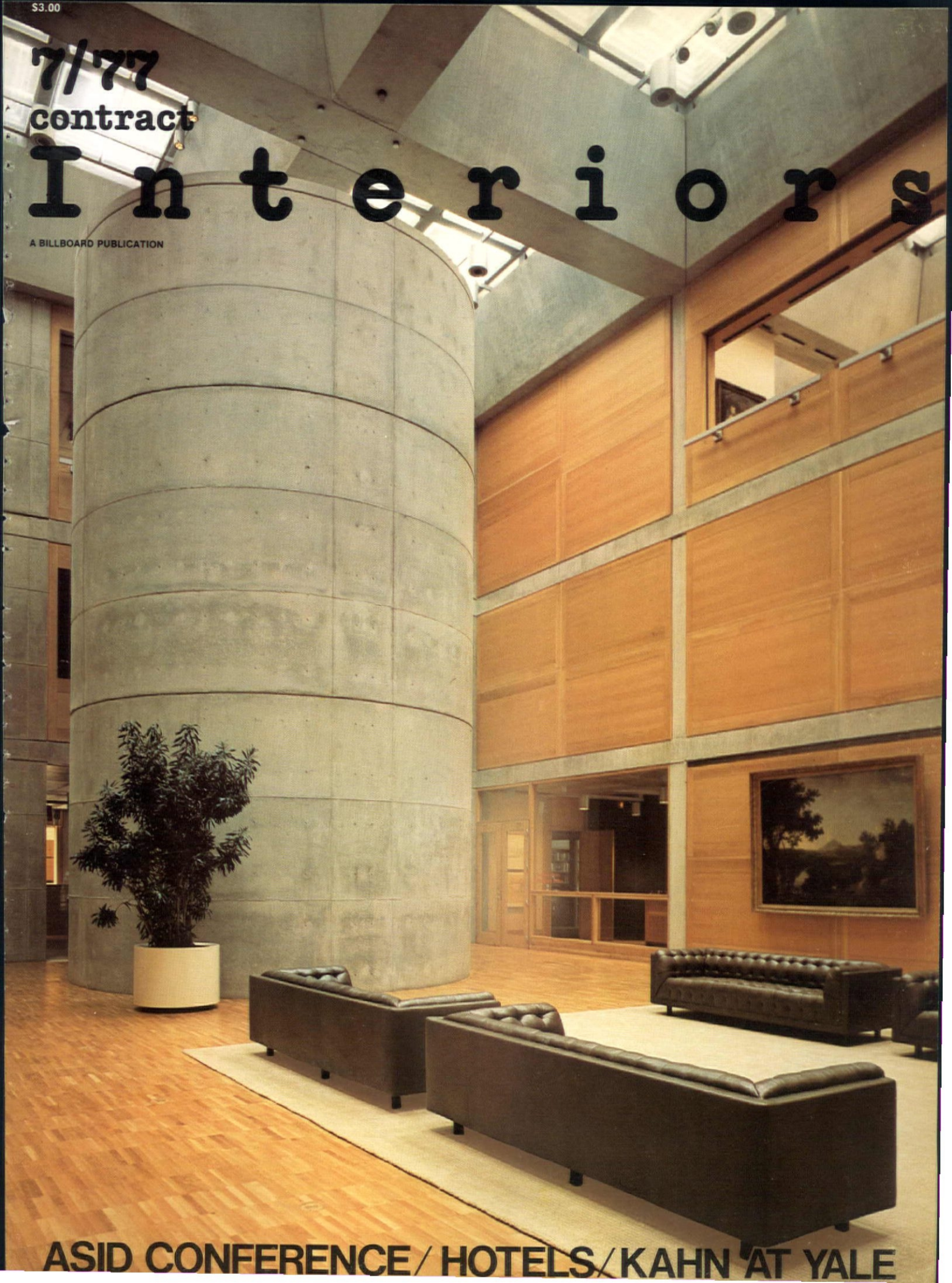


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Interiors

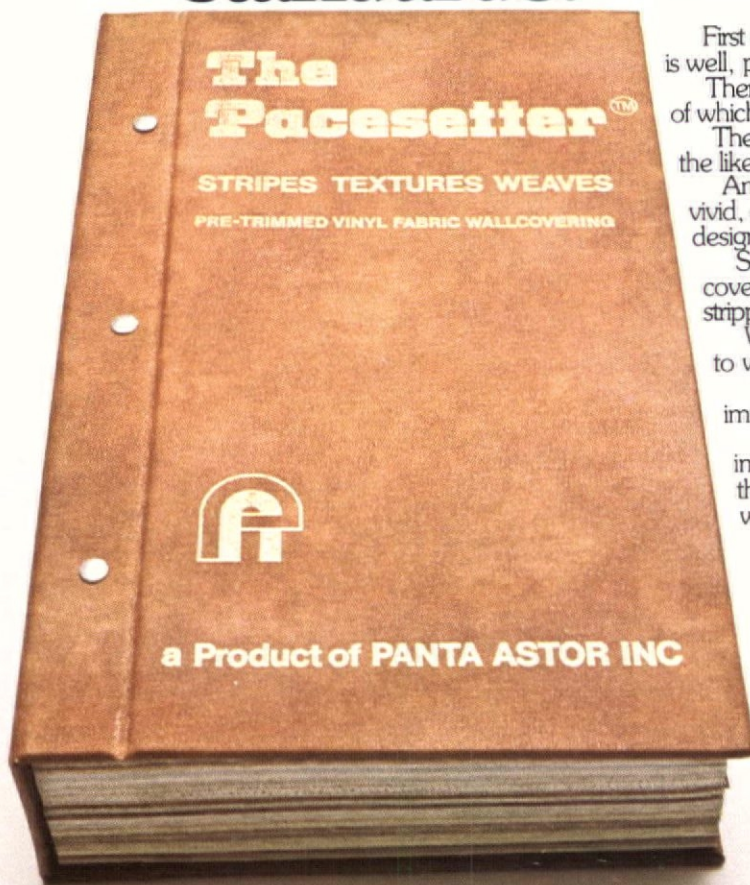
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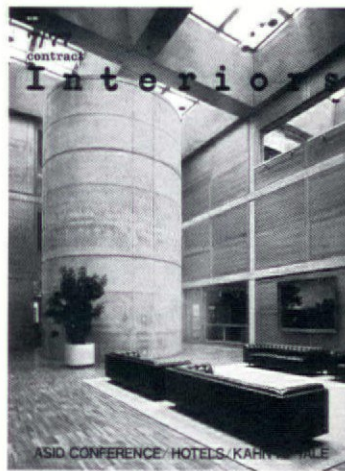
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Cover:
An interior view of the Yale Center for 106and, in its interior spaces, the most beautiful building of Louis Kahn's career, (pages 52-59). Photograph by George Cserna.

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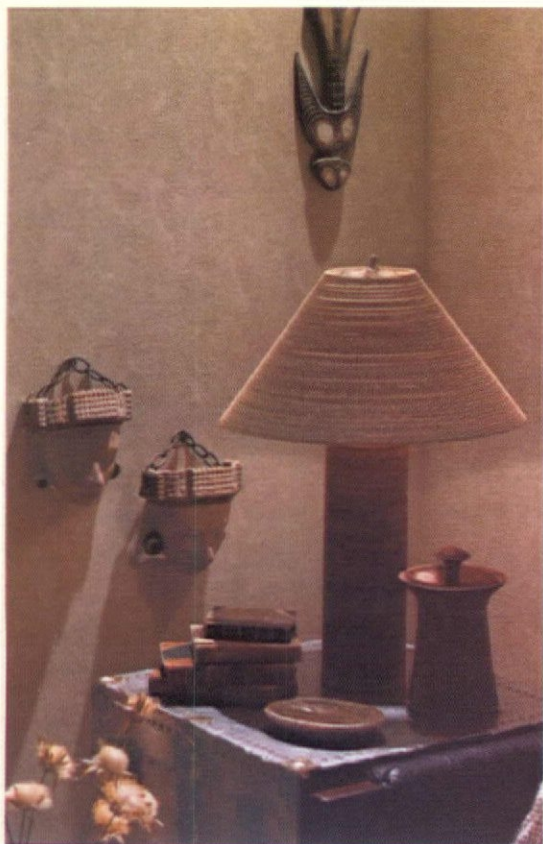
LPI Volume CXXXVI, Number 12

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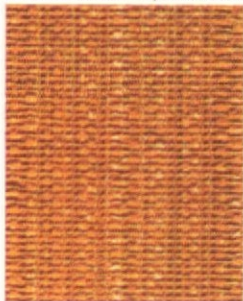
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LETTERS

We have been very impressed with the quality and the coverage of many of the projects in the past few issues of INTERIORS.

R. M. Kliment, AIA
Architect, New York

Thank you for researching and writing "Wings for the Octopus: Design Contracts from the Federal Government" (by Roger Yee, December, 1976 INTERIORS). It is an excellent article.

I have recommended to our Chief Interior Designer in Washington that the December issue of INTERIORS be obtained for all 174 V.A. Hospital Chiefs of Building Management Service who have this functional responsibility.

J. M. Wall
Chief, Building Management Service
Veterans Administration
Hospital, Tuscaloosa, Alabama

In your article ("Hauserman on the move," INTERIORS, April 1977) reference is made to kiosk with regard to lighting fixtures and the reference to kiosk as though the word defines a specific kind of lighting fixture.

While we appreciate the compliment paid to us in the use of the term, we wish to inform you that the word "KIOSK" is a registered trademark of Sylvan R. Shemitz and Associates, Inc.

We are confident that you had no intention to misuse our registered trademark KIOSK and we are therefore calling this to your attention as soon as possible. In the interest of our clients as well as ourselves, we want to avoid any misuses of the very valuable KIOSK trademark which we originated for use with lighting equipment.

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What a pleasure to look at and to read the June issue of CONTRACT INTERIORS. At least, I sensed a new and positive approach; historically inclusive, with good work in this wonderful field by architects, interior designers and even, if I'm correct, one enthusiast/collector/artist, Ms. Kiki Kogelnik who seems to be part of that fortunately growing group intent on putting back into architecture what 50 or so years of modern design has systematically taken out.

Robert A. M. Stern
Robert A. M. Stern Associates,
Architects, New York

Correction:

We regret the inadvertent switch of the identification of photographs of Steven Harris and Richard Rankin on page 22 of May INTERIORS.

DATES

July

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. 7-8
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

November

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

Nov. 6-9
62nd International Hotel, Motel and Restaurant Show,
New York Coliseum, N.Y.C.

Nov. 7-11
National Curtain, Drapery and Allied Products Market,
New York Merchandise Mart.

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

Nov. 10-14
International Market Days,
Brussels International Trade Mart, Brussels.

Nov. 13-15
NYMM Furniture, Lighting and Accessories Mini-Market,
New York Merchandising Mart.

December

December 7-15
Sovexpo 77,
Sololniki Park, Moscow.

1978
March 8-19
Trade Fair of the America's,
Miami Expo Center, Miami



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Tax relief for barrier removal

The Internal Revenue Service has published formal regulations allowing businesses to claim as much as \$25,000 in tax deductions for the cost of removing physical barriers that interfere with a space's use by handicapped persons. Such items as the addition of ramps, the widening of doors, and the addition of non-slip surfaces are included. Allowed deductions apply only to existing construction, however, not to barrier-free design of new construction.

Antiques & fakes

On display at the Yale University Art Gallery are 130 objects of varying authenticity, comprising a show called "The Eye of the Beholder: Fakes, Replicas and Alterations in American Art." Paintings, prints, furniture, silver, glass, and ceramics are included, many in pairs for easy comparison, some in groups of four, some making their points alone (a tankard with an added spout, for example, and an old chair with later paint). The show raises some intriguing and complex questions about imitation, emulation, taste and value. A fully illustrated catalog (\$6) accompanies the show.

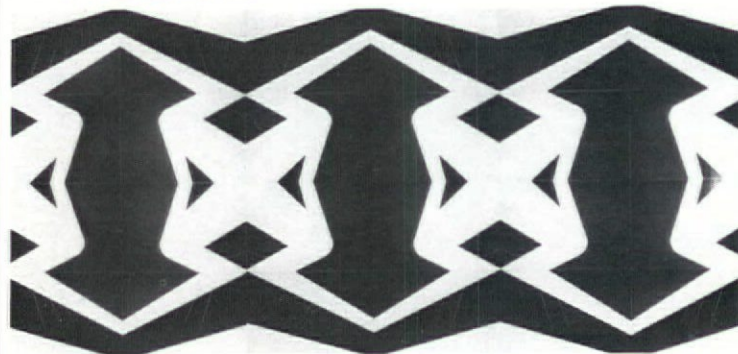


a walnut side chair c. 1940



a walnut side chair c. 1850

Photomurals



Spliced photos make abstract mural

Photographer Jan Staller is doing more than just photographing buildings and interiors these days; he also combines fragments of the photos—some forward, some backward—into kaleidoscopic murals. The one illustrated here is five feet long and is composed of corner views of a building by architect Michael Spector. Sizes and subjects can vary, of course. Staller's studio is at 37 Walker St., New York.

American Academy names new Fellows

The American Academy in Rome has selected 26 artists, scholars, and designers (out of 349 applicants) to receive Rome Prize Fellowships for the 1977-78 academic year. They include, in the field of architecture, Judith DiMaio of Lexington, Kentucky, and, in environmental design, Gordon Corcoran Baldwin of Taos, New Mexico, and Donald Lee Peting of Eugene, Oregon.

Winners of the Academy's Mid-career Fellowships in Architecture and Design, offered in conjunction with the National En-

dowment for the Arts, are : George E. Hartman, Jr. (architecture), Washington, D.C.; Michael Lax (industrial design), New York; Peter G. Rolland (landscape architecture), Rye, N.Y.; Alison Sky (environmental design), New York; and Michelle Stone (environmental design), New York.

Jurors in the fields of architecture and design included Romaldo Giurgola (a former Art Director of INTERIORS), Walter Wagner, Lo-yi Chan, and Michael Graves.

Furniture Hall of Fame

The American Furniture Academy, Hickory, N.C., has begun compiling the first comprehensive archives of the American furniture industry. It will include data on companies and individuals from all segments of the furniture field, and it will serve as an important basis for the future establishment of a furniture museum and resource center. Also planned by the AFA are Hall of Fame Awards, to be presented Oct. 24 in Winston-Salem. One category of awards will cover furniture production in the years 1700-1900; another, production since 1900. Further information is available from the AFA, P.O. Box 2644, Hickory, N.C., 28601.

Attingham Grant

The ASID Educational Foundation awards annually a grant to an outstanding interior design educator for graduate study at England's Attingham Summer School, a program concentrating on the historic houses of England, their architecture, contents, and social history. This year's recipient is Richard L. Graham, Associate Professor, Department of Human Environment and Design, Michigan State University.

Turn of the Century

The Whitney Museum of American Art has just opened a major summer exhibition, "Turn of the Century America: Paintings, Graphics, Photographs, 1890-1910." The period covered was, of course, a time of energetic expansion and reform, the time of union organization, booming immigration, suffragettes, and urban growth, as well as the time of Stanford White, Harry Houdini, and Teddy Roosevelt. The character of the times and the character of much of its interior design, as well, are clearly seen in the 240 works shown. The show has been organized by Patricia Hills, the Whitney's Adjunct Curator of 18th and 19th Century Art. It is being supported by a grant from the J.C. Penney Co. (an appropriate sponsor because James Cash Penney opened his very first "Golden Rule Store" in 1902). After closing at New York's Whitney October 2, the show will travel to St. Louis, Seattle, and Oakland.

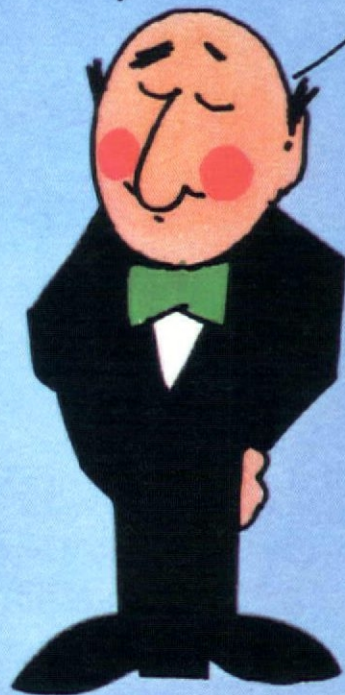
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NEWS

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Benjamin A. Cook, FASID, 1910-1977

Many, many designers, friends and clients were saddened to learn of the death of Benjamin A. Cook, FASID on May 4th. For forty years Mr. Cook had been President of TRADE WINDS, INC., one of the most prestigious design firms in Boston and New England. The firm, founded by Mr. Cook, is known for its fine quality work in the residential and contract fields. He personally designed interiors for such notable families as the Mellons and Rose Kennedy and among other large

commissions was responsible for the refurbishing of the Main Foyer of Boston Symphony Hall. Most recent projects were offices for Wellman Inc., silk importers, and Fairfield & Ellis Inc.

Mr. Cook, a graduate of the Vesper George School of Art in Boston, was active in professional design organizations from the time he joined the AID in 1950 until a few weeks before his death when he was a sponsor for the recent ASID Regional Student Conference in Boston. In 1965 he was

the National President of AID and was made a Fellow of the Society in 1971. The London Institute of Practicing Designers made him an Honorary Member in 1964.

The New England Chapter of ASID is planning a memorial in his honor and readers interested in contributing may contact that Chapter at 87 Mt. Vernon Street, Boston, Mass., 02108.

The above tribute to Mr. Cook was written by Richard W. Jones, editor of RESIDENTIAL INTERIORS and 1976 president of ASID.—Ed.



Jeanne Barnes appointed INTERIORS Corresponding Editor

We are delighted to announce that Jeanne J. Barnes of Dallas has accepted the position of Corresponding Editor in the Southwest for both CONTRACT INTERIORS and RESIDENTIAL INTERIORS. A native Texan and a professional journalist, she has done highly respected work in the fields of furnishings, design and architectural journalism for, among other periodicals, *The Fort Worth Press*, *The Houston Chronicle*, *The San Antonio Express-News and Light*, *The Dallas Morning News*, *Dallas Magazine*, and *Designer's West*. She has been honored with awards from the IDS, the ASID, and the Dallas Market Center.

She joins Genia Logan, a recent INTERIORS appointment as Corresponding Editor for the West Coast, and Eunice Harwood, our long-time Corresponding Editor in Florida. Further regional appointments will be made soon as we continue to strengthen our national coverage.

Decorators Club design seminar

The Educational Committee of the Decorators Club, New York, sponsored in May a seminar for local design students, giving them the opportunity to question leaders in the design field. The audience was composed of students from four major design schools in the area—Parsons School of Design, Pratt Institute, New York School of Interior Design, and the Fashion Institute of Technology.

Chair Design Competition winners

Four winners have been named in the international chair design competition sponsored by the San Diego chapter of the American Institute of Architects. Motomi Kawakami of Tokyo and Mike Lance of San Antonio were given prizes of \$10,000 each; Darcy Bonner of Dallas and Ralph Henninger of Scottsdale, Arizona, \$5,000 each. Both of the two first prize designs were folding chairs with tubular chrome frames, Kawakami's with a molded plastic seat, Lance's with a saddle leather sling seat. On exhibit now at the San Diego Fine Arts Gallery, an exhibition of nine competition finalists and 40 other entries will soon travel throughout the U.S. In addition to the AIA, supporters of the competition included the Graham Foundation, Knoll International, Steelcase, Fortress and General Fireproofing.



NEWS

continued from page 8



Students design own environment

Environmental Design students at the Philadelphia College of Art have competed in the design of their own studio environment, and have cooperated in the construction of the selected plan. Work was based on the floor plan from the submission of Lee Rofkind, a graduating senior at the school, and on the ceiling lighting and display system submitted by Paul Rohsner, a junior. Department chairman Alan Johnson says that flexibility and versatility were key criteria for the project. Students were given five weeks for the initial design phase; construction began in the fall and was completed in March.

continued on page 12



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SCHUMACHER

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NEWS

continued from page 10

*people
and firms*

Carl N. Hardigg, president of **Simmons Commercial Products**, has announced the selection of Charlotte, North Carolina, as the home of the new Simmons Commercial Products.

Donal H. Gott has been voted an honorary life membership in the **Hardwood Plywood Manufacturers Association**.

Cohama Specifier Contract Fabrics, to be headed by **Barry Baron**, has been formed by United Merchants and Manufacturers, Inc., to serve non-residential customers of decorative fabrics, announced **Robert P. Weiss**, assistant vice president of United Merchants.

The election of **Richard C. Anderson** to the new corporate position of senior vice president of marketing was announced by **George B. Moseley**, President and Chief Executive Officer of **GF Business Equipment, Inc.**

Iri H. Marshall, former general manager of **Duraclean International**, has rejoined the company to head a new expansion effort of the international organization of carpet/furniture cleaning specialists. As general manager, Marshall will share top management responsibilities with Duraclean president **Ford A. Marsh**.

Steelcase, Inc. has appointed the **Vanleigh Contract Corp.** its dealer for the Lehigh Valley area of Pennsylvania, announced **Anthony I. Van Wye**, president of the Vanleigh Contract showrooms along the East Coast.

John Portman, president and owner of the **Atlanta Merchandise Mart**, announces that **Sam A. Williams** has been appointed executive vice president and general manager of the Atlanta Mart.

Thomas C. Lehrecke, AIA, has been promoted to senior associate by **Gruzen and Partners, Architects**, New York, Newark and Washington.

Mary Nugent McKenna has been elected vice president of **Gretchen Bellinger, Inc.**

Harbeson Hough Livingston and Larson, Philadelphia architects, has streamlined its name to **H2L2 Architects/Planners**, and added former associates **Fritz K. Neubauer** and **Barry N. Eiswerth** to its partnership.



Virendra K. Girdhar



R.A. Kenkel



Donald Savon



John E. Riederer

Virendra K. Girdhar has been named an associate of the architectural/planning firm, **Gruzen**.

R.A. Kenkel, vice president, **ASARCO Inc.**, was re-elected Chairman of the Board of Directors of the **Lead Industries Association, Inc.**

Galaxy Carpet Mills, Inc. has appointed **Donald Savon** manager of the Northeast region, reports **Dan Pilzer**, vice president and national sales manager.

Thonet Industries, Inc. has announced the promotion of **John Riederer**, ASID, to the position of vice president for sales.

Caudill Rowlett Scott Architects, Planners, Engineers of Houston, Texas, was awarded a bronze medal for graphic design excellence and four additional awards for graphic design in this year's **Graphex Nine**, sponsored by the Art Directors Club of Tulsa. A logo representing a consortium of six consultants for master planning the new University of Maiduguri in Nigeria was awarded the bronze medal for being the most outstanding in its classification.

The appointment of **Donley C. Klein** to the newly-created post of vice president/sales has been announced by **Marvin V. Schylling**, vice president/marketing of the **GTE Electrical Equipment Products Business**.

Fred Lebert has formed his own organization dedicated to the principles of space planning, **Fred J. Lebert Associates, interior space planning**.

The **ASID Educational Foundation** awards annually a grant to an outstanding interior design educator for graduate study at the Attingham Summer School, a program concentrating on the historic houses of England, their architecture, contents, and social history. This year's recipient of the grant is **Richard L. Graham**, Associate Professor, Department of Human Environment and Design, Michigan State University.

Designers Consortium, Ltd., of Silver Springs, Maryland has recently been awarded a contract for the interior design and graphics of the new Holiday Inn now under construction in Washington D.C. **Lawrence L. Backs**, ASID, is project director. Designers Consortium is also currently involved with the redesign of the Commodore Hotel and the Mid-Town Motor Inn, Washington.

The architecture and planning firm of **Kohn Pedersen Fox Associates PC** has opened a new office at 598 Madison Avenue, New York, New York, 10022.

James H. Breidenbach has been appointed director of design of **Harter Corporation**, Sturgis, Mich., a leading manufacturer of office seating and acoustical wall programs.

P.S. Holmquest, board chairman at **Brockway Glass Company**, has relinquished the post of chief executive officer, however, he will continue as chairman. **J.A. Winfield**, president, was made chief executive officer.

Jean DePoortere, Chairman of the Board of Belgium's **De Poortere Freres**, announces the acquisition of the business and principle assets of **E. F. Timme and Son, Inc. and Timme Corp.**

Robert Carte has been named contract manager, New York District, at Bigelow-Sanford, Inc., of Greenville, South Carolina.

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4: Houston
5: Boston

When a superior product causes sales to zoom, the progressive company expands in a hurry. Such was the case with Design Tex, a contract fabric firm whose owners, Harry Paley and Ralph Saltzman, arranged the opening of four new showrooms in six months—in Los Angeles, Boston, Houston, and Atlanta.

For the Pacific Design Center space in Los Angeles the conceptual design plan by Tosh Yamashita & Associates was executed by designers Iden Zaima and Robert Ross. Interior and exterior walls, covered with charcoal-color Nylo Brush, act as a subdued background for the colorful fabrics. Modular foam seating, grouped around a black granite table, is upholstered in silver mohair. Movable wood pieces, set into one wall, can be wrapped with fabrics and re-inserted to show how they will look installed. Other fabrics cascade in a waterfall effect, graduated in color tones.

In Chicago, interior consultant Jeanne Hartnett & Associates, with Russell Christianson as project designer, visually enlarged a small space by using mirrored surfaces, a dark gray back wall, light side walls and ceiling. Designers have instant access to cuttings of the upholstery/wall-covering line, arranged chromatically on a display partition. Drapery materials, mounted on movable track, conceal yet allow easy entry to storage space behind. Diagonally positioned fluorescent and incandescent lighting in the grid ceiling permits choice of light for accurate color selection. (Chicago, the pilot showroom, opened several years ago.)

The Atlanta showroom was designed by Deborah A. Bennett, IBD, with carpet-covered open and closed cubes to divide the display and work area, to serve as support for a butcherblock counter, and to provide seating and storage.

Design Tex in Houston, by designer/space planner Marilyn Montgomery with Susan Ryder as project designer, skillfully incorporates all fabric and wall-covering lines into a small space by means of a diagonal wall, and three islands which act as display cabinets and dividers. The reception room sofa is in Nylo Suede.

The Boston showroom offers designers a "visual library" of 2,500 individual fabrics. Design Tex also has a showroom in San Francisco, and reps elsewhere. Miami coming up next.

continued on page 16

SHOWROOM DESIGN

Four new showrooms in six months for Design Tex



3



4



5



LouverDrape: We have some new ways to reflect your good taste.

Our Starlite Reflective Vertical Blind Louvers are just one of them. There are more. And they all reflect a remarkably carefree and practical way to control light and heat. See them in our complimentary 32-page book, "Vertical Imagination," available by mail.

 *LouverDrape*

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circle 8 on reader service card

Atlanta, Ga. carries on as if her time had come. Indeed, the city that gave us *Gone with the Wind*, Coca Cola, Joel Chandler Harris, and on a more serious note, the Center for Disease Control, is now a major business center of the "New South." In locating the sixth Vanleigh Contract showroom at 525 Plaster Avenue, N.E., Atlanta, president Tony Van Wye says, "We chose Atlanta as the site for our expansion because of its ever expanding economy. It is a vital and vibrant city and is in the process of becoming the design center of the Southeast."

The new 10,000-sq. ft. facility is

the design of TMA Designers and Planners, Michael R. Testa and Jack C. Miller, principals. In it, natural materials abound such as polished pine, Berber carpet, and colorways of whites, grays, and naturals. Theatrical low-key lighting reinforces the Vanleigh non-commercial approach to the "total merchandising center."

Furnishings are displayed in vignettes, and a special accessory boutique has been installed. Designers can enjoy one-stop shopping here as in other Vanleigh showrooms with furniture, wall coverings, floor coverings, lamps, pictures, and accessories

available, as well as an extensive back-up stock in inventory. Alfred Carlsen, executive director of the showroom, is an experienced professional in working with architects and designers in the Atlanta area. He directs a staff of seven plus warehouse personnel in facilities located nearby.

Students of the city on the piedmont can readily see why Vanleigh and other fine contract sources are taking it so seriously. Peachtree Center, Peachtree Plaza Hotel, and Omni Center are fast changing its skyline. The South is rising again, and Atlanta is showing the way.



SHOWROOM DESIGN

continued from page 14

*Vanleigh Contract
in Atlanta*



Vignettes shown in these views of the Vanleigh Contract showroom in Atlanta include a library and conference group (above), an executive office with desk, credenza, and wall storage system (left), and an executive seating group (below).



ARCHITECTS COLLECTION



A superb collection of woven and printed fabrics to fill the demanding specs of informed contract designers.

A wide selection of fabrics in an extensive range of colors for drapery, upholstery and wallcovering. The "Architects Kit" contains over 160 card swatches of contemporary wool and nylon upholstery fabrics and is available at \$15.00. The "Designers' Contract Prints" contains 37 samples of distinctive flame-resistant washable drapery prints in book form — also \$15.00. With either order you will also receive seven complimentary swatch books.

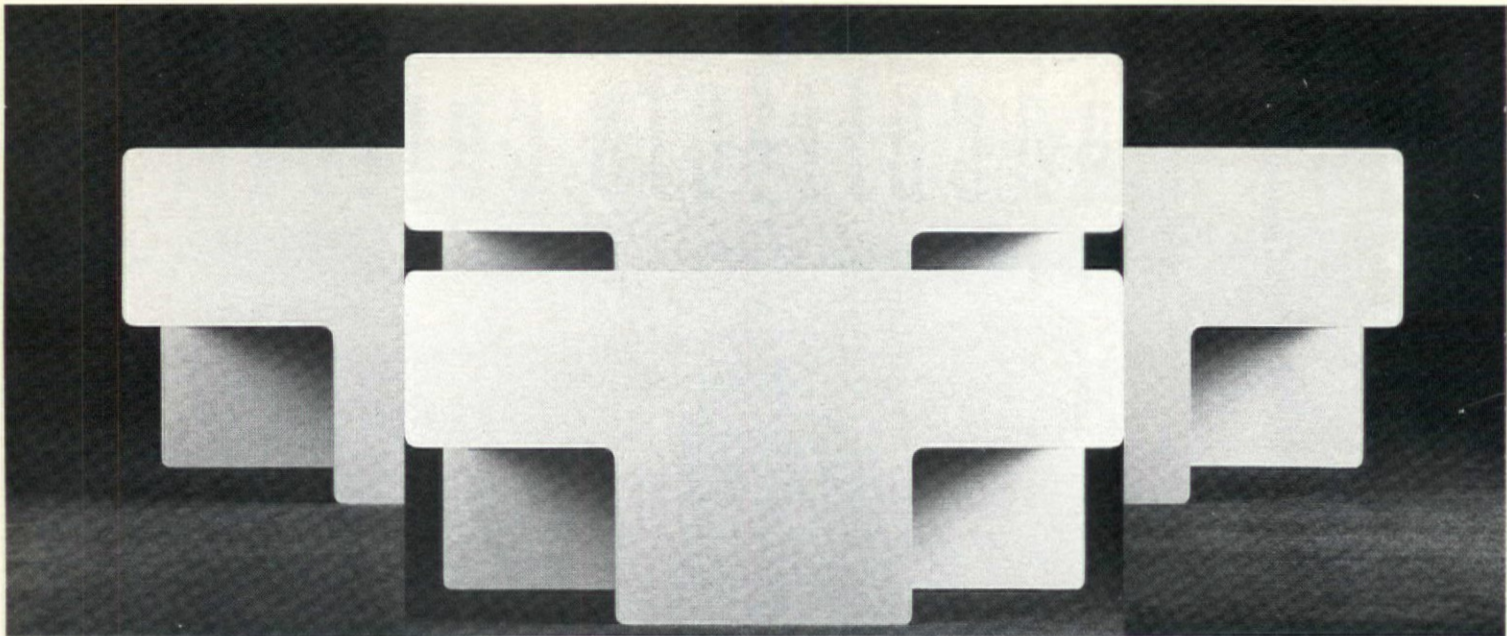


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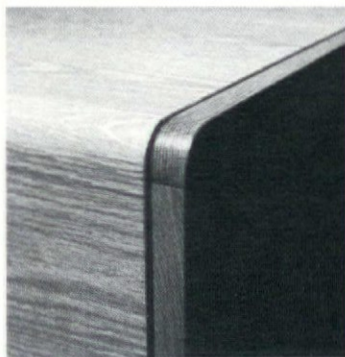
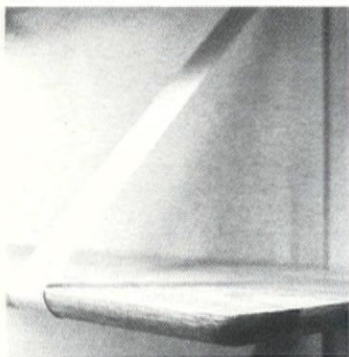
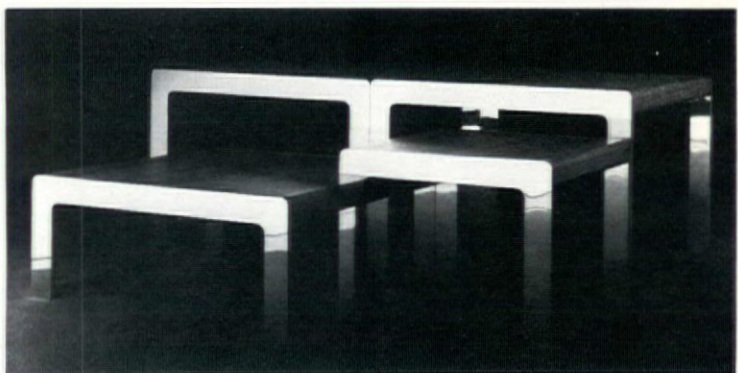
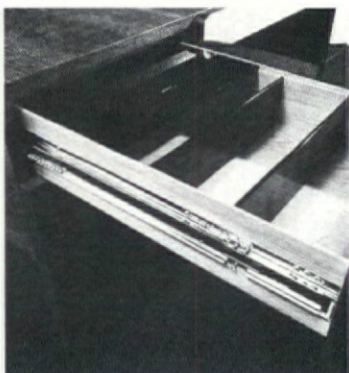
SCHUMACHER

F. Schumacher & Co. Contract Division 939 Third Ave., N.Y.C. 10022



MARKET

*Xception
Design Ltd.:
Office furniture
Xtraordinary*



George Portnoff, president of Canadian-based Xception Design Ltd., believes in "delivering absolute optimum quality at costs which represent honest value." The value of this new office furniture program designed by Fuller Robinson—comprising desk, divisional storage, and screens—has been instantly recognized. Marketing consultant Pat Patterson reports that within a record 60 days after product introduction, 14 leading representatives with showrooms covering the entire country were appointed.

