

Contract

Interiors

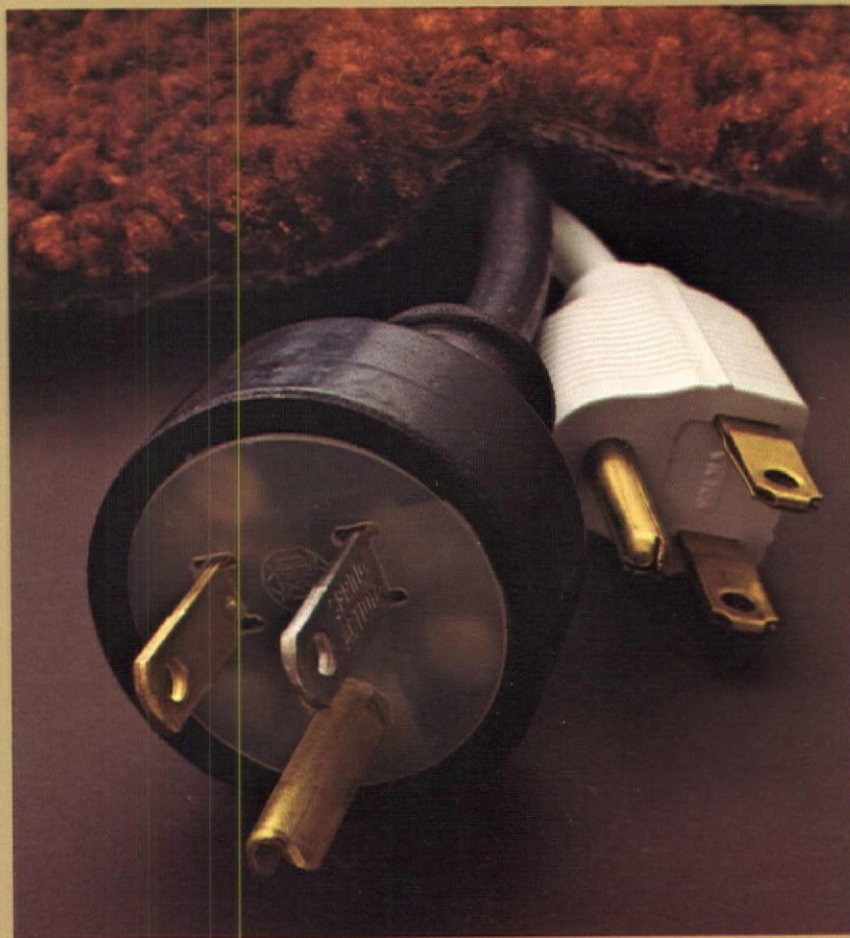
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FEBRUARY 1978



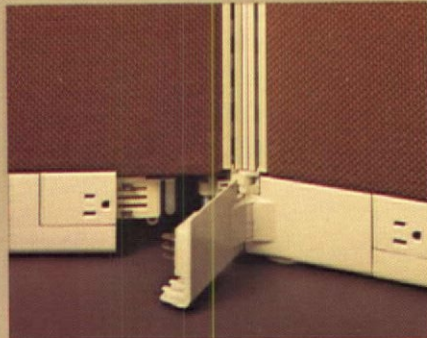
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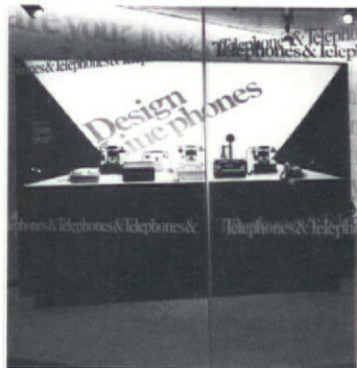
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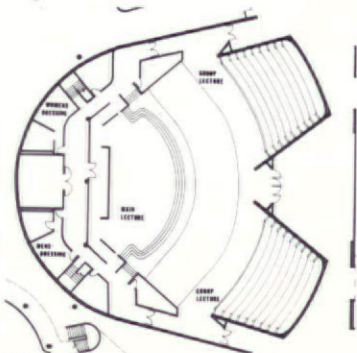
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Cover:
Arched walls reiterate liquid motion of the central stairwell form at Nordstrom's store, Seattle, Wa. by Business Space Design (pages 74-75), while recessed downlights supplant glitter of traditional crystal chandelier.

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Newport Beach, Ca. branch store by Copeland, Novak & Israel recalls the Art Deco look of the original store.

Telephone Retail Outlets 62
Robert P. Gersin Associates create a fresh and flexible design for a fresh marketing concept.

Andover Togs 66

Neat and efficient is the national headquarters and showroom facility in New York for this children's clothing manufacturer designed by Hans Krieks/Stein Associates.

Charrette 68

Architect Max Bier pins a few jewel-like touches to a formerly uninviting space, resulting in Charrette; a store on New York's East Side.

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Hair styling has changed from heavy permanents to natural techniques, and hair salon design has changed with it—as reflected in two recent projects in Boston by Stephen Tise dramatically show.

Janice Julian 72

It was a tight space, but Ari Bahat was able to give Ms. Julian a remarkably spacious looking and highly versatile solution to a hair salon for business people in a busy New York commercial district.

Nordstrom's 74

Business Space Design gives a suburban Seattle, Wa. store its individual drama combined with the merchandising flexibility.

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Joint efforts by two professional organizations have produced standard forms for interior design services; AIA's B171 is reproduced here with permission.

Westmont Sr. High School 84

The Meland Association and the Shaver Partnership design an unorthodox and highly flexible plan for Westmont, Il.

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books

How To See

by George Nelson

Little, Brown and Company, Boston. 232 pages, many illustrations. \$9.95.

Reviewed by Ralph Caplan

Ralph Caplan is a communications expert and is Co-chairperson for next summer's International Design Conference at Aspen. He is the author of *The World of Herman Miller*.

"This is not a book about design..." George Nelson tells us near the end of this book about design. Certainly it does not at first glance look like a book for designers. After all, it's pretty late in the game to rail against visual pollution and mindless signage, to reveal how cars design our cities and our selves, to praise the fearful symmetry of armour.

But the ground is familiar largely because Nelson himself has made it so over the past 20 years, and in any case *How To See* is important for designers precisely because it deals with famil-

iar ground. Designers regularly experience a common professional problem: clients who are responsible for making visual judgments without any appreciable visual sensibility. Designers regularly experience a related social problem: sharing visual experiences with friends who do not know the language.

In Nelson's view, such people simply can't see. His mission in this visual primer is to show them how. Hence, the audacious title. Nelson acknowledges that "a more accurate title would be *How I See*," for the point of view (literally) is intensely personal and therefore rewarding to blind and sighted alike: how Nelson sees is something we can all learn from.

In a series of "visual adventures" the reader is led, at long last, to see for himself. A book such as this must be pictorial, but not many pictures are worth a thousand of Nelson's words. In a few paragraphs he says more about the quality of outdoor sitting than all the miles of urban

plaza film studies we have seen. One of those paragraphs is this one:

The most ancient form of enhanced inactivity is having your shoes shined. South of the Border, where this is raised to the level of communal art, the endlessly shifting relationship of the somnolent, sagging torso and the deft, birdlike movements of the young operative is minidrama in itself and dynamic public sculpture as well.

Nelson's verbal fluency makes his arguments about "visual literacy" credible to people who, though they can't see, can read and write. His wit works like a laser beam, not merely illuminating an area but completing an image, rounding it out with missing dimension. Concluding that the city's floor is the only urban surface left for satisfying pedestrian visual needs, Nelson observes, "Blind as the average citizen is, he can still see better than his car."

Sometimes this book is compelling when it does nothing more than tell us what we thought we already knew. With marvelous economy Nelson explains the qualitative difference between Penn Station and the Newark Airport, and offers up an astonishing and persuasive hypothesis about why we have pop art. And while the subject is visual, he remembers that there are other senses, reminding us that one of the virtues of the wood-encased lead pencil is that it smells good when you sharpen it.

Personally I believe that the inability to see is only part of a much larger malady, the inability to pay attention. In addressing the visual component of that problem, Nelson has produced a book that designers will find immensely valuable not because they won't be able to put it down but because they have their self-interest at heart—they won't be able to resist giving it away to people who need it: clients, friends, and other designers.

dates

- | | | | |
|---------------------|--|-------------|---|
| Through
JULY 30 | The Decorative Designs of Frank Lloyd Wright,
Renwick Gallery, Smithsonian Institution, Washington, D.C. | APRIL 24-26 | Spring Discovery Days,
Lighting/Accessories Center Association, 230 Fifth Ave., NYC. |
| FEB. 15-
JUNE 15 | Treasures of Tutankhamun,
Los Angeles County Museum of Art, Los Angeles, Ca. | MAY 3-7 | Scandinavian Furniture Fair 1978,
Bella Center, Copenhagen |
| FEB. 20-23 | INFEX (International Floorcovering Exhibition)
Metropole Exhibition Center, Brighton, England | MAY 7-13 | National Design Week,
(May 10—"West Week III") Pacific Design Center, Los Angeles |
| FEB. 20-24 | FURNEX
(5th International Furniture Production Exhibition)
National Exhibition Center, Birmingham, England | MAY 15-20 | International Federation of Interior Designers, Conference.
Theme: "Designing for and with the Government."
Washington, D.C. |
| MARCH 8-19 | Trade Fair of the Americas,
Miami Exposition Center, Miami | MAY 21-24 | AIA Convention,
Dallas, Texas. |
| MARCH 15 | Info Fair/Chicago,
Expocenter/Merchandise Mart, Chicago. | JUNE 5-8 | WALPADEX (International Decorating Materials Trade Show)
National Exhibition Center, Birmingham, England. |
| MARCH 16-19 | 2nd Annual Connecticut Craft Professionals Spring Market,
Goffe Street Armory, New Haven, Ct. | JUNE 10-15 | Decor International
—Contract Furnishings and Interior Design Exhibition,
National Exhibition Center, Birmingham, England. |
| APRIL 1-5 | Surface Design 78,
Biennial conference on textile printing and dyeing,
Purdue University, West Lafayette, Indiana | JUNE 11-16 | International Design Conference,
Aspen, Colorado |
| APRIL 9-13 | Design Atlanta,
Contract/Residential Market Atlanta, Georgia | JUNE 11-16 | NYMM Furniture Lighting and Accessories Market,
New York Merchandise Mart, NYC |
| APRIL 13-21 | Spring Southern Furniture Market,
Southern Furniture Market Center High Point, N.C. | JUNE 11-16 | Summer Lighting Accessories Market,
230 Fifth Ave., N.Y.C. |
| APRIL 17-20 | Design Engineering Show and Conference,
McCormick Place, Chicago | JUNE 14-16 | NEOCON 10/ Neocon International,
The Merchandise Mart, Expocenter, Chicago, Ill. |
| APRIL 23-24 | Homefurnishing, Floorcovering, Contract, Gift Accessories Market Days,
Dallas Market Center, Dallas, Texas. | | |

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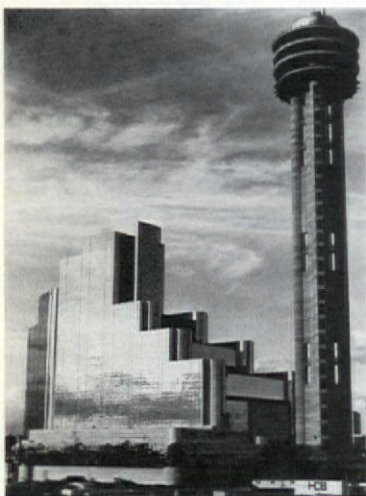


NEWS

Big D Gets Bigger

Dallas, Texas, recent host to CONDES V, the contract design show, and host next May to the American Institute of Architects' annual convention, is the scene of impressive construction and plans for the future. Prominent among them, according to our Corresponding Editor Jeanne Barnes, are the following.

Reunion, a downtown complex designed by Welton Becket Associates, consists of a 50-story tower and a 100-room Hyatt Regency



Regency Hyatt and Reunion Tower

Hotel. It opens May 1. The glass sheathed hotel features an 18-story atrium lobby with a 20-foot waterfall inside. The tower has three levels: an observation deck, a revolving restaurant and a revolving cocktail lounge; Its top is encircled by a geodesic dome, an open-web aluminum framework 118 feet in diameter. Woodbine Development Corporation of Dallas, an affiliate of Hunt Investment Corporation, is the builder.

Foundation work is underway in downtown Dallas on One Dallas Centre, a 30-story office building and 800-car garage between St. Paul and Olive, Bryan and Live Oak Streets. It is the first of a three-phase project on 8 acres between Republic National Bank and Southland Center, and I.M. Pei & Partners of New York are architects, with Henry N. Cobb, design partner. Owner and developer is a partnership of Carozza Investments Ltd. and Livingston Inc., a subsidiary of the Republic National Bank of Dallas.

Second and third phases of the project will include a 1,000,000 square foot chevron-shaped office building, 30 stories, topped with a 500-room luxury hotel rising 21 more stories. This phase, scheduled to start in 1978, will have 100,000 square feet of retail shops and restaurants on the concourse and street levels. A third phase on a block owned by Southland Center will be developed into a luxury

apartment community of 400 units, retail and garage space to begin construction in 1981.

The Phase One building is a diamond. The Phase One building is a diamond shape which Cobb says "addresses itself to the geometry of the city's diagonally intersecting street grids."

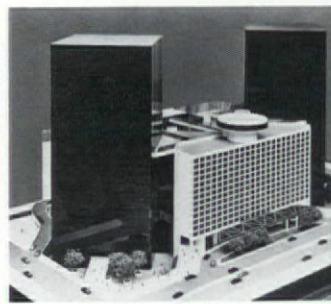


One Dallas Centre

Site and space studies are underway for a new Dallas Museum of Fine Arts building by Edward Larrabee Barnes, AIA, of New York in association with Pratt, Box & Henderson, AIA of Dallas. The project will be financed with both city and private funds. A 122,000 square foot space is anticipated. The structure will be built outside the present Fair Park location, where it has been since 1936, possibly in the downtown area where much new office and hotel

construction is underway.

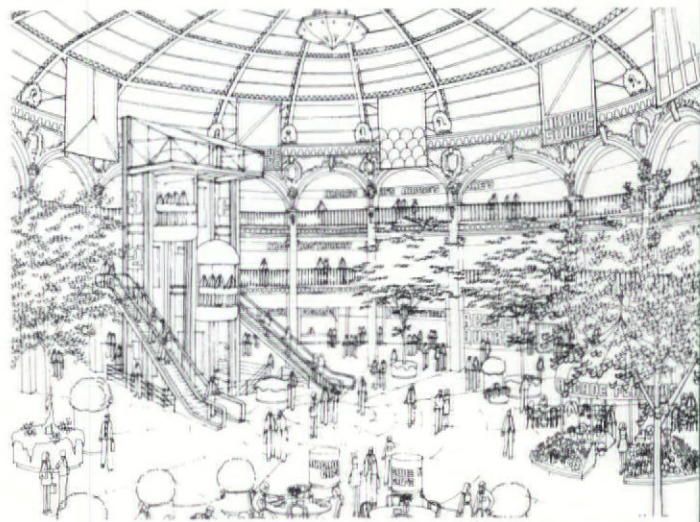
A \$100 million downtown business and entertainment complex Plaza of the Americas, has been started in Dallas, with two 25 story office towers containing 1.2 million square feet of space; a 15 story, 442 room hotel; a 1000 car parking garage; and a 15-story enclosed atrium surrounded by seven restaurants, an ice arena at the bottom, an athletic club on top, and other entertainment facilities. Plaza of the Americas, on 5.5 acre site, is being developed by Toddie Lee Wynne Jr. president of American Liberty Oil Co. Clyde C. Jackson Jr. is managing partner for the project. Harwood K. Smith & Partners are architect engineers and planners, and Henry C. Beck Co., general contractor. Paul Terrill Jr., AIA, project designer/architect in charge. Trust Houses Forte, Ltd. of London, England, will operate the hotel. The complex is scheduled for 1979 completion.



Plaza of the Americas

"Ultimate Luxury" in Taif

A 210-room hotel said to be the world's most luxurious has opened in Taif, Saudi Arabia, a favorite summer resort of His Majesty King Khalid. Completed in only eight months from design stage to opening, the star-shaped structure is the work of Garevski & Kiridjian, architects, Inter Art International, designers, Rashid Engineering of Riyadh, Saudi Arabia, OTH International Engineering Consultants, and the Oger Company, a French contracting firm. Five wings of hotel rooms radiate from a central hexagonal atrium. Wings as well as atrium are skylit and filled with decorative pools and gardens. Guest room doors are burnished bronze; room furnishings are "French traditional" with blue velvet wall coverings; bathrooms are white marble; and linens for some of the rooms are from the French firm of Porthault. Dinner in the Imperial Suites or in the main banquet hall is served on Limoges, with Christofle silver and with gold-rimmed crystal from the Cristallerie St. Louis. The hotel's name, The Massarrah Inter-Continental, translates to The Happiness Inter-Continental.




Dayton Grows, Too

Dayton, Ohio, may not be quite as big a "D" as Dallas, but there are interesting developments underway there, nevertheless. One of them is the renaissance of the city's venerable Arcade Square, a development being guided by local architects Lorenz Williams Lively Likens and Partners. The 1904 structure originally housed a

collection of retail concessions but in recent years had fallen in derelict condition. With its glass roofs repaired, its impressive central rotunda restored, and its central location recognized by linkages with neighboring stores and streets, the Arcade, again housing a rich mix of retail facilities, reopened in October.

Continued on page

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Le Corbusier drawings at MOMA

"Place de la Mairie à Boulogne," a drawing of 1937 by Le Corbusier, is one of a collection of the Swiss master's architectural drawings on view at New York's Museum of Modern Art through March 26. Selected from the archives of the Fondation Le Corbusier, the 90 drawings show buildings, interiors, and urban design schemes designed between 1912 and 1962. Included are four drawings for an unpublished early version of the famous Villa Savoye in Poissy, and all the work in the show is being exhibited for the first time outside France. Director of the show is Arthur Drexler, Director of the museum's Department of Architecture and Design.



Commissions/ Design Firms

Bonvini/Kondos Associates, Inc., New York Lighting Consultants, has been retained by **Hilton International** for extensive renovation work scheduled for the Istanbul, Nile (Cairo), and Abu Dhabi Hilton Hotels. They have also been commissioned by the **Walker Group, Inc.** for consultation on a new Ivey's Department Store to be constructed in Cary Village, North Carolina.

The Chicago Office of **ISD Incorporated** has been retained for interior planning responsibilities by **Appleton Memorial Hospital** in Appleton, Wis. ISD's program, under the supervision of Associate **Angie Mills** and Designer **Lucille Pohl**, will encompass 195,000 square feet. Of this total, 35,365 will take the form of an addition designed by Chicago architects **Perkins & Will**, the remainder consisting of remodeling of existing space. The Houston office of ISD Incorporated has announced the promotion of **A. Riddick Semple** to the position of Associate.

Dan Morganelli, Principal-in-charge of the Retail Design Division of **Morganelli-Heumann & Associates** announced today that the New York Division will continue under the name of the Principal-in-charge, **Ken Pfeiffer & Associates**.

Lesley Wheel of the lighting design firm **Wheel-Garon, Inc.**, has

announced that **Donald S. Gersztoff** has been named a partner. With this appointment, the firm has changed its name to **Wheel-Gersztoff Associates Inc., Lighting Designers**.

Five Houston professionals in the fields of architecture and interior design have received appointments as senior associates or associates in recognition of their accomplishments with the firm of **Gensler and Associates/Architects**. Vice president and director of the national firm's Houston office, **Antony Harbour**, announces senior associates **Bruce Bolzle**, AIA, and **Doug Stauffer**; and associates **Lee Berry**, **Clyde Jackson**, AIA, and **Robert Kirkendall**.

Gensler and Associates/Architects has also appointed **W. Scott Woods** as a senior associate at the San Francisco headquarters.

Cannell & Chaffin Commercial Interiors of Los Angeles, California, has announced the appointments of **Gerald T. Privette**, ASID, and **Gary Ross**, IBD, as Senior Project Designers.

The architectural office of **William Kessler and Associates** announced that its technical and construction administrator, **Eugene L. Dilaura, Jr.**, AIA, received the Gold Medal, highest award bestowed by the Michigan Society of Architects, on November 4, 1977.

Eduardo Alfonso, a former associate with **Walter Landor & Associ-**

ates of San Francisco has been named Director of Special Projects for **Henry Conversano & Associates**, an Oakland, California interior design firm.

Gruzen and Partners 40th Anniversary

At the end of 1977, **Gruzen & Partners**, the architectural/planning firm, celebrated 40 years of continuous practice in New Jersey with an open house at its new offices in One Gateway Center, Newark.

Barney Gruzen and **Colonel Hugh A. Kelly** founded the firm, known until 1967 as **Kelly & Gruzen**, in 1937. Despite the depression, it executed major projects in New Jersey and in other parts of the nation almost from the start. Today it has offices in Newark, New York, Washington D.C. and Oakland, California. Now **Gruzen & Partners**, the firm employs 160 men and women, including professionals in all architectural disciplines—planning, programming, building design, construction management and interior design. Head of the firm is **Jordan Gruzen**, who succeeded his late father as chief executive in 1971.

Current projects include a new U.S. Embassy complex in Moscow, a new town in Iran, new headquarters for fashion designer **Halston** in Olympic Tower on New York's Fifth Avenue and the conversion of the **Commodore Hotel** into a new luxury-level

Hyatt-Regency hotel.

Under **Burton Berger**, the principal in charge of the Newark office, the firm's current and recent New Jersey projects include an addition to the **Robeson Camp Center** of Rutgers in Newark, ongoing architectural work at **Jersey City State College**, Master Plan for five New Jersey Boards of Education, a senior citizens' housing facility in **Leonia**, the historic restoration of the **James Street Commons** in Newark and the **Galaxy** apartment complex on the **Palisades** for **Belfer-Prudential**.

The **Palisades** areas overlooking New York City displays prominent examples of **Gruzen's** accomplishments in housing. In addition to **Galaxy**, the firm designed the prize winning **Horizon House** in **Fort Lee** and the **Greenhouse Condominiums** in **Cliffside Park**.

Texas Architects Elect

Preston M. Bolton, FAIA, Houston, is the 1978 president of the **Texas Society of Architects**. President-elect named at the El Paso convention is **George H. Lovell**, FAIA, of Abilene, and the vice presidents are **John O. Greer**, Bryan; **William H. Holland**, Corpus Christi; and **Bo Powell**, San Antonio. **James Meyer** of Richardson is secretary and **Robert Messersmith**, Lubbock, treasurer. Both regional directors are from Austin. **Jay Barnes**, FAIA, and **Hal B. Stahl**, FAIA, Austin, immediate past president.

Continued on page

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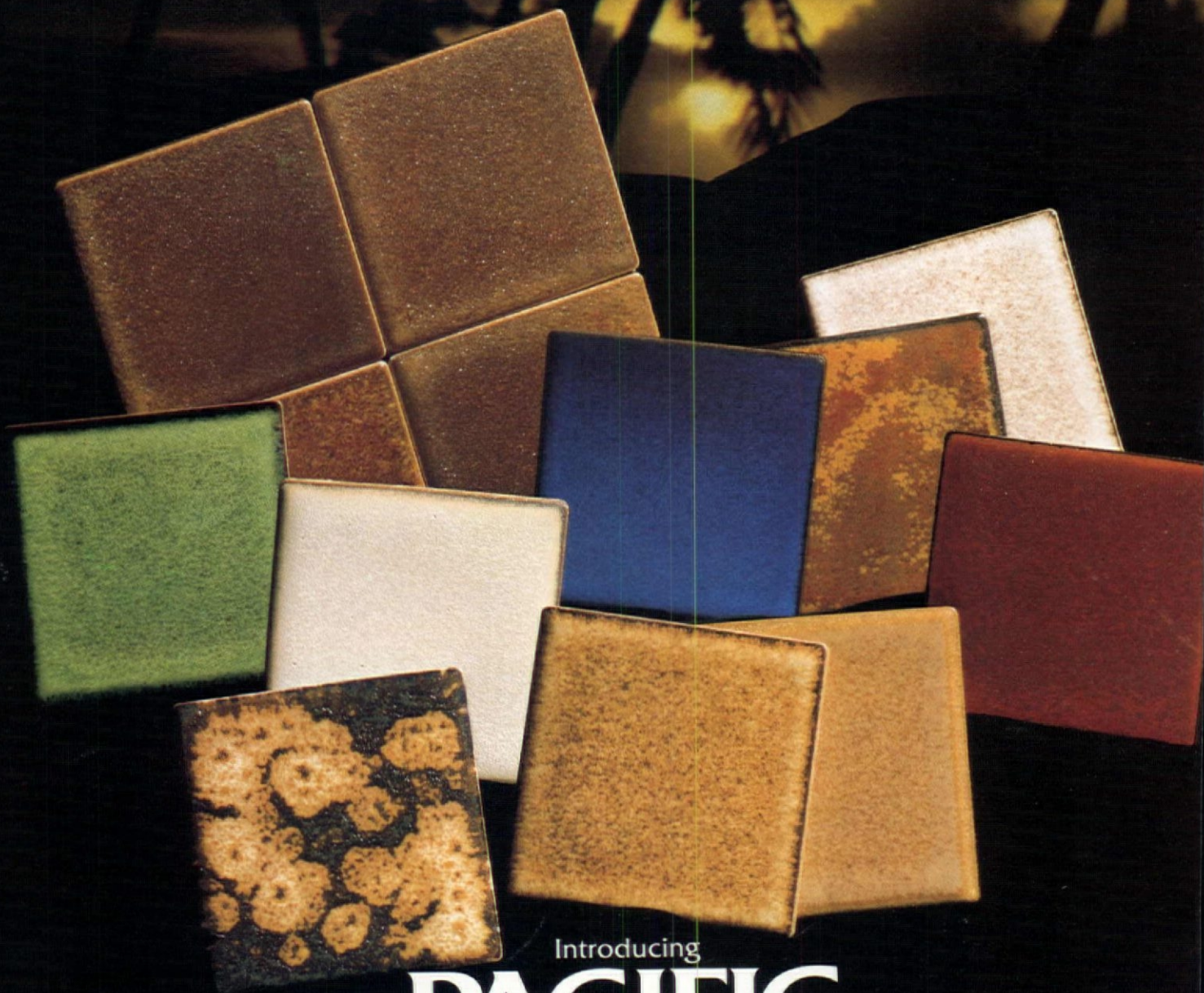
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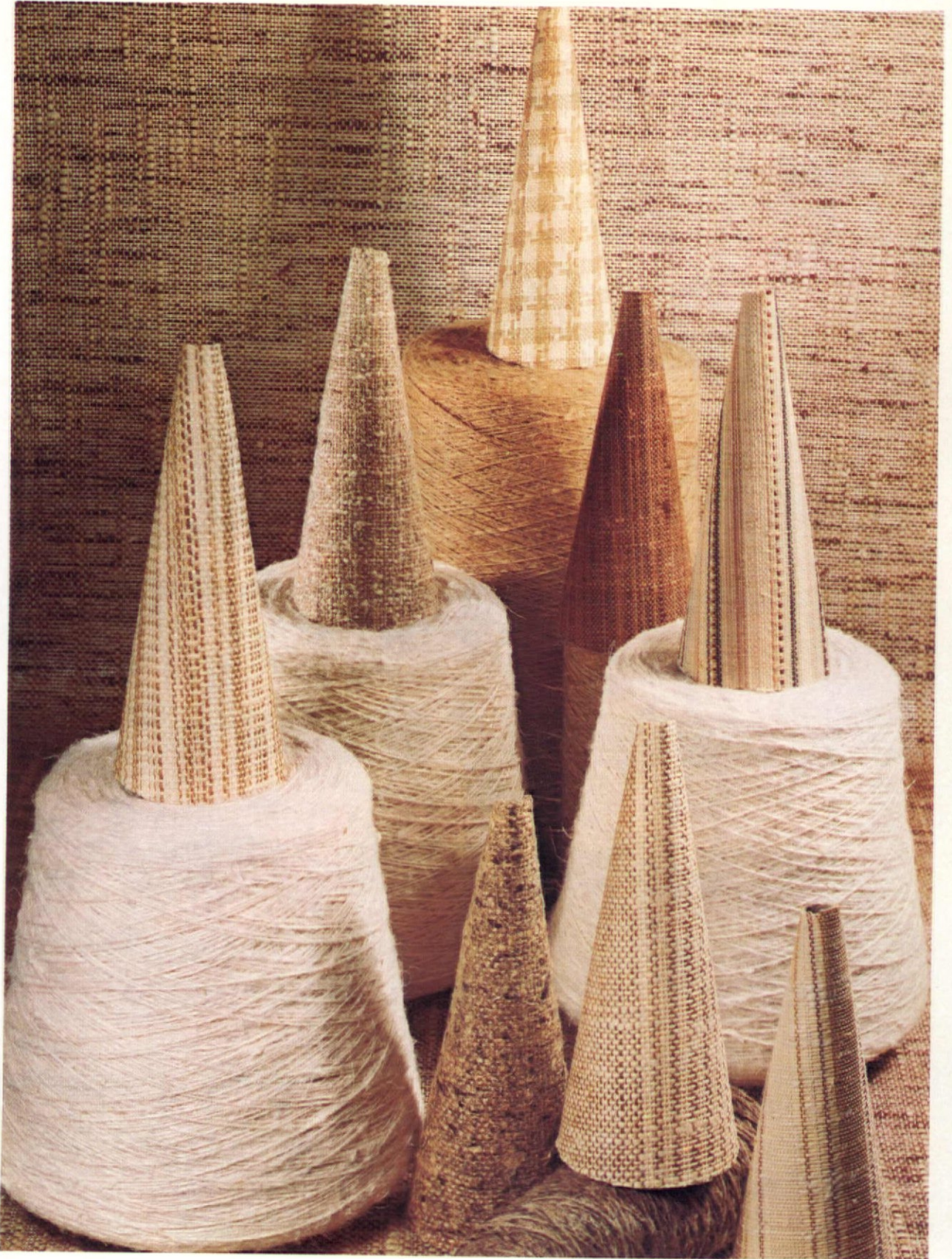
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And nine of the colors are correlated to melamine laminates!

