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Architecture and interior design link renovation and new construction at the University of Minnesota’s College of Home Economics.

78 Hammer Health Sciences Center, New York City, by Warner Burns Toan Lunde
A new tower expands facilities at Columbia-Presbyterian Medical Center by combining Augustus Long medical library, teaching programs, and cancer research.

82 Manufacturers’ Bank, Detroit, Michigan, by Louis Redstone Associates
Bank design complements the circular patterns of Detroit’s Renaissance Center.

86 Metropolitan Savings Bank, Shelby, Michigan, by Rossen/Neumann Associates
Rectilinear forms, bright colors, and circles on walls, ceiling and floor create a suburban branch bank.

88 The Bank of Oklahoma, Tulsa, by Ford & Earl Design Associates
Interior designers use open plan offices and innovative modular teller stations in new 52-story tower designed by Minoru Yamasaki.

92 World Savings Bank, Palo Alto, California, by Daniel Solomon
Good space planning, simple design solutions and bold use of color create minimum budget alteration for transitory branch bank.

94 Union Warren Savings Bank, Boston, Massachusetts, by Sasaki Associates
A Boston street corner comes to life with a contemporary, see-through bank.

96 Hall’s Plaza, Kansas City, Missouri, by Harper & George
An ingenious structural system creates temporary displays for a prestigious store.

100 Interiors to Come: The Old Post Office, Washington, D.C.

122 America’s Great Sources
ENERGY CONSERVATION AWARDS TO OLD POST OFFICE ARCHITECTS/DESIGNERS AND 6 OTHER DESIGN TEAM FROM OWENS-CORNING FIBERGLAS

Owens-Corning Fiberglas Corporation, which sells a great deal of insulation, is doing very well, thank you. According to its January report on 1977 sales and earnings, its fourth quarter net earnings were $35.8 million or $2.38 per share, compared with $21.2 million or $1.41 per share for the same 1976 quarter. For the whole year, earnings were $112.5 million or $7.48 per share, compared with $71.8 million or $4.80 per share in 1976. Consolidated net sales were $439.1 million for the quarter, compared with $297.0 million in 1976; for the whole year sales were $1.48 billion, compared with $1.0 billion in 1976.

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

The Old Post Office, the renovation of which was awarded on the basis of a GSA level Three Competition procedure, was the Conservation Award Winner in the Government Category. The Award, a handsome crystal sculpture on a silver pedestal, was made to the joint venture design team consisting of McGaughy, Marshall & McMillan, Norfolk, Va. architects/engineers; Arthur Cotton Moore/Associates, Washington, D.C. architects; Steward Daniel Hoban Associates, Washington, D.C. architects; and Associated Space Design, Inc., Atlanta, Ga. space planners/interior designers. See story, pages 100-1.

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

Pomeroy, Ledbudska Associates New York architects, were awardees in the Special Category "Bedford Mews" a low-rise condominium development in Bedford, N.Y. "Bedford Mews will offer an energy-efficient package—produced by ECOS Ltd., of New York—in 28 of its units, in addition to over-all energy-saving planning and design.

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

Honorable mentions went to Ellerbe Associates Inc. for Western Life Insurance Co. building (center right); Rowe Holmes Associates for South Florida University Business Administration building (right) and Moore, May & Harrington for the Gainesville Municipal Airport terminal.

News continued on page 106.
Robin: Luxurious modular soft seating designed by Dave Woods to be incredibly comfortable and remarkably economical. Available in one, two, three and four seat units, Robin is engineered to withstand the most rigorous abuse and can be completely reupholstered in a matter of minutes with stock JG replacement covers. Brochure available on request.

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RECYCLING AT ANNAPOLIS

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

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

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

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

American Folk Painting Begins National Tour

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

"Still Life" c. 1865 by Isaac W. Nutman
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NEWS continued from page 6

2nd Annual I.L.S. Show
The Second Annual International Light and Sound Show will be staged this year at the Sheraton Atlanta Hotel in Atlanta, Georgia, May 20 through May 22, 1978.

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

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

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

A designer may submit any number of entries, either actual or conceptual, for awards in three categories: residential design, professional; contract design, professional; residential or contract design, student. Deadline for receipt of entries is April 1, 1978. The competition will be judged by a panel of professional designers and design editors on the basis of both concept and presentation.

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

Attention: Charles Desch.

FRANK JUDSON, JOAN BLUMMER CO-CHAIR ASID INDUSTRY FOUNDATION
For the fourth time, Frank Judson, president of Stroheim & Roman, will be the 1978 co-chairman of the ASID Industry Foundation, sharing leadership with Joan Blutter, FASID, of Chicago.

The roster of industry representatives on the Foundation Committee is partly shown in the photo, left to right, standing: Charles Slembier; Katzenbach & Warren; Jay Singleton; E. Carpenter; Fred Seeman; Helikon Furniture Co.; Donn Golden; Light Associates, Inc.; Seated: Fred Belyear; Uniroyal, Inc.; Frank Judson; Stroheim & Romann; Dave Maday, Steelcase, Inc. Not present: Philip Kelley, Baker, Knapp & Tubbs; Sam Sack, Saxony Furniture Co.; and Joseph Egan, Jr., ARCO Chemical Co.

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

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


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

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

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

The judges, who were appointed by the ASID Educational Foundation under Richard Jones, FASID, the 1977 Chairman, are: For the contract category: Olga Guefi, CONTRACT INTERIORS; Sherman Emery, INNOVATION DESIGN; Louis Beal, ASID; Irving Schwartz, FASID; and Stephefon, FASID.

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

Xception Design Char
George Portoff of Xception sign, Ltd. of Laval, Quebec, Canada, has turned over the Cana and U.S. distribution, sales and marketing to Jerry Diamond long-time associate, who assumes responsibilities as Xception's Manager last October. The new sales and marketing team will be based in Miami with representatives covering the U.S. and Canada.

News continued on page...
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We’re very excited about the possibilities. We know you will be too.

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Steelcase adds Acoustic Lab to Open Plan Test Facilities

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

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

GSA Tests Can Be Made

A digital frequency analyzer in the lab measures sound as it is reflected from various test surfaces or as it tries to travel through them. A screen much like a small home television shows the sound to a technician, indicating how much is transmitted by diffraction or reflected into the space by a ceiling or by a vertical surface such as a space divider.

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

Two-Part Expansion/Renovation

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

Nation-Wide Seminar Program

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

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

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

New School Course on Interiors Industry

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

Energy Award to Alan Ruud

Alan J. Ruud, president of Specified Products, Inc., has received the 1977 Pioneer Award from the Milwaukee School of Engineering for innovations in the development of energy saving lighting systems. Ruud received the award in recognition of the patented optical chamber used in all Specified Products lighting fixtures. The chamber combines with high intensity discharge (HID) lamp sources and spreads the light over an extremely wide area, providing quality lighting with substantial reductions in energy and operating costs.

