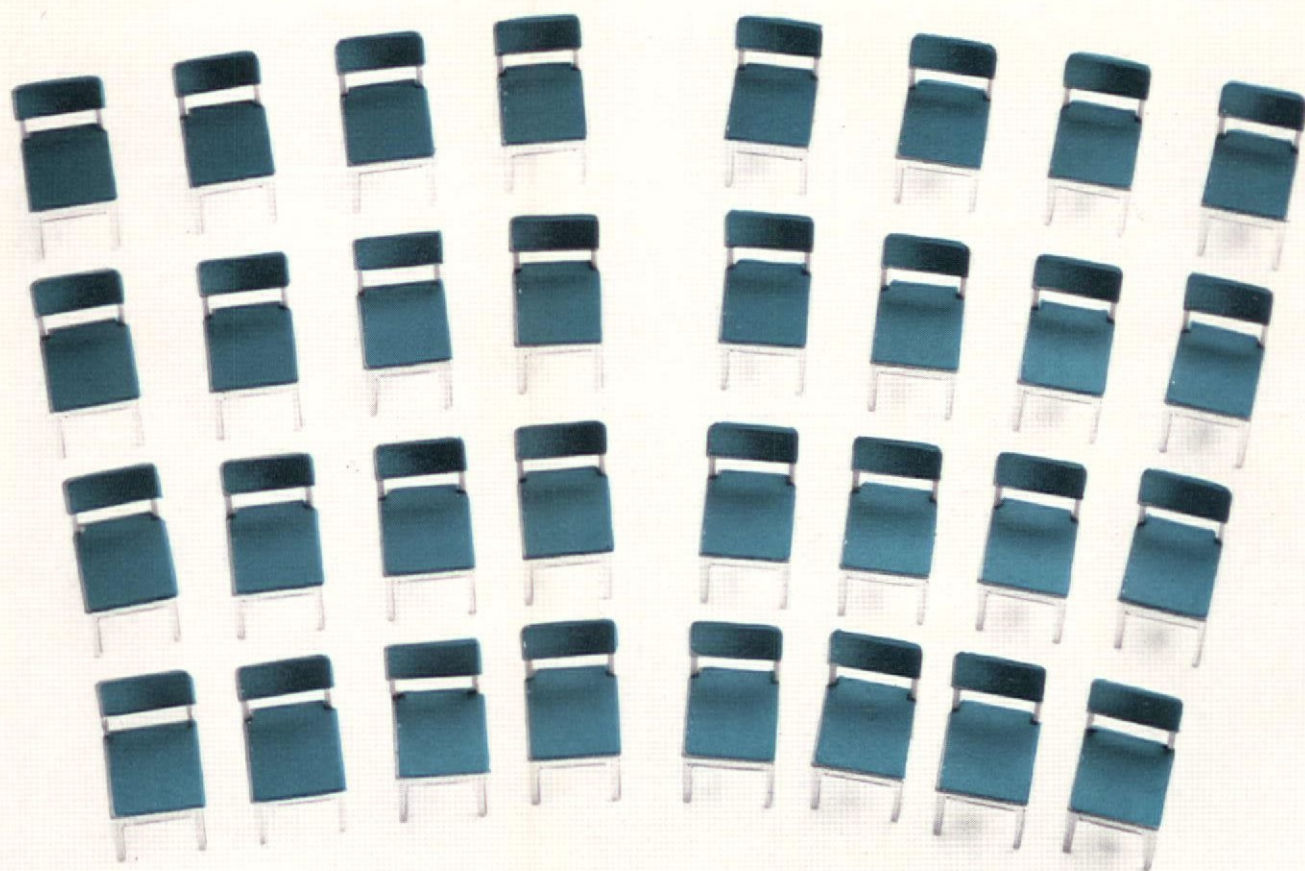


# CONTRACT

BUSINESS MAGAZINE OF COMMERCIAL / INSTITUTIONAL FURNISHINGS • JULY 1966



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along the Rheingold beat at the World's Fair . . .

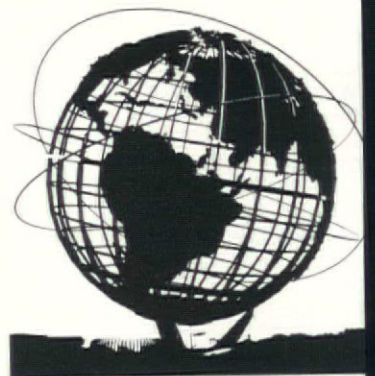
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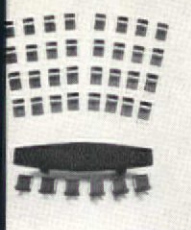
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# CONTRACT



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## GENERAL MANAGER

Lawrence Gralla

## ADVERTISING DIRECTOR

Milton Gralla

## ASSOCIATE EDITORS

Anne Fallucchi  
Patrick J. Galvin  
Susan Branch

## EDITORIAL CONTRIBUTORS

Ruth Kain Bennett (Chicago)  
Seymour Evans  
Ash Gerecht (Washington)  
Lawrence Lerner  
Vivien Raynor

## SEARCH DIRECTOR

David H. Silver

## PRODUCTION MANAGER

Morton L. Silverman  
Dale Lederer, *assistant*

## REPRESENTATIVES

### NEW YORK

Frank Rizzo  
Eastern Manager  
Gralla Publications  
566 Seventh Ave.  
Pennsylvania 6-3975

### CHICAGO

Marshall D. Siegel  
Midwest Manager  
Gralla Publications  
6 N. Michigan Ave.  
Dearborn 2-1452

### CLEVELAND

Ted Preyss, Jr.  
Gralla Publications  
3535 Lee Rd.  
921-6860

### ATLANTA

Joe H. Howell  
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# CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS

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## COMING IN CONTRACT

AUGUST—A comprehensive review of new contract products of every type that have been introduced in the past few months. In addition to this all-product coverage, August will contain a special section on Lamps and Lighting, with an analysis of recent developments in that field.

SEPTEMBER—The Pan Am, a study in depth of the largest commercial/institutional interior job in the world (2.3 million square feet), every foot of it planned and furnished by professionals in the contract industry. Our analysis and photographic coverage will include not only the vast office spaces in the Pan Am, but its banks, restaurants, stores, and other facilities as well.



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## LETTERS

### Form vs. Function at Yale

Dear Sir: We are in the planning stages for a new \$40 million campus. I read Lawrence Lerner's article, "Form vs. Function at Yale," in your May issue and was so impressed with it that I showed it to our President.

May I have your permission to reprint the article and distribute it to all our architects, deans, and department heads?

ROBERT H. TOLLERTON  
Business Manager  
Rochester Institute of Technology  
Rochester, N.Y.

*Permission enthusiastically granted.*—ED.

Dear Sir: Lawrence Lerner's article, "Form vs. Function at Yale," in the May issue evoked a great deal of praise in this office. I visited Paul Rudolph's School of Art and Architecture this past winter while it was in use. On the one hand, I could not help but stand in awe of a master of structural integrity, spatial continuity, and sculptural volumes. On the other hand, I became infuriated at the complete lack of concern for the human being.

You have touched on a sore spot in our profession, and that is the driving necessity to strain for *coup* after *coup* in the interest of abstract principles of conceptual design to the detriment of human performance within the structural space.

Just one minor negative comment. Mr. Lerner stated: "It is a striking oasis in a mediocre neighborhood." Can Lou Kahn's Art Museum directly across the street be termed mediocre? That particular building achieves rather well an environment eminently suited to the particular demands made of it. Most enjoyably as well, the Kahn museum accomplishes this end comfortably and quietly, with calm urban confidence.

My only further comment is that Mr. Lerner's article might well have appeared side by side with those bestowing unqualified praise.

JOHN GLASS  
Eshbach, Pullinger, Stevens & Bruder  
Architects-Engineers  
Philadelphia

Dear Sir: I found Mr. Lerner's article provocative and interesting, even though I am a Yale alumnus. I do think, however, that Mr. Lerner should have suggested ways to remedy the building's defects, particularly the problem of light.

STANLEY PROWLER  
Architect-Designer  
New York City

Dear Sir: I found the article "Form vs. Function at Yale," by Lawrence Lerner, in your May issue, of exceptional interest. It's a lot more analytical and more truly critical than most such reviews that are published nowadays. I plan to keep the article in my permanent file.

KURT ERIC YOUNGSTROM  
Kansas City, Mo.

### Symposium of value

Dear Sir: I just wanted to let you know how much I enjoyed the NOFA-D Symposium, which was an outstanding feature of the National Office Furniture Show. The panel Ben Hellman led in a discussion of space planning gave a great deal of enlightening information and also provided an enjoyable morning for me and, I am sure, all the others who attended. Although I was unable to see Mr. Hellman after the symposium, I thought I should tell you how much the panel discussion impressed at least one visitor to the Symposium.

L. E. WICKLUM  
Simpson's  
Toronto, Canada

Dear Sir: Never have I attended a better prepared panel. Not only were you most astute in your selection of participants but the questions planned, etc., were great.

As you may or may not know, in all probability, somebody else will be in charge of the Symposium next year because I wish to concentrate my time on the expansion of the National Office Furniture Association Designers program; however, I feel sure that with the beginning made this year, something can be worked out to expand the space planning aspect under your able leadership.

MOSELLE T. MEALS, Director  
National Office Furniture  
Association Designers  
Chicago, Ill.

### Design services for schools

Dear Sir: Your May article, "The School Furnishings Market," by Ruth Kain Bennett, was of great interest to me, particularly since a large part of my interior designing is now for universities. This is truly an extensive, relatively untapped field for design expression.

Part of the interior designer's work with schools is advising types and quality of furniture. Price alone is very seldom the prime factor. In the past few years I have placed through the school purchasing departments well over three-quarters of a million dollars worth of furniture.

Most schools can use the services of a designer, but are hesitant because of the supposedly high cost of interior designers.

On one job alone I saved a school over \$50,000 that they were going to spend on furniture before I was called on job. I gave them the same quality quantity by better planning and follow-up and at the same time allowed them to turn \$50,000-plus to the general school funds. I believe most schools can actually save many dollars by hiring competent designers instead of insisting on unexperienced people in their purchasing of to do the specifying. There are so many schools that retain designers, much the same way I am with the University of Miami.

BILL BRINKMAN,  
Brinkmier-Brown Design  
Miami, Fla.

### Battle of the footcandle

Dear Sir: Congratulations on devoting space to lighting in your April issue ("Light Levels and Visual Acuity," Brock Arms), for lighting is an important part of any interior—residential, commercial, or industrial.

Lighting is for people and must fulfill esthetic requirements as well as visual needs. The battle of the footcandle fought between illuminating engineers and architects and interior designers should resolve itself in mutual concern for lighting as a design tool, as well as a functional necessity. The two are not mutually exclusive.

The higher levels of light now recommended can still be effective esthetically, adroit handling of light and shadow pattern or variations in planes of brightness outside the immediate visual task area.

I, too, find vast areas of even brightness boring, and delight in going home to a candlelit dining table (supplemented with an average of 10 FCs of general illumination).

ELIZABETH A. MEEH  
Residential Lighting Specialist  
Sylvania Electric Products, Inc.  
Salem, Mass.

Dear Sir: We appreciate your picking up Brock Arms' comments from the NOFA-D Design Symposium on page 62 of your April issue.

Undoubtedly your copy came from an original transcript, because it contains a statement, which was later corrected. We are referring to line 5 and the sentence which reads: "Visual acuity is on a logarithmic curve." This should read "Visual acuity is *on* a logarithmic curve."

We pass this information on to you in your records, in the event that any of your readers might question the statement as it appears.

RACHEL CLAVARELL  
Perkins & Williams  
Chicago, Ill.



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## OUR WASHINGTON REPORT:

- Building forecast optimistically viewed
- Defense Department buying blocked
- Congress cuts army office funds

SOME good news, mixed with some which apparently may not be so good, is emerging for the contract furniture and furnishings fields in the latest developments here. The good news—if the extremely prophetic forecasts of government experts continue to come in—is that these officials do not by any means share the jitters about office building that are spreading through the press. In fact, these experts think that the U.S. office building boom has just begun, and that it has a long way to go. Somewhat similarly, they don't agree with doomsters that apartment building—another source of contract volume—is on the way down at this point. They feel there's a lot of life in that, too.

But one area, directly involving federal procurement, doesn't seem laced with hope, although the final decision is not yet in. This concerns continued federal procurement of furniture for the 400,000 Defense Department family housing units. Purchasing for offshore-based units continues, but purchasing for units on mainland U.S. has been blocked for some months. The Department has been studying the situation. The first phase of this study, locating and identifying the furniture inventory is complete. The rest of the study is scheduled for completion by January 1, when the military services hope to have an "equitable and economical" policy. Pending this decision, only minor amounts have been budgeted for furniture procurement for U.S. bases except Alaska and Hawaii.

The signs would point to any future Defense Department buying for mainland use, through the General Services Administration, being cut out almost completely, or sharply reduced. Congressmen show their concern for the question of upkeep, costs of repairing damage, and the total dollar figure for this large housing operation. In



dition, the private home-building industry has now made its first frontal attack on the concept of on-base housing. And Congress continues to fund the units the Department requests, in a two-part slice each year.

#### State Department plans

The State Department included \$2.5 million in its budget for fiscal 1965, which began July 1, for furniture for its overseas posts. It plans to make available prototypes of American furniture of good design and construction for use in Foreign Service residences to manufacturers in Cairo, as it has already done in New Delhi, India. It has been buying some furniture in India and shipping it outside the country, and now hopes to increase its sources in the United Arab Republic.

#### Hospital prognosis

The House has passed a bill for aid to hospital construction which anticipates the building of facilities annually for 45,000 long-term-care beds, one-third of them under the Hill-Burton legislation of federal aid, the other two-thirds outside the program. It has rejected a proposal for extending an insurance program for for-profit nursing homes, now under the Federal Housing Administration, to nonprofit homes, and placing the entire package under the Public Health Service.

#### Federal buildings program

Congress is approving some \$150 million in new construction funds for about 150 new federal buildings in this fiscal year. At this writing, the House has approved an appropriation of \$151.7 million for 149 new buildings, more money for two projects, and acquisition of another. The Senate is not expected to make significant changes in this. The U.S. government is spending more than \$50 million each year, now, to build new civilian office buildings. Repair and improvement run another \$90 million this year.

For contract furniture suppliers, the important thing about the new buildings is that they often represent large one-shot contracts for furniture and furnishings; and often, with renovated space, agencies are inclined to update their furniture stock as well.

#### Surroundings for Congress

The House approved \$340,000 for its furniture necessities this year. This is about 30 percent more than last year. It includes the furniture repair shop, purchase of office furniture and furnishings, draperies, and the like. The Architect of the Capitol is supplying all basic furniture and furnishings for the new Rayburn House Office building suites and rooms. He is to replace the carpet in the House Chamber itself, and in the

(Continued on page 10)

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## OUR WASHINGTON REPORT

CONTINUED FROM P. 9

Speaker's lobby, and update the furniture in that lobby. Each of the 169 Member suites in the new building will have at least eight desks.

### Poor planning ahead

Office planning, in the federal government, has to consider one last board of review—Congress itself. Latest example of this has cropped up in the Army. Its new headquarters for the Army Mobility Command at Warren, Mich., included a 700 square foot office for the commanding general (the Secretary of the Army rates 600 square feet at the Pentagon); a special seamless cut-pile carpeting for the suite which at \$18.79 a yard cost \$2,264, compared to other executive office carpeting at \$8.73 a yard (it was warehoused and not used after Washington's attention was called to it); and other changes in the suite when it was finished. This included a built-in walnut bookcase, 7 by 15 feet, added for \$3,300; pole-type display shelves, \$600; six recessed light fixtures, 4 by 4 feet, and seven eyeball-type lights over the bookcase and display shelves, for \$1,800. A House Committee cited this in explaining why it elimina-

ted construction projects or reduced funds, when costs appeared excessive or plans and designs too elaborate.

### Procurement's promise starts anew

For suppliers of contract furniture and furnishings to the U.S. government, July means the start of the only new season that is apparent in federal procurement. July 1 begins the federal government's fiscal year. And that means, Congress has acted on budgets for the departments and agencies—which hasn't often been the case the past few years—new spending figures for these units. If Congress hasn't acted, the agencies still start fresh, but on a level tied to the period just passed.

Procurements keep coming along. Some recent examples of invitations to bid, which are close now, may give you a notion of the wide range of opportunities:

General Services Administration, Seattle—Rubber tile floorcovering, indefinite quantity take-or-pay contract.

GSA, Kansas City—Chairs and writing desks, Side tables.

GSA, Chicago—About 3,000 sq. yds. of new and used carpeting for installation in New Federal Building, Chicago. (C)



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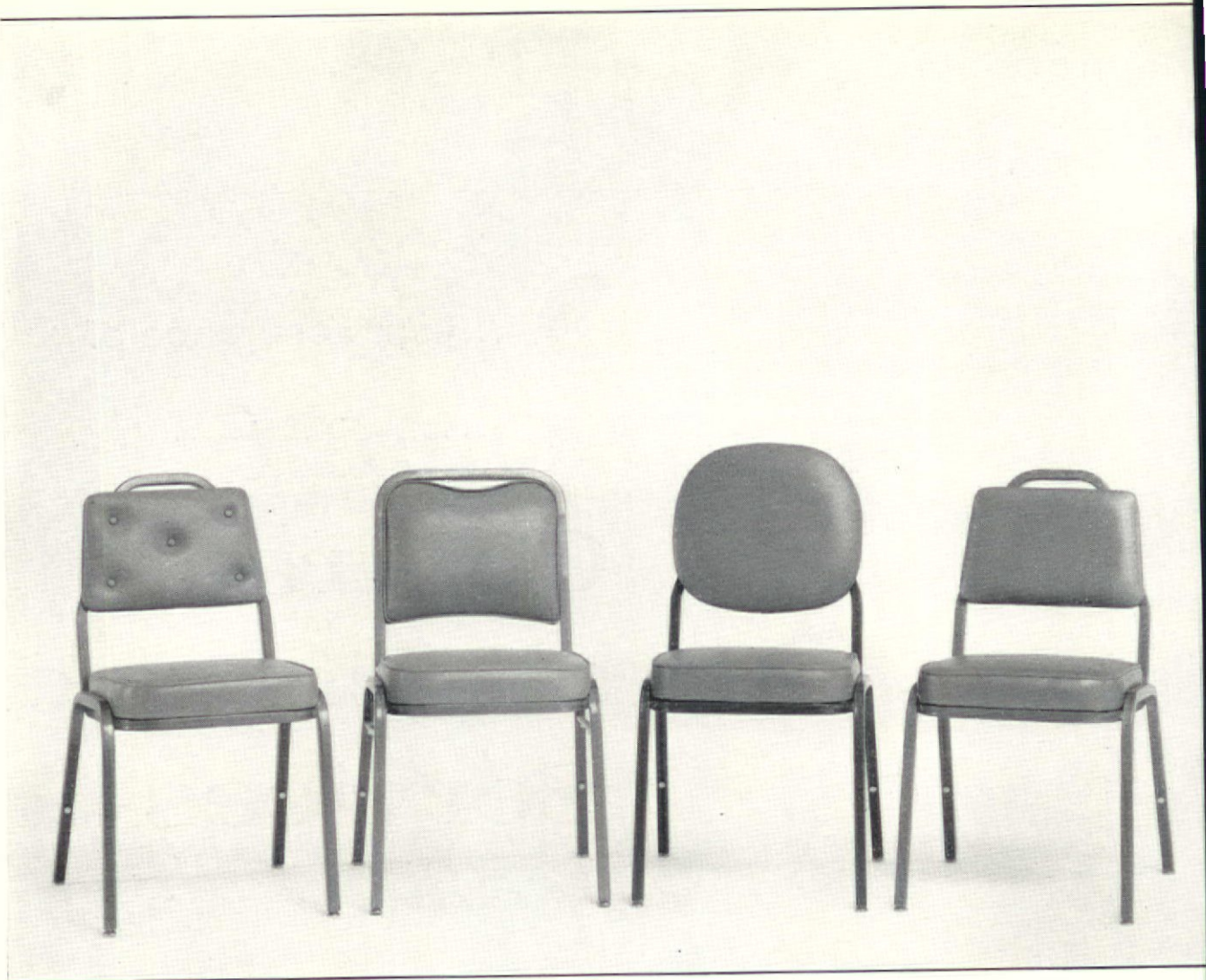
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## How does Virco stack up?

About like any stacking chair—one on top of the other. That's where the similarity ends. Virco's four new decorator designs let you choose a stacking chair that has appearance and comfort equal to any type of institutional seating. And Virco uses years of experience in institutional furniture engineering to build a chair that stacks up to any for long life and enduring service in office, banquet hall and convention center installations.

Heavy gauge steel frames are brazed full circumference at the joints. Seats and backs upholstered in practical cloth-backed vinyl over thick foam padding. Steel-base swivel glides eliminate noise and protect floors. Bronze, gold or chrome frames with a wide range of upholstery colors. For a full-color catalogue, write: Virco Dept. F-7, Box 44846, Station H, Los Angeles 44, California, or P.O. Box 911, Dept. F-7, Conway, Arkansas.