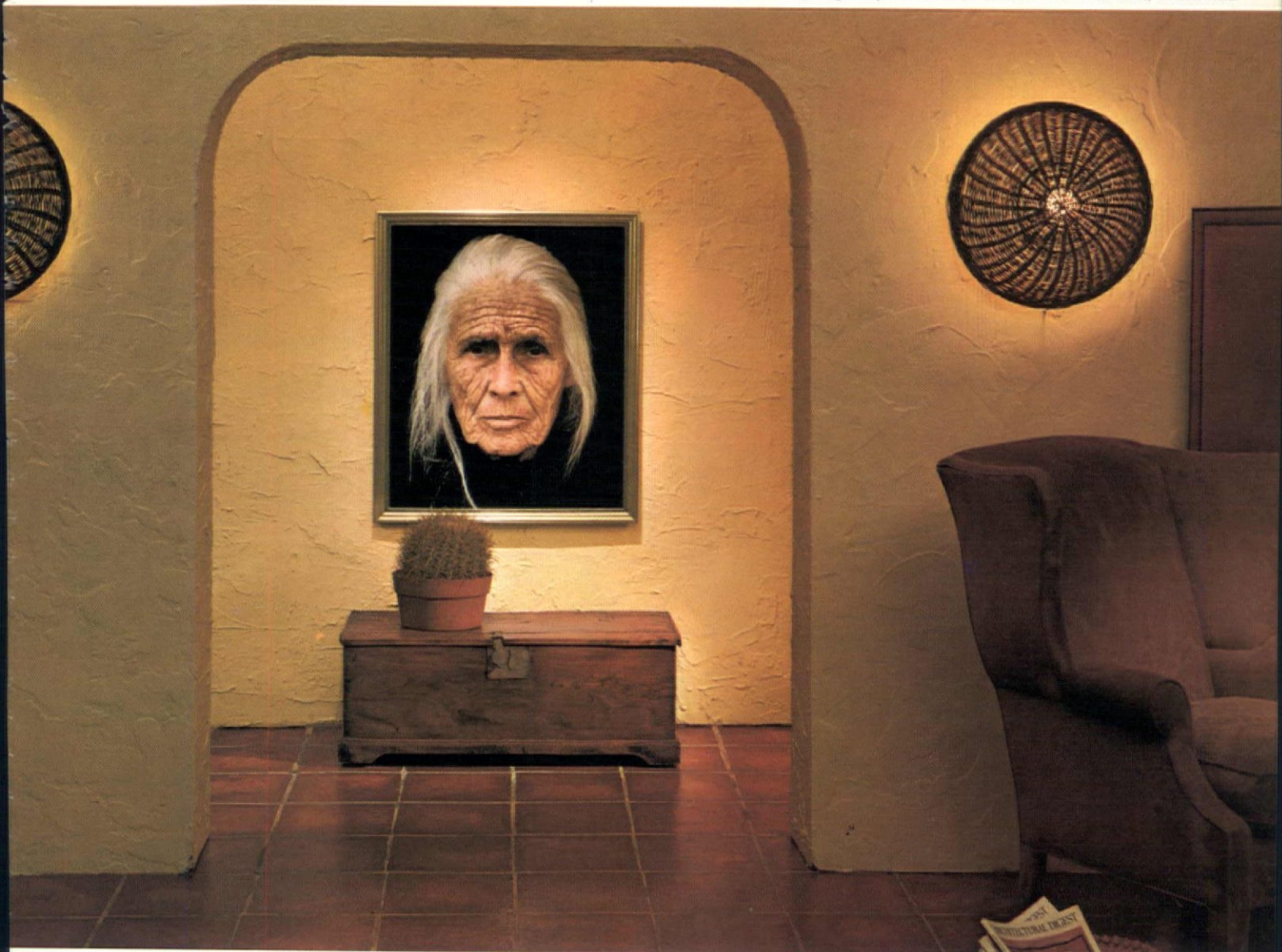
Specifiers are impressed by the high degree of engineering and superior quality features—values usually found in far costlier furniture. The "Executive" desk, for example, combines English brown oak and mirror steel surfacing; a center convenience drawer of oak, with felt-base chrome organizers; front and back support panels and drawer fronts in mirror chrome steel; two drawer dividers plus reference shelf of Bronze plexiglass . . . and more. The "Management" desk is in white oak and mushroom plastic laminate. The "General" model is all mushroom plastic laminate. See the catalog. That's Xciting too!

circle 200

continued on page 20

Look what you can do with professional photography:

Room setting designed by Richard W. Jones, F.A.S.I.D. and Ron Oates, Circanow Ltd.



Add a dramatic new dimension to your interior designs!

You can expand your whole business with the help of professional photographers. There's a big, growing market for their "photographic art"—professionally taken photographs of people, places, products, pets—that can be nicely integrated into the overall design scheme of a home, apartment, restaurant or office. And, you can be a part of it!

Decorating with
Photographic Art



Photography offers a versatility and flexibility no other art form has. And is a natural for today's residential and business interiors.

To encourage this trend, Kodak will be placing consumer advertising in some of the nation's leading shelter and decorating magazines. And, offering its portrait and commercial studio customers a colorful promotion booklet entitled: "Decorating With Photographic Art." This informative "idea book"—which contains an introduction by Richard W. Jones, F.A.S.I.D.—will be available at the Kodak booth during the

July A.S.I.D. convention in Houston.

Stop by the booth for a copy. Talk with the Kodak people. Then visit professional photographers in your area. See how, together, you can add a profitable dimension to your interior designs.

To help make all your pictures look good, look for Kodak paper; our name is behind it. And remember, it isn't Kodak paper unless it says so. So look for the Kodak paper sign where you get your photographic art prints.



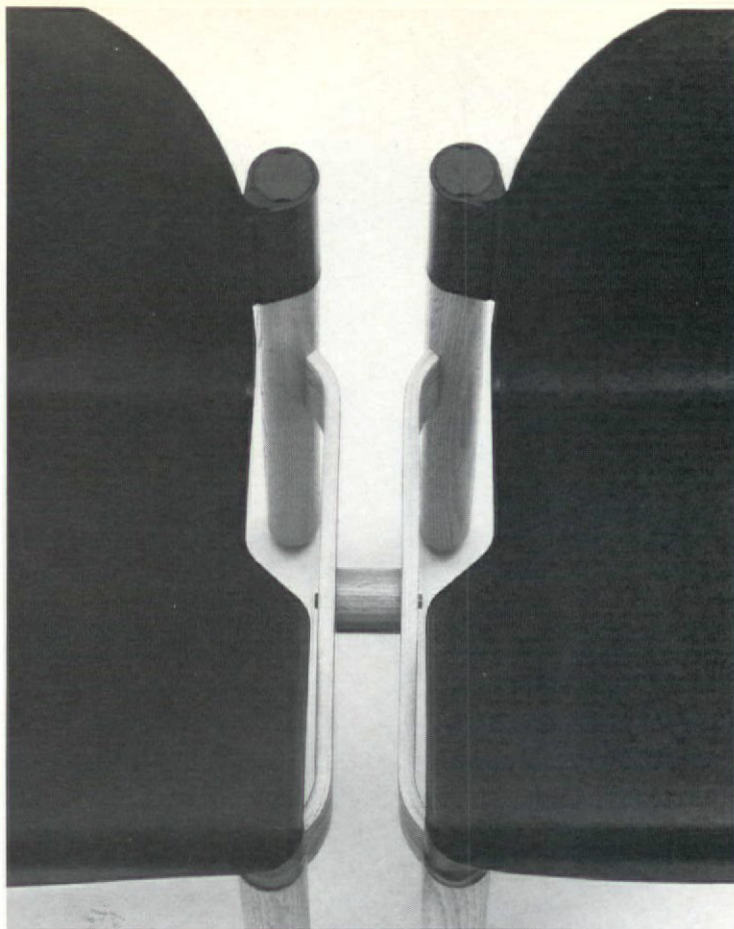
MARKET

continued from page 18

*A Chair
for All Seasons
from Thonet*



*Gerd Lange, designer of Flex
by Thonet*



Detail of ganging device for Thonet's Flex

Child of the technological age that it is, there is something inevitable about Gerd Lange's Flex Seating System for Gebrueder Thonet, West Germany, which Thonet U.S.A. has adapted for production here. True, it is the union of three distinctly different materials, solid oak round leg posts, molded plywood stretchers and arm rests, and a black polyethylene shell. Yet the result seems so intellectually satisfying. Solid wood for compression. Molded plywood for torsion. And polyethylene for all those stresses which mankind inflicts on furni-

ture in a search for comfort. The simplicity is apparent in exploded views of the components.

Lange has designed Flex in much the same spirit as Michael Thonet once designed the famous Cafe chair: to unite form, function, material, construction detail, and manufacturing technique in a solution of high efficiency. Flex is intended to serve as mass seating, but it can also be imagined in other commercial and institutional contexts. Both its side and arm chair versions stack, weigh little, are easy to clean, and gang with the use of a



Thonet's Flex in exploded view



Thonet's Flex with connecting table

simple solid oak round and screws. Its side chair also accepts a connecting table with black plastic laminate top. Whatever the configuration, Flex remains adaptable.

With its engineering discreetly in place, Flex displays a certain sculptural complexity that is refreshing in a chair for mass seating. The shell is especially interesting for its subtle topographical transition from seat to back, which is echoed in the gentle curves of stretchers and legs. All this for mass seating? Flex wants to be a chair for all seasons. *circle 201*



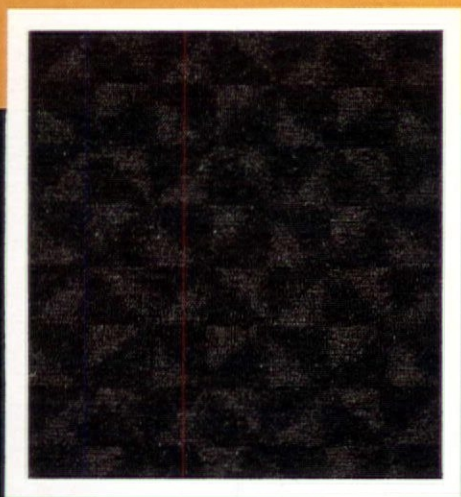
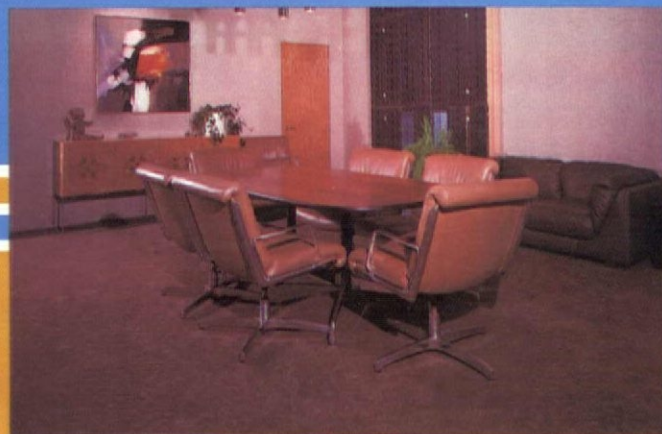
Thonet's Flex as ganged



Thonet's Flex as stacked

continued on page 22

CUSTOMWEAVE IS COLOR



BUSINESS SQUARE...
the fiber is Dow Badische, the
secondary backing is
Patchogue Plymouth

ActionPac
Amoco Fabrics Company
Patchogue Plymouth Division



**CUSTOMWEAVE PUBLIC AREA CARPETS
GIVE ALL BUILDINGS THE ULTIMATE.
PUBLIC AREA CARPETS THAT SERVICE WELL
AND STILL GIVE YOUR DISCERNING
CUSTOMERS COLOR AND STYLE.**

Business Square, just one of the many unique Public Area Carpets by Customweave, enhances rooms everywhere. Chosen proudly by Clark-Leaming Designs for Business, Salt Lake City, for its boardroom. See Customweave Carpets, Public Area Carpets with color enhanced by quality textures.

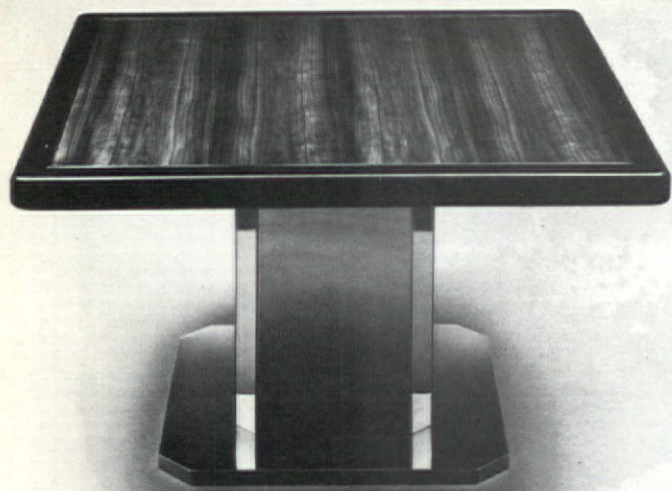
Customweave Showrooms: **San Francisco:** Space 401, Western Merchandise Mart. **Chicago:** Space 1883, Merchandise Mart. **Seattle:** Columbia Carpets and Sound Floor Coverings. **Dallas & Houston:** Jim Wylie, Merit Carpet Corp.. **Honolulu:** 1221 Kapiolani (5th floor).



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CARPETS, INC.

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Calif. 92708 / Phone (714) 962-8841

Circle No. 40 Reader Service Card



Octagon by Brio



Adamo by Brio



Durham by Brio

Brio Design

Can a furniture maker succeed in the contract furnishings world of 1977 by offering highly crafted, simply detailed, yet innovative pieces in stainless steel, polished chrome, solid woods and veneers (oak, walnut, maple, teak, and rosewood), lacquers, and glass? Says Stephen Sherman, president of Brio Design, yes—with a line of tables designed by Sherman himself for a broad range of functions. The sixteen tables can be viewed at showrooms in Boston, Chicago (Merchandise Mart space 11-116A, courtesy of Davis), New York, and Philadelphia. In progress: complementary seating, *con brio* of course.

circle 202

2800 Skipper Cube Series by Mueller



Barrel Series by Mueller



4010 chair by Mueller

Mueller

Value, comfort, and distinctive styling take the form of three introductions from Mueller Furniture, shown at NEOCON 9. The 4010 bentwood conference chair features one-piece arm/leg frame of laminated oak or walnut with tight seat and back in upholstered foam. The Barrel Series of lounge chairs include 101 style with tailored reversible seat. And the 2800 Skipper Cube Series in individual modules or plinth base series measure 25 in. wide, 21 in. deep, 18 in. high per cube.

circle 203

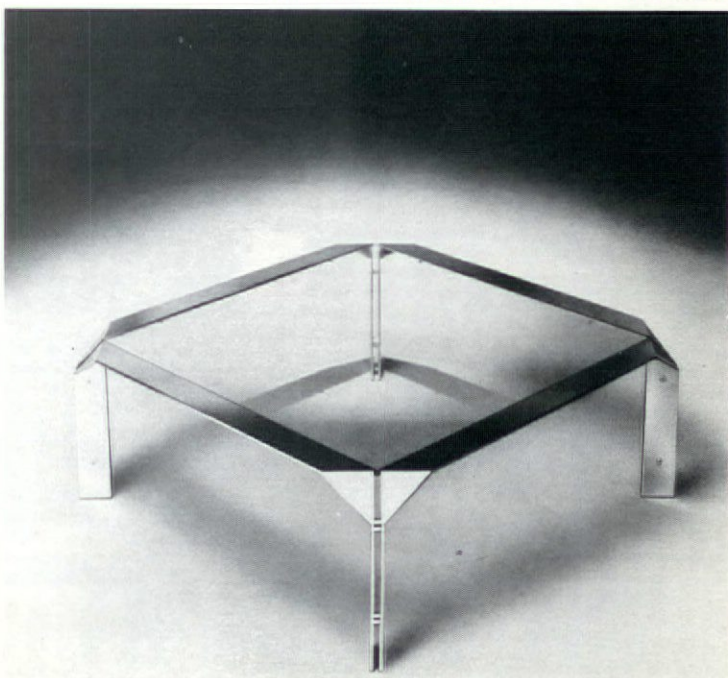


Benedetti Geriatric by Harbor Universal

Harbor Universal

High quality seating has been developed especially for health care centers and convalescent hospitals by Harbor Universal. Benedetti Geriatric line's three configurations and lounge settee provide chairs with low back, high back, and high back with head rest, and a combination of these qualities in the settee. All pieces are on sled bases featuring solid oak arms and legs for better weight distribution and stability. Cushions are removable, and inner foam is sealed in vinyl for moisture barrier.

circle 204



Origami by Brio

MARKET

continued from page 20



It's called PlanScape.®

And it's designed to bring a whole new level of excitement to office landscape. Ten bold patterns, 33 colors in any combination, three trims, 18 straight and curved sizes. Class A fire rating. NRC .90 (that's right — .90). STC 24. Write for more details. Vogel-Peterson, Rte. 83 at Madison St., Elmhurst, IL 60126.

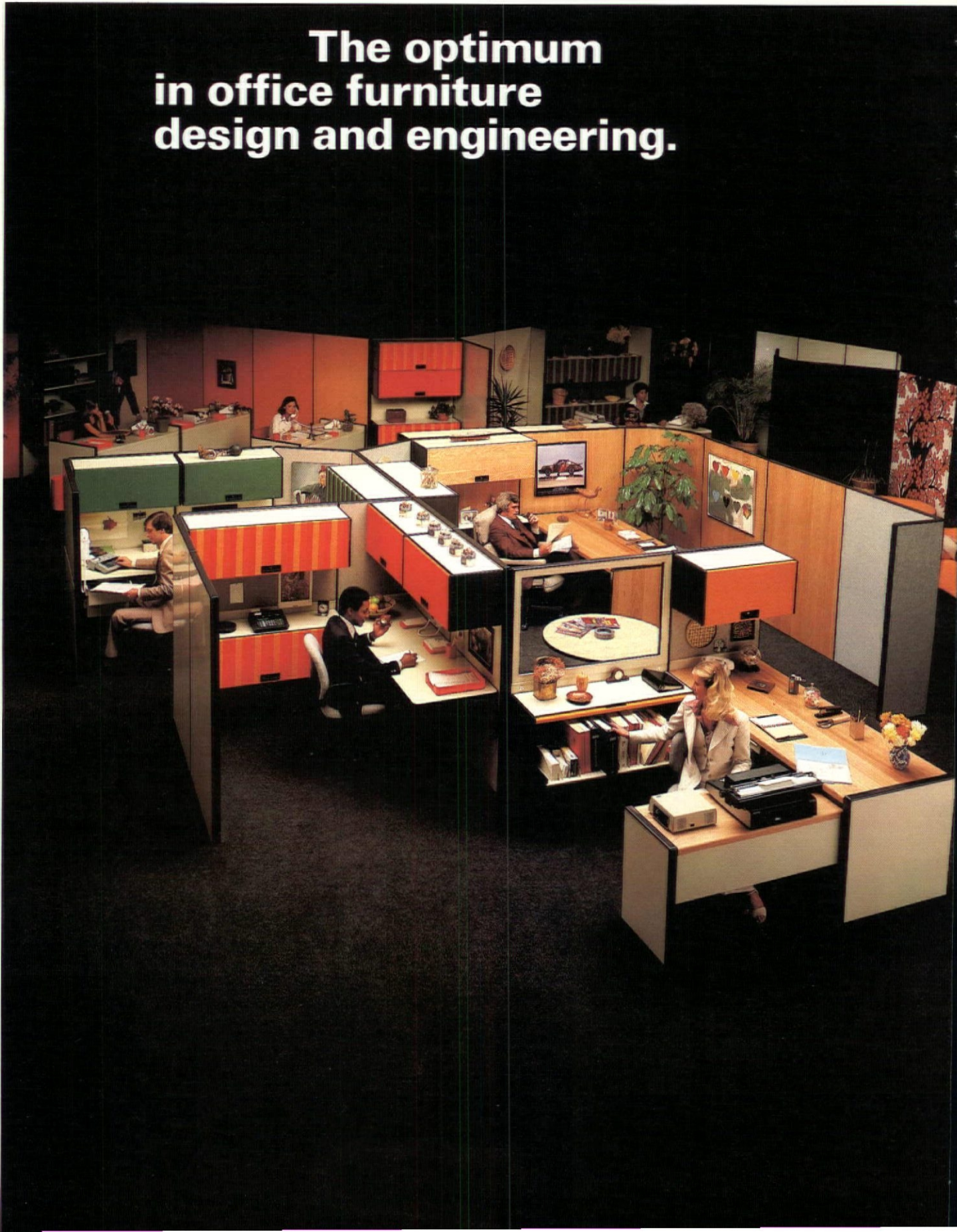


VOGEL PETERSON

circle 11 on reader service card

Announcing the Am Se Co Open Office Furniture System—

**The optimum
in office furniture
design and engineering.**



Optimum Freedom in Office Design:

Begin with the basic steel frames. Arrange and connect them to meet workflow requirements. Then snap panel inserts into each side of each frame. No tools required.

Panel inserts are available in a variety of combinations . . . steel . . . wood on steel . . . open / glazed . . . chalkboard . . . or a complete spectrum of fabrics for acoustical, tackable or decorative conditions. Electrical and communication wiring can be accommodated within the panels—out of sight. And the Am Se Co System carries a Class A fire-rating.

"Split" panels at half height for greater design flexibility and diversity of function or use different inserts on opposite sides. You name it, you've got it. Let your imagination be your guide.



Optimum Flexibility in Cabinetry:

Simply stated, the cabinetry is superb. Cabinet ends, files, shelves, dividers, and flipper-doors are all of steel. The cabinetry features 1" divider slots, horizontally and vertically.

The Cabinet System conforms precisely to the task—and to changing needs. It accommodates everything from index cards to computer readouts. Also metric sizes. All built into a simple, interchangeable cabinet system. So you'll never need "special" cabinets for special purposes. Truly a system within a system.



Optimum Flexibility for Changing Requirements:

Bring on expansion, retrenchment, or reorganization. The Am Se Co System responds to change. Panels, cabinetry, and work surfaces can be reconnected to alter existing or create new work areas. All in a matter of hours and minutes instead of weeks and days.

Cabinetry and work surface heights can be adjusted to accommodate human requirements. Change panel colors and materials to create a new motif overnight.

Optimum Support for Designers, Dealers, Users:

Am Se Co (American Seating Company) is a rock-solid supplier of seating and related products for schools, theaters, and stadiums throughout the free world. The Am Se Co Open Office Furniture System is backed by a well-earned reputation for imaginative engineering, meticulous quality control, and iron-bound guarantees of satisfaction.

Write or call and let's discuss your project requirements.

Am Se Co

**American Seating Company
Am Se Co Office Products Group**

**901 Broadway, N.W.
Grand Rapids, Michigan 49504
616 456.0395**

CARPET WORLD

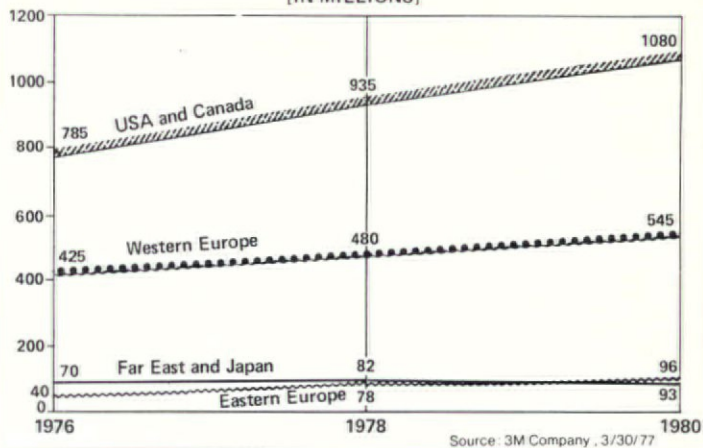
3M's Carpet World, c. 1980

How much of the world's tufted carpet will be produced by Western Europe in 1980? Or by the U.S. and Canada, Eastern Europe, or the Far East and Japan? For answers to these and other questions about tufted carpet and the carpet industry at large, Bernard ten Hovel, president of Intercontuft and 3M Company's European consultant for "Scotchgard" Protectors, has compiled the results of a recent survey of the carpet world of 1980 from European eyes.

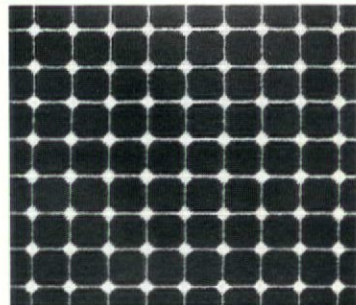
In terms of sheer output, Mr. ten Hovel predicts Western European production of tufted carpet will increase by more than 25 percent from 425 million sq. m. (1976) to 545 million (1980). U.S. and Canadian output, now more than half the world's production, should simultaneously increase about 35 percent from 785 million sq. m. to 1080 million. At the same time, Eastern European production will reach 96 million, while that of the Far East and Japan attain 40 million and 70 million respectively.

Production of Tufted Carpets in Square Meters

[IN MILLIONS]



Starlite by Couristan



Quadrille by Couristan

Focusing on Western Europe, ten Hovel sees no relative change in the positioning of Common Market producers. In descending order of volume: Germany, Great Britain, Belgium, Netherlands, Denmark, Italy, and France. Other interesting facts: though Europe shows increasing attention to soil resistant finishes (such as "Scotchgard" Protectors), there is no uniform approach towards fibers and finishing (e.g., rayon is about 20 percent of Great Britain's tufted carpet, and wool is about 10 percent—whereas no rayon carpet is produced in Germany, and wool accounts for less than three percent); there are also different approaches to coloring and design (e.g., prints represent more than 50 percent of Great Britain's tufted carpet, 20 percent of Germany's, and less than 10 percent of Switzerland's, the Netherlands', or Italy's; most European companies produce both woven and tufted carpet, many maintaining needlepunch operations too, while only a handful of U.S. companies do both, and only three make needlepunch carpet; advertising of textile floor coverings is almost unknown in most of Western Europe—prompting a new emphasis on quality concepts promotion. One harbinger: "Scotchgard" Carpet Protector

treatments, used in less than a half dozen mills in 1965, involve more than 18 today.

Couristan

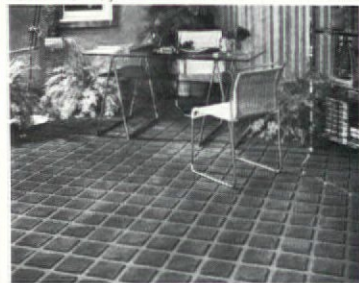
Brisk, clean, and exciting are Quadrille (6 colorways) and Starlite (8 colorways) from the Couristan Royalax collection of power-loomed 12 ft.-wide 80 percent wool/20 percent nylon ax-minsters. These are the latest in a constantly expanding line designed for eye appeal with high performance wearability and compatibility. Eight patterns are now available. *circle 206*

Cabin Crafts

Far out is Planetary, a woven wool sculptured carpet with dramatic raised squares, made in 12 ft. widths and eight natural colors. Graphis, a repeated diamond tile (18 colorways), and Tattersall, a check pattern (20 colorways), are from the DynaPoint Series I Collection, 12 ft. wide in 100 percent Antron III nylon pile with X-Static treatment. DynaPoint is a computerized coloring process capable of making complete design changes in as little as two seconds—yet completely saturating each tuft of yarn with color due to the backing. Cabin Crafts is part of WestPoint Pepperell's Carpet & Rug Division. *circle 205*



Tattersall by Cabin Crafts

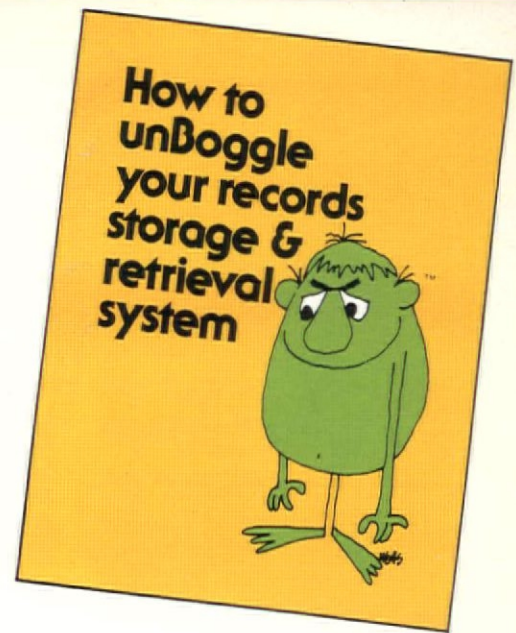


Planetary by Cabin Crafts



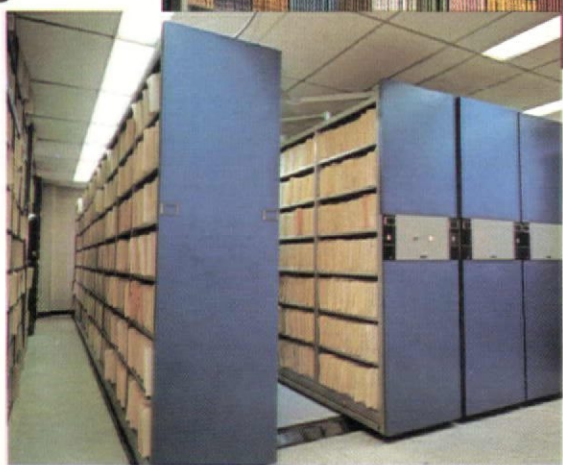
Graphis by Cabin Crafts

This book can save you time, space, and money.



How do we know? We wrote the book.

Our book can solve a lot of big problems for you. Solve them by helping you identify them. That's what the Remington Systems Approach to records storage and retrieval is all about. It can help you discover where your record-keeping system is getting Boggled down. And it will show you how to get the Boggles out. Find out how our Systems Approach can streamline your operation and cut your costs at the same time. Write us today for our book. It's the last word on the subject!



