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Contract

# Interiors

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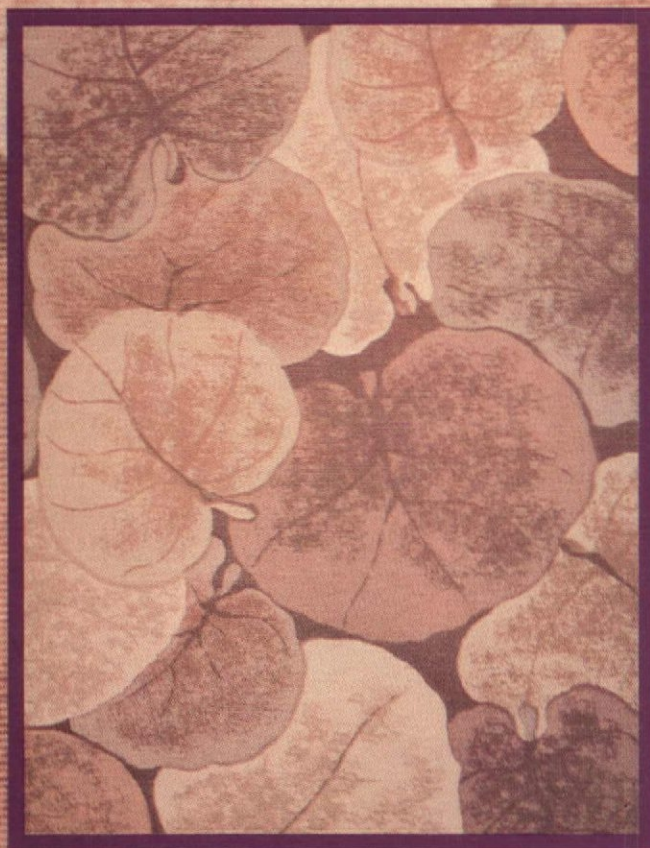
Merchandise Mart  
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Contract

# Interiors

9th year of continuous publication

# 6/77

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Cover:  
Where visitors to NEOCON will want to spend their spare time: the atrium-lobby of the Martplaza Holiday Inn atop the Merchandise Mart's extension building, the Wolf Point Apparel Mart, designed inside and out by SOM/Chicago (pages 90-99). Photograph by Olga Gueft.

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## A BILLBOARD PUBLICATION

 Volume CXXXVI, Number 11

 Member  
American Business Press, Inc.

 Member, Business Publication  
Audit of Circulation, Inc.

# AN OPEN LETTER FROM THE PUBLISHER

Ninety years and 1,067 issues ago . . . . . the very first issue of *this* professional magazine was published. It has appeared every month since then without interruption. As Stan Abercrombie's editorial states, its original title was "The Upholsterer," and over the decades, as the profession changed and developed, that title was replaced with different ones to reflect an expanding editorial content. The last title—the one most familiar to all of us—is INTERIORS. INTERIORS is the name which Charles E. Whitney chose in November 1940, when he not only bought the magazine but introduced a markedly updated editorial point of view, format, appearance, and style.

I worked closely with Charlie Whitney for seven years and deeply respect the tradition of excellence he established—a tradition identified with his title for the magazine. And because I am strongly opposed to the destruction or even the alteration of any landmark (be it 64-year-old Grand Central Station or the 37-year-old name of this magazine), it was not easy for me to face the fact that the time had come to change the name of INTERIORS.

Not that the change we are talking about is drastic. Actually it is so slight that you may not even have noticed it. For we are retaining not only the name you know but also its graphic appearance—the familiar typewriter logotype. All we have done is to add, as a starter, the word CONTRACT, in order to accurately describe the contents of this magazine devoted to CONTRACT INTERIORS.

This addition is long overdue. Years before I rejoined INTERIORS as publisher in March 1974, the changeover of INTERIORS into a *de facto* specialist in contract interiors was a *fait accompli*. In more than a decade, INTERIORS presented hardly a score of residential projects—a fact which was the source of vociferous complaints from the many residential designers I talked to.

These complaints—and even louder praise from the contract design professionals who were happy with the kind of magazine INTERIORS had become—led me to believe that INTERIORS should not attempt to be a magazine chameleon—i.e., all things to all designers. It had become obvious that INTERIORS had taken the right course and should stick with it. Our goal is a more representative presentation of the most significant contract projects . . . of every significant type . . . from every area of this country . . . more

technical and business data . . . more news of business and cultural developments not only in the design world at large but also your local design center in particular. We shall steadily work to improve in this direction so that professional designers of CONTRACT INTERIORS will find this magazine tool they cannot do without.

For the professional designer who don't usually design contract interiors there is RESIDENTIAL INTERIORS. This is our answer to the residential designers who were so critical of INTERIORS. RESIDENTIAL INTERIORS, now bi-monthly but growing fast and assured monthly timing within the foreseeable future, provides for the residential specialist without incurring on our service to the contract specialist.

For the designers and the design resources regularly involved in both design disciplines—between 10% and 20% of those in the field—combination discounts for advertisers and subscribers alike should encourage them to use both CONTRACT INTERIORS and RESIDENTIAL INTERIORS.

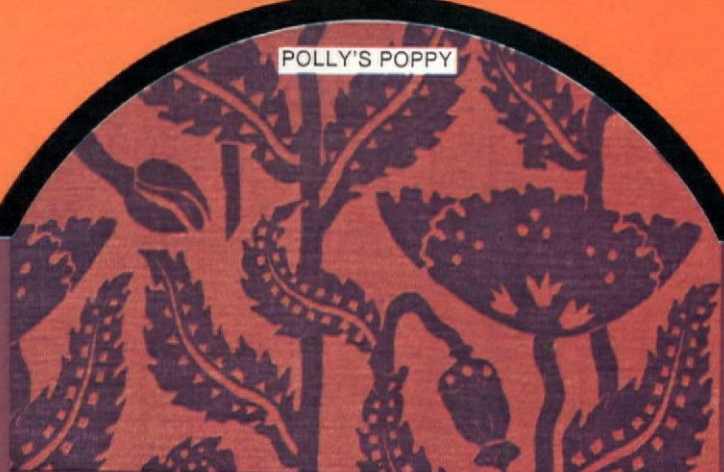
And for the designers' clients . . . RESIDENTIAL INTERIORS TODAY will be published this fall.

The growth of INTERIORS' family of publications assures you, the reader of CONTRACT INTERIORS, more pages and more color devoted exclusively to your field and more editorial scouts in every area of the country. You should expect not only bigger but better issues to arrive with the CONTRACT INTERIORS label each month. Our tremendous circulation growth (from 31,000 for INTERIORS to 60,000 paid subscribers for CONTRACT INTERIORS plus RESIDENTIAL INTERIORS) plus the accelerating impetus to advertising sales (on top of the 27% gain chalked up in the two-year period of the circulation growth) is important to you, our subscriber. The added circulation and advertising revenue makes it possible for us to add to our staff, the pages, and the color to improve the product with which we serve you.

All that remains to implement this program to improve the magazine we produce as a working tool for you is *your* interest and participation. We invite your letters, your suggestions, your criticisms, and information about what *you* are doing in contract interiors. You are essential if we are to do a better job. Good design is the finest form of communication. Let us hear from you.

DONALD J. CARROLL

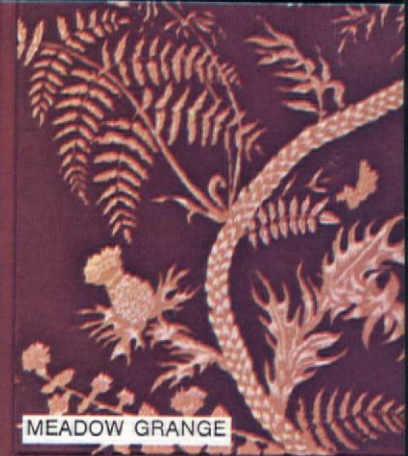
POLLY'S POPPY



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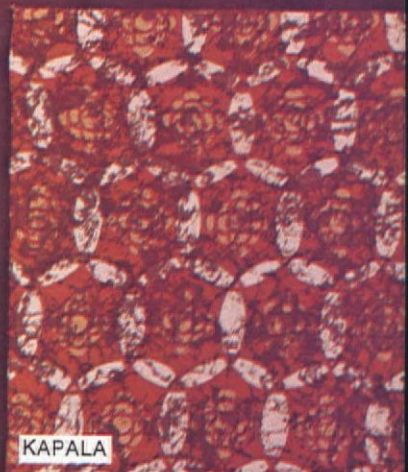
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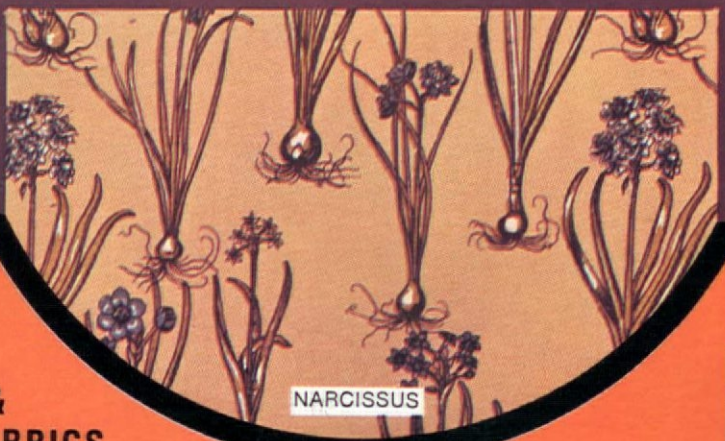
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Proving this to yourself is something you must do sitting down. Try any or all of the 5 basic models of the Ergon Chair (Executive, Management, Operational, Secretarial and Lounge). This can be arranged at any of our showrooms or participating dealers. For the location of the one nearest you, contact Herman Miller, Inc., Zeeland, Michigan 49464; Telephone (616) 772-3442.

 **herman miller**

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# LETTERS

I was a real pleasure to see and read the March issue. I found it full of sparkle and quality, two characteristics not often combined. Congratulations!

It is no secret that the material presented in any issue cannot yield more than what has been put into it by designers and clients both. That's why it is essential to leaven the bread of current practice with a due admixture of the special, the extravagant in both senses of the word. It seems to me the March issue was a satisfactory balance of emphases, and I hope that others will say the same to you.

**Edgar Kaufmann, jr.**  
New York

We have noticed with great pleasure the refreshing new layout of the magazine. The editorial material of your last issue was extremely stimulating and useful as well.

**Ulrich Franzen**  
Ulrich Franzen & Associates, Architects/Planners  
New York

Congratulations on the outstanding March 1977 issue. It was a joy to find one's intellect challenged by superb editorial coverage of such thought-provoking interiors as Susana Torre's law offices and to spend a rewarding hour reading through coverage of projects of consistently outstanding quality.

**Stephen H. Kiviat**  
Executive Vice-President  
Atelier International, Ltd.

Your March cover was revolting. If that's good taste, I'm the Queen of Sheba!

**Rose Castorp**  
Atlanta, Ga.

I want to commend you on the improved quality evident throughout the magazine, from the index page to the organization of text and visual material, the story headline formats, the generous inclusion of plans that facilitate orienting the photos, and your choice of projects.

**Edward Frank, Architect**  
New York

I would like to offer my congratulations on the March issue of INTERIORS. I found it to be both interesting and thought provoking. If this is the beginning of a new direction for your magazine, I look forward to future issues with enthusiasm.

**Edward C. Spooner**  
Rogers, Butler & Burgun, Architects  
New York

Congratulations on a greatly improved magazine.

**John Bowley**  
Rice University School of Architecture,  
Houston, Texas

Congratulations on a very fine issue, and a pox on all those obituaries for the modern movement!

**Harry C. Wolf, AIA**  
Wolf Associates, Architecture/Interior Design/Planning  
Charlotte, N.C.

# DATES

## June

June 13-29  
**Early Bird Show,**  
225 Fifth Ave. Building, New York.

June 19-24  
**Chicago Home Furnishings Market,**  
American Merchandise Marts, Chicago.

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

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

June 26-30  
**Decor International,**  
(Contract furnishing and interior design exhibition) Olympia, London, England.

June 26-July 1  
**NYMM Homefurnishings and Lamp Market,**  
New York Merchandise Mart, N.Y.C.

## July

July 10-15  
**Summer Homefurnishings Market,**  
Dallas Market Center, Dallas, Texas.

July 17-21  
**Atlanta Floorcoverings Market,**  
Atlanta Mart, Georgia.

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

July 22-25  
**ASID National Conference**  
(and International Exposition of Designer Sources) Hyatt Regency and Sheraton Houston, Houston, Texas.

## August

Aug. 6-8  
**24th Florida Furniture Mart,**  
Fontainebleau Hotel, Miami Beach.

Aug. 8-19  
**New York Market Week,**  
225 Fifth Ave. Building, New York, N.Y.

Aug. 28-Sept. 1  
**1977 Annual IES Technical Conference,**  
Waldorf-Astoria Hotel, New York, N.Y.

Aug. 28-Sept. 18  
**15th National Antique Furniture Show,**  
Cortona, Italy

## September

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

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

Sept. 4-6  
**International Market Days,**  
Brussels International Trade Mart, Brussels.

Sept. 15-16  
**Designer's Market,**  
Michigan Design Center, Troy, Michigan.

Sept. 19-24  
**ICSID 10,**  
(10th International Council and Assembly of the International Council of Societies of Industrial Design.) Dublin, Ireland.

Sept. 24-29  
**17th Italian Furniture Show,**  
Fairgrounds, Milan.

## October

Oct. 8  
**Designer's Saturday,**  
New York Showrooms

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

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

Oct. 30-31  
**Homefurnishings, Contract, Gift and Accessories Market Days,**  
Dallas Market Center, Texas



*This is how acrylic looks before and after 1,800 cycles on a Taber Abrader.*

*This is how Fortrel PCP looks before and after 1,800 cycles on a Taber Abrader.*

## **Which carpet do you want on your floor?**

The pictures above show the actual results of a Taber Abrasion Test (ASTM D-1175) conducted by Certified Testing Laboratories, Inc., on a commercially available carpet of Celanese Fortrel PCP producer colored polyester and a commercially available carpet of acrylic fiber of similar construction.

The carpet of acrylic fiber reached the breaking point (abraded to the backing) after only 1,800 cycles and registered a pile weight loss of 11.6%. After 1,800 cycles the carpet of Fortrel PCP showed no apparent wear and registered only a 2.3% pile weight loss. Fortrel PCP didn't reach the breaking point until 22,000 cycles and didn't lose 11.6% of its pile weight until 29,900 cycles!

If you'd like us to send you a copy of these—and other—test results, just drop us a line.

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# ASID NEWS

## ASID national conference

The American Society of Interior Designers holds its annual national conference in Houston, Texas, July 22-25. There promises to be a great deal of food for thought, and perhaps a little drink for conviviality as well. Prominent among the many speakers and participants are Senator Jennings Randolph of West Virginia, NBC television anchorman David Brinkley, and entertainer Mel Tormé. The tentative agenda which follows makes clear that the four days of the conference will be busy and valuable.

### Thursday, July 21

Early bird splash party  
ASID National Board of Directors meeting

### Friday, July 22

Opening breakfast (regional seating)  
Keynote address by Senator Jennings Randolph, West Virginia Workshops, ASID operations, committee discussions  
Luncheon; ASID President's message  
Workshops  
ASID Source Exposition, opening cocktail party  
Opening night rodeo and barbecue

### Saturday, July 23

Salute to the ASID Industry Foundation Day  
Exposition breakfast  
Workshops, tours  
Luncheon; ASID awards and Industry Foundation  
Workshops at Expo, forum of industry meeting moderated by ASID Industry Foundation  
Exposition cocktail party  
Charity fund-raiser for ASID Educational Foundation, Las Vegas-style party

### Sunday, July 24

Breakfast; speaker: David Brinkley  
Workshops at Expo  
Luncheon at Expo  
Workshops  
Fellows' Reception (black tie); Thomas Jefferson Awards, entertainment by Mel Tormé, Jesse Jones Hall  
Champagne breakfast and dancing, Hyatt Hotel

### Monday, July 25

Breakfast; Educational Foundation and Parkleberry Auction  
Workshops  
Picnic lunch at Expo  
Horizons general session: The Future of Interior Design  
Expo closing, prize awards  
Grand Finale party: The Peanut Ball

Among the many workshops planned for morning and afternoon sessions of the conference are these:

Arts and graphics through the professional eye: Ruth Ann Davis, ASID, Omaha, Nebraska; James Glass, Houston; Ed Triggs, Triggs Design Studio, Austin, Texas.

Food among the flowers (giving restaurants personality by design): David Harrison, Harrison Square Studio of Flowers, Miami, Florida.

Designing the corporate image: Sherrill Hayes, Tiffany's, Houston; Gaye Messengill, Art Resources, Houston; Marilyn Lubetkin, Director, Contemporary Art Museum, Houston; Betty Moody, Moody Galleries, Houston.

Meet the media: Madelein McDermott Hamm, HOUSTON CHRONICLE; Shelby Hodge, HOUSTON POST; Karleen Koen, HOUSTON HOME & GARDEN.

Coastal environment related to energy: Senator Aaron Robert Schwartz, State of Texas, Galveston, Texas.

Voice on consumerism: Marvin Zindler, Eyewitness News, Houston.

Perception of interior spaces and their relationship to employee feeling and behavior: W. E. ("Dutch") Holland, University of Houston.

Lighting substitutes and supplements: Richard Kelley, New York.

Restoration and its adaptive use for profit: Ellen Beasley, Galveston, Texas.

Restorations—all shapes and all sizes: O'Neal Ford, San Antonio, Texas.

Grant programs for restoration projects: Emily Whiteside, Galveston Arts Council, Galveston, Texas.

Psychology of sales: Dale Ware, Sea-rama, Marine World, Galveston, Texas.

The photographic eye: Paul Ness, photographer.

Businessmen in the arts: Goldwin A. McLellan, President, Business Committee for the Arts, Inc., New York.

Barrier free/South Portal: Vivian Woofert, U.S. Department of Health, Education, and Welfare; Don C. Miller, AIA, Chief, Division of Architecture, HEW Office of Architecture and Engineering; Joel Rudick, Interior Design Department, Public Buildings Service, General Services Administration; Terry West, Federal Supply Service and National Furniture Center, GSA; Patrie Forsythe, Staff Director, Subcommittee on the Handicapped, Committee on Human Resources; Ann Whitcomb,

Director, Subcommittee on the Handicapped, Liaison with Senate Committee on Human Resources.

Marketing and design services: Ann Sonet, Donghia Associates, New York.

Antiques appraisal: Richard Schultz.

Horizons (general session): The Future of Interior Design: James Merrick Smith, FASID, Coconut Grove, Florida; James Hewlett, FASID, New Orleans; Warren G. Arnett, FASID, Orlando, Florida.

Dynamics of color: Richard Montmeat, Dennis Matz, General Electric Interior Design Operation.

Feedback—psychological problems facing the designer: Marilyn Lane, Miami Beach, Florida.

Future developments in architecture: Dr. William Jenkins Dean, School of Architecture, University of Houston; Edward Furley, Assistant to the Dean, University of Houston.

Industrialization of space: Jesco von Puttkamer, Office of Space Flight, NASA.

What we do to help the community—a combined effort of architects and designers: Peggy Covert, Houston Urban Bunch.

NCIDQ: Wall Jonasson.

## Student awards

Planning a national conference has not been the only recent activity of the ASID. Richard V. Jones, FASID, Chairman of the organization's Educational Foundation and Editor of RESIDENTIAL INTERIORS, has announced the results of the Foundation's Student Scholarship Competition. First place winner is Judith A. Pilling of the Cornish School, Seattle, Washington; she will receive \$1000 prize, and her winning design will be displayed at the Houston conference. Winner of the Outstanding Merit Award and \$500 prize is Cynthia Aldridge of the Harrington Institute, Chicago. Other Merit Award winners are Chloe Webb, El Centro College, Dallas; Sandra Swift and Rebecca Shephard, both of Harrington Institute, Chicago. In addition, Chairman Jones, jurors for the competition were Norman D. Haan, FASID, Past Chairman of the Foundation; Guy McGinnis, Co-Chairman, Environmental Design Department, Pratt Institute; James R. Vaughan, ASID, Related Design, Inc.; John Ford, FASID, John Ford Associates; and Edmund D. Wood, Jr., ASID, Dormitory Authority, State of New York.

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David Brinkley



Sen. Randolph, keynote speaker



Mel Tormé



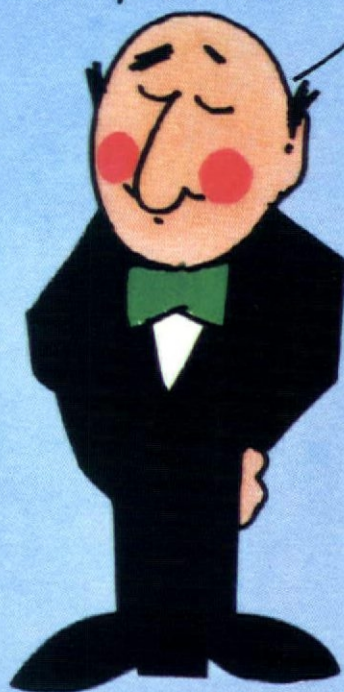
Goldwin A. McLellan

# A MESSAGE TO THE FLOORS OF AMERICA

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# NEWS

## People and events

continued from page 10

### Genia Logan joins INTERIORS staff on west coast

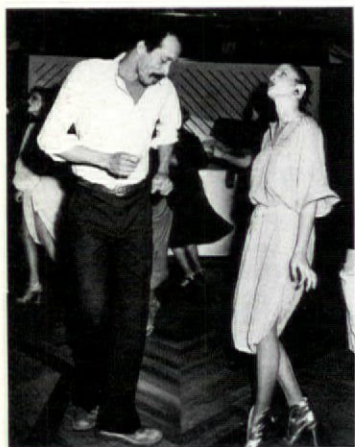


Genia Logan

We are delighted to announce the appointment of Genia Logan as Corresponding Editor on the west coast for both RESIDENTIAL INTERIORS and CONTRACT INTERIORS. In the past Ms. Logan has been Special Events Coordinator of the Pacific Design Center, Managing Editor for SOURCEBOOK MAGAZINE, and Western Regional Manager for the AIA JOURNAL. Since 1974 she has headed her own marketing and communications firm, Associates & Genia Logan, at 8687 Melrose Avenue, Los Angeles, California, 90069.

On our masthead, Ms. Logan joins Eunice Harwood, our long-time Corresponding Editor in the Southeast; her appointment will substantially reinforce our west coast coverage. Additional appointments in other parts of the country will be announced soon.

### Sybils opens with champagne for the crew



Models, construction workers at club opening



Sarah Tomerlin Lee, Design Director for Sybils; Todd Lee, Project Architect

An extravagant new supper club has opened in New York, and its first event was a champagne breakfast celebration for the artisans and construction crew that

had put it together. With orange trees, mobile neon sculpture, a real waterfall, and a beautiful young Maylasian disc jockey, there is something at Sybils for almost anyone, even at breakfast.

Design Director was Sarah Tomerlin Lee (a former Editor-in-Chief of HOUSE BEAUTIFUL and a former Vice-President of Lord & Taylor) of Tom Lee Ltd.; Kristine Battersby of the Lee firm was interior designer; Howard Brandston was lighting consultant; and Mrs. Lee's son, Todd Lee, AIA, of Gruzen and Partners, was project architect. For those of us not on the construction crew, admittance is only through membership (\$250 per year).

### People, firms, and showrooms

**Lisa Taylor**, Director of the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design, has announced the appointment of **Richard B. Oliver** as the museum's first curator of Architecture and Design. Among Oliver's tasks will be the development of collections and archives, the establishment of criteria for acquisition, and the proposal of exhibition subjects in all aspects of contemporary design.

**Wayne F. Dimm** has been appointed Director of Marketing for the Schumacher Divisions of **F. Schumacher & Co.** Replacing Dimm as National Contract Sales Manager is **Howard Fabian**, who rejoins Schumacher after nine years as Eastern Regional Contract Sales Manager for **Boris Kroll**.

**Charles Stendig**, founder and former president of **Stendig, Inc.**, announces that he is no longer associated with his former company in any capacity. He is available as an international design and marketing consultant.

**Susan White** has opened her own full-service design studio at 3742 Bellefontaine in Houston.

A group of 15 French lighting manufacturers, the **Syndicat National des Fabricants de Luminaires**, will exhibit at NEOCON what is thought to be the greatest French lighting exhibition in the U.S. since 1886, the year the Statue of Liberty was first lighted in New York harbor. The exhibition is an expression of a major French effort to establish distribution outlets and to increase export sales in the U.S.



C. David Kelley

**C. David Kelley** has rejoined the Houston firm of **Pierce Goodwin Alexander** as an Associate of the firm in its Interior Architecture Division. Kelley was PGA's Director of Interior Design for eight years before joining **3D International** 1974.

A new appointment to the American Institute of Architects Steering Committee on Interior Architecture is **Marcus R. Tucker AIA**, Vice-President of **3D International** (formerly 3D), the architecture/engineering/project management firm spun off from the Houston architectural firm **Neuhaus & Taylor**. Tucker's first appearance in INTERIORS was our presentation of the Houston Hyatt Regency (April 1973), a head of the design team of JV, the consortium of the architectural firms of **Neuhaus & Taylor**, **Caudill Rowlett Scott**, and **Koetter Tharp Cowell & Bartlett**. Other news from **3D International** is the appointment of **Thomas P. Hughes** as Vice President for Interior Architecture.

**Sarah Graham Mann** has been named Coordinator of Advertising and Public Relations for **Empinger Furniture, Inc.** The firm has also appointed **Peter Malcolm** as Marketing Representative.

**Sir Denys Lasdun**, architect of London's new National Theatre complex, has been awarded the 1977 Royal Gold Medal for Architecture.

**Brickel Associates** has opened two new showrooms, one in the Pacific Design Center, Los Angeles, and developed by Brick designer **Timothy Walker and Associates**, and a second one at the Merchandise Mart, Chicago, developed by Bennett with **Richard Phillips**.

**Stendig, Inc.** has announced the appointment of **Jane Eddy Helman** as Sales Administrator.

**Brian Kane** is a new member of the design staff of **Metropolitan Furniture Corporation**. The firm's new designs for Metropolitan will be seen at NEOCON.

continued on page



# The Formfac Connection.

**Formfac** acoustical screens connect with Bell Touch® instant grip edges: no posts, no tools, no spare parts. (Also free standing!)

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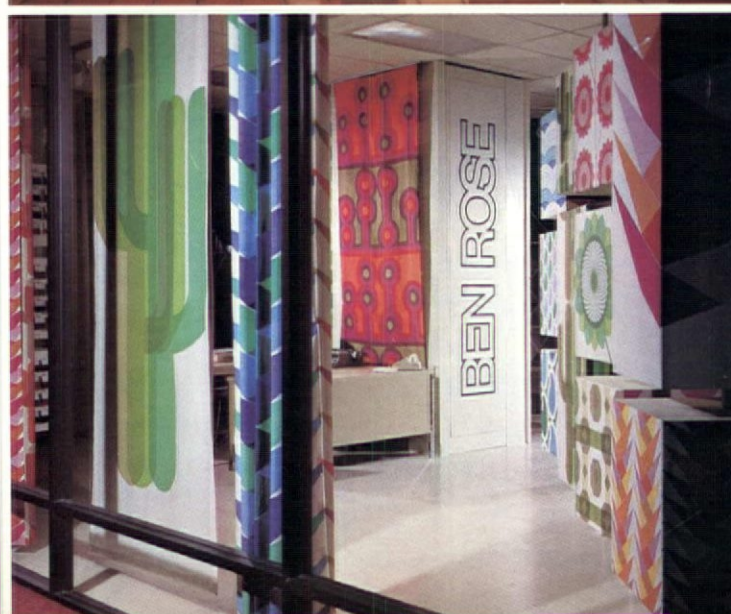
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# NEWS

continued from page 12

## Westweek at the Pacific Design Center draws a crowd of 4,000



Westweek, the second in a planned annual series of contract markets, was held at Los Angeles' new Pacific Design Center March 24 through 27. An impressive success, it attracted an attendance of over 4,000. The PDC building in West Hollywood is, of course, one of the most exciting in the area, designed by Cesar Pelli (now Dean of the Yale School of Architecture) for Gruet Associates; during Westweek it was packed with people, events and ideas. *Left*, for example, on the second day of Westweek, a contract product designer reception filled the 43-ft. high Grand Court on the fifth floor of the PDC.

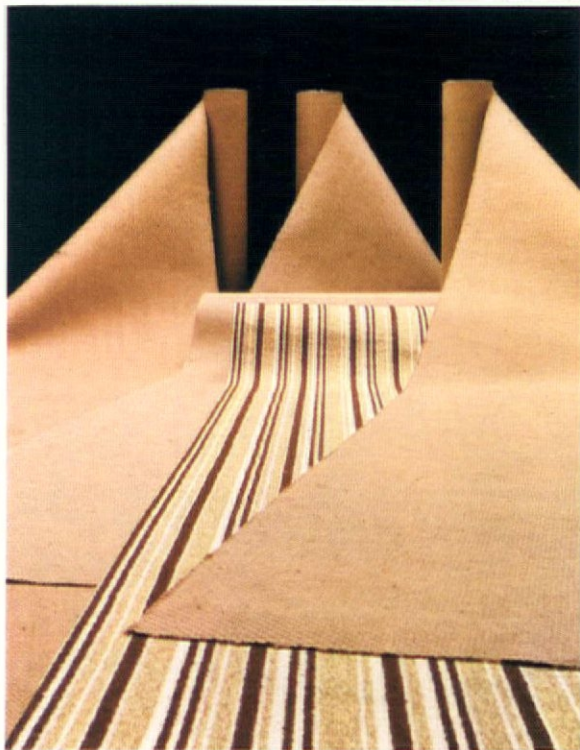
Under the guidance of PDC Executive Director Feldman, Westweek was a rich mix of seminars, group discussions, showroom and product viewings, film showings, wine, food, and good conversation. *Far left*, for example, are two participants seated on Herman Miller's Chadwick Modular Seating, Chadwick himself and Dennis Kellermeier of Herman Miller's software program Design Recourse Service. *Next left*, architect/designer/author George Nelson and Craig Hodgetts of the UCLA School of Architecture participating in a Westweek panel led by Nelson, "23 Years Plus One." The four-foot-high foam letters, *left*, spelling out "Systems, Seating, Service," were part of the display at Herman Miller's showroom. Each of the 21 freestanding letters is covered in a different fabric chosen from those available in the firm's upholstery line, the Textile 2 Program. Another striking showroom display, *bottom left*, was the collection of panels, cubes, and rectangular solids presenting a colorful world of Ben Rose fabrics.

The six floors of the PDC are rapidly being filled, and its second floor (featuring contract furniture, fabrics, lighting and accessories) is now 90 percent leased. Those firms that have recently opened second floor showrooms, or that soon will do so, include such prestigious names as Atelier International, Ltd., Brickel Associates, B&B America/Stendig Westinghouse Architectural Systems, Scandiline Industries, ICF Ironmonger, Krueger, Design Textiles, GF Business Equipment Inc., and Knoll International.

*continued on page 4*



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Interiors International Limited, manufacturers of contract furniture, has opened a new showroom on the ninth floor (spaces 34 and 35) of Chicago's Merchandise Mart. Planned on three different levels with a quiet color palette dominated by white and earth tones, the design is the work of Rudi Gorda of John C. Preston, Ltd. Gorda was also the designer of the same firm's showrooms in Montreal and New York (see INTERIORS, September, 1975). In Chicago, he has manipulated lighting and the changes in floor level so that the showroom's 4500 sq. ft. comfortably accommodate the display of over 80 of the firm's pieces. Included are new large-scale sectional seating units recently introduced by IIL

president John Geiger.

As in the case of the earlier IIL Showrooms, the Chicago installation has direct links with the company's formidably modern factory in Toronto. The factory has capacity for upholstering, metal fabrication, casegoods construction, plastics molding, and even the building of shipping crates, and linkage with it allows Chicago showroom manager Diana Grahovac to obtain instant delivery information, special order pricing, and stock confirmation.

Geiger has also announced the appointment of Larry Cummings as IIL Sales Manager for the Chicago area. Cummings can be reached through the new showroom at (312) 644-1551.