# VIRCO

Circle No. 49 on product information card



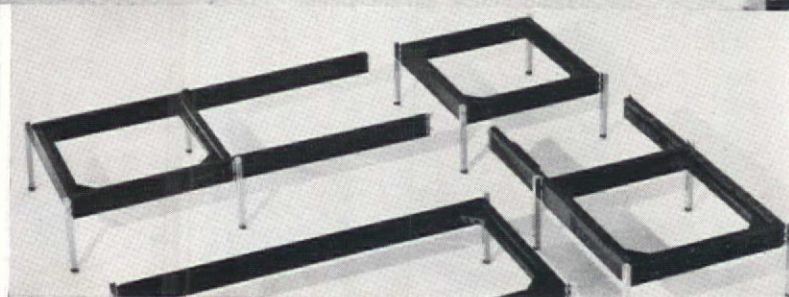
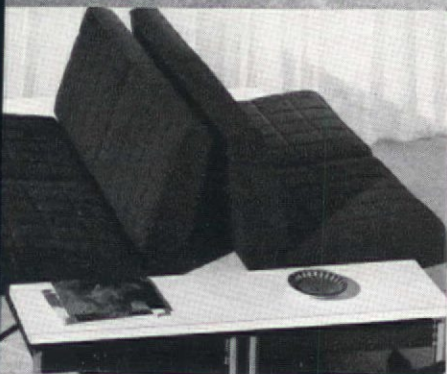
# A Totally New Seating System

EXCLUSIVE IN N.Y.C. AT

*Desks Inc.*

Tuba II system offers endless arrangements of units for public areas and private offices. The secret of this versatility is the hinged leg (A) that permits infinite re-arrangements of units where space planning requires flexibility.

Tuba II utilizes 25 basic components that can be combined into individual and multiple module units complete with chairs, ottomans, table tops and planters. Seating units are upholstered in waffle pattern and feature a trough (B) that provides for easy maintenance.



Exclusive of Tuba II design is the finished view of island groupings.

Walnut bases with chrome legs are made in 2' x 2' single size, 2' x 4' double size, and triple 2' x 6'. All units may be custom arranged to meet your specifications, and are available in oil or lacquer finish.

*Desks Inc.*, A COMPLETE SOURCE FOR FINE OFFICE FURNITURE

117th St., Alhambra, E. 5454



## CONTRACT NEWS

MURRAY FEISS LAMP CORP. has expanded its permanent showroom facilities in Chicago to include Room 530 of the American Furniture Mart, and in New York to include Rooms 628-620 of the New York Trade Show Building. The Feiss Corp. also has Chicago facilities in Space 15-122, Merchandise Mart, and at Room 400 at 230 Fifth Avenue, New York City.

MADISON FURNITURE INDUSTRIES has moved its Dallas showroom from Space 4056 to Space 4303 at the Dallas Trade Mart. Herb Harker, Madison Texas and Oklahoma representative, is in charge of the new showroom, which was designed by Arthur Umanoff.

ROCKLAND MILLS, manufacturer of drapery lining materials, is now marketing its own Roc-Ionized drapery fabrics. An antique satin and a nubby material, both woven to Rockland's specifications, are available in six different colors.

HARVEY PROBBER, Inc., has named Chairs Unlimited as stocking dealer for Harvey Probbler Architectural and executive furniture lines in Los Angeles. M. G. West Co. has been named Probbler stocking dealer in San Francisco.

KNAPP & TUBBS, Inc., has leased the entire fourth floor of the Decoration & Design Building, 97 Third Avenue, Manhattan, for its first New York City showroom in the wholesale furniture firm's 62 year history.

NATIONAL STORE FIXTURE Co., Inc., and LAMINATED PRODUCTS, Inc., will both be called NATIONAL INDUSTRIES, Inc. The jointly owned companies will be combined in one organization under the new name.

SCHAFFER BROS., INC., has named Professional Representatives, Div., Institute Service Co. owned by Robert Roy Leach and Tom H. Wardlaw, to represent its contract line of dining chairs, cocktail chairs and bar stools in Montana, Idaho, Wyoming, Utah, Colorado, Arizona, and New Mexico.

BURLINGTON HOUSE FABRICS, Co. has named REESE B. DAVIS & Co. a national distributor of Burlington House new Charleston Museum Collection of fabrics.

KIRSCH Co. has moved its Atlanta branch to 342 Browns Mill Road. The new building covers 25,000 square feet and houses expanded facilities for sales, shipping, and warehousing of Kirsch drapery hardware.

New...  
from our  
Contemporary  
Line

1017

1114

1025-2

*Information and literature upon request.*

**Schafer Bros.**  
INC.

1123 NORTH McCADDEN PLACE, LOS ANGELES 38, CALIFORNIA

Circle No. 10 on product information card





## *you're right, I'm proud . . . it's Woodard!*

*Embassy is strong, rugged and good looking. It all starts with me.*

*The frame is built just like a bridge strong enough to take years of use. After I weld it, then it's sandblasted, primed and an enamel finish baked on to make sure it never rusts. Then the upholstery covers up all the things I do and talk about . . . but look at it . . . it's beautiful! Beauty is only skin deep? In Embassy it goes right down to the frame.*

*Remember, the three things to look for in Contract . . . steel, quality and the **Woodard** name (Woodard's got them all).*



Write for Brochure C203, Lee L. Woodard Sons, Inc., Owosso, Michigan

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

# Woodard



# BROWN-JORDAN

...produced from two factories . . . Newport, Arkansas or El Monte, California



© Copyright 1964 — Brown-Jordan Co.

## REGENT<sup>with</sup> ALUMICANE

HIGH FASHION within, SUN FASHION without...this is the two-fold story of Brown-Jordan's famous Regent! A superbly crafted line combining welded tubular aluminum with Brown-Jordan's exclusive Alumicane, a mesh resembling fine caning. Tables, lounging and seating pieces in unusual variety...sturdy, minimum upkeep, twenty baked enamel finishes. Now in use at fine hotels, clubs, motels, everywhere!

See this furniture at Brown-Jordan Showrooms or write for brochure R-64C, Box 272, El Monte, Calif.

**LOS ANGELES SHOWROOM**—101 So. Robertson Blvd.

**DALLAS SHOWROOM**—270 Decorative Center

**CHICAGO SHOWROOM**—The Merchandise Mart, Eleventh Floor

**MIAMI SHOWROOM**—131 N.E. Fortieth Street

**PAUL RAULET**, Atlanta Decorative Arts Center, 350 Peachtree Hills Ave. N.E.

**DAMRON-KAUFMANN, INC.**, 440 Jackson Sq., San Francisco

**LINN LEDFORD**, 17 Paradise Paseo, Scottsdale, Ariz.



Circle No. 14 on product information card

## PEOPLE



SIG UDSTAD has been named director of design by Saphier, Lerner, Schindler, Inc., interior design and planning firm with offices in New York, Chicago, Los Angeles, San Francisco, and Boston. He will be located in the New York office.

VINCENT A. SIRACUSE has been named head of the new contract division at Scalmandre Sill Inc.

DOROTHY DIMOND has been named vice-president in charge of hotel, motel, and urban renewal planning of Emily Malino Associates, in a reorganization move. In addition, ANGIE MILLS was named vice-president in charge of hospital, education and office designs; CONSTANCE STANCANELLI will be vice-president in charge of public relations.

GLYNN STINE has been named sales and advertising manager of the No-Sag Spring Co. ZYGLI SULETTA will head No-Sag's research and development in Detroit.

BEAVEN W. MILLS has been appointed vice president of sales by Jens Risom Design Inc., designers and manufacturers of contemporary furniture for residential and business interiors. Mr. Mills was formerly national sales manager of the Risom organization.



FRED H. MASON has been named director of research for Roxbury Carpet Co.

THOMAS F. CUNNINGHAM has been named general manager of Interiors' Import Co., Inc.

MICHAEL J. O'LEARY, executive vice-president of Rockaway Metal Products Corp., has been appointed director of sales and services for the company's line of free standing office Partitioners and desk Partitioners.

WILLIAM H. RIDDLE has been appointed sales representative for Illinois and Lake County, Indiana, for the Buckstaff Co.'s line of contract furniture. He will also be in charge of the company's showroom in the Merchandise Mart, Chicago.

GERALD BRAM and SAL BENIGO have been named vice presidents of the Metwood Office Equipment Corp.

LEROY A. KEEZER has been named sales representative for the Coated Fabrics division of International chemical Corp. for Florida, southern Mississippi, Alabama, Georgia, and South Carolina.





## The beds in "dreamland" are made of urethane foam

Disneyland days are happy days, fun-filled for youngsters and oldsters alike. And when day is done, the place to be is the delightful Disneyland Hotel to recharge spent energies while you dream about fabulous new days to come.

Guests at the Disneyland Hotel enjoy truly superb comfort, on Englander mattresses of urethane foam. Many of them take the trouble to tell the management about it, too, according to Frank L. Bret, vice president and general manager of the hotel.

We tried urethane foam a few years ago when our original innerspring units

failed prematurely," reports Mr. Bret. "Urethane has stood up so well and has received such fine compliments from our guests that we have decided to use it throughout the hotel, including the new Disneyland Tower."

Mrs. Veneta Wilson, executive housekeeper, reports that complaints and absenteeism due to back inquiries sustained by her maids turning mattresses have been eliminated because urethane foam is light and easy to handle.

For photos of the sumptuous interiors of Disneyland Hotel guest rooms, turn to the next page.







*Disneyland Hotel  
offers a variety  
of sleeping  
accommodations...  
all  
urethane foam!*





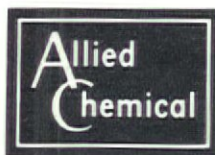


The king-size bed (above) offers exceptional sleeping luxury. The lightweight urethane foam mattress eliminates the back-breaking problem of handling over-sized mattresses of heavy old-fashioned constructions.

The two-bed room (left) accommodates a family of four easily. Mom and Dad can't be on guard constantly and boys will be boys, so Disneyland Hotel management planned its interiors to withstand the rough-and-tumble exuberance of youth. Urethane foam mattresses are child-proof and will be going strong long after traditional mattress constructions have broken down.

Another room arrangement (right) with one double bed and one convertible, sleeps one, two or three in solid comfort, converts to a spacious sitting room for visiting or TV. Furniture used in Disneyland Hotel guest rooms is cushioned in urethane foam.

As producers of basic urethane materials, Allied Chemical will gladly answer your inquiries about urethane foam bedding and upholstery and refer you to competent supply sources.



**NATIONAL ANILINE DIVISION**  
40 RECTOR STREET, NEW YORK, N. Y. 10006

... only producer of all basic urethane chemicals ...  
NACCONATE® Diisocyanates, ACTOL® Polyethers and  
GENETRON® Blowing Agents ... and leaders in the  
chemistry and commerce of urethane applications.



# CONTRACT BUSINESS: NOTES & COMMENTS

## PPG awards competition honors

National Institute for Architectural Education has cooperated with another segment of industry in furthering the educational aspects of architectural design by encouraging recognition of and offering opportunities to future architects at the student level. Working through the facilities of NIAE, Pittsburgh Plate Glass Co. sponsored its first national student design competition this year. Announcement of winners was made at a special awards luncheon last month. The aim of the competition was to create incentive and stimulate student work in the areas of structural design, history of architecture, and materials and methods. In each case, the problem encompassed the use of glass.

Top winner in the PPG design competition was Lester Rosenwinkel, University of Illinois student, who was awarded \$800 for his prize-winning entry for "A Restaurant in a Lagoon." The problem as set forth under competition regulations was



the creation of an underwater restaurant for a large hotel located along the Florida Keys. The main dining room was to be located under water to take full advantage of the unusual marine vistas. Pictured here during the awards presentation are (l. to r.) Caleb Hornbostel, NIAE director of education, top-winner Lester Rosenwinkel receiving his check from Elmer Lindberg, director of architectural liaison division of PPG. Runners-up were Kenneth Wertz and Kenneth N. Clark, both from the University of Illinois who were awarded \$600 and \$400 for second and third places respectively.

In the three other PPG competitions, winners of \$500 each for submitting the best essays on the subject of glass were: Joan Levine, Columbia University, Materials & Methods: "Nothing But Glass." George L. Coates, California State Polytechnic Institute, Structural Design: "Tapered Glass Cylinder." Richard L. Taylor, Georgia Institute of Technology, Histori-

cal: "Glass in the Epoch of Art Nouveau."

Approximately 100 schools of architecture in the United States, Canada, and Mexico participated in these special design competitions. An NIAE-selected jury of ten prominent architects, under the chairmanship of Caleb Hornbostel, AIA, SADG, and director of education for NIAE, reviewed 120 students entries in the four categories.

Next year's competition, sponsored again by Pittsburgh Plate Glass, will center on court rooms, a neglected area in planning and design.

## Room of Tomorrow names sponsors

Room of Tomorrow, an annual exhibit at the National Hotel & Motel Exposition, has announced its participating sponsors for the 1965 presentation at the forthcoming show, November 9-12, New York Coliseum. Designed by Richard Himmel, AIA (architect, A. Epstein & Sons), 1965 Room of Tomorrow will showcase new products from: American Cyanamid Co., Amtico Flooring Div., E. T. Barwick Mills, Inc., Burlington House Fabrics Co., Chemstrand Co., Coffee Host, Inc., Crane Co., Decotone Products Div., Garcy Corp., Iron-A-Way Co., Joanna Western Mills Co., Nessen Lamps, Inc., Nettle Creek Industries, Parkwood Laminates, Inc., Proctor & Gamble Distributing Co., Simmons Co., C. W. Stockwell Co., U. S. Gypsum Co., U. S. Rubber, U. S. Steel Corp.

## Tenants move into new H. F. Mart

The Home Furnishings Mart, New York City's newest furniture showroom building at 205-215 Lexington Avenue, started operations last month when a number of tenants moved into their new showroom spaces. The Mart, which adjoins the National Furniture Mart, is an 18-story, centrally air-conditioned building, offering 93,000 square feet of display space to its tenants in units ranging from 300 square feet to a full floor (6,000 square feet). Each floor has its own elevator lobby, and each showroom contains a display window on the corridor. Buyers will be able to move freely between the two affiliated buildings by means of connecting lobbies. The Home Furnishings Mart, unlike the furniture mart, is aimed primarily at the designer and contract markets.

Among the first tenants:

Howell Co., dinette and institutional furniture.

Baumritter Corp., Ethan Allen Colonial, Viko Carefree, Kling Colonial, Roomates, and Restocrats furniture.

Delker Bros. Mfg. Co., bedroom and dining room furniture.

Gay Products, Inc., summer and casual furniture.

Keystone Chair Co., dining room chair

Meriton Corp., manmade marble for furniture and bath.

Quaker Fabrics Corp., upholstery fabrics.

Seaboard Furniture Corp., chairs and tables.

Weaver Mirror Co., mirrors.

The Mart also provides space for vignette merchandise displays on the first floor, where a full-time receptionist provides information and merchandising services. Exhibitors in this display center include: Ralph A. Miele, Inc., Scand Craft Import, Inc., Onyx Originals, Meriton Corp., Baumritter Corp., Howell Co.

## AFA plans exhibition program

American Federation of Arts has named William Katzenbach, design and color consultant, as coordinator of a new Decorative Arts Exhibition Program. The program will involve a series of industry-sponsored exhibits in the fields of home furnishings, fashion, and costume which will be circulated to leading museums across the country. An interesting aspect of the program is that each host museum will use pieces from its own collection to dramatize the displays. The professionally designed exhibitions will be representative of a top quality segment of industries involving a decorative art.

## New Mart planned for Denver

Now under construction, the new Denver Merchandise Mart will occupy a large tract at 58th and Valley Highway. It is scheduled for completion in January 1965. The new \$5.2 million mart will devote 250,000 of its total 300,000 square feet to displays of home furnishings, apparel, toys, gifts, and general merchandise. A 150-room motel and three other mart buildings, estimated at an additional \$15 million, are also being planned. Blanding & Co., developers of the complex.

## Larger D.C. offices for P & W

The firms of Perkins & Will Partnership architects, and E. Todd Wheeler & Perkins & Will Partnership, have moved their Washington, D.C. offices to 1030 Fifteenth Street, N.W., to accommodate staff expansion. Perkins & Will, with offices also in New York and Chicago, is national.

(Continued on page 2)





Center of activity is the cheerful main room. It doubles as lobby and living room for guests and their visitors, or for watching television. Simmons chairs and settees are upholstered in fabrics treated with Scotchguard to repel oil and waterborne stains.



Mr. Robert Berryman, District Coordinator for The Guest House, works in an office furnished with Office Span®—Simmons distinctive and versatile group of office equipment.



Special-care guests sleep on Simmons Manual Vari-Hite Beds with full-length Safety Sides, in rooms furnished with Vivant furniture in warm Tai Teak melamine plastic. High-back lounge chairs upholstered in washable Naugahyde are designed for the comfort of elderly guests.



Standard twin-size Beautyrest beds serve guests not requiring hospital bed care—in rooms furnished with Vivant furniture and comfortable high-back lounge chairs.



where patients are honored guests

## The GUEST HOUSE

### furnished throughout by Simmons

This most unusual nursing home in Baton Rouge, Louisiana, goes all out to make certain that guests are well cared for and comfortable. The Guest House chose Simmons furniture. Only Simmons offers such a variety of styles, lines and colors—all coordinated in one package. One look at these Guest House pictures proves the point. Here you find both hospital and hotel beds, Beautyrest® mattresses, metal furniture, lobby furniture and office equipment—furnishings for all rooms. Selection of bright, cheerful colors and fabrics creates a spirit-lifting, morale-boosting atmosphere. All this adds up to happier living for patients, more efficient operation, and tremendous ease of maintenance. Your Simmons agent can help you gain these advantages. Let his experience work for you; write us for his name and address if you don't already know him.



**SIMMONS**

CONTRACT DIVISION • MERCHANDISE MART • CHICAGO 54, ILLINOIS



## CONTRACT BUSINESS: NOTES & COMMENTS

known for its educational, commercial, industrial, governmental, and religious facilities. Health facility projects are accomplished under the firm name of E. Todd Wheeler & Perkins & Will Partnership.

### Resources Council elects officers

At its annual membership meeting last month, the Resources Council Inc. elected new officers for 1964-65. L. R. Blackhurst, Jr., E.I. duPont de Nemours & Co., was elected president, succeeding Rene Carrillo, formerly of F. Schumacher & Co. John B. Wisner, FAID, was reelected chairman of the board. In addition, the following officers were re-elected to serve

during the coming year: secretary, Rita Battistine, Scalandre Silks; treasurer, E. Barry Lehman, H.B. Lehman-Connor Co.; vice presidents, William E. Katzenbach; Eleanor Le Maire, Eleanor Le Maire Associates; Frank Tupper, Celanese Corp. of America; Carl Fowler, Boris Kroll Fabrics.

### New Assignments . . .

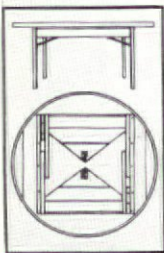
Intramural, Inc. has been commissioned to design the public areas of the new twin 22-story Leland House apartments in the Bronx, New York, part of the Schuyler Village redevelopment. Intramural has also designed the public areas for Evergreen Gardens, first stage in the develop-

ment program. . . . Emily Malino Associates, Inc., has been named general sign consultant for Chemstrand Co.'s offices and factories. The firm will assist in merchandising products for Chemstrand. . . . Albert Parvin & Co. has been commissioned to do the interior design and furnishing for the Desert Hot Springs Spa, Desert Hot Springs, Cal. The firm will design and furnish the main lobby, guest cabanas, mineral and swimming pool, lounging areas, coffee shop restaurant, a series of real estate offices, which will be occupied by the developers. Parvin & Co. will also design and furnish the new general offices, conference room, and waiting area of the Hillside Memorial Park, Los Angeles, Cal. . . . Fred Schmid Associates will plan the interior designs for several restaurants in the Seattle-Tacoma International Airport. Completion of the general dining room seating 150, coffee shop and cocktail lounge is scheduled for Spring, 1965. Contemporary English decor, featuring hand-rubbed walnut paneled walls and ceilings, a large fireplace with copper hood, and antique English wall decorations, will be used. Airport architects Young, Richardson & Carleton, who are working on the Port of Seattle \$2,000,000 plan to add to and remodel the airport's Central Terminal, are working with Schmid Associates on the restaurant project. . . . Integrated Design Associates Inc. will design guestrooms and food facilities, including an elaborate Sky Room for the Plaza Inn, Kansas City, Mo. The firm has also been commissioned to design all interiors and food facilities for the 200-room Hilton Inn, Indianapolis, Ind., as well as all interiors, food facilities and public areas of the \$5,000,000 Dallas Hilton Inn. Integrated is also functioning as architectural consultant for the new building Hilton Hotel, Fort Lauderdale, Fla.



## For men with big ideas—and little space

... a new HOWE Folding Table



Cramped for room? Don't let it bother you. To solve your problems, all you need is a little "know how" and this HOWE folding table. It's ideal for converting small areas into conference rooms. Just right, too, for executive dining rooms. Features include handsome, wood-grained plastic tops and square steel legs that fold flat for easy storage. (Choice of finishes: flat black enamel, mirror or satin chrome.) 48", 54" and 60" diameters.

For free literature, write today!

Howe Folding Furniture, Inc., 360 Lexington Ave., New York 17, N.Y.

If it folds—ask HOWE!



