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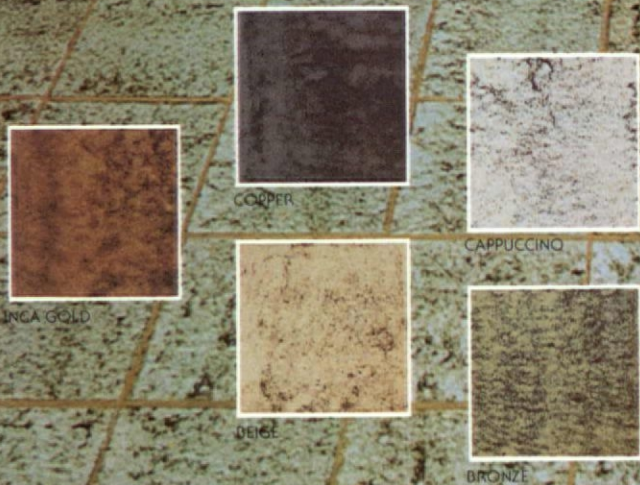


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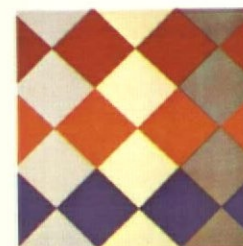
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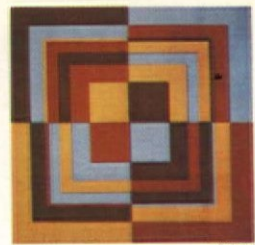
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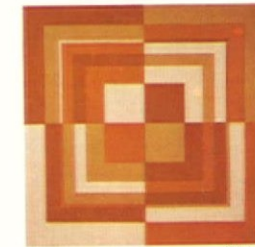
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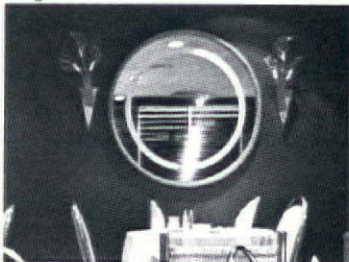
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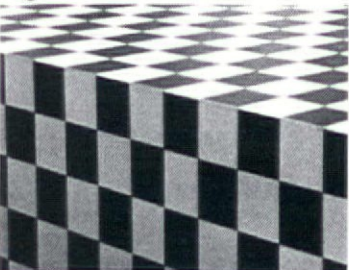
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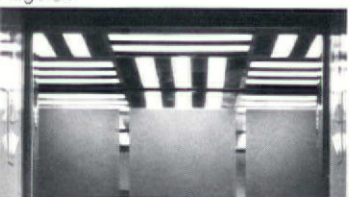
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Cover:

A former New York opera house retains all its glamour in its new transformation by designer Ron Doud into the Studio 54 discothèque (pp. 66-69). Photograph by Jaime Ardiles-Acre.

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One of New York's newest discothèques is by Ron Doud, and his adaptive re-use of a 50-year old former opera house and radio and TV studio is anything but commonplace.

Gordana's 70

A popular new Chicago eating spot designed by Zakaspace, Gordana's welcomes customers aboard for fine cuisine served in a shipshape setting.

Hobey Baker 72

In Goleta, Ca. this restaurant by Barry Berkus, AIA in collaboration with Glynn Brown is a renovation in redwood with interiors to dance and dine in.

Americana Hotel Amended 74

The Lion's Share gourmet restaurant, Bridges cocktail lounge, and new elevators illustrate Tom Lee Ltd.'s thematic approach to the on-going improvement of one of New York's best located hotels.

WTC Restaurants 78

Harper & George has designed a restaurant complex under the plaza of New York's World Trade Center that captures the excitement and variety of a food market.

Johns-Manville 84

Set in the natural splendor of Denver's Ken-Caryl Ranch is the J-M headquarters whose interior design by The Space Design Group looks outward from every vantage point.

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Winners Barmache and Bell in Halo space, Houston, during ASID Conference.

Bell and Barmache Win ASID / Halo Lighting

Lloyd Bell, FASID and Leon Barmache, ASID, both New Yorkers, won each of the two \$1000 first awards in the national competition on the application of The Halo Lighting Company's Power-Trac residential lighting system. The competition, open to professional members of ASID, was co-sponsored by the ASID and Halo (a division of McGraw-Edison); the awards were announced at the National ASID Conference in Houston by Dan Thomson, president of the Halo Division.

Bell, president of Lloyd Bell Associates and a former president of the New York Metropolitan Chapter of ASID, won his \$1000 for lighting in an existing installation—a New Rochelle, N.Y. home where Power-Trac was used to create a radiating pattern in two ceiling areas, delineating a sheet metal sculpture suspended in a two-story entryway. Barmache, a partner in Barmache-Paris Design Associates, won his \$1000 for a proposed installation featuring two wall Power-Tracs arranged to frame a collection of indoor plants while giving them needed light.

A \$500 honorable mention was won by Robert Endres and Gary Bell, respectively design director and associate designer of Design Group I of Kansas City, Mo., for a versatile Power-Trac-lit recreation-guest room.

Annual Halo Lighting scholarships of \$500 each, to be given to a deserving interior design student for each of the next four years, were also announced by Halo president Thomson.

Judges for the competition were: interior designer Richard Himmel, ASID, Chicago; interior designer Emily Malino, ASID, Washington, D.C.; lighting specialist James L. Nuckolls, ASID, New York; interior designer John F. Saladino, ASID, East Coast; lighting specialist Fran Kellogg Smith, ASID, West Coast; architect Harry Weese, Chicago. The professional advisor was Chicago interior/architectural designer Norman De Haan, AIA, FASID, past president of ASID.

Scalamandré Restoration Competition 4

The fourth annual ASID/Scalamandré Historic Preservation Excellence of Design Awards competition has been announced by R. Michael Brown, the ASID's Historic Preservation Committee Chairman. The 1978 Competition will be open to ASID chapters, professional members, and student chapters involved in historic preservation or restoration projects currently underway or recently completed. The 1977 competition indicated that individuals or groups may collaborate on noteworthy restoration projects, and Mrs. Adriana Scalamandré Bitter decided to bestow the awards accordingly. (See September CONTRACT INTERIORS, page 8, for report on Gadsby's Tavern restoration by the Potomac Chapter, Student Chapter, and Ed Plyler, ASID.)

Scalamandré Silks, Inc. will award three \$750 prizes to ASID Chapters, and three \$200 prizes to individual members and student chapters during the ASID National Conference in Washington, D.C. next July, where the winning presentations will be exhibited.

Entries may be submitted in any form but 30" by 40" presentation boards are preferred. Deadline for receipt of entries at ASID headquarters is June 1, 1978. For further information, contact R. Michael Brown, E.J. Audi, Inc., 317 East 34th Street, New York, N.Y. 10016.

Milliken Carpet/Rug Student Competition

Milliken & Co. has announced a design competition for carpets and area rugs, open to students at colleges and art schools in the U.S. and Canada, and to other interested persons. Its purpose is to promote good design in floor coverings and discover and honor new talent. Some of the designs will be manufactured by Milliken and offered to the general public. Milliken & Co. uses the revolutionary Millitron machine to make high-quality rugs and carpets by computer-controlled dye injection into white undyed carpet. Prizes and grants totalling \$5,400 will be awarded. First prize is \$1,000. Prizes will be awarded for both carpet and area rug designs. It is planned to hold an awards ceremony and an exhibition of winning designs during the 1978 Summer Home Furnishings Market.

Serving on the jury will be: Barbara D'Arcy, Vice President, Bloomington; Sherman Emery, Editor, Interior Design; Christian Rohlfing, Curator, The Cooper-Hewitt Design Museum of the Smithsonian Institution; Lydia Cherniakova, Style and Design consultant to the carpet industry; Daniel Stark, Director of Style and Design, Milliken & Co.

Competition rules of the contest are being sent to the chairmen of art, design and architecture departments of leading universities and art schools in the U.S. and Canada, and can also be obtained by writing to: Milliken Design Competition, Milliken and Co., 919 Third Ave., New York, N.Y. 10022.

1977 S.M. Hexter Awards Hit 20th Anniversary

For the twentieth year in a row, Thomas L. Felber, President of S.M. Hexter, the Cleveland-based fabrics, wallcoverings, and floorcoverings firm, announces the firm's sponsorship of its "Interiors of the Year" Awards Program. Conceived to recognize and commend the interior design profession for its contribution to today's total environment, not to mention the individual winners, the two First Awards for \$2,500 each will be for the best residential and for the best commercial interior.

This year's jury members are: JoAnn Ridgeway Barwick, Director, Home Building & Decorative Dept., *Good Housekeeping Magazine*, New York; James Foy, Jr., ASID, Boswell-Foy Associates, Fort Worth, Tex.; Virginia Whitmore Kelly, ASID, IES, DFL, New York, N.Y.; H. Alber Phibbs, FASID, National President ASID, and with Phibbs Design Associates, Inc., Denver, Colo.; and John F. Saladino, ASID, John F. Saladino, Inc., New York, N.Y. Deadline for the competition is January 27, 1978. For rules and entry forms write or visit any Hexter showroom or: S.M. Hexter Company, 2800 Superior Avenue, Cleveland, Ohio, 44114.

Houston AIA/IA Competition Changed

Houston's AIA Interior Architecture competition, run by the Houston Chapter of the American Institute of Architects, has slightly changed rules this year. Because the interior design departments of the Houston architectural firm are doing so much work out of state and out of the country, Stuart Nimmons, Chairman of the Awards Program Committee, announces that projects anywhere will be accepted, provided they were designed by a member firm of the Houston Chapter. Submissions are divided into the following categories: 1) Domestic Institutional; 2) Domestic Commercial; 3) Domestic Residential; 4) Domestic Low Budget; 5) International (by breakdown).

Judges will convene in Houston on January 17th and announce the winners at the Chapter's regular meeting that night. This year's judges are Elmer Botsai, National President of the AIA, design Ward Bennett, and Olga Guadalupe, Editorial Director of CONTRACT RESIDENTIAL INTERIORS.

News continued on page 7

NEWS

Edward Fields/ASID New York Met Chapter 1978 Rug Competition

All professional and associate members of the ASID New York Metropolitan Chapter are invited to submit rug designs for three Edward Fields prizes of \$1,000, \$500, and \$250 respectively, in addition to three honorable mentions. Should any of the entries, which shall become the property of Edward Fields, Inc., be produced for sale, Edward Fields, Inc., will pay a royalty of 5% to the Educational Foundation of the New York Metropolitan Chapter, and 5% to the designer. For rules and entry forms write: Rug Design Competition, ASID New York Metropolitan Chapter, 950 Third Avenue, New York, N.Y. 10022, or telephone (212) 421-8765. Deadline for entries: March 1, 1978.



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2nd ASID / Barcalounger Competition

Three awards—a first prize of \$3000, a second of \$1,500, and a third of \$500—are offered by Barcalounger for the most innovative multi-functional interior incorporating Barcalounger's "fashion" recliner. With a theme chosen to stimulate creativity in interiors for today's more casual life styles, Barcalounger has decided to run the competition for a second time because of the response so far: The effect of the consumer publicity has been to heighten the public awareness of the profession.

All professional designers—residential, contract, retail store, and model room designers—are invited to compete. There are no limitations as to the number of entries any designer may submit. Awards will be to individual designers, not companies. Winning rooms can be actual installations or conceptual plans. Deadline for entries is March 1, 1978. For information and entry forms write ASID headquarters in New York, 730 Fifth Avenue, New York, N.Y. 10019, or Barcalounger Recliners, 666 Lake Shore Drive, Chicago, Ill. 60611.

Last Year's winners, illustrated in the July/August RESIDENTIAL INTERIORS, were: First prize: William Branch Storey, ASID of the Alderman Company in High Point, for a self-contained beach house; Second prize: Larry N. Deutsch of Chicago for a commodities broker's home office/guest/sitting room; Third prize: Barbara Treiman of Los Angeles for a living room/library/dining room/business conference room in a Hong Kong townhouse.

Palace Hotel to Sarah Lee

Our July report on the saga of the Villard Houses and on the rescue—not only of their facades but of



Sarah Tomerlin Lee

their most precious interiors—ended happily, but on a question mark. Developer Harry Helmsley and Palace Hotel architect Emery Roth & Sons pledged themselves to keeping the Gold Room and Library intact in the fabric of the Hotel's public spaces. In addition they will use as many as possible of the best rooms, parts of rooms, and individual items.

The question mark was the choice of the design firm to do the public spaces—both the new and old. The qualifications entailed not only the knowledge of the period required to restore the old spaces to use, and insight into the functional and psychological criteria of hotel interiors, but the ability to make old and new coherent, though not identical.

The choice has been made, and the firm is Tom Lee Ltd., headed by Sarah Tomerlin Lee, widow of the firm's founder. Mrs. Lee hap-



Mary Knackstedt is ASID By-Laws Chairperson

Mary Knackstedt, president of Mary K Interiors, Inc., Harrisburg and New York, who has been a board member of ASID, has been appointed ASID National By-Laws Chairperson. Her new duties include correlating information from all ASID committees to make national by-law recommendations.

pens to be the Vice President of the Landmarks Conservancy, one of the organizations most active in campaigning for the preservation of the interiors, but that is not why her firm was chosen to do the Hotel's public spaces. The reason is its experience in hotel work. Among recent and current projects are the Tarrytown Hilton Inn, the continuing renovation of the New York Hilton (following the completion of Sybil's disco-supper club there), the continuing renovation of The Americana (see pages 74-77), the 40-story Franklin Plaza Hotel in Philadelphia (with Semanko Bobrowicz), the redesign of the Belmont into a Doral Inn, and much more. Before becoming involved in her late husband's firm, Sarah Lee, whose son architect Todd Lee collaborated with her on Sybil's, was Editor-in-Chief of *House Beautiful*, and before that Vice President of Lord & Taylor.

Kettler to NY School, Zambonini to OADA

Kerwin Kettler is the Academic Dean and Chairman of the Design Program at the New York School of Interior Design, filling the gap left by Giuseppe Zambonini, who resigned at the end of the last spring term.

Kettler has studied at Rutgers University, Parsons, New York University, and the University of Wisconsin's Graduate School, where he took an M.S. in Environmental Design. He is working toward a Ph.D. in City and Regional Planning at the University of Pennsylvania. He has been on the faculties of Indiana State and Drexel Universities, was long associated with the interiors department in the Madison/Wisconsin firm of John J. Flad & Associates, architects. As consultant to the Wisconsin Alumni Research Foundation, Mr. Kettler—collaborating with architects and engineers—planned, designed, and built a variety of interiors. And he has worked in the residential field.

Giuseppe Zambonini, on leaving the New York School, almost immediately launched OADA—The Open Atelier of Design and Architecture. Like Hans Krieks' Masterclass, OADA is a design school without any kind of institutional framework. Classes are held in pleasant loft space at 11 Worth Street, New York 10013, (212) 925-4760. There is a darkroom, a workshop, a basic faculty of three teachers—Zambonini, Michael Kalil, and Robert Harding—and visiting lecturers. We expect to report on OADA in due course. The Fall Semester (which ends just before Christmas) is now in progress.



Kerwin Kettler

DESIGN FIRMS: FORMATIONS AND APPOINTMENTS

The design and architecture firm Walker/Grad, Inc., will now be known as Walker/Group, Inc. This change in name follows the firm's separation of itself from the corporate association with the architectural firm The Grad Partnership. Joint ventures and working relationships between the companies will continue.

John C. Mudgett has been appointed vice president of Space Planning and Design, Fulton and Partners Inc., New York, Toledo and Paris-based industrial and interior design and space planning firm.

Fred Bertolone is the new president of Luminae Lighting Consultant, which now has offices at 3955 Washington St., San Francisco, California.

John A. Dziuba and Curt Zeiser have joined the Interior Design Group of Perkins & Will, architects, engineers and planners. Their offices are located at 309 W. Jackson Blvd., Chicago, Illinois.

Thomas Hansz has joined with Joseph M. Stout in the formation of Hansz/Stout Architects, Inc. Offices are located at 237 North Woodward Ave., Birmingham, Michigan.

Hugh Stubbins and Associates, Inc., Cambridge, Mass., announces the appointment of Philip T. Seibert, as Associate and director of interior design.

Leif O. Wikan, president of Westco Service and Supply Co., 2000 First Ave. Bldg., Seattle, Washington, has named Neil Frederick Warren II, senior interior designer, and Peter Donohue as interior designer for the firm. Dieter deHaan has also joined the company as manager, interior design procurement.

Interiors Incorporated, a Chicago-based space planning and design consulting firm, has elected Edward W. Gjertsen as its president. Gjertsen was previously vice-president, secretary-treasurer of ISD Incorporated.

Joe M. Powell has formed a new company, Planning, Design, Search Corporation, which will specialize in the organization and design of commercial interiors. The firm's offices will be located at 30 West Alabama, Houston, Texas.

Allan M. Shaivitz, formerly of Lubron Bros., Inc., Design Group, has announced the opening of Allan Shaivitz Associates, Inc., located at 4 E. Franklin Street, Baltimore, Maryland. The firm will be specializing in designs and furnishings for business interiors.

News continued on page

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New Texas Showrooms

IIL—Interiors International Limited—has leased 3600 square feet for a new Houston showroom at 4550 Post Oak Drive, a few minutes from the Post Oak Galleria. The Houston office of ISD Incorporated, under Michael Pinto, will design it. It will be equipped with telex and telephone connections to the Toronto factory, like IIL showrooms in New York, Chicago, and Montreal.

Lee/Jofa and **Jack Lenor Larsen** have opened a new joint venture showroom for Lee/Jofa fabrics and wallcoverings and Larsen fabrics, wallcoverings, and carpet in the Dallas Decorative Center. David Shead and Richard Fritz are in charge of the Dallas operation; Mark Weidner in the Houston showroom (3433 W. Alabama) is Southwestern manager.

Elizabeth Shaw to Christie's from Moma

Elizabeth Shaw, for many years Director of Public Information at the Museum of Modern Art, and before that on the editorial staffs

of *The New York Times* Sunday Magazine and *Holiday*, has been named Vice President for Public Relations of Christie's in New York, related to the famous London auction house, which opened last spring at 502 Park Avenue.

THE INDUSTRY: PEOPLE AND ADDRESSES

Stark Carpet Corporation has recently opened a new showroom in the Pacific Design Center, Los Angeles, California.

Gregory Louis Industries, Philadelphia based contract manufacturers of steel office furniture has opened a showroom in Space 311 of The Marketplace, 2400 Market Street, Philadelphia.

The Maen Showroom Ltd., the Marketplace, Philadelphia, has been given the lines of **Decor Looms Fabrics, Inc.** out of Bethesda, Maryland, and **Herschell's Fabrics, Inc.** out of Atlanta, Georgia.

The appointment of **David M. Mayday** as director-architect/designer relations, has been announced by **Steelcase Inc.**, Grand Rapids, Michigan.

Steelcase Inc., of Grand Rapids, Michigan, has established an extensive dealer distribution organization in the Middle East. The sites include Saudi Arabia, Kuwait, United Arab Emirates and Jordan.

C. Richard Brose, president and chief executive officer of **F. Schumacher and Co.**, 979 Third Ave., New York City, announces the appointment of **Wayne F. Dimm** as director of marketing for the Schumacher Divisions.

Haskell of Pittsburgh, Inc., manufacturer of steel office furniture, Box 5373, Pittsburgh, Penn., has appointed **Stuart S. Gold** manager of marketing services.

Artifax Systems, Ltd., Syracuse, N.Y., has appointed **Robert K. Hendel** to the firm's sales staff, and promoted **Philip Del Giudice** to the position of northeast sales representative.

Jay Heumann, co-president of **Metropolitan Furniture Corporation** of 950 Linden Ave., San Francisco, announces the appointment of **Brian Kane** to the Metropolitan Design Staff.

Peter Mathias has joined **Eppinger Furniture Inc.**, Fairview Park, Elmsford, New York, as a draftsman, specializing in the areas of electrical and lighting design.

Prouty Design Inc., producers of custom supergraphics, wall coverings and fabrics, announces the appointment of **Margaret Gallagher** as midwest representative (Illinois, Indiana and Wisconsin, including the Chicago area). Ms. Gallagher was previously associated with the contract division of **Armstrong Cork Company**.

The Business and Institutional Furniture Manufacturers Association (BIFMA), has elected in Chicago, **Randall Kent Davis**, vice president of **Davis Furniture Industries, Inc.**, High Point, N.C., to its board. BIFMA is extensively involved in contract and institutional areas which include national flame retardency laws, engineering standards, chair standards, and marketing information standards.

Howell, Division of **Burd, Inc.**, recently opened four new showrooms to display their current lines of contract furniture. In addition to the completely renovated Space 1187 in Chicago's Merchandise Mart, they are: **Don Hanne Associates**, Suite 511, 533 Airport Blvd., Burlingame, CA; **J.P. Schmidt Associates**, 205 Lexington Ave., New York, N.Y.; and **Wells Associates**, 1009 Waugh Drive, Houston, Texas.

Greeff to FIDER: \$5000



Theodore Greeff believes that the Foundation for Interior Design Education Research is the most important single endeavor in recent years to strengthen the interior design profession. He has not only urged the industry to give FIDER financial support, but has set an example by contributing his own firm's dollars to the Foundation. His most recent gift, as Chairman and Chief Administrative Officer of Greeff Fabrics, Inc., brings the firm's total FIDER donations to \$20,000. FIDER is now recognized as the official crediting agency for interior design programs in schools and universities throughout the United States by both COPA (Council on Post Secondary Accreditation) and USOE (United States Office of Education).

Driver Desk Corporation has opened new offices and showroom at the Architects and Designers Building, 150 E. 58th St., New York, N.Y.

The **American Canvas Institute** has moved its headquarters to Berea, Ohio. At a Board of Directors meeting, **William F. Jordan** was appointed as executive director, **Kathleen M. Andrews** as ACI coordinator, and the **W. N. Gates Company**, Berea, Ohio, as the Institute's advertising and public relations firm. The new address for ACI is 10 Beech Street, Berea, Ohio.

Leslie McCarthy has been appointed account executive and design consultant for **Bel Vivere**, a contemporary Italian furniture and accessories showroom located in Los Angeles, with representatives in New York.

Randie S. Davis has been appointed director of market development for **Dunbar**, and will be working out of its showroom at 305 E. 63rd St., New York City.

Ken Peeler, vice president of **Masco Fabrics**, Birmingham, Alabama, was elected president of the **National Association of Decorative Fabric Distributors** at the Association's annual meeting, recently completed at Hilton Head, South Carolina.

Miri Small, showroom manager for **Lighting Associates, Inc.**, 305 East 63rd St., has been made a vice president of the firm.

Rosecore Carpet Company announces the appointment of **Gil Cohen** to the position of national sales manager.

Techniques In Wood, a division of **TIW Industries, Inc.**, Rochester, New York, announces the appointment of **Peter D. Stanbridge** as sales manager.

Walter C. Foster has been named northeastern regional sales manager for **The Gunlocke Company**, and will administer sales efforts in New England, New York state and metropolitan area, Pennsylvania, Maryland, Delaware, Washington D.C., and New Jersey. **Robert Heyer** has been appointed sales manager for North Carolina, South Carolina, and Tennessee. **Tim Coyne** will be the district manager for Illinois, Michigan and Indiana, and **Betty Johanson** has been appointed showroom manager for the Gunlocke Company's Chicago Showroom, located at the Merchandise Mart.

Chandelle Carpet Mills, Inc., Beven's wholly owned subsidiary that manufactures residential and commercial broadloom marketed exclusively through distributors, has promoted **William J. Chipman** to the position of national field sales manager. **Berven Carpets Corp.** is located at 2600 Ventura Ave., Fresno, California.

Harvey Prober, president of **Harvey Prober, Inc.**, Fall River, Mass., appoints **Sonia Joseph** as vice president, national sales.

Ralph W. Polce, Jr. has been appointed **Flexsteel Industries Inc.** sales representative for the West Pennsylvania and West Virginia territory. **Flexsteel** is headquartered in Dubuque, Iowa.

Albert W. Sittig has been named director of Western states operations for **Levolor Lorentzen, Inc.**, The Hoboken, N.J. based firm also announces the promotion of **Richard W. Mumford** to central states territorial marketing manager.

