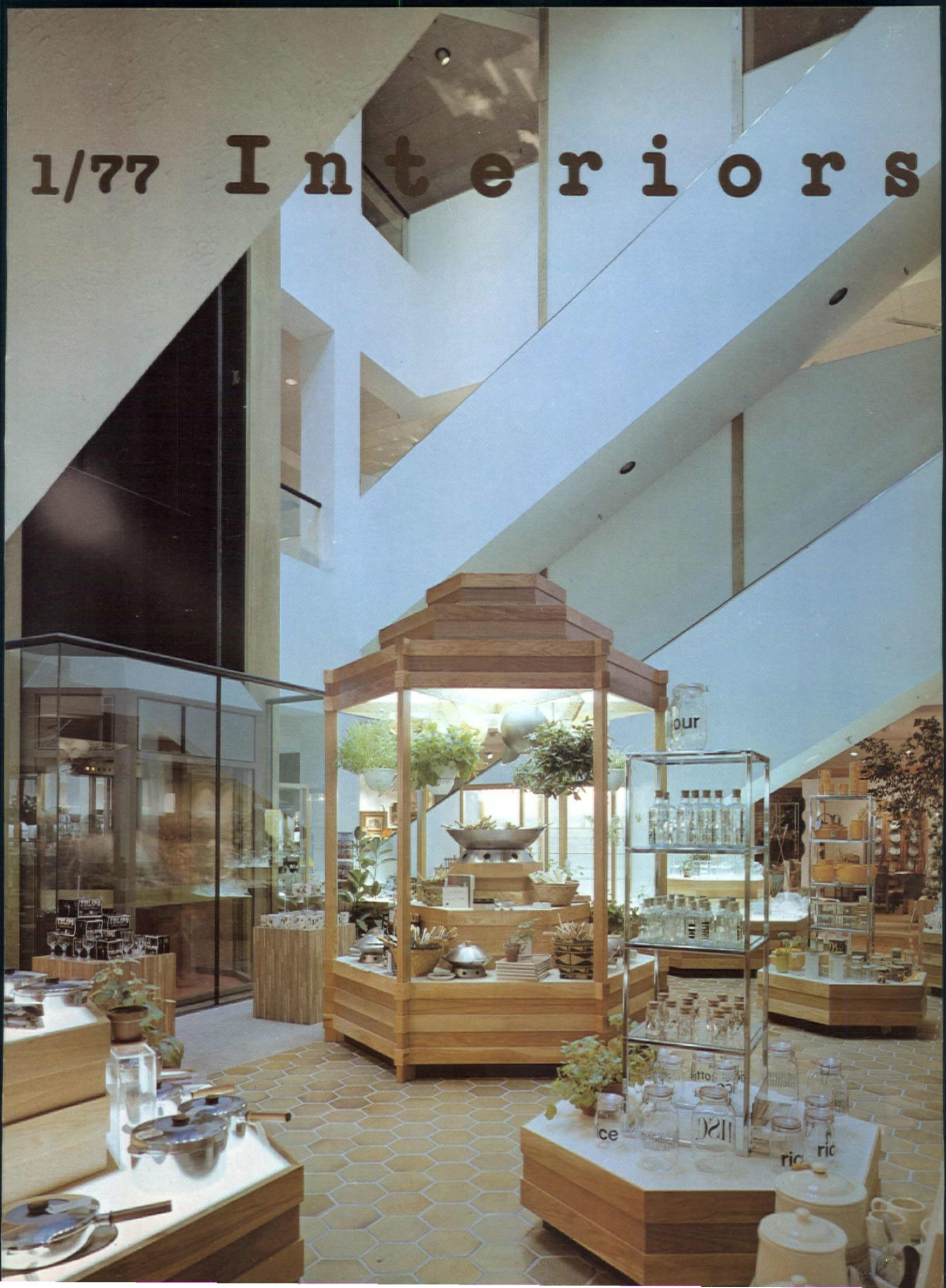
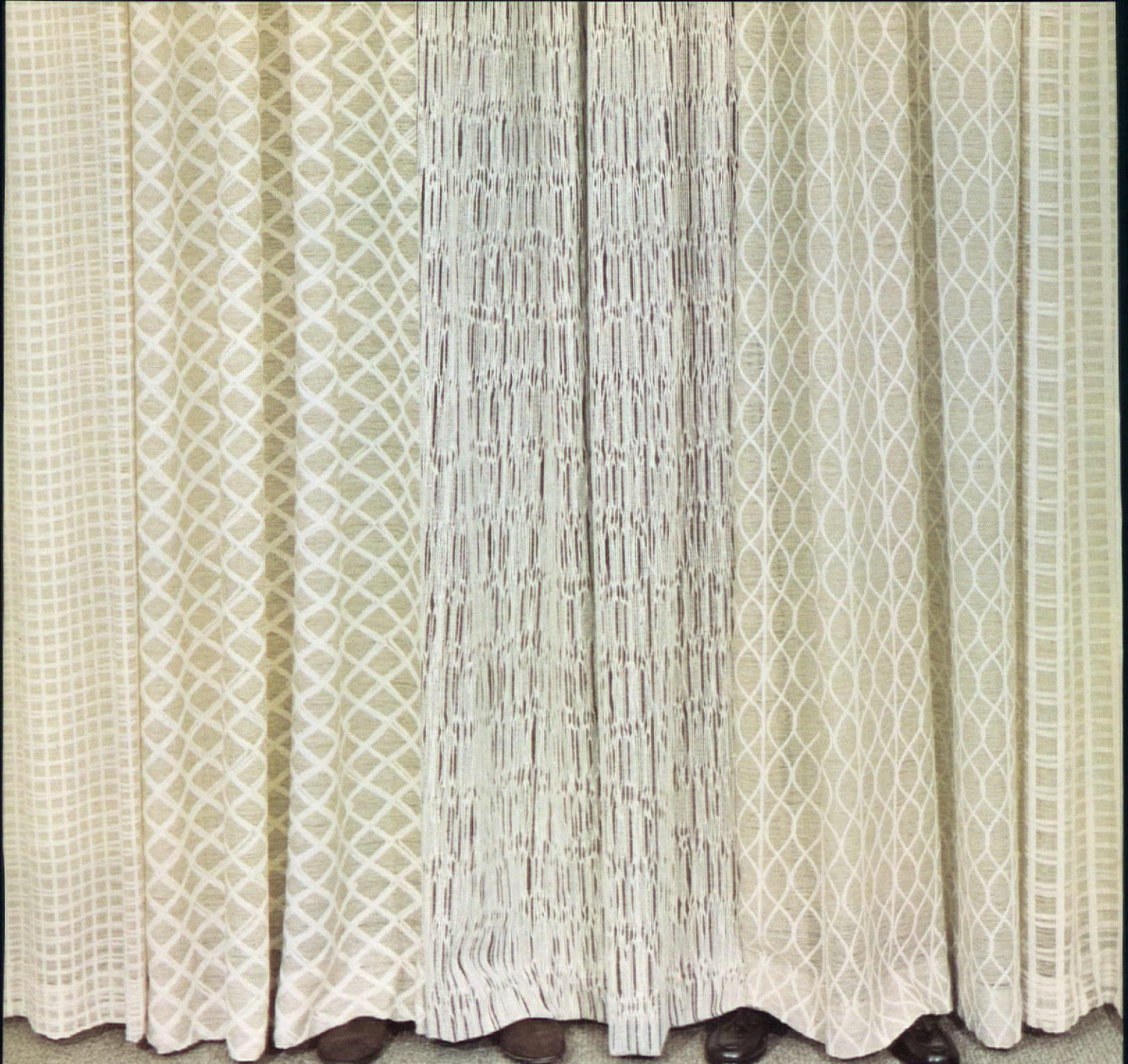


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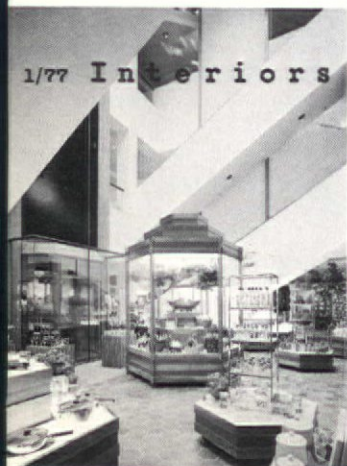
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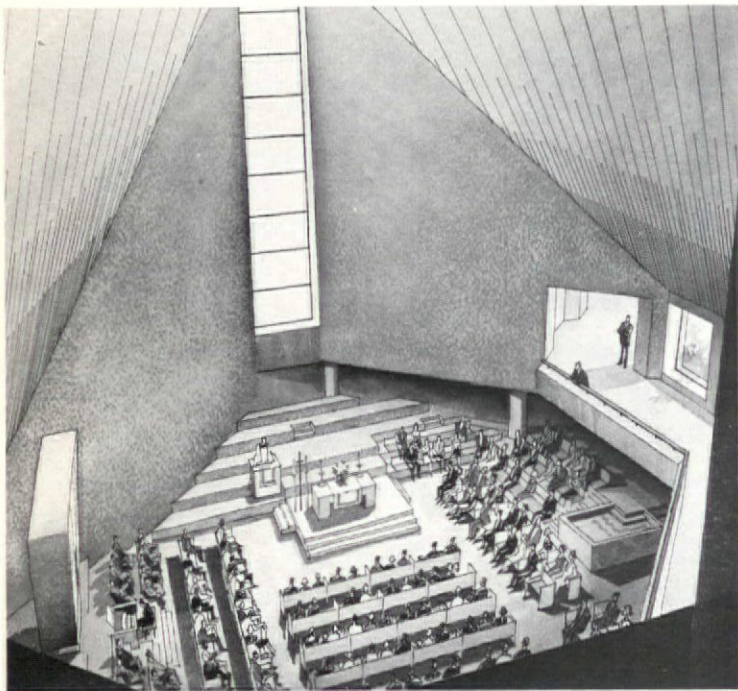
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Cover:
 The soaring diagonals of the central escalator well create a strong visual focus at St. Louis' new suburban Stix, Baer & Fuller store. See pages 76-77. Photography by Norman McGrath.





church

Nevelson, Vignelli design for New York's St. Peter's church

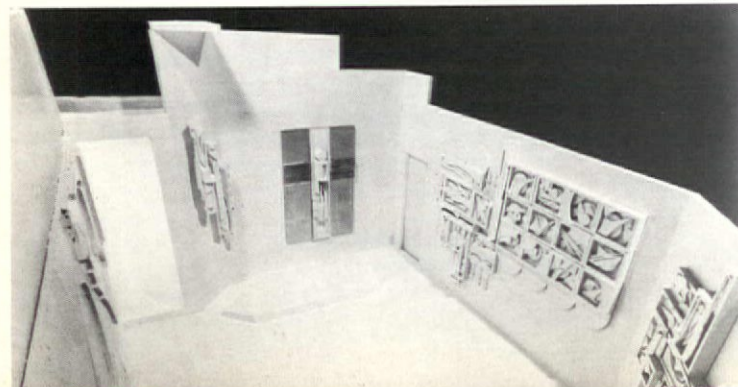
On October 21, Louise Nevelson unveiled the model of her sculptural environment which is to comprise the chapel of St. Peter's Lutheran church in New York City. Dr. Ralph Peterson, pastor of St. Peter's, noted that the theme of the Beker chapel—named for the donor—is the Good Shepherd. The chapel, which forms an integral part of the polygonal church, is constructed of very Nevelsonesque boxes mounted on each of the five walls. The relief sculpture, consisting of white painted wood against white walls, is joined by other configurations designed by Mrs. Nevelson; most notably three suspended forms suggesting the

trinity, and a cross of white wood and gold leaf serving as a chief focal point. Mrs. Nevelson is also responsible for the design of the altar, vestments, and a sanctuary light.

The church, now under construction at New York's Citicorp Center, is designed by Hugh Stubbins and Associates of Cambridge. It is slated for completion sometime in 1977.

The interior design of the church, executed by Vignelli Associates of New York City, allows for a maximum of flexibility in that there is to be no fixed seating or altar arrangement. Since St. Peter's is actively involved in all aspects of the arts, the interior spaces can be altered to accommodate such diverse programs as jazz, dance, or even symphony concerts.

chapel



Pratt scholarship awarded by Designer's Saturday, Inc.

A \$3,000 scholarship to be given to an outstanding interior design student in his junior year at Pratt Institute was recently announced by Irving Rosen, president of Designer's Saturday, Inc., and executive vice president of the Pace Collection. The award is the first of a scholarship program to be granted each year to a different design school. "It has been the intention of Designer's Saturday, Inc. since its founding to do more than merely be a vehicle for show-rooms," explained Fred Seeman,

founder of Designer's Saturday, Inc., and president of Helikon Furniture Co.

Richardson Pratt, president of Pratt Institute was on hand at the presentation meeting to accept the scholarship on behalf of the school, who will appoint a committee to choose the scholarship student.

At the annual Designer's Saturday event, held this year in New York on October 1-2, attendance exceeded all expectations, according to president Rosen. A reception held on the evening of October 2, at the Museum of Modern Art was attended by hundreds of designers, who raised over \$18,000 for the museum.

Bennett on chair design

Ward Bennett, who designs for Brickel Assoc., Inc., lectured on chair design at the Cooper Hewitt Museum in November. Bennett, whose past work has included sculpture and fashion design, first developed an interest in chair design because of a back injury sustained by a skiing accident several years ago. One of his physicians, Dr. Janet Travell, taught him what to look for in a chair; a short seat, and support for the lower lumbar region of the back. The designer also feels a chair should be equipped with arms, although he does not always incorporate them into his designs.

Bennett admitted that although differences in human physical dimensions prevent the development of the perfect chair, basic proportions can work quite successfully. He narrowed down the basic criteria to the simplest denominator: comfort.

As comfort has always been Bennett's major aim, he avoids tricks such as surreal or whimsically shaped chairs, and simply seeks basic comfort for the average person. The designer also explained the theory of pitch. He feels the design starts with the pitch—the angle of the seat and the angle of the back. By putting one's feet up on a desk, for example, one is finding his own pitch. The length of the leg determines what the pitch is.

Bennett does not first draw a chair before it is made; instead he constructs working patterns: patterns which can be built, tested, altered, re-tested, and so on. Eventually the chair evolves, a creation of sound design and practicality.

He produced a fascinating example of chair design, the Brighton chair. Of English ancestry, the Brighton chair is approximately 100 years old, and appears absolutely formidable. However, upon personal trial, we were of strong mind to remain in it for the next 100 years. In contemporary form, Bennett has created his own adaptation of the Brighton chair (incidentally one of his rare armless varieties).

IES to honor lighting designers

The Illuminating Engineering Society will hold a Lighting Design Awards Program open to all professionals, regardless of affiliation. Ten leading architects, engineers, and lighting specialists have been asked to judge the entries, including: William Tao, Isaac Goodbar, P.E., Ulrich Franzen, FAIA, Arthur Q. Davis, FAIA, Ben Weese, FAIA, Ian Davis, R.T. Dorsey, John Brass, Raymond Moriyama, and Stanley Tigerman, FAIA.

Details are available at IES headquarters, 345 East 47 Street, New York, N.Y. 10017. The deadline for entries is January 21.

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T. H. ROBSJOHN-GIBBINGS 1905—1976

On October 29th, a heart attack put an end to the long, distinguished career of elegant, versatile, cantankerous, universally beloved Terence Harold Robsjohn-Gibbings in Athens, Greece, the country which "Gibby" had made his home for the past dozen years. Though he had undergone open-heart surgery to install a pacemaker a year ago in Dallas, his death was evidently unexpected. A few days preceding, visiting friends from the U.S. had found him happily preparing to move into a new home in Athens.

Gibbings' name is synonymous with a classically balanced, light-filled style inspired by ancient Greece but as unmistakably personal as a thumb print. Also with a mordant wit in articulating ideas he insisted on fighting for. His career—begun in England, continued in the U.S., and concluded in Greece—encompassed both visual and verbal statements.

His qualifications for both were formidable, since he had training in architecture, inside knowledge of the antiques game, and an enviable score as a designer of furniture, commercial interiors, and residences for socialites.



Three of his books were best sellers. "Goodbye, Mr. Chippendale" (1944), illustrated by New Yorker cartoonist Mary Petty, was an attack on antique dealers. "Mona Lisa's Mustache" (1947) was an attack on abstract and primitive art. "Homes of the Brave" (1954) was an attack on the American home as promulgated by the shelter magazines. His fourth book, "Furniture of Classical Greece" (1963) written in collaboration with his long-time associate, Carlton W. Pullin, was a work of scholarship.

Born in London, he obtained

his professional training at the University of Liverpool and London University, from which he emerged with a B.S. in Architecture. In an early position with a naval architect, he found himself designing interiors for passenger ships, and discovered his vocation. To further it, he took a position with the firm called "Charles of London," the Charles being Charles Duveen, brother of Lord Duveen, the art dealer. In Charles of London's employe, Gibbings was transferred to New York in 1929, there to be kept busy selling Elizabethan and Jacobean antiques and linenfold paneling. The firm survived the stock market crash of 1929 and the early Depression years, but Gibbings returned to London in 1933 to take a position with a swank English decorator known simply as Rufus. It was at this point that the tricks of antique dealing turned his stomach (in his words), and he gave up his job to study ancient Greek furniture, which he sought in vase decorations and wall paintings and copied in innumerable notebooks in the libraries and museums of London, Paris, and Rome. Hollis S. Baker's monumental book on the furniture of the ancient world—and the excavations of actual furniture on which much of it was based—were almost four decades in the future.

Then in 1936 Gibbings returned to the United States and opened a studio on Madison Avenue. On a mosaic floor which looked Grecian (photo at left), he set pieces of his design which looked like ancient Greek furniture, and other pieces which looked modern. All had the same tapering elegance. The modern-looking chairs, coffee tables, and sideboards became the prototypes for the predominantly blondwood modern designs he was later to do for the Widdicomb Company of Grand Rapids, starting in 1946. The careful copies of ancient Greek chairs (Fifth Century B.C., to be precise) were prototypes of designs he would have manufactured in Athens three decades later by Eleftherios Saridis. Saridis pieces are still being made, by the way, and are avail-

able in the Gretchen Bellinger, Inc. showroom at 979 Third Avenue, N.Y. (page 48, October 1976 INTERIORS).

The U.S. career thus launched included Gibbings' design of Hansen lamps and some fabrics and accessories; also Baker furniture; also store interiors for hat-makers John Fredericks and Lily Dache, as well as Hunt & Winterbotham and Neiman Marcus; an Elizabeth Arden Fifth Avenue salon; a Savoy-Plaza Hotel Palm Court; and residential interiors for such as Mrs. Otto Kahn, Thelma Chrysler Foy, and Doris Duke.

Between 1945, when he became a naturalized U.S. citizen,



"Gibby" in his thirties, from a 1945 INTERIORS (top left) had already shown his style in his Madison Avenue showroom (bottom left). His Widdicomb Company chair (above) of 1946 became a classic.

and the early sixties, Gibbings was classified among the leading modernists, and was actually represented once, in a Museum of Modern Art "Good Design" show. But by 1962, when he designed the seaside villa of Aristotle Onassis as well as the Athens apartment of another Greek billionaire, Nicholas Goulandris, it was obvious that he was defecting from any classifiable position.

If anything, however, "traditional" Gibbings was even purer and less cluttered than "modern" Gibbings. And while his objections to much modern and primitive art were worth columns of newspaper space, he collected classical Greek, Roman, Egyptian, and Chinese art.

In 1962 Robsjohn-Gibbings shared an Elsie de Wolfe (A.I.D.) Award with Edward J. Wormley.





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Product design winners announced

The 1976 IBD Product Design Competition, co-sponsored by *Contract Magazine*, awards were announced at a special reception held on October 1st at the Plaza Hotel in New York. "Mirralite" ceiling surface was selected as best entry; in the case goods category, the gold award went to Vecta Contract for the Gamba oak tables designed by Gunter Eberle, and Interiors International Ltd. received the silver for an executive desk and credenza designed by Stan Lind. In the office landscaping systems category, the gold award winner was Knoll International, Inc. for the Zapf Office System, designed by Otto Zapf; the silver award was presented to Stow/Davis for the Free-Dimensional Open Office system by Warren H. Snodgrass. Steelcase, Inc. received the gold in the special equipment category for Paperflo, designed by George Tyson. In the chair category, Hardwood House captured the gold award for a Guest Arm Chair designed by William Sklaroff, whose design for a Tilt-Swivel Desk Chair for Hardwood House also received the silver award. Brayton International won the gold award in the lounge furniture category for Domane seating, designed by Bernd Munzebrock. Vecta Contract received the silver award in this category for the Turo Benches, area seating designed by John Mascheroni.

The gold award for the special seating category was presented to Thonet Industries Inc. for a Health Care high back chair designed by Russo and Sonder; Century Plastics Inc. won the silver in this category for its Duraform Booth System designed by Stacy Dukes.

In the fabrics category, the gold award winner was Designcraft Textiles Ltd. for an upholstery fabric called Design 230, designed by M.P. Kaderka. Design Tex Fabrics, Inc. won the silver in this category for its Iron Wool Chevron design by Suzanne Huguenin. In the accessories category, the gold went to Interlude for a fabric wallhanging designed by Don Freedman, called "Primi-

tive Love." Architectural Supplements, Inc. won the silver for a line of desk top accessories designed by Paul Mayen. In lighting, the gold award went to Integrated Ceilings Inc. for Mirralite, and the silver went to Habitat Inc. for Designer's Rotatable Fluorescent Fixture. Winfield Design Associates won the gold in the wall-coverings category for Alluvia, designed by David Winfield Willson. Design Tex Fabrics, Inc. received the silver for Vichey. In the category of floorcoverings, the gold award went to Stark Carpet Corp. for "Helios" carpet, and the silver was awarded to V'Soske for a rug designed by Anthony V'Soske. The hard surface flooring category's gold award was presented to Hastings Tile, for Module 42, made in France by Briare exclusively for Hastings. The design is by Norbert Cerroussi. Parkwood Laminates, Inc. received the gold award for the laminates category for a high pressure plastic laminate designed by Sid Weiner. The silver in this category went to Lamin-Art for its oak burl laminate designed by Fred Hendler.

Photo lab opens gallery in New York

Berkey K + L, renowned custom lab for the production of color photographic prints, recently established a gallery of photographic art, which holds works by some of the medium's most noted artists. The first exhibit contains photographs by Jay Meisel, Pete Turner, Gordon Parks, among others.

Prints from the exhibition are issued in numbered and registered limited editions of 100, plus five artist's proofs. This initial exhibit, and the gallery's main marketing thrust is aimed at architects, interior designers, and art consultants.

Designers interested in viewing the collection are invited to arrange a private appointment by contacting Director Jay Bjornsen at K + L Gallery of Photographic Art, 222 East 44 Street, New York, N.Y. 10017, 212-661-5600.



Lord & Taylor's Manhattan store gets a facelift

"When the women ran Lord & Taylor, it had a fabulous look and a great name . . . when the men took over, it was a dungeon," offers retail designer Ron Pavlik, of Ft. Lauderdale, who recently completed the restoration of the ground floor at Lord & Taylor's main branch in New York City. He refers, of course, to the management that went before newly appointed chief executive officer Joseph Brooks, whose commitment to the city led to the revitalization of the 1826 interior.

A lofty vaulted ceiling punctuated at symmetric intervals by square columns, and adorned at each vault apex by chandeliers, captivated Pavlik, who chose a restoration approach rather than a full-scale renovation because "you just could never replace that ceiling today." Fresh coats of white paint were applied to the ceiling and its intricate moldings; light fixtures were cleaned and stripped of the green paint that had colored them into virtual oblivion.

Rather dated display counters were replaced with transparent glass and chrome cases, set in travertine cradles. Wood parquet floors too were supplanted by travertine.

Bronze mirror bands the perimeter, creating illusory reflections that magnify the already rather grand proportions. Columns were sheathed in segmented mirror, and planters were installed to hold palm trees.

Perimeter shops were given new definition by lowered ceilings, carpeted floors, and an imaginative wall/display treatment of suede-covered plywood slats fitted with custom slip-on hardware to accept all kinds of display fixtures, including racks, rods, hooks, shelves, and glass cases. Chrome soffits with milky plastic diffusers wash perimeters with soft light that accentuates the intimacy of each department.

ASID donates library to Cooper-Hewitt Museum

On October 26, the ASID donated its complete library to the Cooper-Hewitt library collection, at an informal dedication ceremony in the Henry and Doris Dreyfuss Study Center of the Museum. "It is fitting that this initial gift of books to the Museum in its new home at the Carnegie Mansion comes from the most important organization for the design profession," remarked Lisa Taylor, director of the Cooper-Hewitt in accepting the library gift.

Norman DeHaan, FASID, chairman of the ASID Educational Foundation, announced that the ASID will support the venture with an annual grant of \$6500 to "help defray the expenses of maintaining a library and to assist in preparing a national interior design bibliography."

ASID National President Richard Jones commented that "only through the power of something like the Cooper-Hewitt and its computer facilities, can a comprehensive design library be made available to millions of people."



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Scandinavian trip

*Special Designer Tour
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Copenhagen and Stockholm
May 9-17,
planned by INTERIORS*



A specially planned tour to the Scandinavian Furniture Fair and Stockholm for interior designers and contract specifiers has been announced by Donald J. Carroll, publisher of *INTERIORS*. Leading the tour will be Olga Gueft, editorial director.

The Scandinavian Furniture Fair in sparkling Copenhagen is synonymous with unique design and high quality products. Designers and specifiers on this tour will not only see the new lines from more than 500 Danish, Finnish, Norwegian, and Swedish manufacturers, but will also have special visits with their professional counterparts in both Copenhagen and Stockholm.

The tour, scheduled for May 9-17, 1977, via SAS, Scandinavian Airlines, will first visit Copenhagen, where tour members will be honored guests at Bella Center, the gigantic greenhouse of a building which is the new Fair headquarters, and at Cado House, the elegantly restored town square edifice featured in the September 1974 *INTERIORS*. Special receptions for the group have been organized in both places.

After four nights the group will proceed to Stockholm, where meetings have been arranged at

the Konstfackskolen, the Swedish School of Interior Design. Further details of the trip are available in a brochure obtainable at the address below. Full cost of the trip is \$995; this includes round trip air fare, luxury hotels (double occupancy), continental breakfasts, other meals, and cocktail parties and receptions, as specified in the itinerary. No visas or special inoculations are required.

In commenting on the trip, Olga Gueft says, "I am looking forward to showing designers the best of Scandinavian design. With my many friends in Copenhagen and Stockholm, I know that this trip will be unique in its scope and our opportunity to meet designers in their homes, to exchange interdisciplinary dialogue with the professional designers of Scandinavia, and to see the two enchanting Scandinavian cities the way the average tourist never does."

Space on the tour is limited. A deposit of \$200 is required, which is fully refundable any time prior to April 15, 1977, on which date final payment will also be due. Deposits or requests for brochures should be sent to *INTERIORS* Scandinavian Tour, Paget Ventures Ltd., 845 Third Avenue, New York, N.Y. 10022.

