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JULY 1978



Federal Design



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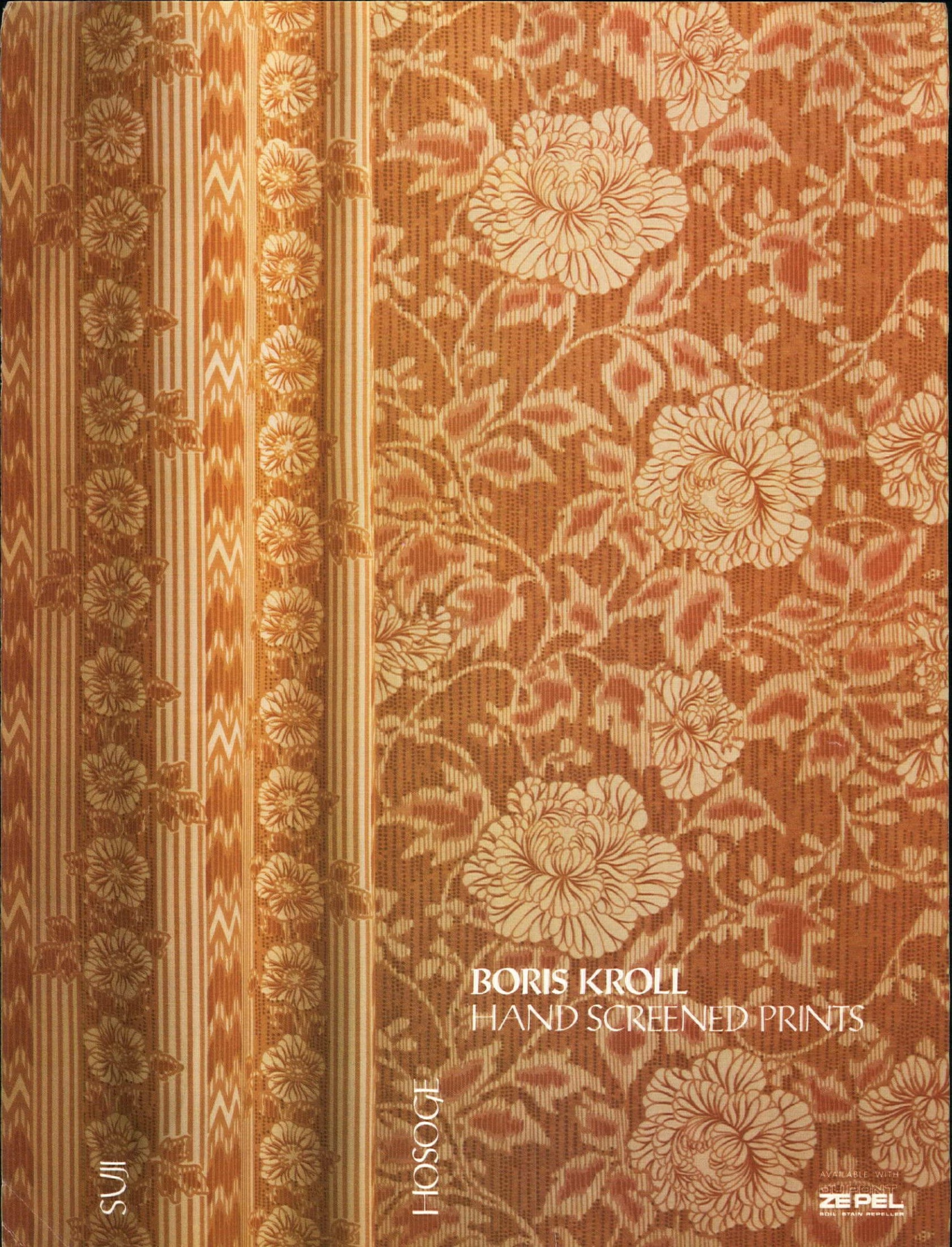
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Interiors

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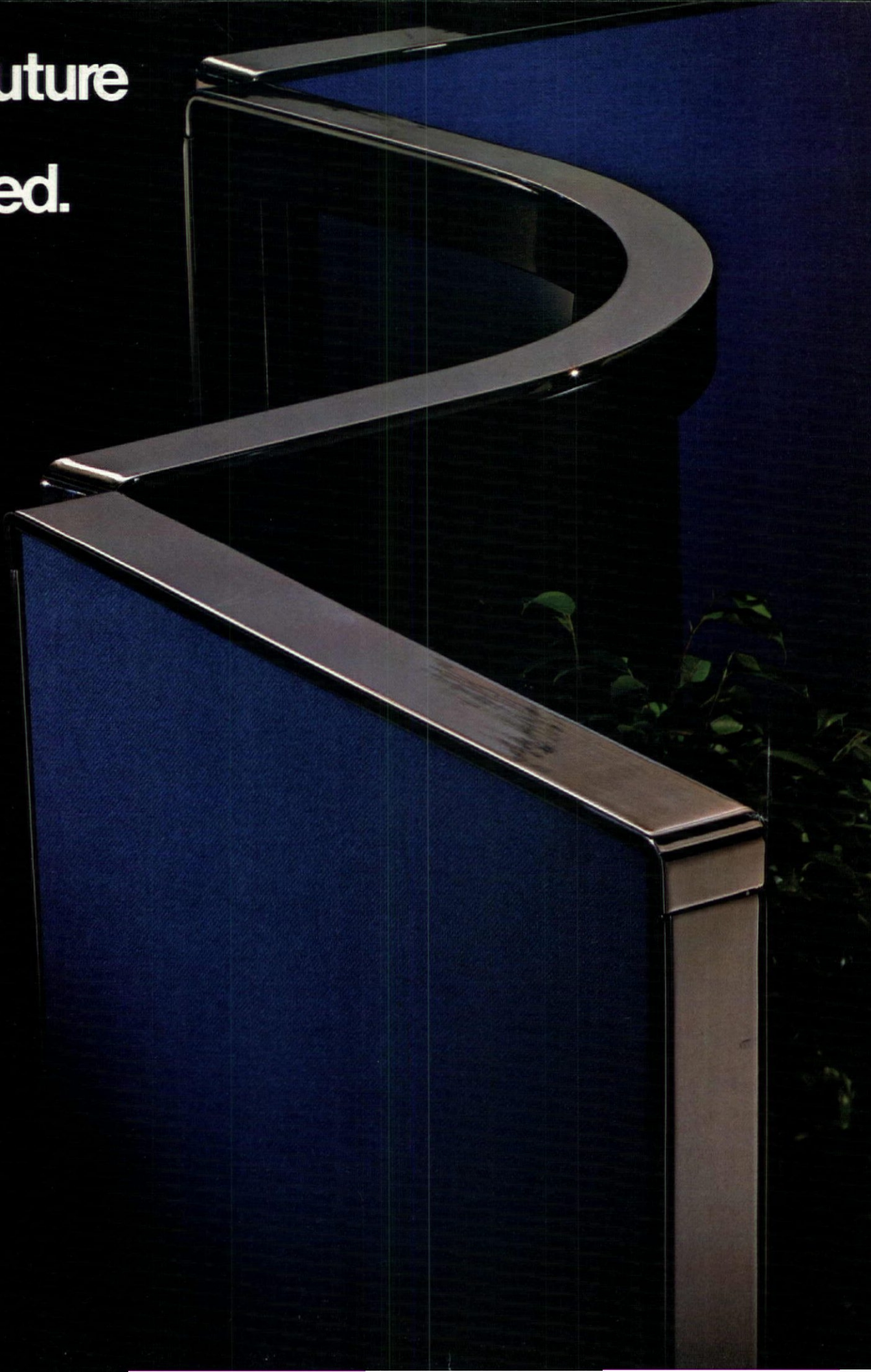
90th year of continuous publication

JULY 1978

Cover: Above Alexander Calder's largest mobile, the faceted and aluminum-shaded skylight of I.M. Pei's new addition to Washington's National Gallery. Photographed by Robert Lautman.

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• The Federal Home Loan Bank Board, Washington, D.C., by Max O. Urbahn Associates;
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A fresh, innovative design to house an unusual marketing policy.
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Thoughtful provisions for built-in wiring make a whole new system based on Steelcase's Series 9000.
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NEWS

ASID

professional
directions
78

ASID CONFERENCE, INTERNATIONAL EXPO OF DESIGNER SOURCES (July 21-25) and ASID NATIONAL STUDENT COUNCIL CONFERENCE (July 18-24), in Washington D.C.'s Hilton and Park Sheraton Hotels, expected to draw over 2,000 to explore "Professional Directions" and tour capital's treasures

Washington, D.C. is headquarters for the biggest contract client in the world—the U.S. Government. It is the location of our greatest concentration of historic architecture and some of the most ambitious examples of the newest architecture—the Hirshhorn one of the most ambitious new, the National Gallery Annex one of the greatest new. It is the city where our grandest formal urban plan—L'Enfant's—is in exciting renaissance. It is a place where the movement to recycle, and thus save and make useful our architectural heritage, is symbolized by The Old Post Office (January 1978 CONTRACT INTERIORS). It is the place where the Capitol, the White House, the premises of the Department of State, and the Embassies of the world's nations constitute a nonpareil parade of grand interior design.

Obviously the leaders of the American Society of Interior Designers have chosen *the* ideal place for 1978 Conference Tour Workshops. They continue to put their fingers on the button as far as location is concerned; in '76 it was Atlanta's Peachtree Center, architect John Portman's thrust into next-generation interior/exterior cities; in '77 it was Houston, architectural/industrial boom town of the decade; now it is the capital, our most historic yet nationally and internationally our most strategic power hub.

But the '78 Conference Program and the '78 International Exposition of Designer Sources would make the trip worthwhile no matter where. Both are concentrated cram courses in what the interior designer needs to know to stay on top of this rapidly changing profession.

PROFESSIONAL DIRECTION is the conference theme. The '78 workshops and seminars will help the participant examine the direction the profession is taking and *influence that direction*. Sessions are divided into five categories: 1) BUSINESS DIRECTIONS; 2) PRACTICE DIRECTIONS; 3) DESIGN DIRECTIONS; 4) TECHNICAL DIRECTION; 5) INDUSTRY DIRECTIONS. Schedules are worked out to allow participation in all five or any number in between.

Of the two conference hotels, which are close to each other, the Washington Hilton is registration headquarters, the Sheraton Park National Student Council conference headquarters. Reservations are through ASID, 730 Fifth Avenue, New York, N.Y. 10019 (212) 586-7111. For those who wish it, ASID Designers Travel Department (Mr. Lane Cresap) (212) 692-8378 (collect) will arrange travel and coordinate air travel. *You need not be a member of ASID to attend.* Arriving July 20, a day early, gives you extra touring time in the city. Registration takes you to the morning of July 26. You may continue to tour Washington, D.C. or take one of the post-conference tours.



ASID National Officers, 1978—standing first, from left: Bruce Stodola, ASID, Secretary; D. Colman Witte, FASID, Treasurer; H. Albert Phibbs, FASID, Past President. Seated: Rita St. Clair, FASID, First Vice President; Irving D. Schwartz, FASID, President.

Friday, July 21 2:00—5:00 p.m.

General Registration

5:00—8:00 p.m.

Expo Opening Cocktail Party

8:00—10:00 p.m.

Free time/Dinner in D.C.

10:00—Midnight

Pool Party

Saturday, July 22 7:30—9:30 a.m.

Opening Breakfast: Address by President Irving Schwartz

9:30 a.m.

Maxi and Mini Tours #1
(See section on tours below.)

1:00—2:00 p.m.

Tour Lunches

2:00—4:30 p.m.

Maxi and Mini Tours #2

5:30—8:00 p.m.

EXPO

8:30—Midnight

"Fabulous Fifties" Farkelberry Auction and Funky Function for FIDER

Sunday, July 23 7:30—10:00 a.m.

Continental Breakfast at EXPO

10:00 a.m.—Noon

Educational Session #3

(See introductory paragraph and section on educational sessions below.)

12:00—2:30 p.m.

Cocktails, then Lunch. Speaker: Edwin Newman, author, commentator

2:45—4:15 p.m.

Educational Session #4

4:30—6:00 p.m.

Educational Session #5

7:30—1:00 a.m.

Fellows' Reception; Thomas Jefferson Award; Entertainment: Victor Borge

Monday, July 24

8:00—10:00 a.m.

Continental Breakfast at EXPO

10:00—11:30 a.m.

Educational Session #6

11:30—2:30 p.m.

Cocktails and Educational Foundation Luncheon. Speaker: Art Buchwald

3:00—6:00

EXPO

Educational Mini Sessions #7
Free Evening

10:00—1:00 a.m.

Student Disco/Dance (Park Sheraton)

Tuesday, July 25

Industry Day

8:00—10:15 a.m.

Industry Breakfast/Awards

10:30—Noon

Educational Session #8
Industry Workshops

12:00—2:15 p.m.

Cocktails, Lunch

2:30—4:00 p.m.

Educational Session #9
Industry Session

4:00—6:00 p.m.

Final EXPO
Grand Prize Drawing

7:00—10:00 p.m.

Reception at Washington's elegant Pan American Union Building; Evening Light Tour of Washington, D.C.

10:00—1:00 a.m.

"Seattle Stomp" at Washington Hilton

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ASID



Educational sessions (Workshops)

Under the category of **Business Directions**, Session #4 is on Business Management; #5 Business Development; #6 Business Psychology; #7 Business Insurance, Federal Agencies Job Opportunities, Career Placement; #8 Business Investments; #9 Business Finance.

Under **Practice Directions**, Session #4 is Project Visual Presentations; #5 Project Negotiations; #6 ASID Book Store:—Contracts;—Guidelines;—Specifications; #8 Project Documentation; #9 Project Detailing.

Under **Design Directions**, Session #4 is Historic Preservation Case Study on Gadsby's Tavern; and Designing for the Future; #5 History of Furniture Reproduction, and Psychology of Color; #6 Adaptive Reuse Case Study on the Old Post Office, and Restaurant Design; #7 National Trust Book Store; #8 Photomurals, and Oriental Art; #9 Historic Preservation Forum, and Product Design.

Under **Technology Directions**, Session #4 is on Office Communications of the Future, and Interior Plants; #5 Energy Conservation, and Flammability; #6 Graphic Signs & Symbols, and Window Treatments; #7 left open for EXPO; #8 Task-Ambient Lighting, and Barrier-Free Design; #9 Light as an Art Form, and Barrier-Free Design.

Under **Industry Directions**, Session #4 is on Future Directions of Furniture; #5 Residential Feature Lighting; #6 Future Directions of Fabrics; #7 open for EXPO; #8 Future Directions of Wall-coverings; #9 Future Directions in Resources Materials.

Tour Workshops

Among specific tours will be that of such ceremonial government interiors as parts of the White House, including its Red Room, and the State Department Diplomatic Reception rooms with their collections of American furniture, paintings, and objects of art. Also the Embassies of Iran, Peru, and Japan, among others.

The Historic Preservation tour

will include Gunston Hall by architect William Buckland. "One of the most beautiful rooms in America," its drawing room is enriched by exceptional hand carved woodwork. The Lindens, reconstructed from its 18th century Massachusetts home, nail by nail; Gadsby's Tavern; and a walking tour of Alexandria's lovingly preserved homes will also be visited.

Hillwood, the late Marjorie Merriweather Post's Country English style mansion, full of French furniture and the largest private collection of Fabergé in the world, will have a tour to itself.

Contract tours will be divided into office and institutional, the latter including the new Children's Hospital.

For those interested in what the stores' furnishings departments are up to, there will be a tour of model rooms by Bloomingdale's, W.&J. Sloane, and Woodward & Lothrop, followed by a panel discussion among the presidents of all three stores.

Annette Byrne wins ASID Education Foundation Student Competition

Annette Byrne, a student at the Harrington Institute of Interior Design in Chicago, has won the 1978 American Society of Interior Designers' Education Foundation National Student Design Competition open to all qualified interior design students in the U.S. and Canada who have completed their first year of design study. Ms. Byrne's \$1,000 prize will be awarded for her winning solution—one of over 120 entries chosen by the judges' panel—to the problem of trying to convert an old fire house into a modern singles restaurant and lounge.

The annual competition is planned to give students the opportunity to solve a realistic design problem based on the format of the NCIDQ (National Council for Interior Design Qualification) examination given to qualify professional designers.

Sandra Thompson from Colorado State University was Outstanding Award of Merit winner, to receive \$500. Valerie Ridgway of the Cornish Institute in Seattle, and Thomas Nelson, also of the Harrington Institute, each won an Award of Merit.

All four winning entries will be displayed at the ASID Professional and Student National Conferences in Washington this month.

ASID's Schwartz asks government to recognize interior designers

The upcoming ASID National Conference will be the second conclave of interior designers to descend on the nation's capital this season, since IFI, the International Federation of Interior Designers, has only recently concluded its biennial world congress there (May 15-20), with ASID acting as host to their first official U.S. visit.

Since working with government was the IFI Conference theme, and many government people were on hand, Irving D. Schwartz, FASID, AIA, the president of ASID, took the opportunity to urge the Federal Government to recognize the critical contributions of professional interior designers.

Though the situation has lately improved within the General Services Administration (GSA), perhaps because specific GSA officials have had the vision to understand the role of the profession—so much so that Kent Slepicka, formerly of GSA, is now the ASID's man in Washington, D.C.—the profession's capabilities have barely been tapped by those responsible for programming government facilities.

"Corporations save money for their stockholders by using qualified interior designers when they create new buildings or renovate existing facilities," said Schwartz. "It seems reasonable to expect the govern-

ment to do the same for taxpayers."

He pointed out that though architectural and engineering services are always part of the Federal building project design team, user needs are often neglected or treated in ad hoc fashion. "The interior design process begins by determining user needs," he said. "A well designed space works for function, comfort, and esthetics, as well as having a direct relationship to the operating costs of a building." He stressed ASID's readiness to cooperate in joint ventures. (*How to work with government, and the identity of the officials, is the subject of an article on pages 74-83.*)



REGINA BARABAN ASID APPOINTEE

Regina S. Baraban with her new firm, Regina Baraban Consulting, has been appointed National Director of Communications for the Amer-

ican Society of Interior Designers in a move which ASID president Irving D. Schwartz, FASID, AIA, calls a signal to ASID's commitment to an expansive public relations program.

Former editor-in-chief for *The Designer* magazine, Ms. Baraban has made a considerable mark with her writings and speeches on interior design vs. solar energy, computer technology, historic preservation, and behavioral science.

In her new post she will be

responsible for directing all national ASID media efforts. Said President Schwartz of her role in ASID, which with over 16,000 members is now the largest organization of interior designers in the world, "In addition to increasing ASID's already fast growing membership (over 1,000 new members in 1977), we hope to heighten consumer awareness of the role of the professional designer and the various ways interior design affects our living and working environments."

News continued on page 12

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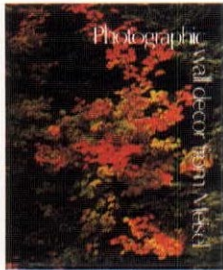
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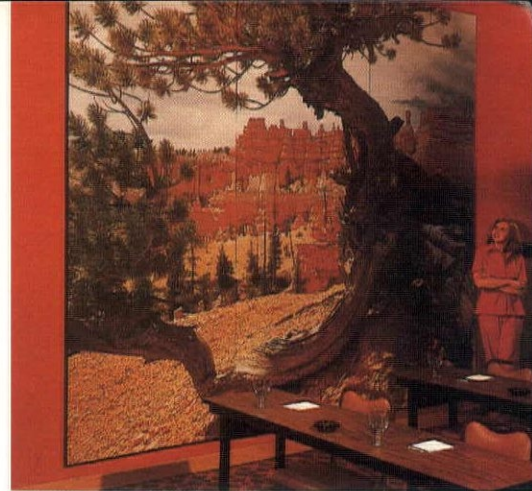
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Design Atlanta's first market a rousing success

A new regional market was instituted in Atlanta this spring, with remarkable success. With visitors from California, Colorado, New York, Ohio, Canada, Puerto Rico, and England, it proved, in fact, to be not strictly regional; and with a total of 1500 in attendance—despite the heaviest rains since the days of Noah—it proved to be a very popular event. Called "Design Atlanta," the event was timed by Chairman Tom Drum to immediately precede the National Furniture Market in High Point, N.C., and to coincide with a number of springtime events in Atlanta. One such event was simply springtime itself—with dogwoods and azaleas in bloom, spring is a bigger event there than in most places—and another was a gala opening at Atlanta's High Museum of Art of the exhibition "Art in Decoration."

With Billy Baldwin as honorary chairman and Dorothy Travis as co-chairman, "Art in Decoration" was chaired by New York designer Arthur Smith. Participating designers—each creating room vignettes around art works selected from the High Museum's collection and other sources—were Bill Blass, Alan Campbell, Mel Dwork, Bruce Gregga, Harry Hinson, Mimi London, William McCarty, Pablo Manzoni, Joe Minton, and David Corley.

The primary events of "Design Atlanta," however, were concentrated at the Atlanta Decorative Arts Center, at its 38 permanent showrooms and in a number of festive (and almost leak-proof) tents in ADAC's central courtyard. Seminars, panel discussions, slide presentations, and films covered a variety of topics; temporary exhibits included floor coverings, Oriental art, and fine Georgian furniture; architectural tours branched out from ADAC to other parts of the city and to antebellum Madison, Georgia.

The success of Atlanta's new market coincided with the beginning of work on the expansion of ADAC to accommodate an additional 25 showrooms, a growth which will make ADAC the largest such complex east of the Mississippi. John Portman is architect and developer for the expansion.

Chairman Tom Drum's own assessment is that "Design Atlanta was a tremendous success," and plans are already underway for an even bigger and better Design Atlanta 1979.



ASID/CADO National Design Competition judges for the Contract Category, holding award-winning student and professional designs, from left: Louis Beal, ASID; Olga Gueft, CONTRACT INTERIORS; Torben Huge-Jensen, President of CADO/Royal System, Inc.; Sherman Emery, Interior Design; Don Stephenson, FASID; and Irving Schwartz, FASID, President of ASID.

CADO/COMPETITION WINNERS: STUDENTS AND PROS

Count on Cado/Royal System Inc., the North American branch of the Danish firm built by maverick Poul Cadovius—which branch is run by the popular Torben Huge-Jensen—to come up with some very original promotional ideas. The firm's first ASID-sponsored design competition—for innovative and creative designs "evidencing exceptional use of space design concepts for, in one case, residential use and in the other case contract use, and incorporating Cado products where feasible—sounds very much like any other firm's competition. The original thing about it is that it was a double-level race. Open to both professional and student members of ASID, it offered separate prizes and honors.

In both the contract and residential categories, there was a Professional Prize and a Student Prize to be awarded, plus as many honorable mentions as the jury wished to give. In each category the Professional Prize winner was offered a choice—either cash or a week's trip to Copenhagen to visit the Scandinavian Furniture Fair as Cado/Royal System Inc.'s guest. Yet there was a difference in the cash prize, should the winner choose it: the pro would collect \$1,500, the student only \$1,000.

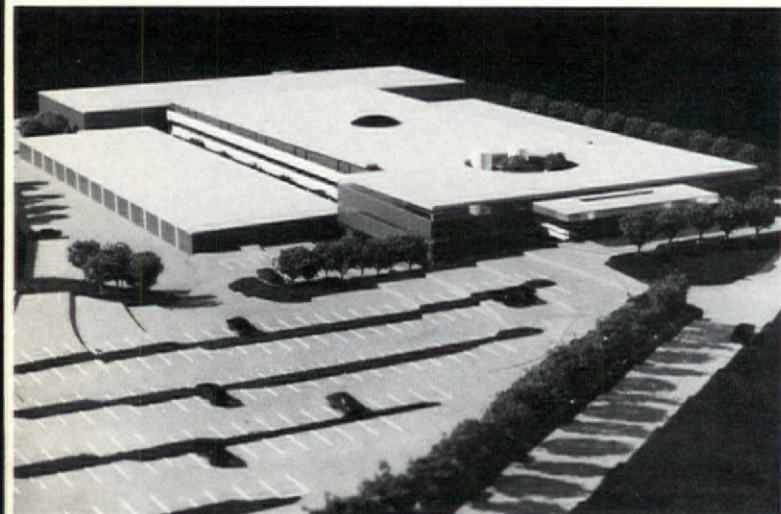
In the Contract Category it was a student, Ms. Kay Fossick from O'More School of Interior Design in Nashville, who covered herself with glory with drawings and plans of an extremely attractive design office framed in Cubex storage demountables, and using—for a desk—simple Cado wooden tables which less imaginative designers use only in residential interiors. Diagonaled white siding on the walls was part of the cool, neat, original scheme. Alas, however, the judges saw fit not to bestow a professional prize in the Contract Category. A professional Honorable Mention did, however, go to Leon Barmache, the New York ASID member who seems to win half the competitions going (last year's Halo and Lighting Associates competitions, and see the next NEWS page for his Edward Fields award). And a student honorable mention went to Sean T. Lucart from Arizona State University.

Contract Judges Olga Gueft of CONTRACT INTERIORS, Sherman Emery of Interior Design, Louis Beal, ASID, of ISD, Inc., Irving Schwartz, FASID, AIA, who is president of ASID, and Don Stephenson, FASID, of Seattle, realized that the poorer contract showing was caused by Cado/Royal System Inc.'s long identification with the residential field. Of course one reason for the competition was to impress the design community with the fact that Cado/RI makes many kinds of furniture applicable for contract use. The judges agreed that student Fossick showed no such limited view, and that she had talent.