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

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

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

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

Frederick Cooper Acquires Tyndale

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

Lighting Award to Howard Brandston

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

Life Safety Code Seminars

Life Safety Code Seminars covering requirements of NFPA for specific occupancy categories will take place in seven regions of the United States this spring sponsored by the National Fire Protection Association (NFPA). The schedule for the remaining NFPA seminars is as follows: March 15-17, Kansas City; March 28-30, San Diego, California; March 29-31, Minneapolis; April 5-7, Boston, Mass.; April 23-25, San Francisco, Calif.; May 8-10, New Orleans, La.

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dates
Through JULY 30

APRIL 1-5 Surface Design '78, Biennial conference on textile printing and dyeing, Purdue University, West Lafayette, Indiana.

APRIL 9-13 Design Atlanta, Contract/Residential Market Atlanta, Georgia.

APRIL 10-14 Arthur Beard Engineers, Inc. Value Engineering Training Workshops, 40 Hours Chicago.

APRIL 13-14 Canadian Contract Furniture Exposition, Shoreham Americana Hotel, Washington, D.C.

APRIL 13-16 Ortefa '78—Third Oriental Carpet Fair, Hamburg, Germany.

APRIL 13-21 Spring Southern Furniture Market, Southern Furniture Market Center High Point, N.C.

APRIL 17-20 Design Engineering Show and Conference, McCormick Place, Chicago.

APRIL 19-23 IDEC (Interior Design Educators Council) Annual Conference, The Banff Center, Banff, Alberta, Canada.

APRIL 19-MAY 31 Nigeria: Art In Everyday Life, American Museum of Natural History, NYC.

APRIL 23-24 Homefurnishing, Floorcovering, Contract, Gift Accessories Market Days, Dallas Market Center, Dallas, Texas.


APRIL 24-26 Spring Discovery Days, Lighting/Accessories Center Association, 230 Fifth Ave., NYC.

APRIL 26 1978 Lumen Awards Dinner, Seventh Regiment Armory, NYC.

MAY 3-7 Scandinavian Furniture Fair '78, Bella Center, Copenhagen.

MAY 15-20 International Federation of Interior Designers Conference, Theme: "Designing for and with the Government," Washington, D.C.

MAY 21-23 CRI Annual Convention, (Carpet and Rug Institute) Diplomat Hotel, Hollywood, Fla.

MAY 21-24 AIA Convention, Dallas, Texas.

MAY 30-JUNE 2 FAB '78—Trade Exhibition for Hospital Equipment and Supplies, Hamburg, Germany.


JUNE 11-16 International Design Conference, Aspen, Colorado.

JUNE 11-16 NYMM Furniture Lighting and Accessories Market, New York Merchandise Mart, NYC.

June 11-16 International Furnishings Week, Chicago Home Furnishings Market, Merchandise Mart, Chicago.


Through JULY 30

The Decorative Designs of Frank Lloyd Wright, Renwick Gallery, Smithsonian Institution, Washington, D.C.

APRIL 1-5 Surface Design '78, Biennial conference on textile printing and dyeing, Purdue University, West Lafayette, Indiana.

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

The Architectural Index for 1976

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

Another annual edition of this reference guide is now available. Designers and architects who wish to locate, among that year’s design periodicals, articles about specific jobs, specific people, or specific subjects, will find this book indispensable. In addition to CONTRACT INTERIORS and RESIDENTIAL INTERIORS, the publications indexed are: AIA Journal, Architectural Record, Design and Environment (now Urban Design), House & Home, Journal of Architectural Education, Journal of Architectural Research, Landscape Architecture, and Progressive Architecture.
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All-Steel Inc., Box 871,
Aurora, Illinois, 60507.
At the Winter Home Furnishings Market in Chicago traffic was terrific on the floor coverings floors, bolstering predictions that the carpet industry can look to continuing strong growth in 1978. Shipments up to $4.7-billion, about 13.7% ahead of last year, are forecast by a Kahn-HFD econometric (computer) study. Carpet mills look to an estimated 8% to 10% increase in sales for this year. The U.S. Department of Commerce reports that shipments of carpet and rugs for the second quarter of 1977 were up 6.7% over the previous year.

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

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

**Technology and trends**

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

**Stratton Industries**

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

**Edward Fields**

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

**Kemos, Inc.**

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

**Bigelow-Sanford**

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

**Karastan**

“Architecturale” quality in a special color was specified by Citicorp’s own design staff for banking offices in Manhattan’s new Citicorp Tower. Carpet is of Du Pont’s Antron III nylon with static control, in a cut and loop construction, installed by direct glue down process.
says Samuel H. Silver, home furnishings merchandise manager for Allied Chemical's Fibers Division. Mr. Silver points out the advantages of patterned cut pile carpet: for a new look, to camouflage soil, aid acoustics, and eliminate snags (because of tuft-bind construction). "NaturaLuster" Anso nylon yarn gives the classic look of wool—its first introduction in Stratton's "Wentworth."

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

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

Regal Rugs

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

circle 205

Jack Soskin Associates

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

circle 209

Phoenix Carpet

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

circle 2

Dylan Carpet

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

circle 1

Concepts International

"Mallorca" from the Malabar Collection of hand-loomed dhurrie rugs from India are 100% wool, in one colorway only, and in four sizes—from 4 ft. by 6 ft. to 9 ft. by 13 ft.

circle 207

Omalon

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

circle 208

Gallery Cado

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

circle 206
The luxurious look of spun acrylic, now longer wearing in carpet of Herculon.

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

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

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

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

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- Colonnade Carpet Mills, 210 Madison Ave., N.Y., N.Y. 10016
- Howard Carpet Mills, Inc., 6540 Powers Ferry Rd., Atlanta, Ga. 30344
- J & J Industries, Inc., Box 1287, Dalton, Ga. 30720
- Mar-Jon Carpet Mills, Inc., Box 339, Calhoun, Ga. 30701
- Normandy Carpets, Inc., Box 1776, Dalton, Ga. 30720
- Wellco Carpet Corp., Box 284, Calhoun, Ga. 30701

Or for more information, write: Hercules Incorporated, Room 403, 910 Market Street, Wilmington, DE 19899.

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

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

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

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

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

continued on page 44

Schumacher

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

circle 212

Couristan

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

circle 213

Roco Carpets

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

circle 215

Trend Carpet

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

circle 217

Milliken Carpets

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

circle

Couristan

Adaptation of an ancient Egyptian border design is "Chevron," one of eight patterns in the Royalax Collection of 12 ft. Axminster power-loomed broadlooms. Carpet is of 80% wool, 20% nylon, in 12 ft. width, five colorways. Group was introduced at the January Chicago market.

circle 213

Wellco Carpet

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

circle 217
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Right/Grasses/33482-Chocolate.
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Patents and Registrations pending
Designing Restaurant Interiors: A Guide for Food Service Operators

by Harry Backus, ASID

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

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

Store Planning and Design

by Adolph Novak

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

An instructive book by a prolific professional in the field of store design, a partner in the firm of Copeland Novak & Israel. Specialized store design jargon is clearly translated in a useful glossary by Novak's partner, Lawrence J. Israel.
and architects who have been finding it difficult to meet budgets with preferred wool products. Milliken has formed an alliance with the New Zealand Wool Bureau, thus assuring adequate supplies of wool for the "Commonwealth" carpet collection (80% wool, 40% nylon). Furthermore, the line was recently reduced 10% per sq. yd. According to Milliken’s marketing director for contract carpets, Jeffrey W. Brown, there will be more Commonwealth designs in many colorways in time for NEOCON 10 in June. Milliken’s miraculous Millitron printing process precisely prints patterns on tufted carpet.

