

# CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS • JULY 1962



OFFICE PLANNING: BIG AND BASIC

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## CONTRACT



### The Cover

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# CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS

VOL. II, No. 9

JULY, 1962

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## COMING IN CONTRACT

AUGUST—Motels—a review of newly completed facilities in this booming contract area.

SEPTEMBER—Resilient flooring—new products, contract standards, and maintenance procedures.

OCTOBER—National Hotel Show; Furniture review.

NOVEMBER—Fabrics and fibers—a review of natural and man-made textiles and their contract applications.

**D. C. Currently**

## **OUR WASHINGTON REPORT:**

- **Government approaching Age of Modern**
- **Expansion in post office building**
- **CFA loans to spur college housing**
- **Recent awards to contract furnishers**

**F**OR the contract furnishings industry, the 1960's promise to be the Age of Modern, in which the United States government is drawn, dragged, drugged, or dragooned into coming into line with private industry and business trends that have been pronounced for years. From this point of view, the monstrous new Rayburn House Office Building may be the last gigantic gasp of the dying order—to the relief of contract furnishers. This HOB No. 3 has a style which is neither here nor there, but which possesses such a huge tilt to the past that it fittingly occupies the position it does on Capitol Hill—at the bottom. From here on, things have to improve for office building design, and office design. With the improvement should come new huge gobs of business for contract furnishers, who'll be called on to wash the past right out of federal executives' lairs.

A program in the right direction has been issued by the President's Committee on Federal Office Space. It wants a \$425 million building program for Washington alone in the next decade, more than doubling the present construction rate from about \$25 million a year to about \$53 million. It would give the General Services Administration—which buys or arranges for the purchase of the bulk of federal procurement of office furniture—more power in space management and government building programs. It would emphasize contemporary architectural design—which, along with contemporary office furniture design, has been apparently lost in the shuffle of growth the past few years.

To keep this report from sinking to the bottom of the pile, the President wants GSA to tell him in a year about the progress it's made in achieving improved architectural standards.

### **Buildings mean business**

To take only one department as an example, today's bid for building means tomorrow's invitation for contract furnishings. The Post Office has its own rapidly expanding program. In just one recent day, notices were out for bids for constructing new buildings in:

Roselle, Ill. Rockford, Ill. El Paso, Ill. Neoga, Ill. Steele, Mo. Villisca, Iowa. Stuart, Iowa. Kellogg, Iowa. Nashua, Iowa.

### **New furniture for old**

The same trends that affect government occupants moving into new or redesigned office space affect private business. Keeping track of offices shifting into such space may be a source of plus-volume.

A survey by the National Association of Real Estate Boards, released here, shows that older office buildings, especially in secondary downtown locations, are being forced either to modernize—or lower rents. Their vacancy levels are rising. With modernization, tenants are under considerable pressure to replace dowdy furniture that did not look out of place in dowdy surroundings with updated furnishings that go along with the refurbished surroundings.

### **College housing**

Another area of expanding activity for contract furnishings is college housing. The latest stimulus to this comes from the Community Facilities Administration, which has started approving loans for 50 years now, instead of the previous 40.

This would enable colleges to reduce rents by a little more than 8 percent. It should spur an increase in building. And this building, remember, is not confined to bedroom cubicles—it includes student unions, and dining rooms, and other living areas.

Almost \$2 billion have been committed by now for loans by CFA under this program in the past 10 years. Financing has been provided for housing over 385,000 students, apartments for 19,000 families and 3,100 faculty members, 330 dining halls, and 135 college unions.

### **GSA appointment**

Robert T. Daly succeeds retiring Karl E. Wallace as Commissioner of GSA's Public Buildings Service Aug. 6. Mr. Daly has been regional administrator of GSA's Region 3—District of Columbia, Maryland, Virginia, West Virginia.

### **Federal procurement**

The opportunities for contract furnishers in federal procurement actually are not inexhaustible, but they'll certainly give you that impression if you watch for them steadily. They come from sources that after a while may be taken for granted—and then from sources that will continue to

*(Continued on page 6)*

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## OUR WASHINGTON REPORT

CONTINUED FROM P. 4

surprise you. You can prepare yourself for invitations to bid from agencies that are responsible for the bulk of the business, and hope that once you do get lined up to do business with the government you'll run across some of the other possible profitable opportunities.

Here are some of the recent invitations to bid. These are closed now, but they can indicate to you where the growth prospects for you may be green in coming months, if you're willing, able, and can get lined up on the starting mark.

Food and Drug Administration, Washington—Furnishing and installing laboratory furniture and equipment at Chicago and at Seattle, each job estimated at more than \$100,000.

General Services Administration, Seattle—Steel bunk beds, single size. Wood sidechairs. Occasional tables, 167 each. Table lamps. Floor covering material for one year, for Alaska, Idaho, Montana, Oregon, Washington.

### Federal pay-off

The proof of how attractive federal procurement can be is in the awards that the U.S. government makes, month in and month out, to contact furnishing firms. And in the size of the awards as well as the caliber of the firms that consistently go after and get this business. For some of the very largest in the industry it forms a substantial part of their volume—for some, a truly indispensable part of their business.

Here are some of the recent awards:

General Services Administration, Washington—Upholstered living room furniture, 1,653 each, \$125,944, Carsons, High Point, N.C.

Floor covering, indefinite quantity, through March 14, 1963. Bigelow-Sanford, New York. Carpet Distributors Corp., New York. Minnesota Mining & Mfg. Co., St. Paul. D. W. Moor Co., Toledo. Congoleum-Nairn, Inc., Kearney, N.J. National Sponge Cushion Co., Los Angeles. Duraloom Carpet Mills, Lehighton, Pa. General Felt Products of Calif., Los Angeles. Longlife Rubber Products Co., Conshohocken, Pa. C. H. Masland & Sons, Carlisle, Pa.

GSA, Seattle—Furniture, 900 pieces \$77,100, Fisher Woodcarving Co., Tacoma, Wash.

GSA, Atlanta—Furniture, \$14,775, Royal Metal Corp., New York.

GSA, Dallas—Carpet, installed, \$20,903, Karl Dick & Co., Houston. Fluorescent lighting job, \$9,115, Belco, Inc., Oklahoma City.

GSA, here—Bookcases, through May 31, 1963, RVT Industries, Jamestown, N.Y. (C)

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4168 Flexaire Fibreglass Chair



877 Tubular Chair with Upholstered Seat



805 Economy Tubular Construction



874 Plywood Seat Chair



418 Ultra-Upholstered Comfort... it folds



902 Ladder Back Chair with Kneeler



605R All-Steel Channel Chair



527 Channel Construction Upholstered Seat



429 Early American Style Folding Chair



555 Vinyl-Laminated Stack Chair



845 Tubular Juvenile Folding Chair



251 Ladder Back Juvenile Chair



305-J All-Steel Channel Juvenile Chair

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## CONTRACT NEWS

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### Kroehler contract display

Five model rooms displaying contract furniture have been incorporated into Kroehler's Chicago showroom at the American Furniture Mart, where the contract division is now headquartered. Each of the rooms employs a different decorating theme geared to the specific furniture group displayed. Settings are fully color coordinated with draperies, bed spreads, carpeting and accessories. The establishment of the new model rooms developed as part of the contract division's recent expansion program. The displays are open to contract dealers, designers, motel and hotel proprietors.

### New Chicago showrooms for Brody

B. Brody Seating Co., Chicago, will open new, enlarged showrooms at the American Furniture Mart, Chicago, in Spaces 919-20-21. The new facility, which will occupy 50% more floor space than the firm's previous showroom will be completely redecorated and air-conditioned. The expanded quarters will enable Brody to show a much larger selection of merchandise.

### Clarification

Dorothy Draper & Co. has been retained by Shelby Williams Mfg., Inc. to style a new line of tables and chairs and not Mrs. Dorothy Draper herself, as might have been inferred from a news item published in the May issue.

### Directional moves LA and Chicago units

Directional Contract Furniture Corp. has relocated its Chicago and Los Angeles headquarters as joint displays with the Directional Furniture Showrooms, for the convenience of interior designers and architects. The company's display is now in space 6-121 Merchandise Mart, Chicago. The Los Angeles display is in the Directional Building, 8950 Beverly Boulevard.

### Morton Textiles stages hotel show

Morton Textiles & Furniture, a leading institutional furnishings supplier, staged a miniature hotel-motel show for 200 resort operators recently on the customers' home territory. The week-long show took place in a vacant restaurant in Osage Beach, Mo., in the heart of the Ozarks resort area. Some 200 hotel and motel operators, of the estimated 400 in the area, visited the show. The response and the volume of orders booked by Morton were excellent, according to the firm.



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### New Probbor showrooms

Harvey Probbor, Inc. has opened new showrooms at 155 East 56th Street, New York City. Space is approximately 10,000 square feet on the third and fourth floors of the building, with the contract department occupying the third floor area. Featured in room setting displays are pieces from the firm's new Inner Office series.

### Maxwell completing five installations

The Maxwell Company, Miami, one of the country's largest contract designers and furnishers, is completing five contracts this July totaling more than \$1,615,000, covering the public spaces for the Cal-Neva Lodge, Lake Tahoe, Calif.; Commonwealth Motor Inn, Boston, with 200 rooms; Edgewater Inn, Seattle, with 180 rooms; Tally-Ho Inn, Las Vegas, with 309 rooms in the main building and 32 villas surrounding the Country Club.

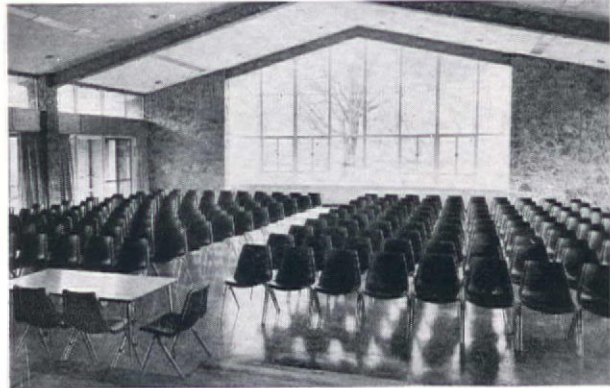
### Geriatric furniture requirements

The special furniture requirements for the aging were analyzed recently at a special workshop on geriatric furniture by Daniel C. Brown, vice president of Baumritter Corp. The session was held at the Eastern Ridge development for senior citizens in Perrine, Fla., for which Baumritter supplied the furniture. Some of the important points in selecting geriatric furniture, according to Mr. Brown, are: 1. Firm upholstery that gives comfortable support and is easy to get in and out of; 2. Beds with headboards that may be used as grab-bars; 3. Seat pads that snap on and off chairs, for instant removal when soiled or moistened; 4. Straight legs on chairs and tables to eliminate accidents; 5. Easy-to-clean furniture; 6. Easy-to-move, lightweight furniture.

### Leasing gains in 1961

The furniture and bedding industries leased \$7.9 million worth of production and office equipment in 1961, according to a year-end report by Nationwide Leasing Co., Chicago. The figure, which includes retail furniture stores, represents a gain of 49% over 1960, Nationwide added. Main reasons for the increase were stated to be: 1. greater corporate interest in shorter depreciation terms as a result of the congressional debate on the subject, 2. new, long-term, low-cost lease plans being made available, 3. increase use of sale-lease-backs involving older equipment, and 4. a decline in the liquid cash position of the furniture industry for the sixth straight year. The Nationwide Leasing report stated that professional leasing companies accounted for a larger share of the leasing done by furniture and bedding firms, rising from 34% in 1960 to 44% in 1961. Direct manufacturer-to-consumer leasing accounted for the remainder.

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## PEOPLE

Arthur John Hocking has been appointed manager of advertising and sales promotion for the newly created consumer and industrial products division of United States Rubber Co., according to Louis J. Healey, president of the division. Mr.



Hocking has been with U.S. Rubber since November 1953, serving in styling, sales promotion and advertising capacities. He has been advertising and sales promotion manager of the footwear and general products division since 1955, the position he held at the time of his new promotion.

A. W. Lutter, Jr. has been appointed assistant to the president, marketing for the Coated Fabrics Div. of the Interchemical Corp.

Robert H. Cottle has been appointed a marketing manager for Formica Corp., with responsibility for sales and promotion of the company's line of decorative laminated plastics and adhesives. In concurrent management moves, Charles L. Walters has been named sales training director, replacing Joseph H. White, named sales manager, eastern region. Other realignments include: H. K. Gladfelter from the eastern region to the western region; T. S. Diehm, formerly sales manager, east central region, and B. R. Allen, formerly sales manager, west central region, have exchanged regional responsibilities.

Henry End, AID, IDI, has been assigned by the Tunisian government office of tourism to undertake the interior design of four new hotels located in Monister, Gafsa, Berzite, and Dhjerba. He will, in addition, act as design consultant to the development of Tunisian arts and crafts for export.

Nathan Ancell, president of Baumritter Corp., was elected permanent chairman of the advisory board of the Pavilion of American Interiors—home furnishings building at the 1964-1965 New York World's Fair. The board will work on a central theme, while encouraging each exhibitor to design as dramatic an individual exhibit as possible.



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James Hovey is now service manager, commercial carpets, for A. & M. Karagheusian, Inc., manufacturer of Gulistan carpeting. He is responsible for commercial carpet sales and manufacturing coordination. Mr. Hovey joined Karagheusian in 1948 as a sales trainee and last acted as northern division branch manager for the company's sales organization, Seaboard Floor Coverings, Inc.

William Madden has been promoted to the position of inside sales manager for Columbia-Hallo-



well, office furniture manufacturer. Eight new sales representatives were appointed at the same time.

James A. Howell, of Howell Design Associates, Providence, R. I., has been retained as design consultant by Lester J. Millman Associates, architects, to design the interiors of the new library for Rhode Island College. Howell Design Associates has also been retained as furnishing consultants by the State of Rhode Island for the same building.

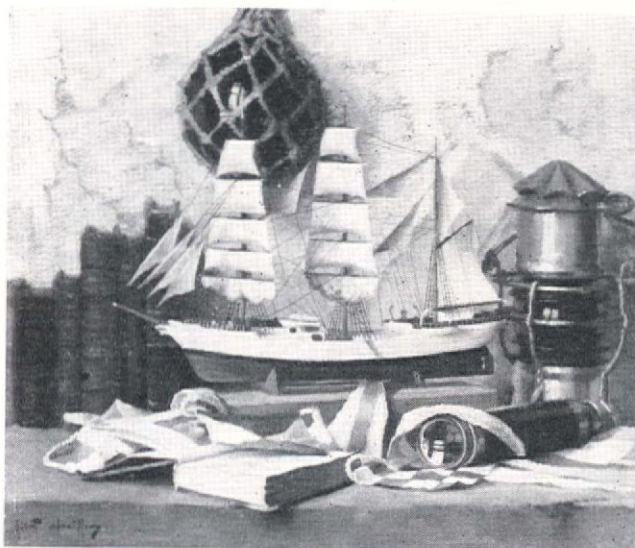
Gordon R. Jones has been appointed by Fulton Cotton Mills, Atlanta, Ga., producer of industrial fabrics, as marketing specialist for the bedding and allied industries.

Carl R. Asher has been named assistant to the director of marketing, Joseph H. McFarland, for James Lees and Sons Co., according to Horace C. Jones, president. Mr. Asher will continue to direct company activities in advertising, sales promotion, public relations, market research, and various sales planning areas.

The International Design Centre, Miami, has named Herbert L. Hiller as vice president. He will be responsible for planning, programming and development.

Crawford R. Sneddon has formed his own firm for the distribution of Du Pont vinyl upholstery in southern California. The new firm, under the name Vinyl Associates, is located at 4252 East Washington Boulevard, Los Angeles. Vinyl Associates will specialize on Du Pont vinyl upholstery for the furniture upholstery and the wall covering trade.

## Nautical Still Life Robert Chailloux



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## CALENDAR

**July 25-August 12.** Fourth Annual Chicago International Trade Fair. McCormick Place, Chicago.

**August 27-30.** Western National Restaurant Show, San Francisco.

**September 15-18.** National Association of Furniture Manufacturers' 34th annual convention, and 8th annual Supply, Equipment & Fabric Fair. Conrad Hilton Hotel, Chicago.

**September 16-22.** American Hotel Association, Seattle, Wash.

**September 23-26.** National Institute of Governmental Purchasing, 17th Annual Conference & Exhibit, Edgewater Beach Hotel, Chicago.