In the Residential Category the winners were Nels Anderson, ASID, who took the Professional First Prize of \$1,500; James DeMarco from Syracuse University who took the Student First Prize of \$1,000, and Professional Honorable Mention winner P. Joe Shaffer of Houston and Student Honorable Mention winner Linda Bisberg from Syracuse University. Residential Category judges were Norma Skurka of House Beautiful, designer John DeSantis with Woman's Day; Rita St. Clair, FASID, Baltimore, First Vice President/President-Elect of ASID; Joan Blutter, FASID, of Chicago; and Everett Brown, FASID, of New York.

News continued on page 14

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Model of ADAC as it will appear when current expansion is completed.



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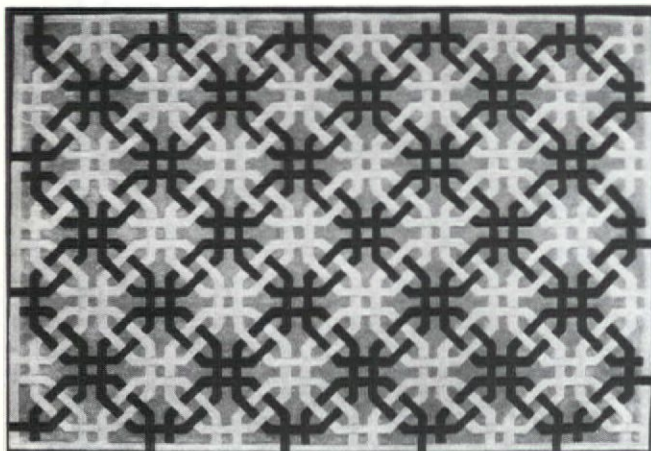
CLAYTON shown approx. 1/2 size

EDWARD FIELDS COMPETITION WON BY LEADING DESIGNERS: Barmache and Frankl in the money; Bell, Rabbino, and Wisner win honorable mentions in N.Y. Met Chapter ASID event

Edward Fields has a magic name not only as a source of superb custom rugs but as the sponsor of a design competition. The 1978 rug design competition sponsored by Fields and co-sponsored by the New York Metropolitan Chapter of ASID attracted the efforts not of students, beginners, or unknowns with time on their hands, but of some of the best-known members of the chapter. The result is a group of prize-winning designs by very famous people—designs of a caliber commensurate with the reputations of the designers who produced them. Perhaps the unusual nature of the competition—by which we mean two things—first that the winning designs were executed, and second that royalties from their sale will be divided between the designers and the chapter—stimulated this response. The three honorable mentioned designs (see last paragraph) are being treated in the same way, producing royalty revenue for both the chapter and the designers, though no cash prizes.

Maurice Weir and Otho Shaw, Co-Chairmen of the chapter's Design Awards Committee, supervised jurors Stanley Barrows, Sherman Emery, Lester Grundy, Ruth Lynford, Ellen Lehman McCluskey, Daren Pierce, and Edward Wormley.

All designs were superb as drawings, but ever so much more exciting as executed by Edward Fields. The \$1000 First Prize, won by Leon Barmache for "Diversion," a delicious, subtle linear design in graduated gray-mauves, was given a sensuous dimension by Fields' smooth carved cut velvet pile execution (100% wool, of course, like all the rest).



Fields Second Prize, \$500, Leon Barmache's "Nuance"

OLGA GUEFT APPOINTED AN NCIDQ TRUSTEE

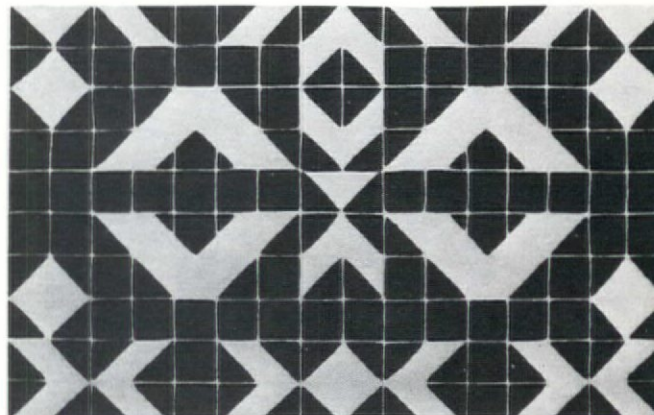
Louis Tregre, FASID, President of the National Council for Interior Design Qualification (NCIDQ), announced that Olga Gueft, Editorial Director of CONTRACT INTERIORS magazine, member of the board of IDEC (Interior Design Educators Council), and Press Affiliate of ASID, has been appointed to the NCIDQ Board of Trustees.

Ms. Gueft is the second public representative to the Council, which, prior to the 1976 appointment of Lisa Taylor, Director of the Cooper-Hewitt Museum of Decorative Arts and Design in New York, had been comprised solely of associations whose members include professional interior designers. The NCIDQ charter limits the number of representatives from outside the profession to three. There are currently thirteen Board members plus one alternate.

NCIDQ, initiated in January



Edward Fields First Prize, \$1000, Leon Barmache's "Diversions"



Fields Third Prize, \$250, Eve Frankl's "Avanti"

Leon Barmache also nabbed the second prize of \$500—he seems to be a perennial prizewinner, having captured a prize in the CADO/ASID competition (page 12) and three lighting competitions last year—for his "Nuance" in brilliant oranges, reds, and magenta, as different as anything could be from his first prizewinner. Fields gave it three-dimensional intricacy with his execution.

Eve Frankl won the \$250 third prize for "Avanti," tile-like in browns and creams, for which Fields used a recessed loop pile with motifs imbedded in a high velvet field.

Among the honorable mentions, Lloyd Bell was recognized for his rouge-colored "Zambia"; Bruce Rabbino for his "Inter-Section," in three beiges and browns on white, and John B. Wisner, no less, for "Palazzo," a refined yet flamboyant formal design in eight shades of avocado and apricot.

1972, is the only independent body in the world which has been created to establish the minimal level of proficiency for the interior design profession. Its goal—concerned with the establishment of national standards of legal qualification—is that its Examination will become a universal standard to qualify a professional interior designer.

The Examination is a prerequisite for applicants seeking membership as professional interior designers in ASID, IBD, ISP (Institute of Store Plan-

ners), IDEC, IDI (Interior Design Institute of British Columbia), IDO (Interior Designers of Ontario), and NHFL, with IDSA (Industrial Designers Society of America) also supportive.

Since early 1978, the Examination has been open to individuals not affiliated with any professional organization who nevertheless wish to demonstrate the level of their competence. The two-day examinations are given twice a year, in April and October, in more than 50 cities.

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dates

- 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. 9-13 **Pacific States Fair,**
San Francisco.
- 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/Symposium, 7th Regiment Army, N.Y.C.
- SEPT. 10-12 **Furniture Show**
International Trade Mart, Brussels, Belgium
- SEPT. 11-14 **American Hospital Association**
Annual Convention, Anaheim, California
- SEPT. 14-16 **Floorcovering and Carpet Show and Design Conference**
Pacific Design Center, Los Angeles
- SEPT. 20-28 **Milan Furniture Fair/Lighting Fair**
Lighting Fixture Show, Milan, Italy
- SEPT. 21-22 **Federal Design Assembly**
Washington, D.C.
- OCT. 5-7 **Designer's Saturday**
New York City
- OCT. 11-15 **32nd Annual Meeting of the National Trust,**
Chicago.
- OCT. 15-20 **Fall Showroom Show**
Los Angeles Mart, Los Angeles
- OCT. 19-27 **Fall Southern Furniture Market,**
Southern Furniture Market Center, High Point, N.C.
- OCT. 21-29 **6th International Biennial of Interior Design**
Kortrijk, Belgium
- OCT. 22-24 **Office Products Show**
Pacific Design Center, Los Angeles
- OCT. 28-NOV. 5 **12th National Furniture Exhibition,**
Fortezza da Basso, Florence, Italy.
- NOV. 5-6 **Homefurnishings, Floorcoverings, Contract Gift Accessories Market Days**
Dallas Market Center, Dallas
- NOV. 5-8 **London Furniture Show**
Olympia, London, England
- NOV. 5-8 **1978 International Hotel/ Motel and Restaurant Show,**
New York Coliseum, NYC.
- NOV. 9-10 **Mini-Market, Western Merchandise Mart**
San Francisco
- NOV. 10-12 **1978 Marketplace Design Assembly**
Philadelphia
- NOV. 11-19 **TECNHOTEL—**
15th International Hotel/Motel and Tourist Equipment Show, Fairgrounds, Genova, Italy.
- NOV. 12-16 **DACTEX (International Domestic and Contract Textiles Exhibition)**
National Exhibition Centre, Birmingham, England
- NOV. 14-16 **International Interior Design Show**
Toronto, Canada

books

Supermannerism

by C. Ray Smith

E.P. Dutton, New York, 1977. Paperback, 338 pages illustrated, \$9.95.

Reviewed by Robert Jensen

Robert Jensen is an architect and architecture critic in New York City.

This useful book is about the recent architectural past—the decade of the 1960s—with its principles and its revolutions. “The Revolution opposed everything, promised everything. Everyone was ‘involved’ with ‘relevant’ causes. This was not mere verbiage. Real, radical activism pervaded society, and it challenged established standards, fixed principles, entrenched institutions, rigid hierarchies, and all authority.”



SUPERMANNERISM
New Attitudes in Post-Modern Architecture
C. RAY SMITH

Do you remember those times? Because the decade we are in has no such axe to grind. It is called pluralist: any form can be demonstrated as right with an easy argument and cool demeanor. Passion seems terribly out of place and politics are useless in arguments about design. The fiercest forms can be quickly absorbed into fashion. To claim to have principles, some design philosophy with a general validity, is dangerous to yourself and pompous to others (unless you do it for comic relief). It is difficult to know what to oppose.

Certainly, denouncing the “Modern Movement” is now both too simplistic and too cruel. That supposed villain seems to have been a push-over. Instead of being a body of ideals which serious architects rush to defend, it seems to be merely an habitual system of forms. It goes on: its ideas are forgotten and it is now simply business. Claims to moral integrity have been greatly diluted but balance sheets and clients require its simple forms. If it is a dead horse artistically it still pays the bills. So why argue?

I bring up this present tone of the late 1970s because it affects the reader's reception of C. Ray Smith's book. If you want a book about the design climate today, *Supermannerism* will seem overstated and not very relevant.

If you want a book about beginnings of the design climate today—about the passions of the late 1960s that first began to lead us to where we now are and about the forms that first loosened us up—*Supermannerism* is excellent. It is a nearly encyclopedic presentation of the projects and individuals that constituted the dissenting minority in design between 1962 and 1972 (there is no reference to the years after that; the book was largely finished by November of 1973).

The title is an attempt to link Smith's period with art and architecture in Italy between about 1520 and 1580. Mannerism is

continued on page 26



© The Art Institute of Chicago, 1978

French Floral, a wallcovering and fabric in the style of Jean Baptiste Pillement (1728-1808). It's one of 24 different designs in this new wallcovering and fabric collection based on rare originals from The Art Institute of Chicago. Each pattern is offered in four or five colorways and the wallcoverings are all pre-

pasted, pre-trimmed and on strippable vinyl acrylic. The Art Institute of Chicago Collection® by WARNER is really a book about good taste in the 16th through 19th centuries. **Order your copy of this extraordinary book now. \$19.95.** The Warner Company, 108 S. Desplaines Street, Chicago, Illinois 60606

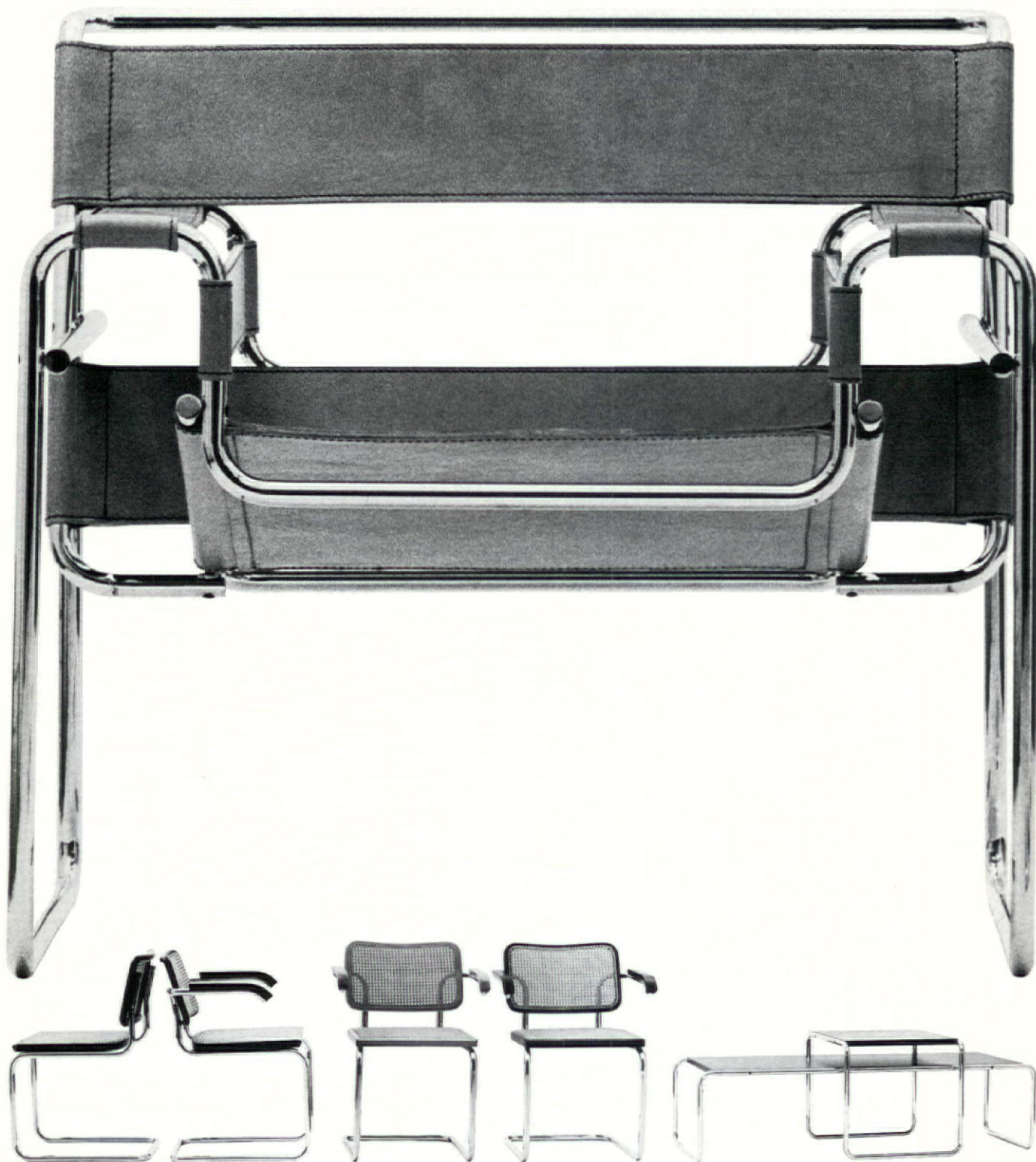
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sculpture with function



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Axiom Designs

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*That's when she came
at me, wattles flying,
wings flapping.*



My first nest egg.

The eggs were still warm. Felt just like a pillow that's been slept on all night. I picked the last one up and gingerly placed it in the basket. That's when she came at me, wattles flying, wings flapping. Chased me out of the hen house and right into the arms of my grandpa.

"Ol' Mabel get ya? Bet you accidentally took her nest egg."

He poked into the basket and drew out an egg. "This one here, see? It's china. Put it in there just for Mabel. Little something of her own so she's not sitting there all alone. Mighty comfortin' to a hen, boy. Nest egg can be mighty comfortin' to some folks, too."

Later that day, Grandpa gave me my first Savings Bond. Said he'd planned to give me a lecture about saving, but Ol' Mabel had done it all for him. Told me that the Bond was my start

on a personal nest egg. A little something stashed away to keep me going.

Every year after that, Grandpa gave me another Bond. And every time I got a chance, I added a Bond of my own to the pile. Those Bonds grew up right along with me.

Today, I run one of the biggest ranches in the Southwest. And you know how it all got started? From a little bitty nest egg. Guess I owe a lot to Grandpa. And Ol' Mabel.

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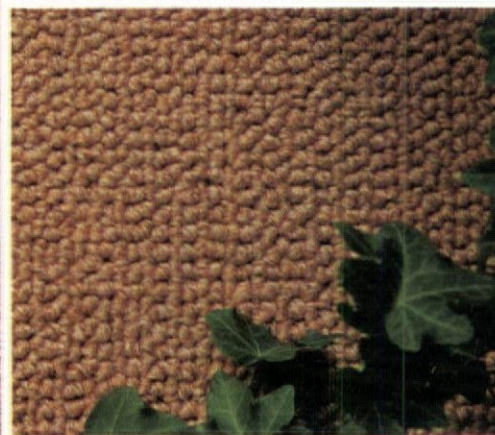
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books continued from page 16

the name given to works which violated High Renaissance principles for the sake of the act, and produced some marvelously interesting buildings. His label is as good as any. It certainly is truer to the forms than the currently popular label "postmodern," because it claims less. Calling some recent building's "post-modern" because of their strangeness—because of their awkward distentions of scale and their decorativeness when compared to the Le Corbusian tradition—is like calling Michelangelo's Porta Pia post-renaissance.

The book has over 200 clearly produced illustrations, no small feat for a paperback today. And they document something architects have tended to de-emphasize but that we have known all along: the revolution began in two dimensions, with paint and color, and it began inside. Most of the photographs are of interiors: all but three of the 24 color plates are of graphic designs for surfaces. The book was not edited to emphasize interiors, nor is it a distortion of the truth.

From Venturi and Short's Grand's Restaurant of 1962 to Charles Moore's Church Street Housing in New Haven of 1971, the revolution (to use Smith's term) has had to work with color and with two-dimensional patterns more than with space or with structure. When space and structure get powerfully manipulated even today, the building tends to look like one more extension of the same old theme: like the most interesting architecture from say, World War II to the mid-1960s. That is not what made most of the "radical" projects look radical in the late 1960s, nor is it today. The use of supergraphics (a term coined by Smith in 1967), bright paint and slide projections has developed recently into fully three-dimensional appliques—real ornament—on both the outside and inside of buildings. The essence of the change in consciousness which Smith documents is in its willingness to decorate: to make relatively simple space and structure more and other than what it is.

Interior designers could be a little smug today: they might say "well, people, that's what we've been doing all along." They would be right. What a real reversal if the word "decorator" became a connotation of value to architects, not pejorative, as they have been in the habit of thinking it is. In any case, Smith's book documents the beginnings of an important and still-continuing shift in architectural consciousness.



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market survey

Hard Surface & Resilient Flooring

Rubber flooring

Jason Industrial

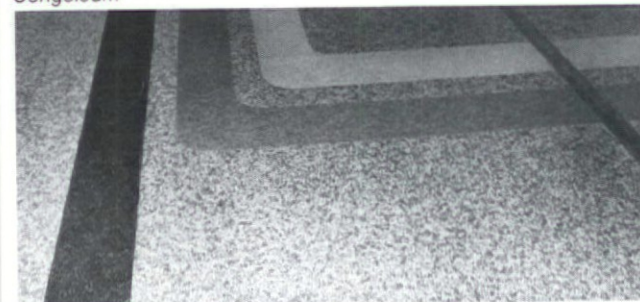
The original Pirelli studded rubber tile is inventoried in a full range of colors and makes a marvelous, safe walking surface most anywhere. Installation shown is on a usually treacherous spiral staircase. Sold in several thicknesses, 20 in. and 40 in. squares, and different patterns. circle 200



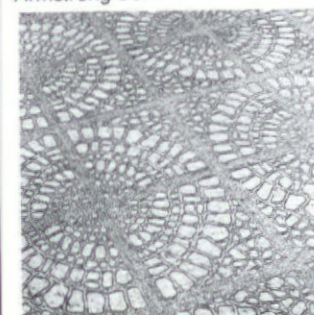
Jason



Congoleum



Armstrong Cork



Azrock



Eden

Vinyl flooring

Easy upkeep, long wear, and plenty of patterns and colors—plus inlay effects—make resilient flooring popular for all contract projects. Heavy duty sheet vinyl, with few dirt-trapping seams, is preferred for hospitals, labs, and schoolrooms.

Armstrong Cork

Reeves County Hospital in Pecos, Tex., turns to heavy duty sheet vinyl in hallways to provide patients and visitors with color-keyed directional stripes, inset by the installer. circle 201

Azrock Floor Products

"Concours," a vinyl composition floor tile with cobblestone pattern, is for all commercial and institutional uses. Quarter-circle pattern in each 12 in. square tile permits many different arrangements. Natural colorations. circle 202

Congoleum

Dynasty, a sheet vinyl line in 6 ft. and 12 ft. widths, has two patterns—"Camarillo" (shown) and "Arden Marble," in five and six colors respectively. Dynasty features easy, no-wax finish, mildew and stain resistance, and color integrity through the Chromabond® formula. The Commercial Floor Maintenance Guide will be most helpful. circle 203

Eden Manufacturing

Firm's designer, Sylvia Spellos, has created a topflight line for '78 that includes "Steer Hide" vinyl floor tile in a square and octagon beveled edge design and eight natural colors. Other shapes, with or without beveling can be combined for a truly custom effect. circle 204



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market survey continued from page 28

Hard Surface & Resilient Flooring

Vinyl flooring

(continued)

GAF Corporation

"Melandria Square" in 6 ft. and 9 ft. widths, five colors, is from Gafstar Architectural Contractfloor line, used here in a kindergarten room. This is still biggest seller in contract quality since introduction a year ago. circle 205

Kentile

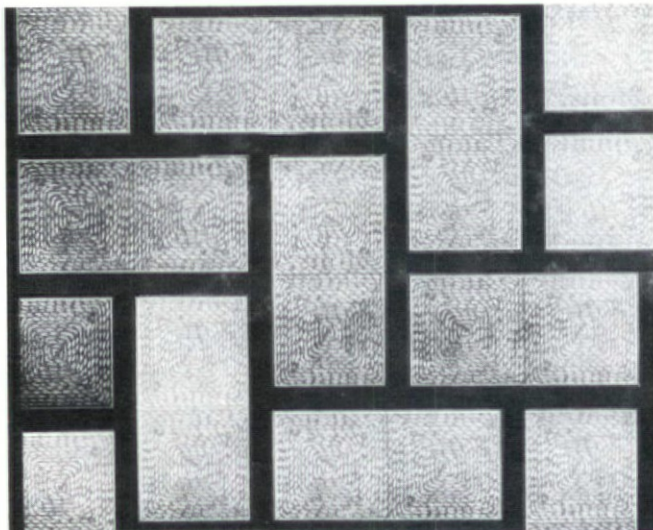
Contract qualities in vinyl tile from this firm range from the marbled effect of "Portilla" and the tile-like look of "Terresque" to the ever popular "Saratoga Brick," illustrated here in a gardening shop. Special adhesives allow tile to be used outdoors. In 9 in. tiles, three variations of shadings. circle 206

Parker Tile

Illustrated is a rope design with leather stripping and beveled edging, one of 24 custom designs in vinyl floor tile by Cydonia Rapoport of Jack Soskin Associates (979 Third Avenue) the New York area distributor. Stainless steel stripping can be substituted for the leather vinyl. circle 207

3M Company

Look again. It is not wood plank flooring but a Trinatta brand copy made of a resilient polyurethane material that reproduces exact details of grain and coloration. In three widths, 5 ft. lengths, seven colors. Trinatta flooring resists stains and cigarette burns. circle 208



Parker Tile



Kentile



GAF Corporation



3M Company

Access flooring

(not illustrated)

