhagen, Bodafors, Sweden. Each will receive a \$1,000 cash award.

Illustration credits

In the December 1961 issue, credits for Jean Anne Vincent's article, *Offices: Historic Status Symbols*, were inadvertently omitted. Bettmann Archive supplied the photo of the Stanza Della Segnatura and the reproduction of Ziegler's painting of the Louis XIV boudoir meeting.

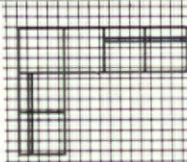
Correction

Two inadvertent errors occurred in the article "What Is Contract Furniture?" in November 1961 *CONTRACT*, in connection with pieces made by Metropolitan Furniture Mfg. Co., San Francisco, Cal. The firm's barrel chair, No. 1028S, was said to "resemble a swivel-based chair," when, as a matter of fact, it is a swivel chair. Metropolitan's side chair, No. 21 T2 XX, referred to as a consumer item, is from the firm's Contract Group B, a line specifically designed for contract work.

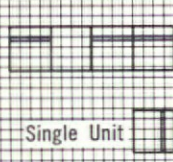
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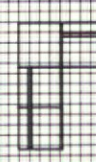
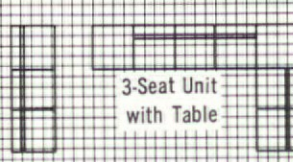
2-Seat Unit
with
Corner Table



Single Unit



3-Seat Unit
with Table



2-Seat Unit
with Table

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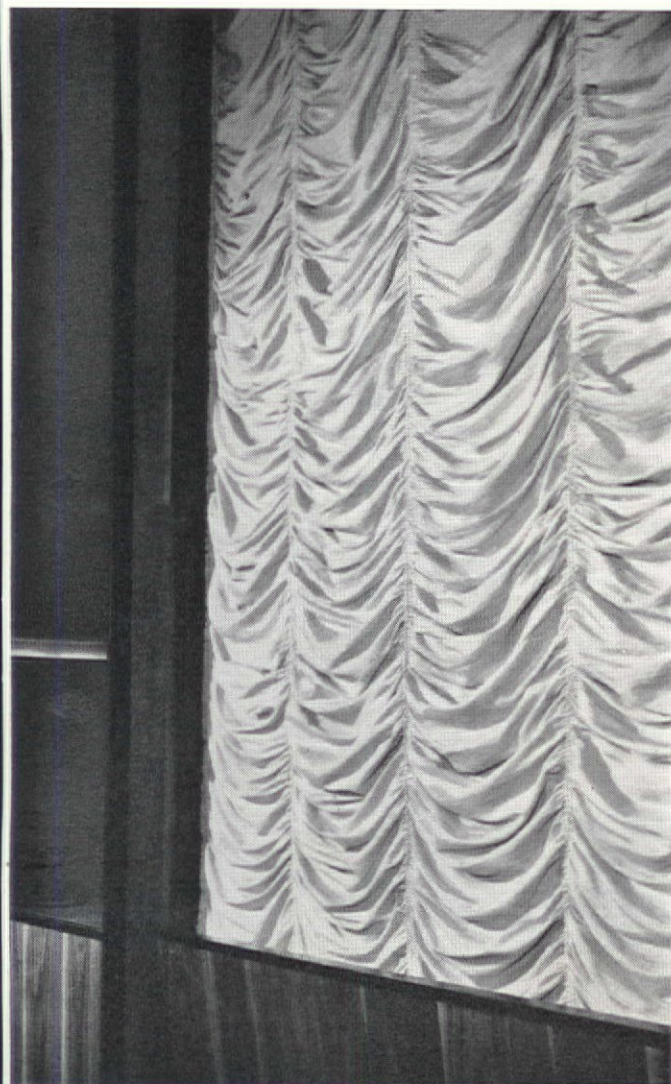
Frank Scerbo & Sons, Inc. 140 PLYMOUTH ST., BROOKLYN, N. Y.

Reader Service No. 298



Whitestone Community Recreation Hall, Whitestone, N. Y.

draperies with ROVANA®



Neponsit Home for the Aged, Queens, N. Y.

Drapery fabrics made with Rovana* saran flat monofilament are as care-free as they are beautiful. Maharam's gold "Pyrotex"—was selected for the Whitestone, N. Y. Community Recreation Hall by decorator, Irving Specland. The cheerful print on champagne colored fabric—Frankel's Leno casement was chosen for the Neponsit Home for the Aged by Phil Kessler of Novelty Scenic Studio.

Rovana monofilament is flame-resistant; easy-to-care-for; has excellent resistance to abrasion; keeps its shape in spite of abuse; is safe to handle and non-allergenic. For further information about Rovana monofilament, write:

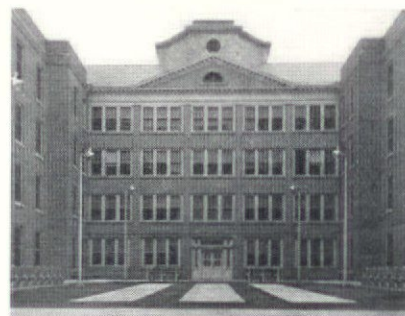
Textile Fibers Dept., The Dow Chemical Company, 350 5th Avenue, New York 1, N. Y.

draperies left: 57% Verel† modacrylic, 24% rayon, 19% Rovana saran monofilament.

draperies right: 57% Verel modacrylic, 25% rayon, 18% Rovana saran monofilament.

*Rovana is The Dow Chemical Company's trademark for products including saran flat monofilament.

†trademark Eastman modacrylic fiber



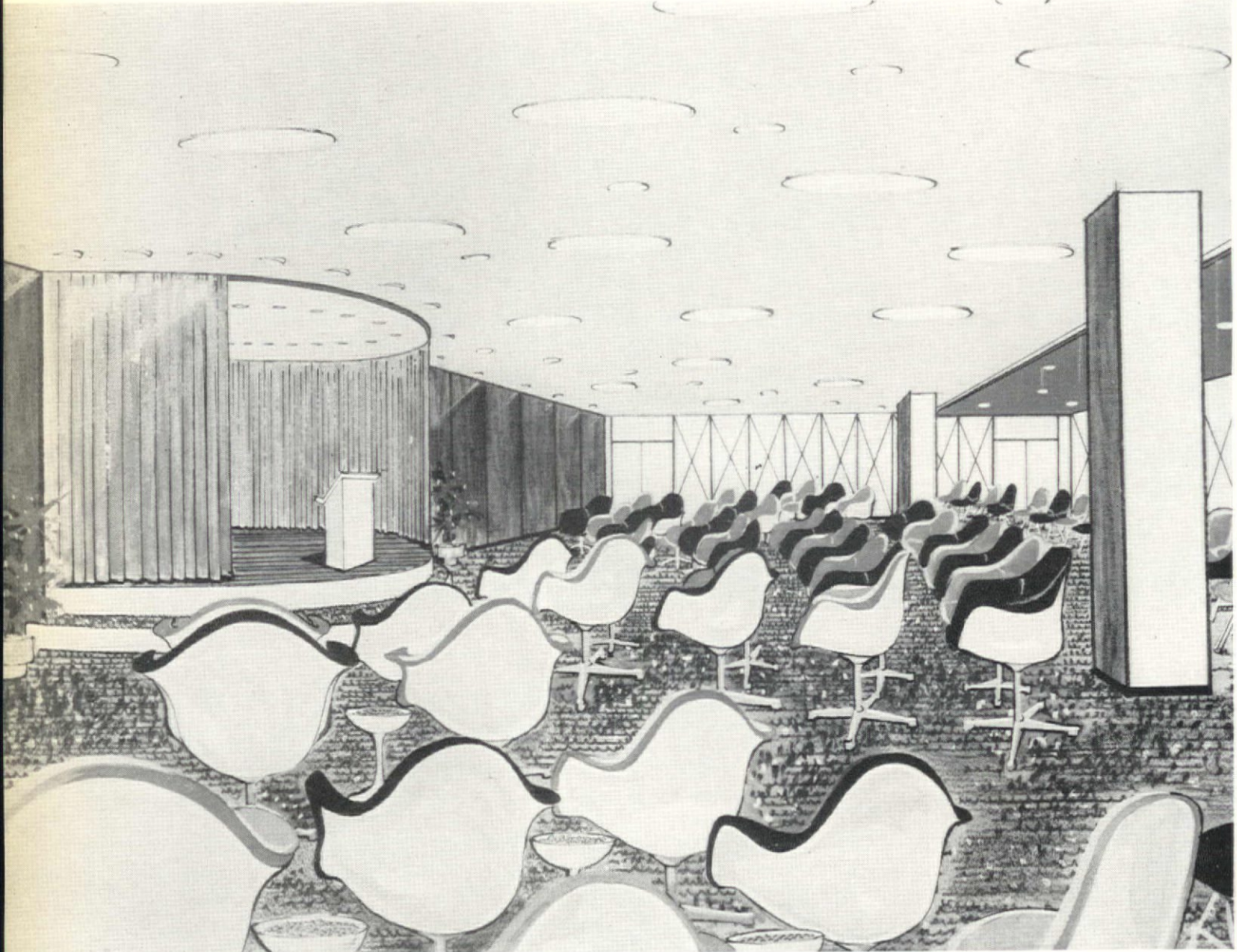
The Dow Chemical Company 

Reader Service No. 230

The accompanying article by Lawrence Lerner, president of Michael Saphier Associates, contract designers, is the first in a series on the requirements of successful operation in the field of space planning and commercial designing. Others in the series, scheduled for succeeding months, will discuss various aspects of contract design, such as space studies, estimating and costing, administration, and materials specification. Michael Saphier Associates is one of the largest and best-established of the contract design firms, with offices in both this country and abroad and with a diversified and successful record of performance in all types of commercial and institutional work.

The care and feeding of a contract design service

by Lawrence Lerner, President, Michael Saphier Associates, Inc.

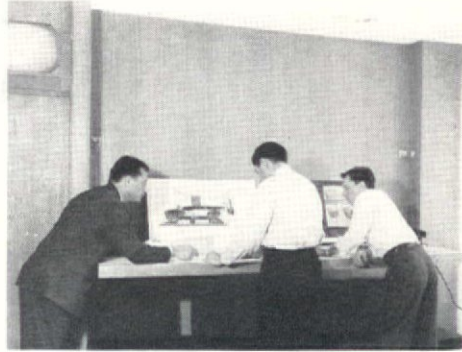


TYPICAL of Michael Saphier Associates' large-scale assignments is current job of planning and designing interiors of 14-story building of British American Oil Co., in Calgary, Alberta. Flexible meeting hall, seating 150, is shown above.



LAWRENCE LERNER, president of Michael Saphier Associates, at left, and above Mr. Lerner in a planning session at firm's own functional and handsome offices in New York City.

PROJECT GROUP, below, reviews blueprints and renderings for large suite of offices.



THE relocation or improvement of a typical office, industrial or school space is a complex task. Whether the space involved is small or large, the methodology of planning and design must be consistent for each. The contract designer must be both diagnostician and general practitioner. He must be prepared to answer simple technical questions, and he must be able to offer the services of large groups of people at distant places for extended periods. He must have the talent to present his imaginative creativity in simple, down-to-earth ways, to translate his wildest dreams into practical and economical drawings and specifications.

He must know all there is to know about materials, methods, construction techniques, and prices. He must be familiar with the latest as well as the oldest and most durable of furnishings—how to get them, where to get them, when he can expect delivery, and what the shipping costs will be. He must know whether he is getting sidewalk delivery or better. He must know all about unions, furniture assembly methods, and how to reach contractors at home on weekends.

If the contract designer is called on to handle a job of any significant scope, and if it must be done within the framework of a limited period of time, he undoubtedly must have help. If he has a series of large jobs over a period of years, he must have an organization. If he has an organization, he must acquire the knowledge and experience of a business manager. He must learn personnel techniques. He must learn accounting. He should be familiar with profit-sharing plans, pension plans, group insurance, unemployment insurance, liability insurance, payroll methods, safes, franchise, and gross business taxes. He must learn, practice, and have faith in delegation.

In short, he must build an organization—one that can provide his clients with nothing less in the way of service and techniques than he himself would provide. An organization is not simply an aggregation of hired personnel. Rather, it is a delicate and temperamental entity, built to a diaphanous specification. It needs the strength and power of many men, yet it must retain the agility and creativity, the instincts and intuitions of one man.

Michael Saphier Associates, Inc. has the benefit of having started as a one-man organization, of growing in slow and steady steps. The experience of the founder, Michael Saphier, was passed on to his associates in systematic and supervised steps. We, in turn, passed our knowledge and experience on to the people who are now in the key control and executive positions of the company.

It would be very simple for me to describe the structure of our organization without mentioning one factor without which this company would be worthless. That factor doesn't show on our organizational chart but it is inherent in every department and position. It is especially evident in our key personnel. *Training!* Not a college degree or experience in other offices, but on-the-job training.