Circle No. 17 on product information card

### Correction

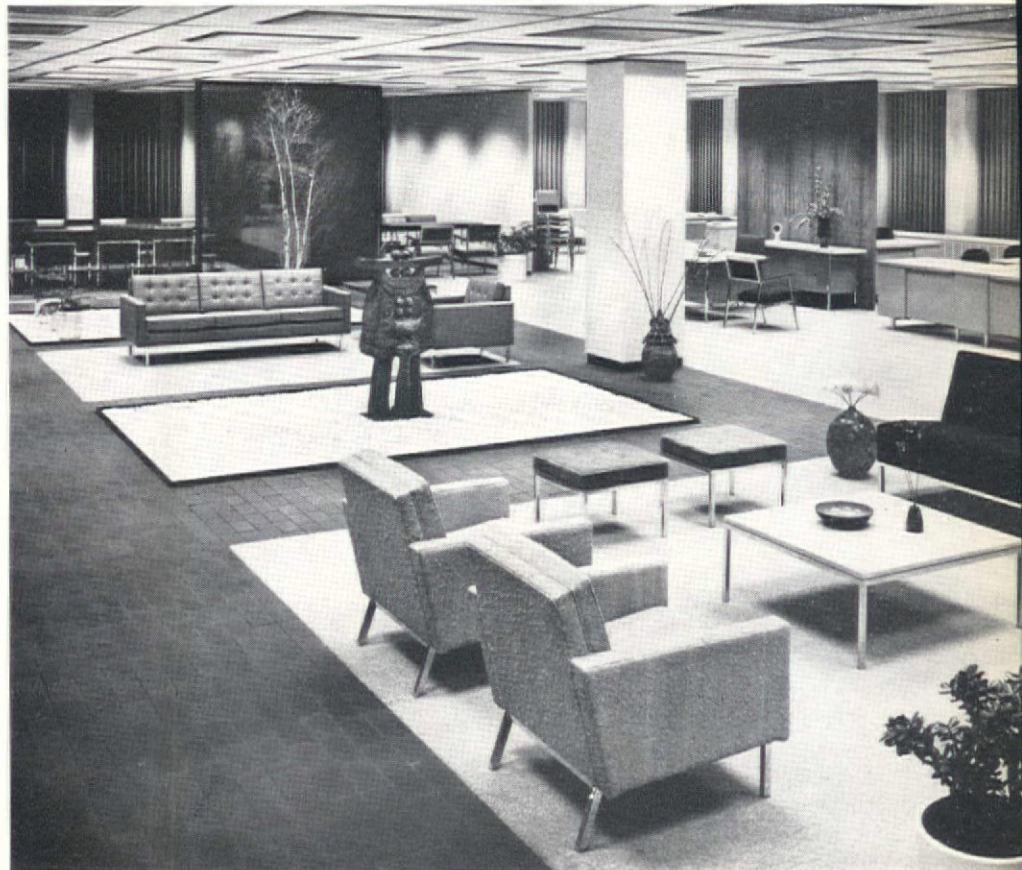
It's The Space Design Group, Inc. (not Space Design Associates, as erroneously reported in this column last month) that has been commissioned by D'Arcy Advertising Co. for office renovation in New York City and by McCann-Erickson, Inc. for design of three floors in Detroit. Fischer Building, Director of The Space Design Group is Marvin B. Affrime, who was a panelist in the recent NOFA Symposium, featured in this issue (see page 28). (C)



**Steelcase opens two planning and display centers**

Two handsome and functional showrooms are opened by Steelcase Inc.—one in New York City, the other in La Mirada, a Los Angeles suburb. Designed especially to serve the design community of architects, interior designers, office planners, and professional office equipment dealers, the Steelcase Professional Showroom in New York occupies the entire 20th floor of the New Bankers Trust Building, offering a total of 6,700 square feet of display space. Complete coordinated lines of desks, chairs, files, convertibles, tables, and data processing auxiliaries are grouped in retained settings to exploit the full potential inherent in the furniture designs. The settings include conference room, executive and managerial offices, general offices, conference rooms, lobby and reception areas, and a complete data processing department. Although each of the offices and departments displayed is individually planned and equipped according to specific job function, the entire showroom was imaginatively coordinated by Helen C. Moffett, Toronto.

The western showroom and office in La Mirada, California, are contained in a 13,000 square foot building adjoining Steelcase's newest manufacturing and warehousing plant which produces the complete line of Steelcase office furniture for western market distribution. The showroom is characterized by display flexibility and a number of display techniques to highlight the settings: chair lines are presented on "mushroom" pedestals, large photo murals of chair frames and drawer bodies serve as room dividers, and a specially designed ceiling permits divider partitions to be positioned at four foot intervals and allows unlimited spot-lighting arrangements. Entire project was designed by Albert C. Martin & Associates, Los Angeles.



NEW YORK showroom (three photos above) has open areas for maximum visual impact, but groupings remain separate entities. La Mirada showroom in California (left) adjoins a new Steelcase manufacturing and warehousing plant, thereby combining all facilities under one roof.



**IN CHICAGO:  
THE ASTOR  
TOWER HOTEL**

**Installer:**  
Polk Brothers, Chicago, Ill.



*Real Luxury Begins with . . .*

# General Tire Spong

*Guaranteed Unconditionally*

All qualities of Sponge Rubber Carpet Cushion manufactured by The General Tire & Rubber Company are guaranteed to provide satisfactory performance. This guarantee applies to installations on grade and above grade, to include use over radiant heated floors and cement floors.

Any General Tire Sponge Rubber Carpet Cushion which does not render satisfactory service will be replaced and reinstalled without charge to the customer.

The 30-story, four million dollar Astor Tower Hotel, located on Chicago's celebrated Gold Coast, is an international showplace. Dedicated to the fine art of gracious and good living, tuned to the taste and tempo of continental service, this is the "dernier cri" in luxury living. No wonder, then, over 8,000 yards of famous White Wax Supreme, by General Tire, was the Sponge Rubber Carpet Cushion selected for installation in this elegant establishment!





**IN OKLAHOMA CITY:  
THE OKLAHOMA  
PUBLISHING CO.**

**Installer:**  
Bentley's Carpets, Oklahoma City, Okla.



# Rubber Carpet Cushion

When a progressive publishing house undertakes a complete modernization program — including the construction of a new five-story building — great care and consideration is given to every detail, including carpet cushion. It must be care-free . . . long-lived . . . and give the maximum amount of comfort. That's why Oklahoma Publishing Company, of Oklahoma City, Oklahoma, chose White Way Supreme Sponge Rubber Carpet Cushion to cover the more than 7,000 yards of new office space in their new building!



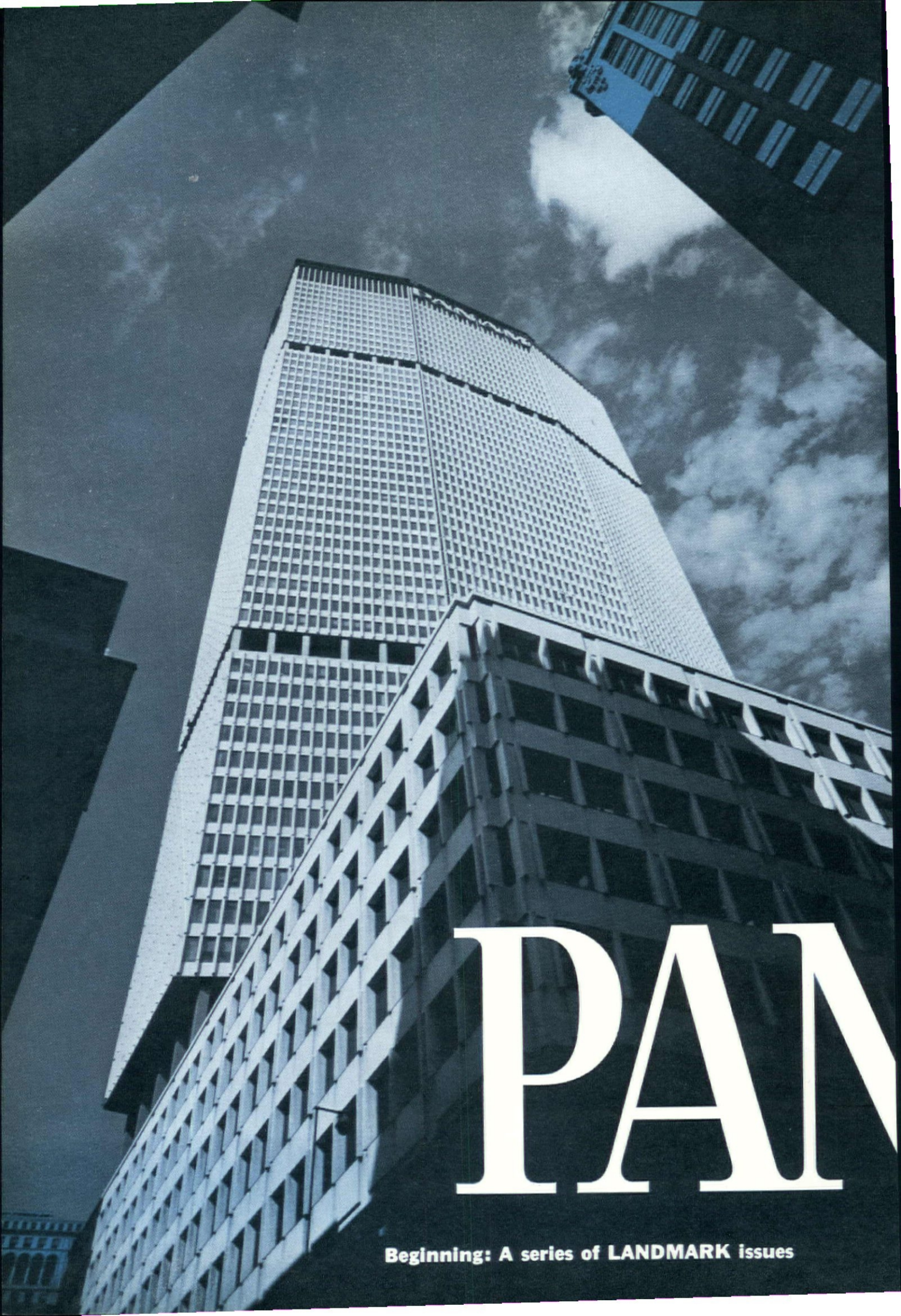
**NATIONAL AGENTS:**

**AIR CREST PRODUCTS**  
2301 S. Paulina Street, Chicago 8, Illinois

**CROWN PRODUCTS**  
2121 E. Wheatshaf Lane, Philadelphia, Pa.

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# PAN

Beginning: A series of **LANDMARK** issues



Coming  
September 1964

the largest  
commercial/institutional  
interior job in  
the world is analyzed  
for every level  
of the surging contract  
industry in  
"PAN AM: LANDMARK #1"  
in the September/1964  
issue of CONTRACT

When the magnificent new PAN AM Building mushroomed out of the concrete floor of Manhattan recently, its huge office-commercial complex became a landmark not only to visiting New Yorkers but also to businessmen and professionals at every level of the Contract Industry.

A vast interior, including 2.3 million square feet of rentable floor space, was transformed methodically from needs and ideas to efficient, attractive, functioning reality. Offices, stores, banks, restaurants and public areas were manufactured, then clothed in thirty million dollars worth of furniture, fabrics, carpeting, lighting, floor/wall/ceiling surfaces, partitions, accessories.

From ambitious start to dazzling finish, this 'landmark' project involved individuals who are the heart of the Contract Industry — manufacturers, design departments of architectural firms, space planners, commercial interior designers, and design/purchasing chiefs of the firms which become tenants.

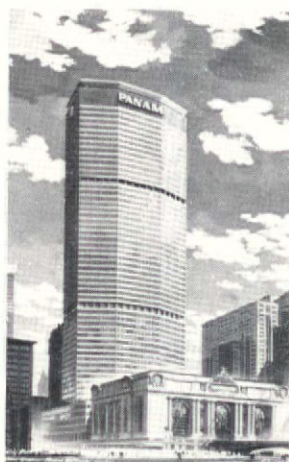
Who were the suppliers? How were specifications and purchasing decisions arrived at? How does such a huge undertaking integrate the needs and functions of tenants (such as Westinghouse, Reader's Digest, First National City Bank, several restaurants, Pan Am itself, etc.) with the physical space available? What were the roles of such designers as *Ebasco Services; Saphier, Lerner, Schindler; Space Design Group, Inc.; Becker & Becker; Knoll Associates; JFN Associates; William Pahlmann; Alfred Easton Poor; J. Gordon Carr; Chandler Cudlipp; Carson, Lundin & Shaw; Freidin Studley; LaBalme Associates?*

All this and much more will be analyzed in the September issue of CONTRACT: how contract merchandise was specified and bought; how space planners collaborated with the architect; the complexities of space studies leading to ideal working environment; the logistics of delivery and installation. With words, photos and drawings showing offices, restaurants, banks, stores, we'll explore the "contract story" of a landmark that houses 25,000 people every working day of the year.

#### Exceptional readership/advertising value

To readers, this LANDMARK #1 issue will represent a new high in reporting of the products, trends and procedures that are shaping the commercial/institutional furnishing industry. To manufacturers, whether or not they have supplied any portion of PAN-AM, it represents an opportunity to become 'LANDMARK' advertisers and to identify themselves with significant projects of this nature.

AMM



#### More 'LANDMARK' issues in preparation

This is only a beginning. Forthcoming 'LANDMARK' issues during the next two years will explore comparable super-projects such as:

- The \$100 million Prudential Center in Boston.
- One Wilshire — a vast commercial/residential development in Los Angeles.
- Gateway Center — Chicago's giant commercial project.
- Similar significant commercial/institutional developments which challenge the creative resources of the industry represented by CONTRACT Magazine.



# space planning SYMPOSIUM office design

Most of this issue of CONTRACT is given over to the symposium on space planning and office design which took place on May 20 in New York City, as part of the convention of the National Office Furniture Association. NOFA-D, which stands for NOFA Designers, is the segment of the NOFA meeting in which staff designers employed by dealer members of the association discuss their problems. This year, Mrs. Moselle Meals, chairman of NOFA-D, asked CONTRACT Magazine to conduct a panel discussion on space planning and office design. The panel was organized by Ben Hellman, publisher of this magazine, who also acted as moderator. In contrast to those who listened to them, the panelists were chosen from the larger design organizations in the contract field, at the explicit request of Mrs. Meals, who felt that a glimpse of what the front-rank space planning and design organizations were doing would broaden the perspectives of the typical NOFA staff designer, who usually works alone or with one or two associates.

Panelists on May 20th were: Marvin B. Affrime, Space Design Group, Inc.; Nathan Becker, Becker & Becker Associates; Lawrence Lerner, Saphier, Lerner, Schindler, Inc.; Maurice Mogulescu, Designs for Business Inc.; and John Rainey, Office of Edward Durand Stone. The annual assignments of these individuals and their firms comprise millions of square feet of all types of commercial and institutional workspace, for a huge spectrum of clients. They are undoubtedly the "pro's" in their chosen field, and as should be apparent from a reading of the following pages, they are a highly articulate group as well. The symposium was allotted an hour and a half of convention time, but it proved so stimulating to the NOFA designers that the same panelists were asked to return next year, again under Mr. Hellman's direction, for a morning session of a full three hours. Unfortunately, time limitations at the May 20 session made it necessary to cut short what promised to be an informed and lively discussion-and-question period from the floor.





5. MOSELLE MEALS congratulates NOFA-D Symposium moderator Ben Hellman (standing) and panelists (seated r.) John Rainey, Marvin Affrime, Lawrence Lerner, Nathaniel Becker, and Maurice Mogulescu at NOFA-D session.

## THE REASONS FOR PROFESSIONAL SPACE PLANNING AND DESIGN

**HELLMAN:** *Even in this enlightened era of the specialist and the professional, there are still many businessmen who think that they and their office managers can arrange the space efficiently, conveniently, and pleasantly. What are the chief practical benefits of professional space planning? What arguments would you gentlemen use to convince such clients by the practical benefits of space planning by a professional?*

**BECKER:** Our normal experience is that the client is not seeking professional counseling approaches. They have already made a decision that they need some outside help, either as a result of having discussed it with other organizations or just having an understanding that the problems of planning office space today are much more complex than an office manager can handle, in much the same way that a marketing program, a manufacturing program, or a sales program have become specialized. If they have any doubts, it would be rather simple to remind them of the cost of mistakes. The use of expensive floor space for something that cannot be taken less casually than in any other important function of business.

The final argument that I would use, when necessary, is that the proper approach is rewarded by actual savings rather than expense, by the elimination of costly replanning, modifications, with the space planned so that the objectives of the organization are properly accomplished.

**AFFRIME:** As Mr. Becker said, when we are subjected to the challenges of explaining why we should be retained for the job, as opposed to allowing clients to do their own planning, I think there are a number of arguments that show pretty clearly that the objectivity of the office planner, as opposed to the tendency towards subjectivity of the people within the organization is an important factor. I don't believe that the office manager or anyone else in the organization properly knows how to analyze the architecture, and I don't feel they can fully realize the potential of the building or of the space they are considering. This is something that takes a great deal of training and understanding, and I think they just can't possibly make the most of it. The designer, the creative office planner is the one person



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who can visualize the final result. The layout to all intents and purposes in the hands of the office manager is a two-dimensional thing—he is putting together spaces and blocks, because he is not equipped to think it through three-dimensionally. This is again an extremely important advantage of the space planner.

**MOGULESCU:** I would just like to add one extremely important thing and that is the plain simple economics of the situation. If the corporation, for instance, is setting up an operation for 600 employees, and the planners and designers they are considering are professionals and by good planning can save 20 square feet per employee, we are talking about 10,000 square feet of space. At the prevailing rent rate in New York City of \$6 per square foot, this would be about \$60,000 a year in rent. The average lease in New York City runs 10 years and most of the large leases run fifteen and twenty years. Assuming a ten-year lease, we are talking about \$600,000 in rent. So you get down to the economics of it, and when it is put that way, I don't think anyone would dare, in a large operation, go along with non-professional planners.

**RAINEY:** The most obvious benefits to the client are savings in space and time, therefore a savings in money. Clients forget that their own time is valuable, too—and the space planner can be much more efficient in his ability to recognize problems and solve them to the unique requirements of the client. The less obvious benefits are just as important: supervision, quality control, budget control, creation of image. The space planner can protect his client based on previous experience and training. These problems have been solved numerous times by professionals, and not only can they offer a solution, but the *best* solution. The planner can also build in safeguards by knowing what to avoid. Principally, the planner offers his experience.

## II. FINDING THE RIGHT KIND OF SPACE

**HELLMAN:** *The services with which the space planner provides his client keep on growing. There seems to be a trend right now for a client to consult a space planner even before he has leased a space, in order to get the planner's advice as to the size and kind of space that would be most suitable for his business. To what extent do you aid your clients in finding suitable quarters?*

**LERNER:** Our job starts, we hope, before the tenant leases any space, or before a company decides that it has to build a building. More and more, we are being called in by companies when they only *think* they want to move, or only think they need new headquarters or surroundings. We don't help them find space in the sense of real

estate, because they have specialists who find sites for them. Our part in the early search for space is in first telling them, as a result of our space study, interviews, inventories, and so on, just how much space they need for their present operation, how much space they need for expansion, what the best size or shape of the space should be, if possible how many floors, and whether it should be a multi-floor or a single-floor operation. This enables them to look more intelligently for their space. Now, that doesn't apply for large space users alone, but for smaller space users as well. The size and shape of the operation from the functional standpoint and from the appearance viewpoint is basic, so that we hope to be consulted as soon as the thought of moving occurs.

## III. THE WORK LETTER AND LEASE NEGOTIATIONS

**HELLMAN:** *The space planner, acting on behalf of his client, often enters into negotiations with the landlord regarding requirements in floor loads, lighting, air conditioning, hardware, and the like. The requirements are often itemized in a "work letter." Would you tell us how you collaborate with the client on the work letter, what kind of factors it deals with, and so forth?*

**BECKER:** Here again, I think the work letter is an evidence of the vital importance to the client (who is going to pay for and occupy major space) of turning to someone who is trained to see him in this respect. The transaction that takes place when an owner and a prospective tenant negotiate is so stacked in favor of the owner of the building that it's probably one of the most unbalanced relationships that takes place in American business. The man who builds the building is a pro. He has gone through his costs; he has gone through many, many negotiations. His contracts are all written to favor his position, to give him the best return on his investment. The prospective tenant, on the other hand, is normally a one-time negotiator, up against an experienced array of talent. Unless he has someone on his side who becomes a temporary part of his staff to prevent him from spending more than he should for what he needs, he is looking for trouble. We all know that the greatest cost is in the extra that accumulate in a construction program, and once the deal is made there is no going back. You can't stop or withdraw. So here I think is one of the most important areas for a consultant. A specialist is worth many times his fee if he can counsel the prospective tenant in the provisions that should be in the work letter to protect him.

There are so many things that must be anticipated if the space is to be effective—certainly



everything that involves construction and the quality of construction—not only what the builder is ready to provide upon the signing of the lease, but also the credits in the event that when the building is completed, the occupant does not want what the building standard representative prescribes but specifies an alternative.

