

April 1980

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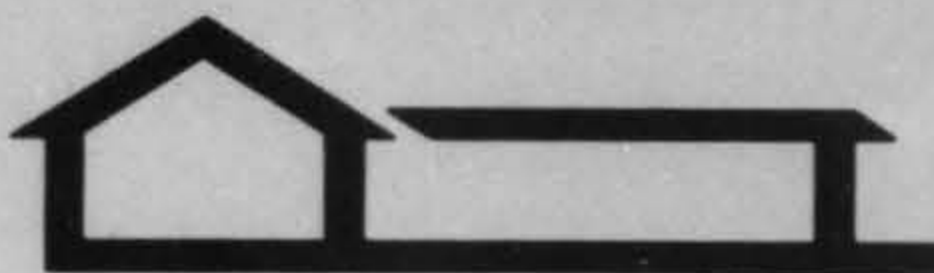
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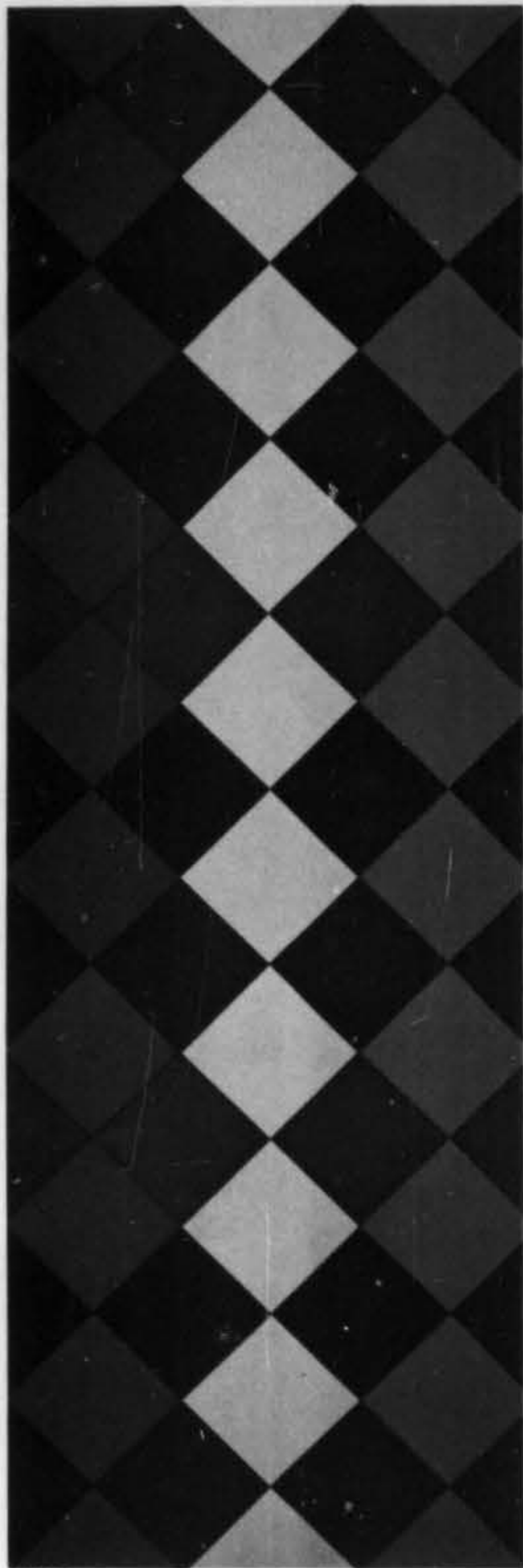
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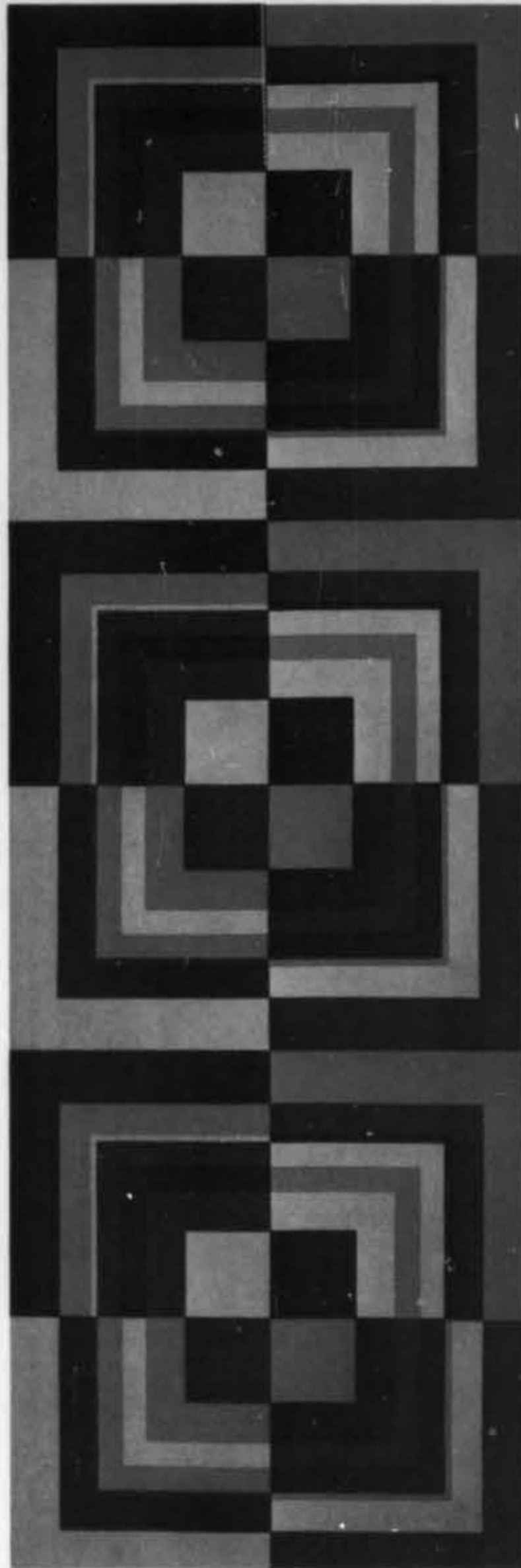
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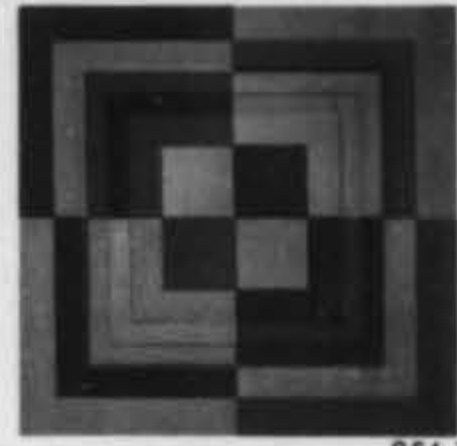
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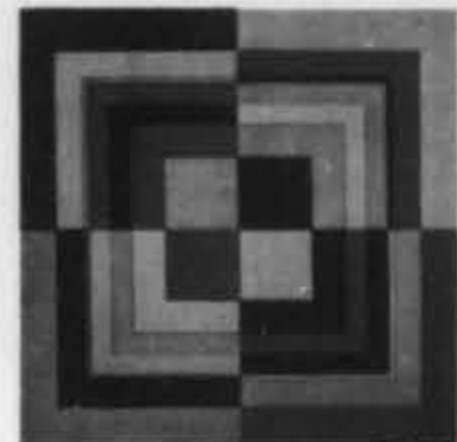
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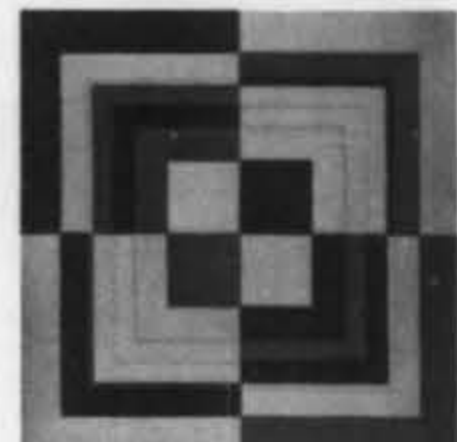
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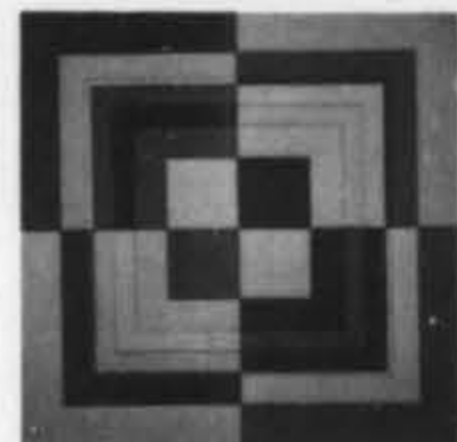
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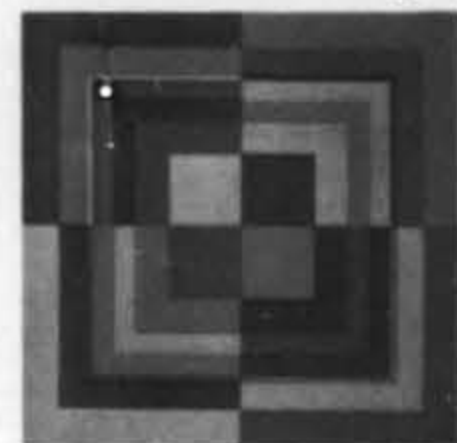
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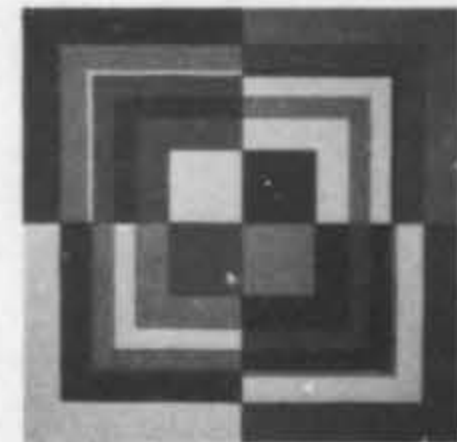
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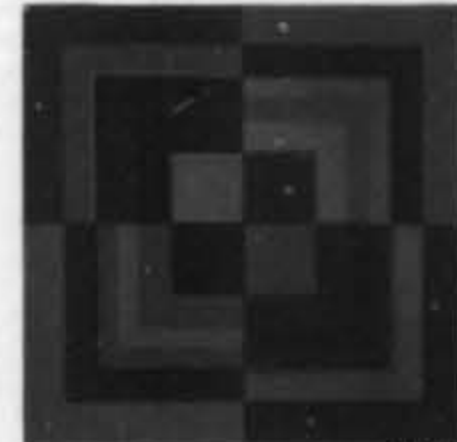
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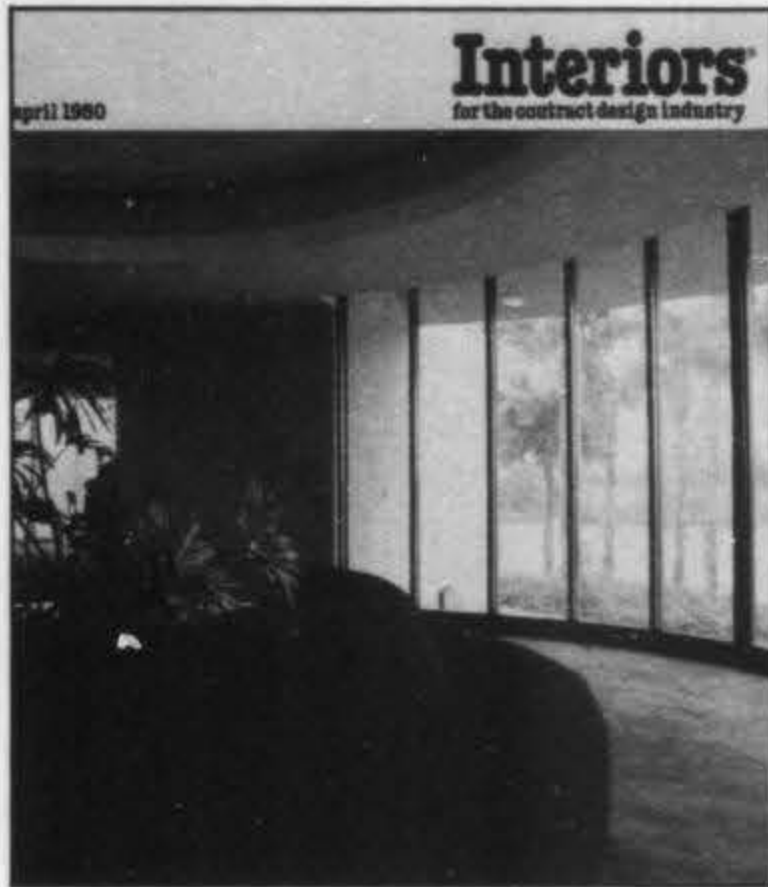
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Cover The Royal Trust Bank of South Dade, designed by Dianne Joyce Interiors, is circular with friendly modular seating by Vecta. See page 100.

Photography by Steven Brooke

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FEATURES

- 9 Interiors Insights: Report of Interiors fourth energy conscious design seminar . . . People in the news
- 35 Special Preview: First International Carpet and Rug Market
- 44 Interiors Events: Golden Movement Emporium auction-extravaganza
- 67 The Publisher's Word: Gain
- 68 Woman Power: Four women executives plan their work spaces
- 82 Energy Action Report: Tigerman Embraces Mother Nature
- 84 Lighting: Watts the Matter, by Ben Bedell
- 88 Interiors Controversy: "On Intimate Relations"—Brent Brolin argues for more sympathetic integration of modern building and the environment
- 90 Interiors Industry: Falcon's new infusion of fresh talent

INSTALLATIONS

- 68 Executive office, Faberge Inc., New York City, by Garcia-McMaster
- 70 Joan Andrews Office, New York City, by Joan Andrews Interiors
- 72 Mary McFadden Inc., New York City, by Mary McFadden
- 74 France Telecom, Inc., New York City, by Kohn Pedersen Fox Conway
- 78 Bloomingdale's B'Way, New York City, by Barbara D'Arcy
- 80 Moses Brown Resource Center, Providence, RI, by Morris Nathanson Design, Inc.
- 82 Stanley Tigerman office, Chicago, by Stanley Tigerman
- 94 America's Great Showroom: Knoll International, New York City, by Venturi, Rauch and Scott Brown
- 96 People's Savings Bank, Bridgeport, CT, by Zane Yost & Associates, Inc.
- 98 Citibank, 55 Wall Street, New York City, by Walker/Group
- 100 Royal Trust Bank of South Dade, Florida, by Dianne Joyce Interiors

PRODUCTS

- 16 Product Flash: The Great Ceiling Coverup—Levolor's Daempa Systems
- 22 Lighting: Functional and efficient lighting to meet different spatial needs
- 35 Special Preview: First International Carpet and Rug Market
- 46 Hot Items: disco dance floor . . . hangings for the office . . . natural wood systems . . . bathroom Victoriana . . . Norman Cherner's new chair
- 76 Product Analysis: John Mascheroni's "Tappo" seating system for Vecta
- 86 Product Analysis: "Taskline," a new, low-watt illumination system by Lightolier
- 90 Falcon combines innovative design with up-to-date technology

DEPARTMENTS

- 6 Letters: Readers' reactions
- 12 Designers in the News
- 48 Professional Reading: Manufacturers' new source information
- 110 America's Great Sources

COMING NEXT MONTH

Neocon newsbreakers . . . Interiors' VIP room at the top . . . Electronics in the office . . . AIA Honor Award winners . . . Banque Lambert in Milan . . .

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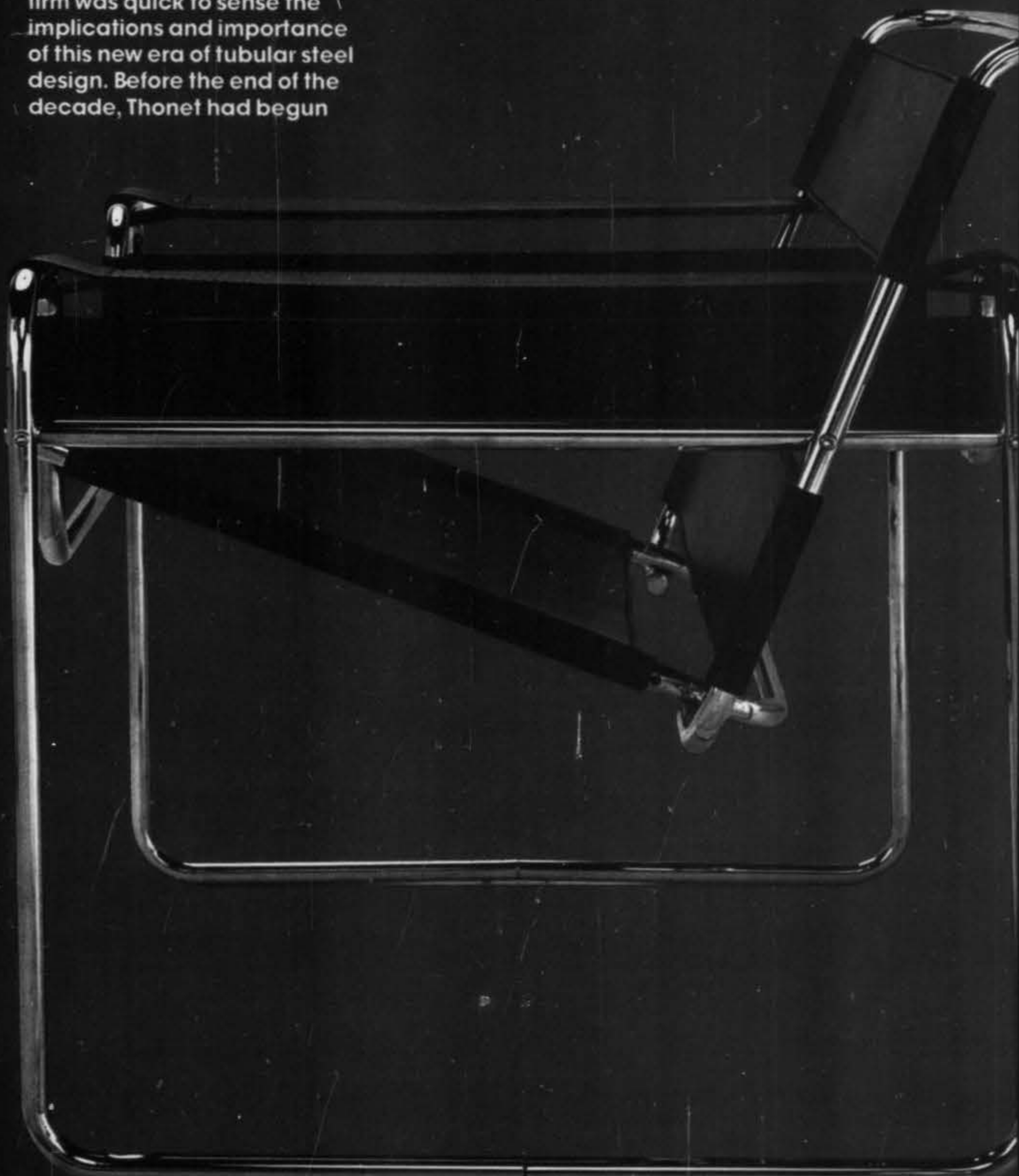
Marcel Breuer's chair (1925)

Mies van der Rohe's chair (1927)



During the mid-1920's, European furniture design and manufacture underwent a revolution as profound as that which had been set in motion by Michael Thonet's invention of the bentwood process. In 1925, Marcel Breuer, at the Dessau Bauhaus, created the first tubular steel chair. The following year, Mart Stam and Ludwig Mies van der Rohe each designed cantilevered, tubular steel chairs. Almost simultaneously, in France, Le Corbusier, Pierre Jeanneret, and Charlotte Perriand began collaborating on tubular steel furniture designs. And though the name Thonet was synonymous with bentwood, the firm was quick to sense the implications and importance of this new era of tubular steel design. Before the end of the decade, Thonet had begun

the commercial production and distribution of chairs, desks, and chaises by both Breuer and by Le Corbusier and his associates. In 1932, the furniture designs of Mies van der Rohe were added to the company's international line. When one considers the extent to which this period of design influences the way in which we live today, it is rather startling to realize that the entire period of conception and production in Europe only lasted from 1925 to 1938. In that year, Leopold Pilzer, sensing the advent of war, transferred Thonet's operations to the U.S.A.



One hundred fifty years
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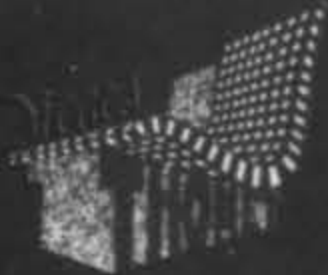
This is the fourth in a series of capsule histories celebrating the 150th anniversary of Thonet. The entire series will be reproduced as a poster. For a free copy, write us.

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From a Thonet catalogue, c.1932, an accurate prediction of the overwhelming influence of Brno's most famous design, B32 (1927-28), but only combined cane/leaved steel, cane and wood.



From a Thonet catalogue, c.1932, an accurate prediction of the overwhelming influence of Brno's most famous design, B32 (1927-28), but only combined cane/leaved steel, cane and wood.



Water-designed labor for best office furniture shown on the cover of the c.1930 catalogue. By 1930, Thonet had more than fifty Brno designs in production.



Early 20th-century design of B 306, the chair designed by the German architect and designer, Adolf Loos, in 1905-6.

letters

● Awards Applause

Thank you for letting us be a part of your Awards presentation. I have been to many functions of this nature and thought that your program was one of the more professional, to the point, and certainly enjoyable that I can ever remember attending. Thank you again for letting Baker Furniture be a part of the first Interiors Awards presentation.

Jeff Kahle

New York Representative
Baker Furniture

The calibre of the INTERIORS award-winning selections was superb! And the Awards Breakfast at the St. Regis was the best Awards function that I have ever attended.

Congratulations to all of you—including Frank Brown for his superb voice-over commentary.

Martha Kaihatsu, Director of Communications

Stendig
New York, NY

● Energy Seminars

We are pleased to learn about your Energy Conscious Design Seminars and wish you great success with them. . . . We appreciate your interest and congratulate you on your project.

Mary Finch Hoyt

Press Secretary to Mrs. Carter
Washington, D.C.

I wanted to let you know how much I enjoyed the talks and gathering at the Thonet Showroom on "Energy Conscious Design: Meeting of East and West." It was fascinating, and also quite lovely in that, unlike many of those types of gatherings, this was truly relaxed and friendly.

Lorraine Schwarz

New York City

● West Week

I would like to extend my thanks for the fine way in which you treated our forthcoming West Week event in your magazine. Both the issues in which you dealt with West Week were well done and contributed to what undoubtedly will be the most successful market PDC has had.

Murray Feldman, Executive Director

Pacific Design Center
Los Angeles, California

● Reader Response

We have been the grateful recipients of almost two hundred requests for information as the result of an article which appeared in the December 1979 issue of INTERIORS, page 62.

Renee Simon

Market Research Department
KoolShade Corporation
Solana Beach, California

● Fabulous February

What wonderful articles—Davis Allen and Andrew Belscher in one issue—dynamite!

I really do think the profile idea is of major interest to your readers.

Charles Pfister

San Francisco, California

● Speak Out

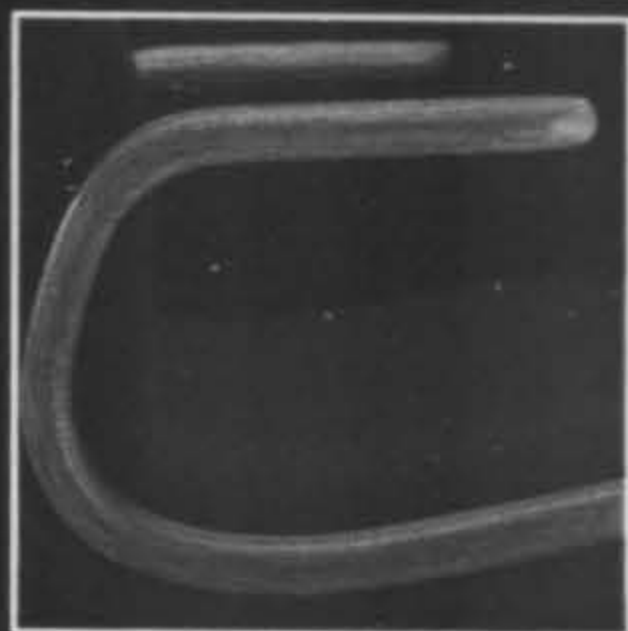
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Darien

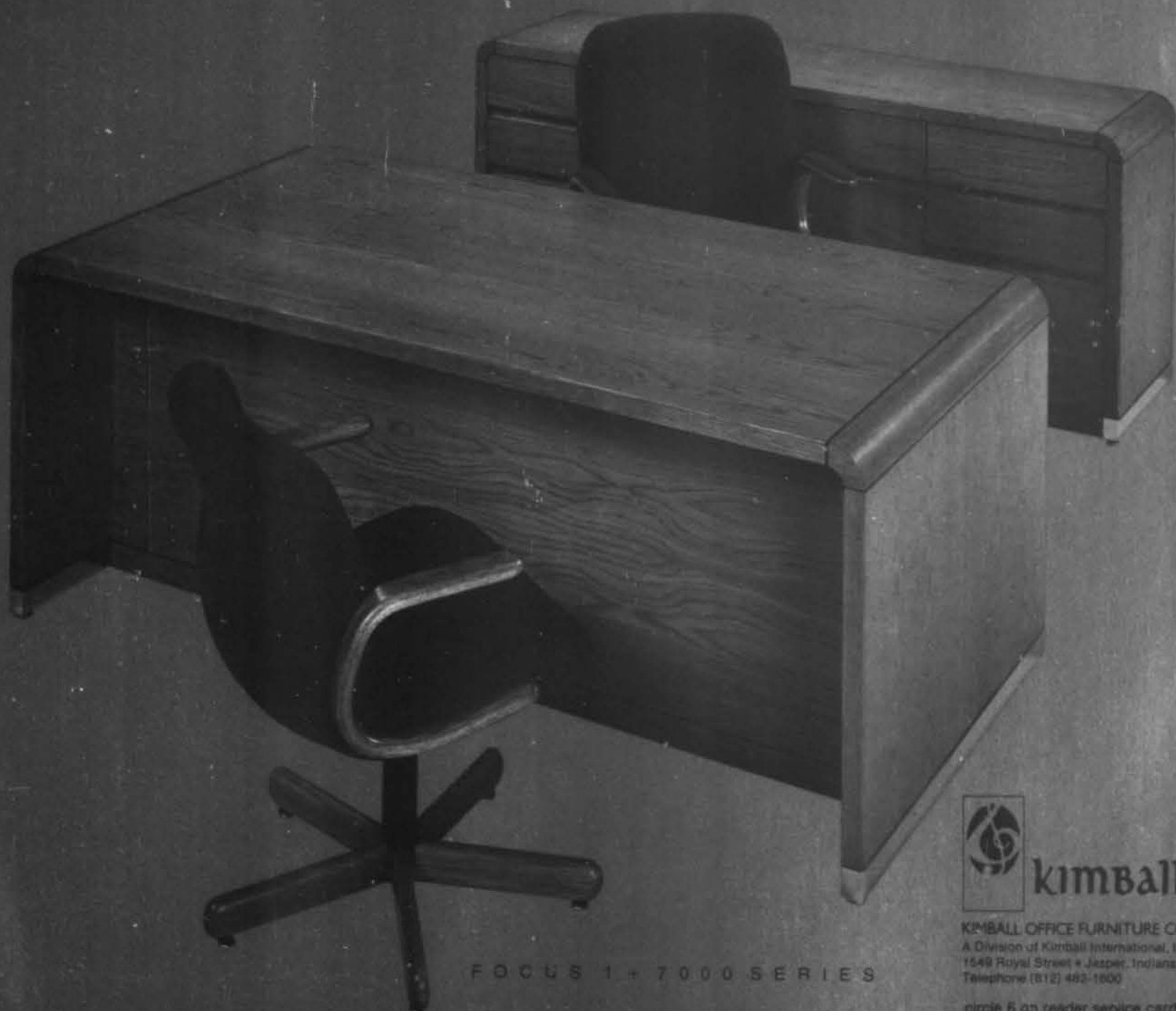
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Interiors insights

NUMBER 4

Energy Seminar 4

Report by Maeve Slavin

This seminar, number four, past the halfway point of the current series, drew an overflow audience to the elegant Thonet showroom at the Decorative Arts Center, New York, and listed five speakers in what panelist Richard Stein aptly called "the biggest bill since the old Palace Theatre closed." Subject for the evening's discussion "Should East be West? How California Sets the Pace" brought out some fascinating facts and speculations including: Pratt Institute professor John Lobell's extraordinary (seemingly) notion that the one sure way to reduce energy consumption is to eliminate office buildings altogether; Fred Dubin's defense of strongly worded energy requirements in building codes; Richard Stein's teasing thought that if Le Corbusier rather than Mies van der Rohe had come to Chicago how differently would our architecture have developed.

California building codes lead the way in stringent energy performance standards, and many architects gripe at codes. Fred Dubin, engineer par excellence, believes that codes - controversial and litigious as they are - are beneficial because without them there would be no bite to energy consciousness. However, "Each area of the country has its own particular quirks of climate, and each requires separate code specifications." Nevertheless, the building he illustrated in his segment of the program, happens to be in California, and



Margaret McCurry and Stanley Tigerman



Mimi Lobell

John Lobell

the client, the Department of Corrections in Sacramento. However, it incorporates many innovations as appropriate to East as to West. Dubin demonstrated that conformance to Title 24 of the California building code delivered a building showing a BTU reduction from the average 150,000 BTU's per square foot per year to 40,000 BTUs per square foot per year, without increasing the first cost of the building. This was accomplished by reacting to the diurnal temperature curve, and cooling-off the building during the lower swing periods; by maximum utilization of natural light and ventilation; and by that old-fashioned but now re-instituted trick of north-south orientation.

Richard Stein took up the cry for a return to traditional siting and the use of natural light and air flows. He lamented East coast preoccupation, in current practice, with symbolic, referential and historical themes, and the continued tendency to follow the Miesian dream of the triumph of man over the environment expressed in diaphanous buildings, sealed off from contact with nature, and powered by energy intensive mechanical systems. Whereas, of course, in places and times

as disparate as Venice and the Mesa Verde, the reality of a solar environment was completely understood. Especially he deplored the "mythology" of sealed high-rise buildings with fixed windows now taken as a necessary "given" in the design of commercial buildings, while this is contradicted, for example, in the upper, residential floors of the Olympic Tower on Fifth Avenue, where windows at open angles are clearly visible in recent photographs. The fixed window syndrome does not apply in places as different as Scandinavia and tropical South India. In Sweden and Denmark, sun breaks and sun shades not only perform functionally but also decoratively, while in Finland a simple device makes it possible to open even double hung windows.

John Lobell's vision of the future is premised on acceptance of electronic technology which among other things would eliminate the need for office buildings, since the transfer of information can be accomplished by fiber optic electronic innovations now presently available. He sees the need, now, for the Frank Lloyd Wright of our time to realize the aesthetic implications of electronic progress, and to develop an appropriate architecture.

Fred Dubin

Thonet's
Joan Burgasser

Richard Stein and Beverly Russell



Mimi Lobell finds that California is producing a whole body of holistic thinking, new ideas and interesting people, not yet recognized on the East coast, as the paradigm for new lifestyles resulting from energy consciousness.

The text of Stanley Tigerman's remarks is reproduced elsewhere in the magazine. It should be read by all those of our readers who were unable to be with us on February 14.

Interiors insights

PEOPLE

AWARD TO JOHNSON

The first recipient of the Pritzker Architecture Prize, a bronze cast by Henry Moore, has been awarded to Philip Johnson in a recent ceremony at Yale University.

NEW COMPANY FORMED

Donald Madden has formed his own new company headquartered in Los Angeles. Design services in residential and contract markets will be offered.

SANDFORD NAMED

Frances Sandford will manage the Keller Collection's showroom at the Chicago Merchandise Mart. Ms. Sandford was previously with Boris Kroll Fabrics.



AIA HEAD NAMED

Charles E. Schwing, FAIA, has been elected as the AIA's 56th president. He has more than 25 years in the architecture field.

MOHASCO PROMOTES

Stanley I. Landgraf, president and chief executive officer at Mohasco Corp. has announced the promotions of George Mullen as company president, while Herbert J. Broner has been named executive vice president and member of the board of directors of Mohasco's Cort Furniture Rental Division.



PROMOTIONS AT GF

GF Business Equipment Inc., has announced the promotions of Robert M. Pennell from National Manager of Dealer Sales to Director of Product Marketing; Frederick A. Lynn from Product Manager to Director of Market Planning; John M. Sinnett from Director of Product Planning to Director of Sales Systems and Lawrence E. Smith from Assistant to the Vice President of Sales to Director of Marketing Administration.

TURNBULL NAMED TO AWARD

Sara Little Turnbull, an internationally known contributor to the home furnishings industry has been named the 1980 recipient of the National Home



Fashions League Trailblazer Award.

FIRST WOMAN NAMED TO FIRM

Frances C. Perry has been named the first woman associate at Carson, Lundin and Thorson, a New York architectural firm.

"INVENTOR OF THE YEAR"

The Association for the Advancement of Invention and Innovation has named Dr. William A. Thornton, Jr., a Westinghouse scientist, as "Inventor of the Year". He's the inventor of energy-saving prime color lamps.

WILLIS APPOINTED

Neville Lewis Associates, interior designers and planners have announced the appointment of Michael L. Willis as vice president and managing principal of their Dallas office.

BURKHEAD NAMED

Suzann Burkhead has been appointed advertising and sales promotion manager at Monarch Furniture. She'll be headquartered at High Point, N.C.



AMERICAN SEATING CHANGES

Simon W. Oppenhuizen has been named president and general manager of American Seating's Office Products Division, and Donald R. Barber has been appointed National Sales Manager for Contract Furniture.

OTTOMAN IS CHAIRMAN

Klaus R. Ottman has been named chairman of the 65th International Hotel/Motel Restaurant Show, to be held Nov. 9-12 at the New York Coliseum. He's with The Sheraton Corp.



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Designers in the news

A personal look at the talented architects and designers responsible for the projects in this issue

Robert Venturi (Knoll Showroom, page 94), is a principal in Venturi, Rauch and Scott Brown of Philadelphia. The firm has just moved to new offices on, appropriately enough, Main Street.

John Mascheroni (Vecta, page 76) is a premier product designer for many companies.



Robert Venturi



John Mascheroni



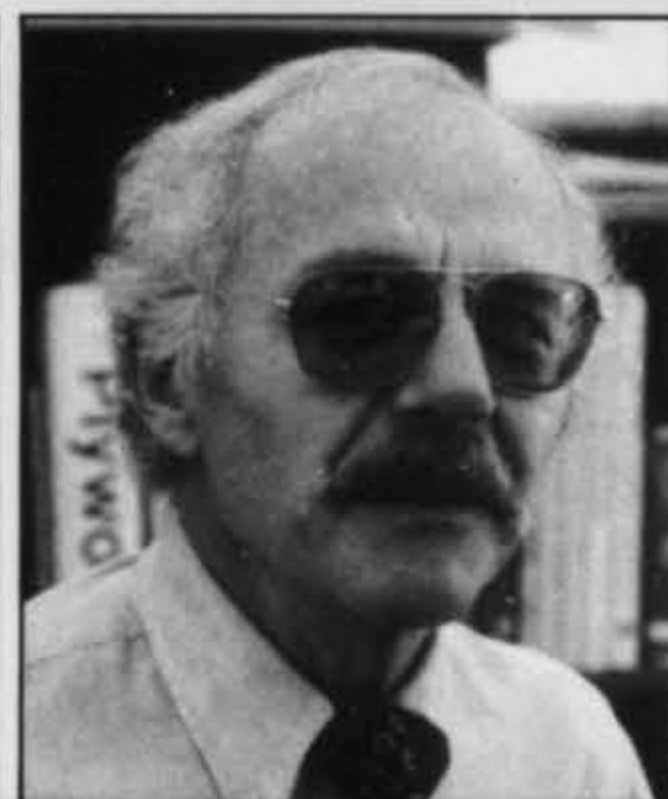
Dianne Joyce



Barbara D'Arcy



Zane Yost

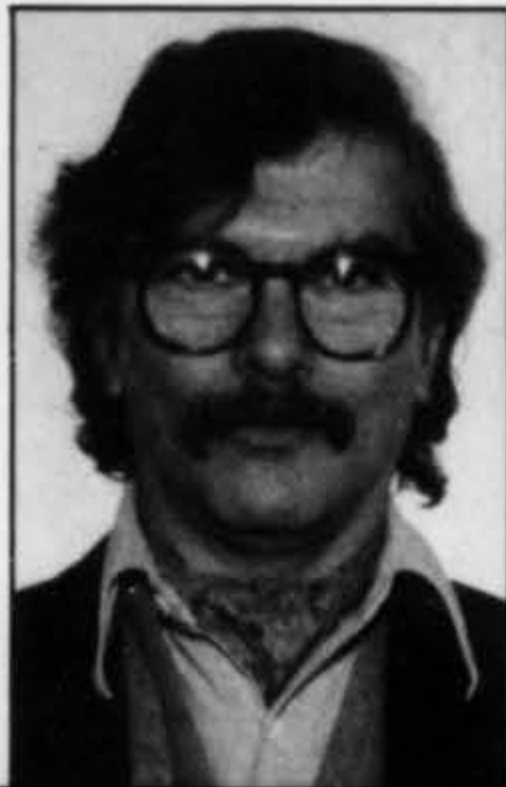


Ron Eichorn

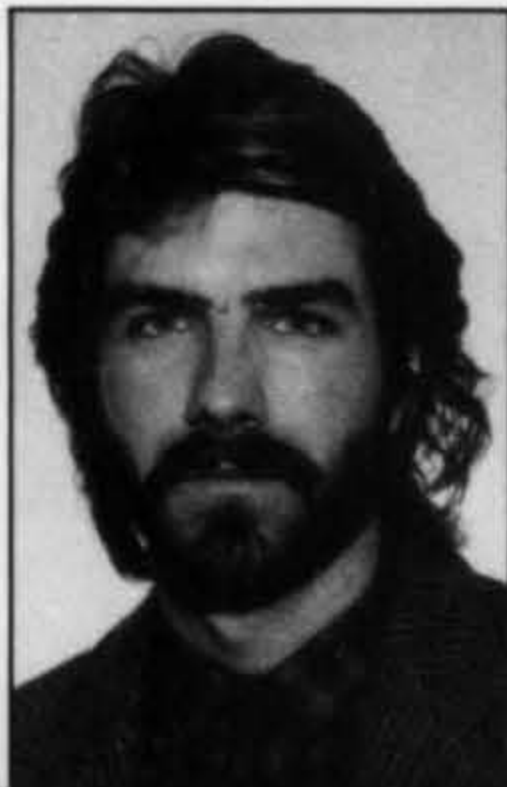
Dianne Joyce (Royal Trust Bank, page 100), owner and senior designer of Dianne Joyce Interiors, Coconut Grove, Florida, specializes in commercial projects, medical facility work and planning.

Barbara D'Arcy (Bloomingdale's B'Way, page 78) is vice president of Bloomingdale's, Director of Merchandise Presentations and winner of the prestigious 1979 ASID Elsie de Wolfe Award. She develops company design concepts.

Zane Yost and Ron Eichorn (People's Savings Bank, page 96) of Zane Yost Associates, of Bridgeport Conn., are 1980 AIA Award winners for the energy conscious design of a housing project. Committed to energy-efficient design, the firm is involved in retrofitting buildings to reduce energy consumption. Yost worked with Buckminster Fuller to build the first geodesic dome in the U.S. and Eichorn designed lighting with Sy Shemitz and acts as the firm's director of marketing.



Morris Nathanson



Peter A. Niemitz



Aldolfo L. Garcia



Billy C. McMaster



Judy Swanson

Morris Nathanson and Peter A. Niemitz, (Moses Brown School, page 80) of Morris Nathanson Design Inc., Providence, Rhode Island are completing plans for several restaurants at the Boston Park Plaza Hotel. Nathanson, an artist, will exhibit this spring in New York. Niemitz is company vice president, senior designer and project director.

Aldolfo L. Garcia and Billy C. McMaster (Georgette Muir's office, page 68), of Garcia and McMaster in New York, have done extensive design work in the residential and medical fields, both in the United States and the Caribbean. McMaster is a Parsons graduate and Garcia attended Brown. Both worked at B. Altman before forming their own firm.

Judy Swanson (France Telecom offices, page 74) is an associate with Kohn Pedersen Fox Conway in New York, a Pratt Institute graduate and a former designer for I.M. Pei and Partners.

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A black and white photograph of a wire mesh chair in a room. The chair is positioned in the lower right quadrant of the image. To the left, there is a fireplace with a tiled hearth and a large, light-colored pot on the mantel. The floor is made of dark wooden planks. The wall behind the chair is plain and light-colored. The overall scene is minimalist and modern.

Grid Stacking Chairs

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THE GREAT CEILING COVERUP



A multiplicity of colors and designs highlight Levolor's Daempa Systems that control noise, complement lights and enhance ceilings

Ceiling panels in a variety of shapes and sizes—the Daempa Systems—are now available from Levolor Lorentzen, Inc., for the contract market in the U.S.

The six acoustical systems, which range from decorative coverings to high-impact surfaces, are designed to cover unsightly ceiling fixtures and control noise. Aluminum coated-panels with baked-in color in the Daempa 10, 200, 400, 600 and 2000 Systems offer almost limitless redesign while the Daempa 700, made of steel for greater durability, is designed for sports installations.

Company officials see the systems being used in new as well as redesigned buildings. Above, architect Fred Forrest uses the Daempa 200 System at "The Artistry" in a Woodbridge,

New Jersey, mall. The reflective surface adds a spatial dimension to the store, and in combination with lighting, shows off merchandise to its best advantage.

Daempa Systems have been available in Europe for 30 years in monotone colors, and Levolor has introduced them to this country in over 100 colors, and metallic finishes. The panels are available in flat and "v" shaped styles.

A network of components make installing the framework of the original or suspended ceiling a one-man operation. Panels snap into the frame without tools. Narrow openings between panels may be left to enhance air circulation or closed with filler strips of matching or contrasting colors.

Maintenance for the ceiling systems is min-

imal, the company reports. The baked-on enamel resists stains and colors maintain their brightness and finish. Special orders may be specified for jobs larger than 1,000 square feet. Maintenance of all support systems, a concern with the maze of wiring in most buildings, is simplified since panels may be removed one-at-a-time to service pipes and wiring hidden above them. The Daempa Systems may also be used to substantially lower the ceiling height in a renovation, thus adding a modern touch.

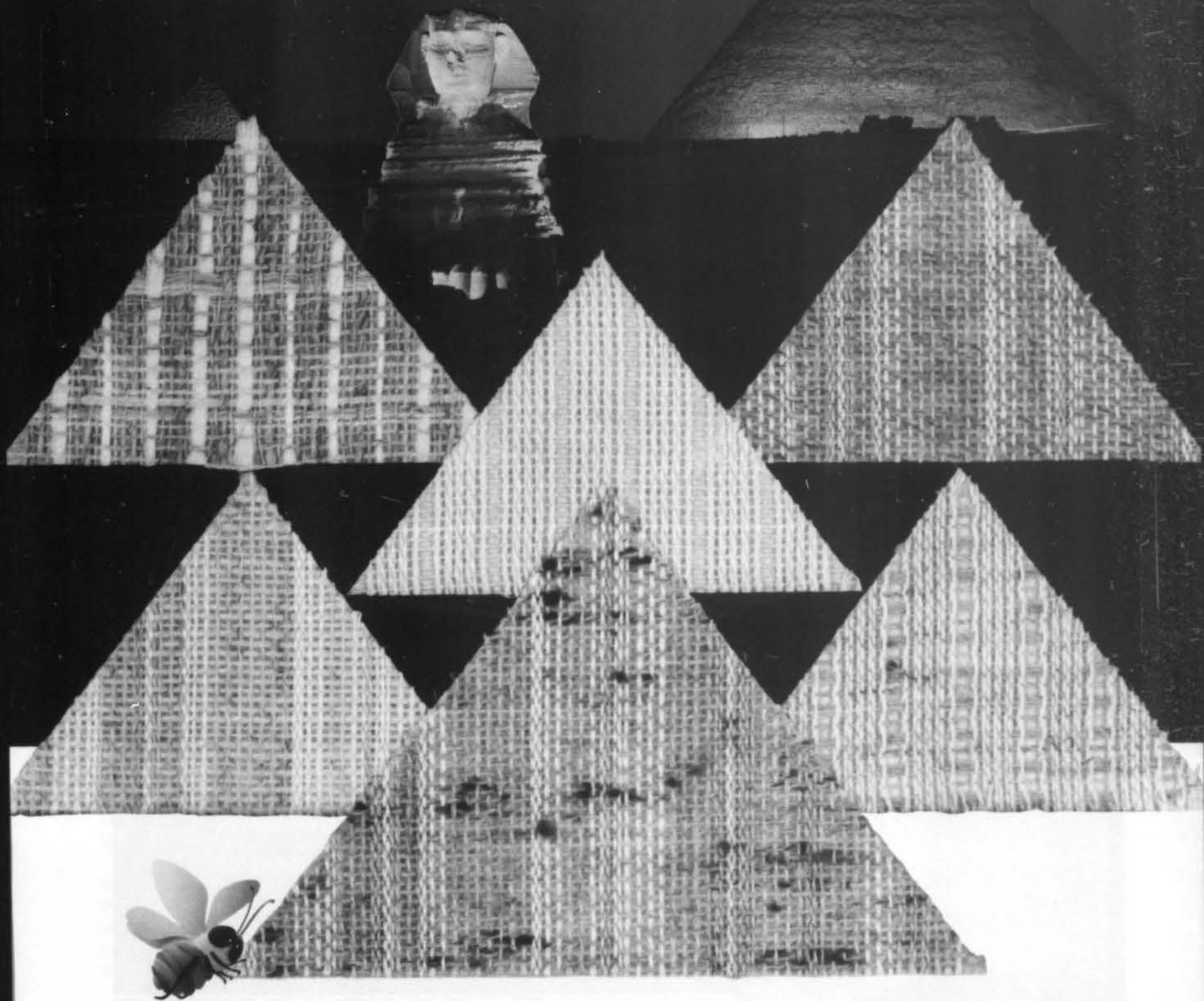
The system is designed to complement existing sprinkler, lighting and air conditioning units and it will cover ducts and piping. Daempa is a concept that's not only versatile, it will cut renovations costs, too.