We found early in our career that the young graduates of some of the design schools were worthless to us, and that graduates of other schools came to us with nothing more than a good beginning. There's really no mystery about our business and we would be happy to share our knowledge with any school that needs it, but we find that the best graduates, while they have immaculate portfolios and the right cut of suits, can't distinguish a BTU from an IBM. More often

CONTRACT DESIGN SERVICE

than not, they have the impression that a production detail section is annotated with Art Type and have spent pitifully few hours behind a moving pencil. We have had to resort almost invariably to the graduates of other specialties such as architecture and industrial design for the kind of raw material we need.

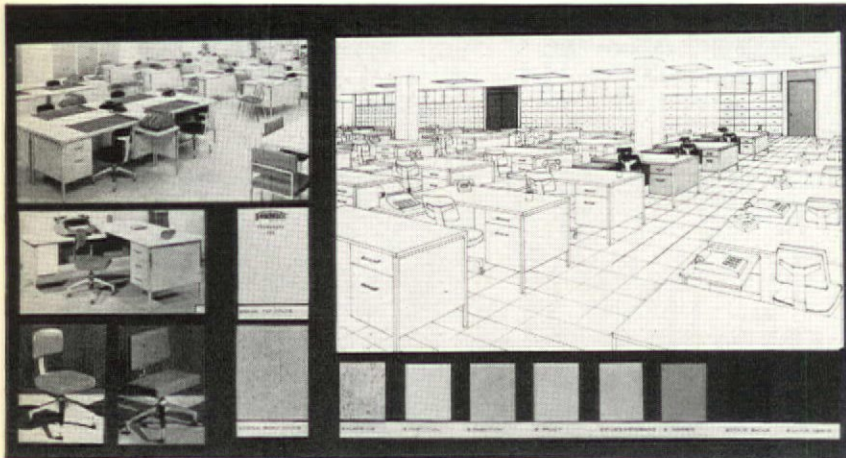
In order to become the autonomous manager of an MSA branch office, one has to acquire experience in the following sequence:

1. Space Planning. The fundamental theory, upon which all creative work must be built, is the proper understanding of business operation and the space allocation it mandates. All space planning in Michael Saphier Associates, Inc. is done by a team composed of the vastly experienced principals of the company aided by a group which contains at least one and sometimes two MSA students who are using this department as the first step in their orientation. Here they begin to exercise the ability to juxtapose and to juggle complicated elements within rigid restrictions. In their department, they practice the technique of applying remote functional requirements where

and when needed. Here is the department in which space programs brought in from the field are made into schematic plans in sufficient detail to enable the Project Director, who has been part of the development team thus far, to carry it to its next step which is—

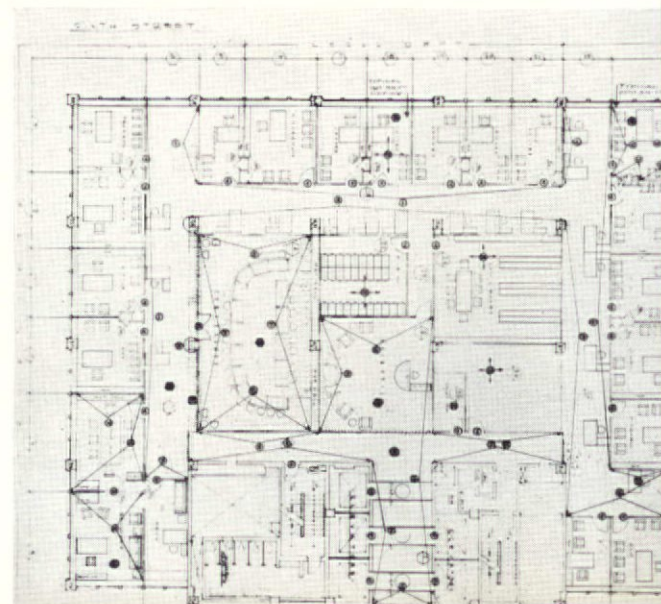
2. The Design Department. The design department in its task of turning the schematic into visual reality works closely with the—

3. Estimating Department. This combination of personnel and experience produces a design presentation which is economically suited to the client's budget. The presentation is made in detail and uses methods and techniques which leave nothing to the imagination of the client, so that when, ultimately, the client walks into his new premises, he will find no surprises. It will look exactly like the accurate perspective he has seen. The plan will conform in every aspect and detail to the drawings with which he has lived for months. The colors, textures, furnishings, lighting, and floorcoverings will be old friends, long-awaited and welcome. His telephone and intercom systems, his electrical outlets, bookcases, and files will all be located and installed in satisfaction of many developmental conversations. They will all fit together in a smoothly flowing, attractive interior space. The creative process



SPACE STUDY of one of the 14 floors at British American Oil is area that houses the management group. The entire building was studied in a like manner, floor by floor, and conclusions arrived at as to space allocation for each department of the firm.

GENERAL VIEW of typical work area at British American Oil, at left, was developed to show client how his working space would look. Note grouping of files along one wall and use of space above them for storage.



of digesting the complex requirements of a business premises from the space program through the visualization and into reality, requires the contribution after the design of the—

4. Technical Department. Here the project director guides his job through the translation from prospective to detail plan, elevation, section, and specification. Here the dollars and cents of the budget, together with the accepted design presentation, acquire the skin and bones of contract drawings; then they can be issued for competitive bidding.

A good deal of the responsibility described thus far has been borne by a job classification vaguely referred to herein as the—

5. Project Director—who is the most experienced man in the office. Generally, MSA project directors have spent years working in each and every one of the previously described departments. The project director in the MSA office is the graduate of our educational system. He is thoroughly versed in space planning, design, estimating, and technical drawing. He is in each case thoroughly capable of handling the entire production of a job by himself. He has also learned a good deal about the care and feeding of our clients who are in a diversity of businesses. His principle task as project director is to act as liaison

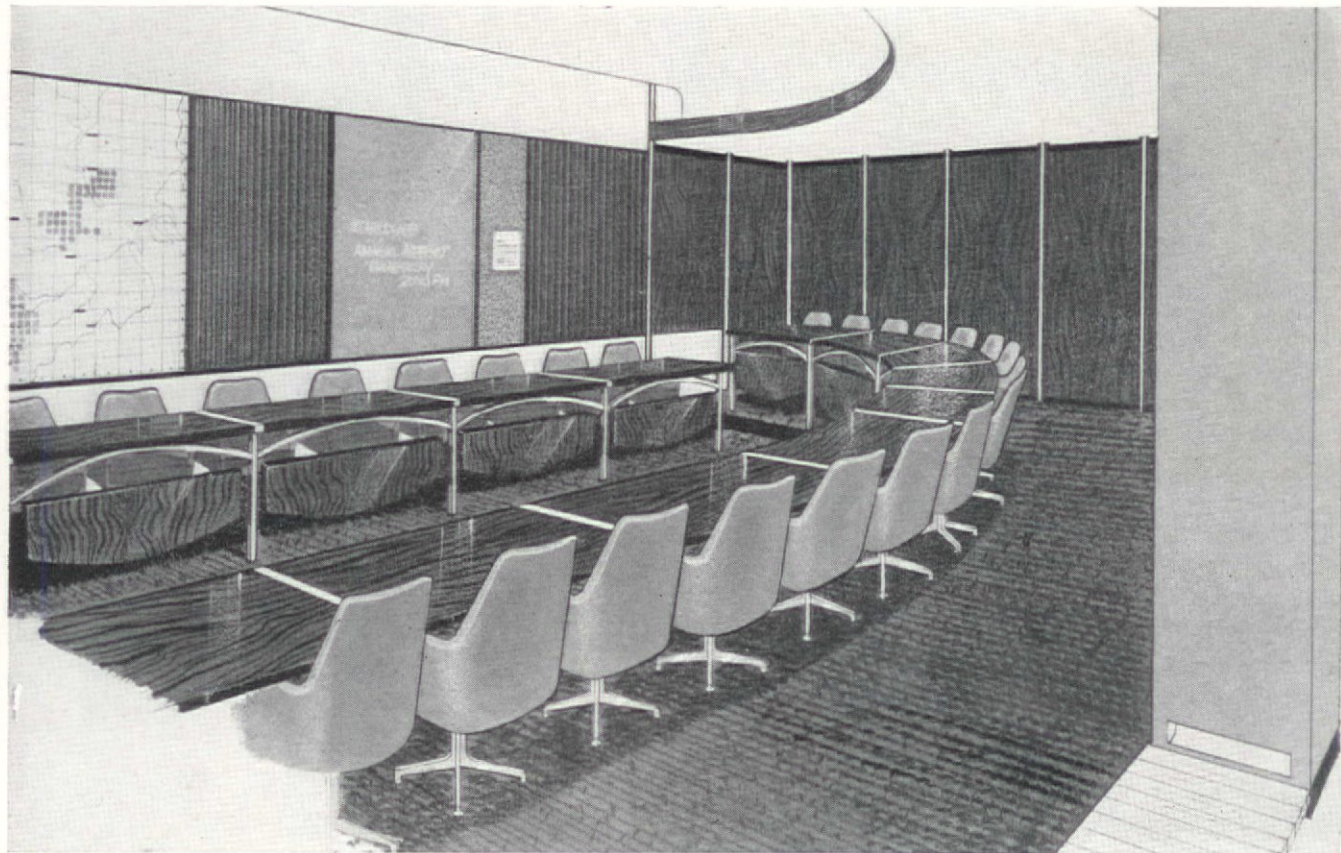
between the office of the client and the MSA operation. For Michael Saphier Associates, Inc., the project director becomes the nerve-center of each of his individual jobs. He babies his client's work through each step of its growth, from space planning to the completion of construction and the acquisition of all the little accessories which must be in place before the client can begin operating in his new premises.

Little has been said thus far about the actual construction of a job, since it takes place beyond the confines of our office. However, part of the service we offer is—

6. Supervision—and even if the job is in a far away place like Calgary, Alberta, there will be an MSA job superintendent present to see that the work done by the technical department is adhered to. When a project director is being groomed for the responsibility of managing one of our new out-of-New York offices he is put through a course of study in—

7. Administration—where he is taught the ABC of design business management. If he isn't already aware of the value of the production work, he is shown the relationship between drafting time and a profit and loss statement, as well as the relationship between a chair selection and an invoice or even a progress requisition. (C)

MANAGEMENT CONFERENCE ROOM at British American was laid out on two levels by Michael Saphier Associates. Change in level facilitates use of projector, which is built into center table on upper level. Map at the rear of room is motorized and contains detail maps of the geographical areas in which the firm produces.



R-WAY FURNITURE: Tablet armchair is efficient new model that can be used singly or ganged in rows for multiple seating.

MILLERGROFF: Component wall system provides a complete office-on-the-wall. Double-doored cabinet usually holds shelves, but can also be fitted for a Murphy bed.



Furniture Forecast: *Additions to successful lines, new wood finishes, foreign influences predominant in 1962 lines*



DIRECTIONAL CONTRACT FURNITURE: New luxury swivel, above left, is molded walnut outside, fully upholstered within.

DUX: Visitor's armchair, above center, is available in solid walnut or palisander frame, or with combination of wood and steel, as here.

HELIKON: Useful end-table, above right, provides room for magazines; materials are wood, plastic laminate top, and brushed metal base.

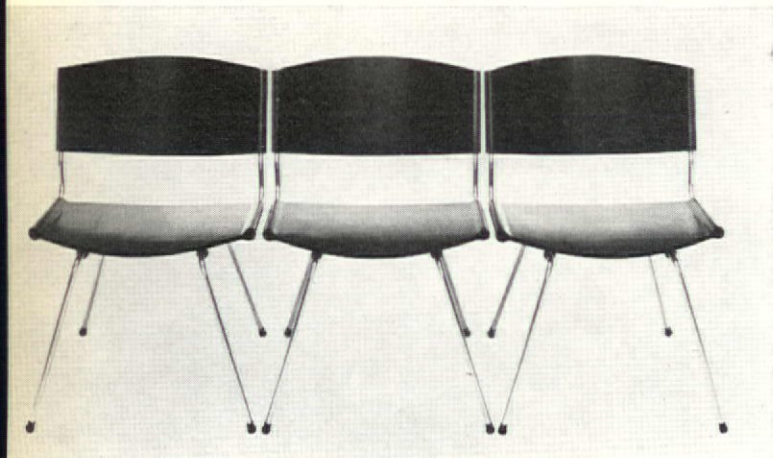


DIRECTIONAL: From new series of desks, this model, above, provides compact, neatly tailored desk and return, featuring tiers of shelves instead of conventional drawers.

DUX: New boat-shaped conference table seats eight in oversized armchair, or ten in smaller chair.



FURNITURE FORECAST



THE contract market, involved as it is with general business conditions, has a good forecast for 1962. Demand for furnishings for new commercial buildings, for renovations, and for replacements will absorb most production for the coming year. However, the demand for furnishings will not be met with any exceptional new designs. The trend is toward additions to successful lines, with slight modifications of existing design, rather than the introduction of new, untried, untested merchandise.