**ELLMAN:** How would you define the work letter, Mr. Mogulescu?

**MOGULESCU:** The tendency more and more is that the consultant is called in as early as possible when the tenant is planning a move or a renovation. The real estate broker who is trying to sell his space is not paid by the tenant. When he makes a deal, his commission comes from the landlord, although he is supposedly representing the tenant. Naturally, the real estate broker is anxious to close the deal, even though it doesn't meet the tenant's needs. We have had instances where we have been called in after a lease has been signed, and although the tenant might think he has got a pretty nice package, we may find

that he is getting one electrical outlet per 150 square feet, when he needs one per 85 square feet. We may find that he is getting one lighting fixture per so many feet, at 35 footcandles, and he needs 60 footcandles. Each item that has to go into the job must be listed in the work letter—area walls and partitions; area doors and door bucks; hardware; ceilings; lighting; electrical outlets; telephone outlets; conduits for the telephone outlets. If there is an electronic data processing room or a heavy file room, provisions for special weight loads, where the floor must be reinforced, may be necessary. Then there is air conditioning. The building standard air conditioning provides for about one person per 100 square feet, or 4 watts of heat per square foot. But if your plans include a large meeting room and you are going to have 100 people in that room, unless that room has been specially engineered, you are not going to have any air conditioning.

It is extremely important that before a lease is signed every single structural and architectural

**LAWRENCE LERNER** (Saphier, Lerner, Schindler) created handsome interiors for offices of manufacturer Fairbanks-Whitney, New York City. Unifying element in conference room is specially designed lighting fixture which casts soft but even glow over table.





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element be analyzed and at least faced up to. My own experience has been that we do not attempt to impose a set of conditions on a landlord. This is not our responsibility. The question of what the landlord is going to do and what he is not going to do is a matter of negotiation. But it is your responsibility as a consultant, to make it clear to the client that if the landlord does not pay for a given item, the client is going to pay for it. Often a tenant will sign a lease and, after the architect or designer has drawn the plans or specifications, find that he is stuck with hundreds of thousands of dollars in costs that had not been faced up to. So I can't emphasize too much the need for a careful study of the work requirements and specifications prior to the time the lease is signed. This does not apply only to large corporations. Large corporations can stand a certain leeway. But a company that is leasing 3,000 to 4,000 feet of space, and then finds that it's got to spend another \$5 a foot, can be hurt. Because a small company can't afford \$10,000, \$15,000, \$20,000 worth of unforeseen costs, the small user should use professional counsel in negotiating with the landlord.

#### IV. LEARNING THE CLIENT'S BUSINESS

**HELLMAN:** *One of the factors that enters into planning a sound working layout and doing the final design of the space is some knowledge of how the client's business work. How do you go about learning how a business ticks? What questions do you ask? Whom do you interview?*

**LERNER:** There really isn't a fixed list of questions that we ask, although we sometimes do create a special questionnaire for a special client. Our main technique here is the ability to think on our feet and to be extremely intuitive and investigatory about the things to ask in regard to a specific operation. For instance, you might not ask the same questions of an advertising agency as of an oil company. There are, of course, some specific questions that have to be asked in every case dealing with the organizational set-up—the number of employees, table of organization, the physical juxtaposition of various departments, and facilities for communicating among departments. We ask many questions about the actual equipment. Many of the things asked for in the work letter are the same questions that must be answered for the space analysis.

**RAINEY:** We find general office procedures are quite similar. Specifics are usually worked out as preliminary work is developed. The client will realize his needs as work progresses, since frequently his work patterns have never been clearly established. Creating a circulation diagram is the most basic design considerations; it is the way

the design of a building is begun and there is a difference in procedure between building design and space planning. Of course the usual typing and telephone requirements must be established but the difficult thing usually is getting the client to make decisions on simple policy matters. Most important are the interrelationships of departments, rather than the workings of any one department. This is the most difficult information to obtain, as lines of command can be quite vague with overlapping responsibility, a common occurrence. The only answer is to have as much contact with the personnel of the office as time and budget will permit.

**AFFRIME:** One of the things that is important is the technique of interviewing, or what we call "research." We always start with the top man. We get his point of view, his aspirations. We work for a meeting of the minds and an understanding of what he's after. This sets the tone and the pace for all the interviewing and research that follows. We also make clear to him the kind of information we're after, the kind of research we're doing. He will open the doors, and we will get the respect and confidence we need from each of the people we interview, all the way down the line.

**BECKER:** In respect to learning about the client's business, I think this can and should be the single most important function of the planner. No one knows the man's business better than he does. The technique of getting this knowledge from him and then being able to translate his requirements into a space plan is vital to a successful job. If the initial fact-finding and familiarization with the business is thorough enough and if it is played backed to the client in the proper form for his approval, the space planner will find that approval easy to obtain. We believe that the technique of interviewing, the inventory form, the interview form, are vital for both small and large space users. The forms insure that the information is recorded, and more than that it can be played back in the form of a report to the clients. There is then no possibility that you have misunderstood what has been said.

In the case of the large space user, where many interviewers are employed, there has to be a consistent technique, so that everybody asks the same questions and everybody records the answers in the same form. One of the most valuable tools for the business organization, particularly for the principals who have to carry the responsibility of the move to their people and their stockholders is a sound, comprehensive plan. When such a program is completed and accepted the designer's activities are reasonably simple. We have found incidentally, that this program is of great value when you are presenting the final plan to the client. You can refer the solutions to the stated requirements that he has approved in the form





**IN RAINEY** (Edward Durell Stone, architect): Reception area looking toward officers' desks impresses visitors entering the First Chicago International Banking Corp. in New York City.

**MURICE MOGULESCU** (Designs for business): Emphasis is placed on good lighting, air conditioning, and color in accounting pool at Hertz Corp., New York City. Glass paneled partitions enclose surrounding private offices.





of a report. This puts him in a position where he can't change his mind and can't take exception to anything. In regard to functional requirements, one should ask a man what he does, what his daily functions are, what tools he needs, who he works with intimately or indirectly, the problem of communicating with others, in the organization and outside. If the questions are organized, if everyone has asked the same questions, the answers when synthesized will represent an accurate profile of what the organization needs.

## V. INDEPENDENT DESIGNER VS. STAFF DESIGNER

**HELLMAN:** *Mr. Becker mentioned the fact that all the designers in this room are involved in commercial work and are here to accomplish certain ends for their clients. On the other hand, there are distinctions to be made. Mr. Mogulescu, I'd like to ask how you, as an independent designer and space planner, would describe the differences between your business outlook and operating policy, and those of the full-time designer employed by an office furniture dealer or an office furniture firm, which also engages in planning and designing.*

**MOGULESCU:** I think it has become evident, even from the short time that we have spent discussing the problem of combining consultation, office planning, interior architecture, consultation on furniture and decorating, that we're dealing with a very complex situation. It is not a question of the talent of any single individual. I think it's a question of the combined effort of a group of trained personnel. And it seems to me that the basic difference between those of us on the platform here, who represent design companies, as against individual designers or decorators, is that we offer a number of talents working together. No one person knows all the answers and can handle the total job. Very frankly, I have been disturbed somewhat by the fact that the office furniture dealer has gone so far as to put on advertising campaigns suggesting that he will fill the function of a professional planning firm without a fee. I do not question the talent or ability of anyone in this audience who happens to be employed by an office furniture dealer. I do think it is the responsibility of those of us who are designers to see to it that our status is on a professional level. I do *not* feel that the office furniture dealer should give away the talents of a group of designers on his payroll.

I have no objection to fair competition from the office furniture dealer, but it is difficult to compete when the designer is charging a fee, and getting paid for every hour of time, against so-called

"free" design. It seems to me that it is the responsibility of those of us in the audience on the podium, those of us who are professional designers, to see to it that the office furniture dealers and manufacturers treat the whole industry as a profession, treat us, as individuals professionals, and sell our services for a fee instead of playing our services down by giving them away.

**LERNER:** This is a question that we're all sensitive to. I think there is a solution to the problem. Your demand that all design work be charged for is of primary importance. Most office furniture suppliers whom I have talked to around the country say that they'd love to get rid of their design department, that they don't want to have the overhead, but that there is a necessity to keep it because of the competition. Now, the risk of incurring the wrath of the Attorney General, I'd suggest that we all get together and decide not to give away free design services. The alternative, of course, is that all the design work be done by the professional consultant, and if all of you who are now working for dealers to work for the professional consultants (who then have the fees for jobs, that are now being done free) they'll be able to pay you high salaries! The space planner and designer is, of course, one of the best friends of the office furnishings supplier. We have no place to go to buy the equipment that our client needs, or to recommend that the client buy it, but from the office furnishings supplier. If he didn't offer free design work, we'd still have to go to him. The alternative? Bring your clients to us.

**HELLMAN:** Thank you for the revised economy, Mr. Lerner!

## VI. DEVELOPING THE SPACE STUDY

**HELLMAN:** *Now, Mr. Affrime, after the space planner has intimately understood the inter-organization and flow of workaday life at a business, he begins to develop a layout for that business in the space it is to move into. This phase of the job is called the Space Study. Mr. Affrime, could you explain the space study more fully? How do you determine the square footage that each department requires? How do you decide where to put dividing walls, and where movable partitions? What types of equipment and furnishings, if any, do you include in the space study at this stage of the job?*

**AFFRIME:** I consider that our most difficult problem. It's particularly difficult to come up with an explanation of the three-dimensional space study. Out of the research with the firm and out of a deep understanding and careful study of the space

(Continued on page 35)





**this is Valle's . . .**

**where you'll find the steak rare . . .**

**and the upholstery extremely well done . . .**



# The Terson Touch at Valle's Steak House

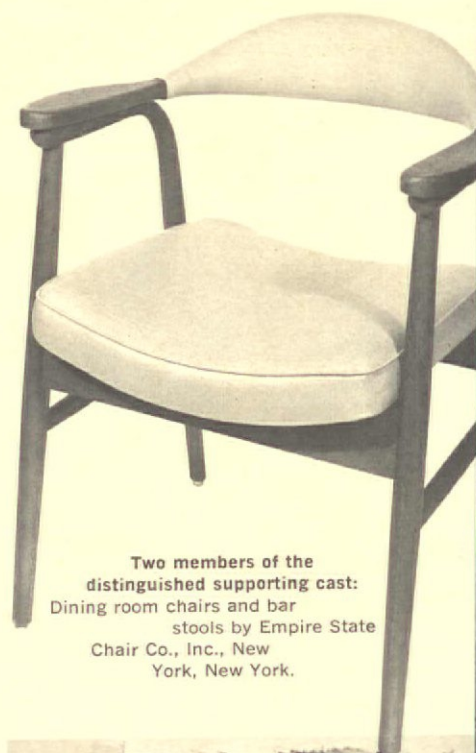
Valle's Steak House, Braintree, Mass., is the latest and brightest addition to a string of New England steak houses long distinguished for their way with beef.

Obviously, management believes in providing a feast for the eye as well as for the palate. Designers, The Walter M. Ballard Corp., New York City, were given a free hand in serving up heaping portions of color, texture, and visual excitement.

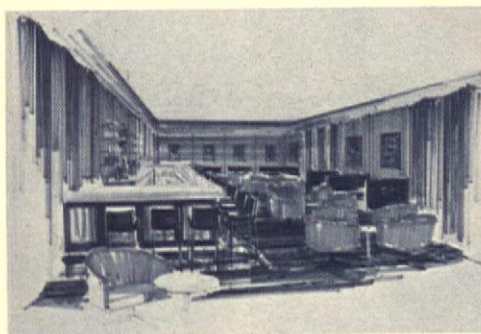
Witness the upholstery: Terson vinyl — chosen not only for its colors (stock or custom) but for other qualities too elusive to be captured in these designer's sketches. Toughness, for instance. Terson vinyl is tough enough to remain unruffled under heaviest traffic. Terson's tame enough to tailor beautifully . . . Terson fabrics wipe clean at the touch of a damp cloth.

Next time you have a commercial or institutional installation coming up, check your Terson catalogue — your reference file should have one.

For samples, color lines or complete catalogue, just write: Athol Manufacturing Company, a division of Plymouth Cordage Industries, Inc., 366 Madison Avenue, New York, New York, 10017.



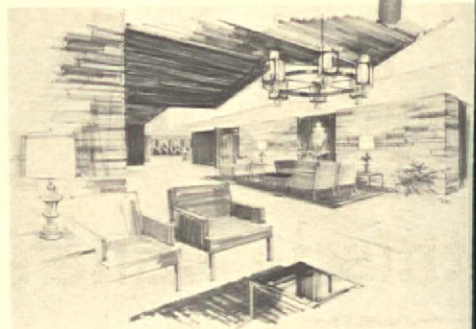
Two members of the distinguished supporting cast: Dining room chairs and bar stools by Empire State Chair Co., Inc., New York, New York.



Crossroads Cocktail Lounge — This time the pattern is Terson Oran, in blue for lounge chairs and black for banquettes and bar stools.



Braintree Room — Red and black dominate the decor here in the main dining room, and the Terson touch is everywhere. Terson's Burnished Antique pattern, in black for booths, oxblood for chairs.



Lobby — The blue and gold accents in this spacious lobby are provided by Terson's Oran pattern in gold for lounge chairs; and Grain Oran in blue for sofas.





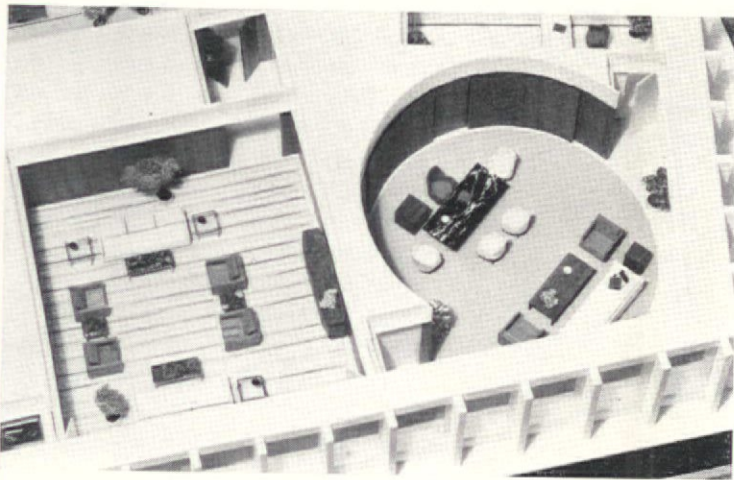
is to go into comes the concept. When we, for example, begin to subdivide the space, we have an idea that certain departments belong on certain floors and relate in certain ways. Then we begin to test a particular department. At the same time we are testing for the amount of space required, we're also developing the arrangement of space, the handling of partitions, and what have you. We've found that the more testing we do of space with furniture and equipment, the more we show its value. At one time we only showed furniture in those areas in which it was literally tied up with the arrangement of space, such as secretarial or major equipment areas. Today, we test all parts of the office, because just seeing how people sit in a private office may help or inspire us to a new or better way of handling the man's daily tasks within the space.

**RAINEY:** I think this is a point that needs to be emphasized because frequently clients have no sense of scale in a plan. The earlier we can do a furniture layout with the plan, the better we can determine the final design of the whole plan itself. You have to show the client that eight desks won't fit in a fixed area, and the only way you're going to be able to do it is to draw them in.

## VII. PLANNING FOR THE CLIENT'S EXPANSION

**HELLMAN:** *Every business must think in terms of further growth. Almost all businesses hope and expect to expand, and the space planner often has to anticipate a future need for more facilities, more personnel, and probably more space. What are your methods for planning for expansion? How can you organize a space in such a way that it can be reorganized in the future, at minimal trouble and expense?*

**MOGULESCU:** In one's research we must get an understanding of the growth rate of the company. I think all of us have had clients who moved into office space ten years ago and who have taken another floor across the street or ten floors up since that time, because they did not anticipate their expansion properly. But the problem is not that simple. You can anticipate the expansion but how do you provide for future expansion without wasting rent dollars until the time when the client has to take over the extra space? This problem should come up during lease negotiations, although the designer can provide a



**MARVIN AFFRIME** (The Space Design Group, Inc.) relies on three-dimensional scale models to convey design approach and planning concepts, as exemplified in a typical model (left) for the executive suite at Kenyon & Eckhardt, New York City. General manager's office (below) at Eastman Kodak Co. reflects the firm's attention to small and seemingly insignificant details. Says Mr. Affrime: "Even the pattern of daylight through textured draperies was important."





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certain amount of built-in expansion. For instance, you can lay out a large open pool for a hundred persons, and by the arrangement of desks allow a certain amount of freedom. Instead of an aisle between every row of desks, you could double up and have an aisle between every other row of desks and still maintain traffic flow.

The big problem, however, is how can a company which is signing a fifteen or twenty year lease protect itself during the term of that lease, so that the thousands of dollars put into this space doesn't become obsolete before the lease expires. Many of these large leases today will provide an option by the landlord on space that can be added at the end of five years, seven years, or ten years. In other instances, the option cannot be negotiated, and we have advised clients who needed three floors to lease four floors; lease an extra ten-thousand feet of space and sub-lease this space through a broker in small blocks of 3,000, 4,000, 5,000 feet on shorter five-year leases. This is really not a calculated risk because in the average new, modern office building the landlord wants to lease full-floor space. It's very difficult for a small tenant to go in and lease a small block of space in these buildings at a reasonable rent, nor does he want to tie himself up on a fifteen or twenty-year lease. This is one of the techniques that is being used to protect the client's interest over a long term. It is not an easy one, because a client cannot simply rent space and leave it empty. You must, in planning,

provide a certain amount of built-in expansion. There are no set formulas in planning for expansion. I can only say that I think more mistakes have been made by large companies who took too little space than those who took too much space.

**AFFRIME:** One of the things that we sometimes are able to do as we develop a space plan is to discover a similarity of space needs, in terms of size and shape, that might serve as a base requirement for several departments. We think of this as finding the module of the building. It evolves from the building plan, the location of columns and windows, and so forth. We write this into our planning, so that as the organization grows, a department can be successfully moved out, another successfully moved in. For example, an accounting department in an advertising agency can very easily or with a minimum amount of construction be converted for other uses.

### VIII. ESTABLISHING THE COMPANY IMAGE OR STYLE

**HELLMAN:** *People are notoriously poor at explaining themselves, and the problem is especially acute when they're asked to discuss such intangibles as their "image" or "style." Yet one of the chief responsibilities of a space planner is to express accurately the image the client wishes to convey. I have heard of cases where a client in-*



**NATHANIEL BECKER** (Becker & Becker Associates) developed the occupancy requirements and completed all interior planning of the 28-story Indianapolis-Marion County Building. The firm wrote procurement specifications on approximately 17,000 items of furniture and equipment for the 500,000 square foot building. Mayor's ceremonial office is shown at left.





sists that he wants a "very modern, streamlined office." And then when he sees the designer's presentation it becomes clear that the client's idea of "very modern and streamlined" is very different from the designer's. I wonder if you gentlemen have devised any techniques in interviewing and interpretation that can avoid such pitfalls. How do you find out what a client really wants and not what he thinks he wants?

**RAINEY:** I think the first clue here is in examining the client's product, whether he sells insurance or is a banker, a manufacturer, or what have you. You must also examine the client's competition, because he probably wants something very similar. This is not a very satisfactory approach, but it is a practical one. Of course, simple contact with the client is the best way to find out what he really has in mind. A couple of lunches are always helpful because informal talk is the fastest way to find out what he likes and dislikes. The real problem is when the client has only a vague idea of what he's after and cannot specifically tell you the image he wants created. It takes a harder selling job, actually, if you're working with a client who says he knows what he wants, but whose own office and surroundings show no apparent taste or concern about his office design.

**HELLMAN:** Mr. Affrime, you've developed several successful images. Would you like to speak on this point?

**AFFRIME:** My important concern is in semantics. I think that what we try to do is to break down the usual words by sharing experiences with our clients in various and different environments. We always bring them to our office, show them photographs, renderings, and models of our past work, and then we go out and visit other jobs we've done and perhaps jobs our competitors have done, in an effort to get their reactions. You may get nothing more than, "I don't like that chair," or, "I like that chair." But if you're sensitive and alert, you begin to understand what they're looking for. I think it's also important that I personally work out the image with the client. And then again, for continuity, it's important that I or some one or two other people make the design presentation, so that you get the client to feel that you or some one individual has been part of this whole process.

## IX. TECHNIQUES OF DESIGN PRESENTATIONS

**HELLMAN:** *Would any of you other gentlemen like to speak about this problem of image in relation to the design presentation? I am certain everyone here is interested in improving our presentation techniques.*

**LERNER:** When you make a presentation, whether to a large company or a small one, quite often, several people attend. Generally, you will

find that the vice-president or manager of the company will wait for the reaction of the top man. Because of this, we have recently redesigned our presentation to eliminate the lack of independence on the part of the "yes" men. We have six chairs lined up parallel to each other, and not one of them faces the others. When you make a presentation, the client's representatives look straight ahead at it, but they can't look across and see whether the boss is going to smile or whether he is going to say yes or no. It may sound trite but it's a very important little trick in presentation. You can talk to whomever you wish, and you can get a reaction from any one of them, independently. He may get his come-uppance after the meeting, but you've sold your presentation!

**BECKER:** One additional thought on the so-called image. I think, as planners and designers, we certainly have to guide the man who is going to occupy space. He has turned to us because he feels that we can make him comfortable, physically and visually. At the same time, we have to lead. We have to give him some choices; we have to give him ideas. We have to do it in such a way that we control the end result because he has selected us for that, but at the same time, we don't want to be sterile. We don't want to fit him into a form. This all comes not only through the design solution but also from the way it is presented, understanding throughout that the client doesn't usually have the skill or the understanding to visualize. I believe that the more complete the presentation, the more successful the job will be, the happier the client will be, the easier it will be for him to make choices.