Susan D. Bernard has been named to the new position of home fashion coordinator for **Karastan Rug Mills**, a division of **Fieldcrest Mills, Inc.**, 919 Third Ave., New York City.



SPECTACULAR STAIRWAY

STAFFORD is a magnificent design adapted from an old English document . . . available with a matching texture, both in 5 beautiful colorways.

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Designed & styled by John Leigh Spath

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Albert
Van Luit & Co.

WALLCOVERINGS
FABRICS

Interior by:
Barbara West, ASID



The Definite Choice

There are but few truly fine gifts worth giving or receiving. Herman Miller tenders a significant solution . . . the Eames Lounge Chair and Ottoman.

Totally original . . . totally functional . . . comfort captured in a timeless design. The Eames Lounge Chair and Ottoman is handcrafted in Brazilian rosewood and flawless leather. There are 47 hand operations that become the sum total . . . the difference between ordinary and exceptional.

The natural solution to a yearly problem, for yourself or someone very special. So simple . . . so obvious . . . the Eames Lounge Chair and Ottoman by Herman Miller.

For information on a special seasonal offer on the Eames Lounge Chair and Ottoman, contact your local Herman Miller dealer.

The name of the dealer in your area can be obtained by calling Herman Miller, Inc., Zeeland, Michigan 49464: telephone (616) 772-3442.

 **herman miller**

circle 9 on reader service card





PROFESSIONAL KITCHEN

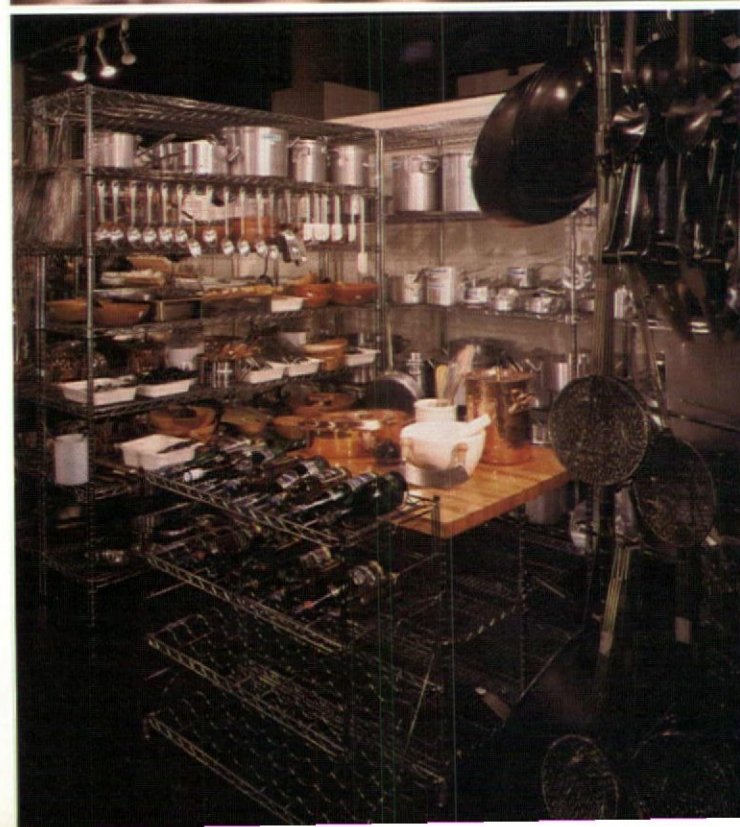
Photography by Paul Warshol

Harry Friedman loaded a push cart with crockery in 1889 and worked his way through Manhattan's lower East Side to found a restaurant supply house that still bears his name. Today, H. Friedman & Sons is a major supplier of food service equipment with engineering and design services for architects, interior designers, and restaurateurs. It offers both food service equipment and table service to customers across the nation and around the world.

H. Friedman's Professional Kitchen: Bringing the fine art of food preparation to the fine art of interior design



In the Professional Kitchen, H. Friedman has gathered together some of the finest kitchen service equipment available today for restaurant, hotel, institutional, and residential use in a showroom designed by architect Burt Stern that is as much a joy to behold as the products are. The secret of its success is simple: the products are the interior design. Gray walls, black rubber flooring, track lights, and jewel-like steel shelves and racks make ample room for a brilliant display of copper, aluminum, and steel pots, pans, ovens, and other implements that can satisfy even the most fastidious hotel chef.



"Our products are built to last," says Harry Stern, vice president. "Architects and interior designers who often seek our advice, will find a wide range of equipment meeting heavy duty institutional needs as well as those of the serious cook."

Everywhere at 18 Cooper Square (across the street from the famed Cooper Union), the emphasis is on quality. Should architects and interior designers need guidance, there is a fully qualified technical staff. Though designers should also be thinking of their own personal kitchens. According to Stern, "It's not unusual for them to end up buying for themselves, too."

SHOWROOM DESIGN

Architect: **Burt Stern**. Graphic designer: **Peter Katz**. Flooring: **U.S. Mat & Rubber Co.** Lighting: **Lightolier**. Shelving: **Metropolitan Wire Goods Corp.** (for which **H. Friedman** is distributor).

Showrooms continued on page

A KNOLL CLASSIC WITH A FRESH LOOK

Since Knoll first introduced
Homespun to the market in
1957 you have used over a
billion yards.
The original Homespun presented
an incredible range of rich,
solid color and we added two-tone

and a broad stripe along the
way. Now we're ready with a
4th dimension - crisp checks and
orderly pin-stripes in a new
color direction as well.
Try all four fabrics together -
solid, two-tone, check and

pin stripe - subtle and
sophisticated color make it
possible.

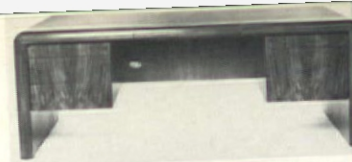
Knoll International
745 Fifth Avenue, New York 10022
circle 10 on reader service card



MARKET SEATING

Ebo
 "Fresh ideas, hand-picked materials, and quality construction." are the reasons why Ebo Furniture has been established to supply highest quality casegoods and seating to discerning contract clients. According to president Robert McCannon, "Ebo designs are unique. We offer fresh design concepts, exotic veneers and marbles, stainless steel and superb upholstery, and American with European workmanship—all our craftsmen were trained in Europe." The firm owns and operates its own factory, and can ship upholstered pieces in four to six weeks, casegoods in 10 to 12 weeks. It welcomes designers with special needs. *circle 211*

Radius 1000 desk by Ebo



B802 sofa by Ebo



2661 chair by Tom Boccia for Ebo



2660 chair by Tom Boccia for Ebo



Loewenstein

New and very comfortable from Loewenstein: Trinova, a heavy duty posture chair for office use that features molded synthetic seat and back with thick removable cushioning, gas operated seat height adjustment, and adjustable seat depth and back height; and Zaro, which comes as a sturdy secretary chair or a drafting/bar stool equipped with adjustable seat height and back rest with foam padded seat and back. *circle 213*

Trinova by Loewenstein



Zaro secretary chair by Loewenstein



454 secretarial chair by Steelcase



Steelcase

Good news for the office legions: Steelcase, continuing its investigation of applied ergonomic theory in furniture design, adds pneumatic adjustments to its 430, 451, and 454 secretarial chair lines. Lifting the simple level under the seat changes seat height; moving the lever forward changes back tilt. The adjustment is especially effective in providing individualized comfort in chairs occupied by more than one person during working hours. *circle 212*

American Seating Co.

Hugh Acton has designed an office chair for AmSeCo to combat fatigue and to allow for complete freedom of movement by providing supportive action for a sitter's changing posture. All five basic styles are available with or without arms, upholstered or unupholstered, five-star base, and swivel/tilt and height and back adjustment where appropriate. *circle 214*

circle 214

Acton seating by AmSeCo
 Market continued on page 26



Robin / Modular Soft Seating



Robin: Luxurious modular soft seating designed by Dave Woods to be incredibly comfortable and remarkably economical. Available in one, two, three and four seat units, Robin is engineered to withstand the most rigorous abuse and can be completely reupholstered in a matter of minutes with stock JG replacement covers. Brochure available on request. JG Furniture, a Division of Burlington Industries Quakertown, Pennsylvania, 18951, 215 536 7343

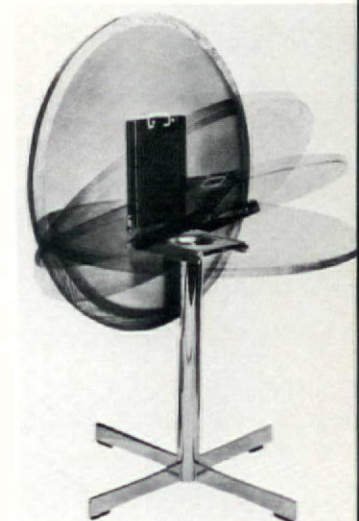
circle 11 on reader service card

JG



Shelby Williams

Shelby Williams Industries
 Model #7725 from firm's wonderful wicker and rattan seating group designed for cocktail lounges and other fine restaurant facilities. Clear synthetic finish on wicker provides durability. Rattan chairs have dowelled construction. All chairs may be specified in various wood grains, colored finishes and upholstery fabrics. circle 200



Johnson Industries (above)
 Pre-assembled tables are a snap with patented *Insta-Table* assembly to lock top down, or flip up and off for storage, or to add other sizes and shapes. circle 201

RESTAURANT PRODUCTS MARKET



Tulip



Falcon Products

Falcon Products
 One model from a large line of tables: butcherblock top resting on reproduction coal chute cover circa 1878. Equally comprehensive is the chair selection, featuring upholstery to match whatever color scheme is used. circle 202



Chairmasters

Tulip Inc.
 Bar stool, 29 in. H, is from "Karl" series. Steel frame base, in mirror stainless chrome finish, has swivel return. Seat cover is removable. circle 203



Masonite

Chairmasters Inc.
 Armchair for dining facilities, cocktail lounges, constructed of 18 gauge steel, triple chrome-plate. Choice of upholstery and optional fully upholstered back. circle 204

Masonite Corporation
 "Casa Blanca" hardboard wall paneling is from Masonite's new Flame Test series, introduced to meet fire safety code requirements in restaurants and other public areas. In three embossed and three smooth grain patterns. Chairs from Thonet. circle 205

with
new
Kirsch
woven
woods...



...you can bring new life to office decorating. With 60 different patterns. From vibrant to neutral—to coordinate with any decor.

...you can easily treat any size or type windows—dramatically. Available in various style shades, draperies or sliding door panels.

...you can create a beautiful atmosphere. Easy-care. Sound-absorbing. Ideal for restaurants and clubs. Kirsch Woven Woods feature Teflon® pulleys. For free catalog, write Kirsch Company, Dept. U-1177, Sturgis, MI 49091.

Kirsch
woven woods



Betsy Palmer speaks for you when she enthusiastically endorses Duraclean® care for her furnishings...



The popular star of stage, screen and television says: "I trust the cleaning of my cherished French heirloom carpeting only to Duraclean."

With such a strong statement, you can be sure that if the Duraclean foam absorption process is gentle enough for the fine furnishings in her home, it is safe to recommend it to your clients.

Miss Palmer goes on to say: "I left my home in the hands of the Duraclean men this morning and returned to find myself surrounded by a sweet freshness everywhere. The furniture and rugs never looked brighter or more true of color."

This message is being told to your clients and prospects in major consumer publications. A Duraclean craftsman can help keep your clients happy by retaining the like-new look of the furnishings you have specified for their homes. Call your local Duraclean Specialist for a free demonstration or mail the coupon below.

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Please send me more information about the Duraclean process along with the name of the Duraclean Specialist in my area.

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Address _____

City _____ State _____ Zip _____



Betsy Palmer watches her furniture fabric become flower-fresh and clean with colors revived. There is no wear from scrubbing.

Miss Palmer admires her thoroughly cleaned carpet. The soil is OUT . . . not washed down to seep back and quickly re-soil the surface. It will stay clean much longer.



circle 13 on reader service card

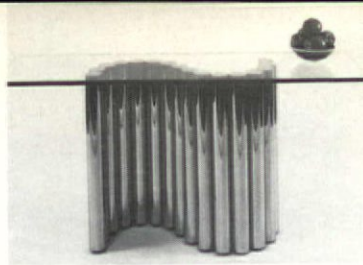
WHAT IS

CADO

CADO is...the marriage of casual elegance with unrestrained comfort. Each piece in the CADO collection, be it rugs, upholstered seating, dining or bedroom sets, casual pieces or wall systems, was designed and crafted to standards rarely found in this age of obsolescence. Never mind our international acclaim...you are our only judge.

CADO/ROYAL SYSTEM, INC., P.O. Box C-24, 57-08 39th Ave., Woodside, N.Y. 11377. SHOWROOMS: 979 Third Ave., N.Y. 10022/Boston/Chicago/Atlanta/Cincinnati/Van Nuys/San Francisco/Denver/Dallas/Houston/Miami/Seattle.
Circle 14 on reader service card

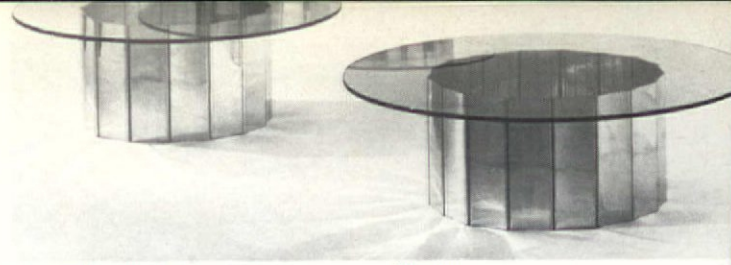




Serpentine by Cy Mann

Cy Mann

Just two sections, each consisting of tubes of polished stainless steel, are needed to make whatever shape a designer desires in the new table base by Elyse Lacher for Cy Mann. Some ideas: a drum shape, a rounded "X," a half moon, and a serpentine curve—hence the name. Serpentine. *circle 220*



8400 tables by Metropolitan

Metropolitan

Jay Heumann has designed the 8400 table series for Metropolitan. Interlocking solid aluminum extrusions finished in a high polish are topped in clear or smoke glass of various shapes and sizes. Designers can reshape the base due to its unique interlocking feature. *circle 219*

Artena

Sleek yet durable is Series 500, a seating collection designed to meet a wide range of uses, by Paul Boulva for Artena. Its heart is a one-inch diameter tubular steel frame to which are added molded high density urethane foam covered 1/2 to 3/8-in. thick plywood seats and backs. Armrests are sheathed in vinyl for long wear. *circle 217*



Series 500 by Artena



SEATING, ETC.

MARKET

continued from page 20

Worden

The 1100 series seating by Worden offers solid oak leg and arm construction in three standard finishes accented by fabric panels and upholstered seats and backs. The strong, simple architectural lines of the AC-1109-UA chair and AC-1127-UA sofa characterize the 1100 series. *circle 221*

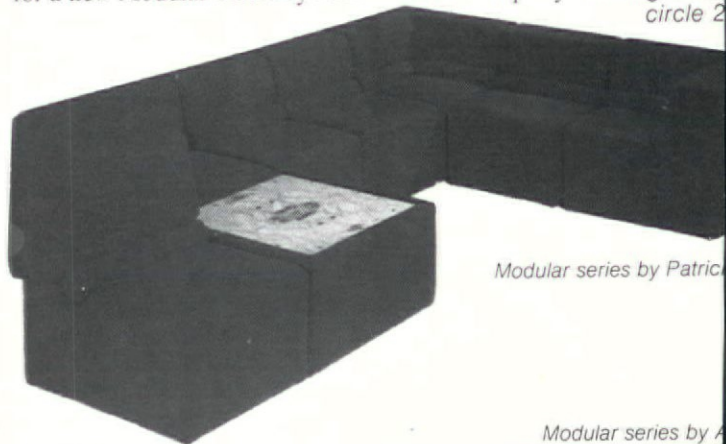
Patrician

A new Modular Series from Patrician provides many lounge seating possibilities with three basic components. Using the C-64120 armless unit, C-64121 corner unit, and C-64124 table, a designer can exercise many options. Basic module is 35 in. deep, 28 in. wide (armless), 35 in. wide (corner). *circle 217*

AGI

Polyurethane foam filled cushions and table tops in walnut, teak, or white laminate are the ingredients for a new Modular Series by AGI Industries. There are four parts: M-1-L left corner, M-2 center, M-1-R right corner, and M-3-T table. The rest is up to your imagination. *circle 218*

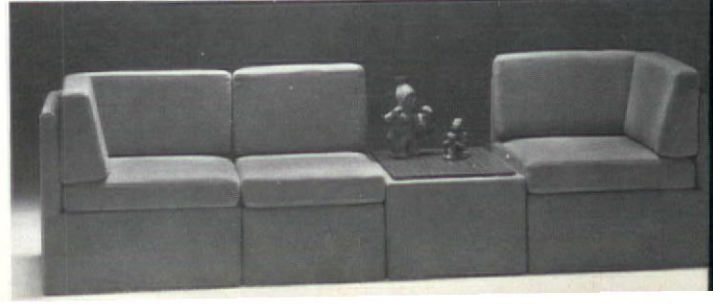
Industries. There are four parts: M-1-L left corner, M-2 center, M-1-R right corner, and M-3-T table. The rest is up to your imagination. *circle 218*

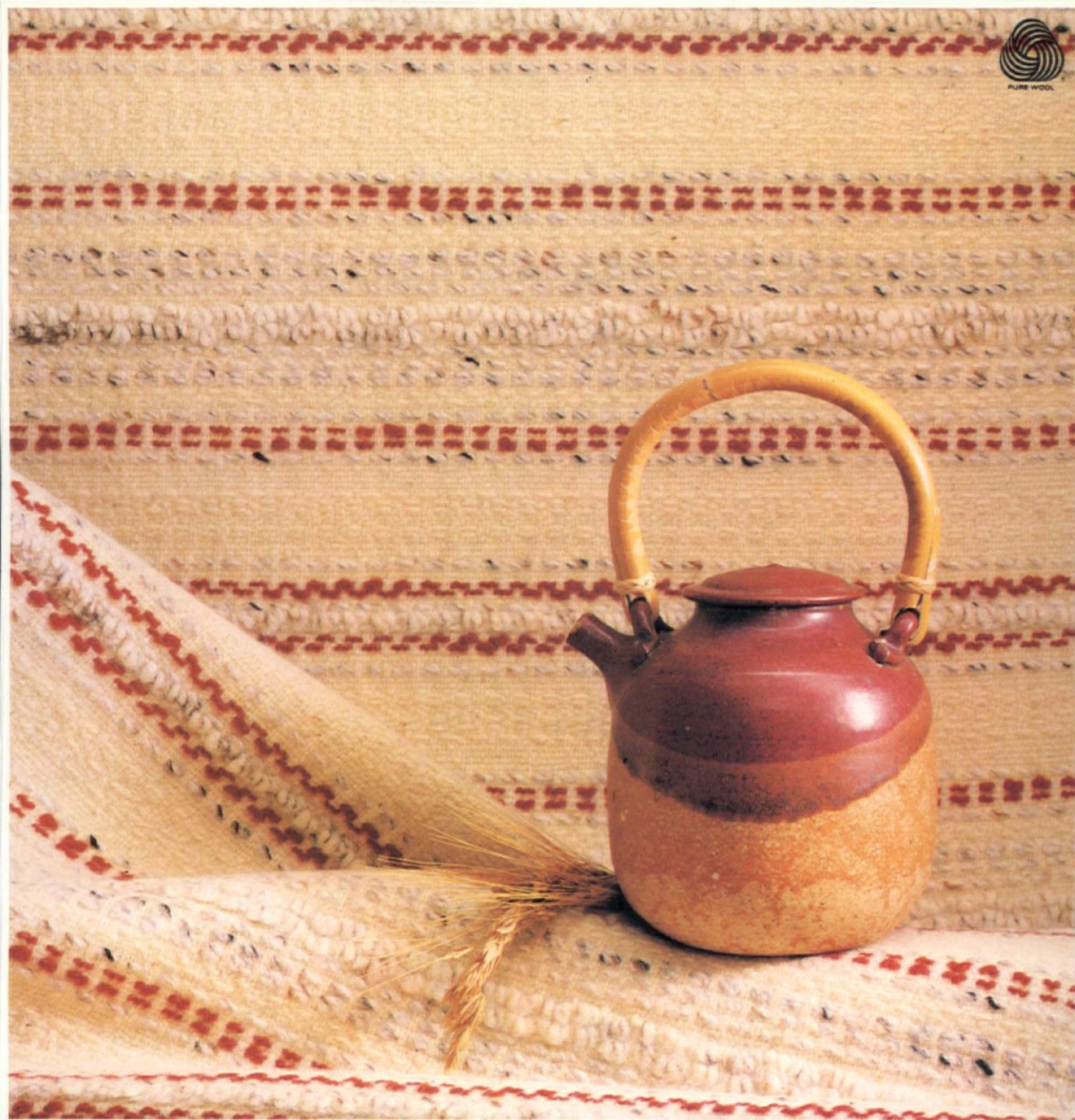


Modular series by Patrician

Modular series by AGI

1100 series by Worden





Havelock. A pure wool original.

There may be more than one way to present the luxury, the natural feel of pure New Zealand wool. But there's no better way than our new Havelock Collection. Exclusively Westgate. Seven correlating upholstery patterns. Seventeen rich colorways. Sample book \$15.

Westgate Fabrics

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circle 15 on reader service card

AVAILABLE WITH
GUARDANT
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SOIL STAIN REPELLER

Contract Marketing in New York

Top lines are represented by Contract Marketing Associates, a new firm at 964 Third Avenue, East Wing, in Manhattan, that is run under the aegis of Phil Kaplan (who designed the space) and Shirley Freedman.

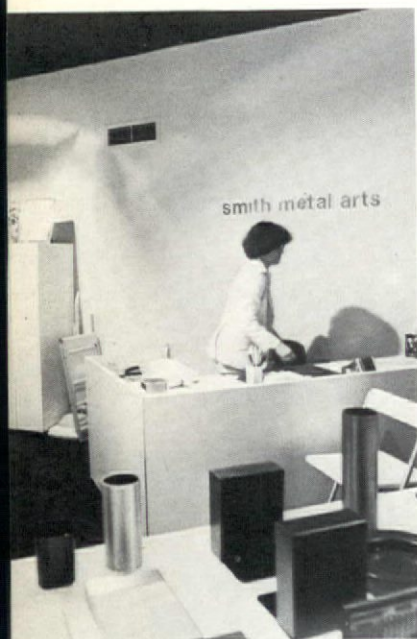
The New York showroom displays products of Xception Design Ltd. (July *CONTRACT INTERIORS*, page 18), Benedetti, Harbor Universal, and Valli. Helikon and Edward Axel Roffman lines are available through the New York showroom via an assigned account list. Other affiliated members of the showroom for the above firms are Kennedy-Walker for Northern New Jersey and F. Shane Franz for New York State.

In Puerto Rico, José Rodriguez-Gonzalez will additionally represent B & B America, Stendig, Empire State Chair, and ICF Inc. The New York area, under the supervision of Phil Kaplan, is currently expanding sales into Central America.

With such widespread representation, and marketing skill, all these excellent lines should soon find their sales increasing at a handsome and satisfying rate.

SHOWROOM DESIGN

continued from page 18



Smith Metal Arts in Chicago

Like other showrooms on the new 9th contract floor of Chicago's Merchandise Mart, Smith Metal Arts received its finishing touches just in time for the 9th running of NEOCON in June.

Designed by William Sklaroff, the showroom is a reflective showcase for the firm's metal office accessories—such as the popular

Radius One line which Sklaroff also designed, and recently enlarged with contemporary clocks.

Front and rear walls of the 750 sq. ft. space are sliding glass doors, giving a clear vista through to both corridors. One side wall carries the firm name; the other has the company's new symbol of highly polished aluminum bar stock—still

another Sklaroff design, representing the Radius One ashtray.

All custom cabinetwork is white high-pressure laminate with counter tops of opaque glass, illuminated from underneath. The painted ceiling, with its track lighting, is Van Dyke brown—matching the color of the nylon cut-vet pile carpet.



The Am Se Co Circle Seating Group:

A totally new modular design concept for lounges, lobbies, reception areas, and offices.