## SHOWROOM DESIGN



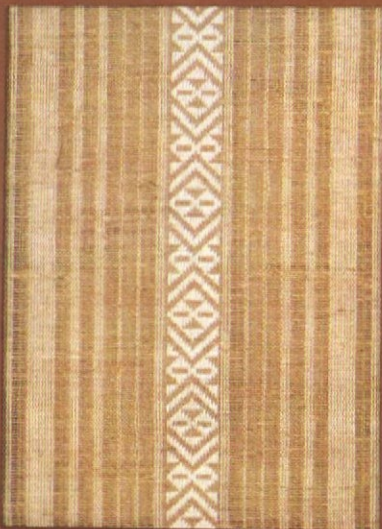
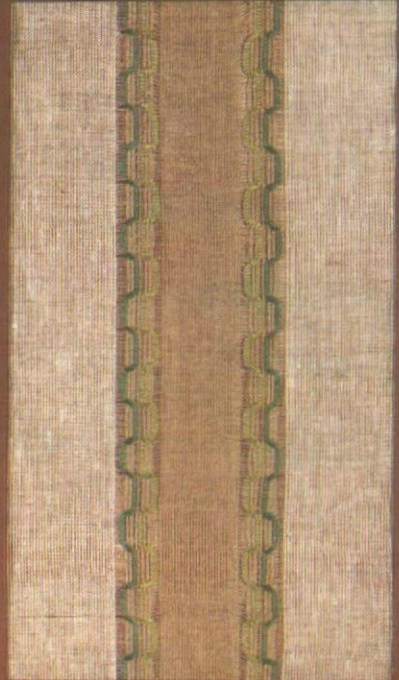
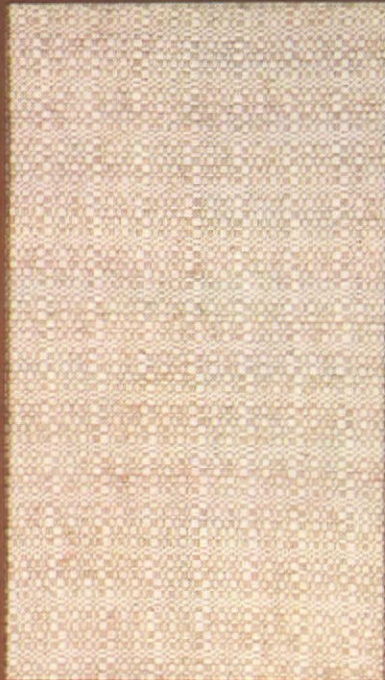
*New Chicago  
showroom for  
Interiors  
International, Ltd.*



continued on page 7



# BELGIAN LINENS



Just a few of the many distinctive Belgian linen weaves **MAHARAM FABRICS CORPORATION** presents from a broad range of linen wallcoverings, coordinated drapery and upholstery fabrics and casements. Ideal for both commercial and residential installations. Major showrooms in Atlanta, Chicago, Hawaii, Houston, Los Angeles, New York, San Francisco, and Seattle. For additional information: **Belgian Linen Association, 280 Madison Avenue, New York, N.Y. 10016, 212/685-0424.**

## Miami High: Inside the Pace Collection's Sunny Pavilion



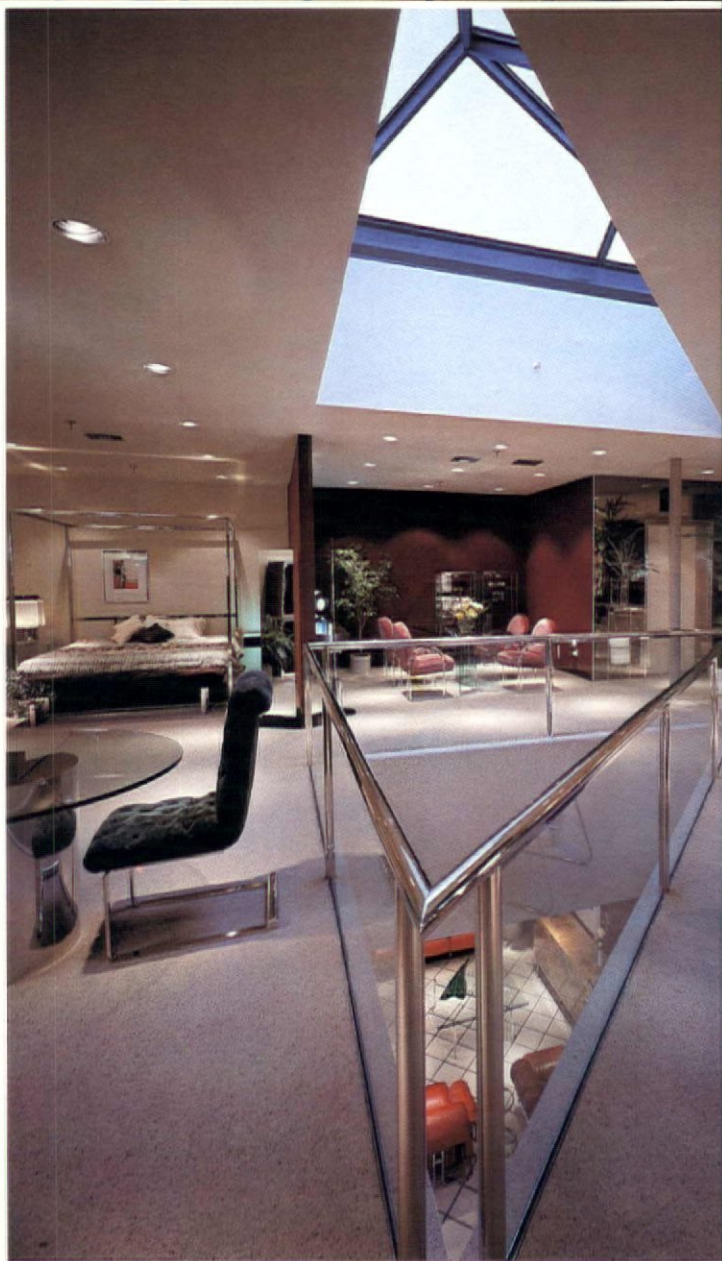
Photography by Darwin Davidson

# SHOWROOM DESIGN

continued from page 16

The Pace Collection's striking new showroom at 47 N.E. 36th St., Miami, designed by Pace design staff's Denise Marchand and Janet Schwietzer, is an aesthetic achievement with a twist. Attractive settings have been provided for Pace furnishings in a two-story 10,000 square foot structure centered around a skylight atrium. Less obvious is that this handsome facility replaces a "flop house" hotel in a once blighted section of town. Pace completely gutted and reconstructed its building. It also paid to redecorate adjoining buildings, and to plant native flora.

Yet the building demands attention. Art Deco exterior details have been cleaned and simplified to create a forceful facade. Inside, light pours in through the triangular skylight, to which angular walls, carpeted and lighted platform steps, lush plants, and a glazed entrance (whose tile runs out to the sidewalk) respond sympathetically. There's even a touch of legerdemain. To find the elevator to that seductive second floor balcony, you first pass through tempting Pace displays. If this be a "trick," there are "treats" as well: the Pace Collection and its next door neighbor, David Harrison's popular restaurant, "Food Among the Flowers." Food for body and soul—what more could one ask?



continued on page 2

**By design some things are timeless.**

A collection of classic bentwood chairs has been added to the Falcon/Bianco line. Falcon offers these chairs in a variety of styles along with tables, wood and metal chairs, and booths.

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## CONWED'S IN THE MART...

---

During NEOCON, you are cordially invited to inspect Conwed's innovative new products for the office environment in Conwed's beautiful new showroom located on the ninth floor of the Merchandise Mart.

We feel at home with the word environment because our interest in the environment is a natural one. Conwed's origins are rooted in the forest products industry which abounds with natural beauty and pleasing surroundings. It follows that one of our beliefs is that the office habitat should be as pleasing as the outside environment depicted in the Les Blacklock photos featured in our special offer on the adjacent page.

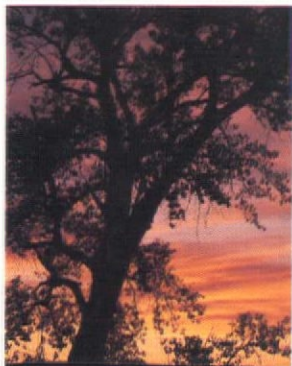
When you visit us in our new showroom, you'll see all the exciting additions to Conwed's line. You'll learn why Conwed, with truly innovative products for the open-plan office, has earned a reputation as one of the fastest growing companies in the industry. We invite you to register for a personal reprint of your favorite Blacklock photo during your visit. It's our way of saying welcome.

---

## CHOOSE AN ORIGINAL LES BLACKLOCK LIMITED EDITION LITHOGRAPH

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Conwed has selected these four Les Blacklock favorites from the many that grace the covers of Conwed's product brochures. Just visit Conwed's showroom, select your favorite, and the 11" x 14" lithograph will be sent to you following NEOCON, no obligation. The first 25 visitors to our showroom each day will receive framed copies.



### ABOUT THE PHOTOGRAPHER

Internationally-known nature and wildlife photographer Les Blacklock is at home in the woods—literally. Having recently moved to his boyhood northwoods habitat near Moose Lake, Minnesota, Les is surrounded by the kind of beauty captured in his work for Conwed.

A consulting naturalist, Les has spent nearly thirty years bringing great nature pictures to the public via books, magazines, calendars, television and motion pictures.



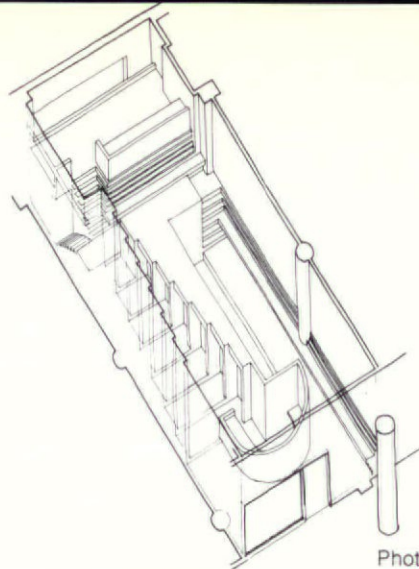
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*innovative products for better environments*

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Designers of the super new showroom for Eurotex, in Philadelphia's Marketplace decorative furnishings center, have created an environment where the products do not engulf one, but are applied through design as sculpture. The 1,700 sq. ft. ground floor space is wrapped in the Berber and Tretford carpets and Acousticord wallcoverings for which Eurotex is famous.

Earthtone textures flow up and down steps, around walls and concrete columns, enveloping



Photography by Weaver Lille

# SHOWROOM DESIGN

*New Eurotex showroom in Philadelphia wraps its carpet products into a sculptural environment*

*continued from page 18*



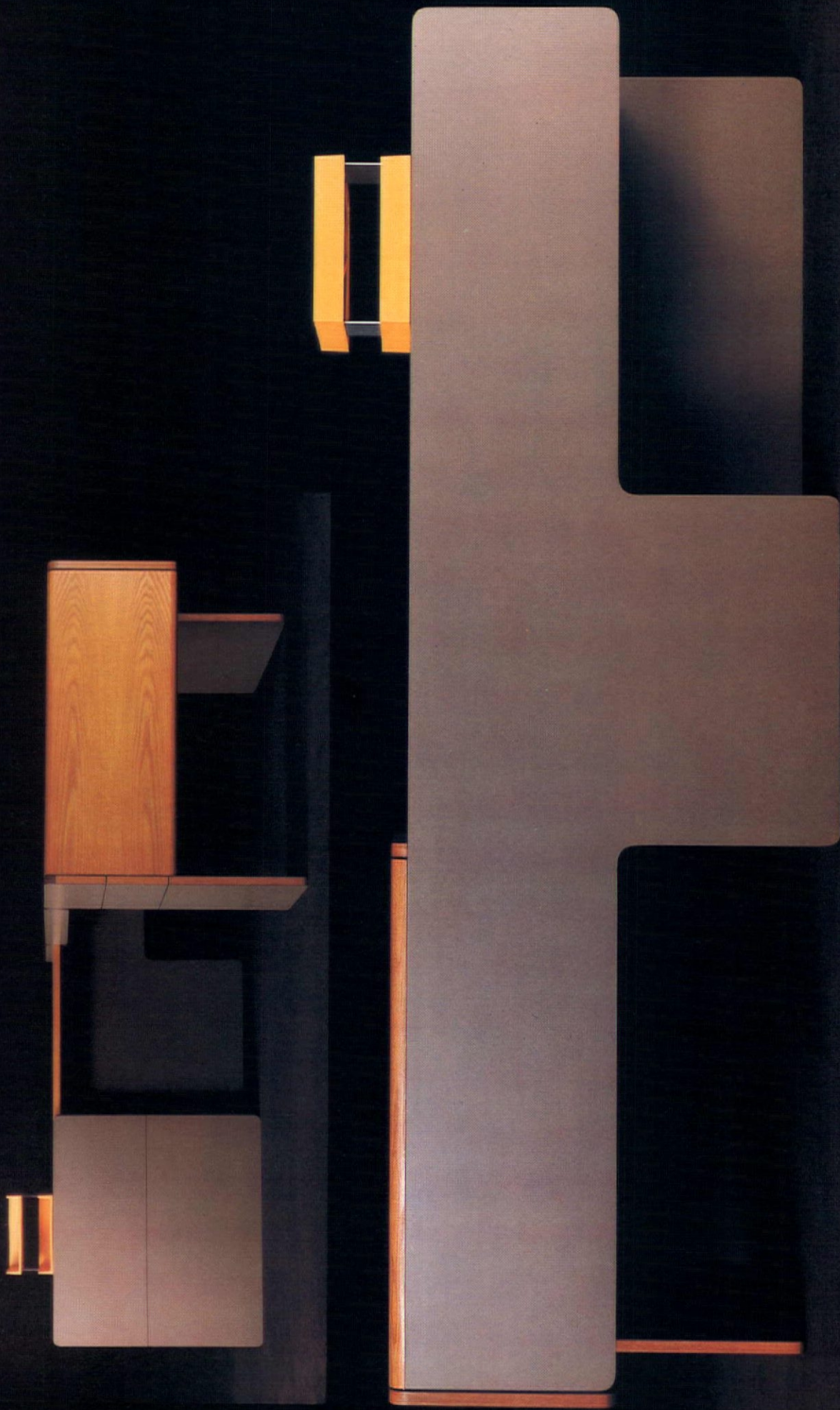
bleacher-type benches, encasing the horseshoe-shaped reception desk and furniture bases. The building's 16 ft. ceiling height allowed splitting the space into two 7 ft. 6 in. levels. Bright colors of carpets and rugs are integrated with the architecture, recessed into walls fitted with swing racks. Time-saving "help-yourself" samples are tucked into wall cubicles. Area rugs and handmade wallhangings provide decorative accents. High-beam track lighting supplies drama throughout.

The showroom was designed by Douglas Kahn of Gordon-Kahn Associate, a New York architecture firm. Stephanie Mallis was the interior designer. It was planned, says Mr. Kahn, as a fun place to be in. That it is.



*continued on page 7*





IN U.S.A.

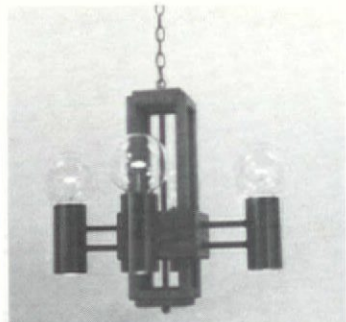
Program 3 Incorporated, P.O. Box 181, Palm Harbor, Florida 33563 813-784-7763  
Showrooms, Boston, New York, Philadelphia, Atlanta, Miami, Detroit, Dallas,  
St. Louis, Chicago, Minneapolis, Denver, Los Angeles, San Francisco, Seattle.

IN CANADA

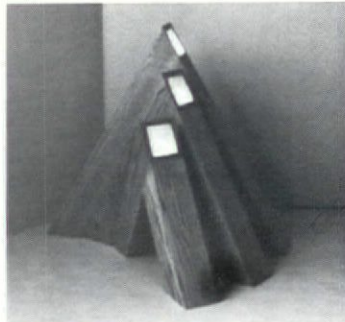
Xception Design Ltd., 2875 Industrial Blvd., Laval, Quebec H7L 3V8  
Showrooms, Montreal and Toronto

# Xception

# MARKET



Loomis



Loomis

## Charles Loomis Lighting

Designs based on finely crafted wood sculpture comprise a large and unique line of lighting fixtures that augments the architecture. The chandelier (# 4175) combines up and down lights; wood is oak or cedar; brass is oxidized and sealed with a lacquer finish. "Progression" is a three-part example of "light as sculpture"; oak; to position as desired.

circle 20



Scalamandre



Cassen

## Scalamandre

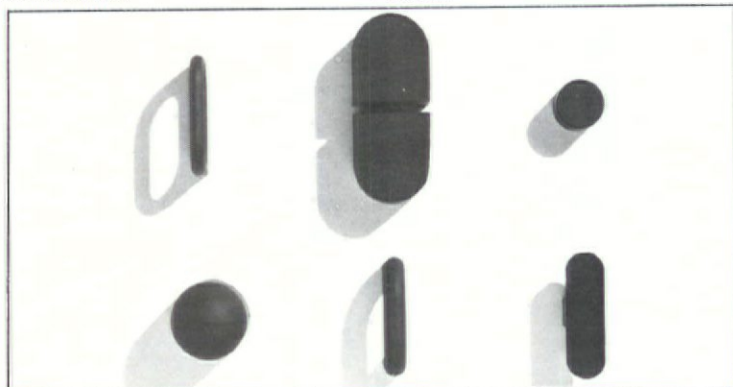
A commanding group of fabric patterns for contract application were part of the firm's sprightly spring collection. Three textures illustrate (from top to bottom) are "Wicker," made in Italy of 50% wool, 50% nylon in 50 in. width; "Sand Drifts," of 14% rayon, 43% wool, 43% nylon, in 52 in. width; and "Bee Hive Stretch" of 100% wool in 54 in. width, made in the U.S.A.

circle 20

## Henry Cassen

The new Art Deco collection of exclusive contract casements are woven in 188 in. widths to allow continuous width seamless installation. "Angles" (left in photo) and "Decolinks" (right) emphasize the sharp geometrics of the deco style. The fabrics are imported from England, come in white only, and are of 100% polyester with flame-retardant finishes.

circle 20

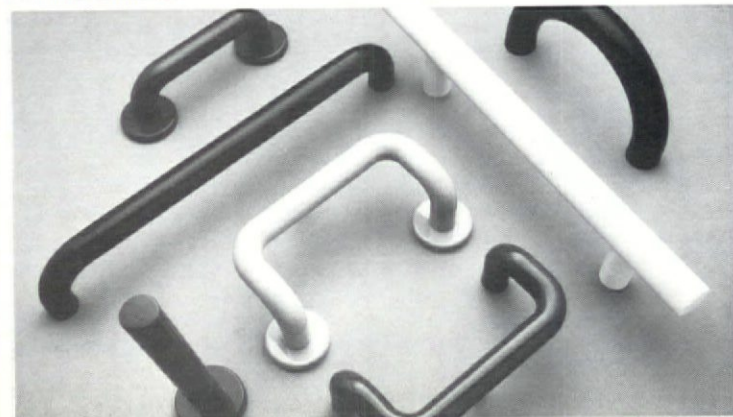


Forms & Surfaces

## Forms & Surfaces

The newly introduced Soft Hardware line provides a soft touch and greater safety in easy-to-grasp geometric forms. Cabinet knobs, pulls, and coat hooks are made of tough, resilient neoprene in a dark black color. Attachment is by supplied screws or nuts and integral bolts.

circle 20



Ironmongers

## The Ironmongers

The newest group of solid nylon hardware designs includes door pulls, handrails, and towel rails in ten colors. They are made to any length in increments up to 80 in. long, and there are seven different methods for installation. Bathroom accessories, also of nylon, form another series.

circle 20

continued on page

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# How properly installed the flammability performance



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

## The inside story.

To help you cope with present needs and future regulations on ignition of upholstered furniture, Du Pont presents the family of VONAR interliners.\*\* The VONAR interliners have shown they can reduce both the likelihood of ignition of furniture as a unit, as well as reduce the burning rate of upholstered furniture in limited ignition situations.

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

VONAR interliners are available in three different application configurations from Du Pont licensed interliner manufacturers or their representatives. VONAR can be applied in any of three ways: as an envelope adhered to standard cushioning material, backcoated onto upholstery fabric, or sandwiched as a separate layer between the fabric and cushioning material.

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

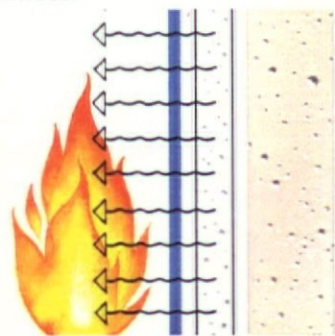
\*\*Thus far there are three VONAR interliners, and they differ in thickness and performance. VONAR 3 has a 3/16" minimum thickness, VONAR 2 a minimum 2/16", and VONAR 1 a minimum 1/16". Tests by furniture manufacturers are necessary to determine which grade of VONAR will be appropriate in any specific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

Tests have shown that the effectiveness of each VONAR interliner varies depending on which configuration is used, as well as upon types of upholstery fabric, furniture style, method of interliner application, etc. Since Du Pont only licenses manufacturers to make VONAR interliners, but does not make or install the interliners and has no control over the manufacture of furniture, Du Pont cannot be responsible for the performance characteristics (including flammability) of any type of furniture. Consult your furniture supplier for flammability information on specific types of furniture.

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

## What VONAR interliners can do.

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



The process by which VONAR performs involves three stages:

1) When subjected to the heat of an ignition source, VONAR generates water vapor which helps cool both the fabric and the cushioning material, and helps reduce the exposure of the fabric surface to oxygen.

2) Under more intense heat, VONAR decomposes further, releasing a flame retardant.

3) Finally, decomposition of VONAR forms a char layer which helps insulate the cushioning material from heat and helps limit the oxygen flow to the cushioning material.

# VONAR\* interliners improve of upholstered furniture.



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

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

## Demonstrated performance.

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

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

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

## Protection against imitations.

Specify VONAR interliner in furniture. The VONAR trademark means the interliner is made by a licensed manufacturer according to Du Pont specifications.

Du Pont assists licensed interliner manufacturers by testing samples regularly for formulation, thickness, and physical properties, and monitors proper use of the VONAR trademark with respect to interliners and furniture.

For more information, ask your furniture supplier about VONAR interliners. Or ask Du Pont. Use the coupon below, or write: Du Pont Company, Room 25331 E, Wilmington, DE 19898.



Mail to:  
Du Pont Company, Room 25331 E, 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 \_\_\_\_\_



circle 15 on reader service card

# MARKET: LIGHTING

continued from page 24



6530 by Robert Long



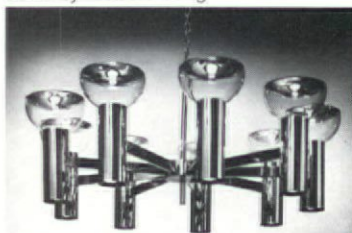
4860 by Robert Long



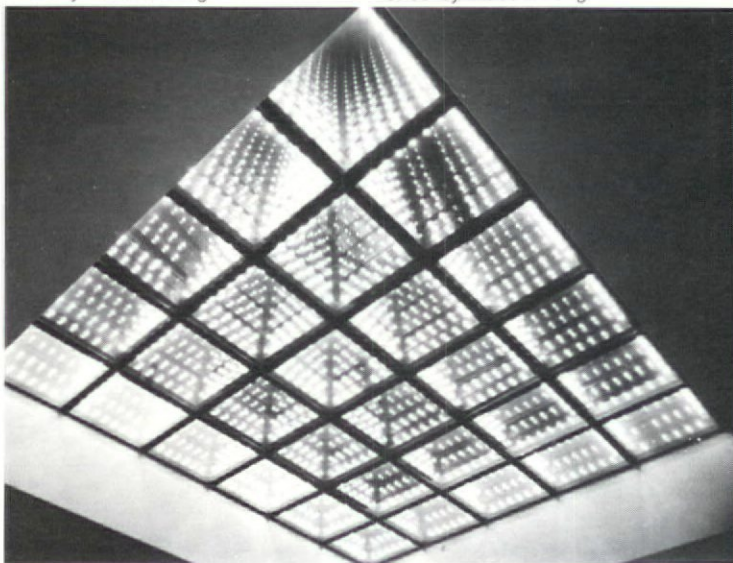
6406 by Robert Long



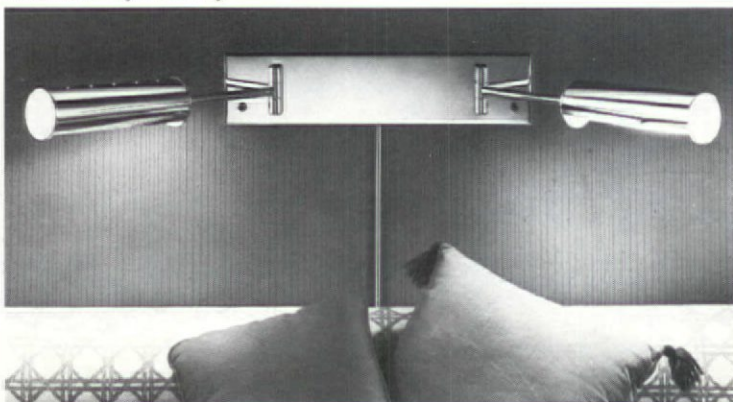
6612 by Robert Long



6709 by Robert Long



Innervision by Neo-Ray



NW 946 by Nessen

## Robert Long

New from Robert Long in time for NEOCON 9 is DLS, or Decorative Lighting System, designed by Gary Mole to include four sizes each in radial, grid, or linear chandelier configurations as well as matching wall brackets and table lamps. Mole uses concealed up and down lights directed at reflective surfaces integral within six different glass forms for task (down) lighting and ambient (up) lighting. Through Metropolitan (Merchandise Mart space 621).

circle 212

## Neo-Ray

Columns of light reaching for infinity are one of the unique effects of Neo-Ray's Innervision, part of the Trilogy group of illuminated ceiling systems. The basic unit is a 2' x 2' self contained element with bronze tinted mirrors and 32 7-watt 50,000 hour lamps. Available with custom details.

circle 213

## Nessen

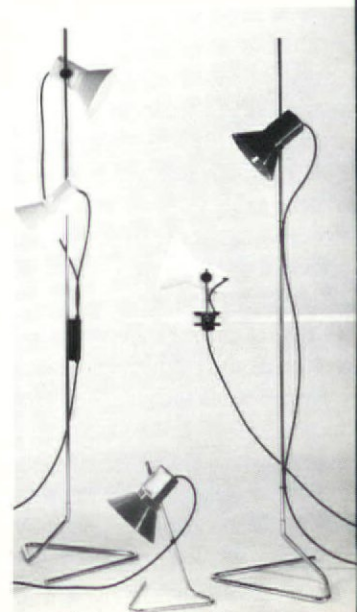
Hotel and motel reading will be a pleasure with the NW 946 double unit solid brass wall mounted lamp by Nessen Lamps. NEOCON visitors can see for themselves at Mart space 1224-A.

circle 214

## George Kovacs

What has a shade of high impact plastic in white, red, or green stands on a stem of polished chrome, slides up and down, and comes as single or double floor lamp, desk/wall lamp, or clip lamp? Harveiluce's Italian reading lamp, from George Kovacs. Uses 100 watt bulb.

circle 215



Harveiluce lamps by Kovacs

# We blew it.



Introducing the Harter Muffin,  
a new line of eight  
surprisingly inexpensive office chairs.

At the core of the Muffin's frugality  
is a new process of blow moulding (patents pending).

The resilient properties of the shell itself eliminate the need  
for conventional seat springs and require considerably less foam padding.  
The chair is comfortable, yet tough enough to stand up to all 17 tests  
of the Harter Performance Laboratories.

Its appearance reflects all the good taste you'd expect any Muffin to have.

## **HARTER** MUFFIN CHAIR

**HARTER**CORPORATION 602 Prairie Avenue, Sturgis, Michigan 49091

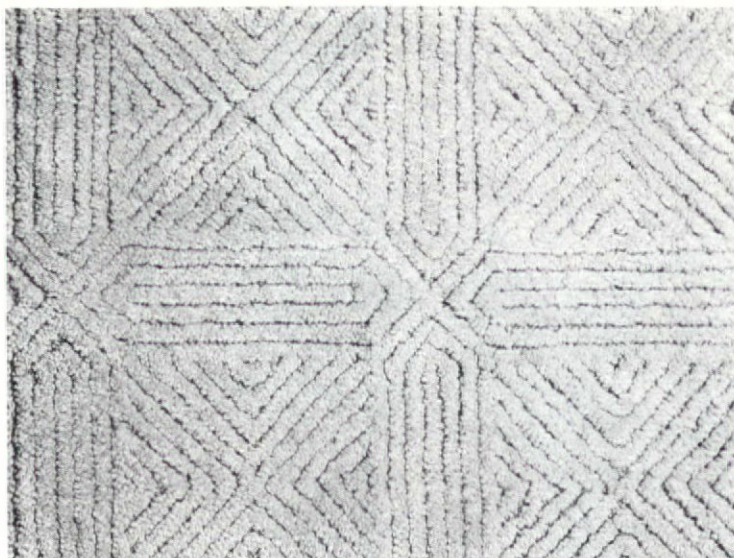
We are members of BIFMA, the Business & Institutional Furniture Manufacturer's Association.

In Canada: Harter Furniture Ltd., Guelph, Ontario

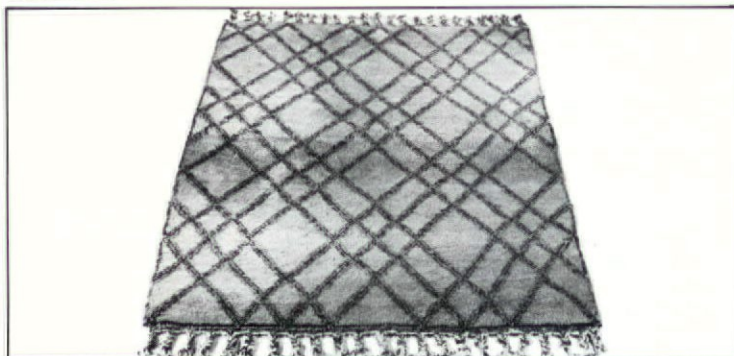
# CARPET WORLD



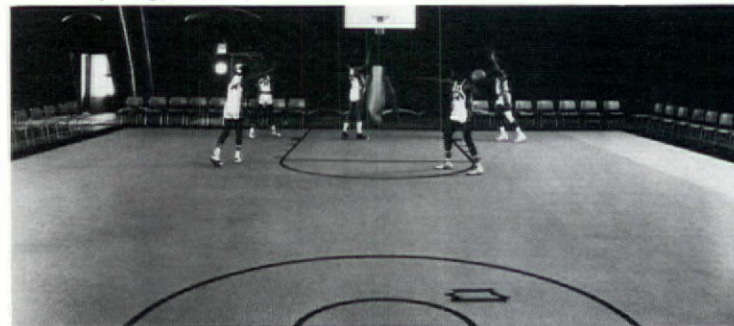
Labyrinth by V'Soske



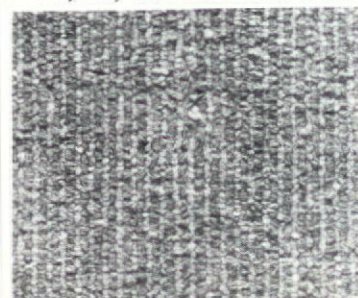
Interlock by V'Soske



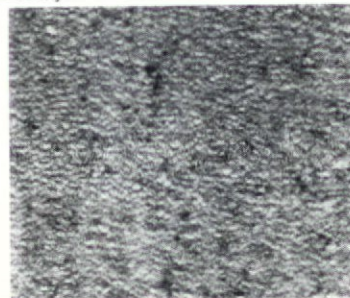
Casbah by Treganowan



Pro-Gym by Collins & Aikman at Old Westbury



Hastings by H. Lawrence



Birch by H. Lawrence

## V'Soske

The energy of the restless earth itself seems to pulsate through Labyrinth and Interlock, two of the latest additions to the Ground Graphics textural studies by V'Soske. Soft in appearance, these designs in low loops recessed within fully sheared fields nevertheless represent a most durable construction. The graphic subtleties—note especially how elongated hexagons, triangles, and squares mesh in Interlock—can generate both rug and carpet to meet architectural requirements. *circle 20*

## Treganowan

Casbah is one of four handmade handknotted, 100 percent native wool Moroccan rugs from Ernest Treganowan's Marrakech Collection, along with Dune Plaid, Oasis, and Caravan. Available in standard dimensions and an special sizes. *circle 20*

## Collins & Aikman

Basketballs bounce on cement floors, but people don't. So the student government of State University of New York at Old Westbury recently installed Pro-Gym by Collins and Aikman's soft surface recreational flooring, over the cement floor of its two-year-old bubble domed auditorium as a foot and knee saver. It's a dense loop pile of soil hiding continuous nylon fused to a cellular vinyl backing, the first of a series of soft recreational flooring surfaces marketed as Pan-O-Play. Next is Pro-Court for tennis. *circle 21*

## H. Lawrence

Making its NEOCON debut is H. Lawrence Carpet Mills, a division of Custom Craft Carpet, at Shrader Interiors, Mart space 1362A. For the event, a complete line of custom 100 percent wool carpets will be presented, all with static control. Included: stock color and natural Berber wool yarns in loops, tip shear cut pile, and stripes; 12 and 15 foot wide wool carpet; level loop carpet, loop and tip shear, smooth cut pile and textures, up to 40 feet wide seamless, in any color, tweed and stripe color specifications—up to six color combinations. *circle 21*





# Sunar soft systems

A Massey Ferguson subsidiary  
Waterloo, Ontario, Canada



**Sunar Softwares**  
Now meet the whole family  
CAS/TAS Series seating and tables  
Planned parenthood – softly conceived  
A softBall design

**Showrooms and representatives**  
Atlanta  
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Furniture Marketing Inc.  
Buffalo  
F. Shane Franz & Associates  
Chicago  
Contract Products Group

**Cleveland**  
Hampton Products Inc.  
Dallas  
Timco Associates  
Denver  
Chas. J. Eisen  
Detroit  
Hampton Products Inc.  
Hartford  
Furniture Marketing Inc.  
Honolulu

**Houston**  
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Louisville  
Hampton Products Inc.  
Miami  
M/W/G Inc.  
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In Depth Marketing

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Ferguson-Hidreth Inc.  
Washington  
Lear/Melick Assoc. Inc.

Ferguson-Hidreth Inc.

For walls, or counter tops and other surfacing, the choice of materials grows broader and more varied each year, giving the specifier whatever look will best suit the project.

Real or realistic? It is often hard to tell at first glance whether it is a genuine, finely marked wood, or exacting reproductions translated on laminate or film. Which quality specified will be determined by the budget, or suitability of materials for specific use.

Real wood grains or man-made reproductions lend warmth and mellowness wherever they are employed. Lighter wood tones are preferred today. Cork is

equally hospitable as wall surfacing.

Aluminum, bronze, copper, and other metals are embossed or sculptured into designs and shapes that become the focus of attention. Ceramic surfaces offer a wealth of ways to achieve arresting effects—adding immeasurably to the architecture as permanently installed "art work."

Glitter is "in"—particularly in mirrored surfacing to attract public attention while reflecting merchandise or displays.

Vinyl-covered panels come in innumerable textures, patterns, colors. Where acoustics is a concern, many firms have paneling to

solve that problem—colorful and attractively. A number of new lines have been introduced specifically to meet fire safety requirements. Most firms will provide full information on testing for flame spread, fuel contribute and smoke developed ratings.