I will, for a moment, review some of the things that we have found out about the presentation. It is a very important process; it is communications at work. Without it, a great many good ideas fall by the wayside. Without it, clients sometimes don't get the best solution. They are allowed to say "no" too easily. Going back to the program again, and then the plan, these are recapped in the final presentation. Most of the people we are dealing with have many things on their minds, and so between meetings they might even forget, if they ever thoroughly understood, what we were talking about. If, at the time of the final decision, we think it's wise to review the client's requirements and the plans, we do it in a form that's understandable to them. We have, incidentally, found that a slide presentation is not necessarily a more expensive way of accomplishing this, although it might appear to be. It is an effective way of presenting a lot of information in a short period of time with the best possible results. It is easy to make slides of plans, covering one area of a floor plan at a time, not confusing the client, not showing him or allowing him to look at things that are not pertinent to the discussion, keeping control of his mind.



# SYMPOSIUM

Through slides, you can enlarge a small area and direct everyone's attention to it, recalling for them the basic planning decision that has already been made. One of the things that we avoid completely is the introduction of color and material until the very last point in the presentation. We first make certain that the plan and then the development of the plan three-dimensionally is presented and understood on the basis of logic and function. When we reach the color stage, we introduce it by handing out fabric swatches, by displaying actual wood materials and metal finishes, rather than by attempting to do something that we believe is impossible, which is to incorporate color in a rendering. Again, one of the most important points is communication of your ideas, your design solution, to a client. It all adds up to a professional approach, which should impress the client and allow him to make a positive judgment on the basis of your authority.

**HELLMAN:** I'd like to hear from Mr. Mogulescu as to what specific techniques, graphic and oral, he employs in a design presentation to the client.

**MOGULESCU:** I think Mr. Becker has covered it pretty well. Of course, you conduct presentations with different groups. Often you will have a first presentation with a planning committee, or several vice-presidents. Then there may be another presentation to a board of directors or the chairman. The important thing is that the presentation should not consist of amateurish drawings; it should be professional. We do not make a lot of perspective drawings; we do drawings of typical areas in order to set the tone and to establish the concept. After we have gotten general approval, we show a few major public areas, such as the reception room or the board room or the chairman's office. But once we illustrate the basic concept, we generally find that the client is satisfied. If you win the confidence of your client, there comes a point where he says, "Oh, that looks great. You're the professional; that's the reason I hired you. Go ahead."

## X. PREPARING PRELIMINARY AND FINAL BUDGETS

**HELLMAN:** *How do you work out a budget for a job? Is there more than one stage to a budget—first a preliminary estimate and later a final budget when all furnishings and equipment are decided upon? How do you predict each of these budgets? Can you tell us some techniques you might have developed to help you in estimating a job accurately enough to guarantee staying within a budget? How close do you have to come to hitting the target? That is, does your final budget have to be within five or ten per cent of what is actually spent on the job?*

**LERNER:** There are a number of stages during

the course of a contact with a client where a budget has to be made. I think the best way to approach a budget is to say to the client, "How much money have you appropriated?" But I am sure you all get the same answer we always get, "We haven't thought about that yet." I don't know why most companies will not take you into their confidence. At this point, we get down to business and say, "Look, we're on the same team. Let's be more frank with each other. We're after the same objective." When you've worked with a company for the second time, or for a sequence of different moves, this question of budget is quickly disposed of because the company will say, "We have so many dollars to spend." But in the case where you can't get an answer immediately, the preliminary budget is done after the space study is done. At this point you know the scope of the job and you can throw out a number. Now I say this lightly, but you don't throw a number out lightly. We have worked out in our office a very, very complicated form. It took years to get it this complicated! We presented one, 29 pages long, just the other day for a two-floor job at 277 Park. Let me tell you, it impressed the client no end. He didn't want to hear about the budget ever again after that. We have three lines on the form—one is a preliminary presentation; one is a revision; the last is a presentation of the budget, along with the complete design presentation itself.

The form that we use is broken down in such a way that you can tell almost at a glance, if you're an accountant, how much each room costs, or how much each sub-contracting service costs. If you add horizontally you can find out how much all the different trades and pieces that go into the room add up to, and if you add vertically on our form, you can tell how much lighting costs or how much plumbing costs, or furniture and furnishings, and so on. The preliminary presentation budget should be within 10% of the ultimate cost. Your client is always going to say, "Yes, it's going to cost me 10% more, either way." Actually, there are no odds. The presentation of a budget that goes with a completed design should be within 5% of the ultimate cost.

**AFFRIME:** Once in a while the client says, "I don't want to spend so much money," and you've got to either sell them, convince them that they should, or you've got to accept a reduced budget. Sometimes, unfortunately, their thinking on reducing the budget comes at a time when you've put in a great deal of time. One of the techniques we have used successfully and one that all of our clients thus far have accepted goes something like this: "All right, you want me to cut the job by \$50,000. But we're the firm that has to be responsible for the final result. Give me the leeway to adjust the job. Let me decide where the money goes from this point on. If I want to spend \$3,000



on a chandelier, don't challenge me, because I think it's worth it. I may be willing to reduce the cost of the carpet." In other words, it's taking strong initiative and saying, "Give us the right to decide where the money goes." It could be dangerous, perhaps, in the wrong hands, but we have found it a successful way of cutting the budget and still coming up with what we consider (and what we have found they consider) a good final result.

## QUESTIONS FROM THE AUDIENCE

**HELLMAN:** *Now that we've defined to some extent the nature and the functions of the space planner, I'm sure we've raised more questions than we've answered. I'd like to hear questions from the floor.*

**QUESTION:** I would like to go back to the "hot potato" question you brought up earlier, about the idea of the dealers giving away design. I will preface my remarks by saying I don't agree with giving design away; we'd prefer to charge. But there are economics involved. We are selling a product and we have overhead to meet. We don't want to be cut out of the design area. Mr. Lerner, you said you work with dealers. We don't find it so. We feel we have to sell the complete package. There must be a meeting ground somewhere, but we haven't found it.

**MOGULESCU:** I don't know about other firms but my firm has been forced away from working with the dealer, against our better judgment and against our will, because we have no intention of specifying that furniture be bought through a competitor. We need the dealer on all of our stock furniture items. In fact, we are prepared to recommend to our client that he pay the dealer more than he might pay if he were buying direct from the manufacturer, because we need the dealer to service this merchandise and to supply the client when he needs four new desks six months from now. We do not wish to deal direct with manufacturers, but we are being forced to do so because we cannot do business with our competitors.

With respect to the question of the profit that the dealer must make, it is a very well known fact in the industry that the dealer who stocks furniture has one discount structure, as against another discount structure for the designer or architect who specifies furniture, even though at times he may specify quantities larger than the dealer

himself handles. It is my opinion that the dealer could service the architect and designer *and* make a profit—not an exorbitant profit, but a reasonable one. But if dealers are going to be in competition with us, let them do so on the basis of a fee from the client. I have no objection to competing with an office furniture dealer for the kind of services that we have to offer, if the office furniture dealer takes the position that he is also going to charge for planning and designing and decorating.

**QUESTION:** Mr. Lerner, what is your feeling on doing speculative studies in competition with other firms?

**LERNER:** I think I speak not only for myself, although the question was addressed to me, but for everyone else here. We hate speculation. We don't think there should be such a thing. We think that every designer should get paid for every hour he is on the board. As a matter of practice, in our offices we never do a stroke on the board or put a pencil to paper without being paid for it in terms of design. In New York City a great many people will do space planning and space studies at no charge whatsoever. These are usually preliminary, very sketchy, schematic analyses of the use of space in new buildings, for prospective tenants or for owners.

**QUESTION:** I'd like to know if the panelists find that the office furniture available today is adequate in terms of design needs. Do you feel that there should be improvement or additions in office furniture to fill your requirements?

**BECKER:** That is a very general question. There certainly are many stock lines that satisfy a particular problem. I welcome and value the manufacturing policies which allow for some modification, however. This is a big country and there is a lot of furniture, and I think that if a designer is constantly aware of the market, either through his own activities or through the efforts of the manufacturers to inform him, he can, in most cases, match an item to a need.

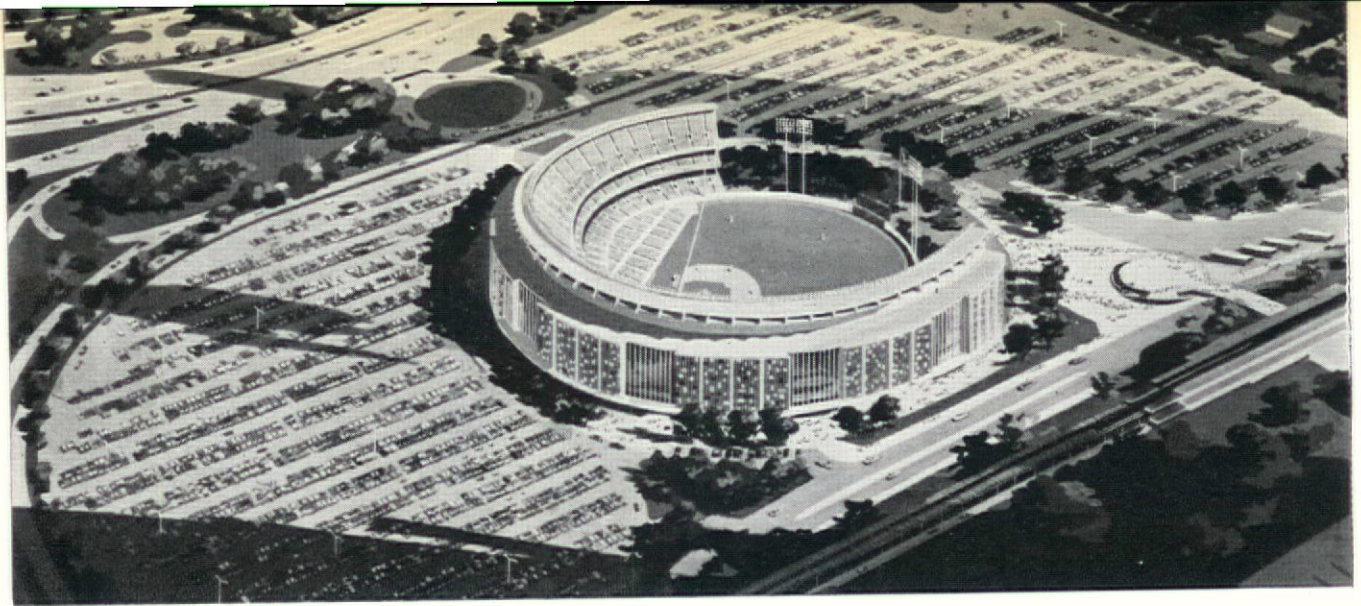
## . . . AND NEXT YEAR

**HELLMAN:** Thank you, ladies and gentlemen; our time is up, but we can promise you two things. One, there will be a full report of this session in the July issue of *CONTRACT*, and two, Mrs. Meals tells me that we'll be given a full morning next year, during which we'll be able to comfortably accommodate all questions and comments. (C)



NOFA-D Symposium,  
May 20th,  
New York City.





## LAST IN LEAGUE, BUT HOTSHOT HOSTS METS' NEW RESTAURANT AND CLUB FACILITIES, DESIGNED FOR THEM BY SY GLICK OF STRAUS-DUPARQUET, MAKES TEAM LEADERS IN DINING, IF NOT IN BASEBALL

BY ELISEA M. ROSENTHAL

**B**ACK in 1882 there was a baseball team in New York City called the Metropolitans. Their spiritual descendants are still with us, known in today's abbreviated lingo as the "Mets." The Mets' new home, Shea Stadium, is much more substantial evidence of their existence than that earlier ephemeral team ever had. Many fans feel that the present Mets will have to do a lot of work to live up to their new stadium.

Adjacent to the World's Fair in Flushing, New York, Shea Stadium, an all-steel structure of cantilevered tiers, presented special problems to the interior designer, Sy Glick, NSID, of Straus-Duparquet. Usable space consisted of windowless areas around the perimeter of the stadium, limited by eight-foot ceilings, in which the client wished to have installed five dining rooms, two lobbies, kitchens, loading and unloading areas, and other service areas, all with varying purposes in mind.

Mr. Glick's over-all objective was to provide comfortable dining arrangements in a relaxed and more or less masculine atmosphere for a predominantly sporting clientele, not only for baseball games, but in off season for Jets football games and for boxing matches. His planning of the service areas, kitchens, storage facilities, and loading and unloading areas had to consider the fact that the restaurants would not operate on a continuous year-round basis, as most commercial

establishments do, but will have to close down off-season and organize facilities during the season depending on the team's schedule of at-home and out-of-town games. Although this is primarily the problem of the H. M. Stevens catering service, it had to be considered in planning the interior facilities. Space for traffic flow in the lobbies leading to the restaurants and wide aisles in the dining rooms themselves to allow for quick service in limited eating and serving periods were special problems which also had to be taken into consideration.

Two major structural changes helped to achieve Mr. Glick's over-all objective: the table areas in the three large dining rooms were divided into bays with floor-to-ceiling walls as dividers; in two of the restaurants the walls facing the bleachers and playing field were punched through and large picture windows installed. The smaller areas for tables made for a more relaxed and personal atmosphere; the windows proved to be an inspiration, since tables next to them are much in demand.

Mr. Glick designed all china, glassware, napery, and silver and uniforms for waitresses, waiters, hostesses, ticket takers, and even the hot dog sellers in the stands to harmonize with color schemes and motifs for each area.

The Combo Room, the only restaurant in the



**MAIN DINING ROOM**, a tremendous area in browns, sandalwood, beige, and greens, is the largest of the Shea Stadium restaurants. When necessary, it can be divided by means of a folding wall. One of its special features is the lighting system: during work periods, recessed spots can be brightly lit and then subdued during dinner hours for a softer glow. In addition, candles in the hurricane lamps on the tables create a warm, intimate atmosphere, minimizing the size of the room. Baseball motif is evident in a special series of oil paintings by Henry Koehler.







## SHEA STADIUM

stadium open to the public at large, is designed for hard wear and fast service with its asphalt tile floor, long grille and serving counter, and simple, serviceable furniture. Pleasant dining is not precluded, however, for the combination of beige in the floor, walls, draperies, chairs, and serving bar, of walnut in serving stands and chairs, copper in hood and light fixtures over the grille, and random chairs in pumpkin for accent is agreeable without being bland. The waitresses' uniforms are jumpers in baseball stripes over white blouses. The adjoining Combo Lobby, with matching floor and walls, provides space for traffic flow, two checkrooms, souvenir-gift shop, and telephone booths.

The Main Dining Room, which is the largest of the restaurants, and the Bar and Charcoal Room, are open to members of the Diamond Club through a special subscription plan available to season box-seat holders. Napery in sandalwood and brown, walnut paneled walls and serving cabinets, banquettes and chairs upholstered in moss green, beige, and brown plastic leatherette, rugs in mottled green and beige, and moss green in chandelier shades effect a warmth without garishness. A folding wall can close off part of the dining room if the situation demands. A special

structural feature, very successful, is the domed space built into the ceiling to Mr. Glick's specifications for each chandelier, overcoming the problem of a low ceiling, which would otherwise have made chandeliers impossible. The room can be brightly lighted during work periods by the recessed spots; these can be turned down when patrons are being served and the light supplemented by candles in hurricane globes on the individual tables, resulting in a much softer atmosphere. The Syracuse china with sandalwood border and Mets' emblem in the center in brown, sandalwood and gold, the clear sandalwood glassware, and the waiters' brocade sandalwood jackets supplement the color scheme of the napery, which is sandalwood cloths, brown cover cloths, and sandalwood napkins.

One of the most distinctive features of the room is the art work by Henry Koehler, eight large black-and-white sketchlike oil paintings of baseball action scenes. Lining other walls are baseball photographs matted in the three colors of the room's color scheme.

Since the lobby between the Main Dining Room and the Bar and Charcoal Room is intended to accommodate large crowds, the only pieces of





**PRESS ROOM** (above) is handsomely appointed with specially designed desks. The brightly colored room has its own bar and dining room nearby. Combo Room (right), open to the public, was designed for quick service and easy maintenance without sacrifice to esthetic qualities.

**BAR AND CHARCOAL ROOM** (left), available only to a special subscription membership, nostalgically recalls the good old days for long-time baseball buffs through a series of old prints and photos from a private collection lining the walls.



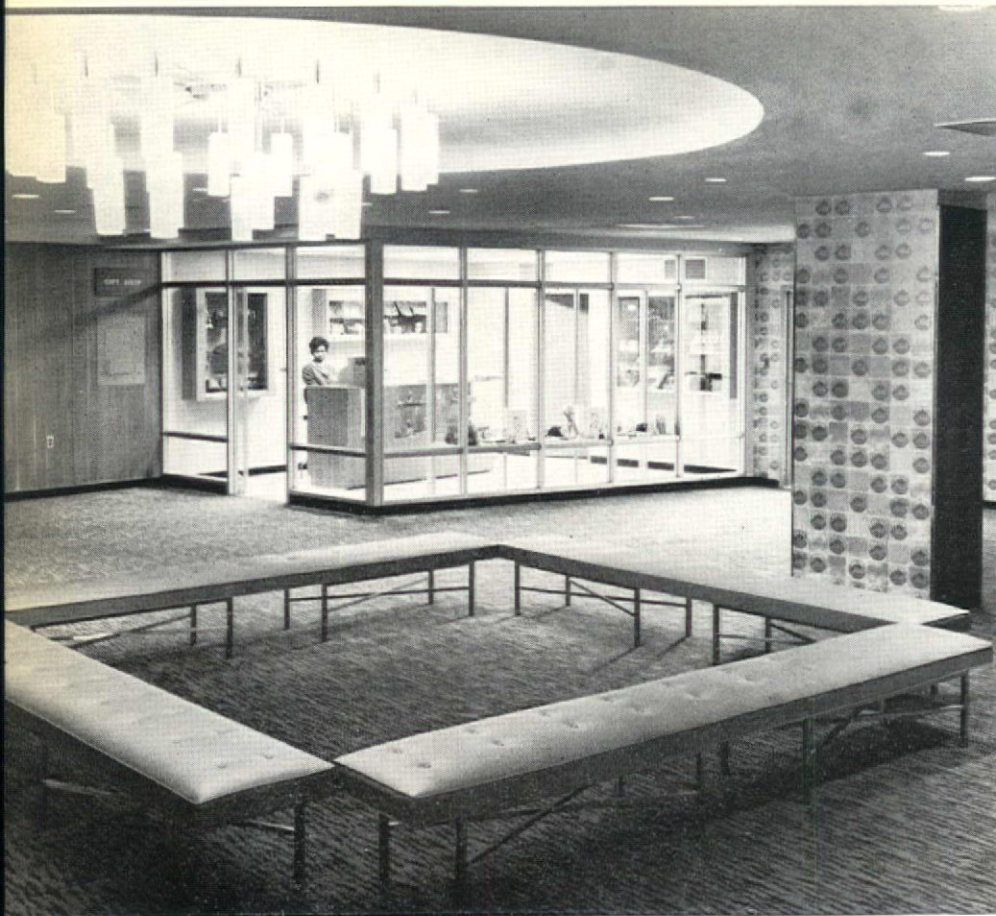
furniture are a reception desk and four long benches (upholstered in Mets' orange), placed to form a huge square in the center of the lobby. The wool rug is mottled blue and orange, and the hostesses are uniformed in the same colors. The wallcoverings employ a variety of materials: walnut panels, wallpaper with the Mets' emblem and white marble chipped to look like Roman brick in a vertical pattern. A large chandelier and recessed spots provide bright but non-glaring light. Two checkrooms with blue walls and a glassed-in souvenir-gift shop (one can see stacks of blue Mets' baseball caps ready for sale) complete the facilities.

The Bar and Charcoal Room with its room-length oval bar, floors of pegged oak and quarry tile (the latter in terra cotta color around the bar and charcoal counter), walnut tables and paneled walls, brick walls, and coach-lantern chandeliers is a comfortable looking room with a nostalgic, old-time look. Here again Mr. Glick solved the problem of the low ceiling, this time by pinning the chandeliers directly to the ceiling without the use of suspension cord or chain. Twenty-five sepia blown-up photographs of Dodgers and Giants National League Hall-of-Famers on the

rear wall and old cartoons, photographs, and engravings Mr. Glick discovered in the Public Library, in old newspapers such as the New York Gazette, the Bettmann Archive, and in the private sports photograph collection of Mr. H. M. Stevens establish the motif here. The black leatherette upholstery in the banquettes is accented by the red armchairs, and the red-and-white striped Gay Nineties blouses and black skirts of the waitresses and plaid vests of the waiters bear out the color scheme and the old-time baseball motif.

Accommodations for the working press have been planned with comfort, function, and eye-appeal in mind and have been divided into three main areas: the shower and locker rooms (the gentlemen of the press have been provided with the same kind of lockers as the baseball players themselves); the working press room (teak typewriter desks with Mets' blue vinyl-covered swivel armchairs, brown and tan tweed rug, burlap covered walls, and good bright fluorescent strip lights with egg-crate fixtures); and a cozy bar and dining area (with its own kitchen), including an oval table in teak with eight easy chairs in orange. A color TV set over the curved walnut bar, accented with a blue vinyl edge, orange and





LOBBY (left) was kept as open as possible since it is a heavy traffic area leading to dining rooms and bar (above). The wallpaper lining the column and rear lobby wall is a special design incorporating the Mets' emblem. Note souvenir and gift shop in far corner of the lobby and special costumes for bartenders and waiters in the bar.