Parkwood, U. S. Plywood, and G.E.'s Textolite division have introduced a non-reflecting finish to their woodgrain plastic patterns, providing an admirable means of updating some of the contract designs from preceding years. The textured finish gives plastic the dull, matte surface of natural wood, while retaining plastic's natural properties. It will appear on everything from desks to luggage benches in the coming year. Directional Contract Furniture has made the finish available on all but the top-flight desks and cabinets of the Exchequer line. American of Martinsville plans to use it on some of its extensive hotel-motel lines, and Kent-Coffey is using it in a new group.

Wood promises to be more prominent in con-

(Continued on page 22)

HOWELL CO.: Encore stacking chair, top left, offers inexpensive foam-upholstered unit with square tubing.

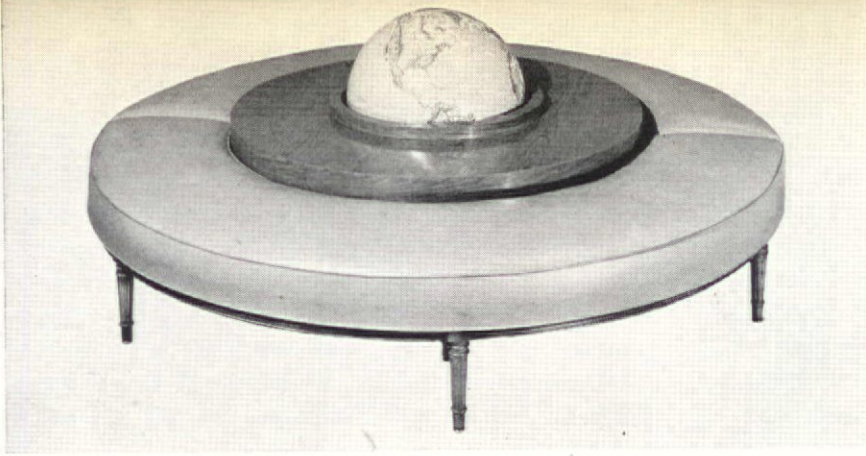
B. BRODY SEATING CO.: Cane, wood, and tube steel are combined in new modern chair, far left, which features padded seat, lightweight, rugged construction.

SHELBY WILLIAMS: Dining chair, left, offers comfortable rounded cane back, wood frame, and vinyl-upholstered seat.

GEORGE TANIER, INC.: New chair, below left, is a Danish design that can be coupled or stacked; beechwood and tube steel.

AMERICAN OF MARTINSVILLE: Manchu hotel-motel unit, below, has Parkwood laminate teak-grained tops. Wall-mounted, unit can be set up for either twin or double beds.





CUSTOM CRAFT, INC.: "World seating unit" at top is 90 inches in diameter, with a 24-inch globe.

SALMANSON: Economically priced upholstered armchair, far left, from the Aristo group features no-sag spring construction, swaged steel frame.

INSTITUTIONAL PRODUCTS, INC.: Knock-down table, left, is available with interchangeable tops, from 18 to 36 inches; larger base for 48-inch top also made.

AMERICAN OF MARTINSVILLE: New Manchu host arrangement, below, affords sleeping and living accommodations in guestroom of limited size; black lacquer finish.



FURNITURE FORCAST

tract installations this year. Where strength is the most important consideration, wood tones will be applied to metal frames. Where strength and appearance are equal factors, metal legs and frames will be sheathed in wood. Natural wood will continue to be used where appearance is the most important consideration.

Walnut is still the most popular of the natural or synthetic finishes. Howell recently introduced a line of metal stacking chairs that offers a walnut finish as well as a bronze finish. Teak, however, will be seen on more and more of the year's output. Wrought iron, with guaranteed protective finishes, will be appearing more frequently in hotels, motels, and restaurants. Da Vinci, Sunray, and Hettrick have used an aluminum casing on their indoor-outdoor lines for rust prevention that is guaranteed for ten years.

Many distributors and manufacturers believe that a primary influence on office contract design will continue to come from overseas. John Stuart shows the European influence in its latest additions to the Danish Craftsmen series, and Ficks Reed uses Oriental themes for the Fujiyama and Malabar lines. Howell Co., using walnut finished metal and walnut arms, has also brought out a Danish

design series. George Tanier, in a preview at year's end, introduced a handsome line of Danish creations. Design Distributors, a new organization, brought out the Hanseatic Furniture Co.'s lines with everything from nursery furniture to stacking chairs to this country. As some sources pointed out, the primary cause for the popularity of some of the foreign design is its ability to fit in well with older American decor.

The hotel-motel lines have felt the foreign influence less strongly than the office lines. Early American, Italian and French provincial, and contemporary styling hold equal place with modern, both foreign and domestic. Baumritter's Andante and Ethan Allen groups show Danish influence in cleanness of design rather than in styling. American of Martinsville uses Oriental design as the basis for its Manchu line but omits the intricate decoration on Chinese furniture.

A holdover from previous years, the ganging of several chairs and tables on one frame, will receive greater play in 1962. The unlimited varieties of groupings that can be achieved for custom effects have led to a greater use of ganged chairs over the past few years. All Steel's 2300 line uses tables and armless chairs or armchairs for a variety of settings. Most of the stacking chair companies have introduced new lines with built-in ganging devices. Baumritter, Gasser, Howell,

(Continued on page 25)

BAUMRITTER: Reception area group from the Viko line, an adaptable series that can be put together in an unlimited number of combinations; tables attach to chairs and are shaped to go around corners where required.





DIRECTIONAL: Ganging chair, #3115, above, is light-scaled combination of molded plywood, tube steel, and vinyl-upholstered seat; ganging device is an inconspicuous bar.

HELIKON: New planter, top right, simple oblong mounted on two chromed H-bars, makes effective contrast with freely mixed plant forms.

ALL-STEEL EQUIPMENT: Reception area furniture, right, makes up into a waiting room, with three-chair unit plus separate armchair, all with chrome steel frames and vinyl upholstery.



RICHARD DRAPER: Table-desk, right, elegantly clasped in frame of satin-finished metal, is available in walnut and other fine woods.

DIRECTIONAL: Desk and swivel chair, below, from the Exchequer line, highlight the qualities of the wood, used in smooth planes on top, sides, and drawer front. Chair is leather, with swivel in same wood as desk.

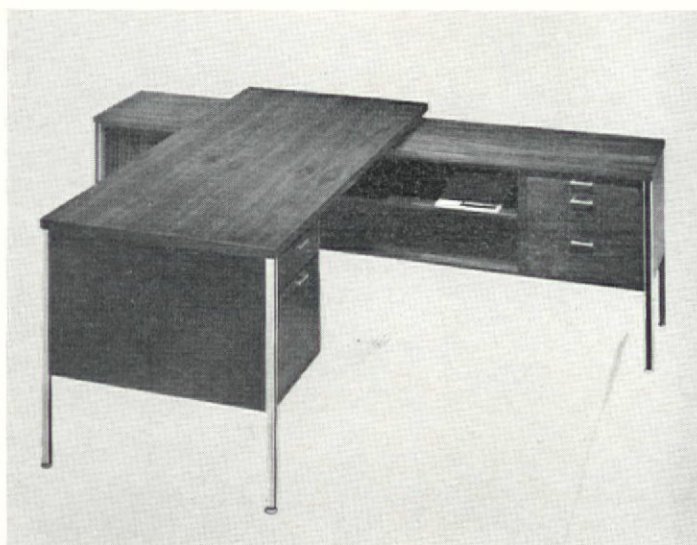




FURNITURE FORECAST

HOWELL: Reception area group, above, includes armchairs, two-seaters, three-seaters, four types of tables with plastic laminate tops.

IMPERIAL DESK CO.: Executive "T" unit is from the Domus line, which features walnut pieces in a full range of interchangeable components.



John Stuart, and Directional have inconspicuous attachments to permit ganging of chairs for semi-permanent installations.

Other space-saving furniture will receive much attention as rents and building costs rise. Knock-down chairs, tables, rostrums, etc., will be favored where space is at a premium. Chicago Hardware Foundry has brought out a table that can be locked at any height from cocktail to dining or can be completely dismantled for storage in minutes.

Wall units provide a good example of design that can be used to do several jobs at once without a utilitarian look. With the vast number of components now available in every conceivable wood and metal finish, wall units have been taken out of the stop-gap storage class and placed in the decorative class. One of the more attractive pieces now making its appearance on the market is the Millergroff component system with over fifty units. Free standing, the assembly can also be used as a room divider. Royal System has a new design by Poul Cadovius that provides its own wall. System Cado comes in teak or walnut with matching or birch wall panels.

Hotels and motels will be making greater use of the convertible divan in place of the conventional double bed. The divan, integrated with storage space, desks, and dressing tables, does not take up the space a bed does and is easier to maintain than a convertible sofa. Hotel management will also tend to cut down on the number of chests and dressers placed in a room and will rely more on double-duty pieces. Since guests on short stays tend to live out of their suitcases, a luggage bench-TV table with drawers provides all the storage space needed. (C)

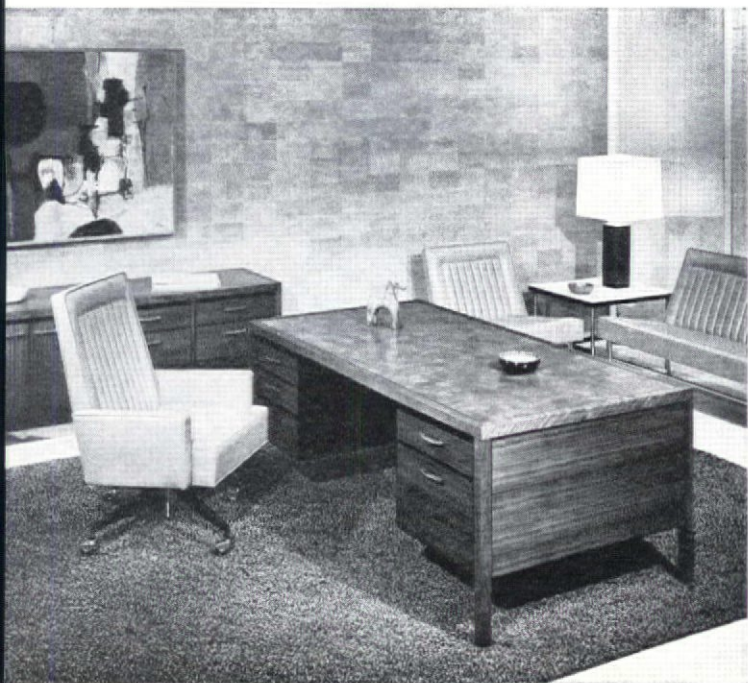
DIRECTIONAL: A high-echelon grouping, the Exchequer series uses luxury woods, leather upholstery, elegantly veneered surfaces.



SIMMONS CO.: Small metal desk, top, with split bars extending from base that act as drawer handles, is designed for secretarial use.

BAUMRITTER: New stacking chair also gangs horizontally. Dual-position ganging device permits chairs to be coupled more or less closely, as desired.

HANSEATIC FURNITURE CO.: Lounge chairs and sofa, below, are typical of quality imported line. Units are available with or without tufted back; foam rubber over rubber webbing.





Now From American of Martinsville: New Host

Again, American of Martinsville demonstrates style leadership with a fresh, new approach in the field of contract furniture: the HOST groupings. Designed to make maximum use of any size guest-room, the HOST groups offer unusual opportunities for flexibility, livability and exciting new arrangements.

Dramatic pieces in the **Host** groups:

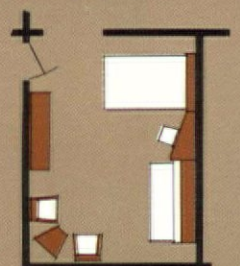
A Host bed that pulls out smoothly and easily on a positive track—locks securely in place at correct seating angle when used as sofa.

Two conventional beds—a cane headboard and shelf bed with bolster.

A Desk that may be used to connect the Host bed and



TYPICAL EXAMPLES OF SPACE PROBLEMS SOLVED BY HOST ARRANGEMENTS





PICTURED: THE FORTISSIMO HOST ARRANGEMENTS • Designed by Merton L. Gershun

Arrangements – Flexible, Functional, Dramatic

conventional bed or can be placed with its finished back against the Host bed. Also serves as dressing and night table and provides proper location for telephone—convenient to both beds and desk.

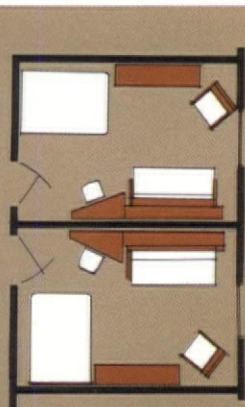
Handsomely styled Wall Unit with appropriate area for luggage handling and television.

The Host arrangements come in a versatile choice of styles—Fortissimo, Elite and Manchu.

See Our Exhibit Mid-West Hotel Show February 20-22

AMERICAN OF MARTINSVILLE
 Contract Division, Dept. C-162, Martinsville, Va.
 Please send me brochure on your contract groupings
 and additional information on Host arrangements:

Name _____
 Address _____
 City _____ Zone _____ State _____





PAINTINGS AND SCULPTURE act as focal points throughout new Chase Manhattan building in New York. Above, executive/customer lounge.