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

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

**Rugs**

Business was also brisk in area rugs at the winter markets, heightened by lines from drawing boards of fashion designers—such as Giorgio Sant’Angelo’s “American Orientals” collection for Regal, which the designer thinks of as “portable architecture”; and Pierre Cardin’s area rugs for Ege Rya. The Callaway area rug program by Milliken (80% wool, 20% nylon) has been greatly enlarged as the company finds more office planners specifying area rugs to define space use and add personality to overall flooring in commercial installations. Concepts International added four rug groups of 100% wool. Oriental motifs and ethnic-based designs were in colorful abundance at the markets.
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The open plan system, Cinderella of the business and institutional furniture industry, continues to gain new followers and champions in this tenth anniversary of its appearance in the American office. To quote latest Business and Institutional Furniture Manufacturers Association figures for 1977's estimated $1.63 billion in sales of business and institutional furniture (an increase of 24 percent over 1976), about 38 percent of all desk and storage furniture sales—a growing share—were for open plan systems. Sales systems have been growing at a rate of twice the overall sales increase of all business furniture since their introduction.

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

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

### Open plan systems: the sky's still the limit

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Continued on page 48

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### Steelcase: Series 9000

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### Herman Miller: Action Office II

The Action Office system is distinguished in the open plan market by "the company's ongoing commitment to the office systems solution—accommodation of research, hardware, and software support designed to maintain the values which Robert Propst identified over a decade ago: the capability to change our minds and review business facility decisions; the capability not only to change easily as needs require, but to achieve a well-appointed and resolved solution; the capability for on-line planning and expression—day-to-day implementation of planning changes by the actual user." Why should designers choose Action Office? "Because Herman Miller's ten-year history of marketing a system carries with it the availability of research, service, and resource as-sistence..." These take the form of "Herman Miller research, Return on Investment Information, Feasibility Studies, Communication Interaction, Activity Equipment Analysis, and Inventory Control marketed by the company's facility service group..."

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### Group Artec: Thompson System R/S

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

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### Conwed: Concept 2

What distinguishes Conwed Concept 2? "Better space utilization... reduced energy required for lighting (through task/ambient lighting)... more flexible space arrangement and the ability to make 'overnight' changes at minimal cost, improved employee productivity and communications, and lower maintenance costs... excepting acoustical performance... so upholstered look... wood grain in medium oak or plastic laminate surfaces... Conwed Board Vault 60/360 lighting-ceiling systems... complete ceiling assembly achieves an NRC rating of 30 and speech privacy potentials of 60... sound absorbing wall panels and pillows covered in Conwed B400 Series acoustical sound absorbers..."

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### American Seating: AmSeCo Office Furniture System

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

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In the pages that follow, sources of open plan systems products respond to two questions proposed by CONTRACT INTERIORS concerning the marketing positions occupied by their products. First, "What principal characteristics distinguish your product in the open plan market?" And second, "Why should designers choose your product over others in the market?" These are admittedly not the sort of questions anyone recites off the top of his head. Yet, in the rapidly maturing open plan systems field, designers will increasingly need answers to questions like these—and much more.
The 1100 series, upholstered arm seating group, offers the designer an additional level of luxury and practicality in addition to our comprehensive 1100 open arm seating series. These items, available in club chairs, settee, and sofa configurations, make a positive statement of comfort and durability, further enhancing the flexibility of the entire 1100 series.

circle 33 on reader service card
market/ Open plan systems

Harvey Propper: Advent III

There are several unique features in the Harvey Propper Advent III open office system that may interest the spec

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

Atelier International: Marcatré

Distinguishing characteristics: "It's a furniture system, not a panel or components system. Order is therefore simplified. Each level of management has a specific 'Design' of work station which clearly articulates status and function. Unique attachment of reference tables to work stations saves 20-30 percent of square footage required by other systems. Variations of panel heights within one work station allow for visual connections from one station to another. Marcatré is flexible enough to allow application to any function. ... Both conventional closed office arrangements utilizing traditional desks and storage components and open office solutions are possible ... within a common vocabulary of materials and details. ... All horizontal work surfaces employ wood bullnose edges for more comfortable working conditions."

Westinghouse: ASD Open Plan System

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

Facit 80: Ergonomic II System

"Function and flexibility are the two key words used to describe the Facit 80 furniture line. Here are some reasons why. Simplicity of design: a minimum of components permits a buyer to use a few pieces of equipment for many jobs. ... The simplicity of the basic design allows the Facit 80 line to be put together or taken apart in a matter of minutes. Flexibility: it can equip open plans, team rooms, and even cell-type offices. ... Facit 80 incorporates free-standing units. ... Mobility: it is on casters. ... Total commitment to ergonomic design: it incorporates such ergonomic features as height adjustable desks, rounded profiles (edges) on all pieces. ... sound-absorbing components and a wide choice of colors, all reflection proof and designed to prevent eye strain. Also designed for the eyes and the energy budget is Facit's adjustable asymmetric lighting. There are also special components in the line geared especially to the new 'electronic office' including an ergonomically ad-

Continued from page 46

Leigh-Leopard: AXII

Features: "A task/ambient lighting design by Leslie Wheel of Wheel-Garon, lighting consultants, New York, N.Y. with Task/Mobilite laterally gliding, under-cabinet mounted fixtures which the user can move side to side to avoid placing luminaire in critical zone of veiling glare and reflection. ambient up lighting using built-in fixtures atop filing cabinets and over-work station cabinets. ... telescoping desk lamp extending 22-35 in. in length. ... Excellent acoustic properties such as NRC-90 for panels, virtually complete acoustic speech privacy using highest height panel. ... unique 45° chamfered corners for distinctive, flexible space planning. ... different panel heights, 52-64 in., enclosed if needed, ... ample storage using files, wardrobe units, hanging drawers, adjustable shelves. ... communications panel accepts all wiring needed. ..."

InterRoyal: Coordinates

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

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

circle 246

circle 248

circle 247

circle 2

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

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

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

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

Continued on page 50
There's nothing like the feeling of owning an original.