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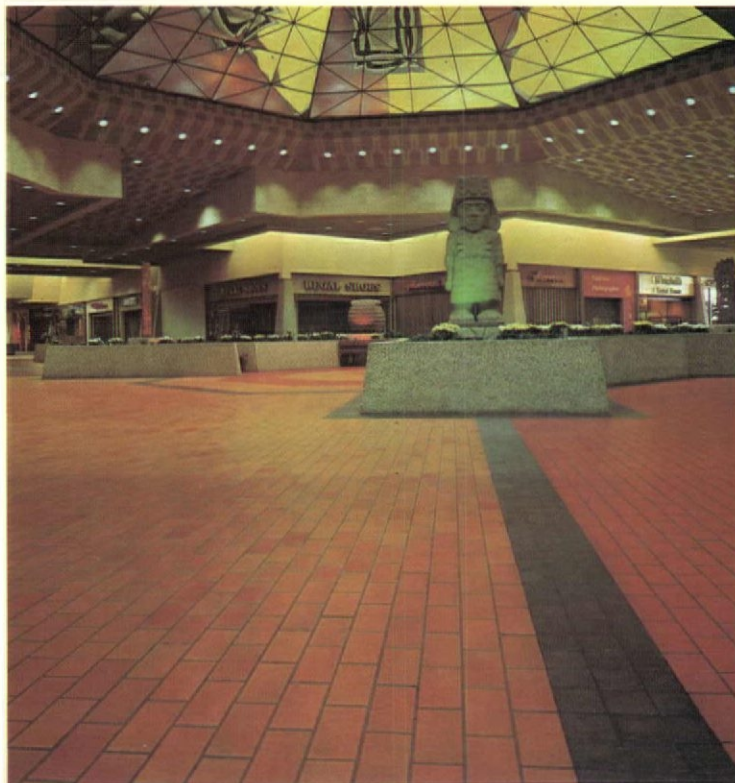
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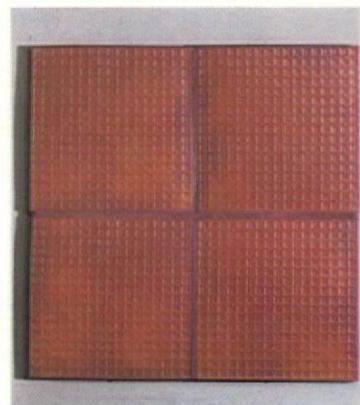
HARD SURFACE & RESILIENT FLOORING



Franciscan Tile/Interpace (above)
In the new Carson Mall, Carson, California, Franciscan Terra Grande colors coordinate with decorative glass panel forming the skylight. Leach-Cleveland and Associates were the architects. Franciscan's color catalog shows many other installations of "distinctive ceramic surfaces for commercial environments," and includes latest introductions. Franciscan recently opened a showroom in the Pacific Design Center, Los Angeles. circle 210



Congoleum (above)
"Brookdale" no-wax Shiny Vinyl in 6 ft. and 12 ft. widths has look of tile with pebbled grouting. Five colorways. circle 211



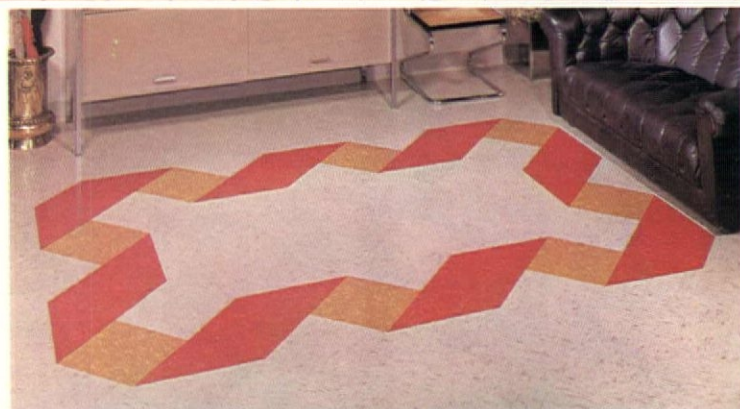
Design-Technics (above)
New ceramic tile flooring by Lee Rosen features sophisticated designs, neutral colors, fine glazes, four sizes. A grid pattern is shown. circle 212



Summitville (above)
Restaurant installation of durable, maintenance-free quarry tile in unglazed 6 in. by 6 in. size, one of seven earth colors, many shapes. circle 213



Bangkok Industries (above)
An office suite in Sears Tower, Chicago, with floor of Karpawood in finger basket weave, 18 in. by 18 in. units for heavy traffic. circle 214



Kentile (above)
Floor of this office reception area is individualized by an inlaid design in the Architectural Accents Series, available in seven bright and earthy colors. Architectural Series is a heavy duty 12 in. square tile with subdued terrazzo look. circle 215

continued on page 30

circle 14 on reader service card ▶

SCANDILINE 



Conference for eight.

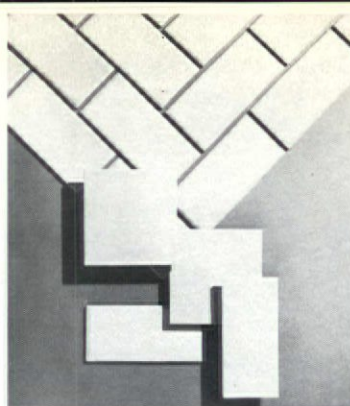
Scandiline Industries, Inc
1217 West Artesia Boulevard
Compton, Ca 90220

HARD SURFACE & RESILIENT FLOORING

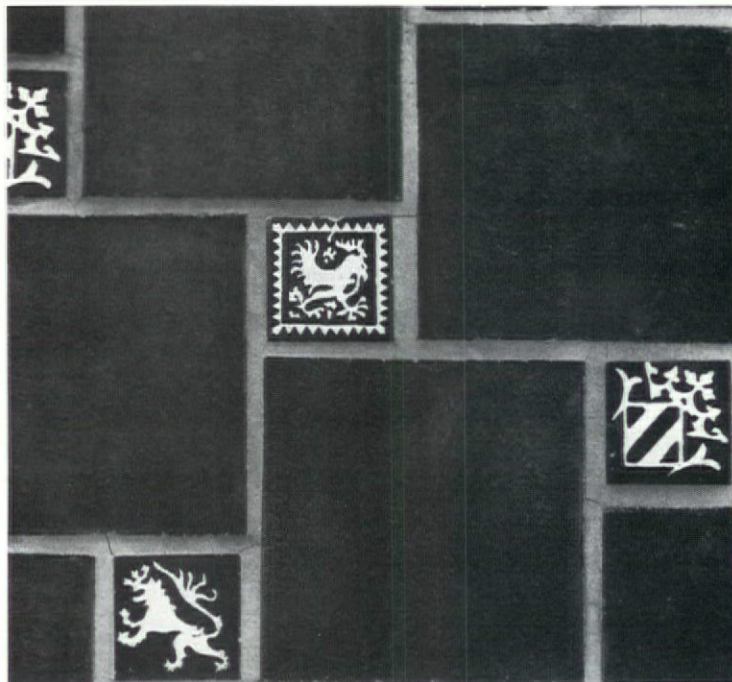
continued from page 28

Ceramic and Quarry tile

U.S. Ceramic Tile (right)
New 3 $\frac{1}{8}$ -in. by 7 $\frac{1}{8}$ -in. brick-shaped paver, in blended red and flashed red colors, is addition to 6 in. sq. quarry-type of natural red-shale body tile in Romany Paver line—frost proof with dense vitreous body. circle 216



Amsterdam Corp. (below)
Buchtal Rustic Tiles, 8 in. square with "pickets" are imports from the Buchtal Ceramic Works in West Germany. Tile permanently retains its high burnt glazed colors; has "hardness of iron." circle 217



What is ceramic tile?

First of all, it offers potential savings over the years because of lack of maintenance after installation. Of the 1,000 different types, designs, colors, and shapes of ceramic tile today, the general categories are *Glazed Wall Tile* (also for floors and countertops); *Ceramic Mosaic Tile*, less than 6 in. square, glazed or unglazed, usually paper- or mesh-backed in sheets; *Quarry Tile*, made from natural clay or shale, highly durable, in glazed or unglazed versions with traditional earth colors popular; and *Pavers*, thicker and larger than ceramic mosaic tile, with an unglazed look. Like quarry tile and ceramic mosaics, pavers can be used outdoors.

Grout

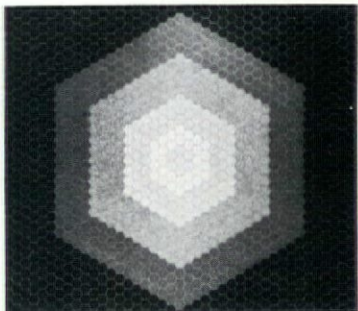
Colored grouts for ceramic tile offer many new design directions and arresting effects. Two color brochures, "Grout" from L&M Surco, and "Kolor-Blend Grout" from C.E. Kaiser Company, are available from the Tile Council of America, Dept. DIY, P.O. Box 2222, Princeton, NJ 08540.

Agency Tile (left)

Antigua Series Three is a rustic, antiqued quarry tile from Brazil that embodies shade variations and distressed effect. Tile is 8 in. square with 3 $\frac{1}{4}$ -in. square inserts depicting a rooster, lion, and shield. circle 220

American Olean (below)

Many colorful designs are possible with new 2 in. hexagon ceramic mosaic tile in 43 solid and flecked colors. In 2 sq. ft. paper face-mounted sheets or face-mounted in designs. Tile is frostproof, impervious, $\frac{1}{4}$ -in. thick, with standard trim available. circle 219



Metropolitan Ceramics (left)

First introductions in Normandie line of architectural ceramic tile pavers are large 10 in. by 20 in. size. Glazed and unglazed natural colors. circle 218

continued on page 32

TCI**Privacy in public**

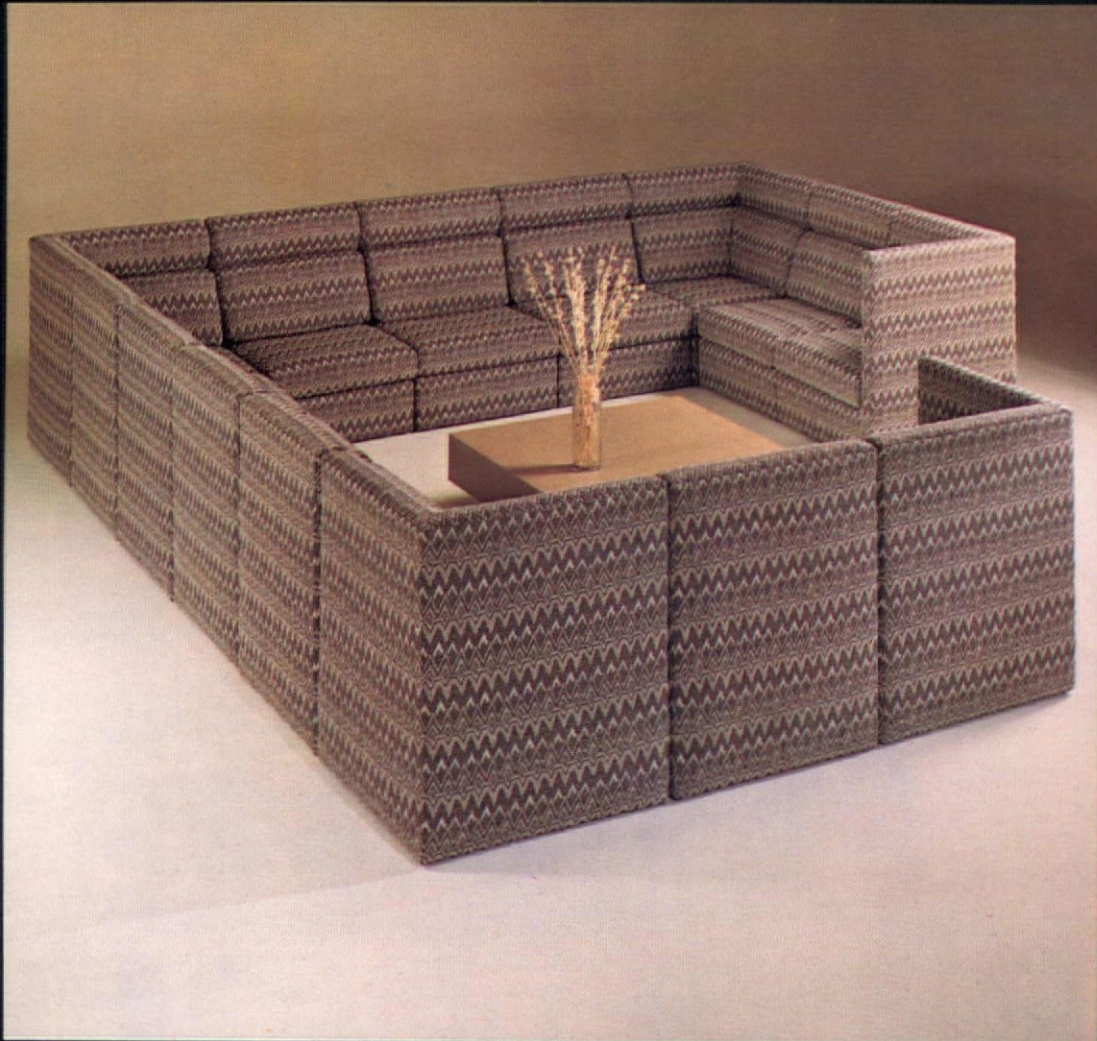
A sheltered seating environment in any size or configuration—countless modular arrangements—provides acoustical control, areas for private conversation, and both psychological and physical comfort. Created by Milo Baughman for TCI. The fabric was also designed by Mr. Baughman, as part of a new collection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

All TCI fabrics are available as cut yardage.

THAYER COGGIN INSTITUTIONAL, INC.

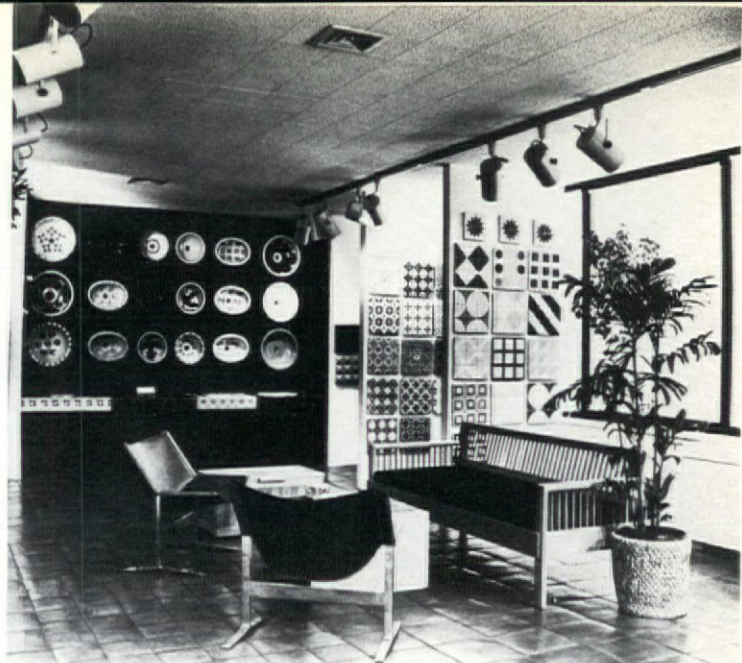
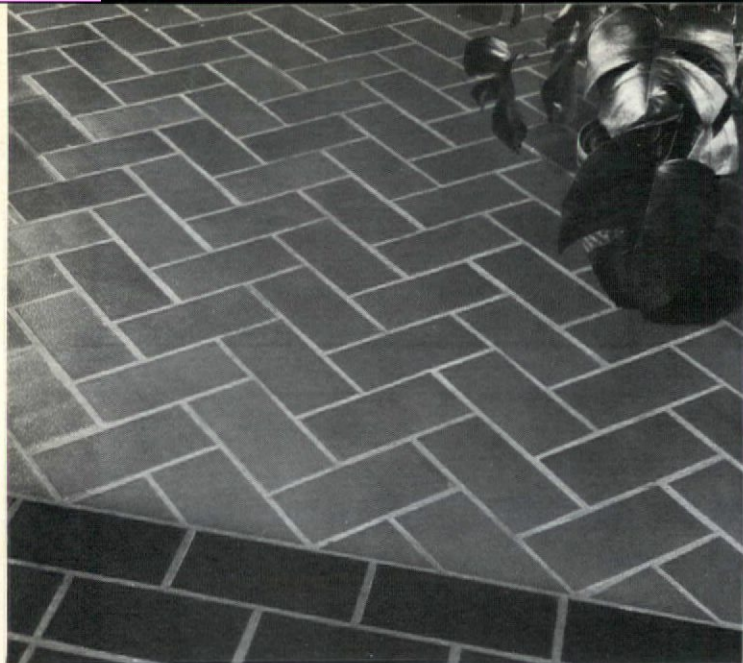
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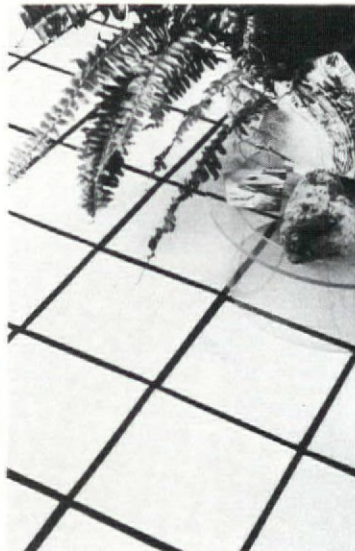


HARD SURFACE & RESILIENT FLOORING

continued from page 30

Hanley Company (above)
Extruded fire clay units of paving tile in two sizes come in buff and gray shades. Frit added to glaze can be colored and prevents slipping. circle 222

Elon Inc. (above)
Firm specializes in handmade Mexican tile. "Saltillo" in rustic earthtones on floor; samples of colors and designs in "Carillo" on wall. circle 223



Mid-State (right)
"Old Colony" paver tile, shown in a hexagon, also comes in 6 in. and 8 in. squares and a traditional brick shape. Colors are flashed buckskin, rustic brown, and flashed red. circle 224

Monarch Tile (left)
"Bianco" (white), one of four colors in the Antigua line of glazed quarry tile that has a hand-crafted look. In 4 in. square, hexagon, Mediterranean, and rectangular shapes. circle 225

Wenczel Tile (below, right)
Brick-shaped ceramic floor tile from "Homestead Collection," in six colors, 4 in. by 8 in. size, is enhanced by contrasting grout color. circle 226



Ceramic and Quarry tile



Hastings Tile (left)
Durable Module 42 Briare tile of impervious dense and vitrified homogeneous glass is frost-proof. Four earth colors or custom. circle 221
continued on page 36

Whether adding or dividing, HARTER/Wall gives you a dozen great advantages.

1. Freedom by design.

As a designer, you use HARTER/Wall to create your own working environment. You aren't restricted to just specifying someone else's system. Use new furniture or old to satisfy your client's unique needs. HARTER/Wall stands on its own—in every sense.

6. Wire management.

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It runs straight. It hides the wires. And without visible slots or mechanical bits

variety of durable finishes. The design theme remains constant. In 42, 58 and 73-inch heights and a variety of widths from 18 to 48 inches. It's freedom with discipline.

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Integrate storage and shelving as an option with your HARTER/Wall installation. Handsome combinations of metal or wood and laminate conserve every inch of space.

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Use a smaller crew. Take less time. HARTER/Wall takes a straightforward approach that doesn't require a bagful of special tools or an on-site engineer. And client maintenance personnel can be quickly trained to handle later revisions.



2. Layouts unlimited.

The HARTER/Wall "Lockslide"* connection system lets you branch off *anywhere between* junctions. Some products limit you to specific connecting points that restrict your freedom.

3. Any angle.

Create X, L, Y, T, or straight ahead, of course. Or use the HARTER/Wall hinge to go off in any direction you choose.

4. Waves goodbye.

Sight down a HARTER/Wall of any length. It's straight and true. No waves. Because it's unusually stable and designed to compensate for minor floor variations.

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With no built-in gaps, HARTER/Wall works like a wall, not like a screen. Acoustical fiberglass on *both* sides reduces both reflected and transmitted sound. The result is fewer distractions for ear or eye.

to mar its beauty, HARTER/Wall looks like a wall . . . not a temporary partition. Seven muted fabric colors can be mixed or matched on every panel surface.

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9. Easy to price.

A simple by-the-foot schedule makes estimating easy, precise. Even for turns or angles. You find out in minutes what a good value HARTER/Wall is.

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*Patents pending on entire HARTER/Wall.

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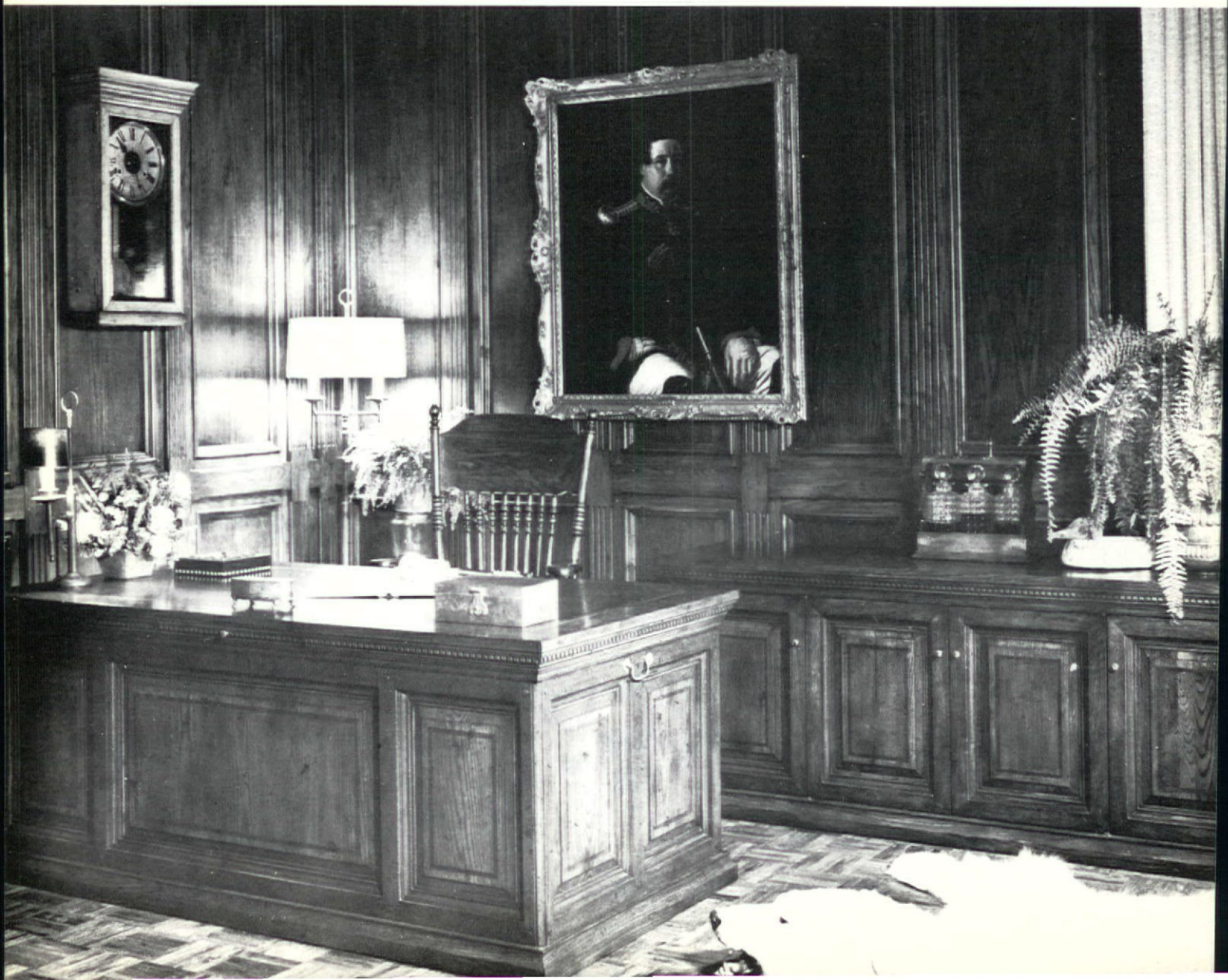
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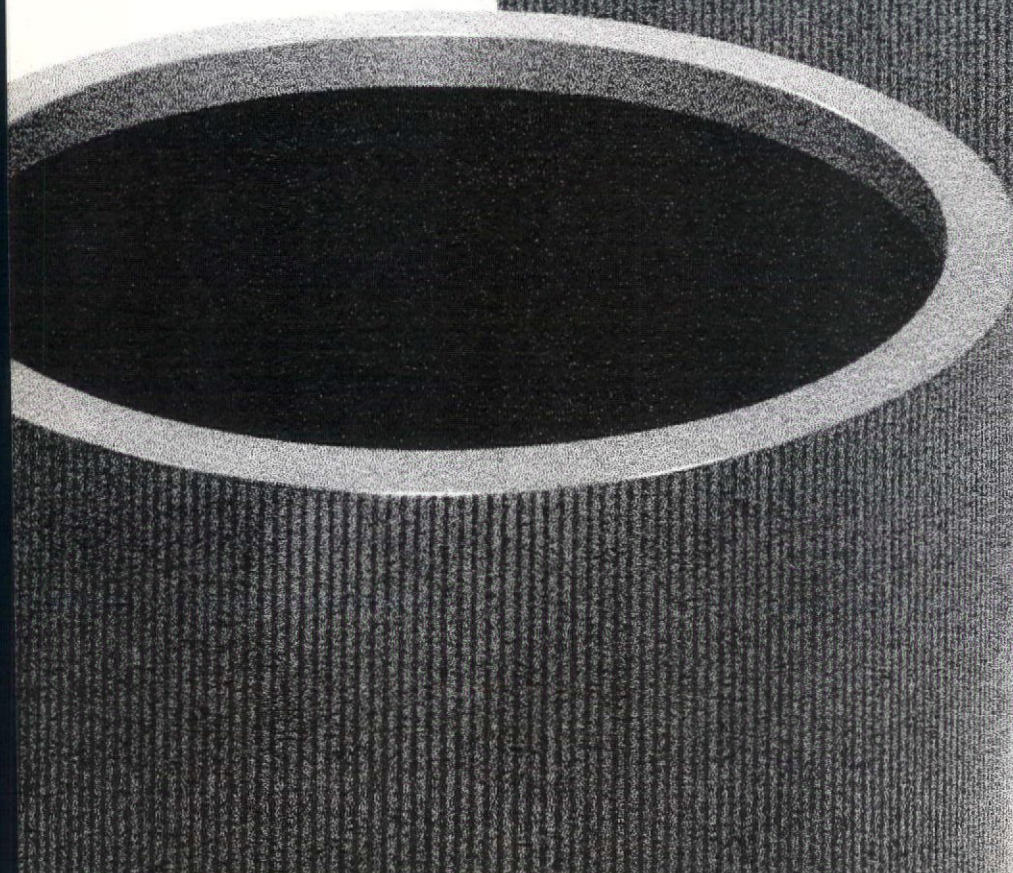
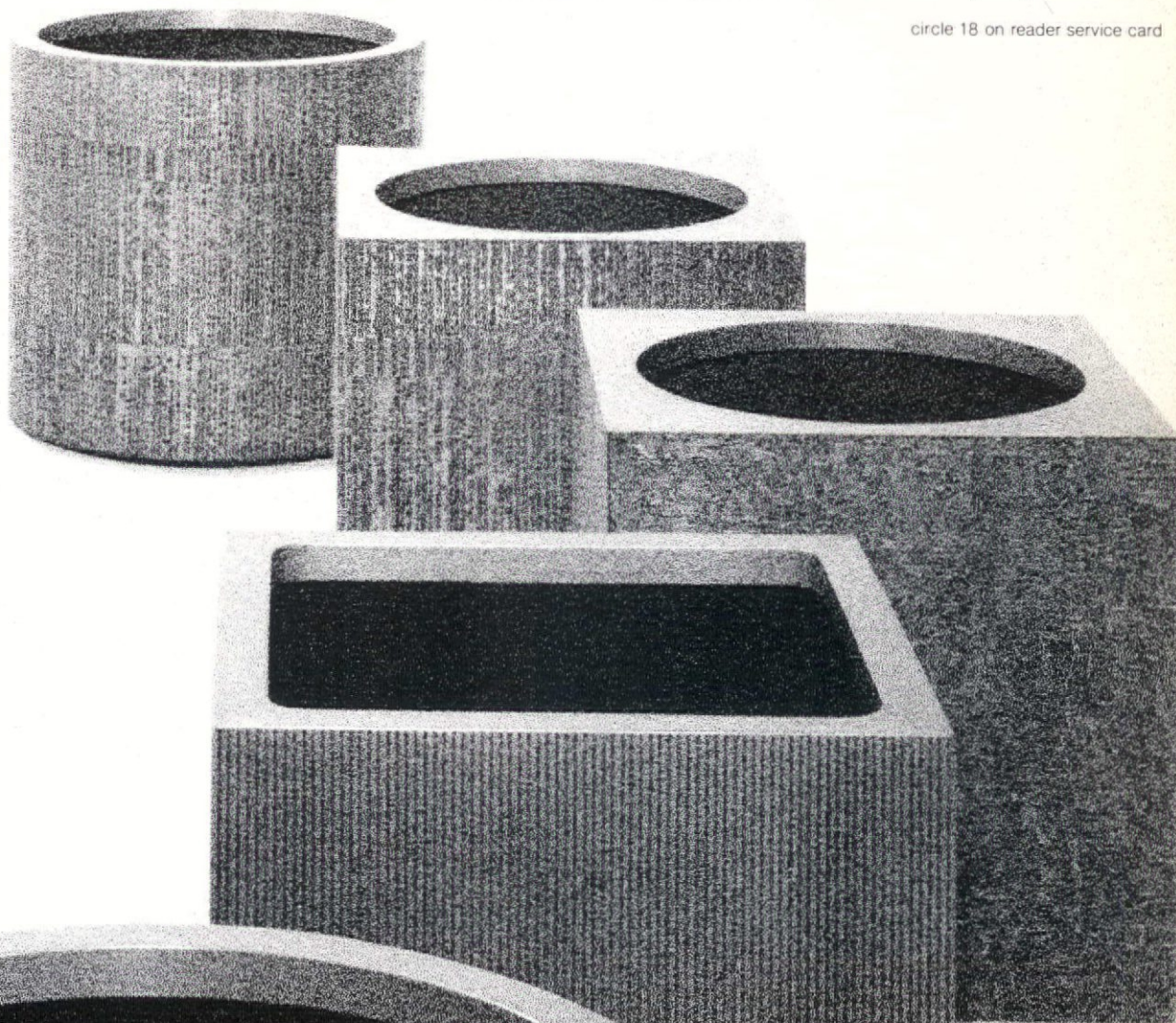
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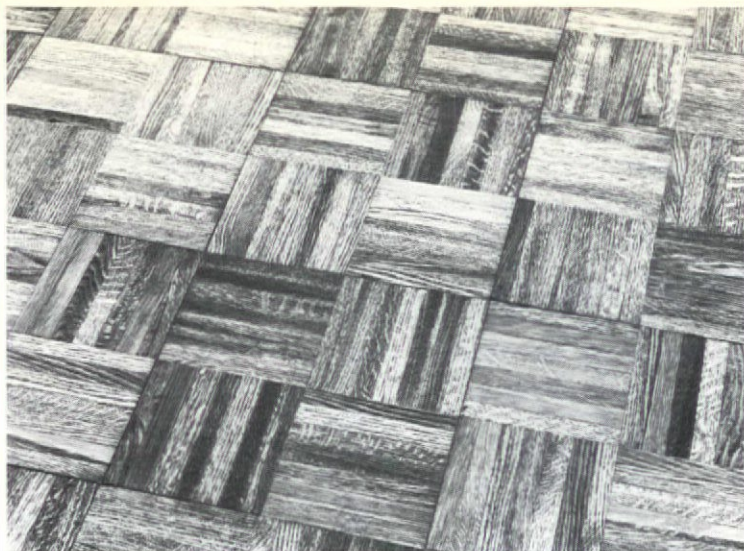
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HARD SURFACE & RESILIENT FLOORING

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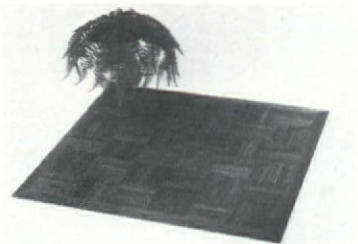


ARCO/Chemical Co.

PermaGrain acrylic wood parquet squares, of 12 in. by 12 in., 5/16-in. thick oak, are offered with optional eased edges on all four side to eliminate need for sanding. circle 227

Wood Mosaic (below)

Vinylwood II, a genuine hardwood flooring, is protected by a clear vinyl overlay that enhances wood graining. Shown is the Derby Room at Louisville's Churchill Downs. circle 229



Hartco (above)

National distributors are now provided with walk-upon 9 ft. square demonstration displays of firm's tapered, tongue and groove solid oak parquet flooring. Hartco Flor-Tile is finished with stains, sealers, a mar-resistant urethane finish, and topcoat of wax. circle 228



Harris Manufacturing (below)

One of many parquet patterns in red and white oak, Angelique teak, walnut, maple. National distribution. circle 231



Synthetic rubber (not illustrated)

"Noragolf" is a tougher, more puncture-resistant version of Norament 100% synthetic rubber flooring. It is designed primarily for clubhouses and locker rooms because of its resistance to spiked shoes and golf cart traffic. The pastille texture of raised discs extends throughout the walking surface. Colors are black, olive gray, bottle green, brick red, and steel blue. Norament, a Freudenberg product, has been introduced in the U.S. by the Nora Flooring Division of Robus Products Corporation, Madison, Indiana. circle 239

Vermont Marble (above)

"Markwa" 1/2-in. thin marble tile is shown in Danby Cloud White, one of 12 colorful natural marbles distributed throughout the U.S. Sizes are 12 in. by 12 in. or 8 in. by 8 in. For light commercial use. circle 230

Wood, Marble, Rubber Flooring

continued on page 40

LINEN.