Dollar volume figures are not readily available on specific products, but the Hardwood Plywood Manufacturers Association supplies the following: Shipments of prefinished hardwood plywood within the U.S. in 1975 was \$3 billion square feet, amounting to \$250 million. Sales of hardwood plywood in the U.S. for 1976 came to \$350 million.

# MARKET/SELECTING THE SURFACE

*Hardwood,  
softwood  
and  
plywood*



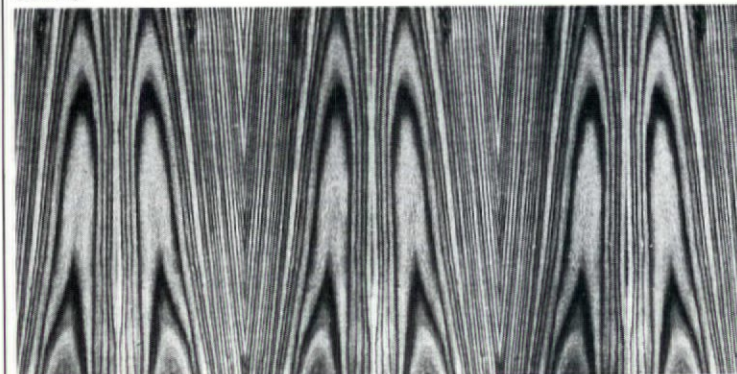
California Redwood



American Plywood



Barclay



Bangkok

## California Redwood Association

Clear grade redwood lumber paneling, used in a condominium (shown) can add background interest to private clubs, hotels, restaurants. In this installation wall surfacing is created with colored sapstreaks contrasted with cinnamon heartwood—one of many patterns. *circle 2*

## American Plywood Association

Rough-sawn plywood siding warms the interior of a California utility company office and provides a sense of continuity with the exterior siding. Cut-off plywood forms is another means to create unusual design elements in shops, boutiques, etc. See many professional uses in "Softwood Plywood for Interiors" brochure. *circle 2*

## Barclay Industries

"Old Country Planking" has the look of real weather-textured barn board. Standard finish on real wood comes in patterns of "Driftwood," "Saddle," "Winter White." Bundle-packaged cover 32 board feet. Complementary rustic molding provides finishing touch. *circle 2*

## Bangkok Industries

"Bangkok Teak" architectural grade hardwood plywood paneling—unfinished, in book-matched and sequential number sets—is supplied in as many as 60 panels with matched grainings. Indian Rosewood and American Black Walnut are also available. Cabinet and furniture paneling can be finished on two sides. *circle 2*

*continued on page 4*

# How to make every job in the office more attractive.



Specify Ad: Alma's open plan office system that provides for customized work space at every level of the corporate structure.

Designed by ISD and engineered by Alma Desk, Ad is the illuminated open plan system that lets you start with any budget, any space, any job specification. And create an office that meets today's needs and tomorrow's requirements.

See Ad at NEOCON '77. Or visit us at our showrooms in Chicago, New York and High Point. Or write Alma Desk Company, P.O. Box 2250, Dept. 22, High Point, North Carolina 27261 for more information. Then, put Ad and your imagination to work. And make every job in the office more attractive.

**ad/alma**  
Alma Desk Company

Showrooms: 280 Park Avenue, New York; 1140 Merchandise Mart Plaza, Chicago; Southern Furniture Market Center, High Point

# SELECTING THE SURFACE

continued from page 32

*Hardwood, softwood and plywood*



Gayeski



Great Scot



U.S. Plywood



Potlatch



Georgia-Pacific



DG Shelter Products



Wood Mosaic

## Gayeski Furniture Coordinates

Book-matched flat cut French ash veneer panels (shown) are removable for use as storage units, doors, jamb. By coordinating millwork with custom office furniture Gayeski can create a perfect match in wood, finish, color and veneer pattern. *circle 22*

## Great Scot Timber

"Aspenwood Planking" of solid aspen wood comes with tongue and groove sides and ends and in random widths and lengths—to apply in patterns, natural light shade, or prefinished in four earthy tones. *circle 22*

## Potlatch Corporation

Townsend English Channel oak, prefinished solid hardwood wall panel enriches walls, built-ins, divider. Planks are square cut tongue and groove, in random widths and lengths. *circle 22*

## U.S. Plywood

Weldwood "Ashcroft" paneling, printed ash wood graining on Lau plywood, comes in three shades (creamy-toned "Dover Ash" shown), two sizes (4 ft. by 7 and 8 ft.) and various thicknesses. U.L. fire rated Class C. *circle 22*

## Georgia-Pacific

"Bridgeport" prefinished plywood paneling is a pattern of vertical grooves and random cross-scoring of multiple pieces of sliced Idaho pine face veneer. Panels are 4 ft. by 8 ft., "Harbor Pine" (dark) and "Lante Pine" (natural). *circle 22*

## DG Shelter Products

"Endura" wall paneling, a blend of Western softwood fibers, is finished with firm's damage-resistant Therm Fused Vinyl. Produced in 4 ft. by 8 ft. sheets or custom lengths and many woodgrains, colors, and patterns. *circle 22*

## Wood Mosaic

Like firm's fine Architectural Flooring line is custom made from selected foreign and domestic hardwood. Grades are Prime and Antique, in 1/2 in. or 3/4-in. thicknesses, and various lengths and widths to apply in patterns. Custom moldings available. *circle 22*

continued on page



## LouverDrapes: Our elegant, solid vinyl louvers are guaranteed for 3 years.


Some vertical blinds made of metal are noisy. Our LouverDrapes don't make noise. They're made of solid vinyl. They're quiet, strong, and dust free. They're also cool in the summer and warm in the winter.

So when it comes to controlling light and heat LouverDrape does it beautifully. And what makes it more beautiful is our exclusive 3 year guarantee. Here it is: "LouverDrape's solid vinyl louvers installed in LouverDrape hardware are guaranteed for three years to

look and operate just as they do when first installed".

LouverDrape vertical blind hardware and solid vinyl louvers. Wherever you shop for window coverings.

Write for the free 32 page "Vertical Imagination" brochure.

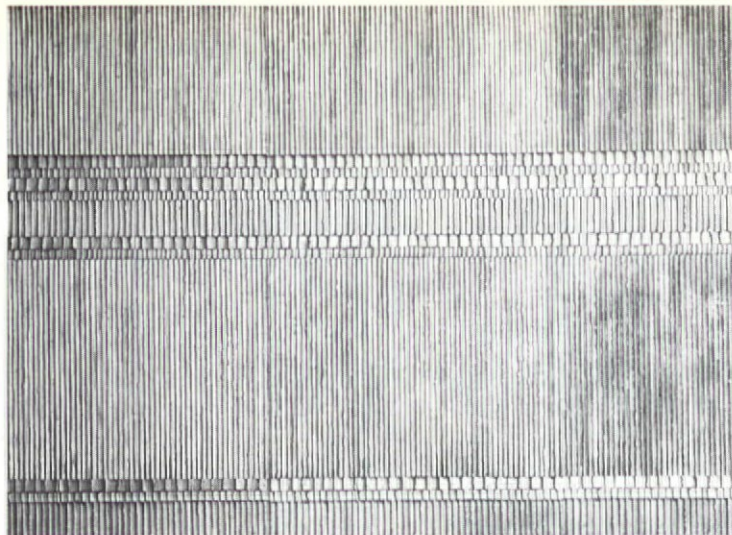
 *LouverDrape*

LOUVERDRAPE INC., 1100 COLORADO AVENUE, DEPT. 23, SANTA MONICA, CA 90401

# SELECTING THE SURFACE

continued from page 34

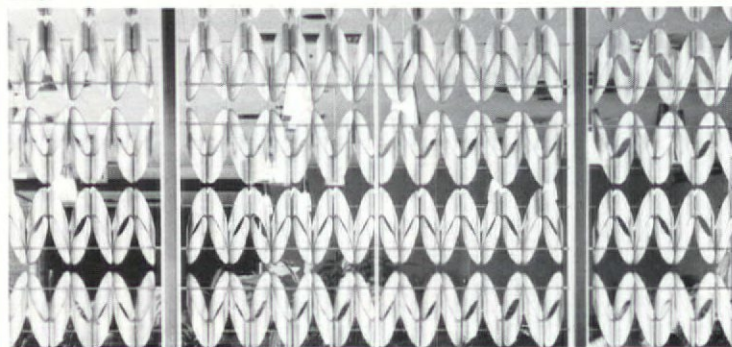
## Ceramic and metallic



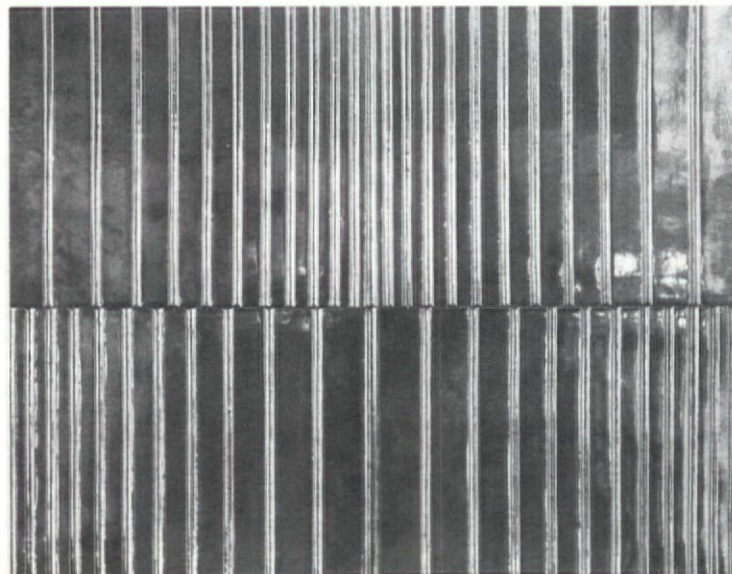
Forms & Surfaces



Diller



Armento



Design-Technics

### Forms & Surfaces

Design FGM72 (*shown*) is one in a new series of textures for walls, door elevators, furniture. Bonded metals are Bronze, Aluminum, Nickel Silver, Copper. Scale adapts to large architectural areas or intimate settings.

circle 22

### Diller Corporation

"Homopal" brushed aluminum laminate used as decorative framing on transaction tote board and as a horizontal feature wall panel in Chicago Board of Trade (*shown*). Material can be fabricated into many types of furnishings and fixtures.

circle 22

### Armento

"Structural Spaceshapes" of sculptured aluminum tubes come in diameter sizes up to 3 in.; in lengths from 6 to 12 ft. Custom effects allow open, closed spacing, floor-to-ceiling installation, or mounting in metal or wood frames.

circle 22

### Design-Technics

New high-fired ceramic tile patterns have been designed by Lee Rosen for matt and glossy colors and popular metallics. Pattern # 161 (*shown*) is graduated rib texture in 18 in. square by 1/2-in. units to arrange in several ways. No-grout installation permits linear design to butt without creating tile gridwork.

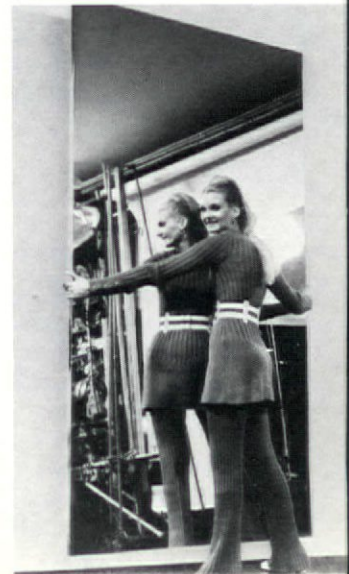
circle 23

### Kamar Products

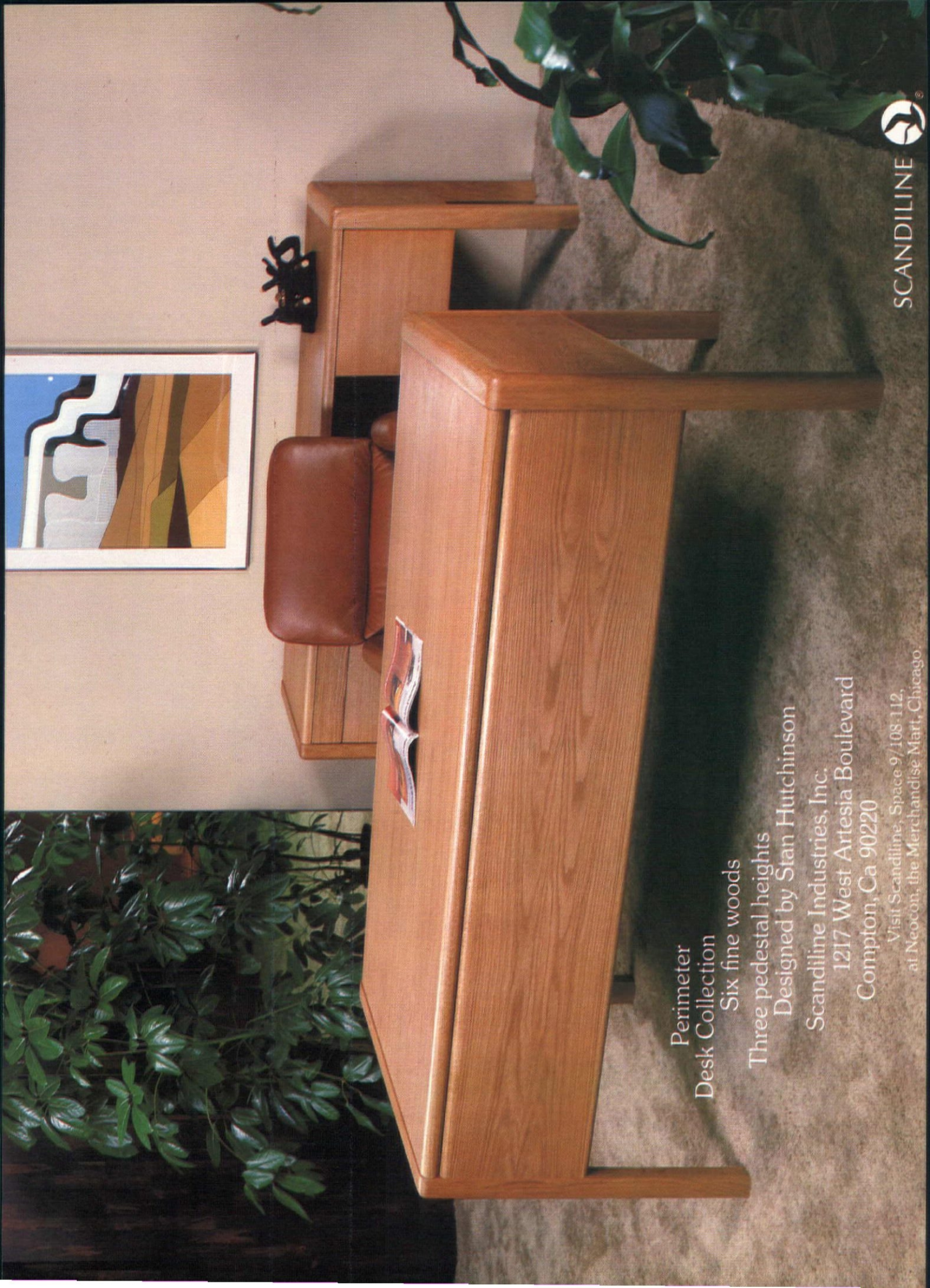
Glassless "MIRRORITE" panels reflect without distortion and are lightweight. Firm offers a wide selection of stock sizes and shapes plus custom dimension.

circle 23

continued on page 37



Kamar



Perimeter  
Desk Collection  
Three pedestal heights  
Designed by Stan Hutchinson  
Scandiline Industries, Inc.  
1217 West Artesia Boulevard  
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Visit Scandiline, Space 9/108-112,  
at Neotcon, the Merchandise Mart, Chicago.

SCANDILINE 

# SELECTING THE SURFACE

continued from page 36

## Hardboard, gypsum and acoustical film



Gold Bond



Reneer



Homasote



Armstrong Cork



Masonite



U.S. Gypsum



L.E. Carpenter

### Gold Bond

Durasan vinyl-surfaced drywall gypsum panels are produced in a variety of textures and colors, simulating woodgrains, burlap, cork, grasscloth, etc. In 4 ft. widths by 8, 9, and 10 ft. lengths—or custom sizes. circle 23

### Reneer Films

"Westchester Elm" is newest addition to Reneer and Rendura plastic laminating film for surfacing furniture products. Pattern's popular light tones and markings of real elm wood are reproduced through a sophisticated printing process. circle 23

### Homasote Company

Decorative, tackable panels are now produced in Class A fire-rated burlap. The natural tight-weave burlap fabric, chemically treated to resist fire, is factory-laminated to Homasote's registered N.C.F.R. substrate. circle 23

### Armstrong Cork Company

Soundsoak wall panels solve acoustical problems. Coverings, of a sound-modacrylic fabric, are vertically embossed to help hide seams and mask soil. Blended colorways include neutrals and earthtones. circle 23

### Masonite

"Marbletone," one design in the new Flame Test hardboard paneling that contains a built-in fire retardant element. Flame spread rating is 25, smoke developed and fuel contribution indexes both zero. Sold in 4 ft. by 8 ft. sheets. circle 23

### U.S. Gypsum

Among ten new patterns added to four designs of Wallite hardboard paneling is "Boardroom" (shown), a subtle, contrasting walnut simulation from the woodgrain Keylite line. These durable panels, treated to resist surface damage, come in a 4 ft. by 8 ft. by 1/4-in. size. circle 23

### L.E. Carpenter

Vicracoustic wallpanels for sound control were specified in four areas of the Investors Diversified Service Tower in Minneapolis. Coverings are Vicrtex vinyl in serene colors and unobtrusive design. The training center with curved wall is illustrated. circle 23

continued on page 4





**Sunar soft Systems**

A Massey-Ferguson Subsidiary  
Waterloo, Ontario, Canada



**Sunar Softwares**

People soft

Structured and versatile  
PAS System – softly functional  
and functionally soft  
A softBall design

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# NEWS

continued from page 14



Milan's S. Maria delle Grazie. Photo: Italian Government Travel Office

## Milan Furniture Fair: A special tour for readers of the Interiors Group of publications, Sept. 22-30, 1977

Milan—Inspiring, energetic, and perhaps most exciting of Italy's great cities—attracts thousands of designers and buyers each year from around the world to the Milan Furniture Fair to see and buy what is new and trend setting in interior design. So it is with great pleasure that the Interiors Group of publications offers its readers a special tour of the Fair, September 22-30, 1977. Conducting this deluxe tour will be Richard W. Jones, FASID, Editor of *RESIDENTIAL INTERIORS*.

A TWA flight from New York, N.Y. direct to Milan, Italy will depart on September 22. During a stay in the city renowned for La Scala opera house, the Galleria office and shopping arcade, Leonardo da Vinci's *Last Supper* (at S. Maria delle Grazie), and the great Gothic Duomo, the group will reside in the famous and elegant Principe Savoia Hotel. Private buses will be available for group members daily to the Furniture Fair, so that no one need confront Milan's hard-to-obtain taxis.

Besides shopping the Fair and second annual EuroLuce, an

*continued on page 56*

circle 22 on reader service card



## REACH NEW HEIGHTS With Yorkkraft Decorative Panels

Photo of: La Difference Restaurant, Hotel Roosevelt, N.Y. City, Richard M. Bellamy, Archite

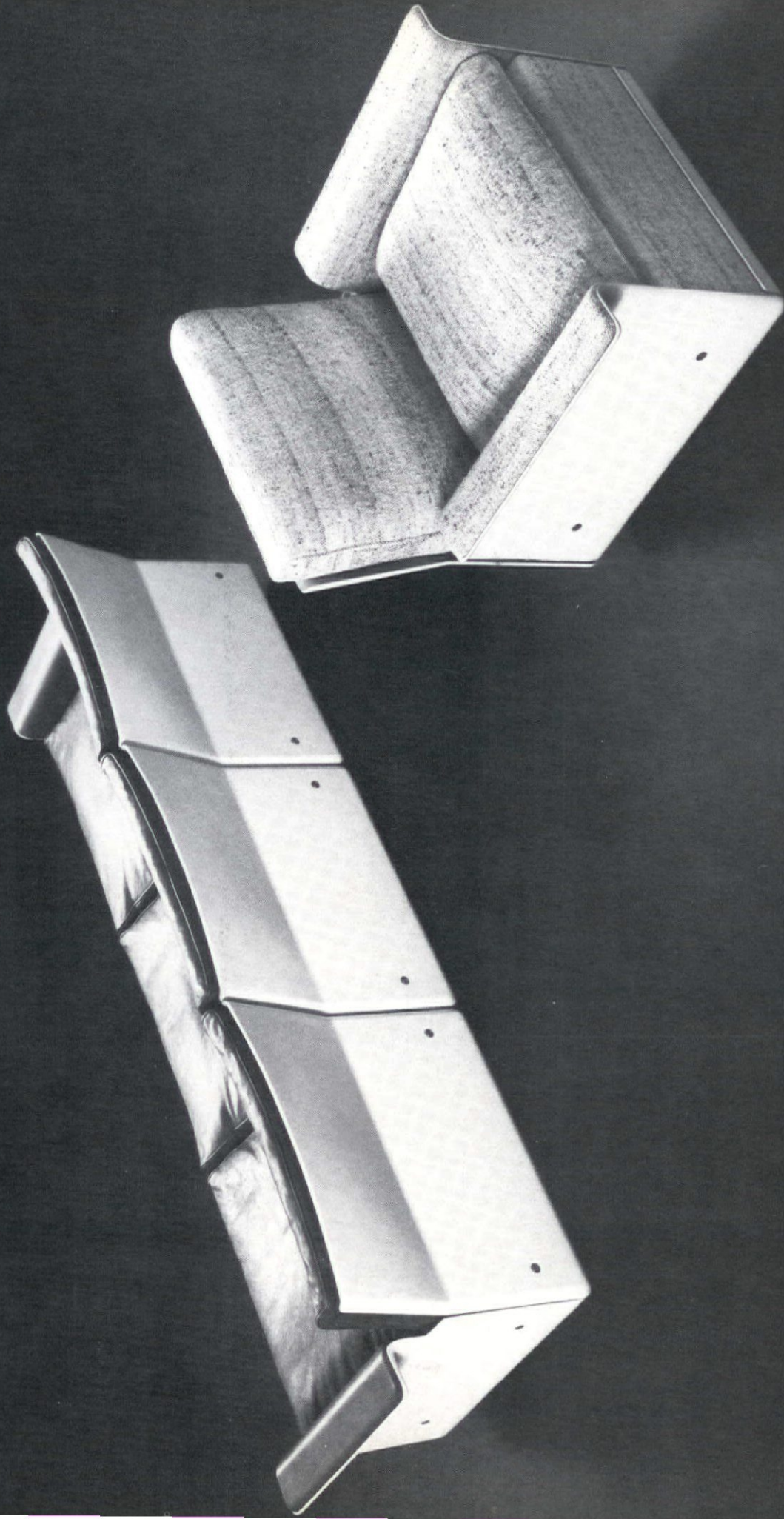
Intricate patterns and brilliant to subtle colors add instant atmosphere to any setting. The easy to install panels fit any standard 2' x 4' or 2' x 2' ceiling grid, creating an authentic look of stained glass at a much lower cost. Use on walls or as dividers . . . creative ideas are boundless!

We now offer twenty-seven stock ceiling panels and eight stock dividers. Custom designs are available to your specifications.

Write For Our New 1977 Decorative Panel Brochure

# YORKKRAFT Contract

550 South Pine Street, York, PA 17405 (717) 845-3666

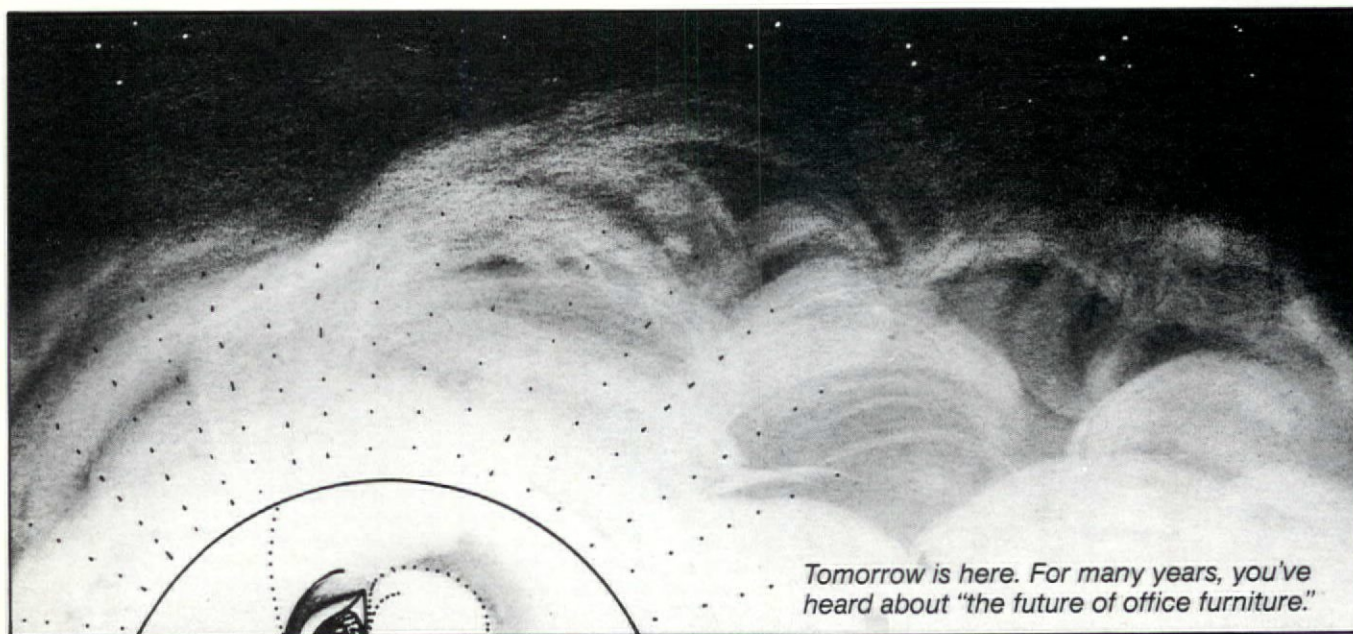


Dieter Rams has designed  
13 interrelated systems  
of furniture: walls, storage,

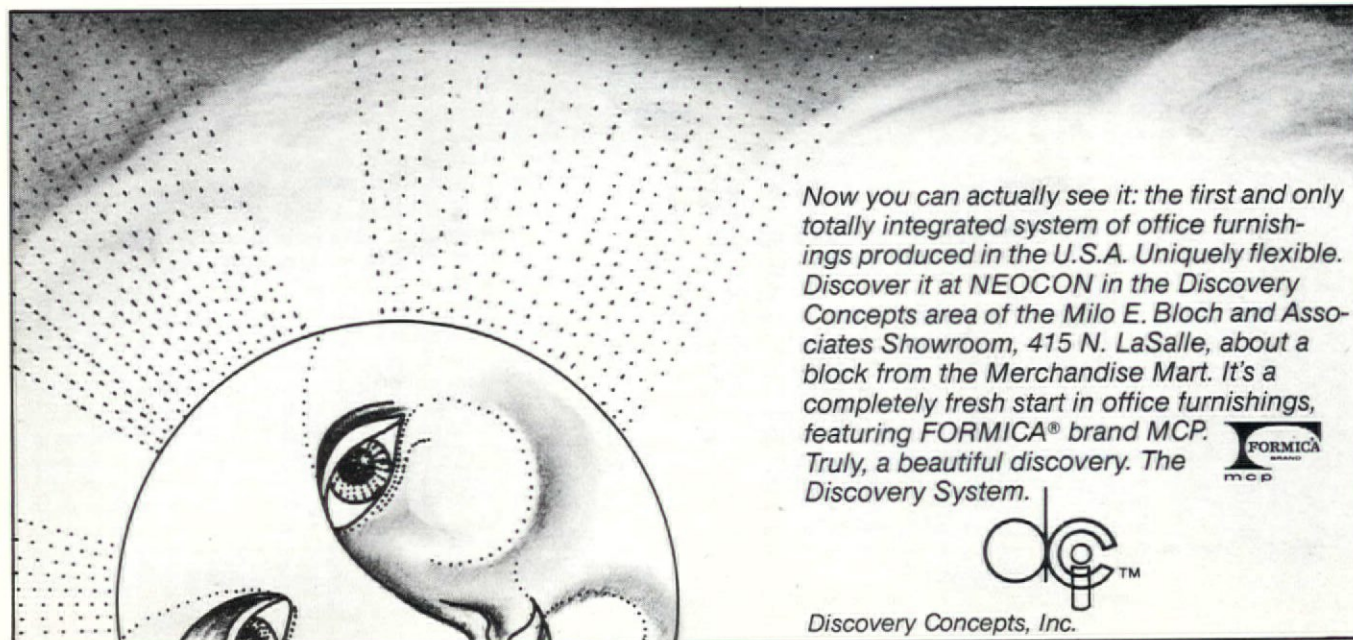
tables, desks, seating.  
The 620 Lounge Chair System  
is but one of these systems.  
circle 31 on reader service card

Jack Lenor Larsen Inc.  
232 East 59th Street  
New York, New York 10022

 **Larsen Furniture**



*Tomorrow is here. For many years, you've heard about "the future of office furniture."*



*Now you can actually see it: the first and only totally integrated system of office furnishings produced in the U.S.A. Uniquely flexible. Discover it at NEOCON in the Discovery Concepts area of the Milo E. Bloch and Associates Showroom, 415 N. LaSalle, about a block from the Merchandise Mart. It's a completely fresh start in office furnishings, featuring FORMICA® brand MCP. Truly, a beautiful discovery. The Discovery System.*



*Discovery Concepts, Inc.*

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FORMICA is a registered trademark of Formica Corporation.

# What's The Big Idea?

is an exciting new concept of total harmony in color, design and texture.

is a range of 50 colors which blend with one another in any combination.

is a palette of pure spectral colors, mixed spectrals and ranges of gold-brown, beige and grey.

is six basic designs which are all patterned in repeat, most of them in ratio of 1:3:9.

is color and pattern interpreted in a variety of textures for draperies, upholstery and carpets.

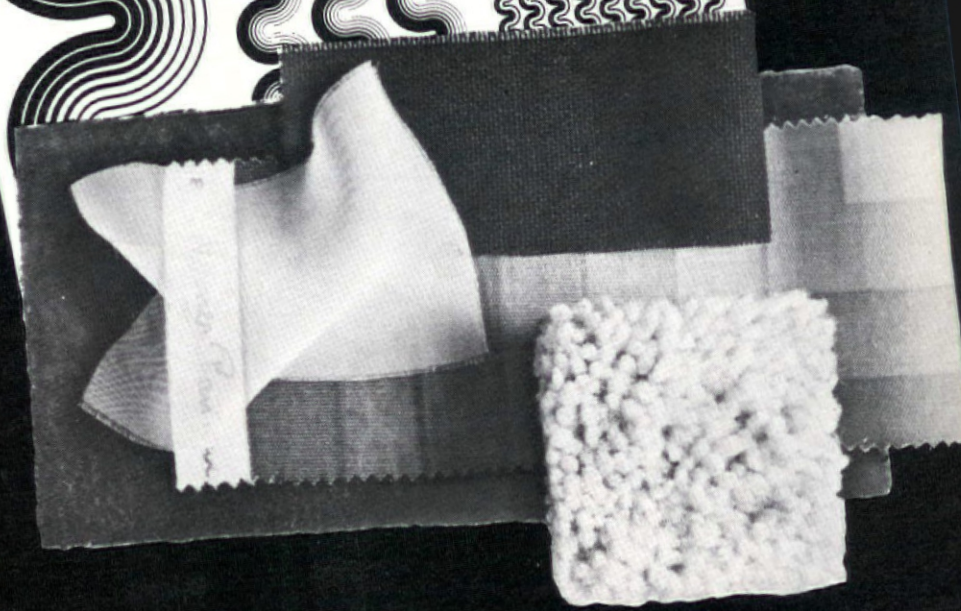
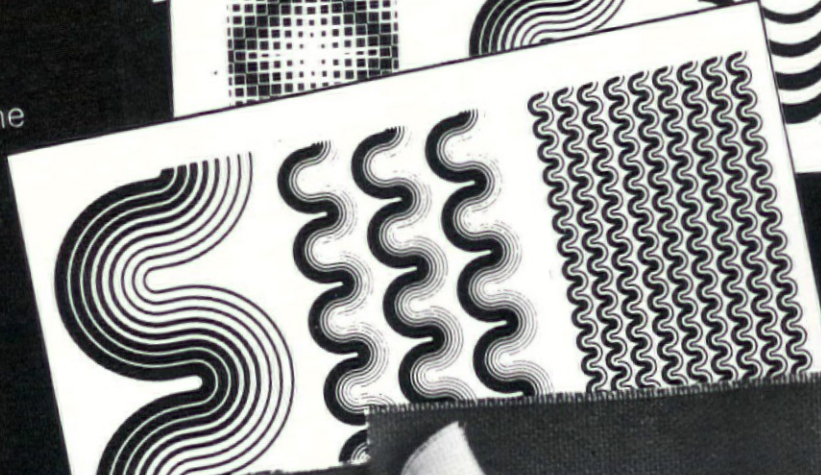
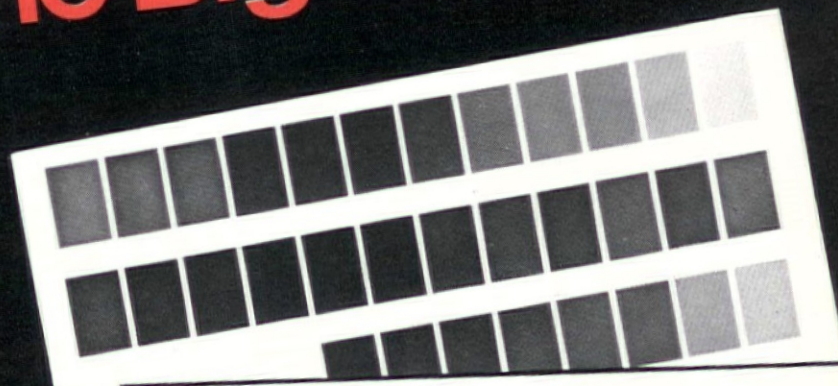
is the big idea of Verner Panton, the famous Danish designer.

is the collection that inspired the leading architects and interior designers of Europe.

is the one idea  
to see at NEOCON.