(Elizabeth Marchak)

circle 210

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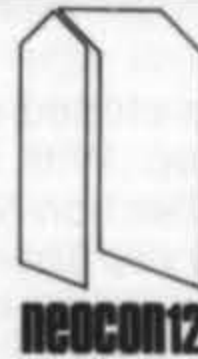
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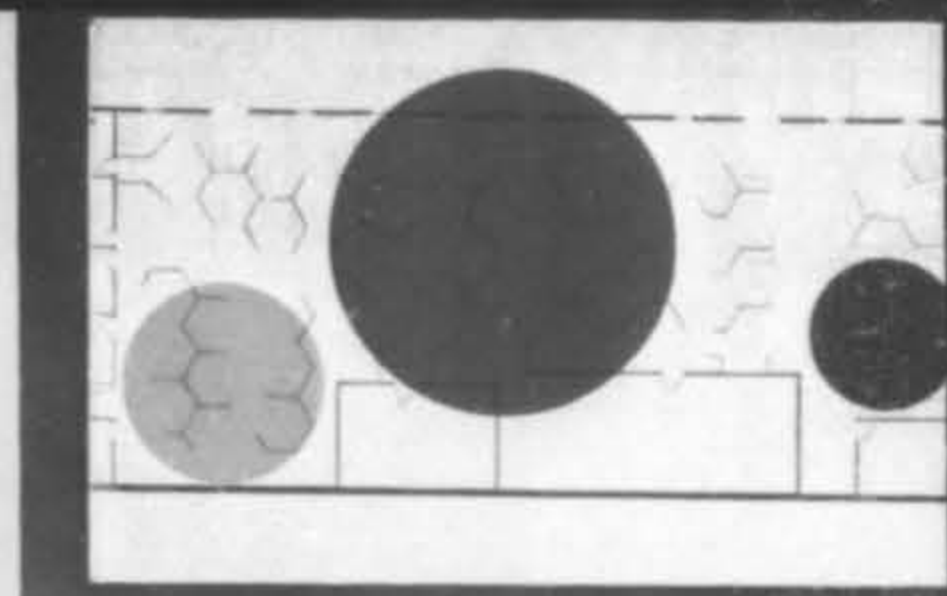
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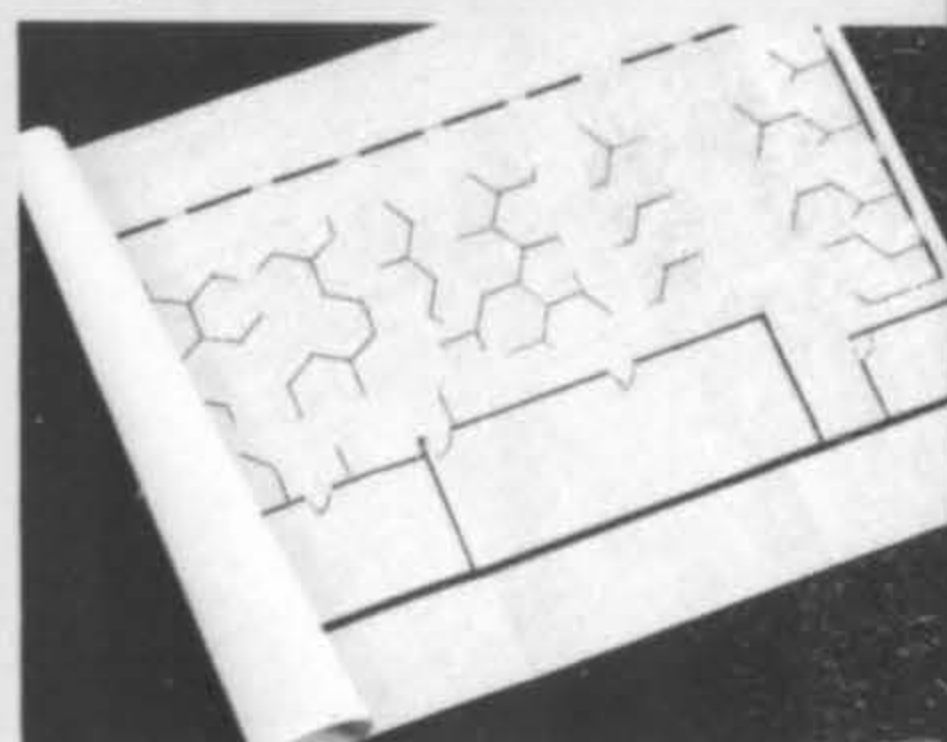
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Concept flow chart



Detailed plan

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Ellitipar



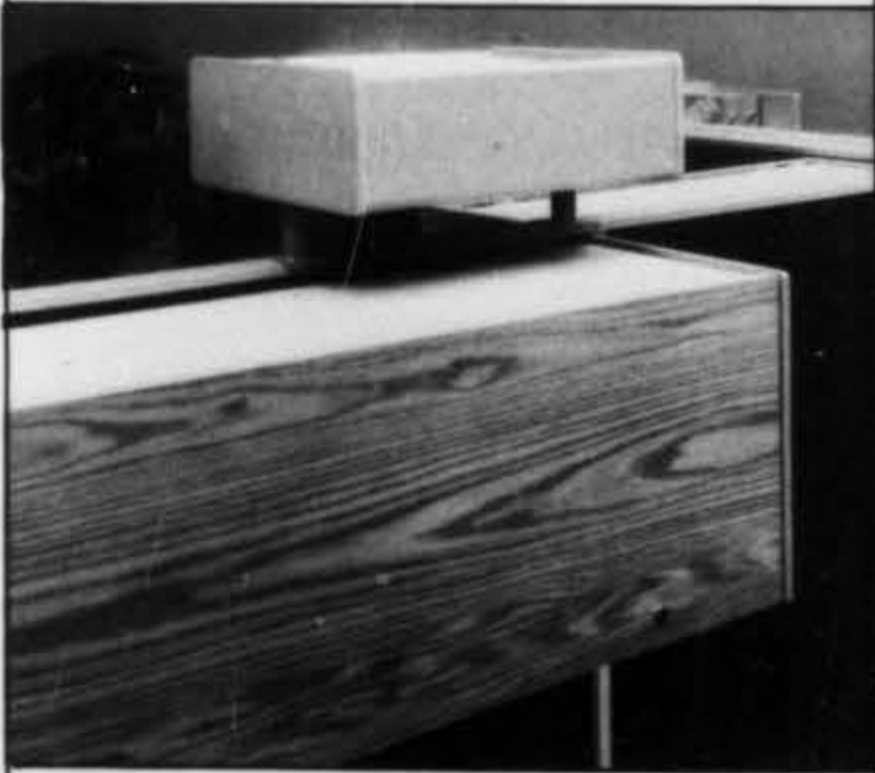
Haworth



Haworth



Haworth



Haworth



Spaulding

Energy action report

LIGHTING UP THE OFFICE

Functional and efficient lighting designed to meet a variety of different spatial needs

Ellitipar has a new lighting system that eliminates veiling reflections from linear light sources above work areas. Designed by Sylvan R. Shemitz, the system uses a screen or baffle to reduce light that casts reflective shadows that impair visibility. The fixture reduces the amount of light and electrical energy needed for good vision. It may be adjusted laterally to accommodate a change in seating position. The baffle is available in metal, plastic, wood or glass. **circle 215**

Haworth offers a variety of fluorescent fixtures that are part of their TriAmbient Lighting System. Pictured is the "flipper door" fixture that mounts under overhead panels, out of the way to provide needed lighting in workstation situations. The light fixture is designed to be used with other components of the company's lighting system for all office lighting needs. **circle 216**

Haworth sheds some light on the office landscape with its down-light fixture that's easily attached to their own pre-wired panels. The fixture may be center mounted, or set off to the side. The panel-mounted fluorescent lamp is the ideal task lamp for a workstation that has no overhead storage compartments. **circle 217**

Haworth's panel-mounted high intensity discharge lights are the most efficient component of the TriAmbient Lighting System. They are brighter than fluorescents, and provide approximately 30 percent more lumens of light output per watt. **circle 218**

Haworth: Large workstations needing lots of light will find horizontal, panel-hung fluorescent fixtures an answer to their lighting needs. The lights may be mounted in one of four configurations, and many of them disperse light downward as well as upward. **circle 219**

Spaulding offers a free-standing approach to office lighting with Indalux, an indirect ambient, energy-saving concept. The efficiency of high intensity discharge lighting is combined with space lighting to achieve the maximum light distribution. The company offers three lighting systems for all office needs. **circle 220**

System II

A powerful idea for open office planning

Pleion has expanded power and communications distribution systems to support today's varied and demanding office equipment needs.

System II can provide up to four 20-amp electrical circuits for power distribution.

System II can provide communication storage for up to eight 50-pair cables plus amphenol connectors.

System II provides the same simple effective connector system that makes Pleion the most dynamic panel system in the industry.

System II provides the necessary free standing as well as hang on components for all office requirements.

Brochures are available on request.



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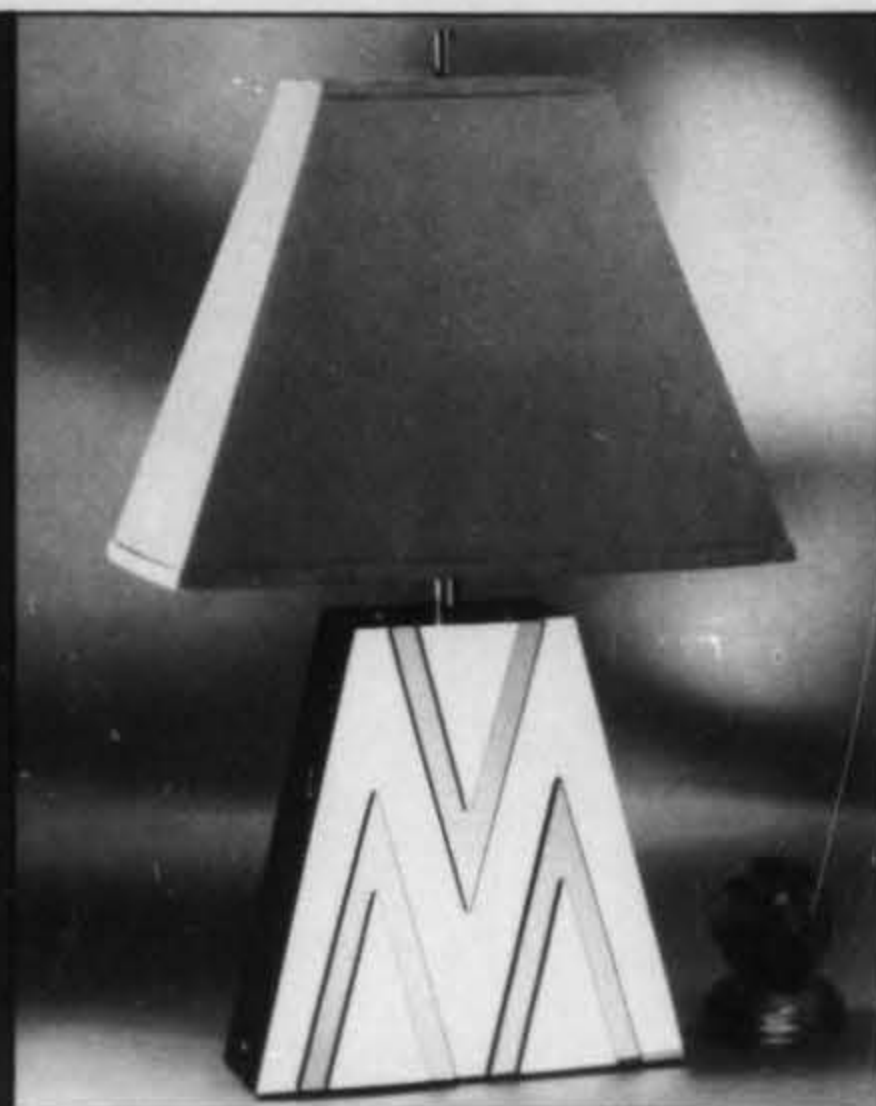
circle 13 on reader service card

Energy action report

LIGHTS ON THE MOVE



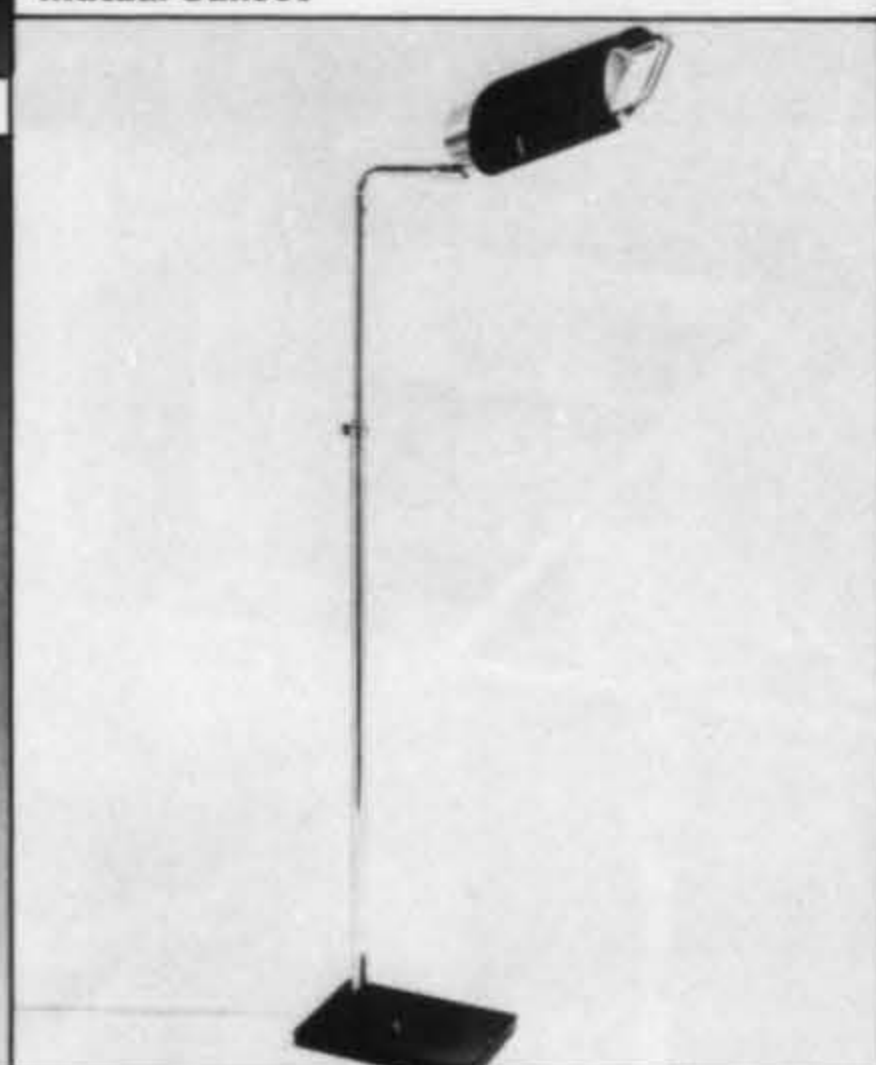
Castelli



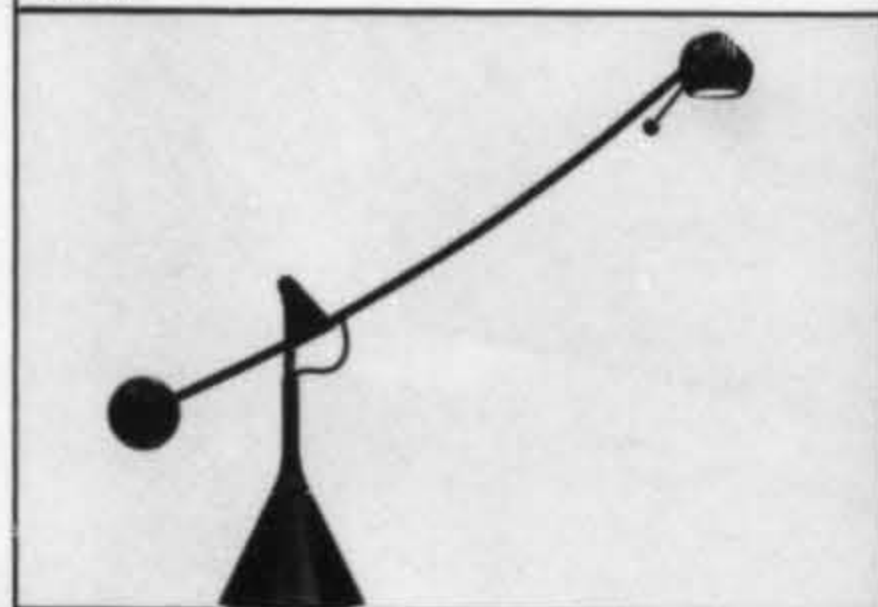
Mutual Sunset



Tsao



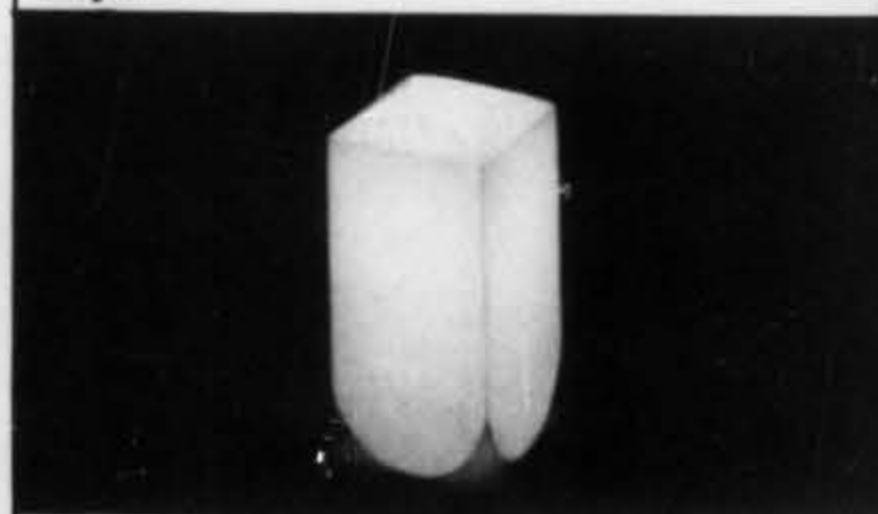
Koch & Lowy



Boyd



Brayton



Architectural Supplements, Inc.

Castelli combines fabric and a metal base for their "Accademia," a straight-forward design that incorporates elegance in its styling. The lamp is constructed of white fabric on a white metal frame mounted on a black hammer metal finish base. It is made in a variety of models for floor, desk and wall use. Designed by Cini Boeri, the lamp may be positioned in a variety of design arrangements. **circle 221**

Tsao's Task Lamp is a chrome-based cylinder lamp with a white plastic dome and a chrome cap. The lamps, like others in the Tsao series, are available for task and general lighting purposes. **circle 222**

Boyd has a new concept in desk lamp design with "Calder," designed with long, sleek lines. Created by Enrique Franch, the functional-sculpture is reminiscent of art created by Calder, the artist. The lamp is available for both European and domestic use, since voltage may be converted by a simple adjustment of a knob. Installed with a tungsten halogen bulb, the lamp shines downward by the aid of a ceramic reflector. **circle 223**

Architectural Supplements, Inc., uses translucent lumacryl plastic for its table lamp designed by Paul Mayen. The fixture is fashioned from four identical sections with top and bottom echoing each other. The top radius is bent inward to create a shield for soft lighting, while the bottom is a series of curved surfaces. **circle 224**

Mutual Sunset combines textures for their newly introduced table lamp. The base combines clear and grey mirror surfaces with a rectangular grey shade. The lamp's design makes it a fitting fixture in the executive office and other contract settings. **circle 225**

Koch & Lowy's newly introduced "Eye-shade" series, features a soft-finished, perforated black shade with either green or white translucent end panels. This floor lamp adjusts from 34 to 48 inches tall, and its shade and chrome handle are designed to stay cool for easy adjusting. **circle 226**

Brayton has a new textile lamp collection that features "Superstar." The lamp strikes a contrast with its white linen shade and its pleated Brayton fabric base done in pleated Doeskin. Available in nine colors, the lamp is also available in a natural white linen to match the shade. **circle 227**

Some people know us for our sofas. Others know better.

When we founded Atelier International a mere thirteen years ago, we rapidly developed a reputation for carrying modern, innovative design by



of its foremost practitioners: Le Corbusier, Mackintosh and Rietveld.

Le Corbusier's chaise lounge is just one of the classic pieces of design now available through ai.

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the world's most renowned architects and designers.

For some of you, however, our fame seems to have stopped at our sofas.

At ai, we feel it is time to correct this unfortunate situation.

In our Masters Collection, we have returned to the roots of the modern design movement by carrying the works of some



Colonnato table for residential dining, a number of corporations (including Polaroid and Arco) have designed their conference rooms and cafeterias around chairs and tables from ai.

Seating systems—both office and contract—have solved problems for such major corporations as Itel Corp., AT&T, Holiday Inn and Pan Am.

And Babar has proved there is room for innovation even in office design. Babar is the first office seating system to utilize self-skin polyurethane on

all parts of its base and frame that might otherwise cause damage to their surroundings.

Finally, when we talk, E. F. Hutton isn't the only one who listens. Johns Manville and the Playboy Club in Chicago also have come to us for lighting and accessories. (Pictured here, Taccia and the inimitable ashtray, U 20/20.)



In short, perhaps we've come further than you thought.



For more information about our complete collection of residential and contract furnishings, write or visit us, Atelier International, Ltd., 595 Madison Avenue, New York, New York 10022 or phone (212) 644-0438.

For your convenience, we have additional showrooms in Chicago, Dallas, Denver, Los Angeles, Houston, San Francisco and Seattle; sales offices in Atlanta, Boston, Miami, Philadelphia, Pittsburgh, Salt Lake City, Washington, D.C. and selected furniture dealers nationally. Member ASID, IBD, BIFMA.

ai

circle 15 on reader service card

Energy action report

LIGHTING ABOVE IT ALL



Columbia

Columbia's Supertube is one answer to necessary indirect lighting in business and commercial areas. The low-energy long-life fluorescent system consists of horizontal cylinders that distribute a softly-diffused and evenly-distributed illumination. Suspended by brackets, chains, or cables, the tubes may be swiveled in their own end rachets in a 355 degree rotation for almost any design need.

circle 228

Boyd has a pendant fixture that may be used alone or with companions for accent. The fixture is made from English, handblown glass and is available in clear, white, red and green. Because the lamp shade is available in several colors, the fixtures may be arranged in symmetrical or asymmetrical patterns. The lamp accommodates a 75 watt bulb.

circle 229

Lighting Services' Cylinder Series track lighting and the companion Square Series are an architecturally-integrated combination of surface-mounted and free-standing interior accent lights. They are designed to be used with high efficiency PAR and R lamps from 30 to 300 watts. The units also feature a selection of beam patterns and mounting options.

circle 230

Halo lights up your message with a complete line of communication lights available in 28 different, internationally-known symbols. The units are made of white translucent Lexan with black matte aluminum mounting brackets. The fixtures accommodate incandescent or fluorescent light, and are vandal-proof. The signs have three mountings for ceiling, wall and edge mounts. Halo designed the fixtures in two sizes—seven-and-a-half inch square and nine-and-three-quarter inch square. Although the company manufactures most of the necessary communications lights, custom letters and numbering may be ordered.

circle 231

Omega's new tracklighting systems include two-circuit trackways of extruded aluminum, decorative tubular aluminum and over 60 models of track lighting that are easily installed by means of a universal adapter. The tasklights, spots, accent lights and projectors are designed for illumination in a variety of settings.

circle 232

Hi-Lite adds flair to overhead lighting with their cone-shaped lamps that come in six colors. The units adjust by means of a pulley cord.

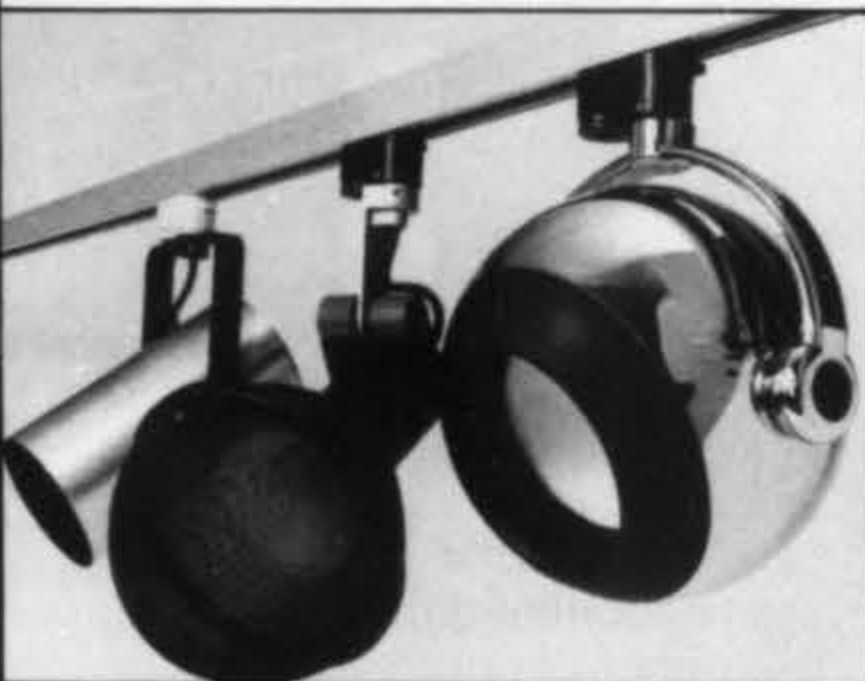
circle 233



Boyd



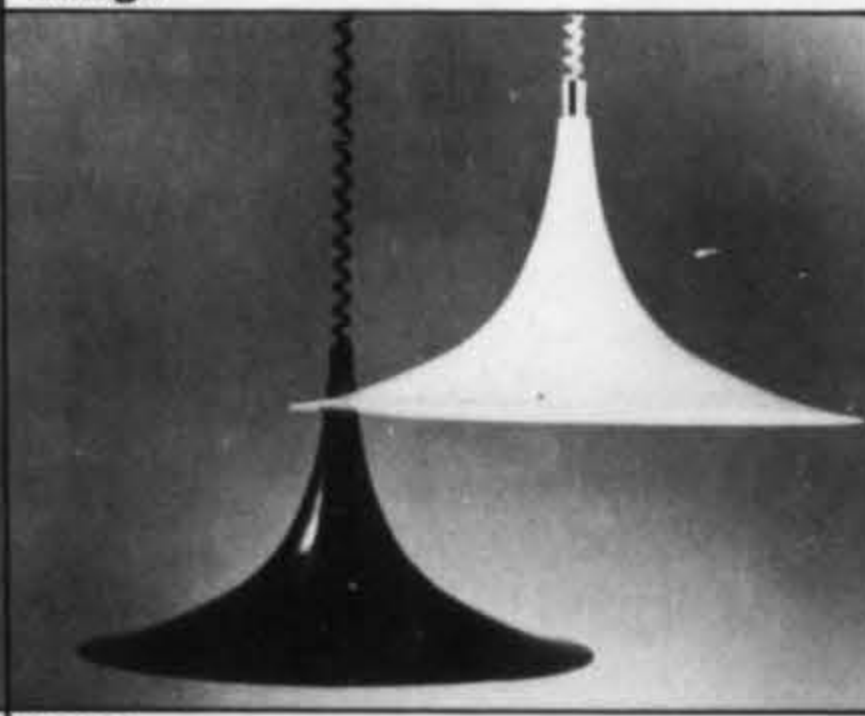
Halo



Omega



Lighting Services



Hi-Lite

J O H N P. W I L S O N
P R E S E N T S

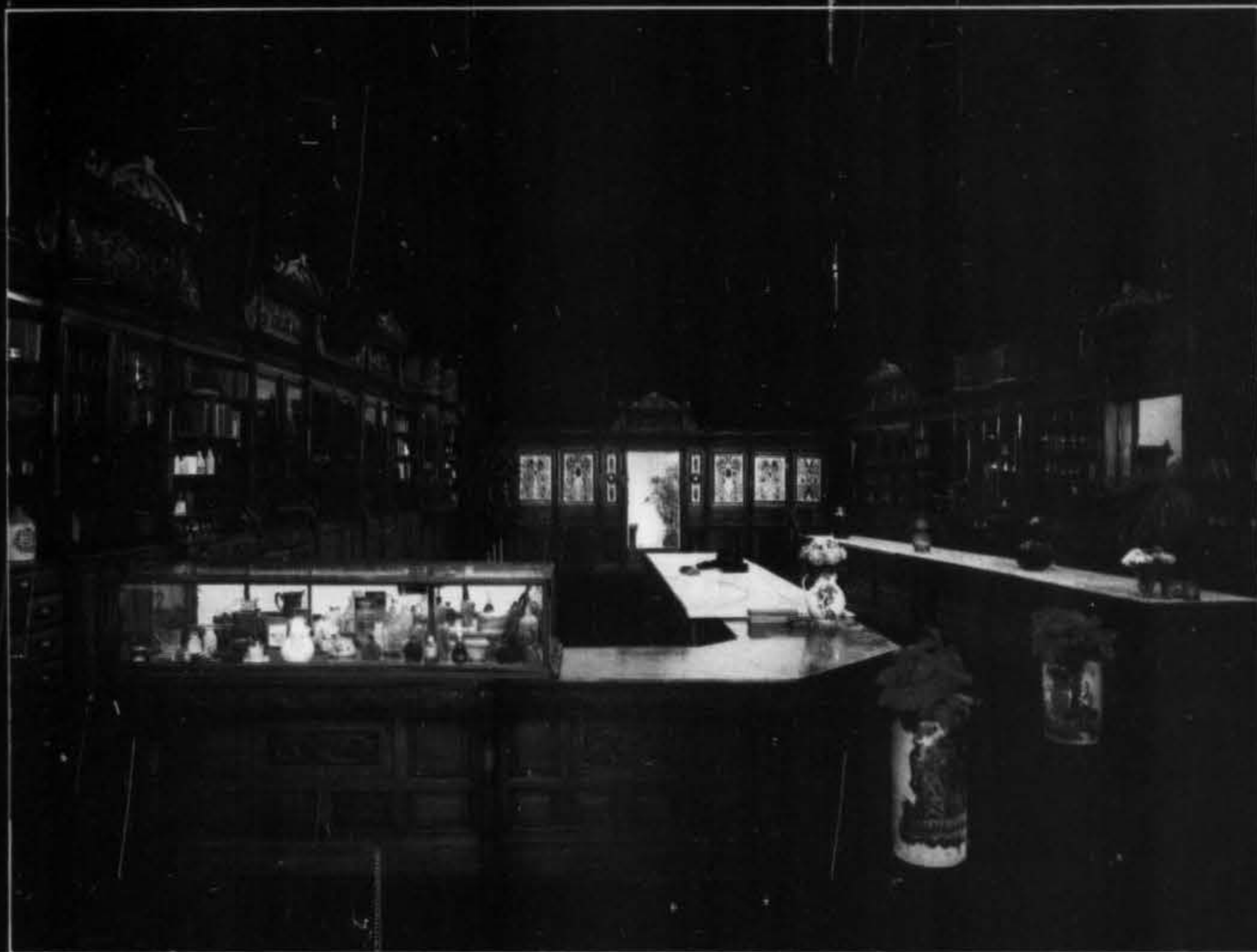


THE WORLD'S LARGEST AUCTION
OF ARCHITECTURAL ANTIQUES

THE 10TH ANNUAL
GOLDEN MOVEMENT EMPORIUM AUCTION

JUNE 6th & 7th, 1980
LOS ANGELES, CALIFORNIA

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Totally original and complete, this turn-of-the-century American drugstore came from Newport, Kentucky, where its ornately carved sections and wall of stained glass graced the City Commons. 139'5 1/2" (4250.69cm) of display.

SNEAK PREVIEW

You don't have to wait until the Golden Movement Emporium Auction to see the most extensive and valuable collection of architectural antiques assembled from across the United States and Europe.

You can preview 300 of the close-to-4,000 architectural antiques in our 1980 Catalog. A collector's item in itself. The photographs you see here are only a small sample of the entire collection. In the catalog you'll see much more... 300 four-color photographs of the richest architectural antiques John P. Wilson has ever gathered under one roof.

Close to 4,000 items, 150 pages of valuable artifacts for any collector. With full descriptions and dimensions of each pictured item.

Our 1980 designer's edition catalog marks the 10th Annual Golden Movement Emporium Auction.

If you were among the 1,200 people at last year's spectacular event, you saw \$8,000,000 worth of architectural antiques go to private homes, restaurants, hotels, shops and amusement parks.

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Manufactured in Indianapolis in 1874 at an original cost of \$750, this Wooten "extra grade" desk is made of walnut burl and birdseye maple. An exact duplicate is on display at the Smithsonian Institute. 6' (182.89cm) high, 3'3 3/4" (100.97cm) wide, when closed.

SECTIONS OF DOCUMENTED TIFFANY



Documented as Tiffany by Dr. Egon Neustadt. A rare "triptych," these windows from the private museum of Thomas Fawick, Cleveland, were designed as a unit. Center measuring 9'3" (281.94cm) high, 4'3" (129.54cm) wide, sides each measuring 5'2 1/4" (158.12cm) high, 2'8" (81.28cm) wide. They contain much double-plated, "fractured," rippled, undulating and drapery glass.



"BURTON ALES" pub, a fully enclosed English bow-front pub with stained glass bridge. The bar was rebuilt with original component parts. 8'3" (251.46cm) high, 16'10 1/2" (514cm) long.



All original stained, jeweled and beveled American glass. The oak entryway frame is new, recreated by contemporary craftsmen. 10'3" (312.42cm) high, 1'5" (43.18cm) wide, 11'2" (340.36cm) long.



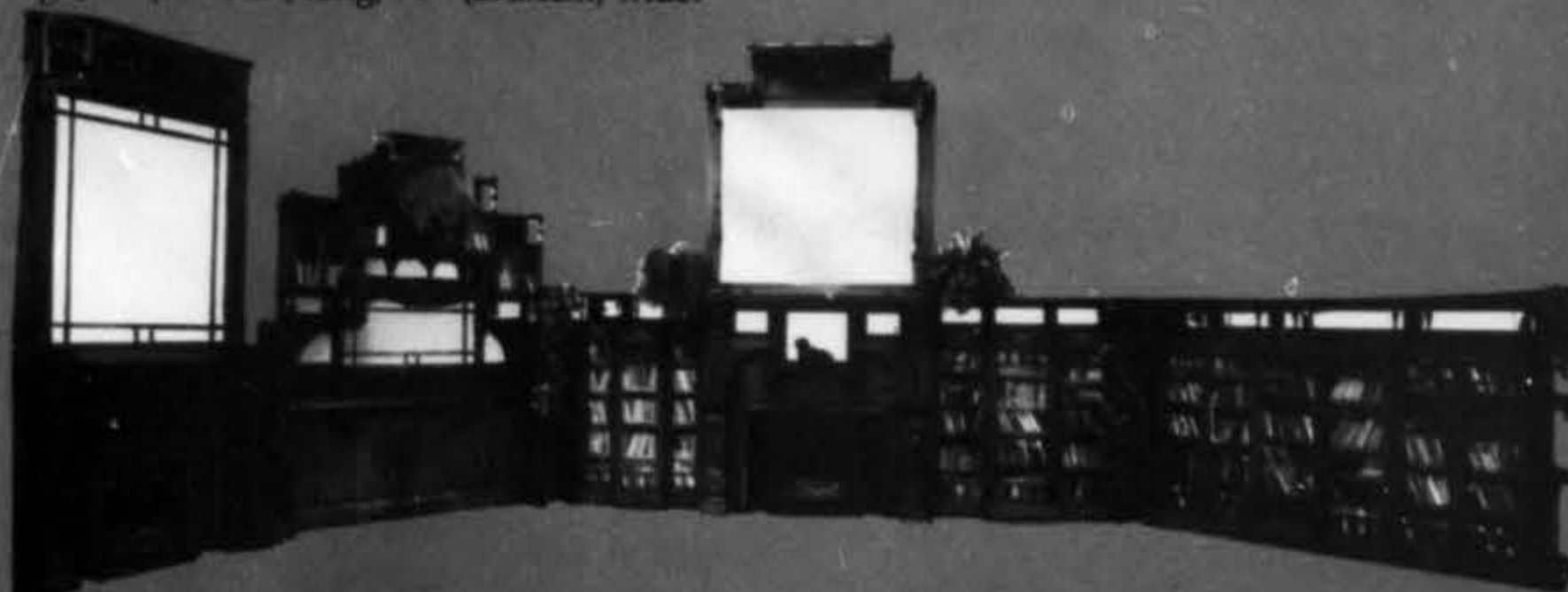
A 15'10" (482.6cm) long Coca Cola Soda Fountain from Thomaston, Georgia with onyx columns and stained glass panels and domes. 9'3" (281.94cm) high.



Documented as Tiffany by Dr. Egon Neustadt. From the former home of the Heinz foods family in Pittsburgh, this window displays a superb example of Tiffany's drapery glass. 7 $\frac{3}{4}$ " (214cm) high, 5' (152.4cm) wide.



"Cavalier Bar," an enclosed English pub rebuilt from original pieces, with 17th Century Cavalier portrait on glass. The bar came from Brighouse in Yorkshire, England. 77" (213.36cm) high, 10' (304.8cm) long, 97" (292.1cm) wide.



A complete library of exotic German fruitwoods from the landmark Krueger Castle in Newark, New Jersey. Built in 1888, the library contains 48' (1463.04cm) of shelving and display. Heights from 10 $\frac{1}{2}$ " (306.07cm) to 12'11" (393.7cm). One of 39 total rooms and period shop interiors.

THE TENTH ANNUAL GOLDEN MOVEMENT EMPORIUM ARCHITECTURAL ANTIQUA AUCTION IT'S THE GREATEST SHOW ON EARTH!

It was the turn of the century and whiskey cost a dime. Rich mahogany saloons were packed with gentlemen snipping their cigars and discussing the latest scandal in Hearst's EXAMINER.

Those were the days.

And once again, it's John P. Wilson's time to bring them back. With the 10th Annual Golden Movement Emporium Auction. An auction event so unique, you've probably read about it in such publications as TIME, FORTUNE and THE WALL STREET JOURNAL. The business that began with a thousand pull-chain toilets worked its way up to the largest collection of architectural antiques in the world.

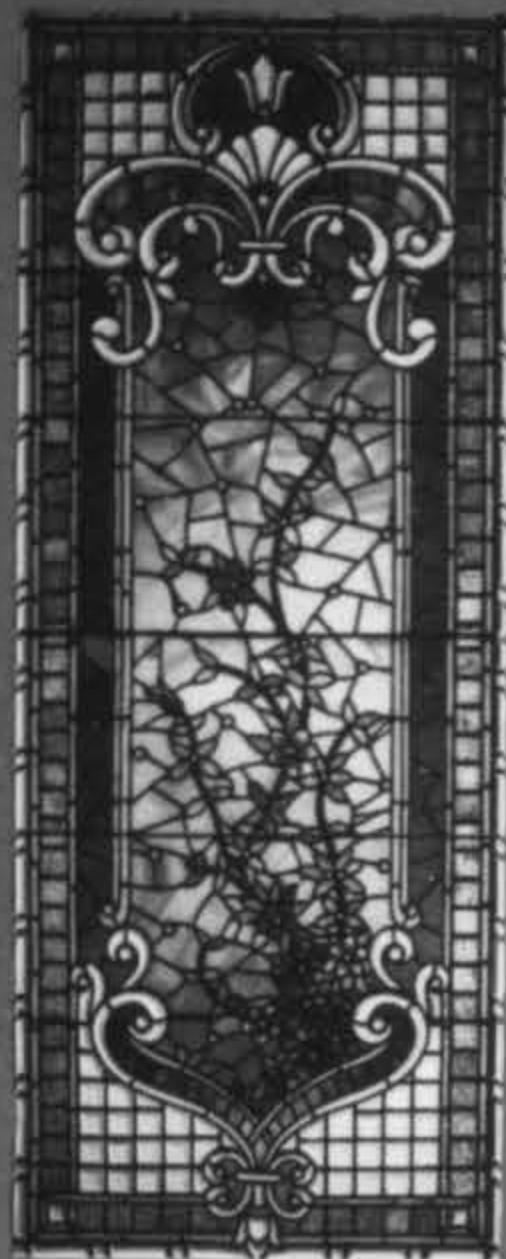
This year, \$10,000,000 worth of beautiful architectural antiques will be auctioned off by the Golden Movement Emporium.

The collection includes the *largest assortment of documented Tiffany glass to be auctioned since 1964*. The most extensive array of stained glass ever assembled anywhere in the world. There will be interiors from Lloyds of London and the Bank of Scotland from London's Trafalgar Square. Greenhouses and completely assembled restaurants and saloons. 200 semi-trailer loads of architectural antiques. Or, to give you an even more graphic idea of scope, the Golden Movement Emporium merchandise will occupy 250,000 square feet of display space once it's all assembled for this year's auction.

If you enjoy the things of the past, put the most exciting auction event in the world in your future.



San Francisco's Famous "Breen's Bar." At 54'3" (1658.62cm), the longest uncurved bar in San Francisco. The mahogany and rosewood bar served drinkers for half a century in the old "south of Market" district. Back bar—11'1" (337.82cm) high.



An American stained and jeweled window with elaborate beveled work, it is typical of the glass from Chicago manufactured during late 1800's. 81" (205.71cm) high, 3'8½" (113.03cm) wide.



This American Victorian window was designed for a private home in Cincinnati around the turn-of-the-century. 7' (213.36cm) high, 4'9" (150.48cm) wide. One of more than 1000 windows, doors, screens and entryways.



These four documented Tiffany stained glass panels hung in The Museum Of Modern Art, New York City for thirty years. They became available through an acquisition transaction. They are pictured in "THE FLOWERING OF ART NOUVEAU" by Maurice Rheims. Each panel measures 5'5¼" (165.74cm) high, 2'5¾" (75.57cm) wide.

Dr. Egon Neustadt, one of the world's foremost authorities on Tiffany glass, is author of "THE LAMPS OF TIFFANY."

All Measurements are Approximate.

Y WINDOWS EVER AUCTIONED · FE



"Grawe's Tap" Bar, since 1933, Dyersville, Iowa's neighborhood tavern. Original booths and tables. Front bar 20' (609.6cm) long. Back bar 20' (609.6cm) long, 10'9" (327.66cm) high. One of over 117 Taverns, Bars, Pubs and Saloons.



Original glass from a Birmingham England chapel atrium. Fire destroyed the church in late 1800's, the stained glass, stored for years has been rebuilt into a total greenhouse, 31' 1/2" (946.15cm) long, 12'8" (386.08cm) high, 11'1" (337.82cm) wide.



Documented as Tiffany by Dr. Egon Neustadt. One of two scenic windows from a Joliet, Illinois public building circa 1920, there is extensive use of double-paning, knobby and mottled glass. The multi-colored window measures 3'5" (104.14cm) high, 4'7 1/4" (140.34cm) wide.

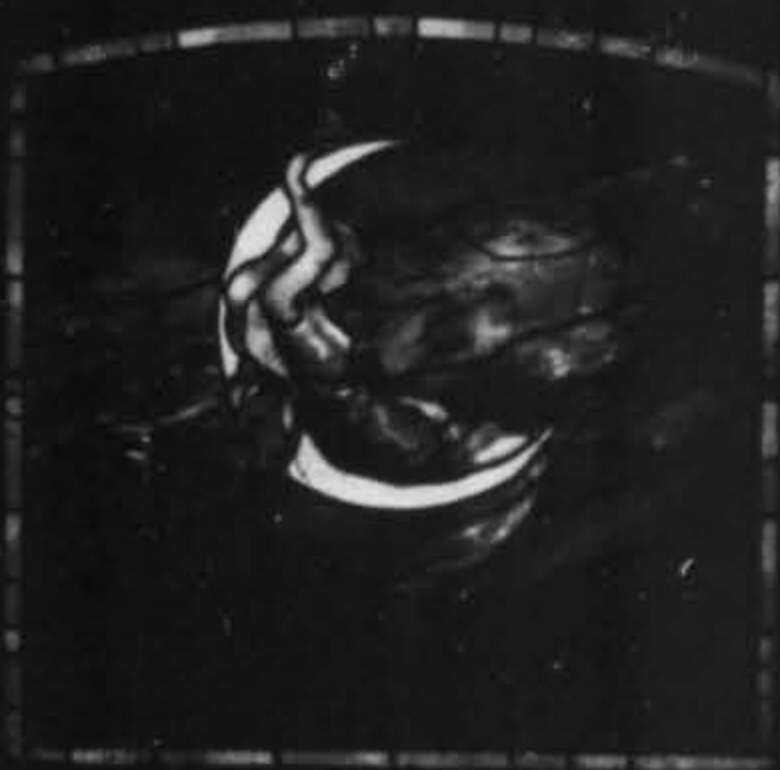


From the La Salle Hotel, Kansas City, Mo., circa 1900, this "Birth Of Venus" stained, beveled, leaded and jeweled window is a variation of the famous Renaissance painting by Botticelli, 6' (182.88cm) high, 15'4" (467.36cm) long.

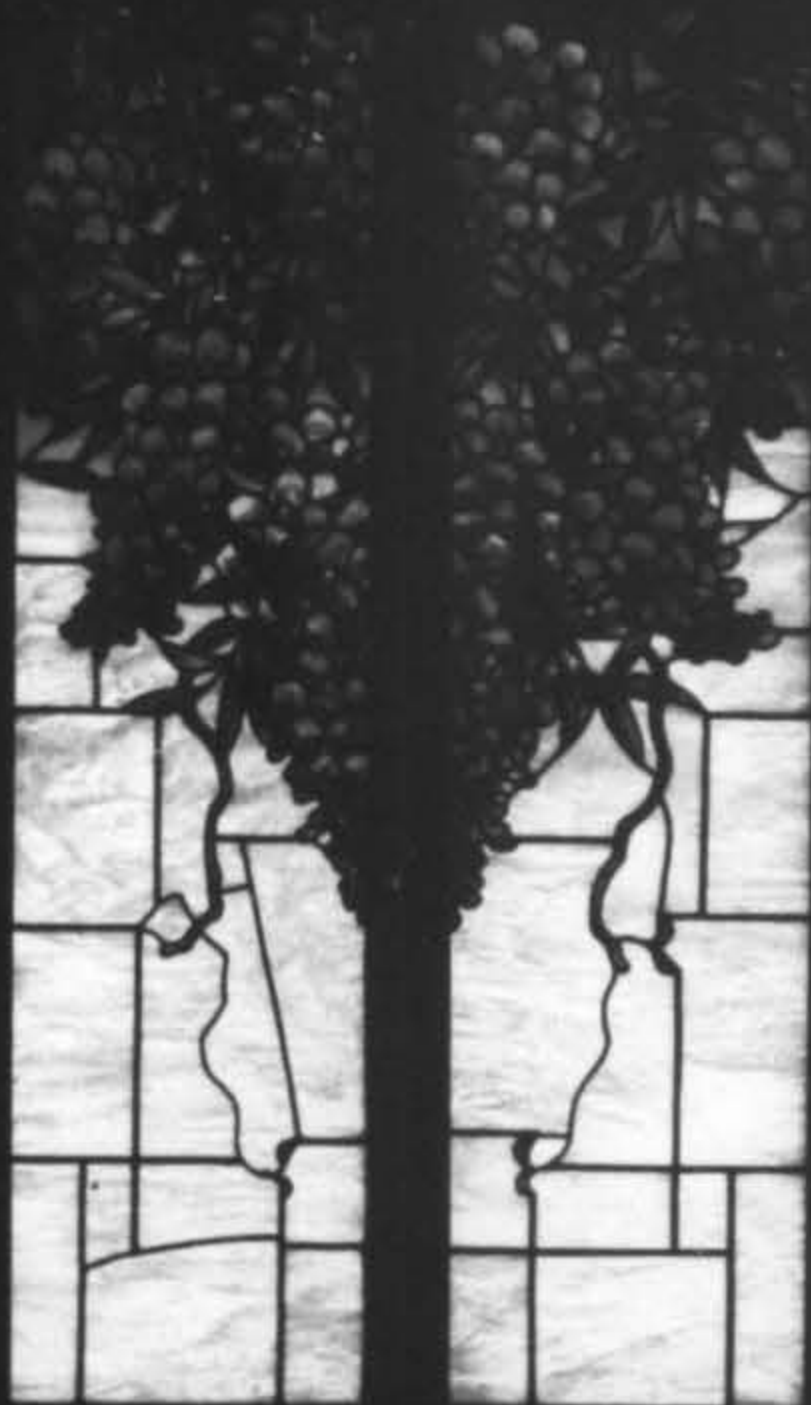
FEATURED IN OUR CATALOG!



Originally crafted in Paris in the late 1800's, this Louis XV room became the board room of Silver Cross, Causley, Yorkshire, manufacturers of English Prams. The room is over 100 years old and contains 10 original oil paintings. 10'5" (317.5cm) high, 16'10" (513.08cm) wide, 27'3" (830.58cm) long. (furniture not included)



Documented as Tiffany by Dr. Egon Neustadt. Designed in the 1890s for "Nook Farm," the Connecticut home of Mark Twain, this window, "The Girl in the Crescent," appears in the Robert Koch book, "Louis C. Tiffany's Glass-Bronzes-Lamps," 39" (114.3cm) high, 38 1/2" (113.03cm) wide.



Documented as Tiffany by Dr. Egon Neustadt. This pair of Wisteria windows, circa 1895, appears as the montis-piece in Mario Amaya's book, "Tiffany Glass." Each window measures 4'0" (147.32cm) high, 19 1/2" (49.21cm) wide.

For \$25 you can buy a collector's item. **A** guide to the most significant collection of architectural antiques ever assembled in this country or in Europe. 300 of our 4,000 architectural antiques, restored and richly photographed, documented and sized for you to preview before the Golden Movement Emporium Auction.

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Interiors[®]

for the contract design industry



Special Preview

FIRST INTERNATIONAL CARPET & RUG MARKET

How To Boost Carpet & Rug Exports
The Psychology Of Choosing Floor Colors
Carpet Trends In The '80s



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Circle 16

PROGRAM OF EVENTS

ICRM[®]

Sunday July 13

8.00 a.m.-2.00 p.m. Register at Special VIP desk. All day visit 220 brand new showrooms.
2.00 p.m. Grand Opening: International Hall of Information and Services.
6.00 p.m. Premier Unveiling: International Textile Art Exposition featuring works of art from countries sending delegates to ICRM. ICRM delegates are complimentary guests. Proceeds from ticket sales to others go to charity.

