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# Interiors

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JUNE 1978

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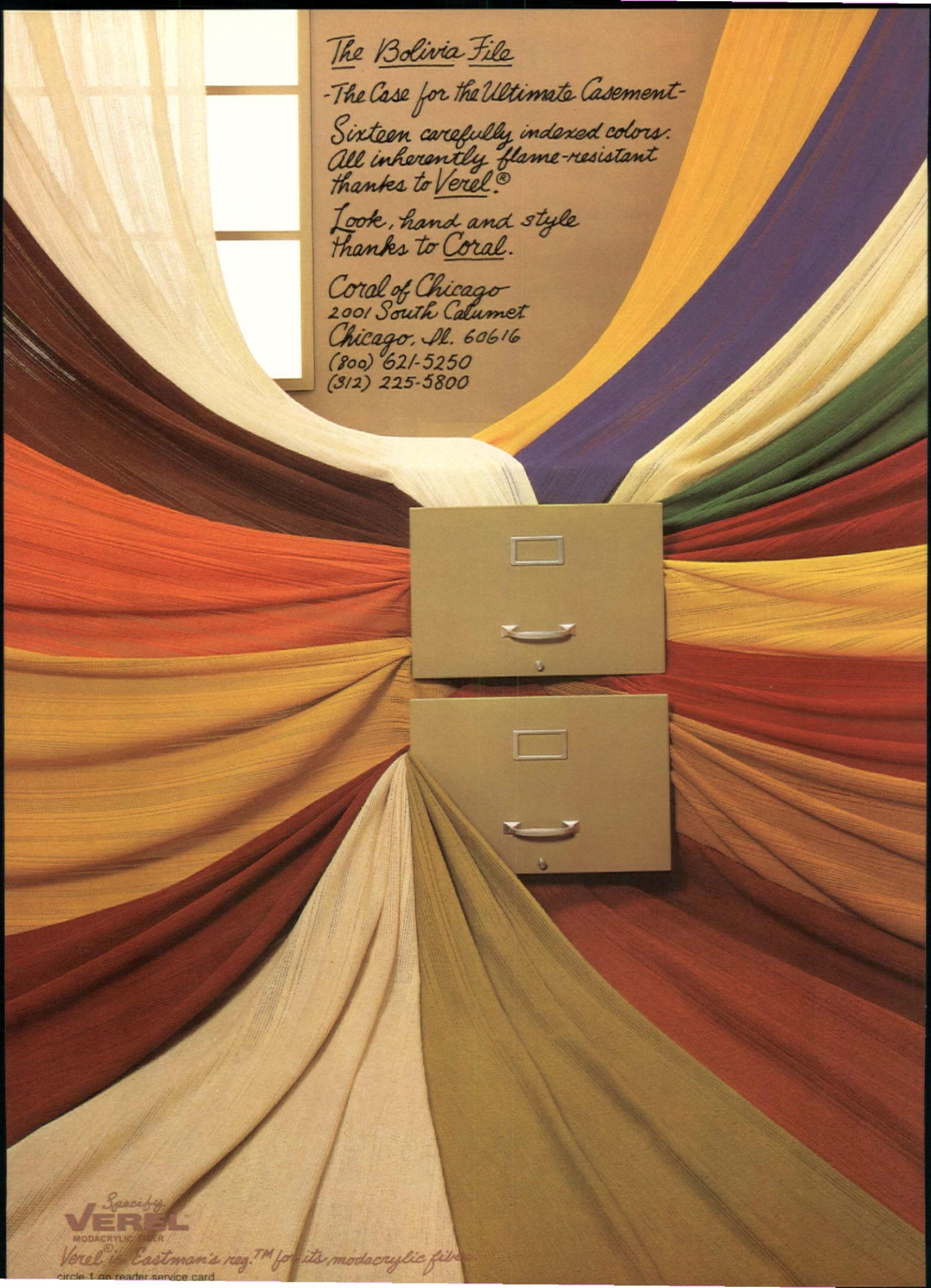


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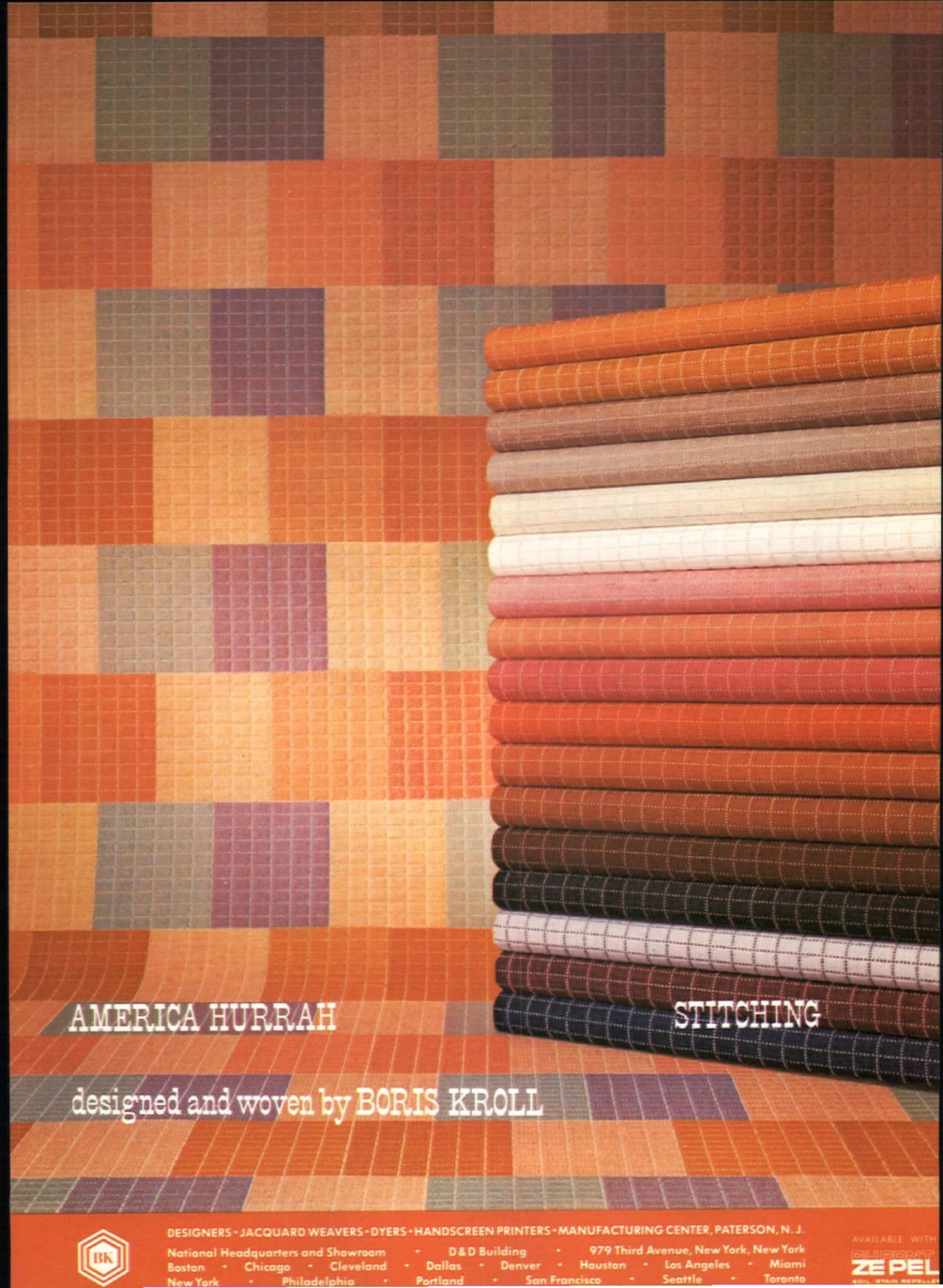


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contract
# Interiors

A BILLBOARD PUBLICATION 90th year of continuous publication JUNE 1978

*Cover: From any public banking department in 3D/International's First National Bank of Amarillo, you can see most of the others—as well as daylight and outside views—through an atrium punctuated by "The Rainmaker," which is both a sculpture and a fountain. Alexandre Georges photograph.*

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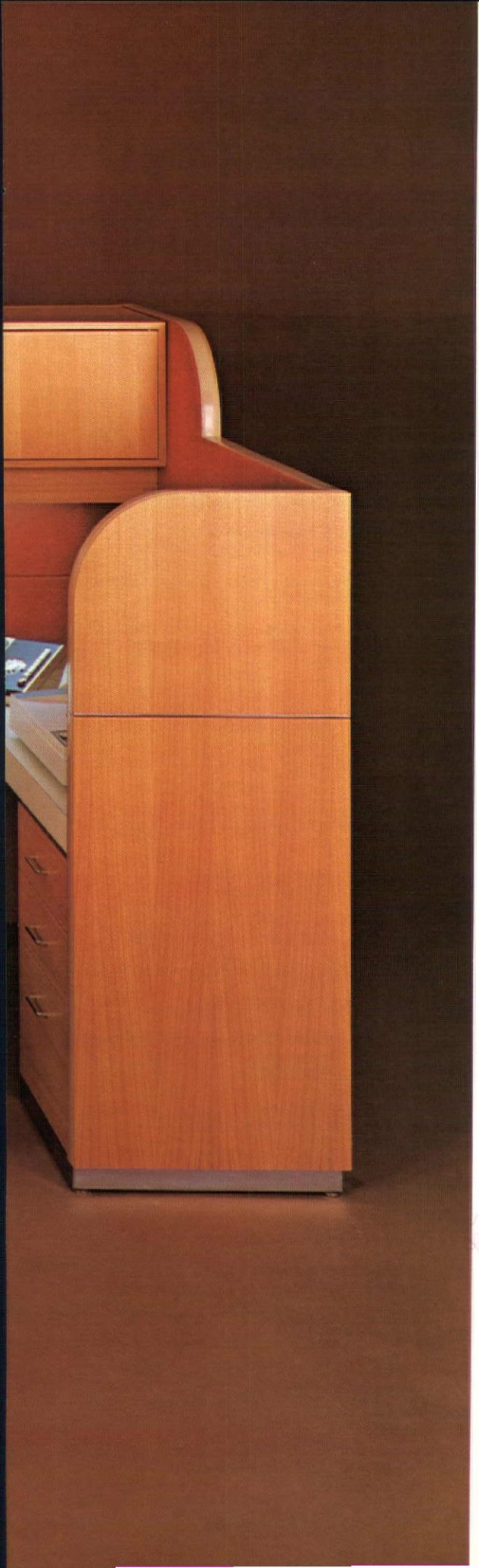

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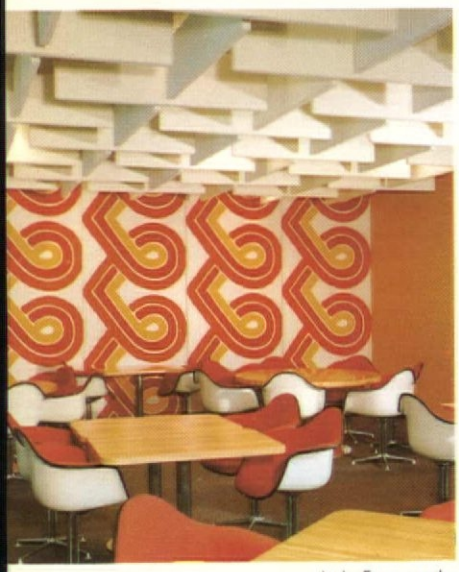

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# dates

| | |
|---|---|
| JUNE 11-16 | **International Design Conference,** Aspen, Colorado |
| JUNE 11-16 | **Furniture Lighting and Accessories Market,** New York Merchandise Mart, NYC |
| JUNE 11-16 | **International Furnishing Week,** Chicago Home Furnishings Market, The Merchandise Mart, Chicago |
| JUNE 11-16 | **Summer Lighting Accessories Market,** 230 Fifth Ave., NYC. |
| JUNE 14-16 | **NEOCON X/Neocon International,** The Merchandise Mart, Expocenter, Chicago |
| JUNE 17-19 | **Florida Furniture Mart** Expo Convention Center, Orlando, Florida |
| JUNE 25-30 | **Summer Homefurnishings Market,** L.A. Mart, Los Angeles. |
| JUNE 25-30 | **Italian Furniture Show** Pacific Design Center, Los Angeles |
| JULY 7-11 | **Summer Home Furnishings Market** Northwest Home Furnishings Mart, Seattle |
| JULY 9-12 | **Semi-Annual Lifestyle Home Furnishings Market** American Mart, Chicago |
| JULY 9-13 | **Summer Homefurnishings Summer Market** Southern Furniture Market Center, High Point, N.C. |
| JULY 9-14 | **Summer Homefurnishings Market,** Dallas Market Center, Dallas, Tex. |
| JULY 9-14 | **Los Angeles Home Furnishings Market** Home Furnishings Mart, Los Angeles |
| JULY 15-21 | **Summer Market Week** Designers Row, San Francisco |
| JULY 16-20 | **Summer Home Furnishings and Floorcovering Market** The Atlanta Mart, Atlanta |
| JULY 16-20 | **Homefurnishings Summer Market,** The Showplace, San Francisco |
| JULY 16-21 | **Summer Homefurnishings Market,** Western Merchandise Mart, San Francisco. |
| JULY 22-25 | **ASID National Conference, Exposition of Designer Sources,** Washington Hilton Hotel, Washington, D.C. |
| JULY 24-28 | **National Association of Decorative Fabric Distributors 9th Annual Convention,** Hilton Head Island, S.C. |
| AUG. 5-7 | **Florida Furniture Mart,** Fontainebleau Hotel, Miami Beach, Fla. |
| AUG. 7-10 | **British Furniture Manufacturers' Manchester Exhibition** Belle Vue and City Hall, Manchester, England |
| AUG. 9-13 | **Pacific States Fair,** San Francisco. |
| AUG. 24-SEPT. 9 | **International Ideal Homes Show** National Exhibition Centre, Birmingham, England |
| SEPT. 5-8 | **International Carpets Fair,** Exhibition Center, Harrogate, England. |
| SEPT. 7-9 | **Leisure Furniture and Patio Design Show and Leisure Living Design Conference** Pacific Design Center, Los Angeles |
| SEPT. 9-12 | **IDEAS–** Resources Councils International Interior Design Exhibition and Symposium, Seventh Regiment Armory, NYC |

*Dates continued on page 17*

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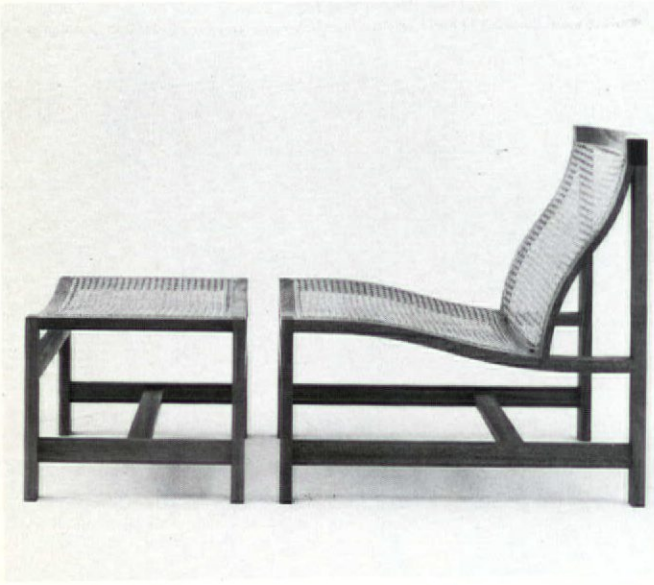
# NEWS

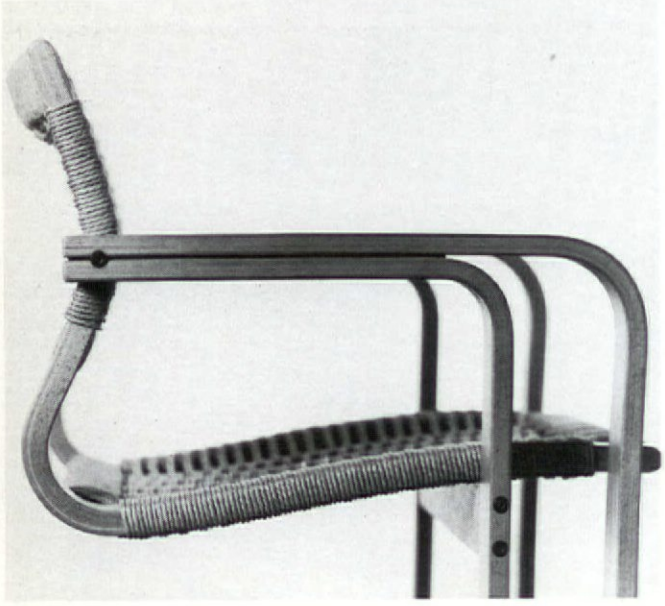
*Stackable Thygesen/Sorensen chair made by Magnus Olesen (Rudd International is U.S. source of T/S designs.)*

*Rud Thygesen, Johnny Sorensen, Verner Panton, Carsten Sorth*

## PANTON AND THYGESEN/SORENSEN SHARE DANISH FURNITURE PRIZE—"MOBELPRISEN"—FOR 1978



*Frederick IX's 70th birthday chair, made by Christensen/Larsen*



*1974 Thygesen/Sorensen "Karmchair" made by Olesen*

Verner Panton, the 52-year-old architect who has been shaking up the staid universe of Scandinavian furniture for the past 20 years, has nabbed half of the prestigious Danish Furniture Prize of 60,000 Danish Crowns (about $11,000) for 1978. The other half went to the partnership of Rud Thygesen and Johnny Sorensen, who are furniture architects, and whose meticulous way of working with laminated wood combines technological know-how, human engineering, and a perfectly balanced esthetic sensitivity.

What makes the prize prestigious is that it cannot be sought and is bestowed by decision of the board of the Foundation of the Furniture Manufacturers' Association, who holds the ceremony two months before the Scandinavian Furniture Fair held in the city in early May. This was the ninth award, the first having been bestowed in 1970, a year after the Association formed the Foundation to promote and encourage design, research, and technical developments in the Danish furniture industry.

The board this year consisted of chairman Carsten Sorth and Erik Jorgensen, both of whom are manufacturer members of the Association, and curator Erik Kjersgaard, editor Henrik Sten Moller of *Mobilia* magazine (itself the winner in 1973), and Hans J. Wegner, the architect who is the undisputed dean of Denmark's designer-craftsmen.

The timing of the award should help to forestall the familiar refrain of visitors who claim they are bored by introductions at the Scandinavian Fair. The furniture one sees in Copenhagen is hardly far out, but the iconoclastic experiments of Verner Panton have never been dull, while the designs of Thygesen and Sorensen have wit and beauty in addition to universal validity. Panton's furniture (carried, along with his lamps, by Turner Ltd. in the States), is so familiar we will illustrate none of it here. Some recent T/S pieces we are showing (Rudd International is the U.S. source) include the elegant 1970 King Frederick IX birthday chair. (You can see them at Neocon.)

Earlier winners have included the employees of the Fritz Hansen factories; the furniture design department of the School of Applied Art in Copenhagen; the Department of Furniture, Spatial Art and Industrial Design at the Aarhus School of Architecture; and Professor/Architect Poul Kjaerholm.

*News continued on page 10*



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## Lumen awards '78: six contract projects, one residential, and a controversial Special Award

*David Kenneth Specter's showroom for Rosenthal, New York*

For the twelfth year, the Lumen award program recognizing lighting design excellence has been sponsored by the New York Section of the Illuminating Engineering Society; for the first time, the program was co-sponsored by the International Association of Lighting Designers. The Lumen program is not a competition in the traditional sense. Instead, each submitted project is judged on its own particular merits, and outstanding ones are recognized. Three different types of award are given: Lumens, for projects within the metropolitan New York area; Citations, for projects designed by New York designers but outside the area; and Special Mentions, for specifically commendable or innovative aspects of lighting designs. This year's program was chaired by Alexander Bonvini, Jr., of Bonvini/Kondos Associates and co-chaired by Susan A. Forbes of Forbes-Ergas Design Associates. Awards, presented in New York April 26, were:

Lumen Award to architect David Kenneth Specter for his New York showroom for Rosenthal USA Limited. John R. Van Fossen, Jr. was project designer.

Lumen Award for a town house residence. Architect: Robert A. M. Stern, Stern & Hagmann. Lighting designer: Carroll Cline.

*Old King Cole Room, St. Regis-Sheraton, New York*

*First National Bank of Hialeah, Hialeah, Florida*

Citation to the Court-garden of le Chateau de l'Aeroport, Mirabel, Quebec. Architect: Burman Bouchard & Associates. Interior designer: Jacques Guillon Designers, Inc. Lighting designers: Wheel-Gersztoff Associates; Consulux.

Citation to First National Bank of Hialeah, Hialeah, Florida (see INTERIORS' cover story, August, 1976). Architects: Reynolds, Smith & Hills. Interior designers: Robert Bray and Richard Schaible, Bray-Schaible Design, Inc. Lighting designer: Carroll Cline (again!).

Special Mention to the Old King Cole Room, St. Regis-Sheraton Hotel. Architectural Designer: Donald Bliss. Interior Designer: Piroshka Savany, The George Lang Corp. Lighting Designer: Donald Bliss.

Special Mention to Studio 54 (another of our cover stories, this one in November, 1977). Architect: Scott Bromley. Interior designer: Ron Doud. Lighting designers: Paul Marantz, Jules Fisher & Paul Marantz, Inc., and Brian Thompson.

Special Mention to Ice Palace 57 (to be shown soon in CONTRACT INTERIORS). Interior designer: Sam Lopata. Lighting designers: Graham Smith and Christopher Harms, Graham Smith Associates, Ltd.

In addition, a special award was given this year for "contributions to the City of New York through lighting." The recipient is a lighting project no New Yorker can have missed seeing, but to which some have reacted unfavorably. The project is the multicolored and variable lighting of the top floors of the Empire State Building. The lighting program was first put into effect last October with blue and white lights (for the New York Yankees, then playing in the World Series). Other occasions have been celebrated with green, yellow, and red lights as well. Lighting designer: Robert Leverte, the Douglas Leigh Organization.

The awards presentation ceremony also included a tribute by Isaac Goodbar, Chief Engineer of Edison Price, Inc., to the late Richard Kelly, one of the creative pioneers of modern lighting design.

## ASID records Music Hall interiors

As an important contribution to efforts now underway for finding new uses for New York's Art Deco marvel, the Radio City Music Hall, the ASID has produced the most complete photographic record yet made of the Music Hall interiors. Designed by Donald Deskey and a large group of other prominent talents, the spectacular space was opened to the public in 1932; with 6200 seats, it was then the largest indoor theater in the world. According to ASID President Irving D. Schwartz, "Radio City Music Hall is not only a landmark of the City of New York but for the design world. It is a milestone in the history of theater design, being one of the first deviations from the Baroque concept, giving the theater a unique place in design history." The photographs, by Bo Parker, are on exhibit until July 19 at New York's Fashion Institute of Technology. On July 20 they will move to Washington, D.C.'s Hilton Hotel, and will be on display during the ASID's Annual Conference there. The exhibition is supported by both the ASID's National Historic Preservation Committee and the National Endowment for the Arts; it was produced under the direction of R. Michael Brown, National Chairman of the ASID's Landmarks Preservation Committee.

*News continued on page 12*



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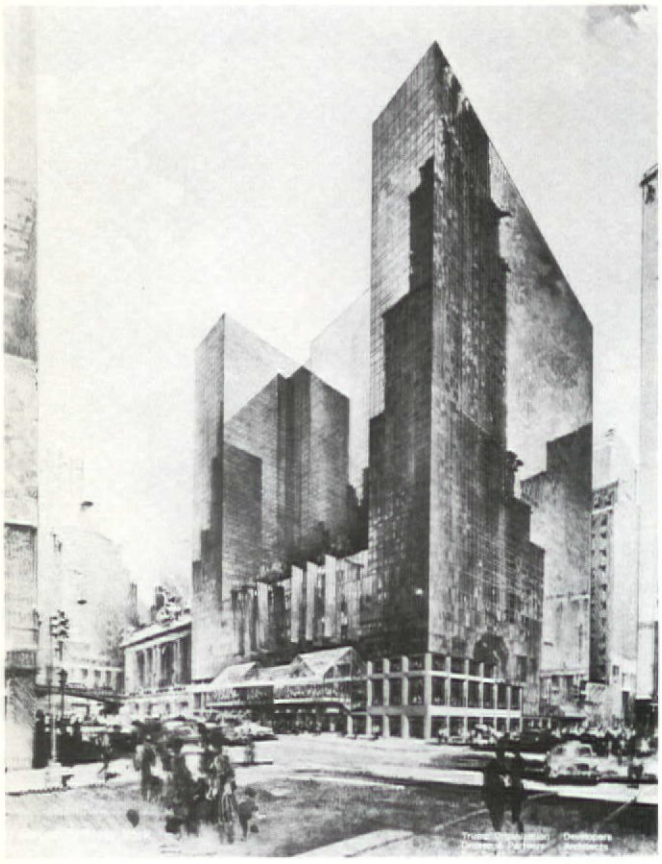
## NEW YORK'S COMMODORE HOTEL BECOMING A MIRROR-SURFACED HYATT BY GRUZEN, WITH INTERIORS BY DALE KELLER



While John Portman fights for financing to carry out his spectacular Times Square Hotel, and Emery Roth & Sons proceeds with the 1169-room Palace Hotel tower attached to the old Villard Houses on 51 Street and Madison Avenue, another recently announced major hotel investment promises a renaissance in New York's pre-eminence as a tourist attraction. In about two years, the old 26-story Commodore Hotel flanking Grand Central Station at 42nd Street on the block below the old Biltmore Hotel (and nine blocks below the new/old Palace Hotel) will reopen as a bronze-mirrored Hyatt Regency complete with 1400 rooms and a complex of convention, restaurant, banquet, and retail facilities which even Portman might envy. Grandeur, excitement, and vertical/ diagonal vistas will enliven a three-story-high atrium lobby, a stepped waterfall accompanying the escalator and broad stairs connecting the street level entrance with the main lobby level, and a glass-enclosed Garden Room cocktail lounge cantilevered over the 42nd Street entrance like a canopy.

A taxi drop-off from the Park Avenue ramp over Grand Central Station, and undoubtedly a direct connection between the Station and the Hotel, should give Amtrak a boost as well as providing every kind of travel efficiency for guests of the hotel. Rooftop landscaping between the twin guestroom towers suggests the kind of flower-laden vistas hotel mavens may associate with the Sheraton Centre (originally Four Seasons Sheraton) Hotel in Toronto opened (and published in INTERIORS) in 1974.

The Commodore's original steel structure will be retained. In addition to facing the surfaces with bronze glass, the architects, Gruzen & Partners, are replacing the electrical and mechanical systems, including new plumbing and fixtures in all bathrooms, eight new escalators, and high-speed elevators. The building is no landmark, yet nostalgia will be served by the fact that the mirrored surface will reflect, among other things, the Art Deco Chrysler Building on East 42nd Street. Dale Keller & Associates are the interior designers on the team, and Der Scutt is consulting architect.

## Solar Energy Conference

**A report for**
**CONTRACT INTERIORS**
**by Jim Morgan AIA**

Many speakers at the Second National Passive Solar Energy Conference in Philadelphia March 15-18 described innovations and developments that could affect contract designers' work in the future.

The proposed State Office Buildings in Sacramento, California (there are three in various stages of design) represent a comprehensive re-examination of office interiors. All workers are within thirty feet of the exterior, windows are operable, and many offices open onto balconies. The low-rise structures resemble resort hotel designs and, like them, use trellises, overhangs and adjustable canvas shades to keep unwanted sun out. Most interesting, no air conditioning is planned. Instead, night-time ventilation will be used to cool down the massive pre-cast concrete structure before each workday begins. Task/ ambient lighting is an important ingredient in keeping heat gain down.

Researchers who have worked on MIT's Solar Building V, designed to simulate a typical floor in a high-rise office tower, told of experiments using phase-change materials in the ceilings as a means for storing solar heat. Window blinds with narrow silvered slats bounce the solar energy toward the concrete ceiling which is covered with ceramic tiles containing Glauber's salts. These can be formulated to melt (thus absorbing heat) at about 120 degrees F. As they solidify later, the stored heat is radiated into the room. A second benefit is exceptionally even and glare-free daylight throughout the room.

Other relevant topics included: The solar advantages of greenhouse structures as part of restaurants and other commercial facilitites; the retrofitting of small office buildings and warehouses with skylights that become opaque in response to the sun's rays or with the Skytherm method of solar collection. Harold Hay, inventor of Skytherm (which uses large bags of water lying on the roof) described its application to commercial structures.

Complete proceedings of the conference can be gotten from the Book Department, MASEA, Department of Architecture, Graduate School of Fine Arts, University of Pennsylvania, Philadelphia, PA 19104.

## Scalamandré in Chicago

**Herbert Kramer & Associates, Inc.**, Philadelphia design consultants, have been commissioned by **Scalamandré, Inc.**, New York, manufacturers and importers of carpets, wallpapers, fabrics and trimmings, to design new fabric showrooms in Chicago's Merchandise Mart.

The same energy-saving lighting system, devised by **Remo Saraceni,** will be used as in the Philadelphia showroom, where the light intensifies or diminishes as visitors approach or leave viewing locations in the circle-in-a-square layout.

News continued on page 14

Chamberlin chairs of solid mirror-polished aluminum and comfort wrinkled top grain leather. Options include padded arms, tilt-swivel base with casters or glides, and jury base. Other finishes include brushed aluminum and sixteen heat-fused thermoset colors. I-frame tables, Bauhausian structures of solid steel bars, are recognized as enduring classics by the architectural/design profession.

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continued from page 12

## Yoors Studio to Continue Work of Late Tapestry Artist

The many friends of noted tapestry artist and photographer Jan Yoors were saddened to learn of his death late last year at age 55. Yoors' work, internationally known, has been honored in exhibitions in Belgium, Switzerland, and the United States. In both 1962 and 1965, he represented the U.S. at the International Biennale of Contemporary Tapestries in Lausanne. He was also known for his 1963 full-length documentary film about urban ethnic minorities, "Only One New York," and for several autobiographical books about his adventures, as a young man, traveling with nomadic Gypsies through Western Europe and the Balkans and, later, his resistance work during the war years.

Partners in the execution of his tapestry designs included his wife Marianne, her sister, and some dedicated assistants. Fortunately, Mrs. Yoors reports, there remain a number of working sketches by the artist not yet executed, and work at the Yoors studio, 108 Waverly Place, New York, N.Y. 10011, is continuing.

The Yoors touch—simple, bold, hard-edged, and two dimensional, yet often lyrical—was a fresh and distinctive one, adding immeasurably to a large number of important interiors. We rejoice that the production of this art continues.

Yoors tapestry in Marine Midland Bank (Buffalo) by SOM.

# PEOPLE

**Mason D. Feisel** has succeeded **George B. Mosely** as President of **GF Business Equipment, Inc.** Feisel will continue in his capacity as Chief Operating Officer; the post of Chief Executive Officer, previously held by Mosely, has not been filled. The firm operates office furniture plants in Youngstown, Oh.; Forest City, N.C.; Sturgis, Mich.; Gallatin, Tenn.; and is building a 320,000 square-foot desk plant in Athens, Ala. The firm also has plants making products for other industries.

**Barry Brody** has been elected a vice president of B. Brody Seating Co., manufacturer of residential and institutional furniture. Mr. Brody has been with the Chicago based company since 1969.

**Ruth K. Lynford,** FASID, and **Sanna B. Mayo,** principals of Lynford Mayo Associates Inc. of New York City and West Nyack, N.Y., have opened offices in Palm Beach, Fla., in the Armour Building at 205 Worth Avenue, zip 33480, (305) 659-4876. Florida projects include three lobbies and the clubhouse for the Beach Point Condominiums under construction at South Ocean Boulevard, plus some of its apartments.

A graduate of Washington University School of Architecture, Mrs. Lynford founded her firm, which designs both commercial and residential interiors, in 1949. She has taught design at both college and professional levels, has been active in FIDER, and with Allen Isaacs was co-founder and co-chairman of the immensely influential Joint AID-NSID New York Metropolitan Student Education Committee.

Bruce H. Archibald

**Bruce H. Archibald,** ASID, has been promoted to President of **Cannell & Chaffin Commercial Interiors, Inc.** from his former position as Executive Vice President, according to an annoucement by **Danford M. Baker,** President and Chief Executive Officer of **Cannell & Chaffin, Inc.,** leading national interior design and furnishings firm headquartered in Los Angeles, with offices in Denver and in Newport Beach, Cal. Archibald joined the firm in 1969 as a designer. The parent firm specializes in residential interiors; Mr. Archibald's branch specializes in business interiors.

Steve A. Unger

Award winning designer **Steve A. Unger** has been appointed Corporate Director of Design for **Syracuse China Corporation,** it was announced by **Robert Theis,** President. Winner of two annual Design Review awards and the Design in Steel award, Unger most recently headed his own design consulting firm in New Hampshire. George B. Jensen, Unger's predecessor at Syracuse China, died in December. Unger, a graduate of the University of Illinois, has undertaken major design assignments and design projects for such leading firms as Borg Erickson Corp., Culligan, Amoco Chemicals Corp., General Electric, Black & Decker and Teledyne. He will have design responsibility for all product designs of the corporation.

**Robert L. Akers** has been named Division Manager of **Philadelphia Carpets,** a division of Shaw Industries, Inc. Akers will head the Western Division, and will be located in the Los Angeles area.

## KNOLL VIDEO CASSETTES

Knoll International has created a new department of Audio-Visual Communications under Ken Gaulin, with the purpose of generating slide/tape, film *and video* programming for instructional purposes. It will be used not only for marketing now but for scholarly use as historic archives.

Program material will be organized to serve a variety of situations. Each product story will be told in a series of brief related modules of four to six-minute duration, and structured in groups so that a typical product story might encompass two to five modules and run five to 25 minutes. But the salesperson may pick and choose segments according to need.

For example, in presenting the Systems furniture story, five separate modules would cover:—1. Open Plan Concept; 2. History of Development of Furniture Systems; 3. Knoll's Stephens System; 4. Knoll's Zapf System; 5. Task/Ambient Lighting. Each will be available *both* separately and in one *complete cassette.*

Primary medium of presentation will be the large projected TV image, such as pioneered by Advent. Units connected to video-tape playback machines will be installed in all of Knoll's major-market showrooms. Each showroom will maintain a library of cassettes which can be presented by showroom personnel or played directly by the customer or specifier visiting the showroom.