OLD SHIP CARVING and modern painting are carefully placed in corridor of One Chase Manhattan Plaza.





Drawing by Claude; © 1961 The New Yorker Magazine, Inc.

Art and Business—II *New ironies and new opportunities develop as the commercial world embraces the artist.* By Vivien Raynor

BIG business, as the perennial villain of poor artists' pipe dreams, has died. Search where you will, it is impossible to find that embodiment of philistinism, the cruel capitalist with patent leather hair, gnashing teeth, and stubby fingers clamped around a cigar. For that image—dressed in morning suit with pearl stickpin—is no more. From his ashes has arisen a phoenix of an entirely different color, a gentle creature who is today expressing his desire for prestige by buying art, his ideals healthily modified by an awareness of the implicit tax benefits. Under the present circumstances it is hard to see where the artist can turn for an enemy, because it is many generations since he has had it so good.

It can scarcely be a coincidence that what is known as the "corporate splurge" in art has occurred alongside the boom in building, a boom which has been most noticeable in New York City. Modern architecture has its roots in the 19th century, when it was discovered how to smelt iron in large enough quantities to enable builders to use it for the load-bearing framework for masonry and stone. Today's structures of steel, glass, and concrete are the fruits of this discovery, having reached us through such architects as Louis Sullivan, Frank Lloyd Wright, Mies van der Rohe, Walter Gropius, and Le Corbusier. Although their

contributions are actually very diverse, the architecture they have created and influenced often seems stark, rectilinear, and somewhat unimaginative. These puritanical revolutionaries, in an effort to get away from the over-decorated confusion of the last century, seldom appear to have come up with anything more arresting than the pierced box or slab. They have, generally speaking, believed that perfect design, in which the form of the structure follows its function, is an end in itself, and have only grudgingly admitted art in the form of the occasional mural or minimal sculpture. Wright frankly despised the other arts, and he, like the Swiss Corbusier, preferred to do his own, if and when it was called for. Though, to give him his due, he did make a break from the right angle in his spiral Guggenheim Museum, even if its power to eclipse the contents does make it a lasting memorial to the Master's attitude to painting.

While it takes an experienced eye to distinguish the exteriors of many of the new buildings, the uniformity of the interiors is even more marked. The designers give us what they feel should be relief from the monotony of blank surfaces in the form of different textures and clever lighting, and have left us clean and rehabilitated in beautifully distributed space, with nothing but

ART and BUSINESS—II

one of those inevitable plants or a pastel telephone to glance at during the day's work. A continuous stream of piped music does not mitigate the aridity, while the fluorescent lighting, which makes flesh look like potters' clay, makes a pretty secretary scarcely worth the expense. But recently, they seem to have started wondering whether ideal proportions and tasteful decorators' colors are the whole story. They have observed, perhaps, that people persist in thinking of themselves as individuals, and express this by imposing themselves on their business surroundings in trivial ways—photographs, ornaments, and flowers on the desk, picture postcards stuck on the wall, and so on. Even in the bad old days, these touches helped them feel like personalities among the office machinery, and they are no less of a help in the new settings that appear never to have been touched by human hand, let alone made out of

natural materials. Left to themselves, employees might succeed drastically in making homes away from home; however, this possibility has been obviated by a relaxation of the severe architectural attitude, coupled with a change of heart in the employer. In other words, a marriage has been made between art and commerce, and it has succeeded in both humanizing offices without cutting into business efficiency, and conferring enormous corporate prestige. Except where businessmen were already patrons of the arts and had hung pictures in their offices, the moving spirits behind the marriage have been the architects, so that it operates most spectacularly when firms commission new premises.

Last April, the New Yorker magazine reported a conference between (among others) the president of Pan Am, Erwin Wolfson, the investment builder, and Walter Gropius and Pietro Belluschi, design consultants for the new Pan Am building at Grand Central. The purpose of the conference was to discuss the possible purchase of an ab-



stract sculpture by Richard Lippold, symbolizing the globe. It was clear that the directors were expected to be sceptical, for they seemed only to want a real globe showing where the airline went. However, the architects worked hard on the laymen's doubts and (possibly) on their fear of displaying ignorance or philistinism, and it appears they were successful, because it has since been announced that a typical Lippold blaze of gold and steel wires, 30 feet high, 44 feet deep, and 103 feet wide, will hang in the lobby of the finished building. No doubt they were influenced by Lippold's previous successes in collaboration with Belluschi, and his work has also been bought independently by such distinguished companies as J. Walter Thompson, for its lobby, and Restaurant Associates, for the Four Seasons. But the really sensational efforts in "selling" art to corporations have been those of Skidmore, Owings & Merrill, whose Connecticut General building at Hartford, Reynolds Aluminum in Virginia, and Chase Manhattan in downtown New York, swarm with first-

class painting and sculpture, and must have done more than anything else to accelerate the trend.

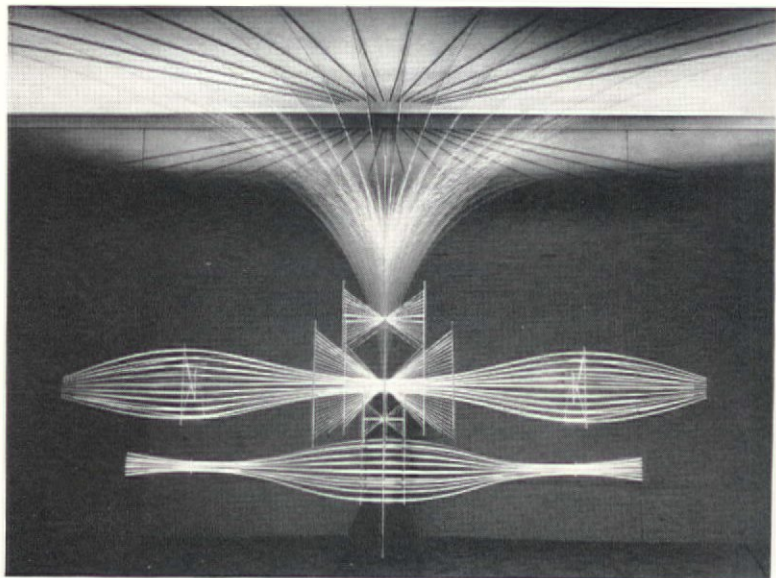
SOM is chiefly remarkable for integrating art and architecture almost from the blueprint stage. While they undoubtedly sell the idea, it is hard to assign credit with absolute accuracy, for their clients must have been predisposed, or at least very amenable. In the case of the Chase Manhattan, they conspired with the president of the bank, David Rockefeller, and together brought up heavy artillery in the form of an art committee of distinguished museum directors, headed by Alfred Barr of the Museum of Modern Art. This formidable body hooked the directors not only on the idea of art, but also on a large proportion of abstract art. I almost begin to feel sorry for the opposition (there must have been *some*), for they must have been mowed down like Redcoats. Having only half a million dollars to play with, and prices being what they are, Picasso is not represented in the collection, but there are examples of the work of more than 75 top-flight contem-

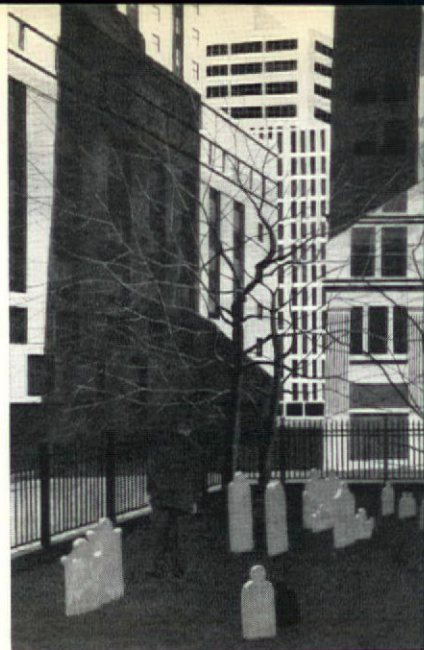
LOBBY WALL, opposite page, of 750 Third Avenue, New York City, is metallic relief sculpture by David Hare.

TWO of the tasteful albeit inexpensive artworks, right, all of which are done by hand, that can be ordered from Karl Mann Associates, New York City.

CERAMIC ARTWORK, below, by Harris G. Strong, is echoed in lamp base.

BY WAY OF contrast, this metal sculpture, bottom right, from the collection of J. Walter Thompson, is by Richard Lippold, one of the highest-priced contemporary sculptors.



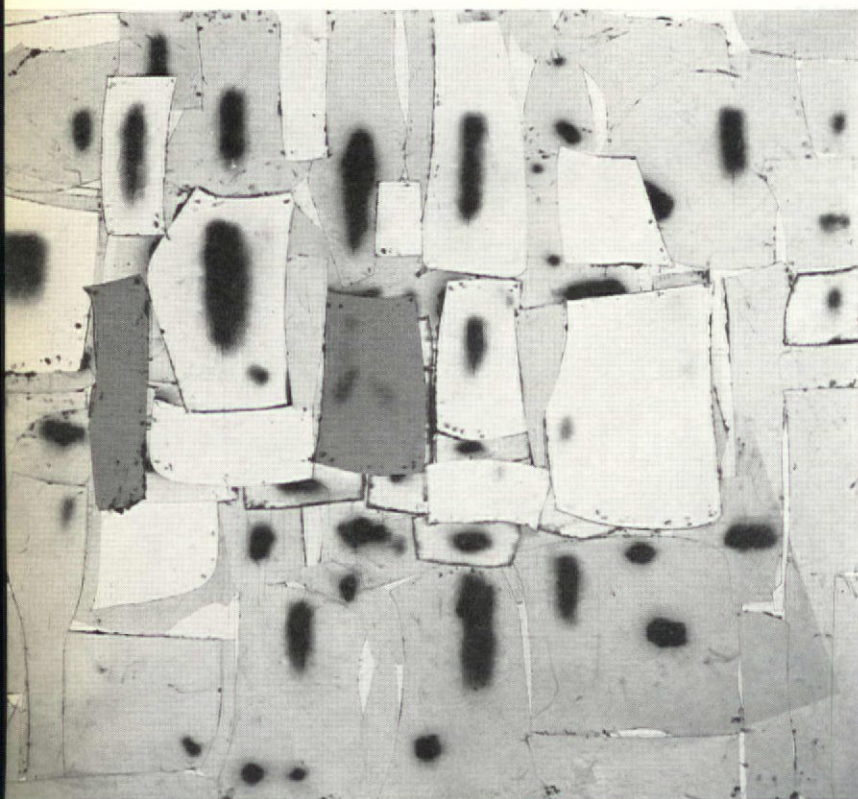
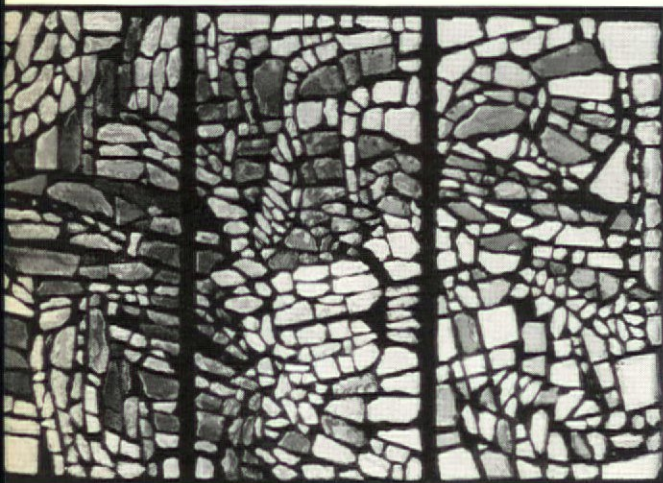


CITYSCAPE, above left, is available from Karl Mann Associates (see text, page 45).

THE OLD AND THE NEW, a tempera painting by Carroll Cloar, from the Wolfson Management collection (realtors).