*Stockholm's Town Hall
Terrace on Lake Mälaren,
one reason Stockholm is
called the "Venice of
the North"*

*Copenhagen's
recycled Cado House,
where tour group will
be honored guests*

*Swedish installation of
Facit 800 System, one
of many Scandinavian
contract products at
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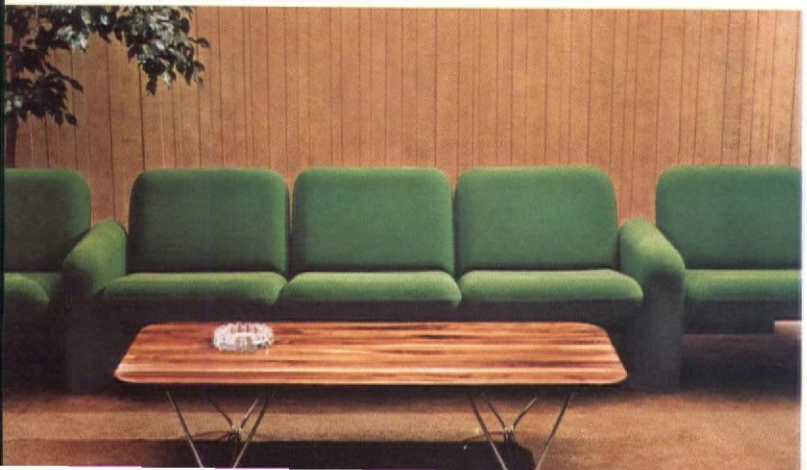
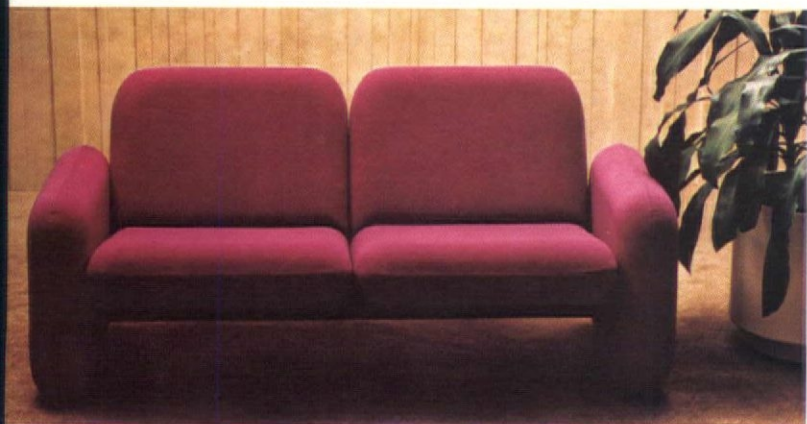
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DATES

JANUARY

- Jan 16-21** Winter Homefurnishings Market, Dallas Market Center, Dallas.
- Jan 19-21** CONDES IV (Contract Design) Show, World Trade Center, Dallas Market Center, Dallas.
- Jan 23-28** Winter 1977 Market, Western Merchandise Mart, San Francisco.
- Jan 30-31** Atlantic Provinces Floorcovering Market, Moncton, New Brunswick, Canada.
- Jan 31-Feb 3** Spring Floorcoverings Fair, Metropole Exhibition Center, Brighton, England.

FEBRUARY

- Feb 2-4** IBD Fifth Annual Student Design Rally, High Point, N.C.
- Feb 6-13** International Furniture Show, Earls Court, London.
- Feb 13-15** Quebec Floorcovering Market, Montreal.
- Feb 19-27** 33rd Annual National Antiques Show, Expo Rotunda, Madison Square Garden, New York.

MARCH

- Mar 24-27** Contract Market West Week II, Pacific Design Center, Los Angeles.

APRIL

- April 14-23** 55th Milan Trade Fair, Fairgrounds, Milan, Italy.

- April 24-25** Homefurnishings, Contract, Gift and Accessories Market Days, World Trade Center, Trade Mart and Decorative Center, Dallas.

- April 24-26** Wallcovering Manufacturers Association, 4th Annual Meeting, Kiawah Island, Charleston, S.C.

MAY

- May 1-4** Intershop 1977, Display and Shop Equipment Exhibition, Olympia, London.
- May 9-12** Design Engineering Show, McCormick Place, Chicago.
- May 11-15** EXPO-ITA '77—International Exhibition of Soundproofing and Insulation Materials, Fairgrounds, Milan.
- May 11-15** Scandinavian Furniture Fair, 1977, Bella Center, Copenhagen, Denmark.
- May 14-17** 10th INTERZUM 1977, Cologne, Germany.
- May 15-19** First Israel Furniture Week, National Hall, Jerusalem.

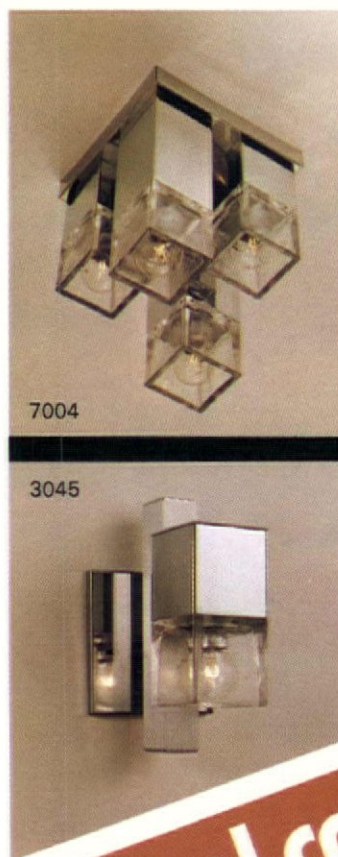
JULY

- July 17-22** Summer 1977 Market, Western Merchandise Mart, San Francisco.

OCTOBER

- Oct 8-16** SAIE—International Exhibition of Building Industrialization, Bologna, Italy.

circle 9 on reader service card



New lighting design forms in clear, hand moulded textured glass and polished chrome.

No. 1080
9 lights, Width 23",
Height 17 1/4", Overall 36"

No. 7004
4 lights, Width 8 1/2",
Height 11"

No. 3045
Width 5 1/2", Height 9 1/2"
Extension: 6 1/4"

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Designed by Robert Bernard Associates / Cubeform Collection RO-500 (OB) Executive Chair

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MARKET

The Pace Collection has heliophilia: a Los Angeles showroom on Beverly Blvd.



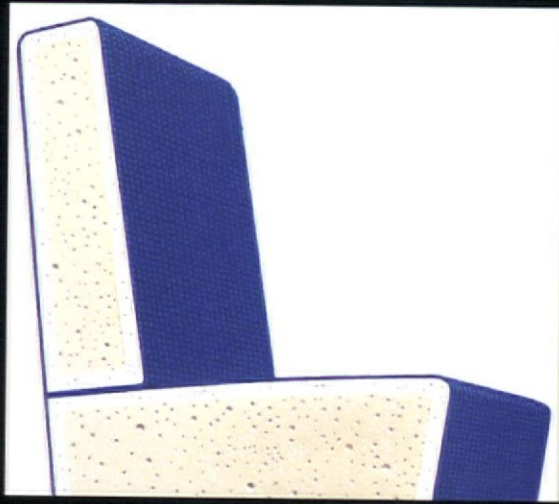
It's the same town Warren Beatty tore up with his motorcycle in the 1975 hairdresser's epic, "Shampoo," but the Los Angeles chosen by the Pace Collection to call home is a quiet, treelined residential neighborhood where Pace furniture glows faintly in the filtered natural daylight and incandescent spots. Students of the New York-based firm will recognize many aesthetic trademarks from New York here at 8936 Beverly Blvd., such as angled walls, platforms, tiled and carpeted floors, recessed and track lighting, and off-white and dark brown walls. Indeed, Janet Schwietzer, Western regional manager and designer for Pace, is responsible for both designs.

In addition, there is the city itself on display. One hundred feet of windows are screened off only by horizontal blinds for privacy. Visitors to the showroom perceive Los Angeles through this filter—a backdrop that is never far away.

"Our showrooms are intended to build bridges from our headquarters," says Leon Rosen, president. "They have a strong signature—the Pace signature. We invite interior designers to react to us, to use their own imaginations, to see what they might do with our furniture." Los Angelinos should find this a pleasure.

Photography by Darwin Davidson





**Du Pont announces
the new VONAR interliners.**

Trademark.



How properly installed VONAR^{*} flammability performance



A. Standard polyurethane cushioning foam. B. A layer of VONAR 3 interliner coated on back of fabric. C. Standard nylon upholstery fabric.

The inside story.

In a modern building, many typical cushioning materials and upholstery fabrics significantly increase the fuel load. Regulations on furniture ignition from both cigarette and open flame are currently under consideration in many parts of the U.S., and may in time have great impact on manufacturers and specifiers of upholstered furniture.

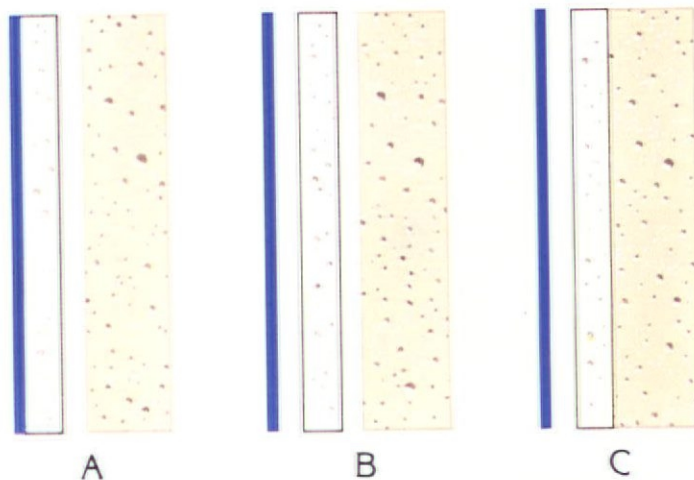
To help you cope with present needs and regulations being considered, Du Pont introduces the family of VONAR interliners^{**}. The VONAR interliners have shown they can reduce both the likelihood of ignition of furniture as a unit, and reduce the burning rate of upholstered furniture in limited ignition situations.

Each VONAR interliner is a thin layer of specially formulated cellular elastomer which is added to furniture under the upholstery fabric. When used properly in furniture, the VONAR interliners totally envelop the cushioning material and welts. Preliminary analyses of furniture to date indicate that the installed VONAR interliners have little or no effect on furniture comfort, aesthetics, or hand—and they can be added at reasonable cost.

^{*}Du Pont trademark for interliner made by licensed manufacturers according to Du Pont specifications. Du Pont supplies the basic elastomer to such manufacturers, but Du Pont does not make interliners.

^{**}Thus far there are three VONAR interliners, and they differ in thickness and performance. VONAR 3 has a 3/16" minimum thickness, VONAR 2 a minimum 2/16", and VONAR 1 a minimum 1/16". Tests by furniture manufacturers are necessary to determine which grade of VONAR will be appropriate in any specific furniture construction.

Each VONAR interliner is available in three different application configurations from one or more Du Pont licensed interliner manufacturers or their representatives:

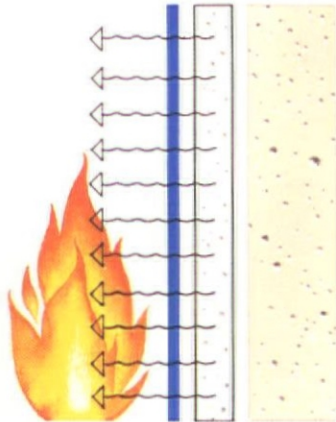


A. VONAR backcoated onto upholstery fabric. B. VONAR as a separate layer to be applied between fabric and cushioning material. C. VONAR used as an envelope over cushioning material.

Tests have shown that the effectiveness of each VONAR interliner varies depending on which configuration is used, as well as upon types of upholstery fabric, furniture style, method of interliner application, etc. Consult your furniture supplier for flammability information on specific types of furniture.

interliners improve the of upholstered furniture

What VONAR interliners can do.



In a piece of furniture properly constructed with VONAR interliner, ignition of the furniture as a unit has been delayed significantly beyond the time afforded by the same piece of furniture without VONAR, when subjected to cigarette or limited open flame ignition sources.

The process by which VONAR performs involves three stages:

- 1) When subjected to the heat of an ignition source, VONAR generates water vapor which helps cool both the fabric and the cushioning material, and helps reduce the flow of oxygen to the fabric surface.
- 2) Under more intense heat, VONAR decomposes further, releasing a flame retardant.
- 3) Finally, decomposition of VONAR forms a char layer which helps insulate the cushioning material from heat and helps limit the oxygen flow to the cushioning material.

Demonstrated performance.

Du Pont and others under our direction have subjected a number of upholstery constructions using VONAR interliners to both cigarette and open flame ignition sources.

Testing has been performed using cigarette ignition standards developed by the National Bureau of Standards for consideration by the Consumer Product Safety Commission. These tests have shown that VONAR will improve the cigarette ignition performance of most fabrics and constructions tested. Please note: there are some fabrics and constructions that will fail cigarette ignition even when VONAR is used properly.

Further tests designed to approximate actual limited open flame situations have shown the

effectiveness of the interliners. For example, the photograph below of two otherwise identical chairs shows how the one without VONAR (left) became totally involved when exposed to an open flame generated by a wastebasket fire. The chair constructed with VONAR (right) formed a char layer where contacted by flame. And it stopped burning when the wastepaper fire burned out, before the flames had reached the standard polyurethane foam cushioning. Du Pont will continue to test various furniture styles containing VONAR and report our findings.



Ten and one-half minutes into this test, the office chair constructed without VONAR is totally involved. The chair constructed with VONAR had ceased to burn when the paper fire went out (test details upon request).

The tests described here do not demonstrate that all furniture using VONAR interliners will perform in this manner or will not burn under actual fire conditions. The tests were not conducted to assign "numerical flame spread ratings" to any materials involved. The results show only that specific types of chairs which used VONAR interliner properly, performed as indicated under the test conditions. Since Du Pont does not make furniture or make or install interliner, we cannot assume responsibility for furniture performance.

The maximum contribution obtainable from VONAR interliners occurs when the interliners remain intact. If VONAR is ripped or cut, exposing flammable cushioning materials beneath it, the degree of protection provided by VONAR is diminished. For that reason, VONAR interliners are not recommended for rapid transit, public assembly seating or other use areas where there is concern about vandalism and intentional fire.



REG. U.S. PAT. & TM. OFF.

This trademark protects you against imitations.



Look for this trademark on the furniture you specify. Ask your furniture supplier about it. The VONAR trademark means that the interliner in furniture carrying the trademark has been made by a licensed VONAR manufacturer according to Du Pont specifications for VONAR formulation and physical properties.

Du Pont licenses the VONAR trademark to manufacturers. The license provides that interliners bearing the VONAR trademark meet certain standards Du Pont has set for interliner formulation, density, and thickness. Only if a licensed manufacturer meets the Du Pont requirements for VONAR interliners is he allowed to use the VONAR trademark.

Du Pont assists VONAR interliner manufacturers with license compliance by:

a. testing interliner samples regularly for proper formulation;

b. checking interliner samples for specified thickness and physical properties;

c. monitoring the proper use of the VONAR trademark to help protect against imitations.

Furniture manufacturers who use VONAR interliner may also identify with the VONAR trademark in their promotion of furniture containing VONAR interliner.

According to Du Pont experience with furniture manufactured and tested on a developmental basis, we have found that the improved flammability performance afforded by VONAR depends also to a large extent upon its proper use in furniture construction. Proper use in furniture is not complicated, but it is important. Du Pont will provide to furniture manufacturers and specifiers installation information based on our experience with specific types of furniture. This experience is available for your use when drawing up a

specification for furniture or ordering from furniture manufacturers.

However, the manufacture of furniture involves infinite combinations of fabrics and furniture styles and various methods of using VONAR interliners. Since Du Pont only licenses manufacturers to make VONAR interliners, but does not make or install the interliners and has no control over the manufacture of furniture made with them, Du Pont cannot be responsible for the performance characteristics (including flammability) of any type of furniture. Consult your furniture supplier for flammability information on a specific furniture style.

Specify furniture with the VONAR trademark. Ask your furniture supplier about it. Or ask Du Pont.

Use the coupon below, or write: Du Pont Company, Room 25144 E, Wilmington, DE 19898.



Please send me:

- more information on VONAR* interliner a list of licensed manufacturers of VONAR
 a list of furniture manufacturers using VONAR our experience for use of VONAR in furniture
 further technical data and tests results
 other _____

*Du Pont trademark for interliner made according to Du Pont specifications.

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

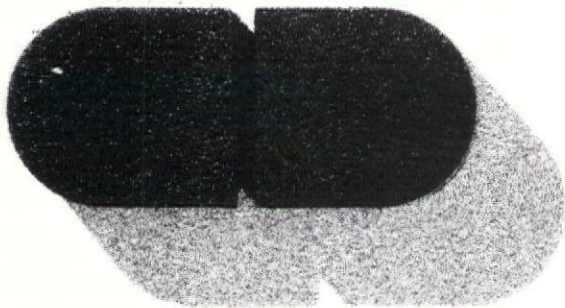
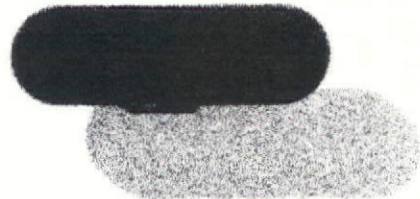
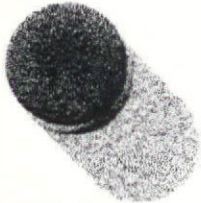
Phone _____

I am considering VONAR for the following applications: _____

Soft Hardware

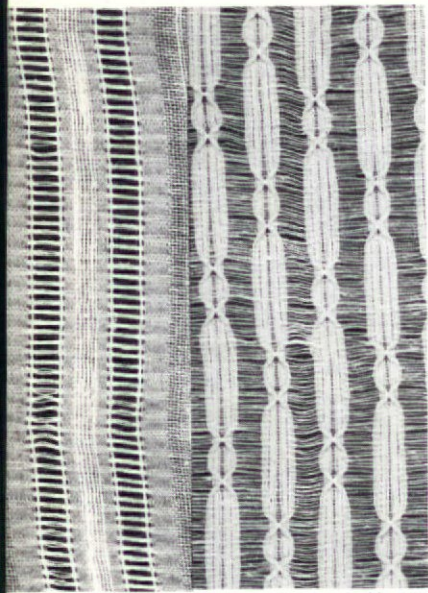
Experience the comfort of knobs, pulls and coat hooks
in tough, resilient, easy to grip neoprene
by Japanese designer Masayuki Kurokawa.
Forms & Surfaces Box 5215 Santa Barbara, CA 93108

circle 29 on reader service card

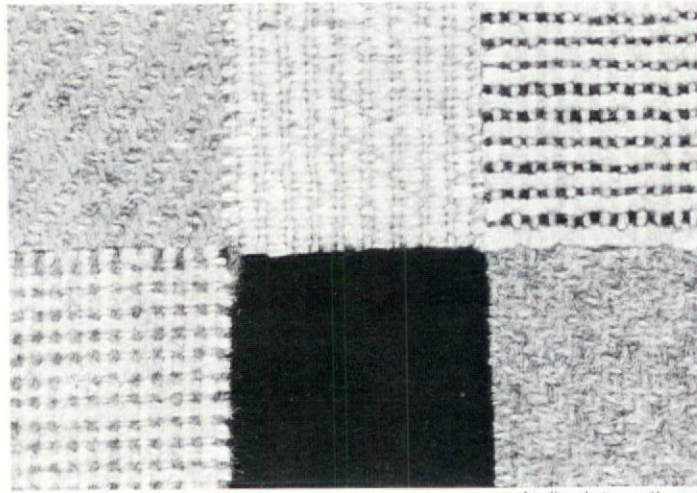


FORMS+SURFACES

MARKET



Hexter



Atelier International

S.M. Hexter Company

Covet those architectural casements that let natural light penetrate softly. Two shown are natural white woven vertical stripe of 100% Belgian linen, and a stripe in a twisted cable pattern of 53% Belgian linen, 47% cotton.

circle 203

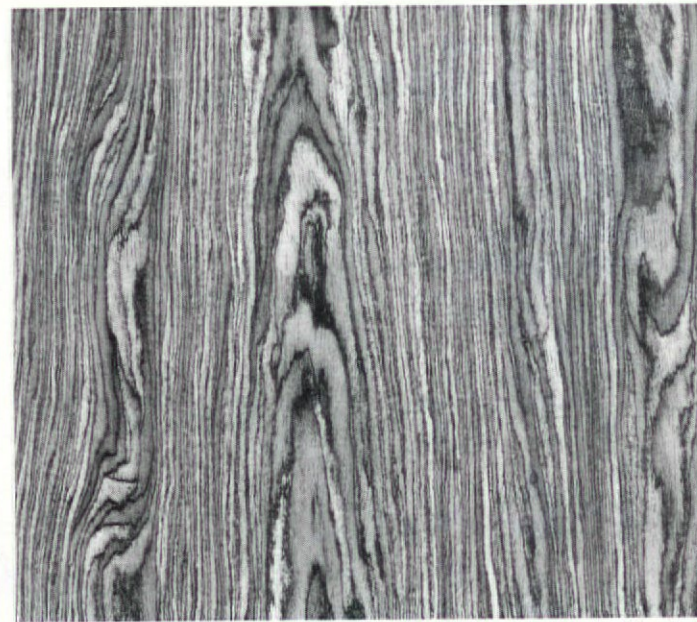
Atelier International

Upholstery fabrics, part of an international collection, stress simple construction, natural yarns of super quality, textural interest, commendable colors. All have undergone rigorous tests for durability.

circle 204



Forms & Surfaces



William L. Marshall

Forms & Surfaces

Light and shadow augment a geometric design in Panelcarve's 1400 Series, carved in all-heart redwood with natural, dark walnut, or light natural finishes. Other woods optional. Panels are in standard 9 in. widths by 36 in., 48 in. and 96 in. lengths.

circle 205

William L. Marshall

To the rescue of a diminishing exotic wood supply comes "Lerriex," a natural veneer sliced from logs of Africa's huge Ayous tree. It is converted by a patented process into replicas of rosewood (*shown*), teak, English oak, and other species. Process allows book and sequence matching.

circle 206



Natural Interior Concepts



Richard Muller

Natural Interior Concepts


"NaTex," a wallcovering fashioned from natural fiber jute twine, has acoustical and insulation properties plus a flame spread rating under 25. Choose from seven colors, or a white cotton twine.

circle 207

Richard W. Muller

The "Norsk" series of coordinated upholstery fabric is a natural for high-traffic areas, having a dense matte weave of 80% Greenland wool, 20% cotton. In stripes or solids.

circle 208



WestWeek

Yes!

The Contract Market is happening in Los Angeles . . . March 24-27

With great pride the Pacific Design Center announces its second contract market — WestWeek. A market as unique as the building designed for it. Los Angeles . . . the second largest economic center in the country . . . and long recognized for its leadership in creative and innovative design, today has its own resource market place and its own contract market — WestWeek! WestWeek is a one-of-a-kind product exposition and design conference. WestWeek brings to the professional contract specifier,

architect and interior designer in-depth programs to probe the very important issues of our contract industry. Come! Discuss new trends and concepts in the contract field with industry leaders. Let us show you the latest in contract products and displays. See in our exciting showrooms . . . showrooms devoted to the contract market scene . . . furniture, fabrics, floor covering, wallcovering, lighting and accessories . . . all at WestWeek . . . in Los Angeles, March 24-27.

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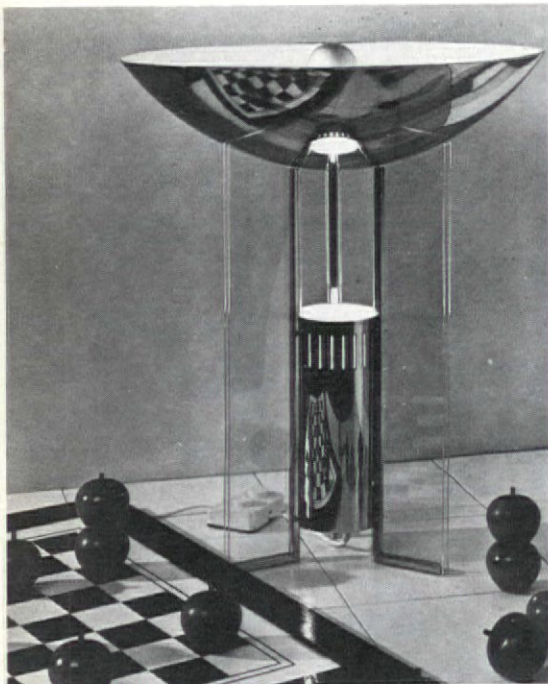
Furniture
Upholstered, Steel, Plexiglas,
Wood—Contemporary, Traditional

Decorative Arts Center

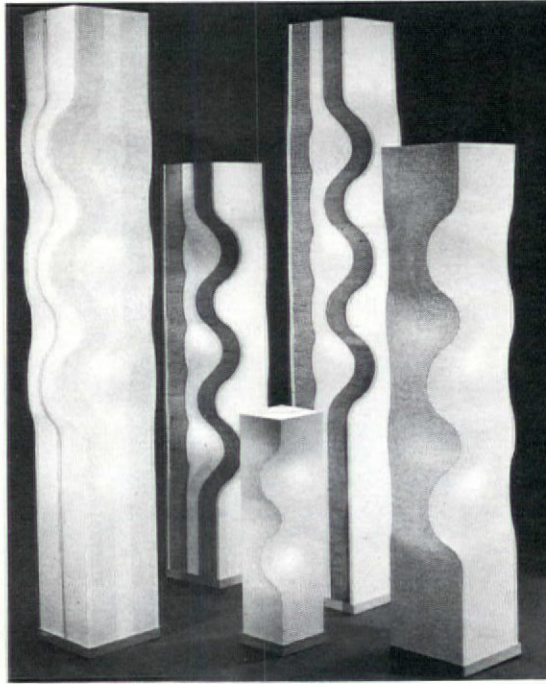
305 East 63rd Street

New York, N. Y. 10021

MARKET



Tripod by Lighting Associates



The Mummy Family by George Kovacs

Lighting Associates Inc.

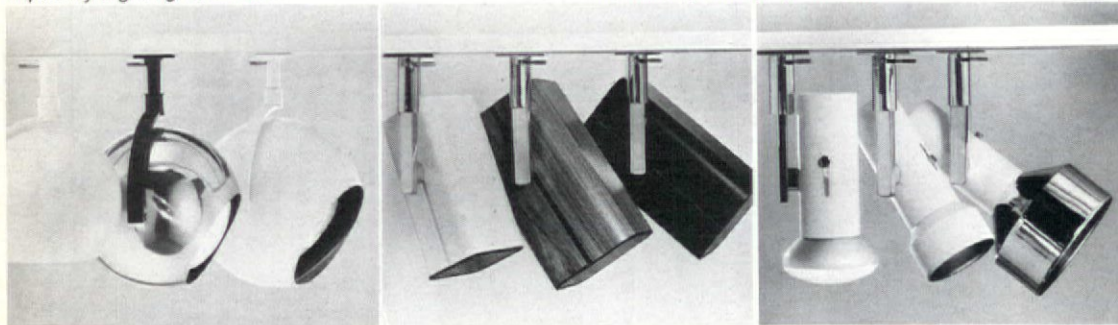
"Tripod" is a polished chrome and acrylic table lamp offering a fresh interpretation of Art Deco motifs. Silver bowl lamp at top uses 100 watt bulb; cylinder lamp at bottom uses 75. *circle 210*

George Kovacs Lighting Inc.

Roland Simmons has designed "The Mummy Family" of corrugated paper light sculptures on square metal bases that unzip and roll up for easy storage and shipping. Available in all white, white with brown, yellow, or green stripes following lamp contour top to bottom, on white bases, 30", 70", and 90" high. Inside of paper flame proofed. *circle 211*

Lightolier, Inc.