Circle Seating enables you to mix and match seating, benches, and tables to create a virtually unlimited variety of clusters. Add planters for accent. Rearrange with ease to satisfy changing needs.

Am Se Co offers a broad spectrum of fabric colors and textures—from muted, earthy tones in rich wools to fresh, vibrant colors in polyesters. Add a splash of color or create a complete atmosphere of visual excitement.

The Am Se Co Circle Seating Group—an original design by Leif Blodde.

American Seating Company
Am Se Co Office Products Group

901 Broadway, N.W.
Grand Rapids, Michigan 49504
616 456.0395

Am Se Co

The Am Se Co Open Office Furniture System:

Unparalleled Panel Options:

A simple steel frame on which you hang a variety of interchangeable panel inserts—the choices are almost unlimited. Required wiring remains within the panel—out of sight.

Optimum Flexibility in Cabinetry:

Finally—cabinet arrangement conforms precisely to the task—and to changing needs. With a minimum of elements, Am Se Co cabinetry can be quickly altered to meet new assignments as they develop. So there's no need to be concerned with separate cabinets to accommodate specific requirements.

Fire-Rated A:

The Am Se Co System meets the rigid requirements to qualify for a Class A Fire-Rating. In times of skyrocketing insurance costs and varying state and municipal codes, that's a comforting consideration.





Pull-out writing surfaces, lateral files for manilla folders or hanging file folders (below left), and an imaginative Cabinet Divider System (above) are available to provide a multitude of options for cabinet interior storage.

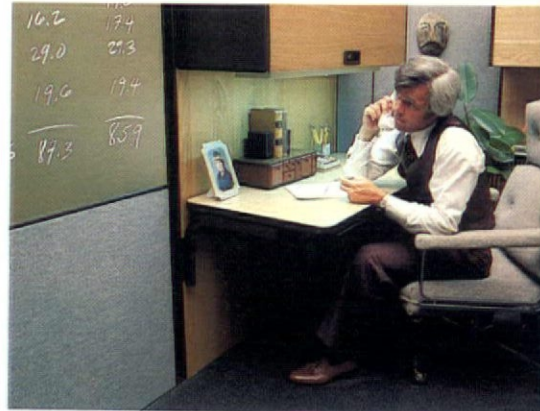


Take a cabinet. Add a series of shelves. Partition the shelves with dividers and you've created a paper organizing system for every size and every condition.

Am Se Co cabinetry is a "system within a system" offering unparalleled flexibility. Combinations of end panels, shelves, and flipper-doors can be used to construct a shelf or a complete cabinet.



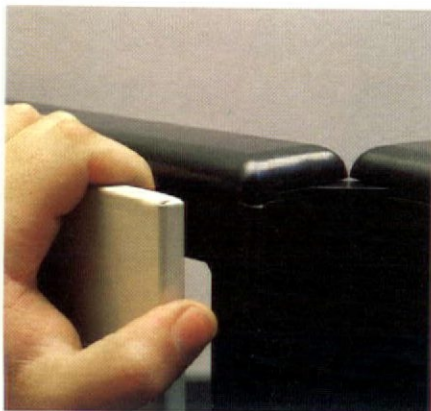
Panels can be split at half height for greater design flexibility and diversity of function (right). Panel inserts are available in steel, wood on steel, open /glazed, chalkboard, or a complete spectrum of fabrics for acoustical, tackable or decorative conditions. Electrical and communication wiring can be accommodated within the panels—out of sight.



The modular Am Se Co desk can function as a panel-hung work surface or completely free-standing (right) when fitted with steel, fabric or veneer end units and modesty panels. In the free-standing mode, desks may be joined sequentially (far right) with common ends.



The simple steel frame (below) is the heart of the Am Se Co System. Panel inserts snap in easily—frames interlock for strength and prevention of light and sound leaks.



**American Seating Company
Am Se Co Office Products Group**

901 Broadway, N.W.
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Am Se Co

The Am Se Co Office Products Group:

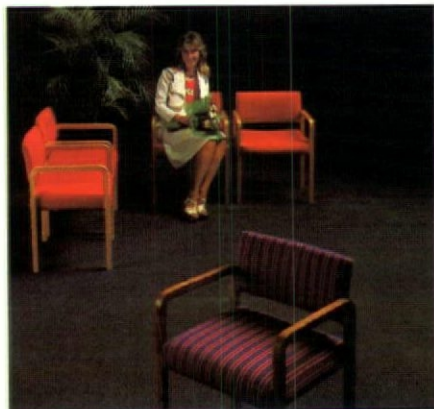
In addition to Circle Seating and the Am Se Co Open Office Furniture System, American Seating offers a broad variety of other contract furnishings.

Chairs—ranging from stacking to executive (and a complete new line of office seating soon to be introduced).

Tables—ranging from dining to rich, wood conference tables, including work tables compatible with the Am Se Co Open Office Furniture System.

Lounge Seating—ranging from the wood Beam Group to the chrome Blodee Group as well as the fully upholstered Circle Seating Group.

The Am Se Co Office Products Group—write or call if you have a project pending. We'll give you the whole story.



Blodee Lounge Group:

An entire system of chairs, benches, and tables offering plush comfort and design flexibility. Compatible in design with the Blodee Executive Chair Group.

The «Anywhere» Chair:

Elegantly simple, yet economical. Ideally suited as a conference chair, lounge chair, side chair, residential chair, dining/cafeteria chair or «anywhere» additional seating is required.

Solar Tables:

Exquisitely suited to any environment, from restaurant to cafeteria to corporate conference facility.



The Acton Stacker:

Visual simplicity with a wide variety of options—arm rests, tablet arms, tilt-up seats, ganging devices, and upholstery for added comfort and appearance.

An award-winning design by Hugh Acton.

**American Seating Company
Am Se Co Office Products Group**

901 Broadway, N.W.
Grand Rapids, Michigan 49504
616 456.0395

Am Se Co



Omni International Hotel, Atlanta/Interior designers, Donghia & Martin, Ass./Carpet, Omni design by Stark.

Large Romain Natural

Odessa Navy Blue

Martinique Natural

Berries Black

Frenesi Navy Blue

Jack's Bittersweet



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Every design shown is now in stock and available for immediate delivery. Each can be ordered with or without 6 $\frac{3}{4}$ " stripe border. Comes in (10) stock colorways and can be woven to your exact specifications on bulk quantities. For more information, please contact the showroom nearest you or write to our New York showroom.



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SHOWROOMS: 979 THIRD AVE., NEW YORK, N.Y. 10022; CHICAGO; TROY, MICH.; MIAMI; DALLAS; LOS ANGELES

CONTRACT FABRIC REPORT

The supply and variety of fabrics produced specifically for the contract market continue growing at a healthy rate. Even the fabric houses that have been considered only "residential" are gradually adding more contract lines to each of their semi-annual new introductions.

However, designers tap all sources for the effects they wish to achieve. In the main lounge of the Martplaza in Chicago, for example, Skidmore, Owings & Merrill's design team specified **China Seas'** colorful cotton batik to upholster the seating (see

CONTRACT INTERIORS' cover and article, June 1977).

Fire retardance, abrasion resistance, and other safety requirements are major considerations in specifying for contract projects. Homestead Contract, a division of **Homestead Fabrics** (circle 225) has enjoyed a steady sales growth as supplier of screen and partition fabrics for office interiors, woven of **Eastman Kodak's Verel** modacrylic fiber.

Owens-Corning Fiberglas Corporation (circle 226) is launched on an extensive fire safety research program, and has recently introduced three new collections of fire-resistant "Beta Care" hospital fabrics, available through **Thortel Fireproof Fabrics** in New York, **Ben Rose** in Chicago, and **Standard Textiles** in Cincinnati.

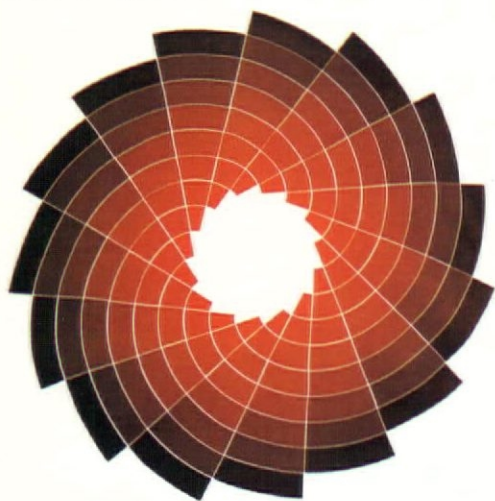
William Nathans & Son (circle 227) is one of the distributors of **PPG Industries'** 100% fiberglass fabrics that are so easy to care for and are fire-safe. Qualities range from antique satin to casements, including

fishnets.

"Kroupana," the new stain-resistant sueded pigskin introduced by **Wolverine World Wide** (circle 228) was featured by some 29 upholstered furniture manufacturers at the 1977 summer furniture markets—among them, Baker, Burris, Directional, Davis Furniture, Dependable, and Hickory Chair.

Designers everywhere continue to upholster furniture (and walls, etc.) with **Uniroyal's** famous *Naugahyde* brand fabric, selecting it for its durability as well as a range of textures, colors, and patterns that fit all types of projects. And, need we remind you of embroidered Naugahyde, and original and very handsome creation by **David & Dash?** (circle 229)

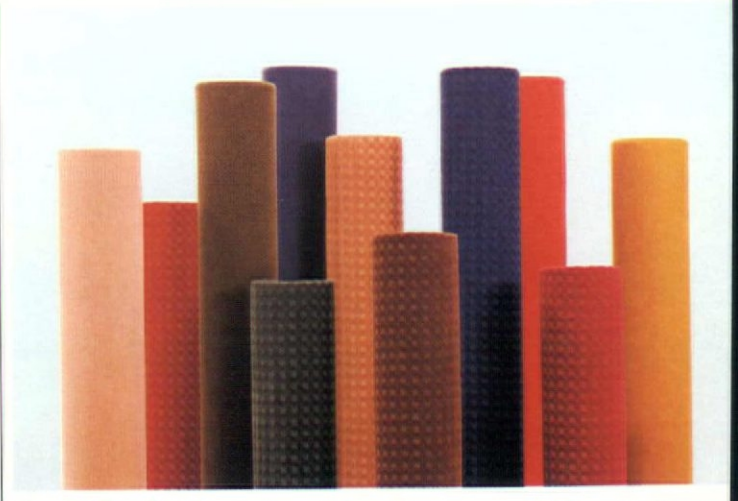
Frankel Associates Inc. offers economically-priced "Monterey Plush," a mohair type fabric of 50/50% wool and viscose rayon, Scotchgarded, that meets standard for fire safety, abrasion, and light fastness (circle 230)



MIRA-X fabrics, designed by Verner Panton for drapery and upholstery use, give a variety of effects depending on the room size, lighting, other colors, and furnishings. "Diamond," shown in a range of browns and rust shades, is one of Panton's recent designs, printed on 100% cotton, 47 in. width, with a 36 in. repeat. He is noted for his use of parallel colors. circle 231



Herman Miller's Fabric Program consists of five different fabrics: solids, polynit, vinyl, hopsak, and hopsak plus, in 21 different coordinated colors. They are separated into neutral, cool, and warm tones. Fire retardancy is now standard on all fabrics except polynit. The fabric program applies to all Herman Miller upholstered chairs and Action Office fabric-covered components, and is also available by the yard. circle 233



Design Tex Fabrics, Inc. takes a new and exciting approach for executive area seating with its Mohair Plush "Ultimo," woven in a geometric jacquard pattern. It is available in a range of 19 colors, complementing the Design Tex standard Mohair Plush. Width of both mohairs in 51/5 inches. (Photograph by Tom Yee.) circle 232



Knoll International opened its St. Louis showroom early last summer in the restored Raeder building, designed by Frederick W. Raeder in 1874, at the hub of historic LaCledde's Landing on the Mississippi River. The 35 foot wall of Knoll fabrics in this showroom, designed by Knoll Carl Magnusson, is typical of the easy-to-select-from fabric displays in other Knoll showrooms. It supplies the major color palette to the interior design. circle 234

Fabrics continued on page



The return of the classic Chelsea. Maurice Burke has refined his original design for our collection. Double stitched, supple leathers are suspended from dark or light Brazilian hardwood legs and chrome or brown steel bars. A seating classic in sturdy design and comfort for contract and residential use.

Hank Loewenstein, Inc.
3260 Southwest 11 Avenue.
Fort Lauderdale, Florida 33335.

Loewenstein. Chelsea II.

CONTRACT FABRIC REPORT

continued from page 34



Scalamandré finds that its contract orders are increasing substantially each year. Among the newest for contract use are, left to right: "Solar Screen" of 100% Fiberglas (35 yd. minimum order); "Wheat Grid" textured wool, 51 in. wide, six colors; and "Touch Tone" suede, 100% Quina face, 100% nylon back, 53½ in. width, seven colors. circle 235



Lee/Jofa color-coordinates three contract fabrics that would be appropriate for an executive office or other contract interior. Left to right: "Medhat" print, designed by Jane Hansen of 65% cotton, 35% linen, ZE PEL-finished, in 54 in. width and six colorways; "Twill Square," 54 in. width, 60% cotton, 40% linen, in natural color only; and mothproofed "Orient Wool," of 100% wool, 54 in., seven colorways. circle 238



Boris Kroll Fabrics harmonizes design and color in a symphonic fall collection that includes "Jemez" (left), 51 in. width in three colorways, and "Albuquerque" (right), 51¾ in. width in four colorways. These related prints are derived from the simple geometric motifs found in American Indian culture. "Gemini" (center) is a 54 in. ribbed cotton in 31 colors. circle 237



Owens-Corning Fiberglas supplies the flame-retardant Beta Care yarns used for the ground cloth of three distinctive prints, designed for use in patient care rooms of health facilities. Left: **Thortel Fireproof Fabrics**, Style 4780/17; **Agean Linear**, "from **Ben Rose's** Rhodes collection in custom colors; and **Standard Fabrics' "Labyrinth" print. All fabrics are 48 inches wide. circle 239**



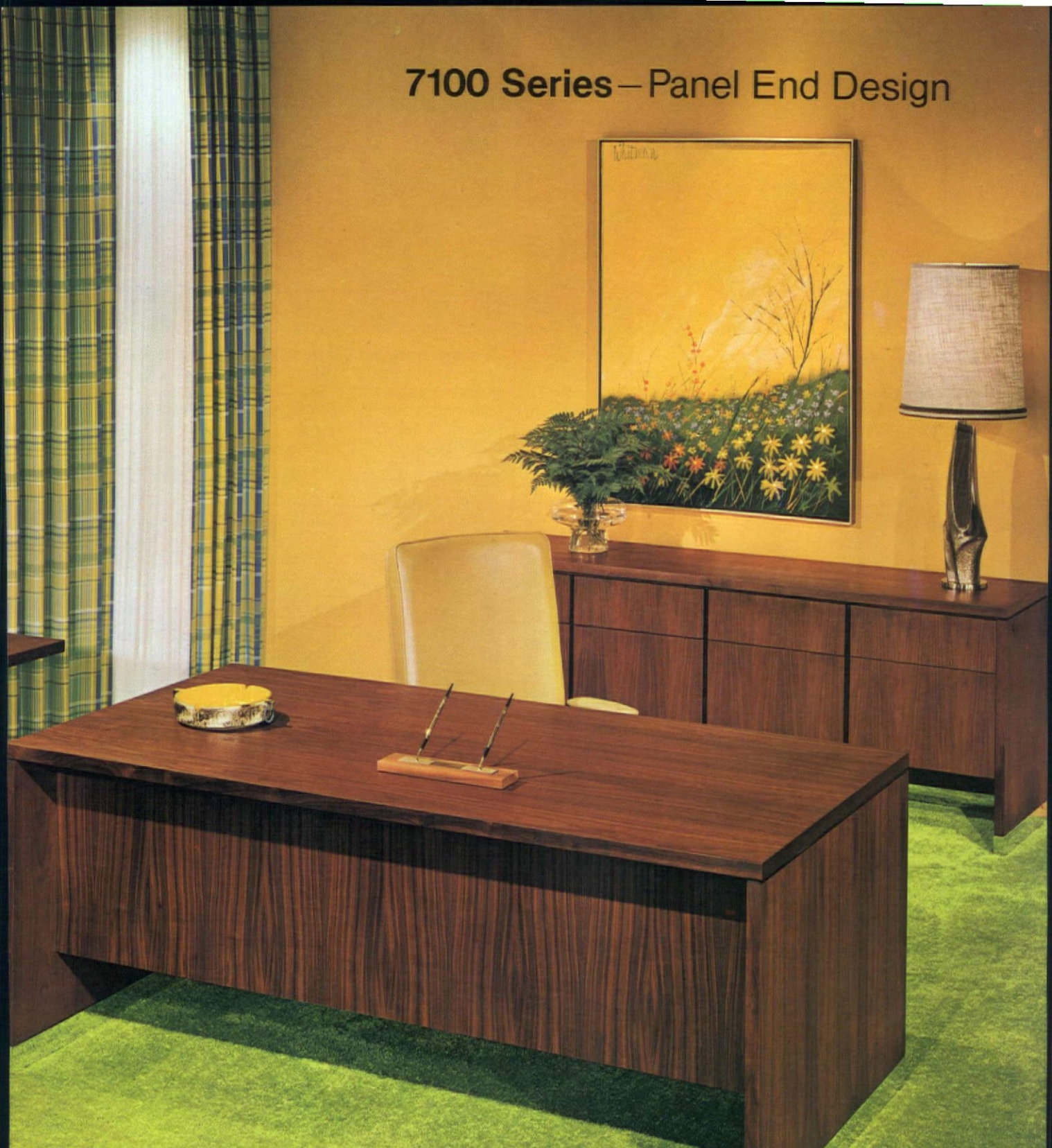
Brunschwig & Fils has also strengthened its contract lines. Wovens in the 1977 Fall Collection are: "Nemetz Stripe" (left) from France, five colors, 52% cotton, 48% linen; "Bogota Tweed" (top), ten colors, 51 in. width, of cotton/wool/spun rayon; "Milford Woven Texture" (right), a reversible cotton in seven colors, 54 in. width; and "Bracque Tapestry, 100% cotton import from Belgium in six colors, 52 in. width. circle 239



C.W. Stockwell's expanded product lines include an extensive group of 100% wool upholstery fabrics, made in England to Stockwell president Remy Chatain's designs and specifications. There are 90 patterns in the collection, all 54 in. widths. Left to right: "Warp Stripe" (CM 28-5); "Dobby" (CM 37-22) showing front and reversible sides; "Satee" (CM 39-16); and "Diagonal" (CM 29-17). circle 240

Fabrics continued on page 35

7100 Series – Panel End Design



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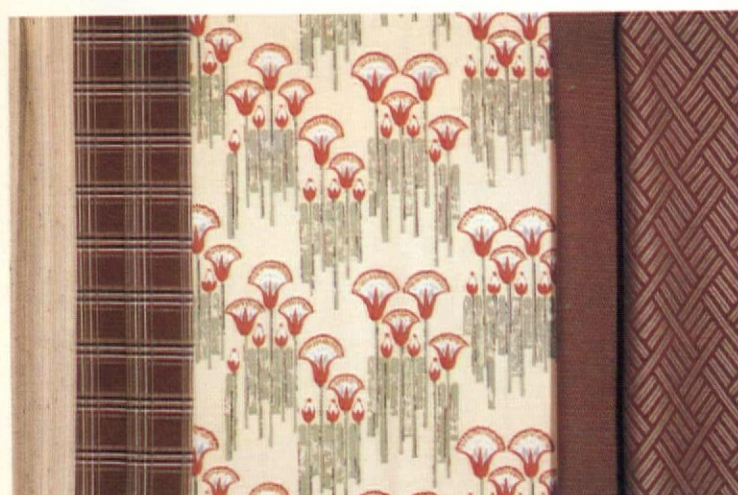
continued from page 36



Van Luit & Company emphasizes rich, ripe color in its Country Ambience Collection of 54 in. fabrics (with related wallcoverings) designed by the firm's talented and versatile John Leigh Spath. A batik-like texture forms a subtle background for "Pandjang," an uncommon paisley print in eight colors, styled on a linen/cotton blend, one of many background cloths circle 241



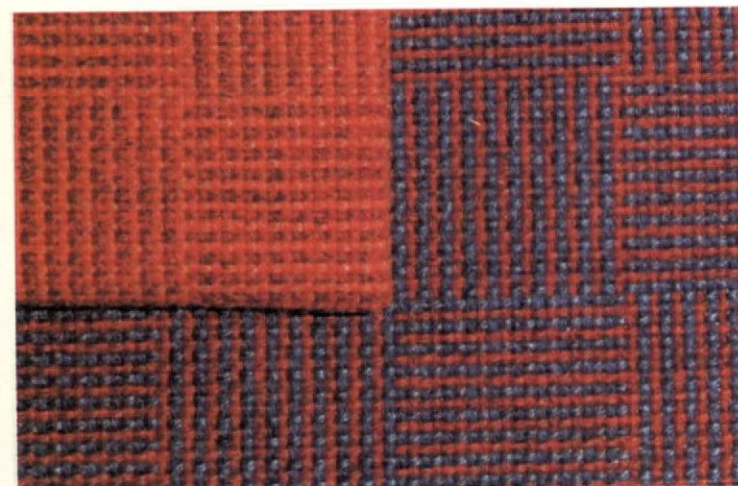
Cohama/Specifier Contract Fabrics has added a spectacularly colorful Peasantries Collection (shown) of gaily-hued designs based on a Russian peasant theme. Screen-printed on 54 in. 100% cotton, the six patterns are color-coordinated. Excellent for hotel/motel draperies, slipcovers, bedspreads, and upholstery. Firm's Southern White House group is also color-coordinated. circle 24



Stroheim & Romann is showing many more fabrics for the contract market in the fall collection. They range from Scotchgarded velvets to sailcloths, and tweedy Herculon textures. Shown, left to right: a 48 in. wide, 70% Verel/20% spun rayon casement; "Wheelock" plaid; "Papyrus" cotton handprint, seven colorways; "Wallingford" texture in ten colorways; and "Walcott," nine colorways. All 54 in. circle 243



Sidlaw of Scotland, known for its Balmoral real fabric wallcoverings, recently introduced the first designs in a printed fabric line. The new and expanding Ports of Call Collection captures the color and excitement of the orient. The pattern illustrated is on 54 in. linen and has a 2 in. repeat. Around the first of the year look for the addition of two other lines—cottons and textures. circle 24



Thonet Industries presents its own Designer Fabric program in an attractive and colorful 8-page folder. All fabrics are fire rated, woven of nylon or wool, or a combination of both. Shown is "Meadow" plaid, of 100% nylon with a soil-resistant finish, in 54 in. width. In January Thonet plans adding 100% nylon jacquards and a wool limousine cloth. Firm has a "Fabridex" fabric wheel to hold swatches. circle 245



Schumacher's extensive fall introductions for the contract market include many wovens. Among them are, left to right: "Pina Stripe" of 58% cotton, 22% spun rayon, 20% acrylic, in five colors; "Squared Away" of 71% spun rayon, 29% cotton, in six colors; and "Republic" of 100% cotton in 18 colorways. All fabrics are in 54 in. widths. circle 24

Fabrics continued on page

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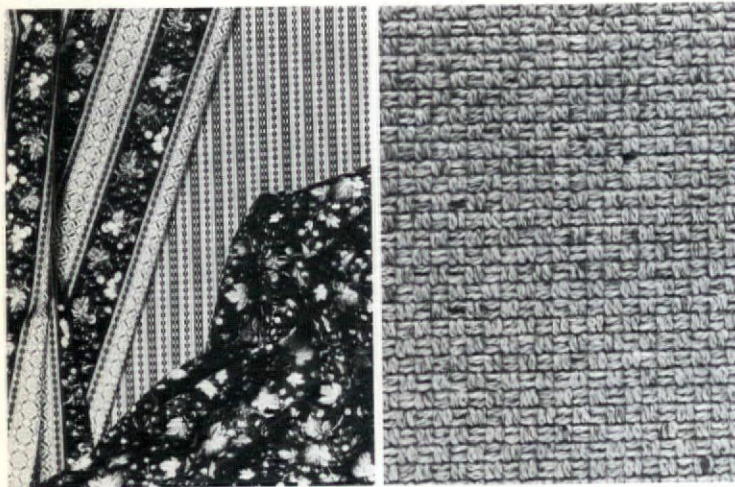
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CONTRACT FABRIC REPORT

continued from page 38



Cohama/Specifier's response to its design staff's market research for specific types of fabrics wanted has resulted in the Casa Cohama Collection. Four patterns are offered in 15 colors, woven of cotton and rayon, Scotchgarded, and in 54 in. widths. This sturdy fabric, moderately priced, is excellent for hotel/motel upholstery, bedspreads, etc. circle 247