Knoll hopes thus to create, as time goes on, a complete electronic catalog—videotape cassettes which contain, as well as product illustrations, a background of historical data on the designs and the designers.



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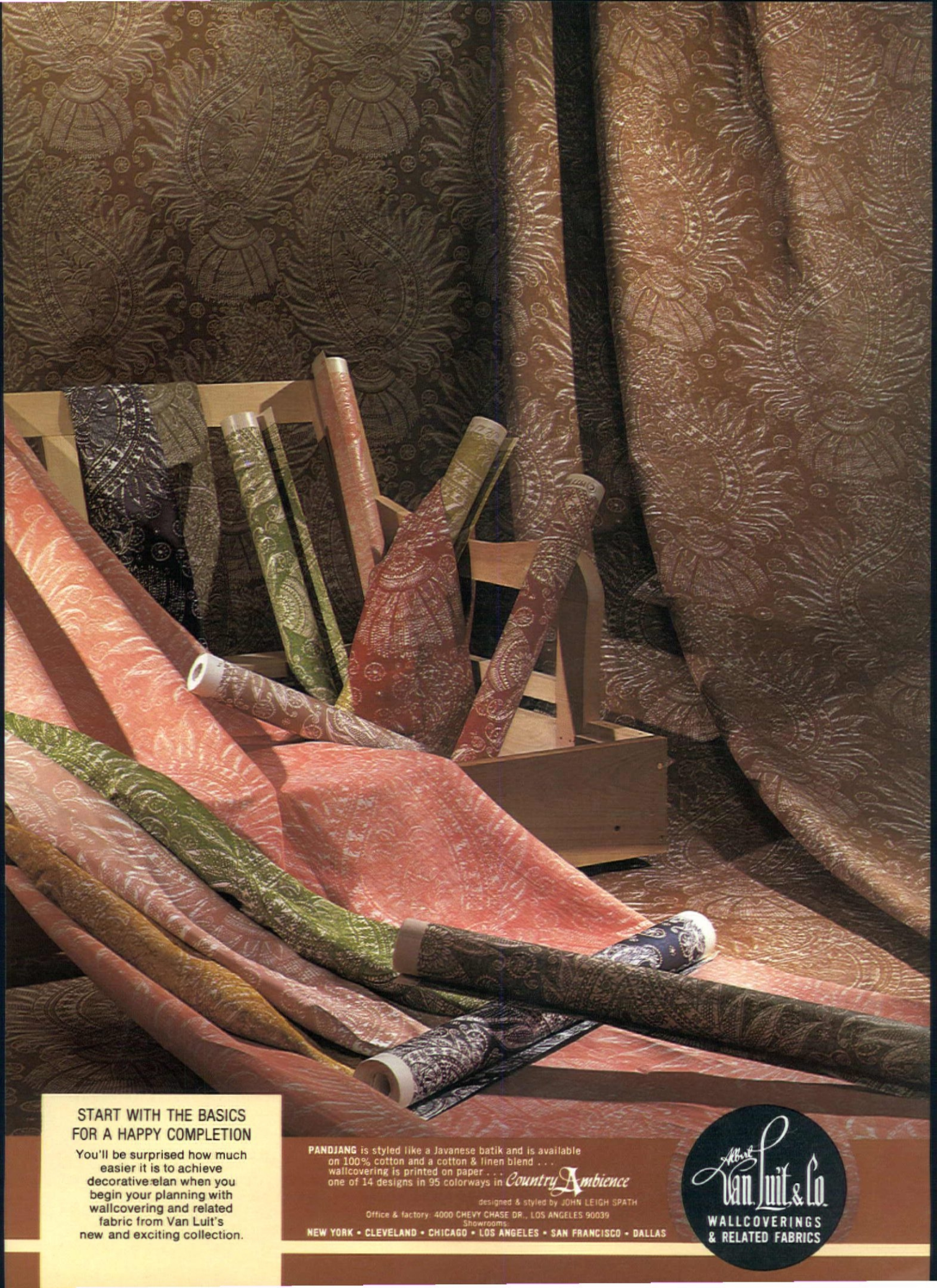

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# dates

continued from page 6

| | |
|---|---|
| SEPT. 10-12 | **Furniture Show**<br>International Trade Mart, Brussels, Belgium |
| SEPT. 14-16 | **Floorcovering and Carpet Show and Design Conference**<br>Pacific Design Center, Los Angeles |
| SEPT. 20-28 | **Milan Furniture Fair/Lighting Fair**<br>Lighting Fixture Show, Milan, Italy |
| SEPT. 28-OCT. 1 | **Glas/ISO '78 (Glass Systems, Technology, Innovations)**<br>Dusseldorf, Germany |
| SEPT. 30-OCT. 1 | **Bay Cities Wholesale Hardware Show**<br>The Showplace, San Francisco |
| OCT. 2-5 | **Southern Floor Coverings**<br>Metropole Exhibition Centre, Brighton, England |
| OCT. 11-15 | **32nd Annual Meeting of the National Trust,**<br>Chicago. |
| OCT. 14-28 | **Improve Your Home Exhibition**<br>Olympia, London, England |
| OCT. 15-20 | **Fall Showroom Show**<br>Los Angeles Mart, Los Angeles |
| OCT. 19-27 | **Fall Southern Furniture Market,**<br>Southern Furniture Market Center, High Point, N.C. |
| OCT. 21-29 | **6th International Biennial of Interior Design**<br>Kortrijk, Belgium |
| OCT. 22-24 | **Office Products Show**<br>Pacific Design Center, Los Angeles |
| OCT. 23-26 | **IDEA 78**<br>4th International Exposition and Conference of the Nonwovens Industry, O'Hare Exposition Center, Rosemont, Ill. |
| OCT. 28-NOV. 5 | **12th National Furniture Exhibition,**<br>Fortezza da Basso, Florence, Italy. |
| NOV. 4-12 | **Southern Christmas Show**<br>Charlotte Merchandise Mart, Charlotte, N.C. |
| NOV. 5-6 | **Homefurnishings, Floorcoverings, Contract Gift Accessories Market Days**<br>Dallas Market Center, Dallas |
| NOV. 5-8 | **London Furniture Show**<br>Olympia, London, England |
| NOV. 5-8 | **1978 International Hotel/ Motel and Restaurant Show,**<br>New York Coliseum, NYC |
| NOV. 9-10 | **Mini-Market, Western Merchandise Mart**<br>San Francisco |
| NOV. 10-12 | **1978 Marketplace Design Assembly**<br>Philadelphia |
| NOV. 11-19 | **TECNHOTEL–**<br>15th International Hotel/Motel and Tourist Equipment Show, Fairgrounds, Genova, Italy. |
| NOV. 12-14 | **Homefurnishings Mini-Market**<br>(New York Homefurnishings Council Market), New York Merchandise Mart, NYC |
| NOV. 12-16 | **DACTEX (International Domestic and Contract Textiles Exhibition)**<br>National Exhibition Centre, Birmingham, England |
| NOV. 14-16 | **International Interior Design Show**<br>Toronto, Canada |
| NOV. 19-26 | **FIT (International Kitchen and Bathroom Show)**<br>Olympia, London, England |
| DEC. 1-10 | **International Hotel Equipment Fair**<br>Rimini, Italy |

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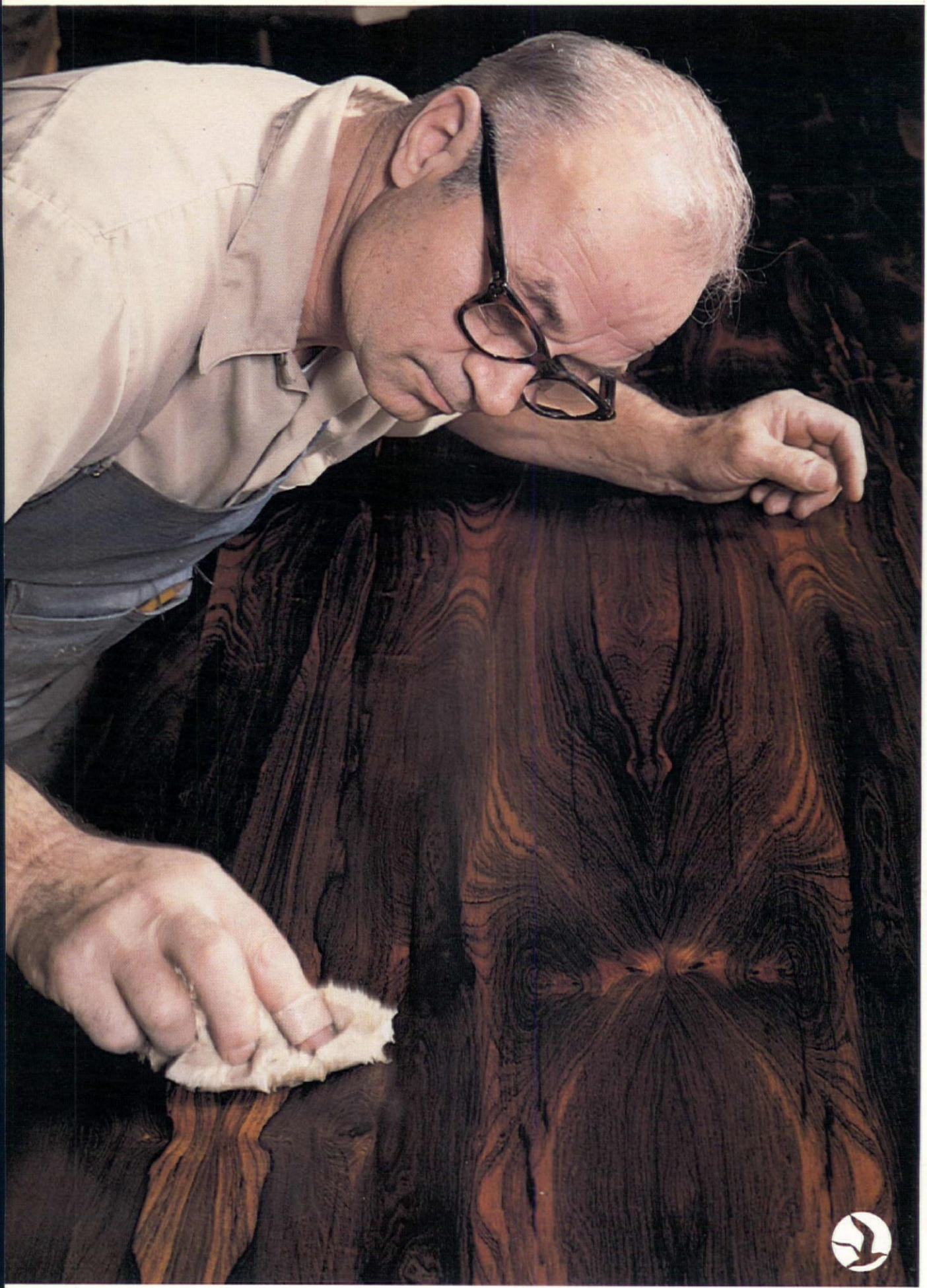
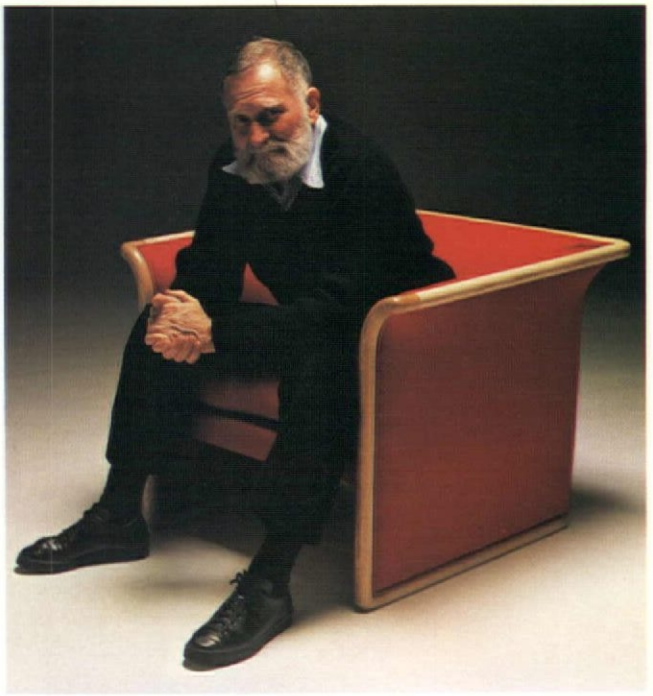
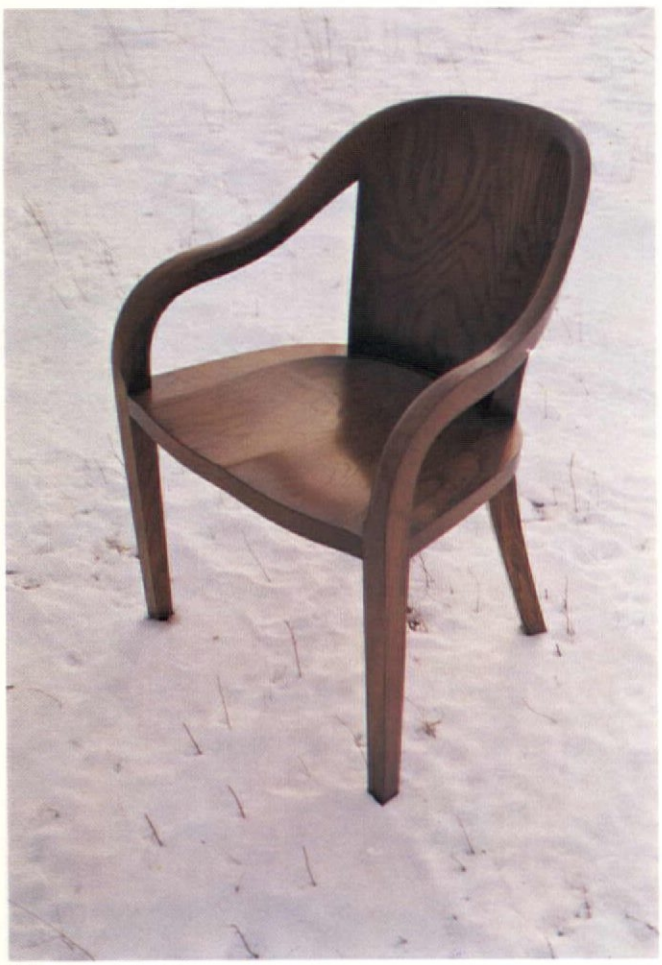


# Two by Ward Bennett

Carved of solid ash, with the graining on the anterior surface of the back repeated on the seat and seen in section on the thick edge of the seat lip, Ward Bennett's University Chair for Brickel Associates Inc./Ward Bennett Designs, (*photo below*) produces an impression of natural daylit strength quite different from the sophisticated elegance of the black-lacquered version presented last year. That one seemed smaller, though it wasn't. Both prove that exquisitely subtle sculpted forms can be reassuringly sturdy, that elegance can accompany freedom from maintenance problems.

Ward Bennett himself provides the human figure and hand without which it would be hard to convey the generous scale and expansive capacity of the Alexandria Chair (*three photographs above*) which will be introduced at NEOCON in the Brickel Associates Inc./Ward Bennett Designs showroom on the Chicago Merchandise Mart's new contract floor, 9.





Photography by Michael Pateman

"I had a marvelous trip to Egypt last year," explains Bennett, "and at Luxor I saw the ancient temple, that flaring cornice, wonderful against the sky. It is the architectural leitmotif of ancient Egypt, and the inspiration for the chair."

The Alexandria Chair is a fully upholstered form outlined by a beautifully hand-carved, continuous frame and sled base of white ash. The loose-rolled border cushion is as sculptural as the wood, plumping forward on the inside of the chair, and receding gracefully on the outside to keep this big chair slender. The cushion is poly/dacron filled. Covered in woolen cadet cloth and available in the full line of Ward Bennett textiles and leathers, the chair exhibits certain niceties in the cutting and sewing of the upholstery that hark to Ward Bennett's salad days in the fashion industry. But it is the expressiveness of the form, the curving flight of the flare, and the carefully achieved comfort that distinguish the chair as an important original.

Considering his well-earned reputation as a perfectionist who takes his time in developing designs which—when they finally appear—become instant classics and proceed to stay current forever, Bennett has been very prolific.

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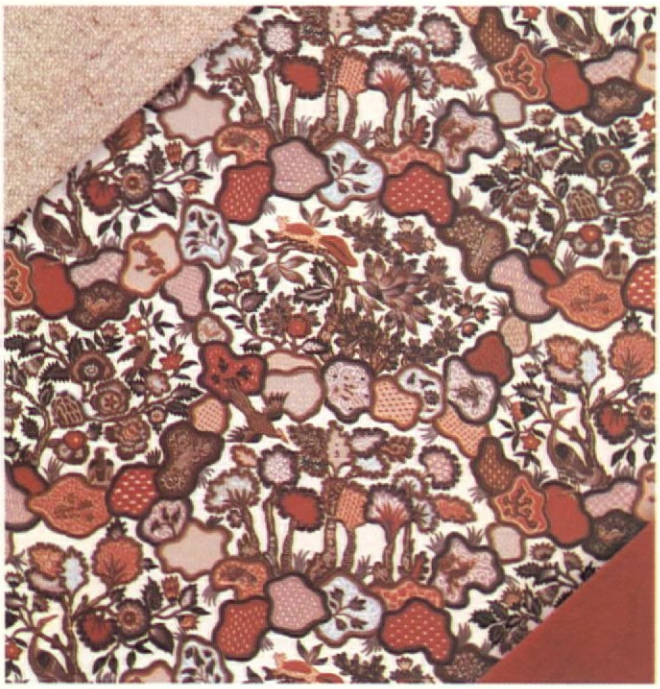
# A fabric festival

**Brunschwig & Fils**

*For Spring 1978 B & F offered the largest collection in its 98-year-old history with 80 designs; 19 are wallpapers. There are coordinated designs from London's Designers Guild, and fabrics reproduced from some of Nancy McClelland's wallpapers (which B & F acquired). Upholstery leather has been re-introduced and comes in 22 colors. An enlarged group of drapery and upholstery fabrics for contract use are all superb in design, texture, weave, and colorings—very much in the B & F tradition.*

*Photo below shows three of the contract qualities: "Dommel," a 51 in. mohair/cotton velvet from Holland in 22 colors; "Persian Forest," a 51 in., 100% cotton print in three colorways; and "Vaduz" tweed of wool/silk/rayon, in 50 in. width.*



*Contract qualities by Brunschwig & Fils*

**Boris Kroll Fabrics**

*As change of pace from a notable line of geometrics, Boris Kroll enriched its 1978 Spring line with a number of gracefully drawn and sensitively colored prints. Illustrated at right is "Wisteria," a contemporary botanical design rendered in six subtle shades and printed on a 52 in. cotton velvet. Distinguished additions to the contract line are Jacquard and plain textures of New Zealand virgin wool, woven to Kroll standards at the New Jersey plant.* circle 201

*Mendi by Karl Mann*

**Karl Mann**

*Designer Richard Medrano's smashing Progressions Collection of hand-screened cotton textiles and coordinated wallcoverings includes "Mendi" on polished cotton, forming a background for one of firm's Oceanic sculptures.* circle 202

**Van Luit & Company**

*Latest Country Ambience Collection by gifted designer John Leigh Spath introduces 14 go-together fabrics and wallcoverings. "Norfolk," a geometric in the Art Deco manner, is a 54 in. cotton in seven colorways.* circle 203

*Norfolk by Van Luit*

*Wisteria by Boris Kroll*

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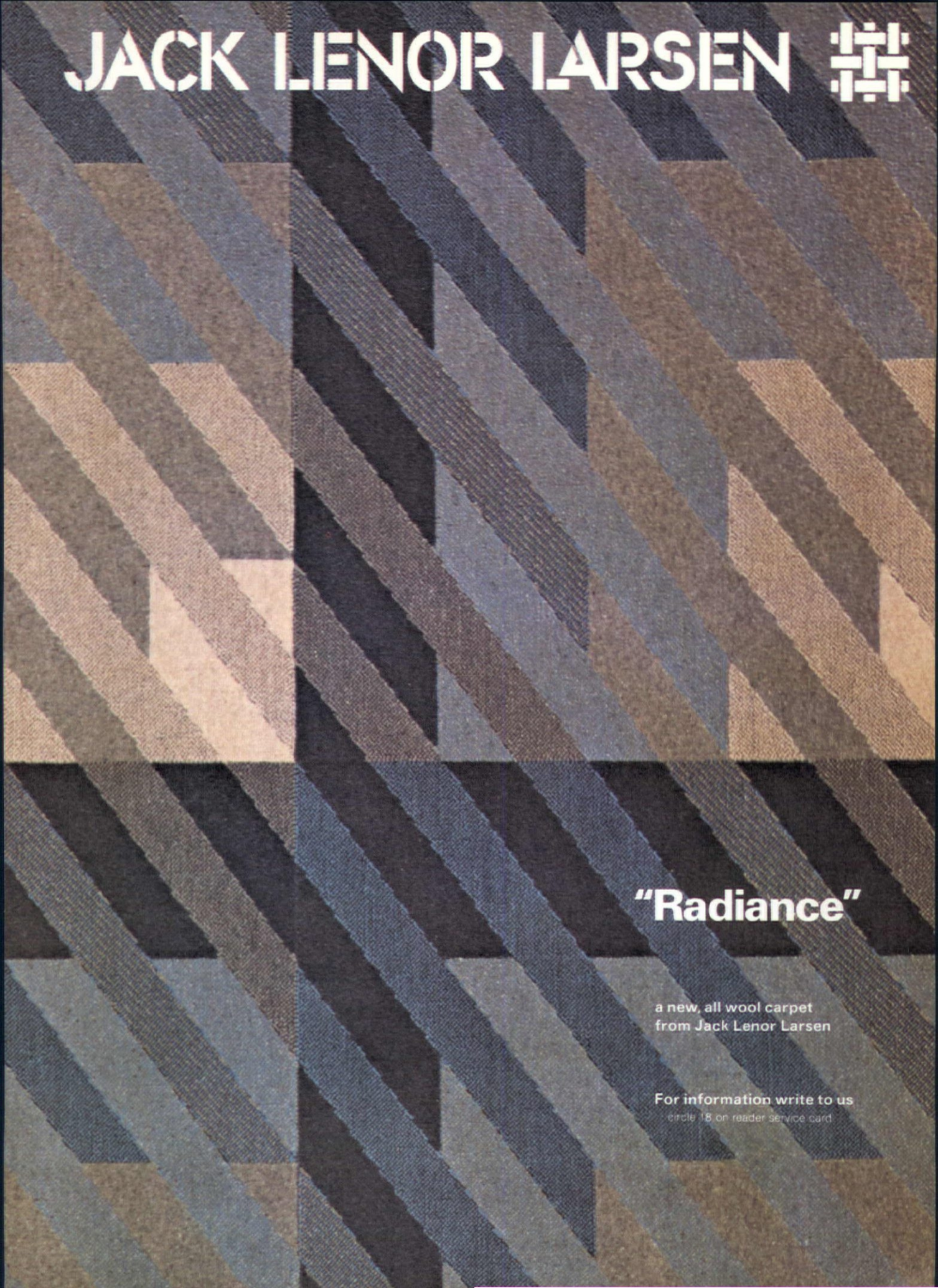
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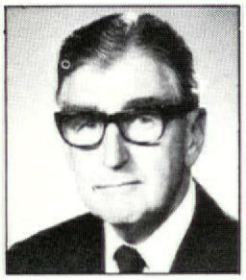

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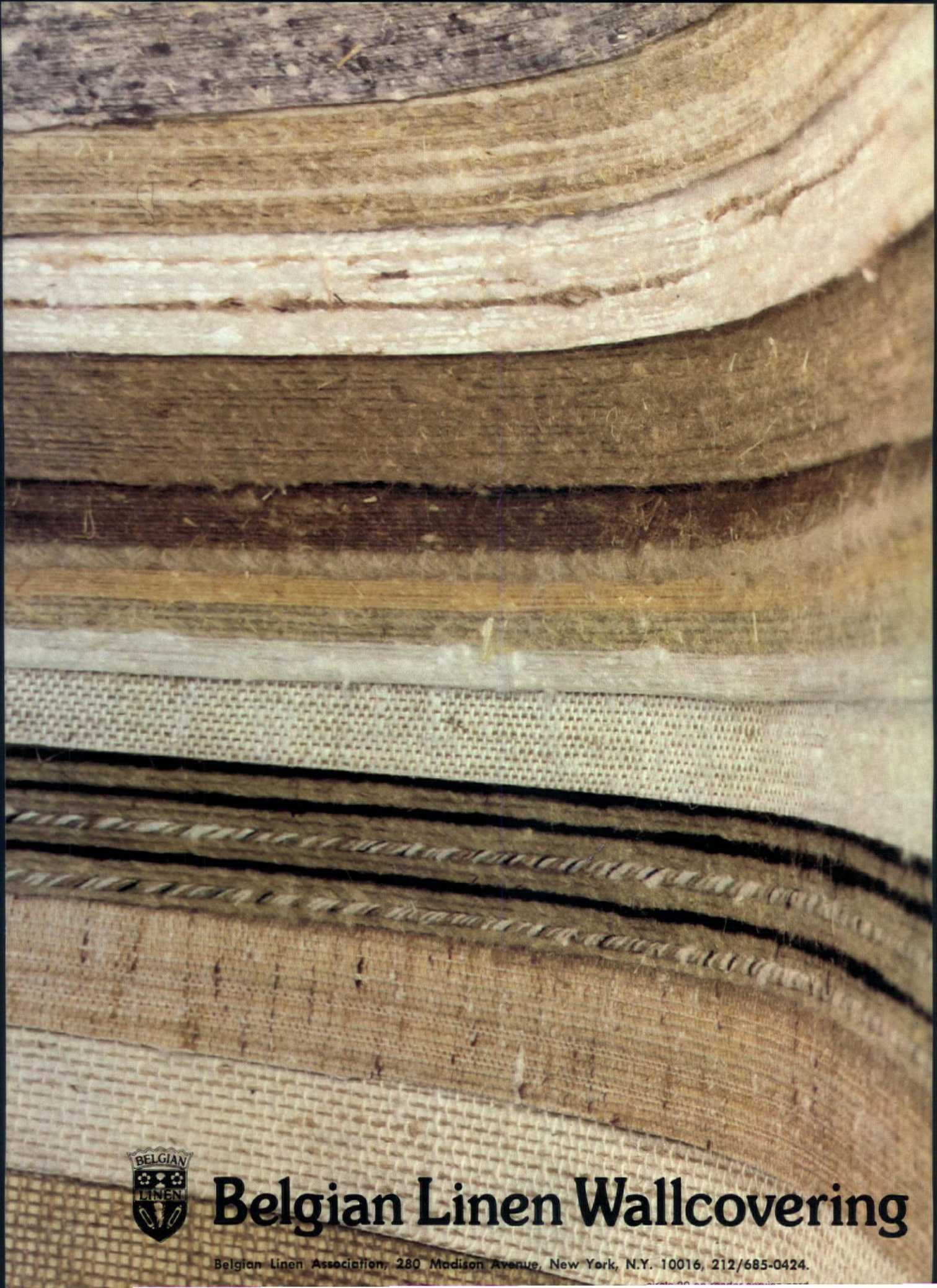
**National Minority Purchasing Council, Inc.**

Our strongest recommendation is a business recommendation




# Belgian Linen Wallcovering

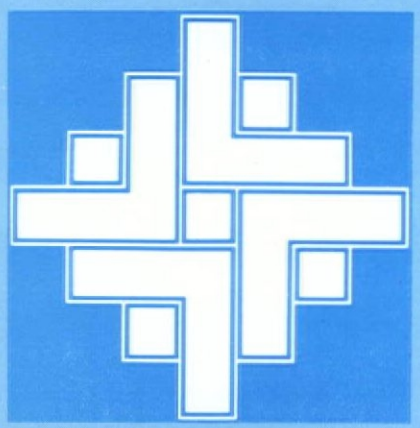
Belgian Linen Association, 280 Madison Avenue, New York, N.Y. 10016, 212/685-0424.

circle 20 on reader service card

# MILAN FURNITURE FAIR

*THE INTERIORS GROUP ANNOUNCES ITS THIRD ANNU TRIP TO THE MILAN FURNITURE FAIR, MILAN LIGHTING (EUROLUCE) AND LONDON, SEPTEMBER 20-28, 1978.*

*JOIN SUSAN SZENASY, EXECUTIVE EDITOR OF RESIDE INTERIORS, ON THIS IMPORTANT VISIT TO MILAN AND LONDON. YOU WILL STAY AT THE PRINCIPE DI SAVOIA MILAN'S MOST LUXURIOUS HOTEL.*



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**FRIDAY, SEPTEMBER 22 to SUNDAY, SEPTEMBER 24—** Each morning your private bus will take you directly Furniture and Lighting Fairs. You will have the opportu see all the newest collections of Italy's leading manufac During your stay in Milan one or more cocktail parties organized in your honor.

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**TUESDAY, SEPTEMBER 26—LONDON.** Today is free fo seeing or shopping. There will be an optional visit to B with a special tour of the Brighton Pavilion.

**WEDNESDAY, SEPTEMBER 27—LONDON.** Your final London to do last minute shopping, attend theatre, tak trip to Stratford-on-Avon or Bath.

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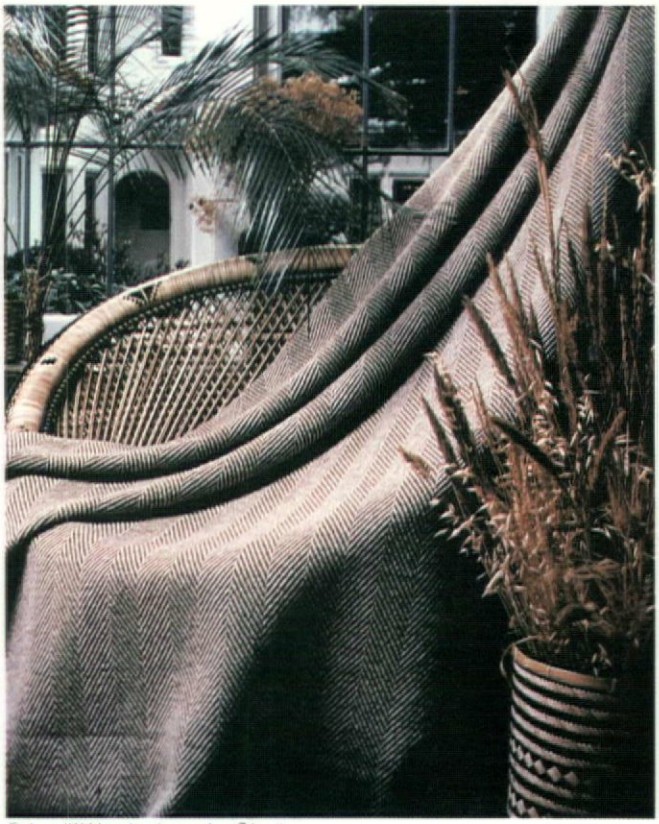
# market

## A fabric festival

Bassano & Ventana by Glant



Briarcliff Herringbone by Glant

**Glant Fabrics**

*He lives in Seattle, but the world is his home. Gary Glant, founder of a year-old fabric design / import house, now introduces a line of luxury fabrics culled from recent travels in Europe for prestigious commercial interiors. Bassano, from Holland, is a blend of 85 percent wool, 8 percent viscose, and 7 percent cotton, 51 in. wide, in eight natural colorways (Shetland / Bone shown). Ventana, from Italy, combines 29 percent cotton, 5 percent silk, and 66 percent viscose in a fabric 53 in. wide, in four colorways (Copper shown). Briarcliff Herringbone, from Ireland, consists of 100 percent wool, 54 in. wide, in five colorways (Brandy / Natural shown). circle 204*

Baroda by Cohama / Specifier

**Westgate**

*La Paz is a collection of 100 percent nylon matelasses, fabrics with a quilted look, from Westgate. Designers can choose from 61 different patterns, each in nine colorways 54 in. wide with 7 in. vertical and horizontal repeats, including jacquards, stripes, and textures. Tonal qualities range from earth hues to brilliant golds and blues. circle 206*

**Coral of Chicago**

*New from Coral of Chicago are Morrison and Woodland, 48 in. wide blended fiber fabrics for nursing homes, hospitals, and sheltered care facilities. Morrison consists of 37 percent Vinil ®, 37 percent Vinyon ®, and 26 percent acetate, in four colorways. Woodland comprises 69 percent Cordelan ®, 25 percent flame resistant acetate, and 6 percent flax, in four colorways. circle 207*

**Cohama / Specifier**

*From this resourceful full service house providing upholstery fabrics, quilted bedspreads, and finished drapery to the contract interior design market comes Baroda, a 100 percent cotton warp sateen, 54 in. to 56 in. wide. Vat dyed and screen printed in eight colorways with a Scotchgard ® finish, it weaves a rich visual texture using overlapping multiple images. Available for drapery and bedspread use in innkeeping and other contract applications. circle 205*

La Paz Collection by Westgate

Morrison by Coral of Chicago

# JG/UPS Open Planning and Lighting System

Design: Dave Woods

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## The Photography of Architecture and Design

Photographing Buildings, Interiors, and the Visual Arts

**by Julius Shulman**

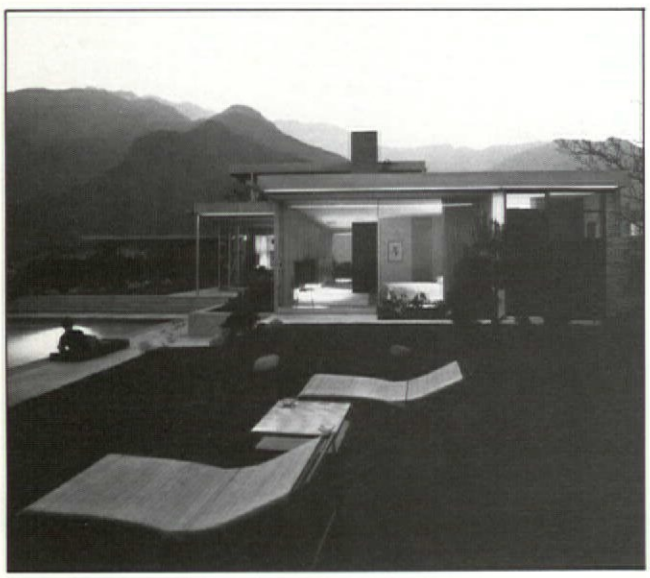
*Whitney Library of Design, New York, 1977. 240 pages, 16 color illustrations, 300 black and white illustrations, index. $25.*

Although there are a number of photographers who have grown famous specializing in architecture and interiors, there are two particular architectural photographs that are far more famous than any others. (Curiously, they are of two residences by different architects but for the same client.) The first is Hedrich-Blessing's photograph of Frank Lloyd Wright's Fallingwater, looking up at its cantilevered balconies from below the falls. The second, reproduced in *Life* and many other publications, is Julius Shulman's view, at dusk, of Richard Neutra's Kaufmann house in Palm Springs, California. It was, in fact, Neutra who had given the young Shulman his first encouragement to specialize in what was then (in the 1930s) the almost unheard-of field of architectural photography. Clearly, Neutra's advice was sound. Shulman has had an important career, has been the author of an earlier book *(Photographing Architecture and Interiors,* 1962), has been awarded the AIA's Architectural Photography Medal, and is now in demand as both photographer and lecturer.