**September 23-27.** Jamestown Fall Market. Furniture Mart, Jamestown, N.Y.

**September 27-28.** Michigan Motel & Resort Association Annual Convention and Trade Fair, Lansing.

**October 12-23.** Design & Decoration 1963, sponsored by AID and New York Herald Tribune, New York City.

**October 15-17.** Fall Furniture & Home Furnishings Show, Atlanta Merchandise Mart.

**October 15-19.** Summer & Casual Furniture Manufacturers Association Show. Chicago.

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

**October 26-28.** Western National Office Furniture Association, Convention-Exhibit. Ambassador Hotel, Los Angeles.

**November 1-2.** Furniture Market. Dallas Market Center.

**November 12-15.** 47th National Hotel Exposition. New York Coliseum, New York City.

1963

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



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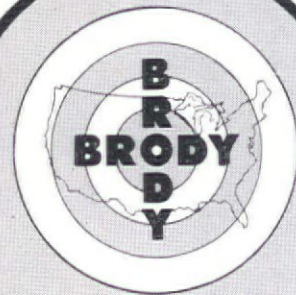
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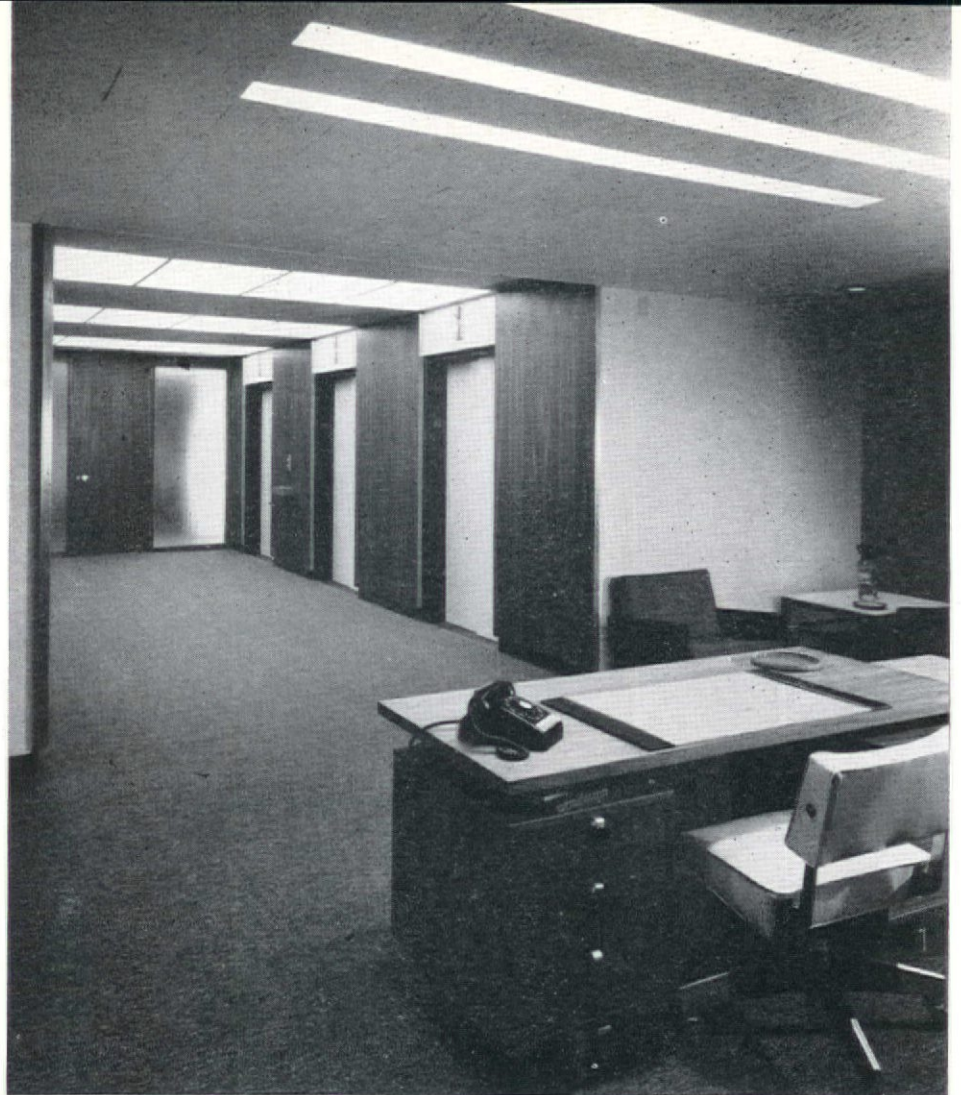
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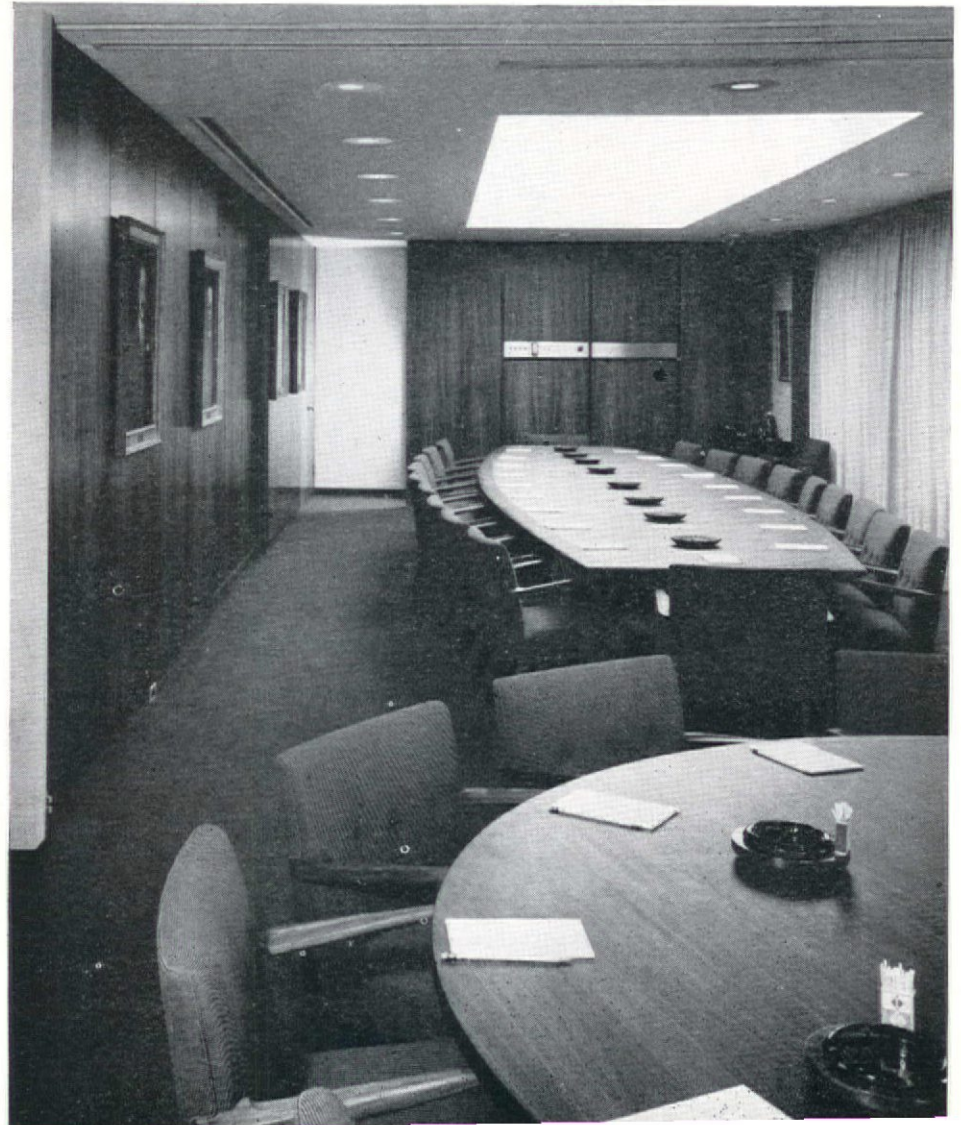
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## OFFICE PLANNING

**RECEPTION** area on floor of American Metal Climax Building, designed by Leonard-Colangelo-Peters, who remodelled existing office space. Walls were resurfaced around elevator core; reception desk is conveniently placed to greet entrants, exploit space.



**BOARDROOM** of American Metal features flexible planning—movable wall (on track) can separate dining and conference areas when necessary; folds into wall when larger conference space is required. Circular table can thus be used for small meetings or dining.



# COORDINATION, CONTROL, COMMUNICATION:

IN ASSUMING THE COMPLEX PROBLEMS OF HIS CORPORATE CLIENT, THE OFFICE PLANNER MUST BE ENGINEER, MANAGEMENT CONSULTANT, AND HUMANIST

By Bodil W. Nielsen

NOT so very many years ago, office "design" was a subsidiary responsibility of the general scapegoat of every corporation, the office manager. Evidences of his handiwork are still innumerable, witness some of the venerable downtown firms in space-conscious Manhattan, who carry on in enviably commodious and out-dated quarters complete with roll-top desks and acres of ornamented mahogany. These anachronisms, even more prevalent in other parts of the world, might very well be serving commerce as adequately—if inefficiently—as they ever did. The rest of the corporate community, however, has been turning its problems over to the professionals—space planners, interior designers, and architects. In the last decade, in fact, the office designer has done as much for business as he has for his own prestige; he has become as crucial to the corporate enterprise as the board of directors, and, in many cases, he knows more about the company finally than the chairman himself.

The professional office designer faces a staggering new set of problems which the old-time office manager hardly thought of. His client, no matter what the business, has a growing staff of white-collar workers, of many different functions, whose work is principally the paper work and communications of products or services where, in many cases, the principal labor, such as manufacturing, is done elsewhere. The client's problems are passed on to the designer. His offices are housed either in his own space or building, which may be grossly outmoded in size or plan to accommodate differences in volume and staff; or he may, as is usually the case, rent space in a multiple office building. As a renting tenant, his worries are multifarious—the space was certainly not designed with *his firm* in mind; the landlord, and consequently the tenant, are restricted by numerous building codes and regulations; the typical landlord is not going to spend more than necessary to comply with individual requirements; and the rent, most particularly in a new building in a crowded city, might be astronomical, so that grossly wasted space can make a serious dent in the profit picture.

So the designer must assume the client's problems of economy, efficiency, and landlord resist-

ance, as well as considering that mid-twentieth century phenomenon, the corporate image—of which office design is the most obvious and elaborate status symbol. As a result of this growing host of responsibilities, office design has assumed the big business proportions of many of its clients. Design firms proceed with an enormous amount of knowledge, which includes all phases of architecture, engineering, industrial and interior design, as well as economics and mathematics, all serving, essentially, the interests of the human being doing a job in a place where he is spending roughly half of his waking existence.

How, then, does a designer approach such a many faceted design project? As Lawrence Lerner, president of Michael Saphier Associates, Inc., points out, there are no pat solutions or rules for office design, since every corporation has individual problems. The Saphier firm employs about 90 people, 50-60 of which are based in the New York headquarters. Some are industrial designers, the majority interior designers, of whose work 75 percent is in the realm of office design. Of this body of work, 80 percent of these offices are in rental buildings, all in big cities. Lerner feels that the purpose of any office is for people to get together, i.e., to *communicate*—and to this end the functional planning of an office is directed.

Saphier Associates divides the work of designing an office into two sections—space planning, and design, which is essentially the visual aspects of an interior, or the humanistic aspects. Space planning is the cold engineering phase of the project, which the designers must translate into three-dimensional human terms. The project director must co-ordinate the two separate aspects, which often operate at cross-purposes, into a unified working system. Lerner feels that functional space planning is so important a part of office design that project directors and designers hired by Saphier must start their training program in space planning. The practical problems of a business operation must, after all, be solved first—flow and juxtaposition of personnel, allotment of working space and materials are the essential aspect of functionally successful design.

Ideally, claims Lerner, architects and office designers should work together from the very be-



YAWATA Iron & Steel Co. office area designed by Michael Saphier Associates shows one solution to the problem of designing around columns: lining up with desk and planter. Same column problem in Glickman Corp. reception room, left, also by Saphier; column directs flow of elevator traffic, serves as partition between corridor and reception area.

## COORDINATION, CONTROL, COMMUNICATION

ginning on a building; the architect thus would work from the inside out, so to speak, considering the people who must work in the building first, rather than the exterior visual effect, which architects are usually most interested in. If architects can get an idea from the office designers about the human problems involved, it might favorably affect their projected designs. Also, the clients, ideally, should consult with office designers before renting, building, or buying space. Too often, designers are called in *after* the space has been negotiated for, leased, or architect-designed, only to discover that it couldn't be more inadequate or inappropriate for the working needs of his client.

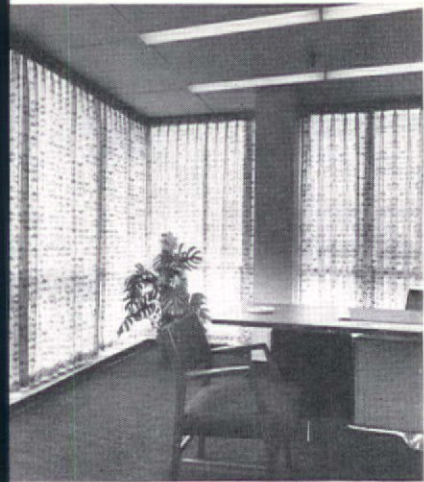
Many structural aspects of a rental building, for example, will seriously affect the design of the office interior. Building shapes and sizes present various problems, such as the location of the core—whether it is central, or backed up against one side of the building. In floors of less than 18,000 square feet, center cores are undesirable; the critical dimension in office space is from the core to the perimeter, and this is inadequate in a small building with a central core. Window modules are also a crucial structural feature to be considered, as are bay spans, i.e., the widths between structural columns. In cheap construction, bays are usually narrow; this can play havoc with the well thought-out design space. The ubiquitous column can, on the other hand, present an interesting design challenge, though there are usually enough of those without actively soliciting others. Most structural columns are found within ten feet of the core area, which, in the standard office building, places them in reception areas—obviously undesirable. Columns in private offices or small working offices can also detract seriously from efficient, attractive design. Skidmore, Owings, and Merrill, for example, design-conscious architects who work

on high-budget prestige buildings for the most part, favor a bay span of 60 feet!

A further problem to contend with, primarily in rental space, is standardization. Rental building owners plan marketable space, which must be universally flexible as well as economical. The owner therefore, according to his lease obligations, installs standard equipment—air conditioning, lighting fixtures, partitioning, and so forth, which may be good quality but inappropriate for the particular tenant. The tenant on the other hand, may not be in a position to install his own basic equipment, even if he can work out an equivalent compensation plan with the landlord (usually he has to get into the space and start paying rent, ready or not, by a certain date), and labor problems will quite conceivably delay his private contractors in favor of the landlord's. It is all too rare a case when the designer can convince the tenant that standard basic equipment will not serve his needs as well as specially ordered and installed elements.

Initial obstacles such as these precede the actual designing stage. A systematic and methodical study follows. Saphier Associates get a record from the client of all his employees—their volume of production, and, most essentially, who has to communicate with whom, the crucial factor. Proportions relating employee to the work load are established, as well as detailed inventory of all furniture and equipment required. The spade study involves a schematic analysis in bulk terms of departmental breakdowns, and figures are compiled on how much area is needed per person in each particular kind of work. The space planners must understand general departmental requirements as well as painstakingly detailed personal requirements: who walks where, who works with whom, which departments might expand, what kind of communications are required, what kind





EXECUTIVE office at Merchants Refrigeration Co., by W. B. Wood Co., designers, solves sun problem caused by modern window walls with translucent printed Fiberglas (Drapery Corp. of America), eliminating glare and diffusing light. Marketing division of Gulf Oil in Philadelphia, above, demonstrates Saphier's principles of efficient space planning to facilitate communications. At right, Business Interiors of San Francisco designed reception area of Royal Blue Copy Center with plastic grilles to conceal office equipment.



## OFFICE PLANNING

of equipment, and on and on. Only after the basic functional plan is elaborated can the actual interior design go into effect—collaborating with space planning, the humanistic, visual aspects must be incorporated into the over-all scheme: furnishings, color schemes, personal detailing. The office designer ultimately becomes not only a planner and furnisher but a sort of management consultant as well, since the workings of a business are so intimately related with the workings of its office space.

Leonard-Colangelo-Peters, New York office designers, encountered an ideal client-relationship in their planning of office space for American Metals Climax Company, now named Amax, in their own building which they purchased in mid-town Manhattan. The client, wisely, consulted with the office designers before purchasing the building, which had been corporate headquarters for another company in a totally different kind of business. L-C-P submitted a detailed analysis to the client recommending the building in question, which the client could consider along with all the other factors in such a major purchase. The job of the office designers, once the building was definitely decided upon, was to remodel the space, about eight floors for the owning tenant. Remodelling of course presents problems quite different from original-tenancy design. Space must be planned to work for the new tenant, yet still incorporate as much previous planning as possible for structural as well as economic reasons. Designers must also work with the tenant on such business matters as the lease—not on the financial arrangement so much as on what the landlord will supply and what he will not—all of which are key considerations in office design. As Colangelo comments, "it is not so much what is said in the lease that is important; it is what is *not* said." Illustrations here show how

Leonard-Colangelo-Peters managed to design what seemed to be entirely new offices, while actually maintaining a large percentage of original elements and space planning.

Into the actual planning of a given office space, once all obstacles are overcome and space planning schemes are presented, go innumerable considerations which will vary greatly from one type of business to another. A major problem is space flexibility, and one of the most interesting modern solutions has been the modular system, pioneered and publicized primarily by Gerald Luss of Designs for Business, Inc. This, briefly, is a system of design which incorporates interchangeability and flexibility based on a plan whereby interior elements all conform to a designated dimensional module. Though this system is not necessarily a panacea to office design problems, it is nonetheless an enormously valuable form of design in large office areas where requirements, personnel, volume, and communication patterns will vary greatly from tenant to tenant and from year to year within the same corporation. Space can thus be controlled, an enormous economic advantage when offices must be redesigned.

Modern structural materials and furnishings also permit a flexibility, and economic use of office space, hitherto unimaginable. Knock-down partitions can be easily installed and maintained; desks, chairs, and equipment can be cleaned, moved, and replaced systematically due to manufacturers' increasing understanding of flexibility and space limitations. The tools for the office designer are all available—his use of them now depends on his scientific understanding of space, and his personal understanding of the requirements not only of business but also of human beings, who are in offices primarily to communicate with one another. (C)

## THE WORK LETTER: THE SPACE PLANNER'S ROLE IN NEGOTIATING THE LEASE HAS BECOME AN ESSENTIAL SERVICE FOR THE CLIENT



*By S. J. Miller  
President, S. J. Miller Associates, New York City*

ON MY DESK at the moment is an innocuous-looking document with the title, "work letter." It runs to about 16 pages, typewritten, and lists about 100 items that one of my clients will demand from the landlord when he leases new office space.

Where did the work letter come from? My staff made it up for the client. And why, you might ask, should a designer get involved in something like this? The answer is, he must. The client needs this service. And the designer is the only person who can provide it.

The client needs it because commercial leases are incredibly vague. Few things are specified. Lighting shall be "adequate," the lease promises, as will air-conditioning, heating, floor loads, etc. If the client signs such a lease, he will find later that his office space will cost him far more than he had anticipated. The word "adequate" is actually the most inadequate in the language of leasing.

Adequate, one might suppose, refers to the client's needs. This is debatable. What it often means, I've found, is what the landlord deems the client's needs to be. And this is a judgment rendered over his own accounting ledgers, not over a study of the client's operation.

Lighting termed adequate is likely to prove

a strain on the eyes, if the client's personnel do a lot of reading. Adequate air-conditioning may not be enough to cool the perspiration on the client's brow. Or, more likely half the office will be frigid, and the other half stifling. Floor load may not be adequate to support a large telephone switchboard.

The work letter we prepare for our clients makes it clear what shall be adequate in each case. Not only do we prepare such a work letter, but we actually sit in on the leasing negotiations and press for the items on the list. We don't get them all, of course, but we do get enough of them to save the client a great deal of money. By the time we are finished, everything is down in black and white. The landlord's responsibility is clearly stated. The lease is a document of value. Should there ever be a dispute later over services, the lease will be brought forth and everything will be stated in black and white. End of dispute.

But why should the designer be involved in this, you might ask? I can only answer, who else? Who else can?

Only the designer can, because only he has studied the client's needs. He will know pretty well, at this point, what kind of office space he will design for the client. He will know what will actually be "adequate" in the matter of illumina-



**SPECIAL SPACE REQUIREMENTS** that must be allowed for in lease are exemplified in showrooms of Cole Mort, Inc., above, where ceiling was fitted with built-in tracks for sliding doors to provide more intimate space when needed. At right, wall partitions in offices of Hong Kong & Shanghai Banking Corp. were supplied by landlord, given custom look by addition of wood panelling; equipment supplied by landlord can often be given custom look to tie in with office theme. Both installations by S. J. Miller Associates.



tion, ventilation, floor loads, hardware, ceiling heights, and a host of other things. He can nail the items in the lease down to specifics—to the specifics that the client will need.

This is a policy that, admittedly, has not endeared us to landlords. But it is a policy that pays off, I believe. Most clients are aware of what this effort is saving them, and they appreciate it enormously.

This is a new role for the designer. But, as office installations become more complex and elaborate, and as office space continues to increase in cost, more and more designers will, out of necessity, become so involved. Their clients will begin to demand it—and that's all that's needed.