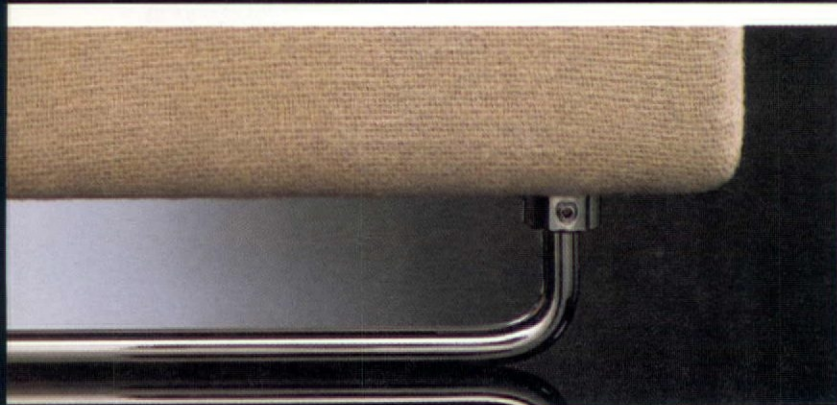
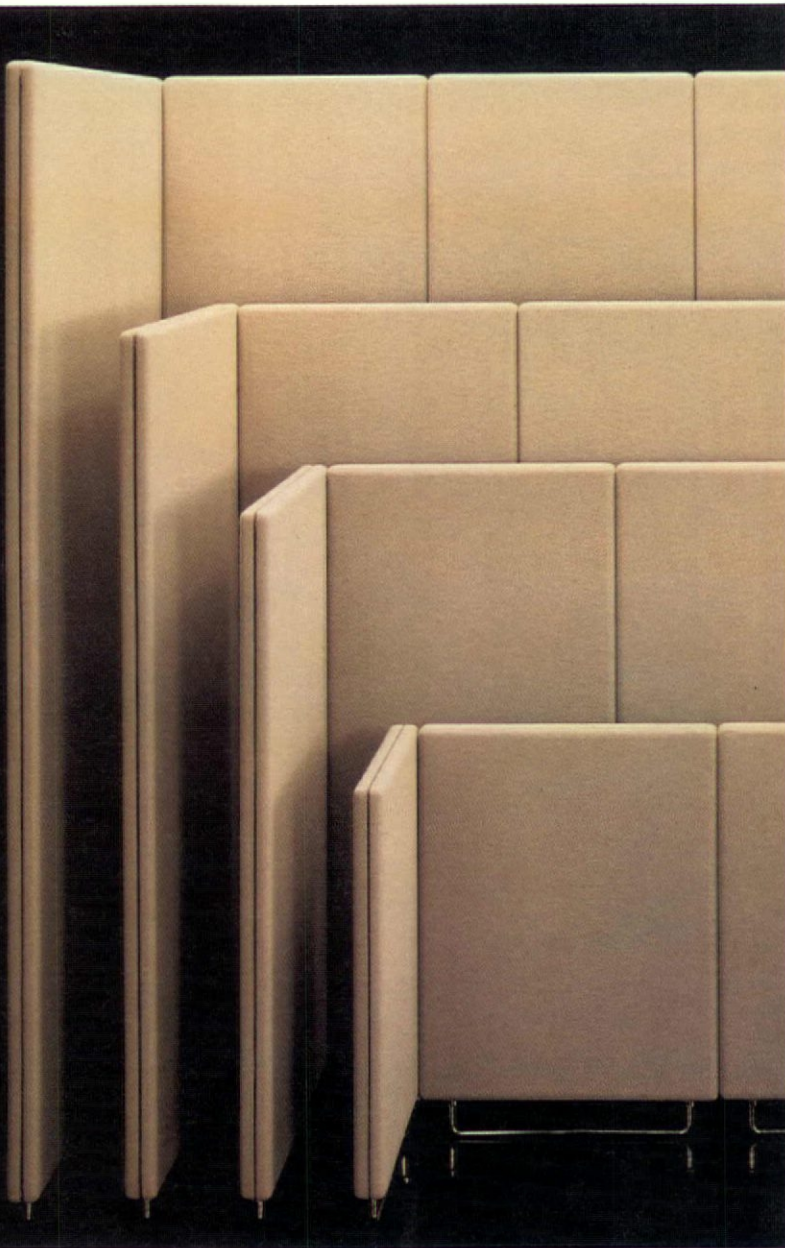
Liskey Architectural

The InterLoc® system offers flexibility in accommodating communication, electrical and mechanical services with easy accessibility and maintenance. Literature gives all details. circle 224

Westinghouse Electric

Access flooring by Westinghouse's Architectural Systems Division (ASD) is described and illustrated fully in a 12-page brochure. The system, developed originally for computer rooms, is now answering demands of open office systems, such as Westinghouse's own ASD Group Systems Furniture. circle 225

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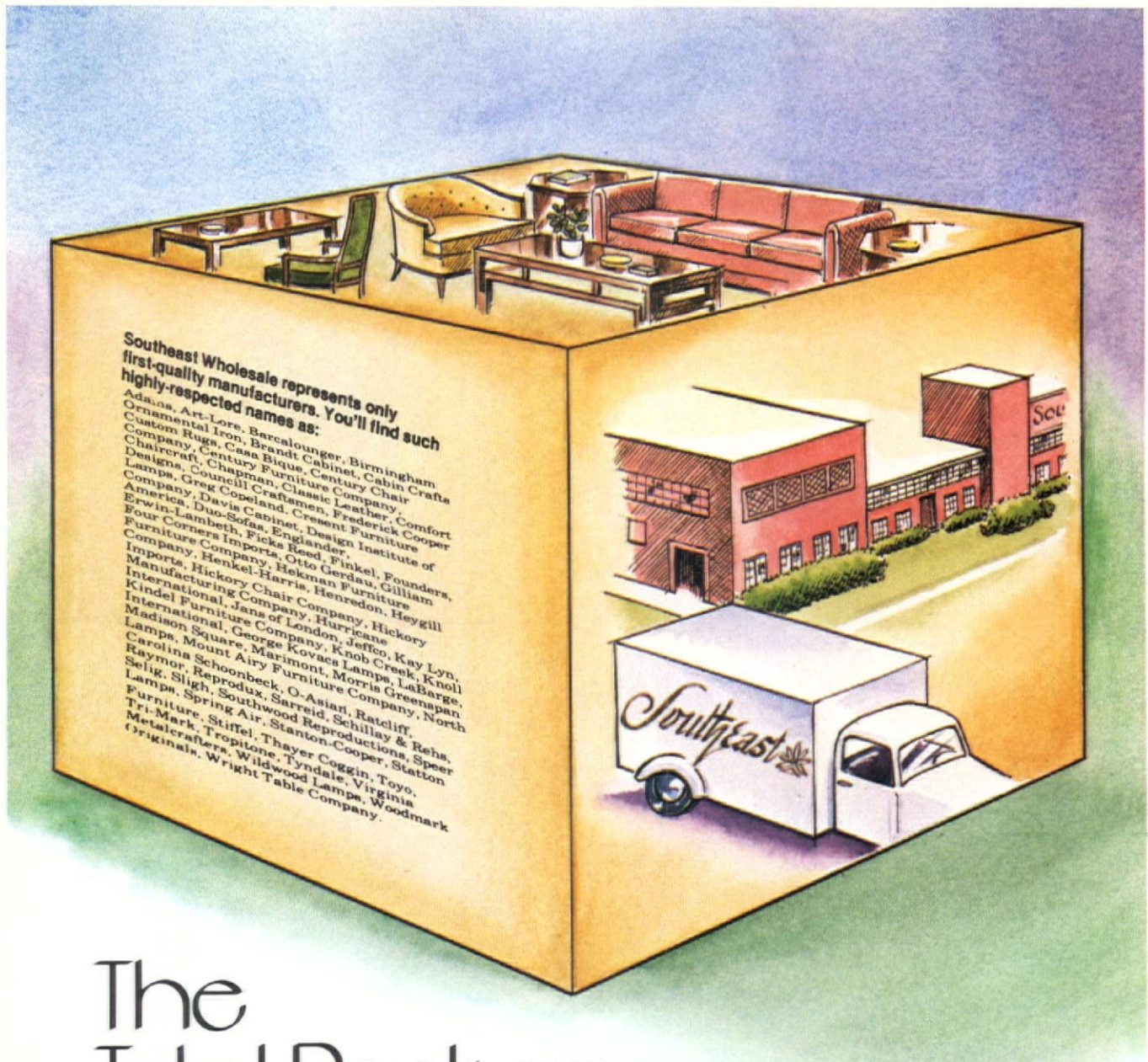
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 International, George Kovacs Lamps, LaBarge,
 Madison Square, Marimont, Morris Greenspan,
 Lamps, Mount Airy Furniture Company, North
 Carolina Schoonbeck, O-Asiari, Ratcliff,
 Raymond, Reprodux, Sarreid, Schillay & Rehs,
 Selig, Sligh, Southwood Reproductions, Speer
 Lamps, Spring Air, Stanton-Cooper, Statton
 Furniture, Stiffel, Thayer Coggin, Toyo,
 Tri-Mark, Tropitone, Tyndale, Virginia
 Metalcrafters, Wildwood Lamps, Woodmark
 Originals, Wright Table Company.

The Total Package

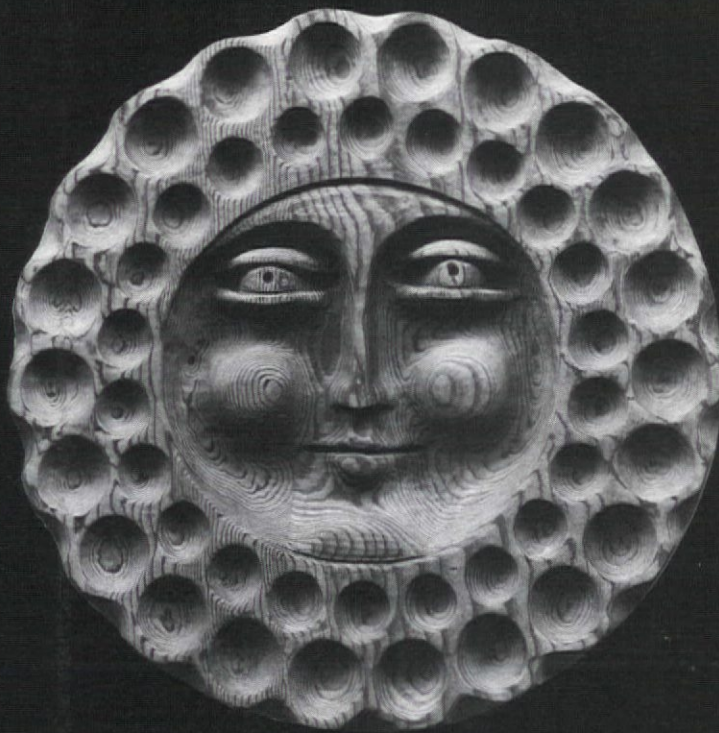
In one big, beautiful package, Southeast Wholesale offers everything design professionals want and need from a leading source: More than 50 top-quality lines of furnishings and accessories; a convenient showroom; inventory ready for immediate, trouble-free delivery; and, above all, service. Call us today (404-875-5381) to find out more about our total package.

Be sure to visit us during the ASID National Conference, July 21-25, in Washington, D.C., Space 300 at the International Exposition of Designer Sources.

Southeast 
 WHOLESALE FURNITURE COMPANY
 1065 Williams St., N.W. Atlanta, Georgia 30309

circle 21 on reader service card

FORMS+SURFACES



Woodcarvings by Stan Dann

New woodcarvings by Stan Dann include imaginative and cheerful sun faces, birds, trees and flowers.

Available in redwood or ash, in natural or antique color finish.

Carvings are prepared for easy hanging.

Forms & Surfaces Box 5215 Santa Barbara, CA 93108 (805) 969-4767



7702-2



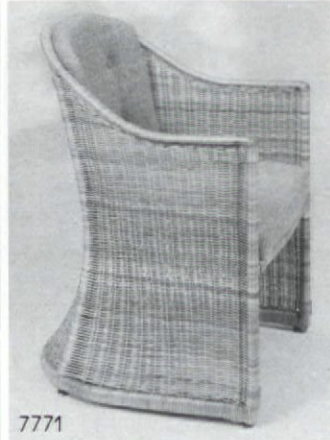
5546

SHELBY WILLIAMS, NATURALLY.



5595

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7771



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7791-9



7705



5555



5552



5461

SW SHELBY WILLIAMS

Shelby Williams Industries Inc.

Executive Offices
P. O. Box 1028
Morristown, TN 37814
Phone 615-586-7000

Showrooms in principal cities worldwide. For complete catalog on wicker and rattan items, write Dept. A, P. O. Box 3442, Chicago, IL 60654

circle 23 on reader service card



Kiesling-Hess can keep you from getting burned.

We can apply flame retardant treatments to your fabric that meet the most stringent regulations. And we can get your fabric back to you fast.

But, that's not all we can do for fabric. We'll apply Scotchgard* or Zepel® to repel stains. And our FAB-BAC WC acrylic backing lets you turn almost any fabric into wall covering, without the need for paper backing.

We do it all — and fast.



KIESLING-HESS

Finishing of Decorative Fabrics

circle 24 on reader service card

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*a 3-M product

® DuPont Trademark



Now you see it.



Now you don't.

Conference room at Society of Manufacturing Engineers, Dearborn, Michigan

The hinge that hides

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

The conference room shown above has one wall hiding three whiteboards and two storage cabinets. Circle 25 on reader service card

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

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

You can hide the Soss Invisibles

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



the SOSS Invisibles



PREVENTIVE MEDICINE

Atlanta's St. Joseph's Hospital pre-scribed a sure remedy for its cold bare floors: a Zeflon 500™ Solution Dyed Nylon carpet that looks like wool, hides soil, controls static and has a long life expectancy.

Dow Badische's new high-performing Zeflon 500 Solution Dyed Nylon heather is the only BCF nylon that imparts the soft luster and color clarity of wool to contract commercial carpets. Because the fiber is solution dyed, it produces exceptional color uniformity as well, eliminating side-to-side color matching problems—a big plus in large installations such as this one of 12,000 square yards.

The hospital carpet shown here has been tested and Performance Certified by Dow Badische for extra-heavy traffic use. It has a unique soil hiding property and is treated with a special soil retardant finish for easy cleaning. Even difficult hospital stains can be removed, for

Zeflon 500 is not harmed by harsh cleaning agents. The carpet also carries the Zefstat® anti-static warranty for the life of the carpet and the Zefwear® 5-year durable carpet warranty.

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.

**PERFORMANCE
CERTIFICATION**



Zeflon 500™, Zefstat®, and Zefwear® are trademarks of Dow Badische Company.

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

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

Hard Surface & Resilient Flooring

Ceramic and quarry tile

An upsurge in ceramic tile orders poses supply problems. American Olean advises all specifiers to place tile orders soonest to assure prompt deliveries.

Agency Tile

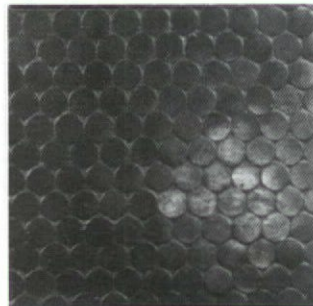
Two compositions of leaf patterns in brown can be scattered at will amid 8 in. square mottled beige tiles with shaded edges—one of many ceramic tile styles at Agency. This one by Albatros of Italy. circle 209

American Olean

Banks, stores, schools, and restaurants are among the interior applications where American Olean tile has been used in imaginative ways while contributing many lasting advantages of lifetime wear, easy maintenance, and smart appearance. Installation shown is a Zodiac design mural of ceramic mosaics within Canyon Red quarry tile, a custom project for Spengers Fish Grotto in Berkeley, Ca. circle 210



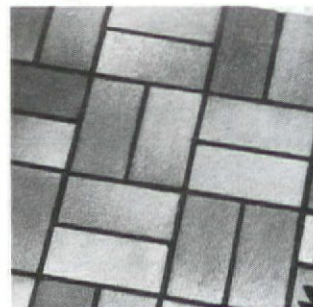
Agency Tile



Elon



Hastings



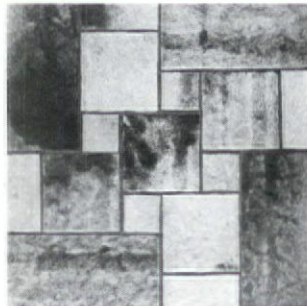
Metropolitan



American Olean



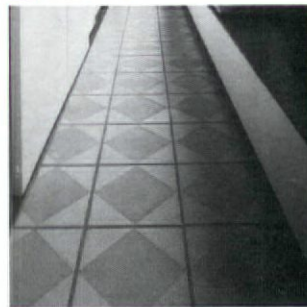
Design-Technics



Structural Stoneware



Gail Ceramics



Franciscan

Design-Technics

"Direction," one of firm's many versatile floor tiles, is 6 inches square, also made with vertical lines. Custom production can be specified in a range of 20 neutral matte and semi-gloss glaze colors. circle 211

Elon Tile

Firm's famed Carrillo group of handmade, unglazed terra cotta tiles permits designers to specify custom effects with a broad selection of sizes, shapes, and decorative inserts. Oil-based sealers protect and enhance appearance of the tiles. circle 212

Franciscan Tile

Terra Tapestry is a new collection of 12 in. square ceramic floor tile featuring soft-edged designs in gentle, fresh colors resulting from a new glaze technique. The corridor illustrated takes on added drama with "Domino" in Shell color, one of five patterns in a delicate six-color palette. circle 213

Gail Ceramics

Company's "Antique" series caters to designers' and architects' requests for the aged, handcrafted look of the past. Tile has a mottled, irregular glazed surface and comes in a 4 in. by 8 in. by 5/16 in. size, in four muted colors. Surface provides extra slip resistance and the clay body is frostproof. circle 214

Hastings Tile

Serie Italia 8 in. square tiles blend Italian craftsmanship with finest in handpainted design. Colors can be custom coordinated. Installation shown is Louis Men's Store in Boston. Pattern is "Portofino." circle 215

Metropolitan Ceramics

New line of Ironrock pavers combines natural rustic tones and durability of brick with convenience of low-cost tile. Use indoors or outdoors. circle 216

Structural Stoneware

Porcelain II floor (and wall) tile is an integrally colored, unglazed, frost-resistant, vitreous tile for interior and exterior use. There are five hexagon sizes and one octagon, all 3/8 in. thick with slightly irregular surface and edges. Colors range from white and black to gray, tans, and browns. circle 217

The new 700 Series from ALL-STEEL

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

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



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

circle 30 on reader service card

market survey continued from page 42

Hard Surface & Resilient Flooring

Wood and processed wood

Wear with proper care will mellow wood flooring to a rich patina, adding stature to executive offices, retail shops, or wherever a warm, natural effect is wanted.

Bangkok Industries

Gimbel's Northeast in Philadelphia, renovated by Copeland, Novak and Israel, now has durable teak hardwood in a brick pattern installed over existing tile—used on all main aisles of main level and extending up walls in permanent display bays. *circle 218*

Bruce Hardwood Floors

Newest of Bruce solid random oak plank was especially selected for its natural wood characteristics. Three inch, 5 in., and 7 in. widths combine with random lengths and a drum sanded finish. *circle 219*

Hoboken Wood Flooring

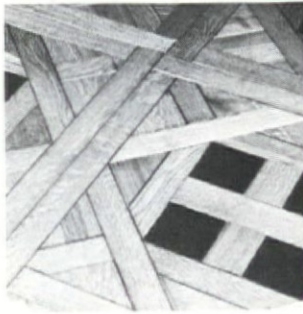
Showroom, close by Manhattan, displays an exceptionally large variety of wood flooring, from parquetry, Colonial wide plank, and modern patterns to an economical bondwood. "French Herringblock," shown, in $\frac{3}{4}$ in. by $4\frac{1}{2}$ in. by 9 in. units, can be installed in a dozen patterns over wood or concrete. *circle 220*



Bangkok Industries



Wood Mosaic



Kentucky



Hoboken



Bruce

Kentucky Wood Floors

An accent area floor, shown, has slate insets in the center of the 36 in. square (by $\frac{3}{4}$ in. thick) "Bordeau" quartered oak, an example of one type of mixed media. Tile, stone, marble, metal, et al could substitute for slate, combined with firm's broad line of hardwood flooring. *circle 221*

PermaGrain Products, Inc.

New name for former Architectural Products Group of ARCO / Chemical is only change in this popular acrylic impregnated solid wood flooring. PermaGrain's other acquisitions from ARCO are GenuWood® vinyl-bonded hardwood flooring; Cork-O-Plast® cork flooring / vinyl bonded, and Multi-Play® resilient flooring for gymnasiums and other recreational areas. *circle 222*

Wood Mosaic

"Lincoln" flooring in white or red oak with antique finish is composed of solid $\frac{3}{4}$ in. tongued and grooved pieces, preassembled to form 24 in. square sections having slatted center and log cabin corners. Arrange in a variety of ways. *circle 223*



PermaGrain

SOLID COMFORT

WOOD-LOUNGE BY INTERROYAL

Contemporary, clean-line styling in ruggedly handsome oak to put people at ease in reception areas, waiting rooms, recreation lounges.

Modular design (for maximum flexibility), precision crafted details (note the exposed finger-joint construction), a wide choice of fabrics and colors, and the option of sled bases for seating and side tables all mean value as well as quality.

Test the feeling of Wood-Lounge solid comfort for yourself at any one of our InterRoyal showrooms. There, in addition to Wood-Lounge, you'll see the complete line of InterRoyal contract furniture.



InterRoyal[®]

For additional information on InterRoyal Wood seating,
write to: InterRoyal Corporation,
1 Park Ave., New York, N.Y. 10016.

market survey

What's your sign?

Not the one that can be blamed for blighting or uplifting your life, but the sign that can make or break a business. Along America's honky tonk tourist routes there will be a sign that stands out over competitors—or one that is a familiar sight coast to coast. In corporate offices, the secretary or executive must have a title appearing somewhere, whether on door or desk. Typography and mounting should receive the same careful specification by the designer as the selection of major furnishings. Incorporating color into signage will help to communicate warmth and spirit.

For schools, hospitals, large commercial buildings, shopping malls, airports, et al. signage, especially in graphic form, is es-

sential. The quality of such signage is of national concern.

The Society of Environmental Graphic Designers (SEGD), founded in 1973, is in the midst of a campaign to broaden its membership to allow a more vigorous pursuit of its worthwhile objects and development of its programs to improve the quality of environmental graphics.

Wayne Kosterman, manager of Environmental Systems for RVI Corporation, Chicago space planner, is one of the society's directors anxious to dispense further information to those interested in learning more about the work and aims of SEG. The new Chicago address is: Suite 1205, North LaSalle Street, Chicago 60601.



Andco Industries



American Signpro System

Following successful Canadian distribution, company is signing up distributors throughout the U.S. for Signpro self-hinged extrusion and component sign systems in durable finishes. Clients have ranged from Fiberglas Canada to Tubby's steak house.

circle 228

Andco Industries Corp.

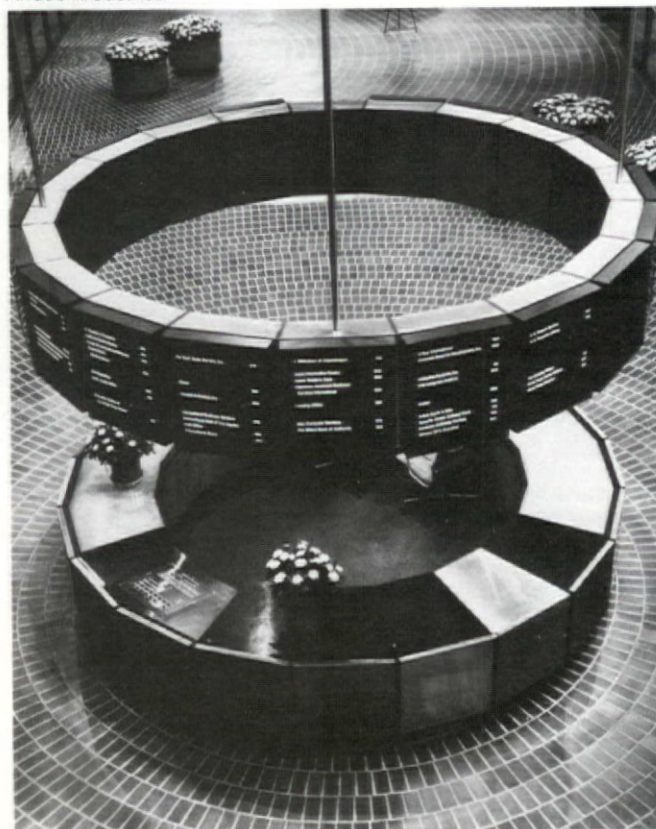
This manufacturer of architectural letters, signage systems, and plaques based in North Carolina, offers a free design service to assist its customers with signage problems. The non-illuminated sign shown is fabricated from Andco's No. 42 aluminum extrusion and .125 rigid aluminum panels, heliarc welded. Letters are custom fabricated from .090 rigid aluminum, mounted out from the face for a shadow affect. Finish is baked enamel.

circle 229

ASI Sign Systems, Inc.

ASI, newly established arm of Architectural Signing, is licensing local dealer/manufacturers throughout the U.S. who will duplicate ASI's quality and distribute its full line of standard and custom products. In this custom installation an office building directory is mounted on a wheel conforming to reception desk.

circle 230



ASI Sign Systems

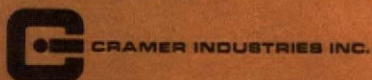


American Signpro System



Cramer's new 9000 Series. 36 chair variations in tufted or seamless upholstery. A versatile series that will be admired by the receptionist and applauded by the directors. And 9000 is beautiful for landscaping.

Call or write Cramer for information on the new 9000 Series.



CRAMER INDUSTRIES INC.

625 Adams Street, Kansas City, KS 66105 • Phone 913-621-6700

Showrooms in Chicago Merchandise Mart, Kansas City, Dallas, Houston, Los Angeles.

9000 Series designed by Robert A. Eberle

market survey continued from page 46

What's your sign?