Monday July 14

8:30 a.m. Continental Breakfast: International Hall of Information Services.
9.00 a.m. "The World of Carpet," a discussion simultaneously translated into five languages, featuring noted figures from the international design community commenting on how American textiles accommodate international tastes.
10:00 a.m. Special Seminars: American Distribution Systems; Trends in Installation; The Mechanics of Importing From the United States; United States Carpet Trends; Retail Marketing Techniques in the United States.
12.00 noon. The International Hall of Information and Services is open. Luncheon will be served in the Hall.
2:00 p.m. Visit showrooms for business discussions.
7:30 p.m. Governor's Reception. An international congregation of American carpet industry executives and the VIP's attending ICRM. A spirit of friendship and brotherhood will abound.

Tuesday July 15

8:30 a.m. Continental Breakfast: International Hall of Information and Services.
9:00 a.m. Hall of Information and Services open for business.
2:00 p.m. The remainder of the day and evening are free for you to visit Atlanta's cosmopolitan shops and sightseeing attractions. Take time during the evening to sample Atlanta's wide array of superb cuisine.

Wednesday July 16

8:00 a.m. Depart for Tours of CRI Member Company Mills.
12 noon. Luncheon with compliments of host mills.
5:00 p.m. Reception at CRI Headquarters.
6:30 p.m. Return to Atlanta.

Thursday July 17

Embark on holiday! For those visiting on the West Coast, a special tour of western American carpet mills will be hosted by the Carpet Manufacturers Association of the West.



Beginning here, a special section on the International Carpet & Rug Market, being held July 13-17, 1980 in Atlanta, Georgia



CARPET TRENDS IN THE 80s

Forward with technology and design



Above: Marjorie Rhodes, Chairman of the Carpet & Rug Institute Design Committee

Young, vigorous, forward-looking and enterprising, the carpet industry is in the vanguard of American business, and a world leader in technology, styling and production. After thirty-two years of steady growth, 1980 represents a turning year in the industry's own evaluation of its standing on the national and world economic scenes. Between 1960 and 1970, sales virtually tripled, with an increase from \$779 million to \$2.2 billion, and this volume doubled again from 1970 through 1979, according to Francis X. Larkin, President of Karastan Mills and Senior Vice President of Fieldcrest Mills, Inc.

To foster international interest, the first International Carpet and Rug Market on U.S. soil will be held at the Atlanta Merchandise Mart, July 13-16. Sponsored by the Carpet and Rug Institute and the Atlanta Merchandise Mart, the ICRM has the official support of the U.S. Department of Commerce, the State of Georgia, Georgia State University, and the Georgia Ports Authority. Trade representatives, several thousand buyers, specifiers and designers are expected to attend from Europe, Japan, Australia, and Africa, as well as from all parts of the United States. Social, cultural, and entertainment events will welcome visitors who also will have the opportunity to see the whole spectrum of American carpet enterprise in displays at the Mart, on-site at the mills and factories, and in seminars, simultaneously translated into five foreign languages. They will hear the story of American technical and stylistic advances. It is expected that in future years the Atlanta international market will take its place with the two other ranking international events held in Frankfurt, Germany, and Harrogate, England. The location is in its favor. Today, 60 percent of all American carpet

manufacturing is in Georgia. Indeed, Dalton, Georgia, is the home of the CRI—the 260-strong membership representing 60 percent of U.S. carpet and rug manufacturers—which is the industry's headquarters for public relations, publicity, education, research and development projects, and a general clearing house for information pertaining to industry interests. "The carpet industry is ready for the world, in technology, styling, management, everything," says Marjorie Rhodes, chairman of the CRI Style and Design Committee. Associated with the industry for 32 years, almost from its very beginnings, she is an interior design and product consultant and principal in Rhodes Associates, Inc., Dalton, and has played a catalytic role in the ICRM development.

Setting the industry's sights

This year will see the carpet industry focusing its efforts in two marketing areas not previously targeted for prime penetration. The first is the contract market, which now represents about a 20 percent share of the sales market. CRI sees future growth assured because of increasing acceptance of carpet in schools, hospitals, office buildings, shopping centers, and commercial installations in general. Plans are underway to bolster a much larger percentage of the contract market on account of this recognition of carpeting as a compatible component in the interior design repertoire. With the energy crisis deepening, carpet has been proven not just for its decorative attributes, but also as a valuable 'passive' insulating mechanism. It is known, too, to add important acoustical properties to design schemes, and is now routinely used as a sound absorber, not just on floors, but on walls and sometimes ceilings of studios, theaters, restaurants, stores and offices.

The second category of improved effort focuses significantly on the international market, where increased demand for the American product is a clearly discernible trend. American carpeting enjoys unprecedented prestige abroad, and because of the foreign market's appreciation of American design and technology the export field is of growing importance. In addition, exchange rates favorable to foreign buyers make American carpeting enormously attractive overseas. American technology is the envy of the world. Paradoxically, the machinery used with so much imagination and enterprise in this country comes mainly from European sources, but it has taken American know-how to devise ways to make it function efficiently. Engineering expertise is as much a part of the fascination of the American product as are its other positive attributes as far as overseas buyers and specifiers are concerned. Put this together with versatility in styling, design, and marketing and management

techniques, and you have a highly attractive export product.

The technological imperative

What basically happened in Dalton, Georgia, in the late 1940s, was that it suddenly became obvious that the hand-tufting process used in the candlewick bedspread cottage industry could be adapted to floor coverings manufactured by machine. The tufting machinery, produced in Europe but perfected in Dalton factories, and the gradual shift (by about 80 percent) from traditional natural yarns to man-made fibers, has resulted in carpeting which "is as American as blue jeans," according to Marjorie Rhodes. "When it shows in Frankfurt or anywhere else, it is the American look. It is soil hiding, it is color layered, it can have pattern or no pattern or a little pattern. It has as many shades or shade facets as you can see. We put luster into the carpet face when Europeans were still trying to make everything look like wool." It is this progressive emphasis on always upgrading both technology and product which makes the carpet industry so special, and which puts it ahead of other textile-related industries.

Nothing since weaving was started centuries ago has been as innovative and as different as tufting in the construction of a textile. "The possibility now with the present machinery is absolutely incredible. Our future is so exciting you can't sleep at night," says Ms. Rhodes. "Other industries are not even aware, as far as I can tell, of the developments we have made in the carpet industry, and it is directly applicable also to apparel and all the other textile activities. This is in terms not of *how much* we produce, but in terms of *what can be done*: the chemicals, the dyes, the way to make screens and other ways of patterning, just the gamut of what it takes to make a product. The carpet industry doesn't need nearly all of what has surfaced out of our efforts, and it's all there to be used in other places. It's just astounding. Our technology is very future-oriented, and what we have done up to this point is just to get ready."

A question of style

Professionalism is especially crucial in both the contract and export markets. It can best be achieved, as Ms. Rhodes sees it, by paying more attention to stylists and designers, and to the product itself. "This is not typical of American business. We buy computers, we buy machinery, we buy buildings, so much so that we neglect the product. American industry generally does not have close enough contact with the end-users or enough consideration of their needs, tastes, and interests. So, there's a big

continued on page 104

Du Pont TEFLON[®]
carpet protector



Colonnade[™] Carpets: The executive's choice from our continent to yours

Collins & Aikman, one of America's major textile manufacturers, introduces its distinctive Colonnade Carpets for export at the International Carpet and Rug Market, Atlanta Merchandise Mart, Space 3C-9 and 11.

Colonnade's plush office flooring, "Park Square," is the executive's choice in any language...a luxurious geometric pattern of sculptured squares in natural Berber tones. Park Square was designed to interact with other rugged Berber textures for a coordinated look throughout one floor or more. Made of 100% Tritan Acrylic from Badische and treated with DuPont Teflon Carpet Protector to resist soil.

Colonnade also offers an extensive line of other commercial broadloom carpets, featuring Antron, Anso nylon and Herculon fibers, all with durability and international appeal. Colonnade: the preferred carpets by architects for end use in governmental offices, military installations, office complexes, banks and schools. For more information, call AikColl - (NEW YORK) Telex - 236629 CAEXP UR (NEW YORK)

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page 17 on reader service card

THE PSYCHOLOGY OF

Warmth in the grand space

Coordinated palette for



The effect of color upon the moods, states of mind, creativity and productivity of those it surrounds are well-known and thoroughly studied. The cyclical nature of color choices in interior design can be traced through the decades, reflecting times of peace, prosperity, and well-being, contrasted with times of war, economic recession, social upheaval, stress and distress. Uncertain times produce a need for peace and tranquility in the surrounding ambience. Muted tones, discreet patterns, softer shades, richness as opposed to brightness, all predominate today for reasons not difficult to fathom. Whereas the 1960s and 1970s were known for their daring color splashes, the 1980s are forecast as a period of classically elegant color understatements. Patterns swirling dazzlingly in brilliant Op Art geometrics are giving way to a subtlety perceptible only to a close-up scrutiny. Technological milling advances make possible floor coverings with the

fine weave of a twill or a lightly contrasted herringbone. Color itself will avoid the hard-edge glitter of other days, and brightness in its pure state will appear mainly to accent the muted, cooler shading of the overall picture.

Within the context of the overview, a very definite line is drawn within the industry between the worlds of contract and home markets. The distinguishing characteristics of each segment are factored by economic and social configurations. Within a recessive, double-digit inflated economy, home purse strings are tightened, value for money becomes a predominant consideration, conservative buying develops trend proportions. Quality is the watchword in new purchase patterns, product longevity is a stringent demand.

All of this is seen as a challenging opportunity for the carpet industry to expand the contract market where these restraining influences are less pervasive. This points to a more aggres-

sive effort in both sales and styling, resulting in greater variety in both fashion and color. Another important development in contract marketing is the larger and more influential role of women in the executive levels of both the worlds of business and design specification. As a result, pastel colors are on the inside track.

Conservation is recognized as the top priority in reducing energy costs, and carpet is a natural insulating component, particularly in commercial interiors where its long-lasting quality is growing in appreciation. With travel restricted by rocketing gasoline prices, the psychological security of pleasant color surroundings becomes paramount. While color choices in the work place have tended in the past to be conservative generally, psychological studies showing the positive influence of brighter colors in offices and other places may alter the trend. Thanks to the most recent technological developments in American carpet mills, even

CHOOSING FLOOR COLORS

carpets and textiles

Functionalism expressed in a solarized bank



the bland colors of the gray and brown families can advance into the exciting spheres of finer patterning and textural richness, resulting in new pattern and color concepts.

With the sterility of modern architecture as a more or less given factor in interior design, carpet has the capability of a building material extension, taking off where the nuts and bolts of construction finish. The idea is not to compete with the architecture, but to embellish and define its intent.

Intrinsic to the psychology of choosing carpet color is the traditional role of floor coverings as a background to the highlights expressed in other elements of the decorative scheme. Color is the catalyst, the mood swinger, in the chemistry of uplifting the human spirit. Color underfoot can direct our footsteps in positive directions and today's colors are blended with optimistic hues.

(Maeve Slavin)



Graphics underfoot

Opposite from left to right:
Security Council of the United Nations
100 percent wool plush by Munster Carpet
distributed by Concepts International.

Mira-X color system consists of 50 colors in stock at all times with upholstery and textiles to match. Carpet is DuPont Antron III nylon, anti-static, flame retardant, and dirt resistant, with 5-year guarantee. Marketing Director Richard Draper is photographed by Bradford Ensminger.

First National Bank, Yukon, Oklahoma by architect Binnicker Associates, with interior design by Pendergrafts Interior Designers. Carpet by Patcraft Mills. Desks, Steelcase; chairs, Thonet, Jack Cartwright. Photography by Jack Mills.

Left: Karastan showroom shows the firm's color range of 40 shades for the 80s. Carpet is Classique. Setting by Bill Shank. Photography by Darwin Davidson.

ICRM continued on page 42

HOW TO BOOST CARPET AND RUG EXPORTS

Thirteen point plan for bigger business

Export sales of carpets and rugs are increasing and prospects for this market are excellent. Repeat sales and high profits can be yours if necessary preparations are made within your company now so that you will reap maximum benefits at the ICRM in July.

1. Assign export responsibilities to one person and/or department. One of the most constant and continuing complaints made by foreign buyers is that U.S. manufacturers are not oriented toward exporting and dealing with foreign buyers in a professional manner.

2. All contacts with foreign buyers should be handled by this person or department. All inquiries should be handled in a consistent and courteous manner. The export market is different from the domestic market and should be treated accordingly. Foreign buyers like to work with one or two individuals rather than a large number of people. Personal integrity and relationships are especially important.

3. U.S. carpet and rug manufacturers as a group have a poor *image* among foreign buy-

ers. Treat all foreign correspondence and visitors as you would your best U.S. customers. Foreign buyers are very sensitive on this point. They feel that they have, as a group, been treated as second-class citizens and that we are only interested in their business when the U.S. market is not strong.

4. Set up an export center or desk in your showroom for ICRM. Use the ICRM logo. Make it easy for foreign visitors. Identify yourself as a company with a long-term commitment and interest in exporting.

5. Think metric! The U.S. is the only major trading nation that has not converted to the metric system. Be prepared to convert square yards to square meters and to price accordingly. We are now doing business in their terms in their country and we should be interested enough in them as customers to converse in their units of measurement at the very least. When foreign traders visit the U.S. they know the price of their goods in dollars and how to measure or weigh them using our system.

6. CRI has a handy conversion booklet available: "Square Feet, Square Yards, Square Meters" (\$1 each). Inexpensive metric pocket calculators are also available from most office supply houses to make the job even easier.

7. Select a good freight forwarder and learn

how to work together. Your freight forwarder will be of tremendous help in expediting your shipments and developing foreign contacts.

8. International finance is a necessary part of exporting. Your international banker is a vital link in your export sales. Your company, freight forwarder and banker will work as a team.

9. International communications via telephone, telex, air mail, surface mail, etc. are to be considered. The telex in particular is used by all countries outside the U.S. for international communications.

10. Will you offer goods in four meter width? This question is frequently asked. It is not a requirement for exporting, but prospective buyers will probably want to know whether or not you have four meter goods available.

11. Guaranteed continuity of styles and colors for a reasonable period will assist greatly in developing exports. Foreign buyers don't want to purchase items that will be discontinued in a month or two.

12. Overseas claims are expensive and time-consuming to handle. Special care on quality control and packaging will pay large dividends.

13. Most foreign visitors to the U.S. will speak English. However, you may wish to have one or more interpreters on hand for ICRM.

at the ICRM see BARRETT CARPET MILLS (6-F2 Atl.Mdse.Mart)

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Interiors events

TREASURES GALORE

The auction-extravaganza of the year draws over 500 bidders

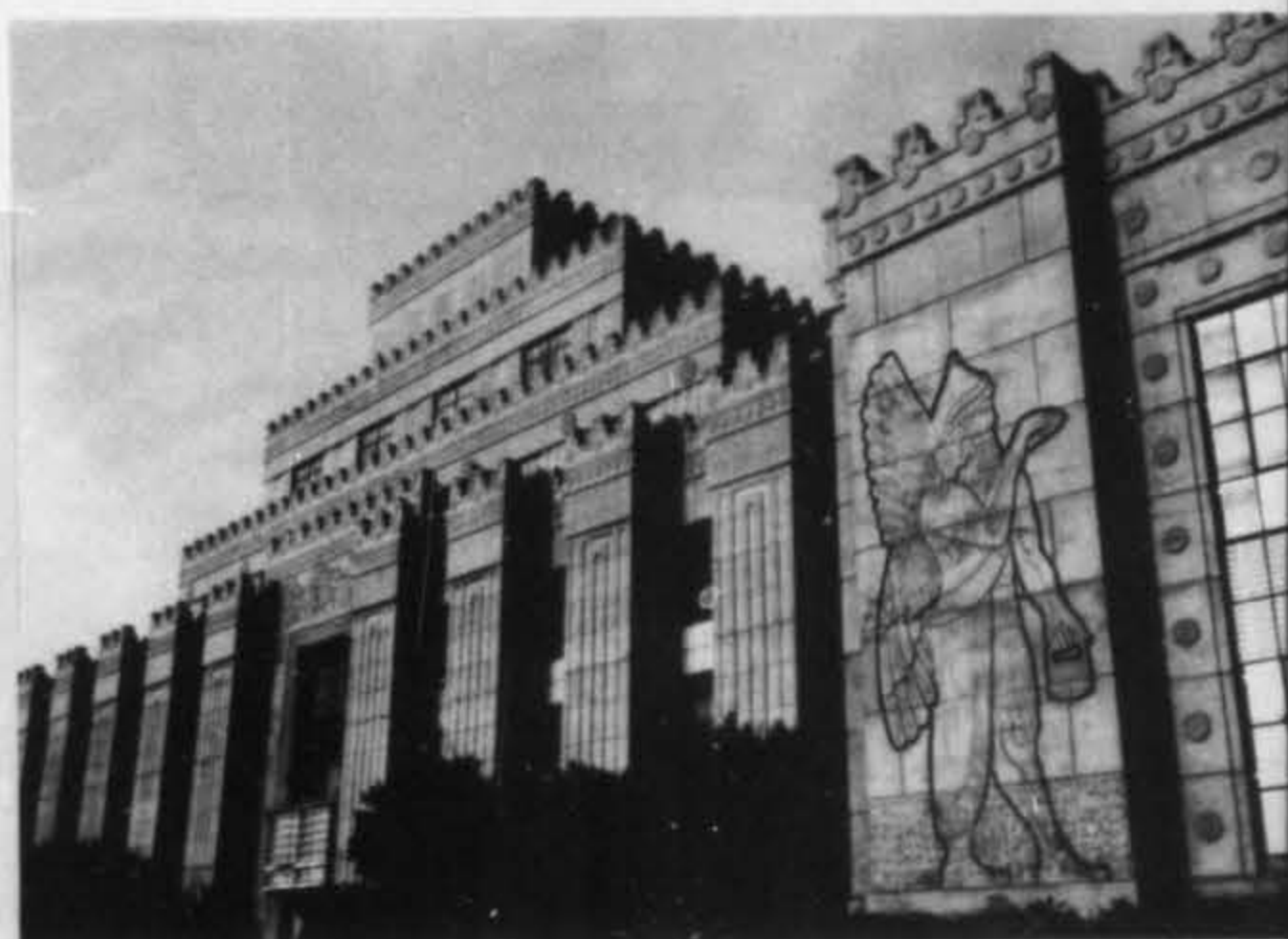
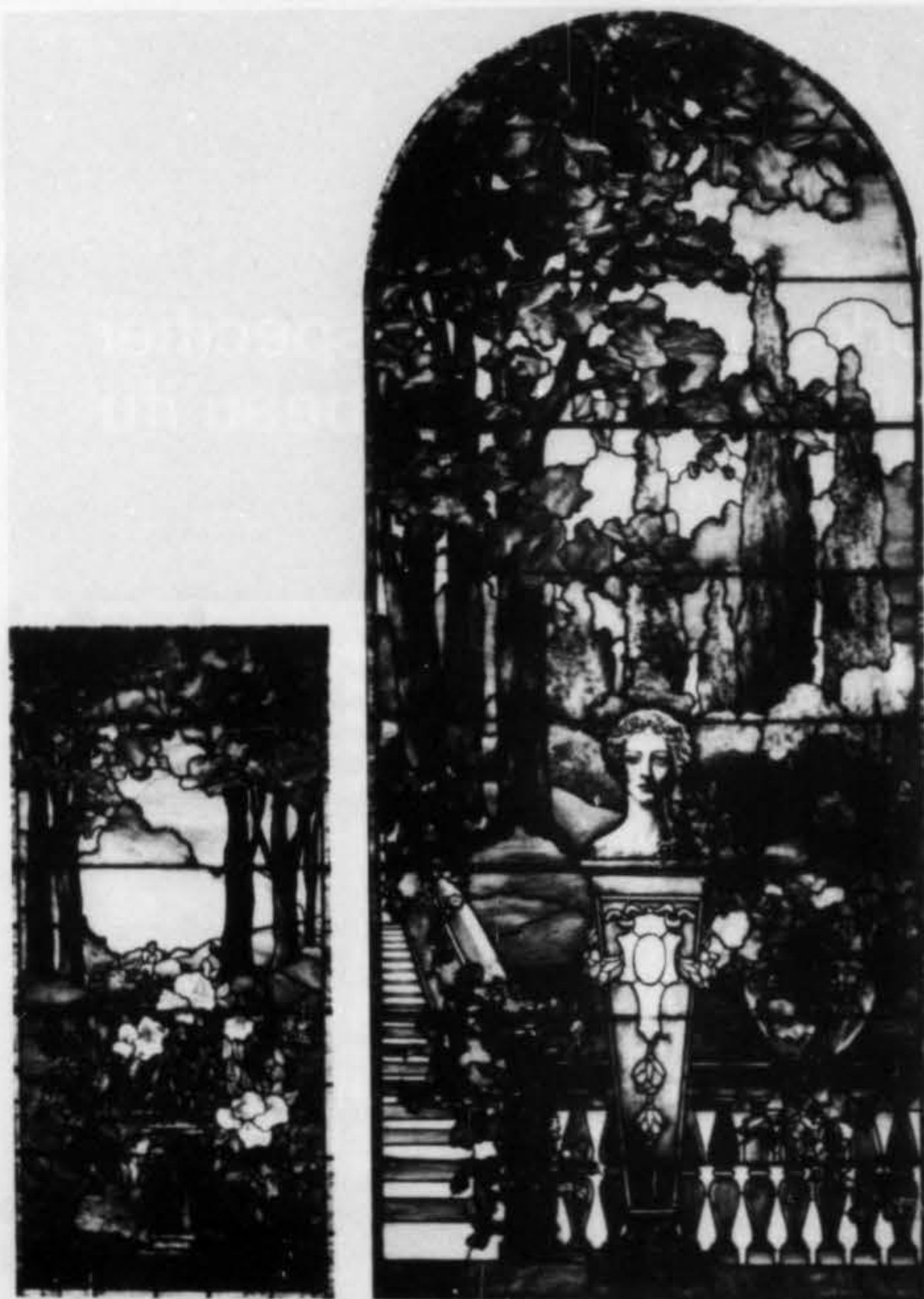
Antiques worth ten million dollars will go on the block at the Uniroyal Tire Factory in City of Commerce, California on June 6 and 7. The occasion will be the annual Golden Movement Emporium auction-extravaganza, a two-day entertainment event for interior designers with a \$250 admission charge. Conceived by John Wilson, 41, as a way to assemble some of the most beautiful architectural antiques available under one roof, the Emporium this year will include over 4,000 items. Historically significant pieces include the interiors of Lloyds of London, the Bank of Scotland, a complete paneled library from the New Jersey castle of Gottfried

Krueger, the beer magnate, a complete Victorian era jewelry store from Kansas, an ice cream parlor from West Virginia and the largest documented Tiffany stained glass window collection offered in auction in the last 16 years. At last May's auction, Wilson grossed eight million dollars from the sale of such items as a 70-year-old glass dome that sold for \$70,000, and the "Crystal Palace Pub" that commanded \$72,500. In 1970, Wilson made a \$150,000 profit selling 1,037 government surplus pull-chain toilets—enough to set the Emporium well on its way. Since then, his network of buyers here and in Europe routinely scout buildings

and salvage the interior woodwork, glass, fixtures, doors, ceilings, and whatever else might be of interest and fetch a good price. Such antiques, he says, appeal to interior designers for their potential in stores, restaurants, boutiques, and other commercial installations.

From the beginning, the Wilson auctions have grown larger and more grandiose. Full-course meals, music, pre-bidding tours and other entertainment are part of the gala. With over 500 people on his acceptance list already, Wilson is all set for the party of 1980—only this time, the props go home with the highest bidders. (Elizabeth Marchak) **circle 201**

Below: among antiques offered at this year's Golden Movement Emporium is a very rare Tiffany "Triptych," part of the largest Tiffany collection auctioned in 16 years. Right: the old Uniroyal Tire Factory in City of Commerce, California, will be the scene of the auction-extravaganza, under the direction of John Wilson, bottom.



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hot items

Moveable disco dance floor . . . hangings brighten the office . . . back to natural wood for files and systems . . . bathroom Victoriana . . . Norman Cherner's new chair

1. **Traveling Disco:** SICO International has a portable, modular dance floor that's easily set up in clubs or restaurants. Lighting, by way of a four channel, low voltage controller moves forwards and backwards and can be synchronized to sound systems. Modules have light patterns ranging from corner designs to stars or squares.

circle 202

2. **Ceiling Works:** One answer to open office design is to hang custom collages from the ceiling or on the partitions. Opper-Nacht Associates have them in 10 design sequences, in custom colors.

circle 203

3. **Natural Choice:** Specifiers can now opt for lateral wood files in either oak or walnut. From Exception the two, three or four drawer arrangements have an interlocking system so

only one drawer at a time opens.

circle 204

4. **Fabrications:** A variety of wood veneers and colored fabric panels are a new feature for the Alma Desk Company's 58-inch high workstation enclosures.

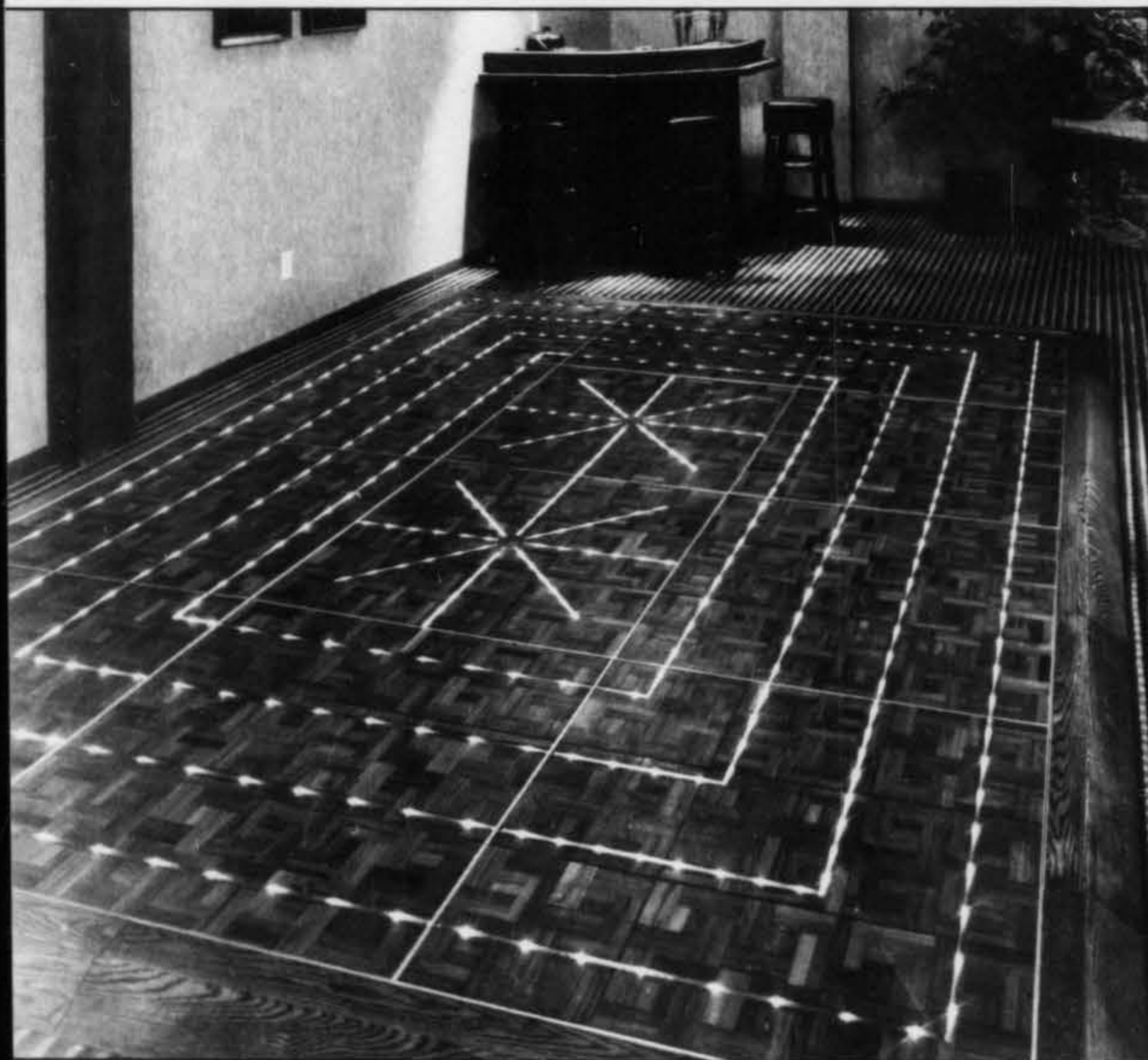
circle 205

5. **Reminiscence:** A new line of bathroom fixtures from Bathroom Jewelry, Inc. done in Victorian motifs is now available in brass and porcelain. Colors are white with yellow and blue.

circle 206

6. **Modern Seating:** Norman Cherner's new guest chair for Modern Mode complements the company's line of business furniture. In black walnut or white oak, the wooden frame provides a textural contrast to 100 percent wool seat covering. The seat's support is polyurethane and Pirelli webbing.

circle 207



1



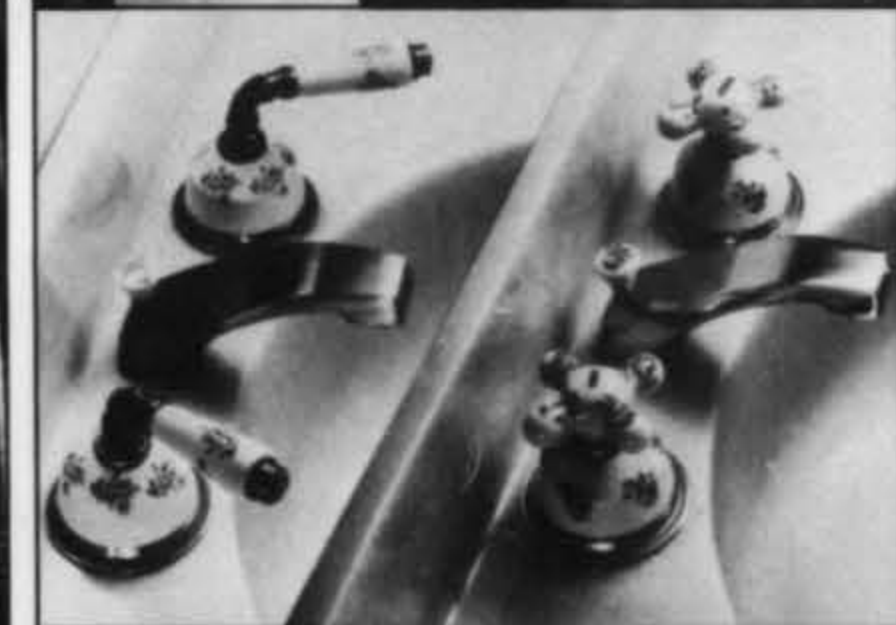
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3



4



5



6

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circle 21

professional reading

LABORATORY FURNITURE

Conco Industries has a full-color catalog displaying their laboratory furniture. The firm markets various styles and arrangements of furniture for industrial, medical and educational laboratories. Sinks, fume hoods and service fittings are available.

circle 300

INTERNATIONAL EDITION

An international edition of the **Shelby Williams Industries** catalog is now available, says Manfred Steinfeld, company founder. The 112-page catalog is designed to be a working reference book to save specifiers time. Included are samples of colors and textures of upholstery fabrics and wood, rattan, plastic laminate and metal finishes. The catalog will also include Drayton velvets.

circle 301

EXECUTIVE OFFICE FURNITURE

Eppinger's new 32-page full-color catalog, highlighting

their wide range of veneers and precious metals used in their furniture, is now available. The catalog shows a wide variety of chairs, couches and accessories available in the contract line.

circle 302

WHO'S WHO

The Interior Landscape Division of the **ALCA** has published its new directory of interior landscape contractors. The list includes the 100 top interior landscape firms in the country. Those using the directory will find each contractor's specialties listed.

circle 303

REFERENCE GUIDE

Johns-Manville design and application data for their architectural panels is available in their recently-published Reference Guide for specifiers and installers. The booklet covers storage, handling, cutting and drilling proce-

dures as well as recommendations on cleaning and maintenance, patching screw holes, sealants and antigraffiti coatings.

circle 308

RECEPTION FURNITURE

Commercial furniture of an advanced design is offered in the new **Maslan/9000** catalog. The furniture, including chair groupings, tables and ottomans, comes in a variety of colors, and is shown in the full-color brochure.

circle 304

OFFICE FURNITURE

A wide range of chairs, book cases, typing tables, filing cabinets and desks are offered by **Hon** in their new full-color catalog. Included are economy and higher priced furniture.

circle 305

FOR POOL AND PATIO

The Lloyd Division of **Heywood-Wakefield** has published a full-color catalog describing their "Solaria" line of vinyl-strapped aluminum pool and patio furniture for hotels, motels and resorts. The 26-piece line includes sun cots, lounges, loafers, chairs, tables and umbrellas,

and a new swivel rocker.

circle 306

DECORATED CEILINGS

Armstrong Cork Company's Architectural Ceiling Systems Division announces the publication of its four-page brochure describing the Gallery, a new line of 2 x 2 foot lay-in regular ceilings in 12 matte-finished colors.

circle 307

FUNCTIONAL AID

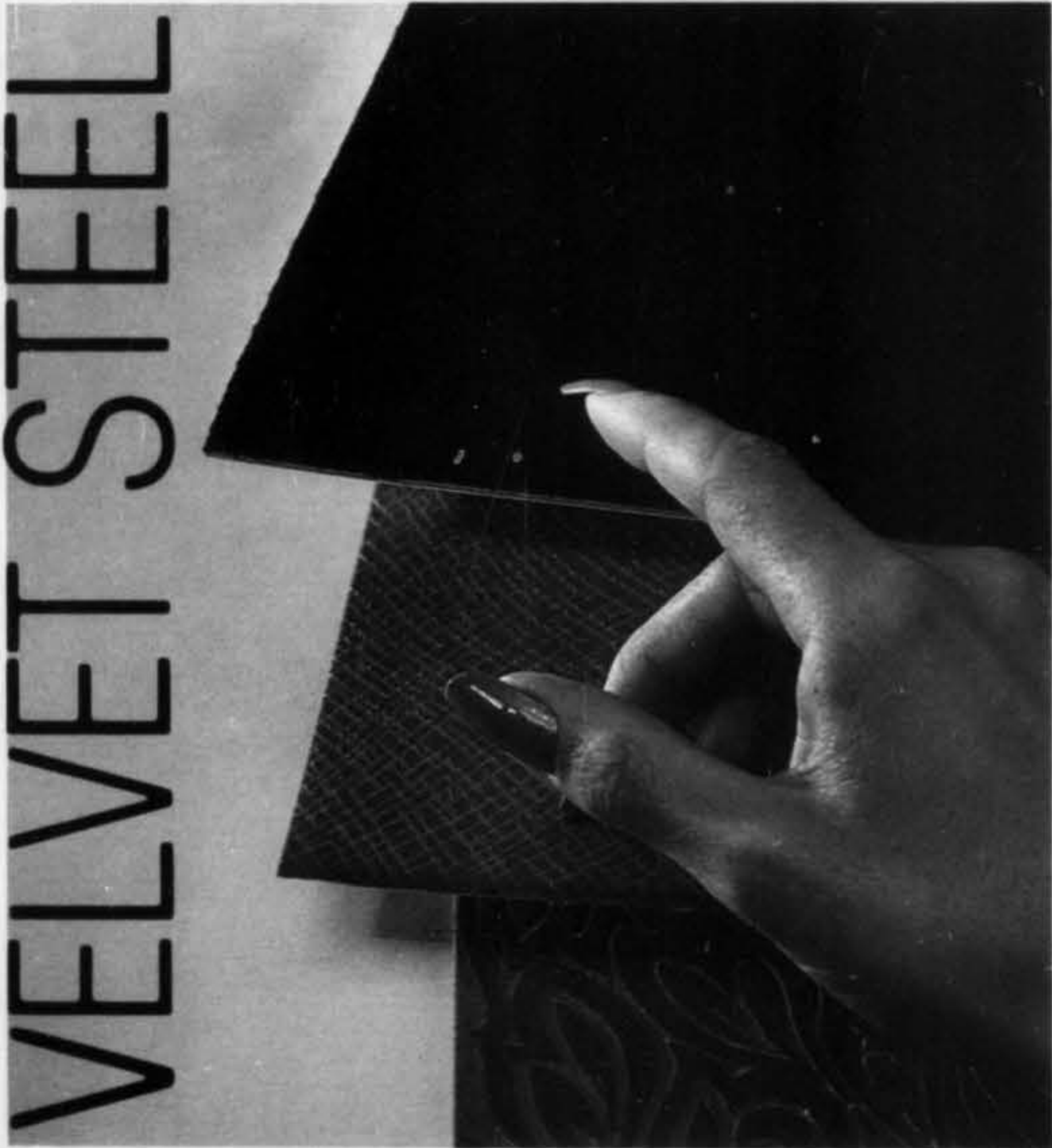
"The Analysis of Spatial Clusters—A Design Aid" has been developed by **Robert J. Krawczyk**, a Chicago-based computer application consultant. The 13-page booklet helps specifiers determine the functional organization of a large or complex facility.

circle 309

PREFINISHED INTERIORS

Georgia-Pacific has a new 23-page booklet of room settings and reference materials detailing their selection of wood paneling. The company markets hardwood and softwood face veneers and woodgrain prints in a variety of textures, styles and colors.

circle 310



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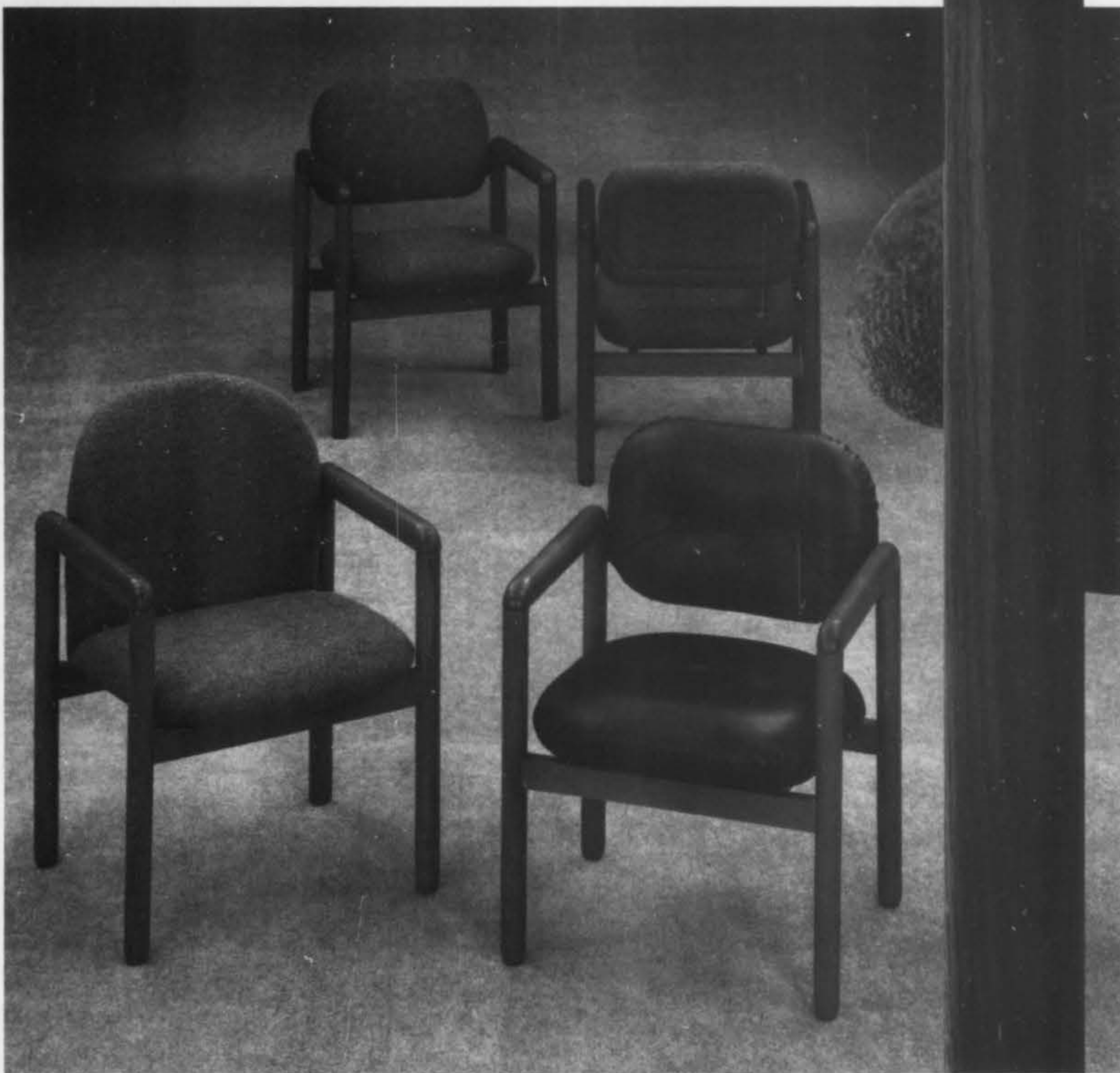
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Designed by Antonio Morello and Donato Savoie, Morsa Architecture and Design
Installation Photograph by Jon Naar Portrait Photograph by M.A. Reinmiller

We also get to see how other designers approach and solve the same kind of problems we all face from time to time in our work.

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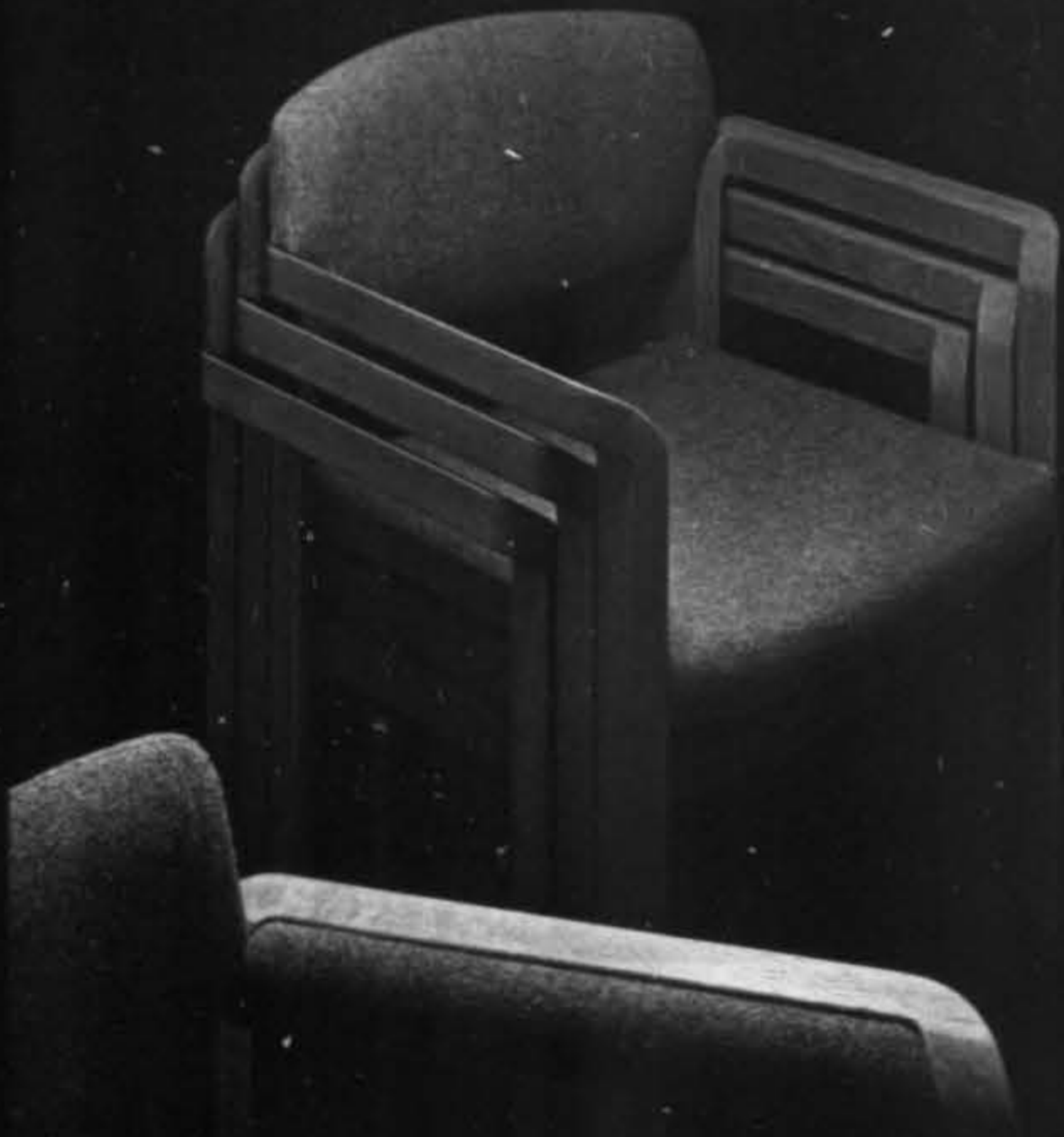
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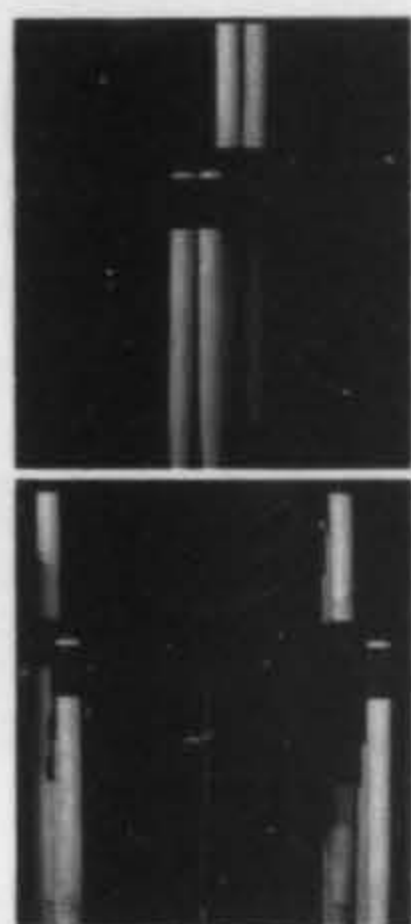
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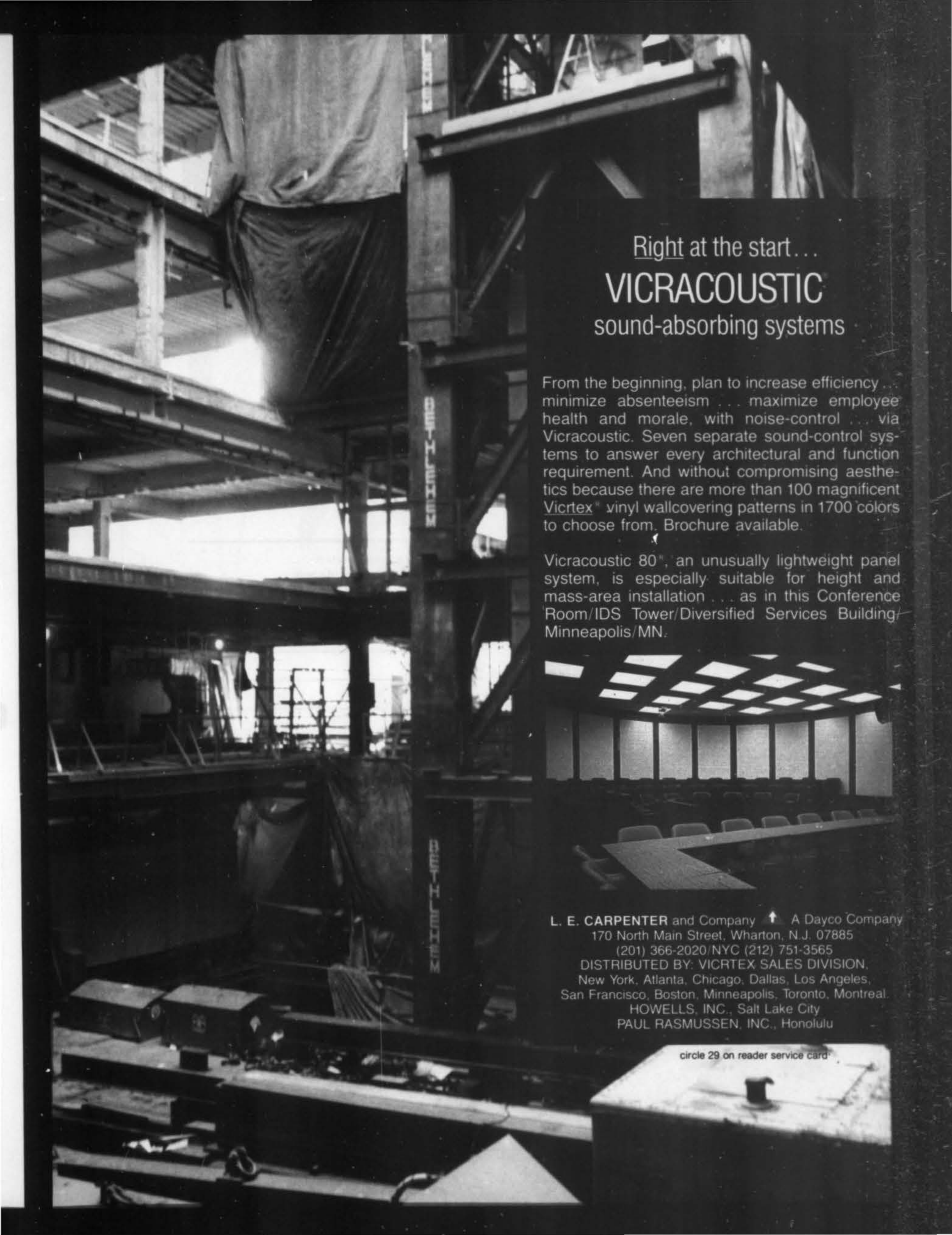
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FORM

AND PURPOSE

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The pursuit of novelty and fashion in the design of our environment is a preoccupation of our culture. Art and craft are increasingly distinct, and artists function apart from society's concern. Architects and city planners, only recently captivated by the issues of social accountability and the challenges posed by contemporary technology and bureaucracy, now retreat to narcissistic, introverted and indulgent activities – activities in which personal fascination and eclectic sophistication are the mainstays.