Illustrated: Zermatt chairs and Gamba table in Roma color correlated materials. Designs by Duncan Burke and Gunter Eberle.

circle 7 on reader service card

**AIA Gold Medal
to Philip Johnson**



The American Institute of Architects' Gold Medal, the highest award given by that group, will be presented to architect Philip Johnson at its Dallas convention May 21-24. Johnson, now 71, is, of course, one of the world's most brilliant and articulate designers, and his name is a worthy one to join the list of 39 other Gold Medal winners (including Louis Sullivan, Frank Lloyd Wright, and Le Corbusier). In 1932 he wrote, with Henry-Russell Hitchcock, the influential book *The International Style: Architecture Since 1922*, and from 1932 to 1954 he directed the Department of Architecture of New York's Museum of Modern Art.

When *INTERIORS* first published Johnson's work in early 1949 (a "pleasure pavilion" project designed while his landmark Glass House in New Canaan, Connecticut, was under construction), the article called him "not merely one of our most gifted and competent architects, but also one of the most rarefied purists in the field." His most recent work (for example, his interior remodeling, with partner John Burgee, of Lincoln Center's Avery Fisher Hall (*INTERIORS*, February, 1977) shows him to be no longer the "rarefied purist" he once seemed, but "most gifted" he certainly remains.

Info Fair/Chicago

Exhibitors are rapidly signing up for **Info Fair/Chicago**, a day-long, open-to-the-trade event which will take place on March 15th, 1978, and is sponsored by the Illinois Chapter of the American Society of Interior Designers and members of the Industry Foundation of ASID. Exhibits will provide an opportunity for everyone involved in creating the interior environment to learn more about the products and services specified and used on both residential and commercial projects.

The show will be open from 8 a.m. until 7 p.m.; programs and films are scheduled throughout the day, to be followed by cocktails and an ASID/Industry dinner in the evening.

Program subjects will deal with the business aspects of interior design, including specifications, lighting, contracts, and recent legislation as well as career opportunities for young designers. Registration fee is \$2.00 in advance, \$2.50 at the door. Student fee is \$1.50. Info Fair/Chicago will be held in the ExpoCenter, across from the Merchandise Mart.

**FIDER-Approved Courses
or Similarly Accredited
Programs Now Required
to Qualify
for ASID Membership**

Among significant December 10 amendments in ASID Bylaws is that in Article VI, Section 3, which now reads: "for qualification purposes for either Professional Membership, Associate Membership or Student Membership, a course in interior design at any university, college or two or three year school of interior design shall not be considered unless (a) the program of interior design is accredited by FIDER, or (b) such program is offered in a school accredited by a recognized accrediting body and provides the equivalent of a minimum requirement of 48 semester hours in interior design courses."

FIDER review teams have accredited thirty educational institutions offering professional-level interior design training. Accrediting institutions which recognize FIDER are the U.S. Office of Education and the Council on Post Secondary Accreditation.

**ASID 1978 NATIONAL OFFICERS TAKE OVER
GROWING ORGANIZATION**

The 1978 National officers of the American Society of Interior Designers—announced after the December 10 ASID annual meeting at the Latham Hotel in Philadelphia—are: Irving D. Schwartz, FASID, of Champaign, Illinois, who succeeded to the presidency from the first vice-presidency in accordance with ASID bylaws; Rita St. Clair, FASID, Baltimore, Maryland, who was National Secretary in 1977 and who will automatically succeed to the presidency in 1979 because she was elected First Vice President for 1978; D. Colman Witte, FASID, Philadelphia, Pennsylvania, re-elected to his second term as National Treasurer (the only office for which anyone may be elected for more than one term); Bruce Stodola, Phoenix, Arizona, who was president of the Arizona North Chapter and was elected to National Secretary. H. Albert Phibbs, who made the announcement, is immediate Past President.

The ten Regional Vice Presidents, who with the five national officers make up the Executive Committee of the National Board, are: Warren G. Arnett, FASID, Orlando, Florida, Southeast Region; Dick Whaley, FASID, Alexandria, Virginia, Mid-Atlantic Region; Frances Wilson, New Canaan, Connecticut, Northeast Region; Pauline Gauthier, Beverly Hills, California, Southern California Region; Barbara Sauerbrey, Bellevue, Washington, North Pacific Region; Sandra Gay, Minneapolis, Minnesota, Midwest Region; Thomas Frank, Salt Lake City, Utah, Rocky Mountain Region; Vaughan Barber, Baton Rouge, Louisiana, Southwest Region; and Sally

Wynn, Evanston, Illinois, West Central Region. Because Cornelius Hubbuch, Louisville, Kentucky, resigned, the East Central Region Vice Presidency will be filled at the National Board's first meeting in Miami on January 22.

12% Growth Rate

The ASID the new officers are taking over has been growing at an annual rate of 12% according to figures reported on September 3 by then National Secretary (now First Vice President) Rita St. Clair. Chapters who met the 20% growth goal set last year are Florida with 28.32%; Indiana with 20%; Louisiana with 23.64%; Missouri East with 25.61% and Nebraska/Iowa with 25.62%. Depending on how many applicants pass the NCIDQ exam, Oklahoma and Arizona North are also likely to hit the mark.

Numerical growth is not the only kind reported by the December issue of ASID's news letter. President-elect, Irving Schwartz proposed structural changes to ASID, which was three years old on January 1st, at recent meeting of the National Board of Directors and the House of Delegates held in Hilton Head, South Carolina. The proposals, which were approved for immediate implementation, were designed to integrate the task forces working on ASID national programs.

\$637,018 Budget

The Board approved a total \$637,018 to carry out the Society's programs, with the largest sum, \$167,730 allocated for the Public Relations Program, \$87,000 for the Professional Practices Programs, and \$79,000 for the Educational Programs.



ASID 1978 National Officers (standing, then seated, from left): Bruce Stodola, Secretary; D. Colman Witte, Treasurer; H. Albert Phibbs, Past President; Rita St. Clair, First Vice President; Irving D. Schwartz, President.



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BIFMA SALES UP

Sales for the business and institutional furniture industry are expected to total \$1.63 billion for 1977, an increase of 24 percent over 1976, according to the latest estimates of the Business and Institutional Furniture Manufacturer's Association (BIFMA.)

BIFMA's member companies set records for new orders and shipments in the third quarter of 1977, in terms of both current and constant dollars with shipments up 40 percent over the same period of 1976.

Statistics indicate that this upward trend will continue. Recent surveys reveal a substantial increase in nonresidential building. The Dodge report shows nonresidential building for the first 10 months of 1977 to be 14 percent ahead of 1976, with last October 20 percent ahead of October 1976. McGraw-Hill, Inc. expects the expansion to continue into 1978 with nonresidential construction increasing 15 percent over 1977.

According to Eppinger's ESP IV, an "unofficial estimate and prediction" of industry figures by BIFMA's executive director, Gene Eppinger, sales in 1978 will total \$1.94 billion, an increase of 19 percent over 1977.

Contract Interiors Industry: People/Firms/Representatives

Matt Klein, Hickory Hills, Illinois, has been hired as a company salesman to represent the Contract Division of **B. Brody Seating Company**, Chicago.

3M Company has acquired **Gisen Corp.**, a Los Angeles, California firm that manufactures custom color imaged wall coverings, tapestries and commercial displays. Gisen will become part of 3M's Decorative Products Division.

Jay Euster, president of **Euster Furniture**, Miami, Florida, announces the purchase of the entire inventory of **Medallion Ltd.** of Hastings, Michigan.

Customweave Carpets, Inc., Fountain Valley, California, announces the promotion of **G. Bud Peplin** to the post of Eastern Marketing Manager; the appointment of **Thomas W. McKay** to the post of sales representative for the mid-western region; and **Emmet R. Perry** has been named to the position of sales representative in the southeast.

Randall Kent Davis of **Davis Furniture Industries, Inc.**, High Point, North Carolina, recently announced the appointment of **Charles (Sonny) Lee** as National Sales Manager.

Edward A. Ochs has been appointed manufacturing manager at **Consoweld Corporation**, Wisconsin Rapids, Wisconsin.

Sidlaw of Scotland, Inc. of Marietta, Ga., announces the appointment of **Ernest Gaspard, Inc. and Associates** as their showroom representative at the Atlanta Decorative Arts Center.

Harley Edward Luyk has been appointed Director of Engineering and Design for **Mueller Furniture Corporation**, Grand Rapids, Michigan.

Charles Hollis Jones, award-winning furniture designer, and **Swedlow, Inc.**, one of the nation's leading producers of acrylic products, announced the formation of a new company: **Charles Hollis Jones, Inc.**, which will be devoted to the design and manufacture of fine acrylic furniture. The firm will have its executive headquarters at the Pacific Design Center.

Bruce Hardwood Floors, manufacturer of oak parquet and planking, has relocated to Dallas, joining the offices of **Triangle Pacific Corporation**, its parent firm.

Galaxy Carpet Mills, Inc. has promoted Divisional Managers **Garland Headrick**, **Philip Steinway** and **Ray Sullens** to vice presidents, according to **Irv Harvey**, president. Headrick will be vice president/Southern Division; Steinway, vice president/Eastern Division; and Sullens, vice president/Western Division. **Larry D. Reed** has been elected a corporate vice president

of the firm, and **Bill Bourdon** has been promoted to National Accounts Sales Representative.

Mario Elia has joined **Lewis Carpet Mills** as vice-president for sales for the Cartersville, Georgia based firm.

Edward Navarra announced that his firm, **E. D. Navarra**, will represent the **Wicker Works**, San Francisco, as their exclusive representative in Michigan and Ontario, Canada, as well as representing the **Wicker Works** in all of Ohio.

Alan Ruud, president of **Specified Products, Inc.**, of Milwaukee, announces the opening of an Eastern regional office in Atlanta, based at 230 Peachtree Street, N.W. The new office will be used to market the firm's indirect lighting systems to architects, interior designers, retailers and lighting consultants based in the Eastern United States, Canada and the Caribbean. Ruud also announced the appointment of **John Tremaine** and the promotion of **Paul von Paumgarten** as regional vice president of the Eastern region.

Carol A. Johnson has been named to the position of Architectural Representative for the **Nevarmar Divison, Exxon Chemical Company, U.S.A.**

R.A. Stevens, vice president of Marketing at **Delta Diversified, Inc.**, announces the appointment of **Andy Aplin** as Director of Styling and Design for **Delta Carpets**, Dalton, Georgia.

Eurotex Inc., Philadelphia, Pa., manufacturer of Berberwool carpet, announces the appointment of **Herbert E. Doerr III** to the firm's corporate staff. Doerr will serve in various capacities at Eurotex, among them: Sales Manager, Canadian Divison; Merchandising Director, U.S./Canadian Wallcoverings Divison; and Director, New Product Development.

The Siesel Company has been appointed to handle public relations for **Trend/Roxbury Carpet**, Rome, Georgia, a division of **Champion International**.

The **Gunlocke Company, Inc.** celebrated its 75th anniversary with an anniversary dinner and factory open house, on Oct. 29. The com-

pany, a manufacturer of wood commercial and institutional furniture, has been expanding its product line in the past five years with emphasis on the work of top designers, including **O.J. Holo-han**, **Robert De Fuccio** and **William Sklaroff**. The Gunlocke Company was honored in October with a citation of honor from New York State Governor **Hugh L. Carey**, commending the company for its leadership in the wood furniture industry and for upholding a tradition of quality craftsmanship for the last 75 years. Gunlocke is one of ten furnishing companies owned by **Sperry & Hutchinson Company**.

Kenneth G. Langone has been elected to the Board of Directors of **Salem Carpet Mills, Inc.**, Winston-Salem, North Carolina.

Albert Amundson, president of **Westgate Fabrics Inc.**, of Grand Prairie, Texas, announces the appointment of **K. Robert Boroff** as secretary, assistant treasurer and controller of Westgate Fabrics Inc.

Martin Bender, president of **Wiley Allen, Inc.**, announces the appointment of **Cindy Petrick** as East Coast Regional Sales Manager of the Los Angeles based firm.

A spacious, new showroom featuring the West Coast look in floor coverings for 1978, and set in a unique display system, was opened in Chicago's Merchandise Mart in January, by **G. Wentworth Smith, Incorporated**, the Columbus, Wisconsin manufacturer representative.

Steve Sellinger, president of **Se Carpets**, and **Paul V'Soske**, president of **Paul Wieland, Inc.**, announce that **Harold Turner** represent the two firms in the greater metropolitan New York area.

Franklin A. Jacobs, President and Chairman of the Board, **Fal Products, Inc.**, St. Louis, has been appointed to the **Industry Policy Advisory Committee for Multilateral Trade Negotiations**. **Juanita M. Kreps**, Secretary of Commerce, and **Robert Strauss**, Special Representative for Trade Negotiations.

Consider our Stack...

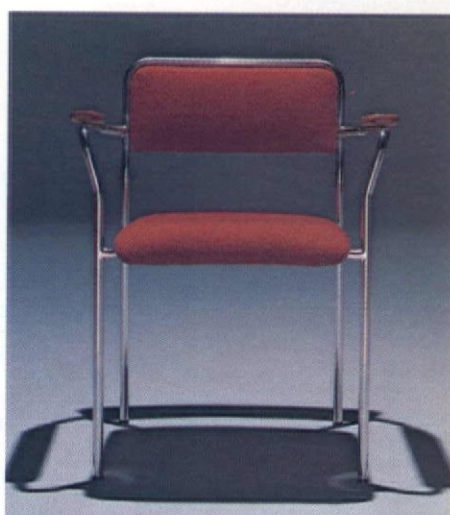
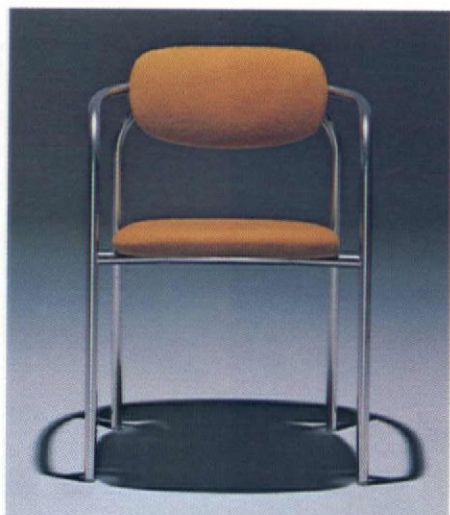
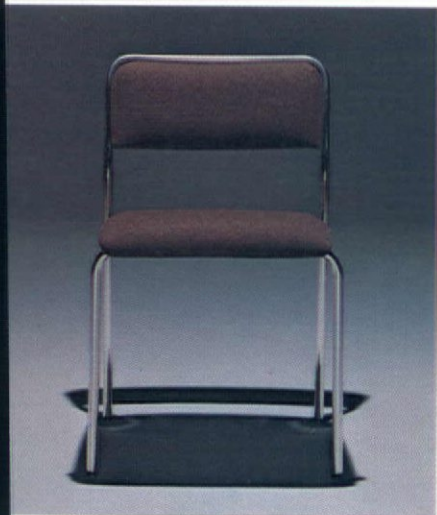
Our stacking chairs are excellent for all kinds of functions. These sturdy, tubular steel frame chairs tuck away in a minimum of space and provide maximum comfort for every commercial use.

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SCANDILINE

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showroom design

RENAISSANCE AT RISOM

A brilliant sphere arose over Europe's darkened fields in the 14th Century, flooding the Continent with the light of classic wisdom. Italy of Petrarch and the humanists called the miracle *Risorgimento*. Northern Europe followed suit with the *Renaissance*. Either way, Western civilization was never the same again. Today, a kindred spirit thrives in the 150 E. 58th St., New York showroom of Risom Furniture, designed by Carl Jacobs and Sina Pearson. Under the gaze of tapestries that recall that bold era, the New York showroom staff offers designers timeless Risom executive office furniture and Marble seating.



Jacobs, who designs furniture for Risom, and Pearson, Risom's fabric and leather designer, have created what William McQuinn, president, calls "a comfortable executive office—you can almost imagine the fireplace." Soft beige tones, subtle lighting, plants, translucent screens, and the tapestries surround Risom desks, tables, credenzas, and seating of choice hardwoods and earth colored upholstery in a sympathetic yet understated setting. There are no walls within the space. Jacobs has provided a 5-ft.-sq. modular ceiling grid of track lighting and structural suspension beams set at 90 degrees to permit Risom to re-group furnishings and vary display techniques as often as desired.

Not everything is beige, how-

ever. A wall of Risom fabric and leather samples adds its subtle colorations to the overall enrichment of the space. But the *piece de resistance* remains the Risom collection, of course. Having made enormous strides in the pursuit of excellence in design, pricing, construction, and customer service, the company has proudly established this showroom as commitment and testament to the new spirit. *Risorgimento* or *Renaissance*: it's happening at Risom.

In overall view and in selected detail, there is much in the Risom showroom to delight the eye. Illustrated on this page, starting from the top in clockwise order, are a Multihex modular seating group at the entrance to the showroom, a Series 6500 sofa before a tapestry (a reproduction from the Unicorn Tapestries, Cloisters, Metropolitan Museum of Art) and wall of Risom fabrics, a Marble seating display and vignettes of Risom desks and seating.

Photography by Mark Ross

"A comfortable executive office—you can almost imagine the fireplace," is Risom's new showroom of soft colors, subtle spotlighting, plants, tapestries, the famed furniture designs seating, and colorful upholsteries.





Depicted is a small-scale comparative demonstration of smoke being generated after 40 seconds. (Left: Representative modacrylic-blend fabric. Right: Beta-Care fabric.)

Choose Owens-Corning Beta-Care™ drapery fabric. Because the greatest danger in hospital fires is smoke inhalation.

Most hospital draperies are flame-retardant. But the 1976 NFPA Fire Protection Handbook[®] reveals that more than 62% of all deaths in building fires come from asphyxiation by smoke and gases. To be as safe as possible, fabric must be smoke-retardant too. That's why we urge you to specify Beta-Care fabric woven of yarn from Owens-Corning.

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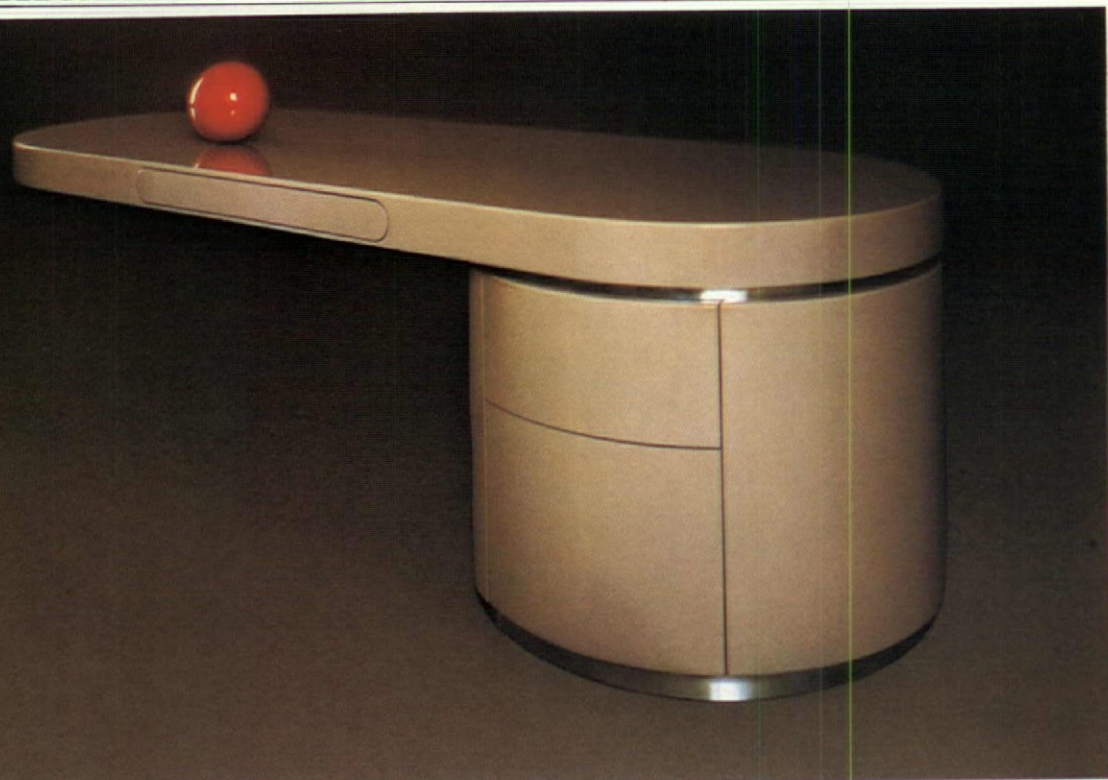
Independent tests of fifteen popular flame-retardant fabrics show that Beta-Care fabrics generate the least smoke. (These tests were performed under laboratory conditions, not in a real fire.)

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For further details, call Mr. J. I. Snook, (212) 759-3810 (collect), or write him at Owens-Corning Fiberglas Corp., 717 Fifth Ave., New York, New York 10022.

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Ponte

This striking design for a single pedestal desk cantilevers its sleek, high gloss enameled top with drawer from an equally well finished cylindrical pedestal with two drawers. Polished stainless steel reveals set off top from pedestal and pedestal from floor.

Calligraphy in stainless steel: following the moving hand of Brueton Industries

Building furniture by welding stainless steel to stainless steel has been a difficult art even for the best of designers. Take Mies van der Rohe and his Barcelona chair, for example. Mies may have known what he wanted to furnish the German pavilion at the 1929 Barcelona International Exposition: a chair comprised of a continuous steel frame from which were slung two leather cushions. Alas, *Der Meister* was obliged to settle for less; welding was an infant technology, and the best Mies could get was a chrome plated carbon steel frame bolted together. Yet the material can be aroused. In the skilled hands of craftsmen at Brueton Industries, stainless steel seems to flow like sculptor's clay.

Shaping stainless steel into classic furniture by hand welding and hand finishing—the only way—is Brueton's *raison d'être*. Brueton's original designs are drawn to take full advantage of the metal's properties. Its shops are equipped for complete processing of the raw mill stocks. Its craftsmen are given

the proper tools, materials, and support to concentrate on highest quality work.

What such diligence produces is a line of seating, desks, tables, and incidental pieces that is unique in form and craftsmanship. The forms are readily enough distinguished. Steel frames delineated in compound curves or rectilinear geometries are finished to a specular polish or a bronze look. These in turn provide the supporting structure for case work and seating surfaces in a wide range of materials including flawless leathers, luxurious upholstery fabrics, choice hardwoods, and plate glass.

Less apparent perhaps are the marks of high craftsmanship. Stainless steel welding is a labor intensive process, but the finest examples bear no tell-tale traces in the showroom. Good joinery is seamless; welds should be continuous to preclude structural failure. Good finishing is comprehensive; no surface, visible or not, should receive less attention than any other.

Of course, good welding and finishing need good upholstery and cabinetry to succeed. Brueton believes it has devoted itself with equal passion to these demanding crafts. For the architect, interior designer, or specifier whose clients demand highest quality, Brueton's "classics for our time" are a challenge worthy of a Bauhaus master.

circle 200



Plaza

Two sweeping arcs in solid stainless steel bar with rails seamlessly welded support button-tufted seat and back cushions, shown here in a dark, supple leather. A lounge chair of uncommon comfort and grace, available in Brueton leathers, suedes, and fabrics, or COM and COL.

Speer

Set a jewel-like top of fine marble, choice hardwood, high gloss lacquer or black glass into a stainless steel with reveal, mount this atop a stainless steel column, and you have the Sp table. All stainless steel surfaces are polished to a brilliant shine.

Profile

Classic curving bands of stainless steel embrace upholstered seat and back cushions shown in tufted fabric covering with upholstered armrest. This elegant dining and conference chair comes in Brueton leathers, suedes, and fabrics, or COM and COL.

Market continued on page



OPENAIR

the most advanced seating system

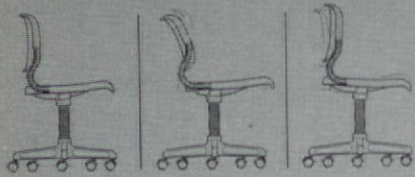
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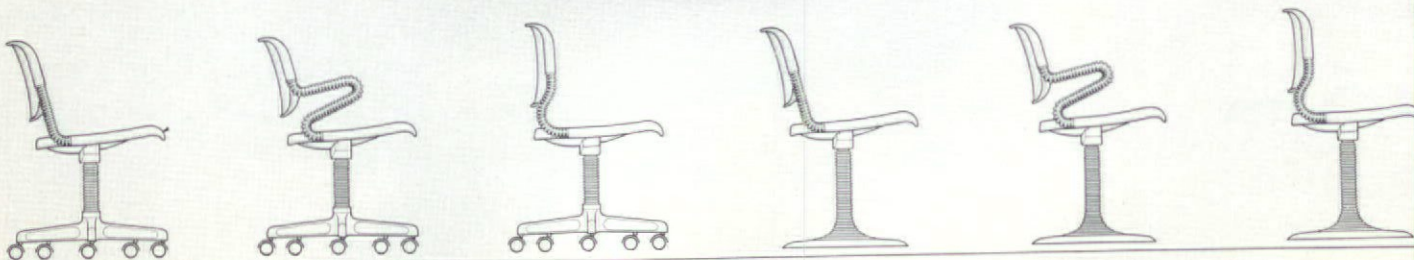
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Vertebra Operational Seating



Until now, few chair designs have attempted to deal scientifically and aesthetically with the special seating requirements of the worker who spends long hours in work-intensive situations. Movement is frequent... at least once every 8 to 10 minutes. Orthopedic and vascular specialists recognize that movement from forward-leaning to relaxed positions is essential to avoid back problems and for healthful blood circulation. Even with the most advanced chair designs, this was possible only by manipulating levers.

But now, we have Vertebra... the first and only system that changes configurations *automatically*, supporting the body in any posture. Simply **relax**... and the seat slides forward while the backrest tilts backward; **sit up**... and the chair automatically adopts a comfortable upright position; **lean forward**... and the seat and backrest unit tilts $4\frac{1}{2}^\circ$ downward. Vertebra's automatic mechanisms are simple, failproof.



Vertebra Operational seating is available in armless, erect pitch, and armchair models. Seats and backrests in elegant, dark ABS plastic, padded and upholstered in fabric.