Presented below is a checklist of some of the general items covered in a work letter. To have covered them all would have been impossible in a magazine article. Some of them may seem incredibly niggling to you. I can understand why. But a handful of small expenses adds up to a big expense.

Nothing is too obvious to be nailed down in the lease. The whole point of the lease is to protect both parties. But unless you nail down each item in the lease to specifics, the client is afforded very little protection. Here is a partial checklist of items to set down in a lease:

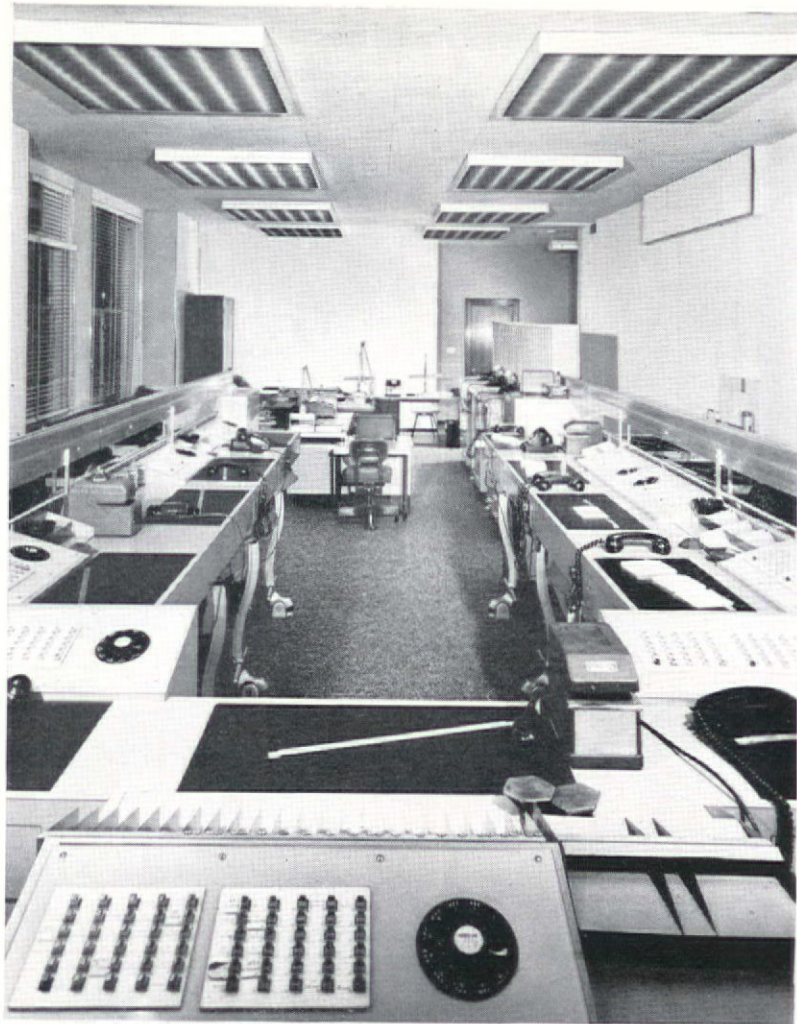
**1. Floor loads.** Today's office has become increasingly automated, and office equipment is growing more complex and heavier. The floor loads of many new buildings are just not what they should be and will not support many standard heavy office machine systems. Reinforcement of the floor, when necessary, should be the landlord's responsibility. But if this isn't made part of the lease, the tenant will have to pay for this work himself.

**2. Lighting.** Most new buildings provide one fluorescent fixture for approximately 75 to 100 square feet. This boils down to approximately 35 to 50 foot candles. The Illuminating Engineering Society recommends 200 foot candles for detail work, such as drafting, and 100 foot candles for normal office work. If the provision of additional fixtures is not made part of the lease, the tenant will have to bear the cost—and good fixtures are costly.

**3. Air conditioning.** The standard office lease calls for adequate air conditioning. This is far too vague. What is adequate for one, may be uncomfortable for another. The constant temperature to be maintained, as well as the amount of humidity, should be specified in the lease. Also important is the routing of ductwork to insure that all inside areas are properly ventilated. And

## OFFICE PLANNING

**TELEPHONE INSTALLATION**, right, for Garvin Bantell & Co. provides 300 direct private lines to brokers. Reinforcement of floor was stipulated beforehand in lease. Below, TV screens in brokerage office required complex electrical circuits under floor to specified locations; advance planning saved client high alteration costs. Installations by S. J. Miller Associates.



## THE WORK LETTER

a conference room, especially if it's visited by cigar smokers, should be equipped with a smoke exhaust. If the tenant has to install one later, it will cost him close to \$1,000.

**4. Hardware.** This is a simple matter over which many tempers are frayed. A building lease will normally promise all latch sets required. But a latch set does not include a lock. The provision of locks should be specified in the lease, if the tenant hopes to lock any doors. The same applies to door closers, sliding doors, etc.

**5. High tension ducts for office equipment.** Provision should be made in the lease for such ducts to be led under floors at locations required by the tenant. These ducts are necessary for the operation of electric typewriters, adding machines, copying machines, etc. Unless they are carried through the floor, the interior could be littered with heavy cables or dangling extension cords. The number of necessary telephone heads from under-floor ducts should also be specified.

**6. Leveling of floor surfaces.** Many concrete slab floors are not level, and the landlord should be required to prepare them to receive tile

smoothly. Otherwise tile flooring will not stand up, and replacement will be tenant's expense.

**7. Use of elevator during moving.** The moving of a business office is a lengthy and tedious business, and it should not be made any worse for the tenant by the necessity of haggling over elevator service. The minimum number of elevators to be set aside for the moving should be specified in the lease, as well as the condition that such service be provided during the regular or overtime hours at no extra charge.

**8. Condition of space.** The lease should state that the space shall not be considered ready for occupancy until: all lighting is operative; all telephone company equipment has been installed; all interior finishing and painting is completed; all flooring is installed; the lobby, elevators, air-conditioning, plumbing and electricity are in good working condition, and the premises have been cleaned and are in unblemished condition.

**9. Minimum ceiling heights** should be approved by tenant's architect. This is a very important provision. Certain office areas require higher ceiling spaces, and the normal routing of lighting

and air conditioning duct work will cut these spaces down. Advance requirements of the tenant should be made clear and the tenant's architect should be consulted on the ceiling heights. Unless this is made part of the lease, this is not likely to be done.

**10. Storage space in the basement.** The lease should state that a certain additional amount of storage space be made available in the basement of the building, should the tenant need it. This seems like such a small item that many companies don't bother about it. But with office rental at an all-time high, it behooves the tenant to nail down as much basement storage space as he can for future use.

**11. Sprinklers.** If the space you are designing is in an older building, it might be important to note in the lease that if additional sprinkler heads are required by code, the landlord will supply them. Also, the position of existing sprinkler heads may interfere with the design of the space. The landlord should be required to relocate them if this is so.

**12. Access doors.** The landlord should be responsible for providing all access doors needed to service heating, ventilating and air-conditioning. This may seem too obvious to ask for, but if you don't your client might end up paying for them.

**13. Circuits and outlets.** If the office is going to have special equipment, special circuits will be necessary. Try to have the landlord provide them. But unless this is noted in the lease, your client won't have a leg to stand on. Copy machines and other heavy appliances sometimes need 208 volt outlets. These also should be specified in the lease, as well as the number of conventional base outlets that will be needed. Even wall clocks need special outlets, which remain on when all the lights in an office are turned out.

**14. Sound insulation.** There are certain areas in every office where the standard wall insulation will not suffice, notably conference rooms and certain executive offices. If it's important to your client, the lease should provide that the landlord will supply special wall treatment or double walls in these designated areas. Provision should also be made for the insulation of air-conditioning ducts in these same areas.

**15. Cleaning schedule.** This should be drawn up and made a part of the lease. Your client pays for the cleaning of his premises indirectly—he should know what he is paying for.

This is just a sample of the ground that should be covered in a lease. As I said earlier, you won't get all of these items for your client, no matter how much space he's taking. On the other hand, you will get some, no matter how little the space is. The client is, after all, paying for many of these things in his rent. If he's not getting what he's paying for, the designer must share some of the blame. (C)



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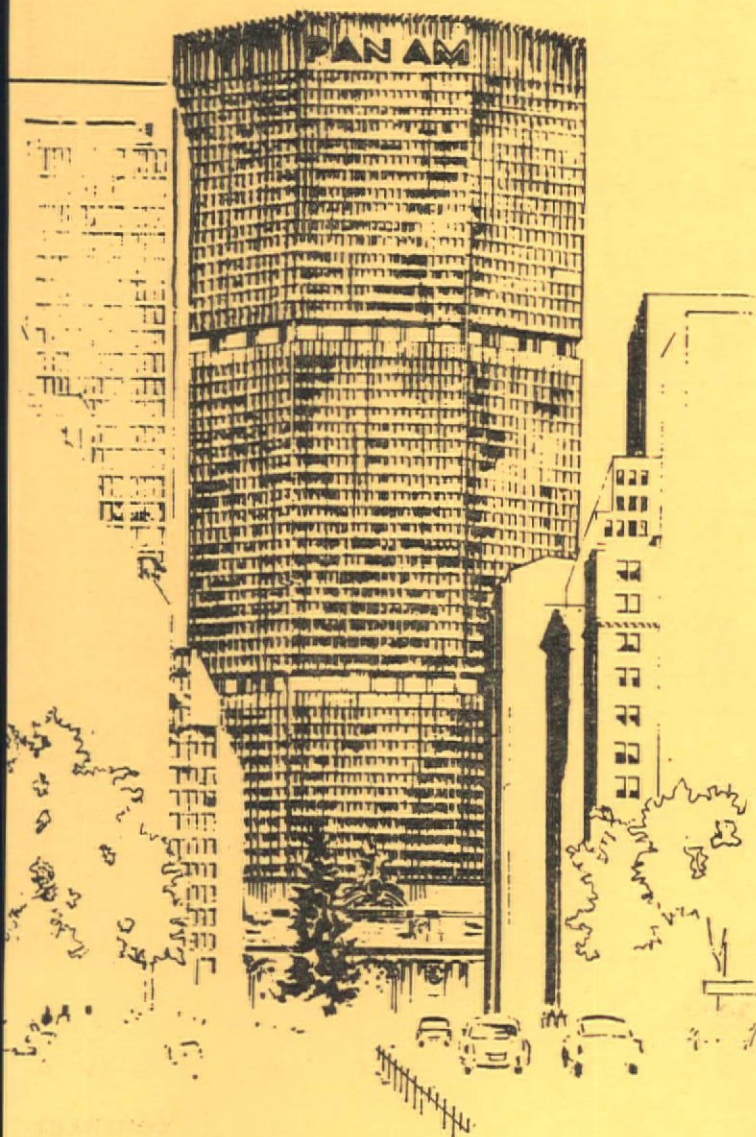
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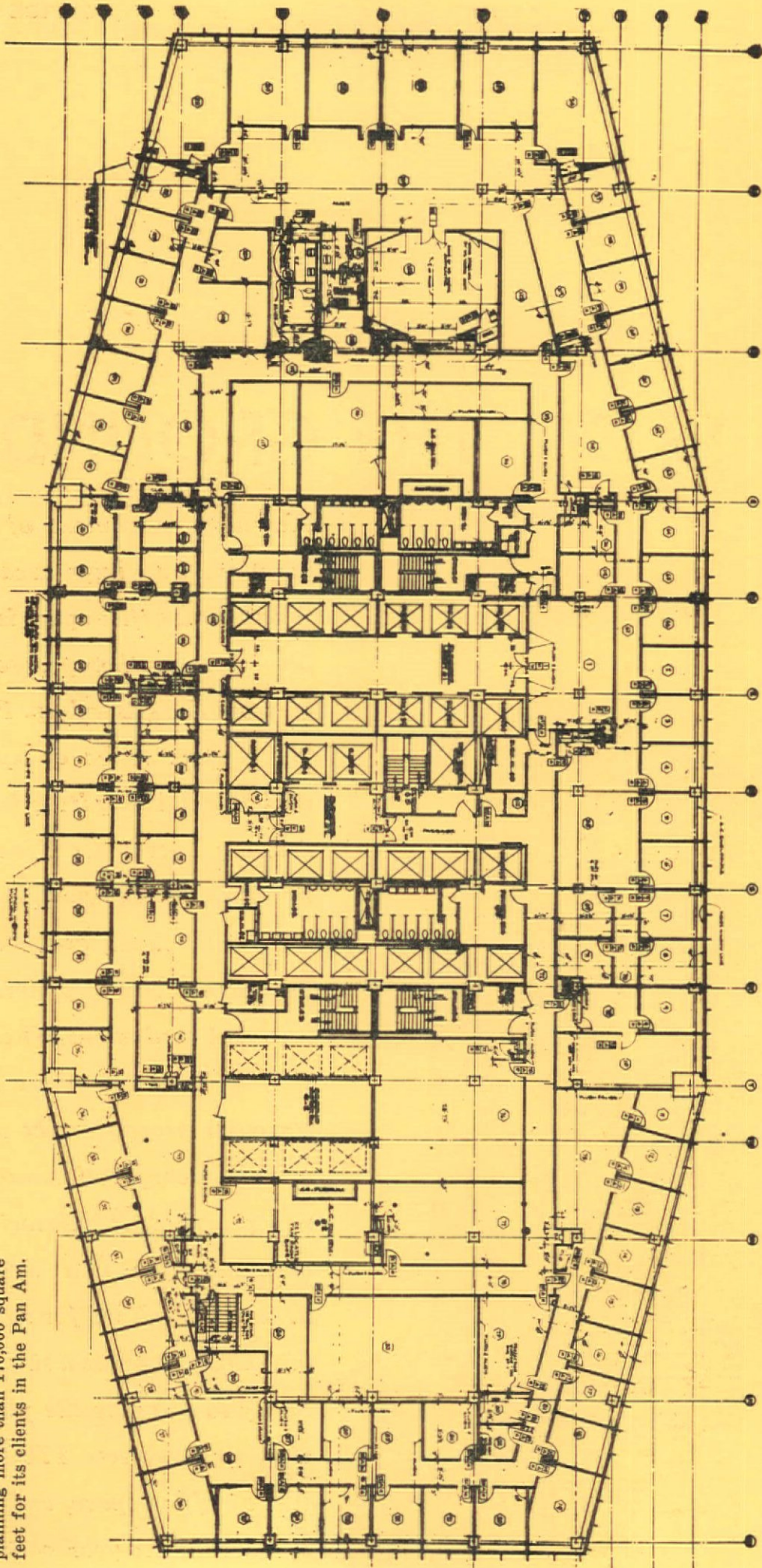
## FROM THE GROUND UP

*The mass movement of large corporations into huge areas of newly constructed office space is a post-war phenomenon that proceeds, literally, from the ground up. Planning of office space to be occupied begins while the building itself is still on the drawing boards, and involves continuous and complex interrelationships with client, architect, builder, contractor, and suppliers of furniture and equipment. These relationships affect every phase of the construction process, right up to (and after) the corporation moves into the new premises. JFN Associates and its clients in the Pan Am Building, which is scheduled for completion in mid-1963, provide a singular opportunity to examine the planning process, as it affects 170,000 square feet of office space, and as it develops over a two-year period.*



# OFFICE PLANNING

CONSTRUCTION DRAWING of 35th floor of Pan Am Building is basic plan of two floors to be occupied by Foote Cone & Belding, JFN's largest client in the new giant office structure. JFN is planning more than 170,000 square feet for its clients in the Pan Am.





# FROM THE GROUND UP

**H**ow do you get a major company settled into a new building? How is an efficient and congenial environment for doing business created out of blank, open space? How long in advance of the move should planning begin? How and when is provision made for the special requirements of the client's business? At what point must the office planner expect to collaborate with the building architect? the real estate management firm? the builder? the contractor?

Systematic procedures in these and other basic areas of contract planning are, not surprisingly, still in the process of development. The reason should be apparent—the mass movement of large firms into huge areas of pre-planned office space is essentially a postwar phenomenon, and the planning profession has evolved in terms of and as a result of that phenomenon. The fact that they are so recent also accounts for the scarcity of published material about the techniques by which open space is transformed into a set of commercial interiors uniquely suited to the way in which a particular company conducts its business.

A contract planner who is in the midst of solving these problems in connection with not one, but eight clients, all to move into the world's largest office building when it is completed, is JFN Associates of New York City. A relatively young organization, JFN has planned two million square feet of office space for corporate clients within a few short years. Their major concern at the moment is the Pan Am Building, which is going up just north of Grand Central Terminal, in the busiest section of midtown New York. The Pan Am will be the world's largest office building in terms of square footage—59 stories, with 37,500 square feet per floor. No less than 25,000 people will work in the building after it is completed in 1963.

The JFN clients and the spaces they will occupy in the building are: Foote Cone & Belding (advertising agency), two floors or 75,000 square feet; Royall, Koegel & Rogers (attorneys), one floor, or 37,500 square feet; Hayes, Sklar & Herzberg (attorneys), 14,000 square feet; Pittston Co., executive offices, 3,300 square feet; British Iron & Steel Corp., Ltd., 1,479 square feet; Lee Nashen Agency, Ltd., 2,884 square feet; Centrade Mayer Ltd., 1,360 square feet; Universal American Corp., 17,000 square feet. JFN was called in by most of these firms early in 1961. A few months later they were given the assignment of creating the interior for the building's Skyline Club, a private restaurant which will occupy 18,000 square feet on the 59th floor of the Pan Am. All told, JFN's assignments in the new skyscraper come to a hefty 170,523 square feet.

With eight such different clients, the scope and variety of the problems that JFN is currently coping with are too complex to be described in one article such as this. Since the Foote, Cone & Belding assignment is representative of the procedures employed by JFN and other contract planning firms, and since it is the largest of JFN's Pan Am jobs, we will restrict ourselves to it.

