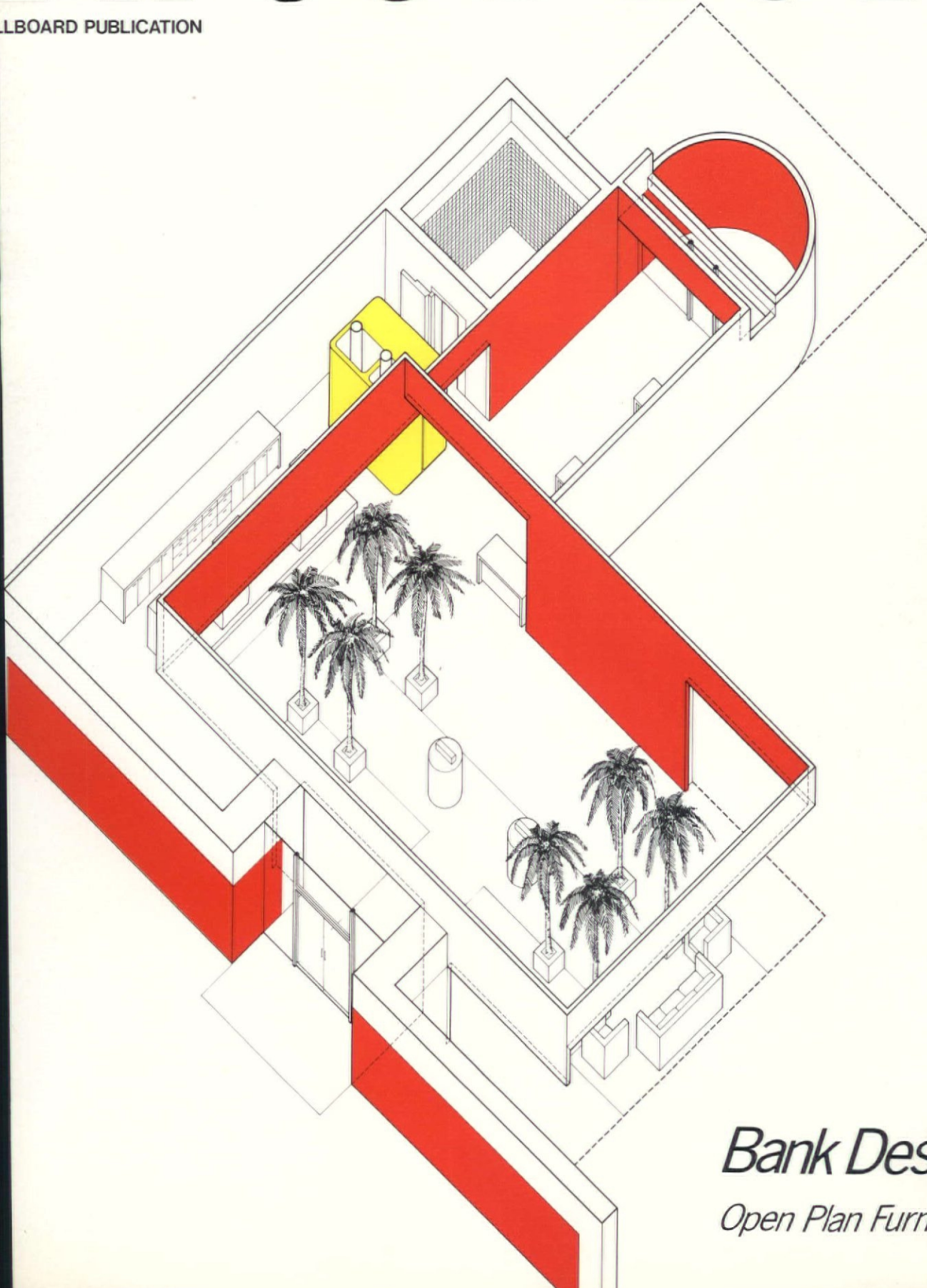


Interiors

ILLBOARD PUBLICATION

MARCH 1978



Bank Design
Open Plan Furnishings

HIEBERT

Hiebert, Incorporated, 23605 Telo Avenue, Torrance Calif. 90505
1144 Merchandise Mart, Chicago, Illinois
Conference Tables

circle 1 on reader service card



Our Satinwood Partner's Desk features a hand colored leather top bordered by brass inlays delicately engraved at the corners.

Baker traditional and modern office designs are available through select office furniture dealers and may also be seen at our regional showrooms in the cities listed below. For information phone or write the Baker Contract Division, 917 Merchandise Mart, Chicago, Illinois 60654 (312) 329-9410

Showrooms in Atlanta, Chicago, Cleveland, Dallas, Grand Rapids, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco.

Contract Division

Baker Furniture





857-1



857-2



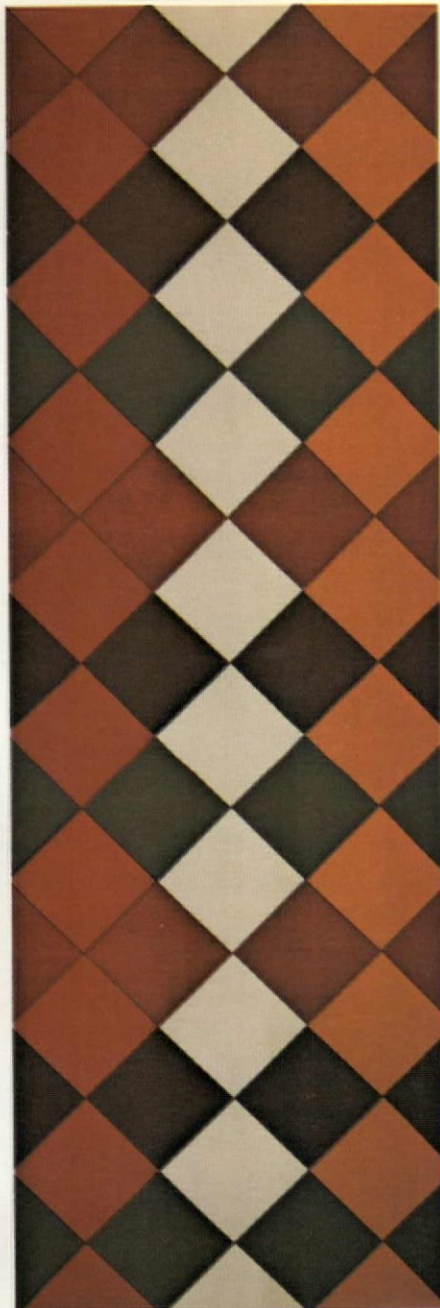
857-4



857-5



857-6



857-3



854-7



854-1



854-2



854-3



854-4



854-5



854-6



854-7

PYRAMID

STOCKED IN 6 COLORWAYS

ZIGGURAT

STOCKED IN 8 COLORWAYS

REPEAT: 48" W x 48" H

Custom printing to your color specifications—50 yds. minimum.
Krollenized with DuPont ZEPEL® Soil/Stain Repellent

BORIS KROLL SUPERGRAPHICS

WOVEN AND HANDSCREEN PRINTED IN THE BORIS KROLL
MANUFACTURING CENTER



BORIS KROLL FABRICS INC.

DESIGNERS • JACQUARD WEAVERS • DYERS • HANDSCREEN PRINTERS • MANUFACTURING CENTER, PATERSON, N.J.

National Showrooms and General Offices • D & D Building, 979 Third Avenue at Fifty-eighth Street, New York
Boston • Chicago • Cleveland • Dallas • Denver • Houston • Los Angeles • Miami • Philadelphia • Portland • San Francisco • Seattle

PROTECTED WITH
DUPONT
ZEPEL
SOIL • STAIN REPELLANT

Publisher
Donald J. Carroll

Editor
Stanley Abercrombie

Editorial Director
Olga Gueft

Executive Editor
Roger Yee

Managing Editor
Ann Wilson

Art Director
Véronique Vienne

Senior Editor
Betty Raymond

Assistant Editor
Richard Zoehrer

Corresponding Editors
Eunice Harwood
Genia Logan
Jeanne Barnes

Advertising Director/
Business Manager
Robert J. Riedinger

Advertising Manager
William K. Murray

Eastern Advertising Manager
Maurice S. Murray

Circulation Manager
Elaine Tyson

Production Manager
Ben P. Marchello

Editorial Advisory Board
Peter Blake
Richard W. Jones
Edgar Kaufmann, Jr.
George Nelson

contract

Interiors

A BILLBOARD PUBLICATION

90th year of continuous publication

MARCH 1978

Cover: *Isometric plan of the World Savings Bank, Palo Alto, California. Architect Daniel Solomon; isometric drawing by Project Associate Phoebe Wall.*

- 4 News**
OCF's energy conservation awards; Steelcase's sight/sound laboratories; recycling at Annapolis; awards; competitions; exhibitions.
- 18 Dates**
Calendar of conferences, markets, exhibits and fairs for next six months
- 20 Books**
Reviews of new design-oriented publications
- 22 Market Survey**
Report on the technology and trends in carpets, rugs and fibers
- 46 Market Survey**
Report on the expanding market for open plan furnishings
- 73 Editorial**
Home truths from Times Square
- 74 Home Economics Complex, St. Paul, Minnesota, by Hodne/Stageberg Partners**
Architecture and interior design link renovation and new construction at the University of Minnesota's College of Home Economics.
- 78 Hammer Health Sciences Center, New York City, by Warner Burns Toan Lunde**
A new tower expands facilities at Columbia-Presbyterian Medical Center by combining Augustus Long medical library, teaching programs, and cancer research.
- 82 Manufacturers' Bank, Detroit, Michigan, by Louis Redstone Associates**
Bank design complements the circular patterns of Detroit's Renaissance Center.
- 86 Metropolitan Savings Bank, Shelby, Michigan, by Rossen/Neumann Associates**
Rectilinear forms, bright colors, and circles on walls, ceiling and floor create a suburban branch bank.
- 88 The Bank of Oklahoma, Tulsa, by Ford & Earl Design Associates**
Interior designers use open plan offices and innovative modular teller stations in new 52-story tower designed by Minoru Yamasaki.
- 92 World Savings Bank, Palo Alto, California, by Daniel Solomon**
Good space planning, simple design solutions and bold use of color create minimum budget alteration for transitory branch bank.
- 94 Union Warren Savings Bank, Boston, Massachusetts, by Sasaki Associates**
A Boston street corner comes to life with a contemporary, see-into branch bank.
- 96 Hall's Plaza, Kansas City, Missouri, by Harper & George**
An ingenious structural system creates temporary displays for a prestigious store.
- 100 Interiors to Come: The Old Post Office, Washington, D.C.**
An advance view of the recycling of the capital's oldest federal building into a multi-purpose, mixed tenant facility. Design team includes McGaughy, Marshall & McMillan; Arthur Cotton Moore/Associates; Associated Space Design, Inc.; Stewart Daniel Hoban & Associates.
- 122 America's Great Sources**

CONTRACT INTERIORS: Published monthly at 1515 Broadway, New York, N.Y. 10036, by Billboard Publications, Inc. EDITORIAL & ADVERTISING OFFICES: 1515 Broadway, New York, N.Y. 10036. Telephone: (212) 7300. \$3 a copy. Yearly subscription price (for trade only) in U.S., possessions, \$18; Canada, elsewhere, \$44. Please allow up to 90 days for every of the first issue. Copyright © 1978 by Billboard Publications, Inc., all rights reserved. INTERIORS is a registered trademark of Billboard Publications, Inc. CONTRACT INTERIORS is a trademark of Billboard Publications, Inc. The contents of this publication may not be reproduced in whole or in part without consent of the copyright owner. Second-class postage paid at New York, N.Y., and at additional mailing offices. Postmaster, please send 3579 Contract Interiors, PO Box 2154, Radnor, Pa. 19089.

ADVERTISING REPRESENTATIVES: Chicago: 150 Wacker Drive, Zip 60606. (312) 236-9818. San Francisco: Evans-Parsons Co., 400 Montgomery St., 94104. (415) 421-9193. Los Angeles: Cole, Cheney & Anthony, 4605 Lankershim Boulevard, Hollywood, Ca. (213) 877-0221.

BOARD PUBLICATIONS, INC.
Chairman: William D. Littleford; President: Dale R. Littleford; Senior Vice-Presidents: Jules Perel, Art and Design Publications Group; Mort L. Nasatir, Advertising Group; Vice-Presidents: Maynard L. Reuter, Advertising; Patrick Keleher, Marketing; Jack Shurman, Production; William H. Evans, Jr., Finance; Maxwell Miller, Cincinnati Operations; Lee Zhitto, Billboard Publications; Mary C. McGoldrick, Personnel; Treasurer: Lawrence W. Gatto; Secretary: Ernest Lorch; Assistant Secretary: Michael R. Light.

BOARD PUBLICATIONS
NEW YORK: American Artist, Contract Interiors, Gift Tableware Reporter, Merchandising, Photography, Residential Interiors, Watson-Guptill Publications, Whitney Library of Design; LOS ANGELES: Billboards; NASHVILLE: Amusement Business; LONDON: Artist, World Radio-TV Handbook, How to Listen to the World; TOKYO: Music Labo.

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

SUBSCRIBER SERVICE: P.O. Box 2154, Radnor, Pa. 19089. (215) 688-9186.

REPRINT NOTE
Microfilm reels are available through University Microfilms Company, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Tele: 313-761-4700.

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

Volume CXXXVI, Number 8

Member
American Business Press, Inc.

Member, Business Publication
Audit of Circulation, Inc.

NEWS

ENERGY CONSERVATION AWARDS TO OLD POST OFFICE ARCHITECTS/DESIGNERS AND 6 OTHER DESIGN TEAMS FROM OWENS-CORNING FIBERGLAS

Owens-Corning Fiberglas Corporation, which sells a great deal of insulation, is doing very well, thank you. According to its January report on 1977 sales and earnings, its fourth quarter net earnings were \$35.8 million or \$2.38 per share, compared with \$21.2 million or \$1.41 per share for the same 1976 quarter. For the whole year, earnings were \$112.5 million or \$7.48 per share, compared with \$71.8 million or \$4.80 per share in 1976. Consolidated net sales were \$439.1 million for the quarter, compared with \$297.0 million in 1976; for the whole year sales were

\$1.48 billion, compared with \$1.0 billion in 1976.

But the corporation is doing its best to encourage energy efficient design. Its Annual Energy Conservation Awards Program has just had its sixth go-around, and the first of four winners is of particular interest to interior designers and those interested in the recycling of historic landmarks.

The Old Post Office, the recreation of which was awarded on the basis of a GSA level Three Competition procedure, was the Conservation Award Winner in the Government Category. The Award, a handsome crystal sculpture on a silver pedestal, was made to the joint venture design team consisting of **McGaughy, Marshall & McMillan**, Norfolk, Va. architects/engineers; **Arthur Cotton Moore/Associates**, Washington, D.C. architects; **Stewart Daniel Hoban Associates**, Washington, D.C. architects; and **Associated Space Design, Inc.**, Atlanta, Ga. space planners/interior designers. See story, pages 100-101.

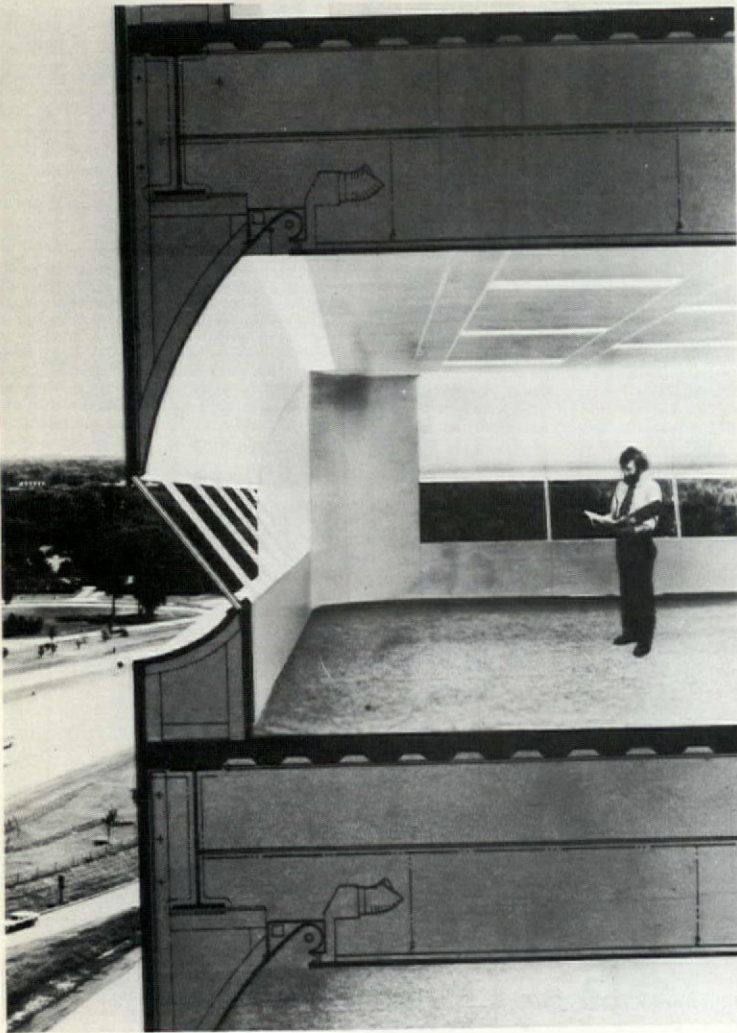
Gunnar Birkerts & Associates, Birmingham, Mich. Architects were winners in the Commercial Category for **IBM's office building** in Southfield, Mich., shown at left.

Pomeroy, Lebduska Associates, New York architects, were award winners in the Special Category "**Bedford Mews**" a townhome condominium development in Bedford, N.Y. "Bedford Mews" will offer an energy-efficient package—produced by ECOSYS Ltd., of New York—in 28 of its units, in addition to over-all energy-saving planning and design.

H.F. Lenz Company, Johnstown, Pa., consulting engineer was also a winner in the Special Category for modifying the handling system of **Carnegie Mellon University's Science Hall** in Pittsburgh, so as to make it more energy efficient.

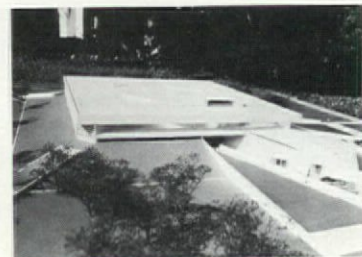
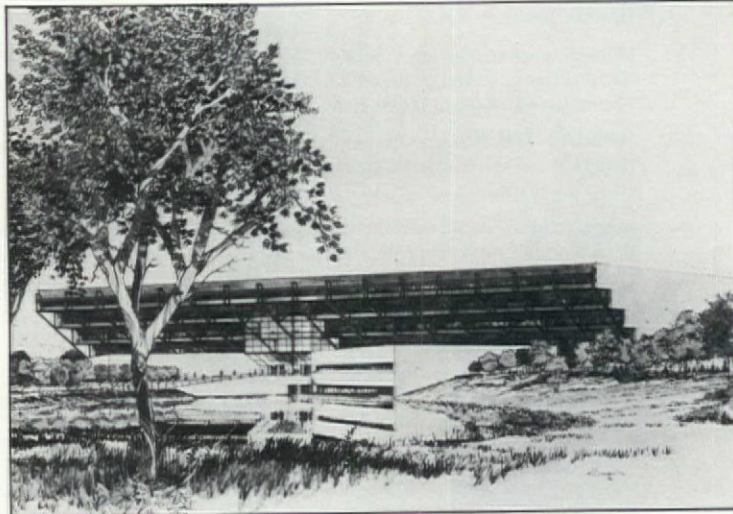
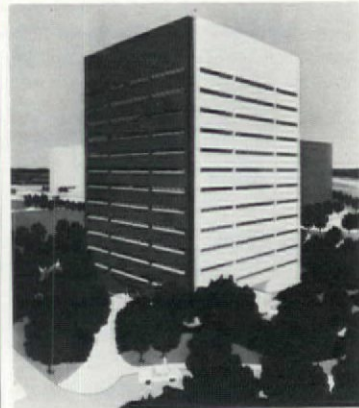
Honorable mentions went to **Ellerbe Associates Inc.** for **Western Life Insurance Co. building** (see story) and **Rowe Holmes Associates** for **South Florida University Business Administration building** (both in Gainesville). Also **Arthur Cotton Moore, May & Harrington** for the **Gainesville Municipal Airport terminal**.

News continued on page 101.



Two top photos: For the IBM building in Southfield, Mich., Gunnar Birkerts & Associates use an exterior curtain wall of insulated metal panels and glass, plus a "sill reflector system" halving the lighting load. An outside reflector below the window line bounces sunlight off an inside reflector above the window line—and from there through the interior.

Center right: For Western Life in Woodbury, Minn., Ellerbe Associates cut winter heat loss and summer heat gain. To maximize sun and minimize wind they set the building on a north-east-southwest axis, with major entrances on the south and east, omitting windows on the east and west and double-glazing most windows elsewhere. A photocell-operated automatic sun blind cuts down summer heat gain. Cantilevering the southeast facade floors over one another cuts summer heat. On the opposite side, overhangs act as solar visors and wind screens.



Left: Rowe Holmes Associates put the first floor of the 3-story South Florida University building completely underground, buried the middle story under an earth berm, and shaded the third story—containing 30 percent window area—with perimeter fascia. Exposed concrete and glass are heavily insulated.

Robin / Modular Soft Seating



Robin: Luxurious modular soft seating designed by Dave Woods to be incredibly comfortable and remarkably economical. Available in one, two, three and four seat units, Robin is engineered to withstand the most rigorous abuse and can be completely reupholstered in a matter of minutes with stock JG replacement covers. Brochure available on request. JG Furniture, a Division of Burlington Industries Quakertown, Pennsylvania, 18951, 215 536 7343

circle 4 on reader service card

JG

Pompeii AD79 at Museum of Fine Arts, Boston



The bronze hounds and boar (*left*), over 2000 years old, are part of the Italian exhibition, entitled Pompeii AD79, scheduled to open its American tour at the Museum of Fine Arts, Boston, from April 15 through July 16, 1978, under a grant from the National Endowment for the Humanities and Xerox Corporation.

Pompeii AD79 represents the most comprehensive display of the relics of Pompeii ever to be seen outside of Italy, and is comprised of over 300 rare examples of Roman art and culture. The exhibit is now in Denmark, and will then be shown in Chicago, Dallas and New York.

RECYCLING AT ANNAPOLIS

The U.S. Naval Academy presented Elizabeth Interiors, Annapolis, Md. with the problem of converting the main library reading room at Mahan Hall into a VIP reception facility suitable for such uses as Midshipmen balls and large, formal affairs for the faculty and visiting dignitaries.

Mahan Hall was built in 1905 in the French Military Provincial style, and since the Naval Academy is a national historical shrine and Mahan Hall is an important part of the Academy, the design approach was from a functional and restoration angle. It was necessary to dismantle all of the stack units, remove the asphalt tile floor, and cut back the ungainly pedimented doorways which existed at four points in the room. It was decided to leave the authentic ceiling moldings and early bronze fixtures. The stack units were replaced with sheetrock and direttore moldings, and the hardwood floors were sanded and stained dark.

In order to meet the requirements for an adaptable ballroom area, seating units are flexible. All of the furnishings are period and are covered in practical but luxurious fabrics.

The plan was approved by the Naval Academy Board of Supervisors, and it was agreed that all architectural renovations would be government funded. It was, however, necessary to acquire all funds for furnishings from private sources. Mrs. Thomas Hart donated these funds, and the room is now designated as the Thomas Hart Memorial Room.



Above is the U.S. Naval Academy Library as it was before Elizabeth Mahan restored it for use as a VIP Reception Hall. At right it is shown in its present glory, with its original architectural ornamentation repaired, and some of its awkward features—not to mention the battleship gray files—obliterated. Handsome oriental rugs create pleasant islands of manageable size.



American Folk Painting Begins National Tour

More than a century of American folk painting, including many works not publicly shown before, are on view until April 9 at Washington D.C.'s Phillips Collection, prior to a nationwide tour. The exhibit contains 51 paintings from the collection of Mr. and Mrs. William Wiltshire III, paintings that once would have been regarded merely curiosities or as hack work but which, as Mary C. Black says in accompanying catalogue, "came into respectability in this century. Landscape and genre paintings are included in the selection, as well as portraits. After Washington, the exhibit will go to the Museum of Art at the Carnegie Institute, Pittsburgh; the Columbus (Ohio) Gallery of Fine Arts; the Denver Art Museum; and the Fine Arts Gallery of San Diego. In 1979, it will be seen in Seattle, Fort Worth, and New York.

"Still Life" c. 1865 by Isaac W. Nutman

News continued on page 5



Illustrated:
LOURENA and NORFOLK
FROM THE
AMBIENCE COLLECTION
designed & styled by
JOHN LEIGH SPATH

Albert
Van Luit & Co.
Country Ambience

Announcing a new and very important collection of
WALLCOVERINGS & RELATED FABRICS

14 designs ingeniously interpreted for today from classic documentary sources of the past. In 95 vibrant and exciting colorways that are perfect for those inspired accents that always add so much to important areas in the business interior. Sample books are now available and filled with material that spells decorative individuality.

Office & Factory: 4000 CHEVY CHASE DR., LOS ANGELES 90039
Showrooms: NEW YORK/CLEVELAND/CHICAGO/LOS ANGELES/SAN FRANCISCO/DALLAS

INTERROYAL STUDENT DESIGN COMPETITION

InterRoyal Corporation is again launching its Annual Student Design Competition, open to all matriculating students of any recognized school of Architecture, Interior Design, or Industrial Design.

Judging will be at the end of May, and the winner announced June 2. Deadlines for entries is May 10. Judges are: Mr. Roger Yee, Executive Editor, *CONTRACT INTERIORS* magazine; Mr. Marvin B. Affrime, President, The Space Design Group, and well known planner and designer of all types of interior facilities; Ms. Eleanor Pepper, AIA, ASID, former consultant to the National Council for the Aging, educator, architect, interior designer; and Mr. Jonathan Butler, AIA, partner, Rogers, Butler and Bergun, Architects.

This year's problem is called the "Sunset Park Senior Citizens' Program," a nutritional, recreational, educational and counselling center, open to adults 60 years of age and over. The competition criteria were developed with the assistance of the NYC Department for the Aging. The building is an existing old court house with a 28'0" high courtroom ceiling.

First prize is \$1,000, second prize is \$500.00, third prize \$250.00, with two honorable mentions. Interested students, write or call: InterRoyal Corp., 1 Park Ave., New York, N.Y. 10016

2nd Annual I.L.S. Show

The Second Annual International Light and Sound Show will be staged this year at the Sheraton Atlanta Hotel in Atlanta, Georgia, May 20 through May 22, 1978.

I.L.S. is the major showcase for the Entertainment Equipment Industry. Over fifty major manufacturers of entertainment equipment from the U.S. and Europe will be on hand to display the latest innovations in environmental lighting and lighting techniques, sophisticated sound and sound reinforcement systems, etc.

For further information, contact Robert Harter, Executive Producer, Multimedia International Inc., 155 Michael Drive, Syosset, N.Y. 11791. Tel: (516) 364-1912.

LEVOLOR LORENTZEN/ASID DESIGN COMPETITION

Levolor Lorentzen, Inc. is offering a total of \$2,500 in prize money for innovative use of woven aluminum as window treatment, wall treatment, room divider, or other interior element. The American Society of Interior Designers (ASID) is co-sponsor of the awards program to stimulate new and creative design techniques with the Levolor Lorentzen product. The competition is open to all professional designers, including residential, contract, retail store and model room designers, and to students of interior design.

A designer may submit any number of entries, either actual or conceptual, for awards in three categories: residential design, pro-

fessional; contract design, professional; residential or contract design, student. Deadline for receipt of entries is April 1, 1978. The will be judged by a panel of professional designers and design editors on the basis of both concept and presentation.

Information on the product available from Levolor, manufacturers of Woven Aluminum in addition to Riviera and Gen blinds. For entry forms or additional information on the competition, write to Levolor Award Competition, ASID, 730 Fifth Avenue, New York, N.Y. 10019, or Levolor Lorentzen, Inc., 720 Monroe Street, Hoboken, N.J. 07030. Attention: Charles Desch.

FRANK JUDSON, JOAN BLUTTER CO-CHAIR ASID INDUSTRY FOUNDATION



For the fourth time, Frank Judson, president of Stroheim & Romar will be the 1978 co-chairman of the ASID Industry Foundation, sharing leadership with Joan Blutter, FASID, of Chicago. The roster of industry representatives on the Foundation Committee is partly shown in the photo, left to right, standing first: Charles S. Lembler, Katzenbach & Warren; Jay Singleton, L.E. Carpenter/Vitex; Fred Seeman, Helikon Furniture Co.; Donn Golden, Light Associates, Inc. Seated: Fred Belyear, Uniroyal, Inc.; Frank Judson, Stroheim & Romar; Dave Maday, Steelcase, Inc. Not present were Philip Kelley, Baker, Knapp & Tubbs; Sam Sack, Saxony Carpet Co.; and Joseph Egan, Jr., ARCO Chemical Co.

The foundation will print a directory of more than 800 Foundation member firms and representatives for distribution to ASID members later this spring. Later it will produce two technical information bulletins on non-fabric wallcoverings and vinyl-coated fabrics.

AWARDS FOR HISTORIC PRESERVATION FILMS

A videotape producer and five filmmakers have been given awards for their outstanding productions on historic preservation topics. The awards, consisting of a certificate and a \$1,000 cash prize to each winner, were presented by the National Trust for Historic Preservation, which sponsors an annual National Film and Video Competition, during the annual meeting and conference held in Mobile, Ala.

Judges from the National Endowment for the Arts, the American Film Institute and the National Trust selected the following winners from among the 117 entries: Paul Hopkins, for a 25-minute film entitled "Old Capitol: Restoration of a Landmark;" Arden Films, Inc., for a 27-minute

film "The Grand Idea;" Ralph Arlyck, for a 45-minute film, "Hyde Park;" Richard E. Foushee for a 28-minute film, "They Came to Build: The Reconstruction of Bent's Old Fort;" Lawrence Rosenblum for UrbanImage Corp., a half-hour film, "A Measure of Change;" and Kenneth C. Warren for a 28-minute videotape, "Settling of the Plains."

All winning productions from this and the four previous annual film and video competitions are available for free loan from the National Trust headquarters in Washington, D.C. Information on the 1978 competition is available from: Audio-Visual Assistant, National Trust for Historic Preservation, 740 Jackson Place, N.W., Washington, D.C. 20006.

Cado Contest Judges Announced

The American Society of Interior Designers (ASID) has announced the judges for the two-part national design contest, co-sponsored by Cado/Royal System, Inc. and the ASID, a contest organized to secure design presentations showing the best use of living, working or entertaining space—residential or commercial—featuring Cado products.

Torben Høge-Jensen, president of Cado/Royal System Inc., has announced cash prizes totalling \$5,000 divided among professional designers and students as follows: Professional, residential: \$1,500; Professional, contract: \$1,500. Student, contract: \$1,000. Student residential: \$1,000—or equivalent travel and expenses to the Scandinavian Furniture Fair in Copenhagen in May 1978.

The judges, who were appointed by the ASID Educational

Foundation under Richard Jones, FASID, the 1977 Chairman, are: For the contract category: Olga Gueft, *CONTRACT INTERIORS*; Sherman Emery, *INTERIOR DESIGN*; Louis Beal, ASID; Irving Schwartz, FASID; and Stephenson, FASID.

Deadline for all entries to be received at National ASID headquarters, 730 Fifth Avenue, New York, N.Y., 10019, is April 1. Winners will be notified on April 15.

Xception Design Change

George Portnoff of Xception Design, Ltd. of Laval, Quebec, Canada, has turned over the Canadian and U.S. distribution, sales, marketing to Jerry Diamond, long-time associate, who assumes responsibilities as Xception's Manager last October. Portnoff of Florida is no longer performing these functions. Representatives covering the U.S. Xception will remain the same.

pace®

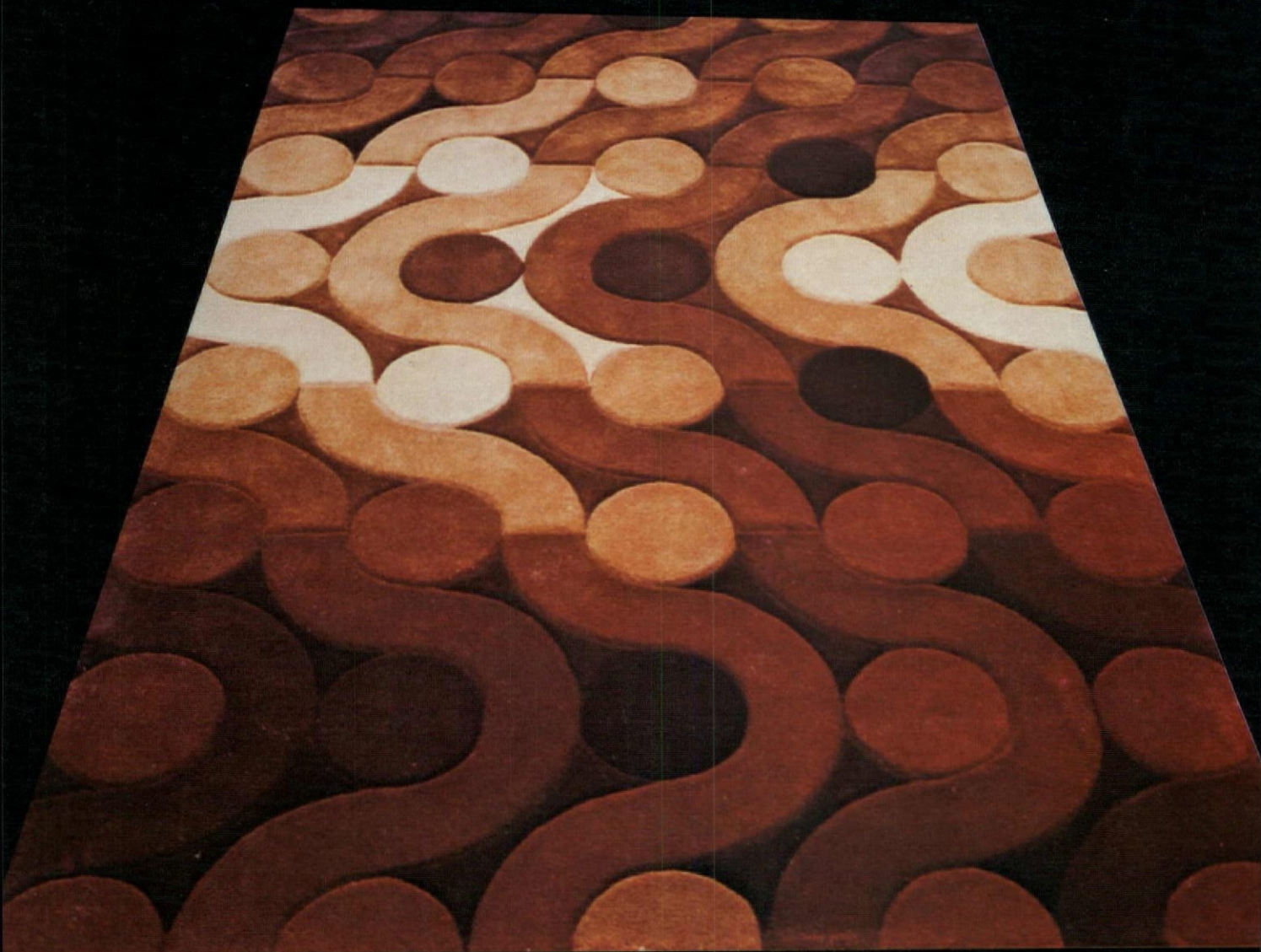


7200 GRANITE TOP DESK / DESIGN LEON ROSEN DESIGN PATENT 240185

NEW YORK: 321 E. 62 ST. / LOS ANGELES: 8936 BEVERLY BLVD. / CHICAGO: MERCHANDISE MART / MIAMI: 47 N.E. 36 ST.
BOSTON • CHICAGO • DALLAS • DENVER • LOS ANGELES • MIAMI • NEW YORK • SAN FRANCISCO • SEATTLE

circle 6 on reader service card

PURE WOOL AND EDWARD FIELDS MAKE AN INCOMPARABLE COMBINATION



FAIRPLAY®

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

WOOL, IN A CLASS BY ITSELF



PURE WOOL PILE

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

NO LIMIT TO
CARPET
DESIGN AT /

EDWARD FIELDS

232 EAST 59TH STREET • NEW YORK, N.Y. 10022

Circle 12

ATLANTA • BOSTON • CHICAGO • DALLAS • LOS ANGELES • MIAMI • MONTREAL • SEATTLE • TORONTO • VANCOUVER • CALG

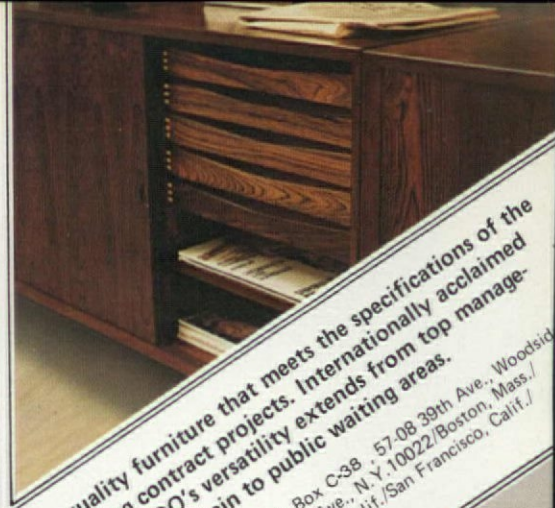
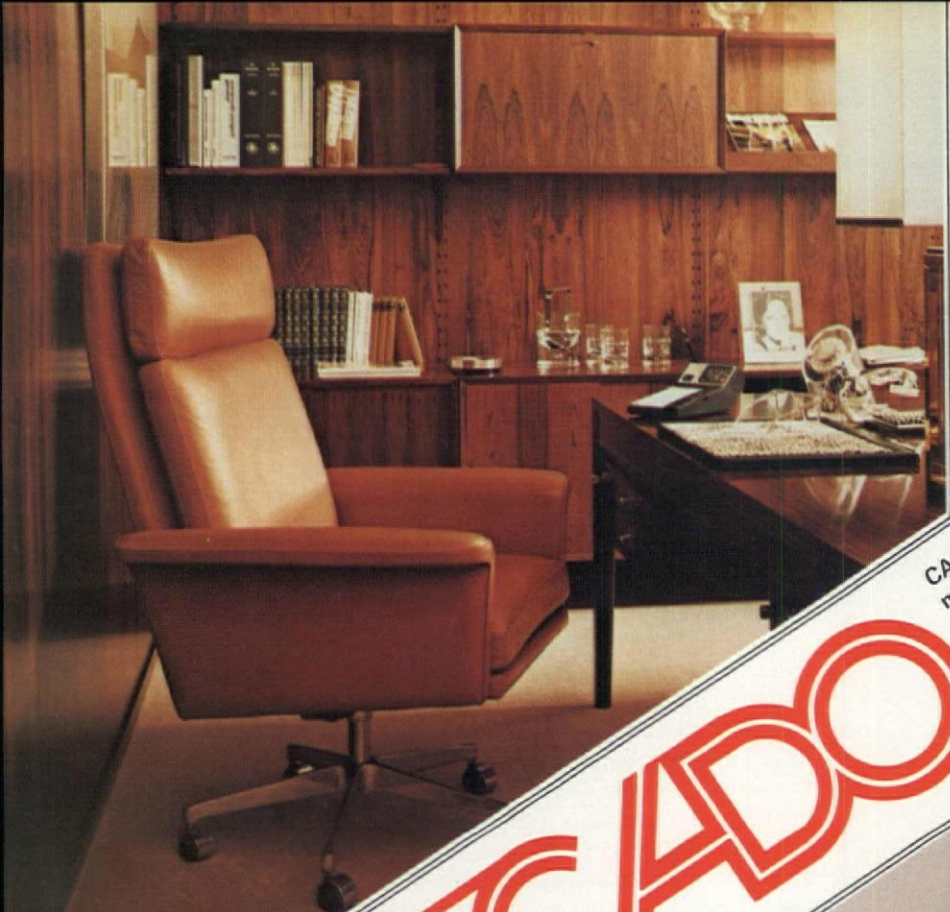
The color and texture story^{T.M.}

BY STAUFFER

Need a Natural? Or a Neutral or Off-White or Gold or Russet or Brown or Accent? Stauffer has fabric-backed vinyls in all these colors. *The Color And Texture Story* is a collection of swatches in the whole range of colors and textures. All are durable, scrubbable, flame retardant, easy to install . . . and easy to strip off, when it's time for a change. It's an indispensable book for interior designers. Write on your letterhead for information on how to receive a copy from your nearest distributor. Stauffer Chemical Company, Plastics Division, Dept. WC, Westport, CT 06880.

Style it Stauffer®





CADO is...quality furniture that meets the specifications of the most demanding contract projects. Internationally acclaimed for its design, CADO's versatility extends from top management's individual domain to public waiting areas.

CADO/ROYAL SYSTEM, INC., P.O. Box C-38, 57-08 39th Ave., Woodside, N.Y. 11377. SHOWROOMS: 979 Third Ave., N.Y. 10022/Boston, Mass. Atlanta, Ga./Cincinnati, Ohio/Van Nuys, Calif./San Francisco, Calif./Denver, Colo./Dallas/Houston/Seattle/Miami.

WHAT IS



circle 9 on reader service card





VONAR interliner kept one of the chairs from burning up in this limited ignition fire.

This test dramatically illustrates that VONAR* 3 interliner can reduce the likelihood of ignition of upholstered furniture as a unit.** Should ignition occur, it can reduce the burning rate of upholstered furniture in limited ignition situations.

Ten minutes, thirty seconds before this photo was taken, these two office chairs were identical in every way but one. Same construction, cushioning foam and upholstery fabric. Both good looking and comfortable.

But the nylon fabric on the chair on the right had been backcoated with VONAR 3 interliner at a modest additional cost.

The test began with identical wastepaper fires in the baskets under the two seats. After one and one-half

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

The test described here does not demonstrate that all furniture using VONAR interliners will perform in this manner or will not burn under all actual fire conditions. The test was not conducted to assign "numerical flame spread ratings" to any materials involved. The results show only that specific types of chairs, which used VONAR interliner properly, performed as indicated under the test conditions. Since Du Pont does not make furniture or make or install interliner, we assume no responsibility for furniture performance.

minutes, the fabric on both chairs was ignited. After four minutes, the paper fires were out, but the chair without VONAR continued to burn until completely consumed.

The chair with VONAR 3 did not. As the flames heated the VONAR interliner, it released heat-absorbing water vapor and a flame retardant. As the VONAR absorbed heat, it formed a rigid, insulating char layer on the chair parts in contact with the ignition source.

The maximum contribution obtainable from VONAR interliners

occurs when VONAR totally envelops flammable cushioning materials. If VONAR interliners are ripped or cut, their degree of protection is diminished. For that reason, VONAR is not recommended for seating areas where there is concern about vandalism or intentional fire.

Let us help you determine what a difference VONAR can make in your furniture or in your future specifications. Use the coupon or write: Du Pont Co., Room 25337F, Wilmington, DE 19898.

Mail to: Du Pont Company, Room 25337F, Wilmington, DE 19898.

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



Name _____ Phone _____
 Title _____
 Company _____
 Address _____
 City _____ State _____ Zip _____



Rethink Thonet

You know us as a major contract furniture manufacturing company as well as a committed innovative design company. What you might not know is that for years we've been interested in the particular problems of institutional furniture and are now making a significant contribution to the hospital field.



You have probably already specified our products—seating and tables, dining, lounge, waiting and patient room in the healthcare field, either for hospitals or institutions.

With hospital architects Joe Russo and Ric Sonder we developed a unique hospital patient chair. Their award winning Kangaroo chair, which we now produce in two versions—molded veneers and metal, has become a staple in every well appointed hospital room.



Now we've been asked to apply our manufacturing expertise and design knowhow to Simmons Commercial Products.

If you read the opposite page you'll understand why we're pleased to be able to introduce you to Thonet's new division.

Meet Simmons

We know that you will recognize the most famous name in bedding. What you might not know is that the Simmons Company was a pioneer in the research and development of hospital equipment.

Our new 180 pneumatic control bed is the result of years of engineering excellence and an awareness of the needs, problems and solutions for both patients and hospital staffs.



Although as an architect or interior designer you might already have been involved in the selection of some hospital furniture, you may not as yet have been able to specify beds for hospital or extended care facilities or bedding and Hide-A-Beds® for innkeeping or student living accommodations.

Since Simmons Commercial Products is now a part of Thonet, we feel that this will affect the way you choose and specify hospital, institutional, and hotel/motel furnishings from now on.



We're very excited about the possibilities.
We know you will be too.

 **THONET**
A Simmons Company

Steelcase adds Acoustic Lab to Open Plan Test Facilities

Steelcase, Inc., the largest of all manufacturers in the office furniture field, has not only been expanding its manufacturing facilities for open plan components—particularly panels—but protecting its investment in the field with technical facilities to research what actually happens in the open office environment occupied by various configurations of its components. Some time ago Steelcase set up a Lighting Laboratory in its Grand Rapids, Michigan headquarters, and now it has built an Acoustical Laboratory as well.

"One reason we built the laboratory was to determine the most cost-effective methods of attaining speech privacy in the open office," said Edward C. Levit, Vice President, Engineering. "You don't want to eliminate all sound. You just want to break it up so that it's not distracting; and so that conversations can't be understood by persons in the next workstation."

GSA Tests Can Be Made

A digital frequency analyzer in the lab measures sound as it is reflected from various test surfaces or as it tries to travel through



them. A screen much like a small home television shows the sound to a technician, indicating how much is transmitted by diffraction over the top of one station to the next, showing sudden rises in intensity when two sound paths intersect.