# MIRA-X

3 Merchandise Mart  
CHICAGO



Showrooms in: Atlanta ■ Boston ■ Cincinnati ■ Denver ■ Los Angeles ■ Miami ■ New York  
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Executive Office: MIRA-X International Furnishings, Inc., Elmsford, New York 10523. Telephone: (914) 592-2462.

circle 25 on reader service card

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



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

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

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

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

## Duraclean International

7-486 Duraclean Bldg., Deerfield, Ill. 60015



Please send me more information about the Duraclean process along with the name of the Duraclean Specialist in my area.

Name \_\_\_\_\_

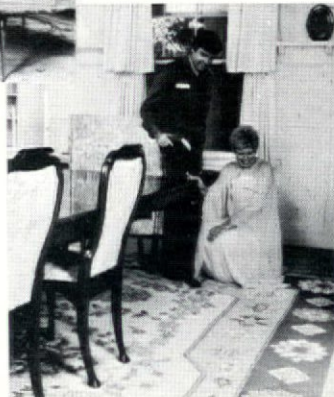
Address \_\_\_\_\_

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



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

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



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

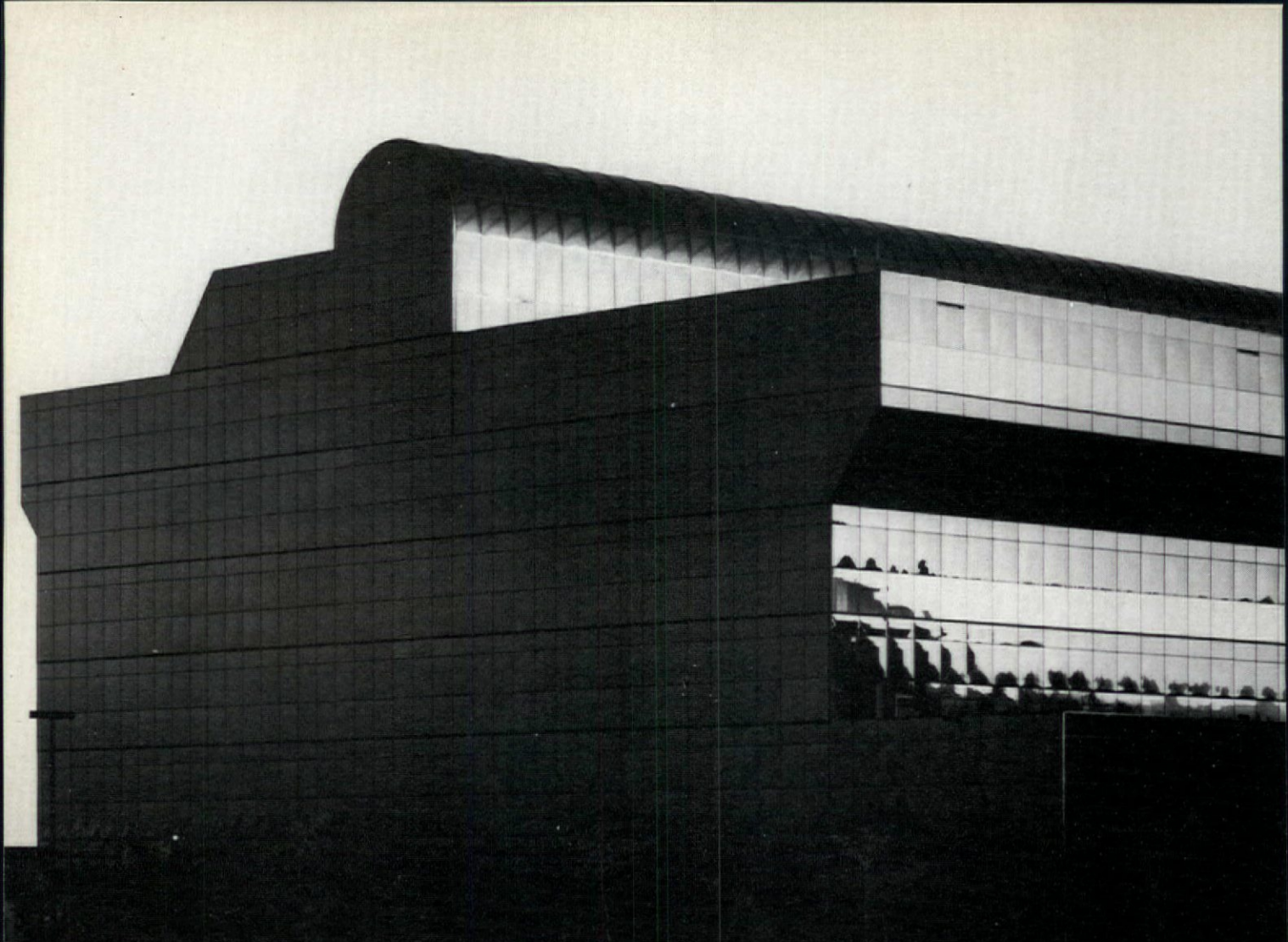
Hunter Douglas. With over \$400 million in annual sales... over 6000 people worldwide. In business over 60 years. The only totally-integrated company in the industry that alloys and casts its own aluminum, grinds its own pigments, designs and manufactures its own assembly machinery. Hunter Douglas, the 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

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## Pacific Design Center Announces National Design Week And The Conference/Trade Show Program

Pacific Design Center, a unique world showcase, presents a new idea in markets — **National Design Week**, May 7 through May 13, 1978 — a market vista with: **Uptown Market**, a once-a-year home-furnishings spectacular of new furniture, floor coverings, fabrics, wall-coverings, lighting and accessories, from Sunday, May 7 through Tuesday, May 9, 1978.

**WestWeek III**, a contract market as unique as the building designed for it, unfolds Wednesday, May 10th for four days of new products and ideas from the contract industry.

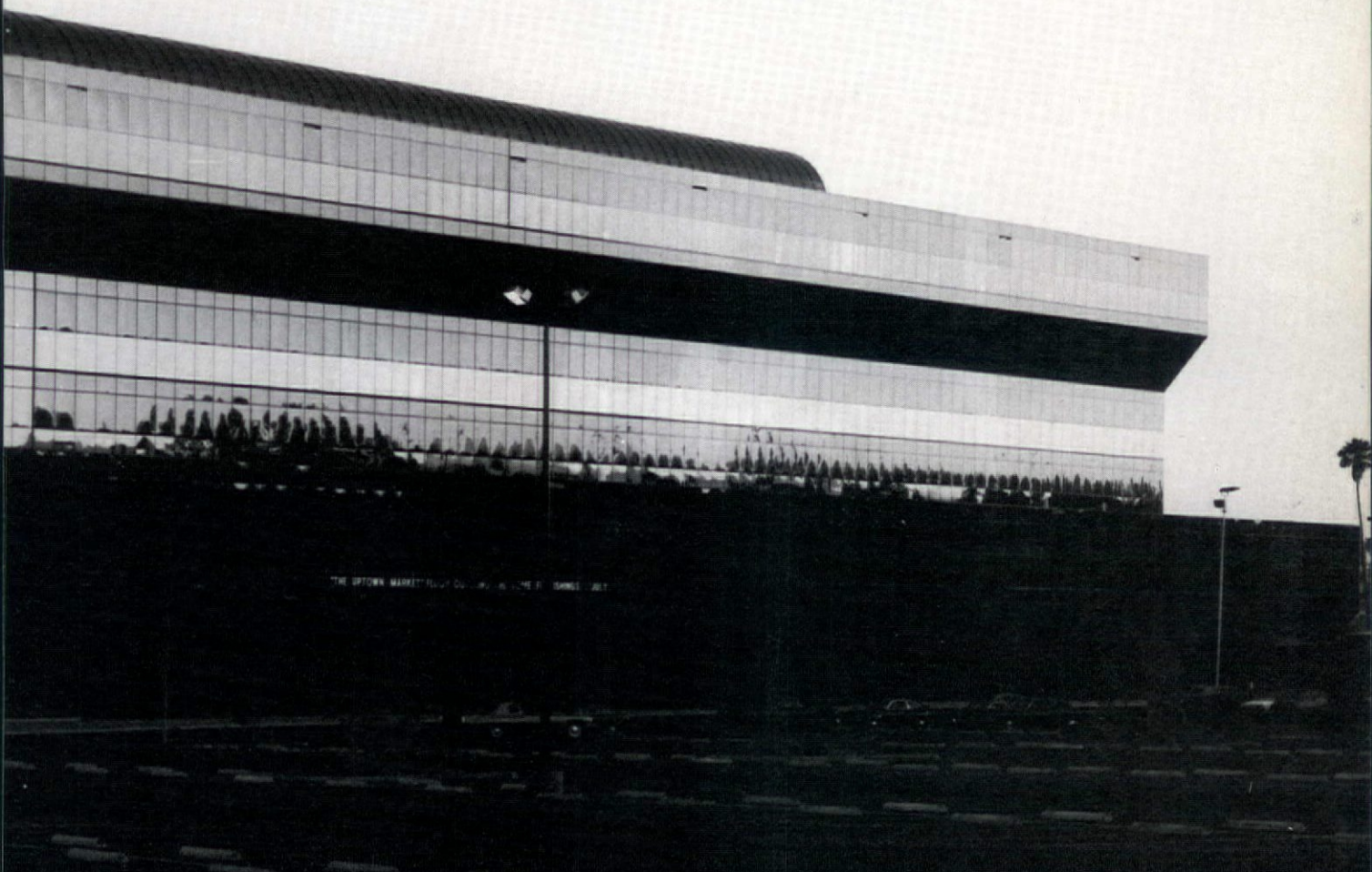
**National Design Week**, one concentrated market week with seminars, workshops, films,

displays, exhibits and social events in the **Pacific Design Center**. **One** major market week — a new tradition in the industry — encompassing both the home-furnishings and contract industries. **Year 'Round Market — The Conference/Trade Show Program** — Pacific Design Center and Show Company International present a monthly trade show and design conference run in cooperation with major trade associations. Each show will be an annual event showcasing products and ideas you don't want to miss!

### The Conference/Trade Show Program

- ★ **The PDC Office Product Design Show and Office Design Conference**  
October 23-24-25, 1977  
Sunday, Monday and Tuesday
- ★ **The PDC Lamp and Lighting Fixture Show and Lighting Design Conference**  
November 20-21-22, 1977  
Sunday, Monday and Tuesday
- ★ **The PDC Kitchen and Bathroom Design Show, and Kitchen and Bathroom Design Conference**  
January 12-13-14, 1978  
Thursday, Friday and Saturday
- ★ **The PDC Advertising/Marketing Graphics Show, and Advertising Design Conference**  
February 23-24-25, 1978  
Thursday, Friday and Saturday





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March 23-24-25, 1978  
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**The PDC Leisure Furniture and Patio Design Show, and Leisure Living Design Conference**

April 20-21-22, 1978  
Thursday, Friday and Saturday

**The PDC International Contract Furniture Show**

May 11-12-13, 1978  
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**The PDC Door/Window and Architectural Hardware Show and Design Conference**

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# SELECTING THE SURFACE

continued from page 38

## Decorative high pressure laminates



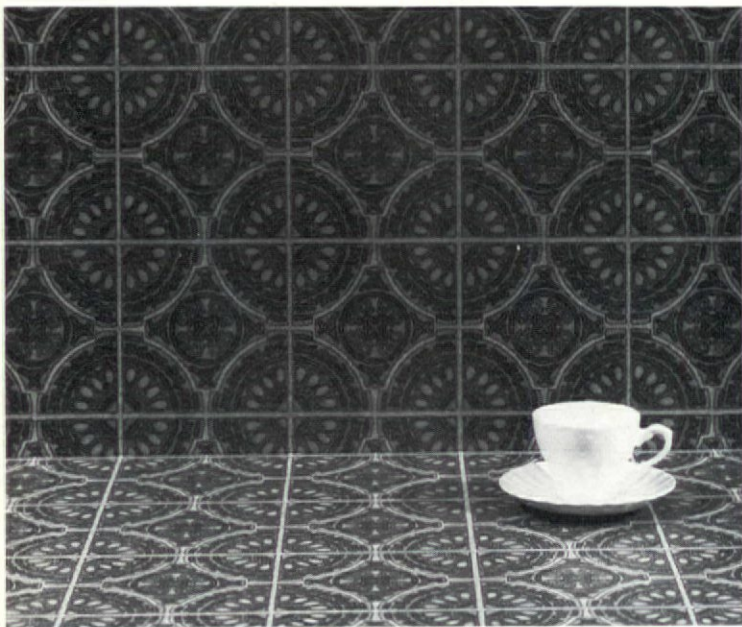
General Electric



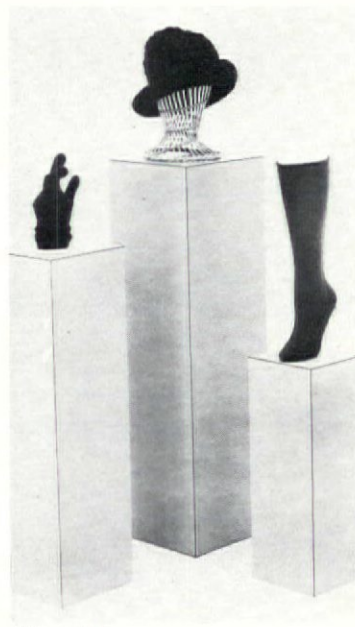
Formica



Westinghouse



Lamin Art



Wilson Art

### General Electric

Earthy tones of ironware are captured in "Ironstone," a new *Textolite* decorative high pressure laminate for counter and surfacing applications. Others in group are "Tilestone," "Goldstone," "Jadestone," and "Brownstone." All come in general purpose and post-forming grades; in many sizes and textured finishes.

circle 24

### Formica Corporation

Melamine Component Panels (MCP) are now produced in a fire retardant grade (MCP/FR)—in three thicknesses and three sizes for all 22 standard and 27 open stock woodgrain and solid color designs. Formica's MCP paneling is now incorporated in Don Products' "Crusader" demountable partition system (illustrated). circle 24

### Westinghouse Electric

Micarta high pressure laminate is ideal for such contract installations as banks—for counter tops, tellers cages, check writing stands. 1977 line includes many new solids, patterns, woodgrains. Golds, yellows, and browns predominate. Uses range from counter tops to walls. circle 24

### Wilson Art

"Camel" is one of lighter shades in the 41 solid color selections from 1977 Design Group I Collection of high pressure laminates. Store display fixtures (shown) were fabricated from 4 ft. by 8 ft. sheet. Total line comprises 108 solid colors, designs, woodgrains, marbles, leathers, and slates.

circle 24

### Lamin Art

"Tile," a high pressure laminate with grout lines printed, is for horizontal surface applications. Sheet sizes are 4 ft. by 8 and 10 ft. Two colors are "Sand" (light) and "Malaga" (dark), both in beige/brown tones. Also new is "Concord Birch" woodgrain for vertical or horizontal surfaces. circle 23

### Columbus Coated Fabrics, (Not illustrated)

division of Borden Chemicals has added three new woodgrain designs to its line of *Cleareal* laminate quality vinyl films for finishing forest product substrates. The new patterns, two walnut and a wormy chestnut design, are suited to such substrates as plywood, hardboard, and chip or flake board. The films can be mitered or groove-folded and have a high abrasion resistance plus depth in pattern effects.

circle 24

## Stains

(Not illustrated)

### Olympic Stain

Olympic's machine staining method for applying semi-transparent stain assures a permanent, protective finish that does not obscure the wood's texture. The machine also applies fire retardant materials to the wood substrates. Literature gives full information on Olympic's process, lumber or plywood, and the 66 stain tones.

circle 246

### PPG Industries

Rez wood stain products, for interior and exterior application, contain 144 solid, semi-transparent, and wiping stains in ready-mixed and custom colors. New stain colors include earth and clay shades, woody greens, new blues and grays for weathered wood effects. The Rez color chart shows them all.

circle 245

We believe good design is the beginning...not the end.

Steelcase



Good design is the beginning...not the end.

**Case in point: The new Steelcase 454 Comfort Chair...  
designed to make every working day more enjoyable.**

With Steelcase, the world's largest maker of office seating, good design is the beginning—and what a beginning!

It starts with a design integrity that's right for today's contemporary architectural statements. One that combines softly sculptured shapes with luxurious upholsteries...that features a classic reveal which flows in smooth and gentle outline surrounding the chair and providing both complement and contrast to the more severe appointments of today's offices. Still, good design is just a beginning...

The end is comfort. And with the Steelcase 454, you realize a new kind

of comfort...for all kinds of people... for 90% (5th to 95th percentile) of all people who work in offices.

Using scientifically accepted human factors data, Steelcase designers and engineers computed the exact dimensions, configuration and support variables necessary for a single chair to achieve this goal.

The resulting prototypes were studied, analyzed, measured by computer and tested over a two-year period to make sure all contours were correct.

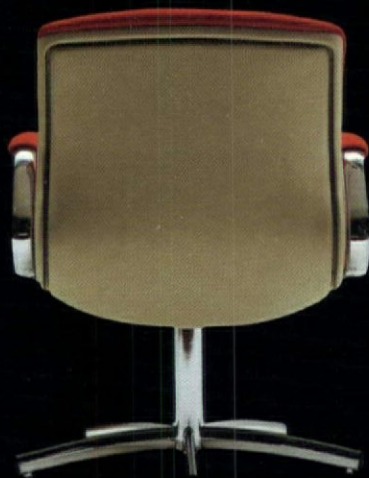
Even upholstery patterns were developed as part of the design with

seams located where they contribute both aesthetically and functionally to overall performance.

The result is a chair that shatters the belief that comfortable chairs need to be unattractive...that attractive chairs can't be comfortable.

The 454...more than just a pretty chair. But isn't that what you'd expect from the world's largest maker of office seating?

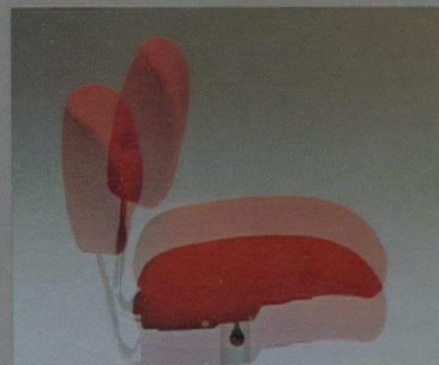
**Steelcase**



The 454 Comfort Chair is available in a full range of arm and armless models including a newly developed secretarial chair with an easily operated pneumatic adjustment. At right: 454-311T Executive tilt-swivel.



# Perfect Support Equals Perfect Comfort.



Newly developed 454 secretarial chair has power adjustments. Operator controlled pneumatic unit powers the seat up and down, the back rest back and forth. An especially helpful option for machine operators who change seating positions throughout the day.

1. Dotted line represents approximate seated compression for normal seating.



2. A lumbar support absorbs the weight of the upper part of the body (shoulders, neck, head) and helps to maintain the correct spinal curvature.

6. A special small-of-the-back support helps avoid backache by providing proper support to a variety of seating positions.

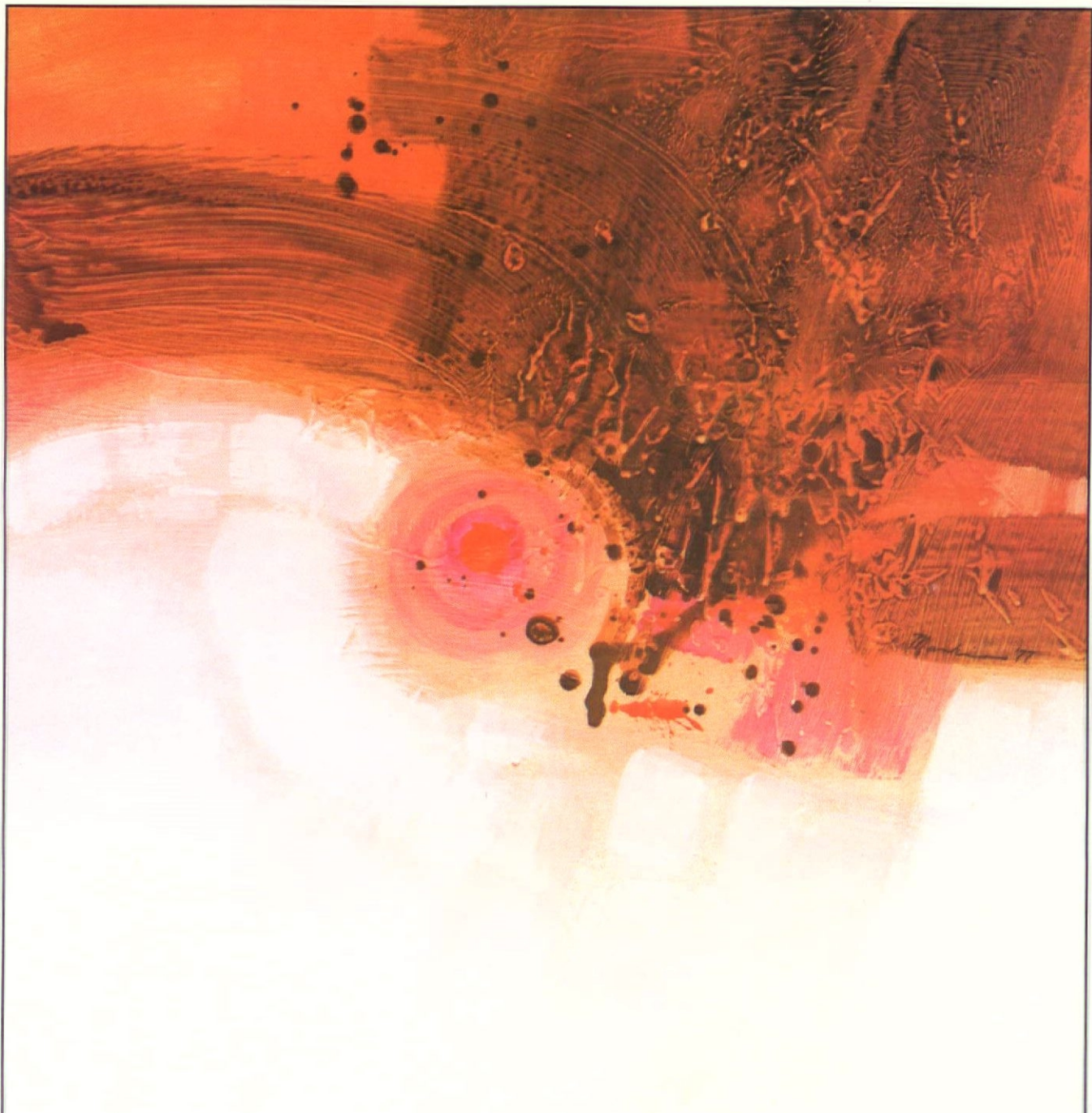
5. The arms of the new 454 are designed to cushion and to accommodate the soft underside of the forearm. Free space in the elbow area prevents ulnar (funnybone) nerve pressure.

3. The seat is contoured to distribute body weight rather than having it fall squarely upon the sitting bones or lower thighs. Three inches of dual-density urethane foam insures a cushion of comfort.

4. The waterfall, soft-cushioned front edge of the seat eliminates pressure beneath the thighs and pinching-off of circulation. Especially important when tilting back.

## Steelcase

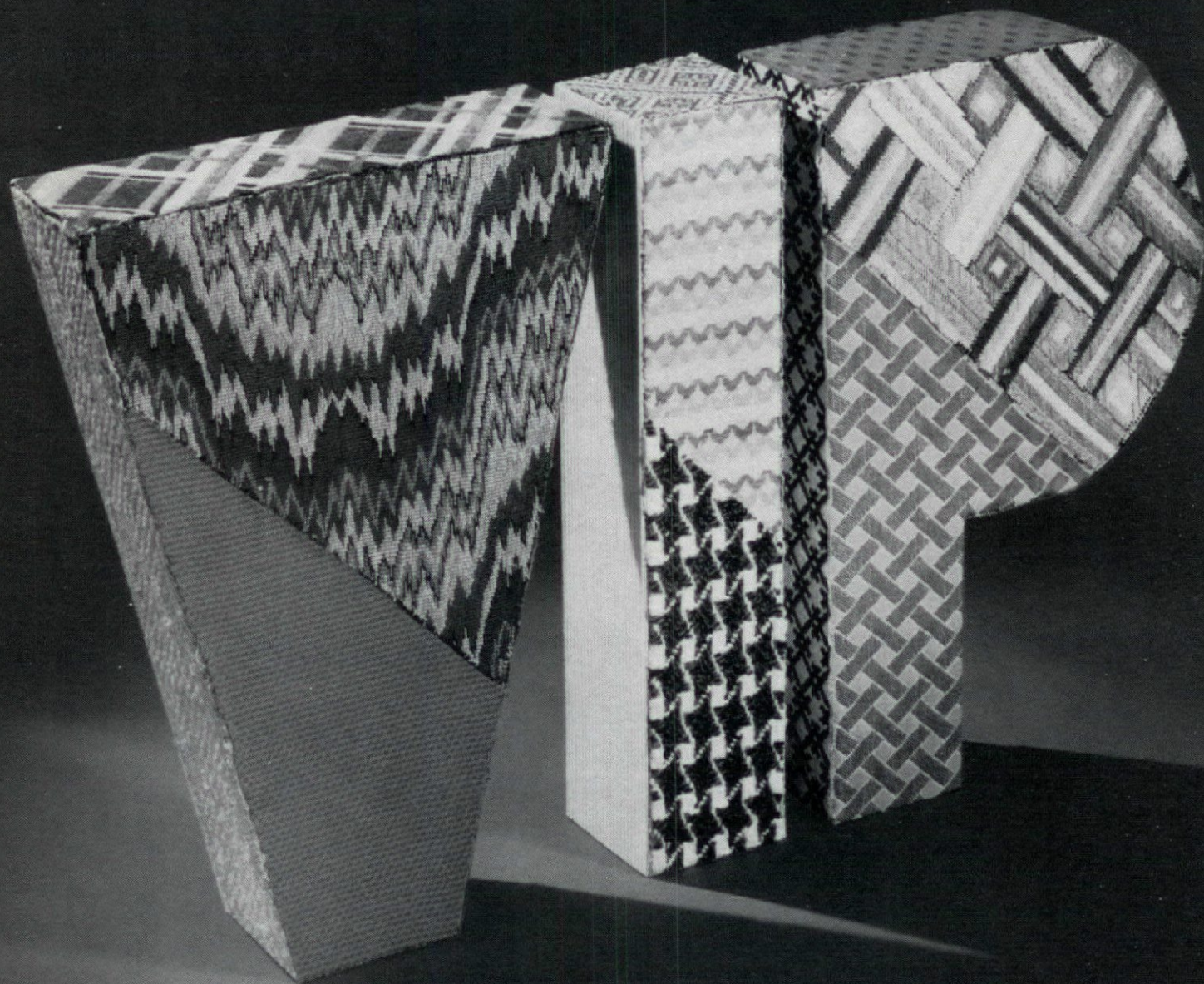
Your Steelcase Dealer is in the Yellow Pages. Or, call toll-free 800-447-4700; in Illinois 800-322-4400. Steelcase Inc., Grand Rapids, MI 49501; Los Angeles, CA 90067; Ontario, Canada; Steelcase (Far East) Ltd., Tokyo.



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space 11-100





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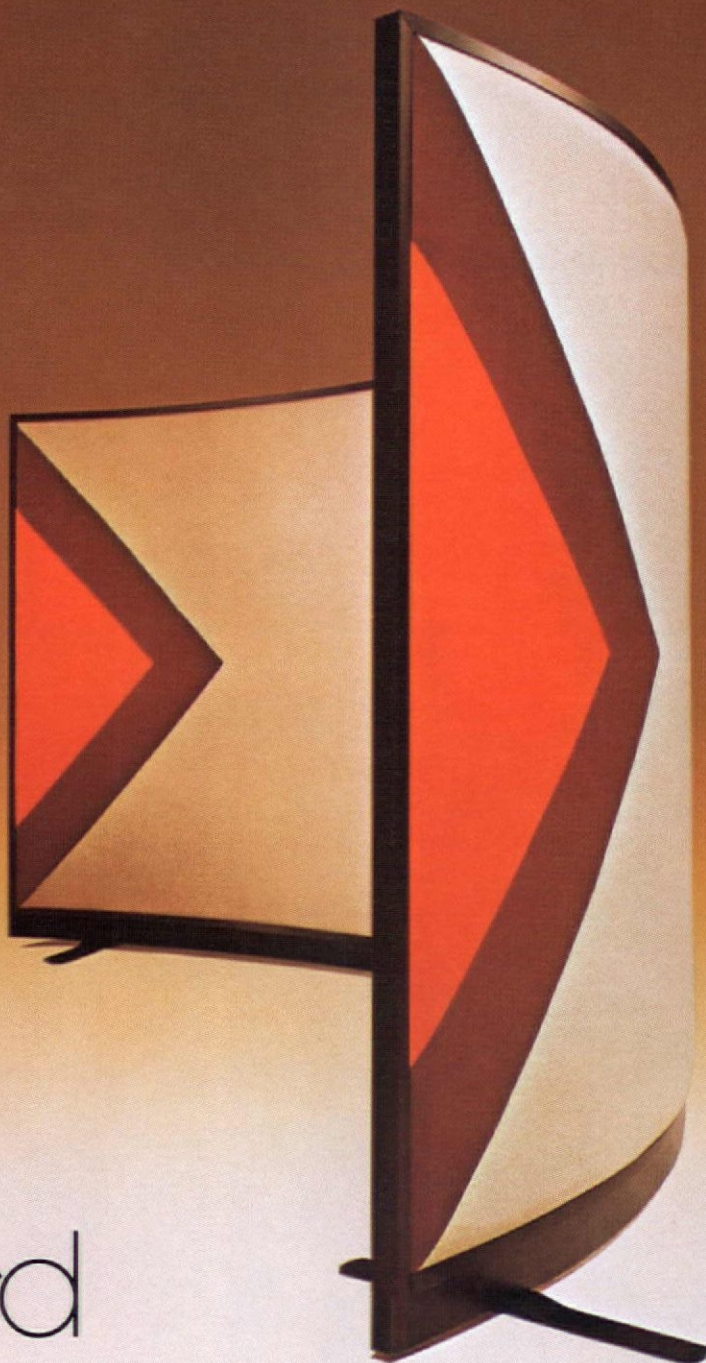
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circle 23 on reader service card





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Catch our new look and new location during NEOCON—space 930-31.  
circle 32 on reader service card

**VOGEL PETERSON**

# NEWS

## Milan Furniture Fair

*continued from page 40*

exhibition of the latest in lighting fixtures and lamps, there will be many other special events. Seminars and meetings with manufacturers and designers are being confirmed. Special tours and free time for sightseeing and shopping outside the Fair have also been arranged.

Among the special events will be a party given by Knoll International. At a unique inn in the Italian countryside, American designers can meet and exchange ideas with their Italian counterparts, such as Cini Boeri and Gae Aulenti. Alessandro Favoretto Rubelli, director of Lorenzo Rubelli e Figlio, S.p.a., the famed Venetian weavers of traditional and contemporary silks, will also invite tour members to a reception in his Milan showroom.

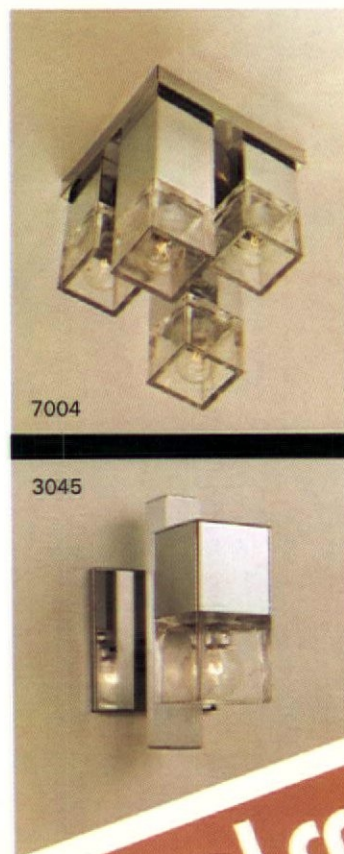
After four nights in Milan, the group will proceed on September 27 to more deluxe accommodations and special events—in Paris. Its home base will be the outstanding new Intercontinental Hotel. Continental breakfast will be included here, as in the Principe Savoia, Milan.

Of unusual interest in Paris will be the opportunity to join with members of CAIM, the French Institute of Interior Designers, and other designers from Europe and Scandinavia for special events planned by CAIM for the occasion. Included in these programs is a tour of Centre Pompidou—the fantastic center for the arts designed by the winning team of Renzo Piano and Richard Rogers for the Beaubourg Competition, established in 1969 by French President Georges Pompidou. Visiting this complex, housing museums, theaters, concert halls, research labs, and libraries, is itself worth the trip. Tour group members can decide for themselves why the breathtaking structure has both shocked and enthralled Parisians and visitors from around the world since its opening earlier this year.

More typical of expectations on a visit to Paris, and on a much smaller scale, is an opportunity to visit the elegant galleries and offices of Didier Aaron & Cie., a firm dealing in notable antiques and interior design services, which has invited the group to visit its beautiful Paris quarters as an introduction to its newly opened facilities in New York. With ample time for personal pursuits and shopping in Paris, the tour will return to New York on September 30.