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

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

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

**Knoll: Stephens and Zapf Systems**

"Both Knoll systems, Stephens and Zapf, can be best described as systems with the ability to be used as 1) independent stations, 2) desk extensions and storage units, 3) file enclosures. Both systems provide overhead storage units which allow individuals to accommodate change. The basic factor of open planning is the adaptability to change with lowest cost. Knoll systems are used as independent work stations with the ability to move fully loaded work stations. Even with anticipated changes, the initial cost will be more than offset by savings in the costs of change." circle 252

**Alma: Ad**

"Flexibility and simplicity are the two basic characteristics of Alma Desk's Ad open plan system." In detail, this panel-based effective work environment for clerical up to top managerial office workers offers, "a connecting method using a locking mechanism of top and bottom slotted metal tubes for quick on-site assembly; these tubes are attached to Ad panels in the factory, not on-site, to eliminate hardware handling on site... three heights, 43, 53, and 58 in., four widths, 21, 30, 36, 42 in., and uniform 2½ in. thicknesses featuring honeycomb hollow core construction... composite oak veneer or fabric, with acoustical properties... work surfaces and door faces with plastic laminate or wood veneer... cabinets, shelving, even free-standing desks and credenzas keyed to panel dimensions... lighting designed by Jules Horton, lighting designer, New York, N.Y., using highly developed plastic lens... raceways and wire collection boxes for telecommunications... simplicity, flexibility, and low assembly cost are its strengths." circle 253

**Haworth: UniGroup**

"Haworth's UniGroup open plan system differs from others in two key areas, both pertaining to flexibility. First, design flexibility is offered through a wide range of panel and component sizes and surfaces, three separate trim profile colors, and a new color system including vinyls, fabrics, and graphics. Second, the UniGroup ERA-1 panel offers application flexibility through its pre-wired, easy to install panel system, so the open office can be planned around human needs, rather than existing building systems. Why should designers choose UniGroup? It provides designers with the means to extend their expertise and influence in many functional areas beyond aesthetics and floor plans: power distribution, electronic communications handling, energy conservation, and life-cycle costing." circle 254

**JG: UPS Panel System**

What is distinctive about UPS? "JG/UPS: the fewest parts means the least visual clutter, no posts, no end caps, no top caps, no metal frames. This, coupled with the highest level of performance for task and ambient lighting commercially available. All panel connecting hardware is unique in the sense that no screws or bolts are required for panel assembly. Why choose UPS over the competition? The advantages are: flexibility..." circle 255

**Discovery Concepts: Discovery Concepts System**

"It is a total contract office furniture system, all available from one source: it is desks, work stations, and wall units... high for privacy... and low units... ganged together by using common parts to reduce costs or use individually... modular and integrated and compatible parts are interchangable... in a variety of sizes and finishes... and affordable so you can customize now and plan for changes in the future... engineered so that anyone can assemble them." Why choose Discovery Concepts System? "You can customize your own furniture now and in the future for no more than you would for ordinary, run of the mill furniture... circle 256

**Helikon: Options**

"A system based on the need for a collection of components which we serve on the simplest level as an enclosure for existing furniture, yet the capability of being expanded in units fulfilling complex storage and service functions... an aesthetic concept incorporating edges, box radiused corners and built-out panel ends used in conjunction with trim tailored fabric-wrapped panels to give a softer, more human environment... materials available including six different veneers in conjunction with a wide range of fabrics to give designer the broadest possible range of design options... the answer to the designer seeking new alternatives in open plan systems... design... Bob Becker... circle 257
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Fusion bonding creates an incredibly strong tuft bind and thick pile density. Dirt stays on the surface for easier, gentler cleaning. And delamination and edge-fraying are virtually impossible. Even the punishment our carpets have been getting in the busy Atlanta and Philadelphia International Airports doesn't faze their luxuriously dense pile.

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

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

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

Precision Manufacturing: System 7

"System 7 is distinctive in that the originating philosophy is based on the human interaction within the man-made environment . . . . It must be pleasant to the touch, inviting to the eye, anthropometrically correct . . . economical for original purchase as well as ongoing use requirements of change, flexibility, and adaptability . . . . (It is) radiaused and finished on all surfaces that can be touched. . . . (We use) wood and . . . high pressure laminate desk surfaces . . . selected . . . for eye ease. . . . Approximately 90-93 percent of office processing is . . . paper (so we provide) flat surfaces and various levels of immediate and long term storage. Also (provided) . . . is the ability to complement other processing hardware, shelving, and acoustical and visual space elements . . . System 7 has a high degree of configuration possibilities and the very minimum amount of component parts . . . (Its screens and furniture are) more economical than either . . . articulated systems or permanent wall office type solutions. . . ."

Sunar: PAS System

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

Stow/Davis: Free-Dimensional

"Free-Dimensional Furniture System is a system of component units with each module completely constructed at the Stow/Davis plant. . . . designed to please people at the management level who desire high aesthetic standards. . . . open plan layouts with some of the visual restraints and acoustical benefits provided by private offices. The . . . system provides effective visual and acoustical privacy. . . . Installation at site is (simple) since individual components (60, 30, and 15 in. modules) are completely constructed prior to shipment, so that upon arrival individual components need only be bolted together. . . . Flexibility is the key element in open plan systems. Because Free-Dimensional consists of fully constructed modules, they can be moved about easily . . . (more than) with timber toy pieces. . . . wall hung pieces. . . . It is accompanied by a full system of task and ambient lighting designed and engineered by Stow/Davis in conjunction with ITT Wakefield to provide high quality lighting with lower energy consumption. . . ."

Modulo 3: Modulo 3

"Modulo 3 was primarily conceived and designed as a free standing furniture system for open office applications. Along with this distinctive concept, a complete panel system with its attending componentry has been added. . . . Its flexibility can be accompanied by . . . simple tools, and most likely, by company personnel. A unique, patented joiner extrusion becomes a corner lock and allows free standing desks, tables, and reception stations to be shipped KD. Cabinets, credenzas, and storage units are mobile. . . . (As) tree standing furniture models . . . the partitioning of areas . . . the partitioning of open areas."

CI Designs: Magic Office System

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

Hardwood House: 01/T-3

"This system opens a new range of possibility for highly refined component furniture. Smooth surfaces join without sharp corners and fit easily into all contemporary environments. Hardwood House has developed the production methods to fabricate the innovative design by Richard Thomson, which includes an integrated lighting system as well as a complete array of furniture components. The ease of installation and the interchangeability of electrical wall panels with standard wall panels, give the 01/T-3 system unequaled flexibility.

GF: Environmental Systems Program (ESP)

It "features a complete package of furniture components and lighting fixtures for solving any space planning problem, through the total system concept advocated by GF. Highlig... include lower costs, aesthetic... and designed as a free standing furniture system . . . its flexibility can be accompanied by . . . simple tools, and most likely, by company personnel. A unique, patented joiner extrusion becomes a corner lock and allows free standing desks, tables, and reception stations to be shipped KD. Cabinets, credenzas, and storage units are mobile. . . . (As) tree standing furniture models . . . the partitioning of open areas."