The acoustical laboratory can also use privacy test procedures prepared by the Public Buildings Service of the General Services Administration Construction Program, including NIC² barrier and primary flanking tests (PBS C.1 and C.2). The barrier test indicates how well a workstation or a component blocks sound. The flanking test indicates how much sound is bounced, or reflected into the space by a ceiling or by a vertical

surface such as a space divider.

Ceilings, walls and floors, because of their large area (compared with the surface areas of furniture) are proving to be the primary and most cost-effective surfaces to treat with highly absorptive materials.

Two-Part Expansion/Renovation

Steelcase's construction program at its corporate complex in Grand Rapids is comprised of 1) a 386,000 square-foot Movable Wall manufacturing facility completed last October, and 2) the 92,800 square-foot Technical Center, expected to become fully operative in late 1978 or early 1979—in all a 478,800 addition. Growth in the sales of the Steelcase Movable Wall System created the need for greater capacity.

Nation-Wide Seminar Program

The series of seminars launched by Steelcase and its dealers in 1976 have gathered momentum. By mid-1977 it had been converted into a U.S.-and-Canada-wide program of 600 seminars in 1978.

Fred A. Bell, the company's senior vice president for marketing, said the sessions, titled "Increasing Office Work Time," would show how to increase office productivity by grouping employees in the most efficient configurations, eliminating distractions.

For information call your Steelcase regional office collect. There is one in Atlanta, Boston, Chicago, Cleveland, Detroit, Dallas, Indianapolis, Los Angeles, Montreal, New York, Philadelphia, St. Louis, San Francisco, Toronto, and Vancouver.

New School Course on Interiors Industry

New York's interior designers and the industry that works with them are a major economic and cultural force in this city, which remains as much a world leader in interior design as it is in art. That was the premise behind a course of eight lectures by leading figures in the profession and industry given last spring at the New School for Social Research's Center for New York City Affairs. It will be repeated this spring on Thursdays, 5:55 through 7:25 p.m., 65 Fifth Avenue, starting April 6th. CONTRACT INTERIORS' Editorial Director, Olga Gueft, will again be the moderator. Fee is \$60. For information, call (212) 741-5690.

Energy Award to Alan Ruud

Alan J. Ruud, president of Specified Products, Inc., has received the 1977 Pioneer Award from the Milwaukee School of Engineering for innovations in the development of energy saving lighting systems. Ruud received the award in recognition of the patented optical chamber used in all Specified Products lighting fixtures. The chamber combines with high intensity discharge (HID) lamp

sources and spreads the light over an extremely wide area, providing quality lighting with substantial reductions in energy and operating costs.

Headquartered in Milwaukee, Specified Products manufactures a broad line of lighting fixtures used in the interior design of office buildings, schools, merchandising outlets and other commercial applications.

General Electric Lighting Conferences

Three conferences of special interest to design professionals who feel the need to be brought up to date on lighting developments and applications in this era of energy consciousness, are sponsored by the General Electric Lighting Institute, Nela Park, Cleveland, Ohio.

Seminar on Lighting and Interior Design for Residential Designers is to be held April 17-19, 1978, is a non-technical seminar intended to give the interior designer a working knowledge of residential lighting techniques, tools and applications.

Architects and Consulting Engineers Lighting Conference is a light and environment for professional specifiers and educators. This is to be held October 25-27, 1978.

Seminar on Lighting and Interior Design for Contract Designers concentrates on commercial and institutional lighting for those in contract work. This conference will be held November 6-8, 1978.

A fee of \$90, each accompanying lighting conferences, and for further information, write or call (216) 266-2614/2613.

Frederick Cooper Acquires Tyndale

The Tyndale Lamp Company has been recently acquired by Frederick Cooper Lamps, according to Benjamin Markle, creative head of Frederick Cooper. "Tyndale is a quality line, and it fits in beautifully in all ways," he says. In most cities where only Tyndale or Cooper has previously been represented, the missing line will be added, and in cities where there is duplication, showrooms will be combined. All designing, manufacturing, and business operations will be moved to the Frederick Cooper headquarters in Chicago.

Lighting Award to Howard Brandston

The New York Designers Lighting Forum awarded its 1977 Lighting Honor Award to Howard Brandston for his numerous contributions to the field of lighting design and lighting design education. The presentation was made at the New York Chapter of the American Institute of Architects at a gathering of professionals in the lighting field.

LIFE SAFETY CODE SEMINARS

Life Safety Code Seminars covering requirements of NFPA for specific occupancy categories will take place in seven regions of the United States this spring, sponsored by the National Fire Protection Association (NFPA).

The schedule for the remaining NFPA seminars is as follows: March 15-17, Kansas City, Mo.; March 28-30, San Diego, California, Vacation Village Hotel; April 3-5, Washington, D.C., Shore Americana Hotel; April 11, Boston, Mass., Howard Johnsons; May 7-9, New Orleans, La., Fairmont Hotel.

Life Safety Code Seminars produced by the NFPA Educational Technology Unit. For complete information, write to Corline Mazur, Seminar Coordinator, National Fire Protection Association, 470 Atlantic Ave., Boston, Mass. 02210.

Dow Corning buys peace and quiet....



from Rose

Sh-h-h-h...

Dow Corning needs quiet...

To think...
and to work efficiently.

They have it...
with Rose screens.

Because Rose has the best
acoustical properties in the
industry.

Fact: Rose screens are significantly less expensive to purchase than panel/component systems. Because Rose screens are perfectly compatible with conventional furniture and storage cabinets, the money invested in existing desks and file cabinets is not wasted.

Fact: Rose screens are easy to install initially and much less costly to reconfigure as the office grows and changes. Complete departments can be changed overnight without custom tools, elaborate hinging systems or a skilled installation crew. Office planning becomes less complicated because work surfaces and storage do not move when a screen is moved.

Fact: Rose screens cannot become obsolete because they are the simplest answer to the single significant open-plan problem... privacy. Panel/component systems are often much less private than free-standing screens because of hard, sound-reflective work surfaces and bookshelves which are attached to the panels.

But Rose screens have more to offer than efficiency. Graceful

curving screens, crisp rectilinear screens, sound absorbing file surrounds and wall panels comprise the Rose system. Rose screens can be the essential color accent, with a full spectrum of fabrics and hand-rubbed hardwood frames. Let Rose show you how to say quality quietly... because you already have half our system in your office now.

Rose Manufacturing Company
1600 Marshall Ave., S.E.
Grand Rapids, Michigan 49507

ROSE[®]

Sonotrol's complete sound system.

If you are faced with the problem of minimizing reflected and reverberant sound, or ensuring speech privacy in a working environment, Sonotrol has the experience and the flexibility to provide the solution. We will custom-design systems to meet your specific requirements or you can choose from our innovative range of wall or ceiling treatments, tuner and hanging panels, acoustic graphics or murals.

Sonotrol Systems are prefabricated of a dimensionally stable acoustical core, featuring concealed hardware and single piece construction.

For full information and acoustical test data, write or phone:

Sonotrol Systems Limited

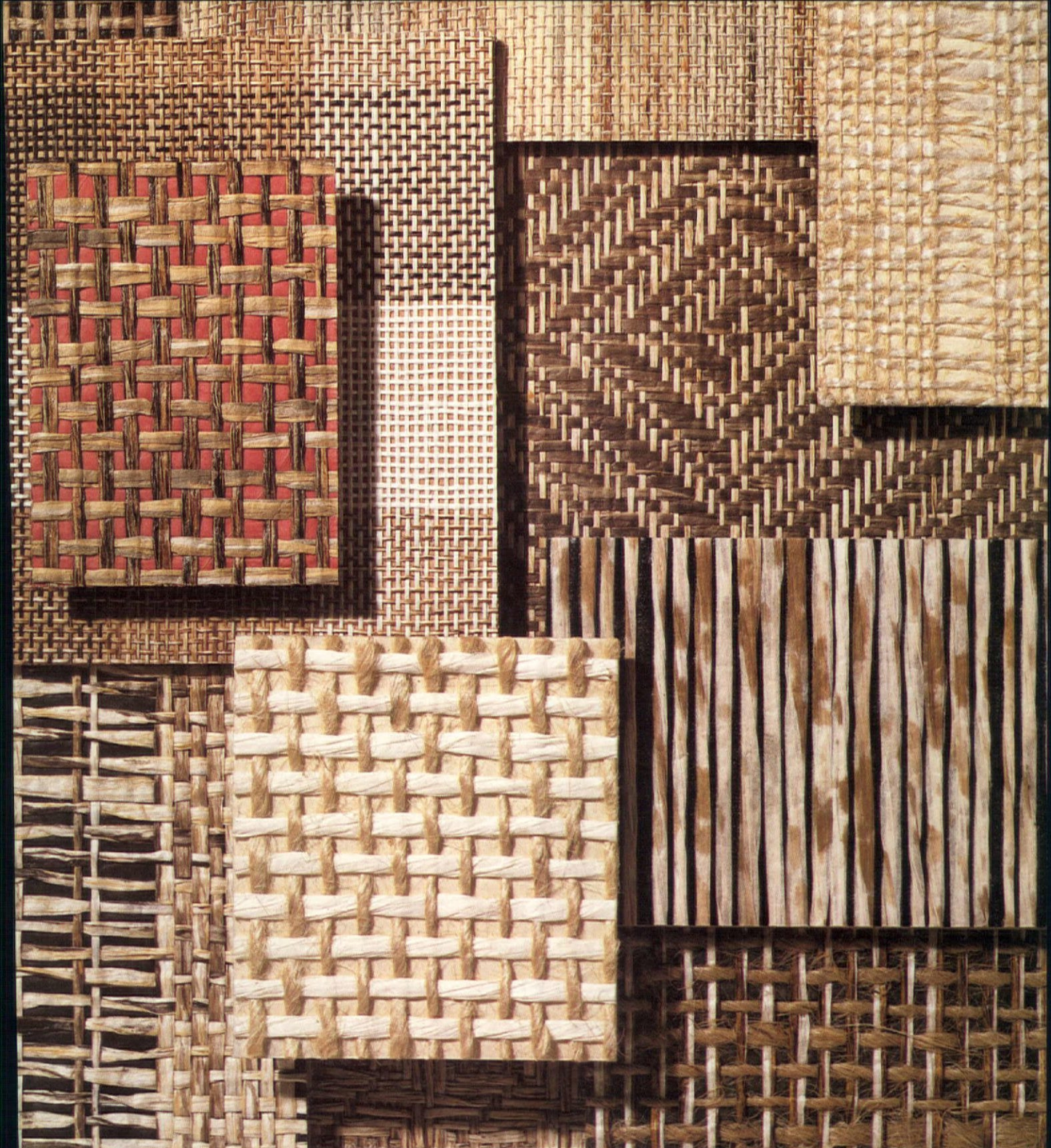
Head Office: 486 Evans Avenue, Toronto, Ontario M8W 2T9 Canada (416) 252-5979
 New York Showroom: 136 E. 57th St., Room 801 New York, N.Y. 10022 Telephone (212) 688-1041



circle 7 on reader service card

dates

- Through JULY 30 **The Decorative Designs of Frank Lloyd Wright**, Renwick Gallery, Smithsonian Institution, Washington, D.C.
- APRIL 1-5 **Surface Design 78**, Biennial conference on textile printing and dyeing, Purdue University, West Lafayette, Indiana
- APRIL 9-13 **Design Atlanta**, Contract/Residential Market Atlanta, Georgia
- APRIL 10-14 **Arthur Beard Engineers, Inc. Value Engineering Training Workshops**, 40 Hours Chicago.
- APRIL 13-14 **Canadian Contract Furniture Exposition**, Shoreham Americana Hotel, Washington, D.C.
- APRIL 13-16 **Ortefa '78—Third Oriental Carpet Fair**, Hamburg, Germany
- APRIL 13-21 **Spring Southern Furniture Market**, Southern Furniture Market Center High Point, N.C.
- APRIL 17-20 **Design Engineering Show and Conference**, McCormick Place, Chicago
- APRIL 19-23 **IDEC (Interior Design Educators Council) Annual Conference**, The Banff Center, Banff, Alberta, Canada.
- APRIL 19-MAY 31 **Nigeria: Art In Everyday Life**, American Museum of Natural History, NYC.
- APRIL 23-24 **Homefurnishing, Floorcovering, Contract, Gift Accessories Market Days**, Dallas Market Center, Dallas, Texas.
- APRIL 23-25 **The Contract and Architectural Showcase**, The International Center, Toronto, Canada.
- APRIL 24-26 **Spring Discovery Days**, Lighting/Accessories Center Association, 230 Fifth Ave., NYC.
- APRIL 26 **1978 Lumen Awards Dinner**, Seventh Regiment Armory, NYC
- MAY 3-7 **Scandinavian Furniture Fair 1978**, Bella Center, Copenhagen
- MAY 15-20 **International Federation of Interior Designers, Conference**, Theme: "Designing for and with the Government," Washington, D.C.
- MAY 21-23 **CRI Annual Convention, (Carpet and Rug Institute)** Diplomat Hotel, Hollywood, Fla.
- MAY 21-24 **AIA Convention**, Dallas, Texas.
- MAY 30-JUNE 2 **FAB '78—Trade Exhibition for Hospital Equipment and Supplies**, Hamburg, Germany
- JUNE 10-13 **12th International Carpet and Floorcovering Exhibition**, Parc des Expositions, Porte de Versailles, Paris.
- JUNE 11-16 **International Design Conference**, Aspen, Colorado
- JUNE 11-16 **NYMM Furniture Lighting and Accessories Market**, New York Merchandise Mart, NYC
- June 11-16 **International Furnishings Week**, Chicago Home Furnishings Market, Merchandise Mart, Chicago.
- JUNE 14-16 **NEOCON 10/ Neocon International**, The Merchandise Mart, Expocenter, Chicago, Ill.



VICRTEX[®]

presents

“warps & weaves”

by Bob Mitchell Designs

The ultimate in patterns and textures in nature's own incomparable materials — especially suited to contract installations where mood and panache demand striking visual effects. Sample book available.

circle 13 on reader service card

Genuine Teak.



As personal as your signature.

The ultimate custom parquet floor . . .
in unlimited patterns and designs . . .
available nationwide from your
quality installer.

SEE OUR CATALOG IN SWEET'S 



Write for Teak sample and color
portfolio of prefinished and
job-finished patterns. No charge
for trade.

**BANGKOK
INDUSTRIES, INC.**

1900 S. 20th St., Philadelphia, PA 19145 (212) 334-1500

books

Computer-Aided Architectural Design

by William J. Mitchell

*Van Nostrand Reinhold, New York. 573
pages, black and white illustrations,
charts, diagrams, bibliography, index.
\$29.95.*

On the dust jacket of this book is a computer-generated perspective of a building we all recognize, the Pacific Design Center. Inside the book, however, there is material much less familiar to most of us—data bases, for example, and variably-dimensioned lattices, and interactive alphanumeric terminals. This is a language we all may be speaking a few years from now, and architect Mitchell presents a thorough introduction to it. His book begins, very helpfully, with a section on "Fundamental Concepts," telling us not only about the theoretical foundations of computer-aided design but also how these theories can be put into practice. Three subsequent sections, "Data Bases," "Interfaces," and "Problem Solving" present more detailed aspects of computer design. The text is supplemented by several hundred diagrams, and there is a very extensive bibliography. Although no detailed knowledge of computer programs is assumed, the reader will find that remembering his high school algebra and trigonometry will be very useful.

The Architectural Index for 1976

*Edited and published by Ervin J. Bell,
P.O. Box 1168, Boulder, Colorado
80302. 98 pages, paperbound, \$9.50.*

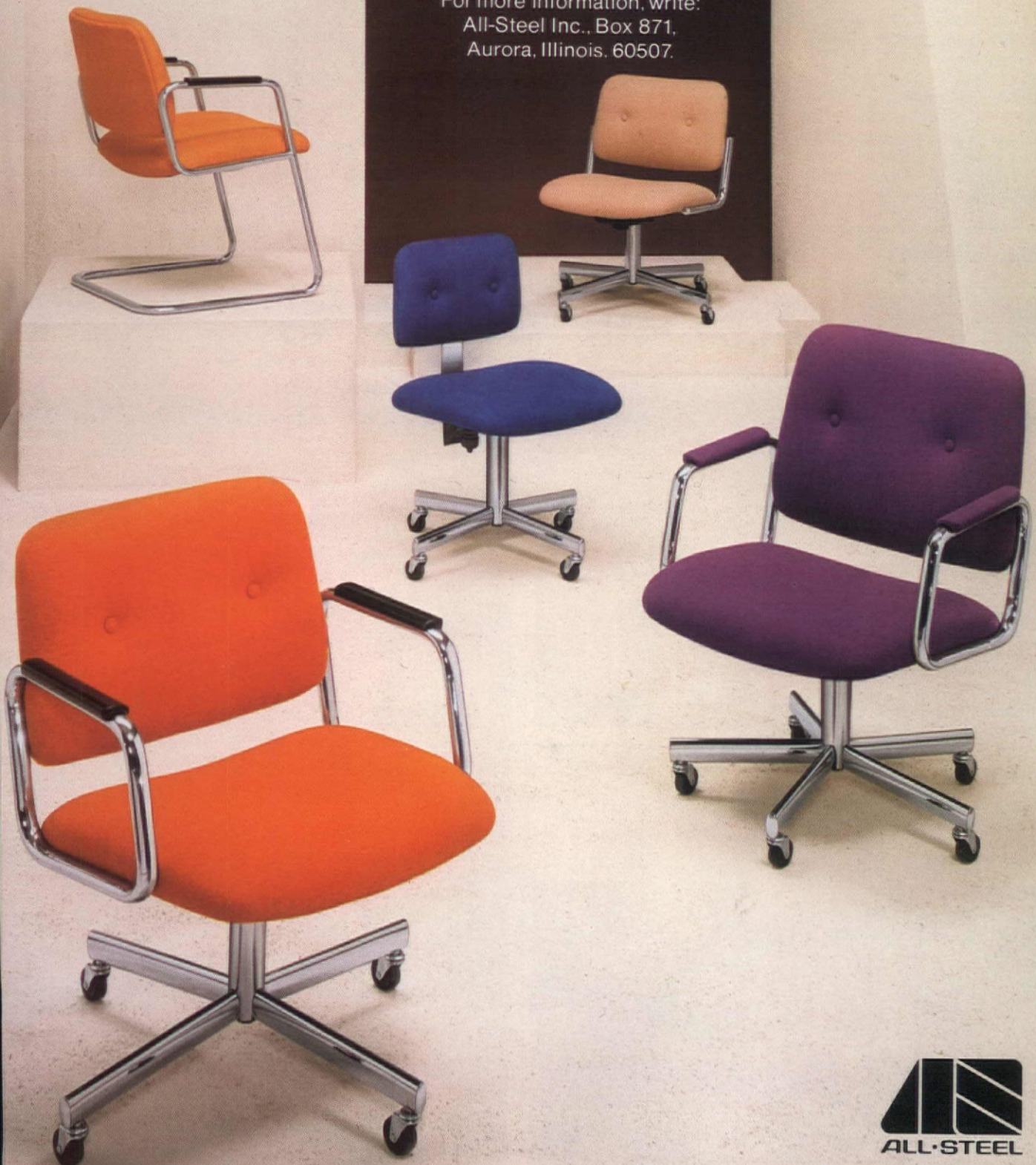
Another annual edition of this reference guide is now available. Designers and architects who wish to locate, among that year's design periodicals, articles about specific jobs, specific people, or specific subjects, will find this book indispensable. In addition to CONTRACT INTERIORS and RESIDENTIAL INTERIORS, the publications indexed are: AIA Journal, Architectural Record, Design and Environment (now Urban Design), House & Home, Journal of Architectural Education, Journal of Architectural Research, Landscape Architecture, and Progressive Architecture.

Books continued on page 43

The new 700 Series from ALL-STEEL

Attractive, comfortable,
quality construction and
easy on the budget.
Handsomely accented in
oval tubular chrome,
the 700 Series is a
complete line of seating,
with models available for
virtually any office
requirement.

For more information, write:
All-Steel Inc., Box 871,
Aurora, Illinois. 60507.



All-Steel Showrooms in New York, Los Angeles, Chicago, Aurora. In Canada, All-Steel Canada, Ltd. One of the **CIT** Companies.

Carpets Rugs & Fibers

At the Winter Home Furnishings Market in Chicago traffic was terrific on the floor coverings floors, bolstering predictions that the carpet industry can look to continuing strong growth in 1978. Shipments up to \$4.7-billion, about 13.7% ahead of last year, are forecast by a Kahn-HFD econometric (computer) study. Carpet mills look to an estimated 8% to 10% increase in sales for this year. The U.S. Department of Commerce reports that shipments of carpet and rugs for the second quarter of 1977 were up 6.7% over the previous year.

Total face yarns consumed in the manufacture of all carpet and rugs for the second quarter of 1977 is reported up 5.1% over last year.

In the crystal ball department, over 90 carpet/rug industry leaders—representing manufacturers, fiber suppliers, distributors, dealers—will be taking part in a survey to “psych-out” the state of their industry by the year 2000.

Technology and trends

Allied Chemical, Dow Badische, Du Pont, and others observe a trend in contract carpet toward residential styling, with cut pile patterned fabrics replacing traditional hard-edged level loops. “Prints-on-plush textures have more visual appeal and cut pile patterned goods of Anso nylon have an enormous potential for the commercial market.”

continued on page 24

Stratton Industries

“Astor Place” cut pile, geometric print carpet tufted of Allied Chemical’s Anso nylon is part of new Floorscape Collection. *circle 200*



Edward Fields

“Crystal Palace” from Near East Collection is one design in a custom program that allows any size—even wall-to-wall. All wool. *circle 201*



Karastan

“Architecturale” quality in a special color was specified by Citicorp’s own design staff for banking offices in Manhattan’s new Citicorp Tower. Carpet is of Du Pont’s Antron III nylon with static control, in a cut and loop construction, installed by direct glue down process. *circle 202*



Kemos, Inc.

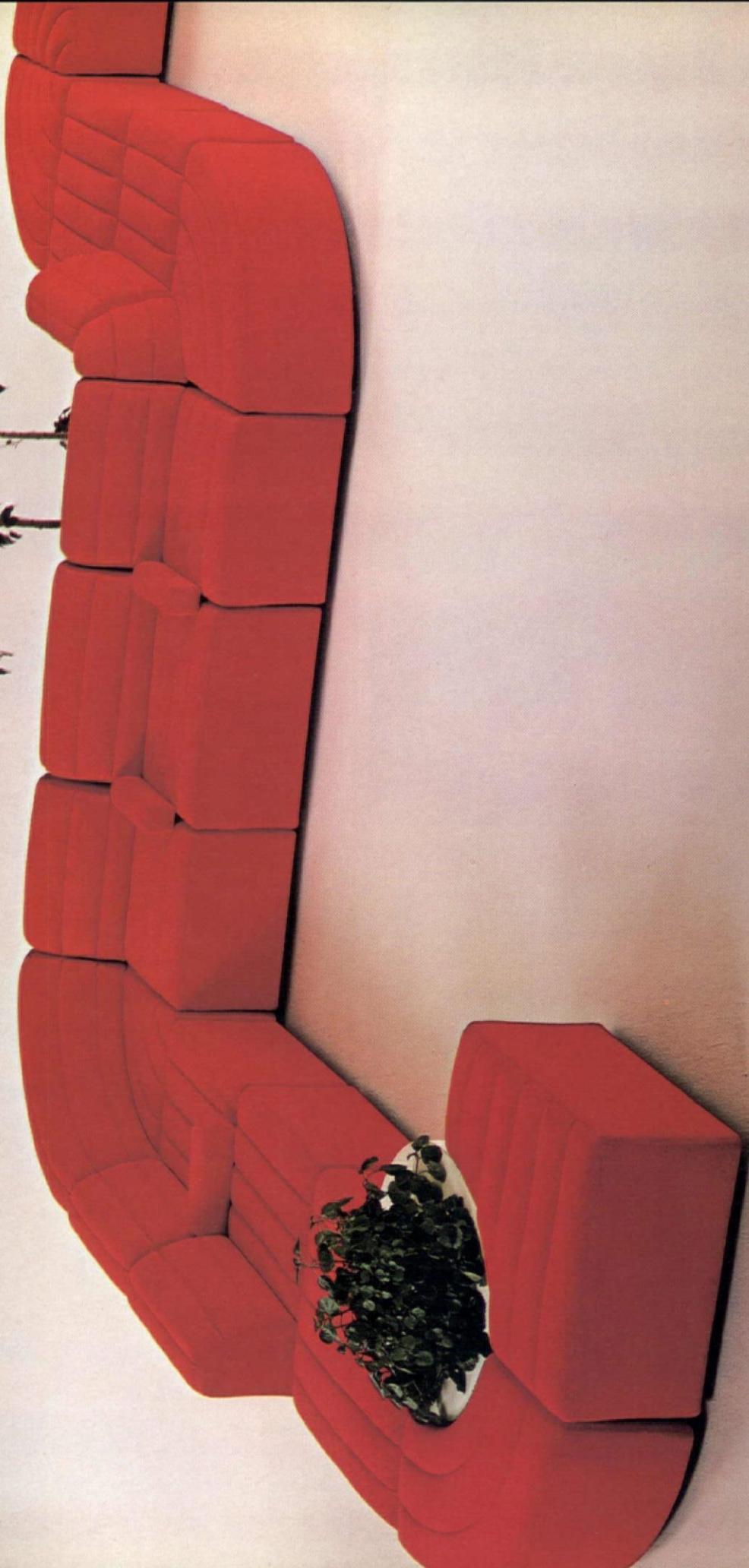
This carpet mill subsidiary of Rohm and Haas (Plexiglas), founded in 1973, has developed a fusion bonded broadloom with strong tuft binds and great pile density, making it easy to clean, and without fraying edges. Installation above is in Chicago’s Martplaza Holiday Inn (CONTRACT INTERIORS, June 1977). Kemos carpet comes in velvets, tweedy moresques, delustered nylons, many prints and solids, or in custom designs and colors. *circle 203*

Bigelow-Sanford

Custom carpet in baggage claim area of the new South Terminal at Boston’s Logan airport is striped in charcoal, gray, and National orange. It’s made of Dow Badische Zefran Blend CR4 yarn—both colorful and practical for high traffic areas. *circle 204*



contours



DAVIS FURNITURE INDUSTRIES INCORPORATED

P. O. Box 2065, High Point, N. C. 27260

Chicago: 11-116-A Merchandise Mart/Los Angeles:

Pacific Design Center

Canada: Dahnz Industries Limited

circle 16 on reader service card

Designed by Robert Bernard Associates

Carpets Rugs & Fibers

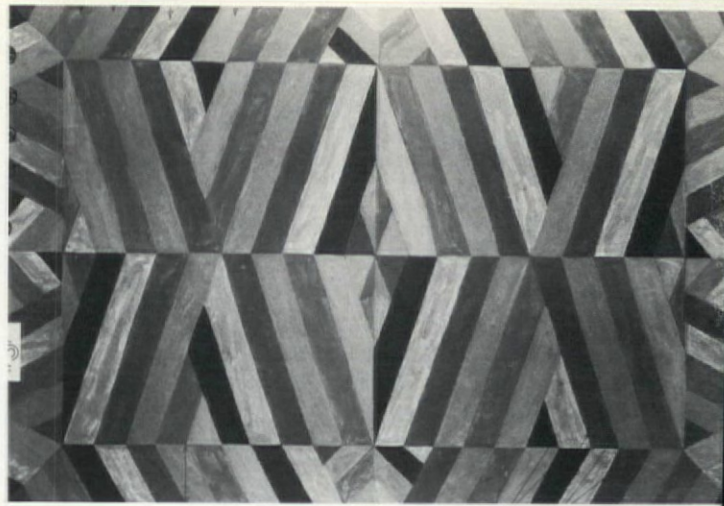
continued from page 22

says Samuel H. Silver, home furnishings merchandise manager for Allied Chemical's Fibers Division. Mr. Silver points out the advantages of patterned cut pile carpet: for a new look, to camouflage soil, aid acoustics, and eliminate snags (because of tuft-bind construction). "NaturaLuster" Anso nylon yarn gives the classic look of wool—its first introduction in Stratton's "Wentworth."

Charles H. Maddrey, Dow Badische's manager for home furnishings, first noted plush styling for contract about one and one-half years ago in the Northeast and finds the trend now moved to the central states, making it a "growth item" for this year. A strong interest continues in the Berber look, says Mr. Maddrey, and he reports a demand for softer luster in nylon yarns. Dow Badische's *Zeflon BFC* nylon is engineered for level loops, hi/lo loops, and cut/uncut styles, whereas the *Zeflon* spun nylon is specifically for cut textures. Light-fastness of *Zeflon BCF* is said to exceed industry standards more than six times. There are 19 heathers and 18 solids for commercial use.

Du Pont notes the trend from loop pile, to cut/uncut, to the more recent plushes and velvets for commercial/contract carpet, but the

continued on page 28



Jack Soskin Associates

"Counterpoint," an all-wool, handmade rug woven in the Orient for JSA, is shown in one of 18 designs in the Woodbine Collection, by designers Robert Clement and Jose Cleon. Group offers weaving techniques such as needle-point, cut pile, embossed or carved, one level, or in relief. circle 209



Regal Rugs

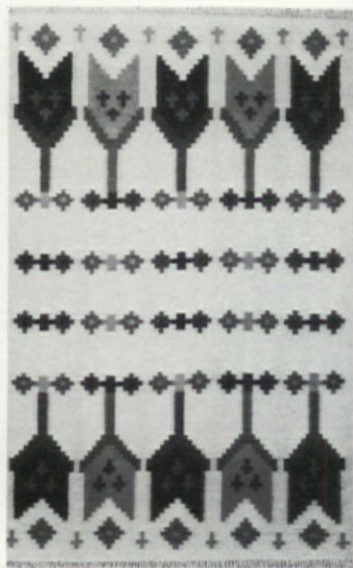
Fashion designer Giorgio Sant' Angelo's "Lyrical" collection of area rugs includes various shapes and sizes plus a runner. All are of 100% Anso nylon with latex and scrim back. "Squares and Diamonds" (shown) comes in a 7 ft. square size with fringe border. Other Regal rugs include Berber styles.

circle 205



Gallery Cado

"Mojave," and other area rugs in the Desert Collection by Cado/Royal System, are handcrafted and hand-sheared of 100% acrylic pile. Colors are vibrant on earth-toned backgrounds. circle 206



Concepts International

"Mallorca" from the Malabar Collection of hand-loomed dhurrie rugs from India are 100% wool, in one colorway only, and in four sizes—from 4 ft. by 6 ft. to 9½ ft. by 13½ ft. circle 207

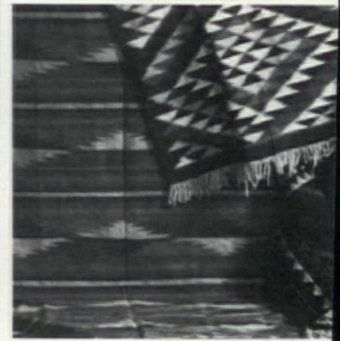


Omalon

The Designer Series, latest line of carpet foundation, is available in three systems of thickness. One shown cushions a Milliken rug (through Einstein-Moomjy). circle 208

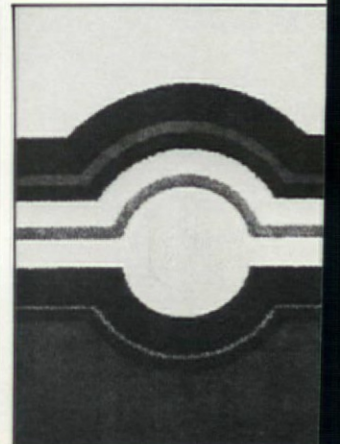
Phoenix Carpet

Firm's newly designed New York showroom centers around extensive lines of carpets and rugs—including dhurries, kilims, Orientals, and contemporary designs. circle 2



Dylan Carpet

"Apollo," one of four designs in three colorways from Corinth Collection of wool Axminster rugs. "Poodle" pile achieved by specially developed heat set yarn. circle 2



For those who see differently.



The luxurious look of spun acrylic, now longer wearing in carpet of Herculon®.

Admittedly, carpet of spun acrylic yarn is beautiful. But so is the carpet pictured here. And it's a lot more practical and economical.

It's the new heather-look carpet tufted of Herculon* olefin fiber. Of filament yarn, not spun. And it will outwear heavier weights of acrylic by far.

Naturally it offers all the other easy care advantages Herculon is famous for—built-in resistance to fading and staining and very low static buildup.

There's a wide choice of color combinations in this new tuft system. It's ideal for offices, schools, motels, and health-care facilities. If you see things differently, take a look at hard-wearing, heather-look carpets of Herculon.

Write these mills for samples. Ask for "Heather-look" Herculon:
Atlantic Carpet Corp., Box 29, Calhoun, Ga. 30701
Barrett Carpet Mills, Inc., Box 2045, Dalton, Ga. 30720
Colonnade Carpet Mills, 210 Madison Ave., N.Y., N. Y. 10016
Howard Carpet Mills, Inc., 6540 Powers Ferry Rd., Atlanta, Ga. 30144
J & J Industries, Inc., Box 1287, Dalton, Ga. 30720
Mar-Jon Carpet Mills, Inc., Box 339, Calhoun, Ga. 30701
Normandy Carpets, Inc., Box 1776, Dalton, Ga. 30720
Wellco Carpet Corp., Box 281, Calhoun, Ga. 30701
Or for more information, write: Hercules Incorporated, Room 403,
910 Market Street, Wilmington, DE 19899.


HERCULON®

*Hercules registered trademark



Performance. That's the beauty of Herculon.





Weave a room around Naugahyde.[®]

It's the perfect beginning, when you want a happy ending. Because it's versatile. Adaptable. Elegant.

And always surprising.

One look at this Shelby Williams group tells you that. In fact, it makes you wonder why it took so long for wicker and Naugahyde[®] vinyl fabric to get together. (We see now they were meant for each other.)

Yes, that's our Spirit of '76 over there. Lending daring new character. With an adventuresome spirit that lies deep in its colors. Like Sun Yellow. Pimento. Sagebrush and Claret. Plus —are you ready? —six dozen more. Bold to sophisticated, each and every one is a stunning complement for Shelby Williams' best. Or, an easy start for any room.

What about softness? You can see it from here. In those luxurious ripples. The gentle tucks. And the smooth-as-silk hand. Proof-positive that Spirit of '76 holds as much soft comfort, as much coziness, as you could ask for.

Of course, the famous Naugahyde durability is here, too. With superior resistance to abrasions, tears, and soil. Plus, Spirit of '76 is carefully manufactured to meet the most stringent fire codes across the United States. That's a comforting thought in itself.

So if you're thinking about weaving together a special room, Spirit of '76 could be your starting point.

Ask your Uniroyal Representative for details. Just call. Or, write Uniroyal Coated Fabrics, Mishawaka, Indiana 46544.

We help you do it with style.



Naugahyde[®] Brand Fabric

Carpets Rugs & Fibers continued from page 24

company's specialists suggest that the cut pile should be relegated to light-to-moderate traffic areas—not in busy corridors. Du Pont's *Antron III* nylon, a soil-hiding fiber with built-in static control, is specified for major contract installations. Du Pont finds growing interest in a patterned effect and a greater sophistication in carpet tiles—such as those by Milliken used in the new Citicorp Tower in Manhattan. The popular heathery look of fine English woolens is now achieved with special *Antron* nylon yarns.

A number of contract carpet lines introduced at the winter markets were presented by mills using *Herculon BCF* olefin fiber to give a heather-spun look—plus easy maintenance, stain resistance, low static buildup, colorfastness, and long wear. Colonnade, J & J, and Wellco were some of the mills.

Trend Carpet's John Massey, vice president/sales, states "We have moved beyond a generic product and are starting to build a fashion base in the commercial market. New Berber textures, and woven Wilton looks, are among the fashion statements we're making." Jack Soskin in New York says his firm finds natural Berbers still strong for contract (on walls as well as floors), plus a trend toward the use of brighter colors and more traditional designs.

Milliken is emerging as a major factor in an upswing to a greater use of wool for commercial installations—a bonanza for designers continued on page 44



Roco Carpets

"Ramsgate" pattern is from an exclusive collection of 12 ft. Axminster broadloom. Design, in three colorways, is stocked at the mill for rapid delivery. New contract division, Roco Distributors Ltd., offers a broad custom program for Axminster carpeting in 4 ft. 6 in. width to 15 ft. circle 215



Schumacher

Firm's contract carpet system offers 80 colors and more than 1,000 repeat pattern combinations. Carpet is in 9 ft. and 12 ft. widths with a 100 sq. yd. minimum. The two "Jaytom" quality patterns shown are of 60% wool, 40% nylon. circle 212

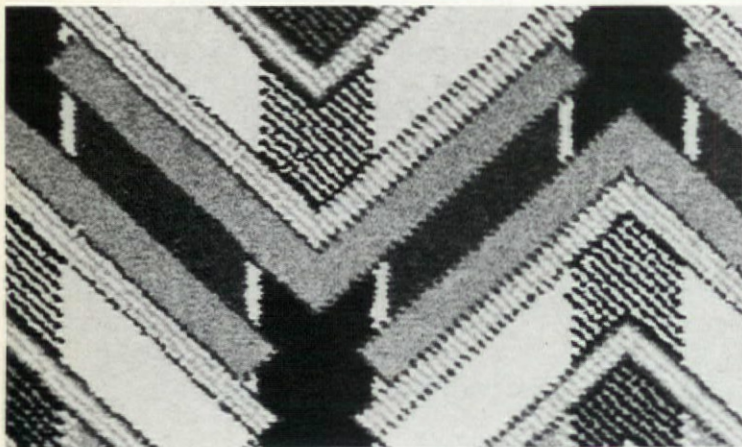


Trend Carpet

"Candidate" is a dense, cut pile, heavy duty carpeting of 70% acrylic, 30% nylon. Made in six solid tones with three color-keyed stripes, and in 12 ft. width only. circle 217

Milliken Carpets

"Geo-Deco" is one of four new Art Deco geometrics in Custom Design Collection of cut pile, Millitron-print carpets of Allied Chemical's Anso nylon—22 in all. circle 218



Couristan

Adaptation of an ancient Egyptian border design is "Chevron," one of eight patterns in the Royalax Collection of 12 ft. Axminster power-loomed broadlooms. Carpet is of 80% wool, 20% nylon, in 12 ft. width, five colorways. circle 213



Wellco Carpet

"Graphics A-2" is one of three geometric patterns in Spectra-Graphics line of plush cut pile, made of Anso BCF nylon. Group was introduced at the January Chicago market. circle 219



From one of the world's great museums . . .

The Art Institute of Chicago Collection[®] by Warner

This brilliant new collection of wallcoverings and coordinated fabrics proves the adage, "For a clear view of the future, examine the past." In this case the past ranged from the 16th through 19th centuries in English, French, Dutch, Italian and American textiles.

The Curator of the Department of Textiles, working with our designers, selected the original treasures for use in this extraordinary new book of 24 designs in 4 or 5 colorways; most with coordinated fabrics. We've examined the past and can say with confidence the future looks beautiful, warm, elegant, livable, comfortable yet authentic . . . Is it any wonder that . . .

All the exciting things happening to walls are by

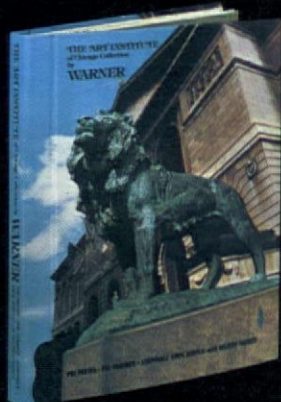
Warner

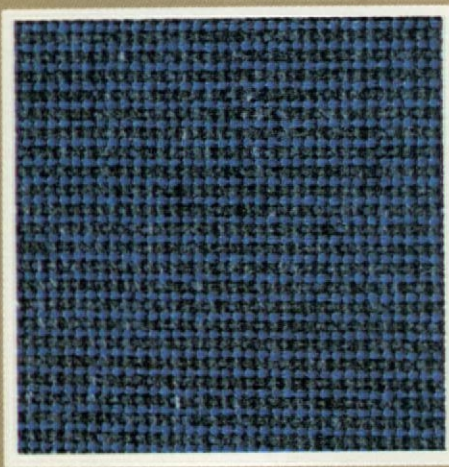
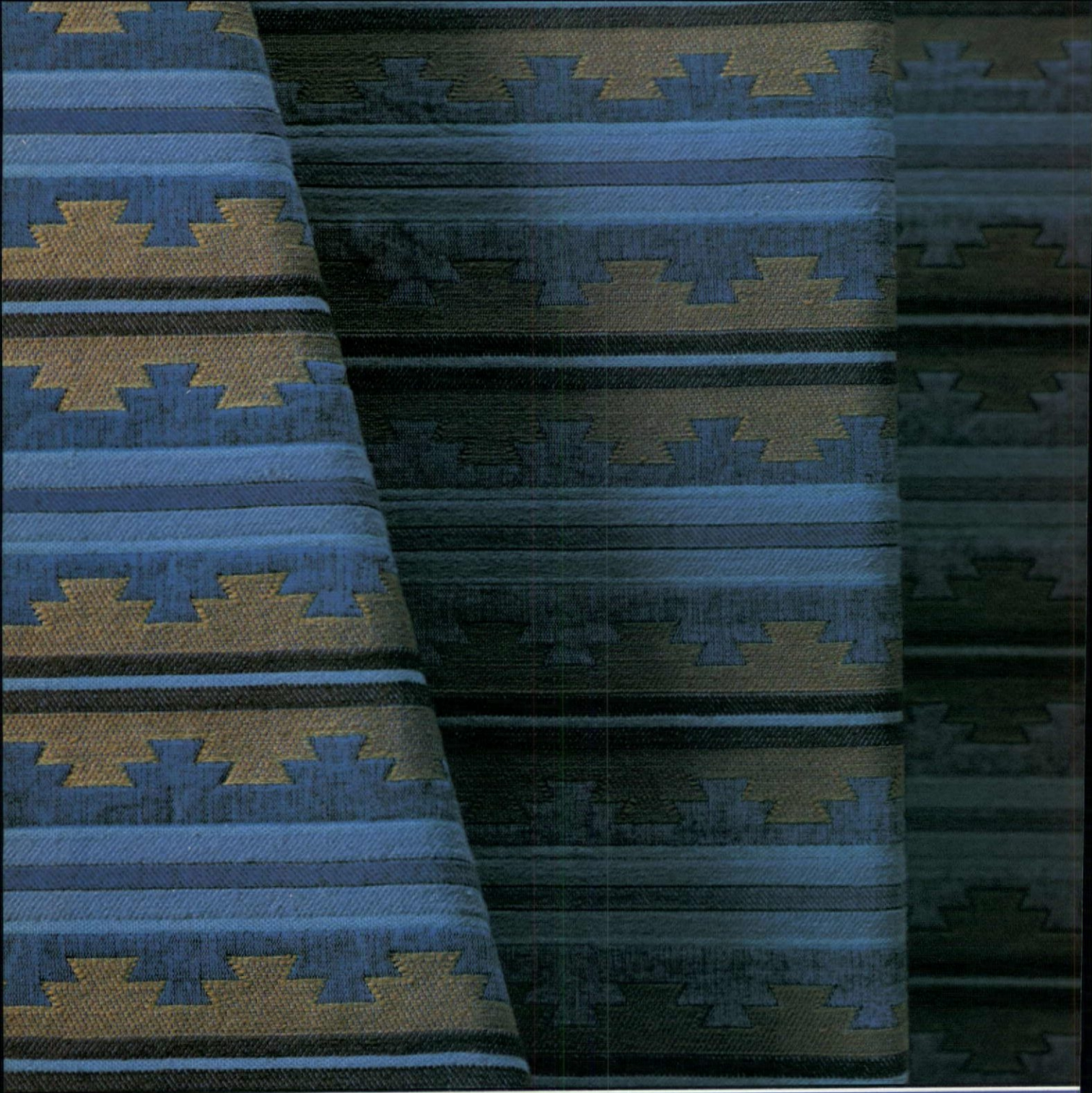
Wallcoverings

Chicago • Cleveland • Dallas • Detroit • Houston
Kansas City • Milwaukee • Minneapolis • Pittsburgh

circle 19 on reader service card

The Art Institute of Chicago Collection by Warner, available now at \$19.95 from: The Warner Company, 108 S. Desplaines St., Chicago, Illinois 60606





La Paz. The perfect accent.

Our new La Paz collection is a striking example of nylon matelasse. The seven coordinating patterns feature a unique quilted effect that adds a luxurious touch to commercial or residential settings. And each is perfectly correlated to the collection's two solid textures. Exclusively Westgate's, La Paz is available in an infinite range of colors—from soft earth tones to vibrant golds and blues.

Westgate Fabrics

1000 Fountain Parkway, Grand Prairie, Texas 75050 (Dallas-Fort Worth area)
Toll Free: National, 1-800-527-2517; Texas, 1-800-492-2130

circle 20 on reader service card

FABRICS
AVAILABLE WITH
DU PONT
ZEPEL
SOIL / STAIN REPELLER

Consider Profil wall systems...

rare wood elegance,
distinctive craftsmanship,
functional versatility,
wall-hung, free-standing...
consider the Profil collection,
by Scandiline.

circle 21 on reader service card

Scandiline Showrooms:
San Francisco, The Ice House, 415/397-8541
Los Angeles, Pacific Design Center, 213/659-4226
Chicago, The Merchandise Mart, 312/882-0720
New York, A&D Building, 212/371-6131

Combination D-12 Wall-hung Profil in Brazilian Rosewood with Random Block Panels.