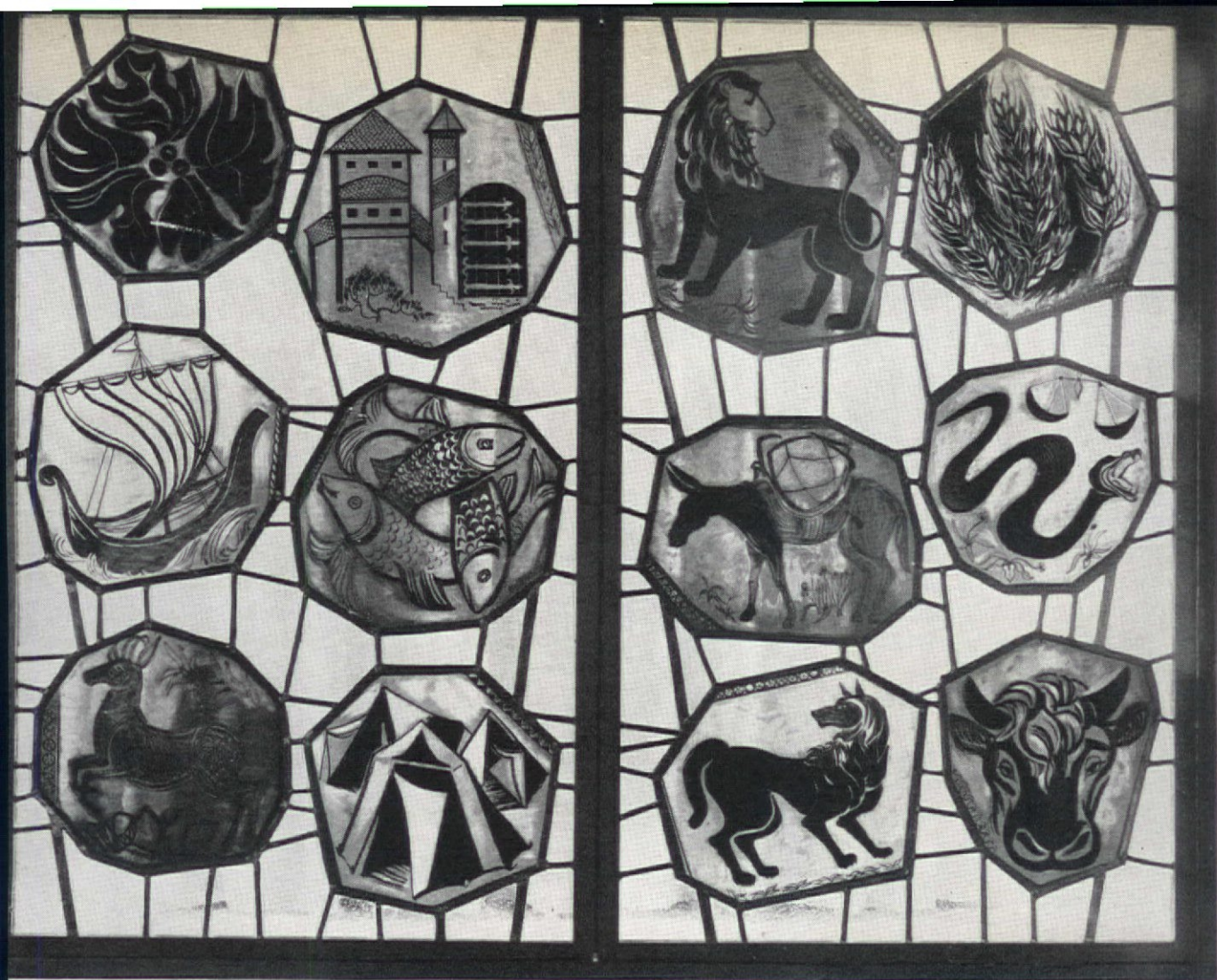
ARK DOORS, left, are stained glass designed and executed by America House for the Elmont Jewish Center, Elmont, Long Island. On opposite page are shown two of the five stained glass windows for the same building by America House.

PAINTING, below left, is called "27 October 1959." It is a close-up of the painting shown in situ at One Chase Manhattan Plaza on page 30.



porary American and European painters and sculptors, including Mark Rothko, James Brooks, Leonard Baskin, Soulages, Marini, and Henry Moore, and a sprinkling of antiques and primitive sculpture. Right now, it is concentrated on the 17th (executive) and 60th (dining) floors, so that the employees reap most of the benefits — there is, after all, no reason why the bank should go into the museum business, though public tours are being organized.

Works are loaned for exhibition, and sales, purchases and gifts will be made in due course taking advantage of the tax system that benefits collectors and museums alike. When furnishing the executives' offices, the tastes of the occupants were consulted, and while the majority chose modern styles, a few remained traditional with antique furniture and representational art. Oddly enough, theirs are the offices that remain in my memory, which could mean that abstract painting is more stereotyped than I had thought, or else those who chose it leaned too heavily on their advisers. Even if I had had the chance, I feel it would have been impossible to determine the reactions of the rank and file: I had the impression



they got a corporate bang out of it — in a way that reminded me of those stories of the trance-like joy displayed by workers on a collective farm. Nevertheless, besides embracing the decoration scheme immeasurably, modern art offers everyone the opportunity of expressing very personal reactions—at worst it provides unlimited scope for the social game of oneupmanship. So, the Chase Manhattan is a great success on all counts—not least in reconciling the two poles of art and architecture.

Other gestures have been made by individuals like Mr. Wolfson, who has been associated with the erection of nineteen office buildings in this city (including Pan Am), none of which exactly qualify as architectural masterpieces. However, he is himself keenly interested in cultural and educational pursuits, and is gradually closing the gap in taste between his business and private interests. He was, for example, behind the commissioning of paintings and sculpture to inaugurate 100 Church Street, in 1958—an approach in keeping with the Renaissance tradition of art patronage, since the artists were specifically charged to commemorate the building and its

functions. This they did, either in a fairly realistic or semi-abstract fashion. Only a relief and a piece of fountain sculpture remain on view in the lobby today, the rest having been distributed among the offices of Mr. Wolfson's various concerns.

Needless to say, many other people have been embellishing their premises for some time, but with less publicity. Joseph Seagram & Sons, for instance, owns a Rothko, a Gottlieb, and a Stuart Davis, among others, and was one of the exhibitors in the Whitney Museum's show in 1960, "Business Buys American Art." In this, forty-eight companies between the Atlantic and the Mississippi each showed one item from their collections; a further fifty-two in the same area were listed in the catalog as owning American art. Thus, the trail has been clearly blazed for others to follow, if only in a small way. Those who wish to buy as a blue-chip investment will find it an expensive procedure, requiring expert advice from a reputable dealer, to guard against forgery and all manner of fraud. Descending the scale slightly from this Picasso and Old Master level, we come to "names," or contemporary artists who are

(Continued on page 45)

Finishing Processes for Contract Fabrics

By Bodil W. Nielsen

IN any discussion of fabrics for the contract market, an important escape clause—or bonus—must be considered in evaluating which fabrics to use for a particular installation: the protective finish. Before any specification of fabrics for a contract installation, the contract designer or purchasing agent must know which finishes he plans to use. They will affect not only his choice of fabrics, but also the price of the fabric and the price of maintenance. One obvious factor should be kept in mind: a finish is not going to change the *quality* of the fabric, though it will of course contribute new characteristics; the fabric must have the wherewithal (cf. *Fabrics—Basic Facts for the Contract Buyer*, in *CONTRACT*, 1961) to do the job required, independent of the finish applied. Weak fabrics will not become stronger, in other words.

There are at present dozens of different finishes on the market, involving different components and different methods of applications. The major finishes, those most familiar to both consumer and contract buyer, are manufactured by chemical companies, who in turn franchise reputable textile processors to apply their product. In this case, the chemical companies generally maintain a "quality control" over methods of application. A number of textile processors have also developed excellent supplementary finishes of their own, many of which we will not have the space to discuss here.

Another manifestation of the growing demand for finishes has been the pre-finished fabric — whereby manufacturers, or contract fabric sources, will offer a line of fabrics already processed with some appropriate finish. Functional Fabrics, Inc., a division of Kandell Industries, for example, offers pre-finished fabrics. Functional sells exclusively to the contract market; they sell no cut orders, but only by the full piece (45-50 yards). Besides offering an extensive choice of non-finished fabrics, they have recently introduced two new groups: one with a Sylmer finish, and one with a Scotchgard finish. In the Sylmerized group, there are fifty 54" prints, roller-printed on 100% vat-dyed cotton with a 2-ply imported warp. Forty-two solid fabrics, also Sylmerized, correlate with the prints. (Sylmer, a silicone resin finish made by Dow-Corning Corp., repels

water and water-borne stains.) The pre-finished fabric is obviously of enormous value — in time and expense — to the contract buyer.

Functional Fabrics also has introduced its Scotchgard-finished group. This collection is 100% cotton sail cloth, roller-printed, vat-dyed, pre-shrunk, and guaranteed washable. More than thirty patterns are available, all specifically designed for contract installations. When applied in such large quantities at the printing source, the cost of finishing is obviously lowered, an important factor in the budget of a contract job.

How to choose a finish, or decide whether or not to use one, depends to a great extent on the structure of the fabric and the use it will be subjected to. In another case the choice is made already: flameproofing, which is required by law in almost all states for fabrics to be used in "places of public assembly" for draperies. "Places of public assembly" include hotel lobbies, schools, reception halls, restaurants, American flag passenger ships and aircraft (both military and civilian—not on buses and trains, however), and various other installations. Many cities and states even require an affidavit of flameproofing, provided by the textile processor. Here are the points to be considered about this important process.

Flameproofing

First, some fabrics, most notably Fiberglas (fiber glass) and Saranspun, are already intrinsically flameproof — no further processing is required, or even desirable. Aside from these, all fabrics can and must be flameproofed for the contract installations mentioned above. Perma Dry Co., Inc., New York City, and Synthetics Finishing Corp., Philadelphia, offer various types of flameproofing to suit the particular requirements of each job. There are two distinct types of flameproofing generally available: Renewable, and Durable. Renewable flameproofing cannot withstand dry-cleaning without losing its flameproof character, and therefore must be re-applied. Durable flameproofing will last through twenty-five dry cleanings, and in some types for the entire life of the fabrics.

Only certain fibers can be treated to durable flameproofing: cotton, viscose rayon, mohair, wool, silk, and nylon (provided the fabric is 100%

nylon, and not used in combination with any other fibers). Rayon acetate and Dacron can be flameproofed provided they are in combination with other fibers. If there is any doubt, the fabric purchaser should consult with the processor, or send a large sample of his fabric for a trial treatment.

There are other exceptions to the advisability of flameproofing, besides designated fibers. Vinyl-coated fabrics, for example, cannot be flameproofed; rubber- or latex-backed fabrics can be flameproofed on the face only; fabrics which have been treated with water-repellent finishes already will not take well to flameproofing; upholstery fabrics can only be treated with certain processes.

Flameproofing methods will decidedly affect the character of the fabric in other ways as well. Most finishes are hygroscopic—absorbing moisture from the atmosphere and making fabrics quite damp. Others are seriously affected by heat radiation, causing browning and deterioration of the fabric. The hygroscopic nature of the finishes will affect the dimensional stability of fabrics by recurrent shrinking and elongation, except when special flameproofing finishes are used.

Perma Dry offers a variety of flameproofing treatments; which to use depends on the fabric. Texpruf formula, an exclusive product of Perma Dry's, is renewable. It offers several advantages over less expensive renewable processes. Fabrics will pick up a minimum of moisture; they will not be affected by heat radiation; it can be used on metallic yarns; it meets all U.S. Military and Aircraft specifications for a renewable finish.

Perma Dry also has a durable, and a permanent flameproofing process. The Pyroset formula, which is durable (withstands 25 dry cleanings) is a product of American Cynamid Co., therefore applied by other licensed fabric processors. Pyroset offers these advantages besides flameproofing: treated fabrics will not pick up moisture from the atmosphere; fabrics are not affected by heat radiation; the treatment makes fabrics dimensionally stable. In some cases, however, the color of the fabric will lighten, or change slightly; the fabric will also become slightly stiffer.

Perma Dry's permanent flameproofing process, Flametrol 69, is a combination of Pyroset and the well-known stain repellent, Scotchgard. Even

more durable than the Pyroset process, Flametrol combines all the advantages of Pyroset with the stain-resistant qualities of Scotchgard; in addition, the Flametrol treated fabrics are resistant to mildew.

Scotchgarding

Scotchgard, a fluorochemical product of Minnesota Mining & Manufacturing Co., is the best known of all the stain-repellent finishes. It is licensed to the processors, such as Perma Dry, Synthetics Finishing Corp., and many others; supervision of application is maintained by a member of the American Association of Textile Colorists & Chemists. Scotchgard, unlike the various flameproofing treatments, can be applied to virtually all fabrics, from sheerest casements to toughest upholstery. It does not affect fabrics in any way; if anything it improves such qualities as hand and dimensional stability. It is applied in different ways to different fabrics, the process evaluated by the processor upon receipt of the fabric or a sample of the fabric. Scotchgard can generally be applied to fabrics which have been treated with other finishes, such as Texpruf, without decreasing the efficiency of either finish.

Scotchgard resists water-type stains, oil-borne stains, and dry soil—in other words, stains from such common sources as coffee, tea, colas, highballs, salad dressing, all oils, and dry soil from clothing or the atmosphere. Any stain can be simply blotted away with cleaning tissue. Fabric will shrink slightly under the application, so an extra fourth of a yard for every ten yards should be ordered. Scotchgarding does not eliminate the necessity of dry cleaning — soil will obviously eventually penetrate any fabric and affect its appearance, a condition which can only be remedied by competent cleaning.

