

Interiors[®]

for the contract design industry

February 1980 \$3.00



Salute to S.O.M.'s Davis B. Allen
12-page Commercial Remodeling Update
Meet the Billion Dollar Specifier

Click. Click. Click.

**Haworth introduces
the ultimate open plan
power solution.**

From ERA-1, first comprehensive panel system ever pre-wired for power, comes the ultimate powered panel system. TriCircuit ERA-1. Three electrical circuits that can simultaneously power convenience outlets, specialized equipment and lighting systems, each of which can require a separate circuit. Or, with the flip of

a built-in switch, circuits can be reallocated according to need. Click. Click. Click.

Snap-in receptacles place power wherever needed and complete circuit selection means no capacity is wasted—unlike most dual-circuit systems, where a factory-dedicated lighting circuit leaves only

one optional use circuit.

The TriCircuit raceway is also field-retrofitable to original ERA-1 panels. It's something you'd expect from Haworth. A *final*, not intermediate, power solution.

Ask your Haworth representative for literature, or write Haworth, Inc., Holland, MI 49423.



HAWORTH

circle 1 on reader service card



LouverDrapes: Our elegant, solid vinyl louvers are guaranteed for 3 years.

Some vertical blinds made of metal are noisy. Our LouverDrapes don't make noise. They're made of solid vinyl. They're quiet, strong, and dust free. They're also cool in the summer and warm in the winter.

So when it comes to controlling light and heat LouverDrape does it beautifully. And what makes it more beautiful is our exclusive 3 year guarantee. Here it is: "LouverDrape's solid vinyl louvers installed in LouverDrape hardware are guaranteed for three years to

look and operate just as they do when first installed".

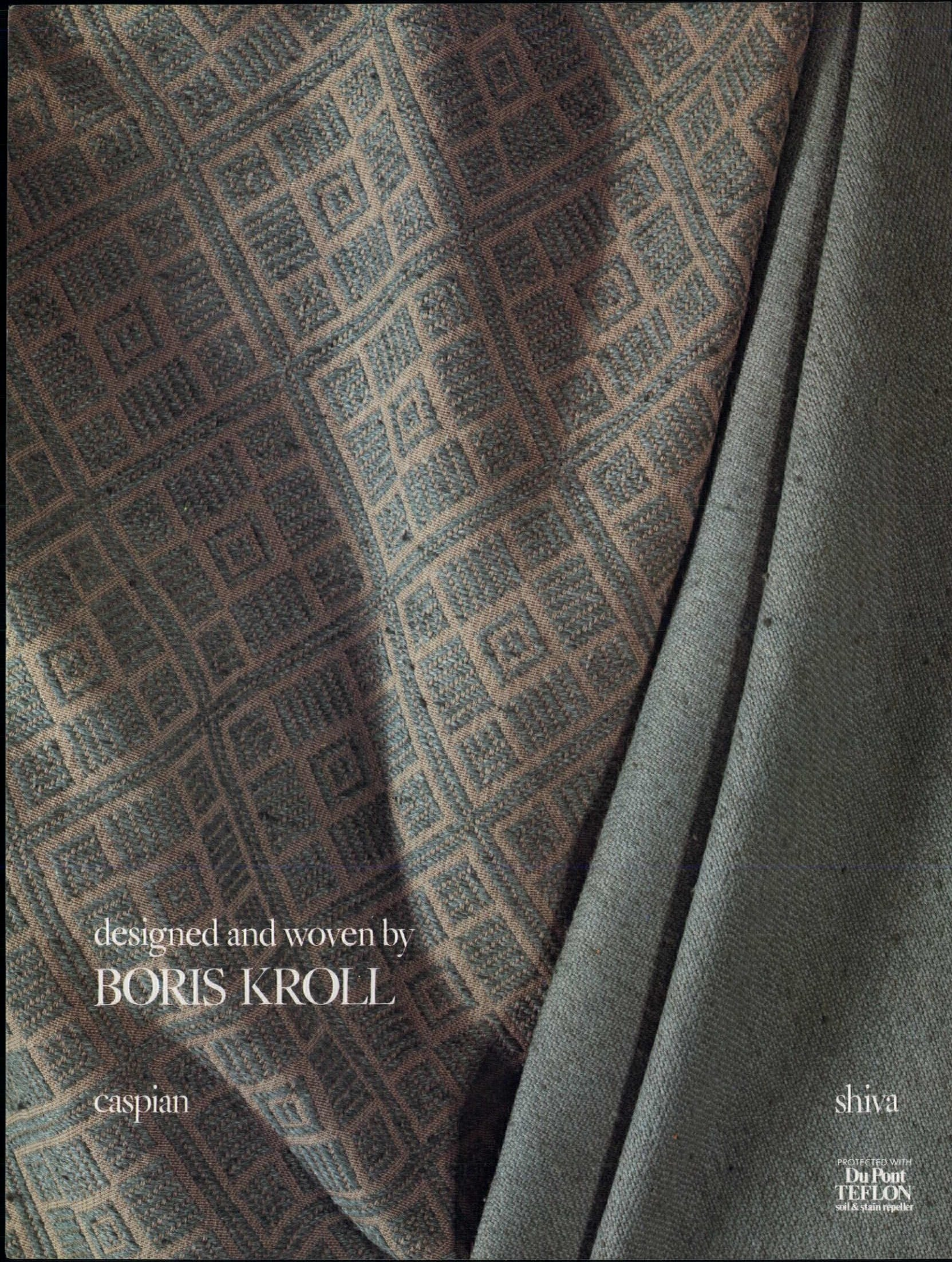
LouverDrape vertical blind hardware and solid vinyl louvers. Wherever you shop for window coverings.

Write for the free 32 page "Vertical Imagination" brochure.

LouverDrape

LOUVERDRAPE INC., 1100 COLORADO AVENUE, DEPT. 44, SANTA MONICA, CA 90401

circle 3 on reader service card



designed and woven by
BORIS KROLL

caspian

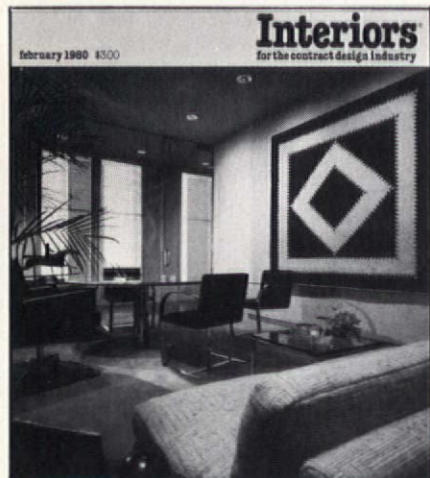
shiva

PROTECTED WITH
Du Pont
TEFLON
soil & stain repeller

february 1980

Interiors

for the contract design industry



Cover: A New York City executive office interior by Davis B. Allen, Associate Partner of Skidmore, Owings & Merrill, whose remarkable 30-year design career is reviewed on page 72.

Photography by Jaime Ardiles-Arce

EDITOR-IN-CHIEF BEVERLY RUSSELL

EXECUTIVE EDITOR OLGA GUEFT

MANAGING EDITOR ANN WILSON

ART DIRECTOR INA ANDERSON

CONTRIBUTING EDITOR MAEVE SLAVIN

STAFF WRITER PILAR VILADAS

ADVERTISING DIRECTOR FRANK BROWN

ADVERTISING MANAGER WILLIAM K. MURRAY

EASTERN ADVERTISING MANAGER
MAURICE S. MURRAY

CIRCULATION MANAGER HEATHER FRAYNE

PRODUCTION MANAGER BEN P. MARCHETTO

ASSISTANT TO THE PUBLISHER
GEORGINA ELLEN CHALLIS

EDITORIAL ADVISORY BOARD
RICHARD W. JONES, GEORGE NELSON,
EDGAR KAUFMANN, JR., PETER BLAKE

PUBLISHER GERALD S. HOBBS

BUSINESS MANAGER ROBERT J. RIEDINGER

EDITORIAL DIRECTOR SUSAN E. MEYER

CIRCULATION DIRECTOR ANN HAIRE

FEATURES

- 9 Interiors Insights: Report of Interiors second energy conscious design seminar . . . New York Design Fair '80 . . . Eileen Gray at MOMA . . . People in the news
- 28 Westweek: A preview
- 46 About Art: Focus on Tim Prentice
- 49 The Publisher's Word: Strength by Gerald Hobbs
- 58 Commercial Remodeling: Reuse—energy saving for the future, by Richard Taylor
- 60 Interiors Spotlight: Andrew Belschner's revolution in color
- 70 Interiors Business: Tom Zumwalt, the billion dollar specifier
- 72 Interiors Profile: Davis B. Allen, SOM's interior design Associate Partner, by Barth David Schwartz
- 80 Interiors Industry: Thonet's 150 years of progress, by Olga Gueft
- 82 Backtalk: Hans Krieks asks is this the beginning of the end of the office landscape?

INSTALLATIONS

- 50 ELS Design Group Office, Berkeley, California, by ELS
- 52 The Awty School, Houston, Texas, by S.I. Morris Associates
- 54 The American Charcuterie, New York City, by Judith Stockman and Lee Manners
- 56 LAM Inc./Furniture Marketing Showroom, Boston, by Artichoke
- 62 Wilson & Gates Offices, San Mateo, California, by Robinson Mills & Williams
- 64 Shugart Associates Office, Sunnyvale, California, by Interior Design Group
- 72 Executive Offices, New York City, by SOM New York
- 74 First Wisconsin Plaza, Madison, Wisconsin, by SOM Chicago
- 75 Mauna Kea Hotel, Hawaii, by SOM San Francisco
- 76 Marine Midland Trust Company, Buffalo, New York, by SOM San Francisco
- 77 Executive Offices, New York City, by SOM New York
- 78 National Commercial Bank of Jeddah model, Saudi Arabia, by SOM New York

PRODUCTS

- 6 Energy Action Report: Window products that cut down heating/cooling costs
- 18 Commercial Remodeling: Products that respond to transformations in space
- 44 Hot Items: chairs . . . space divider . . . cube table . . . energy-saver
- 64 Product Analysis: The Harter/Wall
- 66 Interiors Forecast: The soft wall makes hard news
- 68 This Month's System: Haworth's flexible workstation componentry

DEPARTMENTS

- 36 Letters: Readers' reactions
- 92 Professional Reading: Manufacturers new source information
- 96 America's Great Sources

COMING NEXT MONTH

Hospitality design . . . Rug, carpet, flooring report . . . Art & Architecture: can they ever meet again? . . . Update on FIDER . . . Owens-Corning Energy Awards . . . Office accessories roundup . . .

INTERIORS: (ISSN 0148-012X) Published monthly at 1515 Broadway, New York, N.Y. 10036, by Billboard Publications, Inc. EDITORIAL & ADVERTISING OFFICES: 1515 Broadway, New York, N.Y. 10036. Telephone: (212) 764-7300. \$3 a copy. Yearly subscription price (for the trade only) in U.S., possessions, \$18; Canada, \$19; elsewhere, \$44. Please allow up to 90 days for delivery of the first issue. Copyright © 1980 by Billboard Publications, Inc., all rights reserved. INTERIORS® is a registered trademark of Billboard Publications, Inc. The contents of this publication may not be reproduced in whole or in part without consent of the copyright owner. Second-class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: address changes to Interiors, PO Box 860, Whitinsville, MA 01588.

OTHER ADVERTISING REPRESENTATIVES: Chicago: 150 North Wacker Drive, Zip 60606. (312) 236-9818. Los Angeles: Cole, Sweeney & Anthony, 4605 Lankershim Boulevard, North Hollywood, Ca. 91602. (213) 877-0221. Georgia: Collinson & Co., 4419 Cowan Road, Tucker, Ga. 30084. (404) 939-8391.

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

SUBSCRIBER SERVICE: P.O. Box 860, Whitinsville, MA 01588; 800-343-6127.

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

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

LDI Volume CXXXIX.
Number 7

★ABP Member American
Business Press, Inc.

▽BPA Member, Business Publication
Audit of Circulation, Inc.



Twenty-seven feet of wood bent into a spiral only 52" high; a virtuoso demonstration of Thonet technology.

Michael Thonet's bentwood furniture first won international acclaim in 1851, at London's Crystal Palace Exhibition. His five sons joined the Viennese firm, and in 1853 the name was changed to Gebrüder Thonet (Thonet Brothers.) An American assembly operation and showroom were established in New York, followed by showrooms in all major European capitals. When, in 1856, Gebrüder Thonet received a patent on its revolutionary technique of manufacture, the furniture industry had clearly entered the "bentwood era."

The earliest known furniture assembly line methods were perfected at Thonet's first factory in Koritschan, Moravia (Czechoslovakia.) These advances made it possible for Gebrüder Thonet to market the first mass-produced furniture in the world.



In 1860, Thonet introduced the bentwood rocker, extending the application of the process to other modes of seating.



Thonet's first folding chair (c. 1860-1866).



Arm Chair #B9, originally produced in 1870. Le Corbusier used it in so many of his interiors that this model is widely referred to as the "Corbusier chair."



Embossed and perforated seats offered decorative alternatives to the more widely used cane.



Export Chair #18—the "hairpin chair" was introduced in 1876 and established a standard of simple elegance that remains unchallenged.

PARIS, 15, Boulevard Poissonnière.
Grosse Medaille, Paris 1867.

Preis von 1000 Fabrike.

LONDON, 124 High Holborn.
Grosse Medaille, London 1862.

Kaiserl. Königl. landespriv. Fabriken
massiv-gebogener Holzarbeiten
VON
GEBRÜDER THONET.
Fabriks-Niederlage in **WIEN** untere Donau-Strasse 1
nächst der Ferdinandsbrücke.

BERLIN, W. Leipziger Strasse 10.
Silberne Medaille, Hamburg 1866.
Ausstellung in Wien 1873.

PEST, Thonet-Hof. | **BRUNN**, Ferdinandsstrasse 7.
BRÜSSEL, Boulevard Central 2.

HAMBURG, Hermannstrasse 27.
AMSTERDAM, Kalverstraat E. 66.
NEW-YORK, Broadway 808.

Exposition d'Electricité, American 1882.
Grosse Gold-Medaille, Mexico 1877.
ausser Preisbewerbung.

The most important for this function is first of all the direction of the grain and then very much the strength of the material. The products, even when made by steam, must always show the same solid, durable character, which they are able to give to any material of wood. It is therefore of the greatest importance that the material should be selected with the greatest care and that the work should be done with the greatest skill and attention.

Wir garantieren keine Gegenstände zu verkaufen, welche nicht in unserer Fabrik hergestellt sind.

Je plus l'élève est perfectionné, et plus il est utile à son maître. Les produits Thonet sont donc destinés à servir de modèle à tous les artisans qui s'occupent de la fabrication de meubles en bois courbés.

This Thonet poster, circa 1873, illustrates the enormous range of bentwood products and styles, and the international growth of the firm—from high chair to rocker, from Berlin to Broadway.

This is the second in a series of capsule histories saluting the 150th anniversary of Thonet. The entire series will be reproduced as a poster. For a free copy, write us.

Thonet
Dept.: Poster
491 East Princess Street
P.O. Box 1587
York, Pa 17405

Production #14 (1859)—
the "Vienna Café Chair"
—was the first widely
affordable Thonet de-
sign and became an
extremely popular and
successful model.

One hundred fifty years
of Thonet: 1830/1980



Energy action report

TAKING CONTROL OF WINDOWS

A variety of products that control the sun's rays and cut down on heating, cooling costs

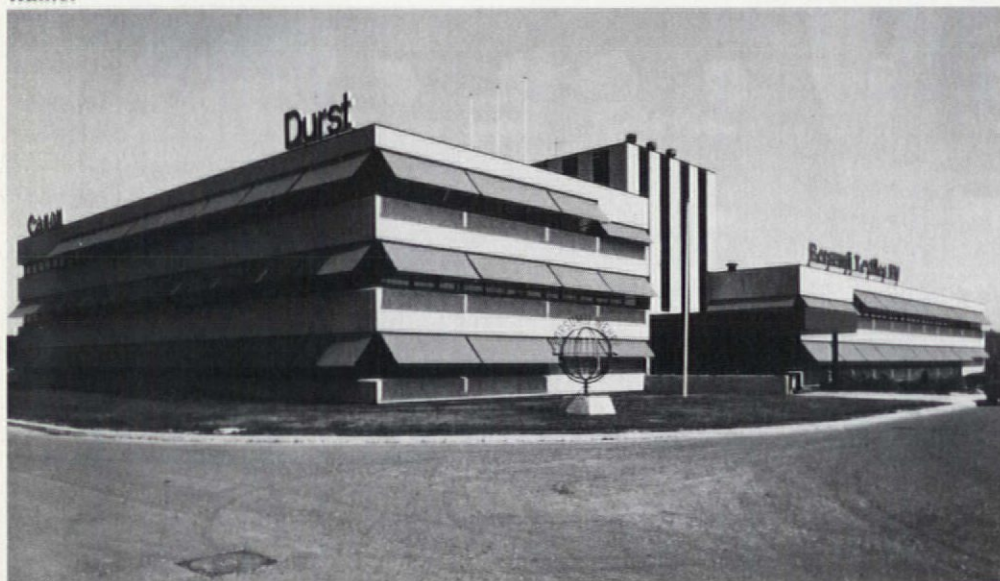
Hamel Inc.'s Harosol® 2000 awning is extremely effective in reducing solar heat gain. An acrylic-fabric awning, woven in one piece for stability, rolls out of sight into an extruded aluminum headbox in inclement weather. When the sun shines, the awning can be unrolled by means of one of five optional control mechanisms, including an electric motor with solar control. There are other optional features, including a "built-in" model that disappears entirely into the window frame when not in use. **circle 230**

Joel Berman Associates has developed a system of solar-screening window treatments: the Thermo Veil® (shown here), an open weave shade fabric; the Thermo Shade®, a dense weave fabric; and the Dual Insulating Shade, a two-layer film/fabric combination. Each of these products is used according to the amount of view and/or protection required by building orientation and glazing, to let in daylight without glare, and have been designed for use with the chain-operated Mecho Shade System or the motorized Electro Shade System. **circle 231**

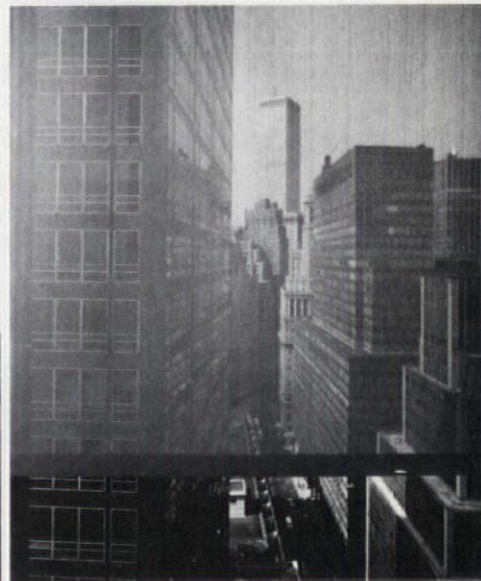
Appropriate Technology Corp. has developed Window Quilts® thermal shades. The shades, which run on tracks attached to the window frame, consist of a five-layer sandwich of polyester fiberfill, aluminized plastic film, and a covering of off-white polyester. The layers are quilted by ultrasonic stitching, which uses sound waves to bind the layers without piercing them (to avoid heat loss). Used at night, these shades are especially useful in cutting winter heat loss, and in the summer, can save on air-conditioning costs by keeping rooms shielded from the sun's rays. **circle 232**

Nanik, a pioneer in the introduction of one-inch wood venetian blinds, has now begun to produce two-inch blinds. This is a window treatment that combines the natural beauty of wide-slat wooden shutters with the light control of venetian blinds. Independent tests have, according to the manufacturer, shown that the use of its blinds on a new double hung window decreased heat gain/loss by 23.4%. The blinds are available in a choice of twenty standard natural hues. **circle 233**

Hamel



Joel Berman



Appropriate Technology



Nanik

continued on page 14

YOU MIGHT CHOOSE 8000 SERIES PANELS FOR THEIR WIRING OPTIONS ALONE.



It's a thought certainly worth considering. For here, within a highly versatile office system, is a wide variety of cost saving wiring options: You buy only what you need now—add on or rearrange as later needs for power and communications require. This same freedom of choice is apparent throughout the 8000 Series System concept... a concept that offers design compatibility with free-standing furniture... and also offers all the components needed for open plan offices.

Call Wayne Wilkins at 312-859-2600, or write for our new 8000 Series Systems Furniture brochure.



ALL-STEEL

ONE OF THE **CIT** COMPANIES

Aurora, Illinois 60507

circle 4 on reader service card



It's happening in Los Angeles!

The Pacific Design Center responds to the need for a "one market a year" major new product presentation and design conference. West Week '79 was a smash success...and now, **West Week '80** promises to inaugurate the new decade with an even greater market. More products—new showrooms—exhibits—seminars—social events—all in one fantastic blue package: The PDC...and you are invited!

This fourth annual West Week is the first of an innovative new series of themed markets. **West Week '80** is **Women in Design**. The programs and exhibits have been developed to explore and support the expanding roles which women fulfill in the the vital design functions of our industry.

This is the **West Week**:

Sunday

A celebration of the merger of Otis Art Institute and Parsons School of Design...champagne—music—scholarship presentation.

Monday

Women in Design present a full day of programs and the inauguration of Women in Design Awards at a Los Angeles County Art Museum reception in the evening.

Tuesday

The American Institute of Architects programs which explore Women in Design and Architecture.

Wednesday

The N.H.F.L. and A.S.I.D. sponsor seminars on "Interpersonal Power" and "The Designing Woman" plus a special Media Communication luncheon seminar.

Thursday

I. B. D. repeats its fantastic Student Rally.

West Week '80 is the market of the year in The Marketplace of the West. **"Be there."**

WEST WEEK 80 MARCH 23 ★ 26



WOMEN IN DESIGN

Pacific Design Center

8687 Melrose Avenue, Los Angeles, CA 90069, (213) 657-0800

**An elegant
combination
of beauty
and design
excellence.**

Haskell of Pittsburgh's Carmel line of desks and credenzas. Simple, uncluttered sophistication designed to complement the modern office landscape.

To execute these contemporary office furnishings, Haskell chose solid color and wood grain surfaces made of attractive and durable FORMICA® brand products. The result, an

exquisite combination of beauty, form and function.

For Haskell of Pittsburgh, FORMICA® brand products provide the perfect material for the creation of innovative and practical furnishings for today's office.

For a complete catalog of Carmel "solid silhouette" office furnishings, write Haskell today.



products

FORMICA® is a registered trademark of Formica Corporation.

Haskell

Haskell of Pittsburgh, Inc. Box 5373, Pittsburgh, PA 15206

circle 5 on reader service card

Energy action report

TAKING CONTROL OF WINDOWS

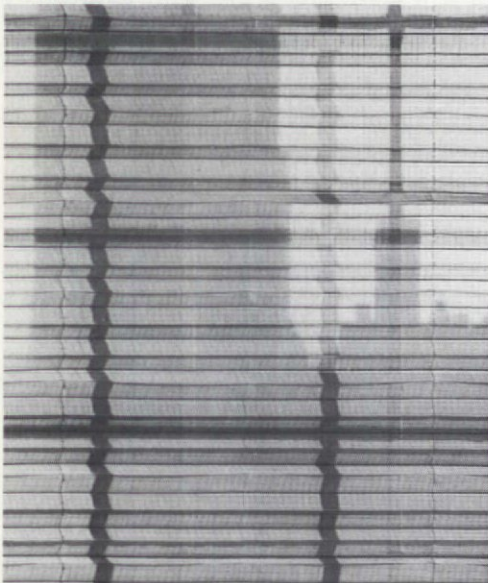
Isabel Scott has come out with a new solar control fabric called Templar II. Woven of vinyl-coated Fiberglas, it combines the solar screening properties of an exterior screen with the flexibility of an interior installation. It also provides a complete decorative window treatment with see-through visibility. Through a heat-sealing process developed by Flosett, Inc., the fabric is bonded into permanent, seamless pleats. The easy-clean fabric is offered in several styles, in a 72" width. **circle 234**

Sol-R-Veil supplied the solar-screening shades seen below in the remodeling of New York's Rainbow Grill. These roll-up shades, which are made of a woven-mesh, PVC-coated Fiberglas from Owens-Corning, were developed in Europe. When used as an interior shade, they inhibit up to 75% of solar heat gain, and screen out harmful ultra-violet rays, while admitting up to 80% of the sun's light and providing excellent visibility. They are adjustable either by manual or motorized mechanisms, and are available in ten colors. **circle 235**

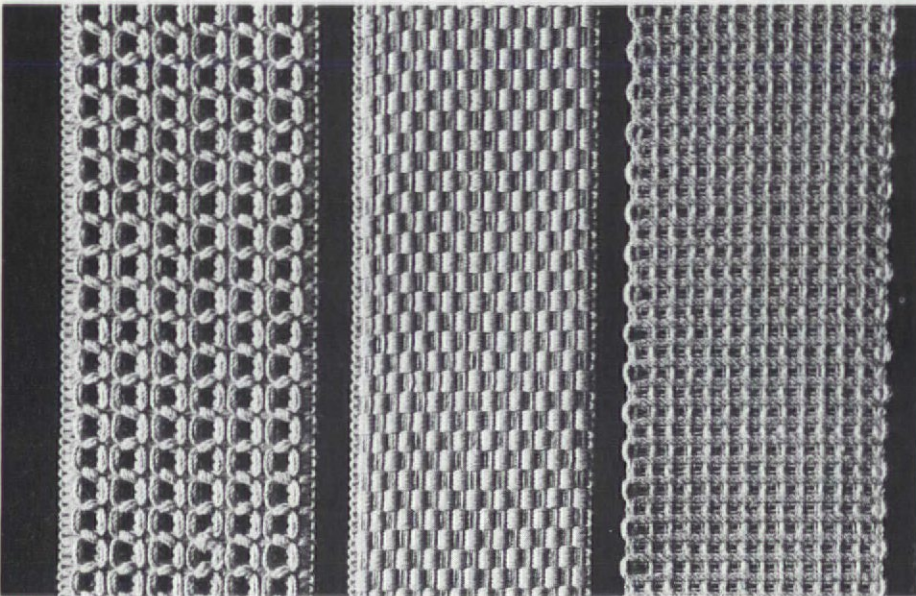
Window Modes/Weavers Domain takes a natural approach to energy-saving window treatments with its Macramé Line of textured verticals. Shown, left to right, are "Natural Circle," "Basket Weave," and "Natural Grille." These cotton/jute verticals provide a rich decorative look while controlling the amount of sunlight in a room. They are available in natural colors, in slat widths of 4½" and 5", and can be made to any height. **circle 236**

Levolor offers an ingenious solution to sun control over broad expanses of glass with its Galaxy Suncontrollers. Shown here at the new headquarters of Standard Brands in Wilton, CT (Warren Platner, architect), the Suncontroller is used in conjunction with Riviera mini-slat blinds. Galaxy Suncontrollers are available with either manual or motorized controls, with 1" or 2" slats (for interior use). Up to 200 square feet can be covered with a single unit, which can be installed at any angle, even horizontally. Slats are available in any of the 200 Riviera colors. **circle 237**

Isabel Scott



Sol-R-Veil

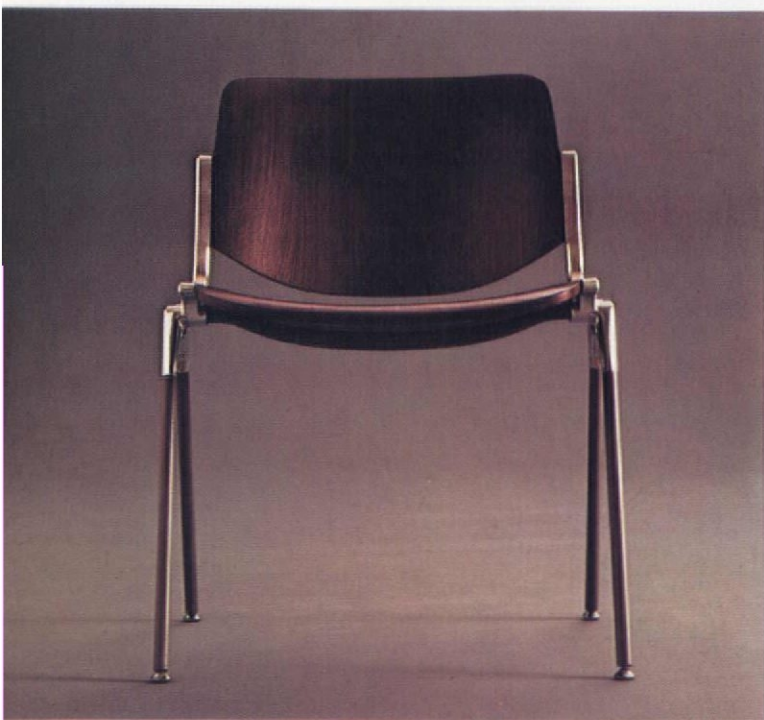


Window Modes/Weavers Domain



Levolor

IN A CLASS OF ITS OWN.



From one semester to the next, the excellence of **Model 106** stacks up. With disciplined sleekness and compact styling, it demonstrates supreme form in storeable, durable, modular seating. Sets a classic example of understated adaptability. Electives include ashtrays, bookracks, armrests and folding tablets.

 **CASTELLI**
FURNITURE

CONTRACT AND RESIDENTIAL • 950 THIRD AVENUE, NEW YORK, NEW YORK 10022 212-751-2050
1150 MERCHANDISE MART, CHICAGO, ILLINOIS 60654 312-828-0020
267 PACIFIC DESIGN CENTER, LOS ANGELES, CA 90069 213-659-8302
circle 6 on reader service card

Energy action report

TAKING CONTROL OF WINDOWS

Louverdrape vertical blinds provide an excellent window treatment for the hospital room shown below. Vertical blinds are an excellent means of controlling light and view, and also control summer heat gain, an important consideration for institutions in reducing the cost of air-conditioning. Additionally, vertical blinds do not collect dust, thereby keeping maintenance costs down. These blinds are available in a wide variety of colors, textures and fabrics, and are flame retardant. **circle 238**

OHline cedar shutters were specified throughout the entire chain of Marie Callender Pie Shops restaurants, as seen below. The company's Bel Air Wide Louver Shutters, in California Incense Cedar, are seen here; they are only one style among a wide variety of custom window coverings, which combine the beauty of wood with energy-efficient qualities. **circle 239**

Hunter Douglas contributes to the energy-efficiency movement with its Flexalum Between-

The-Glass Blinds. These narrow (1") blinds lend themselves to between-the-glass installation. As shown here, the blinds are pocketed between two insulating thermal panes of glass; the louvers can be tilted to reduce solar heat loss in winter, and solar heat gain in summer. They are designed to remain permanently in the lowered position to provide the maximum degree of light diffusion and insure an architecturally uniform exterior. **circle 240**

SECO's Thermo-Shade® offers excellent protection against heat loss or gain. This track-mounted shade contains two still air spaces and two reflective surfaces that reduce heat flow through a single pane of glass by 80%. The shade segments are hollow, rigid PVC as are the tracks. On winter days, the shades are opened to collect the sun's rays; at night, they are closed to retain heat. On summer days, the shades are used to deflect the sun's rays, greatly reducing the need for air conditioning. They can be operated either manually or by motorized control. **circle 241**

Louverdrape



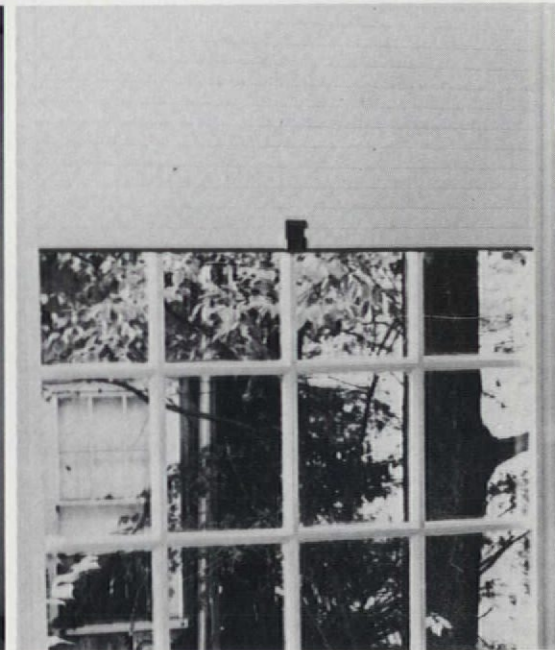
OHline



Photography by Ave Pildas



Hunter Douglas



SECO



The Park Bench

A booth designed by Matthew Beals for the dining environment. Constructed of cast iron and solid oak slats.

Scope:

single booth

double booth

wall bench

Available in a variety of finishes.
Write for brochure.