## SHEA STADIUM

beige armchairs around the tables, and subdued lighting complete the accommodations.

The board of directors' Room, or Mrs. Charles Shipman Payson's private room (Mrs. Payson is vice-president of the ball club), includes a bar and lounge with room for a buffet, several small dining tables, and a curved sectional sofa in orange fabric extending around two walls of the room. Brown tweed rug, chairs in soft moss green and beige, and beige burlap wallcovering carry out the over-all color scheme. A dining room with small dining tables adjoins, with its own kitchen beyond. On the other side of the Directors' Room are powder room and Mrs. Payson's private office.

The success of the Shea interiors can be attributed in part to the fact that Straus-Duparquet approached the problem in terms of total design. The complete package included such aspects as designing, furnishing, and installing of interiors; designing, fabricating, and installing all food service facilities; installing of air conditioning and plumbing. In effect, Straus-Duparquet acted as general contractor for all interior work. Many distinctive touches—for instance, the chandelier, wallpaper, and carpeting in the lobby; the long bar and barbecue pit in the Charcoal Grill; the service bar in the Combo Room—were conceived in Straus-Duparquet's design studio and were manufactured to the firm's specifications. (C)

## SUPPLIERS

**Tables:** Fine Arts Furniture Co., Hekman Furniture Co., Howe Folding Furniture, L & B Products Corp.

**Chairs & Sofas:** Armstrong Furniture Co., Bright Chair Co., Shelby Williams Mfg. Co.

**Booths:** M & W Co.

**Furniture Surfacing:** All Mica Fabricating Co., General Electric Textolite.

**Upholstery Fabrics:** M. H. Lazarus & Co., U. S. Rubber Co.

**Drapery Fabrics:** Dazian's Inc., Owens-Corning Fiberglas.

**Carpeting:** Berven Rug Mills Inc., Roxbury Carpet Co.

**Flooring:** Armstrong Cork Co., U.S. Plywood Corp.

**Floor Installation:** William Gold, Inc.

**Wallcoverings:** Louis W. Bowen, Inc., Murals, Inc., U.S. Plywood Corp.

**Vinyls:** Guilford Fabrics Inc.

**Tiles:** American Olean Tile Co.

**Room Dividers:** James Seeman Studios.

**Folding Doors:** Modernfold Doors, Inc.

**Lamps & Lighting:** Frederick Cooper Lamps, Diamond Lighting Fixture Corp., Lightolier, Inc.

**Mirrors:** Metropolitan Mirror & Glass Co.

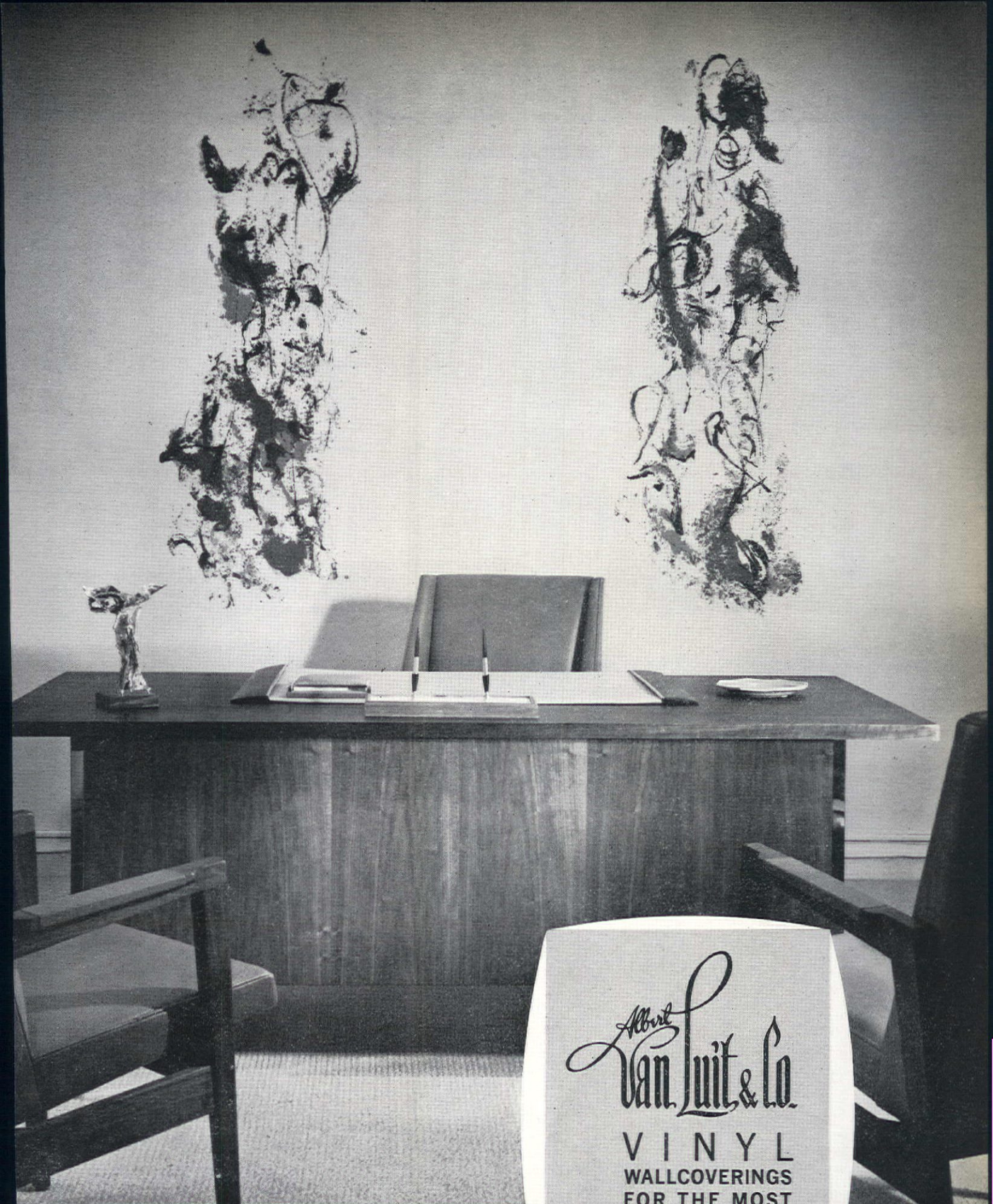
**Artwork:** Milton A. Bleier Corp., New Vision Display Inc.

**TV Sets:** Magnavox Co.

**Checkroom Equipment:** Vogel-Peterson Co.

**Interior Construction:** Eastern Wood Products Corp., Herbert Construction Co.





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## XAVIER HALL: COORDINATED TEAMWORK OF DESIGNER, ARCHITECT, AND BUILDER RESULTS IN FUNCTIONAL AND FLEXIBLE NURSING SCHOOL COMPLEX



XAVIER HALL and Mercy Central School of Nursing in Grand Rapids, Michigan, provides an example of what can be done when the designer works with the building from the ground up. The formal parlor (below) of the Grand Rapids institution was designed for flexible use by groups of students during the school year, as well as for visitors and guild meetings.





**E**DUCATIONAL, social, recreational, and living facilities are integrated for full functional flexibility in Xavier Hall, Grand Rapids, Mich., because the contract furnisher started his work with the preplanning of the building.

"Our biggest problem," reports Carl Jason, partner and general manager of Business Interiors of Grand Rapids, "is in the fact that we are so often dumped into the middle of a round building and told to finish it square. Too often we must start our work when the interior textures and materials already are installed and with asphalt tile already on the floor. But at Xavier we were part of the project when retained by the institution in the early stages of planning and construction, and then we were retained by the architect to do the interior finish schedule of the entire building, choosing and specifying all wall and floor treatments in the prime contract. The result was a building with true functional flexibility."

Such flexibility is needed at Xavier Hall. The single 11-story building includes Mercy Central School of Nursing, the convent of the Sisters of Mercy, and Xavier Hall proper, which is the student dormitory.

The new \$2.5 million building was dedicated last year, with contract furnishings and related services amounting to a \$200,000 contract for Business Interiors. Designing was done by Jason's partner, Don E. McDonald, NSID, who heads the firm's design department.

"Getting the job early enabled us to do a really creative job," says Jason. "Mercy Central is a college, and like any other school it has a peak season and an off season. Like any similar institution it needs a lot of money for operation as well as to pay for the new building.

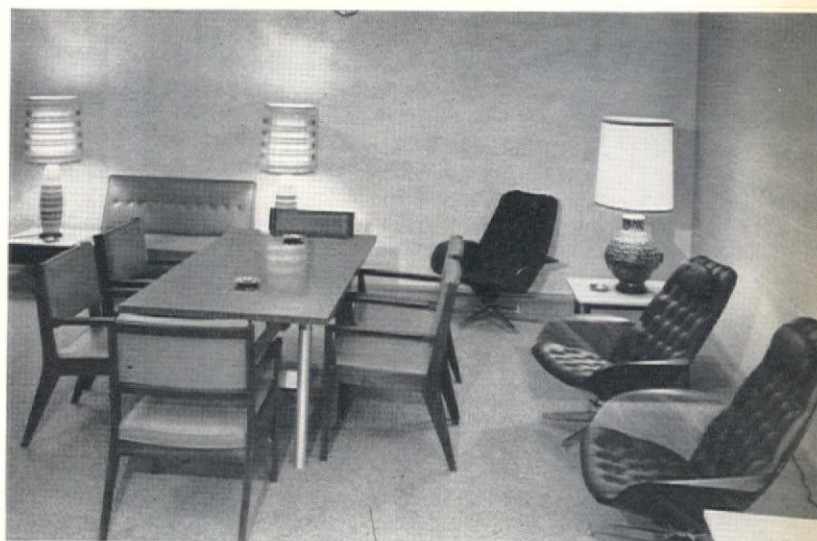
"It presented two challenges to us. First, by being there early we were able to do a lot toward eliminating the institutional look in making the entire complex more livable and attractive. And we had the opportunity to build in functional aspects that could help make the off season more productive financially. Xavier Hall has enjoyed a national reputation for many years, and Sister Mary Xavier, who headed it for 20 years, is famous for her research in new frontiers in nursing education. So these two names are great attractions in the competition for nursing students. We had the opportunity to augment the attraction in meeting the two challenges."

Here's how it was done. Basically, there are nine "living" floors with 152 apartment-styled rooms for 304 students, with each floor having its own parlor, laundry, and kitchenette. Educational facilities include 12 equipped classrooms, laboratories, and a large auditorium. There are three separate apartments for housemothers, and a nurses' lounge, faculty lounge, administration and faculty offices, a social activities room, and

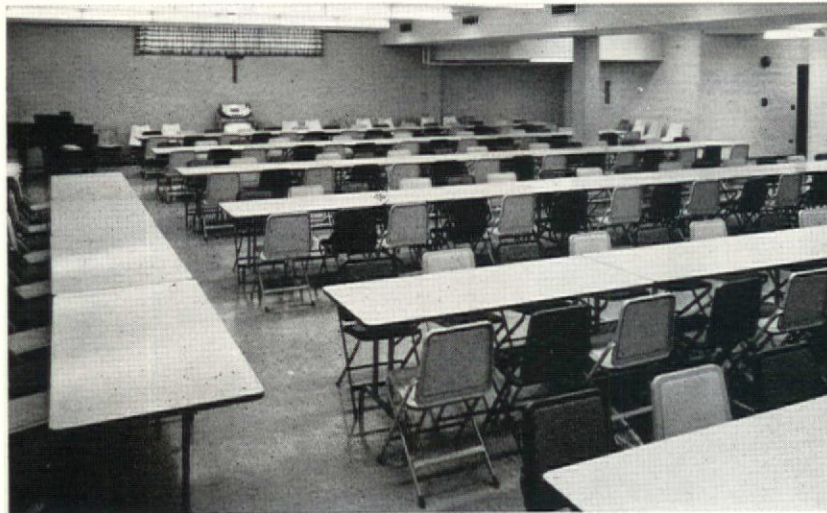
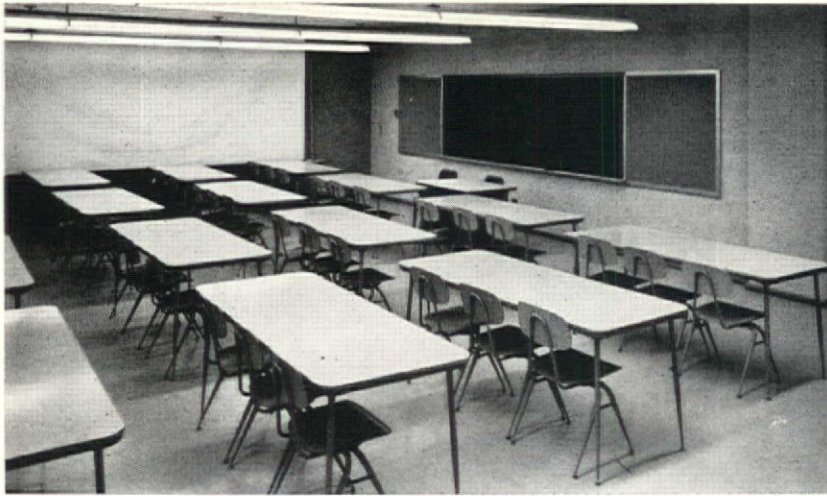


**BUSINESS INTERIORS** partners, Don McDonald (left) and Carl Jason, consult on presentations for Xavier Hall.

**DOCTORS' LOUNGE** (below) is designed for relaxation during hectic day. Library (bottom), in neutral colors sparked by tangerine highlights, is used by students, faculty, and hospital staff, and has an 8,000-book capacity.







**CLASSROOMS** in school (above left) are in demand by business and professional groups during the summer session. Recreation room can be set up for a banquet for 400 (below left), as a ballroom, or as a game room with ping-pong and game tables.

## **XAVIER HALL**

a large formal lounge. There is a complete nursing and medical library.

All living quarters are characterized by light, bright colors keyed to active girls. They are inviting and pleasing to live with. This applies to the student living quarters and to the apartments. Four different color schemes are used, with each floor having its own color scheme for variety and interest. In the rooms, one basic color is used with one accent color, such as yellow with moss green, blue with marigold, peach with blue, and aqua with russet.

In public areas the colors are generally more cool and subdued, but here also there are bright highlights and the added interest of varying textures. For example, while the library is in neutral colors, it does have highlights of tangerine. The big formal parlor includes marble as well as wood surfaces, vinyl as well as fabric, and the wall areas are broken by large glass areas, patterned metal dividers, and a large, colorful ceramic mosaic wall.

In summer months when student enrollment is down, functions of the rooms change. The colors and the layout make the entire building converti-

ble to seminars, clinics, conventions, and other group meetings, all of which help bring in revenue at a time when student revenue is reduced. The student facilities in the summertime provide accommodations for sleeping and feeding up to 300, classrooms become meeting rooms, and the auditorium and lounges become areas for large or small groups.

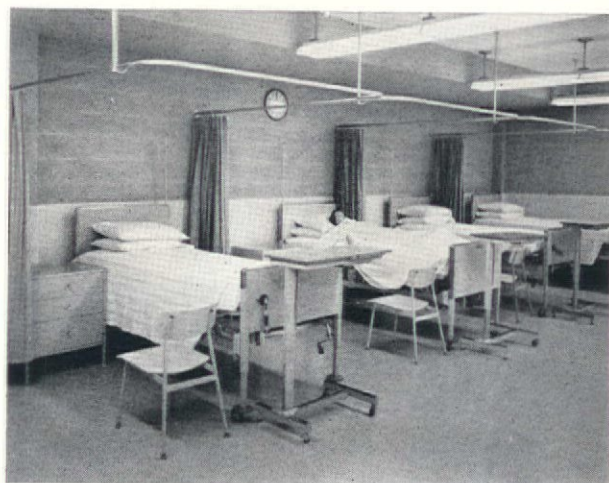
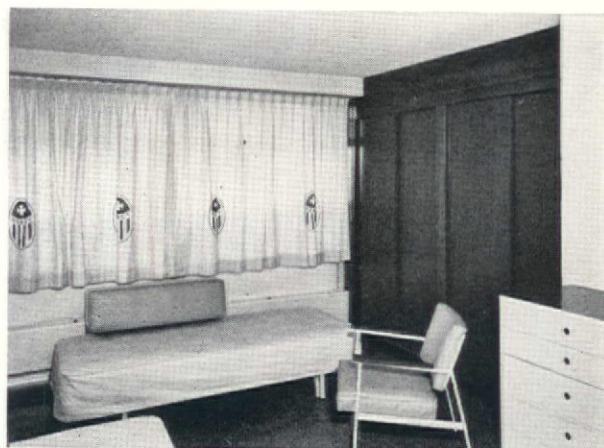
The recreation room has game tables, pingpong tables, and juke boxes for students. But in the summer the big tables fold up and in 30 minutes the room can be converted to accommodate a banquet for 400, or for a formal dance with portable bandstand, or for a lecture with movies or slides, or for a special television program.

The formal parlor, or lounge, was designed not only for a casual, heterogeneous gathering as might congregate in the school year, but also for a maximum number of small groups of visitors, or for guilds or teas. To further this purpose, some of the furnishings are castered for mobility—just enough to provide the desired group separation. The color scheme here utilizes moss greens, copper tones, naturals, and golds in fabrics, vinyls, and leathers. Main pieces of fur-





**CASUAL FURNITURE** highlights the student nurses' lounge (above). There is one on each floor of the 11-story building. Nurses' dormitory apartments (right) are also planned for comfort and convenience. Practice laboratories for student nurses, complete with Simmons hospital beds (below right), are adaptable for special meetings or clinics.



niture are finished in fruitwood and ebony, and carpeting is green and beige.

Basic drapery fabric throughout most of the building is heavy all-cotton nubbly, vat dyed, pre-shrunk, that can be washed in the laundry of St. Mary's hospital, which is in conjunction.

"If we hadn't been in on the project from the start we would not have had the freedom to do it for this optimum flexibility," says Jason. "Neither builders nor architects often recognize the importance of this early start, and the architects who finish the interior walls and floors, even to floor covering, often don't have the designing ability to prepare properly for us. However, that was not true in this case. The architect, Roger Allen & Associates of Grand Rapids, does have a staff of expert designers who are fully capable. But even such an accomplished firm will call us in recognition of our specialty, or for the more simple reason that they already are busy and need the extra productivity of an outside firm.

"At any rate, we were called in from the planning on, and it laid the groundwork for a more creative job with more satisfactory results." (C)

#### Schedule of Suppliers

##### Furniture

Lounge Furniture: Directional Contract Furniture, American Chair Co., Spartan Furniture Co.  
 Formal Parlor: Fine Arts Furniture of Grand Rapids.  
 Student and Laboratory Beds: Simmons Co.  
 Folding Chairs and Tables: Krueger Metal Products Co.  
 Classroom Furniture: Irwin Seating Co.  
 Office Furniture: Steelcase, Inc.  
 Library Chairs: Thonet Industries, Inc.

##### Carpet

Mohawk Carpet Mills

##### Fabrics

Draperies, Bedspreads: Edwin Raphael Co., Inc.  
 Public Area Drapery Fabrics: Cohn-Hall-Marx.

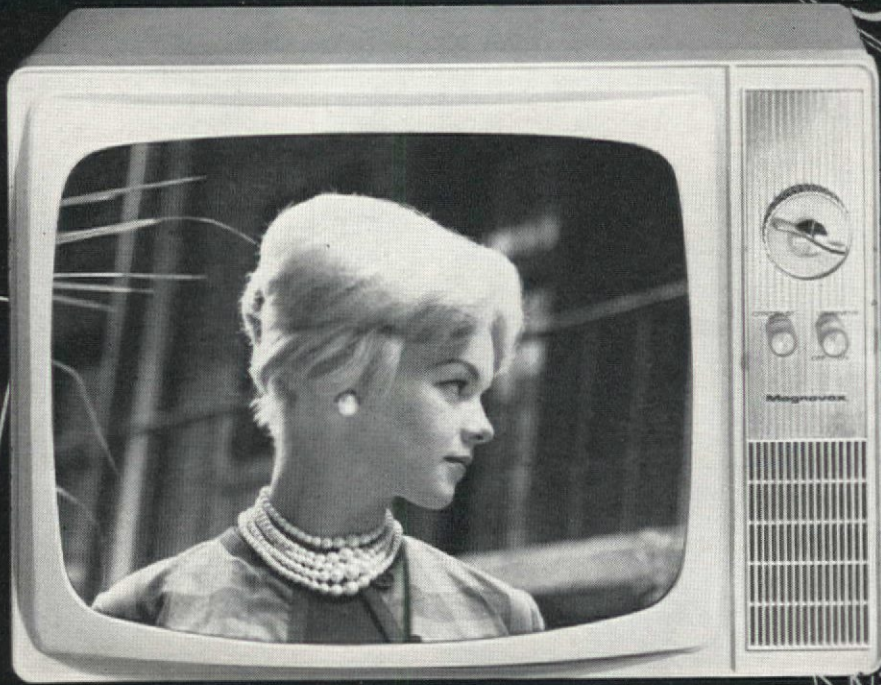
##### Lamps

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Screen size: 19"    23"    24"    27"    Television (circle)

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Color

Other

Please send complete CFA information on guest room furnishings/financing.

NAME.....TITLE.....

HOTEL/MOTEL.....NUMBER OF ROOMS.....

ADDRESS.....

CITY.....ZONE.....STATE.....