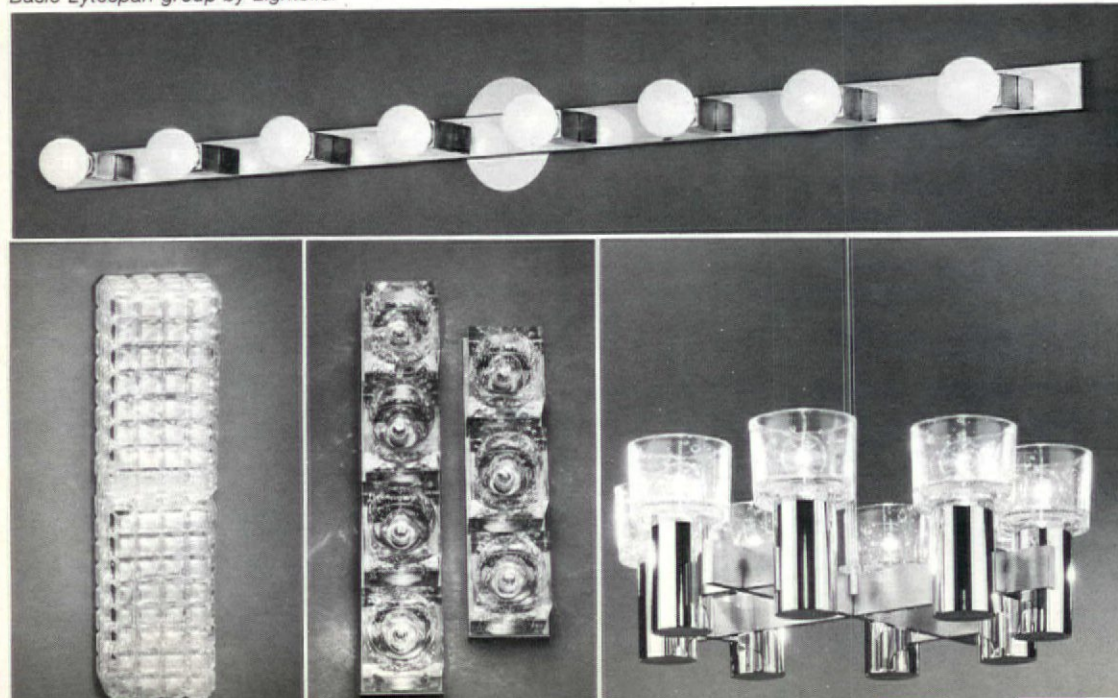
"Basic Lytespan" is a low cost track lighting system for light commercial and residential use employing snap-in wiring, slim tracks, and small sized spots. A wide assortment of shapes includes spheres, squares, step cylinders, basic cylinders, and universals, plus wall washers, downlights, and decorative luminaires (chandeliers, globes, domes). These come in teakwood grain, polished chrome, matte white and black finishes. *circle 212*



Basic Lytespan group by Lightolier

Lightolier, Inc.

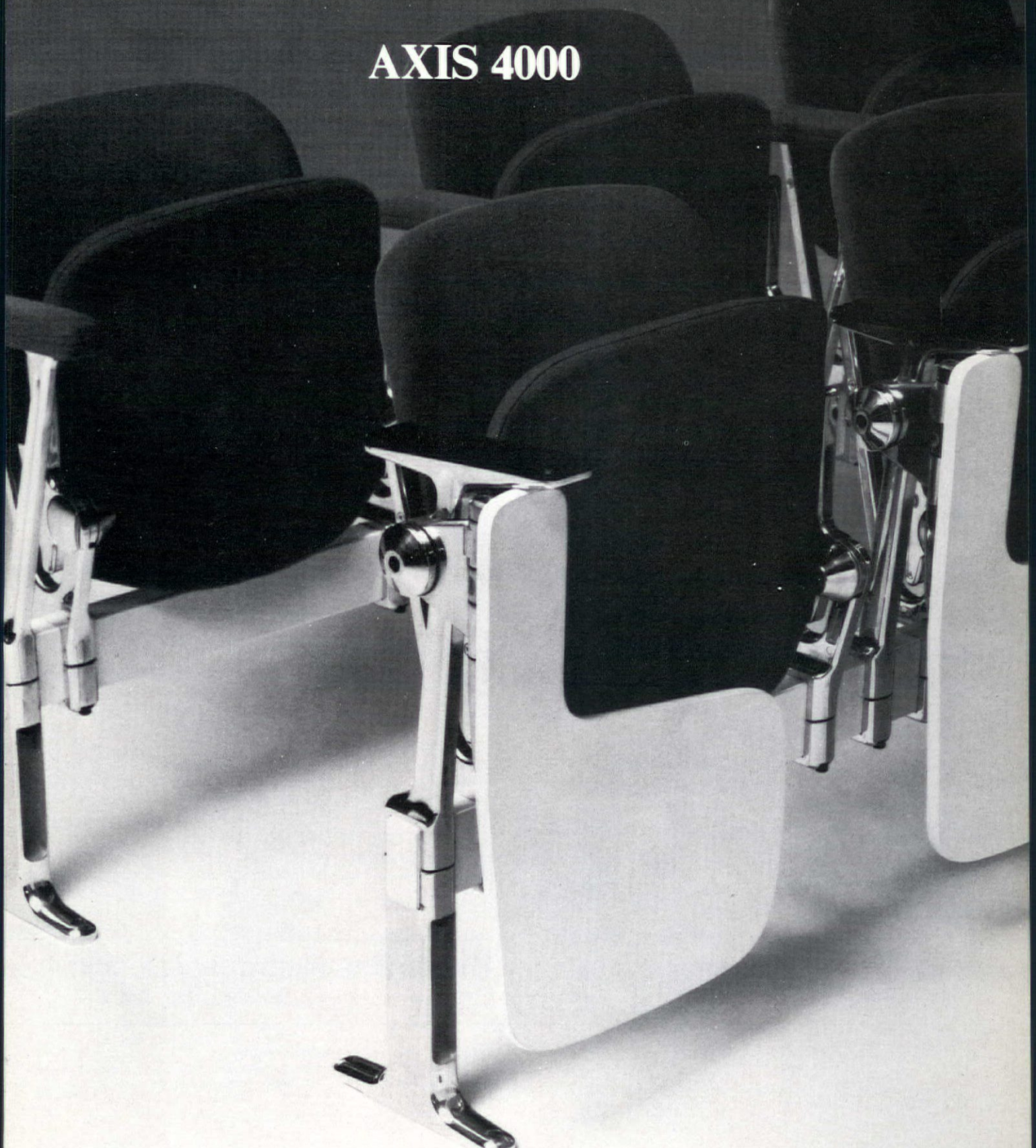
"New Directions 3" is a group of contemporary fixtures for powder and rest rooms and general use featuring an array of reflective surfaces in polished chrome or brass, and transparent forms in cut and textured crystal glass. *circle 213*



New Directions 3 group by Lightolier

It's not only a chair – it's a system

AXIS 4000



circle 15 on reader service card

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Boris Kroll's twill fabric passes its tests

"Pirate" is the name and 99204 the number of a new piece-dyed twill upholstery fabric recently introduced by Boris Kroll Fabrics. If the luscious range of 14 stock colorways still won't do, discuss custom dyeing, another forte of the firm. Pirate is in a 51/52 in. width, woven of 75% wool and 24% nylon. It has been engineered for the best abrasion and durability; it has been dyed, woven, and finished for superior resistance to sunlight, dry-cleaning, crocking, and water-spotting. Details of each test this fabric has been submitted to are in printed form. Tests cover surface treatment, seam strength, abrasion, pilling, colorfastness, and flammability. In the last category Pirate meets the ASTM E84-75 Tunnel Test for Class I or Class A; the State of California Bureau of Home Furnishings per Technical Bulletin 117; and can be finished to pass the FAA 25.853B test.

Aside from meeting new safety requirements, the excellent prop-

erties of this line are characteristic of all Boris Kroll fabrics. They are engineered to go beyond surface appearance to have, says Mr. Kroll, "dimensional stability and an eye appeal derived from the integration of color, fiber, weave construction, and design."

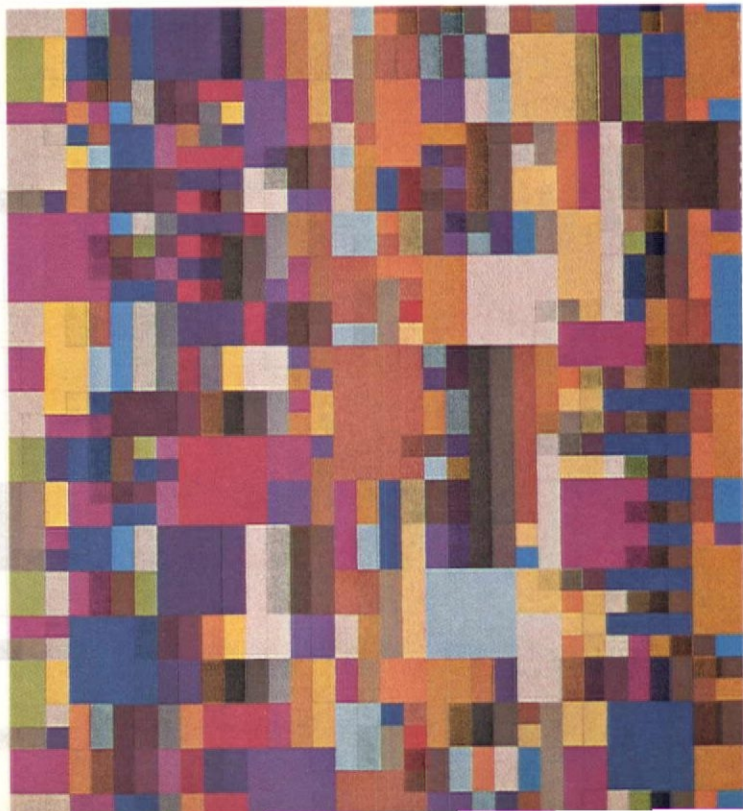
circle 200

Boris Kroll's "visual symphonies"

Since the early fifties, when he invented new capabilities for the Jacquard loom, Boris Kroll has been weaving his magical designs into tapestries, developing in his New Jersey manufacturing center a special Jacquard tapestry loom. He strongly feels a need for contemporary tapestries that go hand-in-hand with our new architecture, particularly in corporate offices and public spaces. Size is no deterrent, for there is no limit to the dimensions.

Mr. Kroll says, "I create shapes that I like in relation to each other. I make them move at the rhythm that I choose through the use of color. The result can be evaluated in terms of the visual symphony the shapes create."

At right is Tapestry VI A titled "Confetti." It measures 45 in. W by 56 in. H and is woven of wool,



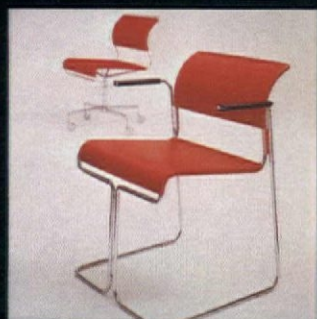
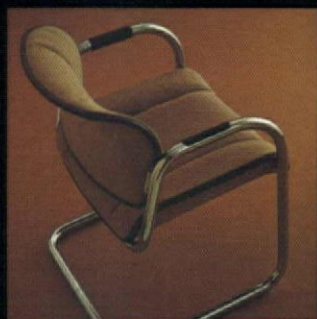
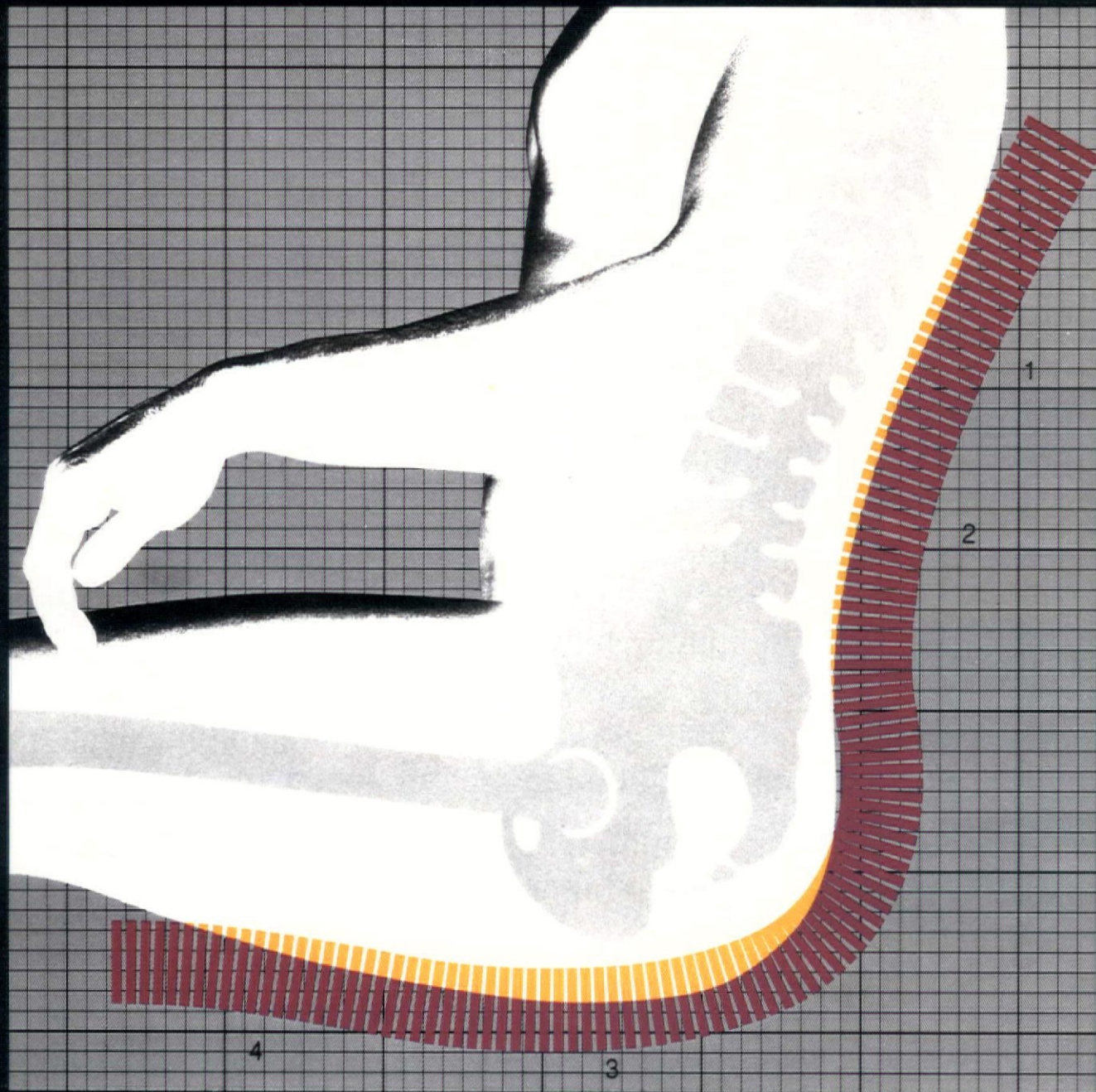
nylon, and Dacron. This is one of 17 that were on exhibition in December through January 15, 1977 in The Museum Section of Guild Hall in East Hampton, N.Y., where the Krolls maintain a second home. The tapestries range in list cost from \$900 to \$3,750.

circle 201

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The Comfort Concept is distilled from our research and experience over the years, then refined in the Harter Comfort Laboratory. As specifically applied to each new chair idea, it reflects our belief that function is at the very heart of good design. Our approach is summed up in a new booklet. Write for your copy today.



ALMOST 50 YEARS IN THE MAKING.

FORM



Blue Cross of Southern California, like many of the healthiest companies in this country, has discovered the most important new office idea of the decade. It's the Oxford Cluster 120 System.

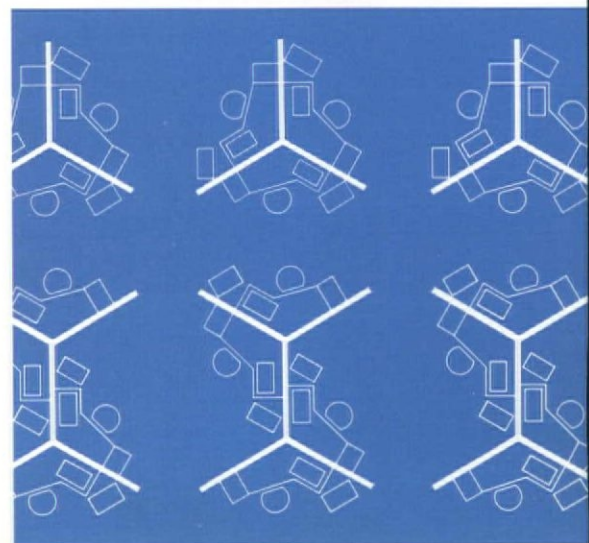
The basic module is the single work station you see here. It has been designed in a 120 configuration to nest together in an almost limitless variety of clusters in open work areas. Permitting people who need to

work together to do just that, and do it more efficiently and more comfortably. What's more, they can be easily regrouped as the work load and/or character change.

In September 1973 Blue Cross of Southern California began the installation and training for new Word Processing Centers designed for 2,000 employees handling the needs of their 1,800,000 subscribers and over 2½ million beneficiaries under Medicare and Medical in the area. IBM's Mag Card Executive and Mag Card Selectric II had been chosen to standardize all their communications. But that was just the beginning, according to Purchasing Agent Bill Hornbrook, if a truly efficient and productive word processing system was to be realized. The equipment had to be designed and integrated into a layout that assured maximal flexibility, privacy, and soundproofing in an "aesthetically pleasing environment."

The Cluster 120 System got the nod. This included Machine Plat-

FOLLOWS



form Desks, acoustical screens, Shelf Organizers and Stationary Pedestals. 49 work stations were installed in two specialized Centers.

The blueprint shown here illustrates the principal cluster groupings used in the Sunset and Wilshire Boulevard Centers.

"The desk design gave us the flexibility we needed," reports Word Processing Section Supervisor Sherry Casteel. "Although the Centers are open landscape, everyone feels as though they have their own little room, and they're pleased because the work space is ample with all needed resources right within their reach. Efficiency and morale are both way up."

But perhaps the surest indication of Blue Cross Plan's satisfaction is this—on the first of January this year they inaugurated a centralized customer service department. This one houses 108 Cluster 120 desks, 82 pedestals and 216 screens.

They know what they're doing.

The Oxford 120 Cluster System is rapidly making the old rectangular desk a thing of the past. It comes in a full range of finishes, colors and adaptations for equipment compatibility and includes a full and completely integrated line of pedestals, organizers, lateral files and screens. To find out just how this remarkable new tool can help solve work and space problems in your organization, write soon.

FUNCTION.



Oxford Pendaflex
CORPORATION

51 CLINTON ROAD, GARDEN CITY, NEW YORK 11530

circle 18 on reader service card

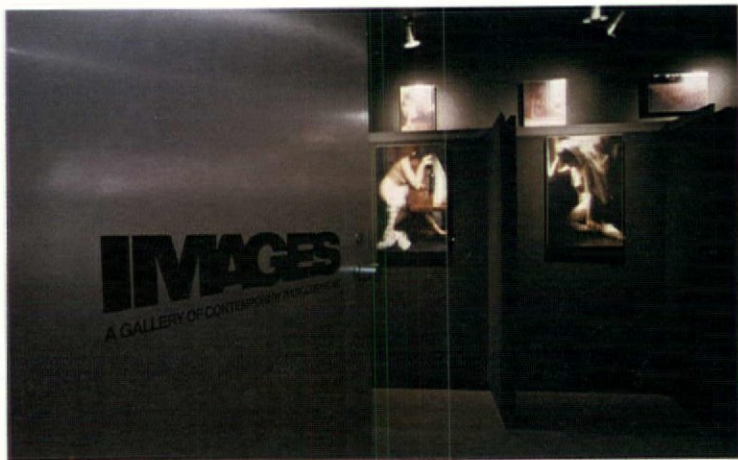
MARKET

La vie en couleur: Images, A Gallery of Contemporary Photographic Art, offers fine color photography for interior design



Photography by Alan Dennis

One of the earliest masters of photography would have fiercely denounced the title. When David Octavius Hill, a Scottish painter, commemorated the disruption of the Church of Scotland of 1843 with a monumental painting, he needed the likenesses of nearly 500 persons. Working with Robert Adamson, a young chemist, Hill created a series of calotypes from 1843 to 1847 that are regarded today as masterpieces of photographic portraiture. Whereas the finished painting has been politely ignored. "Can photography be art?" was the controversy of the day. Was it worthy of such high status only when emulating the stylistic signature of painting—complete with reworked negatives and prints plus nude models draped in Classic



These views of Images show the recent installation of works by photographer Robert Farber, whose impressionistic images have been published as Images of Woman. Note elevation changes and use of light to define long, narrow gallery space.

poses—or could it be an art in its own right? The question was answered decisively by Alfred Steiglitz and the Photo Secessionists in the 1900s. But a visit to the handsome installation of color photography at Images, 11 E. 57th St., New York City raises those venerable issues again.

"We are interested in photography as art," says Stuart D. Levy, managing director, "but we intend to display photography that celebrates beauty of subject and composition." To that end, he and Robert S. Persky, director, have established a gallery entirely devoted to color photography. Included are works by such names as Leland Bobbé, Ron Cayen, Alan Dennis, Robert Farber, Art Farrar, Geoffrey Gove, Ernst Haas, Martin Heitner, Glen Heller, David Howard, Art Kane, Peter Kaplan, Richard Laird, Ted Mahieu, Jay Maisel, Eric Meola, Lida Moser, Robin Perry, Ted Schiffman, Martin Schreiber, and Pete Turner. Images is open to the public with special services available to the interior design profession.

Each print displayed on the rich brown felt walls of architect Peter Anthony Berman's multi-level space is the artist's proof of a limited signed edition. While this installation technique breaks with a formalist tradition of stark white gallery walls, the box framed prints take on the lustre of newly found gems in a cavern against the 4'-0" panels. Up to 55 prints can be normally accommodated in this manner. In addition, slides from an extensive archive of reproductions can be shown using front or rear projection, should designers have particular needs in mind. Prints can be made in a wide range of sizes to suit specific requirements, when this is technically and aesthetically feasible.

Images is dedicated to enlarging our awareness of the potential of color photography. Were Hill and Steiglitz to meet here, that ancient debate might well be revived. For fine color photography will not be ignored at Images.

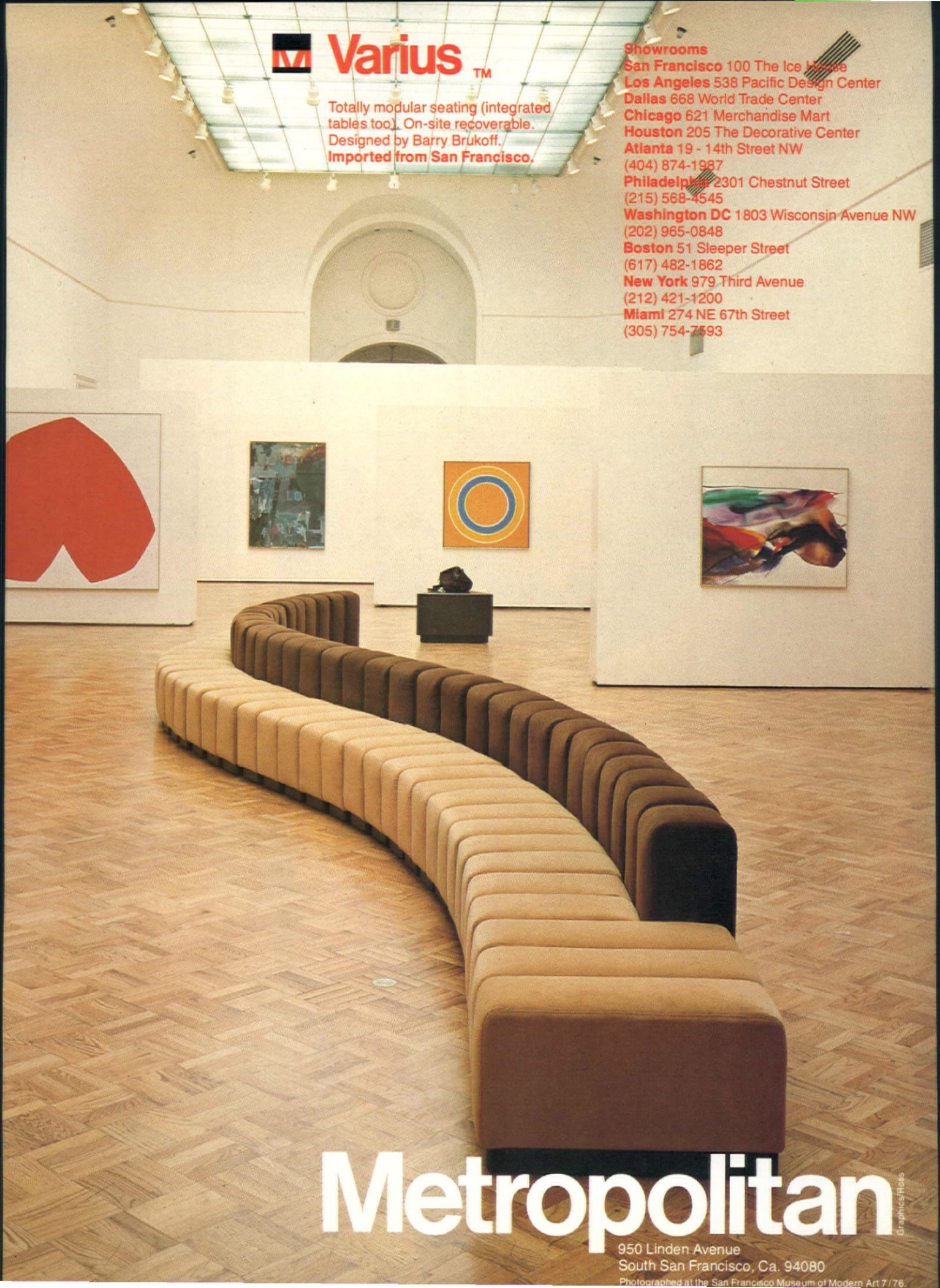


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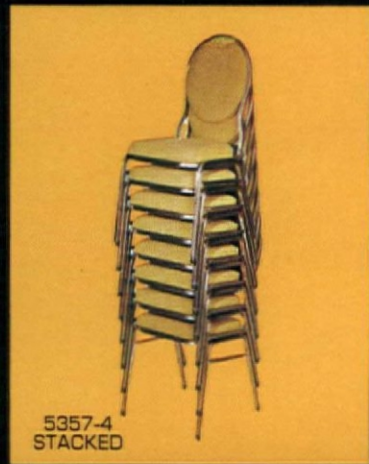
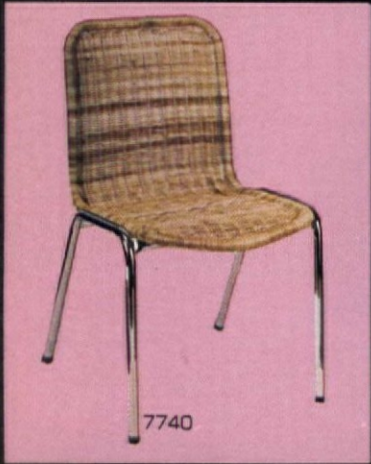
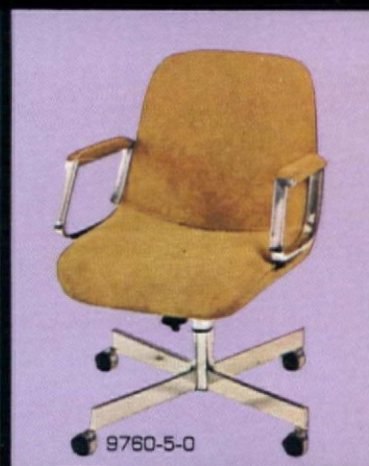
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Photographed at the San Francisco Museum of Modern Art 7/76.

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caused by delamination of the secondary back.

And carpet made with HOTBAC can provide a superior tuft bind that virtually eliminates the problem of deliberate or accidental snagging. The superior hot melt bonding system also reduces unsightly, destructive raveling along seams

and cut edges for trench headers and phone outlets.

HOTBAC, in short, offers you longer wear and less frequent replacement. Ask your supplier for carpet made with HOTBAC. Or we'll be glad to tell you where you can obtain it. Just circle the reader service number.