## **The lease and the work-letter**

Ideally, the process of planning office space should begin before the lease is signed. This would have been the case with Foote, Cone & Belding, except that the ad agency had employed another design firm to make a preliminary survey of its space requirements, and, on the basis of this study, had decided to lease two floors of the Pan Am. The optimum situation, of course, is for the contract firm that will do the whole job to participate in drawing up the lease, as JFN has done with several other clients, including two in the Pan Am. Why this participation is desirable is explained in detail in the article on the "work-letter," printed elsewhere in this issue. The pur-

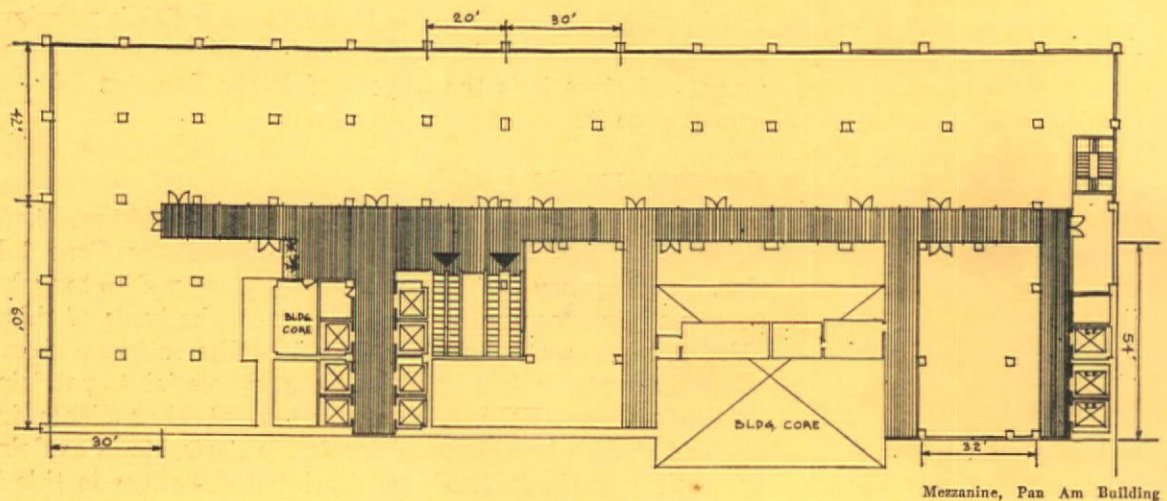
pose of the work-letter, which may run to as many as 20 or 30 pages, is to make explicit the respective responsibilities of landlord and tenant. The work-letter leaves no ambiguities about what each can expect from the other, and when subsequent questions arise, it becomes the "document of record" that decides areas of dispute—for example, who shall be responsible for the cost of a given alteration or repair.

Aside from this deviation, the Foote Cone job has proceeded along what can be considered fairly typical lines. Rather than constituting a simple, orderly progression from point A to point B, and so forth, however, these procedures involve several types of ongoing activities simultaneously, each set of which must be coordinated with the others, and each of which can be counted on to modify the others to a greater or lesser degree.

### Space study phase

Separating out the strains for purposes of exposition, the first activity can be called the space study phase. The space study seeks to discover how the client conducts his business and how it will affect his space requirements. Basic to it is a complete list of all personnel, the kind of space they are now in, and the furniture and equipment they now use. Every piece of furniture at Foote Cone's present premises was listed in JFN's space study, along with the size, color, style, and state of repair. From this study of existing space, disposition of personnel, and inventory of furniture, the Foote Cone space study proceeded to the kind of space that each member of the staff *should* have, how this space should be related to total departmental needs, and how the various departments themselves must be related within a context that will permit optimum functional and human relationships.

Department heads were consulted at this stage as to their operating requirements, and these requirements carefully correlated with existing space and existing equipment. The flow of work within each department at Foote Cone and from one department to another was another important determinant in the space study, especially in deciding which departments were to be immediate neighbors and which did not require intimate daily contact. Visitor traffic also had to be taken into account—in some cases JFN makes a survey of the frequency and number of visitors and where they go within the office complex. Conference space affects over-all plan, too. It is necessary to estimate the "total conference load," to see how many of the conferences occur more or less regularly, how many are the result of on-the-spot decisions to discuss a given problem with an advertising



client, as is very often the case at Foote Cone. Conference space frequently requires provision for equipment as well as personnel—film projectors, tapes, display racks, etc. In the case of Foote Cone, which has considerable client traffic, it was felt advisable to take the total conference load and then double it in order to provide ample time and space for unplanned meetings with advertising clients.

#### Allowing for future expansion

The space study must also achieve a projection of the firm's growth and provide for estimated expansion in terms of a physical plant. Where an ad agency is concerned this growth can be of several types, each of which may effect manpower requirements differently. Growth may come from the acquisition of new clients or from additional billing on existing accounts. It may involve the formation of completely new departments, or it may occur along existing organizational lines. To determine the percentage of expansion, it was necessary in the case of Foote Cone to consult at length with top management and to modify present plans in terms of a projection of past experience. Fortunately the Foote Cone lease in the Pan Am building was set up so that the ad agency can take over one-quarter of a third floor after ten years of occupancy, giving it another 8,000-plus square feet. Meanwhile, vacant offices are provided for on the two floors it will lease beginning in 1963. For the most part, these are being located between departments, so that movement can take place from either direction, as required. For the quarter-floor to be added in ten years, the proper engineering modifications have been made, including the extension of an interconnecting stairway, already provided for in the Foote Cone duplex. The ad agency expects its present staff to go from 282 to 350 persons in the next ten years.

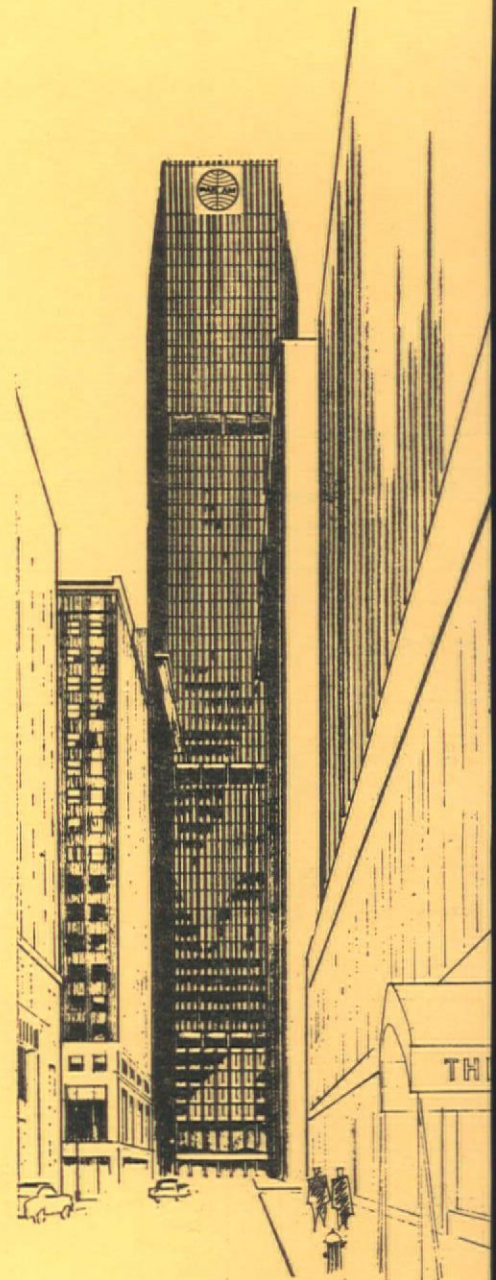
Once all the space study data had been collected and revisions had been made in it by both sides, a so-called "theoretical" estimate of the space required for each department was worked up, taking into account the space required for each staff member and his furniture and equipment, plus the space for aisles, doors, and other openings, etc. This theoretical figure was used in order to make what is called a block layout, which simply shows the approximate boundaries of each department, with the various work-stations indicated but not detailed. The block layout is submitted to the client before the planning firm goes ahead with the detailed layout.

Foote Cone, with 282 persons on its staff in New York City (its Chicago offices are even larger) has required the most careful detailing. Not only is working efficiency essential, but the cost of the space is so high in terms of yearly rental that dead or unproductive areas cannot be tolerated. It should be remembered too that usable space in any modern office building is somewhere between 15 to 25% less than rentable space. In other words, the tenant is paying his share for such areas as elevator lobbies, wash-rooms, radiator space, etc., which he cannot use as working areas.

The detailed plans, therefore, must take fullest advantage of the usable space, and ingenuity must be exercised to overcome any structural oddities of the building itself. The octagonal shape of the Pan Am, for example, immediately necessitated adjustments in planning and also knocked out the possibility of using straight modular units to subdivide the interiors.

#### Revisions in layouts

Although the first detailed layout for Foote Cone showed the name of each staff member and the space allowed for him and his furniture and equip-



## FROM THE GROUND UP

ment, it served essentially as a check on the space study. It was understood that although the layout specified partitions, departmental areas, etc., it was subject to much revision and refinement. When the plan was reviewed by Foote Cone department heads, as many as five sets of revisions were required in some cases. The fact that the premises were on two floors led to basic changes in interdepartmental space arrangements during this phase. Because of the size of the Pan Am, the "all-on-one-floor" concept is not the Utopia that administrators dream about. In one instance, a production department was placed on the upper floor near the interconnecting stairway in order to be in proximate relationship to the department with which it has the greatest number of contacts during the day. This changed the initial conception of placing all production departments on one floor and executive departments on the other, but all hands agreed that it was a change for the better.

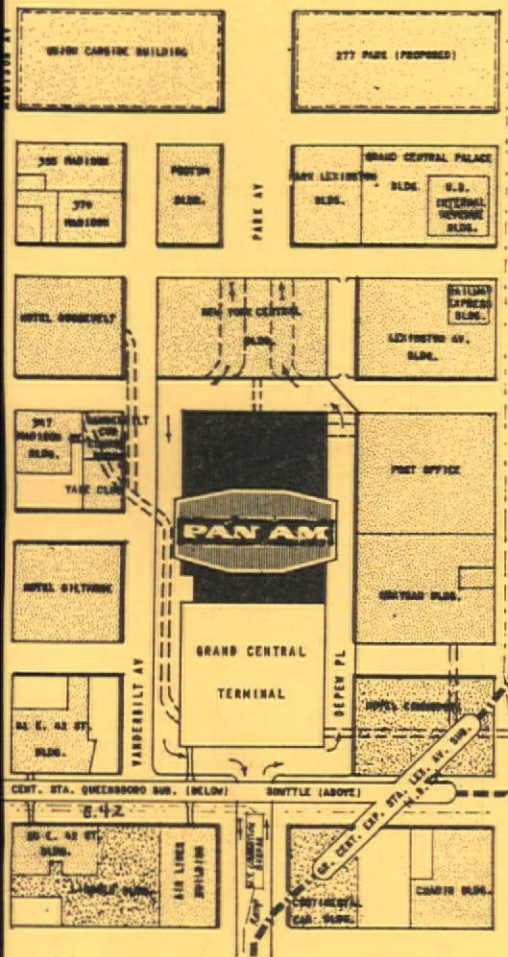
### Specialized working drawings

Once the final revisions in the detailed layout were made and the client's OK secured in writing, JFN's drafting department proceeded to draw up what are called working plans. These are precise, detailed, and specialized in purpose. Ideally, they should remain the unchanging standard for the client's working premises up to the day he moves in and for a long time thereafter. In actual practice, it is rare for many further changes not to take place. It should be remembered that JFN began drawing up the working plans 18 to 24 months before Foote Cone's scheduled moving date, and that in the interim there are bound to be important modifications in the ad agency's plans. The cautionary note is that the later the date of a given change, the more expensive it becomes, for it begins to involve not merely the drawings and specifications of the contract planning firm, but changes in the engineering and contracting plans of the building itself. Structural and engineering changes, such as reinforcing a section of the floor that will carry machinery, for example, are moderate or negligible in cost if specified before the building contractor has reached that floor, but become painfully expensive after the floor has been completed.

JFN's working drawings for Foote Cone began with a master drawing of each floor, simply showing the building core and its outer silhouette in exact scale. On this is superimposed the various detailed working drawings, all of which are made by the Chronoflex method, a technique of "perfect" reproduction of scale drawings. The Chronoflex plans are: 1. construction—showing permanent partition walls, doors, plumbing, etc., all dimensioned and detailed; 2. the reflected ceiling plan—which details the ceiling itself, the lighting location, and type of each fixture, switching and circuiting, ceiling breaks, and even the window pockets for draperies, where required; 3. wiring—this is the bottom part of the sandwich, showing telephone lines, electric power, ducts and outlets—all contained in the floor; 4. the finishing plan—the paint or wallcovering, floor covering, draperies, with patterns and colors specified; 5. the furniture plan—showing where each piece will be placed and who will work there, and 6. the so-called details—which show, for example, precisely how a woodpanelled wall is to be constructed. (The details are the only drawings that do not show the plan of the building, incidentally.)

### Design and decorating functions

While these working drawings are being completed JFN's design department is also working. The term design department is used to designate



what are traditionally "decorator" functions, and it is significant to note that every office planner employs "decorators," either on staff or as consultants. It is also important to observe that decorating is only one small element in the complex process of office planning as a whole. The work of the design or decorating department, in actual practice, must be closely interwoven with the whole planning process, however—it is no afterthought. In the case of Foote Cone, for example, the design and decorating considerations immediately affected the basic working drawings, particularly in the so-called "special treatment areas," such as reception rooms and conference rooms, where it is necessary for the ad agency to project a favorable company image.

The over-riding considerations in the design and decorating phase of office planning are maintenance and flexibility. To create a harmonious whole and to keep expenses down as well, colors and materials for the Foote Cone job were standardized early in the game. This makes it possible for furniture and furnishings to be moved from one part of the office to another without clashing. At the same time, some variations in color and furniture styles are injected in order to avoid total monotony.

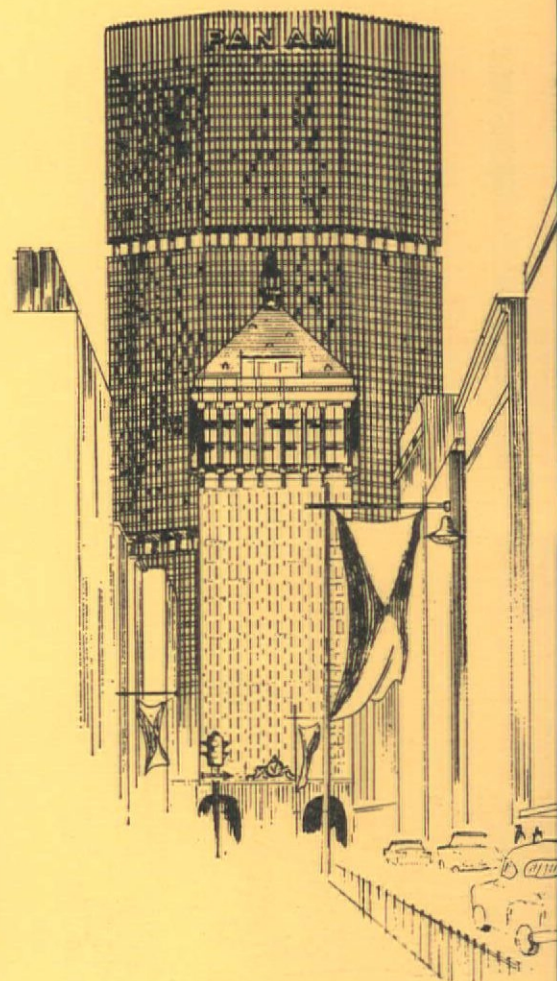
After a preliminary design meeting, in the course of which the design department ascertains the general feeling in decor that the client would like to achieve, a tentative design scheme is worked up, plus a preliminary budget. The budget figure is proposed by the design department and adjusted by the client. The budget, of course, determines how much existing furniture must be retained, how much can be replaced, how much can be allotted for "extras," such as draperies, carpeting, panelling, and so forth, in executive offices, conference areas, and anterooms.

In order to get the most out of the assigned budget, JFN's design and decorating department made a complete survey of all furniture in use by Foote Cone at present, photographing a great many of the pieces in order to place them in the best possible context in the new premises, particularly those pieces destined for the "special treatment areas."

Complete descriptions of new furniture to be purchased are recorded and the purchases themselves are made by JFN. The planning firm makes out its own purchase orders and passes on its professional discount to the client intact. The client pays the bill after JFN has approved it. JFN's fee on the Foote Cone assignment, as on most of its jobs, is based on a percentage of the total cost—never on mark-ups.

#### Final presentation and budget

All these considerations and decisions contribute to the final design presentation and budget—a crucial document running anywhere from 15 to 20 pages, and including as well detailed renderings of key areas—typical offices at various echelons, conference rooms, general reception areas, and so forth. Another important part of this design and decorating presentation are the actual samples of the materials and color schemes to be used. By the time the client has gone through the final design presentation, he has a pretty accurate idea of what he is getting and what his offices will look like. From this point on, it is JFN's hope that changes will be minor, and that its various departments can proceed with scheduling, ordering and following through the work involving the building contractor. In deciding where to buy furnishings, a special consideration is worth noting. Foote Cone has, among others, a carpet account, Karagheusian, so that the choice of manufacturing source of carpeting was never in question. Ironically too, TWA is one of the ad agency's major clients, so although it will be



housed in the Pan Am Building, its executives insist firmly on referring to the structure as "200 Park Avenue."

Once the working drawings (with all the design and decorating such as cabinetry, special partitions, panelling, and so forth detailed) are completed, they are submitted to the building contractor. In the Pan Am there is just one contractor for the whole building, so no bids are solicited for the job of modifying and completing the shell to accommodate the tenant. In other buildings, bids are solicited and carefully examined. Many costs, however, at the Pan Am as elsewhere, are not a problem, since they involve so-called "building standard" items, provided by the builder. It is only where JFN's specifications vary from building standard—as in special lighting, movable partitions, wallcoverings in lieu of paint, etc.—that additional costs are incurred. In many cases, even the cost of these variant items has been established by the building industry, so that there are relatively few areas of dispute. There is no doubt that the major costs to a tenant in entering a new "speculative" office building are in furnishing and decorating the office area—not in construction items.

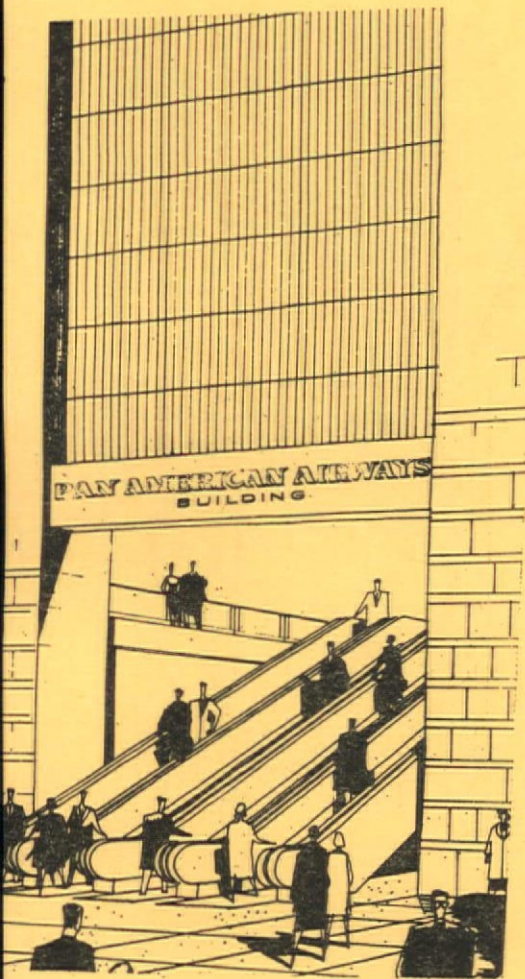
From the building contractor, JFN begins to receive shop drawings, which show exactly what the builder proposes to do and how he proposes to do it, in accordance with the specifications laid down in JFN's working drawings. These shop drawings have begun to come in, and the JFN staff's job is to check them out and make sure that they comply with the JFN working drawings. This entails minute examination of door and hardware schedules, partitions, ducts, outlets, lighting, air conditioning, cabinetwork, and so forth. Once the shop drawings are revised and approved, work on the site begins. JFN has a man on the site about three times a week as the work progresses, to make sure that it proceeds at all times in accordance with the final plans. Inevitably, problems are encountered and changes are required as the work goes forward. The field man at Pan Am has to be able, therefore, to make decisions on the spot, to issue change orders, and to record changes accurately in the plan drawings.