Art Products



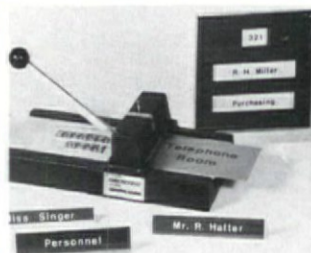
BPC Industries



Charles Mayer Studios



Lettering Specialists



Embosograf



Fox Carved Signs



Josarah Enterprise



Identitia Incorporated

Art Products Company

This California-based company offers designers and architects a low-cost method that duplicates any desired item in motel/hotel signage by casting in durable polyester resins. Firm also has a complete line of alphabets.

circle 231

BPC Industries

The variety of creative signage produced by BPC is as impressive as the clients for whom they completed commissions—among them, BankAmericard, Mobil, American Can, The Du Pont Library, Xerox.

circle 232

Embosograf Corporation

One university has been using this sign-making system for 20 years with minimal upkeep. The Embosograf utilizes moving light spots to give the effect of illumination without electricity. Use is for in-house production of signs—from badge size to eight feet long, for indoor or outdoor use. New type faces can be added. The catalog shows the simple process in action.

circle 233

Fox Carved Signs

Philip Fox's unique studio is in Ulster County, N.Y., where letters and designs are either hand carved or sandblasted to individual requirements.

circle 234

Identitia Incorporated

For clear direction and symbols in health facilities see firm's "Patient Room Sign Sub-System" brochure, giving data on materials, construction, installation, mounting details, symbols, etc.

circle 235

Josarah Enterprise

Firm's metal leaf letters are die cut from thin aluminum, gold bronze, or stainless steel. Pressure-sensitive backing permits letters to adhere to all smooth, flat surfaces.

circle 236

Lettering Specialists, Inc.

This Illinois firm specializes in interior sign systems for offices and banks. Complete sign systems include five day delivery nameplates and precision saw cut metal letters in any typestyle or logotype.

circle 237

Charles Mayer Studios

Hook N' Loop® bulletin boards by this Ohio firm can be customized to size, type of display, and keyed to room's colors through choice of 20 background fabric colors. Frame is anodized aluminum.

circle 238

Signs continued on page 50

Rudd International's new S chair. Originally S stood for salon. But it could stand for serpentine. Or slender. Or strong.

Nothing in wood has ever mixed strength with delicacy like this chair.

Nor has anything in wood come as close to the classic simplicity of the Bauhaus tubular steel chairs as this one.

We expect big things from it.

Rudd International
1066 31st Street N.W.
Washington, D.C. 20007.
(202) 333-5600

Design: Rud Thygesen
and Johnny Sørensen

circle 33 on reader service card



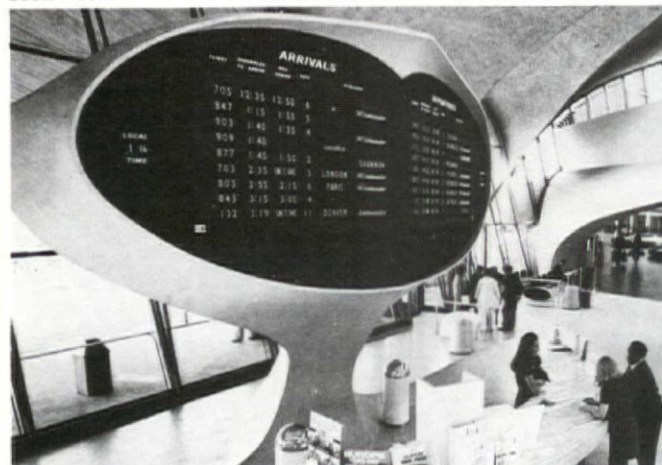
What's your sign?



Polyplastic Forms



Scott Plastics



Solari America



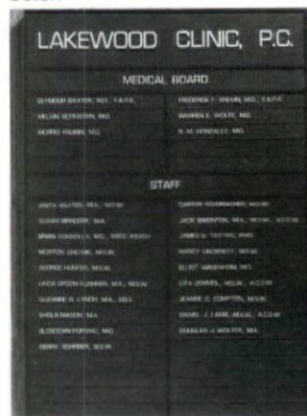
3M Company



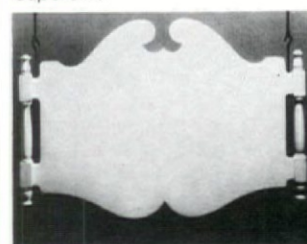
Metalphoto



Seton



Supersine



Yorkraft

Metalphoto Corporation

Metalphoto process embeds (and protects) any image—from line to halftone—in anodized aluminum which can then be cut to any desired shape. In natural silver or black shades—or custom colors. Historical wall mural shown was executed for Alcoa's Pittsburgh headquarters.

circle 239

Polyplastic Forms, Inc.

In addition to mirror letters in 23 stock styles and six tints, firm draws from over 25,000 dies to manufacture interior or exterior dimensional lettering. Brochure in color tells more about this 30-year old New York state company.

circle 240

Scott Plastics Company

Eighteen styles are offered in 1/8 in. thick, injection molded Plexiglas® letters, in sizes from 4 in. to 24 in. in 48 standard colors and finishes.

circle 241

Seton Name Plate Corporation

Specially designed signage incorporating the International Symbol of Access has been developed by Seton. Firm also has raised letter (tactile) signs and embossed Braille identification plates.

circle 242

Solari America

Principal products of this leading company include clocks, security systems, and electronic systems to handle display information. Among world-wide installations of computer-based information display systems is this space-shaped board at TWA terminal in New York—one of many Solari projects for TWA.

circle 243

Supersine Company

Interior directory shown is made by this manufacturer of architectural signing of Eurostile Normal in white, hot-stamped on 2418 brown plexiglass. Framing is 313S Duralumin aluminum.

circle 244

3M Company

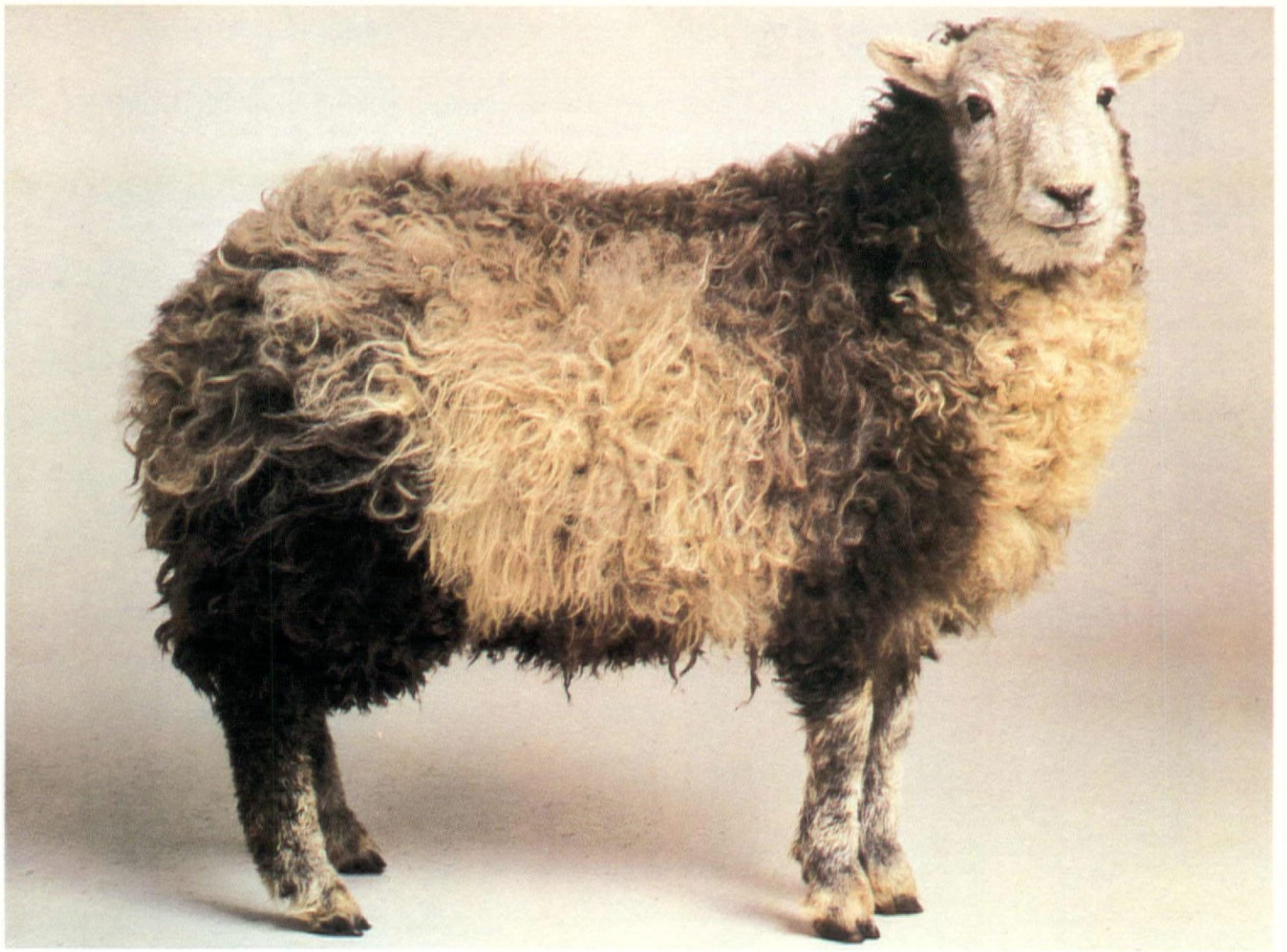
In-house signage is simplified for maps, decals, product labels, and nameplates by Scotchcal brand photosensitive label material available in several sheet sizes with adhesive backing. 3M will supply full details.

circle 245

Yorkraft Inc.

Old Colonial Signboards are prepared to receive the message. Board is of primed plywood hung by fixtures of heavy black wrought iron.

circle 246



Recycled!

Every spring we recycle her winter coat into woven carpet.

Whether it's Wilton or Axminster, it will be in the finest tradition of British craftsmanship. Brintons has been weaving wool carpet for nearly 200 years. Stop by one of our showrooms and see what wonders we've done with her coat.



Brintons
carpets

Brintons regional showrooms:

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

showroom design

Carry on, Karastan

Karastan didn't need Halston to make it more fashionable, but his celebrity collection of broadloom enhances the 1978 image of a carpet mill that loomed on the U.S. horizon in 1928 under the auspices of Marshall Field & Company to produce machine-made Oriental rugs. About a decade ago Karastan went contract in a big way. One of the first major introductions was "Futureau," a dense carpet of Anso nylon for golf club interiors. It is still important in the line for other contract projects as well as country clubs.

As part of Karastan's 50th Anniversary celebration this year the New York design team of Erika and Bill Shank gave the Chicago showroom a smashing new image, spruced up the San

Francisco space, and repeated in both some of the successful design solutions developed for the headquarters' New York showroom at 919 Third Avenue, seen here.

A gallery format provides a dramatic entrance where the 50th Anniversary Commemorative Mameluke design rug is hung between brushed silver pillars, its twin on the entrance floor. At either side of the "gallery" the Bedouin Collection of area rugs is harmoniously exhibited with native artifacts. Other spaces handsomely display the Trade Winds Collection, jeweled Orientals under ceiling track lights, and a vast group of broadlooms installed to simplify selection.

For the Halston collection the Shanks built a one-room apartment of furniture forms wrapped in his "Suede Look" broadloom of Antron nylon. His "H" pattern and "Basketweave" are inset into the carpet, proving how practical total carpeting and rugs can go together without the extra height to cause tripping. The bed is made up in Halston's sheets, designed for Fieldcrest, the domestic division of the parent company, Fieldcrest Mills Inc.



Entrance to Karastan's New York showroom spotlights 50th Anniversary Commemorative rug, a Mameluke design reproduced from an original made in Cairo some 500 years ago. Room above celebrates Halston's plain and patterned broadloom designed for Karastan, which showroom designers Erika and Bill Shank have used on floor and to envelop furniture forms. Bedouin Collection, right, is enhanced by original artifacts. Throughout the new "art gallery" showroom patterned rugs correlate in color and are set flush in solid broadloom. Plants are by Don Henley.

Photography by Darwin Davidson

THE JAIME CHAIR

The comfort comes from deep within. It stems from the Harter Comfort Concept, so basic to the Jaime design. Attuned to the shape, mass, and move-

ments of real people. Offering effective support where needed, whether working or lounging.

Choice of desk swivel or pedestal bases. In either laminated oak or tubular chrome. Upholster in Harter fabric or leather. Or combine leather shell

with fabric on separate seat and back cushions.

Designed to make you feel good . . . by Earl Koepke.



Model 8300

circle 35 on reader service card

Showrooms and sales offices in principal cities.

In Canada:
Harter Furniture, Ltd.
Guelph, Ontario

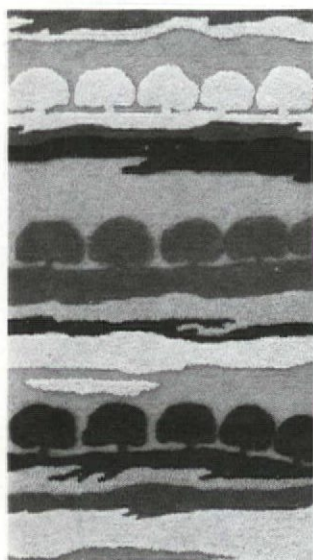
HARTER CORPORATION
702 Prairie,
Sturgis, Michigan 49091

carpet world

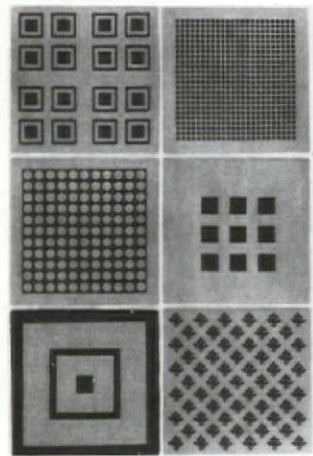
Teflon and auto tires make carpet news



Alexander Smith



Paul Wieland



Commercial Carpet Co.

Alexander Smith

Color coordination is made easy through a new custom Axminster program offering 20 designs, each available in 60 colors on orders as small as 200 square yards. Woven of Commercial Plus nylon with soil and static control, carpets carry a five-year wear guarantee. Eight-row Axminster construction may be altered to seven or nine rows; 27 in. and 12 ft. widths are available with shipments made within 60 days. circle 250

Paul Wieland

Special order designs in rugs and wall hangings of either wool or acrylic are offered in a new program. Also available is a wide range of custom patterns. circle 251

Commercial Carpet

Carpet modules to mix or match are offered in seven geometric patterns in brown, gold, rust or charcoal on 11 background shades. The Teflon nylon pile on these 18-inch modules is wear guaranteed for seven years; fire retardant sponge rubber cushion guaranteed for life of module. circle 252

Du Pont

Out of the frying pan, Teflon comes to the floor as the new name for Du Pont's carpet protector. Why the name change? Why not, says Du Pont when you have a household name like Teflon which accurately describes both products because of similarities in fluorine chemistry? In carpet, Teflon works to create an invisible shield against dirt to prolong original appearance—this without affecting look, luster or softness. Other news: Du Pont's issue of new specification guides for Antron III nylon in the educational, health care, business/commercial and lodging/food fields. These glossy illustrated guides are free to specifiers. circle 255

Jorges

From highway to floor—that's the story of a new unitary backing developed by Technical Consulting Corp. and marketed by Jorges. Called Environmental Back, it's made from ground-up auto tires; is said to offer better tuft lock and better adhesion to the floor. It's fire resistant and provides stretch capability equal to jute. circle 253

Bigelow

Pick any one of 30 woven patterns, order in your choice of textures, yarn systems and weights through the firm's new To Order Program, which has low minimum yardage requirements. Also news: Bigelow's five-year warranty covering wear, static, edge ravel, tuft bind, specification conformance which can be extended to 10 years. Covered are Regent's Row, Regent's Stripe, Interweave, New Stat-Check, Magistrate, Campus. circle 254

Dow Badische

With BASF's recent acquisition of full ownership of Dow Badische, a number of new programs are underway. Among them is a \$40 million acrylic acid plant at Freeport, Texas where new production capacity will be 130 million pounds a year. Dow Badische was formed as a joint venture between BASF and Dow Chemical in 1958. The firm entered the man-made fiber field in 1966 and has become a leading producer of acrylic, BCF nylon and nylon staple as well as acrylic and nylon spun yarns. Sales in 1977 were \$323 million. Headquartered in Ludwigshafen, West Germany, BASF is a major chemical producer with 1977 sales in North America totalling \$1.2 billion.

Allied Chemical

As replacement becomes the dominant factor in contract carpet, the specifier's role grows and so does the importance of fashion in flooring. Such are the findings of a recent study by Allied Chemical which showed that two-thirds of replacement carpet is negotiated rather than put up for bid—a factor expected to produce a greatly increased fashion consciousness in the industry. This market trend, together with development of nylons with wool like looks such as Allied's Anso-X NaturaLuster, are highlighted in a new multi-media show, the Anso-X Fashionnation, currently being presented to commercial carpet producers. The show, which features trends in styling,

merchandising and marketing, features NaturaLuster in a starring role. In filament and staple, the fiber is said to look like wool and perform like nylon. A stable of Anso-X new products featuring five-year wear and lifetime static guarantees will follow.

Institute news

The Carpet and Rug Institute has announced the following appointments to the Board of Directors: Al Gussin, President, Trend Carpet; Roy Jennings, President, Marlin Mills, Inc.; Robert McEntire, President, Executive Carpet Mills; and Ray Weddle, President, Wellco Carpet Corporation.

New members of the Executive Committee are: Edward Freedman, President, Sterling Carpets; Al Gussin, President, Trend Carpet; Herbert Harris, Vice President, Purchasing and Licensing, Bigelow-Sanford, Inc.; Joe Maffett, Executive Vice President and Chief Operating Officer, WestPoint Pepperell; and N. Laurence Nagle, President and Chief Executive Officer, Commercial Affiliates, Inc.

Wool Bureau appointments

F. J. Colangelo, President of The Wool Bureau, has announced the appointment of Dan Kressler as Product Manager responsible for all areas of marketing. (reporting to H. Bush, marketing division Vice President). Mr. Kressler was formerly with Bloomsburg Carpet Industries and Monsanto Textile.

Jim Ellis, who joined The Wool Bureau in May, 1965, has been promoted to Secretary Treasurer. Tom Haas has been named a Vice President in charge of all advertising and public relations activities.

The well adjusted conformists.

EnerTec S

- a. Depressing this button automatically adjusts back support.
 - b. Lifting this lever automatically adjusts seat height. Height adjustments range from 17" to 26".
 - c. Seat column provides cushioned spring support.
 - d. Other features: back support adjusts to body posture, and can be raised or lowered to fit the individual; seat-to-floor angle adjusts; snap-out panels make changing upholstery simple.
- Options** include either a triple chrome-plated tubular steel foot ring or cushioned arm rests with triple chrome-plated bar stock, or both.



EnerTec JX

- a. Seat-to-floor angle adjusts and locks.
- b. Torsion Bar adjusts for degree of "chair tilt".
- c. Lifting this lever automatically adjusts seat height.
- d. Seat slides forward or backward to fit individual by releasing this lever.
- e. Seat column provides cushioned spring support.
- f. Back support adjusts to body posture.



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professional literature

A new architectural guide specification on glue-down installation of double jute-backed carpets has been issued by the **Jute Carpet Backing Council**. It also serves as an instructional guide and general source of information for those not directly engaged in the preparation of formal specifications. The new guide spec incorporates practically all the knowledge of techniques and choice of materials since direct glue-down has been in wide usage. Floorings covered include concrete (floor preparation), wood, terrazzo, clay tile, and previously installed resilient material. *circle 260*

Roberts Consolidated Industries is offering a comprehensive catalog describing the firm's complete line of floor covering installation products. Over 350 Roberts installation products are discussed and illustrated in the 44-page catalog, including adhesives, seaming tapes, tools, moldings, fasteners, and other accessories. Recommendations for the use of special tools and detailed schematic diagrams of all replacement parts are included. *circle 261*

Scott Plastics Co. has made available its new signage catalog illustrating 28 styles of 1/8 in. thick, injection-molded Plexiglas and 1-in. thick, high-density foam letters, numerals, graphics and glyphs. *circle 262*

A catalog describing a system of swinging panel visual display boards is available from **Multiplex Display Fixture Company**. Called "System 80," it is said to be an integrated system in which all swinging panels are interchangeable between floor and wall models. Fillers that slip into these panels to provide display surfaces are offered in a variety of materials, including burlap-textured vinyl and a new display loop fabric available in six different colors. *circle 263*

A full color, six-page brochure on the energy saving advantages of metal building systems is now available through the **Metal Building Manufacturers Association**. With the aid of diagrams and charts, the brochure identifies the key causes of heat loss and heat retention. One advantage of metal building systems, constructed of lightweight panels, is their ability to respond quickly to change in temperature. Energy costs over the lifetime of the structure are compared between metal building systems and other construction methods. *circle 264*

The Acousti-Seal 900 panel system is the subject of an eight-page brochure now available from **Modernfold**, an American Standard Company. The movable steel panel system is especially designed for large space applications, and full color photographs show the panel system in use. Panels move along a steel track and can be either floor or ceiling mounted. Hinged, paired or individual panel systems are available. The brochure also contains a color selection table showing over 18 jute textured and woodgrain vinyl finishes. *circle 265*

The **Cumberland Woodcraft Company** is offering a complete catalog of their line of 19th Century solid wood reproductions of Victorian millwork designs. The line includes solid wood fretwork, privacy panels, brackets, turnings, wainscoting, special moldings and trim. A full inventory is maintained, and all millwork is precision made from kiln dried hardwoods, primarily oak and poplar. Each item is said to provide faithful reproduction at costs well below those of genuine artifacts. For a complete catalog and price list, send \$2.00 to Cumberland Woodcraft Company, Walnut Bottom Road, R.D. 5, Box 452, Carlisle, PA. 17013

A six-page, four color brochure picturing and describing Vaughan Walls' 5700 and 5900 Series demountable wall systems is available from **Vaughan Walls, Inc.** Application photos are devoted to door frames, snap-on vinyl base, core door units, demountable panels and special glazing conditions. Both easy-to-install series are designed for use when accessibility may be required after installation, or when it may be necessary to change one side of a partition without disturbing the other side. *circle 266*

An 86-page, four color catalog for **Virco Manufacturing Corp.**'s contract furniture division is available from that company. Among the new contract furniture designs are rattan, cane and metal bentwood chairs, as well as glass topped, chrome framed tables. Covering choices are in a wide variety of vinyl colors and fabrics. Other new products included in the contract line are cafe tables, dining and upholstered lounge chairs. *circle 267*

A four-color brochure describing **Armstrong Cork Company's** Soundsoak Wall Panels, and a new sheet offering maintenance recommendations are available from that company. Soundsoak was developed by Armstrong to meet requirements for a wall material with true acoustical efficiency, and the patented construction utilizes a perforated mineral-fiberboard covered with a soft modacrylic fabric to create a 3/4 in. thick panel that absorbs 60 percent of the sound striking its surface. Standard panels are 30 in. wide and 9 ft. high. They are available in twelve colors. *circle 268*

Levolor Lorentzen, Inc. has produced a Riviera Blind Color Guide, in which each of the more than 100 Riviera colors has a loose leaf page to itself. Each page is divided into a dozen easily removable swatches labeled with the blind color's name and its number. Metallics, solids and patterns are divided with the guide by a tab system, and the guide itself fits into a slipcase. Cost of the Riviera Color Guide is \$10.00. Write Levolor Lorentzen, Inc., 720 Monroe Street, Hoboken, N.J. 07030, attention: Customer Service Department.

A comprehensive collection of contemporary fabrics in coordinated textures—plaid, geometric and stripe—is now available from **Stroheim & Romann**. Ideal for use as upholstery or wall covering, the collection consists of four patterns in thirty-six colorways. Each fabric is 54 in. wide, primarily in combinations of spun rayon and acetate. The entire collection is available in sample book form for \$10.00. Stroheim & Romann, 155 E. 56th St., New York, N.Y. 10026.

A full-color, 28-page Office Furniture Catalog is now available from **Lyon Metal Products, Inc.** The catalog (700-H) illustrates furniture in detail and in group settings, and includes desks, tables, chairs, credenzas, and filing cabinets. Size and feature specifications and a wide variety of standard finishes, patterns and upholstery selections are provided. *circle 269*

The 4200 Series desks from **Steelcase** are presented in a new brochure. The 12-page, full color catalog contains information on more than 120 standard desks, credenzas, returns and tables. Machine tables, rollaway filing carts and special convertible cabinets available from the line provide storage and work surfaces for meeting most office requirements. *circle 270*

continued on page 94

In this flammability test, the chair with VONAR 3 interliner was not consumed.



Time: 30 seconds into the test.
Identical ignition sources nearly half consumed.



Time: 4 minutes.
Standard chair (left) involved.



Time: 10 minutes, 30 seconds.
Chair with VONAR 3 (right) is out.

Chairs for this test provided by and available from Thonet Industries, Inc.

At the start of this test, these chairs were identical in every way but one. Both were made with identical 60% wool/40% polyester upholstery fabric, standard polyurethane foam in the seat and back cushions, and wood structural parts. But the chair on the right had a layer of VONAR[®] 3 interliner (3/16" thickness) added as an envelope around the polyurethane foam in the back and seat cushions.

Test Results

Two 24" x 30" sheets of newspaper crumpled in a paper bag were placed on each seat cushion touching the back cushion, then ignited.

After four minutes, the paper fires were out, but the standard chair continued to burn, producing large quantities of flame, heat and smoke. The chair with VONAR 3 was only slightly involved.