Shulman's new book is thorough and informative. It assumes some very basic knowledge by the reader of films, shutter openings, and speeds, but it is not hesitant about making suggestions based on the most fundamental common sense (such as, check the weather reports before flying to an out-of-town assignment). Also, it is generous with hard facts: brand names, specific recommendations, and current prices.

But the heart of the book is, of course, its hundreds of photographs. Comparative views of the same subject make clear how the manipulation of camera angle, film type, lighting, use of filters, and other factors can greatly alter the character of a photograph, no matter what its subject. Shulman's examples prove, indeed, the contention of Susan Sontag in her new book, *On Photography*, that, whatever claims a photograph may make to truth-telling, it actually creates a new and independent truth of its own.

But such philosophizing is only prompted by, not explicit in, Shulman's eminently practical book. Fittingly, he ends the book with a chapter on "The Business of Photography"—establishing an office, finding clients, setting fees, copyrighting the product. This advice will be invaluable for the beginning photographer; it is helpful as well to all of us who commission or use photographs. S.A.



*Shulman's celebrated photo of Richard Neutra's house for Edgar Kaufmann, Palm Springs, California. For a more widely known version of the same photo, as his book explains, Shulman's darkroom manipulation produced a duskier, more dramatic sky.*

## By Design

**A Ten-Year Report by the Architecture and Environmental Arts Program 1966-1976.**

*National Endowment for the Arts, Washington, D.C., 260 pages, some illustrations, paperbound. $4.25.*

Since enlightened federal legislation created the National Endowment in 1965, its various divisions have provided immeasurably valuable assistance to artists and art programs. This attractive book lists the 1200 grants made during the last decade by the Endowment's Architectural and Environmental Arts Program. It is, of course, an instructive resource for those who may consider applying for a future grant. It is, as well, a fascinating survey of some of the most imaginative research projects of the decade. For each project, a name and address is given for those seeking more detailed information.

## Presentation Drawings by American Architects

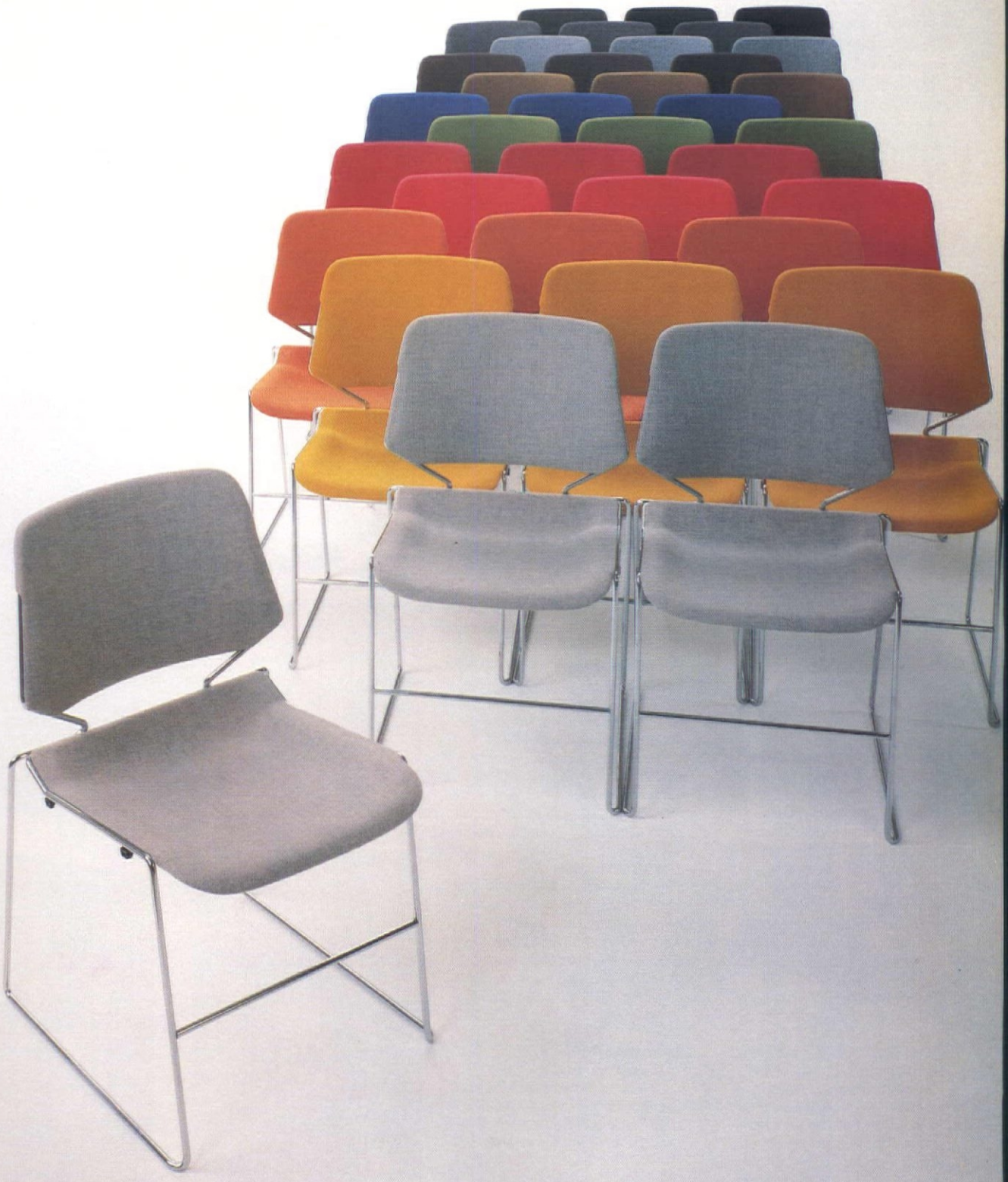
**by Alfred Kemper**

*With a foreword by Daniel L. Dworsky. John Wiley & Sons, New York. 380 pages, many black and white illustrations. $25.*

A pictorial encyclopedia of rendering styles for a variety of presentation demands. There is a 24-page section on drawings of interiors, and there are as well chapters on conceptual sketches, plans, isometrics, and even computer drawings. The renderers represented include Steve Oles, Ron Love, and Helmut Jacoby; architects include Breuer, Johnson, Pei, and Stubbins, and, of course, there are a number of architects who have done their own renderings—Giurgola, Johansen, and Rudolph, for example. Perhaps the most impressive works included are a portfolio of early renderings by the firm of Shepley, Bulfinch, Richardson, and Abbott and a spectacular aerial view of the Acropolis of Uaxactun by architect Jeff Vandeberg.

# Matrix . . . it fits the shape

Matrix cleverly incorporates the flex characteristics of steel rod frames . . . the resiliency of polypropylene . . . with compound curved seats and backrests . . . for body-conforming comfort previously unavailable in high-density stack chairs. Whether you opt for bright chrome or black epoxy frames, plain or upholstered support areas, or ganging, Matrix stacks 45 chairs in a 77" height on the dolly. Tamper-resistant tablet arms and bookracks may be field-installed. Contact us for literature.



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circle 24 on reader service card

# market survey

# Paneling & surfacing products

Framed photos of company officers and founding fathers, or the executive's favorite sporting print, remain finishing touches to walls of corporate offices. However, the major concern is the wall itself, and the proper paneling or surfacing material to be specified. It may be movable, for fast-growth firms. It must meet fire safety regulations, be easy to maintain, and take abuse without betraying it. The product should aid acoustically in sound control. Whether for furniture and counter top surfacing, or for walls, the product can be a natural material (such as wood or cork), laminate, ceramic, metallic—or a rigid material covered in fabric, carpet, or vinyl. The selection of colors, patterns, and textures is extensive.

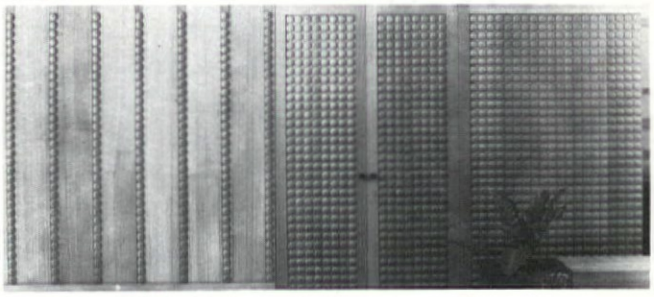
From mass urban housing to hospitals, discos, prisons, offices, and other contract projects, the surfacing and paneling product constitutes a decisive design element in a room's total furnishings. The background alone can warm, cool, reflect, and sparkle. It's all in the selection, and the list of trade sources is a broad one. Following are some selections in this field.

Georgia-Pacific

California Redwood Association

Customwood

Decor



Forms & Surfaces

Wrecking Bar

Townsend

## Woods

**Georgia-Pacific**
*"Barnplank" paneling, with aged appearance and natural marking, was instant hit following January introduction. The face veneer is Ponderosa pine, finished in shades of weathered gray, brown, or white. Grooves are irregularly spaced and panels measure 4 ft. by 8 ft., 5/16 in. thick. Restaurant shown has walls in weathered brown Barnplank.* circle 217

**California Redwood Assoc.**
*Clear All Heart vertical grain redwood in a bevel pattern was selected by James Paul Barnes Assoc. for its warm, non-clinical background in an intensive care unit of a South Carolina hospital. Redwood's insulation and fire resistant qualities meet stringent building code and flamespread regulations. Photo by Gordon H. Schenck, Jr.* circle 218

**Customwood**
*PA9 paneling, one of several new additions to the Carved Panel Series, gives walls a rhythmic, sculptural quality. Select Ponderosa pine or redwood; ¾ in. thick, 9½ in. width, 66 in. or 96 in. lengths; three edge details; several finishes, or unfinished.* circle 219

**Decor**
*Genuine antique barn boards provide inviting backgrounds for store displays. Decor is also the source for hand-hewn beams and hand-carved wood, supplied to architects and designers for 20 years.* circle 220

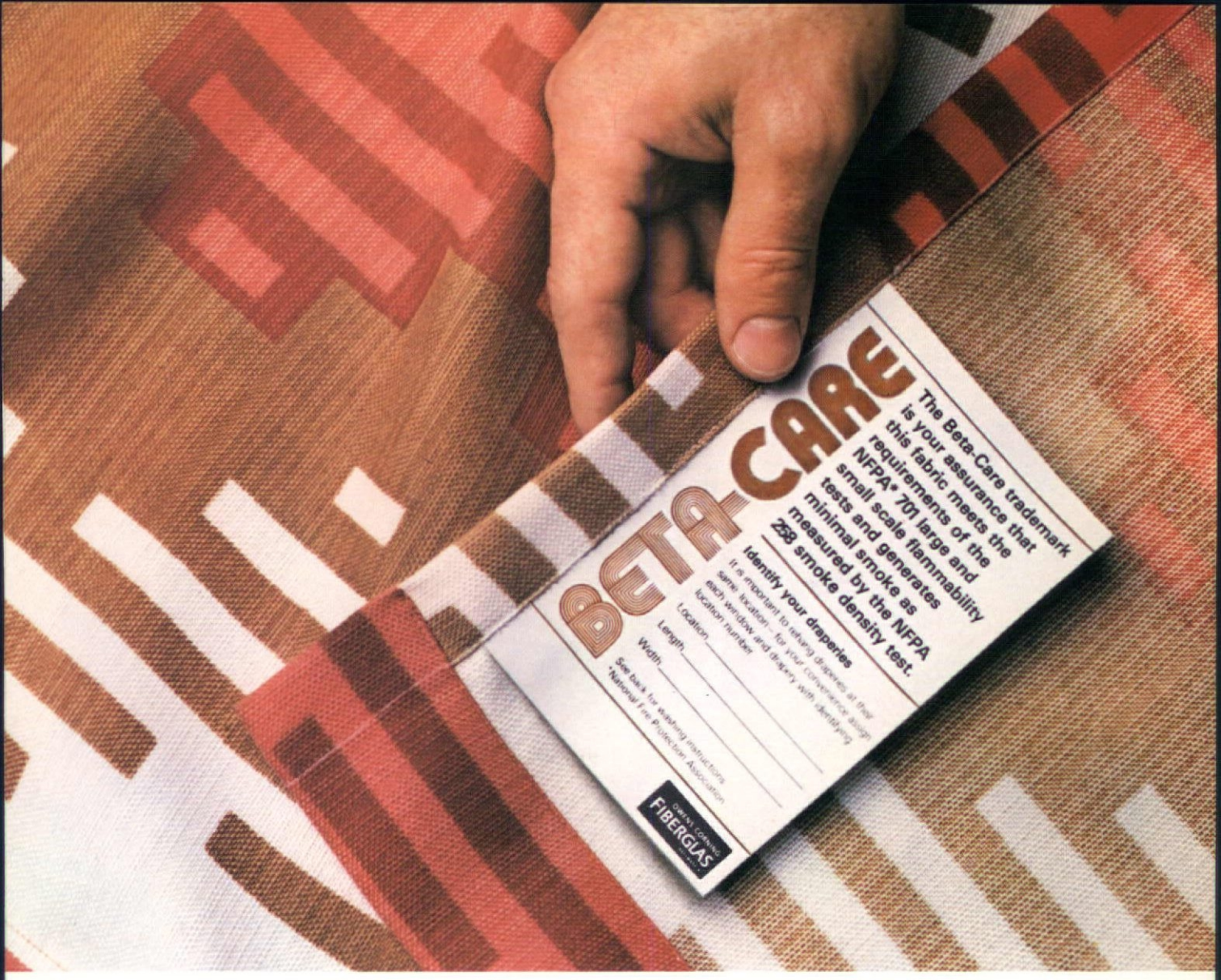
**Forms & Surfaces**
*Panelcarve 1710 design can be solid-patterned panels, separated by redwood flat surfacing, or serve as a molding. The carved wood, 1 in. thick, is redwood in light or dark walnut finish, or unfinished; or of ¾ in. thick red oak in a light natural finish, or unfinished.* circle 221

**The Wrecking Bar**
*This Dallas firm has salvaged fine English and French antique paneling, including complete rooms, which now can enrich corporate offices and other special projects. Design shown is from richly carved old English paneling in mellow oak.* circle 222

**Townsend/Potlatch**
*"English Channel Oak," produced by the Townsend Unit of the Potlatch Corporation, is a solid hardwood wall plank with square-cut tongue-and-groove. Planks are prefinished for lasting durability, come in random widths and lengths, and can be utilized as full height walls, built-ins, or dividers.* circle 223



Paneling continued on page 48




# Insist on this Beta-Care™ drapery label. Because the greatest danger in hospital fires is smoke inhalation.

A hospital drapery which wears this label will let you sleep better at night.

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When this label is stitched onto your drapery or cubicle curtain, you know you are getting the optimum in fabric quality standards and smoke and fire retardation. Every Beta-Care style must pass the NFPA 701 large and small scale flammability tests and generate minimal smoke as measured by NFPA 258.

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

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**Introducing new Baytuft unitary carpet backing. It's made of super-tough polyurethane from Mobay.**

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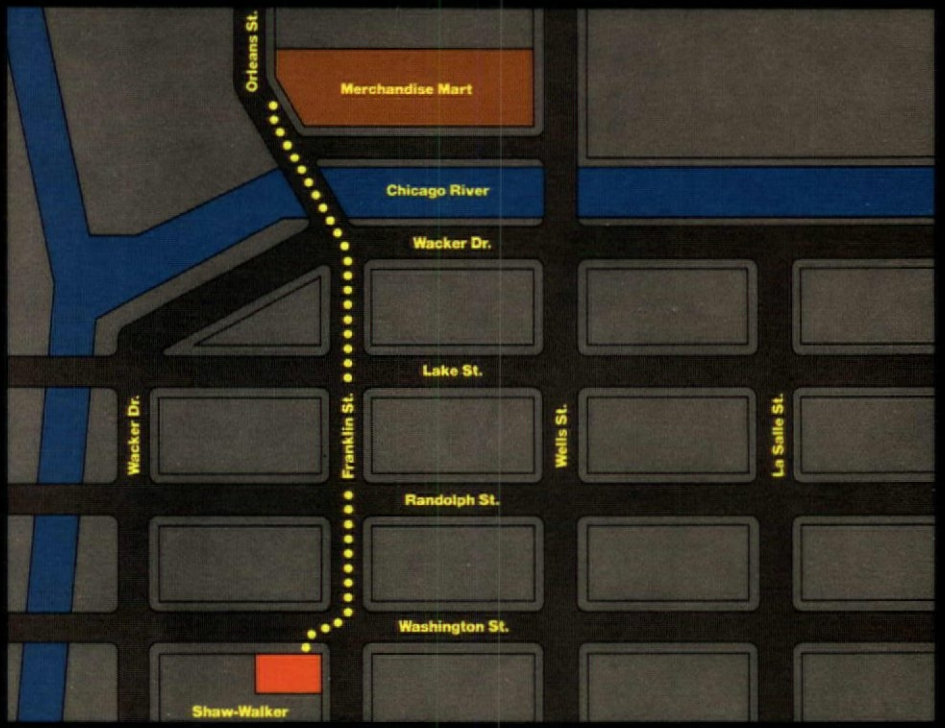
# A breath of fresh air!

Come take a look at Tempo 3 while you're at NEOCON. Shaw-Walker has a major showroom just a few steps from the Merchandise Mart—and we'd be delighted to tell you all about our state-of-the-art open plan system that lets you make speech privacy a reality.

So when you're ready for a breath of fresh air, come say hello to Tempo 3. It's a little trip that's well worth taking.




Shaw-Walker's showroom is located four blocks from the Merchandise Mart at 301 West Washington Street (the corner of Washington and Franklin). The Orleans Street bridge, to the west of the Mart, will take you right there.

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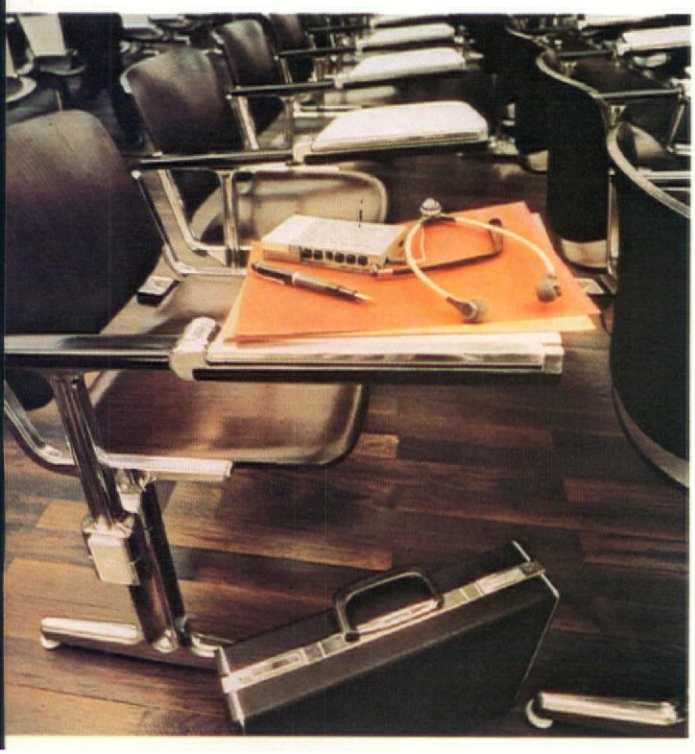

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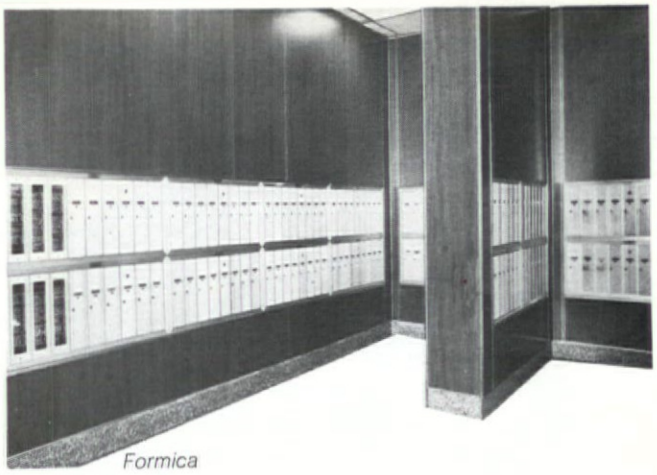
# market survey continued from page 38

## Paneling & surfacing products



Formica

## Laminates

**Formica Corporation**
*Entry lobbies in 35 highrise apartment units at New York's Co-Op City used Formica's melamine component panels (MCP) in Shalman Oak woodgrain, to replace worn vinyl wallcovering. Extruded aluminum molding system by National Plywood (Bronx, NY) holds panels in place, yet allows them to be reversed if heavily damaged.*
circle 210

**The Diller Corporation**
*From the producer of Homapal metallic laminates comes Dillercloth, a fabric laminate for horizontal and vertical interior applications. Fabrics are linens and hessians in prints and plains. Firm also produces Dillerwood, a laminate using genuine wood grains. Panel size for both is 8 ft. by 4 ft.* circle 211

**Marlite**
*"Bleached Pegged Plank," a new introduction by this division of Masonite, is for commercial accent areas. This pre-finished, 14 in. thick hardboard comes in a convenient 16 in. by 8 ft. size for fast application in diagonal (shown), horizontal, or vertical patterns. Cleaning is easy with a damp cloth.* circle 212

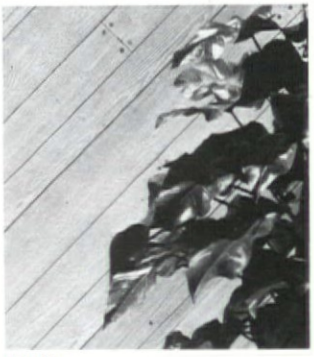
**United States Gypsum**
Textone *vinyl-faced gypsum panels, available with* Firecode *gypsum core, offer an excellent range of textures and colors for mix-and-match wall surfacing. Vinyl patterns are Stipple, Textile, Woodgrain, Cork, and Linen (shown). Metal or plastic molding shapes are coordinated.*
circle 213

**Nevamar**
*Hospitals and dining facilities are among the commercial/institutional projects where "Batik" pattern would be specified for counter and table surfacing. This high-pressure laminate, manufactured by Exxon Chemical, is offered in Burnt Orange, Sunshine, and Almond, and all popular sheet sizes.* circle 214

**Westinghouse Micarta**
*In converting three prison workshops to dormitories at Tappan Correctional Facility (Dobiecki and Beattie, architects), more than 60,000 sq. ft. of fire-retardant Micarta laminate in a special oak-grain pattern was utilized for wall and furniture surfacing. To complement its line of high-pressure plastic laminates, Westinghouse has introduced Micarta industrial spray grade contact cement.* circle 215

**Ralph Wilson Plastics**
*The "drab lab" is ended—due to* Wilsonart *brand* Chem-Surf *chemical-resistant laminated plastic in 12 colors.* Soli-Core, *the matching edging, supplies the finishing touch. Lab top and base cabinets (illustrated at right) are in red, specified by architects Guirey, Sinka Arnold & Sprinkle, AIA, for Scottsdale (Ariz.) Memorial Hospital. Woodgrain illustrated is "Designers Teak" from the Design Group I Collection of woodgrains, solids, slates, marbles, and leathers.*
circle 216

Diller



Marlite

U.S. Gypsum

Nevamar

Westinghouse

Wilsonart

Wilsonart

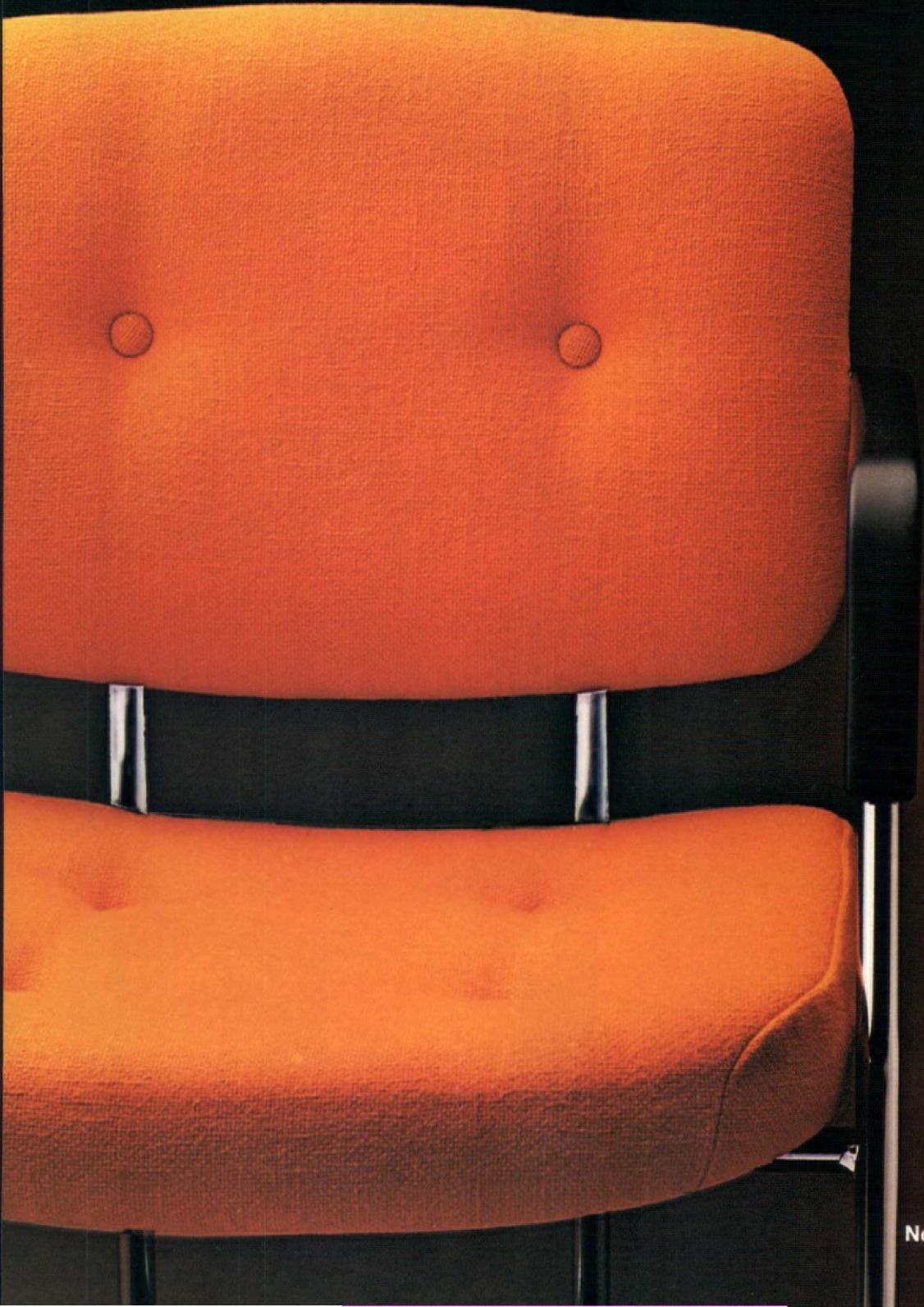
Paneling continued on page 50

# T2600 Seating

How do you improve great seating? Add an extra layer of soft foam to the back and seat for greater comfort and a more rounded contour. Then, tuft it!

InterRoyal's sleek tubular base design continues to highlight 2600 Seating. Often imitated, never equalled.

The entire line is available in handsome fabric or fabric/vinyl combinations, tufted or untufted.



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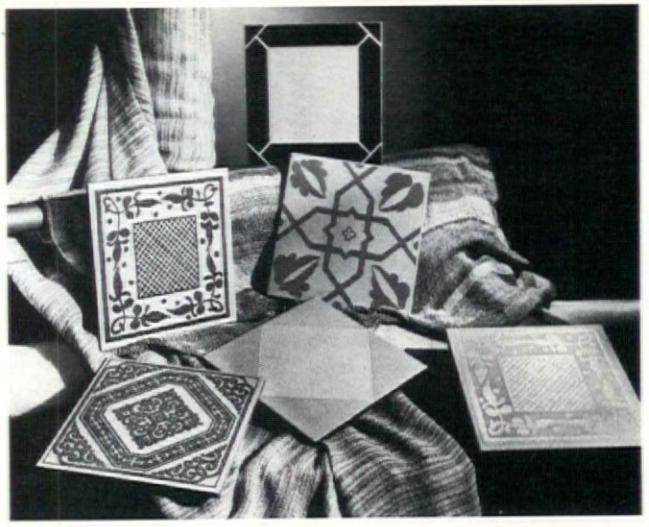
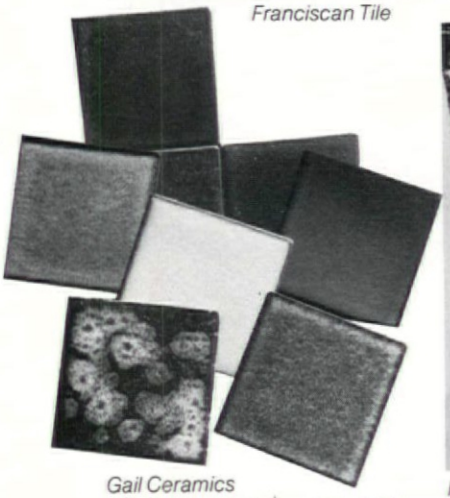
# market survey continued from page 48

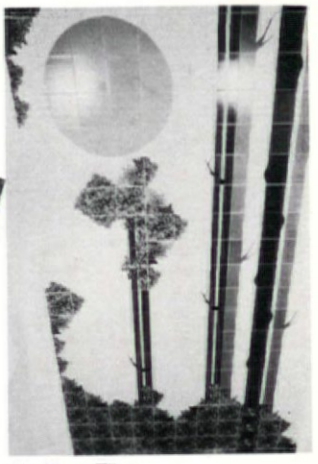
## Paneling & surfacing products



Franciscan Tile



Gail Ceramics



Hastings Tile

## Ceramic tile & marble

**Franciscan Tile**
*"Terra Tapestry," a new line of 12 in. square ceramic tile, uses a new glaze technique that results in a soft-edge design. There are five patterns and six colors—all on white backgrounds. Basically a floor tile, it can be used for exterior and interior vertical surfacing.* circle 224

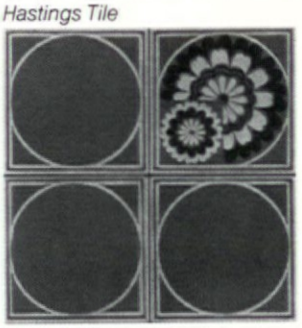
**Hastings Tile**
*Hastings' custom designed, hand-painted murals are composed of colorful 8 in. square glazed ceramic tiles. A special sealer is applied for tile protection and easy maintenance. Pattern shown is one of many custom and standard designs.* circle 225

**Gail Ceramics**
*A mélange of lovely colors comprise the Pacific Series of frostproof ceramic tile in 3 in. square size, mounted on mesh-backed, 12 in. square sheets. A commerical glaze protects tile from wear and graffiti.* circle 226

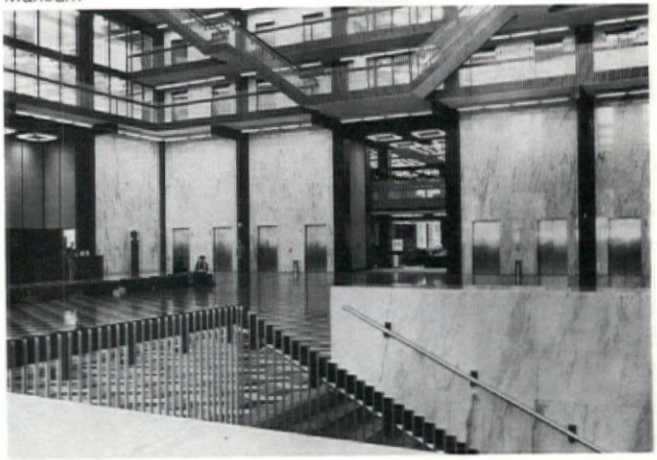
**Maxsam Sales**
*Over 1,000 patterns in a variety of shapes and colors are carried in stock by this ceramic tile importer. Two illustrated are: "Pergola" (left) and "Arancio," plain or patterned. Both are from Serie Graffiti and measure 6 in. square.* circle 227

**Vermont Marble**
*The free-flowing veining of a natural marble quarry was achieved in 11,200 sq. ft. of marble walls for the central half of the Bobst Library/Study Center at New York University in Manhattan. Philip Johnson of New York and Richard Foster of Greenwich, Conn. were the architects. To perfect the final overall design, Vermont Marble cut 1,000 pieces of Montclair Danby Marble, ⅞ in. thick and in consecutive order, then photographed them in ¼ in. to 1 ft. scale so they could be most effectively arranged by architect Foster.* circle 228

Maxsam



Maxsam



Vermont Marble

Paneling continued on page 58

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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
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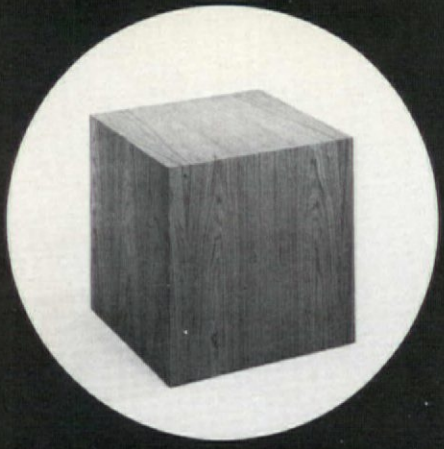
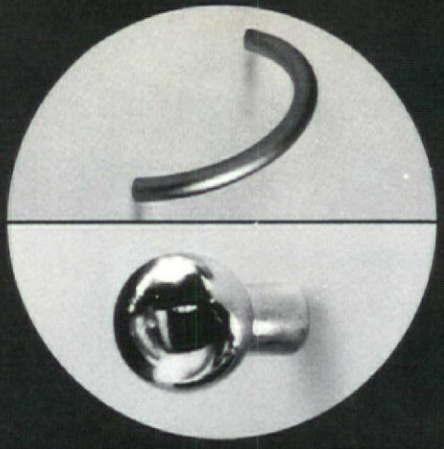
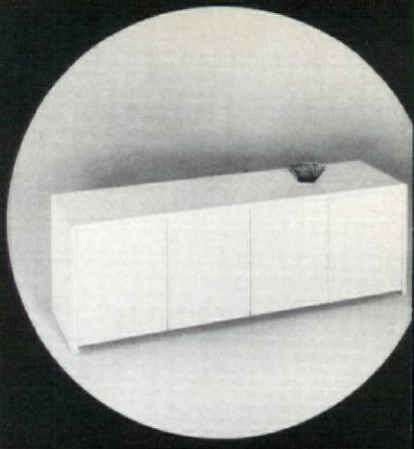


door & drawer pulls



credenza - 72"x20"x29" - white



drum - 18"x 18" - polished "chrome"