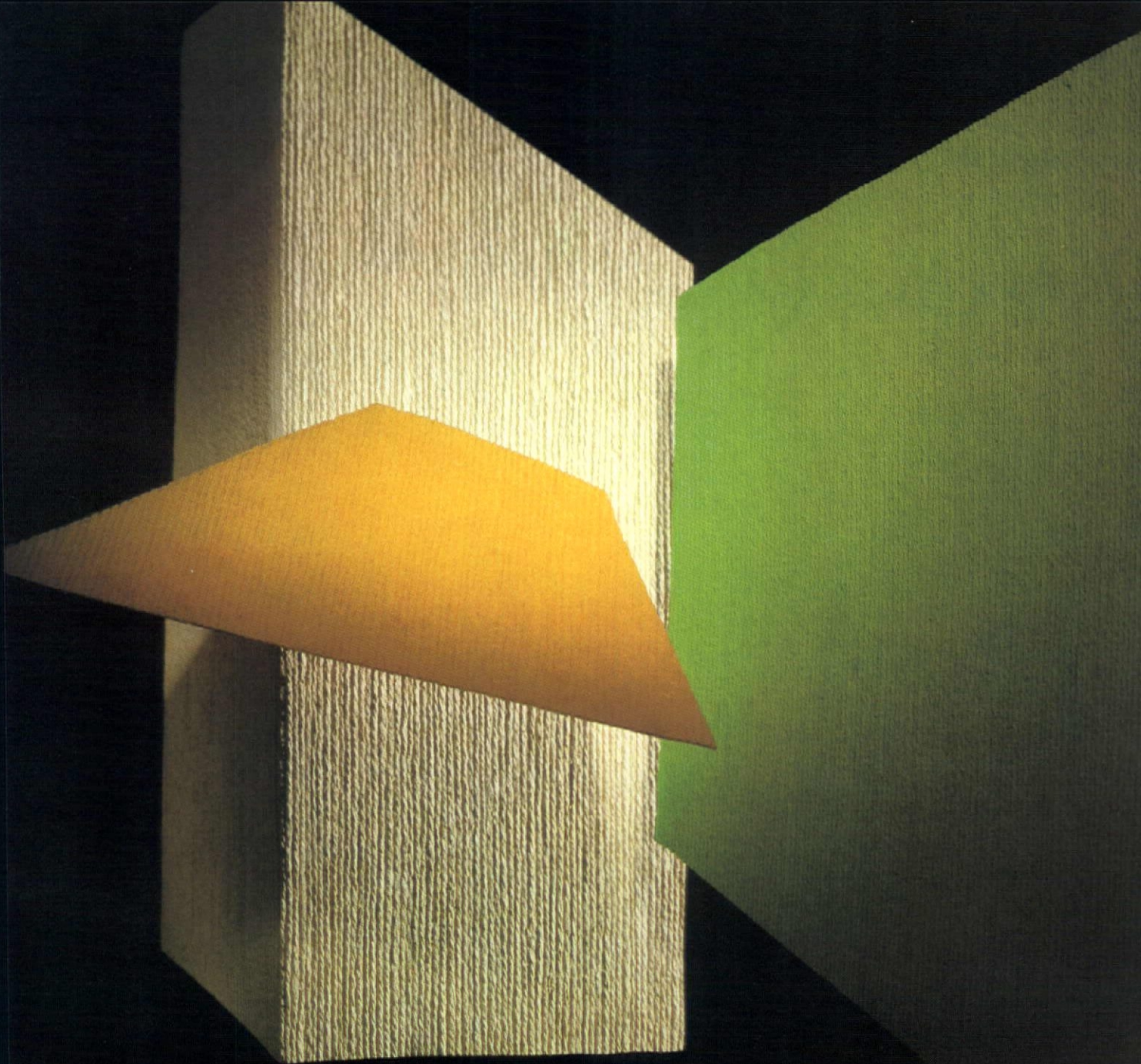
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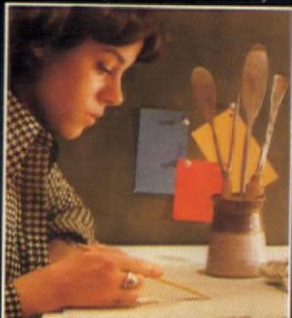



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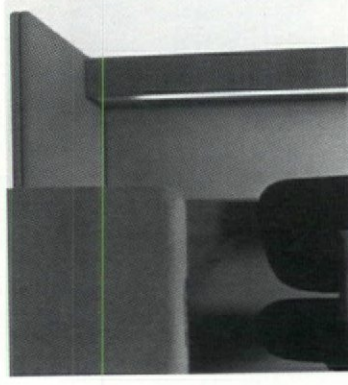
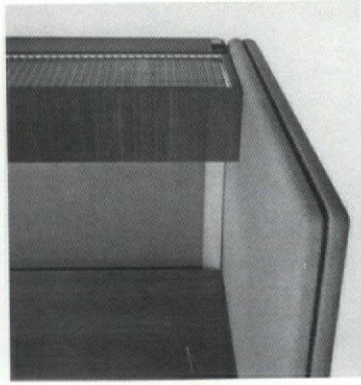
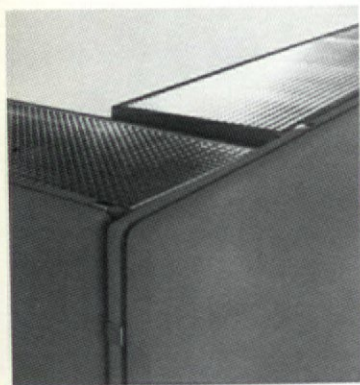
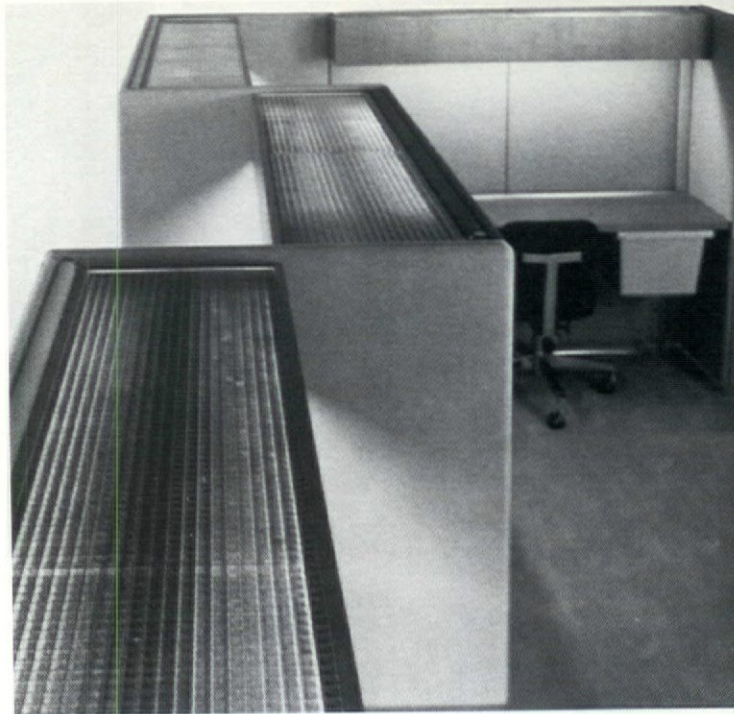
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And the light upon thy brain is JG: JG/UPS Ambient Illumination Calculator

When the current surged on, a glow could be seen in the offices of Atlantic Richfield Co. (ARCO), Philadelphia, designed by Interspace, Inc., that was like no light ever seen in an office before. The year: 1972. The luminaire: fluorescent tubes, in use since 1937 in America. The vital difference in 1972: the light was issuing from the furniture, shining upon a brave new world of office design in which spaces were assembled, dismantled, relocated, and reassembled like so many pieces of a restless puzzle. A new era had been born in a cradle of office furniture manufactured by JG Furniture.

JG has continued to refine its task/ambient lighted office furniture system ever since that memorable time. In 1978, JG/UPS, designed by David Woods some four years ago, represents a state-of-the-art product that offers the simplicity of assembly, modularity of components, reusability, energy conservation through use of comprehensive integrated task/ambient lighting, and cost savings through economies of labor, energy, and capital depreciation demanded by a growing number of businesses. It is intended in no uncertain terms to be a panel system of uncompromising design, construction, and utility.



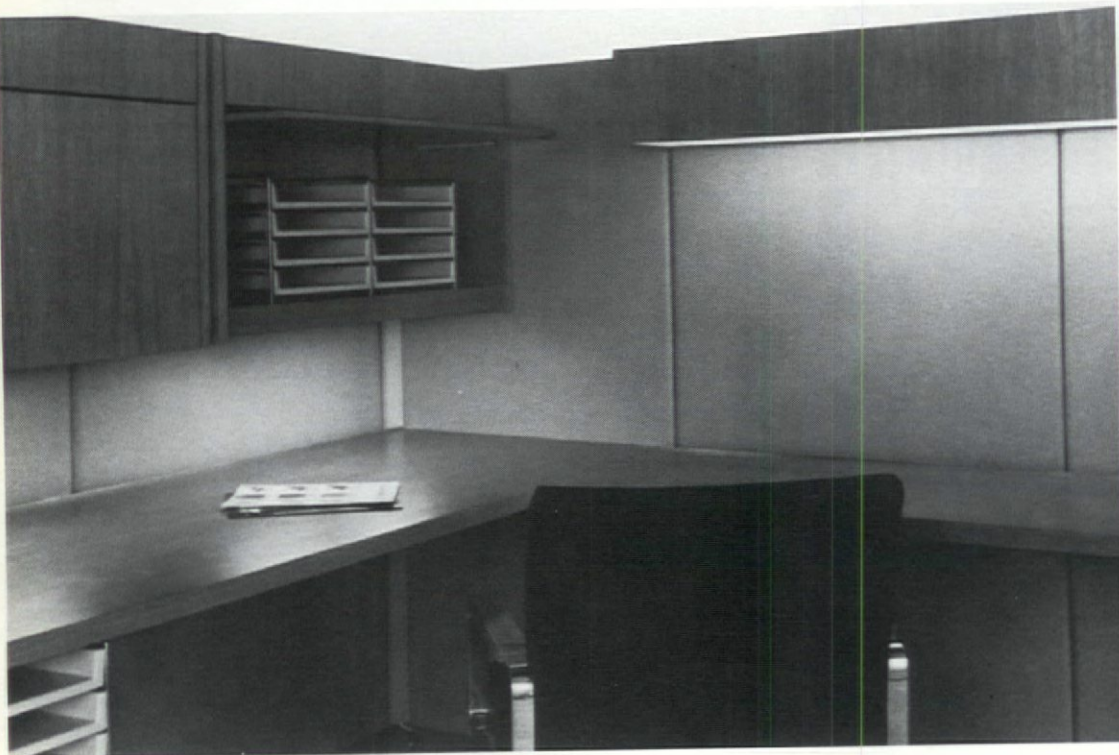
These details of the JG/UPS office landscape system with task/ambient lighting show the fruit of years of research and refinement since the first JG system for ARCO in 1972.

Now JG/UPS offers designers copyrighted "JG/UPS Ambient Illumination Calculator" for estimating ambient illumination levels at any location by measuring the cumulative effects of ambient light issued from all nearby light sources, quickly and easily. In brief: an acetate overlay is placed over a 1/4-in. plan with its concentric circles, representing "Illumination Value Zones" graded by panel height, centered over the given fixture on the plan near the location in question. Next, the illumination value of the "Illumination Value Zone" touching the location in question is multiplied by the proper fixture type/panel height "Multiplier." The product is the approximate foot candle level at the location as contributed by the given fixture, is added to other contributions from other light sources to yield a total ambient illumination for the location.

This device is admittedly a simplified short cut to lighting design. But at a time when technology threatens to engulf artistry in the practice of interior design, many designers need all the help they can get. In the "Ambient Illumination Calculator" JG/UPS extends yet another helping hand.

circle

Market continued on page





Introducing ScreenOne

From the inside out, ScreenOne™ has been designed for beauty and flexibility. With a thick and luxurious look and feel, it's elegant enough for the chairman of the board. Yet the removable cover material and free-standing design make it practical enough for the word processing center.

Your choice of striking graphic patterns, many sizes, colors and trim options, as well as the highest acoustical and fire ratings.

From the inside out, there's never been a screen like ScreenOne. Write Vogel-Peterson, Elmhurst, IL 60126, for more information.

VOGEL PETERSON


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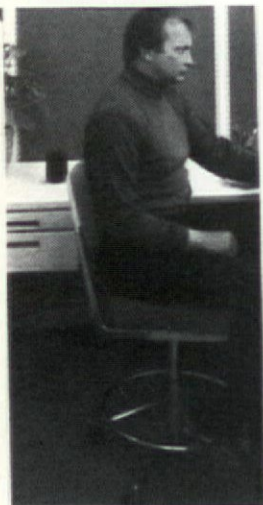
Trees by-the-yard and other murals can make the small office space look twice as large



Crown



Environmental Graphics



Meisel



Environmental Graphics

"Bare Tree," a four-panel mural, comes in three colorways incorporating today's popular earth hues. Each panel measures 8 ft. 8 in. by 6 ft. 10 in. A moonscape and puffy clouds are two of the photographic enlargements. Other subjects include blown-up Art Deco drawings—an effective backdrop for restaurant design. circle 240

Meisel Photochrome Corporation

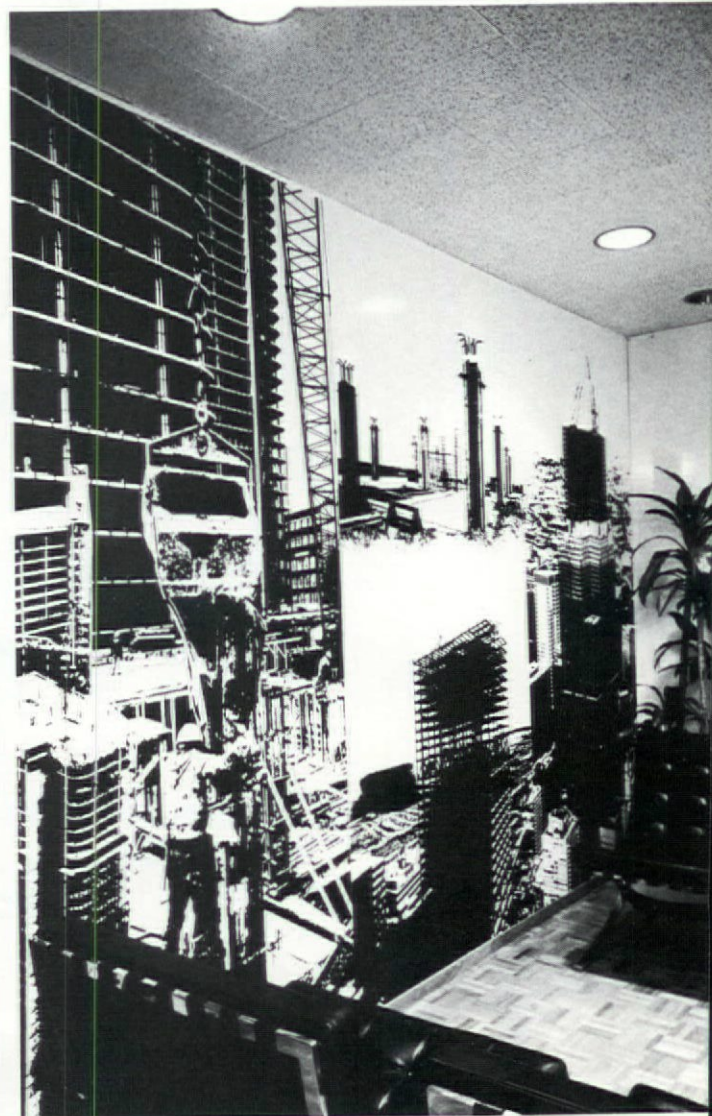
Photos and murals by this company have been installed on the walls of Pittsburgh's Mellon Bank, Pennzoil's Houston headquarters, and other equally important spaces. The firm features Eliot Porter's "Wilderness" collection, but clients' own color slides and negatives can also be used. When management allows, these blow-ups are also effective on open landscape screen systems. circle 241

Crown Wallcoverings

This firm is well known for a variety of wallcoverings, including hand- and screen-printed paper with matching fabrics, textures mylars, and murals. Decor Photo walls can put the country into a highrise office, or a cityscape into suburban headquarters. Select natural nature colors, or dramatic black and whites. circle 242

Imagery

This firm, based in Troy, N.Y., has enlivened walls in a hospital, Indiana University, a banking facility and a Gunlocke furniture showroom. The construction mural illustrated was for Morse/Diesel in Chicago's Sears Tower. It was silk screen printed in matte brown ink on gloss white, fabric-backed vinyl. circle 243



Imagery

JG/UPS Open Planning and Lighting System



Design: Dave Woods

JG/UPS

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JG

carpet world

Wellco Carpet

Two years after an indoor/outdoor carpet was installed in the 19th Hole Restaurant at New Jersey's Centerton Golf Club, it succumbed to continuous spiking and soiling. What to do? The new floor covering would have to clean easily, be virtually maintenance free, and stylish to boot. To the rescue: Wellco Carpet's Club Champion with nylon fiber from



Club Champion by Wellco at Centerton Club, N.J.

Dow Badische that is guaranteed for five years against continuous spike traffic. Though the proprietor could not afford a single lost day of business, this proved to be no problem either. Club Champion was glued directly on grade, without need for cushioning, just seven hours after installers began removing the previous floor covering. Where are the holes? Back on the green where they belong!

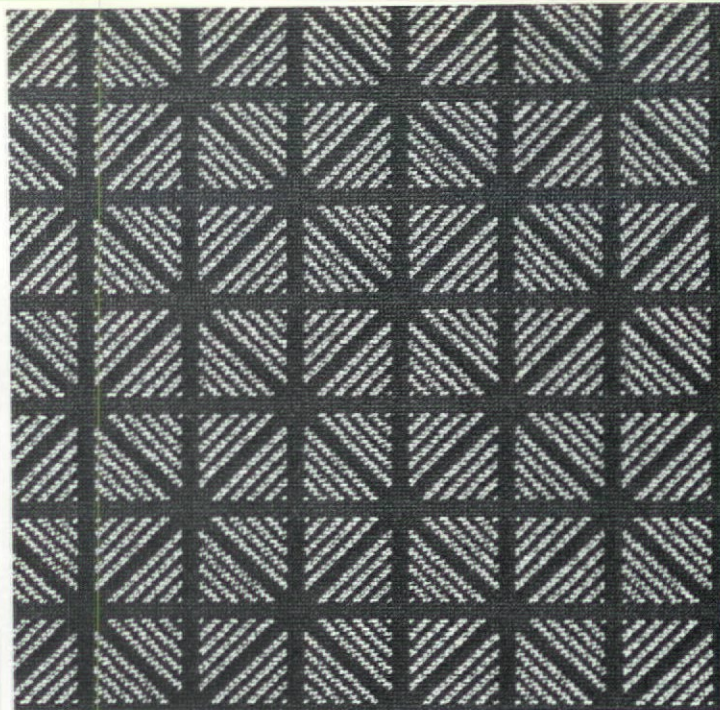
circle 205

Kemos steps smartly at Atlanta Airport

What plush carpet showed superior wear and appearance retention performance after a five-month test at Atlanta Airport? Suede-Bond, the 100 percent delustered nylon carpet by Kemos, a leading producer of fusion bonded broadloom carpet. Samples of Suede-Bond and a variety of competitive plush carpets including fusion bonded, woven, and tufted carpets of various face yarns were subjected to some 25,000 traffic cycles per day in a

high traffic corridor in the airport. Five months later, all samples were removed, evaluated, cleaned, and re-evaluated against unworn samples. The moral to the story? Suede-Bond's specially engineered highly delustered nylon with special fusion bonding give it the face of fine wool with a body of nylon's high strength. In 12 natural colors with 28 oz./sq. yd. yarn weight, 63 tufts/sq. in., jute backing, and X-Static static control.

circle 202



Corporate Center by Lees in window pane design.

Lees Carpets

A series of small geometrics called the Corporate Center collection has been introduced by Lees Carpets with extremely durable construction for use in heavily trafficked areas. The window pane design shown here (there are also hopsack, parquet, and cane basketry patterns) is typically woven in a 2-frame Wilton construction using pile yarns of static-protected continuous filament three-ply An-

tron nylon incorporating soil-holding property. Among its impressive characteristics: it generates more than 3.0 kilovolts even in atmosphere of 70° F. and 20 percent relative humidity; its rating for NBS radiant panel test, UL 9 chamber test, and NBS smoke chamber test make it acceptable for critical use areas. Available from stock in level loop or controlled shearing.

circle 203



Pipers Plaid by Salem at Stratton Lodge, Vermont.

Salem Carpet

To a skier, the end of a long, cold day is a lodge with roaring fire, soothing beverage, and friendly conversation. To the skier, the carpet beneath his feet, however, après ski feels more like a warm blanket. So when Stratton Mountain Ski Lodge, Vermont, sought the comfort of carpet for its bar/lounge, it chose Salem Carpet's Pipers Plaid. Tufted with Allied Chemical's Anso nylon fiber, which carries a five-year wear warranty, in an adaptation of a traditional Scottish tartan design, this level-loop print brought reduced soiling and long wear qualities in its nylon fiber. Stratton's base lodge installed 400 yds. of Piper's Plaid, and the lodge after the first winter is, "looking good." Salem and Anso, come up on your right!

circle 204

When it comes to systems furniture, more designers come to Steelcase than to anyone else in the world.



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*Company names available upon request.

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Stauffer Chemical

"Barn Side," a new woodgrain pattern in 13 colorations reproduces knotholes and nailheads of real planked barn-siding. New to heavy-duty VINCO line. A type II vinyl, fabric-supported, 33 oz. weight, 53/54 in. width. *circle 225*

L. E. Carpenter

"Vicmode" vinyl in 19 oz. weight offers 16 new textures, such as "Sandune" (shown), a hand-sculptured effect in 20 colorways. Vicmode comes in 54 in. width; is rated Class A. *circle 226*

General Tire

"Isis" pattern from the Galleria Collection of 33 patterns in 112 colorways introduces a hand-printed look in vinyl wallcovering. Designs are drawn from the Far East, the Orient, France, England, Egypt, India. *circle 227*

Belgian Linen Association

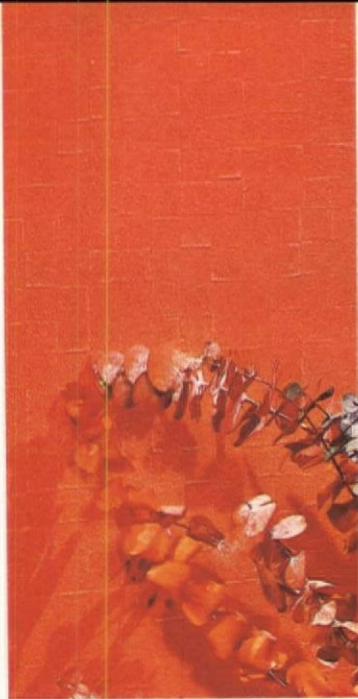
Office shown for a lady executive was designed by Circanow Ltd., New York City. Two Belgian linen yarn wallcoverings specified were from S.M. Hexter—a chevron pattern of natural linen warp yarns on kraft-color paper; white linen yarns on acrylic backing, applied vertically. *circle 229*

Sidlaw of Scotland Inc.

Wall surfacing shown is one design in "Edinburgh" collection of textile fabrics laminated to a strippable paper back. Diverse effects include herringbones, jutes, linens, and special textures in natural earth tones. Fire and sound insulation ratings available. *circle 228*



General Tire



L.E. Carpenter



Stauffer Chemical

Contract Wallcoverings

There's no law—barring state, Federal, and local regulations—to prevent specifying any wallpaper for a contract installation. Or, the use of fabrics, appropriately backed, from the finest Thai silks Donegal tweeds. But in most instances, wallcoverings for contract use embrace the various types of vinyls, and a few other materials developed for wall use. Vinyl roll goods dominates the contract wallcoverings market, accounting for some \$96-million in yearly sales. Safety codes vary according to the type of installation (such as an office vs. a hospital), but in general materials made for contract use will conform to Federal Specification CCC-W-408A, or have been tested for weight, burn characteristics, abrasion, etc. Such data is available from the manufacturer. *Continued on page*

Continued on page

Belgian Linen Association



Sidlaw of Scotland



the company · condi



the designer · Cleo Baldon
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to provide years of adjustable comfort.
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Contract Wallcoverings

Standard Coated Products

"Tapa," a native textile pattern translated to vinyl covers background wall; foreground is in textural "Straw." Both are from the *Sanitas Today's Living* Collection. *circle 230*

Creative Wallcoverings

"Hawaii," a hand-screened pattern on open weave natural linen—from Faltext wallcovering line, manufactured in Sweden. U.S. and Canadian distribution through M. Switzer Inc., 103 Park Avenue, NY 10017. *circle 231*

Van Luit & Company

"Fret," from Quintessence collection by designer/stylist John Spath, receives a fresh interpretation as a background foil (two colorways) or a distinct geometric design on vinyl (four colorways). Both meet safety requirements. *circle 232*

Suede-Tex

Suede-Tex PVC, used as wallcovering, is a cotton-backed, lightweight 14 oz. wall suede in 54 in. width. Material has the luxuriously soft hand of real suede and is available in 15 earth-toned colors. *circle 233*

S.R. Wood, Inc.

Brazilian Rosewood "Executive Wood" (shown) is one of the 70 species of genuine solid wood veneers bonded to cotton backing, sold in panoramic matching sheets and in lengths up to 12 ft. This flexible wallcovering is stress-relieved for stability and easy installation. Rated Class I. *circle 234*



Standard Coated Fabrics



Creative Wallcoverings



Van Luit & Company

1978 forecast

Robert Parisi, wallcoverings product manager for The General Tire & Rubber Company, cites McGraw-Hill's outlook for 1978 that predicts non-residential building up 15% in dollars and 10% in sq. ft. over the past year.

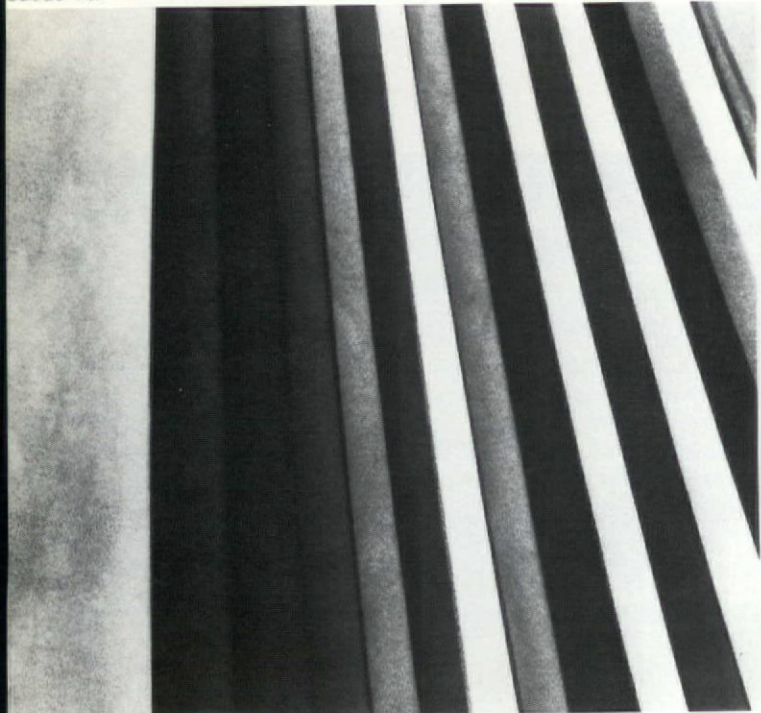
In styling, General Tire sees a continuing use of natural textures and "pure" materials, says M. Parisi, such as large- and small-scaled woven fabrics, stone and sand textures, suede and leather plus non-representational effects. A large color range covers many lighter natural tones and earth colors with additions of accent and new trend colors.

According to George Sellers, executive vice president and director of styling for J. Josephson, Inc., the hotel/motel market shows a preference for pattern—larger geometrics, bolder damasks in public rooms; more interesting backgrounds in corridors and guest rooms. Sellers believes contract designers are now convincing their clients that a geometric with a textural look can be every bit as serviceable as a plain texture, and it has far more eye appeal. Josephson, as well as other producers, cater to prestige hotels and motels with custom designs, yet offers a custom look in coordinating patterns in stock lines.

Peter R. Peterson, sales manager for commercial wallcoverings at Stauffer Chemical Company, sees a definite trend toward the nubby fabric look in vinyl, a continuing greater use of leather and suede effects, and hide leathers coming up next. Stauffer is developing a new rough-textured stock.

Continued on page

Suede-Tex



S.R. Wood, Inc.



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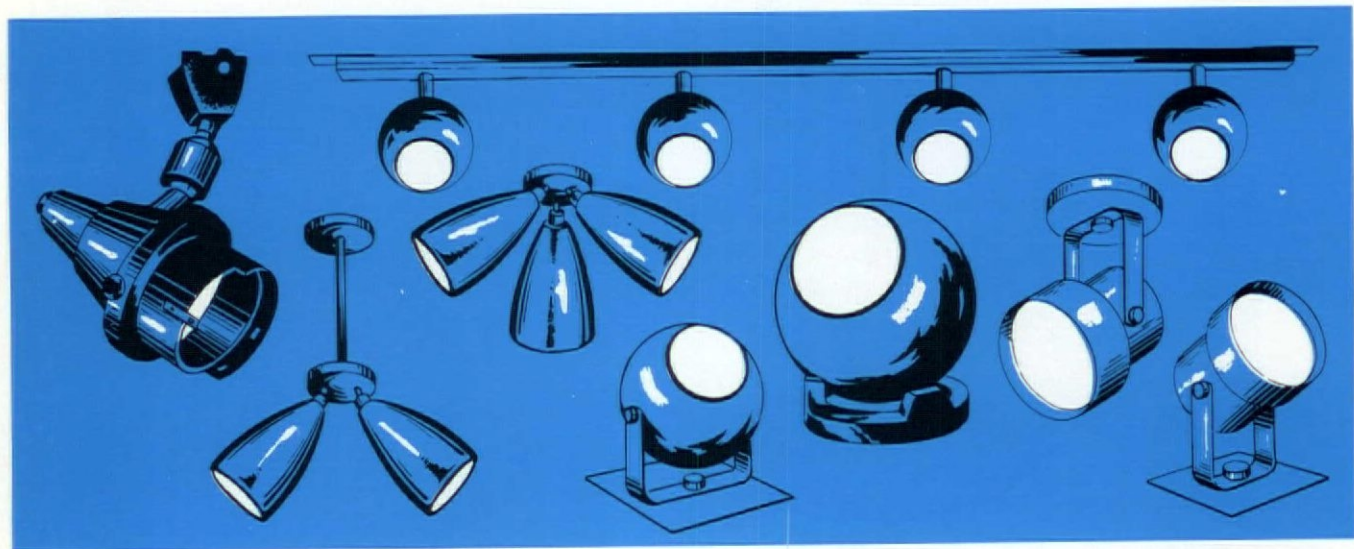
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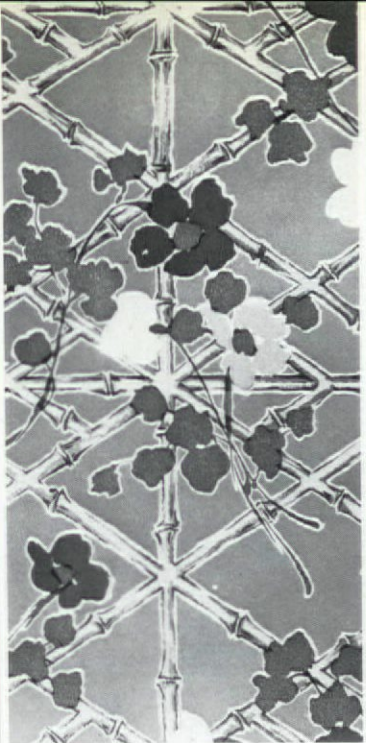
circle 21 on reader service card

Contract Wall coverings

J. Josephson

"China Rose," on vinyl or Mylar, combines two popular wallcovering patterns: the flower-decked trellis, or a bamboo trellis alone ("Pagoda").

circle 235



J. Josephson

James Seeman Studios

"Vista" is one of the scenics that add visual depth to interiors, from "This Good Earth" wallcovering collection by Seeman, division of Masonite Corp. Vista, in four colorways, is strippable and gravure-printed on fabric-backed vinyl, weave, or Mylar grounds.

circle 236



James Seeman

Panta Astor Wallcoverings

Plaid pattern illustrated is from the "Pacesetter" collection of fabric-backed wallcoverings that include stripes, textures, and weaves. Material is strippable, in 27 in. and 54 in. widths, and is rated Type I.

circle 237



Panta Astor

Specialty Jute Products

"Jutex" is a white hessian burlap woven to exacting specifications by this importer. Color-fast Jutex has a PVC backing, comes in 54 in. and 66 in. widths, and 14 colors—from gypsy orange to camel. Custom colors may be specified. Product meets Bulletin 701 Vertical Flame Test.

circle 238

Columbus Coated Fabrics

Type II *Queens Guard* vinyl wallcovering was specified throughout the recently opened Lutheran Medical Center in Brooklyn, N.Y. (CONTRACT INTERIORS, December 1977). It provided easy-maintenance to color-keyed corridors and clinic waiting areas, and was applied in graphic form in patient rooms and public areas.