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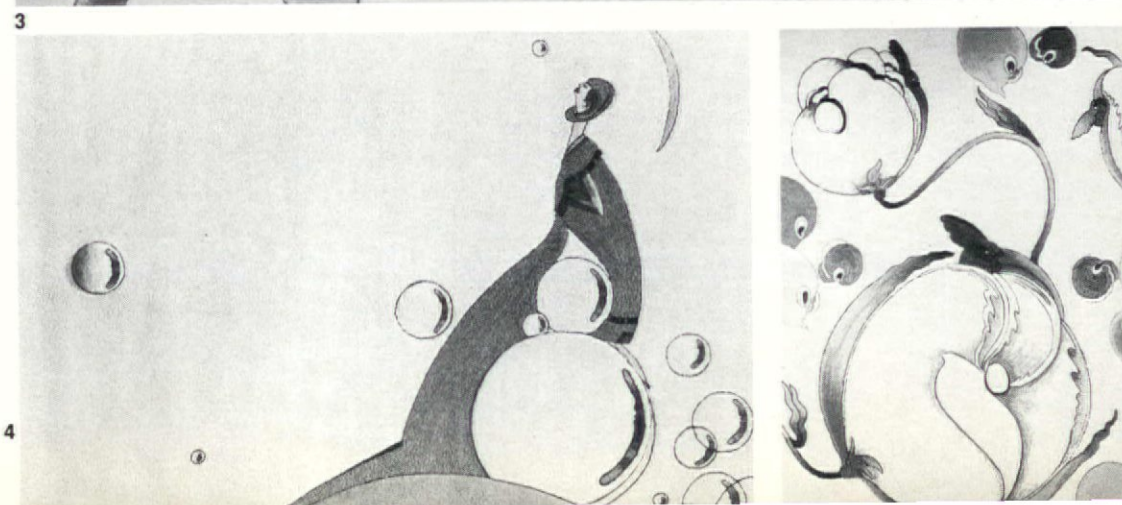
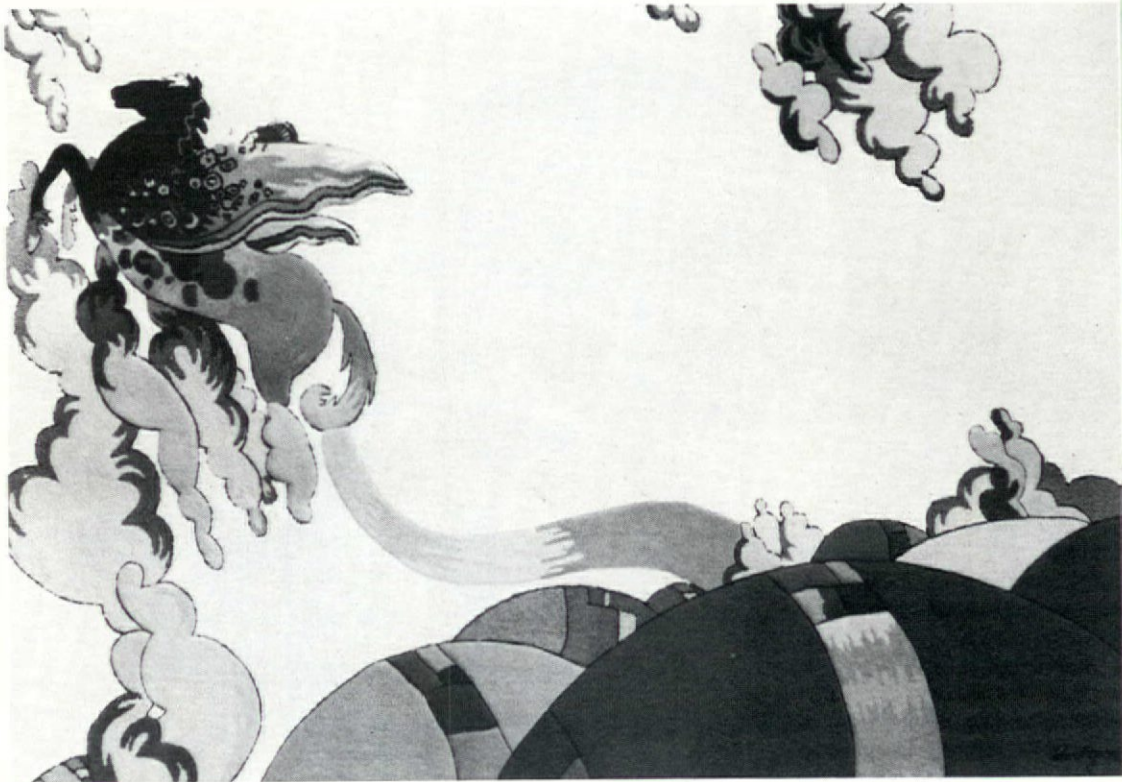
*Reg. U.S. Pat. & Tm. Off. for resin used in carpet manufacture.
circle 20 on reader service card

CARPET WORLD

Burt Groedel designs for Edward Fields

"Wallhangings and Rugs," a one man show of designs by noted painter, illustrator, and display designer Burt Groedel has been produced by Edward Fields in New York. These all wool sculpted wall rugs follow a previous and highly successful collaboration between the artist and Edward Fields, bringing further evidence of Groedel's sophisticated wit and imagination. The works bear such light-hearted titles as "Serene Highness," "Petal Pushers," and "Pegasus."

Though the one-of-a-kind samples are not for sale, they can be duplicated on special order in custom colors and sizes. The installation, which transformed the Edward Fields showroom into an art gallery, was designed by Jack Fields, president.



1. Pegasus
2. Take Me To Your Leda
3. Humble Serpent
4. Serene Highness
5. Birds of Paradox

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1390 "Kangaroo" Chair

Designed by
Joe Russo and Rick Sonder

Betsy Palmer speaks for you when she enthusiastically endorses Duraclean® care for her furnishings...



The popular star of stage, screen and television says: "I trust the cleaning of my cherished French heirloom carpeting only to Duraclean."

With such a strong statement, you can be sure that if the Duraclean foam absorption process is gentle enough for the fine furnishings in her home, it is safe to recommend it to your clients.

Miss Palmer goes on to say: "I left my home in the hands of the Duraclean men this morning and returned to find myself surrounded by a sweet freshness everywhere. The furniture and rugs never looked brighter or more true of color."

This message is being told to your clients and prospects in major consumer publications. A Duraclean craftsman can help keep your clients happy by retaining the like-new look of the furnishings you have specified for their homes. Call your local Duraclean Specialist for a free demonstration or mail the coupon below.



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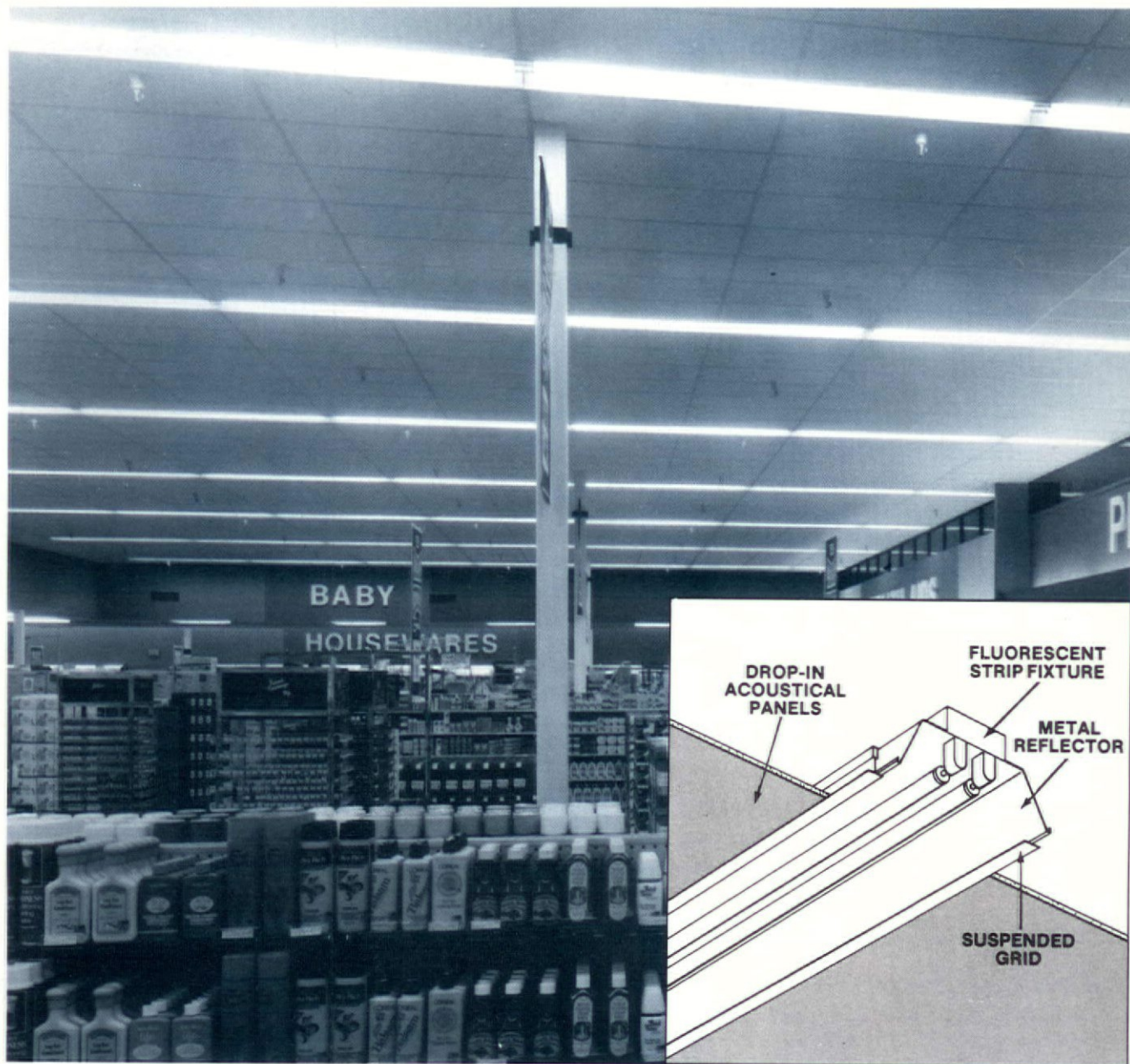
Betsy Palmer watches her furniture fabric become flower-fresh and clean with colors revived. There is no wear from scrubbing.

Miss Palmer admires her thoroughly cleaned carpet. The soil is OUT . . . not washed down to seep back and quickly re-soil the surface. It will stay clean much longer.



Reflectee II

an attractive, low cost alternative to surface mounted fluorescent strip lighting.....



REFLECTEE II is a new ceiling system designed specifically for large retail stores. Fluorescent fixtures are recessed above the ceiling plane into highly reflective troffers, throwing the light where it counts the most — down on your client's merchandise (not into his customers' eyes!).

More efficient than strip lighting, **REFLECTEE II** permits you to use fewer fixtures to maintain desired illumination levels. This means fewer fixtures to install, fewer bulbs to replace, and - most importantly - less energy cost!

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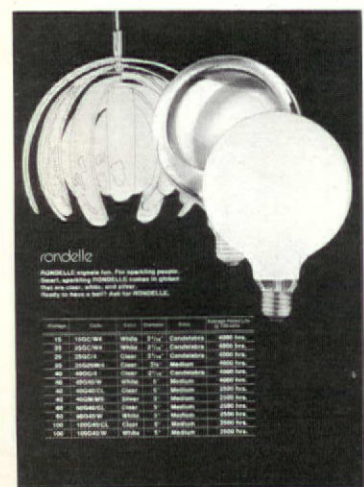
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circle 23 on reader service card

PROFESSIONAL LITERATURE



Thayer Coggin Institutional Inc., offers several brochures illustrating the furniture designs of leading furniture designer Milo Baughman. The contract seating and tables include conference chairs, lounge chairs, sofas, love-seats; cocktail, end and parsons tables. *circle 300*

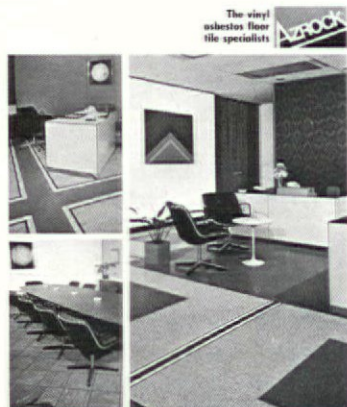


Now available from **General Electric Company's** Lamp Business Division is a 12 page, full-color brochure on mood and atmosphere lighting. Typical applications are to create decorative appeal in motels, hotels, restaurants and retail stores. Called "Imagination Lighting," the brochure illustrates the wide variety of decorative incandescent bulbs in GE's commercial line and

matches each lamp style with a description of the environment it can help create. The pamphlet lists ordering code, wattage, style of finish, type of base, and average rated life for all C-line bulb types. *circle 301*

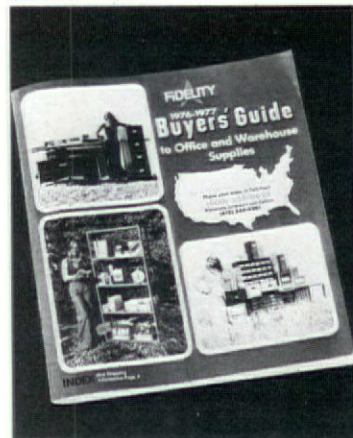
Moulded Acoustical Products, Inc., manufacturers of pre-molded fiberglass insulation for Thermal-Acoustical application, is offering a brochure on their sound control board. Called MA BOARD, the flat or contoured fiberglass is available in various thicknesses and densities, or manufactured to specification. Temperature range is reported to be from -120 degrees to 450 degrees. Facings and coatings can be applied to the surface of the board. The brochure lists specifications, sizes, and physical properties. *circle 302*

The 1977 edition of **Azrock's** catalog of resilient flooring products is now available. The 16 page catalog contains full-color illustrations of all colors and patterns in Azrock vinyl asbestos floor tile, asphalt floor tile, feature strip, and cove base. Also included is general information on sizes, gauges, uses, installation, light reflectance values and brief specifications. *circle 303*



Azrock Floor Products

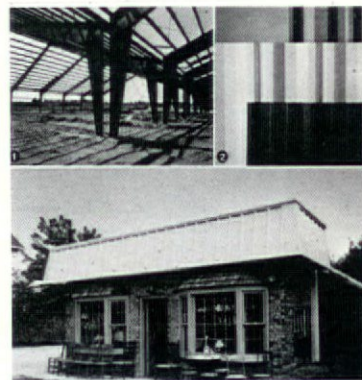
Designed Wood Flooring Center, Inc., of New York City and Fort Lauderdale, Fla., now have their latest brochure available to the trade. The brochure will be sent to all architects and designers upon their request. Write: Designed Wood Flooring Center, Inc., 940 Third Ave., New York, N.Y. 10022 on letterhead.



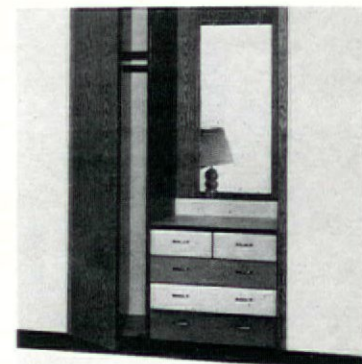
Fidelity Products Co. now has available the 1976-77 edition of the Buyer's Guide to Office and Industrial Supplies. The 120 page catalog features a quantity of items for businesses and institutions; including Fidelity's line of corrugated fiberboard files, office furniture, seating, accessories, etc. *circle 304*

The third annual **Fairchild's Textile and Apparel Financial Directory** has just been published by Fairchild Books. The 300 page Directory provides profiles of 320 publicly owned textile and apparel corporations, listing twenty key components of interest. A cross reference index of trademarks for identification of companies by brand name is included. *circle 305*

Star Manufacturing Company, Oklahoma City-based manufacturer of pre-engineered metal buildings, offers a new 24-page, four color brochure showing the full range of Star Building systems for industrial, commercial, institutional, recreational and agricul-



tural use. The brochure copy discusses changes that have taken place within the building industry and how their systems can be utilized to allay construction costs. Eight basic structural systems can be varied to produce over 7,100 standard building designs; wall systems are available in eight finishes in a number of different design patterns; and more than 75 color photographs illustrate various applications. *circle 306*



HAUSMANN INDUSTRIES, INC.
Custom-built, high pressure laminated case-work and wardrobes

Hausmann Industries, Inc. is offering a full color catalog on their complete line of custom-built, high pressure laminated case-work and wardrobes. A variety of colors and wood-grain finishes, in custom or standard models, are available. The line is offered to hospitals, nursing homes, institutions and health care centers. The catalog plus complete specifications may be obtained by writing directly to the manufacturer. *circle 307*



Designer Ralph K. Rye. Mechanical Patent #3,594,041

the Rye sling chair

Deceptively strong yet responsive. Unique reverse cantilevered design employs patented tube-within-a-tube torque principle to mechanically distribute weight. Bright chrome frame. Sling seat and backrest of select top-grain saddle leather in black or natural. Krueger/Green Bay, WI 54306. 414/437-3245.



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circle 24 on reader service card

Office desk seating

Tilt, swivel, or just sit. Today, both the skinny executive and the plump secretary can be seated in comfort. Every manufacturer of office furniture provides a wealth of choices in chairs—all designed and engineered to support the spine, conform to the rump, give with body movement, and be capable of adjustments to the task at hand. "My aching back!" as a constant complaint need no longer be a valid gripe of the office worker.

The office landscape comes complete with chairs to fit the work . . . the study of ergonomics—from the Greek ergos (work) and nomos (natural laws)—has brought forth a flo-

tilla of orthopedically correct chairs. To name a few, there's Herman Miller's "Ergon" chair designed by Bill Stumpf that has picked up ASID and Resources Council awards; Al's "Marcatré/D.L.D. Seating System; John Stuart's supportive "Euro" chair; The Netherlands' Open Ark B.V. "Vertebra" chair designed by Emilio Ambasz and Giacarlo Piretti, produced by Krueger; Hans Krieks' new "Suprechair" for Designcraft, and continuing development of an ergonomic program for Steelcase, abetted by Jack Hockenberry, director of new product research and design.

Options and adjustments on the models

presented on this and following pages further broadens selections for the specifier.

However, no matter how ideal the seating, remind your clients that the chair can't do it all. Isometric exercises are also recommended.

AGI Industries, Inc.

Executive swivel chair (#45-2) of the "Mod" chair series comes with poly/Dacron-filled cushions, metal frame and base in standard mirror chrome finish—or in antique bronze. Seat W 22½ in., D 18½ in.; H adj. 17½ in. to 20 in.

circle 250



AGI Industries



Atelier International



Brayton International

Atelier International

"Archizoom" a general office seating system, offers optional bases (including a sled form). Durable, colorful, "breathable" seat and back fabric stretches over steel frame and is removable. Urethane foam seat cushion gives added support at the knees.

circle 251

Brayton International

With a design licensing contract signed this year, Brayton is now producing in the U.S. Walter Knoll's distinguished furniture. The Walter K. Collection offers many models in one with "Maestro"—on skids or five-arm swivel, rock, or tilt bases, and elegantly upholstered in leather with stitched seams. A catalog covers the entire collection.

circle 252

Brickel Associates Inc.

Ward Bennett's carved low back executive arm chair has a casual look. It's fully upholstered and rimmed in ash wood with natural oil finish. Wood is also applied to the mirror plated steel tilt/swivel base. Seat cushion with knife edge is semi-attached. Super luxurious in velvet. Seat height is adjustable.

circle 253

Cramer Industries Inc.

The 9000 Series of office chairs designed by Gunter Eberle consists of 12 models: four guest chairs, six swivel types with uni-tilt or posture backs, and two clerical chairs. Tubular base with matching arm supports complement the contoured seat and back.

circle 254

continued on page 48

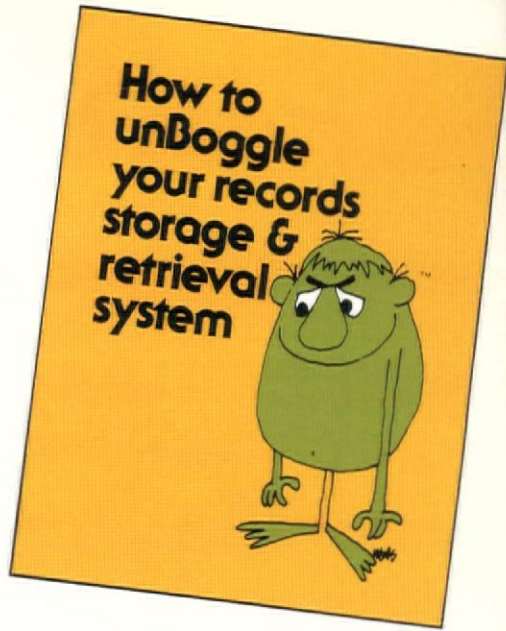


Cramer Industries



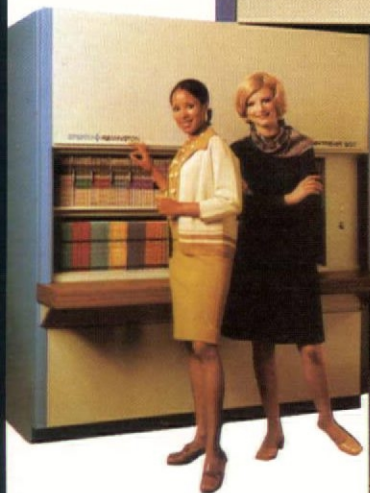
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Ambient/Task Fluorescent Lighting:

This series of luminaires offers both direct and indirect lighting sources in one fixture. It is designed to produce maximum efficiency of high output fluorescent lamps used in conjunction with a specular louver (for up illumination) and a lens (for down illumination.)



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The High Intensity Discharge lamp incorporates the unique LUXXtra® reflector system of LAM INC., U.S. Patent #3950638. It is exclusively used in our open plan systems and permits maximum lumen output with minimum veiling reflection. This most efficient and effective method of illumination is considered by many as the lighting of tomorrow.



Task Lighting:

The illumination on work surfaces are commonly known as task lighting. Here is used standard fluorescent lighting shielded by a light grille or lens or fascia as required to direct the light away from the eye and give glare free illumination.

ALS - The Ambient Lighting System.

Lighting engineered for Eppinger's open plan furniture systems.

We developed open plan furniture to meet the space planners need to adapt furniture with maximum flexibility for various work flow problems in today's office.

We produce the most complete collection of open plan furniture systems and lighting is a natural expansion of this program. The Emetric panel system and the TRM cabinet system both utilize either High Intensity Discharge lighting or fluorescent units.

The Ambient Lighting System is an energy saver; ask the General Services Administration, for of all products available, Eppinger Furniture's Emetric and Ambient Lighting systems were awarded a contract for the Department of Housing and Urban Development facilities in Manchester, New Hampshire as the "energy concious system which produces an efficient, effective and economical work environment"

Whether your needs are for an acoustical, wood or lighting in open plan system, Eppinger Furniture offers the answer.

Eppinger Equates with Excellence

circle 26 on reader service card



Designcraft



Domore



Facit-Addo



EBO Furniture



Functional



Fixtures



GF Business Equipment

Designcraft

Back of "Superchair," designed by Hans Krieks, adjusts horizontally and vertically. Seat height responds to fingertip control of pneumatic cylinders under seat. Both seat and back conform to natural body curves. *circle 255*

Domore Office Furniture

"Unimac" series, designed by Richard Reineman, adapts to custom fit the user. Arm supports adjust laterally and front-to-back; seats adjust in height and also front-to-back. Triple stitching and protective edging are extra refinements. *circle 256*

EBO Furniture

This new firm seats the executive in ultra comfort with chair cushioning of standard 60% down, 40% foam—or 50/50 down and feathers. Base can be swivel/tilt in mirror chrome; or fixed base of solid walnut with oil or ebonized finish. *circle 257*

Facit-Addo, Inc.

The Facit 80 office environment has its own complete line of seating. Illustrated is a desk chair that swivels, adjusts vertically, and can be upholstered in a variety of fabrics. Base is polished cast light metal alloy. *circle 258*

Functional Office Furniture

Denmark's swivel/tilt #701 "Executive Armchair" has an automatic height-adjusting gas spring. Framing is chromed aluminum; padding, two-inch foam rubber. *circle 259*

Fixtures Manufacturing

Office seating is the subject for the cover of firm's 10-76 catalog that includes informative articles on seating. *circle 260*

GF Business Equipment

"Body Chair" office seating, by Seid International S.A., has been expanded. One new model (#7027) is a swivel/tilt office chair on a five-leg steel base, upholstered in tufted Scandinavian wool fabric. *circle 261*

continued on page 52

These oxfords have stridden through the offices of PATH for over a year.



Good thing the floors are carpeted with Anso[®] nylon. It's guaranteed for 5 years.

The New Jersey administrative offices of a thriving urban public transit system can often be as busy as the system itself. So when the Port Authority Trans-Hudson Corporation wanted a carpet that was not only attractive but extremely durable, buyers chose this level loop of ANSO anti-soil nylon.

It's backed by the Allied Chemical Guarantesth[®]: the guarantee with teeth. It promises that if any carpet of Anso nylon wears more than 10% over five years, Allied Chemical will replace it free.

The Guarantesth also applies to Anso-X, the anti-shock version of Anso nylon. Carpets of Anso-X are also guaranteed anti-static for the useful life of the carpet.

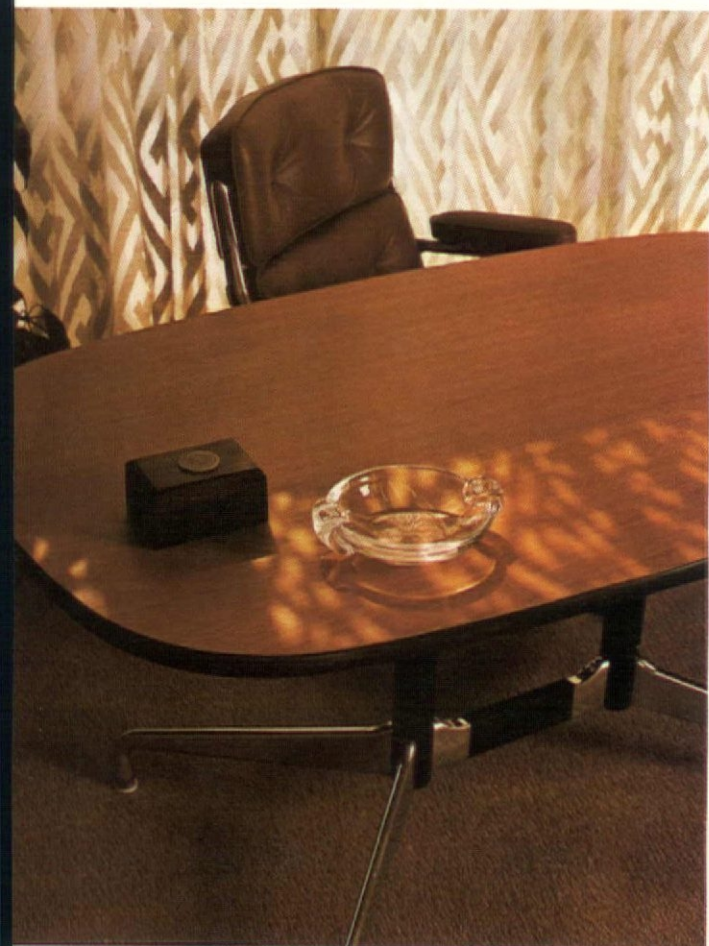
Discover what more and more architects and specifiers are discovering about Anso nylon. Phone or write: Allied Chemical Corporation, Fibers Division, Contract Dept., 1411 Broadway, New York, N.Y. 10018. (212) 391-5069.



Eames tables surpass other table



in every way except cost.



Charles Eames did not design his tables to compete in price with other tables. Although they do.

Like his other works, Eames tables reflect his overriding concern for design integrity, for structure, function and materials.

Eames approached tables like an architect, so his product is remarkably durable and stable. These tables will last for years. And they can beautifully accommodate almost every office need and decor.

Finishes range from rich rosewood veneers and elegant marble to simple plastic laminates. Sizes and shapes vary from a 30" circular work table to a 22' conference room table with a segmented base, Eames' innovation to support weight without bulk.