Ahead of us lies a world of growing numbers, dwindling resources, and limits on energy. It will require the ingenuity, inventiveness and responsiveness demonstrated in design in nature and design in indigenous cultures to achieve a balanced, affordable and wholesome environment.

The 1980 International Design Conference in Aspen will be devoted to examining *Form and Purpose*. We will search for relevant patterns and models to guide us in building an environment which will be enriching and uplifting to the human spirit. – Moshe Safdie, 1980 Conference Chairman

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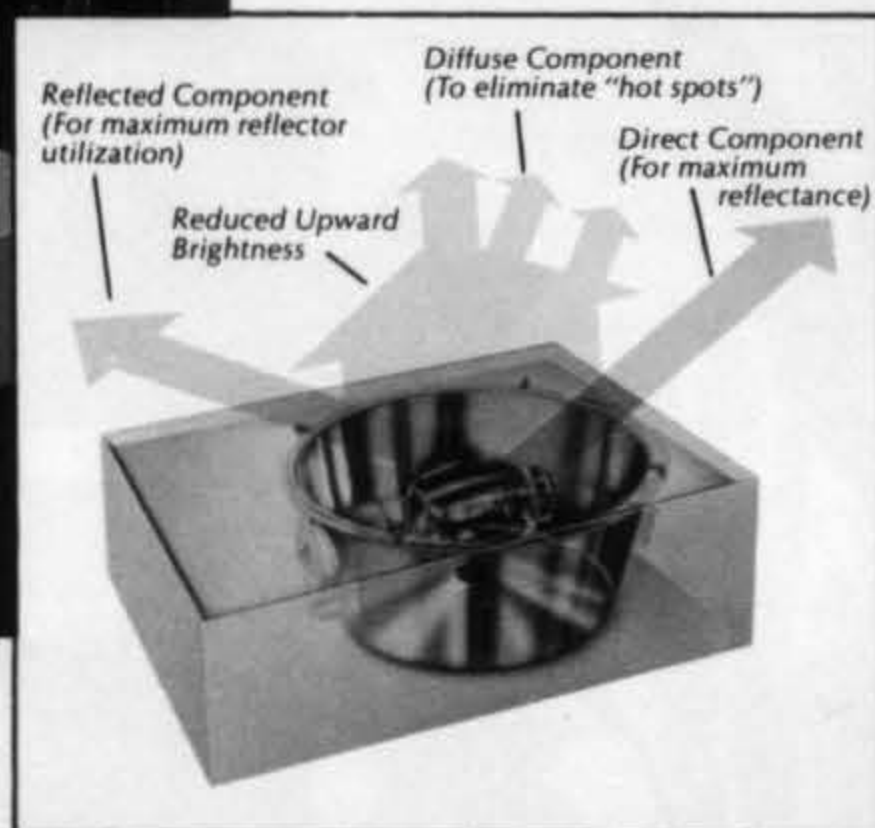
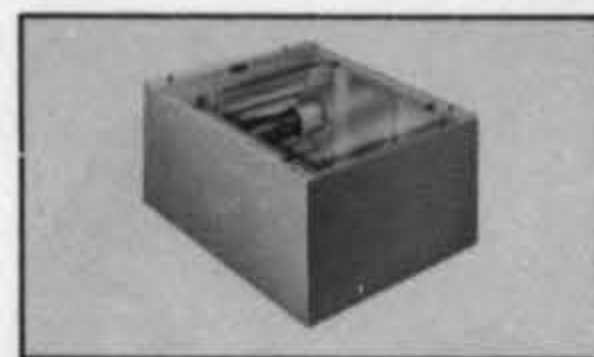
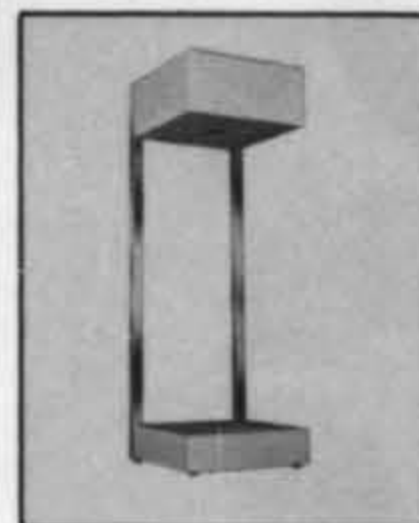
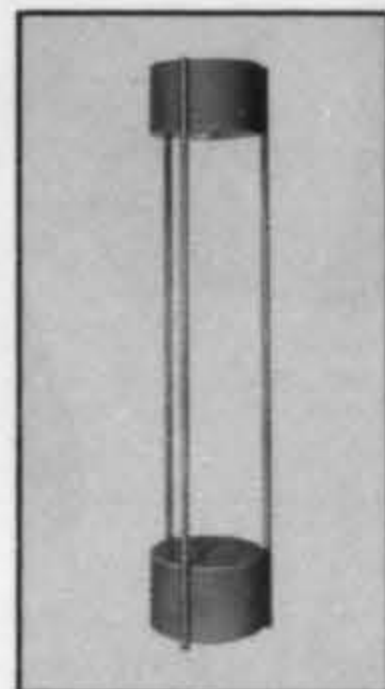
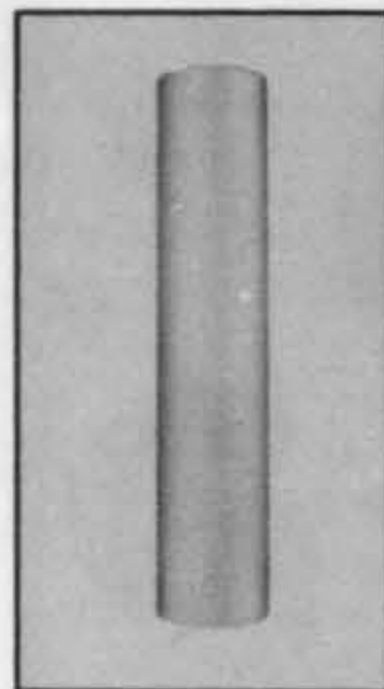
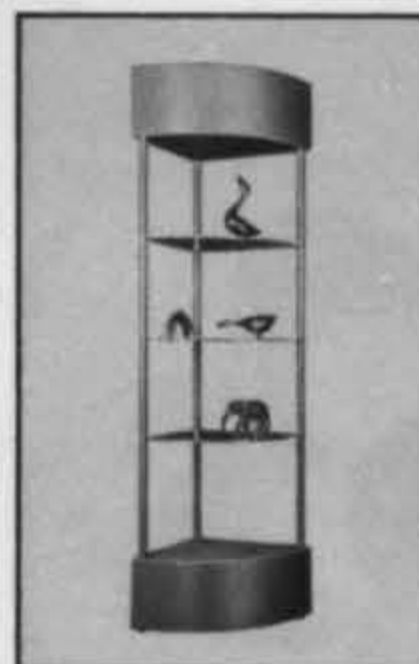
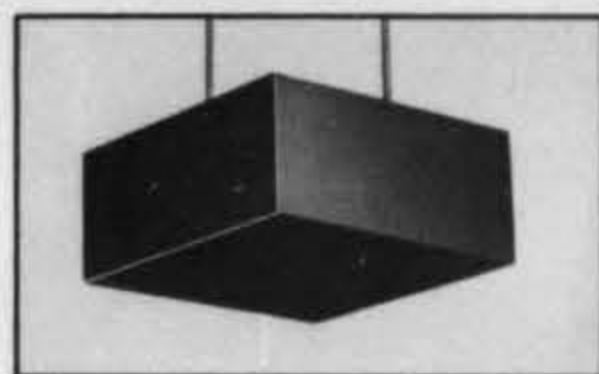
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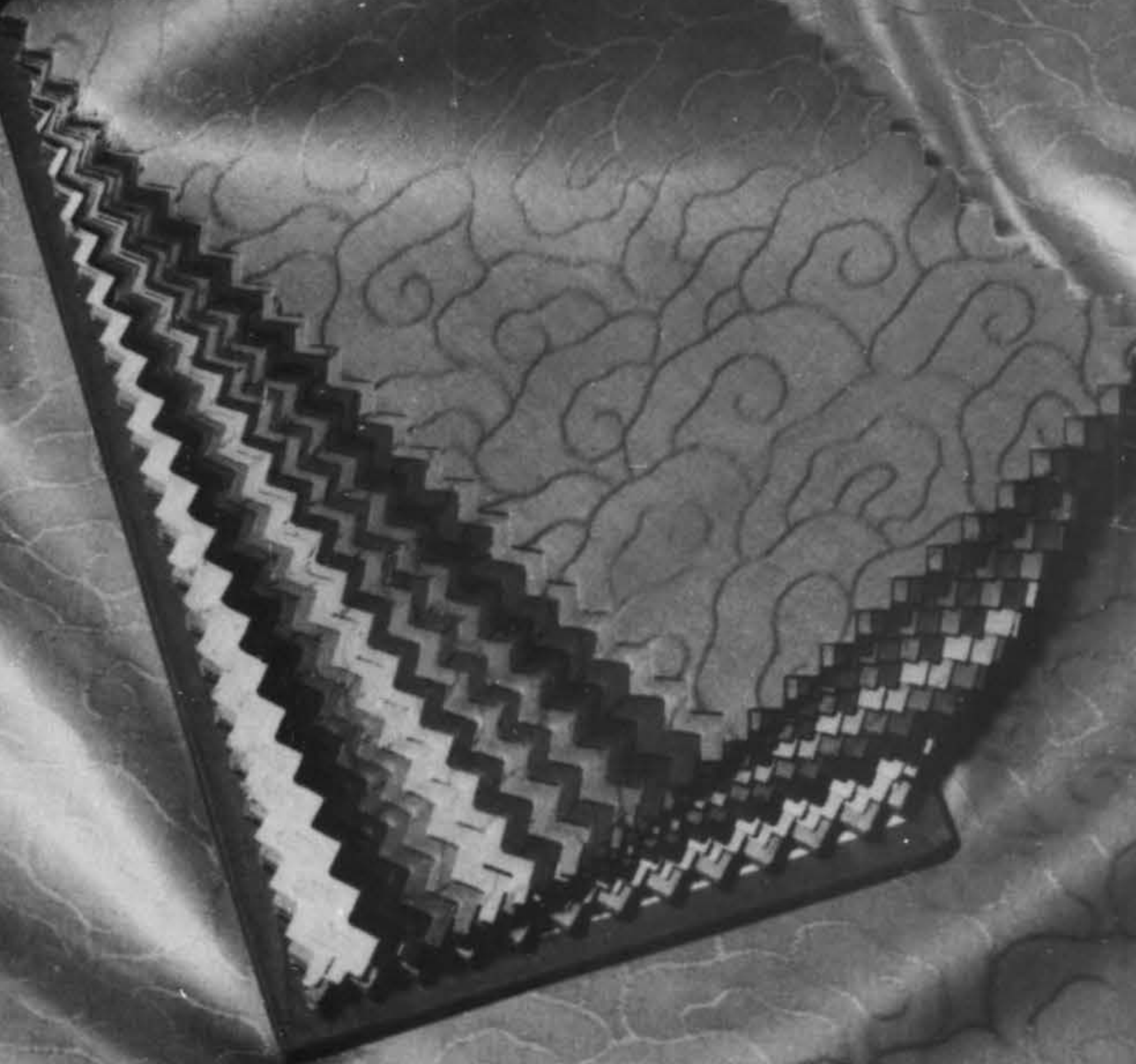
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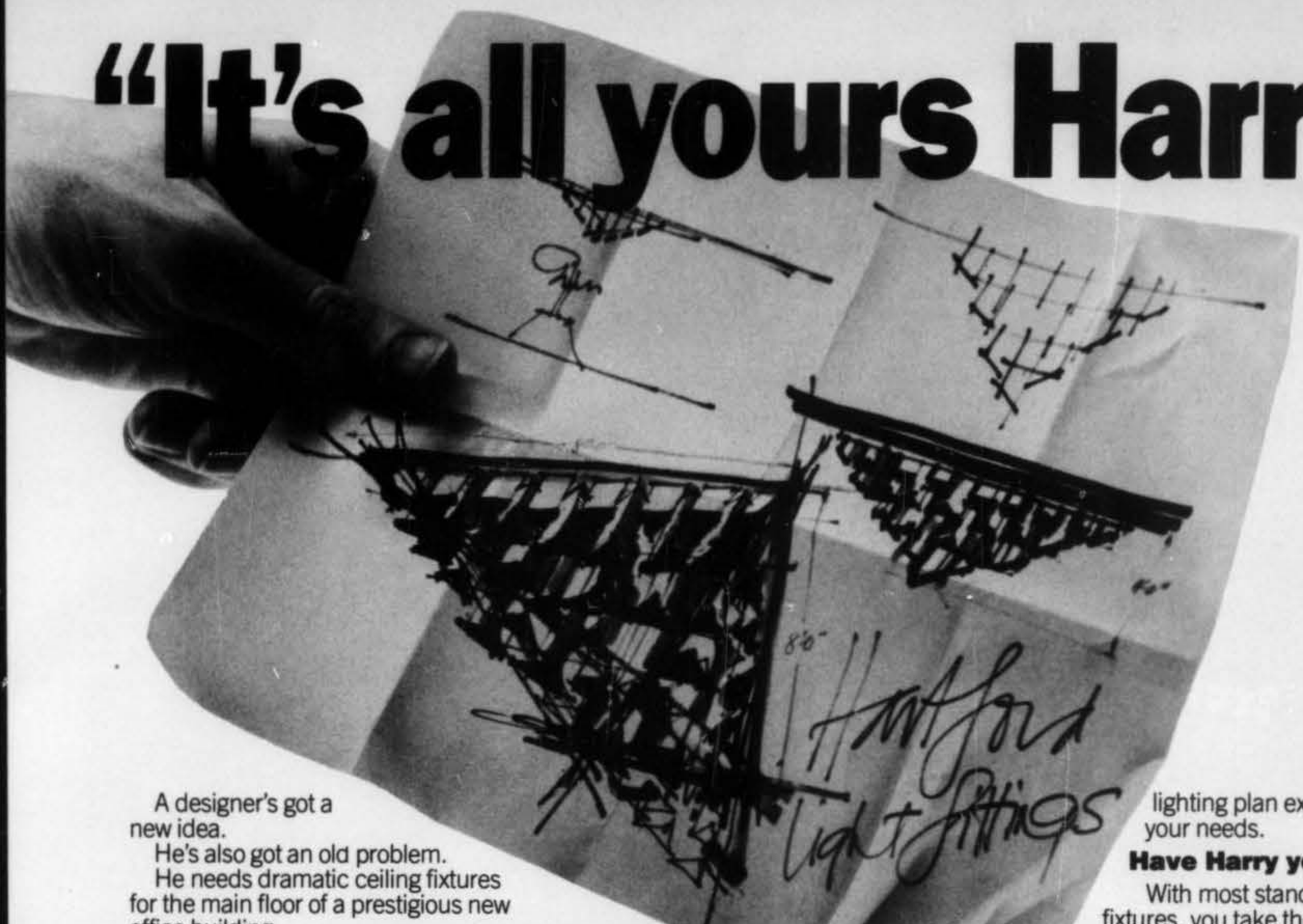
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For One Financial Plaza; Hartford, Conn.

thousands of custom lighting problems Harry has faced. And quite honestly, he hasn't been stumped yet.

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But suppose your problem is less complex. Let's say you're looking for a practical, but imaginative lighting solution for a private home.

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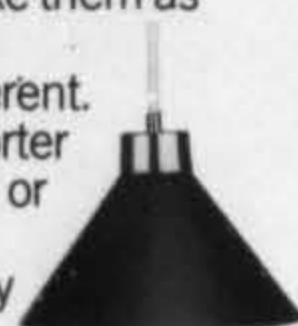
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With most standard fixtures, you take them as they come.

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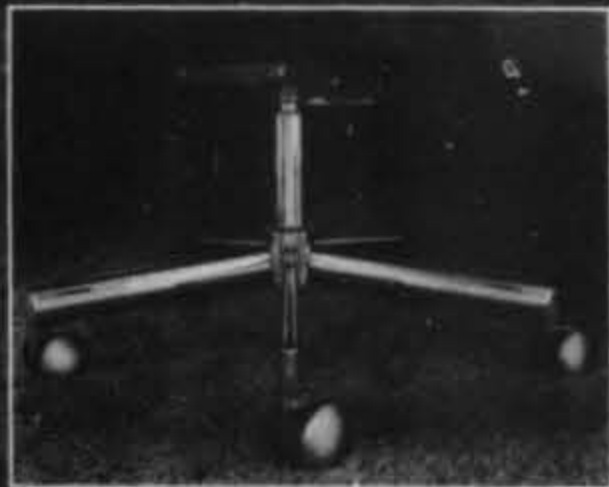
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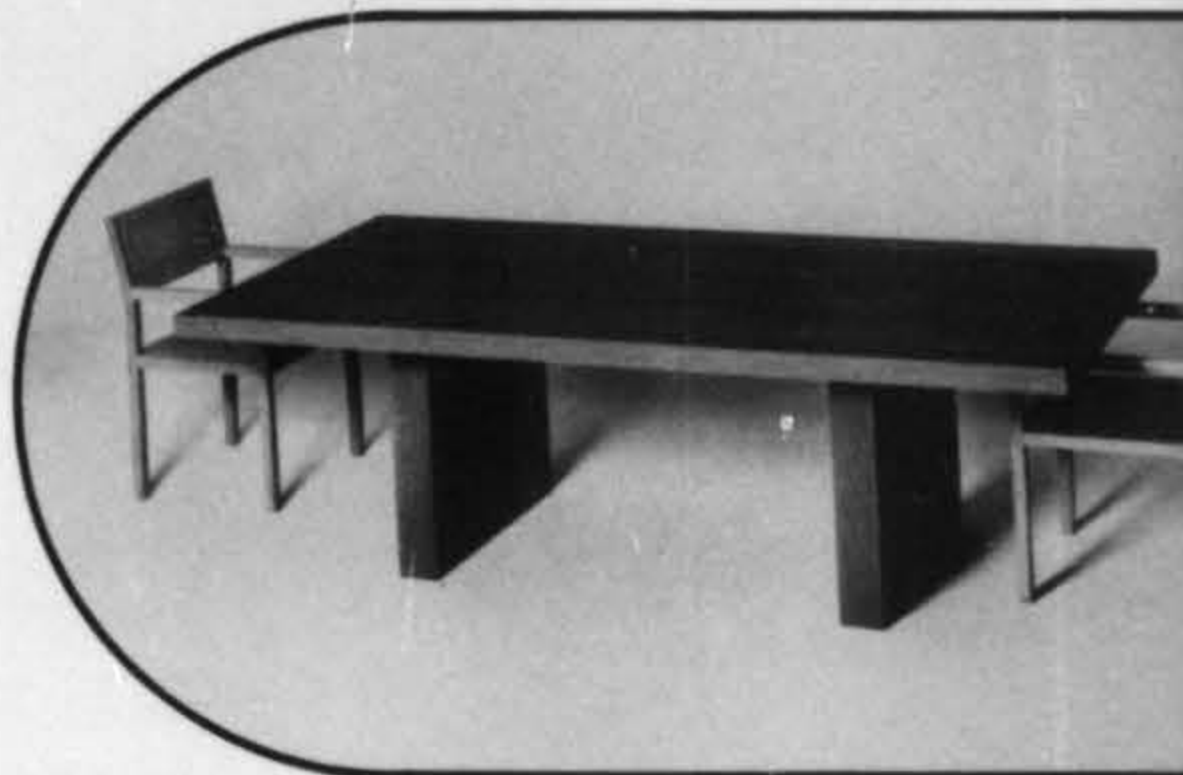
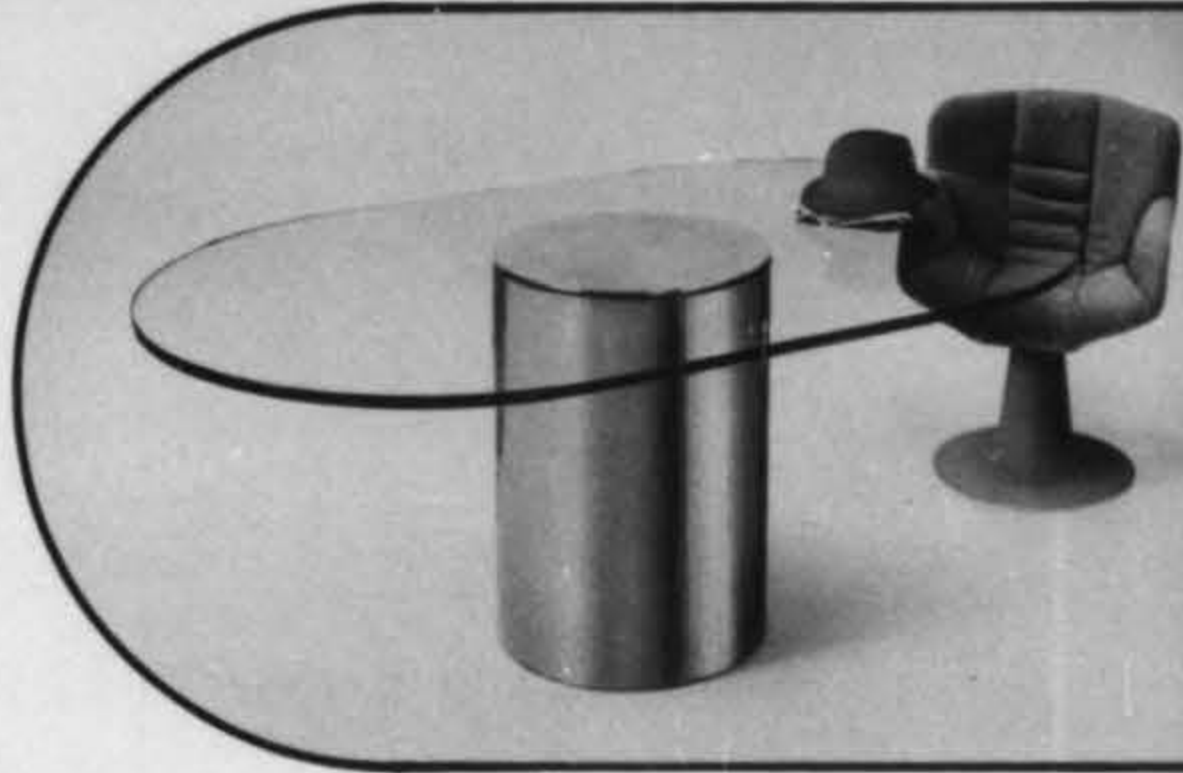
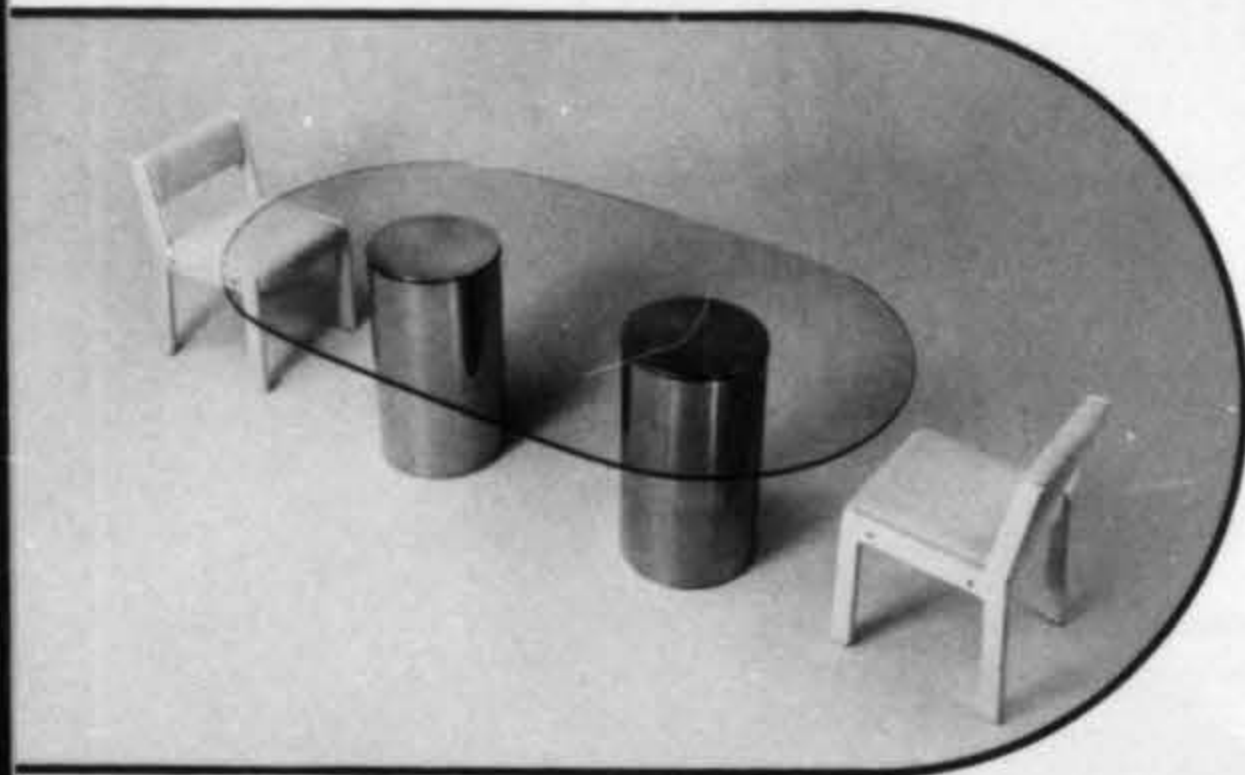
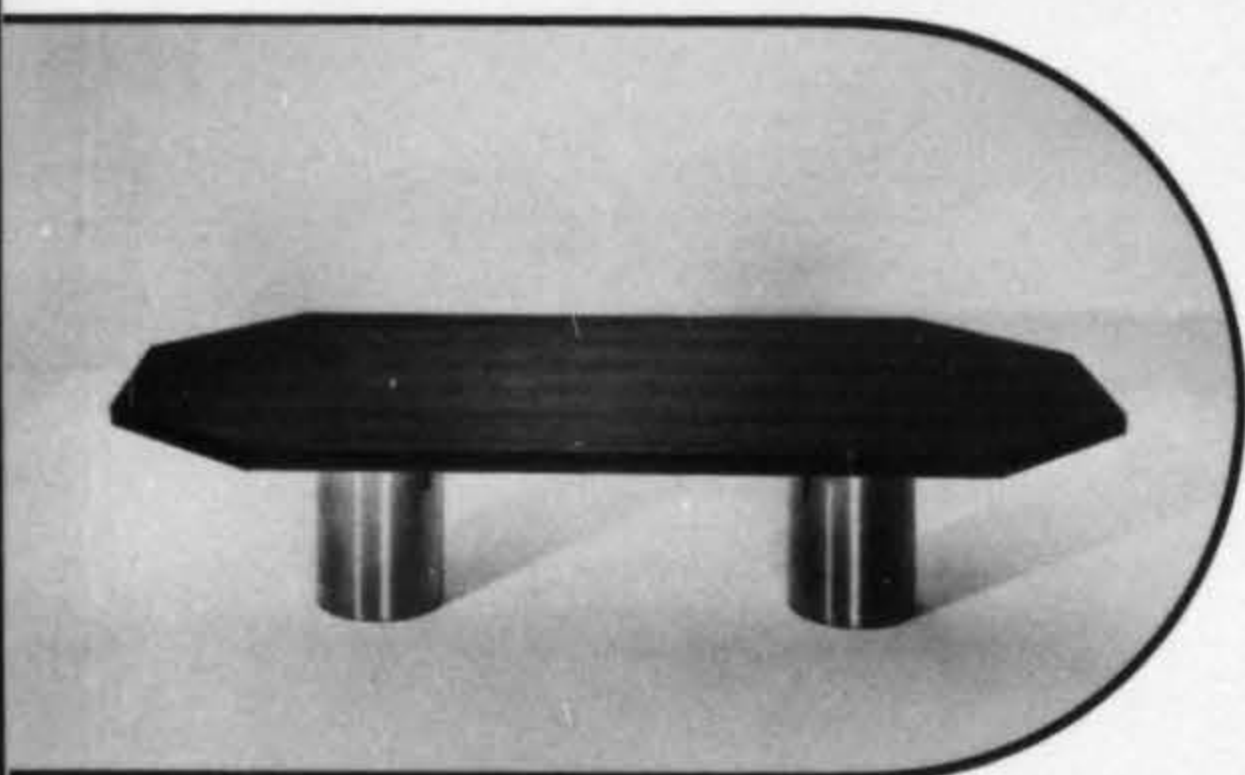
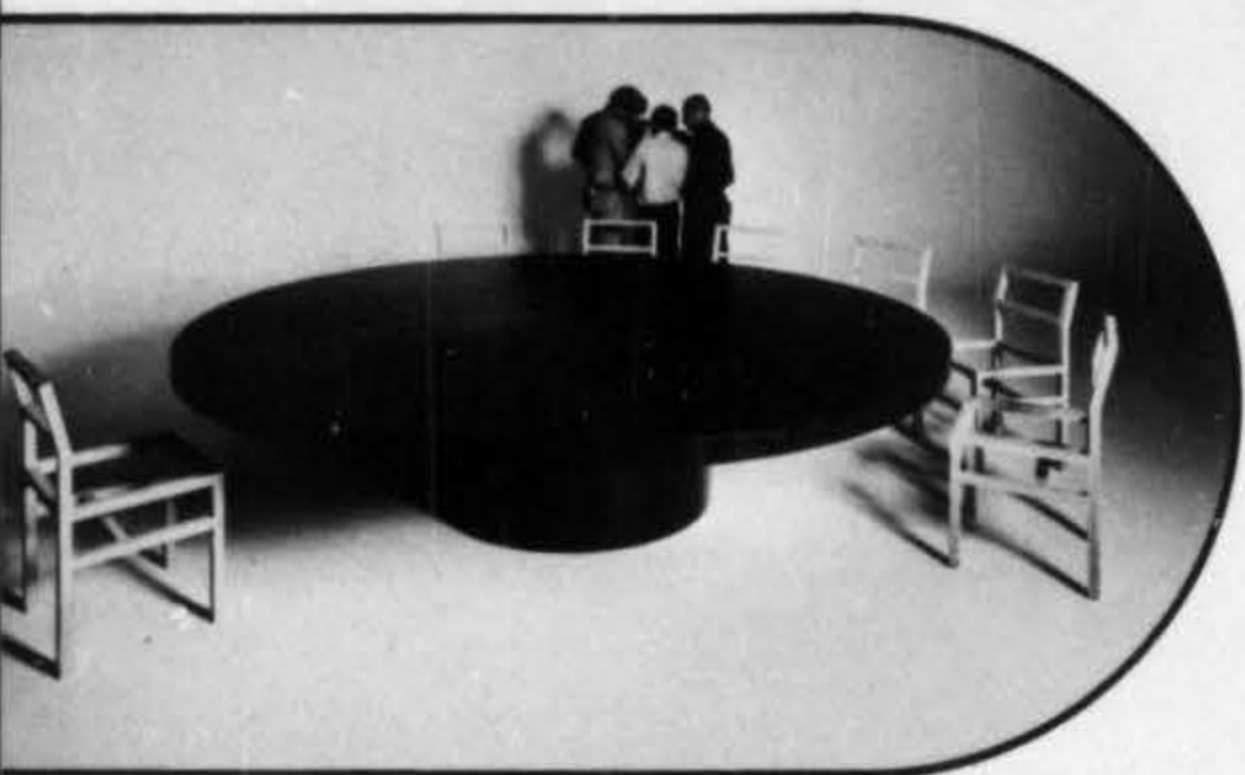
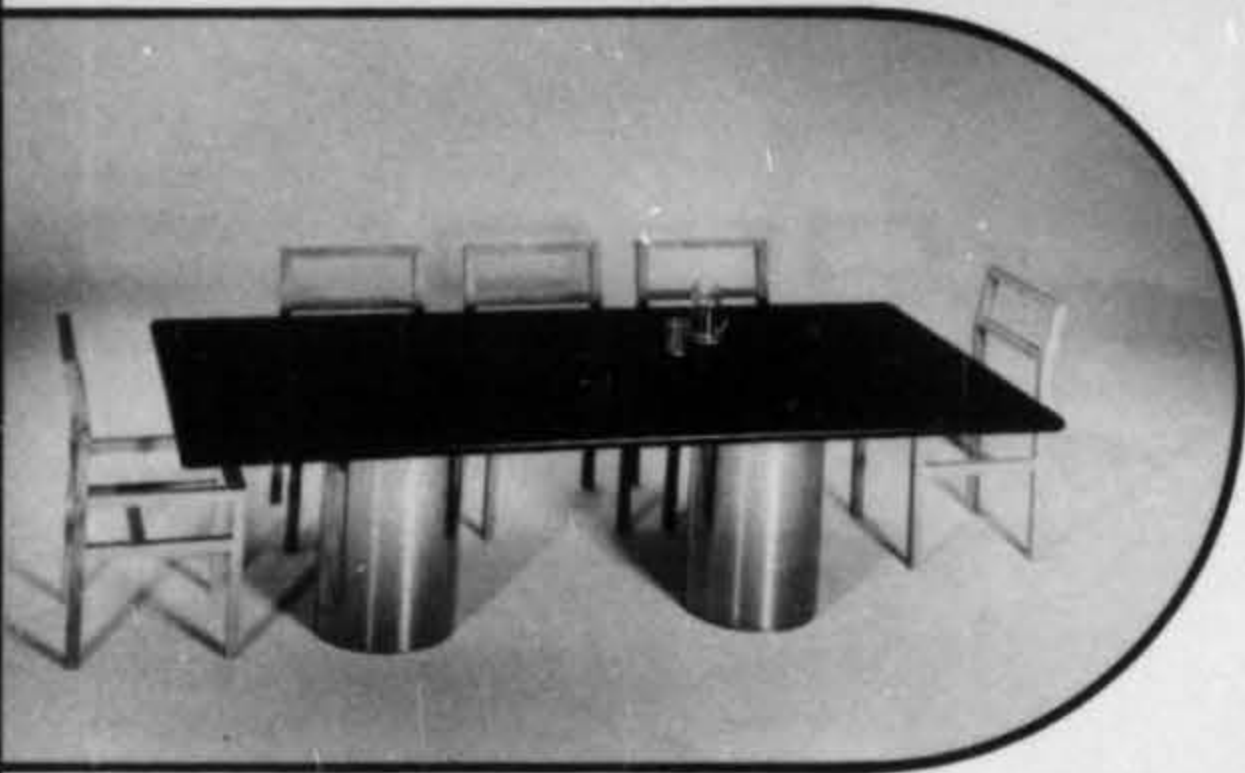
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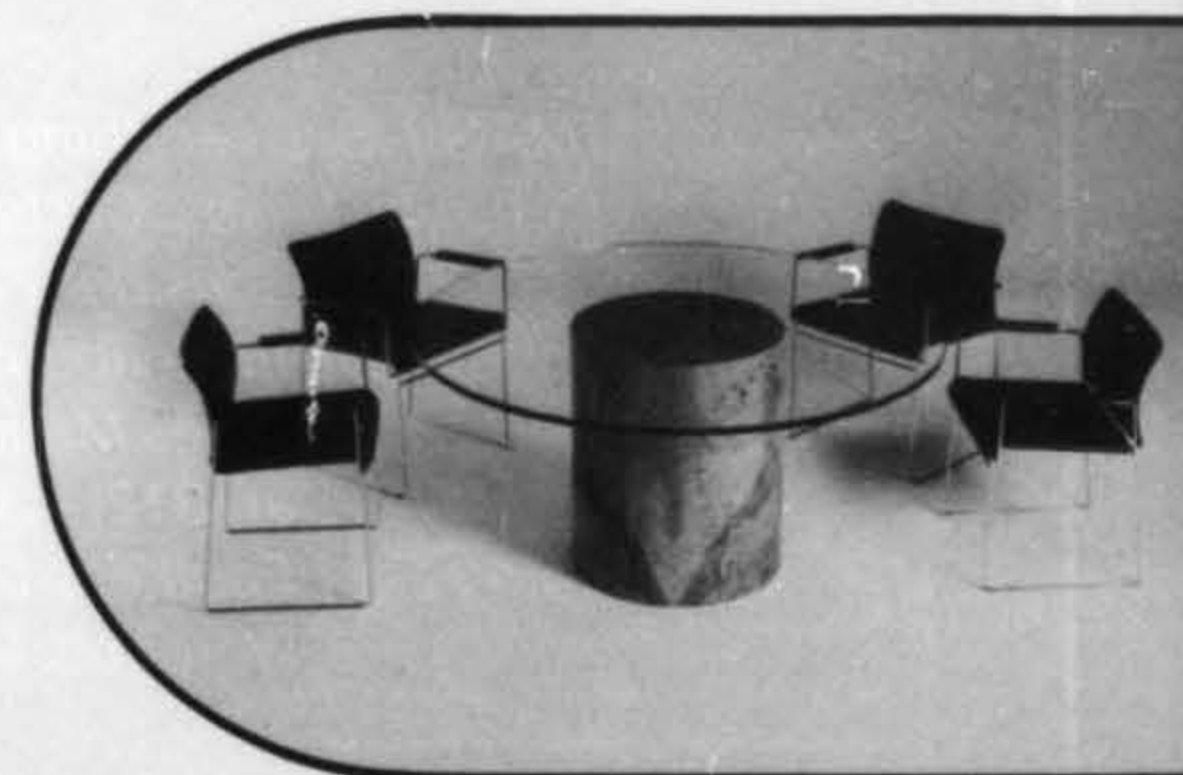
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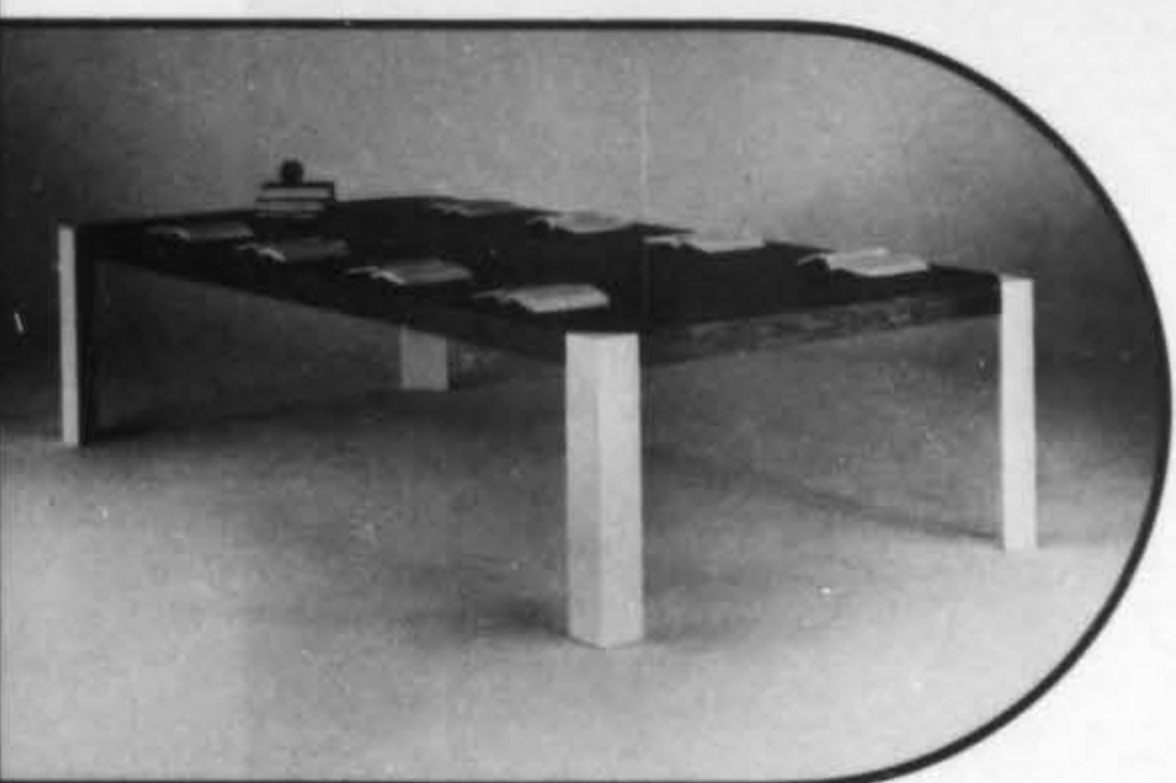
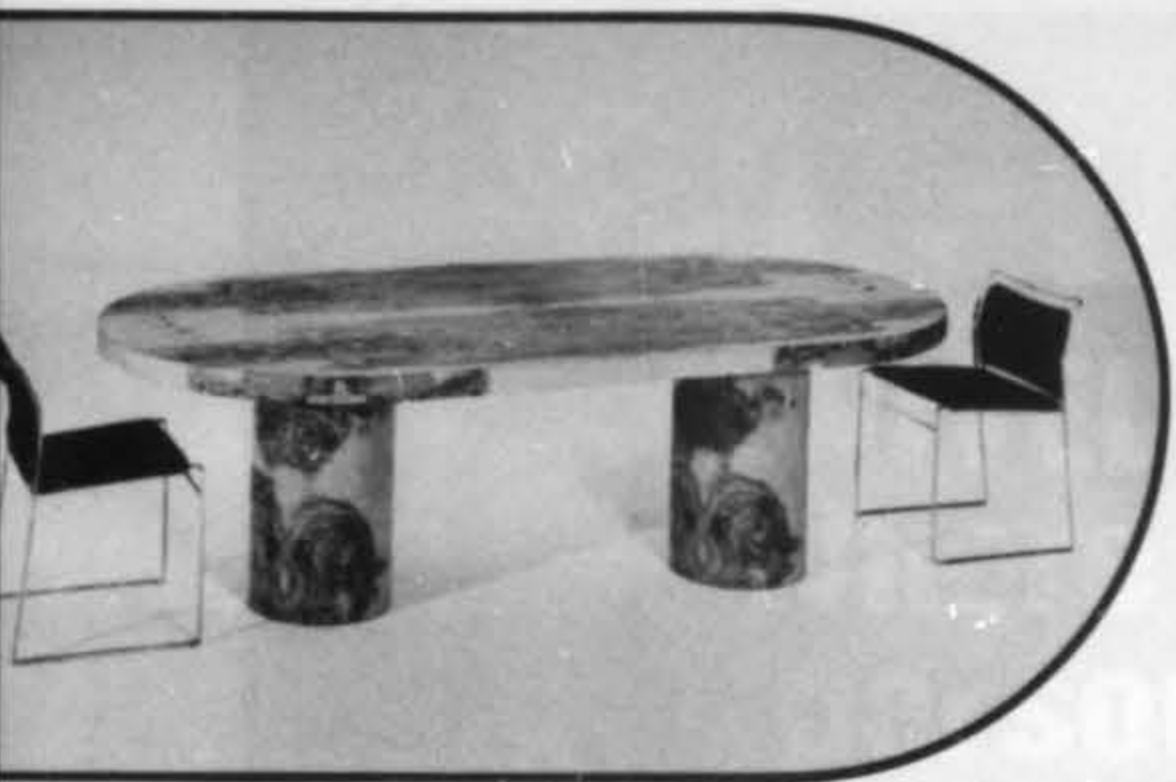
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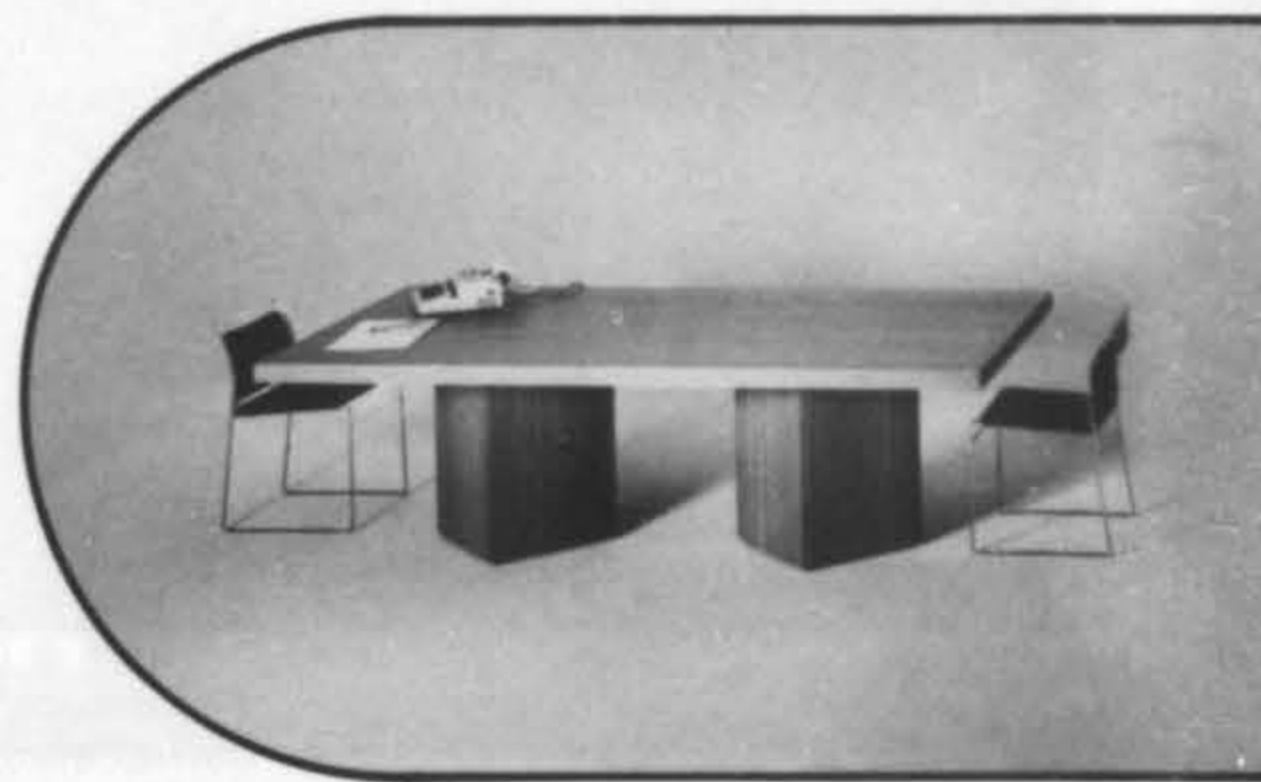
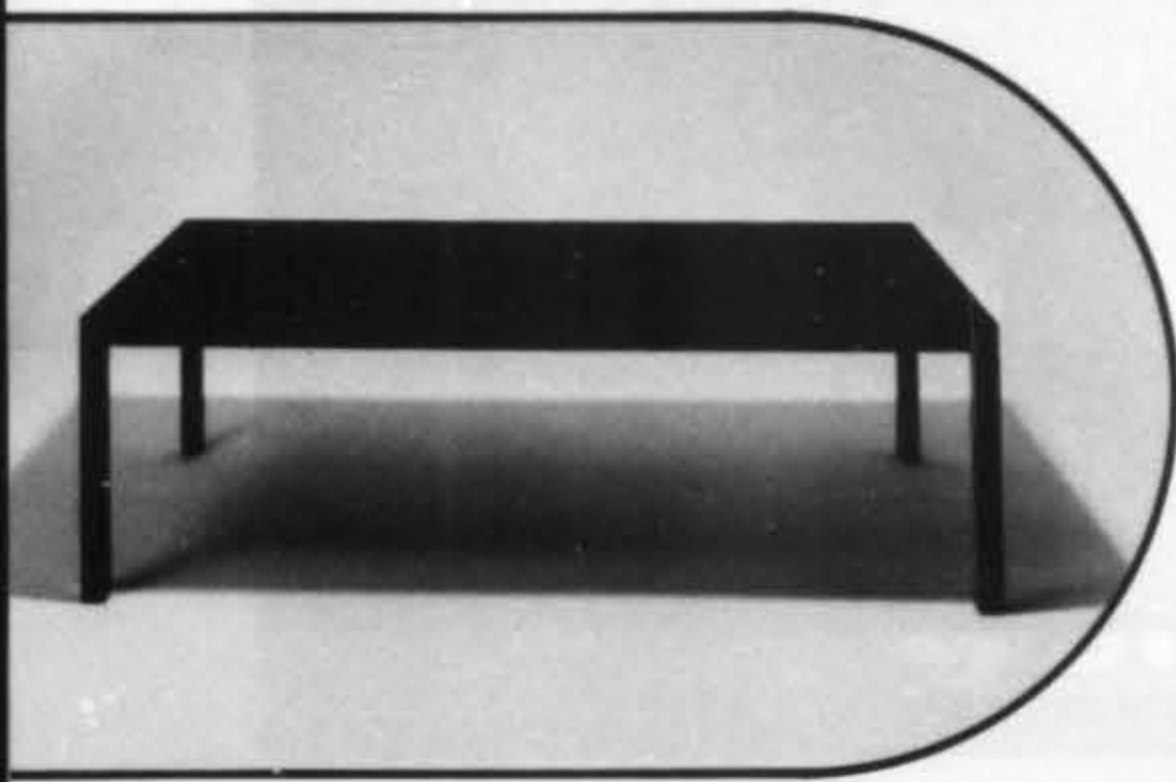
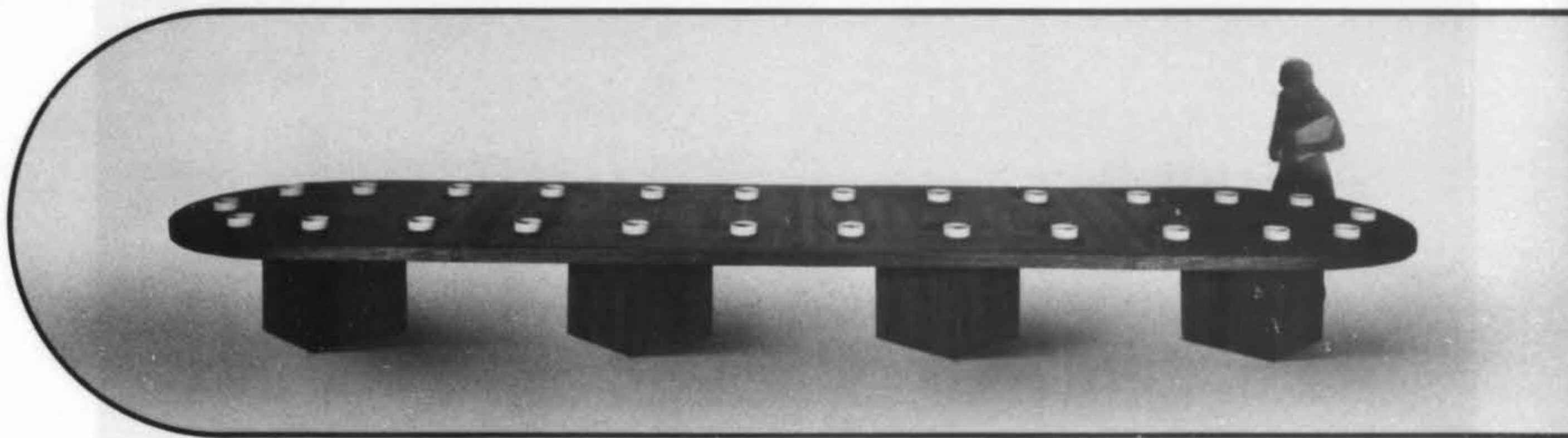