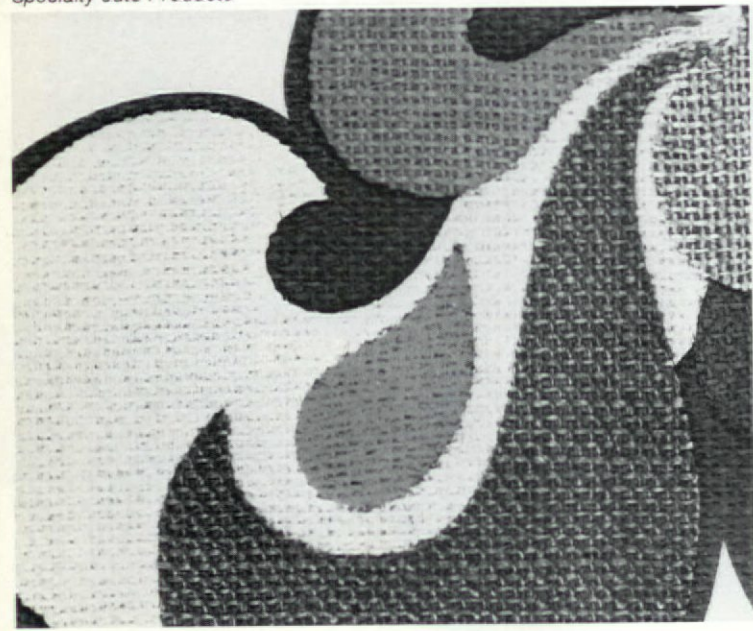
circle 239

effect and a textured grasscloth. With the cost of cotton bound to go even higher, Stauffer is turning to a 65% polyester 35% cotton blend for backing, but is also sold on the advantages of *Confil*, a cellulose and polyester fiber backing by International Paper Company that conforms to Federal specifications. Mr. Peterson also sees a trend toward vinyls used as acoustical materials on partitions and insulation products for the home, and a greater use of protective acrylic coatings. He calls Du Pont *Tedlar* the "optimum finish" but expensive, hence the development of acrylics less expensive to be needed to combat unforeseen and "more lethal weapons" for graffiti and other types of vandalism.

"It's the "casual" and "natural look" that's emerging in contract wallcoverings," says Lee Sowder, designer for Standard Coated Products' wallcoverings group. "Retail stores and restaurants, especially, are following the residential design trend toward natural motifs and leading beige, tan, green and blue colorways. Textures also follow the "natural look" trend, with grasscloth and homespun textile weaves outdistancing the more traditional damask designs. . . ." Standard Coated Products sees growing acceptance of lighter weight, 24 in. wallcoverings as a natural outgrowth of the strip light commercial renovation and building re-cycling market of the past year. This trend is expected to continue through 1978 and 1979, with residential-oriented stylings finding a larger niche in the commercial/contract marketplace.

continued from page 22

Specialty Jute Products



Columbus Coated Fabrics



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3. Entries must be actual installations. No conceptual plans will be accepted.
4. Both residential and commercial entries will be judged in accordance with American Society of Interior Designers standards. Residential entries may include kitchens, bathrooms, dining rooms, bedrooms, living rooms and family rooms, but are not limited to these.
5. There is no limitation on the number of entries.
6. Entries must be postmarked by September 30, 1978. Please send all entries to:

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Box 1978
Salem, N.J. 08079

ENTRY SPECIFICATIONS

All entries are to be submitted on 20x30 inch light gray illustration board. An 8x10 professional color photograph of the installation, which prominently shows your Mannington floor

choice, must be mounted on the top portion of the board. A description of the installation and design rationale must be typed on 8½ x 11 plain bond and mounted on the bottom portion of the board. The entry form must be affixed to the back of the board. Entrant's name must not appear on the face of the board.

AWARD CRITERIA

1. Entries will be judged both on aesthetic expression and functional achievement.
2. An independent panel of judges, the majority of which will be practicing interior designers, will select both finalists and the winner in each category.
3. Judging will take place during October, 1978, and the winners will be announced during the Mannington Award dinner in New York City in November, 1978.
4. Winners who cannot attend the presentation will receive their awards by registered mail.
5. The decision of the judges is final. Upon entering the 1978 Mannington Award competition, entrants waive the right to make a claim against the judges, Mannington, ASID, or any group which endorses the competition or assists in its conduct.
6. The judges reserve the right to withhold awards if, in the majority opinion, entries do not meet acceptable standards. Entries which have received previous national trade or national consumer publicity are ineligible.

ENTRY FORM

(Please affix this form to the back of presentation board and mail to Mannington Award, Box 1978, Salem, N.J. 08079)

Name of Entrant

Business Address

Business Telephone

Address of Installation

Completion Date

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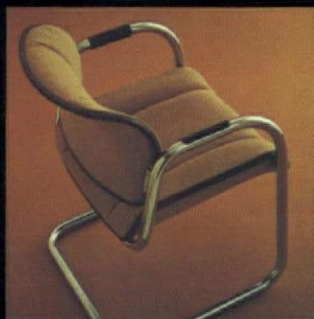
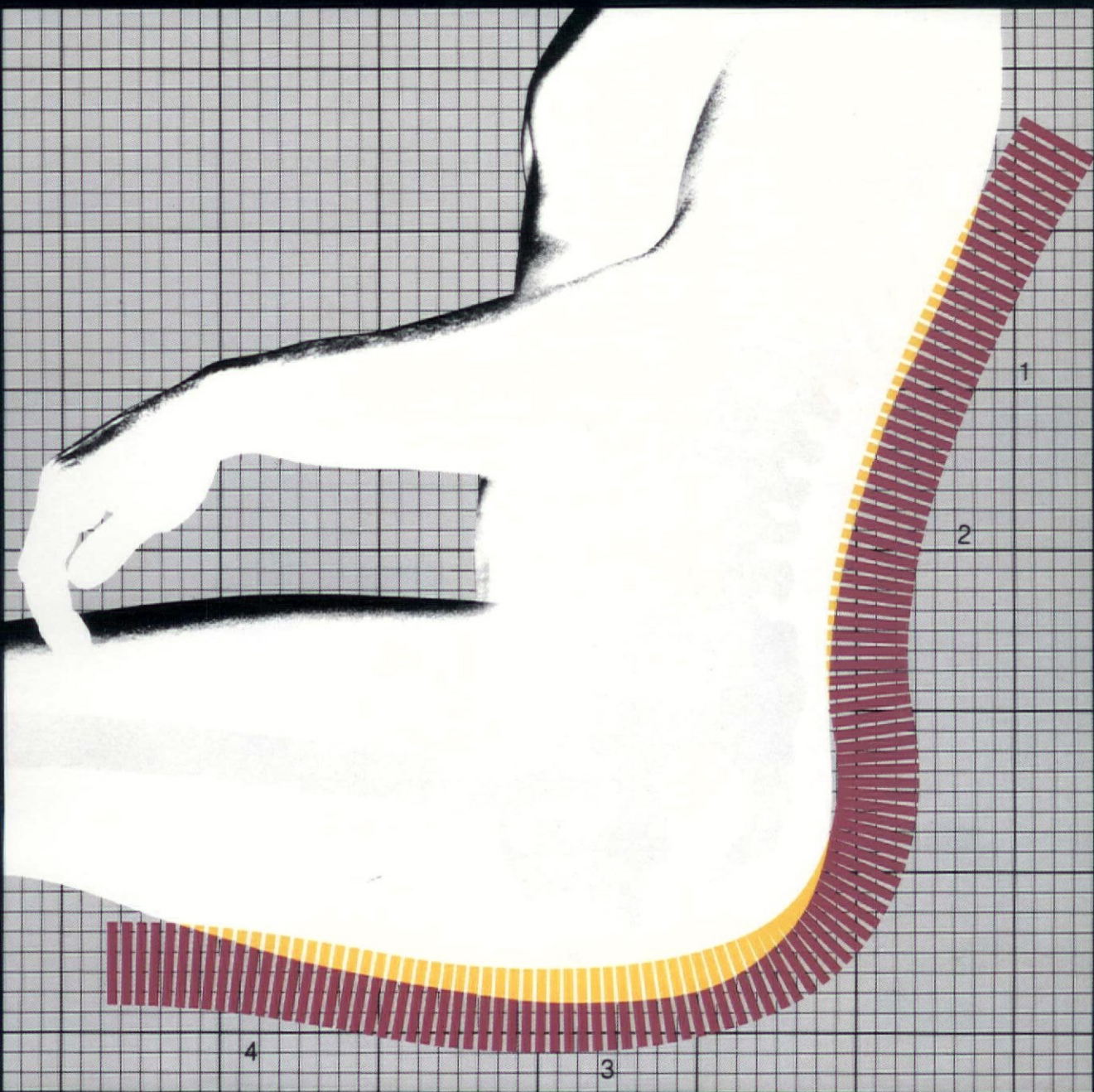
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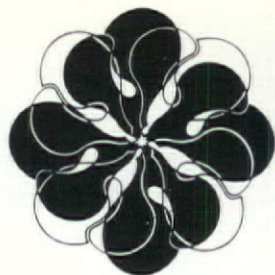


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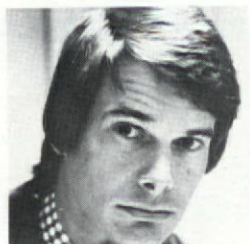
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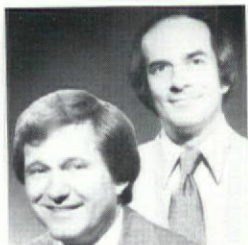
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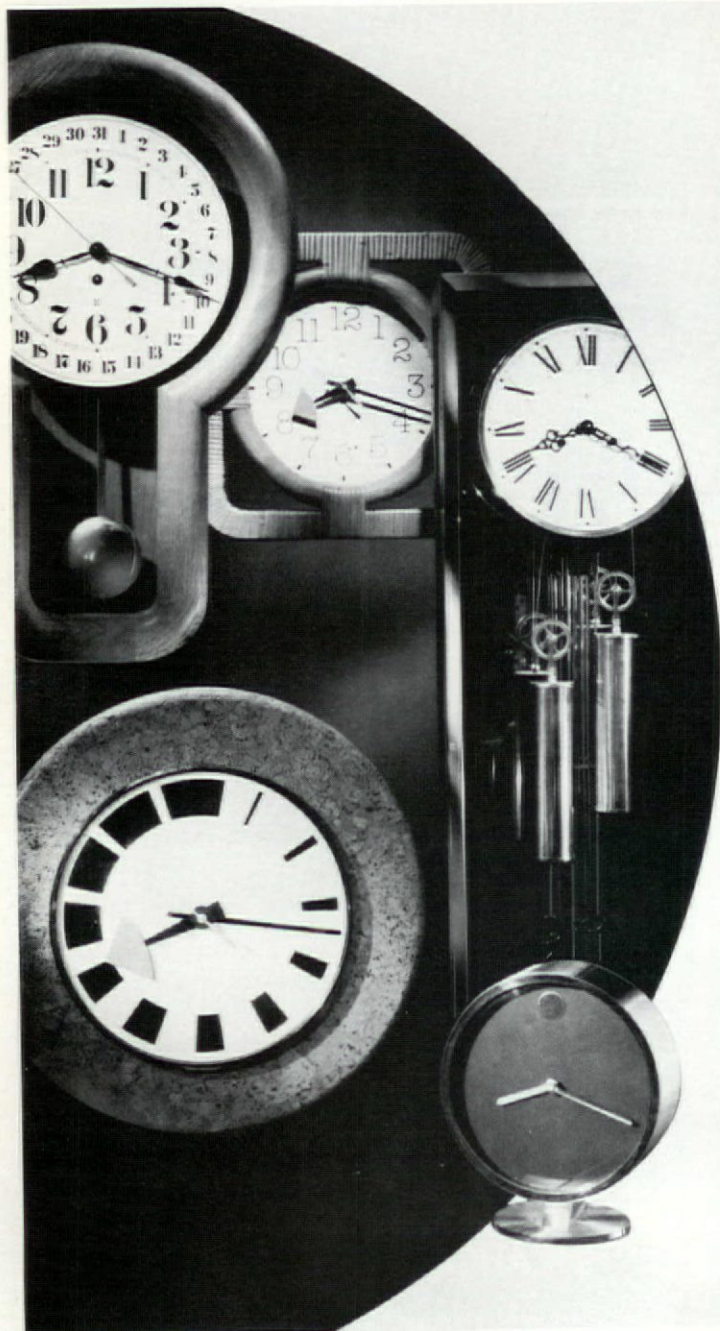
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
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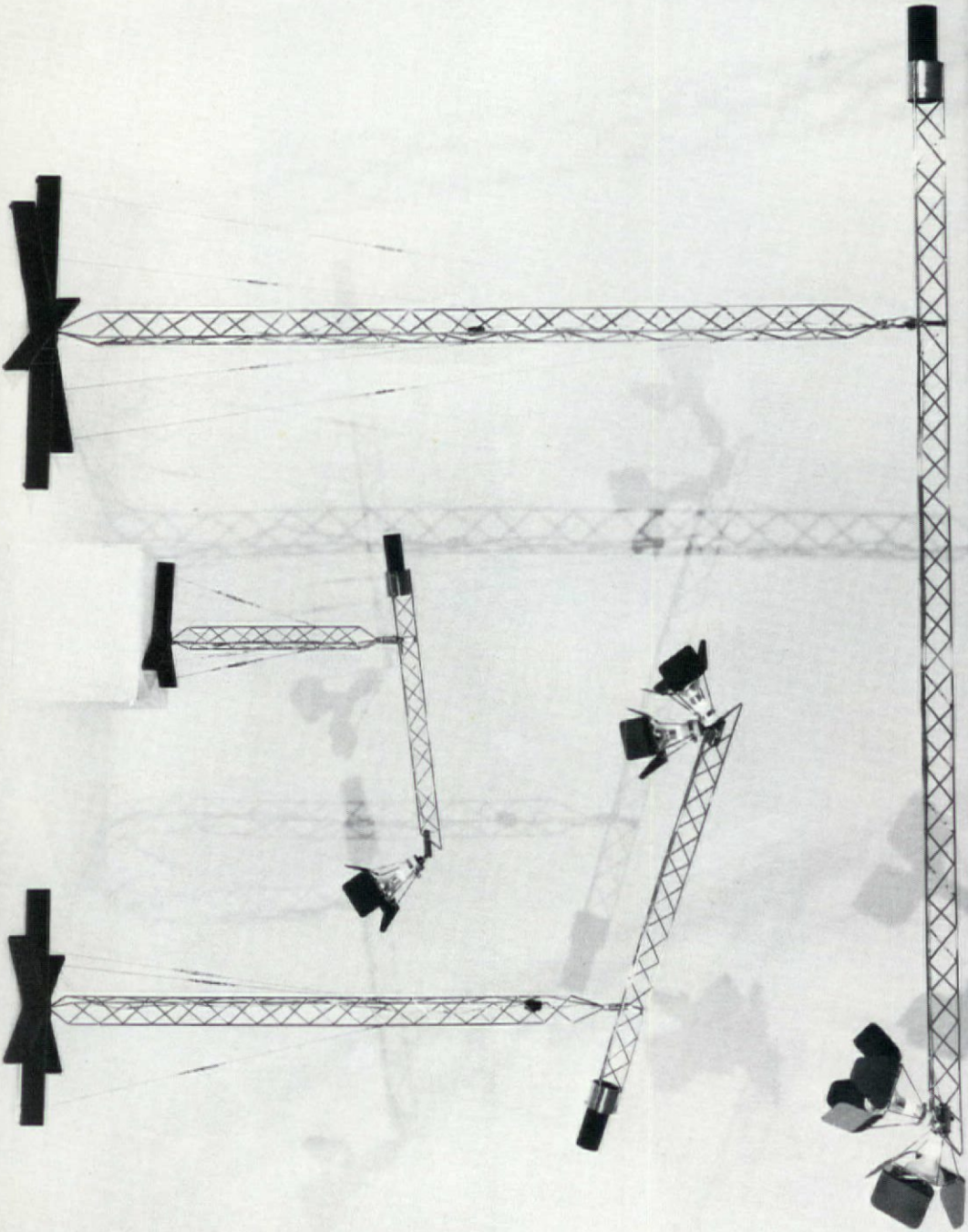
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Pepper Bird: A classic Stroheim & Romann wood-block design from the turn of the century. Recently adapted to hand screen printing in England. Illustrated below is 31728 Taupe on Lacquer - 33" drop repeat - one of four colorations on union cloth in 54" width.



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SD

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Every day, in every way . . .

Our staff here at CONTRACT INTERIORS continues to grow, and the most welcome new addition is Ann Wilson as Managing Editor. Ann, as many of our readers will remember, was Managing Editor and one of the founding members of the staff of ARCHITECTURE PLUS, and, before that, she was for many years Assistant to the Editor of THE ARCHITECTURAL FORUM. In recognition of the fact—obvious to those who know her—that she is twice as capable as any normal person, Ann will become Managing Editor not only of CONTRACT INTERIORS but also of our flourishing young sibling, RESIDENTIAL INTERIORS.

Roger Yee, our former Managing Editor, remains with us and is promoted to Executive Editor, allowing him more time for research in the field as well as for more of the thoughtful text pieces we think he does so well.

Another change in our general working pattern is that Olga Gueft, our Editorial Director, is now taking a major hand in assembling our news pages, a thanklessly anonymous job, but a critical one. As one of the keenest observers of the whole design field since she joined INTERIORS as Managing Editor in 1945, Olga is the best authority we know on what's news and what isn't. We think that under her direction our news section will be more than just an assortment of interesting items—it will be required reading for the profession.

We feel proud and hopeful about the changes here. There are indications, too, that the design profession is off to a healthier start in 1978 than in several years. And the combination—more and better coverage of more and better design—is a magnificent prospect.

STANLEY ABERCROMBIE



Photography by Raelanne Giovanni and Dan Wynne

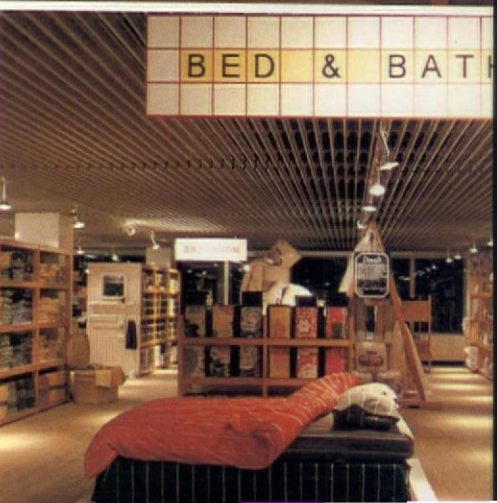
CONRAN ASSOCIATES LTD.

Architect

ANDREW BLACKMAN

Associate Architect

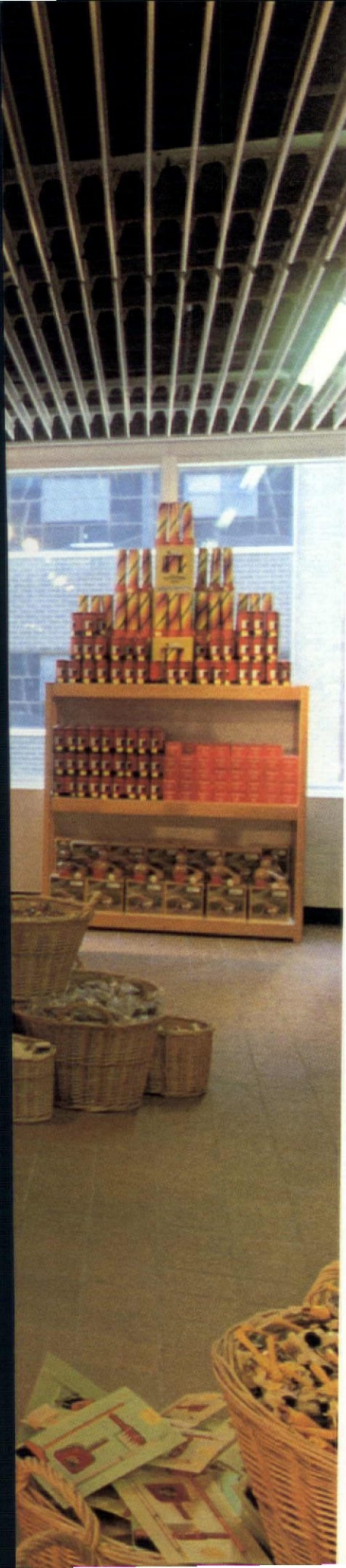
CONRAN'S



Merchandise is the message

Napoleon called them a "nation of shopkeepers." Indeed, the British have been gifted retailers for centuries. Under the aegis of Pax Britannica, the world was their clientele. While that world is smaller today, Britain retains its flair for trade. One of its more dynamic retailers has even staked out a claim in a former colony: Conran's, the North American trading operation of Habitat of Europe (not to be confused with the U.S. lighting source of the same name), has just opened a 40,000-sq. ft. home furnishings store designed by Conran Associates Ltd., architect, and Andrew Blackman, associate architect, in New York's new Citicorp Center (Hugh Stubbins, architect). Its marketing concept—everything for the home, coordinated for style, scale, color, and quality, under one roof—could start another revolution in the U.S.

Merchandise in mountainous peaks, soldiered rows, and casual vignettes, is the interior design at Conran's, the complete home furnishings store at New York's Citicorp Center. Views here show the toy department (opposite page), Mssrs. Tyson and Conran (top), and various other departments in the 40,000-sq. ft. store.

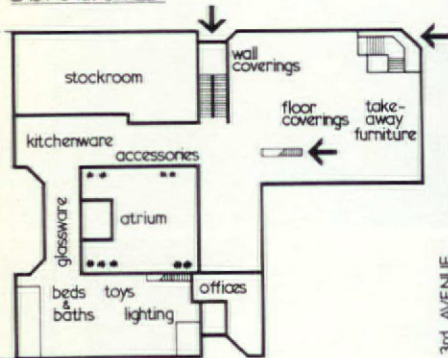


CHAIRS

SOFAS

STORAGE

EAST 54th STREET

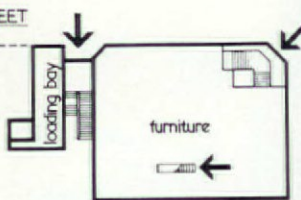


3rd AVENUE

EAST 53rd STREET

Upper Level

EAST 54th STREET



3rd AVENUE

EAST 53rd STREET

Lower Level

Like virtually everything else at Conran's, much seating is ready to carry out as KD (tagged "QA" for "quick assembly," with detailed descriptions about dimensions, construction, and materials) or assembled. Storage racks on second floor level (right) are open to customers for self service. Plans of first and second floors (above) indicate access points. Check out counters parallel "accessories" area, second floor.



verbal mile away. Merchandise rises to mountainous heights from spacious selling floors in attractive displays that invite close physical examination. Prices are moderate. Yet the general level of product design is surprisingly high. As for the interior design: it is the merchandise itself. Which has only plain tiled floors, white walls, discreet signage, and track lighting for its stage setting.

All this represents the thinking of Terence Conran, the 47-year old chairman and major shareholder of the Habitat Group of companies based in Wallingford, U.K., and his colleagues. Trained and experienced as an industrial designer of far ranging interests, Conran conceived the idea of a chain of stores retailing well-designed contemporary home furnishings that represented good value for the money. The first of Europe's Habitats opened in London in 1964. There are 37 of them today, with more planned.

What made Conran such a conspicuous success? In the words of Michael Tyson, managing director of Habitat Design Holdings Ltd. and president of Conran's in the U.S., "We are confident about our merchandise. And we don't ignore what so many retailers overlook: our customers, retail administration, and sound financial operations."

Confidence in merchandising Conran's relaxed style of modern living means heavily stocking and promoting a small, carefully selected range of quality home furnishings at reasonable prices. One store alone could never win such favorable terms of trade, to be sure. However, since a good 75 percent of Conran's merchandise is fed from Habitat's European warehouses, it contributes to the aggregated buying power and influence over individual suppliers of the chain.

The company's proven successes also suggest it is quite adept at pleasing customers and managing retail operations. Possibly the most striking aspect of these operations is its creative use of space. Like its European counterparts, Conran's is a celebration of unfettered Miesian space. "Customers need room to move around," says Tyson. "To us, they're as important as the merchandise."

So space stretches everywhere free of ceiling and floor level changes or partitions. Naturally, a luxury like this must be paid for, and it is. A perusal of its two floors, a rectangular space at street level which carries the main furniture department on one-third the store's total floor area, and a roughly U-shaped second floor which wraps its KD furniture, window, wall, and flooring departments, kitchenwares, accessories, china, glass, bed and bath, toys, and lighting around the huge skylit atrium of Citicorp's three-story Market, reveals them to be as intensely cultivated as rice paddies.

Customers are pulled in from street level entrances on the sidewalk and within the Market through the furniture floor and upstairs on a closed loop path designed for maximum exposure and minimum security risk. The latter is simple enough. Customers must pass through checkout counters when going to and from selling areas devoted to smaller articles like accessories and toys.

check out counters and the use of shopping carts lend a calculated air of supermarket merchandising to the store. Presumably, this has as telling an effect on customers as a visit to a supermarket just before dinner. But why are furniture vignettes the first sights encountered upon entering? "Smaller goods always attract much attention," Tyson explains. "But we want customers to examine our furniture. To avoid the 'dead' furniture department so common to many stores, we make sure people are always walking through it."

In response to what Conran's expects to sell, floor plans and space allocations are studied and shifted with the seasons, a practice common to all retailing. There is additional method to this madness, however. Changing displays refreshes customer interest—and display is the genius of Conran's interiors.

Since the product range is relatively small (some 4,500 lines) and stable (some items have been carried since 1964), Conran's manipulates the elements of its interior design to emphasize product availability (stock is actually "warehoused" on the selling floor for customers to take home), low cost with quality (great quantities seen in dramatic lighting), and accessibility (customers may handle merchandise). Given that the displays constitute the interior design, this intention comes off rather well.

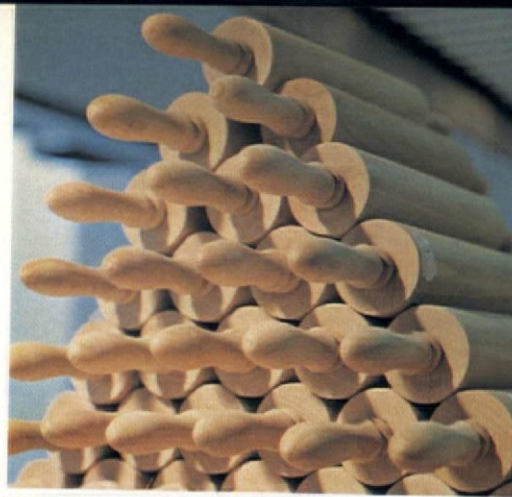
Tungsten spot lighting, costly but warm in color, set against a neutral ceiling of white enameled metal channels and tile flooring, draw attention to islands of merchandise whose dimensions violate the traditional "eye level" visual zone of retailing. Rather than concentrate the customer's focal plane, Conran's diffuses it. Up, down, everywhere is merchandise. Though the overall impression is still of precise order, the customer cannot possibly see and understand the full product range at a glance, or even after a few visits. This is exactly what Conran's wants. As Tyson points out, "Our average customer returns once every three weeks to spend three-fourths of an hour, a high amount of time devoted to a store. Since only 50 percent of the customers actually buy, it is wise to leave them with the feeling that new items are waiting to be discovered. You didn't see it all? Come again!"

If the merchandise provides form, color, and texture to the interiors, there seems little else to add that would not interfere with selling. Indeed, audio-visual aids are tucked almost out of sound and sight. Conran's signage, coordinated with its shopping bags, clerk's aprons, wrapping papers, and other graphic arts applications, is a handsome interpretation of the overall planning grid articulated by floor and ceiling lines. Curiously enough, these signs seem visible only when they are deliberately sought out. The "grid" pattern serves as a camouflage.