At 10 and one-half minutes, the standard chair was completely consumed. The fire in the chair with VONAR 3 was out and had sustained relatively little fire damage. Far less heat and smoke were produced. **

The VONAR Difference

As flames heat the VONAR interliner, heat-absorbing moisture and a flame retardant are released. Then the VONAR forms an insulating char on the chair parts in contact with the ignition source. Result: in limited ignition situations, VONAR reduces the likelihood of ignition of upholstered furniture as a unit. Should ignition occur, it reduces the burning rate.

VONAR has little or no effect on furniture comfort, aesthetics or feel and can be added to many furniture constructions at a modest increase in cost.

To determine what a difference VONAR can make in your furniture or future specifications, use the coupon or write: DuPont Company, Room 35696J, Wilmington, DE 19898.

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

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

Mail to: Du Pont Company, Room 35696J, Wilmington, DE 19898



Please send me:

- further technical data and test results.
- a list of furniture manufacturers using VONAR.
- a list of licensed manufacturers of VONAR.

Name _____ Phone _____

Title _____ Company _____

Address _____

City _____ State _____ Zip _____

Application _____

circle 37 on reader service card



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by

Scalamandré

in Scottish Stretch Wool

(#98175)

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Color Tones in the "Contour"
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To the trade only



a changing
magazine for
a changing
profession

With this issue we end our 90th year of continuous monthly publication; with the next we begin our 91st. Sounds monotonous? Not at all: there have been a number of fundamental changes in the practice of interior design in these 90 years, and many corresponding changes in our presentation of the field. Just one example: not long ago, we responded to the growing divergence between the contract and residential fields by a division of INTERIORS into two independent and quite distinct publications. The fact that with a combined readership of over 54,000, the two magazines have a duplication of readership of only about 4000 proves that our publisher's sense of the market was right.

Now we see another change, more subjective but just as real. It is evolutionary, not revolutionary, another step in the progress beyond the "decorator" sensibility of half a century ago. It is the maturing of interior design so that it accepts as its basic responsibility not the merchandising of a fashionable appearance but the accommodation and enhancement of work and life. This requires of the profession a new seriousness—about functional space planning, about human productivity, human comfort, and the human body. Such new seriousness must be based on more than good intentions—we have those already. It must be based as well on sound information. In addition to our traditional presentation of specific design accomplishments, CONTRACT INTERIORS accepts as a duty the provision to the profession of such information.

To this end we announce some additions to our staff and our format. We think it is of importance that we are joined this month by an additional Senior Editor, Richard W. Planck. Many of you know him from his recent presentations at NEOCON ("The Energy Crisis and the Office," "The Redesign of Office Space") and at ASID conventions ("Ergonomics in the Office"). Many of you know him for his previous publishing work—formerly the Editor of GOVERNMENT PURCHASING DIGEST, formerly the Editor of MODERN OFFICE PROCEDURES, now Senior Editor of RESTAURANT HOSPITALITY. And many of you have joined in honoring him with the ASID Press Award for outstanding coverage of the design profession. Dick Planck brings to CONTRACT INTERIORS an impressive knowledge of how interior design affects the *user*. We think our readers will want to share that knowledge.

Beyond this first major commitment, we approach the profession's growing seriousness with other plans as well. The second is the continuation of the business-oriented articles we began in February with publication of the important new AIA/ASID interior design documents. Third, we plan a regular series of critical evaluations of specific items or systems of furniture. These items or systems, again, will be examined with consideration for their effect on the user, and the evaluations will be written for us by Roger Guilfoyle, former Editor of INDUSTRIAL DESIGN, and other respected authorities.

Fourth, we will inaugurate next month a special page for reader participation in the consideration of questions affecting the design profession. These may sometimes be subjective matters about design trends; more often, they will deal with practical matters of business, law, and profit. Our August issue will present readers' experiences with the relative profitability of architecture and interior design services. Our September issue will present readers' opinions on the value—and the ethics—of advertising interior design services. Those who wish to express an opinion on the subject are invited to write:

Backtalk, CONTRACT INTERIORS, 1515 Broadway, 39th floor, New York, N.Y. 10036. Deadline for the September issue is Friday, July 21. Suggestions for future topics are welcome, too.

Fifth, our August issue will see the inauguration of THE INTERIORS NEWSLETTER, a brief, dramatic summation tracking economically significant developments in the interiors industry—building programs and construction, government actions, production and price movements, new practice regulations made by the professional organizations, and influential design achievements and trends—as well as late-breaking news of important personalities. THE INTERIORS NEWSLETTER will be edited each month by Olga Gueft. Needless to say, Miss Gueft welcomes your communications—to THE INTERIORS NEWSLETTER at CONTRACT INTERIORS (address above)—or, better still, by telephone to (212) 764-7529.

Nor will these changes be the only ones coming up in CONTRACT INTERIORS. We anticipate continual change in response to a dynamic profession. STANLEY ABERCROMBIE

Rita St. Clair Associates Inc.

Professional practice in the Baltimore townhouse recycled for her firm by ASID's president-elect



Photography by George Cserna



As a force in the design community, Rita St. Clair has been making herself perfectly clear since 1956, the year she joined AID. Professional competency, sound business practices, apprenticeship programs, and continuing education are goals for the profession which she has not merely advocated but worked for—before and after consolidation—as president of AID's Maryland chapter (1961-2), chairman of its board (1962-3), AID national vice president (1969-72), AID national accreditation chairman (1972-4), ASID national secretary and concurrently internship chairman (1976-7), and now ASID national first vice president/president-elect.

But until the opening of the magnificent Baltimore City Hall (October 1977 *CONTRACT INTERIORS*) brilliantly recycled by a restoration/architect/interiors team including her firm, we had little idea of the caliber of her practice. Wasting no further time we persuaded Mrs. St. Clair to tour us through 1) her office; 2) a few recently completed restaurants in Baltimore and Washington, D.C.; 3) Center Stage, a theater center in the St. Ignatius Jesuit complex. On the drawing boards at her office we saw: 1) space plans for the fast-track conversion of Leidy Chemical Corporation's offices to computerized operation; 2) an addition to an adolescent psychiatric facility programmed for a non-institutionalizing effect on its young patients; 3) the interior transformation of a Congregationalist church into one for Baltimore's Greek Orthodox Community; 4) a modular seating system to be manufactured by David Edward Ltd. The practice also encompasses large residential interiors including corporate apartments furnished complete to tableware; model house interiors for builders; an occasional show house (one

Top: The front hall.

Upper left: In reception room—cord-free lighting (work light is cut-down parking lamp), original marble fireplace, Turkish kilim, antique and modern furniture and accessories.

Lower left: View from conference room—original and replica oak cabinets, modern bronze fixture.

Opposite: View through solarium—original stained glass, 1947 Murano chandelier.

RECEPTION ROOM

Reception station surfaces: **Copperlite**. Parking light and wall brackets: **Prescolite**. Coffee table: **Brueton**. Chair upholstery: **Brunschwig**.





shown in Sep/Oct RESIDENTIAL INTERIORS). Signage and other graphics involved in the contract work are routinely designed by the staff.

The firm's offices and two of the restaurants (illustrated at the end of this article), hardly represent the full range of the practice. But the offices, aside from their interest as an example of the adaptive re-use of a fine old building, offer insights into the firm's methods of operation—varied methods for a practice which has changed and grown in the past decade, but which from the first has been soundly managed.

This is relevant to Rita St. Clair's future programs for ASID, and to her past role in spearheading AID's research into business practices in the early sixties, and urging CPA Harry Siegel to write his basic textbook on the subject.

The Recycled Building

The firm owns a townhouse on fashionable Charles Street in downtown Baltimore, ten minutes from the townhouse condominium where Mrs. St. Clair, a widow, lives with her grown daughter, a student. Though the firm bought the building in 1975, it has operated there since 1969, when Mrs. St. Clair leased first the parlor floor and then, as the staff expanded, the ground floor. Today those two floors contain the firm's reception, administrative, conference, drafting, and catalog/library/sample rooms, as well as a delivery entrance and the kitchen.

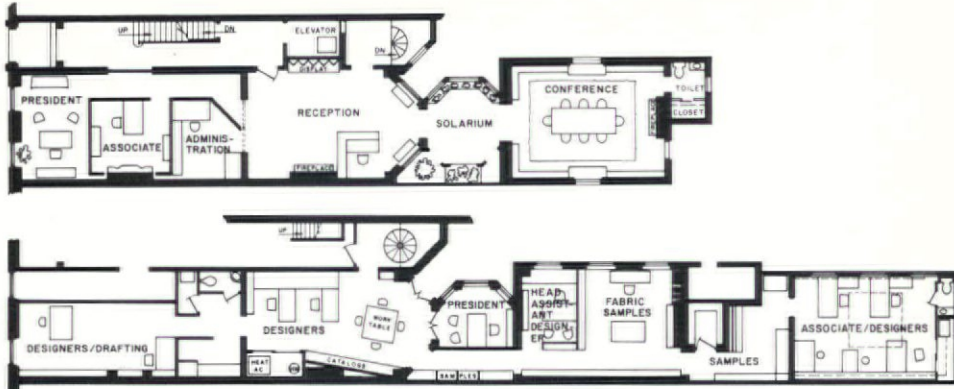
The middle floor of the house is rented to an architectural firm (with which the St. Clair firm occasionally collaborates). The two top floors are used for storing antique and custom furniture, oriental rugs, and modern and antique accessories, lamps, and *objets* which Mrs. St. Clair buys and in some cases has made in Italy, France, and England. She makes three or more trips to Europe yearly.

The Federal style house, built in 1840 and enlarged in 1903, had been inhabited only by three generations of the prominent Baltimore family which built it. The survivors let Mrs. St. Clair have her first lease on condition that she refrain from structural alterations. Not that she wanted to meddle with the mahogany, walnut, and walnut burl woodwork of the earlier front wing and the hand-laid oak parquet floors, tilework, stained glass, clear leaded glass, marble fireplaces, elaborate carved mirrors and carved oak and mahogany woodwork added later—largely by Italian craftsmen. The work of restoration included a great deal of scrubbing, much by Mrs. St. Clair herself.

When the firm took over the lower floor—once servant's quarters—preservation was not an issue.

Left: In the conference room, formerly the library, woodwork and leaded glass were restored, ceiling above beams was painted. Bronze fixture, clear bulbs on beams, suede-upholstered Mies chairs from Knoll, and Baltimore marble-topped table on polished steel Brueton base are new. Carpet is 19th century Oushak.

Right: Inner corner recesses of skylit solarium are visually "opened" by the original mirrors, and mirrored space opens within the frame of Louis Icart's lithographed "Leda and the Swan." Other objects include antiques, and furniture custom-made in Italy.



The parlor floor (top plan), which was carefully restored, retains the original grand vista from the reception (former dining room) through the solarium and conference room (former library). The lower floor embraces a once separate studio building now joined by a new sample room.



CONFERENCE ROOM

Chairs: **Knoll**, in **Middletown Leather** suede. Table base: **Brueton**. Marble table top: **Hilgartner Natural Stone Co. Inc.** Suspended bronze fixture and clear lamps: **Prescolite**. Cushions: **Karl Mann**.



Rita St. Clair in her downstairs studio. Upstairs she has a "front" office where she meets clients.

A one-story skylit studio, originally built as a separate backyard building for a daughter who painted, is now used by associate Jim Peterson and his assistant, Jim McCloskey. The space between it and the main house has been enclosed, adding usable space to the premises. A prefabricated steel spiral staircase, finished white, was inserted through the rear hall for convenient circulation between the two bottom floors.

After the building became hers, Mrs. St. Clair did not change her deferential approach to its original fabric. To divide the front parlor into separate offices, she set up removable partitions that stop well below the ceiling. Other partitions that encapsulate the work stations of the office manager and her assistant—without cutting off their view of and access to the reception room—incorporate ambient cove strip lighting and task lighting within the partitions. Electric wires from the floor below go through the partitions.

In that reception room—which was the mansion's dining room—the receptionist occupies a strategic, elegant station consisting of nothing more than an old desk, switchboard, files, and typing return all wrapped around in satiny steel-finished Copperlite laminate with narrow but thick horizontal strips of polished walnut adding warmth and weight to the surface. The fluorescent strip work light, shielded by its own black steel arm, is an outdoor parking light cut down to four-foot height, incorporated within the wraparound, and fed electricity invisibly from the floor below. A functionally inadequate chandelier that cluttered the room's airy height was removed. One hardly notices that the glowing rays which highlight the white-painted woodwork, white walls, and ceilings are sent upward from inconspicuous white architectural brackets.

The nobly proportioned rooms are furnished with many antiques and classic and avant-garde *objets d'art*. One notices a scarlet and gold screen, a lofty English highboy, modern Italian glassware, a Turkish khilim. Yet the glass-topped steel coffee table, armless sofa, huge marble-topped conference table on a Brueton steel base, are modern. All conference chairs are from Knoll. And the ornate, decorative objects—from cushions to armoires—have little stock tags attached, just like the accessories inside the library cabinets and upstairs.

Resources

The stock-tagged items—products of Mrs. St. Clair's frequent trips to Europe—are profitable, time-saving alternatives to out-of-town shopping trips in finishing private offices, corporate apartments, model and show interiors, and of course residential interiors.

For the same reason—because Baltimore has few resource showrooms—the firm keeps extensive fabric, wallpaper, and floor coverings samples, along with product catalogs. There is no librarian. Each of the associate or assistant designers has the responsibility for a given product type, and is an expert to whom the others can turn for advice.

Competent interior design requires more than ready-made merchandise. "I wouldn't hire a designer who couldn't prepare the working drawings for custom furniture and have it made," said Mrs. St. Clair. "We have good craftsmen. I still work with the same cabinetmaker I used twenty years ago."

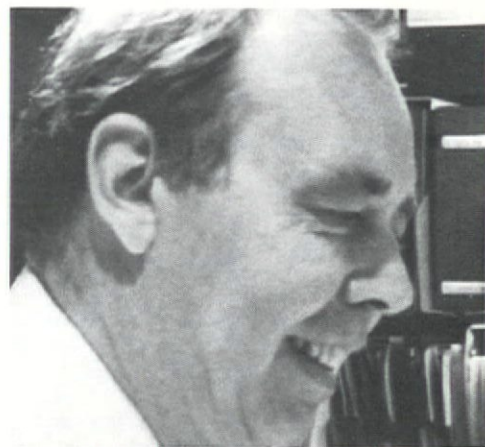
As to workrooms for draperies and upholstery, Mrs. St. Clair learned about that on her first job. Italian born, brought to the States at twelve, and completing her education at the University of Iowa, she gained her first experience of the interior design field managing a Washington, D.C. decorating shop; her next, organizing a Baltimore furniture store's decorating department.

Growth monitored by an accountant

When Mrs. St. Clair began to practice on her own, she worked, in essence, as a consultant—that is, she specified but did not purchase. To this day some of her firm's contract work, especially work done in collaboration with architects, may be done on a pure time basis. But other methods of remuneration are also used, singly or together.

What made the growth of her firm possible, Mrs. St. Clair believes, is that from the start the operation was mapped out by an excellent accountant. Now a managing partner in the well known firm of Alexander Grant, he set up correct procedures and controls—"good habits" as she puts it. Among other things he put all of the firm's record keeping on a computer many years ago.

What stimulated the growth of her firm was her realization that "I was the project designer on too many of my jobs. There was no way I could do it



Associate Jim Peterson was a Chambers v.p.



Associate Joseph Mitchell is local NCIDQ chairman.



Valentine Peratt was the City Hall project designer.

all. I realized I had to have designers whom I trust and whom I don't have to watch.

"The ones now in the firm fall into two categories—the two associates (beside myself), who have their own clients for whom they do jobs on their own, though they use the staff and facilities of the firm; and the five staff designers, who in some cases may be the project designers on one or another of the firm's jobs. To all practical purposes as far as the IRS, Blue Cross, and benefits are concerned, both associates and staff designers are salaried employees, but the associates work more independently.

"Each associate or staff designer has his specialty, however, and they help each other a great deal. Some specialize in residential work, others in contract. But I never hire anyone without making sure that he or she will be compatible with the rest."

Besides the receptionist, office manager, and office manager's assistant, the non-design staff consists of a full-time paper-hanger/drapery craftsman, a general handyman, and a cleaning woman whose duties include preparing lunch.

Mrs. St. Clair claims that she prefers to hire designers fresh out of school, but her associates' credentials belie her. Joseph G. Mitchell, ASID, a Baltimore native trained at the Maryland Institute of Art, is not only secretary of the ASID's Maryland Chapter but Maryland Chairman of NCIDQ, administering the qualification examination; his distinguished pre-St. Clair career included nine years at the Hecht Company, 13 years at Karl Graf.

Associate James Edward Peterson, a graduate of the Maryland Institute of Art, was associated with Gompers and Benesch before joining The H. Chambers Company, where he was a vice president.

Of the staff designers Joseph E. Bowers, graduate of Richmond Professional Institute and Commonwealth University, has the longest seniority. During his ten years with the firm, he has concentrated on major residential projects.

Valentine Peratt, ASID, the project designer on the Baltimore City Hall, is an Ohioan, a Parsons graduate whose resume includes Halle Brothers and the H. Chambers Company, from which he came to Rita St. Clair Associates four years ago. He is most valuable as a technical advisor in space planning and for restoration projects.

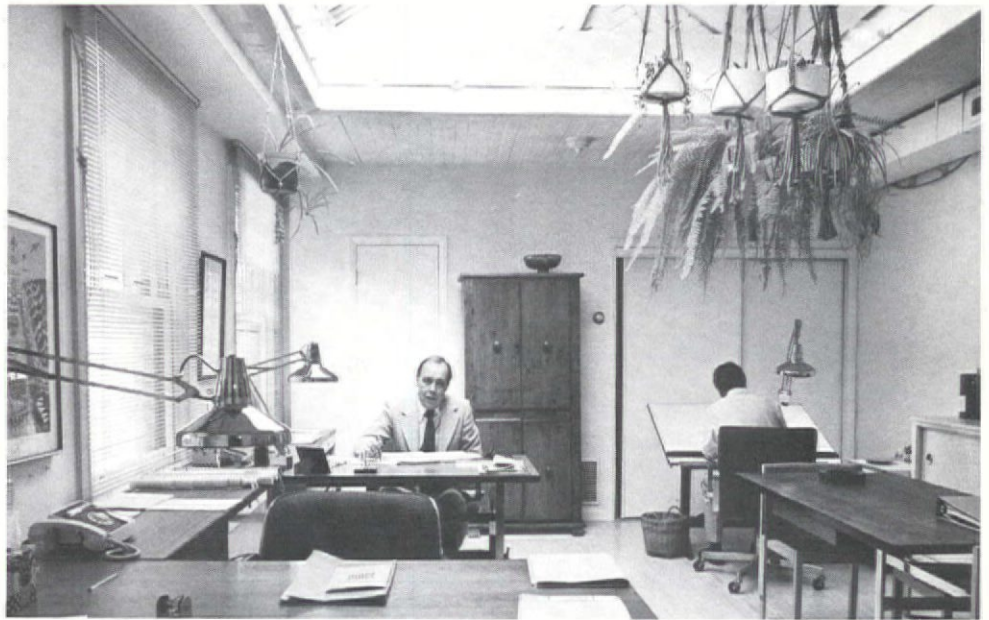
James W. McCloskey, another graduate of the Maryland Institute of Art, had been Peterson's assistant at the H. Chambers Company, followed him to Rita St. Clair's two years ago.

Bonnie L. Brame, also a graduate of the Maryland Institute College of Art, has been involved in commercial, retail, and health care projects, in addition to residential work.

Ted L. Pearson, though also a Maryland Institute graduate, has quite a different bent, having worked with architectural and land planning firms, worked on VISTA (Volunteers in Service to America) projects, and on the installation of the Hirshhorn Museum. He is clearly contract-oriented, has two years with the firm.

Kenneth A. Kirschman, from New Orleans, studied interior design at the Maryland Institute of Art only to better understand his family's furniture business, but joined the firm as an apprentice five years ago and has been enthralled ever since.

Lunchtime is "crit" time, when the designers discuss each other's jobs, brainstorm, and bounce ideas on each other. For in this easygoing office the staff are expected to help each other. The fact that Mrs. St. Clair refuses to compare the produc-



Associate Jim Peterson works with his own assistant, Jim McCloskey in a skylit studio, above. The staff lunches and breaks to discuss each other's projects in the catalog room, left; here are Jim McCloskey, Ken Kirschman, Rita St. Clair, and Jim Peterson. Joe Bowers and Bonnie Brame have been cropped out of the photo. Bottom left: Ted Pearson. Below: Office manager Charmie Coleman and her assistant work beside the reception space.







tivity of the designers—"I know how much time you can spend on a 'little' job even if you're efficient, and how easy some 'big' jobs can be if you're lucky, and I don't think it's fair"—may have something to do with the cooperative attitude. "They're my family."

A happy family. They work long hours, weekends, without seeming to notice. A prosperous family. When we were leaving, office manager Charmie Coleman was discussing a contract with Ted Pearson and Mrs. St. Clair. Each contract is developed for the particular job, according to principles in Harry Siegel's book and the firm's aforementioned consultant accountant. Mrs. Coleman has learned a great deal in recent years, and the rest of the staff are expert about contracts too. "Nobody has ever tried to screw us since I've been in business," says Mrs. St. Clair. "When they walk in here, they know we don't fool around."

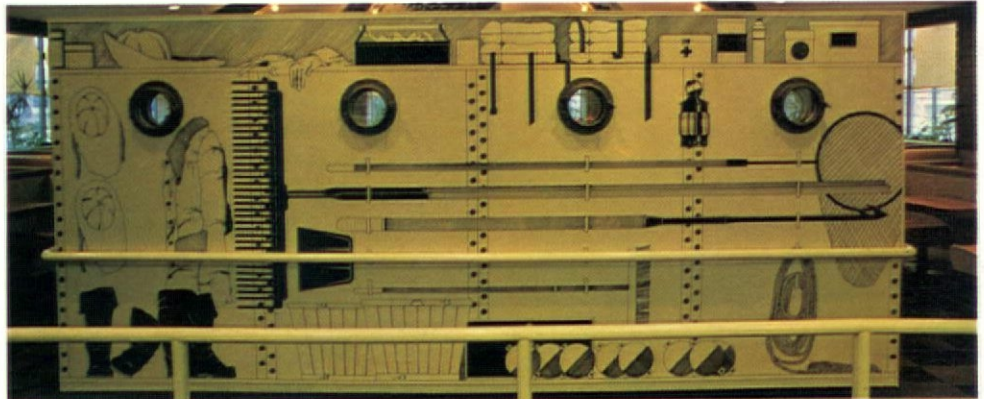
As to the work, it speaks for itself. **OLGA GUEFT**

CHOPSTIX restaurant, left, designed for S. & L. Corporation. A fast food environment need not be plastic. Food can be delectably displayed on a steel table, above, protruding conveniently, to be served by a counterman with the airs of a chef. Never mind that the "open kitchen" isn't really where the food is prepared. Never mind that salads are hardly a feature of Chinese cookery. Why not broaden the market? Mirrors under wood slats lend sparkle and illusory openness to slanted walls over the windows. Woodwork is Douglas Fir.

Chairs: **W. Lombard**. Park bench banquettes: **Pinecrest**. Tops on custom tables: **Formica** with oak. Floor: **Macon** (quarry tile). Banners: **Richard/Roberta Hyman**. Lighting fixtures: **Lightolier**.

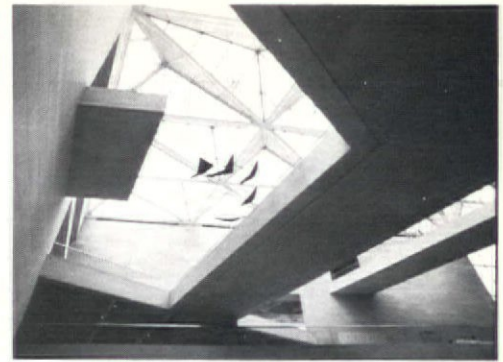
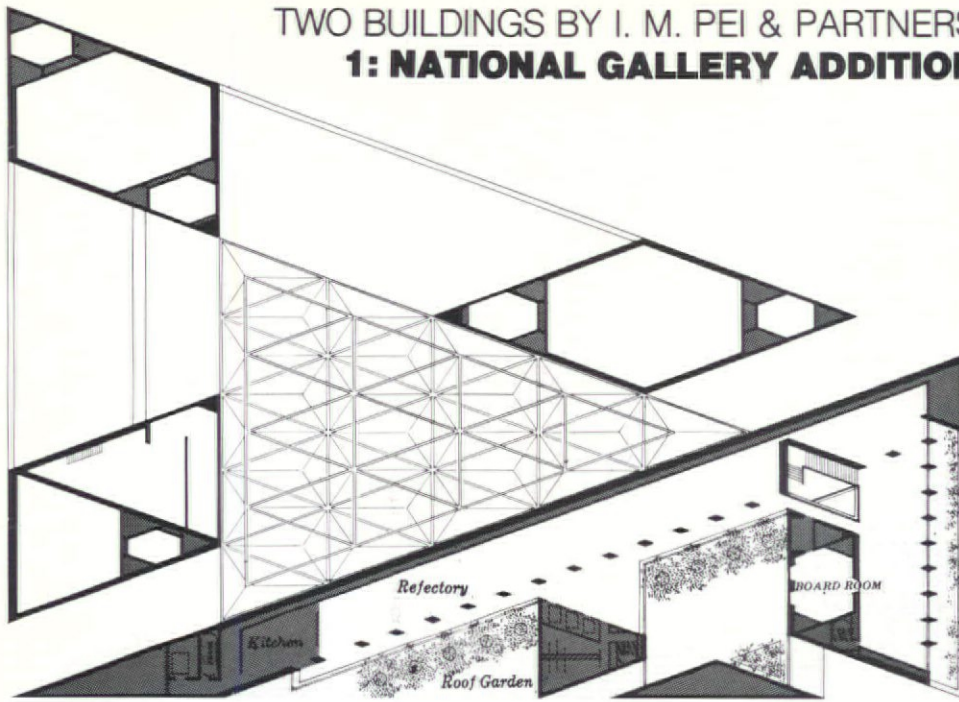
THE WHITE COFFEE POT, middle and bottom, is a new prototype for a restaurant chain. Because St. Clair Associates were called in before the architects, Jewell-Downing Associates, started construction, it was possible to modify the roof to put a skylight over the umbrella. Though to a point this is a fast food restaurant, at night it attracts families. It is near a marina. Portholes pierce the graphic barrier which backs a salad bar. Antique duck decoys perch on the walls. Banquette clusters vary in size and shape.