9387 Dielman Industrial Drive
Saint Louis, Missouri 63132
314.991-9200
800.325-4077

1192 Merchandise Mart
Chicago, Illinois 60654
312.321-9228
circle 7 on reader service card



Commercial remodeling

PRODUCTS THAT RESPOND TO TRANSFORMATIONS IN SPACE

Neat solutions in furniture, materials and software for a variety of inner spaces undergoing adaptive reuse



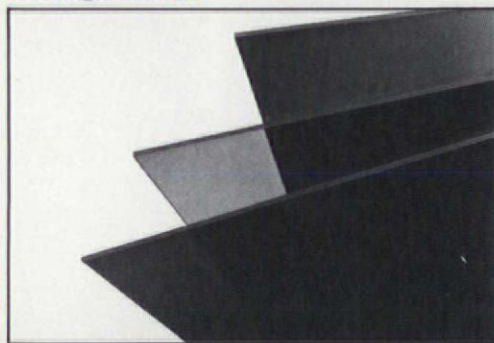
Westinghouse ASD



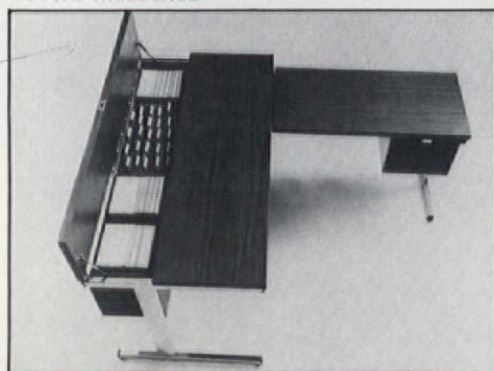
R-Way



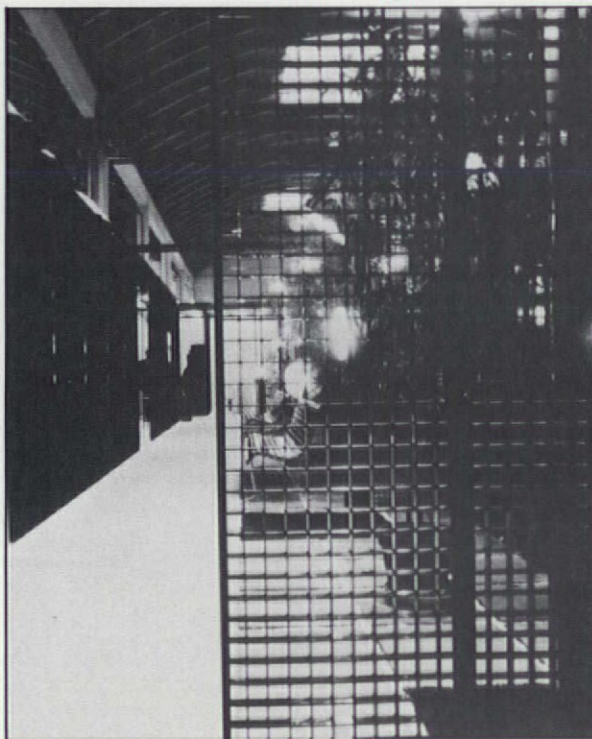
Lunstead Design



CY/RO Industries



Motiva



Beylerian

Westinghouse ASD has added new Plexiglas panels to its open office system. Available in 60- and 80-inch heights with a curve radius of 24 inches, these see-through panels come in Dark Neutral, Soft White and String colors which match the other components in the system. **circle 280**

R-Way: Chelsey hotel-motel group consists of a TV cabinet with a pullout TV mount, writing slide, and two deep storage drawers. Styled in the eighteenth century tradition, accents include detailed moulding, black laminate plastic inlay and antiqued brass hardware. **circle 281**

Lunstead Designs' Etched Metal panels are individually hand etched, then sprayed with a protective coating which makes it scratch resistant, alcohol proof and cigarette burn proof. They are available in virtually any size. Etched metals are suitable for wall paneling, counter tops, inserts and other applications. **circle 282**

CY/RO Industries has come up with a technique to tint its acrylic sheet to an exact color match with the two most popular glass solar tints—Bronze and Gray. Acrylite acrylic sheet comes in 12 solar tints and many densities with light transmittance ranging from 6 percent to 79 percent. The acrylic sheet has a 10 percent lower overall coefficient of heat transfer than glass of the same thickness. **circle 283**

Motiva secretarial flip-top desk offers unique filing capacity. Cantilever design and elimination of unnecessary drawers preserve floor space and permit free movement for the user. Built-in file unit provides for organized filing. **circle 284**

Beylerian's UNIGRID interlocking architectural grid system allows vertical and horizontal use. Because of its light weight UNIGRID may be suspended from ceilings without structural support. **circle 285**

continued on page 24

SuperBlend

CR-4 its rugged endurance makes carpets pay off for years.

5 years ago, Giants Stadium Club at The Meadowlands installed this carpet of Badische's SuperBlend CR-4. The fans treat it rough, but it still looks like a super pro.

Nearly half a million people have walked all over the carpet and "it hardly looks used," comments Francis H. Werneke, Director of Engineering and Maintenance for the ultra-modern Meadowlands Sports Complex in New Jersey. The reason? The SuperBlend combination of nylon ruggedness and acrylic aesthetics present in Zefran® Blend CR-4.



Engineered for heavy duty commercial carpets, Zefran Blend CR-4 is a parallel spun acrylic/nylon yarn that imparts the best features of both fibers to a carpet. The nylon contributes strength, durability and greater abrasion resistance than a 100% acrylic yarn; and the acrylic creates the rich wool-like appearance, color clarity and subtle luster that 100% nylon can't match. This blend also gives carpets good cleanability which helps extend wear life.

Next time an installation job requires a carpet with a projected long lifespan, specify a Performance Certified carpet made of the SuperBlend, Zefran Blend CR-4. The Giants Stadium Club found the years prove it's lasting. So will you.

For full details, write for the new SuperBlend CR-4 color brochure. Badische Corporation, Williamsburg, Virginia 23185.

Free specifying help is always available from the Badische Contract Carpet Consultants Service. Call (804) 887-6573 or contact the consultant in your area.

Northeast Area	Gus Kratsios	(212) 730-4345
Southwest Area	William Borges	(214) 352-2324
Midwest Area	Patricia Nasrallah	(312) 527-0066
West Coast Area	Diane Jemmott	(213) 636-2101
Southeast Area	Sharon Mohny	(804) 887-6441



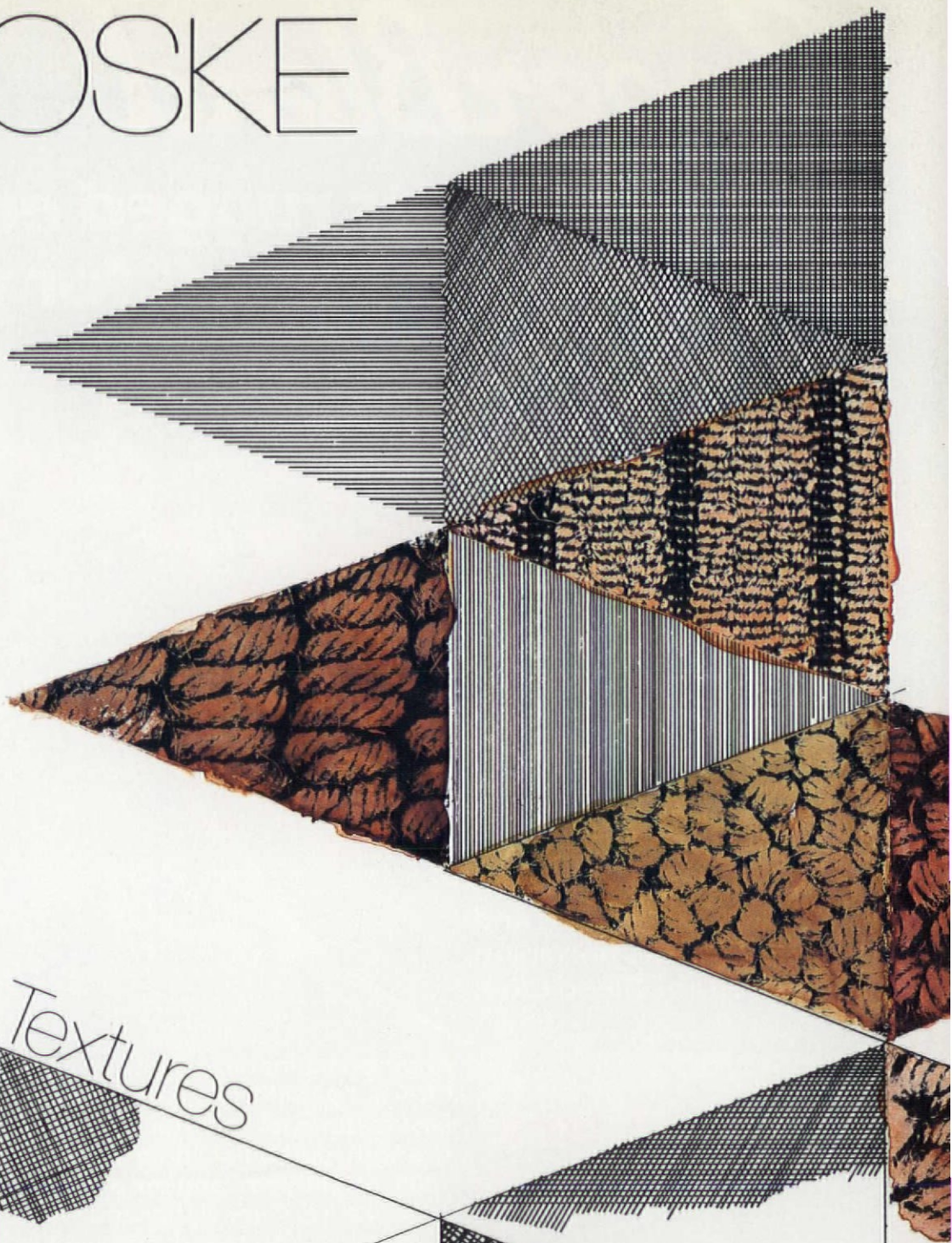
Badische Corporation
Williamsburg, VA 23185

Member of the BASF Group

BASF

Zefran® is a registered trademark owned by Badische Corporation, formerly Dow Badische Company.
circle 8 on reader service card

V'SOSKE



Textures

circle 9 on reader service card

V'SOSKE 155 East 56th Street, New York

HOUSTON, Elouise Abbott
ATLANTA, Thomas P. Carr
MIAMI, Bob Collins, Inc.
BOSTON, George & Frances Davison
WASHINGTON, D.C., Duncan-Huggins Ltd.
TROY, MICH., E. J. Enterprises Ltd.
PITTSBURGH, Gaymar Company
CHICAGO, E. Virginia Kemper & Assoc.
COSTA MESA, Gerridy's, Ltd.
ST. LOUIS, Dennis Kam
MINNEAPOLIS, Frank & Audrey Leavenworth
SAN FRANCISCO, John W. Ledford, Inc.
PHOENIX, Linn Ledford Showroom
DENVER, Linn Ledford Showroom
PORTLAND, Wayne Martin, Inc.
HONOLULU, Steve McClaran
LOS ANGELES, Paul Singer Floor Coverings
DALLAS, Pedlar and Company
SEATTLE, Goldman & Associates
MILWAUKEE, Carol Snyder
PHILADELPHIA, Charles R. Stock
CINCINNATI, DeCioccio Showroom
ONTARIO, H & I Broadloom, Ltd.
LONDON, ENGLAND, Robert Wallace Designs, Ltd.

Explore V'Soske's
limitless potential in
carpet texture as the unifying
component in today's
interior architecture.



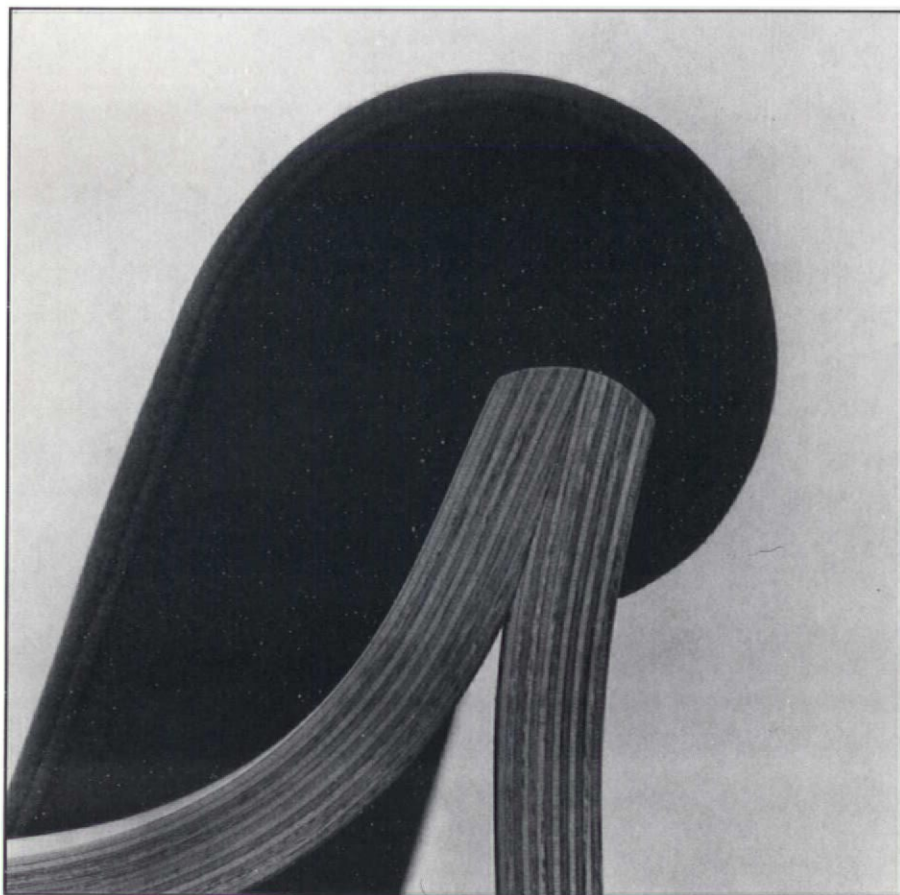
Kasparians

Kasparians, Inc.
815 South Fremont Avenue
Alhambra, California 91803
213 289-7895

Los Angeles
San Francisco
Seattle
Hawaii
Denver
Dallas

The Poppy Chair, designed by John
Follis and Dave Hammer, features
upholstered seat and back, side
frame members laminated out of 15
layers of 1/16" bent ash.

Extremely strong and resilient, the
chair is available in a variety of fabrics
and leathers.



**WEST
WEEK**
80 MARCH
23 ★ 26

circle 10 on reader service card

FEB 80 INTERIORS 21



The royal plush!

New wool plushes
from DesignTex,
styled by Hazel Siegel.
59 coordinated
upholstery/wall covering
fabrics in 3 woven patterns,
plus solid colors.
Stack the cards
in your favor.

DesignTex
DesignTex
DesignTex
DesignTex

275 SEVENTH AVENUE
NEW YORK, N.Y. 10001
(212) 924-5880

8797 BEVERLY BLVD
LOS ANGELES, CA. 90048
(213) 659-9900

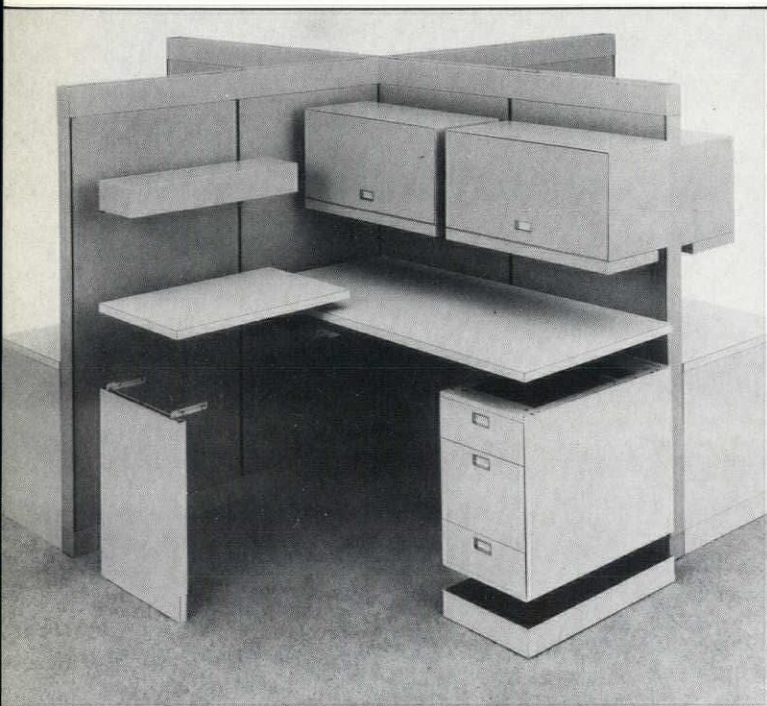
ATLANTA, BOSTON, CHICAGO,
DENVER, HOUSTON,
KANSAS CITY, MIAMI,
SAN FRANCISCO, SEATTLE

circle 175 on reader service card

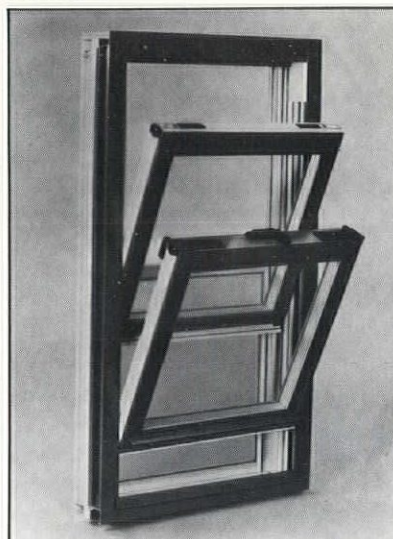
DUPONT
ZEPEL
SOIL / STAIN REPELLER

Commercial remodeling

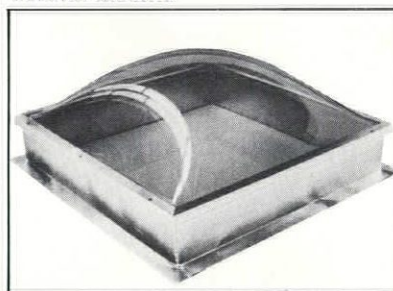
PRODUCTS THAT RESPOND TO TRANSFORMATIONS IN SPACE



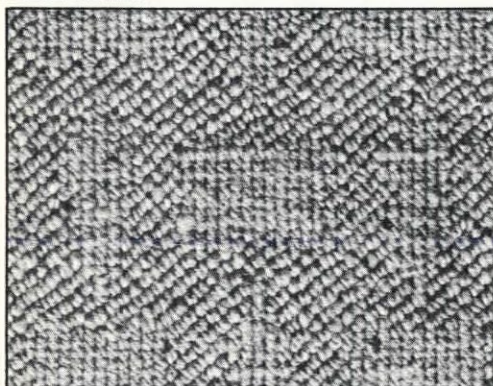
Shaw / Walker



General Electric



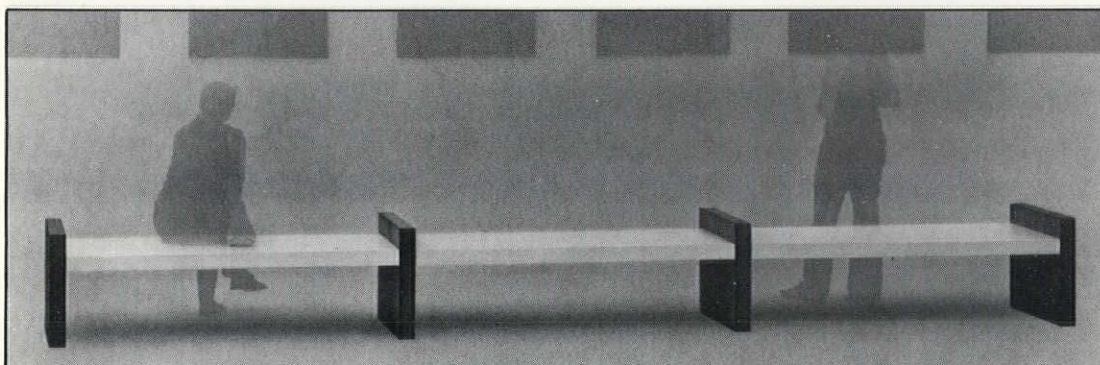
Wasco



Eurotex



Joel Berman



Intrex

Shaw/Walker's Tempo 3 open office system has been expanded to provide a totally modular system, including greater work surface variety, a full range of pedestals and free-standing cupboards with matching hardware, adding up to greater adaptability and more options. **circle 286**

General Electric's Lexan sheet has been used by Amcor Industries for this innovative double-glazed window unit which offers superior insulating with exceptional impact strength, and liberal thermal benefit. Lexan is guaranteed against breakage. **circle 287**

Wasco Energy Skydome features exclusive construction elements which eliminate "through-conductivity" and minimize air leakage, accomplished by introduction of a unique "thermal break" aluminium curb plus high-performance gasket and butyl seals which control curb condensation. **circle 288**

Eurotex "Savanna" is an intricately textured Wilton carpet featuring a geometric motif woven to provide unusual depth with surface variations provided by texture and pattern rather than color combinations. It comes in six neutral colors in 13'2" width. **circle 289**

Joel Berman 7000 File Surround Panels provide an acoustical envelope wrapped around old or new file cabinets. Privacy is achieved visually and acoustically without the use of partitions or dividers. All sizes and types of files from major file manufacturers can be accommodated by the 7000 system. **circle 290**

Intrex Inter-Join Bench system designed by Paul Mayen offers flexible modular components: seats, upright and horizontal connectors. Available in ten standard lacquer colors, walnut, oak or any combination of colors, or color and wood. **circle 291**

COMPARED TO ALL OTHER POWER SYSTEMS, SERIESEVEN™ IS A SNAP.

serieSeven introduces the power system that's easy to understand, install and rearrange. Electrical components in power panels are factory installed, and panel connection is virtually a snap with a unique cable connector. One connection at each panel intersection makes installation and rearrangement simple rather than confusing. Power-base cover plates snap on and off for easy placement of communication cables.

Two 20-amp optional-use circuits, with electrical outlets where you need them, provide all the power you'll ever need for office equipment and lighting.



Our nine ambient up-lights and task down-lights offer more lighting flexibility than any other system.

serieSeven creates versatile office environments that are sophisticated without being complicated. With serieSeven, power and light systems are easy and economical to order, install, change and use. And every standard serieSeven panel now in use can be retrofitted for power, an innovation few systems can match.

Discover convenience and flexibility with the power system that's a snap. Write us for information on why serieSeven is your best investment.



serieSeven™

IKD Corporation
2400 Sterling Avenue
Elkhart, IN 46514



The best lab for architectural murals? Berkey K+L, Naturally.



A Berkey K+L installation at Northwestern Mutual Life Insurance Co., Milwaukee, Wisc. Poor, Swanke, Hayden, Connell-Sasaki Assoc., Inc./Joint Venture Architects. Mural photography by Robert "Buck" Miller.

With the increasing use of photographs, architectural and photo murals for interior design, the choice of a photo laboratory to work closely with you is critical. That's why more and more leading designers are turning to K+L for their lab and installation requirements. Only Berkey K+L has the fully integrated operation, the skill and experience to handle every step from selection of photographs to completed installation. We can assume responsibility for every phase of photography, from providing your photographer with technical parameters to producing perfectly matched prints in tone and

color, sized to fit your specifications within a fraction of an inch.

Berkey K+L, as a 3M Architectural Mural lab, provides transparencies and prints for computer printing on fabric, paper and other substrates.

There are many photo labs, but there's only one Berkey K+L.

For details and consultation, contact our Architectural Mural Dept.



Berkey K+L

222 East 44th Street,
New York, N.Y. 10017, (212) 661-5600

circle 12 on reader service card


L.E. CARPENTER

presents

"natural classics" fabric wallcoverings

This newest addition to our extensive wallcovering collections
takes inspiration from nature's finest fibers and colors.

Crisp linens and pure wools in both warps and weaves...
innovative wool knits... and exquisitely woven Indian cottons—with no minimum order requirement.
To specify individually or to co-ordinate with the extensive Vicrtex® vinyl wallcovering
library of more than 100 patterns and 1700 colors. Swatches available.

L.E. CARPENTER and Company  A Dayco Company, 170 North Main Street, Wharton, N.J. 07885, (201) 366-2020/NYC (212) 751-3565
DISTRIBUTED BY: VICRTEX SALES DIVISION, New York, Atlanta, Chicago, Dallas, Los Angeles, San Francisco, Boston,
Minneapolis, Toronto, Montreal. HOWELLS, INC., Salt Lake City/PAUL RASMUSSEN, INC., Honolulu

circle 13 on reader service card





Here and on the next three pages,
a preview of products
and program of events geared to
Women in Design

wonderful WEST WEEK

West Week '80, being held March 23-26 in the Pacific Design Center, is the first of the "theme" markets—a good start for the '80s that the Center's management is calling the Designers Decade. The theme of this market, Women in Design, is inspired by the national organization of that name founded by Helen Webber and Natalie Deal. All programs for the week have been planned to recognize and honor women of the industry who have contributed tremendously toward the growth, power, and glamour of the furnishings and design field.

About 200 tenants exhibiting 600 top quality lines are housed in the Pacific Design Center. Their lines include all types of furnishings from fabrics and floor coverings to furniture for indoors and outdoors for residential and contract. Buyers come to the market to view new lines, for new ideas in marketing and display, to attend seminars that keep them updated on industry news, trends, and methods of operating a successful business. And in between they have some fun at the many social events planned by the Center and its tenants.

Schedule of Events

Sunday, March 23, 1980

All showrooms open from noon to 5:30 p.m. A celebration of the merger of Otis Art Institute and the Parsons School of Design. Champagne—music and refreshments all afternoon.

Exhibit of work by prominent Otis/Parsons alumni.

2:30 p.m.

Scholarship Presentation: PDC presents the first of its Scholarship Awards to three first-year students from the Otis/Parsons School. Winners chosen from the interior design majors. Participating in the program will be civic leaders and industry leaders.

4:30 p.m.

Fashion Show: Parsons School of Design presents a series of Fashion Vignettes based on the work of prominent Southern California Alumni of the Parsons School. All of the above events and exhibits will take place on the 5th floor Grand Court.

Monday, March 24, 1980

Women in Design: an organization of women in fine arts, interiors and graphic design have planned the following program:

9:30 a.m.

"Cycles" by Teliha Draheim. A sculpture presentation with music and dance. A three-part articulating sculpture acts as a focal point in a dance performance. Fifth Floor Grand Court.

4:00 p.m.

Presentation of the work and taped interview of women designers. Commentary and address by Ms. Eudorah Moore, National Endowment for the Arts and former director, California Design. Sequoia Room.

Monday Evening

Women in Design Awards Night at the Los Angeles County Museum of Art.

7:30 p.m.

The Women in Design organization presents its first annual Designer of the Year Awards to outstanding women in product, interior and graphics design and fine arts. Prominent women in the furnishings and design industry will be presenters. Bing Theater.

8:30 p.m.

Reception honoring the Award Winners. Cocktails and buffet supper. Museum's Ahmanson Gallery. The galleries will remain open for guests.

Tuesday, March 25, 1980

Women in Design and Architecture: three seminars with all women panelists presented by the Southern California Chapter, American Institute of Architects.

10:00 a.m.

City and Regional Planning.

1:30 p.m.

Women in Architecture—The Structure of an Office.

3:30 p.m.

Women in Architecture—Architectural Design.

7:00 p.m.

Reception: American Institute of Architects—first floor mall—adjacent to the Sequoia Room. Speaker: Ms. Beverly Willis, FAIA, President of California Council, AIA.

Wednesday, March 26, 1980

9:30 a.m.

"Gaining Interpersonal Power:" a special presentation sponsored by the Southern

California Chapter, National Home Fashions League featuring Dr. Jerald Jellison of the University of Southern California and Ms. Marilyn Skelton, head of Olen Enterprises. Sequoia Room.

12:00 Noon

Seminar: Sponsored by Designers West Magazine—"Media Communication for Designers." Panelists will advise designers on how to get their work published. Moderator: Joan Blutter, FASID of Chicago. Panelists: Carolyn Murray, editor, Los Angeles Times Home Magazine; Carol King, editor, Designers West; Eleanore Phillips, West Coast editor, House and Garden and Vogue; Patricia Ockenfels, President, Ockenfels Company of New York; Thelma Lager, President, Lager Associates; Genia Logan, President, Associates and Genia Logan. Sequoia Room.

4:00 p.m.

California women involved in product and interior design, architectural and art historians will be honored by the Los Angeles chapter, American Society of Interior Designers. Program will feature their work via slides and film, followed by open discussion of their work. Ron Fields, president of the Los Angeles Chapter, and Jody Greenwald, ASID, head of the Interior Design Department of UCLA will co-moderate. Sequoia Room.

Founders of Women in Design are Helen Webber, below left, and Natalie I. Deal, right. Together they have helped organize the rich and informative four-day program of West Week 1980.



Women in Design is also launching its first Annual Designer of the Year Awards to women in interior, product and graphics design, at a gala ceremony at the Bing Theater.



Design the Shade you want with Levolor Weaves.

You'll love designing with Levolor Weaves. You get the look you want in the color you want. You also get the long wear they're famous for.

First, select a weave style. Then team it with a color for the aluminum strips. There are over 100 Levolor colors to choose from. Do you want shades that roll up? Do you prefer Roman shades? It's your decision. Just as it is with the

circle 14 on reader service card

LEVOLOR®
Made better. Looks better.

shape of a valance, the choice of a trim. You never had such freedom before. You never had such beautiful woven shades before, either.

For more information and a Levolor Weaves color sampler write:
Levolor Lorentzen, Inc. 720 Monroe St., Hoboken, N.J. 07030.

Name _____

Address _____

City _____

State _____

Zip _____

2-80



wonderful WEST WEEK

A modular grouping by M. Filmore Harty, Preview's exceptional designer, reflects a European influence in its over-size scale in cushions and broad arm rests. Added flair comes from fine tailoring and a floating look created by the cantilevered base that counterbalances the oversize scale of the cushion. In modular, standard sofa, and love seat sizes.

circle 200



Romantic charm of the orient is recaptured for today's dining and lounge comfort by Shelby Williams Industries. This Princess arm chair is handwoven rattan in a design that originated in the 1890's. Updated with foam.

circle 203



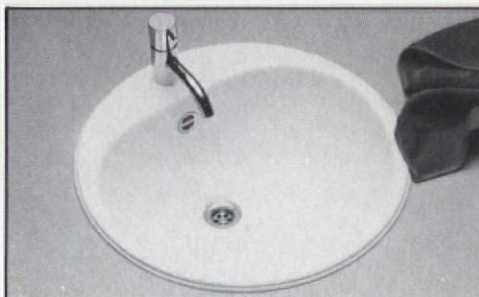
Accent panels for open office interiors by Ben Rose vary in scale from bold graphics to thin line vertical stripes. Paper Clip # 1535, shown, is a supergraphic printed in two colors. It covers 34 inches by 58 inches. Helen Sterns' colorways for the Panel Graphics blend with the firm's Basics upholstery and drapery fabrics.

circle 206



Chinese rugs at Hanassab Imports make up an exciting collection in a variety of sizes and colors. Rich, exotic, and rare, these rugs are only part of a selection of remarkable pieces that can enliven any environment.

circle 201



Handsome wash basins and fittings from Architectural Complements show a round basin from Alape Design Werks in steel with five enamel colors and a sanitary fitting by Professor Arne Jacobsen that's in the Museum of Modern Art Collection. Available in 10 epoxy colors plus polished chrome and brass, the combination makes a statement in the best design tradition.

circle 223

A coffee-table addition to the Cado line by Cadovius is made of solid teak and three inch wide planks for a sculptural surface. An optional open under-shelf makes storage easy to reach.

circle 220



Vinyl-coated paper with a design of berry clusters with a channel ribbon stripe is a charming country motif from Zumsteg. Designed by Marella Agnelli and available as both fabric and wallcovering, the pattern is printed 25 inches wide with a 7 3/4 inch repeat. The fabric and wallcoverings are available in colorways of coral/red/green on chocolate and coral/beige/natural.

circle 202

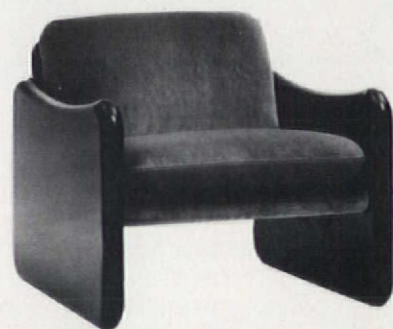
Stair treads from Flexco Tile are featured at Paul Singer Floor Coverings. A strong, dramatic line, this product offers sure footing as it makes an intriguing design statement that blends with any decorative period. Often used on walls, too. A variety of other product offerings will tempt you to consider the major decorative possibilities of contemporary tile.