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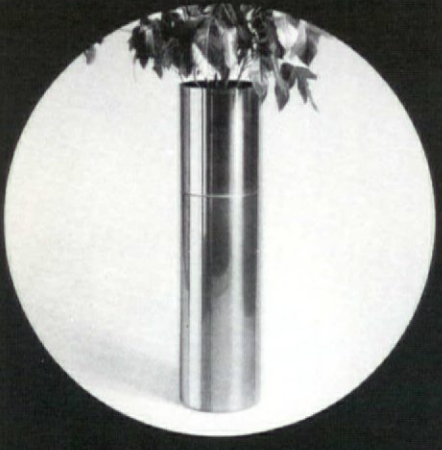
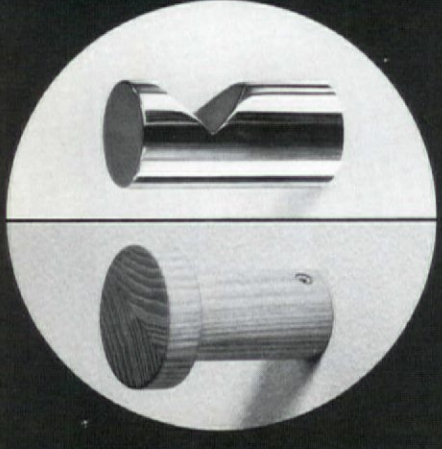
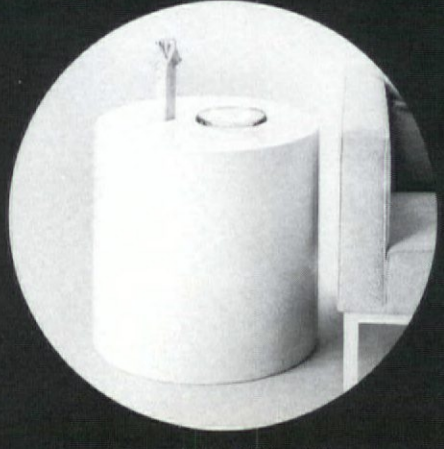




wall costumers

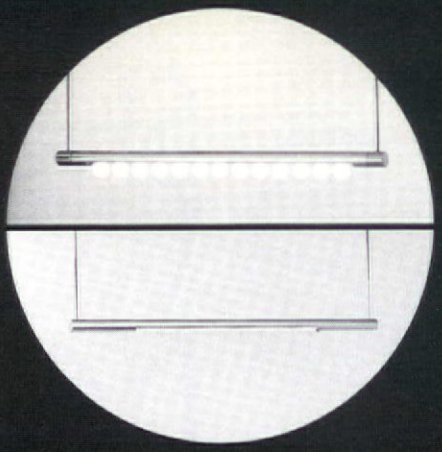


drum - 18"x 18" - white

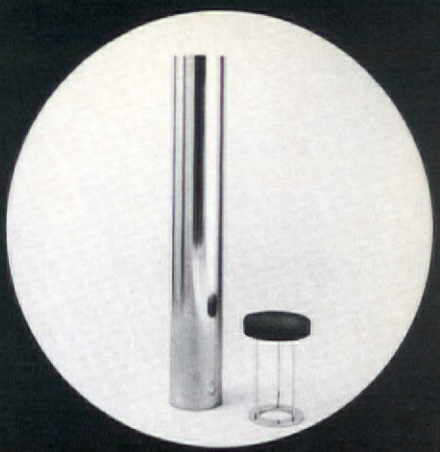
Toronto - 54"x29" - oak & "chrome

Parsons - 24"x24"x21" - oak

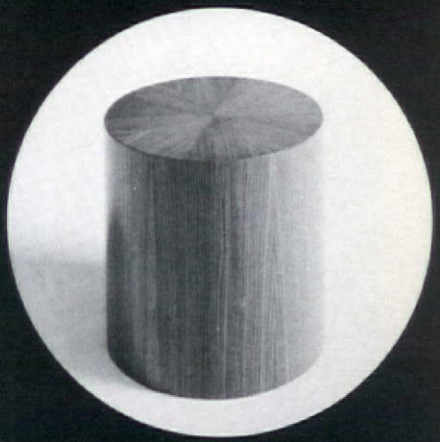
pendant lighting



floor lamps



drum - 18"x18" - oak



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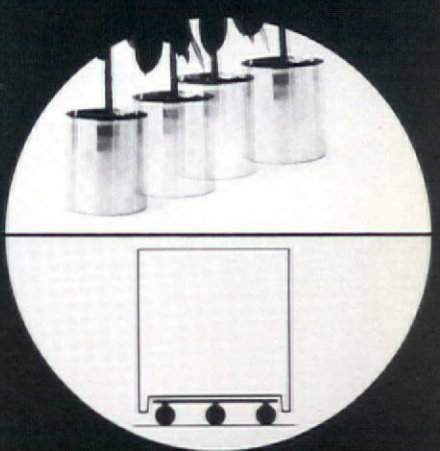


movable planters

table & hanging planters

cart - 31"x18"x26" - oak

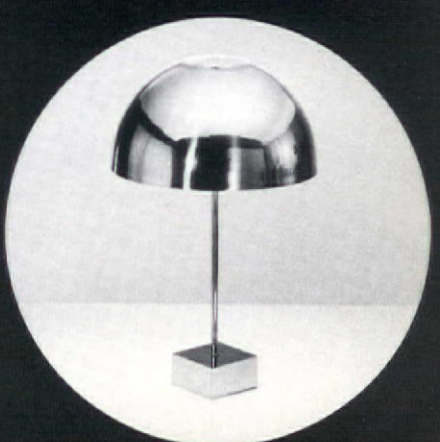
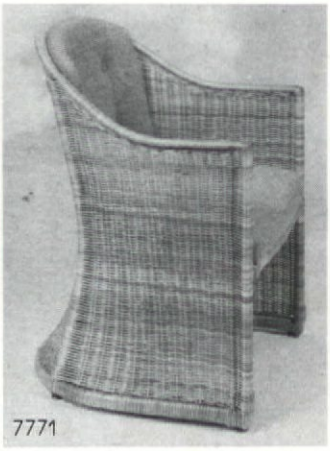


table lamps

# SHELBY WILLIAMS, NATURALLY.



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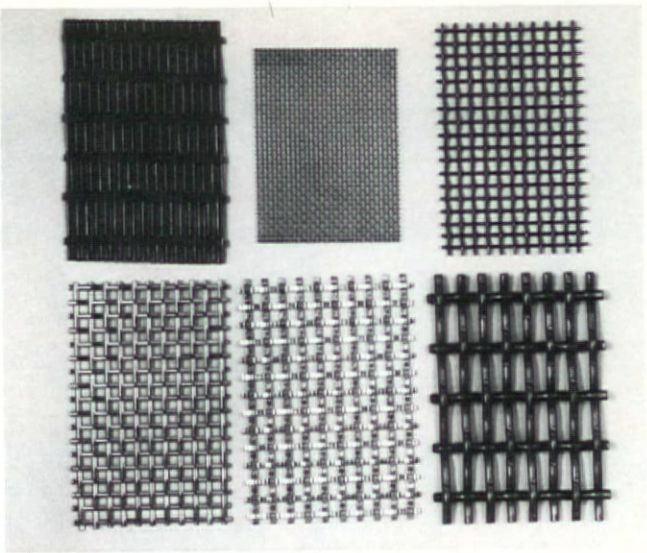
# market survey continued from page 50

## Paneling & surfacing products



Architectural Mesh

## Metal, glass & acoustical

**Architectural Mesh**
*Steel wire cloth—or industrial screening—has been glamorized by four U.S. producers to provide stock and custom designs for interior and exterior applications. Designers have already used architectural mesh as an acoustical material on auditorium walls; to section off gate areas in an airport, and as column covering in a bank. Designs range from intricate tight weaves to open mesh.* circle 229

**Armento Incorporated**
*Structural Spaceshapes, composed of square or round aluminum tubing, are gracefully grouped in modular or structural systems. Spaceshape shown forms a partial interior wall in a bank.* circle 230

**Lozano-Fisher**
*Handcrafted metal "Vertisculptures," produced for vertical blinds, are also employed for wall surfacing in 2 ft. by 3 ft. tiles. Over 20 designs in metal on fiberboard utilize etching, shearing, or bas relief.* circle 231

**Owens-Corning**
*Dacron fabric-covered acoustical wall panels may be mounted with concealed wall clips or attached to office furniture by magnetic tape. The 1 in. of sound-absorbing Fiberglas insulation used rates a NRC of .85. A color brochure outlines all features and gives technical data.* circle 232

**Tsao Designs**
*Foam Wall System, designed and produced by Tsao as wall surfacing, can be vertical or horizontal. Polyurethane half-cylinders in standard 8 ft. lengths are upholstered in firm's own brushed wood (or COM). Installation shown is the children's play area in a tennis club. Photo by Gil Amiaga.* circle 233

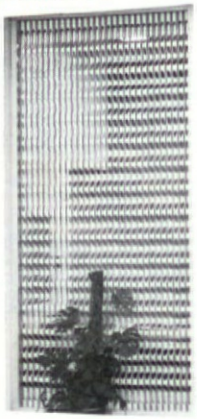
**William Lyons**
*Custom mirror paneling is part of the art by this firm, adding sparkle and dimension in hotels, restaurants, shops. Here strips of solar bronze mirror, 7 in. wide by 18 ft. high, are set into a curved staircase wall.* circle 234

*(Not illustrated)*

**Gold Bond Building Products, Division of National Gypsum Company**
*Newest addition to the* Dursan *panel line is "Brocade," a deep-textured gypsum paneling. Four colors are coordinated to mix and match in design. Brocade is also utilized in the Gold Bond Contempo-Wall System that includes battenless, demountable partitions for contract installations.* circle 235

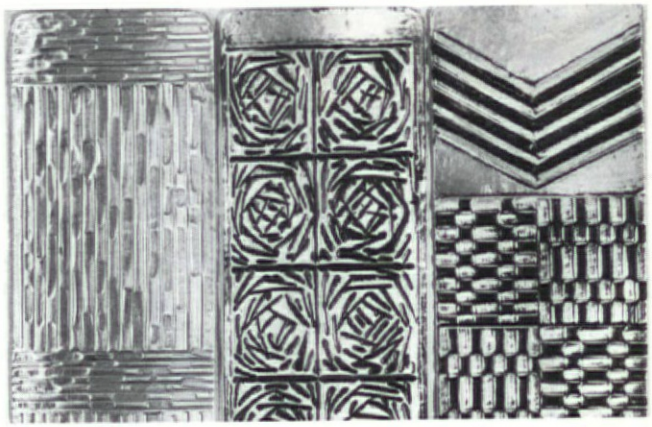
**Pacific Clay Building Products**
*Mini-Bricks, wire-cut to 7/16-in. thickness and kiln fired for dimensional integrity, are now available mounted with mastic to asbestos/cement board backed with a steel frame. Panels can be made to size, shipped to job and speedily erected as whole units. There are 30 variations of brick colors.* circle 236

**Ralph Wilson Plastics**
Lokweld 600, *a contact adhesive, has been introduced for commercial use and conforms to new safety standards of the Consumer Products Safety Commission. It is suitable for bonding laminated plastic, plywood, wallboard, and other types of paneling.* circle 237



Armento

Owens-Corning



Lozano-Fisher

Tsao Designs

William Lyons

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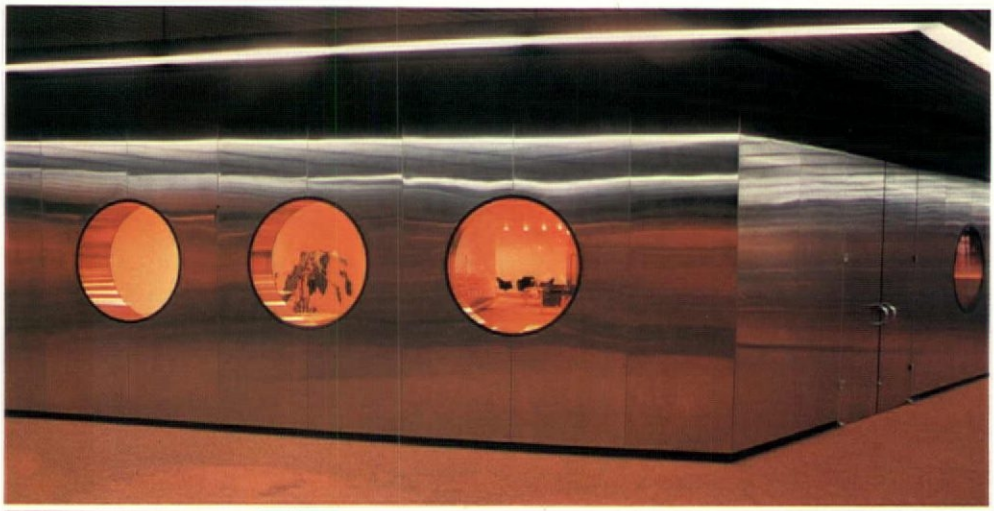
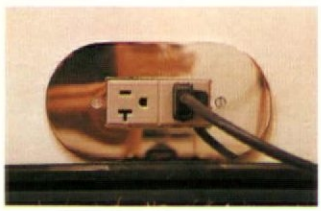
# Bennett at PDC



At the showrooms of Brickel Associates Inc./Ward Bennett Designs, it is easy to think of Ward Bennett as a furniture designer—forgetting his sculpture, his flatware, and his corporate graphics and art programs, not to mention his houses and interiors. The new showroom he has recently completed for Brickel/Bennett in Space 260 of the Pacific Design Center (8687 Melrose Avenue, Los Angeles, CA. 90069) serves as a reminder of his accomplishments as a total designer.

Everything in this 2400 square-foot space is unified by one thematic form—a long cylinder with radius corners—which happens to be the geometry of Bennett's Capsule Desk group. By encapsulating the showroom's storage/office space behind a curved wall in the rear (*plan far right*), he used this shape for the main space of the showroom (off the entry, which is angled from the building corridor). Then he used it for the raised display platform he built between two columns; he turned the columns into fat round ones for the purpose—they had been square columns unequal in size.

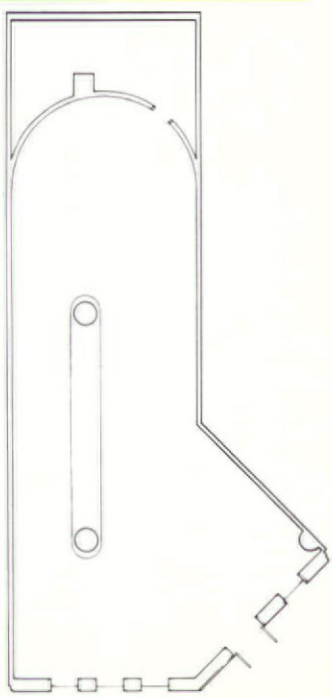


The thematic form is reinforced by the light cove filled with spotlights which can be aimed at any item on display, and by the seamless black rubber base stripping. It also appears as the glazed opening in the polished steel floor-to-ceiling door, and even in such details as the polished steel electric sockets.

In contrast with most mart showrooms, which are glazed for maximum visibility, Bennett's 45 feet of corridor walls are masked out with twelve-foot high panels of polished steel which recall the black walls with which he hid the interior of the Brickel/Bennett showroom he designed for the Chicago Merchandise Mart's Contract Floor (the ninth) before the opening of the 1977 NEOCON. But here there is an important difference; curiosity can be satisfied by moving up close to the four round bullseye windows (*top photo*). The come-on is irresistible.

This is a mostly white space with natural cocoa matting on the floor and plenty of potted trees—a disarming contrast to the steel outer walls.

The associated Los Angeles design firm was Timothy H. Walker & Associates, with Ted Teshima as senior designer.



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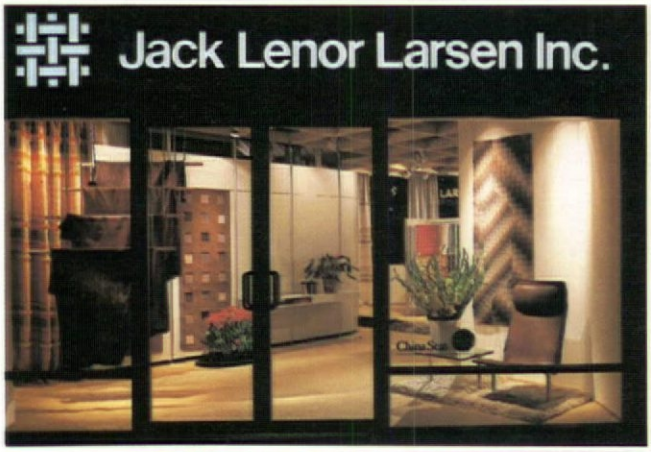
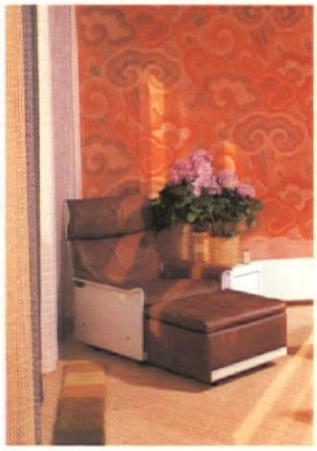
# Larsen at PDC

Within the wonderful blue sculptural forms of Los Angeles' Pacific Design Center is now a smaller-scale delight, the first California showroom for Jack Lenor Larsen Inc. Architect for the showroom was Charles Forberg, with installation and interior design by Michael Bolton. A custom-built wood grid visually drops the ceiling to a comfortable height and is echoed in custom storage and display units.

But it is the Larsen products themselves that have been allowed to dominate the showroom. All of the Larsen lines—fabrics, carpets, furniture, leather, and Larsen Walls—are represented here, as is Thaibok. In addition, Larsen in Los Angeles represents the China Seas collection of papers, pillows, and fabrics. The Vitsoe furniture collection is used here not in conventional product display groupings but as functional lounge and conference seating. Vitsoe desks and chairs also furnish the office of showroom manager Bob Carr, and Vitsoe storage walls not only provide storage but are used to divide space.



Photographs by Leland Lee



Casement panels are also strategically placed for spatial modulation. Wall fabrics are mounted as murals, and Larsen's coir and sisal Tahiti tiles pave the entire working space.

Recently added to all these riches is the famous Danese collection of accessories. The total display abundantly emphasizes the wide range of items Larsen has recently come to represent, all of them sharing the attention to detail and care for excellence Larsen has long represented.

One further pleasure deserves mention. Generous glass areas not only open the space to the PDC's broad corridors, but also to the outdoors. A hundred-foot length of window overlooks the neighborhood and, on a clear day, the famous Hollywood hills beyond.

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Incredible as it may seem, this high-fashion mirrored ceiling is a highly effective (.45-.55 NRC range) acoustical ceiling. VISTA SONIC panels are 2 x 2 ft. and 2 x 4 ft. lay-ins made of fire-resistant acoustical material, covered with a tough, aluminized surface that reflects light with distortion-free, optical clarity. Not only does a display area seem doubled, but the entire floor area can be monitored from any location to discourage shoplifters. And VISTA SONIC panels are shatterproof and non-static.

■ For further information, see your U.S.G. Acoustical Contractor or write to us at 101 South Wacker Drive, Chicago, Illinois 60606, Dept. CIS 68.

**UNITED STATES GYPSUM**
*BUILDING AMERICA*

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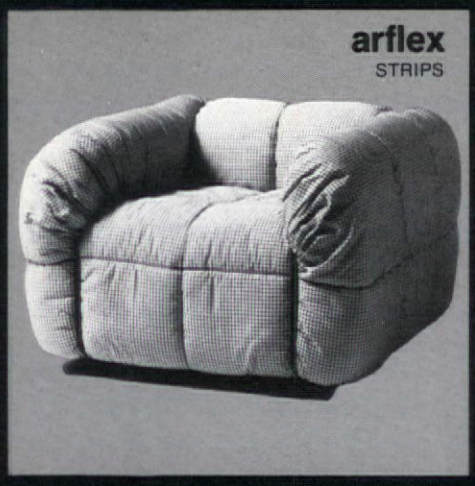
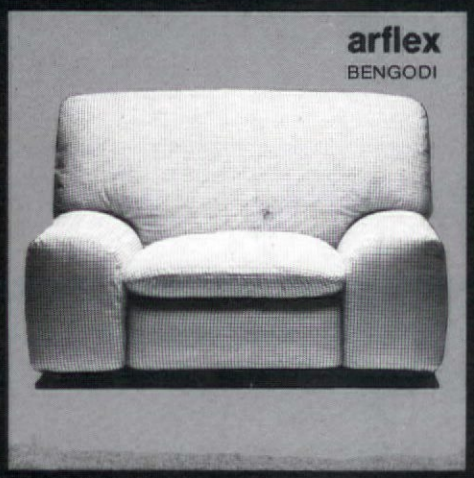
# Beylerian is





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# Beylerian

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**In other cities, the Beylerian collection may be seen at:**

**CHICAGO**—SARAJANE INTERNATIONAL/903 MERCHANDISE MART, 60654;
**LOS ANGELES**—JANUS ET CIE/PACIFIC DESIGN CENTER, 90069;
**MIAMI**—DESIGNERS SERVICE BUREAU/96 N.E. 40TH STREET, 33137;
**SEATTLE**—LUBY ASSOCIATES/200 DESIGN CENTER N.W., 98108.

# professional literature

An eight-page, full color catalog is available from **Johnsonite Flooring Accessories.** Featured are vinyl and rubber cove base, vinyl and rubber stair and carpet nosings, edge guards and reducer strips, as well as rubber corner bumper guards plus adhesives. Sizes and colors for each product group are included. *circle 300*

A new brochure from **Peter Pepper Products,** entitled "New Products Supplement 77/78," introduces a broad spectrum of products such as clocks, marble and onyx desk accessories, fiberglass planters, ash urns, waste receptacles, magazine racks, ashtrays, etc. *circle 301*

A six-page, full-color brochure on high density filing is offered by **Supreme Equipment & Systems Corp.** The brochure describes in text, drawings and specifications Supreme's new Thin Line Roll-Away Tri-file and Bi-file systems. Both are part of Supreme's Thin Line series of modular filing cabinets, and a variety of sizes and types are available. *circle 302*

**Dow Badische** has published a 12-page, full color brochure on its Zeflon® nylon programs. Aimed primarily at carpet specifiers, the brochure covers the characteristics and capabilities of Zeflon nylon yarn products, including a number of yarns engineered specifically for the contract commercial market. Also covered are six ways to minimize carpet soiling. *circle 303*

**Falcon Products, Inc.,** manufacturers of tables and seating for commercial use, is offering a brochure describing recommended procedures for the care and maintenance of their products. *circle 304*

The 1978 edition of **Azrock's** catalog of resilient flooring products is now available. The 16-page catalog contains full color illustrations of all colors and patterns in Azrock vinyl composition floor tile, asphalt floor tile, feature strip, and vinyl cove base. Also included is general information on sizes, gauges, uses, installation, light reflection values and brief specifications. *circle 305*

To mark the 50th anniversary of the design and introduction of the original swing arm lamp by Walter Von Nessen, **Nessen Lamps, Inc.** is offering a swing arm lamp brochure describing the complete collection of Nessen swing arm floor, table and wall lamps. *circle 306*

A new foldout catalog on **HON** wood seating provides graphic illustrations of the complete line in full color. HON chair frames are made of select hardwoods, with upholstery selections being the same as those offered for the complete line of HON metal office chairs. *circle 307*

A four-page, four-color brochure for **Wilsonart** Chem-Surf laminated plastic presents detailed information on specifications and fabrication of the chemically resistant surfacing material. The specifications listed are for both Chem-Surf and Soli-Core, a chemical-resistant self edging which comes in colors to match the 12 shades of Chem-Surf. A table shows the physical properties of Chem-Surf as compared to NEMA decorative laminate section specifications. *circle 308*

From **Lyon Metal Products, Inc.,** is a new Storage Equipment Catalog, No. 600-A. The 24-page booklet is fully illustrated and includes complete specifications and ordering information on new Lyon Pallet Racks. A complete range of light and heavy duty capacities is available, also accessories and Lyon 800 Series shelving. *circle 309*

A new color brochure is available from **Steelcase** on organizing office paperwork with Paperflo, a paper handling system. Included are illustrations of actual installations, examples of efficient use, and information on reduced paperwork costs. Paperflo is comprised of six simple trays that hold every size paper from punched cards to computer printouts. *circle 310*

A special 12-page folder on in-stock ceramic mosaic patterns is now available from **United States Ceramic Tile Company.** Thirty nine ceramic mosaic patterns, featuring 1 in. x 1 in., 2 in. x 2 in., and 2 in. x 1 in. ceramic mosaics are featured. In-stock trim information on two fast installation systems. *circle 311*

A color-illustrated technical manual presenting a series of case history studies in the application of prefinished metals in a variety of products has been completed and is now available from **American Nickeloid Co.,** maker of finished raw materials. The manual devotes 24 pages to color photos, drawings and charts, and step-by-step descriptions of ten actual design and fabricating situations in diverse fields. *circle 312*

Said to be the first standard reference of commercial and public area floor covering, the 1977-78 "Handbook of Contract Floor Covering," has been written and published by **Floor Covering Weekly.** Intended to serve as both an educational source book and a product selection guide, the annual handbook includes a comprehensive mini-encyclopedia of practical, technical data on carpet, resilient sheet and tile, and all other floor covering materials. Also covered are tests, maintenance procedures, cost analysis, and government regulations. Cost: $10.00. Write: Bart Publications, Inc., 919 Third Ave., New York, N.Y. 10022.

A catalog of audio-visual projection screens for schools, churches, hotels, and business is now available from the **Da-Lite Screen Company, Inc.** The six-page catalog contains pictures, descriptions, sizes, and prices of over fifteen models, and also contains information on screen picture surfaces and accessories. *circle 313*

**Grant Hardware Company** has issued an eight-page condensed catalog which serves as a guide to the selection of its sliding and folding door hardware, drawer slides, hospital and shelf hardware. It summarizes the major lines with descriptive data, cross-sections and full color photos of hardware applications. *circle 314*

**Reneer Films Corporation** offers a six-page color brochure, presenting 34 wood-grain patterns and solid color opaque styles of laminating film. The brochure features swatches of each new film style, including laminating films for consumer, hotel and motel furniture, kitchen and bath, doors and shelving. *circle 315*

**Alvin & Co., Inc.** is offering an expanded 212-page general catalog for 1978. The catalog illustrates a comprehensive selection of the most popular supplies and special equipment including all the new metric items requested by architects, engineers, draftsmen, etc. The Alvin catalog is a complete reference source, with correlated categories, graphic illustrations, and detail descriptions of equipment use. A quick reference index is also included. *circle 316*

**Lawrence Metal Products, Inc.** has released its new products catalog for 1978. The all-new edition of the catalog features the complete Lawrence line of crowd control products, including stanchions, ropes, railings, smoking receptacles, and allied items. A full color presentation of various metal finishes and rope colors is shown. A special section of the catalog is devoted to brass rails and brass fittings. A price list also accompanies each catalog. *circle 317*

**Howell, Division of Burd, Inc.,** has issued a new 4-color, 64 page catalog displaying its complete line of contract furniture. A quick reference format places all specifications with the product photograph and description. Furniture for office, conference, classroom, reception, cafeteria, and institutional use is represented. *circle 318*

A four page, full color mini-catalog illustrating their complete line of office machine stands, work stations, and bookcases is available from **Tiffany Stand and Furniture Company.** The brochure includes illustrations of all major items plus complete descriptions of the entire line, dimensions, color selections, and a listing of accessories. *circle 319*

**Uniroyal Chemical** now offers a four-page brochure, "Shok-Away II, The Conductive Latex for All Styles of Carpeting." The new brochure provides technical and compounding data, and background information on the company's new latex that reduces static build-up on carpets. *circle 320*

# Variable®

The most advanced seating system

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

OPENARK®

Patents Pending Worldwide
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U.S. Patents #3982785, 4046422
Other patents pending

Vertebra
Executive Seating
Managerial Seating

Sit up

Tilt forward

Relax

Tilt backward

Tension is the bane of the busy executive. It leads to cardiovascular problems, backaches and fatigue. One noted orthopedic specialist feels that frequent movement...leaning forward, sitting upright, stretching, tilting backward... is highly desirable for a healthy back. About 60% of all adults suffer from back problems at least once in their lives. Until now, chairs impeded the freedom of movement, or permitted it only by manipulating levers and controls.

Vertebra is the first and only seating system which changes configurations *automatically,* supporting a full range of anatomies in any posture chosen. Executive and Managerial Seating provide comfort in all positions. Simply **relax**... and the seat slides forward while the backrest tilts backward; **sit up**... and the chair automatically adopts an upright position; ***lean forward***...and seat and backrest tilt downward 6°; depress a button in the relax position, and the backrest **tilts backward** 12°, permitting you to stretch and relax.

The Executive model provides the ultimate in comfort, with a double articulating backrest. Exert pressure against the upper backrest, then release it to relax tense neck and back muscles.

Krueger is the exclusive licensee of OPEN A²K B.V. for production and distribution of its designs in the United States and Canada. Outstanding Vertebra products also include Institutional and Operational models. For further information, contact:

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1977 IBD first place award for seating design

Etching by Abraham Bosse: *Graveurs en Taille-douce, au Burin et a l'eaue Forte ('49-69-1) Philadelphia Museum of Art: Given by Staunton B. Peck*

# You are invited to see the latest development in a 300 year old idea.

Separating desks with screens to solve the problems of privacy in the office environment is *not* a new idea.

Like most good ideas, this one has become a classic.

Rose has been crafting contemporary designs in acoustical screens longer than anyone in the business.

You are invited to see our latest ideas for today's open plan office at NEOCON X,

Suite 11-117A, Merchandise Mart, Chicago.

Rose — Because you already have half our system in your office now.

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ROSE®

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

A BIFMA member.