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Distinguishing characteristics: "The patented Vari-Leveler Foot with its low profile, is capable of providing both plum and height adjustments without the use of glides. A simple adjustment to a mechanism concealed in the sleeve of the foot makes possible perfect alignment. The TIW freestanding screen is capable of accepting shelf loading without the need for abutting partitions. This strength... is made possible by special steel construction. Why choose TIW? "TIW... has devoted all energies and engineering to the improvement and the refinement of its construction and uses. A Five Day Quick Ship Program is offered. A complete fabric program is available. Lightweight acoustical wall panels are now available to complete your acoustical treatment and produce unique visual effects." circle 267

Harter: Harter/Wall

"Harter/Wall is an expandable, movable, acoustical wall program which comes in the standard heights and two structural finishes—aluminum extrusions... and oak frame. The two are dimensionally identical... so that they can be mated in the same office configuration. Cross section of the wall includes two attractive, durable fabric outside surfaces and two fiber glass acoustical panels separated by a 3/4-in. hardboard septum which forms a barrier to sound transmission. Power and communications cables are concealed in the base, which also conceals the leveling elements... It is designed to provide the same feeling of stability and permanence afforded by a stud wall, yet to be completely movable..." circle 268

Eppinger: Ambient Lighting System (ALS)

"The ALS is a group of luminaires which can be built into open plan furniture, the purpose of which is to light an entire office environment. The ALS is a system of office illumination designed to work compatibly with and may be built into Eppinger's two open landscape lines, TRM and Emetic. The ALS has several components and types of luminaires: application, layout, and lighting level needs determine which types of luminaires are used on any given project." circle 269

Pleion: Pleion

A new patented connector system slides in from the top of its open office acoustical panels to become an integral part of the frame that is completely hidden from eye level view. To accompany these panels: work surfaces, shelving, storage cabinets, and more. circle 270

ICF: Interwall

"Interwall is a complete storage and partition system for offices and institutions. ICF offers Interwall as an alternative to open plan office systems or to be used in conjunction with open plan. Interwall is completely modular and adjustable but reaches from floor to ceiling for the privacy-seeker, or for the worker who uses loud machines. Interwall has finished backs and walk-through doors and is concealed of being used as space dividers in place of masonry walls. Options include electronic data processing storage, audio-visual screens and equipment storage, lateral and back-to-front filing, glass partition walls, electric and telephone cable housing... Available in white or colored melamine or virtually any wood veneer." circle 271

Taylor Evans Ltd.: Sonasystems 6 and 8

"Sonasystems 6 and 8 is the newest addition to the Sonascreen product line. To the designer/specifier, Sonasystems 6 and 8 offers straight, curved, and hooked screens in a versatile range of sizes, meeting the highest standards in acoustical ratings and engineered structures. The screens are designed to be either free standing, or, using linking hardware, rigidly joined in groups of 2, 3, or 4. Handcrafted tailoring and solid wood bullnose molding provide styling compatible with the most imaginative office designs. Matching shelving and work units are available and are easily mounted on keyhole track..." circle 272

Acme: Landscape Group

The Landscape Group features heavy steel freestanding panels with load bearing capacity, glass panels, universal tubular posts that receive panels at any angle, fabric walls, wire raceways, task/ambient light, and many work surfaces and storage containers. Interchangeable with Acme 250 wall, a movable ceiling-high system. circle 273

Haws: SerieSeven

Why select SerieSeven? "The Universal hinge/connection: completely eliminates multiple sizes of connectors, hinges, posts, top plate kits, and special corner or filler sections. Panels can be added or deleted without moving installed panels or disconnecting the furniture components. Functionally correct panel widths: the 32 in. wide panel is important to the client when he (desires to use) existing standard 30 in. x 60 in. desks and 15 in. file cabinets. SerieSeven widths work efficiently in surrounding conventional free standing desks and/or file cabinets. A new patented connector system inlets or门外, which also conceals the leveling elements... It is designed to provide the same feeling of stability and permanence afforded by a stud wall, yet to be completely movable..." circle 274

Sonotrol: Sonotrol Systems

Faced with sound problems? Sonotrol "will custom-design system to meet your specific requirements. You can choose from our... range wall or ceiling treatments, tuner and hanging panels, acoustic graphics murals... pre fabricated of a dimensionally stable acoustical core, concealing concealed hardware and single piece construction." circle 275
After a year-and-a-half in court, Michigan's Eaton County Courthouse carpet of Zefran® blend ZK-3 still looks as wool-like and colorful as the day it was specified.

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

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By Design......
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The creation of the Clarendon Bank & Trust Headquarters Building in northern Virginia was a project of immense scope and challenge. It demanded total professionalism at all levels. That is why we are proud that Marvin B. Affrime, president of The Space Design Group selected A. Blank, Inc., furniture coordinator, as a member of the building team.

A PROFESSIONAL VIEW

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Ralph Caplan
Andrea Baynes
Program Chairpersons

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VEREL MODACRYLIC FIBER

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

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

But consider the client for this design: the newspaper that recently elevated to its Editorial Board the Pulitzer Prize-winning architecture critic Ada Louise Huxtable, that also employs Paul Goldberger, Joan Kron, and a host of others to guide its readers in matters of design and taste, and that has been more effective than any other daily publication in communicating a sense that good design is newsworthy. The Times' new look was, obviously, achieved without the advice of its own critics (according to another paper, Goldberger even wrote an outspoken inter-office memo denouncing the plans) and, reportedly, it was achieved without much advice, either, from those who will be working there. But it would be ingenuous to pretend that such institutional off-handedness about interior design is shockingly rare. No, it's only too common.

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

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

STANLEY ABERCROMBIE
Haute couture replaces horticulture

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

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

Partly because of the broader curricula, the University's home economics department was concerned that it might project a negative image, and was thinking up modern "buzz" words for a new name. This turned out to be unnecessary because the new architecture and interior design have rapidly upgraded the department's image. Three existing buildings (one...
had been a horticulture laboratory), each differing in architectural style and color of brick, were renovated and consolidated “physically and spiritually” with new construction of reinforced concrete and 8 x 8 brick facing. An enclosed pedestrian mall with staircases and wide corridors runs through the old and new structures, eventually to be continued as a link to all campus buildings, many of which are sited on a hillside with a 10 percent grade. Some of the corridors will be skyways—a long-time familiar sight in downtown Minneapolis.

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

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

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

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

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

BETTY RAYMOND

Columbia-Presbyterian Medical Center invests in the future

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

Oil magnate Armand Hammer gave $5-million toward the cost of the $34-million sciences tower to further progress in cancer research. The building is named for him and his late father, both of whom were P & S graduates.

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

The tower's exterior, of masonry, weathering steel, and reflective glass, is an impressive shaft rising from its two low, flanking skylight-roofed wings. These extensions hold two-story reading rooms adjacent to book storage on a
Furniture: **John Adden** (round butcherblock tables); **Herman Miller** ("Chadwick" seating); **Stendig** ("Jan" lounge seating); **Thonet** (study chairs and tables, lounge chairs and tables); **Vecta** (fixed stools, reference area). Custom woodworking: **U.S. Woodworking Company**; **Ebner Woodwork Corp**. Audio-rium desks and chairs: **Heywood-Wakefield**. Movable partitions: **Westinghouse**. **Wilson Metal Products** (book stacks). All carpeting: **Bigelow-Sanford**.