"Yes, we do use music," Tyson adds, "Beethoven, Chopin, and friends." Music is not needed when the store is busy. At quieter times, "people get nervous. Perhaps it's that Anglo-Saxon Puritan attitude about parting with money. It's easier when everyone else is doing it too. Our music soothes them, and they buy." Let such soothing words fall on anxious American ears and we may beg to be a colony again. Conran's, that is.

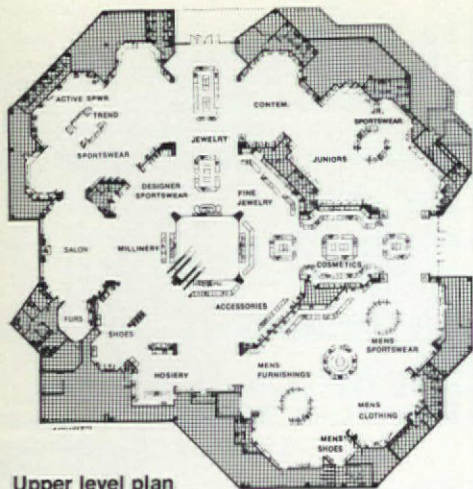
ROGER YEE



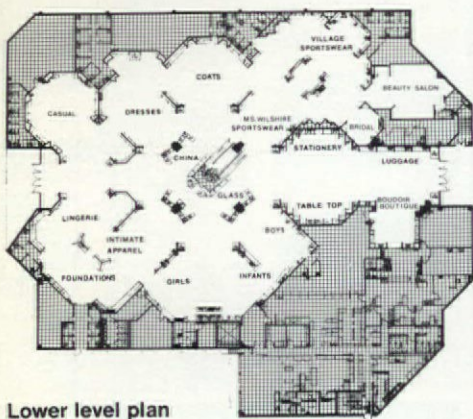


Play is high art at Conran's. Note wide range of merchandise for home use, pick up baskets and staff's apron (accompanied by shopping carts not shown) which reinforce supermarket image, and use of form and color to create interest in the neutral interior.

RESOURCES. Ceiling: Luxalon. Quarry tile floor: American Olean. Lighting: Lightolier. Signage: The Letter Sign Co., Inc. Plants: DS Landscaping. Store fixtures: Heppel, Hunter & Smallpage (U.K.). Office furniture: Olivetti.



Upper level plan

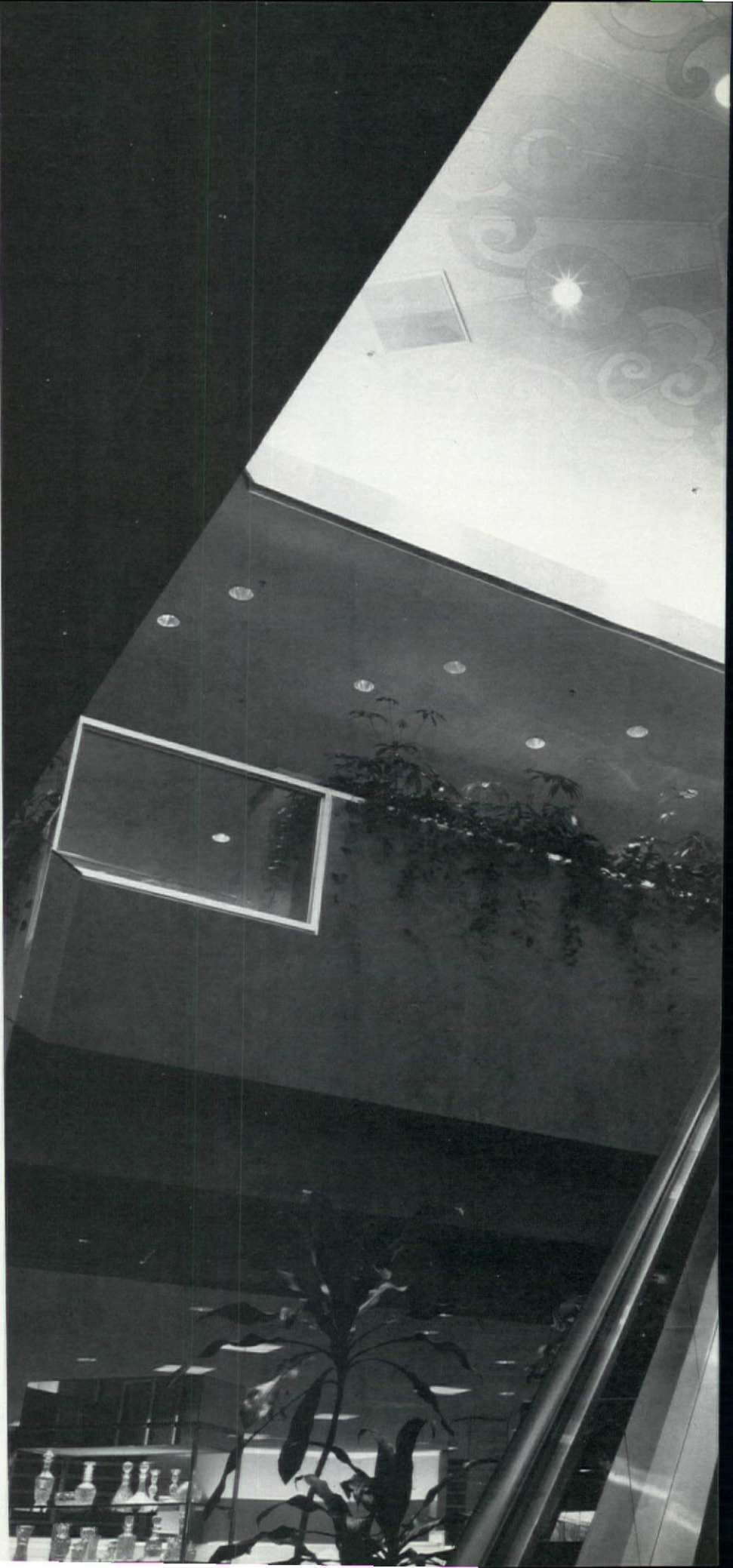


Lower level plan

Floor plans, above, reflect angularity of building design by Welton Becket Associates. Central glass-walled escalators, right, are angled also and rise toward a mirrored octagonal column and a ceiling subtly painted in Art Deco patterns. Here and throughout the store, planting is generous.

For Copeland, Novak & Israel:
 Principal in charge: **Lawrence J. Israel**
 Project Manager: **Robert Herbert**
 Planner: **Gale Barter**
 Designer: **Dori Lo**
 Decorator: **Harve Oeslander**
 For Bullock's Wilshire:
 Director of Planning: **James M. Meares**
 Designer: **Mark Pucci**
 Building Architects:
Welton Becket and Associates

Photography by Marvin Rand



Deco updated

Newport Beach, California,
branch store retains
an Art Deco image with no loss
of modern retailing efficiency.

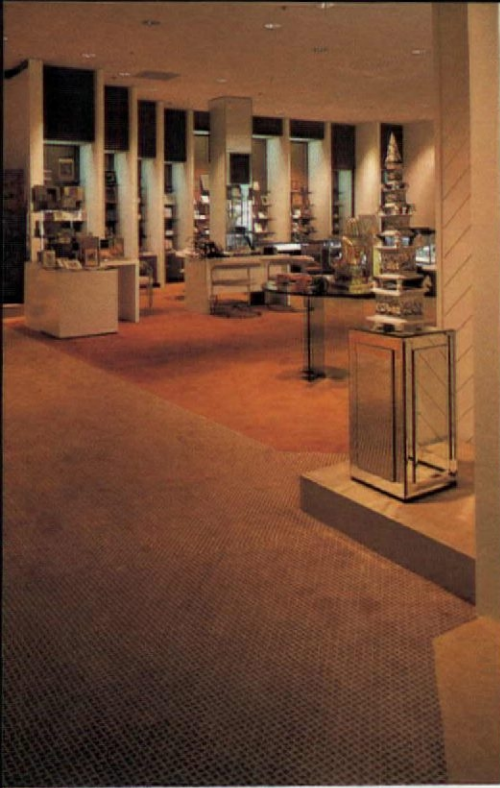
When the original Bullock's Wilshire opened on Los Angeles' Wilshire Boulevard in 1928, it was an exuberant—in fact, a quite stupefying—triumph of Art Deco stylization. It still is. The design, by Donald and John Parkinson, was not only exemplary in its decoration, but also in its planning: although the general building massing paid lip service to Wilshire Boulevard, the main entrance—with ceiling fresco and uniformed doorman—was quite definitely and logically at the rear, facing the parking lot. The store was also one of the most elegant in the country, built for an affluent clientele on the merry eve of the depression.

When the store added a Woodland Hills branch some years later, the Art Deco theme was repeated, and the store, over the years, has capitalized on the same image in its interior displays and in its advertising. When Copeland, Novak & Israel were asked to design the store's most recent branch, in Newport Beach, California, therefore, the precedent of Art Deco allusion was already established. Also established—by Bullock's own store planning unit—were adjacency, layerage, and departmental allocation diagrams. Further require-

ments were that the store must attract the "carriage trade" without seeming forbidding to young suburbanites, that it must reflect not only the store's tradition but also the casual resort atmosphere of its location, and that, of course, it must be complementary to the existing two-level shopping mall and to the building shell designed by architects Welton Becket and Associates.

The Becket firm had given the store a distinctive envelope seemingly based on a complex grouping of octagonal elements. Without slavishly following the building outline, the interior design clearly repeats its angular character and capitalizes on it. As Copeland, Novak & Israel partner Adolph Novak has written in his recent and useful book, *STORE PLANNING AND DESIGN* (Lebhar-Friedman, New York, \$18.95), "There are stores that operate very successfully within odd shapes, using apses and other restricted areas to locate limited categories of merchandise. This can present a boutique appearance (and provides) a more exciting store design than the usual box-shaped square or rectangle."

The plan is further elaborated by means of distinct aisle systems on both levels. On the up-



BULLOCK'S WILSHIRE

Opposite page, top left: Opening directly from the central circulation area (carpeted in a geometric figure of chamois and rust) is a gift and china boutique. Display units are visually recessive—mirrored, clear, or plain white. Display niches with flexible shelving are topped with panels of ginger suede; behind the panels is accent lighting.

Opposite page, below: Shoe salon on the upper floor uses a deep version of the store's predominant color scheme of brown and taupe; low lighting level adds glamour and saves watts. Octagonal mirrored drums repeat the basic geometry of the store's exterior (by Welton Becket Associates). Cream lacquer chairs at the rear of the salon have light taupe upholstery. Upholstered loveseat is behind mirrored column.

This page and middle top of opposite page: Details of the store's central escalator well. Mirrored columns at the corners of the space repeat the octagonal motif, also gently recall the Art Deco character of the original store in the chain. On display cases, upper floor fascia, and escalator parapet: beige suede vinyl.

Central spaces: Suede vinyl: **Wolf-Gordon**. Carpet: **Philadelphia**. Fixture contractor for mirrored columns and show cases: **Unger Fuss Co.**, Los Angeles. Gift and china boutique: Carpet: **Philadelphia**. White Parsons tables and desk: **Creative Metal Corp.** Suede panels: **J. H. Thorp & Co.** Chairs: **Thonet**. Upholstery: **& Vice Versa**. Shoe salon: Vinyl on walls and tops of drums: **Winfield Design Associates**. Lucite shoe fitting stools: **Barrett Hill**. Carpet: **Philadelphia**. Lacquer chairs: **Eppinger**. Chair upholstery: **Winfield Design Associates**. Loveseat: **Viet Furniture Corp.** Wool upholstery on loveseat: **Gretchen Belinger**.

per level, an aisle of warm brown square quarry tile connects the central escalator well with a door to a parking field and another to the upper level of the open mall. On the lower level, aisles of rust-colored geometric patterned carpet connect the central well to two other entrances, one to an enclosed parking deck, the other to the lower mall level. The location of the glass-walled escalators (the first escalators to have been used in a Bullock's Wilshire store) is central, but the escalators have been turned at 45 degrees to the building's main axes, further adding to the dynamic quality of the interior.

Colors throughout are low-keyed and muted, with taupes, browns, and naturals predominating; lighting, too, is low, in accordance with both the interiors's desired character and with new California criteria for reduced energy consumption (criteria not yet in effect as the store was being designed, but followed nevertheless). Primary light sources are recessed incandescents, but these are supplemented by both fluorescents at the cornice line and by strong accent spotlights.

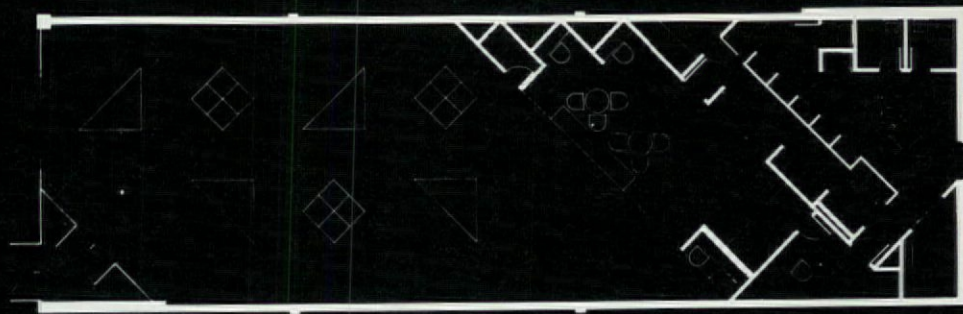
The end result: an interior of subtlety, style, and—to use a word from the Art Deco era—swank.

STANLEY ABERCROMBIE

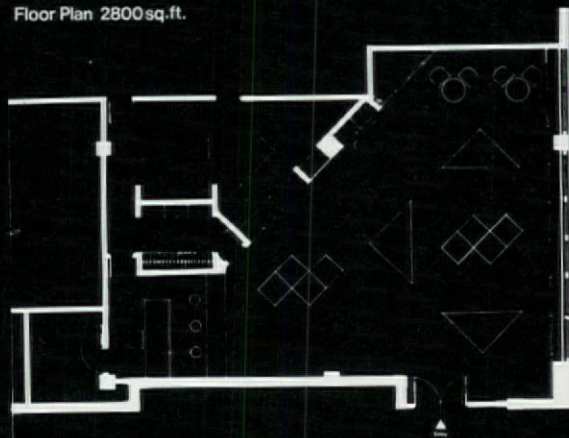


Plans for retail outlets of three different sizes and shapes illustrate how the basic vocabulary of display elements can be adapted to a variety of conditions.

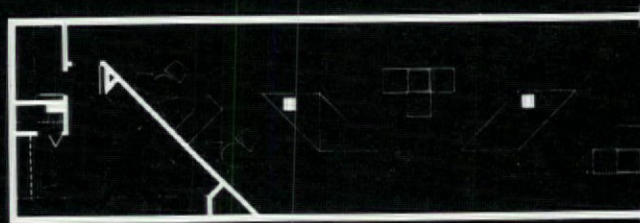
New packages for old friends



Floor Plan 2800 sq. ft.



Floor Plan 1700 sq. ft.



Floor Plan 1320 sq. ft.

A century-old monopoly has ended. Until very recently, those of us who used the vast telephone network of the American Telephone and Telegraph Company also, as a matter of course, rented our telephones from AT&T. For almost a decade, however, it has been possible to buy, rather than lease, telephones, providing that the purchaser paid AT&T for a "protective device" with which to attach the bought instrument. Now, because of an order of the Federal Communications Commission (or, to be exact, because of an October refusal of the Supreme Court to review an FCC order made two years ago), we are all now free to buy and install any 'phone we choose.

This developing liberalization of the telephone market has, naturally, brought corresponding developments in sales techniques. Independent telephone manufacturers are delighted about their future possibilities, but AT&T is by no means pessimistic; Charles L. Brown, the company's president, has an-

A change in FCC rulings opens the telephone market to competition, and a bright new marketing concept is one result.

Telephones & Telephones



Store facades and graphic design, as well as interior arrangements, were important parts of the Gersin design. A giant "hello" silk-screened just inside one store's entrance is both welcoming and suggestive of 'phone use.



Photography by Melabee Miller

For Robert P. Gersin Associates, Inc.: Louis Nelson, Design Director; Ingrid Caruso, Lee Stout, Interior Designers; Robert Gersin and Paul Hanson, Graphics. HVAC/Electrical consultant: James De-Stephano.

SOURCES: Chairs: Stendig. Stools: Knoll. Ottomans: John Adden. Tables: Johnson Industries. Carpet: Stratton Industries Corporate Park II. Displays and cabinetwork: CD Industries.

TELEPHONE RETAIL OUTLETS



nounced his intention to be highly competitive.

One manifestation of this new competitiveness has been the unveiling, by AT&T and others, of new telephone designs. For the most part, except for those who may lose their hearts to a Mickey Mouse model, these elaborate concoctions exemplify industrial design at its overwrought worst.

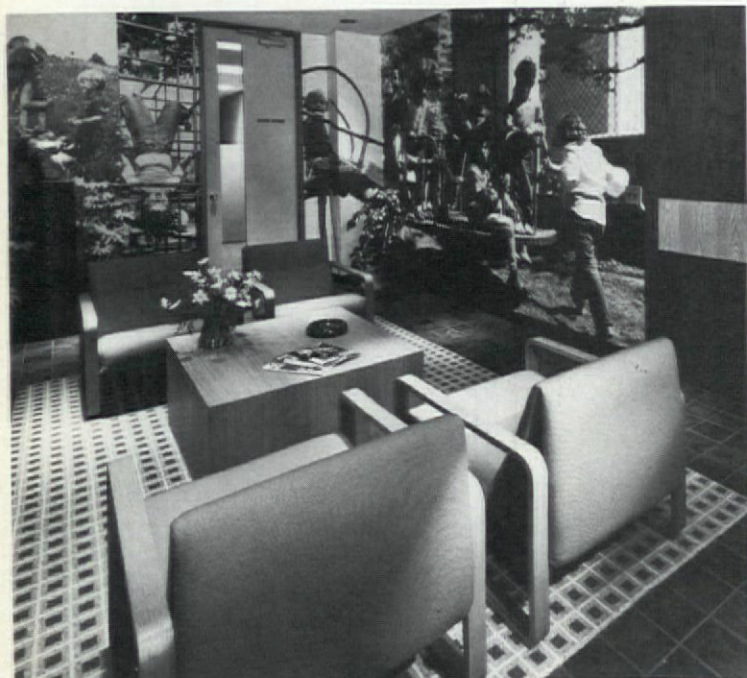
Very different and very much more encouraging are the prototype retail store designs commissioned by AT&T from the firm of Robert P. Gersin Associates. Two of the stores are planned or already in operation in Florida, two in upstate New York, three in New Jersey, and four in Ohio. Some of these are renovations of existing spaces, some are new. All are in locations, such as shopping centers, which have strong neighborhood ties.

In these stores, potential customers can see various telephone styles and colors, learn how different telephones and accessories operate (by means of tape recordings, the telephones actually talk to those who pick them up), learn what services and rates are available, and—per-

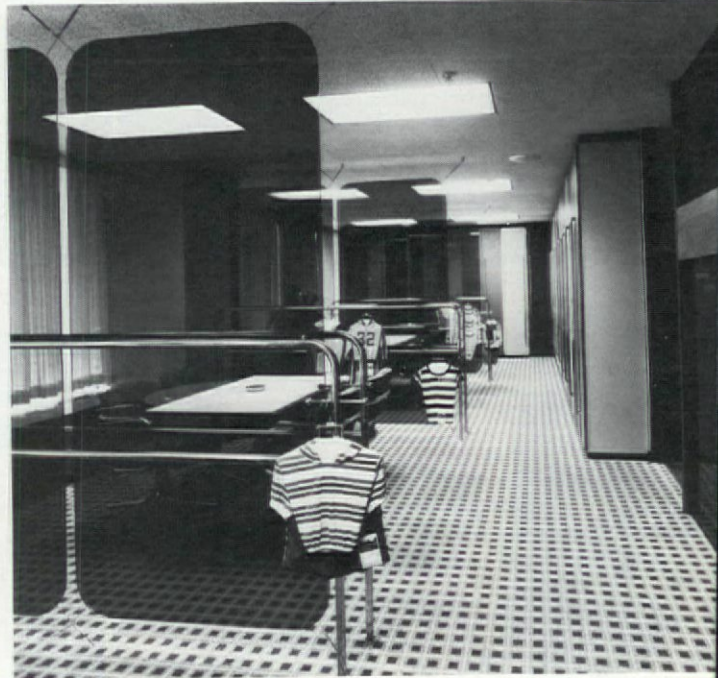


A smoothly tailored office

Photography by Louis Ree



Reception room is animated by photo murals.



Showrooms are neat, cheerful, and efficient.

slanders of the South Pacific, who surprised everyone during World War II by proving themselves to be gifted mechanics, spoke with some authority in comparing American and British engineering as they repaired one war machine after another. One unexpected observation: whereas British machine parts were often minimally concealed or even left exposed, Americans preferred to hide everything under svelte, streamlined skins. Nobody is "correct" in matters like these, of course, provided the machine works well either way; ours is just an "American Way." In this light, Hans Krieks/Stein Associates, space planners and interior architects, has faithfully described our national predilection in designing a smoothly tailored, buttoned-down headquarters office and showroom for Andover Togs, a children's wear manufacturer, at One Penn Plaza, New York, N.Y.

Andover Togs administrates in New York and manufactures in the South. Consequently, the space designed by Krieks/Stein has some uncommon requirements for a headquarters office. Storage capacity for heavy bolts of sample fabrics, facilities for sewing machines used in sample making, and supplemental air conditioning, all in a new office building as mandated by the client.

Children aged 4 to 11 are the company's prime customers, and the interior design is keyed to their spirited demeanor. It is alternately neat as a pin and colorfully exuberant.

More like an *ideal* child, perhaps.

Upon entering, visitors first see a reception area in panoramic glass and enlarged photo murals of children of all nationalities at play. Although the space is small, its basic tenor is not, for beyond the glass can be seen a magnificent view of downtown Manhattan and the Statue of Liberty. In fact, the interior design scheme for the entire office is succinctly pronounced by this one example. Everything is carefully matched and joined down to the quarry tile floor with carpet insert. Strong colors resonate against gray walls and natural oak doors and trim in a motif to be repeated elsewhere. The receptionist/telephone operator sits in an office joined by a window cut in the photo mural to the reception area.

Krieks/Stein carries out the theme in color and form with sustained logic throughout Andover Togs' general offices and showrooms. Showrooms, actually one space divided into four by tinted glass dividers suspended on turnbuckles from the ceiling, are particularly notable for their elaborate hardware for the storage and display of clothing. Narrow floor-to-ceiling doors sheathed in gray toned plastic laminate with long vertical chrome handles for easy reach create walls of closets that contain sample clothing. Specially designed tubular clothes racks, some with invisible floor-bolted connections and others on casters, display clothes on two levels and on telescopic bars. A conference table with riding conference chairs

completes each showroom section.

There are typical Krieks flourishes of intelligence, precision, humor, and refined taste everywhere, too. Such as the plastic protective plates, color matched by the door jambs, contrasted to the doors in primary colors, the standard building convectors, bright painted, as are the ends of otherwise g-walled corridors. Or the conference room's subtle study in rust and neutral colors set off by a conference table in Italian cremo marble floats on a chrome cylinder.

Neat, cheerful, and efficient: Andover Togs is an American vision of technological utility. If the empirical world falls short of the dream, it will not be for lack of champions like Krieks/Stein and its client. For under the smooth industrial skin is an interior design with a young heart.

ROGER

Workstations: **Westinghouse, Hardwood House signcraft.** Carpet: **Stratton** (showroom, reception), **Stark** (executive), **KVT** (conference); carpet design: **Max Blau & Sons.** Casework: **Creative Woodworking**; casework laminate: **Micarta.** Conference table: **Apollo Woodworking.** Conference chairs: **Stow/Davis.** Lounge seating: **JG.** Office seating: **Lightolier.** Display racks: **Creative Woodworking** from original designs by **Hans Krieks.** Conference hardware: **Creative Woodworking** from original designs by **Hans Krieks.** Quarry tile: **Hastings Photo murals: Authenticator Inc.**



MAX BIER

CHARRETTE STORE

Arrangement in curves and white

The Charrette architectural supply store on East 54th street in New York City, is an attractive alteration of a boring, standard commercial space. Produced on a rather tight budget by architect Max Bier of Bier, Baxt and Hirsch, the store functions as a horizontal arrangement in a building which is basically a deep box.

The exposed ceiling, visible verification of an elderly proverb lauding necessity as the mother of invention, is the positive offspring of the shoe-string budget. For the ceiling itself, with its pipes and enormous ducts, becomes a major architectural element. The largest duct, used for air conditioning, accents the space,





lending visual interest in its "round-form-vs.-square" attitude. The shifted axis plan also helps to offset the strong horizontal pull.

There is an interesting transition between the ceiling and the other major element of interest (the curved wall) in that a pipe is bent to follow the configuration of the wall. Track lighting is then attached to the straighter portions of the pipe, killing two turkeys with one well-aimed stone. The wall performs the added function of providing necessary screening for the office space. Bunker-like slots enable employees to observe shopper needs and movement.

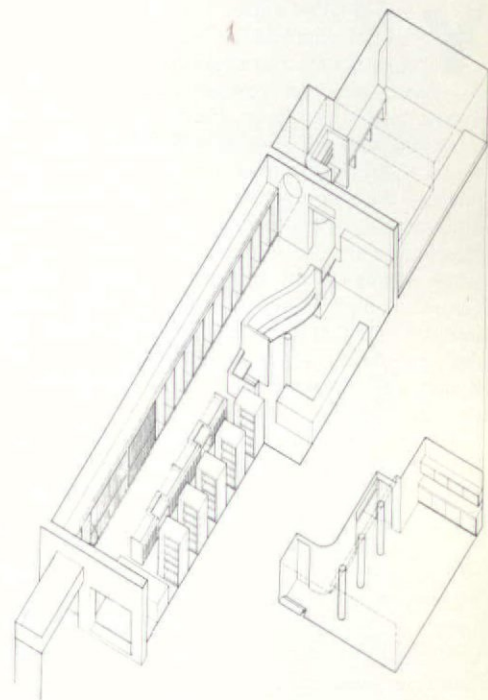
Essentially a hardware store of graphic arts, with accents of polished design, Charrette comes off as a highly successful combination of diamonds and blue jeans. Of more importance, it works. A long wall of standard, industrial shelving faces the front counter, which operates in a dual capacity. Although it serves as an attractive, bar-height display counter in front; from behind, it houses hundreds of drawers for the storage of small items. The front of the store is designed and stocked for quicker sales, while in the rear, areas that are apt to create congestion, due to the nature of the items on display, are allowed extra space for milling about. An important consideration of the store is that all items, large and small, always be visible.

The rear of the store, given over to larger items such as drafting tables, has an existing skylight, which allows for natural light, and a dropped ceiling, which adds intimacy to the space as well as housing the air-conditioning system. From this room a staircase leads to a small, vault-like conference room with a serving pantry, a space useful as a lunch room and for product or design seminars.

An adjacent building, also part of the store, is used for bulk storage and as a shipping area.

RICHARD ZOEHRER

Photography: Elliot Fine



Architect: **Max Bier**
 General Contractor: **Garson Bergman**
 Mechanical Engineer: **George Langer**
 Structural Engineer: **De Simone and Chaplin**

Vinyl clad cork flooring: **Dodge Cork Carpeting: Gullistan**, division of **J.P. Stevens** Cabinetwork: **Charter Woodworking** Lighting: **Lightolier** and **Harry Gitlin** Lighting Furniture: **Wilde & Spieth** Shelving: Standard industrial shelving Graphics: **Stones Reproduction** Air conditioning: **Carrier**

Naturally styled

You've come a long way, Baby could be said for the head of hair atop the American woman as much as anything else. No more tortured permanents, heavy hair sprays, and sticky goos. Natural hair styling, shampoo with cut and blow dry, has changed all that. And no more ersatz baroque beauty parlors with their crystal chandeliers and flocked wallpapers. Contemporary hair salons have made their customers the main attraction, using strong forms in cabinetry and architecture, simple finishes, plants, and subtle lighting to flatter them. Two good examples of the new philosophy are the Dellaria salons in Boston and Norwood, Massachusetts by architect Stephen Tise.

Things were quite different in 1964 when Tise first met hair styling entrepreneur John Dellaria. "Salon design was still in an abysmal state," Tise recalls, "so I was rather apprehensive at first." Fortunately, Dellaria was an exceptional kind of client. Sophisticated, shrewd, blessed with financial acumen and aesthetic taste, he approached Tise with the idea of creating a fresh contemporary image for his expanding business.

It is common practice for beauticians to purchase "packaged" salons from equipment suppliers. For better or worse, this custom has established budgetary guidelines that Tise has respected in the dozen or so salons he had designed for Dellaria since their first meeting. The basic rule of thumb: \$1,000 per station. Dellaria hoped to spend less.

Necessity often being the mother of modern design, Tise has created a design strategy for Dellaria that surrounds the familiar paraphernalia (product display area near entry, reception and waiting area, styling stations, shampoo and coloring rooms, changing rooms and toilets) in an environment that is airy, well lighted, and clean. Cleanliness is especially important, Tise believes. "One of the major drawbacks in traditional salons was their tendency to accumulate dirt," he says. "Those ornate encrusted projections, hard to get at nooks and

crannies, and flocked wallpaper were impossible to maintain."

