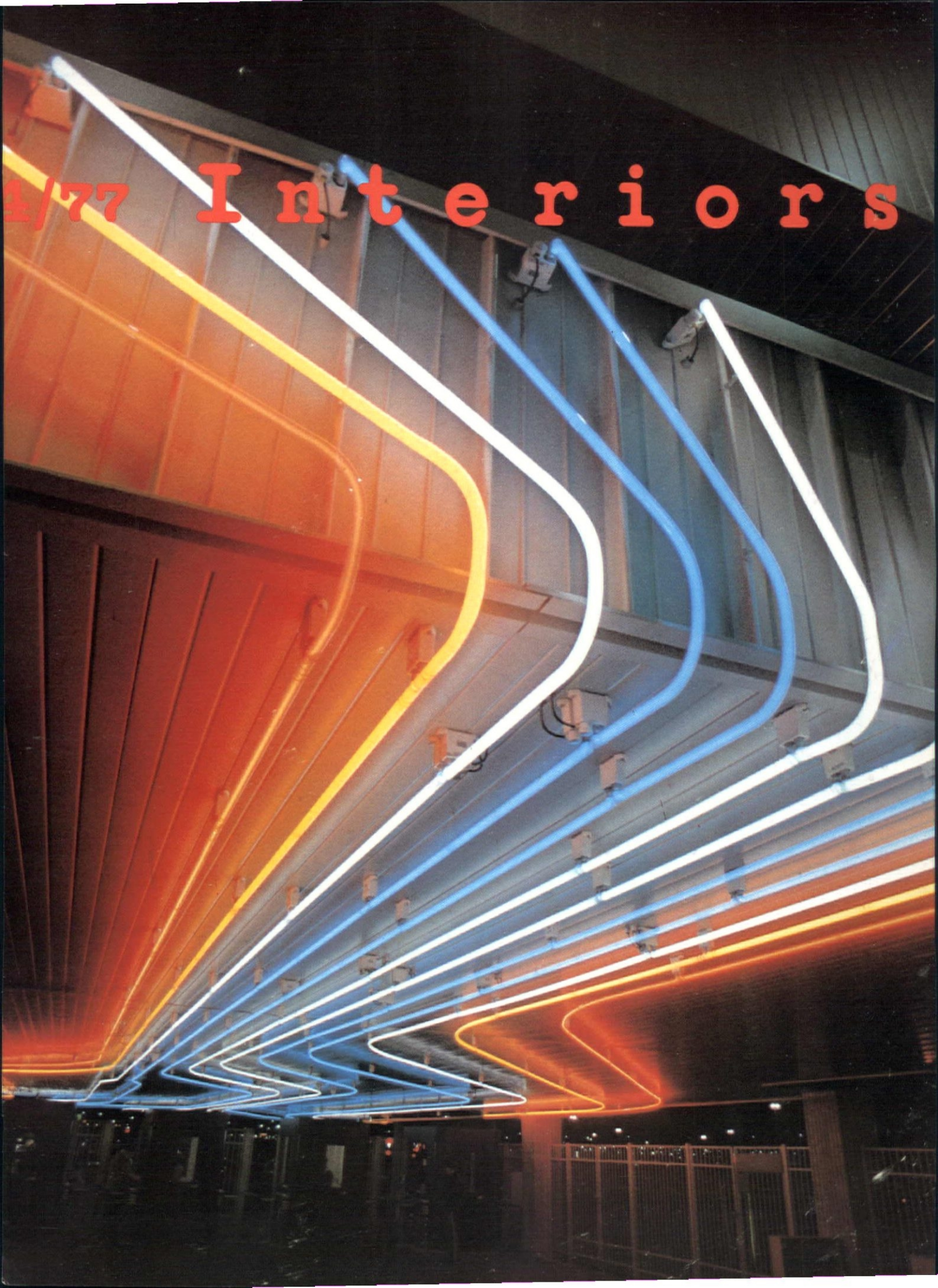



# 1/77 Interiors







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# 4/77

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INTERIORS. Published monthly at # 1 Astor Plaza, New York, N.Y. 10036, by Billboard Publications, Inc. EDITORIAL & ADVERTISING OFFICES: 1 Astor Plaza, New York, N.Y. 10036. Telephone: (212) 764-7300. \$2 a copy. Yearly subscription price (for the trade only) in U.S., possessions \$16; Canada, \$17; elsewhere, \$40. Please allow up to 90 days for delivery of the first issue. Copyright © 1977 by Billboard Publications, Inc., all rights reserved. Title registered ® in U.S. Patent Office. The contents of this publication may not be reproduced in whole or in part without consent of the copyright owner. Second-class postage paid at New York, N.Y., and at additional mailing offices. Postmaster, please send 3579 to Interiors, PO Box 2154, Radnor, Pa. 19089.

OTHER ADVERTISING REPRESENTATIVES: Chicago: 150 North Wacker Drive, Zip 60606, (312) 236-9818. San Francisco: Richard A. Sherwood, 155 Jackson St., Suite 1601, Zip 94111. (415) 391-8295. Los Angeles: Cole, Sweeney & Anthony, 4605 Lankershim Boulevard, North Hollywood, Ca. (213) 877-0221.

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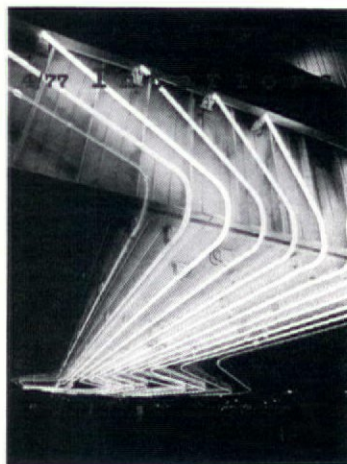
Published for the INTERIOR DESIGNERS GROUP which includes: interior designers, architects and industrial designers who offer interior designing services; the interior decorating and contract departments of retail stores and interior furnishings dealers; interior designer staffs of corporations, institutions, government.

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Microfiche copies are available through Bell and Howell Micro Photo Division, Old Mansfield Road, Wooster, Ohio 44691. Tele: 216-264-6666.



Cover: Howard Brandston's flamboyant neon lighting directs circulation through the entrance of the grandstand building at Meadowlands Racetrack in New Jersey (pages 80-83). Photograph by Robert Perron.

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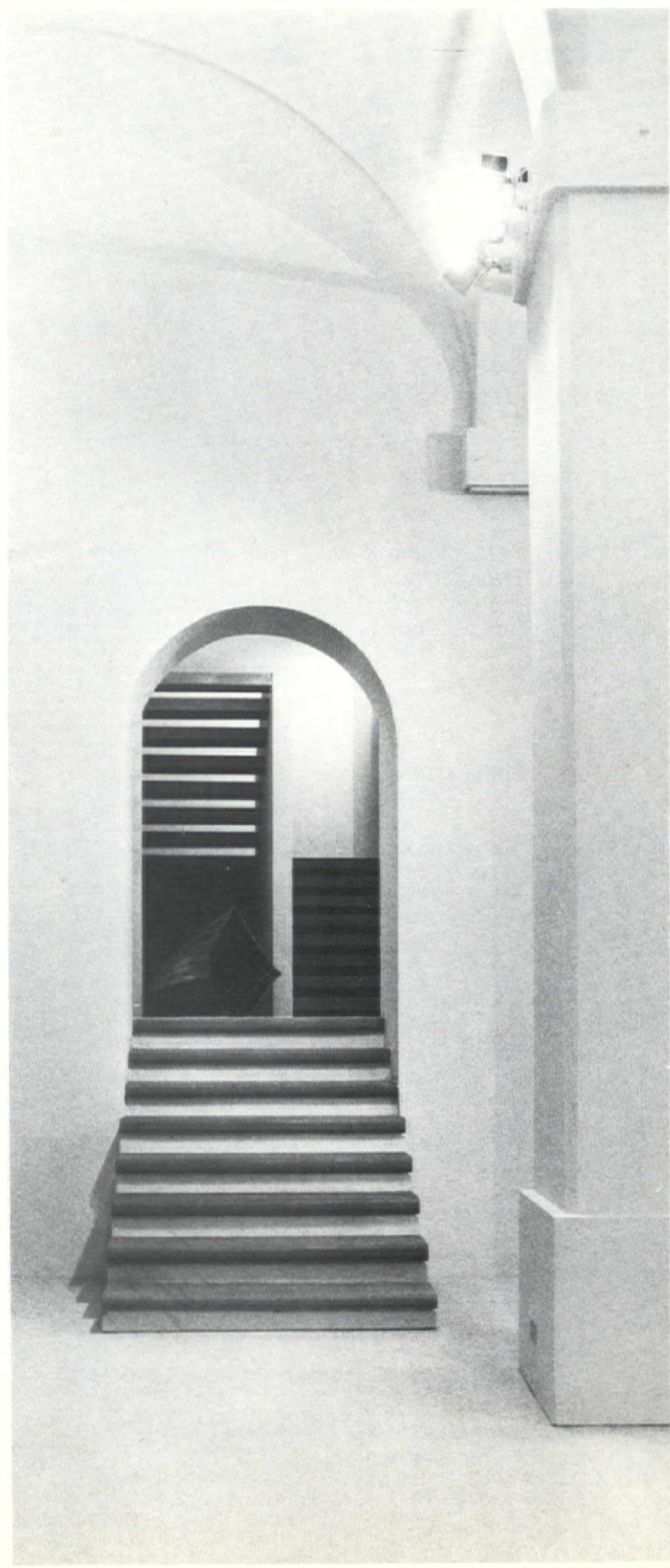
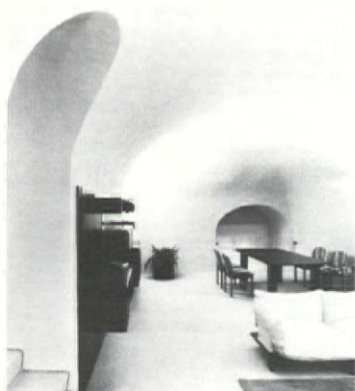


# NEWS

# SAPORITI IN BOLOGNA

*An admirably restrained renovation houses furniture and sculpture*

Near Bologna's historic Piazza Maggiore is the 17th century palace of Monte dei Paschi di Siena, now restored for use as a showroom for Saporiti Italia. Under its spacious vaults, the Saporiti furniture is complemented by the ceramic sculptures of Alessio Tasca. The showroom is one of several new Saporiti installations in America and abroad; renovation was under the direction of Giovanni Offredi.





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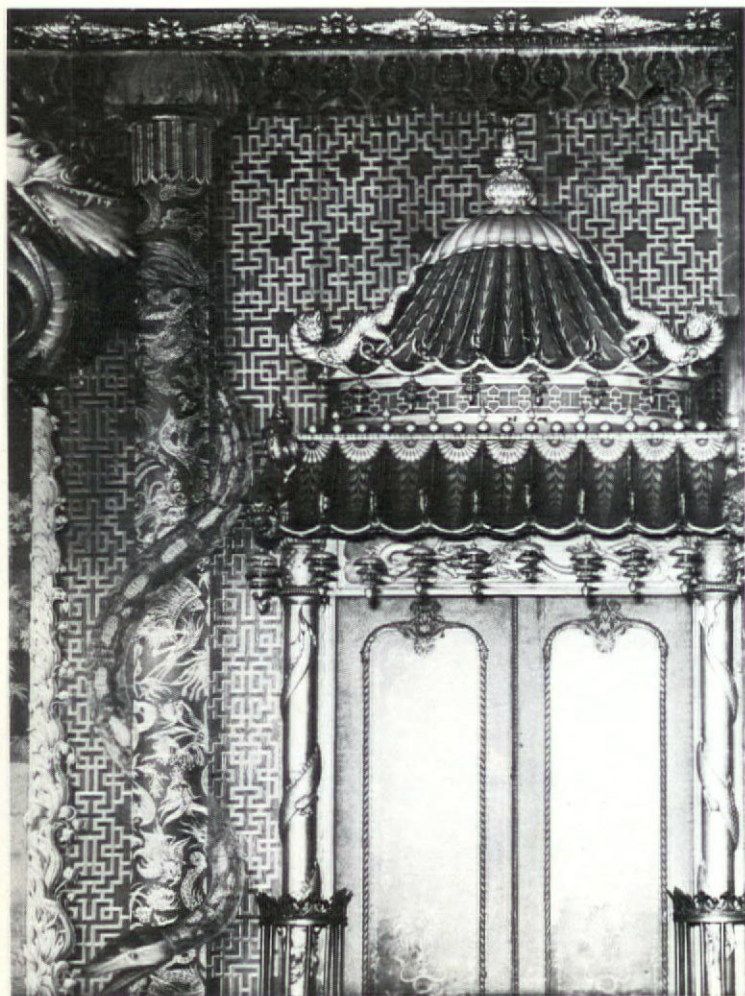
# NEWS

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## Brighton

New York's Cooper-Hewitt Museum, the Smithsonian's National Museum of Design, is showing until May 23 a major exhibition of the Royal Pavilion at Brighton. The fantastically decorated pavilion was a favorite residence of the Prince Regent (later George IV) of England. In the years 1815-20 architect John Nash transformed it into what historian Henry-Russell Hitchcock has called an "extra-

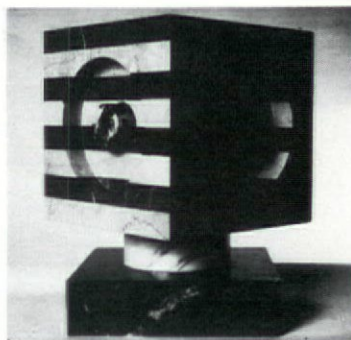
ordinary oriental confection." The Cooper-Hewitt show includes furniture and decorative objects from the pavilion as well as over a hundred drawings, watercolors, and satirical cartoons of the building. Installation has been directed by designer Vincent Ciulla. After closing at the Cooper-Hewitt, the exhibition will travel to the Minneapolis Institute of Arts, the Rhode Island School of Design, and other places in the U.S. and Canada.



The Royal Pavilion at Brighton



MR chair, 1931  
MR lounge chair, 1931  
Brno chair designed 1930



Barber's "Cosmic III"



Cypriote stand, late bronze age

## Mies

At New York's Museum of Modern Art until May 3 is a show of furniture and drawings by Mies van der Rohe (1886-1969). Included are a reclining frame chair, never executed during Mies' lifetime, a chaise longue, coffee table, and other pieces. Knoll International, which has given a grant to make the exhibition possible, has built prototypes of eight of the pieces, and will undertake their manufacture. They should be available from Knoll early in the fall. In addition to these prototypes, the show includes seventy furniture sketches by Mies, approximately a tenth of the furniture drawings in the MOMA's 15,000-drawing Mies Archive. A publication, "Ludwig Mies van der Rohe: Furniture and Drawings in the Design Collection," with text by Ludwig Glaeser, will accompany the show.

## Display Art

Jill Barber, a New York sculptor who works primarily with interior designers, decorators and architects, creates her pieces from a combination of Italian marbles, onyx, bronze and brass. All of Barber's sculptures are made in northern Italy.

Several of the pieces rotate on their bases, involving delicate engineering and technical craftsmanship. Cartier's, W.J. Sloane, and Bergdorf Goodman are among the stores that have displayed Ms. Barber's sculpture. In September, Bonwit Teller's will exhibit the collection.

## Cyprus

An exhibition touring the country now is "Treasures of Cyprus." It covers the whole history of that island's decorative arts, beginning with neolithic stoneware pieces (dating from 5800 BC) never before seen outside of Cyprus. Two dozen types of pottery are included, as are copper objects and 19th century jewelry. Circulated by the Smithsonian Institution, the show has already been seen at New York's American Museum of Natural History. In July it will be in Minneapolis, and afterwards in Mobile, Ala., Columbus, Ohio, Charleston, W. Va., Madison, Wis., and Boston. Decorative themes throughout the show are fertility goddesses, sacred bulls, and a delightful sense of humor.

continued on page 8



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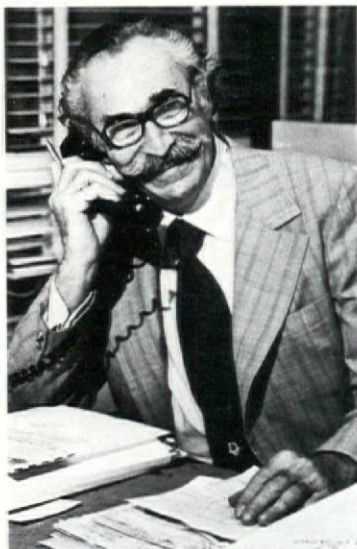


# NEWS

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**Perry Dean Partners**, the Boston architectural firm founded in 1923 and perhaps best known for its restoration of Colonial Williamsburg, has joined with **Stahl Associates**, architects for Boston's 34-floor State Street Bank and the interiors of the new Harvard Club, to form **Perry, Dean, Stahl & Rogers, Inc.**

**Samuel J. Scott** has opened a showroom of office furniture and accessories at 55 Hope Street, Providence, R.I.



Jack Soskin

**Rebecca Potter** has been named Communications Director for **The Gunlocke Co.**

**Jack Soskin**, formerly manager of **Stark Carpet Corp.**, has opened his own carpet and rug showroom in the D&D Building, 979 Third Ave., N.Y.

**Sallie White** has been named Sales Compensation and Analysis Manager for **Bigelow-Sanford, Inc.**

**Louis A. Brescel** of **Harter Corp.** has been elected chairman of the **Office Furniture Distribution Management Association.**

**James Ziegler** has been appointed Northeast Sales Manager for **Trend Carpet.**

**Michael Jacobs** has been appointed Northeast Regional Sales Manager for **Salem Carpet Mills.** Salem has also named **J. Terris Hagan** as Vice President. Hagan will head Salem's new Ringgold, Georgia, carpet mill, named the **Winston Carpet Corp.**

**Wood Specialty Products**, manufacturers of wood folding doors and partitions, has been acquired by the **Shakertown Corp.**



University of Idaho's ASID Student Chapter

**Jack Lenor Larsen, Inc.** has opened its first West Coast showroom at the Pacific Design Center, Los Angeles.

**Joseph Schwartz**, Vice President of the Health/Science Division of **Herman Miller, Inc.**, announces the appointment of **Robert Arevalo** as the division's Director of Marketing.

**Interiors International, Ltd.** has been given the National Design Council's Chairman's Award for Design Management.

**Cathy Winnan** is the new Chicago-based Regional Sales Manager for **Madison Furniture Industries.**

**Maurice Freedman** has been named principal of the planning/architecture/landscape architecture/civil engineering firm of **Sasaki Associates, Inc.**

**JG Furniture Co., Inc.** has appointed nine new full-time sales representatives.

**Amoco Fabrics Co.** announces its further entry into the carpet face yarn field with its planned production of spun and filament olefin yarns for tufted carpets.

**Mary McKenna**, formerly with **Scalamandre**, is now in charge of New York area sales for **Gretchen Bellinger Inc.**



Mary McKenna

The University of Idaho's ASID Student Chapter has initiated a long-distance guest lecture program, communicating by "telectecture" equipment with out-of-town experts. Lecturers for the coming semester include **Charles Stendig**, former President of **Stendig, Inc.**, **Bob Probst**, president of **Herman Miller, Inc.**, and **Richard Jones**, **FASID**, Editor of **RESIDENTIAL INTERIORS.**

**Jon Greenberg and Associates, Inc. (JGA)** has been cited for specialty store design by the **National Association of Store Fixture Manufacturers** and the **Institute of Store Planners.**

**Helaine Spoor, ASID**, is the new President of the Los Angeles chapter of the ASID.

**Jerome Salzman** has been elected to be the next President of the Society of American Registered Architects.

**Robert C. Shaw, IDSA**, has formed a firm in Cleveland, Ohio, to specialize in space planning, commercial interiors, product design, environmental graphics.

**Dan E. Picini** is the new Vice President and General Manager of the Industrial/Commercial Lighting Division of **GTE Sylvania, Inc.**

**Wes Collins**, newly appointed President of **Broyhill Industries**, the world's largest privately owned furniture manufacturing company, will be keynote speaker at the National Wholesale Furniture Association's annual meeting, May 15-19, at Marco Island, Fla. **George Plimpton** will speak at the association's Spring Market Banquet, April 15, in High Point.

The French government has initiated a new annual Grand Prize for Architecture. Its first recipient is **Roger Taillibert**, architect for Paris' Parc des Princes and Montreal's Olympic Stadium.



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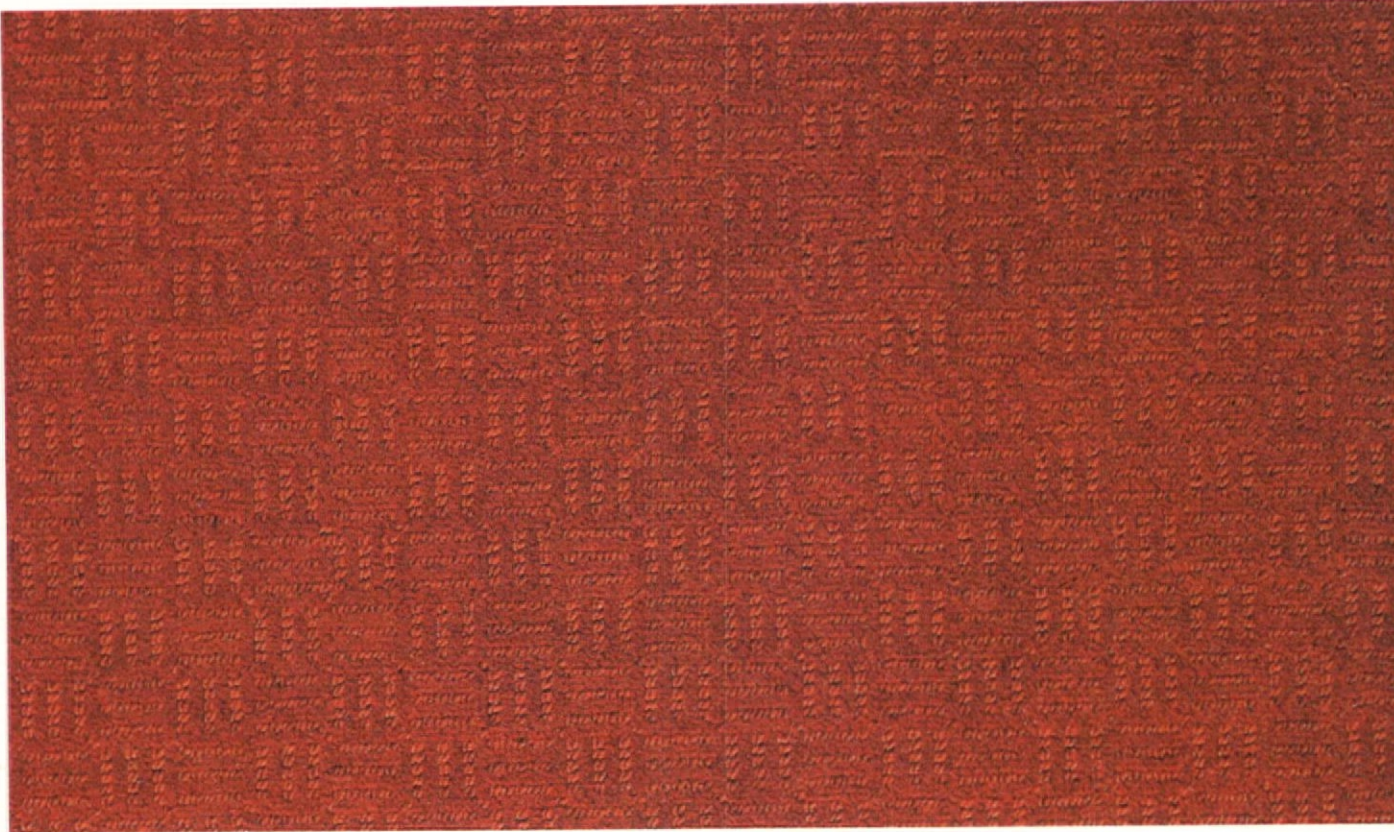
*La Princesse* is an intriguing design with a mysterious aura created by the free watercolor technique which was used to depict the lovely princess and her court. Five panels in unusual colorways . . . 3 on paper; 4 on vinyl.

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lobby, a restaurant, a retail shop or the corridors and lobby of a low-rise apartment house.

For one of the patterns in the collection no minimums are required at all. Called "Architeturale," this small-scale basket-weave design is available as an in-stock running line. Any size order will be taken. Typically Karastan, Architeturale is Kara-loc woven with a dense face of 100% Antron nylon, the advanced soil-hiding fiber, plus static-control yarns.



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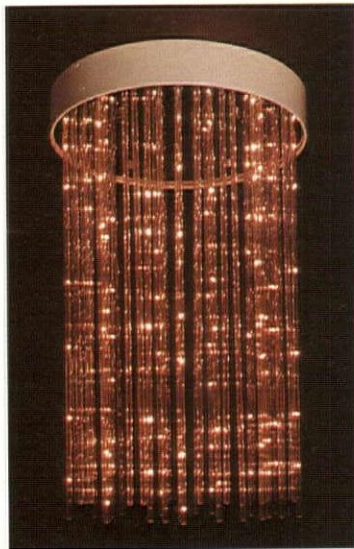
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# MARKET

## *Lighting Unlimited: tripping the light fantastic*



Interior of Lighting Unlimited's showroom is a well appointed laboratory for new ideas in lighting. Shown in detail is a special application of Neo-Ray's "Neolights" system, a chandelier showing lamps in clear Lexan® tubes.

The shop at 12 East 36th Street in New York City looks innocent enough from the sidewalk up to its second floor entrance. Open the door, however, and you trip the light fantastic. Lighting Unlimited, the principal showroom for Neo-Ray Products, Inc. and a representative for such well known names in lighting products as Columbia Lighting, Emco, Exide, Kim Lighting, Marco, McPhilben, Omega, Puritan, Sylvania Indoor/Outdoor, Spero Lighting, and United Lighting and Ceiling, has redesigned its facility to be a handsome, versatile showroom and lighting laboratory for the design community.

Not only are the 2' x 2' gridded ceilings fitted with a dazzling variety of standard and specialty fixtures in typical and novel installations. Vistors are immediately drawn to unusual lighting details on the walls and floor of the space. For here is a deliberate challenge to the designer to see lighting as a creative force.

Such thinking is certainly not new to Neo-Ray, the lighting products manufacturer associated with Lighting Unlimited. For some 50 years this concern has pioneered in the design and development of specialty fixtures and effects used to accent more traditional lighting schemes. Although they have always maintained their expertise in standard uniform lighting distribution techniques, Neo-Ray's design engineers have concentrated their efforts on innovative lighting technology. Their work has resulted in such fixtures as the "Trilogy" family of illuminated ceiling systems including some 17 unique configurations, the "Neolights" system of low energy lamps in clear Lexan® tubes that can be suspended from ceilings, contoured on walls, and even set in floors, and the "3579" group of indoor/outdoor standard security fixtures, linear ceiling systems, large illuminated skylights, and lay-in fixtures.

To emphasize its dedication to service for the trade, Lighting Unlimited offers the talents of such creative engineers as William Warren, Scott Maltz, and Peter Monte to help solve customers' problems. In addition, its sales literature is oriented toward market needs with text and illustrations tailored to architectural parameters like space, materials, energy, and detailing. It is little surprise that design school courses in lighting and local meetings of the Illuminating Engineering Society are conducted here. "We want to alert the designer to the technical and aesthetic potential of lighting," says Mitchell Conn of the Neo-Ray staff. As the Lighting Unlimited showroom amply demonstrates, the best designs only take form when properly illuminated. Let there be light!

circle 200

continued on page 14







Fabric courtesy of Raintree Designs, N.Y., N.Y.