The more thoroughgoing the planning effort, the more contingencies that have been foreseen, the lower will be later costs, and the less will be the time lost because of revision of errors. As was said earlier, the expense of making any change grows as the work of preparing the premises progresses. When it is near its conclusion, the cost becomes staggering, and if the client decides to make important changes *after* he has moved in, he will not only reach new heights of disbursement, but will affect the conduct of his business. For that reason, a contract planning firm stays with the job up to and after the move has taken place, trying at every point to offer counsel that will result in optimum use of the space at the lowest possible cost for the client.

As the job nears completion some time in 1963, JFN will make provision for scheduling of materials from outside sources—some furniture, for example, is on a 60-day delivery schedule. Provision must also be made for orderly and safe storage of furnishings as they arrive. Inside the premises, the JFN staff will be going around with long, long checklists to make sure that the contractor has done the work as specified and has rectified any variation from the plans or any incorrect work.

### A cliff-hanger

The final result? Well, this article is a cliff-hanger which we'll complete late in 1963 or early in 1964. At that time, we'll show how it all turned out—what kind of working environment Foote Cone & Belding obtained as a result of this long, laborious, and multi-faceted planning effort.—B.H.H.





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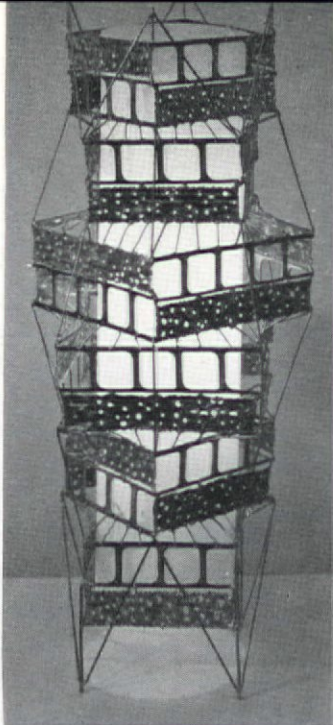
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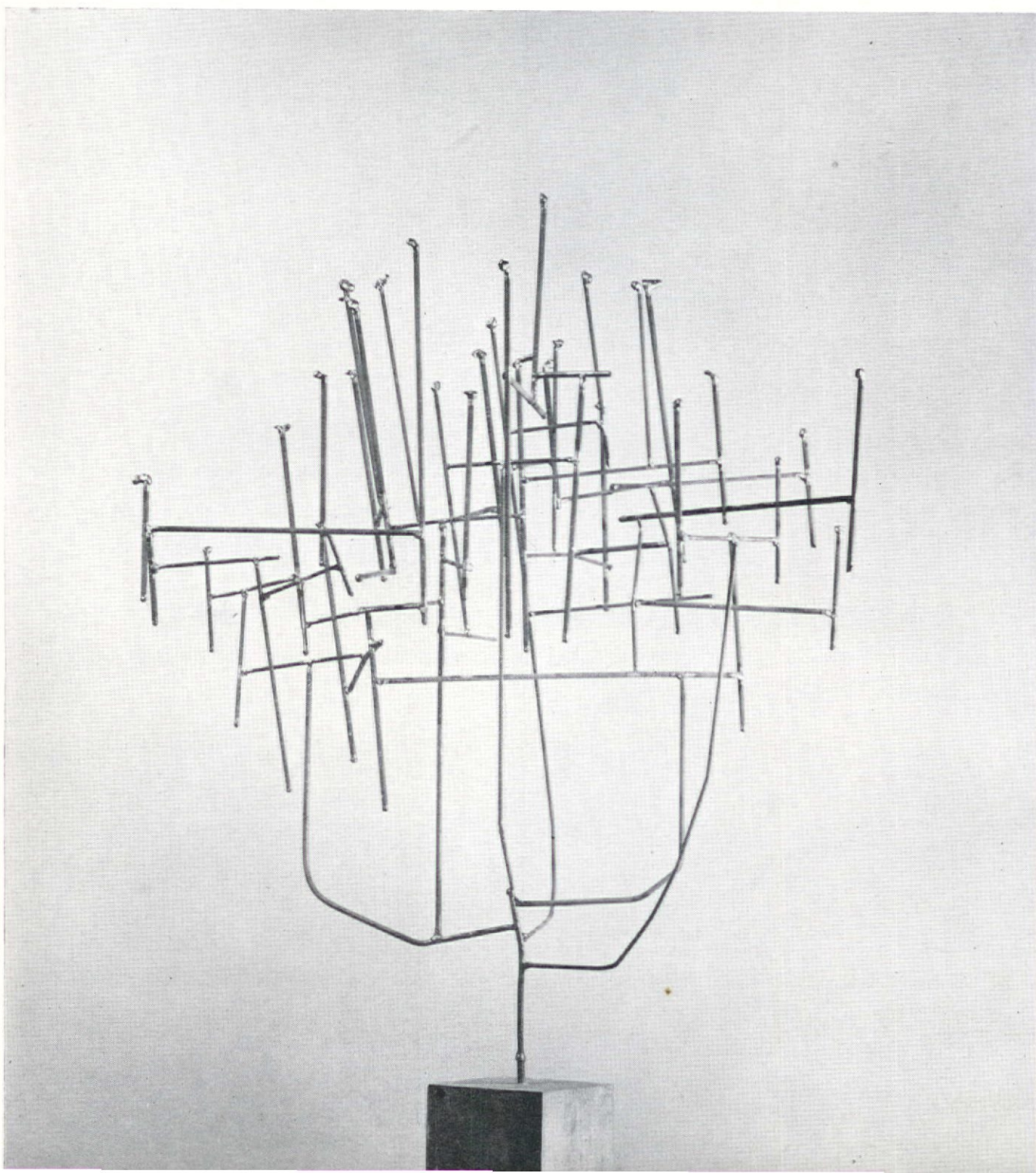
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**PAINTING**, far left, is from Van Rijn Industries, new firm that offers framed pictures and panels color-styled to harmonize with specific interiors.

**WELDED** bronze lighting fixture, left, by Virginia Frankel.

**STRUCTURE**, below, a wire sculpture by William Bowie Studios.





## THE "CRAFTS" MARKET:

A necessarily limited survey of a multi-million dollar industry that ranges from the splendid to the awful, from stained glass to ash trays. By Vivien Raynor

**A**N investigation of modern crafts is liable to grind to a standstill over semantics. In medieval times artists and tradesmen were anonymously lumped together as craftsmen, leaving today's pedants with the happy task of rooting among ancient documents for their names, and deciding whether they were architects or master masons, sculptors or stonecutters, stained glass artists or glaziers, fine artists or housepainters. With the decline of Gothic and the arrival of the humanist Renaissance came also the names and personalities, though the boundaries between the occupations remained blurred. Benvenuto Cellini exerted himself as much over a saltcellar as over the Nymph at Fontainebleau; Michelangelo embraced architecture and fresco as well as sculpture; while the English architects, the brothers Adam, were their own interior decorators.

But the crafts had already begun to separate themselves with the formation of the medieval guilds—when becoming a potter or a silversmith

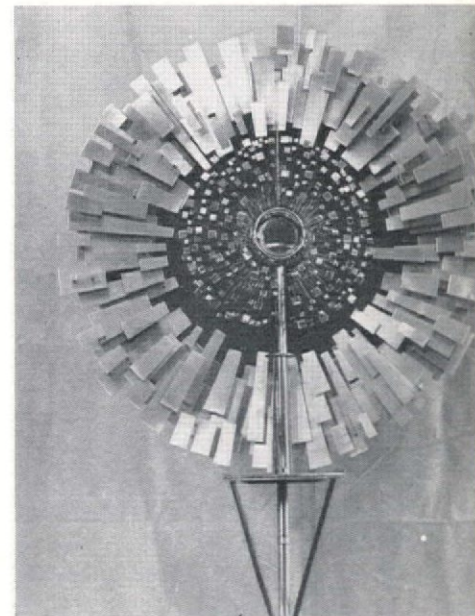
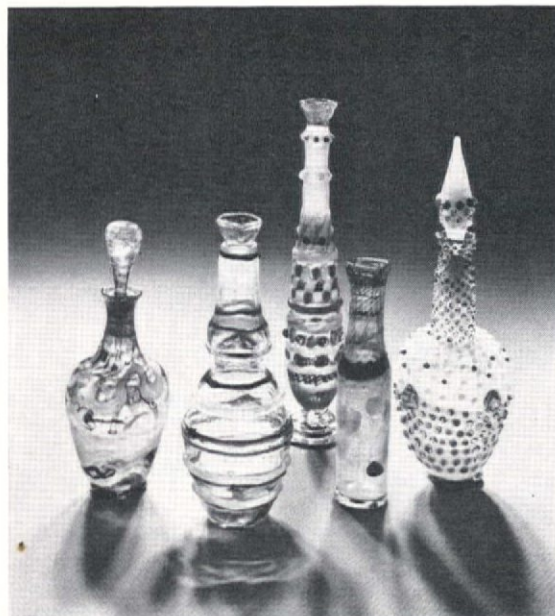
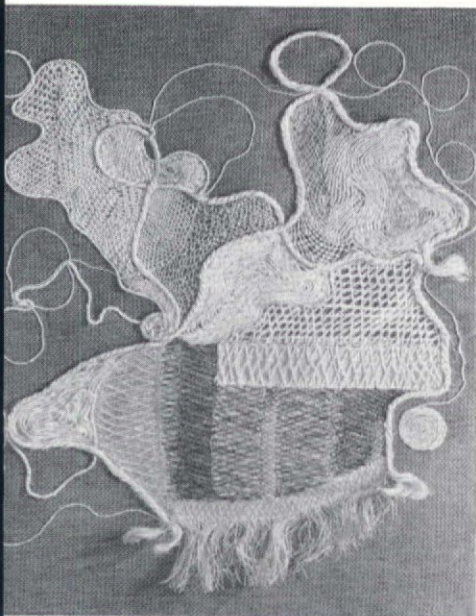
was one of the soundest business ventures. In England, up until the industrial revolution, master craftsmen were, I believe, placed above the salt at royal banquets, while apothecaries—more euphemistically known as doctors today—were very properly placed below. Naturally the revolution put a stop to all this, and things are supposed to have been at a low ebb until William Morris came along with his reformer's passion for restoring medieval standards in craftsmanship. Though reconstructions of his rooms have a cramped and dismal air, his influence in industrial design and crafts is considered to have been beneficial. One can't help suspecting however that he was also responsible for the present tendency to artiness so ably examined in S. J. Perelman's *Acres and Pains*, which is still, after twenty years or so, a reliable monograph on the people who like to make their own boots and buttons.

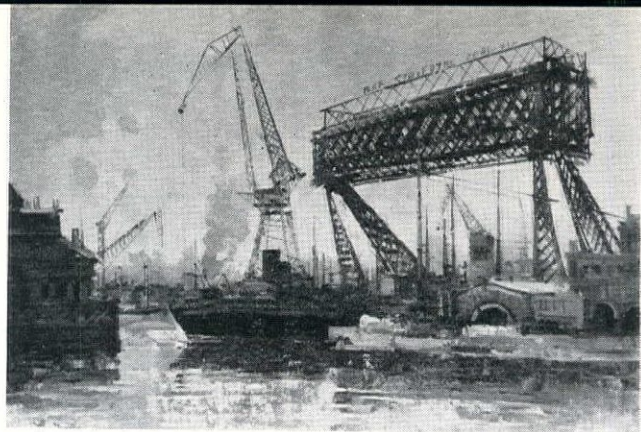
Certainly my own impression has always been that crafts were indulged in by people with ar-

**HOOKED RUG** from America House, below, designed by Louis Guidetti, is beige and brown against black.

**BOTTLES** and vases, below right, by John Burton, are hand-blown and available from America House, notable for their textures and tactile values.

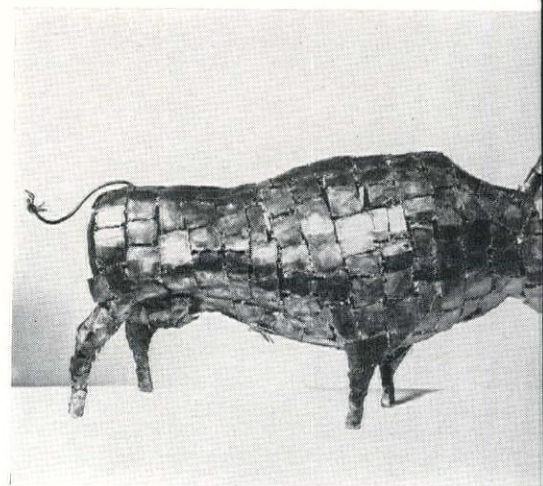
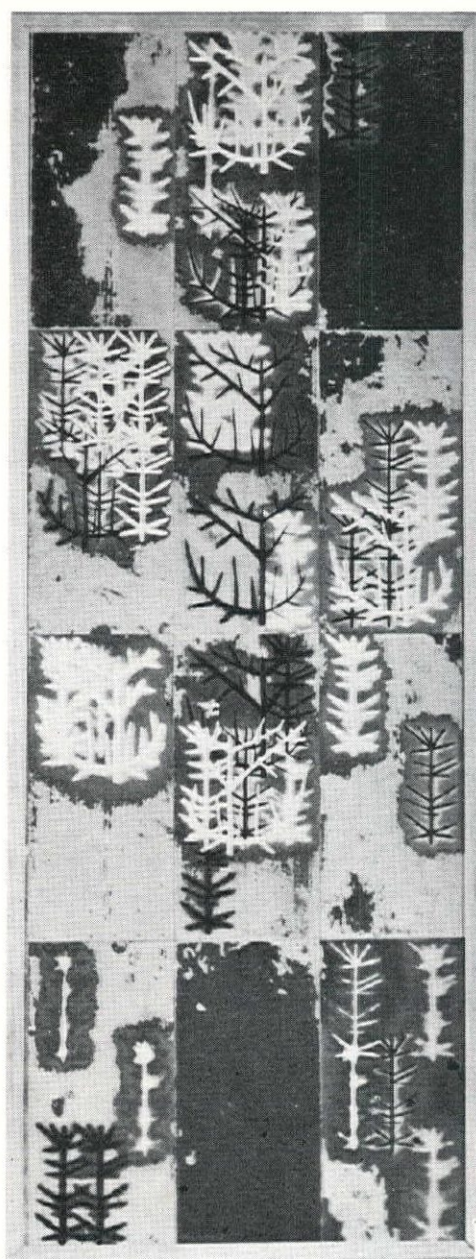
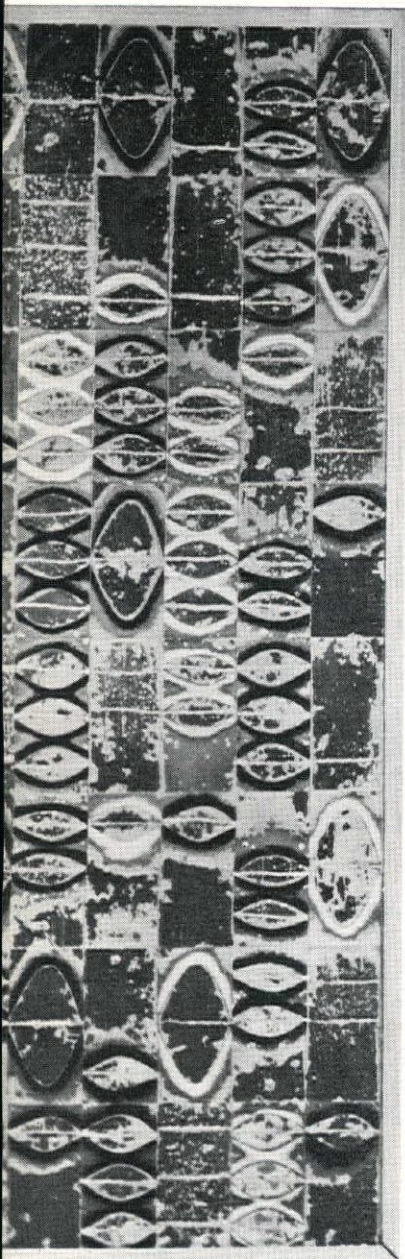
**RAMBUSCH**, an amazing workshop in New York City that turns out an enormous variety of architectural decorations, designed and executed this ostensorium for St. Joseph's Cathedral, Hartford, Conn., architects, Eggers & Higgins.





SAILBOATS and Harbor Scenes, above, two paintings from Herbert Arnot, Inc., which specializes in imported original works. Below left, Antiqua and Trees, two enamel on copper panels from the studios of Karl Mann Associates. Below right, Standing Bull from William Bowie, and a "classic room divider" in the Roman style by Austin Reproductions.

OPPOSITE PAGE, top left, Jesuit Novitiate in Lenox, Mass., with mosaic altar, stained glass, and lighting fixtures by Rambusch; architect, Gerald Phelan. Top right, cherub wall fountain, by Jabon Studios. Below left, ram of Chinese derivation by Interiors Import; below right, ceramic eagle by Harris G. Strong, wingspread 22 ft.

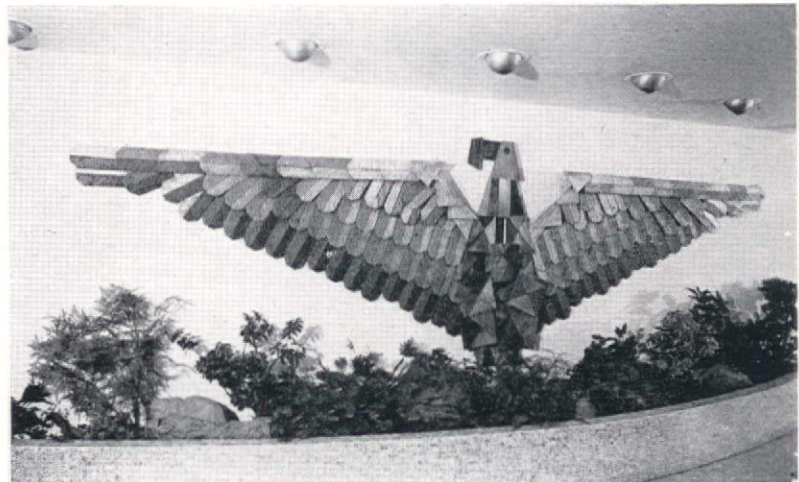


## THE CRAFTS MARKET

tistic tendencies who lacked the talent to become artists, and I had supposed that anyone who both made and wore batik and free-form jewelry must be oblivious to economic as well as social pressures. While subscribing to advanced thought, they seemed totally unaware of the progress made in industrial design and mass production, at the same time producing little that was original by the cunning of their own hand. However, a round of visits to manufacturers and wholesalers has me wrong on all counts. True, there is still a hard core of people who like to make hair sticks and quantities of incredibly ugly thick gray stoneware (if the recent Artist-Craftsmen Exhibition at Cooper Union is anything to go by) but the trade is definitely more in touch than it used to be.