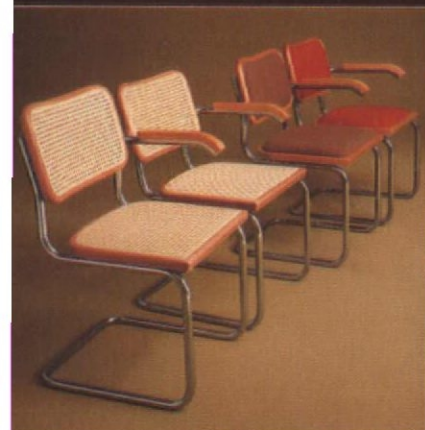
circle 204



Lounge seating by Brian Kane for Metropolitan from his 570 and 571 seating group comes as a chair, loveseat, or sofa. Consisting of an upholstered seating unit suspended between two arm panels, the 570 has polyester resin arms and the 571 has fully upholstered arms.

circle 209





The classic classic.
Refined by Loewenstein
to spectacular beauty.
14 gauge, heavy tubular
steel frame, hand dipped
in glistening chrome to
20 microns of lustrous depth.
End caps are welded and
finished to a smooth jewel-like lustre.
Plush upholstery or woven cane
encased with elegant, finger joined,
satin finished beech wood frames.
Refined, soft waterfall edge
for seating comfort.
Bauhaus II, so much more than
beautiful. So much more than
a classic.

Loewenstein. Bauhaus II.



Catalog available by written request on professional stationery

Loewenstein.

Post Office Box 22029, Fort Lauderdale, Florida 33335. 305/525-8453. Telex: 514321.

circle 15 on reader service card



wonderful WEST WEEK

Select English oak veneers with three dark to light wood finishes, three lacquers, a contoured top in stone, or three leathers, set the dePolo/Dunbar desk apart. Available in 69 or 72 inch widths with optional components of box and file drawers, and a modesty panel in the same finishes or materials as the pedestal.

circle 210



Public seating that goes where you will is shown by Architectural Fiberglass. Townscape Bench, model TSB-901/7, makes a strong statement in its proper curve and suggests stability with its sturdy base. A combination of handsomely-grained wood strips, the piece captures the current mood with style and vigor. This bench is part of a collection that can match any need.

circle 213



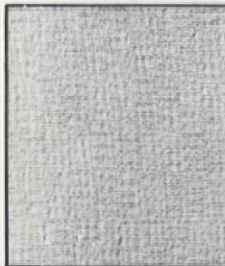
A different vinyl floor tile called Calico—a tiny overall floral design available either in white or multicolor flowers on a grey, brown, navy, or beige ground at Eden Mfg.

circle 207



A crackle weaving pattern is the inspiration for Style U-659 by Leni's at C.W. Stockwell's showroom. Of orlon, cotton, and linen.

circle 208



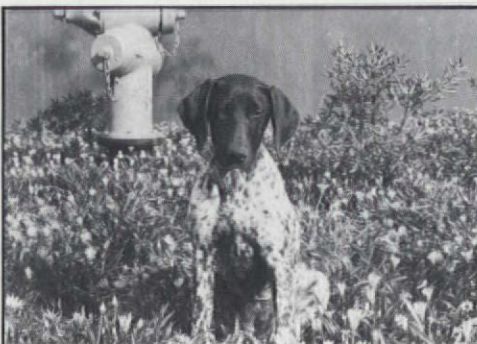
Flexible design by Cini Boeri with the collaboration of Laura Griziotli for Beyerian called Strips Seating is a stunning group of chairs, sofas, modular seating, and beds in a collection of quilted fabrics that zip off for easy care and maintenance. A very new invention sure to find great market appeal.

circle 212



Photos on glass, a new innovation in interior or exterior design from Mirror Productions, shows a high resolution photo engraving process that enables the firm to permanently etch a photograph of your choice into mirror or glass. Great for table tops and framed wall hangings.

circle 214



Industrial lighting from G.J. Neville of heavy-gauge, porcelainized steel comes in white and colors. Colored hemispherical caps conceal hardware and add flash. Four different shapes are offered from 10 to 20 inches in diameter.

circle 215



A cotton collection by Marignan and available at Janus et CIE features Windsor #59816 designed by Primrose Bordier and printed on 51 inch width glazed cotton. Available in four colorways, it is a small but happy print beautifully executed.

circle 216



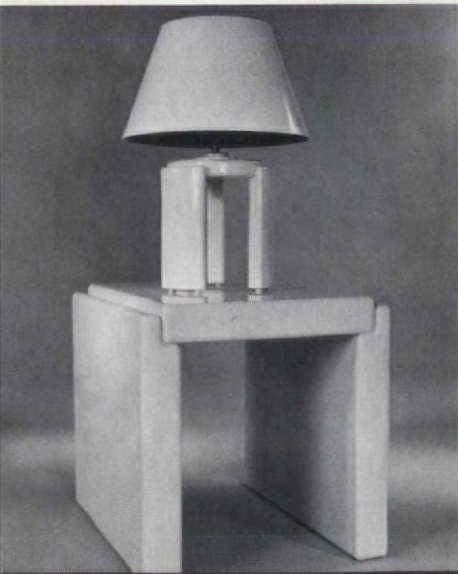
An exclusive gathering of wallcovering and upholstery from Sinclair called Heritage II is made of fire retardant Verel modacrylic fiber and is available in three weaves and six colorways. The manufacturer offers a complete sampling program from their Los Angeles office.

circle 217



Lamps and tables designed by John Dickenson brighten the Randolph & Hein showroom. Stonehedge Lamp and Table, models #1417 and 1418 have a compelling bulk sensuously finished in glossy lacquer. Finishes are important in this showroom and you'll see natural goatskin, fine silks, and antique crackle finishes.

circle 218



WOVEN ARCHITECTURE



THE WINDOW.
AN ARCHITECTURAL BRIDGE
BETWEEN THE WORLD OUTSIDE
AND THE ROOM INSIDE.
KIRSCH WOVEN WOODS WEAVE
NATURAL WOOD SLATS
WITH TEXTURED YARNS TO GIVE THE
WINDOW AN ADDED DIMENSION
OF DEPTH AND BEAUTY.
KIRSCH WOVEN WOODS.
EASY TO CLEAN. EASY TO INSTALL.
EASY ON ENERGY.
FOR MORE INFORMATION, WRITE TO:
KIRSCH CO., DEPT. U-280 ,
STURGIS, MI 49091.

Kirsch Woven Woods

circle 16 on reader service card

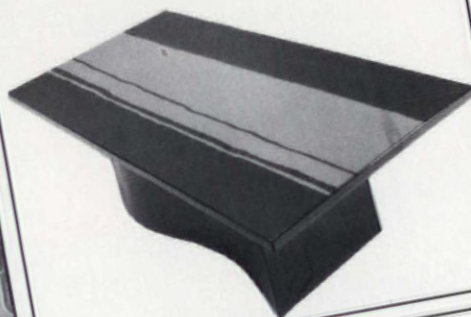
wonderful WEST WEEK



Handsome carpeting is exemplified by Tulips, designed and imported exclusively by Decorative Carpets. Available in custom colors, it's a distinctively different pattern that will add a note of the unusual to an installation. **circle 219**



Art form furniture at Directional from Hayman-Chaffey includes a 60 by 30 by 16 inch cocktail table that comes in all the firm's standard colors as well as solid or custom tones. Fabricated of Lacquer Bond, it is heat and abrasion proof. **circle 222**



A Day in Spring is the name of a wallcovering print on paper and a cotton fabric collection in six colorways available from Van Luit. The design shows a field of tulips rendered in a contemporary style to give the effect of a floral etagere. The fabric comes in a 54 inch width and displays the same quality and finish for which this maker is famous. **circle 205**



A new version of Don Colby's Polo collection for Brown Jordan, called Polo II, has 2-inch vinyl strap seating which gives a more typical outdoor look to the design. The clean, contemporary frame lines continue. The line includes a dining and lounge chair, a chaise, an ottoman, and side tables that coordinate with the original collection. **circle 225**



Modular seating from Castelli in the Gamma series consisting of a seat and a corner unit. Constructed with inner tubular steel frame and injection molded polyurethane foam, these pieces are available in a wide range of fabrics and colors from the Castelli collection. The balance of the collection offers some of the most unusual and distinctive designs available in the market. **circle 211**



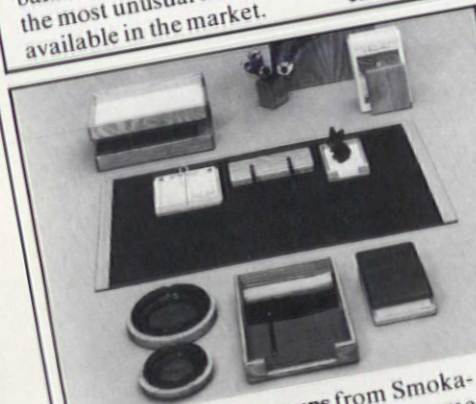
Wall panel designs on view at Forms & Surfaces feature the new Bonded Wood 300 Series. These designs, added to the 100 Series which shows continuous lengths of lumber, and the 200 Series which adds plexiglass mirror, are available in oak, teak, and redwood. **circle 226**



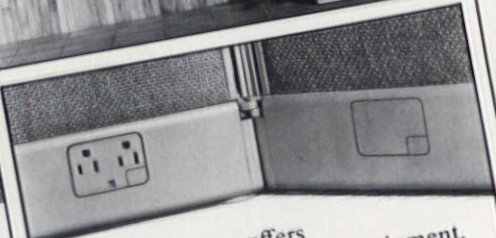
Alternative finishes from Krueger are offered in a conference table system called Centro 2, an integrated line that combines distinctively styled bases with select hardwood veneers or plastic laminate top surfaces. Advance your design concept with polished aluminum legs with gleaming chrome or handsome black enamel columns and stringers, or choose from three powder-coated finishes. **circle 224**



Desk accessory groups from Smokador—the 5100 and 5200 series—come in a natural and medium oak. They combine radius design with genuine wood grain to create a mood of subtlety and naturalness. The line consists of 12 different pieces. **circle 221**



New power system offers convenience outlets, special equipment, and lighting on separate electrical circuits in Haworth's Tri-Circuit ERA-1 panels. Hinged covers on each panel raceway depress to allow placement of circuit-selected, switchable receptacles. (More page 68.) **circle 227**



alex stuart design • A KIRSCH COMPANY

SHOWROOMS:

LOS ANGELES • WEST SEVENTH ST.
SAN FRANCISCO • THE ICE HOUSE
DALLAS • TRADE MART
ATLANTA • ROSWELL ROAD, N.E.
CHICAGO • MERCHANDISE MART
CANADA • HARTER FURN. LTD., GUELPH • TORONTO

FOR BROCHURES...

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

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



● The Most Unwanted People?

I found Maeve Slavin's article, "Are Architects America's Most Unwanted People?" (INTERIORS, November 1979) stirring a lot of thoughts within me.

As a registered architect, I found myself reading the article several times and after my initial negative reaction to the thoughts expressed, did agree with the majority of her opinions.

I am not sure that we are the "least regarded" of the professionals at this time, but, "least well paid"—yes, definitely. Most people do not have an opportunity to work with architects and therefore do not have the remotest idea of what an architect does or what the services are that he can and does provide. I find myself frequently explaining my business to people.

I believe the overtone of the article follows what seems to be happening in the media. Writers appear trapped into thinking that all architects are like the few "superstars" who have their work published. While in fact, there are literally thousands of us out here plugging away; meeting our clients' requirements, struggling with budgets, schedules, dealing with governmental bodies and being very much "... connected with the public."

The media spends a lot of time on these "superstars" instead of dealing with the professionals who are doing the majority of the nation's projects. We are not designing with the idea of seeing our work in a newspaper or magazine, or with the prime concern of how well a project can be photographed. We do provide for our clients a vast range of services which meet their needs and desires.

Thank you, Ms. Slavin, for an article that provoked a lot of thought.

John C. Whitmire, AIA
Tucson, Arizona

Few articles recently written about the architectural profession have better touched on the rage and frustration felt as a practitioner in the backwater of America. Thank you.

Christopher Hard, AIA
Gillette, Wyoming

Maeve Slavin (INTERIORS, November 1979) is dead right in averring that "the dream of a triumphant modern architecture" is disintegrating, but from my point of view I would have to say that neither she nor any of her authorities has come close to saying what it is that has gone wrong, or what has been wrong with the basic theory of the Modern Movement from the word go. I would be willing to argue that the crucial issues turn out always to be religious in nature. I would say that what's wrong with Modern Architecture is that it has no religious underpinning whatsoever. The "problem" of defining what is essential to our humanity is a spiritual or religious one, NOT an architectural one. I'm willing to concede that the present breakdown may be as inevitable as was the fall of Rome, though there's no way of being sure. We shall no doubt get what we deserve: will bring doom upon ourselves. I would put the architects high on my list of doom-bringers, but by no means at the top. They are not that important.

Norris K. Smith, Professor
Washington University
St. Louis

Maeve Slavin has written a general criticism of the 60,000 registered architects practicing in this country, and I am sure she is aware that there are always exceptions. Additionally, the archi-

continued on page 38

Brite Traditions, Vol. III

A new wallcovering and fabric collection

by **Warner**

This marvelous group of smaller scale patterns that are so important in the new decorating trends is really a rediscovery of traditional charm.

Shown here is Lorraine. It comes in six colorways and correlated fabrics. There are 28 charming, pre-pasted, pre-trimmed, vinyl acrylic coated designs in Brite Traditions Vol. III and many with coordinated fabrics. Get the full picture by ordering the Brite Traditions Vol. III book now, at only \$17.95.

The Warner Company, 108 S. Desplaines Street,
Chicago, IL 60606
Showroom: 6-134, The Merchandise Mart, Chicago

DISTRIBUTORS:

NEW ENGLAND
G. L. Fisher
Boston, Mass.

SOUTH
Duncan Wallcoverings
Louisville, Ky.

MIDWEST
The Warner Co.

SOUTHWEST
The Warner Co.
Dallas & Houston

BUFFALO, NEW YORK
Phillip Setel & Son

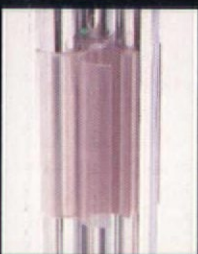
WEST
Kinney Brothers
California &
Western U.S.
Hawaii

CANADA
Crown Wallcoverings
Rexdale, Colorado

more than a chair... a seating system



lotus series
DESIGN: PAUL BOULVA



artopex

HEAD OFFICE: Artopex Inc., P.O. Box 435, St-Martin, Laval, Que., Canada H7S 1Z9. (514) 332-4420
Telex 05-25849
SHOWROOMS AND/OR REPRESENTATION: Calgary (403) 262-2922 / Halifax (902) 469-3495
Montreal (514) 332-4420 / Toronto (416) 869-0066 / Vancouver (604) 687-6877 / Atlanta (404) 256-4213
Boston (617) 443-3208 / Chicago (312) 467-1790 / Dallas (214) 744-0696 / Denver (303) 761-8808
Detroit (313) 398-5933 / Los Angeles (213) 537-0233 / Miami (305) 596-6825 / New York (212) 759-9632
Philadelphia (609) 428-3395 / San Francisco (415) 864-1115 / St-Louis (314) 241-0522
Washington (703) 370-6464
circle 18 on reader service card

continued from page 36

tect has many responsibilities and the law frequently exposes him to some that should not be his. He is also exposed to the vagaries of workmanship, and is dependent upon the claims of manufacturers and associations that create new products and techniques. I design small houses and agree that many people consider the architect a luxury. It is true that the architectural schools emphasize design. Architecture is an art, and both lay and professional critics are quick to condemn an ugly building or praise a beautiful one. A balance has to be maintained between practicality and looks and I would not defend anyone who surrendered function to appearance. Free sketches have long been considered unethical by the AIA, but the anti-trust activities of the Federal government are eroding professional standards and soon there will be none.

I would gloss over the sociological problems attributed to the architect for I consider them ridiculous. Buildings don't make slums; people do. I've never heard of a building throwing garbage out of a window or mugging an 80 year old woman. Hype-Igoe was a failure because of those who hid out on the balconies. It is true that, had there been no balconies, there would have been no problem but, then, should we also eliminate elevators? The South Bronx and Washington Heights were the abode of law abiding middle class society for many years. The buildings are the same but what are the areas like? One well known sociologist recently stated on TV that workers should reside near their places of employment. This would reduce driving and limit suburbia. Granted, but I defy him to design housing for 40,000 workers near a General Motors Plant.

Leon Rosenthal, AIA
Babylon, New York

Ed: The preceeding two letters have been edited for reasons of space. We are pleased the November issue article caused comments. Watch for Maeve Slavin's next controversial article on "Art and Architecture: can they ever meet again," coming up in the March issue.

● Poor Resources?

After attending the 1979 Resources Council dinner in New York I am left with several very strong impressions which I would like to share with you.

During the course of the awards presentation it was mentioned that New York is the interior decoration capital of the world. That line stuck in my mind because the word decoration evokes many diverse images.

I think of decoration as an addition to something that exists—an adjunct, if you will, to structures or shapes that are already visible, but are embellished or camouflaged. Awards were presented for the most beautiful room. They were presented for decoration rather than design. There was no mention of any award for innovation in design of interiors. There was no category to recognize the work of people who are moving with the times. In fact, the entire evening might have taken place in 1970, and it would not have seemed out of place.

I have never before attended a Resources Council dinner, but I was embarrassed by the presentation of the awards. The fact that we are moving into a new decade was not the least bit obvious. The slides show was amateurish. The lighting of the podium, the rhythm of the evening, the words of the people presenting and accepting the awards were stilted and uninspired. There were no fresh flowers to bring life to the table-settings. The entire presentation left me cold.

And yet assembled in that room were many top designers, many manufacturers of home furnishing products and many

continued on page 91

#3286-S
ENVELITE®

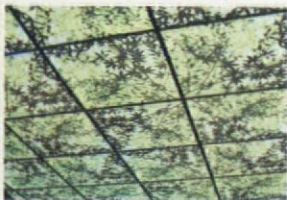
Cut out this ceiling & paste over your perspective rendering.

BRING THE
TREE SHADED
OUTDOORS TO YOUR
INTERIORS WITH THE
MELLOW GREENS OF

maple garden

Control mood with economical fluorescents. (Mix or switch warm and cool lamps to fit your needs.)

All cool white lamps



All warm white lamps



Available in 2' x 2' modules. Fits standard grids. ENVELITE® acrylic panels .080" thick ready to drop in.

For more information on economical ENVELEX®, shatterproof ENVEL® and ENVELITE® modular ceiling systems, contact:

© 1978

ENVEL DESIGN • ENVEL CORPORATION

1940 COTNER AVE., LOS ANGELES, CALIF. 90025 • (213) 478-2524

circle 19 on reader service card

Introducing

The Same Old Things

Only Faster.

The same wide selection of traditional tables, chairs and case goods which have done their share to build Grand Rapids' reputation for almost fifty years.

And Fine Arts now guarantees 90-day delivery on every order we accept. Call or write for our new fully illustrated specifiers pocket catalog.
Fine Arts Furniture
802 Monroe N.W.
Grand Rapids, MI 49502
616/456-5324
circle 20 on reader service card

The same authentic reproduction. The same hand-crafting and woodworking. The same refinement that everyone expects from Fine Arts Furniture.
So what's new?
New ownership.
New management.

**FINE
ARTS**
FURNITURE




Graphics to make your wall tell time.

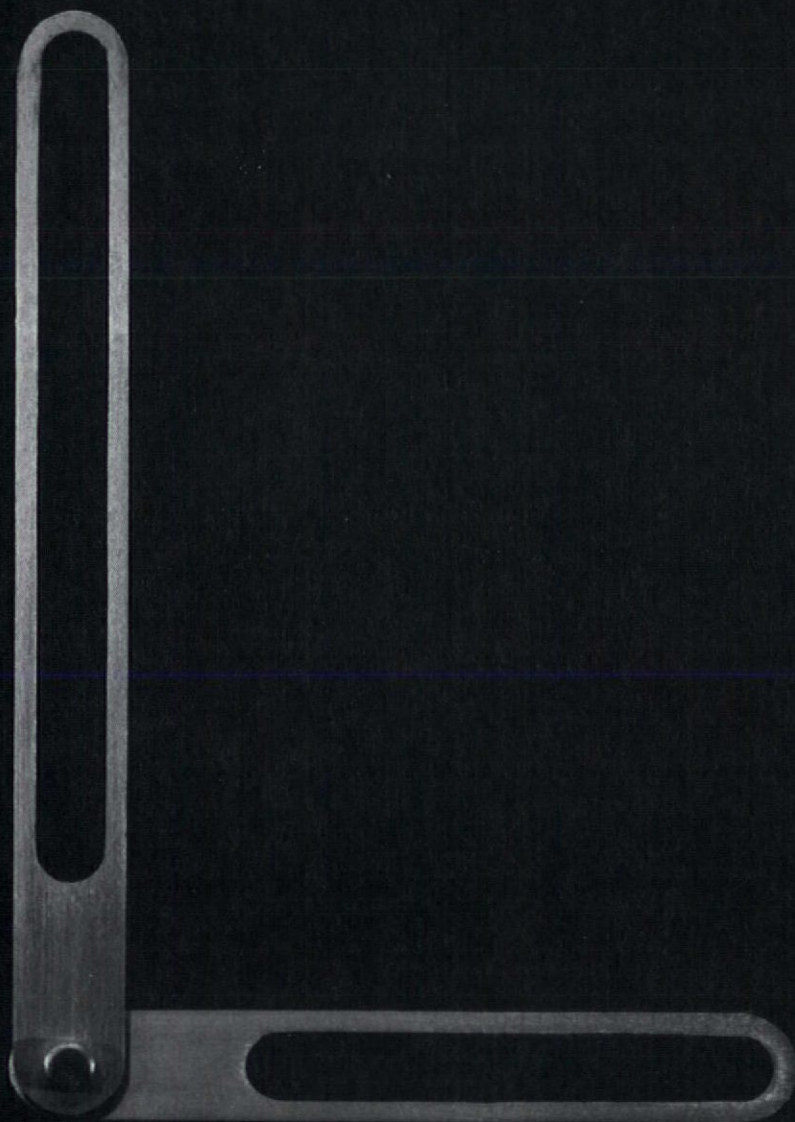
This detail is from a collection designed by William Sklaroff expressly for us. Each timepiece makes its own unique graphic statement, but shares the Howard Miller name and a *quartz battery movement accurate to within 1/6 of a second per day*. Our Sculptura Series catalog shows all ten clocks beginning at \$49.95 in their true colors. It's yours for the asking when you write or telephone Area 616-772-9131. Now's the time.

Showrooms in Chicago and New York Merchandise Marts.

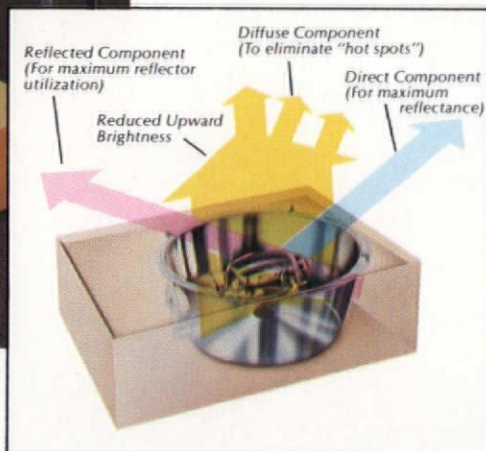
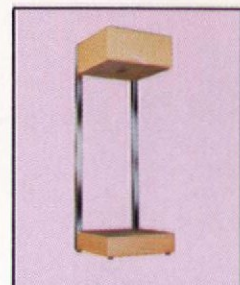
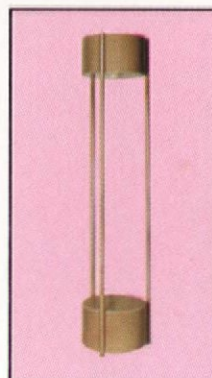
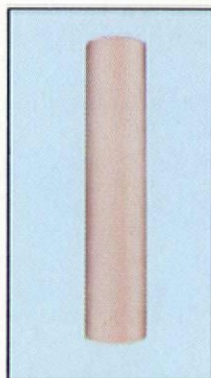
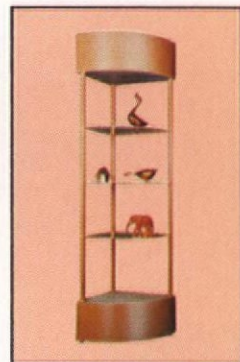
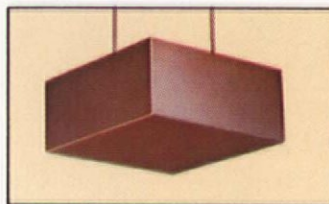
**Howard Miller
Clock Co.**

 Zeeland, MI 49464

circle 22 on reader service card



Introducing a remarkable lighting concept **INDALUX®** Luminaires



The unique patented optical systems, that are the key to all INDALUX luminaires, feature a computer aided reflector design that achieves a new high efficiency in light distribution from HID sources.

featuring exclusive INDALUX space lighting systems

Elegant as it is functional, new INDALUX indirect ambient lighting furniture keeps pace with contemporary interior space design. Choose from many smartly styled luminaires in a selection of custom finishes to complement the most sumptuous executive suite.

Architecturally designed either to become instantly obscure or, if desired, to accent your decor, INDALUX luminaires provide soft, glare-free lighting in symmetric or asymmetric distributions. You provide increased visibility with improved efficiency and reduced energy consumption.

Portable plug-in installation allows simple relocation as your interior landscape changes to keep pace with new interior ideas. INDALUX luminaires also improve illumination for stores, libraries, churches, gymnasiums and many other living or working environments.

For more information, write:



J.H. SPAULDING

Subsidiary of Walter Kidde & Company, Inc.

KIDDE

1736 Dreman Avenue Cincinnati, Ohio 45223
(513) 541-3486

circle 22 on reader service card

TERGESTETM



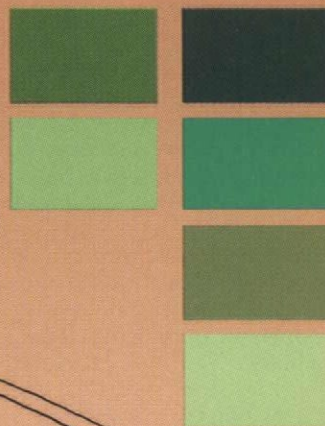
Just one of many combinations in our modular line.
The ultimate in design and efficiency in residential and office furniture.

TERGESTE, LTD. P.O. Box 952, Vienna, VA 22180 (703) 385-9007
665 World Trade Center, Dallas, TX 75258 (214) 742-2984
Space 1313 FACTORY SHOWCASE, 200 Lexington Avenue, New York, NY 10016 (212) 679-5452
LOS ANGELES / CHICAGO / HOUSTON / ATLANTA / PHILADELPHIA
and now in TAMPA, FLORIDA — D.V. PRISER DESIGN INC. 1536 South Dale Mabry Highway

circle 23 on reader service card

CALL 1-800-348-7202

WHEN YOU NEED TO KNOW WHAT
GREEN LOOKS LIKE IN 72 HOURS.



You know you want green. Ah, but *which* green? In contract design, it could be Avocado, Mint, Emerald, even Parrot. So how do you order green? Simple. Call Masland Duran®.

Call our toll-free number, and within 72 hours, you'll have our new fold-out swatch-card showing all 10 of our contract lines, 8 of which are brand new.

You can even request free 3" x 8" strip

samples of this vinyl coated fabric for your renderings. If you need larger samples of green, or want to color-match a particular green, we'll work together on it to help you. So if you need to know what green looks like in 72 hours, call Masland Duran®.

We've got green.

MASLAND DURAN

312 North Hill Street, Mishawaka, Indiana 46544

circle 24 on reader service card



hot items

How to get a handle on a stacking chair . . . a new space divider . . . some disco glitter . . . a soft touch . . . a new cube with multi-function possibilities . . . plus an energy-saving reminder

1. Gunlocke. This stacking chair designed by O.J. Holohan is news because it satisfies many angles. Its foam-filled upholstered seat and back provide comfort. The plywood frame, laminated with oak veneer ensures good looks, leather handle offers portability. **circle 300**

2. Tate. A new space divider system offers a variety of possibilities for acoustical workstations and conference areas. Steel inner framework enables vertical, horizontal or stacking modes plus hang-on capability. **circle 301**

3. ICF. Big glitter is the point in this updated version of the famous OMK chair by Rodney Kinsman. It has always been offered in bright epoxy colors. Now it's available in very high-gloss polished chrome—to attract the disco market. **circle 302**

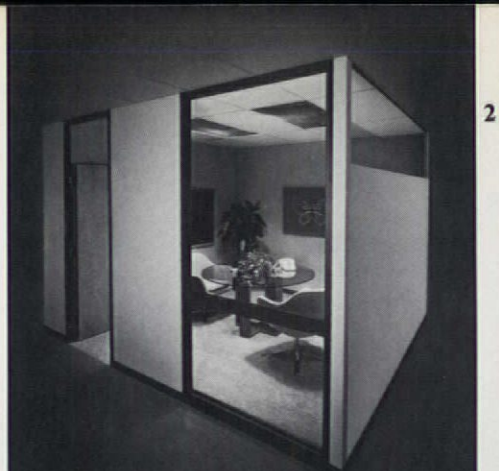
4. Masland Duran. Coming on strong, the soft-edged sculptural look for walls. (More on page 66.) This two-dimensional Duraleather has a design inspired by seagrass. Colors are soft and subtle and co-ordinate with other products in line. **circle 303**

5. Zographos. This neat cube table is 18 in. square but comes in the same proportions in larger sizes for library, desk and conference room uses. The design has a stout touch about it—like the wood, which is oak. **circle 304**

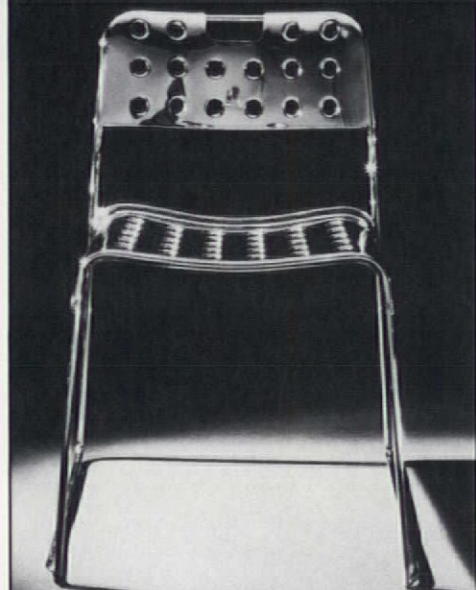
6. Architectural Supplements. A good light with energy-saving character is what's needed today. The Paul Mayen-designed table lamp of white lumacryl in the form of a screw, casts good light with a 60 watt bulb. **circle 305**



1



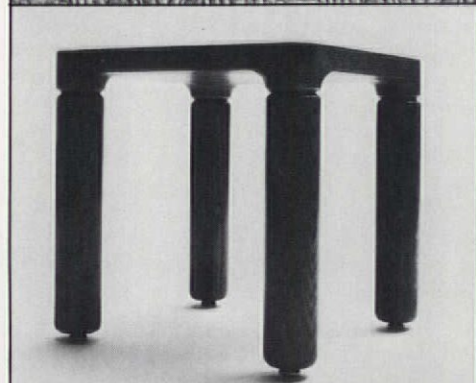
2



3



4



5



6

The Quiet Connection

Rose Manufacturing Company offers you a proven acoustical panel that is modular and economical to use and reuse. Harmonious with conventional furniture allowing change to take place easily and quickly. All panels, straight or curved, have the integrity to be securely fastened to one another with a concealed connector without the use of an intermediate post, or as free standing panels with chrome or matte black low profile feet. Solid hand-rubbed oak trim in three finishes accent a wide selection of fabric colors and graphics.



Make The Connection

Call or write Rose for more detailed information and literature.