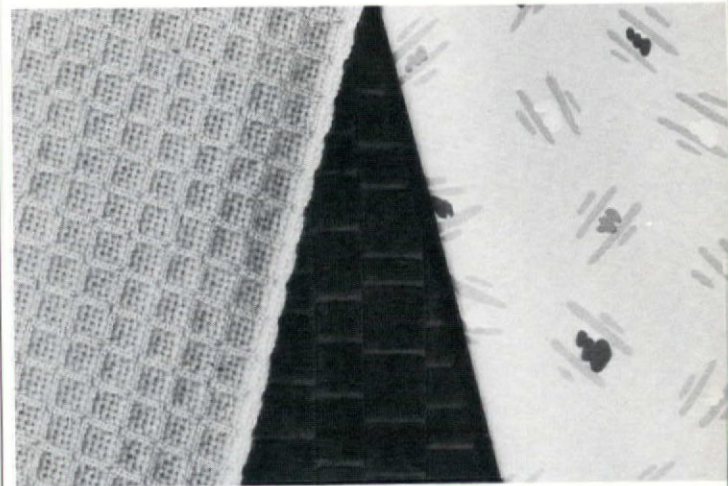
Abraham-Zumsteg, Inc. (above, left) has added the exclusive Marella Collection of 48 in. country cotton prints designed by socialite Marella Agnelli. Three of the correlated designs shown are "Cassis" print, "Federico" stripe, and "Allegra." circle 250
Maharam Fabric Corporation (above, right) received an ASID award for 52 in. "Monks Wool," in neutral tones, can be woven with one, two, or eight yarns to vary scale. circle 251



Design Tex increases the scope of its already extensive Nylon Contract upholstery fabrics with the new Nylo Matrix Collection. "Nylo Quadro," shown, is one of the three jacquard designs in the series, available in 44 colorways. All are woven with 70% nylon, 30% cotton, in 54 in. widths, and ZE PEL-finished for spot resistance. circle 253



Pextile Enterprises, Inc. (above, left), known to furniture manufacturers for fine wool upholstery fabrics, has a new line of contract knits, woven of Celanese Fortrel PCP for the face yarn, with a nylon backing. Three patterns illustrated. circle 24
David and Dash (above, right) has matching wallpaper for "Mesa," a new design on 54 in., 100% cotton, in five colorways. circle 24



First Editions combines three diverse upholstery fabrics with blending colors. Left to right: "Domino," a reversible fabric of 75% wool, 25% cotton, 51 in. width; "Cobblestone" cotton velvet, 54 in. width; and "Eureka," 100% polished cotton, 48 in. width, 36 in. repeat. All these fabrics are dyed to specification for a 20 yard minimum order. circle 2



HGH Design Group (above, left) silk screens custom designs on durable canvas or linen/cotton. Patterns range from bursting bubbles Egyptian papyrus. Two geometrics shown. circle 2
Burns Davis (above, right) is a new firm specializing in designs painted in hot wax in the batik technique, on sailcloth or chintz. Shown is "Buketweave," left, and "Putumayo," right, both in 48 in. widths. circle 2

Fabric continued on page

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CONTRACT FABRIC REPORT

continued from page 40



S.M. Hexter (above, left) caters to the Egyptian vogue with "Les Cartouches," a 54 in. cotton print inspired by ancient paintings of Egyptian laborers. Five colorways; ZE PEL-finished. circle 256

Westgate Fabrics (above, right) adds to its extensive casement collection with two exclusive patterns of novelty cut thread (the other, a diagonal). Both from Switzerland, in three colorways, 48 in. width; 88% acrylic, 12% polyester. circle 257

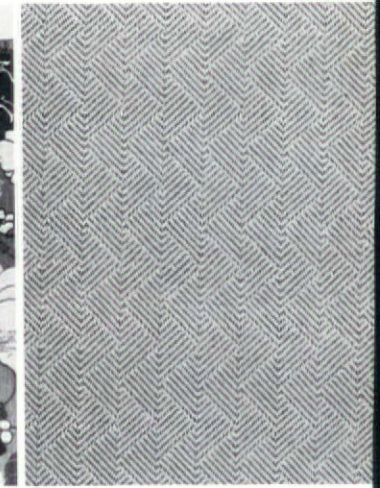


ARC Com Fabrics (above, left) has flame retardant prints for hospital use, of 70% modacrylic, 30% rayon. "Columbine," © 1974 (shown) is one of the designs. All coordinate with cubicle fabrics. circle 258

S. Harris (above, right) will finish any fabric with protective ZE PEL. "Checkerboard," of 100% cotton, 54 in. width, five colorways, inspired by an African block print. circle 259



Jack Lenor Larsen dramatizes the New York showroom in a Pavilion setting with backdrops of "Pantheon," third in Larsen's expanding range of mural-scaled prints. For windows or hangings, it is printed sideways (railroaded) on 118 in. seamless, polyester/linen sheer. Subject is reproduced on heavy linen and cotton wallcovering cloth for walls. Both in sepia color. circle 260

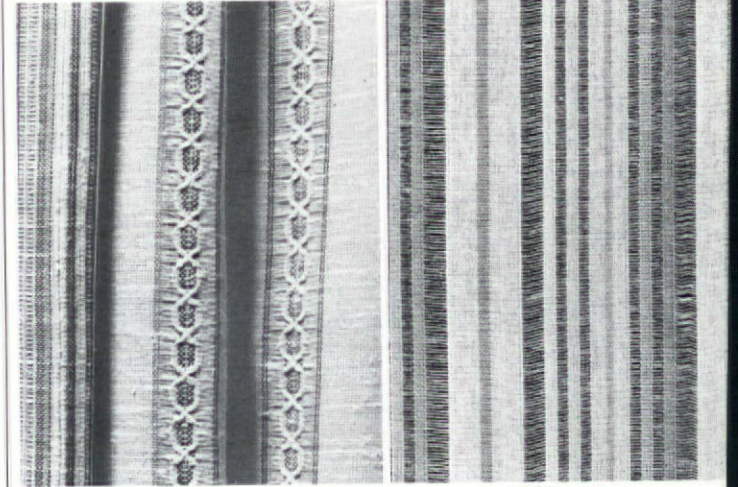


Lazarus Fabrics (above, left) combines beauty and safety in "El Grande II," an exclusive line of low-cost prints made of dimensionally stable and dry cleanable blended Cordelon that conforms to fire code. All are 54 in. widths. circle 261

Carnegie Fabrics (above, right) imports from Switzerland finely woven wool "Darby" in 54 in width, neutral color. circle 262



Ronald Charles will be using DuPont's ZE PEL soil/stain protection on its new collection of 54 in. handprints on 100% cotton. The "Natural Sequence" group, designed by Manolo Peralta, includes geometrics and natural elements (ferns, shells, etc.). Coordinated patterns come in 5/6 colorways. "Bello," left, combines with "Lattice," without the flower. "Primavera" is the pattern at right. Designs are also on vinyl wallcoverings. circle 263



Schumacher (above, left) has added a new collection of sheer, textured Belgian linen casements in neutral shades. Three shown are: "Compton," Belgian linen/polyester; "Bradley," Belgian linen/cotton; and "Viking," 100% Belgian linen. circle 264

Dazian's Inc. (above, right) meets need for flame resistance with Vic-sith Collection of Verel open weave casements in stripes and texture. 37 colors, 48/50 in. width. circle 265

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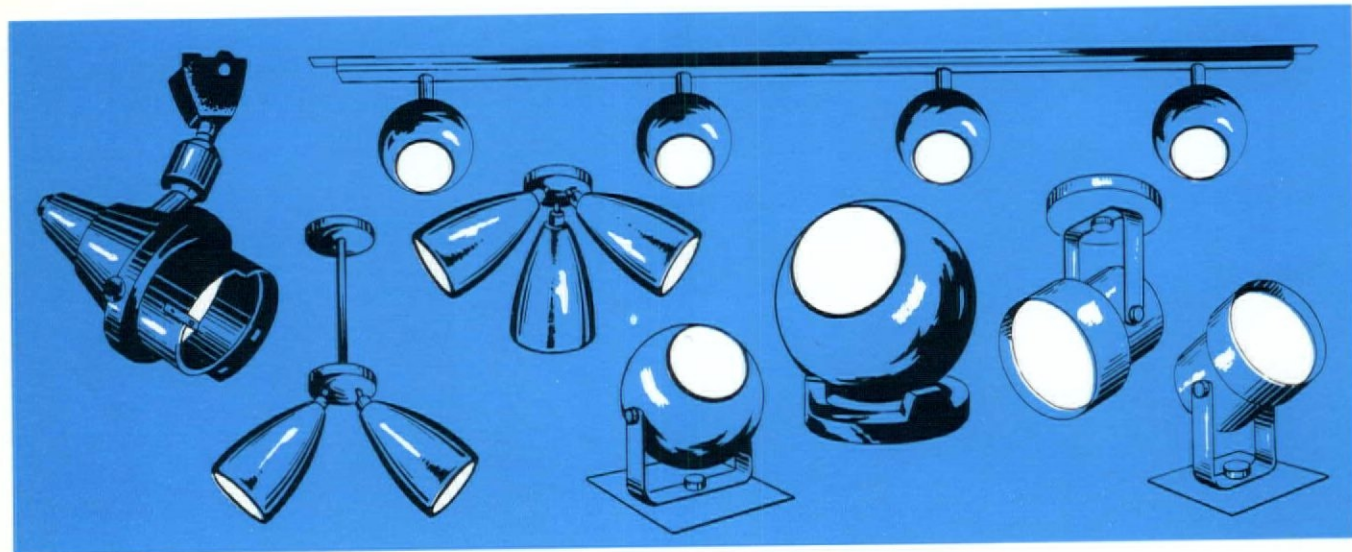



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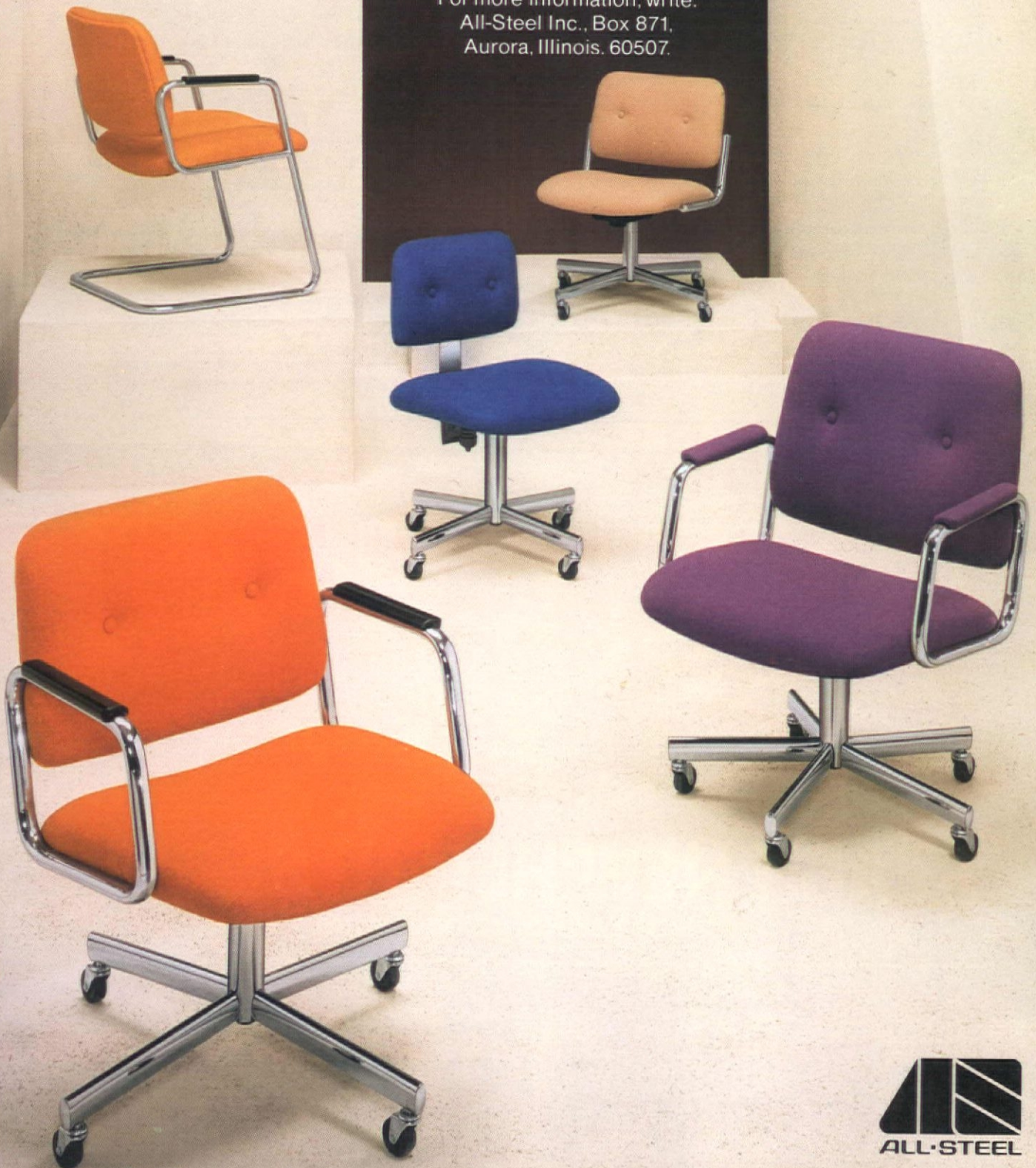


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- THROUGH NOV. 20-22 **PDC Lamp and Lighting Fixture Show and Lighting Design Conference,** Pacific Design Center, Los Angeles.
- NOV. 23-27 **Association of Student Chapters of the American Institute of Architects Annual Convention,** Charleston, South Carolina.
- NOV. 30-DEC. 11 **Second Annual Elegant Celebration of Christmas,** The Icehouse, San Francisco
- NOV. 30-DEC. 2 **Office Landscape Symposium** Shoreham-Americana Hotel, Washington, D.C.
- DEC. 1-23 **Sculpture & Drawing Exhibition of Charles Pollock,** Sponsored by Thonet Industries, Inc., New York City, 305 E. 63
- DEC. 7-15 **Sovexpo 77** Sololniki Park, Moscow
- JAN. 7-9 **PDC International Contract Furniture Show,** Pacific Design Center, Los Angeles
- JAN 8-13 **L.A. Winter Market,** L.A. Mart, Los Angeles.
- JAN. 12-17 **13th International Lighting Exhibition,** Parc des Expositions, Porte de Versailles, Paris
- JAN. 12-18 **Winter Lighting/Accessories Market,** 230 Fifth Ave., New York
- JAN. 14-18 **First Canadian Lighting and Accessory Show,** Automotive Building, Exhibition Place, Toronto
- JAN. 14-22 **Frankfurt Textile Fair,** Frankfurt, Germany
- JAN. 15-20 **Winter Homefurnishings Market,** Dallas Market Center, Dallas
- JAN. 17-22 **International Furniture Fair,** Cologne, Germany
- JAN. 18-20 **CONDES V,** The Dallas Contract/Design Show, Dallas Market Center, Dallas
- JAN. 22-26 **Homefurnishings Winter Market,** The Showplace! and The Galleria Design Center, San Francisco
- JAN. 22-27 **Winter Homefurnishings Market,** Designers Row, San Francisco
- JAN. 25-28 **Contract West,** Contract Market, Showplace Square, San Francisco
- JAN. 28-FEB. 5 **24th Annual Winter Antiques Show,** Seventh Regiment Armory, NYC
- FEB. 8-10 **IBD Student Design Rally** High Point, N.C.
- FEB. 10-13 **First Annual South Florida Interior Design Show,** Miami Beach Convention Hall
- FEB. 15-JUNE 15 **Treasures of Tutankhamun,** Los Angeles County Museum of Art, Los Angeles, Ca.
- FEB. 23-25 **PDC Kitchen and Bathroom Design Show and Conference,** Pacific Design Center, L.A. Ca.
- MARCH 8-19 **Trade Fair of the Americas,** Miami Exposition Center, Miami
- APRIL 1-5 **Surface Design 78,** Biennial conference on textile printing and dyeing, Purdue University, West Lafayette, In.

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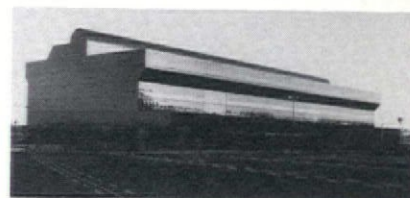
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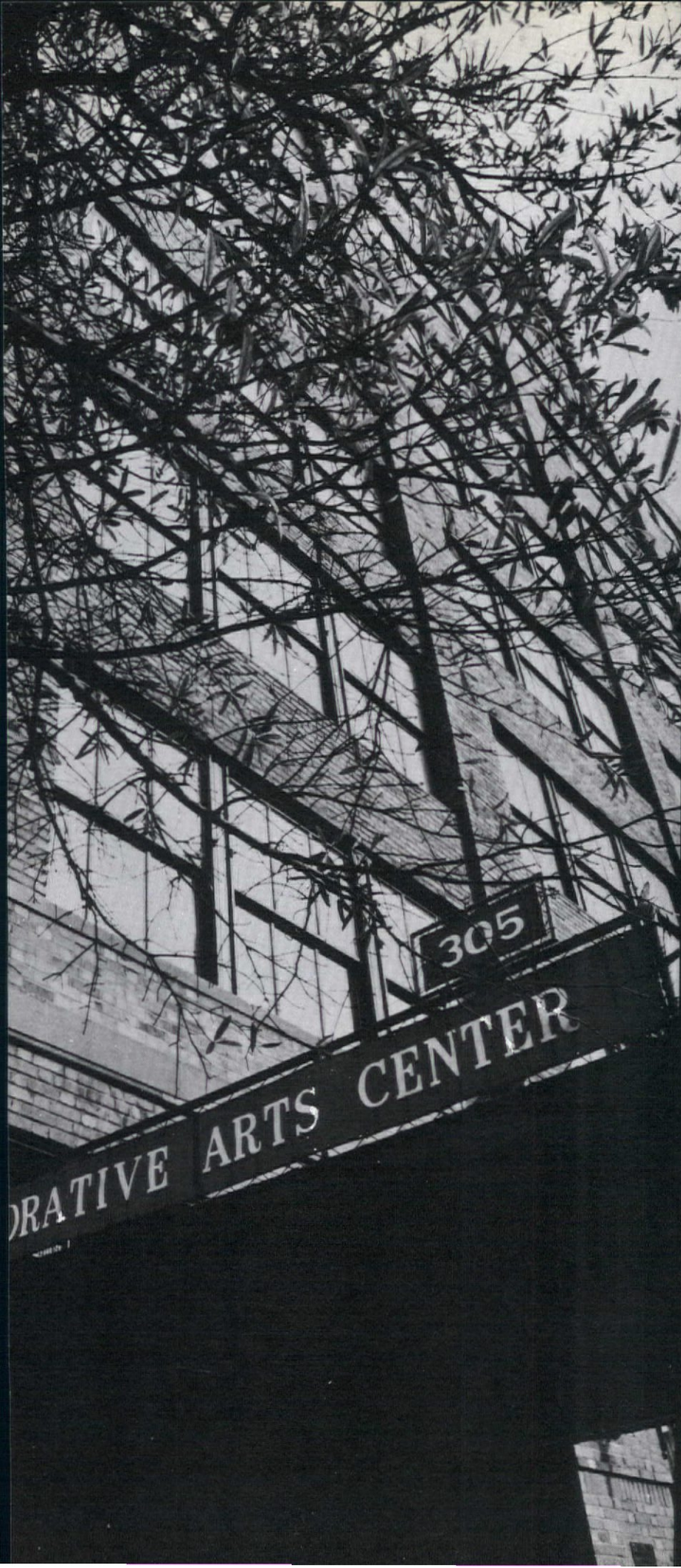
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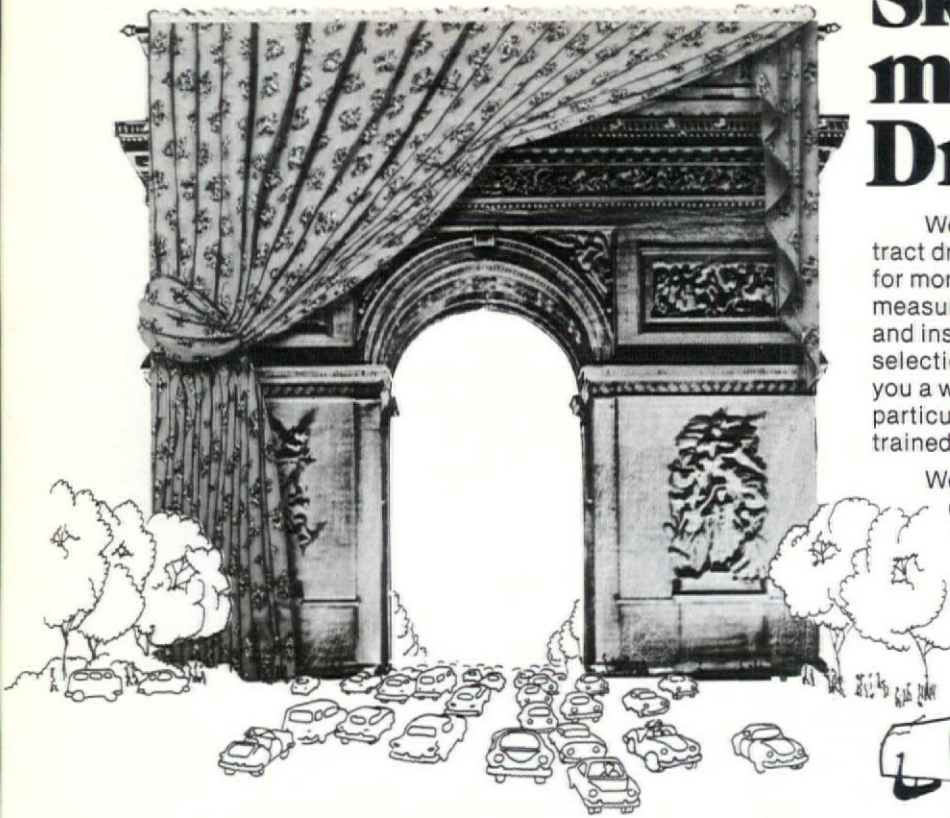
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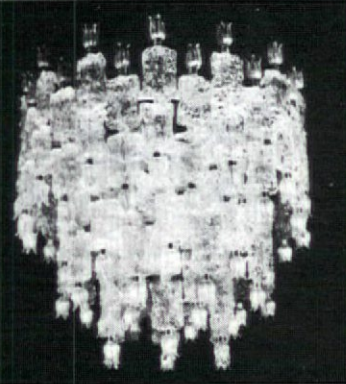
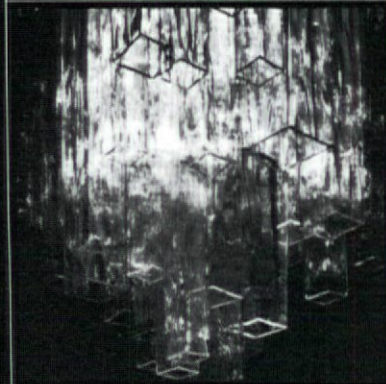
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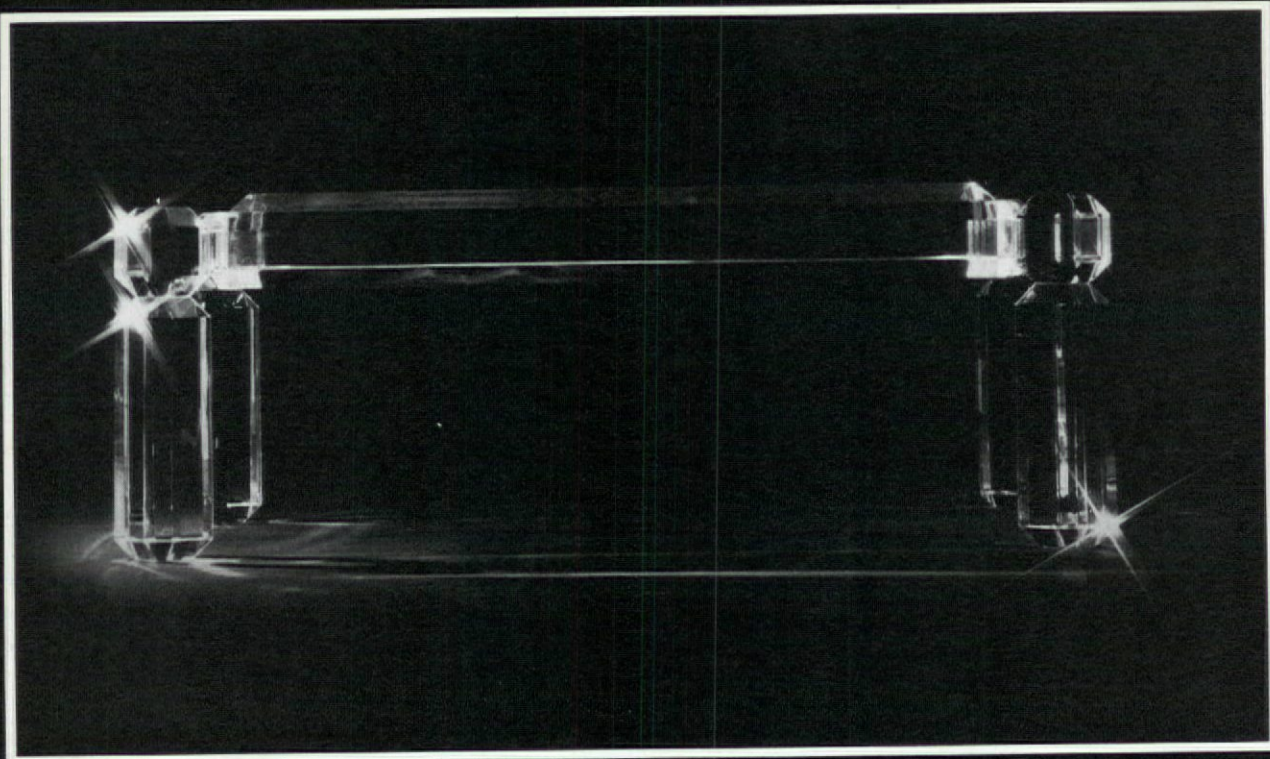
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VOGEL PETERSON



"President's Day" by Edward Fields

Edward Fields

Edward Fields is equally facile designing rugs heads of state walk upon or duplicating the exquisite designs found in imperial palaces. One could say he moves in the right "circles." Two outstanding examples are illustrated.