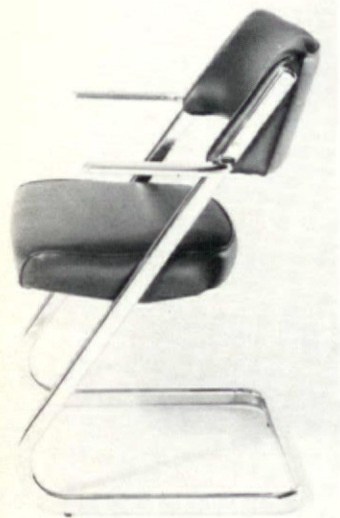
Herman Miller builds the Eames tables. Builds them with quality workmanship and care. And to make your job easier, builds them in styles and colors that coordinate with other Herman Miller products.

Your Herman Miller dealer has a selection of Eames tables that should convince you. Look carefully and you will see there is a vast difference between these and other tables you might choose. Even though it is not reflected in the cost.

For more information, contact your dealer or Herman Miller, Inc., Zeeland, Michigan 49464; Telephone (616) 772-3442.

 **herman miller**

circle 28 on reader service card



Howell



Howell Division of Burd

"Z Frame" chair, adaptable to many uses, is composed of oval tubing and a curved, padded back and seat cushion. Frames are in bright chrome or epoxy finishes. *circle 262*

ICF

Kilta Collection, in 30 plus variations, goes from typing pool to executive suite. Shells: in four sizes. Bases: with legs, swiveling disks, standard four-point, or new five-point. Optional torsion tilt mechanism. Height adjusts manually or automatically. In Unika Vaev "Bolivia" fabrics. *circle 263*

Krueger

"Vertebra" series was designed by Emilio Ambasz and Giancarlo Piretti. Without levers or other controls, chairs change configuration automatically to support body positions. *circle 267*



Krueger

JG Furniture Co.

Colorfully upholstered Race Chair Series is distinguished by its sleek, triple chromeplated, round tubular steel frame. Contoured seat and back are filled with two different density urethane foams. *circle 264*



JG

Kagan

Executive swivel chair has deeply channeled knee and head rest for added support and comfort. Shown in Kagan sanded suede, COM or Kagan fabrics and leathers may be specified. *circle 265*

Knoll International

Stitched welting enhances appeal of the high back model of Otto Zapf's adjustable swivel/tilt arm chair (#61-219). Upholstery is foam-covered plywood forms over steel frame. Chair has matching ottoman. *circle 266*

Herman Miller

Ergon Chair, winner of ASID and Resources Council awards, is shown in secretarial version. Back height adjustment assures proper support in sacro-lumbar area. *circle 268*



Kagan



Knoll



Herman Miller

continued on page 54

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ON THE WING®

All Edward Fields custom carpets, rugs and Wallrugs® are made of pure wool.

WOOL, IN A CLASS BY ITSELF



PURE WOOL PILE

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

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Monarch

Modern Mode, Inc.

Firm scaled up two office chairs in response to requests for larger pieces. Chair shown comes in American white oak or black walnut. Other chair is an upholstered executive high back. *circle 269*

Monarch Furniture Corp.

"Drawstring Chair," designed by Norman Hekler offers many base styles. Firm also produces a "Lady Executive" swivel chair with matching side chair. *circle 270*

Rudd International

Conference desk seating has laminated frame seat/back shell of beech veneers with white oak surfaces, and "finger flex" seat construction. Fillings and fabrics are fire retardant. *circle 271*

R-Way Furniture Co.

Queen Anne executive posture chair (# 5082) features roll arm and serpentine top rail. Diamond pattern tufting on seat and posture back are accented by antique nail trim. Base, with swivel and height adjustment, is wood. *circle 272*



Rudd



R-Way

Saporiti Italia

"Vela" chair, designed by Giovanni Offredi for the office executive, is produced with or without arms, on an aluminum swivel base. Upholstery can be fabric, leather, or suede. *circle 273*

Steelcase

Segmented high back swivel/tilt chair is from the moderately priced 421 International group designed by Peter Buhk. Five models include pedestal, swivel, and sled bases. *circle 274*

continued on page 56



Saporiti



Steelcase

The Wedgwood Collection

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Stendig



Stow/Davis



Thayer Coggin

Stendig Inc.

"Aurora" chairs offer comfort plus "excellent value." Foam-upholstered plywood shells are mounted on sled or swivel bases of steel, chromed and mirror polished. Coverings are from Stendig fabrics, vinyls, leathers, and suedes, or COM. *circle 275*

Stow/Davis

"Triangle" office chair, designed by Robert De Fuccio, comes in arm or armless versions; in oak or walnut; on swivel base with casters or glides. *circle 276*

John Stuart International

"Euro" chair offers tireless all-day sitting with soft inner surface, injection-molded outer surface, shock absorber column. Seat and back adjust to body position at touch of lever. *circle 277*



John Stuart



Thonet

Thayer Coggin Institutional

Conference chair, designed by Milo Baughman, rests on chrome-plated steel base (or solid oak legs). Seat and back filling is *Richlux* foam and bonded polyester fiber. *circle 278*

Thonet Industries

New executive high back was designed by Robert Bernard Associates. Arms, back, and attached cushions are filled with urethane. Base of polished aluminum, with double-wheeled hooded casters, has swivel/tilt mechanism, adjustable seat height. *circle 279*

Turner Ltd.

"Relax Chair" (85-16), by Preber Fabricius, tilts, swivels, and rocks on a chrome-plated steel base. Chair has removable cushion and matching ottoman, upholstered in fabric or aniline-dyed leather. *circle 280*



Turner



Vecta

Vecta Contract

"Ferstl" executive tilt/swivel chair, designed by Gunter Eberle, has setback arms to avoid catching under desk edge. Chair is also available in a high back version. *circle 281*



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circle 30 on reader service card

Contract Sources

An evolving market: from panels to system furniture



The Rosemount System

Rosemount Office Systems, Inc.
Airlake Industrial Park
Box D
Lakeville, Minnesota 55044
612-469-4416

President: **R.E. Miles**
National sales manager:
Barry Mayer

Showrooms: Anthosen & Kimmel in New York, Lewis/Bockstanz in Cincinnati, Wayne Journigan in Sierra Madre, Calif., Professional Design in San Francisco, Interior Contract Representatives in Chicago

Ten years ago, Rosemount was known as a producer of inexpensive partitions. Today this Minnesota-based firm still boasts of being able to supply "one of, if not the lowest priced space division systems on the market." Add to that a new collection of acoustical panels (Rosemount/85) and a growing line of system furniture (the Rosemount System) and you have a complete and current

product picture of this growing division of the Emerson Electric Company.

The growth of the market for open plan furniture is reflected in the steady expansion of the Rosemount facility in Lakeville. Since developing the Rotopanel screens in 1969, Rosemount has concentrated on manufacturing products that divide space and define work territories, mostly in offices. Starting in 1969, a series of four plant expansions were undertaken. In each instance, the firm had doubled its production capacity (80,000 sq. ft. of manufacturing space as of now).

The newest addition to the firm's product line is the Rosemount System. Included under this general label is a choice of curved and straight panels with patented four-way posts that can help create 360° partitions as well as straight line room dividers. "Human scale" components permit each individual station to be fitted for the requirements of its occupant. The

panels are pre-assembled, therefore there's no trim matching required during installation. Up to four panels can be connected to a single post, reportedly without the use of any tools.

The hang-on components of the Rosemount System are flipper door cabinets, square and round tables, typing stands, fluorescent light fixtures, cord managers for wiring, magazine shelves, and tub file bins. Additional units are being developed.

The Rosemount Systems fabric program is an offering of unique woven textiles which have a non-directional texture. Made of vinyl fibers, the fabrics come in these standard colors: putty, rust, red, blue, green, brown, and gold. Accents for flipper door cabinets are available in putty, Chinese red, cranberry, regimental blue, brick, parrot green, gold, and oatmeal. File tubs and standard utility drawers are colored putty, red, blue, and grey. Laminates for

any free-standing work surface are offered in two wood grain (barrel oak and English oak) and a putty color. Trims for posts, support legs, and panels can be specified in metals (natural aluminum and architectural bronze) or a neutral putty color.

The Rosemount/85 panels have received a noise reduction co-efficient rating (NRC) of .85. These tightly upholstered panels contain seven layers of acoustical material. Each side of each screen is upholstered separately on a stretching table, insuring a permanently snug fit. Panel bases can be adjusted from zero to seven inches high. Upholstery fabrics of 100 per cent modacrylic fibers have a home-spun look.

Rotopanel, the original Rosemount product, is available in flat or curved configuration which can be attached to one another by a simple interlocking mechanism. These nylon carpet-clad panels contain five layers of acoustical materials and have received a .55 NRC rating. All panels in the Rosemount line can be upholstered COM.

Rosemount manufactures a line of simple and flexible products. A great deal of custom work is done for designers who require unique solutions. Lloyd Mollenkopf, Rosemount's vice president of operations, can give technical advice and esthetic assistance to specifiers who wish to modify the company's products.

DOMORE C SERIES by Hugh Acton



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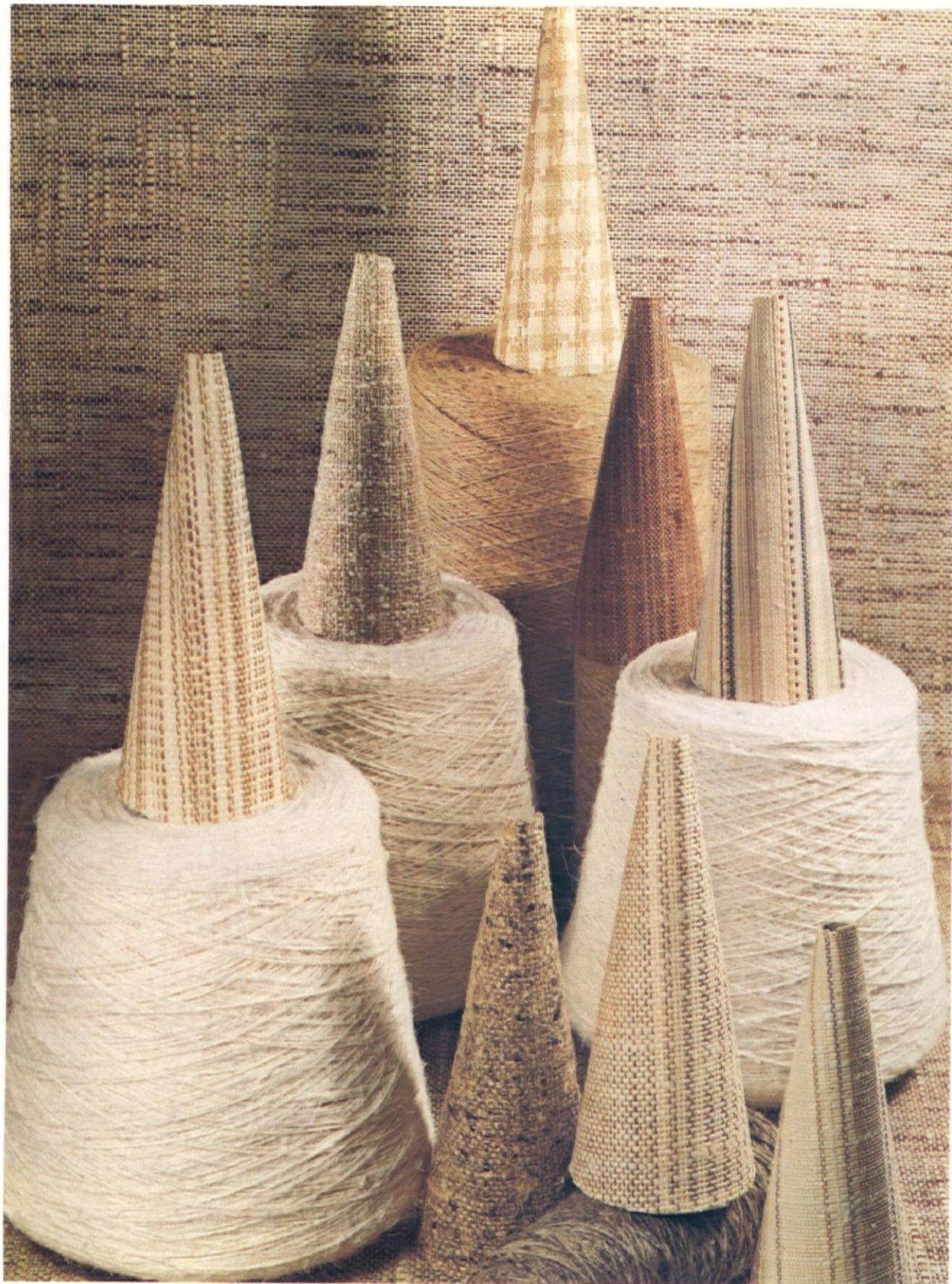
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Shelby Williams Industries, Inc.,

Executive offices
PO Box 2332
Chicago, Ill. 60654
312-527-3500

Shelby Williams Industries, Inc.: **Manfred Steinfeld**, chairman of the board and chief executive officer;
Leslie D. Guyette, president;
Kurt J. Keller, vice president-sales/chair group.

Shelby Williams California:
Saul Ramer, president.
Shelby Williams Goodman:
Peter W. Barile, Jr., president.
Madison Furniture Industries:
Henry K. Buck, president;
Lawrence Boyan, vice president-sales.

Morristown Foam and Fiber Corporation: **Harry G. Marx**, president; **Anthony P. Palazzolo**, vice president-sales

Showrooms: Chicago, New York, Atlanta, Dallas, Los Angeles, San Francisco, Seattle, Munich, Germany, Hong Kong.

Think a bit. Why did you like that fabulous bar, that rustic restaurant, that chic cocktail lounge? Was it the company, the service, the ambience? Most likely, all these factors play a part in your good memories. Certainly, furnishings are important too. That's where Shelby Williams comes in. The company has an impressive share of the hotel and food service furniture market. Its chairs, lounge seating, bar stools, custom booths and settees, swivelers and stackers are found in such prestigious places as the newly redecorated Pump Room in Chicago, the Jerusalem Hilton in Israel, and the Ecko Hotel in Lagos, Nigeria.

Approximately five percent of the Shelby Williams product is exported to destinations all over the world, from South East Asia to South America to near eastern countries. Domestic distribution is handled through an extensive network of dealers—2500 at present.

According to recent figures,

Shelby Williams Industries is able to produce approximately 3500 chairs on a given day. Although it is almost certain that the right chair, health care bed, dual-purpose bed, desk, table, luggage tray and transportation equipment for hotels, shoe fitting stool, bar stool, and cot-tuner can be specified directly from the Shelby Williams catalogs, it is also possible for an architect or designer to specify his own designs. For such an order, the minimum quantity is 250 pieces of an item. Standard items can also be given a custom look by specifying any of the many Shelby Williams finishes, fabrics, or COM.

Most items are delivered in six to ten weeks. Metal stacking chairs are shipped within 14 to 21 days. Through the years, Shelby Williams has "maintained an unblemished record for delivery time. Whenever this has been impossible, 'loaner' chairs have been delivered to the installation, until the ordered product arrived," notes Manfred Steinfeld, chairman.

Presently, over one million sq. ft. of production facilities are utilized by Shelby Williams Industries. The main unit is located in Morristown, Tenn. This automated factory, with its computerized scheduling system is now under expansion. An addition of 80,000 sq. ft. to the chair plant is planned for completion in 1978. In addition, Shelby Williams Industries has three subsidiaries: Shelby Williams Goodman, Madison Furniture Industries, and the Morristown Foam & Fiber Corp.

Shelby Williams Goodman manufactures health care furnishing. This division, with a 70,000 sq. ft. plant in Philadelphia, Pa. and a 50,000 sq. ft. factory in Los Angeles, Ca., produces an extensive line of hospital beds, cabinets, chests, patient room accessories, and geriatric chairs.

Madison Furniture Industries became a Shelby Williams subsidiary in 1969. This division, located in Canton, Miss., manufactures chairs, lounge seating, desks, and tables, primarily for



Wicker chair stacks eight high

the office furniture market. Since 1965, the unique look of Madison furniture is credited to Arthur Umanoff, who has been the division's design consultant for over a decade.

The Morristown Foam and Fiber Corp. manufactures urethane foam for the upholstery industry and padding for under carpeting. Its two production facilities are in Morristown, Tenn. and Conover, NC. Under construction is an additional 90,000 sq. ft. plant in Tennessee.

Each Shelby Williams division has its own sales organization and a separate catalog for its specialized product line. The total sales for all divisions are expected to exceed \$52 million when the 1976 figures are tabulated.

Since its inception in 1954, Shelby Williams has developed from a regional source of bentwood chairs for the foodservice market, to an international supplier of furnishings as varied as high chairs for babies and special chairs for geriatric patients. It was during the formative years that the company's managers recognized the importance of "the impending contemporary style changes and the emergence of the interior designer in the contract field," notes Steinfeld. He adds that in the 1950s Shelby Williams introduced "various styles of chairs influenced by the then popular Scandinavian look. Our line since then has grown to be all



Wood frame chair from Madison



Swivel bar stool is 30 in. high

encompassing for the entire contract market, with emphasis on lodging and foodservice requirements. Today we include both wood, metal, and molded chairs; all designed to fulfill the needs of public spaces and guest rooms." In addition to its in-house design staff, Shelby Williams employs free-lance designers. Steinfeld notes that most designs are executed under his own direct supervision.

Shelby Williams became a publicly held company in 1965. In 1968 it was "merged with Coronet Industries, a Dalton, Ga. carpet manufacturer. In 1970, both Coronet and Shelby Williams were acquired by the RCA Corporation. Then in March of 1976, Shelby Williams was acquired from RCA by an investment group comprised of Shelby Williams executives," reports Steinfeld, head of the said group and chairman of the board.

Steinfeld goes on to remind us that Shelby Williams "has always aimed to produce a well designed product, for a specific market, at a competitive price. We believe that each product must have a built-in quality that exceeds the normal standards of the industry."



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A restaurant that has no cloak room ... an office without a place to hang hats ... a hotel room with no clothes hooks. Such domains of wrinkled wraps and crushed fedoras are unknown to Vogel-Peterson, "the coat rack people." In addition to producing an extensive line of fixtures for hanging clothing, Vogel-Peterson now has a growing line of high-performance acoustical screens for office landscaping. Although in 1976 the largest amount of Vogel-Peterson business is reported to be in hat and coat racks (mostly metal), the acoustical screens segment is growing by leaps and bounds.

Vogel-Peterson was established in Chicago during the early 1920s. The fledgling company produced store fixtures and drug store cabinets. As that decade came to its crashing end, the company introduced a line of coat and hat racks. Simple items these, the racks were considered purely functional items, with little attention paid to esthetics. During the interwar years, Vogel-Peterson supplied coat and hat racks for a growing number of offices, hotels, restaurants, bowling alleys, and religious institutions. Today, the Vogel-Peterson catalog of racks, hooks, hangers, and wardrobe facilities includes sleek, contemporary items designed by Hans Juergens and Bob O'Neill.

During the 1960's, Vogel-Peterson began to produce free-standing room dividers for the

school market. As the education sector showed signs of slackening, the company changed its marketing direction. Its screens were increasingly specified for open plan offices. Vogel-Peterson currently offers three different screen systems: PlanScape, PlanScape 2, and ScreenOne.

PlanScape 2 is "an upscale version" of the already known PlanScape collection of screens. This new group is reported to have improved acoustical and flammability properties. Its noise reduction coefficient (NRC) rating is .90. The 19 sizes of PlanScape 2 screens come in straight or curved configurations, in three heights. Trims can be specified in bronze anodized aluminum, mirror stainless steel, walnut grain, vinyl-clad steel. Ten bright and bold geometric pattern upholstery fabrics come in 19 colors. Optional to-the-floor bases available.

The ScreenOne collection is

A ScreenOne installation



upholstered in Dacron polyester fabrics. The NRC rating of these straight or curved screens is .95. Trims include walnut, oak, brown leather-like vinyl, bronze or silver anodized aluminum, and fabric. Both PlanScape 2 and ScreenOne have a sound transmission class (STC) rating of 24 and a Class A flammability rating. They were developed by the Vogel-Peterson staff, in collaboration with Design West of Irvine, Calif.

Vogel-Peterson products are marketed through office furniture dealers in the U.S. and Canada. Limited selling is done overseas.

The company reports a long standing relationship with architects and designers. "We have always worked closely with the design community, incorporating our own standard components along with COM to fit the specification of a job. The only limit on special orders is where we feel that we cannot

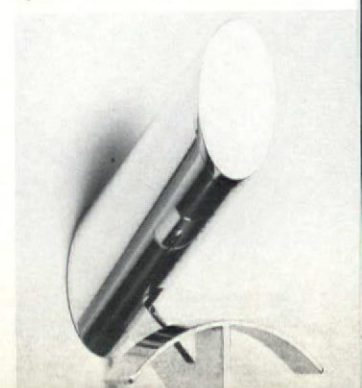
L-100 rack

serve economically the need of the customer and/or when such an order would impair delivery schedules," explains spokeswoman Janet Ryan. She adds that over 60 percent of Vogel-Peterson orders are shipped within two weeks after receipt of the paperwork. However, the company's line is so diverse, with hundreds of items in as many styles, that a total stock program is next to impossible to maintain.

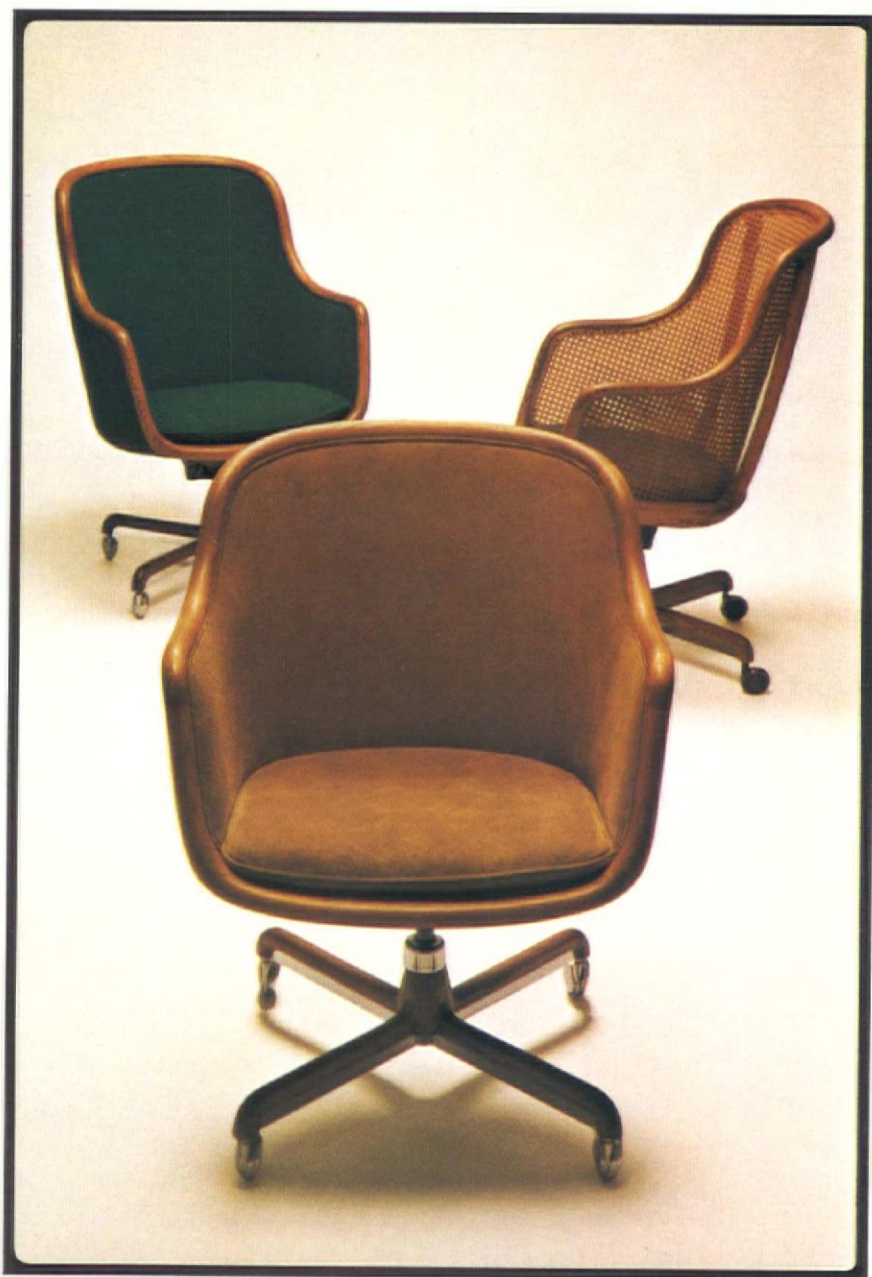
Vogel-Peterson has been affiliated with Beatrice Foods since 1968. That year it became part of the luggage and home environment group of that diversified corporation. Although Vogel-Peterson is publicly held, "it is still a family business. The people in the office and factory who make the decisions are the same persons who were in charge prior to the acquisition," notes president Magnuson.

Watch for a new Vogel-Peterson showroom, scheduled to open during the spring of '77, on the ninth floor of the Chicago Merchandise Mart.

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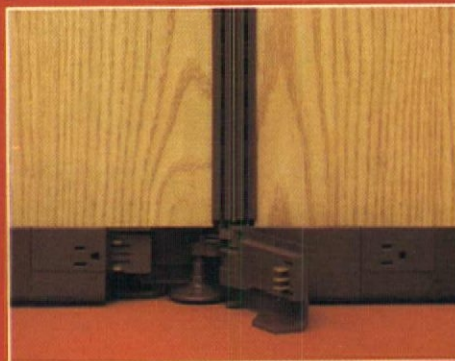
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HAWORTH



January Optimism

Traditionally January is the month for setting new courses, resolutions to do better, and plans for increasing one's income and spheres of influence. With 1977's January and the changes on the Washington scene all these traditional objectives and goals hold special meaning for all of us.

Design, like music, is an international language and designers live eternally in the spirit of the month of January. Never content with the status quo they constantly set new courses. Their influence spreads as their ability to design profit making centers proliferates.

The design of retail stores and shops must be as sophisticated as their emerging merchandising techniques are proving to be. To design for these techniques the interior designer must not only understand them but provide the proving grounds for them. In doing so the designer often is influential in the creation of whole new concepts for the merchandising of a product.

Unlike "children of April, full of joy and whimsy," interior designers are imbued with re-evaluating the past in terms of improving the future. Every assignment should turn over some new leaf for them. With quotas to meet and sales figures to top, designing for the world of retail sales is always the challenge of the future. Happily it can be seen in any crystal ball that more and more retailers bank on interior design and its inherent optimism.

INTERIORS, too, has great optimism for 1977 and the future. I am happy to say that due to the unprecedented success of RESIDENTIAL INTERIORS we have created two separate staffs beginning with the February issue of INTERIORS. With these separate staffs we will be even better equipped to serve the readers of INTERI-

ORS and RESIDENTIAL INTERIORS who have their own distinct interests. I will be shepherding RESIDENTIAL INTERIORS, as its Editor, through its second year and with the help of a superb staff continuing to chart its future.

It gives me great pleasure to introduce to you here, Stanley Abercrombie, who will assume the role of Editor of INTERIORS next month. Mr. Abercrombie, a registered architect with vast experience including five years with John Carl Warnicke and Associates and three and one-half years with Marcel Breuer and Associates, is also a teacher and writer of great accomplishment. He has taught or lectured at Columbia University, and the New Jersey School of Architecture besides teaching a graduate seminar as Loeb Fellow for Advanced Environmental Studies at the Harvard Graduate School of Design. His impressive list of writing and editorial credentials include contributions to *Design and Environment Magazine*, *Progressive Architecture*, *House and Garden*, *Artforum*, *Architecture and Urbanism*, and the interior design entries in Collier's Encyclopedia Yearbooks in addition to winning the Jesse H. Neal Editorial Achievement Award and serving as Senior Editor of *Architecture Plus*.