SCANDILINE

Scandiline Industries, Inc., 1217 West Artesia Blvd., Compton, CA 90220 • (213) 537-6411

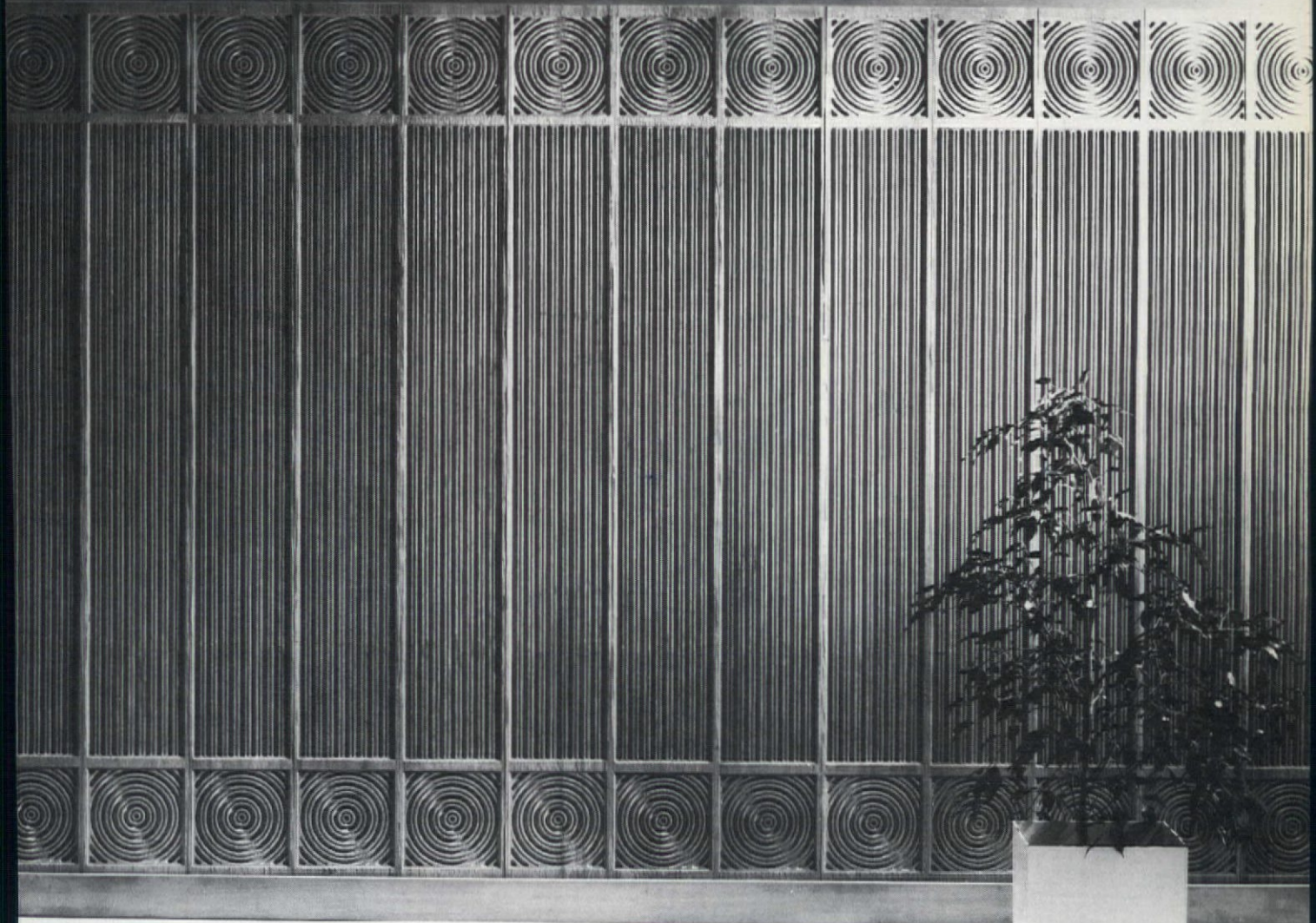




Nature inspires dramatic use of her bounty in our newest designs. **Spring**, an abundant garden rich with flora, available in (5) colorways. **Grasses**, suggesting endless meadows and open fields, comes in (6) colorways. Both are 54" wide, printed on sailcloth. Left/Grasses: 33481-Beaver. Center/Spring: 33479- Brick. Right/Grasses/33482-Chocolate.

STROHEIM & ROMANN 155 EAST 56TH ST., NYC., N.Y.; BOSTON; PHILADELPHIA; MIAMI; CHICAGO; DALLAS; LOS ANGELES; SAN FRANCISCO





Design 1062 Panels 11¼" x 96"

Panelcarve in Oak

New Panelcarve designs are now standard in oak as well as redwood, to add the warmth and character of carved wood to contemporary or traditional interiors. Ideal for walls, doors and fixtures. Unfinished, prefinished, or with fire retardant finish that meets Class 1 flame spread requirements. Forms & Surfaces Box 5215 Santa Barbara CA 93108 (805) 969-4767

FORMS+SURFACES

circle 23 on reader service card

in stock inventory program

by architectural supplements inc.
SHOWROOM: 150 East 58th Street, New York, N.Y.

321 products-catalog/price list available

48-72 hour shipping normally possible

Architectural Supplements Inc.
341-A E. 62 St., N.Y.C. 10021
Showroom: (N.Y.C.): 150 E. 58 St.
(Habitat 67)

in stock inventory program

by intrex incorporated

SHOWROOM: 150 East 58th Street, New York, N. Y.

99 products-catalog/price list available

48-72 hour shipping normally possible.

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

Introducing **INSTA-TABLE™**

Johnson's New Patented
Snap Together Table Assembly



Drop Top On Pins!
Flip Down!
and It's Locked!



Patent Number 3993004

INSTA-TABLE™
only Johnson tables have it!
Send for new catalog with complete details.



JOHNSON INDUSTRIES, INC.

376 Summit Street • Elgin, Illinois 60120

Telephone: (312)695-1242

circle 25 on reader service card

Artafax PhotoGraphics

Photographics are photographic images of excellent quality which add drama and excitement to virtually any interior setting.

A complete collection is available in numerous color combinations.

- Standard sizes are 30" x 30", 30" x 40" and 30" x 60". Other sizes and colors are available.
- All designs hand-screened using artist acrylic paints on heavy weight canvas. (flame-proofed canvas available).
- Equally effective with or without the natural aluminum frame.

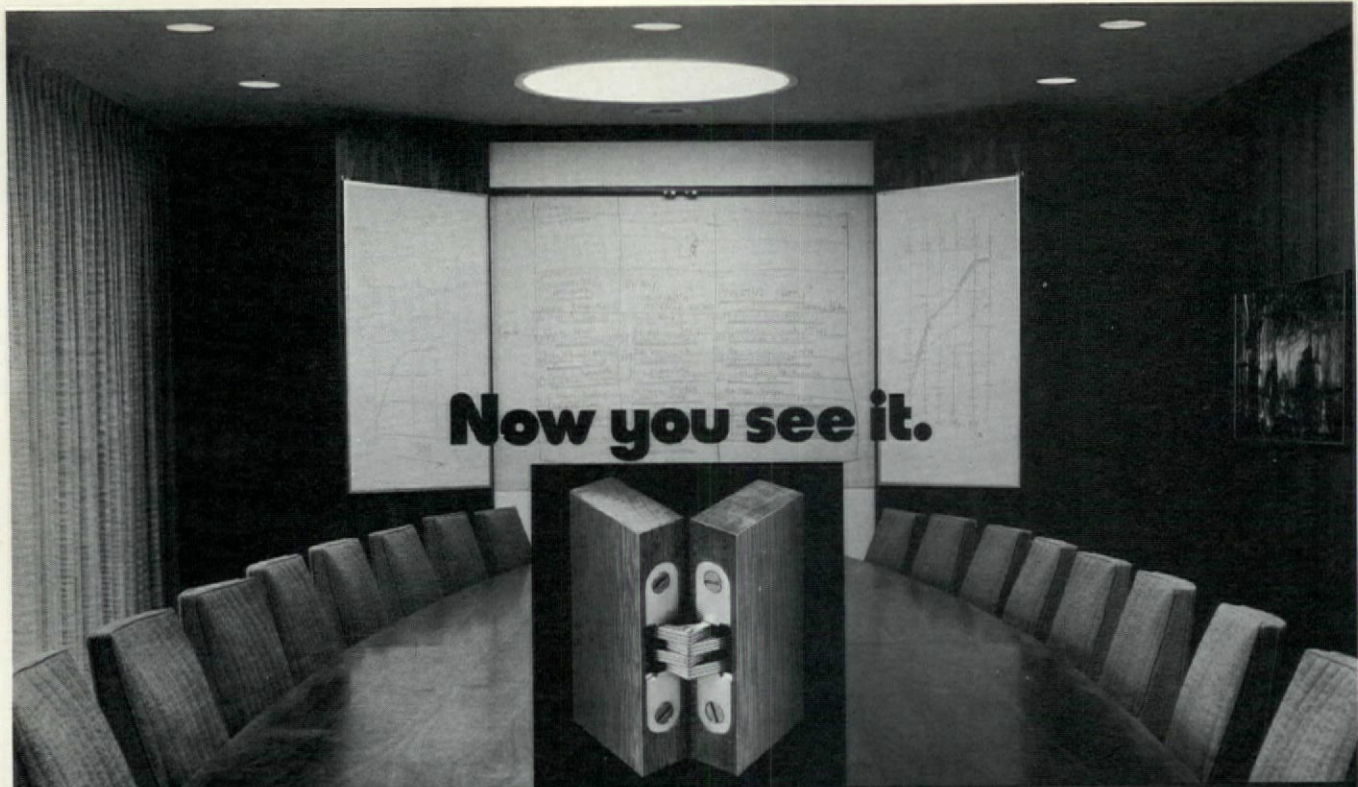
For a colorful PhotoGraphics brochure write Artafax, P.O. Box 568, Manchester, NH 03105. Or call Toll Free, 800-258-3558. Ask for Phil, Rich or Bob.

(Attention Other Time Zones: Our telephone answering device will take messages after hours).

ARTAFAX®

Design shown is
Cow Fence, 30" x 40"

circle 26 on reader service card



Now you see it.



Now you don't.

Conference room at Society of Manufacturing Engineers, Dearborn, Michigan.

The hinge that hides

Here's the open and shut case for Soss Invisible Hinges: the creation of a smooth, classic look unbroken by unsightly hinges, gaps, door jambs or handles.

The conference room shown above has one wall hiding three whiteboards and two storage cabinets.

circle 27 on reader service card

All disappear when closed. To reveal the wall's functional features, just press the panels to actuate touch latches...and the Soss hinged panels will open a full 180°.

Hide Soss hinges wherever good looks count. Wherever the best looking hinge is no hinge at all! In doorwalls, doors, storage cabinets, built-in bars, stereos and TV's...wherever.

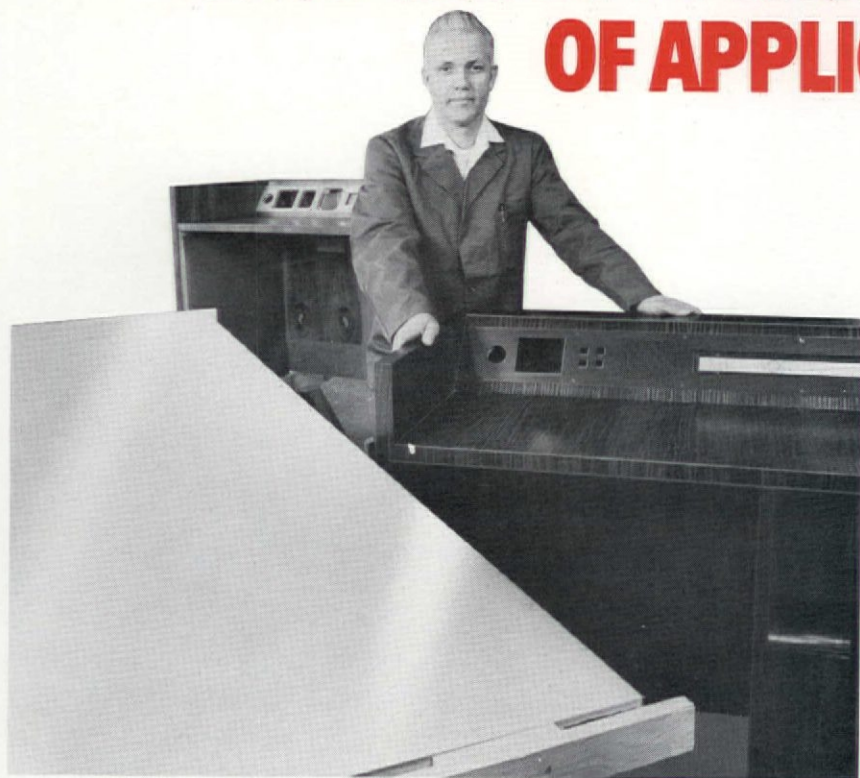
You can hide the Soss Invisibles

in wood, metal or even plastic... with a gap as small as 1/32" (which is almost no gap at all). For complete data, write Soss Manufacturing Company, a Division of SOS Consolidated Inc., Post Office Box 8200, Detroit, Michigan 48213. Phone (313) 536-8220.



the SOSS Invisibles

FOR ARCHITECTURAL WOODWORKING, NVF YORKITE® VERSATILITY IMPROVES QUALITY AND CUTS COSTS IN WIDE RANGE OF APPLICATIONS



Max Schaupp displays ebony and teak desks, both protected against checking by Yorkite crossbanding. Gleaming surface on long door in foreground will never show wood grain because both sides are faced with Yorkite.

"What I like about Yorkite is its versatility," says Max Schaupp, Plant Manager for Eckert-Johnson Corp., architectural woodworkers, North Bergen, New Jersey. "That helps us control our inventory costs.

"Every contract we receive is different, since all our work is custom designed. Right now we are completing the architectural woodwork and custom furniture for a major executive headquarters building. We are also manufacturing custom design executive furniture in teak, ebony, french walnut, walnut burl and amboina burl. Next, we may be fabricating wood paneling or conference and board room tables for executive offices.

"Because no two of our orders are alike, the economical way to go is to order one material that we can use for crossbanding, edge-banding, as a face veneer or a balance sheet for high pressure laminates or veneers, depending on the application. We buy Yorkite in rolls and cut it to any size we need.

"We can't use anything but Yorkite for crossbanding under burl and similar fancy face veneers, because those faces need strength in all directions. Yorkite positively prevents checking.

"When we want a smooth, glossy painted surface, we use Yorkite as a face veneer. We used Maple previously. Like all hardwoods, however, the veneer tends to check, and the splices separate or show through the finish over a period of time. Since Yorkite is one uniform piece, these common defects are overcome. In addition, less coating materials are required to obtain the desired finish."

Eckert-Johnson, architectural woodworker, has joined the country's furniture manufacturers in discovering that Yorkite is the answer to many of the industry's age-old problems. If you work with wood, Yorkite can solve problems for you, too. Call Jerry Saimre or Jim Wilfong at 302/239-5281.



YORKLYN, DELAWARE 19736 • 302/239-5281

circle 28 on reader service card



Think blue.

Pacific Design Center tenants sold \$81,000,000 worth of merchandise in 1977.
We are 90% leased.... Hurry!



New ACOUSTONE[®] in bold dramatic textures

ceiling tile and panels



A



B



C



D

...and color clear through!



Now, America's prestige ceilings won't chip and tell when accidentally scraped by tools or ladders. That's because the color runs all the way through today's ACOUSTONE tile and panels; practically eliminates the need for touch-up work. ACOUSTONE combines sound-soaking function with the ultimate in aesthetics.

Natural earthtones include Pumice, Clay Gray, Ivory and Sandstone in patterns shown above. Also contemporary colors in a wide selection of distinctive textures.

■ See your U.S.G. representative. Or write to us for specifics at 101 S. Wacker Dr., Chicago, Ill. 60606, Dept. CIS38.

A. BUTTE pattern. Bold look. Random-spaced smooth surfaces add emphasis to deep fissures.
 B. BOULDER pattern. Coarsest surface in acoustical ceilings for massive interiors.
 C. GLACIER pattern. Rich texture is reminiscent of job-applied "wet" construction.
 D. SEACREST pattern. Rough, almost non-directional texture adds design excitement.

UNITED STATES GYPSUM 
 BUILDING AMERICA

circle 30 on reader service card



apple

Apple is a conscientious concern for fine wood detail.

Apple is a wide selection of natural hardwoods and finishes.

Apple is engineering excellence.

Apple is executive furniture.

Apple is general office furniture at its finest.

Apple is high or low profile desks, credenzas, runoffs, tables and storage.

Apple is a broad range of lateral file, wardrobe, open and closed storage solutions.

Apple is a desk work station in three heights and three widths, with optional overhead and desk storage.

Apple is an acoustic, interlocking panel for freestanding or component mounting applications.

Apple is solving difficult problems with custom furniture solutions.

Apple is a totally integrated system of distinctive wood furniture.

Apple is a warm experience in office living.

Apple is a creation of:

Proform Furniture Industries Limited
 366 Adelaide St. East
 Toronto, Ontario, Canada M5A 1N1
 (416) 868-1750

Rep. Inquiries Invited

Design: Whalen Nesbitt Forde
 Patents and Registrations pending

proform



books continued from page 20

Housing for New Types of Students

A report form EFL

EFL, New York. 75 pages, black and white illustrations, paperback. \$4.00.

The Educational Facilities Laboratories, 850 Third Avenue, New York, N.Y. 10022, continues to produce thoughtful guides to the changing character of learning environments. This latest example is intended for colleges that are faced with declining enrollments in the traditional age group and that are responding to that situation with new accommodations for senior citizens, for those under 18, for single parents, for the handicapped, and for other once-neglected groups. Dozens of resources for more detailed information are listed.

Designing Restaurant Interiors: A Guide for Food Service Operators

by Harry Backus, ASID

Lebhar-Friedman, New York. 92 pages, black and white illustrations, index. \$11.00.

Although intended for restaurant owners and managers, and although most of the restaurant designs illustrated are unremarkable, the book contains some sensible information about seating arrangements, color, lighting, and materials that is of potential value to restaurant designers.

Store Planning and Design

by Adolph Novak

Lebhar-Friedman, New York 235 pages, black and white illustrations, glossary, index. \$18.95.

An instructive book by a prolific professional in the field of store design, a partner in the firm of Copeland Novak & Israel. Specialized store design jargon is clearly translated in a useful glossary by Novak's partner, Lawrence J. Israel.

Carpets Rugs & Fibers continued from page 28

and architects who have been finding it difficult to meet budgets with preferred wool products. Milliken has formed an alliance with the New Zealand Wool Bureau, thus assuring adequate supplies of wool for the "Commonwealth" carpet collection (80% wool, 40% nylon). Furthermore, the line was recently reduced 10% per sq. yd. According to Milliken's marketing director for contract carpets, Jeffrey W. Brown, there will be more Commonwealth designs in many colorways in time for NEOCON 10 in June. Milliken's miraculous *Millitron* printing process precisely prints patterns on tufted carpet.

Brintons Carpets has developed "Project IV," a unique installation system that is said to reduce the cost of carpeting large public spaces by up to 27%, using 27 in. wide carpet, resulting in less trim waste than with wider widths.

In Manhattan there's a firm called Carpetex International that exists solely for interior design of expensive autos—from a new Rolls to an old Locomobile—customizing them with fine leathers and pure Wilton carpet.

Rugs

Business was also brisk in area rugs at the winter markets, heightened by lines from drawing boards of fashion designers—such as Giorgio Sant' Angelo's "American Orientals" collection for Regal, which the designer thinks of as "portable architecture"; and Pierre Cardin's area rugs for Ege Rya. The Callaway area rug program by Milliken (80% wool, 20% nylon) has been greatly enlarged as the company finds more office planners specifying area rugs to define space use and add personality to overall flooring in commercial installations. Concepts International added four rug groups of 100% wool. Oriental motifs and ethnic-based designs were in colorful abundance at the markets.

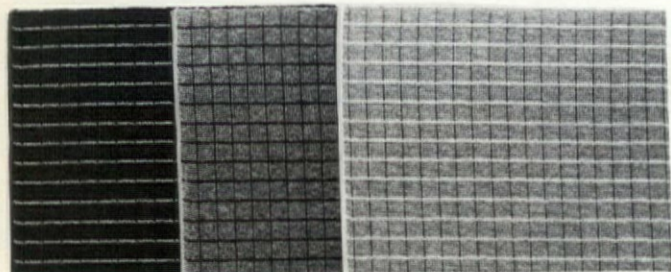


Customweave

New Chicago showroom of Customweave carries out trend toward plush construction for contract installations. Upper and lower floor levels are carpeted in contrasting colors of "Corniche," a plush of Du Pont's soil-hiding Antron nylon. circle 218

Stark Carpet

"Cambridge," one of three patterns in a line of domestic broadloom constructed of durable 100% acrylic. In four neutral-toned colorways, 12 ft. width. May be specified for wall-to-wall installation or as area rugs, using firm's special "velvet" border. circle 219



Mira-X International

"Cobra" texture, one of six Mira-Cocoa carpets handwoven of coir fibers (from India cocoanuts), finished in Belgium. In stock; 12 ft. width. circle 220



Patcraft Mills

"Archives," a customized corduroy level loop carpet made of Dow Badische 100% Zefran acrylic Berber yarn, shown in hallway of a Kentucky landmark building. circle 221



Treganowan

One of three qualities of "West German Flat Weaves." In standard natural colors of Berbers, or custom colors. Widths to 16 ft., 3 in., seamless. circle 223



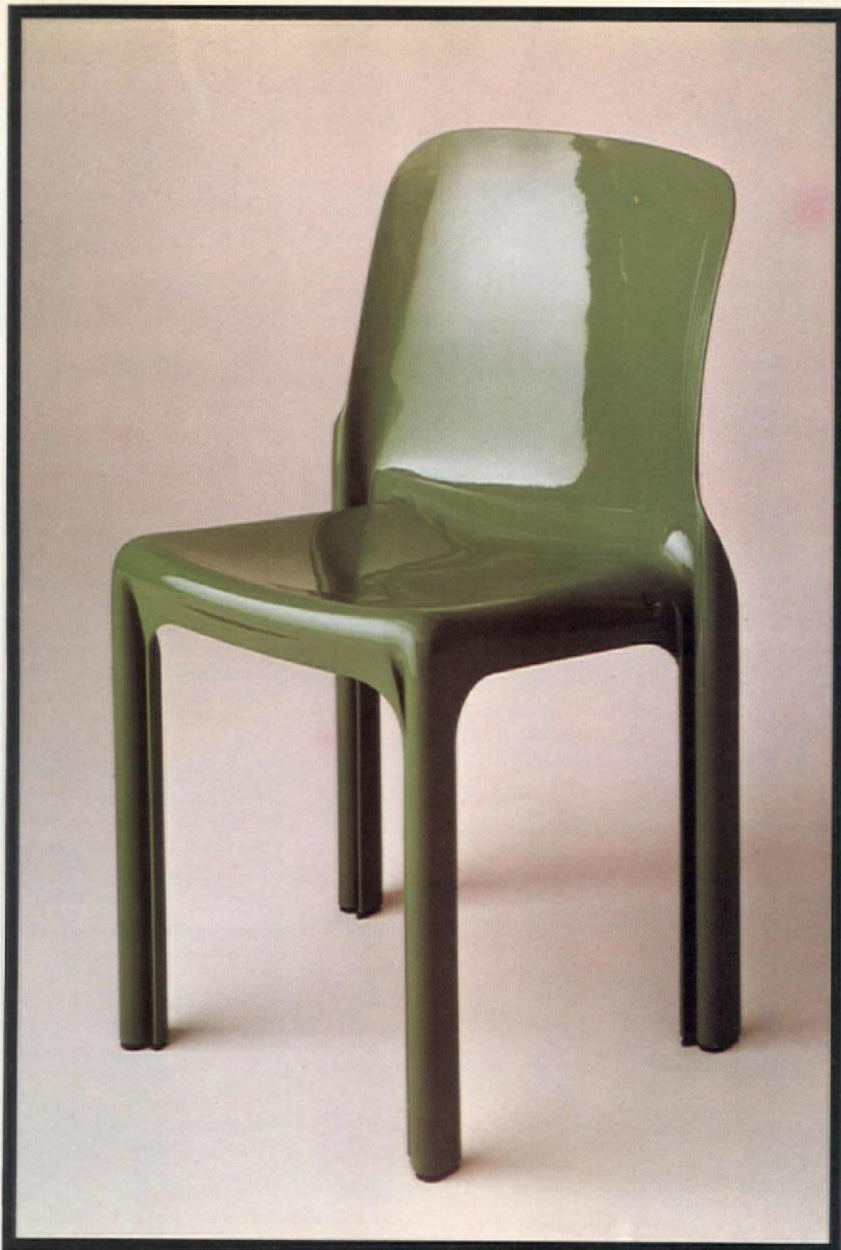
Scalamandré

"Frederico" carpet design of 100% wool with loop and shear styling. In custom colors, and custom widths from 9 ft. to 15 ft. circle 224



Walter Carpets

"Muirfield Village II," of Du Pont's Antron III heat-set nylon, is a cut pile saxony plush made in 12 subtle multicolors. Quality is recommended for any type of contract installation—even in golf clubs and locker rooms—because of its toughness and durability. circle 225



Selene... where the material makes the difference.

design: Vico Magistretti

Stacking side chair in **Reglar**[®]
Available in white, green, dark brown and Chinese red

Width 18½" Depth 19¾" Height 29½"

Reglar[®] is the registered trade mark of the fiberglass reinforced polyester produced by Artemide.

Reglar[®] is a thermosetting plastic (solidifies under heat) consisting of a thick mat of glass-fibers impregnated with polyester resins. The fibers have a reinforcing function in the resins similar to that of the iron rods in reinforced concrete.

Reglar[®] has excellent tensile strength and a high resistance to impact, scratching and high temperatures. Furthermore, it has antistatic properties, and used outdoors is totally weather-proof.

Reglar[®] has been tested according to the ASTM D-635-75 standard method of test for flammability of self-supporting plastics.

Of the same material:
Gaudi armchair



Demetrio 70 and
45 coffee tables



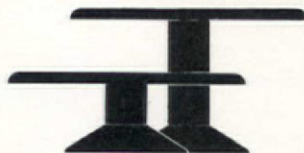
Vicario armchairs



Stadio tables and Selene chairs



Tessera and Messatessera tables



Artemidecollection

Distributed by

CASTELLI
FURNITURE

CONTRACT AND RESIDENTIAL
950 THIRD AVENUE · NEW YORK, N.Y. 10022 · (212) 751-2050

circle 32 on reader service card

market

Open plan systems: the sky's still the limit

The open plan system, Cinderella of the business and institutional furniture industry, continues to gain new followers and champions in its tenth anniversary of its appearance in the American office. To quote latest Business and Institutional Furniture Manufacturers Association figures for 1977's estimated \$1.63 billion in sales of business and institutional furniture (an increase of 24 percent over 1976), about 38 percent of all desk and storage furniture sales—a growing share—were for open plan systems. Systems sales have been growing at a rate of twice the overall sales increase of all business furniture since their introduction.

Commensurate with this success story is a growing sophistication among open plan systems users about the real utility of the hardware. Is it truly flexible, money saving, energy efficient, manageable, and conducive to better productivity? Slowly but surely the answers are coming, as participants heard in a recent seminar in Washington, D.C. sponsored by the Open Landscape Users Group of Philadelphia.

Systems furniture can indeed assume a multitude of configurations, users seemed to agree. Whether or not this will yield cost savings depends on the frequency of change, as well as the complexity of storage and working space requirements beyond what traditional furniture can provide. As Jordan Berman, president of the Boston office facility planning firm bearing his name, has told

Continued on page 48

In the pages that follow, sources of open plan systems products respond to two questions proposed by CONTRACT INTERIORS concerning the marketing positions occupied by their products. First, "What principal characteristics distinguish your product in the open plan market?" And second, "Why should designers choose your product over others in the market?" These are admittedly not the sort of questions anyone recites off the top of his head. Yet, in the rapidly maturing open plan systems field, designers will increasingly need answers to questions like these—and much more.

Steelcase: Series 9000

"We expect Series 9000 to set standards for systems furniture of the future, because of its responsiveness to changing work requirements; and because of its compatibility with the new electronic equipment now coming on line. . . Human factors play such an important role in the design that Series 9000 can even be helpful in offices employing the handicapped. Worktops can adjust to a tilted position or to a choice of four working heights. . . Drawers can be easily relocated to any position across the width of the work surface. . . Instead of hanging components from the sides of panels, Series 9000 suspends units between panels. This makes possible greater stability and the support of heavier loads. . . Snap-off end panel covers permit concealed, lay-in wiring for business machines, telephones, and task and ambient lighting fixtures. . . Wiring provisions are compatible with



the electronic display terminals and mini-computers now coming on line in word processing and distributive data processing. . ." circle 240

Herman Miller: Action Office II

The Action Office system is distinguished in the open plan market by "the company's ongoing commitment to the office systems solution—accommodation of research, hardware, and software support designed to maintain the values which Robert Probst identified over a decade ago: the capability to change our minds and review business facility decisions; the capability not only to change easily



as needs require, but to achieve a well-appointed and resolved solution; the capability for on-line planning and expression—day-to-day implementation of planning changes by the actual user." Why should designers choose Action Office? "Because Herman Miller's ten-year history of marketing a system carries with it the availability of research, service, and resource as-

sistance. . ." These take the form of "Herman Miller research, Return on Investment information, Feasibility Studies, Communication Interaction Analysis, Activity Equipment Analysis, and Inventory Control marketed by the company's facility service group. . ." circle 241

Group Artec: Thompson System R/S

"From the outset, Richard Thompson had in mind the larger problem of designing an entire cohesive system rather than 'a desk system' or 'a wall system.' His solution has to develop a structural space frame mechanically joined with a unique system of connectors. This structural system, in turn, generates numerous end products, all related, and being modular in nature, may even incorporate existing standard modular storage and filing equipment." Using Thompson System R/S a space planner may select: "individual free standing pieces of furniture . . . identical components partially integrated into vertical space dividers . . . fully enclosed offices . . . or he may integrate the system into permanent core walls by incorporating the vertical tracks therein. Any combination of the above is possible. . ." circle 242



Panel Concepts: Environmental Office Systems

Characteristics include, "a paneling system offering a gamut of solid and pastel colors in fabric, carpet, and vinyl textured coverings . . . all surfaces are tackable . . . universal slotting. You're never 'locked into' our own ample line of wall-hung furniture components . . . cleanability . . . stability and durability are certified by an independent testing laboratory. . . acoustical efficiency rating (.95 Noise Reduction Coefficient for Apogee series panels) . . . straight or curved panels . . . technical space-analysis and layout service upon customer request. . ." circle 243



Conwed: Concept 2

What distinguishes Conwed Concept 2? "Better space utilization . . . reduced energy required for lighting (through task/ambient lighting) . . . more flexible space arrangement and the ability to make 'overnight' change at minimal cost; improved employee productivity and communications, and lower maintenance costs. . . exceptional acoustical performance . . . so upholstered look . . . wood grain in medium oak or plastic laminate surfaces. . . Conwed Board Vault 60/30 lighting-ceiling systems . . . complete ceiling assembly achieves an NIC rating of 20 and speech privacy potential of 60 . . . sound absorbing wall panels and pillars covered in Conwed 840 Series acoustical sound absorbers. . ." circle 244

American Seating: AmSeCo Open Office Furniture System

According to S.W. Oppenhuizen, vice president and general manager of the AmSeCo Office Products Group, "The AmSeCo Open Office System is truly a new generation of product to meet the demand for greater flexibility and rigidity fire requirements." Examples: "The basic steel frames snap together with a simple bottom pin device and a connector at the top. Snap-in panel in-



serts are available in a variety of combinations . . . steel . . . wood . . . veneer on steel . . . open / glazed . . . chalkboard . . . fabrics for acoustical tackable or decorative conditions. Electrical and communication wiring can be accommodated within the panels. . . Combinations of end panels, standard shelves, top shelves, and flipper-doors can be used to construct a shelf or a complete cabinet. . . Various sized work surfaces in laminated finishes are available which lock into the panel system easily with cantilevered supports. . . The modular desk can function as a panel-hung surface, or completely free standing when fitted with . . . end units and modesty panels. . . All work surfaces incorporate a system of steel drawers. . ." circle 245

1100 series upholstered arm



The 1100 series, upholstered arm seating group, offers the designer an additional level of luxury and practicality in addition to our comprehensive 1100 open arm seating series.

These items, available in club chairs, settee, and sofa configurations, make a positive statement of comfort and durability, further enhancing the flexibility of the entire 1100 series.

circle 33 on reader service card

clients, "Systems furniture is a business management tool. If you don't choose a tool before you define your task, don't fall in love with a furniture system before you know how you want to work. What the system looks like is immaterial. Performance is everything."

As for energy efficiency, which systems provide principally through task/ambient lighting, enough installations have been in place long enough to draw some encouraging preliminary conclusions. For example, the Department of Housing and Urban Development's fifth floor office in the Norris Cotton Federal Office Building, Manchester, N.H., has been using a task/ambient lighted open plan system that is consuming just a low 1.5 watts/sq. ft. with excellent quality of light, as reported in a General Services Administration Demonstration Project. But traditional overhead lighting is not to be dismissed; another GSA project using single fluorescent tube ceiling mounted luminaires is reporting good lighting at an expenditure of only 0.9 watt/sq. ft. Further complicating the picture is the possible entry of lighting fixture manufacturers with clip-on fixtures for open plan use. Nevertheless, the prospects look very good for task/ambient lighting integrated with open plan systems.

Whether or not these systems are manageable depends on both ease of change and vigilance of maintenance. Obviously, the more complicated the fastening mechanisms of the system, the more likely major alterations would be performed by specially trained personnel, following management's command. However, as Gordon Sterling, of the real estate department at Bell Canada, pointed out, "Open plan offices require constant maintenance. We don't give workers any opportunity to impair the integrity of our system. If they attempt to enclose their work stations with additional freestanding screens, we just take them away."

And the promise of better productivity remains uncertain. Gordon indicated that Bell Canada still lacks a means of measuring productivity gains attributable to the systems concept. Al Schumann, senior designer and space planner for the southwest regional office of the Internal Revenue Service, suggested that orientation

Continued on page 50

Harvey Propper: Advent III

There are several unique features in the Harvey Propper Advent III open office system that may interest the specifier. "Aesthetics: Advent III is furniture designed with integrity and with a calculated simplicity of style . . . not an erector-set type of put-together system. (Central) in its design philosophy is that there is an orderly work environment. Easy assembly: Advent III assembles in 50 percent of the time needed for most systems. Stations are fully assembled in the factory for strength—no racking, no loose joinings. All furniture pedestals . . . are interchangeable with ease (a turn of a screw) . . . Lighting: specially designed for the system, includes both task and ambient lighting. . . Of special interest . . . is the swing-arm task lighting mounted on the station wall (which swings out over work surfaces . . . or folds back against the wall. . ."

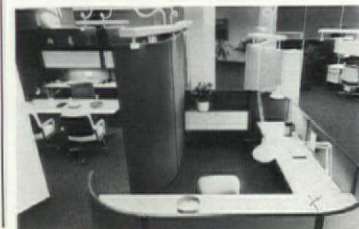
circle 246



Westinghouse: ASD Open Plan System

What distinguishes ASD Open Plan System? "It's based on even footage measurements from center line to center line of the universal post. It offers complete flexibility through the widest range of sizes and modular components to fit any space. ASD uses only one post to connect all of its panels. ASD patented power panels make it possible to connect all power systems to a ceiling grid, since one power panel is built to service as many as six work stations. . . Power and communications can be rearranged without major reworking of ceiling or floor. The ASD task/ambient lighting system reduces energy cost for office lighting up to 50 percent. . . Why choose ASD Open Plan System? "It doesn't grow from center line to center line. This makes it possible to hang two sizes of components on one side of the panel and one size on the other and have them fit. . . ASD has the most complete planning guide in the industry for open plan space planning."

circle 247



Atelier International: Marcatre

Distinguishing characteristics: "It's a furniture system, not a panel or components system. Ordering is therefore simplified. Each level of management



has a specific 'Design' of work station which clearly articulates status and function. Unique attachment of conference tables to work stations saves 20-30 percent of square footage required by other systems. Variations of panel heights within one work station allow for visual connections from one station to another. . . Marcatre is flexible enough to allow its application to any function. . . Both conventional closed office arrangements utilizing traditional desks and storage components and open office solutions are possible . . . within a common vocabulary of materials and details. . . All horizontal work surfaces employ wood bullnose edges for more comfortable working conditions. . ."

circle 248

Facit 80: Ergonomic II System

"Function and flexibility are the two key words used to describe the Facit 80 furniture line. Here are some reasons why. Simplicity of design: a minimum of components permits a buyer to use a few pieces of equipment for many jobs. . . The simplicity of the basic design allows the Facit 80 line to be put together or taken apart in a matter of minutes. Flexibility: it can equip open plans, team rooms, and even cell-type offices. . . Facit 80 incorporates free-standing units. . . Mobility: it is on casters. . . Total commitment to ergonomic design: it incorporates such ergonomic features as height adjustable desks, rounded profiles (edges) on all pieces. . . sound ab-



sorbing components and a wide choice of colors, all reflection proof and designed to prevent eye strain. Also designed for the eyes and the energy budget is Facit's adjustable asymmetric lighting. There are also special components in the line geared especially to the new "electronic office" including an ergonomically ad-

justable CRT table, a special sound-absorbing word processing table, and standard storage units with interchangeable filing and storage fittings. "

circle 24

Lehigh-Leopold: AXII

Features: "A task/ambient lighting design by Leslie Wheel of Wheel-Garon, lighting consultants, New York, N.Y. with Task/Mobilite laterally gliding, under-cabinet mounted fixtures which the user can move side to side to avoid placing luminaire in critical zone of veiling glare and reflection. . . ambient up lighting using built-in fixtures atop filing cabinets and over-work station cabinets. . . telescoping desk lamp extending 22-35 in. in length. . . excellent acoustic properties such as NRC-.90 for panels, virtually complete acoustical speech privacy using highest height panels. . . unique 45° chamfered corners for distinctive, flexible space planning. . . different panel heights, 52-84 in., self enclosed if needed. . . ample storage using files, wardrobe units, hanging drawers, adjustable shelves. . . communications panel accepts all wiring needed. . ."

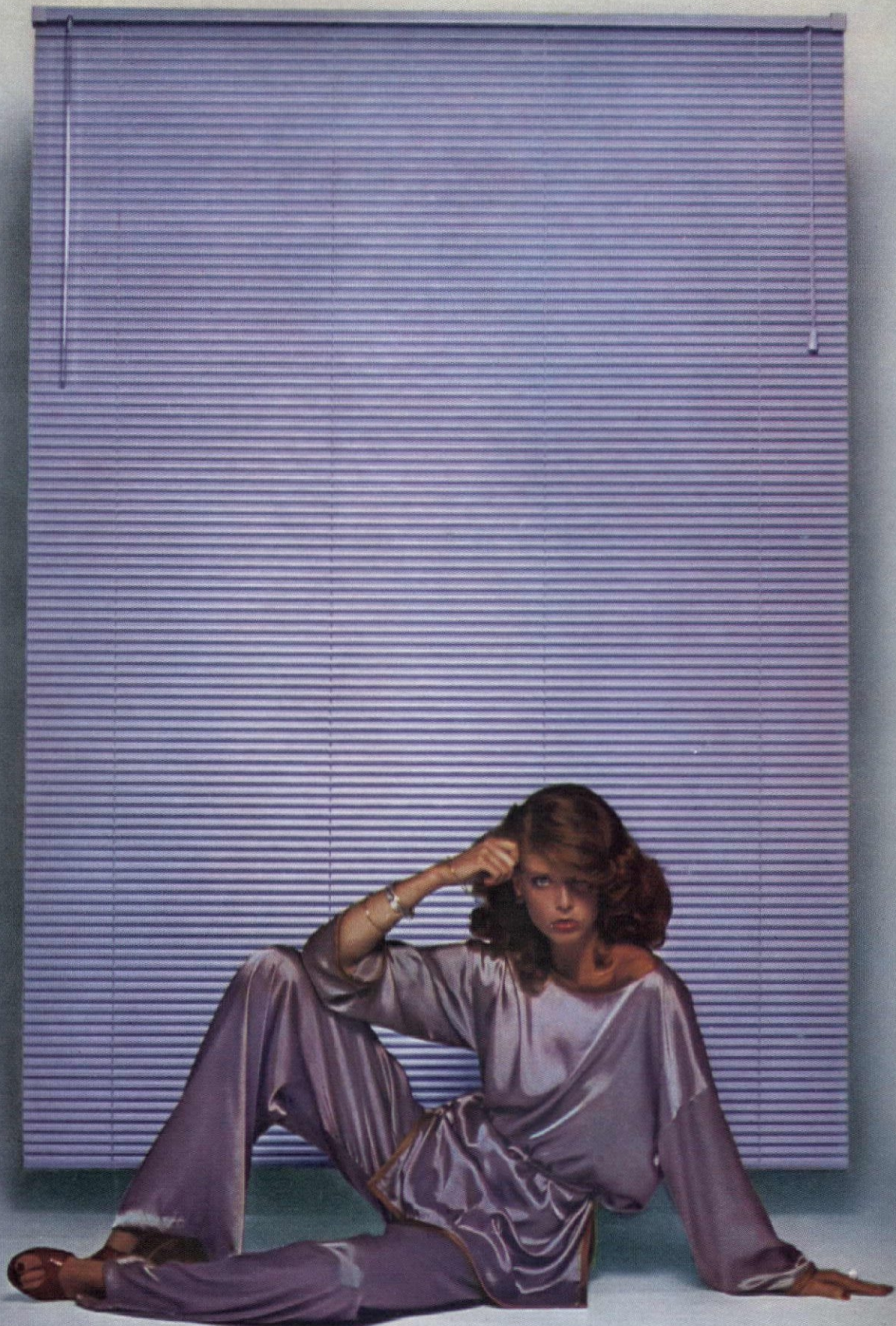
circle 2



InterRoyal: Coordinates

What distinguishes InterRoyal's Coordinates integrated system? "The use of standard products in combination with services, acoustical panels and modular accessories to form coordinate stations with maximum functional possibilities." Why should designers choose InterRoyal products over others? "Broad scope of standard products to produce total flexibility of design; high production standard four heights and eight widths of acoustical panels with interconnecting possibilities; full line of general files and desks; electrical service and shelving accessories." circle





There's nothing like the feeling of owning an original.

*The evening satin pajama: a Bill Blass original. Sensual and soft in glimmering mauve to light up the night. Magical!
The blind: the original Riviera. In our own delicious hue to match the mood. Magical! Create your own dramatic settings,
day or night...with over 150 other Riviera colors to choose from.*

Levolor Riviera™ Blinds

For the name of your dealer call 800-447-4700; in Illinois 800-322-4400. Or send \$1 for our idea book, "Window Magic," to Levolor Lorentzen, Inc., 720 Monroe St., Hoboken, N.J. 07030.

programs and protocol guidelines could help workers achieve maximum utilization of open plan systems. There is also the question of courtesy. "You don't want disputes," he said, "arising from incidents like someone's using another worker's open space as a shortcut to the restroom." Even so, Schumann described the open plan office as "vulnerable as a shop floor. It needs expert designers and technicians to create, maintain, and alter it."

At least, no one is touting open plan systems as a panacea for business administration problems. "Facility planning is a good opportunity to change how people work," said Dr. R.E. Planas, office planning consultant and former president of the famous Quickborner Team. But change must be implemented through careful persuasion as well as fiat, he warned. "Office workers are nearing equality with their bosses in our time," he said. "They are the principal assets for decision making, the mission of offices. They need environments that are stimulating without being distracting—whatever form these offices take. Just remember this: people don't really know what they want or need. And designers can't always deliver it."