The modest cost of this exceptional tour is \$895 for double occupancy in the hotels (single occupancy supplement is \$125), and includes round trip air fare, hotels, transfers, and all special buses and events. For reservations and information, readers may write Paget Ventures Travel Ltd., 733 Third Ave., New York, N.Y. 10036, or call collect, asking for "Maxine" at 212-682-0970.

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

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Height 17 1/4", Overall 36"

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# See PATRICIAN'S New Showroom Opening At NEOCON



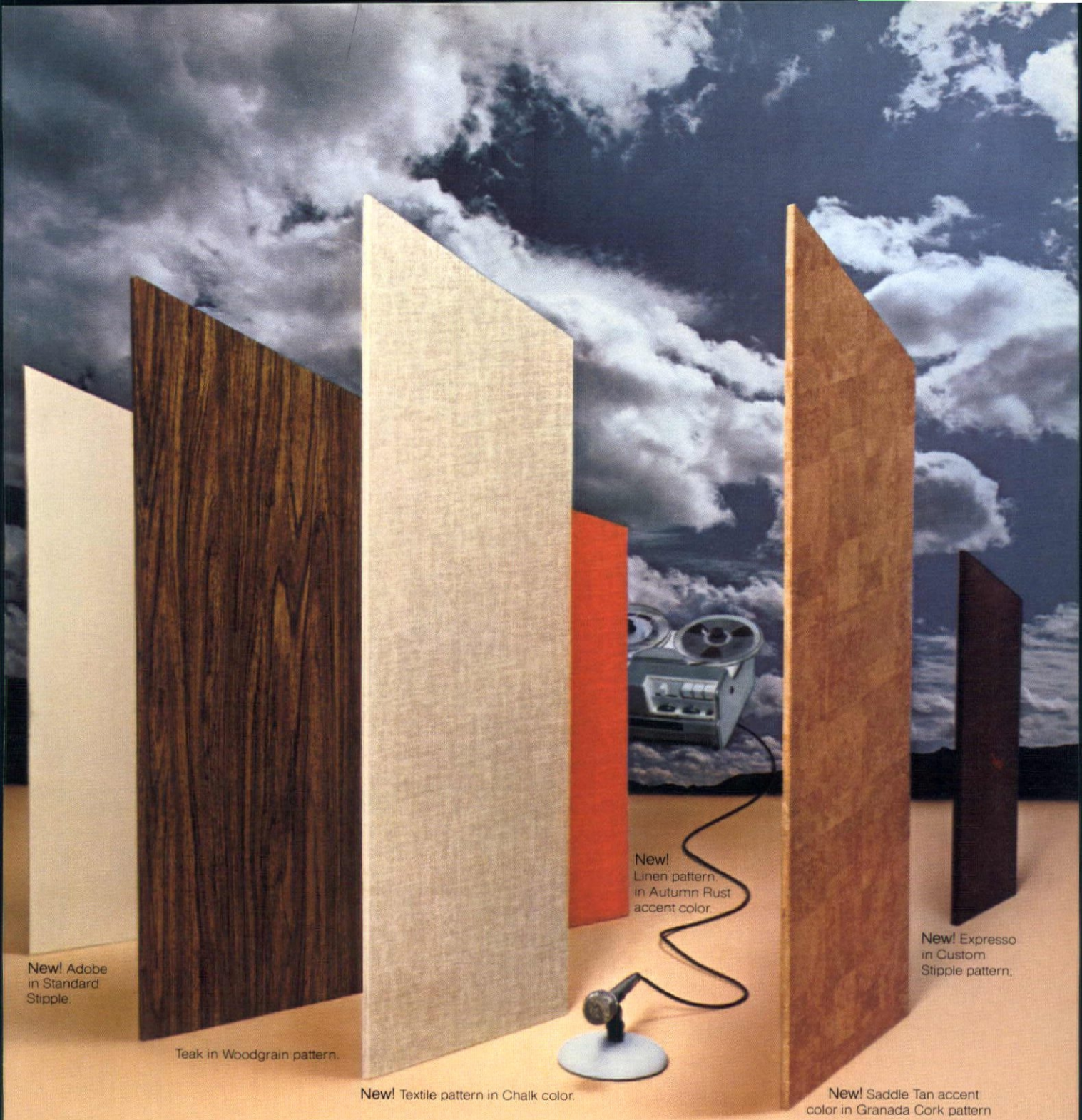
# PATRICIAN

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New! Adobe  
in Standard  
Stipple

Teak in Woodgrain pattern.

New! Textile pattern in Chalk color.

New!  
Linen pattern  
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accent color.

New! Expresso  
in Custom  
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New! Saddle Tan accent  
color in Granada Cork pattern

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Designers all over the country told us what you liked—and didn't like—in a survey conducted last spring. And when you talked, we listened! We dropped some textures you thought weren't needed, added new stipple, linen, and textile colors to the line of popular woodgrain and texture finishes. You asked for more accent colors. Now you've got them! 17 standard and 10 custom colors in our total line. TEXTONE Wall

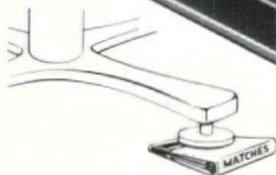
Panels are born beautiful... factory laminated, so in-place costs run far lower than with field-applied vinyls. We can supply the matching mouldings, too. ■ For details, see your U.S.G. representative or refer to Sweet's General Building File, Sec. 9.12. For sample swatches, write on your letterhead to: United States Gypsum, 101 S. Wacker Drive, Chicago, Illinois 60606, Dept. I-67

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**UNITED STATES GYPSUM**  
BUILDING AMERICA

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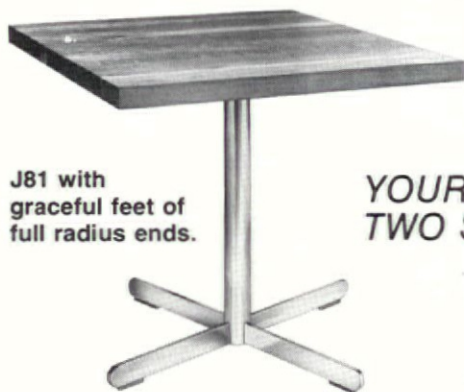
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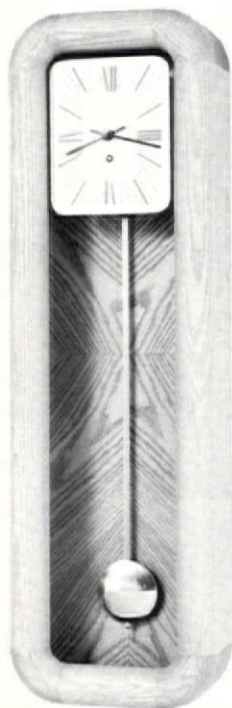
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*Han Dynasty, gilded bronze figure.  
New archeological find at Mancheng, Hopei.*

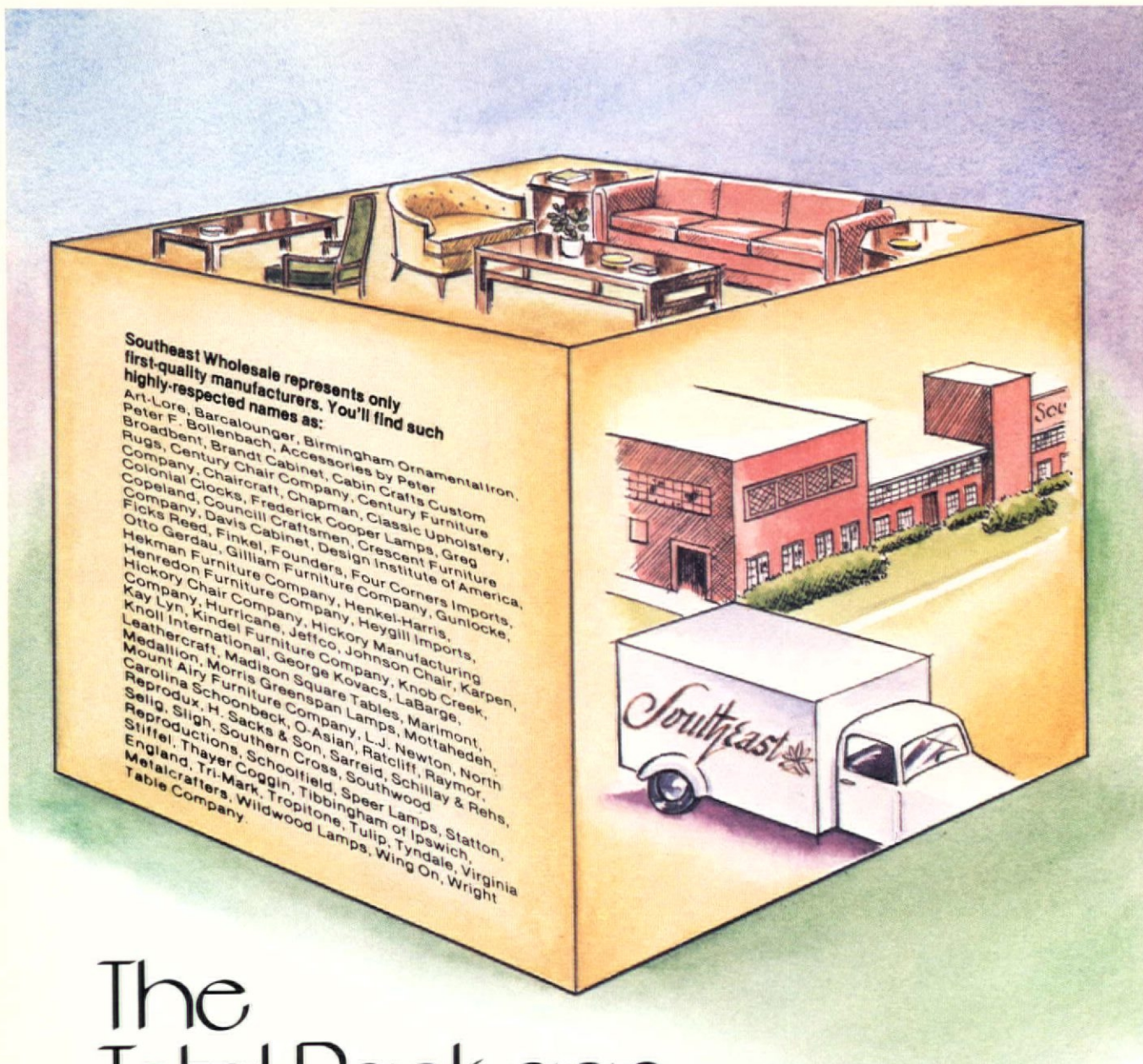


Pictured is just one of the exquisite rugs from our newly arrived collection from the People's Republic of China. Hand knotted for durability in fine lustrous wool in colors that rival those of the finest antique oriental rugs.

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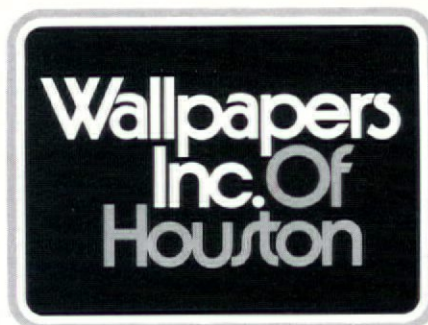
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## Contract carpet bonded with DuPont HOTBAC®

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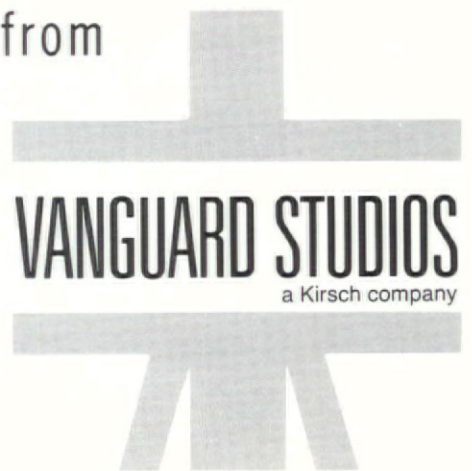
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# SHOWROOM DESIGN

*Designers Furniture Center opens second Manhattan showroom*

*continued from page 22*

## DFC goes West

Designers Furniture Center International (DFC) has expanded westward with the opening of a second showroom—on the west side of New York's Third Avenue in the A & D Building, 150 East 58th Street. With DFC East in the D & D Building at 979 Third, the firm has geographically "cornered" the decorative market. DFC West, designed by Florence Ferber, allows the displays to do the selling—arrangements composed of those many fine contemporary furnishings on which DFC has built its flourishing business in a relatively short time (established on the contract level by Florence and Norman Ferber in 1969).

Among the firms represented are American Seating, Knoll, Vecta, Thonet, Brueton, Thayer Coggin, Brayton. Also, here one will find DFC's own Mica Collection that marries damage-resistant micas and laminates in handsome systems of individual pieces



and wall units. Top photo (1) shows Mr. Ferber's office designed with a wall system and executive desk from the general Mica Collection.

Other showroom areas show a setting with DFC's sectional sofa, tailored in leather, grouped with a glass-topped table cocktail table and Wassily chairs from Knoll (2), and the "Chair Room" (3) with seating tucked into wall cubes, some backed with mirror. The table in the center of the room is Thonet's, surrounded by DFC chairs.

Photo below (4) combines a Mica room divider with seating from the DFC Upholstery Collection, and original works of art.

The Ferbers have long recognized the work of artists and craftsmen, and have incorporated imaginative and unusual art pieces into the new showroom—ceramic sculpture by Lillian Dodson and fabric collage tapestries by Helen Webber.



The logo consists of the lowercase letters 'ai' in a bold, red, sans-serif font. The 'a' and 'i' are connected at the top. The background of the entire advertisement is a photograph of a modern interior furniture display set within a construction site. The scene features concrete pillars, rebar, and cranes in the background. In the foreground, there is a large, plush, dark brown sofa and a matching armchair. A glass-topped coffee table with a chrome frame holds a small vase of flowers and a black ashtray. In the background, a worker in a yellow hard hat is visible on a higher level of the construction. The lighting is a mix of natural light from the sky and warm, yellow floor lamps.

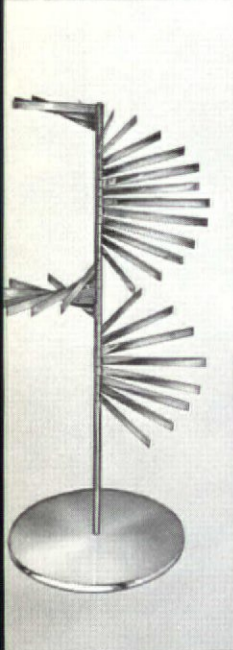
For information about ai's collections of furniture, lighting, art and accessories  
write ai Atelier International, Ltd., 595 Madison Avenue, New York City, New York 10022 or phone 212/644-0400.  
Additional showrooms: Boston, Chicago, Dallas, Atlanta, Los Angeles, Miami, Detroit, San Francisco.  
Sales offices: Denver, Houston, Ft. Washington, Pa., Portland, Washington, D.C.

Furniture illustrated manufactured by **Cassina**



**a marketplace in itself**

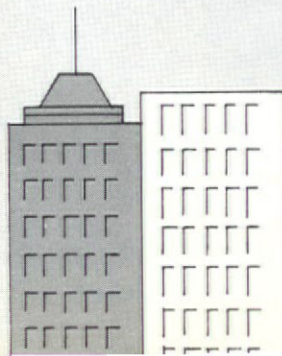
Knoll...Thonet...Vecta...Brayton...Castelli...Takara...Thayer Coggin Inst'l...  
American Seating...Brueton...General Mica...Fine Art Int'l...Flair...dfc originals



all under 2 roofs

**dfc west**

Designers Furniture Center Int'l  
A&D Building, 4th Floor, 150 East 58th St.,  
NY 10022 (212) 755-5611



**dfc east**

Designers Furniture Center Int'l  
D&D Building, space 1003, 979 Third Ave.,  
NY 10022 (212) 755-5611

**TCI****Privacy in public**

A sheltered seating environment in any size or configuration—countless modular arrangements—provides accoustical control, areas for private conversation, and both psychological and physical comfort. Created by Milo Baughman for TCI. The fabric was also designed by Mr. Baughman, as part of a new collection of Jacquard woven virgin wool fabrics by Craftex.

All TCI fabrics are available as cut yardage.

**THAYER COGGIN INSTITUTIONAL, INC.**

South Road, High Point, North Carolina 27262, (919) 883-0111

SHOWROOMS: Atlanta (404) 876-5823, Boston (617) 423-1154,  
Chicago (312) 828-0310, Cincinnati (513) 681-1101, Denver (303) 778-8118,  
Los Angeles (213) 659-5050, New York (212) 751-0233,  
San Francisco (415) 956-6770.

**PURE WOOL**

The Woolmark label is your assurance of quality-tested upholstery fabrics made of the world's best... Pure Wool.

circle 50 on reader service card

# With so many art forms to choose from, why did a large corporation like Squibb buy color photography?

"Photography has arrived. Museums display it. Galleries sell it. People relate to it. Unquestionably, its influence in the art world is expanding."

These are not the words of a professional photographer, or the curator of photography for a museum.

These are the words of Grant Wolfkill, Vice President of Public Affairs for E. R. Squibb and Sons, in Princeton, New Jersey. Just one of the many large corporations that actively collect, appreciate and exhibit fine photography.

"Photographs are easy to live with," says Chip Reay, of Hellmuth, Obata & Kassabaum Inc., a prominent architectural and interior design firm, in St. Louis, designers of the Squibb building.

"People identify with photographs easier than they do with most graphic art. When we use photography as art, we seldom have problems with individual taste."

## Color photography works everywhere

"Another important feature of photography," says Chip Reay, "especially for the professional designer, is compatibility. No other art form allows you as much flexibility of subject matter, size and color, as photography."

"The Squibb headquarters is a perfect example. It's a large building, with a glass perimeter, surrounded by 250 acres of open land."

"To reflect the building's natural surroundings," says Grant Wolfkill, we decided to decorate the walls, facing outdoors, with color landscape photography.

"The photographs mirror the natural beauty around us."

No other art form allows you a greater choice of subject matter, flex-

ibility of size, and control of color, as photography.

Dollar for dollar, color photography gives you more impact and higher quality than any other art form.

## Who sells color photography?

Most galleries that sell photography deal mainly in black and white. If they do have any color photography, it's usually a limited selection, in very small sizes.

At the Berkey K&L Gallery of Photographic Art, it's a completely different story.

For 28 years, Berkey K&L (the world's largest custom color laboratory), has been working hand-in-hand with the world's most famous color photographers. At the gallery, you'll find the work of Paul Caponigro, Pat Caulfield, Burt Glinn, Jay Maisel, David Muench, Eliot Porter, George Silk, Dennis Stock, John Dominis, Douglas Faulkner, Gordon Parks, Co Rentmeester, Howard Sochurek, Pete Turner and others.

In our opinion, these artists will become major factors in the art history of the 20th Century.

You can see over 3,000 photographs on exhibit at the Berkey K&L Gallery. The subject matter ranges from majestic land and seascapes, through vibrant graphics and abstract impressions, to intimate communication with nature.

We feel secure in calling it the world's finest collection of color photography.

Prices vary on most prints from \$150 to \$1,500. This depends on the size (from 8" x 10" to 40" x 72") and the method of reproduction.

## Precise, brilliant, controlled color

For the most accurate method of color reproduction, we recommend the Dye

Transfer print. Perfected by the Berkey K&L custom color lab.

Each Dye Transfer print is produced by hand. This gives the artist total control of color and detail. Before any print leaves the Berkey K&L laboratory, it must be approved and signed by the photographer. This assures you that what *he* saw, is what *you* get.

The color fidelity of each Dye Transfer print is guaranteed for 50 years. Included in the cost is a museum quality box mount. Custom framing is also available.

## Color photography as an investment

Part of our large collection is a select group of photographs that we call "Classics in Time".

In our opinion, these represent the finest examples of color photographic art. And therefore, have the potential for the greatest appreciation in value.

Each "Classic" will be produced in limited editions of 100 plus 5 artist's proofs. Then, each mounted print will be signed and numbered in a coded system of registry. Finally, proof of ownership, handsomely leather bound, will accompany each of these "Classics in Time".

## Pay us a visit

The best way to see what we've been talking about, to feel the impact of great color photography, is to come to the Berkey K&L Gallery.

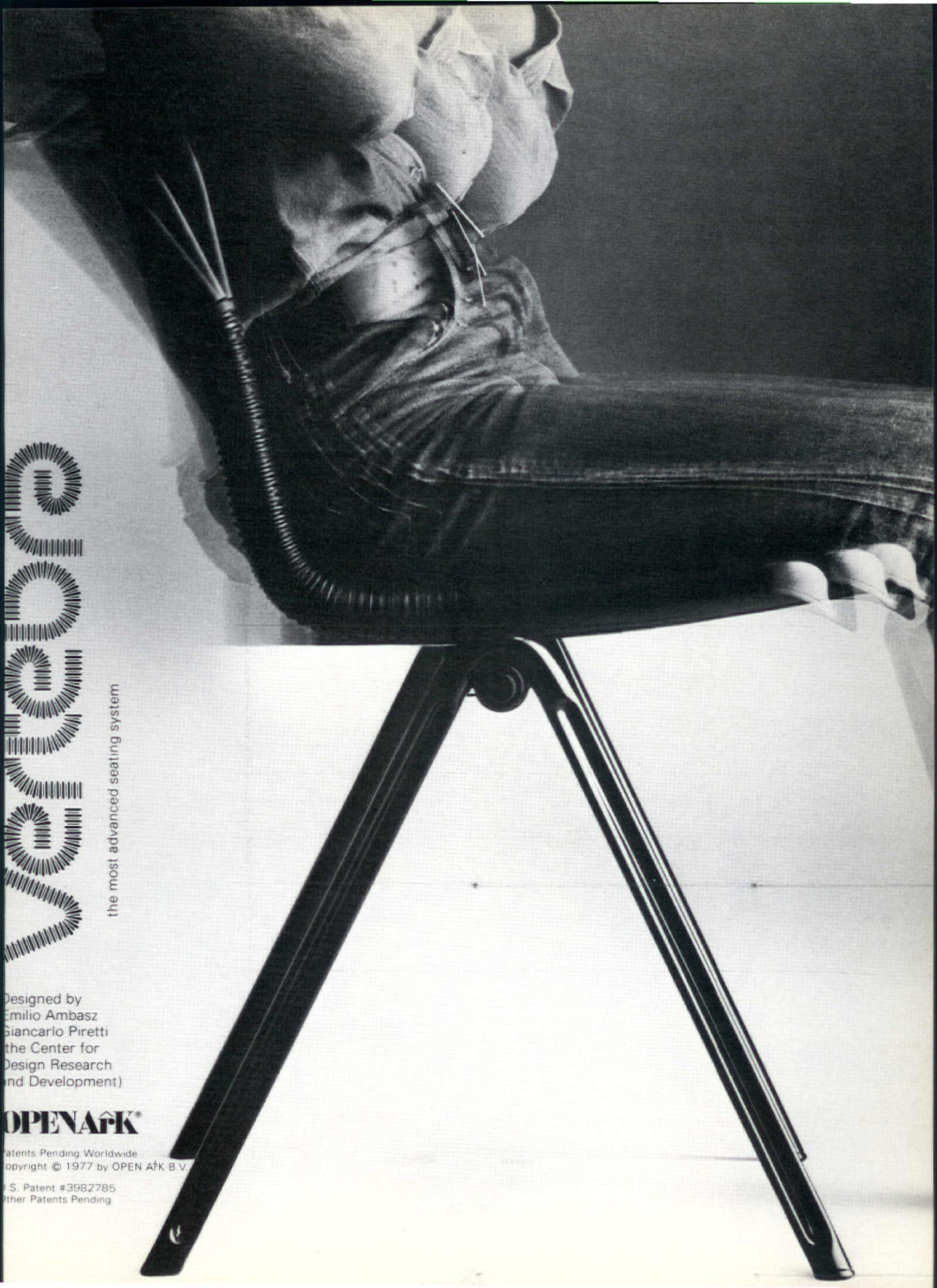
To arrange for a private showing, call us. We promise you'll have our entire gallery all to yourself.

If you can't come to us, we'll come to you. Either in person or through the mail. Call or write Jay Bjornsen, executive director, for complete details.

## The Berkey K&L Gallery of Photographic Art

by appointment, call (212) 661-5600 or write to: 222 East 44 St., New York, N. Y. 10017

circle 51 on reader service card



OPENAIR

the most advanced seating system

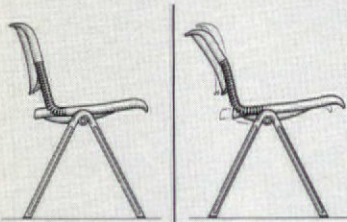
Designed by  
Emilio Ambasz  
Giancarlo Piretti  
(the Center for  
Design Research  
and Development)

**OPENAIR®**

Patents Pending Worldwide  
Copyright © 1977 by OPEN AIR B.V.

U.S. Patent #3982785  
Other Patents Pending

## Vertebra Institutional Seating



More than one-half of our active lives is spent in a work environment, and most of that time seated. Vertebra is the first seating system designed to deal scientifically and aesthetically with your special requirements while working. It is the only seating system which changes configurations *automatically* to support you in the postures your body adopts. Vertebra assumes the ideal posture without manipulation of levers or controls. For informal situations... **relax** and the seat slides forward while the backrest tilts backward. Or... **sit up**... and the chair automatically adopts a comfortable upright position.

Ergonomically conceived, Vertebra is the result of extensive orthopedic and vascular research. Optimal weight distribution and sacro-lumbar support insure your comfort, efficiency, and sense of well being.

Brilliantly simple, the automatic mechanisms have been extensively tested, are foolproof, and require no maintenance.

All Vertebra Institutional Seating may be ganged. Most models can also be stacked for transportation on a dolly. The ABS plastic seats and backrests are available in elegant dark colors with upholstery options in fabric. Fire-retardant treatment and bookrack are optional.

Krueger is the exclusive licensee of OPEN AFK for production and distribution in the United States and Canada. Outstanding Vertebra designs also include pedestal base Operational, Managerial and Executive models.

## krueger

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Green Bay, Wisconsin 54306  
414/437-3245

Showrooms:  
Boston 617/893-2752  
New York 212/697-9565  
Philadelphia 215/666-9696  
Indianapolis 317/545-5246  
Chicago 312/467-6850  
Dallas 214/823-4183  
Houston 713/222-1408  
Denver 303/534-6060  
Los Angeles 213/659-2133

circle 52 on reader service card





# Malden

The first name in upholstery velvet.  
The last word in luxury.

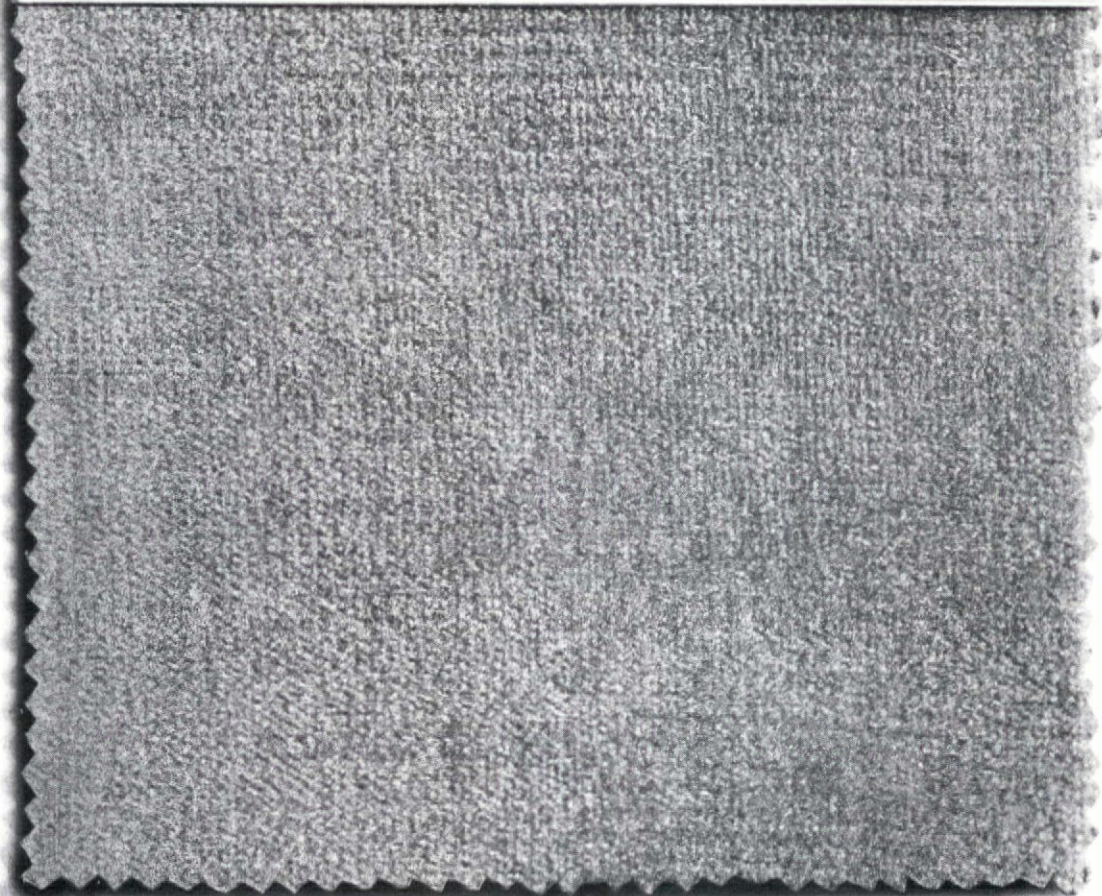
NUMBER: #2468

CONTENTS: 100% DuPont Nylon

WIDTH: 54 inches

FINISH: DuPont Zepel

COLORS: 23



## New Contract Fabric New Contract Source

For years, Malden has been a leader in upholstery fabrics for the residential furniture market. Now we're expanding into the contract area with a versatile new fabric that combines outstanding aesthetics with rugged durability.

It's a rich nylon velvet that feels as soft as it looks. And comes in 23 glowing colorfast colors. It's strong, abrasion-resistant, static shock-proof, non-shrinkable and easy to clean. It also meets flammability test CS19153 requirements. Ideal for office, motel or restaurant use!

Next time you specify fabric for furniture and wall coverings, try the new contract fabric source.

Malden. We even have an in-house custom printing facility for your special needs. To order samples, contact Ernest Souza, Malden Mills, One Penn Plaza, New York, New York 10001. (212) 594-3811.

**DUPONT**  
**ZEPHEL**  
BOIL / STAIN REPELLER

# Malden

The first name in velvet  
the last word in luxury.

circle 53 on reader service card

# MODERN MODEINC

April 16, 1977

Donald J. Carroll  
Publisher  
Interiors Magazine  
1515 Broadway  
New York, New York 10036

Dear Mr. Carroll:

This is a summary of results stemming from our first venture into print media advertising on a national level.

In 1976 we retained professional public relations, advertising and graphic design services and decided to begin a full page ad schedule in Interiors featuring the 10SA stacking chair.

We hoped to see a gradual, cumulative sales effect, but as soon as the first 10SA ad appeared in the August 1976 issue we began receiving inquiries which led directly to 105 separate orders. Obviously the ad paid for itself many times over.

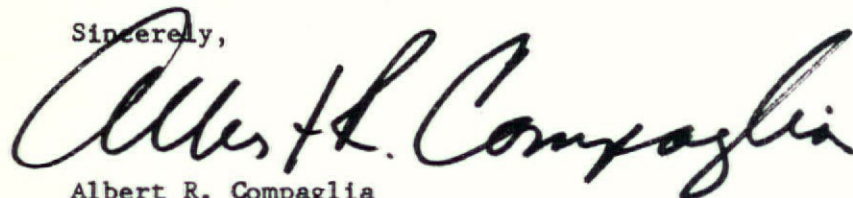
The identical ad then ran in December 1976 and most recently in March 1977. With each appearance we were impressed with the quantity and quality of the reader service card returns. Making optimum use of these returns, we mailed a follow-up detailed brochure to the respondents.

The combined results have been most rewarding--especially for our first co-ordinated media efforts.

As of this date, 10SA sales resulting from our ads in Interiors and the supporting follow-up material total 65 times the ad costs.

Thanks for so effectively reaching our market!

Sincerely,



Albert R. Compaglia

ARC:jw

## THANKS

The ad on the right produced the letter to the left.

We are grateful to our readers for both. If they weren't who they are and how they are (about Interiors), we wouldn't have received either.

Thanks, dear readers.