For the Boston salon (623 Commonwealth, one of three locations in the city), Tise has transformed the former 19th Century residence of a prominent Boston attorney into a salon with reception area on the first floor, administrative offices upstairs, and work stations on the lower level (basement) with the blessing of the Boston Redevelopment Authority. Mindful of the building's rich architectural heritage of interior detailing, he has worked new functions and equipment into the old structure with sympathy and style. For vertical circulation between the salon's two public floors, Tise placed a circular staircase just inside the ground floor facade. (Like the new, large window on that facade, it is also a dramatic reminder of the building's rebirth.) As the lower level was once a very utilitarian basement, it has received perhaps the most radical facelift, including sandblasted brick walls and changes in floor level.

A very high ceiling at the front of a shopping mall site in Norwood offered Tise the opportunity to create a soaring space focused on a provocative red "house" that economically encloses changing rooms, projection and stereo equipment, product displays, and a receptionist's desk as it unifies the store's elevations. Washing stations concealed in canvas panels at the center of the floor add more visual interest. For a finishing touch, Tise designed colorful robes for the clientele that extend the theme of people as interior design in the Dellaria salons.

"There was a time when customers were ashamed to be seen being served in beauty salons," Tise reminds us. "Today's treatments are simpler and more natural. People don't mind the visibility any more." Beauty has moved out of the factory and into the studio. We've all come a long way, Baby.

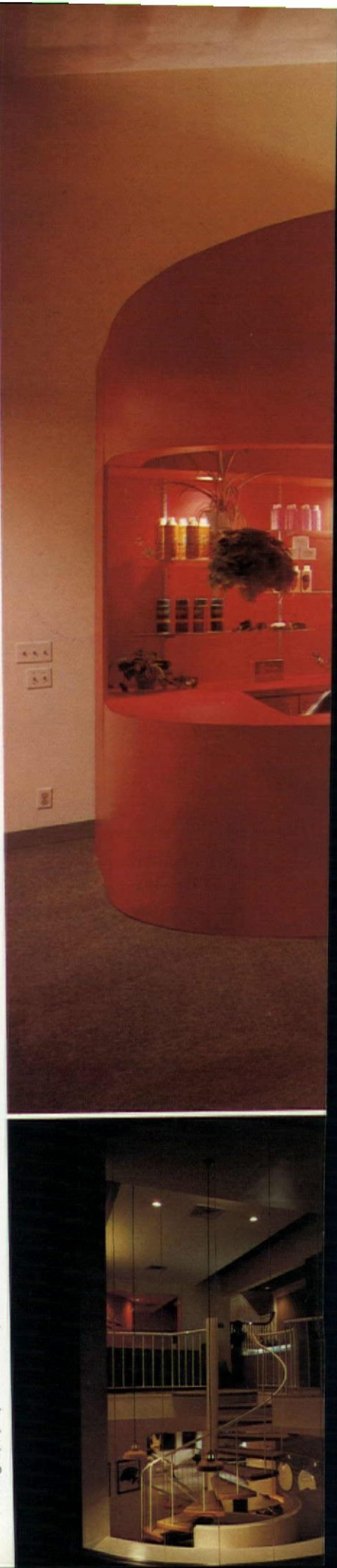
ROGER YEE

Architect: **Stephen Tise.**
Structural: **Rene Mugnier.**
Mechanical: **Max Sontz.**
Electrical: **Bay Design Group.**

SOURCES. Seating: **Herman Miller.** Accessories: **Kartell.** Casework: **Jack Cartwright.** Casework laminate: **Parkwood.** Lighting: **Lightolier.** Vinyl asbestos tile flooring: **Kentile.**

Bright red "house" at Dellaria, Norwood shows Tise's use of bold form and spare color to bridge two level space. Structure includes storage and reception/display booth. Below, exterior and interior at Dellaria, Boston in renovated 19th Century row-house. Note window cut out in facade, framing spiral staircase.

Photography by James Raycroft







Being nimble in very tight spaces

Bspaces has been a special resource of Israeli-born architect Ari Bahat. Coming to the U.S. 10 years ago as a member of an Israeli dance group, Bahat liked the audience enough to stay. The architecture he found here was often pared to the essentials—leaving him a palette of commonplace materials to exploit in limited spaces as best he could. His design for Janice Julian, a New York hair salon, is a superb example of what a lean budget and strong creativity can accomplish.

"I started the design process with a program," says Bahat, "although many owners want to begin with a design. Then came the plan." It would be difficult to imagine his handling Janice Julian any other way. The existing space needed a decisive plan; the room was long and narrow with a bulge at one end; an unwanted two-story ceiling was only partially covered by a balcony over the "bulge"; the floor sloped; there were two entrances, from the street and from the building lobby, to control; there was no air conditioning.

Into this less than inviting shell Janice Julian wanted five work stations, three shampoo stations, a reception area, changing rooms, and storage. Though a first time entrepreneur, Julian knew her business well. It would begin with a small staff serving business people with semi-private settings in an atmosphere of understated modern elegance.

Bahat took advantage of the "bulge" by clustering the work stations in its center. He then surrounded them with the shampoo room, storage, and changing rooms, defining everything in a series of seven-ft. high partitions whose pivotal point is a reception area commanding visual control of both entrances. To dramatize the activities and tone down the building, he finished work stations and partitions in brushed aluminum laminate and set them against black enameled walls. He added further embellishment in the form of earthen floor tile, a reflective ceiling, plants, special lighting, and executive-styled salon chairs in bright red upholstery.

Everywhere one looks shows Bahat's close attention to functionality. The work station cluster is an imaginative use of cabinetry that encloses each customer with two projecting "fins" of its pinwheel configuration, bathes the space in soft, flattering light from overhead light boxes, and readily equips each stylist with the tools of the trade (enclosed cabinet, drying lamp, dryer and curler on retractable cord, telephone jack, and slots for bottles and other paraphernalia). Tile flooring is easy to clean. Due to the extensive use of built-in cabinetry, the salon always looks neat.

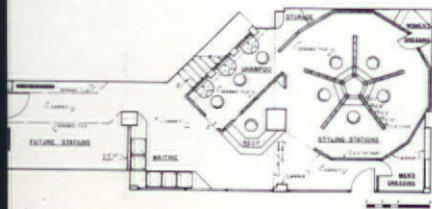
And customers like the space. Bahat's subdued color scheme of black and silver planes accented by green plants and red upholstery lends a surprisingly sophisticated air to such modest dimensions. This spirit should be sustained for a long time. Thanks to Bahat's bold design, there is still plenty of room for dancing—or for that matter, three to four more work stations on the main floor, and services like facial massage and manicure on the balcony.

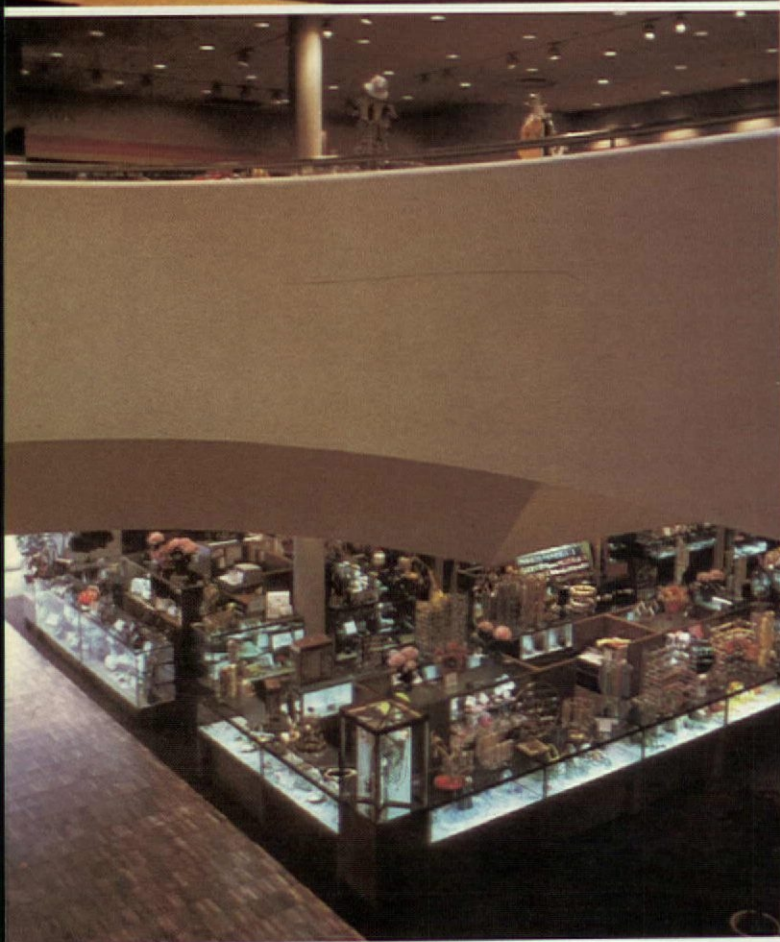
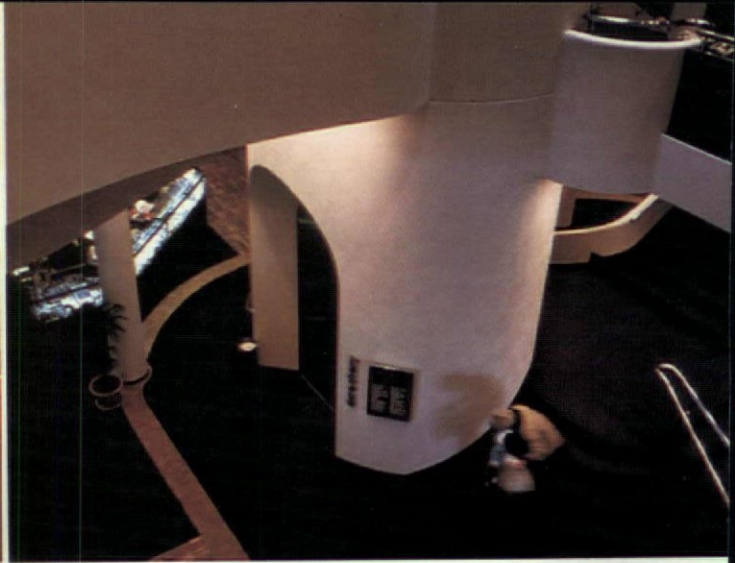
ROGER YEE



Views of Janice Julian revolve around the cluster of five work stations at the heart of the salon's operations (opposite page). Note spare use of color, offset by strong forms, reflective surfaces, subtle lighting, and bright red salon chairs. Entrance is seen at top of this page. Plan is at bottom left.

SOURCES. Design: Ari Bahat, AIA. Construction: Ferris Construction. Chairs and shampoo bowls: M & M. Ceiling: Simplex Ceiling. Tile: Agency Tile. Cushions: Robert Weinger Design.



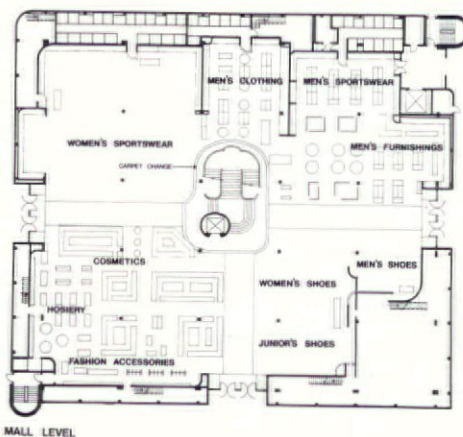
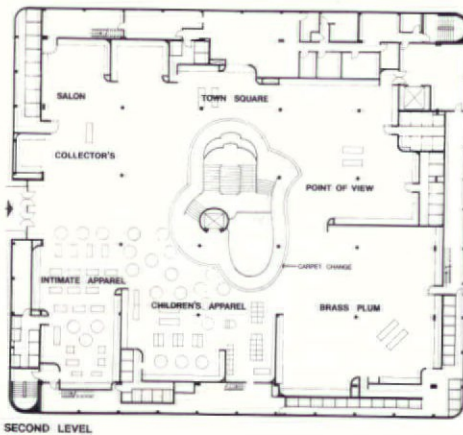


Selling in style

In the past a major architectural element in a retail store was not an escalator slanting some 30°, but an elaborate staircase rising from the middle of the ground floor level. Some readers will recall the grand staircase of Galeries Lafayette in Paris, Wanamaker's spiraling of wrought iron in New York's Greenwich Village store, and Bond's Roxy-style brass staircase on Broadway. Two of those stairways are now demolished, and Bond's is preserved. But the central design element has been revived and skillfully employed by Business Space Design for a suburban specialty store north of Seattle, Washington.

In Nordstrom's 70,000 sq. ft. Aurora Village store, a contemporary, Baroque-like stair/elevator form, dramatized by recessed downlighting, is the focal drama (see cover of this issue). It is the designer's challenge, in the midst of lots of shopping center look-alike stores squeezed into just so many square feet, that the store can be given an individual store image. Another consideration is catering to a more sophisticated customer who demands quality, service, and attractive displays. To keep pace with constantly changing purchasing habits, the store designer must concurrently change the merchandise and merchandising.

At Nordstrom's the staircase to the second level established a theme on both levels, reflected in the directional traffic patterns as well as the perimeter wall and millwork forms. The overall open flowing space throughout the store serves to focus attention on the forceful



stair unit. Floorcovering and perimeter wall treatments define various departments and highlight the merchandise without resort to physical space divisions. A variety of architectural wall display backdrop treatments identify departments. In each the mellow tones of real woods and a scattering of antiques serve to give a sense of personal scale to which the shopper can relate. Lighting and most of the display cases were custom designed by BSD.

Business Space Design was established in 1958 as a department of architects Naramore Bain Brady and Johanson. In 1963 the department became an independent affiliate, specializing in interior architecture. With a staff of over 40 professionals, the firm has become well recognized for its space planning, architecture, and interior design in all phases of contract work. In recent years it has received several AIA Honor Awards. BSD has worked and is working in Saudi Arabia, Alaska, Hawaii, Minnesota, and Maryland, primarily involved in office planning and medical facilities, with continuing projects for retail, restaurant, and hotel facilities.

Due to increased work in the Middle East, some members of the staff are now taking lessons in Arabic.

BETTY RAYMOND

Seating: **Brandrud Manufacturing; Erwin-Lambeth; Helikon; Shelby Williams; Stendig.** Tables: **Jonathan Loop; Vecta.** Custom showcase bases: **Coastcraft.** Standard cases: **Garcy.** Custom millwork: **University Casework System.** Graphics: **Laurel.** Oak flooring: **Arco "Perma-Grain."** Carpet: **Mohawk.** Oriental carpets: **Couristan; Dylan Carpet; Pande Cameron.**

Opposite page: Two views, from mall level and second level, of the stairwell form enclosed elevator, and glimpses of a few selling areas with custom designed backdrop treatments.

Above: Floor plans show two levels of the suburban store, and location of the merchandise selections surrounding the contemporary "Grand Staircase" that captures shoppers attention.

At Last! Standard AIA/ASID Documents for Interior Design

Both the public and the design professions are bound to gain from the development of general standards of performance and procedures among the environmental professions and the enormous industries which work in tandem with these professions. The end of the schism between AID and NSID which produced the consolidated American Society of Interior Designers in January 1975 was the culmination of a movement in which a consensus on design education and professional qualification had proceeded successfully through IDEC (Interior Design Educators Council), FIDER (Foundation for Interior Design Education Research), and NCIDQ (National Council for Interior Design Qualification)—all of which have won the recognition of the government and educational establishments—and of affiliated and unaffiliated architects as well as affiliated and unaffiliated interior designers. NCIDQ's pre-eminence on qualification implies that both graduate architects and graduate interior designers may or may not qualify as interior designers (just as architectural licensing boards, national and state, imply that graduate architects may or may not qualify as architects).

After the education and qualification of the professional, the next aspect of the practice of interior design which needs clarification and standardization is the system of legal and financial formalities for carrying on the work—for contracting and paying for professional services, and for purchasing services from contractors and goods from suppliers.

This aspect of professional practice was being studied by the interior design organizations even before their consolidation into ASID. And it was being simultaneously studied by AIA without reference to ASID's efforts. Fortunately, some of the same people involved in the consolidation of ASID realized that chaos would result unless ASID and AIA efforts were coordinated to produce a consensus. Norman DeHaan, AIA, FASID, the last president of AID and first president of ASID, asked Richard W. Jones, FASID, the last president of NSID and second president of ASID, to join him in making the first overtures on the subject to AIA, initiating the joint effort. DeHaan, incidentally, is 1978 Chairman of the AIA's Committee on Interior Architecture.

Once begun, the effort won support. Irving Schwartz, currently president of ASID, is also a corporate member of the AIA. So is William Pulgram, the architect president of Associated Space Design, Inc., the Atlanta-based interior design firm spun off from the architectural firm of FABR&P.

The tremendously important task of developing contractual standards defining the roles of all parties to the design and production of interior environment—owner/client, designer, and contractors/suppliers—should involve not merely members of the professions but of the industry. As the Task Force on Interior Environment went about its work, it recognized the industrial role by asking the Contract Furnishings Coun-

cil (CFC), the Business and Institutional Furniture Manufacturers Association (BIFMA), and the National Congress of Floor Covering Associations (NCFCA) to take their places beside representatives of AIA, ASID and "non-aligned" interior design professionals. Under Chairman William Pulgram, this Task Force worked four full years to begin the production of a contract "package" which will eventually be bound into a kind of permanent and basic guideline for professionals and contractors in the field, not to mention clients.

The first two—and certainly most basic—documents are now ready. Each of these two exists in two forms, the AIA edition and the ASID edition. We are publishing an AIA edition simply because it is the first available. Both AIA and ASID will soon have their respective editions on sale.

We are reprinting the first here, and expect to publish the second in an early issue. This one, the Standard Form of Agreement for Interior Design Services, 1977 Edition, is designated AIA Document B171. It has been reproduced with the permission of the American Institute of Architects under Application Number 78004, and with the permission of the American Society of Interior Designers as well.

The main differences between AIA B171 and its ASID counterpart are that in the AIA document the interior design professional is designated "Architect" and in the ASID edition as "Designer," and that certain architectural services which the architect is allowed to give may be included in the AIA contract, while the ASID contract must relegate similar services to supplementary subcontracts for special services to be performed by consultants or others.

Like the second AIA Document, A271, and its ASID equivalent, B172, to be bound in with the Owner-Contractor Agreement, Supplemental Conditions, Schedules, and the Specifications, which, in conjunction with the Drawings, represent an entire contract "package." If any substantial construction work is involved in the Project, a separate contract using A201 General Conditions, would be let for construction.

For the first time, members of the interiors industry are provided with a consensus of the participating organizations on the respective duties and responsibilities of the Owner, the design professional, and the interior contractors, set forth in a convenient format which can be incorporated into the contract.

Alan B. Stover, AIA, Director of the Institute's Documents Division, stresses that "care should be taken by all parties, nevertheless, to have the contract reviewed by an attorney, and to supplement or modify the printed form to meet the requirements of the particular project; for example, detailed insurance coverage requirements, provided by the Owner's insurance counsel, must be included in Article 17, Other Conditions and Services." Also, users should ascertain that at any time they are using the current AIA (or ASID) edition.

William Pulgram, AIA, ASID, Chairman of the Joint AIA/ASID Committee on documents for interior design, is President of Associated Space Design, Atlanta-based interior design firm spun off from FABR&P, an architectural/planning firm.

Original members of the Joint AIA/ASID Committee on Interior Design, from left: Gene Eppinger, representing BIFMA; Jim Bidwill, representing the Chicago Merchandise Mart; Jim Byrd, representing the NCFCA; Melvin Levin, representing the CFC; Irving Schwartz, ASID, AIA, in 1975 Secretary and currently President of ASID; Henry Feldman, AIA, of Skidmore, Owings & Merrill; Louis Beal of ISD Incorporated; William Pulgram, Committee Chairman; Sally Walsh of S.I. Morris of Houston, unaffiliated committee member (later replaced on a rotating basis by Margo Grant of Gensler Associates, of Los Angeles/Houston, and Maria Giese of Washington, D.C.); Alan B. Stover, Director of the AIA's Documents Division; Ed Petrazzino, Pulgram's assistant.



STANDARD FORM OF AGREEMENT FOR INTERIOR DESIGN SERVICES

AIA Document B171, the AIA's version of the first document issued by the joint AIA/ASID Committee on Documents for Interior Design, is almost identical with the ASID's, which is expected shortly.

ARTICLE 1—ARCHITECT'S SERVICES

BASIC SERVICES—The Architect's Basic Services consist of the five phases described in Paragraphs 1.1 through 1.5 and any other services included in Article as part of Basic Services.

PROGRAMMING PHASE

1.1 The Architect shall consult with the Owner and other parties designated in this Agreement to ascertain the applicable requirements of the Project and shall review the understanding of such requirements with the Owner.

1.2 The Architect shall document the applicable requirements necessary for the various Project functions or operations, such as those for existing and proposed personnel, space, furniture, furnishings and equipment, operating procedures, security criteria and communications relationships.

1.3 The Architect shall ascertain the feasibility of meeting the Owner's requirements identified under Paragraphs 1.1.1 and 1.1.2 within the limitations of the building or buildings within which the Project is to be located.

1.4 Based on a review, analysis and evaluation of functional and organizational relationships, requirements and objectives for the Project, the Architect shall provide a written program of requirements for the Owner's approval.

SCHEMATIC DESIGN PHASE

1.5 Based on the approved written program, the Architect shall prepare for the Owner's approval preliminary diagrams showing the general functional relationships for both personnel and operations.

1.2.2 The Architect shall review with the Owner alternative approaches to designing and carrying out the Work.

1.2.3 Based on the approved relationship diagrams, the Architect shall prepare space allocation and utilization plans indicating partition and furnishings locations and preliminary furniture and equipment layouts. The Architect shall provide an evaluation of the program and the Project budget, if one has been established by the Owner, each in terms of the other, subject to the limitations set forth in Subparagraph 4.2.1.

1.2.4 The Architect shall prepare studies to establish the design concept of the Project indicating the types and quality of finishes and materials and furniture, furnishings and equipment.

1.2.5 The Architect shall submit to the Owner a preliminary Statement of Probable Project Cost, based on the recommended design concept and on current costs for projects of similar scope and quality.

1.3 DESIGN DEVELOPMENT PHASE

1.3.1 Based on the approved schematic design and any adjustments authorized by the Owner in the program or Project budget, the Architect shall prepare, for approval by the Owner, Design Development drawings and other documents to fix and describe the size and character of the interior construction of the Project including special design features to be incorporated into floors, walls, partitions or ceilings.

1.3.2 The Architect shall prepare such data and illustrations for furniture, furnishings and equipment as may be appropriate for the Project, including specially designed items or elements, to indicate finished appearance and functional operation.

1.3.3 The Architect shall recommend colors, mate-

rials and finishes not otherwise specified for the Project.

1.3.4 The Architect shall prepare such other Design Development data, illustrations and documents as may be appropriate for the Project, as described in Article 17.

1.3.5 The Architect shall submit for the Owner's approval a further Statement of Probable Project Cost, based on anticipated unit costs and prices.

1.4 CONTRACT DOCUMENTS PHASE

1.4.1 Based on the approved Design Development submissions and further adjustments in the scope or quality of the Project or in the Project budget authorized by the Owner, the Architect shall prepare, for approval by the Owner, Construction Documents consisting of Drawings, Specifications and other documents setting forth in detail the requirements for the interior construction work necessary for the Project. The Work described by such interior construction documents is intended to be performed by the Owner or under one or more Contracts between the Owner and Contractor for construction.

1.4.2 Based on the approved Design Development submissions, the Architect shall prepare, for approval by the Owner, Drawings, Schedules, Specifications and other documents, setting forth in detail the requirements for the fabrication, procurement, shipment, delivery and installation of furniture, furnishings and equipment necessary for the Project. Such Work is intended to be performed under one or more Contracts or Purchase Orders between the Owner and Contractor or supplier for furniture, furnishings and equipment.

1.4.3 The Architect shall advise the Owner of any

adjustments to previous Statements of Probable Project Cost indicated by changes in requirements or general market conditions.

1.4.4 The Architect shall assist in the preparation of the necessary bidding and procurement information, bidding and procurement forms, the Conditions of the Contracts for Construction and for Furniture, Furnishings and Equipment, Purchase Orders, and the forms of Agreement between the Owner and the Contractors or suppliers.

1.4.5 The Architect shall assist the Owner in connection with the Owner's responsibility for filing documents required for the approval of governmental authorities having jurisdiction over the Project.

1.4.6 The Architect, following the Owner's approval of the Contract Documents and of the most recent Statement of Probable Project Cost shall assist the Owner in obtaining bids or negotiated proposals, and assist in awarding and preparing contracts for interior construction and for furniture, furnishings and equipment. All bidding and negotiating activities shall be coordinated by the Architect.

1.5 CONTRACT ADMINISTRATION PHASE

1.5.1 The Contract Administration Phase will commence with the award of one or more Contracts or the issuance of one or more purchase orders and, together with the Architect's obligation to provide Basic Services under this agreement, will terminate when final payment to Contractors or suppliers is due, and in the absence of a final Certificate for Payment or of such due date, sixty days after the Date of Substantial Completion of the Work, whichever occurs first.

1.5.2 The term Contractor as used herein shall mean each person or entity awarded a contract by the Owner or supplier to whom a purchase order is issued by the Owner or the Owner's agent in connection with interior construction, procurement or installation for the Work. Each such Contractor shall be referred to throughout the Contract Documents as if singular in number and masculine in gender. The term Contractor means the Contractor or the Contractor's authorized representative.

1.5.3 Unless otherwise provided in this Agreement and incorporated in the Contract Documents: the Architect shall provide administration of the Contracts for Furniture, Furnishings and Equipment only as set forth below and in the edition of AIA Document A271, General Conditions of the Contract for Furniture, Furnishings and Equipment, current as of the date of this Agreement; the Architect shall provide administration of the Contract for Construction as set forth in the edition of AIA Document A201, General Conditions of the Contract for Construction, current as of the date of this Agreement.

1.5.4 The Architect shall be a representative of the Owner during the Contract Administration Phase, and shall advise and consult with the Owner. Instructions to the Contractors shall be forwarded through the Architect. The Architect shall have authority to act on behalf of the Owner only to the extent provided in the Contract Documents unless otherwise modified by written instrument in accordance with Subparagraph 1.5.20.

1.5.5 The Architect shall assist the Owner in coordinating the schedules for delivery and installation of the Work, but shall not be responsible for any malfeasance, neglect or failure of any Contractors or suppliers to meet their schedules for completion or to perform their respective duties and responsibilities.

1.5.6 The Architect shall visit the Project premises as deemed necessary by the Architect, or as otherwise agreed by the Architect in writing, to become generally familiar with the progress and quality of the Work and to determine in general if the Work is proceeding in accordance with the Contract Documents. However, the Architect shall not be required to make exhaustive or continuous inspections at the Project premises to check the quality or quantity of the Work. On the basis of such on-site observations as an architect, the Architect shall keep the Owner informed of the progress and quality of the Work, and shall endeavor to guard the Owner against defects and deficiencies in the Work of the Contractors.

1.5.7 The Architect shall not have control or charge of and shall not be responsible for the means, methods, techniques, sequences or procedures of construction, fabrication, procurement, shipment, delivery or installation, or for safety precautions and programs in connection with the Work, for the acts or omissions of the Contractors, Subcontractors, suppliers, or any other persons performing any of the Work, or for the failure of any of them to carry out the Work in accordance with the Contract Documents.

1.5.8 The Architect shall at all times have access to the Work wherever it is in preparation or progress.

1.5.9 The Architect shall determine the amounts owing to the Contractors based on observations at the Project premises and on evaluations of the Contractors' Applications for Payment, and shall issue Certificates for Payment in such amounts, as provided in the Contract Documents.

1.5.10 The issuance of a Certificate for Payment shall constitute a representation by the Architect to the Owner, based on the Architect's observations at the Project premises as provided in Subparagraph 1.5.6 and on the data comprising the Contractor's Application for Payment, that the Work has progressed to the point indicated; that to the best of the Architect's knowledge, information and belief, the quality of the Work is in accordance with the Contract Documents (subject to an evaluation of the Work for conformance with the Contract Documents upon Substantial Completion, to the results of any subsequent tests required by or performed under the Contract Documents, to minor deviations from the Contract Documents correctable prior to final completion, and to any specific qualifications stated in the Certificate of Payment); and that the Contractor is entitled to payment in the amount certified. However, the issuance of a Certificate for Payment shall not be a representation that the Work is without latent defects, or that the Architect has made any examination to ascertain how and for what purposes the Contractor has used the moneys paid on account of the Contract Sum.

1.5.11 Unless otherwise provided, the Architect's duties shall not extend to the receipt, inspection and acceptance on behalf of the Owner of furniture, furnishings and equipment at the time of their delivery to the premises and installation. The Architect is not authorized to reject nonconforming Work, sign Change Orders on behalf of the Owner, stop the Work, or terminate the Contract on behalf of the Owner.

1.5.12 The Architect shall be the interpreter of the requirements of the Contract Documents and the impartial judge of performance thereunder by both the Owner and the Contractors. The Architect shall render interpretations necessary for the proper execution or progress of the Work with reasonable promptness

on written request of either the Owner or a Contractor, and shall render written decisions, within a reasonable time, on all claims, disputes and other matter in question between the Owner and the Contractor relating to the execution or progress of the Work or the interpretation of the Contract Documents.

1.5.13 Interpretations and decisions of the Architect shall be consistent with the intent of and reasonably inferable from the Contract Documents and shall be in written or graphic form. In the capacity of interpreter and judge, the Architect shall endeavor to secure faithful performance by both the Owner and the Contractors, shall not show partiality to either, and shall not be liable for the result of any interpretation or decision rendered in good faith in such capacity.