Knoll: Stephens and Zapf Systems

"Both Knoll systems, Stephens and Zapf, can be best described as systems with the ability to be used as 1) independent stations, 2) desk extensions and storage units, 3) file enclo-



sures. Both systems provide overhead storage units which allow individuals to accommodate change. The basic factor of open planning is the adaptability to change with lowest cost. Knoll systems are used as independent work stations with the ability to move fully loaded work stations. Even with anticipated changes, the initial cost will be more than offset by savings in the cost of changes." circle 252



Alma: Ad

"Flexibility and simplicity are the two basic characteristics of Alma Desk's Ad open plan system." In detail, this panel-based effective work environment for clerical up to top managerial office workers offers, "a connecting method using a locking mechanism of top and bottom slotted metal tubes for quick on-site assembly; these tubes are attached to Ad panels in the factory, not on-site, to eliminate hardware handling on site . . . three heights, 43, 53, and 58 in., four widths, 21, 30, 36, 42 in., and uniform 2½ in. thicknesses featuring honeycomb hollow core construction . . . composite oak veneer or fabric, with acoustical properties . . . work surfaces and door faces with plastic laminate or wood veneer . . . cabinets, shelving, even free-



standing desks and credenzas keyed to panel dimensions . . . lighting designed by Jules Horton, lighting designer, New York, N.Y., using highly developed plastic lens . . . raceways and wire collection boxes for telecommunications . . . simplicity, flexibility, and low assembly cost are its strengths." circle 253

Haworth: UniGroup

"Haworth's UniGroup open plan system differs from others in two key areas, both pertaining to flexibility. First, design flexibility is offered through a wide range of panel and component sizes and surfaces; three separate trim profile colors; and a new color system including vinyls, fabrics, and graphics. Second, the UniGroup ERA-1 panel offers application flexibility through its pre-wired, easy to in-



stall panel system, so the open office can be planned around human needs, rather than existing building systems." Why should designers choose UniGroup? "It provides designers with the means to extend their expertise and influence in many functional areas beyond aesthetics and floor plans: power distribution, electronic communications handling, energy conservation, and life-cycle costing." circle 254



Rosemount: Rosemount System

"The Rosemount System is totally committed to acoustical control within the open office. Durable, highly sound absorbent panels provide an overall control of distracting noise. Rosemount's patented hidden component attachment provides a solid component attachment with an aesthetically clean appearance. The absence of slots and gaps disallows sound to be transmitted through the panel system, also assisting in the overall acoustical control of the open plan environment . . . Rosemount's patented Rotopost allows for an infinite number of panel configurations with a single, universal post. . . . This means that the system can be installed quickly, changed easily, and stocking of additional components by the end user can be kept to a minimum. Last but not least, the Rosemount System has been . . . designed and engineered to last. . . ." circle 255

JG: UPS Panel System

What is distinctive about UPS? "JG/UPS: the fewest parts means the least visual clutter, no posts, no end caps,



no top caps, no metal frames. This, coupled with the highest level of performance for task and ambient lighting commercially available. All panel connecting hardware is unique in the sense that no screws or bolts are required for panel assembly." Why choose UPS over the competition? "The advantages are: flexibility . . . (with) quality illumination, design freedom (with) unbroken ceiling, sound control . . . due to lack of ceiling light troffer interruptions, light control (with) glare and reflections eliminated, atmosphere (with) a soft residential atmosphere, energy saving, cost saving . . . fewer fixtures providing more effective illumination plus lower installation costs, space saving (with) plenum space reduced by removal of ceiling fixtures, tax saving, insurance saving,

maintenance saving (with) fewer fixtures . . . easy accessibility, renovation cost saving." circle 256

Discovery Concepts: Discovery Concepts System

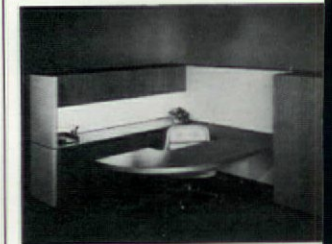
"It is a total contract office furniture system, all available from one source. It is desks, work stations, and wall units . . . high for privacy . . . and low units . . . ganged together by using common parts to reduce costs or use individually . . . modular and integrated and compatible parts are interchangeable . . . in a variety of sizes and finishes . . . all available so that you can custom design now and plan for changes in the future . . . engi-



neered so that anyone can assemble them." Why choose Discovery Concepts System? "You can custom design your own furniture now and in the future for no more than you would pay for ordinary, run of the mill furniture. . . ." circle 257

Helikon: Options

"A system based on the need for a collection of components which will serve on the simplest level as an enclosure for existing furniture, yet have the capability of being expanded into units fulfilling complex storage and service functions . . . an aesthetic concept incorporating edges, broad radiused corners and bullnose panels used in conjunction with trim-tailored fabric-wrapped panels to provide a softer, more human environment . . . materials available include six different veneers in conjunction with a wide range of fabrics to give



designer the broadest possible range of design options . . . the answer to the designer seeking new alternatives in open plan systems . . . designed by Bob Becker. . . ." circle 258

Bank on a Kemos Carpet as an investment in the future.



City & County Bank — Knoxville, Tenn.
Fiber: Enkaloft II soil-hiding nylon

Some carpets that are installed in heavy traffic areas are ready for retirement before they have even done a good year's work. But not a Kemos. Fusion bonding builds an extra long life into our carpets that conventional tufting techniques can't match.

Fusion bonding creates an incredibly strong tuft bind and thick pile density. Dirt stays on the surface for easier, gentler cleaning. And delamination and edge-fraying are virtually impossible. Even the punishment our carpets have been getting in the busy Atlanta and Philadelphia International Airports doesn't faze their luxuriously dense pile.

Kemos carpets come in an exciting range of high luster velvets, tweedy moresques and delustered nylons, in a variety of fashion prints and solids.

So next time you specify carpet, think about how well it can face the future. A Kemos may cost a little more, but it's an investment that pays you back with dividends year after year after year.



Kemos, Inc.
1135 Shallowford Road
Marietta, Georgia 30066

circle 35 on reader service card

Kemos distributors: Atlanta Vol T. Blacknall Co. • Canada W.G. McMahon Limited • Chicago Carson Pirie Scott & Co. • Columbus, Ohio Columbus Carpet Distributors • Dallas Unico Carpet Co. • Hawaii Pacific Home Furnishings • Los Angeles United Mills, Inc. • Nebraska Modern Warehouse • New York City and New Jersey Benj. Berman, Inc. • Phoenix North Brothers • Renton, Washington Sound Floor Coverings, Inc. • San Francisco Matt Hynes & Assoc. (agent) • Scranton, Pennsylvania Arley Wholesale, Inc. • Warren, Michigan Royal Carpet Distributors

Gunlocke: Delta Oak, Metric, and Multicube open landscape/wall unit

"In keeping with vertical space application, Gunlocke has introduced Delta Oak, Metric, and Multicube wall units into these existing desk lines... as a backup unit to (these)... office ensembles, or used independently... in open landscape systems... The overhead binder bin allows for computer print-out or notebook storage. Designed to accept task lighting... (as) additional work area in an office with a desk; or individual work station for flexible office team projects... Quality is the principal characteristic which distinguishes all Gunlocke products. Our wall units for open landscape... are crafted in fine oak and walnut veneers... feature Accuride suspension on all drawers, solid wood or matched veneer drawer fronts, and oak or walnut drawer interiors."

circle 259



Precision Manufacturing: System 7

"System 7 is distinctive in that the originating philosophy is based on the human interaction within the man-made environment... It must be pleasant to the touch, inviting to the eye, anthropometrically correct... economical for original purchase as well as ongoing use requirements of change, flexibility, and adaptability... (It is) radiused and finished (on) all surfaces that can be touched... (We use) wood and... high pressure laminate



desk surfaces... selected... for eye ease... Approximately 90-93 percent of office processing is... paper (so we provide) flat surfaces and various levels of immediate and long term storage. Also (provided)... is the ability to complement other processing hardware, shelving, and acoustical and visual space elements... System 7 has a high degree of configuration possibilities and the very minimum

amount of component parts... (Its screens and furniture are) more economical than either... articulated systems or permanent wall office type solutions... circle 260



Sunar: PAS System

"The Sunar 'soft' PAS System... offers panels that are soft, tackable, and acoustic, see-through (hard and soft), hard (oak veneer and plastic laminate), and curved (soft and oak veneer). Work surfaces are... oak veneer, plastic laminate, and vinyl covered... Panels range from 29 to 83 in. high and 20 to 39 in. wide... S-System chrome tube tables and modular drawer components are totally compatible... The CAS Seating System was designed to relate not only to the human body but to all Sunar Systems. Models... fill requirements from management to general office to side chairs to clerical and secretarial functions. Sunar's extensive product offering plus adaptability to specials is tremendously appealing to specifiers and designers... circle 261



Stow/Davis: Free-Dimensional

"Free-Dimensional Furniture System is a system of component units with each module completely constructed at the Stow/Davis plant... designed to please people at the management level who desire high aesthetic standards... open plan layouts with some of the visual restraints and acoustical benefits provided by private offices. The... system provides effective visual and acoustical privacy... Installation at site is (simple) since individual components (60, 30, and 15 in. modules) are completely constructed prior to shipment, so that upon arrival individual components need only be bolted together... Flexibility is the key element in open plan systems. Because Free-Dimensional consists of

fully constructed modules, they can be moved about easily... (more than) with tinker toy pieces... wall hung pieces... It is accompanied by a full system of task and ambient lighting designed and engineered by Stow/Davis in conjunction with ITT Wakefield to provide high quality lighting with low energy consumption... circle 262

Modulo 3: Modulo 3

"Modulo 3 was primarily conceived and designed as a free standing furniture system for open office applications. Along with this distinctive concept, a complete panel system with its attending componentry has been added... Its flexibility can be accompanied by... simple tools; and most likely, by company personnel. A



unique, patented joiner extrusion becomes a corner lock and allows free standing desks, tables, and reception stations to be shipped KD. Cabinets, credenzas, and storage units are mobile... (As) free standing furniture... (it can satisfy) private offices through secretarial and clerical (levels). And if open plan is the order of the day, Modulo 3 is... particularly (effective) when a rectilinear design is appropriate or when energy requirements prohibit... the partitioning of open areas... circle 263

CI Designs: Magic Office System

The Magic Office System provides an open plan furniture system in highly crafted wood forms that are also appropriate to traditional private office applications. Designed by Warren Platner, Magic is detailed for function (partitions, supported work surfaces, desks, drawers, cabinets, shelves, pencil trays) and aesthetics (fine wood veneers, leather tops). It is constructed to meet the highest standards of fine wood furniture... circle 264



Hardwood House: 01/T-3

"This system opens a new range of possibility for highly refined component furniture. Smooth surfaces join without sharp corners and fit easily



into all contemporary environments. Hardwood House has developed the production methods to fabricate this innovative design by Richard Thomson, which includes an integrated lighting system as well as a complete array of furniture components. The ease of installation and the interchangeability of electrical wall panels with standard wall panels, give the 01/T-3 system unequalled flexibility... circle 265

GF: Environmental Systems Program (ESP)

It "features a complete package of furniture components and lighting fixtures for solving any space planning problem, through the 'total system' concept advocated by GF. Highlights... include lower costs, aesthetic refinements and total accessorization to provide what the company believes



to be the broadest range of system components currently available in the market. All revisions and product lines are completely interchangeable with previously manufactured ESP products. Improvements, revisions and product additions have been made in all major elements of a workstation—panels, work surfaces, storage elements, and task/ambient lighting... circle 266

Contour™

by

Scalamandré

In Scottish Stretch Wool

(#98175)

The Magnificent Variegated
Color Tones in the "Contour"
Collection were adapted from
Minerals of the World.

From the Private Collection of
Robert F. Bitter

50 Third Avenue

8th Floor

New York 10022

Atlanta • Boston • Chicago
Dallas • Los Angeles • Houston
Philadelphia • San Francisco

to the trade only



Techniques in Wood: TIW Acoustical Wall Panels

Distinguishing characteristics: "The patented Vari-Leveler Foot with its low profile, is capable of providing both plumb and height adjustments without the use of glides. A simple adjustment to a mechanism concealed in the sleeve of the foot makes possible perfect alignment. The TIW freestanding screen is capable of accepting shelf loading without the need for abutting partitions. This strength . . . is made possible by special steel construction. . . . Why choose TIW? "TIW . . . has devoted all energies and engineering to the improvement and the refinement of its construction and uses. A Five Day Quick Ship Program is offered. . . . A complete fabric program is available. . . . Lightweight acoustical wall panels are now available to complete your acoustical treatment and produce unique visual effects. . . ."

circle 267



Harter: Harter / Wall

"Harter / Wall is an expandable, movable acoustical wall program which comes in three standard heights and two structural finishes—aluminum extrusions . . . and oak frame. . . . The (two) are dimensionally identical. . . . so that they can be mated in the same office configuration. Cross section of



the wall includes two attractive, durable fabric outside surfaces and two fiber glass acoustical panels separated by a 1/4-in. hardboard septum which forms a barrier to sound transmission. Power and communications cables are concealed in the base, which also conceals the leveling elements. . . . It is designed to provide the same feeling of stability and perma-

nence afforded by a stud wall, yet to be completely movable. . . ."

circle 268

Eppinger: Ambient Lighting System (ALS)

"The ALS is a group of luminaires which can be built into open plan furniture, the purpose of which is to light



an entire office environment. The ALS is a system of office illumination designed to work compatibly with and may be built into Eppinger's two open landscape lines, TRM and Emetric. The ALS has several components and types of luminaires; application, layout, and lighting level needs determine which types of luminaires are used on any given project."

circle 269

Pleion: Pleion

A new patented connector system slides in from the top of its open office acoustical panels to become an integral part of the frame that is completely hidden from eye level view. To accompany these panels: work surfaces, shelving, storage cabinets, and more.

circle 270



ICF: Interwall

"Interwall is a complete storage and partition system for offices and institutions. ICF offers Interwall as an alternative to open plan office systems or to be used in conjunction with open plan. Interwall is completely modular and adjustable but reaches from floor to ceiling for the privacy-seeker, or for the worker who uses loud machines. Interwall has finished backs and walk-through doors and is conceived of being used as space dividers in place of masonry walls. Options include electronic data processing storage, audio-visual screens and equipment storage, lateral and back-to-front filing, glass partition walls, electric and telephone cable housing. . . . Avail-

able in white or colored melamine or virtually any wood veneer." circle 271



Taylor Evans Ltd.: Sonasystems 6 and 8

"Sonasystems 6 and 8 is the newest addition to the Sonascreen product line. To the designer / specifier, Sonasystems 6 and 8 offers straight, curved, and hooked screens in a versatile range of sizes, meeting the highest standards in acoustical ratings and engineered structures. The screens are designed to be either free standing, or, using linking hardware, rigidly joined in groups of 2, 3, or 4. Hand-crafted tailoring and solid wood bull-nose molding provide styling compatible with the most imaginative office designs. Matching shelving and work units are available and are easily mounted on keyhole track. . . ."

circle 272



Acme: Landscape Group

The Landscape Group features heavy steel freestanding panels with load bearing capacity, glass panels, universal tubular posts that receive panels at any angle, fabric walls, wire raceways, task / ambient light, and many work surfaces and storage containers. Interchangeable with Acme 250 wall, a movable ceiling-high system.

circle 273



Haws: SerieSeven

Why select SerieSeven? "The Universal hinge / connector: completely eliminates multiple sizes of connectors, hinges, posts, top plate kits, and spe-

cial corner or filler sections. Panels can be added or deleted without moving installed panels or dislocating the furniture components. Functionally correct panel widths: the 32 in. wide panel is important to the client when he (desires to use) existing standard 30 in. x 60 in. desks and 15 in. file cabinets. SerieSeven widths work efficiently in surrounding conventional free standing desks and / or file cabinets. . . . Unsurpassed acoustic control: if the reduction of high noise generation is a client requirement he should consider a SerieSeven acoustical panel with a 199 NRC rating. . . . Most of all, a client should consider SerieSeven because it is (simple, easy, and economical to) layout, order, install, change, use existing furniture. . . ."

circle 274



Rose: Rose

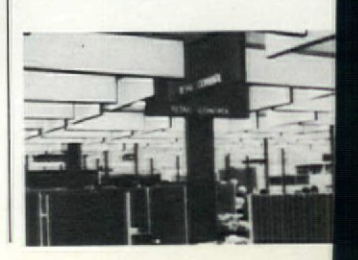
Distinguishing characteristics: "New style, wood trim top and bottom, double welt on sides; concealed connectors on modulars; no exposed attaching hardware." Why choose Rose? "Quality, flexibility, aesthetics, economics, safety, acoustics, large variety of sizes, finishes, and colors."

circle 275



Sonotrol: Sonotrol Systems

Faced with sound problems? Sonotrol "will custom-design systems to meet your specific requirements you can choose from our . . . range wall or ceiling treatments, tuner and hanging panels, acoustic graphics murals . . . prefabricated of a dimensionally stable acoustical core, featuring concealed hardware and single piece construction." circle 276





EYE WITNESS

After a year-and-a-half in court, Michigan's Eaton County Courthouse carpet of Zefran® blend ZK-3 still looks as wool-like and colorful as the day it was specified.

Zefran® blend ZK-3 is a special blend of 70% acrylic and 30% modacrylic carpet fibers. It produces in carpets the luxurious look, hand and color richness of wool—at a much lower cost. Something to consider when you're spending tax-payers' money!

The Eaton County Courthouse carpet has also been Performance Certified by Dow Badische for heavy commercial traffic. Any carpet that is thus Certified has passed a series of stiff trials to help assure its performance characteristics through years of wear. That's why it pays to look for the Performance Certification label before you specify any carpet for contract commercial use.

The ZK-3 blend comes in both heathers and solids in a large palette of inventoried colorations. And it's just one of a complete range of Dow Badische specially engineered carpet blends and yarns. You can see them at work in carpets in our illustrated Carpet Selection and Specifications Guide. Judge for yourself. To get your copy, call or write: Dow Badische Contract Carpet Consultants Service, CREATE* Center, Williamsburg, Va. 23185, 804-887-6573.

**PERFORMANCE
CERTIFICATION**

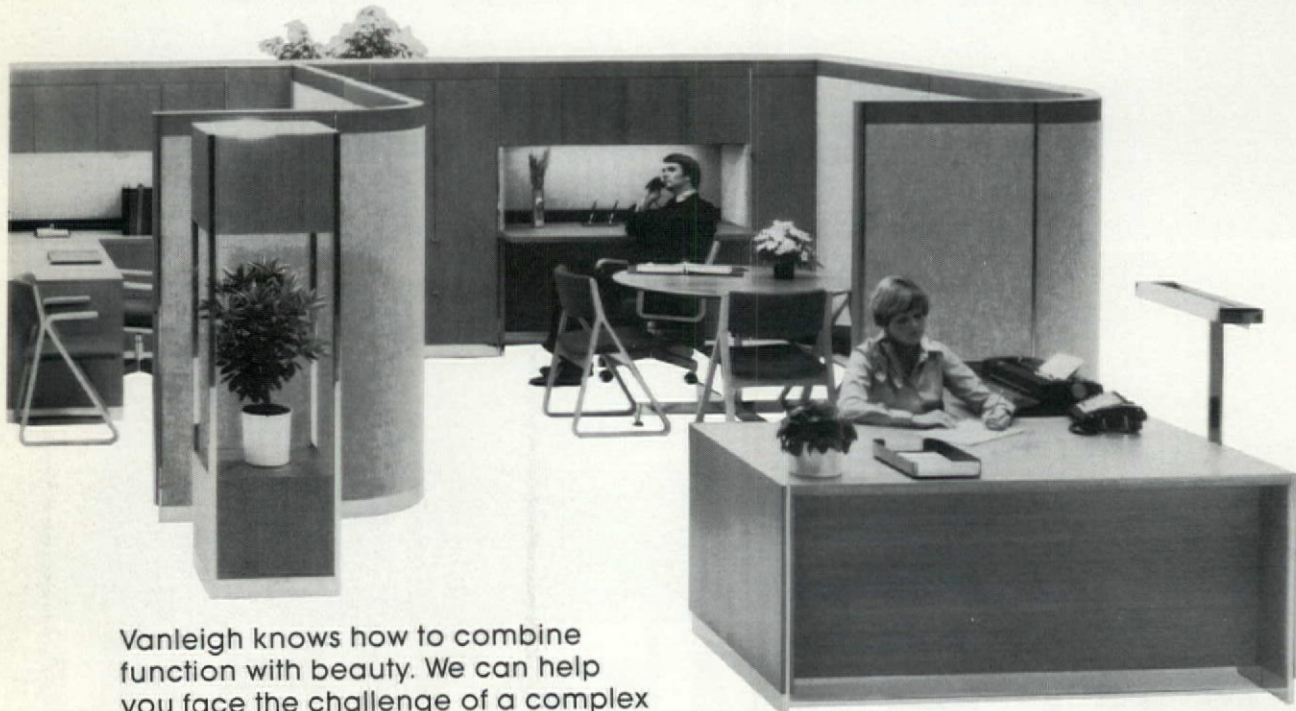


Zefran® is a registered trademark of Dow Badische Company.

*CREATE is a registered Service Mark of Dow Badische Company.

Dow Badische produces acrylic and nylon fibers and yarns especially engineered for carpets of beauty and performance.

We mean Business.



Vanleigh knows how to combine function with beauty. We can help you face the challenge of a complex project or a single office. Our experienced staff, six showrooms, and precise computer follow-up will see you completely through any project. Total dealer service.

Think of us as your source for the top names in office furnishings and landscaping systems. Plus all we can do for your installations: offices, corporate apartments, hotels, country clubs, restaurants, banks, hospitals and embassies. There's nothing we can't handle.

Whenever you need 55 years of solid satisfactory experience, call Vanleigh Contract.

vanleigh

NEW YORK
(212) 371-7111
ALLENTOWN
(215) 434-1616

PATCRAFT



ZEFTRAN® is a registered trademark of Dow Badische Co.

ARCHIVES...

PATCRAFT'S "CLASS A" textured loop of 100% ZEFTRAN® acrylic berber by Dow Badische. (Pictured above with COURT HOUSE, a match-mate heavy duty cut pile plush.) Both in the same 6 earthtones and available with

**DU PONT
ZEPHEL**
FEED THE FIBER DRY
CARPET PROTECTOR

ARCHIVES and COURT HOUSE are the stand up and take it carpets from ...

circle 39 on reader service card


Patcraft
MILLS INC.
Box 1087 • Dalton, Ga. 30720

Beautiful
and care-free.
Year after year.

Of course, your guests appreciate the styling and comfort Tropitone outdoor furniture offers. You know though, that your first consideration is the durability and almost maintenance-free construction Tropitone is world famous for.

Our exclusive plastic coating, Tenicote[®], is three times the thickness of paint. Baked on to seal in the entire frame, it resists chipping and abrasions. Lacing is the finest heavy-duty vinyl with tensile strength of 2500 lbs. per square inch.

Frames of aluminum have walls half again as thick as those found in most medium-priced units. And all rigid joints are welded for added strength. No bolts to work loose or generate corrosion.

Besides offering quality, we offer other things you appreciate.

Like selection . . . seven complete lines in a choice of eighteen beautiful colors. Many of the chaises and chairs designed to be stacked for easier storage.

Reasons like these help us get a bigger share of the hotel and resort industry each year. Much from repeat customers like the MGM Grand in Las Vegas who we've been serving since 1973, and the famous Disneyworld. In fact, at most of the leading hotels and resorts throughout the Northern Hemisphere.

See why. Send for our new 48-page full color catalog, which includes color samples.

Tropitone Furniture Company
P.O. Box 3197, Sarasota, Florida 33578
17101 Armstrong, Irvine, California 92714

tropitone

Atlanta 292-7359
Chicago 644-6164
Dallas 747-6348
Denver 832-4806

Houston 780-4880
Irvine 540-8760
Los Angeles 747-1601
Miami 757-0659

New York 753-3377
San Francisco 391-4680
Sarasota 355-2715
Seattle 763-0422
International (212) 867-6310

circle 40 on reader service card



Introducing Rondo

Rondo by Domore. A unique and innovative collection, competitively priced to bring fine design to general office use at modest cost. Gently rounded corners give this Richard Reineman design a personality all its own.

Solid Oak or Solid Walnut, combined with beautiful veneers and contrasting laminates. Executive L and Secretarial L desks have pleasing and unique one-piece side panels.

For a color brochure of the entire Rondo collection, contact:

DOMORE OFFICE
FURNITURE, INC.



2400 Sterling Avenue
Elkhart, IN 46514 (219) 293-0621

Domore seating and fine wood office furniture, SerieSeven™ modular office systems, and Haws operable walls, are products of IKD Corporation.

circle 41 on reader service card



alex stuart design • A KIRSCH COMPANY

SHOWROOMS:

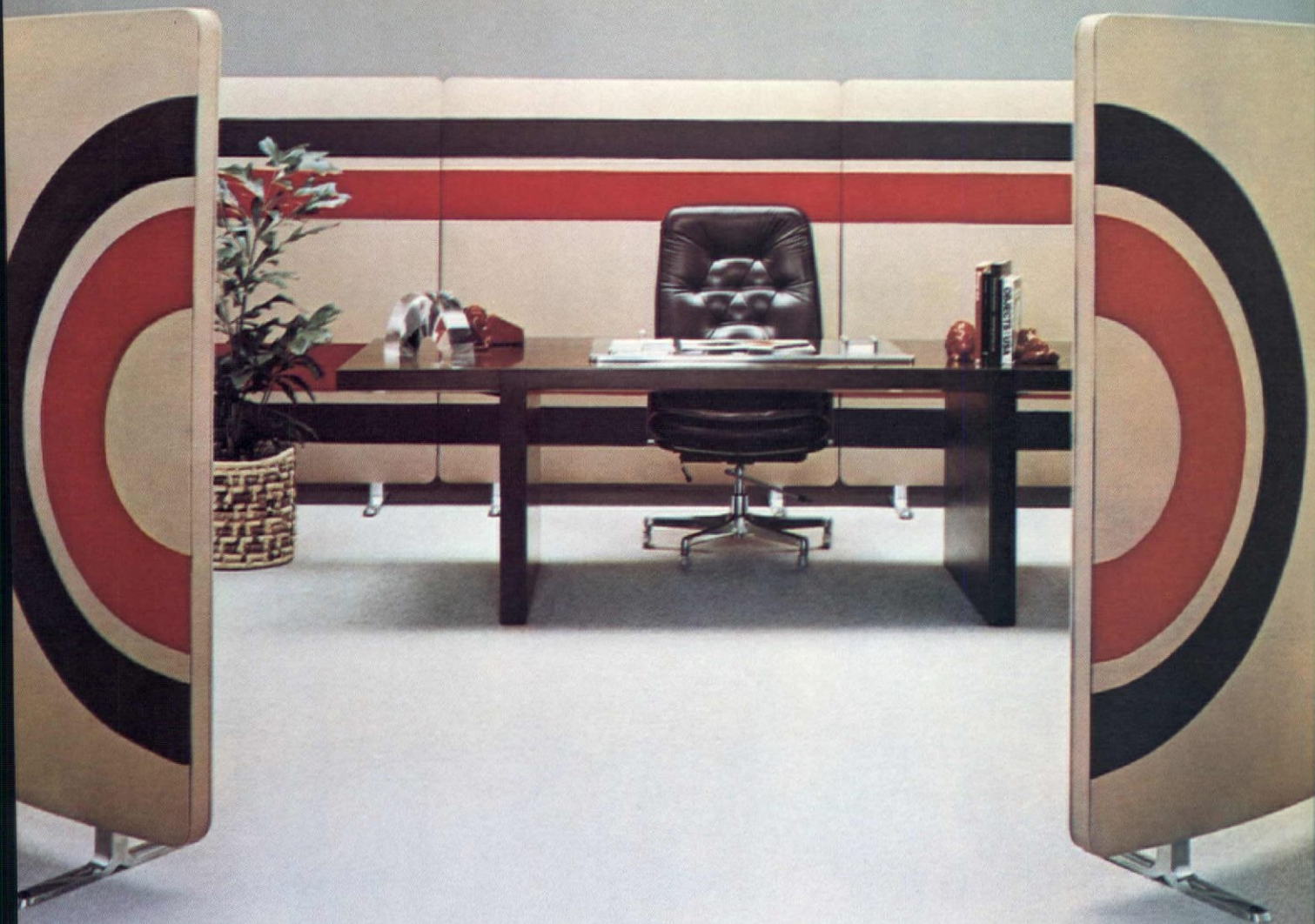
LOS ANGELES • HOME FURNISHINGS MART
SAN FRANCISCO • THE ICE HOUSE
DALLAS • TRADE MART
CHICAGO • MERCHANDISE MART
CANADA • HARTER FURN. LTD., TORONTO

FOR BROCHURES...

SEND TO DEPT. I
ALEX STUART DESIGN INC.
20735 SUPERIOR STREET
CHATSWORTH, CALIF. 91311
(213) 998-1332

MANUFACTURERS OF LUXURY FURNISHINGS FOR THE EXECUTIVE SUITE • DESKS • FILE CABINETS • OCCASIONAL TABLES • BOOKCASES • CREDENZAS • CONFERENCE TA





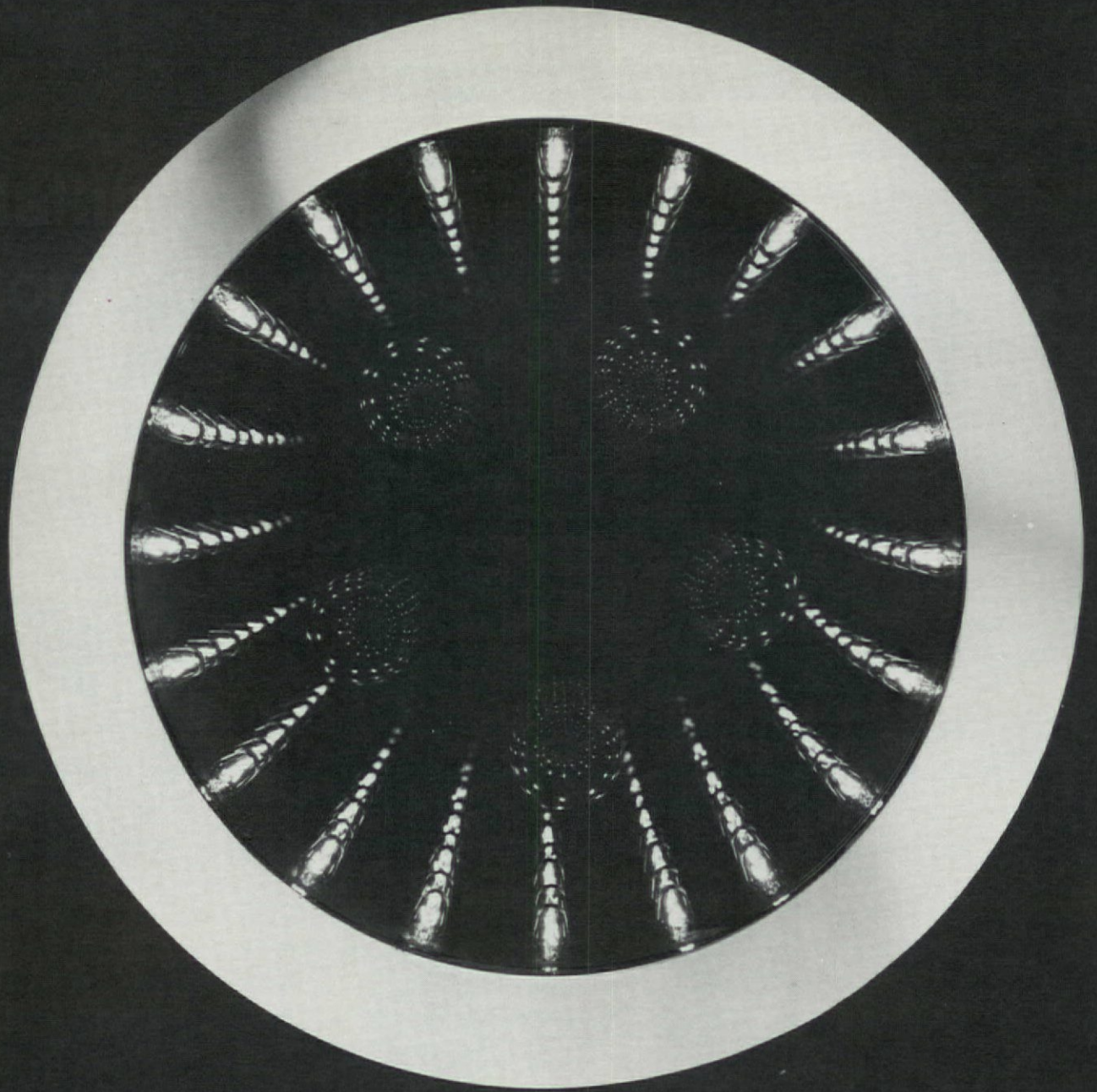
Introducing ScreenOne

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.

VOGELPETERSON

INFINITY

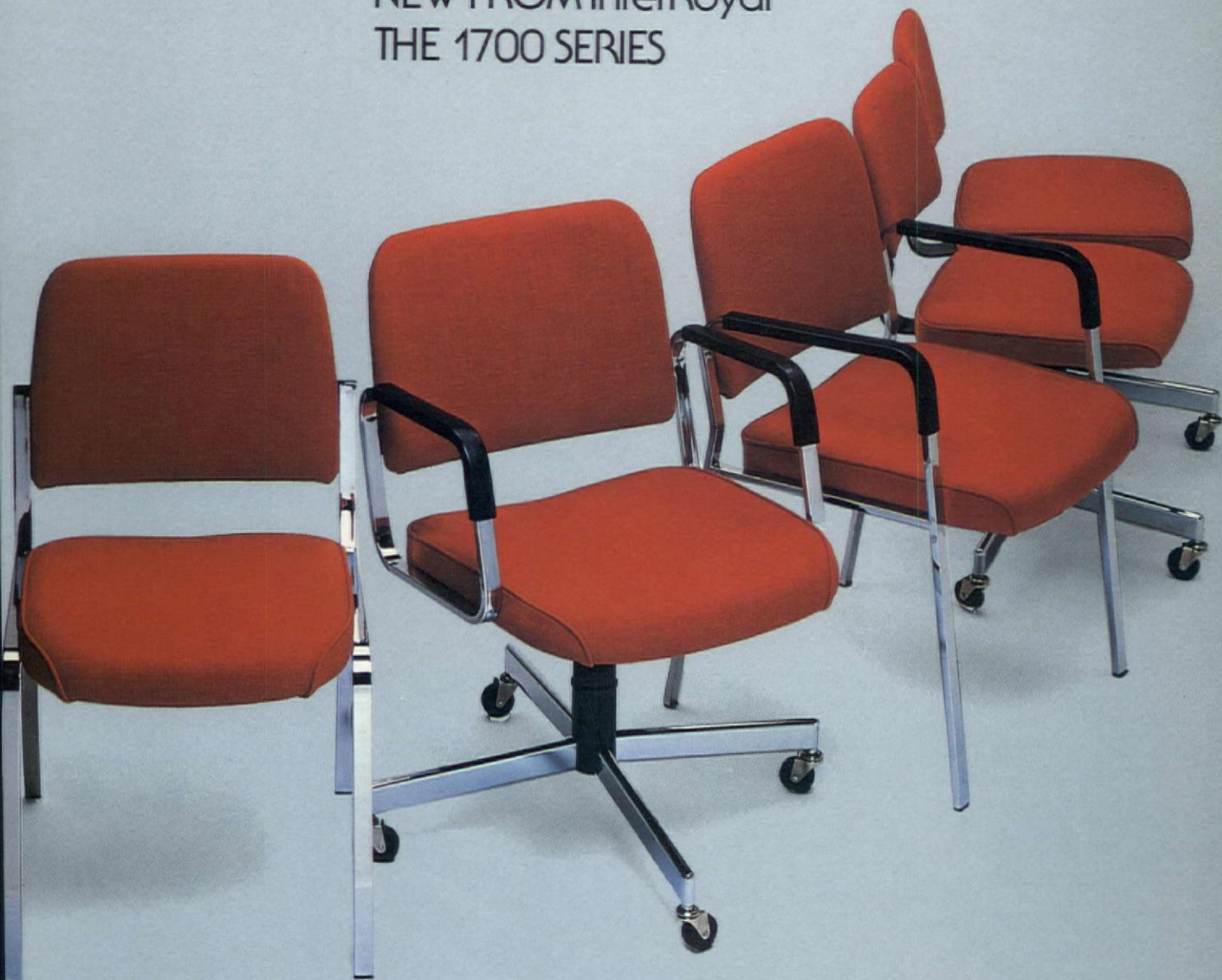
SEE THE INFINITY MIRROR COLLECTION AT RAYMOR SHOWROOMS IN:
NEW YORK CITY, 41 MADISON AVENUE/CHICAGO, 1234 MERCHANDISE MART,
LOS ANGELES, 520 W. 7TH STREET. ALSO AVAILABLE THROUGH DESIGNER
AND DECORATOR SHOWROOMS AND FINE FURNITURE AND SPECIALTY SHOPS.

Write Sauteur, Dept. 11, 1755 Glendale Blvd., Los Angeles, California 90026

SAUTEUR

By Design..... And That's No Accident!

NEW FROM InterRoyal
THE 1700 SERIES



The designer styling of these chairs is evident in every feature — from the bright chrome rectangular tubing to the softly contoured seats and backs. A complete line of chairs is available, with the designer details continuing throughout.

The InterRoyal 1700 Series: Designer styling . . . with a comfortable price. And that's no accident.

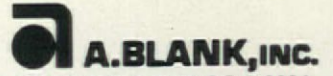
InterRoyal[®]
CORPORATION

ONE PARK AVENUE, NEW YORK, N.Y. 10016

circle 45 on reader service card

The creation of the Clarendon Bank & Trust Headquarters Building in northern Virginia was a project of immense scope and challenge. It demanded total professionalism at all levels. That is why we are proud that Marvin B. Afrime,

president of The Space Design Group selected A. Blank, Inc., furniture coordinator, as a member of the building team.



88 Broad St., New York, N.Y. 10004 (212) BO 9-8884
The Office Furniture Professionals.

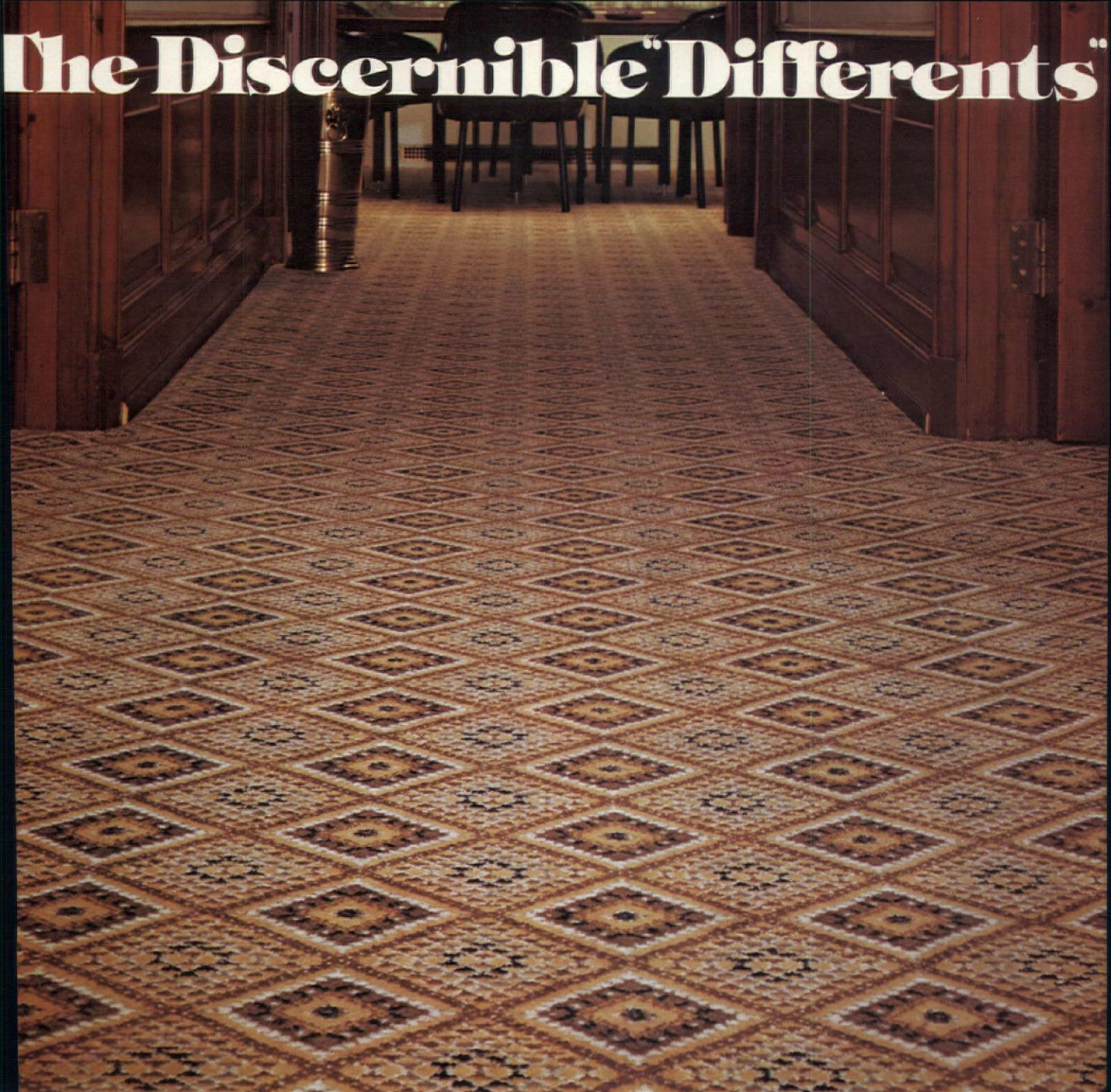
circle 46 on reader service card

A PROFESSIONAL VIEW

This building was designed from the inside outward. The Space Design Group, New York, was project designer and space planner.



The Discernible "Differents"



Roco Contract Carpet selected for the offices of The New York Jets, New York City.

Interior design by Glen Cowan.

Discerning designers and architects know that Roco Contract Carpets are different.

Because they can order a minimum of 100 square yards in any of Roco's 80 interchangeable stock colors in 30 patterns. That's something different. (Special colors and designs are also available at a surcharge.)

And because they can order in 25 qualities and eight different widths from 4'6" to 15'. That's different, too.

In addition we're the direct importers and can afford to be extremely competitive. You know that's very different.

You can create your own discerning look for your next contract space. Write or call us for a free brochure. And remember that at Roco, we don't make contract carpets that are just run of the mill.

We make the "differents."

 **roco carpet co., inc.**

A DIVISION OF ROSECORE CARPET CO., INC.

circle 47 on reader service card

979 Third Ave., New York 10022/(212) 421-7272 Cable Address: Rosecarpet N.Y. Telex: 237193 ROCO UR

SHOWROOMS

ATLANTA
Norman Rothman Associates
351 Peachtree Hills Ave. N.E.

BOSTON
George & Frances Davison Inc.
Decorative Arts Center
420 Boylston St.

CHICAGO
John Strauss International
160 East Erie St.

DALLAS
Castlebury-Held
390 Decorative Center

DENVER
Kneedler-Fauchere
2830 East Third Avenue

HOUSTON
Castlebury-Held
2914 Virginia Street

LOS ANGELES
Kneedler-Fauchere
Pacific Design Center

MIAMI
Rosecore Carpet Co. Inc.
74 N.E. 40th Street

PALM BEACH
Mark B. Meyer Associates
P.O. Box 430

PHILADELPHIA
Accents
9400 Market St.

SAN FRANCISCO
Kneedler-Fauchere
101 K...

SEATTLE
Kneedler-Fauchere



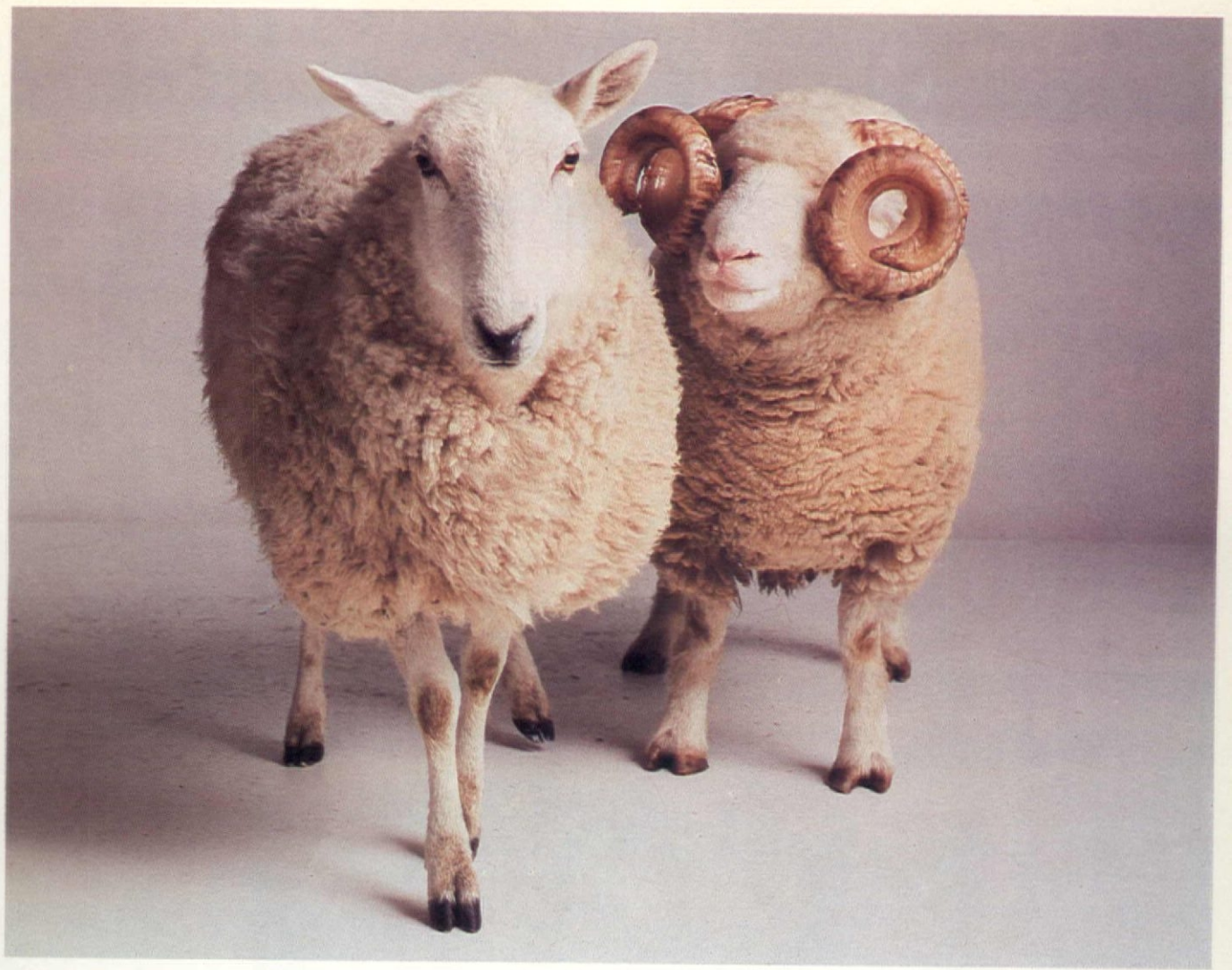
ALLEGRO—TAILORED TO YOUR SPECIFICATIONS—MODULARS IN 6" INCREMENTS

Variations On Classic Themes



WEIMAN/WARREN LLOYD CONTRACT P.O. BOX 738 PATERSON, NEW JERSEY 07503

circle 48 on reader service card



Weave Us

We think they'd want it that way. Why? Because the best carpet is wool, and the best wool carpet is woven. We should know. Brintons has been weaving wool into fine Axminster and Wilton carpet for nearly 200 years. Visit one of our showrooms and discover why for beauty and durability, there's no substitute for woven carpet.

circle 49 on reader service card



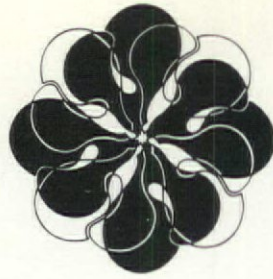
BY APPOINTMENT
TO HER MAJESTY THE QUEEN
BRINTONS LIMITED
CARPET MANUFACTURERS

Brintons carpets

Brintons regional showrooms:

New York NY; 919 Third Avenue, (212) 832-0121
Los Angeles CA; Pacific Design Center, 8687 Melrose Avenue, (213) 652-4020
Chicago IL; 1829 Merchandise Mart, (312) 467-1139
Atlanta, Boston, Cleveland, Denver, Honolulu, Houston, San Francisco, Seattle

APRIL 9-12



ATLANTA
DECORATIVE ARTS CENTER
351 Peachtree Hills Avenue NE
Atlanta, Georgia 30305

DESIGN ATLANTA

The South's first working market for residential and contract designers and specifiers.
Seminars twice daily

Gala events each evening including MONDAY NIGHT HIGH — A black tie event at the High Museum of Art opening the ART IN DECORATION exhibit. Special guests will be Mr. Billy Baldwin, Honorary Chairman and the ten internationally famous designers who will create room settings using a major piece of art as the focal point (most chosen from the High Museum's permanent collection).