Don Carroll,  
Publisher

The 10 SA Stacking Chair.  
An alternative to the  
traditional metal framed offer-  
ings. Radiused solid hard-

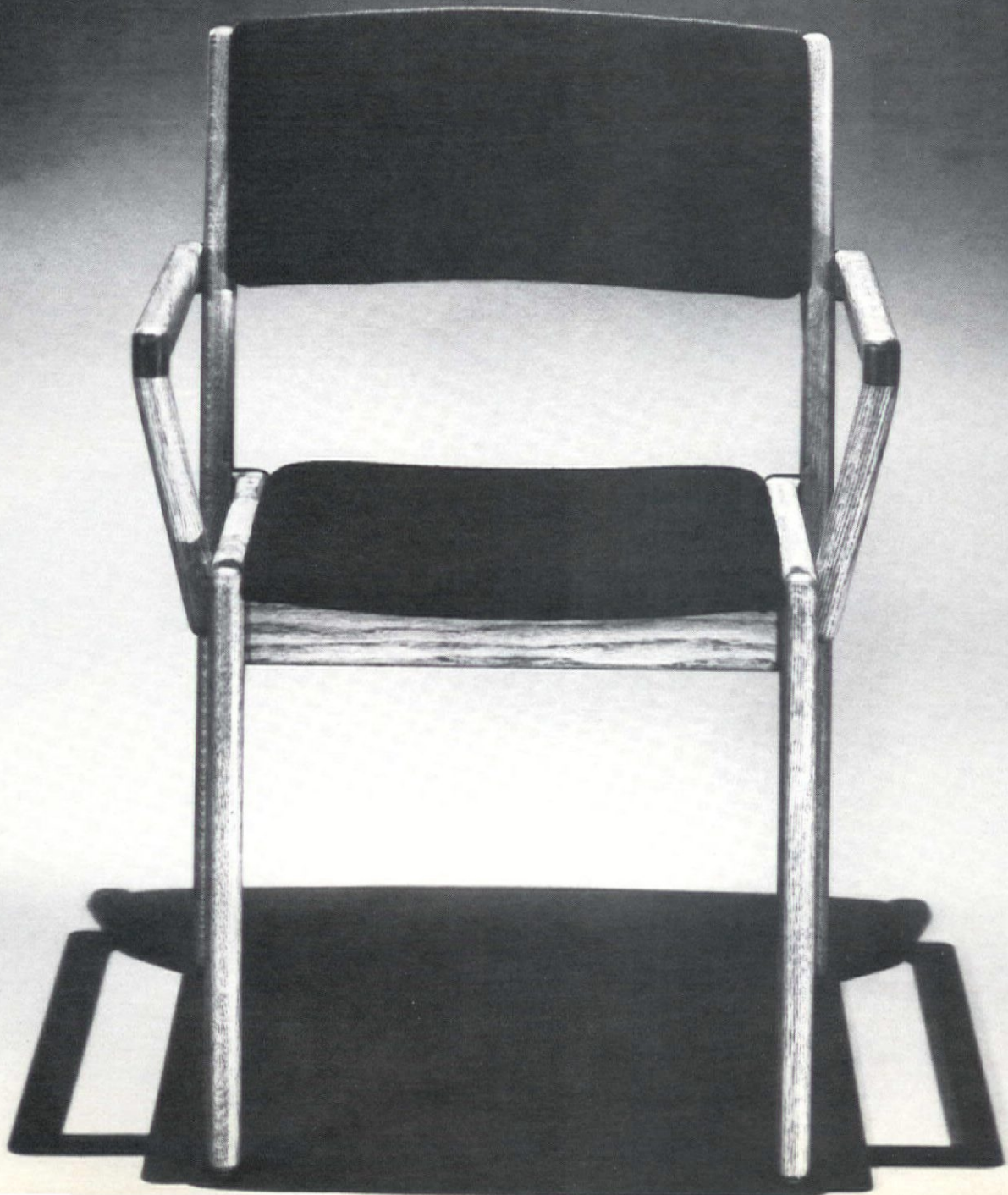
woods. Frame in American  
white oak or American black  
walnut. A fully sprung seat,  
appropriate for extended

conferences, is perhaps its  
best feature.  
The 10 SA stacks ten high.  
A cart is available.

Modern Mode Incorporated  
6425 San Leandro Street  
Oakland, California 94621

10 SA CHAIR

MODERN MODE INC



# in stock inventory program

by architectural supplements inc.

Chicago Showroom: Milo Bloch & Assoc.—415 North La Salle St.

321 products-catalog/price list available

48-72 hour shipping normally possible

Architectural Supplements Inc.  
341-A E. 62 St., N.Y.C. 10021  
Showroom: (N.Y.C.): 150 E. 58 St.  
Telephone (212) 758-0926

# in stock inventory program

by intrex incorporated

Chicago Showroom: Milo Bloch & Assoc.—415 North La Salle St.

99 products-catalog/price list available

48-72 hour shipping normally possible.

Intrex Inc., 343 E. 62 St., N.Y.C. 10021  
Showroom: (N.Y.C.): 150 E. 58 St.  
Telephone (212) 758-0926



American Airlines' Consolidated Reservation Office, serving northeastern U.S. from Hartford, Connecticut—equipped with more than 600 John Stuart **eurochairs**. The same chairs are also part of the picture in American's three other Reservation Offices in Dallas/Fort Worth, Los Angeles and Cincinnati.

# The chair that works 24 hours a day

The John Stuart **eurochair** features instant fingertip adjustments to permit changes in seating posture without leaving the chair—no standing, stooping or complicated maneuvering. This is the chair that keeps an American Airlines reservation agent comfortable throughout the shift; instantly adjustable to the agent on the next shift. The universal office chair.



Seat adjusts upward or downward with fingertip touch (move lever up).

Back rest adjusts forward or backward with fingertip touch (move lever down).

Back rest adjusts upward and downward by easily reached handwheel.

circle 56 on reader service card



Safety 5-prong base prevents tipping

Ask us for the color brochure on the John Stuart **eurochair**.  
**JOHN STUART INTERNATIONAL**  
 205 East 58th Street • New York, New York 10022 • (212) 421-1200 • Telex 14-7260  
 Also Philadelphia, Boston, Chicago

# EDITORIAL

## 6/77

**B**eginning with this issue, our name becomes more specific: *Contract Interiors*. This change in title has been under consideration ever since the birth of our sibling, young *Residential Interiors*. Now, with the robust health of *R.I.* well established, we are being more insistent about our own proper identification.

Our August issue begins our ninetieth year of uninterrupted publication, and, with such a history, title changes are not lightly made. But title changes, too, have been part of our history, and they have been highly informative not only about our own view of ourselves but also about the evolving nature of the whole interiors field.

Our monthly publication began in 1888 under the modest title *The Upholsterer*. A practical little magazine, it flourished despite the national depression, but by the early '30s it had become clear that those it was serving did much more than upholster. The December 1934 issue was titled *The Upholsterer and Interior Decorator*, and the issue after that was called simply *The Interior Decorator*.

The profession, naturally, continued to develop, and the magazine found itself publishing work—by Donald Deskey, for example, by Raymond Loewy or Gilbert Rohde, or Walter Dorwin Teague (whose firm is celebrating its 50th year)—which did not properly fit under the label "decoration." Deskey wrote in these pages in the November 1935 issue, "The modern interior is *designed*, not decorated."

When Charles Whitney acquired the magazine in 1940, he recognized the change that was taking place, and he aptly rechristened the magazine *Interiors*. Since that rechristening, we have grown (our circulation now stands at more than ten times that of 1940), and the interiors field has grown as well.

Our present publisher, Don Carroll, has correctly perceived that with growth has come specialization. It was his insight that the profession could now best be served by two simultaneous but separate publications, one for residential designers and the residential market, the other for contract designers and the contract market. *Residential Interiors* has thus been published independently since January 1976, and response to Carroll's plan has proved him right.

The name *Contract Interiors*, therefore, does not indicate a new editorial direction but merely the recognition of an editorial policy to which we have been dedicated for more than a year. Like our earlier changes, the present one is a direct response to the evolving character of the interior design profession.

STANLEY ABERCROMBIE

**F**or the many NEOCON visitors wanting help in threading their way through a labyrinth of showrooms, discussions, and countless other temptations, here is a summary of the 19 NEOCON program sessions in content and speakers, plus continuing reports from the major contract sources participating in NEOCON 9. It will be the rare individual who can take it all in. Good luck!

JUNE 22  
8:30—10:00 AM.

### The Club of Rome Presents the Global Challenges Shaping Tomorrow's Environment.

Subtitle: How such factors as politics, energy, food supplies, and demographics will affect and limit the work of the interiors professional.



Dr. Aurelio Peccei



Dr. Alexander King

Speakers: Dr. Aurelio Peccei, co-founder, Club of Rome, honorary chairman, Italconsult; Dr. Alexander King, co-founder, Club of Rome, chairman, International Federation of Institutes for Advanced Studies. Moderator: James W. Bidwill. Coordinator: Nancy Deneen. Sponsor: Merchandise Mart.

12:00 NOON

### Marketing Strategy for Profit.

Subtitle: A total overview of the contract furnishings industry. Speaker: George R. Frerichs, president, Britt & Frerichs. Moderator: James Bidwill. Sponsor: Contract Furnishings Council.

(Note: this is a luncheon, \$5.00 per member of Contract Furnishings Council, in the M&M Club, Merchandise Mart.

4:30—6:00 P.M.

### Safety and Performance/Product Liability.

Subtitle: The contract manufacturer's concern for consumer protection. Speakers: S. John Byington, chairman, U.S. Consumer Product Safety Commission; James R. Beyreis, Underwriters Laboratories. Moderator: Robert E. Dimond, publisher, OFFICE PRODUCTS. Coordinator: Robert London. Sponsor: Business and Institutional Furniture Manufacturers Assoc.

### Carpet's Technological Explosion.

Subtitle: How today's specifier gets better value for his client. Speaker: Walter Guinan, former president, Carpet and Rug Institute, American Carpet Institute. Moderator: Howard Reed, publisher, FLOOR COVERING WEEKLY. Coordinator: Maryanne Ribaud. Sponsor: Carpet and Rug Institute.

### The Client Confronts the Contract Professional.

Subtitle: An interface among the client, architect designer, and dealer. Speakers: William Pulgram, chairman, AIA Committee on Interior Environment, Associated Space Design; Irving Schwartz, vice president, ASID, IDS; Melvin L. Levin, national co-chairman of Contract Furnishings Council. Coordinator: James Bidwill. Sponsor: National Association of Purchasing Management.

### Energy's Increasing Impact on Design.

Subtitle: Leadership of the design professions responds to the challenge. Speakers: John McGinty, president, American Institute of Architects, McGinty Partnership; George Travers, director, Environment Studies, Commonwealth Edison; H. Albert Phibbs, president, American Society of Interior Designers; C. Kent Slepicka, director, Special Programs Division, General Services Administration. Coordinator: Nancy Deneen. Sponsors: American Institute of Architects, American Society of Interior Designers.

JUNE 23

8:30—10:00 A.M.

### Vital Dimensions of Carpet Specification.

Subtitle: What the specifier must know about government regulations and energy conservation. Speakers: William

Wald, director of technical affairs, Carpet and Rug Institute; C. Barry Torrence, director of technical services, Carpet and Rug Institute; Donald W. Belles, fire protection consultant; Dr. Howard, associate professor, George Institute of Technology, School of Textile Engineering. Coordinator: Maryanne Ribaud. Sponsor: Carpet and Rug Institute.

### The Client's View of Office Planning and Design.

Subtitle: The impact of consumer sophistication on the contract market place. Speakers: Gord Baker, project development and contract manager, Office of Interior Planning, T. Eaton Co., Ltd.; E.H. Dunkel, office planning manager, Real Estate Division, NCR Corp.; Albert G. Howell, president, Bank and Office Interiors, member, Executive Committee, Contract Furnishings Council. Moderator: Joyce A. Helmers, ergonomics editor, MODERN OFFICE PROCEDURES. Coordinator: Robert London. Sponsor: MODERN OFFICE PROCEDURES.

### The Dining Revolution in Today's Lodging Facilities.

Subtitle: Its potential for the design professional. Speakers: Dennis Berkowitz, vice president, Food and Beverage, Hyatt Corp.; Howard Hirsch, president, Howard Hirsch Assocs. Moderator: Carl Musacchio, editor, LODGING HOSPITALITY. Coordinator: Nancy Deneen. Sponsor: LODGING HOSPITALITY.

### Total Environmental Planning for Health Care Facilities.

Subtitle: Designing for change. Speaker: Javier de la Garza, Page, Southerland, Page. Moderator: Donald Johnson, editor, MODERN HEALTHCARE. Coordinator: James Bidwill. Sponsor: MODERN HEALTHCARE.

4:30—6:00 P.M.

### Successful Restaurant Design.

Subtitle: How ambience rings the cash register. Speakers: Rich Mellman, chairman, Lettuce Entertain You Enterprises; Arnold Morton, president, Arnies; Nancy Goldberg, owner, Maxims de Paris (Chicago). Moderator: Kathryn Klassen, managing editor, HOLIDAY. Coordinator: James Bidwill. Sponsor: HOLIDAY.

### Alternative Approaches to Task Lighting.

Subtitle: As task lighting becomes a must, what are other alternative approaches? Speakers: James L. Nuckolls, Design Decisions, division of Syska



# NEOCON '77 PROGRAM

*More news about your show of shows*



*Ad Infinitum by Alma*



*Cubeform by Davis*



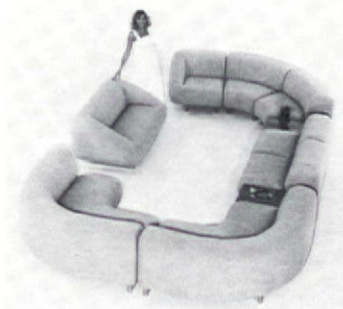
*OES desk by Designcraft*



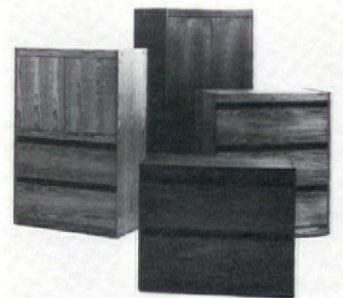
*7710 desk by Dunbar*



*9000 chair by Cramer*



*Vara by Cramer*



*FS storage by Designcraft*



*7641 desk by Dunbar*

## **Alma**

New task and ambient lighting options will complement Alma's Ad Infinitum open plan office system at Mart space 1140. Also new: seating units, upholstery fabrics and vinyls. *circle 250*

## **Cramer**

Visitors are welcomed to the new Mart space 982 to see Robert Eberle's 9000 Series office chairs, four guest, six swivel, and two clerical; as well as Filmore Harty's Vara lounge system, using varying densities of Vora-spring structural foam. *circle 251*

## **Davis**

Lounge groupings, modular seating, and metal side chairs and tables by designers Steve Sherman of Brio Designs, Dewey Hodgdon of Hodgdon Design Group, and Bob Aronowitz and Bernie Katzanes (whose Cubeform is shown here) will be introduced at Davis' Mart space 11-116A. *circle 252*

## **Designcraft**

Components of the Open Equipment System, including the OES table desk with stacking shelf and FS file and storage units, await designers at the Designcraft Mart space 1198. *circle 253*

## **Domore**

Furthering its design-oriented product development program, Domore will unveil a new office chair series by Peter J. Protzmann, featuring soft contoured seats and backs and five legged base, designed to blend with open office landscapes. Look for a new line of wood office desks, credenzas, and accessory tables too. *circle 254*

## **Dunbar**

Two modern desks, Terry Rowe's 7641, with credenzas, wall system, table desk, and executive chair, and Bert England's 7710 desk, featuring central communications dash board, storage shelves, and brass pedestal, are joined by Dennis Christiansen's 7211 conference chair for the communications age, equipped with desk attachment, closed circuit TV, and special and optional sound systems on a base that tilts, lowers, and swivels. Hurry to Mart space 633. *circle 255*

## **Howe**

Standing high on graceful Chromax or bronze finished legs,

## NEOCON '77 PROGRAM

Howe's new Risom/Burr office furniture line comprises executive desk and work tables, secretarial stations, and credenzas in walnut or oak veneer, or plastic laminate. Over 3600 variations are available! See for yourself at Al Siegel, Exhibitors Bldg., 325 No. Wells St. *circle 256*

### Intrex

Paul Mayen has expanded the Katonah Series: desks with returns, bedroom headboards and chests of drawers, conference tables with tops in varying shapes on wood or metal pedestal bases, and Architectural Supplements: two table lamps and an all-metal side table. At Milo Bloch, 415 No. LaSalle. *circle 257*

### JG

JG's Upholstered Panel System, UPS, claims to be the only fully upholstered panel system available. NEOCON visitors to Mart space 11-118 will see UPS with task/ambient lighting fixtures specifically designed for its three panel heights, new hanging storage cabinets with integrated lighting, wire managers, center drawers, file bins, shelves with dividers, and letter trays. Plus new brochure and planning manual. *circle 258*

### Johnson Industries

Look to Mart space 1149 to see Insta-table put through its paces—five second assembly for this hotel/food service/institutional table—thanks to patented top and pedestal design. *circle 268*

### Lehigh-Leopold

Visitors to Lehigh-Leopold's Mart space 1147 can expect to find a number of exciting new office product lines, including a fresh solution in furnishings to the open landscape office, designed by Guy Norman. From the manufacturer whose desk, Michelangelo \*Just call it Mike, drew considerable attention at NEOCON 8. *circle 259*

### Marden

Take solid wood frame, add spring seat support and loose cushions upholstered without welts, and you have Marden's classic 32-87 lounge chair and its matching loveseat and three-seat sofa. They'll appear at Marden's new Mart space 9-36-37 with a new executive office furniture line and a new desk line as well. *circle 260*

### Modulo 3

Adam Tehani of Unigram Inc. has designed a new Mart showroom 9-87-88 in mirrored surfaces and clear glass for the complete display of Modulo 3's freestanding furniture, panel system and panel

Research Assoc.; Dr. Joseph W. Wiedel, Ph.D., professor, Dept. of Geography, University of Maryland. Moderator: Dr. Wolfgang F.E. Preiser, Ph.D., principal officer, Environmental Programming Assocs. Coordinator: Robert London. Sponsor: Energy Research and Development Administration.

### Communications, Energy, and Design.

Subtitle: New technology and the design considerations it will provoke. Speakers: William U. Wylie, district marketing manager, Building Industry Consulting Services; Parambir (Perry) Gujral, associate partner, editor, The Energy Newsletter, Skidmore, Owings & Merrill, Chicago; Richard Kuehn, RAK Assocs. Moderator: Stan Abercrombie, editor, INTERIORS. Coordinator: Nancy Deneen. Sponsor: INTERIORS.

### Design Integrity and the Administrative Hierarchy.

Subtitle: The role of the interior designer within the institution or corporation. Speakers: Virginia Denham, manager, Interior Design Service, University of Michigan; William J. Powers, staff architect in charge of interiors, Dept. of Planning and Construction, University of Wisconsin. Moderator: Joanna Henegar, interior designer, Dept. of University Physical Facilities, Indiana University. Coordinator: James Bidwill.

### Carpet Installation and Maintenance.

Subtitle: Product knowledge that keeps the client happy. Speakers: Richard J. Burgmeier, president, National Association of Floor Covering Installers, Burgmeier Co.; Monroe Kronick, president, AIDS International, Kronick's/Steamatic; Werner Heumann, president, Morganelli-Heumann & Assocs. Moderator: Jerome Merkin, publisher, FLOORING. Coordinator: Maryanne Ribaud. Sponsors: Association of Interior Decor Specialists, National Association of Floor Covering Installers.

4:30—6:00 P.M.

### Selling Professional Design Services.

Subtitle: How to develop new business. Speakers: Lawrence Lerner, president, SLS Environetics; H. Davis Mayfield III, director of business development, Neuhaus + Taylor; William B. Hankinson, director of development, Syska & Hennessy. Moderator: Lester Dundes, publisher, INTERIOR DESIGN. Coordinator: Nancy Deneen. Sponsor: INTERIOR DESIGN.

& Hennessy; Sylvan R. Shemitz, FIES, president, Sylvan R. Shemitz & Assocs.; Harry R. Lobdell, vice president of research and engineering, Columbia Environmental Laboratories; Jordan A. Berman, president, Jordan A. Berman Assocs. Moderator: Len Corlin, co-publisher and editor, CONTRACT. Coordinator: Nancy Deneen. Sponsor: Institute of Business Designers.

### Challenges of Change.

Subtitle: What lies ahead for education. Speakers: Dr. Darwin Wolmack, president, Council of Educational Facilities Planners, International, assistant superintendent of facilities services, Atlanta Public School Systems; George W. Morrell, president, National Association of Educational Buyers, director of purchasing, Arizona State University; Linford F. Moyer, president, Association of School Business Officials, assistant to the superintendent of business, Pottstown School District (Pa.); Dana P. Whitmer, president, American Association of School Administrators, superintendent of schools, Pontiac, Mi. Moderator: Ben E. Graves, director, Educational Facilities, Programming, and Facilities, Page, Southerland, Page. Coordinator: Robert London. Sponsors: Council of Educational Facilities Planners, National Association of Educational Buyers, Association of School Business Officials.

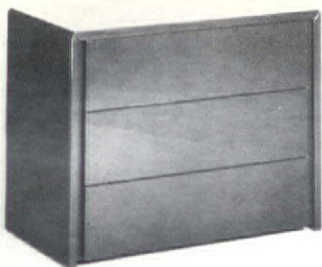
### Fashion Merchandising and Store Re-design.

Subtitle: The economic realities of keeping pace with change. Speakers: Gabriel Nemirov, chairman, Atlantic coast chapter, Institute of Store Planners, store planner, Bloomingdale's; Walter Kozicki, director of store planning, International Operations, Sears. Moderator: Dick Shipley, president, Shipley Assocs. Coordinator: Maryanne Ribaud. Sponsor: Institute of Store Planners.

JUNE 24  
8:30—10:00 A.M.

### User Needs in Interior Environments.

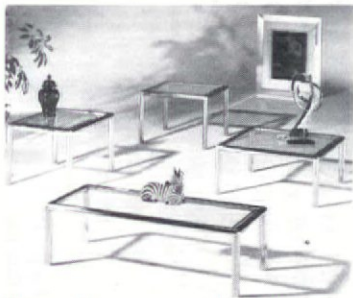
Subtitle: Health safety/functional performance/psychological comfort and satisfaction. Speakers: Peter M. Marino, School of Architecture and Planning, University of New Mexico; Dr. Aristide H. Esser, M.D., president, Association for the Study of Man-Environment Relations; Dr. Robert B. Becktal, Ph.D., vice chairman, Environmental Design



Katonah chest by Intrex



9245 lamp by Intrex / Architectural Supplements



Miramar lounge group by Patrician



New Yorker tables by Patrician



Pillow Puff by Propper

hung components, and modular files in new finishes with metal accents in dark bronze and natural aluminum. *circle 261*

**Nucraft**

Nu-Typer is a typing stand on casters doubling as a file cart, in natural oiled walnut or oak, whose three basic models (typing, pull out drawer, hanging file) will be featured at Nucraft's Mart space 1109. Roll in for a look! *circle 262*

**Patrician**

Inaugurating a new Mart space 9-02 for Patrician will be such introductions as the Miramar lounge sofa series and the stainless steel New Yorker table series. All comfortably spread out on 3400 sq. ft. *circle 263*

**Propper**

Mart space 638 offers visitors enticing new ways to be seated and to work, with designs by Harvey Propper and Charles Keane. Included: Pillow Puff modular seating, soft seats and backs in quilted or plain upholstery by Propper, Dominique loveseat, soft, sculptured forms between rigid columns by Keane, Bench Seating System by Propper and Keane, and ambient lit (Light-olier) low profile work areas for Advent III open plan systems. *circle 264*

**R-Way**

A new contemporary office group called Skagen, comprising a range of executive desks, secretarial desks and returns, credenza, and seating line in select oak veneers and solids, and a new hotel/motel grouping called Lakewood, including beds, night stands, dresser desk, tri-plex unit, and complementary seating in high pressure plastic laminate will debut at Mart space 1100. *circle 265*

**Simmons**

Furniture for health care is featured at Simmons' Mart space 11-100, where visitors will see Simmons 180 bed, fully electric yet patient-safe because of pneumatic controls, Vari-Hite W-100-55 bed, a manually operated extended care bed, and many other products. *circle 266*

**Steelcase**

There's plenty of design activity at Steelcase's Mart space 1118, where task and ambient lighting for the Series 9000 and Mobile Systems Furniture lines, 454 Series double shell chairs incorporating compound contours for proper weight distribution and back support in managerial and secretarial configurations, and 400/420 Series designs in wood for desks, credenzas, and returns will be on display. *circle 267*



Nu-Typer by NuCraft



UPS system by JG



32-87 chair by Marden



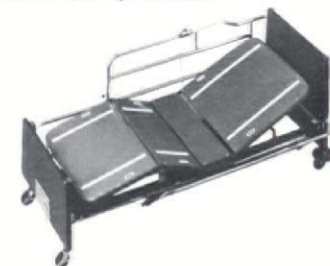
Skagen full pedestal desk by R-Way



Dominique by Propper



Skagen desk by R-Way



Simmons 180 bed by Simmons



Vari-Hite W-100-55 bed by Simmons



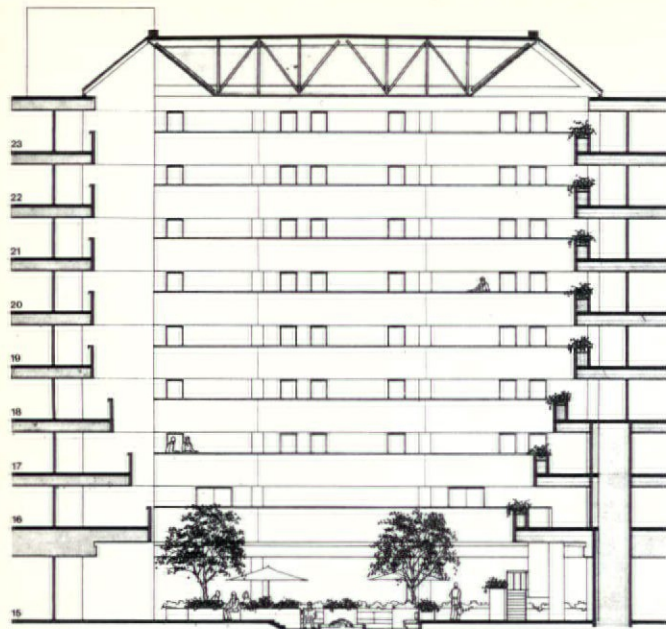
Secretarial desk by Modulo 3/Tiffany



454-312 chair by Steelcase

Task and ambient light by Steelcase





North-south section through hotel atrium. Built-in banquettes are stepped down into the sunken core of the lobby floor. Lower balconies project forward—over perimeter walkways, coffee shop tables in east area, reception counter along west wall.

*For decompression after working the most gargantuan of market buildings, just cross the street to its new expansion annex—and take the special elevator to the 15th floor*

# SOM/CHICAGO HOLIDAY INN MARTPLAZA

The Martplaza, an extra grade Holiday Inn poised more than 15 stories above the Chicago River, is one of the most delightful bonuses which visitors to NEOCON will discover this June. It is among the happy results of the fact that the Merchandise Mart—fourth largest building in the world—has finally cured itself of its most embarrassing flaw, inadequate capacity, by erecting an expansion building. The new Wolf Point Apparel Mart, the first structure put up by the mother Mart since its debut 47 years ago, is the source of another important NEOCON bonus: it is the reason why contract designers and architects will find most of the contract furniture showrooms conveniently concentrated on the Merchandise Mart's 9th, 10th, and 11th floors. The apparel showrooms which occupied the 9th floor have moved across Orleans Street to the Wolf Point Apparel Mart.

Thus, for the first time since 1969, when the NEOCON contract exposition/seminar programs were launched, the Merchandise Mart has enough (or nearly enough) space in the right locations for the contract furniture exhibitors who want in. The Apparel Mart's 2,077,000 square feet, added to the Merchandise Mart's 4,200,000, make a staggering total capacity of over six million square feet. Bearing in mind that neither the American Furniture Mart nor McCormick Place is more than seven minutes away, one can understand why Chicago is in no immediate danger of losing its crown as our number one city for industrial expositions. The fact that it was the growth of the contract interiors market which exerted much of the pressure for the new building has obvious meaning for our readers.

The superb 527-room Martplaza is the subject of our pictures, but only one of many features of the new building, which was designed by the Chicago office of Skidmore, Owings & Merrill. To summarize: the building contains 1,277,000 square feet of space for tenant showrooms—energy saving windowless space which generates all the heat it needs from the lighting; plus a 140,000 square-foot exhibition hall—Expocenter; plus a full complement of commercial retail space providing goods and services useful to business travelers—banks, airline ticket offices, drug stores, dry cleaners, barbers, etc.; plus the hotel, whose guests get free parking in an adjacent 1,000-car garage.

The clean, straightforward structure SOM produced is not monolithic but organized into masses which express the functions of the various parts. A four-level podium (two floors of which are below the street) contains the Expocenter, building entrance and lobby, retail spaces, loading docks and vehicular entrances. Two towers of 23 and 13 stories respectively rise from the podium. The thirteen stories of both contain showroom space. The ten top stories of the taller tower, the one closer to the river, are the hotel. On the exterior it reads clearly because the bands of its windows contrast with the blank showroom walls below.

Though volumetrically subservient to the monolithic older building, the new one does not ape its style nor attempt to compete with its Woolworth Gothic splendor.

But the total effect is of unity, and the new building's orientation has some bearing on this. Like its parent it occupies Chicago River frontage (because of which, incidentally, SOM tidied up the waterfront). But while the mother Mart faces its palatial facade and grand main entrance squarely towards the river, the new one's entrance, under a broad driveway canopy, faces the old Mart and seems to reach out towards it for the convenience of people crossing between.

Inside, the two steel-framed towers of the new building are joined by a common elevator/escalator core which serves as an entrance to all its parts.

In the lobby one quickly finds the clearly marked hotel elevator bank close to the street doors. These elevators shuttle only between the street lobby and the 14th and 15th floors, for the hotel's elevator system and the showroom elevator system are separate and meet only on the 14th and 15th floors—which are the hotel's public floors—in an extremely well planned circulatory system. The 14th floor contains the hotel's main function spaces, including the grand ballroom, plus its skylit swimming pool with cabanas and exercise facilities. The 15th floor is the base of the hotel's 9-story-high daylight, skylit atrium—its main garden lounge boasting full-size trees and rimmed by the front desk and coffee shop. Also on the 15th floor are the gourmet restaurant, and disco show lounge.

Like the atria of so many hotels, these days, the Martplaza atrium is surrounded by the tiers of balcony corridors on which guests

find their way to their rooms while enjoying a view of the daylight space.

But this is one of the best of all hotel atria precisely because the SOM team, under partner-in-charge Jack Turley, went about the spatial design in a decidedly untypical way. The typical way is to take the building mass—circular, square, triangular, or whatever—and hollow it out, placing the rooms on their balcony/corridors as a shell-like cover around the great void.

Instead they pierced the hotel volume with two holes (9 and 10 in section at right). One, with a skylight at its top, is the atrium/lobby. The other, with a skylight covering the swimming pool at the bottom, is open at the top. Both holes are surrounded by guest rooms, but there is an extra double-loaded corridor on the west side of the building. The relatively small proportion of rooms without an outside view look into the open courtyard.

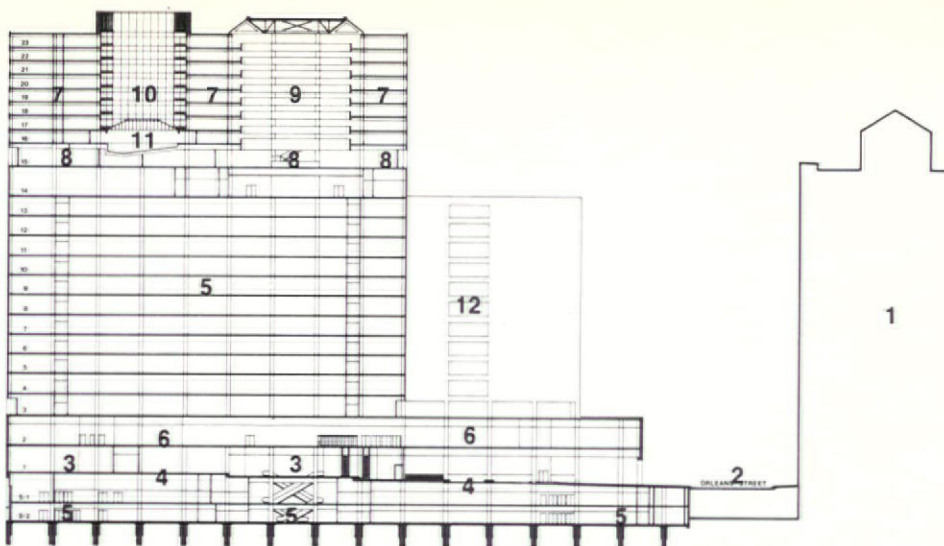
Though the atrium resulting from this scheme is what everyone would call a "grand" space, it is not the outsized, inhuman, and perhaps frightening space it would have been with the more obvious single-hole solution. Looking down over the edge of the highest balcony, eight stories above the atrium floor, the average person is not likely to feel dizzy. The space surveyed is big enough to lift one's spirits, but not so big that the people below look like ants.

The other advantage of this generous but not huge main space has special significance for people who have been walking their feet off in the interminable corridors of the Merchandise Mart: Nothing seems to be many steps from anything else. And the circulation system between atrium, guest rooms, and restaurants and meeting rooms is extremely easy to understand.

Thus, by deliberately avoiding the spectacular, the SOM design team achieved something even more desirable: relief from anxiety and avoidance of unnecessary fatigue.

A single background color—soft gray-beige—gives continuity, cohesion, and an architectural unobtrusiveness to the atrium, guest-room corridors, and guest rooms. SOM even designed the atrium and corridor carpet to mimic a subtly patterned travertine floor with lightly drawn lines. This lineal pattern, though unobtrusive, is large enough to read from the highest balcony.