From upper left, clockwise: One of two skylit study rooms on lower level; lower level recreation lounge with variety of seating; lounge outside librarian’s office; 24-hour study room; glimpse into second floor media section.
"Acting as interior designers as well as architects, we endeavored," said Dan Toan, "to create an efficient, uncluttered and scholarly environment for work and study which nevertheless would offer a welcome contrast to the more ascetic and sterile requirements of the hospital and laboratories. Color was therefore used with a rather bold hand on walls, in 'carpet graphics,' and upholstery."

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

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

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

BETTY RAYMOND

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

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

On the lower levels, public banking facilities.

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

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

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

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


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

Of the three lower floors, the middle one is of greatest importance, connected directly to the tower and its myriad opportunities for dining and shopping. On this level, naturally, are the main facilities to which the bank's customers need direct access. The floor below, accessible directly from the street, offers some supplementary banking facilities, and the floor above, not generally visited by the public, contains private office areas and the bank vault. The three levels are connected by a hydraulic elevator used only by bank personnel.

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

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

Everything else is appropriately rectilinear and restrained by contrast, including the gray floor, off-white plastic laminated casework, acoustic tile ceiling, and color scheme of offshore longitudinal walls with yellow end walls, fact, unlike those banks which prefer to en

ase their officers in gilded cages or their modern equivalents. Metropolitan's Shelby officers at desks open to the public, just outside the sing room where only such confidential iters as mortgage closings are transacted. Could this have swayed a hardened skeptic Ogden Nash, who once titled a poem, inkers Are Just Like Anybody Else. Except her"? Who knows—symbolically, at least, metropolitan and Rossen/Neumann have nar

ved that distance.

ROGER YEE

URCES. Officers' desks: Sunar. Conference, offi-
c. and secretarial chairs: Steelcase; upholstery
ic: Knoll. Conference table: Vecta. Sofa: Metro-
man. Lighting fixtures: Lightolier. Check writing
s and tellers' counters: Stabler Co. from original
igns by Rossen/Neumann Associates. Flooring:
ray Quarry Tile.
Shrewd operational systems swathed in luxe

Great arches give a look of transparency to the base of Minoru Yamasaki's marble-sheathed, 52-story building. Arches in the upper level of the lobby (below left) lead the public naturally from the escalators to the main banking room, where tellers are ready to serve individual customers in individual niches. Trees inside precede trees on an outside terrace.
Two photos above: Curved white walls, floor-to-ceiling oak doors, and warm carpet make vault areas appear cheerful and unconfined.

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

the teller stations are not a line but a unified mass of irregular outline, the unity of which is reinforced by the matching outline of a modular, multi-unit light fixture (with a highly polished aluminum frame) which provides both the room's ambient light and working light for the tellers.

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

A very luxurious vivid vermillion wool carpet makes a dramatic foil for the almost black polished granite of the reception desks, which are set off with stainless steel reveals and bases, and for the soft black leatherlike sheathing below the granite tops of the teller units. The lights in the fixture spark green highlights in the plants and pinpoint the polished granite. The impression of sumptuous suavity is enhanced by the fineness of radius-corner curves in furniture and fixtures. The problem with vault areas—that they are confined—is overcome by curving, fresh white walls broken by floor-to-ceiling doors in warm light oak. The impressiveness of the executive office floor upstairs is dramatized by the approach—a sinuously fenced stainless steel and plexiglass staircase circling on creamy marble treads to a champagne wool carpet.
Conserving energy seems to be one of the major movements of the ’seventies, and it certainly applies to more than just sunlight. Conserving energy, in this case, refers to design.

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

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

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

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

A restoration it is not. But a re-adaptation of an existing, still useful space in a highly mobile society is something that must be explored. It is especially commendable when an unlimited budget is not the major toy given to the designer.
The newest branch bank of Union Warren Savings cast a warm glow onto Boston's snow-clogged Summer Street this past winter. This third branch for the bank by Sasaki Associates is a small gem with lopsided facets, set into a corner location on an existing foundation. It was found less costly to construct a new building than convert the old one, and this new replacement was built for $400,000. Steel-framed and enclosed with a brick and glass exterior wall, the bank's present two and one-half stories can accommodate two additional floors in the future.

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

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

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

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

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

Betty Raymond
A small, innocent-looking "puddle of a creek" courses almost unnoticed through Cross Country Plaza, Kansas City, Mo., one of the city's most fashionable shopping centers. But the people of Kansas City will never forget the trickle at the bottom of the 100-ft. wide concrete ditch. On the night of September 12, 1977, the creek became a raging flood that devastated the Moorish-style center. One of the more distinguished victims rising boldly to this challenge was Hall's Plaza. Studying the 5'-ft. water line on its main floor, the management of Hall's vowed to reopen in time for its 63rd consecutive Christmas season. Thanks to the company's determination, the services of Harper & George, architectural and industrial designers (see their World Trade Center restaurants, CONTRACT INTERIORS, November 1977, pp. 78-83), and the cooperation of Hall's many suppliers, the "miracle" has come true.

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

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

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

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

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

On opening day, Hall's staff promptly observed that the store never looked so spacious before. Curiously enough, this phenomenon coincided with a net reduction in selling floor area. An interior design of space frames rather than walls and a lighting design that focuses on products rather than architecture had obscured the physical boundaries once defined by partitions, making store fixtures and products float
like stars of a summer nighttime sky. The effect politely conceals the fact that stock once stored in the basement is now kept on the periphery of the main floor. Stubs 2 ft. on center carry baffles and adjustable shelving for storage and display.

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

Roger Yee
The Old Post Office

The winning competition team is:

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

PROJECT MANAGEMENT, CONSTRUCTION DOCUMENTS AND ENGINEERING:

ARCHITECTURAL DESIGN:
Arthur Cotton Moore, FAIA, Principal in Charge.
Stewart D. Hoban, AIA, Principal in Charge.

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

CONSULTANT ON MECHANICAL SYSTEMS AND ENERGY CONSERVATION:
Gershon Meckler, Principal in Charge.

CONSULTANT ON HISTORIC PRESERVATION:
Preservation/Urban Design (Ann Arbor, Mich.).
Richard Frank, AIA, Principal in Charge.
Ironies, innovations, inventions, and collaborative triumphs characterize the recycling of the Old Post Office in Washington, D.C.—an interior to come for which working drawings are due by next June. If it comes off nearly as well as expected, it will refute the current low repute of federal design, justify the Federal Design Assembly campaign, and demonstrate the soundness of the General Services Administration’s commissioning procedures—particularly its new Level Three competitions, of which the Old Post Office project is the first test.