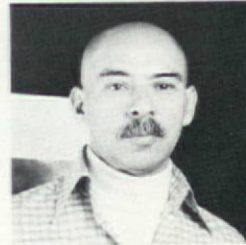


Bill Blass
New York



Alan Campbell
New York

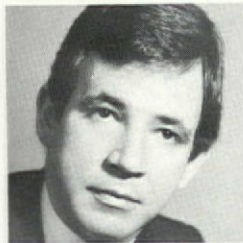
PHOTO: THOMAS VICTOR



Mel Dwork
New York



Bruce Gregga
Chicago



Harry Hinson
New York

PHOTO: BLACKSTONE-SNEIBURNE

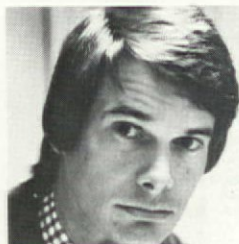


Mimi London
West Hollywood

PHOTO: RUSSELL MACMASTERS



Pablo Manzoni
New York



William McCarty
London



Joe Minton
& David Corley
Fort Worth



Arthur Smith
New York

PHOTO: PETER VITALE

For hotel reservations, call toll-free 1-800-241-1266 (in Georgia 404/688-8994 collect).

HOMESTEAD Contract

**A COMPLETE AND DIRECT FROM MILL
INTERIOR DESIGN FABRIC RESOURCE**

- Screen and System Fabrics of ●
100% Verel[®] modacrylic
- Acoustically rated Wall Covering Fabrics ●
featuring Verel[®] modacrylic
- Upholstery Cloth of 100% Wool ●
- Upholstery Cloth of 100% Nylon ●

**ALL FABRICS FLAME RESISTANT.
HOMESTEAD OFFERS IN-STOCK OR
PRACTICAL LEAD TIME SERVICE.**

Call or Write for Samples and Specifications on items of interest.



**HOMESTEAD FABRICS INC.
111 WEST 40th STREET
NEW YORK, N.Y. 10018
PHONE: 212 • 221 • 4700**

circle 51 on reader service card

VEREL[®]

Making Connections

1978 International Design Conference in Aspen June 11-16

Design may address the largest social issues and the smallest mechanical details. Design conferences have traditionally emphasized either human values ("blue sky") or professional problems ("nuts and bolts"). This conference will focus on the connections between the two—the interfaces between people, and between people and things.

The Conference format provides for Interdisciplinary Shop Talk. Participants will include scientists, corporation executives, inventors, writers, creators of films and television shows, and of course design professionals of all kinds. They will establish and examine connections by means of visual presentations, lectures, demonstrations, films, seminars, workshops, and special events.

But the most important connections of all are the ones to be made by conferees during the week in Aspen and in their professional lives thereafter.

Ralph Caplan

Andrea Baynes

Program Chairpersons

Some of the conference topics:

Design Entrepreneurs
The Media as Connective Tissue
How Animals Design Themselves
The Business of Design (and the Design of
Business)
Political Connections
Design and the Human Body
Varieties of Partnership

Please fill in and return
with registration fees to:

IDCA
c/o The Bank of Aspen
P.O. Box "O"
Aspen, CO 81611

I am enclosing:

\$175 registration fee ()
\$100 fee for additional member of household ()
\$ 75 student fee (proof required) ()

Fee covers access to all conference
programs and literature. No food or lodging
included in fee. Make checks payable to IDCA

Name(s)

Address

City, State, Zip Code

Occupation



“designers contemporary”

A collection of classic modern designs woven of 100% nylon yarns for durability. Handsomely styled geometrics, stripes and a companion plain cloth are color coordinated for maximum flexibility of design application.



AVAILABLE WITH
DUPONT
ZEPEL
STAIN REPELLER

The complete line, in a sturdy triple bank display sample book, (12 1/4" X 17") \$17.50 postpaid.



SCHUMACHER

CONTRACT DIVISION
939 THIRD AVENUE • NEW YORK, N.Y. 10022

HOMESTEAD Contract

SCREEN AND SYSTEM FABRICS.

Twenty standard solid tones plus a special collection of stripes and plaids.

Made of

**100% VEREL® MODACRYLIC,
AN INHERENTLY AND PERMANENTLY
FLAME RESISTANT FIBER**

In stock or practical lead time service
from our own mill facilities.

Call or write for samples and specifications.



**HOMESTEAD FABRICS INC.
111 WEST 40th STREET
NEW YORK, N.Y. 10018
PHONE: 212 • 221 • 4700**

circle 54 on reader service card

VEREL®
MODACRYLIC FIBER

VEREL is Eastman's trademark for its modacrylic fiber.

Home truths from Times Square

From some of the 39th floor windows of Billboard Publications the most prominent building in view is that of the institution for which the whole area was named, The New York Times. The great *eminence grise* of daily journalism is housed in what appears from the outside to be an appropriately solid, straightforward structure, rather industrial in character. There is no more flippancy in the Times' façade than in its headlines. But, inside, a terrible transformation is taking place: the Times is being *decorated*.

A prototype sports department on the building's fourth floor, already in use, reveals the look that is soon to be spread throughout the building. Floors are being raised (necessarily, to accommodate computer wiring), ceilings, at the same time, are being lowered (sacrificing an airy spaciousness for a smooth plane of acoustic tile which hides ducts but also cuts off the tops of windows), regimented open rows of gray steel desks are being supplanted by angled partitions enclosing new work stations of *faux*-rosewood plastic, an "art program" of printed fabric panels "brightens" the walls, and all is dominated by a color scheme of cinnamon brown and Howard Johnson orange. Not everything is bad, by any means—there are some handsome new Westinghouse storage units, the refurbished area is noticeably less noisy than other areas in the building, and, presumably, there are some people at the Times who actually like those colors—but we have all seen this general effect before in a hundred anonymous motel rooms.

But consider the client for this design: the newspaper that recently elevated to its Editorial Board the Pulitzer Prize-winning architecture critic Ada Louise Huxtable, that also employs Paul Goldberger, Joan Kron, and a host of others to guide its readers in matters of

design and taste, and that has been more effective than any other daily publication in communicating a sense that good design is newsworthy. The Times' new look was, obviously, achieved without the advice of its own critics (according to another paper, Goldberger even wrote an outspoken inter-office memo denouncing the plans) and, reportedly, it was achieved without much advice, either, from those who will be working there. But it would be ingenuous to pretend that such institutional off-handedness about interior design is shockingly rare. No, it's only too common.

If our famous neighbor's new look is not dreadful, then, but just mediocre, and if such mediocrity is typical of what large corporations, institutions, and government agencies are likely to handicap themselves with, why even bother to point it out? Because, as a leavening to our general optimism about the worth and future of interior design, a bit of humility may be instructive. And the humbling truth, evident at the Times and elsewhere, is that design quality is less often recognized and less often valued than we sometimes like to think.

Jefferson once said that "the tree of liberty must be refreshed from time to time with the blood of tyrants." The struggle for good design, of course, is both less bloody and considerably less basic than the struggle for political freedom, but both struggles are continuing ones. There is much talk these days about the death of modernism, suggesting a struggle of style against style; but much more real, much more difficult, and much less often acknowledged is the fact that the fight for good design (of any style) is one that is never conclusively won. It is a battle that must be fought again and again, with each client, with each commission, in every situation, forever.

STANLEY ABERCROMBIE

HODNE/STAGEBERG
**HOME ECONOMICS
COMPLEX**
**UNIVERSITY OF
MINNESOTA**

Photography by The Hodne/Stageberg Partners

Haute couture replaces horticulture

The architects refer to their complex combination of building renovation and link-up of new construction as "adaptive re-use" for the College of Home Economics on the St. Paul campus of the University of Minnesota. The project, following a master plan by John Andrews Architects, was begun four years ago by the architectural firm of The Hodne/Stageberg Partnership, Inc. of Minneapolis, and is expected to be completed by the end of this year.

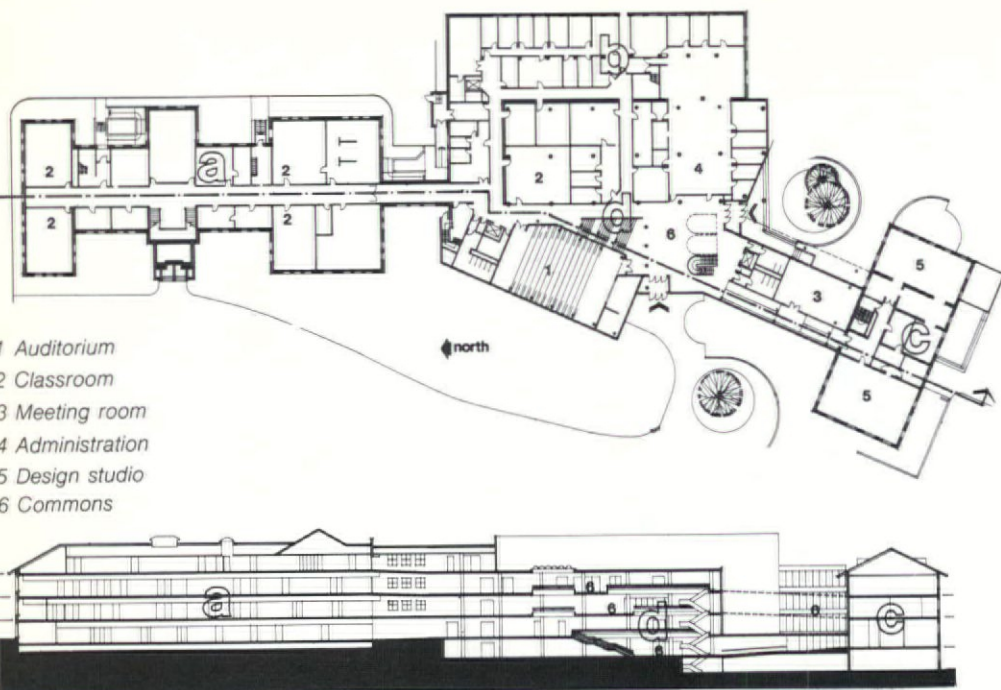
Today, home economics at college level goes far beyond baking biscuits and pinning patterns. At this university, in addition to food and nutrition departments, and a design department that includes fashion, weaving, interior design, and printmaking, there are also a family Social Sciences Department, a center for youth development, and a division to test and evaluate household appliances.

Partly because of the broader curricula, the University's home economics department was concerned that it might project a negative image, and was thinking up modern "buzz" words for a new name. This turned out to be unnecessary because the new architecture and interior design have rapidly up-graded the department's image. Three existing buildings (one





HOME ECONOMICS COMPLEX



Plan and section, above: (a) Remodeled 1918 McNeal Hall. (b) Remodeled 1955 McNeal addition. (c) Remodeled 1896 Old Horticulture building. (d) New construction.

First two pages, and at right: Two levels at "heart" of complex (# 6 on plan) combine main entry, commons, and pedestrian corridor link. Opposite page, top to bottom: A student commons where new construction touches old brick of "Old Hort" and traffic flows through at left; a dressmaking classroom where brick walls and wood have been sandblasted; an exhibition gallery in new construction; and a jewelry studio in "Old Hort."

had been a horticulture laboratory), each differing in architectural style and color of brick, were renovated and consolidated "physically and spiritually" with new construction of reinforced concrete and 8 x 8 brick facing. An enclosed pedestrian mall with staircases and wide corridors runs through the old and new structures, eventually to be continued as a link to all campus buildings, many of which are sited on a hillside with a 10 percent grade. Some of the corridors will be skyways—a long-time familiar sight in downtown Minneapolis.

The new building also services existing buildings with elevators, toilets, and common space. It is the "heart" of the new home economics facility, providing interior and landscaped exterior "people places"—get-together hubs where other activities also take place, such as exhibits of furniture and stretch fabric forms, tie-dye banners, or just rap sessions.

In "Old McNeal," the original home economics building erected in 1918, and in "Old Hort," the former horticulture building of 1896, brick walls and wood ceilings were sandblasted and left unpainted, new mechanical systems were painted and left exposed, and appropriate lighting was installed according to requirements of instruction.

As in all these teaching facilities, working spaces, relaxing places, and traffic flow were major considerations that had to be harmoniously interrelated. From the quarry-tiled main entrance lobby, a wedge-shaped staircase narrows to join a second-story walkway. Two-inch pipe railing, enameled red or orange, gracefully bends and turns at four levels. Downlights in ceilings and at the base of an upper walkway cast elliptical forms on walls and floors.

Beyond the architectural details, which are of significant interest, interiors were designed in collaboration with the Interior Design and Graphics Department of the Office of Physical Planning, University of Minnesota. Gary Wheeler was project coordinator.

Thomas Meyer, the project manager for Hodne/Stageberg, says the contemporary, open feeling of the interiors contributes to a positive student response because "in a contemporary milieu you don't think traditionally."

BETTY RAYMOND

Serpentine lounge seating: **Vecta**. Lounge chairs: "Alky" by **Castelli**. Tables: **Tuohy Furniture**. Chairs: **Thonet**. Jewelry benches: **Southwest Smelting & Refining**. Jewelry stools: **Herman Miller**. Carpet: **Shamrock Carpet Mills**, Royal Scot "Geometrics" of 100% **Dow Badische Zefran** nylon.





WARNER BURNS TOAN LUNDE
**JULIUS AND ARMAND HAMMER
HEALTH SCIENCES CENTER**

Columbia-Presbyterian Medical Center invests in the future

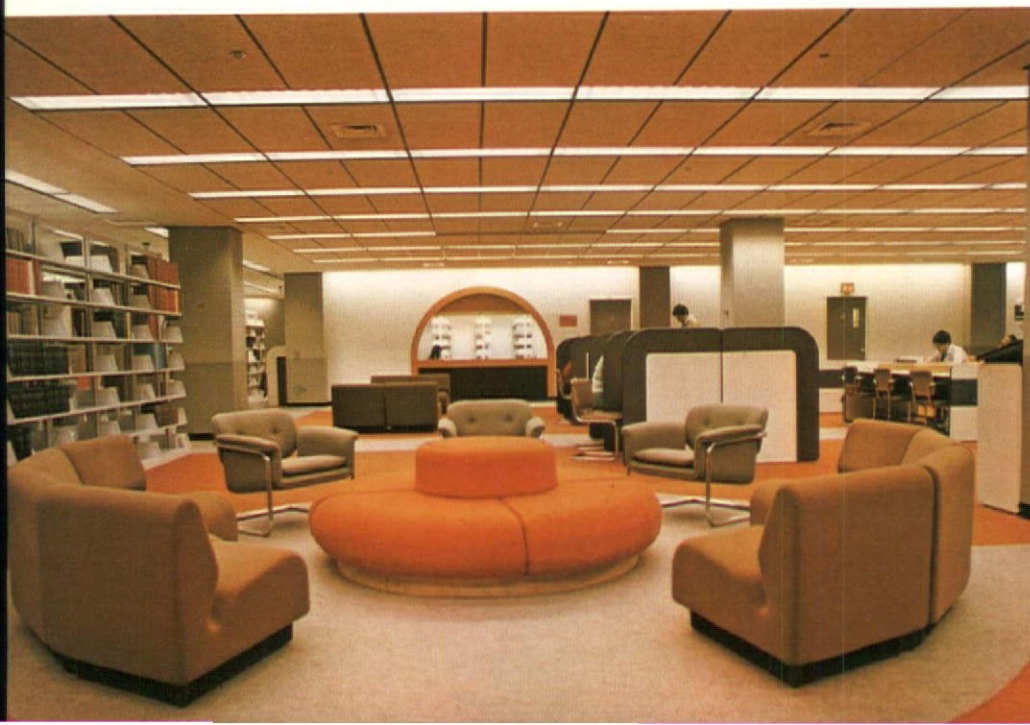
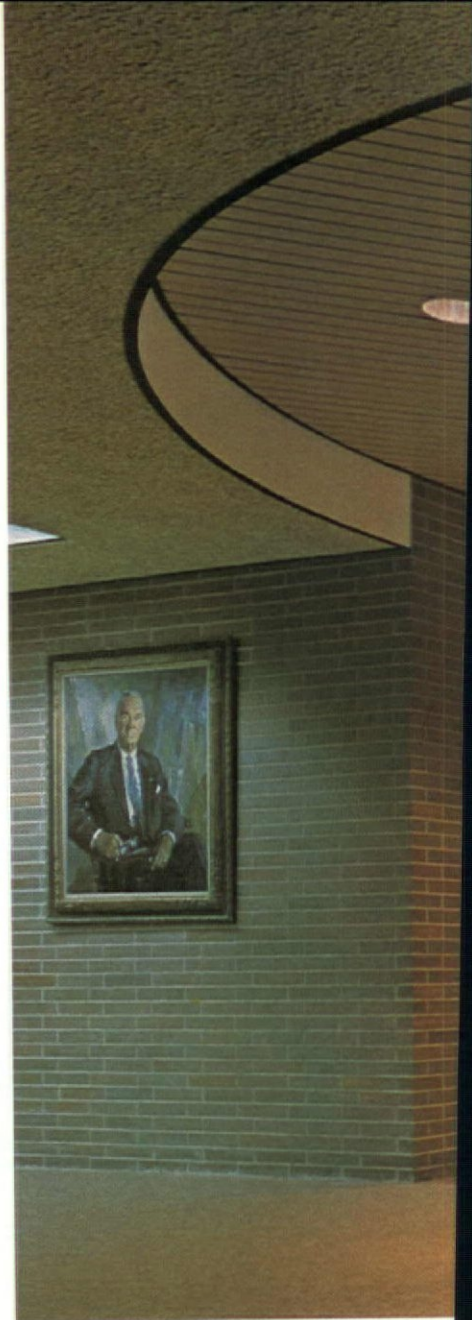
The 20-story Health Sciences Center tower at New York's Columbia-Presbyterian Medical Center complex is a three-in-one resource. It embodies extended medical teaching facilities for Columbia University's College of Physicians and Surgeons (P & S, one of the oldest medical school in the U.S.), and final consolidation of the Augustus Long Library which had been in scattered locations (and is the largest medical school library, of 335,000 volumes, in New York City). The top nine floors of the new tower are devoted to cancer research, another hopeful assist in our industrial age that is producing an ever longer list of products that, inhaled, swallowed, or absorbed, are suspected or actual carcinogens.

Oil magnate Armand Hammer gave \$5-mil-

lion toward the cost of the \$34-million sciences tower to further progress in cancer research. The building is named for him and his late father, both of whom were P & S graduates.

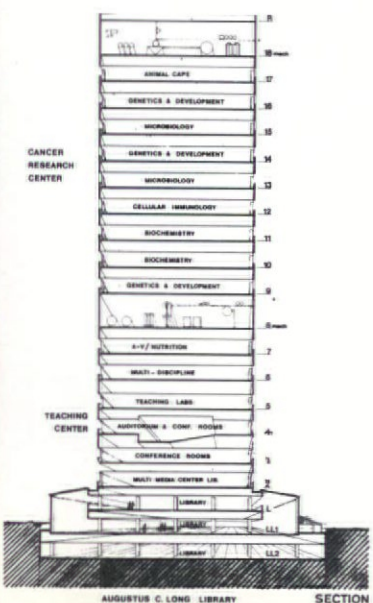
Architects Warner Burns Toan Lunde have given the laboratories horizontal "interstitial mechanical space" of six and one-half feet between floors, where workmen literally "walk on the ceiling." This access allows for future modification or installation of more advanced equipment, without interfering with existing operation of floors above and below.

The tower's exterior, of masonry, weathering steel, and reflective glass, is an impressive shaft rising from its two low, flanking skylight-roofed wings. These extensions hold two-story reading rooms adjacent to book storage on a





opposite page: Circular seating in lower level lounge as designed by WBTL. Above: Elevator lobby serving Augustus Long Library's four levels. Right: fourth floor, 280-seat auditorium.



Photography by Norman McGrath



Furniture: **John Adden** (round butcherblock tables); **Herman Miller** ("Chadwick" seating); **Stendig** ("Jan" lounge seating); **Thonet** (study chairs and tables, lounge chairs and tables); **Vecta** (fixed stools, reference area). Custom woodworking: **U.S. Woodworking Company**; **Ebner Woodwork Corp.** Auditorium desks and chairs: **Heywood-Wakefield**. Movable partitions: **Westinghouse**. **Wilson Metal Products** (book stacks). All carpeting: **Bigelow-Sanford**.

From upper left, clockwise: One of two skylit study rooms on lower level; lower level recreation lounge with variety of seating; lounge outside librarian's office; 24-hour study room; glimpse into second floor media section.



HEALTH SCIENCES CENTER

lower level of the library, and are visible from a balcony on the lobby floor (protected by glass panels).

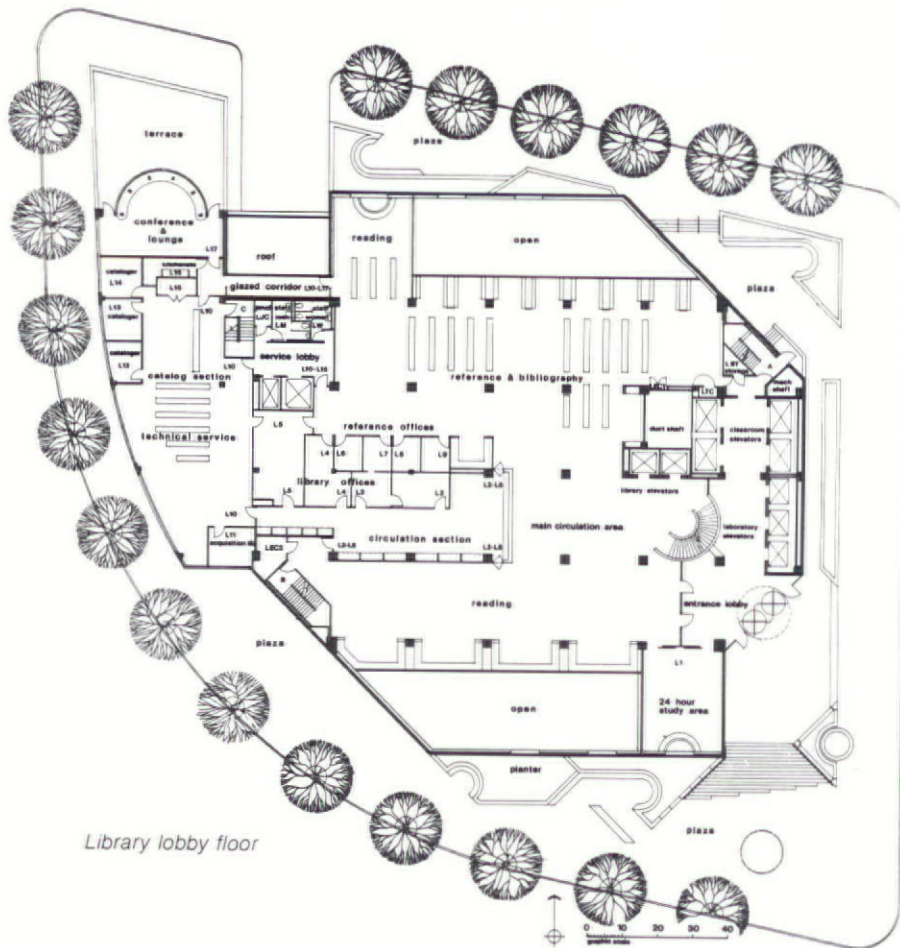
"Acting as interior designers as well as architects, we endeavored," said Dan Toan, "to create an efficient, uncluttered and scholarly environment for work and study which nevertheless would offer a welcome contrast to the more ascetic and sterile requirements of the hospital and laboratories. Color was therefore used with a rather bold hand on walls, in 'carpet graphics,' and upholstery."

The Hammer tower incorporates the firm's expertise in providing easy access to research and learning equipment with work/study spaces easily accessible, comfortably furnished, and youth-oriented in design. Two library floors are punctuated with open wells and light penetration. Rounded exterior windows in the reading rooms establish an arched and rounded theme seen throughout the lower floors, repeated in the round interior windows of small staff and study rooms, in half-round openings, and in a circular staircase.

WBTL's supergraphic carpet system, developed for Brown University, is again employed for all carpeted floors, permitting easy, less noticeable replacement of worn sections.

Dedication of the Health Sciences Center was the highlight of a \$133.7-million fund-raising drive that covered renovation in other buildings. Dr. Paul A. Marks, Columbia's vice president for health sciences, referred to the financial commitment as an investment, and belief, in the future. Over 2,000 foundations, corporations, and individuals contributed funds, as well as the Federal Government, New York State, and the National Cancer Institute.

BETTY RAYMOND



Library lobby floor

Architect: **Warner Burns Toan Lunde**
 Partner in charge: **Danforth W. Toan**
 Project architect: **James H. Tyner**
 Associate architect/interior designer: **Yung Wang**
 Associate for contract documents: **Hassan Tarafdar**
 Construction manager: **Tishman**



Left: View of lower level study area (also on opposite page) seen from balcony. Above: A typical teaching laboratory. Lobby level plan shows both openings to study areas below.

LOUIS REDSTONE & ASSOCS.
MANUFACTURERS' BANK



Banking on geometry at Renaissance Center

On the lower levels, public banking facilities.

Above, top: highest of the three levels contains vault and private offices, is largely open to public level below. White cylinder houses private elevator. Above, officers' platform seen between glass-enclosed conference room and central service core. Core walls have a relief of ceramic tile and cast bronze by Glen Michaels, inset in panels of suede vinyl. Right, officers' marble-topped desks continue the geometric theme of the entire complex. Opposite page, top: a sweep of tellers' stations around one side of the central core. Flooring is typical of Renaissance Center. Tellers' stations are detailed in marble and brass, topped by panels of clear (but bullet-proof) glass. Far right, a smaller group of tellers' stations serves pedestrians on the street level below.

Architect for Renaissance Center: **John Portman & Associates**. Architects and designers for Manufacturers Bank: **Louis G. Redstone Associates, Inc.**, Architects/Engineers/Planners/Interior Designers. Construction management: **Tishman Construction Corp. of Michigan**.

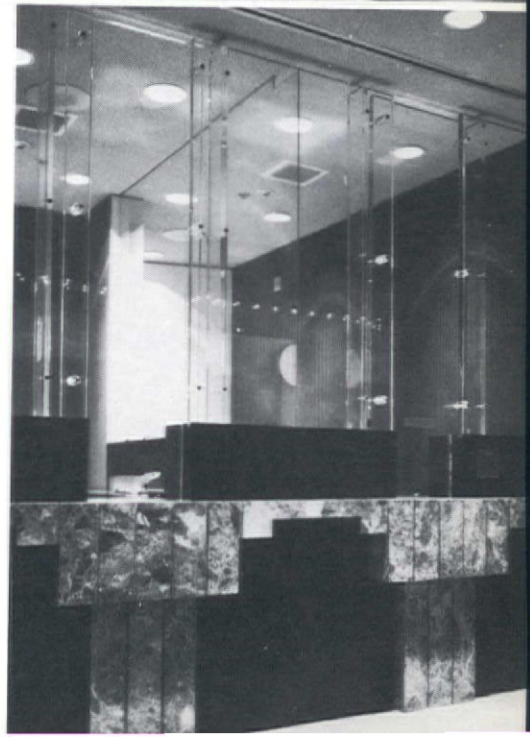




Photos by Balthazar Korab

Radiating from the central 73-story cylinder housing the Detroit Plaza Hotel (see *CONTRACT INTERIORS*, Dec., 1977) are the other major buildings of Detroit's Renaissance Center: four 39-story octagonal office towers. One of these, named for its major tenant, is the Manufacturers' Bank Tower, and interior design for the bank has been provided by the firm of Louis Redstone & Associates, Livonia, Michigan.

Architects for the entire complex, as everyone must know by now, are John Portman & Associates, and, whatever exhilarating delights Portman's design offers its visitors—and the delights are many—it presents some challenges to those who plan the details of its use. For one thing, the palette of materials chosen by the architect for the building shell is one that demands the attention and complementary reaction of any designer working within it; for another, the underlying geometry of primary shapes—so typical of Portman's architecture—is also powerful and inescapable. The Redstone interiors are successful ones largely because of the care with which they have responded to





MANUFACTURERS' BANK

On the upper levels, an executive eyrie.

Opposite, focus of the executive floors: an antique mahogany fireplace set against a faceted wall of Canadian Elba stone. Left, and below: office tower's roof skylight has view of the Center's cylindrical hotel. Under the skylight, two floors open to each other, are linked by a sculptured stair. Right, below, two executive offices with typical sweeping views of Detroit.



SOURCES: Desks and credenzas designed by Louis Redstone Associates, executed by **John Langenbacher Co.** and by **Harvey Prober**. Desk chairs by **Brickel** with upholstery by **Knoll** and **American Leather** and by **Cumberland/Orsenigo** with upholstery by **American Leather**. Lounge seating and table: **Metropolitan**. Sofa upholstery: **Isabel Scott**. Visitors' chairs: **Brickel**. Sofa: **Metropolitan** with **Knoll** fabric. Brass table: Redstone design executed by **Builders Aluminum Co.** Reception area seating: **Metropolitan** with **Knoll** upholstery. Glass-topped table: **Cumberland/Orsenigo**. Other contractors and suppliers for 38th and 39th floors: Plants throughout by **Garden Milieu, Inc.** Wood veneers: **Chester Stem**. Plastering: **Service Art Co.** Ornamental metalwork: **Builders Aluminum Co.** Carpentry: **John Langenbacher Co.** and **Detroit Partition Co.** Stone work: **Wolverine Marble Co.**



their context.

The bank's spaces are distributed throughout the tower. We show here two distinct parts of that space: on preceding pages, a three-level public banking facility at the base of the tower; and, on these pages, a two-level executive area at the tower's top. Not illustrated are eight floors of more typical office space and a floor generously devoted to employees' cafeteria and lounges.

Of the three lower floors, the middle one is of greatest importance, connected directly to the hotel and its myriad opportunities for dining and shopping.

On this level, naturally, are the main facilities to which the bank's customers need direct access. The floor below, accessible directly from the street, offers some supplementary banking facilities, and the floor above, not generally visited by the public, contains private work areas and the bank vault. The three levels are connected by a hydraulic elevator used only by bank personnel.

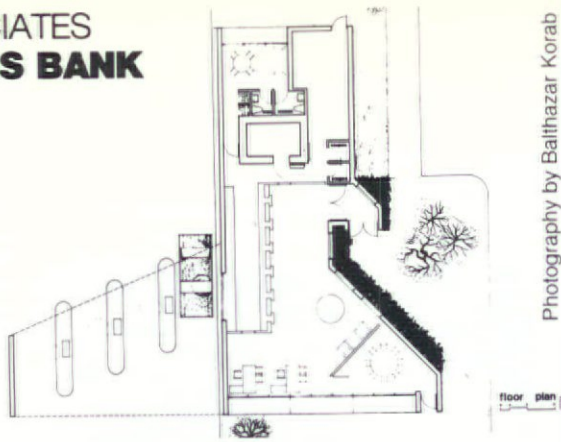
39 floors above, and with a skylight view of the even-taller hotel cylinder, are the headquarters of the bank's chief executives. Connection between two levels of offices is made in

this case by a sculptured stairway with open carpeted treads and a brass handrail of impressive dimensions. But more impressive is an enormous mahogany fireplace wall carved in 1900 by sculptor Alfred Nygard to designs by architects McKim, Mead & White, and moved to the present location from the Manufacturers' Bank's original building (now destroyed). Floor and wall behind fireplace are of Elba stone imported from Portland, Ontario.

Most impressive of all, however, is the degree in which the Redstone interiors continue and develop the Portman vocabulary. Both at the tower's base and at its top, lower spaces are allowed to open into upper ones, flooring pavers and masonry parapets are repeated, and even such seemingly foreign elements as the fireplace wall are modeled with 45-degree bevels to relate them to the tower's octagonal plan. This responsiveness, together with some agile space-planning that manages to make a virtue of the cylindrical service core penetrating every floor, results in interiors which clearly belong where they are. And without loss of individual personality, either.

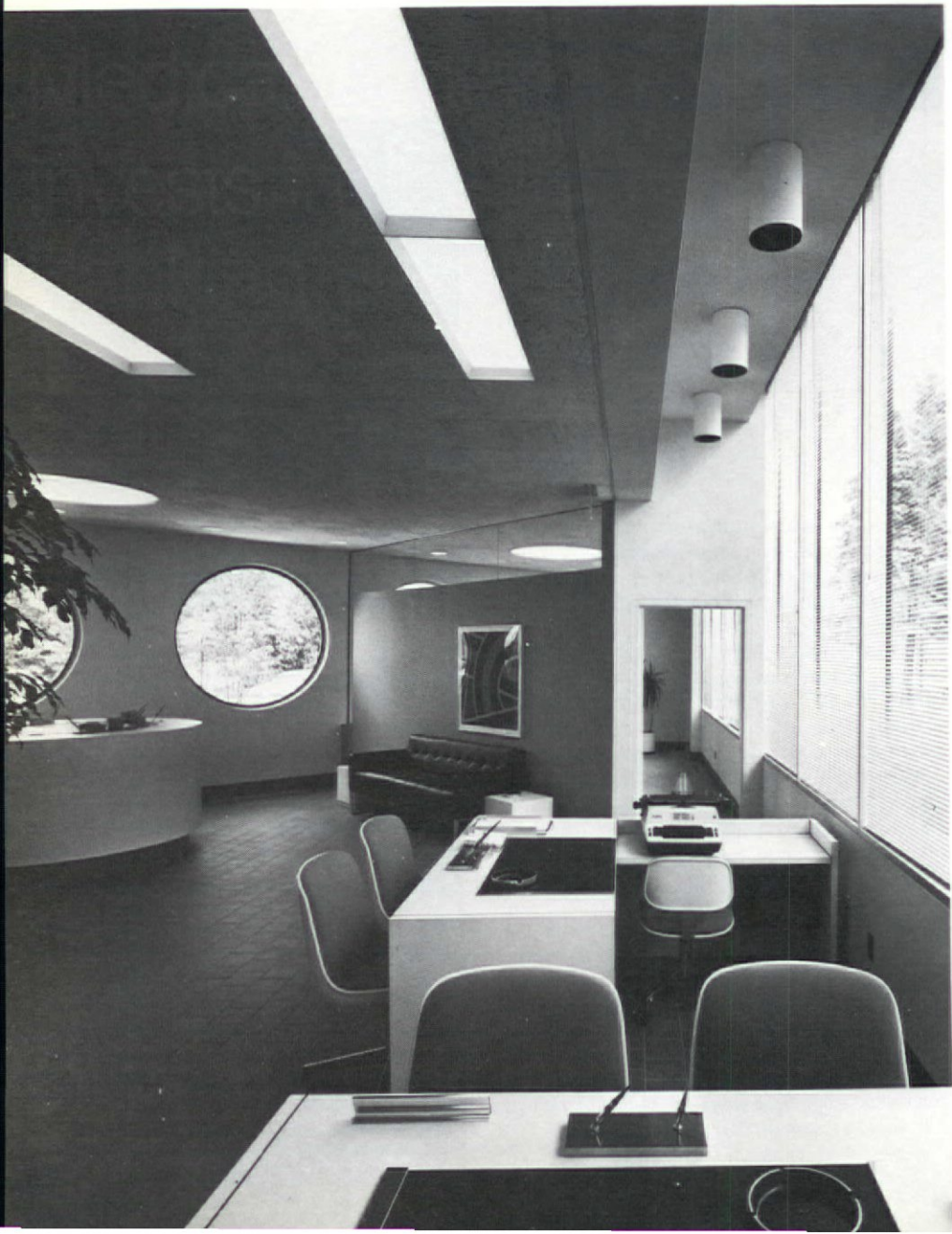
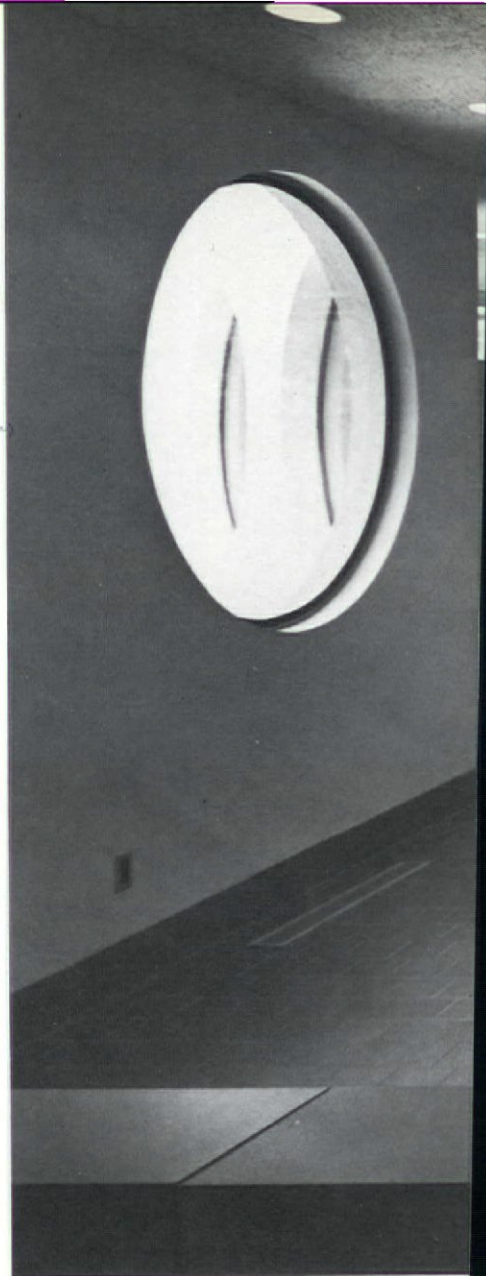
STANLEY ABERCROMBIE





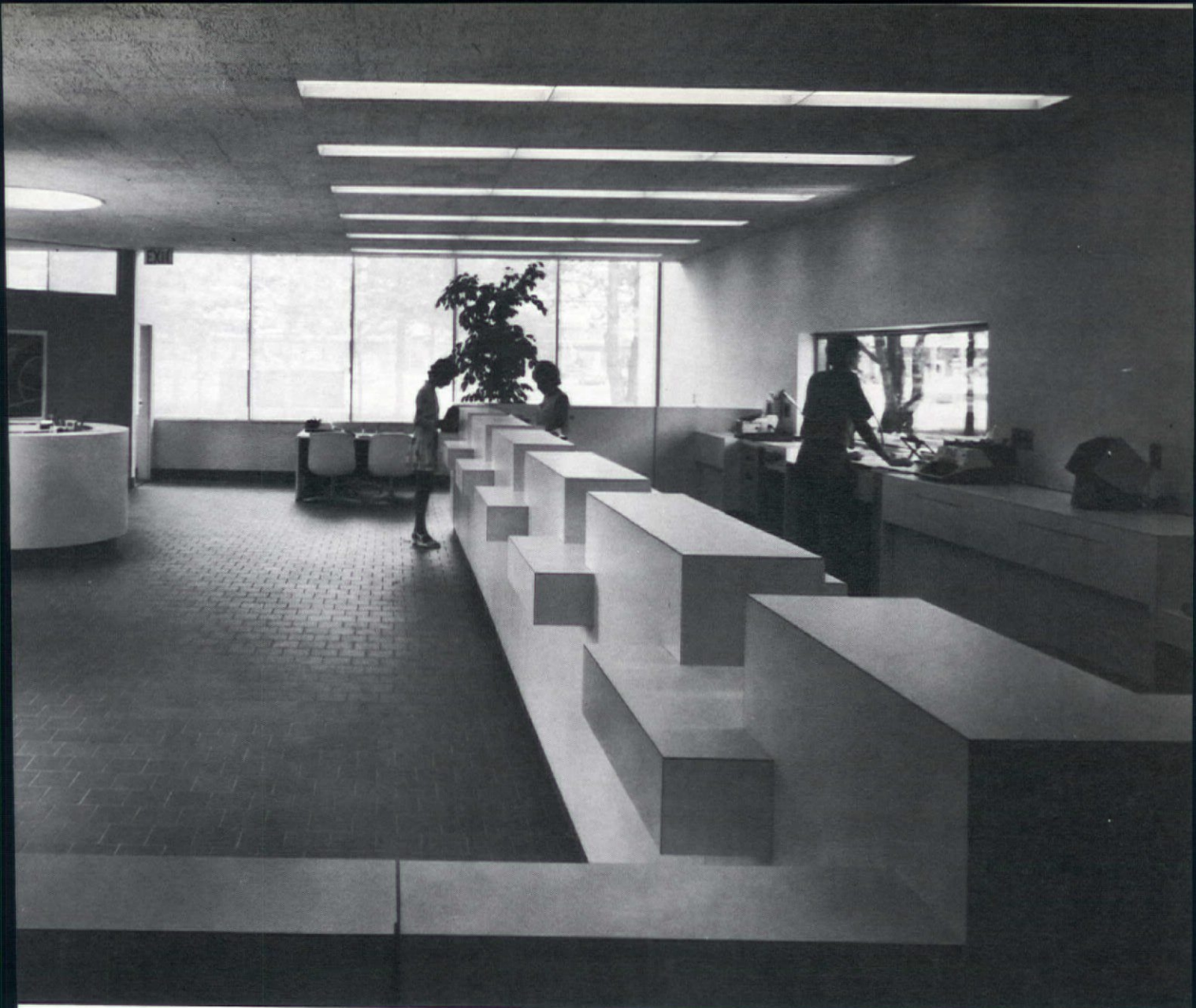
Photography by Balhazar Korab

Banking circles



Metropolitan Savings Bank is a young, aggressive institution whose Detroit operations have grown vigorously through the virtue of acquisition and new branch formation. Its Shelby, Michigan, facility is an example of the latter. Here, on the former site of a nursery whose plantings are still in evidence, Rossen/Neumann, architects, has designed one of a series of banks for Metropolitan that exemplifies the Bank's contemporary attitude towards itself and its customers.

Shelby is a relatively small space, handled in a brisk, straightforward manner. Rossen/Neumann essentially uses a long, cubiform row of tellers' counters to span the main bank floor, an angled private closing room toward one end, and the vault at the other to frame the view seen by entering customers. More notable than these aspects, however, is the vault, facing the parking lot from which customers proceed to the entrance; in an effort to admit light and to make a friendly gesture along the important flank of the building—without violating its structural integrity—the designer has chosen to pierce the wall with a line of circular windows, a motif repeated inside by placing



ircular skylight over a circular check writing
sk.

Everything else is appropriately rectilinear
d restrained by contrast, including the gray
e floor, off-white plastic laminated casework,
oustic tile ceiling, and color scheme of off-
hite longitudinal walls with yellow end walls.
In fact, unlike those banks which prefer to en-
cose their officers in gilded cages or their mod-
ern equivalents, Metropolitan's Shelby officers
sit at desks open to the public, just outside the
waiting room where only such confidential
matters as mortgage closings are transacted.
Could this have swayed a hardened skeptic
like Ogden Nash, who once titled a poem,
"Bankers Are Just Like Anybody Else. Except
the other"? Who knows—symbolically, at least,
Metropolitan and Rossen/Neumann have nar-
rowed that distance.

ROGER YEE

URCES. Officers' desks: **Sunar**. Conference, offi-
cials', and secretarial chairs: **Steelcase**; upholstery
by **Knoll**. Conference table: **Vecta**. Sofa: **Metro-
titan**. Lighting fixtures: **Lightolier**. Check writing
desks and tellers' counters: **Stabler Co.** from original
designs by **Rossen/Neumann Associates**. Flooring:
Gray Quarry Tile.



FORD & EARL DESIGN ASSOCIATES
BANK OF OKLAHOMA

Shrewd operational systems swathed in luxe

Great arches give a look of transparency to the base of Minoru Yamasaki's marble-sheathed, 52-story building. Arches in the upper level of the lobby (below left) lead the public naturally from the escalators to the main banking room, where tellers are ready to serve individual customers in individual niches. Trees inside precede trees on an outside terrace.