1.5.14 The Architect's decisions in matters relating to aesthetics shall be final if consistent with the intent of the Contract Documents. The Architect's decision on any other claims, disputes or other matters, including those in question between the Owner and the Contractors, shall be subject to arbitration as provided in this Agreement and in the Contract Documents.

1.5.15 The Architect shall review the final placement of all items and inspect for damage, quality, assembly and function in order to determine that all furniture, furnishings and equipment are delivered and installed in accordance with the Contract Documents.

1.5.16 The Architect shall recommend to the Owner rejection of Work which does not conform to the Contract Documents. Whenever, in the Architect's opinion, it is necessary or advisable for the implementation of the intent of the Contract Documents, the Architect will have authority to require special inspection or testing of the Work in accordance with the provisions of the Contract Documents whether or not such Work be then fabricated, installed or completed.

1.5.17 The Architect shall review and approve or take other appropriate action upon Contractors' submittals such as Shop Drawings, Product Data Samples, but only for conformance with the design concept of the Work and with the information given in the Contract Documents. Such action shall be taken with reasonable promptness so as to cause no delay. The Architect's approval of a specific item shall constitute approval of an assembly of which the item is a component, and the Architect's approval of a Sample or Samples shall not constitute an approval that item as delivered and installed if not in conformance with such approved Sample.

1.5.18 The Architect shall prepare Change Orders for the Owner's approval and execution in accordance with the Contract Documents, and shall have authority to order minor changes in the Work not involving an adjustment in the Contract Sum or an extension of the Contract Time which are not inconsistent with the intent of the Contract Documents.

1.5.19 The Architect shall conduct inspection to determine the Dates of Substantial Completion and final completion, shall receive and forward to the Owner for the Owner's review written warranties and related documents required by the Contract Documents and assembled by the Contractors, and shall issue final Certificates for Payment.

1.5.20 The extent of the duties, responsibilities, limitations of authority of the Architect during performance of the Work shall not be modified or

ended without written consent of the Owner, the Contractors and the Architect.

6 PROJECT REPRESENTATION BEYOND BASIC SERVICES

6.1 If the Owner and the Architect agree that more extensive representation at the Project premises than described in Paragraph 1.5 shall be provided, the Architect shall provide one or more Project Representatives to assist the Architect in carrying out such responsibilities at the Project premises.

6.2 Such Project Representatives shall be selected, employed and directed by the Architect, and the Architect shall be compensated therefor as mutually agreed between the Owner and the Architect as set forth in an exhibit appended to this Agreement, which shall describe the duties, responsibilities and limitations of authority of such Project Representatives.

6.3 Through the observations by such Project Representatives, the Architect shall endeavor to provide further protection for the Owner against defects and deficiencies in the Work, but the furnishing of such project representation shall not modify the rights, responsibilities or obligations of the Architect described in Paragraph 1.5.

ADDITIONAL SERVICES

The following Services are not included in Basic Services unless so identified in Article 17. They shall be provided if authorized or confirmed in writing by the Owner, and they shall be paid for by the Owner as provided in this Agreement, in addition to the compensation for Basic Services.

1 Providing financial feasibility or other special studies.

2 Providing planning surveys, site evaluations, environmental studies or comparative studies of prospective sites, and preparing special surveys, studies, and submissions required for approvals of governmental authorities or others having jurisdiction over Project.

3 Providing services relative to future facilities, items, furniture, furnishings and equipment which are not intended to be completed or procured during Contract Administration Phase.

4 Providing services to investigate existing conditions on facilities or to make measured drawings thereof, or to verify the accuracy of drawings or other information furnished by the Owner.

5 Preparing documents for alternate, separate or sequential bids or providing out-of-sequence services requested by the Owner.

6 Providing services in connection with the work of a construction manager or separate consultants retained by the Owner.

7 Providing Detailed Estimates of Project Cost, estimates of owning and operating costs, or detailed quantity surveys or inventories of material, equipment and labor.

8 Providing services for planning tenant or office spaces.

9 Making revisions in Drawings, Schedules, Specifications or other documents when such revisions are inconsistent with written approvals or instructions previously given, are required by the enactment or revision of codes, laws or regulations subsequent to the preparation of such documents or

are due to the other causes not solely within the control of the Architect.

1.7.10 Preparing Drawings, Schedules, Specifications and supporting data and providing other services in connection with Change Orders to the extent that the adjustment in the Basic Compensation resulting from the adjusted Project Cost is not commensurate with the services required of the Architect, provided such Change Orders are required by causes not solely within the control of the Architect.

1.7.11 Making investigations, surveys, valuations, inventories or detailed appraisals of existing facilities, furniture, furnishings and equipment, and the relocation thereof, and other services required in connection with work performed or furnished by the Owner.

1.7.12 Receipt, inspection and acceptance on behalf of the Owner of furniture, furnishings and equipment at the time of their delivery to the premises and installation.

1.7.13 Providing consultation concerning replacement of any Work damaged by fire or other cause, and furnishing services as may be required in connection with the replacement of such Work.

1.7.14 Providing services made necessary by the default of any Contractor or supplier, by major defects or deficiencies in their Work, or by failure of performance of either the Owner or the Contractor under any Contract for the Work.

1.7.15 Preparing a set of reproducible record drawings, schedules or specifications showing significant changes in the Work made during the performance thereof based on mark-up prints, drawings and other data furnished by the Contractors to the Architect.

1.7.16 Providing extensive assistance in the utilization of any equipment or system such as initial start-up or testing, adjusting and balancing, preparation of operation and maintenance manuals, training personnel for operation and maintenance, and consultation during operation.

1.7.17 Providing services relating to the Work of any Contractor after issuance to the Owner of the final Certificate for Payment for such Contractor's Work, or in the absence of a final Certificate for Payment, more than thirty days after the Date of Substantial Completion of the Work.

1.7.18 Preparing to serve or serving as an expert witness in connection with any public hearing, arbitration proceeding or legal proceeding.

1.7.19 Providing services of consultants for structural, mechanical and electrical engineering services for the Project.

1.7.20 Special studies for the Project such as analyzing acoustical requirements, record retention, communications, and security systems.

1.7.21 The purchasing of furniture, furnishings, or equipment by the Architect with funds provided by the Owner.

1.7.22 Providing services for the design or selection of graphics and signage.

1.7.23 Providing services in connection with the procurement of works of art.

1.7.24 Providing any other services not otherwise included in this Agreement or not customarily furnished in accordance with generally accepted architectural practice.

1.8 TIME

1.8.1 The Architect shall perform Basic and Additional Services as expeditiously as is consistent with professional skill and care and the orderly progress of the Work. Upon request of the Owner, the Architect shall submit for the Owner's approval, a schedule for the performance of the Architect's services which shall be adjusted as required as the Project proceeds, and shall include allowances for periods of time required for the Owner's review and approval of submissions and for approvals of authorities having jurisdiction over the Project. This schedule, when approved by the Owner, shall not, except for reasonable cause, be exceeded by the Architect.

ARTICLE 2—ARCHITECT'S SPECIAL RESPONSIBILITIES WITH RESPECT TO INTERIOR DESIGN

2.1 Neither the Architect's authority to act under Subparagraphs 1.5.12 and 1.5.16, nor any decision made by the Architect in good faith either to exercise or not to exercise such authority, shall give rise to any liability on the part of the Architect to the Owner, the Contractor, any Subcontractor or supplier, any of their agents or employees, or any other person.

2.2 Except with the Owner's knowledge and consent, the Architect shall not undertake any activity or employment, have any significant financial or other interest, or accept any contribution, if it would reasonably appear that such activity, employment, interest or contribution could compromise the Architect's professional judgment or prevent the Architect from serving the best interests of the Owner.

ARTICLE 3—THE OWNER'S RESPONSIBILITIES

3.1 The Owner shall provide full information regarding requirements for the Project.

3.2 If the Owner provides a budget for the Project it shall include contingencies for bidding, changes in the Work, and other costs which are the responsibility of the Owner, including those described in this Article 3 and in Subparagraph 4.1.2. The Owner shall, at the request of the Architect, provide a statement of funds available for the Project, and their source.

3.3 The Owner shall designate, when necessary, a representative authorized to act in the Owner's behalf with respect to the Project. The Owner or such authorized representative shall examine the documents submitted by the Architect and shall render decisions pertaining thereto promptly, to avoid unreasonable delay in the progress of the Architect's services.

3.4 If services are required under Subparagraph 1.7.21, the Owner shall provide and maintain working funds with the Architect, if required, to pay invoices charged to the Project for materials and furnishings, to secure cash discounts and for required deposits.

3.5 The Owner shall furnish structural, mechanical, chemical and other laboratory tests, inspections and reports as required by law or the Contract Documents.

3.6 The Owner shall furnish all legal, accounting, and insurance counseling services as may be necessary at any time for the Project, including such auditing services as the Owner may require to verify the Contractors' Applications for Payment or to ascertain how and for what purposes any Contractor uses the moneys paid by or on behalf of the Owner.

3.7 The drawings, specifications, services, information, surveys and reports provided by the Owner pertaining to the Project shall be furnished at the

Owner's expense, and the Architect shall be entitled to rely on the accuracy and completeness thereof.

3.8 If the Owner observes or otherwise becomes aware of any fault or defect in the Project or nonconformance with the Contract Documents, prompt written notice thereof shall be given by the Owner to the Architect.

3.9 The Owner shall furnish the required information and services and shall render decisions as expeditiously as necessary for the orderly progress of the Architect's services and of the Work.

3.10 The Owner shall provide suitable space for the receipt, inspection and storage of materials and equipment.

3.11 The Owner shall contract for all temporary and permanent telephone, communications and security systems required for the Project so as not to delay the performance of the Architect's services.

3.12 The Owner shall be responsible for the relocation or removal of existing facilities, furniture, furnishings and equipment, and the contents thereof, unless otherwise provided by this Agreement.

ARTICLE 4—PROJECT COST

4.1 DEFINITION

4.1.1 The Project Cost shall be the total cost or estimated cost to the Owner of all elements of the Project designed or specified by the Architect, including the costs of managing or supervising construction or installation.

4.1.2 The Project Cost shall include at current market rates, including a reasonable allowance for overhead and profit, the cost of labor and materials furnished by the Owner, together with any equipment so furnished, whether fixed or movable, and any furniture or furnishings so furnished, providing said equipment, furniture or furnishings have been designed, selected, or specially provided for by the Architect, including the costs of managing or supervising construction or installation. The cost of used materials and equipment shall be determined as if purchased new for the Project.

4.1.3 Project Cost does not include the compensation of the Architect and the Architect's consultants, or other costs which are the responsibility of the Owner as provided in Article 3.

4.2 RESPONSIBILITY FOR PROJECT COST

4.2.1 Evaluations of the Owner's Project budget, Statements of Probable Project Cost and Detailed Estimates of Project Cost, if any, prepared by the Architect represent the Architect's best judgment as a design professional familiar with interior design. It is recognized, however, that neither the Architect nor the Owner has any control over the cost of labor, materials, furniture, furnishings or equipment, over the Contractors' methods of determining bid prices, or over competitive bidding, market or negotiating conditions. Accordingly, the Architect cannot and does not warrant or represent that bids or negotiated prices will not vary from the Project budget proposed, established or approved by the Owner, if any, or from any Statement of Probable Project Cost or other cost estimate or evaluation prepared by the Architect.

4.2.2 No fixed limit of Project Cost shall be established as a condition of this Agreement by the furnishing, proposal or establishment of a Project Budget under Subparagraph 1.2.3 or Paragraph 3.2 or otherwise,

unless such fixed limit has been agreed upon in writing and signed by the parties hereto. If such a fixed limit has been established, the Architect shall be permitted to include contingencies for design, bidding and price escalation, to determine what materials, furniture, furnishings and equipment, finishes, component systems and types of construction are to be included in the Contract Documents, to make reasonable adjustments in the scope of the Project and to include in the Contract Documents alternate bids to adjust the Project Cost to the fixed limit. Any such fixed limit shall be increased in the amount of any increase in the Contract Sum occurring after execution of the Contracts.

4.2.3 If Bidding or Negotiating has not commenced within three months after the Architect submits the proposed Contract Documents to the Owner, any Project budget or fixed limit of Project Cost shall be adjusted to reflect any change in the general level of prices which may have occurred in the interiors industry between the date of submission of the Contract Documents to the Owner and the date on which proposals are sought.

4.2.4 If a Project budget or fixed limit of Project Cost (adjusted as provided in Subparagraph 4.2.3) is exceeded by the lowest bona fide bids or negotiated proposals, the Owner shall (1) give written approval of an increase in such fixed limit, (2) authorize rebidding or renegotiating of the Project within a reasonable time, (3) if the Project is abandoned, terminate in accordance with Paragraph 12.2, or (4) cooperate in revising the Project scope and quality as required to reduce the Project Cost. In the case of (4), provided a fixed limit of Project Cost as been established as a condition of this Agreement, the Architect, without additional charge, shall modify the Drawings, Schedules and Specifications as necessary to comply with the fixed limit. The providing of such service shall be the limit of the Architect's responsibility arising from the establishment of such fixed limit, and having done so, the Architect shall be entitled to compensation for all services performed, in accordance with this Agreement, whether or not the Contract Administration Phase is commenced.

ARTICLE 5—PROJECT AREA

5.1 If the net or gross floor area of spaces for which interior design services are to be performed, defined as the Project Area, is used as a basis for the Architect's Basic Compensation, it shall be computed as set forth in an exhibit appended to this Agreement, or in absence of such exhibit, as set forth in the current edition of AIA Document D101, Area and Volume of Buildings.

ARTICLE 6—DIRECT PERSONNEL EXPENSE

6.1 Direct Personnel Expense is defined as the direct salaries of all the Architect's personnel engaged on the Project, and the portion of the cost of their mandatory and customary contributions and benefits related thereto, such as employment taxes and other statutory employee benefits, insurance, sick leave, holidays, vacations, pensions and similar contributions and benefits.

ARTICLE 7—REIMBURSABLE EXPENSES

7.1 Reimbursable Expenses are in addition to the Compensation for Basic and Additional Services and

include actual expenditures made by the Architect and the Architect's employees and consultants in the interest of the Project for the expenses listed in the following Subparagraphs:

7.1.1 Expense of transportation in connection with the Project; living expenses in connection with out-of-town travel; long distance communications, and fee paid for securing approval of authorities having jurisdiction over the Project.

7.1.2 Expense of reproductions, postage and handling of Drawings, Schedules, Specifications and other documents, excluding reproductions for the office use of the Architect and the Architect's consultants.

7.1.3 Expense of data processing and photograph production techniques when used in connection with Additional Services.

7.1.4 If authorized in advance by the Owner, expense of overtime work requiring higher than regular rates.

7.1.5 Expense of renderings, models and mock-ups requested by the Owner.

7.1.6 Expense of any additional insurance coverage or limits, including professional liability insurance, requested by the Owner in excess of that normally carried by the Architect and the Architect's consultant.

ARTICLE 8—PAYMENTS TO THE ARCHITECT

8.1 PAYMENTS ON ACCOUNT OF BASIC SERVICES

8.1.1 An initial payment as set forth in Paragraph 16.1 is the minimum payment under this Agreement.

8.1.2 Subsequent payments for Basic Services shall be made monthly and shall be in proportion to services performed within each Phase of services, on the basis set forth in Article 16.

8.1.3 If and to the extent that the Contract Time initially established in any Contract is exceeded or extended through no fault of the Architect, compensation for any Basic Services required for such extended period of Administration of the Contract shall be computed as set forth in Paragraph 16.4 for Additional Services.

8.1.4 When compensation is based on a percentage of Project Cost, and any portions of the Project deleted or otherwise not completed, compensation for such portions of the project shall be payable to the Architect if such portions of the project are performed on such portions, in accordance with the schedule set forth in Subparagraph 16.2.2, based on (1) the lowest bona fide bid or negotiated proposal or, (2) if no such bid or proposal received, the most recent Statement of Probable Project Cost or Detailed Estimate of Project Cost for such portions of the Project.

8.2 PAYMENTS ON ACCOUNT OF ADDITIONAL SERVICES

8.2.1 Payments on account of the Architect's Additional Services as defined in Paragraph 1.7 and Reimbursable Expenses as defined in Article 7 shall be made monthly upon presentation of the Architect's statement of services rendered or expenses incurred.

8.3 PAYMENTS WITHHELD

8.3.1 No deductions shall be made from the Architect's compensation on account of penalty, liquidated damages or other sums withheld from payments to Contractors, or on account of the cost of changes in the Work, other than those for which the Architect is held legally liable.

8.4 PROJECT SUSPENSION OR TERMINATION

8.4.1 If the Project is suspended or abandoned in whole or in part for more than three months, the Architect shall be compensated for all services performed prior to receipt of written notice from the Owner of such suspension or abandonment, together with Reimbursable Expenses then due and all Termination Expenses as defined in Paragraph 12.4. If the project is resumed after being suspended for more than three months, the Architect's compensation shall be equitably adjusted.

ARTICLE 9—ARCHITECT'S ACCOUNTING RECORDS

1 Records of Reimbursable Expenses and services pertaining to Additional Services and services performed on the basis of a Multiple of Direct Personnel Expense shall be kept on the basis of generally accepted accounting principles and shall be available to the Owner or the Owner's authorized representative at mutually convenient times.

ARTICLE 10—OWNERSHIP AND USE OF DOCUMENTS

1 Drawings, Schedules and Specifications as instruments of service are and shall remain the property of the Architect whether the Project for which they are prepared is executed or not. The Owner shall be permitted to retain copies, including reproducible copies, of Drawings, Schedules and Specifications for information and reference in connection with the Owner's use and occupancy of the Project. The Drawings, Schedules and Specifications shall not be used by the Owner on other projects, for additions to this Project, or for completion of this Project by others provided the Architect is not in default under this Agreement, except by agreement in writing and with appropriate compensation to the Architect.

2 Submission or distribution to meet official regulatory requirements or for other purposes in connection with the Project is not to be construed as publication in derogation of the Architect's rights.

ARTICLE 11—ARBITRATION

All claims, disputes, and other matters in question between the parties to this Agreement, arising out of or relating to this Agreement or the breach thereof, shall be decided by arbitration in accordance with the Construction Industry Arbitration Rules of the American Arbitration Association then obtaining unless the parties mutually agree otherwise. No arbitration, proceeding out of or relating to this Agreement, shall include, by consolidation, joinder or in any other manner, any additional person not a party to this Agreement except by written consent containing a specific reference to this Agreement and signed by the Architect, the Owner and any other person sought to be added. Any consent to arbitration involving an additional person or persons shall not constitute consent to arbitration of any dispute not described therein or any person not named or described therein. This

Agreement to arbitrate and any agreement to arbitrate with an additional person or persons duly consented to by the parties hereto shall be specifically enforceable under the prevailing arbitration law.

11.2 Notice of demand of arbitration shall be filed in writing with the other party to this Agreement and with the American Arbitration Association. The demand shall be made within a reasonable time after the claim, dispute or other matter in question has arisen. In no event shall the demand for arbitration be made after the date when institution of legal or equitable proceedings based on such claim, dispute or other matter in question would be barred by the applicable statute of limitations.

11.3 The award rendered by the arbitrators shall be final, and judgment may be entered upon it in accordance with applicable law in any court having jurisdiction thereof.

ARTICLE 12—TERMINATION OF AGREEMENT

12.1 This Agreement may be terminated by either party upon seven days' written notice should the other party fail substantially to perform in accordance with its terms through no fault of the party initiating the termination.

12.2 This Agreement may be terminated by the Owner on seven days' written notice to the Architect in the event that the Project is permanently abandoned.

12.3 In the event of termination not the fault of the Architect, the Architect shall be compensated for all services performed to termination date, together with Reimbursable Expenses then due and all Termination Expenses as defined in Paragraph 12.4

12.4 Termination Expenses include expenses directly attributable to termination for which the Architect is not otherwise compensated, plus an amount computed as a percentage of the total Basic and Additional Compensation earned to the time of termination, as follows:

- .1 20 percent if termination occurs prior to or during the Schematic Design Phase; or
- .2 10 percent if termination occurs during the Design Development Phase, or
- .3 5 percent if termination occurs during any subsequent phase.

ARTICLE 13—MISCELLANEOUS PROVISIONS

13.1 Unless otherwise specified, this Agreement shall be governed by the law of the principal place of business of the Architect.

13.2 Terms in this Agreement shall have the same meaning as those in AIA Document A201, General Conditions of the Contract for Construction, and in AIA Document A271, General Conditions of the Contract for Furniture, Furnishings and Equipment, as appropriate, current as of the date of this Agreement.

13.3 As between the parties to this Agreement: as to all acts or failures to act by either party to this Agreement; any applicable statute of limitations shall commence to run and any alleged cause of action shall be deemed to have accrued in any and all events not later than the relevant Date of Substantial Completion of the Work, and as to all acts or failures to act occurring after the relevant Date of Substantial Completion, not later than the date of issuance of the final Certificate for Payment.

ARTICLE 14—SUCCESSORS AND ASSIGNS

14.1 The Owner and the Architect, respectively, bind themselves, their partners, successors, assigns and legal representatives to the other party to this Agreement and to the partners, successors, assigns and legal representatives of such other party with respect to all covenants of this Agreement. Neither the Owner nor the Architect shall assign, sublet or transfer any interest in this Agreement without the written consent of the other.

ARTICLE 15—EXTENT OF AGREEMENT

15.1 This Agreement represents the entire and integrated agreement between the Owner and the Architect and supersedes all prior negotiations, representations or agreements, either written or oral. This Agreement may be amended only by written instrument signed by both Owner and Architect.

ARTICLE 16—BASIS OF COMPENSATION—MULTIPLE OF DIRECT PERSONNEL EXPENSE

The Owner shall compensate the Architect for the Scope of Services provided, in accordance with Article 8, Payments to the Architect, and the other Terms and Conditions of this Agreement, as follows:

16.1 AN INITIAL PAYMENT of dollars (\$) shall be made upon execution of this Agreement and credited to the Owner's account as follows:

16.2 BASIC COMPENSATION

16.2.1 FOR BASIC SERVICES, as described in Paragraphs 1.1 through 1.5, and any other services included in Article 17 as part of Basic Services, compensation shall be computed on the basis of a MULTIPLE OF DIRECT PERSONNEL EXPENSE as defined in Article 6, as follows:

(Here insert basis of compensation, including rates and/or multiples of Direct Personnel Expense for Principals and employees, and identify Principals and classify employees, if required. Identify specific Phases or services to which particular methods of compensation apply, if necessary.)

16.3 FOR PROJECT REPRESENTATION BEYOND BASIC SERVICES, as described in Paragraph 1.6, compensation shall be computed separately in accordance with Subparagraph 1.6, compensation shall be computed separately in accordance with Subparagraph 1.6.2, as follows:

(Here insert basis of compensation, including fixed amounts, rates or multiples and identify extent of on-site Project Representation, if required.)

16.4 COMPENSATION FOR ADDITIONAL SERVICES

16.4.1 FOR ADDITIONAL SERVICES OF THE ARCHITECT, as described in Paragraph 1.7, and any other services included in Article 17 as part of Additional Services, but excluding Additional Services of consultants, Compensation shall be computed as provided in Paragraph 16.2 for Basic Services.

16.4.2 FOR SERVICES OF CONSULTANTS, including structural, mechanical and electrical engineering services and those provided under Subparagraph 1.7.19 or identified in Article 17, a multiple of () times the amount billed to the Architect for such services.

(Identify specific types of consultants in Article 17, if required.)

16.5 FOR REIMBURSABLE EXPENSE, as described in Article 7, and any other items included in Article 17 as Reimbursable Expenses, a multiple of () times the amounts expended by the Architect, the Architect's employees and consultants in the interest of the Project.

16.6 Payments due the Architect and unpaid under this Agreement shall bear interest from the date payment is due at the rate entered below, or in the absence thereof, at the legal rate prevailing at the principal place of business of the Architect.

(Here insert any rate of interest agreed upon.)

(Usury laws and requirements under the federal Truth in Lending Act, similar state and local consumer credit laws and other regulations at the Owner's and Architect's principal places of business, the location of the Project and elsewhere may affect the validity of this provision. Specific legal advice should be obtained with respect to deletion, modification, or other requirements such as written disclosures or waivers.)

16.7 The Owner and the Architect agree in accordance with the Terms and Conditions of this Agreement that:

16.7.1 IF THE SCOPE of the Project or of the Architect's Services is changed materially, the amounts of compensation shall be equitably adjusted.

16.7.2 IF THE SERVICES covered by this Agreement have not been completed within () months of the date hereof, through no fault of the Architect, the amounts of compensation, rates and multiples set forth herein shall be equitably adjusted.

ARTICLE 16—BASIS OF COMPENSATION—FIXED FEE

The Owner shall compensate the Architect for the Scope of Services provided, in accordance with Article 8, Payments to the Architect, and the other Terms and Conditions of this Agreement, as follows:

16.1 AN INITIAL PAYMENT of dollars (\$) shall be made upon execution of this Agreement and credited to the Owner's accounts as follows:

16.2 BASIC COMPENSATION

16.2.1 FOR BASIC SERVICES, as described in Paragraphs 1.1 through 1.5, and any other services included in Article 17 as part of Basic Services, Basic Compensation shall be computed on the basis of a **FIXED FEE** of dollars (\$) :

16.2.2 PAYMENTS for Basic Services shall be made as provided in Paragraph 8.1 monthly, in proportion to the services performed, so that the Basic Compensation for each Phase shall equal the following percentages of the total Basic Compensation payable:

(Include any additional phases as appropriate)

Programming Phase:	percent (%)
Schematic Design Phase:	percent (%)
Design Development Phase:	percent (%)
Contract Documents Phase:	percent (%)
Contract Administration Phase:		
	percent (%)

16.3 FOR PROJECT REPRESENTATION BEYOND BASIC SERVICES, as described in Paragraph 1.6, compensation shall be computed separately in accordance with Subparagraph 1.6.2, as follows:

(Here insert basis of compensation, including fixed amounts, rates or multiples and identify extent of on-site Project Representation, if required.)

16.4 COMPENSATION FOR ADDITIONAL SERVICES

16.4.1 FOR ADDITIONAL SERVICES OF THE ARCHITECT, as described in Paragraph 1.7, and any other services included in Article 17 as part of Additional Services, but excluding Additional Services of consultants, Compensation shall be computed as follows:

(Here insert basis of compensation, including rates and/or multiples of Direct Personnel Expense for Principals and employees, and identify Principals and classify employees, if required. Identify specific services to which particular methods of compensation apply, if necessary.)

16.4.2 FOR SERVICES OF CONSULTANTS, including structural, mechanical and electrical engineering services and those provided under Subparagraph 1.7.19 or identified in Article 17, a multiple of () times the amount billed to the Architect for such services.

(Identify specific types of consultants in Article 17, if required.)

16.5 FOR REIMBURSABLE EXPENSES, as described in Article 7, and any other items included in Article 17 as Reimbursable Expenses, a multiple of () times the amounts expended by the Architect, the Architect's employees and consultants in the interest of the Project.

16.6 Payments due the Architect and unpaid under this Agreement shall bear interest from the date payment is due at the rate entered below, or in the absence thereof, at the legal rate prevailing at the principal place of business of the Architect.

(Here insert any rate of interest agreed upon.)

(Usury laws and requirements under the Federal Truth in Lending Act, similar state and local consumer credit laws and other regulations at the Owner's and Architect's principal places of business, the location of the Project and elsewhere may affect the validity of this provision. Specific legal advice should be obtained with respect to deletion, modification, or other requirements such as written disclosures or waivers.)

16.7 The Owner and the Architect agree in accordance with the Terms and Conditions of this Agreement that:

16.7.1 IF THE SCOPE of the Project or of the Architect's Services is changed materially, the amounts of compensation shall be equitably adjusted.

16.7.2 IF THE SERVICES covered by this Agreement have not been completed within () months of the date hereof, through no fault of the Architect, the amounts of compensation, rates and multiples set forth herein shall be equitably adjusted.

ARTICLE 16—BASIS OF COMPENSATION—PERCENTAGE OF PROJECT COST

The Owner shall compensate the Architect for the Scope of Services provided, in accordance with Article 8, Payments to the Architect, and the other Terms and Conditions of this Agreement, as follows:

16.1 AN INITIAL PAYMENT of dollars (\$) shall be made upon execution of this Agreement and credited to the Owner's account as follows:

16.2 BASIC COMPENSATION

16.2.1 FOR BASIC SERVICES, as described in Paragraphs 1.1 through 1.5, and any other services included in Article 17 as part of Basic Services, Basic Compensation shall be based on a **PERCENTAGE OF PROJECT COST** and computed at percent () of the cost of construction, procurement and installation which is the Project Cost, as defined in Article 4.

16.2.2 PAYMENTS for Basic Services shall be made as provided in Paragraph 8.1 monthly, in proportion to the services performed, so that the Basic Compensation for each Phase shall equal the following percentages of the total Basic Compensation payable:

(Include any additional phases as appropriate.)

Programming Phase:	percent (%)
Schematic Design Phase:	percent (%)
Design Development Phase:	percent (%)
Contract Documents Phase:	percent (%)
Contract Administration Phase:		
	percent (%)

16.3 FOR PROJECT REPRESENTATION BEYOND BASIC SERVICES, as described in Paragraph 1.6, compensation shall be computed separately in accordance with Subparagraph 1.6.2, as follows:

(Here insert basis of compensation, including fixed amounts, rates or multiples and identify extent of on-site Project Representation, if required.)