Fabrication of tables and banquettes: **Dagle Seating and Equipment Co.** Graphic wall: **S.G.L. Graphics**. Naugahyde banquette upholstery: **Uniroyal**. Umbrella canvas: **Robert Charles**. Ceiling fixtures: **Lightolier**. Umbrella lights: **Sterling**. Table tops: **Nevamar**. Flooring: **Macon** (quarry tile).





TWO BUILDINGS BY I. M. PEI & PARTNERS
1: NATIONAL GALLERY ADDITION



Photography by Robert Lautman



East Wing takes flight

We look briefly here at two recently completed and very distinguished buildings by the architectural firm of I. M. Pei & Partners. Both are masterful responses to specific site conditions, both are handsome pieces of architectural sculpture, and, of greatest interest to interior designers, both enclose interior spaces of exhilarating quality.

Here and on our cover are views of the great central space of the East Wing addition to Washington's National Gallery of Art. Opened to the public June 1, it has already received widespread publicity and praise. The central space, penetrated by natural light both from the 16,000 sq. ft. faceted skylight above and from generous glass areas at its sides, serves not only as an airy, spacious exhibition area, but as a circulation element and a useful focus for visitor orientation. At the corners of this main space are smaller (but not small) windowless galleries with such rare features as ceiling planes that can be raised or lowered to create whatever height is appropriate for a particular exhibit. Adjoining this basic triangle of public galleries is another triangle containing the library, reading room, research facilities and offices which constitute the museum's Center for Advanced Study in the Visual Arts. Even here there is a dramatic six-floor-high interior volume and an array of virtuoso cabinetwork and interior detailing.

The study center is not scheduled for completion until next year; **CONTRACT INTERIORS** will then present a thorough look at the entire building.

STANLEY ABERCROMBIE

Project architect for I. M. Pei & Partners:
Tom Schmidt

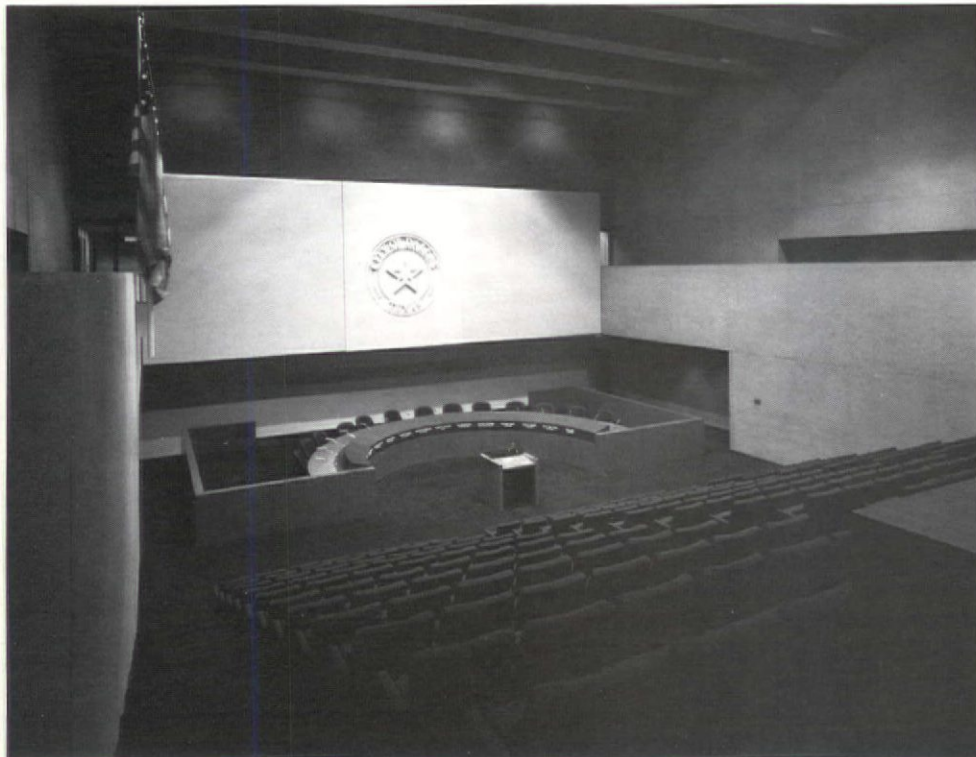
The new wing's central space, left and on our cover, is roofed with a faceted skylight from which an Alexander Calder mobile—the largest ever built—is suspended. Robert Motherwell painting (one of his "Elegy for the Spanish Republic" series) is partly visible on top floor. Plan, above, of top level shows gallery spaces in upper triangle, study center facilities in lower triangle. Upper right, balcony and bridges punctuating central space. Exterior view is of study center facade paralleling the Capitol Mall. Section, below, shows how new wing, at left, is linked underground (with a cafeteria and bookshop) to John Russell Pope's original National Gallery building.





TWO BUILDINGS BY I. M. PEI & PARTNERS
2: DALLAS CITY HALL

Drama for Big D



Photography by Louis Reens

Dallas' new city hall (or, as it is more formally known, the Municipal Administration Center) is a major urban asset, providing the city not only with an outstanding building but with its first important public plaza. The main facade of the building, a tilted cantilever above the plaza, asserts the symbolic significance of the city government. Inside the building, an open central court rises from the second level to the vaulted skylights above the 8th floor. Office areas on all levels are oriented to this Great Court but are sealed from it by glass walls. On the second floor, however, offices of the tax assessor and consumer services are open: citizens can walk in and transact business directly. Interior space divisions are made by matte white partitions, either five or seven feet high; they can be moved as space needs change. Permanent interior walls are of sealed (but unpainted) buff concrete; carpet tiles are of copper, brown, and beige nylon; color accents in chair upholstery are gold, burgundy, and blue.

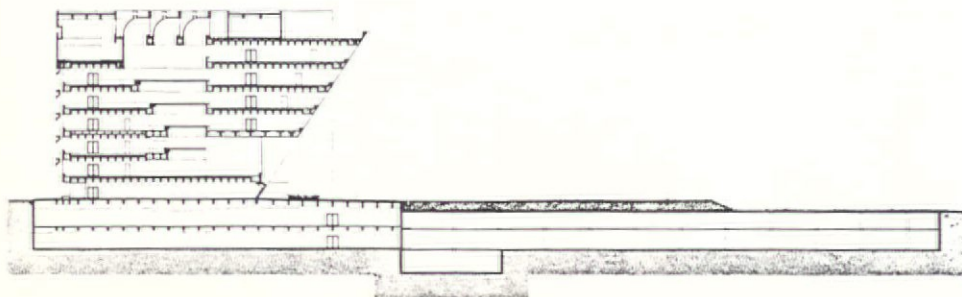
This is a building Dallas needed: a public building of imposing presence, offering spaces—both exterior and interior—of generous amplitude.

JEANNE BARNES

Three 200-ft.-long curved concrete baffles, opposite page, admit light above the building's multi-tiered central space. (See also section, left.) Tilted facade, top photo, above, faces the city across an important new plaza (with parking beneath). Second from top, reception room outside City Council chamber is double-height space; its 15th century Flemish tapestry is from the collection of the Dallas Museum of Fine Arts. City Council chamber, left, focuses on semi-circular seating group for council members beneath white plaster relief of city seal.

Project architect for I. M. Pei & Partners:
Theodore Amberg

In typical office areas: Desks and files: **GF**. Carpet tiles: **Carpets International**. Chairs: **Steelcase**. In City Council chamber: Council seating: **Zographos**. Public seating: **J.G.** In City Council reception room: Sofas and chairs: **Herman Miller**. Oak drum tables: **Adleta**. Carpet: **Stratton**. Lighting: **Edison Price**.



Adventure in ferrocement

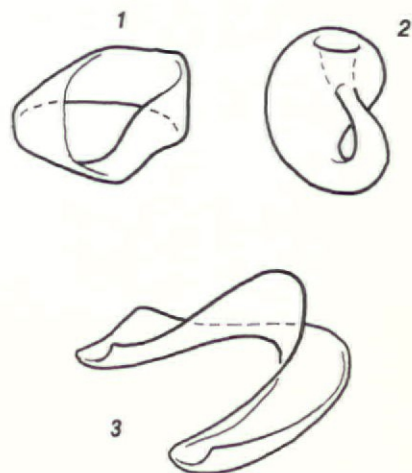
an experimental
structure
without conventional
interior-exterior
boundaries



Scheduled to be once again a work in progress as we go to press is this extraordinary structure in Liberty, New York, an otherwise quiet town in the Catskills. Initial stages of construction, illustrated here, were begun last summer by students from Brooklyn's Pratt Institute under the direction of Pratt's Vittorio Giorgini, who also designed the building. Intended for use upon completion (perhaps next summer) as a rural youth center serving Manhattan's Upper West Side, the more immediate purpose of the construction is as a pioneering prototype. In several ways.

The construction method itself—ferrocement—is a novelty in this country, although it has been used with great success in Giorgini's native Italy, where engineer Pier Luigi Nervi has used it for both buildings and ships, and where Giorgini himself has used it for residential work and for the interiors of "Il Quadrante," a Florence art gallery. Ferrocement, a specialized type of reinforced concrete, has at its core a supporting frame of thin wire mesh which, in turn, is coated with thin layers of mortar, omitting both the heavy steel rods and coarse aggregate of conventional concrete work. Materials are thus limited to mesh, cement, sand, and water—all easily obtained and all easily formed without heavy equipment.

Even more innovative, perhaps, are the forms Giorgini has designed. These forms are natural to the properties of ferrocement, and are influenced as well by two other concerns: First, Giorgini's interest in those forms which *eliminate the distinction between exterior and interior surfaces*. The most familiar of these forms, of course, is the Moebius strip (figure 1), which "magicians" are fond of tracing pencil lines around until the lines meet each other, proving that the strip has only one "side." Similar are the Klein bottle (figure 2), with no perceptible inside-outside boundary, and the

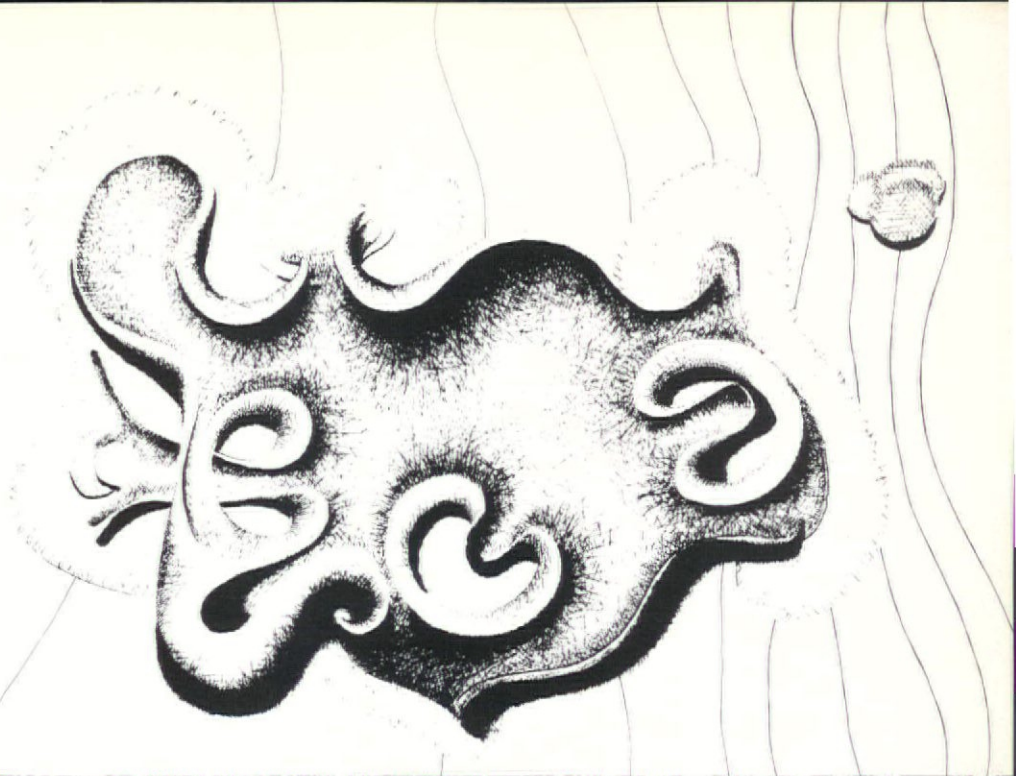


Volunteer builders, left, secure wire mesh framework to temporary wood supports. After mesh is coated with mortar, it will be self-supporting. Above, physical phenomena on which the design has been based: 1, Moebius strip, a "one-sided" figure; 2, Klein bottle, with interior merging into exterior; 3, asymmetrically curved beam.

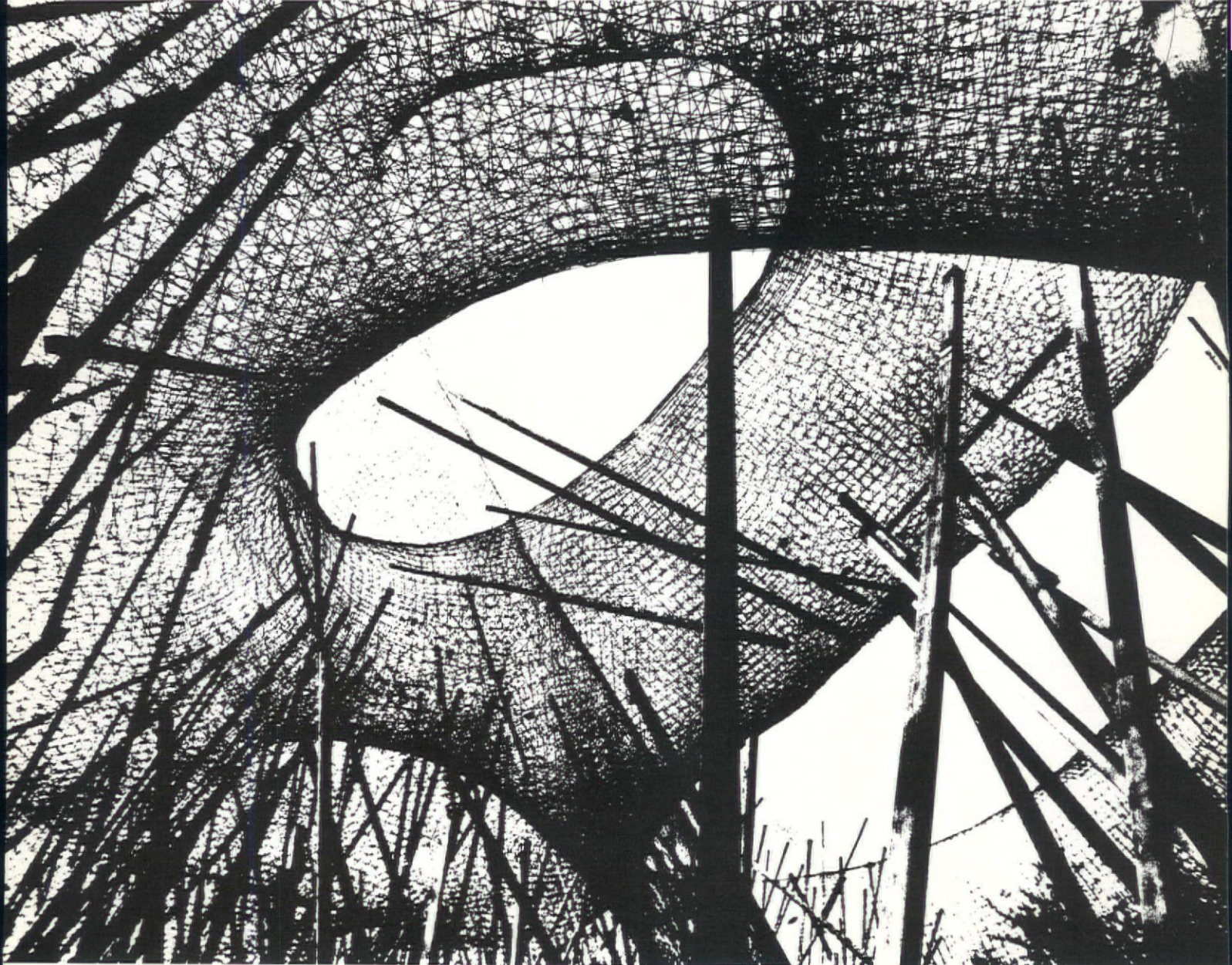
Giorgini sphere, an invention of the architect himself. Second, Giorgini is involved in the study of giving structural strength to plastic materials by bending them (rather than simply by making them thicker—the usual method). This has led him to the development of what he calls “asymmetrically curved beams” (figure 3), their areas of greatest curvature designed (empirically) to coincide with areas of greatest stress.

What the character of the finished structure will be, how it can be furnished and used, and how its forms (recalling natural organisms more than typical four-square geometry) will affect its users—all these are questions of the greatest interest. We will be waiting for Giorgini and his Pratt students to provide the answers.

STANLEY ABERCROMBIE



Right, a plan section looking down at the proposed interior. Floors, walls, ceilings are continuous; interior surfaces flow into exterior ones. Below, detail of mesh construction.



federal design

Within the government,
new faces,
new design awareness,
new humanism,
new optimism,
new research. Outside
the government, some
of the old skepticism.

Some years ago, Nelson Rockefeller, then Governor of New York, made the dramatic pledge that, within a year, he would transform the Long Island Railroad—then sluggish in every aspect but its rattling—into the nation's finest railroad. Commuters snickered; the year passed; the Long Island is sluggish and rattling still. This incident comes to mind because we are about to make a prediction that seems similarly rash. We don't guarantee a thing, of course, but it is possible—just possible—that, within a few years, *the U.S. federal government could become this country's major force for good interior design.*

The government? With all that bureaucracy, all those disinterested civil service workers, those endless corridors, those gray metal desks? Well, yes, but the government wasn't always that way, remember. Thomas Jefferson, with his design for the Virginia State Capitol (he was then Ambassador to France) set the whole course of American taste for the following half century; and the succession of government buildings that followed—the White House and the Capitol, to name just two—were no slouches. In many American towns today, the only important buildings of character are government buildings—court houses, customs houses, post offices.

Is a return to that level of quality possible with our present plurality of taste and our monstrously overgrown government? It may be, and partly because our government is retrenching somewhat: the monster is shedding a few of its excess pounds. What this means specifically for the General Services Administration, landlord for ten thousand government properties, is that it now needs outside help; outside help can be pretty good. As David Dibner, the GSA's accomplished new Assistant Commissioner for Construction Management (and previously Vice-President of the Walker-

Grad interior design firm) pointed out to us, President Carter's struggles towards a balanced budget have meant manpower reductions for many federal agencies. For the GSA, this change in staffing has suggested a change in operation: instead of trying to do all design itself, the GSA is now trying to *manage* creatively the design of others. This is a healthy development, it seems clear, both for quality-hungry government employees and for job-hungry non-government designers.

There are similarly sweet uses of adversity in other parts of the government. Lynne Sprowles, ASID, IBD, working outside the GSA's central office, but Chief of the Interior Design Branch of its important Region 3 (which includes Washington, D.C.), says that the response of her 12-member design staff to Carter's demand that federal workspace be reduced 10 percent is *not* to cram additional people into existing work areas but to seek imaginative ways of making previously wasted space usable.

And "the feds" seem to have developed—after a rather lengthy post-Jefferson hiatus—an understanding of what good design is, what good design can do. This is true, obviously, in the higher echelons—it is true for Dibner and his also-new boss, GSA Administrator Jay Solomon, for example, and Joan Mondale's concern for the arts doesn't hurt a bit. Perhaps of even more importance, though (for higher echelons of government tend to come and go as administrations change), it seems to be true as well on lower levels. Some "young Turks" of GSA's middle management—such as Joel Rudick, Chief of the Interior Planning and Design Branch of the Professional Services Division (previously with SLS Environetics for nine years, running their San Francisco office for five of them) and Rick Hendricks, of the Office of Space Management—seem full of ideas, enthusiasm, and energy. And there are professionals represented on the staff now that were never there in the old days—industrial design, for example (Terry West of the National Furniture Center), and environmental psychology (Ron Reinsel of the Professional Services Division).

The GSA's Special Programs Division, until recently the brightest hope for progressive development, is being dismantled in a general reorganization. This does not, however, seem to be indicative of failure but of success: special programs are less necessary than before because their goals have been assimilated by the GSA as a whole.

As architect Herb Beckhard, a partner in the firm of Marcel Breuer and Associates, says, "The comforting thing is that the government now has people with real ability and taste. They're not jerks." In the years 1963-68, the Breuer firm's work on the Washington headquarters building for the Department of Housing and Urban Development was, Beckhard says, "an exercise in frustration." But their recent work on the nearby Humphrey Building for the Department of Health, Education, and Welfare has been a different matter. The government (especially, according to Beckhard, in the person of interior designer Vivien Woofert, with GSA until last year, now HEW's own staff

designer) was genuinely interested in the architects' opinions and active participation. "There was no jealousy, no duplicity—we worked together like true associates," Beckhard says.

George Finley, Editor of *INDUSTRIAL DESIGN* magazine, thinks there is "no question that there has been a tremendous increase in design awareness on the part of those who specify furnishings and commission designers. This awareness can't help but have an effect."

But C. Kent Slepicka, an important force within the GSA for ten years (until last August) and now President of CKS Design in Georgetown and consultant to the ASID as its Director of Professional Practice, has a less sanguine view. He considers Jay Solomon "tremendously innovative" and sees Dibner's arrival as "good news," but he feels the task ahead is "monumental in scope." Only "a few diehards fighting their way" can make progress towards quality in the government establishment, he feels, and "such zealots in government are often singled out as freaks and then attacked. It will be impossible to get quality design," he says, "until the government *quantifies* it into its rules and regulations. We must find ways to *legislate* good design."

Slepicka does recognize some current GSA developments as valuable, and recognizes as well a "major effort" from the National Endowment for the Arts, but he sees much room for improvement. And some of the solutions he imagines are as big as the problems he sees: "We now have a Department of Energy. Why not a Department of Design? Not *necessarily* on the cabinet level . . . but why not?"

More immediate concerns are voiced by those private contractors who deal directly with the government. William LaCorte of the Ginn Company sees genuine progress towards government purchases of "upgraded, state-of-the-art products," but he sees also that the government is "still buying buggy whips and hoop-skirts—merchandise no-one else would buy and which is no longer available in the commercial marketplace. The result is high prices for antiquated products." And Henry Davis of Charles G. Stott & Co. recalls invoices of over half a million dollars waiting more than 30 days for government payment. Some take even longer. "If you don't know how to collect," he warns, "you can go out of business."

Even within the government there are doubts ("off the record, please"). One designer, while admitting to a few real federal accomplishments, warned that much of the optimistic talk around GSA was "just smokescreen."

Problems, obviously, persist. But even the cynics see some improvement in federal design attitudes. What, generally, is the nature of that improvement? Perhaps two key words in describing it are "humanism" and "research." Government planning for the future—and important post-design evaluation of work already done—is concentrating on the effects buildings and spaces are having on the people who use them, and a host of new informational and educational tools are in use to study and explain these effects. More specifically, what are the current activities of the GSA? Three completed research projects and their results are described below. Research planned for the near future is

also listed.

The federal government's involvement with interior design is not, of course, limited to the work of the GSA. In September, the fourth Federal Design Assembly, meeting in Washington, will focus on interior design; the National Endowment for the Arts has promoted interior designer Bert Kubli to Staff Officer (see "Uncle Sam, AIA, ASID" in *CONTRACT INTERIORS*, January 1978); and there is design activity as well in such branches as the Federal Design Council and the Office of Cultural Resources (part of the Department of Commerce).

The total federal design story is a long one, and much of it is wearily dull. But ambition and knowledge are being energetically employed now in Washington, and there is no reason why our government, given this ambition and knowledge, could not learn to use its enormous resources and purchasing power as a positive influence on design practice. The next chapter in the history of federal design could be a very happy one for all of us.

We will look now at some details of federal design activity and at a number of the many ways in which government and design are interacting.