# 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.

NVF COMPANY
*Primary Products Division*

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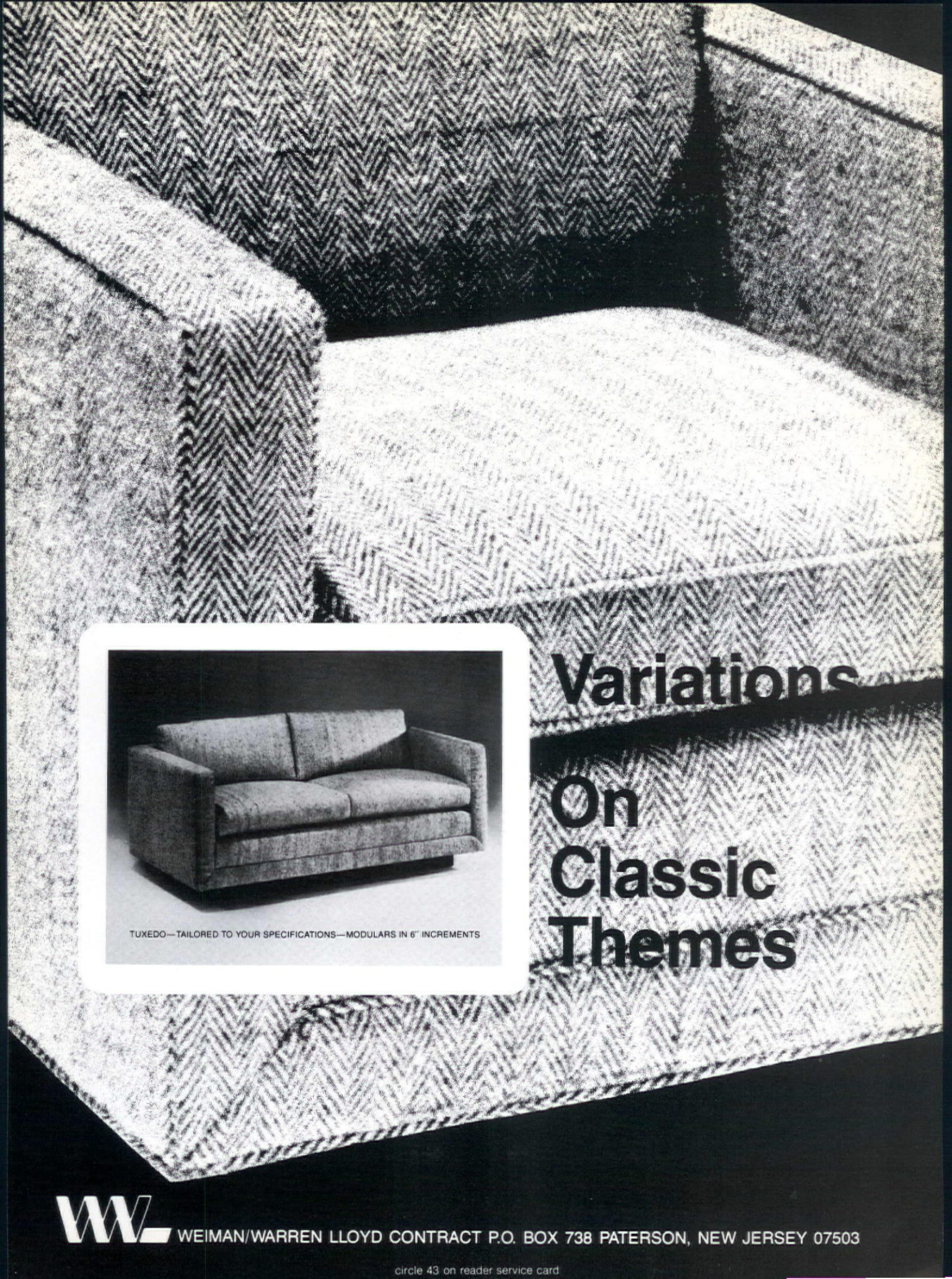


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# alex stuart design • A KIRSCH COMPANY

**SHOWROOMS:**
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**NEOCON • SPACE 1246**

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

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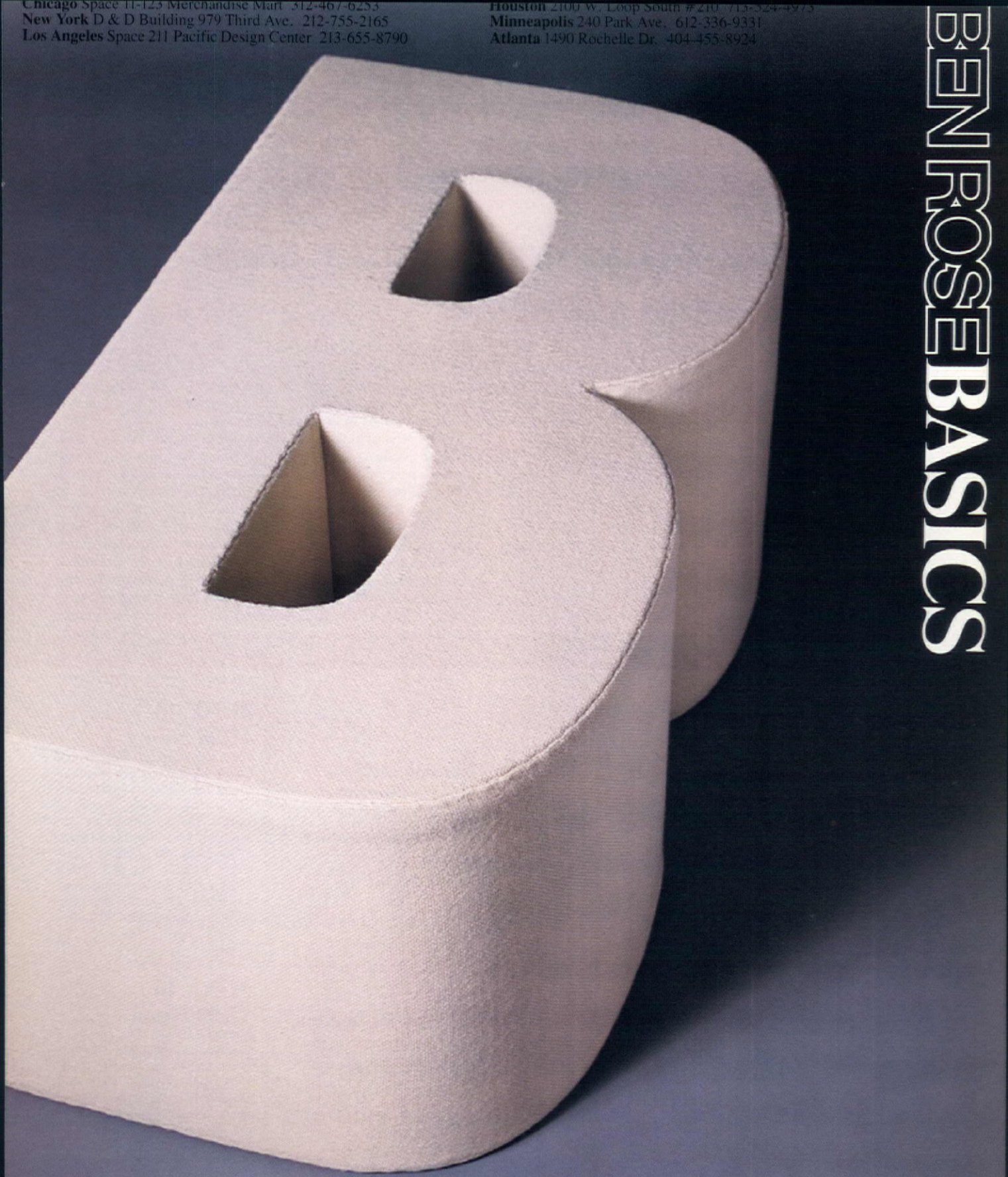
**Minneapolis** 240 Park Ave. 612-336-9331
**Atlanta** 1490 Rochelle Dr. 404-455-8924

BEN ROSE BASICS



# A New Group of Upholstery Fabrics

A subtle palette of **earthtones**, in four compatible textures—perfect for today's natural look.
28 colors in 100% wool and two nylons;
19 colors in 100% nylon heather.

Coordinated with our prints.

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# NEOCON

# *The greatest contract furniture show on earth nears showtime*

Who runs the "Greatest Show on Earth"? Ask the man on the street and he'll probably reply: Ringling Brothers and Barnum & Bailey Circus, which attained this distinction in 1919. But ask architects, interior designers, specifiers, contract sources, dealers, and the business press, and you might hear a very different answer: NEOCON, Chicago's annual contract furniture exposition at the Merchandise Mart. Visitors to this architectural behemoth are surrounded by an embarrassment of riches. Floor upon floor of furnishings, hour upon hour of seminars, and chorus upon chorus of bright, shiny faces. NEOCON X, June 14-16, 1978, marks a decade of NEOCON. It will celebrate the occasion by taking stock of interior design of the past ten years in the context of an increasingly complex and changing world.

Inquiries will range from the practical (carpet specifications), to the global (man's impact on the environment), to the ethereal (space colonies). Currently "hot" topics like professional licensing of interior designers, task/ambient lighting, and life cycle costing will be duly considered. And strictly professional matters like selling the design concept to the client will be examined in an appropriate setting.

Not to be overlooked, of course, are the countless new and featured products offered by the many contract furnishing sources who exhibit at NEOCON. As everyone knows, a good number of these seating, table, and casegood pieces are so new that they will be literally expressed to Chicago "the night before." Hence the excitement that precedes all NEOCONs. New ideas, new faces, and an enormous building you need never leave during your entire stay (though there are plenty of other good sources to see in the city) are some of the reasons why this year's attendance will surely swell the building's lengthy corridors as before. If you're headed that way, take a comfortable pair of shoes, a strong tote bag, a compass, and our best wishes.

## SPECIAL EVENTS

NEOCON X's complete program, including a rich parade of seminars, was given in our May issue's NEOCON preview. Here are a few newly scheduled special events.

**Breakfast in the M & M Club.** Every day, 7:30 A.M. to 8:15 A.M.

**Resources Council nominations for Product Design Awards Program.** Expocenter, June 14 to June 16.

### JUNE 13

### 3:00 P.M.

**Floorcovering Contractors' Pre-NEOCON Meeting:** Open Forum for Contractors in the Floor Covering Industry.

### 5:00 P.M.

**ASID Product Design Awards Presentation.** Cocktail party following.

### 10:00 P.M.

**"The Midnight Affair,"** Announcement of the Winners of the INTERIOR DESIGN Competition at the Union League Club. Co-sponsored by Institute of Business Designers and INTERIOR DESIGN magazine.

### JUNE 14

### 10:30 A.M.

**14th Annual IBD Meeting,** Holiday Inn Mart Plaza. Immediately following will be a luncheon program featuring Stanley Abercrombie, editor, CONTRACT INTERIORS, speaking on current design trends and attitudes.

### 12:00 Noon

**Contract Furnishings Council: Marketing Management/Communications.** How to Get Your Story Across to the Client. M & M Club, $7.00 per person.

### 6:30 P.M.

**Contract Manufacturers Association's All Industry Reception.** Grand Ballroom, Holiday Inn Mart Plaza, $10 per person for registered NEOCON attendees, $15 for exhibitors, manufacturers, sales representatives and others, all tickets by prior purchase.

**Norman DeHaan on new interiors in old buildings**

**Herman D. Damron on coming to terms with the future**

**Clovis Heimsath on the creative environment**

### JUNE 15

### 12:00 Noon

**FORTUNE magazine/Business and Institutional Furniture Manufacturers Association:** The Necessity of Considering the Needs of People Before Designing the Building. And: Return of Investment in the Office. Grand Ballroom, Holiday Inn Mart Plaza, $5.00 per person, limited to representatives of FORTUNE-listed corporations. Luncheon.

### JUNE 16

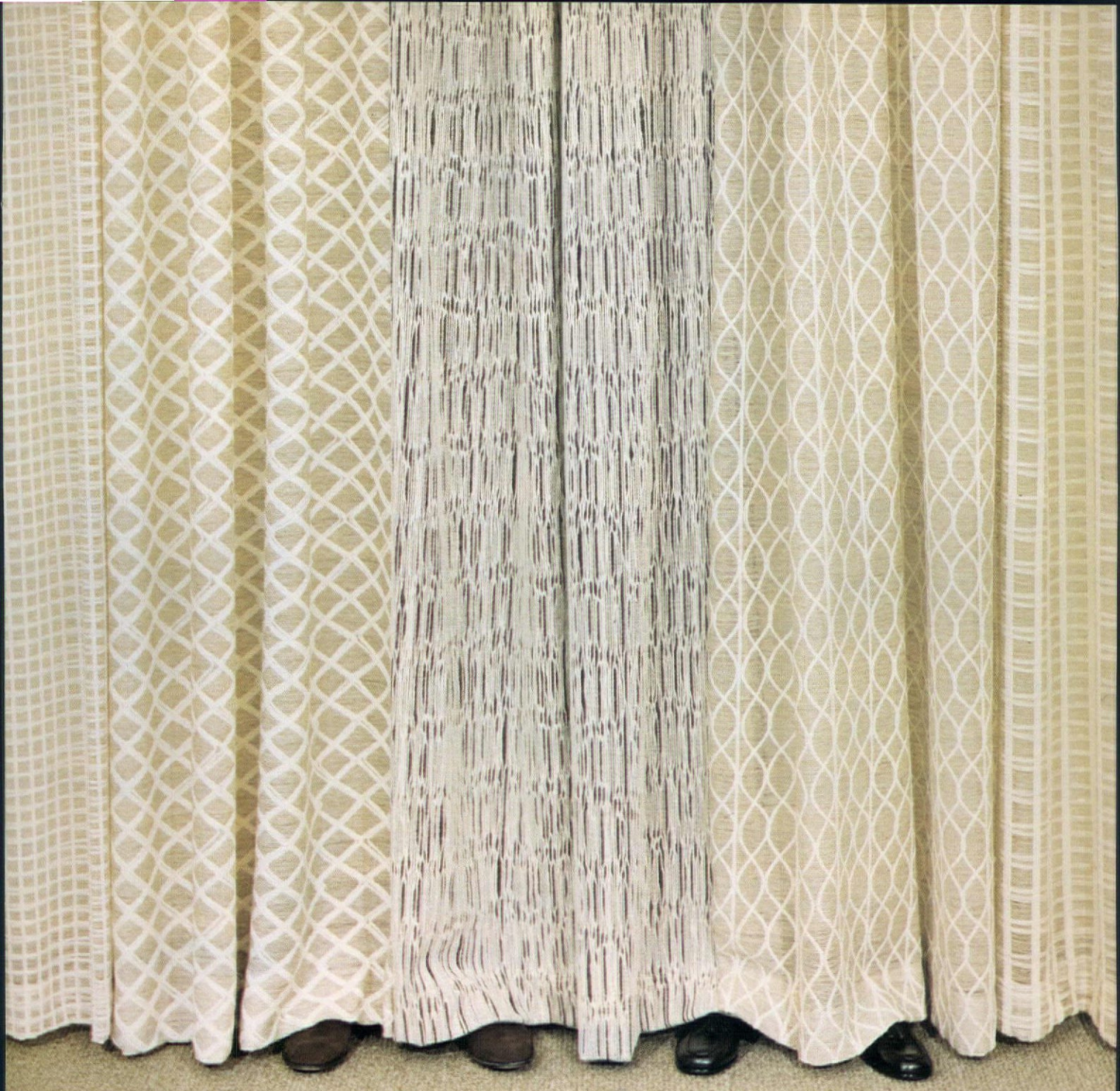
### 12:00 Noon

**Special Chicago Day Program: Liability and the Architect.** Legal Gray Areas Can Lead to Costly Litigation. Grand Ballroom, Holiday Inn Mart Plaza, directed toward Illinois architects, $6.00 per person; for manufacturers, $60 for table of 10. Luncheon.

### 5:30 P.M.

**NEOCON/Chicago Day Wind-Up Cocktail Party.** Sponsored by the Contract Manufacturers Association. M & M Club, cash bar, tickets available from exhibitors' showrooms.

NEOCON *continued on page 76*



**Stable Loc with Verel.®**
**DesignTex stands behind the fabric.**
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EREL IS EASTMAN'S TRADEMARK FOR ITS MODACRYLIC FIBER.

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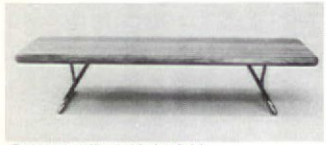
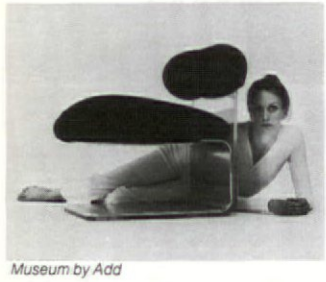
# NEOCON

continued from page 74

Raphael seating by Add



Raphael coffee table by Add



Museum by Add

**Add Interior Systems**
*Roger Kenneth Leib, AIA, has designed the new Raphael lounge furniture group and a dramatic Museum chair for Add. Raphael combines innovative engineering—the only spring-suspension seating on a beam—with high styling and affordable prices. Included in the group are benches, tables, and seats. Museum is a chair, ottoman, and side table on aluminum base with clear plexiglass back. At Milliken / Callaway, Merchandise Mart space 1034 and 1822. circle 250*

South Pacific by American of Martinsville

South Pacific by American of Martinsville

**American of Martinsville**
Those concerned with furnishings for the hotel / motel industry will be refreshed by the design, construction, and value of the South Pacific group (shown) in wicker with bamboo-turned solid maple and birch veneers. Eight new pieces have been added to this popular 74-piece collection. American of Martinsville is also introducing a stunning new wood bedroom collection, plus occasional pieces, called Antigua. It is constructed of maple solids with white hickory veneers used for decorative accent. Both groups are bound to lift the spirits of weary travelers. *circle 251*

**Ambiant Systems Ltd.**
Ambiant, a Canadian firm, will be at the Sarajane International space in the Merchandise Mart—not only for NEOCON, but permanently. Its famous modular concrete street furniture by industrial designers Muller + Stewart Ltd. has an extremely useful addition—a quarter-circle component, which will make its debut at NEOCON. It is stackable, works as a planter, can multiply layout possiblities. Upholstered seating, table tops, and fiberglass units are part of this outdoor / indoor system. A new, complete 700 Series catalog will be ready for NEOCON. In addition, DuBarry's Image Series of KD modular seating components is now officially marketed by Ambiant in the U.S. This is a Mullen + Stewart design of plywood panels with slung-over upholstery that has become a classic. Merchandise Mart space 903. *circle 252*

**Baker, Knapp & Tubbs**
*There's a three-part story from Baker's Contract Division: mahogany, for an oval partner's desk, double pedestal desk, high profile desk, credenza series featuring bookcase tops, two traditional swivel chairs, and a traditional secretarial chair; contemporary, including two zebrawood and bird's eye conference tables and a bird's eye desk; and fabric collection, a major enterprise being developed by Charlotte Liebler for U.S. and European production—about 125 fabrics offering wools, cottons, mohairs, and much more. Don't miss anything! circle 253*

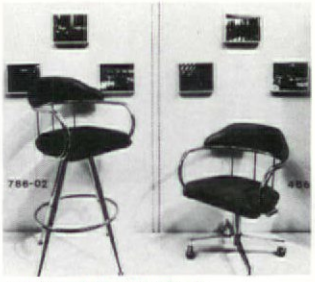
**Charles Mauro on behavioral parameters of space planning**

**Kenneth E. Johnson on matching carpet to its use**

**Dr. Anne Taylor on balance between efficiency and aesthetics**

**H. Davis Mayfield III on the client-designer relationship**

**B. Brody Seating**
*Dual application chairs and stools in matching designs are being featured for 1978. Besides their obvious use in food service*




786-02 and 466-02 by Brody

DT B / 447-24 and 747-05 by Brody

*industries, as lounge and dining seating, they can accept casters or stationary glides for use in executive conference rooms or better quality classroom ensembles. Also see the massive Split Barrel chair and a comfortable wood legged upholstery chair, plus unique stack chairs with wicker or rope backs. Merchandise Mart space 1175.circle 254*

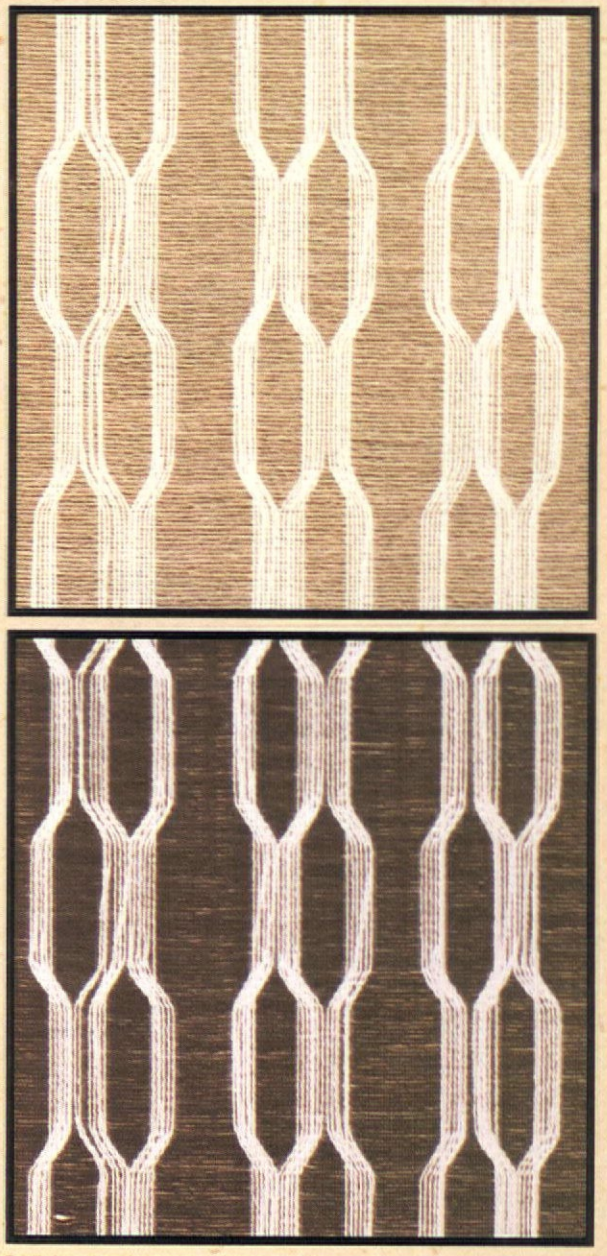
Circa by Cosco Contemporaries

**Cosco Contemporaries**
*Circa in tubular steel and upholstery is a cross between the sturdy traditional captain's chair and modern architectural styling. The 1⅛-in. tubular steel curves are available in chrome or polished brass finish. See Circa and other fresh ideas from Cosco. Merchandise Mart space 1680. circle 255*

NEOCON continued on page 78

# Solar-Loc (sō′lẽr lok), *n.*

1. a dimensionally stable fabric of proven durability.
2. has high resistance to flex-abrasion.
3. utilizes Verel modacrylic for permanent flame resistance (see Eastman Verel®).
4. can have varying face and back colors to fulfill different tinted glass and interior design criteria.
5. available exclusively from MAHARAM FABRIC CORPORATION



SOLAR-LOC DYNASTY: white or flax face with flax or white back, in blends of Verel modacrylic, flax and rayon; bronze back also available; ideally suited for use in banks, offices and hospitals, where tasteful, yet functional fabric is required.

VEREL is Eastman's trademark for its modacrylic fiber.

specify Verel® modacrylic fiber

**Maharam Fabric Corporation**

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# NEOCON

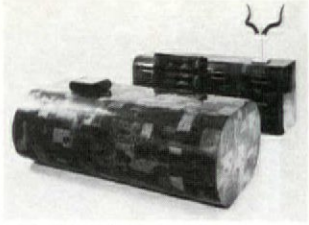
continued from page 76

Solus swivel chair by Davis

Solus swivel chair by Davis

Solus side chair by Davis

**Davis**
*Many choice offerings await visitors at Davis. A sampling: Contours executive modular seating collection, seating, table, and planter arrangements designed by Robert Bernard Associates; conference tables in finely crafted veneers and hardwoods with heavy bull nose frames; P.O.S., an executive furniture concept incorporating open plan system advantages within a private office environment; and Solus executive chair collection by Robert Bernard Associates, high and low back polyurethane reinforced fiber glass shell unit seating with a variety of options, all set on five pronged bases. Sit down and make yourself comfortable!* *circle 256*



7801 and 7802 by Directional

Arc by Directional

Hexagonal table by Directional

**Directional**
*Making room at the top? Designers challenged to create executive offices can turn to these introductions from Directional: metal modular seating by Paul Evans, three units, corner, armless, and ottoman, in nickel, chrome, and fine upholstery; diagonal design pedestal base dining table in wood, metal, or metal and wood with cantilevered top; 7801 desk with 7802 cabinet in choice wood veneers, a monumental new dimension in executive desk groupings by Paul Evans; Arc desk by Paul Evans, who designed it as single, double, or three-part units; hexagonal dining table in mahogany top, lacquered apron and base, for executive dining and other applications. Merchandise Mart space 6-121.* *circle 257*

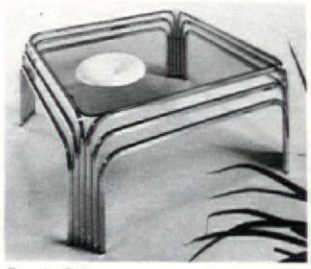
Suspense by DIA

**Robert Gutman on user needs**

**Alan C. Green on new roles for schools**

**Larry Seitz on today's lodging facilities**

Massif by DIA



Roxy by DIA

**Design Institute America**
*Poetry in modern materials and craftsmanship is DIA's cache. Among the more notable examples of its artistry: Suspense, bronze glass topped coffee table "suspended" in mid-air in a flat bar chromed steel frame; Massif, a monumental desk of laminate enclosing clear glass writing surface and subshelf; and Roxy, a cocktail table in obliquely slanted chromed steel legs with clear glass top. Merchandise Mart space 1677.* *circle 258*

Protzmann stool by Domore

**Domore Office Furniture**
A high-back executive chair and an adjustable stool (shown) will be introduced—two new additions to the Protzmann-designed chair series. The stool can be adjusted for overall height, backrest height, and seat depth. See how well they both blend into any office landscapes. *circle 259*

**Du Barry** (see Ambiant)

NEOCON continued on page 80

**Anthos*** a new design by Ben Rose echoing the classic simplicity of early Greek art.

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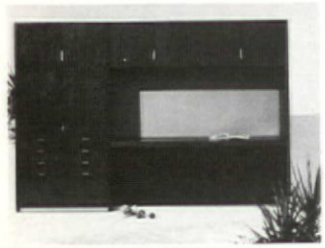
# NEOCON

continued from page 78

Rowe 7641 and 7646 by Dunbar



Rowe executive work station by Dunbar

**Dunbar**

*S'Office is a new office product line featuring soft, sensual, personal designs that carries on Dunbar's great history, begun by Wormley and so intriguingly continued at NEOCON X with designs by Jack Dunbar (no relation). New designs include a small scaled desk system of table desks, storage pedestals, and returns. There's a new age of Dunbar awakening—be a witness! Merchandise Mart space 633.*

*circle 260*

876-1L by GW

**GW Furniture Ltd.**

GW of Canada will be at the Exhibitors Building with its latest upholstered 867 Series of executive chairs, with full choice of bases, tilt or non-tilt backs. All are available in the full range of GW fabrics and leathers. GW will also be showing its famous "Playground" upholstered components; also System 77 modular seating and table components patented by designer Paul Zaidman. Not least among GW's attributes is guaranteed high-speed delivery. Exhibitors Building, 7 North. *circle 261*

**Haskell of Pittsburgh**

To expand its operations in the Midwest, and to be on the spot for NEOCON X, Haskell has opened a showroom in the Merchandise Mart, according to Ted Ehrlich, vice president for sales/marketing. Haskell manufactures a complete line of steel office furniture—from desks and credenzas to files and seating. Merchandise Mart space 10-167.

*circle 262*

100/302 and 100/301 by Kinetics

100/200 chair by Kinetics

100/500 series by Kinetics

**Kinetics Furniture**

"Visual appeal with physical adaptability" describes the furniture by this Canadian firm. Kinetics' 100/500 series of public seating will be featured in the Mart showroom of Sarajane International. In its modular concept the line saves space and keeps maintenance minimal—for all types of mass seating. Individual seating, tables, desks, and upholstered forms are all distinctive designs by Jeffery Fear, Thomas Lamb, Salmon-Hamilton, and Kinetics staff. Merchandise Mart space 903.

*circle 263*

**Irving Schwartz on licensing**

**Jonas Moreheart on floor covering selection guidelines**

**Jay Solomon on interior renovation**

**Edith Travelstead on ambient and task office lighting**

Georgian collection by Kittinger

**Kittinger**

Aiming middle range (in price) while maintaining its respected traditional styling, Kittinger will be showing an entirely new office furniture line that is not to be competitive with the established Kittinger contract line. The Georgian Collection is made by hand as well as by modern construction methods and carries many options and variations on desks, wall units, and seating to adapt to individual needs. Merchandise Mart space 6-158. *circle 264*

Zapf Plus by Knoll

Task/Ambiant lighting by Knoll

**Knoll International**

Continuing its ordered approach to office furnishings, Knoll further simplifies ways to use its systems and products. Offerings at NEOCON X cover refinements, additions, and new sizes to the Zapf Plus and Stephens Systems; a plan for country-wide systems seminars; a dealer program for instant planning with Zapf; a louver to up efficiency of Knoll Task Lighting; new wood veneers; high gloss fused finishes; elegant but moderately priced upholstery fabrics. . . . Knoll knows what you need in your work. Systems illustrated here all use Knoll's new wood veneers. Merchandise Mart space 1111. *circle 265*

NEOCON continued on page 86

Photography by D. E. Wolfe

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the designer · Cleo Baldon
the chairs · available in a variety of sizes, these executive chairs were designed to provide years of adjustable comfort.
the mechanism · scientifically designed; controls tilting, swiveling and height for better posture, circulation and relaxation.
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Mexico City · Consorcio Era S.A.
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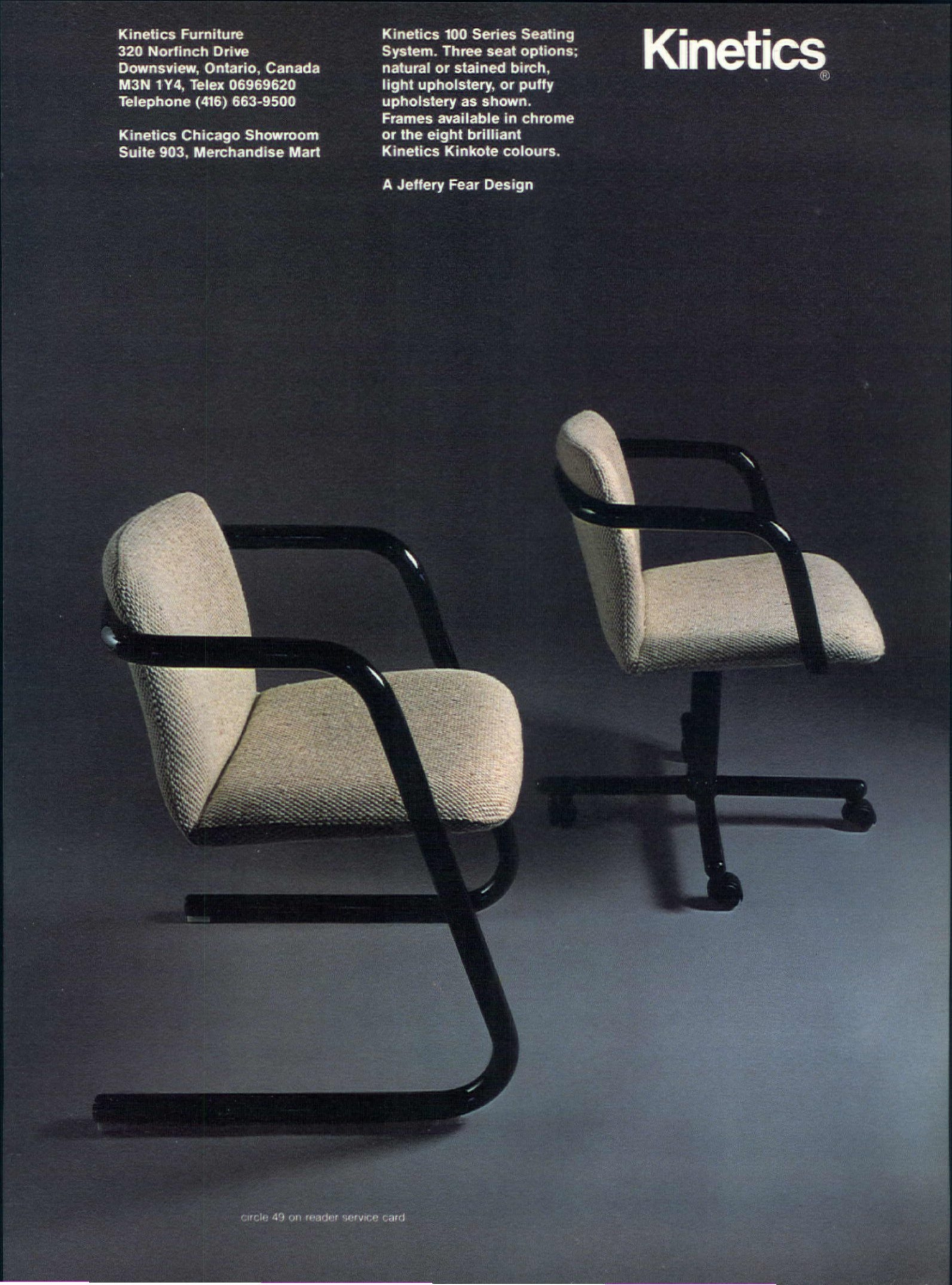

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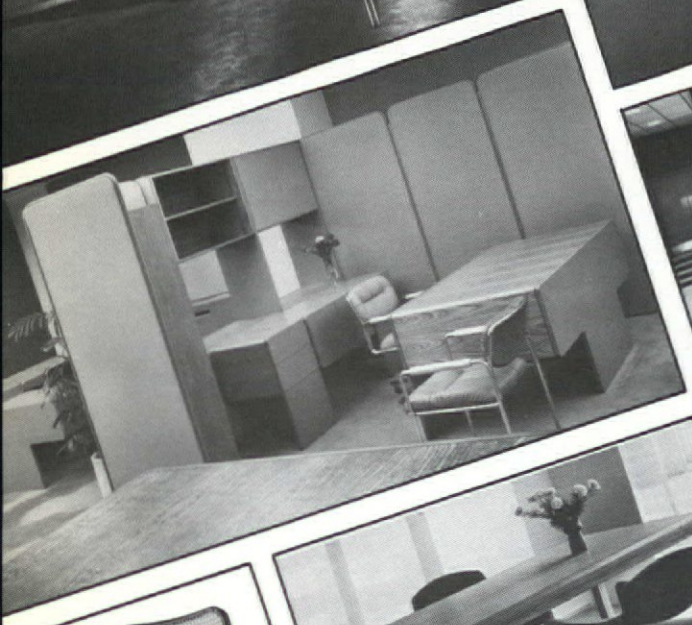

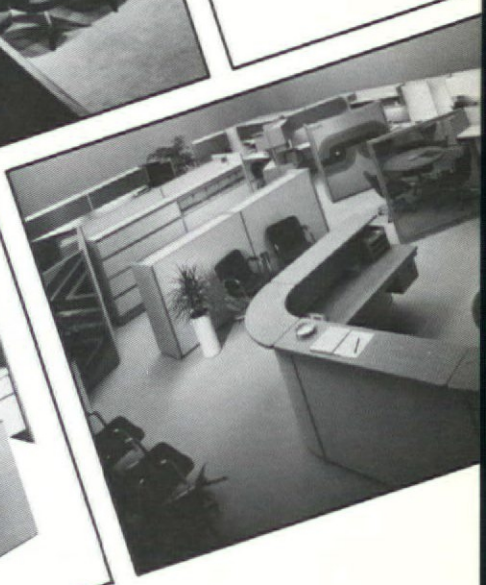

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# NEOCON

continued from page 80

Rauma by Loewenstein

Finn by Loewenstein

Vassa by Loewenstein

**Loewenstein**

*Fresh ideas from Ero Aarnio, Robin Day, and the Loewenstein design team make the Loewenstein showroom come alive for NEOCON X. From Aarnio: Finn stacking side chair in one piece molded weather resistant injection molded thermoplastic and Rauma stacking chair with optional seat pad, ganging unit available, in the same material. From Day: Polo stacking side chair with hole pattern in molded polypropylene shell in four legs or sled base. From Loewenstein: Jennifer semi-lounge chair with full upholstery, New Braccio arm chair of solid beechwood frame and upholstered seat and back, and Vassa side chair of solid beech and molded seat and back, upholstered over fire retardant foam.* *circle 266*

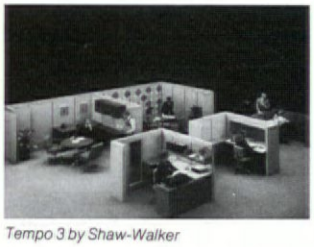
Tremulis swivel tilt chair by Marden

Tremulis side chair by Marden

Balonick lounge group by Marden

**Marden**

*Richard Tremulis has designed a handsome bentwood chair group comprising a side chair and a swivel tilt chair. From designer Robert Balonick, a modular lounge seating group that takes just ottoman, armless unit, and arm unit to create almost anything a designer could want. Seeing is believing!* *circle 267*



Tempo 3 by Shaw-Walker

**Shaw-Walker**

*Tempo 3 is a fully coordinated open office system offering a variety of wall-hung components, integrated lighting, integral, prewired electrical raceways, rigid panel connections, and acoustical control. What else could one want? Shaw-Walker Building, 301 W. Washington.*

Schultz chair by Stow / Davis

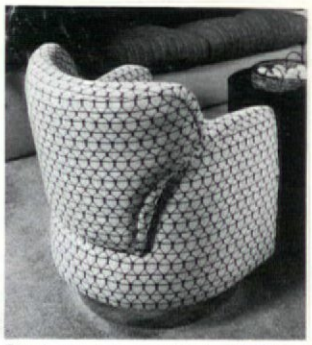
**Stow / Davis**

*A new comprehensive line of desk chairs for both the traditional and open landscape offices has been designed by Richard Schultz to complement Free Dimensional—or anyone else's office design calling for versatile, comfortable, high quality seating. Available in numerous options: high / low back, arm / armless, glide / caster, chrome / epoxy metal finishes, regular / channeled upholstery. Merchandise Mart space 909.* *circle 268*

Executive seating by Alex Stuart Design

**Alex Stuart Design**

A new line of executive office seating becomes more luxurious in top grain leather, tucked and tufted by hand. Bases are oak. Sofas, conference chairs and other models are in the line. Merchandise Mart space 1246. *circle 269*



Baughman chair and upholstery by Thayer Coggin

**Thayer Coggin**

Milo Baughman designed this pressed-back action chair (to be shown in a larger version at NEOCON). It is smartly tailored in "Connecting Arches," one of the 100 percent wool upholstery prints that were also designed by Baughman. The 54 in. fabric, which can be railroaded, has been engineered and tested to meet all specifications for contract use. Merchandise Mart space 1173. *circle 270*

Breuer barstool by Thonet

**Thonet Industries**

To salute 50th anniversary of famed Breuer chair, Thonet introduces an adaptation in the form of an arm and armless barstool—in natural cane or upholstered, with polished chrome tubular steel frame. *circle 271*

# Deep and Wide.

The Regent, Madison's three-seater sofa, is something to behold. Rich Oak arms in natural or dark finish contrast the supple upholstery with tasteful aplomb. More importantly, however, Madison's Regent is something to lounge upon. The deep, crease-tufted cushions and the wide, open expanse of its breadth suggest that indeed, this was meant for sitting.