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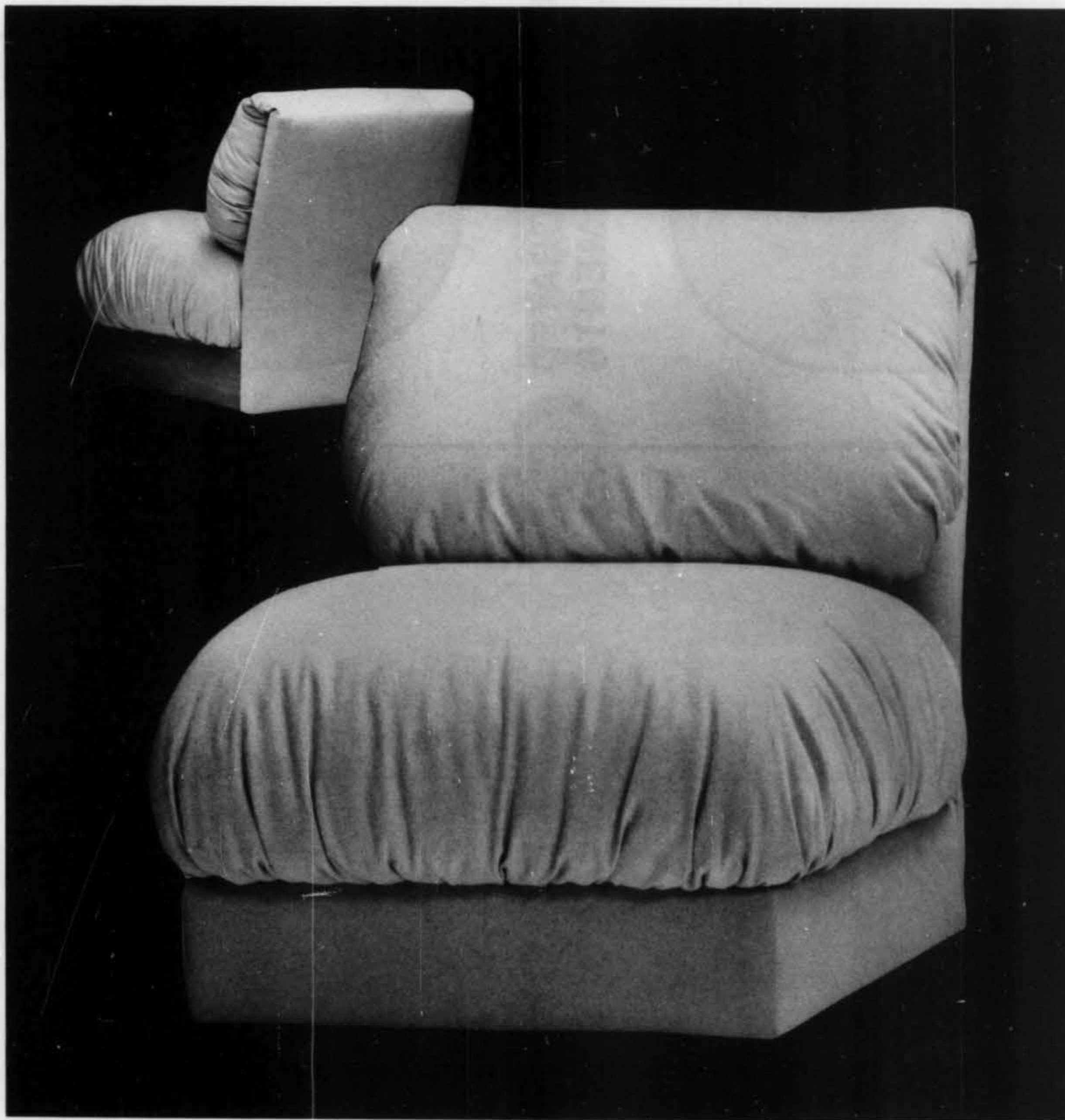
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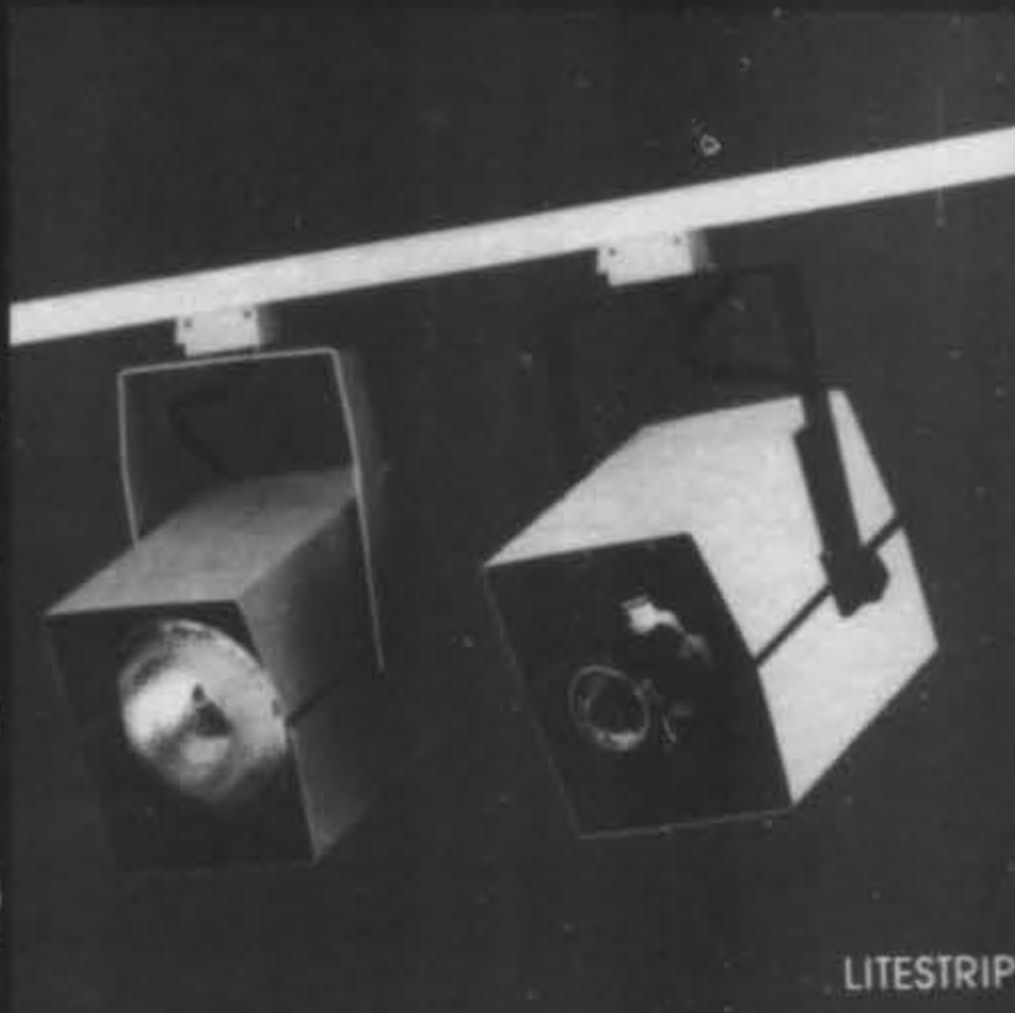
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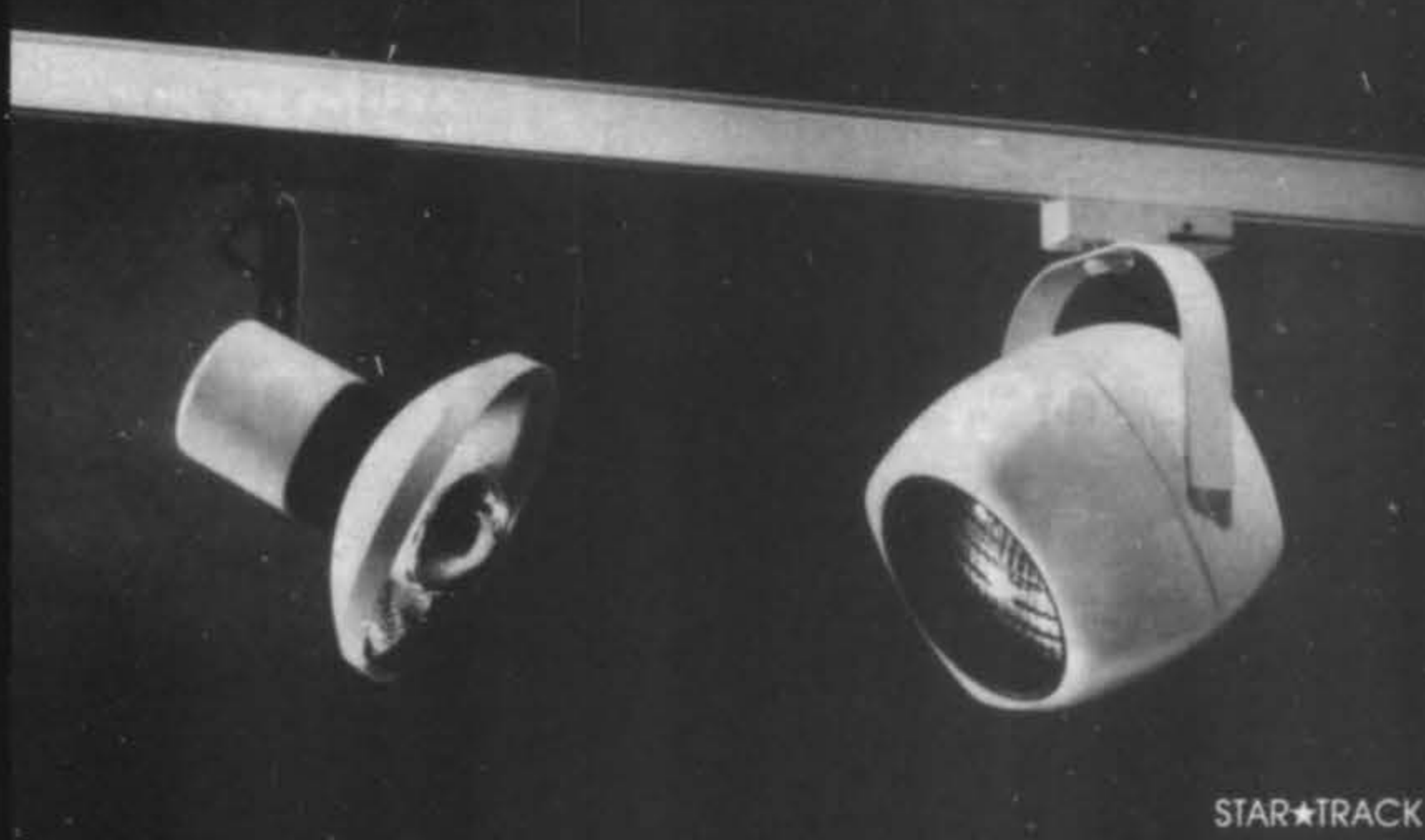
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Editor-in-Chief Beverly Russell with Associate Publisher Dennis Cahill. Photo by Jon Naar

the publisher's word: gain

As the age of specialization in business becomes increasingly apparent, Interiors is happy to announce increasing focus on specialization within its own orbit. Four years ago, Residential Interiors, a sister publication, was created to cover the residential interior design market exclusively, leaving Interiors to report on the contract design market exclusively. The decision to publish this new magazine was an outgrowth of the fact that the contract and residential interior design markets are recognized separately within the industry by designers and by manufacturers.

In 1980, Residential Interiors having grown into a sturdy child with a healthy, accelerating readership, the publication is ready to stand alone. So we have finally severed the chord that has linked the two magazines: the sales staff. To accomplish this task, two Associate Publishers have been named to command the separate operations. Dennis Cahill has joined Interiors as Associate Publisher to head up the contract publication's sales team. Frank Brown, formerly Ad-

vertising Director for both publications, has been promoted to Associate Publisher for Residential Interiors.

Cahill comes to Billboard Publications after 7 years at Chain Store Age magazine, in sales management, promotion and marketing, which was preceded by a further 8 years in sales management at Colgate Palmolive. A 38-year-old New Yorker, with a degree from Fordham University, Cahill began as an actor early on in his career ("always with dreadful reviews I'm afraid") before turning to sales in retailing.

While selling has been the thread in his life, he believes he has found his real niche in publishing. He relishes completing the successful positioning of Interiors begun a year ago under the Editor-in-Chief, Beverly Russell. He views his new job "as a great opportunity to be part of an exciting industry." With the Russell and Cahill team, Interiors looks forward to an era of increasing strength within the industry. No other magazine offers a similar exclusive coverage of special interest to contract dollar volume specifiers. Beverly

Russell demonstrates the unique editorial concepts that will be a regular part of the magazine's contents in Interiors Room at the Top, the cover story which will break in our next issue. Ms. Russell coordinated the efforts of architect Peter Stamberg along with five leading manufacturers to create a new VIP executive office space which points to a new direction in contract office design for the 80s. This unique feature will draw attention from all within this industry. Stamberg indicates a trend toward flexibility, energy-consciousness, informality that breaks new ground in design. We hope they will become new standards for VIP's rooms of the future.

Beverly Russell intends to make the Interiors Room at the Top an annual event for the May issue. Each Neocon issue will feature a breakthrough office that will inspire readers as a model for creative design. Like our Annual Interiors Awards program, this commitment is another indication that the magazine is taking its place as the leading magazine in the contract design field today.

Paula S. Hobbs

Woman power

REFLECTING THE EXECUTIVE VIEW

Women are moving up in the corporate world. Here and on the next six pages, see how four women executives plan their work spaces for pleasure as well as business. These women form an ever-growing part of the contract design market for the Eighties



Top: Georgette Muir, Fabergé's Director of Licensing, and view, above, from her executive washroom.

Women are on the move today in the executive-level workforce in America. More and more women are appearing on the higher rungs of the corporate ladder, with the result that the woman executive has become an increasingly important client for the contract designer. No matter what her taste, the female executive's office seems to bear the distinct stamp of her personality, possibly because women are often unafraid to express themselves in terms of color, texture and accessories. In any case, all the offices in this section, regardless of personal taste, have a clean, confident look that reflects the skill and power of their occupants.

For Georgette Muir, an office must serve several functions at once. As Director of the Licensing Division for Fabergé Inc., Mrs. Muir has, in just three years, created a licensing operation that has lent the Fabergé trademark to products like furs, jewelry, eyeglass frames, and even blue jeans, all of which are sold, along with the company's own cosmetics lines, in 116 countries. In addition to canvassing manufacturers, negotiating contracts, and working with licensees to promote products through design, packaging, advertising, and public relations, Mrs. Muir makes the final decisions on who gets the licenses, in order to con-

trol quality and protect the company's trademarks. All of this business is conducted in a spacious office 37 stories above Manhattan with a magnificent view of the city. Since she must deal with people at the creative as well as the management end, Mrs. Muir wanted an office that was "sophisticated enough for the business types, but warm enough to make the creative people feel comfortable." The office (including neon lights) was part of an earlier interior design project by Stanley Felderman, and prior to Mrs. Muir's arrival, had been occupied by a woman cosmetics executive whose taste ran to parrot-green lacquer. Mrs. Muir,



Above: cabinets display Fabergé products in the sleek, mirrored beige office interior.

who describes herself as "a very tailored, organized person who hates clutter," preferred a neutral, monochromatic color scheme, so designers Billy C. McMaster and Adolfo Garcia painted the walls and all existing casework and furniture, including the semicircular desk and armchairs, beige. Mrs. Muir chose a raw silk as the basis of the design scheme because it seemed to embody her ideas on the "uncluttered" look. From there, Berber carpeting and travertine followed as natural complements. The designers capitalized on the room's breathtaking view by mirroring one whole wall of the office, and by mirroring a structural col-

umn that had previously split the view.

Since Mrs. Muir does a good deal of entertaining in her office, the designers installed large, comfortable sofas. And a travertine table with a telephone and calendar is reserved for Mrs. Muir's assistant, who, whenever necessary, works with her in the office. "I am not a telephone person," explained Mrs. Muir. "I don't like speaking to my assistant over an intercom." In this way, her assistant is close at hand for important projects while still being able to attend to routine office business. It is an office that is efficient, organized, and, like its occupant, glamorous. (Pilar Viladas)

Project: Executive office, Fabergé Inc.
Designers: Garcia-McMaster

Architect: Stanley Felderman Ltd.
Carpeting: Harmony Carpet
Fabrics: & Vice Versa
Lighting: Lightolier; Koch & Lowy
Accessories: Brancusi
Furniture: Kreiss Collection

Photography by Bradford Ensminger
Courtesy of Working Woman Magazine

Woman power

IT'S BEAUTIFULLY IN THE PINK

Dusty rose represents both the creative and feminine side of a designer who combines softness and texture in this sitting room office that's pretty and practical



Above: Joan Andrew's lacquered desk is a work and conference area.



Color. Can it be integrated into the woman executive's office with successful results? Yes. That's what Joan Andrews, Vice President of Charles Craig Furniture Ltd. says, and she's designed her office in a mellow rose to prove it. The color and overall tone of the office present a softened image, which is further emphasized by furniture with rounded edges, comfortable upholstery for chairs and a pillowed chaise longue. Having designed many woman executive offices, Ms. Andrews, who is also president of her own design firm, says she sees a trend towards personalized spaces. "The office has to be functional and it has to be pleasing. But it



Above: the executive office features storage and electronics, carefully hidden.

should be comfortable for the personality who is using it," she said.

As in most firms, filing space was available elsewhere, so Ms. Andrews decided to eliminate cumbersome drawers in her office, and keep only information on current projects close at hand. Her soft-edged desk in lacquered wood can do double duty as an occasional miniconference table. When larger group meetings are necessary, she gathers everyone in the large company conference room.

What pleases her most in this office is the storage unit made to her own design. The three bays are constructed with a natural rattan

framework. Cabinets float within this unit, and are covered with a handsome, handpainted silk. The same fabric covers the pillows on the chaise longue. She anticipates designing similar storage components for the company line, but instead of using fabric, they will have lacquered, touch-latch cabinet doors.

The use of natural materials like rattan and silk reflect a synthesis of contract and home furnishings occurring in the marketplace, Ms. Andrews notes. She hopes that change will give women executives more initiative to be creative, and get away from the stereotype "austere and impressive" executive environment. "The

executive office is really a public relations area," she adds. "Using color is something women executives should no longer be apprehensive about." (Elizabeth Marchak)

Project: Joan Andrews Office
Designer: Joan Andrews Interiors

Carpets: Kenmore
 Plants: Park Avenue Interiors
 Painting: Haller Gallery
 Chairs: Charles Craig Furniture Ltd.
 Wall system and desk: Charles Craig Furniture Ltd.
 Fabric: Charles Craig Furniture Ltd.
 Accessories: Ambience, Lorin Marsh.

Photography by Roger Bester

Woman power

THE FINE ART OF FASHION DESIGN

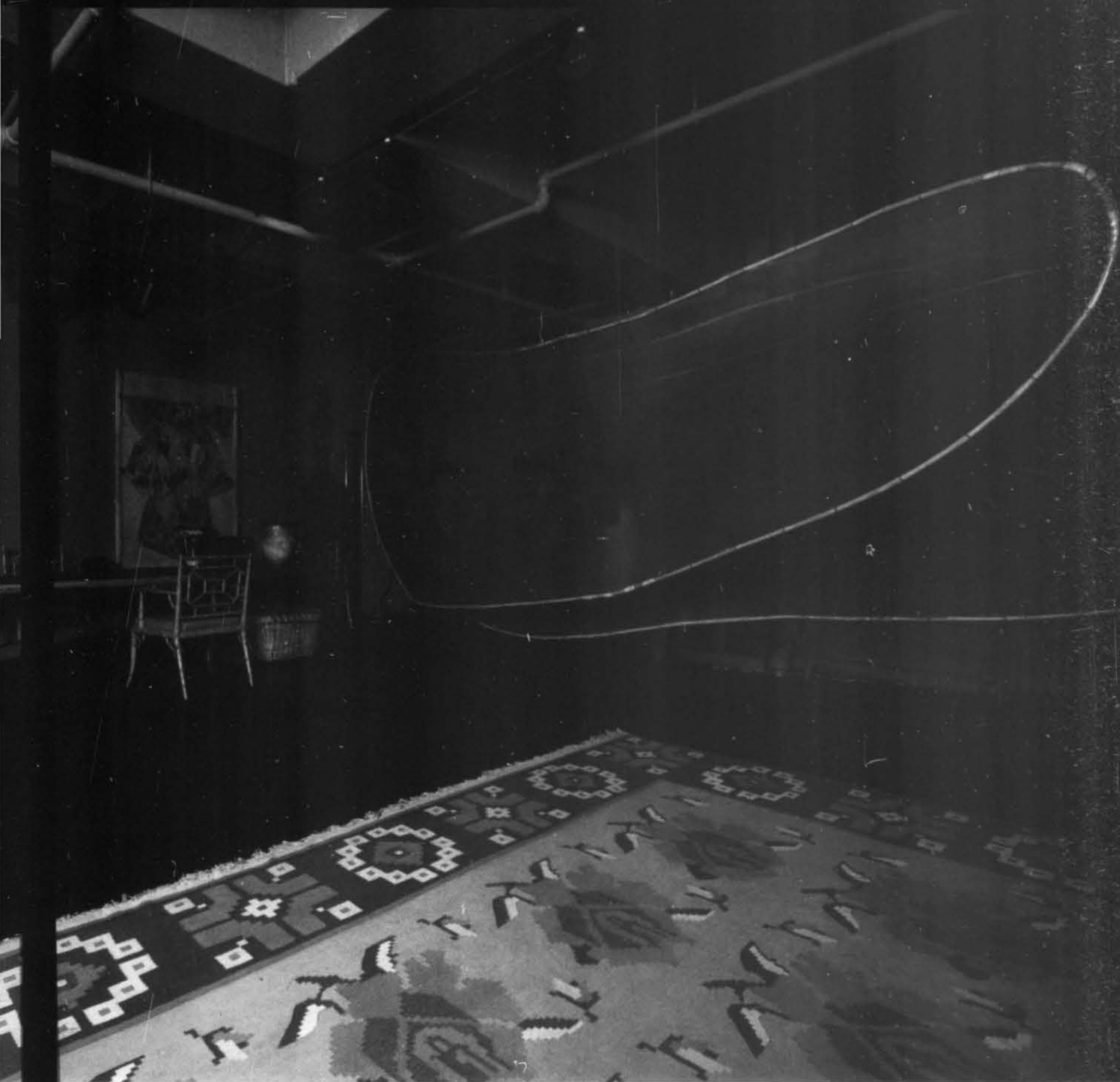
A blue room filled with a breathtaking array of art and antiques serves as the home base for designer Mary McFadden's business and reflects the importance of art in her work



Above: Mary McFadden wearing one of her own creations



For Coty Award-winner Mary McFadden, art and fashion design are inseparable. Her clothing and jewelry designs are themselves wearable works of art that are inspired by the art of many different periods. The influence of art also permeates the physical surroundings of Mary McFadden Inc., which are housed in two floors of a loft building in New York's garment district. One floor houses the "behind the scenes" aspects of the business, such as the studio and factory where clothing is designed and made, the business offices, and Miss McFadden's "nitty-gritty" workspace and extensive art and design library. On the other



Above: the art-filled headquarters of Mary McFadden Inc.

floor, however, is the public face of this million-dollar-a-year operation—a fantasyland filled with art and antiques, where the designer sees clients, shows new collections to the press and store buyers, and entertains. Miss McFadden travels thousands of miles each year seeking inspiration for her designs from other countries and cultures, and this is instantly visible in the office/showroom space. Oriental ceramics, primitive art, and handwoven baskets filled with fresh flowers abound. 18th-century English bamboo chairs flank what must be the most spectacular executive desk in New York—a massive wooden table de-

signed by noted sculptor Mark DiSuvero. This is also where Miss McFadden serves lunches to friends and business associates, underlining the trend toward executive offices that are designed for pleasure as well as business. Art covers the floors (the exquisitely-colored Tibetan antique Dhurrie) and hangs from the ceiling (gossamer winglike fabric sculptures by Dennis Valenski that were part of a stage set). And of course, framed examples of Miss McFadden's own art are hung over the table.

The orchestration of color is one of the most impressive aspects of the space. The walls and ceiling are painted midnight blue, which

makes the large loft space more intimate and conceals flaws in the plaster. Against this background, the rich variety of shapes, colors and textures are arranged with a keen eye for balance and detail. Miss McFadden takes nothing in the visual world for granted, and the result is a work environment that is an undiluted pleasure. (Pilar Viladas)

Project: Mary McFadden Inc.
Designer: Mary McFadden
Photography by Jon Naar

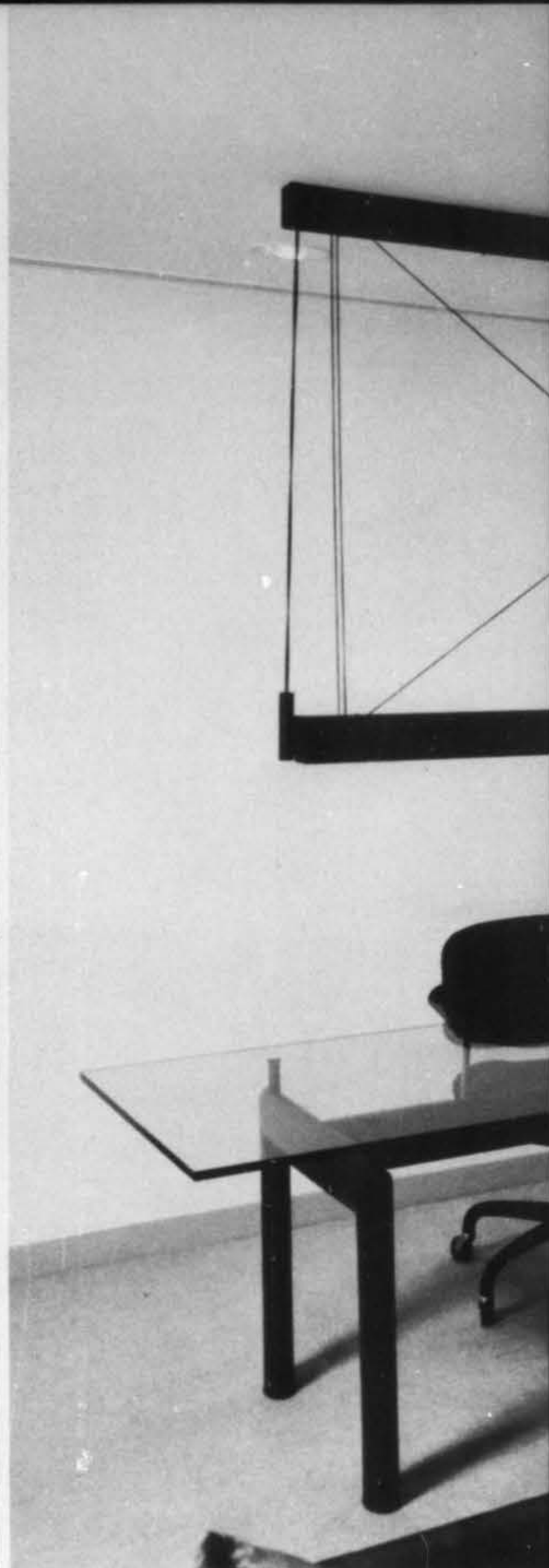
Woman power

A PLAN THAT'S STRICTLY UNISEX

For a European executive based in America, an office with a sleek and sophisticated personality that works for the president who appreciates good, classic design plus handsome and efficient lighting



Top: Marie-Monique Steckel, and above, reception area to her office.



Marie-Monique Steckel, president of France Telecom, was looking for a "sophisticated, contemporary image" when she asked Kohn Petersen Fox Conway to redesign her office in Rockefeller Center. Maintaining the belief "there is no such thing as a feminine office," she requested "classical elegance" that might be appropriate for anyone of either sex that might perform the presidential duties of her communications-liaison firm.

Designer Judy Swanson successfully achieves the client's goal through a monotone color scheme and by specifying a number of furniture classics. She also turned architectural



Above: president's office, handsome furniture, efficient lighting.

boondoggles into pluses by snuggling a semi-circular banquette between two vertical mechanical shafts in the lobby. A similar treatment is applied to a horizontal duct directly over Mrs. Steckel's desk. The ceiling is simply lowered, covering the duct and defining the work area from the adjacent seating area.

The walls throughout are painted white to make the space seem larger, with light blue used in out-of-the-way places like bookcases, and the back of the banquette to provide a pleasing and unexpected contrast. Lighting was carefully chosen to further define working and seating areas. For example, the indirect

lighting above the foyer banquette "creates a moment of pause," before being ushered to the president's office. Over Mrs. Steckel's desk, a light suspended from the lowered ceiling illuminates the work surface efficiently, without cluttering the paperwork area. The offices' redesign makes it a better place to work, Mrs. Steckel feels. There's a "harmony that's conducive to good work," she says.

Proud of her redesigned surroundings, Mrs. Steckel thinks the unisex look is comfortable and practical—and her designers think that this is the ultimate compliment. (Elizabeth Marchak)

Project: France Telecom, Inc.
Architect: Kohn Pedersen Fox Conway Associates, Inc.

Partner in Charge: Patricia Conway
Project Designer: Judy Swanson
Contractor and Mechanical-Electrical Engineer: Rockefeller Center Construction Corporation
Furniture: Commercial Cabinet; Atelier International; Knoll; Intrex; Brickel; Stendig
Banquette: Chairmasters
Banquette upholstery: Gretchen Bellinger
Lighting: Abitare
Window shades: Joel Berman Assoc. Inc.
Glass wall: Pittsburgh Corning Corp.
Carpet: Regency Carpets

Photography by Robert Perron

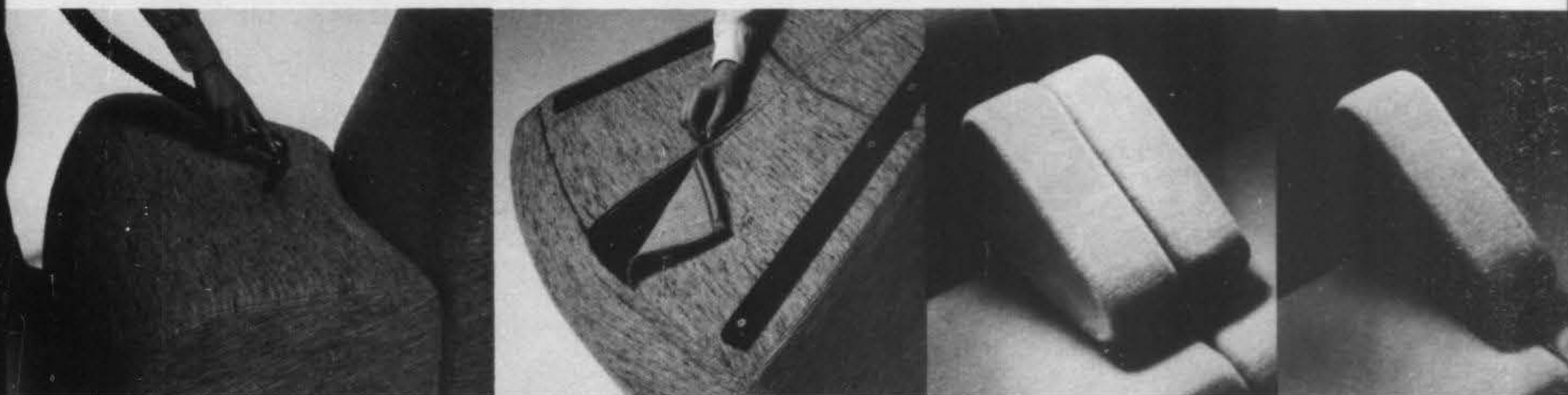
Product analysis

Plugging into success

BY JOHN PILE



The expanding story of Vecta's plug-together Tappo seating system



Above: a new addition to the system, zippered covers, offer flexibility.

Above: easy maintenance is part of Tappo's universal appeal.

Above: key accessories are triangular foam chunk arms that can be twinned or placed singly where two modules meet.

John Mascheroni's "Tappo" system first surfaced at the 1973 NEOCON in the form of straight seating sections (24 and 30 inch) plus small arms and devices for ganging. Since then, Mascheroni's persistent design efforts and the manufacturer's enthusiastic support, coming mainly from the loyalty of Vecta Contract's President William Sullivan, have expanded this modest beginning into an extensive system capable of dealing with a range of situations.

The key breakthrough came in 1974 when the addition of curved seat modules made "serpentine" plan arrangements possible. The idea of curved modular seating has been in the air for some time. The George Nelson office worked with a system of flexible seating to be called "Caterpillar Seating" in the 1960s, but the project was dropped for posing too many technical problems. Jorn Utzon's seating of 1968 was published here and there but never achieved sustained production. Only Herman Miller's Chadwick seating system has survived, making up, together with Tappo, the total roster of systems capable of making up linear seating banks with varied curvatures.

The attractions of curved seating groups, their quality of being "special," has always been obvious. An inward-facing curve around the table, a round or oval outward facing cluster, a curved corner where two straight runs meet, or a continuous S curve always suggest an unusual and somewhat dramatic approach to seating. Such things, when they had to be custom made, were expensive and correspondingly rare. To be able to achieve them with standard, factory made, interchangeable modules has real advantages.

The thing that sets the Tappo system apart is that it is not strictly a special-purpose product, useful only when curved and serpentine layouts are in mind. Instead, it is, as a result of seven years of evolutionary growth, a full-range seating system incorporating solutions to a variety of seating needs ranging from chair and ottoman to straight or curved clusters plus various accessories.

The basic module is a seat section made up of two chunks of foam, high and low density in layers with internal support structure. One chunk is the seat, the other the back and the available widths are 24, 30 and 34 inches. The seat and back are tied together by steel bars at the bottom. Seat and back together make a lounge chair with a seating height of 16 inches which works as an independent piece of furniture. A ganging device will tie together any number of units to make sofas. The wedge units of 1974 introduce the serpentine possibilities as well as 90 degree turns with a sharp back corner and an outside radius. Wedges come in 22½ degree and 45 degree slices in either convex or concave curves. The 90 degree wedge is always convex with the seat edge the outside radius.

Key accessories are arms, small and large. The small arm is a triangular foam chunk that can be mounted to overhang seating space by its full width of four inches or, where two units meet it can be centered on the dividing line borrowing two inches on each side. Small arms can be twinned at a meeting line (only logical with 34 inch wide seat sections) giving a generous 8 inch spacing between neighboring elbows. The large, or full arm is a slab 4½ inches thick that reaches to the floor and back to the rear of the seat unit. It is an add-on at sides or seat sections, at ends of ganged rows or at any desired meeting points between sections. The next family of additions are the tables—fabric covered with a white laminate top surface. The typical table is a 24-inch wide rectangle which can be had with a plain top, with an ash tray insert, with a planter insert, with both planter and ash tray or as a complete planter. There is also a 34-inch square table unit (plain only). Naturally enough, tables come as wedges also, 22½ degrees, inside or outside curvature with the same variety of inserts. To round things out there are also 30-inch wide flat-topped bench units and free-standing hassock or ottoman units with a slightly sloping top, 24 and 30 inches wide.

The next step of enrichment of the system develops with the addition of base platforms. These are pan-like vacuum formings of rigid ABS plastic in shapes to match the modules of the system components. The bases gang together on the floor making it easy to lay out complex patterns in planned locations—the seats and other components then are dropped into place on top. The 2-inch base height raises the units to make seating height 18 inches, generally better suited to public spaces such as waiting areas and lobbies. The black plastic base is also a protection in such places against scuffing and damage to the cover material from feet and cleaning tools.

A latest option, also most useful in public spaces, is the availability of zippered covers for the six basic seating components and the small arm. The convenience of stocking extra covers to rotate for cleaning and for use to replace damaged surfaces immediately, is obvious. Although no one seems to have tried it, there is nothing to stop use of contrasting colors or different materials on seat and back units of a particular module. Mixed colors of modules has always been a possibility.

A template with the full range of elements at both ½-inch and ¼-inch scale is available to make planning of complex layouts easy.

Tappo has been honored both with awards and with use in prestigious locations. The AIA selected it for use at its national conventions in Atlanta, San Diego and Dallas. It was included by invitation in a Cincinnati Art Museum show, it is in use in the Smithsonian Air and Space Museum in Washington, at the Baltimore/Washington Airport, in an Iberia lounge at JFK airport. A new Vecta 300,000 sq. ft. plant will be in production in July to increase production capacity.

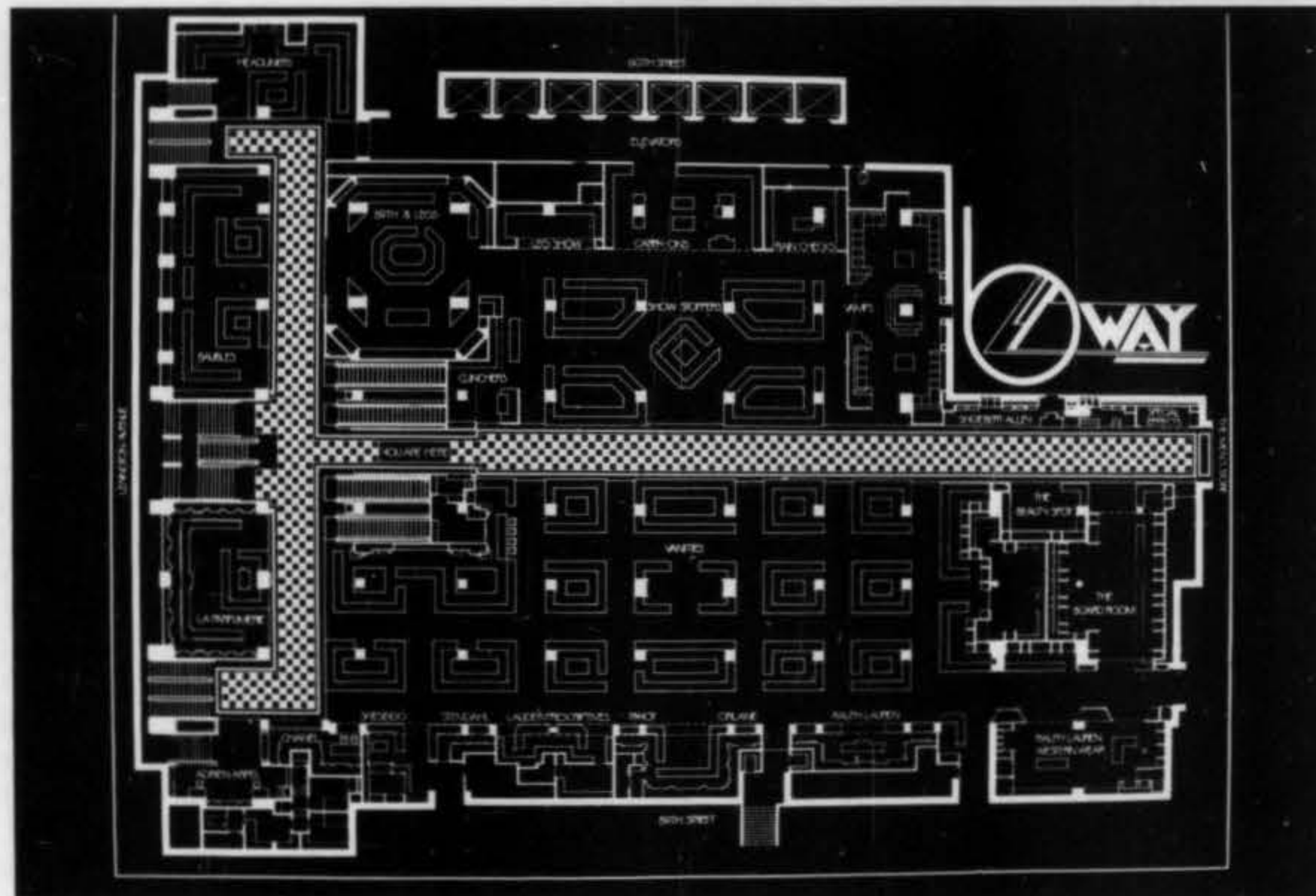
The key to the system's success is surely to be found in Mascheroni's and Vecta's continuing devotion to extension and development making the system ever more usable. What further developments will the next seven years bring?

circle 298

LOW ON LIGHTING, HIGH ON GLAMOUR



Low-key lighting and high-voltage design are the hallmarks of B'Way, Bloomingdale's newly renovated main floor, where lots of glass, brass, and a drop-dead color scheme create a deluxe, Art Deco atmosphere to make New York shopping even more exciting



In remodeling the main floor of Bloomingdale's New York store, Director of Merchandise Presentation Barbara D'Arcy faced the problem of creating an exciting retailing atmosphere while working within the boundaries of the store's energy code. Miss D'Arcy used fluorescent lights wherever possible, and employed the "old-fashioned" technique of up-lighting the backs of display islands in the cosmetics section, to reflect light off the pale peach ceiling, creating the flattering ambient light so crucial to this department. A special triple-drop brass fixture, custom-fitted with lamps like those in automobile headlights, serves as an important graphic directional tool as well. Miss D'Arcy used a minimum of lighting to "highlight the merchandise and make it sparkle"; a 3-foot valance shields the fluorescents, and creates an aura of light that isn't harsh." But the rest of the sparkle in "B'Way" is provided by Miss D'Arcy's design scheme, inspired by the Art Deco exterior of the store. A black and white marble floor (for which the designer cites numerous historical precedents), black marble, and lots of brass provide the perfect neutrality "without being beige or gray." There is a wonderful sense of elegance and luxury that couldn't be better suited to Manhattan shopping. (Pilar Viladas)

Top: dropped ceilings with setback lighting. Above: striking backlit floor plan. Below: La Parfumerie.