It would be pointless to spend too much time wondering why painting and sculpture, commonly called arts, frequently turn up as crafts, since that would only take us back to the medieval dis-

cussion. Nor shall I do more than mention that the word "original" has taken on some new shades of meaning—indeed, when faced with an "original copy," you begin to suspect that George Orwell and Kafka are writing the script. Furthermore I don't care to be persuaded by clever brochure wording that a work is hand-carved when it is in fact cast. But one disturbing conclusion from my necessarily limited survey is that Europe, that traditionally stronghold of skill, is responsible for a large share of the inferior work. It is, for instance, impossible to believe that the torrent of paintings supplied to department stores and novelty shops have proceeded from anyone's hand, let alone an olde worlde craftsman's, and in general it seems that the most honorable efforts—with the exception of antiques and some china—are com-



## THE CRAFTS MARKET



OWL, a Picasso reproduction in Durastone by Austin Productions.

ing from this side of the Atlantic. Just the same, much European hack work is being sold very profitably with the justification that it is what the people want. Even if that were true (which I doubt since people usually have to make a selection from what is available at the time and are often unaware that better sources exist), they should simply not be allowed to want it, certainly not at such high prices.

In view of this aspect of the industry, it was a pleasant experience to meet Ray Crossen of Gotham Reproductions, who believes that clients should have the opportunity to choose from sculpture of high caliber; incidentally, he does not appear to lose any business by selling his works as the replicas they are. With a handful of assistants he makes exact copies of pieces from many periods, with the emphasis on Buddhist sculpture from India, China, Southeast Asia, and Japan, followed closely by Hindu, Greek, Roman and Egyptian. There are also numerous facsimiles of Spanish Gothic figures, African Masks, pre-Columbian and Etruscan work, not to mention French 18th and 19th century. Though it is all cast in hydracal cement and/or fibreglas, the various finishes of white marble, ivory, bronze, wood or colored ceramic are tremendously convincing. They are currently working on the first of a series of ingenious *trompe-l'oeils*, involving a Roman ruin in simulated white marble, an illuminated fountain, and a planter for shrubbery. Roughly 3 feet by 4 feet, the relief is seen against a background painted in soft pinks and grays to resemble distant buildings.

Another brainchild is William Bowie's Sculpture Studio, which turns out mostly abstract constructions of thin steel rods welded together and usually coated with anodized aluminum. Mr. Bowie has a keen eye for fashion, as well as a decorative sense—many of the pieces are reminiscent of Lippold's or Lassaw's work—but he can also provide representational sculpture such as his

standing bull. Philip LaVerne and his sons have perfected another type of metal craft, inlaying pewter with bronze, to make rich-looking tables and plaques. The designs are taken mainly from Chinese and classical art, though there is a sprinkling of abstractions, geometrical patterns and variations on the nude. These last are exceptionally well drawn, and the metal is worked and colored to give a variety of surfaces ranging from the pitted antique to something resembling tortoise-shell.

Representing another form of investment in the past are the showrooms of Palladio—a blaze of gilt, black, pink and white authentic Italiana. Everything is hand-made (with some mechanical help) in Italy, and it would be possible to furnish several rooms with this collection of ashtrays, prints, sculpture, low white marble tables on baroque supports, dainty little gilt chairs, consoles, candelabra and headboards. Italians seem to enjoy recreating earlier glories more than most nations, and it seems quite natural to see, for example, modified 18th and 19th century tables beside stools whose prototypes are in Pompeii.

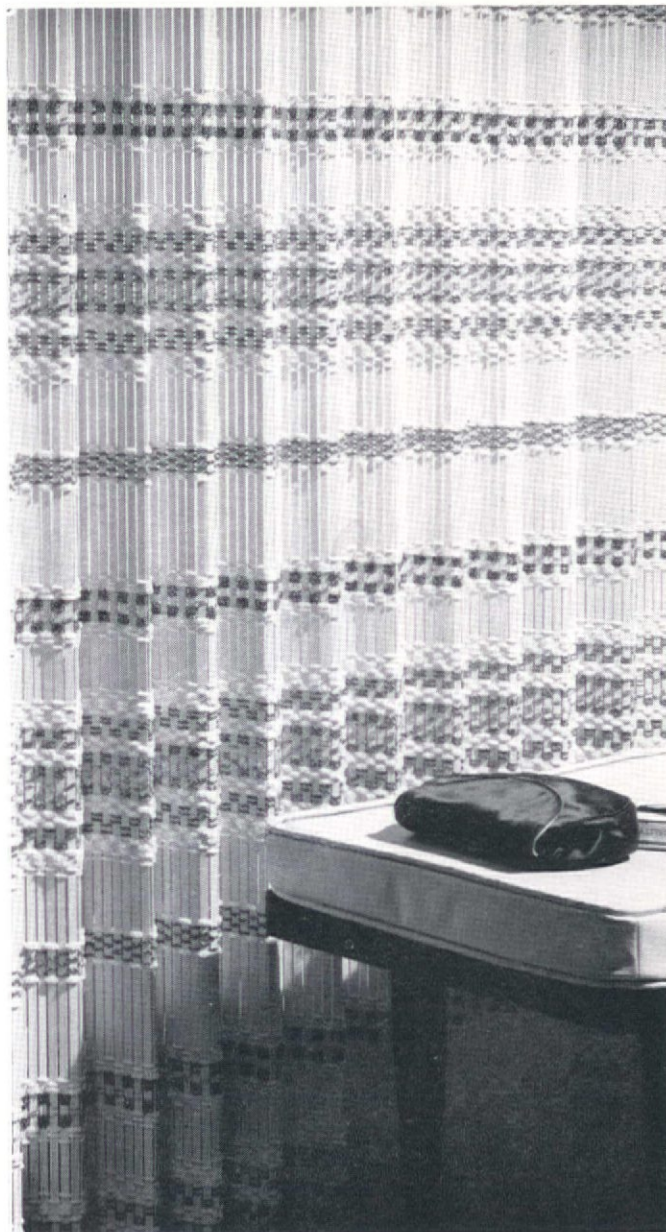
The company known as Rambusch goes so far beyond one's concept of bumbling craftsmen as to demand the creation of a new category. There is something going on on each of the seven floors of their two buildings—designing, painting, stained glass, carving and so on. They handle anything from lighting installations to mosaics to decorative metal fixtures, and in addition to their own stable of very efficient artists, they provide facilities for outside designers also. Their organizational methods are 20th-century, so is their work. Their ability to harness the talents and temperaments of artists to their amazing industrial machine is most remarkable, and they do everything possible to guide their clients' taste so that their own standards will not be compromised.

Among those concerns who produce much of what they sell, and who maintain a consistently high standard I must include Karl Mann, though in this case for their small collection of antique wood carvings. They have just acquired a spectacular French piece, an over-life-size bust of a woman, done in the classical manner. It is believed to be 17th century, but could also be early 18th century and possibly a figurehead—either way it is a superb work. Syroco, on the other hand, concentrates on wall decorations, which are cast in a patented wood fiber substance from original wood carving done by their own employees. Their more successful products I thought were those based on Colonial designs—planters, mirrors, decorative eagles—since they are the simplest and suit the medium best.

Rhoda Sande has amassed a group of things which reflect a discerning collector's eye. With these she can "make" a room after the decorators have left, by cunning arrangements of mirrors, pictures (17th-century to modern maps, engravings, drawings, paintings and wall hangings), and odds and ends like antique finger plates for the doors. She can do clever things with colored mounts and antique frames, and place the results in a way that will help the ungainly proportions of one room, or enhance the merits of another, and at all times bring a personal touch to her work.

Mottaheden, the largest firm of its kind, imports an enormous range of goods both custom built and antique. Though some are designed here, all are made abroad, and are of a fairly high order. A large proportion of their stock consists of china, pottery and porcelain, but they can supply handsome crystal chandeliers, modern ornamental wall brackets, or oriental brass trays mounted on wooden legs. It is, in short, a good place to browse for the odd exotic object to complete a room.

Finally, America House, which is associated with the American Craftsmen's Council, acts as a shop window for individual craftsmen in the United States only, and the items have to pass muster before a selection board. The quality is uniformly good, especially in rugs and wall hangings, which are generally woven with a simple stripe or in clean clear abstract designs, and in some beautifully finished wood chairs and stools. Again there is an emphasis on pottery and on (excellent) glass, but there are novelties like clocks with decorated ceramic faces. A few things such as the screens and plaques of colored glass look as if craft is trying to imitate mass production's imitations of craft, but all in all the organization has done a valuable service to craftsmen and buyers alike, not least in their architectural and interior design service, which marries craftsmen to architects. (C)



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AT PLATFORM, B. H. Hellman, publisher of Contract Magazine, and Norman Polsky, president of Fixtures Mfg., during firm's national sales meeting in Kansas City. The chair being shown was specially designed by Fixtures for TWA, and was used to illustrate the type of product modification often required in contract work.

## THE ABC'S OF CONTRACT SALES:

PUBLISHER OF CONTRACT MAGAZINE DISCUSSES KEY SELLING POINTS  
IN COMMERCIAL/INSTITUTIONAL FIELD AT NATIONAL SALES MEETING OF  
FIXTURES MFG. CORP. IN KANSAS CITY

**T**HE CONTRACT MARKET has begun to take on very definite characteristics, both in terms of the standards it has evolved for merchandise to be used in commercial-institutional applications, as well as in the sales engineering it demands of its manufacturing sources, B. H. Hellman, publisher of *CONTRACT Magazine*, told a recent national sales meeting of Fixtures Mfg. Corp. in Kansas City. Mr. Hellman was called in by the midwest manufacturer to talk to the firm's sales representatives about the problems and opportunities of the contract furnishings market. Up until recently the firm has serviced only one small segment of the contract field, namely, food equipment dealers.

Because of the heavy use that furniture and furnishing must undergo, the commercial-institutional customer is increasingly looking for a

"contract grade" of merchandise, and he prefers that this grade be defined in terms of objectively tested specifications, Mr. Hellman said. Such specifications, he continued, have developed very rapidly in the past few years, as a result of the efforts of large corporations, trade associations, and government agencies. "Many of their specs have been adopted by other organizations that purchase contract goods. The specs in fabrics and bedding developed by the American Hotel Association, for example, have been taken up by other types of establishments, such as schools and religious organizations," Mr. Hellman said.

"Selling to the contract customer is specialized selling," he continued. "You must plan the requirements of the job with the customer from its earliest stages. You people are already aware of this, no doubt, as a result of your experience

in selling the food equipment industry. I don't know what your exact sales techniques are, but I'm pretty sure that you have been called in to discuss a restaurant or a cafeteria with the owner while the job was still in the planning stage, and that you have been asked to help them decide what kind of chairs and stools would be desirable, how many, what finishes, what colors, and so forth.

"More or less the same thing applies in the contract field as a whole, but instead of dealing with one specialized group, as in the food service industry, you will be contacting an enormous variety of organizations. You will be involved in large-scale rather than relatively small-scale planning, because the contract field is a volume market that includes everything from hotels, motels, restaurants, offices, industrial firms, clubs, schools and colleges, to homes for the aged, beauty parlors, banks, government agencies, and transportation facilities.

#### **Two main groups**

"For the purposes of clarification, when we started *CONTRACT Magazine* we divided the contract field into main groups—1. the professional group, and 2. the management group. The professional group are the planners, contract designers and specifiers. They include a whole range of professionals—from architects to the contract departments of department stores. Some of them specify and buy, some specify only and leave the actual buying to others. Frequently, the purchasing becomes the function of members of group No. 2—that is to say, the purchasing agents of large corporations, hotel managers, college superintendents, boards of education, hospital procurement men, and so on. Let's not forget the government agencies, either—the General Services Administration, Veteran's Administration, State Department, etc., because together they constitute the biggest buyers of contract furnishings in the country.

"Sometimes it's a relatively simple matter to find out who makes the buying decisions—the man you must convince to include your product in his plans. For example, in the contract departments of large stores and mail order houses, there is a contract manager who both specifies and buys for all sorts of jobs—hotels, motels, offices, almost every type of installation I've mentioned, in fact. The contract furnisher, who plans and installs large jobs, is another instance where planning, specifying and buying functions are combined.

"When you come to the architect, the situation is more complex. Many architectural firms have set up interior design departments in recent years, for the simple reason that they don't like to lose the inside job after they've done the shell of

the building. However, the architect, unlike the contract department, does not buy. He specifies or recommends the furnishings to be used and turns his recommendations over to management. The actual purchasing may be done by the client, or the latter may turn it over to a general contractor for the interior.

"Time does not permit a detailed examination of every category in the professional group, but I think it's advisable to make a quick run-through of some of the others you will encounter in the contract field. There is the interior designer, who started out in residential work, but who now does a certain amount of contract work—either as an independent operator, or, more and more frequently, as a staff member of a larger organization that specializes in contract planning and furnishing. Then there are specialized store planners who design and install complete retail stores. There are specialized hotel planners—in many cases, these are the design studios of the hotel and motel chains themselves, such as Hilton, Sheraton, Holiday Inns, or Howard Johnson. Then there are office furniture dealers, many of whom have recently entered the picture as space planners with their own design studios. Finally, there are the specialized contract design firms whose development has been directly geared to the development of the contract field itself—firms such as *Designs for Business*, *Michael Saphier Associates*, or *Bank Building & Equipment Corp.*, a neighbor of yours in St. Louis.

"It should be emphasized that every category of professional I've mentioned, as well as every management category, is a potential customer for your products. When you approach these prospects, take the counsel recently given by an important member of the trade: 'To the manufacturer, the best advice is: Know your product. If we have a question, we don't want a secretary to read us a brochure over the phone. We usually have your brochure. Make sure your representatives are well-informed and never give us a fast answer just for the sake of answering. If the information we receive is faulty, the client will come to us with the complaints—not to you, the manufacturer. We are much more interested in receiving quick, accurate information than in the traditional smile, handshake, and liquid lunch.'

"In other words, don't forget that in the contract field, whether it's the architect, the contract furnisher, or designer, you're dealing with a sophisticated customer, one who doesn't want high-pressure salesmanship, but who does want and need the facts. Remember too that once you've gained his confidence and your products are on his recommended list, he will use them over and over again.

"The same considerations apply in dealing with group No. 2—management; that is to say, the purchasing agents, the hotel and hospital manag-

## ABC's OF CONTRACT SALES

ers, the school superintendent, the government procurement man, and all the others we've mentioned. In a great many cases they are specialists in materials and products, like their counterparts in the planning and designing end of the business. They are usually well acquainted with the accepted performance standards and specifications of the merchandise they are interested in—and therefore, the way to gain their confidence and get their business is to give them a straight, accurate story about your products, to show how those products perform, how they deliver maximum quality for minimum expense.

"It is important to remember, too, that the management group is responsible for the great bulk of the replacement buying that takes place throughout the country. On the new job, it is the architect, the contract planner, contract department, etc. that makes the buying decisions, but when it is a question of replacing furnishings that have outlived their usefulness, it's usually management that makes the decision to buy and decides what is to be bought. This is a big country, full of existing facilities of every type that periodically need to replace their furniture and furnishings. Although there is no definite figure on the replacement market in the contract field, it's been estimated that it is ten times as big as the original installation market. The replacement market is also one in which the decision to replace furnishings doesn't necessarily rest on the fact that they are worn out. There are such considerations as making the premises up-to-date, styling up in order to meet competition, etc. This gives the good salesman a chance to make the extra push that may result in a sale now rather than two years from now.

### Some definite business leads

"The contract field is so vast, embraces so many organizations and involves so many billions of dollars of sales that have nothing to do with the product you are selling, that it is absolutely essential for you the salesman to get some definite leads as to where to go and when to go there.

"One of the most important sources of leads for you are your ads in trade magazines. CONTRACT Magazine, as the specialized publication in the field, turns in qualified leads to advertisers every month from inquiries made on its Reader Service Cards. CONTRACT is the most important single medium for reaching the contract customer, and you may be sure that the leads you get are qualified ones and worth following up. The way you follow up will depend on what kind of organization has made the inquiry—an architect, a contract design firm, a school; as we have

indicated, the purchasing responsibility differs in different types of organizations.

"The American Hotel Association is an example of how you can use trade associations to help you track down business. AHA has a Hotel Buyers' Directory; it issues regular construction and modernization reports, and publishes product news about products offered for sale by suppliers who subscribe to AHA Merchandising Services. The annual fee for manufacturers who want to participate in these services is modest. Correspondingly, in each subdivision of the contract field, there are associations that can be of some degree of help in tracking down new business.

"As a company, Fixtures Mfg. should make a strong effort to get its products specified by the various government agencies. Get yourself on the list of manufacturers who are sent Invitations to Bid on government awards. Trips to Washington are imperative to acquaint the right people in General Services Administration, Veterans Administration, State Department and the Armed Forces with your products. To give you some idea of the gigantic quantities of furnishings the government buys, here is just one statistic: GSA, the biggest buyer, which buys for many government agencies, warehouses \$35 million worth of office furniture against future needs, replacing it in inventory as it is drawn out for establishments in this country and throughout the world.

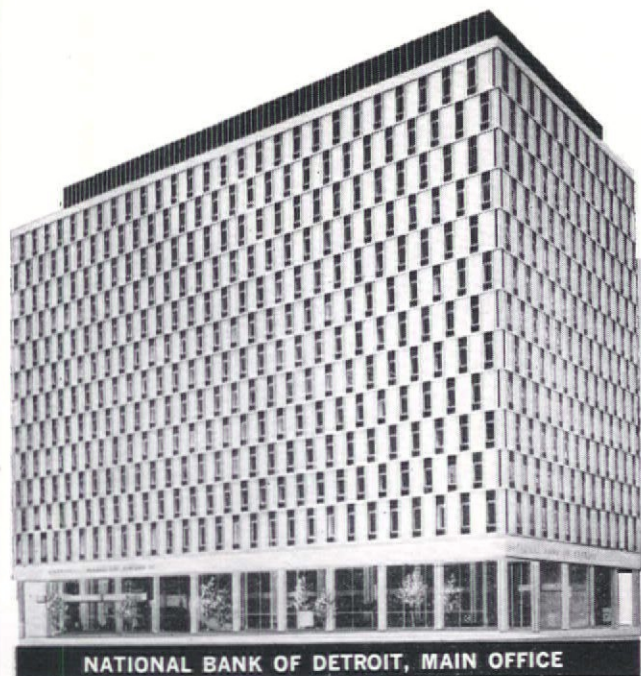
### Competition is sharp

"Beyond these sources of leads for new business, there's a lot of personal contacting to do and a lot of hard work in follow-up, because you're in a field where competition is very sharp—where you have to have a better mousetrap than the next guy and be a better salesman too. Part of being a better salesman—a very important part—is to let your prospective customers know what you are doing all the time—to advertise, to make periodic personal contacts, to create the right kind of direct-mail materials, the right kind of catalogs—to supply convincing information and to do it consistently.