*continued on next page*

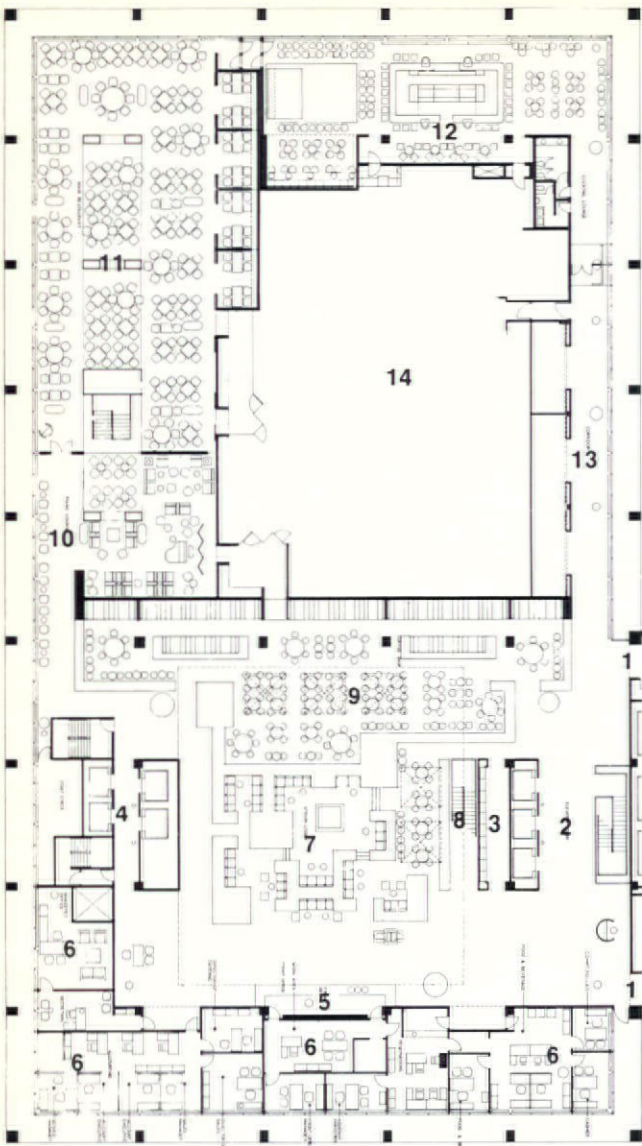


*East-west section:*

- 1 Merchandise Mart
- 2 Orleans Street
- 3 Main Lobby, commercial retail
- 4 Truck docks, mechanical, receiving
- 5 Apparel Mart showrooms
- 6 Exhibition Hall (Expocenter)
- 7 Hotel guest rooms
- 8 Hotel lobby, restaurants
- 9 Skylit atrium
- 10 Open space well over swimming pool
- 11 Skylit swimming pool
- 12 North wing of Apparel Mart—showrooms only.



*Wolf Point Apparel Mart seen from the Chicago River, with Merchandise Mart visible at right.*



Plan of hotel's 15th floor:

- 1 To Apparel Mart elevators
- 2 Hotel entrance elevators, stair down to 14th (ballroom) floor.
- 3 Telephones
- 4 Hotel guest room floor elevators
- 5 Reception counter
- 6 Hotel offices
- 7 Atrium lobby
- 8 Open stairway to 16th floor
- 9 "Ragamuffin" coffee shop / restaurant
- 10 "Buttons" piano bar
- 11 "Signature" restaurant
- 12 "Mad Anthony's" show / bar / cocktail lounge
- 13 Corridor
- 14 Utilities and open space over swimming pool

continued from preceding page

Walls in all of these areas, almost all built-ins, and balcony fasciae, are finished in the same greige (painted or covered with plastic laminate).

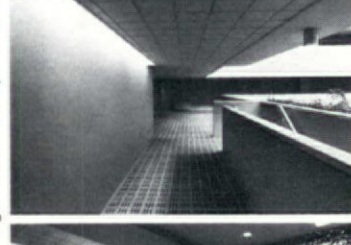
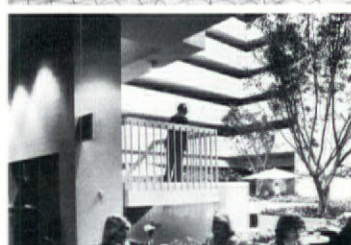
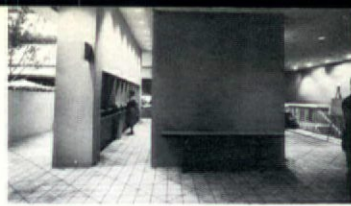
In the guest rooms (at right) a second color provides punch. In the atrium, color appears in living trees and shrubs, pale yellow cups and place mats on the coffee shop tables, the mostly coral-mauve-gold cotton batik upholstery in the banquettes, and people's clothing. An important weaving commissioned for the atrium is yet to come, and the only artwork so far is the quilted sign, "Ragamuffin," on the rear wall of the coffee shop, plus a few mellow old quilts hung on two or three strategic walls. Otherwise nothing—no supergraphics, no mirrors.

Nor is the lighting particularly noticeable, though necessary wall washers, small bulbs rimming the piano-lounge sign, powerful spotlights recessed into the skylight soffit for the sake of the trees, and other fixtures, are obviously doing their jobs, judging by the way surfaces glow after nightfall.

But it is *natural* light—ever shifting, splashing sunshine in, losing radiance as clouds move overhead, giving way to darkness jeweled by city lights—which gives the atrium the ambiance of an outdoor plaza. Small photos at left illustrate a visitor's walk into and around the daylight atrium:

As one approaches the long travertine reception desk on the way from the entrance elevators, one passes a telephone "alley," a low barrier wall, then a round information kiosk, and finds daylight outdoor space. The atrium core is occupied by a park-like labyrinth of built-in banquettes which drop a few steps towards the center, where the carpeting gives way to a white tile floor. A little fountain plays in a pool surrounded by flower pots (pages 94, 96).

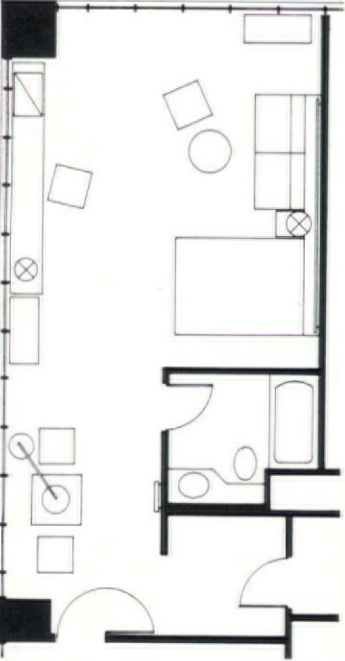
The lower balconies project sufficiently over the periphery of the atrium to throw it into shadow (see cross section page 90). A coffee shop hugs the wall opposite the reception desk. The waitresses' counter and their stations are built in—neatly integrated into the architecture. But the coffee shop tables spill along into the atrium, accompanied by umbrellas, as informally as party tables in a large but private garden. People perch on the landing of an open stairway connecting the atrium floor with the balcony of the next (16th) floor. It is a fine spot from which to survey the



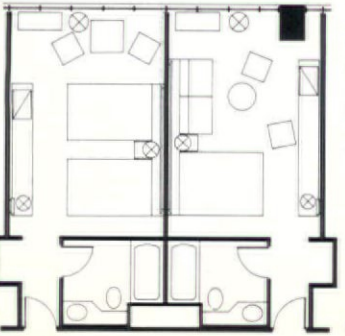
Photos by Olga Gueft except where otherwise indicated

Accommodations include: Bi-level hospitality suites (photo right) with balcony bedroom reached by circular staircase, wet bar, dining area, and three more optional bedrooms; Various suites with living rooms; Standard rooms (shown in lower photo and plans at bottom); And standard corner rooms (shown in plan).

Guest rooms are contemporary, restful, airy, gentle, and playful. Though there are three different color schemes, the basic background is always the same. An almost no-color gray-beige, which makes the room's boundaries soft, neat, and unobtrusive, is used for the carpet, walls, and background of the drapery / bedspread fabric. The accent color—either rust, blue, or green—appears in the check-lines of the fabric and in the satiny enamel finish on the frames of the chairs, mirrors, and color photographs, as well as the headboards and storage cabinets. Checks in the draperies are smaller in scale than those of the bedspreads / upholstery. All furniture corners are snub-nosed; all mirrors and photographic frames are long rectangles with radius-corner semi-circle ends; and most furniture and lamp forms tend to be either circles or squares. The artwork above the headboards may be one of three midwestern scenes color photographed by Robert Benjamin. (For sources, see page 99.)



Corner rooms also come with twin beds.



Standard room plans.



Photos this page by Hedrich-Blessing

# MARTPLAZA

Guett Photos

*The atrium is intimate in scale as atria go, being only eight stories high. The balcony fascia are completely plain and reassuringly solid, though a staircase built of wood like a porch stair connects the 15th floor with the 16th. Atrium seating is built into the floor, and scoops down to a lower tiled level with a small fountain.*

scene. The staircase is of white wood like the porch stairs of a big country house.

"Ragamuffin," actually more than a coffee shop, and serving meals and drinks all day, is the less expensive of the Martplaza's restaurants, and it is refreshing to find it right in the middle of the action instead of relegated to the Siberia reserved for utility restaurants in most hotels.

The multi-level seating and the trees and umbrellas provide nooks where singles or twosomes can feel intimate. People with open brief cases pencil convention programs, read, sip drinks, doze, or talk.

It's no big deal, incidentally, to get a drink. A cocktail waitress presiding over a rolling cart protected by an umbrella of its own and posted in the vicinity of the reception desk will sell you one any time. The cart, designed by SOM, is neater than your typical hot dog stand but hardly Miesian.

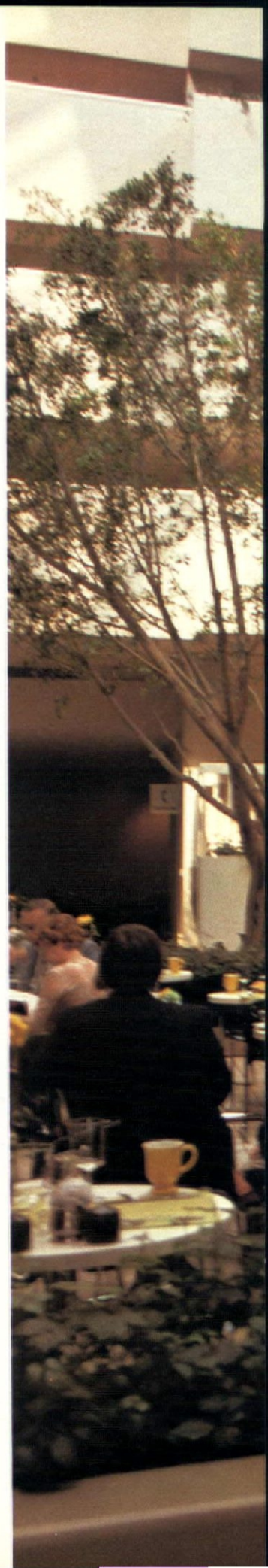
Like the poster-laden information stand, the coffee shop cashier's station is a round kiosk on casters, can be wheeled away.

Led on by the light and view at the peripheral corridors, one explores. The diversions one finds are shown overleaf and beyond:

The no-color carpet changes to dark brown, the no-color walls become almost black forest green, and the fabulous view is seen through a window wall tinged by almost invisible terra cotta Levolor blinds. An Art Deco green wall lamp spells out "Buttons," the name of the piano lounge, where soft seating and drum tables are covered with batik. Vermilion appears overhead in a ceiling of accordion-folded stiff fabric.

Beyond a door one finds the airy gourmet restaurant formalized by Chippendale-style chairs covered with hand-done needlepoint. Its small private inner rooms are decorated with color photographs of flowers.

Next around the corner is Mad









Photos at left, taken at the bottom of the atrium show how daylight streams from above. Light also comes in from peripheral window-walled corridors, leading the visitor past the coffee shop (tucked under the balcony overhang and under the umbrellas in bottom photo) around past the cashier's kiosk (which is movable) to the piano lounge, "Buttons,"—all dark carpeted areas in our photos. Note the dark green inner walls and fabric dropped ceiling with lights tucked inside. (For sources see page 99.)



Guest photos



## MARTPLAZA

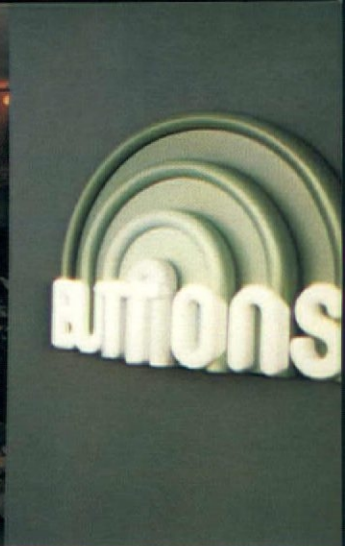
Anthony's, the show lounge. Its bar is encased below in the up-rising floor carpet, which wraps even around the built-in circular planters bearing small palms. But the bar's superstructure and rims are mirror-polished stainless steel. Black leather covers not only the bar rail but the rail along the window wall, so people can lean to watch the view. Under the glass top of the bar counter one sees garment labels; this is an apparel mart and these are the tenants' labels. The Josef Hoffman-like moderne trellis chairs—black or white—have Ultrasuede upholstery—ivory or brown.

This room's inner walls are an almost black aubergine—except where they have been filled with photo murals. Nothing like the sweet, deliciously tinted flowers in the restaurant, these seem to be stills from a very sexy thirties movie, and in black and white. They are by Deborah Turbeville, who has been raising the eyebrows of *Vogue* readers.

The last photo on the last page of our article—of a room with a stretched fabric wall—shows a typical, very handsome function room.

All in all a smashing interior—superbly professional, subtly satiated, and surprisingly sophisticated, though hardly in orthodox SOM style.

OLGA GUEFT



Hedrich-Blessing photo





DESIGN:

**John K. Turley**, SOM, Partner in Charge  
**William Larson**, SOM, Project Manager  
**Margaret I. McCurry**, SOM, Senior Interior Designer  
**Gregory R. Patterson**, SOM, Technical Coordinator  
**John Morford**, SOM, Support Interior Designer  
**Cheryl Baughman**, SOM, colors, materials, accessories  
**Thom Thomely**, Holiday Inns, Inc., Interior Design Division V.P.

CONTRACTORS:

**Innkeeper Supply Company**, furnishings. **Carson, Pirie, Scott Wholesale Floor Coverings Division**, carpeting. **Tishman Construction Company**, general.

GENERAL SOURCES:

Planters: **Stembridge Manufacturing**. Plants: **Tropical Plant Rentals**. Ash urns: **Glassform Architectural Products**. Corridor carpeting: **Shaw Industries**. Plastic laminate on built-ins: **Textolite**. Vitreous enamel murals in elevator cabs: **Mira Jedwabnik Van Doren** design executed by **Jedwabnik & Co.**

GUEST ROOMS (page 93):

Carpeting: **Cabincraft** to SOM design. Magistretti chairs, Parsons game tables, dining tables: **Brower Furniture**. Headboards, dresser: **Ebenreiter Woodworking Co.** to SOM design. Lamps: **Nessen Lamps, Inc.** Drum tables: **Countryside Cabinet Shop**. Built-in sofa beds: **Lakeside Manufacturing Co.** Loose sofa beds: **Novikoff**. Mirrors, picture frames: **Stembridge Manufacturing**. Built-in wet bars: **Imperial Woodworking Co.** Plastic laminate furniture tops: **Parkwood**. Magistretti chair upholstery: **Calvin Linen**. Fabrication of cotton bedspreads, sofa upholstery, draperies: **Benjamin Brothers** to SOM design. Sheer curtains in special suites: **Ben Rose**. Photographs: **Robert Benjamin**.

*At top left is the Signature gourmet restaurant, with airy views of the city from the windows along two sides, and private rooms on its inner wall. It has the same accordion-folded fabric ceiling which occurs in the preceding space—the Buttons piano lounge. Mad Anthony's, the Art Deco show lounge (at left and two upper photos at right) is an almost aubergine-walled space with a marvelous view, ultrasuede upholstered trellis chairs, and a steel-and-glass bar emerging from the high-rising carpet. The planters are built into the bar. Visible only in the center photo at right but present at all windows are the terra cotta Levolor blinds ready to temper the sometimes glaring light. Photo murals are by Deborah Turbeville. The function rooms, typified by the bottom right photo, are sometimes adorned by panels of stretched fabric.*

## MARTPLAZA

ATRIUM, COFFEE SHOP (pages 94-96):

Carpet: **Kemos, Inc.** Umbrellas: **Wicker Works**. Drum tables: **Glassform Architectural Products**. VIP seating: **Knoll International** in **Stendig Fabrics** upholstery. VIP desk: **GF Business Equipment** (Davis Allen desk). Cashier's and information kiosks, built-in waitress stations, built-in seating: **Imperial Woodworking Co.** Cushions in built-in seating: **China Seas Inc.** batik cotton fabric fabricated by **Lakeside Manufacturing Co.** Booths: **Bianco Manufacturing Co.** in **Plymouth Contract** vinyl upholstery. Booth tables: **Richard Winter Associates**. Coffee shop chairs and wall sconces: **Atelier International**. Coffee shop dining tables: **CHF Co. Inc.**

"BUTTONS," "SIGNATURE" RESTAURANT, "MAD ANTHONY'S": Lounge (pages 97-99):

Carpet: **Kemos**. Built-in planter, built-in bar: **Imperial Woodworking Co.** Upholstered lounge chairs: **Keller Williams Furniture Mfg.** in **China Seas** cotton batik upholstery. Wood lounge chairs, cocktail tables, dining chairs: **Brower Furniture Division** in **Ultrasuede** upholstery from **Homecraft Drapery & Upholstery** for wood lounge chairs, and handwoven **Nantucket Looms** special fabric to SOM design on dining chairs. Bar stools: **Thonet Industries, Inc.** Dining tables: **Johnson Industries**. Lamps: **Nessen Lamps, Inc.** Cotton fabric ceiling canopy: fabricated by **North-West Drapery Service, Inc.** of **Dazian's, Inc.** fabric. Venetian blinds: **Levolor**. Photo-murals in "Mad Anthony's": **Deborah Turbeville**. Photo art work in "Signature" private rooms: **Robert Benjamin**. Agent for both photographers: **Karl Rosenburg**.

MEETING ROOM (at right):

Carpet: **Kemos**. Stretched fabric wall panel: Fabricated by **Homecraft Drapery & Upholstery** of **Elenhank** print fabric. Chairs: **Thonet Industries Inc.** in **Boris Kroll** upholstery. Folding table: **Howe**.



Guest photos



Hedrich-Blessing photo

**S**. I. Morris Associates, the Houston-based architectural firm, boasts an all-star team of architects and interior designers, each of whom does work of a caliber that demands individual recognition. Thus Eugene Aubry, AIA, was identified as the architectural designer, and Sally Walsh as the interior designer of the Houston Central Library presented in our June '76 issue, while Sally Walsh alone was identified as the designer of the Knoll showroom in Houston in our March '77 issue. This time, although Sally Walsh again collaborated on the interiors of the First City Bank in the Medical Center in Houston, she insists that the character of the environment was a totality inherent to the building solution produced by Halsey Newton, AIA, the partner in charge. The project was singled out for a design award in the 1975 competition of the Houston AIA-IA, the American Institute of Architects' Committee on Interior Architecture (at that time a Houston organization, though today it encompasses all of Texas).

The design is a telling example of the kind of elegance which can be achieved in the course of arriving at the most direct solution possible for a purely functional program.

The program called for a bank (to accommodate \$25,000,000 in deposits) to be placed within a narrow urban site—along with a separate motor banking facility, on-site parking, and retention of an existing covered walkway that connects buildings on either side of the bank. Though the site was leased for only ten years with option, the building was not to look temporary.

The smallness of the site and the domineering bulk of the flanking buildings dictated a two-story scheme. Newton began simply by finding the most practical building system for the structure. A thorough study preceded the choice of a load-bearing, tilt-up concrete panel structure, which among other things results in the thinnest possible walls. This structural type, with clear span bar joists, generated the space and light modulations. Since the banking operations (except work areas under the mezzanine) do not require enclosed areas, a free-flowing space was engendered.

The side walls and spandrels were extended above the roof plane to serve two functions: 1) to shield the mechanical system located on the roof and feeding

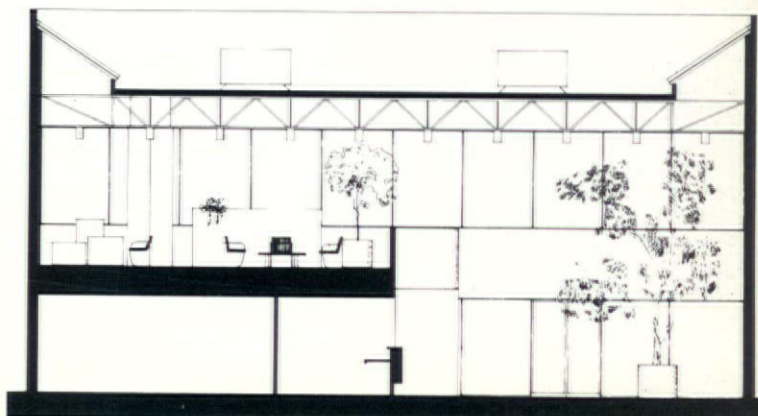


# S. I. MORRIS **FIRST CITY BANK**



*Under the apparently floating plane of the ceiling, the interior feels like one space rather than a two-story space, since the mezzanine structure appears not like a grid piercing the space but like a sculptural element within it. Daylight from a skylight which cannot be seen until one is directly under it (though photographic perspective gives a different impression) washes the walls, one of which is dramatized by a white canvas sculpture.*

SECTION LOOKING WEST





directly into the space, and 2) to allow the skylight to be placed so as to wash the walls with natural light, and to give those walls an extended feeling. Unless one stands directly under the skylights, one is not aware of the source of light; the ceiling deck appears to be a floating plane. The mezzanine structure, with its stair, railing, and understructure, forms a coherent white sculpture under this floating plane. Sculptured white canvas elements (by

Check Boterf), outlined by highlights and shadows as rays spill from the skylight, are a perfectly scaled decoration for one wall. Like all the art work, this is part of First City Bancorp's collection. The foil to this elegant white frame is a very dark green carpet of plush cut wool, living trees, and polished stainless steel seating with black leather coverings. The white plastic laminate desks and cabinets seem one with the architectural frame. OLGA GUEFT



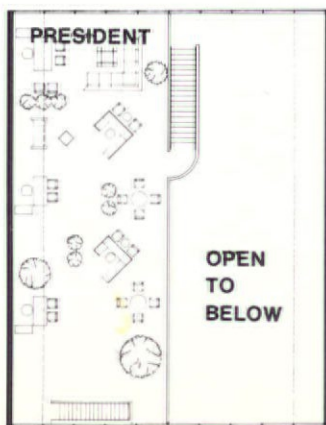
## S.I. MORRIS

*The elegant steel and glass furniture is a transparent negative counterpoint to the machined white structural surround. All else is art, light, and nature—the trees and the evocation of a lawn by the plush wool carpeting. Furniture placement appears easy and open, though it has been carefully calculated for good circulation and an orderly effect.*

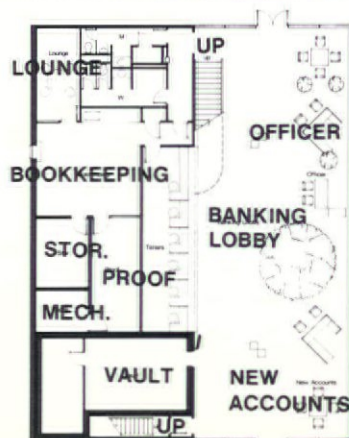


Photography by Rob Muir

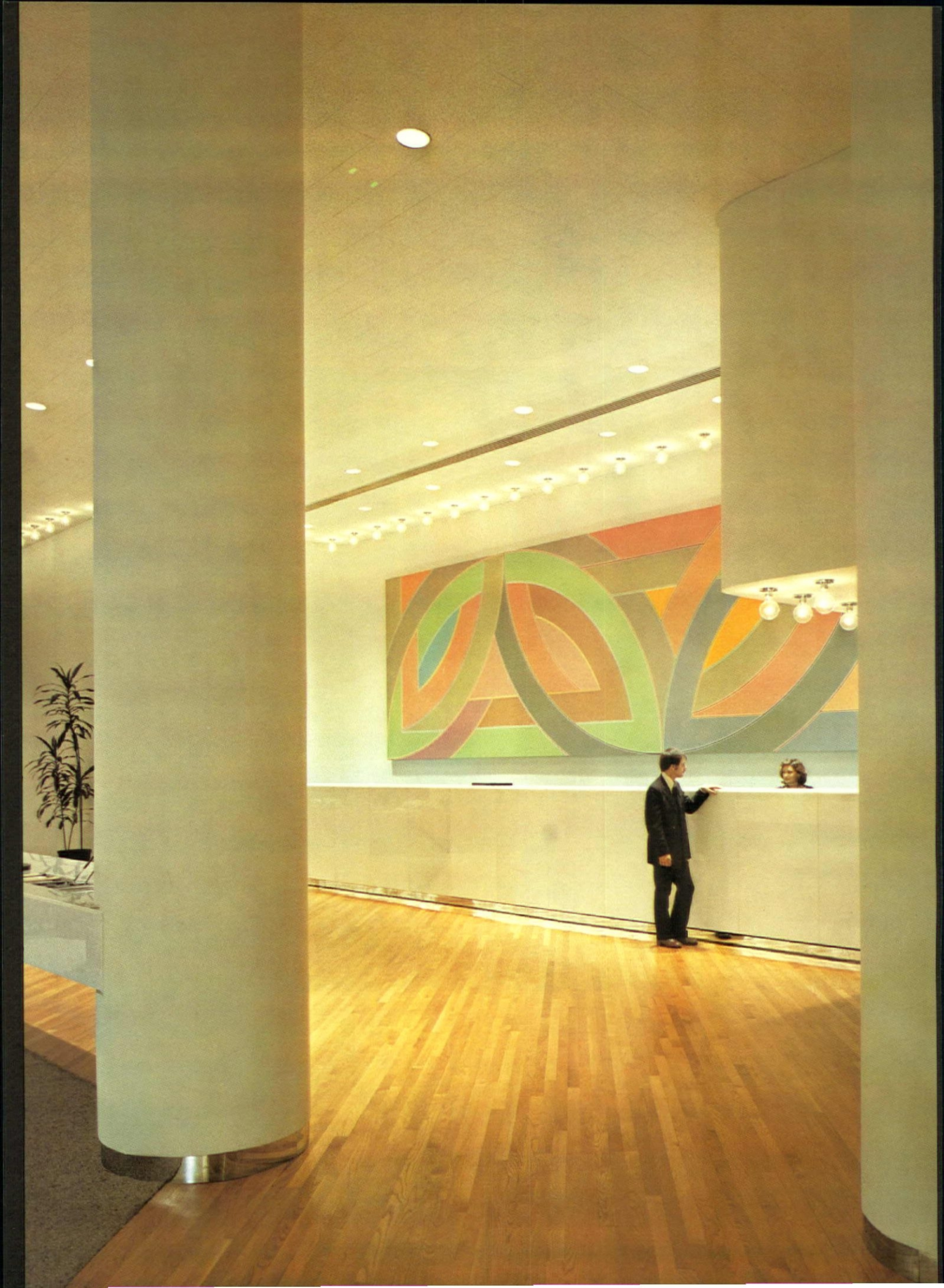
Carpet: **Unico**, (Dallas, Ts.). Desks and cabinets: **Modulo 3**. Secretarial chairs, sofa: **Knoll** with **Knoll** fabric. Desk chairs: **Knoll** with **Knoll** leather. Visitors' chairs: **Scope** in **Knoll** leather. Tables: **Knoll**.



MEZZANINE LEVEL



STREET LEVEL



**H**ere is another award-winning bank singled out for design honors by Houston's AIA-IA in 1975. This is a satellite facility for the First City National Bank of Houston. The usual bookkeeping and processing areas were not necessary, but the small banking space of 6,000 square feet had to accommodate a correspondingly denser personnel load. The mezzanine location entailed another problem: to attract attention from the street below and from an upper passageway leading to the bank entrance on its narrow wall.

Also—though there is nothing wrong with the building, which was designed by PGA-IA's parent firm of Pierce-Goodwin-Alexander in collaboration with William Pereira & Associates—high angled glass exterior walls created a glare problem and encroached on some ceiling area that would ordinarily be used for mounting lights over work stations.

The teller line was placed, as a functional necessity, along the long solid interior wall. To protect tellers from glare, since they face a long wall of windows, two continuous tiers of sun filtering draperies were mounted along the glass; they are motor operated from conveniently located controls. Officers and secretaries who work at desks are placed near the windows in a space-saving staggered arrangement, facing away from the windows and towards the entrance.

Because the teller counter is not readily seen from the entrance, the wood flooring was angled and the carpet area shaped to define a pathway guiding customers to the counter. The

floor pattern defines the secretary/officer area and discourages customers from wandering in inadvertently.

To provide light for work stations with angled glass instead of ceilings overhead, fixtures were surface-mounted to the bottom of a spandrel beam directly over the desks. The low-wattage bare bulbs used for the purpose provide good illumination plus decorative sparkle which enhances the view from the street and from the entrance.

PGA re-used desks and chairs specified for one of the bank's former locations, simply ordering additions to meet increased needs. New lounge seating in blue upholstery complements the red-orange customer chairs and oak desks. Walls and ceilings were kept light to add brightness and contrast to the building's dark aluminum cladding.

The bank's considerable art collection and plenty of plants complete the picture. But it remains to be said that the use of two building columns as anchors for a suspended checkwriting table—simultaneously reinforcing the segregation of the teller area from the desk territory—is a nice example of the kind of interior design in which planning, furniture construction, and interior architecture are one and the same.

OLGA GUEFT

Furniture: **Knoll, GF Business Equipment.** Fabrics: **Knoll.** Carpet: **Stratton Industries.** Window treatment: **Kirsch** mechanisms, **Design Tex** sheer fabric. Check writing desk: **PGAIA custom.** Painting: **Frank Stella.**

Photography by Richard Payne



PGA INTERIOR ARCHITECTURE  
**FCNBANK  
OF HOUSTON**



Its floors don't sway beneath you. There's no salt spray in the air. But New York's One Fifth restaurant, by artist/designer Kiki Kogelnik, is the light-hearted reincarnation of a ship that almost returned to dry dock. In the summer of 1974, the cruise ship *Caribia*, christened Cunard's S.S. *Caronia* in 1948, sank en route to the scrap heap during a typhoon in the South China Sea. Fortunately, *Caribia*'s precious cargo of Art Deco fixtures did not follow her to the deep. The ship had already been gutted and her contents sold to appreciative collectors like Ms. Kogelnik and her husband, Dr. George Schwarz.

So what was evidently the soul of the vessel is now the heart of an unusually coherent and successful interior design.

Like the period its fixtures celebrate, One Fifth pays tribute to a time when the Machine inspired optimism and romance. Although Kogelnik never saw *Caribia*'s interiors, she combined those fragments she had with such skill that it is easy to believe they were intended for One Fifth Avenue itself, an Art Deco apartment building. Her guiding principles: an artist's sense of composition, a commitment to quality, and sheer perseverance—to design and build One Fifth in just three and a

half months.

She handles the three rooms, two dining rooms and a long bar wrapped in a U-shape around a spacious steel kitchen, as a painterly exercise of light, color, and texture in the shaping of space. The design draws people from the street into a small, bright, simply described dining room with clam bar, piano platform, and period painting by Winold Reiss extolling man's triumph of mechanized transportation. It pulls them through a long, dark passageway lined with wood, mirrors, and warm glowing lights, and releases them within a large, soft textured, intimately lighted dining room

complete with portals framing 12 sepia prints of an ocean wave by photographer Ernst Haas.

Every fixture is deliberately used; everything relates closely to everything else in terms of scale, spacing, and alignment to create the sensation of one grand orchestrated movement. By accenting the walls of both dining rooms with sconces, Kogelnik establishes a powerful rhythm which she reinforces with mirrors, tiled walls, floors, and columns, soffit lights, and furniture. It's an exhilarating ride.

If the result looks and feels solid, it is no accident. "We patterned One Fifth in spirit after a

## KIKI KOGELNIK

# ONE FIFTH RESTAURANT



Photography by Mark Ross

Sources: **S.S. Caronia** provided sconces, cove lighting, paneling, chairs in top right photo (remainder from previous tenant), mirrors, window frames, tablecloths, and brass rails; tile through contractor. Bar: from Hoboken, N.J. bar now demolished. Painting: **Winold Reiss**; painted in 1930s.

restaurant we enjoy in Montparnasse (Paris)," Kogelnik explains. "That is, classic, enduring, yet modern." If some of the fixtures are not those of the ship, the majority are still authentic to the period (including bars and dessert cart, found in an odyssey to the Art Deco bars of Hoboken, New Jersey).

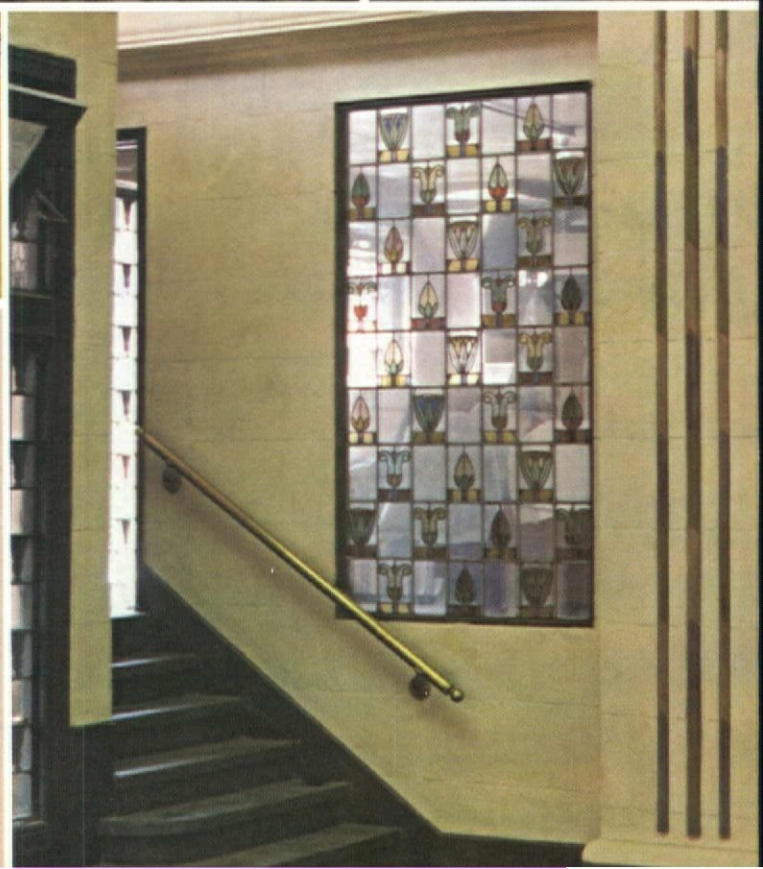
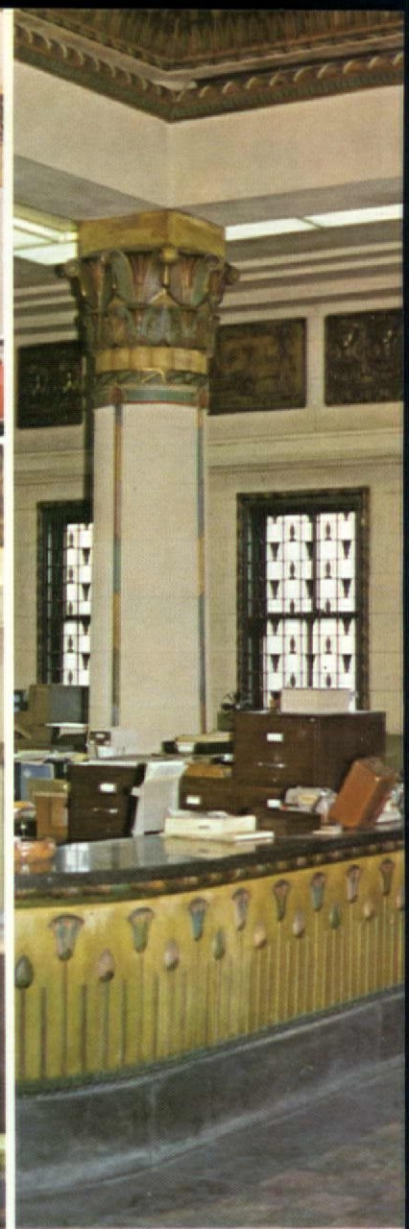
Besides putting in lengthy hours with the workmen ("They were marvelous craftsmen.") Kogelnik has designed a handsome set of graphics to complement the interiors. Menus, table cards, matchbooks, and new replacement tablecloths (the originals

are fast aging), all bear Art Deco motifs. Why this fascination with Art Deco? "It is attractive in its own right," Kogelnik says, "the last great decorative style of this century." Adds the Vienna born artist, "It is also the environment I grew up in."