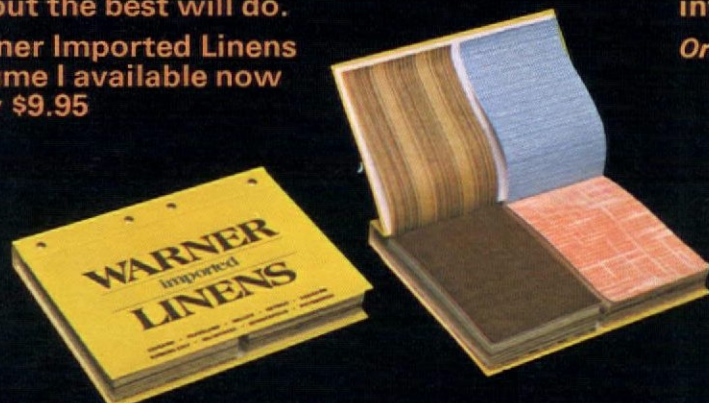
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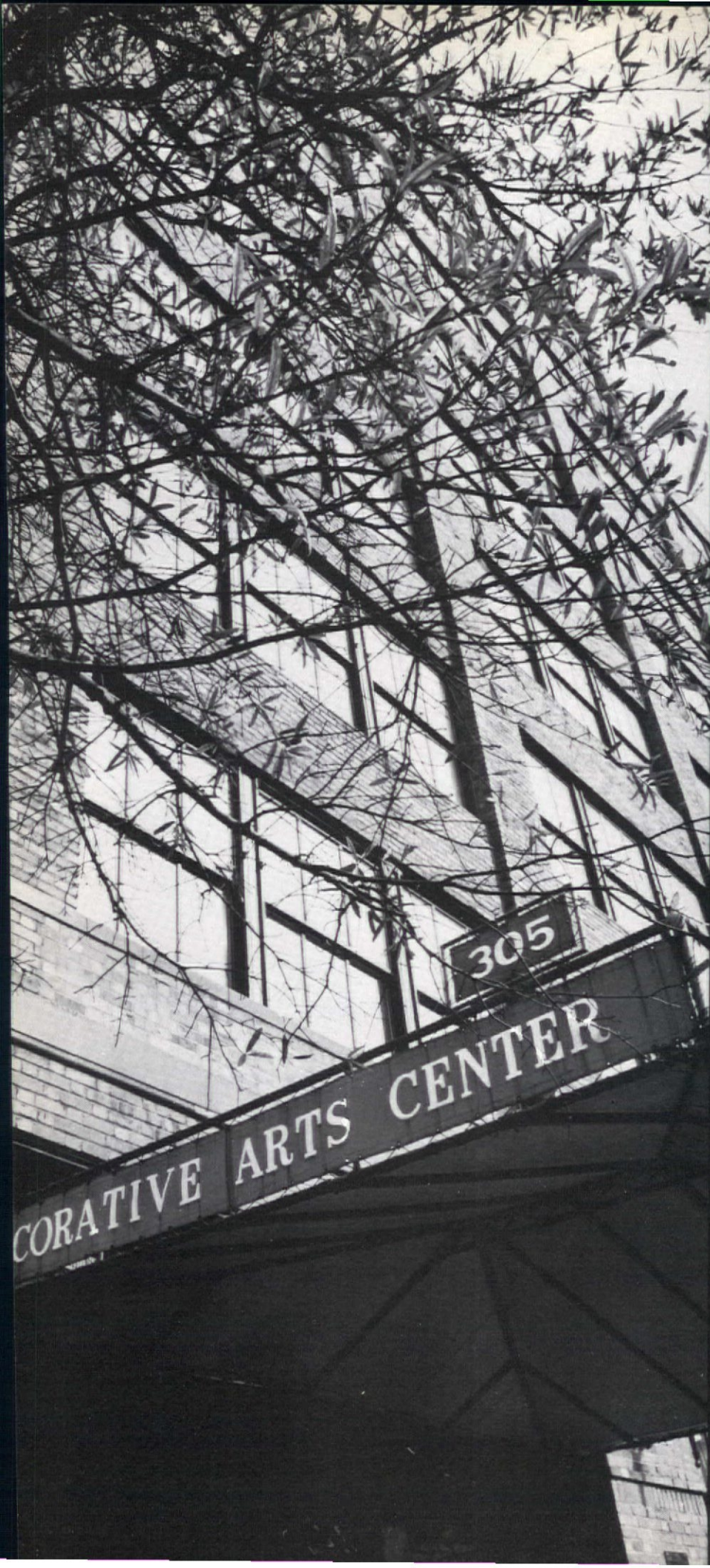


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HARD SURFACE & RESILIENT FLOORING

continued from page 36



National Floor Products (NAFCO) (above)

"New classic brick pattern in 18 in. by 18 in. solid vinyl tile, 3/16-in. thick has many advantages for high traffic commercial use. It can be laid faster and there are fewer seams because of the larger size. Colors are Brick Red and Antique White, with contrasting mortar." circle 232

Tile and sheet vinyl flooring

"Modern resilient floors for use in commercial buildings offer several distinct advantages over the previous generation of tile and sheet vinyl floors," says John R. Baldwin, manager for contract specifications in the corporate markets sales operations of Armstrong Cork Company.

For all categories of medical facilities, a new type of sheet vinyl flooring in a 6 ft. width has been gaining acceptance for its walk-upon comfort. The rugged vinyl wear layer is supported by a thick foamed-vinyl cushioned backing. Vinyl-asbestos tile, in short supply during the 1974 energy crisis, is now available in full pattern lines. Installed price costs are about the same as 20 years ago, according to Mr. Baldwin, and the development of vinyl tile without asbestos fillers produces a smoother tile face, denser composition, and a surface requiring "somewhat simplified and less costly maintenance."



Antico (above)

"Trianon" 100% vinyl tile has look of 18th century wood parquet. Wood patterns are walnut, rosewood, and teak. In 12 in. by 12 in. size, tile is highly durable and recommended for heavy commercial use. circle 233



Azrock (above)

"Octrelle" octagonal 12 in. by 12 in. vinyl asbestos tile has embossed travertine-patterned "grout" effect. circle 235



Armstrong Cork (above)

"Random Texture" design is inset in Quiet Zone II solid color sheet vinyl, thickly cushioned with vinyl foam. circle 236



GAF Corporation (above)

"Melandria" sheet vinyl in 6 ft. and 9 ft. widths is one design in Gafstar Architectural Contractfloor line. circle 234



Mannington (above)

Earth-toned "Mexican Plaza" is from Classicon line of cushioned sheet vinyl with moisture barrier coat. circle 237



Flintkote (above)

"Yuma Clay" reproduces the look of hand-hewn stone, in sun-drenched shades of brown, gold, red. A new addition to the Vinylcraft II series, Yuma Clay is a richly embossed, reinforced vinyl in 12 in. by 12 in. tiles, 1/8-in. thick. circle 238

Introducing The Protzmann Series

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Peter Protzmann and Domore have created a new line of seating that's remarkably light in scale, wondrously comfortable, and built with a space saving 5-leg base. Executive, secretarial, conference, side chairs. Choices of fabrics, finishes, and appointments.

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circle 20 on reader service card



NEWS: *Helicopter hospital*

Boeing Vertol Company makes Chinook helicopters that routinely carry payloads of 28,000 pounds and have been used by the U.S. Army since 1962, employed for many civilian disaster relief missions.

The industrial design firm of Walter Dorwin Teague Associates (WDTA) has collaborated with Boeing engineers for the past 31 years on design of the company's commercial aircraft interiors.

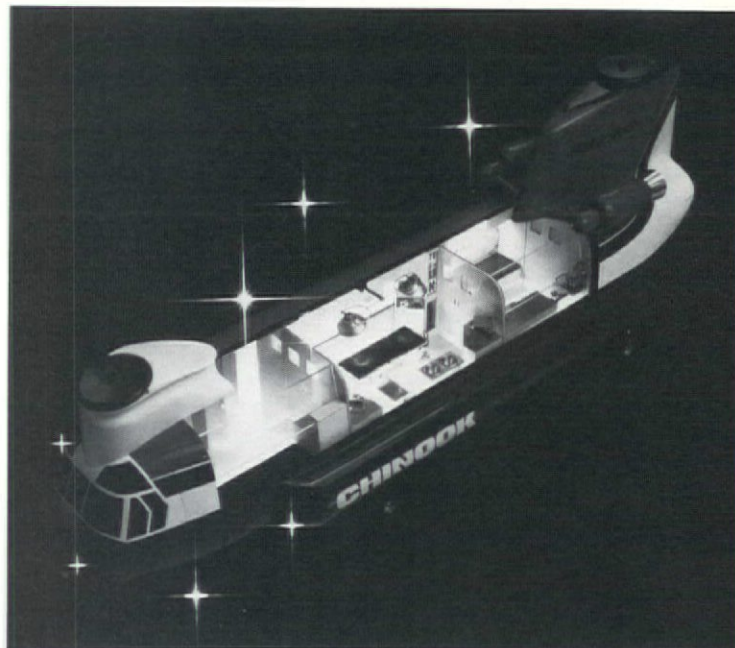
Continuing the association of manufacturer and designer, in June at the Paris Air Show Boeing presented four concepts by WDTA that would adapt the Chinook to commercial/civilian needs—as a Medical/Surgical Center, a Learning Laboratory, a Passenger Cargo Transporter, and an Executive Suite.

The Chinook Helicopter Medical/Surgical Center, shown in a scale model, replaces olive drab with bright colors, also created by WDTA. Inside the aircraft's 7½ ft. by 30 ft. space is a complete operating room, a pre-operative and examination room, and a recovery room. The ship would carry a

crew of three, six doctors, and five patients. While a large part of the medical/surgical furnishings are standard items, WDTA designed special cabinetry, overhead and wheelchair stowage,

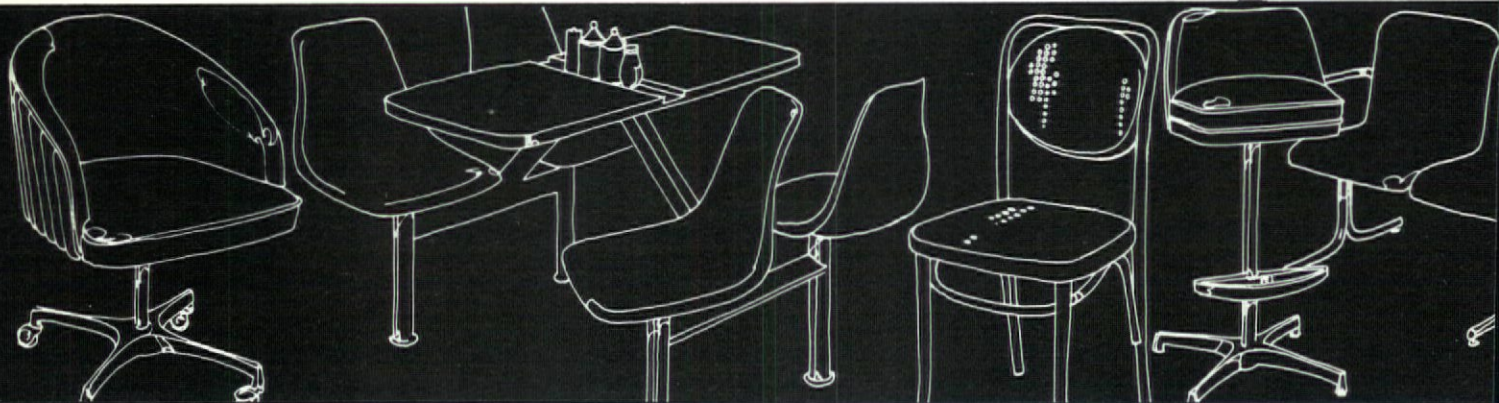
crew seats, a galley, and a lavatory.

The market for the converted Chinook is seen limited to nations, governments, and state-funded programs.

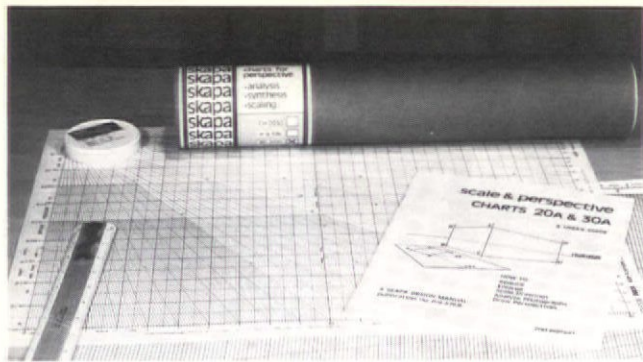


At Paris Air Show Boeing first presented a scale model of a Chinook helicopter with interior adapted by industrial designers Walter Dorwin Teague Associates to serve as a Medical/Surgical Center that could bring sophisticated equipment and trained surgical specialists to remote areas.

BEAUTY AND THE BEST



BRODY FITS



Skapa has available a set of scaling and perspective charts for directly measuring photographs and perspective views. The charts give direct scales for both horizontal and vertical dimensions regardless of foreshortening, simplifying interpretation of photos and oddscale drawings. *circle 310*

A new system for filing, retrieving and protecting vellum, film and linen original drawings is now available from **Plan Hold Corporation**. Called Masterfile, the cabinets have been designed to cut filing and retrieval time and to reduce floor space requirements. The Masterfile system accommodates sheet sizes of 24 in. by 36 in., 30 in. by 42 in., and 36 in. by 48 in. The complete system includes film laminated self-adhesive tag stock hangers, transparent film self-adhesive carriers strips, out guides, index guides and drawing selectors.

circle 311

ITT Wakefield is expanding its selection of Fluorescent luminaires for indoor commercial lighting applications with three new series of 4 ft. by 4 ft. air and non-air handling troffers. Features of the new series include a variety of refractors and diffusers, die formed steel housings, formed steel or extruded aluminum door frames, and concealed hinges which open from either side. All troffers are offered in models to accommodate four, six or eight lamps. *circle 312*

BOOKS

More on the defense of the open office plan

Planning the Office Landscape by **Alvin E. Palmer and Susan Lewis**. 7¾" x 8½". 188 pages, 252 pen sketches, floor plans, diagrams, graphs, furnishings, text amplifiers, Bibliography. McGraw Hill Book Company, New York. \$17.50

In March, *INTERIORS* published excerpts from *INTERIORS 3rd BOOK OF OFFICES* by John Pile. In that book Pile concedes that the theory and application of the open office plan is "not a total failure . . . employees do not leave in droves . . . nor are the structured work processes broken down."

After 16 years and numerous on-going applications, the validity of this design concept is still being argued. The first application—indeed, the theory itself—was conceived by the Quickborner group and its initial "Bur-

landschaft" facility was installed in 1960 in the offices of the West German publishing firm, Bertelsman.

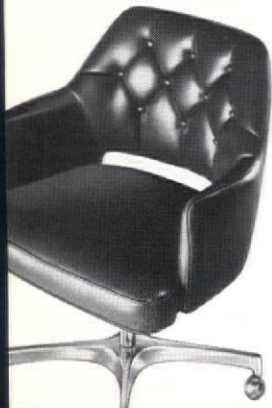
The concept, as it evolved, considers the interrelationship of all office elements, including requirements for facile and rapid communications, optimum flexibility for arrangement and rearrangement of individual and group work placed under better environmental conditions.

Authors Palmer and Lewis—as the design team Palmer/Lewis Inc.—firmly believe in the concept provided there is ample room for modification tailored to individual company requirements.

Public resistance to the plan is based on the misconceptions that privacy and status are compromised. If planned for, this is not a problem. By setting up workshops and gathering literature, the open plan becomes understandable. Costs and acoustics can be discussed conceptually.

The nine sections of the book explain and illustrate each stage necessary for planning a successful installation: overcoming client resistance, surveying the organizational profile, status, the tailored concept, furnishings, color, graphics and final installation. *Jeanne Weeks*

circle 21 on reader service card



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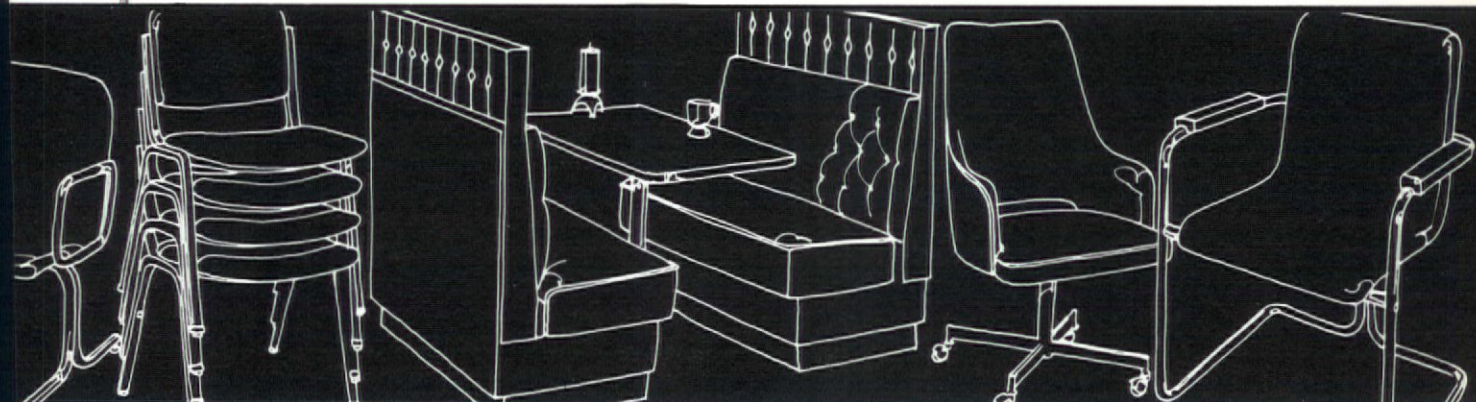
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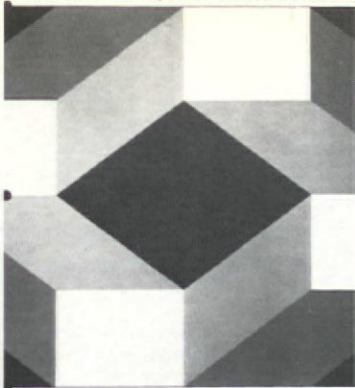
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PROFESSIONAL LITERATURE

GF Business Equipment is offering a new catalog describing its ESP Graphic Collection, a series of hand silk screened graphics. The 16-page publication includes a selection guide to each of the graphic design options that comprise the collection. The collection consists of Panel, Acoustical, Modular, Personal, and Custom Graphics. The brochure displays fabric colors, actual designs and dimensions of the collection. *circle 300*

Marushka, Inc., 620 East Savidge St., P.O. Box 257, Spring Lake, Michigan, 49456, has issued a new textile graphics catalog priced at \$2.50 per copy. The bold new designs, used for wall graphics, banners, draperies, partitions and acoustical panels are shown in several colorways. A price list is included.

A 16-page color brochure, showing the complete line of ceramic mosaics, and introducing a new 2 in. hexagon, seven new colors and eleven new stock patterns, is available from **American Olean Tile Company**. The brochure includes detailed illustrations of trim shapes and pregrouted systems.



American Olean

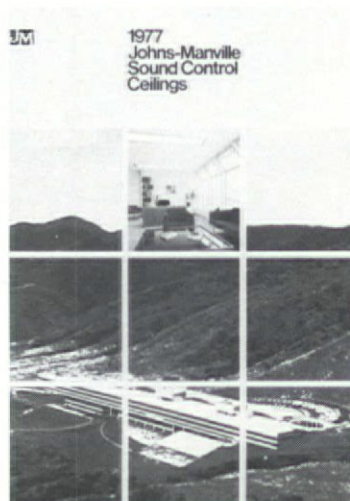
Ceramic Mosaics

Architectural specifications, design service, and applications in schools, restaurants, swimming pools, etc. are included. *circle 301*

Steelcase's most comprehensive desk line, the contemporary 3200 Series, is fully illustrated in a four-color reference catalog. Every type of modular desk, accessory, credenza, machine table and desk return is described, and uses and options indicated. Among desk drawer options are 17 different insert trays for index cards and other job related materials. *circle 302*

American Forest-Products Corp. has a new full color brochure on Ampine particleboard. The booklet includes a complete list of Ampine products, physical properties and characteristics, and illustrative photographs of possible applications. Uses include furniture, cabinets, shelving and commercial fixtures. *circle 303*

Johns-Manville's 56-page 1977 Sound Control Ceiling catalog describes and illustrates the company's line of acoustical tiles and panels for commercial building



1977
Johns-Manville
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Ceilings

The full color catalog features each of J-M's architectural ceilings, including applications, sound absorption and attenuation ratings, flame spread and other physical properties. Technical data, code compliance information, and specifications are also included. *circle 304*

An illustrated, 48-page condensed catalog of lighting fixtures for commercial, industrial and institutional applications is available from **Westinghouse Lighting Division**. The book features over 40 fixture designs, including wraparound, surface and suspended, fluorescent, floodlight, industrial HID and roadway lighting types. Applications and dimensions for each luminaire, a price guide, list of available accessories and mounting techniques are provided. *circle 305*

The **Saturn Manufacturing Corp.** offers a brochure on its landscape system of movable panels. The carpeted panels, which come in both 48 in. and 60 in. heights, can be joined with any combination of universal four-way posts, standard posts or the triangle post which allows for angled partitions. Partitions are available in widths of 4, 5, and 7 feet, and are constructed with a honeycomb core, carpeted on both sides and framed in anodized aluminum. *circle 306*

A new concept in operable walls for economical division of space is described in a brochure offered by the **Air Wall** Division of Richards-Wilcox Manufacturing Co. The Air Wall Ultra # 9000 Series M.D.S. wall system eliminates hanging weight and thus reduces the need for beams and supports required by other systems. A telescoping top cap is raised by compressed air, firming panel rigidly in place and providing support for the panel. *circle 307*

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DESIGN OF HERMAN MILLER. By Ralph Caplan. 120 pp. 8 1/2 x 8 1/2. 8 pp. of color. 112 pp. of B & W illus. #7141. \$13.50

DESIGN FOR A LIMITED PLANET. By Norma Skurka and Jon Naar. 216 pp. 208 pp. B & W illus. 8 pp. color. #7139. \$5.95 (paper)

DESIGN REVIEW: INDUSTRIAL DESIGN 22nd ANNUAL. Ed. by John Margolies. 208 pp. 8 1/2 x 8 1/2. 250 B & W illus. Directory of Designers. Index of Products. #7150. \$12.95 (paper)

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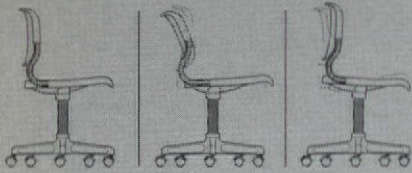
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EDITORIAL

7/77

The general session on the final day of the national conference of the American Society of Interior Designers (Houston, July 22-25; see our next two pages for the conference information) will have as its subject a very comprehensive one indeed: "The Future of Interior Design." In similarly oracular moods, last month's American Institute of Architects convention had "Tomorrow" as its theme, and we at INTERIORS focused on one or two specific aspects of the future in the seminar, "Energy, Communication, and Design," we recently chaired at NEOCON.

The ASID's turning toward the future may be seen as representative of the healthy present state of that organization: its efforts at the consolidation of AID and NSID factions well behind it, it is now functioning efficiently as a single whole.

So many speculations about the future also indicate that the design field firmly expects to find its work rather radically changed during the next few years. The immediate future may be attractive for another reason, too: because the immediate past has proved pretty unattractive, with its sad collection of political, social, and economic events. The future's bound to be an improvement.

In any case, its uncertainty makes it exciting ("The future is not what it used to be," Paul Valéry said), and we salute with admiration the forward-looking ASID.

STANLEY ABERCROMBIE

Houston, the nation's oil capital and the world's most air conditioned city (indoors and frequently outdoors too), is preparing to welcome an estimated 2,000 interior designers, architects, media people, related professionals, and exhibitors to Horizons '77, the ASID International Exposition, scheduled for July 22-25. Action will center about two hotels, Hyatt-Regency and Sheraton-Houston, and Albert Thomas Convention and Exhibit Center in the Houston Civic Center, where the International Exposition of Designer Sources will be held in conjunction with the convention. Professional development programs continue to occupy the core of the ASID convention, and Horizons '77 will comprise about 40 sessions conducted in six workshop periods, open to members of the media and all registered delegates. (See INTERIORS, June 1977 for details of program.)

New for this year's convention is an expanded Exposition of Designer Sources. Some 160 exhibitors will occupy over 50,000 sq. ft. at Thomas Convention and Exhibit Center, which boasts a column-free, 16 ft. high space. ASID's convention agenda has been arranged to preclude any conflict of events, so that designers may have sufficient opportunity to visit the Expo and that exhibitors may attend both professional workshops and social events. All exhibitors will be invited to attend an open forum meeting sponsored by the ASID Industry Foundation, Saturday, July 23, the first time this has been planned.



Don Miller, HEW Office of Architecture and Engineering, ASID speaker



Jesco von Puttkamer, NASA, ASID speaker

ASID INTERNATIONAL EXPOSITION

*Continuing coverage
of preparations in Houston*

HORIZONS '77

Besides the professional programs and the exposition, there will be many social events and tours of Houston highlights, provided for visitors by the Texas Gulf Coast Chapter, ASID, host chapter for the convention. Among major social events will be a black-tie reception in Jesse Jones Hall for the Performing Arts, for the installation of new Fellows and presentation of the Thomas Jefferson Award for outstanding contributions to the preservation of America's cultural and natural heritage. Other special moments: the bi-annual International Design Awards luncheon, honoring internationally recognized individuals, and the presentation of special ASID awards. A splendid time seems guaranteed for all.



Richard Kelly, lighting designer, ASID speaker

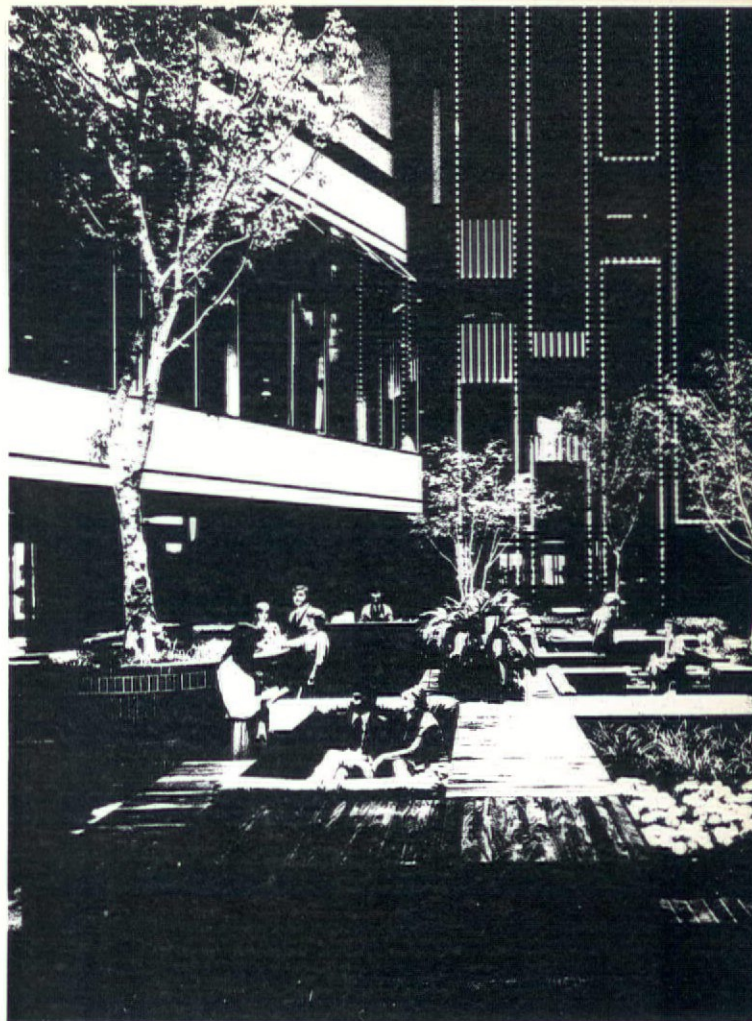


Murphy Room, Bayou Bend Collection, Museum of Fine Arts

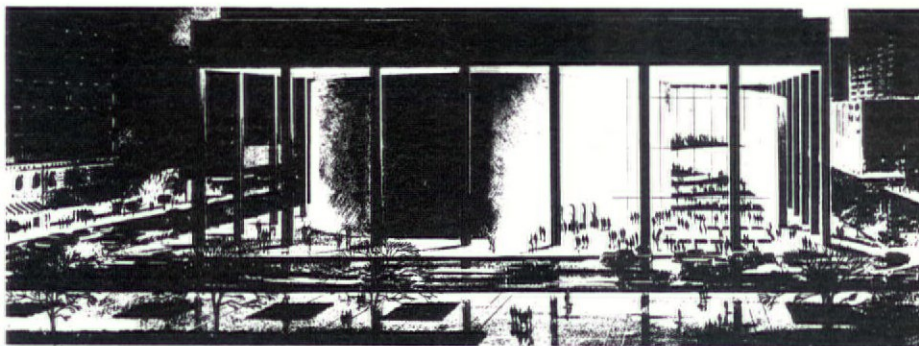
The ASID has wisely located the Conference in Houston's downtown, where the conference hotel (Regency Hyatt), Expo hall (Albert Thomas Convention Center) and ceremonial hall (Jesse Jones Hall) are within two minutes of each other by courtesy bus. Actually conference members may want to walk, because these buildings are part of a compact stand of architectural spectaculars (with interiors to match). The triangular-atrium Hyatt (April 1973 INTERIORS) and 1100 Milam Building are by the same joint venture (JVIII, consisting of the architectural firms of Neuhaus & Taylor, Caudill Rowlett Scott, and Koetter Tharp & Cowell); the Central Library (an annex to the Public Library shown in the June 1976 INTERIORS) by S.I. Morris; the Tenneco Tower by Skidmore, Owings & Merrill with Wilson, Morris, Crain & Anderson; One Shell Plaza by Skidmore; Pennzoil Place by Philip Johnson and John Burgee (see pages 78-81 for more on this one).



Houston Astrodome



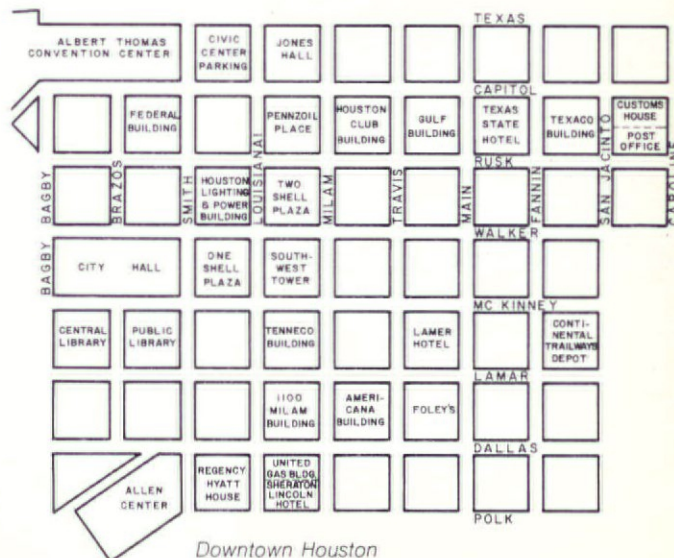
Hyatt Regency lobby



Jesse Jones Hall for the Performing Arts

Not the least of the area's attractions is that many of these buildings are joined by underground, air-conditioned tunnels replete with convenience shopping and restaurants. Also the ground level has such urbanistic attractions as canopied, landscaped, be-fountained, and be-sculptured walkways. In the case of the Pennzoil and 1001 Milam buildings, the canopies consist of sloping glass walls.

Since Houston has more than one major urban center, conference members will want to venture out of downtown. Second on the sightseers list is the Post Oak Center, where the huge skylit Galleria, complete with skating rink (April 1972 INTERIORS) is flanked by the Post Oak Galleria Hotel, Neiman-Marcus, and many offices and shops.