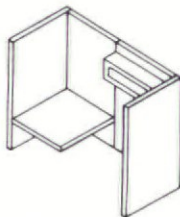
systems furniture evaluation results

Perhaps the most interesting and encouraging recent activity of the GSA is its study of open plan systems furniture. The immediate goal was to find suitable furniture for the Hubert H. Humphrey building, new headquarters of the Department of Health, Education, and Welfare; another goal was to provide the Federal Supply Service with an evaluation of systems furniture prior to its making such furniture available for other government agencies. HEW, the FSS, and the Public Buildings Service cooperated in the testing of four categories of systems furniture at different locations within the HEW building. Four specific systems were chosen as "surrogates," each representing a category of structurally similar systems by a number of different manufacturers. As reported here in December, 1976, the four surrogates were; Steelcase, InterRoyal, Herman Miller, and Knoll.

A contract for the evaluation of the four installations was won by BOSTI (Buffalo Organization for Social and Technological Innovation, Inc.), the Buffalo, New York, firm headed by architect Mike Brill, who calls himself an "Environmental Diagnostician." Brill's four-month study, with particular emphasis (at HEW's request) on the adaptability of the systems for use by *handicapped* employees, used direct observation, written questionnaires, photographic observation, and interviews with both users and their supervisors to determine a score for each system. GSA, HEW, and Brill all emphasize two points about the results of the study: first, that *the scores given relate only to how furniture works in one particular building*; completely different results might be produced in another situation; and, second, that *the systems studied were each considered only as surrogates for groups of systems*. The space planning

for the entire building, now in progress, will use furniture of the type rated highest by BOSTI, but *not* necessarily furniture by the particular manufacturer used in the test. The four categories, their descriptions, their surrogates, and (according to the BOSTI study) their order of rank are:

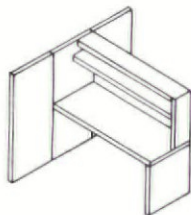
Category 1:



A system developed from freestanding work and vertical storage assemblies with interlocking spanner panels.

Surrogate tested: Steelcase 9000
Rank order: third.

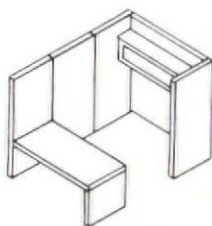
Category 2:



A system of interlocking panels combined with suspended work-surface and storage components.

Surrogate tested: Herman Miller Action Office II
Rank order: first.

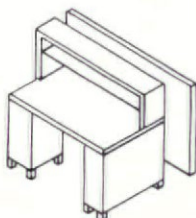
Category 3:



A system of freestanding, self-contained work and storage assemblies.

Surrogate tested: Knoll Zapf
Rank order: second.

Category 4:



A system of modular equipment combined with freestanding or interlocking panels.

Surrogate tested: InterRoyal
Rank order: fourth.

Although the category represented by Herman Miller was rated a clear first place for this particular building, using BOSTI's particular handicapped-oriented criteria, the other three categories—represented by InterRoyal, Knoll, and Steelcase—were all rated relatively closely together. The results might, therefore, be read as one first place and three seconds. Vivien Woofter of HEW points out, as well, that none of the four categories was rated as perfect by BOSTI.

As it did for the task ambient lighting study, the GSA's Design Action Center has published a number of "lessons learned" from the systems furniture study. They include:

"Pre-move and post-move orientation sessions should be given to all workers who will be located in open-planned areas. A separate orientation session should be provided for all supervisors.

"Researchers observed that the practice of having senior people in private office is a powerful deterrent to worker satisfaction with open planning and systems furniture.

"Several fully private, four-person enclosed spaces should be maintained in open-planned areas for confidential and secure matters.

"In layout and planning there should be no visual access from main corridors to workstations, thus affording freedom from work distractions.

"A place should be designated near storage or entry points for group displays and notices. Most furniture systems include an information kiosk. The use of this component should be explored.

"Careful attention should be given to flexibility of location of telephone and power outlets to accommodate changes and to address the needs of left- and right-hand users.

"Acoustic considerations become paramount in open-office planning. Top-quality acoustic ceilings should be used to ensure the success of open planning.

"Since the use of systems furniture is predicated on its capacity for adaptability, the researchers emphasize that the conversion of a workstation for use by a handicapped worker should be no more than an overnight job. In addition, they state that an adequately flexible furniture system should be able to accommodate organizational changes with ease.

"A user's manual should be developed and given to workers to aid optimum use of the system.

"A graphic identification system should be provided that includes information related to the building floor, office area, and programs. The signage must be carefully located. The furniture system must also provide for the attachment of name and title plates since few status-differentiating devices are available in open-planned areas."

hydroponics study

Live plants are expensive—the GSA now spends \$42,000 a year for plant maintenance in

MAX O. URBAHN ASSOCIATES
**FEDERAL HOME LOAN
BANK BOARD**



Photography by Alexandre Georges

Commerce meets government

For the first time, a federal office building welcomes private tenants.

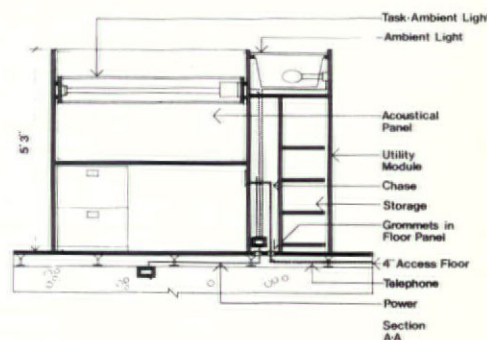
When the Public Buildings Cooperative Use Act was passed in 1976, mandating the inclusion in government buildings of space leased to private-sector commerce, planning on the Home Loan Bank Board building was already well along. The building thus becomes the first to be completed in compliance with the new act. If this first example proves to be typical, the policy—and the legislation supporting it—are great urban assets. (And with President Carter's interest in urban problems, no federal buildings are going up these days anywhere *but* in urban situations.)

Both architecture and interior design of the Bank Board building are products of the office of Max. O. Urbahn Associates, with Jo Standley project designer, with some design input in early planning stages from the Alexandria, Virginia, office of Hunter-Miller, and with a watchful eye on the whole process from the General Services Administration, with J. Wayne Kulig acting as the GSA's project manager. (A watchful eye, in this case, was not difficult, for the GSA headquarters is in the next block.)

Kulig points out that the building is innovative in other respects as well—energy saving features, for example. One of these is something called a “tepid water system.” This provides, in men's and women's toilet lavatories, single faucets dispensing water at a temperature (about 105°) just about right for washing hands. This saves water, water-heating energy, and piping, Kulig says.

Office planning has some inventive features here, too. The building was designed for open plan office operation, but the Urbahn firm felt no one open plan system on the market offered all the features they wanted; their solution was to design furniture of their own. The Urbahn cabinet network links utility modules containing electrical power sources; in addition, there are work modules (which use standard filing cabinets as pedestals) and S-shaped space divider panels which establish the boundaries of different departments. A custom-designed task ambient lighting system complements the furniture. And beneath all this are carpeted total-access floors that can easily accommodate installation of new electronic data processing equipment or the quick relocation of workstation power lines.

But, in a city where all the other government buildings turn into morgues by 5:30 pm, the most distinctive feature of the Bank Board building is its mixture of uses. A card-games-gift shop is already open on the ground floor, a skate shop and skating rink in the central courtyard (designed by Sasaki Associates) was opened last winter to great success, and space has already been leased for a restaurant and other shops.



federal design

the Washington area alone—and fake plants, whether or not you can tolerate their looks, may give off toxic fumes in case of fire. The Public Buildings Service of the GSA has been undertaking for two years now a study of hydroponics—a soil-less technique of plant support—that promises substantial cost reduction for indoor plant care. Results of the study are on press now and will soon be available by writing:

Chief, Landscape Design Branch
Public Buildings Service
General Services Administration
Washington, D.C., 20405.

task ambient lighting study

Task ambient lighting in systems furniture has for more than a year been the subject of a GSA study at the Norris Cotton Federal Building in Manchester, New Hampshire. A performance-type specification for the lighting was developed by Interspace of Washington, D.C., and the low bidder among those responding was Eppinger Furniture, Inc. The cost of all lighting installed for the 12,000 sq. ft. demonstration area was \$1.41 per sq. ft., delivered and installed, and the first nine months of the study have shown an energy use of only 1.65 watts per sq. ft. (The spec. had prescribed a maximum of 2 watts.)

The GSA's Design Action Center, a key communications center masterminded by resourceful Erma Striner, a former interior designer, has published "lessons learned" from the study. They include five recommendations for designers and five for furniture manufacturers, not limited to lighting alone:

"Recommendations for Designers of Work Environments:

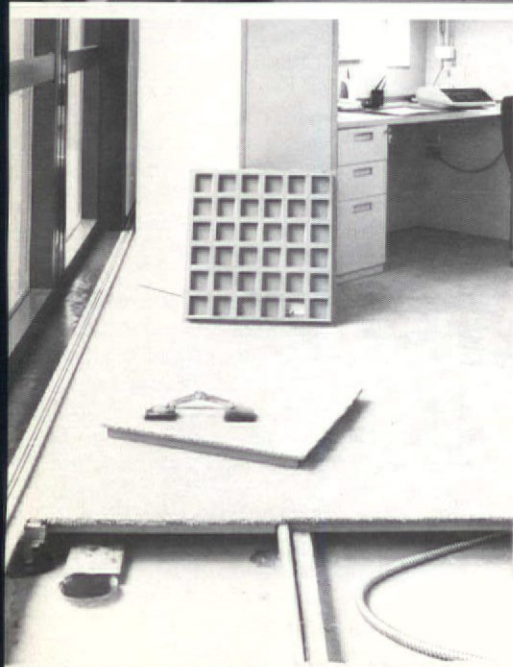
"The user need survey must be comprehensive. The functional requirements of each individual should be determined by interviewing that individual. The researchers reported that it is not appropriate to allow supervisors or others to state what an individual needs with respect to furnishings, or needs for visual and acoustical privacy.

"The plan developed for a specific organization must reflect a thorough understanding of the structure and communication patterns that exist in that organization.

"The design phase of the project should stress anthropometric fit (relating dimensions of the furniture to human dimensions). After installation, designers should make certain that the configuration reflects the planned dimensions for access areas and that the placement of overhead storage components, knee-hole clearances, and so on, meet the requirements outlined in the performance specification.

"Adequate task ambient lighting must be planned for the total area.

"Signage systems should be incorporated in the developed plan, since a lack of signage has a negative effect on communications activities



Work stations, above left, are diagonal in plan, designed by the architects with some elements from GF and Knoll. Diagram, middle left, is vertical section through work station, showing connections to underfloor wiring. Bottom left, exterior view looking towards Executive Office Building. This page, top, six floor high interior light well. Left, raised floor panel reveals power access.

Chairs and some workstation elements: **Knoll**. Partitions and floors: **Tate Architectural Products**. Files: **GF**. Lighting: **Mark Lighting**. Ceiling: **Standard Acoustics**. Millwork: **Haggarty Millwork**. Blinds: **Levelor**.

federal design

within an organization. Signs are also needed to identify organizational components and individuals.

"Recommendations for Manufacturers of Systems Furniture:

"Ventilated wardrobe storage should be provided. In addition, the bottom of the wardrobe should be equipped with a water-resistant surface.

"Workers cited a need for larger pencil drawers. Some workers preferred not to have pencil drawers located in the knee well area. In addition, workers preferred different dimensions for paper organizers than the dimensions provided in the installed system.

"Workers did not use the task lighting placed over the narrower (secondary) work surface very frequently, unless they were typists.

"Placement of the light switches for task ambient lighting is important. Switches must be easy for a worker to reach if the lighting is to be controlled by the user so that energy savings can be realized.

"The flexibility of a system should be demonstrated prior to its installation."

GSA was joined in the Manchester study by the Energy Research and Development Administration (ERDA), the National Bureau of Standards, and the Department of Housing and Urban Development.

systems furniture on federal schedule

The "schedule" of the Federal Supply System is, in effect, the giant shopping list of items which government agencies may buy (in addition to those items which the government keeps in stock). To purchase items neither in stock nor on schedule is, in most cases, not allowed. Until very recently no open plan systems furniture was on schedule, but the situation is changing. One GSA list published in April 1978 showed the following lines on schedule:

Conwed Concept 2
Steelcase 9000
Pleion Time Line
Steelcase Mobiles
Haworth Unigroup
Westinghouse ASD
GF ESP Workstations
Herman Miller Action Office
Knoll Zapf
JG UPS.

A more recent addition to the schedule, we are told, is the complete line of systems furniture by American Seating.

There still are restrictions, however, on the purchase of open plan systems, even for those items on schedule. These restrictions include the following:

That only projects judged (by both the central office and the appropriate regional office of the GSA) to be suitable for open plan systems furniture will be allowed to place orders;

that only projects of more than 75 and less than 200 workstations will be so judged;

that professional space planning services must be provided by the client agency;

that no old furniture can be mixed with the new systems furniture;

and that a post-occupancy evaluation must also be paid for by the client agency.

An eventual relaxing of these restrictions is, of course, planned; this relaxing will probably take place in stages: first, regional decisions alone will determine which projects are suitable—no approval by the central office will be necessary; second, some agencies will develop their own standards, and decision regarding suitability can be made without any GSA approval.

other changes to the federal schedule

Within the GSA is the Federal Supply Service, and within the FSS is the National Furniture Center. It is here that the federal supply schedule is maintained, and it is on this schedule that some important changes are taking place.

The most dramatic recent addition to the schedule, already mentioned, is that of systems furniture. But Terry West, a young industrial designer who has been at the National Furniture Center since 1974, foresees other changes that will effect the *basic nature* of schedule purchasing. Specifically, he says that the schedule will soon be employing performance requirements, grading furniture items into those suitable for light, medium, or heavy use. The government has been working over the last year and a half with Purdue University to develop tests for the strength of upholstered pieces, and other testing procedures are being considered. Performance grading would introduce to schedule buying a new factor: the relationship of dollar value to length of furniture life. Implications for manufacturers are profound.

new open plan criteria for the handicapped

One result of the systems furniture evaluation in the HEW building is a new set of HEW guidelines for open plan office areas' use by the handicapped. Still in preparation, the guidelines tentatively include these requirements:

"Dimensions and clearances of each work station shall allow a 60" x 60" clear floor area so that a wheelchair can make an unobstructed 360° turn within the work station. The clear turning space must be maintained up to 10" above the floor, at which height clear turning space may reduce to approximately 48" x 48".

"Panel or component supports such as legs shall not be more than 1/2" high nor intruded into a circulation area more than 9".

"When more than one panel is used in a linear assembly, there shall be a minimum of one panel attached to the assembly at an angle of 45°-90° for every three panels.

"An aisle width of 60" minimum shall be

provided on at least one side of each work station. Each work station must permit entry and exit for wheelchair bound persons on that side.

"Work station components shall be capable of being adjusted incrementally to meet individual users' needs with respect to the height of work surfaces and the accessibility of storage above the work surface.

"Work surface units shall have an under-surface kneespace of 32" minimum width.

"All work surface heights other than typing and conference tables shall have a clear space between the floor and underside of the work surface that adjusts from 25" minimum to 30".

"Primary work surfaces shall provide a minimum horizontal leg clearance depth of 20".

"The unobstructed vertical leg clearance when measured from the normal seat plane of 17" shall be a minimum of 10".

"Personal storage, hooks, or hanging facilities inside a wardrobe shall be adaptable to 66" and 48" from the floor.

"The capability for addition of auxiliary work surface lighting shall be required for those work stations that may be obstructed from the existing ceiling light.

"All horizontal work surfaces shall support 200 lbs. at the outer center edge without tipping or displacement of the assembly.

"All hardware, pulls, latches, fasteners, and connectors shall be flush or recessed on the surfaces of the components. Trim such as bezels and escutcheons may protrude 1/8" maximum. Attention must be given to aiding those people with hooks for limbs. The hook must be operable in the "down" position. Locks, if used, should have keys with large grasping ends.

"All doors and drawers shall be operable with one hand.

"All edges and corners of the work station assemblies and components shall be rounded, having a radius of 1/8" minimum. An eased or bevelled edge will not be acceptable.

"The system must allow for the placement of raised lettering signage in standard location, perpendicular to the line of travel, to direct the visually impaired or blind.

"The system must be able to provide sufficient color and value contrast between the wall panels and carpeting and non-system walls to permit identification by the visually impaired. The system must be able to provide color and value contrast among various office areas to help identify them for the visually impaired.

"Vertical panels should start at no higher than 8" from the floor or the system must have the capability to provide a crossbar at 8" to provide panel detection by blind long-cane users.

"The system must provide capability for all power receptacles, switches, and phones to be located no lower than 12" and no higher than 48" from the floor, and provide capability to prevent power cords running horizontally along the floor beneath work surfaces."

The final, complete version of these requirements, published in handbook form, along with information about their enforcement, will be available soon by telephoning:

Department of Health, Education, and Wel-

fare, Division of Architecture, 202-245-1923.

future studies

The next major research project to be undertaken by the GSA—contracts may have been signed before this issue is printed—is for the redesign of the central “Administrators’ Wing” of the GSA’s own office building at 18th and F Streets in Washington. As Joel Rudick says, the GSA “couldn’t have picked a more complicated situation” for such a study, but nevertheless there are expectations for an exceptionally high—not just adequate—level of design to result. The GSA preconception is that an open plan layout will be found to be most efficient and satisfactory, but a carefully chosen private-sector designer will make the final determination.

Another upcoming study—this one in Kansas City—will take advantage of the opportunity for redesign provided by a fire in an existing federal building complex. It will have open plan systems furnishings arranged with GSA advice, and with the results evaluated by GSA.

In Carbondale, Illinois, a new building will be similarly furnished and studied, this time with the use of systems furniture considered from the outset and allowed to affect the building design and equipment. Energy reduction will be a major goal.

supporting legislation

What is the underlying legal authority for the current operation of the GSA? In chronological order, some of the major legislation has been:

1949: Federal Property and Administrative Services Act—the law that first established the GSA.

1966: National Historic Preservation Act—mandating the adaptive re-use of existing buildings.

1968: Architectural Barriers Act—mandating barrier-free design.

1972: Public Buildings Amendment—establishing the present landlord-tenant relationship between GSA and most other government agencies. Before this law, the GSA sought money from Congress for the design and maintenance of all space under its control; other agencies then requested space—usually as much as possible—from GSA. Now, money for space is appropriated to individual agencies, which apply to GSA for the amount of space they are willing to rent.

1976: Public Buildings Cooperative Use Act—encouraging the leasing of space in government buildings to private commerce and industry. The Federal Home Loan Bank Board (see previous spread) is the first building to comply with this law. The renovation of Washington’s Old Post Office (see *CONTRACT INTERIORS*, March, 1978) will also comply, as will a series of railroad station remodelings now in the planning stage.



HUGH STUBBINS & ASSOCIATES FEDERAL RESERVE BANK OF BOSTON

Beyond the GSA

Greater freedom, custom furniture, 1% for art.

The federal reserve system, established by Congress in 1913, is a government agency (and an important one—its control over credit has a vital influence on the economy), but it is one of those very *special* government agencies that fall outside the jurisdiction of the General Services Administration. The new headquarters building for the Boston federal reserve district, both its architecture and its interior design the work of Hugh Stubbins & Associates of Cambridge, is an example of what level federal design can reach when not limited by the rules that apply to typical government building programs. Office furniture here, for example (to be shown, along with a more complete study of the building, in a future issue of *CONTRACT INTERIORS*), is a system of modular oak components custom designed by the architects in collaboration with Knoll International. Philip Seibert was in charge of interior design for the Stubbins office.

33-story tower of the Federal Reserve bank building, above, is sheathed in highly reflective (and therefore energy conserving) aluminum; windows are protected by angled sunshades. An important public space, below, accommodates the assembly of large groups for public tours of the facility; under the greenhouse roof, a large painting by Frank Stella and a plexiglass sculpture by Larry Bell. (One percent of the total construction budget was set aside for art; typical federal buildings, under an enlightened program promoted by GSA Administrator Jay Solomon, have half of one percent to spend on art.)

Photography by Nick Wheeler

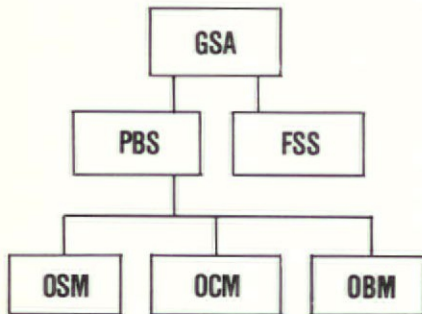


federal design

GSA organization

How is the General Services Administration, our federal "landlord" agency, organized internally? The complete story is predictably complex, but the diagram below shows, in greatly simplified form, the relationship of those groups most directly concerned with interior design.

Two of the four main divisions of the GSA are the Federal Supply Service (of which the National Furniture Center is a part) and the Public Building Service. Three of the PBS's five divisions are: the Office of Space Management, with responsibility for growth planning, proper use of the existing building inventory, and space planning; the Office of Construction Management, with responsibility for managing design and construction both for new buildings and for renovations; and the Office of Buildings Management, with operating responsibilities after construction is completed. In addition to these central office functions are ten regional offices of the GSA.



GSA workload

What is the total quantity of space for which the GSA's Office of Space Management prepares planning services each year? The total projected annual workload is now 17,472,000 sq. ft., which can be broken down as follows:

| Project size | No. of projects | Total sq. ft. | Service provided |
|------------------------|-----------------|---------------|----------------------|
| Over 10,000 sq. ft. | 497 | 7,455,000 | total |
| 5000-10,000 sq. ft. | 446 | 3,568,000 | partial |
| 2500-5000 sq. ft. | 740 | 2,960,000 | decided case-by-case |
| less than 2500 sq. ft. | 3,489 | 3,489,000 | book only |

The book provided for those projects so small that they must rely on self-help for their planning is "Space Planning Small Offices: A GSA Manual on How to Plan for and Occupy a Small Government Office." It was written by Larry Vanderburgh under the direction of Rick Hendricks, and it is admirably practical, readable, and jargon-free.

a few faces

A small sampling of the bright faces seen around the GSA and elsewhere these days—some new, some not, some key figures, others farther down the ladder. In every case, the faces represent intelligent efforts, within the federal government, towards good design.



David R. Dibner, FAIA, became the GSA's Assistant Commissioner for Construction Management eight months ago. Before that, he had been a teacher, an extensive writer, and a partner with the Grad Partnership. Since 1971 he had been vice-president of Walker-Grad, Inc., the interior design services firm.



Erma Striner, with experience at the AIA Research Corporation, as a consultant to the Educational Facilities Laboratories, and as a professional interior designer, has been Director, for the last two years, of the GSA's Design Action Center, an information exchange center which serves as a catalyst for federal design improvement.



Ron Reinsel, at the GSA now for almost three years, has brought a new field of knowledge to that organization—that of environmental psychology. In his first year, he says, there was "slow acceptance" of what his field could offer; now he heads a substantial program studying user responses to design.



Susan Reed McQueen, ASID, with seven years' experience as a private-sector interior designer, joined the State Department as a

Senior Designer in 1963. In 1974 she became Chief of Interior Design and Furnishings for the Office of Foreign Buildings Operations.



Laurie Sieminski, with a B.S. in Design from Cornell University's Department of Design and Environmental Analysis, entered the government through the Presidential Management Intern Program, which places young people with different professional interests in federal agencies for a series of rotating assignments. Ms. Sieminski chose to stay in the GSA's Public Buildings Service and is now a Realty Specialist in the Space Standards and Research Branch.



Fred ("Rick") Hendricks is a registered professional engineer with a real estate license in Virginia. Until last September, Hendricks headed the Interior Planning Branch of the Special Projects Division in GSA's important Region 3. He now directs the National Policy Office for Space Planning, which, with 230 million sq. ft. of space within its planning and design scope, is the single largest consumer of space planning service in the world.



Joel Rudick has been with the federal government for two years, and is now the Chief of GSA's Interior Planning and Design Branch. Previously he had been with SLS Environetics for nine years, heading that firm's San Francisco office for the last five of those years. He sees his present job as a rare opportunity to

have an impact on 10,000 building programs and, through them, on millions of people. Interior design, he says, "is about that—the effects structures have on people."

permanent employment

GSA Administrator Solomon has announced his plan to hire three new interior designers for each of the GSA's regional offices. Information about these specific job possibilities may be obtained by calling the regional offices (in Atlanta, Boston, Chicago, Denver, Fort Worth, Kansas City, New York, San Francisco, and Seattle).

For these or any other permanent government jobs, however, it is through the Civil Service Commission that the first formal steps must be taken. The CSC will provide a copy of Form 171, and the applicant must specify on it that he is applying for work as one of the following:

Space planner
Facilities planner
Layout specialist

Interior planning and design specialist.

(These apparently overlapping job descriptions will be explained by the CSC.) The applicant must also specify a preference for one of the following occupational codes:

153: Industrial Specialist

178: Housing/Building Management

310: Administrative Officer

315: Office Services Management.