Project: Bloomingdale's
Designer: Barbara D'Arcy

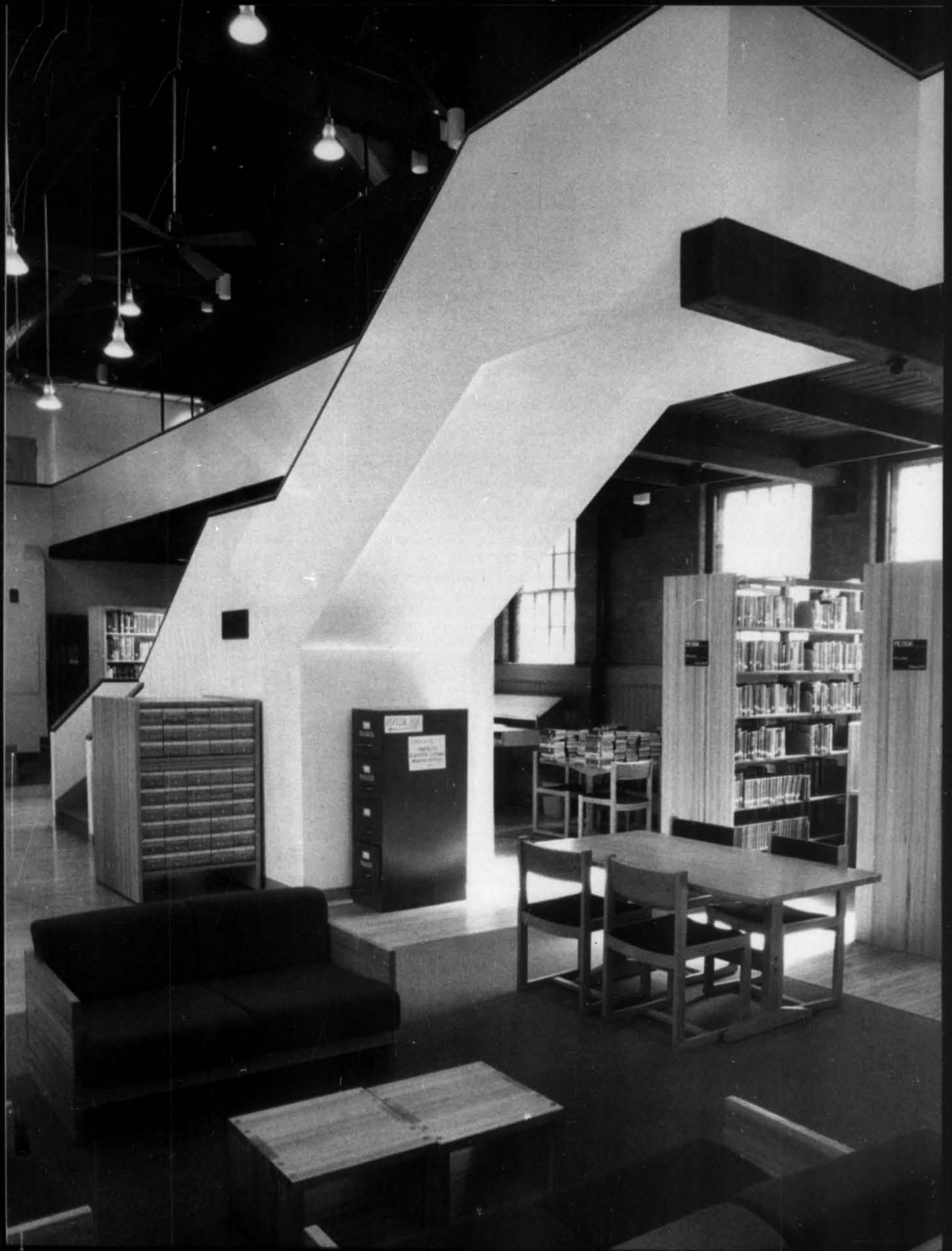
Project designers: Ann Marie Larkin; Sylvia Pontecorvo; Carlos Martino
Marble floor: Atlas Tile & Marble Works, Inc.
Lighting: Kurt Versen; Halo; Gotham; Atlite; Cliff-jay; custom lighting by Harry Gitlin
Showcases: Wm. Bloom & Son; Modern Woodcraft Inc.; Jaff Bros. Woodworks; Bloomingdale's

Photography by Jon Naar

Right: custom-designed brass light fixture serves as a bold, graphic directional tool in the main aisle.



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Energy action report

KEEPING ALL OF THE HOT AIR MOVING

Old-fashioned fans are the energy-saving key in a sensitive plan to transform an old gym into a library

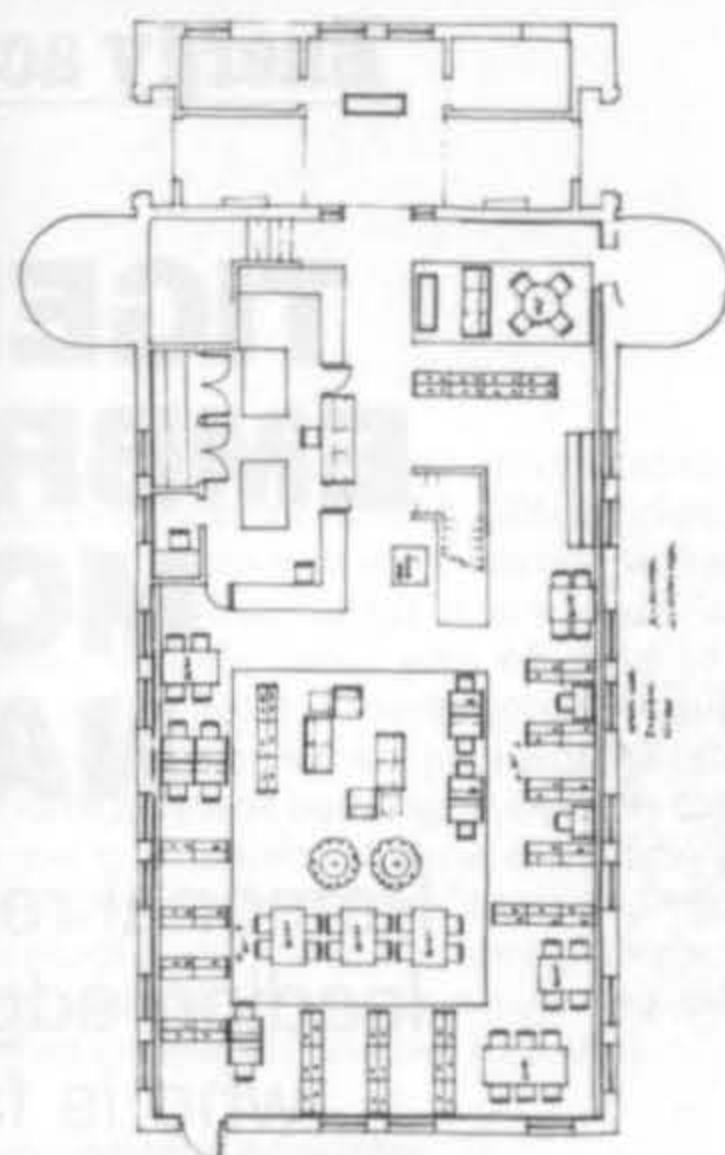
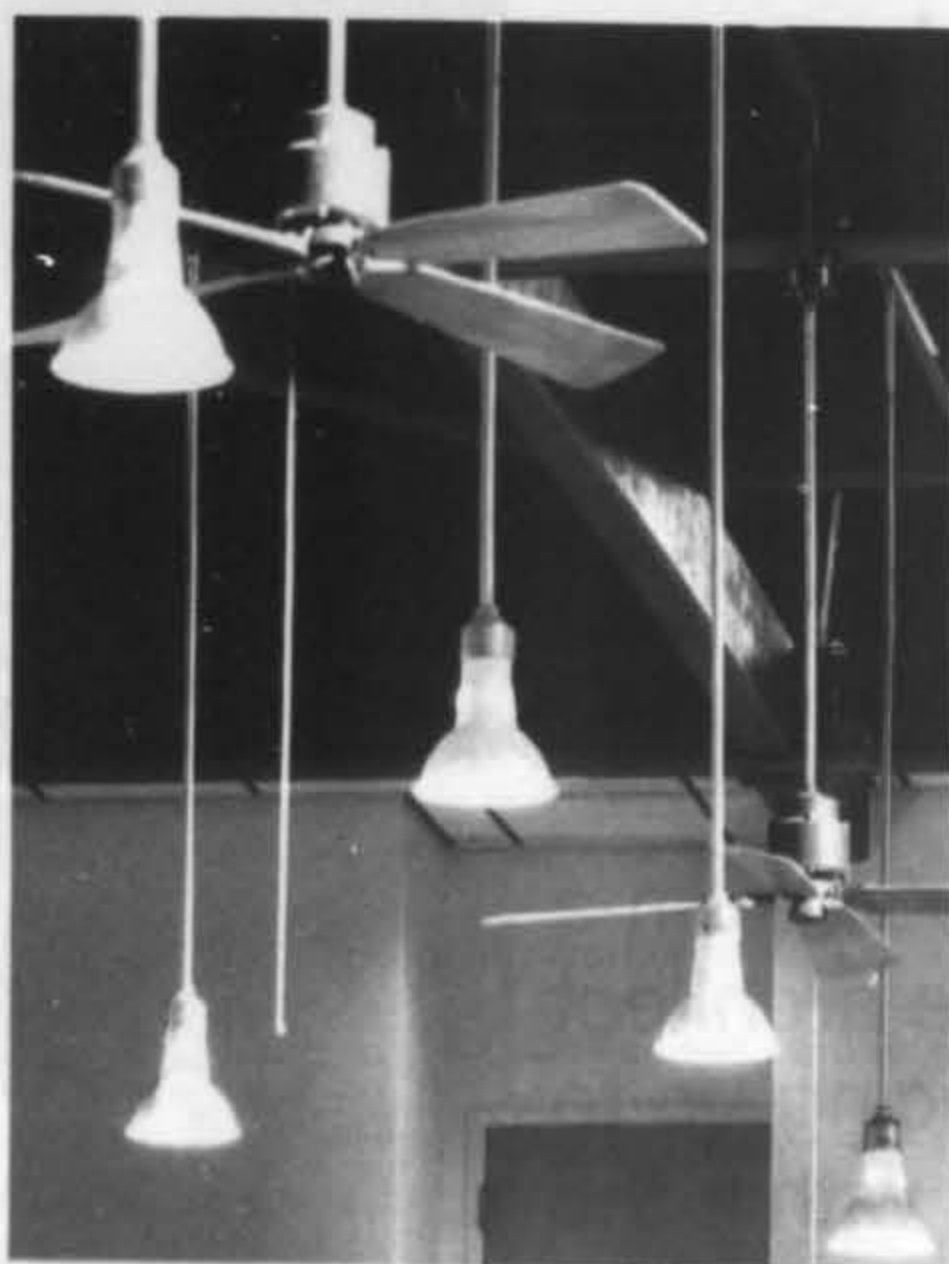
At the Moses Brown School in Providence, Rhode Island, designers Morris Nathanson and Peter Niemitz faced the challenge of transforming a 1920's Tudor-style gymnasium into a learning resource center for students and faculty. The existing structure, with its exposed wood trusses, brick walls and maple floors, appealed to the designers, who simply cleaned and restored it. But the high-ceilinged space posed potential problems of heating costs that were not an issue when the building was used as a gym. Rather than drop the ceiling and lose the wood beams, the designers drew inspiration from their extensive design experience in the Caribbean. They installed a bank of blade fans, which catches the warm air as it rises and pushes it back toward the floor. With this method, simple baseboard heaters are all that are needed. Furthermore, the fans take the place of air conditioning during the summer months—another energy saver. They have also proven to be a definite success with the students, according to Morris Nathanson. "The fans are exposed, so the kids can understand how they work," he explained. What better way to educate the next generation about saving energy? (Pilar Viladas)

Project: Moses Brown Resource Center
Designers: Morris Nathanson Design, Inc.

Moses Brown project supervisor: Stanley Ward
Carpet: Stratton
Quarry tile: American Olean
Lighting: Lightolier; Appleton Manufacturing
Blade fans: Hunter
Book stacks: Wilson Metal Products
Furniture: John Adden Furniture Company
Files: Cole
Custom fabrication: New England Milling;
Monarch Industries Inc.

Photography by John Harkey

Left, right: an open-plan, functional design respects the integrity of original structure and materials.



Left: blade fans add a high-tech look to the library, while lowering fuel costs.

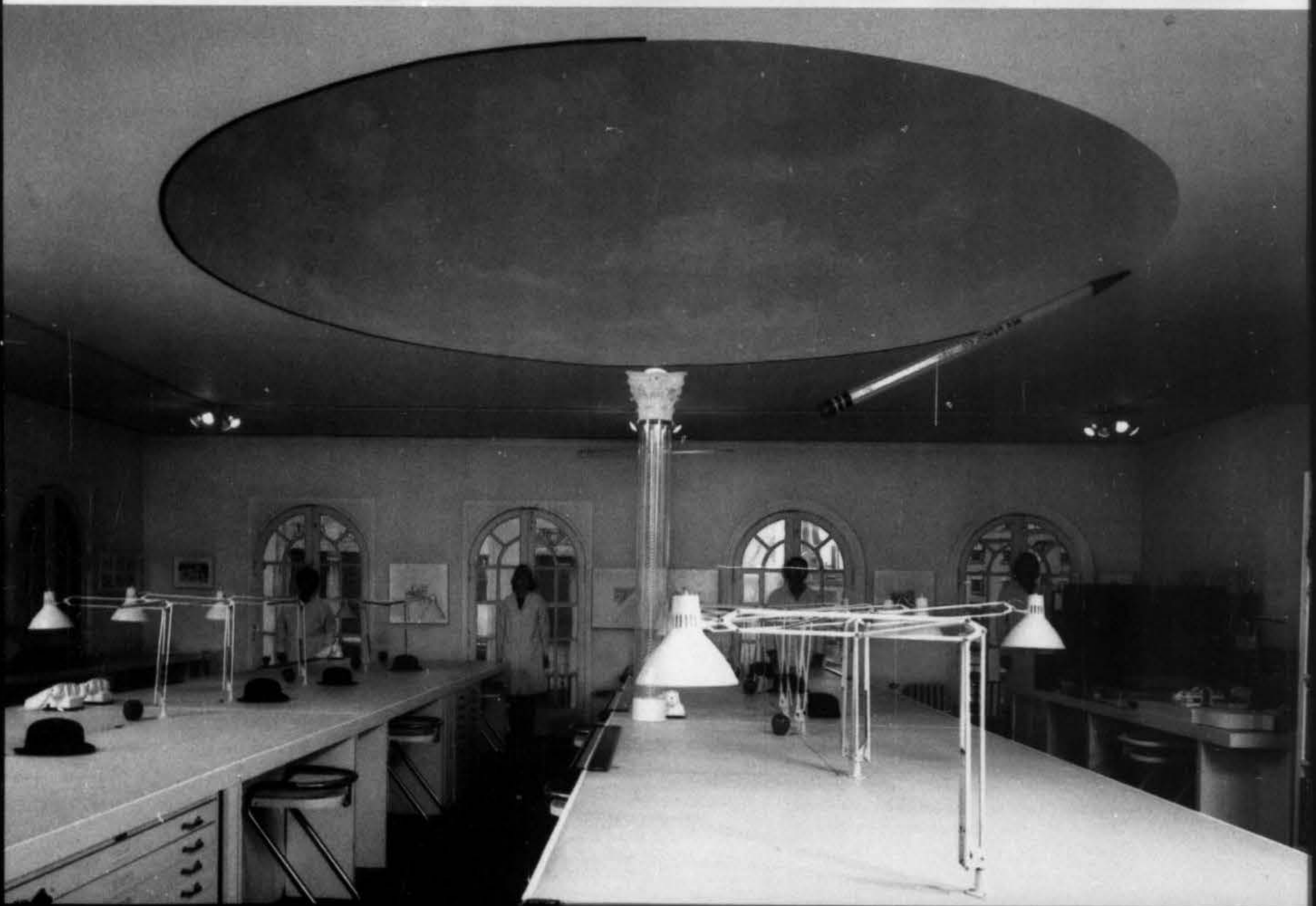


Energy action report

TIGERMAN EMBRACES MOTHER NATURE

Personal report from a
leading edge architect
who is facing up to
building within the
context of the
total environment

Photography by Barbara Karant



Editor's Note: Chicago architect Stanley Tigerman, seen center picture far right, spoke at Interiors Fourth Energy Conscious Design Seminar held in Thonet's showroom at the Decorative Arts Center, New York. Below is an edited version of his lecture, which proved an inspiration to the 100-plus architects and designers who crowded the showroom for this evening.

When I began in this profession 31 years ago, after I flunked out of MIT, my first job, as an apprentice, was for George Fred Keck who happens to be an architect in Chicago, and probably after Frank Lloyd Wright, our most uncelebrated energy-conscious architect. Everything we ever did in that office was always oriented north-south with all the windows on the south and the services clustered against the north wall. His houses were solar in the sense that they were designed to fit the local climate. Behind louvered shutters copper screens remained in place all year round; brick and wood, with stone substituted as desired, provided thermal insulation. Ceilings in living spaces were raised for added height and to provide clerestory lighting and ventilation. Some had radiant heating. In at least one house in Illinois, Keck designed a flat roof specifically to hold a sheet of water which by its evaporation helped to keep the interior cool on scorching days. An inside downspout ran off excess water, with no outside gutters or downspouts needed. Flow-through ventilation and roof overhangs manipulated the natural advantages of the siting. All of these design elements were "given" in George Fred Keck's office in the 1940s.

Mies' influence a problem

Another man who influenced me was Carl Koch from Cambridge, Mass. who at MIT in the late 40s, was also aware of energy-conscious design. But nonetheless, as luck would have it or as fate would have it, Mies van der Rohe won out in the sense of developing a one, right, legitimate way to make a building that had a univalent, single, point of view, that was four-square, indiscriminate, and in fact, all-transparent.

Two summers ago, there was a very interesting teaching seminar held at Harvard University where some 40 faculties and architectural students from throughout the country spent a week in the hands of—of all people—Robert Stern and myself, talking about the subject of energy, and designing around the subject of energy. Now you may well ask, what

on earth did Bob Stern and myself happen to be doing in such a setting, talking about design and about energy-oriented ideas? What we were doing was to emphasize all the things preceding modern architecture.

What we talked about at Harvard was the ante bellum house in the South, not the four-square glass box, but in fact the idiosyncratic, particularized generators of American architecture, culturally, symbolically, in fact, energy-oriented. And all of the houses in the South that may have had different exposures had verandas four square; they all had central wells that delivered stack effects to suck the air out. They were very much a part of the American tradition and of much interest as historicisms today. And a lot of it makes sense, because the idea of a window framing an object, the ideas and interests of the Quattrocento and deep space and all of that, also will support a framing of an opening and a series of openings that sequentially and linearly develop axial weight. Energy is not a separating issue: Energy in fact has a set of symbolic counterparts in the kinds of buildings that are the indigenous buildings of the United States. In fact, one of the things that Frank Lloyd Wright *did* do when he broke out of the four square bilaterally symmetrical aristocratic roofed-in box was to make sure that it was, in fact, covered with an enormous overhang, was oriented properly and generally had through ventilation. But then came modern architecture in the sense of the hermetic box which obviously set up a problem about how many tons it would then take to cool a space which wouldn't arise if, in the first place, it had windows. This is the basic thrust to the argument.

East meets West

About twenty years ago, I met a man who was my response to the East and West, my classmate at Yale, a Bengali architect. We collaborated on a project in Bangladesh which was designed 14 years ago and is now finally finished. It consists of five polytechnic institutes in five jungle villages. It was very interesting for me to spend what turned out to be 20 trips to a country that didn't have Thonet, Knoll, Graphic Standards, Sweet's catalogs, air conditioning, or any of the familiar tools. In fact, you had to design everything: the butts, the hardware on the shutters that opened up, all the furniture, all of the fittings. The height of the technology was slow-moving Rudyard Kipling ceiling fans. The local people have never built anything that isn't oriented north and south, that doesn't have open windows, predominantly because the climate is so rigorous—it has approximately a hundred inches of rain a year. The temperature averages out at about 92 degrees, there is complete cloud cover all the time, there is no condensation or evapo-

ration. Actually the average movement of air is about two miles an hour. A difficult climate, a very difficult place to solve energy problems—particularly when voltage is so irregular in the country that electricity goes off three or four times a day. So, it is inappropriate to support the idea of systems that operate in the modern Western hermetic building. It was very difficult for me to comprehend these conditions and I had to go back a number of times and live with the people and not in the luxury hotels, to finally understand how to design and build a project completely without resources.

Environmental principles

Well, there are principles in physics, such as the Venturi Effect, the energizing of air. If you have a room in section that's ten by ten, and the opening is ten by ten and the air is running through at two miles per hour, it will go through at two miles per hour. If, however, you squeeze that air through a framed opening you do something to actually force that air to move faster in section, then that air can actually be doubled, quadrupled, depending upon what the sectional component is.

The polytechnic is made up of housing for faculty, from the Principal on down, guest house, one enormous academic building, and student housing. The academic building, is approximately 500 ft. long. Because it's in a climate where it rains all the time, it has shops on the ground floor. The top floor consists of classrooms. The middle floor is simply the campus, under a roof, where students can sit and have tea, a space used for functions of all kinds, out of the mud, out of the rain. The buildings are energized midway through the plan itself. In the student housing, people sleep on the leeward side. All the construction is reinforced masonry, concrete slabs, with terrazzo floors which is a standard local technique. Like all buildings in this country the overhang is set back to the point where the sun, at the various solstices, never lets the light into the space. There are Burma teak shutters. As a foreigner I learned an important lesson. When you go to a place, you bring all of your stylistic baggage with you, all of the things you wish were there, as opposed to all of the things that actually are there and are appropriate. The experience taught me, I hope, the ability to design a building in a foreign climate and understand the historical, symbolical modes. I learned they did not evolve just as a piece of the iconography of the time but actually represented a decent way to live and a greater understanding of our oneness with nature. This is the architectural challenge: how can we face up to reality and design a building within the context of the whole environment as opposed to the hermetic, closed solution that's in isolation from everything that surrounds, and should support it.

Opposite: symbolic sky and sun yellow walls emphasize the environmental thinking going on in Stanley Tigerman's Chicago office today. Typical Tigerman jokes: "column" light and "floating" pencil.

Of all the elements of interior design, the one that will consume the most energy is the lighting. The lighting approach used in an office is also one of the areas that interior designers have the most control over. The typical energy budget of an office building requires 60 percent of its total consumption for lighting. Thus, the potential for the most dramatic impact on energy cost reduction rests in the hands of the lighting designers. Until a few years ago, the office designer had little discretion, from an energy point of view, as to the lighting approach. Standard fluorescent lights were the most efficient and widely used ambient light source. Indeed, until the mid-1970s, there was little concern with the energy characteristics of a lighting system at all. Fluorescent was adopted mainly because of its superior lighting quality.

But the doubling of electricity rates—and an expected 10 percent per year rise in the future—

indoor applications, use either high pressure sodium (hps) or metal halide as their illuminating source. Their output of light energy per watt of electric power is up to twice that of fluorescent lamps and ten times that of incandescent lights.

But their tremendous power is a double-edged sword. Problems like intense glare, uneven light patterns and poor color rendition present themselves with the HID approach. Gradually, though, technical improvements in the field, combined with better design are overcoming the problems with HID use. Scientists expect that if the problems can be solved, HID lights will come to rival fluorescents as the mainstay of office lighting. Much controversy still surrounds HID lights, particularly the hps variety. The psychological effects of working under such systems is not fully known.

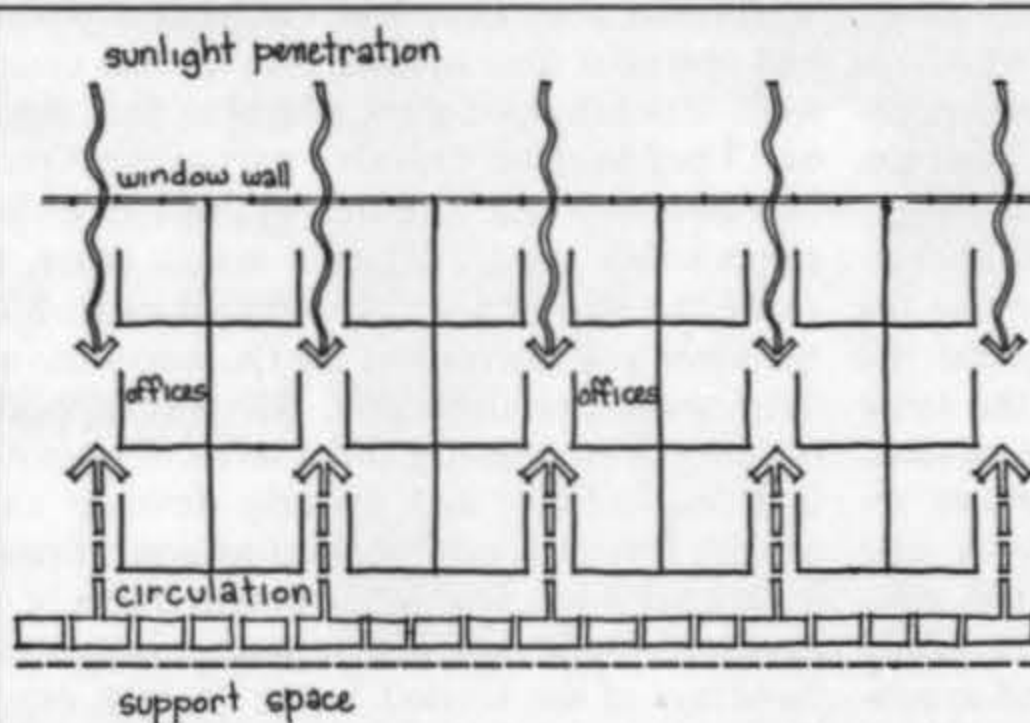
A recent government study of five lighting

Energy action report

LIGHTING: WATTS THE MATTER

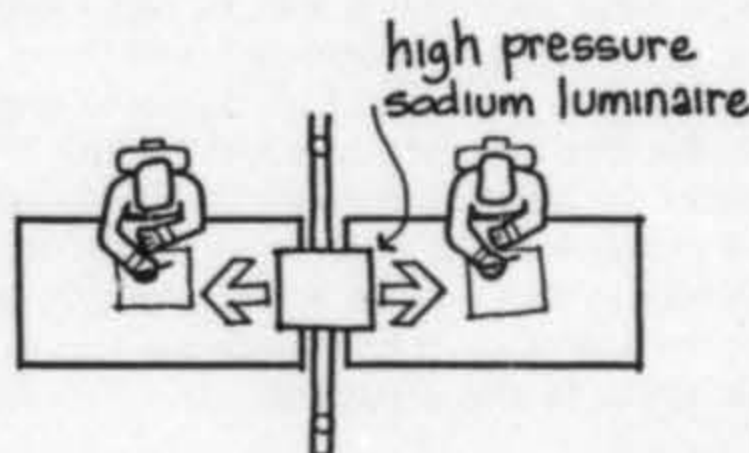
State of the art report on lamps and electronic control systems designed to lower watts per square foot

BY BEN BEDELL

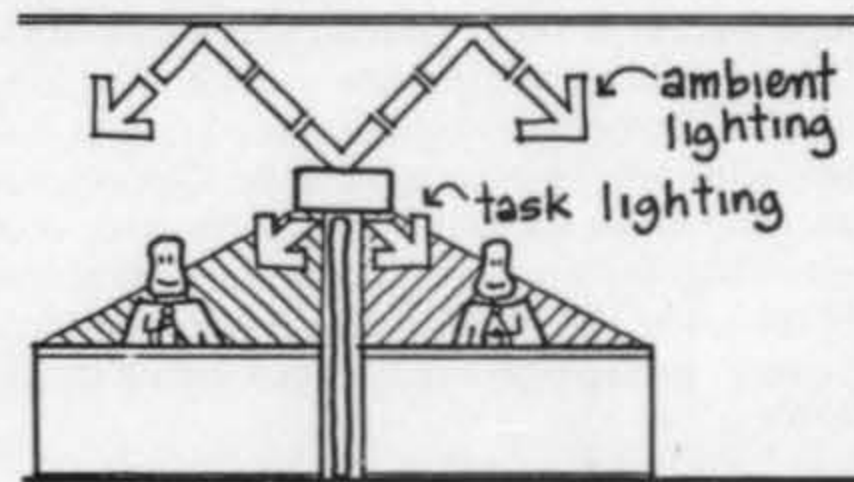


Office Layout Plan

Office layout plan for a state of the art lighting conservation plan at the Georgia Power Company in Atlanta allows for penetration of sunlight and efficient use of circulation space.



Above: plan of high pressure sodium luminaire designed for Georgia Power Company project by Heery and Heery.



Above: elevation of Heery and Heery's high pressure sodium luminaire distributing light to ceiling and work surfaces.

has changed all that. The energy crisis has infused the entire lighting industry with a whole new approach. Dozens of new systems, products and designs have come onto the market in the last few years to address the problem of bringing down office lighting costs. The innovations have taken place in four areas: the lamps (or bulbs) that are the light sources; the luminaires (or fixtures) that house the lamps; the control systems that can dim lights as well as shut them on and off automatically; and the design approaches that combine these elements in the optimum manner.

New lamps

From the lamp point of view, the most dramatic gains have come with the development of a whole new family of indoor lamps that are more efficient than fluorescent. They are called High Intensity Discharge (HID) lamps, and for

systems in open plan offices show the hps approach to be the most energy efficient. The study used an indirect hps luminaire made by the SPI division of McGraw-Edison. It used the least energy per square foot to achieve the recommended 70 footcandles for ambient illumination: .9 watts per square foot.

The hps approach was compared to: a standard 4-lamp fluorescent ceiling fixture used with incandescent task lights (1.8 watts per square foot); a fluorescent ambient and fluorescent task combination (1.48 watts per square foot); an indirect metal halide fixture (1.2 watts per square foot); and a furniture integrated system that used 2 watts per square foot.

The study encapsulates many of the basic office lighting approaches available to the designer. Although the hps approach performed best from the energy point of view, it produced the most office worker complaints during a six

month trial run. The sodium lamps produce a yellowish quality light that tends to irritate the eye at first. Going from a sodium-lit room to the outdoors can be particularly jarring. Users also complained at first that the office had a bland, washed-out quality under the lights.

But the study found that people got used to the light relatively quickly. After three months complaints dropped off, and when a final survey was done at the end of six months, the reaction was mostly positive. The study came up with two recommendations: use an intermediary zone of fluorescent or incandescent lights between a sodium-lit office and the outdoors, and use some track or other localized lighting to aesthetically improve the sodium-lit office.

The study also revealed a problem with the metal halide HIDs. While they were very efficient, the technology used in production of metal halides is not yet sophisticated enough to ensure uniformity in color quality. The metal halide system throws off a bluish-white light, but there are often perceptible differences in the hue between lamps made by the same manufacturer.

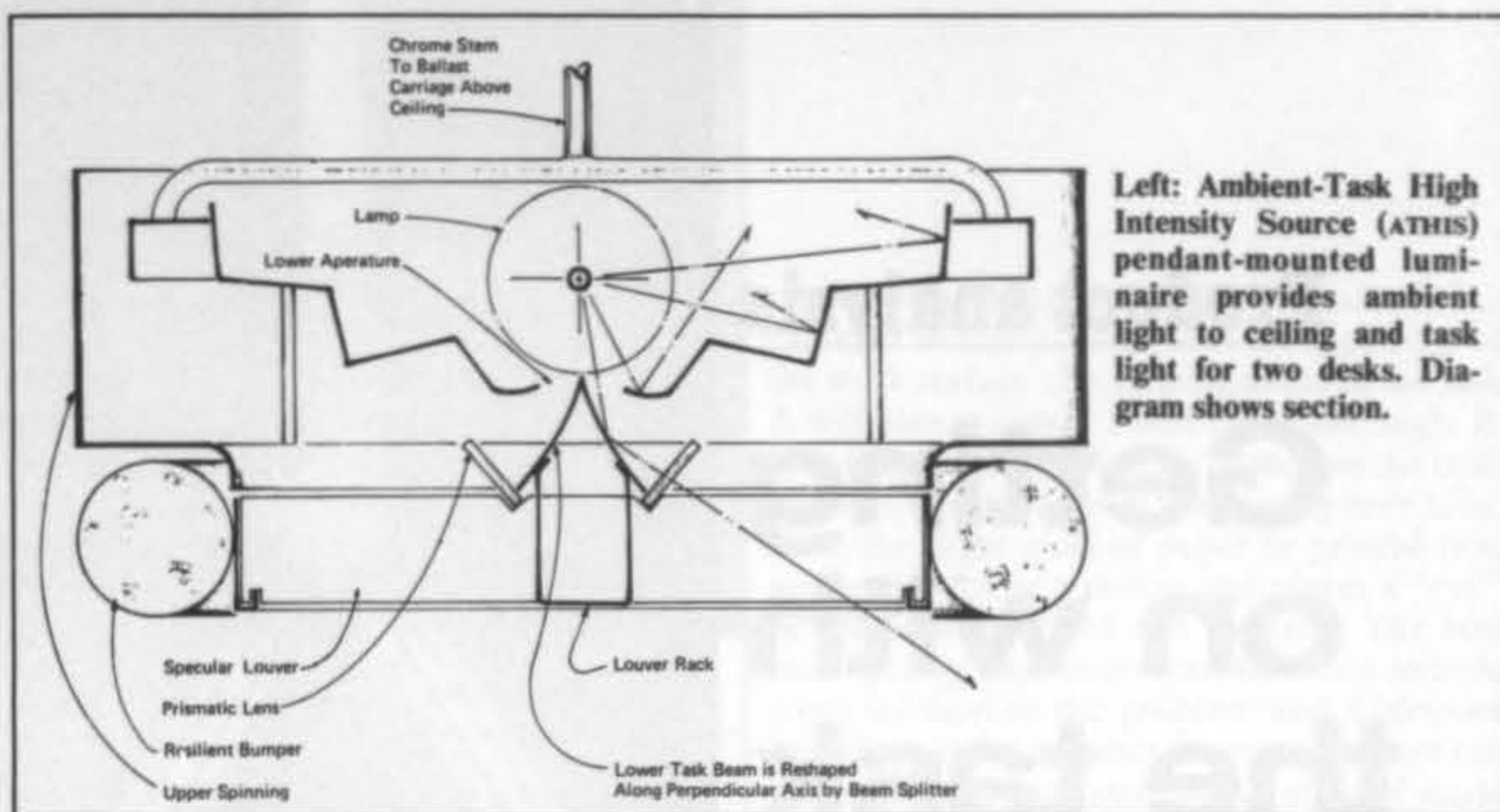
One interesting approach to the color problems of both hps and metal halide is to combine the two in a single fixture. The colors blend well, giving off a bright-sky quality color. SPI, Knoll and Spaulding make such fixtures.

Innovation in Georgia

Another innovative application of a hps system is planned for the Atlanta, Ga., headquarters office of the Georgia Power Co. The Atlanta architectural/engineering firm of Heery and Heery examined many possible lighting designs in order to meet the client's requirement that the building be a "state of the art" energy conserver. The design team settled on hps, but after examining the half dozen or so hps systems on the market, they found all to be lacking in one respect or another. Along with engineers from a San Leandro, Ca., firm, Guardco, Inc., Heery and Heery's chief lighting engineer, Douglas Bulleit, set out to design their own luminaire using a sodium lamp.

The result is the ATHIS luminaire, standing for Ambient-Task High Intensity Source. The pendant-mounted luminaire provides both ambient light, by reflecting the hps output up on the ceiling, and task light for two desks, by allowing two shafts of light to angle downward out of the fixture. The fixture uses a sophisticated optical system to both reflect the light upward and allow some to project down. A doughnut shaped reflector, combined with a beamsplitting lens, does the job. The approach solves one of the most difficult problems associated with HID lights—the need to completely conceal the light source because it is so bright.

The ATHIS project sought to better the 1.65 watts per square foot benchmark that is associated with the state of the art fluorescent systems. They took Lightolier's deep-cell parabolic fluorescent luminaires as their baseline. The ATHIS system, when installed this year in the Georgia Power Co.'s 17-story Atlanta headquarters, will use only .5 to .8 watts per square foot, realizing a 50 percent savings in



Left: Ambient-Task High Intensity Source (ATHIS) pendant-mounted luminaire provides ambient light to ceiling and task light for two desks. Diagram shows section.

lighting energy costs. The ATHIS system's first cost is itself competitive with fluorescent luminaires. The ATHIS costs about \$350 per fixture and can light the same space at a level that would require five \$75 fluorescent fixtures.

The Georgia Power project attacked the color problem associated with hps from two different directions. Firstly, the office color scheme was kept muted so as to blend well with the yellow-amber light the hps gives off. Off whites, beiges and browns were used. Yellows, reds and blues don't work well with hps. And the system will use a new Westinghouse lamp, the Ceramlux 4, which is a less yellowish lamp. The lamp is no great improvement—and sacrifices about 10-15 percent of its longevity for the color change. Scientists at all three lamp manufacturers are working on better hps lamps, and breakthroughs are expected in the early 1980s.

Special strategies

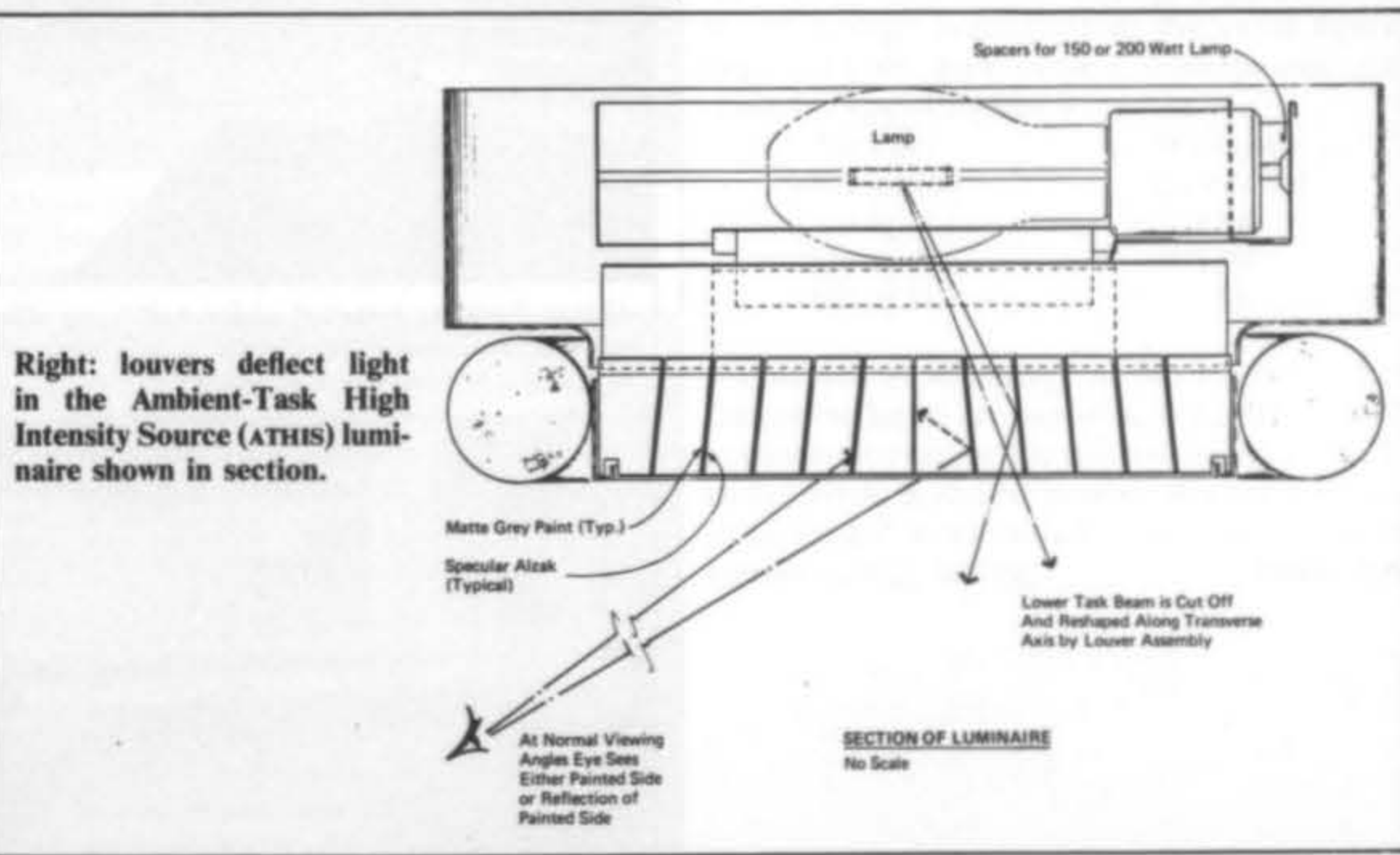
A number of specialized lighting products on the market address power conservation as well. Many designers use the Luxo lamp for tasks requiring large amounts of supplemental light. Koch and Lowy's T-150 swing arm desk lamp provides diffused incandescent light. It was used in New York City's Citicorp project in conjunction with Lightolier HVP fluorescent ambient luminaires. New York's Neoray

makes a line of decorative lights that use Christmas-tree sized low voltage lights within a vinyl tube for chandeliers or other aesthetic applications. Savings can often be achieved in a retrofit situation by simply replacing the fluorescent lamps. If they are more than two years old, new lamps that have come onto the market recently, like GE's Wattmizer, can save up to 20 percent in electricity costs. In new installations, the use of low energy ballasts in fluorescent applications can conserve 25 percent over older ballasts. For incandescent track and spot lights, GE and Westinghouse have produced lamps with more efficient reflectors.

But more than lamps and luminaires, the key to energy conservation in lighting may be automatic controls. A study by the Department of Energy's Conservation Division at the Lawrence Livermore lab shows that savings of over 50 percent can be achieved by the proper use of lighting controls in commercial structures.

There are five central approaches to lighting controls. In order of potential savings they are: occupancy scheduling, that is the automatic turning on of office lights only when needed; lumen maintenance, that is the gradual increase of power to fluorescent lamps to compensate for lamp deterioration (normally, this is done by over-powering the entire system

continued on page 102



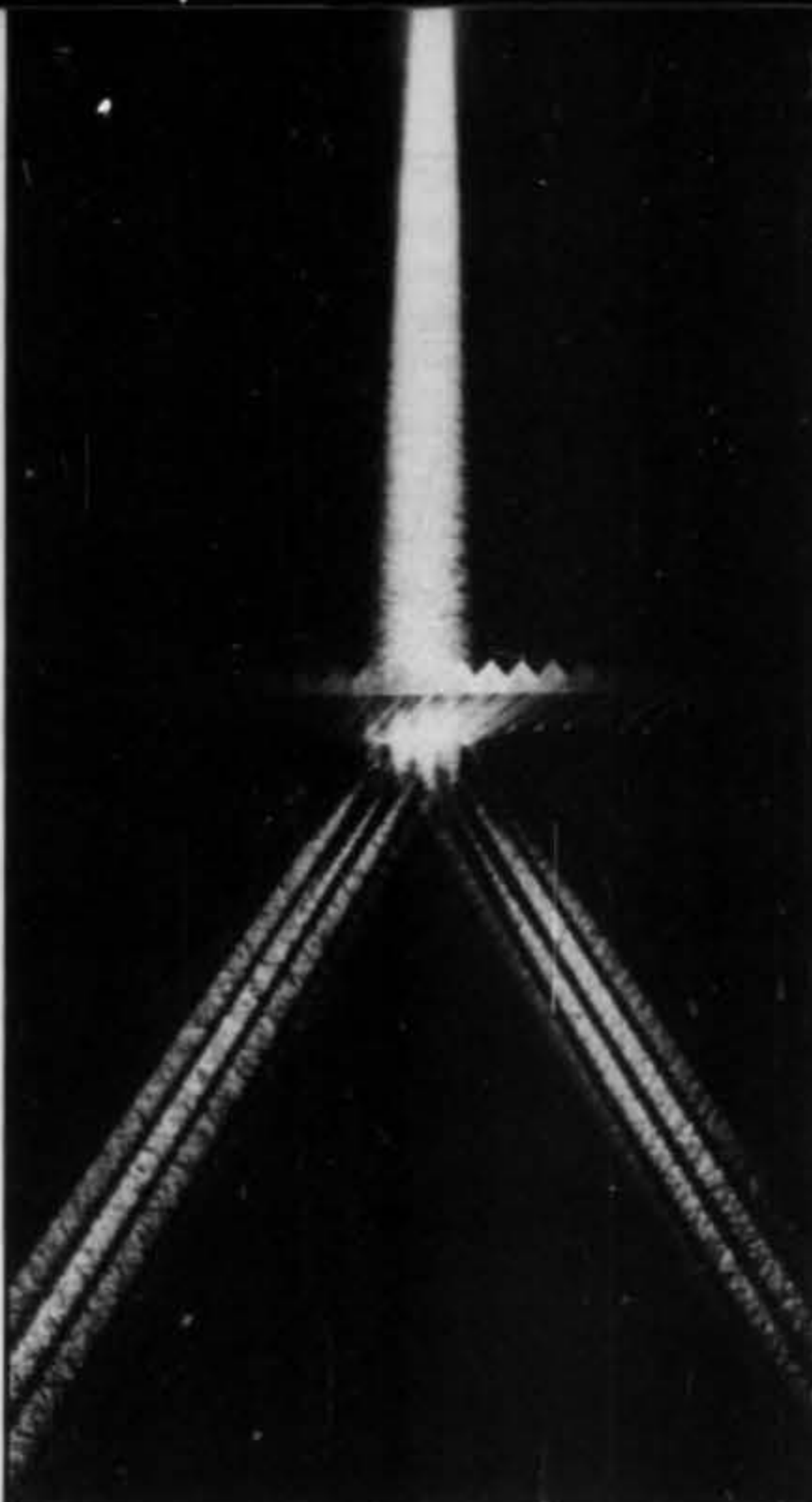
Right: louvers deflect light in the Ambient-Task High Intensity Source (ATHIS) luminaire shown in section.

Product analysis

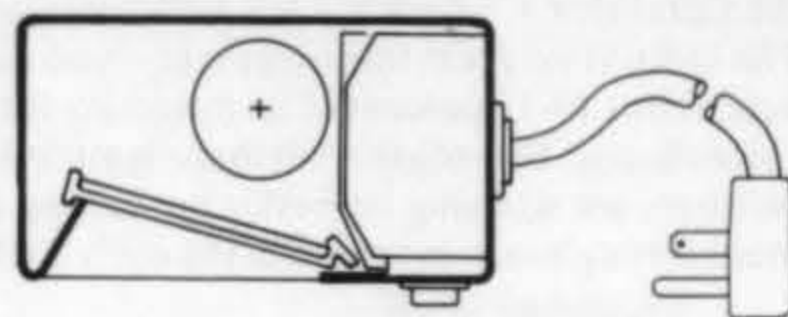
Getting on with the task

Saving on light and air conditioning a new, low-watt task illumination system by Lightolier is adaptable to any office situation

BY JOHN PILE



Above: Taskline's lens strips of innumerable tiny prisms angle light to right and left.



Above: section through lighting indicates angle of the plastic lens strip.



Above: Taskline installed under wall-hung office storage components. Below: it is attached to a series of office workstation panels.



Task lighting is nothing more than the seemingly natural practice of placing strong lighting close to the places where it will be needed—the “tasks” that require good vision. It has been and still is the norm of residential lighting where a reading lamp, a desk lamp, a bed light are each placed to serve a particular purpose and turned on or off as needed. In offices, we have become accustomed to uniform general lighting strong enough to light even a demanding task (reading fine print, for example) anywhere in the whole office space. This makes it possible to place a desk or workstation anywhere at all, but means that there is more light than really needed everywhere except at the actual spots where a “task” is being done. Obvious as it may seem, no one would have thought about task lighting if energy costs had remained a minor issue but, as the price of a kilowatt hour (KWH) rises, lighting becomes a major expense. Worse, lighting must be paid for twice in most situations since the energy it consumes turns into heat which must be removed by air conditioning powered by more expensive energy. A few years ago, good office lighting systems used as much as 5 watts per square foot. Efficient task lighting (including some general “ambient” lighting) can now be planned to use as little as one watt per square foot. Every watt saved in lighting will save about .314 watts for air conditioning whenever air conditioning is in use—in many office situations twelve months of the year since people, equipment and lighting generate more heat than needed in interior spaces, even in winter.

Are There Any Problems?

There is a tendency to think too much about how *much* light to provide and not enough about the *quality* of light. Most people can see reasonably well with as little as 15 or 20 foot-candles (fc) of illumination although difficult seeing tasks (very fine print, blurred type, grey type on grey paper) or eye problems demand stronger light. In the effort to make seeing easy for everyone and for even the most demanding tasks, levels as high as 100 to 150 fc had become popular. Unfortunately, more light delivered in a way that creates its own problems is almost worse than too little light. The common problems are:

- Excessive brightness contrast
- Veiling reflections

Either or both are commonly called “glare.” Excessive brightness contrast most often occurs when inexpensive ceiling fixtures are used. These appear as bright spots in the ceiling and are the brightest things in the whole field of vision, even brighter than the lighted “task.” The

eye cannot adjust to the bright spot in the ceiling and to the dimmer task and so struggles to compromise with strain and discomfort resulting. Task lighting, since it can eliminate the bright ceiling fixtures, can help with this problem, but bright spots on the ceiling can be made by some types of "ambient" light sources. Veiling reflections happen when the position of the light source bounces light into the viewer's eyes with the "task" acting almost like a mirror. The natural position for task light makes that all too likely so that the source must be specially designed to avoid this problem.

Adaptable System

The rush to adopt task lighting for most office uses has been hampered by the limited availability of suitable equipment adaptable to a wide range of projects. The Lightolier *Taskline* offers "hardware" for use in a variety of situations and frees the designer/planner from the problems that arise when task lighting is an integral part of a furniture system.

Task lighting, to be close to the task, must move out of the ceiling and it is logical for it to move into systems furniture. The problems arise when, with lighting and furniture system indissolubly married, the choice of system must be made on the basis of the quality of lighting product it includes. The ideal system may not be the one that offers the best lighting products and the systems with the best lighting may not be ideal for other reasons (too expensive or not sufficiently flexible, for example). Using products from several sources or even reusing existing furniture has been almost totally impractical.