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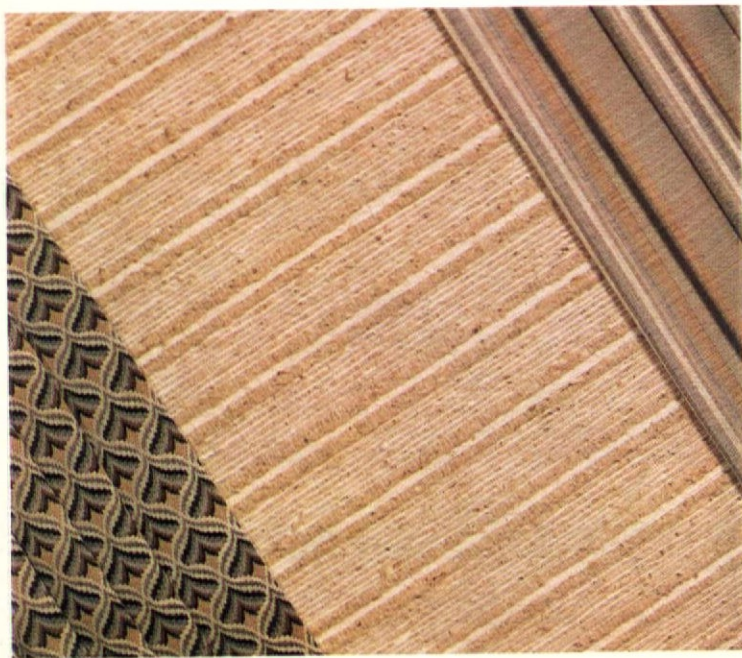
# MARKET

continued from page 12

*Fabric textures and prints make architectural statements*

## F. Schumacher & Company

Two fabrics at right: New collections frequently introduced by this firm each year keep designers' interest astir and the traffic terrific throughout all Schumacher showrooms. Among new designs brought out early in 1977 are two groups printed on 100% cotton—practical and perfect for any number of contract installations. "Biscay," *top photo*, is a stylized ribbon geometric design, 54 in. wide, in seven colorways. Cocoa is predominant color shown. The second illustration at right is "Otago," a 54 in. all-cotton print. Its 18th-century Edo pattern was taken from an inkstone box. It is shown in apricot, one of five colorways. Both lines of fabrics have complementary wallpapers. *circle 201*



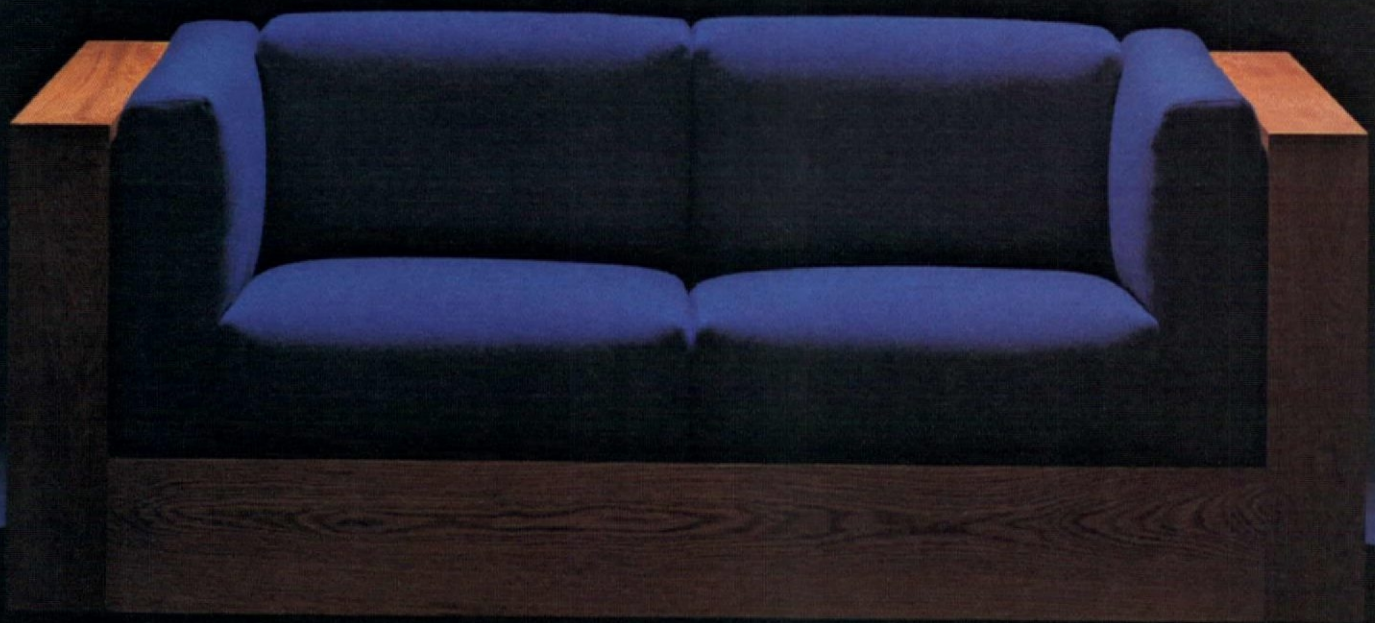
## Stroheim & Romann

*Left:* The many blossoms in S & R's Spring collection banished all recollection of a frigid winter. In the new introductions was a liberal selection of sturdy fabrics ideal for contract use—natural shades predominating. Three are shown in the photo: "Rimini," an arrowhead flame-stitch pattern in four colorways from a group made in Italy, *lower left in photo*. The fabric comes in 54 in. width, of 60% cotton and 40% spun rayon. Brown and cedar is the colorway illustrated. The fabric in

the center is woven of heavy natural fibers in combination with husky textured Indian weaving. Called "Bombay," it is one of seven different weaves, most of them 100% cotton; others a combination of silk and cotton. Width is 54 in. and the shadings range a neutral scale of white through darker sand colors. "Yunnan," *upper right in photo*, is a 100% spun rayon satin with a stripe ground, accented by a deeper colored stripe. This fabric comes in a 54 in. width also, and in six colorways. A silver and cafe color is shown. *circle 202*

continued on page 18





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## Westnofa-U.S.A.

The Norwegian manufacturing collaborative, Westnofa U.S.A., offers Ingmar Relling Nil's Element bent wood seating group. Element literally progresses from simple stool to standard chair with back, to laboratory stool, to bar height stool with vinyl protected stretcher. Frame is laminated beech in natural, teak, or walnut finish. Upholstery available in wide range of durable, colorful fabrics.

circle 210

## Brayton International

Graceful, effortless lines in steel and leather mark the Berlin chair from the Walter K. Collection of Brayton International. Brayton manufactures this European design in the U.S.

circle 211

## Marden Mfg.

What has new design detailing inside and out, casters, tight seat construction with welt edge, and either seam-tufted or plain treated back? Answer: Marden Mfg.'s No. 32-83 barrel chair, a classic reissued for commercial use. The profile is kept low so the chair does not obstruct views.

circle 212

## Stylex

The Plush Series of office chairs is available in five different models from Stylex Inc. Featuring buttonless tufted upholstery, foam backs and seats, padded armrests, oval chrome frames, and five-bladed bases, they carry a 12-year guarantee of frames, 2-year guarantee on upholstery.

circle 213

continued on page 30



# NAME THE SLIMMEST WINDOW BLIND IN THE WORLD.

**Flexalum Décor Blinds. Top to bottom, the world's slimmest. The head rail — just 1" deep to allow for free traverse of curtains and draperies. Flexalum. With the industry's only fully-closed, double-lock-seamed bottom rail. The only spring-tempered louvers. And available in 50 of today's most popular colors, including many House & Garden selections. Delivery? In just about 10 working days because we have 50 regional assembly points. Flexalum from Hunter Douglas, the \$400-million company that created the first aluminum blind.**

# WRONG. IT'S FLEXALUM.<sup>®</sup>

Hunter Douglas Inc., 20 Campus Road, Totowa, New Jersey 07512

circle 13 on reader service card



EDWARD FIELDS  
SATIN FINISH  
PURE WOOL  
SOLID COLOR  
CUSTOM CARPET  
MUST BE SEEN  
AND FELT  
TO BE  
APPRECIATED

VISIT AN **EDWARD FIELDS** SHOWROOM

WOOL, IN A CLASS BY ITSELF



PURE WOOL PILE

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

circle 14 on reader service card



# NAME THE FASTEST WINDOW BLIND IN THE WORLD.

**Fast delivery? The fastest!**  
Just about 10 working days with  
Flexalum Décor Blinds. Because of  
our network of 50 assembly points  
— more than five times the number  
of our leading competitor! And  
Flexalum gives you a superior  
blind. From top to bottom, the  
world's slimmest blind. With the  
only head rail that's just 1" deep.  
The only spring-tempered louvers.  
The only fully-closed, double-  
lock-seamed bottom rail. Flexalum  
from Hunter Douglas, the \$400-  
million company that created the  
first aluminum blind.

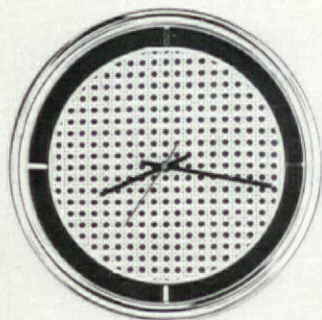
# WRONG. IT'S FLEXALUM.<sup>®</sup>

Hunter Douglas Inc., 20 Campus Road, Totowa, New Jersey 07512

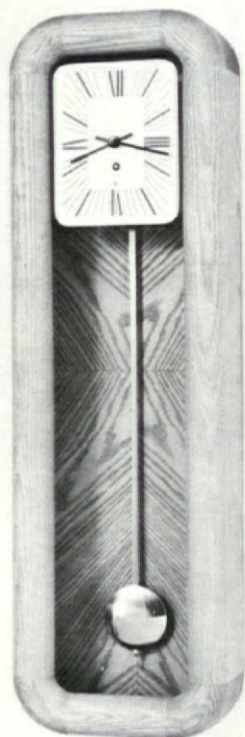
circle 15 on reader service card



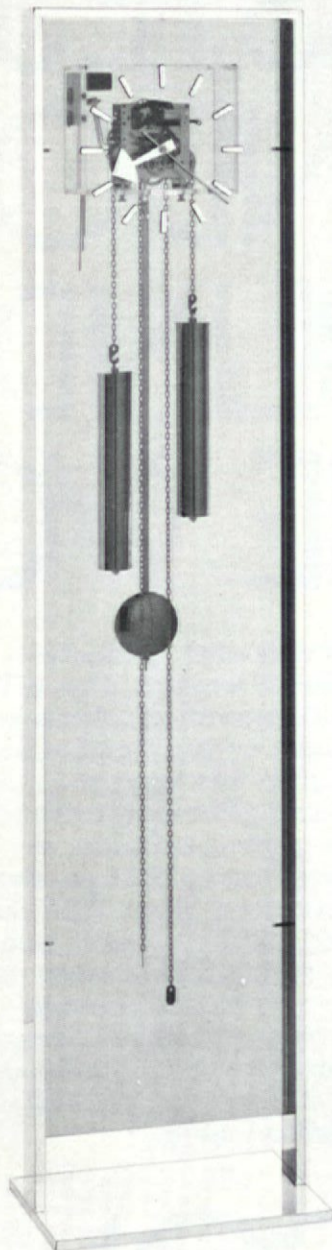
# Time ahead of its time.



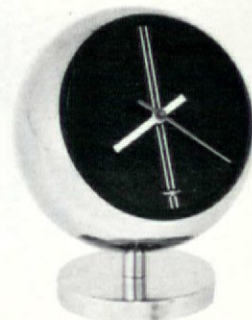
Round time number 615,  
for your wall.



Long time number 612,  
for your wall.



Standing time number 678,  
for your floor.



Ball time number 608,  
for your desk.



Square time number 610,  
for your wall.



Round time number 611,  
for your wall.

A Howard Miller clock is much more than a timepiece. It's a decorating statement. An example of modern design excellence that has earned one of them a place in the Museum of Modern Art.

The Howard Miller design standard circle 16 on reader service card

is evident in our residential clock collection, our institutional collection, and our classic George Nelson bubble lamp group.

Stay ahead of the time. See all the Howard Miller collections in America's most complete clock showrooms.

Open five days a week in Chicago, Dallas, New York and San Francisco. Or write us, Dept. 30, for brochures.

  
**Howard Miller Clock Co.**  
Zeeland, Michigan 49464



# NAME THE LARGEST COMPANY IN WINDOW BLINDS IN THE WORLD.

Hunter Douglas. With over \$400 million in annual sales... over 6000 people worldwide. In business over 60 years. The only totally-integrated company in the industry that alloys and casts its own aluminum, grinds its own pigments, designs and manufactures its own assembly machinery. Hunter Douglas, the company that created the first aluminum blind now brings you today's fashionable Flexalum Decor Blinds — top to bottom, the world's slimmest blinds. With the only head rail that's just 1" deep. The only spring-tempered louvers. And with over 50 local assembly points to give you the fastest delivery — just about 10 working days.

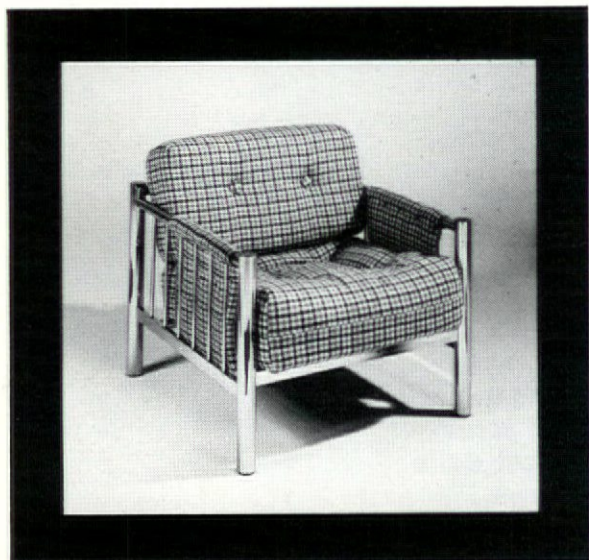
# WRONG. IT'S HUNTER DOUGLAS.

MAKER OF FLEXALUM®

Hunter Douglas Inc., 20 Campus Road, Totowa, New Jersey 07512

circle 17 on reader service card





Exposed frame furniture is just one of many types of furniture where Perma-Mesh Springs are now being used. Write today for samples for your new designs.

## Perma-Mesh<sup>®</sup> a versatile seat spring for all-around use!

Perma-Mesh<sup>®</sup> is a quality spring so flexible it's adaptable for chairs, sofas, family room furniture and many types of heavy duty use contract furniture. Helical suspension provides exact firmness for your needs. Closely spaced wires assure complete spring support.

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2300 N. Merced, S. El Monte, Ca. 91733 (213) 575-1015

circle 18 on reader service card



# For improved flammability performance, without sacrificing design, specify furniture with VONAR interliner.



In response to increasing demands for improved flammability performance in upholstered furniture, Du Pont developed the VONAR\* family of interliners. In limited ignition situations, properly used VONAR interliners can reduce the likelihood of ignition of furniture as a unit. Should ignition occur, VONAR can reduce the furniture burning rate.

VONAR can be used with a variety of fabrics and furniture constructions with little or no effect on comfort, aesthetics or hand. Best of all, VONAR can be added to many furniture styles at a modest increase in cost.

## Why insist on VONAR?

Authentic VONAR interliner is made only by licensed interliner manufacturers according to Du Pont's rigid specifications for VONAR formulation and physical properties.

Du Pont is committed to protecting you and your customer against imitation interliners by regularly testing samples from licensees for proper formulation, specified thickness, physical properties, and restricting use of the VONAR trademark to those who meet Du Pont specifications.

Ask for VONAR. Make certain you use—and your client gets—authentic VONAR interliner. For more information, use the coupon below, or write: Du Pont Company, Room 35581C, Wilmington, DE 19898.

\*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 the interliners.

circle 19 on reader service card



Mail to: Du Pont Company, Room 35581C, Wilmington, DE 19898

Please send me:  further technical data and test results  
 a list of furniture manufacturers using VONAR  
 a list of licensed manufacturers of VONAR

Name \_\_\_\_\_ Phone \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

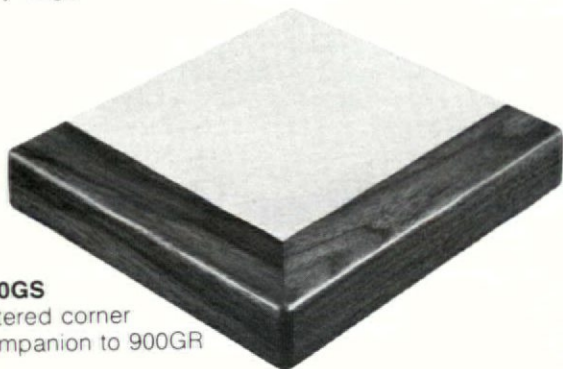
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



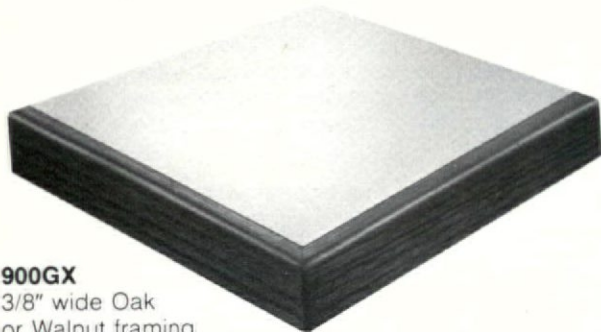
**Just Some**  
of our Laminated Plastic  
Top designs



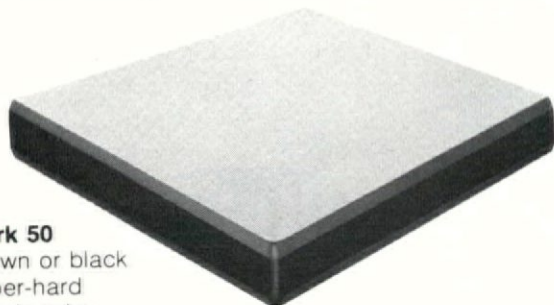
**900GR**  
Oak or Walnut  
inlay edge



**900GS**  
Mitered corner  
companion to 900GR



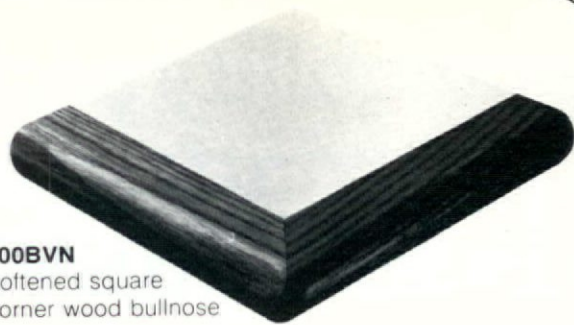
**900GX**  
3/8" wide Oak  
or Walnut framing



**Mark 50**  
Brown or black  
super-hard  
plastic edge



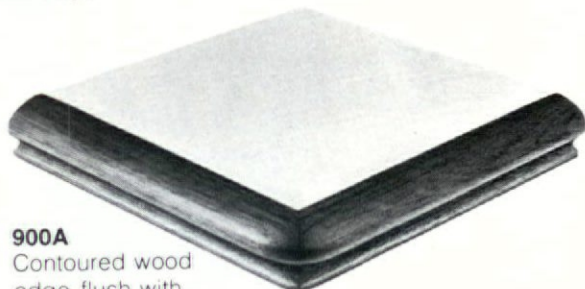
**9A**  
Oak or Walnut  
shaped edge



**900BVN**  
Softened square  
corner wood bullnose



**900BVNR**  
Complete bullnose  
wood edge



**900A**  
Contoured wood  
edge flush with  
laminate



**3000**  
Impact absorption  
vinyl edge



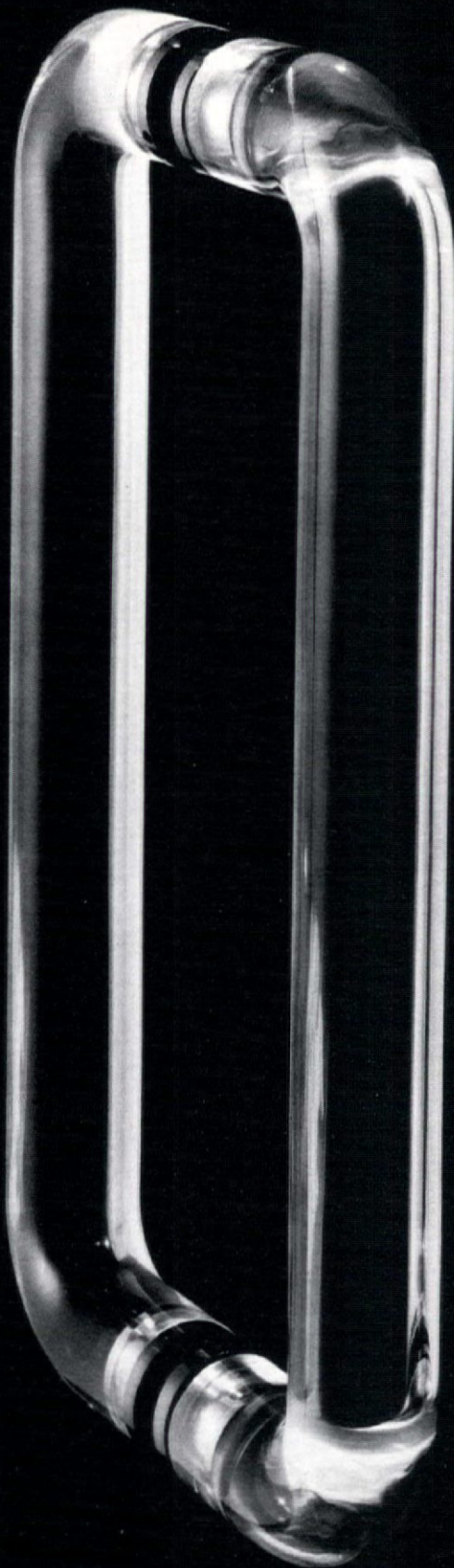
**6000**  
Square corner  
self edge

Complete product line catalog available upon written request. Includes information about our solid wood tops, pedestal bases and conference tables.

**Ji** JOHNSON INDUSTRIES, INC.  
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Doorpulls in clear acrylic and beautiful acrylic colors have a sparkling clean, durable surface that is ideal for commercial installations. The transparent doorpulls beautifully compliment either glass, metal or wood doors. The vivid colors, including white, are solid throughout and will not fade or age. An innovative back-to-back mounting system offers secure easy installation.

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S.O.P.

Since 1881, the Standard Operating Procedure at R-Way has been to build the finest furniture possible. Styling and faultless craftsmanship are blended to create distinctive pieces that will enhance any office. The choicest woods, perfectly matched veneers and flawless finishes are combined to make R-Way a preferred source in the office furniture field. R-Way also produces a complete line of chairs, settees and occasional pieces to complement all desk styles.

For additional information or your dealer's name, write or call R-Way Furniture, 740 South Commerce, Sheboygan, Wisconsin 53081. Phone (414) 457-4833.

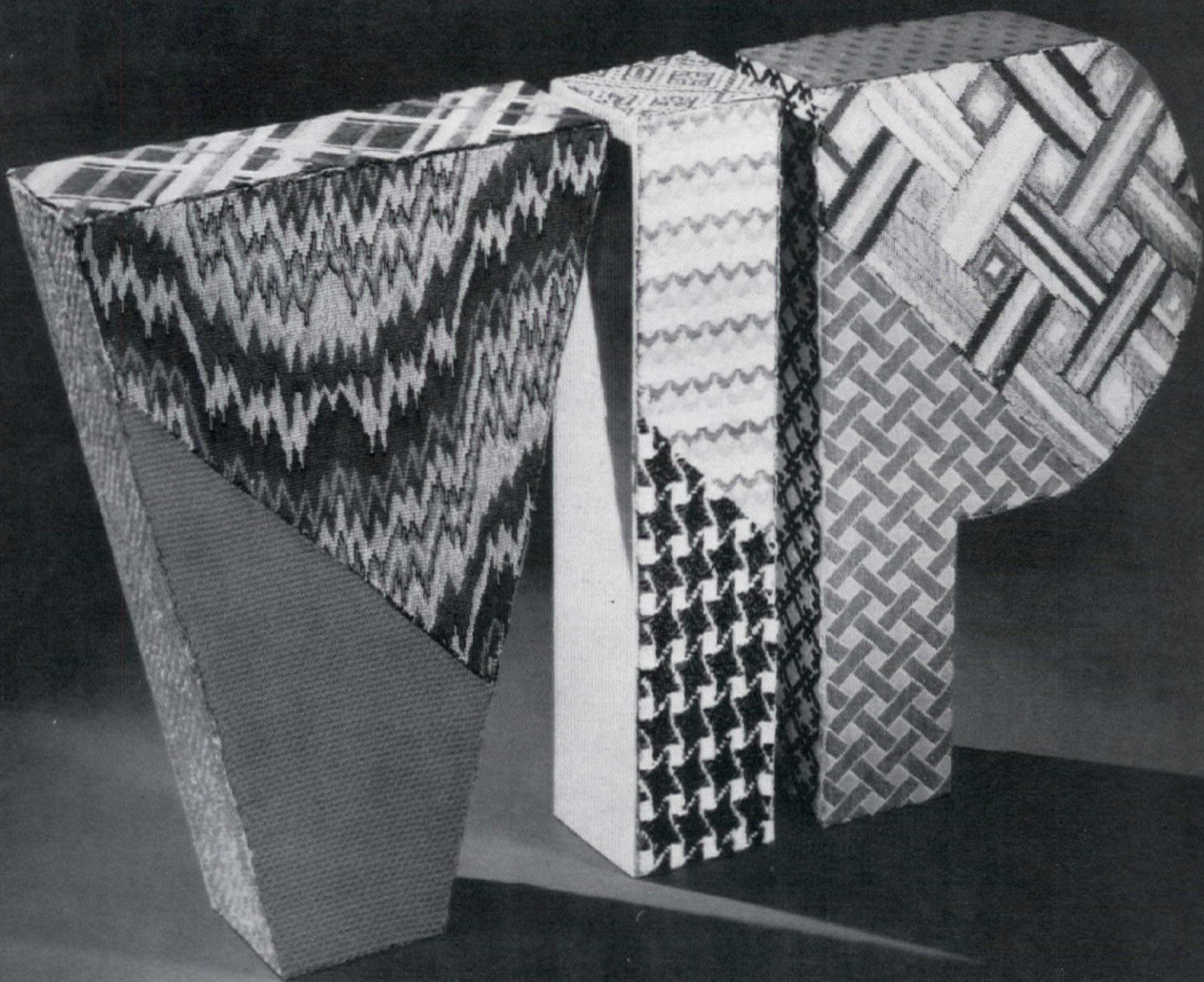
R-WAY



Showrooms: New York, Chicago, San Francisco, Dallas, Atlanta, and Minneapolis

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## The V.I.P. Collection

We've expanded our V.I.P. contract line with many new and exciting patterns to give you greater flexibility in design. For a warm, imaginative and functional ambiance, we suggest you consider the V.I.P. Collection. For samples and information, please call Sylvester Sammartine, Vice-President.