And the ship? "One Fifth is where you can leave New York behind, at least during the meal." Among the many diners who seem to agree are former passengers of the Caronia, who often identify themselves by bringing Caronia memorabilia along, now that their "ship" is in port again.

ROGER YEE

*On board One Fifth: main dining room, opposite, looks on to historic Washington Mews, whose low elevations permit sunlight to flood the interior by day; other views of room, top left and right, show dessert cart and window treatment using Ernst Haas photograph in different croppings, flanked by sconces and topped with cove lights. Smaller dining room, above left, is simply detailed setting for Winold Reiss painting, visible at rear. Bar, above right, connects two dining rooms in dark, romantically lighted passageway that draws guests through U-shaped floor plan.*



**T**he celebrated King Tut exhibition, having attracted well over a million visitors at Washington's National Gallery, is now in Chicago (at the Field Museum of Natural History through August 15).

We show here not part of the actual exhibition (those in Chicago should see that for themselves) but a Chicago interior inspired by the wave of excitement following the discovery of King Tutankhamun's treasure-packed tomb in 1922. The Reebie Storage and Moving Co., 2325 North Clark Street, was the design of George S. Kingsley and opened in 1923. The company's motto was, and still is:

*"If old King Tut were alive today, He'd store his goods the Reebie way!"*

Kingsley is thought to have based his work partly on a 1918 Egyptian-style warehouse designed by Henry Dawson in Stockton, California; the Reebie family believes he also consulted with scholars at the Chicago Art Institute.

Whatever Kingsley's source, his building is rich in Egyptian and pseudo-Egyptian detail: lotus and papyrus motifs in stone and stained glass, gilded plaques representing the journey of the sun (a symbol of the moving business?), winged scarabs in soft colors, and lotus-bud iron grillwork.

STANLEY ABERCROMBIE

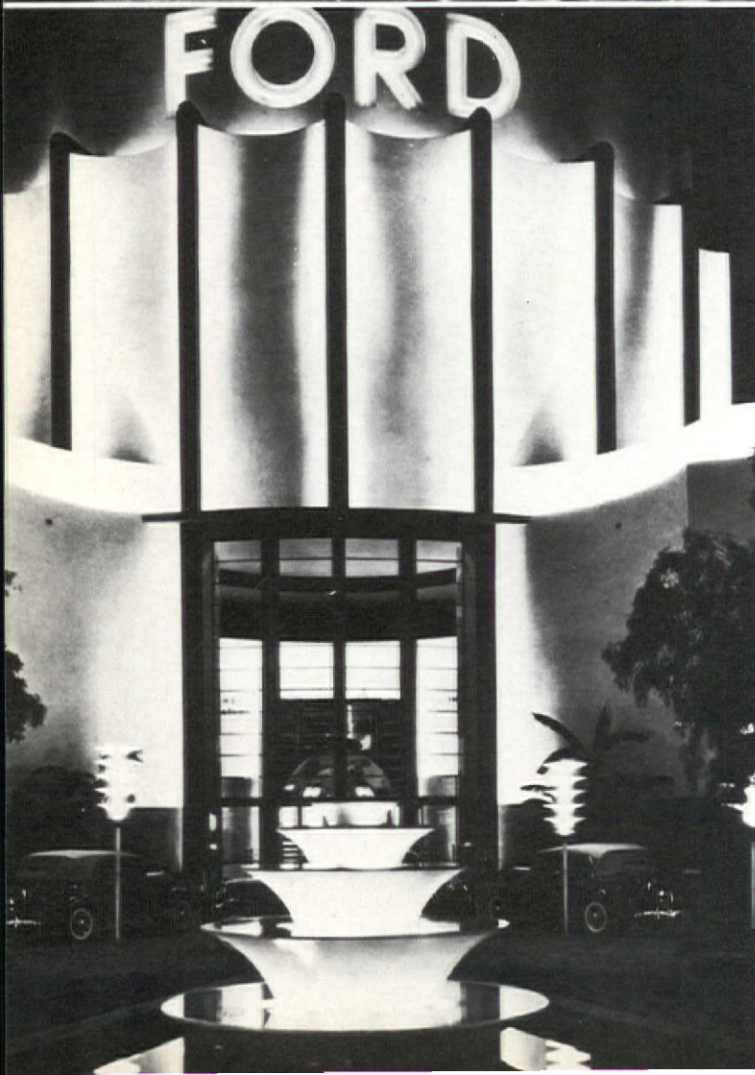


Photographs by Roberta Stadler.  
Text based in part on an article by Miss Stadler which appeared in INLAND ARCHITECT.



# KING TUT IN CHICAGO

George S. Kingsley  
design for  
Reebie Warehouse



**M**uch of the look we take for granted in 1977 interiors is the result of a rather tumultuous design revolution that followed World War Two, and a pioneer in that revolution was Walter Dorwin Teague. Teague died in 1960, but the firm he founded has not just continued but prospered. This year Walter Dorwin Teague Associates celebrates its fiftieth anniversary.

Such longevity is itself a cause for celebration, but WDTA has much more than that to be proud of: it has maintained a position of impressive prominence throughout its history. Back in September 1937, for example, *PENCIL POINTS* magazine called Walter Dorwin Teague the "Master of Design," and—nearly forty years later—Diane Cochrane in the July/August 1976 issue of *INDUSTRIAL DESIGN* characterized the Teague firm as "The great American design machine."

According to a *FORTUNE* survey of 1959, WDTA was then second in gross revenue among those industrial design firms also doing architecture and interior design (Raymond Loewy Associates was first; Eliot Noyes, third; George Nelson, fourth). Today WDTA is larger than any of its competitors, steadily employing about 150 people, of whom 115 are designers, architects, or technicians.

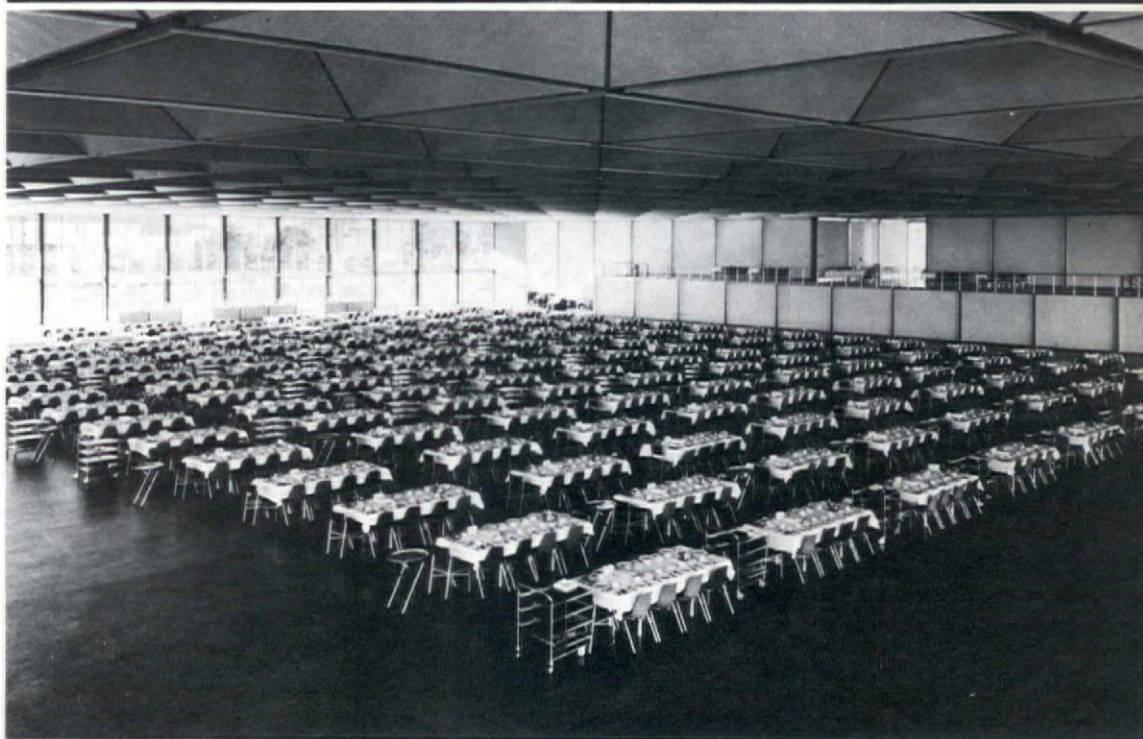
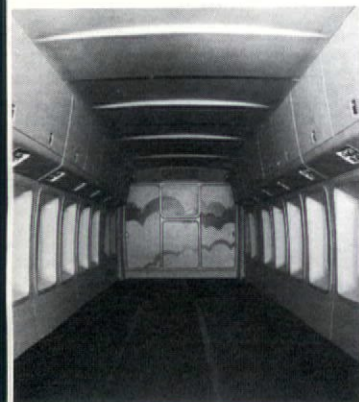
Although WDTA is best known to the public for its industrial design and product packaging (Brownie cameras, golf clubs, containers for Ivory, Gleem, Duz and Joy), interior design has always been an important part of the firm's work. And the firm's attitude toward interiors has been an enlightened one; the November 1960 *INTERIORS* attributed to Teague (just a month before his death) one of the simplest, clearest, and most valid statements ever stated about interior design:

# WALTER DORWIN TEAGUE ASSOCIATES **FIFTY YEARS**



"Modern interiors must be designed as a whole."

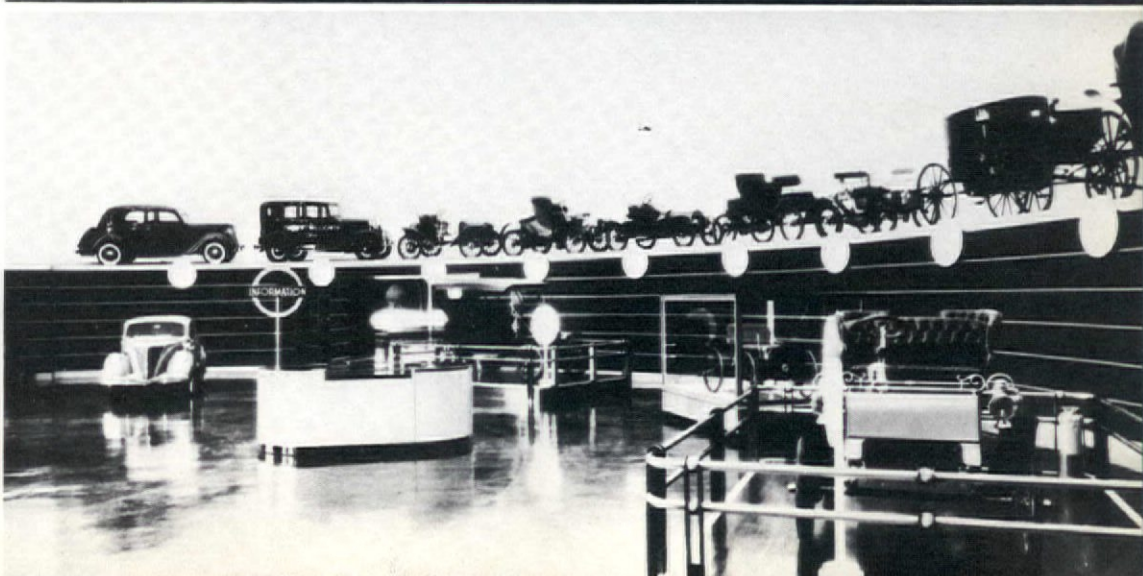
Teague himself had a great variety of talents. After studying painting at New York's Art Student League, he worked as an advertising artist, developing an ad style with such elegant and distinctive borders that they came to be called "Teague borders,"



Examples from half a century of WDTA design: Top left, Ford Motor Company showroom lounge, New York, 1937.

Below left, entrance rotunda of the Ford Exposition Building, California Pacific International Exposition, San Diego, 1934. Top right, National Cash Register building at the 1939 New York World's Fair rang up the fair's attendance figures. The previous year, WDTA had also designed the cash register which served as its model.

Middle right, dining hall, U.S. Air Force Academy, 1958. Right, inside the San Diego Ford building, a parade of automobiles. Teague also designed cars himself, including the "Marmon 16" of 1930. Inset in text above, 1974 mock-up for the interior of an airplane by Short Brothers and Harland, Ltd.





even when designed by others. He was a skillful furniture designer, producing lamps (see INTERIORS, August 1941), desks and storage units (INTERIORS, November 1954), window shades



(INTERIORS, March 1954), and sofas and chairs (INTERIORS, May 1955). He was also a skillful writer—about design, certainly (he reported very ably, for example, on the Milan Triennale for this magazine's November 1950 issue) and about quite different subjects as well. He and his wife Ruth collaborated on a 1942



thriller, *You Can't Ignore Murder*, using their own country house as the setting for the crime (see INTERIORS, September 1942). Even such projects as a biography of Thomas Chatterton engaged him.

The Teague firm is now headed by Frank Del Giudice, part of the organization since 1938 and a partner since 1949. In 1946 he represented WDTA in seeking commissions from The Boeing Company, an effort so successful that Boeing is still a WDTA client.

Although the interiors of Boeing aircraft (707s, 727s, 737s, 747s, and the SST) constitute WDTA's most familiar interior design work, other WDTA specialties include banks, showrooms, and exhibitions. The largest WDTA interior commission, to date, however, was for Skidmore, Owings & Merrill's Air Force Academy complex in Colorado. Interiors work included the furnishing of 3.5 million square feet

of space—dining halls, dormitory rooms, classrooms, and other areas. WDTA built fullsize mock-ups of two of the typical dormitory rooms, making possible the testing of acoustics, lighting, and such furnishings details as door-knobs and wastebaskets. In all, WDTA either designed or specified over 60,000 different items for the Academy.

Corporate headquarters, museums, supermarkets, and government facilities have also been among recent WDTA commissions. It has been a busy half-century of work, work that has been dedicated to efficiency, practicality, and function, but which has also demonstrated (as these photographs show) much more than the usual amount of creative imagination. We congratulate WDTA on their fiftieth birthday, and we look forward to their hundredth.

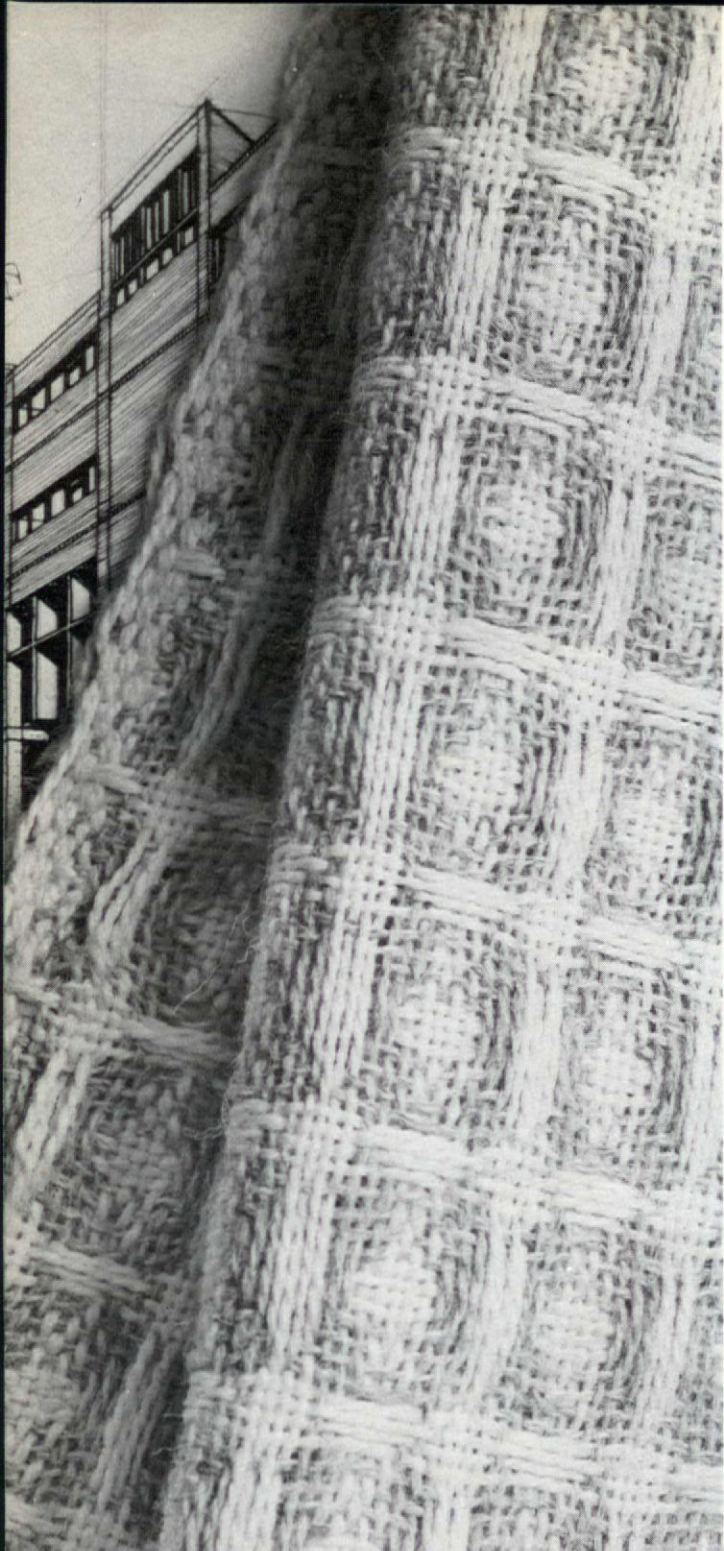
STANLEY ABERCROMBIE

## WALTER DORWIN TEAGUE ASSOCIATES

*Top left, a glass table of Teague's design; crystal, china, and flatware are also all by Teague. Left, executive lounge in the San Diego Ford Building.*

*Top right, a Ford exhibit in Paris, designed in the late 1930s. Middle right, a steel-legged Steinway in the Metropolitan Museum of Art's 1939 Contemporary Industrial American Art show. Teague designed a later version of the piano for Steinway's centenary in 1953 (see INTERIORS, December 1953). Bottom right, banqueting room in the U.S. government's Federal Building at the 1939 World's Fair, New York. Inset in text above, first class interiors of Boeing 747s.*





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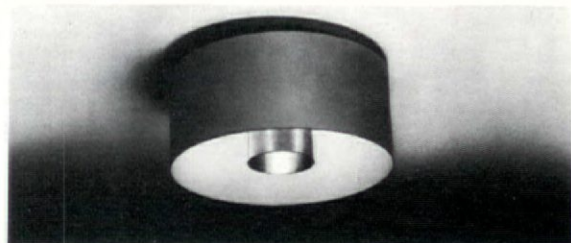
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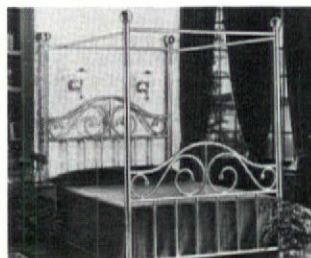
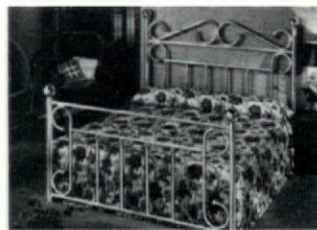
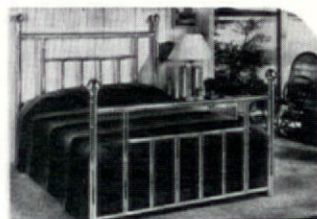
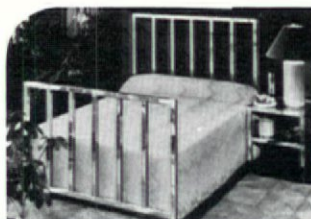


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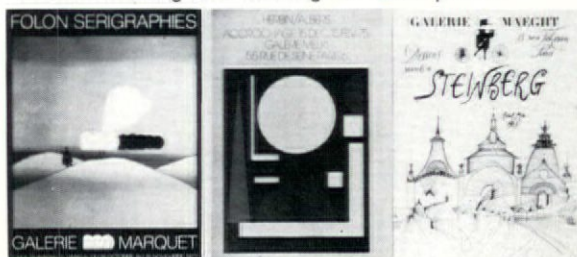
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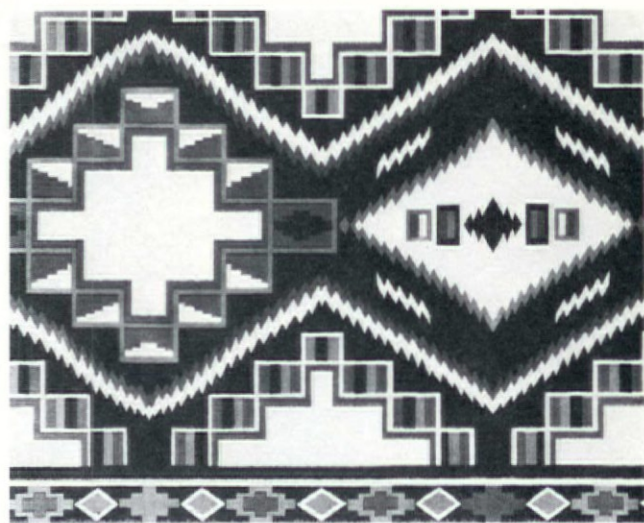
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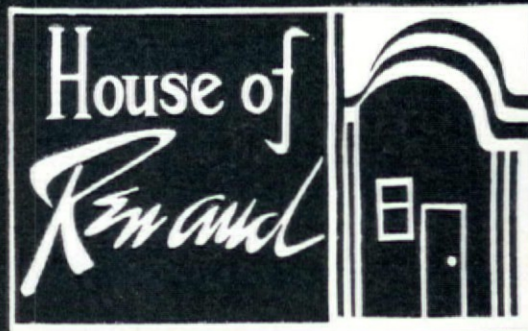
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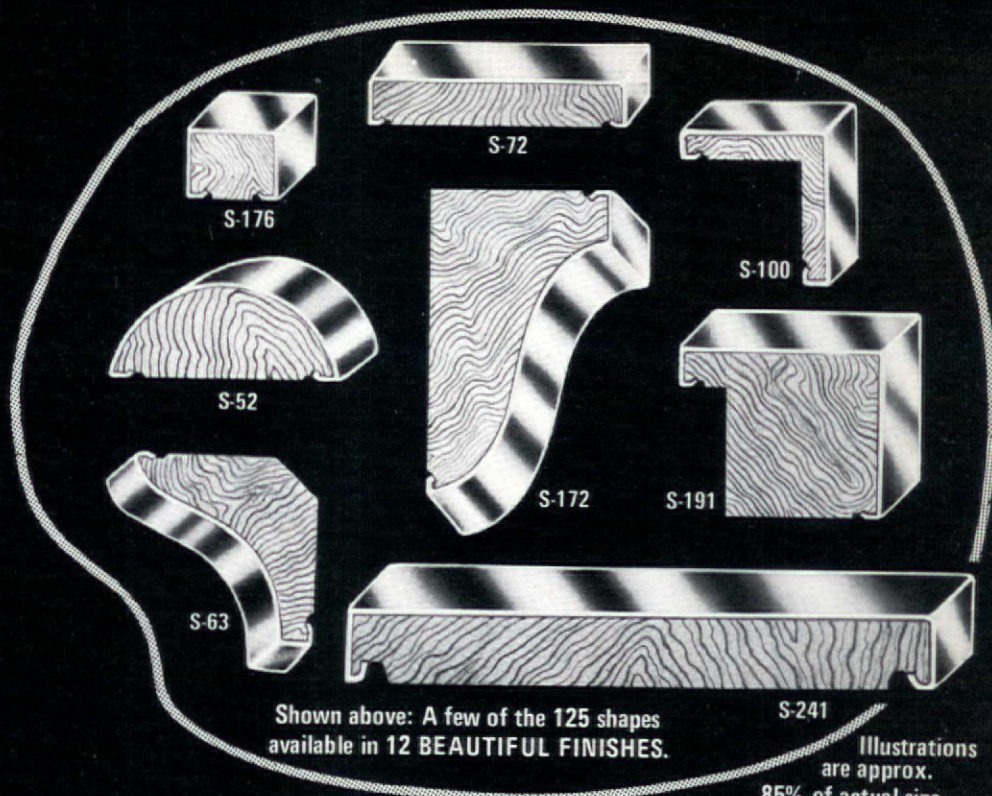
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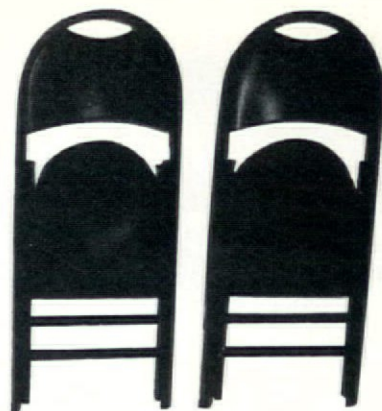
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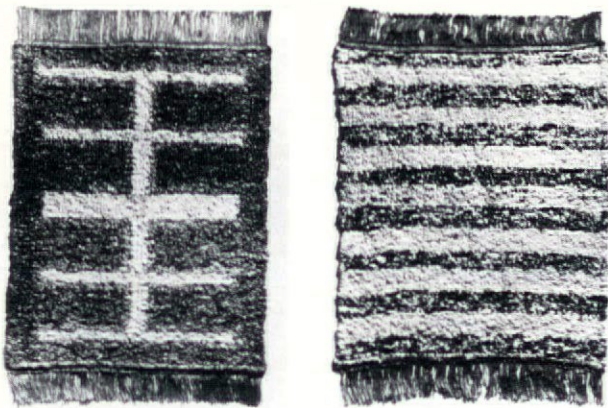
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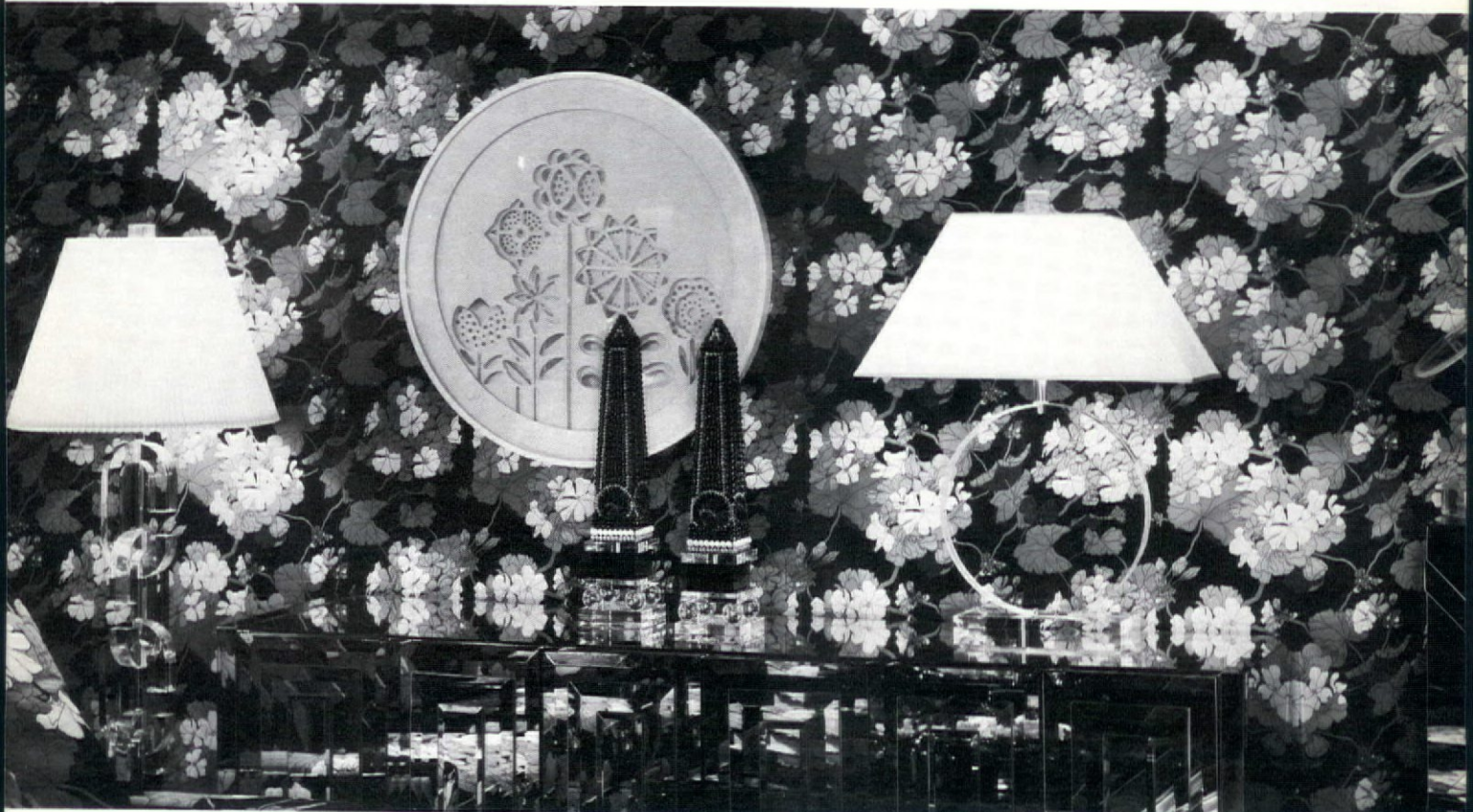
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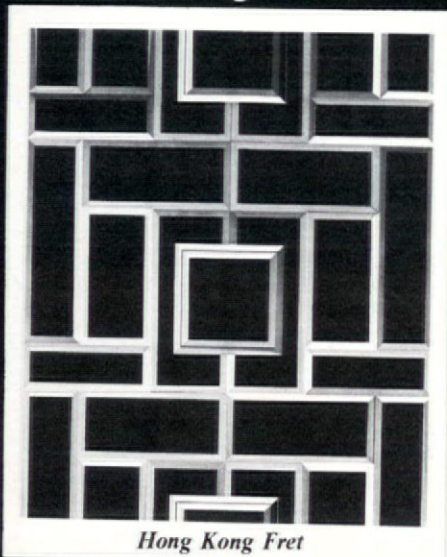
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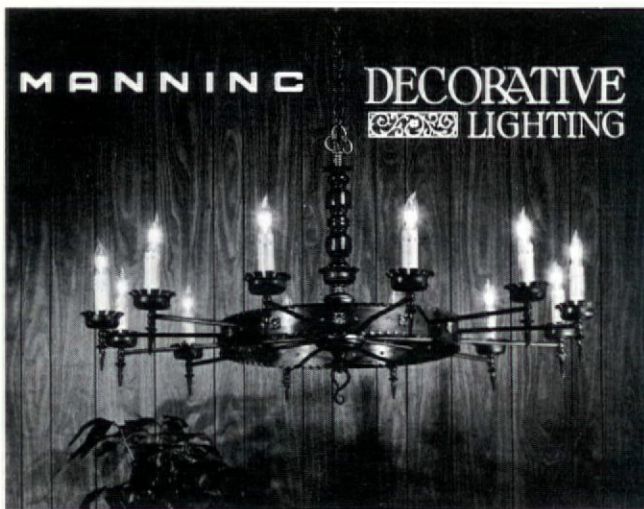
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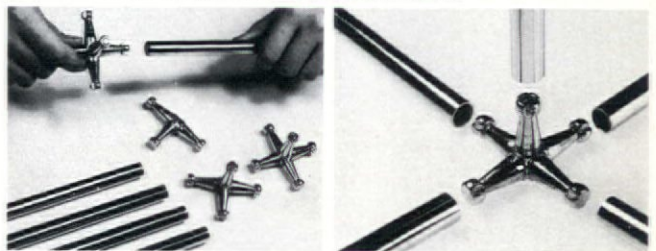
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**Techniques In Wood** has developed an acoustical screen to accept shelf loads while in a free-standing position. *circle 310*

### Photo credit for podiatrists' offices

Our apologies to Lowell Bodger for omission of a credit which mysteriously dropped out between the two smaller color photos on page 123 in the May 1977 issue of INTERIORS. The article presented offices for two podiatrists, designed by Michael Rubin and Henry Smith-Miller.