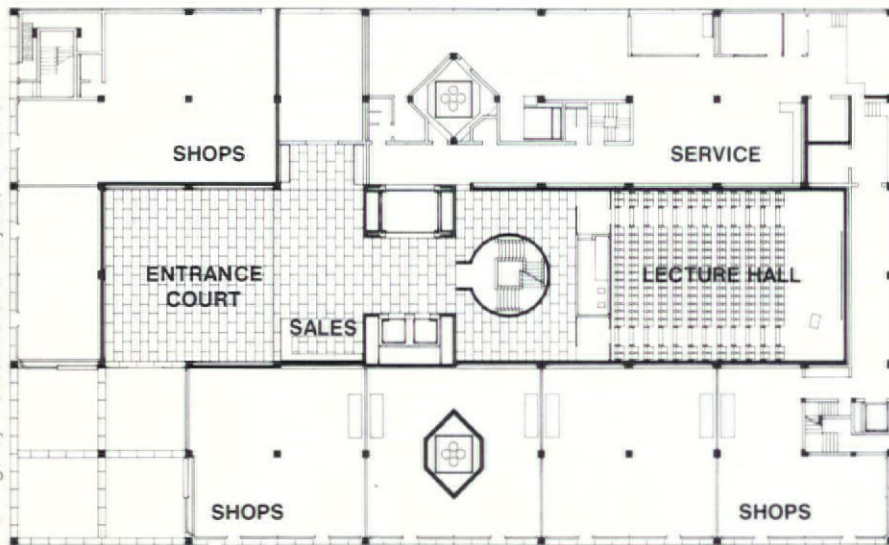


Downtown Houston

Photographs by George Cserna



Drawings by Pellecchia and Meyers, © P/M 1977



STREET LEVEL PLAN
CHAPEL STREET

An austere facade of pewter-finish stainless steel and glass follows the sidewalk line of New Haven's Chapel Street; ground level accommodates shopping. At the end of the block, right of photo, is Paul Rudolph's Yale Arts and Architecture building. Right, the 4-floor-high entrance court. Both inside and out, infill panels of steel, glass, or white oak are edged by the concrete structural grid.

LOUIS I. KAHN PELLECCHIA & MEYERS BENJAMIN BALDWIN **YALE CENTER FOR BRITISH ART**

The Yale Center for British Art, at the edge of the Yale campus in New Haven, is the last and, in its interior spaces, the most beautiful building of Louis Kahn's career. It is the gift to Yale of Paul Mellon, as is the distinguished collection of British paintings, drawings, and rare books which it houses. Kahn began work on the building in 1969, and construction began in November 1972. Many design decisions were still to be made however, and drawings were reportedly slow in coming from Kahn's office. In the summer of 1973 Marshall Meyers, who had recently left Kahn to form his own architectural practice in collaboration with Anthony Pellecchia (also a former Kahn associate), was hired as liaison between the Kahn office and the builder, and after Kahn's sudden death in



March 1974, Pellecchia and Meyers were asked to complete the work. Kahn himself had suggested to Yale that Benjamin Baldwin, who had worked with him on the Exeter Library and who had also designed the President's Room at Yale, be hired as interior designer for the building. It is impossible to know, of course, if every final design decision is as Kahn would have wished, but the collaboration of Baldwin, Pellecchia, and Meyers was evidently a very sympathetic one. The Yale Center for British Art opened to the public April 19, 1977.

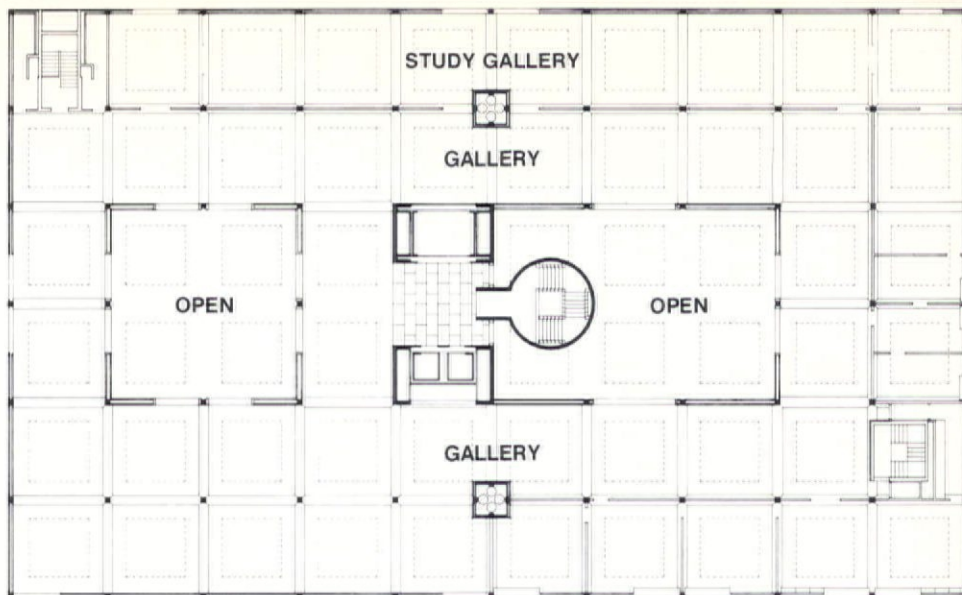
The building faces, across Chapel Street, Egerton Swartout's Yale Art Gallery of 1928 and Kahn's own addition to it, completed in 1953 (see INTERIORS, December, 1953, and December, 1956). On the exterior both Kahn buildings are rather plain, even austere, but their scale is fine for the street, and their restraint is a beautiful foil against

which the dramatically unrestrained forms of Paul Rudolph's 1963 Arts and Architecture building (at the end of the block) can disport themselves. An unusual demonstration of urban responsibility is that the perimeter of the new building's ground floor has been given almost entirely to commercial space, thus generating both tax revenue and street life.

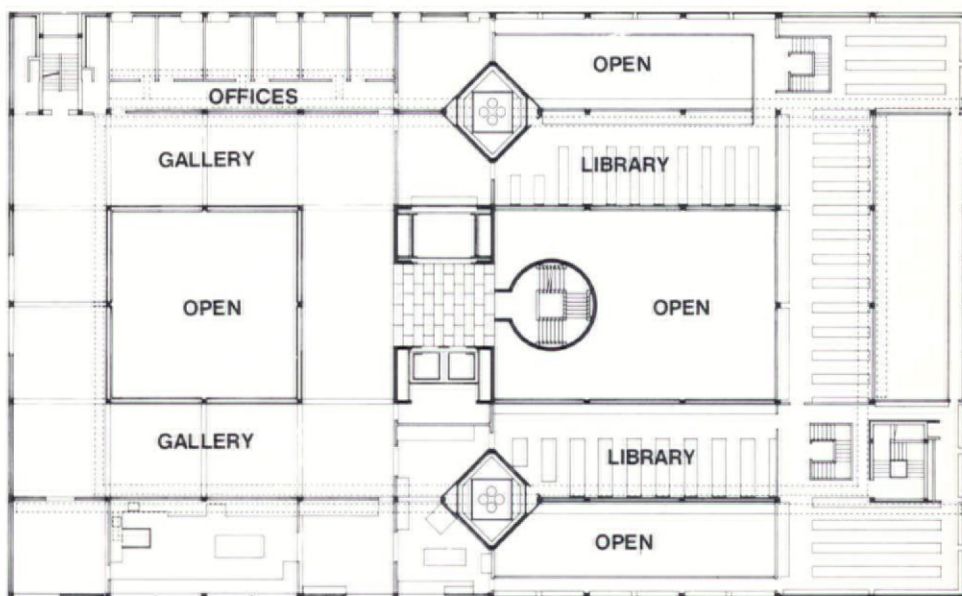
But the building's great beauty is inside. The ground floor shops are interrupted at one corner to create a brick-paved entrance portico, and this portico opens directly—without even a vestibule—into one of the two interior courts around which the galleries and other spaces are wrapped. This first court is forty feet square and four floors high. Like all the rest of the building, it is roofed with skylights. Typically, the skylights have elaborate baffles and filters, but those of the entrance court (where no paintings or drawings are hung) are clear, admitting direct sunlight. The visitor is thus impressed immediately with what, indeed, is one of Kahn's most agreeable achievements: his use of natural light.

At eye level in the entrance court, walls are surfaced with the same material used on the building's exterior, a somber pewter-finish stainless steel. Unlike most stainless steel, it is non-reflective, but it nevertheless reacts in a typically metallic way to variations in light. According to Jules Prown, Director of the Yale Center during its design and construction, Kahn once described the steel cladding this way: "On a gray day it will look like a moth; on a sunny day like a butterfly."

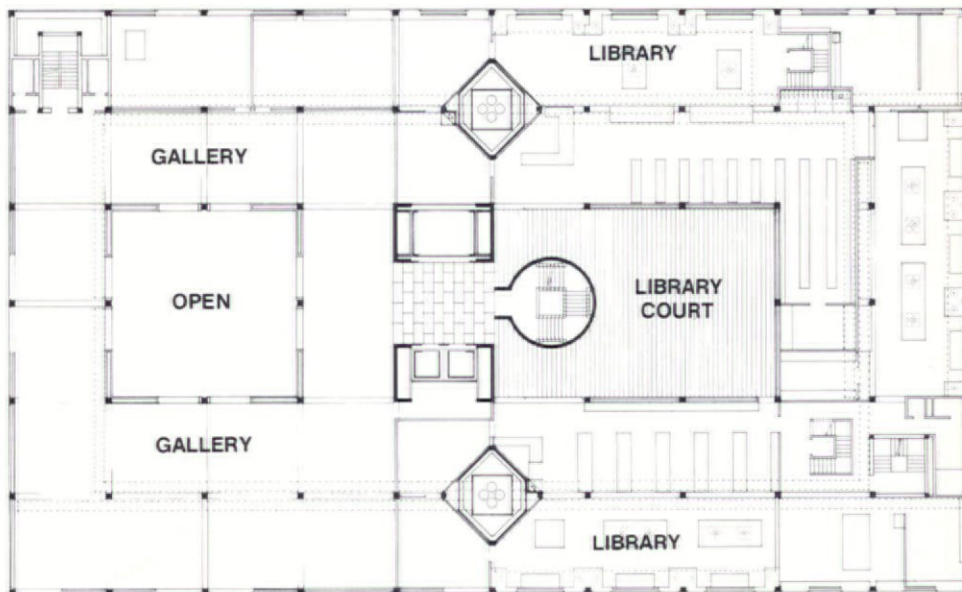
Above the ground floor, walls of the entrance court are paneled in white oak, with occasional openings into the surrounding galleries. Whether steel or oak, all wall panels are set within the building's concrete framework, which is completely exposed. The building's grid of twenty ft. square bays is always apparent, and this repetition of quite residential room-sized units contributes greatly to the building's successful and intentional avoidance of monumentality. Its scale is specifically appropriate for the Mellon collection, much of which was originally intended for English country houses. (Kahn's earliest plans for the Yale Center emphasized the domestic analogy more, including window seats, garden areas, and fireplaces.) The omnipresent grid is also, of course, a reminder of Kahn's concern for the expression of fundamental architectural truths. In his 1960



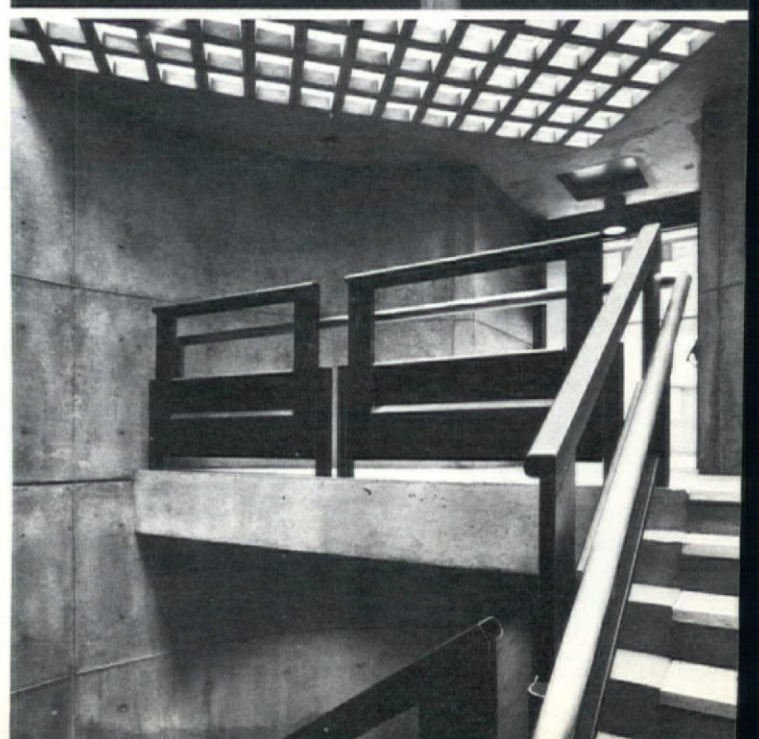
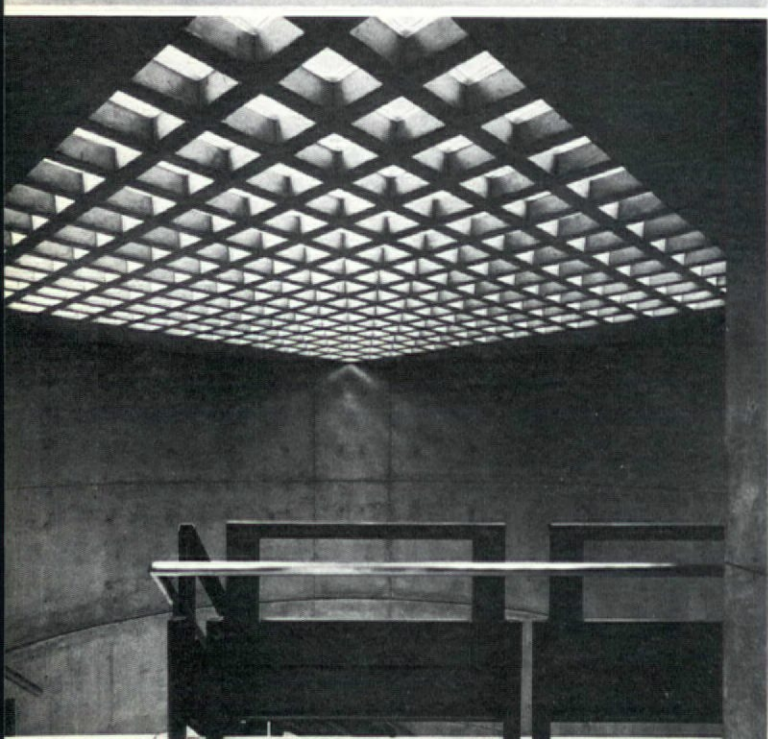
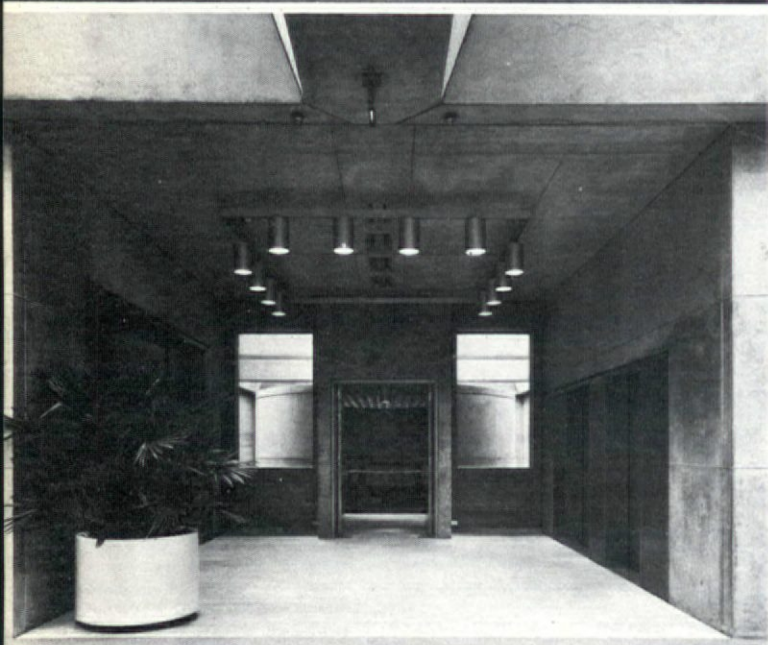
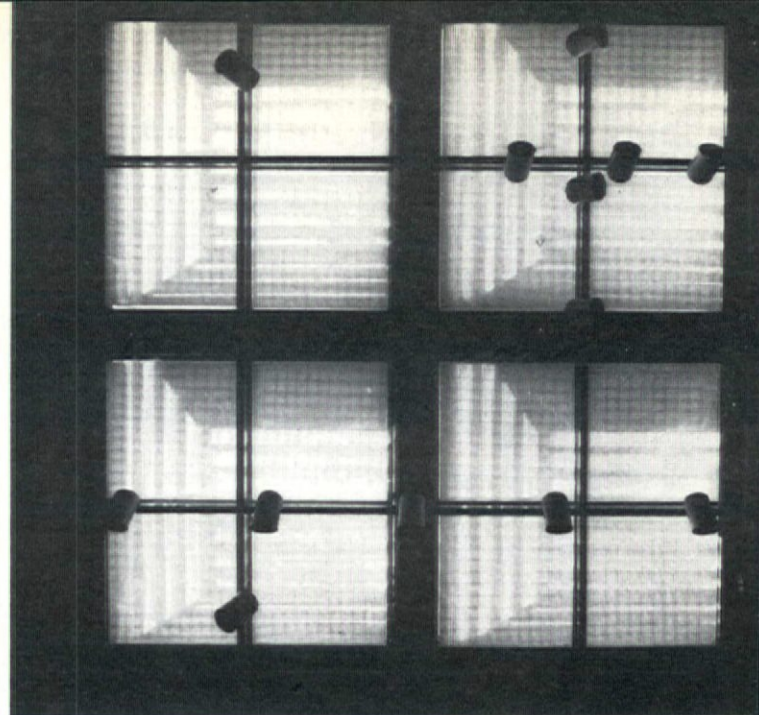
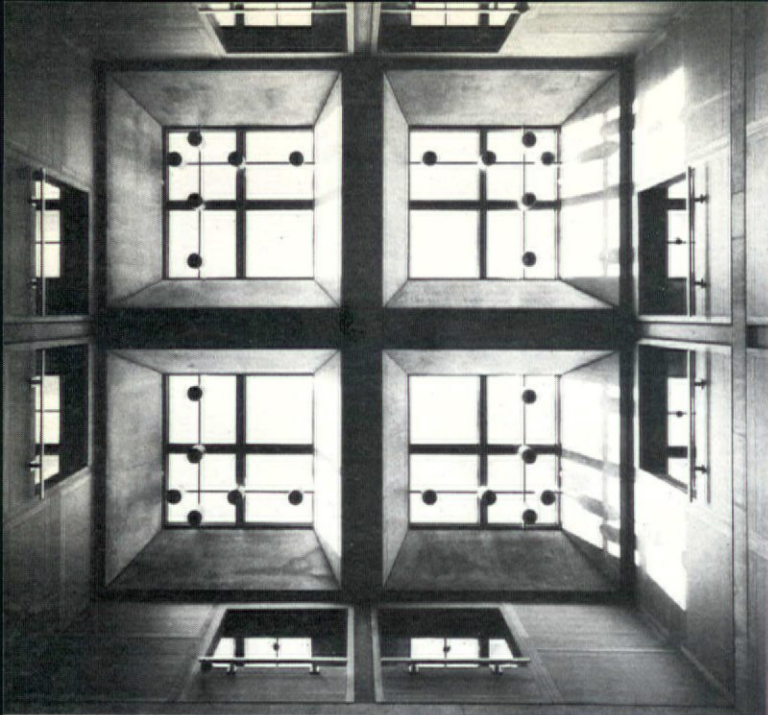
FOURTH FLOOR



THIRD FLOOR



SECOND FLOOR



YALE CENTER

Opposite page: top left, unfiltered skylights over the 4-floor-high entrance court; top right, filtered and baffled skylights provide more controlled light in typical gallery spaces. Center left, entrance to the elevator core with cylindrical stair tower beyond. Center right, oak panels on three upper levels of the entrance court are set within concrete grid; columns at center diminish in size from bottom to top, expressing the diminishing of the structural load. Bottom two photos, inside the stair cylinder, which has its own skylight of glass blocks. Travertine treads are inset in concrete stair. Handrail of pewter-finish steel sections was detailed by Pellecchia and Meyers after Kahn's death.

Louis I. Kahn, Architect. Completed after his death, March 17, 1974, by **Pellecchia and Meyers**, Architects. **Benjamin Baldwin**, Interior Designer. **Richard Kelley**, Lighting Consultant. **Edison Price**, Exhibition Lighting Manufacturer. **George B. H. Macomber Company**, General Contractor.

aesthetic manifesto. *Order Is*, Kahn wrote, "A form emerges from the structural elements inherent in the form." The Yale Center's rectangular grid, an architectural archetype, is thus simultaneously structure, form, and organizing module.

One side of the entrance court opens under a 40-ft. concrete beam (by means of which one column in the grid is eliminated) to a lower-ceilinged space with sales desk and information center. Beyond, at the center of the building, are elevators and a massive concrete cylinder containing a stair. Beyond the stair, on the street level, is a 200-seat lecture hall, its concrete side walls hung with upholstered panels for sound control.

The upper three floors of the Yale Center have not one interior court but two. Above the lecture hall is a second open space 40 ft. by 60 ft. (see cover), a volume identical to that of the first court, but turned in a different direction. Wall panels and flooring in this second court are of white oak; at one end, the cylindrical stairtower rises almost to the skylight, a dramatic geometric form and a visual relief in the context of the building's rectangular grid. Two pairs of tufted leather sofas (Brickell) on a neutral rug (Spinning Wheel) catch perfectly the architecture's tone of spare elegance. Library areas at three sides of the court house rare books, watercolors, drawings, and prints.

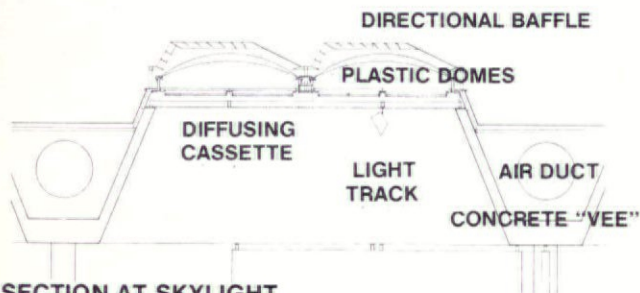
Except for a classroom, a staff lounge, a public lounge, and curators' offices, all the rest of the Yale Center is gallery space, or, rather—remembering the 20x20 module—gallery spaces. These are the crucial tests of the building's success.

Even when adjacent spaces are opened to each other to form large rooms, the separate identity of each module is maintained by the column spacing and by the

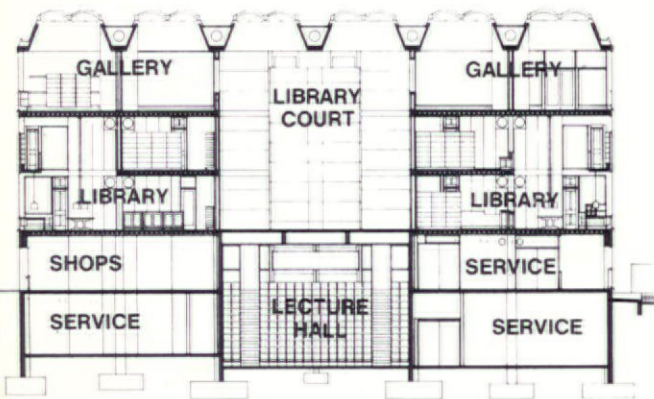
floor treatment: natural, undyed wool carpeting (Magee) interrupted at each column line by a flush strip of Roman travertine. In the center of many of these carpeted squares, Baldwin has placed back-to-back pairs of Chadwick seating units (Herman Miller) in muted tones of brown, tan, or purple. Their simplicity, modularity, and sensuous form make them a perfect choice. Exterior walls are sometimes opened to calculated and delightful views of the Beaux Arts building across the street; for protection of fragile drawings against direct daylight these openings can be covered by fabric panels which slide horizontally into recesses at the window jambs. There are views, as well, into and across the two interior courts. Movable partitions, placed always on the grid lines of the basic structure, are faced with Belgian linen. Each bay has its own array of handsome aluminum track lighting (Edison Price).

The building's top floor consists wholly of gallery space, and it is here, because of an emphatic pattern of concrete ceiling coffers, that the building's modularity is most pronounced. Here, too, the spaces are brightened and enlivened by the skylight system. Although Khan's earliest plans called for north-facing skylights, the present scheme, based on a "light theory" developed for the building by consultant Richard Kelley, accepts none of the bluish light of the north. Ultra-violet light is also minimized. Above double plastic bubbles, aluminum baffles are angled to admit a small amount of eastern, southern, and western daylight when the sun is high (as in summer or at midday), but to admit more light when the sun is low (winter, early morning, late afternoon). Below the plastic bubbles, diffusing cassettes distribute the admitted sunlight so that it falls almost evenly

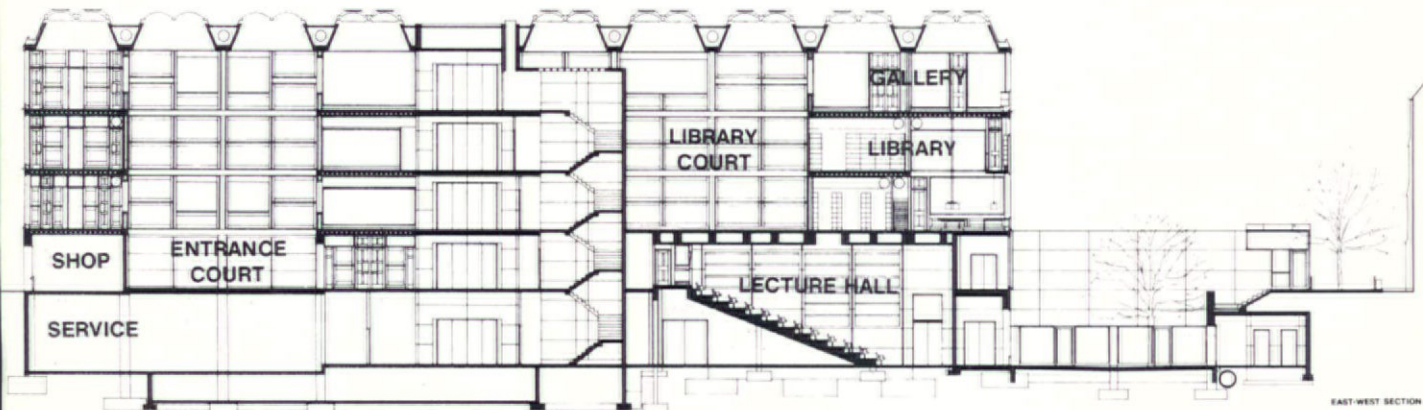
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SECTION AT SKYLIGHT

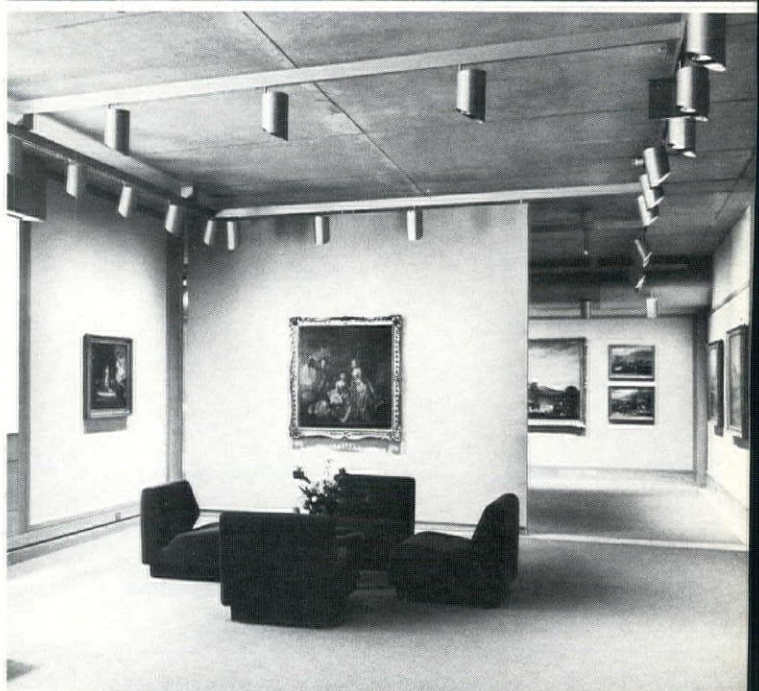
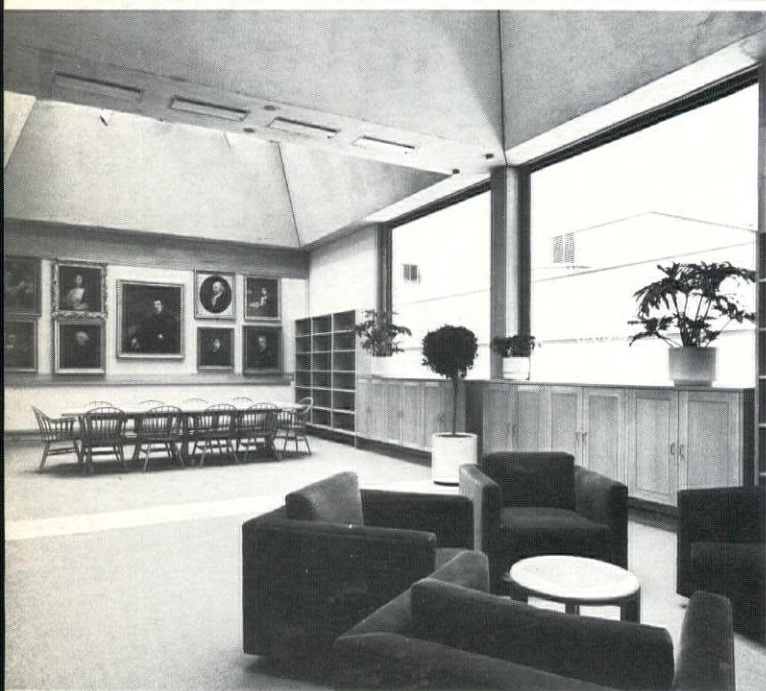
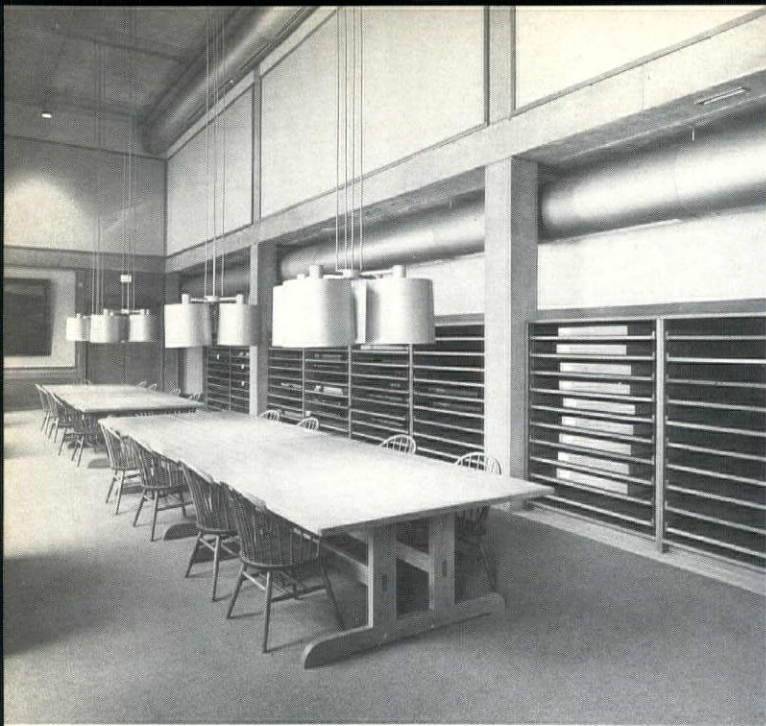


TRANSVERSE SECTION



LONGITUDINAL SECTION

EAST-WEST SECTION
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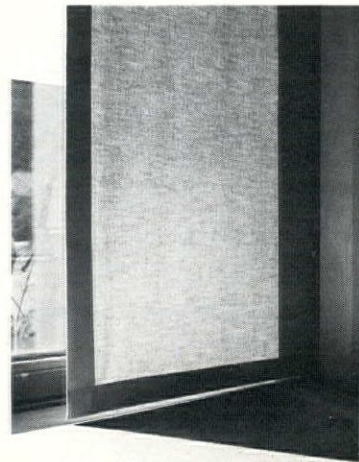


YALE CENTER

Top two photos, views of reference library spaces with large pull-out shelves for print storage. Here, as elsewhere, concrete structure is exposed, as are round satin aluminum air ducts. Mezzanine holds more records storage. Left above, staff lounge and study area on top floor. Right above, typical gallery space with Chadwick seating, natural wool carpet, linen-covered partitions, and exposed concrete ceiling. Right, typical of the detailing is the linen window blind which slides horizontally into wall pocket. Cabinetwork is white oak, wall surface Belgian linen panels within oak trim. Opposite, more Chadwick seating centered in a typical square of gallery space.