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circle 23 on reader service card



# MARKET

continued from page 18



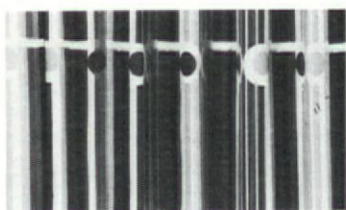
*Cataline Garden by Environmental Graphics*

## Environmental Graphics

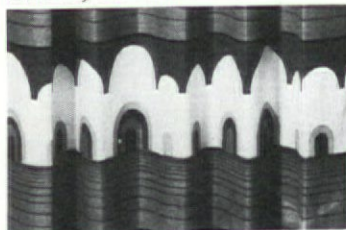
Forests, oceans, castles, and cattle herds are among the many wall coverings available from Environmental Graphics/Div. of Pandora Productions, Inc. Consisting of two-, four-, eight-, or 12-panel sets of designs on strippable latex-impregnated paper or strippable polypropylene non-watering absorbing substrate finished with scrubbable modified acrylic top coat, these images provide designers a wide variety of images. *circle 203*

## Ben Rose

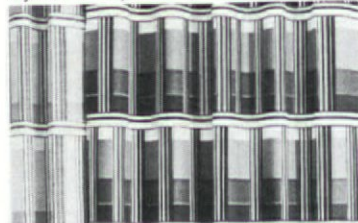
The Grecian Group is a new collection of printed fabrics and wall coverings designed by Ben Rose with colorways by Helen Stern. Shown here: Ionic I, 36" repeat, 3 print colors; Mykonos I, 36" repeat, 3 print colors; and Olympia, 36" repeat, 4 print colors. Fabrics are inherently flame retardant Verels and Fiberglas. *circle 204*



*Ionic I by Ben Rose*



*Mykonos I by Ben Rose*



*Olympia by Ben Rose*

## Brunschwig & Fils

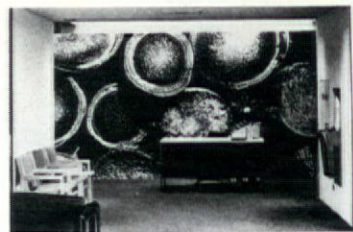
Two impeccable fabrics tailored in 100 percent wool and woven in Ireland are now available here from Brunschwig & Fils, Inc. Marlow is a herringbone pattern available in five colorways: beige, tan, grey-brown, brown, and grey. MacGuire is a stylized lattice weave pattern in four colorways: beige, tan, brown, and grey. Both are 52" wide, mothproofed, and sheared. *circle 205*



*Marlow and MacGuire by Brunschwig*

## Rick Photographic Art Ltd.

When is a wall not a wall? When it becomes a highway rushing to meet you, a grove of palm trees swaying in an imperceptible breeze, or perhaps a stack of sugar cane stalks about to tumble. For this can happen when designers retain the services of Rick Golt/Photographic Art Ltd. to create thematic graphics in black and white or color photography as major interior design elements. Golt can fill a frame or an entire wall. In close collaboration with designers, he interprets project motifs with his own photography, working in any medium (e.g., canvas, photographic paper, acrylic sheet), to any size, and with any color swatches provided. Clients range from private homeowners to giant hotels. *circle 206*



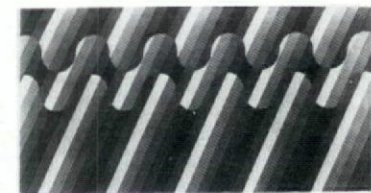
*Sugar cane by Rick Golt*

## Zab Design

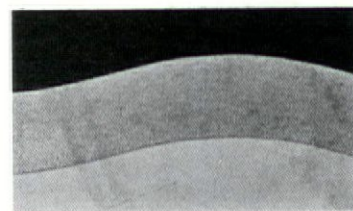
Helen and Ken Abson, Australian architects, have created the Zab Design range of printed cotton fabrics in bold bright colors for upholstery, commercial displays, partition screen systems, curtains, blinds, cushions, bedspreads, and quilts. These large scale architectural patterns are printed by Kanebo, Ltd. of Japan and marketed in the U.S. by International Printworks, Inc. *circle 207*

## S.M. Hexter

For Spring 1977 comes S.M. Hexter's Scintilla, a 54" wide 100 percent cotton print with a 12 1/2" repeat. Its crisp diagonal design is available in six colorways. *circle 208*



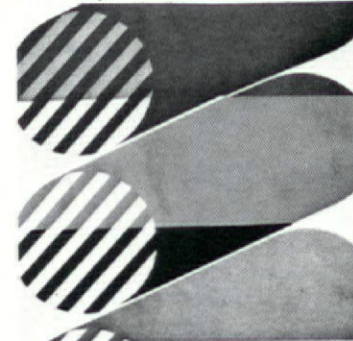
*Scintilla by S.M. Hexter*



*Undulations by Zab*



*Circles by Zab*



*Cylinders by Zab*



*Stripes by Zab*



Trident: An unprecedented line of executive casegoods. The second statement in our Masterworks group, Trident introduces faceted triangular legs, corner detailing and flush bases in mirror

chrome finishes. These restrained but contemporary applications of polished metal highlight the timeless elegance of the finest hardwoods: American black walnut or American white oak.

Precise scaling, explicit lines, a variety of options and a selection of hand rubbed finishes reflect our enviable standard for superior craftsmanship. Designed by Warren Snod-

grass. Available in cube desks, high profile desks, table desks, credenzas, tables and filing cabinets.

Modern Mode Incorporated  
Oakland, California  
circle 24 on reader service card

TRIDENT

MODERN MODE INC





# MARKET

continued from page 30

## *Hauserman on the move: a New York showroom and an office system in lights*



The company that dedicates its commercial and educational furnishings systems to changing interior spaces for changing human needs has come to the city that never sits still—in the new Hauserman Demonstration Center at 489 5th Avenue, New York. Here, as in Demonstration Centers in Cleveland, Chicago, San Francisco, Dallas, and Toronto, architects, interior designers, and space planners can see Hauserman systems products in action. As in other Demonstration Centers, the latest one will also serve to train company personnel.

Setting up a showroom anywhere is demanding enough, but this pales before a directive given Earl F. Hauserman, general marketing manager for Hauserman, in May 1975. He was instructed to "Create correct, efficient lighting for flexible offices," in time for NEOCON 8 and for production by September 1976. That deadline was missed, as designers may know. But the solution Hauserman now offers is no overnight stand.

Hauserman Amblite® and Hauserman Tasklite® are ambient and task lighting fixtures specifically designed to broaden the capability of the company's office systems. Amblites are hexagonal-shaped fixtures, 250-watt metal halide HID lamps set in metal housings, that can be mounted on low and high screens, wall mounted, set up as a freestanding kiosk, or joined to screens as a kiosk. Tasklites are rectangular

fixtures, available in 30" and 44" lengths to coordinate with 32" and 46" partial height screens, that can be hung on vertical slotted tracks, installed under wall hung components, and used with a freestanding desk top base on work surfaces.

They conclude a careful study undertaken by Hauserman in a consortium with ISD, BSD, and BOSTI to write lighting performance specifications to comply with General Services Administration guidelines of 70/30/10 footcandles for work surface, floor, and corridors. The solution was to be a tool for management in open or closed planning. It was to be flexible and compatible with other Hauserman product variables, economically sound, technically sound, and sensitive to human factors.

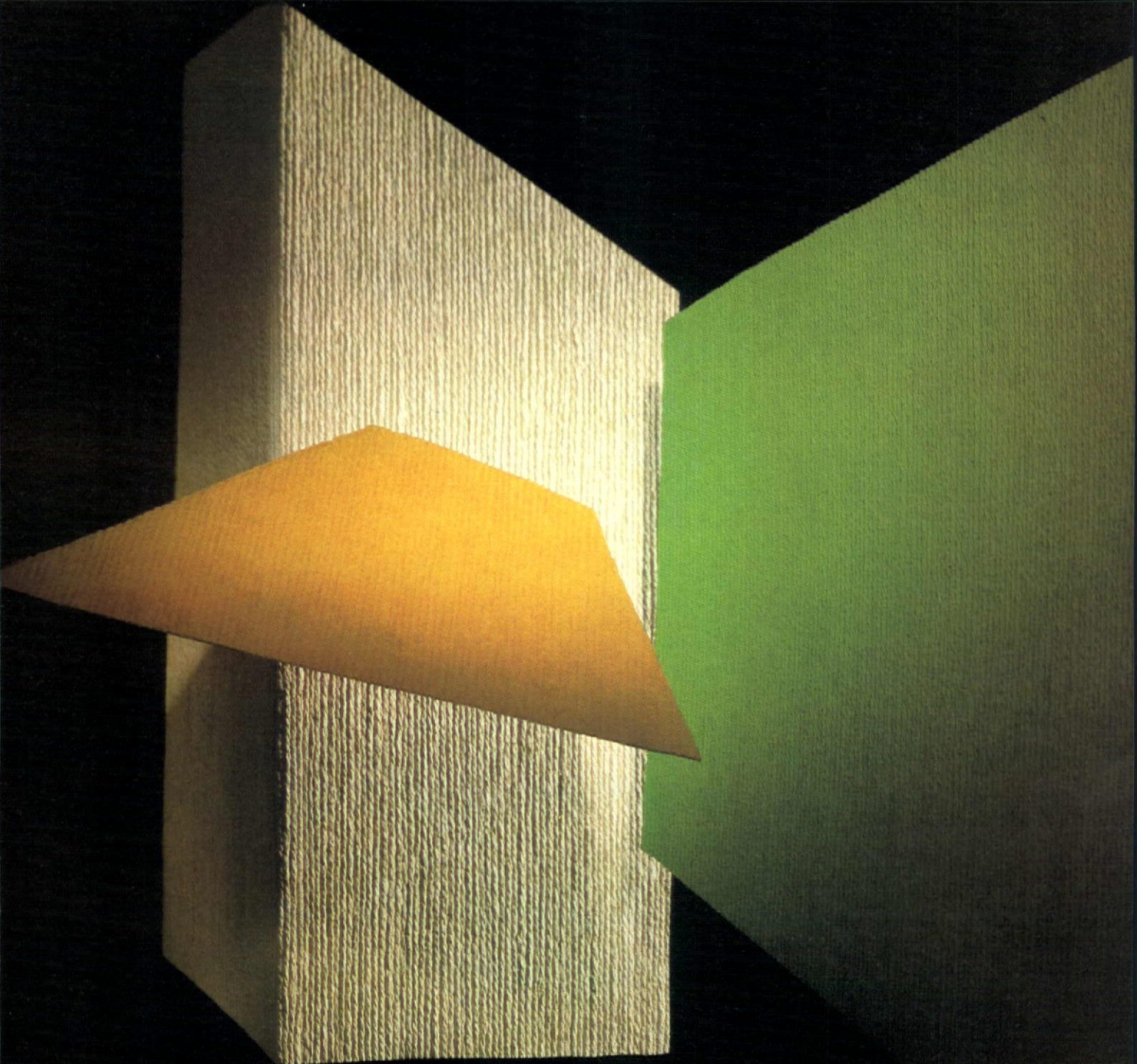
In tandem, Hauserman's fixtures create a visual environment of approximately 10-30 footcandles for ambient lighting and 70-100 footcandles for task lighting. Amblite is interesting in that it recovers some four percent "lost" light, which is sent down to floor or work surface, while the remainder bounces up and off the ceiling; there is also a 32-watt circular fluorescent lamp at the base of the kiosk for corridor illumination. Tasklite fixture lensing depends on installation; a fluted prismatic lens over a 20-30-watt fluorescent lamp is used for screen mounting, and a parabolic shielding louver is placed over a 30-watt fluorescent lamp in desk top models.

Hauserman, its lighting engineer, Carl Sexton (formerly with Lightolier), interior design chief, Luc Pagnier (who designed the New York showroom), and product designer, Justin Maguire feel understandably proud of their achievement. Recent press demonstrations appear to support the company's original performance goals. "We're trying to make the greatest economic impact on an office facility," says Donald Meckstroth, president of E.F. Hauserman. "When you realize that a building represents only eight percent of a facility's total life cost, improving the lighting has significant impact. By adding value to Hauserman office systems, we enhance the value of the people who use them." A bargain at that.

circle 214

*Entrance to Hauserman showroom in New York  
Amblite kiosk and desk top Tasklite by Hauserman  
Screen Amblite and wall hung Tasklite by Hauserman*






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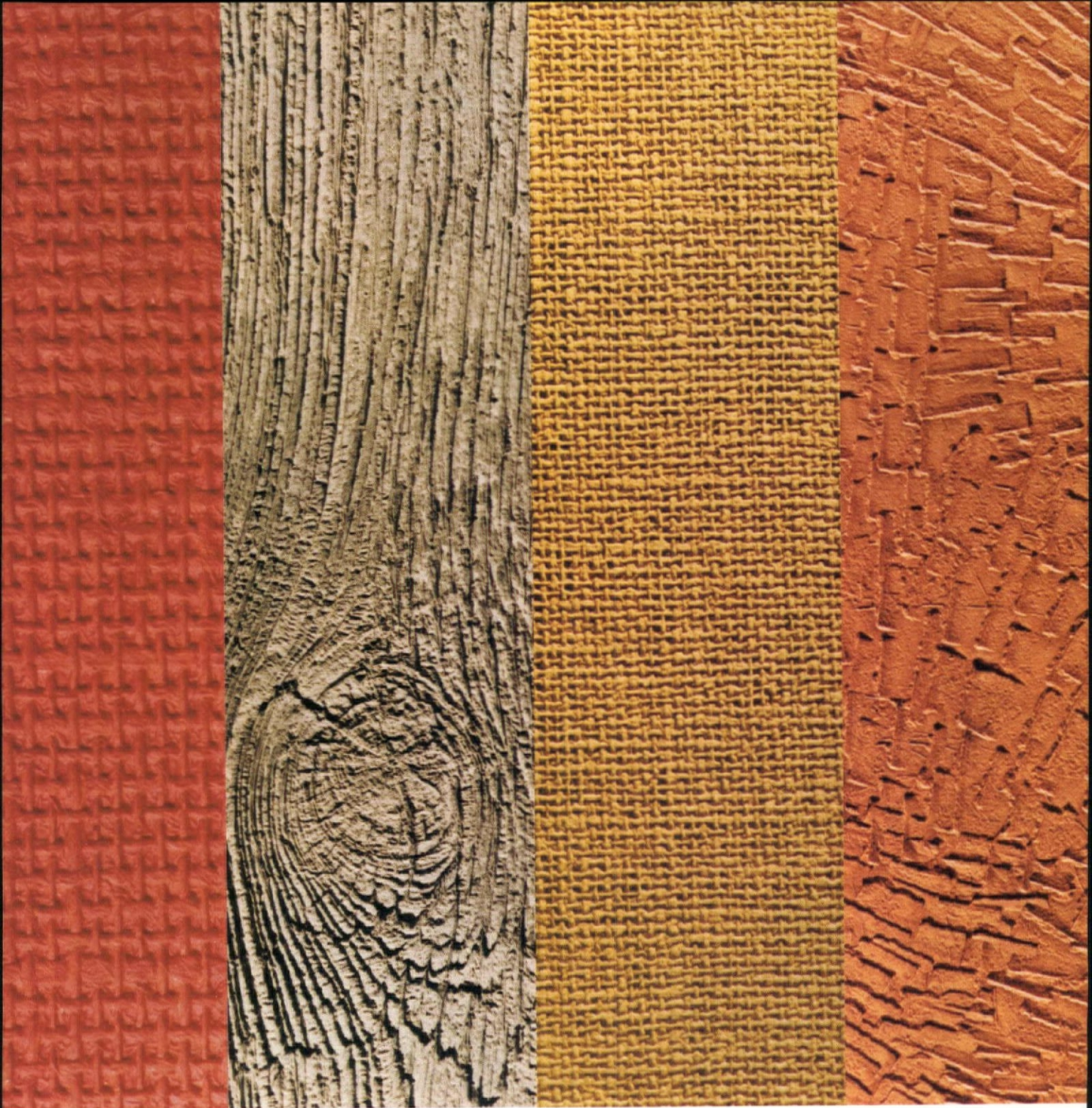


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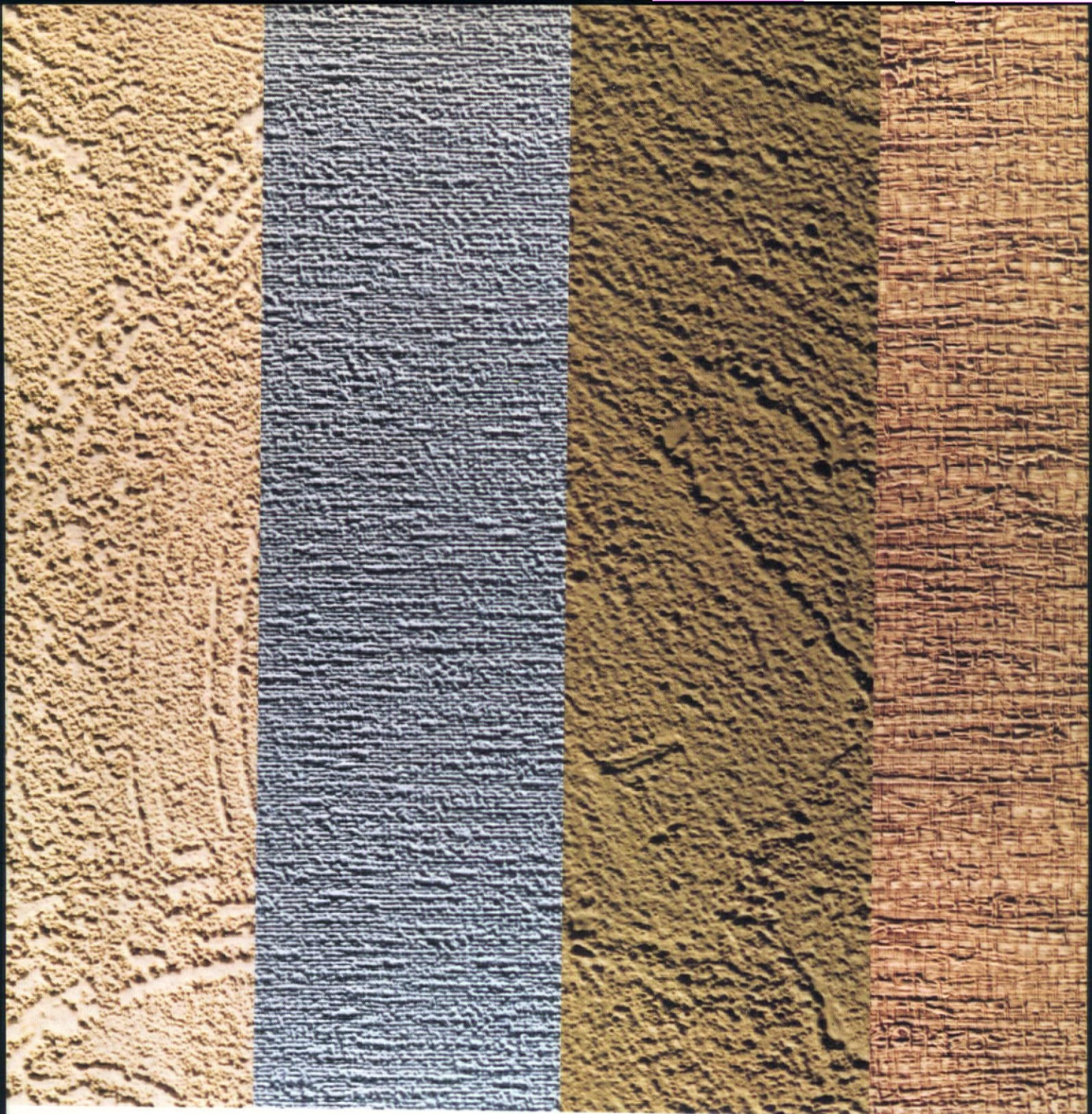




**And you thought that  
B.F. Goodrich  
only made whitewalls.**

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But we can make red walls, green walls, or gold walls. Barnboard walls. And grasscloth walls. Walls that have a look of leather. Full rich vinyl textured walls of all kinds.

And the B.F. Goodrich name is your assurance that they're quality vinyl wallcoverings. The very best we can manufacture.

Each pattern and design stands out because we've added a bit more to the textures. They're thick. Deep.

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9

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#### A NEW INTERNATIONAL DIMENSION.

NEOCON's 9th Annual exhibition will bring together the world's leading architects, designers, space planners, contract furnishings dealers and consumers for three days of thought-provoking seminars, social events and new product displays. Join them in Chicago, as The Merchandise Mart presents the largest exposition of contract resources ever assembled. This year, NEOCON will be augmented by an exciting international exposition of contract products, in the new Expocenter, directly adjacent to The Mart.

#### THE MOST EXTENSIVE NEOCON.

The all-new ninth floor of The Mart will add more than five acres of contract showrooms to the existing 3 million square feet of permanent contract furnishings displays. Every new product and design concept important to today's interior environment will be attractively exhibited at NEOCON 9.

#### THE MOST IMPRESSIVE NEOCON PROGRAM.

To highlight our keynote session, NEOCON 9 proudly presents the two co-founders of the prestigious Club of Rome, Dr. Aurelio Peccei of Rome and Dr. Alexander King of Paris. The renowned government advisors and futurologists will present an overview of the global conditions affecting the interiors professional of the future. Other educational sessions will address such vital issues as energy conservation, lighting, product performance testing and carpet flammability.

Take part in this super-charged exchange of ideas. Be better prepared to design and specify tomorrow's interior.

Be in Chicago when the International Congress on Interior Environment convenes at The Merchandise Mart. June 22, 23 and 24.

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Low-cost travel packages including air fare, hotel (3-nites, double occupancy) and ground transportation, for as little as \$119 from Detroit; \$137 from Minneapolis; and \$188 from New York. Similar packages are available from your city. Call our Hotel Bureau toll free 800/621-3902. In Illinois, call collect 312/527-4141. Or check here  if you want travel information mailed to you.

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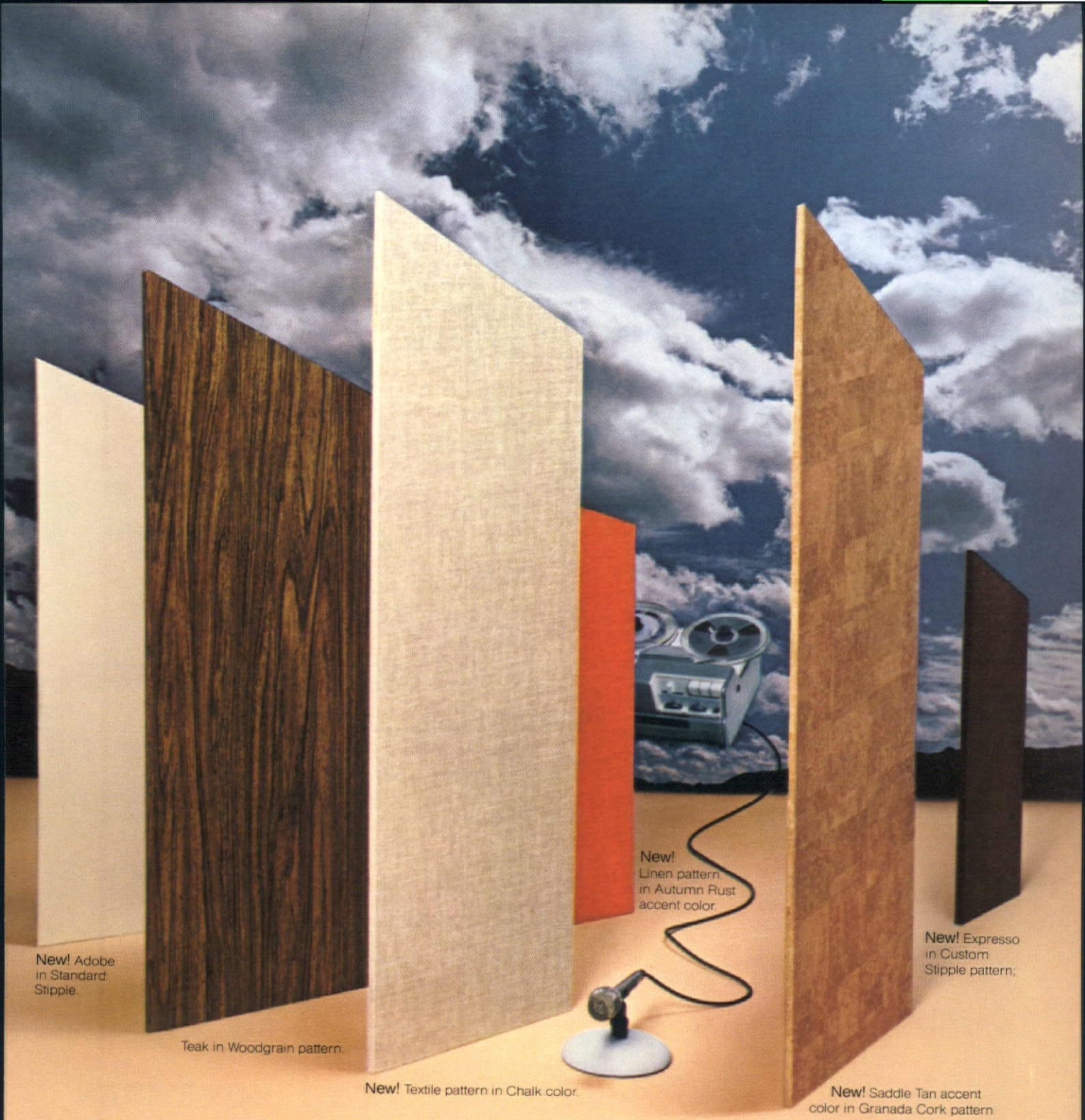
I plan to attend NEOCON 9.  
Please send a catalog of seminars and reservation forms.

147

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accent color.

New! Expresso  
in Custom  
Stipple pattern;

New! Saddle Tan accent  
color in Granada Cork pattern.

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## DATES

### APRIL

April 17-20  
**Environmental Design Research Association, Annual Conference,**  
Urbana-Champaign, Illinois.

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

April 25-27  
**IALD Lighting Seminars,**  
Waldorf Astoria, New York, N.Y.

### MAY

May 5-6  
**Institute on Hospital Interior Space Design**  
American Hospital Association Headquarters, Chicago, Ill.

May 9-12  
**24th ASME Design Engineering Conference and Show,**  
McCormick Place, Chicago.

May 11-15  
**Scandinavian Furniture Fair, 1977,**  
Bella Center, Copenhagen, Denmark.

May 14-17  
**10th INTERZUM 1977,**  
Accessory equipment and materials for furniture production and interior decoration, Cologne, Germany.

May 15-19  
**NFPA's 81st Annual Meeting and Exhibit,**  
Washington Hilton, Washington, D. C.

May 18-20  
**INDA Ninth Annual Meeting,**  
Hotel Bonaventure, Montreal, Quebec

May 27-29  
**Fourth Annual Aspen Energy Forum, 1977,**  
Solar Architecture is theme. Aspen Institute, Aspen, Colo.

### JUNE

Jun 5-9  
**AIA Convention,**  
San Diego, California.

June 12-17  
**Shop Talk,**  
International Design Conference in Aspen, Aspen, Colo.

June 22-24  
**NEOCON 77,**  
Merchandise Mart, Chicago

Jun 26-29  
**1977 June Market Days,**  
New York Furniture Exchange, NYC.

### JULY

Jul 17-21  
**Atlanta Floorcovering Market,**  
Atlanta Mart, Georgia.

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

### AUGUST

Aug 28-Sept 1  
**1977 Annual IES Technical Conference,**  
Waldorf-Astoria Hotel, NYC.

### SEPTEMBER

Sept 1-11  
**Interport 77,**  
Leningrad, U.S.S.R.

Sept 2-6  
**Japan Design Engineering Show and Conference,**  
Harumi Exposition Center, Tokyo.

### OCTOBER

Oct 8-16  
**S.A.I.E.—International Exhibition of Building Industrialization,**  
Bologna, Italy

October 20-28  
**Fall Southern Furniture Market,**  
High Point, N.C.

### NOVEMBER

Nov 1-10  
**Barcelona International Trade Fair,**  
Barcelona, Spain.

Nov 8-10  
**1977 International Interior Design Show,**  
Automotive Building, Exhibition Place, Toronto.

### DECEMBER

Dec 7-15  
**Sovexpo 77,**  
Sololniki Park, Moscow.