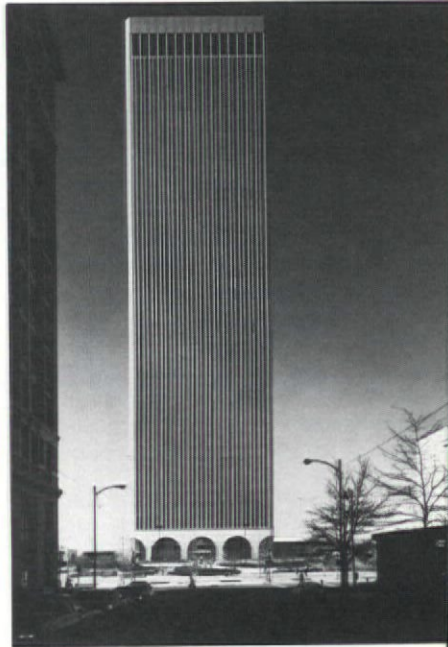


Williams Center marks Tulsa's coming of age. It encompasses a new downtown hotel, a shopping mall, a Performing Arts Center, a two and one-half acre landscaped plaza called The Green, and the tallest building in Oklahoma, the Bank of Oklahoma Tower. The Center master plan and the architecture of the Performing Arts Center and bank tower are the work of the architect of New York's World Trade Center, Minoru Yamasaki. The tower looks it—what with a marble-sheathed, vertically scored, flat-topped silhouette, and sixty-foot-high arches at its base. It has fifty-two stories—including the three-level, 400,000 square foot podium—and holds 52 acres of space. The Bank of Oklahoma occupies the 220,000 square feet of the ten lowest floors, which were programmed, planned and designed by Ford & Earl Design Associates of Detroit.

The Bank's directors accorded great importance to the institution's image. They wanted the premises to look sumptuous, timeless, permanent, and very welcoming—yet loaded with technological know-how. Functionally speaking, real efficiency in the use of space, energy and personnel was equally important to the design program. Trust and loan customers would see many working offices. Rapid computerization and increasing use of word processing made flexibility a must.

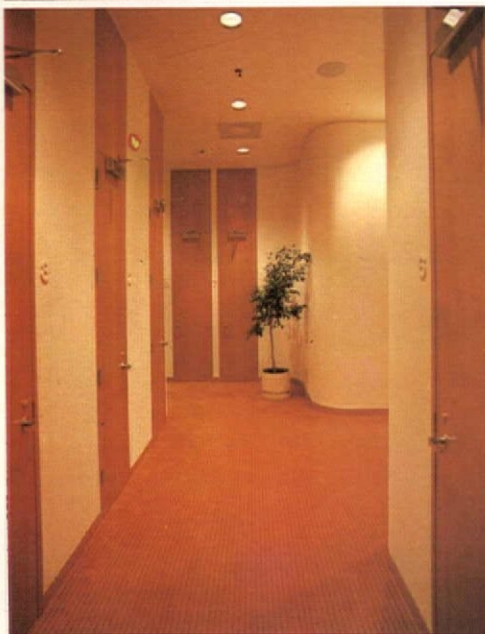
For flexibility, it was decided to use open plan rather than fixed partition offices for most work areas; power lines would be ready in the floor plenum, and carpet tiles would ease access to power channels in the work stations. For formality's sake, most work station configurations would be rectilinear. For energy efficiency, lighting would most often be provided by combination task/ambient luminaires built into the work stations. For acoustical control, screens would be thickly padded.

The appearance of these work areas should make the Bank one of the most popular employers in town. Oak gives warmth to the work stations, the soft rich fabrics on work station screens and work chairs are part of the warm color scheme encompassing the carpet tiles and silk screened graphics on the walls.





BANK OF OKLAHOMA



Two photos above: Curved white walls, floor-to-ceiling oak doors, and warm carpet make vault areas appear cheerful and unconfined.

Right: Staircase designed by Ford & Earl provides a ceremonial entrance to the executive floor.



Teller station and reception desks: Fabricated by **Woodworking Corporation of America** to **Ford & Earl** design. Carpeting in banking room and executive areas: **Tai Ping**. Carpeting in safe deposit areas: **Milliken** to **Ford & Earl** design. Carpeting in work areas: **Milliken** carpet tiles. Stenographer and receptionist chairs: **Harter**. Open plan work station with built-in task/ambient lighting: **JG**. Lounge chairs in general office areas: **GF Business Equipment** (Club Series). Light cylinders in general office areas: **Architectural Supplements**. Upholstery fabrics on work station screens: **Boris Kroll**. Designs of stitched fabrics on work station screens: **Ford & Earl**. All framed graphics: **Ford & Earl**. Bank of Oklahoma logotype in stainless steel: **Ford & Earl**. Conference room chairs: **Stendig** "Zandu" in **Boris Kroll** fabric. Executive waiting area sofas: **Dunbar**. Executive waiting area corner cubes: **Woodworking Corporation of America** to **Ford & Earl** design. Casement fabrics in general office and bank areas: **Maharam**. Casement fabrics in executive and conference areas: **David Gibson**.



Building Architect: **Minoru Yamasaki & Associates.** Programming, Space Planning, Interior Design: **Ford & Earl Design Associates.** Principal-in-charge: **Wallace B. Ford II.** Project Director and Chief Designer: **Elizabeth L. Nida.** Terrace Landscaping: **Minoru Yamasaki & Associates** and **Ford & Earl Design Associates.** Lighting Consultants/engineers: **Joseph Loring Associates.**

Above: Typical working office. Acoustical screens with gay-colored yet judiciously designed graphic motif rim a central lounge / expansion space. Chrome ambient / light cylinders spill reading light down where the chrome frame is sliced away at an angle. Lounge chairs are in soft black leather.

Right: Typical conference room for loan / trust departments. Cantilevered marble ledge contains a power. Glass walls and glass slide-away doors provide a choice of complete openness or auditory privacy in many parts of the building. White plaster walls, sheer white casements, and plenty of potted plants contribute to an airy ambience.



plaster walls. The very pleasant reflected ambient light splashed on the ceiling is supplemented by daylight streaming through sheer white curtains at the peripheral windows.

The main banking room is on the highest podium level, reached by escalators and opening to a landscaped terrace surrounded on three sides by building walls. Thirty feet high and 160 feet wide, it makes an impression of overwhelming magnificence, though some interesting economies are inherent to its operations. It would actually look crowded with the number of teller stations it contains, but for the fact that the boundaries between the interior and the terrace beyond it seem somewhat uncer-

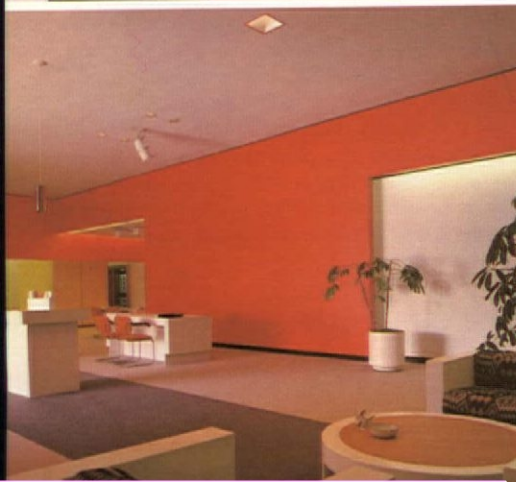
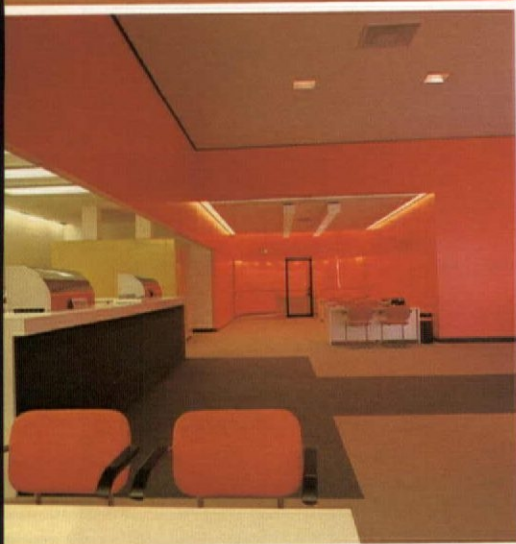
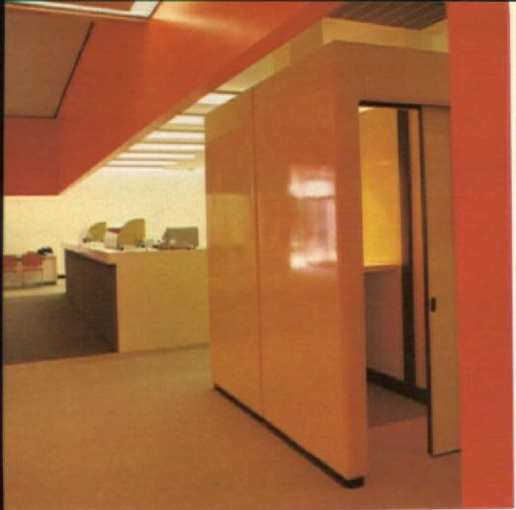
tain—with potted trees inside appearing to be outside, and vice versa. In addition, the teller stations are not a line but a unified mass of irregular outline, the unity of which is reinforced by the matching outline of a modular, multi-unit light fixture (with a highly polished aluminum frame) which provides both the room's ambient light and working light for the tellers.

The free-form teller cluster is actually composed of modular ten-foot by ten-foot free-standing units which F&E devised to solve the problem of varying teller demand from the full teller complement needed on the 1st and 15th of the month to the slow days and hours. Customers are not confronted with a long, inflexible, impersonal counter. Individual modules provide a sense of personalized service at each unit. The bank can staff each unit with either one, two, or no tellers without seeming either over or under staffed at any time. Modules can be moved, removed, or replaced with higher or lower units for new operations or equipment.

A very luxurious vivid vermilion wool carpet makes a dramatic foil for the almost black polished granite of the reception desks, which are set off with stainless steel reveals and bases, and for the soft black leatherlike sheathing below the granite tops of the teller units. The lights in the fixture spark green highlights in the plants and pinpoint the polished granite.

The impression of sumptuous suavity is enhanced by the finesse of radius-corner curves on furniture and fixtures. The problem with vault areas—that they are confined—is overcome by curving, fresh white walls broken by floor-to-ceiling doors in warm light oak. The impressiveness of the executive office floor upstairs is dramatized by the approach—a sinuously fenced stainless steel and plexiglass staircase circling on creamy marble treads to a champagne wool carpet.

OLGA GUEFT



Color as architecture

Conserving energy seems to be one of the major movements of the 'seventies, and it certainly applies to more than just sunlight. Conserving energy, in this case, refers to design.

The World Savings Bank retained architect Daniel Solomon to create their Palo Alto, California, branch on a minimum budget with minimum alterations. Conservativeness was due to the fact that the branch is intended only to last the length of a relatively short lease. The space to be altered was an awkward and unattractive L-shaped area, which Solomon transformed into an interesting and efficient workspace by a few well chosen moves. Good space planning, simple design solutions and bold use of an inexpensive tool called color added up to an attractive project done within the limits and specifications imposed.

The manager's office is placed at the far end of the L, with officers' desks leading to it. This office is encompassed by a semi-circular end wall lighted with incandescent wall washers, and is partitioned off by a wall of glass. The front of the bank houses the public areas and the tellers.

Effects are created, according to Solomon, by careful detailing, inexpensive sheetrock, carpet "used as supergraphics," and lots of red paint. The need for expensive materials and major modifications of the existing shell were obviated.

One item, however, did receive special attention. A freestanding structure housing two cou-

pon booths, adjacent to the vault, affords customers privacy while they attend to their safe deposit boxes, and also provides visual focus. It is detailed with care, and is finished in a bright yellow padded patent vinyl. Although this item required extra care and attention, entailing added expense, it is mobile, designed for re-use in another branch in the future.

A restoration it is not. But a re-adaptation of an existing, still useful space in a highly mobile society is something that must be explored. It is especially commendable when an unlimited budget is not the major toy given to the designer.

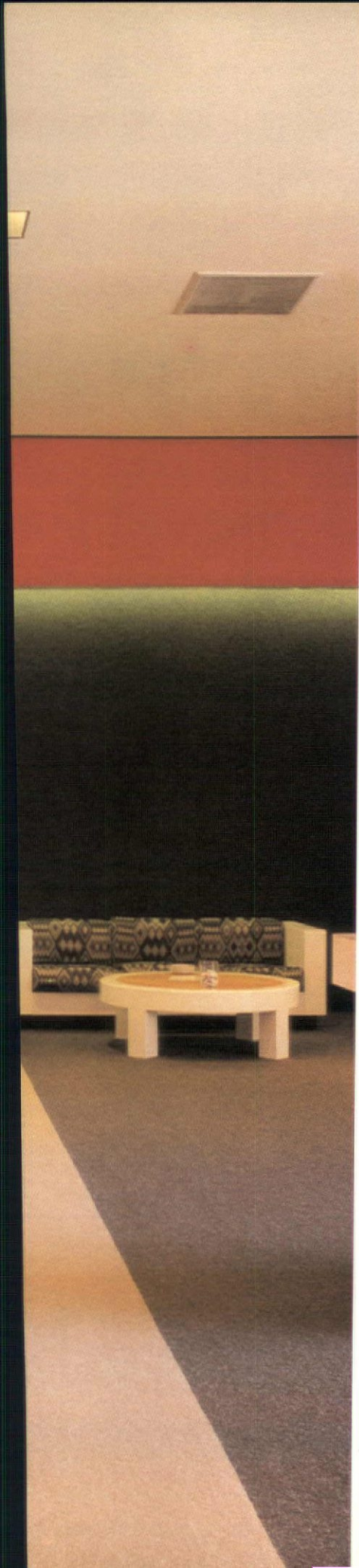
RICHARD ZOEHRER

Architect: **Daniel Solomon, AIA.**
Project Associate: **Phoebe Wall.**
Contractor: **C.M. Peletz Company**

Lighting: **Lightolier.** Desk lamp: **RAAK.** Standing ashtray: **McDonald.** Carpet: **McGee.** Coupon booth: **Western Woodcraft.** Desks: **Business Furniture Design.** Office chairs: **Standing Bolivia (Unika Vaev).** Lounge seating: **Stendig.** Lounge table: **Business Furniture Design.** Planters & plants: **California Street Nursery.** Upholstery on lounge chairs: **Kroll.** Chrome hoods & tellers counters: **Forbes.**

Views at far left show yellow padded coupon booth, manager's office behind the glass wall, bold use of carpet and red lacquered walls. Isometric drawing on our cover done by Phoebe Wall.

Photography by Joshua Freiwald.





Winter warm-up on Summer Street

The newest branch bank of Union Warren Savings cast a warm glow onto Boston's snow-clogged Summer Street this past winter. This third branch for the bank by Sasaki Associates is a small gem with lopsided facets, set into a corner location on an existing foundation. It was found less costly to construct a new building than convert the old one, and this new replacement was built for \$400,000. Steel-framed and enclosed with a brick and glass exterior wall, the bank's present two and one-half stories can accommodate two additional floors in the future.

The main banking floor of 9,300 sq. ft. contains tellers' stations, a vault, managers' office, and storage. An employee lounge and rest rooms are on the mezzanine. Future office space is provided on the second floor. Storage and mechanical space is in the basement.

Large windows capture attention of passersby with full views to the main floor and mezzanine—crisply designed in sparkling white with punches of carnelian red, an amiable contrast to surrounding older structures. Like an eternal flame, the circular neon logo is always burning.

The architects say, "Choice of strong color and shapes for pendant lamps, exposed duct-work, furniture, and camera bar add vitality to the rectangular space. The proportions are enhanced by carpet tile flooring laid in a diagonal pattern across the long axis of the building."

White laminate stations for five tellers were designed by the architects and subdivided by vertical elements to give modularity and to define each station. Purse and briefcase shelving has thoughtfully been provided. Linear configuration of the stations and supporting facilities, prompted by constraints of the site, proved the most efficient plan.

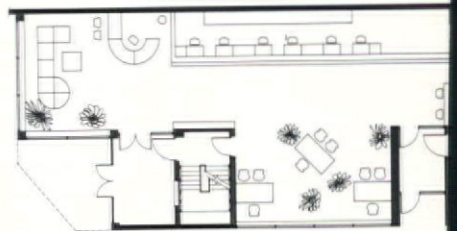
Exposed duct-work becomes a forceful architectural assertion, often seen in new schools and larger contemporary buildings, but uncommon in banking circles. The red bar on the wall behind tellers holds security "private eye" cameras, installed at random in older banks, but an integral part of this interior. Which proves that even the most mundane of required equipment can be made appealing and *right* through competent custom design.

BETTY RAYMOND



Photography by Nick Wheeler

Furniture dealer: **Business Equipment Corp.** (Boston). Desk and files: **Sunar**. Reception desk: **John Adden**. Furniture. Sofa seating: **John Adden**. Swivel chairs: **Steelcase**. Custom tables: **Geometrics**. Carpet: **Carpets International**. Carpet installer: **Michael Higgins**. Light fixtures: **Lightolier**; **Dual-Lite**. Drop pads, ash urns: **McDonald Products**. Planters: **Interior Plant**. Interior plants: **City Gardens**. Glass doors: **Kemper**. Millwork: **Colonial Wood Working**. Signage: **Signs O' Life**.







The system works



Photography by Paul S. Kivett, Architectural Fotografics

Temporary wood structural system by Harper & George for Hall's Plaza is put through its paces in the views. Opposite page shows system combined with graphic banners and industrial pendant lighting to create miniature pavilions for china, flatware, table serving pieces, and bath linen. Stretched fabric forms tents over clothing racks pictured here. To right is arcade of banners announcing various departments.

A small, innocent-looking "puddle of a creek" courses almost unnoticed through Cross Country Plaza, Kansas City, Mo., one of the city's most fashionable shopping centers. But the people of Kansas City will never forget the trickle at the bottom of the 100-ft. wide concrete ditch. On the night of September 12, 1977, the creek became a raging flood that devastated the Moorish-style center. One of the more distinguished victims rising boldly to this challenge was Hall's Plaza. Studying the 5½-ft. water line on its main floor, the management of Hall's vowed to reopen in time for its 63rd consecutive Christmas season. Thanks to the company's determination, the services of Harper & George, architectural and industrial designers (see their World Trade Center restaurants, *CONTRACT INTERIORS*, November 1977, pp. 78-83), and the cooperation of Hall's many suppliers, the "miracle" has come true.

Hall's, a wholly owned subsidiary of the Hallmark organization, has been known to Kansas City since 1914 as a purveyor of finest quality traditional lines of porcelain, crystal, silverware, jewelry, stationery, and other gifts and decorative accessories. Naturally, its interior design has always upheld this image. Shoppers who visited it just prior to the flood saw a contemporary setting graced with classic references, rich appointments in onyx, hardwoods, and other costly materials, and partitioned spaces that subdivided the 30,000-sq. ft. selling floor into more intimate spaces.

The flood obliterated this interior and all Hall's stock as well—giving Harper & George a *tabula rasa* to redesign, fabricate, and install in six breathless weeks. The firm's solution: a space frame and storage system, constructed off-site in readily available materials, capable of change and variation, and easily assembled. In effect: an interior design independent of the building shell as much as possible.

Management initially questioned the "systems" approach as being overly "utilitarian" for the ambience needed to sell its merchandise. As it turned out, Harper & George's interpretation of the systems concept for Hall's was both ingeniously pragmatic and reassuringly handsome. Construction had to be specified for fast processing, so the designer called for individual display pavilions comprising wood studs with 3 in. x 3 in. and 2 in. x 4 in. sections, and birch plywood baffles, gusseting, and shelving finished with light sanding and flame resistant





spray, industrial pendant lighting, and colorful fabric panels and banners for space definition and signage.

Store layouts followed previous floor plans so as to hasten restoration by quickly orienting staff and customers to the new space. Hall's suppliers, recognizing the store's dire circumstances, arranged for immediate deliveries from stock to replenish its inventories. Simultaneously, skilled wood workers at Greyhound Design Group, New York, produced the components of the wood structural system, and suppliers elsewhere readied carpet, lighting, and the fabric panels and banners with graphic designs by Harper & George for delivery.

Erection was so fast—two weeks—that Hall's reopened three days ahead of schedule. Each pavilion arrived with its own jigs and patterns to be bolted together in Erector Set style. Lighting pendants connected their long power cords into existing high hat outlets using adapters, effectively lowering the visual plane from 13 ft.-6 in. to the new, smaller scale set forth by the wood system. (Accent lighting is standard photographic clip-on fixtures attached to the shelving.) A soft, unobtrusive color scheme was established by color coding departments to the pastel banners which identify them; the banners, suspended over the central circulation corridor formed by a freestanding "trellis" of wood struts, provide a colorful invitation to walk through the entire store. The ceiling was painted black, but otherwise left much as it once was.

On opening day, Hall's staff promptly observed that the store never looked so spacious before. Curiously enough, this phenomenon coincided with a net *reduction* in selling floor area. An interior design of space frames rather than walls and a lighting design that focuses on products rather than architecture had obscured the physical boundaries once defined by partitions, making store fixtures and products float



HALL'S PLAZA

like stars of a summer nighttime sky. The effect politely conceals the fact that stock once stored in the basement is now kept on the periphery of the main floor. Studs 2 ft. on center carry baffles and adjustable shelving for storage and display.

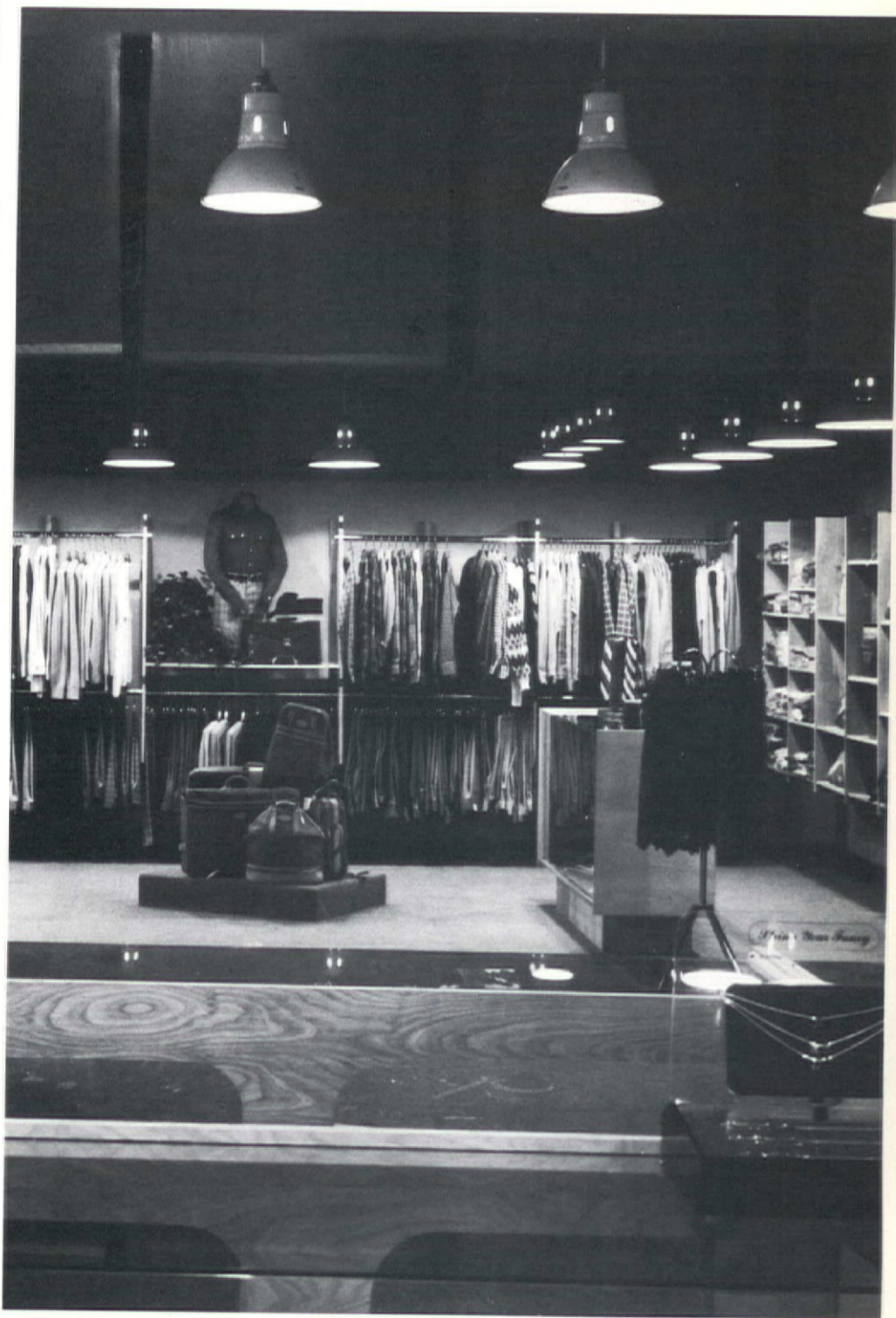
Of course, the most conspicuous change in Hall's is its new spirit. Bold banners, natural wood, and modern fixtures with an architectural character have introduced the store and its quality consumer lines to a younger, more style conscious segment of the consumer market without alienating Hall's traditional customers. No one could regard last autumn's deluge as beneficent—but Hall's has survived the sea change, and the brave new world before it looks very inviting.

ROGER YEE



These perspectives illustrate why interior looks larger despite net reduction in selling floor space. Structural system, directed lighting plots, darkened ceiling, and strategically placed banners tend to soften actual boundary edges of building shell. Note such devices as banners in clothing department at right, which conceal fascia and soffit where ceiling height drops; lack of strong building forms to compete with presentation of merchandise; use of lighting pendants to establish lower visual plane than existing ceiling to concentrate customers' attention.

storage and display system, fabrication and installation: **Design Group, Inc.** from original design by **Harper + George**. Lighting fixtures: **Abolite**. Carpet: **General Felt**. Banners: fabrication by **Midwest Embroidery** with graphics by **Anthony Aviles**.



The Old Post Office

The winning competition team is:

- Saving the capital's grandest interior for a major public role
- Combining selective historic restoration with adaptive redesign
- Making a once-doomed landmark the cornerstone of the long-promised Pennsylvania Avenue redevelopment and a bridge between the two faces of Washington—capital and local city
- Making the building's most salient and symbolic element—the clock tower—a visible feature of its greatest interior space—the cortile—where it was once invisible ● and transforming the clock tower into a tourist attraction
- While recycling the building, producing the first Federal multi-use facility combining Federal offices with outlease space, meeting GSA standards on security and fire safety
- Planning, furnishing, detailing, and lighting both the restored and the adapted interiors to harmonize, to meet user needs, preservation goals, and the budget
- Dramatically reducing long-term energy costs by incorporating a solar-collecting climate control system into the skylight ● without violating the landmark, and coupling it to the HVAC/sprinkler system

View of the cortile from the Palm Court Restaurant on the 1st floor. With the center of the 1st floor stripped away, the ground floor—once the basement—has been turned into a public shopping arcade rimmed with shops. The top of the old clock tower, once invisible to people in the cortile, is revealed through clear glass panes in the roof skylight.

PROJECT MANAGEMENT, CONSTRUCTION DOCUMENTS AND ENGINEERING:

McGaughy, Marshall & McMillan (Norfolk, Va.).
J. Robert Henderson, Joint Venture Project Manager; Alan C. Jensen, Project Architect.

ARCHITECTURAL DESIGN:

Arthur Cotton Moore/Associates (Washington, D.C.) and Stewart Daniel Hoban & Associates (Washington, D.C.).
Arthur Cotton Moore, FAIA, Principal in Charge. Stewart D. Hoban, AIA, Principal in Charge.

INTERIOR PLANNING AND DESIGN:

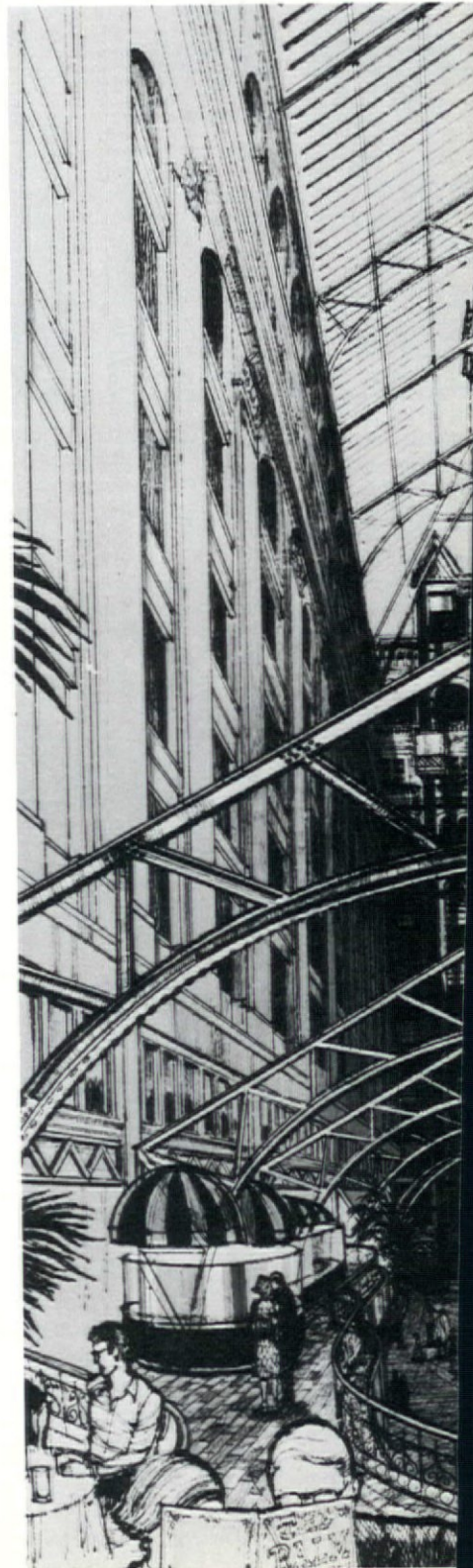
Associated Space Design, Inc. (Atlanta, Ga.).
William L. Pulgram, AIA, ASID, Principal in Charge. Richard E. Stonis, Project Director.

CONSULTANT ON MECHANICAL SYSTEMS AND ENERGY CONSERVATION:

Gershon Meckler Associates (Washington, D.C.).
Gershon Meckler, Principal in Charge.

CONSULTANT ON HISTORIC PRESERVATION:

Preservation/Urban Design (Ann Arbor, Mich.).
Richard Frank, AIA, Principal in Charge.



ronies, innovations, inventions, and collaborative triumphs characterize the recycling of the Old Post Office in Washington, D.C.—an interior to come for which working drawings are due by next June. If it comes off nearly as well as expected, it will refute the current low repute of federal design, justify the Federal Design Assembly campaign, and demonstrate the soundness of the General Services Administration's commissioning procedures—particularly its new Level Three competitions, of which the Old Post Office project is the first test.

The building involved could hardly have been more challenging. Nor could the solution have been more complex. It entails a balanced fit between strategic city relationships, programmatic user needs, life safety and mechanical requirements, economic and public opportunities, and basic preservation goals in which strictly restored interiors meet adaptively redesigned interiors in a harmonious and logical way.

The Case Against the Building

No one ever denied that the Old Post Office, designed by federal architect Willoughby Edbrooke and completed in 1899, was handsome and historic. Aside from its venerable age—it is the capital's oldest federal building, and its strategic location—on Pennsylvania Avenue, the broad ceremonial boulevard joining the White House and the Capitol, it is worth saving as one of the city's few remaining examples of powerfully scaled Romanesque Revival architecture.

Its clock tower, second in height only to the Washington Monument, makes it a vertical reference point on the outer margin of the Federal Triangle, a wall-like cluster of bureaucratic buildings separating the capital's park-like Constitution Mall from the local city to the north.

The Old Post Office contains an interior landmark as well, the cortile—a nine-story atrium spanned by open steel trusses and rimmed by arched balcony corridors. The space has been described as Washington's grandest interior. Originally flooded with daylight from a vast skylight, this space was actually double-layered, since it was interrupted by the main mail room, which had a lower skylight of its own.

Unfortunately the gloriously promising cortile was early revealed as an environmental disaster—in effect a sun-heated oven. When in desperation it was roofed over to shut out the heat, light was shut out as well. Workers in the main room and in offices adjacent to the cortile exchanged a furnace for a dungeon.

As to the remaining usable space, there was surprisingly little of it. The building's walls are so thick that they occupy fully 12% of the site. What the Old Post Office had going for it, mainly, were its massively built, unduplicatable presence, its tower, its apparently unusable cortile, and some fine interior details, including five open wrought iron elevator cages, the old wood paneling and cornicework which were especially elaborate on the fifth—original executive—floor, fine hardwood floors, the marble-paved grand stairs of the cortile, and marble-floored bathrooms. The interior finishes were in many places badly battered.

One can hardly cite bureaucratic insensitivity as the reason why the building was several times slated for demolition.

Pennsylvania Avenue Redevelopment

In fact it came up for partial demolition in 1964, and those who would have razed all of it except the clock tower were well qualified to make objective architectural decisions. These were the members of the President's Council on Pennsylvania Avenue, an advisory body of six highly regarded architects, one planner, and three government officials. The Council had been created by order of President John F. Kennedy, who was appalled by the Avenue's poor condition. The Council made its report shortly after Kennedy's assassination. One reason it gave for wanting to demolish the main portion of the Old Post Office was to make way for the completion into a full circle of a three-quarter traffic and greenery circle (at 12th Street) which was interrupted by the building—an unruly intruder on their ideal of symmetrical order:

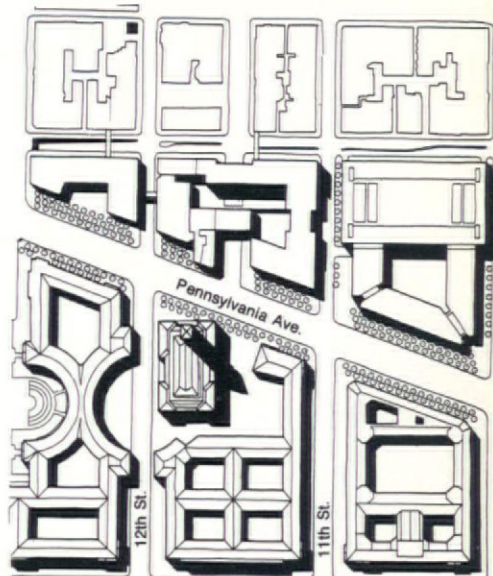
"Finally," says the report, "it is recommended that only the tower of the old Post Office be preserved as a memento of the times it represents, as a vertical punctuation of the Avenue, and as a city lookout with a tower floor in fact larger than that more famous lookout, the Washington Monument. . . ."

"It is not advocated that the old Post Office be preserved as a whole—its impact in the midst of a conflicting composition is chaotic beyond relief. A suitable solution could, however, relate the tower to the completed Bureau of Internal Revenue Building."

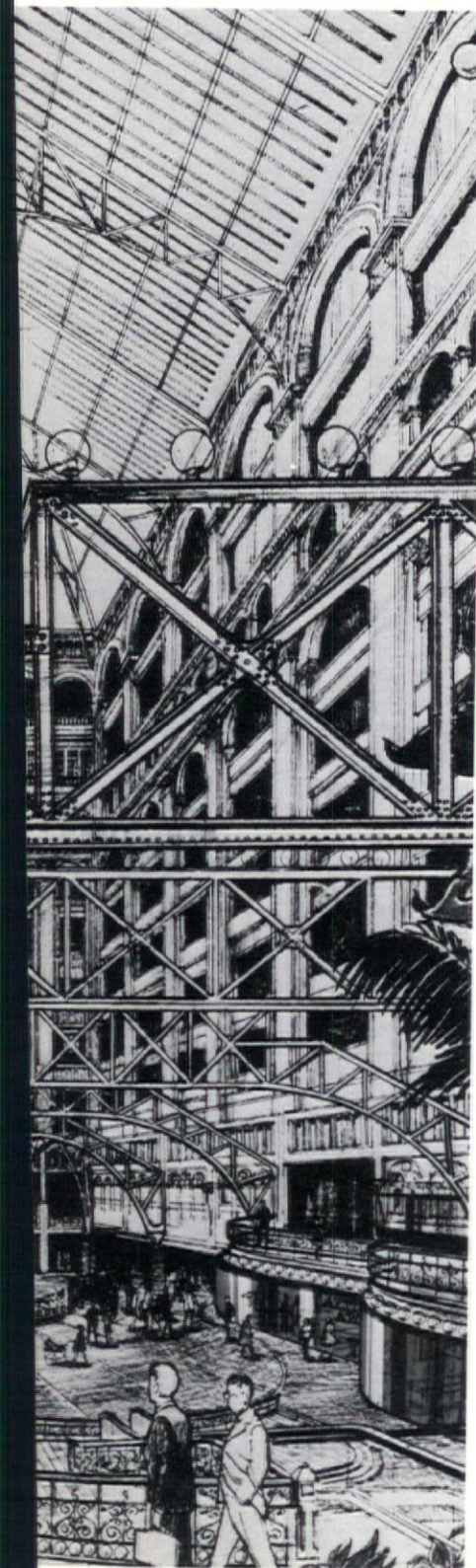
Changes in Urban Criteria

Though President Johnson was not uninterested in Pennsylvania Avenue's upgrading, the 1964 program gathered dust until the Republicans created a Pennsylvania Avenue Development Corporation, a 22-member body which included only one architect and 14 government officials; and the PADC replaced the 1964 Council's program with a new plan of its own.

In 1974, when the PADC plan came up for

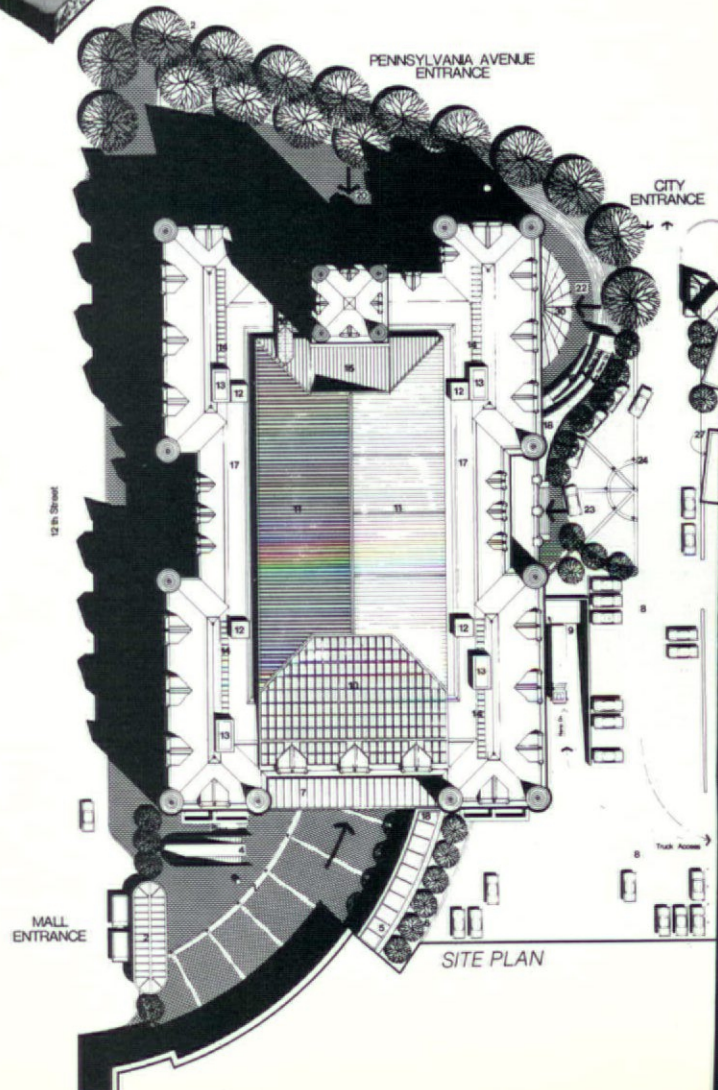
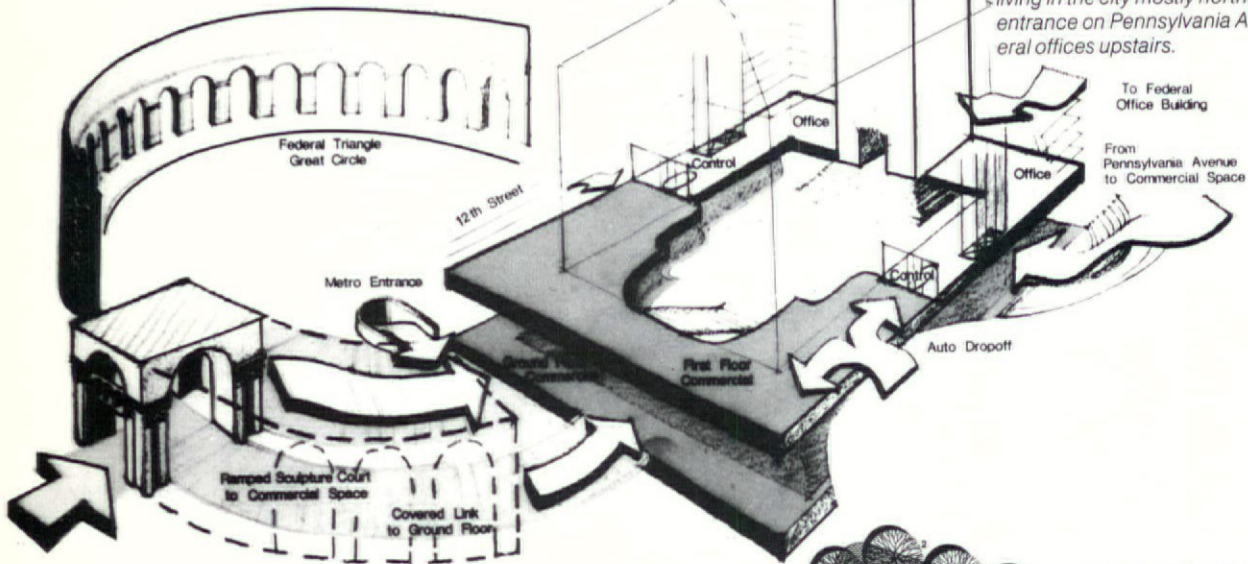


The PADC plan, unlike an earlier proposal, retains all of the Old Post Office, not merely its clock tower.



THE OLD POST OFFICE

In the recycled building, tourists from Constitution Mall, would-be exhibition visitors, shoppers, or diners from other federal buildings to the west, and visitors exiting from the Metro, will enter the building from the new ground-level entrance ramped down from the sculpture court. Passing an outdoor cafe, they will enter a skylit shopping arcade—once the basement of the old cortile—rimmed with shops and display areas concerned with the arts, humanities, and the history of the building itself, plus fast food restaurants. From this level they will have ready access to commercial space and a restaurant one flight up. These facilities will be readily accessible as well from the 11th Street entrance, which owing to the slope in the ground, is on the old first floor, and serves as a convenient entrance for staff members living in the city mostly northeast. The ceremonial entrance on Pennsylvania Avenue leads to the federal offices upstairs.



- | | |
|--|---|
| 1 Sculpture Court & ramped ground floor
Basement Entrance | 16 Observation Elevator Transfer |
| 2 Tour/Mobile Shop | 17 Service Walk |
| 3 Existing IRS Arcade | 18 Handicapped Ramp |
| 4 Metro Entrance | 19 Building Egress |
| 5 Landscaping & link to Old Post Office | 20 Tower Forecourt 1st Floor Entrance |
| 6 Utility Lines from IRS (below grade) | 21 Relocated Statue of Benjamin Franklin |
| 7 Glass Existing Canopy | 22 11th Street Ground Floor Basement Entrance Court |
| 8 O.P.O. parking (56) | 23 Auto turnaround/drop off 1st Floor entrance |
| 9 Service/Loading Dock | 24 Bollards |
| 10 Solar Collector | 25 Exhibition Banners |
| 11 Thermal Louvers under glass roof | 26 IRS |
| 12 Evaporation Coolers | 27 New Limestone |
| 13 Existing Air Shafts | 28 IRS parking |
| 14 New Skylights | 29 Penn Ave landscaping |
| 15 Clear Glass | 30 Glass Canopy |

presentation to Congress (which allowed it to pass), a few journalists implied that in accordance with the business orientation of the new group, the new plan was a crasser, more compromised one. Our guess is that changes in urbanistic and architectural theory over the decade, as well as emerging economic realities, had more bearing. It is not commercial opportunism one discerns in the new proposals, but the new urban humanism defined by Jane Jacobs, with an appreciation for naturally occurring asymmetries, more intimate scale, less monumentality, more humanity, attractiveness, and fun. Demolishing less and going in for fewer superblocks, superplazas, and supercircles, the new plan gives importance to keeping the area active after dark and injecting people—actual live inhabitants—into it in a 1,500-unit housing complex, a remarkably interesting design complete with built-in shopping arcade by Hugh Newell Jacobsen.

PADC estimated that total costs for its plan would come to \$440 million over a decade, with \$166 million from federal appropriations and the rest from private investment.