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

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

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

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

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

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

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

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

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

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

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

In 1974, when the PADC plan came up for discussion...
In the recycled building, tourists from Constitution Mall, would-be exhibition visitors, shoppers, or diners from other federal buildings to the west, and visitors exiting from the Metro, will enter the building from the new ground-level entrance ramped down from the sculpture court. Passing an outdoor cafe, they will enter a skylit shopping arcade—once the basement of the old cortile—rimmed with shops and display areas concerned with the arts, humanities, and the history of the building itself, plus fast food restaurants. From this level they will have ready access to commercial space and a restaurant one flight up. These facilities will be readily accessible as well from the 11th Street entrance, which owing to the slope in the ground, is on the old first floor, and serves as a convenient entrance for staff members living in the city mostly northeast. The ceremonial entrance on Pennsylvania Avenue leads to the federal offices upstairs.
presentation to Congress (which allowed it to pass), a few journalists implied that in accordance with the business orientation of the new group, the new plan was a crasser, more compromised one. Our guess is that changes in urbanistic and architectural theory over the decade, as well as emerging economic realities, had more bearing. It is not commercial opportunism one discerns in the new proposals, but the new urban humanism defined by Jane Jacobs, with an appreciation for naturally occurring asymmetries, more intimate scale, less monumentality, more humanity, attractiveness, and fun. Demolishing less and going in for fewer superblocks, superplazas, and supercircles, the new plan gives importance to keeping the area active after dark and injecting people—actual live inhabitants—into it in a 1,500-unit housing complex, a remarkably interesting design complete with built-in shopping arcade by Hugh Newell Jacobsen.

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

Uses of the Building: A Cultural Center Too

Though the 1964 proposals warily coun­
enance renting unused federal building space to prestigious office and commercial tenants in order to raise revenue, they call it a “misappre­
ension to hold that service elements such as rugstores and restaurants could be incorpo­
ated in Federal buildings; when they can so easily establish themselves within a few steps here is no reason for such complications. . . .”

By 1974, “such complications” were seen in a more favorable light. The PADC master plan inspired the design team which eventually won the Old Post Office commission to make tourist and other public circulation—from Constitution Mall and nearby federal buildings—a major planning consideration in the design solu­

tion. And the team suggested that the retail cilities and restaurant they proposed, far from being mere incidental convenience shopping, would constitute a unique attraction, a unified cultural, exhibition, retail, book, and creation center concerned specifically with art and architecture. The building itself sug­
gested the theme, and the theme logically side the principal office tenants, National En­

The choice of a design team for the Old Post Office was the first example of the GSA Level process, devised for projects too com­
plex for the standard procedure. In the stand­procedure, any firm interested in a federal office project announced by GSA submits standard forms outlining the firm’s experience, sign philosophy, and capabilities, and a se­
group of firms is requested to provide spe­

cific information detailing their suggested ap­

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

**Utility / Equipment Spaces:**
1. Mechanical Equipment
2. Electrical Equipment
3. Telephone Equipment
4. Duct Shafts
5. Toilets
6. Passenger Elevator
7. Service Elevator
8. Express Elevator to Tower
9. Elevator Equipment
10. Janitor’s Closet
11. Women’s Retiring Room
12. Fire Safety Improvements:
   (Beaded Lines Indicate Emergency Egress)
   - Stairway
   - Stairway to Cellar
   - Stairway to Courtyard
   - Stairway to Roof
   - Stairway to Underground Parking
13. Smokeproof Stair Tower
14. Smoke Partition
15. Emergency Elevator
16. Wall Mounted Sprinkler
17. Ceiling Mounted Sprinkler

**Special Features:**
17. Handicapped Entrance
18. Stage
19. Orchestra Pit
20. Stepped Tower Foundation
21. Theater
22. 11th St. Entrance Court
23. Canopy Line Above
24. New Floor Paving
25. Shopping Arcade
26. Court Open Above
27. Escalator & Main Public Stairs
28. Balcony Line Above
29. Service / Loading Dock
30. Egress at Existing Light Wells
31. Entrance from Metro
32. Ramped Entrance from Sculpture Court & Mall
33. Covered Link from IRS Arcade
must prepare and present recommended design solutions to a panel of critics—not necessarily to select a final design but to determine the team best equipped to develop one. GSA pays each of the three a fee for ownership of the proposals.

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

### Difficulties of the Program—a Summary

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

The building contains 174,430 square feet assignable space within its thick walls—58,630 less than the required 232,500. Conversion of the basement and 9th floor could not make the difference. The solution requires a decision on where and how to add extra levels, enlarge existing ones, or narrow the cortile corridor.

The cortile roof must once more transmit daylight, but without exploding the air conditioning load or failing to meet ASHRAE 90 energy conservation HVAC standards. Though preservation is one of the primary goals of the project, it is not wholly compatible with many new facilities to be inserted into the building, nor with current fire safety, electrical, lighting, and acoustical standards. Which elements of the interior are to be authentically stored, and how should the rest be designed to match, contrast, harmonize? How should the signage be, and what should it mean? What about lighting—in preservation and commercial areas, office areas? To what extent could federal fire safety standards be bent to preserve a landmark surviving not as a museum but as a commercially viable facility?

### The Solution—a Summary

The roof will again be a skylight. The mail room will be removed, and the cortile to be further deepened by the excision of a central chunk of the first floor, bringing light into the basement, which will become new ground floor of the building (and of the cortile). The public will enter the cortile ground level through an arcade, scull court, and new ramped-down entrance.
south, finding themselves in a skylit shopping arcade. The old clock tower will loom above, revealed by the clear glass panes in the skylight roof's north hip. The clock tower's stepped, stripped-down foundations of rough granite will form the backdrop for a podium platform. The arched windows of the cortile balconies will allow federal office personnel to look into the vast, theater-like space. The employees will have entered the building through the traditional first floor entrances on the east and north facades. Tourists will start their ride to the clock tower (and the best, broad-window view of Washington) in a glass elevator rising from the left of the podium in the cortile.

The interior will be zoned into strict preservation and adaptive areas. Strictly preserved will be the old entrance/elevator lobbies and entire fifth floor with its balcony corridors (though open plan work stations will stand under the restored ceilings). The exterior will be restored, apart from the new entrances. A new mezzanine, intensive use of the formerly unused ninth floor and basement, and imperceptible (from the cortile) thinning down of north and south cortile corridors on upper floors will add needed square footage. Fire, security, and signage solutions are outlined below.

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

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

Directly under the reglazed roof, rotating, sun-tracking finlike louvers will both shade the cortile from maximum glare and also radiate heat on the skylight to counteract winter drafts. Addition, the bulging centers of these hollow trudged aluminum louvers will carry water in pes, transferring heat from the sun into heat sinks in the basement—source of the building's hot water supply. These thermal louvers will be integrated with plate solar collectors located on the south section of the hipped roof—a source of heat for chemical dehumidification of entering outside air, which is of course a step in air conditioning. Inside the building, the distribution ducts will inconspicuously integrated within existing architectural details. Heat pump water pipes connect with the sprinkler system.