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# MARKET / CONTRACT CARPETS

*1977 Winter Carpet Markets produced an abundance of new designs, textures, new yarn processes . . .*

January's Big Freeze in the eastern two-thirds of the nation, and the attendant fuel shortage, pinched the Dalton, Georgia area where 60% of the carpet industry is located. But by mid-February those mills which fell behind in production were making up for it by operating around the clock, seven days a week.

Otherwise, the forecast for 1977 is optimistic for continued recovery of the carpet industry, with a 12% increase in square yards shipped projected for this year over 1976. Non-residential construction is expected to rise 5%. The contract replacement market will continue to account for a large part of carpet sales. Oil-rich nations are predicted to be large purchasers of soft floor coverings over the next few years. And in round figures, Robert Crawford, president of the Dan River floor covering division, figures there is about \$63.5-million worth of carpet sold every week, wholesale—double that for retail!

Attendance at the winter markets was higher, and price seemed not to be a major concern among retailers, despite recent price hikes by fiber producers and some mills.

#### **Design trends**

The new soft and subtle look with 10-denier fibers for residential carpet is beginning to influence the contract market. These subtle colorations are seen in heather effects, other intricate blends, and in smaller-scaled geometrics. Simulated woven effects duplicate traditional weaves, created through new technology in printing and tufting. There's a move to heavier pile weights and more emphasis on textures interest with nubbier piles and tightly-tufted, multi-level loop weave.

Hand-loomed Berber, herringbone, and corduroy effects are increasingly important. The strong movement toward natural shades continues.

#### **Yarns and fibers**

Interest in wool products was higher than in previous markets. Berber types were shown by Eurotex, Karastan, Customills, and others. A group of British carpet manufacturers have taken permanent space in Chicago's Merchandise Mart and during the market each showed at least one *Woolmark* grade; others in wool/nylon.

**Allied Chemical** introduced several new collections, as well as individual qualities, in *Anso* and *Anso-X* nylon fibers. Cut pile prints are cited as the major trend in commercial carpet for winter markets. Gulistan's "Systemic Collection" of *Anso* nylon, designed by Jack Lenor Larsen (INTERIORS, February 1977) is one example. Allied Chemical also reported that processes such as gum TAK, Resist-Print, and Millitron provide an unlimited range of techniques to produce those carpet styling effects that can be soft and subtle, or as intricate and highly detailed as Orientals.

**American Cyanamid** has developed new concepts for contract carpets, using new combinations of yarns that can be Kuester-dyed or printed to give the look of woven tweed; or blended yarns and combinations of yarns suitable for cross-piece dyeing or printing via Beck and Kuester dyeing equipment. Specially designed carpets exhibited at the Chicago market, constructed with *Creslan* acrylic fiber, have been added to Cyanamid's Fabric Development Library in New York.

**American Enka** made news at the carpet markets with *Enkaloft Phase 7*, a new nylon carpet yarn that has luster, vibrancy, and more body due to the special Enka crimping technique. Space-dyed *Enkaloft BCF* has been used by Berven for its "Rough and Ready" level-look pile carpet.

**Celanese Fibers Marketing Company** reported that increased production of its 100% *Fortrel PCP* producer colored

polyester has greatly enhanced styling and durability capabilities of contract carpets. Breaking away from the low-level, tightly looped textures, *Fortrel PCP* can be styled in a number of cut pile surfaces. These were shown in a variety of textures and color combinations at the January markets—by Wunda Weve, Stratton, Viking, and others. Manufacturers of boat carpet, made with *Fortrel PCP*, are provided with Celanese's new one-year light-fastness and wear guarantee.

**Dow Badische** not only controls the manufacture of fibre and BCFN but, with the acquisition of Sylvania Spinning Corporation, also controls the spinning of all its fibers into yarn. Six leading mills now have *Zefwear* lines of Dow Badische's "19th Hole Collection," featuring a five-year golf club carpet warranty. Normandy Carpet and J&J Industries are utilizing for the first time "Blend-on-Blend" plying and spinning in which *Zefran Blend CR-4* yarns and color highlighting BCF nylons are plied to achieve unique colorations and added durability.

**Du Pont** has contributed to the growth of "heather" yarns with subtle blending, made of com-mingled filaments of *Antron* nylon in different dye receptives. January introductions with this effect were Philadelphia Carpet's "Pebblestone" and Stevens-Gulistan's "Cablecraft." Both are tightly textured loop piles using *Antron* nylon and *Antron III* for static protection.

**Monsanto's** advanced generation *Ultron* nylon, introduced late last year (INTERIORS, November 1976), made its first appearance in new carpet grades at the markets. Other introductions were with Monsanto's 10-denier continuous filament and 10-denier staple nylon.

**Dan River's** floor covering division is working on reintroduction of durable cotton broadloom missing from the market since 1965.

*continued on page 4*



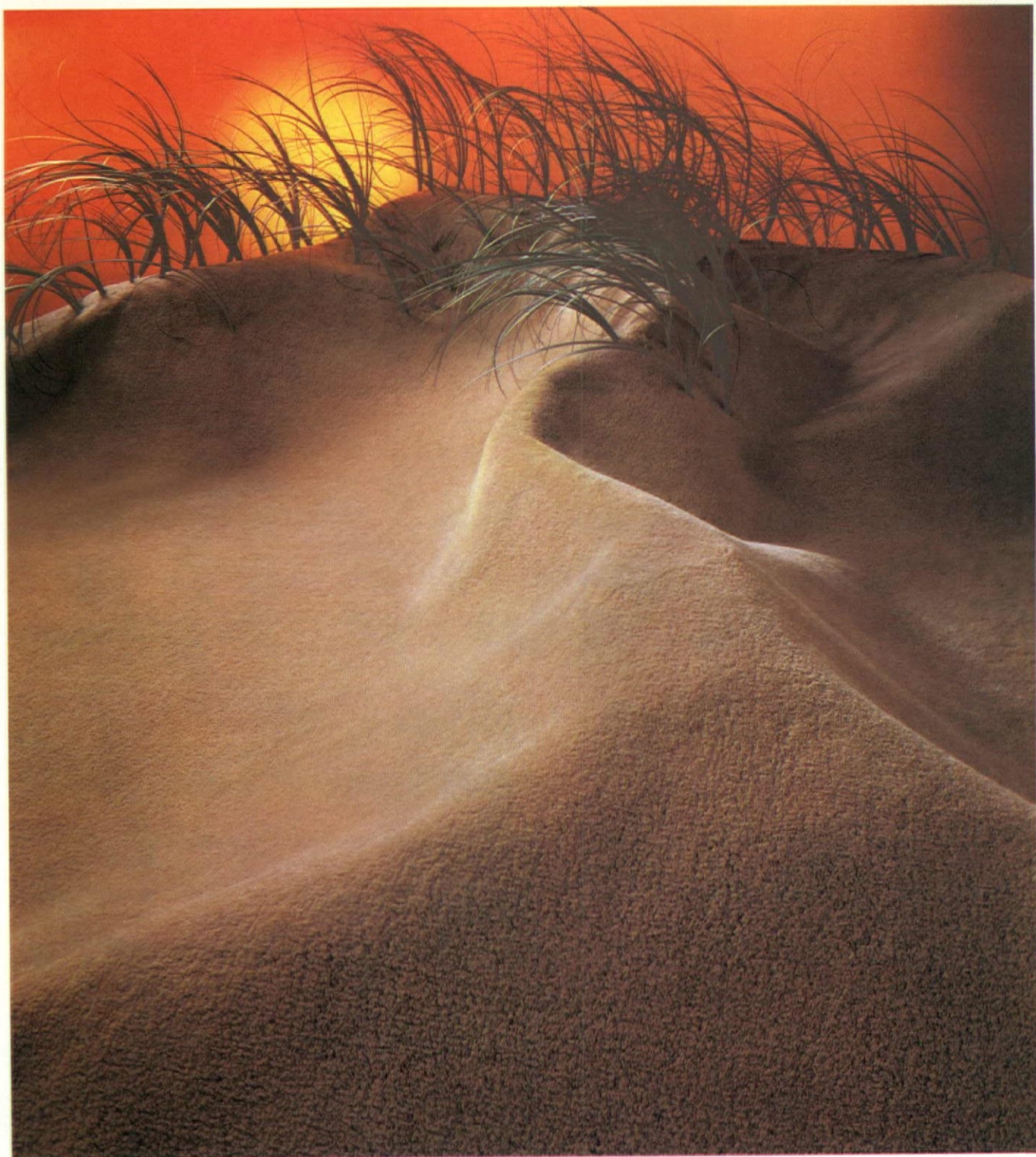
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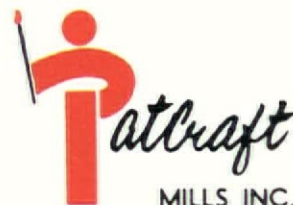
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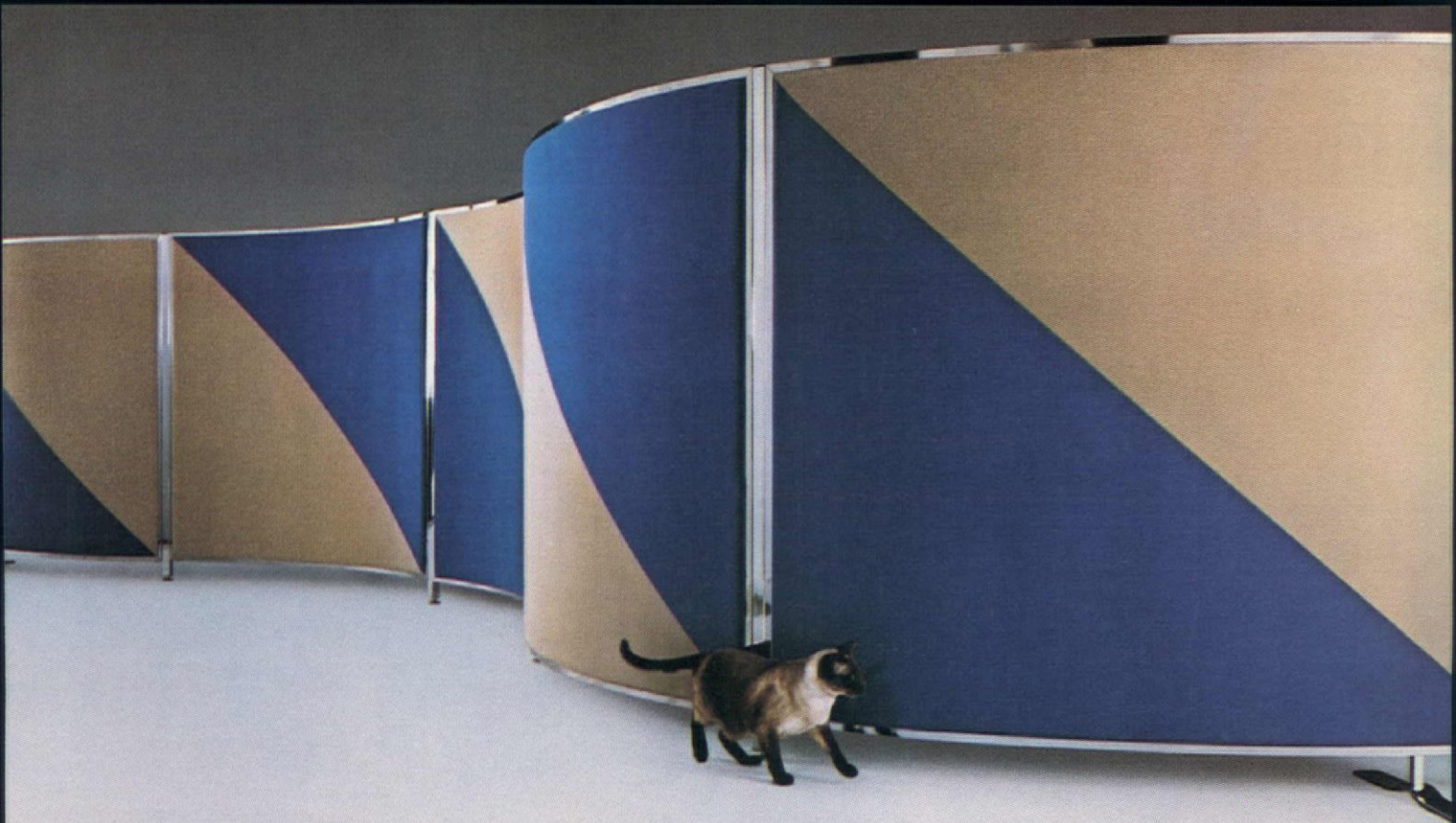
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# MARKET / CONTRACT CARPETS

continued from page 42



**Majestic Carpet Mills**  
 "Strata," one of the print/etched carpets in "Contours 4000" collection, is made of 75% Creslan acrylic fiber and 25% modacrylic with dense cut pile.  
 circle 250

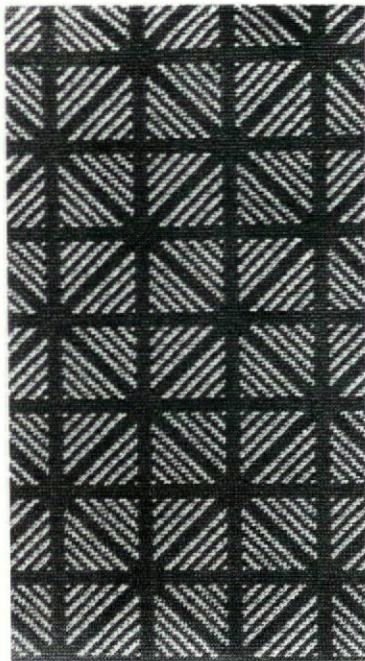


**Scalamandrè**  
 "Domino" from Britannia Collection of Wiltons, is made in England of 80% wool, 20% nylon in 27 in. widths. Line has coordinating fabric. Custom colors and designs to specifications.  
 circle 252



**Jack Lenor Larsen**  
 "Stonehenge," a 100% wool pile carpet woven in Switzerland, achieves sculptured look by tone-on-tone modular heights of finger-thick, heather spun yarns. Colorways are Carrera and Tortoise. Latex backing. circle 254

Non-residential construction expected to rise 5% in 1977 ...



**Lees Carpets**  
 Pattern # 8929-37 is from the "Corporate Square" series of small-scale geometric designs in a Wilton weave of Antron II nylon with Antron III for static control. Three colorways, 12-ft. widths.  
 circle 251

**Carpet Imports** (Not illustrated)  
 Scotchgard protection and 3M Brand static control, added to Mayatex 100% sisal broadloom carpet and wall-covering, drew continuing interest at the Winter Markets. Mayatex comes with rubber backing or as reversible boucle—in 17 colors.  
 circle 270

**Cabin Crafts** (Not illustrated)  
 The luxury of a tip velvet with "Velve-tone," manufactured from Fortron 50, combining luxurious Fortrel polyester and durable Celanese nylon. In 27 colors.  
 circle 269

**Schumacher/Karastan** (Below)  
 "Linear Concept," a mini-geometric design, was recently installed in Schumacher's New York showroom. Carpet is Kara-loc-woven of Antron nylon plus static-control yarns. Schumacher is a distributor for Karastan.  
 circle 253



**Ozite Corporation**  
 "Graphics" is one of two new geometric patterns in the highly successful Plush Tones line of 100% nylon cut pile with jute backing.  
 circle 255



continued on page 50



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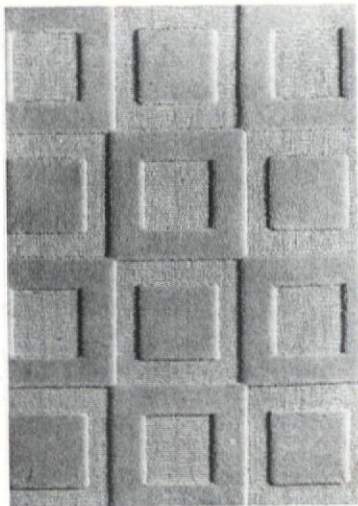
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# MARKET / CONTRACT CARPETS

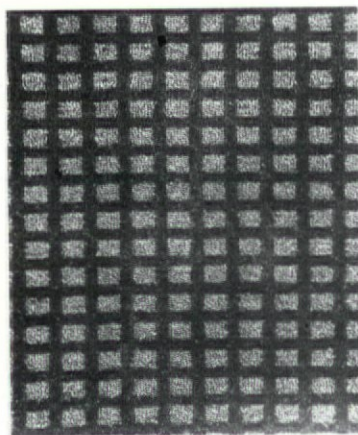
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*Mills  
affected  
by  
gas shortage  
recoup  
rapidly . . .*



**Phoenix Carpet**

"Shadow Box," a three-dimensional embossed effect, is 80% wool, 20% nylon. In stock and available in six colors. Firm also recently added "Pinpoint," a heavy commercial cut pile wilton with Acrilan face. circle 256

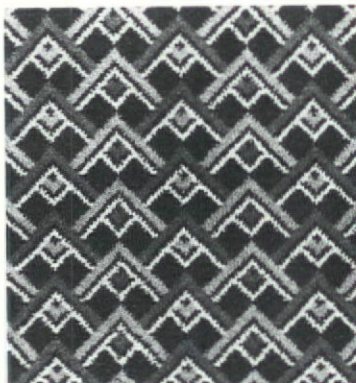


**Mohawk**

"Commencement," simulating a deluxe velvet weave, has cut and uncut effect achieved by a machine developed by Mohawk. Pile is dense Dow Badische CR-4 acrylic and nylon fiber. Twelve colors. circle 257

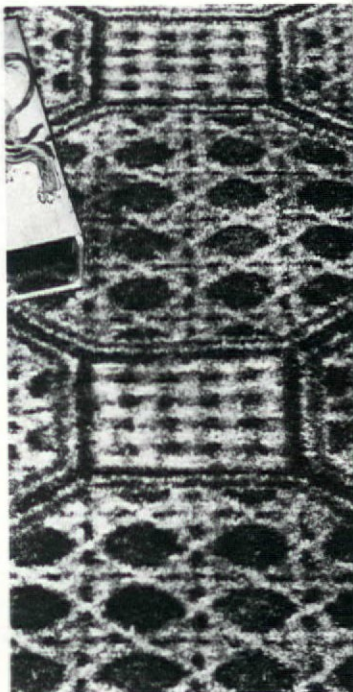
**Stark Carpet (Right)**

"Helios," designed by Nadia Stark, is of 100% wool Wilton construction, in a natural color and made in Belgium with specially spun yarn to create a multi-level surface. Design won 1976 IBD Gold Award. circle 258



**Wilton Royal**

"Chevron" from Design Plan 100% wool Axminster line, comes in earth-tones or earthtones with color accents—20 colors in all. Manufactured in England circle 259



**Milliken**

"Kayan" woven cane pattern in three colors is in "Artique Collection," one of seven designs in Saxony plush of 100% Enkaloft nylon, printed by the Millitron method. circle 260

**Viking**  
"Moon Garden," a rugged new level loop, printed carpet tufted of Anso nylon. Three colorations; foam backing. circle 260



**Berven Carpets (Above)**  
"Modern Graphics" from Guild Collection, of four patterns in 18 earth-tones, is printed on cut pile fabric of Anso nylon staple fiber carrying "Guaranteeth" five-year wear warranty for commercial carpets. circle 261

continued on page 5

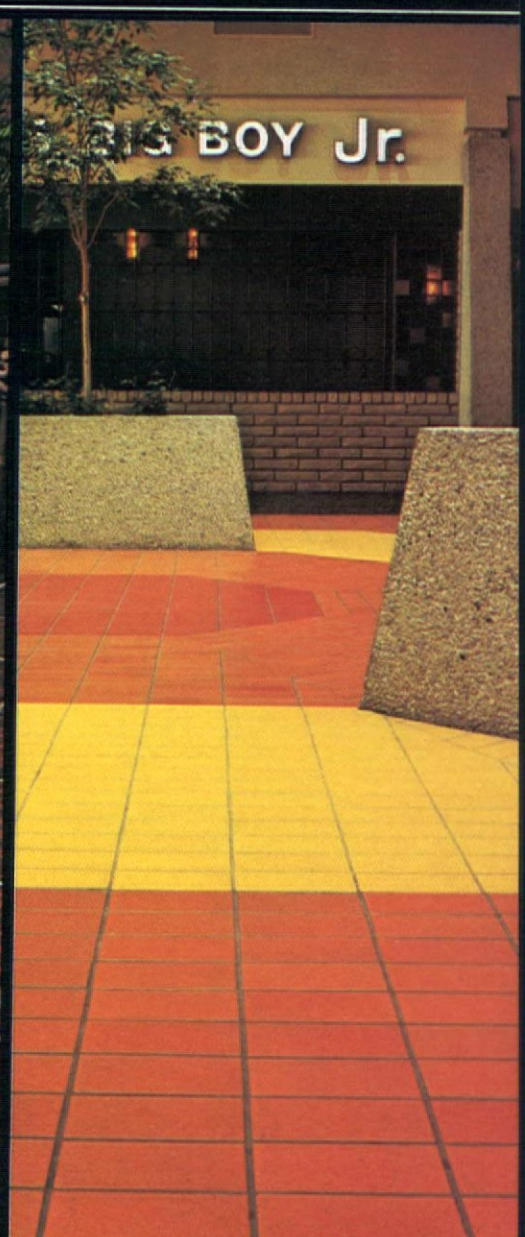




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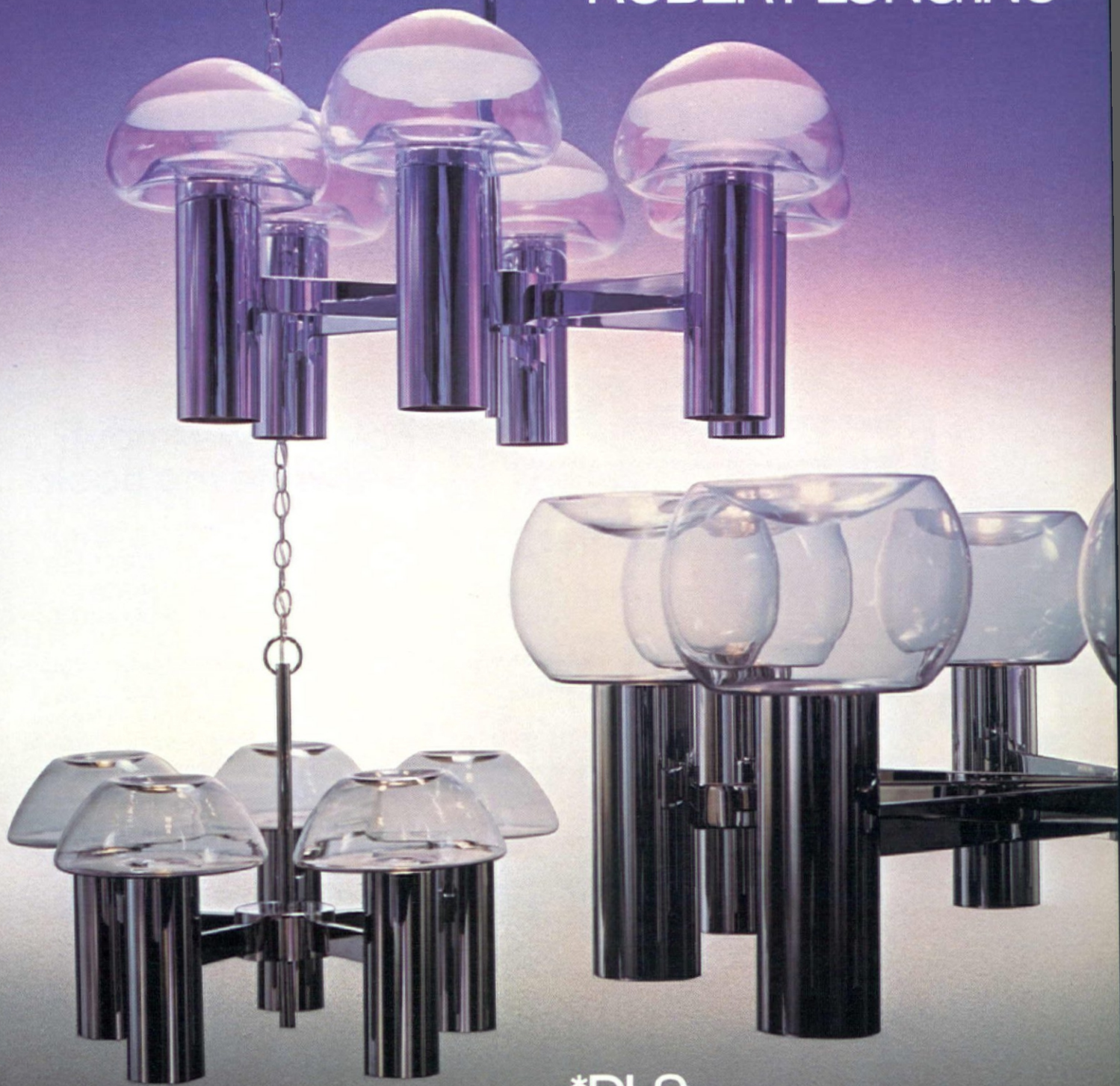
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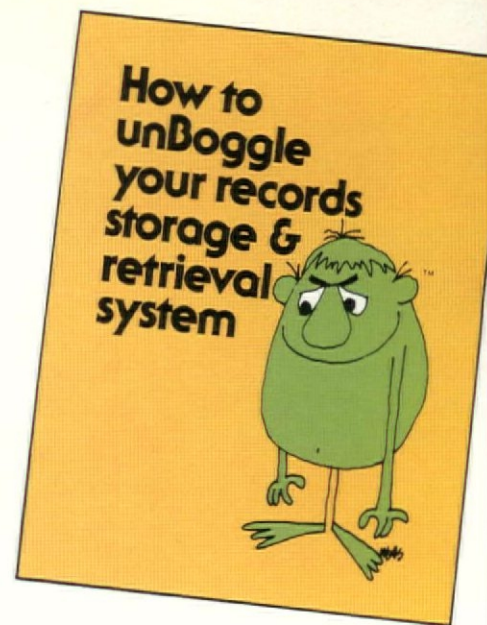
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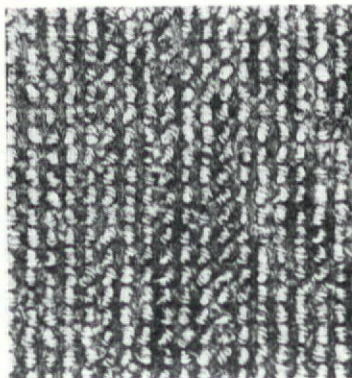
# MARKET / CONTRACT CARPETS

continued from page 50



**Bigelow-Sanford, Inc.**

"Assembly," one of four geometric designs in Beauvais "Structural Series" of 100% nylon. Cut pile is tough and durable; Bigelow's Tutt-Dye process prevents color "walk out" from years of use. Shown in promenade, Avery Fisher Hall, Lincoln Center, N.Y. circle 263



**J&J Industries**

"Commercialon 4600" line, produced with Dow Badische's new "Blend-on-Blend" plying and spinning concept, uses Zetran CR-4 plied with color-highlighting BCF nylons. Line is certified for extra heavy commercial traffic. circle 265



**H. Lawrence Carpet Mills**

Custom carpet of 100% wool in loop and shear texture, made in combinations of up to three colors, is one of many subtle color blends. Firm is developing a new wool computer-dyed carpet, custom-made to size, in cut and loop pile. circle 266

**E & B Carpet Mills** (Not illustrated)

"Fox Hollow," firm's only contract carpet, is a Berber type of 100% Antron continuous filament nylon in a two-level loop construction. Cross-hatch pattern comes in eight neutral earth-tone colorations. circle 267



**Zographos Designs**

"Quadro," made by Tisca of Switzerland, is constructed of Berber 100% pure new wools; embodying density, texture, structure, and tone. Four natural colors. Zographos is exclusive American agent. circle 268

**Eurotex** (Not illustrated)

The firm's versatile Tretford carpet collection with new natural-toned colorways was shown for the first time at the Chicago Market. Also new was a variety of new Berber wool carpeting in a wide price range, area rugs, a new series of wool wallcoverings, and three new natural-textured carpets. Firm has recently opened a stunning new showroom in The Marketplace, Philadelphia. circle 269

continued on page

Over \$126-million worth of carpeting is sold weekly . . .