The star-studded one, woven in 21 colors with blues and golds dominating, made its TV appearance in the White House Oval Office when Mr. Carter reported to the people on "The President's Day." (An oval rug was previously provided by Edward Fields for the White House Diplomatic Reception Room.)

The other is a very "Imperial Dragon," another wool rug executed in 21 colors or specified in custom colors and sizes. (Students of Oriental art will note the creature's five toes per foot, making this dragon Imperial indeed.) What better way to bestow divine providence on one's client?

circle 210

vision of Friendly Frost, Inc. Under Greg Arnold, managing director, clients of designers registered for Carpet Consultants buying services will only pay for services actually used over and above the actual cost of the carpet. Take-offs and consulting are also available, along with a full range of services that include installation by qualified, experienced craftsmen.

Registration is a one-time charge. Subscribing designers receive an extensive sampling of carpet swatch holders, samples from mills like Bigelow, Gulistan, Lee's, Alexander Smith, and Milliken, manufacturers' wholesale price lists, check-off order forms, specification sheets, and transmittal forms. When Carpet Consultants receives a client's needs as described on a check-off list, the designer gets appropriate samples for approval and take-offs of yardage verified in writing against manufacturers' price lists.

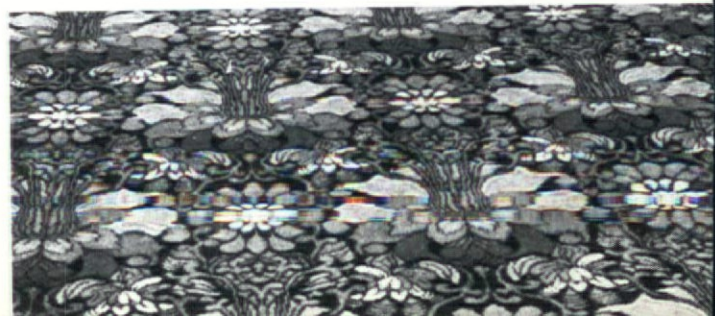
Carpet Consultants believes it can obtain carpet from any major carpet source. Custom detailing is also possible. "Yarns, densities, strike-offs, colors, whatever you need," says Arnold. "What we don't stock we can get." circle 206

Carpets International

Blue Pigalle, an Art Nouveau design from the Clubman collection of 80 percent wool/20 percent nylon axminster, is now here from England through Carpets International. The woven spool axminster is constructed to meet heavy duty commercial requirements with close density pile for easy maintenance. Blue Pigalle comes in three colorways. There are nine other Clubman designs.

circle 207

Blue Pigalle by Carpets International



Monticello/Contract

Ready to cover heavily traffic commercial floors are two new carpets from Monticello/Contract. Commission One weaves continuous filament nylon yarns to create a tailored, small-scale geometric check, setting squares of loop pile in an interlocking framework of sheared yarn. Several colorways.

Four Stars is an all-loop carpet with a practical rippled texture engineered for soil-hiding. Its pile yarns are static-protected continuous filament Anso nylon. Eleven colorways.

circle 208



Commission One by Monticello



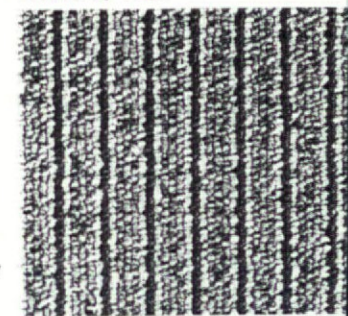
Four Stars by Monticello

Lees Carpets

Thanks to Unibond construction Cutlass by Lees Carpet boasts decorative inserts, directional motif and broadloom installations made on the bias (it resists edge ravel). Pile yarns are 4-ply continuous filament Antron nylon with soil-hiding and static protection. Stocked in 20 colorways.

Cutlass by Lees

circle 209



CARPET WORLD



"Imperial Dragon" by Edward Fields

Carpet Consultants

Architects and interior designers may be pleasantly surprised to know they can now secure major carpet lines at manufacturers' wholesale prices plus a relatively low service charge of 10 percent—through Carpet Consultants, a di-



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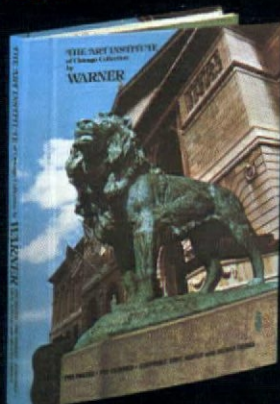
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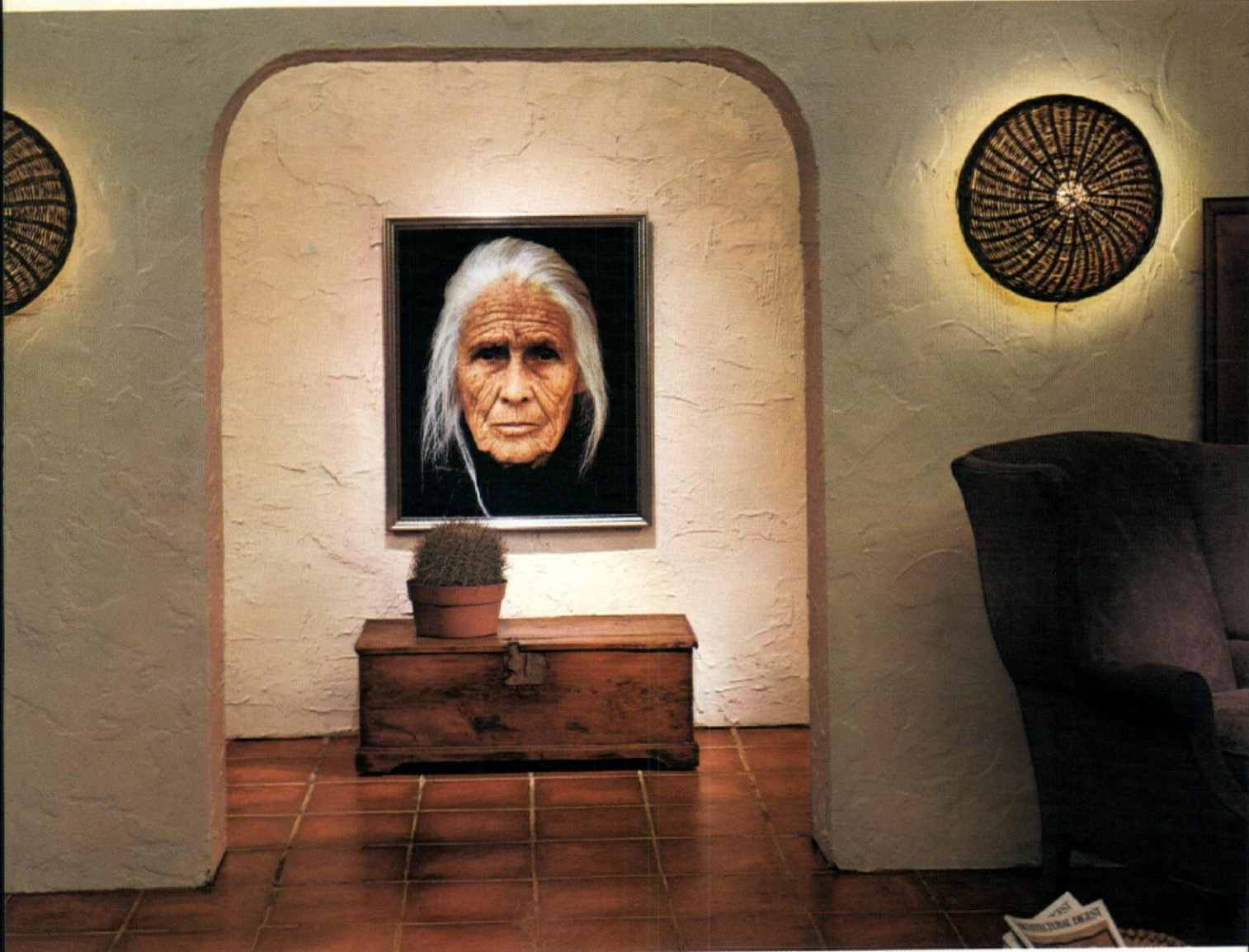
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some friendly advice

Although too intangible to measure, a magazine's value must vary in direct proportion to the number of ideas considered by its editors. Fortunately, the field of interior design is rich in ideas and characterized by change; among a bombardment of new products, new designs, and new stylistic and professional directions, the editing of *CONTRACT INTERIORS* is more a process of selection than of searching.

Nevertheless, the stimulation—sometimes, even the abrasion—of others' ideas can be neglected in the mechanics of producing monthly issues. To help keep us alert, we have begun to ask a few friends of the magazine to serve as advisors.

That does not necessarily mean that we will be wise enough to take all their advice; indeed, it remains to be seen if they will ever completely agree on the editorial courses we should be taking. But their criticisms and comments cannot fail to make our considerations broader, our selections more thoughtful, and our presentations more effective.

We plan to invite a number of people to help guide us in this fashion. The first four are long acquainted with the magazine, and have experience not only in the design field but also in the field of publications. Three of the four have written for *INTERIORS* in the past, two have been Editors of *INTERIORS*, and all, we hope, will at times be writing for *CONTRACT INTERIORS* in the future. Alphabetically, they are:

Peter Blake, former Editor-in-Chief of both *Architectural Forum* and *Architecture Plus*, author of several books (the most recent of which is the controversial "Form Follows Fiasco"), a former Curator of the Museum of Modern Art's Department of

Architecture and Design, a practicing architect, and currently Chairman of the Boston Architectural Center.

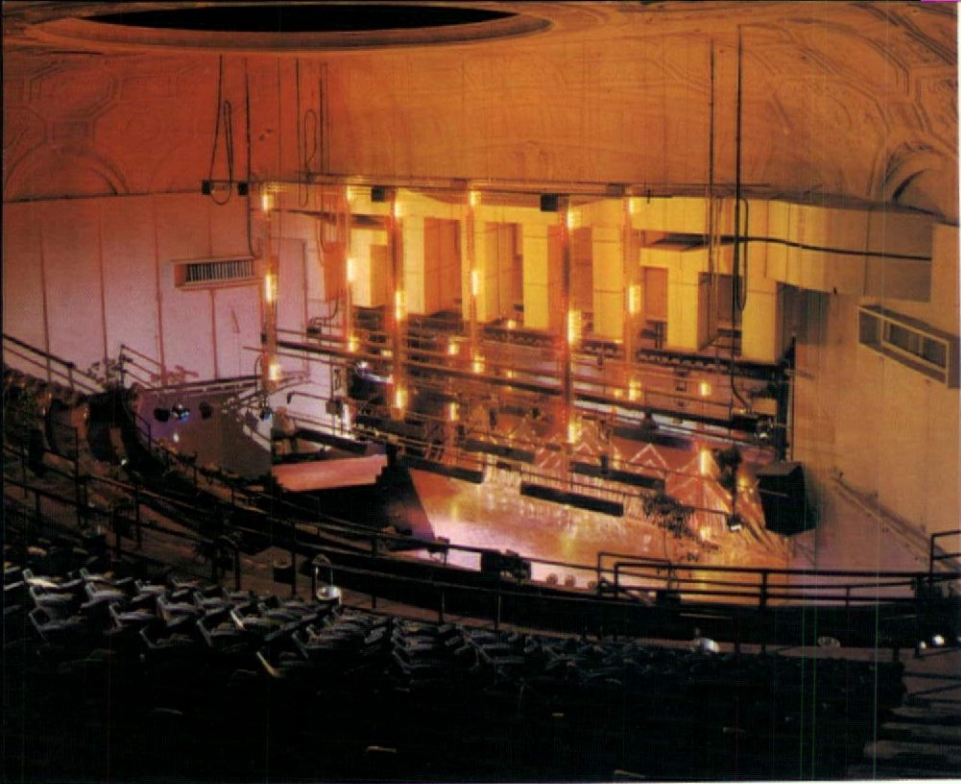
Richard W. Jones, a practicing interior designer, the immediate past Editor of *CONTRACT INTERIORS*, the immediate past President of the ASID, Chairman of that organization's Education Foundation, former Design Editor of *Redbook*, former Senior Department Head for design, *Better Homes and Gardens*, and the present Editor of *RESIDENTIAL INTERIORS*.

Edgar Kaufmann, jr., writer, editor, professor of architectural history at Columbia University, and formerly Director of the Department of Industrial Design and of the widely influential Good Design program at the Museum of Modern Art, New York; also formerly on the board of the International Council of Societies of Industrial Design. His awards include an honorary fellowship in the AIA, a citation at the founding of the Industrial Designers Society of America, and the Elsie De Wolfe Award.

George Nelson, architect, designer, writer, and editor, winner of the Elsie De Wolfe award and many others, head of his own design firm, *George Nelson & Co.*, and partner in the architectural firm of *Nelson & Chadwick*; he played an historic role as an early and influential advisor to the *Herman Miller Company*; his furniture designs include the early *Storagewall* system and the recent *Nelson Workspaces*; his most recent book, revealing the catholicity of his interests, is *HOW TO SEE*.

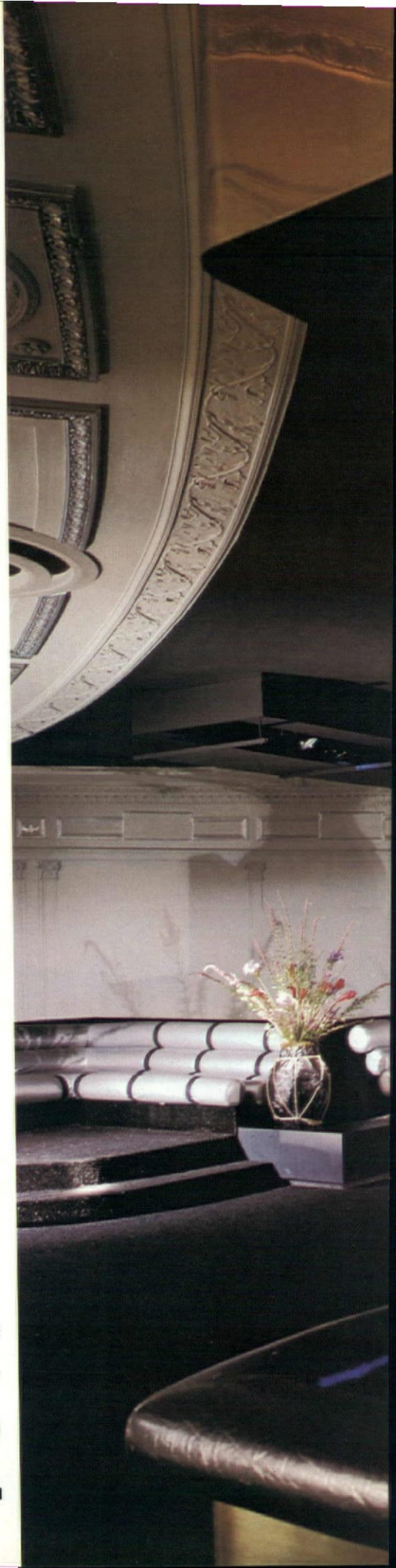
These are all busy men, and we are grateful for their friendly interest in *CONTRACT INTERIORS*.

STANLEY ABERCROMBIE



Above, the balcony of the former opera house overlooks the scene of the discothèque's spectacular visual effects: flashing lights are available, to be sure, but so are the illusions of a sunrise, a heavy fog, a volcano, a snowstorm, a moon, and the outline of a giant cocaine spoon. Right, beneath the balcony, the relative quiet of the brass-trimmed bar area; the carpet is black Astroturf.

Photography by Jaime Ardiles-Arce



**More operatic than ever, a 1927 opera house
is transformed into a dazzling disco.**

RON DOUD
STUDIO 54



The entrance lobby with original chandeliers, restyled with new brass rings, and with plaster details intact, but with new banana-leaf-patterned burgundy carpet in the style of past theater lobbies, claret walls and ceiling, large arched mirrors, and an allée of dramatically lighted 16-ft.-high fig trees.

New York, according to the *DAILY NEWS*, has been "Swept Away on a Wild Wave of Disco-Mania." At the crest of that wave, as frenetic and noisy as any of the city's other new discothèques, but with some genuine design sophistication as well, is Studio 54. It must have been a design problem unlike any other. Adaptive re-use of old structures has become a common practice, of course, but not many old structures have the idiosyncrasies of a 50-year-old opera house (impresario Fortune Gallo opened the house with *La Bohème* in November, 1927) which, since 1943, had served as a radio and television studio for the Columbia Broadcasting Company (millions have seen parts of the building in the backgrounds of the Johnny Carson show, *Name That Tune*, and *Captain Kangaroo*).

And not many *new* uses have the idiosyncrasies of a club which will capture the attention and excite the imaginations of the "beautiful" people. Would Halston want to give a party for Liza Minelli in a commonplace environment? Don't be ridiculous.

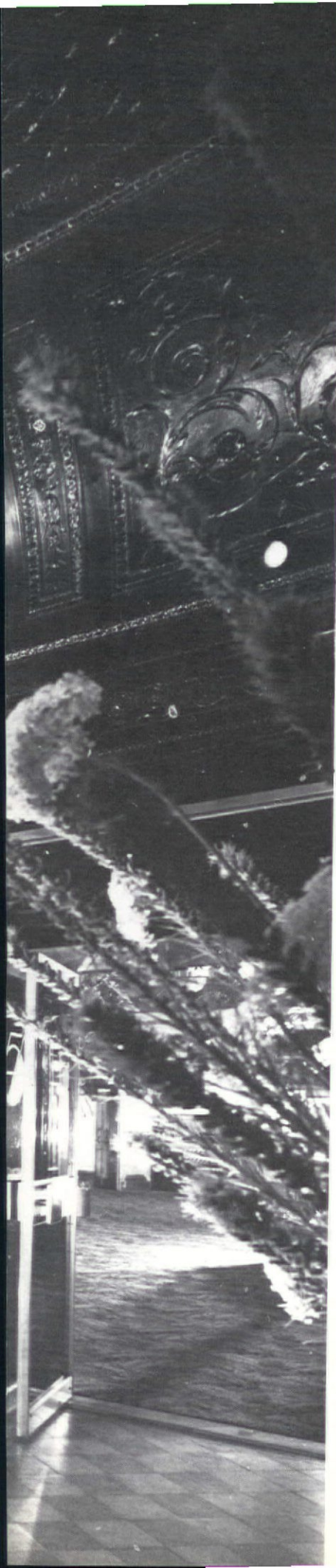
While no-one would accuse Studio 54 of being commonplace, it has not been designed without restraint. For the most part, the spaces and details of the building have been treated with respect, the elaborate neoclassical moldings and plaster work simply cleaned and highlighted with glossy paint and careful lighting. The entrance foyer's banana-leaf-patterned carpet, an English import, has a character appropriate to the building's period. In the main room, furnishings are bold, simple, and flexible, including ten eight-foot-square modular seating units covered in silver vinyl; their



STUDIO 54

Above, the loge of the opera house is now a lounge area with assorted upholstered pieces, all in burgundy fabric to match walls and ceiling, with large new areas of gray mirror, and with highly polished stainless steel drum tables. Right, glossy jet black paint emphasizes the neoclassic ceiling detail just within the entrance.





placement can be shifted into a variety of sawtooth or cruciform patterns. 1200 square yards of black Astroturf carpet the floor and raised platforms.

But by far the most striking aspect of the Studio 54 interior is the array of over 400 custom lighting effects which transform the dance floor into a constantly changing visual spectacle. These effects are the work of theater lighting experts Jules Fisher and Paul Marantz, but Doud's strong, simple touch allows them maximum effectiveness.

Doud's previous design work includes the Julio dress boutique, in collaboration with Robert Currie (see INTERIORS, March, 1976). For more than a year, he has been associated with architect Scott Bromley, lighting designer Brian Thompson, and landscape specialist Renny Reynolds, all of whom contributed their skills to the Studio 54 interior.

The result has been a phenomenal success: individual and exciting, but not so overbearing as to interfere with Andy Warhol's spotting Margaux Hemingway.

STANLEY ABERCROMBIE

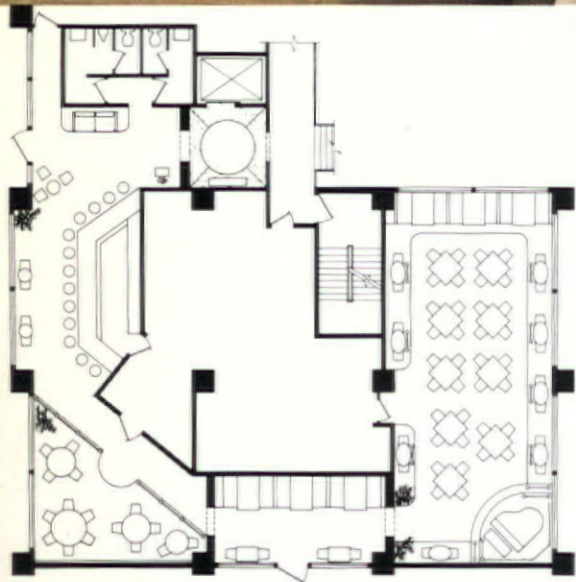
Architect for original Gallo Opera House: Eugene DeRosa. Studio 54 designer: Ron Doud. Associate architect: Scott Bromley. Associate for lighting (except dance floor): Brian Thompson. Dance floor special lighting effects: designed by Jules Fisher; executed by Paul Marantz, Inc. Lighting installation: London Electric. Interior landscaping: Renny Reynolds. Graphics: Gil Lesser.