"Finally, you should be willing when you deal with the contract market to make modifications in your product if the volume customer's requirements demand a specially constructed chair, for example, or an unusual type of bar stool. By so doing, your customer will come to regard you as not only a manufacturing source but as a service outfit upon whom they can call when they have special problems."

The degree of interest in the contract market on the part of the sales representatives and principals of Fixtures Mfg. can be judged by the fact that, following his talk, Mr. Hellman remained on the platform for 30 minutes answering questions about the contract furnishings field. (C)





Installed in the  
magnificent new  
National Bank of Detroit

*Allen*

# RUBBER-LOC

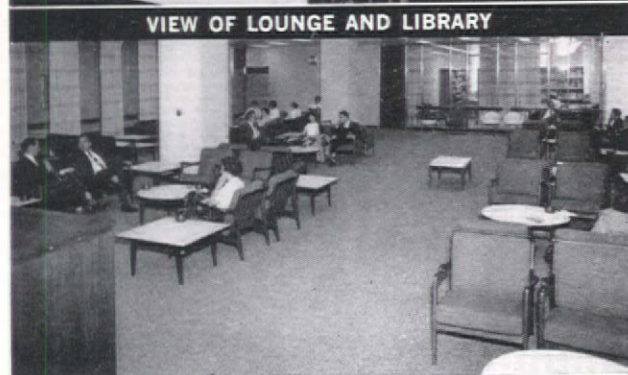
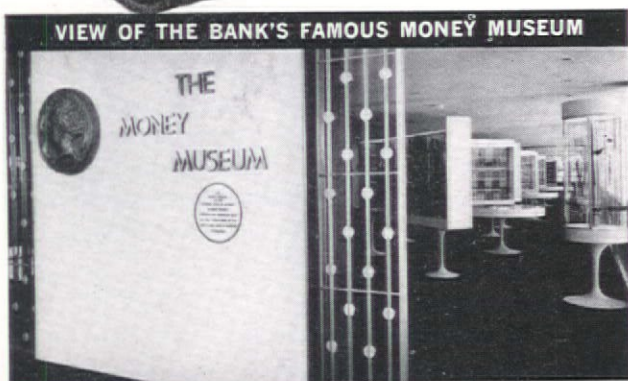
America's Luxury Rug Cushion  
as specified by  
W. B. Ford Design Associates, Inc.



America's leading designers and architects, such as W. B. Ford Design Associates, Inc., specify Allen Rubber-Loc for America's foremost buildings. Extra-heavy Rubber-Loc, 56 ounces per square yard, gives maximum carpet protection along with luxurious comfort underfoot. It takes the most grueling wear imaginable, making it ideal for all public buildings—especially where traffic is heavy. Alpine green Rubber-Loc has a patented rubberized waffle top, ribbed rubberized back, and shock-absorbing center of blended hair and India fibre. For the ultimate in carpet cushioning and for complete satisfaction—specify America's luxury rug cushion, Allen Rubber-Loc.

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New York: 295 Fifth Avenue • Chicago: 1336 Merchandise Mart



Circle No. 207 on product information card

# CONTRACT PRODUCTS AND SERVICES



Fixtures Mfg. Co.

## New table needs no base

No table base is needed for the new Solar Set introduced recently by Fixtures Mfg. Co. at the National Restaurant Show in Chicago. In this ingenious new group, the table top is supported by means of a steel pivot arm attached to each of the four chairs. The table top is as sturdy and rigid as any table supported by a base, according to the manufacturer, and at the same time has the great advantage of allowing the guests to sit down or leave the table without encountering any obstructions. The chairs pivot on casters that are fixed at an angle; by rotating one or more chairs and adding a small table, two extra places are provided. Table top is Formica, chairs are molded plywood and chromed steel. Complete sets are available with tables 30, 36, and 42 inches square.

Circle No. 221 on product information card



Belgian Linens

The Ruby Co.

## Belgian linens

New linen fabrics now at decorator houses and retail sources illustrate the diversity of weaves produced by Belgian craftsmanship. In addition to the standard linen-weave, there are rugged textures, soft homespuns, openwork casements, and sheer oatmeals. This new family of "linen-looks" is more readily available to consumers and decorators whose budgets preclude special printing, according to the Belgian Linen Association. Designs are widely diversified ranging from traditional florals, stylized damasks, fresh spring motifs to contemporaries in bold scales. Two examples are shown here. At the right, Tropicana, designed by Roger Jensen, is screen printed on sheer white Belgian linen with 8 inch repeat and is available through Rowen Fabrics. At the left is Bantu, designed by Ben Rose, screen printed on medium weight Belgian linen with a 36½ inch repeat. Source is Ben Rose Fabrics.

Circle No. 222 on product information card



## Ruby ceiling fixture

This five-foot ceiling fixture by The Ruby Co. combines antiqued brass, globes in ruby, milk-white or satin, and clear-glass chimneys. Last month, when we ran this photo, the chimneys hung downward, which, as Ruby Co. points out, is never the case. This month, the chimneys point upward, as they should, and our make-up editor is standing on her head, by way of punishment.

Circle No. 223 on product information card



**Fiberglas chair by Simmons**

Saddle seat and contoured back are features of this new chair by Simmons Co., which is made of rugged reinforced Fiberglas. Shell cannot crack or chip, according to the manufacturer, and colors, of which a variety are offered, will not fade. Leg assembly is steel, available either painted or in chrome, and is attached to the shell with a method that eliminates unsightly screws or rivets. Upholstery, Naugahyde or breathable Nauga-weave, by U.S. Rubber, can be wiped clean with a cloth. Made with straight legs for dining areas, with wall-saver feature for other locations. Arms with upholstered caps are another optional feature.

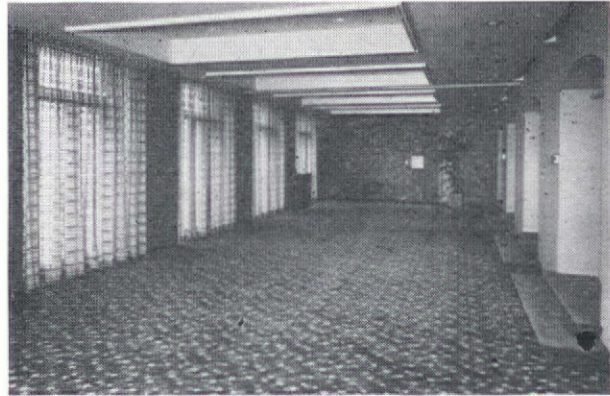
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Circle No. 208 on product information card

**L. Jones**

**carpets some of the world's smartest floors!**

- Princeton Inn, New Jersey
- Designed by Sally A. Dryden, A.I.D.
- Carpeting furnished by L. JONES & CO., Inc.

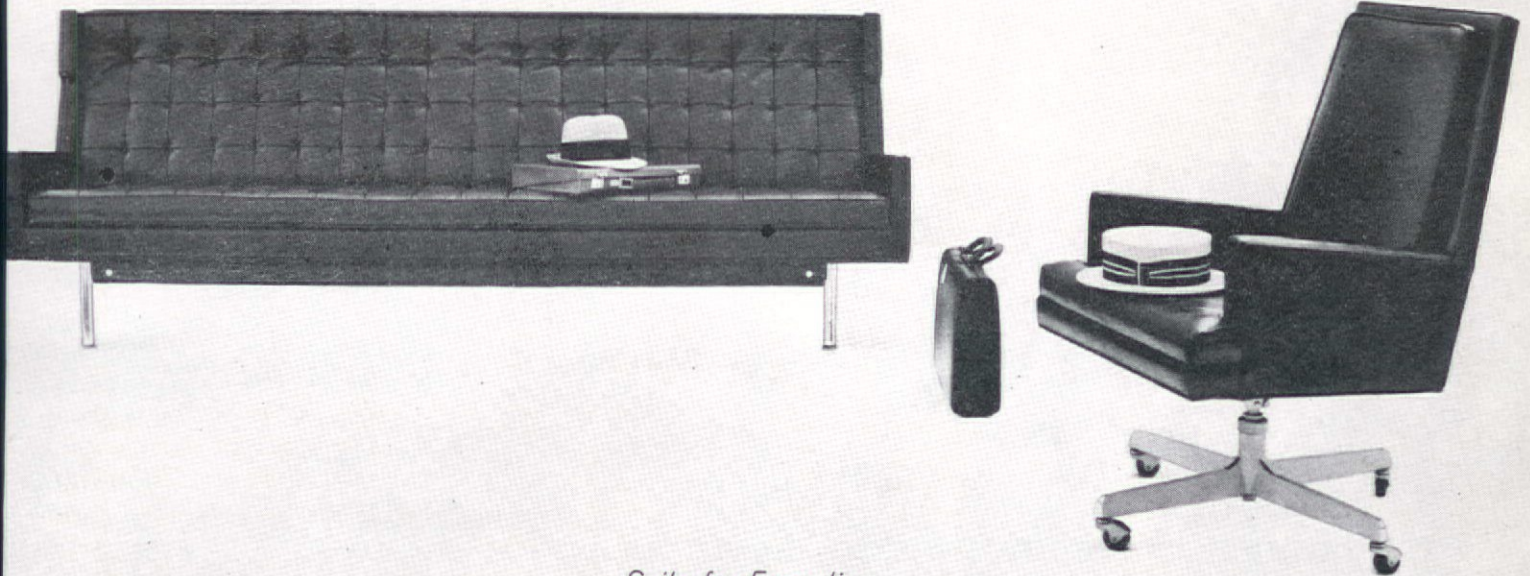


How can you be sure of the quality of the carpeting you select—its installation and servicing? Your peace of mind is secure, your reputation is in good hands when you rely on the time-proven integrity of L. Jones' quality-controlled planning, selection, workroom and installation services.

**L. JONES & CO., INC.**

Floor Covering Specialists for Over Half a Century  
19 East 53rd St., N. Y. 22 PLaza 5-4900

Member: Decorators Floor Covering Assn., Inc.



*Suite for Executives*

The new Contract C sofa is definitely presidential timber—walnut and polished aluminum base, available in 7 lengths from 2' to 9'. The Executive Chair, 1020, swivels and glides, on aluminum or walnut base. For both sofa and chair, choose from scores of nylons, woolens, plastics and leather, as well as handsome, durable Craftex fabrics. Write for free Contract Division catalog, or send \$1 for complete illustrated catalog, Dept. C27, Metropolitan Furniture, 950 Linden Avenue, So. San Francisco, California.

**METROPOLITAN** 

Circle No. 209 on product information card

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## DURABLE and SMART furniture



No. 8289  
Wall-Saving Arm Chair

Wide assortment of chairs and tables. See your dealer or write us for our distributor's name.

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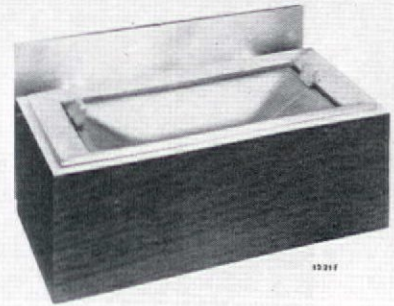
Circle No. 211 on product information card

## PRODUCTS & SERVICES

CONTINUED

### Rectangular wall-mounted urn

A new, large capacity wall-mounted urn in solid aluminum, bronze (gold), brass, stainless steel, and Formica has been designed by McDonald

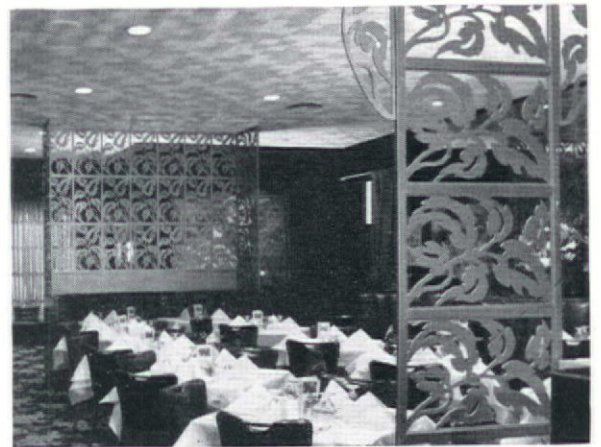


Products Corp. This rectangular wall-mounted urn can be supplied in metal, wood, or Formica to match the decor. Heavy stainless steel blades empty debris into a large removable aluminum inner bucket. Mounted waist high, it encourages smokers to lay cigarettes and ashes in the urn instead of tossing in the general direction of a floor urn.

Circle No. 225 on product information card

### Jaffre decorative grilles

Jaffre Products Corp. has available a variety of grilles and luminated module units, each versatile enough to serve several applications. The Ply-Grille unit, shown here in a recently completed restaurant, serves as partial and full room divid-



ers with two major archways. Another item, recently introduced by Jaffre, is the illuminated module unit called Modulite. These units can be coordinated by pattern with ceiling-to-floor room dividers, illuminated ceilings, sliding panels, interior shutters, shoji panels, and screens. Versatility is offered in its multi-modules, a variety of painted and natural wood finishes, and by the choice of number of lights suspended. A decorative touch is added with Jaffre's Ply-Grilles.

Circle No. 226 on product information card

**New Kroehler contract lines**

Entering the contract field in a big way, Kroehler Mfg. Co. introduced five new collections of hotel-motel furniture last month. Three of the five groups the company describes as "more elegantly styled" to satisfy the demands of hotels and motels for furniture above the run-of-the-mill level. These three are called Classic, Continental, and Romanesque, and are traditional in styling. The other two lines, Traveler and New Idea, are contemporary in styling. In the Classic group, a distressed pumice finish on cherry is highlighted by gold-anodized aluminum molding on the drawers and bed panels. Continental uses an African veneer called Turrae, highly figured and dusky brown in color. Romanesque features intricate carving on the bed panels, plus a lattice-topped mirror, all in cherry fruitwood finish, accented by antiqued brass drawer pulls. White plastic tops are offered as an optional feature in the New Idea group, which employs a patina walnut veneer. Traveler is finished in a warm black-colored walnut, accented by white plastic bolsters on the headboard. Each collection includes Kroehler's "multi-desk," which incorporates writing, storage, luggage, and TV space all in one. The "multi-desks" are available with three, four or five drawers, with left or right hand luggage



Kroehler's Continental group.

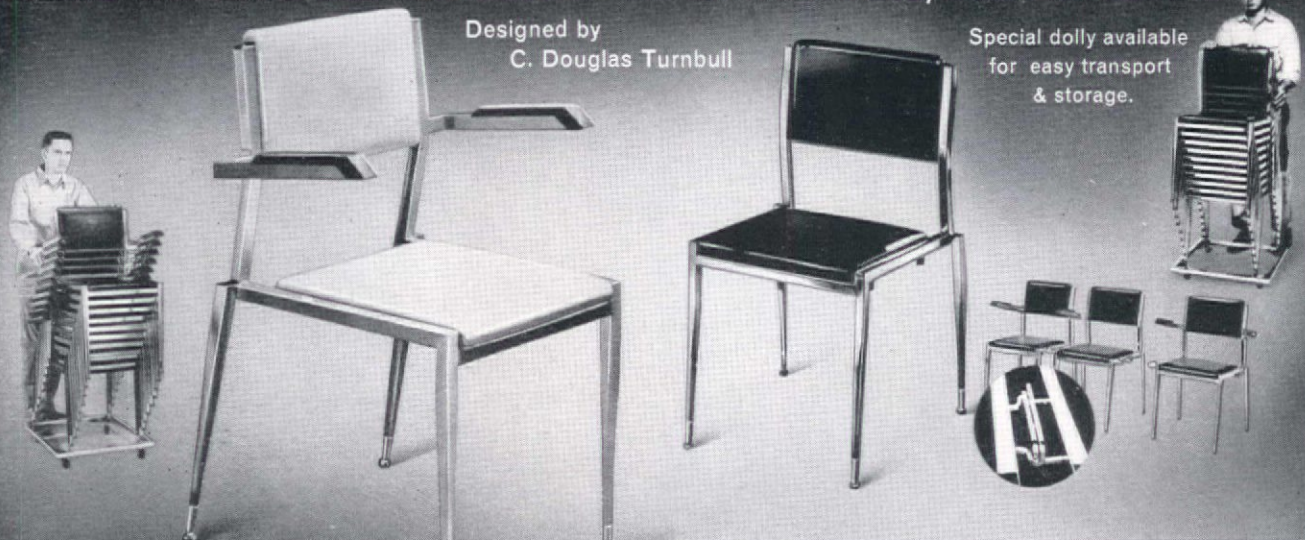
racks. Additional space is provided in the six-drawer double dressers and chests found in several of the collections. Other pieces include tight and loose-cushion lounge chairs, desk chairs, and dresser desks. Night tables and headboards are offered either wall-hung or free-standing, beds are made in both twin and double sizes, and all tops are covered with plastic laminates that match wood colors and grains.

Circle No. 227 on product information card

**KUEHNE PRESENTS THE NEW CLASSIC CHAIR... WITH BIG, BUILT-IN BONUS!**

Designed by  
C. Douglas Turnbull

Special dolly available  
for easy transport  
& storage.



It stacks! It gangs!  
Mixed or matched! Arm chair has  
hand-rubbed, oil-finished  
walnut arm caps.

Complete line of table tops, bases,  
lounge chairs, settees and  
bar stools also available.

Our 40th Year  
**KUEHNE**  
MANUFACTURING COMPANY  
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Dept. C **KUEHNE** MANUFACTURING COMPANY  
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Gentlemen:

I'm interested! Please send me complete information on

- stacking-ganging chairs
- table bases & tops
- lounge chairs & settees
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Firm Name \_\_\_\_\_

Address \_\_\_\_\_

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Circle No. 212 on product information card

Circle No. 213 on product information card

# MADISON

FURNITURE INDUSTRIES

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Arthur Umanoff's fresh design and the quality controlled manufacturing of the Madison collection of contemporary furnishings make them readily adaptable to either industrial or residential application. Write for illustrated literature.




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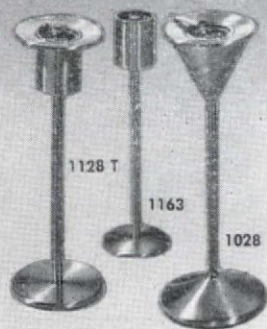
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in Many Designs for Modern or Conventional Interiors.



Write for Catalog showing all types of smokers accessories, wall urns, floor urns.



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274 DUK-IT BUILDING • BUFFALO 10, NEW YORK

Circle No. 215 on product information card

## PRODUCTS & SERVICES

CONTINUED

### New Downs' carpeting

Downs Carpet Co., Inc. introduced three new grades at the June Market: Access, shown here, Conclusive, and Venture Square. Access, a con-



tinuous filament nylon, has a high-low look construction with cobblestone motif. This tufted carpeting is available in 9 colors, 12 and 15 foot widths. Approximate retail, \$6.95 per square yard. Conclusive is all-wool tufted deep nubby cut-pile and comes in 13 high-style colors and in 12 and 15 foot widths; \$14.95 per square yard. Ventura Square is space-dyed Cumulofit Filament nylon. This tufted line has variegated texture in seven color combinations featuring multiple and contrasting shades. Widths are 12 and 15 feet; approximately \$9.95 per square yard.