**Philadelphia Carpet**

"Irongate" simulates a woven velvet look with checkerboard effect by alternating cut and loop pile. Antron III nylon pile yarns offer static shock control, soil-resistance. Twelve colorways include popular heather shade. Carpet meet requirements of DOC-FF-1-70 and ASTM E-84 tests. circle 264



**Firth Carpet**

"Colleague," a heathered texture pattern of small-scale uncut squares set in a grid of cut velvet is the first grade made with new tufting technique invented by Mohasco's Allen Crawford, and uses a pile of Dow Badische CR-4 blend of acrylic and nylon. circle 266

**Colonnade Carpets** (Not illustrated)

This Collins & Aikman Company introduced three new contract styles: "Trophy," for use in golf clubs; "Award," a cut pile velvet of Dow Badische blended acrylic / nylon; and "Virtus," a three-ply cut and loop in Anso X with five-year guarantee. circle 271



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# MARKET / AREA RUGS

continued from page 58

*Area rugs for  
executive  
offices ...  
hotel  
guest rooms ...  
boutiques ...*

Imports in area rugs were ahead 35% last year and an increasing number are appearing as 1977 begins. But the U.S. market in area rugs grows stronger. At the National Floor Covering Market in January Milliken introduced its first two wool, Millitron-printed area rugs—said to be capable of peeling off the Millitron machine at the rate of three a minute! More designs are expected in time for the June Markets. Karastan has added several wool grades to their "Oriental Treasures" rug line. On the import side many new wool products were presented by Couristan, Hayim Rugby, Rug Corporation of America, Trans-Ocean, Dylan, Carpets International, K.V.T., Ege Rya, and others—contemporary styles predominating.

Creslin acrylic fibers have been used in a collection of solid and patterned plush rugs styled by Glenoit Mills in its "Creative Accents Collection," and the look of Axminster is captured in another group of tightly-constructed cut pile rugs—in colors and patterns geared to both residential and contract markets.



#### **Ernest Treganowan**

One of four handsome, handmade and hand-knotted Moroccan rugs made of 100% native wool from the Marrakech Collection. Seven sizes in stock; other sizes to specification.

circle 274



Edward Fields

#### **Edward Fields**

"Homestead," a pure wool rug designed by Annie Bohlin in the style of a familiar old comforter, patriotically colored in Federal blue, white, and burgundy. Custom colors and sizes available.

circle 275



#### **Karastan**

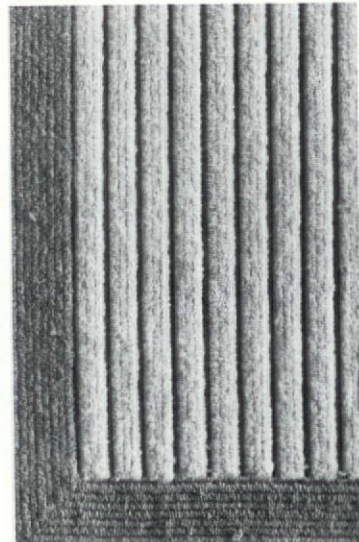
"Ethnique" was created for Karastan by Gustav Zumsteg of Zurich, inspired by Middle European and primitive folk art. It is made by Karastan's computerized Kara-Crest process in a thick pile of acrylic yarns, in 3 colorations.

circle 276

#### **Decorators Walk (Right)**

"Figure with a Cup" is from a collection of Peruvian accent rugs (or tapestries)—all one-of-a-kind designs featuring techniques, colors, and patterns developed in the 13th century by Inca slaves. Sizes is 4 ft. by 6 ft.

circle 277



#### **V'Soske**

A hand-tufted, 100% wool rug (= SLS-100) achieves its pin stripe look with high level narrow tufted ridges and low level stripes of three lines of low loops. Border repeats basic stripe in a darker color. Custom orders permit using texture to cover walls, platforms, and other forms.

circle 278



continued on page 6



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# MARKET / AREA RUGS

continued from page 60

Interest grows in wool carpet and rugs—especially Berber types and Orientals . . .



### Form III

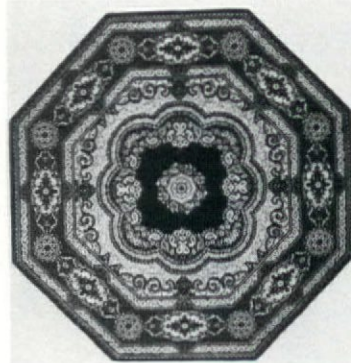
"Hieroglyphics," an Acrilan Plus rug with Egyptian design is an example of the versatile custom area rug program offered by this division of Regal Rugs. Production is in Costa Rica. circle 279



### Borg Textiles

First series of designs in "Borg Accents" line of area rugs includes the American Indian pattern shown. Line is made of Acrilan acrylic fiber by Borg's exclusive Moratronik process.

circle 280



### Couristan

A Kashimar octagon (# 8437 / 1194), in royal blue Kerman Sevonnerie design, is one of the shaped area rugs that include circles and ovals. Couristan's large Oriental collection includes many Oriental design broad-loom to match identical area rugs.

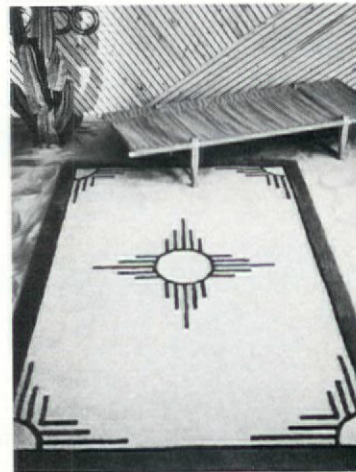
circle 281



### Stark Carpet

This Chinese Samarkand (# 4119) is from a recent outstanding purchase. The Caucasian designs are unusual in colorings and quality of the Chinese wool yarns and lusted effect. Size is 12 ft. by 9 ft.

circle 28



### Cado/Royal System, U.S.A. (Left)

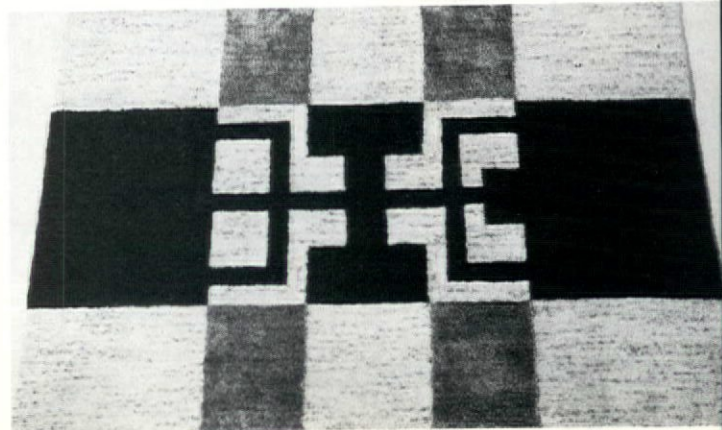
"Maya" pattern area rug, part of Desert Collection, is produced in earth tone colorways. Rugs are hand-tufted hand-sheared, and made in the Philippines exclusively for the firm. Three stock sizes; custom sizes and shapes to order.

circle 28

### Regal Rugs (Below)

"Volta," designed by Marie Creamer and inspired by a primitive African wood sculpture, is of 55% Acrilan acrylic and 45% modacrylic. In gray, falcon or bone / rust colorways; two sizes.

circle 28







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# EDITORIAL

## 4/77

### I n t e r i o r s

**P**erhaps the most intriguing recent collaboration in the interiors field is that of a New York architect, president of his own interiors firm, with Xaviera ("The Happy Hooker") Hollander. What newspaper reports suggest is that a government agency asked Miss Hollander where her income came from; apparently reluctant about saying it came from brothel-keeping, she said that the architect paid her as a consultant in interior design. The story wasn't accepted without question (the architect has been indicted), but it worries us that Miss Hollander assumed it would be. Her statement suggests how very vague the qualifications of professional designers seem to those in other professions: flair, she must have thought, is enough. (Some of our letter-writing readers have also worried that being sister-in-law of an assassinated president can be assumed acceptable as professional qualification.) Reflection on these matters leads to a serious resolve and two frivolous qualifications.

The resolve is that we must support those now working to standardize and strengthen both professional licensing regulations and professional education criteria. Interior designers deserve to be paid as professionals; they must present themselves as such.

**T**he first frivolous qualification is that madames and princesses as interior designers should not surprise us in a world where couturiers produce bathtowels, felonious government officials write novels, and baseball stars are authorities on breakfast cereal.

**T**he second qualification—maybe not so frivolous, after all—is that, however qualified for his profession, the interior designer at his best is an artist. It is the difficulty of defining art that underlies the difficulty of defining a professional artist, and, although flair alone is not sufficient (sorry, Miss Hollander), no amount of education, expertise, and professional examination can ever quite replace it.

STANLEY ABERCROMBIE



# REVOLUTIONS IN BANK DESIGN



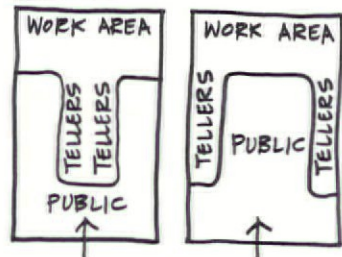


**B**anks are serious places. At their heart is money, and what could be more serious than that? Yet their design has undergone a series of quiet revolutions, with the net result that they are no longer the solemn places they once were. Some recent bank designs from France, in fact (we show one example in this issue) suggests that the French may have the knack of actually having *fun* with their banks. Money, they seem to be telling us, is like wine, clothes, and cooking—something to enjoy. In our own, more puritanical country, the French irreverence might seem inappropriate, but even here progress has been profound. The changes include:

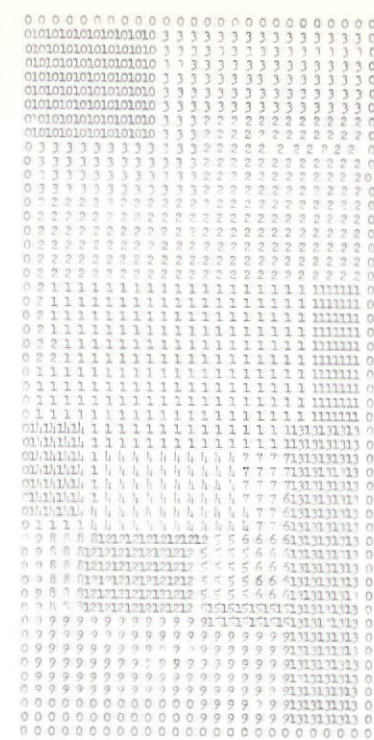
**1.** From traditional to not necessarily traditional.

Banks were among the first American building types for which classic revival styles were established. (Labtrobe's 1801 Bank of Pennsylvania, for example, and Strickland's 1824 Bank of the United States, both in Philadelphia.) This tradition was broken for banks, as for all building types, in the early days of the modern movement, most notably by Louis Sullivan in his series of small bank buildings for the Midwest. Bank design remained relatively conservative, however, for years. Only recently have designers felt the stylistic freedom in bank design that they have long associated with other building types.

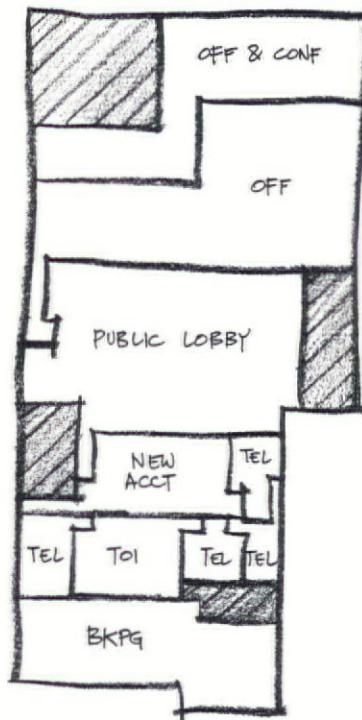
**2.** From plans based on bankers' convenience to plans based on customers' convenience. Diagrams of two basic banking floors show, at left, a plan based on convenient access by tellers to records storage and work space in the rear, and, at right, a plan based on easy public access to tellers. The first plan, once typical, is now seldom used.



**3.** From hidden officers to visible officers. Once sequestered in private rooms, banking officers are now commonly on display. Sometimes their "platform" is slightly raised, sometimes indicated by a change of flooring, sometimes not even by that.



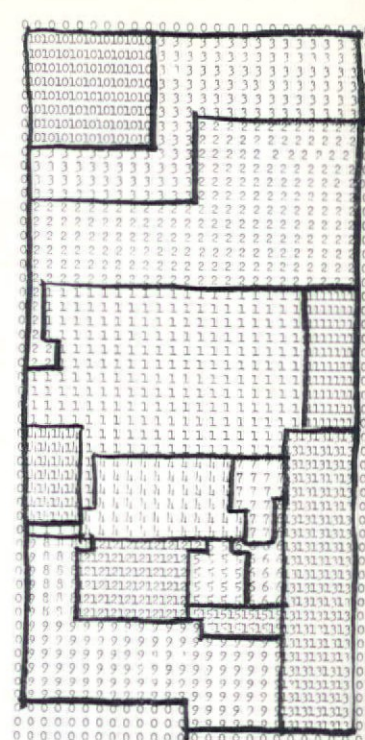
Initial computer print-out



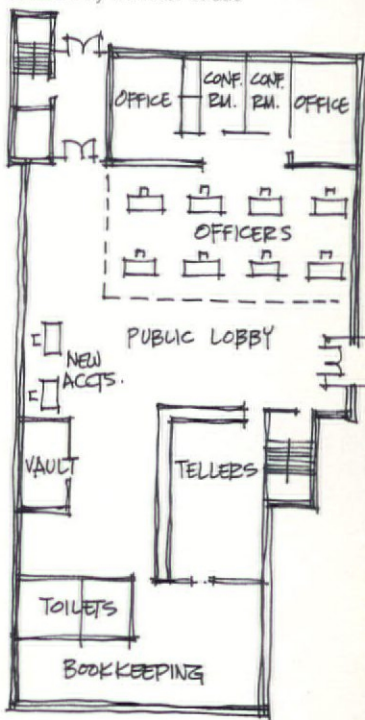
Areas produce rough plan

**4.** The most basic change of all, from a general emphasis on security to an emphasis on service. In SOM's precedent-setting 1954 design for the Manufacturers Hanover Trust Co., even the vault itself became visible, only a pane of glass separating it from Fifth Avenue. In this work, a new openness entered bank design that has never left it.

**5.** Finally, as for many building types, there has been a change from intuitive to computer-aided design processes. One example is the use of



Divided by number areas



Plan after revisions

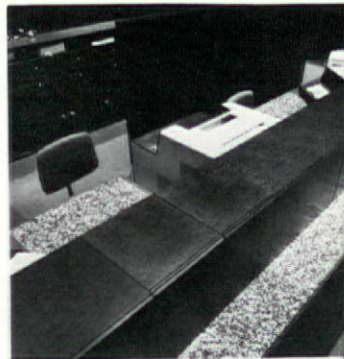
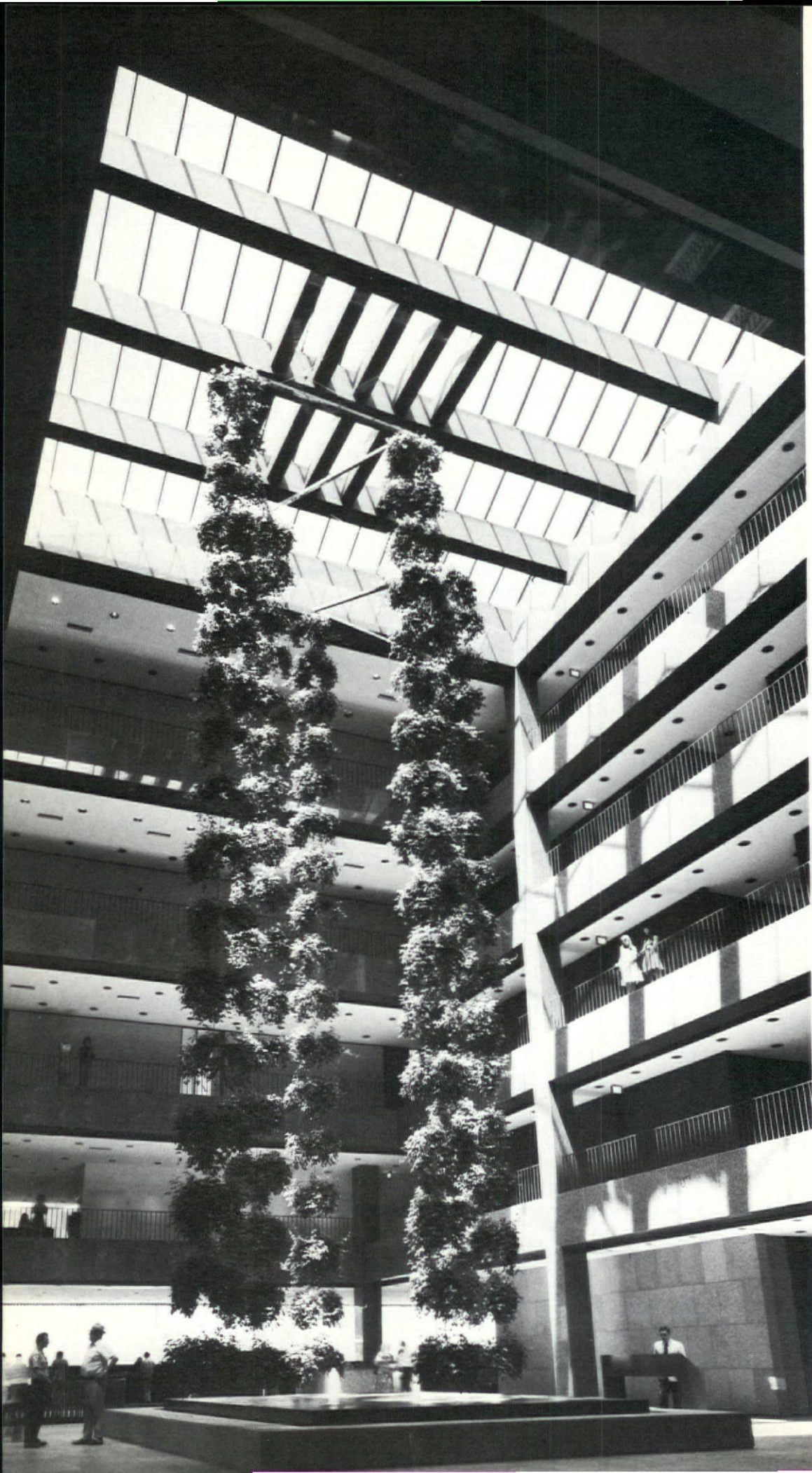
computer print-outs for space allocations. Illustrated here is the work of St. Louis' Bank Building Corp. using such techniques.

The next revolution? New security devices may allow even greater openness than at present; new electronic equipment may soon obviate tellers' needs for access to physically centralized records; in some cities, new walk-in mini-branches even vend money without tellers. The most obviously needed revolution? Some solution to the problem of waiting in those damn lines.

**STANLEY ABERCROMBIE**

...early outmoded is the tea-service scene, left, in a separate Ladies' Department of a 1906 bank. (Photo from *New York Interiors at the Turn of the Century*, just published by Dover Publications, New York, 154pp., 131 illustrations, \$5.00.) From the same book ... the 1889 scene, below far left, typical of an early plan with centralized tellers' area and customers on the periphery. Below left, Louis Sullivan's National Farmers' Bank, Owatonna, Minnesota, 1908. Right, computer print-outs as used for planning aids by the Bank Building Corp. of St. Louis ... the plan of a bank in Idaho.





*The bank's skylit atrium, left and two small views at right, is hung with strands of grape ivy, has a pool and quiet fountain at its center. Above, open and closed positions of the tellers' stations, mahogany cabinetwork on granite counters.*



# Banking through a rose-colored atrium in Springfield

BY C. RAY SMITH

**A**trium banks may be on the rise as the new form for banking halls. The Illinois National Bank (INB) in Springfield, Illinois, has at its center a 5-story, skylighted, rectangular atrium with open balconies overlooking it on four sides.

The balconies form straight vertical lines on the two long sides and, on the short ends the balconies overhang each other as they rise (see section). At the center of this skylighted court, a pool with two splashing fountains and six 85-ft. high columns of hanging grape ivy (watered weekly from a telescoping scaffold) add living sculpture and soothing sound to the business activity.

The bank, designed by Skidmore, Owings & Merrill/Chicago with Donald Powell and Robert Kleinschmidt as interior architects (they have recently left SOM to form their own Chicago firm) occupies the basement for service areas, one half of the ground floor for its banking hall, and the second floor for its executive offices and other departments (see plans). In addition, it has an employee cafeteria on the third floor. The rest of the building, which is called INB Center, is rented as a partnership venture between the bank and Houston developer Gerald Hines.

"The new idea in banking is service," Powell explains. "Since all the fees are government regulated, the competition is in how much better you service the accounts, how much more cheerful and competent your personnel is, and how much more congenial our facilities are."

To provide congenial facilities, SOM wanted to open up the bank in the first floor "so that it would

be its own biggest selling point," as Powell continues. And the banking facilities are as open as possible—open to the ground floor court, open to the balconies above, and open also to the second floor banking offices to a large degree. At the same time, the plan maintains clear distinctions between different bank departments as well as maintaining semi-privacy and total privacy where needed.

Creating a strong sense of organization, the designers believed, would present a great sense of efficiency. And it does. On the second floor, a series of long walls painted white define the areas that open off them—the trust department at the southwest corner, the accounting department at the southeast corner, and the executive offices between them. These "guiding walls," as the architects call them, direct traffic to the departments and also conceal back-up areas and conference rooms. Secretaries are located at the ends of these long walls to maintain control and to give directions.

This scheme of open organization not only maximizes the flow of circulation around the court but also maximizes the flow of natural light from the court to the offices. The openness also permits all the activities of the center court to be shared by the bank officers and tenants above—activities such as special

Top right, one of two spiral stairs from the banking floor to a lower level. Right, looking in the atrium from a waiting area outside the loan department.

Photos: far left and below left, Hedrich-Blessing; top right, courtesy SOM; all others, Ezra Stoller © ESTO.



## SOM/CHICAGO ILLINOIS NATIONAL BANK



# ILLINOIS BANK

On the main floor, carpet around atrium: **Spinning Wheel**. Other carpet: **Roxbury**. Special metalwork for check-writing tables: **George Stembridge Mfg. Co.** Sofas and chairs: **Lakeside** with mohair upholstery from **Timme**. Wood tables and other custom woodwork: **Woodwork Corp. of America**. Tellers' chairs: **Knoll** with upholstery from **Boris Kroll**. Tellers' equipment: **IBM**. Balmoral granite counters and tabletops: **Capitol Marble and Granite**.

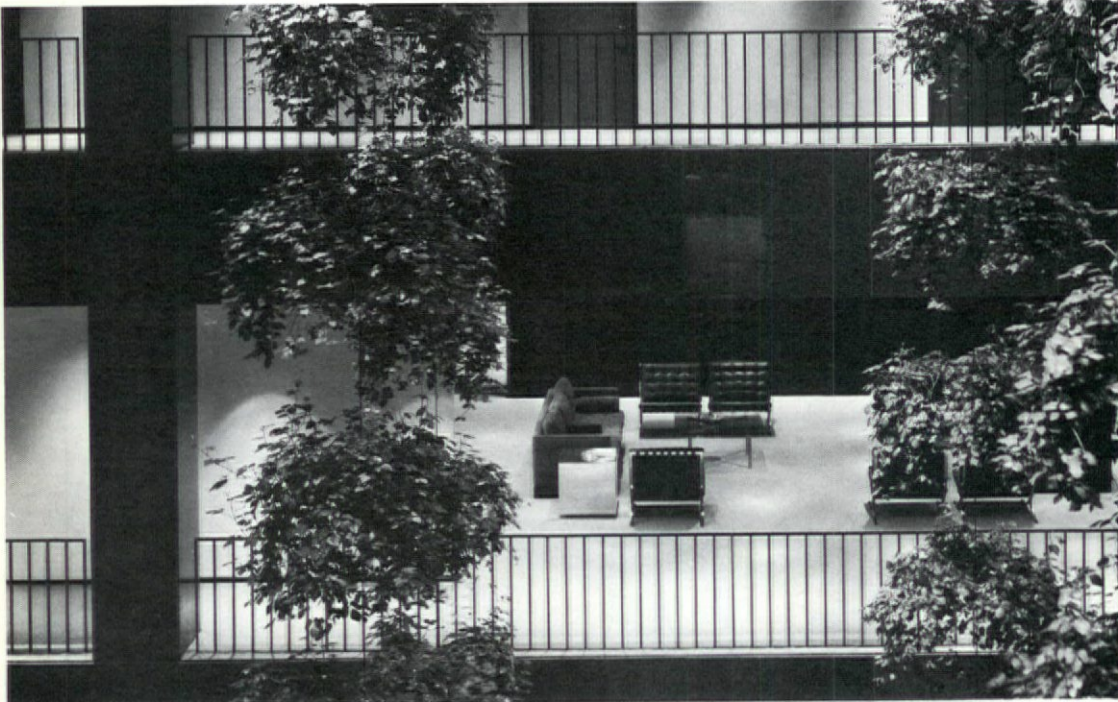
Work station chairs: **Knoll** with fabric from **Jack Lenor Larsen**. Carpet: **Roxbury**. In dining area, Brno chairs: **Lakeside**. Ceiling downlights: **Edison Price**.

On lower level, cafeteria modular seating: **Herman Miller**. Dining chairs: **G.F. Business Equipment**. Planters: **Architectural Products**. Colored wall panels: **Woodwork Corp. of America**. Plastic drums: **Glasform**. Carpet: **Roxbury**.

Drapery: **Lothar, Inc.** Vinyl wall covering: **Glidden**. Skylight: **Super Sky**. Plants: **Tropical Plant Rentals**. Additional fabrics from **Knoll**, **Scalamandre**, **Herman Miller**, **Margit Pinter**, and **American Leather**.

For **Skidmore, Owings & Merrill**: **Janes DeStefano**, partner in charge; **Adrian Smith**, senior designer; **William Waffle**, job captain; **Thomas D. Eckhardt**, asst. job captain; **Donald Powell**, senior interior designer; **George Yagow**, interior designer; **Greg Patterson**, interior design coordinator; **Cheryl Baughman**, colors, materials, and accessories.

On mezzanine, secretaries' stations: **Woodwork Corp. of America**. Secretarial chairs: **Knoll**. Bank officers' work stations: **Eppinger**. Barcelona chairs in bronze and other reception area furniture: **Lakeside**. Reception area lighting fixtures: **Edison Price**.



Reception seating group, left, outside the mezzanine office of president A. D. Van Meter. Secretarial station, left below, enjoys mezzanine level view into the atrium. Insets, opposite page, Executive dining area with view of the Old Capitol, and an exterior view reflecting the capitol. Far right, above, typical officer's work station. Far right, below, employees' lunchroom on lower level.

Photos: top left, Hedrich-Blessing; all others, Ezra Stoller© ESTO.





concerts of choirs or the symphony and receptions for distinguished visitors to the State Capitol.