ROSE®

Rose Manufacturing Company
1600 Marshall Ave., S.E.
Grand Rapids, MI 49507
Phone 616 241-2451
circle 25 on reader service card

About art

OUTWARD MOBILITY

Tim Prentice uses an architect's sense of scale to produce kinetic sculpture for an impressive array of commercial interiors

When T. Merrill Prentice, Jr. designs a sculpture for an interior space, he has what many people would call a distinct advantage over other artists: he was once an architect. Five years ago, he left the architectural profession (although the firm of Prentice & Chan, Ohlhausen still bears his name) to devote his full attention to sculpture. Since then, Tim Prentice has completed works for corporations such as AT&T, American Express, and, most recently, the new American Charcuterie restaurant in New York's CBS Building. Working out of an ice-house studio in Cornwall, Connecticut, Prentice designs and makes mobiles whose form and reflectivity are in a constant but subtle state of change. He feels that his architectural background gives him his greatest asset—a sense of scale—as well as the ability to read working drawings, which is especially helpful when designing mobile sculpture, making it easier to see where ventilation and air conditioning ducts are located.

As a rule, when Prentice is not working on a commission, he "plays." He experiments with different forms and designs, and makes ma-

quettes, which he then photographs. When a prospective client approaches him, Prentice goes through the photographs, and the client will frequently make a generalized selection on this basis. The artist admits that his system has its drawbacks; it is difficult, at best, to convey the essence of mobile sculpture in a still photograph. It does, however, provide a good starting point for the design conception. He always makes a model of the space in which the work is to be installed, to better afford a proper sense of scale. Prentice notes proudly that he is always contacted by the architect involved in the project, and not by a middleman—a reflection on his sensitivity to the interaction between art and architecture. He has worked with firms such as John Carl Warnecke, Kahn & Jacobs, Hugh Newell Jacobsen, and Skidmore, Owings & Merrill.

Weight, or lack thereof, is an increasingly important consideration in Prentice's work. The AT&T sculpture weighed five thousand pounds; the American Express work seventy pounds; and the American Charcuterie installation, a mere fifteen pounds. The artist prefers working with aluminum because of its extreme lightness and strength. This evolution is reflected in his latest work (below), which changes in appearance and tone with the air currents in the high-ceilinged, granite-walled interior of the restaurant.

The great difference between outdoor and indoor mobile sculpture, according to Prentice, is the difference between natural and controlled air flow. "Indoors," he explains, "there is no wind, and the challenge is to make air visible. I don't want to plug a mobile into a fan; therefore, the problem is one of creating something that has its own life. You also need to create natural convection. If you put a fan in the room, for example, you must put it as far away from the sculpture as possible, in order to generate the greatest number of natural 'eddies' of air. It is also necessary to take your mind off designing an object, and to concentrate on designing movement."

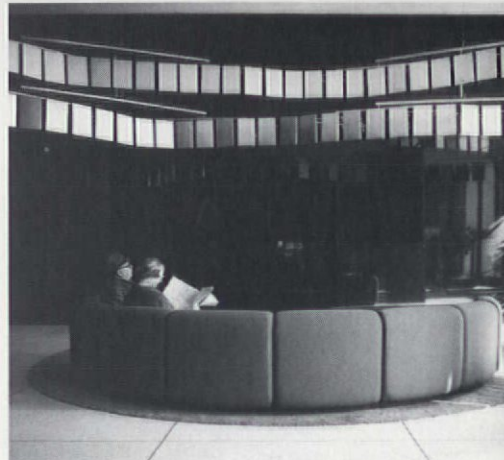
The mobile installed in the American Express Building (designed by Kahn & Jacobs) is called "Bi-plane." Composed of sixty-two aluminum plates, it is thirty-two feet long, and has a "sail area" of over sixty square feet. The



The artist at work



Above, below: "Bi-plane," sinuous arrangement



in the lobby of American Express offices, NY

sculpture's relative lightness allows it to respond to the natural convection currents and to movement of people within the space; consequently, the work is in constant motion. The mill finish of the aluminum is designed to reflect light in a variety of ways as the line of plates curves alternately towards and away from the glass wall that floods the space with natural light. The combination of carefully ordered geometry and sinuous motion is quite seductive.

In a (literally) lighter vein, the new mobile at the American Charcuterie (by Stockman and Manners, page 54) is an engaging work in which weight and mass have been reduced to an elegant play of shallow conical forms. Their configuration is triangular, because a triangle's center of gravity is such that the mobile is constantly moving and changing. The mobile's patron, CBS Chairman William S. Paley, wanted Prentice to use disks as the basic elements of the sculpture, but the aluminum material was so light that the disks wouldn't hold their shape. At that point, Prentice decided to turn the disks into cones, which kept the pieces rigid, and also resulted in what the artist calls an "unearned increment—the changing light reflectivity of the cones." This sculpture represents a change in direction for Prentice; structure is revealed rather than hidden, as it had been in the past, and he would like to explore the idea further. "Someday," he says, "I may be designing pure structure."

Commissions in Hartford, Connecticut and Hong Kong are in the works. Asked if he ever missed the drafting board, Tim Prentice replied, "Not at all. I'm having a good time." It's not hard to see why. (Pilar Viladas)



American Charcuterie: latest and lightest

radius one

Smith Metal Arts

Smith Metal Arts invites you to become acquainted with the latest additions to the Radius One family.

Five clocks of unusual character make up the collection. Each is a statement of fine craftsmanship and ultimate functional excellence. Each can be the finishing touch for the executive office.

Smith Metal Arts
Company Inc., Buffalo, New York 14207

Design: William Sklaroff



KIMBALL FRAMES MAHARAM FABRICS

The Expression of the Professional



kimball®

KIMBALL OFFICE FURNITURE CO.
A Division of Kimball International, Inc.
1549 Royal Street • Jasper, Indiana 47546
Telephone (812) 482-1600
circle 27 on reader service card



Gerald S. Hobbs



Beverly Russell

the publisher's word: **strength**

The first anniversary of Beverly Russell's tenure as Editor-in-Chief of *Interiors* presents a timely opportunity for reviewing some of the magazine's most outstanding achievements over the last twelve months. As a leading design magazine, *Interiors* will not rest on its achievements and records. It will continue to evolve from strength to strength. In the last year, under the direction of Ms. Russell, the publication has witnessed a marked advancement in every area.

In response to an extensive research study of its readers, *Interiors* immediately augmented its coverage of the subjects most highly rated: information on products, energy-conscious design, and adaptive re-use. In keeping with its reputation for immediacy and for coverage of high quality work, *Interiors* is committed to publishing information on these subjects that is unavailable elsewhere.

In August the First Annual *Interiors* Awards, an on-going program devoted to recognizing excellence in commercial interior design, was launched. It was an outstanding success. Last month the award winners accepted their "Big I" trophies at a well-publicized event at the St. Regis Hotel in New York City, attracting public attention to the virtues of fine design in public spaces.

In October *Interiors* cele-

brated Designers Saturday with a special breakfast at New York's University Club, and we outlined our plan for a timely series of energy-conscious design seminars. The series was successfully launched in November and the seminars are continuing each month through April at the Decorative Arts Center, New York City, with the turnout increasing at each session. (Note the dates of the remaining evenings: February 13, March 12, and April 16. A report of the second seminar in the series, held at the Dunbar showroom, appears in this issue's *Interiors Insights*.)

Our activities have not gone unnoticed by the manufacturers producing for this multi-billion dollar industry. They have recognized our efforts to serve an influential group of interior designers, the volume specifiers, and have shown this support by augmenting their own exposure within the pages of the magazine. Our January issue alone reflected a 31 percent increase in advertising pages and over the last year full color advertising has increased by nearly 20 percent, a fact that has provided a better means of communicating product information to our readers.

Likewise, our readers have indicated their appreciation for these efforts as well. They are renewing their subscriptions at all-time high fre-

quency rates!

Interiors will continue to provide designers with the latest and best in product information, contract installations, and useful business information. Highest priority will be given to encouraging more investment in commercial design by businesses, institutions, and government. In this issue two major corporations, whose installations are featured, preferred to remain anonymous, reluctant to acknowledge their use of services from a giant architectural/design firm. While we respect their wishes in this matter, it is our aim to root out the fears that prevent large corporations from declaring the solid business judgement exercised in engaging the services of architects and designers. *Interiors* will demonstrate that good design pays off—in employee morale, productivity, and other significant ways—and that there is no reason to be embarrassed about making such an investment known to the shareholders. The magazine will point out the practical advantages to companies in improving their headquarters, factories, and showrooms through good planning and design.

In this changing business world, where productivity rates so high, properly equipped surroundings should be *no less* than the working norm for everyone.

Commercial remodeling

SEEING THE LIGHT

A historic building becomes a new home for an architectural office, transformed from gloomy warehouse to greenhouse atelier

The old American Railway Express Building in Berkeley, California, eligible for the National Register of Historic Places, had been occupied for many years by a furniture store. To the ELS Design Group, the building's second floor looked like the perfect place for new offices. A large, open space was just what the architects wanted, to create an "atelier" atmosphere. But the space was, according to ELS principal Donn Logan, "a mess"—a hung ceiling and cheap wood paneling gave the place a gloomy look. The architects immediately stripped the space clean, exposing twenty-foot ceilings and sand-blasting the brick walls before painting them white. To preserve the expansive feeling, there are no private offices. The conference area has "pocket" walls that disappear when not needed. The freight elevator was turned into a fireproof file storage area. Skylights were installed, the largest of which is motorized, opening to admit the mild Berkeley breezes, and eliminating the need for air-conditioning. During the day, only task lighting is necessary.

Right: towering ficus trees line the "promenade," a sunny, skylit central walkway.

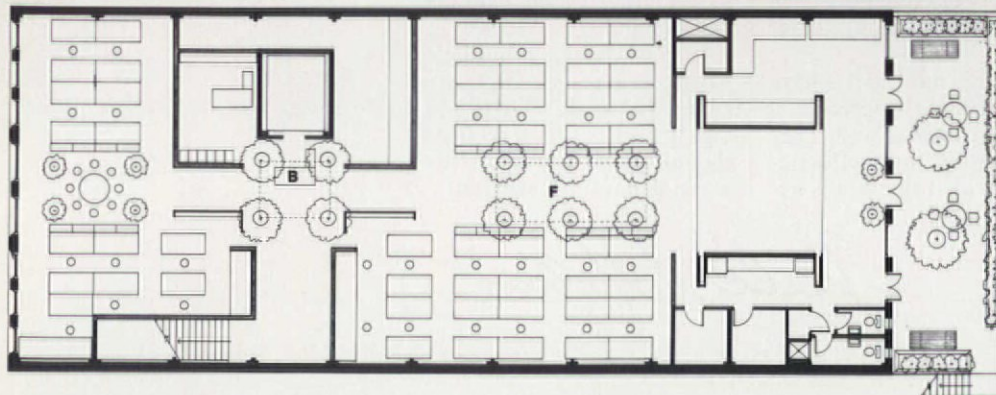
Most impressive of all is the tree-lined "promenade," an *allée* that runs through the space and is topped by skylights. The combination of openness, natural light, extravagant vegetation, and subtle colors has created a working environment so pleasant that, according to Donn Logan, employees arrive early and stay late. In office design, that is the highest compliment. (Pilar Viladas)

Project: ELS Design Group Office
Architects: ELS Design Group

Principals: Barry Elbasani; Donn Logan, Michael Severin
Design team: David Baker; Wendy Tsuji; Marie Fisher, interior design
Energy design consultant: Sol-Arc
Structural engineer: David Messinger
Carpet: General Felt Industries
Wire shelving: Metropolitan
Plants: David Tomassini Interior Plants
Drafting stools, desk chairs: Herman Miller
Lamps: Luxo
Skylight: Rollamatic Roofs
Blinds: Levolor

Photography by Alan Ohashi

Below, left: before, the space in its natural state; right: the tree-framed reception desk.





Commercial remodeling

LEARNING FROM MAIN STREET

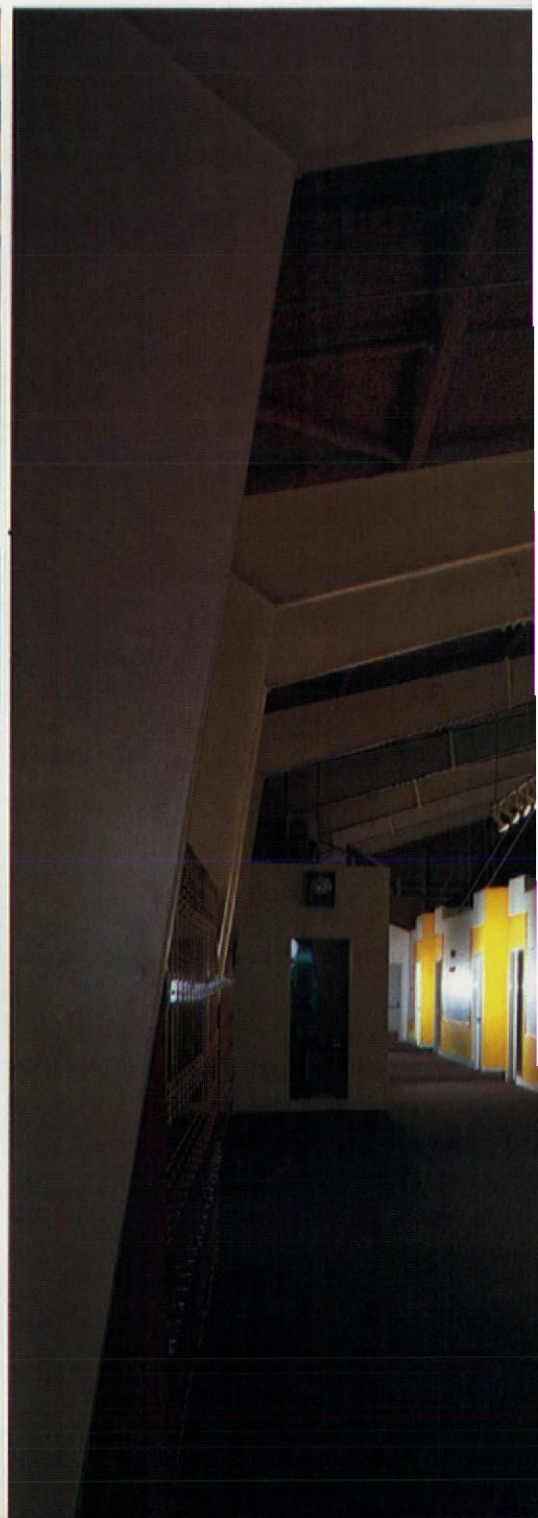
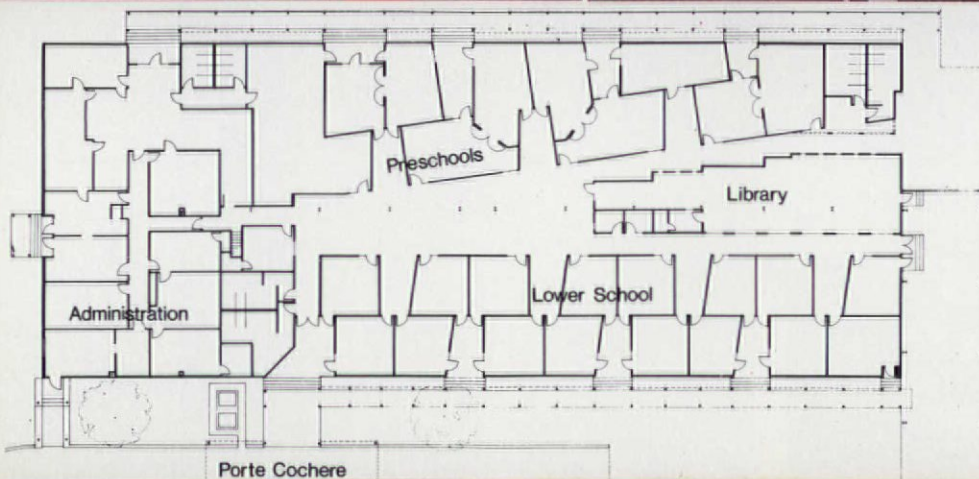
The traditional school corridor becomes a town street when a former factory building is transformed into a lively learning environment

Transforming a factory shed into a private school is an unusual project, requiring imagination and sensitivity. In S.I. Morris Associates' renovation of a former oil tool manufacturing plant for use as the new home of Houston's Awty School, architect Eugene Aubry's prime concern was "to break away from the bleak conformity and exorbitant costs that characterize institutional architecture." His solution was not an extensive renovation of the building, as one might expect, but instead involved the creation of several smaller "buildings" within the existing one. Organized along

Below: the former manufacturing plant in its natural state, cavernous and characterless



Below: architectural elements and bright colors effect a cheery, warm transformation



a central circulation space, each of the "buildings" contains classrooms, offices, a library, etc., and has its own facade treatment, using metaphorical elements of a city street, such as flat and pitched roofs, domes, and a bell tower. By treating the common circulation space as "exterior," and creating the illusion of a street scene, a "village" atmosphere is created. So much for bleak conformity. As for escaping "exorbitant costs," this project weighed in at a mere \$27 per square foot. Not only that, this school is energy-efficient as well. Each little building has its own HVAC system for individ-

ual control of air-conditioning, thereby eliminating the need for air-conditioning the larger building, which itself has large door openings and ventilating roof fans to help retain or discharge hot air as the season dictates. Add a warm, bright color scheme to this village within a warehouse, and you end up with a school design that has proved to be a big hit with students and faculty alike. The Awty School is a shining example of imaginative recycling and of innovative, reasonably-priced design—a lesson from which we could all learn. (Pilar Viladas)

Project: The Awty School
Architect: S.I. Morris Associates

Partner-in-Charge: Eugene Aubry
Project Designer: Pete Ed Garrett
Engineering consultant: CGS Engineering, Inc.
General contractor: E.G. Lowry Co., Inc.
Floors: Gilson Floor Covering
Glass: Binswanger
Lockers: Penco Products, Inc.
Doors: Ragland Manufacturing Co., Inc.
Hardware: S.H. Kemp Co.

Photography by Rick Gardner

Below: individual classroom "buildings" within a building create a city street feeling



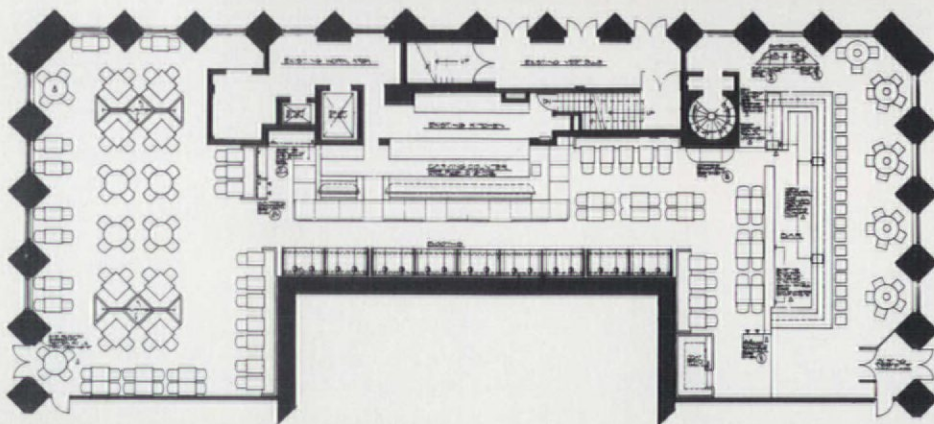
Commercial remodeling

THIRD TIME LUCKY

Saarinen's CBS building gets a renovated restaurant—a third version of the same interior space—with the look of a New York deli

Considered one of Eero Saarinen's most accomplished buildings, the CBS skyscraper has been a Manhattan landmark for almost twenty years. But its ground floor restaurant has defied commercial success. The first interior was designed by Warren Platner. No expense was spared, everything specially designed including silver flatware, candlesticks, nobly large silver service plates. The accoutrements were grand to match the lofty dimensions of the space in Saarinen's awesome "granite grove." But alas, all the beautifully designed elegance didn't pull in the customers. Knowledgeable observers noted that gourmets eschew baronial splendor in favor of being pampered in more romantic surroundings.

Below: aluminum mobile by Tim Prentice drifts over the major dining space



In a classic case of swinging too far in the opposite direction, a subsequent remodeling by Harper & George attempted to introduce super informality with such "popular" components as a snack bar, waitresses in mini skirts and abstract modern graphics.

Now in the hands of new owners, Peter Aschkenasy and Jack Levine, it is hoped that in its third incarnation as the American Charcuterie designed by Judith Stockman and Lee Manners the failure syndrome has been disposed of for good.

The bar, now a friendly kind of "pub," has high leather stools, marble and brass tables, with huge green light shades that throw flattering pools of light. What originally served as an

open kitchen (Platner) or snack bar (Harper & George) is now filled with a magnificent "deli-style" bar of white marble with brass railings where food is prepared and picked up by waiters. In the main dining room, new banquettes have huge trees built in, to help divide up the space. Overhead, a Tim Prentice mobile (more in About Art page 46) "lowers" the ceiling. On the granite walls, large, softly-colored, abstract illusionist paintings introduce the desirable romantic element. All the materials, and the predominant burgundy color, complement the Saarinen architecture. They score on another level, contributing that elusive sense of the haptic without which no restaurant space can survive. (Beverly Russell)

Project: The American Charcuterie
Interior Designers: Judith Stockman, Lee Manners

General contractor: All-Building Construction
Engineers: Hartman & Concessi
Food consultant: Barbara Kafka
Graphics: Lois, Pitts, Gershon
Lighting consultant: Howard Brandston
Floors: Harmony carpet, Custom Antron III
Window treatment: Draperies for Business
Lighting: Lighting Services, Edison Price
Furniture: ICF, Gunlocke
Fabric: Architypes in Fabric
Cabinetry: Chairmaster
Marble work: Artex
Brass work: Paxton Metal Craft
Paintings: Louis K. Meisel Gallery
Tapestry: Sheila Hicks
Mobile: Tim Prentice
Trees: Grassroots
Kitchen equipment: American Metal Restaurant Equipment.

Below: thirty-foot long "deli-style" marble bar with brass railings



Photography by Jon Naar

Commercial remodeling
**A PEACEFUL
COEXISTENCE**



A clear juxtaposition
of old and new in
a former warehouse,
where two different
product lines are shown
to mutual advantage

Boston's waterfront area is currently the site of a great deal of commercial remodeling. So it was only natural that a large, open warehouse space seemed like the perfect showroom layout for a pair of contract manufacturers. LAM Inc., a manufacturer of indirect lighting systems, and Furniture Marketing (FM) wanted to join forces for a mutually advantageous sharing of the space. In particular, LAM wanted to show that its new STAXX modular ambient system would work in an office setting, where indirect lighting often causes "hot spots" with the standard 8 ft. 6 in. ceilings. FM made furnishing the space easy, but the clients also wanted to preserve the open quality of the space. The Cambridge, Mass. firm, Artichoke, was called in to create an integrated display for both product lines, while also providing separate areas for employee workstations, general display, and conferences, all within the open-office format (and tight budget) mandated by the clients. Architect David Lawrence Corbin and designer Roberta L. Scherr, along with designer Thom Williams, came up with a solution that preserves the openness of the original space while displaying the products to their best advantage.

The problem of displaying the lighting in an office setting was solved quite ingeniously. Wherever the office furniture is displayed, the designers raised the floors and dropped the ceiling, to simulate a standard office interior.

Other areas were left *au naturel*. Rubber flooring and a Mylar soffit describe a circulation path around the office furniture displays, framing what Corbin calls "the new part within the old part." The entire space is lighted by the modular STAXX units, which are positioned at the midpoints of the column bays, to reinforce the architectural geometry of the space. Subtle changes in color across this grid further enhance the space; from a dark rust color at the window wall, color gets progressively lighter as you move toward the opposite wall, which is mirrored to reflect the view of Fort Point Channel. The overall effect of this play of subtle colors, natural materials, and lush green plants is cheerful and expansive; everything in it looks good. (Pilar Viladas)

Project: LAM Inc./Furniture Marketing Showroom

Architect: Artichoke

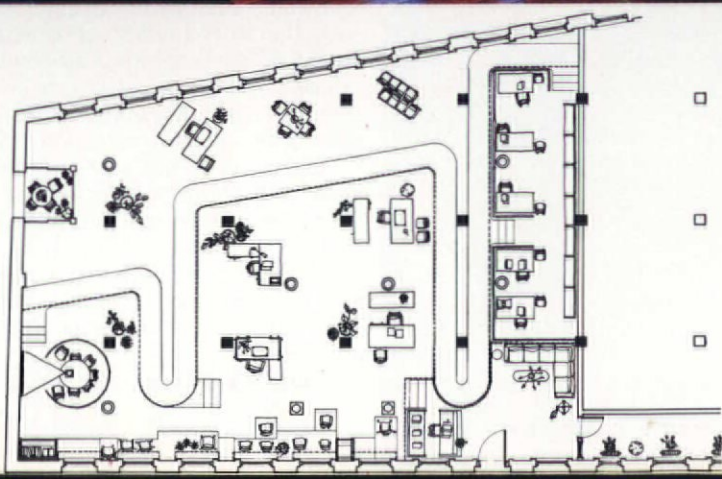
Designers: David L. Corbin; Roberta L. Scherr
General Contractor: Steve W. Santry & Sons
Lighting Consultant: LAM Inc.; Thom Williams
Carpet: New England Carpet
Floors: Norament
Mylar: Roscotex
Acoustical ceiling: Armstrong
Partitions: Harter
Sofa: Brayton International
Reception desk: Helikon
Hardware: Ironmonger

Photography by Howard N. Kaplan

Left: a view toward the mirrored wall. All lighting is indirect; furniture displays are framed by circulation path. Below: a view toward the window wall and waterfront—a flood of natural light.



Below: entrance hall is foreshortened by a canvas canopy, zippered for easy lighting changes



Commercial remodeling

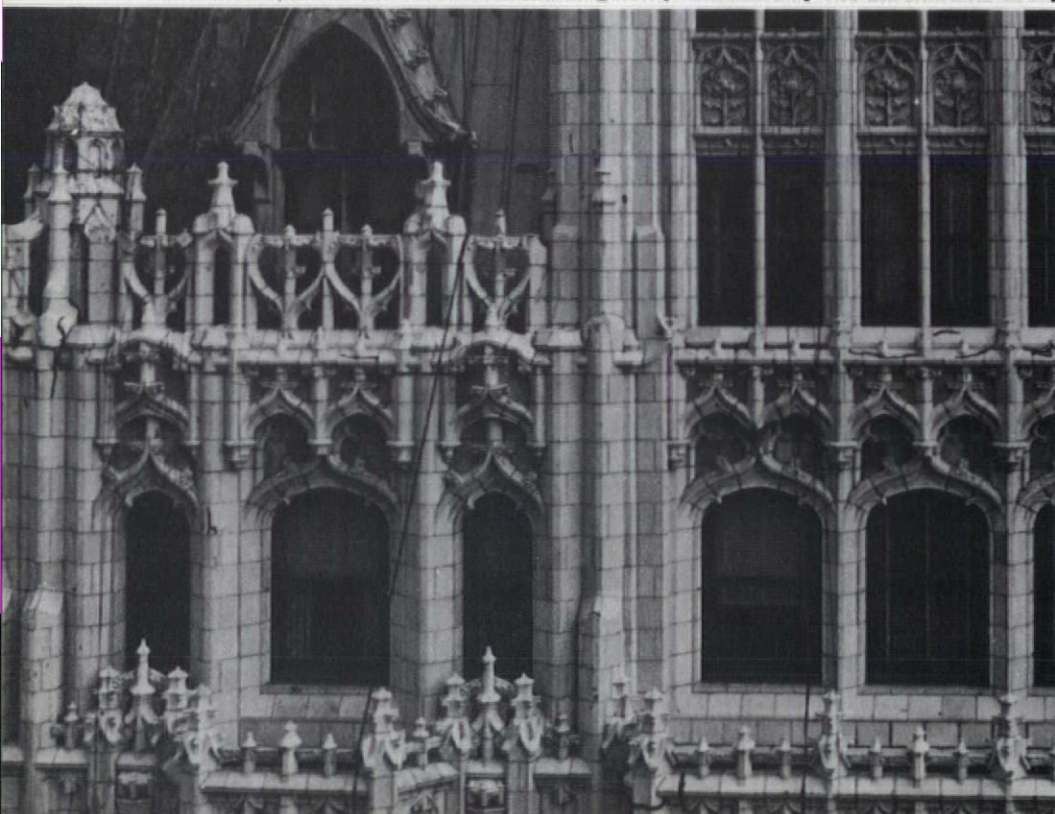
REUSE—THE ENERGY SAVING FORMULA FOR THE FUTURE

By 1982 studies predict that adaptive reuse will account for 40% of all building activity. Energy savings average 23% over comparable new construction

Below: San Francisco Plantation in Louisiana remodeled to museum by The Ehrenkrantz Group



Below: thermopane in the Woolworth Building newly renovated by The Ehrenkrantz Group



BY RICHARD TAYLOR

If you're one of those cloistered designers who still thinks adaptive reuse of buildings isn't "true" architecture, look around. Three out of four architect's offices are involved in some adaptive reuse project, and an astounding 35 percent of the building activity in this country is now concerned with remodeling. Even that high percentage has to grow. When interest rates rise and mortgage money disappears, it is axiomatic that clients go looking for cheaper solutions to their architectural problems. Adaptive reuse lowers costs, increases profits, cuts taxes, preserves neighborhoods and is almost always good public relations. By 1982, most government studies predict that adaptive reuse will account for at least 40 percent of all U.S. building activity.

Even more important, adaptive reuse saves energy. According to a 1977 study of New York City high-rise office buildings done by Syska and Hennessy with Tishman Research Corporation for the Energy Research and Development Administration, *Energy Conservation in Existing Office Buildings*, old buildings use less energy and the oldest use the least. Those built before 1900 averaged 95,000 BTUs of energy per square foot per year for all operating utilities over a five-year period. The best pre-1900 building averaged 83,000 BTU/sq. ft./yr. By comparison, offices built between 1941 and 1962 averaged 126,000 BTU/sq. ft./yr. and those from 1962 to 1970 averaged 115,000 BTU/sq. ft./yr. Buildings built before the Civil War were not included in this study, but other energy studies have shown that early nineteenth century buildings are even more efficient.

Significantly, the sharpest declines in environmental performance came around 1850 with the introduction of central heating, around World War I when air-conditioning developed by Willis Carrier first became available, and again around 1950 with the sealed glass boxes of the International School. Our "architecture of the well-tempered environment" as Professor Reyner Banham calls it, depends completely on mechanical heating and cooling for its habitability. It is architecture which uses technology in the worst possible way, to overcome the energy deficiencies of glass walls, over-illumination and open-office planning.

In 1976, The Ehrenkrantz Group helped pre-

16 check points for energy-saving remodeling

- Ratio of window area to wall area of less than 20 percent.
- Greater than average wall mass.
- Low ratio of external surface area to volume.
- Operable windows for warm weather cooling.
- Cavity wall construction which increases thermal inertia.
- Roof-top ventilators, skylights or clerestory windows.
- Southern or eastern site orientation.
- Exposure to winter sun, shade in summer.
- Internal hallways, office spaces oriented towards windows.
- No provision for area lighting.
- Deep roof overhangs.
- Porches on south and east or provision for awnings or horizontal overhangs over individual windows.
- Bay windows on south and east, few or no windows on north and west.
- Central chimney for maximum heat extraction.
- Double-door vestibules for all major entrances.
- Roofs suitable for installations of active solar collectors.

pare recommended National Energy Performance Standards for New Buildings on a grant from the U.S. Department of Housing and Urban Development. Their recommendation for the zone into which New York City falls was for optimum performance in a range around 70,000 to 80,000 BTU/sq. ft./yr. for office buildings, almost identical to the optimum performance of New York City office buildings from the mid-nineteenth century.

Varying Temperatures

The era of cheap energy is over. We can no longer afford to maintain every building in every climate at Le Corbusier's ideal temperature of 18 degrees C. After a seventy-year flirtation with totally-controlled environments, we must rediscover that homo sapiens can not only tolerate a fairly wide range of seasonal temperatures and humidities without undue discomfort, but that he actually enjoys the variation. Instead of an ideal 50 percent humidity and 18 degrees C, one can design for a range of 30 to 70 percent humidity, from 16 to 30 degrees C. This rediscovery of our true energy needs is going to spur not only the design of new energy efficient buildings in vernacular styles adapted to localized climates, but also a greater appreciation for the energy wisdom of earlier builders.

One of the most intriguing approaches to adaptive reuse is contained in *Assessing the Energy Conservation Benefits of Historic Preservation*, a study prepared for the Advisory Council on Historic Preservation and published in 1979. This study is an outgrowth of Richard Stein's pioneering study, *Energy Use for Building Construction*, prepared for the ERDA in 1976. The original unpublished report, prepared by Stein and Associates and the Energy Research Group at the University of Illinois, measured how many BTUs of energy it takes to manufacture, deliver and install building materials. By adding together all the energy expenditures, one could calculate the energy cost of any new construction.

The ACHP study is more advanced. It's a computer analysis of the total energy consumed in order to build a building, the energy consumed in demolishing a building and the energy consumed in operating a building at habitable levels of temperature, humidity and illumination. The fascinating part about this study is that the information and the computer

models can be applied to any existing or contemplated construction in a surprisingly precise way.