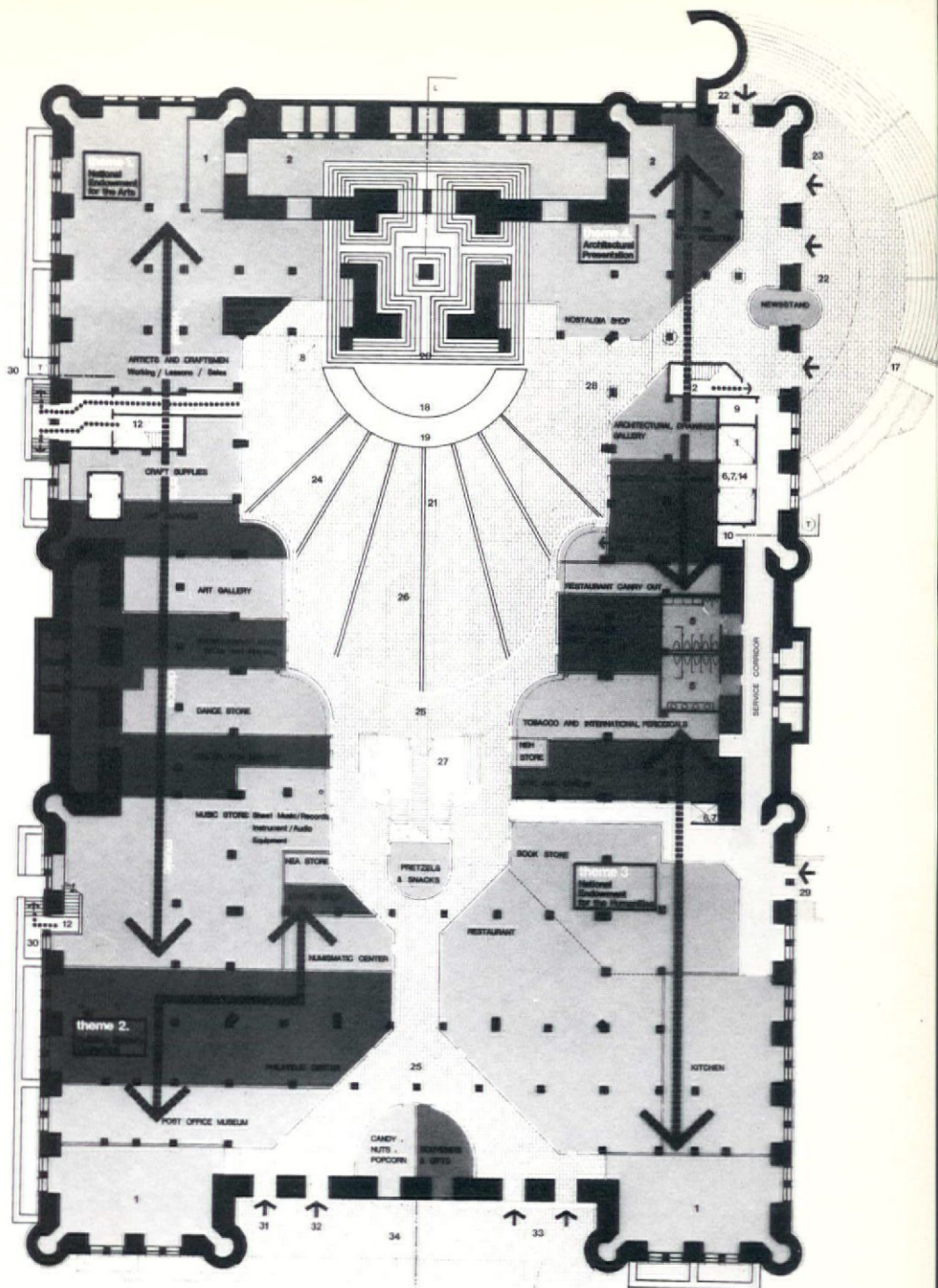
Uses of the Building: A Cultural Center Too

Though the 1964 proposals warily countenance renting unused federal building space to prestigious office and commercial tenants in order to raise revenue, they call it a "misapprehension to hold that service elements such as rugstores and restaurants could be incorporated in Federal buildings; when they can so easily establish themselves within a few steps there is no reason for such complications. . . ."

By 1974, "such complications" were seen in a more favorable light. The PADC master plan inspired the design team which eventually won the Old Post Office commission to make tourist and other public circulation—from Constitution Mall and nearby federal buildings—a major planning consideration in the design solution. And the team suggested that the retail facilities and restaurant they proposed, far from being mere incidental convenience shopping, would constitute a unique attraction, a unified cultural, exhibition, retail, book, and creation center concerned specifically with art and architecture. The building itself suggested the theme, and the theme logically made the principal office tenants, National Endowment for the Arts and National Endowment for the Humanities, also leading storekeepers in the building. A luxury restaurant, exhibition space, and even a stage are among other features compatible with the building's magnetism, history, and location.

A Level Three Competition

The choice of a design team for the Old Post Office was the first example of the GSA Level Three process, devised for projects too complex for the standard procedure. In the standard procedure, any firm interested in a federal building project announced by GSA submits standard forms outlining the firm's experience, design philosophy, and capabilities, and a subgroup of firms is requested to provide specific information detailing their suggested approach to the project, including planning and design processes, ability to handle problems, team organization, and cost control techniques. In Level Three, the top three finalists



BASEMENT/GROUND FLOOR

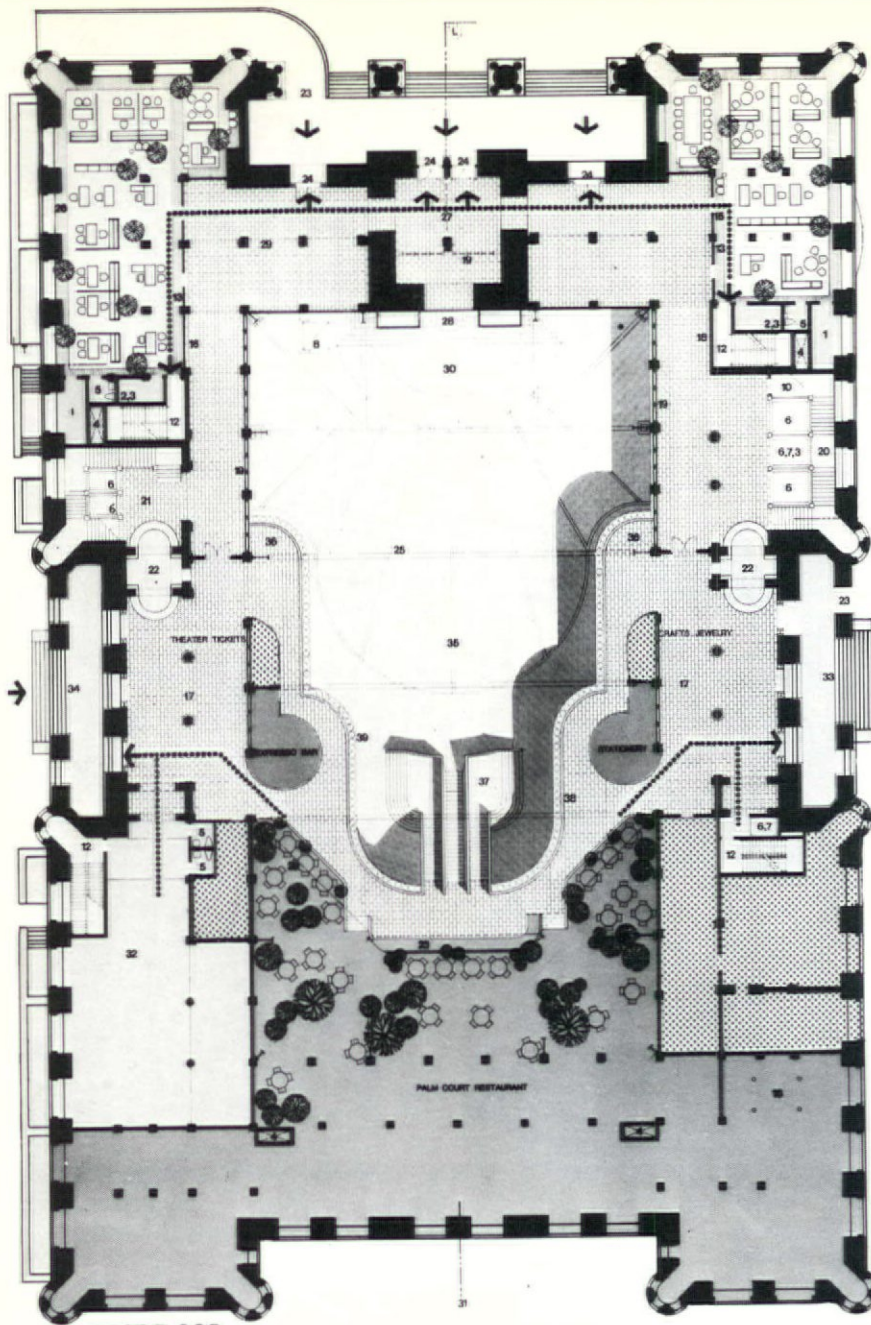
The arrows indicate areas where shops and displays are coordinated around a given cultural theme.

Utility/Equipment Spaces:

- 1 Mechanical Equipment
 - 2 Electrical Equipment
 - 3 Telephone Equipment
 - 4 Duct Shafts
 - 5 Toilets
 - 6 Passenger Elevator
 - 7 Service Elevator
 - 8 Express Elevator to Tower
 - 9 Elevator Equipment
 - 10 Janitor's Closet
 - 11 Women's Retiring Room
- Fire Safety Improvements:**
 (Beaded Lines Indicate Emergency Egress)
- 12 Smokeproof Stair Tower with 2 hr. enclosure
 - 13 Smoke Partition
 - 14 Emergency Elevator
 - 15 Wall Mounted Sprinkler
 - 16 Ceiling Mounted Sprinkler

Special Features:

- 17 Handicapped Entrance
- 18 Stage
- 19 Orchestra Pit
- 20 Stepped Tower Foundation
- 21 Theater
- 22 11th St. Entrance Court
- 23 Canopy Line Above
- 24 New Floor Paving
- 25 Shopping Arcade
- 26 Cortile Open Above
- 27 Escalator & Main Public Stairs
- 28 Balcony Line Above
- 29 Service/Loading Dock
- 30 Egress at Existing Light Wells
- 31 Entrance from Metro
- 32 Ramped Entrance from Sculpture Court & Mall
- 33 Covered Link from IRS Arcade



FIRST FLOOR

Utility/Equipment Spaces:

- 1 Mechanical Equipment
 - 2 Electrical Equipment
 - 3 Telephone Equipment
 - 4 Duct Shafts
 - 5 Toilets
 - 6 Passenger Elevator
 - 7 Service Elevator
 - 8 Express Elevator to Tower
 - 9 Elevator Equipment
 - 10 Janitor's Closet
 - 11 Women's Retiring Room
- Fire Safety Improvements:**
(Beaded Lines Indicate Emergency Egress)
- 12 Smokeproof Stair Tower with 2 hr. enclosure
 - 13 Smoke Partition
 - 14 Emergency Elevator
 - 15 Wall Mounted Sprinkler
 - 16 Ceiling Mounted
- Special Features:**
- 17 Marble Floors
 - 18 Marble Wainscot
 - 19 Wood Screens
 - 20 Existing Open Stairs

- 21 Existing Elevator Enclosure
- 22 Security Guard Station
- 23 Handicapped Entrance
- 24 Restored Wood Doors
- 25 Mail Room Trusses
- 26 Wood Flooring
- 27 Penn Avenue Entrance Lobby
- 28 Stepped Tower Foundation
- 29 Mezzanine Above
- 30 Stage Below
- 31 Glass Canopy
- 32 NCPC Public Hearing Room
- 33 11th Street Entrance Lobby
- 34 12th Street Entrance Lobby
- 35 Cortile Open Below
- 36 Box Balcony
- 37 Escalator & Main Public Stairs
- 38 Relocated Ornamental Iron Balustrade
- 39 Decorative Lighting
- 40 Brick Paving

must prepare and present recommended design solutions to a panel of critics—not necessarily to select a final design but to determine the team best equipped to develop one. GSA pays each of the three a fee for ownership of the proposals.

On the Old Post Office, the finalists were Faulkner, Fryer & Vanderpool of Washington; the joint venture partnership of Shepley Bulfinch Richardson & Abbott with Hugh Newell Jacobsen and Desmond & Lord, Inc.; and the third and winning joint venture partnership of McGaughy, Marshall & McMillan, Arthur Cotton Moore/Associates, Associated Space Design, Inc., and Stewart Daniel Hoban & Associates, working with two invaluable consultants counted in the team—Gershon Meckler Associates on mechanical systems, and Preservation/Urban Design on restoration. Each team was required to produce thirteen board illustrations illustrating the site plan, floor plans, sections, interior perspectives, HVAC system, and design details, plus a summary report detailing the process of design development in all areas and an exhaustive analysis of projected construction costs. Each team was paid \$46,000 of fulfillment. The three proposals ranged from strict restoration of the structure's original appearance to the creation of a much more animate and vibrant public space than federal architect Willoughby Edbrooke ever dreamed of.

Difficulties of the Program—a Summary

Suggested public uses of the building require ready access, while the federal offices require tight security. A view of the cortile would enhance the environmental experience for both groups. The solution requires two distinct but interfacing circulation systems.

The building contains 174,430 square feet assignable space within its thick walls—58,000 less than the required 232,500. Conversion of the basement and 9th floor could not make the difference. The solution requires a decision on where and how to add extra levels, enlarge existing ones, or narrow the cortile corridor.

The cortile roof must once more transmit daylight, but without exploding the air conditioning load or failing to meet ASHRAE 90 energy conservation HVAC standards. How?

Though preservation is one of the primary goals of the project, it is not wholly compatible with many new facilities to be inserted into the building, nor with current fire safety, electrical, lighting, and acoustical standards. Which elements of the interior are to be authentically restored, and how should the rest be designed—match, contrast, harmonize? How unified should the signage be, and what should it be? What about lighting—in preservation areas, commercial areas, office areas? To what extent could federal fire safety standards be bent to preserve a landmark surviving not as a museum but as a commercially viable facility?

The Solution—a Summary

The roof will again be a skylight. The mail room will be removed, and the cortile will be further deepened by the excision of a central chunk of the first floor, bringing light into the basement, which will become new ground floor of the building (and of the cortile). The public will enter the cortile from ground level through an arcade, sculpture court, and new ramped-down entrance of

THE OLD POST OFFICE

south, finding themselves in a skylit shopping arcade. The old clock tower will loom above, revealed by the clear glass panes in the skylight roof's north hip. The clock tower's stepped, stripped-down foundations of rough granite will form the backdrop for a podium platform. The arched windows of the cortile balconies will allow federal office personnel to look into the vast, theater-like space. The employees will have entered the building through the traditional first floor entrances on the east and north facades. Tourists will start their ride to the clock tower (and the best, broad-window view of Washington) in a glass elevator rising from the left of the podium in the cortile.

The interior will be zoned into strict preservation and adaptive areas. Strictly preserved will be the old entrance/elevator lobbies and entire fifth floor with its balcony corridors (though open plan work stations will stand under the restored ceilings). The exterior will be restored, apart from the new entrances.

A new mezzanine, intensive use of the formerly unused ninth floor and basement, and imperceptible (from the cortile) thinning down of north and south cortile corridors on upper floors will add needed square footage. Fire, security, and signage solutions are outlined below.

An inventive, sun-tracking, sun-shading, solar collecting, louver/pipe/heat pump HVAC system will reduce the building's energy use by 35 percent. And there will be awnings on the windows.

Energy/Solar Skylight

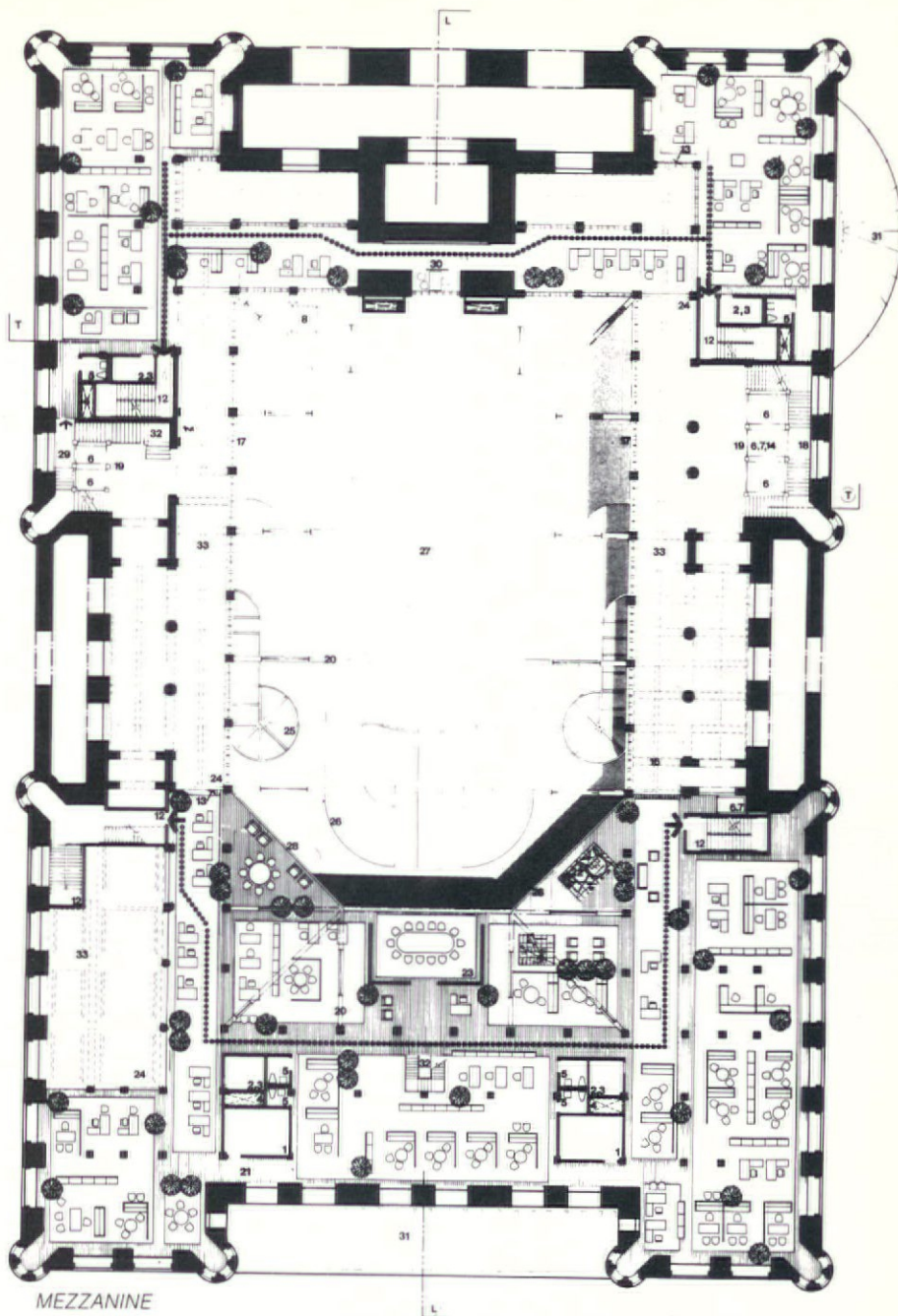
The cortile roof will once again be a skylight. Instead of being the horrendous environmental liability it was to start with, it will become the key to an energy-producing sun control system which will significantly reduce the building's operating costs and which won the Post Office project a 1977 Owens-Corning Fiberglas Corporation Energy Conservation Award (see page 4 of NEWS section).

Directly under the reglazed roof, rotating, sun-tracking finlike louvers will both shade the cortile from maximum glare and also radiate heat on the skylight to counteract winter drafts. In addition, the bulging centers of these hollow extruded aluminum louvers will carry water in pipes, transferring heat from the sun into heat sinks in the basement—source of the building's hot water supply.

These thermal louvers will be integrated with plate solar collectors located on the south portion of the hipped roof—a source of heat for chemical dehumidification of entering outside air, which is of course a step in air conditioning. Inside the building, the distribution ducts will be inconspicuously integrated within existing architectural details. Heat pump water pipes will connect with the sprinkler system.

Cortile Eyes the Clock Tower

For the first time, the building's most dramatic features—the cortile and the clock tower—will be summed up in one symbolic image. The clear glass of the skylight, unobstructed at the roof's north hip, will reveal the upper part of the clock tower from within the cortile. Though the balconied north wall office



MEZZANINE

The Mezzanine gains office space by projecting beyond the usual cortile line and omitting some cortile corridors.

Utility/Equipment Spaces:

- 1 Mechanical Equipment
- 2 Electrical Equipment
- 3 Telephone Equipment
- 4 Duct Shafts
- 5 Toilets
- 6 Passenger Elevator
- 7 Service Elevator
- 8 Express Elevator to Tower
- 9 Elevator Equipment
- 10 Janitor's Closet
- 11 Women's Retiring Room

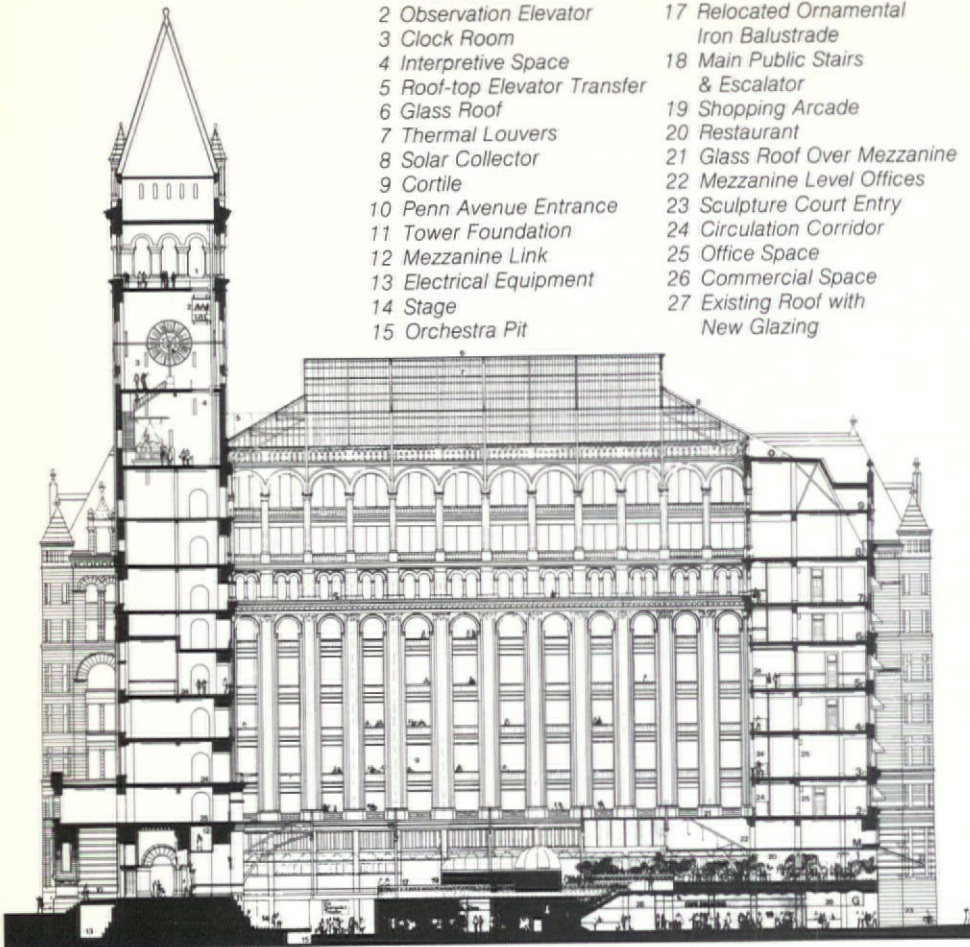
Fire Safety Improvements:

- (Beaded Lines Indicate Emergency Egress)
- 12 Smokeproof Stair Tower
- 13 Smoke Partition
- 14 Emergency Elevator
- 15 Wall Mounted Sprinkler
- 16 Ceiling Mounted Sprinkler

Special Features:

- 17 Restored Wood Screens
- 18 Existing Open Stairs
- 19 Existing Elevator Enclosure
- 20 Mail Room Trusses
- 21 Wood Flooring
- 22 Models of Washington/Display Room
- 23 Board Room
- 24 Open to Below
- 25 Shop Canopy Roof
- 26 Balcony Below
- 27 Cortile
- 28 Glass Wall at Mezzanine
- 29 Bridge Link to Elevator
- 30 Mezzanine Link
- 31 Glass Canopy Below
- 32 Access Stair
- 33 Existing Ceiling Coffering

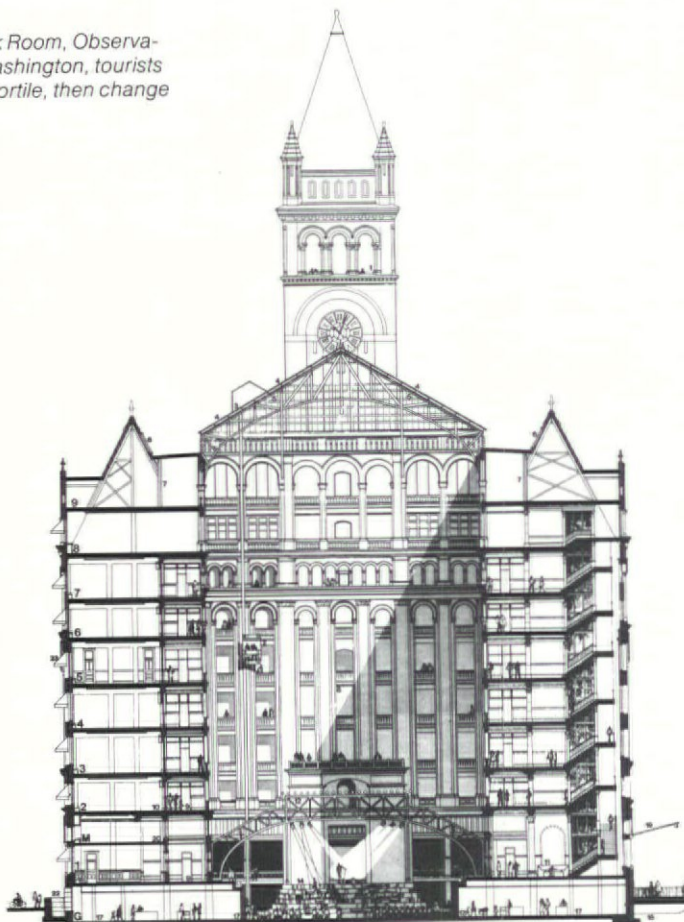
- | | |
|------------------------------|---|
| 1 Observation Deck | 16 Old Mail Room Roof Trusses |
| 2 Observation Elevator | 17 Relocated Ornamental Iron Balustrade |
| 3 Clock Room | 18 Main Public Stairs & Escalator |
| 4 Interpretive Space | 19 Shopping Arcade |
| 5 Roof-top Elevator Transfer | 20 Restaurant |
| 6 Glass Roof | 21 Glass Roof Over Mezzanine |
| 7 Thermal Louvers | 22 Mezzanine Level Offices |
| 8 Solar Collector | 23 Sculpture Court Entry |
| 9 Cortile | 24 Circulation Corridor |
| 10 Penn Avenue Entrance | 25 Office Space |
| 11 Tower Foundation | 26 Commercial Space |
| 12 Mezzanine Link | 27 Existing Roof with New Glazing |
| 13 Electrical Equipment | |
| 14 Stage | |
| 15 Orchestra Pit | |



LONGITUDINAL SECTION

To reach the Clock Tower's Clock Room, Observation Deck, and the best view of Washington, tourists will board a glass elevator in the cortile, then change to another elevator at roof level.

- 1 Observation Deck
- 2 Observation Elevator
- 3 Roof-top Elevator Transfer
- 4 Glass Roof
- 5 Thermal Louvers
- 6 Clerestory Windows
- 7 Studio Office Space
- 8 Cortile
- 9 Circulation Corridor
- 10 Office Space
- 11 Elevator Lobby Control
- 12 Old Mail Room Trusses
- 13 Relocated Ornamental Iron Balustrade
- 14 Tower Foundation
- 15 Stage
- 16 Shopping Arcade
- 17 Commercial Space
- 18 11th Street Ground Level Entry
- 19 Glass Canopy
- 20 Mezzanine Offices
- 21 Original Elevator Cages
- 22 Light Wells
- 23 Awnings



TRANSVERSE SECTION

floors will hide the tower's midsection, the vertical lines of the tower will read powerfully, because for the first time the tower's massive stepped foundation will be visible, since much of the cortile's first floor will have been stripped away. This is part of the strategy for adding to the building's capacity by converting the basement from dead storage to live use. It also works in the plan to create two clearly differentiated circulation systems—an accessible one for the public and a private, high security system for the federal offices.

New Circulation System

The old Pennsylvania Avenue entrance remains the formal entrance, and like the 11th Street entrance oriented to the city, is located on the original first floor. These two entrances lead to federal offices on the first floor and to elevators giving access to federal offices upstairs. A loading dock and auto drop-off area on the south and mid sectors of the 11th Street side of the building—both areas well masked by landscaping—also give access to offices.

The one-time basement, now the ground floor of the building and the base of the cortile will be a public shopping arcade—a skylit open walkway rimmed with shops. The south facade of the building—closest to tourist-loaded Constitution Mall and to Federal Triangle office buildings with thousands of employees—is the logical position for a public entrance. The new plan places this new entrance on the new ground floor, leading the public down through a gently ramped arcade and sculpture court a few feet below Mall level.

Both circulation systems are visible to each other. Stairs and elevators enable the public to reach a luxury restaurant on the south end of the cortile's first floor. Office workers passing through the corridors lining the cortile see the total space through the balcony arches. In effect and in form the space is a theater. It is entirely logical for the plan to include a stage and podium at the newly revealed stepped tower foundations on the basement level of the cortile. What a setting for public festivities!

But the two traffic systems do not mingle, and guards at the first floor security station (see plan page 104) can visually monitor both.

A new mezzanine floor between the first and second floors gains extra square footage by being cantilevered beyond the old balcony line. Federal tenants on the mezzanine will share some of the concentric cortile corridors typical of the rest of the building, and separated from the cortile by glass barriers.

Upstairs, office space has been gained by narrowing the depth of the north and south corridors—a narrowing not apparent from the cortile—except on the fifth floor, which is a strict restoration zone.

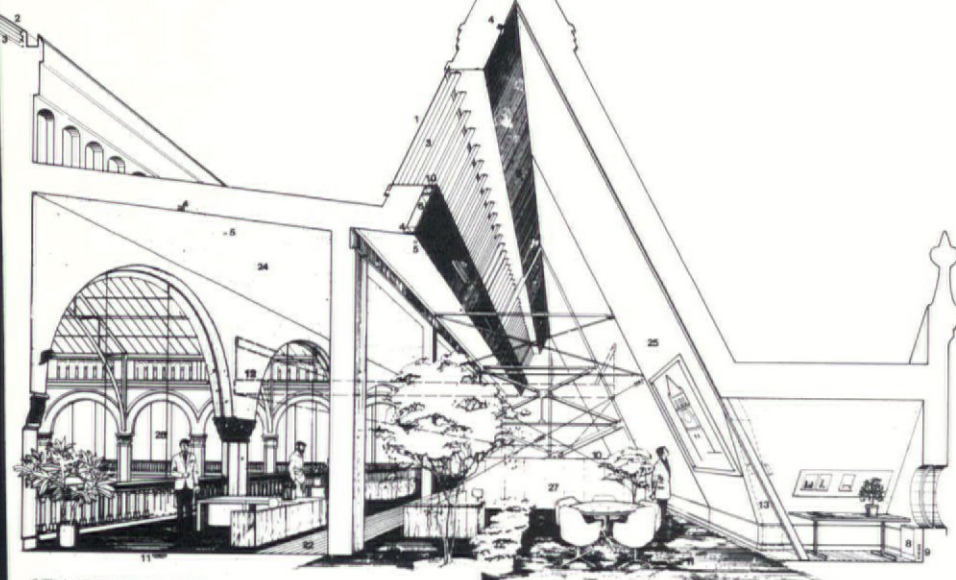
Areas of Refuge

Space limitations forbid a summation of the carefully developed systems for the handicapped, for glazed smoke control partitions, for emergency egress, and for sprinkling, but the plans shown on these pages indicate emergency egress paths. One interesting fire control ploy was the location of "placard refuge"—such as conference rooms—located adjacent to and having doors opening directly into one of the exit stairs, and given a hour-graded fire protection treatment.

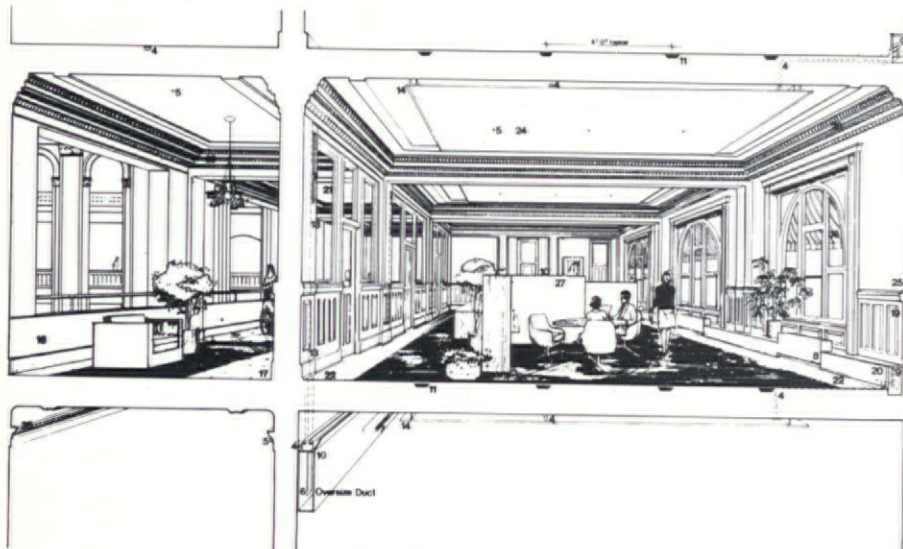
THE OLD POST OFFICE

The ninth floor will provide much of the added space squeezed from the building. Small carrels will be fitted in dormer recesses, and office space will in some cases reach as far as the cortile arches, instead of being rimmed by corridors.

The fifth floor is entirely a restoration zone, with all wood flooring and paneling preserved. To achieve this, mechanical ducts will feed in from the floors above and below it. As in the rest of the office floors, most facilities will be open plan space, with private offices reserved for the four building corners.



9TH (PENTHOUSE)



5TH (RESTORATION) FLOOR

- 1 Optional new skylight
- 2 Existing skylight
- 3 Solar Thermal Louvers
- 4 Sprinkler Line
- 5 Sprinkler Head
- 6 Supply/Return Duct
- 7 Register
- 8 4-pipe Fan Coil Unit
- 9 4-pipe Run
- 10 Ambient Light Location
- 11 Tel/EI Distribution
- 12 Optional Future Mezzanine
- 13 Upfeed from floor below
- 14 New Ceiling Panel
- 15 Replicated Fixture
- 16 Awning
- 17 Existing Marble Flooring
- 18 Existing Marble Wainscot
- 19 Restored Wood Wainscot
- 20 Existing Baseboard Extension
- 21 New Pinstripe Wire Glass
- 22 Restored Wood Flooring
- 23 New Carpeted Area
- 24 Acoustical Finish
- 25 Restored Plaster
- 26 Restored Plaster Moldings
- 27 Acoustic Partition
- 28 New Glazing
- 29 Reception Area
- 30 Display Area
- 31 Main Conference Room (Typical Location)
- 32 Carrel

Open Plan Offices

Space limitations in the building put a premium on the avoidance of unnecessary partitions, and federal operations put a premium on flexibility. Open plan was the obvious way for the interior designers to go, with corner locations obvious for optional private offices.

Acoustical privacy in open plan offices requires, however, that carpeting be applied over all office floor areas except for perimeter strips of existing or replaced wood floor; acoustic treatment of the ceilings—clear of the cornices—will also be used.

Lighting and Other Design Decisions

The design team decided to restore the fifth floor, the formal Pennsylvania Avenue entrance, and the original elevator lobbies accurately. Tenant areas such as shops and the restaurant are for each tenant to design, within certain restraints as to signage. New spaces and new furnishings in federal areas are to be frankly modern and not to pretend to be old, but to be in harmony with the old. Signage in restoration zones is a replication of the original gold-leaved, black-bordered Roman lettering. The black and gold carries through in adaptive zones, but a modern serif face such as Caslon is suggested.

For announcing special events and calling attention to shops and restaurants, the designers needed signage elements that were extremely visible yet not impingements into the fabric of the building. Both on the exterior and within the cortile, banners are the obvious answer.

As to lighting, the considerations were to harmonize with the original, to protect the original fabric, to show off spaces, focal features, and architectural details to best advantage, to make traffic routes obvious, and—in work areas—to enable the staff to work efficiently. In public restoration zones such as the Pennsylvania Avenue elevator lobbies and the cortile corridors, the original fixtures will be replicated as far as possible.

In federal offices, task lighting attached to or integrated within the work stations is the obvious answer, but the combination ambient/task fixture that reflects light off ceilings would create light patterns unsympathetic to the building. For ambient light in adaptive zones, therefore, the designers decided on cove lighting concealed behind original cornices and other ornamental elements.

Sprinkler ducts and wiring will be threaded through the federal spaces in much the same way, except on the fifth floor. This floor, chosen for accurate restoration because it was the most impressively finished to begin with, will have its air, water, and electricity fed from the floors above and below it.

In summation, this is exploitation of the past in the best sense. Meeting new, very real needs, partly but honestly changed and adapted, the building will provide both the ambience of the past—its ample proportions and rich details—and a stunning display of today's technical virtuosity. The combination of problem-solving ingenuity, sensitivity, and good judgment which the design team has brought to the rescue of The Old Post Office is a good omen for the meaningful survival of our architectural heritage.

OLGA GUEFT



VALENCIA

WORLD OF THE MOORS
AND SARACENS
HANDCRAFTED TILE

BY **Latco**

INDIAN TUNISIAN
ARABIAN MALAYAN LIBYAN AUSTRIAN

Interior or exterior, when the motif calls for a truly distinctive ceramic tile for walls or floors, specify "VALENCIA"... Latco's latest addition to the opulent world of fine design! Inexpensive, easy and economical to install, "Valencia" is 3"x3" in size, comes mounted on 13"x13" sheets.

FOR COMPLETE SPECIFICATIONS, WRITE...

Latco® PRODUCTS
3371 GLENDALE BOULEVARD • LOS ANGELES, CALIF. 90039
TELEPHONE: (213) 664-1171

"Warps & Weaves", from **Bob Mitchell Designs**, Culver City, California, is a new collection of patterns and textures which have been handcrafted in the Orient. The collection is composed of 150 different weaves, warp lays, and linens in a wide range of colorations suitable for both contract and residential installations. These wallcoverings are 36 inches wide by 4 yards long per single roll and are packaged in 3 roll bolts. The collection is available through the company's distributors: Seabrook Wallcoverings, Mitchell/Mann, Wallpapers Inc., Ruth Wilson, Inc., Sinclair Wallcoverings, Gene Smiley Inc., Crane Wallcoverings, Howells Inc., and Vicrtex. *circle 300*

Brintons Carpets (USA) Limited introduces the Designers Forum Collection, a color coordinated system of three geometric patterns and eight matching solid colors. Forum solid colors are navy, tan, hunter green, beige, gray, red, brown and rust, and the three pattern selections feature two or three of these colors. The collection is Axminster carpet, woven of 80 percent wool, 20 percent nylon, and is available in eight or nine rows per inch. Stocked in 12 foot widths, it is available for immediate delivery anywhere in the country. *circle 301*

Bulky rich textures, heavy slubs, twists and flecks are all characteristic of the **S.M. Hexter** collection of 100-percent Belgian linen wallcoverings. A premixed vinyl adhesive is recommended for installation, and the collection meets fire test requirements. The properties of linen include dimensional stability, solidarity of color, anti-static power, strength and resistance to tearing, and sound proofing. *circle 302*

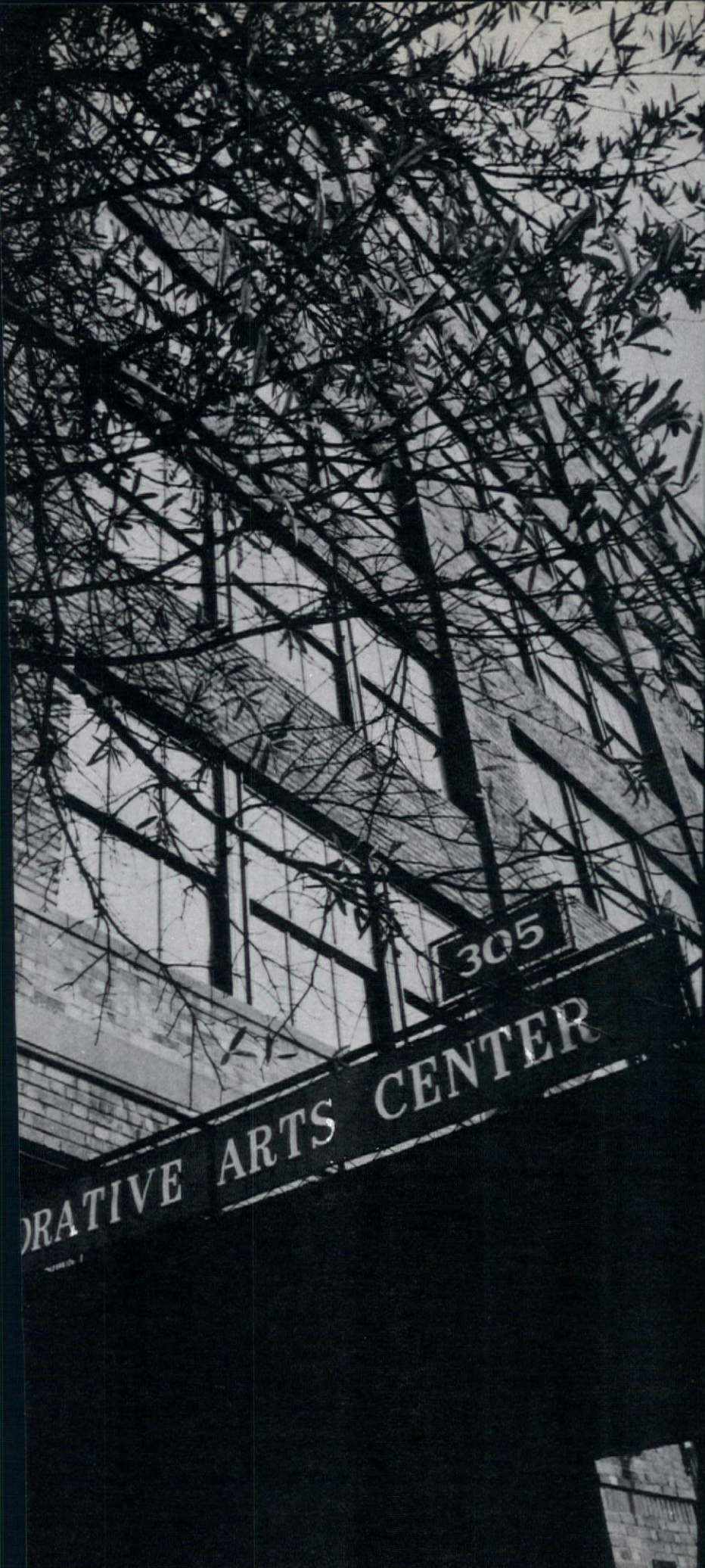
Kinkead Plastics Division, United States Gypsum, has introduced a new bar stool shell to augment its fiber glass chair shell line. Fiber glass reinforced, compression molded and stress engineered, the shell is reported to offer excellent durability and impact resistance. Shell is available in twenty colors. *circle 303*



Geometric shapes of polished steel and glass combine to make an exceptional table that is functional yet elegant. Simplicity is the basis for this magnificent design.

Available 53" x 53" x 29" high, 80" x 40" x 29" high. (\$795.)
728 Montgomery, San Francisco, 94111, 415-788-5020, Open 10-6; Sat 12-5

Axiom Designs



You are
cordially
invited...

to visit our beautifully
appointed showrooms, where you
will find fine furnishings for
both residential and contract use.

BEYLERIAN

Innovations In Design

CLARENCE HOUSE

Distinctive fabrics, wallcovering,
leather and trimmings

DUX

Contemporary Furniture for
Contract and Residential Use

EMPIRE STATE CHAIR CO.

Commercial Contract Furniture—
Chairs, Tables and Banquettes

FICKS REED

Rattan Furniture and Accessories
for Leisure Living

KITTINGER

Reproductions of Distinguished
18th Century Mahogany Furniture

LIGHTING ASSOCIATES

Contemporary Lighting,
Lamps and Crafts

MITCH MORSE GALLERY

Original Paintings, Publishers
Original Graphics, Artists' Agents

EDWARD PASHAYAN & CO., INC.

Fine French Reproductions and
Compatible Contemporary Furniture

ROMWEBER

Furniture of Timeless Beauty

SMITH & WATSON

Makers and Importers of
Fine English Furniture

THONET

Manufacturers of
Contract Furniture since 1830

TROUVAILLES

French, English Reproductions,
Antiques and Decorative Accessories

TURNER

A Showcase of Ingenious,
Aesthetically Dramatic Designs

WOOD & HOGAN

Largest Wholesale Selection of
Fine English Furniture

WYCOMBE, MEYER

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

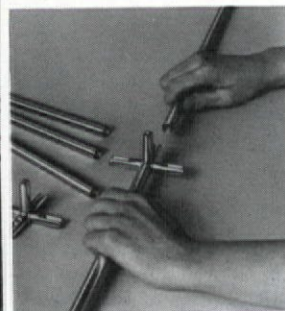
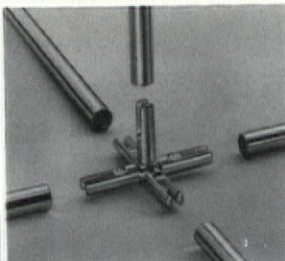
Decorative Arts Center

305 East 63rd Street

New York, N. Y. 10021

what do you make of it...

The possibilities are endless! Furniture, exhibits, displays, store fixtures are just some of the things you can quickly and easily assemble from Unicube's chrome steel tubular systems.