Another reason for the atrium plan—and a major reason—is that it allows the building to reserve its liveliness for the interior. Across the street from the bank is the Old State Capitol of Illinois—where Lincoln delivered his epochal address "A house divided against itself cannot stand"—and the INB is conceived by SOM as "a background building for the Capitol." When the Capitol was restored in 1969, one headline proclaimed "Restored National Monument Sparks Urban Renewal." The INB has made a major contribution

burgundy-colored dome and roof of the Old State Capitol. In addition, the polished granite and the glass literally reflect the Old State Capitol.

Inside, the palette of colors and textures is a sumptuous chord



played on this granite color. Burgundy, mulberry, raisin, salmon, and greige are reiterated in silk, wool, and mohair upholsteries, in wool and acrylic carpeting, and in lacquered wood and vinyl. A deep maroon African mahogany is the basic wood, and the same color is used for leather. A golden silicone bronze is the metal that complements this luxurious and distinctive scheme throughout.

What is also special about the INB design is that it deals with the security situation in the atrium by means of guards but without grilles, that it is elegant without being costly (when compared to multi-story metropolitan banks), and that it looks custom designed but, in fact, is not. This latter may be the most important contribution of the project to the process of design.

The customized look is due primarily to the continuity of bank design that SOM has built up over the past decades. Items that were originally custom designed by SOM for another bank—such as the bronze telephone plates recessed into desk tops—are now available as standard items from the manufacturer. Powell points out that he never hesitates to tell another designer about his sources, since the more people who buy the items the less expensive they become. "I am interested in tidying up all that desktop clutter," he adds, "not in exclusivity."

Among the items worked out for other SOM projects but modified for INB, the designers point out: the workstations, the checkwriting desks, and the secretarial desks, as well as the Mies sofa, and the bronze cube tables. As Powell says, "It is a careful selection and modification of items to make the bank look custom."

Of the special furnishings, the

tellers counter—a rectangular donut in plan—has a rear section with "wing walls" that screen clutter and equipment from customers' eyes. The counter is constructed of mahogany with a purse rail and deal plate of continuous polished granite. The tellers shield folds down and back into the super-structure of the counter like the window shutters inside 19th Century houses, so that teller stations can be identified when open or concealed in the continuous line of the counter when the shutters are closed (see previous page). The deal plate is increased to 38 in. deep to prevent reach-in thefts. On-line computer terminals are used (IBM)

and behind the wing walls is a Teller Bus system (Mosler), which transports all cash and notes by elevator to the vaults below.

Secretarial desks are double units. SOM has found that in open plan offices two secretaries can substitute for each other on the telephone and with visitors when one is away. The designers have reduced the volume of the desks by eliminating all super-structures and typewriter returns.

INB is a design project that any banker could be proud of.

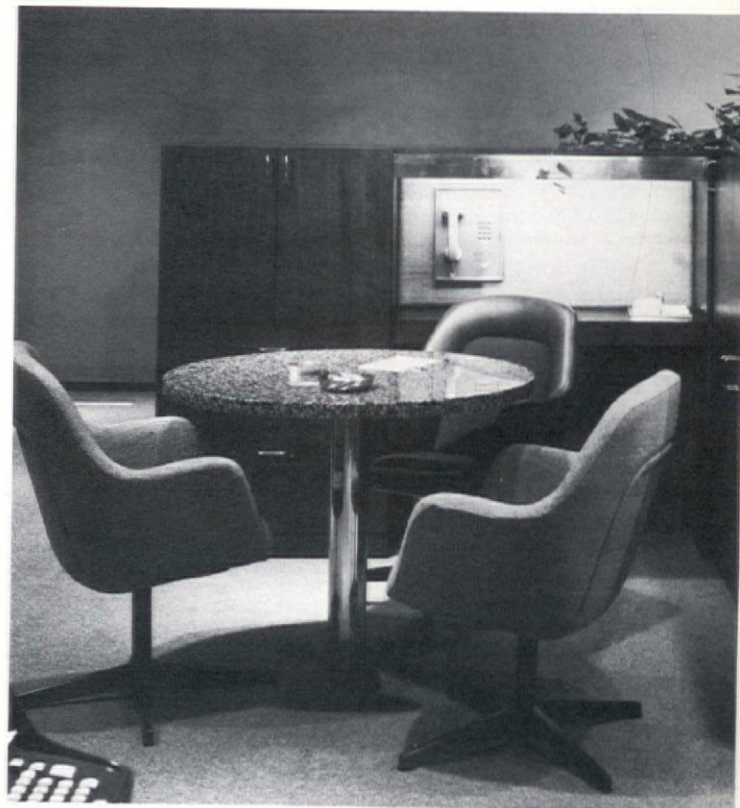
C. Ray Smith is an architect, teacher, and writer, and a former Editor of INTERIORS.



toward fulfilling that prediction with its opening in August 1975.

The new bank building closes off one corner of the square surrounding the Old State Capitol and stands on the site of the earlier 1870s INB structure, where SOM had designed a modernization of the bank's second building around 1960. SOM had also designed a park-like drive-in facility behind the bank in 1967, and the connections between banker A. D. Van Meter and SOM were an established natural when he came time in 1972 to plan a new building for the expanding bank.

The building itself, from the outside, shows a familiar rectangular structural grid of concrete, rising three stories, with the glass recessed in the ground floor and the top floor. Its distinguishing feature is the polished granite that faces the structure—a deep dusty rose granite with black flecks. The idea sounds far from being the "background building" concept that SOM claims to have been interested in pursuing. In fact, however, the granite blends with the adjacent brick buildings and complements, beautifully, the





**B**anco di Napoli took 367 years to discover America. However, landing in New York in 1906 was like coming home; the Bank's first overseas branch has taken firm root here. Perhaps this was due to its great bankers. Or perhaps an institution founded in 1539 by Aurelio Paparo and Leonardo di Palma, two public spirited Neapolitans who granted loans on pledge with little or no interest to free the lower classes from the evils of usury, was destined to succeed in America. In any event, Banco di Napoli has recently completed a new full-service branch at 277 Park Avenue, New York by Skidmore Owings & Merrill, New York that manifests the same philosophy, conviction, and style that have made Banco di Napoli a powerful instrument for economic development.

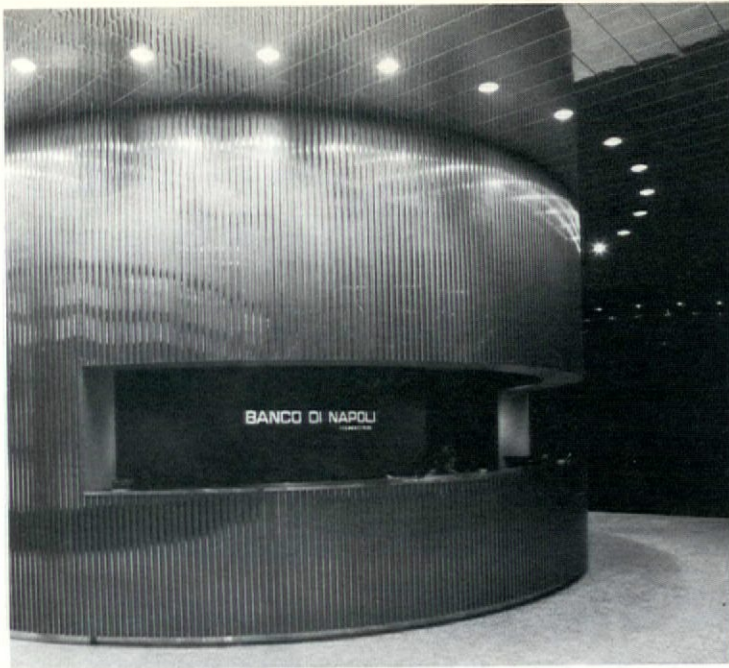
Conducting a full-service branch means providing a broad array of services. Banco di Napoli offers customers checking accounts, time and demand deposits, certificates of deposit, loans, short-term lines for working capital, letters of credit, export draft discounts, import financing, commercial acceptances, collection and remittance of funds, foreign exchange, overseas savings accounts, safekeeping, and information and studies on credit, trade, exchange controls, and Italian investments. It was the task of SOM, Whit Overcash, partner in charge to organize so much activity on a compact site.

The long, narrow rectangular space at 277 Park Avenue is unusual in numerous aspects, thanks to the quirks of modern technology. Building columns from above are neither aligned or of equal size. A bulkhead rises from railroad tracks below to lift the floor at a certain point. Support for the vault needed in the front of the facility is obtained by suspending it from above.

Such impedimenta seem negligible in SOM's masterly scheme. Any surgery performed on the 14'-6" high space has left no visible scars; columns have been concealed or sheathed, surfaces have been polished to high gloss, and furnishings have been selected to provide a very palpable and pleasing contrast. SOM continues its tradition of sparing coloration here, applying those well known bright splashes against somber, earthy tones.

Yet more significant than color or texture is the strong sense of procession through the space. Upon entering through a revolving door, set in a drum of

*Banco di Napoli interior offers wide variety of spatial experience. Rites of passage begin with rounding of tellers' counter set in large cylinder (top, left). Next are twin columns forming "gateway" to open office space on raised platform (above, left). Enclosed offices are inside all glass envelope at rear of facility (top, right). Inside of envelope (bottom, right) is ethereal jewel box for bank officers.*



Photography by Robert Perron

# SOM/NEW YORK

## BANCO DI NAPOLI





ult drum, red plastic laminate with  
 inless steel: **Theodor Amberg**.  
 ass office enclosure, solar bronze,  
 d columns and handrails, polished  
 inless steel: **Abbott Glass Co.** Wall,  
 ished Canadian black granite, and  
 or, honed Sardegna gray granite:  
**Bank Scolaro Marble Co.** Ceiling  
**Armstrong.** Lighting: **Whitelaw**  
**Electrical Contracting Co.** Officers'

platform, Davis Allen desks: **GF**; Breuer  
 side chairs: **Thonet**; desk chairs and  
 secretary chairs: **Knoll**; files: **GF**. En-  
 closed offices, Davis Allen desks and  
 credenzas: **GF**; desk chairs: **Knoll**;  
 Breuer side chairs: **Thonet**; sofa:  
**Atelier International.** Carpet: **Mort**  
**West Mills.** Plants: **Everett Conklin.**  
 Accessories: **B.P.C.** Tapestry: **Peter**  
**and Ritzi Jacobi.**











brushed stainless steel carrying the Banco di Napoli logo in polished steel letters, the customer confronts the back of a large floor-to-ceiling high cylinder of red lacquer and stainless steel vertical battens. This monumental object opens at the front to reveal the tellers' counter. Standing resolutely as it does on the polished white Sardinian granite floor, it obliges the customer to pass quickly around its flanks.

What the customer sees next suggests a cathedral nave. Two massive round pillars of polished

## BANCO DI NAPOLI



stainless steel stand at the entrance to a raised platform of open office space composed of cleanly detailed metal desks and metal and upholstered chairs on a bright red carpet. The space seems far bigger than it is because of the use of polished black granite on one long wall (the other is glazed) and a mirrored ceiling above.

Towards the rear are private offices enclosed in an all-glass envelope running from floor to ceiling without mullions. Despite what appears to be a murky internal atmosphere (as seen from outside through smoky glass), it turns out to be a sparkling jewel box within. Reflections on the tall glass sheets, dramatic lighting, and simplicity of detail give the space the ethereal air of a chancel.

A tapestry commissioned for Banco di Napoli from Peter and Ritzi Jacobi deepens this sense of mystery. Mounted on the black granite wall, its dark fibrous mass seems to float—a subtle form endowed with hidden strength. Does it consciously refer to a bank with more than 500 branches and assets of over \$12 billion? The similarities are there.

**ROGER YEE**

*Reflective surfaces dominate interior of Banco di Napoli. Mirrored ceiling over open office area (left) gives illusion of much larger space. Polished black granite wall opposite long glazed wall provides handsome backdrop for tapestry by Peter and Ritzi Jacobi (above). Note how carpet, upholstered seating, and soft down lighting (with occasional use of indoor plants) are used to temper specular surfaces.*





*Views of public banking floor with American desert motif.*

BERTHET-GODET **BANK**  
POCHY-CRUMIERE **OF AMERICA**





**M**artians landing in the City of Light! Modern architecture and interior design have been touching down here in the heart of Paris like the first waves of some extraterrestrial force. The Tour Montparnasse high rise office tower has pierced the sacred skyline in Montparnasse. Over near Les

Halles, the Centre Pompidou for French culture stands like an enormous oil refinery, its girders exposed, its pipes crawling across its facade, its lights glaring into the night. But along the lively Avenue de la Grande Armee, a more modest transformation has taken place. The silent majesty of our West Coast's Sierra Nevada

has quietly installed itself in a new office for the Bank of America. Customers who step inside the interiors by Berthet-Godet and Pochy-Crumiere will find restful lines and colors, lush American desert plantings, and the sound of songbirds and splashing water.

But cactus beds in a Parisian bank? When the world's largest

bank asked Berthet-Godet to design a 5,000 sq. m. facility on six levels to house some 300 people for at least 10 years, it continued its American practice of giving the architect complete aesthetic freedom. The Bank did not impose the least constraint on the designer of two previous Bank of America branches in Strasbourg and Nice.



Tellers' cubicles, on this page, are machines for banking. Work stations for officers, opposite page, have straight desks and curved returns. Writing surface is leather with an aluminum recess for pens, pencils.

With one condition: the administrative offices and general services had to be in open spaces.

As could be expected, the Bank's activities are organized by levels. The basement houses mechanicals, archives, safe deposit, and telephones. The ground floor is a public reception and banking facility. Management occupies the first floor, general services and data processing take the second and third, and more offices, a conference room, kitchen, and dining room complete the fourth.

Unlike the general volume of the building, the Bank's ground floor is rather confined in area and height (which varies from 2 m.—10 cm. to 2 m.—15 cm.). To combat this sense of confinement, the designer elected to disguise the actual dimensions using angled walls and specular surfaces. Walls were arrayed in saw tooth pattern and dressed in an interplay of mirrors set at 45 and 90 degree angles. (The resulting cavities became electrical service cores.) The ceiling was made of metal squares enameled blue-violet.

Taken to the extreme, such a totality might have appeared rather cold. To alleviate this, honey yellow "boat deck" planking and planting boxes, soft brown and smokey green cactus gardens scattered about, and sunny yellow foam cube seats for brief use bring softness and warmth. Receptionists' wood desks maintain their soft lustre with a coat of long wearing surface treatment, 3M's Nextel®. A soundtrack pipes forest sounds over the entire space.

If cacti seem unlikely here, standard rectilinear tellers' counters are perhaps more so. Instead, there are eight autonomous, streamlined cubicles separated from each other by suspended glass sheets and pierced by a single opening for the passage of documents. Each has considerable work space for an automatic retractable cash-box, electronic calculator, telephone, alarm signal, and television (giving hour, date, and rates of exchange).

Beyond the first floor reception area is largely open space, with only two enclosures for vice president and manager. Several design elements enliven this level.







the specular ceiling, for one, made of suspended white plastic laminate disks set at different heights. Then, the nine work zones, partially or wholly isolated or subdivided by means of a novel system of mobile partitions gliding on rollers from overhead tracks concealed in the ceiling. These panels of waffle weave aluminum sandwiched by two transparent acrylic sheets give the effect of transparency or opacity depending on angle of view.

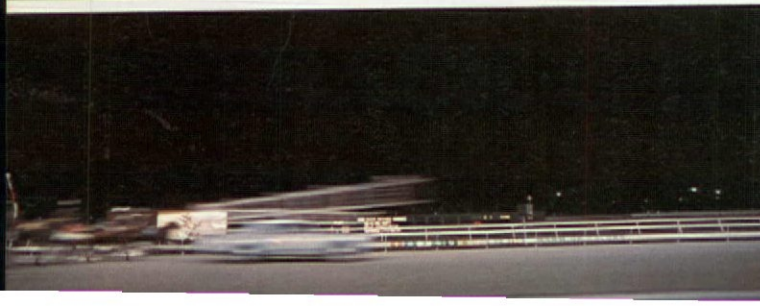
This is not the sort of statement generally made by banks from our East Coast when they arrive here. At Paris, City of Light that she is, they can surely welcome a visitor bringing its own *lumiere*—and a factus, too.

**ROGER YEE**

Mobile partitions: **Hyvernat et Sopp.** Seating: **Knoll International, Gaflex, Airborne** (via **Airborne Aranas** in U.S.), **Artifort** via **Turner Ltd.** (U.S.). Molded plywood furniture finish: **Formica.** Lighting: **Flos, Verre et lumiere.** Ceiling specular finish: **rolege.**







**T**here are more ways than one to skin a dollar bill, so why not consider the amusing diversion of investing your mazuma at the races? Call it *speculative banking*, and do it with style in New Jersey.

Lighting designer Howard Brandston has transformed a large, open space into a multitude of fragmented, visionary areas by the sagacious use of light. The Meadowlands Racetrack in New Jersey, designed by architects Ewing Cole Erdman and Eubank/Clauss and Nolan, is a huge, barn-like structure, frankly industrial in character. The lighting complements the building's exposed purlins, ducts and conduits in that standard, industrial lighting fixtures have been used throughout.

Brandston has used lighting to define areas, to establish character, and to clarify circulation. All lighting in public areas, such as the grandstands and the restaurant, is incandescent (flattering to the face). Only the business areas use fluorescent lighting. Long strips of neon lighting, used in a graphic application, guide one through the complex. Depending on the seat that one has purchased, one's proper path from entrance canopy to final destination is delineated by the neon strips overhead. Some forge straight ahead, while others

swing away, swooping up the escalators to different hunting grounds. The addition of decorative color lends an air of excitement sympathetic to a "Day at the Races" feeling.

Since this is a large space, designed to accommodate a multitude of persons—and personalities—the differences in human preference regarding light had to be considered. Bright areas and dark areas co-exist so that the matter of personal selection is unimpeded. Some persons gravitate toward dusky areas as their preferred element, whereas others flock to areas of high illumination for the same reason. Not only does the variety of lighting intensity and distribution allow for this human aspect, but it also contributes a mood of excitement to the complex.

Brandston, responsible for the entire master plan, worked not only indoors, but outdoors as well. The stadium arc lighting, outdoor directional signage, racetrack lighting, etc., all bear his personal mark.

Designed for a rationally low lighting level, the lighting put up usually little strain on the air conditioning system, thus becoming a major factor in keeping the building within budget.

**RICHARD ZOEHRE**

Left: grandstand building and directional graphics in outdoor areas and parking lots. Right: top of escalators with neon strips leading in from entrance canopy.

# HOWARD BRANDSTON MEADOWLANDS RACETRACK LIGHTING

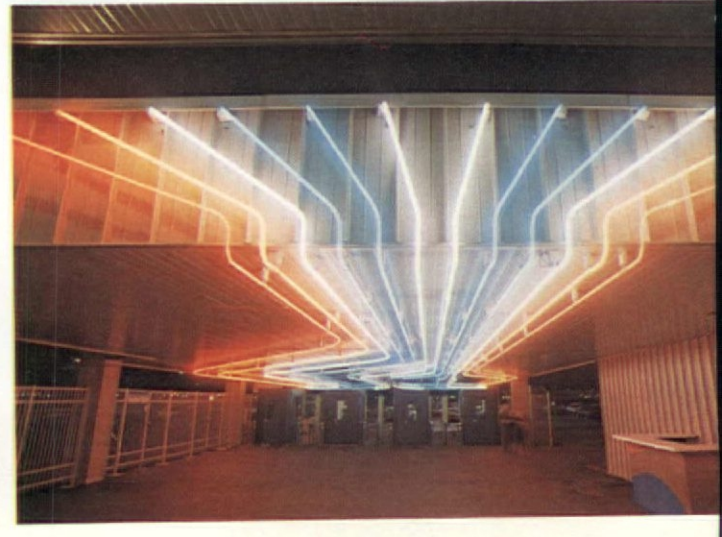
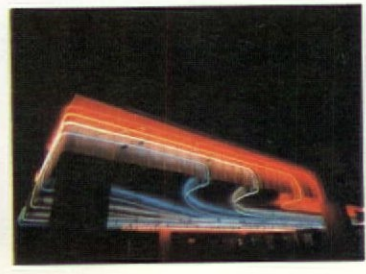
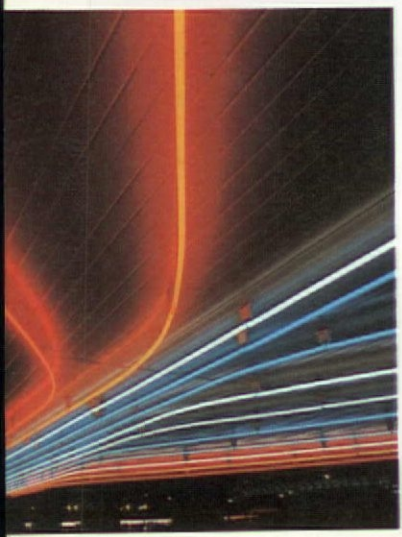




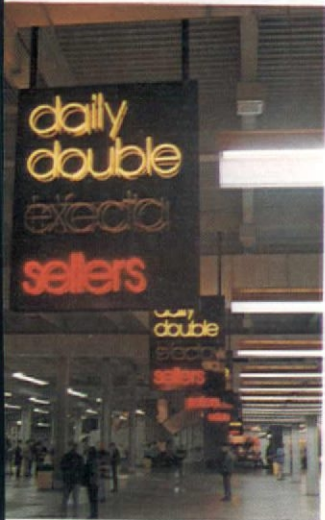




**RACETRACK  
LIGHTING**





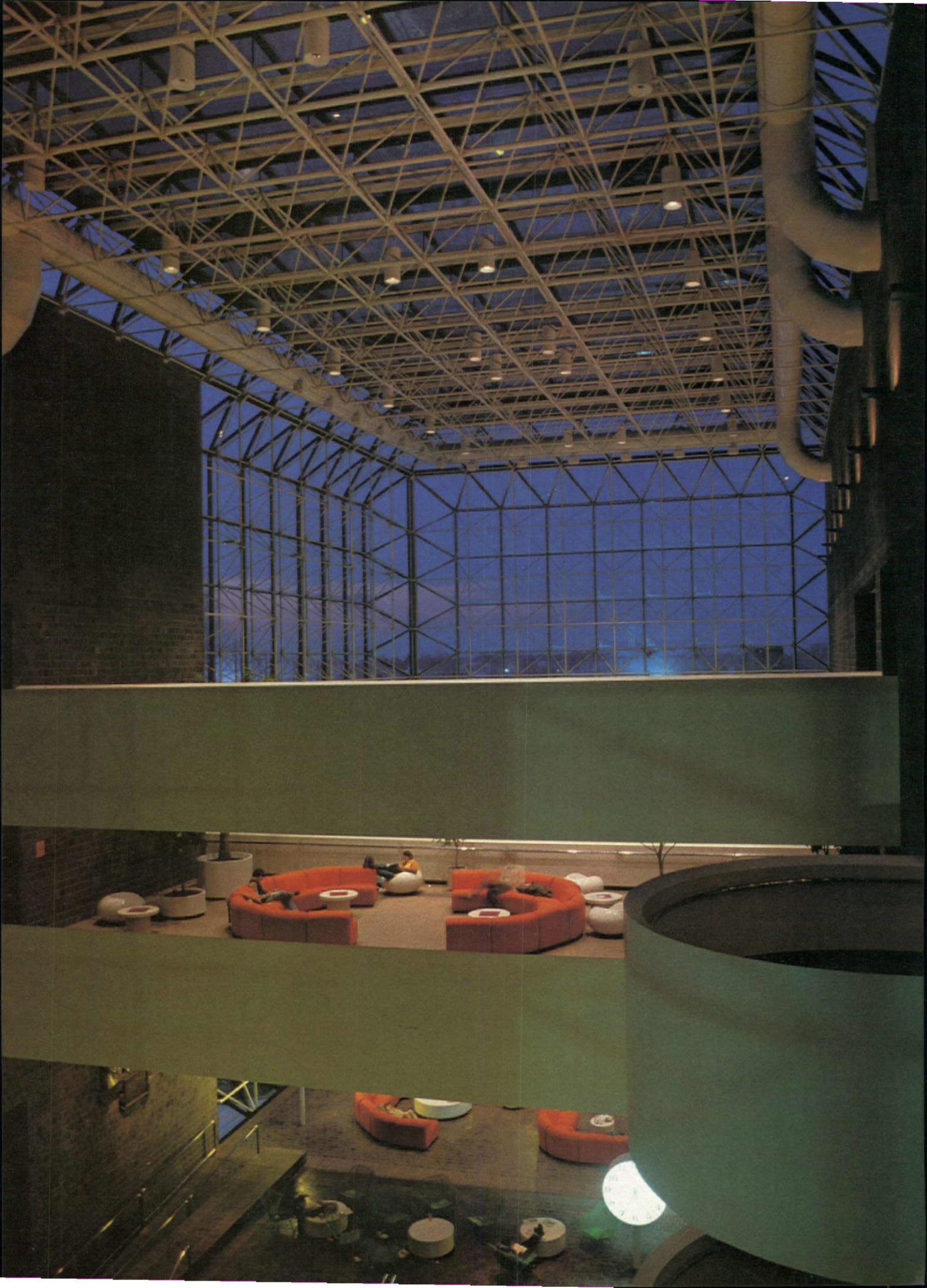


Above: event area, with low hanging fixtures and neon signs equipped with multiple messages which can be switched when necessary.

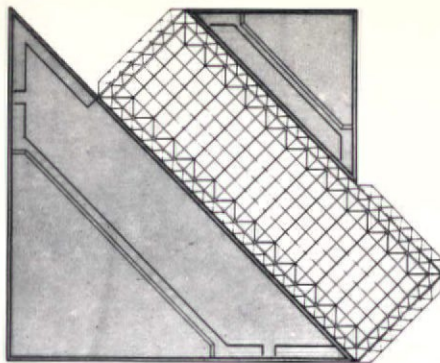
Neon lighting: **Broadway Maintenance**  
Banners and graphics: **Peter Muller-Munk**  
Ticket window booths: **Interspace**  
Interior design: **Interspace**











**ROOF**

*The building's central space has two end walls and roof all of glass. Balconies and bridges enliven the volume, brick walls emphasize its outdoor character. Giant amber "lollipops" give general lighting. Main lounge features a 4-ft.-diameter clock.*

Photography by Robert Perron

*A "plug-in" student union  
for the University of Rochester*

**I. M. PEI  
& PARTNERS  
WILSON  
COMMONS**









*A view straight down to the dining area, left. Tables with attached lighting plug into floor sockets, but can be cleared away for dances or special functions.*

## WILSON COMMONS

Rochester, N.Y., is famous for Eastman Kodak, Susan B. Anthony, and the Erie Canal. It is infamous, however, for its weather: few cities in the U.S. have less sunshine in an average year. A basic accomplishment of I. M. Pei and Partners in their design of a student union for the University of Rochester is the skill with which they have overcome that dismal climate. They have brought to upstate New York an interior space so generous, open, and bright that it is the next best thing to being outdoors. This space—six floors high and with two end walls of clear glass and a roof of mirror glass—is the center of an oddly-shaped building tailored to “plug into” the most essential parts of the campus’ circulation paths.

Linked to an academic quadrangle and to the library and dining hall by a network of bridges and below-grade tunnels, Wilson Commons is a masterly example of a building fitting its context. Not only in shape and placement, but also in character, it is a building meant to be used, not to be viewed as a monument.

Even so, its interiors could have been a flop. The unusual building form resulted in many difficult room shapes (triangular, for instance), and the major central space might have been treated, in less talented hands, as one of those vague “multi-use” areas

In the main lounge area, serpentine sofa: **Vecta**. Wire chairs: **Woodard**. fiberglass drum tables: **Glassform**. clock: **Standard Time**. In den lounge, cylindrical lamps: **Architectural Supplements**. In music listening area and bridge lounge, chairs: **Stendig**. In dining area, main tables with attached lamps: **F. C. Design**. Small cocktail tables: **Chairmaster**. Carpet throughout: Bigelow.