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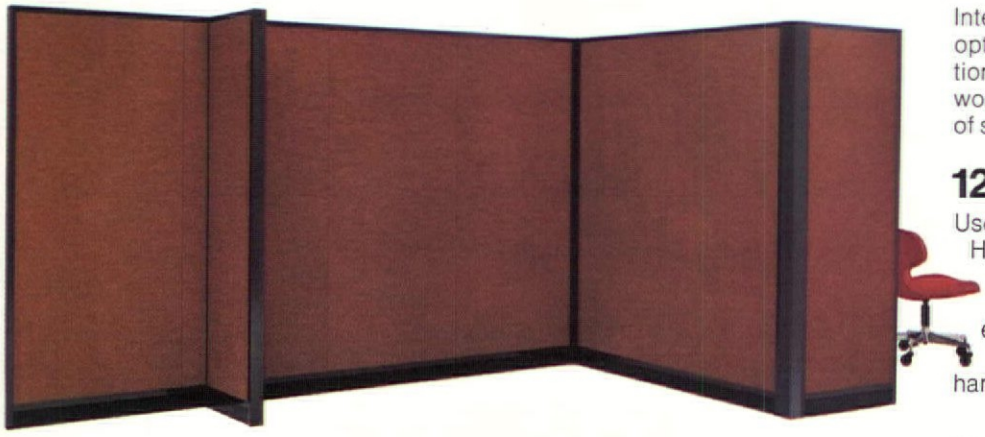

## 2. Layouts unlimited.

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

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

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

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*Patents pending on entire HARTER/Wall.

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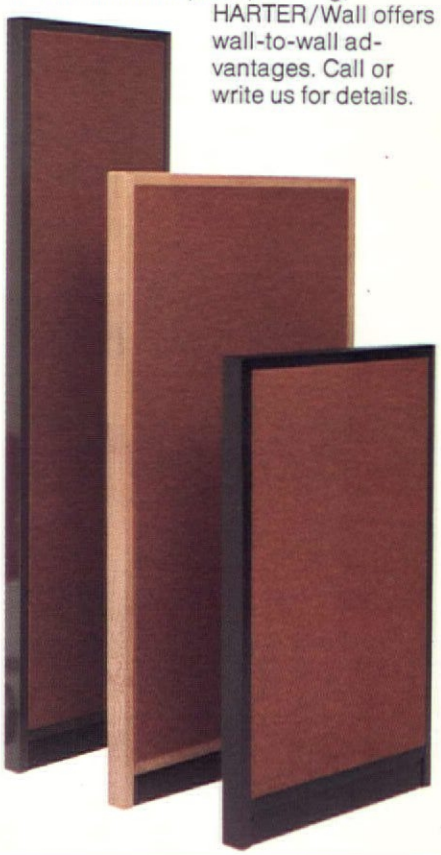

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Carpets of Zeflon 500, as well as contract commercial carpets made of other Dow Badische yarns and blends, are available in a wide selection of styles. See them in our Carpet Selection and Specifications Guide. For your copy, call or write Dow Badische Contract Carpet Consultants Service, CREATE* Center, Williamsburg, Va, 23185. (804) 887-6573.

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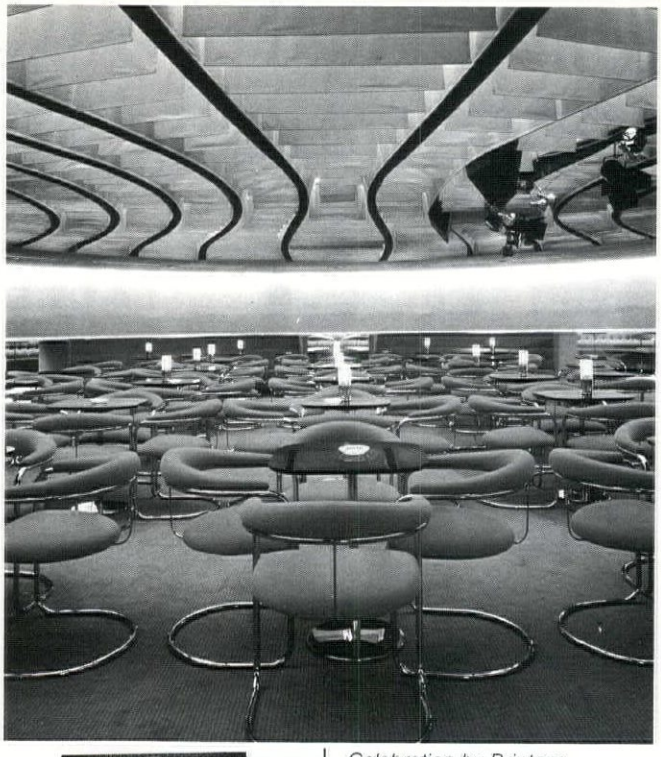
# carpet world

**Brintons**
*When architect John Portman needed carpet with possibilities for mixing patterns and solids, capacity to separate rooms visually or cover vast areas, and solid performance for his Detroit Plaza and Los Angeles Bonaventure hotels, he called for the Designers Forum Collection from Brintons Carpets, England's 200-year old firm in Kidderminster, by way of Brintons Carpets (USA) Ltd. The Collection of three geometrics and eight matching solids is Axminster carpet woven of 80 percent wool and 20 percent nylon fiber. It's available in eight or nine rows per inch, 12-foot width, for immediate delivery anywhere in the U.S. As Mr. Portman will agree. Shown: Celebration from the Designers Forum Collection.*
*circle 240*

**Edward Fields**
*Three lovely mirages from the Middle East have appeared on the horizon at Edward Fields. Strawberries Romanof, four concisely detailed rectangular fields with enriched borders, Celebration, an animated figure-ground study, and Rubiyat, a dynamic fugue in chevrons, are made of 100 percent wool for meditation, aesthetic rapture, or prestigious contract interior designs. Better yet, for all three!* *circle 241*



*Celebration by Brintons*

*Celebration by Edward Fields*

*Strawberries Romanof by Edward Fields*

*Rubiyat by Edward Fields*

*Radiance by Larsen*

*Macao by Karastan*

*Windsor Square by Lees*

**Lees**
*Windsor Square is a heavy corded checkerboard of sheared yarn juxtaposed to blocks of lustrous loop pile to create a carpet of uncommon interest for contract applications. Its pile yarns are third generation continuous filament Antron nylon with soil-hiding properties built in, as well as excellent static control. Produced on velvet looms with face yarn woven through backing for long wear. In ten colorways, designed for conventional or glue down installation.* *circle 242*

**Larsen**
*Knife edge hard yet subtle in coloration is the active geometry of discontinuous color bars and rectangular progressions of Radiance by Jack Lenor Larsen. Woven as a 12-foot wide Wilton in 100 percent wool face yarn with 36 in. by 48 in. repeat.*
*circle 243*

**Karastan**
*The Trade Winds Collection includes the imaginative geometric interpretation of tapa cloth called Macao. A heavily textured multi-level loop design, it is woven of acrylic yarns in three colorways and three sizes. For the special interior design project that needs an exceptional contemporary area rug.* *circle 244*

Worden

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# Packing for Chicago

As we were preparing this issue, we were also preparing for NEOCON X, readying, as well as we could, our energy, our attention, and our feet for their annual Chicago workout. The success of NEOCON is not only well established but continuously growing, yet it is tempting to speculate what a different character the market must have had in the years (beginning in 1950) when both Chicago's Merchandise Mart and New York's Museum of Modern Art sponsored the "Good Design" exhibitions organized by Edgar Kaufmann, jr. (currently a member of our Advisory Board). They were days of less robust success for modern design, but days of greater emphasis, perhaps, on the recognition of excellence. The exhibitions were financed solely by The Mart, the selections were made solely by committees (including Kaufmann) approved by both MOMA and The Mart, and the results were shown as photographic portfolios in INTERIORS beginning in 1953. The first year's judges, other than Kaufmann, were Meyric Rogers of the Chicago Art Institute and architect-designer Alexander Girard; the exhibition was designed by Charles and Ray Eames; and popular favorites among the selections included furniture by Edward Wormley, Florence Knoll, and Eero Saarinen. What was selected and displayed in those shows has undoubtedly influenced the direction of design today. (Another, quite calculated result was the establishment of The Mart as a necessary location for showrooms of the very highest quality.)

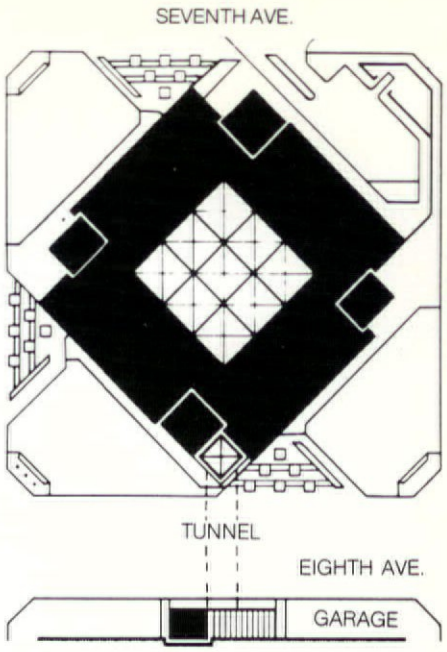
This led our thoughts even further afield—back to the book by Kaufmann which MOMA published in 1953, "What Is Modern Interior Design?" Is Kaufmann's answer to that question still convincing a quarter century later? We wondered if it could be, and we looked it up.

Kaufmann's answer listed four main traits of good modern rooms: COMFORT, QUALITY (by which he meant not "good quality" necessarily, but "the intrinsic sense of how an interior is constituted"), LIGHTNESS, and HARMONY. It also listed two other important influences, modern attitudes towards THE MACHINE and towards NATURE. Kaufmann traced the dominance of these traits and attitudes back a hundred years, opening his book with a photograph of an 1872 drawing room by William Morris. (Yes, complete with Morris chairs—now, there's comfort for you.)

In summary, he said that "modern interior design is planning and making rooms suited to our way of life, our abilities, our ideals." It is hard to imagine anyone's taking exception to Kaufmann's definition—in summary or in detail—today.

This suggests, we think, that while there may indeed be a number of architects and designers who advertise themselves as "post-modern," most of us continue happily in the same old mainstream. And what better demonstration than the recent furniture introductions that are thoroughly welcome yet are really *re*-introductions of vintage modern classics (Knoll's "new" chairs by Mies, Jack Lenor Larsen's chair by Finn Juhl, Dux's chairs by Bruno Mathsson, to name only three).

But, then, the expression of such confidence in the status quo is risky right on the eve of NEOCON, which always has a few surprises for us. Will the whole picture soon display a completely different character? We doubt it, but let's keep each other posted. STANLEY ABERCROMBIE




3D/INTERNATIONAL
**FIRST NATIONAL BANK OF AMARILLO**

# Banking on an atrium

The revival of that great 19th century invention—the skylit public atrium—has injected civic vitality and social magnetism into many of our new hotels, shopping malls, trade marts, and multi-purpose megastructures. Planners especially prize the ones surrounded by tiered balconies, when they wish to assure the attractive accessibility and interaction of sizable layered floors used for commercial purposes.

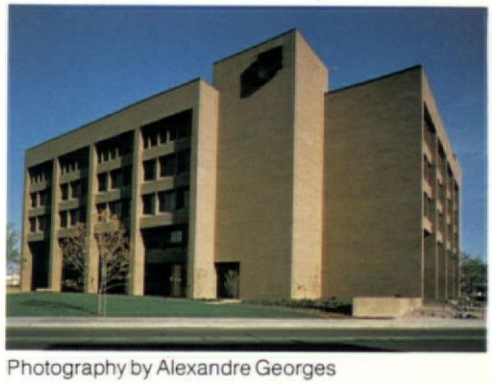
But a skylit atrium inside a *bank?* Complete with trees, a fountain, sculpture, and benches? With the convenience of an adjacent parking garage linked by an underground tunnel? Not to mention a sprightly little restaurant and a neat barbershop just as handy to the visitor as the teller counters and officer platforms?

Is this a financial institution? Or a public park protected against a climate harsh both summer and winter? And if it is a private facility which the public is encouraged to regard as a public place, how are the security, quiet, and the decorum essential to banking operations maintained?

It took Amarillo in the Texas Panhandle—not dynamic Houston or sophisticated Dallas—to come up with the idea of the bank as civic space. The project stemmed from the shrewd calculations of the officers of the oldest bank in town, the First National Bank of Amarillo.

Confronted with the need for expansion space, and deciding, around 1971, to erect a new building rather than to enlarge or add an annex to the one they had been occupying, the First National City bankers paused to think about the two new buildings put up some time before by the two other local banks, their rivals. Both buildings were run-of-the-mill curtainwall towers whose sole claim to fame was sufficient height to have made each, in turn, the tallest. Considering that the modest downtown in this city of between 150,000 and 200,000 people has one of the flattest, loneliest plateaus on earth on which to expand, they reasoned that competing in height would make no sense.

Besides, operations mandated a low, large building envelope. Individual departments worked more efficiently on one floor and needed to interact as immediately as possible with others as well. Each was large, requiring ample floor space to begin with, and future expansion space contained within the layout.



Photography by Alexandre Georges

In tandem with the conceptual low, large architectural mass, the bankers and architects defined a less tangible psychological profile—their role in the community as native promoters of the Texas Panhandle. The ten gallon hats and cowboy boots worn on the streets of Amarillo reveal the unpretentiousness of the region, but conceal its economic progressiveness and accelerating growth. Here are the biggest cattle feed lots, the biggest cattle auction, the biggest copper refinery, and the only source of helium in the world.

The bank wanted an image of permanency, solidity, quality, resourcefulness, accessibility, openness, warmth, directness, identification with the region, and friendliness. They expected opulence commensurate with their prosperity, a sophisticated art collection commensurate with their knowledgeability, but did not want a shirt-sleeved client feeling ill at ease in their executive dining room.

Deciding early to use a local contractor in whom they had confidence, and whose cost analyses they had compared with others', they proceeded with a design-build fast-track operation without bidding. Preventing accelerating

*"The Rainmaker," a sculpture of square mirror-polished steel tubing and the light-beam-struck shower that falls below it to a pool below ground level, is not only the sharp vertical stroke which ties together the interior architecture of the atrium, but also the source of pleasant sound which cancels out the noise of booted feet on the hard but practical tile flooring. The interior architecture of the pool, the sculpture, and the stairs echo the total geometry of the building on its site.*

*Surrounded by bank departments and some upper tier tenant space, the atrium is accessible to the public. On the basement level can be glimpsed white tables of "The Wooden Nickel"—a public restaurant.*

# FIRST NATIONAL BANK OF AMARILLO

Left: *Desk-level check-writing tables are equipped with electronic calculators, inviting the bank's customers to tarry and balance their checkbooks. The design of the furnishings and fixtures, like the design of the building, makes repeated use of squares, sometimes with a play of the diagonaled against the straight position. Circles are worked against the squares. Not shown are disc lamps tacked high on the office sides of the white columns.*
Right: *A room-width mural of the Panhandle terrain and its Palo Duro Canyon dominates the executive dining room, which despite its opulence does not make a shirt-sleeved client feel ill at ease. The mural, by Lyle Novinski, is actually a bas-relief worked in leather and suede. Mesquite wood parquet in entry gives way to custom carpet in main area.*

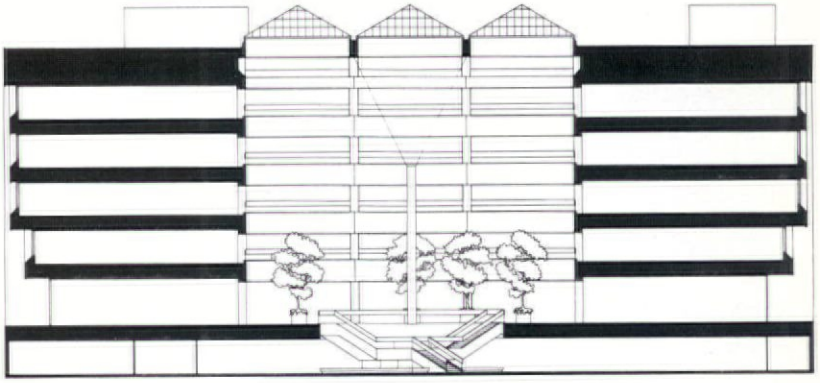
costs under inflationary conditions was the paramount consideration. Eventually they saved a million dollars on the $18 million total.

By 1974 the bank had assembled three city blocks in L formation (in addition to two adjacent corner sites on which it was already operating motor banking facilities). The north block now accommodates the six-level main bank building; the south block the 4-level parking garage; the block east of the garage now accommodates employee parking, can be used for a future bank annex. A tunnel joins bank and garage.

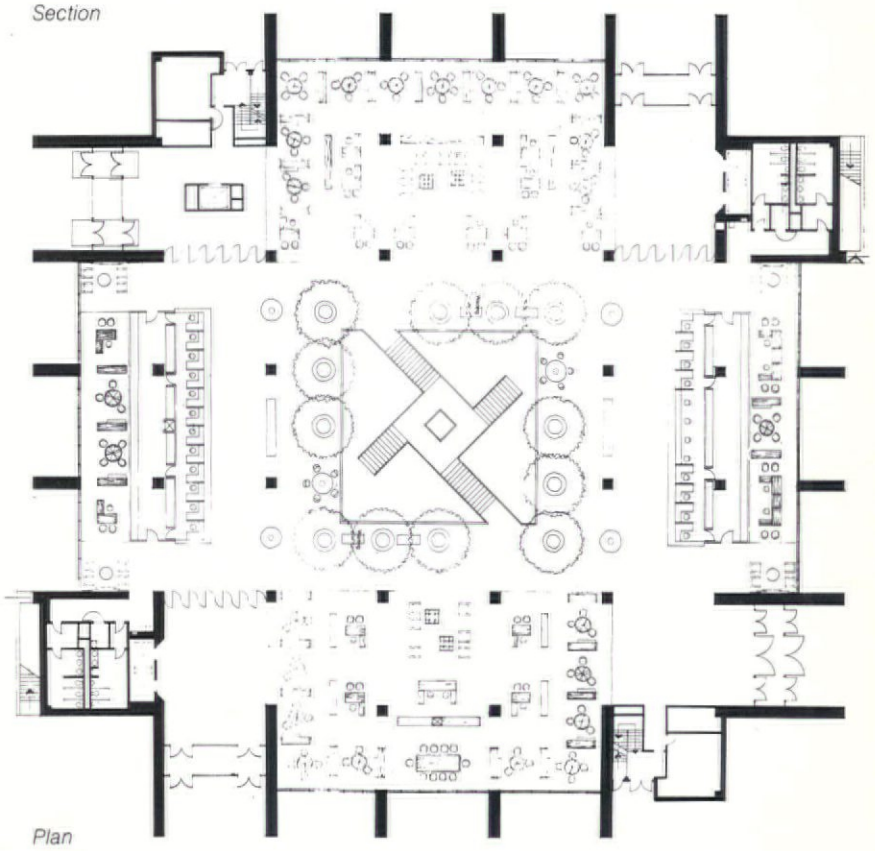
The garage is of the same warm, earth brown brick as the bank, whose solar bronze glazing is deeply sunk, protecting the interior from the sun, and emphasizing the structure's massiveness. The bank is dominant and focal, not only because of its slightly greater height, but because its essentially square form has been diamonded on the square block, leaving space for a small park at each corner. You not only see the building from every direction but can enter it that way, from any of four entrances. Or through the mirror-sided underground parking garage tunnel.

Using the tunnel, you emerge into a skylit plant-hung, fountain-bedecked passage and skirt the barbershop and cafeteria to reach a bench-rimmed brick tumulous washed with a thin film of water running into a narrow edge pool. The water film is the residue of a heavy shower gleaming in a beam of light and falling from holes in the bottom of a mirror-polished steel tube whose square shape confines the drops to the same square. Steel and water comprise The Rainmaker, a geometric sculpture that rises more than 41 feet into the center of the sky-lit, 73-foot high bank space. This rain nullifies the sound of steps on the tile flooring throughout the atrium in the most musical, least distracting way possible.

The cool flashing vertical line of The Rainmaker, the twelve 22-foot-high ficus benjamina trees set around the main level of the square stairwell, the criss-cross pattern of the double



Section



Plan

Interior Architecture: **3D/International Interior Architecture Division.**
Architecture: **3D/International Architecture Division.**
Graphics: **3D/International Graphics Division.**
Associated Architects: **Hannon & Daniel** (Amarillo).
Landscape Consultant: **Benjamin J. Lednicky, Jr. & Co.** (Houston).
Lighting Consultant: **Evans & Hillmann, Inc.** (New York).
Art Consultant: **Art Resources** (Houston).
General Contractor: **Western Builders of Amarillo, Inc.**

flight of stairs, the broad kevazingo wood railings, and the large white cylinder lamps hung from the skylights to shed glowing light on the tree foliage are components in the simple, strong, perfectly proportioned composition of the atrium interior.

On the main and second level are most of the familiar banking departments, with executive offices that are completely private as well as officer stations that are set up with various open plan arrangements. The open lounges between departments are square fractions of the space at times diamonded, recalling the site plan.

Fixtures, woodwork, desks, and stations, all designed by 3D, are of kevazingo wood throughout the second—executive—level, and of teak on the main level. Luxurious simplicity in a no-class esthetic makes secretarial desks match bosses' stations. Teller counters have a clever feature which gives tellers protection without obvious barriers. Their desk surfaces are shielded by the overhanging counter tops; tellers stand on lower floors than customers.

People's faces, foliage, and the art are set aglow by the superb yet unobtrusive lighting.

In contrast to the jazzy graphics of the public barbershop and cafeteria, bank signage is cool—of polished steel, with departmental signs often showing through clear plexiglass round-cornered square plaques held out from walls on steel pins.

The art program runs a full range from orthodox avant-garde canvases and tapestries to memorabilia of the region—the regional works dominant in the peripheral private spaces. For our money, the Bank Langmore cowboy photographs take the prize.

Security is subtle but effective, accomplished by means of cameras feeding 32 television screens monitored in a very ably guarded station. Planning for access was astute. There have been no incidents since the bank's opening in May 1977.

Because so many decisions were made during the recession of 1974, the bankers made one mistake—i.e., limiting tenant space. There is a little on the upper tiers, and it is inadequate to the demand, which is a pity, since tenants almost automatically bank with their landlord or the bank in their building. The fact is that though they planned carefully, and assigned three executives full time to the building project for three full years, they underestimated the explosive effect it would have on their growth.

OLGA GUEFT

All architectural woodwork, custom furniture, open plan work stations, custom furniture: **Brochstein's Inc.** (Houston). Lounge chairs and sofas, coffee ("Andre") tables, officers' platform table bases, chairs at work stations and for safe deposit visitors: **Knoll International.** Lounge chairs and sofas and executive dining chairs: **Zographos.** Dining tables in executive dining room: **CHF.** Executive dining room dishes: **Royal Copenhagen.** Executive dining room crystal: **Orrefors.** Accessories: **Smith Metal Arts** and **Architectural Supplements.** Bronze planters and check desk: **Bill Hudgens.** Upholstery fabrics: **Jack Lenor Larsen.** Upholstery leathers: **Clarence House.** Curtain fabrics in executive offices and executive dining room: **Design Tex.** Custom carpet in executive dining room and executive offices: **Edward Fields.** Carpet in open offices, general offices, and safe deposit area: **Karastan.** Carpet behind teller counters: **Bigelow Sanford.** Floor tiles: **Ellis M. Skinner Tile Company, Inc.** (Dallas). Fabrication of "Rainmaker" sculpture: **Strickley & Co.** (Bell Gardens, Ca.). Fabrication of graphic components (metal, plastic, glass, and painted): **McKissack Associates** (Houston). Planting contractor: **Love & Son Nursery** (Amarillo).

# FIRST NATIONAL BANK OF AMARILLO

Left: *Lounge area in customer service area echoes the building's architectural configuration.*
Below left: *A Pebworth in an executive office lounge area. Like most areas in the bank, this space has a window view.*
Right: *Safe deposit anteroom. Steel, dark glass, kevazingo wood, wool carpet, and brick tile are in view.*
Below: *Some officers work at stations not visible to the public. They are therefore assigned to work on the open floor a certain number of hours per week. All work stations were custom made to 3D design. Lighting is excellent throughout. Note that the no-glare fixtures are square. These officers look out on an exterior patch of landscaping.*

Photography by Jeremiah Bragstad

BARRY BRUKOFF

**STANFORD'S OLD PAVILION**

# Basketballs to business

Old Pavilion, on the Stanford University campus, has always seen plenty of action. First it was the bounce and dribble of basketball; now it is the much more discreet activity of the campus planning and personnel department (but, fittingly, using Herman Miller's "Action Office).

In the hands of San Francisco designer Barry Brukoff, what worked well for sports—a great ceiling height, a monumental semicircular window, frankly exposed structure—works surprisingly well, too, as an office environment. So well, in fact, that the adaptive re-use project won for Brukoff the $2500 First Award (non-residential category) in this year's 20th annual Hexter Awards program (see our news report in May CONTRACT INTERIORS). It also won him the 1978 Golden Gate sectional Lighting Design Award from the Illuminating Engineers Society and an Award of Merit from the Northern California chapter of the AIA.

This is not the structure's first reincarnation. Built in 1921 to the designs of Arthur Brown, Old Pavilion, seating 2700, fell into disuse in the late '60s when the university built an 8000-seat multi-use sports facility. In 1972 the university utilized the space for temporary offices, but only minimal changes were made. Many disadvantages became apparent—thunderous echoes, severe heat build-up in the summer and equally severe heat loss in winter. Most obvious of all, though, was the fact that Old Pavilion remained much as it always had been; it had not become an office space, but just a basketball gym with desks.

Brukoff's imaginative touch has created an interior space quite new in character. The great central space, 48 feet high, (and reminiscent, Brukoff observes, of a turn-of-the-century railroad terminal) was retained, but Brukoff has added several new building elements. First, and visually undetectable, is a new floor six inches above the existing basketball court (which has an especially fine floor); this not only permits future reconversion to the build-

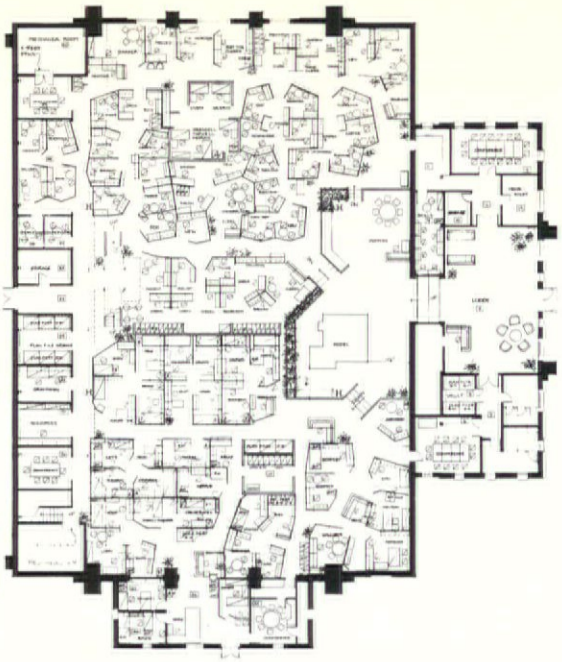
*The 1921 structure's first use,* above, *was as a gymnasium. Other photos show it in its new Hexter Award-winning transformation as home for Stanford University's personnel office and campus planners. Mezzanine level and stairs are new additions by designer Barry Brukoff.*

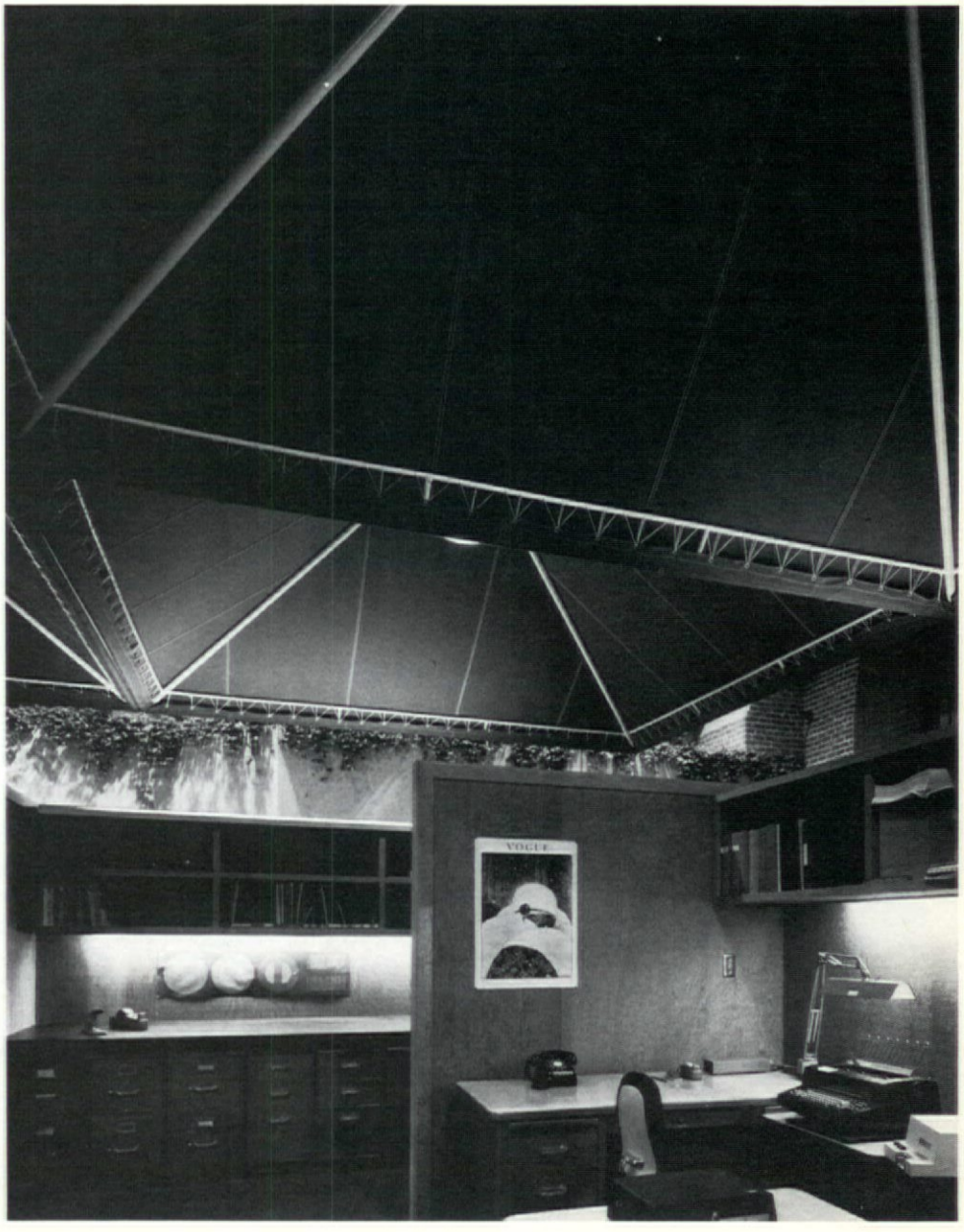
ing's original use; it also provides space for underfloor telephone and electrical ducts. Two feet above that new floor is a 900 sq. ft. raised platform at the entrance to the main space; this elevated area commands a sweeping view over the desks and partitions below; it creates a reception area with a personality all its own despite the overpowering effect of the great volume beyond; and, by focusing on a large scale model of the Stanford campus as its most important feature, it immediately establishes the character of the work going on beyond it.

Brukoff's most evident structural change, however, is the addition of a new balcony level along the whole length of Old Pavilion's north wall. In contrast to the open planning of the main space, the new lower-ceilinged areas are used for closed private offices, conference rooms, quiet work areas, storage, and mechanical facilities. An additional benefit realized from the balcony addition is that its steel structure has been tied to the building's original steel structure in such a way as to provide new bracing against earthquakes, an unfortunate necessity in California.

In the first attempt to transform the building into offices, the entire interior had been sprayed a dull off-white. Brukoff stripped all this paint away, sandblasting where necessary, to expose red common brick and natural redwood. Clerestory glass along both sides of the central space was sandblasted as well, providing a frosted glass which admits light but precludes the glare of strong direct sunlight. The exposed roof decking was given a badly needed layer of thermal insulation which, in turn, was covered with rough-sawn fir plywood.