MEMBER CONTRACT FURNISHERS OF AMERICA, INC.







Astra Chairs at  
The Governors' Club  
Best seating for any party

Diners take their food, and comfort seriously at the noted Governors' Club. In this distinctive setting in historic Baltimore, Astra chairs provide relaxation for heads of state and private citizens alike. What could be more truly American than these Vermont-made Commodore's Chairs? Every part is crafted of Solid Hard Rock Maple. Seats are carved from extra heavy planks, with legs hand-pegged through and hand-wedged for greatest strength. Hand rubbing brings out the mellow luster of the richly grained wood. Many other Early American styles available, too — send for our latest brochure.



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Bent Wood Furniture Co.

43 Maple Street, East Arlington, Vermont  
SHOWROOMS AND OFFICES IN PRINCIPAL CITIES



# CONTRACT PRODUCTS AND SERVICES



Virtue Bros.

## Two stacking chairs from Virtue

Two new stacking chairs available from Virtue Bros. are designed for comfort, according to the manufacturer. At left, model 9380 is fully upholstered, with a contoured back. All-welded steel construction insures sturdiness. A handle on the back is optional. At right, model 9370 features a scoop seat with foam rubber padding, and a modern high back. The frame is made of 13/16 inch square tubing.

Circle No. 24 on product information card

## Williams modular filing cabinet

A new all-purpose two-drawer filing cabinet from Williams Office Furniture Corp. can be used as a free-standing unit through the addition of a plastic top, as shown, or can be fitted under a modular desk return top or in a credenza unit. The case, of walnut plywood, is 19<sup>7</sup>/<sub>8</sub> by 17<sup>1</sup>/<sub>2</sub> inches. Walnut or oil walnut finishes are available; legs come in wood or polished chrome; brushed brass or polished chrome hardware contribute to the unit's design versatility.

Circle No. 50 on product information card



Williams Corp.

## Expanded Greeff custom line

Four new custom items in Greeff Fabrics' custom carpeting line are a shag, a velvet, a tight-loop, and a random-sheet quality carpeting. The firm is also introducing a new series of running line quality carpets in the New York market. The running line consists of velvets, plushes, random shears, loops, and twists in from five to 19 colors each.

Circle No. 12 on product information card

## New Castle flocked vinyl

Flocked vinyl in stock patterns is available from New Castle Products, Inc., manufacturers of Modern-cote wallcoverings and Modernfold folding doors and partitions. The new wallcovering is available in a broad selection of 14 patterns and 24 stock colors. The material can be vacuum or foam cleaned.

Circle No. 51 on product information card

## Chairmasters' two armchairs

A spring seat armchair and a new armchair with a carved frame are two of the new items in Chairmasters, Inc., current line. The spring seat armchair, far left, has an upholstered seat and back. The armchair with carved frame has foam rubber upholstery on seat and back. Both are available in a wide selection of wood finishes and upholstery coverings.

Circle No. 52 on product information card



Chairmasters





## Eighteenth Century Elegance

styled by Everett Brown, F.A.I.D.

*Decorator Data.* Design #6416 from the Haeger New York World's Fair Collection. Group includes the Eighteenth Century Classic column, Urns, Pineapple and Palm in most-wanted sizes. Exclusive neutral glazes are Pewter Lustre, Copper Lustre, Porcelain White. Shades are French re-created 18th century, book linings in Sienna, Malachite and Porphyry, sophisticated gloss black or white. Interchangeable shades provide wide decorating latitude. Double-cluster lighting and mountings of compatible quality. Now on display in all Haeger Showrooms.



**FILE-SIZE  
DECORATOR  
FOLDERS**

Available on professional letterhead. Requests to: Haeger, 7 Maiden Lane, Dundee, Ill. 60118. Contains full color illustrations. All decorator data including pricing and discount policy.

HAEGER—THE GREAT NAME IN AMERICAN CERAMICS

Circle No. 22 on product information card

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New  
Showroom  
is now open!

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Come see our handsome new showroom on the 6th floor of the exciting D & D Building and look over all the inspired collections that make Meadowcraft the most wanted wrought iron furniture in America.

Mrs. Rose Pollock will be waiting to welcome you and show you around this lovely new showroom which features a 20 foot wrought iron Gazebo in the center.

Meadowcraft

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Resources Council

Circle No. 23 on product information card



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 Commercial Furniture Division  
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## PRODUCTS & SERVICES

CONTINUED

### Legless dining unit

More tables per foot of dining room floor space are possible with Fixtures Manufacturing Co.'s new round-topped Solar Set furniture whose chairs and table-top form one integral unit. Each chair supports the table top, eliminating legs or base. Pivot arms provide attachment and allow



chairs to move on non-marking wheels, away from the table for eating, or close to the table for storage. Arm and side chair styles are both available in Astro styles with pliable plastic seats and Jet styles with padded seat cushions and separate molded plywood curved back and arm rests. The Jet style is also available with fully upholstered back and arm rests, covered in General Electric's Textolite laminated plastic in a variety of patterns, colors, and wood grains.

Circle No. 55 on product information card

### Costa Mesa office series

Costa Mesa Furniture Co.'s new Philadelphian Series 7000, a group of desks, credenzas, conference tables, and seating for executive offices,

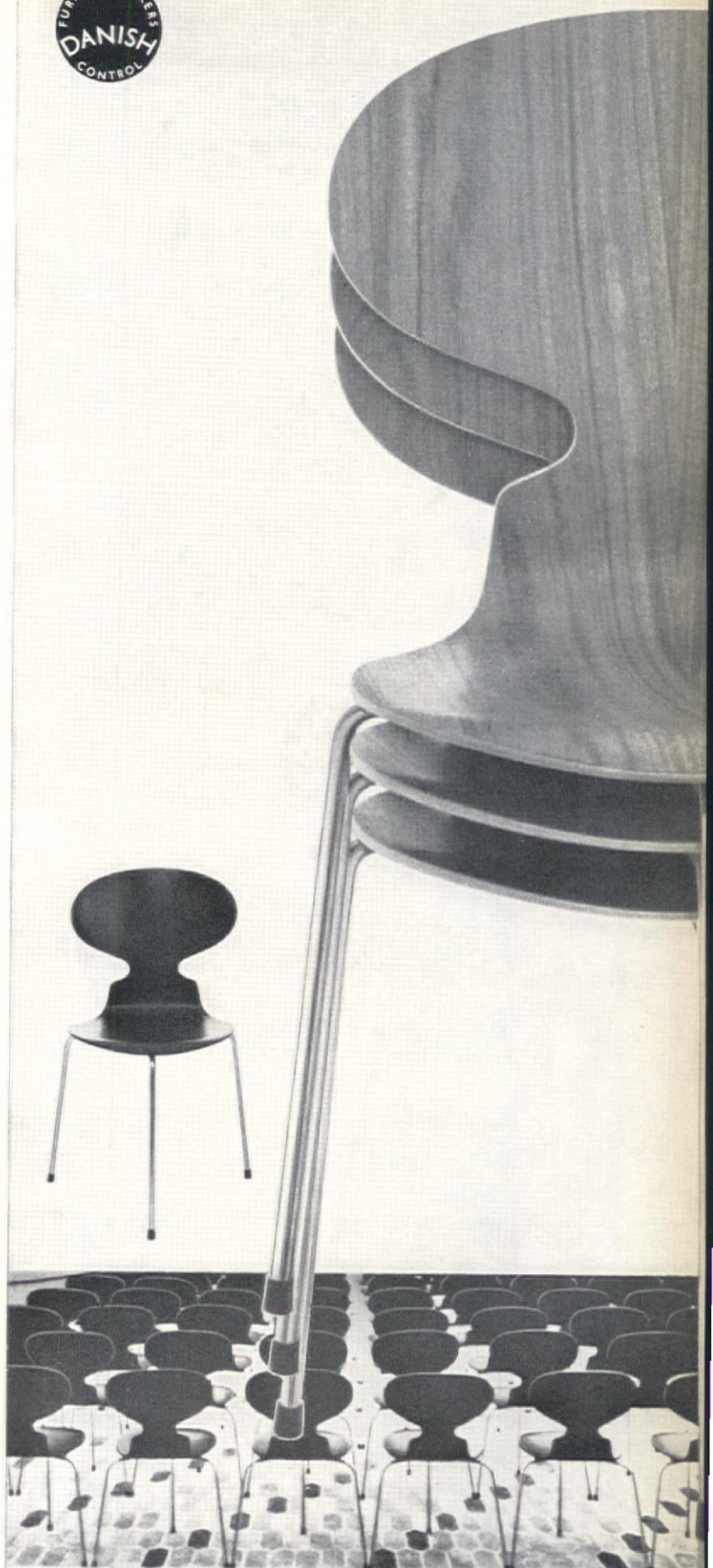


is said to fit both traditional and contemporary decors. Designed by Selje & Bond in highly grained wood, the coordinated series can be combined with almost any decorative accents.

Circle No. 56 on product information card

Circle No. 25 on product information card →

## FRITZHANSEN-FURNITURE



Stacking chair 3100: chromium-plated steel, oak, beech, teak, palisander, black.

Alignment device. Design: Arne Jacobsen.

Fritz Hansen Inc., Decorative Arts Center, 305 East 63rd Street, New York 21, N. Y.  
Templeton 8-3225. Division of Fritz Hansen, Copenhagen.





## PRODUCTS & SERVICES

CONTINUED

### Walnut-patterned Textolite

Americana walnut, a new wood-grain pattern in General Electric's Textolite series of laminated plastics, is said to simulate the grain of quartered American walnut. The pattern is designed to blend with the broader grained sliced walnut pattern in Textolite's gunstock walnut. Americana walnut is said to combine the look and feel of real wood with Textolite's heat and wear resistant qualities.

Circle No. 58 on product information card

### Burke Fibreglas chair lines

Three new styles of Fibreglas stacking-ganging chairs completes the Burke Div., Brunswick Corp., line of Bjorgensen contemporary chairs. The chairs have side hooks that allow accurate and rigid side-by-side ganging; they can be stacked up to 15 chairs high. The styles vary from model 113-606, with contoured foam seat pad, to model 133-606, with fully upholstered molded Fibreglas plastic seat shell. Style 103-606 is available in seven integral colors of Fibreglas.

Circle No. 59 on product information card

### Rubber seat suspension device

New flat, molded rubber seat stretched across chair frame provides comfort and durability in thin-silhouette furniture, according to the manufacturer, Acushnet Process Co. The suspension,



called Elastaseat platform, has tabs or metal inserts molded into the material, permitting it to be hooked to a chair frame or stapled with tape. The new suspension platform is said to do away with lumpy and mis-shapen upholstery, and broken springs.

Circle No. 60 on product information card

## Tampa International Inn chooses **SOLID** ALUMINUM FURNITURE BY



*scroll*



Long life and lasting beauty under heavy usage has made Scroll Solid Aluminum Furniture a favorite for lobby, dining and outdoor lounging installations. Lightweight and rustproof, it requires a minimum of maintenance, and Perma-Bond finish resists chipping, scratching. Make Scroll *your* choice, too . . . select from our catalog or let us make custom-adaptations for your particular needs.

*AT LEFT: Scroll's Weathervane outdoor contract furniture, Tampa International Inn, Morris Lapidus & Associates, Architects and Interior Designers.*

**SCROLL, INC.**  
800 N.W. 166th Street  
Miami, Florida 33164

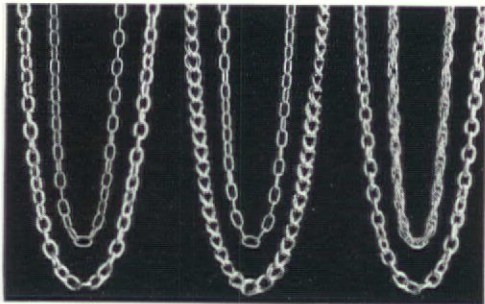
A Subsidiary of  
Air Control Products, Inc., Miami

Circle No. 26 on product information card



### Kirsch alumigold chain tieback

Six new tiebacks, styled like chains of gold, are the latest decorative accessories from Kirsch Company. The chains, made of anodized gold aluminum, are said to be tarnishproof, and are avail-



able in six styles: medium and heavy single links of brushed or polished gold; and gently curved double and intricate triple link designs of polished gold.

Circle No. 1 on product information card

### Tropicraft La Playa woven wood

La Playa, a new woven wood design from Tropicraft, is woven of 3/8 inch antiqued white slats and co-ordinated yarns of natural, white and off-

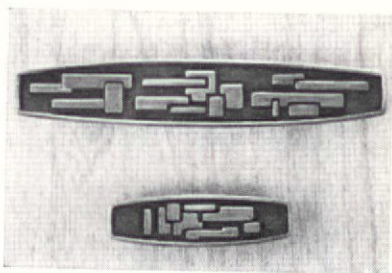


white, with accents of gold metallic threads. La Playa is suggested for use in drapery panels, patio or roller style shades, panel floor screens, or folding door units.

Circle No. 61 on product information card

### 3-D die-cast designs

A new contemporary design in die-cast pulls has been created by Plastiglide Mfg. Corp. Available in two sizes, the pulls can be used individually as well as in pairs. Both sizes lend themselves to



either vertical or horizontal positioning. The patterns are embossed giving a three-dimensional quality, and are available in a wide range of standard and custom finishes to fit any application.

Circle No. 38 on product information card

Circle No. 27 on product information card →

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# Westmoreland

## FIBREGLASS

# Stack-Gang Chair

Yes, you and your customers can buy on price without sacrificing quality, comfort or appearance. Here's proof! This sturdy one-piece chair, with welded chrome-plated tubular steel frame, is perfect for lecture halls, auditoriums, meeting rooms, offices—wherever there is group seating. Coral, yellow, charcoal, aquamarine and white. Low cost initially, low cost in the long run because it's engineered for long life.

\* Product of one of America's leading manufacturers of metal furniture



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Please send prices and specifications on  
ST-M-350 Stack-Gang Chair.

Name \_\_\_\_\_ Title \_\_\_\_\_

Firm \_\_\_\_\_



## PRODUCTS & SERVICES

CONTINUED

### Melodie vinyl by DuPont

New Melodie pattern by DuPont is said to have a soft hand plus a deep rich appearance, enhanced by a subtle grain and transparent color wash. Available in mellow russet, seaside turquoise, antique gold, parchment white, mystery black, and five other colors. Melodie is stain resistant and can be washed with soap and water. Elastic-backed Melodie can be pleated, folded, or tufted for different upholstery treatments.

Circle No. 62 on product information card

### Timbertone Architectural foil

A new architectural foil collection from Timbertone Decorative Co. is shown in a portfolio that illustrates more than 200 samples. Among the patterns shown, which are available in a wide range of colors, are Byzantine, Delft tile, tortoise shell, Mother of Pearl, marble, shell tones, patina, Breccia marble, Decratex, cloud patina, Florentine shell, narrow stripe, Acropolis, Venetian damask, Basque, Ming teachest, Tapieserie Suisse, Damask II, Brocade, Pompeii, and Marquisette.

Circle No. 63 on product information card

### Troy durable outdoor furniture

A new line of vinyl-strap tubular aluminum outdoor furniture designed by Herbert C. Saiger is available from the Troy Sunshade Co. The line, called Solaria, includes a selection of chairs, tables and lounging units, designed to form completely



matched groups for pool and patio areas. Straps of extra-strength vinyl in a line of contemporary colors and frames with a new semi-gloss finish, which is said to resist fading, soiling, and scratches better than a dull finish, add to the durability of the furniture.

Circle No. 64 on product information card



5900

If you owned the New York Mets  
you'd probably want Armstrong  
furniture in your private office, too.

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### SHOWROOMS:

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DENVER  
DALLAS  
HIGH POINT



**New sleep sofa by Thayer Coggin**

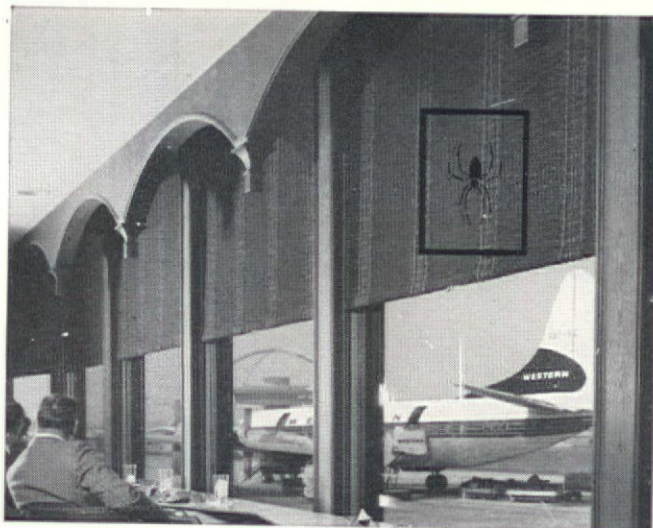
Introduction of a new series of sleep sofas by Thayer Coggin, Inc., marks the firm's first venture into the dual-purpose field. Typical of the clean modern lines of the collection, designed



by Milo Baughman, is this foam upholstered model. Its special mechanical feature is a jack-knife motion of the back which quickly and easily converts the sofa into a single bed. Sleep surface is 77 by 42 inches.

Circle No. 54 on product information card

Circle No. 48 on product information card



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No matter how many they'll all level lock with hairline precision when installed with Webb's new window mechanism. What's more, blinds operate by just finger-tip pressure! Installed at Interstate Hosts in all satellite buildings at Los Angeles International Airport . . . now available to designers and architects everywhere . . . write to Webb Planning Department regarding your requirements.



WINDOW MECHANISM, A.I.D. International Design Award 1963

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No. 421 A Brody design for public area seating. 2" foam seat, padded back. In black or bronze baked enamel.

List 28.88 in Grade 3 fabric. Add 1.50 list for brass ferrules shown.

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Circle No. 30 on product information card

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7 series — beautiful hand rubbed walnut desks with matching tables, bookcases and cabinets. Available in a wide range of sizes for executive or general office installations.

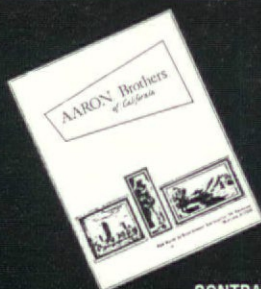
*Literature on Request*



JASPER DESK CO., JASPER, INDIANA

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Circle No. 31 on product information card

## PRODUCTS & SERVICES

CONTINUED

### Solid wrought aluminum armchair

A solid wrought aluminum armchair with Fiber-glas seat and back from du Cor is guaranteed weather resistant. According to the manufacturer, the frame will not rust and the back and seat



will not fade or blotch. The frame is made of gold anodized aluminum or an acrylic lacquered white or turquoise finish. The seat and back are available in white or turquoise. The chairs stack for easy storage.

Circle No. 68 on product information card

IN FLOOR COVERINGS, COLOR,  
DESIGN AND TEXTURE  
ARE ONLY 3 PARTS  
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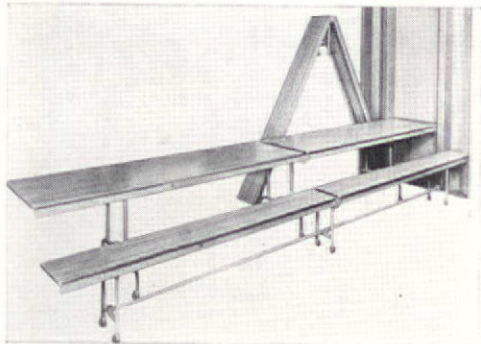
MEMBERS: THE DECORATORS FLOOR COVERING ASS'N

Circle No. 32 on product information card



### Folding tables and benches

A new series of tables and benches that can be folded into the wall or on the wall is available from Midwest Folding Products. The table-benches feature an all-steel pocket, 7 $\frac{1}{8}$  inches deep, designed to hold the tables and benches



in such a way as to make the entire unit look like part of the wall paneling when not in use. Tables and benches lock into place when opened for use, and a unique center-hinge action eliminates the use of floor guides.

Circle No. 69 on product information card

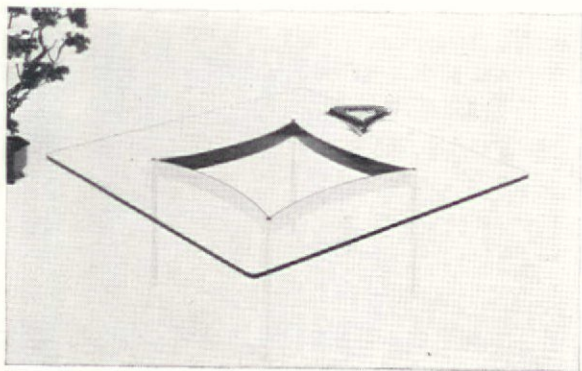
### Patchogue-Plymouth carpet backing

Patchogue-Plymouth Corp. will produce polypropylene carpet backings at its Hazlehurst, Ga., plant. The backings include a primary tufted back and a secondary back, both woven of polypropylene. Carpets with the new backing are said to show brighter, more uniform, clearer colors. Other advantages for manufacturer, retailer, and consumer, are claimed for the two new polypropylene backings.

Circle No. 70 on product information card

### Glass-topped table by Tri-Mark

A new glass-topped cocktail table by Tri-Mark Designs features a gracefully curved steel frame joining tubular steel legs. The base is made of polished chrome with contrasting satin-black fin-



ish inside the curved frame. The table is available in 26 or 42 inch sizes. A similar round table, with three legs, comes with a 36 or 42 inch diameter.