# WILSON COMMONS

which turn out to have no use at all. Instead, it has been effectively subdivided, its several levels each given a specific personality and function. And the furnishings have been scaled to be appropriate for the great space. In the main lounge area, for example, where individual seating units might have seemed overwhelmed, a single great serpent of seating holds its own very well.

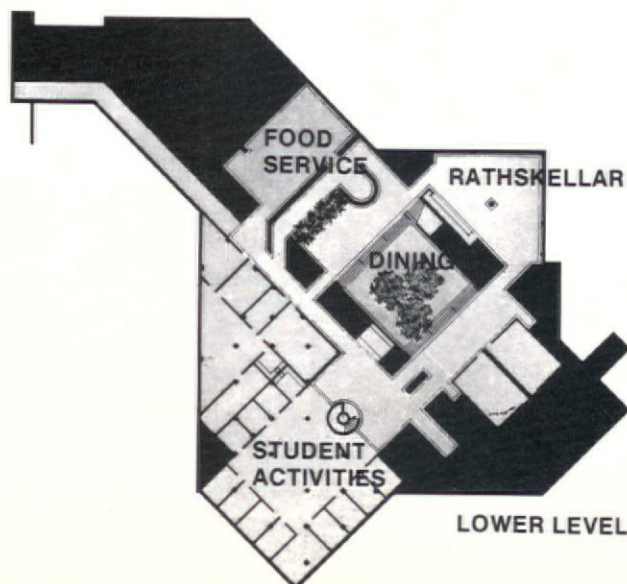
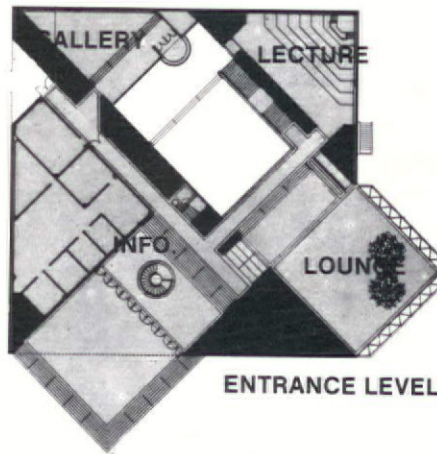
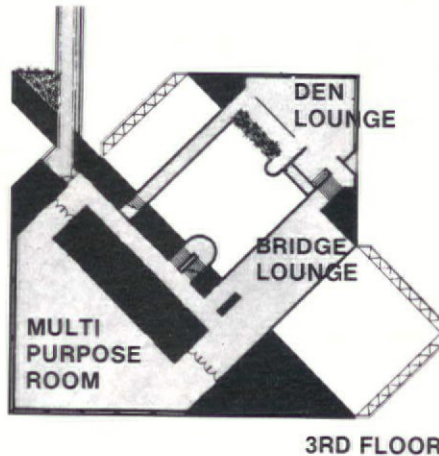
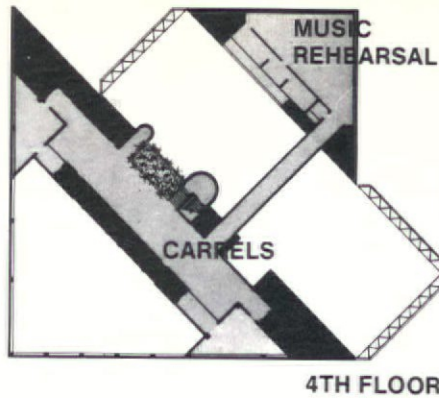
Nor has the magnitude of the central space been allowed to overwhelm a very valuable atmosphere of warmth. This is maintained partly with lighting: jolly "lollipops" of amber light on vertical standards, lights close to the tops of dining tables, soft lighting against the texture of brick interior walls, and a generally low level of lighting throughout.

From the beginning of the planning process, students have been involved in the Wilson Commons design, helping to suggest a program of functions to be housed, later approving the Pei design at every step. Participation seems to have paid off. According to Bill Spellman, Director of the Commons and of Student Activities, the product is an "overwhelming success" for the whole university community.

One tangible measure of that success is, surprisingly, fudge. The information desk near the ground-floor entrance has doubled, since the building opened less than a year ago, as a sales desk for student-made fudge. At last count, over 6000 pounds of the stuff had been sold, a figure that suggests impressive numbers of students passing through.

Students like to sit down and stay, too. One of the few problems, Spellman says, is getting everyone to leave when the building closes at 2 A.M. Rochester weather aside, that's a problem to be proud of.

**STANLEY ABERCROMBIE**



Angular den lounge, top left, holds a cascade of fixed, upholstered cushions. Carrels for reading or listening to music, bottom left, are housed in the curves of a serpentine wall.

For **I. M. Pei and Partners**: Design partners: **I. M. Pei** and **Henry N. Cobb**, Senior Associate/Design; **Shelton R. Peed**, Project Architect; **Charles A. Schmitt**, Interiors; **Robert Lym**, Senior Associate/Design; **Judy Swanson**.

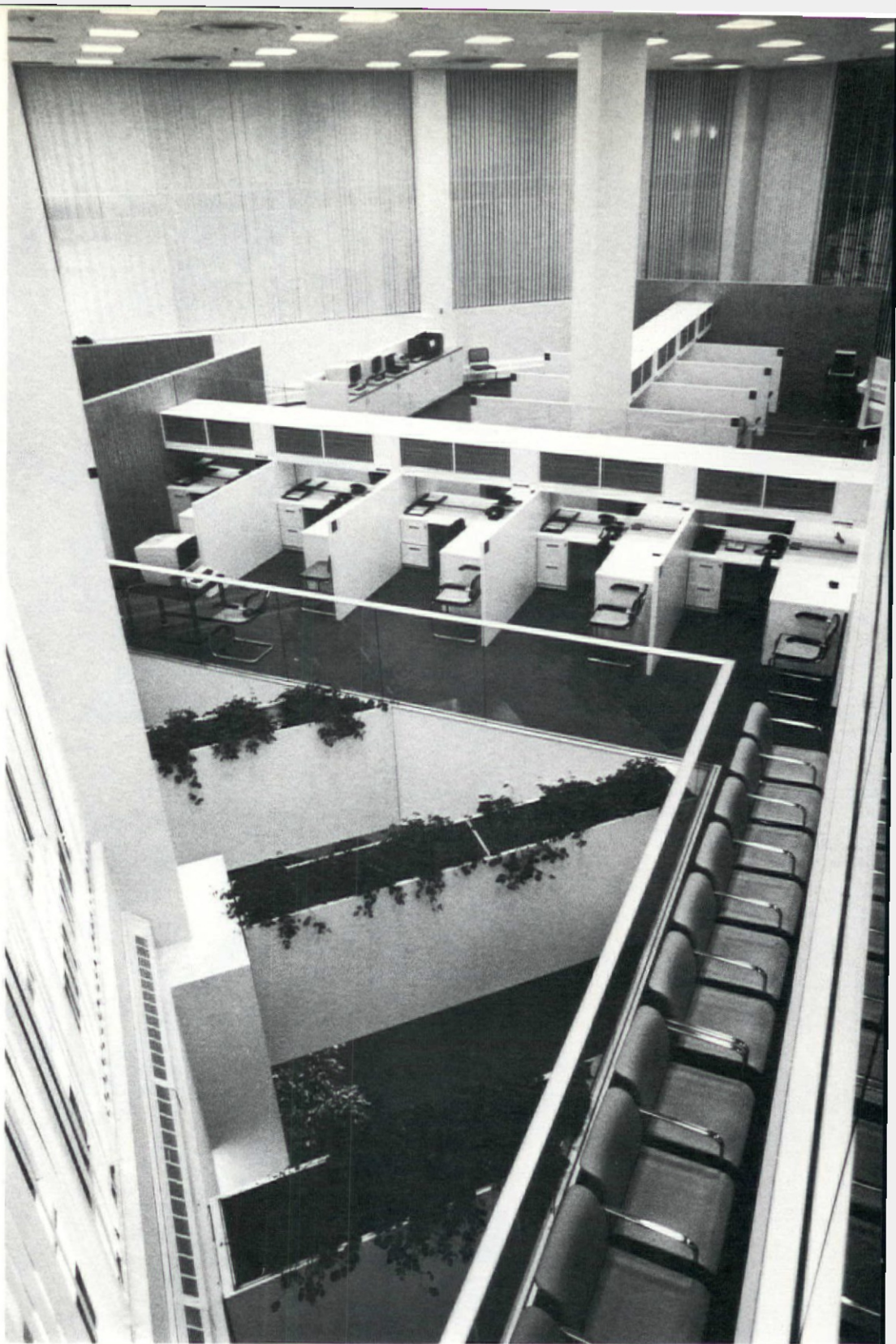


## 3-D dynamics for daylight

**W**hen Blue Cross and Blue Shield customer services were merged into a single operation requiring an 11,000 square-foot facility on the street—for easy, elevator-free access by thousands of people daily—a little “jewel box” of a building on New York’s Third Avenue seemed a perfect location but a frustrating one. It was separated from the Blue Cross tower only by an arcade, and it was continuously glazed on three sides and half of a fourth. Its floor area, however, was only 5,000 square feet. And the Floor Area Ratio (FAR) set by New York’s Building Code forbade any expansion at or above street level. Blue Cross policies were equally negative on the other alternative—space below street level. As a health-care institution Blue Cross/Blue Shield refuses to deprive its employees of daylight.

Nevertheless the designers—SLS Environetics Inc. headed by Lawrence Lerner—insisted on exploring the below-street level. It was larger than the building, touching its neighbor’s basement under the arcade and plaza and extending into the street as well. Space not occupied by sewers, water mains, sprinklers etc. was used mostly—and not too efficiently—for storage. The designers found that 6,000 square feet could be recovered for workspace despite the 7-foot clearance of the deep beams. The problem was to keep the space from feeling like a basement.

The designers did this by cutting four generous triangular openings through the floor slab at strategic window locations. Thus the lower level shares not only the street level’s daylight but its sights and sounds. The fact that these openings reduce the street level’s floor space from 5,000 to 4,000 square feet does not invalidate the strategy. On the contrary, the FAR formula allowed

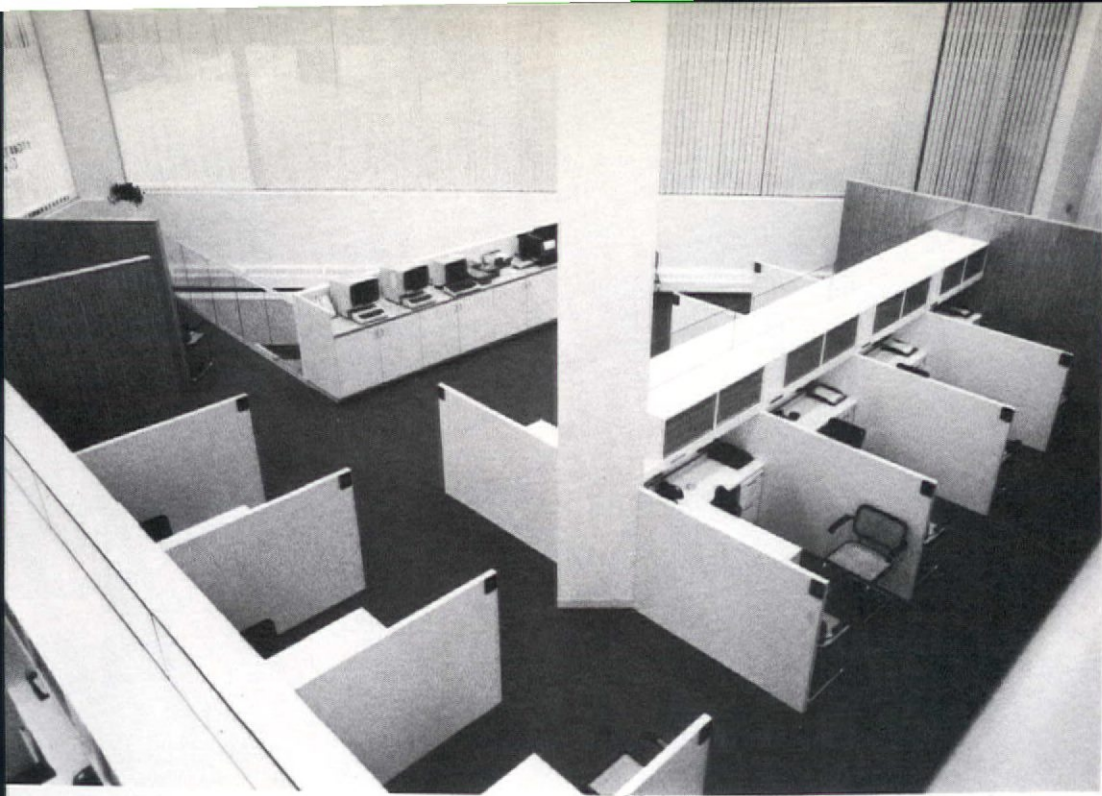


Photography by Louis Re

# SLS ENVIRONETICS

# BLUE CROSS/BLUE SHIELD





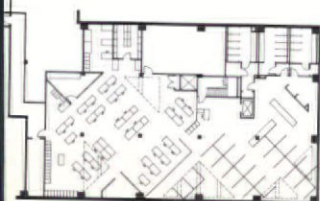
the designers to build a new mezzanine level compensating for the 1,000 feet thus lost. And there is plenty of room for this mezzanine, since the main floor is 45 feet high.

The cuts are equilateral triangles and the layout of open-topped interview and computer cubicles and work stations, placed at 45-degree angles to the building shell, gives each occupant the greatest possible view towards a window.

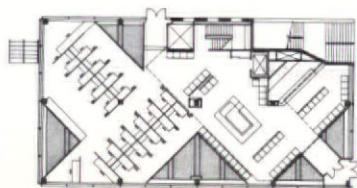
The custom-built work stations, designed for the specific functions and equipment they house, are an integral part of the interior architecture, as integral as the bridges, stairs, and facings on columns and around windows. The partition heights provide privacy between neighboring stations without interfering with the flow of daylight nor any occupant's perception of the total space. Plants trailing from a secondary system of planter bridges give additional vivacity to the scene.

The sharp-edge cleanliness and simplicity of the white-painted surfaces, the cool deep blue carpeting used throughout, the translucent white vertical blinds that dramatize the vertical while tempering the light and outside view, and the neatly detailed white laminate-surfaced cabinetry with warming touches of natural oak all achieve a sprightly elegance that stands up to crowds. Caned Breuer chairs with black frames and open-frame visitors' chairs with ochre vinyl seat upholstery offer comfort without bulk and are visually subordinate to the three-dimensional architectural organization that dances through the space with orderly gaiety. This many work stations and interview booths might have been a tedious labyrinth symbolizing an oppressive chore, a bureaucratic experience. Instead the place suggests transparency, clarity, cheer, and controlled, good-humored logic.

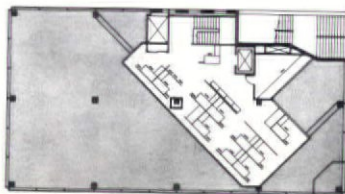
**OLGA GUEFT**



Lower Level



Street Level

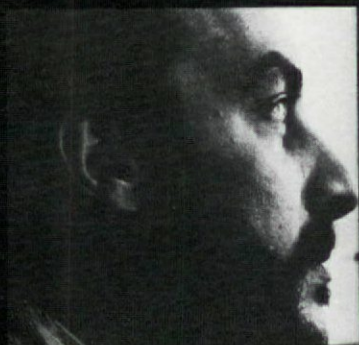


Mezzanine

Vertical blinds: **American Drapery & Carpet Co.** using **Makaram Solar Screen**. Cane staff chairs (Breuer design): **Continental**. Vinyl-upholstered visitors' waiting chairs: **Herman Miller**. Carpet: **Commercial Carpet** installed by **Robert Most**. Partition-work stations, bridges, bridge-planners: **Pilot Woodworking**. Plants: **Worhle & Waite** (N.J.).



**G**aetano Pesce is not exactly an architect, nor an artist, nor an interior designer, nor an ideologist. He is all of these simultaneously, and—most important—he is a creator. Endlessly renewing himself, he yet remains faithful to his motivation: the attempt to go beyond function, beyond realism, to express our own reality, our insecurity, our fears, loneliness, and ultimate death.



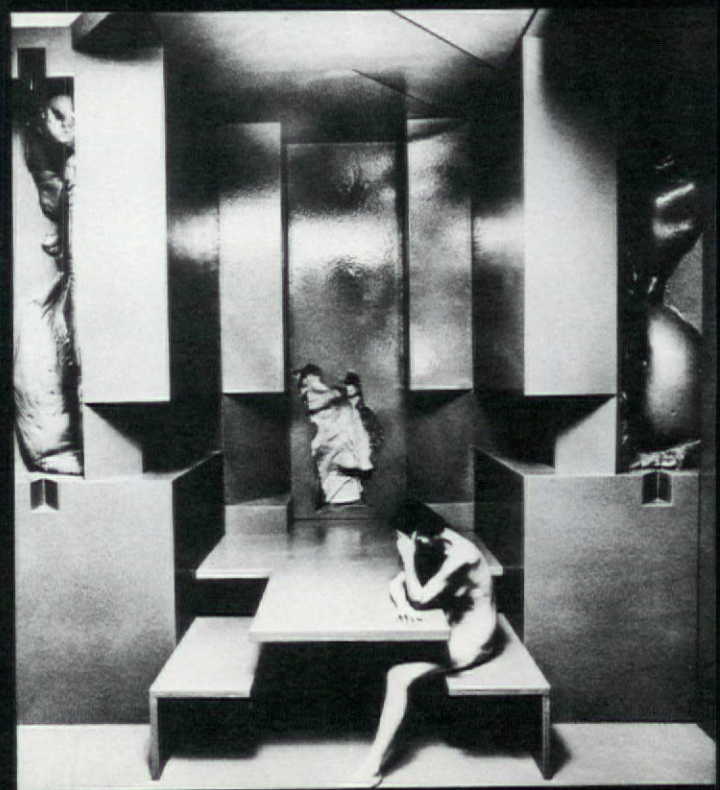
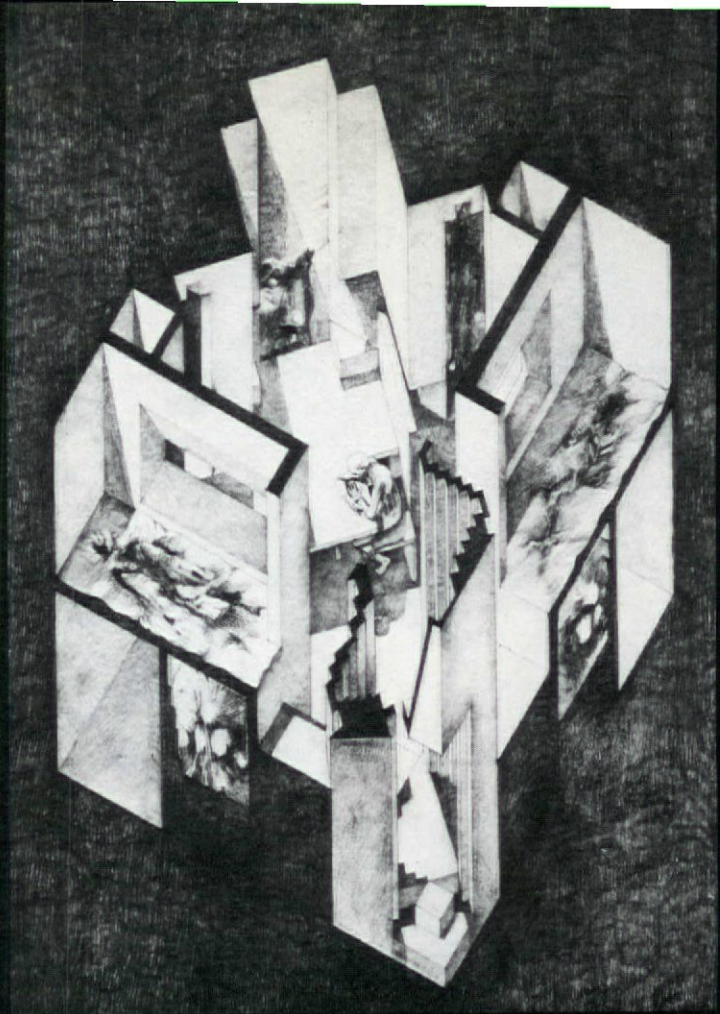
There is little opportunity today for being a Renaissance man. A crystallization of our society seems to demand specialization: be a musician or a policeman, a writer or a farmer, an artist or a technician, but not two at once. If one is not specialized, one's work cannot have a precisely known dollar value. Pesce knows this. He demonstrates that sacrifice is necessary for free dialogue.

More than just a flair for drama, more than a predilection for theatricality, more than a talent for remarkable design, more than an occasional taste for scandal, more than an ability to analyze and synthesize, Gaetano Pesce displays the qualities of a free man.

Pesce has something to say, and he says it whenever and wherever he likes. No one has described him better than François Barré, who said, "If Gaetano Pesce is irritating, it is because he tells us what we don't want to hear and what we try to forget by selling our history to exorcise it. . . . He exhibits our underwear and guts."

A Venetian, Gaetano Pesce is often byzantine in his speech. But his baroque overemphasis is controlled and part of his message. The visual orgasm of his work is meant to remind us of the expressive possibilities of objects and environments. But whatever surprising exercise in style Pesce may work with, whatever form of expression he may choose, he always proceeds from the same foundation: Pesce is a free man.

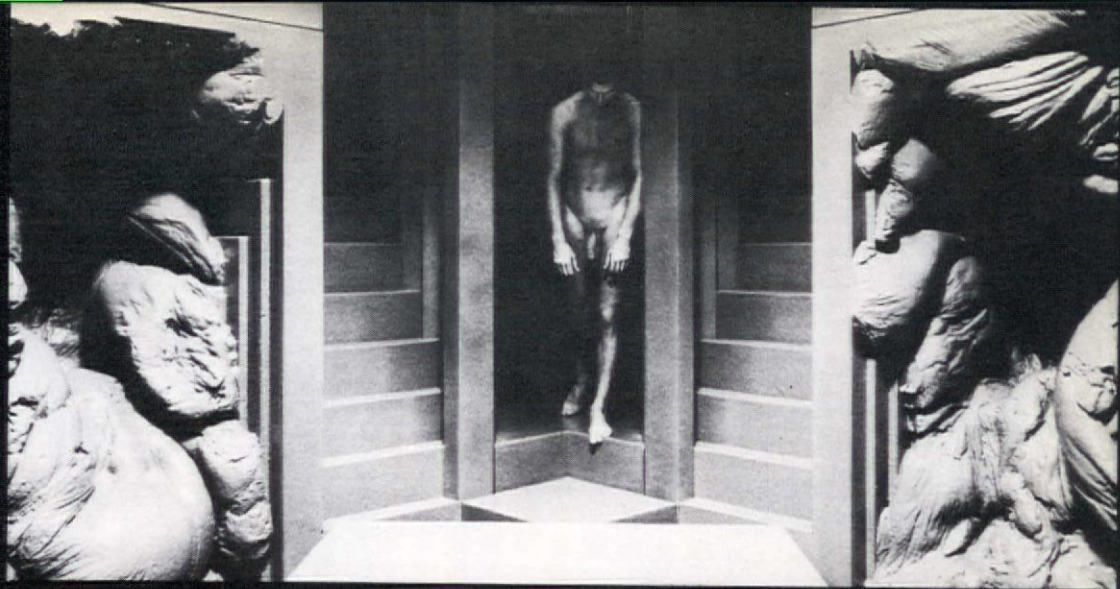
GILLES DE BURE



GAETANO PESCE

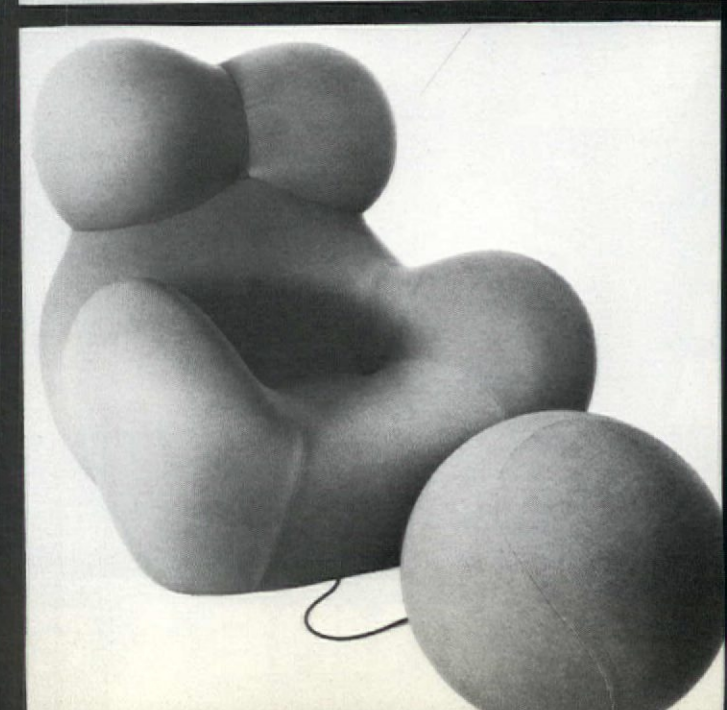
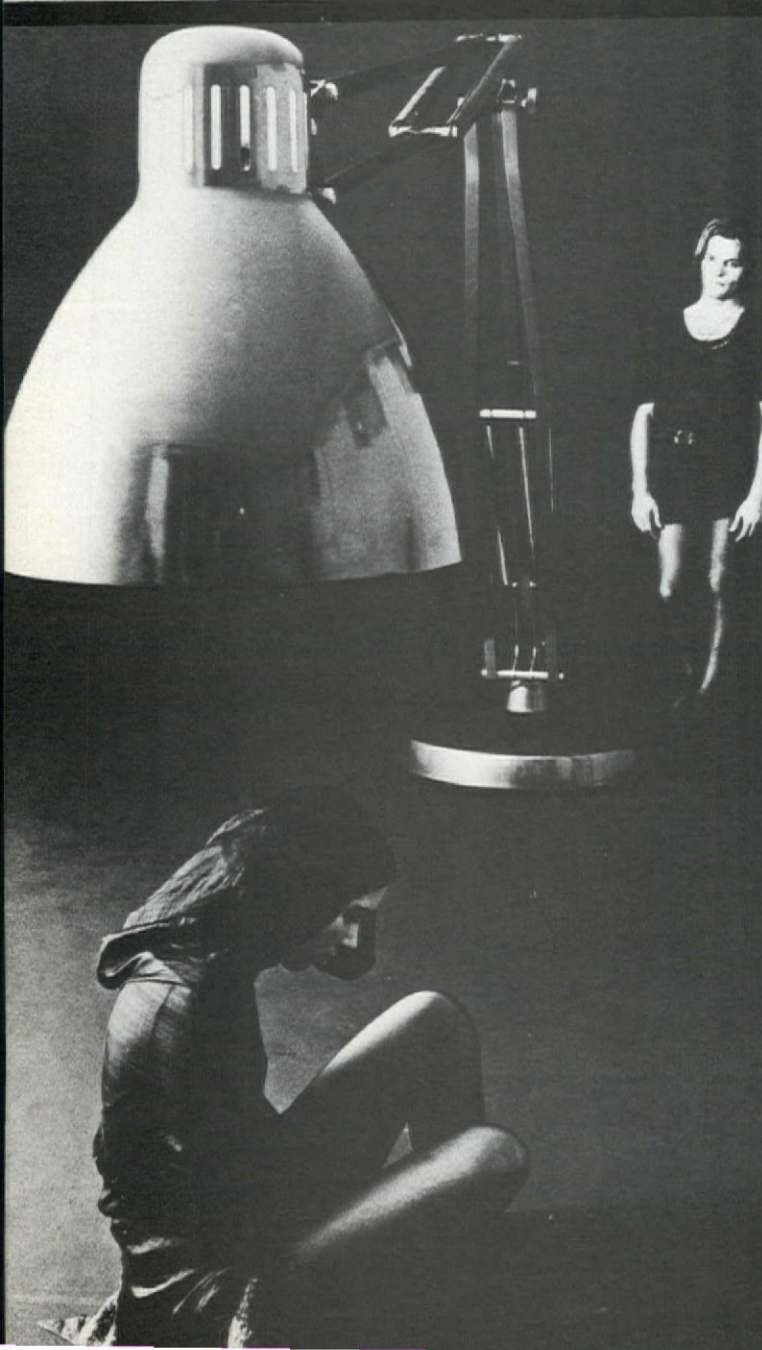


On these pages, a drawing (left) and photographs of Pesce's "Single habitation for two people," shown at New York's Museum of Modern Art in 1971 and now in the collection of Paris' Centre Pompidou. Sharp corners emphasize the vulnerability of the human body. Reclining figures (two photos at bottom) leave permanent impressions in the environment.