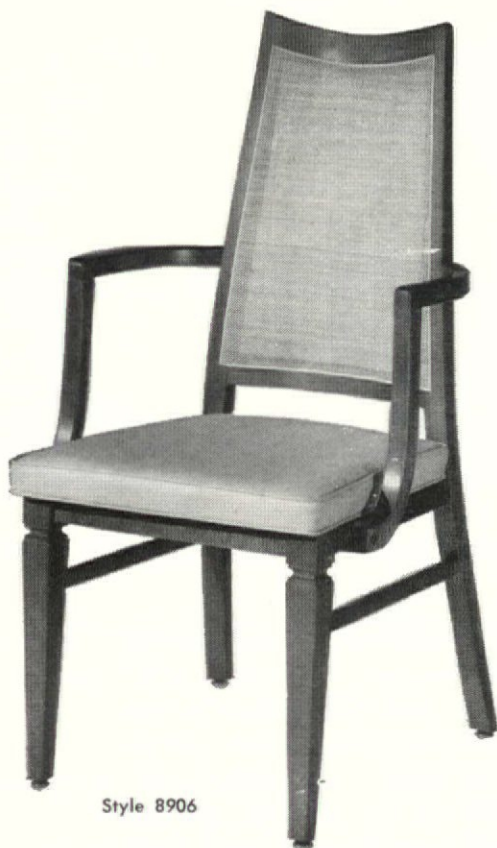
The two processes mentioned above — flameproofing and Scotchgarding—are of the most general interest to specifiers of contract fabrics. Of the two, these points should be kept in mind: both cause some shrinkage, so extra fabric must be ordered. If there are any doubts about how it will affect the fabric under consideration, samples can be sent for trial applications to any processor. Delivery time for flameproofing varies with the

(Continued on page 36)

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FINISHING PROCESSES

type of finish from two to five days; Scotchgarding generally requires five days. Price of these various treatments varies greatly depending on the number of yards being treated, and the kind of fabric required.

Many other less general finishes are also available to the contract fabric buyer. These include such specialized treatments as the well-known Sylmer Water Repellent, a product of Dow-Corning Corp. based on silicone resins, which imparts to fabrics a resistance to water as well as waterborne stains, i.e., coffee, drinks, juices, and so forth. This quality obviously makes it highly desirable for fabrics to be used out-of-doors for any length of time. Sylmer also gives fabrics a greater degree of resistance to wrinkling.

Impregnole Water Repellent, a product of the Warwick Chemical Co., is based on a wax-type formula which provides high-degree of resistance to water. It can be applied to cotton, linen, and rayon fabrics without discoloration; it only affects fabrics by giving them a softer hand.

Aston, a durable anti-static finish, was developed by Onyx Oil & Chemical Co. for application to fabrics containing synthetic fibers where static can be a problem. Aston provides a hygroscopic surface, which causes electrical charges to dissipate rapidly—hence eliminating the attraction of lint and dust.

Syncide, an exclusive process of the Synthetics Finishing Corp., offers the highest degree of hygienic protection, resisting fungi, mold, mildew, rot, and other bacterial growths which affect health.

Synthetics Finishing has also developed Synbac, a highly successful fabric backing series—made of various adhesives of natural or synthetic rubbers or acrylic and vinyl-polymers (choice of adhesive depends on the fabric used) which add ravel-resistance, dimensional stability, seam strength, and increased abrasion resistance to the fabric; some Synbacs are available that are also fire retardant and dry cleanable. Synset, a thermosetting resin process, stabilizes fabrics and protects them from atmospheric changes and dry cleaning.

Other Synthetic finishes include: Synsent odor neutralizer; Synpuff, which creates three-dimensional effects in fabrics containing shrinkable fibers; Synfirm, a process which gives fabrics a heavier, firmer hand and increased durability; Synsoft, a process which softens tough fabrics and gives a softer hand to stiff, rough fabrics; and Synfix, two processes for color fixing and dye retention. (C)

CALENDAR

1962

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

February 6-8. 17th Annual Conference & Exhibit. Reinforced Plastics Division, The Society of the Plastics Industry, Inc., Chicago.

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

February 17-25. 1962 New York International Furnishings Show. New York Coliseum, New York City.

February 20-22. Midwest International Hotel-Motel Show and 26th Annual Convention. Palmer House, Chicago.

March 11-14. 46th Convention and Market, National Association of Bedding Manufacturers. The Sherman, Chicago.

April 6-27. The Architectural League's 62nd National Gold Medal Exhibition of the Building Arts. Architectural League of New York, New York City.

April 21-26. AID National Conference. Olympic Hotel, Seattle.

April 24-25. National Design Center's second annual NDC-NOFA Designer Seminar. National Design Center, New York City.

April 26-29. National Office Furniture Association Convention and Exhibit. New York Coliseum, New York City.

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

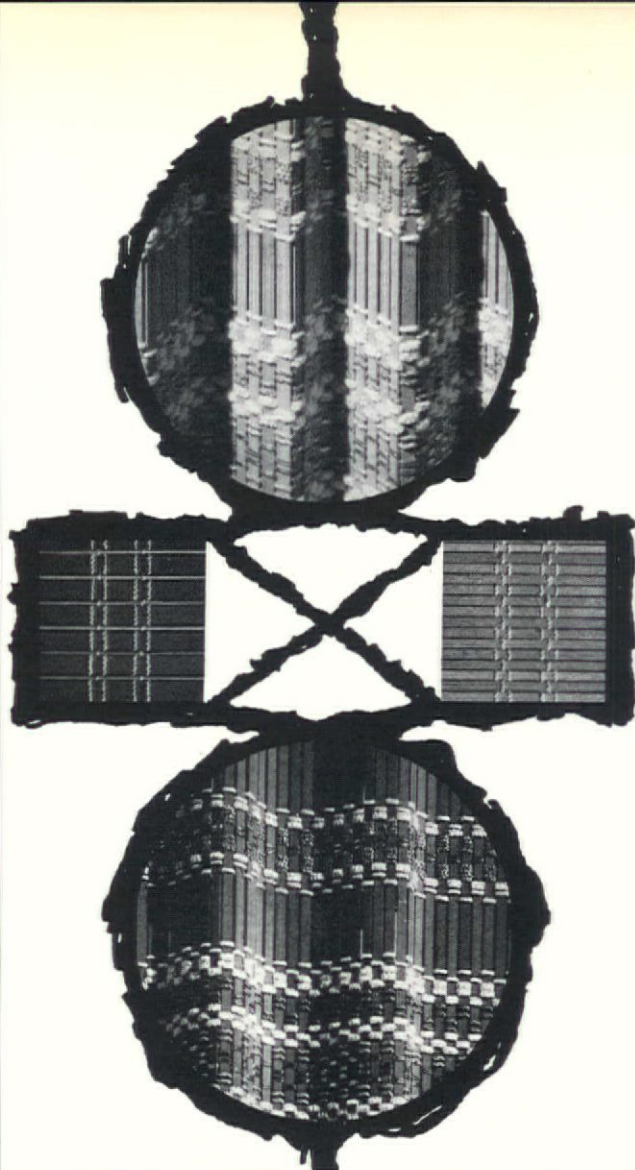
October 19-26. Fall Furniture Market. High Point, N.C.

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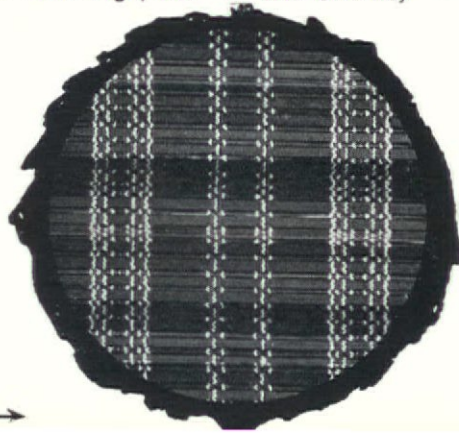
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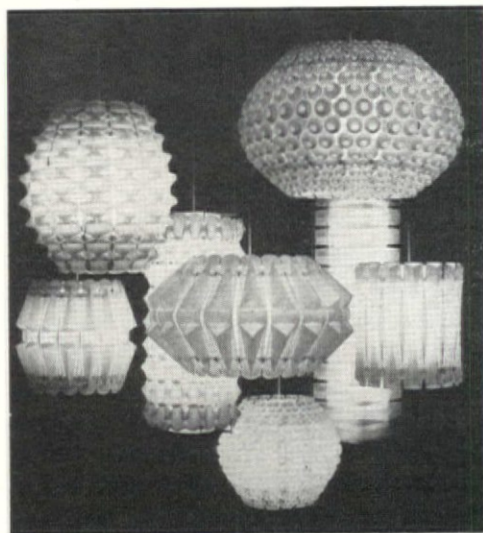
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CONTRACT PRODUCTS AND SERVICES

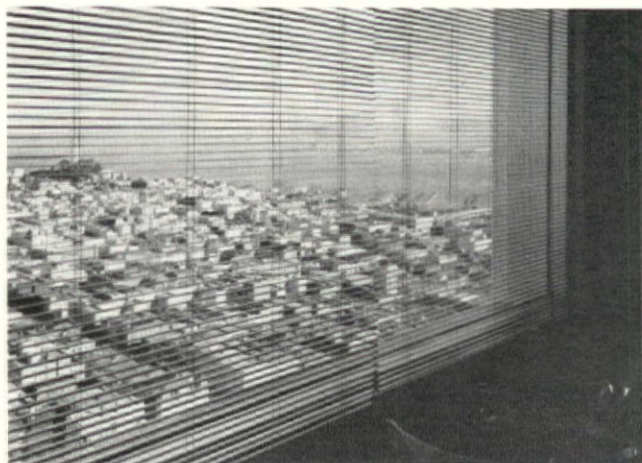


24

Lanterns lighting group by Howard Miller

Lanterns is the new lighting group designed by George Nelson for Howard Miller Clock Co. Lanterns filter light through an extruded plastic cylinder, then allow it to pass through sculptured segments of molded vinyl, modulating the light into patterns of varying intensities. Maximum use is made of candle power by leaving the shades open both above and below, so that light flow is unobstructed from areas above and below eye-level. The result is a glare-free lighting fixture that provides both direct and indirect light. Individual elements of Lanterns can be detached for washing, wiping, repair or replacement. The new lighting fixtures are available through Richards Morgenthau, exclusive national distributors for Howard Miller. No. 24.

23



Blindettes by Cal-Craft

View without glare is the achievement of Cal-Craft's new Blindettes, diminutive Venetian blinds with aluminum strips just half standard size, and customary broad tapes replaced by nearly invisible "gossamers" of durable synthetic thread. The result, according to Cal-Craft, is a blind offering not only the mechanical glare-control features of the standard Venetian blind, but also a delicacy and unobtrusiveness that distinguishes it from the older type of window covering. Blindettes are made to order in widths to about five feet, any height and in a variety of colors. The example shown here is in the Crown Room atop the new Hotel Fairmount Tower in San Francisco. No. 23.

21

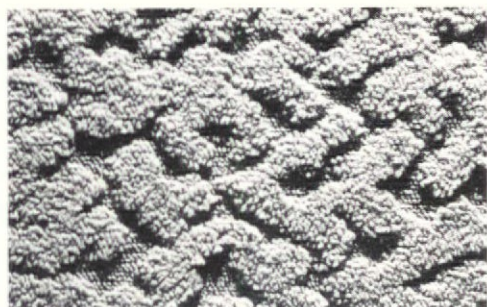
Executive series by Brody

A new, versatile seating group named the Executive Series, manufactured by B. Brody Seating, Inc., combines rugged construction with a flexibility that makes the line suitable for use in stores, lobbies, reception rooms, showrooms, etc. Each piece in the group—chair, settee for two, and settee for three—is available with or without arms, or with an arm on one side only. These variations permit maximum freedom in planning and arranging the furniture. Arms are walnut finished hardwood, and the frame is square satin chrome tubing. Seats and backs are heavily padded and fabrics are available in wide range of colors to harmonize with other interior furnishings. No. 21.