Black carpet in main room: "Astroturf" by Monsanto. All carpet from **Carpet Showrooms, Inc.** Upholstery fabric in lounge area: **Lee-Jofa**. Silver vinyl upholstery on custom-made banquettes: **Plymouth Rubber Company**. All upholstery through Jan Kukula of **Fingertips**. Plants: **Renny Reynolds**. Scenery drops: **Aero Graphics**. Bar and disco fabrication: **Art Fabricators**. Computers for lighting systems: **Digital**. Stainless steel drum tables: **Intrex**.

Looking towards the dance floor, with the brass-banded bar on the left. In the foreground, one of ten custom banquettes, on casters for easy alterations of seating and traffic patterns. Bolsters are covered in silver vinyl, strapped by cotton webbing to carpeted bases.



Photography by Peter Zakas



ZAKASPACE GORDANA'S RESTAURANT

It must be like walking into a nicely wrapped box of colored marzipans, and what a way to begin a meal. This is the comfortable atmosphere at "Gordana's," a posh new Chicago restaurant designed by Zakaspace, the firm headed by Spiros Zakas.

Situated on the fourth floor of a brand new building, the restaurant does a brisk trade, despite a slightly awkward location. One arrives via elevator, and is then deposited within a realm of apricot and hunter green. Though color and fabric choice play an important role, they are still merely the icing on a well-designed, well-organized cake. Walls in the bar and the first dining area are dark mahogany, relieved by horizontal bands of gleaming brass. A second dining area, one which will eventually serve as an entrance to a future garden, has walls of bolstered hunter green suede padding. These too, run horizontally, thereby contributing to the overall restful quality. An illusion of floating is achieved by lights beneath the carpeted risers. One pretends to be on an extended European cruise, languidly wending his way through the Mediterranean.

Green banquettes lining the wall are divided by glass panels in window-pane form, reflected by identically treated wall mirrors. The effect this produces to the eye is one of openness, while functionally it serves the ear, affording acoustic privacy.

The main dining room is surrounded in dark grey walls, offset by furniture upholstered in deep apricot, and houses a number of sedate, yet pleasantly surprising custom touches. Floor-to-ceiling venetian blinds are custom built of mahogany slats, and velvet apricot padding surrounds mirrors decorated with a sandblasted strip and the "G" logo. Another Zakas custom touch is seen in the superbly-fashioned calla lilly wall sconces. The success of these touches is due entirely to their "unforced" spirit. Obviously, the same care that was taken in creating them was taken in selecting them.

Carpeting is of elephant grey, interspersed with a tiny, irregular chocolate-drop pattern ("as if someone spilled M&M's," says Zakas), and is relieved by a border of solid grey. The ceiling is sectioned into four stepped-down layers, each harboring recessed lighting.

Wandering musicians, replete with violin and guitar, float through the spaces, a pianist performs in the main dining room, and the Chicago press has given rave reviews to the food as well as the design. It is evident that this gift-wrapped candy box is quite a successful lure.

RICHARD ZOEHRER

Custom designed banquettes: **Spiros Zakas**, built by **Contract Industries**; Velvets and textured fabrics: **Stroheim and Romann**; Carpeting: **Berman**; Vinyl upholstery: **Naugahyde (Uniroyal)**; Tabletops: **Formica Corporation**; Marble: **Roman Marble**; Glass: **Midwest Glass**; Mahogany paneling: built and installed by **Jerry Pascal and Assoc.**; Chairs: (custom detailed) **Shelby Williams**; Calla Lilly sconces: custom made by **Spiros Zakas**; Curtains: **Carpet Masters, Inc.**



Who was Hobey Baker, for whom a restaurant in Goleta, California is named? Owner Jack Sears didn't know until he read about Baker's career—beginning in the early 1900's as a Princeton hockey and football hero, later a World War I flying ace. Hobey Baker became the sports theme for the restaurant which carries his name.

Sears commissioned architect/designer Barry Berkus, a native Californian, to turn his well known innovative yet practical approach to architecture in the renovation of a 6,000 sq. ft. structure that in one of its incarnations was a Greyhound bus depot. Exterior is mainly sheathed in 10 in. redwood boards.

Inside, to frame the sporting elements, Berkus employed an architectural concept designed to create a variety of moods through volume and light interaction, spaces stepped to different levels, and redwood shaped and sculptured provocatively.

Natural light from the top of a circular skylight in a redwood-lined cylindrical form at the entrance area warms the wood walls and rust-color carpet while highlighting potted plants. Sunlight filtering through etched glass windows in the main dining room helps bring in the outdoors. Here the vaulted ceiling, raised elliptical dining platform bordering one side, and booths topped with arches of blue canvas are other innovations.

In addition to a smaller, more intimate dining room, there's the cellar room where private parties are hosted. A bar/lounge is elevated above the disco area—where the sunken dance floor is routed with Tivoli lights in race-track formation. This elliptical form is repeated in the mirrored back bar and a rounded multi-screen for photographic displays.

Architect Berkus feels the restaurant reflects a California lifestyle through strong emphasis on craftsmanship that considers the guests' well being as well as espousing today's trend to natural materials. "Redwood bender board is the major interior design tool employed to create curved volumes, subtle directional circulation flow, privacy, warmth, and the feeling of design unity," Mr. Berkus says, "plus careful detailing, harmonizing colors and shapes, etched glass, and supergraphics to give a sophisticated variety of ambiances oriented toward modern day leisure philosophy."

The Berkus Group Architects firm is involved nation-wide in architectural planning service for major builders and developers concerned with residential housing, commercial complexes, recreational, and institutional facilities. Offices are located in Santa Barbara and Santa Ana, California, and Washington, D.C.

BETTY RAYMOND

Custom made tables: **Tom McClure**. Dining chairs and bar stools: **Hank Loewenstein**. Waiting area furnishings: **Furniture Concepts**. Light fixtures: **Smoot-Holman**. Lighting embedded in dance floor: **Tivoli Industries**. Awnings: through **Haywards** (Santa Barbara). Carpet: **Kemos**. Projection equipment: **Golden State Entertainment Systems**. Graphics: **Clay Creel** (Santa Barbara). California redwood siding: **Santa Barbara Mill & Lumber**.

BARRY BERKUS, AIA

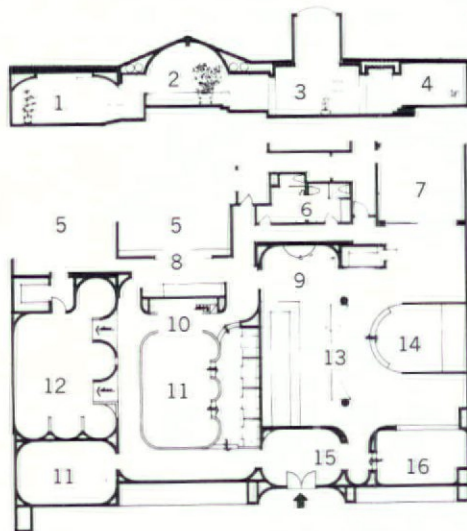
Architect

BARRY BERKUS GLYNN BROWN

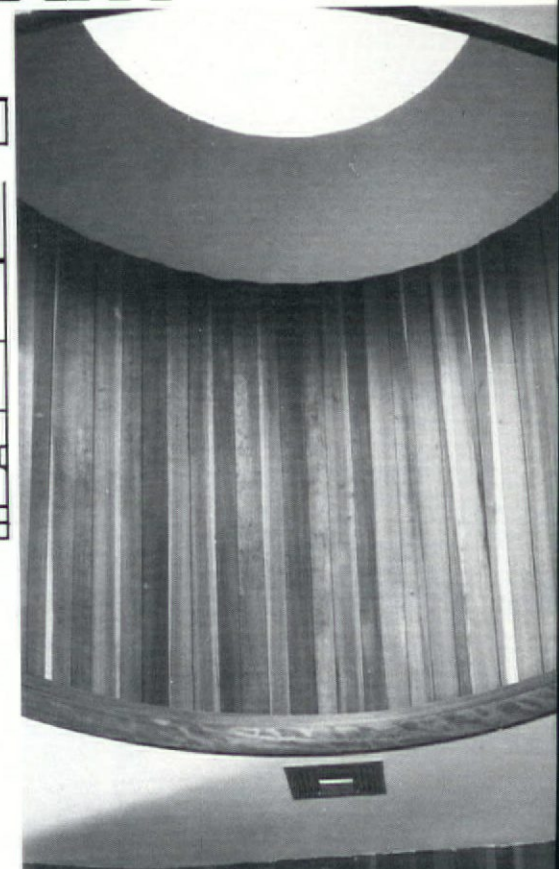
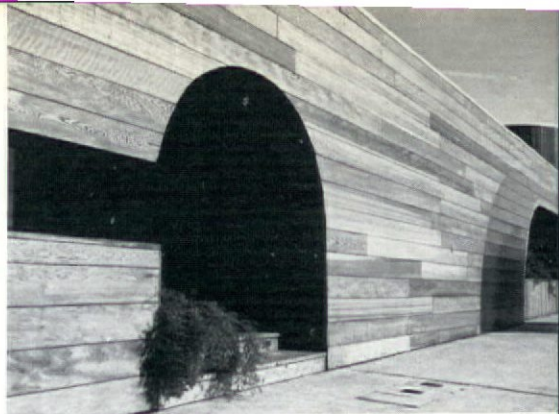
Interior designers

HOBHEY BAKER RESTAURANT

Photography by Del Hayde

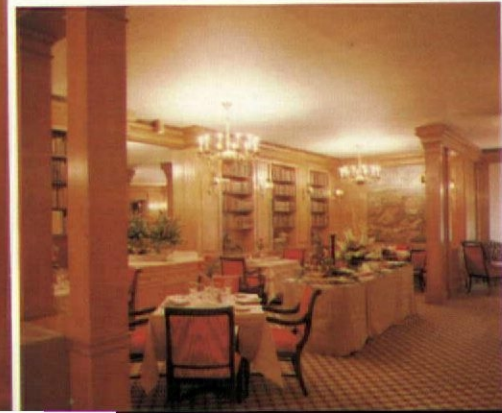


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|----------------|----------------|
| 1 Booth area | 9 Bar lounge |
| 2 Dining | 10 Stage |
| 3 Foyer | 11 Dining |
| 4 Lounge | 12 Booth area |
| 5 Kitchen | 13 Bar |
| 6 Wash rooms | 14 Dance floor |
| 7 Banquet room | 15 Foyer |
| 8 Pick-up area | 16 Lounge |



Sculptured redwood forms strong design elements for a restaurant renovation







How do you breathe new life into a fading hotel? In a few rare cases, you might do well simply to keep it polished and in repair, as the management of The Plaza finally realized when they turned over the magnificent Oak Room to The Rambusch Company, charging them to restore it as far as possible to what it had been more than a half century before (see February 1976 INTERIORS).

But that is a rare case. More often it is not restoration or refurbishing but total redesign which our old hotels need, even if their original interiors were good for their time. This was not true, in any case, of The Americana, one of New York's best located, best planned, but worst designed hotels of the sixties. In some parts vulgar, in others merely inept, the interiors were badly in need of atmosphere, quality, and a sense of place, when the ongoing redesign program for the hotel was turned over to Tom Lee Limited a few years ago. The assignment included everything from the 38th floor VIP suites to elevators, the lobby, canopies, corridors, bedrooms, and more. Only one gourmet restaurant, a cocktail lounge replacing a lobbieside drug store, and a typical elevator are illustrated on these pages, but they are enough to allow us to analyze the firm's approach to the redesign program.

Let us take the big space, formerly the Royal Box night club, which was turned into a gourmet restaurant. Sarah Tomerlin Lee of Tom Lee Limited started out in the same way as she had when she was vice president in charge of advertising and promotion at Lord & Taylor—the same way she created the basic ideas for magazine issues at *House Beautiful*, of which she was Editor-In-Chief: Her first move was to develop a *Theme*.

But how do you think of a theme for a restaurant? What phrase would symbolize the mood of the place that was wanted? Mrs. Lee had already decided that the space should become as nearly as possible a London club, with beautiful paneling and a fireplace, and that the existing cavernous dimensions should be divided into more friendly areas. In accordance with this aim, Warren McCurtain, the vice president of Tom Lee Limited, designated a wine room, a library, a central area, and a lounge.

"The Lion's Share" was the perfect handle that came to her—implying executives and famous folks generally, and endowed with its own built-in symbolism, not to mention the implication of generous portions and lots for the money. There are indeed eight lions watching over the restaurant! Two somnolent stone lions weighing 600 pounds apiece crouch on the rails of the steps up from the central area to the slightly raised colonnaded gallery; there's one couchant at the entrance; one in a large wall painting; and four small carved antique lions guarding the books in the library.

The Fire Department would not approve the glorious 18th century English paneling which Mrs. Lee selected, unless she had it soaked in a ruinous fire retardant, or peppered the ceiling with sprinklers. In the end she chose to have a replica drawn and to

Lion's Share Restaurant and Bridges Cocktail Lounge —steps in the transformation of a hotel's image

Left: Architectural woodwork and columns divide the Lion's Share restaurant into intimate areas without cutting off the view between them. There are a Wine Room (large photo), Library (small center bottom photo), main area containing a fireplace, a raised gallery, and an entry.

Photographs by Norman McGrath

TOM LEE LIMITED
AMERICANA
AMENDED

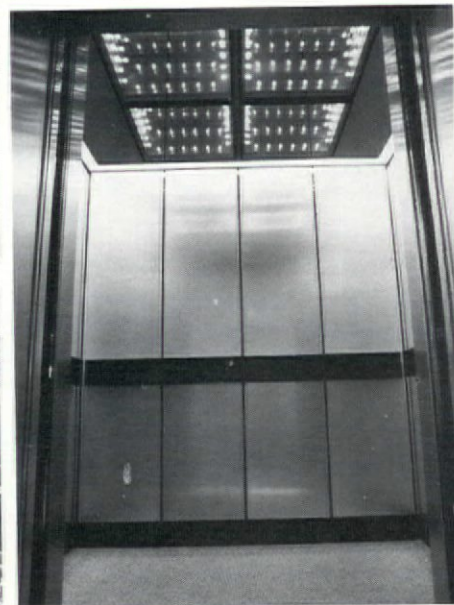
AMERICAN AMENDED

find an approved fire retardant birch wood which exactly matched the gleam and tone of the old paneling. Budd Contracting made the reproduction paneling and assembled a lovely Georgian fireplace, half of which had been purchased in Brewster, New York. The 18th century mirrors are from the same place.

Antiques and reproductions account for most of the furnishings: The tall elaborate clock and oval carriage lights are English antiques. The large hurricane-globed brass chandeliers and hand-carved chairs are reproductions. And the sizes of the rooms, the architectural woodwork which frames them, the wine racks, mirrors, and books are convincing evocations of the quintessential London club.

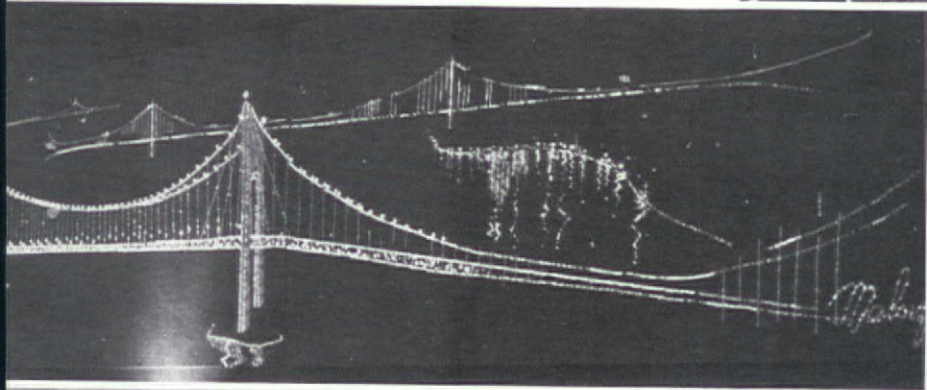
The period atmosphere, though authentic, is impressively and surprisingly different from what an antique buff might expect, however. Colors and woods, instead of being dark and cool, are warm and sun-tinged, with leonine African overtones. The specially woven all-over pattern rug is champagne and flame. Flame is the predominant hue of the upholstery, some of which has a flame-pattern in the weave. Other colors are butterscotch and fawn. There is also lots of polished brass and marble of two kinds—one creamy, the other a frothily veined *rouge*. Like the oil of the lion in the library, the two strategically placed paintings of graceful 18th century-style bouquets are the work of an artist commissioned by Mrs. Lee.

In this expansive, comfortable, elegant setting for lions, the partron may sup at a table laid in front of a fireplace and serve himself from a spread of hors d'oeuvres on the library table. Patrons with sufficient curiosity may discover that the books in their fine bindings are real and comprise a library



Photos left: Raised gallery in Lion's Share. Above: Copper-paneled elevators with ceiling lights reflecting to infinity.

Photos right: Midnight blue and white Bridges lounge with sequin murals, piano surrounded with seating, bead and mirror dividers and screens.



of the literature of travel. Definitely this isn't the ersatz Americana of yore.

Neither is Bridges, where you can have drinks while watching the comings and goings between the hotel's Seventh Avenue main entrance and the registration desk. This entrance area of the lobby is a difficult problem, incidentally, what with the proportions of the luminous coves and marble columns, and the fact that the desk and information kiosk lamps are often overwattaged against Mrs. Lee's instructions. But it is all beginning to come together. Bridges, which couldn't be less like the exclusive yet gracious and warm Lion's Share, occupies space once taken up by an unattractive pharmacy with its own door to Seventh Avenue. Bridges now has that street door, and an intimate core focussed on a grand piano for the music played at night. But it is a cool, blue night place even when daylight enters, thanks to the deep, night blue carpeting and flocking on the walls, on which gleam linear sequin murals of New York bridges designed and executed by Carl Malouf. The white-framed and all-white furniture, piano, and bar stand out from the blue with *moderne* geometric chic, while curtains of crystal beads interspersed with mirrored rods delineate an overhead boundary between the lobby and cocktail lounge. The jazzy recesses beyond the lobby are infinitely inviting, and remind one that the late Tom Lee was as famed for stage design as for interior design. Obviously his firm retains its full range, with expertise in historic reproduction (Mrs. Lee is Vice President of the Landmarks Conservancy) equal to its inventiveness in supper clubs. All of which helps explain the fact that the firm has won the interior design commission for the Palace Hotel project discussed in our July issue. (The Palace Hotel announcement will be found on page 8.)

OLGAGUEFT

DESIGN CREDITS

Project Designers at Tom Lee Limited: **Warren McCurtain and Roger Danford.**

SOURCES FOR LION'S SHARE

Architectural woodwork: **Budd Contracting.** Imported, carved-back chairs: **Wycombe Meyer Co. Inc.** Chair upholstery: **Boris Kroll.** Standard chairs: **Summit Chair Co.** Banquettes: **Chairmasters, in La France upholstery vinyl.** Carpeting: **F. Schumacher & Co.** to TLLtd. design. Drapery velvet: **Stroheim & Romann.** Fireplace and 18th century mirrors: **The Old Schoolhouse, Brewster, N.Y.** Carriage lights: **Gargoyles, Philadelphia.** Chandeliers: **Metropolitan Lighting** to TLLtd. design. Clocks: **Clocks and Things.** Lions: **Madison Galleries and Mill House Antiques.**

BRIDGES

Bar Stools: **Shelby Williams** in **Eaglesham** fabric. Chairs: **Chairmasters** in **Eaglesham** fabric. Sofas: **Meyer-Gunther-Martini.** Wallcovering: **Wolf Gordon.** Hanging beads: **Dazian's.** Mirrored rods: **Tomorrow Designs.** Sequin murals: **Carl Malouf.**

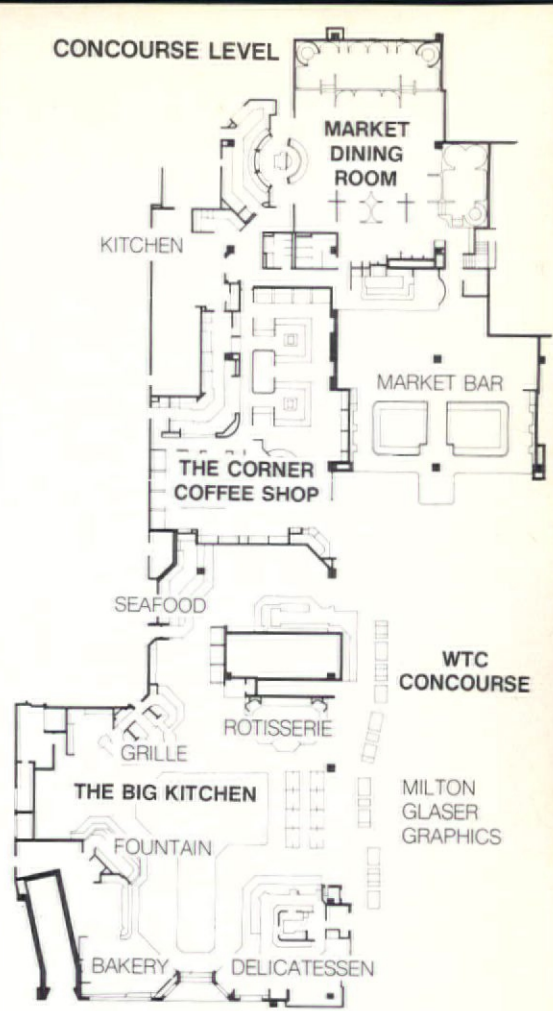
ELEVATORS

Luma Lite ceiling lights: **Neo-Ray Lighting Systems Inc.**



Largest of the World Trade Center's new concourse-level restaurants is a self-service facility called *The Big Kitchen* (general view, above; detail, left). Checkerboards of colored tile are a motif repeated throughout. Custom seating recalls the cane upholstery of turn-of-the-century streetcars. At right, giant letters (by graphic designer Milton Glaser) announce the restaurant boldly, also serve as space dividers and even as occasional seating.

Photography by George Cserna



HARPER & GEORGE WTC RESTAURANTS

Charles Porter imagined being "Down in the Depths on the Ninetieth Floor" a number of years ago, and when the twin towers of New York's World Trade Center were finished, some architecture critics felt that such elevated depression had become a reality. But things turned up considerably when, at the very top of 107 floors of aluminum banality, Warren Platner designed a strikingly effec-

tive observation deck (see July 1976 INTERIORS); when Platner's Windows on the World restaurant opened atop the other 107-floor tower, things looked even brighter (February 1977 INTERIORS). Now there is also cause for celebration at the base of the towers.

Under the plaza which connects the towers and which is ringed by smaller buildings of the complex, there is a major concourse-

level lobby connecting the buildings above, the streets around it, and the intricate tangle of subway lines below. Serving a working population of approximately 80,000 tenants and about 150,000 additional visitors daily, this is undoubtedly one of the busiest lobbies on earth. It also happens to be on the site of the historic Washington Market, where the best edible merchandise in New York was sold. How natural, then, for the lobby to be edged by food service facilities, and how lucky for all those hungry thousands that the facilities have been so cleverly planned and admirably executed!

The planning began when the Port Authority (owners of the WTC complex) hired Joseph Baum as its food service consultant. Baum, formerly of Restaurant Associates, may be more responsible for good restaurant design in this country than any other single person—without ever having designed a single restaurant. For it was Baum (along with Jerry Brody, president of Restaurant Associates) who was asked by Philip Johnson to collaborate with him on the Four Seasons (published in *INTERIORS* in December 1959 and still unsurpassed). It was Baum who then continued the radical idea of working with first-rate designers by asking Alexander Girard to do La Fonda del Sol (February 1961 *INTERIORS*). He has continued the policy in collaborations with William Pahlmann, Warren Platner, and others over the years.