Optimum Benefits

One of the computer models in the ACHP report is for an 80,000 square foot office building in Seattle. An energy inventory shows that adapting an existing late-nineteenth century hotel would take 16,900 MMBTU, while building equivalent new space would use up 108,800 MMBTU. The new space designed for maximum energy conservation would require 5872 MMBTU to operate each year, while the older building needs 6215 MMBTU, or 6 percent more. In total energy terms, in this case, the payback period for a new building would be approximately two hundred and fifty years before its marginally better operating performance would offset the six times higher energy cost of construction. It's a spectacular figure like this which makes adaptive reuse economically attractive, over and above its historic and aesthetic benefits.

The ACHP study is divided not only into tables for calculating the "embodied" energy in the materials and construction of a structure, the "demolition" energy needed to tear it down and the "operating" energy to run it, but each of these three categories is treated in three depths of intensity. For a quick comparison of energy costs, the "concept" model supplies a rough table. For example, you can find that the average restaurant requires 940 BTU/sq. ft. to build; the average office building 1640 BTU/sq. ft. In the "survey" model, you learn that cast concrete construction requires only 96,000 BTU/cu. ft., while brick requires 400,000 BTU/cu. ft. The "inventory" model is so precise you can find that interior grade $\frac{3}{4}$ inch plywood embodies 5000 BTU/sq. ft. while exterior grade $\frac{3}{4}$ inch ply embodies 6000 BTU/sq. ft., or that a 2 penny nail embodies 40 BTUs and a 3 penny nail 60 BTUs.

Since energy costs money, these ACHP computer models allow you to quickly calculate the most economical path to take in any specific instance . . . whether to demolish that old stone hotel and build a new office complex, to gut the hotel and completely remodel it for maximum energy efficiency or to simply refurbish the existing structure and move in. Especially if you go to the trouble of calculating the inven-

tory model for existing and proposed construction, you look like a wizard when you present an energy analysis that literally includes every last finishing nail.

Best energy-savers

Adaptive reuse provides spectacular energy and cost savings, but only if it's handled properly. First you have to pick the right building. As the Syska and Hennessy ERDA study proved, it will rarely be economical to revitalize a glass office building built between 1910 and 1975 (the worst were built between 1940 and 1965). These buildings were terribly inefficient when they were built; they'll continue to be inefficient no matter what you do to them. On the other hand, eighteenth and nineteenth century American buildings—especially vernacular buildings free from applied architectural "styles" which often added energy-robbing towers, oversize windows and unnecessary multiple external chimneys—are almost always better integrated into the environment than corresponding modern building.

They had to be. Energy was expensive in the eighteenth and nineteenth centuries. Sir Joseph Paxton already had the necessary technology to provide "the well-tempered environment" by 1850 in his all-glass greenhouses at Chatsworth or in the Crystal Palace Exhibition Hall, but the expenditure of high-priced energy necessary to have everyone live in glass houses simply wasn't justifiable in Victorian times. The typical nineteenth century commercial building, however, with its thick masonry walls, small windows and low-level task lighting, is surprisingly energy efficient. Unfortunately, the trend in adaptive reuse has been to "modernize" such a building by stripping out the insulating plaster walls and ceilings, replacing the original sash window plus storm window systems with fixed double-pane windows that are actually less efficient, and installing modern area lighting . . . all of which then requires a typically mammoth new heating and cooling system to reestablish lost habitability. And of course, the energy bills go through the now poorly-insulated roof.

Think of adaptive reuse as historic preservation rather than modernization. According to William Meyer of The Ehrenkrantz Group in New York, his computer analysis of a number

continued on page 88

Interiors spotlight

A SENSE OF VALUES: THE REVOLUTION IN COLOR

Robinson Mills and Williams' architect Andrew Belschner's ideas will color interiors, new products, new industry standards

The 1970's was the Beige Decade. A reaction against Bauhaus primaries and the psychedelics of the 1960's, the last ten years saw the rise of the Non-Color. Neutrals and earth tones reigned supreme in contract design, as indeed they still do. But all that is changing. Colors are reappearing in architecture and interior design—subtle, rich colors that don't cry for attention but that make all the difference in the way we see a space. And right now, one of the pioneers of this new attitude toward color is architect Andrew K. Belschner. A partner in the San Francisco firm of Robinson Mills & Williams, Belschner is, with his associates, currently designing some of the most elegant, finely-detailed interiors around. The firm's own offices won the 1979 Interiors Award for General Office Design (see January '80 INTERIORS). Furthermore, Belschner's influence is not limited to the firm's projects. As designer of the Metro Color System for the Metropolitan Furniture Corporation and a new palette for Decorative Carpets, Belschner is setting a standard for the use of color in the next decade throughout the industry, in furniture, fabrics, carpets, and systems.

Essentially, the firm's approach to color is based on a three-point plan: value, intensity, and color range, in descending order of importance. Of primary importance is value, what Belschner calls "a system of grayness, or the range from light to dark." He and RM&W Associate Beverly Thome, who brings an "interiors" orientation into the work to balance Belschner's architectural one, establish the range of value for a space first and foremost. Second comes intensity—the brightness or strength given to each of the values, while maintaining the value study previously established, or, alternatively, changing the value scheme if a better idea emerges. Thus, color choice and variation within the chosen values can be intense or subdued. Then, only after value and intensity have been established, is hue considered. Of course, there are times when a client desires a certain color scheme, but it is always worked out within the parameters of the value system. This approach to working with color has been developing for several years, but during the past two years, Belschner has felt the need to clarify and quantify the system, so that it can be ex-

plained to clients, and co-workers can offer support, and sometimes a different approach. Belschner sees his year of travel (after four years at Skidmore, Owings & Merrill) as a milestone. "It proved that I can't work in a vacuum. To develop ideas, I need support and feedback from my colleagues. The *prima donna* concept is not where design is headed."

One of the most intriguing aspects of Belschner's design approach is his use of the geology and flora of a building site as the basis for color choices. In the design for the offices of Northwest Energy in Salt Lake City (see right), a corporate headquarters located in the foothills of a mountain range, Belschner and Thome are considering the rich color variations of the surroundings. "Conceptually," he explained, "we are treating the office floors like pavilions on the site, with the color taken directly from the land. Some of the colors Beverly is developing, especially in carpet and fabrics, are made up of several hues in combination, just as is the situation in any selected section of the site. The total effect should be a bright neutrality that will adjust itself (because of the intricate combinations devised) as the seasons change, always being compatible with outside conditions."

Another scheme (an open office, like Northwest Energy), this one in a high-rise setting, is the U.S. Leasing International Inc.'s offices in

San Francisco (not shown). Crucial to the success of the task/ambient lighting system is the use of light-valued colors on major surface areas, since lighter-valued surfaces reflect ambient light more effectively. Consequently, designer Jamie Millican chose light values for carpeting and landscape panels, and darker-valued colors for seating and special pieces. While the range of colors used in this project is fairly broad, "none of the materials uses these hues in a pure state," maintains Belschner. "Combinations of hues make a total blend that is harmonious yet complex. The idea is to make the environment low-key enough to live in eight hours a day, yet intricate enough not to be boring." While neither of these projects is yet completed, the results of this system can be seen in the Wilson & Gates offices, shown at right and on the following pages.

Robinson Mills & Williams' interiors, which are richly-colored without being strident, point the way to a new use of color. Furthermore, the increasing use of natural and reflected light makes it possible to use more subtle color in interiors. We have finally arrived, Belschner explained, at what he calls "colored neutrals." Colors like mauve and seafoam green can be used as the basis of a room's color scheme, thanks to Belschner's tightly-controlled value system. It is precisely what prompted Metropolitan to ask Belschner to come up with new colors for its furniture finishes and fabrics. At first, the company asked him to devise a "leading-edge" palette to replace its outmoded selection of "primaries plus beige." Belschner, however, went one step further and proposed an entire color system, in which each color would work with every other color—a "mutually supportive system." When the Color System was introduced to the industry last year at NEOCON XI, it was, according to Vice President of Marketing Elvin Case, "an instant success. The industry is going to be following this system." And that, asserts Case, is only natural, since Andrew Belschner "leads design—he does very little by precedent." Furthermore, both Elvin Case and Belschner believe that Belschner's input as a designer working in the field increases his credibility as a product designer. Belschner is currently developing a line of colors for Decorative Carpets

continued on page 92

Andrew Belschner & designer Beverly Thome





Belschner's colored neutrals

Left: Wilson & Gates offices

Secretarial chair: Knoll

Armchair: Knoll

Carpet: Patrick Carpet

Fabrics: Gretchen Bellinger; Scalamandré;

Boris Kroll; Jack Lenor Larsen; Isabel Scott

Casework, lacquer: Design Workshops



Above: a sampling of the Metro Color System furniture finishes; color samples for Decorative Carpets, now under development



Left: Northwest Energy Company Geological specimens and flora selected on-site

Carpet: Jack Lenor Larsen

Fabrics: Gretchen Bellinger; Knoll International; Scalamandré; Giant Fabrics; Jack Lenor Larsen

Marble: Clervi

Tile: Landsberg/Tarrent

Photography by Michael Alexander



Interiors spotlight

HIGH-INTENSITY ELEGANCE

Belschner's value-control system produces rich results

These are the offices of Wilson & Gates, a development partnership in San Mateo, California. The color scheme is, according to Andrew Belschner, "more color intense than some of our other work." There is, he explains, a great spread of values, and even the lightest values, found on the walls, are of a surprisingly high level of color when compared to a pure-white wall. Light is omni-present in this environment, both natural, and artificial, in the form of incandescent and fluorescent overhead fixtures. This, in Belschner's words, "allows a broad play of color within a value study that is itself broad. Because the value relationships are fairly precise, however, no color seems out of place; and all of them work together to produce a rich palette." It is neutral enough to support a varied art collection—with quiet elegance. While these offices are a study in simplicity, they are definitely not simplistic. (Pilar Viladas)

Project: Wilson & Gates Offices
Architect: Robinson Mills & Williams

Partner-in-Charge: C. David Robinson
Design Partner: Andrew Belschner
Senior Designers: Beverly Thome; Robert Meyhaus
General Contractor: Webcor Construction
Reception seating: Marco Upholstery
Reception table: Zographos
Reception desk: Design Workshops
Desk chairs: JG
Guest chairs: Knoll; Brickel
Desks, credenzas: Harry Lunstead
Sofas: Marco Upholstery
Fabrics: Scalamanré; Boris Kroll; Isabel Scott;
Gretchen Bellinger, Jack Lenor Larsen
Carpet: Patrick Carpet
Antiques from client's collection

Photography by Jaime Ardiles-Arce

Left: a partner's office. Materials are subtle but luxurious.



Above: the reception area, with paintings by Frankenthaler (foreground) and Stella (rear). Below: partner's office, with antique desk, painting by Ray Tringali—a blend of old and new—produces sophisticated layering.





Above: a forgiving panel system lets wall connections be made where you will to create a variable and personalized workspace.



Below: color is added to the installation by panel fabrics screened with an alternating graphic that creates a sprightly sine wave.



Product analysis

Writing on the wall

Daring use of a graphic screen print makes Harter/Wall panels sing with color

Shugart Associates, a division of Xerox Corporation, is a Sunnyvale, California, company that's in a great position. A manufacturer of floppy disks, they're a growth company in a growth industry. And while that kind of situation may bring joy to a company's management, in some companies it can bring sorrow in the office. In all the hustle of growth, employment balloons, and offices, like Topsy, "just grewed," without the benefit of modern space planning. The price in extreme examples: disorder, confusion, and noise.

Shugart is no different than many companies of its size that ring major cities: they wanted to make the most effective use of space without pouring money into improvements they'd leave behind if they moved. But in choosing professional design assistance, Shugart stands apart.

"The Shugart office is a conventional space common to buildings of its type," says Louis Sclafani, of Interior Design Group of Palo Alto, California. "A narrow, rectangular, one story office abuts manufacturing space. Private offices ring the building's perimeter. The remaining open space, 31 by 270 feet, needed a sense of organization and enclosure and an improved acoustic environment."

Shugart required the designer to use its existing desks, files, and chairs. And he would have to work with the carpet and ceiling already in place.

The designer analyzed the space and the types of jobs that would be housed in it, and created clusters of 38 workstation groupings convenient to each group's management. These stations ring a series of "malls," as the designer calls them, that house each group's secretarial and support staff. Each of the 100 sq. ft. stations is screened by 73 inch Harter/Wall panels for acoustical control and maximum privacy where needed. An unobtrusive system, its absence of visible mechanisms and fasteners gives it a "no hardware" look. Elsewhere, a judicious use of glass panels helps keep the area open and gives workstation occupants visual communication with people who work in the open mall areas. Each station incorporates existing furniture—a desk, chair, and a reference table or credenza—and is an acoustical joy. Tight fitting junctions on the wall system transmit no sound. Each panel has a solid hardboard septum and 1½ inches of acoustical glass fiber on each side plus a sound absorbant exterior wall covering. Sound ratings are a Noise Reduction Co-efficient (NRC) of .85 and a Sound Transmission Class (STC) of 28.

One of the nice features of Harter/Wall is its ability to let a designer tailor a layout to existing space or furniture within a fraction of an inch around odd-sized furniture, equipment, columns, whatever. Junctions need not be made only at connector posts, but wall connec-

tors called LockSlide may be added at any point between panel seams to permit exact space division. Panel placement is not preset at the factory; you can adjust or readjust on the spot.

"We felt that strong color would make this long, narrow space uncomfortable," Sclafani says. "We selected a lighter gray out of the existing gray carpeting for the panel fabric, and we added a bit of life to the installation by choosing a graphic which ran continuously across the panel. The graphic contained strong forms in burgundy, yellow, and charcoal gray. For unity, we ran a similar graphic on the wall separating the office from the factory which repeated the colors within the panel fabric. Designed by Elenhank, the graphic has a and b forms that create a sine wave appropriate to this client."

The ability of the wall system to handle electrical and communications wiring worked to the installation's advantage. Without this ability, the office would have been a maze of power poles coming from the ceiling. "With Harter/Wall, we set up the extruded aluminum framework that supports the panels," Sclafani says. "Three electricians came in and just pulled the wires through the raceway so that when we were finished with the panel installation, all the electrical and communications systems were set up. The number of power entries we made were determined by codes; we were allowed nine outlets per power point in this instance."

Harter calls their power and communications system PowerWall and it is available with either a 4 or 7 inch raceway. U.L. listed, it allows a user to choose from three basic power options and up to 18 variations in every frame, from an empty raceway to a pre-wired system which plugs together on site. The 7 inch raceway is a nice option, since it is a high capacity system for up to fourteen 25-pair data cables plus full electrical service. Access to wiring is a simple matter of snapping off a base plate, and it's easy to do during setup or after installation is complete. Common tools, standard fittings, and modular plug-in design make it all easy to fit together. And a small note for design integrity: vertical power poles are identical in appearance to standard corner posts.

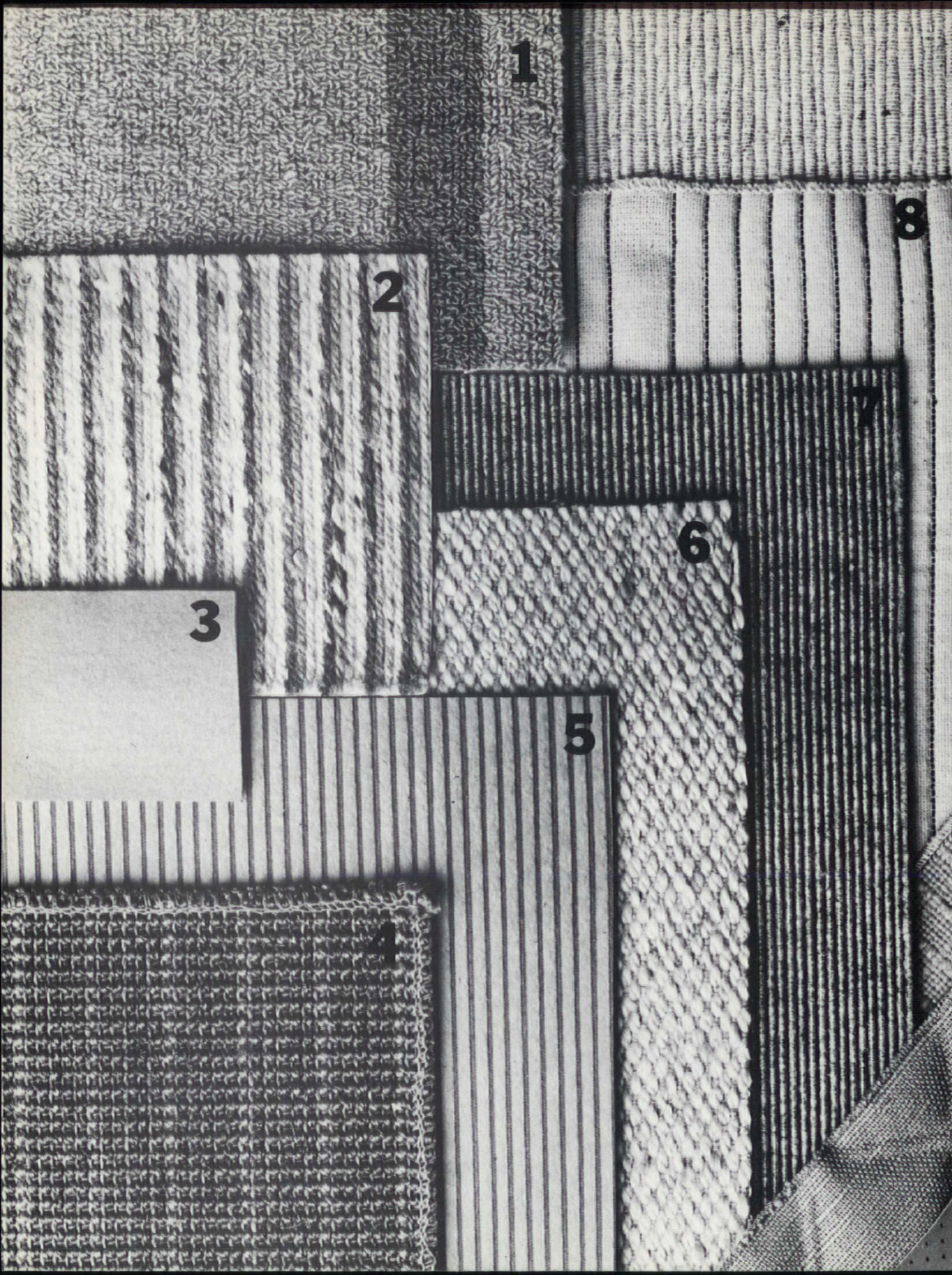
Code affected the installation, too. The City of Sunnyvale required that each mall area have its own exit to the fire corridor so some space is lost and a few more panels required than if that had not been the case.

Shugart is a retrofit that works, a problem-solver that will grow with the client. The designer has overcome the limitations of his program and created an approach that bears repetition. His success, if not his solution, is sure to be duplicated in other Shugart projects now on the boards of Interior Design Group. (Richard Planck)

Designers: Interior Design Group
Principal in charge of design: Louis Sclafani
Project: Shugart Associates, a division of Xerox Corporation

Wall system: Harter Wall
Wall system fabric: Gilford
Fabric graphic designer: Glenhank, L.E. Carpenter
Carpet: Patrick
Ceiling: Armstrong
Desks: Harpers of California
Chairs: Harter, Harpers of California

Photographer: Kristen Brochmann



1

8

2

7

3

6

5

4

Interiors forecast

THE SOFT WALL MAKES HARD NEWS

Softening hard edges and reducing noise the soft wall brings a new level of comfort into contract interiors

1. **Stratton:** "Tapestry" carpet is specially designed for walls and office system panelings in Dow Badische Zefran Blend CR 4. Comes in good solid colors, or subtle shaded stripes.

circle 250

2. **Stratton:** Hushcraft "Executex" in Corporate Stripe is a wool/acrylic blend wallcovering with special built-in acoustic property.

circle 251

3. **Central Shippee:** Hushalon 54 in. felt comes in a rainbow of colors, preshrunk, stain, flame, fade resistant, moth proofed.

circle 252

4. **Wolf-Gordon:** Sturdy, easy to maintain, sisal provides texture and insulation. In blue and yellow stripes on red.

circle 253

5. **Skai:** Handsome textured stripe "Cordessa" is one of the triple-bonded Emak coated fabrics. 51/52 in. Efficient sound absorption with a minimal bulk.

circle 254

6. **Mira-X:** "Mira Casa Plain" is a knobby tweed in 80% wool, 20% cotton, 51 in. in 50 colors to match carpeting and rugs.

circle 255

7. **Eurotex:** "Tretford" is a ribbed carpeting, 80% wool/mohair and 20% nylon, with a PVC backing—very popular for wall use.

circle 256

8. **Schumacher:** Channel quilted Italian fabric "Uneven Stripes" is 50 in., in 55% cotton, 24% nylon, 21% acrylic.

circle 257

9. **Maharam:** Ribbed fabric with plenty of bulk and a handwoven look. T 502, 52 in. in 84% Belgian linen, 16% rayon.

circle 258

10. **Scalamandré:** Hardwearing "Mini Cube" is a textured heavyweight in 75% nylon, 25% wool. 49 in. For walls and upholstery.

circle 259

11. **Etalage:** Diamond quilted "Trump III" is 100% Belgian linen, 48 in. Puffy bulk comes from polyester filling.

circle 260

12. **Groundworks:** "Gomma" is a new velvet-surfaced rubber, perforated to breathe, with stretch and acoustic qualities. Pastels and other mouth-watering colors.

circle 261

13. **Craig:** Raw silk "Window Pane" quilting is the ultimate in luxury. 54 in. Natural colors.

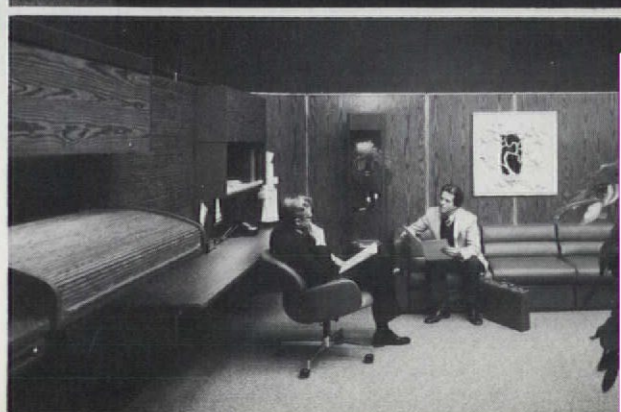
circle 262

Photography by Lelf Schiller



Above: Haworth UniGroup open plan system is all that a system should be and incorporates a variety of flexible features that can make it work in any office environment, backed by an unusual power distribution and lighting system.

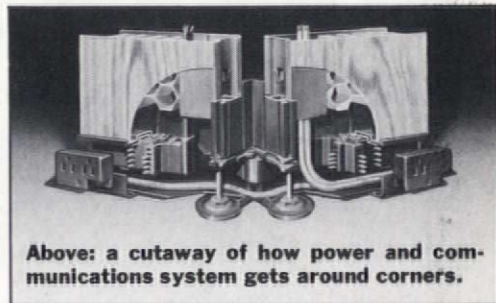
Below: a full range of components and accessories adapt the Haworth open plan system to the needs of any level office from secretarial spaces through executive quarters.



This month's system

Haworth's electrifying system

An inventive open plan solution develops flexible workstation componentry that offers the ability to house any foreseeable office function. The system offers communications, power handling, and illumination capabilities for growing companies facing the challenges of the 80's.



Above: a cutaway of how power and communications system gets around corners.

We've slipped past the imagined millenium of office design—the dawn of the 80's—and we're moving toward the automated office with all its interconnective, counteractive, and communicative promises. All these prospects for machine-induced office efficiency may excite office management, but designer feeling ranges from acceptance to dread since technology is moving toward a goal that designers must anticipate. Haworth makes the future less uncertain by incorporating cutting edge electrical supply into its system to provide electronic and communicative capacity that the coming generation of office devices will require. The Haworth UniGroup furniture system is a handsome and workable space solution, but the bulk of the history Haworth is writing now is current based.

Before the addition of the panel system they call TriCircuit ERA-1 to UniGroup, power options in the open office were limited because single circuit systems require a new power feed for each circuit used. Most dual circuit systems feature only factory-dedicated and sometimes inaccessible lighting circuits—still leaving only one optional-use circuit for all other requirements. The new Haworth introduction, a powered panel system, integrates three separate 20-amp electrical circuits within compartmentalized base raceways to meet virtually any open office power requirement.

A unique circuit selection device located on the back of each power receptacle gives you complete control over circuit allocation or dedication. Circuits can be dedicated according to need at any time during installation or panel reconfiguration, by simply clicking to a number which corresponds to the desired circuit. Simultaneous power can be provided for convenience outlets, special equipment, and lighting, each of which may require a separate electrical circuit according to load limitations, device characteristics, and/or code restrictions. With another click of the switch, circuits can be re-dedicated according to need. More than one circuit, for example, can be dedicated to a particular use, such as convenience outlets, thereby extending the number of workstations or receptacles that can be serviced by a single three-circuit power feed. Each feed can, in fact, power up to 39 duplex outlets, and the circuit selection capability means none of this power capacity need be wasted.

Depress hinged receptacle covers on each TriCircuit ERA-1 panel raceway and you access any of the 20-amp circuits with insertable 15-amp receptacles. This feature allows precise tailoring of power availability, and can greatly extend the number of panels on any circuit while providing power access only where needed. Receptacles come with either single or duplex outlets; a nice feature with single receptacles is that they may be used to keep someone from accidentally plugging inappropriate equipment into a dedicated circuit.

You select a circuit for each receptacle through a three-position switch on the back of the receptacle prior to inserting it into the raceway during installation or configuration. Circuits can also be accessed directly, through the panel, by similarly-switched internal feeds on Haworth's TriAmbient Lighting system.

Hinged power connectors, concealed behind raceway covers, plug in to continue electrical circuits where panels join. These connectors accommodate both straight and angular conditions, eliminating layout restrictions or the need for multiple connection devices.

Power for the system can be supplied from above via telescoping aluminum vertical raceways to the plenum or from below, on either panel side or end, with base feed connections to fixed wiring in floor grid systems, peripheral walls, or building columns. A single three-circuit feed can supply power for up to 39 duplex outlets. Or, where three-phase power is not available or needed, the system can function as a single or dual circuit.

Communications wiring is accommodated in a separate raceway compartment which houses up to six 25-pair communications cables—and can accommodate three 25-pair Amphenol connectors side by side, allowing use of 75-pair cables or up to four 50-pair cables with connectors. Cables may be brought in or out of any raceway through hinged doors at each receptacle location, whether or not receptacles are used. For working convenience, communications raceways are accessible from either side of the panel.

Steel monocoque construction provides the panels with excellent ability to withstand twist or tip and gives them high load-bearing characteristics. A stressed steel skin is bonded to an inner honeycomb core and steel frame members at the sides, top, and bottom—allowing

uniform distribution of loads over the entire panel surface. This results in minimal panel deflection under load and effective insulation from vibrations caused by heavy office equipment used on work surfaces. The steel construction gives panels a Class A fire rating.

Available in a wide choice of colors and finishes, TriCircuit ERA-1 panels utilize the exclusive Hemholtz Principle for sound control. A perforated steel skin allows sound to enter the multi-cell honeycomb core where it is trapped and dissipated within individual, damped resonator cavities. With a fabric outer surface over glass fiber, ERA-1 panels have earned a .90 NRC rating. They also carry an STC rating of 29.

The TriCircuit ERA-1 raceway is field-retro-fittable to the company's ERA-1 panels, their original integrated, single circuit electrical system that found such wide acceptance in the field. Non-powered panels, which can be powered in the future, are also available.

Open plan furniture systems, by creating new lighting requirements for the office, have also provided opportunity for new lighting efficiencies and new options. Haworth's solution, called TriAmbient lighting, is an indirect ambient lighting system planned to solve problems of energy inefficiency and worker discomfort. Any office lighting system these days has to be as flexible as the office it serves, and Haworth's answer is a three-part system that combines panel-mounted fluorescent, panel mounted H.I.D. and free-standing H.I.D. lights for maximum efficiency and economy. The view here is that no one type of lighting can stand alone.

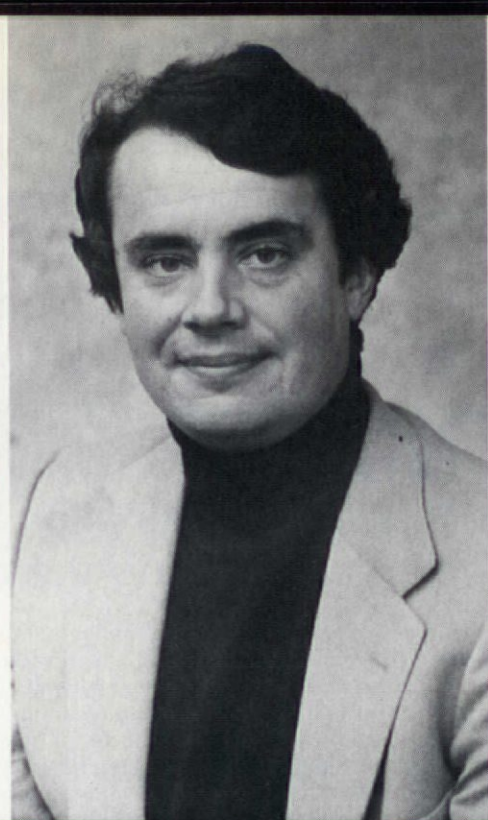
Developed as an integral part of the UniGroup Office Interior System, TriAmbient Lighting is a logical extension of the company's pre-wired panel system. This system makes optimum use of three-part lighting by allowing electrical interface of lighting with the panels. The panel system allows quick, internal or external connection from the fixture to the power source. It can accommodate panel-mounted fluorescent or H.I.D. fixtures without special componentry and, importantly, it's designed to handle change. Circuits can easily be rearranged without expensive rewiring.

Haworth has the hardware and the technology to support the office of the future. With a little study and careful planning you'll have the key to a challenging era. (Richard Planck)

MEET THE BILLION DOLLAR SPECIFIER

As Chief Interior Designer for the U.S. Army Corps of Engineers Middle East Division's Saudi Arabian program, Tom Zumwalt coordinates billion-dollar specifying, design services and products for the expanding Saudi economy

Thomas Zumwalt, interior designer, U.S. Army Corps of Engineers



Tabuk, Riyadh, Jubail, Jidda are middle Eastern names that mean a lot to a select in-group involved in architecture and design these days. They are places in Saudi Arabia where millions of dollars worth of construction is going on, master-minded by the redoubtable U.S. Army Corps of Engineers. This is design work that is far from exclusively conceptualized by the Corps, simply because there is so much to do. Indeed, at the last count, 72 independent American architect-engineer firms had received contracts from the Corps to deliver approximately \$200 million worth of design work. The future potential is enormous. The Saudis need assistance in naval bases and military cantonments, which involve the full range of schools, hospitals, clubs, housing, libraries, places of entertainment and airport facilities. All of this, the Corps estimates, is going on through the 1980s and has a potential of \$21.6 billion.

Whatever they may feel about American oil strategies, apparently the Saudis respect American engineering know-how and creativity, when it comes to architectural engineering and interior design. The Corps is building up America's reputation for quality workmanship and on-time delivery—under the direction of the Middle East Division's Brigadier General James Ellis. The General's organization consists of some 1450 employees working on 28 programs in Saudi Arabia. Of these personnel, which are mostly civilian, 1,000 are on sites in the desert kingdom and 400 are based in this country at the Corps headquarters at Berryville, near Winchester, Virginia.

The Corps' rural location is the nerve center from which everything is planned. From here, building blueprints may even be verbally telephoned to some remote desert region—as hap-

pened only a few months ago. There was a missing v.i.p. lounge at Jubail airport, a naval base facility due to be opened early this year. Somehow the master plan had overlooked the need for a special reception area for the royal family. Frantic phone calls from Saudi Arabia to the Virginia Corps H.Q. explained the problem. The dilemma was handled by a team of Corps architects and designers. Concepts were sent to Reinhardt Associates, who were on the site in Jubail, to finalize the design and construct the building. The construction directions and finishing of plans were done via telephone. Tom Zumwalt, one of the Corps' chief problem-solvers, rounded up three of the Corps' seven in-house architects, and together they completed the interior design, from concepts to specs to ordering information, in two weeks. Unorthodox perhaps for a 10,000 square foot private royal lounge, but it worked. Meanwhile, Zumwalt, who trained in architecture and interior design at Auburn University, was in constant communication with Linda Newton of Reinhardt Associates and the various suppliers who manufactured the many custom items and delivered them to the site in a matter of weeks. "It was a great experience," said Zumwalt, "and the spirit of cooperation demonstrated by the industry in meeting these almost impossible delivery dates was the determining factor in the satisfactory completion of this job." The Saudi royal family relate to lavish materials but simple concepts, as well Zumwalt knows after four years working on projects in the Middle East. "The whole system in Saudi Arabia is basically non-materialistic, as

taught in the Koran," explains Zumwalt. "There is no tradition for furniture, they have always been used to carpets and cushions. They value the mind, calligraphy and verbal communication more than things. But the Saudis are open to suggestion and interested in good design."