Carpet throughout the building: **Magsee**. Rug in exhibition court: **Spinning Wheel**. Chadwick sectional seating units: **Herman Miller** with **Herman Miller** fabric. Upholstered sofas and lounge chairs: **Brickel** with **Brickel** leather. Lecture hall seating: **JG Furniture Co.** with **JG** upholstery fabric. Belgian linen on walls: **Hamilton-Adams**. Linen installation and sliding panels at windows: **Homecraft Drapery & Upholstery Corp.** Chairs and desks in utility areas, file cabinets, executive desks, secretarial desks, and credenzas: **Steelcase**. Library trestle tables: **Majestic Furniture Co.** Print cases, large trestle tables, card catalog cabinets, and planting boxes: Yale woodworking shop. Stacking chairs:

General Fireproofing. Wood "Wind-sor" arm and side chairs: **Claud Bunyard Design**. Wood stools: **C.I. Designs**. Adjustable stools: **Herman Miller**. Desk lamps: **Luxo**. Acoustical wall panels in lecture hall: **Rancocas Fabrics**. Other fabrics: **Knoll** transportation cloth, **Boris Kroll** woolpoint, **Jack Lenor Larsen** plush, **Zographos**. Skylights and skylight baffles fabricated by **Fishman & Sons** with acrylic from **Hillsdale Industries, Inc.** Skylight louvers and diffusion lenses by **American Louver Co.** Pewter-finish stainless steel panels fabricated by **Trio Industries, Inc.** with steel from **Republic Steel**. Round aluminum air ducts: **Capitol Ventilating Co.** Light track system: **Edison Price**.





YALE CENTER

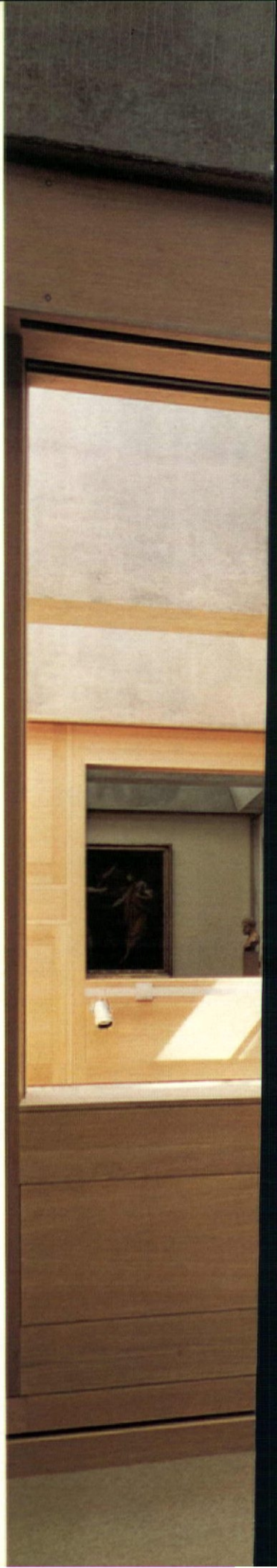
Top left, major parts of the Mellon art collection, hung sparingly, are supplemented by a row of study galleries for specialists and students. Here paintings are hung in far greater density. Left, gallery spaces are divided by the building's pervasive modularity, expressed by exposed columns and travertine floor strips. Below, 200-seat lecture hall with upholstered panels on concrete side walls to reduce sound reverberation. Right, looking into the sun-filled entrance courtyard from a fourth-floor gallery space.

continued from page 55

on all wall surfaces. Natural light in the fourth floor galleries is therefore admirably even, although it varies interestingly in color and intensity according to weather, season, and time of day.

Both in its galleries and in its two great interior courts, the total effect of the Yale Center for British Art is one of restraint, precise control, and a sometimes idiosyncratic but always thoroughly reasoned expression of basic order. Louis Kahn treated the Mellon collection with great respect, creating for it a quiet, dignified, and appropriate environment. Pellecchia and Meyers and designer Benjamin Baldwin have, in turn, treated Kahn's creation with respect. "I hope," Baldwin says, "that what was done serves its function in the quietest possible way, attracting as little attention as possible from Lou Kahn's poetic spaces." It seems clear that Baldwin's goal has been admirably achieved.

STANLEY ABERCROMBIE





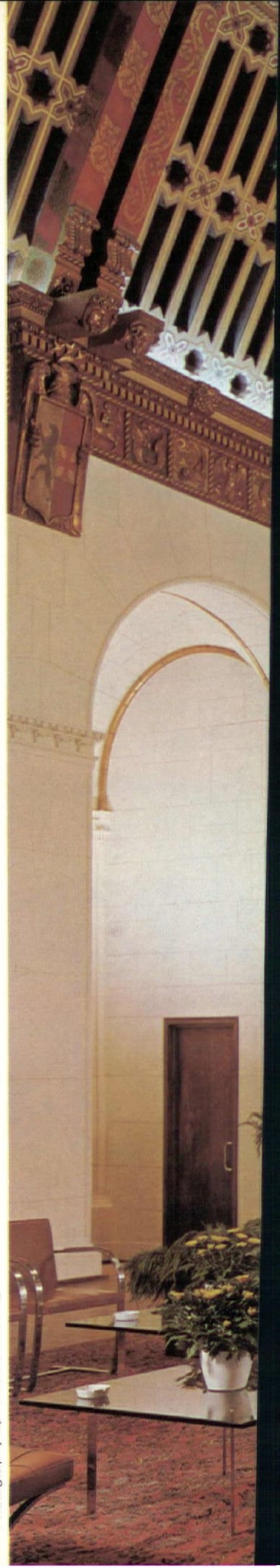


These views of Biltmore lobby (above), and grand staircase (right), show elaborate detailing by Schultze & Weaver, enriched with paintings by G. Smeraldi. (Paintings were recently retouched by his student, A.T. Heinsbergen.) Note use of Mies furniture.

The history of modern architecture and interior design is laced with irony in the 1970s. A sample taste: not only has Beaux Arts architecture survived the onslaught of urban renewal, it has lived to see itself revered by historical societies, the Museum of Modern Art, and increasingly, architects too. Decoration has reared its irrelevant head again on chaste modern surfaces as supergraphics, photomurals, and a veritable gallery of original works of art. And now, Phyllis Lambert, who influenced her father, the late Samuel Bronfman, to commission Mies van der Rohe to design the Seagram Building (1958), and Gene Summers, a former associate of Mies and the office of C.F. Murphy (Chicago Civic Center, 1965), have bought and renovated Los Angeles' Biltmore Hotel, designed in 1923 by Schultze & Weaver. For those who fail to recognize the 1923 designer, it is the New York firm credited with such lavish hotels as New York's Sherry Netherland and the Pierre.

As built facing Pershing Square 54 years ago, the Biltmore was the largest hotel west of Chi-

PHYLLIS LAMBERT AND GENE SUMMERS **BILTMORE HOTEL LOS ANGELES**



Photography by Hedrich-Blessing





BILTMORE HOTEL



Accessories designed by artist Jim Dine give a timely look to corridors (above), conference/dining area in guest room (left), and seating group in suite (right). Modern furniture, a generous and imaginative use of accessories, and live indoor plants stand out against handsome restoration work. Lighting is applied for dramatic effect.

cago—and an elegant dowager at that. Inside its noble Georgian facade was a gloriously theatrical Italian-Spanish Renaissance interior that today includes a majestic lobby with grand staircase, 39 banquet and meeting rooms, 10 conference rooms, 22 multi-purpose rooms, and 1,072 guest rooms. There is a 1928 addition, the Galeria, which provided more facilities and nearly 500 guest rooms. The hotel was named a historic landmark in 1969.

Lambert and Summers have cleaned, refinished, and re-



BILTMORE HOTEL

lamped the interiors with unmistakable reverence. But the modern heritage of these designers has not been overlooked either. Striking pieces of modern furniture, including classics by Mies and Breuer, Bauhaus style lighting fixtures, and designs by artist Jim Dine (whose famous bathrobes, hammers, colored hearts, and other objects appear in almost all guest rooms in the form of woven rugs, plaster bas-reliefs, friezes, prints, and lamps), are subtly displayed against restored

Color and texture give special ambience to Biltmore: guest room vignette (left), suite (below), restaurant (right).

Sources. Lounge chairs and sofas: **Republic**. Suite side chairs: **Knoll**. Chairs: **Chaircraft**. Table bases: **L&B**. Casegoods: **Belvedere**. Furniture installation: **Harle**. Room carpet: **Criteria**. Corridor carpet: **Philadelphia**. Planters, wastebaskets: **Glass Form**. Drapery fabrication: **Aer O Lite, Decor**. Lamps: **London**. Special lights: **Lightolier**. Oak parquet: **Tri-Way Contractors**. Paint: **Sinclair**. Graphics, frames: **Art Services**. Wall friezes, special mirrors: **Admont Plastics**.





paneling in corridors and plaster walls in guest rooms.

It is all too easy to forget that the Biltmore and the Bauhaus were contemporaries. Here the amalgam achieves an unexpected harmony that transcends eclecticism. Bold colors in most guest rooms and neutral tones in suites serve to unify a diversity of design elements. Live plants, including real trees in suites, add unobtrusive grace notes to the composition.

Making all these good works possible required an act of faith both in the building and its site. Attendance had slipped over the years as newer hotels in the sprawling city took patronage away. However, the Biltmore renovation comes in the wake of a downtown renewal that has seen a forest of healthy skyscrapers break through the traditional low skyline. In 1977, the Biltmore finds itself conveniently situated close to the Music Center, Arco Towers, and Broadway Plaza.

To further assure its success, the new owners have added considerable amenities. A roof garden with fulltime gardeners, uniforms for the 450-member staff inspired by Hollywood productions, and an arcade of fine shops along the Galeria are new to the Biltmore. And what hotel can aspire to greatness without a fine kitchen? Bernard's features fresh seafood in a menu developed by



Jacoupy, formerly with Maxim's in Paris and the restaurants of Baron Elie de Rothschild in France.

So far, so good. Occupancy is rising. For those among us with a desire to share the luxury once offered to such luminaries as Presidents Hoover, Roosevelt, Truman, Kennedy, Johnson, and Nixon, plus the obligatory cast of stage and screen stars, socialites, royalty, and captains of industry, the Biltmore is ready for action.

ROGER YEE

Ada Louise Huxtable's first *New York Times* editorial on the Palace Hotel and Villard houses (January 5, 1975) confirmed everyone's worst fears on the inevitability of New York's decline. The financial bankruptcy finally overtaking the city was obviously proceeding in tandem with cultural and moral bankruptcy. The history, architecture, and very coherence of its urban fabric were being traded for the quick buck.

Sadly, too, we noted that it was the Church, bastion of ethical values, patron of the arts, and executor of worthy purposes who—specifically as the Catholic Archdiocese of New York and owner of the property in question—was apparently the unwitting party to a proposed architectural sacrilege:

A landmark building enclave

modeled after the Palazzo della Cancelleria in Rome was about to be exploited as a kind of false front for a showy new hotel, and the best of its rooms, one of the few superb Belle Epoque rooms of grandiloquent Astor-Vanderbilt vintage left in New York, was about to be sacrificed to the hotel scheme. The exteriors, as designated landmarks, could not be touched except with the Landmarks Preservation Commission's express permission. The interiors, though designated "significant interiors," had no legal protection because the Villard houses had been reviewed by the Commission in 1968, several years before the law protecting designated architectural and/or historic landmarks was broadened to include interiors as well as exteriors.

The Villard houses in question

were brownstones built in 1882 by McKim, Mead & White as a U-shaped enclosure around a square courtyard. Weighty and monumental, they have continued to dominate the immediate area at street level despite the new growth of highrises around them. What makes their preservation a problem, however, is their prime midtown location. Manhattan has hardly any land more valuable than the East Madison Avenue blockfront between 50th and 51st Streets, one block east of St. Patrick's Cathedral and the Olympic Tower and one block west of the Waldorf-Astoria Hotel and the ITT Building.

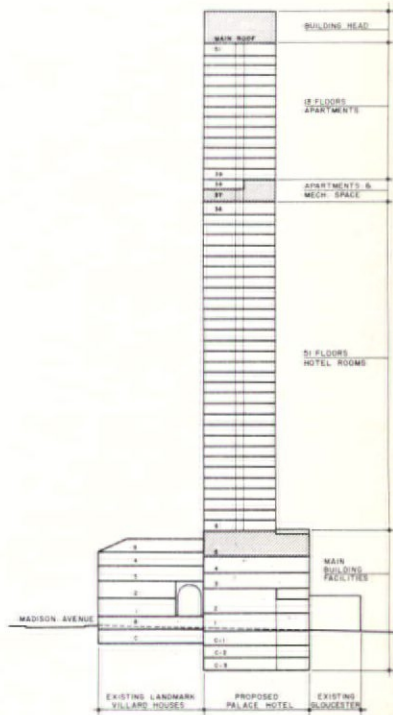
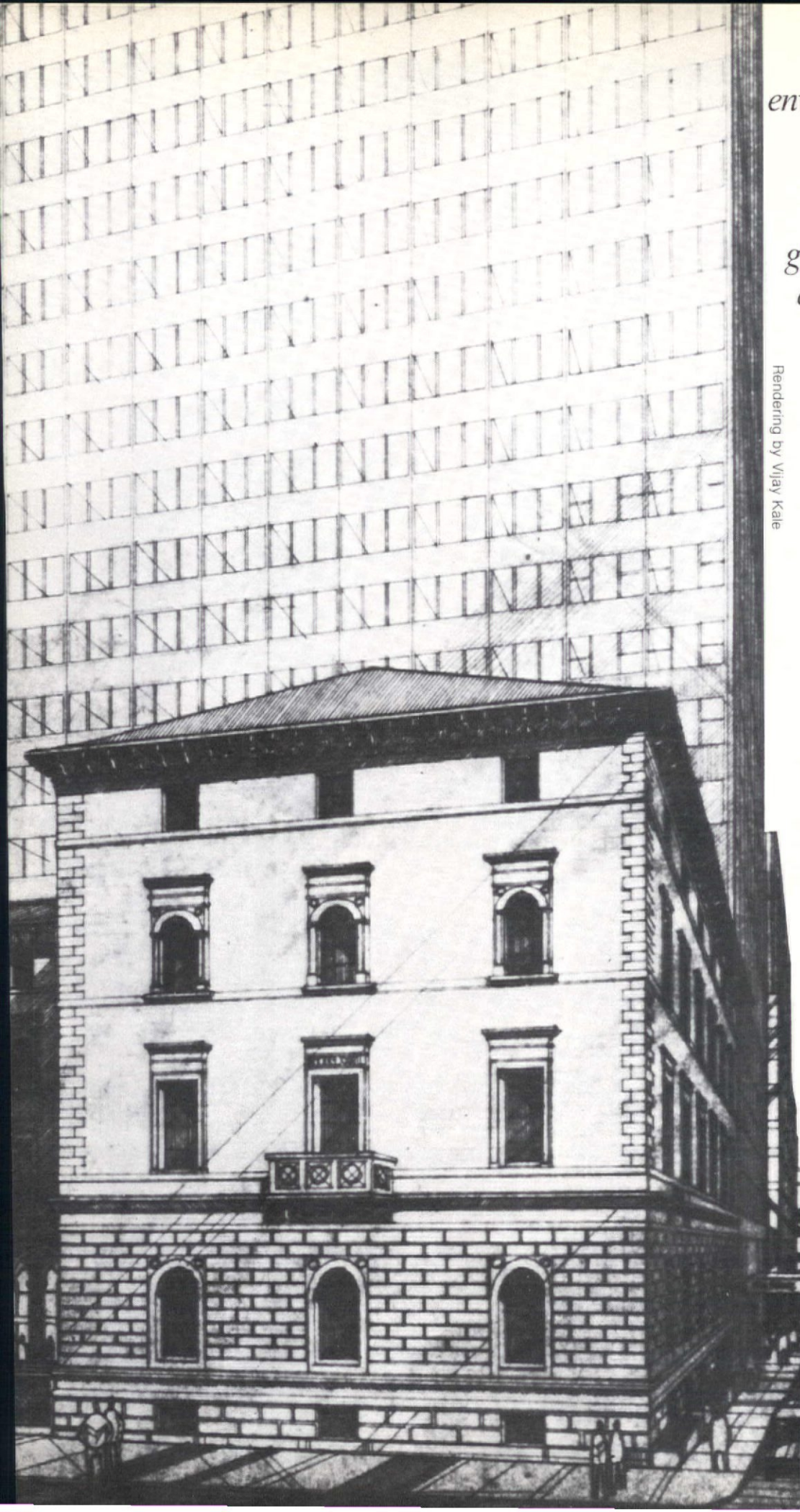
The proposal that aroused Mrs. Huxtable's editorial, and which involved many civic agencies and groups who had the right of approval or assumed it, was a plan to generate income from a parcel

THE VILLARD HOUSES AND EMERY ROTH & SONS' PALACE HOTEL



There's more civic responsibility, environmental sensitivity, cultural concern, and fiscal integrity in New York than it is given credit for ... also a lot more patience ...

Rendering by Vijay Kalia



of land comprised of the 100 by 200-foot Villard site plus another of equal size adjoining it on the middle of the block.

The entire property was to be leased by the Archbishopric to developer Harry Helmsley, who wanted to build a tall hotel—one thousand rooms or so—on the inner strip, while preserving, protecting, and even using everything standing on the Villard site except some irrelevant, peripheral, and later accretions such as a 1909 south corner tower.

This development required a zoning variance (regulations would have mandated an 80-story "needle" with about 10 rooms per floor and prohibited hotel operations in innumerable ways).

Helmsley's proposal, translated into designs by architect Richard Roth, Jr., of Emery Roth & Sons, placed a vehicular entrance midblock on the 50th Street side of the hotel; loading docks and truck access on the 51st Street side of the hotel; and garage space for 125 cars on the site. Neither the size nor shape of the hotel building straddling the middle of the block aroused serious objections, but the design of the building's skin was another matter. And the proposals concerning the disposition of the Villard interiors became an explosive issue.

Organization of the hotel space

As indicated on the section and plans, the first floor of the hotel site will be occupied by the lobby, the second floor by the restaurant and ballroom, the third by meeting rooms and related retail space, and the fourth by retail space (presumably boutiques and the like). The fifth, a deep floor, will house mechanical equipment, and this takes the space past the Villard roof, since the hotel rooms do not begin until that level.

There will be 1,169 hotel rooms, of which 384 will be one- or two-bedroom apartment suites concentrated on the 13 highest floors (8 suites per floor divisible into 15 suites per floor). The top floor suites will have their own entrance doors, concierges and small lobbies downstairs, and will be offered, like the Waldorf Towers, by the day, week, month, year, or for longer terms—furnished, or by special arrangement, unfurnished. Rooms in the suite floors will be extremely large. Standard rooms (about 13½ by 22 feet) are average for the kind of luxury hotel Harry Helmsley intends to have. Claridge's in London, or the Ritzes of

Paris, Lisbon, or Madrid are his models.

From Madison Avenue through where the Gold Room used to be

The most controversial feature of the proposal did not concern the hotel proper but the treatment of the Villard houses. The exteriors were to be preserved and the courtyard actually improved through its conversion into a be-fountainpedestrian plaza—from which autos would be banished. The arcaded facade of the central wing facing the courtyard would become the pedestrian and ceremonial entrance to the Palace Hotel. A row of arched,

Watchdog agencies

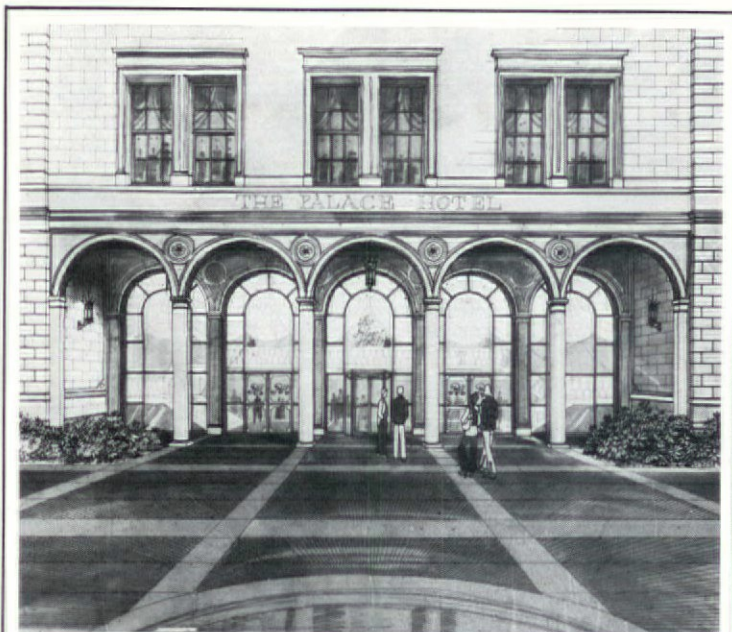
The City Planning Commission's approval was required because of the aforementioned FAR (Floor Area Ratio) variance required. The CPC is not anxious to fight any new construction. By charter the CPC has jurisdiction over building use and bulk. Norman Marcus is its legal counsel.

The Landmarks Preservation Commission, a municipal agency established as a result of the landmarks preservation law of 1965, considers buildings for designation as historic or architectural landmarks, as well as reviewing changes proposed for those so

guished board of architects, artists, bankers, and other citizens.

The Board of Estimate, holding the purse strings, is the final arbiter, reviewing recommendations of the City Planning Commission, Landmarks Preservation Commission, and Community Planning Board (whichever CPB is involved—and we'll come to that later). Following a public hearing held to give all concerned (including private citizens) a chance to study the proposals and air their positions, the Board of Estimate can accept the proposal by letting it stand for thirty days, or amend or reject it. The Board of Estimate consists of the Mayor (Abraham Beame), the Comptroller (Harrison Goldin), the President of the City Council (Paul O'Dwyer)—with four votes apiece; and the Borough Presidents—with two votes apiece.

Community Planning Boards, which are appointed by the Borough Presidents, have no express powers—certainly not where interiors are concerned—but have considerable clout of the Board of Estimate. The Community Planning Board involved with the Villard House case was CPB No. 5, representing the midtown area, and appointed by Manhattan Borough President Percy Sutton. Its members include James Morgan, architect and Adjunct Assistant Professor of Environmental Design at Pratt Institute; and Darcy Lewis, a free



The Madison Avenue courtyard, converted into a repaved, be-fountainpedestrian oasis, leads to the formal guest entrance. Tall doors and windows will reveal a view of the split-level interior.

double-height windows and doors would give a view of the split-level interior, where the grand staircase would lead a half-flight down to the lobby and a half-flight up to the ballroom and the dining room. The Palace Hotel logo would be gently incised into the stone facade. So far so good. The visitor would proceed right through the central wing and into the lobby, through hotel spaces from which several rooms, including the Gold Room, had been removed. The reason for its removal had to do with the difficulty of aligning the Villard floors and the hotel floors, owing to the fact that Park Avenue is slightly lower than Madison Avenue at this point. Hotel planners avoid access stairs to any room where alcohol will be served.

The interiors of the other wings would be removed, some to be donated to museums, unless perchance the tenants who might present themselves were interested in preserving them.

It has made more than 400 individual designations in 26 historic districts. Dorothy Miner is its legal counsel, Beverly Moss Spatt its chairman, Adele Chatfield-Taylor her assistant.

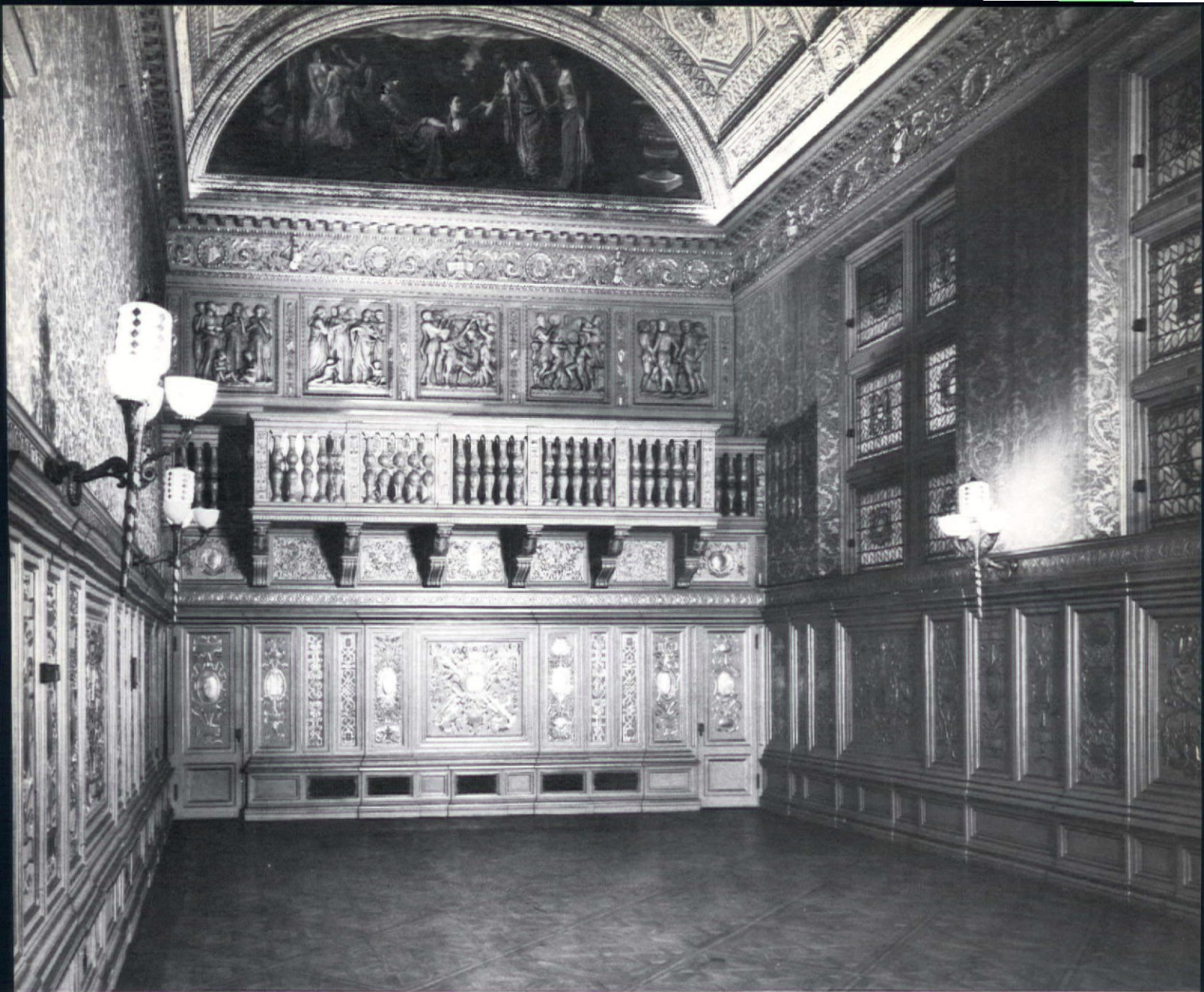
It would be a mistake to picture this Commission as an ad-hoc group. It is one of the most professionally staffed and operated agencies funded by the city. Ms. Miner is the LPC'S indispensable spokesman at Board of Estimate meetings, and has produced its most significant documentary guidelines, about which more later.

The Landmarks Conservancy, chaired by Susan Jones, is a private agency with considerable prestige and political influence, though without legal control, over what happens to architectural landmarks in New York, and played a significant role in the agreement eventually reached on the Villard houses. It is an out-growth of the Municipal Arts Society and has a distin-

PALACE HOTEL

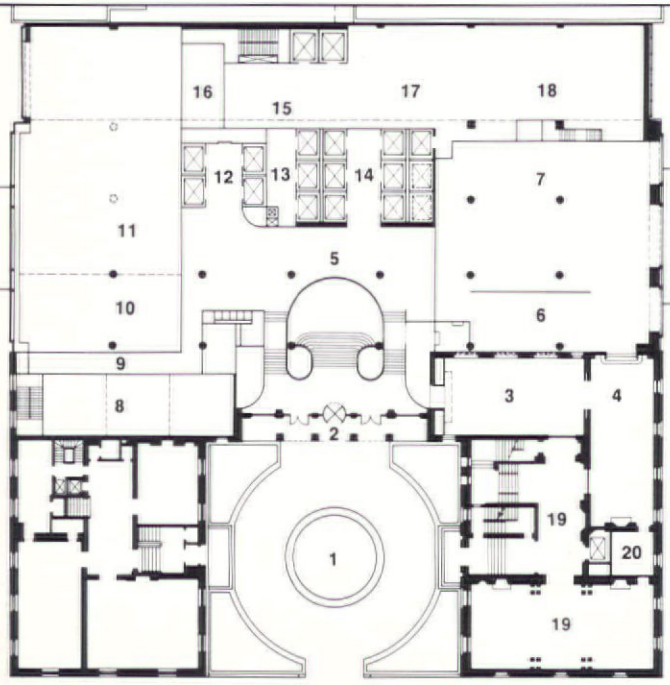
KEY TO INTERIM (NOT FINAL PLANS) shown on page at right:

- 1 New Fountain / Pool
- 2 Pedestrian Entrance, open below to hotel lobby
- 3 Gold Room (cocktail lounge)
- 4 Library (bar lounge)
- 5 Grand Foyer
- 6 Bar
- 7 Dining Room
- 8 Meeting Rooms
- 9 Guest Corridor
- 10 Pre-function
- 11 Ballroom
- 12 Ballroom Elevator Hall
- 13 Room Service Elevator Hall
- 14 Guest Elevator Lobby
- 15 Line of Hotel Tower above
- 16 Ballroom preparation area
- 17 Kitchen storage area
- 18 Kitchen service area
- 19 Villard House 1st floor (closed off)
- 20 Storage
- 21 Hotel / Apartment Main Entrance
- 22 Hotel / Apartment 51st Entrance
- 23 Hotel Lobby
- 24 Registration / Cashier Desk
- 25 Line of Balcony at 2nd floor
- 26 Apartment Elevator Lobby
- 27 Rentable Space
- 28 Villard Houses basement
- 29 Hotel back-of-house space
- 30 Random House basement
- 31 Service Entrance
- 32 Security / Receiving
- 33 Loading Entrance / Exit
- 34 Vestibule
- 35 Service Hall
- 36 Car Entrance / Exit
- 37 Car Reservoir
- 38 Passenger pickup



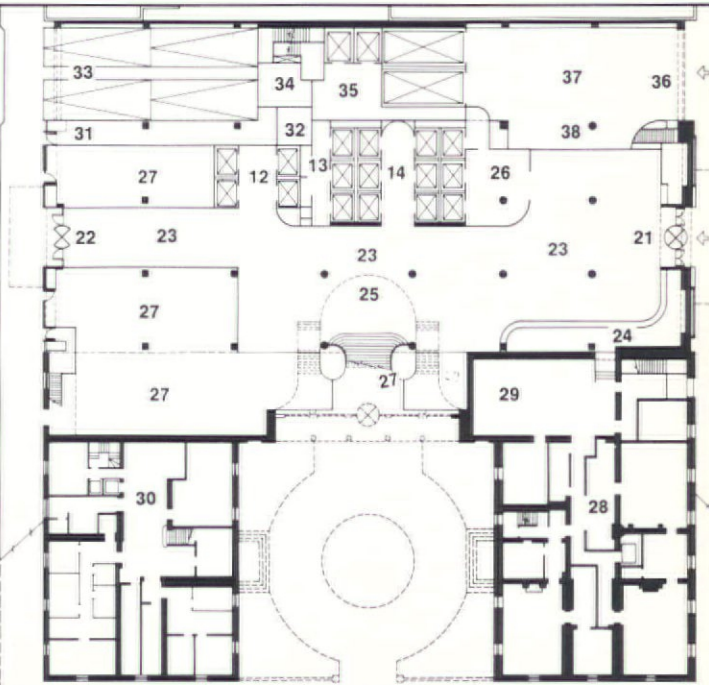
The Gold Room, known as the Music Room to the Whitelaw Reids, for whom McKim, Mead & White redecorated it.

Photographs by Cervin Robinson



Second Floor

(These are not final plans)



First Floor

lance writer for neighborhood newspapers in the area.

A point of clarification is in order concerning the Archbishopric of New York and the Archdiocese of New York. The Archbishopric is the Church body itself; the Archdiocese is a corporation which conducts the Archdiocese' real estate transactions. The Archbishopric's legal counsel is Shea Gould Climenko & Casey, with Kevin McGrath the attorney directly in charge.