New carpet styles by Roxbury

Styles introduced by Roxbury Carpet Co. at the Chicago markets earlier this month feature new



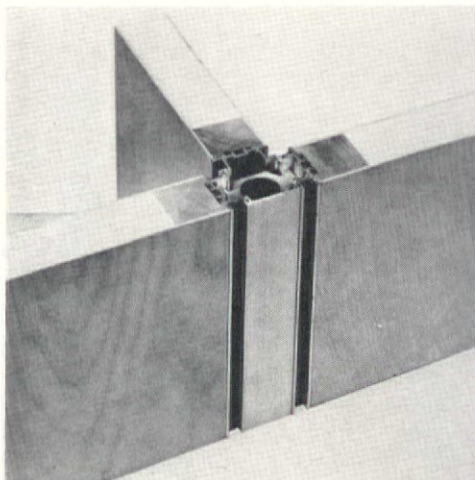
color coordinations, new textures and fibers. Three of the eight new lines are color-coordinated; these are Acrilan acrylic carpets which will be offered in identical color lines. The remaining five new groups include three wools and two nylons. All of the new offerings will be available in both 12 and 15 foot widths. The wool carpets are all permanently mothproofed. **No. 30.**

Jack Denst wallcoverings

Offering a wide range of colors and designs, the Jack Denst Designs Volume 11 are hand-printed wallcoverings, silk-screened on vinyl, canvas, or paper. The line is nationally distributed by Denst & Miles, Inc. **No. 22.**

Movable walls for easy shuffle of floor plans

United States Plywood Corp. has released a specially designed partition with complete modularity for an almost unlimited number of rearrangements of floor space. Design 104 is the latest of five systems for a rapid and easy erection of inner walls, and uses a rolled steel vertical to hold 1 $\frac{3}{4}$ inch thick Weldwood panels. The 104 features a uni-



versal post and vinyl covered base and head sections and permits adaptation of panels to any Weldwood partition design. Panels come in a wide range of materials, finishes, and colors, and are available with electric switches and outlets. **No. 12.**



Urbane. Designed and made in San Francisco, and available in luxurious CRAFTEX nylon coverings. Contract Group B sofa comes in six lengths, with exposed-back solid aluminum or walnut base. With or without arms. Also in couch style with headrest, on solid bar aluminum base. The bench comes in four lengths with solid bar aluminum or cast "spider" base. Showroom locations: San Francisco — 838 Western Merchandise Mart • Los Angeles — 726 Home Furnishings Mart • Chicago — 621 Merchandise Mart New York — 160 East 56th Street • Dallas — 350 Decorative Center. For a free Contract Division catalog, write Department R, Metropolitan Furniture, 950 Linden Avenue, South San Francisco.

METROPOLITAN 

PRODUCTS & SERVICES

CONTINUED

New Ford non-automotive vinyls

Vinyl Products, Ford Motor Co., Mount Clemens, Mich., is about to introduce a line of non-automotive vinyls—upholstery materials for furniture, wallcoverings, vinyl-coated metal products, sporting goods, etc. The Vinyl Products plant was formerly devoted to the production of vinyl products for use by the Ford Motor Co., chiefly automotive upholstery fabrics. Designer for Vinyl Products, William M. Schmidt Associates, has already created a new furniture fabric line for each month in 1962—fifteen or more different fabrics. First showing of these in connection with a furniture line occurred earlier this month at the Chicago markets, where Paul McCobb's new line, the Symmetric Group, for Widdicomb-Mueller Corp., was presented. **No. 26.**

Laminated wall maps by Formica

Formica Corp.'s bid for the armchair traveler trade is a laminated plastic line of wall maps. The United States and world maps are three by five feet, and the outer space map is three by four feet. The maps will not rip, stain, or fade, and wipe clean with a damp cloth. **No. 19.**

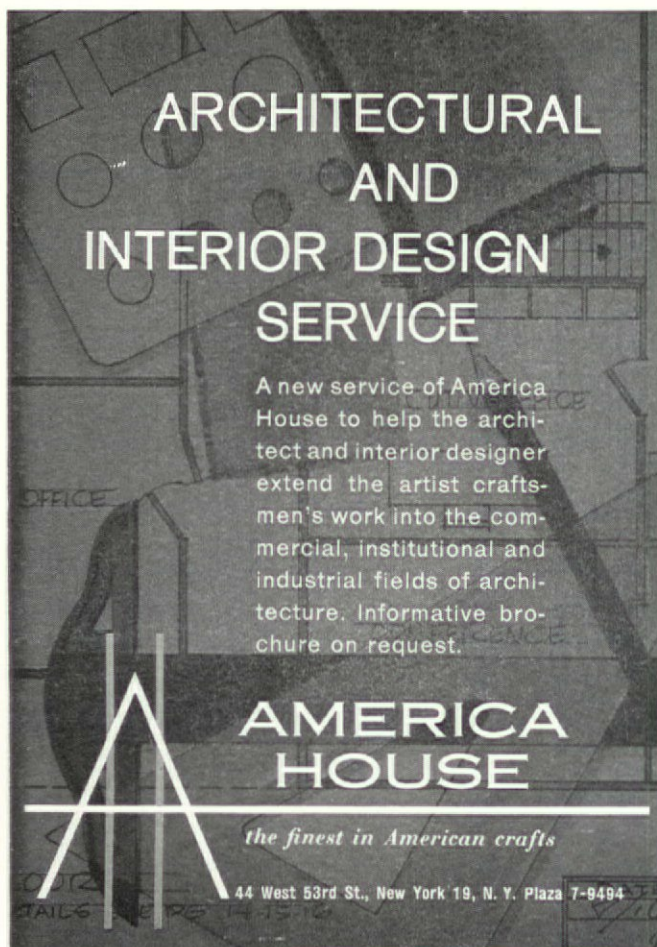
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Reader Service No. 281

Troy's Early American Collection

Among six new pieces—four tables and two chairs—in The Troy Sunshade Co.'s contract collection of Early American metal furniture is a round dining table, featuring a new Fibersin wood-grained laminated top designed especially for institutional use. Tops are offered in planked maple pattern with either painted edge or self edge. Frames are of all-welded steel construction, finished in antique yellow, charcoal, or barn red. The round table is 42" in diameter, 28" high.



The other pieces in the collection include a square dining table, an end table, a coffee table, a captain's chair, and a side chair. These pieces were awarded the summer and casual furniture industry's 1961 Apollo Award for excellence of design in the medium-price range. **No. 13.**

New Downs carpet styles

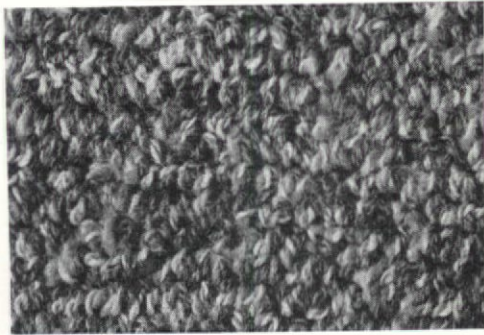
Downs Carpet Co. introduced extensive lines at the Chicago winter market earlier this month. New styles include the following wiltons—Marsetta, Sunset Point, Harvest Square, and Star Harbor. In the American group, there are Rustic Valleym, Willow Park, Edition, Vu-Tyme, Realm, Venture Square, Conclusive, and Delegate. Fabrics include wool, Acrilan, and continuous filament nylon. **No. 28.**

New decorative laminates by Polyplastex

New designs and colors in decorative laminates were recently introduced by Polyplastex United, Inc., at the National Association of Home Builders Exposition. The new products include Panlam luminous ceiling diffusers, Panlux panels, Royaltex wallcoverings, and Panlam vinyl sheets for lighting, space dividers, and other interior decorations. Polyplastex specializes in laminates that permanently lock natural and man-made materials—leaves, grasses, fibers, butterflies, metallic sequins, fabrics—between layers of clear, durable plastic. **No. 14.**

New Gulistan carpet lines

Saxon Woods, a heavy-duty all-wool random sheared carpet, is one of nine new Gulistan carpet styles introduced at the Chicago winter markets. Saxon Woods, which includes flecks of several



colors in its yarns, comes in ten color combinations. Other styles rated for heavy use are Constellation, a loop pile; Golden Days, a swirl design of 100% DuPont 501 continuous filament nylon and available in 15 colors; Excalibur, an all-wool dense loop pile velvet carpet, created primarily for commercial installation, with color effects ranging from subtle tweeds to bold contrasting stripes. Other carpets in the line offer a broad variety of choices, including waffle-like effects, carved patterns, and random textures, as well as solid colorings. No. 17.

New American Legacy series by Greeff

American Legacy, Series II, is a new collection by Greeff Fabrics, Inc. The fabric line, issued in association with the Henry Ford Museum, includes 42 fabrics, 26 of them woven patterns and 16 prints, in designs of 18th and 19th century American origin. Complete authenticity has been maintained in both designs and colorings. No. 27.

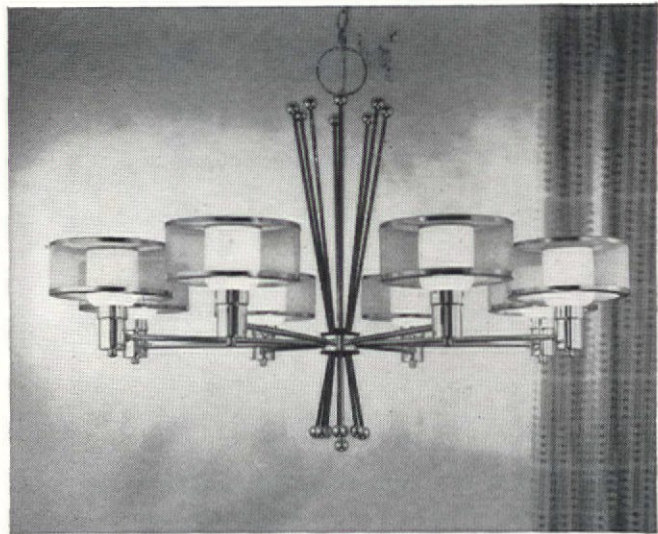
Spray stops static electricity shocks

A low cost spray is now on the market that prevents shocks from static electricity in carpets, draperies, and other fabrics. Named Anti-Shock,



the spray is a product of Bigelow-Sanford, Inc. A 16-ounce bottle, retailing for \$1.98, will treat up to 45 square yards of fabric without affecting color or durability of the material. One spraying is effective for up to three months. No. 18.

Coronet SYMPHONY



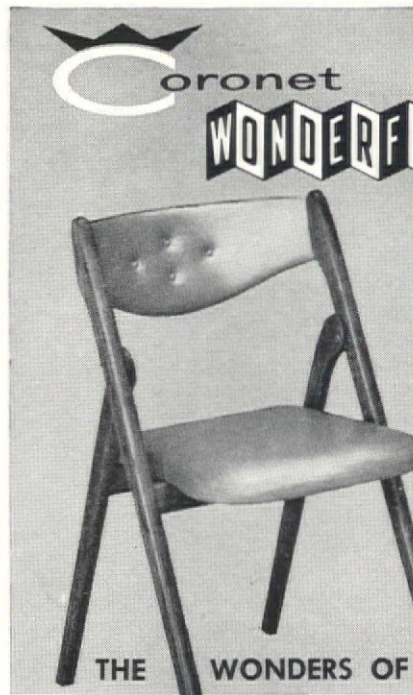
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PRODUCTS & SERVICES

CONTINUED

New vinyl flooring by Armstrong

Random sized, multi-chrome pebbles make up the wearing surface of a new type of imbedded-chip sheet vinyl flooring material by Armstrong Cork Co. The pebbles, similar in size and coloring to



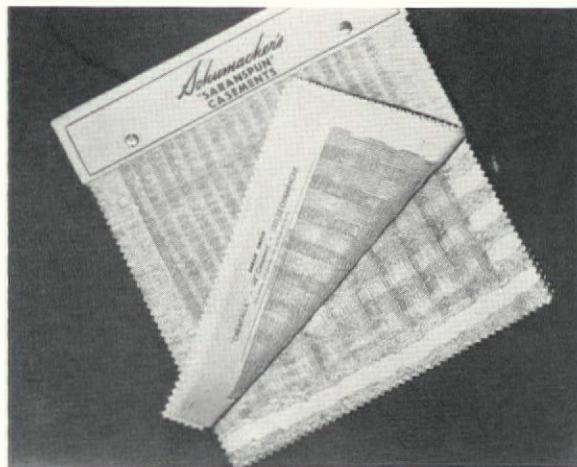
natural river-bed gravel, are imbedded in vinyl plastic and surrounded by a clear vinyl grout. Because of the inset-vinyl-chip formulation, the surface is slightly embossed. Called Montina Vinyl Corlon, the new material, recommended for both residential and commercial interiors, is available in six colorings: sand beige, patina green, earthtone, off-white, terra cotta, and teak black. Montina is made in a heavy .090-inch gauge in sheet form six-feet wide. No. 25.

Vikowood line by Baumritter

A new finishing process developed by Baumritter Co. over a two-year period has enabled it to produce seating pieces and tables in metal with a high-fidelity woodgrain appearance and feel, at the same time retaining the advantages and rugged strength of steel. Called Vikowood, the grouping, which made its debut at the recent High Point furniture market, includes a club chair, a two-piece sectional sofa, three-cushion sofa, and cocktail, corner, and step-end tables. Vikowood's dual-tone woodgrain effect is applied to the furniture at Baumritter's integrated Viko plant, which now includes facilities for the production of urethane foam cushioning, chip-core lumber boards, plastic table tops, vinyl sheeting and printing, forming of steel tubing in various shapes and electrostatic finishing processing. No. 20.