16.4 COMPENSATION FOR ADDITIONAL SERVICES

16.4.1 FOR ADDITIONAL SERVICES OF THE ARCHITECT, as described in Paragraph 1.7, and any other services included in Article 17 as part of Additional Services, but excluding Additional Services of consultants, Compensation shall be computed as follows:

(Here insert basis of compensation, including rates and/or multiples of Direct Personnel Expense for Principals and employees, and identify Principals and classify employees, if required. Identify specific services to which particular methods of compensation apply, if necessary.)

16.4.2 FOR SERVICES OF CONSULTANTS, including structural, mechanical and electrical engineering services and those provided under Subparagraph 1.7.19 or identified in Article 17, a multiple of () times the amount billed to the Architect for such services.

(Identify specific types of consultants in Article 17, if required.)

16.5 FOR REIMBURSABLE EXPENSES, as described in Article 7, and any other items included in Article 17 as Reimbursable Expenses, a multiple of () times the amounts expended by the Architect, the Architect's employees and consultants in the interest of the Project.

16.6 Payments due the Architect and unpaid under this Agreement shall bear interest from the date payment is due at the rate entered below, or in the absence thereof, at the legal rate prevailing at the principal place of business of the Architect.

(Here insert any rate of interest agreed upon.)

(Usury laws and requirements under the Federal Truth in Lending Act, similar state and local consumer credit laws and other regulations at the Owner's and Architect's principal places of business, the location of the Project and elsewhere may affect the validity of this provision. Specific legal advice should be obtained with respect to deletion, modification, or other requirements such as written disclosures or waivers.)

Project's principal places of business, the location of the Project and elsewhere may affect the validity of this provision. Specific legal advice should be obtained with respect to deletion, modification, or other requirements such as written disclosures or waivers.)

6.7 The Owner and the Architect agree in accordance with the Terms and Conditions of this Agreement that:

6.7.1 IF THE SCOPE of the Project or of the Architect's Services is changed materially, the amounts of compensation shall be equitably adjusted.

6.7.2 IF THE SERVICES covered by this Agreement have not been completed within () months of the date hereof, through no fault of the Architect, the amounts of compensation, rates and multiples set forth herein shall be equitably adjusted.

ARTICLE 16—BASIS OF COMPENSATION—AREA FEE

The Owner shall compensate the Architect for the scope of Services provided, in accordance with Article 16, Payments to the Architect, and the other Terms and Conditions of this Agreement, as follows:

16.1 AN INITIAL PAYMENT of dollars (\$) shall be made upon execution of this Agreement and credited to the Owner's account as follows:

16.2 BASIC COMPENSATION

16.2.1 FOR BASIC SERVICES, as described in Paragraphs 1.1 through 1.5, and any other services included in Article 17 as part of Basic Services, Basic Compensation shall be based on an AREA FEE and computed at dollars (\$) per square foot of the Project Area, as defined in Article 5, for which services are performed.

(Here insert above the term describing the basis of the Project Area, such as "gross," "net" or "rentable.")

16.2.2 PAYMENTS for Basic Services shall be made as provided in Paragraph 8.1 monthly, in proportion to the services performed, so that the Basic Compensation for each Phase shall equal the following percentages of the total Basic Compensation payable:

(Include any additional phases as appropriate.)

Programming Phase:	percent (%)
Schematic Design Phase:	percent (%)
Design Development Phase:	percent (%)
Contract Documents Phase:	percent (%)
Contract Administration Phase:	percent (%)

16.3 FOR PROJECT REPRESENTATION BEYOND BASIC SERVICES, as described in Paragraph 1.6, compensation shall be computed separately in accordance with Subparagraph 1.6.2, as follows:

(Here insert basis of compensation, including fixed amounts, rates or multiples and identify extent of on-site Project Representation, if required.)

16.4 COMPENSATION FOR ADDITIONAL SERVICES

16.4.1 FOR ADDITIONAL SERVICES OF THE ARCHITECT, as described in Paragraph 1.7, and any other services included in Article 17 as part of Additional Services, but excluding Additional Services of consultants, Compensation shall be computed as follows:

(Here insert basis of compensation, including rates and multiples of Direct Personnel Expense for Principals and employees, and identify Principals and classify employees, if required. Identify specific services to

which particular methods of compensation apply, if necessary.)

16.4.2 FOR SERVICES OF CONSULTANTS, including structural, mechanical and electrical engineering services and those provided under Subparagraph 1.7.19 or identified in Article 17, a multiple of () times the amount billed to the Architect for such services.

(Identify specific types of consultants in Article 17, if required.)

16.5 FOR REIMBURSABLE EXPENSES, as described in Article 7, and any other items included in Article 17 as Reimbursable Expenses, a multiple of () times the amounts expended by the Architect, the Architect's employees and consultants in the interest of the Project.

16.6 Payments due the Architect and unpaid under this Agreement shall bear interest from the date payment is due at the rate entered below, or in the absence thereof, at the legal rate prevailing at the principal place of business of the Architect.

(Here insert any rate of interest agreed upon.)

(Usury laws and requirements under the Federal Truth in Lending Act, similar state and local consumer credit laws and other regulations at the Owner's and Architect's principal places of business, the location of the Project and elsewhere may affect the validity of this provision. Specific legal advice should be obtained with respect to deletion, modification, or other requirements such as written disclosures or waivers.)

16.7 The Owner and the Architect agree in accordance with the Terms and Conditions of this Agreement that:

16.7.1 IF THE SCOPE of the Project or of the Architect's Services is changed materially, the amounts of compensation shall be equitably adjusted.

16.7.2 IF THE SERVICES covered by this Agreement have not been completed within () months of the date hereof, through no fault of the Architect, the amounts of compensation, rates and multiples set forth herein shall be equitably adjusted.

ARTICLE 16—BASIS OF COMPENSATION—COMPOSITE FEE

The Owner shall compensate the Architect for the Scope of Services provided, in accordance with Article 16, Payments to the Architect, and the other Terms and Conditions of this Agreement, as follows:

16.1 AN INITIAL PAYMENT of dollars (\$) shall be made upon execution of this Agreement and credited to the Owner's account as follows:

16.2 BASIC COMPENSATION

16.2.1 FOR BASIC SERVICES, as described in Paragraphs 1.1 through 1.5, and any other services included in Article 17 as part of Basic Services, Basic Compensation shall be a COMPOSITE FEE computed as follows:

(Here insert basis of compensation, including fixed amounts, rates or multiples, and identify Principals and classify employees, if required. Identify specific Phases or services to which particular methods of compensation apply, if necessary.)

16.2.2 FOR PROJECT REPRESENTATION BEYOND BASIC SERVICES, as described in Paragraph 1.6, compensation shall be computed separately in accordance with Subparagraph 1.6.2, as follows:

(Here insert basis of compensation, including fixed

amounts, rates or multiples and identify extent of on-site Project Representation, if required.)

16.4 COMPENSATION FOR ADDITIONAL SERVICES

16.4.1 FOR ADDITIONAL SERVICES OF THE ARCHITECT, as described in Paragraph 1.7, and any other services included in Article 17 as part of Additional Services, but excluding Additional Services of consultants, Compensation shall be computed as follows:

(Here insert basis of compensation, including rates and/or multiples of Direct Personnel Expense for Principals and employees, and identify Principals and classify employees, if required. Identify specific services to which particular methods of compensation apply, if necessary.)

16.4.2 FOR SERVICES OF CONSULTANTS, including structural, mechanical and electrical engineering services and those provided under Subparagraph 1.7.19 or identified in Article 17, a multiple of () times the amount billed to the Architect for such services.

(Identify specific types of consultants in Article 17, if required.)

16.5 FOR REIMBURSABLE EXPENSES, as described in Article 7, and any other items included in Article 17 as Reimbursable Expenses, a multiple of () times the amounts expended by the Architect, the Architect's employees and consultants in the interest of the Project.

16.6 Payments due the Architect and unpaid under this Agreement shall bear interest from the date payment is due at the rate entered below, or in the absence thereof, at the legal rate prevailing at the principal place of business of the Architect.

(Here insert any rate of interest agreed upon.)

(Usury laws and requirements under the Federal Truth in Lending Act, similar state and local consumer credit laws and other regulations at the Owner's and Architect's principal places of business, the location of the Project and elsewhere may affect the validity of this provision. Specific legal advice should be obtained with respect to deletion, modification, or other requirements such as written disclosures or waivers.)

16.7 The Owner and the Architect agree in accordance with the Terms and Conditions of this Agreement that:

16.7.1 IF THE SCOPE of the Project or of the Architect's Services is changed materially, the amounts of compensation shall be equitably adjusted.

16.7.2 IF THE SERVICES covered by this Agreement have not been completed within () months of the date hereof, through no fault of the Architect, the amounts of compensation, rates and multiples set forth herein shall be equitably adjusted.

This Agreement executed as of the day and year first written above.

OWNER ARCHITECT

BY _____ BY _____

ARTICLE 17—OTHER CONDITIONS OR SERVICES

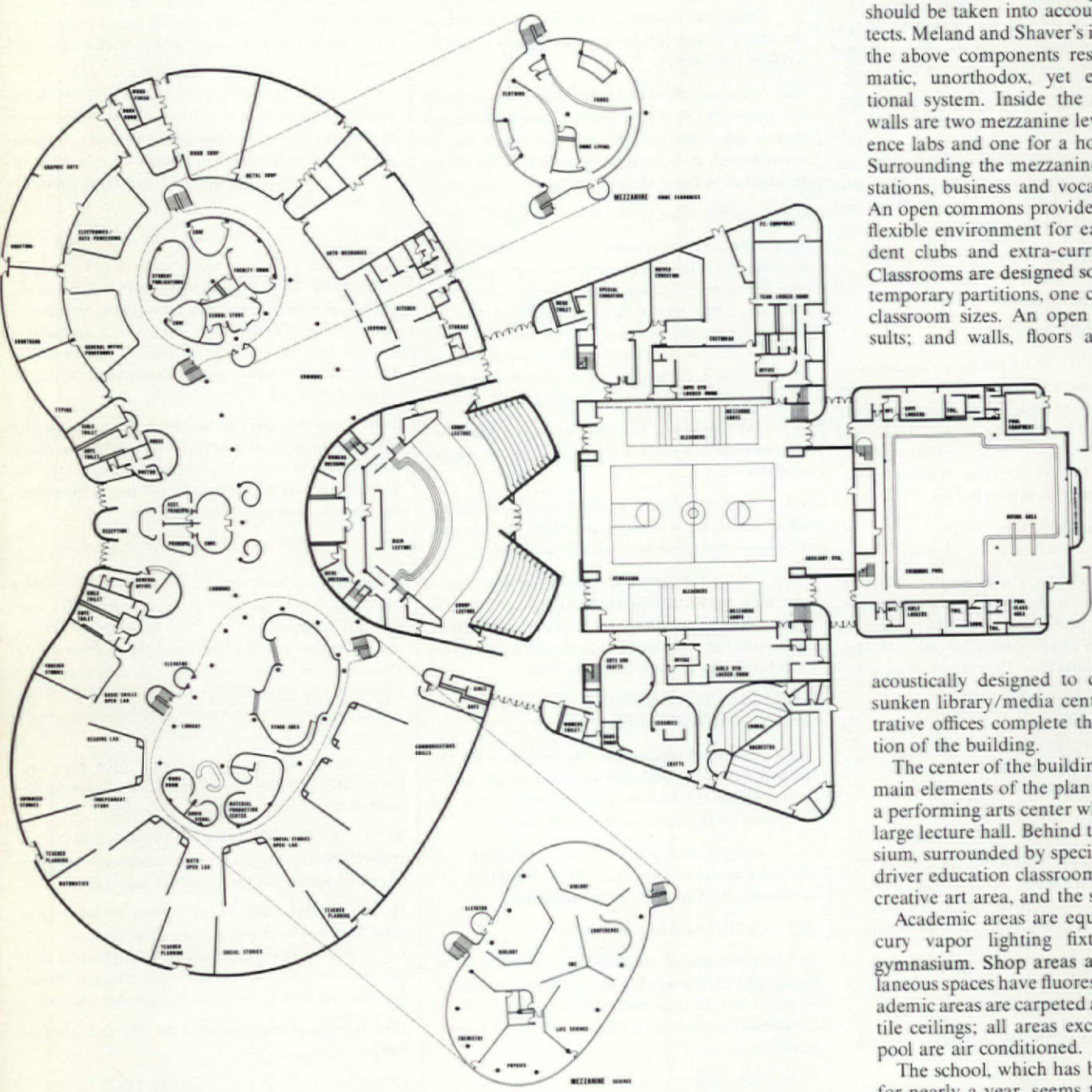
EDITOR'S NOTE: See last paragraph of introduction, page 76, concerning this most important article, for which there is no format since it depends entirely on each project.

**WESTMONT
HIGH SCHOOL**

The one-room schoolhouse

What appears to be a lunar space capsule crashing into a giant kidney bean is actually the plan for Westmont Senior High School, Westmont, Illinois, by The Meland Association and The Shaver Partnership. The latter, not unknown for creating curious shapes in school design (see INTERIORS, Dec. 66, Nov. 72, and Nov. 74), has come up with yet another flexible school plan, one which eliminates unnecessary corridors and windows while saving energy and space.

When designing a school, four major components (the educational program, the students, the staff, and the physical facilities) should be taken into account by the architects. Meland and Shaver's interpretation of the above components resulted in a dramatic, unorthodox, yet extremely functional system. Inside the curved exterior walls are two mezzanine levels, one for science labs and one for a home arts cluster. Surrounding the mezzanines are academic stations, business and vocational facilities. An open commons provides a pleasant and flexible environment for eating lunch, student clubs and extra-curricular activities. Classrooms are designed so that by moving temporary partitions, one can create various classroom sizes. An open atmosphere results; and walls, floors and ceilings



acoustically designed to control noise. A sunken library/media center and administrative offices complete the academic portion of the building.

The center of the building, where the main elements of the plan intersect, holds a performing arts center which doubles as a large lecture hall. Behind this is the gymnasium, surrounded by special education, driver education classrooms, the music creative art area, and the swimming pool.

Academic areas are equipped with mercury vapor lighting fixtures, as is the gymnasium. Shop areas and other miscellaneous spaces have fluorescent fixtures. Academic areas are carpeted and have acoustile ceilings; all areas except the gymnasium are air conditioned.

The school, which has been in operation for nearly a year, seems to be functioning very successfully. It was designed to facilitate an energetic, participatory program for the students it serves, and all requirements in efficiency of operation have been met. Considerable design flair is apparent. The spirited, eccentric building and room forms work so well simply because it was the program itself—and not mere whimsey—that dictated their design.

RICHARD ZOFF

Architects:
The Meland Association
The Shaver Partnership
Designers:
Gerald M. Fedorchak, Architect
Lawrence C. Olson, Architect

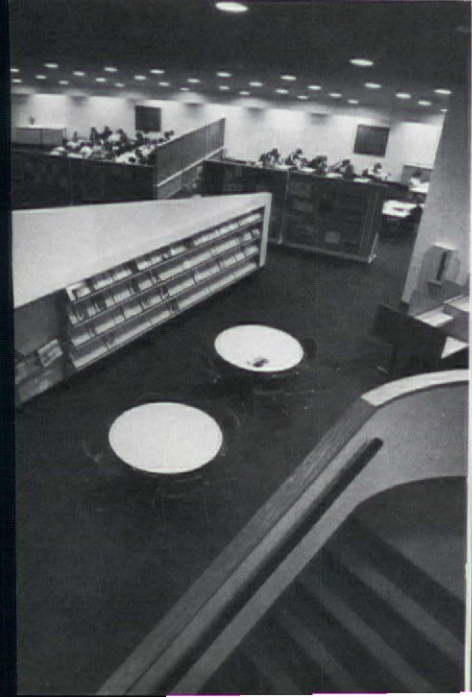
Right, free-form walls near the entrance of the school (far left in plan) enclose a conference room and offices for the principal and assistant principal.

Below, the double-height commons area, a place for eating, studying, talking.

Bottom left, sweeping fin wall divides reading laboratory tables from classroom space.

Bottom right, mezzanine parapet and stair share the building's pervasive design vocabulary of sculptured curves.

Lighting: **Holophane** Lockers: **Lyon Metal Products**
Carpeting: **Lee** Tables: **Falcon** Seating: **Shelby-Williams**
Shelving/card catalogues: **Reflector Hardware**
Study carrels: **Reflector Hardware** Partitions: **Cladage Co.** and **Brewster Corporation** Classroom furniture: **Scholarcraft**



professional literature

A new illustrated, descriptive brochure on metal acoustical ceiling systems has been prepared by **Steel Ceilings, Inc.** The brochure features both aluminum and steel monolithic, textured (or sculptured) panels, and large, lay-in perforated and unperforated units. Sound absorption and attenuation factors are included.

circle 250



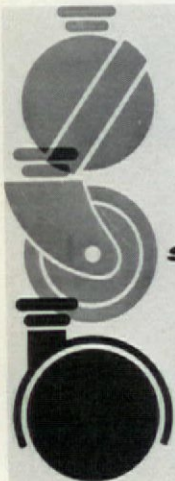
Integrated Ceilings, Inc.

A specification guide, including full technical data, is available from **Integrated Ceilings, Inc.** on their new pressed metal Victorian ceilings. The panels are formed of a special metallic vinyl material, and are available in three designs. They lay into a 2 foot by 2 foot grid system, and are UL approved for mounting below sprinklers.

circle 251

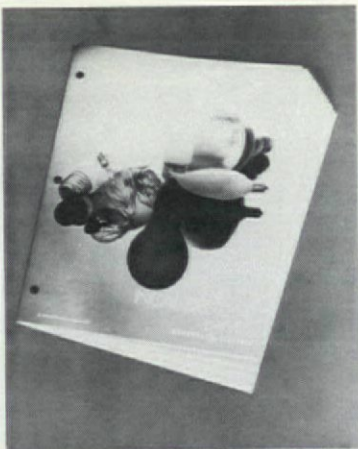
A new 22-page catalog from **Shepherd Products U.S. Inc.**, gives specifications on spherical and wheel casters, glides, plastic and rubber tips and corner brackets for furniture and equipment. Included is how to select and specify casters and glides for a variety of industrial, institutional and materials handling purposes.

circle 252



shepherd

spherical casters
twin wheel casters
wheel casters
industrial casters
sockets and brackets
leg tips
glides
retread caps



General Electric Company

Incandescent Lamps, a 36-page, illustrated publication designed to help in the selection of incandescent lighting, is now being offered by the **General Electric Company**. The brochure covers GE incandescent large lamp light sources, and explains the basic design differences such as filament styles for general, vibration, and rough service lamps. Several different lamp types are covered, and technical data is presented in the form of charts and graphs.

circle 253



OHline Corporation

A catalog and specifications for Carlton Shoji Screens is available from **OHline Corporation**. The screens are constructed from panels which float 1/4 inch above the floor, thereby installing without cutting the floor covering. The concealed, non-sway pick-up system keeps panels aligned, and hanging tracks can be installed to the thickness of the plaster. Frames are constructed from California cedar, hand rubbed to a satin finish, and panels are available in a broad range of colors and stains, or to match color swatches.

circle 254

The 1978 edition of the **United States Ceramic Tile Company's** full-line Romany-Spartan ceramic tile catalog is now available for use by architects, builders, contractors, designers and other qualified specifiers. The 24-page, full-color catalog contains a complete look at their line of in-stock ceramic tile, displays 175 ceramic tile colors, and several available shapes, sizes, designs and glazes. Send 25 cents to United States Ceramic Tile Company, 1375 Raff Road, S.W., Canton, Ohio, 44711.



United States Ceramic Tile Company

From **Paul Wieland, Inc.**, is the second edition of the "Rug Maker" catalog. The new edition has 170 pages, including 53 design components, which can be combined to encompass virtually every design requirement. The catalog will periodically receive supplements, thus remaining as current as possible. Each catalog will contain an 81 color pompon chain set of stock Acrilan colors. The complete rug maker kit can be ordered by sending \$35.00 to "Rug Maker" Catalog, c/o Paul Wieland, Inc., 23950 Commerce Park Drive, Cleveland, Ohio, 44122

A new six-page brochure picturing a wide range of commercial applications for the **Marlite** brand product line of plank and panels is available from the **Marlite Division, Masonite Corporation**. The prefinished hardboard plank is 1/4 inch thick, and comes in eight foot and ten foot lengths. It is available in three basic series, including accent colors, woodgrain designs in glossy finish, and textured plank. The panels are 4 feet by 8 feet, one-eighth inch thick, and the Fire-Test paneling is 1/4 inch thick.

circle 255



The Finline Chair.



An eight-page, full color brochure on the **Active File**, an organizing system for in-process paperwork is available from **GF Business Equipment**. The brochure depicts Active File in use in a variety of office situations, and also lists the dimensions, models and components that are offered. GF has also released a four page, full color brochure on its new **Finline Chair** series designed by **Ea Koepeke**.

circle 256

Rockaway Metal Products Co. is offering a 12-page, full color brochure covering its line of **P**ositioner modular workstations for commercial, industrial and institutional use. Twenty-one modular workstation arrangements are illustrated, and a labeled rendering gives construction details and major workstation features. Specifications are included.

circle 257

Marlite Brand PLANK AND PANELING

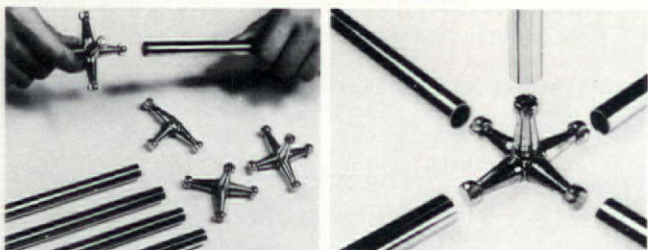


Mueller Furniture Corporation has introduced its new 48-page catalog. The binder carries Mueller's new logo, and the catalog features the company's design in four sections including **L**oos Seating, **C**hairs, **T**ables and **S**ofas. Price lists and specification cards are also available.

circle 258

abstracta Expands your design imagination

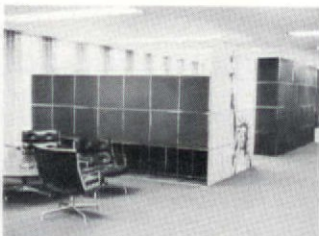
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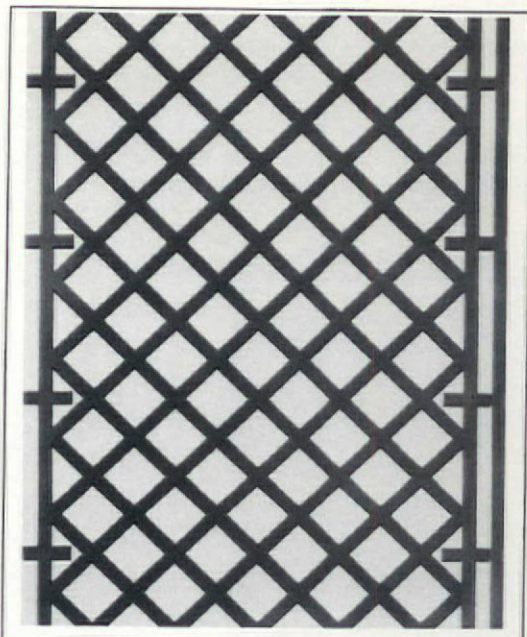


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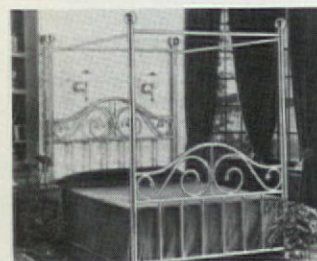
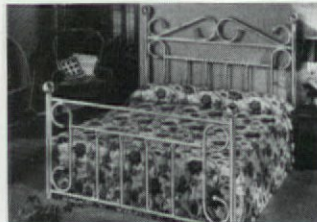
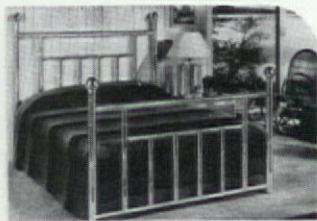
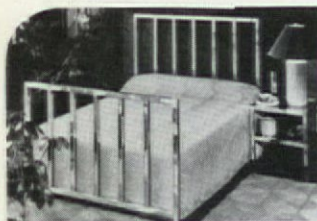
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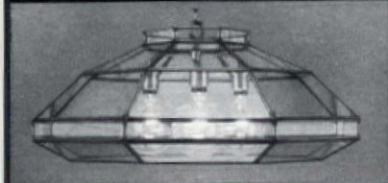
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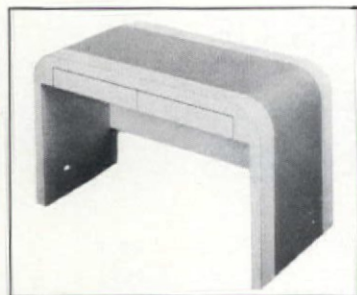
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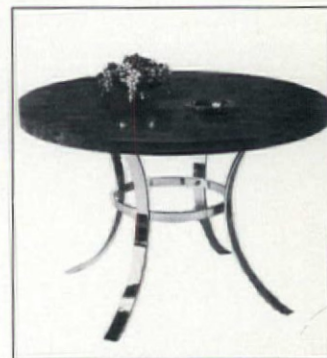
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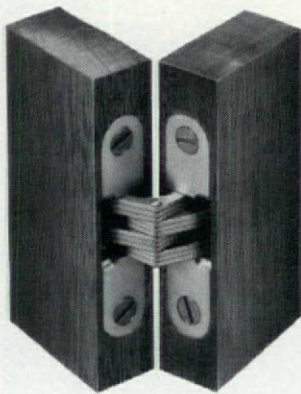
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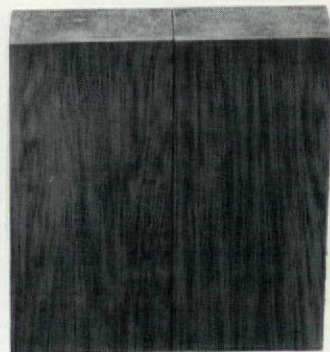
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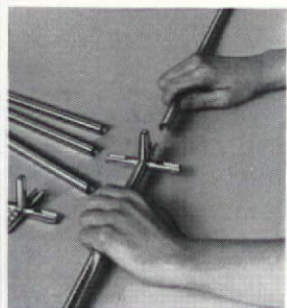
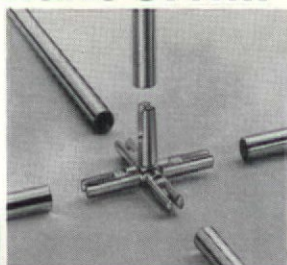
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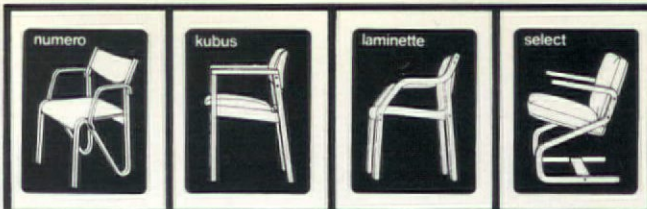


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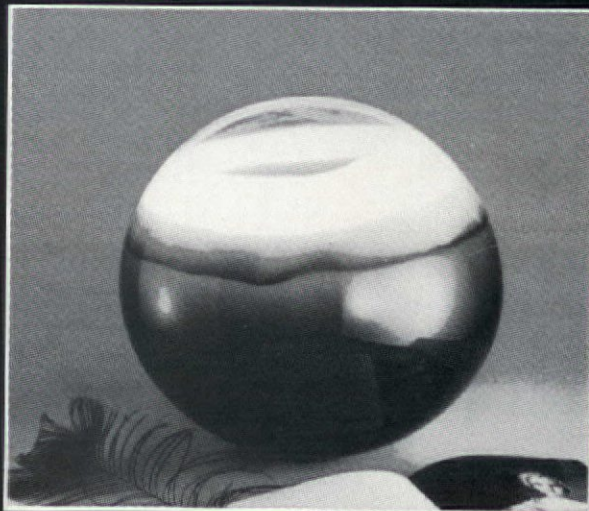
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Renner Films Corporation is offering a new laminating film of special interest to designers, manufacturers, architects and laminators. Called **Rendura**, the film is reported to be outstandingly durable, and excellent for home, office, hotel or motel furniture, room dividers, doors, shelving and other such applications. Rendura comes in a variety of colors and natural woods, including walnut, pecan, oak, rosewood, etc. All wood-grains and opaques are available in a variety of gloss levels and embossing finishes. Rendura is non-burnishing, and resists scratching, abrasion and stains. *circle 300*

Metropolitan Ceramics, Inc. has introduced its Normandie line of architectural ceramic tile pavers. Several new sizes, including 10 inch by 20 inch, are available in the line, and in addition to smaller pavers, Normandie's larger sizes offer architects greater design configurations for large areas. The paver line, produced from clays of uniform high quality, are characterized by delicate tonal and natural subtle color range, and is reported to be a functional tile that will stand up to any exterior or interior condition of traffic, moisture or temperature cycling. *circle 301*

Mexican Ceremonial and Ritual Dance Masks

A collection of carved, wooden masks from the Guerrero province of southwest Mexico is currently on display at the Brewster Gallery, 1018 Madison Avenue, New York. This collection has been amassed by Ned Motola, who has lived and worked in Mexico for the past twelve years.

The masks represent the endeavors of a people who have undergone very little cultural change in the last two hundred years, and are drawn from the unique traditions of the people. Included are dance masks and death masks—such as crocodiles, bats, lizards, jaguars, etc. The masks are constructed of painted wood, and in some cases, appendages such as teeth, bones, leather and hair have been added.

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