2nd proposal, 2nd editorial

Community Planning Board No. 5 had not been notified of the November 1974 preliminary hearing by the Landmarks Preservation Commission. After the publication of the first editorial, James Morgan asked for and received the documents.

Meantime the Roth office prepared the revised design asked for by the LP Commission. Wrote Mrs. Huxtable on the editorial page of June 22, 1975: "The later proposal had a new and less offensive tower, but it was far worse along the side streets, with corny, overscaled arches in fake brownstone to 'match' the Renaissance Villard facades, and the Gold Room was still scheduled for demolition. . . ."

"The New York Chapter of the American Institute of Architects, after a visit to the Roth office for a full presentation, wrote a letter of protest to the Landmarks Commission. The chapter's representatives were struck by the lack of evidence that the problem of the Gold Room had been studied with anything approaching interest or adequacy. . . . After examining plans and elevations, the AIA suggested solutions. 'How often,' the architects asked, 'can a new structure so easily annex so distinguished a space?'"

The architect was told to try again. And CPB5 set up a Villard Houses Task Force, while Darcy Lewis organized "Save"—Society Against Villard's Extinction.

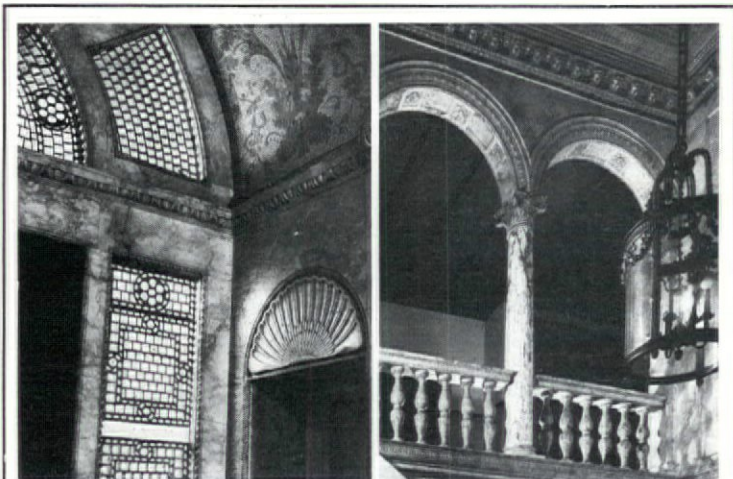
3rd proposal makes it

On September 21, 1975, Mrs. Huxtable recorded her impressions of Roth's third design in words which augured better not only for design but for the city:

"The latest chapter of the Villard Houses saga—which seemed so hopeless a cause to so many—is something to delight the believers and confound the cynics. In the curious way of New York, which wheels, deals, and compromises while managing to sustain some extraordinary standards in the face of impossible odds, a solution is being found.

"After going back to the drawing board twice, against steady, mounting public pressure, the developer, Harry Helmsley, the architect, Richard Roth, and the owner, the Archbishopric of New York, working cooperatively with the Landmarks Conservancy, a private group, the Landmarks Preservation Commission, a municipal agency, the American Institute of Architects and other professional organizations, as well as the local community board, wrought wonders. They huffed and they puffed and came up with substantial improvements in interior and exterior plans. . . ."

"It has now been found that it is possible to keep and use the Gold Room as one of the hotel's public spaces. The Library of this wing will also be incorporated. . . ."



At left: Mosaic work and Tiffany Glass sidelights in main Villard House vestibule.
At right: Second floor arcade, gilt wood ceiling.

Preservation Document

CPB5, "Save," and the Task Force made the following demands: That every significant room be saved; that the developer and architect adhere to a preservation plan written by the Landmarks Preservation Committee; that additional specific rooms be integrated into the hotel.

The impasse was resolved by the decision to place responsibility for the preservation on the shoulders of an expert—a partner participating in the entire process from planning and decision-making through construction—to document the landmark, help the architect connect new and old spaces, and so on.

The necessary preservation document was written with the help of Landmarks Preservation Committee legal counsellor Dorothy Miner. In effect a deed restriction of over one hundred pages, as well as a precedent-setting model of inestimable significance, it is divided into two

parts, exterior and interior. It sets down: 1) Specific insurance for the building against construction accidents, vibrations, exposure; 2) steps to protect and store whatever should be removed during construction; 3) actual protective procedures during construction; 4) restoration after construction; 5) disposal of whatever would not be reassembled in the finished complex; 6) Landmarks Commission review.

Preservationists in demand

Not only did this take time, delaying the City Planning Commission's approval till the fall of 1976 but it led to quite a scramble for the services of preservation experts. William C. Shopsin, AIA, who is formidably qualified as a consultant, teacher, and practicing architect in preservation

What was a later accretion? What was changed? What was gone? What was the original intent? Cerwin Robinson, architect-trained photographer and journalist was commissioned to photograph the property for the Historical American Building Survey.

The Church's position

In her first two editorials, Mrs. Huxtable had pointed out one of the most interesting facets of the situation: as a non-profit institution, the Archdiocese was permitted to demolish the landmark altogether, and might be tempted to do so by a recent precedent in which the Lutheran Church had done just that. "But," she continued, the Archdiocese and developer "know that this would be an extremely unpopular act that would make public villains of them both. Nor does the church deserve this, after years of conscientious, costly care of a landmark that has become a financial burden."

In the course of the research, Shopsin acquired some insights into the Church's role:

"There are a lot of exaggerated claims by community groups as to the Church's wealth. . . ."

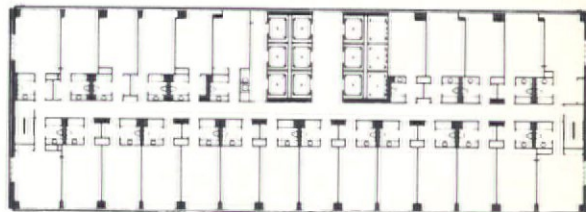
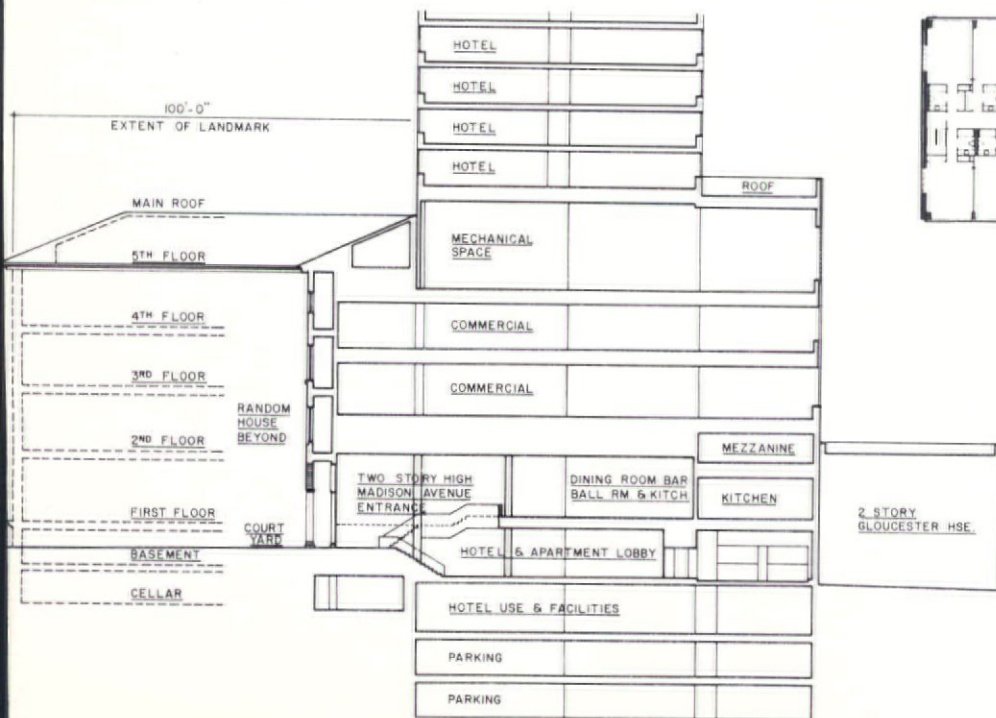
"They wanted to maximize their income because in truth donations in the Church had fallen off. . . . I won't belabor the argument about their problems but it was difficult to raise funds for what they felt their services to the community—charitable and educational—should be. They were not averse to maintaining an historic property, but it was extremely unprofitable, and they wanted to take advantage of the office boom of the late 60's. They decided that the best parcel they owned was the one on Madison between 50th and 51st Streets. In order to free it for development they had to move out of it themselves. They could have opted to stay—they weren't paying any taxes because it was for charitable and religious purposes, but they weren't making any money either and it was a prime commercial site. So they decided on a complicated series of consolidations to house their operations elsewhere. . . . And then the office market just fell flat.

"They were then stuck. . . . Random House had moved out and they had a totally empty assemblage with only one tenant left on one side—Capital Cities. The real estate brokers for the Archbishopric prepared a rental brochure and attempted to find tenants at market rentals—they still fairly high.

Continued on page 9



PALACE HOTEL



At top: St. Guadens fireplace in the dining room.
 Above: Plan of a typical hotel floor. Not shown is a typical apartment floor plan, where the rooms are very large.
 At left: West-east section through the old and new buildings and adjacent building on 50th Street.

An invitation to dine at the home of Ben and Jane Thompson is coveted and the occasion memorable. Others who would like a taste of the Thompson's good life can sample the Harvest Restaurant, which they recently designed in Cambridge, Mass., just off Harvard Square—a busy, unstructured area scheduled for re-planning by the Thompsons).

The Harvest is an indoor/outdoor establishment that is colorful, friendly, and relaxing, serving fresh, seasonal and provincial fare. Everywhere there are mementos from architect Thompson's past work and present living style. There's the natural-toned wood of Scandinavia, especially Finland, a country in which he is very much at home . . . the Marimekko fabrics he first introduced through the Design Research stores which he founded in 1952 . . . some of the gourmet innovations he employed in his recent restoration of Boston's Faneuil Hall Marketplace.

Three sections to the restaurant give the diner a choice of ambience best suited to his mood: "Ben's Corner," a Cafe-Bar, is open continuously for lunch and cocktails and serves a special supper menu until midnight. The Dining Room provides lunch and dinner. The Patio Garden, an extension of the Cafe, is open May through September.

Even when thronged, the Cafe is comfortable with cushioned banquettes custom designed in Marimekko fabrics. Old, re-finished shutters cover the windows. An existing column is wrapped in a bright-colored handmade rug by Bruno D'Agostino. Other furnishings here are three antique English tavern tables and an American Colonial cupboard at the entry, where food and flower displays are changed constantly.

The restful, softly lighted Dining Room has a provincial charm with an antique tile stove from Normandy, an old butcher block used for cutting bread, and other antiques—such as the "Pure Lard" sign found in Boston, an Early American corner cupboard, and a standing coffee grinder. The banquettes, designed by the Thompson firm, are covered in brown vinyl with cushions in a brown fabric. Tables are custom birch butcherboard and the Lammhults (Director's) chairs have chrome frames and canvas seats and backs. Windows are tailored with sliding panels of Marimekko fabrics. The Patio Garden is a festive spot under gaily colored um-

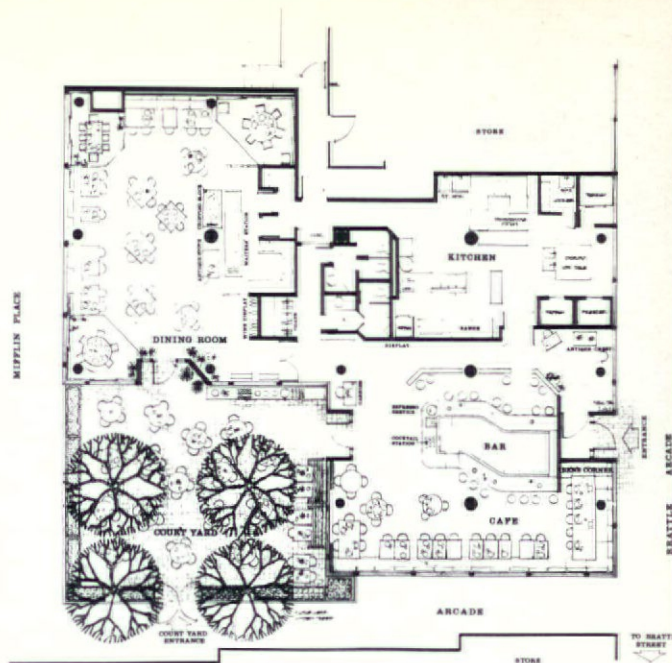
brellas and a stand of trees.

The Harvest is a small but fun part of the work by Benjamin Thompson & Associates, a firm founded in 1966 by Ben Thompson who had been a partner in The Architects Collaborative with Walter Gropius, and was chairman of Harvard's Graduate School of Architecture from 1963 to 1967. Thompson's restoration of Harvard's Boylston Hall in 1959 was the beginning of recognition that old, sound buildings should be saved, and his contemporary buildings enrich many college campuses.

Ben Thompson's planner/designer wife, Jane, was at one time an editor of *INTERIORS* and editor-in-chief of *Industrial Design* magazines. The Thompson firm is currently engaged in some wondrous projects—a total energy power center to supply the Harvard Medical School and 19 other institutions, old Main Street redevelopment in Minneapolis, and, in the Mideast, two hotels in Abu Dhabi and one in Cairo.

But Cambridge is home. The Thompson's marvelous house there has a spacious kitchen with built-in lounge seating and easy-to-reach cooking implements that are part of the design. The Harvest is sort of an extension of their international living pattern and appreciation of good food.

BETTY RAYMOND



Opposite page:
Antique coffee grinder is a cheery touch at entrance to main dining room (bottom photo). In "Ben's Corner" cafe-bar (top right) Marimekko upholstery fabric in a green palette relates to the adjoining Patio Garden, festive under its gaily-colored umbrellas.

BENJAMIN THOMPSON & ASSOCIATES HARVEST RESTAURANT

Cafe-Bar: Birch bar stools: **Charrette**. Custom banquettes upholstered in Bolta Flex from **General Tire**, supplied by **Design Tex**. Marimekko fabric for back cushion upholstery from **Design Research**. Cushion manufacturer: **Nason Rubber Co.** (Cambridge, Mass.). Vienna bentwood chairs: **Thonet**. Director's chairs manufactured by **Lammhults** (Sweden), supplied by **Design Research**. Mylar "Glow" wallcovering at restaurant entrance: **Gilford Wallcoverings**, supplied by **Shep Brown** (Boston). Wallcovering in bar and entrance to main dining room: Mayatex sisal from **Carpet Imports**. Carpeting in bar and main dining room: **Monarch Carpet Mills**. Zurich stacking chairs in Patio Garden, manufactured by **Erlan KG** (W. Germany), and iron and wood park benches from Finland, both supplied by **Design Research**.



Photography by Steve Rosenthal except as noted



Jane Thompson (patio)



The Houston executive headquarters of Coopers & Lybrand, a leading U. S. accounting firm, differs from the usual project in which the interior design department of the architect's firm does the interiors. This is not a case in which the interior architects were in on the job from the beginning simply because some of the space was originally used for a club, which was demolished to make way for the expansion space needed by the client.

The assignment was to expand and remodel the existing office facilities on the 12th floor of the First International Bank Building. The client needed conference rooms, administrative offices, support facilities, reception/lounge areas, and work stations for a work force that might expand and contract between 90 and 110 people. Also part of the assignment: to plan the work in stages, allowing people to relocate into the new space while the already occupied space was remodeled. Another important stipulation was to provide maximum circulation, in order to comply



SCALE
FT 0 5 15 30

- 1 PUBLIC AREAS** include elevator lobby, reception area, 3 conference rooms.
- 2 ADMINISTRATIVE OFFICES** accommodate partners, managers, assistant managers, and the libraries.
- 3 GENERAL (OPEN PLAN) OFFICE AREA** accommodates staff accountants, senior accountants, supervisors, secretaries.
- 4 SUPPORT FACILITIES AREA** includes space for statistical typists, clerks, duplicating equipment, files, restrooms.

Photography by Richard Payne except as otherwise indicated



Olga Gueft

PGA/IA COOPERS & LYBRAND



with the fire code.

The interiors team not only met the plan and staging requirements of the program, but achieved a handsome, easy-flowing airiness and comfort which belie the strictness of the program and the tightness with which space is used—an atmosphere, in other words, which gives the client an edge in attracting competent people to this hectic profession.

In the public areas, the angling of walls provides necessary spaces, but the choice of surfaces—gray mirrors for the angular walls, gray plate glass for partitions, and mirror-polished stainless steel for the desk—push back the boundaries and reflect window views and works of art. A slash in a conference room wall adds to the daylight and see-through transparency of the actually restricted area. And the angles are an automatic directional aide. Background finishes here are neutral—the natural wool macramé tapestry is almost colorless and the carpet is charcoal. But the glimpses of daylight and rich colors in many paintings beguile the eye. Here as elsewhere, a judicious mix of avant-garde art, fresh graphics, contemporary furnishings, and an occasional classic item, such as the handsome oriental rug in the reception area, confers an authoritative sophistication very appropriate to the client's image.

Among the niceties of this area, the crisp architectural detailing of the door and window frames and the glazed wall slash are indicative of the level of design performance. Also noteworthy is the way in which the dramatic lighting emphasizes the angular plan and focuses on the subtle graphics and brilliant artwork.

The large conference room (top right photo) is impressive as well as acoustically and visually accomplished. Sight and sound are controlled to maintain the confidentiality essential to the accounting profession. The space is occupied by a Knoll André smoked glass conference table, 16 Knoll Pollock chairs in suede leather, and Knoll Wassily lounge seating in custom white leather, no less. The mirrored column reflects the yellow wall fabric while serving as a drapery pocket. The wall sculpture is by Charles Pebworth.

The open plan area is interesting for the angled arrangement, which looks more spacious than it is, and for the handsome fabrics on the curved screens. All in all one of the most luxurious open plan areas we have ever seen. And flooded with daylight, with window views rarely shut off.

OLGAGUEFT

Interior architect: **Pierce-Goodwin-Alexander/Interior Architectural Division**, with **David Kelley** interior designer in charge.

Building architect: **Pierce-Goodwin-Alexander/Architectural Division**.
General contractor: **Versi-Craft**.

Furniture: **Knoll** (including **Stevens System** for open plan spaces), **Intrex**, **GF Business Equipment**, **Herman Miller**, **Stow-Davis**.

Fabrics: **Knoll**, **Schumacher**, **American Leather**, **Herman Miller**, **Design Tex**.

Carpet: **Alexander Smith**.

Drapery fabricator: **Horton Drapery**.

Interior plants: **Huntsville Gardens**.

Artwork: **Diane Smith**, consultant.

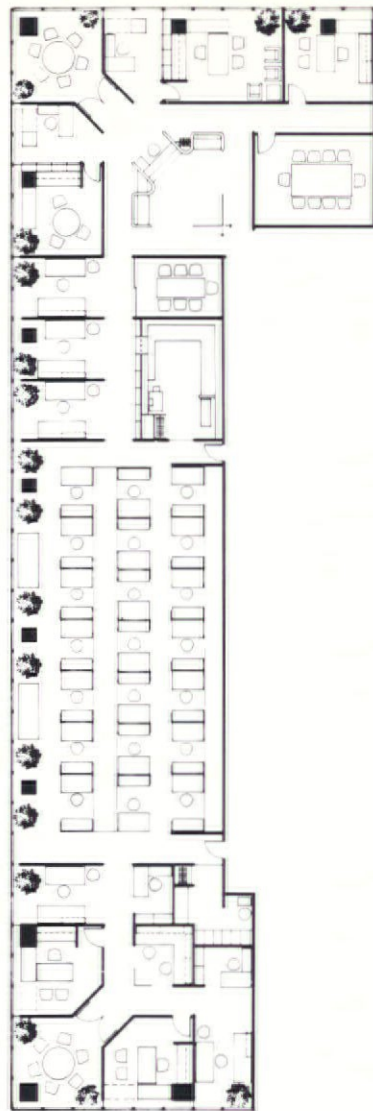
Charles Schorre, **Charles Pebworth**, artists. Graphics: **PGA/IA** custom. Fabricator: **Cantrell Industries, Inc.** Accessories: **Habitat**, **McDonald Products**, **Peter Pepper**, **Smith Metal Arts**, **Leif Weisman**, **Knoll Collection**.

Filing equipment: **Supreme**, **Lundia**.

Millwork/special finishes: **Triumph Industries**.

Photographs on the left page show the public areas arranged in angled spaces on the gradually narrowing elevator corridor. Polished steel surfaces of reception desk (top) reduce its bulk. Small conference room (middle photo) has diagonal inner "window." On this page the top photo shows the main conference room, and two other photos show the open plan space.





Hbaum is one of this country's largest design firms, with major offices in St. Louis, New York, Dallas, Washington, and San Francisco, and with outposts as well in Princeton, Midland, Mich., Belleville, Ill., Riyadh, Cairo, and Anchorage. It also produces some of the country's best design work—not always the case for large firms.

An example is HOK's own Dallas office, occupying a third of a floor of the First International Building (itself an HOK design). Just as the tower exterior's rectangular grid is dramatically interrupted by diagonal wind-bracing members, the office plan is enlivened, in critical places, by walls at 45-degree angles to the exterior. In the last decade, the use of 45-degree angles has become painfully hackneyed, but in this case the angles are functional, attractive, and appropriate. They are also used with restraint, emphasizing the special character of the reception area and of two corner conference rooms. Diagonals are repeated in two dimensions as colored stripes on glass panels which slide to close the entrance after working hours.

Carpeted walls absorb noise, accept pinned-up drawings, and contribute to the spirit of simple elegance. With the exception of the rectangular ceiling tiles (the direction of which is irrelevant to the 45-degree angles), every aspect of this design has been integrated into a handsome and unusually unified whole.

STANLEY ABERCROMBIE

Top, far left, beyond the receptionist's desk, angled walls open into a corner conference room. The building's diagonal bracing is visible in side offices. Below, far left, carpeted partitions in reception area enclose desk, visitors' seating; glass panels at right can slide to separate area from public corridor. Top left, long vista from drafting room is terminated by angled wall; HOK logo at left faces entrance. Left, dramatic corner areas are used not for private offices but for conference rooms.

HOK DALLAS OFFICE

Carpet: **Dow-Badische, Welco Carpet Corp.** Custom desks and tables: **United Interior Construction.** Desk bases: **Berco Industries.** Table bases: **Vecta Contact.** Seating: **Harter Corp., Jack Cartwright, Inc., Herman Miller, J.G. Furniture Co.** Files: **Steelcase.** Mobile pedestals and work stations: **Sunar Limited.** Window blinds: **Levolor-Lorentzen Riviera.** Planters: **Architectural Supplements.** Accessories: **Glassform Architectural Products, Architectural Supplements.**

For HOK:

Gyo Obata, Principal in Charge of Design; **King Graf,** Principal in Charge; **Jack Worstell,** Principal in Charge of Project; **Alan Lauck,** Director of Interiors; **Cheryl Coleman,** Project Designer.



Photographs by Barbara Elliott Martin

The bank ceiling just hovers there, weightless, an under surface without an upper surface or third dimension. Above it daylight streams from the open sky through glass and a space frame. We are under one of two transparent sloping canopies which Philip Johnson and John Burgee produced by stretching what appear to be two knitted

metal architectural nets between the ground and the eight-story (117-foot-high) apices of two opposite courtyards. The courtyards are contained in spaces created by the sharply angled juxtaposition of two trapezoidal towers each 34 stories high. The towers, separated from each other above eight-story level only by the narrow sliver of a light shaft,

are mirror images of each other with tops sliced down at an angle—a sort of pointy-headed Castor and Pollux. Clad in bronze glass and bronze-anodized aluminum, the dark twins easily dominate a downtown skyline bristling with square-topped high-rises of pale stone and bright mirror. (For a map of the area see page 51.)

This is Pennzoil Place, in which developer Gerald Hines added 1.7 million square feet—the largest single increment package—to Houston's commercial space. Thanks to architects Johnson and Burgee, it is not only the highest priced but the fastest renting space in Houston.

Though the skylit interior space vaults high at its tallest, the metal

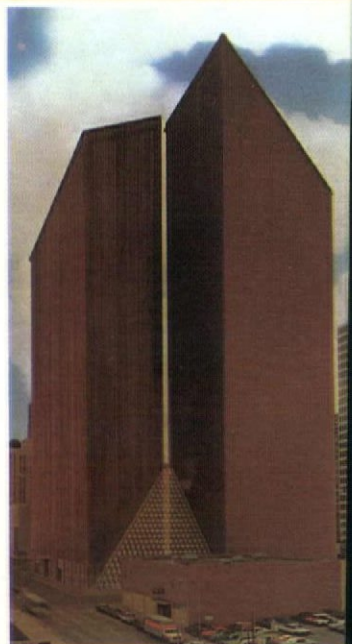
Photography by Cnas McGrath



The teller area (on both pages) appears to be a continuation of the courtyard reflected by its mirrored upper deck.

S.I. MORRIS TEXAS COMMERCE BANK

*Sally Walsh
with mirrors
vaporizes a bulky
service deck in
Johnson/Burgee's
Pennzoil lobby
in Houston*





Texas Commerce Bank

Texas Commerce Bank
Pennzell Place Banking Center



scaffolding comes close to the ground—and to people—at its rims. There is a pleasant intimacy about the spaces and the strong, open, intricate structure, which, what with the potted trees, is reminiscent of an aviary.

The hardest part of the Texas Commerce Bank job was to fit what was needed into the space. What is not at all apparent is that a computer center and such employee facilities as toilets and a coffee room were needed—and could not be fitted in at ground level. The logical solution was to build an extra floor in the soaring space above the teller area.

This deck might easily have destroyed the airy lightness—the feeling of being in an open pavilion—which is the special delight of the Pennzoil lobby. To prevent that, Sally Walsh camouflaged the exposed deck walls with reflections. There was more to this than the obvious ploy of mirroring the vertical surfaces, however. Ms. Walsh also flooded them with light. For she knew that mirrors can be tricky, and that under cer-

visitors to the ASID conference this summer will find this area expanded (or undergoing expansion) in accordance with the continuing S.I. Morris program.

Our photographs show only the parts of the bank in which the two separate areas are perceived almost simultaneously by the passerby. The difference between the functions of the two areas is expressed clearly in their design, despite the use of a common neutral palette and materials compatible with the building's bronzed mullions, cool metal scaffolding, and polished flooring of pale granite. What is significantly different in the two areas is the *relative* distribution of dark and light and hard and soft materials.

The general teller area is light, spacious, and open—almost indistinguishable from the public lobby space beyond its glass boundaries. The lines and shapes in it tend to be long and angular, and the predominant surfacing material—on floors and counter—is the creamy-toned but hard granite of the lobby itself. The matte brown paint on a narrow strip of wall above the counter, and the island of golden carpet under the dark brown leather-upholstered lounge chairs in the seating area do not appreciably soften the brisk, echoing, extroverted character of this area.

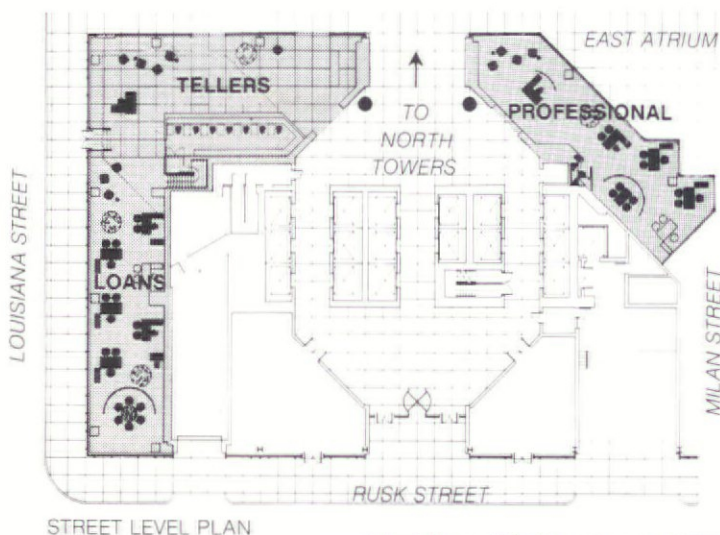
The professional services area, in dramatic contrast, is really hushed by wall-to-wall carpeting. All its vertical surfaces, except for a few fresh accents of white in a small curved screen and two secretarial desks, are painted in the shadowy matte brown, which makes the area dark, intimate, inviting, and very confidential—an effect exaggerated by the secretive curves of the circular privacy areas. One reception desk in Carpathian elm serves to suggest unimaginable luxury.

On the dark bank side, two small right-angled spaces sawtooth into the public lobby. These were mandated by Johnson's architectural design for the building; in the plan two more can be seen beyond the bank's erstwhile boundaries. Sally Walsh found that they could be made to work well both functionally and visually. Defined in their bronzed frames, these panels of transparent space enhance the play of crystalline forms which characterizes Pennzoil Plaza.

OLGA GUEFT

DESIGN

Bank: **S.I. Morris Associates**
Associate in charge: **Sally Walsh**
Building architects: **Philip Johnson and John Burgee**



STREET LEVEL PLAN

tain kinds of light and at certain angles, mirrors can look inert and very material. Even mirrored, the computer deck might have crammed the space like a gray whale instead of opening it with illusory vistas and the two mysterious ceilings that appear to float above each other at baffling but not unpleasant angles overhead.

The Texas Commerce Bank occupies two areas separated from each other because of Texas statutes which forbid branch banking facilities. The larger space—an L wrapping around another tenant space—is devoted to general banking and includes a teller's counter. The smaller space—a single line—is devoted to specialized services for lawyers, doctors, and other professional people. The latter operation has been so successful that

SOURCES

Desk body: **Triumph Industries** to S.I. Morris design. Desk drawer pedestals, pencil drawers, typing returns: **McClure Furniture Industries**. Lounge chairs: "Ciprea" imported by **Atelier International, Ltd.** Visitor arm chairs, secretarial swivel chairs: Saarien designs made by **Knoll International**. Graphics: S.I. Morris design executed by **Schuler & Wohlt Company** (Houston). Carpeting: **Unico functionale** (of Dallas) (fusion-bonded velvet plush—70% acrylic, 30% nylon). Ash urns: **Habitat**. Planters: **Glassform**. Mirror: **PPG Industries**. Spotlights: **Lightolier**. Recessed lights: **Edison Price**.

S.I. MORRIS

The professional services area (in all photographs on the opposite page) is currently being expanded. Its dark inner walls tend to make its glass outer walls act like mirrors for the aviary-like surroundings. The facetlike zig-zags were specified by Johnson's architecture for the building.

Elevators (on plan) connect the Pennzoil lobby with the underground passageways of downtown Houston discussed on page 51.



Photography: Rob Muir

ISD INCORPORATED ISD HOUSTON

Above, Drafting room, showing island layout of furniture, leaving walls free for filing and passage.

Millwork and drafting tables: **ISD** Custom design, fabricated by **Farnham**. Seating: **Knoll International**. Hanging planters: **Habitat**. Carpeting: **Commercial Carpet Co.**

Above right, Vice President's office, which can also serve as a conference room. Wall at left is used for file space.

Table: **ISD** Custom design, fabricated by **Harvey Prober**. Seating: **Knoll International**. Millwork: **Farnham**. Wall fabric: **Isabel Scott**. Blinds: **Levolor Lorentzen**. Hanging planter: **Habitat**. Right, Waiting area viewed from elevator lobby. Note dropped ceiling in vestibule area, and vertical window for receptionist.

Bench and glass top table: **ISD** custom design, fabricated by **Harvey Prober**. Planter: **Habitat**. Flooring: **Thai Teak**. Lighting: **Lightolier**.



The pit of a hydraulic elevator for the floor directly above projects a few feet below the typical ceiling plane. ISD effectively disguised this potential blemish, creating 7 foot high ceilings in the vestibule, and thereby giving a sensation of increased height to the waiting area beyond. The receptionist, housed behind a full-height permanent wall, views the waiting area from a vertical aperture, thus maintaining the necessary privacy required for the job of receptionist/secretary.