For qualification for "entry level" positions—that is, for first-time government employment as a trainee—tests are required. These are administered by the CSC, which will then notify the applicant of the results. If a candidate is considered eligible, his application is then placed in an inventory. When a federal agency has a vacancy, it asks the CSC for a list, from its inventory, of qualified candidates. The agency then interviews the candidates and selects one; the others' applications are returned to the CSC for future use.

employment for a specific commission

How may interior designers be selected for specific design projects? For some work, interior designers are hired only as sub-contractors to architects and engineers, who are hired directly. In other cases, interior designers may be hired directly for "Expert and Consulting Services." In these latter cases, the project and its need for design services will first be found listed in the Commerce Department's *COMMERCE BUSINESS DAILY*, available at local GSA Business Service Centers or by subscription (\$75 per year) through the Superintendent of Documents, Government Printing Office, Washington, D.C., 20402.

If interested in a project listed, a designer

should notify in writing his regional GSA office. These offices and their jurisdictions are:

Region 1

Post Office and Courthouse

Boston, Mass., 02109

(Jurisdiction over Connecticut, Massachusetts, Maine, New Hampshire, Rhode Island, Vermont)

Region 2

26 Federal Plaza

New York, N.Y., 10007

(New Jersey, New York, Puerto Rico, Virgin Islands)

Region 3

300 Seventh Street, SW, Suite 301

Washington, D.C., 20407

(Delaware, Pennsylvania, Virginia, West Virginia, District of Columbia)

Region 4

1776 Peachtree Street, NW

Atlanta, Ga., 30309

(Alabama, Mississippi, North Carolina, Kentucky, South Carolina, Florida, Georgia)

Region 5

Everett McKinley Dirksen Building

230 South Dearborn Street

Chicago, Illinois, 60604

(Illinois, Indiana, Minnesota, Ohio, Wisconsin, Michigan)

Region 6

Federal Building

1500 East Bannister Road

Kansas City, Mo., 64131

(Iowa, Michigan, Kansas, Missouri, Nebraska)

Region 7

819 Taylor Street

Fort Worth, Texas, 76102

(Arkansas, Louisiana, New Mexico, Oklahoma, Texas)

Region 8

Denver Federal Center, Building 41

Denver, Colo., 80225

(Colorado, Montana, Utah, South Dakota, Wyoming, North Dakota)

Region 9

525 Market Street

San Francisco, Cal., 94105

(Arizona, California, Hawaii)

Region 10

Regional Headquarters Building

Auburn, Washington, 98002

(Alaska, Idaho, Oregon, Washington)

In response to the designer's letter, the GSA will send a Request for Proposal form. The designer must fill it out and return it. Until early this year, the GSA's choice of a designer would then have been made on the combined basis of technical ability (weighted 80% of the total) and price of the service offered (20%). This has now been replaced by a two-step selection process: first, a GSA panel will determine which applicants are technically acceptable; second, the choice from among these will be made solely on the basis of price. This change seems, unfortunately, to make economic considerations more important than before, design ability less important.

licensing of designers

Would licensing of interior designers qualify them to be selected by the more quality-oriented process now applicable to registered architects and engineers, rather than by the fee-oriented process described above? As things stand right at the present, it might; and, without exception, government officials questioned felt that licensing would bring about better government-designer working relationships. But the future will not necessarily be the same as the present. The sense of Congress is said by some to be very negative towards the current process for hiring architects and engineers. Although licensing might put designers in the same boat as architects, therefore, that boat may soon run aground. All that can be said now with certainty is that, so far as government work is concerned, licensing certainly wouldn't hurt.

government contractors

Independent contractors who represent groups of contract sources and who do business directly with the government include:

- Commercial Office Furniture Co.
9760 A George Palmer Highway
Lanham, Maryland 20801
Sources represented include ai (Atelier International), Steelcase, David-Edward Ltd., Harvey Prober, Rose Manufacturing Co., Bolling Chair Co.
- Vanleigh Showrooms
4900 Harden Avenue
Bethesda, Maryland 20014
A small percentage of its total volume is government work. Specializes in executive office and residential furnishings.
- Charles G. Stott & Co.
Government Contract Division
1680 Wisconsin Ave., NW
Washington, D.C., 20007
A 90-year-old firm with 160 employees, 10 field reps., and 110 federal contracts (imagine the paperwork!). Stott represents over 100 top-of-line (or close to it) manufacturers, including Baker, Harter, Johnson Industries, Heywood-Wakefield, Lees carpet, Trend carpet.
- Concept Merchandising
3950 48th Street
Bladensburg, Maryland, 20710
- Executive Interiors
734 7th Street NW
Washington, D.C., 20001
Represents Adjusto Equipment Co., Datum, Marden Manufacturing, Modern Contract Furniture, Monarch Furniture Corp., Smokador, Stow-Davis, and Vogel-Peterson.
- General Office Furniture Wholesalers
2101 Wilson Blvd.
Arlington, Virginia, 22201
Represents Graber Drapery Hardware,

HEW on a bridge

The site for GSA's systems furniture study is a building spanning a site that almost isn't there.



Photography by Robert Lautman

The accompanying text describes the General Services Administration's recent evaluation of open plan systems furniture, a study that has helped to finally put such furniture (with some temporary use restrictions) on the federal schedule of available products. The site for that study is a building which, in itself, demonstrates federal design concerns: the new Washington headquarters building for the Department of Health, Education, and Welfare designed by Marcel Breuer and Herbert Beckhard of Marcel Breuer and Associates (with Nolen-Swinburne of Philadelphia as associates). Called the "South Portal" building during its planning stages, it has recently been named for the late Sen. Humphrey.

The building design is a clever response to a serious planning problem: despite the fact that space requirements and Washington's severe building height limitation (90 ft.) called for complete site coverage, much of that site was unbuildable. The Humphrey Building stands not on solid ground but over a large sewer line, an even larger vehicular tunnel—part of a new under-the-Mall highway system—and a network of supply and exhaust air ducts which service the tunnel. The architects' solution was to raise the building on a few widely spaced columns; these support enormous trusses (some of them 25 feet deep) at penthouse level, and from the trusses are hung the lower floors. Not only does this design "step over" the site problems below, but it also provides large column-free spaces for a number of ground-floor facilities (entrance



lobby, exhibition space, television studio, and auditorium). Nestled among the truss members at the top of the building is the cafeteria, its character largely derived from the exposed structure.

The nature of the office space on the typical floors below made it a natural laboratory for open plan furniture testing. Space there is on a 5'2" x 5'2" module, each module containing full lighting and air conditioning services. The floor structure is a cellular steel deck with power and telephone outlets in each module.

Interior surfacing materials complement the exterior's precast concrete panels. Concrete, with exposed gray granite aggregate, continues inside; the main lobby floor is of split face dark gray slate; the same slate, in 8" x 8" tiles, covers the lobby walls, the visitors' center walls, and all elevator lobby walls. Natural woods and bright carpets soften the effect.

federal design

Tech, United Chair, R-Way, Milliken, Condi, Buckstaff, Thayer Coggin, Royal System, Wilson Metal Products, System Cado, Fritz Hansen, AC Graphics, Douron Library Furniture, Lombard Chair, B.L. Marble, and others.

- Walcott-Taylor Co.
4925 St. Elmo Ave.
Bethesda, Maryland, 20014
Represents Griggs, Clarin Manufacturing Co., and Mitchell Manufacturing Co.
- M. S. Ginn Co.
Marsden Government Contract Division
1755 Jefferson Davis Highway
Crystal Mall Building 1
Suite 1101
Arlington, Virginia, 22202
Represents many manufacturers—not only furniture, but also food service equipment, office products, medical products, and arts and crafts items.
- Marvin J. Perry Associates
4101 Howard Ave.
Kensington, Maryland, 20795
- W. D. Campbell Co.
1014 15th Street, NW
Washington, D.C., 20005
- Andrews Office Supply & Equipment
2335 18th Street, NE
Washington, D.C., 20018
Represents Cole, Russ-Bassett, Warshaw, and HON Industries.

design council

House bill HR7848 introduced last summer (by Rep. Henry Waxman, Democrat of California) and still in committee, would create, within the Dept. of Commerce, a U.S. Design Council to “educate U.S. entrepreneurs to the value of excellence in design, to encourage such entrepreneurs to promote excellence in design by the creation, manufacture, and sale of well-designed objects and systems, and to assist such entrepreneurs in the marketing of such objects and systems. . . .”

Would design—and designers—benefit from government commitment to these goals? The answer depends wholly, of course, on whether or not the government’s involvement were well-informed, establishing an acceptable level of “excellence in design.” England’s Design Centre, presumably a model Rep. Waxman had in mind, proves that such an organization can be effective. The fact that this is hardly the hottest issue before Congress allows the design community some time to consider the proposal. Congressmen can supply further information.

non-GSA design: Bill Slayton at the FBO

By no means all federal design activity falls within the GSA’s jurisdiction. Those agencies with their own design staffs—or, at least, with some control over the design of their own spaces—include the Departments of Agricul-

ture, Commerce, Defense, HEW, HUD, the Interior, Justice, Labor, State, and Transportation. Also independent to varying degrees are ERDA, NASA, and the Veterans Administration. A number of out-of-the-mainstream agencies, such as the Agency for International Development and the Federal Reserve Bank system are also largely autonomous.

For a sample of how such privileged groups operate, we visited the Office of Foreign Buildings Operations of the U.S. State Department. Our choice was prejudiced by the fact that, since early this year, the new head of the FBO has been William Slayton, for years a dynamic Executive Vice-President of the American Institute of Architects, and we wondered how an ex-AIA official might be faring in the Washington jungle.

We needn’t have worried, of course. Slayton seemed as decisive and energetic as he always did on all those platforms at all those AIA conventions. His office has jurisdiction over all government property abroad (other than that belonging to the military). Its 1979 budget for new furniture is \$2½ million; for maintenance, repair, and replacement, over \$6 million. One of the major criticisms of the office in the past, Slayton says, has been its disregard for time schedules. He means for that to change, expressing the greatest impatience with architects not recognizing the importance of time schedules and budgets. “Architects who disregard need not apply,” he says, and he says it firmly. “If you don’t want a tough client, don’t come to me. But the best thing a designer can have is a tough client.”

To assist Slayton in his duties is a three-member board of advisors. They are Francis Lethbridge, O’Neil Ford, and Joseph Esherick—certainly an impressive group.

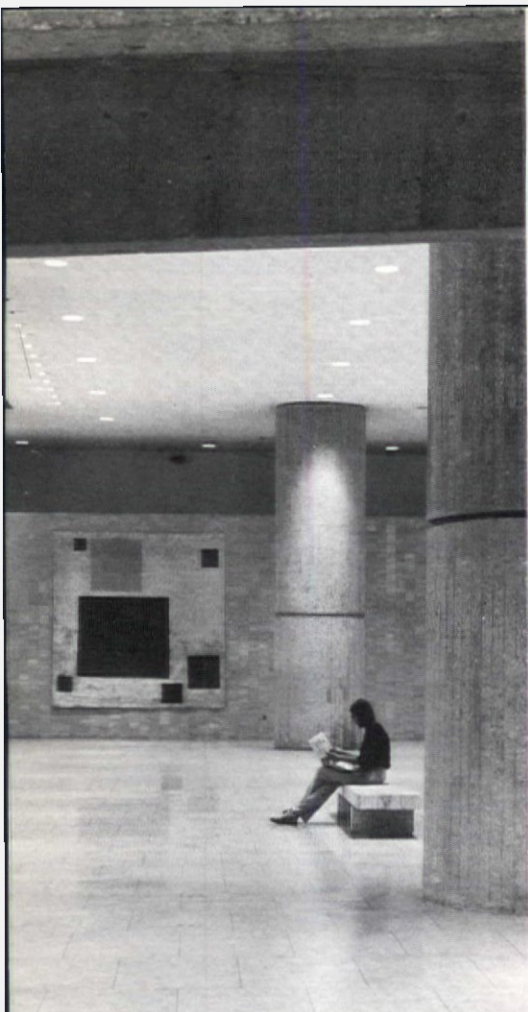
Also assisting on a daily basis is the FBO’s own in-staff design group, headed by Susan Reed McQueen, ASID. There are six in her group: four designers, a china and glassware expert (for the many embassies included in the FBO’s buildings), and a purchasing agent. Assistance is sometimes brought in from the private sector as well, but most work is done in-house. Although there is no requirement that FBO purchases be limited to the GSA schedule, there is a mandate from Congress that U.S. goods be purchased whenever practical.

Slayton envisions an era of new design excellence as well as new efficiency. With 8000 properties under his jurisdiction, his success would have worldwide impact.

the prospects

There can be no authoritative summary of so complex a subject as federal design. It is clear, though, that there have been real accomplishments in recent months, and that there now are, within the government, able people with admirable energy working towards valuable goals. The federal government’s potential influence on design can hardly be overestimated, and we have great hopes for it.

STANLEY ABERCROMBIE



Opposite page, top, exterior view looking towards Capitol shows rooftop trusses from which lower floors are hung. Employees’ cafeteria, left, gains character from exposed trusses. Lobby, top of this page, is finished in concrete, granite, and slate, focuses on Marcel Breuer tapestry. Above, Knoll’s Zapf open plan system in HEW’s recent furniture evaluation (see page 75).

Employee cafeteria: Seating: GF. Tables: Krueger. Carpet: custom design manufactured by Stephen Leedom.

ROBIN JACOBSEN
R. SCOTT BROMLEY
ABITARE STORE

a New York store
scorns traditional wisdom
in marketing,
in display techniques,
and in design.

“Living” dangerously

“Come alone, bring a friend, your architect, or your decorator,” says an eight-page brochure. This unusually flexible invitation is for shopping at Abitare, which means “living” in Italian, and which calls itself “New York’s most exciting new furniture store.”

The store is owned by Techinteriors, a savvy group headed by Jim Mauri, formerly with Knoll International for 14 years and also founder of a consulting firm, Marketing Design Associates; vice-president of Techinteriors is Margarita Cahn, previously with Robert S. McMillan Associates, architects and planners. The store has a savvy location, too—the former home of the Meredith Galleries on East 57th Street, among Manhattan’s greatest concentration of fine shops and design showrooms—and it has a number of other characteristics that have made it the subject of much conversation—not all of it admiring—in those same showrooms. For Abitare, as its invitation suggests, has ignored the to-the-trade-only policy that has become traditional for selling “designer” furniture (in Abitare’s case, mostly Italian imports) in the U.S. The store does cooperate with design professionals, however, it does give a *small* discount on occasion, and it is making plans for distributing catalogs to design firms. And some of the furniture it sells without benefit of exclusivity—Mies and Breuer chairs, for example (Abitare calls them “reproductions” rather than “copies”)—are very competitively priced.

But the most interesting aspect of the store for contract designers is, of course, its design. Here, too, tradition has been ignored. The interior designer was Robin Jacobsen who has done, among other fine work, some excellent showroom design for Knoll (see *INTERIORS*, August, 1975, for example); and the architect was Scott Bromley. The result of the Jacobsen-Bromley collaboration is very unlike either today’s typical well-designed store or today’s typical well-designed showroom. There are no boutique-like cubicles, no partitions, no platforms, no spatial divisions at all except those created by pools of dramatic light within a softly lighted context. On the other hand, despite the general openness, there is none of the look of a big furniture warehouse, no sea of sofas or parade of end tables. This is an interior with quite an imaginative, individual personality. It may be spare, but there is nothing spartan about its total effect.

One major determinant of the design was the response by Jacobsen and Bromley to the existing building shell. Except for the facade, which they stripped away, boldly opening both floors to the street, their attitude was one of respect for the building’s large expanses of space, old stamped tin ceilings, and opportunities for daylight front,



Photography by Jaime Ardiles-Arce

Steel truss spans new facade at second floor, allowing the elimination of first floor columns. White stripes on glass spell out "Abitare." (Graphics by Marjorie Katz Design.)



Open-tread stair is suspended from second floor by eight 3/4" steel rods. Original pressed tin ceiling has been retained.

ABITARE STORE

"When they come back next week," Jim Mauri says, "they'll see something else."



back, and through the roof. They have even left exposed a concrete slab floor, which, for some, may be carrying respectfulness a little *too* far (although the floor does *look* handsome).

Another determinant was the designers' attitude towards display. Mauri's mandate was that the customers should be comfortable in the store and should be presented with merchandise in a plausible way. The museum-like settings appropriate for a closed showroom would have seemed unnaturally austere, it was thought, for a store wanting to welcome retail customers. What the designers have devised, instead, is a series of freestanding display vignettes, each with a natural combination of furniture and accessories, and each complete down to such details as groceries on the storage unit, a dressing gown on the bed, and half-empty wine glasses on the coffee table. How plausible—and how entertaining—can furniture display be? However much such techniques may owe to the "street theater" window displays of Robert Currie and Candy Pratts, they are refreshing newcomers to furniture stores. These vignettes need space around them, of course, to make them readable as isolated units. This means that only about half the items stocked by Abitare can be on the floor at one time. Displays are therefore constantly being changed, and Mauri considers this a virtue. "We want people to know," he says, "that when they come back next week, they'll see

At top of stair, left, a glass-walled conference room. Below the stair, above, a wrap desk and, beyond it, a display of lighting by Antonio Morello and Donato Savoie of Morsa.

ABITARE STORE

The drama of
separate
vignettes
within the volume
of a giant
sound stage



something else.”

Once a visitor is inside the “proscenium” of the sleek new facade, the interior has the drama (even “magic” is not too strong a word) of a series of separate, highly realistic stage sets within the volume of a giant sound stage, an impression reinforced by the stands of undisguised theatrical lighting.

Abitare, in almost every respect, has gone its own spirited way. What will be the result of all this iconoclasm? As sales methods go, Abitare is not, of course, the very first store to sell quality contemporary furniture directly to consumers. A few blocks away, a smaller, slightly older store called Ambienti is testing the same policy, and a few years ago Knoll experimented with a short-lived (about 8 months) retail outlet on an upper floor of the Georg Jensen store. Mauri sees Abitare as similar to these other ventures; he predicts great success for both Ambienti and his own store, and he points out that the Knoll outlet lacked the advantage of street-level visibility. An average of 500 people are visiting Abitare every Saturday, Mauri says, and already he is looking at new sites in Washington and Houston. Within three years, he thinks, there will be at least six Abitare stores in the U.S. If the others are as visually striking as the first, taking as many chances and succeeding as often, they will be very welcome.

STANLEY ABERCROMBIE



View of open stair, top left, through “pinstripe” wire glass of conference room. Above, one of the 10-ft.-high lighting masts.



Under a row of skylights, a view towards the exposed steel truss at the second floor window.

Light oak veneers, right, are available for the 9000-Plus system in executive office applications. Binder bins, with task lighting below, are hung from channels attached to the structural wall. Seating is 456 series by Warren Platner. Below, 9000-Plus components arranged for engineering equipment: in office at left, hanging work surface holds computer-aided drafting equipment, oversize Paperflo trays hold printouts; in other office, more conventional approach includes chalkboard and tray.





42-inch high panels with transaction tops separate 9000-Plus workstations which accommodate a CRT unit and printer. Soft-edge design and adjustable work heights are convenient for use by the handicapped.

Mies van der Rohe came as close as he dared. Le Corbusier flirted briefly with its possibilities, but his interests turned elsewhere. And many an architect never wanted it at all: universal space. Space unfettered by the obstacles of sheer wall and column, anchored floor to ceiling partitions, or the increasingly important but frequently temperamental life support systems, has become the goal and even the demand of many businesses. It is to these users, whose changing administrative strategies create new forms for their organizations—and consequently, their office layouts—that Steelcase dedicates the versatile new open plan office furniture system, Series 9000-Plus. Though there are physical limits to any system's capabilities, the performance specifications of Series 9000-Plus may constitute the threshold of our present day technology. Series 9000-Plus is perhaps as near to an autonomous, self-sufficient furniture construction system as the state of the art allows.

The heart of Series 9000-Plus, really an enlargement of the Series 9000 concept, is its 2¼-in. thick electrified structural panel. In its three essential aspects, a hard surface panel of solid steel pans, an acoustical panel of tubular frame construction, and a vision panel with glass or acrylic insert, it is a system of uncommon capability that still respects the original Steelcase systems concept. Do people work better with genuine furniture around them? Series 9000-Plus, heavily committed to the open plan office as it is, is pledged to this credo.

Structural integrity is perhaps the major design factor in spanning the gap between furniture and systems. Consequently, the designers of Series 9000-Plus have made it rock-steady for a wide latitude of situations. Overall stability is in turn supported by efficient environmental controls, a rational means of electrical distribution, full component compatibility with all Series 9000 parts, and ease of servicing.

To begin with, an open plan system must be freestanding, whatever its configuration and loading condition, to assure the system's freedom from the building structure. While traditional furniture has offered such freedom for centuries, systems must stay physically sound yet mechanically open to a multitude of KD assemblages. Series 9000-Plus excels in this respect. Its sturdy structural panel gives designers

Towards the conquest of inner space



9000-Plus components in a mailroom arrangement, right. Copy machine is supported by worksurface with end panel on one side, cantilevered support on other; Paperflo trays are used for mail routing. Below, the new system's see-through panels give conference room privacy without complete isolation.





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Continued from page 94

Polar White and American Walnut Design finishes are standard, but custom colors can also be ordered. Both of the panel's exterior surfaces are coated with a Marlite brand melamine finish. *circle 303*

Two catalogs describing the new recessed and surface square lighting fixtures for H.I.D. and incandescent lamps are available from **Guth Lighting**, a unit of General Signal Corp. The new catalogs fully describe the 12 in. and 16 in. square units, both of which are available in either static or damp location types. Other materials include photo illustrations of the variety of lens styles, catalog listings, coefficients of utilization and accessories. *circle 304*

A booklet from **Hunter Douglas Inc.** describing Flexalum aluminum window blinds is now available from the company. The blinds are described as an ideal solution for light and solar control, easy maintenance, and simple good looks. Free hanging, between glass use, and motorized systems are discussed and illustrated in the full color booklet. Complete with specifications, installation description and use suggestion. *circle 305*

Hamilton Industries has compiled a comprehensive brochure covering the installation, operation and suggested maintenance on its line of wall table products. Also included are complete parts lists covering existing units. The four-page, two-color brochure also contains exploded diagrams and parts lists of both earlier and current wall table models. *circle 306*

Levolor Lorentzen, Inc. has produced a Striping Guide of vivid variations on three basic multi-color arrangements of slats. The 16-page idea book pictures a Roman stripe, a classic textile motif, and a contemporary graphic along with compatible patterns in fabrics, wallcoverings and rugs. The window treatment concepts in the collection were created for Levolor by **Joseph Braswell ASID**, of **Braswell/Willoughby Inc.**, who also selected the coordinates to provide ideas for room schemes. A copy may be obtained for \$1.00 by writing to Levolor Lorentzen, Inc. 720 Monroe Street, Hoboken, N.J. 07030, Attn: Customer Service.

Artists and craftsmen

Wallsculpture: bright or dim

Two- and three-light illuminated wall sculptures are new expressions of design creativity by Professor Brotto, one of Italy's art exponents. His three offerings, exclusive with Venini, Ltd., range from seeing eyes to "Bubbles in Air," and a spherical sculpture combining bronze casting highlighted by cut particles of clear and aqua Murano glass. *circle 307*

Helen Webber's see-through collages

San Francisco-based artist, Helen Webber, has now created more than a hundred commissioned works that hang in all parts of this country, and overseas. Two of her monumental tapestries, each 28 ft. long and commissioned by the Bank of California in San José, have recently been honored by that city's Fine Arts Commission. The newest Webber technique in tapestry design takes the form of fabric collages that float upon open-weave casement fabrics. The three designs are in limited, signed editions of 75 to 100. Two, in a 3 ft. 6 in. by 8 ft. size can be used to handsomely divide space, or a smaller size can screen windows without closing off the light. *circle 308*

Continued on page 100

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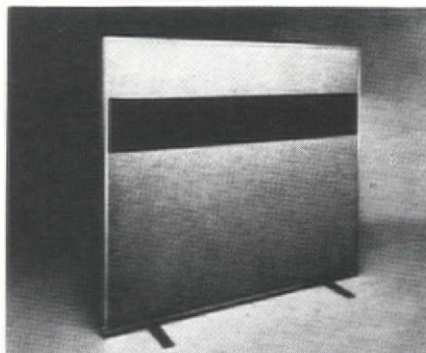
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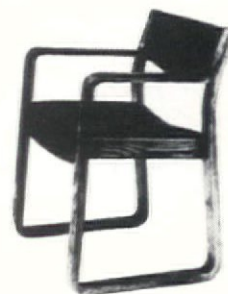
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Quilted murals

Jana and William Falkenburg are creating some rather wonderful works of art in fabrics—colorful, witty, and finely stitched by Jana. The quilted murals and wall hangings are William Falkenburg's original designs. Clients to date have included C.B.S., Equitable Life, and the Museum of Holography. *circle 309*

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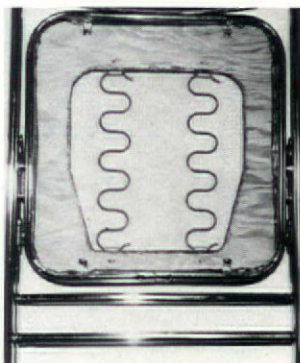
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At present, Mr. Krakauer reports, Hill Manufacturing of Garnersville, N.Y. is using seKret springs for its expensive seating; and Virco Manufacturing of Los Angeles is designing an auditorium chair with this application.

Other chair manufacturers are invited to send Kay Manufacturing one of its chairs to have seKret springs installed. Then they can run their own tests.

Full details on the spring system are outlined in literature from the company. *circle 312*