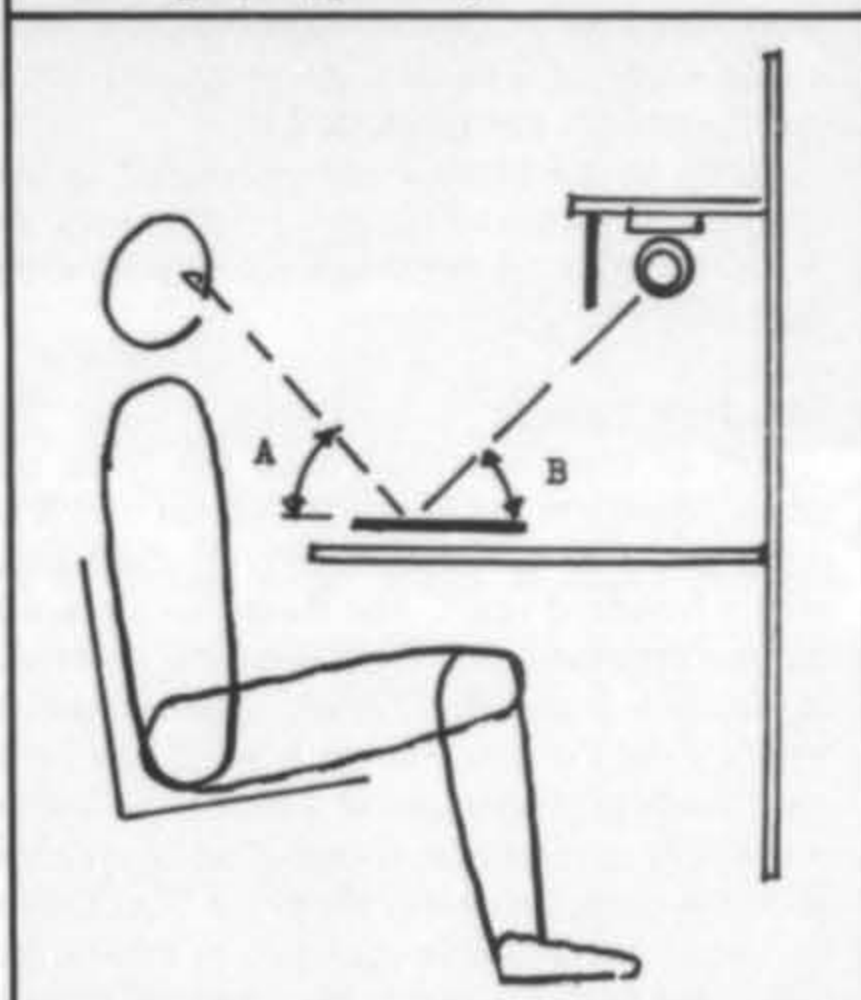
Taskline provides a basic fluorescent strip in three lengths (20W, 30W and 40W; 24 in., 36 in. and 48 in. nominal lengths) with adapting hardware making possible installation in almost any situation, in systems furniture or even in conventional, older office furniture. The hardware types are:

- A simple fixed bracket for installation under a wood or hollow metal shelf
- A similar bracket permitting a tilt adjustment
- A special tilt bracket to fit under flanged steel shelves
- A tilt bracket for a cantilevered mounting on a vertical panel
- A tilt bracket fitting the slotted standards of many office systems
- A desk stand converting the light to a movable lamp to stand on any work surface.

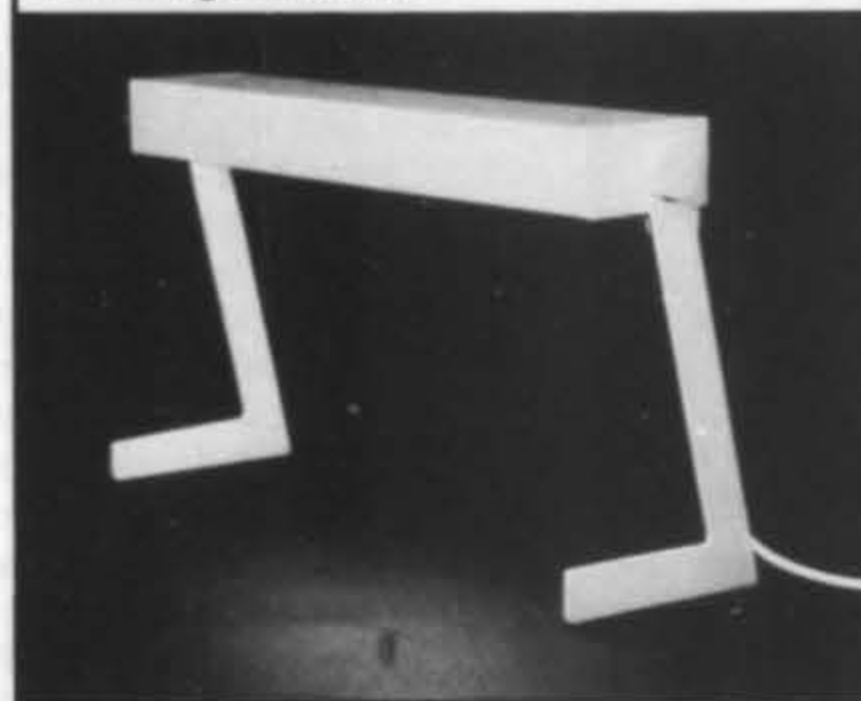
Of course, for years there have been simple standard fluorescent strips, that are often used for rudimentary task lighting, but a bare strip



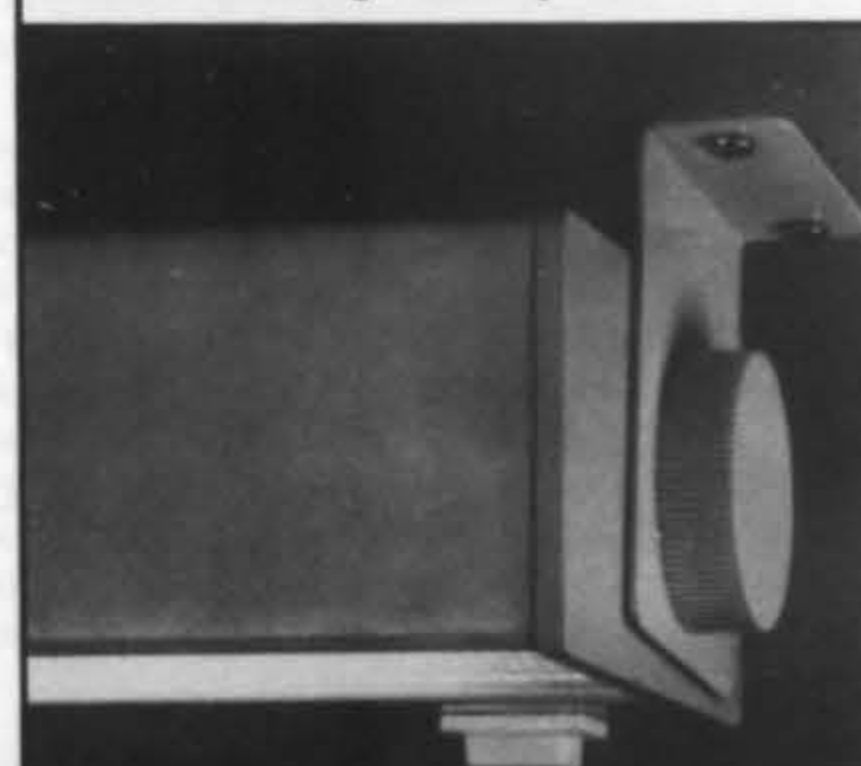
Above: mounted on the wall, *Taskline* provides excellent light for typewriting.



Above: diagram shows how bare light invites glare and veiling reflections.



Above: freestanding unit offers lighting wherever it's needed. Below: simple screws are all that are needed to attach light unit in place.



invites the glare called "veiling reflection" because, in its logical place over the back edge of the work surface, the viewing angle to the task A will almost surely about equal the angle B. (See diagram.) If a mirror is placed on the task, one will see an image of the glaring bare tube. Even the slight gloss of paper or printed type acts somewhat as a mirror and places a "veil" of reflection over the task in hand. The best task lighting units in systems furniture include some solution to the problem and Lightolier has adopted the one that seems most practical. This is a plastic lens strip that is actually made up of innumerable tiny prisms that angle light to the right and left, but block the light from straight ahead that would cause glare. Removing the lens and putting it back in place is a striking demonstration of how well this approach works.

A typical *Taskline* installation will deliver 50 to 75 ESI footcandles without bothersome glare or veiling reflection. (ESI, equivalent sphere illumination, is a sophisticated quality measurement standard that takes account of quality as well as quantity of light.) Its energy consumption will depend on how ambient light is provided. Lightolier suggests ceiling lighting with low brightness fixtures (ideally fixtures with parabolic louvers that avoid the glare associated with most lens fixtures) spaced to provide about 30 footcandles throughout the space. The other popular solutions to ambient light each have problems: indirect light from the task lights themselves is inefficient because of the long trip the light must make up to the ceiling and bouncing back; because special louvers are needed to prevent glare visible to standing occupants of the space; and because the layout of workstations may leave some areas poorly lighted. Indirect ambient light "kiosks" tend to produce hot spots and leave other areas dim with too much brightness contrast resulting.

The Lightolier solution, *Taskline* plus low level, low brightness ceiling lighting, will lead to low energy consumption—the exact figure depending on how closely workstations are spaced. Typical figures would be:

Area per workstation	Watts per square foot
60 sq. ft.	1.48
120 sq. ft.	1.09
180 sq. ft.	.96

An incidental advantage of this system is that the ceiling lights are available for cleaning and maintenance uses while the task lights, individually switched, can be turned off when a workstation is not in use which, of course, results in further energy saving.

circle 299

ON INTIMATE RELATIONS

Modern building reacts violently to its environment. Brent Brolin argues the strong case for more sympathetic integration

Most contemporary buildings do not fit sympathetically into traditional, non-modern surroundings, no matter what the period. Some even ignore their contexts intentionally. Fitting modern architecture into a modern context, on the other hand, has almost been a simpler matter. This does not mean that contemporary buildings which ignore their non-modern contexts are necessarily ugly, or that in some cases they are not more important than the contexts they ignore. But it does show the fundamentally egotistical and anti-social character of the Modern Movement in this regard.

A well-known architecture critic, referring to a proposed design to be inserted into a row of Greek Revival townhouses in Greenwich Village, recently wrote that a building which blends too well with its surroundings was a "soft and (creatively) weak" solution. The correct, and presumably more virile, creative solution is the uncompromising personal architectural statement, the strength of which seems best measured in our times by how violently it offends its surroundings. If a design does not stand out from its neighbors, most believers in modern architecture seem to feel it has failed: it is neither original nor creative.

Superficially this indifference—indeed hostility—to harmonious continuity comes from the modernists' violent denunciation of derivative architectural forms. The modernist architectural code of ethics maintained that history was irrelevant, that our age was unique and therefore our architecture must be cut off from the past. Just a few short decades ago modernists argued that everyone in the world, their tastes freed by the Movement, would soon want to live in the same kind of houses, in the same kind of modern cities, all of which would reflect the spirit of our times. (While the "times" were always "ours," the decision as to which forms characterized them was always "theirs," the architectural elite.) Because of this overwhelming belief several generations of architects have felt little need to accommodate their work to the older, theoretically obsolete architecture around it. They have been designing their buildings as if they were going to exist in a visual vacuum.

The devastating consequences of this attitude assault us in every major city of the world. Ironically, the roots of modernism are nearly two hundred years old; they come directly from the prevailing 18th- and 19th-century Romantic's view of the artist.

By the early part of the last century the mass-productive capacities of the Industrial Revolution had fostered the first mass-market for all

kinds of goods, including Art. The new market was attuned to the middle class because they had the most money with which to buy these goods. If a commodity would not sell, whether it was a line of hats or a painting, merchants were generally not interested in it.

Artists of all kinds were pressured to conform to the wishes of the new tastemakers, and the Romantics rebelled against this as a vulgarization of their Art.

Definitive Change

Part of their rebellion took the form of a subtle change in the definition of Art which has come down to us today relatively unchanged after a hundred years. The Romantics placed a unique emphasis on originality and creativity. In *Aesthetics and Art Theory*, Harold Osborn writes, "For the first time in history, apart from some early anticipations in Chinese art theory, originality came to be accepted as a necessary quality of great art and of the artist." Originality had been one possible measure of artistic success in the past, but never the measure, as it became in certain circles in the 19th century and remains today, to the detriment of the visual continuity of our communities. If you wanted to be thought of as a serious artist, in their terms, you had to flout the popular idea of beauty and create your own. You had to make your own personal statement; otherwise you were a mere copier, an artistic hack.

Ultimately the emphasis on genius and originality replaced the previous stress on excellence of execution. Renaissance artists had not wrung their hands, worrying that the Madonna and Child they were painting had already been painted thousands of times before. They counted on the brilliance of their execution within the constraints of the given context. By the second part of the 19th century even traditional subject matter had become suspect among the avant-garde, and we find artists like Millet painting monumental works about peasants, something which would have been unheard of before.

By the mid-19th century some of these Romantic ideas had infiltrated the other visual arts, helping to foster a reform movement which began in England. One of its aims was to raise the level of middle class taste. The Arts and Crafts Movement, officially founded in 1875 and led by William Morris, is the best-known manifestation of this artistic pedagogy. By the 1890s, however, it had become evident that the reformers had failed. Middle class taste would not be "elevated," at least not enough to satisfy the reformers.

This preoccupation with originality—in terms of expressing the artist's innermost feelings—and the "shock the bourgeoisie" sentiment together helped to bring about a 180-degree reversal of the definition of architectural beauty. By the beginning of our century the factory had already become an object of admiration and the factory owner's eclectic villa the butt of aesthetic ridicule. The Beast had become beautiful and Beauty had become the Beast. The Modern Movement in architecture had begun.

Historians have asserted that this aesthetic "flip-flop" took place because architects once again allowed the light of reason and aesthetic morality to govern their work. But exactly the same rational, moral and functional/economic rhetoric that eventually carried the day for modernism had been used to justify the 19th century Gothic Revival. The change is better described as an angry reaction to what artists considered corrupt bourgeois values. It was led by men like Emile Zola, Oscar Wilde, George Bernard Shaw and Clive Bell, whose sensibilities, as Jacques Barzun put it, were exasperated. Until that time artists had been trying to educate the middle classes; from then on they were on the attack.

The Gospel of Functionalism

The majority of modernist buildings erected before World War I were industrial buildings. This was largely because the mechanistic style was thought to be best suited to industry; few clients were bold enough to risk this new architectural fashion in surroundings meant more for human beings than machines.

By the mid-1920s modernism was beginning to be accepted outside the profession. But it was thought of as only one more choice in an already long list of possibilities. Specifically, it was a style that was particularly suited to commercial buildings and workers' housing. Though it comes as a surprise to lay people, modernists never thought of their architecture as a "style," like Louis XIV or Italian Renaissance. They considered it the inevitable, logical result of economic and functional necessity; the rational, immutable product of our times.

Their indifference to how this new architecture affected its surroundings grew naturally from their elitist viewpoint. Buttressed by the new gospel of functionalism, it seemed irrelevant and even a bit sacrilegious for modernists to question whether their new architecture fit into the newly anachronistic leavings of earlier builders. Therefore, few architects did. Even fewer do today.

...the enthusiastic modernist, indeed, it was essential that a building stand out from its neighbors, as a symbol of the future. This visual incongruity was literally not seen as a problem. Modernists looked beyond these visual facts to an ideal future when older buildings would no longer crowd in on their dreams. They, and those who shared their reveries, ignored the visually inadequate past and present in their quest for a grander future.

A New Way of Seeing

For better or worse, the economic and social evolution of our cities has failed to follow the modernists' predictions, and modernist and traditional architecture continue to exist awkwardly side by side. As the radiance of their vision dimmed over the decades, our eyes grew accustomed to the lesser light and we began to see the relationship of new and old differently; contrasts between traditional styles and the style of "progress" that once seemed acceptable now seem harsh and insensitive.

In recent years the lay public has shown increasing signs of rebellion. Examples of community groups banding together to stave off yet another insensitive architectural intrusion appear regularly. Recently court rulings on the inappropriateness of proposed buildings to their contexts have made it apparent that we will hear more rather than less about this in the future. Why is our perception changing? Why do we now "see" these buildings differently in their surroundings?

One explanation is that what lay people had thought to be inevitable—if they were to be "modern," efficient, and "of our times"—is now seen more realistically as the consequence of simple aesthetic choice. They believed the Movement's propaganda about the new architecture being a logical outcome of rational thought rather than just a fashion. They did not think there was an alternative.

The public has also learned that it is not helpless before the modern onslaught, and it has chosen to defend the parts of its architectural heritage that it values.

Finally, there is the mysterious element of taste, or fashion, which accepts something one year and rebels against it the next. We should not be surprised by these fickle shifts. Similar changes in aesthetic sensibilities have been responsible for the wildest swings of taste in the past. Consider the short time between Art Nouveau's enormous turn-of-the-century popularity on the Continent and the ascendancy of Josef Hoffmann, known in Viennese art circles

continued on page 102



Above: Brent Brolin, maverick critic, architect, author, refuses to accept the status quo.



Above: 1979 glass addition to the Metropolitan Museum of Art, New York, by Roche, Dinkeloo, has no connection to the original McKim, Mead and White building of 1906. By contrast, the spirit of the 1240 Rathaus in Rothenburg on the Tauber, Germany, continues in the 1572 Renaissance addition.



Above: Boston Public Library by McKim, Mead and White, 1887, with addition by Philip Johnson, 1971. Below: brutal connection of old and new building might have been avoided with appropriate detail suggests Brolin.



Interiors industry

Falcon: no fear of flying

Fifty years ago, the Bauhaus promised good design, using modern technology, at affordable prices. It was a dream that never came true. But today, a St. Louis-based company called Falcon is doing its best to apply those standards to the contract furniture industry. The company, which started out twenty-two years ago selling pedestal table bases, has assembled a staggering array of product designers (see the star-studded lineup, this page) to produce innova-



Above: Falcon President Frank Jacobs (seated) and the new team. L. to r.: VP Marketing Gary Beals; VP Manufacturing Joe Horvath; André Grasso; Richard Schultz;

**With a new infusion of fresh talent,
a well-established furniture
company is zooming into the 80's
with a uniquely "obvious" approach**

tive furniture for the contract industry using the company's available manufacturing facilities and technologies, in order to keep prices down. It is an almost ridiculously simple idea, but one that has previously met with little success. Low-cost, efficient mass-production is usually associated with pedestrian design, and everyone has heard the horror stories about the everlasting time lapses from design to production at the higher ends of the price spectrum. So what makes Falcon an exception to this time-honored rule?

Any discussion of Falcon's evolution must start with Franklin A. Jacobs, its founder and president. Jacobs started the company in 1958 on a \$500 investment. He bought cast-iron table bases and sold them on the road. His timing was fortuitous, as the foodservice industry was really beginning to blossom at the time. The company gradually expanded to the point where it was manufacturing its own products. By 1966, the company was also manufacturing

tors. Furthermore, Falcon had another, equally important advantage—its reputation with its customers. Frank Jacobs found that customers were consistently demanding three things: quality; good delivery; and good service. If it cost a bit more to get them, the customers didn't mind. Jacobs stresses that Falcon's reputation was built on its attention to "the little things" that the competition seemed to neglect.

ucts. Falcon boosted the 94-year-old company's sales from \$3 million to \$12 million in five years, simply by "broadening the company's exposure." In 1978, Falcon bought the Bianco Manufacturing Company, a maker of wooden chairs, and tripled its volume in two-and-a-half years.

With all these different capabilities at the company's disposal, Frank Jacobs thought it was time to pursue what he saw as the most im-



Photography by Lynn Karlin

Design Director Penny Pitman; Don Albinson; Mike McCoy; Bruce Hannah; Guy Blase; Matt Beals; Jack Flynn; Art Crockett; Fredrick Kuhn. Missing: Bob DeFuccio.

Formica table tops, employed 19 people, and did a volume of \$600,000. That year Jacobs hired Joe Horvath, whom Jacobs describes as having "a tremendous intuitive sense of manufacturing processes." Horvath, who is now Vice President of Manufacturing, worked with Jacobs to streamline production processes for efficiency, standardization, and quality control. Falcon had an advantage over other manufacturers in that it was a young company, and its facilities and processes were considerably more up-to-date than those of many of its competi-

Capitalizing on its ability to seek out advanced technology, the company started to diversify. In 1971, it bought a company that had been manufacturing metal chairs for 70 years, and increased its sales from 1000 chairs per month to 1400 per day by streamlining its production and introducing automation. Falcon built a new 210,000 square-foot factory in St. Louis in 1974, the year that it bought the William Hodges Company in Philadelphia, a manufacturer of high-quality wire shelving, french-fry baskets, and other wire foodservice prod-

portant trend in the future of the foodservice industry—the importance of design. By 1985, he explained, two out of every three meals will be consumed outside the home. With the resulting profusion of competitive restaurants and fastfood chains, it is going to take more than menus to attract customers—comfort will be the key. As in other industries where presentation is the key (retailing, for one), design becomes crucial. "Today, we're seeing decor as the number one selling point," asserts Jacobs. With this in mind, he decided to embark on an

Interiors industry

Falcon: no fear of flying



Above: Mike McCoy and his upholstered wood armchair.



Above: Guy Blase with his armchair design, in laminated bent-ply.
Right: Don Albinson and the "armless armchair" stacker.

Falcon is setting out to prove that good design need not cost the earth, by combining innovative design with up-to-date technology



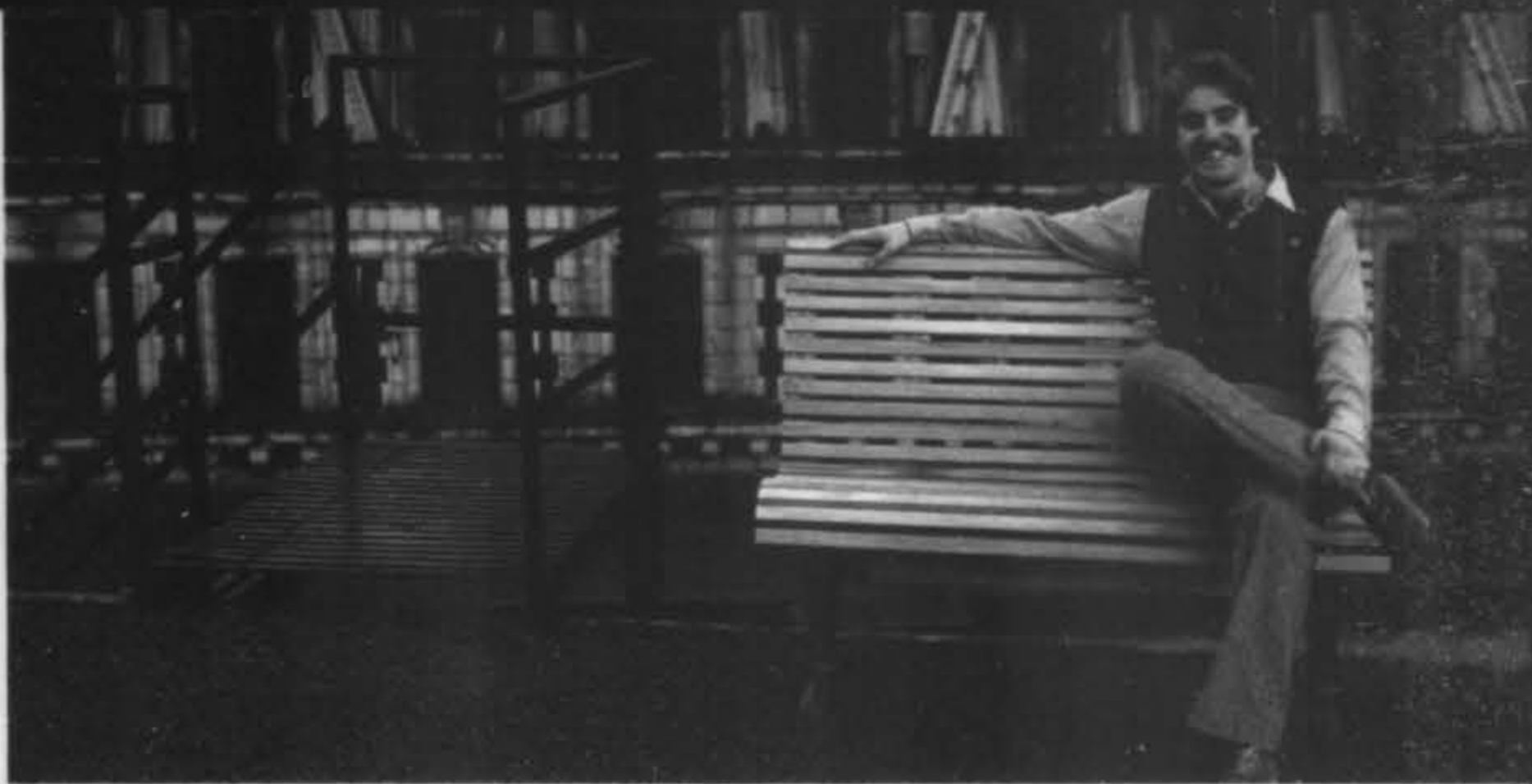
Above: André Grasso, Bruce Hannah and the Diagonal.



ambitious program to introduce innovative design to the products, and hired Gary Beals as Vice President of Marketing in 1979. Beals's credentials were impeccable. He had been Vice President of Sales at Knoll for many years and knew everyone worth knowing in the American design community. Beals and Penny Pitman, Falcon's Director of Design, mapped out a marketing strategy aimed at all points on the foodservice and restaurant/hotel spectrum, and assembled a team of designers to create products using existing manufacturing processes. Renowned designer and former Director



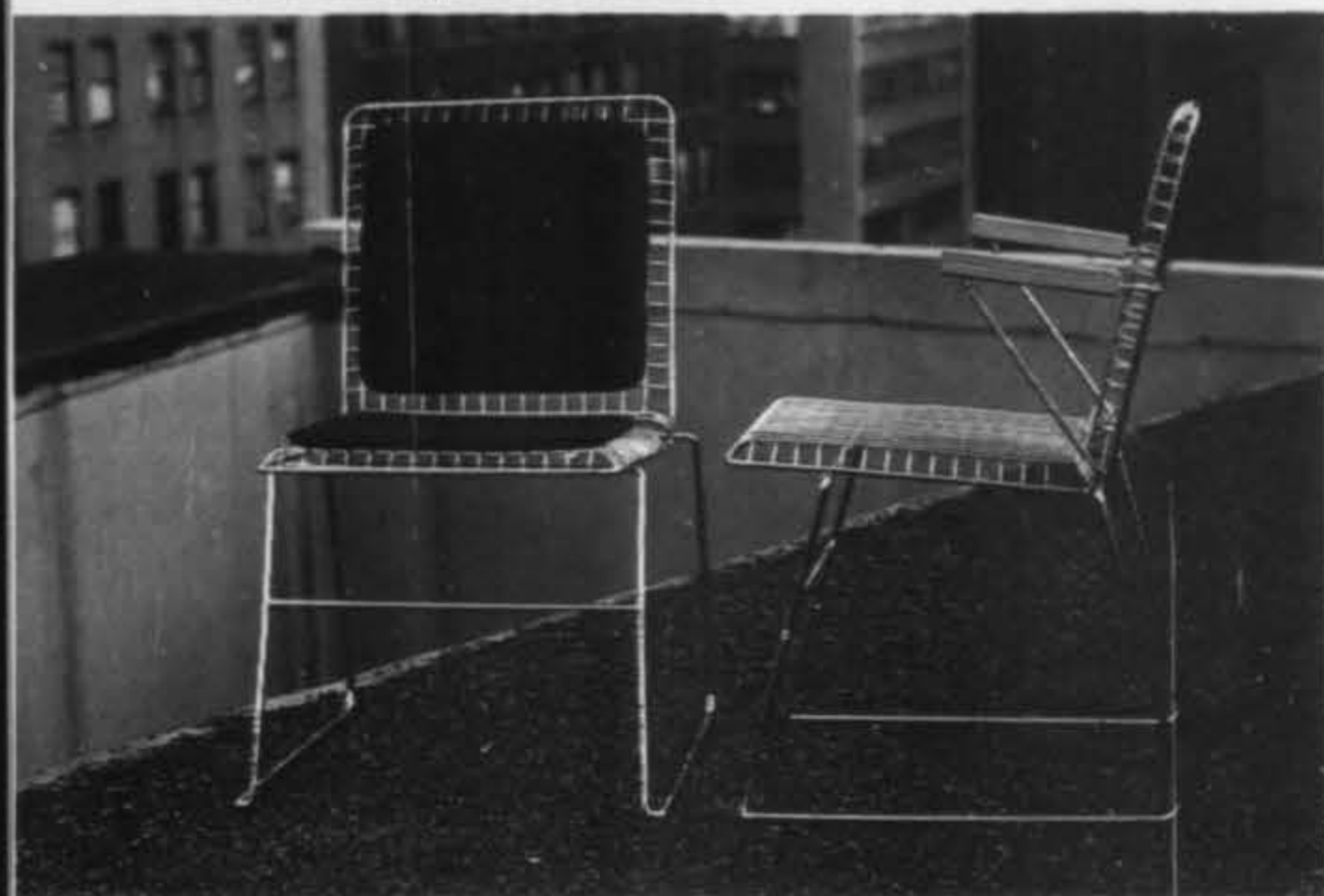
Above: the Beals "exposed function" chair.



Above: Matthew Beals and his park bench booth.



Above: the Diagonal swivel chairs.



Above: Bob De Fuccio with steam-bent armchair and Stubby stacker.

Left: Hannah/Grasso's stacking Grid chairs, armed and armless.

of Design Development for Knoll, Don Albinson, was the first to join the team. Falcon asked him to design a well-priced, mass-produced chair using available steel-tubing facilities and a molded polypropylene seat and back. Albinson's "armless armchair" stacks in groups of twenty-five, and should go into production later this year. Bruce Hannah and André Grasso teamed up to design two chairs using Hodges' wire technology. Working with Hodges' engineer Lou Ciano, they developed the Diagonal chair group, introduced in January. A simple but striking series of wire hoops,

this design creates a play of two-dimensional surfaces. The group's swivel chair uses a 64¢ cast-iron bearing that comes from the company's Juarez foundry. The Grid chair, a stacking model with or without arms, is a devastatingly simple design. It consists of two doughnut baskets of 1 in. steel wire grid. Seat and back are identical for simple production; so are the optional seat and back cushions. The u-shaped back piece provides foolproof armrests (there is no left or right—one step less in production), and provides a handle for lifting. Hannah calls it "dumb" design. "Frank didn't

want us to reinvent the wheel," he explained. Bob DeFuccio has been working on a steam-bent wood armchair in which the wooden members are considerably thicker than one would expect in a piece of bentwood furniture—the resulting change in scale makes for a very solid look, and the chair was designed to be "very comfortable." His Stubby stack chair, also of wood, has a saddle seat, and DeFuccio calls it a "fun" chair; it will be offered in a range of "snappy" colors like the one above. The bentwood chair, on the other hand, will

continued on page 104



America's great showrooms

The temple versus the warehouse

From the man who said "less is a bore," a new and very different showroom design for Knoll



Knoll International, known as the keeper of the Classic Modern flame in design, raised more than a few eyebrows when it chose the Philadelphia firm of Venturi, Rauch and Scott Brown to design its new showroom in New York. Architect Robert Venturi, theoretical godfather of Post-Modernism, faced the challenge of displaying stellar examples of Modernist furniture design in a less-than-stellar example of 1950's interior architecture—a rather gloomy, low-ceilinged space with an undistinguished view. Characteristically, Venturi's design runs counter to the Knoll tradition of object-consciousness by crowding the showroom with furniture, which is grouped in settings. However, this in-context arrangement is balanced by a classic Venturian contradiction: all these orthodox Modernist designs are upholstered in quite unorthodox materials, such as the Mies chairs that are covered in canary yellow. But apart from its polemical content, Venturi's use of fabric is also an attempt to educate designers and clients on the wide range of Knoll textiles. A thin black stripe runs along the walls and around the columns; it is both a unifying device and an evocation of the decorative border, a device banned from the Modernist canon.

To counteract the room's imperfect proportions, columns, lighted from within, reflect light off the ceiling to give the illusion of greater height. Lighting expert Geroge C. Izenour designed special recessed cruciform ceiling fixtures in black metal for flexibility in highlighting specific areas. And the use of vertical wooden slats on sliding panels solves the problem of the view while admitting soft ripples of light. (Pilar Viladas)

Project: Knoll International Showroom
Architects: Venturi, Rauch and Scott Brown

Project Managers: Stanford Hughes; John Chase
Architectural staff: David Marohn; Mark Hewitt; Missy Maxwell
General contractor: All Building Construction
Ceilings: U.S. Gypsum
Lighting: Lightolier; Contemporary Ceilings: Kliegl Brothers
Carpet: General Felt Industries

Photography by Tom Crane

Above: the showroom space is crowded with "in-context" groupings of furniture in unusual colors. Left: vertical wooden slats in sliding panels hide uninteresting view, create subtle lighting effects.

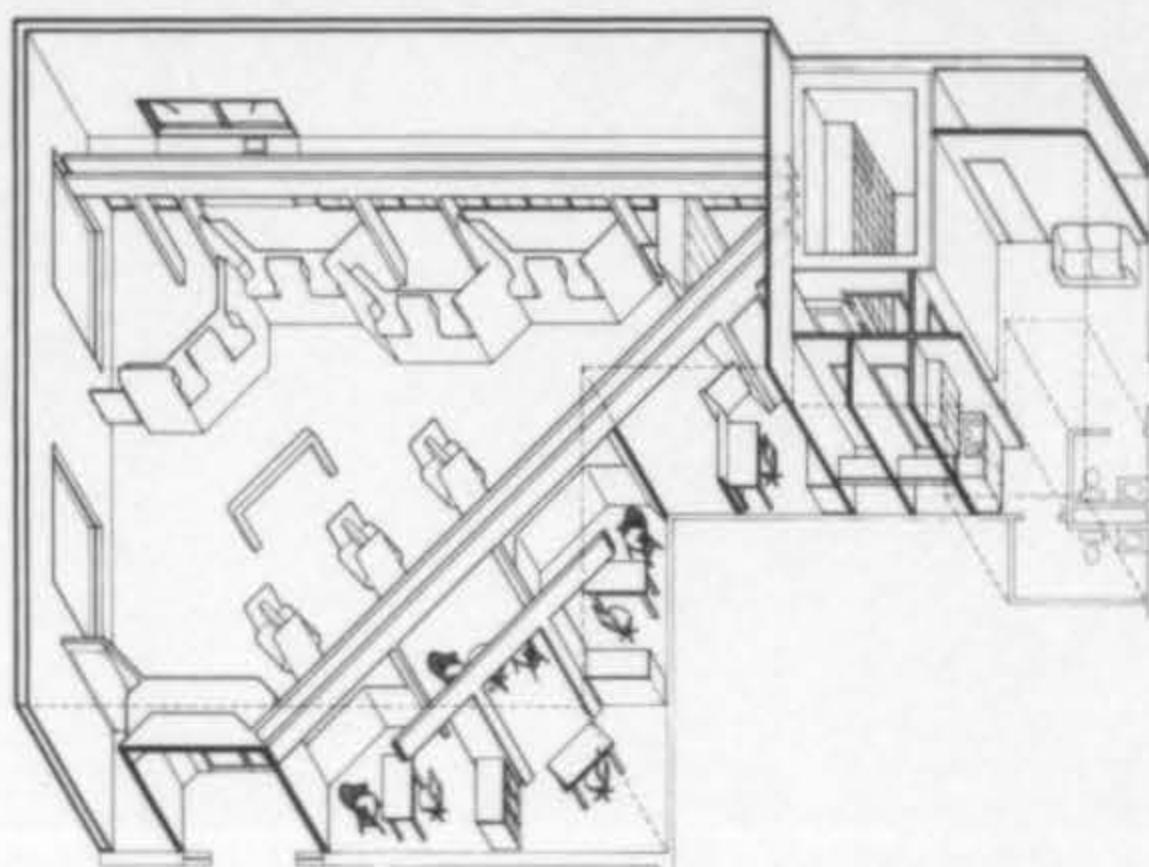
Banks with new color

Fantasy Landscape



Deriving a sense of outdoors from the surrounding New England countryside, with embellishments from classical architecture, this bank breaks new ground toward a friendlier, less awesome environment

Right: earthy carpet tiles indicate circulation flow for customers around check-writing hurdle.



This bank in a classic suburban shopping center, is an achievement on many levels: a triumph in conceptual design, space planning and budget consciousness. Ignoring the undistinguished character of the developer's building, the architects, Zane Yost and Associates, charged with the task of doing the interiors, felt it important to capture the surrounding spirit of rural New England. Thus, walls are sky blue, with wispy clouds painted on them; the floor is covered with earthy-colored carpet tiles. And to further reinforce the concept of a bucolic landscape (and solve a wiring problem) aqueducts were introduced to straddle two sides of the space. "The concrete floor posed a problem for all the wiring needed for electronic banking apparatus," explained project architect Ron Eichorn, "so we ran the wiring up high." An unusual ziggurat of tellers' stations resulted both from space restriction and a desire to be original. Eichorn deplores the idea of an interior reacting to rectilinear architecture. The fact that there was not enough space along one wall for eight stations to line up, caused him great satisfaction and led to the interlocking of

modules. Surfaces of the modules are carpeted both for acoustical and budget reasons. It was cheaper to have plywood covered with carpet. What pleases the architects most, is the conceptual wall art. By taking this brave step, the bank achieved acclaim for its sky-and-clouds scene and draws more customers in for business. At \$37 per square foot, it all goes to show that invention can make rather than break the bank. (Beverly Russell)

Project: People's Savings Bank, Bridgeport, CT.
Architects: Zane Yost & Associates, Inc.

Principal-in-Charge: Zane Yost
 Project architect: Ron Eichorn
 Senior draftsman: Jon Alvarez
 General contractor: Kapaten
 Lighting design: Ron Eichorn
 Wall graphics: Morgan Sign Company
 Floorcovering: Lees
 Ceilings: Armstrong
 Acoustical material: Eurotex
 Window blinds: Levolor
 Lighting: Omega, Neoray
 Bank equipment: Mosler Safe Company
 Furniture: Vertebra, Charles Webb, Claud Bunyard
 Custom work: Western Woodwork Company

Photography by Jon Naar

Above: aqueduct carrying lighting and wiring travels across the banking floor.

Banks with new color

Updating a landmark



Manhattan's historic Merchants Exchange returns to its grandeur with the restoration of its marble-floored banking hall. Invisible electronic banking equipment insures a smooth adaptation to the 20th century

Right: officers' desks and tellers' counter (background) positioned on the diagonal



The landmark building at 55 Wall Street, Manhattan built in 1827 first known as the Merchants' Exchange, has contributed to the growth of New York over the years. It is fitting that it is now equipped to go into the 21st century and meet the requirements of the electronic age, thus assured of its continuing existence within the urban framework. The building passed from use as New York's Custom House to bank in 1908, when Citibank's officers asked McKim, Mead and White to adapt the block-square structure to meet the needs of the bank's world headquarters. When the bank outgrew the building and moved uptown in 1961, the branch remained one of its busiest operations, but most of the activity went on in its basement with the original domed banking hall, measuring 188 feet in length with a ceiling 57 feet high, in use as offices. With the present remodeling by the Walker/Group, this situation has been dramatically revised. The Citibank customer now enjoys full use of the historic space during the day, and at night, it is turned over to the public as required, for seminars, meetings, workshops and so on. The Walker/Group has restored and replaced marble on the floor and put back original detailing that was missing. The modern equipment necessary for the bank's operation is handsomely contained in a double-story wall which is inserted diagonally into the banking hall space. The wall functions as a tellers' counter, and houses the Universal Teller System with automated cash-dispensing units and CRT's. The unit is dark brown, treated with a highly reflectant polyurethane finish that resembles lacquer. Thus, all its surfaces serve as mirrors to reflect the landmark's interior grandeur. It was considered inappropriate to refurnish the bank, so all the existing desks were simply refinished and chairs reupholstered in forest green velvet, a sedate treatment that reinforces the cathedral-like ambiance. Altogether, it's a truly commendable example of commercial remodeling on the grand scale. (Beverly Russell)



Project: Citibank
Interior Designers: Walker/Group

Project Partner: Mark A. Kates, AIA
Project Director: John Immitt
Designers: John Beringer, Lauder Bowden, John Immitt, Gary Jacquemin, Mark Kates, Frank Koester, Bob Turner
Job Captain: Joe De Pace
General Contractor: A-J Contracting Co.
Mechanical/Electrical Engineering: Goldman, Sokolow, Copeland
Landmarks Consultant: William C. Shopsis
Structural Engineer: Gleit Olenek & Associates
Lighting Consultant: Bonvini/Kondos
Cost Consultant: Federman Construction Consultants
Floorcoverings: Miller-Druck, Patrick Carpet Mills, Battleship Linoleum, Krommenie
Upholstery fabric: Scalamandré
Leather desk inserts: American Leather
Tellers' chairs: Kinetics
High gloss polyester finishes: Eckert-Johnson
Signage: The Other Sign Company
Lighting: Habitat, Rambusch, Edison Price, Work-o-lite
Custom casework: Eckert-Johnson
Architectural metals and glass: Abbott Glass

Photography by Mark Ross

Above: dramatic two-story wall in brown lacquer reflects historic surroundings.



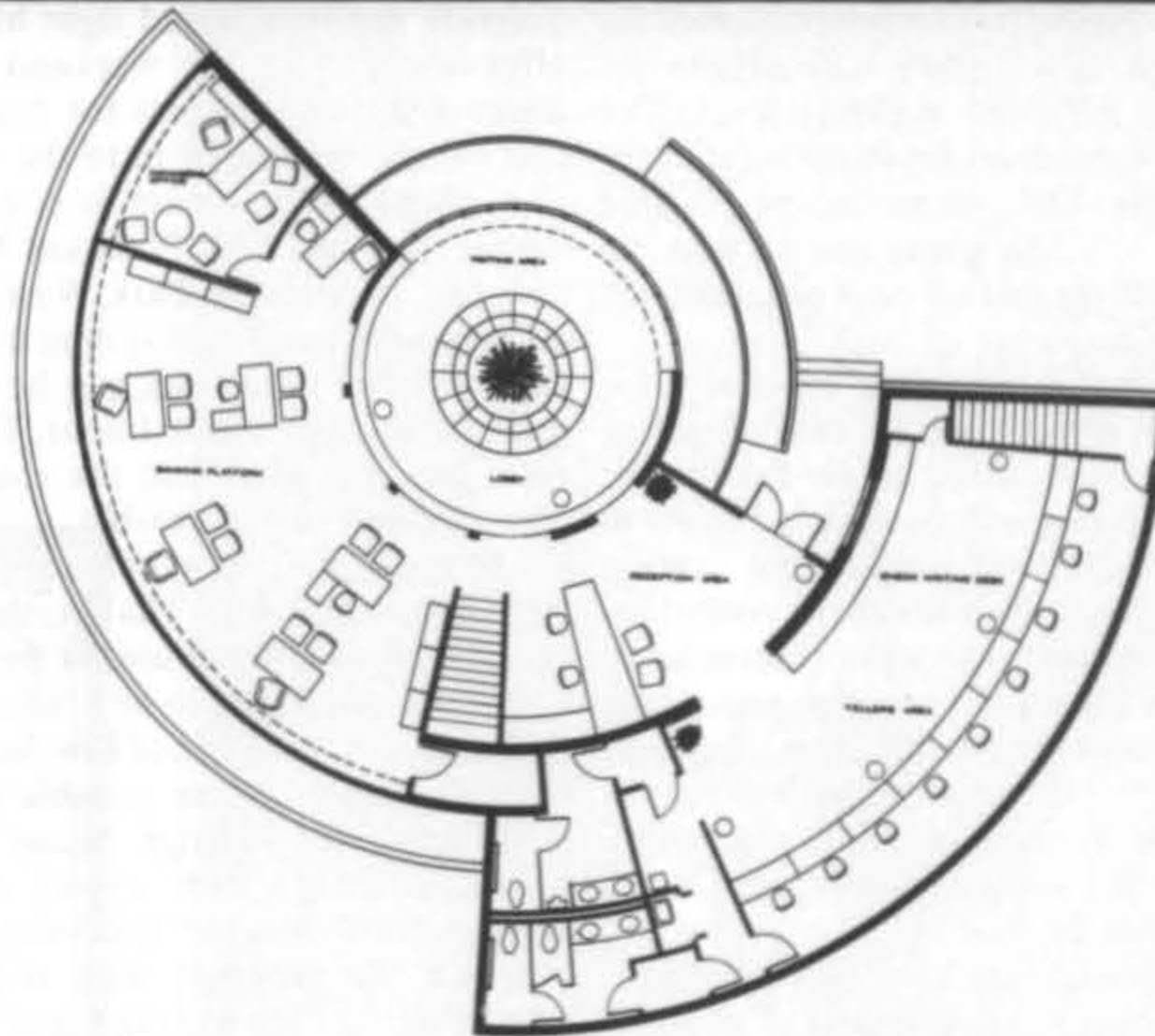
Banks with new color

Money in the round



Southern banking is friendly, colorful and accessible as windows bring in the Florida sun, and an innovative teller's counter eliminates customer confusion, with graphics and a repetition of curved surfaces

Right: Royal Trust's lobby is circular with friendly modular seating.



Above: vinyl-covered counters designed for soft touch.

It was an empty building with the personalities of at least 12 previous owners—from the tiles to the mirrors to the mismatched carpets to the assortment of exterior stone veneers. Then the Royal Trust Bank of South Dade took a chance on the semi-circular monstrosity and asked Dianne Joyce and Lemuel Ramos to redesign it. Updating its look called for continuity of design and color. Interior and exterior walls were sprayed with a white textured stucco to visually unite them. The semicircular design, which was turned into an asset, is reinforced by the curved tellers' counter, ceiling soffits with ambient lighting, and the vibrant orange seating arrangement in the newly-created circular lobby. Good space planning and graphics reduce customer confusion, and access to the building is improved by adding circular ramp walkways for the handicapped. Continuity is maximized by eliminating several small windows behind the tellers' counter.

Today, the facility fits in well with its sunny southern surroundings. Its circular design and friendly atmosphere make it attractive as well as functional. (Elizabeth Marchak)

Project: Royal Trust Bank of South Dade
Designer: Dianne Joyce Interiors

Architect: Lemuel Ramos & Associates
Graphics/signage: Jack McLaughlin
Carpets: Stratton Industries
Vinyl wallcovering: Vicrtex
Windows: Louverdrape
Desk lighting: Nessen/Cove
Accessories: Smith Metal Arts
Teller line: Diebolt
Desks: Dianne Joyce; General Mica
Seating: General Mica
Waiting area seating: Vecta
Upholstery fabric: Design Tex
Custom work: General Mica

Photography by Steven Brooke

from the beginning so as to produce the minimum required output at the end point in the lamp's life); daylighting, that is the dimming of lights on the building's perimeter as natural light becomes available; load shedding, that is the reduction of light usage during peak hours when rates are higher; and fine tuning, that is the use of only as much light as is needed for a particular task.

There are only about a dozen automatic lighting control manufacturers in the U.S., although, since the field is so promising, there will likely be more in the near future. There are five main components to a comprehensive lighting control system that will address all of the above-mentioned control strategies. The components are: switches and/or dimming devices; automatic timers; programmable microprocessors; photo sensors; other types of sensors (ultrasonic, infrared or video).

One of the longest-established manufacturers in the field is Lutron of Coopersburg, Pa. Lutron produces an automatic dimming system using photo sensors. The system senses the amount of light in an office and adjusts the light output to maintain a preset level. The company makes dimmers for fluorescent or incandescent lights. The system can be plugged into a central building computer so that the lights can be shut on and off on a programmed schedule.

Lutron also makes a system especially for fluorescent light retrofitting. Its PRF-90 system can be fitted to any standard ballast fluorescent fixture. The lights can only be dimmed down to 40 percent of their total output, but savings with the system can be substantial nevertheless. Dimming systems that take a fluorescent lamp gradually down to no light require special ballasts too expensive to retrofit. The company predicts a one to two year payback when its system is used on a new installation, and a three to four year payback on a retrofit job. Cost is about \$1.50 a square foot.

A similar approach has been taken by Honeywell. Their Modulighting family of controls also uses phased dimming in conjunction with photo sensors. The Department of Energy tested the system in a San Francisco office of Pacific Gas and Electric. The office was divided into perimeter and interior zones. The study found that the zones nearer the windows used 50 percent less light because of daylight contribution. Lumen maintenance saved 10 percent in each zone. The system costs about \$1 a square foot. The product interfaces with Honeywell's Delta line of building maintenance computers. Since it requires special ballasts, it is not suitable for retrofit. Controlled Environment Systems of Rockville, Md. makes a fluorescent dimmer that uses only standard ballasts. Its ECALO line of controls employs the same basic approach as Lutron and Honeywell—a photo sensor and automatic dimming system.