Circle No. 228 on product information card

### Collegiate model

Plastics and metal are combined in the new Howell Collegiate tablet arm chair, model A204. The fiberglass seat is attached to the tubular frame with four molded-in bolts so that no met-



al screw heads show on the seating surface. The frame is welded into a strong one-piece unit. The stainless steel glides have rubber cushioned fillers that allow adjustable feet to stay flat on floor if chair is tilted. Tablet arm has walnut woodgrain laminated plastic top surface.

Circle No. 229 on product information card

## MANUFACTURERS'

### LITERATURE

New and comprehensive literature on rubber stair treads, mats, and related accessories of The R.C. Musson Rubber Co. is now available. The 8-page folder contains photos, cross-section drawings, complete specifications, and model numbers of all Musson products, along with helpful installation information. Items covered include various models of heavy-duty rubber stair treads, landing coverings, stair risers, perforated entrance mats, link mats, nosing, rubber window sills, rubber kick plates for doors and walls, and adhesives.

Circle No. 230 on product information card

A revised "Installation Specifications" wall chart, for at-a-glance reference, is being offered to resilient flooring dealers by the Armstrong Cork Co. Chart includes recommendations for installing resilient flooring of all types, types of adhesives to use, subfloor preparation plus other up-to-date recommendations.

Circle No. 231 on product information card

Baumritter Corp. has produced a comprehensive contract furniture catalog that illustrates its wide range of seating and case goods. Detailed descriptions; material and construction specifications; samples of finishes on plastic, wood and metal furniture; plus swatch cards.

Circle No. 232 on product information card

Literature is now available on "Omni," a system of modular furniture that solves storage problems by providing unlimited variations for functional and decorative use of wall space from floor to ceiling. Adjustable brackets position anywhere on the spring loaded "Omni" poles. Published by Structural Products, Inc.

Circle No. 233 on product information card

Chairmasters, Inc., N.Y., manufacturers of wood seating equipment for the contract market, have announced the publication of their 1962 catalog featuring over 150 chairs and bar stools, specifically designed for the hotel, restaurant, club and institutional trades. The catalog also features a variety of styles and booths, banquettes, tables and bars as well as specialty items for these markets.

Circle No. 234 on product information card

The art of Philip LaVerne—melding bronze with pewter to produce metal tables that both act and ornament, is illustrated and described in a newly released 28-page catalog.

Circle No. 235 on product information card

*you'll like*

# Brunswick

## CHAIRS



*of advanced design*

*Really Rugged*



**LIFETIME FIBERGLASS**  
*in 12 decorator colors. Steel  
understructure finish is  
metallic beige. 8 sizes. They stack.*



*Smart, Indeed*

**LIFETIME FIBERGLASS**  
*in 6 decorator colors. Gleaming  
polished chrome understructure  
and solid walnut, contoured  
Danish floating arms.*

SEND FOR information and prices on Brunswick Chairs, Tables, Settees and Movable Cabinet. **Brunswick Corporation, 2605 East Kilgore Road, Kalamazoo, Michigan.**

Circle No. 216 on product information card

**SWEET SHAPE OF SUCCESS...**

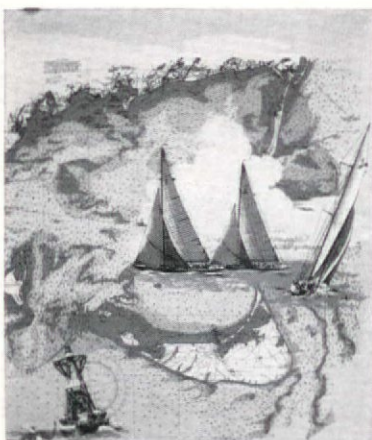
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THE SEATING SMASH OF THE YEAR!

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Elegant new Scultpura  
... contoured for  
greater beauty  
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seating comfort.  
A whole ward-  
robe of colors.  
Sculpted in six  
decorator  
shades...  
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model in 88  
combinations!

Stack up  
... or gang together

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Write Dept. 955 for literature on Scultpura and Reserve Seating



A spanking breeze, sparkling waters... MARINER\*, one of 13 trend-setting new designs in GKB's latest hand-print mural book "Passports". MARINER is 9' 4" wide, top-most point of design 4' 1". Available through interior decorators and leading wallcoverings stores. Send for free full-line folder. Full-color miniature of MARINER 25¢.



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NEW YORK DECORATOR SHOWROOM, 515 MADISON AVE., NEW YORK 22, N. Y.

Circle No. 218 on product information card

**Are there several people in  
your firm who read CONTRACT?**

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**CONTRACT**

THE BUSINESS MAGAZINE OF  
COMMERCIAL/INSTITUTIONAL FURNISHINGS

**BOOK REVIEW**

**Inside Design**, by Michael Greer, Doubleday & Co., Garden City, New York, 1962. 256 pp., \$13.95.

Although this new book by Mr. Greer is not directed to the contract field, it is a sprightly work, well-written and handsomely illustrated with 124 plates of interiors, 24 of them in full color. A few office settings are shown and discussed, but the value of "Inside Design" lies rather in its knowing way with the problems of design, with the enjoyment and appreciation it conveys of periods, styles, and objects. There is, for example, a diverting passage on how to use animal skins, as well as very informative ones on galloons, consoles, creil, tole, gimp, trompe l'oeil, and a host of other subjects. Here is Mr. Greer on pairs: "Two of almost anything are better than one, provided one of it is better than none... Avoid placing more than three or four pairs in a room, or they'll give you the uneasy sensation of seeing double. Among even numbers, the only really satisfactory ones are twos (as in pairs) and four (as in legs)." Mr. Greer's wit is sustained, his knowledge of the field exemplary, and his taste unexceptionable.

**CLASSIFIED ADVERTISEMENTS**

Rates: \$10.00 per column-inch, payable with order. No extra charge for box numbers. Forms close 5th of each month.

**HELP WANTED**

**CONTRACT FABRICS SALESMEN:** Leading manufacturer of extensive popular-priced contract line of drapery, case-ment, upholstery, and bedspread fabrics has the following two territories open: the West Coast area and the Washington, D.C.-Pennsylvania-Maryland-Virginia area. Will consider only salesmen experienced in calling on hotel suppliers, contract interior firms, architects responsible for specs, contract departments. Can carry non-conflicting lines. Box A-67, CONTRACT.

**SALES HELP WANTED:** Wall coverings: quality vinyls, fabrics, wood veneers; solicit designers, decorators, architects, etc.; drawing against high commissions; have contract dept. Kalflex Inc., Mr. Klein, MU 4-5106.

**CONTRACT MANAGER:** Experienced man to direct all phases of department for wholesale furniture distributors. Must be a go-getter! Unlimited opportunity with progressive organization in southeast Florida (not Miami or Fort Lauderdale.) Write full details. Replies confidential. Box A-68, CONTRACT.

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# DIRECTORY OF CONTRACT SOURCES

Page		Reader Service No.	Page		Reader Service No.
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	<b>Aero Service Corp.</b> (relief maps & globes) 210 E. Cortland St., Philadelphia 20, Pa.	GL 7-3000		<b>Delphic Arts</b> (fine arts) Empire State Bldg., New York 1, N.Y.	LO 5-1766
	<b>Air Wall, Inc.</b> (partitions) 16714 S. Garfield Ave., Paramount, Cal.	ME 4-3116		<b>Denst &amp; Miles, Inc.</b> (wallcoverings) 7355 S. Exchange Ave., Chicago 49, Ill.	SA 1-5515
41	<b>Allen Industries, Inc.</b> (rug cushion) 1927 Leland St., Detroit 7, Mich.	TE 2-5656 237	3rd Cover	<b>Directional Contract Furniture Corp.</b> (furniture) 41 E. 57 St., New York, N.Y.	PL 1-3350
	<b>Allied Chemical Corp. Fiber Marketing Dept.</b> (floorcoverings) 261 Madison Ave., New York 16, N.Y.	HA 2-7300		<b>Dow Chemical Co.</b> (textile fibers) 350 Fifth Ave., New York 1, N.Y.	PL 7-8300 210
	<b>Altamira</b> (lamps) 125 E. 55 St., New York 22, N.Y.	PL 3-7644		<b>Drapery Corporation of America, Inc.</b> (fabrics) 30 N. Dean St., Englewood, N.J.	LO 7-2343
	<b>America House</b> (arts & crafts) 44 W. 53 St., New York 19, N.Y.	PL 7-9494	7	<b>E. I. Du Pont De Nemours &amp; Co. (Inc.)</b> (vinyl upholstery), Wilmington, Del.	PR 4-3365
44	<b>American Chair Co.</b> (furniture) 911 N. 11 St., Sheboygan, Wis.	GL 7-5027 210		<b>Durham Mfg. Co.</b> (chairs) 700 S. Council, Muncie, Ind.	AT 2-2244 195
	<b>American Furniture Co.</b> (furniture) Martinsville, Va.	ME 2-9843		<b>Early American Chair Co.</b> (chairs) 2843 Washington Ave., St. Louis 3, Mo.	JE 5-4666
	<b>American Viscose Corp.</b> (fibers) 350 Fifth Ave., New York 1, N.Y.	LA 4-7200		<b>Eastman Chemical Products, Inc.</b> (fibers) 260 Madison Ave., New York 16, N.Y.	OR 9-1820
11	<b>Herbert Arnot, Inc.</b> (paintings) 250 W. 57 St., New York 19, N.Y.	CI 5-8287 200		<b>Empire State Chair Co., Inc.</b> (chairs) 424 Madison Ave., New York 17, N.Y.	PL 3-5881
	<b>Artistic Drapery Mfg. Corp.</b> (draperies) 14753 Aetna St., Van Nuys, Cal.	ST 2-1830		<b>Englander Co., Inc.</b> (foam mattresses) 1720 Merchandise Mart, Chicago 54, Ill.	WH 4-6700
	<b>Baumritter Corp.</b> (furniture) 145 E. 32 St., New York, N.Y.	MU 3-5000		<b>Firth Carpet Co.</b> (carpeting) 295 Fifth Ave., New York 16, N.Y.	MU 9-8224
	<b>Beautycraft Furniture Industries, Inc.</b> (furniture), 1301 N.W. Seventh Ave. Miami 36, Fla.	FR 9-7667	9	<b>Fixtures Mfg. Corp.</b> (chairs) 1641 Crystal, Kansas City 26, Mo.	CH 1-4500 198
	<b>Belgian Linen Association</b> 280 Madison Ave., New York 16, N.Y.	MU 4-7147		<b>General Electric Co. (Textolite Division)</b> Coshocton, Ohio	MA 2-5310
	<b>Bigelow-Sanford, Inc.</b> (carpeting) 140 Madison Ave., New York, N.Y.	OR 9-3000		<b>General Tire &amp; Rubber Co.</b> (rug underlay) Jeannette, Pa.	
48	<b>George K. Birge Co., Inc.</b> (scenics) 227 E. 56 St., New York 22, N.Y.	PL 3-4157 218		<b>Gilford Leather Co., Inc.</b> (wallcoverings, upholstery fabrics) 515 Madison Ave., New York 22, N. Y.	PL 3-3356
	<b>Bonnie Looms Ltd.</b> (fabrics) 275 Fifth Avenue, New York, N.Y.	OR 9-1922		<b>Globe Furniture Co.</b> (furniture) High Point, N. C.	888-4595
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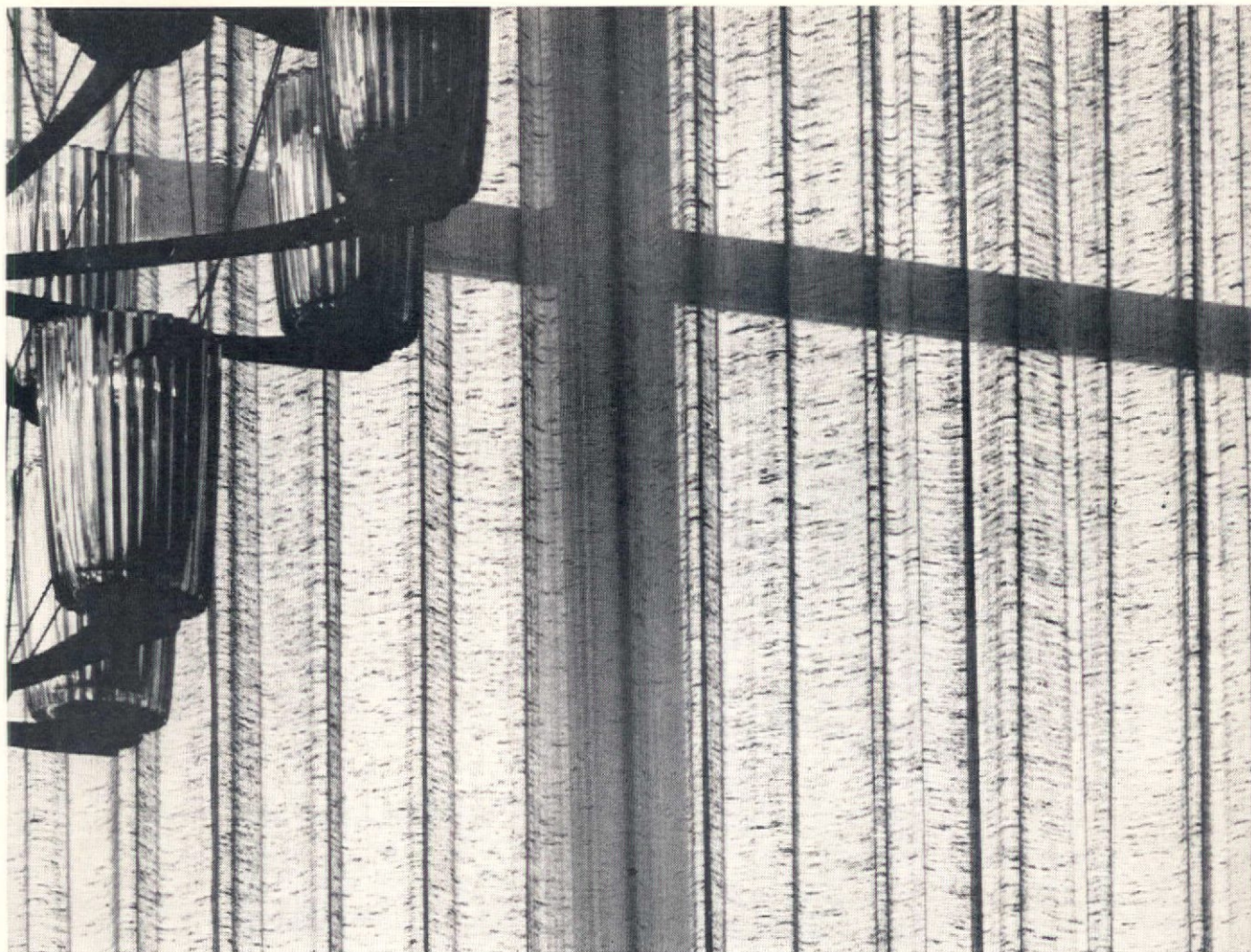


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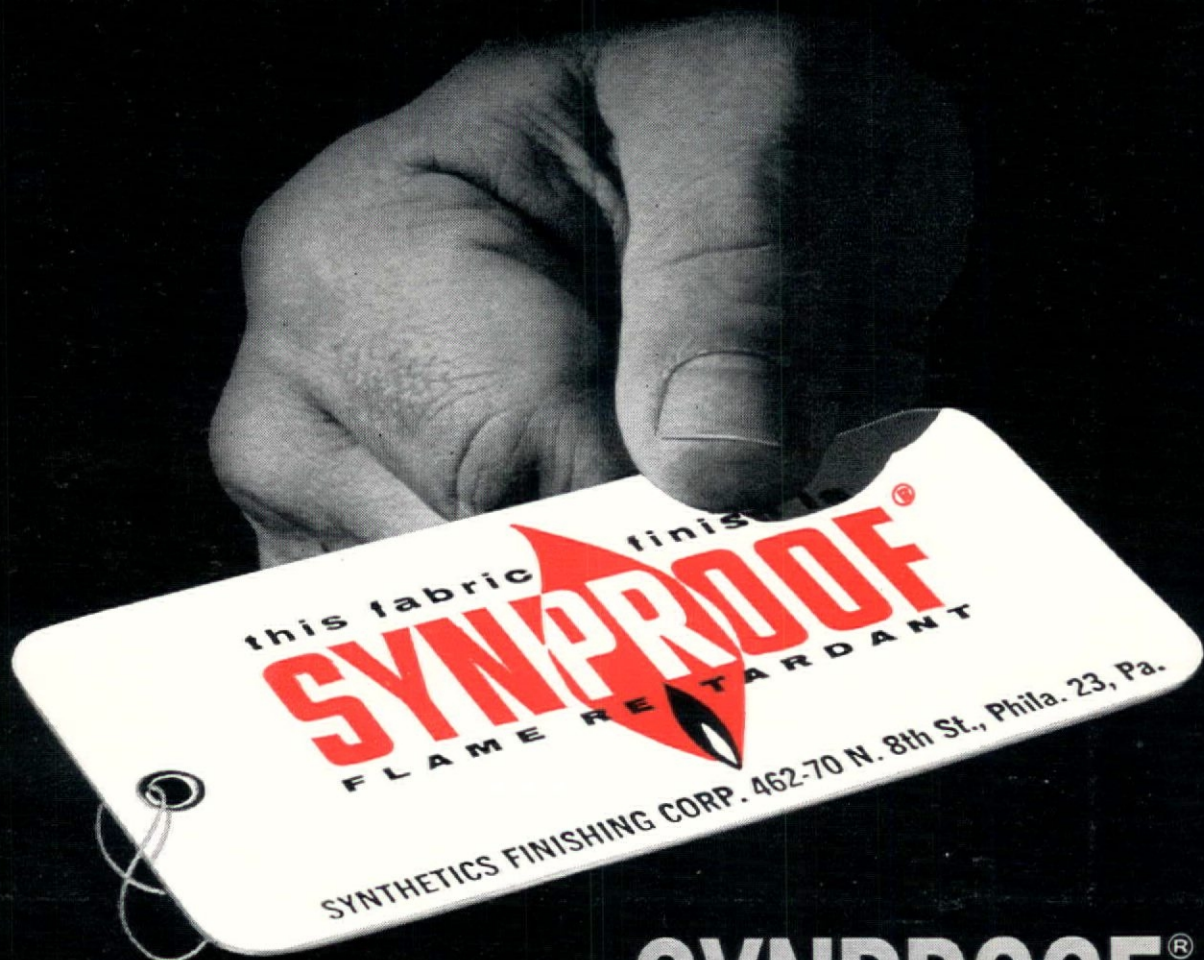
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