**FURNITURE & ENVIRONMENTS**







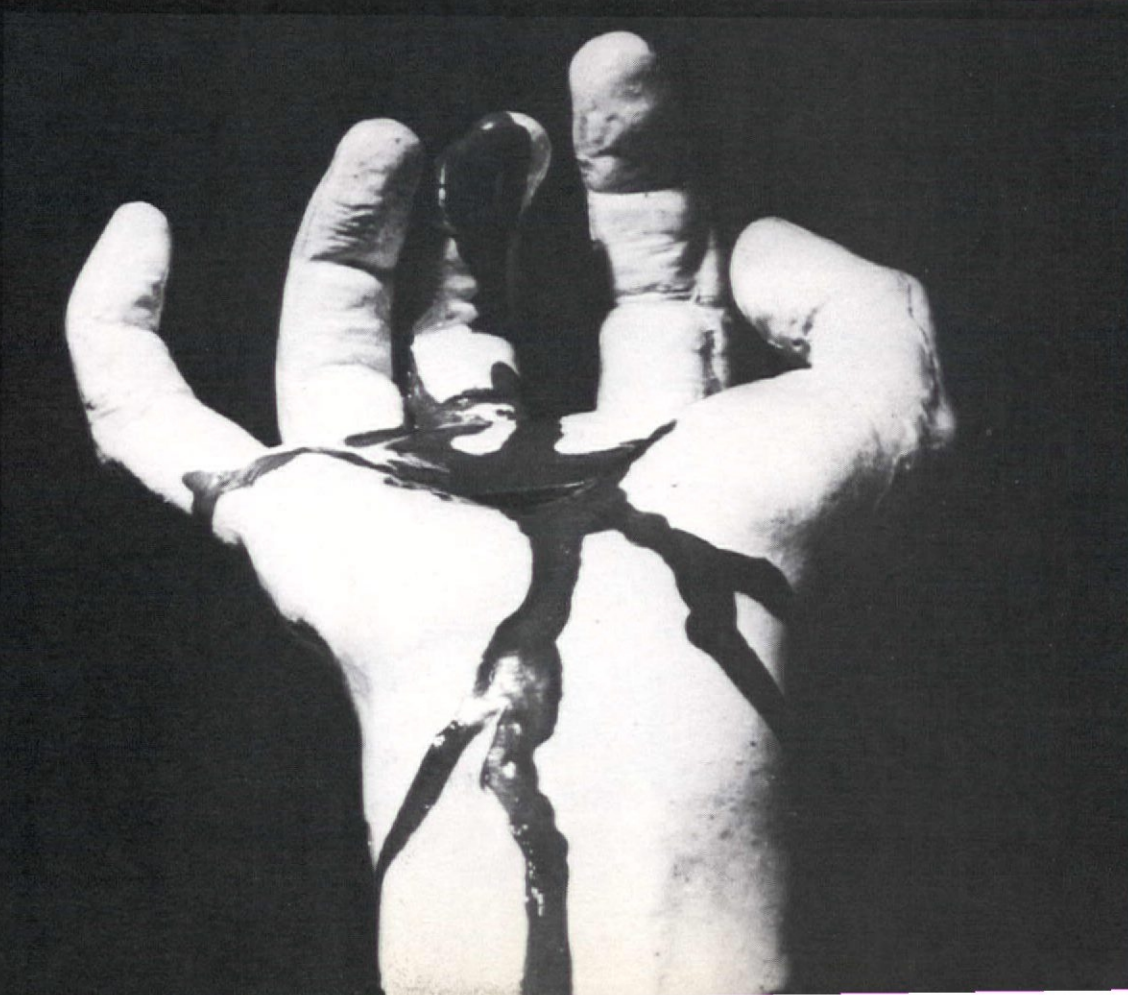
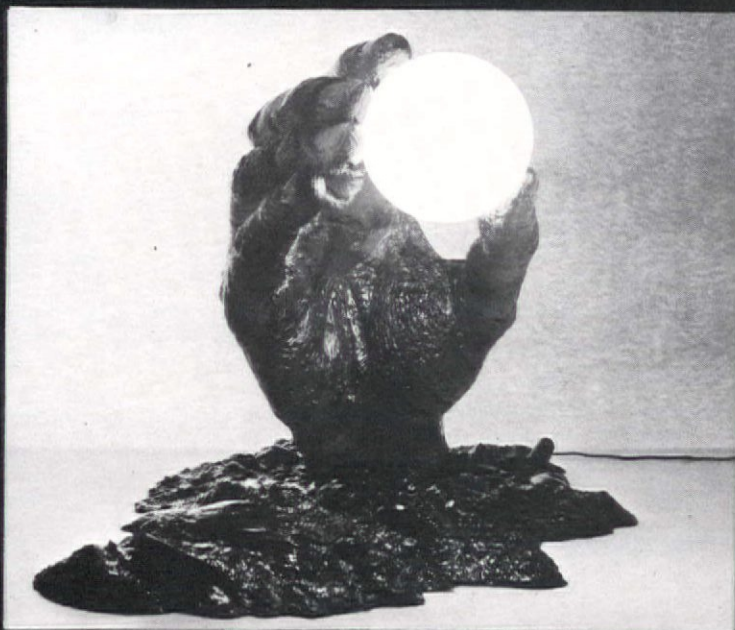
## GAETANO PESCE

Opposite page: two top photos, Pesce's "Yeti" furniture in a Paris installation. Below left, a Luxo lamp ten feet high. Other photos, top to bottom, a double-fisted sofa design, a chair in the "Sit Down" series, available from **Atelier International**, and an "Up" chair, available through **B&B America**. On this page, a "Genesis" table lamp, a "Golgotha" molded plastic chair, and a palm shaped ashtray.

Born in La Spezia in 1939, **Gaetano Pesce** studied at both the School of Architecture and the Institute of Industrial Design in Venice, then began to work in the field of interior design. He has designed furniture for Cassina, and his experimental environments have been shown in New York at the Museum of Modern Art, in London at the Victoria and Albert Museum, and in Paris at the Musée des Arts Decoratifs. Since 1974, he

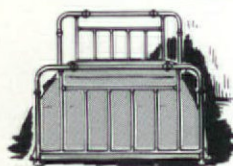
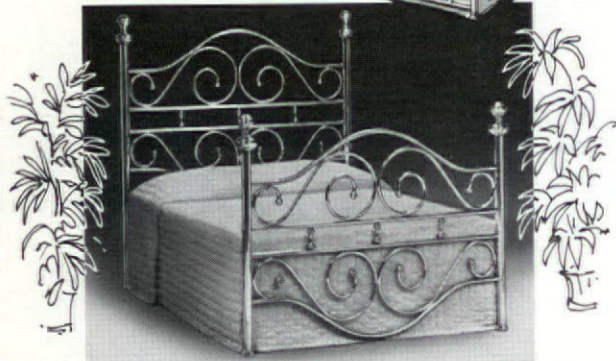
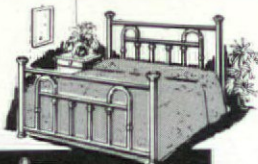
has been teaching at the School of Architecture in Strasbourg, France. He represented Italy in last year's 11th Biennial of Alexandria, Egypt, and his work was also recently shown at Milan's Palazzoli Gallery.

**Gilles de Bure** is an editor of the French journal CREE and a curator of France's new arts center, the Centre Pompidou.





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**Murray Export** Industries of Westfield, New Jersey, is distributing modular storage furniture for health-care and institutional applications. The functional, contemporary styled furniture is available in 15 colors and 3 door designs, and over 100 different types of units are offered. Door and drawer fronts are in deep gloss or matte finish, high pressure laminate, and have polished anodized aluminum handle pulls. All interiors are laminated in white melamine, which, together with the "no-frame" design, reportedly makes them easy to clean and very hygienic.

circle 302



**Webster Mills** has introduced a plant stand called the "Puzzle Planter." The stand is assembled by interlocking, pre-notched uprights and crosspieces of natural hardwood shafts  $\frac{3}{4}$  in. by  $\frac{3}{4}$  in. square. No nails or glue are needed. The stand is available in heights of 18 in., 24 in., and 30 in. Horizontal crosspieces are adjustable to accommodate plants at various levels, and may be used free-standing or hanging.

circle 303

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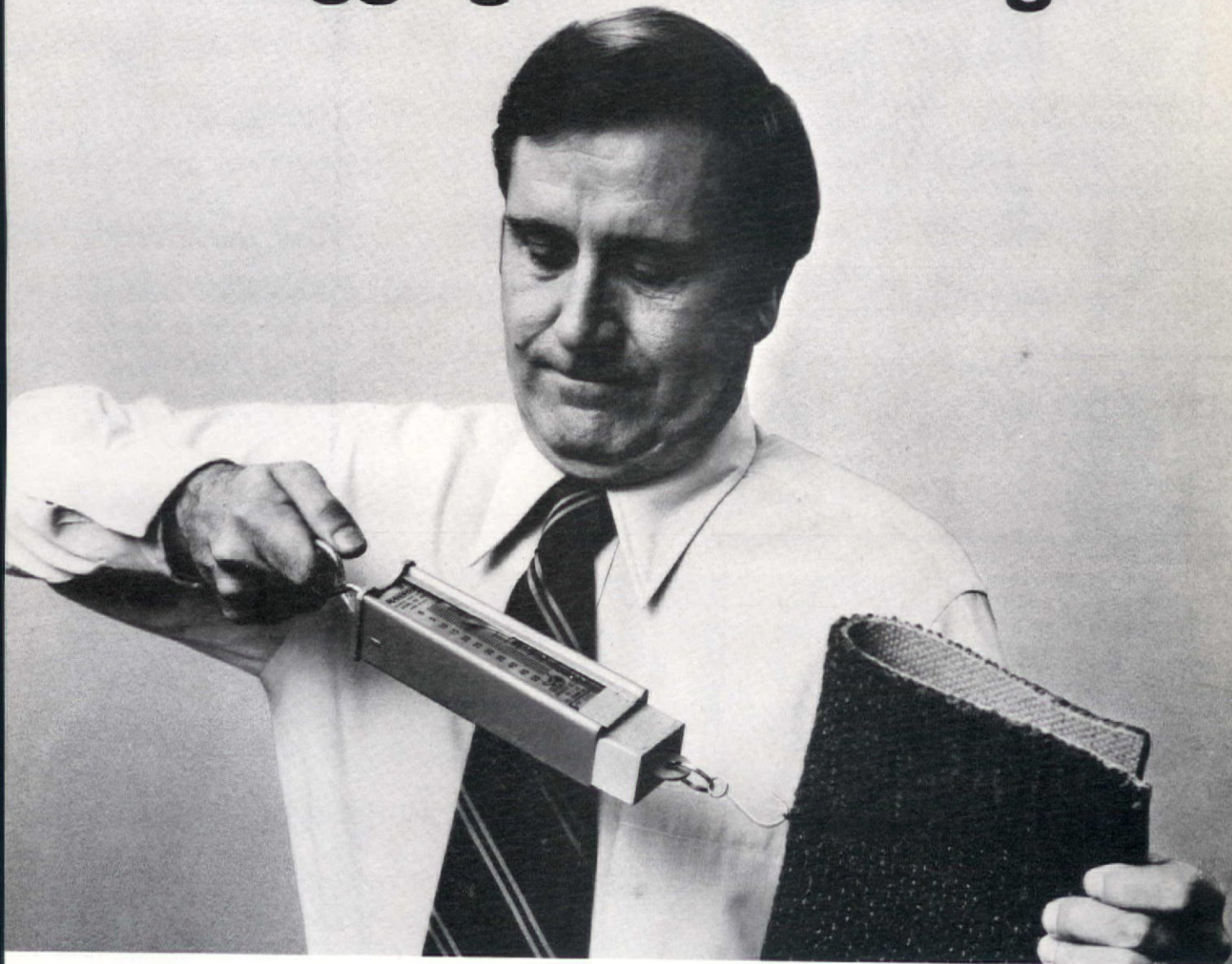
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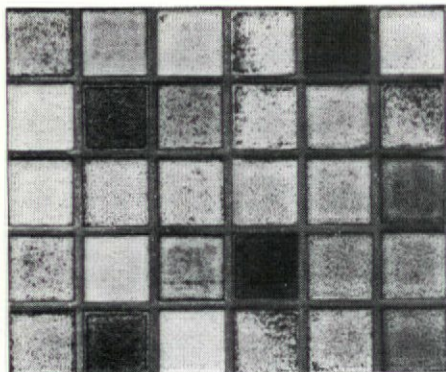




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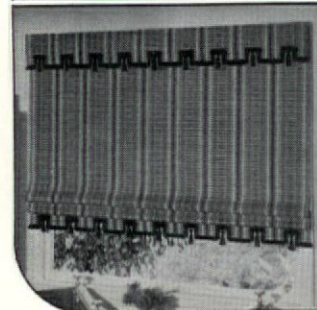
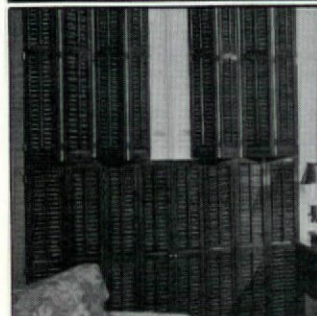
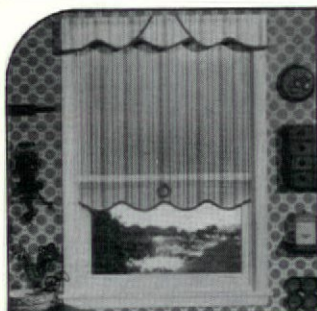
## Latco® PRODUCTS

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Celotex building materials division of **Jim Walter Corporation** has a new, embossed reveal-edge lay-in ceiling panel with a textured pattern simulating rough cast aggregate concrete. Called Safetone Marquis, the ceiling panels are said to achieve a textured appearance without the directional look associated with molded mineral fibers acoustical products. The reveal-edge lay-in panels provide total accessibility to the ceiling area above. Marquis panels comply with requirements of Federal Specifications SS-S-118A as a Type 111, Class 25. (ASTE 84). circle 304



A new shelving system, manufactured in Britain by **Archibald Kendrick and Sons, Ltd.**, is offered in the U.S. by Multi Products Sales Inc., of Michigan. The system, which requires no pegs, screws, or clamps is constructed of supporting brackets which fit into a continuous channel running the full length of the uprights, instead of into slots or holes. The back of each shelf bracket is equipped with two chamfered plastic wedges, which lock the bracket into position when it is swung down. Wall supports are available in four lengths, and brackets are available in three. circle 305



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"Auralian Glass," tempered plate-glass panels, are available through the designer, **Cummings Studio** of San Rafael, Ca. The process uses a photo-engraving technique with high-temperature firing to produce a full range of color intensity, in shades from clear yellow through burnt orange and rust. Further textures are possible through sandblasting. Custom designs are burned into the glass, reportedly impervious to wear, abrasive scrubbing and cleaners. Panels may be ordered singly or in quantity, in any size up to 7 ft. x 7 ft. maximum. *circle 307*

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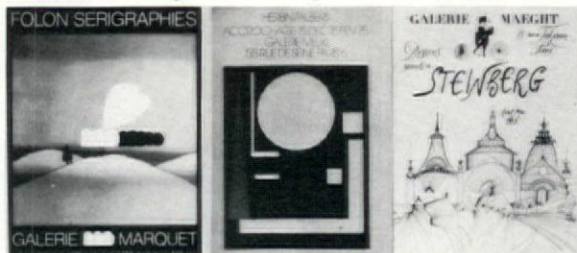
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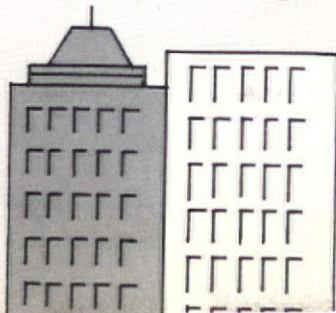
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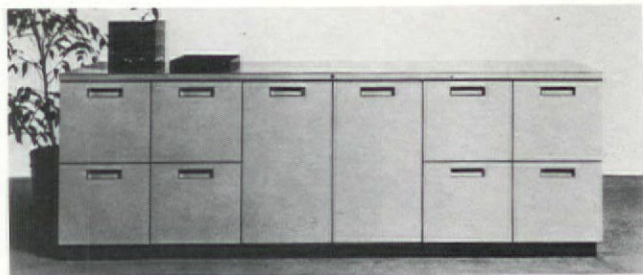
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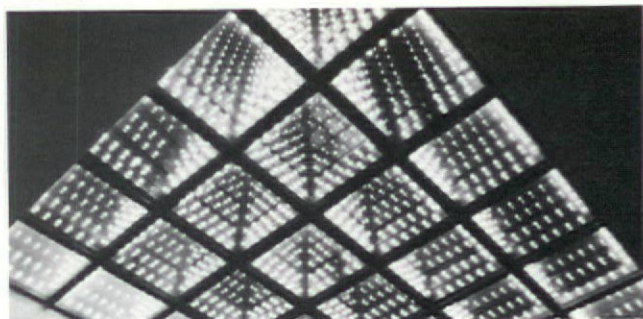
**The Hitchcock Chair Company**  
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A broad selection of consoles has been introduced by **GF Office Furniture Systems**, called the GF Cube Console Collection. Consoles can be custom-specified to meet storage component and secondary surface requirements. The GF Cube series includes 20 separate console models, ranging in widths from 30 inches to 90 inches. The six-pedestal 90 in. model is reported to accommodate the equivalent of 12 standard vertical filing drawers of storage space. Two heights and depths are offered, and the consoles are available in 24 enamel paint finishes with 19 different high pressure laminate tops and several wood veneer tops. *circle 308*



**Neo-Ray Lighting Systems, Inc.**, offers modular lighting called Innervision 1001, which can be employed as an entire ceiling surface or in grouping on ceilings or walls. Each modular element contains twenty-four, 50,000-hour incandescent lamps reflected by special mirrors. The 2 ft. by 2 ft. modules are supported by a black inverted T grid system. *circle 309*



**Structural Concepts Corp.** of Spring Lake, Michigan, has a Customodule office landscaping system featuring a frame construction which utilizes the patented Tubex joint. The joint locks and unlocks with a one-eighth turn, which permits rapid interchangeability of panels to accommodate functional or decorative changes. Over 60 panel materials and surfaces are offered, including vinyl, fabric, carpet, glass, tempered glass, acrylic, and acoustical treatments. 12 finishes in the framing system are also offered. The complete system includes panel mounted and free standing furniture and accessories, straight or curved panels and free-standing screens, and hinged and angular panels for geometric layouts. *circle 310*









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### FOR PEDESTRIANS ONLY: Planning, Design, and Management of Traffic-Free Zones

By Roberto Brambilla and Gianni Longo. With a Foreword by Bernard Rudofsky. This in-depth summary and analysis of traffic-free zoning in European and North American cities has long been needed as a guide on how to make cities more habitable—free from noise, pollution, and the turmoil of traffic. The authors examine strategies for involving the community, promoting legislation and financing, design of public spaces, and implementation. 208 pp. 250 illus. \$24.95 (April 15)

### GREENE & GREENE Architecture As A Fine Art

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### Literature/carpets and fibers

**The Carpet and Rug Institute**, Box 2048, Dalton, Ga. 30720, has published the second edition of Regulations and Specifications for Carpets and Rugs, which includes appraisal of Acts of Congress, HUD, and FHA regulations, and GSA and HEW requirements. Copies cost \$5.00 each.

**Monsanto Textiles Company**, 320 Interstate North Parkway, Atlanta, Ga. 30339, has issued a new specifiers guide describing *Ultron*, an advanced generation nylon carpet fiber offering static protection and soil resistance and soil shedding features. The 15-page, color guide covers regulatory requirements for carpet, including flammability testing and performance certification; specifications on durability, appearance retention and static control, construction requirements, and special requirements for carpet use. No charge.

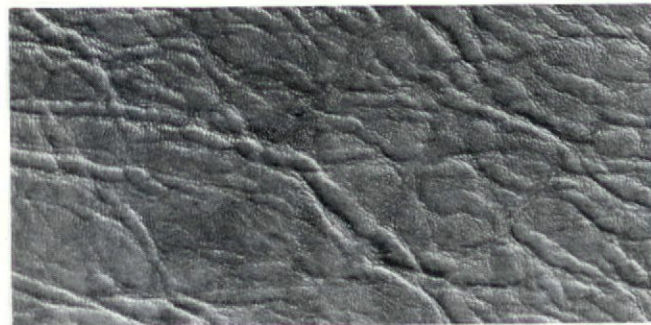
### Carpet cushioning and backing

**Martin Processing, Inc.** of Martinsville, Va., a large processor and supplier of carpet face yarns, issues a folder on test results for *Marbac*, a bonded aluminum foil carpet backing, now in commercial production. *Marbac* is said to exceed all current standards of law and regulations for flame spread and smoke emission. It can be used on standard carpet tufting machinery with both synthetic and natural fibers in all types of carpet constructions. *circle 311*

**Dayco Carpet Cushion Company** produces nearly 50 different carpet cushions for commercial and residential use. At the Chicago Winter Carpet Cushion Market, Dayco introduced "Life," a carpet cushion made with a new PDM polymer that makes the sponge rubber cushion so durable it can be used indoors and outdoors. Dayco's Specifier Series for commercial use consists of three latex foam cushions: Federal XF, Security, and Firm Step. All meet the requirements of the industry's non-flammability tests. *circle 312*

**General Felt Industries** has introduced "New Breakthru," a prime urethane line of six products. This fourth-generation cushioning is the result of a joint venture between General Felt and the Foam Division of Scott Paper Company. *circle 313*

**Exxon Chemical USA** has doubled capacity in its Summerville, S.C. plant to meet increased demand for woven polypropylene carpet backing. The company's product mix at Summerville includes several different constructions, weights, and colors of "Baxon" and "Fuzzbak" primary carpet backing. *circle 314*



**Masland Duraleather Company**, Philadelphia, has introduced a line of vinyl fabrics developed especially for marine application. The pattern, called *Beachcomber*, is an embossed, expanded vinyl fabric with the look and feel of leather. It is reported to be mildew resistant, and to withstand the weather conditions associated with the sun and the sea. *Beachcomber* is available in 16 different colorways, and is fabric backed. *circle 315*



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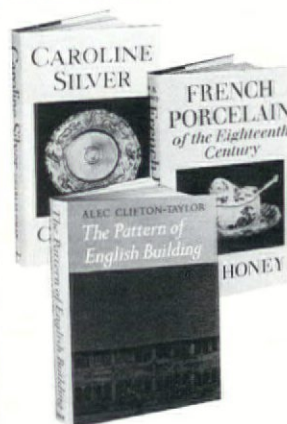
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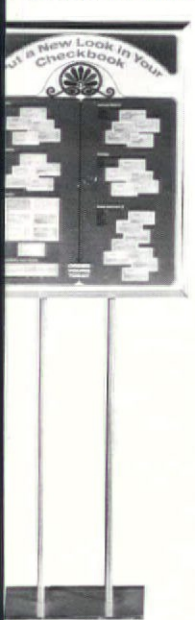


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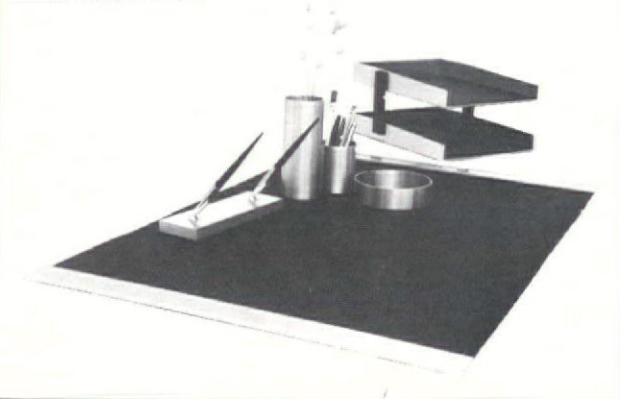
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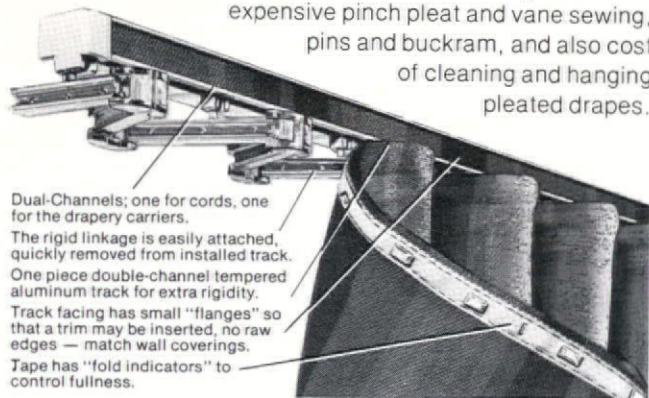
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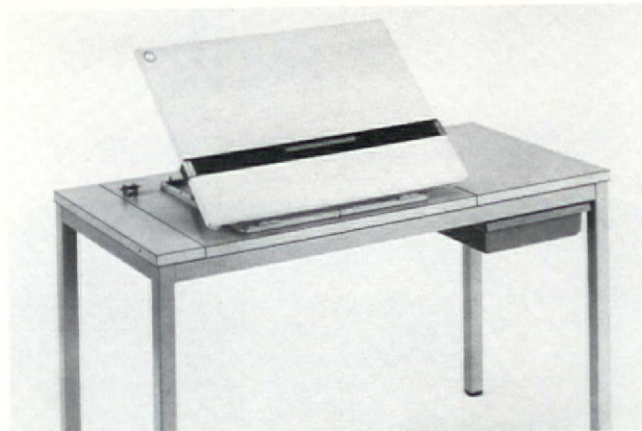
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circle 90 on reader service card

R-Way Furniture Company has a laminated oak chair called the "Skagen" chair. In this series, R-Way offers a selection of natural cane, all oak veneer, or upholstered seats and backs. Four basic styles are available in both arm and armless versions, and a swivel arm chair with tilt control is also offered. Shown, the caned arm chair. *circle 316*



A space saving, dual purpose desk, known as the "Double Top," is offered by **British Thornton USA Inc.** The writing/drawing desk provides a flat work surface for activities involving writing, calculating and reference work, and the work top can be reversed to reveal a built-in adjustable angle drawing unit. The frame is constructed of rectangular steel tubing, with a nylon coated finish. The work top is plastic laminate and the drawing board is constructed of a smooth timber surface with hardwood edges. *circle 317*



### Hiebert 220 chair

Hiebert, Inc. of California, has added a new chair to their collection of seating. The 220 is available in low back, medium back and high back form. The chair was designed for administrative and executive use in conjunction with today's landscape systems, where the emphasis is placed on conservation of space. The arms taper into the chair back, minimizing contact between chair arms and adjacent furniture, and the chair size is also scaled down. *circle 318*