Saranspun casements by Schumacher

F. Schumacher & Co. has added a new line of Saranspun casement fabrics, suitable for contract use. Designed to provide light control, privacy, and



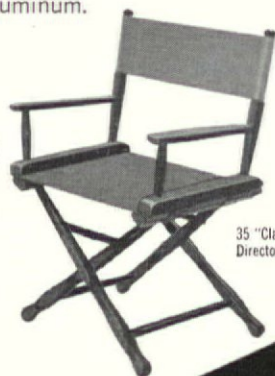
warmth at large window areas, the Schumacher casements are available in a large variety of weaves, ranging from close knit, nubby Isoud pattern to the sheer Caracalla. Since fiber content is 75% saran, Saranspun is permanently fireproof, with high resistance to prolonged exposure to direct sunlight. Built-in colors are fadeproof and the fabrics have good dimensional stability, according to Schumacher. No fraying or cracking because of motion or friction will occur because of the fabric's exceptional "flex-life." Bound swatches showing all colors and weaves are available. No. 10.

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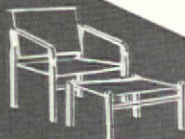
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MANUFACTURERS'

LITERATURE

Frank Scerbo & Sons, Inc. presents its 1962 lines of office furniture in a fully illustrated 80-page brochure, called Catalog 16. The Scerbo lines include both modern and traditional groupings, and in each category there are sectional seating, sofas, tables, desks, chairs, and swivel chairs. Complete specifications for each item are listed on the same page with the photo for easy reference. **No. 92.**

The 1962 line of Progress lighting fixtures is presented in the new #106 catalog of Progress Manufacturing Co. The four-color, 64-page brochure shows a complete selection of Progress fixtures, grouped by types for easy reference. Chandeliers, pull-downs, wall brackets, recessed boxes, outdoor lighting, fluorescents, dimmers, light controls, and virtually every other type of fixtures are shown in this comprehensive catalog. **No. 90.**

Frederick Blank & Co. has just issued a new coordinated presentation of its lines of fabric-backed vinyl wallcoverings. The book contains many new styles, featuring designs like Luau, Carib Straw, and Brazilia. Blank markets its lines under the names of Fabron, Heavy-Duty Permon, and Super-Duty Permon. **No. 88.**

Howell Co.'s new Dividend Upholstered Group, which combines steel and wood, is pictured and described in a four-page folder just issued. The grouping consists of seven upholstered pieces and seven styles of occasional tables, all Danish modern in treatment. **No. 87.**

Custom designed furniture in wood Formica is being offered by Desks of America, Inc., in six major product categories—dormitory furniture, classroom cabinets, Formica counters, motel furniture, kitchen cabinets, and wardrobe cabinets. Catalogs and photos are available upon request. **No. 85.**

Furniture designed by Vladimir Kagan is illustrated in a pamphlet from Kagan-Dreyfuss, Inc. Chairs, tables, cabinets, and chests are among the pieces shown. Oil-finished walnut is standard, with teakwood, rosewood and special finishes also available at slightly higher prices. **No. 83.**

The 1962 catalog of Peter Pepper Products, Inc., illustrates and describes a complete line of quality office accessories—desk trays, calendars, wastebaskets, clocks, ashtrays, etc. **No. 94.**

Reader Service No. 223

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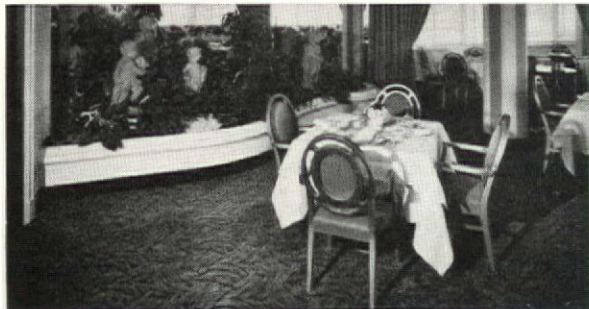
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PEOPLE

Roy F. Beal, AID, of Austin, Tex., has been selected to create 1963 Room of Tomorrow, according to Roger C. Wilde, chairman of the Room's executive committee. The 1963 guestroom setting will make its debut in November 1962, at the National Hotel Exposition in New York.

Jud Williams has joined the sales staff of Boris Kroll Fabrics. Mr. Williams will be in charge of the newly formed Boris Kroll contract sales division. He will be located at 220 East 51st Street, New York City, headquarters for Boris Kroll Fabrics, Inc.

Ed Drohan has joined Croft Carpet Mills, Inc., Fort Oglethorpe, Ga., as vice president and general sales manager. He has been associated with E. T. Barwick Mills for more than ten years, and for the past four years was vice president and sales manager of the carpet division.

Richard Morgan Simmons, Jr., has been elected president and chief executive officer of American Furniture Co., Martinsville, Va. He succeeds his father Richard M. Simmons, Sr., who will remain in his position as board chairman. The new president has been with the company since 1948, most recently as vice president. He is a past president of the Southern Furniture Manufacturers Association.

Ted Nemes has been named vice president, marketing, by Vinyl Plastics, Inc., manufacturer of vinyl flooring materials.

In a series of personnel changes by James Lees & Sons Co., carpet manufacturer, it was announced that Fred J. Lehnert, who has been general sales manager, has been appointed sales coordinator and executive assistant to vice president J. H. McFarland. William D. Tumilty, assistant sales manager, will be general sales manager for the eastern, middle eastern, east central, and southern divisions. Martin R. Swift, present west central division manager, will become general sales manager for the west and northwest division. Donald W. Canada will be the new west central division manager, headquartered in Dallas. Russell Mitchell, Jr., east central division manager, will be placed on special assignment and will be succeeded in the Cleveland headquarters by William D. Oldham, present central division manager, Chicago. John Max Condon, southwestern division manager, will move to Chicago to head the central division, and the southern division managership will be filled by Edward P. Waltemath.

ART and BUSINESS—II

CONTINUED FROM P. 33

established and expensive, but whose reputations have not finally "gelled" according to age and Parke-Bernet standards. Buyers at this level still need advice, but they can do much of their own research by visiting museums and galleries, as well as touring private collections. The American Federation of Arts recently arranged a tour of corporation collections, which included the Chase Manhattan, the Union Carbide Company, and Newburger Berman, the brokers. Furthermore, there are numerous books on the subject, as well as two monthly journals that specialize in it.

My only criticism of the corporate splurge is that the same names keep on cropping up, suggesting that personal taste is not a driving force in the movement. I would like to propose that would-be buyers strike out on their own, and try backing unknowns, for in these days of rapid communications reputations can be made in as short a time as ten years, or less. Naturally this requires a genuine interest and considerable courage. The only way to plunge in is to inspect the steady succession of one-man and group shows up and down Madison Avenue, and around Tenth Street and Greenwich Village. There are tens of thousands of practicing painters and sculptors in this city alone, and some 250 galleries catering to every conceivable taste; nor should suburban and small town galleries be overlooked, because many people start out that way, selling very cheaply. For those who simply want to brighten up the office or cannot face the intimidating atmosphere of a gallery, there are businesses that can help. Sculptura, for example, on Madison Avenue, makes bronze and aluminum casts of ancient Egyptian, Assyrian, and Cambodian reliefs, which are, of course, not original in any sense of the word. But they are good casts made from molds taken from an original carving or bronze, and are much favored by doctors and lawyers, among others, who want a discreet motif for their offices. Karl Mann, on Fifth Avenue, runs a kind of painting and sculpture factory, which produces quite good copies of primitive paintings in the Colonial style — complete with wormholes. They also sell original landscapes and seascapes done in casein (a type of water paint), together with a wide range of frames. Though "fine" artists would recoil from the idea, the work at Karl Mann is nonetheless quite high. It, of course, departs from the ideals established by the corporate pioneers of the movement, but at the same time it makes possible relief for the eye in the thousands upon thousands of offices, ante-chambers, hotel rooms, and other places where both the corporate and un-corporate man spends so much of his life. (C)

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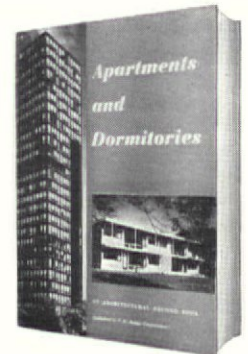


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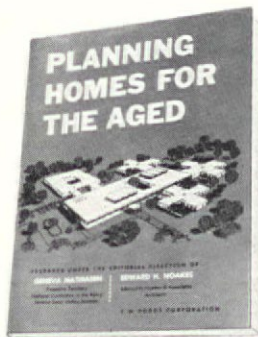
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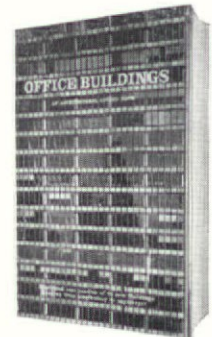
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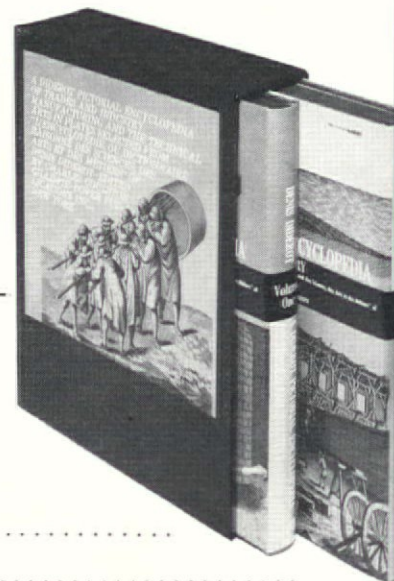


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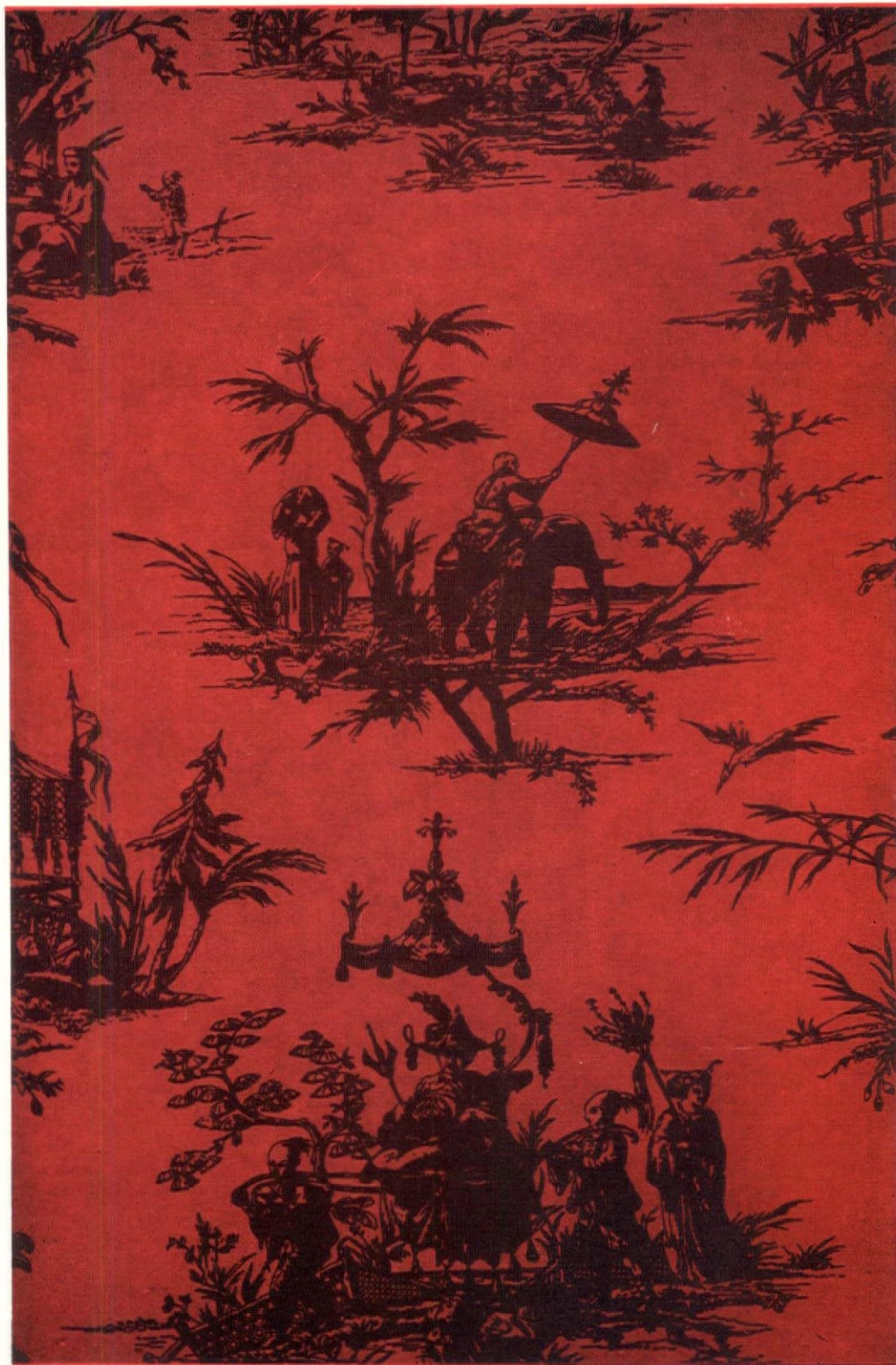
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