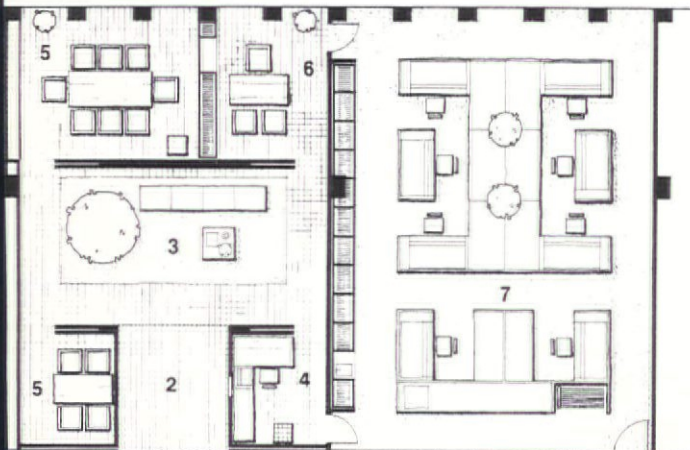
The theme of the plan is one of free-flowing space. This is characterized in the layout of the offices, the island drafting tables, and the pocketed doors leading to the elevators. The remaining three corners of the reception area are occupied by a small conference room, a presentation room, and the vice president's office, which is simply furnished to double as a conference room when needed.

As there is no traditional secretary/reception desk, the furnishings in the waiting area are minimal. The highly polished wood parquet floors are stained dark to blend with the building standard carpet in the elevator lobby. This reinforcement of the relationship between the offices and the building as a whole is further emphasized by the use of warm grey fabric wall panels, matching the lobby wall color. By designing pocket doors which slip into the walls on either side of the entrance, physical barriers between the elevator lobby and the waiting area were obviated. The selection of an oriental carpet and natural materials such as leather, cane, and glass, combined with polished stainless steel, create the desired effect of simplicity.

The balance of the office space consists of a single, large drafting room, furnished with custom work stations and storage elements for eight professionals, plus a work station for an auxiliary typist. The drafting station, treated as one sculptural element, and as a single object of furniture unattached to the walls, contributes to the open quality characterized by the rest of the offices. The dark brown color chosen for these tables blends with the carpet, and minimizes the visual mass of the workstations.

lvy in large, hanging baskets helps to modulate the volume of space, and color is introduced in the form of constantly changing art and graphics.

RICHARD ZOEHRER



- 1 Elevator lobby
- 2 Vestibule
- 3 Waiting area
- 4 Receptionist
- 5 Conference rooms
- 6 Vice President
- 7 Drafting room

Working within the confines of 2,500 square feet of space, the architectural firm of ISD Incorporated created in its Houston headquarters a reception area, private offices, conference rooms and design/drafting space, yet still provided a spirit of openness. The offices fulfill a dual role: accommodating daily work tasks, and demonstrating to visitors the firm's design expertise.

Michael Pinto is vice-president in charge of the Houston office of ISD Incorporated, space planning and design consultants. His design experience includes work for A.S.D., Inc., and for John Portman & Associates. The design principles he presents here are basic and important ones, and are well illustrated in his own work at ISD and in the guest rooms of some of the hotels designed by John Portman. But only some, for hotel chains are sometimes reluctant to relinquish their own control over room design.

Hotels' design statements needn't stop at the guest room door, a designer points out.

We point out, therefore, that Pinto's plea for design unity has an important corollary: the designer of a hotel's public rooms and the designer of its guest rooms should be the same.

—ED.



Entering today's most successful hotels, one is often struck by the drama and fantasy of the major public spaces. The watery world at Peachtree Plaza, the European subtlety of United Nations Plaza, and the garden spaces of the Hyatt Regency O'Hare evoke planned responses from the viewer. Here the hotel marketer is performing at his best, selling an illusionary world not with over-used props but with imagination and well-conceived design.

But the excitement of a hotel's public spaces can be lost when the visitor reaches his final destination, the guest room. Placing a door between the public areas and the guest room seems to be the cue for a completely different design statement. This is a mistake for which the hotel forfeits the psychological impact built to that point. Stating the obvious? Yet the non sequitur of the typical guest room within the overall design context of the hotel is a problem we have all witnessed too often. Everything from light fixtures to finishes to color can change so radically in the guest room that the space is visually unrelated to its general setting. Furnishings are indiscriminately poured into the guest room in an effort to "warm up" the space. The result, too often, is visual clutter and lack of distinction.

This design dichotomy results from the number of players par-

ticipating in the guest room game. While the public spaces of the hotel are typically the accepted province of architect/designer, the guest room is no man's—or every man's—land where all opinions and recommendations carry equal weight. The manager wants a residential quality, the owner the best design at the least cost, the housekeeper an easily maintained, uncomplicated room, and the designer a classic concept. All have strong opinions about the desires of the end user, the guest, and all are right. The room should respond to each of these criteria, but only within the design framework established at the front door of the hotel. None of the participants should lose sight of this important objective: to leave a lasting impression on the guest through a cohesive design.

Today's hotel is hardly sold by comfortable guest rooms alone. The public spaces are the primary design draw for most visitors, and the variety of these spaces is proliferating to meet the dreams of any vacationer, commercial traveler, or convention organizer. But the potential for distinctive design and for a redoubled marketing effort is in the guest rooms as well as the lobby.

One must accept the fact that the guest room is, by its size, the most constrained of the front-of-the-house spaces. The spectacular concepts of the public spaces—waterfalls, skylights, or huge ficus trees—do not, of course, easily translate into the standard guest box, nor are these design elements appropriate to the activities which take place in it—relaxing, sleeping, working, or limited entertaining.

REBUILD THE BOX

Whenever possible, the box should be reconstructed for

Whenever possible, the box should be reconstructed for greater interest.

greater interest. Floating furniture elements can be used in place of actual space-consuming construction additions such as closets. Mirrors, dark patches contrasted to light walls, or lighting elements like wall washers can be successful space-manipulating devices. If the room appears visually confining, the illusion of

GUEST ROOM DESIGN CRITERIA

by Michael Pinto

greater space can be created by contrasting ceiling heights—or ceiling color, dark to lighter—between the hotel corridor and the room itself. Within the room, subspaces can be created by varying ceiling heights as well.

REPEAT THE FORMS

Forms—cylinders, cubes or pyramids—seen in the public spaces or building architecture

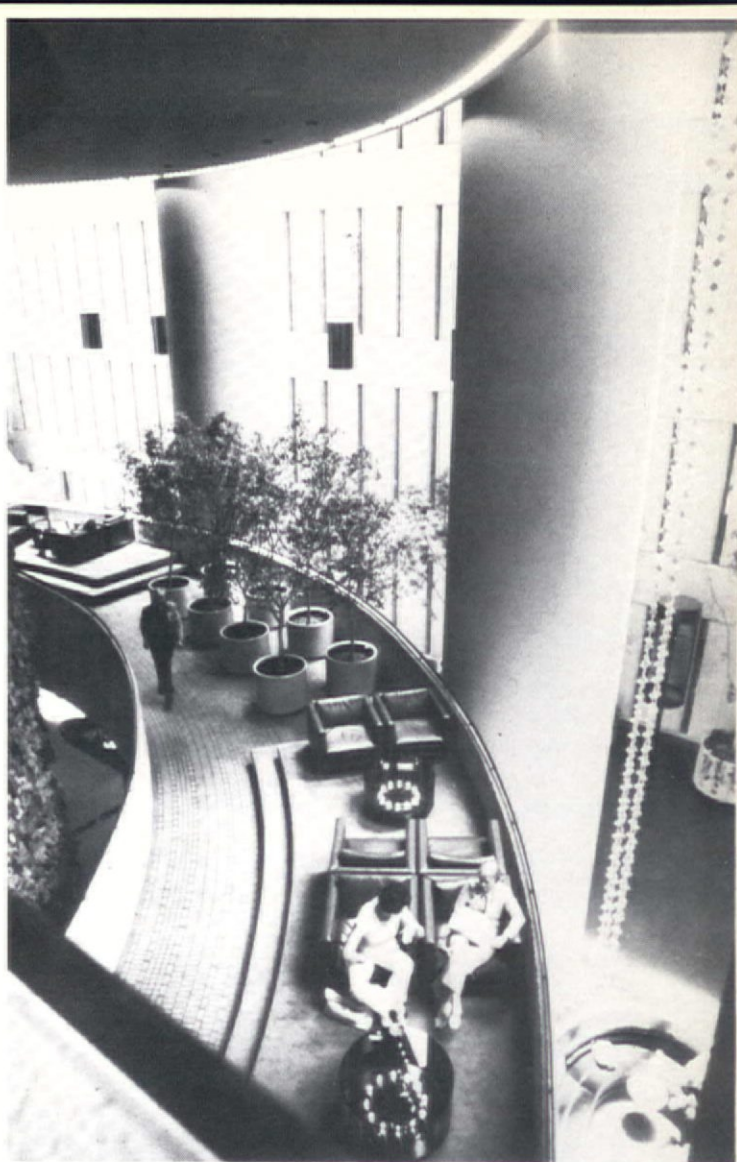
Geometric forms—cylinders, cubes or pyramids—seen in the public spaces . . . can be repeated in the guest room in furniture shapes and furnishings.

can be repeated in the guest room in furniture shapes and furnishings. Materials or colors can be recalled here too, though perhaps not with the high contrast more appropriate to the lobby or registration areas; mirror finishes or full walls of primary colors may be too harsh for extensive use in this more intimate room. And of course furniture reflects the design concept; for example, wicker furniture used in a gardenlike major space can be easily repeated in the guest room.

As in any well-designed space, honesty of materials and form should be maintained. Wood grained plastic laminate is a poor trick for trying to create the illusion of traditional design; an antique armoire needs more breathing space than a standard eight foot ceiling allows. Yet a traditional concept developed in the public areas can be played out in the guest room, through use of dark value laminate cabinetry edged in wood, elegant fabrics and good reproductions of furniture appropriate to the scale of the room.

Like other concepts, lighting treatment should be carried from the public spaces into the guest room. One of the most flexible design elements in the room is this lighting which, if well-controlled, can produce a desired warmth and residential quality without design crutches. The first prerequisite in the room is soft ambient lighting throughout, combined wherever possible with natural light. Then focal lights, wall washers or hung fixtures introduced at key points can recall the public space treatment and vary the scale and interest in the room.

If, for instance, clear bulb light fixtures are an important element



Olga Gueft

John Portman has not in every case been given the opportunity to design the guest rooms in his own hotels. When he has, as here at Atlanta's Peachtree Plaza, the resulting harmony has been impressive. Both lobby spaces and guest rooms share designs based on the repetition of circular forms.

in the hotel public spaces, these can be reintroduced in the guest room in a softer vein. Scaled down versions of these lights, used discriminately, will serve as a gentle reminder of the overall design concept which is still appropriate to the constraints of the guest room.

PROVIDE FLEXIBILITY

Furnishing the guest room is a complicated task at best, since each piece of furniture must often serve several functions. The bed may be used as an alternative seating arrangement for a diner, or the round table as a dining table, conference and work surface/desk, or a standing lamp as both an overall lighting fixture and a reading light. There is no single expressed purpose for any element of the guest room, with the possible exception of the designer's nemesis, the television or ugly black box which to date has been concealed with limited success.

ANTICIPATE ABUSE

Given these varied functions of the guest room, and the turnover rate of occupants, the potential for overuse and abuse of furniture and furnishings is high. To assist the housekeeping staff, certain rules of thumb in designing the room should be remembered. All but the hardest upholstery is out, and areas such as bathrooms should not be carpeted. Movable items should be nailed or glued down. Mechanical, hence breakable, equipment should be kept to a minimum, and often replaced items such as lightbulbs should not be too costly. Color coordination of all items such as sheets, bedspreads, towels and linens should be obvious, not subtle.

*The best laid plans
of the conscientious
designer
can be quickly
destroyed
by a color blind
housemaid.*

The best laid plans of the conscientious designer can be quickly destroyed by a color blind housemaid.

These more mundane considerations bring us to an important point. The hotel is first and foremost a money making venture.

While the guest room is not the primary draw for guests, it does bring in the lion's share of the hotel income; meeting rooms and food facilities are ancillary functions. On an average, 50% of the upfront capital invested in fixtures, furnishings and equipment will be used for interior furnishings, and over half of this will go to the guest rooms.

ANTICIPATE CHANGE

Not only is the guest room multipurpose, it is also very tempo-

*Not only is the guest room multipurpose;
it is also very temporary.*

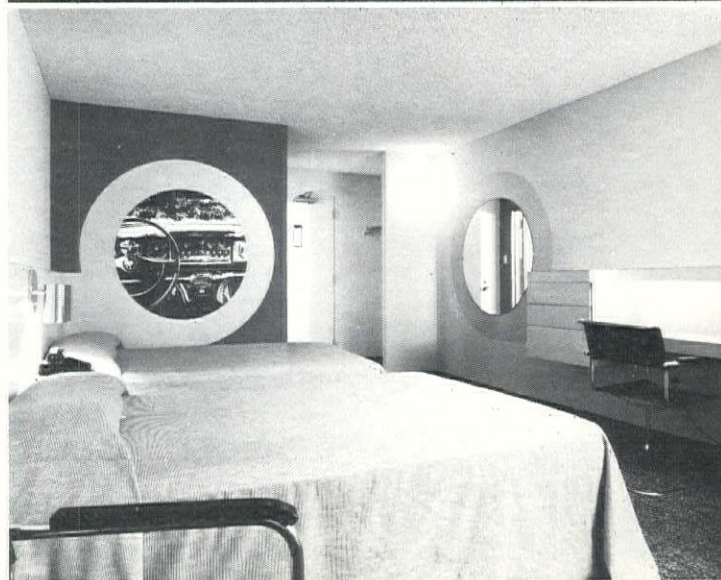
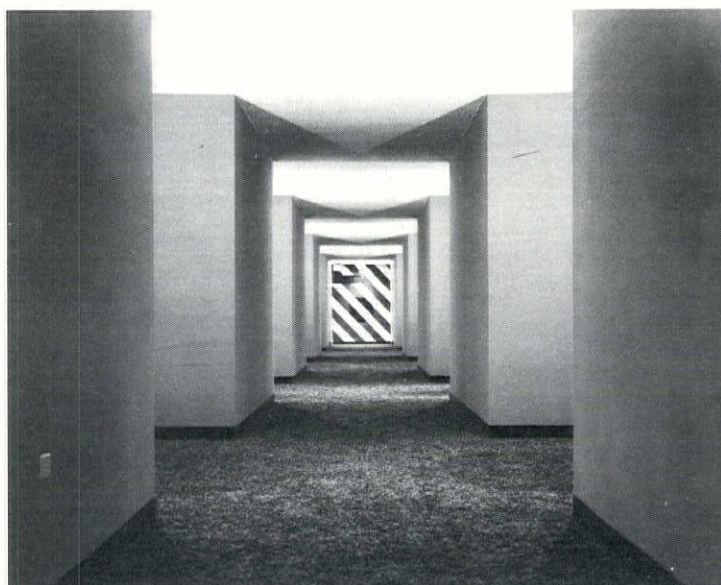
rary. No one is buying a guest room for life, including the hotel management. Unlike the corporate client, the hotel owner will never use the items specified here. The average life of a guest room design can run eight to ten years, or less. Therefore the designer should think boldly, stressing short term impact and avoid-

Michael Pinto's own design for the Sheraton Mockingbird in Dallas has a highway theme, seen here in roadsign-inspired murals in the corridor, and in a driver's-eye-view landscape in the guest room.

ing specifying expensive details or refinements which will be lost in this temporary setting.

SOME EXAMPLES

Two very different examples of hotel guest rooms will reiterate the design points made above. The first is at Sheraton Mockingbird in Dallas, a hotel sited at the juncture of two interstate highways and, appropriately, designed around the theme of the road. The interiors utilize highway colors, materials and artifacts to create a dramatic impact. Red, yellow and green are played against light grey neutral walls and charcoal grey flooring, recalling road materials. Polished chrome reminiscent of auto finishes and leather upholstery are used for most furnishings and headlight quality. Because the building itself does not have a major interior volume or architectural element, the furniture and furnishings were selected to create the needed distinctive element.



The statement was translated into the guest rooms with an eye to softening but not losing the design concept. Walls here are primarily neutral, as are the bedspreads, while primary colors red, yellow and green are used as strong accents on headboards, mirror frames and some cabinetry. The same leather upholstery and chrome finishes are used conservatively, but the harder Scotchlite road sign material and "headlight" fixtures are eliminated here. Artwork again recalls the road, with enlarged photographs of antique cars. In addition to overall ambient light sources, bedside lights, chrome cylinders, provide both sparkle and focal light.

The second hotel—Hyatt Regency Memphis at Ridgeway—has, in the Hyatt tradition, a dramatic interior volume which architect and designer used to create a gardenlike setting. The play of outdoor and indoor

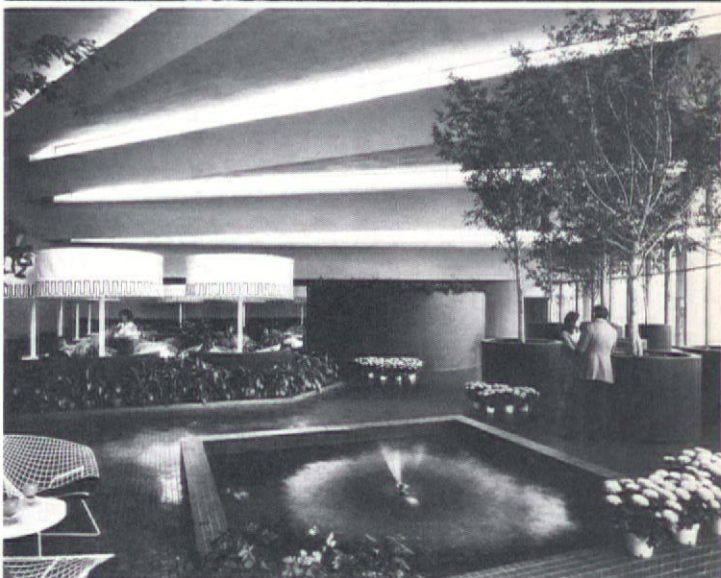
Guest rooms of the Hyatt Regency Memphis, also by Pinto, have cylindrical fabric forms at the ceiling, as do the public areas of the same hotel. Bertoa chairs are repeated as well.



The play of outdoor and indoor spaces is the central element of the hotel design . . . in public areas and guest rooms alike.

spaces is the central element of the hotel design, reflected in public areas and guest rooms alike. Circular forms, first seen in the guest room tower of the building, are repeated throughout the interiors, in furniture arrangements and in furnishings, specifically circular umbrellas and banners which lower the ceiling and modulate spatial elements. In the guest rooms, the umbrella hangs over a table surrounded by Bertoa chairs which again reflect the garden atmosphere. The umbrella houses a double light source, a cylinder fixture with two bulbs, one to create a soft ambient light quality and another to focus light down on the table. Sparkle lights which accentuate forms in the public areas are used in a more limited treatment here, to frame the guest room mirror. The color red, which becomes an important architectural element used throughout the hotel, is repeated in the guest room, in the bedspread pattern, the curtain fabric, and the umbrella. Handwoven Guatemalan fabrics were used for artwork, to soften the statement of the room.

An important note at Hyatt Ridgeway was the forgiving nature of the architecture itself. The guest rooms are housed in a cy-



lindrical tower, and each room is wedge-shaped, not the standard rectilinear configuration. To further open the room and enlarge the space, the original closet concept was replaced by a free-standing furniture storage cabinet.

Despite the efforts of many designers to create distinctive and livable hotel rooms for their clients, hotel owners continue to fear the simple continuity of design statement in this area. Simplicity connotes coldness and

Simplicity denotes coldness, and "contemporary" translates to "barren" in hotel owners' minds.

"contemporary" translates to "barren" in their minds. The point should be well-taken by the designer: a cold or barren space can alienate the guest who is, after all, seeking a comfortable place to rest his head.

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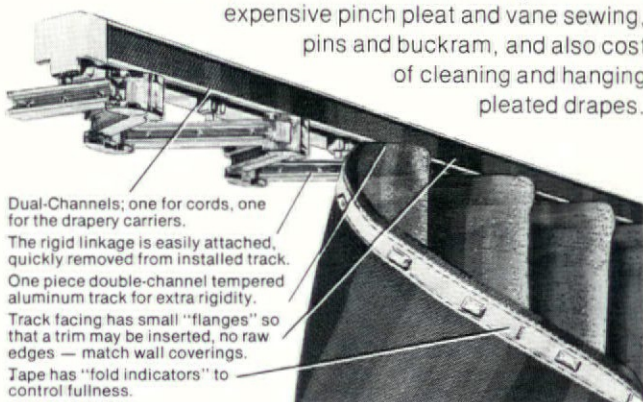


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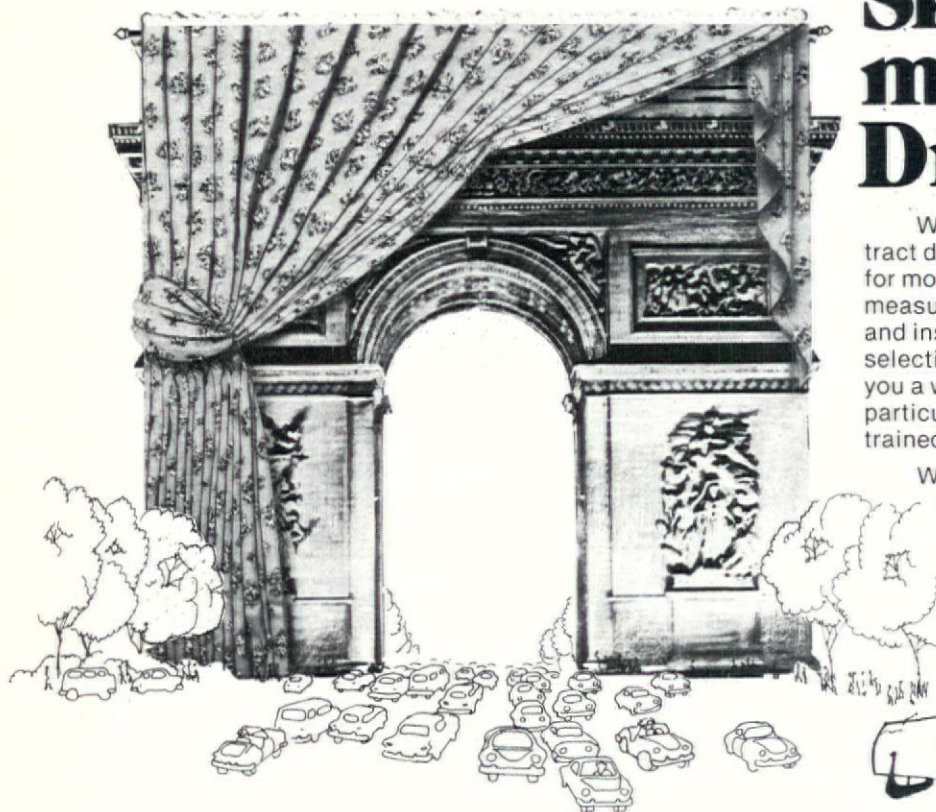

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PALACE HOTEL *continued from page 70*

But nobody made them an offer. The AIA, the State Council on the Arts, everybody tried for years to find an adaptive solution, a use for these houses leaving them as intact as possible.

"Finally Mr. Helmsley came forth. He already operated two extremely successful luxury hotels on Central Park South, the old San Moritz and the new Park Lane he built with Roth. He thought he had a successful formula and wanted to repeat it on the Villard site.

The Architect's position

The fancy travertine hotel facade in the two rejected proposals was scorned by practically everyone—except the developer. Ada Louise Huxtable recalled the compatible juxtaposition of Seagram's, Lever House, and the Racquet and Tennis Club as a case of effective melding of old and new. She did not know that Richard Roth, Jr., had proposed a modern facade to begin with. Mirrored like Lever House, it would have reflected St. Patrick's. It was never officially presented because the developer preferred to stay with the successful Park Lane formula. The architect had to go through the two travertine tower rejections before he could present the design finally accepted—cleanly drawn in bronze-anodized aluminum and dark glass to serve as the most unobtrusive of backgrounds for the old houses. Low masses extending east beyond the tower line are carefully balanced, and window and cornice lines have been aligned with the band courses of the Villard houses.

It was not the first controversial facade Roth had been involved with. At 24, fresh out of architectural school, and the third generation of his family in the firm, he had worked under Gropius on the Pan Am building, had had to hold his tongue when Gropius chose concrete instead of the glass skin Roth considered appropriate.

But as the present architectural chief of Emery Roth & Sons, founded in 1903, Richard Roth, Jr., AIA, RIBA, has never allowed himself the luxury of a big ego. A serious designer as well as an astute talent scout, he must have been irked by his firm's image as the biggest and most efficient builder of speculative office space. And delighted when the Regency Hotel project on Park Avenue offered a chance to return to the quality craftsmanship which had characterized the more than 225 luxury apartment buildings—including the peerless Beresford on Central Park West—which had made the firm's reputation before World War II.

Roth's reward for his almost superhuman patience is that while maintaining its position in New York, the firm is also rapidly diversifying and expanding its operations in Europe, South America, and the Near and Middle East. There is a new office in Houston. And five new hotels are in work—in Houston, Georgia, Grand Rapids, etc.

The Developer's contribution

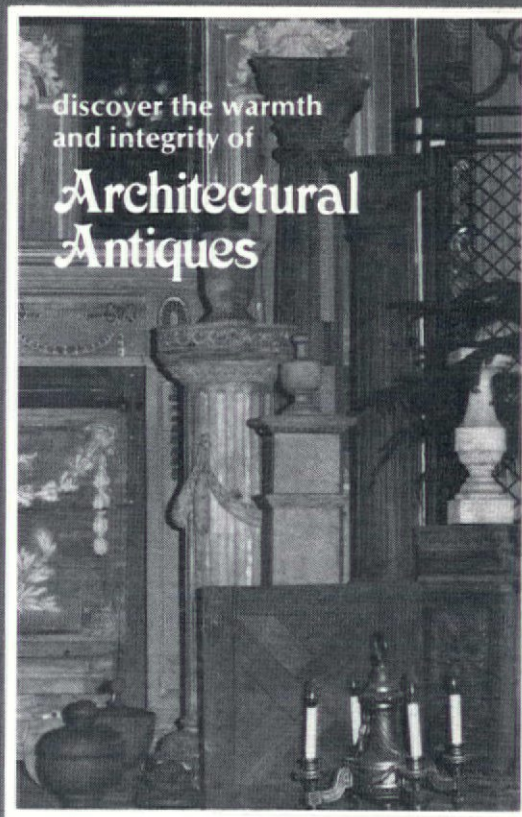
Harry Helmsley, one of the few developers with the resources and credibility to take on a project as ambitious as the Palace Hotel, must have been tempted to pull out of the city completely.

As it is, the midtown area seems to be rebounding in the glow of expectations generated by this giant investment. IBM and the New York Telephone Company are building in the area. Perhaps even the Galleria will get off the ground in its rental efforts.

Who will design the hotel interiors?

CPB # 5 is demanding answers to questions that cannot be answered as yet. It isn't that the developer/architect team want to be evasive, but that design could not proceed in detail until approval was certain. It now appears that much more of the Villard and possibly other of the houses' interiors will be incorporated into the hotel, but nothing can as yet be announced. And at this writing, the choice of a designer to perform the crucially important job of harmonizing the old with the new—or of contrasting them—has yet to be made.

OLGA GUEFT



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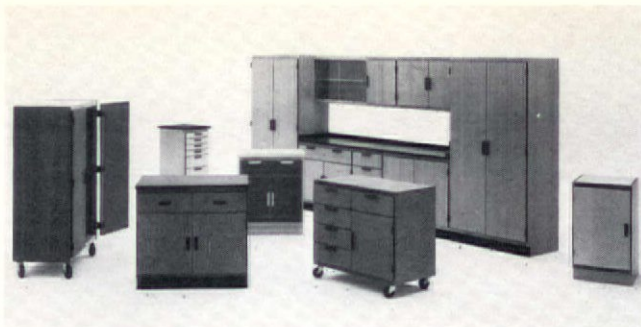
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circle 313

The Flintkote Company announces that its Easy-Care No-Wax tile is now available in dry-back. All of the patterns and colors introduced in Easy-Care No-Wax Peel and Stick tile will be included in the new dry back line.

circle 314



AllianceWall Corp. carries a line of custom fabricated file cabinets with a built-in writing board. They are formed with porcelain on steel AllianceWall WhyteBoard. The back panels serve as magnetic bulletin boards and projection screens, as well as writing boards. These panels, used with special Rite-On Wipe-Off markers form a dust-free writing system ideal for educational installations.

circle 315

KT Furniture has five new fabric lines included in its 1977 Fabric Additions, designed to increase the range in color, texture and pattern when using KT upholstered seating. Among the additions are 581 Cheviot, a 100 percent nylon with a "scotch wool" look in twelve colors; 583 Chain Mail, a heavy 100 percent nylon with a textured weave suitable for contract use; 584 Loomstripe, 585 Nyron and the complementary 582 Vinyls in saddle colors.

circle 316

Wood wallcoverings are being offered by **Laminating Services Inc.** in their **Pliant Wood** da Vinci Collection. da Vinci veneers are constructed of real wood, and each sheet is reported to be an exact match of the next. They are produced to precise pattern and color design, and can be vivid or subtle wall statements. In addition to the veneers, da Vinci also offers Marquetry patterns—herringbones, diamonds, checks, and basketweaves in Walnut or Rosewood coloring.

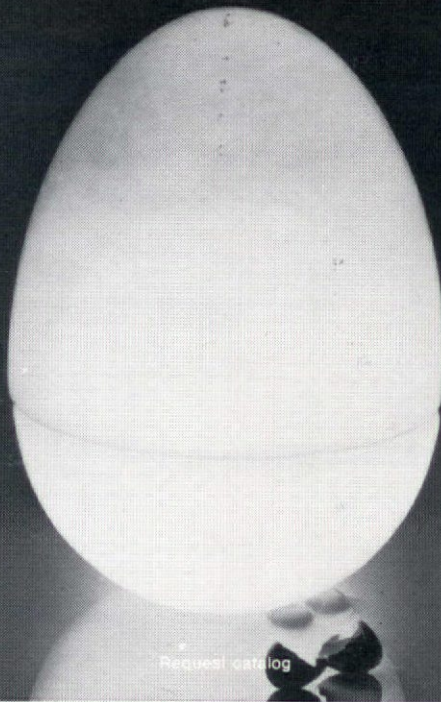
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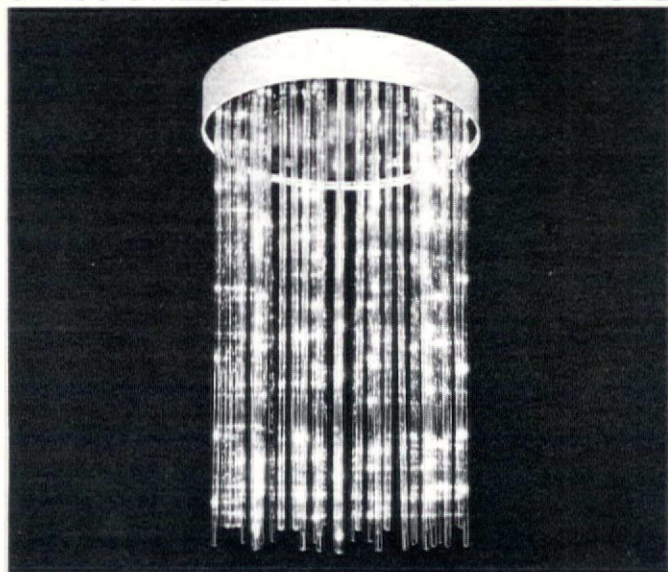
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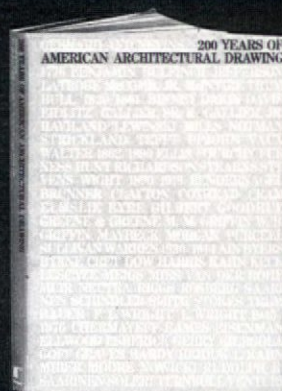
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Robert H. Cuje has been named senior vice president, building materials group, of **Johns-Manville Corporation**.

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The interior planning and design subsidiary of **Hellmuth, Obata and Kassabaum** has moved to new offices on the 21st floor of the Boatmen's Tower in St. Louis.

Robert W. Anderson and Brian R. Klipp announced the formation of **Anderson/Klipp Architects**. The architecture, planning and interior design team will have its offices at 288 Clayton Street, Denver, Colorado.

Thomas C. Lehrecke, AIA, has been promoted to senior associate by **Gruzen & Partners**, which has also acquired the Washington firm of **McLeod Ferrara Ensign**. MFE will offer an expanded range of architectural, planning, interior design and construction management services, under the direction of **William L. Ensign, FAIA**. The Gruzen firm has also appointed **Virendra K. Girdhar** an associate.

Dean Lowell has been appointed personnel and industrial relations manager for all four **Hollytex Carpet Mills** locations in California, Georgia and Oklahoma. **Vince Moreno**, former director of customer service for Hollytex, has been named to the new post of director of purchasing. Filling the post vacated by Moreno is **George Meeks**.

The **National Fire Protection Association** has re-elected **William A. McAdams** of Fairfield, Conn. chairman of its Board of Directors.

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