For a properly sumptuous v.i.p. lounge Zumwalt chose Joel Berman's Stretch Wall in blue velvet from Kravet, white marble for floors, covered the ceilings in Mylar paneling. From this glittery canopy he planned to hang three chandeliers—two seven feet in diameter, one an overscale behemoth measuring 20 feet across, with octagon jeweled chains and colonial style crystals. He ordered the Rambusch company to draw up the designs for these dazzling light fixtures, with decorations of silver dolphins, linking the v.i.p. lounge to its naval location. For seating he chose Gia and Edward Axel Roffman's units upholstered in white leather. In the inner sitting room, he upholstered the walls in a custom print by Arc-Com and used Turner's curving modular seating units, upholstered in champagne leather. One wall of the royal lounge is papered in Van Luit's "La Mer," with Roffman's desk and credenza, and Pace wall units in champagne lacquer with stainless steel bullnose trim. The seating is Roffman's Club Seating, upholstered in a custom-designed, hand-woven natural silk by Leni's. The ladies' lounge is furnished with McGuire. The wall sculpture in the garden is by New York artist Lila Katzen. All accessories are by Steuben; the carpet is from Karastan; bathroom fixtures and tile are from Sherle Wagner; and draperies and fixtures are manufactured by Colonial Draperies.

It is not unusual to have the Corps involved in work for foreign nations. The organization has a history of overseas work that includes

How to cash in on oil-rich Saudi Arabia



Map of Saudi Arabia pinpoints the places where construction is in progress. Work involves a wide range of projects, from schools, hospitals, housing and libraries to airport and dock facilities. The majority of the design work is done by independent American architect/engineers, under the direction of the U.S. Army Corps of Engineers. With a potential total of over \$20 billion, the new building will continue well into the mid-1980s.

projects in Panama, North Africa and the Middle East. And its work has achieved a world-wide reputation for its high quality. The program gained most of its impetus in the late 1950's and early 1960's with work in Afghanistan, Korea, Somalia, the Congo and British Guiana. Not all jobs are big: the Corps provides a broad spectrum of services, including planning assistance and engineering mapping services as well as port development studies. With over 200 years of continuous and diversified experience, the Corps has developed the most extensive engineering capability in the world.

The Corps has been in Saudi Arabia since 1951 when construction began on military and civilian airport facilities in Dhahran. The Civil Air Terminal completed in 1961 won an AIA award and this recognition resulted partly in Saudi Arabian requests for further services from the Corps. Today the Middle East Division is involved in four major programs. Probably the most ambitious of these is the King Khalid Military City for 70,000 people, now underway at Wadi Al Batin. It will cost in the range of \$8.5 billion, is scheduled for completion in the mid 1980's. To build it has meant the establishment of a new port at Ras Al Mish'ab on the Arabian Gulf to handle the immense quantities of materials needed. A lot of the building is done with precast concrete panels. "The Saudis are fully aware of the depletion of non-renewable resources," adds Zumwalt. "And they are planning with solar and other alternate energies in mind."

Typically the Corps will work out the engineering and overall design master plan of the city. It then prepares an audio-visual film for the purposes of presenting the plan for approval by the key Saudis. Back in the U.S., the architectural department headed by Billie Kellum will set about coordinating sections of the projects with independent American architect/engineers. Procedures for capturing such contracts are complex and involve much form-filling. They are definitely not recommended for those who lose momentum when dealing with paperwork. The projects are first advertised in four publications: Commerce Business Daily, International Construction Week, Middle East Economic Digest and the Middle East Trade Letter. When a desirable job is advertised, firms interested in getting the contract follow up with two completed forms, 254 and 255. These are reviewed by a Pre-selection Board, then passed to a Selection Board which selects a minimum of three firms for interview. After the interviews, the Selection Board ranks the three firms in preferential order. This list is then presented to the Saudis for their review and approval. The winning architect/engineer is then invited to submit his proposal to the Corps in the U.S. under the leadership of Colonel D. Ludwig. First the concept is considered, then the plans are reviewed when 60 percent complete, then 90 percent, and finally when fully complete. "It's a very long process," says Zumwalt. "With all the reviews it can take nine months to three years." The Corps personnel present the finished scheme to the Saudis; then the job goes out for construction bids. "The Saudis prefer American design," remarks Zumwalt, "but American contractors don't actually get to build many of the projects. These go to more competitively priced foreign contractors, notably the Koreans working with

Saudi collaboration." It is the Corps Virginia H.Q. that keeps on top of the specification of products for interiors, identifying requirements during the design and planning stage. Tom Zumwalt tries "not to dictate to the architectural firm." But his knowledge of the Saudis preferences helps make sure the interiors will meet with approval, right down to the choices of smaller details, such as glassware, flatware and desk lamps. Of course, the orders are staggering. No one manufacturer can possibly supply all that is required. An order for one million mattresses, for example, has to be spread around. "We are the best news that U.S. design industry has had in years, but firms were suspicious at first about what we were doing. The Army Corps of Engineers involved in interior design? It was difficult for them to understand the size of the projects," Zumwalt reports. "Steuben actually can't handle any more glassware orders."

Firms or individuals interested in providing their product and/or services, and these include artists as well, can participate in the Corps program in several ways. Two main methods of getting products specified are as follows: they may be purchased by the prime contractor; or they may be purchased directly by the Corps here in the U.S. and shipped to the construction contractor for inclusion in the project. For all details of how supplies and services are purchased contact the U.S. Army Engineer Division, Middle East, Attention MERPS, P.O. Box 2250, Winchester, VA 22601. (Beverly Russell)

Interiors profile

SALUTE TO DAVIS B. ALLEN

8-page review of the work of Skidmore, Owings & Merrill's interior design Associate Partner BY BARTH DAVID SCHWARTZ



Above: Davis B. Allen in the executive dining room of one of his latest projects.

Glass dining table is his design. Ceremonial weapons from Pace Gallery. Buffet by John

Langenbacher. Natural linen wallcovering from the Nantucket Looms. Photography by Lynn Karl

Davis B. Allen's personal career is inseparable from the distinguished history of Skidmore, Owings & Merrill. A staggering roster of blue chip clients over the past thirty years share the good fortune to have hired his (and their) discerning eyes. The fact of the matter is though that, quietly, and while giving credit to SOM's team approach, Allen has managed to create a body of work that provides an open book, an object lesson for those who would understand collaborative problem-solving within a design firm.

Allen is a connoisseur of eclectic good taste, a Midwesterner who made a crucial European visit as a young man and leapfrogged ahead of "advanced" American ideas into the European pioneering phase between the wars. He went to Sweden, saw weavers and potters, sculptors and architects working *together*. It was differ-

ent from the departmental divisions that existed in architectural and design firms in this country, before the arrival of the Bauhaus philosophy. Returning to the States, he studied to be an architect at Yale. Then in 1946 he arrived in New York at just the right time, as the city was noticing a major event: the first glass curtain-walled skyscrapers. He worked for Harrison and Abramovitz between 1948-9—then busy with the UN—on space planning and the design of a desk, a large reception piece that is still today in the General Assembly's reception hall. Then, in 1950 he joined SOM and the subsequent decades constitute SOM's history, the tale of America's corporate transition to contemporary furnishings. Those years also reflect the breakthrough in corporate consciousness, a realization that any old desk and chair will not do, that the public's perception starts to form

just inside the door. It is the story of gradual corporate understanding that the space where we spend our days and how it looks and works, *continued on page 74*

Project: Executive Offices
Design: SOM New York,
Project Partner: Whitson Overcash
Design Associate Partner: Davis B. Allen
Project Manager: H.S. Feldman
Senior Designer: Anthony Mandolfa
Job captain: Herbert Warrington

Staircase: Allied Bronze
Desks, tables, sunscreens, cabinets:
John Langenbacher
Lounge chairs, sofas: Woodlee Contract
Desk chair: JG
Side chairs: Knoll
Travertine floor: Joseph Weiss & Sons
Rugs: Lord & Adams, V'Soske

Photography by Esto



Above: Davis B. Allen's polished bronze staircase in a harp-like design links executive and general offices.

Below left: reception area with Allen-designed desk
Below right: art and informality in V.P. office



SALUTE TO DAVIS B. ALLEN

Project (below): First Wisconsin Plaza
Design: SOM Chicago,
Bruce Graham Design Partner

Desks: GF (Davis Allen Collection)
 Chairs: Knoll
 Mural: Adami

Photography by Esto



Above: First Wisconsin Plaza bank was designed by the Skidmore, Owings & Merrill's Chi-

cago office, with partner Bruce Graham in charge. Davis Allen acted as consultant and de-

signed colorful metal desks manufactured by G.F. Business Equipment.

is not a detail "for later." Allen's first major American assignment was to develop interiors for Inland Steel's Chicago headquarters, the first important building to rise in the Loop in twenty years. The client wanted to use steel, logically enough, for furniture, and Allen created some remarkable steel mesh chairs that have their place in design history—though alas, never saw production beyond the needs of the client alone. But the job also generated an Allen-designed desk, manufactured by Steelcase, the first of a line that since has appeared in ever-refined changing form, throughout Allen's career. His desk designs have become industry standards, with imitations everywhere, and so timeless in design variations that photos of those Inland offices today have an odd quality. The desks look so new, the telephones and

typewriters so out-of-date and old-fashioned.

After Inland came a steady run of "thirty or forty headquarters buildings." The list is legion, including Chase Manhattan Plaza, American Can, GE, Phillip Morris, Libby-Owen-Ford, General Mills, American Can, and Texaco. He rose in the SOM firm and now performs as overall interior design critic working with designers and advising on major projects. His most recent jobs include the Manhattan executive offices for an insurance firm, an Arab bank, and a planned hotel for the World Trade Center. To understand his point of view, one must close in on two significant achievements, the Chase Manhattan Bank (1957-1961) and the Mauna Kea Beach Hotel (1966). The first stands in lower Manhattan, sixty stories high on a city-square plaza, the other at the foot of a

Pacific island volcano, a place of preserved tropical wilderness, designed "to make guests feel they are not in a hotel, but in a great country house."

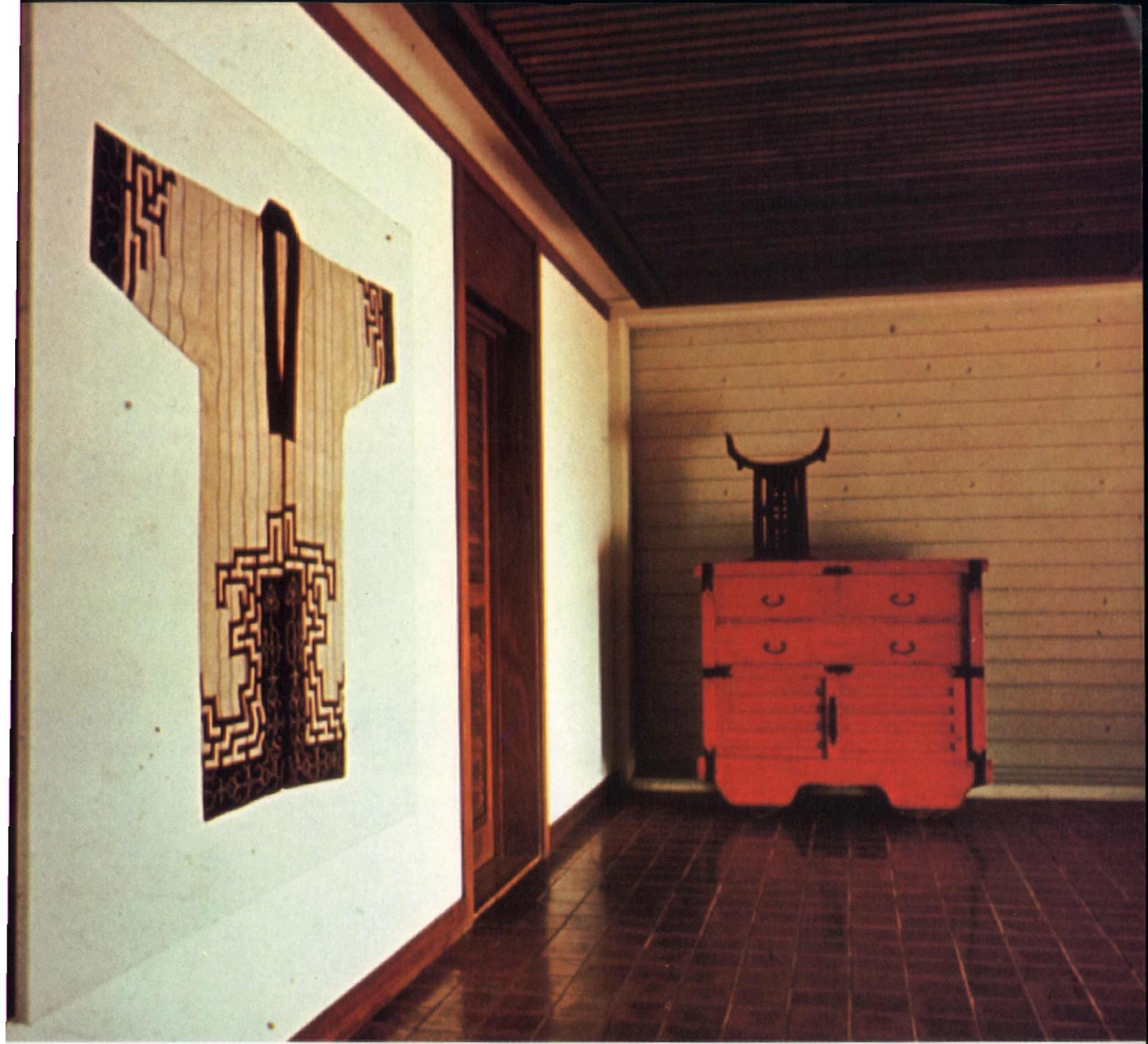
His achievements at these sites—both well documented for years now—show the difference between good but standard interiors and what Allen offers: a profession handled as an

continued on page 79

Project (opposite): Mauna Kea Hotel
Design: SOM San Francisco
Design Partner: Charles Bassett
Senior Interior Designer: Davis B. Allen

Wicker furniture: McGuire

Photography by Davis B. Allen



Above: hallway at the Mauna Kea Hotel, with quarry tile floor and Inu kimono from Kyoto hanging as art.

Below left: wicker sofa from Hong Kong with Hindu toys
Below right: lounge area with wicker seating upholstered in handwoven cottons



SALUTE TO DAVIS B. ALLEN

Project (below): Marine Midland Trust Company of Western New York
Design: SOM San Francisco,
Design Partner: Marc Goldstein
Senior Interior Designer: Margot Grant
Design Consultant: Davis B. Allen

Desks: GF (Davis B. Allen Collection)
Chairs: Knoll
Cabinets: D.C. Brunner

Photography by Fred Lyon



Above: secretarial pool area at Marine Midland, Buffalo. The job called for 2,200 David B. Allen metal desks. Below: reception area on executive floor

Below: middle-manager's enclosed office, the same Allen desk



Project (below): Executive Offices
Design: som New York
Design Partner: Michael McCarthy
Project Manager: H.S. Feldman
Design Associate Partner: Davis B. Allen
Senior Designer: Anthony Mandolfa
Job Captain: Donald Sullivan

Tables, desks, sideboard: John Langenbacher
 Chairs: Zographos, Smith & Watson
 Walls: Nantucket Looms
 Rugs: Lord & Adams, V'Soske, Vojtech Blau
 Quilt: American Hurrah
 Sailboat: Incurable Collector
 Silver boxes: Norman Shepherd's
 Sculpture: Pace Gallery
 Barometer: Stair & Co.

Photography by Jaime Ardiles-Arce



Above: conference room with a Davis B. Allen designed table in bog oak with polished bronze detail and base.

Below left: traditional and contemporary, the deft Allen mix.
Below right: a sleek Allen-designed glass table in the executive dining room.



SALUTE TO DAVIS B. ALLEN



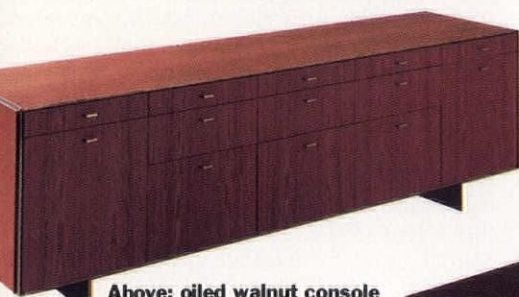
Above: mock-up model of the National Commercial Bank in Jeddah, Saudi Arabia showing reception area. All floors are marble.

Below left: chairman's elegant office next to board room
Below right: boardroom with 40-foot long alabaster and onyx table



ALLEN-DESIGNED FURNITURE

Below: executive office chair by Stow/Davis



Above: oiled walnut console with tab pulls, blade base. Hand-matched grain. GF

Below: small blade-base console in red baked enamel on steel with laminate top. GF



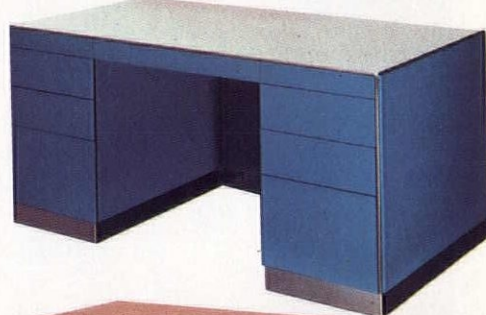
Below: desk in blue baked enamel on steel with laminate top. GF



Left: cube unit with drawers in oiled walnut veneer. GF



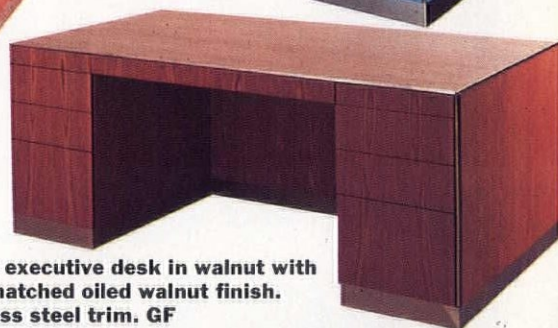
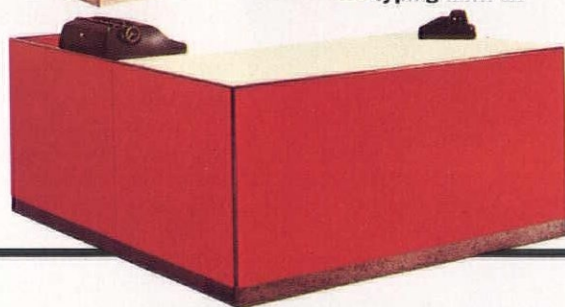
Above: executive table in walnut veneer with slim steel frame and legs. GF



Above: single pedestal desk in oak with stainless steel trim. GF



Above: desk and typing unit in red enamel. GF
Below: same desk with reversed typing unit. GF



Above: executive desk in walnut with hand-matched oiled walnut finish. Stainless steel trim. GF

art form. At Chase he had wide-ranging responsibilities influencing everything from the cafeterias to the banking floors to the executive offices. Here a new desk emerged, somehow even more universally useful than the one designed for Inland. It was evident his earlier work had reached greater refinement. The desk was available to the 145 vice presidents of Chase whom he had to satisfy, presenting alternatives in floor plan, color scheme and furniture for each of their individual offices.

Allen's greatest enthusiasm and the work that operates as a key to understanding his priorities, is Mauna Kea. The hotel was designed without suites; only 154 rooms with dressing areas and balconies. He furnished them with quarry tile floors and mats, wicker beds, and chairs made in Italy, teak and brass bedside items from Hong Kong. Davis Allen regrets

the disappearance of folk art all over the world, and his love for it shows a curator's eye in the collection built for this hotel—a collection that results from gathering, commissioning and shipping items from all over the world. Indeed, his support of crafts is evident throughout his entire work. Watching slides from Allen's portfolio pass by, many of them illustrating deft combinations of old and new, one is struck by Allen's talent for treating traditionally opulent materials or objects minimally. Solutions are managed with sure-footed ease. The theme remains, complex in its variations. Queen Anne chairs are placed around an Allen-designed glass slab, for example, resting on an Allen-designed brass base: and so it goes on...

His latest job is for the owners of the National Commercial Bank of Jeddah, a twenty-seven story structure by SOM designed to stand

at the edge of the Red Sea. Davis Allen's trajectory comes full course. From the right-angled, thin-legged simplicity that spoke a rebuke to "business-as-usual" in the 1950s, the man who invented the pristine office idiom now comes full circle, with soft texture, earth colors and tactile crafts. Allen's current work has a remarkable, soft-edged, almost residential quality. It is a look to be appreciated in terms of design history. The definition of a leader, after all, is that he stays one step ahead of the pack.

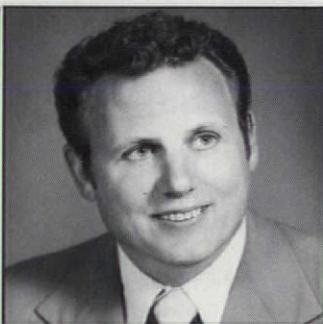
Barth David Schwartz is a San Francisco-based freelance who writes on design and other topics. He is working on a book about contemporary Italian design.



150 YEARS OF PROGRESS

From coils of bentwood to tendrils of steel, the use of inventions for mass-produced, low cost elegance remains the lesson of Michael Thonet

Below: Michael Thonet (1796-1871) and his five sons, the Gebrüder Thonet for whom he named his company. Though he remained active in the firm, they ran plants in 3 different countries.



Above: Design VP Joan Burgasser, President James A. Riddering, Sales VP John Riederer, ASID

Right: 150th anniversary logo designed by Partners Graphics of Bernville, Pa., in corporate design program under Design Vice President Joan Burgasser.



The parade of chairs in Thonet's ravishing new showroom (January INTERIORS) enables us to take in 150 years at a glance. Designers know this history almost *too* well. When weren't these chairs in the background of our lives? Michael Thonet was the first mass manufacturer in the furniture industry, the first to apply the assembly line and marketing dynamics of the industrial revolution on a global scale. He invented bent plywood and the sinuous wooden rods we call *bentwood*. He founded a firm in which inventions in fabrication were the normal accompaniments to design development and market expansion. Thonet's descendants—both biological and corporate—also bought rights to significant innovations developed outside the firm. None of the innovations which have appeared during the full span of the Thonet story has been trivial or a mere novelty. Technologies from the full time span are represented in the showroom's 1980 product line. Side by side are bentwoods which Thonet began developing in 1830, stacking chairs with the pad-free spring which David Rowland perfected in 1979, and seating from all the years between.

The Thonet images are universal and timeless. In our favorite circus poster, lion tamer Clyde Beatty is using his left hand to thrust a bentwood chair feet forward, while wielding a whip in his right. No other chair would have been light enough and strong enough to poke in the face of a snarling lion. No other chair would have been so certainly within reach, to be seized without a moment's delay. The bentwoods were everywhere—at the circus too. Light weight, low cost, durability, mass production and distribution were essential to such ubiquity. We tend to forget the perfect elegance of these unpretentious objects.

Le Corbusier reminded us. He specified so many 1870 Michael Thonet Arm Chairs (#6009) that we still call it the *Corbu*. He said: "We have introduced the humble Thonet chair of steamed wood, certainly the most common as well as the least costly of chairs; and we believe that this chair whose millions of representatives are used on the continent and in the two Americas, possesses nobility."

U.S. industrial designer Henry Dreyfuss, more remote from Thonet's 19th century Europe than Le Corbusier, assessed Thonet's achievement thus: "The real miracle performed by Michael Thonet was to solve what remains industry's greatest problem—the marriage of the craftsman and the machine. Thonet achieved this without in any way intruding on either's productive ability. His was one of the earliest ventures into mass production and he approached it with such sensitivity and feeling that the esthetic contribution was enhanced."

But Michael Thonet has been dead more than a century. The firm which has just transformed its showroom, indeed *his* firm, is now the U.S.-based affiliate of Gulf + Western Corporation. Thonet's biological descendants run a separate Thonet factory in Frankenberg, West Germany that was rebuilt after World War II with U.S. Marshall Plan aid. There has been a Thonet Frères in Paris since 1962, when Thonet Industries, Inc. joined Simmons and sold its French operation to its French man-



Above: Stretcherless 1850 variant of 1849 Café Daum chair, one of a series of cafe classics

ager. As for all those factories in Czechoslovakia, Poland, and Rumania, they have been nationalized by their respective governments. In other words, as we examine *this* showroom, *this* enterprise, and *these* chairs derived from 150 years of technological innovation, we are looking at a Thonet Industries, Inc. without Thonets, just as in the August 1966 issue of *INTERIORS*—eleven years after the death of Hans Knoll and a year after his widow's retirement—we contemplated a Knoll without Knolls.

Can an endeavor created by an extraordinary individual (or team) survive his (or their) physical departure without losing its essential force? Both Knoll without Knolls and Thonet without Thonets suggest it can. It depends on whether the successors are astute enough to respect the founder's guiding principle and able enough to follow it effectively. Events suggest that the Thonet principle, triumphant through the firm's first century, was deflected by World War II but gradually regained its direction and thrust, achieving, lately, an exciting acceleration.

Michael Thonet started life as a craftsman. Born in 1796 to a family of Belgian origin in Boppard on the Rhine, south of Koblenz, Germany, he was apprenticed to his humble cabi-

netmaker father, becoming a master of his craft in 1819. Soon opening his own shop, he turned out decorative components for traditional furniture. Early on he began to search for new ways to make them.

By 1830 his experiments had led to his invention of the process for making furniture parts out of molded plywood—that is, strips of laminated wood veneers. Building up the veneer layers with warm glue, he cooled them in wooden molds. These parts he assembled into chairs less expensive, more durable, and lighter than chairs made of components carved out of solid wood. One of the Biedermeier chairs he made in this way—Biedermeier being then a popular style—remains among the most beautiful pieces in the Thonet Museum.

In 1841 Prince Metternich, Chancellor of Austria, saw Thonet's chairs at an exhibition in Koblenz and invited Thonet to move with his family to Vienna at State expense to work on the interiors of the great new Liechtenstein Palace then in construction.

Thonet made the move the next year, working on the palace from 1842 till 1847, in association with the cabinetmaker Franz List, the architect Desvignes, and the parquet manufacturer Karl Leister. Among his works there are marvelous, intricate wood floors in which bentwood curls thread through the flat inlaid patterns; also ineffably delicate and linear though ornately carved chairs.

But during this period he found time for further experiments. What they led to was his discovery that cut rods of Carpathian beechwood, forced into intricately shaped metal molds after being softened by steam, would hold these shapes upon being dried and removed from the molds. He assembled the shaped pieces into extremely strong, light, durable chairs, using a minimum number of parts with a minimum number of joints finished in minimum time—and therefore salable at a minimum price.

In 1849 Thonet produced multiples of such a chair with two coils and two whiplash bends in its back and a circular stretcher joining its graceful legs, for the Café Daum. He had developed a template which made it possible to give a double curve to the bent wood; also mechanical spoke shavers to delicately taper the basic rods.

In 1851 Thonet won top honors for bentwood and plywood furniture at London's Crystal Palace Exhibition. In 1853 he brought his five sons into the firm (Michael Jr., Josef, August, Franz, and Jacob), changing its name to Gebrüder Thonet—the Brothers Thonet—beginning the firm's worldwide expansion. The first of his twenty showrooms/assembly plants opened that year at 808 Broadway, New York City.

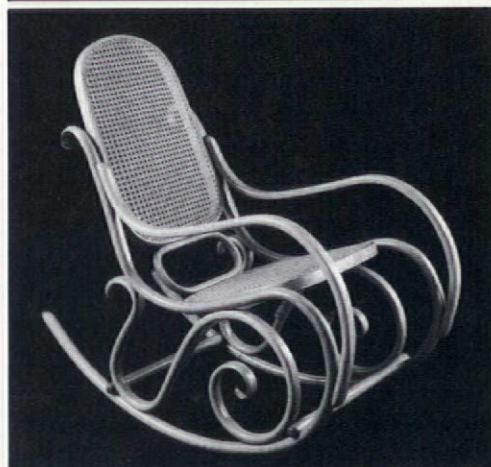
The bentwood process was patented in 1856, and in the Thonets' first factory in Koritschan, Moravia (now Czechoslovakia), the making of each model was broken down into between 100 and 150 operations, each performed by a different person—the first assembly line production in the furniture industry. The first of the spectacular bentwood rockers appeared in 1860. Mass production put Thonet seating within the financial reach of millions.

Thonet's monopoly patent rights ran out in

1869, two years before Michael Thonet's death, and competitors rushed in. Nevertheless it was the Thonets who created "the" Café Chair of 1876 (accurately revived in 1979). They also invented the first tip-up theater seating in 1888. Installed in Vienna's Volkstheater, it remains the standard type used in theaters around the world.

The Gebrüder Thonet and their children were wise enough, over the decades, to look for outside talent and their choices were excellent. First of their non-Thonet designers was Otto Wagner of the Vienna Secession, who designed the furniture for the Austrian Postal Savings Bank Building. Next came Josef Hoffmann, founder of the Wiener Werkstaette, who specified bentwood chairs for the Purkersdorf Sanatorium in Vienna. In 1923 Hoffmann designed

Below: brisk seller today, Marcel Breuer 1925 "Wassily" used a new material, steel tubing.



Above: the first of Thonet's bentwood rockers, 1860, is available and popular today.

one of the classic bentwood armchairs, the "Prague," named after his home town. But when the Bauhaus focussed attention on a new material—steel tubing that could be bent into springy cantilevers and curves—the Thonet firm, then under the direction of Leopold Pilzer, lost no time in obtaining the major production rights to them. They obtained the rights to the chaise, the moving-back open armchair, and the removable-cushion armchair designed by Le Corbusier with Pierre Jeanneret and Charlotte Perriand, as well as to Breuer's 1925 "Wassily" chair and his 1928 chair of steel tubes, wood frames, and caning. Mart Stam and Anton Lorenz designs were also made by

continued on page 84



Below: David Rowland's Sof-Tech Stacking Chair of 1979 is based on patented invention.



Hans Krieks: We are witnessing the beginning of the end of the office landscape

I came to the conclusion that we are witnessing the beginning of the end of the office landscape at a momentous American Society of Interior Designers symposium entitled OFFICE DESIGN—AN APPRAISAL OF OPEN PLANNING held in the New York Steelcase showroom recently. The seminar was as important as the famous seminar in Chicago in 1967 in which the office landscape concept was introduced. As one who went office landscape before it was popular, and was ridiculed and not taken seriously in the early days, suggesting that we are witnessing the beginning of the end of office landscape is quite a conclusion to come to. As one who heavily participated in the now legendary, so-called orthodox office landscape at Mercedes Benz, I now have to change my opinion and look with others at some misconceptions we held, and examine new evaluations based on new social conditions in the office.

The main conclusion of the Steelcase-Harris poll (i.e., the majority of people in bull pen spaces prefer open offices, the majority of people in an open office plan prefer private offices) is a factor we have to deal with. Initially, we were naive to assume that we could symbolize status by giving the boss and underboss an oriental rug and an additional piece of sculpture. Top and middle management want more windows, more space, and more privacy (as is sometimes required) to reflect their status. Secondly, as was pointed out by Mal-

colm Whyte, staff architect for IBM, at the ASID symposium, *every* office worker wants privacy as soon as all other material needs and benefits are satisfied.

Let us remember that the essence of the position of the Quickborner Team, the originators of the landscape concept in this country, was concern with the system of information gathering, rather than the physical end-result. Objective information, based on factual communication-frequency matrixes, *critical* evaluation of clients' input, and flexible layout was the basic thesis for creating a better, more efficient office working environment. Whether the result is private offices or not is irrelevant to the system of data gathering. The office landscape might disappear, but flexibility and objective data-gathering should remain valid for a long time to come. Should we invest in more design development in open office furniture systems? I think not.

What might the future office environment be like? A flexible, non-modular, full-height partitioned environment, which can be simply changed with full privacy for the office worker, and with the opportunity for free expression in the decor of his private space.

Hans Krieks, ASID, is president of Hans Krieks Associates, New York, and conducts the Hans Krieks Masterclass.