One revelation made by the sandblasting was the beauty and visual strength of a large masonry soldier course arching over the window area. Brukoff emphasized this arch further by applying a wash of slightly darker color over the exposed brick. Within the context of these warm, natural materials, Brukoff has provided the play of brighter, crisper color for details. The exposed steel structure is painted a glossy white, emphasizing its lacy, tensile quality,





# STANFORD'S OLD PAVILION

*In plan,* opposite, above, *new mezzanine level is along entire wall at left of plan; slightly raised entrance platform is at right of central space.* Below left, *Action Office work stations against the newly sandblasted brick wall, and an area for noisy machines under a series of acoustically absorbent umbrellas.* This page, top, *a single umbrella identifies receptionist's desk.* Middle photo, *stairs to employee lounge area on new mezzanine.* Below, *looking into main space across the entrance platform's model of the Stanford campus.*

Designer: **Barry Brukoff**
Architectural consultant: **Michael Wolfe Siegel**
Project architect: **Thomas Lollini**
Staff designer and project coordinator: **Jane C. Meurer**
Project manager for Stanford University: **Steve Schmidt**

heating and air conditioning ducts are painted reddish-brown, areas of dry wall are a serene light blue, and, throughout the space—particularly along the railings of the balcony and the entrance platform—is the vibrant green of living plants.

A particular acoustic problem resulted in a particularly felicitous solution: the suspension of umbrella-like awnings over typing pools, electronic data processing equipment, and other noisy spots. On white steel frames and with their own integral lighting, these jaunty awnings create pleasant rooms within the main room. A single umbrella awning—this time for visual emphasis, rather than for quiet—hangs over the receptionist's desk, at the foot of a short flight of stairs down from the entrance platform.

Brukoff faced yet another problem in his redesign of Old Pavilion: the fact that the users of the space were not just any old office crew but included Stanford's campus planners, their eyes on both efficiency and economy. How has this fussy group reacted to the Brukoff scheme? As taped interviews demonstrate, very well indeed. Aside from a couple of complaints about the blue dry wall (was there ever a color that pleased everyone?), praise was almost universal—for the openness, the greenery, the furniture system, the flexibility, the whole spirit of the design. As Robert Nerri, an architect in the department, put it: "I have a very good feeling about the total space." And you can't say that about many basketball gyms.

STANLEY ABERCROMBIE

Furniture system: Action Office by **Herman Miller.** Panel fabric: **Victoria Fabrics** through **Frederick Bruns.** Work area chairs: Ergon by **Herman Miller.** Conference room chairs: **Thonet.** Sofas: **C.I. Designs.** Employees' lounge chairs: **Tropi-Cal.** Window blinds: Riviera by **Levelor** through **Burris Window Shade Company.** Custom tubular lighting fixtures: **Danlux Manufacturing.** Carpet: Antron III by **Dupont,** woven by **Porter Carpets.**

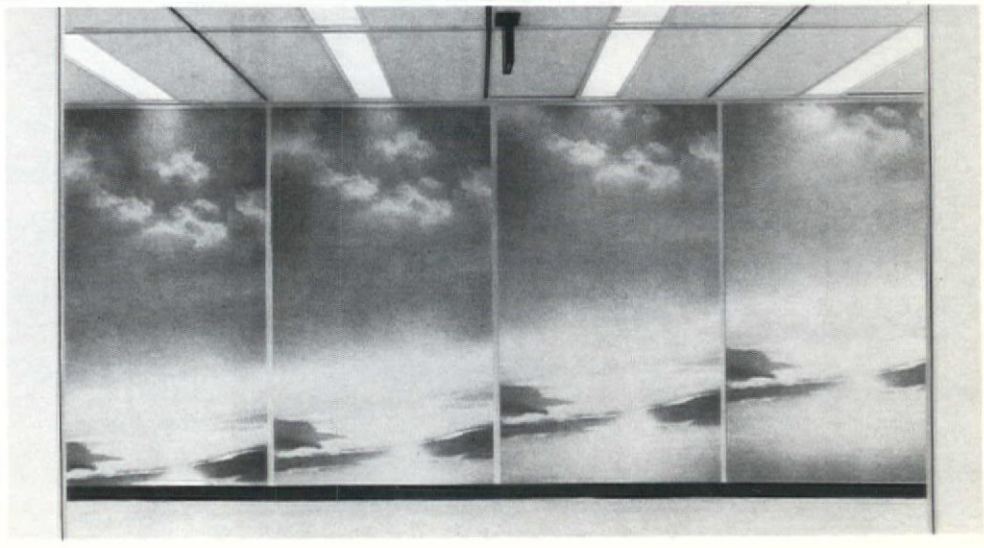
# The photographic mural

## How client and photographer Elliott Kaufman communicate to achieve imagery that talks to the viewer

**Text and photography by Elliott Kaufman**

A true Philadelphian, Elliott Kaufman graduated from Germantown High and Temple University, then received his art training at the Philadelphia College of Art and the Tyler School, was an apprentice for Cypher Press, and is self-taught as a photographer. At age 32 he has already influenced a rather large number of people through his photographic essays and photomurals for large corporations. He has just finished a photographic essay on roadside diners to be published by Harper and Row. Exhibitions since 1969 have included one-man shows at the Philadelphia Art Alliance and the Corcoran Gallery of Art in Washington, D.C. Through noted designers and architects Mr. Kaufman has received commissions that have opened up and enriched walls of such clients as Fidelity Mutual, Sun Oil, Alco Standard, Dime Savings in New York, Westinghouse, and Delta Air Lines. He is currently working on commissions for American Airlines, ICI Americas, and the INA Mid-Atlantic regional headquarters.

The Colonial Penn murals have earned Elliott Kaufman one bronze and two silver medals, awarded last month by the Philadelphia Art Directors Club.



My work with photographic murals is based on the premise that aside from being large-scale decorations of a wall they reveal and reflect the essence of the activity of an organization. The requirements of this medium necessitate that the client, designer and photographer come together to agree on the use and function of the space. It is then up to me to translate these insights into the medium of photography. By virtue of their prominent placement and constancy the photographs need to be consistent with the corporation or organization and sustain its communication.

The murals often contain representations that are realistic to an extreme and yet their power is generated by an abstraction or an attitude that the viewer can recognize as almost being his own. Most people who share workspace with these large-scale images find them remarkably personal because they communicate directly to them and are designed for them.

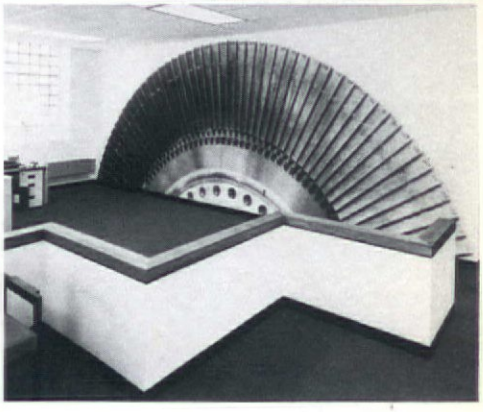
The mural has an absolute relationship to the space around it and depends on it for its energy. The photographer needs to understand the architectural constraints of the available wall surface and to be able to contribute to its composition.

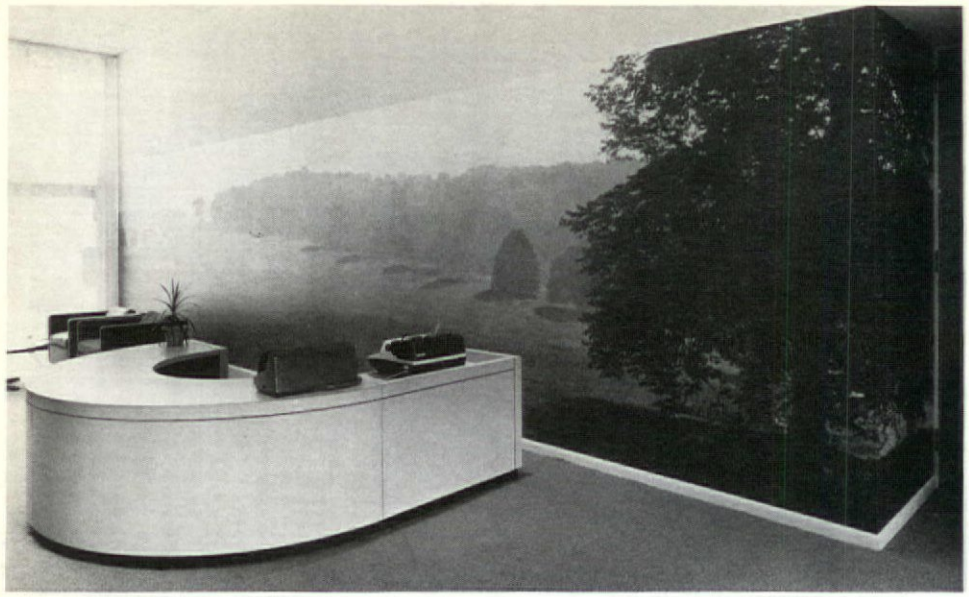
Above: *Colonial Penn's personnel office in Philadelphia combines real and pictured applicants.* Right: *Westinghouse Electric's Steam Turbine Division in Lester, Pa. appropriately shows fanned-out blades of a steam turbine on one reception area wall where it becomes a dramatic form.* Opposite page, top photo: *View into Colonial Penn's employee training center is a truly trompe l'oeil effect—via a Kaufman mural along one corridor wall.* Bottom photo: *Scenes of Delaware Water Gap, for GAF building in New Jersey, are mounted on 9 ft. by 4 ft. panels.*

The photographic mural might go so far as to create a new meaning or concept of the work environment. For example, in the Colonial Penn series, which won three awards from the Art Directors Club of Philadelphia, the corridors are trafficked mostly by apprentices that file in and out undergoing job training. The corridors become conveyor belts that process these groups, and the excitement of a learning situation and new information surrounds them as they walk through these tubes. The energy created by the novelty of the workshops makes the senses all the more sharp, and the trainee is doubly surrounded by this experience via the photomurals. It might also be mentioned here that awareness of traffic patterns and travel through these spaces requires an understanding of the moving vision as one walks past the image. The murals are designed for this perception and create a flow or sense of image-flux that moves with the person.

Once I have addressed these problems and completed the photography I return to the client and designer with an in-scale (1 in. = 1 ft.) presentation of the proposed mural. Once the final choice is made it is necessary to make a master guide print that is used for reproduction. The tonal range, fidelity, and composition of the eventual mural depends completely on this photographic print.

In executing full color murals the reproduction technique is limited at this date to the





## The photographic mural

video scanning process. The 3M Company has the best process of this kind available. The image can be reproduced on anything from semi-gloss paper to heavily textured vinyls, cotton canvas, fireproof jute and a variety of rayon-polyester blends. With each jump in texture or material you tend to lose a bit of the clarity and sharpness of the original, but then, again, an interesting surface texture can certainly add a whole new dimension to the use of photography. I have found that semi-matte Kodak mural paper is the best for black and white and sepia in terms of resolution, tonal range and fidelity to the original. This is a heavy stock paper base that is 52 in. wide.

It's important to note here that there are really no limitations as to the size, shape or location of the finished piece. I have worked on assignments that are 20 ft. tall or 60 ft. long. Given that the maximum sheet size is 52 in. by 10 ft., I can segment the master guide print in such a way that matches can occur both vertically and horizontally with no problem at all.

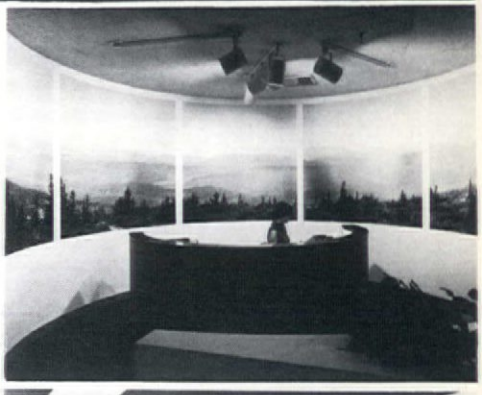
The segments, which are made to have a built-in 2 in. overlap, are then applied to the wall surface by a skilled contract wallpaper hanger. The walls are sized and sealed initially and the paper is applied with vinyl adhesive wallpaper paste. Seams are smoothed by spackling the under-paper to the wall and sanding it evenly. My supervisory role during this phase of the production is crucial because of the imperfections of large-scale photography. Tonal shifts from panel to panel and dust marks have to be corrected with general spotting and retouching. For tone variations within the mural I rub in photo oils which build up the tones to match those already existing.

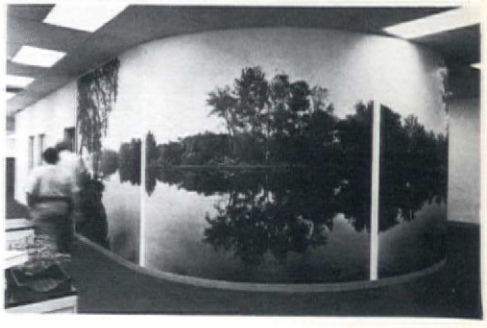
I would not advise extensive use of finishes such as clear varnish because I have found that these tend to yellow the whites and get inside any small cracks or seams. They also give the wall a reflectance that I find unappealing. The images should absorb the light of the space and be seen clearly without having to compete with the reflection from the environmental lighting. If the mural does occur within a high traffic area, a small unobtrusive handrail with a small sign at one end explaining briefly the vulnerability of paper stock and large-scale photogra-

Opposite page, top photo: *Alco Standard's headquarters in Valley Forge prompted corporate request for an on-location mural. Dawn light equates with interior illumination.* Bottom photo: *A Colonial Penn elevator—with doors closed!*
Above and at right: *Three photomural installations for Water and Air departments of Environmental Protection Agency's Mid-Atlantic regional headquarters are appropriate. Clockwise: Conference room with mural of turbulent Black Water Falls, W.Va., mounted on 9 ft. by 23½ ft. concave surface; 180° curved exterior of conference room showing calm waters in a 10 ft. by 31 ft. mural; and EPA's reception lobby with panoramic view of highest point in W. Va.*

phy seems to do a better job of preservation than the varnishes available in the market today. I might add that a series created for the subway system of Philadelphia had to confront the problem of abuse head-on—embedding the murals in fiberglass was a good solution. The fiberglass could in the future be cleaned through acid treatment, thereby winning the eternal battle waged with graffiti.

The technology involved in producing these large-scale images can be somewhat overwhelming and needs to be controlled and supervised every step of the way. Ultimately, however, the technology, cumbersome as it is, becomes merely the backdrop to the visual experience and the identification with the larger-than-life images. When dealing with a visual message of larger-than-life proportions, the meaning and relevancy is crucial to preserve the excitement of communication and prevent monotony. Anonymous nature scenes well might satisfy the lowest common denominator, but are at best tedious on second glance, and cannot withstand continuous exposure. As a photographer I can only achieve a degree of success if I am sensitive to the interests of the clients and create out of this insight an image that captures their essence. The relevance of the image and its documentary fidelity are the only guarantees against the devaluation of the vision into just another pretty picture.





MILTON SWIMMER
**DAI-ICHI KANGYO BANK**

# Welcome to LA

Warmth and friendship. A cup of tea, carefully prepared and served by your gracious host, in the tea ceremony *(cha-no-yu)* of Japan. Or perhaps a comfortable chair with a beautiful landscape to contemplate, in the new office of the Dai-Ichi Kangyo Bank, Los Angeles, by Milton I. Swimmer.

It was no surprise that this major Japanese bank, seeking office space in Los Angeles, leased most of one of the highest floors in the city's tallest building, United California Bank. It is the Japanese way. Office design is regarded as an important measure of an organization's status in Japan. And Japanese commercial banks, as major creditors to industry, exert considerable influence in the nation's business affairs.

A proper facility for Dai-Ichi Kangyo would necessarily reflect both its own importance and that of its customers. Beyond mere utility, it would incorporate the vital Japanese sense of warmth and friendship, balanced but not overpowered by the excitement of one of Los Angeles' most exciting aerial vistas. This was the challenge facing the designer.

Swimmer's response is a classic design that relies on simple arrangements of furnishings, sheer beauty of materials, and sensitive detailing, from the delicate scale of the cabinetry to the panoramic scale of the scenery, to succeed. Since a sizable portion of its floor is occupied by the building core, Dai-Ichi Kangyo positions its circulation and furniture plan in line with the strong resulting spatial axes. Then glass, luxury materials, and finest furnishings bring the plan to fulfillment.

Functional areas are sequentially aligned in a U-shaped circulation path that takes visitors from the elevator lobby, at one end of the "U," past the reception room and board room to the office of the executive manager, flanked in its corner by two guest rooms. Beyond the bend in the "U," Swimmer places an open operations area, enclosed accounting department, vault, library, communications, mail room, and fi-

Right: *A conference table of Makore wood from Madagascar, superbly matched in a symmetrical chevron pattern, commands board room of Dai-Ichi Kangyo, Los Angeles. Additional accents are provided by Makore paneling and wool wall covering, caramel colored carpet, mohair upholstery fabric, and copper finishes in seating framework and original light fixture design by Swimmer. Glazed wall with venetian blinds separates occupants from corridor space outside without interrupting panoramic view of Los Angeles.* Above: *Open operations area facing employees' lounge is arranged in orderly rows.* Left: *Workstations and conference group stand before executive rooms faced in Makore paneling.*

Photography by Leland Lee

# DAI-ICHI KANGYO BANK

## Comfort and delicacy, with an expansive view

nally, a corner situated employees' lounge. A simple double loaded corridor, open to one side, connects these spaces.

Furniture has been selected for deep comfort and sculptural delicacy, using available sources and original designs. Fine upholstery like mohair fabric and choice leather, warm copper finishes for such metal work as cocktail tables, planters, chair arms, legs, and bases, and perimeter columns, caramel toned carpet, and Makore wood veneers (from Madagascar, noted for unusual cast and distinctive grain quality) on desks, tables, credenzas, and wall paneling, are blended for color and texture to create the desired ambiance of urbane conviviality. The use of Makore wood as a leitmotif imparts a special quality to the design.

Perhaps equally impressive, however, is the accessibility of the Los Angeles landscape—it is literally everywhere. Offices placed near the building core for privacy and acoustic control have glazed walls to share the view. Even the board room accommodates the overall scheme by stepping back from the curtain wall, so that the corridor passes its glazed outer wall (board room occupants enjoy the view through a butt jointed all-glass wall with venetian blinds).

When the elevator doors open at the fifty-seventh floor, the visitor looks directly into Dai-Ichi Kangyo's reception room. Since the door that secures the Bank by night is discreetly rolled up in the ceiling by day, the visitor feels welcome immediately. Tea, anyone?

ROGER YEE

Opposite: *Office of executive manager offers comfort and dignity with original casegood designs by Swimmer and comfortable lounge seating group in foreground. Plants and art are sparingly but effectively used to create small scale interest.* Above: *Guest Room Number Two contrasts soft seating forms with hard surfaces of coffee table.* Right: *Guest Room Number One is richly appointed ensemble featuring leather covered lounge seating and coffee table capped with marble from original Swimmer design.*

Reception room. Carpet: **Tempo Asia.** Copper planters and column covers: **Master Metal Works** and **Standard Cabinets** from original designs by **Milton I. Swimmer.** Reception desk and return, cocktail table: **A.E. Furniture** from original designs by **Milton I. Swimmer.** Receptionist's chair: **Zographos.** Sofa: **La Pyramide;** upholstery: **Jens Risom.** Lounge chairs: **Metropolitan.** Plants: **Flower View Gardens.** Copper elevator door covering, paneling: **Standard Cabinets.**

Conference room. Custom light fixture: **Stickley & Co.** from original design by **Milton I. Swimmer.** Makore Paneling: fabrication by **Standard Cabinets.** Wool wallcovering: **Clark & Burchfield;** installation: **J.P. Carroll Co.** Carpet: **Tempo Asia.** Table, credenza, sculpture pedestal: **A.E. Furniture** from original design by **Milton I. Swimmer.** Chairs: **La Pyramide;** upholstery: **Schumacher.** Artwork: **Joyce Hunsaker & Assocs.** Venetian blinds: **Levolor.**

Executive secretary. File wall: **Fortress** (files) and **Standard Cabinets** (cabinetry). Desk: **A.E. Furniture** from original design by **Milton I. Swimmer.** Desk chair: **Zographos.**

Guest room number one. Drum tables: **A.E. Furniture.** Seating: **La Pyramide;** upholstery: **Pacific Hide & Leather.** Coffee table: **A.E. Furniture** from original design by **Milton I. Swimmer.** Lamps: **Cedric Hartman.** Table accessories: **La Pyramide** and **Tiffany and Co.** artwork: **Joyce Hunsaker & Assocs.**

Manager's office. Desk and credenza: **A.E. Furniture** from original designs by **Milton I. Swimmer.** Pull up and desk chairs: **Zographos.** Lounge chairs and table accessories: **La Pyramide.** Coffee table, copper side tables, custom bar wall: **A.E. Furniture** from original designs by **Milton I. Swimmer.** Artwork: **Joyce Hunsaker & Assocs.**

Guest room number two. Seating, coffee table: **La Pyramide.** End tables: **A.E. Furniture.** Lamp: **Cedric Hartman.** Artwork: **Joyce Hunsaker & Assocs.**

Operations. Carpet: **Tempo Asia.** Makore paneling: fabrication by **Standard Cabinets.** Files: **Fortress;** wood covers: **Standard Cabinets.** Wallcovering: **Clark & Burchfield;** installation: **J.P. Carroll Co.** Planters, conference table: **A.E. Furniture** from original designs by **Milton I. Swimmer.** Copper column covers: **Master Metal Works** and **Standard Cabinets.** Desks: **Steelcase.** Chairs: **GF.**

**BROOKLYN CHILDREN'S MUSEUM**
HARDY HOLZMAN PFEIFFER

# Museum goes underground

## Some neighbors are skeptical, but children are delighted.

**Text by C. Ray Smith**
Photography by Norman McGrath

The Brooklyn Children's Museum's new building is one of the major civic works by architects Hardy Holzman Pfeiffer Associates. And for the Brooklyn Children's Museum organization and neighbors the new building brings a long anticipation to conclusion. Yet now, after basic construction work has been completed for nearly three years, the place still looks something like a construction site.

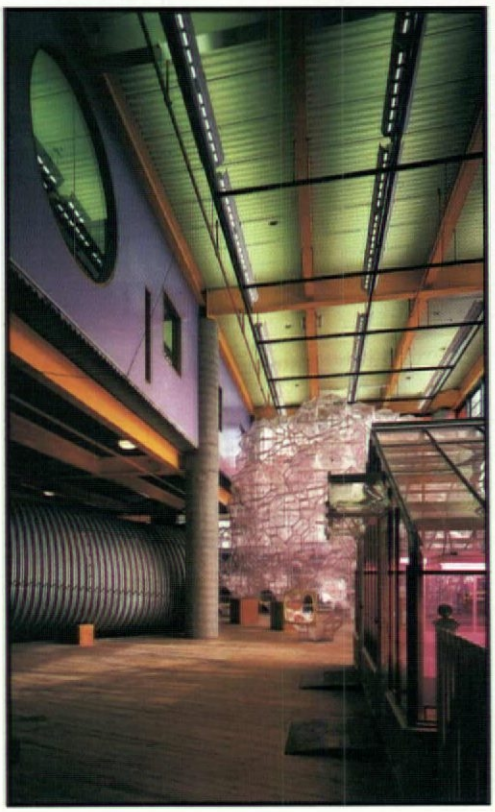
"It is pretty much of a sore sight—depressing," one neighbor said, "and mud runs down the slopes outside when it rains." What appears as no building at all from the sloping hillsides along St. Marks and Brooklyn Avenues turns out to be an underground museum.

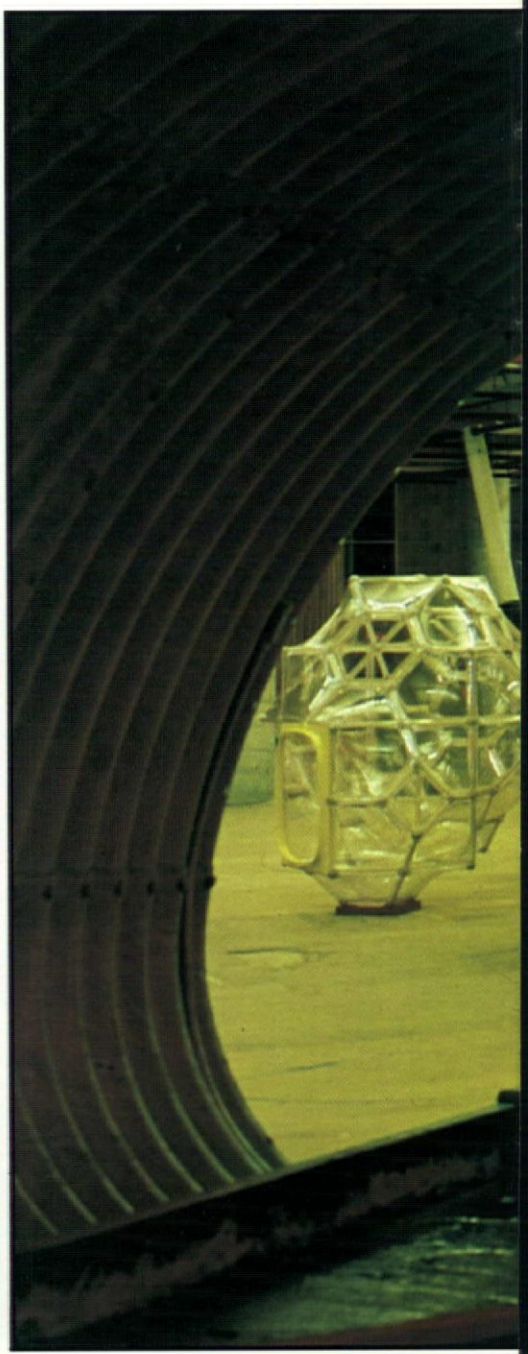
The neighbors are put out. They were used to a park setting for the original museum, which had been located there since 1899, surrounded by well kept late 19th Century houses. Hardy Holzman Pfeiffer have, in fact, given back the park, and have put a colorful and sprightly playground on top of it.

But that playground is decked out like an Interstate highway running through an industrial area. It is surrounded by a metal grain-storage silo (which houses the rooftop fire exit), by corrugated metal culverts (housing the truck dock, exit ramp, and air conditioning equipment), by a small electricity substation perched up in the air on a kind of crane rig. And the Interstate turnpike signs, supported by the full familiar truss structure spanning a basketball court and bleachers, say "BCM" and "Brooklyn Children's Museum" in the familiar white letters on a green ground, and with an arrow pointing down to the building beneath. It is a highway to nowhere.

"No," says BCM's articulate director Lloyd Hezekiah, "It is a metaphor—a highway to learning."

And learn, inside, is what excited kids do—anywhere from 250 to 1000 daily (except Tuesdays). Neighborhood parents and children swarm into the culvert-entrance to the Museum, investigate the sluice gates and millwheels in that neon-lighted, fun-house-like hallway-tunnel, and play with steam engines, air-supported elevators, microscopes, and the like. They look at the greenhouse of plants, climb through lucite jungle-gyms shaped like





*Landscaping around and over the below-grade museum,* right, *features Interstate-turnpike-type signage; nearby residents are not amused. But inside,* photos below, *there is a world of magic fascination for young museum-goers. A corrugated metal "people tube" carries not only people but also sluiceways of cascading water and swirls of neon.*

molecular structures. They see exhibits of sculpture, wall hangings, masks, animal skeletons, and balls, and tour the children's library. They learn, in other words, what a participatory museum is like.

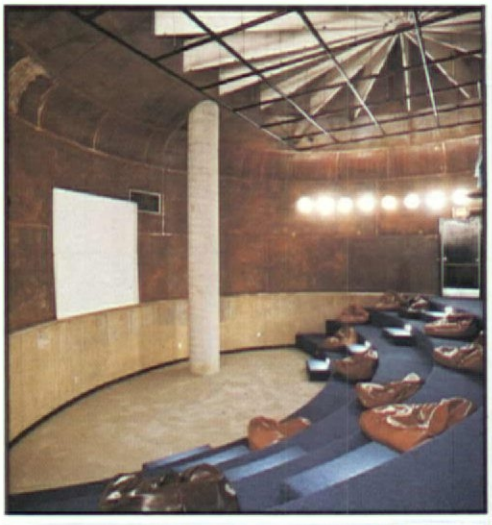
"That *is* pretty interesting," admitted the neighbor who didn't like the outside, "and the children love it."

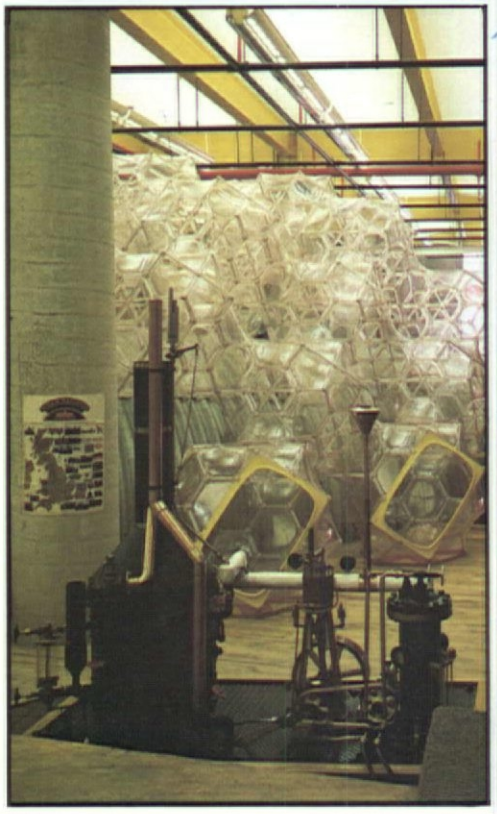
"Everything in the building," explains director Hezekiah, "whether it is the physical building or things in the Museum collection, is an environment for learning. Why don't we have a false ceiling? We want to let children see how a building is put together. This tunnel culvert is corrugated metal, but it also can show differences in temperature, texture, and rhythm."

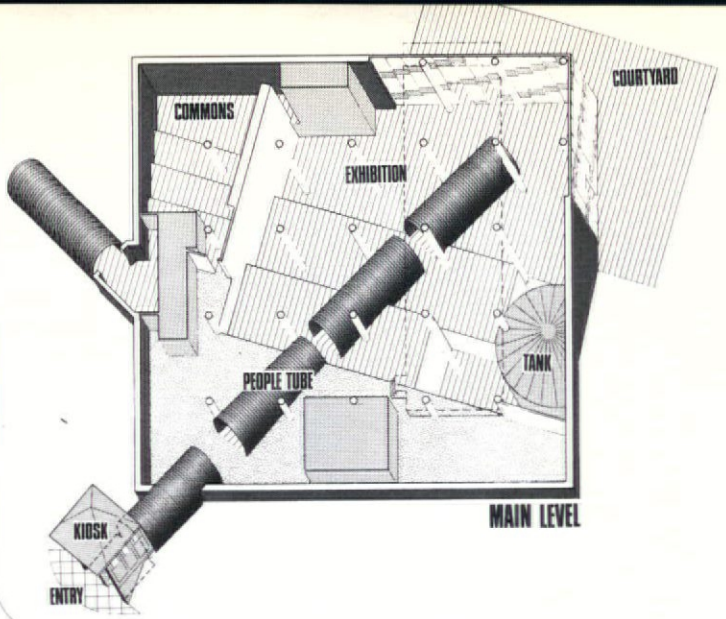
The industrialized building parts that director Hezekiah considers teaching tools include: cylindrical raw concrete columns, a yellow-painted steel roof structure, corrugated decking as the ceiling, and a heavy timber floor structure for level changes. Other common items used uncommonly here are an enormous oil storage tank as a theatre, a quilted stainless steel diner refrigerator as a display case for the museum shop, hanging industrial fan heaters, wide-flange beams as park seats, and pipes, pipes, pipes everywhere. Clusters of blue pipes like ship vents bring in fresh air; natural fiberglass pipes return air to the conditioning system; red pipes carry the sprinkler system; black pipes are railings; and there are rust pipes, purple ducts, green pipes—and everywhere that superpipe entrance-tunnel snaking through the place and intersecting with stepped levels.

The Museum raises the question of how appropriate the symbolism, the meaning, the comprehension of a building must be to its community. The interior seems to be an immediately likable and enjoyable funhouse; the exterior provokes dissatisfaction. Children will undoubtedly win the day by their votes in favor of the Brooklyn Children's Museum. Regardless, this new museum is truthfully what director Hezekiah calls "a radical new departure in publicly funded architecture."

*C. Ray Smith is a writer, teacher, lecturer, and a former Editor of INTERIORS. He is the author of the recent book SUPERMANNERISM.*








*Plan, right, shows main level of the terraced interior.* Below, top left, *interior of the oil storage tank adapted for use as a theater.* Bottom left, *a steam engine (which kids can operate, and with a whistle they can blow) stands below a large lucite jungle gym (actually a scale model of molecular structure).* Right, *windows of the mezzanine research library overlook the main space; beneath it, the "people tube" slants diagonally through the museum.*

Architects: **Hardy Holzman Pfeiffer Associates**
Structural Consultants: **Goldreich Page & Thropp**
Mechanical Consultants:
**Fred Hannaham, P.C., Consulting Engineers**
Acoustical Consultants: **Robert A. Hansen Associates**
Permanent Exhibition Concept: **Edwin Schlossberg**
Permanent Exhibits Design and Implementation:
**Saville Design, Inc.**

restaurant

*Seven-floor-high atrium,* left, *is at the core of the new Frantel Hotel, Lyon, France. Below the hotel, a 28-floor cylinder of office space. Pedestrian bridge,* above, *links tower to another part of La Part-Dieu complex.*

# L'Enfant, we are here!

## At the heart of a quite "forgettable" French development, a "truly elegant, sophisticated" multi-use tower.

**Text by Peter Blake**
Photography by Henry Rutter

I don't really think that God ever intended to have the French partake of Modern Architecture. Unfortunately, He slipped up—and Modern Architecture is, almost literally, exploding from the English Channel to the Mediterranean, and from the Atlantic to the Rhineland. The entire country is beginning to look as if it had been designed by that genius, Jacques Tati, as a set for one of his latest extravaganzas. And I suspect that this is precisely what *has* been going on.

The latest Jacques-Tativille to have opened its gates to a wildly enthusiastic public is located in Lyon, France's second largest city (pop: 1.3 million). This development is known as La Part-Dieu, and it covers about 80 acres in the most modern (i.e. eastern) part of Lyon. To date, La Part-Dieu contains a garish, three-level shopping center (which just won some sort of prestigious international retailing award); an auditorium that seats 2,000, and boggles my mind; several office buildings of varying and stupifying degrees of banality; a multi-level parking garage faced with what I think are rows of concrete sharks' teeth; and a bewildering number of over-, and under-, and bypasses that enable any innocent passer-by to get utterly lost, almost immediately, upon arrival. Everything at La Part-Dieu, in short, is utterly automatique, pneumatique, synthétique, and génial.