For the WTC, it was Baum's concept to recapture some character of the Washington Market, with its bustling street life, its variety, its tempting displays of fresh vegetables, spices, hot muffins, meats and fowl. He visualized this market spirit interpreted in a variety of food service situations, some self-service, some with waiters, and all linked to a single food preparation center. The Port Authority liked Baum's ideas; Inhilco, a division of Hilton International, was brought in as operator of the restaurant group; and Inhilco, in turn, hired Baum to implement his own ideas. James Lamantia of New Orleans was commissioned as architect for the concourse level restaurants, and the firm of Harper & George was chosen as interior designers.

The result is bright, unpretentious, and appetizing. Two floors below the concourse level, there is a single giant receiving and food preparation center, some of its facilities (the bakery, for example) also serving the glamorous Windows on the World high above. On the concourse level, there is a surprising variety of dining choices.

Largest of these, with 500 seats and places at stand-up tables, is The Big Kitchen, a fast food operation (according to design critic Paul Goldberger of *The New York Times*, "far and away the best-designed fast-food restaurant in New York City"), but it is by no means a large, impersonal cafeteria. Food service is divided among many different counters, each with its own specialty: raw clams and oysters, for example, or delicatessen sandwiches, health foods, ice

cream, or grilled meats. Someone could, in fact, eat in The Big Kitchen every day of the week and never have the same sort of food or stand in the same line twice. In the mornings, several of the counters are converted for service of coffee, tea, hot croissants, and other breakfast specialties that may either be eaten at the tables or taken to offices; after lunch, some counters are converted again for the sale of take-home goods: breads, cakes, or complete meals.

Because most of the food preparation is done in the commissary two floors below (and therefore away from the restaurant's high rent location), there is virtually no back-of-the-house space on the concourse level. Final food preparation there (slicing the cheese, dressing the salad, opening the clams) is done by the same employee who serves the customer and in the customer's clear view.

A smaller, adjacent facility is The Corner Restaurant, an attractive area with waiter service at counters or at small tables. A free-standing kiosk nearby, The Coffee Exchange, serves coffee in the mornings, a choice of hot soups (with bread, fruit, and wine) at lunch; also available are packaged teas and coffees to take out, and even a selection of handsome teapots and coffee-makers. In another section are such curiosities as food-based medicines and cosmetics: herbal teas, rose water, avocado hand cream.

Throughout these facilities, checkerboards of white and colored tiles (or white and colored squares of plastic laminate) are a constant unifying motif. Even the servers' uniforms match. The biggest checkerboards of all are to be found on enormous three-dimensional "trees" and on letters (spelling out THE BIG KITCHEN) that are big enough to sit on or even to snuggle up in with a sandwich and beer. These oversize graphics, serving simultaneously as sign and space divider, are by Milton Glaser.

There is also a quite elegant restaurant area called The Market Bar & Dining Rooms (photographs on the following pages). Here the lighting level is considerably lower, mixed drinks are served, and both the menu and the décor are more elaborate. But not overly elaborate: Harper & George have managed the small miracle of creating a Victorian atmosphere without fuss or plush, and an unmistakably sophisticated dining room without tablecloths (on some tables), and even without carpet. Natural woods and pumpkin walls and ceiling prevail, sparked with handsome lighting fixtures and etched glass space dividers. Even here, there is generous variety: in addition to the main dining room, there is a grille room (with drinks and elaborate hamburger meals), a bar with food service, and a 150-seat café, a perfect spot for people-watching at the edge of the concourse lobby.

The total achievement: dining facilities for 1100 that have extraordinary life, personality, efficiency, variety, and charm.

STANLEY ABERCROMBIE

WTC RESTAURANTS

The Big Kitchen: Arm chairs: **Hank Loewenstein, Inc.** Side chairs: **Linon International, Inc.** Counter stools: **H&G Design, Desks, Inc.** Table tops: **Hudson Design Services, Inc., Desks, Inc.** Table bases: **L&B Products Corp.** Banquette upholstery: **Nu-Cane, Wendel Fabrics.** Lighting fixtures: **Prescolite, Abolite, Appleton, Koch & Lowy.** Specialty lighting: **Louis Baldinger & Sons, Inc.** Antique lamp shades: **Louis Mattia, Locate Market, W. N. DeSherbinin.**

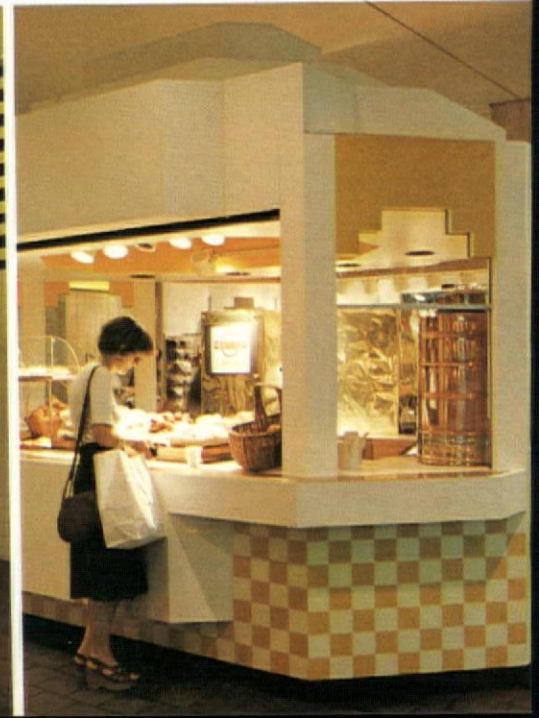
Market Bar: Dining chairs: **Boling Chair Co.** Antique table tops: **Golden Oldies, Ltd.** Table bases: **Desks, Inc.** Antique oak tables: **Barrett-Hill, Inc.** Special lighting: **Louis Baldinger & Sons, Inc.** Antique shades: **Paul Groody.**

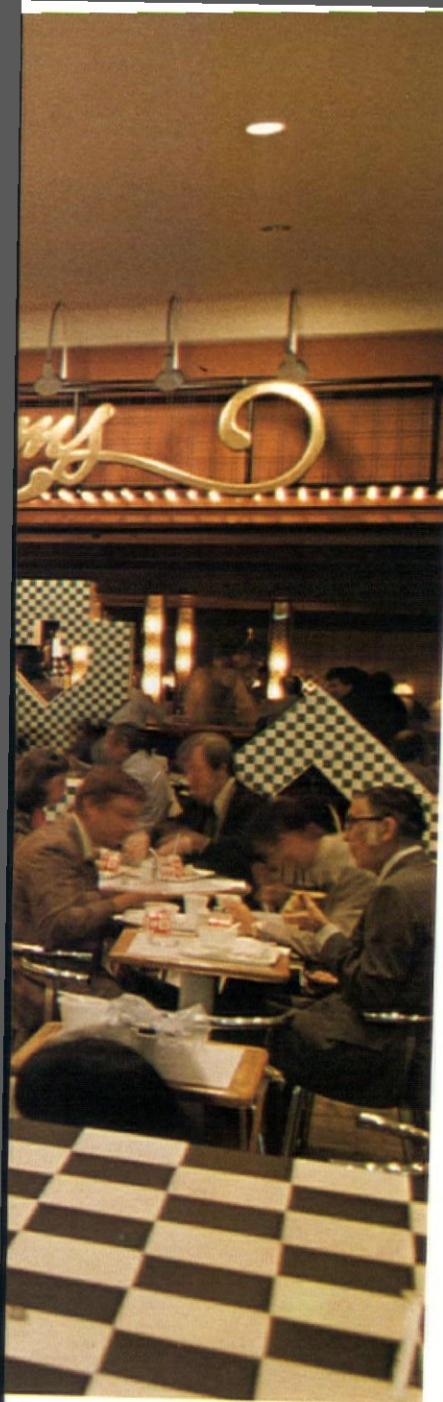
Market Dining Rooms: Dining chairs: **Boling Chair Co.** Antique tables and chairs: **Golden Oldies, Ltd.** Antique table bases: **L & B Products Corp.** Banquette tables: **William Bloom & Sons, Inc.** Antique furniture and accessories: **Barrett-Hill, Inc., Howard Kaplan, Ann-Morris, Rudi's Big Kitchie.** Vinyl wallcovering: **Wolf-Gordon.** Upholstery fabric: **Herman Miller.** Special lighting: **Louis Baldinger & Sons, Inc.** Antique shades: **Paul Groody, Ann-Morris, Howard Kaplan Antiques.**

Coffee Exchange and concourse bar: Tables: **Desks, Inc.** Table tops: **Hudson Design Services.** Table bases: **L & B Products Corp.** Bar chairs: **Woodward Furniture Co.**

The Corner: Counter stools: **P.S.P. Industries, Desks, Inc.** Counter stool bases: **L & B Products Corp.** Dining chairs: **Thonet.** Table tops: **William Bloom & Sons, Inc.** Table bases: **L & B Products Corp.** Banquette upholstery: **Knoll, Inc.** Chair upholstery: vinyl by **Wolf-Gordon.** Lighting: **Louis Baldinger & Sons, Inc., Light-olier.**

At right, four of the many many food counters which serve The Big Kitchen. At top, a grille for hot meats; an under-counter exhaust system makes an overhead hood unnecessary. Below, a marble-countered delicatessen department, a take-home bread shop, and the Seafood Market & Raw Bar. White tiles with checkered emblems, brass highlights, and natural woods are the primary materials; servers' uniforms, sympathetically, are crisp white with checkered aprons.





WTC RESTAURANTS

Above, a counter of checkered plastic laminate separates a café area from the WTC's concourse-level lobby. The Corner Restaurant is at the left of the photo; the Market Bar and Dining Rooms in the background. Far left, Milton Glazer's whimsical topiary near the entrance to Nature's Pantry, a health-food section of The Big Kitchen. Left, a freestanding kiosk called The Coffee Exchange offers breakfast items in the morning, hot soups at lunchtime. Above right, a vaguely Scandinavian look characterizes The Corner, a 150-seat facility with waitress service at counters. Middle right, the grille area of The Market Dining Rooms, woodsy, dark, rather masculine, and with heavy brass details. Bottom right, the main dining room of The Market: the air of a fine restaurant, but strikingly spare and clean. The stepped ceiling planes, in pumpkin color, add visual interest and deflect sound; chairs are reminiscent of the sturdy library chairs of public high schools; etched glass panels and antique lighting fixtures contribute a final finesse.



It's an extraterrestrial launch sealed in aluminum and glass. Or the "Chrysler Building laid on its side." For visitors to Johns-Manville's new headquarters by The Architects Collaborative with interior design by The Space Design Group, the immense—750,000 sq. ft.—seven-level structure in two wings housing about 1700 employees is a skilled synthesis of corporate policy, information theory, aesthetic principle, and technical skill. Set in the majestic foothills of Denver's 10,000-acre Ken-Caryl Ranch, Johns-Manville is a spectacular achievement by almost any criterion.

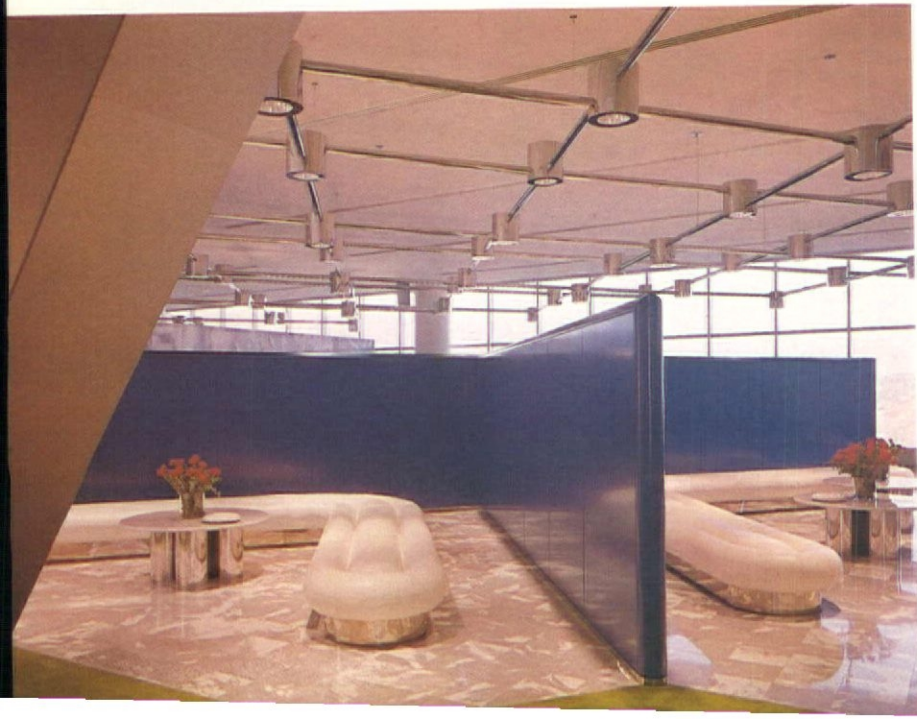
"J-M"'s unique style was apparent from the start. The major producer of building materials retained The Space Design Group to formulate a building program, establish essential criteria for an architectural competition, and carry out all interior design services in close cooperation with the winning architect. (Besides TAC, the field included CRS, Welton Becket, Vincent G. Kling, Neuhaus & Taylor, I.M. Pei, William L. Pereira, RTKL, and Sert, Jackson.) All this after a dizzy nine months' relocation from New York to temporary quarters at Denver's Greenwood Plaza office complex, where The Space Design Group could test concepts at full scale.

The novelty of the arrangement, giving extensive authority to an interior designer in the design of a totally new structure, can be sensed in the wording of J-M's contract addenda to the AIA document B131, "Standard Form of Agreement Between Owner and Architect." Says Addendum I, "Neither the Architect nor his professional consultants shall perform any service in connection with the interior of the building (other than specified above) except such services as may be requested of him by The

THE SPACE DESIGN GROUP **JOHNS-MANVILLE**



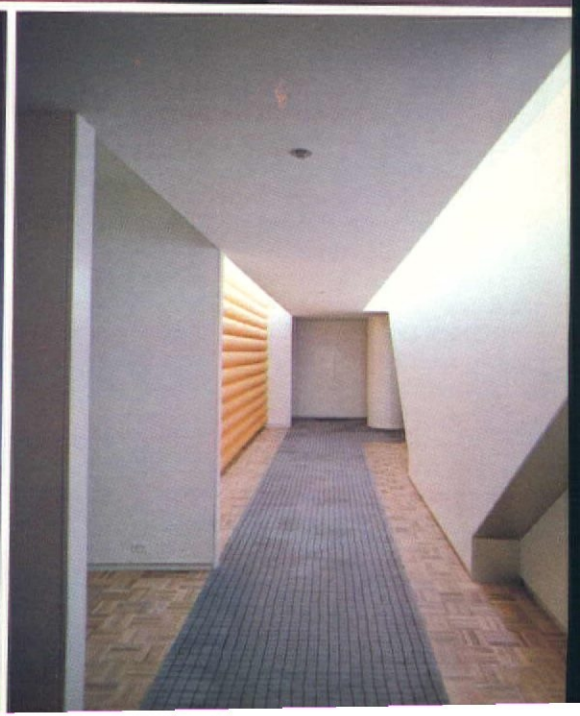
Johns-Manville interiors look outward, whether seen against backdrop of magnificent Ken-Caryl Ranch as in conference room above, looking past partial height partitions in reception seating area to left, or down corridors whose strong imagery compensates for the absence of windows, as shown on opposite page.





Photography by Liebman-Lewis unless noted

Interior design: **The Space Design Group**; Mar-
 in Affrime, president; Frank Failla, director/des-
 ign; Henry Kurz, director/production; Jules
 sky, director/finance; Ronald Phillips, direc-
 tor/planning; Carl Yoder, director/projects;
 Senior associates: Jack Cobb, art/accessories;
 George Como: production coordination; Connie
 Jack Locklin, furniture; Mohammad Nasr, con-
 struction coordination; Richard Rockstuhl, sys-
 tems; Wilson Wright, associate, signage. Archi-
 tect: **The Architects Collaborative**.
 Construction manager: **Turner Construction**.
 Mechanical, electrical engineering: **Cosentini**
socs. Electrical (UPS) engineering: **Cox-**
embrell Assocs. Structural engineering: **Le**
essurier Assocs., Martin Lovett Assocs.
 Acoustical engineering: **Robert A. Hansen &**
socs. Lighting: **Wheel-Garon**. Audio-visual
 equipment: **Bert Wilke**. Food facilities: **Davre's, Philip C.**
atico Assocs. Library: **Marjorie Broward**.
 Building code: **Melvyn Green**. Filing architect:
Warren Kieding.



Space Design Group, Inc. or any other agent from time to time designated by Owner in connection with interior design services to be performed by The Space Design Group, Inc. . . ." Addendum 3 clearly states the role of The Space Design Group as "to plan, design, develop and supervise the completion of all interior space for the Johns-Manville World Headquarters Complex."

While J-M's contract does not herald a reversal of traditional roles for either designer, it does represent a discernible shift in professional emphasis. J-M served notice that its headquarters would be designed from the inside out, and it charged The Space Design Group with achieving this goal. It is an arrangement for designers to ponder.

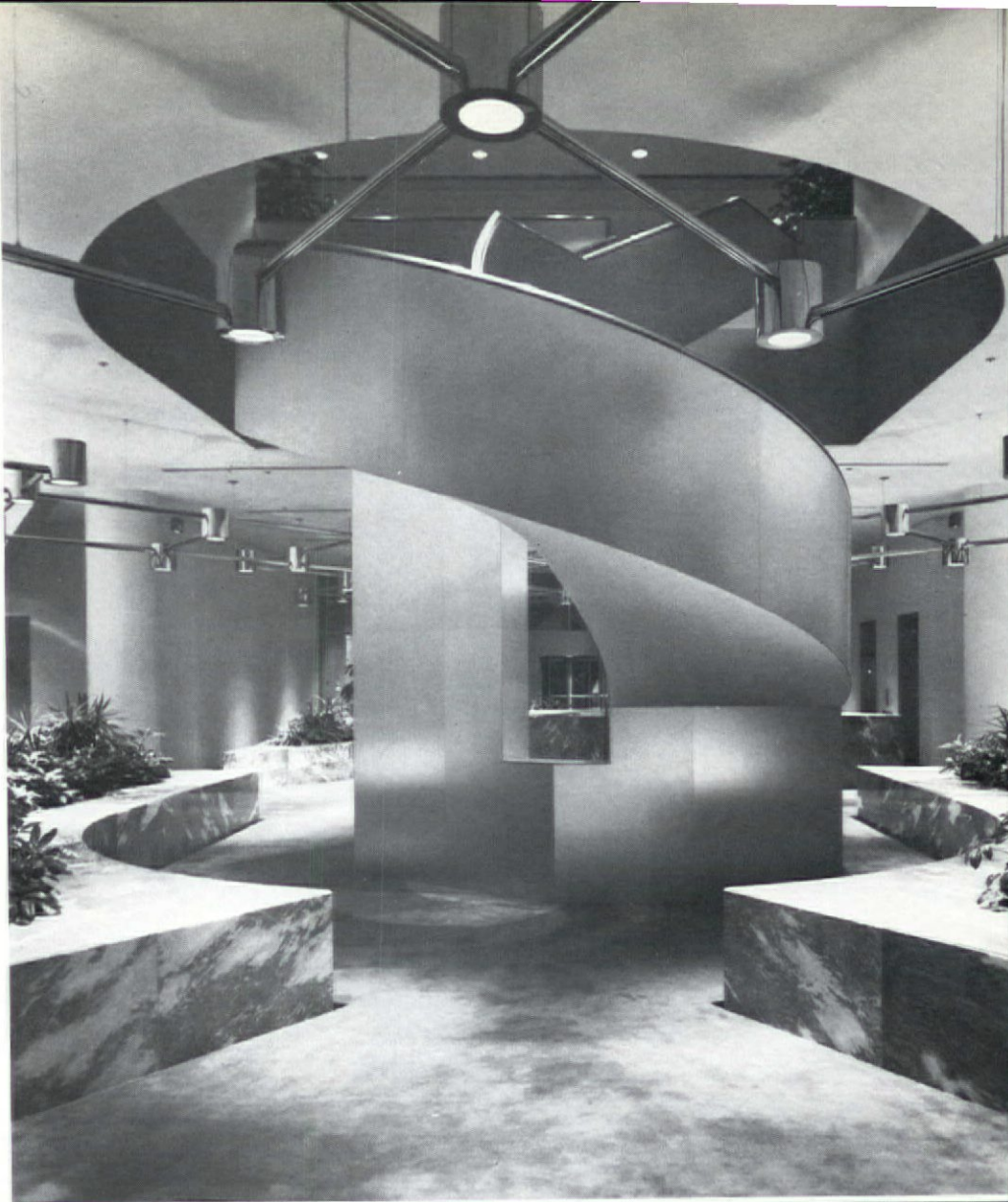
Obviously, programming J-M was a major undertaking. The Space Design Group distinguished four functional groups within headquarters staff: corporate facilities, operating groups, finance and administration group, and headquarters service facilities. Aside from establishing working relationships among the four groups and within each group (bubble diagrams et al. for the architect), the interior designer also set forth space planning guidelines based on a 4 ft.-6 in. planning module.

A similar modular structural system with perimeter columns centered on a 4 ft.-6 in. grid was stipulated in the architectural competition. In addition, the importance of exterior exposure to the magnificent landscape was acknowledged in distinguishing all activities by their need or lack of need for windows: "required," "optional," or "prohibited." Fenestration by means of the building's "perimeter modules" was described as allowing for "vision from within from both sitting and standing positions. The vision panels must be located in at least every other perimeter module." Furthermore, "The ratio of usable perimeter space to usable interior must be kept consistent" within each of the four groups.

In these and other ways, The Space Design Group exercised considerable control over the architecture enclosing its interior design concepts. Working as closely on the inside with J-M's management level building committee, The Space Design Group created a strongly supportive interior design solution for J-M's management philosophy. That is, a hand-tailored space.

J-M's desire for strong internal communications was always respected. However, gathering people from their work stations with relative ease for formal and informal meetings was no small accomplishment in a structure of this magnitude. TAC's winning design is a complex comprising two trapezoids, an east wing some 1060 feet long, 124 feet wide, and seven stories high, and a west wing some 686 feet long, 54 feet wide, and two stories high, connected by three bridges running east/west, two stories high.

The Space Design Group divided the major north/south axes into some 12 east wing zones and five west wing zones served by three building cores in the east wing. Running along the axes in both wings like so many coiled strands of DNA molecules are

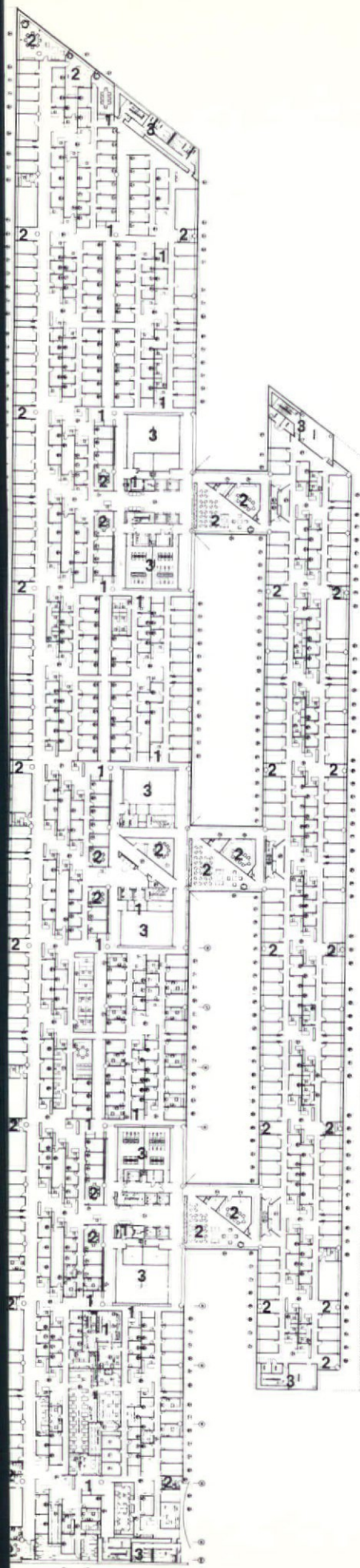


communications nodes including major circulation paths, meeting/conference rooms and areas, multi-purpose rooms for storage, files, and remote data processing equipment, duplicating centers, mail stations, and informal employee lounges. The Space Design Group's president Marvin Affrime likens to "happy rooms." (J-M has adopted the euphemism too.) Distribution of these nodes around building cores and the extreme ends of the building gives workers quick access to data processing media and to each other.