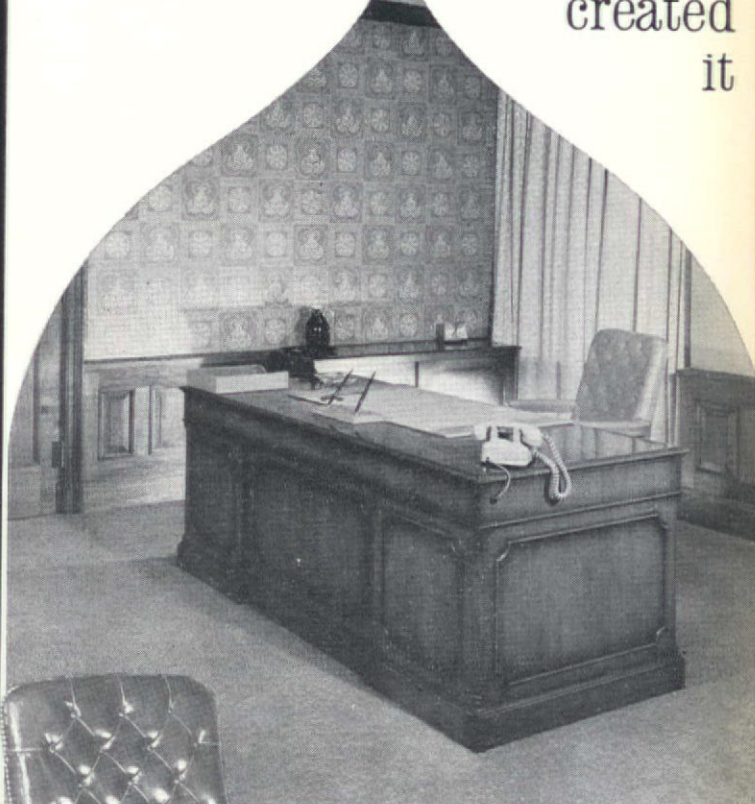
Circle No. 71 on product information card

Circle No. 33 on product information card →



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so cherished for today's  
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# Frank Scerbo & Sons, Inc.

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Circle No. 34 on product information card



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**The Buckstaff Company OSHKOSH, WIS.**

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Sample Room designed by  
Griswold, Heckel & Keiser Associates, Inc.,  
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for McCampbell Graniteville Co. . . and furnished by —

### COLUMBIA OFFICE SUPPLY, INC.

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For further information write or phone our Contract Dept.

Circle No. 35 on product information card

## MANUFACTURERS'

### LITERATURE

An unusually broad line of vinyl wallcoverings and upholstery fabrics is shown in a new catalog by Adams Vinyls, division of Adams Leathers, Inc. Included in the line, which is swatched in the catalog, are linens, moires, tortoise shells, plaids and other designs and textures. Several weights are available and the catalog contains a detailed price list.

Circle No. 75 on product information card

A brochure from Steelcase, Inc., illustrates a complete new line of contemporary chairs. The six styles in the 410 series are an executive posture chair; swivel arm chair; side chair with upholstered arms; armless swivel chair; armless posture chair; and armless side chair.

Circle No. 76 on product information card

U. S. Ceramic Tile Co.'s Romany-Spartan Stain Removal chart has been awarded the highest certificate in its class in the 1964 building products literature competition of the American Institute of Architects and Producers Council. The four-page brochure discusses the nature of stains, principles of stain removal, and procedures to be used for the removal of stains of unknown origin.

Circle No. 77 on product information card

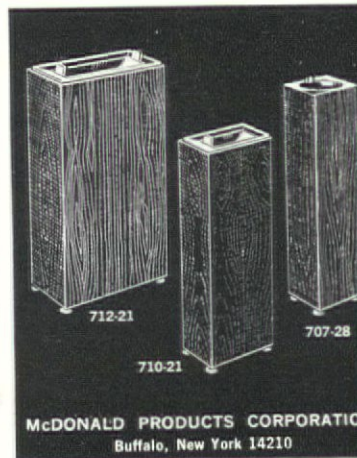
A new catalog from Metropolitan Furniture includes fully illustrated listings of the entire Metropolitan line, including sofas, chairs and tables. Designed by Metropolitan owner and 1963 AID International Design Award winner Jules Heumann the furniture in the catalog reflects the flavor of the Orient, the Continent, Scandinavia, and America. The catalog includes a special section on contract furniture, and a list of definitions and hints on furniture care.

Circle No. 78 on product information card

### DISTINCTIVE BLACK WALNUT FLOOR STANDS

Modern large capacity urns with clean stainless tip action tops—an aid to maintenance since they suggest neatness and hide the litter in deep removable buckets. Decorators place these columns at high traffic points.

Literature covers wall, desk and floor accessories.



McDONALD PRODUCTS CORPORATION  
Buffalo, New York 14210

Circle No. 36 on product information card



A brochure from Mayfair Industries, Inc., shows illustrations of Mayfair folding chairs and installations. The new chairs are distributed exclusively by Howe Folding Furniture, Inc.

Circle No. 79 on product information card

American Saint Gobain's magazine, Creative Ideas in Glass, reviews glass as an interior design material in its Spring, 1964 issue. Included in the issue are completed installations.

Circle No. 80 on product information card

An 8-page technical brochure describing the B-48 luminaire ceiling system has been prepared by Armstrong Cork Co. for architects, engineers, and builders.

Circle No. 81 on product information card

A decorating booklet with tips on how to utilize floor patterns in room planning is available from Azrock Floor Products. The booklet includes a color wheel and a section on color coordination.

Circle No. 82 on product information card

A new catalog of lamp accessories for 1964 is available from Nessen Lamps, Inc. The collection includes floor and table lamps, wall lamps, a special section on outdoor lighting, and a section on special lamps for contract use.

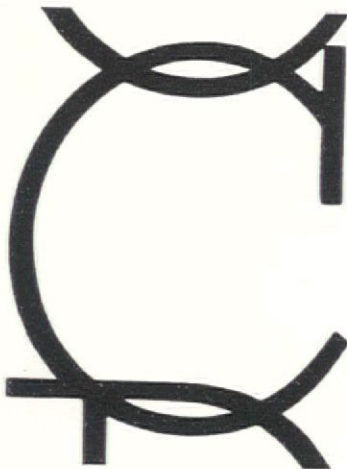
Circle No. 83 on product information card

The properties of DuPont's Hypalon synthetic rubber and its new use as a floor covering are described in a new bulletin, Building with Elastomers, available from DuPont. Also discussed are Hypalon's application as stair treads and non-slip surfacing.

Circle No. 84 on product information card

Textolite decorative laminates are shown in General Electric's new four-color catalog. In addition to general purpose Textolite, the catalog describes G.E.'s new double-wear laminate, Textolite 1000, and Flame-Bar, a new flame-retardant grade of the plastic. Included in the brochure are color reproductions of more than 80 Textolite patterns.

Circle No. 85 on product information card



castro  
convertibles  
corporation  
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Circle No. 37 on product information card

## Quality Furniture

by KRUEGER



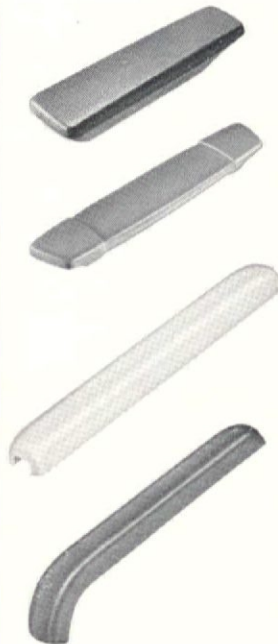
*Continental*  
SIDE AND ARM CHAIRS  
by KRUEGER

## PLASTICUSHION ARM RESTS

from *Plastiglide*... naturally!

### STOCK OR CUSTOM...

Leading furniture manufacturers demand the finest in component parts for their quality furniture. That's why Krueger Metal Products Company uses Plasticushion Arm Rests on their new "Continental" side and arm chairs.



PLASTICUSHION ARM RESTS are available in both stock or custom designs in colors and patterns designed to give your furniture new concepts in styling. Strong and durable, yet resilient and warm to the touch, PLASTICUSHION ARM RESTS are low cost... easy to install.

Stock designs available to fit round or square tubing or rod... Custom designs can be made to fit any application.

Call or write for complete information... Today.

**PLASTIGLIDE**  
MANUFACTURING CORPORATION

EXECUTIVE OFFICES: 1757 STANFORD STREET  
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OFFICES AND PLANTS IN MAJOR U.S. CITIES  
CANADA · ENGLAND · FRANCE · AUSTRALIA

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## FOR A WELL-APPOINTED WAITING ROOM



**A FLOOR LAMP—  
MAGAZINE RACK—  
END TABLE—  
ALL IN ONE**

**A CONTEMPORARY  
DESIGN OF GREAT  
SIMPLICITY OF  
BEAUTY  
SOLID WALNUT  
OIL FINISH**

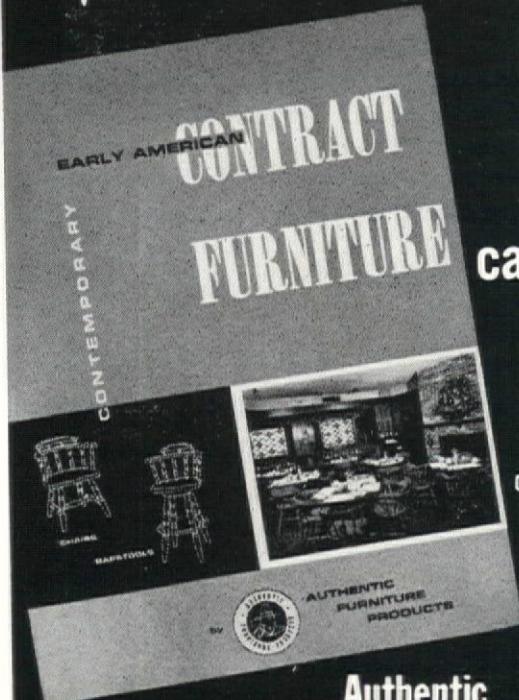
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*You* really should see  
this comprehensive

**NEW  
full  
color  
catalog**



See 29  
Authentic  
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Early  
American  
and  
Contemporary  
Design  
in natural  
color  
finish

It's yours for  
the asking —  
Write Today . . .

## Authentic Furniture Products

607 Nash Street, El Segundo, California

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## CALENDAR

1964

**July 13-17.** Furnishings Market, Atlanta Merchandise Mart, Atlanta, Ga.

**August 24-27.** American Hospital Association. McCormick Place, Chicago.

**September 9-12.** Boston Furniture Market. Commonwealth Armory, Boston.

**September 20-24.** Furniture Market. Jamestown, N.Y.

**September 26-29.** National Stationery & Office Equipment Association annual national convention and exhibit. Conrad Hilton Hotel, Chicago.

**September 28-October 2.** National Hardware Show. Coliseum, New York City.

**October 16-22.** Casual Furniture Market. American Furniture Mart and Merchandise Mart, Chicago.

**October 19-24.** Fall Furniture Market. American Furniture Mart and Merchandise Mart, Chicago.

**November 9-12.** National Hotel & Motel Exposition. Coliseum, New York City.

**November 29-December 2.** National School Supply & Equipment Association, Chicago.

1965

**March 11.** Contract Seminar. Western Merchandise Mart, San Francisco. The 1965 session will be a morning workshop on contract industry problems, co-sponsored by the Mart and CONTRACT Magazine. For details, write to Robert Zinkhon, Western Merchandise Mart, 1355 Market Street, San Francisco 3, Cal.

### ANNOUNCING New Home Study Course in INTERIOR DESIGN AND DECORATION

A school of high ideals and established responsibility announces a new home study course prepared by leading interior decorators and teachers. This well-planned training program has been especially designed for Decorator's Assistants, Junior Decorators and others in the decorator trades.

This unusually comprehensive training includes: furniture arrangements, furnishings, period styles, wallpapers, color schemes, textiles, lighting and many other subjects. No classes. No wasted time. Diploma awarded. Low tuition. Send for free book.

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Dept. 471B, 835 Diversey Parkway, Chicago, Ill. 60614  
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## CLASSIFIED ADVERTISEMENTS

Rates: \$10.00 per column-inch, payable with order. No extra charge for box numbers. This section closes on the 15th of preceding month.

**REPRESENTATIVE AVAILABLE:** Well established direct factory representative, covering New England, open for furnishing and or equipment lines for hotel, university and clubs. Represented former manufacturer, now liquidating, for 15 years. Write: Box A 161, CONTRACT.

**REPRESENTATIVES WANTED:** Well established contemporary drapery and upholstery fabric firm, catering to architects, interior designers, office furniture dealers and contract departments seeks representatives, with or without showrooms in Atlanta, Boston, Dallas or Houston, Miami. Write: Box A 162, CONTRACT.

**LINE WANTED:** Wholesale fabric showroom—58th St. & 3rd Ave., NYC desires to represent fine line of rugs, furniture, wallpapers, lamps or accessories. Write: Box 163, CONTRACT.

**REPRESENTATIVES WANTED:** with following among Contract Departments by manufacturer of distinctive line of **WALL ACCESSORIES**

Wall Plaques, Mirrors, Etc. Mainly Early American and Sporting Motifs. Liberal commissions. Write: Box A 164, CONTRACT

**LINE WANTED:** Lamp, furniture, wallpaper or accessory line wanted by representative with established wholesale fabric showroom—6th Floor Merchandise Mart, Chicago. Write: Box 165, CONTRACT.

**EXCELLENT OPPORTUNITY:** Leading manufacturer of exclusive contemporary office furniture, wishes to contact established representatives, presently associated with select clientele, to present prestige steel groupings, to architects, decorators and office furniture space planners. Showroom associations will be considered. Write: Box A 166, CONTRACT.

**BUSINESS OPPORTUNITY:** In Philadelphia (2nd largest market in East) for company or progressive representative—Wholesale showroom (wallpaper, fabric, furniture) decorated and equipped (wings, shelving, office equipment etc.). Prime trade location with line available to qualified party. Replies strictly confidential. Write: Box 167, CONTRACT.

**PARTNERSHIP DEAL** to top notch salesman experienced in contract interior and exterior decorator packages, institutional sales, motels, hotels, apartments, offices, etc. Excellent opportunity with aggressive, high rated firm seeking to diversify into this field. Reply: Dave Savage, Pres., Miracle Linens Inc., New and Bank Sts., Rockaway, New Jersey, Tel. 201-627-1744.

**INFORMATION WANTED:** from Manufacturers and Representatives. Send catalogs, photos, price lists, discounts regarding restaurants, hotels, country clubs, banks, offices, churches, and other public interiors and private homes. All furniture, seating, bedding, tables, desks, filing equipment and all other associated equipment, accessories, draperies, flooring-carpeting-vinyl, etc., ceilings, partitions of all periods of designs. I need samples of fabrics, woods, nicas and any other items available to use in contract work. Representatives are invited to pay a visit to our showrooms. Write: Antoinette, 679 N.W. 14th Street, Homestead, Florida, 33030.

**INES WANTED:** Manufacturers representative with new large Boston showroom seeks lines of Contract and commercial furniture, wall decors, folding partitions & accessories. Calling on restaurant equipment dealers. Hotel-Motel contract companies, architects & interior designers. Write: Box A-168, CONTRACT.

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## DURABLE and SMART furniture



**No. 8370**  
Arm Chair  
with foam rubber  
in seat and back  
**No. 8371**  
Matching Side Chair

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

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Manufacturers of Contract Furniture  
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Circle No. 44 on product information card

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every  
inch  
counts



Here is a compact, mobile, drop leaf dining table (number 77) designed for the small apartment, motel or hotel room. Extended, it is a big 42" square . . . folded, a space saving 19". When needed, it rolls to any



place in the room and stays put with toe brakes. The side chair (number 4830) has wall-saver legs and remarkable comfort. The table top is rugged plastic. The finish is walnut.

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FURNITURE INDUSTRIES

*Canton, Mississippi*



Lady Jayne  
and  
Lady Alyse,  
60" High,  
Antiqued  
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Finish

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**Masland prescribed Caprolan nylon for this drugstore.**

The usual floor covering wouldn't do for the new Prescription Center in Holyoke, Mass. The designer wanted to set off the unusual colonial decor. The owner, naturally, wanted something practical.

A tight wire construction of 100% Caprolan® nylon was specified for color brilliance and long wear. 215 square yards of deep green velvet "Nylbrook," by C. H. Masland & Sons, was chosen.

The choice couldn't have been wiser, according to the owner, Normand A. LaRoche. "We've been saving about \$25


a week, says LaRoche, "on maintenance alone. No scrubbing. No waxing. No buffing. We just vacuum." (Daily vacuuming and washing every six months keeps Caprolan nylon carpet spotless.)

And Caprolan is as easy on the eye as it is on the upkeep. "Customers seem to feel more at home," says LaRoche. "They browse around more. I'm sure it accounts for many impulse purchases."

Once again, total performance proves the case for carpet of Caprolan nylon. Mail coupon for more information.

Fill in and send to:  
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 261 Madison Avenue, New York 10016

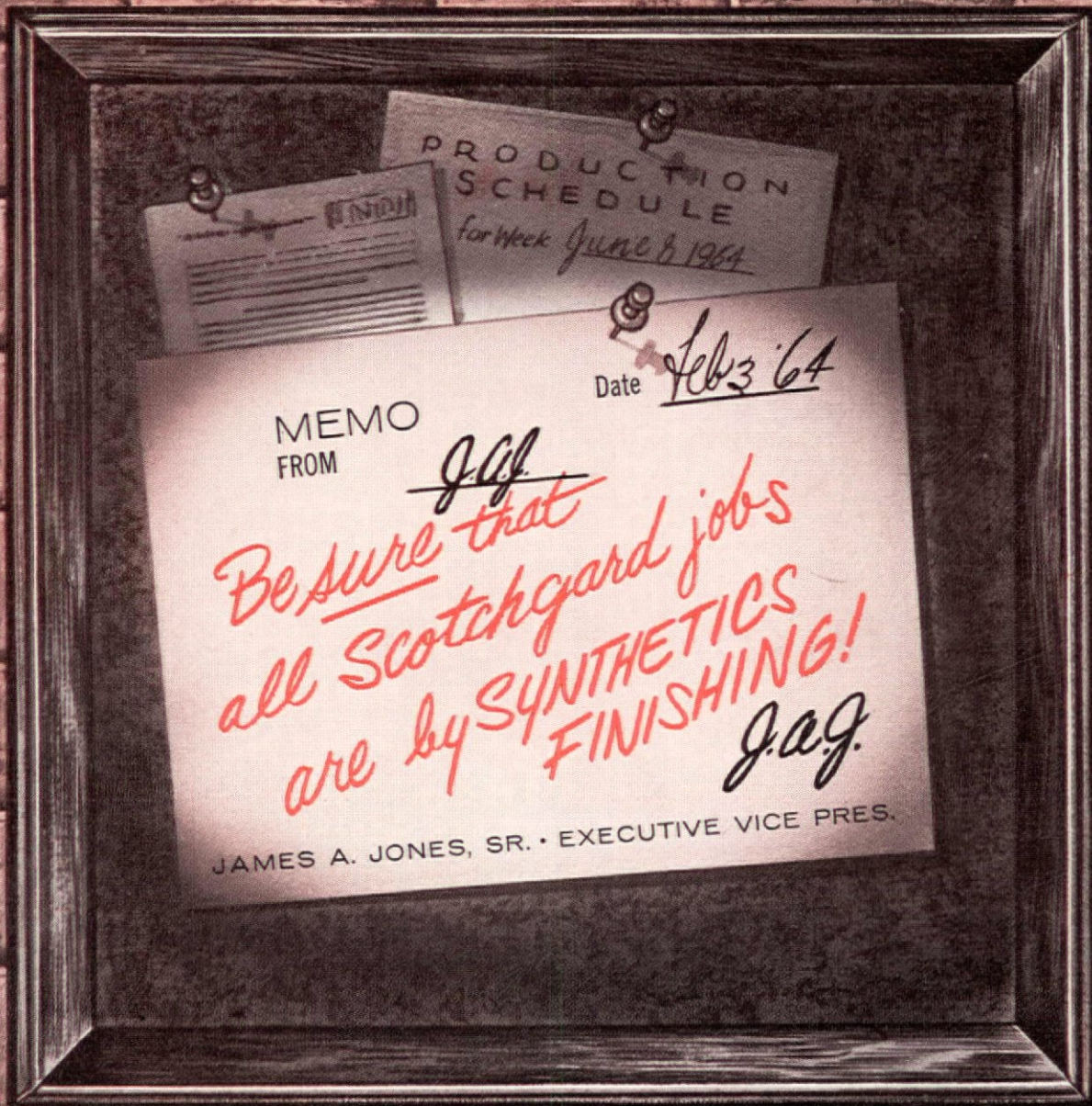
Name \_\_\_\_\_  
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**Caprolan nylon by** 

Fiber Marketing Dept., 261 Madison Ave., New York 16

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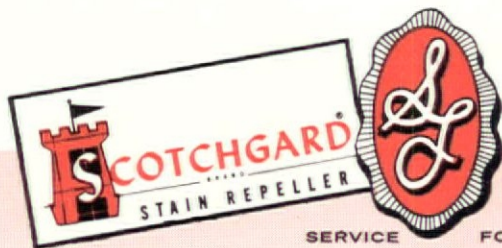
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