You, the readers, are in good hands and we here at INTERIORS and RESIDENTIAL INTERIORS welcome Mr. Abercrombie to our growing family of interior design publications designed and written by designers who understand you and the optimism for the profession.

Richard W. Jones

The Philadelphia four-story

Designer Edward Secon makes congenial roommates of five energetic retailers, Workbench, Pottery Barn, Fabrications, Rittenhouse Carpet, and It's A Small World, under one roof in Philadelphia.

What occupies four lively and colorful floors, is the talk of Philadelphia, cost just \$10 per square foot, and was planned, designed, and constructed in six fast and furious months? Ask Edward Secon, designer of 1610 Chestnut St., Philadelphia the new retail store combining The Workbench, The Pottery Barn, Fabrications, Rittenhouse Carpet, and It's A Small World under the roof of a

former men's clothier. "Contemplation is a luxury you can seldom afford in store design," says Secon. "When other designers are refining renderings, models, and presentations, you're completing the job. It takes just as much skill—but you've got to show it fast."

1610 Chestnut St. gave him little time to spare. Warren Rubin, president of the Workbench chain

of contemporary furniture stores, wanted the four-story 1927 Art Deco building being vacated by Jackson & Moyer, a prestigious men's clothier to house his expanding Philadelphia operations. Its 34,000 square feet exceeded his needs, however. Unless other tenants retailing compatible merchandise could be persuaded to share the space . . .

R. Hoyt Chapin and Walton

Brush, co-owners of the Pottery Barn chain of household specialty stores, and Peter-Ayres Tarrantino, manager and president of the venture capital group sponsoring the Philadelphia Pottery Barn and Fabrications, expressed their strong interest. In a matter of months, the concept of a retail store offering comprehensive and cohesive lines of household furnishings and accessories



Photography by Weaver Lilley



Project renovation is politely concealed outside, strongly stated inside. Facade (above) is original with display enclosures removed to reveal store interior. Entrance (right) is two-story space framed by mezzanine. Note 1610 Chestnut St. graphics on directory. Floor displays and merchandise fixtures (far right, upper right) freely intermingle on main floor.



Interior designer: **Edward Secon**. Associated architect: **Howard O. Krasnoff**; Joseph Vanderstein, project architect. Mechanical engineer: **Roy Larry Schlein & Associates**; Roy Schlein, project engineer. Lighting consultant: **Joseph Mercandante**. Store display designer: **Ben Lloyd**. Lighting fixtures: **Progress Track Lighting**.

Chestnut Street

Store's special charm is merchandise itself, on display racks, arranged in vignettes, casually stacked and scattered like a country store. Stairway (below) leads to mezzanine space for Fabrications (below right). Dining setting awaits customers (far right).



evolved. Whereby all five retail activities would share the same space, each being prorated for a given floor area.

So the race to occupancy was on. "Considering that some clients ask me for a complete store from scratch in four weeks time, I wasn't surprised by this project," Secon comments. Beyond the need to completely rebuild the not-too-solid wood plank floors, install an additional elevator, and preserve and restore the original Art Deco facade, he made quick work of the existing structure.

Charming though the exterior was, the interior of Jackson & Moyer was not particularly remarkable. Light fixtures and classic columns at street level were retained and played against the austere, almost Shaker-like simplicity Secon has given other Pottery Barns as their standard. That is, white walls, naturally finished wood floors, shelving, and display fixtures, isolated light plots in a field of lowered general light distribution, and controlled passages of raw open space for such vignettes as table settings, lounge seating groups, and special displays. Merchandise of the Pottery Barn dominates one side of the floor, shown to advantage with Workbench furniture, table dressage by Fabrications, and rugs and wallhangings by Rittenhouse Carpet.

A high ceiling at street level suggested a mezzanine above, so Secon framed an H-shaped plane into the existing structural system that visitors enter by stairs at the far end of the store. To protect the integrity of the facade, the mezzanine soffit is stepped back to reveal its independence. It forms a shaded, intimate space which proved to be a most appropriate setting for the Fabrications collection of imported and domestic contemporary fabrics.

Secon's solution for the second level is rather ingenious. Given an existing fluorescent lighting sys-

tem and an anonymous warehouse of a space, he created channeled luminaires painted yellow inside that frame the lamps into the structural columns to impart a warm glow to the room. A large cube at the base of each column provides display space above and storage space inside for the KD furniture of Workbench. A wall of industrial windows facing Chestnut St. is left exposed to bring natural light inside, as do the street level windows with their display enclosures removed to attract passers-by. Simple wood and glass shelving with integral downlighting complete the space with their rough hewn yet unexpectedly delicate texture.

The most ambitious design solutions of the Jackson & Moyer store were found on the third level, whose curving walls and undulating ceilings intrigued Secon by their potential for re-use. "It would have been cheaper to tear the whole thing down," he says. "But I couldn't resist experimenting. I selectively retained parts of the 1950s design to see what might result." He thus produced the unique selling floor for It's A Small World, the well-known Philadelphia retailer of contemporary imported and domestic toys, games, clothing, and accessories for children, shown with settings of children's furniture by Workbench. This is an appropriately capricious design, in which bright monochromatic colors articulate the surviving mannerist shapes of the former interior. Although he encloses the center to create a small, three-sided rectangular space for It's A Small World, Secon repeats the light and airy theme of the previous levels with large open spaces on the periphery of this room within a room, complemented by another wall of industrial windows.

Traffic has been so good since opening day that the store is considering the addition of a public staircase. Having designed ev-





Chestnut Street

everything down to the striking logo for the address that each retailer adapts to his own advertising. Secon is pleased but not very surprised. "This is the kind of store for people like me and my friends," he observes. "We're well educated, well traveled, and we like the look of Mies chairs—but can't always pay for the authentic details. This store affirms that we can have access to good design at reasonable prices. It's a celebration of mass production at its best."

Secon, a designer who creates furniture, lamps, and accessories as well as interiors, and Ben Lloyd, designer of the store's displays, can take a bow themselves. 1610 Chestnut St. is a celebration of interior design that is graceful, concise, and eminently usable. At a price almost everyone can afford.

Roger Yee





Upper levels of store continue loose flowing spaces below. Second level (*left, above, right*) uses simple case-work to form rectilinear solids and lighting troughs. Third level (*below left and right*) adapts existing forms with paint and lighting to dramatize toys and furnishings.



CHOCK FULL OF CHIC

Two by Demachy



Our French connection, the prestigious design firm of Didier Aaron & Cie, soon to open design offices and salons in New York for their outstanding collections of antiques and objets d'art, has brought to our attention that the French, too, have developed a taste for "fast food" and the "fast life."

Alain Demachy, who works in conjunction with Didier Aaron & Cie, has designed two restaurants for this lifestyle which we share with you on these pages—Restop and Drugstore, Publicis-Matignon.

As the French race around their country on their super highways they do not encounter our familiar 28 flavor-red-roof rest stops but instead are treated to their own versions of such chains. These are again, by comparison to most such U.S. roadside eateries or truck stops, sophisticated, crisp and efficient and even almost chic.

About 90 kilometers south of Paris on the highway to the Riviera at the Nemour exit is one of these. Part of a chain called Restop this one is housed in a glass enclosed tube that spans the highway. The arch-like structure touches down on both sides of the highway for easy access for those traveling in either direction. The French fascination for watching the world go by is evident here as diners sit along the glass walls and watch, as though from a box at the theater, the speeding traffic beneath them.

The design and furnishings by Demachy this time are still of a quality way above the mundane. The simpler more graphic scheme is however in keeping with the true purpose of such a restaurant as this. Soothing

greens are combined with natural wood tones and lots of efficient white. Stripes of white on ceiling walls, and floor almost reminding one of the traffic control markings on the highway below. Perhaps they urge the traveling diner to realize that there is still a journey ahead after this stop for human refueling. In any analysis it is a refreshing design solution and far more suitable than burying the traveler in a dark pseudo environment that is totally unrelated to where it is or where the traveler may be headed.

For several years the French have been fascinated with the American super-market concept of merchandising. However they have interpreted it as "chic" and made the entire idea more of an attraction and a place to be seen than just a place to get in and out as fast as possible as we do here in the States. This continental concept was tried in New York City a couple of years ago but with poor planning against shoplifting and high prices for mediocre food and merchandise, it was a financial and popular disaster.

Many readers who have traveled abroad in the last few years may have experienced Le Drugstore in St. Germain in Paris or the hippy one on Kings Road in London. Both of these, overexploited by affluent youth, have by now seen better days.

Drugstore Publicis-Matignon is also a few years old but has weathered the changing moods and tastes of international opinions. Located at Number 1 Avenue Matignon in the 8th arrondissement of Paris, the complex includes a restaurant, 2 bars, a movie theatre, 10 boutiques, and 2 terrace cafes. To encompass all these facilities under one roof space was created on 5 half levels placed on and between floors on a skeletal framework. This structure wraps around a central silvered pole which features a fountain cascading over horizontal oval polyester placques

Restop

Interior Design: Alain Demachy

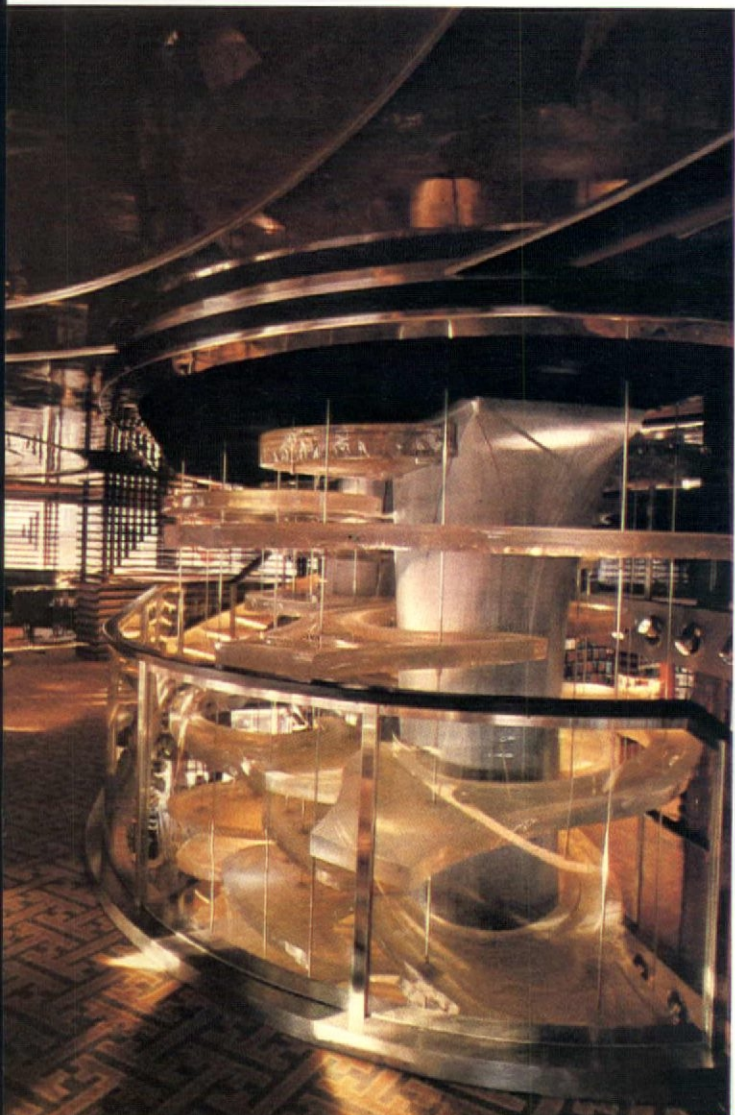
Architect: M. Petit

Furniture and upholstery: Custom design by Carl



Drugstore Publicis-Matignon

Interior Design: Alain Demachy
Architects: Guillaume Gillet, Pierre Bonpaix, Louis Niogret, Georges Peynet
Restaurant Furniture: **Batori**
Metal Balcony: **Drecq**
Seating: **Fortune**
Marble Tables: **Ste Francaise de Marbrerie**
Upholstered Walls: **Jok by Kleber Colombes**
Plush Upholstery: **Carl**



Photography by Marianne Haas

designed by Michael Charpentier, a Grand Prix de Rome sculptor.

The restaurant and terrace areas by Alain Demachy featured here give an idea of the level of taste and design inherent in these French interpretations of super centers for sales. The backlash of this interpretation is beginning to be seen in this country as our shopping centers become more and more sophisticated incorporating art galleries, theatres, and fine restaurants.

This restaurant resplendent in channeled plush upholstery banquettes, upholstered walls,

marble tables, and swirls of chrome, steel and brass which recall the central fountain is separated into intimate nooks by wooden fretwork enclosures. These privacy panels also separate it from the jet streams of activity that surround it allowing the diner to be on the scene and removed from it at the same time.

The terrace cafe, similar to our own proliferating sidewalk cafes enclosed by glass from the noise and pollution of the street, allows for that universally popular pastime—people watching.

Richard W. Jones

Metamorphosis in suburban St. Louis



Three-level escalator well (*above*) allows visual access to merchandise. Plexiglass mirror: **Rohm & Haas**

"Contemporary Man" (*opposite, top left*) features subtly patterned carpet, and scaled-down, integrated displays. Carpet: **Philadelphia Carpet Co.**

Octagonal wood gazebo (*opposite, top right*) has live greens and gourmet housewares. Parquet teak flooring. **Wood Mosaic Corp.** Carpet: **Bigelow-Sanford.** Fixtures: **Hughes & Co.**

"Juniors" (*opposite*) is freshly defined in stripes of mauve and pale gray carpet, chrome tube fixtures, and a mirror-banded hexagonal ceiling. Carpet: **Alexander Smith.**

Photography by Norman McGrath

Angular walls that soften perimeters, custom displays that define departments, and a soaring reflective well project new vitality at Stix, Baer & Fuller, designed by Copeland, Novak & Israel.

"The department store has shed its eclectic cocoon—the birds and bows have given way to fresh, clean materials and today's vibrant colors. In the past six years, retail stores have undergone an esthetic metamorphosis." So speaks Larry Israel, partner at Copeland, Novak & Israel, one of the most successful retail planning firms in the country. His dialogue further reveals that the retail rejuvenation signals more than the force of fashion—but a dramatic shift in merchandising theory—from over-the-counter sales to self-selection; from vast bullpens of uniform counters to mini-boutiques or zonal divisions; from catalogued racks to exciting, imaginative displays.

No news perhaps to the seasoned retail planner, but Israel's recap of the dramatic catch-up design game of the 70's portends a bright future for designers involved in retail projects. The plurality of display fixtures available on a stock or custom basis grants more creative license than ever before. The integration and/or isolation of departments allows a wide range of thematic expression. As the recession abates, and malls proliferate, "image" becomes an increasingly effective sales tool.

But beneath the winged exuberance lies an unchanged anatomy—a string of goods in increasing variety that must be packaged to sell. And according to Israel, the unsuspecting store client willing to grant a designer *carte blanche* is rare. "The relationship between the designer and retail client is perhaps more stringent than in other fields," allows Israel. "The store director nearly always has a fixed point of view—and an extraordinarily keen image of vis-

ual planning as it relates to the selling of goods."

With a "fixed image" as a point of departure and the savvy to assess the store's mid-to-upper clientele, CNI began the design evolution of Stix, Baer & Fuller's most recent establishment in the Chesterfield Mall, an HOK-designed complex on the fringe of St. Louis' suburbs. The process involved many changes—including the elimination of a fully-documented fourth floor that was abandoned for cost reasons.

The focal drama of the store is in the reflective escalator well (*left and on the cover*)—a provision that is fast becoming a hallmark of "progressive" store design. The well, with an octagonal ceiling banded by mirror, soars through the store's three levels connecting visually with partially glassed displays on three of its sides.

Merchandise is arranged in a plan that is a cross between a "open" and "zonal" scheme—with goods of like kind integrated in areas rendered cohesive by continuous expanses of carpet or ceiling treatments. Each of these areas takes on an individual flavor; some treatments are more imaginative than others.

The Stix Baer design is basically a blending of two points of view—into a clean, uncluttered sophisticated statement that retains enough warmth and conformity to satisfy the client's traditional leanings.

Ruth Miller Fitzgibbon



Rochas' chutzpas

"Audace"—audacity—is the name of the perfume as well as the design inspiration for Rochas' Paris showroom by Aura 3 and Georges Ferran

Architects: Aura 3: J. P. Basile, G.L. Bureau, J. P. Cecaldi.
Interior architect: Georges Ferran.
Facade sculptor: Pierre Sabatier.



Since its transformation from a *maison de haute couture* into a perfume establishment, the house of Rochas has deliberately set out to replace its staid old image with an iconoclastic, innovative, frankly erotic personality, as its choice of perfume names—"Audace" (audacity), "Femme" (woman), and "Moustache" (its perfume for men) indicate clearly enough. But even more aggressively, as a statement of this intention to *épater les bourgeois* is the design of the company's new Paris headquarters, located on the site of the old Hotel Napoleon III on Rue Francois 1.

The most daring aspect of the performance lies not in the interior, though that tries hard enough, but in the building facade—a screen of white plastic tubing designed by sculptor Pierre Sabatier to suggest trees, flowers, flowing water, and feminine curves with broken, wave-like swirls. Highly visible day and night—by day white in high relief and by night silhouetted against the lanternlike glow of the bronze-glass fronted building—it is set 60 centimeters in front of the glass. Quite pretty in itself, it so completely disrupts the unified scale and compatible rhythms of the 19th century buildings on the street that, as the Rochas people happily note, some older people who regularly promenade down the street have taken to changing their route just to avoid it, while a few people who work in the building across the street have rearranged their offices to keep it out of their direct line of vision. If it had been attempted on a landmark block in New York, Ada Louise Huxtable would undoubtedly have raised a hue and cry. In Paris, however, the Rochas program won the cooperation of neighborhood property holders and kindred entrepreneurs—Pierre Balmain, André Courrèges, Isabella Lançray, Europe 1—who served as judges for the architectural competition for the project.

The interior's 2,500 square meters are distributed on 11 floors (three below ground) supported on a reinforced concrete frame. Only two of the floors, the ground floor and the



Rochas



The plastic swirls of the sculptural screen in front of the building break away in certain eye-level areas so as to give passersby a view into the showroom (left), and to allow access into the entrance and carport (page 78). The ground floor (be-

low) is a composition in circles and globes within the rectangular space. Deliberately discordant colors—deep orange and Tyrian rose—are played against a surround of opalescent white, while monster arm chairs made of black and metallic blue

floor below it, which is the highest of the three basement floors, are shown here. These are the floors involved with the firm's public image and its interface with those who deal with it as agents, wholesale distributors, and concessionaires. The street floor entrance admits not only those who have business with the company, but the public as well, for although this is not, strictly speaking, a shop, the curious are permitted to browse among the display cases in the front of the shop and to buy something at the reception counter if they wish.

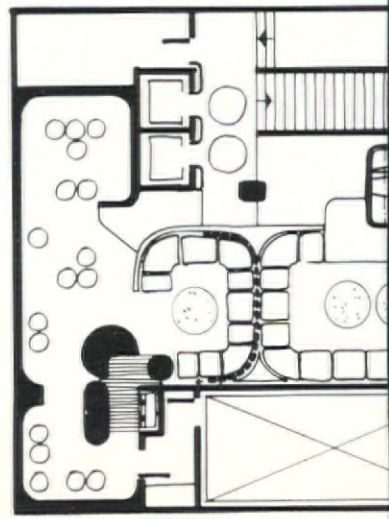
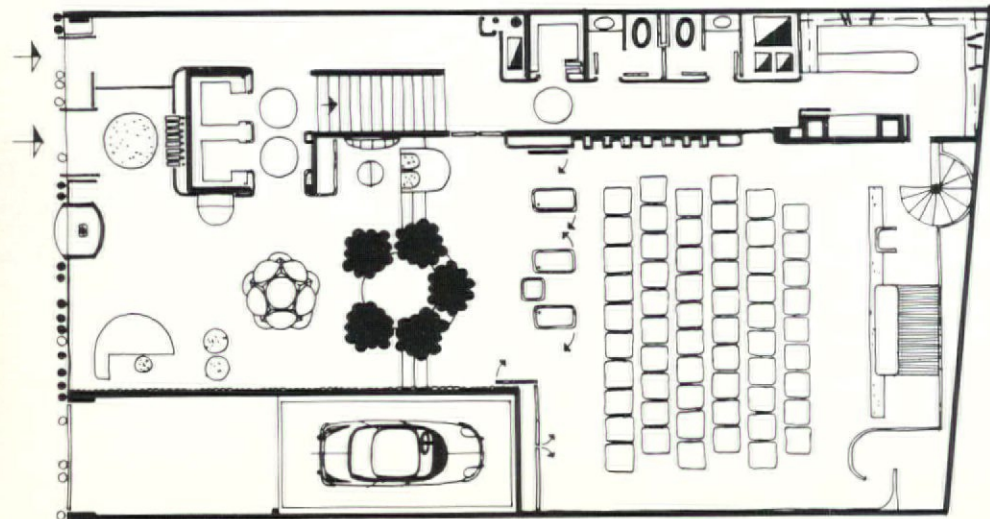
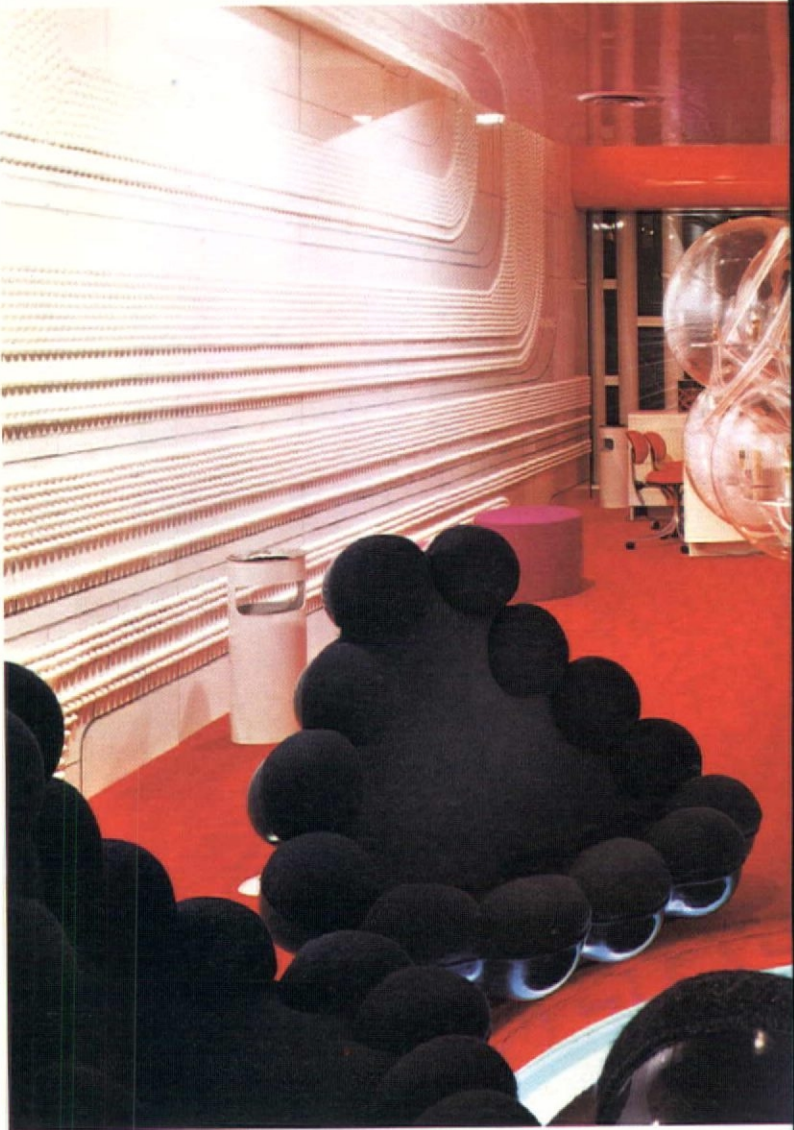
The swirling facade screen has been interrupted at three points of the building's ground level, permitting access to the entrance at the left, to the carport elevator at the right, and to a break near the center which gives the passerby a closeup view of a bubble-like display stand proferring a perfume bottle magnified by a lens and, past it, an enticing view of the knock-em-dead decor of the interior. The bubble display stand has been worked into a stylized R logo laid onto the bronze building glass with violet plexiglass. This R logo has also been worked into the design of the violent orange carpeting used on the ground floor and repeated in the same orange and purple on the basement floor.

The visual idiom of the sculptural facade and the style of the interior do not match except that the sculptor and interior designer were equally determined to disorient the spectator.

On the street floor the interior designer achieved an exhilarating ambiance and housed several functions in limited space. Discordant, vibrating orange and rose in the carpet and sofa upholstery distract the eye from the closeness of the opalescent white walls. The low ceiling needed to mask ductwork has been visually pushed up by the mirrorlike finish on its white surface. The transparency of the displays, particularly the sculptural focal display which mimics an insect's multi-globed eye, helps the illusion of open airiness. Visitors wait on lounge chairs made of balls, dazzled by the luminous circle in the floor. We are in fairy-tale territory, transformed into frog kings.