There is more than a bit of self-indulgent history-making by Hans Krieks, who in declaring the death of open office, refers to a "momentous" ASID symposium, a "famous" seminar in 1967, and a "legendary" installation at Mercedes Benz. Socio-technical innovation (and that is what open office is) takes decades to penetrate a society, to be understood and evaluated, and to be adopted in some tested, useful, normative form. Open Office is a baby in the United States, barely 12 years old. We simply must work, and test, and work again. A long, but standard process for the introduction of complex social innovations.

The current discomfort with open office may well be due to the fact that it has been largely sold on the basis of cramming more workers in less space, and the resultant loss of privacy shows up in every poll and user interview. Acoustic and visual privacy are eminently solvable in the open office, but it requires care and some money, and is therefore seldom successful. In addition to this "sardine can" concept, systems furniture is often sold on the basis of its snazzy, high-tech look, without the necessary understanding that it's not just different furniture, but a different way of doing work.

Neither the traditional office nor the open office has yet solved the problem of the person who requires *both* high levels of interaction and high levels of privacy. But, all these problems are now receiving attention from researchers, manufacturers, users, and designers.

To further disagree with Krieks, for me the most interesting aspect of the Steelcase-Harris poll was not that people want more privacy, but that 72 percent of the people felt they could be more productive. If Open Office, when it reaches maturity, can help unlock this latent productivity, it will have far greater market penetration than it has now.

With US/GSA just entering the open office "club" with some 50 new installations in the pipeline for this year, and more requests every day, and with systems furniture increasing its private sector market share every year, Open Office could easily say "reports of my death are premature."

MICHAEL BRILL, PRESIDENT
Buffalo Organization for Social and Technological Innovation, Inc. Buffalo, N.Y.

I agree with Hans Krieks' comments supporting the need for more privacy, windows and space in the office environment. These are valid points we all strive for on behalf of our clients.

However, not all companies are IBM, Xerox, Mercedes Benz, or General Motors. These companies are indeed at the upper crust of interior development as a matter of continuing policy. Such policy is a desired and excellent goal. But somewhere between IBM and a "phone in the house" is a realm of business that is struggling to improve its space with whatever

means at its disposal.

To this level, compromise in interior planning is an economic necessity and indeed a challenge. Open landscape offers these businesses an economic solution to providing fresh, efficient, flexible and a more pleasant office space. It is not perfect, but when faced with the options of do-nothing, or a run-out-of-money half-baked renovation, the decision is clear.

There will always be a need for open landscape systems to satisfy this business level. It is really a question of degree and economics which will take open landscape into its next phases of evolution.

E. KEVIN SCHOPFER, AIA
DesignPlan, Syracuse, N.Y.

Decor, more personal than in the past, may be the next step in humanizing office interiors. Yet it will not be more than a passing phase, I believe. The swell of the future leads toward a devaluation of *objects* and toward appreciation of expression of *forces*—space rhythmically changing under natural light, nature itself, not "views" or indoor greenery à la Deere, but nature as a galaxy of processes. Why so? Because a new design is overdue that will symbolize the shift from mechanism to disembodied energies experienced today as the essence of living.

EDGAR KAUFMANN, JR.
New York, NY

continued on page 86



Metro

**The Resin Table Group
from Metropolitan,
designed by
Jay Heumann.**

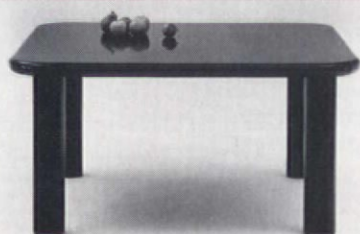
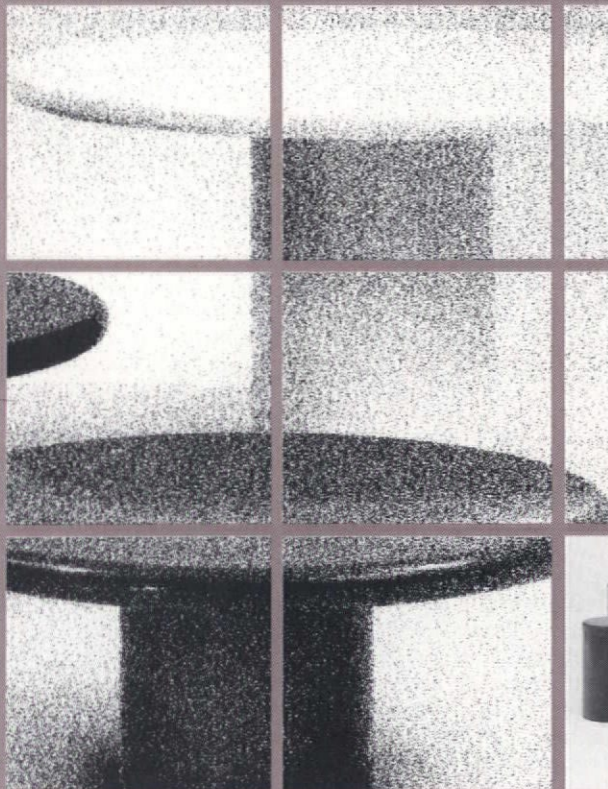
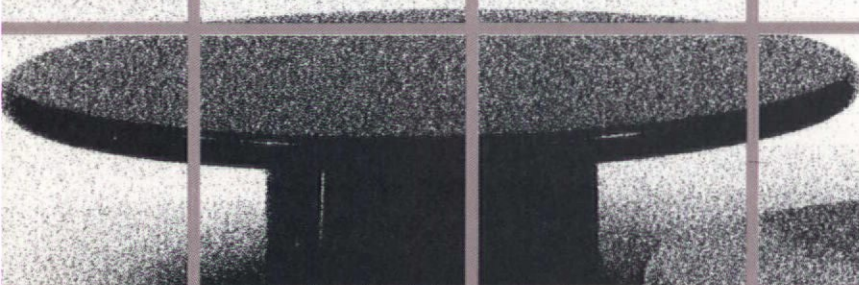
Square and circular
tops on precisely scaled
cylinder bases.

Drum tables in various
heights and diameters.

Satin or high gloss
finish in all eighteen
colors from the new
Metro Color System by
Andrew Beischner.

**Metropolitan Furniture
Corporation**
950 Linden Avenue
South San Francisco,
California 94080

Showrooms San
Francisco, Los Angeles,
Denver, Dallas, Houston,
Kansas City, St. Louis,
Chicago, Atlanta, Miami,
Philadelphia, Washington
DC, New York, Boston



Thonet at the time. Thonet obtained total production rights to all of Mies van der Rohe's designs in 1931.

Meantime competition flourished. Sixteen bentwood manufacturers, banded together by one Leopold Pilzer under the name, Mundus, could by 1906 produce 3,000 pieces per day when Thonet's seven factories could produce 5,000 per day and J. & J. Kohn, with four factories, could produce 2,500. In 1917 Mundus bought out Kohn. In 1923 Thonet joined the opposition to form Thonet-Kohn-Mundus under Leopold Pilzer, with the Thonet family

Below: Thonet's 3rd best seller for 1979 is Marcel Breuer chair introduced in 1928.



Above: Joan Burgasser's award-winning Club Tub chair, designed in 1969, now a classic

owning only a minority share. TKM, subsequently Thonet Industries, owned 21 factories throughout Europe and employed 12,000 people. In 1938, correctly interpreting the war clouds over Europe, the then president of Thonet, Leopold Pilzer, offered the Thonet family all of Thonet facilities east of the Rhine River in exchange for the Thonet family's minority stock. They accepted. He left his other plants to their managers and moved the company to the United States, naming it Thonet Industries, and started production in three factories purchased in Sheboygan, Wisconsin; Statesville, North Carolina; and York, Pennsylvania.

In its first forays into the U.S. market, the company manufactured furniture in three materials: 1) the traditional bentwood; 2) aluminum; 3) bent plywood. The last process was an update of Michael Thonet's original invention—speeded up with the help of high frequency molding. But design innovation was, relatively speaking, in abeyance until 1949, when Finnish designer Ilmari Tapiovaara contributed the first significant new Thonet designs since the classics of the Bauhaus. Then—as if in anticipation of the 1953 Museum of Modern Art Exhibition commemorating the 100th anniversary of Thonet's first New York showroom—Thonet proceeded with a contemporary molded plywood captain's chair specially designed by Walter Gropius of the Bauhaus—another German emigre by then resettled at Harvard University. In 1952 a Thonet plywood chair design by Abel Sorenson was chosen for the UN General Assembly Hall.

The fifties were essentially a decade of manufacturing growth for the company, a time of experimentation with markets and processes, of discovering, for example, that the best wood for the bentwoods in the United States was American rock elm. Hitler had burned down the forests of Carpathian beech which Michael Thonet had planted in the 19th century. Looking for wood with the unusually parallel grain which does not crack when forced into a curve, the company found it in northern American rock elm. This wood cannot bend into the complicated curlicues and the company has begun experiments with imported Scandinavian beech. Thonet was also moving deeper into the contract field with tables and casegoods at this time.

During the fifties the company took on three people who were destined to play key roles because, among other things, they understood the nature of Michael Thonet's achievement. They weren't immediately conspicuous. In 1955 James A. Riddering of Grand Rapids (furniture town U.S.A.), who attended its Calvin College, joined the company as a territorial sales representative. In 1957 Joan Burgasser of Cincinnati, a graduate of the University of Cincinnati with a degree in Interior Architecture, found a job as coordinator of product development at Thonet's American Chair Company plant in Sheboygan. After Simmons Company purchased Thonet in 1962, she became more involved with the overall Thonet design program. By that time she was an experienced industrial designer with a thorough grasp of the interaction between furniture machinery and furniture design.

Thonet product introductions of the sixties were not memorable from the standpoint of design, with the dramatic exception of Joan Burgasser's 1969 Club Tub chair with an upholstered seat/back suspended in a frame of cantilevered steel tubing—nothing less than a classic in its own right and the winner of a Design in Steel Award from the Iron & Steel Institute.

1969 is the year when James Riddering became Thonet Regional Sales Manager. He was moved up to General Sales Manager in 1972, the same year Thonet took on a new sales representative for the Midwest and Rocky Moun-



Above: laminated plywood-frame chair, one of several for Thonet by Thygesen/Sorensen

tain Territory. Better qualified than most salesmen to discuss design with his customers, he was John Riederer, ASID, of Holton, Kansas, a graduate of the University of Kansas with a Bachelor of Fine Arts Degree in Interior Design. Before joining Thonet he owned and operated the leading Omaha contract furniture firm, Contract Areas, Inc. He had served on the Board of ASID's Nebraska/Iowa Chapter.

James Riddering was promoted to Vice President of Sales in 1972, the same year the company moved its corporate headquarters from New York to the firm's largest manufacturing plant in York, PA. In June 1973 he became president and that same year Thonet moved its New York Showroom from 1 Park Avenue to the Decorative Arts Center at 305 East 63rd Street. A year later Thonet also opened a superbly designed Dallas showroom on the contract—6th—floor of the World Trade Center.

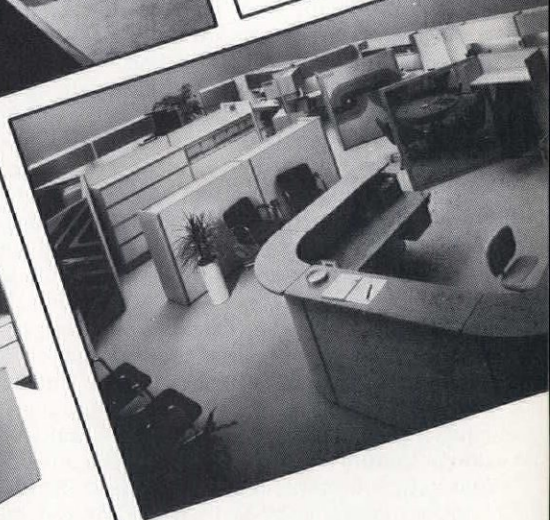
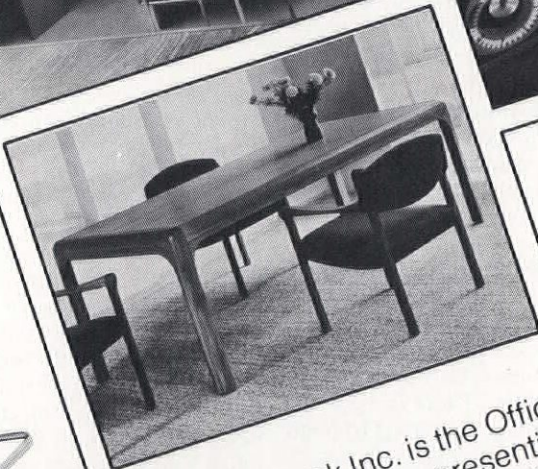
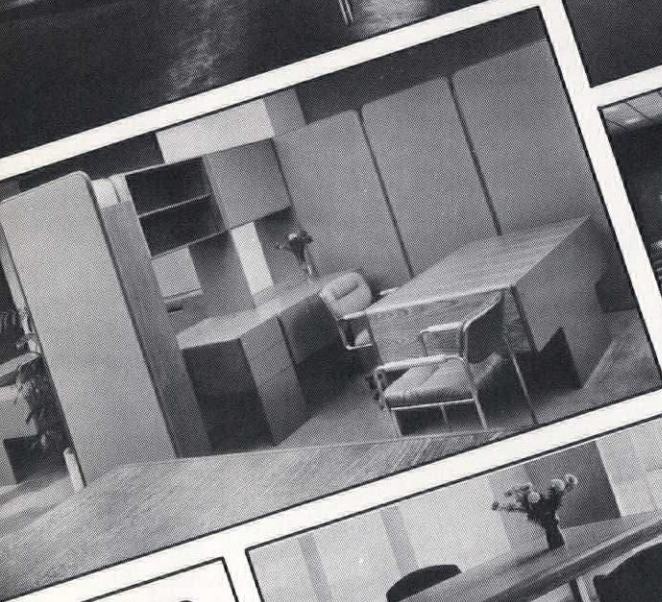
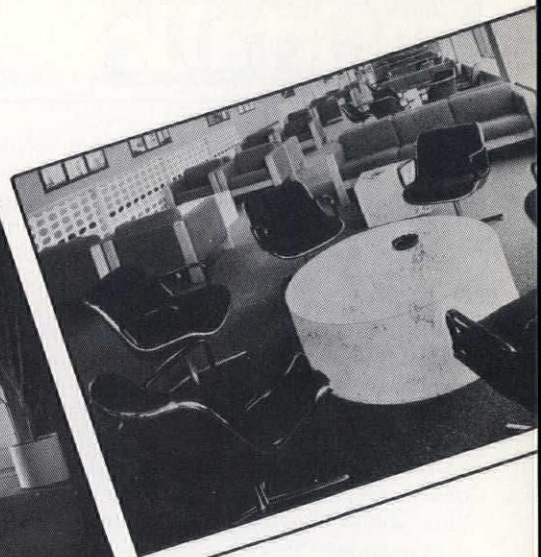
Suddenly it was obvious that slow, cautious Thonet was in the throes of a design boom. Promoted in 1974 to Chicago District Sales Manager, John Riederer, ASID, was in 1976 appointed National Sales Manager and moved to York, to be promoted again in 1977 to Vice President of Sales. Joan Burgasser had in the meantime (1972) been given the newly created corporate position of Director of Design, and in 1974 was named Vice President of Design

continued on page 92

Below: light, low cost Robert Bernard Landscape group uses new materials, structure.



When it comes
to commercial
interior furnishings
we're strictly top drawer.



A. Blank Inc. is the Office
Furniture Source representing
over 200 of the very finest Furniture
and Systems Manufacturers,
including Knoll International.

A. BLANK, INC.
88 Broad Street, New York, N.Y. 10004 (212) BO 9-8884
circle 60 on reader service card

I have never quite understood the term "office landscape." It appears in many instances to be a substitute for the natural view outdoors through the clever use of potted plants and trees or it may be a marketing term used in planning theory for office design.

If I understand the context to which Krieks' remarks are addressed, I am not sure we are witnessing the beginning of the end for office landscape. What we most probably will experience is an attitude much broader than office landscape or open plan. One that captures the concerns for the individual by providing more privacy and greater freedoms to enhance and change the personal work environment.

DON CHADWICK

Donald T. Chadwick, Design-Development, Los Angeles, Calif.

The office landscape as a solution for some problems for some types of personnel will still continue to be used. The office landscape as the solution which we apply to a whole corporation is, I hope, coming to an end. Unfortunately, returning to the closed box approach that Hans Krieks suggests, proposes a solution before an analysis of the problem.

The office, the organization, the worker and the nature of work are all changing dramatically. We need to recognize that we as designers are introducing environmental change into a dynamic social system. We need to understand this social system as a total system. To isolate one dimension (i.e. communication) as office landscape does and to make it the *raison d'être* for a design solution ignores other frequently more important parts of the system. The non-physical aspects of the system—the work people do, the relationships they have, the organizational climate they work in and the needs of the people themselves—all affect how people use their space as well as the kind of space that they use. The designed environment in turn affects all of these other nonphysical parts of the system. Both need to be studied without *pre-conceiving* a solution. Without adequately understanding this social system, our design solutions will not only be sterile but will also produce unintended strains and disruptions in other nonphysical parts of the system. Because people do not die from bad design does not mean that it does not effect them or their psychological well being!

Nor can we assume, as Krieks does, a simple one-to-one relationship between a particular design solution (a personal box of space) and a person's experience (privacy) without taking other factors into account. In my studies, secretaries typically report having more privacy than people in private offices, and people in the open with no partitions often report having more privacy than people in workstations. It is not that these solutions do not work, but that other factors such as a person's subjective criterion of how much privacy he needs, his easy dis-

tractability, the kind of work he does, etc., all contribute to his privacy experience. Environmental solutions *by themselves* do not invariably produce the desired experience. Putting up walls around a person can make him visually blind thereby enhancing other sensory inputs and reducing his sense of privacy in the space. We need to remember that interventions in social systems frequently produce counter-intuitive outcomes due to the dynamic nature of the system itself.

I think that Krieks is correct in recognizing that we need to allow each individual to personalize his workspace. We have a new breed of worker doing new kinds of work in new types of organization with new types of technology. We need to recognize the importance of the person. Our solutions need to be based on and checked against his *experience* and his *needs* and not upon a mental image or concept of what the office should look like.

In conclusion, I would add that it is commendable to see that Krieks is able to change his view regarding office landscape. Other less able designers would be more resistant to changing their opinions.

RONALD J. GOODRICH

**Environmental Psychologist
Building Programs International,
New York City**

At NEOCON I addressed a number of behavioral issues by drawing some of my material from European journals reporting new findings in office behavioral studies. My presentation places me in agreement with Kriek's view.

Europeans are individualizing worker control of the workstation and incorporating new techniques for the adjustment of climate and lighting. And they are experimenting with letting workers put their personal imprint on their workstations through such devices as choosing among color-coordinated sets of materials. Space, itself, is being treated differently; one of the most exciting developments is the breakdown of large open offices into smaller, more manageable units. The important aspect here relates to the ability of people to have a view outdoors. A current rule in Europe is that no desk should be more than 21 feet from a window. Now we know that people need to relate to natural things.

Too many open plan systems in this country make workers stare at a wall two feet away and work under lighting that may have a negative effect on employee morale and present a whole set of negative health points, if we accept the views of John Ott in his book *HEALTH AND LIGHT*.

The energy crises will have a beneficial effect too from a certain perspective, in humanizing the workplace in a sense that we will see a trend towards small scale office space that can be naturally ventilated, that can be heated with a passive solar system where that is possible, and that will incorporate other energy-related con-

cepts. In this scaling down, we will see a positive effect on worker morale, and this coming scaling down is a further reason why I support Kriek's view.

WOLF PREISER

**Architectural Research Consultants, Inc.,
Albuquerque, N.M.**

I'd have to write another book to document all the elements of justification that management and employees need to describe the creation of the "Ultimate Office."

We have had "Open, Landscaped, Free Layout Planned Offices" in this country for over 50 years (our lifetime and more) as we have had "Conventional, Modular, Rectilinear Planned Offices." The publicity given users and professionals thru seminars, periodicals, and advertising by manufacturers of office equipment has influenced managements and employees to be biased or opinionated or influenced to each direction or a combination of each to satisfy their likes—not always the best solution because of incomplete information of the architects and clients objectives in how to satisfy them.

If we would solve our office space problems involving standards, long range planning, flexibility, physical and physiological factors, morale, corporate image, location, and all directed towards a system of office space administration, we would choose the best of all elements available.

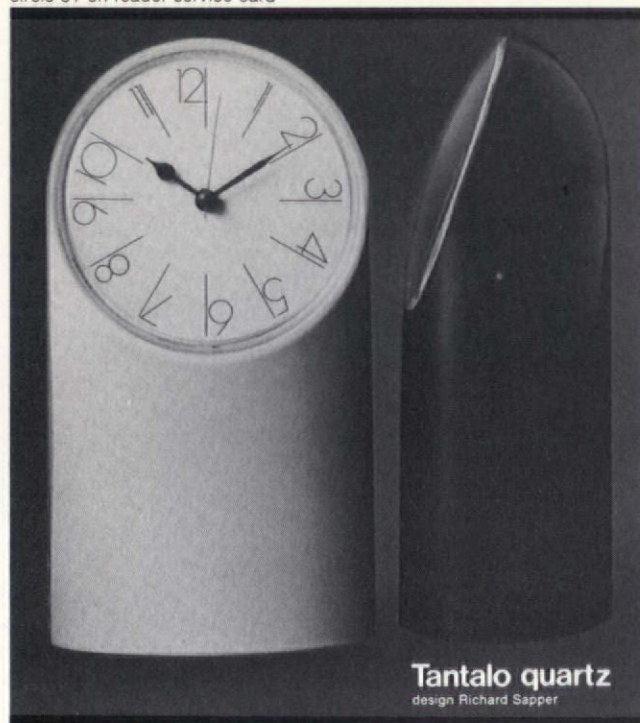
The surge of acceptance of the "Open Office" slogan was created by comparisons made of it with obsolete offices, with worn out breakdown furniture and facilities—so that we heard of employee and management praises of the concept. The employee was happy to get anything to better his past poor facilities in expensive modernization. This does not make what we've done and seen "right" as we are now hearing and seeing the errors and mistakes and Krieks' remarks are typical.

It is believed that the major influencing element promoting the open office was the fact that the screen as partitions—"The Walls Come Tumbling Down"—gave the furniture manufacturers the opportunity to integrate office dividing walls with furniture and facilities where they no longer had to be dictated to by architects, whose objectives were and have been and continue to be the integration of office workstation or office layouts with structure, "taking" the direction of office layouts with structure which resulted in "taking" the direction of office design from the professional and putting it in nonprofessional hands.

KENNETH RIPNEN, AIA

The Ripnen Company, New York, NY

Further answers to this question will be welcomed from other readers. Please write us at Backtalk, INTERIORS, 1515 Broadway, New York, N.Y. 10036.



Artemide collection
Distributed by
CASTELLI
FURNITURE

CONTRACT AND RESIDENTIAL 950 THIRD AVENUE, NEW YORK, NEW YORK 10022 212-751-2050
1150 MERCHANDISE MART, CHICAGO, ILLINOIS 60654 312-828-0020
267 PACIFIC DESIGN CENTER, LOS ANGELES, CA 90069 213-659-8302

Order

your bound volumes of
INTERIORS (Contract INTERIORS*)
and **RESIDENTIAL INTERIORS**

Each volume hard-cover cloth bound. Spines identify issues within. INTERIORS/Contract INTERIORS January-June issues are in one volume; July-December issues in another.

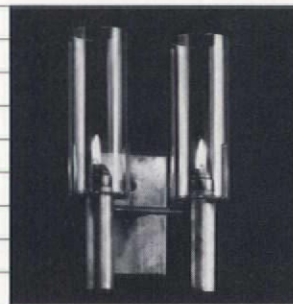
*From June 1977 to September 1978 INTERIORS was titled Contract INTERIORS.

The INTERIORS Group, Bound Volumes
Billboard Publications, Inc.
2160 Patterson Street, Cincinnati, Ohio 45214

- ☐ I enclose \$_____ for bound volume sets as checked below. Postage will be paid by publisher. In New York, Ohio, Tennessee, California, Massachusetts, New Jersey include applicable sales tax.
- ☐ Bill me, plus postage and applicable sales tax for bound volume sets as checked below.
- ☐ 1979 issues INTERIORS (2 vols.) \$50.
- ☐ 1979 issues RESIDENTIAL INTERIORS (1 vol.) \$30.
- ☐ 1978 issues RESIDENTIAL INTERIORS (1 vol.) \$30.
- ☐ 1978 issues Contract INTERIORS/INTERIORS (2 vols.) \$50.
- ☐ 1977 issues INTERIORS/Contract INTERIORS (2 vols.) \$50.
- ☐ 1976 issues INTERIORS (2 vols.) \$50.

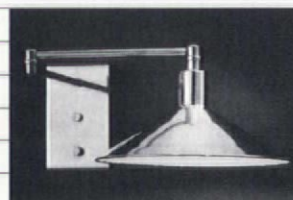
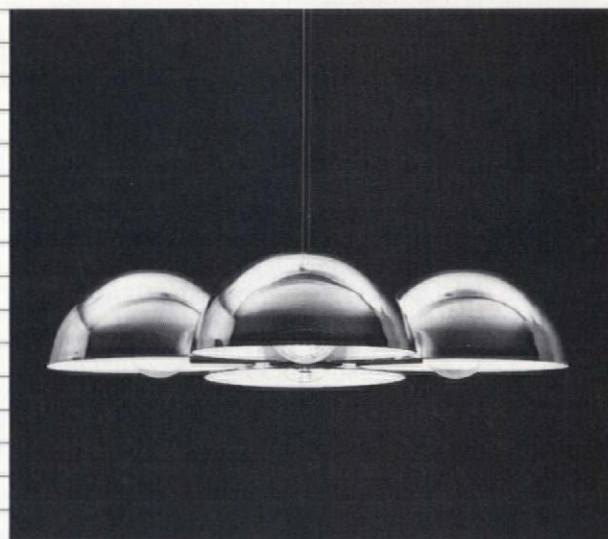
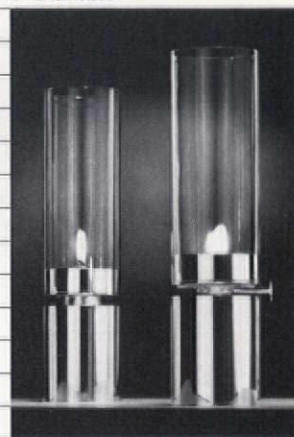
Name _____
Company _____
Address _____
City _____ State _____ Zip _____

ROBERT LONG INC



4915/4916 A contemporary hurricane lamp. Brass, Silver plate finish. O.A. height 12", 3" Diameter

3071/3072 Interior candle wall bracket, single or double candle. Rust, Pewter, Bronze, Brass, Copper, Painted finishes. O.A. Height 12 3/4"



5304 Hanging Chandelier in Rust, Pewter, Black, Bronze, Brass, Copper, Chrome finishes. O.A. Diameter 24"

3118 Hood in a wall mount version. Brass, Bronze, Copper, Chrome, and solid brass or copper. O.A. Height 7 1/2"

Distributed by	Showrooms San Francisco,
Metropolitan Furniture Corporation	Los Angeles, Denver, Dallas,
950 Linden Avenue	Houston, Kansas City,
South San Francisco,	St. Louis, Chicago, Atlanta,
California 94080	Miami, Philadelphia,
	Washington DC, New York,
	Boston

of nineteenth and early twentieth century commercial buildings shows that early architects through years of empirical observation knew much more about energy conservation than today's office planners. For example, Meyer observed that most early office buildings are laid out with interior corridors and offices lit by natural light from the windows. Computer analysis showed that in New York, the optimum depth for an office lit by natural light is 2.5 times the window height. The Ehrenkrantz Group just restored Cass Gilbert's famous 1913 Woolworth Building, and sure enough, all the offices are precisely 2.5 times wider than the window height. Further measurements confirmed that a majority of nineteenth century New York commercial buildings, government offices and hotels are designed around this proportion.

Light Tricks

There are other simple techniques borrowed from early builders that you can use in adaptive reuse or new construction, says Meyer. In a typical glass office building, 48 percent of the operating costs are related to lighting. But sunlight measures 10,000 foot-candles and you need only 50 foot-candles for task lighting. The idea is to bounce and diffuse this strong natural light into the interior from light colored surfaces and reflective panels.

Putting office desks next to the windows (with the work area turned ninety degrees to the windows so the light comes over the left side) and eliminating overhead lights in favor of task lights can reduce lighting costs by at least 50 percent, with similar reductions in summer cooling bills. Nineteenth and early twentieth century office buildings, because they are all lit by natural light, were designed to have desks placed near the windows holding work areas lit by task lights when needed. Forcing open office planning and overhead lights into such a carefully-designed system destroys the substantial energy savings built into the original shell.

Theodore Prudon, also of The Ehrenkrantz Group, points out that nowadays most architects look at the building from an aesthetic point of view, not from the mechanical point of view which dominated a hundred years ago during the Industrial Revolution. "The issue," he says, "is the performance of the shell. And the fact is that we really don't know anything about it." Reyner Banham makes the same point in *The Architecture of the Well-Tempered Environment*. "It is probably true," he writes, "that an intelligent commercial glass house operator today, judiciously metering temperature, moisture and carbon-dioxide levels in the atmosphere around his out-of-season chrysanthemums, has more environmental knowledge at his fingertips than most architects ever learn."

Window Know How

The sash window, introduced from Holland in the seventeenth century, is one of the few energy downfalls in early building, according to Charles Parrott from the Heritage Conserva-

tion and Recreation Service. A typical double-hung window has an R-value of between 0.8 and 0.9, not very good when compared to modern thermopane windows with an average R-value of 1.7. One of the first things that most designers do to an old building is fit modern, one-piece, energy-efficient windows. What they don't realize is that a double-hung window, when protected by an interior or exterior storm window, has an R-value of 1.8 or better. Typically, there will be 3 or 4 inches of air space between the storm and sash glazing, instead of just .5 inch as in thermopane windows. The deeper the air space, the higher the R-value.

Installing modern single-hung windows, in addition to giving the average old facade a blank stare like Little Orphan Annie, also destroys what was a delicately-designed cross-ventilation system. Sash windows are made to be opened for ventilation; fixed single-hung windows demand an energy intensive mechanical cooling system. In a small building, with fewer than one hundred windows, storm windows are the best alternative. For larger buildings, says Charles Parrott, the best all-round compromise between energy, aesthetics and convenience are modern double-hung sash windows of double-thermopane, with false mullions between the panes if necessary and frames painted to match the existing structure. This is what the Ehrenkrantz Group recommended on the Woolworth Building.

As both Parrott and Theo Prudon emphasize, however, replacing the original double-hung sash windows in an adaptive reuse building solely in hopes of conserving energy is *never* economical. Only when the original windows must be replaced anyway because of structural decay is it worth the expense. "There are three thousand windows in the Woolworth Building," explains Theo Prudon, "and the frames were so rotten the glazing was about to fall out on pedestrians below. We replaced all three thousand windows with double-hung sash thermopane, and you can't tell the difference between the original windows and the replacements. In this specific case it was the economical thing to do."

Heat Via Walls

In addition to saving embodied energy, early buildings with massive walls of brick, stone, adobe or cast concrete have high "thermal inertia." In other words, these thick masonry walls will absorb heat from the sun, then radiate that heat for about three times longer than typical North American lightweight frame construction. While the majority of older buildings have aesthetically important detailing that shouldn't be removed, obscured or harmed there's another class of old brick and stone industrial buildings—mills, railroad sheds, factories—that really have no style or details to preserve. These styleless industrial buildings built of high thermal inertia materials are perfect for passive solar Trombe walls, says James Vaseff from the Historic American Engineering Record in Washington, D.C. A greenhouse-type double-pane glass wall built anywhere from 1 to 10 feet outside a masonry wall collects solar radiation, using the masonry wall as

heat storage. By judicious opening and closing of the double-hung windows in the existing wall, warm air can be brought in from the Trombe wall space during the day, then trapped inside the building by closed windows at night. A good masonry wall will still be giving up heat 6 to 10 hours after the sun is off it. This performance can be increased by insulating shades or shutters over the outside glass wall during the night.

Heavy masonry construction is now so expensive that it would be too costly to incorporate this type of Trombe wall into a new building, especially when you add the cost of the exterior glazing. When the masonry wall already exists, however, such a greenhouse-type wall typically has a payback period of only a few years. If the greenhouse space is wide enough, it can be used for a variety of aesthetically-pleasing functions . . . garden, solarium, lunchroom.

There are other active solar energy savers particularly adaptable to old buildings. Many early buildings are fitted with hot water heating systems. Active solar heaters can be easily incorporated into the existing system. Older commercial buildings also have roof-top ventilators, skylights or clerestories. All of these can be redesigned with little effort to serve as ventilators for a solar chimney which draws in cooling air at ground level and vents warm air through the roof. Properly laid-out, such a solar chimney is invisible and nearly as effective as mechanical air-conditioning, at a fraction of the cost.