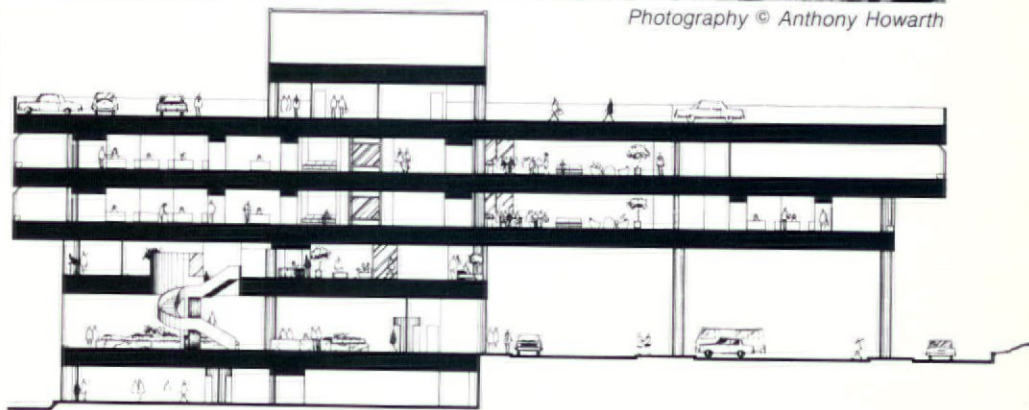
Orientation is surprisingly simple. From the central reception lobby, visitors proceed to the appropriate lobby (north, south, or central), then to the floor (levels C to A, level R, levels 1 to 3, and the parking roof), and finally to the zone (E1 to E12 and W1 to W5). Interior cues to place and function abound everywhere. (To The Space Design Group's credit, signage is but one visual aid at J-M.) Strategically placed personnel, changing ceiling heights, distinct wall and floor treatments, and a glimpse of the majestic landscape outside from almost every interior location make exploring J-M a highly rewarding experience.

In fact, its circulation system has been

SOURCES. Furniture: **Atelier International, B&B America, Berco, Brickel, Castelli, Chicago Hardware Foundry, Cramer, GF, Helikon, Howe, Intrex, Jasper Wood Products, Johnson Industries, Kittinger, Knoll, John Mascheroni, Puccio, Stacor, Steelcase, Stendig, Zographos.** Custom furniture: **Butler Fixture, Jaff Bros., Korngold Bros., Scope, Vermont Marble.** Furniture contractor and installer: **Kistler Kwill.** Upholstery materials: **American Leather, Anton Maix, Gilford, Knoll Textiles, Jack Lenor Larsen, Scalamandre, Schumacher, Isabel Scott, Robert Tait, Thorp Contract, Wolf-Gordon.** Wall/ceiling coverings: **American Leather, American Olean Tile, & Vice Versa, Briare, Henry Calvin, Carnegie Fabrics, Central Shippee, CI Designs, Country Floors, Cohama, Design Tex, Duralee, Gilford, Harmony Carpet, ID International, Jack Lenor Larsen, M.H. Lazarus, Lenar Fabrics, J.M. Lynne, Maharam, Rancocas Fabrics, Scalamandre, Isabel Scott, South Bay Design, Stroheim & Romann, Thorp Contract.** Drapery: **Jack Lenor Larsen;** drapery workroom: **Homecraft Drapery & Upholstery.** Flooring: **American Olean Tile, Armstrong Cork, Bigelow-Sanford, Domestic Marble & Stone, Flintkote, Kentile, Radiation Technology, Stonelite Tile, Stratton, Vermont Marble, V'Soske, Mort West Mills.** Veneers: **William L. Marshall, Thompson Mahogany, David R. Webb.** Plastic laminates: **Parkwood, Wilson-Art.** Paints: **Paragon, Pratt & Lambert, Preco-Chem, Sherwin Williams.**



Photography © Anthony Howarth

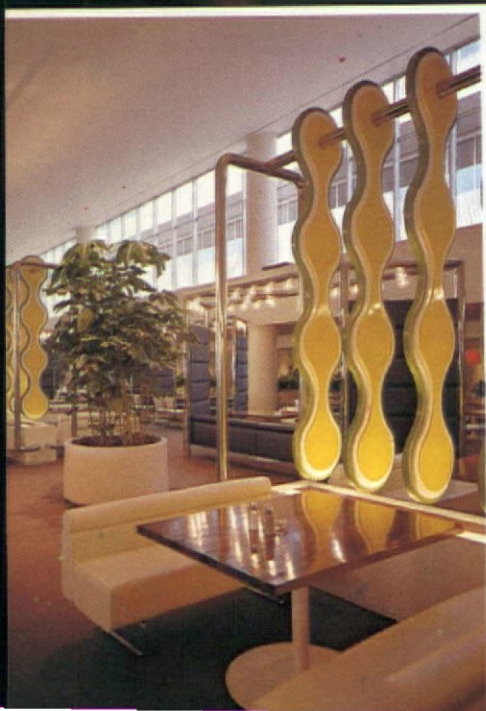


purposefully drawn to provide many options. J-M is a celebration of movement; its long sweeping vistas, graphic signs and symbols along the way, and outward looking orientation can be read as a romantic evocation of the American road.

That sense of a beckoning horizon is present even on one of the lowest elevations, level A (above level C, shipping/receiving and core, and level B, services). Here are the lower level of the corporate information center (library), employee and outdoor dining, and kitchen and serving counters, along with building services. The dining facility is of particular interest. Un-

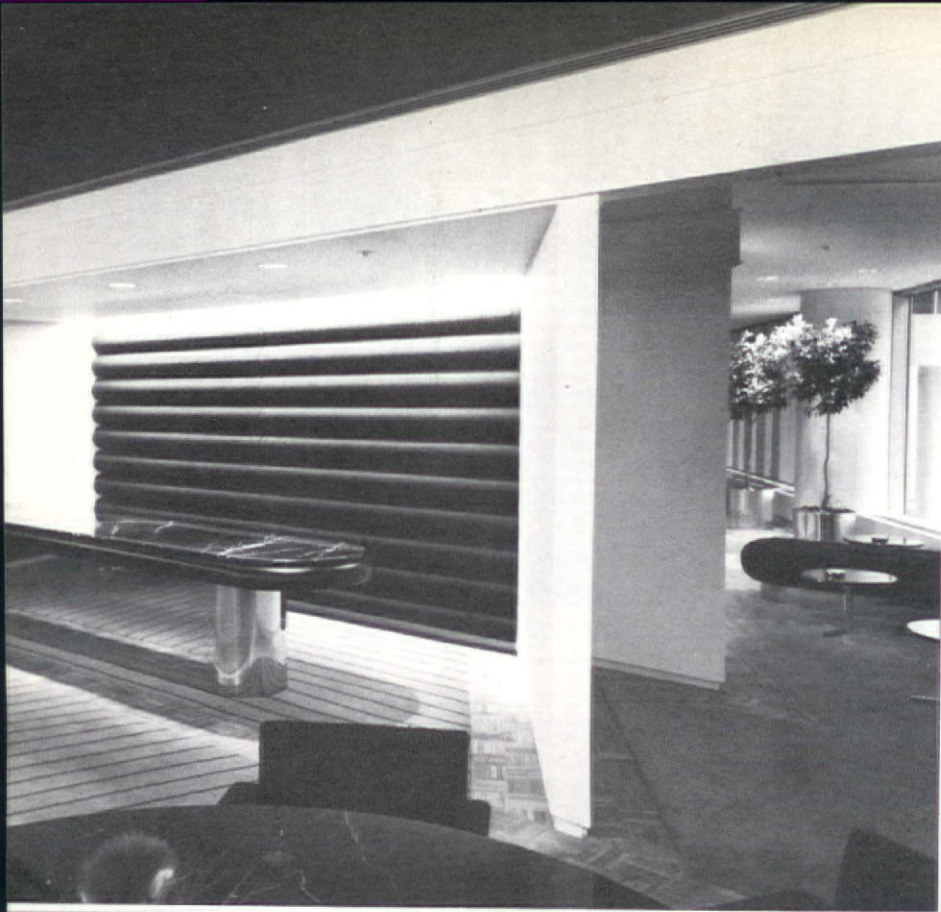
Though internal circulation at J-M occurs mostly within floors, structure contains three lower levels, reception level, and two upper levels, as shown in above section. Note pedestrian bridges connecting larger east wing to smaller west wing at two upper floors. On opposite page are spiral staircase to executive reception area and room at top of climb, which characterize geometric interplay at J-M space. J-M in natural setting is pictured in center of this page. Key to plan below.

- 1 Data processing
- 2 Meeting, conference, lounge rooms and areas
- 3 Building cores



der a sloping ceiling and balcony stand whimsically but fastidiously detailed seating booths and sculptured billboard-like ornaments that appear to float in the vast room like fleeting images seen from a highway diner—much more elegantly, of course.

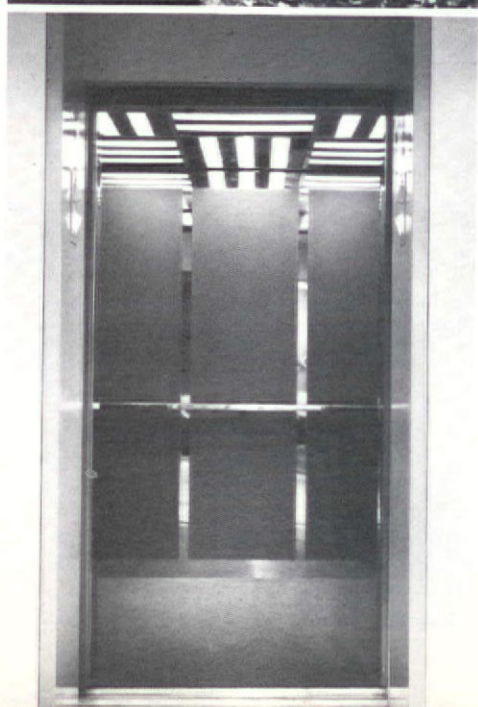
At level R are the reception area, a conference center to the south, and a training center to the north. Here visitors receive their first impression of the interior, in a spacious company “living room” featuring an aluminum spiral staircase that springs from the green carpet to executive offices above, a reception desk and planters clad in richly veined marble, lacquered deep blue partial height walls in X-shaped plan surrounding seating, coat closets, and conference tables, and a sophisticated lighting system of polished down light cylinders suspended in a gleaming steel rod space frame—a memorable foreground to the picture window view of the landscape beyond. From the ceiling down, everything seems to be moving. And unlike the traditional cor-



JOHNS-MANVILLE

Employees and visitors can always find a well appointed place to meet at J-M. Opposite views include coffee lounge at one of three pedestrian bridges (note "boop boop" wall treatment at far), dining room (with sculptural screens and booths), and peripheral corridor (lined in glossy gray laminate). Views above give further evidence of attention to detail: executive buffet service, dining banquettes in dining room, typical perimeter office, and elevator cab interior.

SOURCES. Cabinetwork: **Jaff Bros., John Langbacher; Butler Fixture; Royal Custom Woodcraft.** Painting, textured surfaces, wallcovering: **Aggem-Lundquist.** Wood flooring: **El Paso.** Marble: **Vermont Marble.**



porate waiting room, forbidden to employees in the way suburban lawns are off-limits to children. J-M's reception space is meant for universal use.

The theme continues upstairs. Executive quarters are deliberately centered on level 1, as a symbolic gesture of management's accessibility, rather than sequestered in a corner or the highest level. The executive reception area at the head of the spiral staircase is a composition in opposing geometries, with a rectilinear grid colliding forcefully into 53 degree angled wall, ceiling, and floor details that evoke the 53 degree angles clipping the north ends of east and west wings. There is a powerful push/pull movement in this space that sustains a dramatic sense of anticipation.

Offices, executive dining rooms, and conference rooms are suitably appointed in a manner befitting the stations of their users. Every attempt was made to maintain awareness of the great outdoors, whether rooms and spaces were enclosed or not. (J-M believes in walls and doors.) Conference rooms lacking an exterior exposure have glazed or mirrored clerestories. Even perimeter offices have mirrored pockets where interior walls intersect the perimeter to give the illusion of total openness. The *trompe l'oeil* can be very convincing.

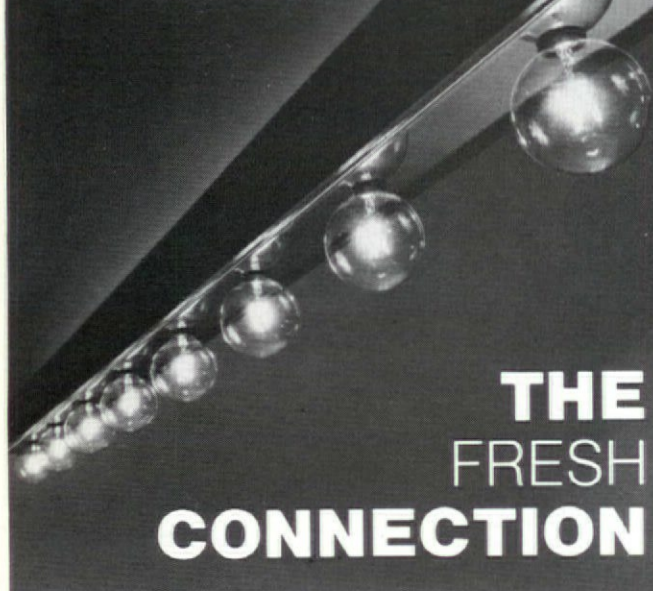
Possibly the greatest triumph of this project is its *connections*, the transitions between spaces, which are brilliantly choreographed as a program of visual events. The principal north/south corridors Affrime regards as "Main Street" transform a pedestrian function into art using dramatic lighting, bold structural forms that thrust into the traffic flow, color coding, and a variety of wall treatments that include commissioned tapestries and sculptured surfaces detailed by The Space Design Group. The most striking of these effects may be what Affrime affectionately labels the "boop-boop" walls, upholstered half round cylinders stacked in horizontal strips against principal corridor walls wherever they encounter building cores.

Equally interesting are the peripheral corridors. Here The Space Design Group devised a costly looking honeycomb wall with reveals and a glossy gray plastic laminate that reflects interior and exterior views. Seen in the context of a low, deep blue ceiling, glazed walls and clerestories along flanking offices, intervals of open space where support staff works, and the occasional "niches" of corridor space that open directly onto the perimeter at given intervals, these glossy gray surfaces generate a palpable feeling of passage and change. As one image yields to another, as interior view swiftly fades before exterior view, a walk down these corridors becomes a voyage through limitless space.

In effect, space is the essence of J-M: dynamic, irrepressible, infinite space. Even the building envelope by TAC liberates rather than confines. The American road is a dream of endless movement through space, for which J-M and The Space Design Group have been a most sympathetic vessel.

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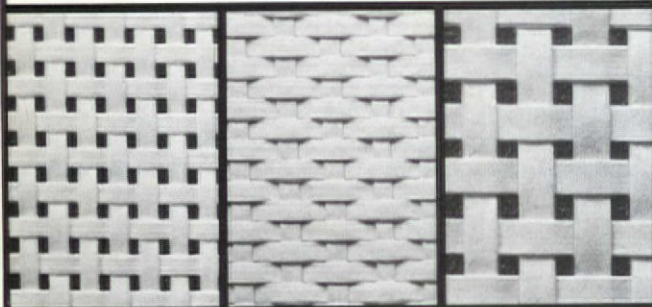
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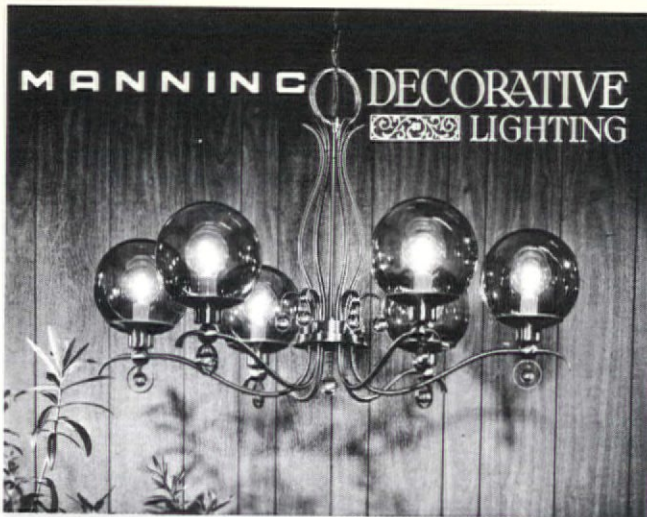
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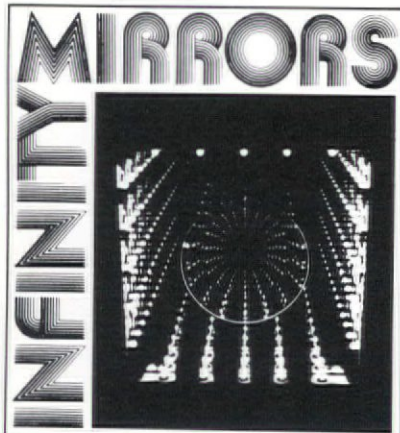
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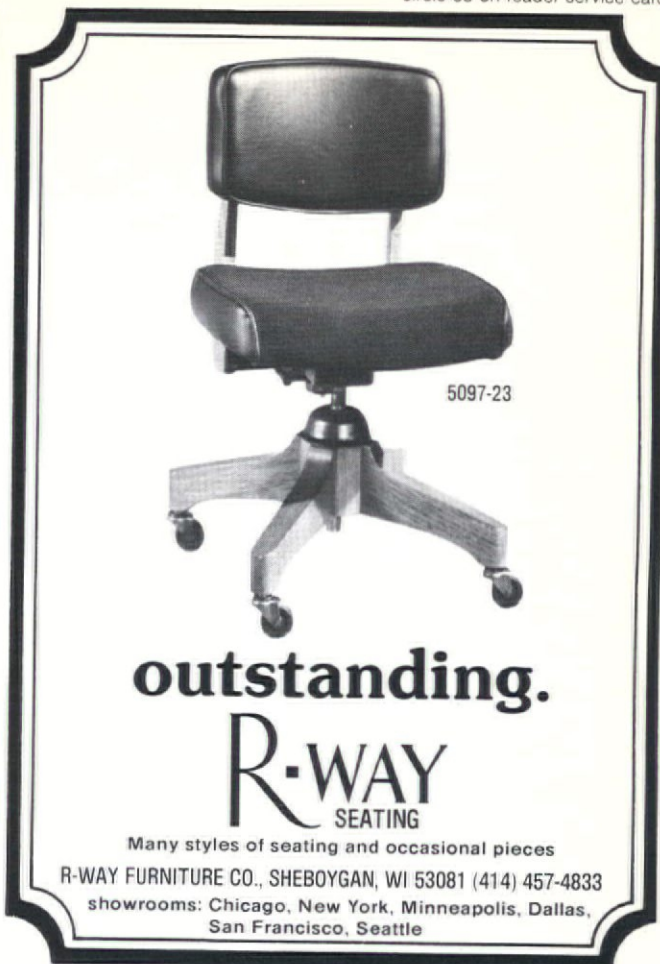
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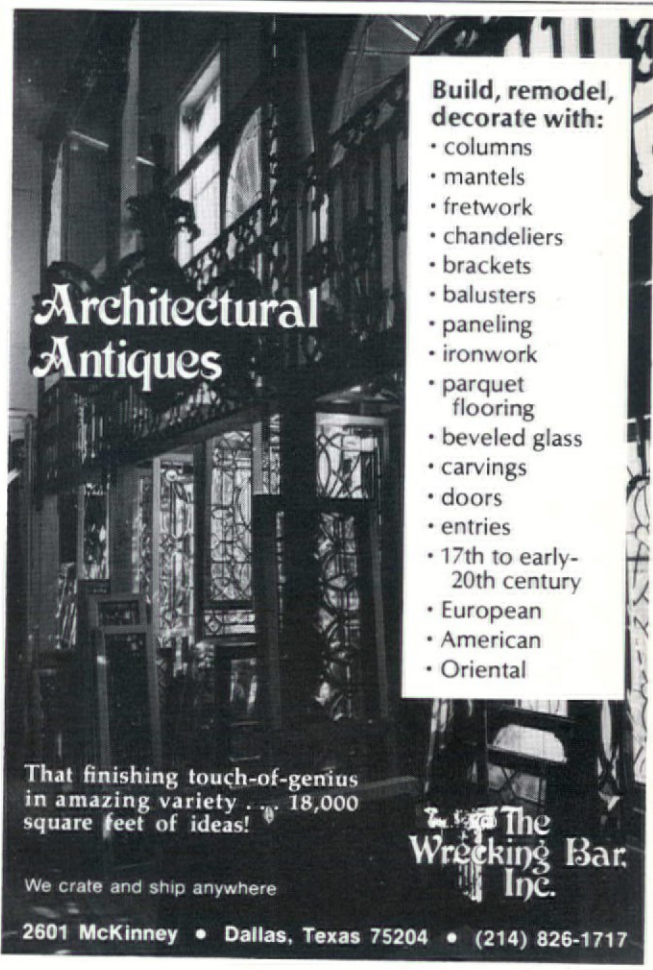


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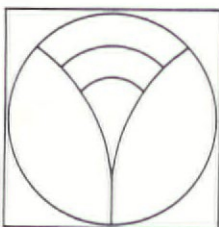
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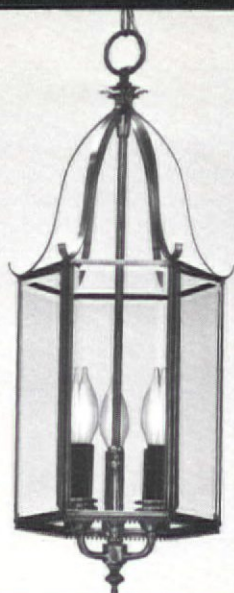
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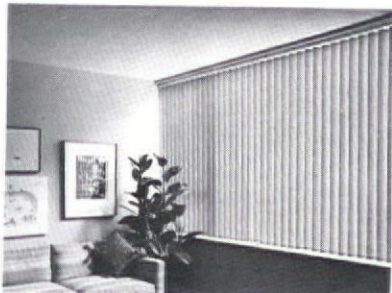
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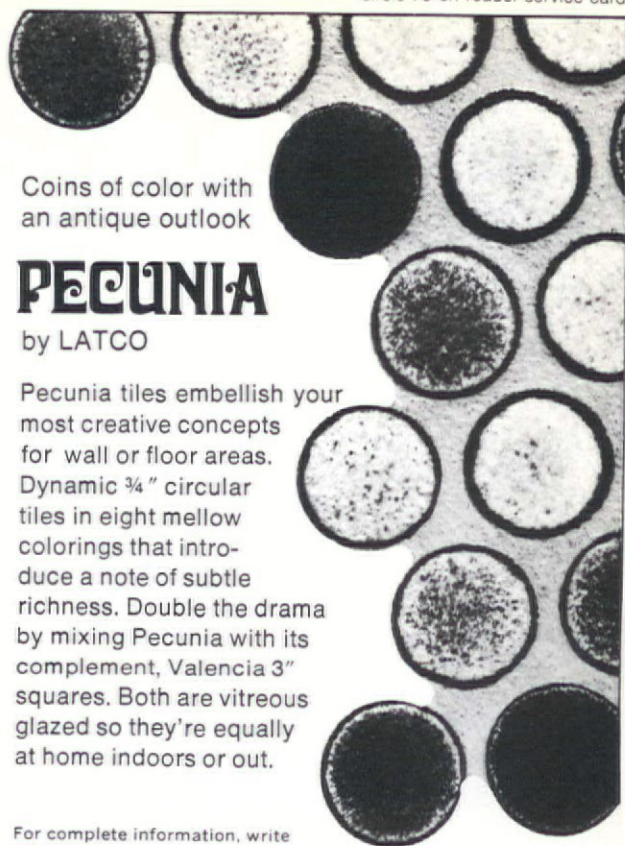
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