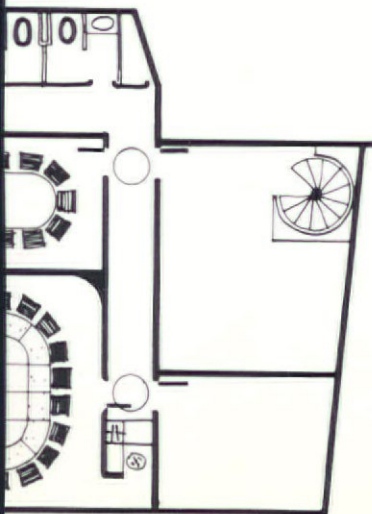
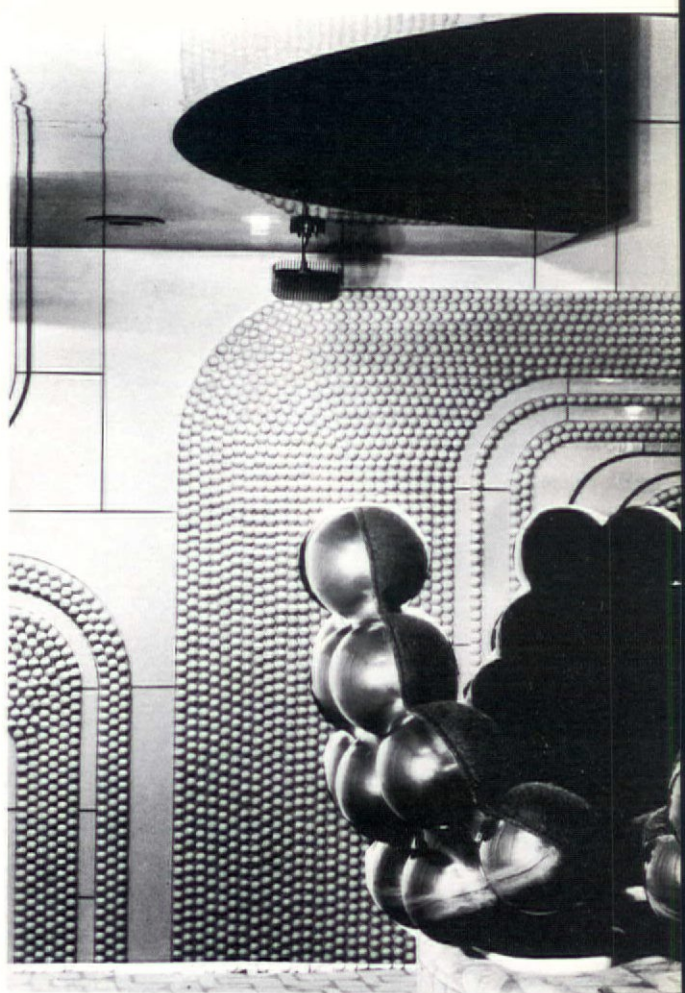
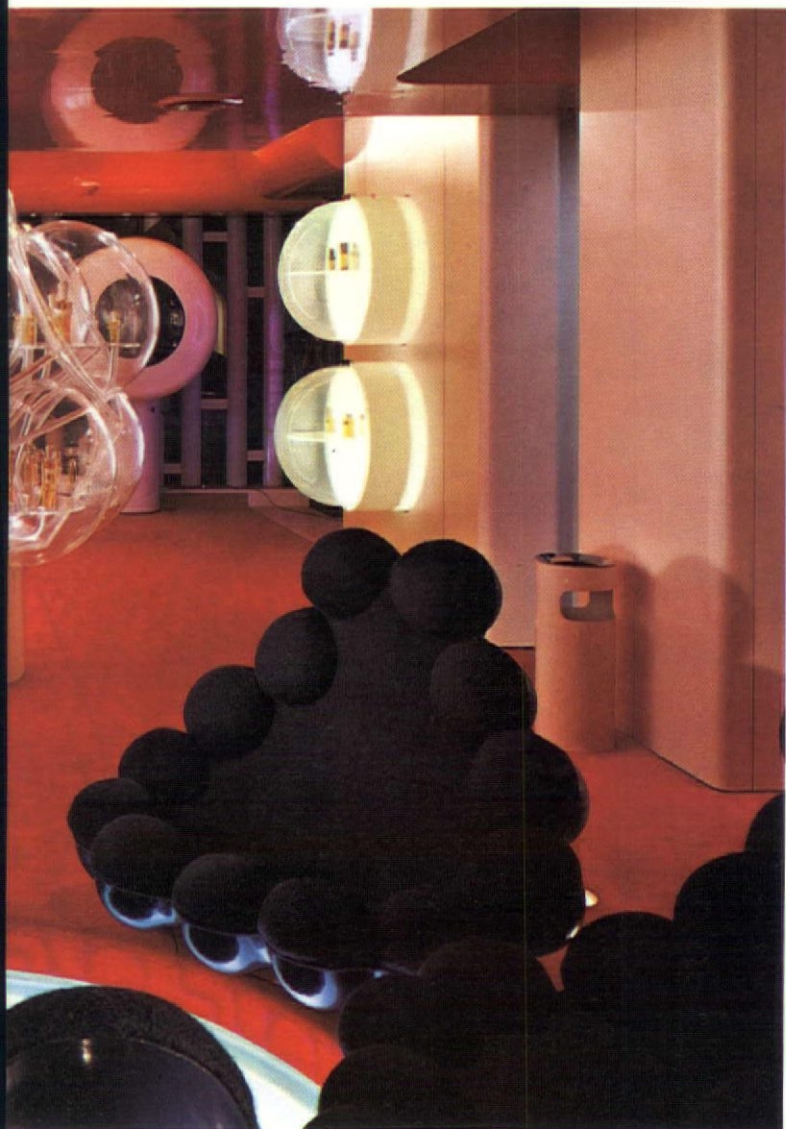
In contrast to the street floor's blazing sky atmosphere, the lower floor is an undersea grotto, though again luminosity dematerializes the planes of the walls and ceiling—also of the blue-tiled floor. Sumptuously sensuous modular seating in soft rich colors, and luminous violet plexiglass tables distract attention from the fact that lots of lounge and cafeteria seating has been fitted into tight space. Curved white banquettes and shields keep it all organized.

Olga Guelf

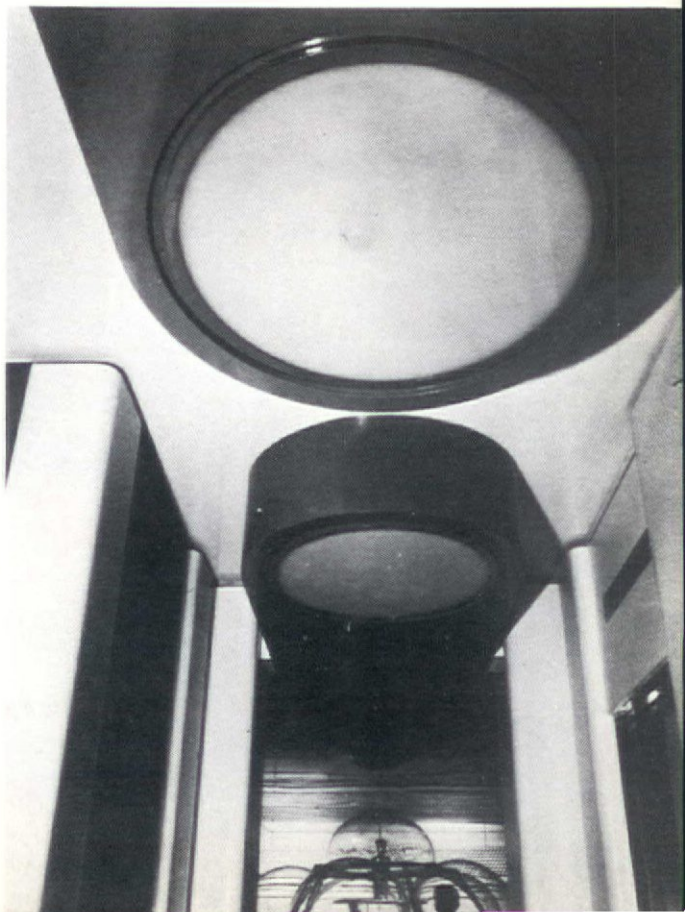


balls loom around a luminous plexiglass circle set into the carpeted floor. Two luminous semispherical display cases jutting from the elevator bank wall—one above the other—appear to float free because of the positioning of an opaque

band which leaves a luminous band against the wall. Focal display case is a sculpture of plexiglass semi-globes suggesting the eye of an insect. Tiny balls make the mural design (right).



The company transacts its outside business on the street floor (*plan far left*) and the basement floor immediately below it (*plan near left*), which is the highest of three basement floors. The main entrance off the street is where those who have business with the company enter on their way to appointments. If they are on their way to a demonstration, lecture, or film in the auditorium space at the rear of the street floor, they may be shown there or sat down to wait in one of the ball armchairs. The display cases that serve to screen off the auditorium from the street area may be pivoted parallel to the side walls when freer access or a total unification of the space is desired. Downstairs a lounge and cafeteria (*page 79*) are the informal preludes to two conference rooms (*not shown*) for 18 and 12 people respectively.



BVLGARI

BVLGARI

BVLGARI



A gem designed for gems

Designer: Piero Sartogo, Rome, Italy
 Assistant designer and project manager: Mario Miqueli
 General contractor: Wesley Depp
 Associate: Guillermo Carreras
 Project supervisor: Paul A. Mauch



Photography by James Vicari

In 1971 the Bulgari brothers, Nicola, Paolo, and Gianni, decided to tuck the New York branch of their elegant and prestigious jewelry business into a quiet corner of the sophisticated Hotel Pierre on venerable Fifth Avenue. This boutique approach was so successful that in 1975 additional space was contracted for, including adjoining areas in the Getty Building on Madison Avenue. In just three months, display, consultation (sales) areas, and general offices were all brought together.

When you're dealing with jewels of the value and quality for which Bulgari is famous the design of the environment for their sales and display must be understated—yet project an atmosphere of uniqueness and elegance that can complement the gems and the very special clientele attracted by them.

Piero Sartogo, of Sartogo Architects and Associates, Rome,

Italy, set the mood in the very beginning. The entrance to the shop, located in the northeast corner of the hotel's lobby floor, is at once severe and compelling. The uses of clear glass, mirror, brass and chrome are so combined to create an inviting foyer that teases your interest even when you realize that you may not enter until a guard releases the handsome gate of basketwoven brass and chrome. Every detail of this initial approach is of such quality of design and fabrication that the image of what may be ahead is already established.

The interior display and consultation rooms are all furnished and finished in the same style. They connect with one another, and flow from the entrance to the office in the rear, in a conformation that because of security precautions cannot be illustrated with plans. Mirror continues to play a large part in the design of these spaces. The baseboard and pic-

The entrance (*opposite page*) sets the tone of elegance and security with a mirrored facade and the handsome brass and chrome gate designed by Sartogo.

Detail photo (*top*) of the entrance door hardware shows the attention to quality detailing evident throughout. Hardware: **Truelib Glass Co.**

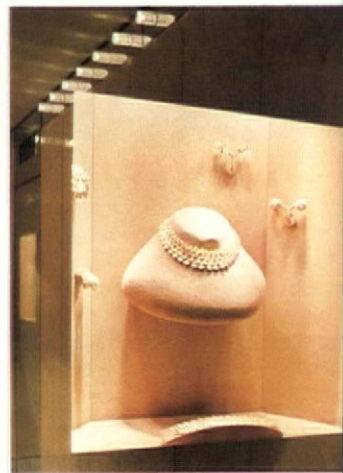
Two views of sales/consultation rooms (*above*) express the ageless quality of design that complements the lasting values of the gems on view and show the security TV monitors that are unobtrusively present. Carpet: **Edward Fields**, Antique writing tables: **Stair & Co.**, Special finish cane chairs: **Ward Bennett** for **Brickel Associates**, Custom table lamps engineered by Fred Bookhardt, AIA and Mario Miqueli executed by: **Vitali**, Curly maple herringbone walls in this area: Gabe Feinstein of **Capital Construction Co.**

Detail (*right*) of brass and chrome entrance door and security gate.



Bulgari

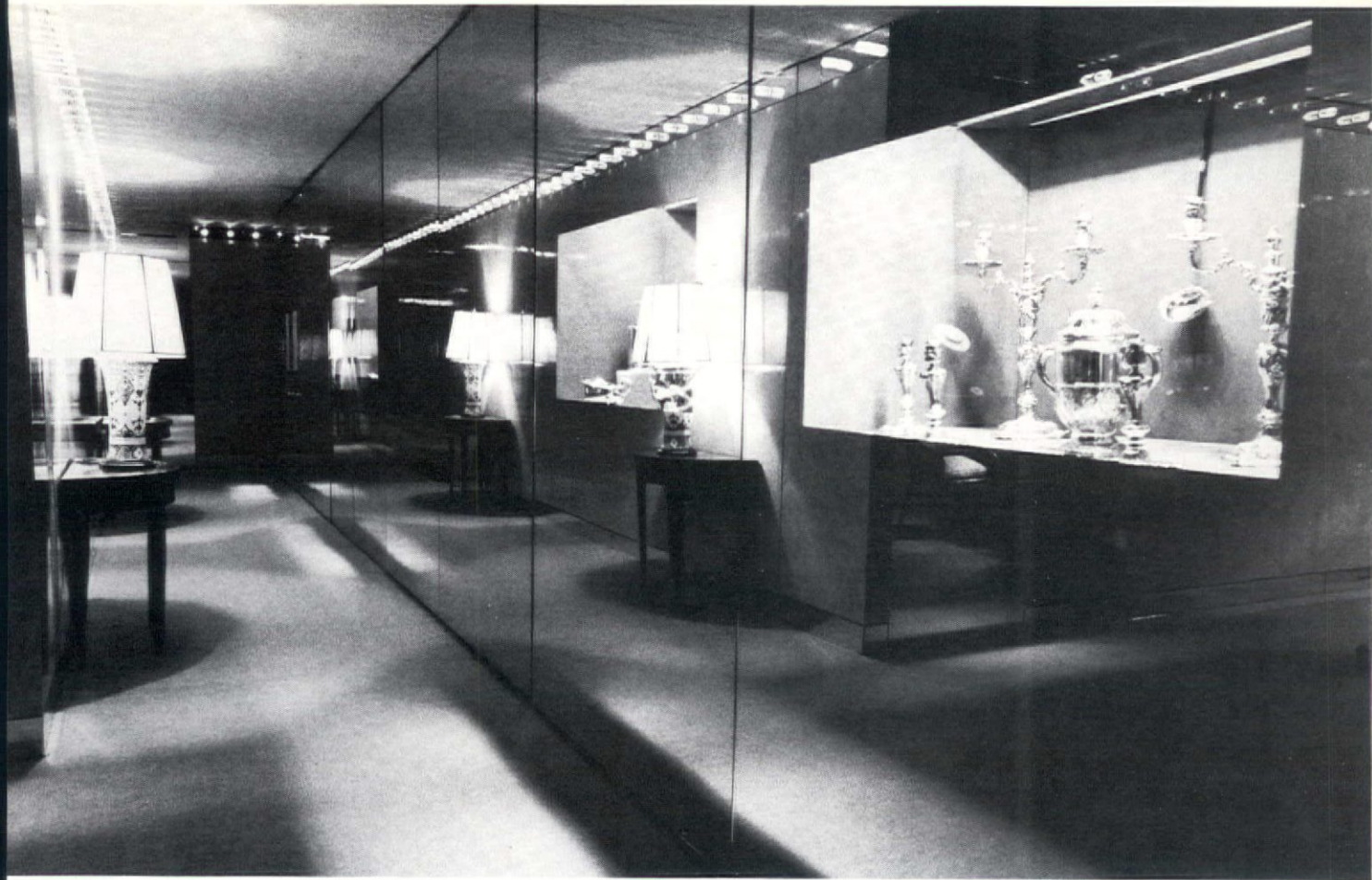
ture molding areas are both of mirror, the latter providing the major lighting as it is punctuated by custom cut-crystal rods that carry light from 30 par bulbs concealed behind them. This strip of mirror and lighted crystal also houses the many TV cameras (impossible to identify as they are hidden to photograph through prismatic mirrors). The cameras give double coverage to all areas and can be monitored on 14 screens throughout the shop and offices. Corners of the display rooms are mirrored on one side from ceiling to floor, encompassing recessed and lighted display cases or doors to the next area. As though floating, the walls, framed by mirrors, are of special interest. They gleam on their own with a high gloss clear finish over ¼ inch thick blocks of curly maple that have been bleached with acid three or four times and then laminated in a herring bone pattern to panels of plywood. The effect is awesome as one con-



Featured in the mirrored corners of each room are displays like the one above.

A contemporary display table (top) with carpeted base and herringbone case top is equally at home in the sales areas.

Mirrors everywhere (at left) reflect the quiet opulence and expand the spaces which are all without benefit of daylight. Mirror work throughout Wesley Depp of **John Depp**.



emplates the quality of craftsmanship. The color is subdued and complimented by the wall to wall carpet of the same hue and the glossy finish again recalls the elegance established at the entrance by the chrome and brass. All in all these areas are created and finished to convey an ageless quality—no particular period of design is prominent. The display desks or tables are either antique writing tables or custom showcases with the herringbone treatment on the tops and carpeted pedestals, all designed with special interest and input from Gianni Bulgari. The chairs designed by Ward Bennett are customized in a soft raspberry red aniline finish. The table lamps, especially designed by Mario Miqueli, provide both fluorescent and incandescent lighting from beneath traditional silk shades.

The salesrooms are connected to the office area, which was designed entirely by Mario Miqueli, by a long corridor mirrored on one side which holds display cases for silver hollowware. The successive openings in the mirrored wall for these recessed dis-



Displays of Bulgari silver are recessed in the mirrored wall of a hallway (above) that leads to the offices. Reflected herringbone wall in this area: **Saget Zelen Rogers.**

Two views of the offices (left) show the open views achieved by clear glass dividing walls. All office furniture custom built by **Joe Teklits**

plays diminish in width exaggerating the perspective of the length of the hallway.

The offices are equally elegant in their simplicity. All of the built-ins and desks are custom designed in birch with clear glass dividing panels. All the vertical lines of the spaces are emphasized. At first, Miqueli tells us, this verticality seemed to cause some personnel problems, for with everyone "looking up" there was an assumed arrogance among many that didn't really exist.

The whole combination is far from arrogant. The muted colors and elegant textures make you feel very much at home or at least as though you would be if you could afford the merchandise.

Richard W. Jones

The someplace airport

by Cathy Beal Allgeier

EDITOR'S NOTE: INTERIORS has for several years advocated the practice of interior designers re-evaluating the performance of their designed spaces.

Ideally, designers should be able to program these studies into their original contracts. The return of the designer to the "scene-in-action" is of utmost importance not only for the designer but for the client who should be assured that the money was not only well spent but that the installation is being properly maintained and used to its fullest potential. At the same time corrective design based upon altered use, for instance, can be begun, such adjustments when their necessity is professionally recognized can avoid major expenditures and keep the installation at peak performance and appearance.

For the designer to scientifically reassess his or her own work should be part of a continuing education program that is self administered.

Those designers who do practice such reexaminations of their work find that it is a learning experience immensely important to them in the design and planning of new work as well as a potential for a continuing contract with the client reexamined.

This month we have another kind of evaluation to share with our readers. It is a scholarly look at the Ft. Worth/Dallas Airport facilities how they have stood the test of time and use and how the different companies involved chose to solve the same or similar problems.

Although this is an "outside" re-evaluation it is significant that the process is so much on the minds of educators in the interior design field like the author of this piece at hand, Cathy Allgeier, Educational Member ASID, IBD, Professional Affiliate AIA, and Interior Design Director, School of Architecture and Environmental Design, The University of Texas at Arlington.

"Airports are probably the ultimate of placelessness. The traveler parks his car, enters a vast funnel, walks through one tunnel into another, does not meet anyone, goes through a small doorway, sits down in a long tube, and perhaps does not even see the outside of the place in which he flies."

Robert Sommer

While approaching the Dallas/Ft. Worth Airport by air, one's ability to see the exterior environment is limited to the view from the plane window. Upon arrival the passenger is ferreted through a portable tunnel that makes an immediate connection between the airplane interior and the terminal interior. Thus it is the interior environment where the primary impact of travel space is perceived.

The approach to the Dallas/Ft. Worth airport by land involves driving on a super-highway

scaled spine road (1) through a series of repetitious geometric forms. Precast modules of warm beige concrete fit together with machine-like precision, forming the major airport buildings. The structures are surrounded by dark gray-brown earth and dry grass much the same color as the concrete. Here in the middle of nowhere flatland are rather futuristic structures. The sense of surrealism is strong.

Entry to the buildings is signalled by graphic signage along the spine road. The signage is color-coordinated with the dark earth background and concrete/grass beige typography. Unfortunately, the viewer has too little time to experience the graphics for a clear understanding of directional information. But assuming an acutely alert state allowing the correct terminal to be spotted, entry is made into the first interior

space: the emplaning area.

As the section (2) indicates, exterior deplaning is handled on a level above emplaning. Below, the departing passenger, arriving either by car or Surtrans (a bus system connecting the airport with both major cities), has the opportunity to check baggage with an airlines attendant and to park in the adjacent multilevel area. Next to the emplaning area is an automated transit corridor, where, on successful days, Airtrans, originally designed as rapid transit, runs at its leisurely pace connecting the airline terminals and a 600-room airport motel.

The passenger is transported from the emplaning area to the main terminal by elevators specially designed for the handicapped, or escalators. The covered 2001 tube escalators stretch in an inviting manner for transport to the terminal level.

The basic terminal module is essentially rectangular, 90 ft. wide on the air side, 80 ft. on the land side, and 120 ft. long. The 1 ft. wedge-shaped sections adjacent to every third bay of rectangular forms usually contain the mechanical core and support facilities: storage, toilet, restaurant, etc. As the section shows, the left-hand side of the terminal contains ticketing and baggage claim, the center portion passenger amenities, and the right air side section, the boarding gates.

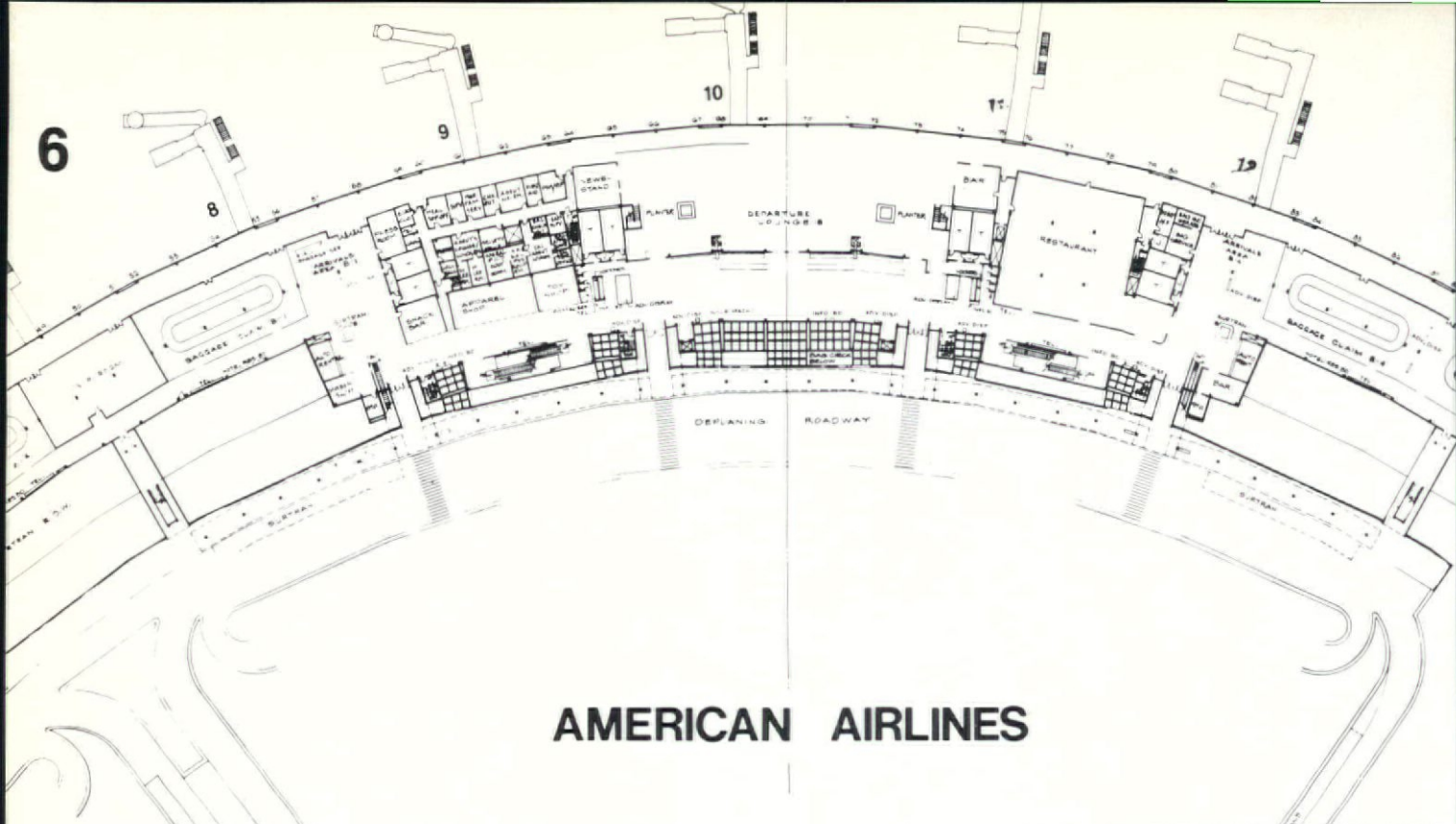
To analyze the functional and psychological aspects of the interior spaces of this airport, designed to reach capacity in the year 2001, it is necessary to first examine the basic design premise of the terminal structure.

The linear concept in loop form

The cities of Dallas and Ft. Worth established performance







AMERICAN AIRLINES



criteria to make the airport as functional and efficient as possible. D/FW, as the airport is called, was to be seen as a service agency for both cities and airplanes.

Tippetts-Abbett-McCarthy-Stratton (TAMS) originally planned D/FW in the form of a two-mile long terminal megastructure. The airport board felt the plan to be an appropriate solution for a crowded urban environment, but not for the spacious D/FW site, which is larger than Manhattan Island (17,550 acres). Two additional architectural firms were then chosen for the terminal design, while TAMS remained coordinator for the entire project. The new firms were Hellmuth, Obata, and Kassabaum (HOK), and Brodsky, Hopf, and Adler (BHA).

The new plan (HOK—primarily responsible for design/ BHA—

primarily responsible for administration) preserved the linear concept, but curved airline requirements into a separate loop form (3), thereby preserving the small-town airport scale of parking space at the front door with the ticket counter ahead and very close to the gate to the runway.

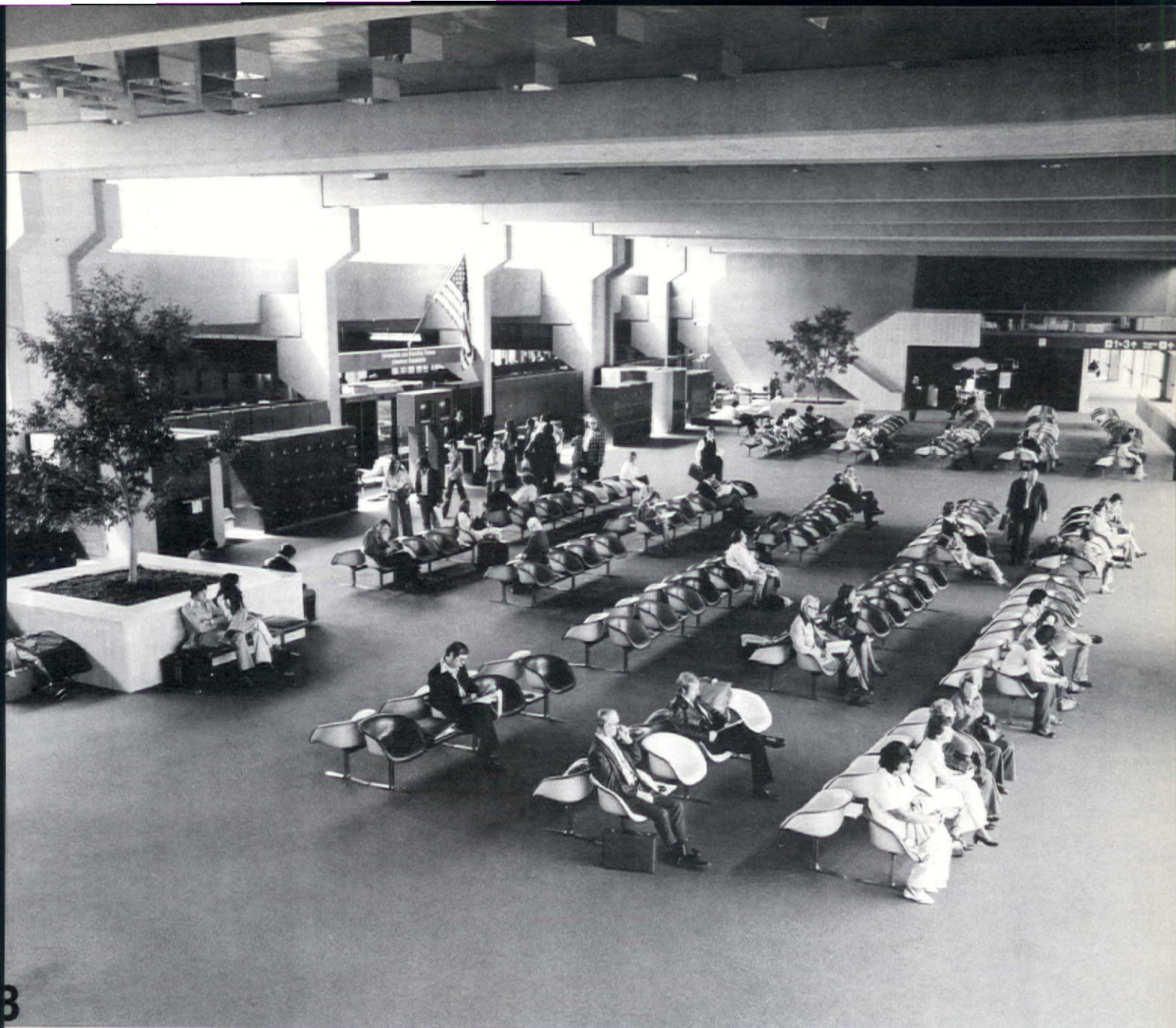
According to Charles McCameron, one of the Dallas-based chief designers for HOK, the looped shape was based on a combination of wedges that represent the space needed to move airplanes on the exterior, people in the middle, and automobiles on the inside. To avoid plane stack-up in the year 2001, 200 gates provided for airspace saturation, which is equal to 400 plane movements per hour, which is equivalent to moving the entire population of the U.S. through the airport in one year.