The ECALO is an all solid state system with individual control over each fixture, giving the system a high degree of flexibility. For day-

lighting and lumen maintenance applications, the manufacturer predicts a two year payback. Cost is about \$1.20 a square foot installed. A test of the product by the National Bureau of Standards showed the product performed well as a conserver of artificial light when daylight is available.

Photosensors at work

A different approach to daylighting and lumen maintenance is taken by Intec, the Satellite Beach, Fla., producer of lighting controls. Intec's system is binary, that is, it shuts off fixtures as natural light becomes available. The more daylight hitting its photosensors, the greater number of fixtures it shuts off. In the National Bureau of Standards test, it compared favorably with the continuous dimming systems. The Intec system is expected to be on the market by mid-1980.

General Electric also has a similar system, called BLES-2, but it is programmable, adding more conservation capability. The system is designed to automatically control the lights on a programmed schedule. It has an interface capability with the telephone so a worker can override the system and light his workstation after hours or on the weekend. GE also produces dimmable ballasts for fluorescent lights that can be integrated in to the system.

A photosensor system is combined with a simple time clock by Precision Multiple Controls Inc., of Midland Park, New Jersey. Its Solar Sentinel is an on/off system that responds to daylight. The time clock can be set to shut off the lights at a prescribed hour. The system is a good deal cheaper than the continuous dimmers, though not as flexible.

The most versatile systems are those that are fully programmable. That is, they shut lights on and off on a schedule, at peak utility rate hours and according to any other prearranged direction. CSL Industrie of Los Angeles makes a microprocessor system suitable for small and medium sized buildings. It can be interfaced with a dimming system, as well as operate on a programmed schedule. Individual workers can override the program with remote switches when desired. The average cost for a 20-story building is in the neighborhood of \$30,000, installed. The company estimates a two-year payback with the product. It can be economically retrofitted into an existing structure.

Andover Controls of Andover, Mass. makes a similar product. Its Sunkeeper microprocessor was recently retrofitted into the United Engineers' 13 floors of offices in Philadelphia. The program system not only shuts off the lights at the end of the day, and then turns them back on a quadrant at a time for the cleaning crew, it also shuts off lights when workers go out to lunch. The company estimates it is saving \$150 on its electricity bill every lunch hour alone. Total savings are \$3800 a month, according to Andover Controls. The system cost \$50,000, installed.

Microprocessor magic

Perhaps the most sophisticated microprocessor control system is manufactured by Retina, Inc. of New York City. Its Architel sys-

tem uses a microprocessor that employs not only light sensors but also sound and pressure sensors as well. For instance, when there is no sound in a room, the computer will automatically shut off the lights. In one application, a library, the stack lights are activated by the pressure of a person standing in front of a stack. The system is described as "event responsive" since it can sense motion, sound and light levels. The average price runs from \$15,000 to \$30,000.

There are limits to what can be achieved with controls. For instance, there is as yet no system on the market that can dim HID lamps. But controls are certainly well within the scope of economically feasible building conservation devices. Even in offices as small as 20,000 square feet, their use can be economic. Since very few buildings in the U.S. have automatic controls, there is a large potential for savings.

Once programmed scheduling of artificial light usage is introduced to preclude human wastefulness, the next biggest savings potential comes from the maximization of daylight. It stands to reason that the more daylight a building is designed to use as an ambient light source, the more will be saved on artificial lights. Automatic controls can only maximize those savings, which should be designed into any new structure.

Within each of the spheres of lighting technology, the designer is being given new opportunities to save energy. From sodium lights to automatic controls, the future is bright on the office lighting front.

BROLIN

continued from page 89

as "Quadrat Hoffman" (Hoffmann of the squares). In one lingering moment the electrifying whiplash of Art Nouveau had become nauseatingly rich, and the matter-of-fact meeting of perpendicular planes had replaced it as a source of elation and the essence of art.

Thread of Concern for Designing in Context

From the beginning, modernists tried to obliterate architectural history, both in theory and in practice. Their attack on all non-modernist architecture was so violent and sweeping that, in retrospect, it seems impossible that any interest in a sympathetic relationship between new architecture and old could have survived. Yet a delicate thread of concern for these relationships did exist, and can be followed right through the modernist decades.

In the past ten or fifteen years the rules of the Modern Movement have come under direct attack. While the architects who now question that long-accepted catechism do not yet form a coherent group—in either style or ideology—they tend to be lumped together for what seem to be reasons of journalistic convenience into one category called "post-modern."

Robert Stern, an architect and writer, has said that post-modernists share a common interest in: 1. Contextualism: the possibility for the future expansion of a given building and

continued on page 104

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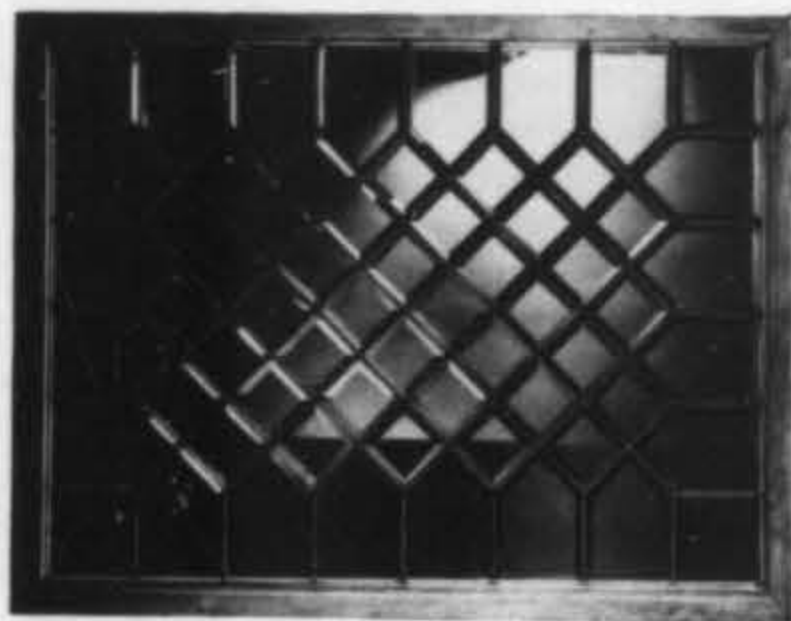
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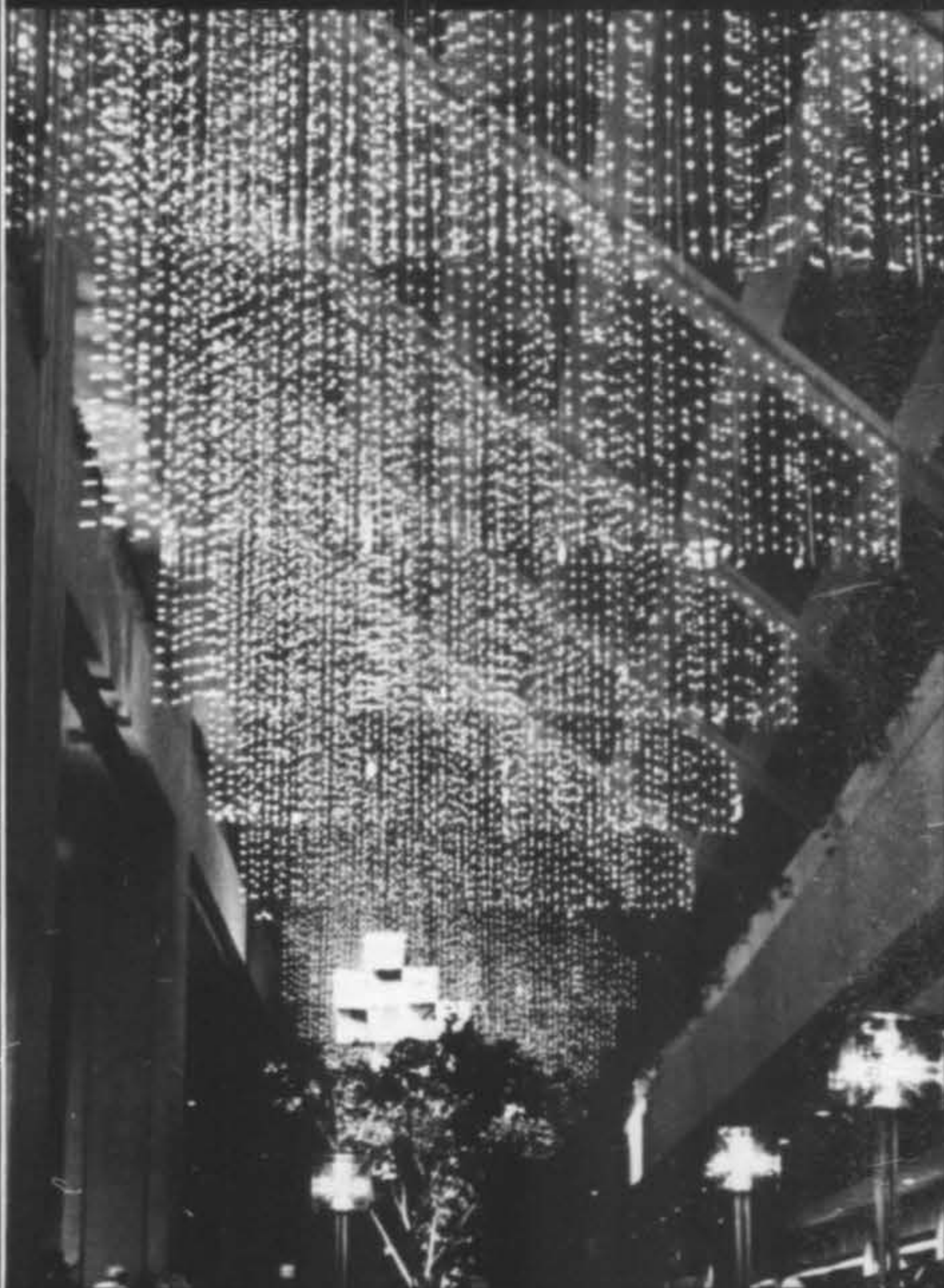
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the desire to relate it to the immediate surroundings. 2. Allusionism: references to the history of architecture which somehow go beyond "eclecticism" to a somewhat vague category called "the relationship between form and shape and the meanings that particular shapes have assumed over the course of time." 3. Ornamentation: the simple pleasure in decorating architecture.

In spite of the first item on this list, the works of many post-modern architects seem as inattentive to their context as any of the preceding generation's. New trends such as post-modernism grow out of normal changes in architectural fashions. The fact that equal weight is now given to a variety of aesthetic approaches, including the now-traditional modernism, is doubtless a reflection of the general uncertainty about which, if any, is the proper one. The rhetoric of these new groups often includes sincere words of concern for the relationship of their new architecture to its context. As with all theorizing, these expressions of concern should not be taken at face value. A closer look at the buildings themselves may reveal ideologies which aim less at furthering contextural harmony than at promulgating a particular set of aesthetic preferences; discussion of the context comes only in terms of how it will be enhanced by the addition of buildings which follow those particular precepts.

The exclusive aesthetics postulated by these groups should be subordinated to the larger purpose of creating a civilized townscape in which new architecture is sympathetically integrated with old, regardless of the particular aesthetic bent of the new. I would urge that the architectural themes which are being explored by these groups be pursued within a broader philosophical framework, the aim of which is to create a visually integrated—not necessarily stylistically homogeneous—townscape. This holds true whether the context to be respected is modern or non-modern.

My assumption, based on observations of the pre-modernist townscape, is that new architectural fashions can harmonize with existing contexts without sacrificing their unique character. Any fashion, that is, except main-stream modernism, which has scorned ornament and other time-honored cultural symbols and rejected all eclecticism as proof of creative sterility. It is evident that there will always be difficulties in agreeing on what fits into a given context. The problem is further complicated by the fact that a building which contrasts with the surroundings can sometimes be a desirable thing. We can relate our changing perceptions of the relationship between new and old to the way designers worked and onlookers perceived buildings before the advent of modernism. An understanding of how these visual relationships were established in the past will help inform our present and future choices. My intention is not to revive historical styles but to revive a way of looking at the whole of the architectural context which will encourage architects, planners and entrepreneurs to consider thoughtfully the visual effects of additions to their surroundings.

I believe that cultivating a greater degree of contextural awareness is an all-too-neglected task of today's architects, planners and builders. I did not arrive at this conviction through theorizing about the meaning of Architecture or the architect's vague philosophical and political responsibilities, but by looking around and realizing that visual continuity is a major component of the places I feel are beautiful. Architecturally felicitous relationships do not depend on copied architectural styles, or even on slavishly following some well-meant lists of design criteria, all too often today the first line of defense for those interested in maintaining a semblance of visual continuity in their communities.

To achieve visual coherence in our architectural surroundings requires changing the way architects have been taught to see. It will also necessitate a delicate redefinition of "architectural creativity."

Note: Above article is extracted from Architecture in Context, fitting new buildings with old, by Brent C. Brolin published by Van Nostrand Reinhold \$16.95 © 1980 Brent C. Brolin.

FALCON

continued from page 93

have a much more subdued color range. Michael McCoy, head of the Design Department at Cranbrook, has designed a chair for restaurant and hotel application that brings to mind the Vienna Secession and is based on "a system of basic metaphors taken from the built environment, and which refer to the idea of enclosure." Matthew Beals, a Cranbrook student and son of Gary, has designed a park-bench restaurant booth that uses casting made from recycled engine blocks in the Juarez factory, as well as a chair, not yet in production, that uses bent tubing and a cast connector with an innovative upholstery system and an exposed-function design. Guy Blase, a young designer who worked with Penny Pitman to develop Falcon's graphics identity program, has designed a laminated bent-plywood chair group. Fredrick Kuhn, a Detroit-based interior architect, turned his attention to the cast table bases of which Falcon is the largest manufacturer in the U.S. His designs, three of which will be introduced at NEOCON XII, are based on classic and organic forms, and have matching columns for a unified, elegant effect. Arthur Crockett of Cincinnati is developing a group of chairs using Falcon's tube binding and upholstery capabilities as well as a new approach to modular restaurant seating. Richard Schultz, well-known for his Knoll and Stow/Davis designs, is at work on seating that will use new as well as existing technologies. And to reinforce the company's design direction, Jack Flynn, former Director of Marketing and Sales for Knoll Textiles and now head of Flynn Associates, is developing a program of textiles and vinyls to develop a good product base; eventually, Flynn hopes to "put Falcon into the textile business." While only the Hannah/Grasso group and the Beals park bench are in production at the moment, more designs will

follow, and it is this relative speed from design to production that amazes and delights every one of the designers involved in this venture. Gary Beals emphasizes that the company wants to move quickly and forcefully into the contract market, aiming at specifiers as well as equipment dealers; they have already been approached by a large number of architects and designers, involved in hotel/restaurant projects, who are requesting that Falcon put together a "front-end" package for them. While the foodservice market still accounts for two-thirds of Falcon's business, Beals stresses that the company is making a push into the contract field in general, with health care being the next target, both in terms of materials-handling equipment and hospital-room furniture.

Frank Jacobs maintains that Falcon is the most vertically-integrated company in the industry. This efficiency has certainly paid off; 1979 sales were \$33 million, and are expected to hit \$39 million this year. Falcon's is a classic free-enterprise story, one that would grace any textbook of basic economics. But then, that is precisely the secret of Falcon's success. As Frank Jacobs says, "We got where we are today by doing the obvious." (Pilar Viladas)

CARPET TRENDS

continued from page 38

frenetic energy that gets nowhere."

The stylist is the link between the manufacturer and the consumer, in Ms. Rhodes' opinion. Quite simply, what Leonardo da Vinci referred to as "the power of the object" must be strong enough intrinsically to sell the product.

Outlook: the short and long of it

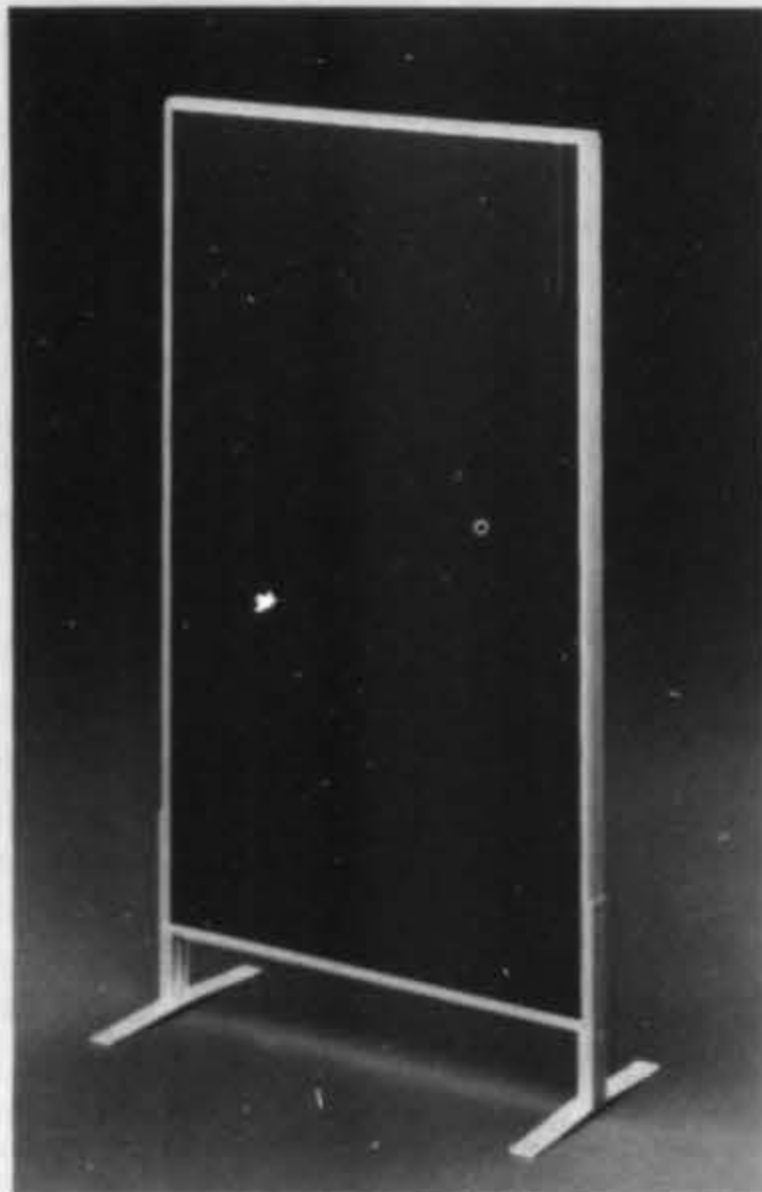
The point that quality will become an important factor in the 1980s was made by John V.C. Weller, Vice President-Products, Bigelow-Sanford, Inc. who told a press conference in New York early this year: "The energy crisis has made Americans aware of the importance of conservation and making things last. In carpeting this means quality." In the 1980s demand will be for better quality in all products. Consequently proper selections and blendings of carpet colors and design will be more than ever important. "Style changes will be somewhat more conservative in the early 1980s to match consumer attitudes and expectations," predicts the CRI. This trend will be reflected in a return to classic, more refined natural looks, and a move to elegance in carpet styles, as Mr. Weller described the general direction. "Color fads similar to what occurred in the 1960s and 1970s will be out of the question in the 1980s. Colors will be richer but not brighter."

Says Rhodes, "With our ability to make color work, we're going to pattern with modulated color, layered color, and we'll cover our interior spaces the same way nature covers the earth. There'll be shades of brown, but if you look closely there's purple and red there. We can take a one-inch thick piece of carpet pile and we can layer color every eighth of an inch by the control of the pressure. This has not been possible, I think, in any other textile in-

continued on page 106

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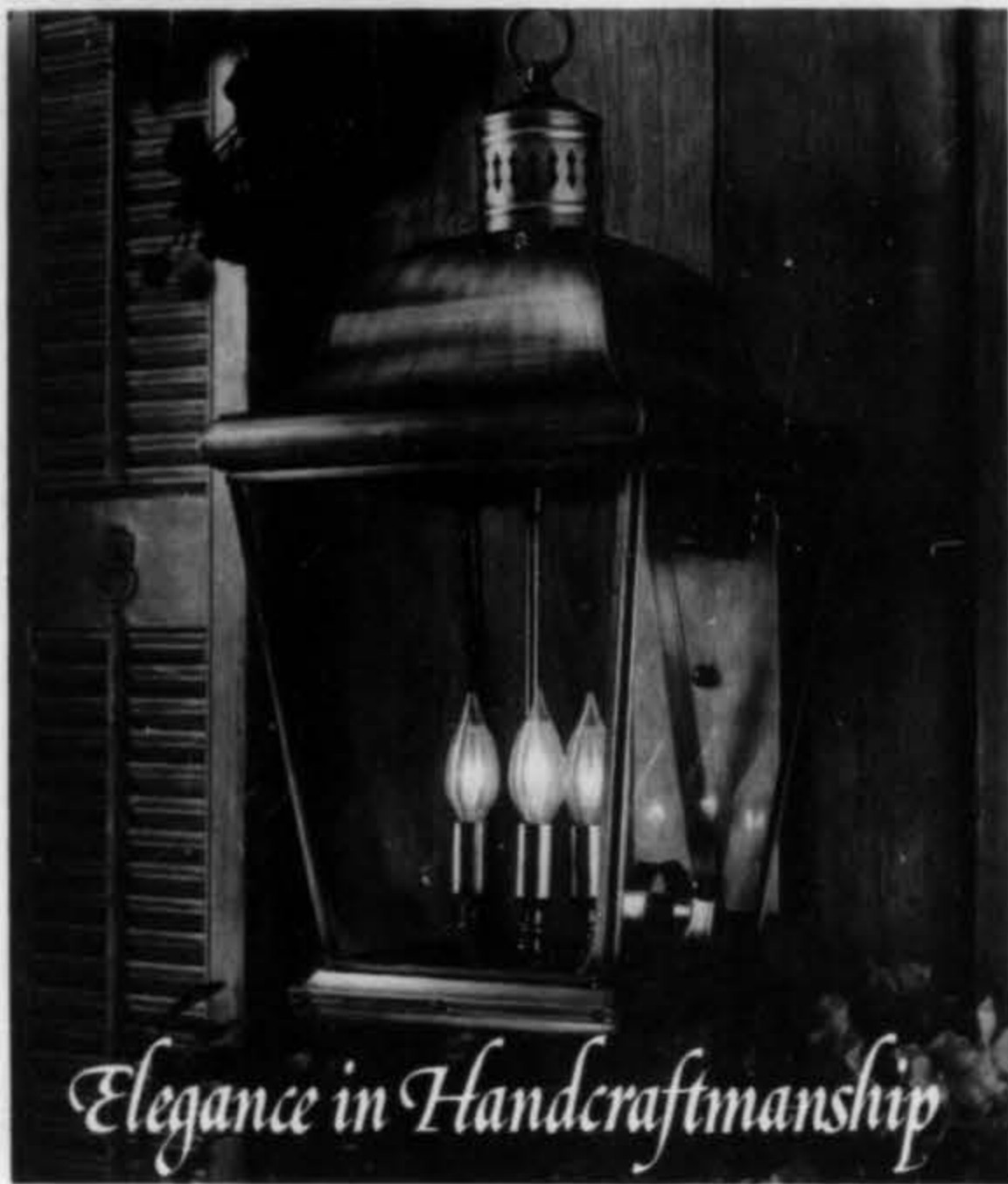
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CARPET TRENDS

continued from page 104

dustry. We can do this because we're working with a surface we can control; we can control the luster and the affinity to the dye, and we can control the construction in a way that is right for the machine. There are so many things that can be controlled now, thanks to the computer." Carpet patterning will no longer be pattern as we've been accustomed to think of it; it will become like lacquering something with thirty coats and comparing it with something that has been given one coat.

On account of the advancing technology and an aggressively future-oriented carpet industry, it will be more important than ever for contract specifiers to keep in touch directly with the industry sources. "There's something new and significant just about every fifteen minutes," advises Rhodes. "'Call CRI' is the best advice I can give. Normally, when you're specifying five thousand yards of carpet, it doesn't go into place for three to six months. If you're not up-to-date at the moment, you can miss the boat. If you depend, as so many architects and interior designers do, on the samples in the files, you may not get it there at all."

Carpet manufacturers look to the 1980s in very positive terms, tempered by the understanding that things will be different, and that much more finesse will be required in all phases of styling, manufacturing, and salesmanship. Because the carpet industry is relatively new on the American big business scene, and has been plugging away in research and development of materials and machinery, the stage is set for innovations that will result in more excitement for designers and specifiers across the world. (Maevé Slavin)

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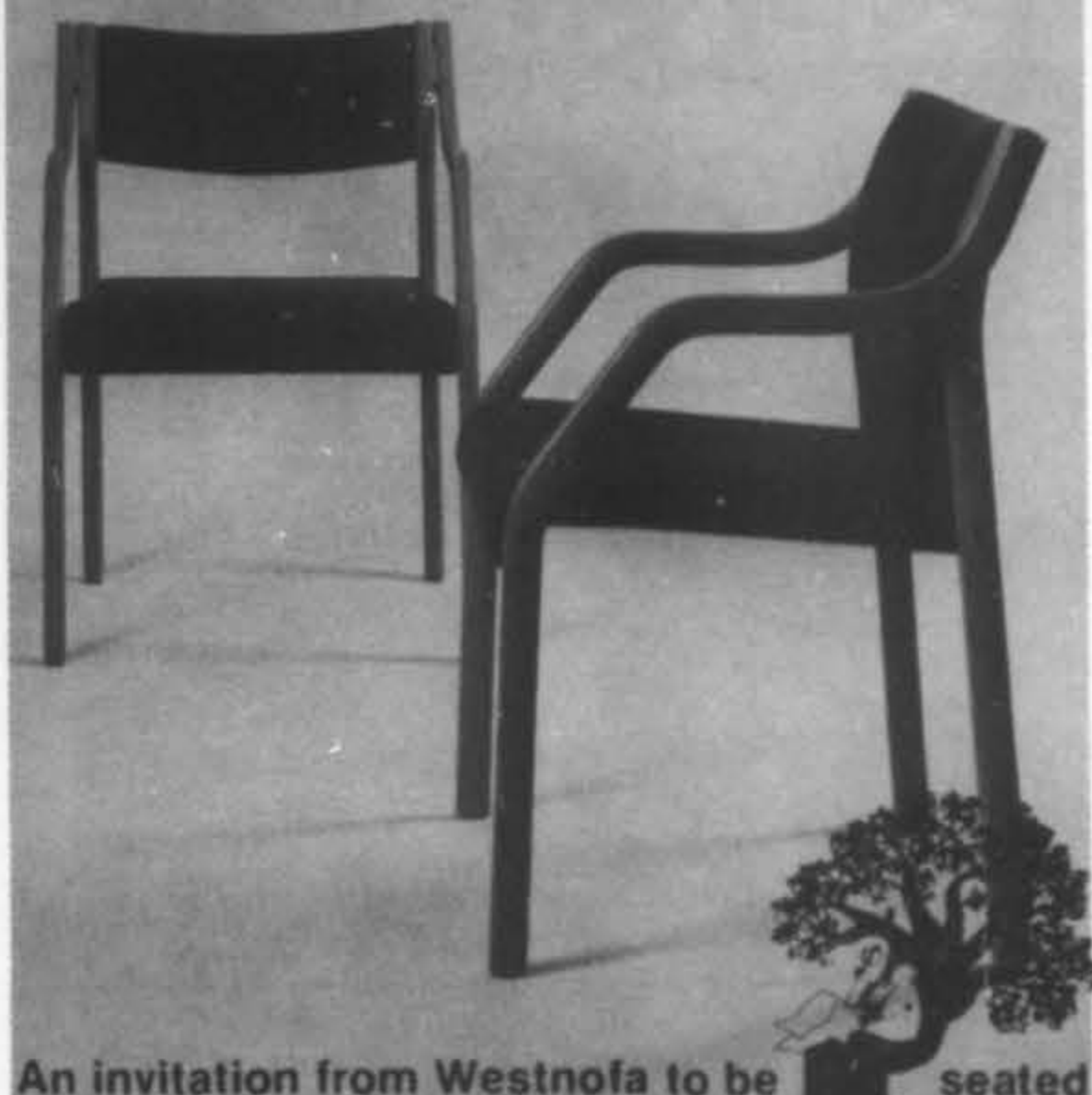
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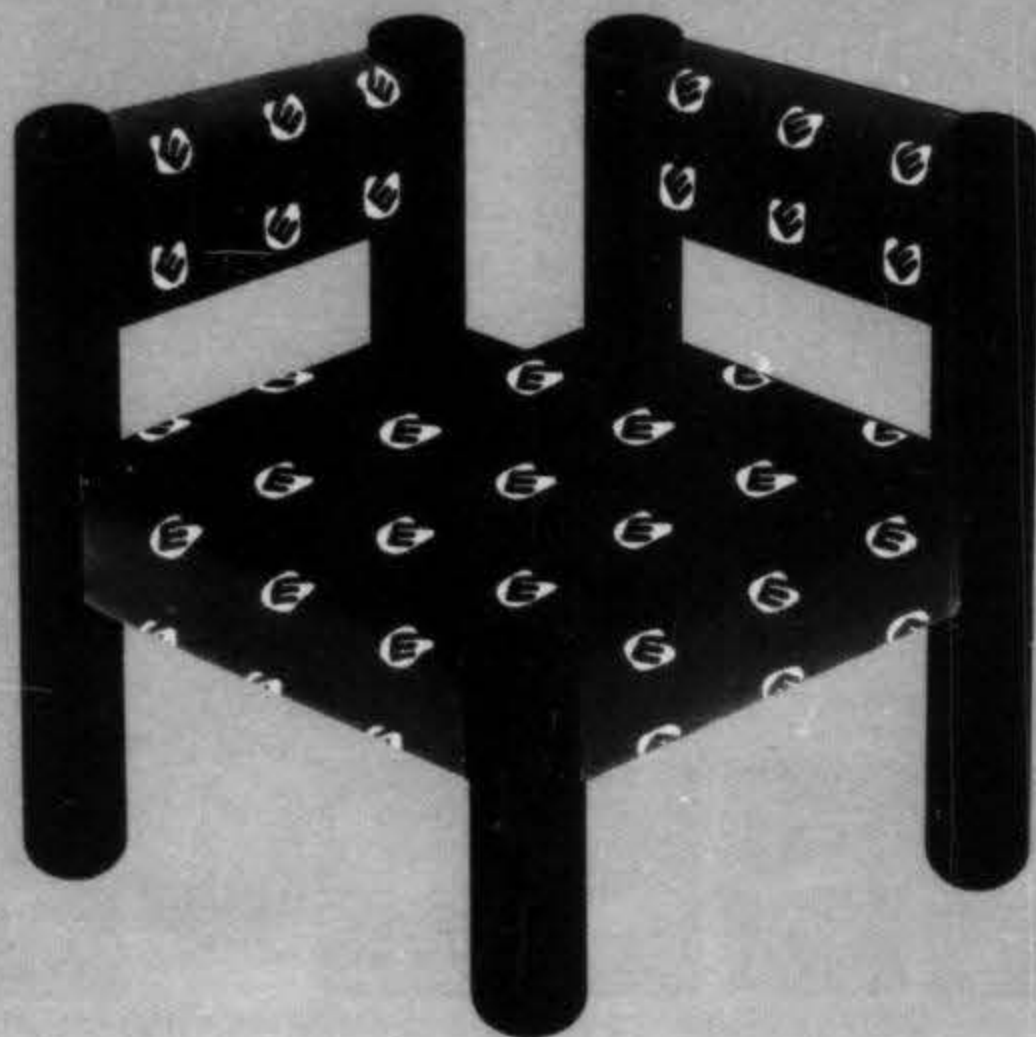
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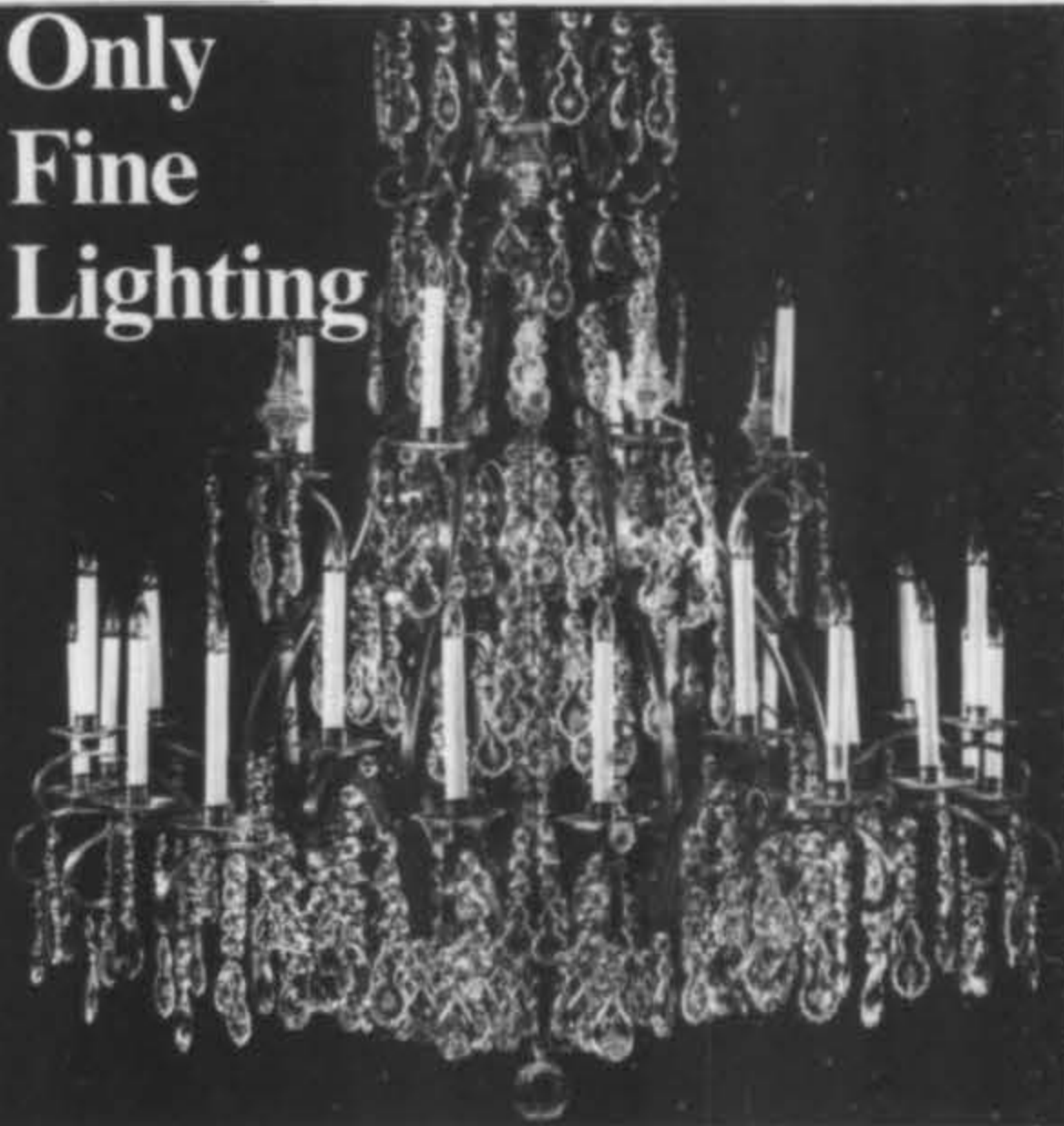
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Reader Service No.	Advertiser	Page
90	Allibert.....	109
9	All-Steel Inc., one of the CIT Companies.....	13
15	Atelier International.....	25
18	Barrett Carpet Mills Inc.	42
19	Bigelow-Sanford Inc.	43
	Brazil Contempo.....	109
	Brunschwig & Fils, Inc.....	59
82	Burke, Charles.....	103
29	Carpenter & Co., L.E.	55
81	Casa Blanca Glass Co.....	103
20	Castelli Furniture.....	45
11	Cohama Specifier Contract Fabrics.....	17
17	Collins & Aikman.....	39
83	Conwed Corporation.....	105
80	Design Techniques, Inc.....	103
86	Discotech Lighting & Sound Specialists.....	106
17	Du Pont Company (Collins & Aikman).....	39
	Du Pont Company (Boris Kroll).....	2
	Du Pont Company (Schumacher) ...	57
10	Falcon.....	14-15
33	Faultless Division, Bliss & Laughlin Industries.....	61
28	Gardisette.....	54
85	Georgian Art Lighting Designs, Inc.	106
32	Gitlin Lighting, Harry.....	60
	Golden Movement Emporium...27-34	
91	Greene Bros., Inc.....	109

Reader Service No.	Advertiser	Page
26	Guth Lighting.....	52
16	Harmony Carpet Co.....	36
23	Harter Corporation.....	49
37	Haworth Inc.	66
1	Homestead Fabrics.....	Inside Front Cover
	International Design Conference, Aspen.....	56
84	International Terra Cotta, Inc.	105
	Intrex Furniture Inc.	62-63
35	Kasprians, Inc.	64
6	Kimball Office Furniture.....	7
	Kroll Fabrics Inc., Boris.....	2
27	Krueger.....	53
8	LouverDrape Inc.....	11
22	M.G.R. Co.....	48
2	Magicsilk.....	Inside Back Cover
	Merchandise Mart, The.....	18
99	Neo-Ray Lighting.....	107
4	Neville, G. J.....	1
89	Periculum.....	109
14	Pleion Corporation.....	23
12	Rosemount Office Systems.....	19
	Schumacher.....	57
150	Shaw-Walker.....	8
31	Spaulding, J. H.....	58
3	Steelcase Inc.....	Back Cover
24	Stow/Davis.....	51
21	Sunar.....	47
36	Swivelier.....	65
	Thonet.....	4-5

Reader Service No.	Advertiser	Page
	Udine Esposizioni.....	108
13	Uniroyal Inc.	20-21
5	Warner Company, The.....	6
25	Wesley Allen Brass Beds.....	52
87	Westnofa.....	107

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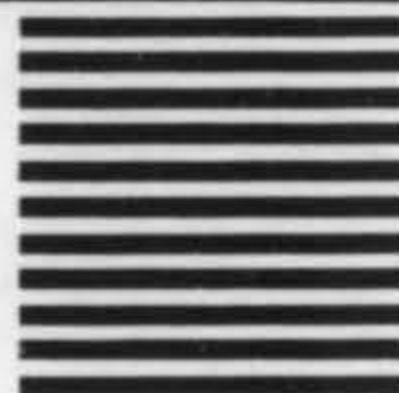
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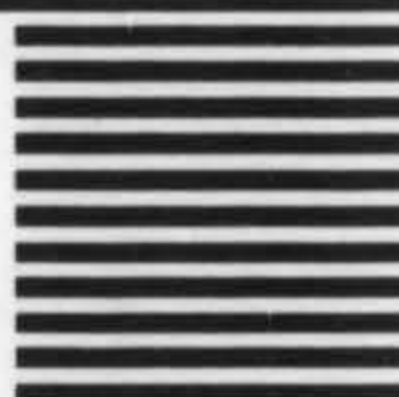
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14	45	76	107	138	169	200	231	262	293	324	355	386
15	46	77	108	139	170	201	232	263	294	325	356	387
16	47	78	109	140	171	202	233	264	295	326	357	388
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25	56	87	118	149	180	211	242	273	304	335	366	397
26	57	88	119	150	181	212	243	274	305	336	367	398
27	58	89	120	151	182	213	244	275	306	337	368	399
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5	36	67	98	129	160	191	222	253	284	315	346	377
6	37	68	99	130	161	192	223	254	285	316	347	378
7	38	69	100	131	162	193	224	255	286	317	348	379
8	39	70	101	132	163	194	225	256	287	318	349	380
9	40	71	102	133	164	195	226	257	288	319	350	381
10	41	72	103	134	165	196	227	258	289	320	351	382
11	42	73	104	135	166	197	228	259	290	321	352	383
12	43	74	105	136	167	198	229	260	291	322	353	384
13	44	75	106	137	168	199	230	261	292	323	354	385
14	45	76	107	138	169	200	231	262	293	324	355	386
15	46	77	108	139	170	201	232	263	294	325	356	387
16	47	78	109	140	171	202	233	264	295	326	357	388
17	48	79	110	141	172	203	234	265	296	327	358	389
18	49	80	111	142	173	204	235	266	297	328	359	390
19	50	81	112	143	174	205	236	267	298	329	360	391
20	51	82	113	144	175	206	237	268	299	330	361	392
21	52	83	114	145	176	207	238	269	300	331	362	393
22	53	84	115	146	177	208	239	270	301	332	363	394
23	54	85	116	147	178	209	240	271	302	333	364	395
24	55	86	117	148	179	210	241	272	303	334	365	396
25	56	87	118	149	180	211	242	273	304	335	366	397
26	57	88	119	150	181	212	243	274	305	336	367	398
27	58	89	120	151	182	213	244	275	306	337	368	399
28	59	90	121	152	183	214	245	276	307	338	369	400
29	60	91	122	153	184	215	246	277	308	339	370	401
30	61	92	123	154	185	216	247	278	309	340	371	402
31	62	93	124	155	186	217	248	279	310	341	372	403

Please send me information on circled items.

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

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1	32	63	94	125	156	187	218	249	280	311	342	373
2	33	64	95	126	157	188	219	250	281	312	343	374
3	34	65	96	127	158	189	220	251	282	313	344	375
4	35	66	97	128	159	190	221	252	283	314	345	376
5	36	67	98	129	160	191	222	253	284	315	346	377
6	37	68	99	130	161	192	223	254	285	316	347	378
7	38	69	100	131	162	193	224	255	286	317	348	379
8	39	70	101	132	163	194	225	256	287	318	349	380
9	40	71	102	133	164	195	226	257	288	319	350	381
10	41	72	103	134	165	196	227	258	289	320	351	382
11	42	73	104	135	166	197	228	259	290	321	352	383
12	43	74	105	136	167	198	229	260	291	322	353	384
13	44	75	106	137	168	199	230	261	292	323	354	385
14	45	76	107	138	169	200	231	262	293	324	355	386
15	46	77	108	139	170	201	232	263	294	325	356	387
16	47	78	109	140	171	202	233	264	295	326	357	388
17	48	79	110	141	172	203	234	265	296	327	358	389
18	49	80	111	142	173	204	235	266	297	328	359	390
19	50	81	112	143	174	205	236	267	298	329	360	391
20	51	82	113	144	175	206	237	268	299	330	361	392
21	52	83	114	145	176	207	238	269	300	331	362	393
22	53	84	115	146	177	208	239	270	301	332	363	394
23	54	85	116	147	178	209	240	271	302	333	364	395
24	55	86	117	148	179	210	241	272	303	334	365	396
25	56	87	118	149	180	211	242	273	304	335	366	397
26	57	88	119	150	181	212	243	274	305	336	367	398
27	58	89	120	151	182	213	244	275	306	337	368	399
28	59	90	121	152	183	214	245	276	307	338	369	400
29	60	91	122	153	184	215	246	277	308	339	370	401
30	61	92	123	154	185	216	247	278	309	340	371	402
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Please send me information on circled items.

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

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Please check one box in each category

Title 1 Int. Designer 2 Architect 3 Ind. Designer

Nature of Business

- A Contract furnisher.
- B Contract/commercial interior designer or interior design firm.
- C Architect and space planner at architecture firm engaged in contract/commercial jobs.
- D Industrial designer and space planner at industrial design firm engaged in contract/commercial jobs.
- E Office furniture dealers with contract/commercial interior design services.
- F Furniture or department store with contract/commercial interior design services.
- G Contractor, builder, developer, and realtor with contract/commercial interior design services.
- I Space planner or designer at educational institution, hotel, motel, restaurant, corporation, government, medical, transportation, theatre or other operation.
- J Buyer or specifier at educational institution, hotel, motel, restaurant, corporation, government, medical, transportation, theatre, or other operation.
- K Student of interior or industrial design or architecture.
- L Manufacturer's representative or other allied to contract/commercial interior design.
- M Manufacturer.
- N Others

Reason for Inquiring

- O Immediate Purchase
- P Future Project

Type of Project

- Q Contract
- R Residential

General Area of Work

- S 100% Cont.
- T 75% Cont.
- U 50% Cont.
- V 25% Cont.
- W 0% Cont.

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- M Manufacturer.
- N Others

Reason for Inquiring

- O Immediate Purchase
- P Future Project

Type of Project

- Q Contract
- R Residential

General Area of Work

place
stamp
here

Interiors

P.O. BOX 14549
CINCINNATI, OHIO 45214

place
stamp
here

Interiors

P.O. BOX 14549
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place
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Interiors

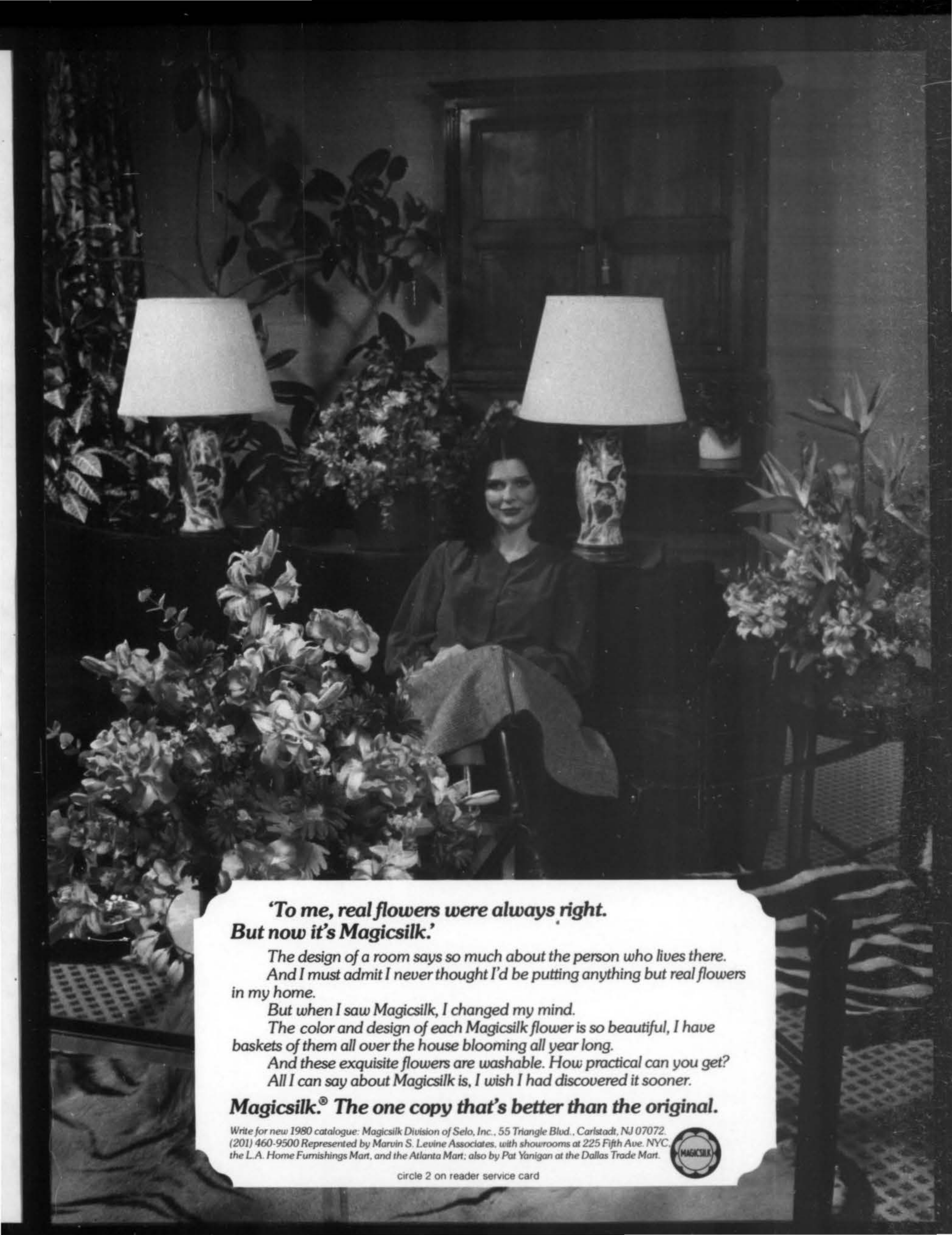
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