Cortile Eyes the Clock Tower
For the first time, the building's most dramatic features—the cortile and the clock tower—will be summed up in one symbolic image. The dear glass of the skylight, unobstructed at the roof's north hip, will reveal the upper part of the clock tower from within the cortile. Though the balconied north wall office
floors will hide the tower's midsection, the vertical lines of the tower will read powerfully because for the first time the tower's massive stepped foundation will be visible, since much of the cortile's first floor will have been stripped away. This is part of the strategy for adding to the building's capacity by converting the basement from dead storage to live use. It also works in the plan to create two clearly differentiated circulation systems—an accessible one for the public and a private, high security system for the federal offices.

**New Circulation System**

The old Pennsylvania Avenue entrance remains the formal entrance, and like the 11th Street entrance oriented to the city, is located on the original first floor. These two entrances lead to federal offices on the first floor and to elevators giving access to federal offices upstairs. A loading dock and auto drop-off are on the south and mid sectors of the 11th Street side of the building—both areas well masked by landscaping—also give access to offices. The one-time basement, now the ground floor of the building and the base of the cortile, will be a public shopping arcade—a skylit open walkway rimmed with shops. The south facade of the building—closest to tourist-loaded Constitution Mall and to Federal Triangle office buildings with thousands of employees—is the logical position for a public entrance. The new plan places this new entrance on the ground floor, leading the public down through a gently ramped arcade and sculpture court a few feet below Mall level.

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

But the two traffic systems do not min and guards at the first floor security station (see plan page 104) can visually monitor both. A new mezzanine floor between the first and second floors gains extra square footage being cantilevered beyond the old balcony line. Federal tenants on the mezzanine can see some of the concentric cortile corridors typical of the rest of the building, and separated from the cortile by glass barriers.

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

**Areas of Refuge**

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

Open Plan Offices

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

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

Lighting and Other Design Decisions

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

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

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

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

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

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

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

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

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

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

Geomeric shapes of polished steel and glass combine to make an exceptional table that is functional yet elegant. Simplicity is the basis for this magnificent design. Available 53" x 53" x 29" high, 80" x 40" x 29" high. ($795.) 728 Montgomery, San Francisco, 94111, 415-788-5020, Open 10-6; Sat 12-5

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

D.G. Shelter Products' new Endura line of wall paneling possesses remarkable durability and a satiny surface. Endura's glossy face features DG Shelter's exclusive scratch, impact and stain resistant Thermal Fused Vinyl finish. Endura, a blend of western softwood fibers, nails easily and holds nails firmly without surface cracking or splitting. Endura is available in a selection of woodgrains, colors and patterns, and is produced in 4 foot by 8 foot sheets with custom lengths available in ¼ inch thickness.

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

Polychromic Designs is offering a new line of decorative acoustical panels. Panels are constructed of a one inch thickness fiberglass core that is upholstered with a fire rated fabric material. They are easily mounted to any wall surface, and can be used as floor-to-ceiling dividers or suspended from the ceiling. Available in 12 standard sizes, custom sizes, 19 solid colors, and 7 stripes.
Tulip Inc. has introduced the Karla-7 Side Chair as part of the continuation of their Karla Series. The chair is available in a frame finish of mirror stainless chrome or hand rubbed bronze, and the upholstery unit features a removable cover designed for high traffic areas; and can be specified in the customers choice of any Tulip vinyl, fabric, or UltraSuede®. Also from Tulip is the Savoie Series of occasional tables designed by Stephen D. Sherman featuring ¼ inch clear glass tops on sleigh bases finished in mirror stainless chrome or hand rubbed bronze. The tops are also available in plastic laminate, wood veneer, bronze or smoked glass.

A line of large cultured marble products that weigh 25-50 percent less than conventional pieces of the same size, and are more resistant to cracking, has been introduced by Pinta's Cultured Marble, Inc. These new qualities result from the use of microscopic hollow glass bubbles instead of traditional calcium carbonate as a resin filler. Available in both standard and custom built oversize pieces, including vanity tops, kitchen counter tops, sills, wall panels and shower stall walls. Use of these bubbles, a product of 3M Company, has reduced weight of these large pieces by 25 to 50 percent, depending on size.
The Corinthian Collection is an interesting extension to the Good Companions theme and represents the very latest developments of Broadloom Carpets Limited. The unique "poodle" style pile, which is a feature of the range, is achieved by the use of a specially developed heat-set yarn.

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

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

"Starburst" wall sculpture, gold- and silver-leaf over brass and copper on steel, bronze highlights. 33" diam, 3 tiers—also in other sizes.
Electronic Systems Furniture Company manufactures computer oriented desks especially made to support CRT’s, terminals, word processing equipment, and to provide attractive work stations. Options are available that are specifically designed for computer related equipment, such as cut outs for cables, cable channels, pedestals and storage compartments, and modularity of design for grouping and expanding. A variety of colors are available, including wood grain tops.

Marlite brand doors, which have received a 20-minute fire rating from Underwriter’s Laboratories, are now available for industrial and commercial installations with special safety requirements. The door is available in Marlite brand melamine or high pressure laminate finishes, and has been approved with both flakeboard and staved lumber cores. They may be faced with the same material as used on adjacent walls, are pre-hung and pre-glazed in the factory, and delivered complete with lites, louvers, kickplates and signage.

Plastiglide Manufacturing Corporation has introduced “Gemini,” the newest addition to its furniture caster line. Gemini has been thoroughly tested to exceed the standards established by the Business and Institutional Furniture Manufacturers Association and the American National Standards Institute, including tests for load deflection, impact, rotation and mobility. Construction combines nylon and steel to provide solid, dependable performance through deep pile carpeting or on tile floors. Available in solid colors or with a variety of electroplated steel finishes.

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

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

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

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

Eldon Office Products is offering a mobile storage unit called the “Data Cart.” The compartments easily accommodate printouts (bound or unbound), legal-sized documents, tabloid publications, phone books or any reference material up to 11 inches by 141/2 inches. The basic cart is standard desk height, with a woodgrain work-surface top and chrome trim.
From Philip Graf Wallpapers Inc. come three new, contemporary designs. Shown, from left to right: Conchiglia Al Dente, designed by Dominick Miniero, available in five different colorways on vinyl; Royal Oaks, designed by Philip Graf, available on paper and vinyl, in five colorways; and Grill of Kells, designed by Linda Holtzschue, five colorways, on vinyl.

circle 320

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

circle 321

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

circle 322

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

A ventilated pool and patio deck material is now available from Uniroyal Chemical. Manufactured in six colors (white, olive, kelly green, terra cotta, and light and dark blue), the decking consists of 13½ inch interlocking squares which can be laid over any relatively flat surface. The material is made of a special rubber blend, can be trimmed with an ordinary knife, and is designed with a non-skid surface. circle 325

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