A few months ago the centerpiece of this extraordinary collection of forgettable memorabilia was officially dedicated by the Mayor of Lyon and the Minister of Regional and National Planning, M. Fourcade. And this centerpiece is a 42-story skyscraper designed by a New York firm of architects and planners, headed by architect Araldo Cossutta. The red, cylindrical tower is one of the most interesting skyscrapers built in Europe to date, and one of the best.

Why the Crédit Lyonnais would hire a *New York* firm to design their new headquarters must baffle anyone not familiar with the rivalry that has long existed between Lyon and Paris. Lyon is the Second City, the Chicago of France; Parisians think that the Lyonnais are commercial vulgarians—and the Lyonnais think that Parisians are interfering, snobbish esthetes. For the Crédit Lyonnais to have retained a Parisian architect to design this skyscraper would have been tantamount to having the Chicago Tribune ask a New York architect to design *its* skyscraper (which, by the way, the Trib did, more or less by mistake!). There was no Lyonnais architect with sufficient experience to design so tall a building. And so Cossutta & Associates of New York was picked to do the centerpiece of La Part-Dieu. Cossutta himself was partner in charge, and David Martin the firm's on-site representative.

The selection was a brilliant stroke of one-upmanship on the part of the bank: it clearly

demonstrated to Paris and to the rest of France that Lyon was an *international* city—ready and willing to engage the finest talent, anywhere, to help move the city into the future. And that, moreover, such first rate talent just wasn't available in Paris. . . .

Crédit Lyonnais may have been right, though not for the chauvinistic reasons suggested above. The new skyscrapers of Paris—some of them indeed designed by American architects (to our nation's everlasting disgrace) are so awful that one almost wishes Columbus had never set out on his little cruise.

But the tall, cylindrical tower in Lyon is something else. It is a truly elegant, sophisticated, and self-assured work, and a major advance—certainly in Europe—both in urban design and in architecture.

The most significant aspect of the new tower, urbanistically, is the fact that it is a mixed-use building: it is part bank (at the ground level of the Part-Dieu plaza, and below); part offices (for the Crédit Lyonnais, as well as for tenants, on the next 28 floors); and, finally, part hotel (250 rooms on the top 7 floors). In addition, the tower contains a delightful cafeteria and coffee shop, parking for 230 cars, a restaurant with a panoramic view of Lyon (at the base level of the hotel), and other pleasant facilities.

Architects and planners have been paying lip service to the ideal of mixed uses in buildings for some time—on the theory that such mixed uses will keep a building alive around the clock; but not very many have succeeded in getting mixed-use buildings built. The reason is that bureaucratic restrictions and prejudices usually make such buildings unacceptable to local authorities and to mortgage bankers. To the bureaucrats there is something *untidy* about a building that can't be clearly labelled—something as untidy, in fact, as life itself. But to any intelligent architect or planner, untidyness (within reason) is precisely what makes cities interesting and worth living in—and its absence makes such urban ghettoes as Co-Op City (The Bronx, New York) the social disaster areas they clearly are.

In any event, the new Crédit Lyonnais tower is a brave effort to avoid the monotony of single usage: even the facade pattern is broken at the 32nd floor, where the tower changes from office building to hotel. It might have been more interesting to have changed the facade and the form of the building more dramatically for the top hotel floors—but it might also have been a lot more expensive.

In form—that is, architecturally—the tower is just as innovative as it is in content. Cylindrical skyscrapers have been built for some years now (one is reminded of Marina City in Chicago); but none, to the best of my knowledge, has been built so flawlessly. Cossutta, who used to be one of I. M. Pei's partners, is known among his peers as a perfectionist *without* peers; and this tower is perfect down to the smallest door hinge. Its exterior wall is made up of hundreds of precast concrete units, each about 6½ feet wide and 11 feet tall, and each containing a red granite aggregate—part of the mix that went into the concrete. Cossutta fussed for months over the precise finish that he wanted for those precast units; finally he discovered a fairly ancient technique, long in use in this part of France, and employing a powder of tin oxide to polish stone, especially marble. It had not been used in a long time; but now the tin oxide was trotted out, and the precast concrete units, with their red granite aggregate, were polished to a high-gloss finish that is truly remarkable. The red granite wall—for that is what it has become—blends in well the with red tile roofs traditional on Lyon's skyline; and, unlike most exposed concrete, the wall looks extremely well even in the rain (of which there was plenty during my recent inspection trip). In finish, in color, and in form, the building seems entirely at home in this ancient city—almost as Roman as the amphitheaters in the hills overlooking Lyon.

As you look at this red tower, you notice that the outer wall of the cylinder has a curious swirl built into it: the wall's texture and color change quite subtly as the angle of the sun changes. The reason is that Cossutta made his concrete panels asymmetrical—one window jamb in each panel is set at right angles to the glass; the other is slanted outward. The result is intriguing—it is as if the tower were a sort of vertical sun dial, changing its surface between sunrise and sunset.

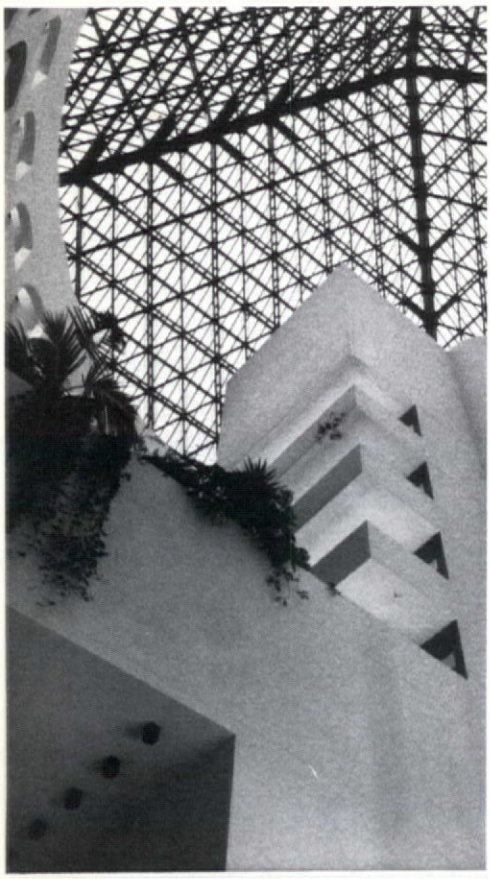
To the southwest, facing the Roman and medieval landmarks that dominate the city, the 466 foot tower is notched vertically by a slot that rises its full height. It is a nice touch, a vertical slash that orients the outsider to the otherwise non-directional cylinder. It also orients the insider to Lyon's landmarks; for, inside the tower, on each office floor, the slot creates a corner office or conference room, with spectacular views across the city, across the rivers Rhone and Saone, and toward the distant hills.

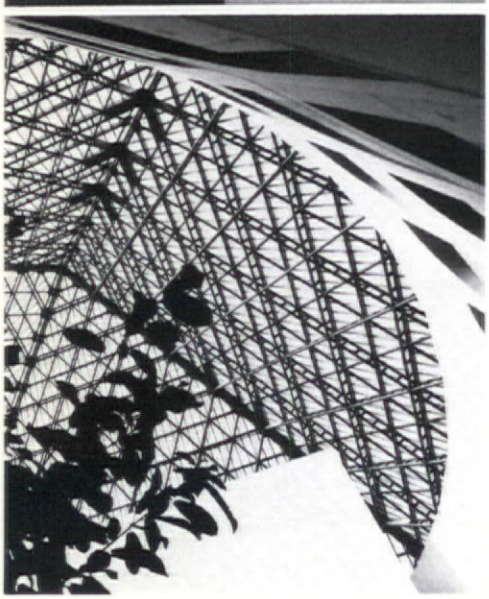
This slot is not an arbitrary gesture, motivated solely by esthetic considerations. It also serves as an intake for the air conditioning system which—in this tower—has been decentralized, with separate (and separately controllable) fan rooms on every floor—in place of one or two entire, mechanical floors, as this is ordinarily done in tall buildings. The savings in space have been impressive: no vertical ducts are needed. And the gain in flexibility for each office-floor tenant is even more impressive: every floor determines its own internal climate.

Nor is the cylindrical form of the tower arbitrary. "This form is inherently more efficient than any other," Cossutta said the other day, "because a circle encloses the largest area within the smallest perimeter of outside wall. A

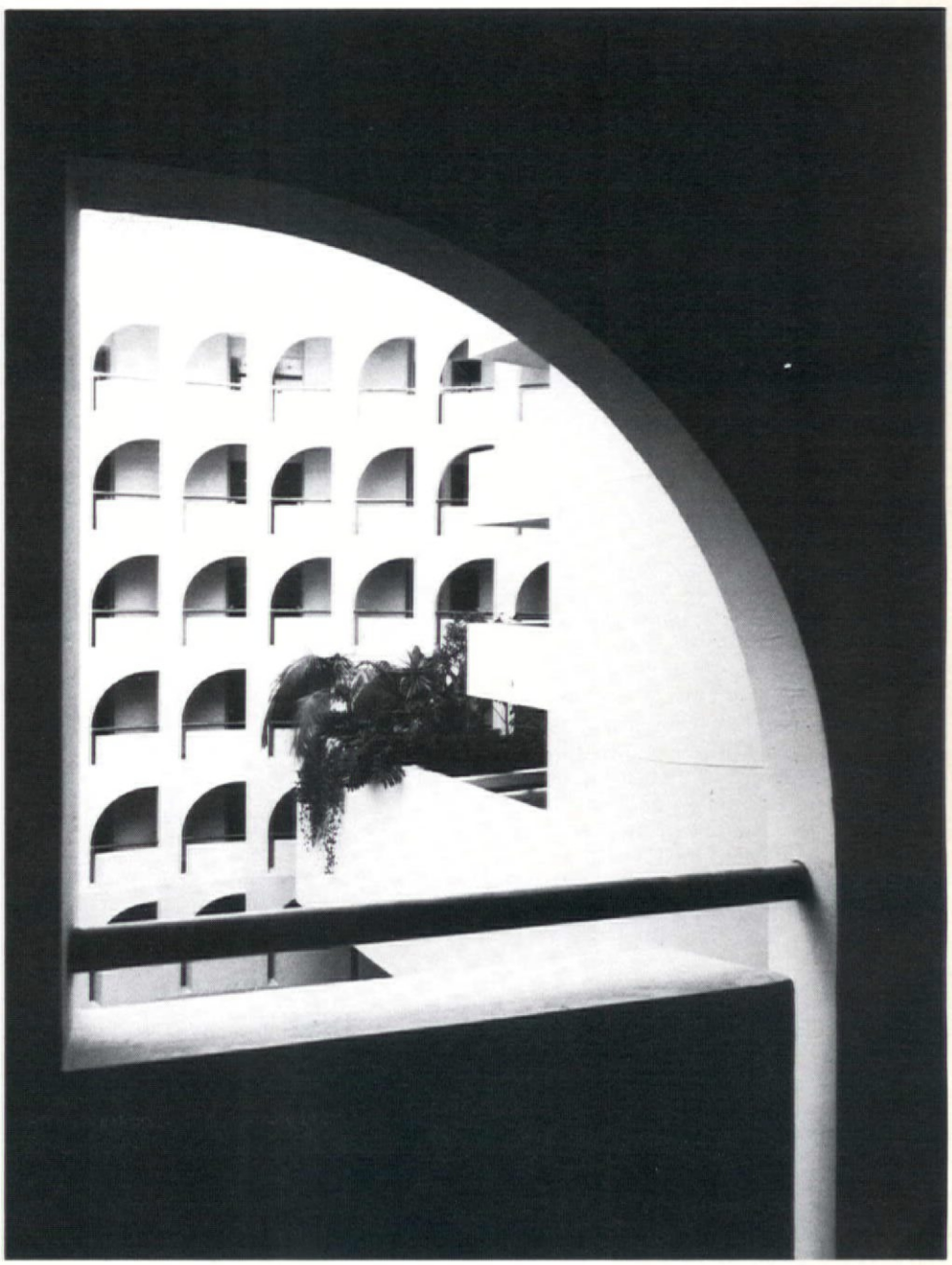
"To the bureaucrats there is something *untidy* about a building that can't be clearly labelled"

# CREDIT LYONNAIS





*Three views of the tower-top hotel floors. Circular corridors open to the central atrium through arcades of quarter-circle openings. Vertical circulation elements project into atrium space, which is topped by pyramidal skylight.*

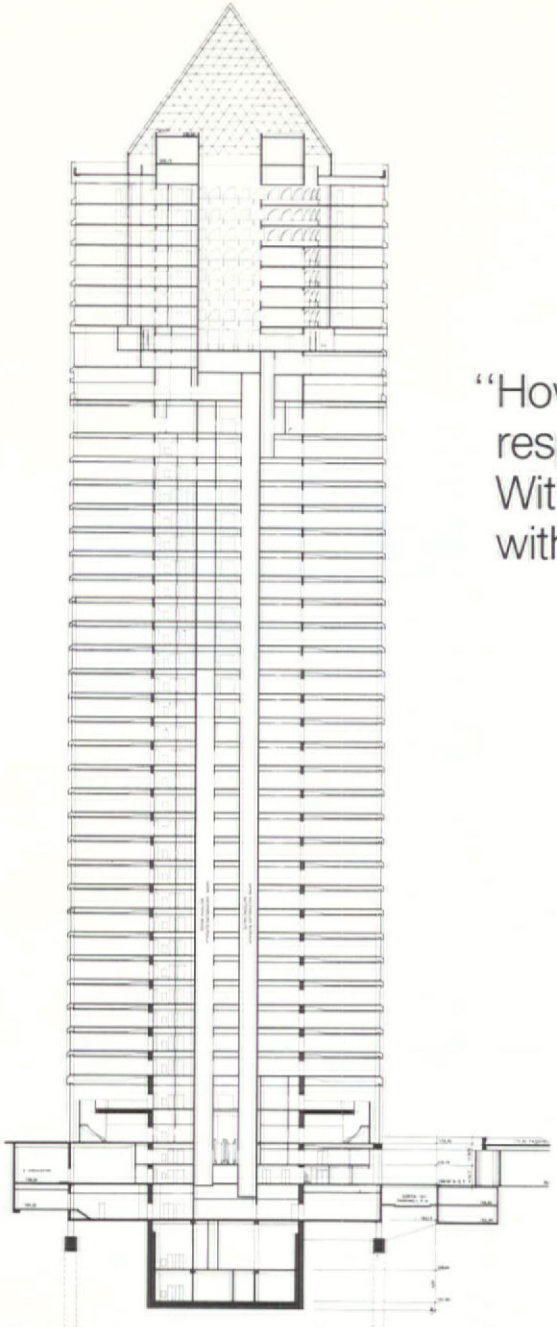


square tower with the same floor area would require about 12 per cent more exterior wall, and a rectangular tower would require about 20 per cent more." Since the heat loss and the heat gain of any building relate directly to the area of exterior wall exposed to the elements, a cylindrical tower turns out to be a conservator, par excellence, of energy.

The floors within this tower are very pleasant to be in. Each window has a slightly different view; and the patterns of sun and shadow on each floor are intriguing to watch as the sun's angle shifts. Finally, on its top 10 floors, the cylindrical tower becomes a kind of "Guggenheim Museum," with a tall, circular, central space, topped by a huge, four-sided pyramidal skylight. Just as Frank Lloyd Wright gave *his* cylindrical space a point of reference and of orientation by pushing an elevator shaft out and into the tall, central atrium, so the Frantel Hotel on top of the tower has *its* points of reference and orientation within *its* cylindrical atrium—elevator shafts, stair towers, and other services jut out into the tall space, and add to its drama.

One hears a great deal about environmental concerns nowadays; and good architects and planners, like Cossutta, have long shared those concerns: around the base of the tower, in the midst of Lyon's Jacques-Tativille, there are pedestrian terraces that reflect those concerns, and the talents of their designer. In particular, there is an amphitheater between the tower and the 2,000-seat auditorium that is one of the nicest by-products of this gigantic project: originally, the developers of La Part-Dieu had planned to place some flights of steps into that space, to connect the upper plaza level of La Part-Dieu with the lower entrance level leading into the auditorium. But Cossutta felt that this dramatic change in grade presented an opportunity to create a place that people would really enjoy—a place more interesting than a flight of steps; and so they proposed and designed an amphitheater, in which people can sit during lunch breaks and in the evenings; and what was once to be a rather dreary flight of steps has become one of the most popular places of assembly at La Part-Dieu.

How do the Lyonnais respond to all of this? With enthusiasm, and with humor. On May 19th of last year, the local newspaper *Le Progres* ran a cartoon that showed the tower taking off, Cape Kennedywise, in the general direction of outer space. The caption read: "Bien, ça alors!"—which, freely translated, means "This is really ridiculous!" In fact, the Lyonnais love their new tower—they are absolutely stunned by it, and probably should be.



*Vertical section through tower. Atrium-centered hotel floors are at top, typical office floors below.*

"How do the Lyonnais respond to all of this? With enthusiasm, and with humor."

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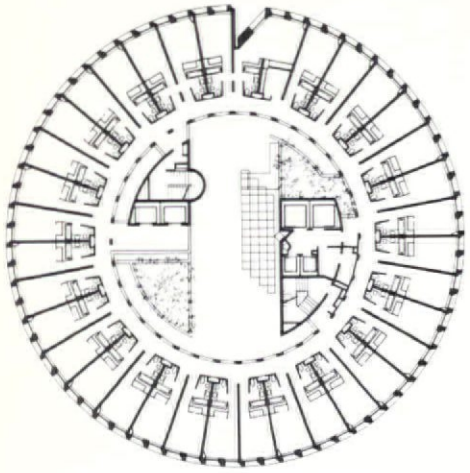
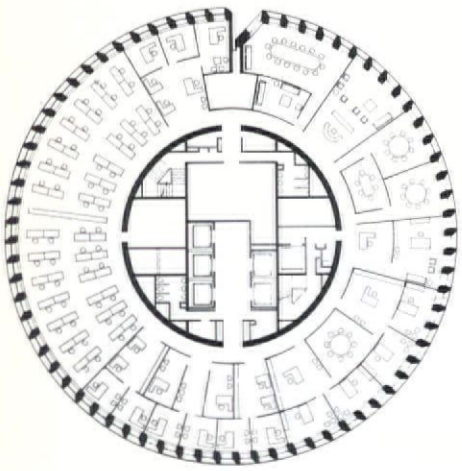
*Peter Blake is an architect, a critic, and currently Chairman of the Boston Architectural Center. His most recent book is* Form Follows Fiasco: Why Modern Architecture Hasn't Worked.

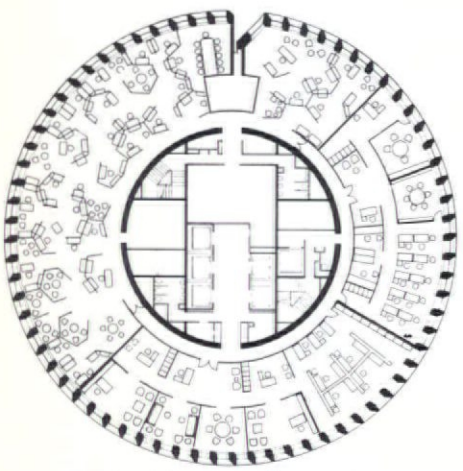
# CREDIT LYONNAIS



*Hotel floor around central atrium*



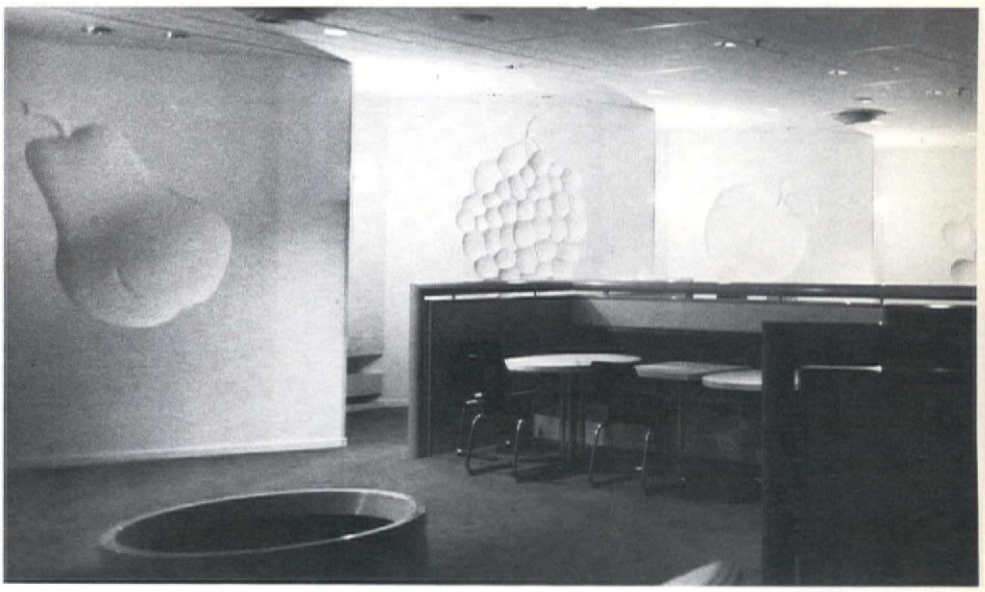
*Typical office floor, conventional plan*



*Typical office floor with open plan*

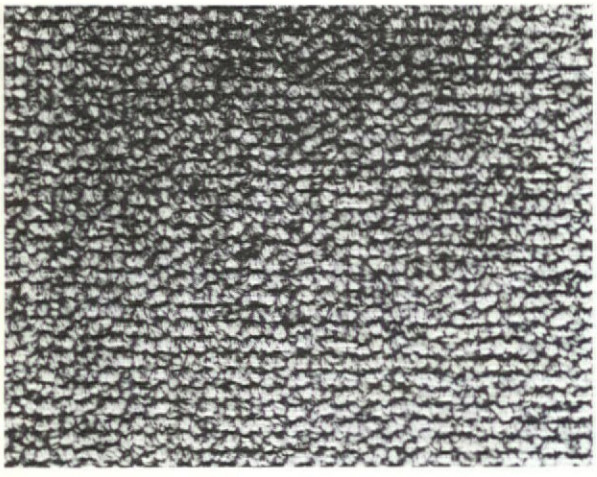
Top photo below, *a building employees' cafeteria on a lower level of the tower. Its plaster walls have graceful fruit reliefs designed by the Cossutta office.* Bottom of page, *curving, faceted window wall provides constant visual variety as it encircles typical office space.*

Architect: **Cossutta & Associates**
Design Partner: **Araldo Cossutta**
Team: **David Martin, Arnaud Puvis de Chavannes, Marta Rudzki**



# COLONNADE'S

# Rockledge Carpet.



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### Stroheim & Romann expands in Dallas

On July 5th, in time for the Dallas Summer Home Furnishings and Contract Market commencing on the 9th, Stroheim & Romann will be in its new location at 110 Oak Lawn Plaza. With showroom facilities increased by 60 percent over the previous space on Fairmount Street, designers will find it pleasanter and easier to select from the entire S&R upholstery and drapery fabrics for contract and residential use. The showroom's outstanding design was by Patrick Moore, manager of the Architectural Department for the Dallas Division of Vantage Companies, developers of Oak Lawn Plaza.

### Edward Fields opens Houston showroom

Edward Fields, the influential custom rugmaker, opened his tenth showroom in the United States in Houston, Texas, on June 7th, in space 113 of the Decorative Center, 5120 Woodway. A growing demand for Edward Fields rugs and wallcoverings in the Houston area necessitated the new showroom, according to Mr. Fields, who also noted that the showroom in the Dallas Decorative Arts Center would be expanding its services. In addition to showrooms in the U.S., Edward Fields also maintains showrooms in Canada, Paris, and Australia.

### R-Way moves the designers' way

R-Way Furniture Company, manufacturer of hotel/motel, dormitory, and office furniture, has vacated its showroom on lower Lexington Avenue in New York to move to new and greatly enlarged space on the 14th floor of the Architecture & Design Building, 150 East 58th Street. R-Way president, Daniel R. Baumann, says that the move to enlarged quarters was necessary to better display an expanded line of commercial furniture and a rapidly growing line of executive office furniture. Robert Moore, ASID, of New York City was designer of the showroom.


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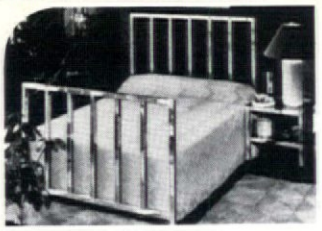
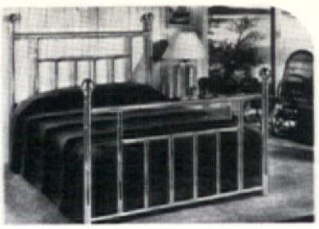

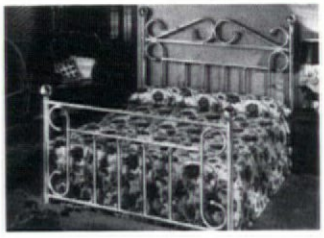
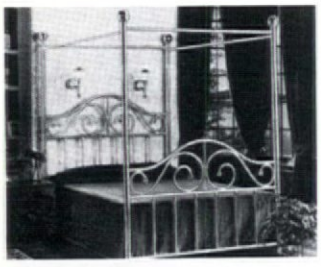

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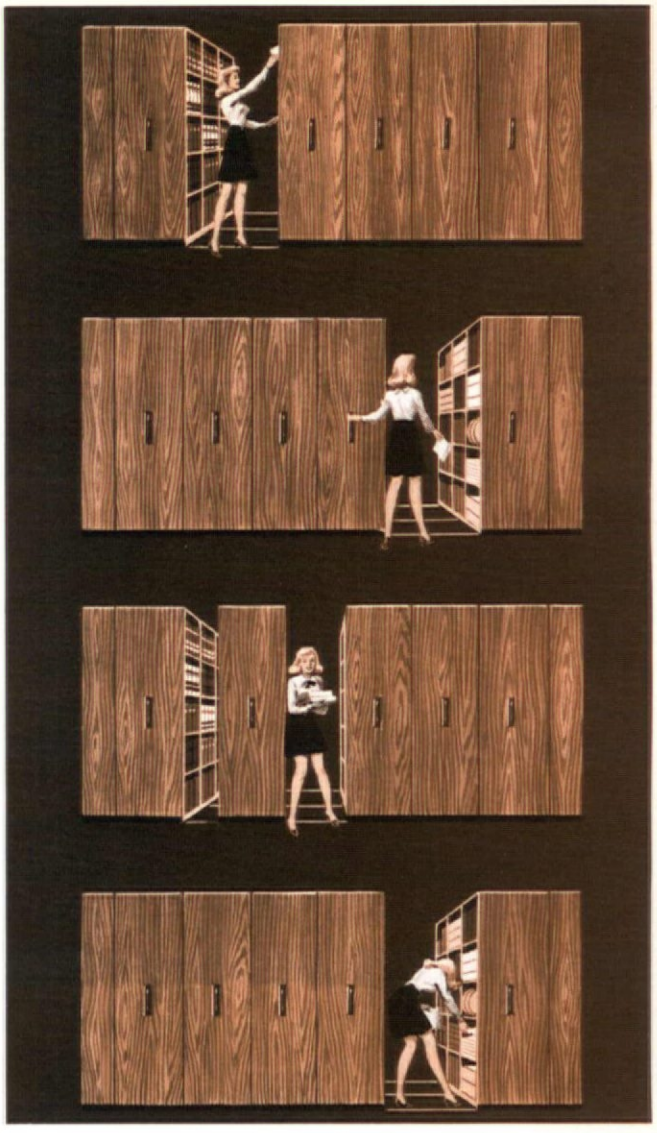

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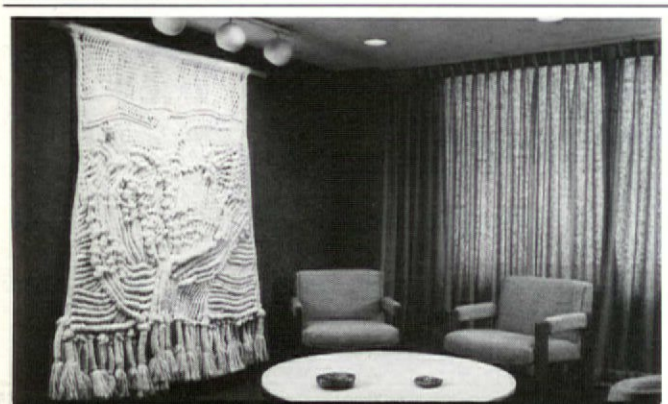

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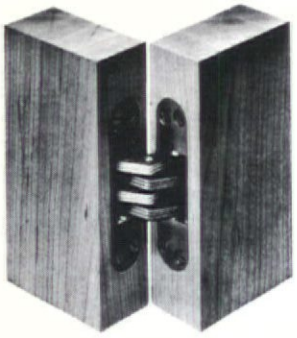

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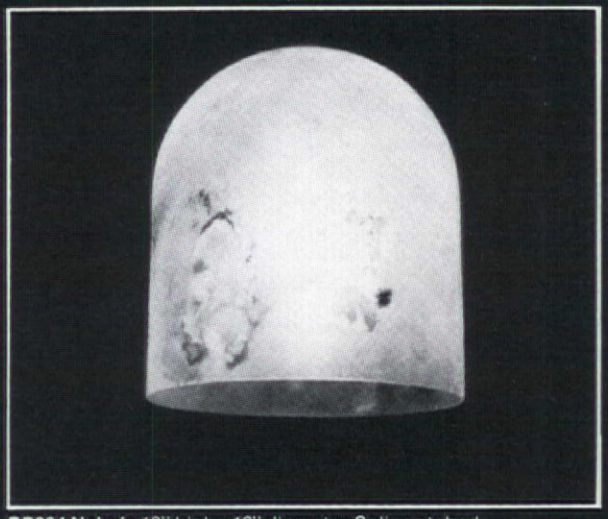

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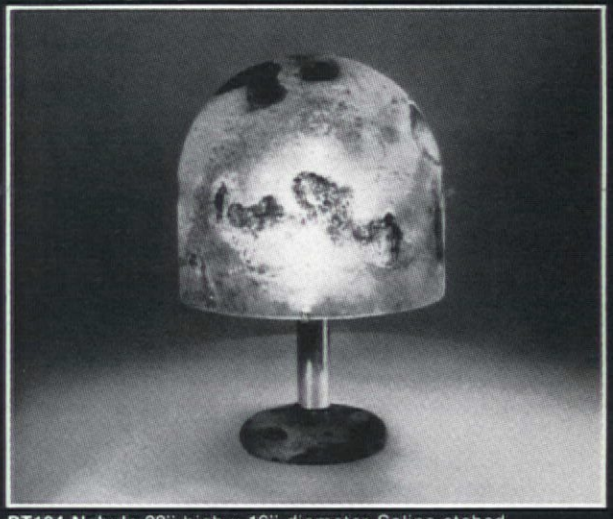

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### Mohawk Valley enlarges library furnishings lines

The Mohawk Valley Community Corporation in Herkimer, N.Y., which operates the Library Bureau line of library furnishings, including steel and wood shelving, has announced an agreement to purchase the Forum and Bravo library equipment lines of the Myrtle Desk Company. Myrtle will continue producing its office furniture.

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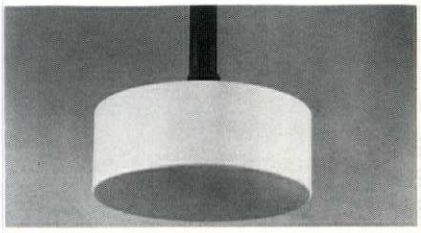

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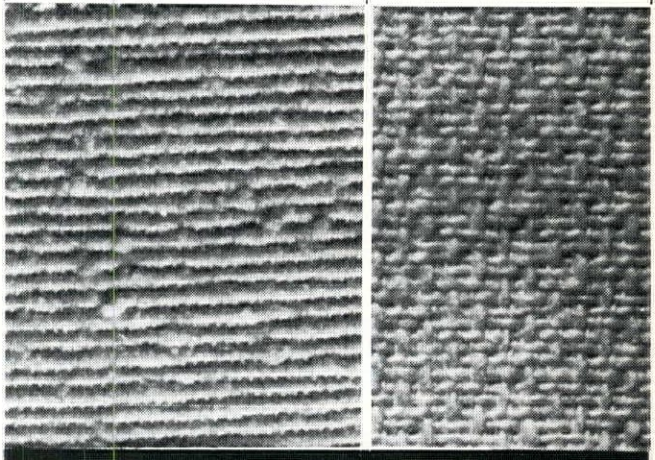

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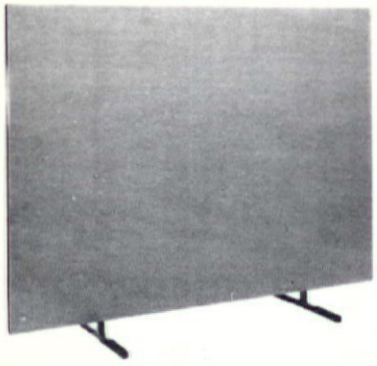

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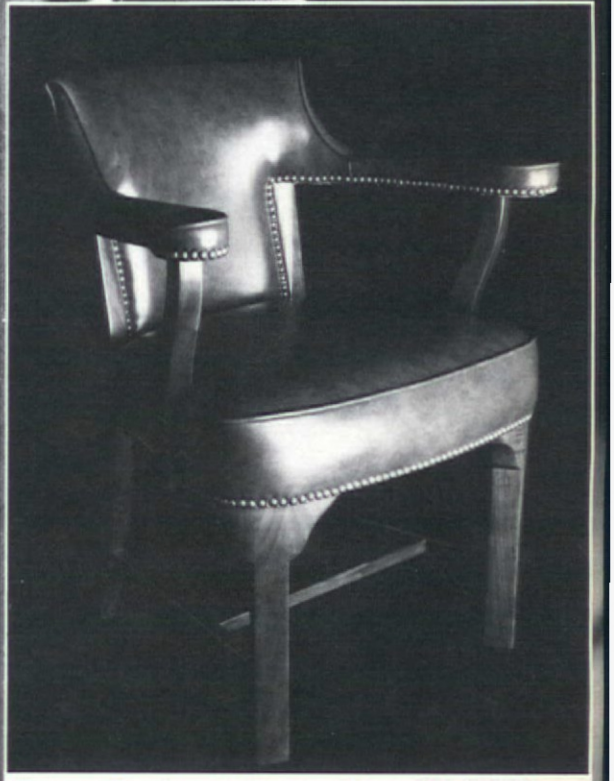

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