Assessing Energy Conservation Benefits

Anyone contemplating an adaptive reuse project should arm themselves with *Assessing the Energy Conservation Benefits of Historic Preservation*, prepared for the Advisory Council on Historic Preservation. It's available from the U.S. Government Printing Office for less than three dollars. Presumably, most architects will want this information to determine whether an old building is worth rehabilitating, or whether it would take less energy to replace it with new construction. The answer of course will depend greatly on how much energy you put into the existing shell before it's considered suitable for use. In this case, less really is more. When in doubt about the energy efficiency of a design detail on an old building, leave it alone. It probably works better than you think.

In the final analysis, there's almost nothing that can't be done when it comes to energy conservation in adaptive reuse. The secret, if there is one, is to appreciate the excellent energy characteristics built into most old buildings, and not destroy them in the process of making "improvements." The incomparable architectural details are what make early buildings worth saving in the first place, and modern materials and techniques can be used to update such designs without aesthetic compromise. Energy conservation and adaptive reuse are the two most significant trends in architecture for the Eighties. But the *most* exciting things happen when *both* are beautifully blended.

Richard Taylor is a freelance writer with a background in architectural history.

SPARKLE-LAMPS

LOW ENERGY MAGIC

Distinctive shimmering globes consume a scant 2½ Watts. Replacement problems vanish with a 50 year life expectancy. Environments dazzle with the gleaming elegance of SPARKLE-LAMPS.

2½
watts



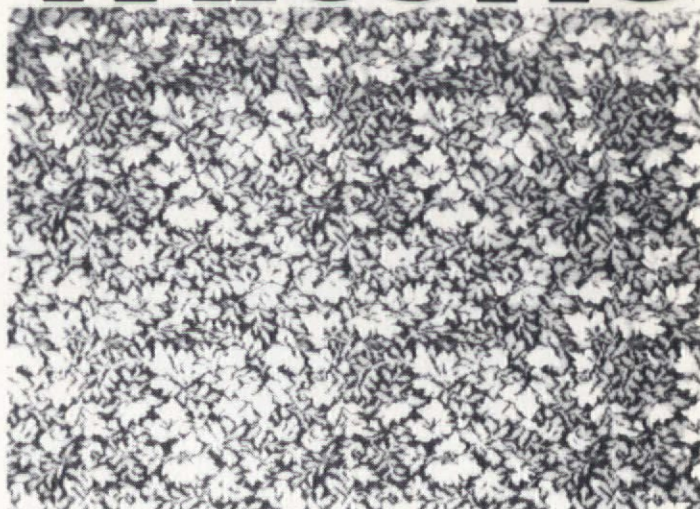
24
volts

Showroom
LIGHTING UNLIMITED
12 East 37th Street,
New York City

neoray
NATURALLY

537 Johnson Avenue, Brooklyn, N.Y.
212-456-7400 11237

WOVEN Wiltons



Bloomsburg Carpet

Bloomsburg Carpet Industries, Inc.

919 Third Avenue,

New York, NY 10022

212 688 7447

Badische



International Terra Cotta, Inc.

690 N. ROBERTSON BLVD. • LOS ANGELES, CALIFORNIA 90069 • (213) 657 3752 (213) 657 1051

DALLAS: TURTLE CREEK BUSINESS CENTER 109 • 1931 NO. INDUSTRIAL BLVD., DALLAS, TEXAS 75207 • (214) 744 1269

SEATTLE: 222 FIRST AVE. SOUTH • SEATTLE, WASHINGTON 98104 • (206) 622 5325

Showroom Hours: Mon. thru Fri. 9 AM to 5 PM, Sat. 9 AM to 3 PM



Profit from
our experience

Rockefeller Center Construction Corporation

Quality interior construction specialists
for over forty-five years:

- ☐ Building construction
- ☐ Retrofitting
- ☐ Initial tenant installation
- ☐ Construction management
- ☐ Construction consulting

Please write or call us:

1230 Avenue of the Americas
New York, N.Y. 10020
Telephone (212) 489-4411

Offices also in: Los Angeles,
San Francisco, Washington, D.C.

A Rockefeller Realty Group Company

ENERGY CONSCIOUS DESIGN

SENSE OR NONSENSE?

INTERIORS magazine sponsors six seminars at the Decorative Arts Center in New York. Beverly Russell, Editor-in-Chief, moderates a timely and topical series of debates that introduce the latest thinking on energy-conscious design in architecture and interior space.

Time: 6:00-7:30

Place: Decorative Arts Center, 305 East 63 Street,
New York City.

Entrance fee: \$5.00 (Proceeds to be sent to
Parsons School of Design)

Wine and cheese served after the seminar.

Send for tickets to Interiors Magazine,
1515 Broadway, New York, New York 10036
or purchase your tickets at the door.

Topics and partial list of speakers:

1. NOVEMBER 14, 1979: THONET SHOWROOM:

Metropolitan innovations

Michael Kalil	William Meyer
Brent Porter	Robert Bayley

2. DECEMBER 12, 1979: DUNBAR SHOWROOM:

Big Apple solutions

David Norris	Patrick Pinnell
Chip Tabor	Joel Berman

3. JANUARY 9, 1980: TURNER SHOWROOM:

Outside In

Charlie Wing	William Morgan
Kenneth Triester	Steve Badanes
Judith Carrington	Jan Stolwijk

4. FEBRUARY 13, 1980: THONET SHOWROOM:

Should East be West?

Stanely Tigerman	Richard Stein
John and Mimi Lobell	

5. MARCH 12, 1980: BEYLERIAN SHOWROOM:

Retooling the machine

Douglas Kelbaugh	Steven Winter
Jon Naar	Richard Meier
Peter Stenberg	

6. APRIL 16, 1980: DUX SHOWROOM:

Sun Kings

Dennis Holloway	Fred Dubin
Ron Eichorn	Michael Brown, A.S.I.D.

letters

continued from page 38

distributors of these products. They all sat back and accepted the evening with a stoicism that shocked me. Absent was any direction or excitement or energy. In fact, the evening had no direction at all.

Imagine for a moment that the presentation of these awards was televised to the public who are our clients. We are telling people how to live, what colors and textures to paint their world. We are telling the public what shapes are new and exciting, that fresh flowers should grace their tables. We are selling interior design and styles of living. We are educators and pacesetters of design and we cannot even design an evening to honor our work that is worthy of our attention.

I am embarrassed and shocked and I am angry. I am proud of my work and of the industry that employs me, but I was not proud to be a part of the Resources Council dinner. Nor do I believe that that evening was in the least bit representative of the true spirit of our organization.

I sincerely hope that those of you who agree with me will raise your voices. Our field of work is too important to accept mediocrity on any level. When we appear publicly as a group or individually we cannot afford to represent ourselves as anything less than the pacesetters we profess ourselves to be.

John W. Oppido
New York City

Ed: Let's have more views please.

● Speak out!

Write to INTERIORS, 1515 Broadway, New York, N.Y. 10036

In Stock
Immediate Delivery

Smith Metal Arts
radius one



Fuller Office Furniture
45 East 57th Street
New York, N.Y. 10022
Phone (212) 688-2243
Ray Maresca
Contract Department

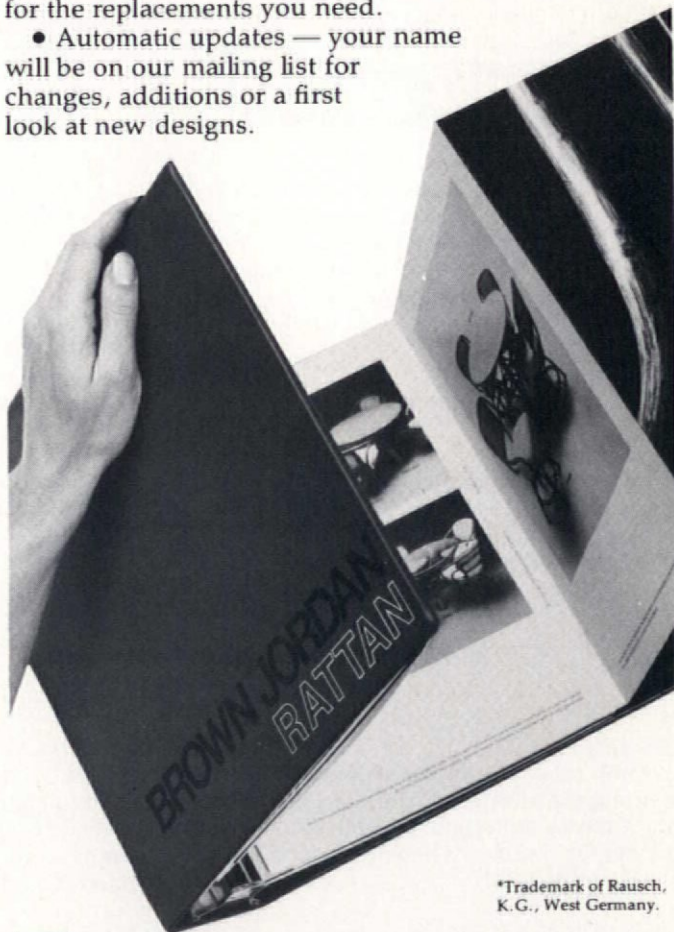
FULLER

Send us a check for \$15.

**This catalog will put
all the rattan you'll ever need
at your fingertips.**

Your \$15.00 will be credited against a minimum purchase of Brown Jordan Rattan. Until now, you've never had a wider choice from one resource. We've put all Brown Jordan Rattan together — the Calif-Asia® and Hermosa Rattan® collections, plus our latest addition from Europe, the Rausch* Rattan collection — in a handsome hardcover catalog designed for the way you work:

- Looseleaf — includes 26 brochures picturing all lines of Brown Jordan Rattan. Easy to remove or add pages.
- Photographed against plain backgrounds — dining, seating and accessory pieces are easy to clip for residential or contract presentations.
- Convenient checklist included to send for the replacements you need.
- Automatic updates — your name will be on our mailing list for changes, additions or a first look at new designs.



*Trademark of Rausch, K.G., West Germany.

☐ Or, for new free mini-catalog illustrating single pieces from all collections, just mail us your card stapled to this ad.

**BROWN JORDAN
RATTAN**

Dept. TC647, Box 5688, El Monte, CA 91734

circle 66 on reader service card

circle 67 on reader service card

FEB 80 INTERIORS 91

which will co-ordinate with the Metro system. The carpet manufacturer approached Belschner with the idea that it wanted to bring more color into carpeting. Belschner stresses that the two will work together perfectly. "The more elements work harmoniously together, the more successful a whole space will be." In terms of product, this means that finishes, fabric, and soon, carpets, will be available to designers, all bearing the stamp of Belschner's color theories. You can't get much more influential than that.

Like all visionaries, Andrew Belschner keeps an eye to the future. He and Don Kaufman, a colorist and painter, are currently looking into the idea of using his color system on plastics, coatings, and integrally coated architectural materials. He feels that the rising costs of luxury building materials mandate the development of industrial materials that put color into a space "from the inside out." He also feels that designers would welcome products like this, designed by a designer and for other designers, to use as a starting point, not just a finished product. And as if this weren't enough, Metro-

politan is considering having Belschner design furniture for the company. With his sublime sense of color and his sense of scale, which Elvin Case compares to that of Eero Saarinen, we have a lot to look forward to. (Pilar Viladas)

THONET

continued from page 84

with the responsibility of initiating a total corporate design program encompassing not only products but the company image and advertising. The roster of designers commissioned by Ms. Burgasser soon included Bob Aronowitz and Bernie Katzanek (partners in Robert Bernard Associates); Don Pettit; the Danish team of Rud Thygesen and Johnny Sorensen; Joe Russo and Ric Sonder; Bob DeFuccio; David Rowland. Each is associated with inventive techniques of one kind or another—Robert Bernard Associates with lightweight, low-cost upholstered module constructions; David Rowland with the pad-free springs of the sensational Sof-Tech Stacking Chair. Not all the product introductions have been or will be as revolutionary as these two—but a few now in work promise to be in that class.

Since this article is concerned with the re-emergence of Michael Thonet's principles, we mention for the record only—apropos the effectiveness of the company's management—that since 1970 the materials it processes include not only bentwood, metal, wood, and molded plywood, but plastics (polyvinyl chloride and fiberglass reinforced polyester).

Since 1978, when Thonet assumed control of Simmons Products Division, the firm has been firmly committed to the health care and patient room products field. The Thonet factories are in four locations: York, PA; Sheboygan, WI; and Statesville and Charlotte, NC. In 1979, with Gulf + Western's acquisition of Simmons, James Riddering became chief operating officer of Gulf + Western's entire Institutional Furnishings Division while continuing as President of Thonet.

But more important than anything on an organization chart is what everyone sees on stepping into the New York Thonet showroom redesigned by John Saladino—implicit in the exhilaration of the setting and the products, old and new that offer the cost and functional benefits of innovative technology with design that aims for—and often achieves—tribute from the likes of Le Corbusier. (Olga Gueft).

professional reading

HEALTH CARE PRODUCTS

A 41-page catalog from **Lumex Inc.** illustrates its complete line of health care equipment and seating for hospitals and nursing homes. Specifications, dimensions, and product information are included throughout the catalogue.

circle 265

FLUORESCENT LIGHTING

A 36-page book from **Lightolier** catalogues its line of surface and wall fluorescent lighting, and supplies extensive specification and application information data to aid in the selection of the proper lighting system.

circle 266

CONTRACT FURNITURE

A color brochure from **Sunar Limited**, "The Sunar Product Short Story," illustrates the Sunar line of office furniture and gives brief histories on the development of each product.

circle 267

MODERN TIMES

The 1979-80 catalog from the **Howard Miller Clock Company** illustrates additions to the Natural Classics collection as well as other clocks from the company's line of products for desk, wall, and floor use.

circle 273

LIGHTING LENS CATALOG

A 12-page, color catalog from the K-Lite Division of **K-S-H, Inc.** describes the new Triumph I prismatic control lens for 2'x2' high-intensity-discharge lighting fixtures. The catalogue illustrates the lens's efficiency as a lighting tool, resulting in energy savings. Also described is Triumph's composite prism design, its performance compared with conventional lighting systems, applications, and illumination design data.

circle 272

LETTING THE SUN SHINE

An illustrated 22-page book from **Wasco Products, Inc.**, provides a valuable guide for architects, lighting engineers and building owners. The "Handbook of Solar Energy Skylighting" provides extensive background information on the principles of solar-energy daylighting and their application to industrial and contract use. Performance data, installation examples and complete information on the new energy-efficient Wasco Solar Energy Skydome® are included, as well as a computer model to allow architects to calculate and evaluate energy savings for projects using Wasco products.

circle 269

CONTRACT FURNITURE

A four-page catalog insert illustrates the latest offerings from **Kittinger**, including campaign desk and wall unit, and featuring the Baleroy Collection of antique reproductions.

circle 270

FLOORING CATALOG

The 1980 catalog from **Azrock Floor Products** illustrates its full line of resilient flooring products. The 20-page catalog contains full-color illustrations of all colors and stylings in Azrock vinyl composition floor tile, asphalt floor tile, feature strip, and vinyl cove base. Also included is general information on sizes, gauges, uses, installations, light reflectance values, and brief specifications.

circle 271

OFFICE SYSTEM PANELS

A 10-page brochure from **Panel Concepts, Inc.**, entitled "Panel Systems," describes the new panel lines introduced at NEOCON XI. The brochure also describes the company's unique new connecting system and electrical/communications capability.

circle 274

PRODUCT REFERENCE AIDS

Two new reference aids have just been introduced by **Eurotex, Inc.** Berberdex is a folio containing samples of Eurotex Berbers; each swatch is on a separate card, with detailed information on the reverse side. Walladex, the companion, features samples of the Eurotex wallcovering collections. Both are available by mail: send \$25.00 for the Berberdex; \$7.50 for the Walladex to Eurotex, Inc., The Marketplace, 2400 Market Street, Philadelphia, PA 19103.

MAGIC CARPETS

A new, 60-page color catalog from **Couristan** illustrates its Kashimar Collection of over 50 different designs and colorations for Oriental design rugs, in 13 sizes. Also included are octagonal rugs, runners, and broadloom, a rug glossary, and a special construction story. Send \$4.00 to Couristan, 919 Third Avenue, New York, NY 10022.

VERTICAL FILE STANDARD

A new publication from BIFMA (the Business and Institutional Furniture Manufacturer's Association) is its "First Generation Voluntary Vertical File Standard." The 20-page booklet, illustrated with sketches, outlines the tests for determining compliance with the Standard. It covers necessary laboratory equipment, test conditions, and recommended acceptance levels for evaluating the safety, durability, and structural adequacy of free-standing vertical files of two to five drawers in height and of letter or legal width. Send \$2.00, plus 61¢ postage to BIFMA, 2335 Burton S.E., Grand Rapids, MI 49506.

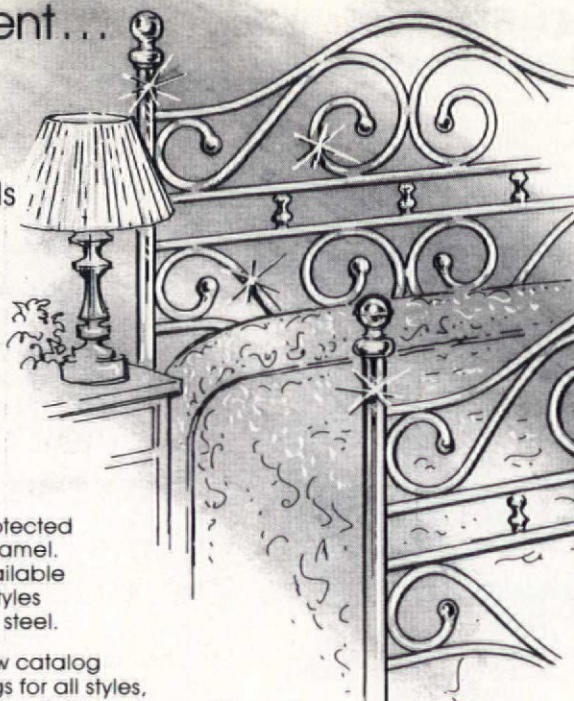
To make your very
best statement...

Wesley Allen beds
& headboards in
pure brass and
stainless steel

America's finest
quality and most
authentic designs,
traditional and
contemporary... hand-
crafted collectibles of
grace and elegance, protected
by clear baked epoxy enamel.
Custom modifications available
to order. Contemporary styles
also available in stainless steel.

Phone or write for free new catalog
with full-color room settings for all styles,
and new designer sketch portfolio.

Wesley Allen, contract division
1001 East 60th Street, Los Angeles, California 90001
(213) 231-4275 • Nationwide toll-free: 800-421-2122



wa

Wesley Allen, the
most wanted name.

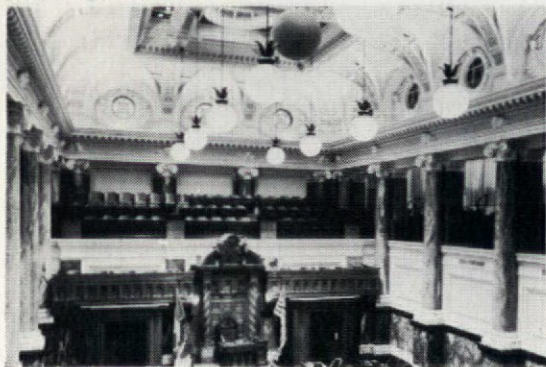
***Congratulations to a
great guy with a wonderful
talent—***

Davis Allen

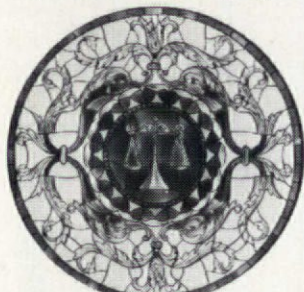
*John Langenbacher Co., Inc.
Architectural Woodwork*

Rambusch restoreth what time taketh away.

In full accord with the original, Rambusch restores, rebuilds and enhances...a legislative chamber, a courtroom, a museum, a bank. From cleaning and refinishing oak panelling to painstakingly restencilling a Victorian architectural detail...from designing and fabricating a stained glass window to the efficient relighting of a grand old room...Rambusch creates and recreates the total environment. In a unique series of art and craft studios, within Rambusch, highly skilled designers and artisans contribute their cumulative expertise to recapture a glory long past.



BRITISH COLUMBIA LEGISLATIVE BUILDING. Consultant for colors, painting and stained glass restoration, lighting for television and reproduction of original lighting fixtures. Alan J. Hodgson, Architect.



U.S. CUSTOM HOUSE ON BOWLING GREEN. Restoration of ornately decorated vaulted ceilings. Cass Gilbert landmark building (1907).

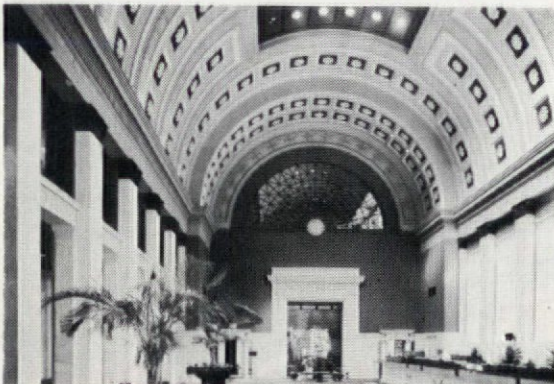


FEDERAL COURT OF APPEALS.

Restoration of ornamental plaster ceiling and relighting of courtroom, anteroom and judge's chambers in Cass Gilbert landmark building. Five foot diameter stained glass.

CONNECTICUT SAVINGS BANK.

Repainting, restoring and relighting grand vaulted public area.



stained glass/metal/wood/lighting/painting/refinishing
consultation/planning/design/fabrication/installation

For further information contact William T. Weber.

RAMBUSCH

40 West 13th Street, New York, N.Y. 10011 (212) 675-0400

circle 70 on reader service card

94 INTERIORS FEB 80

classified

RATES: 70¢ per word per insertion. \$30.00 minimum.

PRODUCTS ADVERTISING: 70¢ per word—\$50.00 minimum.

DISCOUNTS: 5% discount for 6 consecutive insertions; 10% discount for 12 consecutive insertions.

PAYMENT MUST ACCOMPANY ORDER. Allow 10 words for our Box Number address and \$1.00 for handling.

CLOSING DATE: 25th of the second month preceding publication date.

ADDRESS ALL AD ORDERS: Classified Ad Dept.,
INTERIORS,
1515 Broadway, N. Y., N. Y. 10036.
Phone: 212/764-7431.
Toll Free 800/223-7524 outside New York State.

_____ Position Wanted _____ Position Available
_____ Services _____ Representatives Wanted
_____ Miscellaneous _____ Business Opportunities

Other _____

Ad copy _____

Enclosed is my check for \$ _____.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone #: _____

POSITIONS AVAILABLE

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

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

BOSTON ARCHITECTURAL INTERIOR DESIGN FIRM with international clientele specializing in luxury hotels, desires professional interior designer. Hotel design experience not required. We prefer high quality residential background with minimum of five years experience. Substantial salary for qualified person. Send resume to: Mrs. Warren, Jutras & Nobili Associates, Bedford Professional Park, 54 Middlesex Turnpike, Bedford, Mass. 01730. No phone calls please. All responses will be confidential.

INTERIOR DESIGNER—Creative interior designer with extensive technical and architectural knowledge to assume project manager position with an established interior design department in a medium size architectural firm. Minimum five years experience in the design and management of commercial projects is necessary. Successful candidate must have expertise in specification writing, furnishings, and interior building materials. Ability to communicate with and coordinate complex projects with clients and other design professionals is essential. We are a 90-person multi-disciplinary firm located in an outstanding Big Ten university community. Please call Duane Roggow at 319/354-4700 or send resume to Hansen Lind Meyer, Drawer 310, Iowa City, Iowa 52244. An equal opportunity employer. M/F.

SERVICES

COMPUTER APPLICATIONS—Software development services for architectural design applications. Specializing in the solution of information processing problems and investigations in the areas of space planning, computer graphics and design data analysis. Write Robert J. Krawczyk, 1220 North LaSalle Suite 3E, Chicago, IL. 60610, (312) 337-1356.

REPS WANTED

REPS WANTED by reputable manufacturer of Work-Stations, Partitions, Cabinets. Several territories open. Reply to: RMP Corp., 175 Roger Avenue, Inwood, N.Y. 11696.

BUSINESS OPPORTUNITY

INTERIOR DECORATING SHOP, Southwest Florida, main thoroughfare, 10th fastest growing city in US. Bath boutique, towels, custom made draperies, bed spreads, lamps, framed oil paintings. Volume \$118,000/yr. Established 7 yrs. Excellent profit. Owners retiring. Price \$75,000 includes clean stock, lease, station wagon. M'Lady's Finishing Touch, 71 9th Street So., Naples, FL 33940 (813) 261-8626.

FOR RENT

WASHINGTON, D.C.—TRADE SHOWROOM SPACE. Approximately 2400 sq. ft. in excellent Georgetown location with customer parking. Reasonable rent. Principals only. Contact Mrs. Perez, DUNCAN-HUGGINS, LTD., 3311 M Street, N.W. (202) 337-2011.

Preserve Interiors!

Beautiful, custom-designed INTERIORS Library Cases keep issues always at your finger tips for easy reference. These elegant midnight-blue cases embossed in gold leaf are handsome, sturdy, washable, and will preserve your copies while conserving space and reducing clutter. Each case complete with gold transfer to record volume and year. Satisfaction guaranteed or your money back. INTERIORS Library Cases available in two sizes. Please specify when ordering below.



To: INTERIORS Library Cases, P.O. Box 5120,
Philadelphia, PA 19141
Prices: \$4.95 each; 3 for \$14; 6 for \$24.

My check or money order for \$_____ is enclosed. Please send me:
_____ INTERIORS Library Case(s) for issues April 1976 to present.
_____ INTERIORS LIBRARY Case(s) for issues prior to the April 1976 issue.

Name _____
(please print)

Address _____

City _____ State _____ Zip _____

Please allow 4 weeks for delivery. Orders outside USA, please add \$1 per case for postage and handling. US currency only.

circle 71 on reader service card

THE ONLY LIMITATION IS YOUR IMAGINATION

Exclusive new concepts in NEON lighting to help you create dynamic environments for living, working and playing. Indoor and outdoor lighting for discos, restaurants, homes, commercial and theatrical spaces.

Our designs and techniques are not available anywhere else in the industry and our pricing makes custom NEON lighting possible for any project.

For additional information and a lot of glowing ideas call us at 212/227-7967 or 212/577-9030.

DCL

LIGHTING & SOUND SPECIALISTS
134 Duane St., New York, NY 10013

The Top Floor

The original Pirelli Studded Rubber Tile. No other flooring will come up to your expectations.

Jason Industrial inventories this superb product in a full range of colors. And, provides total service to match.

The Pirelli Studded Rubber Tile. It's your top floor.

Jason Industrial Inc.
Rubber Flooring Division

340 Kaplan Drive
Box 507
Fairfield, NJ 07006

Telephone 201/227-4904



circle 72 on reader service card

america's great sources

an index to february advertisers

Reader Service No.	Advertiser	Page
4	All-Steel, one of the CIT Companies.	7
18	Artopex Inc.	37
8	Badische Corporation	19
12	Berkey K & L	26
60	Blank, Inc., A.	85
63	Bloomsburg Carpet Industries, Inc.	89
67	Brown Jordan	91
13	Carpenter and Co., L.E.	27
6, 61	Castelli Furniture	15, 87
71	DCL Lighting & Sound Specialists.	95
175	DesignTex	22-23
	Du Pont Company (Boris Kroll)	2
16	Du Pont Company (Kirsch)	33
175	Du Pont Company (DesignTex)	22-23
	Du Pont Company (Schumacher)	Inside Back Cover
19	Envel Design, Envel Corp.	38
7	Falcon	17
20	Fine Arts Furniture	39
5	Formica/Haskell	13
66	Fuller Office Furniture	91
5	Haskell of Pittsburgh, Inc.	13
1	Haworth Inc.	Inside Front Cover
2	Hiebert, Inc.	Back Cover
11	IKD Corp.	25
64	International Terra Cotta, Inc.	89
72	Jason Industrial Inc.	95

Reader Service No.	Advertiser	Page
10	Kasparians, Inc.	21
27	Kimball Office Furniture Co.	48
16	Kirsch Company	33
	Kroll Fabrics, Inc., Boris	2
69	Langenbacher Co., John	93
14	Levolor Lorentzen, Inc.	29
15	Loewenstein	31
	Long Inc., Robert	87
3	LouderDrape Inc.	1
24	Masland Duraleather	43
	Metropolitan Furniture Corp.	83
21	Miller Clock Co., Howard	40
62	Neo-Ray Lighting	89
	Pacific Design Center	8
70	Rambusch	94
65	Rockefeller Center Const. Corp.	90
25	Rose Manufacturing Co.	45
	Schumacher	Inside Back Cover
	Smith Metal Arts Co., Inc.	47
22	Spaulding, J. H.	41
	Stuart Design Inc., Alex	35
23	Tergeste, Ltd.	42
	Thonet	4-5
9	V-Soske	20
17	Warner Company, The	36
68	Wesley Allen	93

ADVERTISING SALES OFFICES

New York, New York 10036

1515 Broadway

Frank Brown (212) 764-7558

Advertising Director

Maurice Murray (212) 764-7559

Eastern Advertising Manager

Arthur Brody (212) 764-7560

District Manager

Chicago, Illinois 60606

150 North Wacker Drive (312) 236-9818

William K. Murray, Advertising Manager

North Hollywood, California 91602

Cole, Sweeney and Anthony

4605 Lankershim Boulevard (213) 877-0221

George Anthony, Ron Sweeney,

Representatives

Tucker, Georgia 30084

Collinson & Company

4419 Cowan Road (404) 939-8391

Newt Collinson, Tony Marmon

Representatives

England

Westbourne Marketing Services Ltd.

Crown House, Morden, Surrey, England

01-540-1101

Mrs. J. Carr, Roy Wilson, Representatives

BILLBOARD PUBLICATIONS, INC.

Chairman: W. D. Littleford, Executive Vice President: Jules Perel. Senior Vice-Presidents: Mort L. Nasatir, Broadcasting Operations; Gerald S. Hobbs, Art/Design Group. Vice President and Treasurer: William H. Evans, Jr. Vice-Presidents: Lee Zito, Billboard Operations; Walter J. Heaney, Amusement Business Group; Patrick Keleher, Music In The Air & Direct Marketing; William F. Fahy, Circulation; Mary C. McGoldrick, Personnel. Secretary: Ernest Lorch. Corporate Managers: Charles Rueger, Publisher Services; Charles Buckwalter, Marketing Services. Controller: Donald C. O'Dell; Asst. Controller: Michael T. Dooley.

BILLBOARD PUBLICATIONS

NEW YORK: American Art & Antiques, American Artist, Interiors, International Society of Artists, Paintings Holidays, Photo Weekly, Residential Interiors, Watson-Guption Publications, AMPHOTO, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air; LOS ANGELES: Billboard; NASHVILLE: Amusement Business, Billboard Broadcasting Corp. (WLAC/AM, WKQB/FM); LONDON: World Radio-TV Handbook, The Artists' Book Club.



Architects Collection '79

Two exciting additions to our contract line.

Anita Henry has styled 11 dramatically scaled contemporary patterns for Schumacher. They are screen printed on superb quality linen and cotton blends in 55 vivid colorations. Sample book — \$25.

Textured pure wools in the natural hand woven look are offered in 6 weaves with pebbled surface interest. Flame retardant, the 28 colors range from natural hues to rich solids. Sample book — \$15.

SCHUMACHER

CONTRACT DIVISION • 939 THIRD AVENUE • NEW YORK 10022

AVAILABLE WITH

Du Pont TEFLON®
soil & stain repeller

New, 330 Series Chairs.

HIEBERT

HIEBERT, INC., 23605 TELO AVENUE, TORRANCE, CALIFORNIA 90505 (213) 775-7121

circle 2 on reader service card



*SHOWROOMS

ATLANTA (404) 256-4213
*BOSTON (617) 262-5100
*CHICAGO (312) 822-0782

*CINCINNATI (513) 241-1729
*DALLAS (214) 747-2431
DENVER (303) 388-5272

HONOLULU (808) 734-7822
HOUSTON (713) 771-5903
KANSAS CITY (816) 523-7076

*LOS ANGELES (213) 652-6545
MICHIGAN (616) 323-3204
NEW ENGLAND (212) 753-8906

NEW YORK (212) 697-0226
PHILADELPHIA (215) 922-0426
SAN FRANCISCO (415) 796-0101

*SEATTLE (206) 329-5100
*ST LOUIS (314) 621-0101
WASHINGTON D.C. (301) 340-7100