Gone is the old fingers (or

"concourse") concept of the above-ground tunnel of endlessly deep perspective. D/FW design eliminates walking through miles of corridors (Chicago's O'Hare is perhaps the most obvious example) or the attempt to facilitate the walker's hike by the use of moving ramps and escalators (Denver's Stapleton employs such methods). The concept of mobile lounges that transport people from terminal to plane, such as is in Washington D.C.'s Dulles airport, was not used for

two main reasons. With the advent of the 747, the mobile lounge, originally designed by Alvaro Siza, was no longer large enough to fill up a big plane with one run. Several trips necessitated additional equipment and personnel. And secondly, the Texas affair with the private auto encouraged designing for as much intimacy between car and plane as possible.

Here, considerations included instead special design for the handicapped. Many interior fac-



ities such as telephones and restroom fixtures and mirrors have been placed at wheelchair height.

A "somewhere" environment

HOK's objective was to establish a "transportation interface" by creating a human environment which can be moved through quickly and efficiently.

My position is that HOK went a step further and created a somewhere environment by establishing clear, identifiable, intimately-scaled spaces that are desirable to use and experience. However, not all airlines took advantage of the space as architecturally intended. A significant difference in space planning exists between the large-scale interiors of American Airlines and the small-scale interiors of Braniff International.

American broke with the architectural premise by creating three

major ticketing and holding (waiting) areas within its total plan. One of these major areas can be seen in the partial plan of the American loop. American's reason for creating these long tunnel-like spaces (4) was to minimize the number of personnel required to maintain each ticket station and waiting area. (In so doing, the length of the waiting line greatly increased with passengers for many different flights directed to the same place.)

An added bonus to American's economic policy occurred with the advent of special anti-hijacking security measures (which were not in effect when the airport was originally planned). Fewer security personnel and less equipment are necessary in massive holding spaces, and the ease of maintaining security procedure is also aided by this form of interior planning (5).

The cost of these financial advantages must be carefully weighted against two issues: the function of the space in terms of circulation, and the psychological perception of it.

In the illustration (4) of the long ticket counter, the visual and sequential experiences are seemingly endless. The wall behind the ticket agents defines the huge holding lounge area. What happens to circulation is that regardless of where along the American loop the car is parked, it is necessary to walk to central ticketing, then be held in central waiting, and finally to walk along the corridor to reach the correct boarding gate.

Inadvertently or not, American has recreated the old fingers concept of airport by simply placing the concourses horizontally along the interior perimeter of both sides of the loop. It is ac-

tually possible for the departing or arriving passenger to walk twice the distance of the entire length of the loop controlled by one waiting area (6). This could be accomplished by arriving at one end of the section and departing at the other, and the reverse on the return trip. While this extreme is rare, the basic issue is the repetitious walking required of the individual. The scale of that small airport intimacy of car to ticket counter to boarding gate has been defeated.

But of even greater consequence is the human response to these vast ticketing/circulation tunnels (7), which are on the opposite perimeter from airport boarding. Time and place become meaningless in the seemingly endless hike that provides no eventful experiences or visual relief (such as restaurants, shops, small sitting areas, etc.) Instead



claims (13) reduce the scale of usual luggage carousels, but they establish three-dimensionally what becomes a play of two-dimensional circular forms on a great variety of interior surfaces: on the hanging banners (11), on painted corridor supergraphics, on etched glass dividers between passenger lounges and interior corridors (10), and in bubble-shaped light fixtures that drop from the ceiling to identify ticketing/lounge areas (12). Each of these is so differently expressed,

the theme never becomes boring, but establishes a varied, playful, total esthetic.

Significantly, the placement of ticket counters immediately in front of small-scaled waiting areas results in fast-moving lines. The holding areas, instead of playing to the "emptiness of waiting," contain low partitions that describe secure, but small seating niches where one can comfortably read or nurse a baby without being totally on public view. They encourage conversa-

tion, and offer a chance to see one's airplane through the glass, helping one appreciate and experience the event of flying.

Whatever drawbacks Braniff's space planning contains in terms of additional security personnel and equipment costs, and the occasional difficulty of advance scheduling of flight gate information, the advantages to the traveler seem to more than compensate. Braniff removes the worry of flying for the passenger by clearly describing spaces and activities

to be enjoyed. The objective accomplished is that of taking the traveler out of one time (that of Noplace) and enclosing him or her in another (that of Someplace).

Clearly for Braniff's "someplace" quality to exist, both interior and exterior design had to have been programmed and developed according to similar philosophies. For only then can the best people-user experience be achieved through design expertise.

Windows of the world: the new display art

Store windows these days are stage sets for slice-of-life situations—featuring high-style silent actors selling merchandise through melodrama

Every once in a long while, something revolutionary occurs right under our noses—and perhaps because we just can't cope with our accelerated flight into future shock—we pretend not to notice. So what if Henri Bendel's fashion windows featured an *haute couture* corpse? So what if Bloomingdale's mannequins are threatening suicide at the bathroom basin? So what if shoes at Charles Jourdan's pose as tourists viewing the ruins at Pompeii?

So *what?* A look backstage reveals a bevy of absolutely vibrant young designers doing their thing in the windows of Manhattan's most fashionable shopping abodes. Call it "street theatre" (as a recent article in *New York Magazine* did), call it "relating," as the new window wizards do, call it sordid, or sexy, sensational, subtle, or surreal—window display is in the throes of unprecedented change.

Barely in the toddler stage, but cyclical as any movement in design, the arts, or fashion, the window with real-life dummies role-playing real-life scenes, may already be heading in a new direction. Robert Currie, the man behind the movement, began at Bendel's three years ago, but is leaving this month to chart new waters in interior design. His most recent displays tend to play down the stop-dead situation, while playing up the drama of the clothes. But over at Bloomingdale's, Charles Jourdan, and other shops on the Avenue and beyond, still-life sit-com is still going strong.

The new breed display artists we talked with have one conspicuous common trait—none has received any formal design training. Robert Currie's back-

ground includes studying for the priesthood, and a stint as a Vista volunteer. Candy Pratts, Bloomingdale's resident stunt artist sold shoes at Jourdan's before becoming their display director (although she did study merchandising briefly at F.I.T.). And Maggie Spring, Candy's successor at Jourdan's has been a fashion publicist and a buyer at Bonwit Teller.

Currie was summoned to Bendel's by its president Geraldine Stutz, who was impressed by a window display he had done for a friend's shop on Madison Avenue. He describes his working situation at Bendel's as unique, in that he is given almost total *carte blanche*, and is allowed to edit the collections to his liking. His early windows were direct rebuttals of the drab, lifeless displays vignetted in most stores. "I couldn't relate to horsewigs and glass eyes," he recalls. So he proposed to put mannequins that characterized (or caricatured) the select clientele at Bendel's into "everyday" situations—celebrating the banal, exploiting haughtiness with mockery, expressing personal fantasies. Some of his celebrated scenes have depicted super-chic Park Avenue-types walking their fish, a poison vial drama in which one dummy picked the wrong potent, three starlets with a lecherous producer caught in a compromising act, and a group of spaghetti-haired damsels in a Hot Point kitchen corking champagne. Double entendre at its most effective, tongue-in-cheek humor at its sophisticated best.

Through the glass starkly

While Currie's windows were winning rave reviews and gather-

ing a small but faithful following, the master himself was becoming more intrigued with the window "box" and less infatuated with his position as social commentator. A growing interest in the formal disciplines of design led him to develop an interchangeable set of mobile columns and walls that can be arranged at will. This new emphasis on architecture led to a fascination with stark, minimal compositions of positive and negative space, which force both artist and viewing public to focus on the fashions at hand.

Lighting plays a leading role in the dramatizations. Currie receives assistance from a lighting specialist, seeing no reason to master the technical trade himself.

Mirrors of our mores

No less dramatic are the window scenes at Bloomingdale's mother store in Manhattan. Never an establishment to be out-done, Bloomie's hired 27-year-old Candy Pratts away from Jourdan's just over a year ago. An exuberant, gutsy woman with seemingly boundless energy—Candy has laid her life's experiences and perceptions bare in the pursuit of window-shop selling. She has been attacked for being controversial, but like Currie, her non-conformity has the support of the store management.

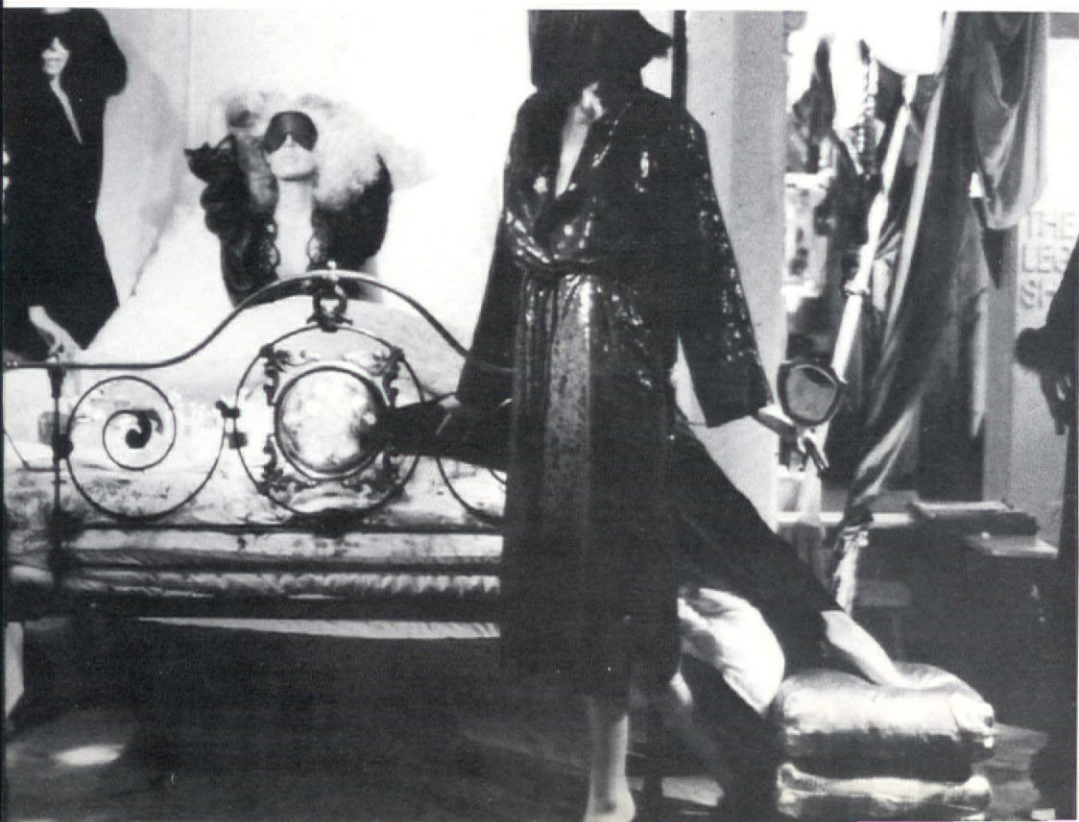
A group of "37 human paint brushes" translate her avant-garde inspirations into displays.

She says her windows express her fantasies and her view of reality. "I am not a mannequin—I'm a living, breathing woman," she says, gesturing appropriately, "and I move, I dance, I smoke cigarettes, I spill things, I talk on the telephone, I take baths." It is pre-





*Robert Currie, display man at **Henri Bendel's** for the last three years, really woke up the world of window shopping. He never fails to inject a touch of irony or subtle humor in his situation displays. Witness the masked room-mates (below), or the surreal hand chair with nails of Chinese lacquer red.*



Display Art

cisely this vitality that she tries to capture in her mannequins. They play-act silent scenes—some as harmless as burning love letters, some as sordid as threatening suicide. Candy has been accused of being overtly sexual because she poses female models in affectionate positions—gestures, she implores, that are natural among women-friends. She is not inhibited by the naked model—nudes have appeared in the bath and boudoir.

One scene that caused a stir displayed a collection of Chinese bamboo attaches in a U.S. Custom office. Inside the partially-open cases were plastic baggies filled with raw rice—open to interpretation surely, but "if I'd wanted to be graphic, I'd have used baby powder."

No matter how pedestrian or suggestive the situation, Candy carries it off with great elegance and aplomb. "My windows are always valid," she declares, and nearly always they are beautiful too. She commissions a great deal of art as "props" thus has provided a showcase for struggling young artists. Many *au courant* furniture styles have made it into Bloomingdale's windows as well.

A r-r-really great shoe

If ever there was a hard act to follow, Candy Pratts' accoladed performance at Jourdan's was. But genial, stylish Maggie Spring took on the task with little trepidation. Her technique is far less dogmatic than her peers, and instead relies on whimsy and fairytale fantasy of a less sensuous sort. Since shoes are scarcely the romantic items that Fernando Sanchez' lingerie or St. Laurent's peasant dresses are, Maggie's task is a challenging one. She is intrigued with altering traditional perceptions of scale. One window featured an audience-in-miniature seated on tiny circus bleachers. The shoes, in contrast, stole the show.

Stacked up with the scenes at Bendel's or Bloomingdale's, Jourdan's windows come off as in-animated cartoons do to soap op-



*Mannequins that look more like real people than mummified dummies are what's under glass at **Bloomingdale's**. Candy Pratts draws from life's experiences to display clothes in relate-able situations, such as the summery straw hat/ice cream cone scene (below), or the dress-up game exposè (above).*



Display director Maggie Spring plays visual games with her viewers at **Charles Jourdan**, keeping shoes and reality at safe distances. The scene of charming handcrafted figures, portrayed the shoes as invaders in Lilliput.



eras. The shoes do occasionally become personae in a fiction, as in one head-less bride's wedding, in which they trailed her veil like tiny attendants. In others, white shoes paid tribute to the Bicentennial in statuesque parade-rest; boots lined up like wallflowers at a holiday dance; high-heeled sandals played the part of "timidity" in a cat and mouse game.

The design process at Jourdan's is one-part planning and three-parts improvisation. Unlike Candy, who is barred by the unions from actually "doing" the windows, Maggie's scenes evolve as they are being installed. She too features many artists' work, but rarely commissions a special piece. It is often the art, not the shoes, that set the mood of the window.

Is it art, pure theatrics, formal design, or merely effective display? Perhaps the intrigue of the new-wave windows lies in their inclusion of many forces of expression. One professor at F.I.T., in an introduction to a lecture by Bob Currie, suggested that display becomes art when it demands an emotional response. Certainly, like contemporary artists, these designers are reflecting the social conditions of the times. And like actors in a silent film, the mannequins are role-playing our silent thoughts.

The physical constraints of a window setting demand an inherent understanding of space. To build dramatically within that space poses as challenging a problem as any faced by a professional designer. The time frame alone, not to mention the repetition, is enough to make a designer appreciative of first-rate results.

Will it last? Will it succumb to the vascillations of fad or fashion? Or have we just begun to see the tip of a potential iceberg of creative possibilities? Perhaps the new display art will be a haven of expression for the young talents of tomorrow. One thing is for sure—the windows are selling—and as long as there is an appreciative audience, the show goes on. Ruth Miller Fitzgibbons

Contract sources

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Senior vice president:
Robert N. Shreve

Showrooms: R. L. Sinclair & Assoc. in Los Angeles and San Francisco

"The office furniture market is changing rapidly. Accordingly, Conwed is planning to introduce new products which will include high-performance acoustical screens and system oriented case goods with electric power accommodation," reports Art Arnold, manager of the company's contract furniture division. "We are placing great emphasis on reaching designers and space planners. With help from our staff designer, Phil Planes, modifications can be worked out for any of our products," promises Arnold. Specifiers of government installations note: the Conwed contract furniture division has successfully met GSA specifications.

The story of Conwed is told in a slide show. Produced to aid dealers and sales personnel, it tells of the development of the company through its half century history. Known at the outset as the Wood Conversion Company, the fledgling firm produced home insulation products made from wood fibers. As an international concern, today Conwed supplies products for interior and exterior environments, ranging from office furniture to sorbents for oil spills.

Starting with the ceiling, Conwed offers a line of fire-rated, acoustical panels and tiles. These abuse resistant ceilings have been designed for damage prone areas like school corridors and activity rooms. Attention is also paid to ceiling requirements in steamy, swimming pool areas. A line of humidity resistant panels is offered

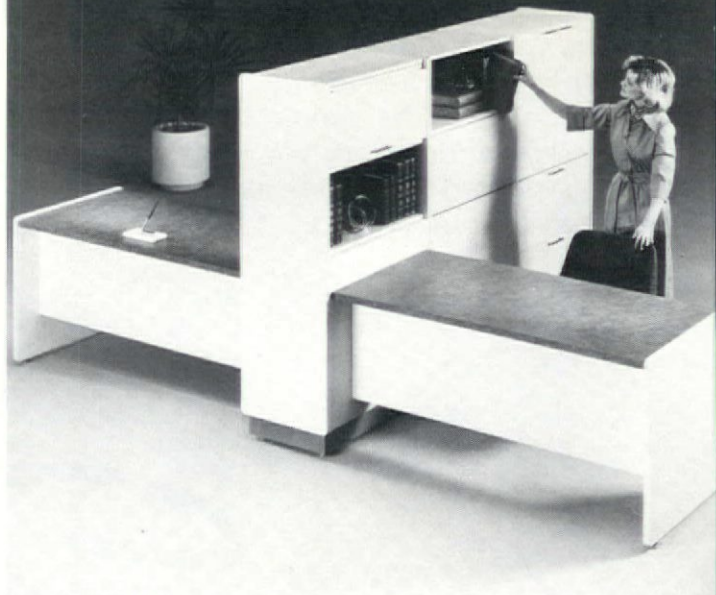
to this market. For laboratories, food service areas, and supermarkets, Conwed produces grease resistant and easy to maintain ceiling products.

Coming down from the ceiling, we find Conwed involved in the production of free-standing acoustical dividers. A noteworthy product in this category is Acoustaflex. These divider/screens are reported to have a dense inner core and an effective sound blocking septum. They have a .95 noise reduction coefficient (NRC) rating and a 26 sound transmission class (STC). Oak and walnut frames and a selection of seamless fabrics are offered, as well as COM. Eight straight and four curved configurations can be specified with open or closed bases.

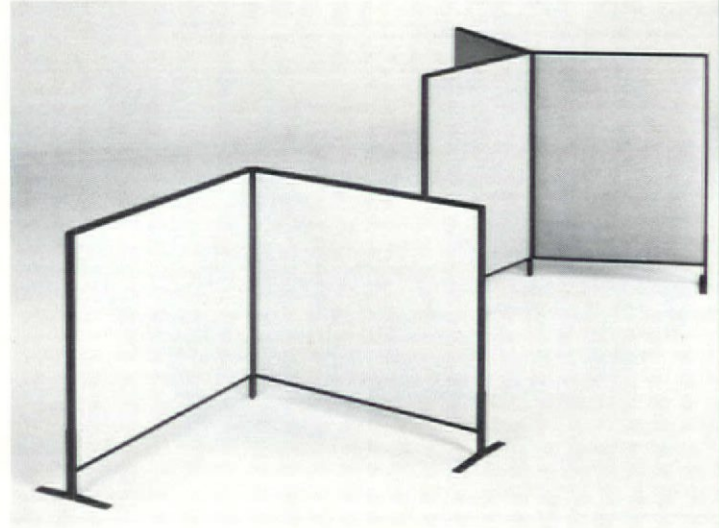
The acoustical package at Conwed also includes high NRC sound absorbing panels for mounting on walls or backs of existing files and cabinets.

In addition to its 80,000 sq. ft. factory and warehouse in Ladysmith, Wisconsin, Conwed also has a southern facility. About three years ago, the company acquired the Mainline furniture factory in High Point, North Carolina. This expansion has opened up new vistas for Conwed in the office furniture field. Small at the time of acquisition, the Mainline plant, however, was well equipped to produce wood casegoods. Under the Conwed aegis, it has been expanded from 16,000 to 75,000 sq. ft.

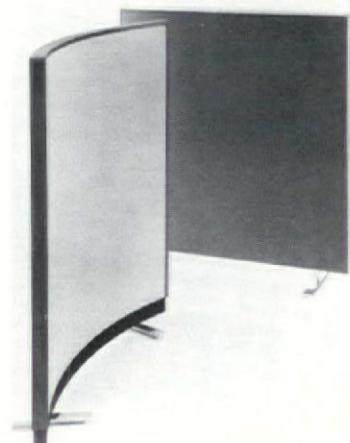
The original Mainline desks are still made and marketed under the Conwed name. More important, however, is that Conwed has developed its own designs. These are offered at several price points. As a result, today the company can offer a broad line of casegoods that meet the various specification requirements for several status levels in offices. A recent development is the introduction of the Conwed Modular Work Centers. Each station is made up of modules that can function as lateral files, bookcases, storage units,



Modular Work Center



Series 800 divider/screens



Acoustaflex divider/screens

phone containers. Each interchangeable module measures 15 in. or 30 in. high, 18 in. deep, and 32 in. long.

While many of the Conwed products seem unrelated—padding for mattresses, sound control components for automo-

biles, ceiling systems with integrated acoustical, lighting, heating, and ventilating features—at closer examination they have a great deal in common. The exchange between the engineering and product development departments of each division is reported to benefit all. The contract furniture group, for instance, is now cooperating with the ceiling systems division in order to develop task lighting for offices.

Although products are tested and certified by independent outside laboratories, they are also given a thorough going over at a Conwed subsidiary, International Acoustical Testing Laboratories Inc. in Roseville, Minnesota, as part of an on-going quality assurance program.

A new Conwed showroom under construction on the ninth floor of the Chicago Merchandise Mart.

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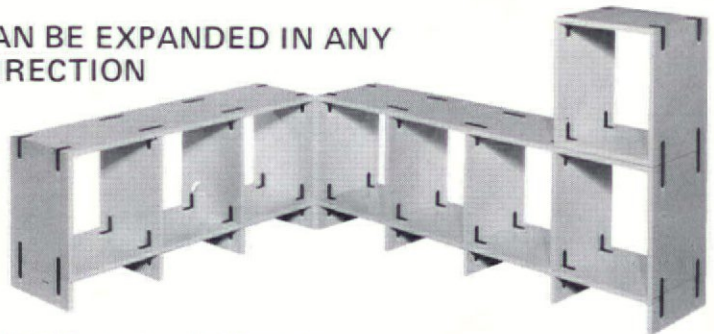
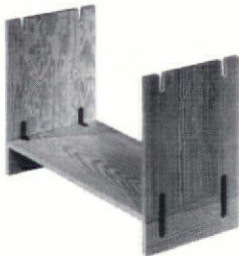
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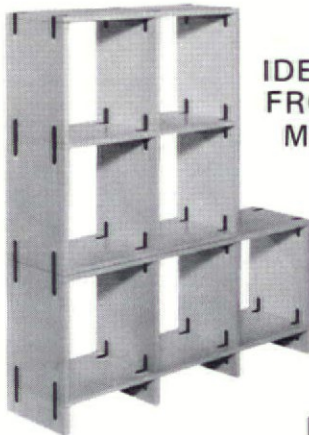


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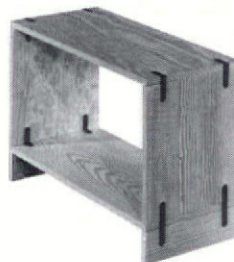
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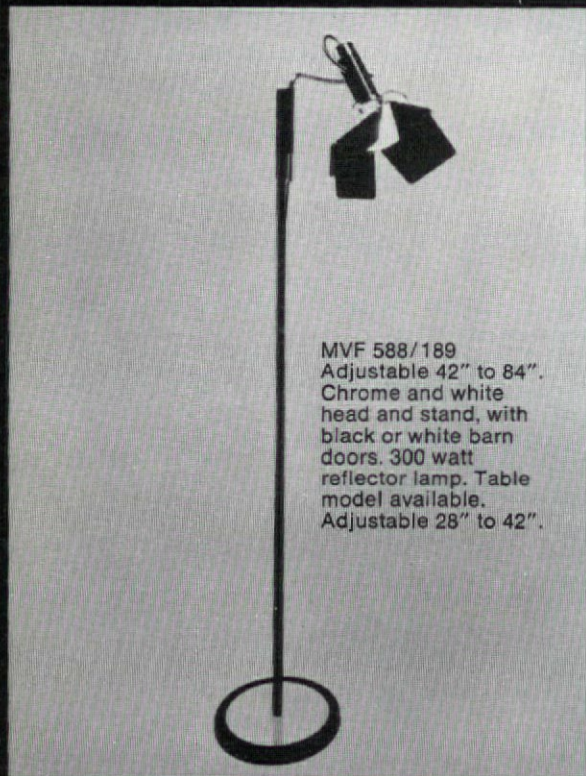
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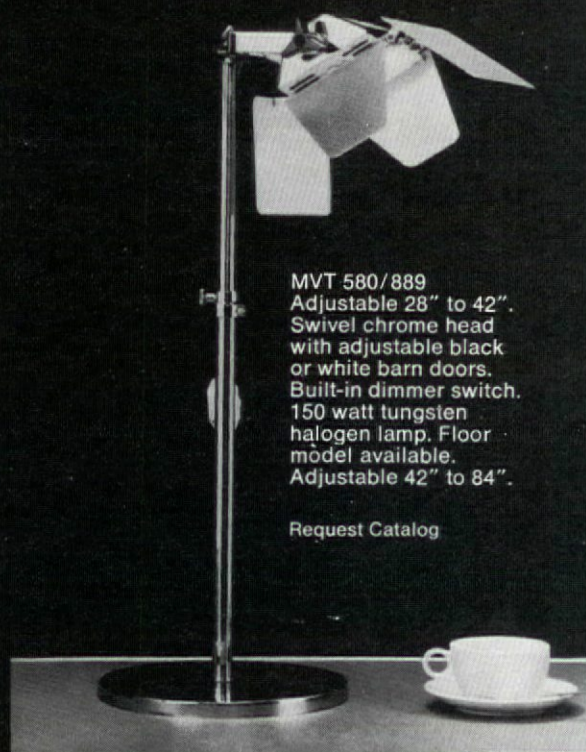
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The Atlanta Decorative Arts Center has recently opened a restaurant for designers, their clients, and showroom personnel upstairs at ADAC. Almost 100 percent of all ADAC tenants participated in raising funds to finance the decorating, and several showrooms and manufacturers furnished supplies at no or below cost. Unicorns, (a discontinued line), figure both in the name and in the decorative theme of the restaurant. A special corner of The Unicorn will feature an original Unicorn print, and will also sport a Peacock chair devoted exclusively to the "designer of the day." The team of Dottie Travis and Harvey Bourland donated their efforts and imagination in designing the restaurant.

Among the new showrooms at ADAC are: Associates Products, Inc., which carries wood flooring; Bureau International, an importer of antiques; and Norman Rothman Carpets, distributors of carpets and oriental rugs.

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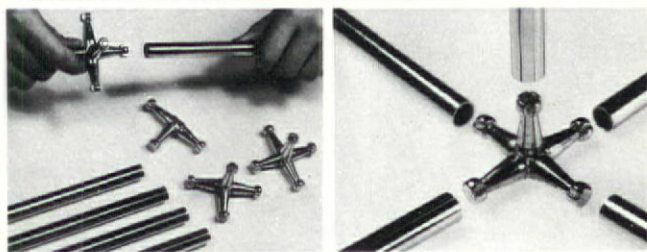
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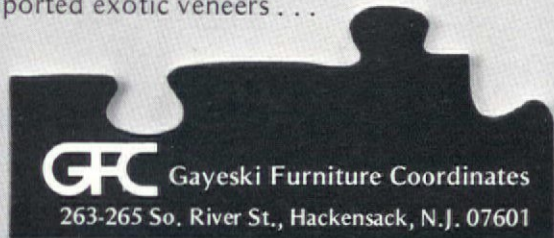
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