Now available in 1/2", 3/4", 1-1/4" and 2" diameters

UNICUBE[®]
SYSTEMS

UNICUBE CORPORATION
a subsidiary of Gordon Tube

1290 Oak Point Avenue, Bronx, N.Y. 10474 • (212) 378-2400

A new seating line comprised of 21 groupings of chairs and sofas is being introduced by **Art Steel Company, Inc.** The line carries the Steelmaster brand, which is the name Art Steel uses for its line of desks, files, chairs and other office furniture. The N3300 and N3301 chairs are part of one of the 21 groupings comprising the new Steelmaster line. The N3300 chair is a managerial swivel tilter, and the N3301 is a cantilevered, sled base arm-guest chair. Also included in this particular grouping is a high back, executive, arm swivel tilter model; a stenographer's chair; and a swivel-arm unit. *circle 304*

D.G. Shelter Products' new Endura line of wall paneling possesses remarkable durability and a satiny surface. Endura's glossy face features DG Shelter's exclusive scratch, impact and stain resistant Thermal Fused Vinyl finish. Endura, a blend of western softwood fibers, nails easily and holds nails firmly without surface cracking or splitting. Endura is available in a selection of woodgrains, colors and patterns, and is produced in 4 foot by 8 foot sheets with custom lengths available in 1/4 inch thickness. *circle 305*

McDonald Designs has introduced the new, square ashtray as an addition to their "Satellite" line of desk accessories. The ashtray is reported not to char nor discolor, and a safety center rest prevents falling cigarettes. Available in eight colors, and designed with the same curvilinear styling as the other Satellite items. *circle 306*

Polychromic Designs is offering a new line of decorative acoustical panels. Panels are constructed of a one inch thickness fiberglass core that is upholstered with a fire rated fabric material. They are easily mounted to any wall surface, and can be used as floor-to-ceiling dividers or suspended from the ceiling. Available in 12 standard sizes, custom sizes, 19 solid colors, and 7 stripes. *circle 307*

ADI

Acoustical Design Incorporated

Consultants in acoustics for
open office planning

Representative Projects

A T & T • ARMCO STEEL • AMERICAN CYANAMID
BANK OF MONTREAL • R.G. BARRY COMPANY • BELL CANADA CENTER
BLUE CROSS/BLUE SHIELD • CAESARS PALACE
DAYTON POWER & LIGHT COMPANY • DENVER WATER DEPARTMENT
GRANGE MUTUAL COMPANIES • HOFFMAN-LaROCHE COMPANY
MONTGOMERY WARD AND COMPANY • THE NAVIGATORS
J.C. PENNEY COMPANY • 3M COMPANY

ADI

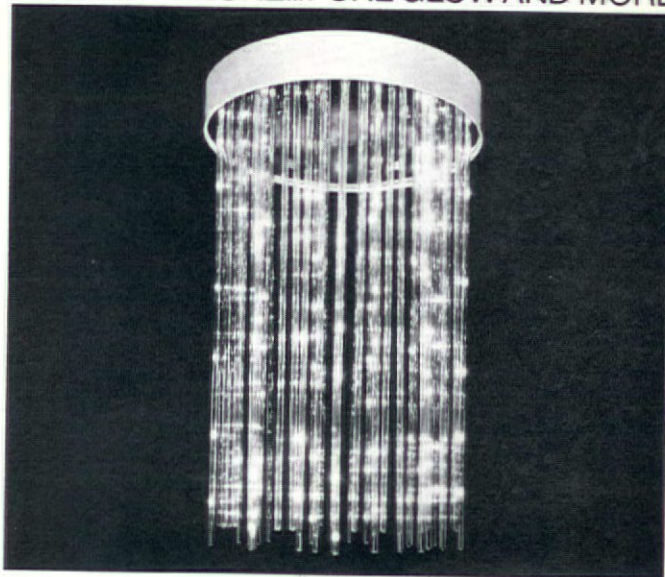
24 Pine Street, Morristown, New Jersey 07960 201/539-2927

LOW ENERGY MAGIC....

NEOLIGHTS

CHANDELIERS...

CLASSIC ALLURE...PURE GLOW AND MORE

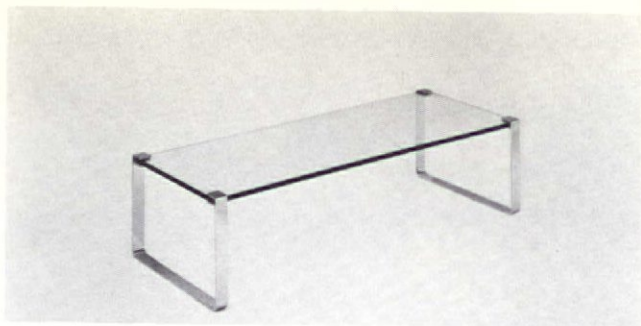


neoney
NATURALLY

537 Johnson Ave. Brooklyn, New York 11237 • (212) 456-7400

VISIT OUR SPECTACULAR NEW CONTRACT SPECIFIER SHOWROOMS AT LIGHTING UNLIMITED
12 EAST 37TH STREET • NEW YORK, N.Y. 10016 • TEL. 212 • 889-9760

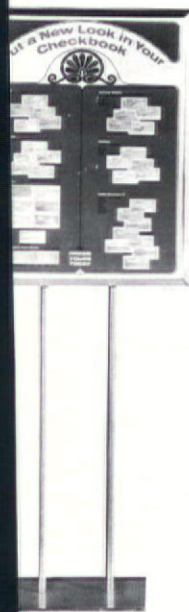
circle 75 on reader service card



Tulip Inc. has introduced the Karla-7 Side Chair as part of the continuation of their Karla Series. The chair is available in a frame finish of mirror stainless chrome or hand rubbed bronze, and the upholstery unit features a removable cover designed for high traffic areas; and can be specified in the customers choice of any Tulip vinyl, fabric, or UltraSuede®. Also from Tulip is the Savoie Series of occasional tables designed by Stephen D. Sherman featuring ¾ inch clear glass tops on sleigh bases finished in mirror stainless chrome or hand rubbed bronze. The tops are also available in plastic laminate, wood veneer, bronze or smoked glass. *circle 308*

A line of large cultured marble products that weigh 25-50 percent less than conventional pieces of the same size, and are more resistant to cracking, has been introduced by **Pinta's Cultured Marble, Inc.** These new qualities result from the use of microscopic hollow glass bubbles instead of traditional calcium carbonate as a resin filler. Available in both standard and custom built oversize pieces, including vanity tops, kitchen counter tops, sills, wall panels and shower stall walls. Use of these bubbles, a product of 3M Company, has reduced weight of these large pieces by 25 to 50 percent, depending on size. *circle 309*

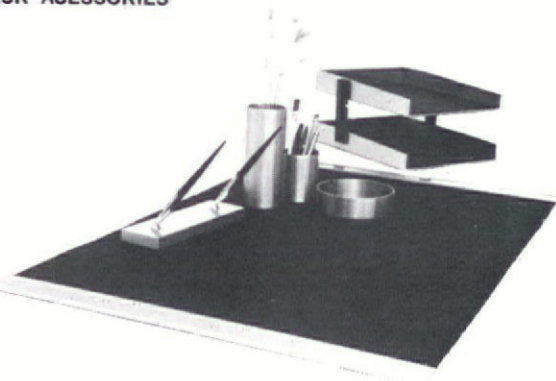
STAND FRAMES



CHECKSTAND COMBINATIONS



DESK ACCESSORIES



EQUAL CALENDARS AND COMBINATIONS



CHECKSTAND CENTERPIECES



**JUST AS YOUR CUSTOMERS
BANK ON YOU--
YOU CAN BANK ON METCOR**

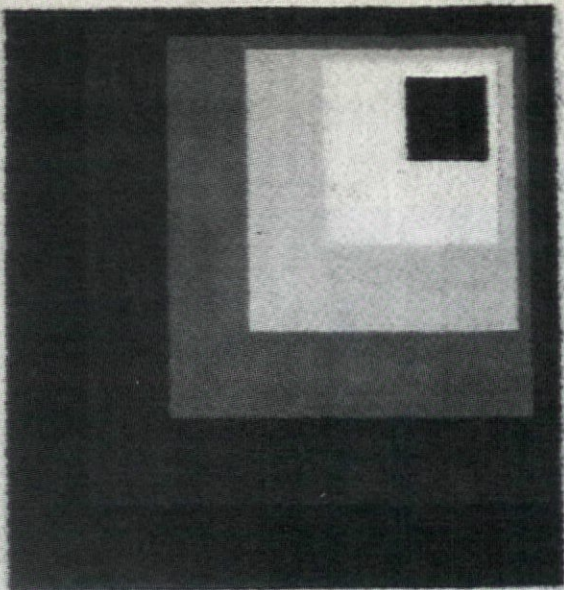
METCOR MANUFACTURING boosts
the most complete line of
BANK ACCESSORIES
in addition to manufacturing
the finest quality
DESK ACCESSORIES

Send for our catalog today . . .
you owe it to yourself
and your customers

METCOR MANUFACTURING



749 SOUTH KOHLER STREET, DEPT. C
LOS ANGELES, CALIFORNIA 90021
TELEPHONE 213/627/0731



The Corinthian Collection is an interesting extension to the Good Companions theme and represents the very latest developments of Broadloom Carpets Limited. The unique "poodle" style pile, which is a feature of the range, is achieved by the use of a specially developed heat-set yarn.

DYLAN CARPET, INC.

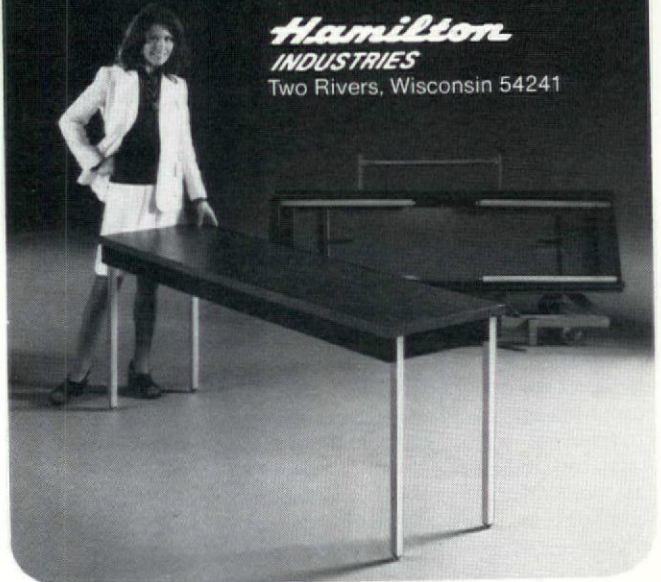
140 E. 55 St. New York 10022
212-688-0345

Over
100
ways
to say
"table."

Just say "Hamilton Designer Tables"—available in sizes and shapes for every need... contemporary pedestal or fixed-leg tables, plus folding-leg tables that don't look like folding furniture—because their positive leg locks have no springs, no sway, no ugly bracing. Write for catalog.

Hamilton
INDUSTRIES

Two Rivers, Wisconsin 54241



TEACHERS INSURANCE and ANNUITY ASSOCIATION
Executive Office

Fine Art for Offices
Architects, Designers, Banks, Corporations
paintings, tapestries, sculpture and graphics
Peter Rose Gallery
200 East 58 Street
New York, N.Y. 10022
212 759-8173

Get extra copies of both
New 1978

Residential Interiors
and Contract Interiors

**DIRECTORIES OF
AMERICA'S
GREAT SOURCES**

Reprinted from Nov./Dec. 1977 RESIDENTIAL INTERIORS and December, 1977 CONTRACT INTERIORS.
Send one dollar for each set.

each
set
\$1.00

The INTERIORS Group, Att: AGS Offer
1515 Broadway, New York, New York 10036

Enclosed is \$_____ for _____ set(s) of Directories.
Please send to:

Name _____
Company _____
Address _____
City _____
State _____ Zip _____

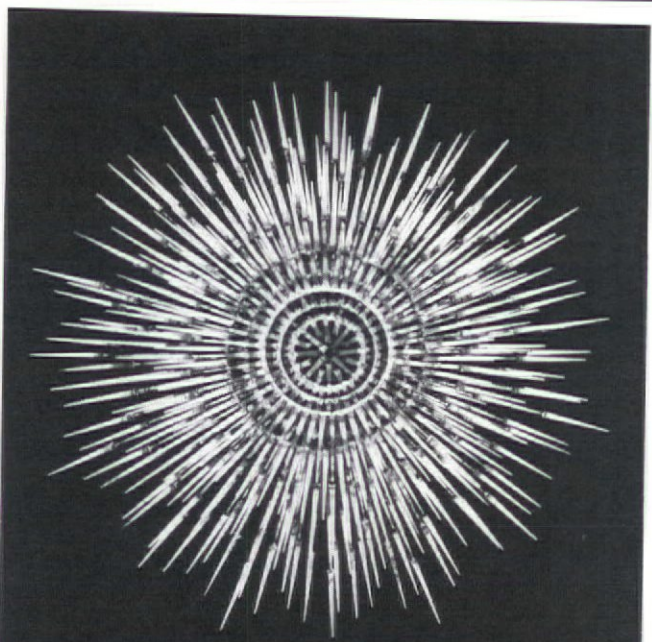
Wilsonart has added three new embossed copper metallic laminate patterns to its Metallics line for 1978. All of the Metallics have a touch surface coating for light horizontal as well as vertical applications. Shown, Metallic Copper Dynasty #6212. Two other new Metallics for 1978 are Copper Saxony #6232 and Copper Renaissance #6242, increasing the collection to 12 copper and aluminum bas-relief laminates plus 15 pattern innovations.

circle 310



Impressions, a new decorative ceiling reminiscent of old pressed metal ceilings with contemporary designs and materials, has been introduced by **Integrated Ceilings, Inc.** The panels are available in three designs, each in a choice of polished brass, polished copper or polished chrome mirrored finish. They are supported by a 2 foot by 2 foot grid system capped in identical matching polished metal finishes. The entire system is non-combustible, and can accommodate most standard recessed and surface mounted lighting fixtures.

circle 311



"Starburst" wall sculpture, gold- and silver-leaf over brass and copper on steel, bronze highlights. 33" diam., 3 tiers—also in other sizes.

Bowie NEW ADDRESS
WILLIAM THE SCULPTURE STUDIO INC.

441 LAFAYETTE ST. at 8th Street
New York City 10003 • (212) 777-1414

Write for color catalog.

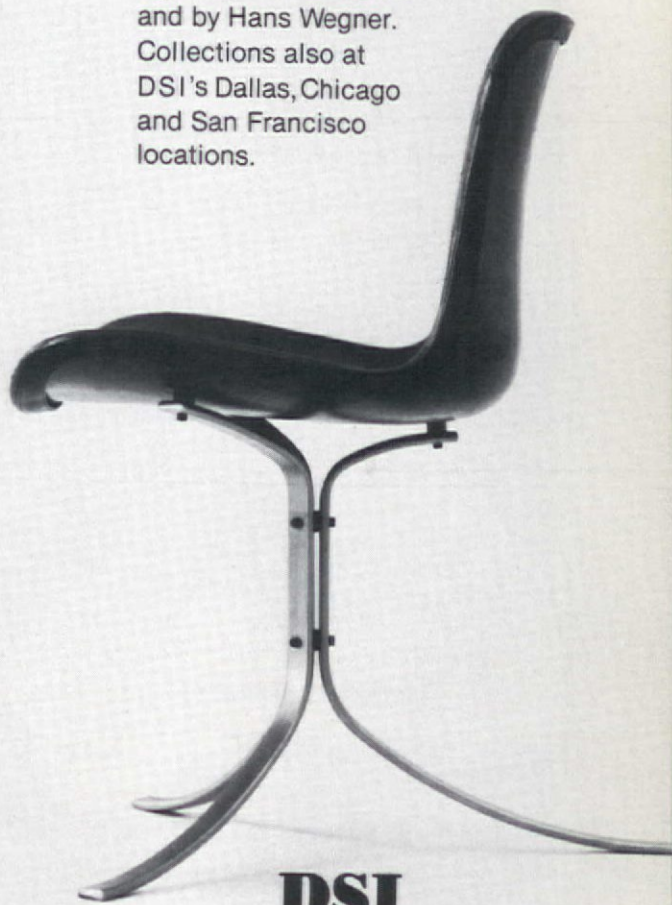
circle 79 on reader service card

Kjaerholm

The original
Kjaerholm returns
to the U.S.

The original designs of Poul Kjaerholm, all made by hand in Denmark, are once again available in this country.

The new DSI showroom at 150 E. 58th Street, N.Y.C. features this classic collection of 26 pieces along with other international designs by James Howell and by Hans Wegner. Collections also at DSI's Dallas, Chicago and San Francisco locations.



DSI

Design Selections International

NEWEST SHOWROOM

A & D BLDG. 8TH FL. 150 E. 58TH STREET
N.Y., N.Y. 10021 (212) 751-1321

1752 MERCHANDISE MART, CHICAGO, ILL. 60654 • 501 WORLD TRADE CENTER, DALLAS, TEXAS 75258 • MART 2—SPACE 214, 1355 MARKET ST., SAN FRANCISCO, CAL. 94103 • SPACE C 1057, SOUTHERN FURNITURE MKT., 210 E. COMMERCE, HIGH POINT, N.C. 27261

circle 80 on reader service card

Electronic Systems Furniture Company manufactures computer oriented desks especially made to support CRT's, terminals, word processing equipment, and to provide attractive work stations. Options are available that are specifically designed for computer related equipment, such as cut outs for cables, cable channels, pedestals and storage compartments, and modularity of design for grouping and expanding. A variety of colors are available, including wood grain tops. *circle 312*

Marlite brand doors, which have received a 20-minute fire rating from Underwriter's Laboratories, are now avail-

able for industrial and commercial installations with special safety requirements. The door is available in Marlite brand melamine or high pressure laminate finishes, and has been approved with both flakeboard and staved lumber cores. They may be faced with the same material as used on adjacent walls, are pre-hung and pre-glazed in the factory, and delivered complete with lites, louvers, kickplates and signage. *circle 313*

Plastiglide Manufacturing Corporation has introduced "Gemini," the newest addition to its furniture caster line. Gemini has been thoroughly tested to ex-

ceed the standards established by the Business and Institutional Furniture Manufacturers Association and the American National Standards Institute, including tests for load deflection, impact, rotation and mobility. Construction combines nylon and steel to provide solid, dependable performance through deep pile carpeting or on tile floors. Available in solid colors or with a variety of electroplated steel finishes. *circle 314*

Having the look and feel of natural suede and available for the first time in a lightweight vinyl wallcovering is the Bermuda Suede Collection offered by the **J.M. Lynne Company**, supplier of contract wallcoverings and upholstery fabrics. Bermuda Suede is a lightweight vinyl suede for wallcovering available in fifteen colors in 54-inch widths, and weighing only 11 ounces per square yard in total. The facing has a weight of 8.2 ounces per square yard, and the backing fabric, 2.8 per square yard. A woven cotton sheeting is the fabric backing. *circle 315*

Merchant Adventurers, Ltd. is offering a new line of 100-percent mohair rugs made in Lesotho. Mohair, one of the strongest natural fibers in the world, resists soiling; the durable high pile is luxurious to the touch. They are available in brilliant or natural colors, and colors can be custom specified and dyed. Special sizing available in sizes up to 12 feet by 16 feet. *circle 316*

All-Steel announces the availability of optional 5-arm bases on its contemporary styled 700 Series Pedestal Chairs. All 13 models, including sled base versions, feature oval-tubular bases and arms in mirror chrome. Pedestal bases have polished end caps to maintain a smooth finished appearance. Both hard and soft tread casters are available and are welded securely inside of base. *circle 317*

The Fixtures Manufacturing Corporation provided the Kansas City Convention Center versatility in its moveable seating installation by the use of twenty-two thousand of their Thermoplastic Stack/Gang Chairs. The chair is available in upholstered, flexible polypropylene and fireproof metal mesh versions in both four-leg and sled designs. *circle 318*

Eldon Office Products is offering a mobile storage unit called the "Data Cart." The compartments easily accommodate printouts (bound or unbound), legal-sized documents, tabloid publications, phone books or any reference material up to 11 inches by 14 $\frac{7}{8}$ inches. The basic cart is standard desk height, with a woodgrain work-surface top and chrome trim. *circle 319*



KT FURNITURE

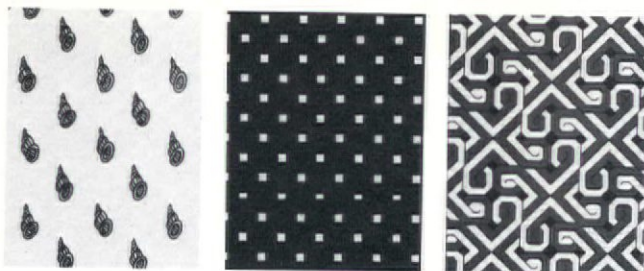
20100 S. ALAMEDA ST./P.O. DRAWER 8/COMPTON, CA 90224

THE CHARLES CHAIR
Design: Charles Gibilterra
Price: Realistic
Delivery: Reliable



From **Philip Graf Wallpapers Inc.** come three new, contemporary designs. Shown, from left to right: Conchiglia Al Dente, designed by Dominick Miniero, available in five different colorways on vinyl; Royal Oaks, designed by Philip Graf, available on paper and vinyl, in five colorways; and Grill of Kells, designed by Linda Holtzschue, five colorways, on vinyl.

circle 320



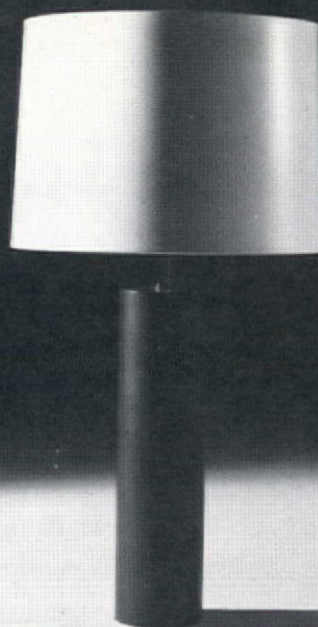
Walnut wood cabinets with dimensions keyed to ring binders and EDP printout books have been introduced by **Nucraft Furniture Company**. Finished in hand-rubbed walnut, the storage cases have interior dimensions that will hold two rows of standard 3-ring binders, or EDP binders on adjustable shelves, or both. The cabinets are also available with sliding wood doors, and optional locks.

circle 321

The Whalen Chair group of office seating, designed by Robert Whalen, has been introduced by **Omni Products**. All models are slip covered, with nickel chrome-plated steel on exposed arms and bases. Models included are high back arm tilter, low back arm tilter, armless tilter, steno, and arm and armless side chairs on sled bases. Cast zinc connections and heli-arc welding for joining arms, legs and bases are used for extra strength and durability. The frame for seat, arms, and base is of 16-gauge chrome-plated cold rolled steel tubing.

circle 322

architecturally designed lighting



Available in a wide spectrum of natural materials — cork, leather, bronze, chrome and colors.

Write for a designers kit.

L. PAUL BRAYTON LTD.
P. O. Box 1864, High Point, N.C. 27621

Skandia makes Draperies

Manufacturers of contract drapes for hotels, motels, apartment complexes, office plazas, hospitals and all types of commercial business, Skandia makes enough drapes in a single day to fill a 500-room hotel. There are thousands of choices on fabrics and prints or we'll design a pattern exclusively for you, using your own trademark, logo or special motif.

Our prices are competitive and our quality is high. Skandia's traditional attention to little details make the difference in custom tailoring.

And—we *guarantee* our workmanship for one full year.

Next time you're thinking "draperies", even if it's to drape the Brooklyn Bridge, give Skandia a call and LET THE SERVICE BEGIN. From price quote to installation—You'll be glad you did.



Skandia

Manufacturers of Fine Draperies

P.O. Box 753 • Tallahassee, Florida 32302 • 904-878-1144

circle 83 on reader service card

Contract Interiors

Classified Advertisements

RATES: 60¢ per word per insertion. \$24.00 minimum.
PRODUCTS ADVERTISING: 70¢ per word—\$50.00 minimum.
DISCOUNTS: 5% discount for 6 consecutive insertions; 10% discount for 12 consecutive insertions.
PAYMENT MUST ACCOMPANY ORDER. Allow 10 words for our Box Number address and \$1.00 for handling.
CLOSING DATE: 25th of the second month preceding publication date.
ADDRESS ALL AD ORDERS: Classified Ad Dept.,
CONTRACT INTERIORS,
1515 Broadway, N. Y., N. Y. 10036.
Phone: 212/764-7431.

POSITIONS AVAILABLE

RITASUE SIEGEL AGENCY—Architecture, Interior and Retail design specialists are recruited by Ms. Woody Gibson for creative international and national corporate and consultant clients. RitaSue Siegel directs Graphic and Industrial design specialties. You are invited to submit confidential resumes. All fees employer paid. Affiliates in LA and Zurich. 60 W. 55 St., NYC 10019 (212) 586-4750.

DECORATIVE ARTS PERSONNEL AGENCY . . . Merchandise Mart. . . Chicago. Specialists in recruiting interior designers and decorators and personnel for allied positions. This includes color and style coordinators, showroom personnel. Nationwide service oriented to quality. Because of our professional background and our experience in this field, our screening is not equaled elsewhere. This service is endorsed by The Illinois Chapter of the ASID. Call Mrs. Anne Wimbush, Director (312) 642-9449.

INTERIOR DESIGNERS sought for HBE Corporation, prominent in design and construction of commercial/institution facilities. Qualifications include 4-year college degree in Interior Design or Architecture, experience in interior planning, furniture programming and selection for commercial/institutional projects and proven ability to meet client expectations within established cost standards. We offer excellent salary, 100% company-paid benefits package, paid relocation, outstanding growth potential and attractive west St. Louis county location. Write or phone: W. D. Powers or Harvey Roberts, HBE Corporation, 717 Office Parkway, St. Louis, MO 63141 (314) 567-9000. An Equal Opportunity Employer M/F.

INTERIOR DESIGNER, SPACE PLANNER: Multi-disciplined design firm seeks self motivated, skilled, talented professional with five years of client contact, design and contract documents experience. Architectural or Industrial Design education preferred. Send resume with references to: Hettenbach & Onodera, 135 King Street, San Francisco 94107.

THE FACULTY OF DESIGN SCIENCES anticipates three new positions in Interior Architecture and Design commencing Fall, 1978. These positions include teaching upper division coursework and studio in traditional aspects of space planning. A secondary teaching interest in architecture, engineering, or design is desired. For full details, contact: Dr. Vaughn Adams, Chair, Design Sciences, College of Architecture, Arizona State University, Tempe, Arizona 85281. Telephone 602-965-3363. Box 4199 INTERIORS 1515 Broadway, NYC, NY 10036. All applications must be received by March, 1978. Equal Opportunity Employer.

PRODUCT DESIGNER/ENGINEER—A leading developer and manufacturer of store fixture systems for major retailers is adding an in house design capability because of continued growth and demand. Requirements are a demonstrated ability in new product design and engineering of wood, metal, glass and plastic products. Familiarity with production process is essential. Excellent compensation and benefits. Please send resume, and salary expectation in confidence to R. W. Wolters, Amstore, 1657 Getty, Muskegon, Michigan 49443.

POSITION WANTED

SALES-DESIGNER—Thoroughly experienced in office furniture field. Desires sales position and salary commensurate with many years sales and interior design expertise. Highly knowledgeable all aspects of business. Box 4200, Interiors, 1515 Broadway, NYC, NY 10036.

LINES WANTED

CONTRACT FURNITURE AND ACCESSORY LINES WANTED covering New York, New Jersey, Connecticut. Newly formed Rep. partnership with 15 years experience selling contract interior designers, architects and dealers. Box 4198, Contract Interiors, 1515 Broadway, NYC, NY 10036.

REPS WANTED

DECORATOR, DESIGNER-ORIENTED REP. wanted for high quality modern line: rustic stoneware or porcelain sculptures on natural rock bases and pottery. Most unusual shapes and glazes. Unorthodox sales possibilities. Daga Design, 4648 Nokomis Ave. Minneapolis, Mn. 55406, 612-724-6487; 721-2700.

MISCELLANEOUS

THE FINEST HANDWOVEN CONTEMPORARY GRAPHICS in 100% wool. Selected from award winning designs. All limited editions woven in India by master craftsmen. We also make contract murals and hand-spun cotton fabric in 48" widths. Write to Scandia Inc., 235 Fifth Ave., NYC, NY 10016.

WELL ESTABLISHED DISTRIBUTOR of interior decorator supplies is looking for additional lines for Michigan and Northern Ohio. Box 4201, Interiors, 1515 Broadway, NYC, NY 10036.

ADVERTISERS CAN MAKE MAILINGS TO SELECTED GROUPS OF Contract Interiors SUBSCRIBERS. . .

at a price
and with
some restrictions

For details, contact ARV, Inc.
212-661-9242
211 E. 43 St., New York 10017

ORDER YOUR TWO-VOLUME SETS

- INTERIORS 1976 issues and/or
- INTERIORS/CONTRACT INTERIORS 1977 issues

Each two volume set.....\$50.

(January-June issues are in first volumes; July-December in second.)
Each volume hard-cover cloth bound. Spines identify issues within.

CONTRACT INTERIORS, Bound Volumes
2160 Patterson Street, Cincinnati, Ohio 45214

- I enclose check/money order for \$_____ for _____ two volume bound sets of
- INTERIORS 1976 issues
 - INTERIORS/CONTRACT INTERIORS 1977 issues
- Postage will be paid by publisher. In New York, Ohio, Tennessee, California, Massachusetts, New Jersey, include applicable sales tax.
- Bill me, plus postage and applicable sales tax, for _____ two volume bound sets of
- INTERIORS 1976 issues
 - INTERIORS/CONTRACT INTERIORS 1977 issues

Name _____

Address _____

City _____

State _____ Zip _____



Marlite Division, Masonite Corporation is offering Marlite brand brick panels, made from 60% crushed stone and reinforced with fiberglass. They are reported to have the look and feel of authentic masonry, and can be installed over most regular surfaces, including existing masonry walls. The panels are maintenance-free, with natural mortar applied after installation, or pre-mortared interlocking panels available. *circle 323*

Levolor Lorentzen, Inc. is offering a new Venetian blind capable of covering vast areas of window, called Sunshield. The blind is designed to cover irregular and even circular windows, as well as conventional windows. Modes of operation include motor activation by button, computer, clock or light, and manual operation by cords, crank or lever. Sunshield offers the full Riviera range of over 150 colors and patterns, plus the Tiltone option of different colors on the concave and convex surfaces of one- or two-inch aluminum slats. *circle 324*

A ventilated pool and patio deck material is now available from **Uniroyal Chemical**. Manufactured in six colors (white, olive, kelly green, terra cotta, and light and dark blue), the decking consists of 13/8 inch interlocking squares which can be laid over any relatively flat surface. The material is made of a special rubber blend, can be trimmed with an ordinary knife, and is designed with a non-skid surface. *circle 325*

the art of refurbishing

Nemschoff masters it with universal seating designs that blend with existing furnishings or create a fresh new environment. Designed for comfort, space-saving versatility and lasting beauty, Nemschoff offers a wide variety of seating to help you re-work the most difficult areas — plus an extensive line of stock fabrics for time-saving selection.



NEMSCHOFF

Sheboygan, WI 53081 414-457-7726

BARBINI

The Barbini Collection of handmade, Venetian glass lighting designed by Flavio Barbini. Imported to the United States exclusively by Lighting Associates, Inc.



BP204 Nebula 18" high x 16" diameter. Saline etched hand-blown glass. Amber or rose quartz. 1-100W.



BT104 Nebula 22" high x 16" diameter. Saline etched hand-blown glass. Matching glass base. Amber or rose quartz. Chrome stem. 1-100W.

lighting associates

305 East 63 Street, New York, N.Y. 10021 (212) 751-0575

Or at:
Designer Products, Ltd., ADAC, Atlanta
Kneidler-Fauchere, Pacific Design Center, Los Angeles
Kneidler-Fauchere, San Francisco/Seattle/Denver/Portland
Waitman Martin, Inc. Oak Lawn Plaza, Dallas and Decorative Center, Houston
The Michael Roberts Collection, Chicago
Bob Sapan's 39 East Inc., N.E. 39th Street, Miami
Request catalog B



AMERICA'S GREAT SOURCES

Acoustical Design Incorporated	110	IKD (Domore)	59	Soss Manufacturing Co.	38
All-Steel Inc., one of the CIT Companies	21	International Design Conference, Aspen	70	Stauffer Chemical Co., Plastics Div.	11
Artafax	37	InterRoyal Corporation	63	Stroheim & Romann	32
Atlanta Decorative Arts Center	68	Intrex Inc./ Architectural Supplements Inc.	34-35	Stuart Design, Alex.	60
Axiom Designs	108	JG Furniture	5	Thonet Industries Inc.	14-15
Baker/Knapp & Tubbs	1	Johnson Industries, Inc.	36	Tropitone Furniture Company	58
Bangkok Industries Inc.	20	KT Furniture	118	Unicube Corporation	110
Blank, Inc., A.	64	Kemos, Inc.	51	Uniroyal, Inc.	26-27
Brayton Ltd., L. Paul	119	Kroll Fabrics, Inc., Boris	2	United States Gypsum	41
Brinton's Carpets	67	Krueger	123	Vanleigh	56
Cado/Royal System	12	Latco Products	108	Van Luit & Company, Albert.	7
Carpenter & Co., L.E.	19	Levolor Lorentzen Inc.	49	Vogel-Peterson	61
Castelli Furniture	45	Lighting Associates Inc.	121	Warner Company, The	29
DSI-Design Selections		LouverDrape Inc.	Inside Back Cover	Weiman/Warren Lloyd Contract.	66
International	117	Meteor Manufacturing	111	Westgate Fabrics	30
Davis Furniture Industries	23	NVF Corporation	39	Worden Company, The.	47
Decorative Arts Center	109	Nemschoff	121		
Domore Office Furniture, Inc.	59	Neo-Ray Lighting	111		
Dow Badische Company	55	Ohline Corporation	123		
Du Pont Company, Vonar Div.	13	Pace Collection Inc.	9		
Du Pont Company (Boris Kroll)	2	Pacific Design Center	40		
Du Pont Company (Patcraft)	57	Paritex '78 Show	124		
Du Pont Company (Schumacher)	71	Patcraft Mills, Inc.	57		
Du Pont Company (Westgate)	30	Proform Furniture Industries Ltd.	42-43		
Dylan Carpet, Inc.	112	Roco Carpet Co., Inc.	65		
Eastman Chemical Products (Homestead)	72	Rose Manufacturing Co.	17		
Fields Inc., Edward	10	Rose Gallery, Peter	112		
Forms & Surfaces	33	Sauteur	62		
Hamilton Industries	112	Scalamandré	53		
Haworth Inc.	Back Cover	Scandiline Industries Inc.	31		
Hercules, Inc.	25	Schumacher & Company	71		
Hiebert Inc.	Inside Front Cover	Sculpture Studio Inc., The.	117		
Hi-Lite Manufacturing Inc.	123	Skandia	119		
Homestead Fabrics Inc.	69	Sonotrol Systems Limited	18		

ADVERTISING SALES OFFICES

New York, New York 10036

1515 Broadway
Robert J. Riedinger (212) 764-7558
Advertising Director
Maurice Murray (212) 764-7559
Eastern Advertising Manager
Arthur Brody (212) 764-7560
District Manager
Carol A. Anderson (212) 764-7328
District Manager

Chicago, Illinois 60606

150 North Wacker Drive (312) 236-9818
William K. Murray, Advertising Manager

North Hollywood, California 91602

Cole, Sweeney and Anthony
4605 Lankershim Boulevard (213) 877-0221
George Anthony, Ron Sweeney,
Representatives

San Francisco, California 94104

Evans-Parsons Company
400 Montgomery Street (415) 421-9193
Ronald G. Evans, Gerald E. Parsons,
Representatives

England

Norman F. Keenan & Associates
Crown House, Morden, Surrey, England
01-540-1101
Mrs. J. Carr, Roy Wilson, Representatives



Easy snap system makes pleats using flat panels

The pleat is in the Rohline System. Simply sew the special nylon tape on a flat panel and snap on to the rigid linkage. Perfect pleats with no sagging or drooping. Makes cleaning and handling easy. Choice of three available fullnesses.

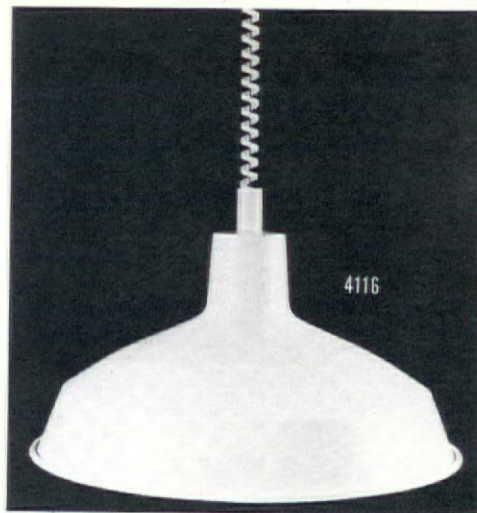
For complete catalog and specs, write or call Dept. CI, Milt Rudd, Sales Manager.

America's foremost manufacturer and distributor of prestige window coverings

OHLINE™
CORPORATION

1930 West 139th Street, Gardena, California 90249, (213) 770-0760
Brentwood Traditional Shutters • Bel Air Wide Louver Shutters • Thru-Vu Vertical Blinds • Pinnacle Draperies
Levolux Riviera Blinds • Levolux Woven Aluminum Shades • Carlton Room Dividers • Rohline Drapery System

LET THE PULLEY LIGHT AT THE RIGHT HEIGHT



WE GIVE YOU MORE THAN JUST A SHADE

The PULLEY is available with all our ceiling lamps
Catalog available on request

**HI-LITE
MANUFACTURING,
INC.**

259 West 30 Street, New York, N.Y. 10001 (212) 239-6898



Who offers the greatest modular seating variety? Krueger ...that's who!

Fiberglass or poly seats... plain, fully upholstered or with cushions.

Table tops replace shells anywhere on the steel beam. Free standing or floor mounted, in 2-seat modules or larger. Optional back ganging and corner tables.

Krueger will work with you to provide seating within your styling, area and budget requirements. For further information and literature, contact Krueger, P.O. Box 8100, Green Bay, WI 54308 or phone 414/468-8100.

krueger

New York 212/697-9565 • Boston 617/893-2752 • Philadelphia 215/666-9696 • Indianapolis 317/788-4737 • Chicago 312/467-6850 • Dallas 214/823-4183
Houston 713/222-1408 • Denver 303/534-6060 • Los Angeles 213/659-2133 • San Francisco 415/981-1048 • London, Ontario 519/686-7000

International Exhibition of wallpapers,
wallcoverings, household textiles, curtains,
household linen and blankets.

paritex
78

**THE SEAL
OF APPROVAL**
Double the space,
double the exhibitors.

The professionals all agree
it's a most essential show.

- The new designs will be show in June at Paritex.
- For its second session, Paritex becomes one of the most important events in the world of interior design.
- It gathers the most representative specialists of wallpaper, wall coverings, upholstery, decorative textiles, curtains, draperies, chair covering, ribbons, braids, trimmings and decorative accessories.
- 40% percent of the exhibitors are from countries other than France. The world's leaders in the field will be there.

To write your orders and to keep
informed, come to Paritex 78.
550.000 sq. ft. - 400 exhibitors
15 nations.

**FROM JUNE 8 TO 12
PARIS**

Parc des Expositions
Porte de Versailles - 10 a.m. to 7 p.m.

ENTRANCE RESERVED TO THE TRADE.

Visit at the same time at Porte de Versailles
the International Show of
Carpet and Floor covering, building 7, level 3,
June 10th - 13th.

For further information, entrance cards or exhibitor's list contact:
INTERNATIONAL TRADE SHOWS IN FRANCE,
1350, Avenue of the Americas, NEW YORK - N.Y. 10019. Tel. (212) 582.4960

Name _____
Business _____
Company _____
Address _____

Would like to receive invitation cards list(s) of exhibitors



Mueller Furniture Corporation is offering a new guest chair, the 4020 in their Transitional Series, designed by Harley Edward Luyk. The chair is built of solid walnut or oak, upholstered in COM or in Mueller fabric or leather, and constructed of a hardwood frame, foam-covered tight seat and back upholstery and Perma-mesh springing. Dimensions are 23½ inches W, 24½ inches in depth, 30 inches H, with an 18 inch seat height and 25 inch arm height. *circle 326*

Shepherd Products U.S. Inc. is offering adjustable casters to level and protect furniture and equipment on uneven floors. Two adjustable casters used with two regular casters are usually adequate to level a piece or add height adjustment up to ½ inch. *circle 327*

The R. C. Musson Rubber Company offers flame-retardant rubber flooring and stair treads, Musson's Disc-O-Tile flooring and Disc-O-Tred stair treads. They meet the ASTM-E84 Flame Spread Rating of 25 or less. The tiles are 24 inches square, 3/16 inches thick, with raised circular discs for greater traction. The molded rubber stair treads are reported to be exceptionally durable for heavy traffic areas, and also meet the same high flame-retardant specifications as the tile. Available in standard colors of brick red, brown, gray, sand, blue and black. *circle 328*

Cy Mann will provide custom comfort for contract interiors, such as executive suites, with its flexible lounge seating and lively-colored lacquer storage units. Illustrated below are seating modules that include a 112 in. sofa, a one-arm loveseat, and



a 32 in.-square ottoman. Upholstery combines luxurious chamois, suede, and cowhide. Bolted construction of these Italian-made pieces adds greatly to durability. The bowed-base stainless steel and glass occasional table is an Elyse Lacher design. Lacquer bar unit and other storage are against the rear wall. *circle 329*

Architectural Supplements Inc. have included clear pedestal smokers in their collection of ash receptacles. Made of clear acrylic, the pedestals are accented by polished "chrome" at top and bottom. The top section is available with a funnel opening, or a tray that holds either black or white sand. The bottom section is weighted for greater stability. *circle 330*



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

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

 *LouverDrape*

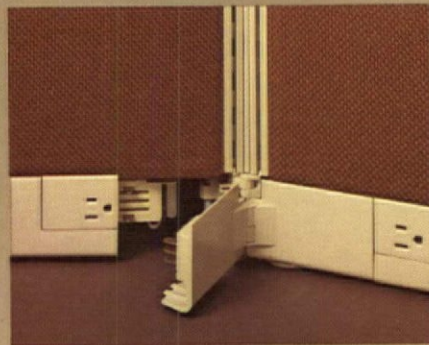
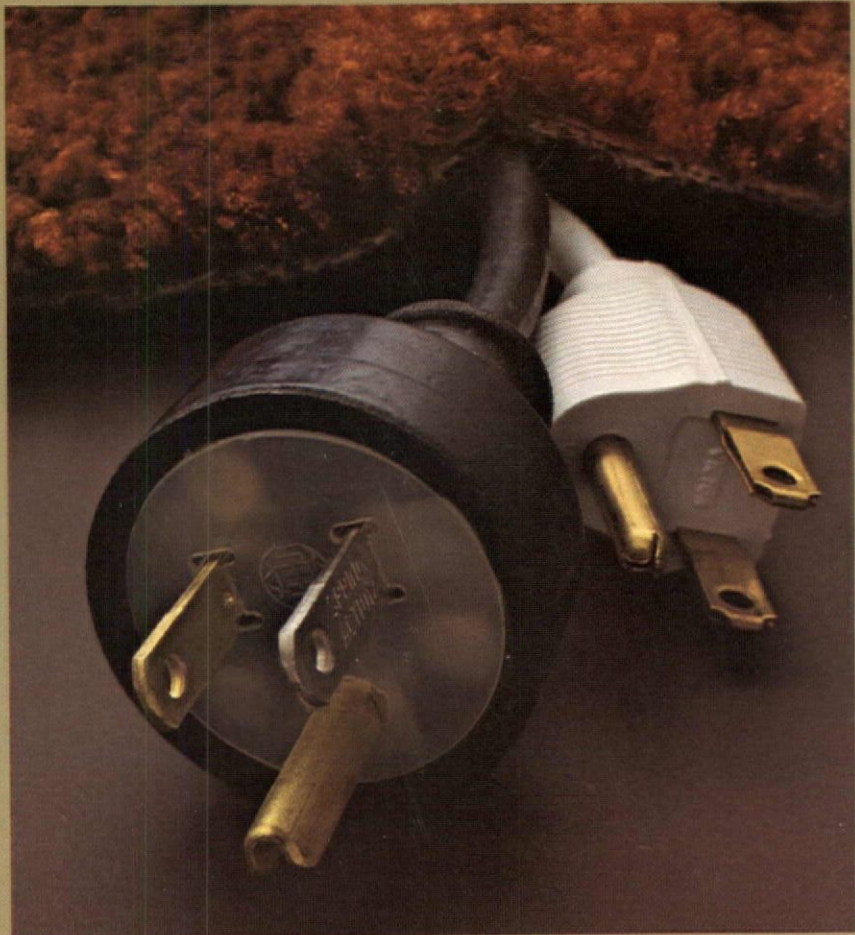
LOUVERDRAPE, INC., 1100 COLORADO AVENUE,
DEPT. 64, SANTA MONICA, CA 90401

circle 2 on reader service card

**Power.
Solve the
problem.
Don't hide it.**

**Haworth makes
power as flexible as
open plan itself.**

With ERA-1. The first comprehensive panel system ever pre-wired for power. Unlike other systems, ERA-1 allows you to plan around people, not fixed wiring. Raceways within each panel are electrically joined by flexible snap-in connectors, and power automatically follows any configuration. So don't hide your electrical problems under the rug or stuff them indiscriminately under panels. Solve them with ERA-1. It's why many planners haven't had to give power a second thought. Ask your Haworth representative for



literature, or write Haworth, Inc., Holland, Mich. 49423.



HAWORTHTM

circle 3 on reader service card