April 1975

Interiors

+Interiors Residential Quarterly

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Midwest Contract Interiors
Technical Series: Restoration lighting
Canadian design products
Market Report: Residential furnishings

The Brigantine floor from Armstrong. Nothing else this decorative acts quite as tough with traffic.

It takes more than a pretty face to stand out in the floor covering crowd.

Decorative drama, of course, is a function of beauty. But making that beauty live beyond its youth is a function of character.

Brigantine Vinyl Corlon® unites the two in the happiest of marriages.

First, Brigantine offers as many pretty faces as you could wish—a spectrum of contemporary colors that can help you indulge your most inspired flights of fancy. For instance, our reception room uses four Brigantine colors to create an eye-arresting geometric look. Depending on what you have in mind, you can use one of those colors or all eleven. Their names alone suggest the possibilities—Char Brown, Zinnia, Nutmeg, Burnt Ochre, Beige White, Gold, Orange, Green, White, Brown, and Cork.

But what happens to all this colorful beauty in the real world?

People walk on it, spill on it, track dirt on it.

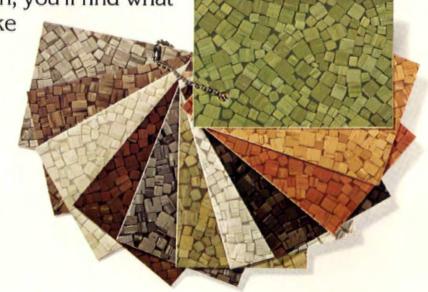
That's why Brigantine is rugged sheet vinyl. It has the strength of character that resists heavy foot traffic, prevents spills from soaking in, and makes dirt removal a relatively simple job.

And since Brigantine comes in rolls six feet wide and up to 90 feet

long, there are precious few seams where dirt can hide.

So if you're looking for a vinyl floor that's styled for good looks and

built to make a lasting impression, you'll find what you need in Brigantine. It can take a lot of punishment and go right on looking like the beauty it is. To learn more, write Armstrong, 304 Prince St., Lancaster, Pa. 17604.









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Entrance foyer of a Milwaukee residence (page 110), by Ernest Lo Nano. Photograph by Bill Engdahl, Hedrich-Blessing.

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Interiors

Hotel corridor of the Marquette Inn, Minneapolis, (page 64) by Johnson/ Burgee Architects. Photograph by Phillip MacMillan James.

NEXT MONTH

NEOCON Preview will feature the June event in Chicago with news of showroom openings, new product introductions, and a preview of the panel discussion sponsored by INTERIORS and IBD.

CONTRACT INTERIORS: will include OFFICES by Filippa Naess and Keith Kroeger

MARKET REPORT: Fabrics

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

17th annual Hexter design competition



Recycled railroad car

At the 17th annual S.M. Hexter Design Competition, INTERIORS editor C. Ray Smith, chairman of the jury, noted that the award winners in the residential and non-residential categories were strikingly similar in their minimal detailing. In the non-residential group, a recycled railroad car designed by Barbara Lockhart and Gary Bond, ASID, won the first prize. A budget apartment by San Francisco designer William Gaylord was the award-winning residents.



Multi-level budget apartment

dential interior. Other jurors included Angelo Donghia, Patricia Harvey, Jack Lowery, and Marjorie A. Bedell.

The railroad car, recycled as a private office, was done in nostal-gic quasi-art deco and very high modern style, with chevron shapes, fine furniture, and a very minimal detailing. Designer Gaylord's apartment for a young married couple, was detailed with similar simplicity. Carpeted platforms and neutrally shaded mul-

tiple levels distinguished multiple activities in the small space.

Three honorable mentions were given in the non-residential category, including a lively exercise in parallel and concentric lines executed by Tony Barone for a Chicago restaurant; a system of furniture, wall, and ceiling units designed by New York designers John Tam and Leonard Horowitz; and an Aztec-inspired hospital lobby and chapel designed by Mary Louise Schum.

22nd P/A Design Awards

"Progressive Architecture" magazine's design awards program continues to be one of the best barometers around for forecasting future directions in American architecture. Awards are given in three categories: Architectural Design, Urban Planning, and Applied Research. Three winning designations are given in each: First Award, Award, and Citation.

This year, three First Awards were given—all in the Applied Research category. Winners of the First Award were Gary Hack & William Lam for "The Norfolk Experiment," lighting problems in the inner city; Colin W. Clipson & Joseph J. Wehrer for "Planning for Cardiac Care"; and Ambulatory Care Services Model, Phase 2 for a SUNY at Buffalo computer model. One Award and one Citation were also given in this category

In the Architectural Design category, there were six Award winners, and six Citations. Urban Design and Planning had the fewest winners: one Award and two Citations.

That the only First Awards went to the Applied Research category forecasts clearly a direction the design process is taking—a trend we look forward to reporting on in future interiors.



Hexter jury, l-r: Patricia Harvey, C. Ray Smith, Thomas Felber (seated, Hexter president), Jack Lowery, Marjorie A. Bedell, Angelo Donghia

New contract center in Atlanta

W.G. Conway, general manager of the Atlanta Merchandise Mart, has announced the formal opening of the 180,000 square foot contract center in Atlanta with a contract market to be held in January, 1976. The center will serve designers and specifiers in the 11-state southeast region.

The building that will house the center, owned and designed by John Portman & Associates, is currently under construction and slated for tenant occupancy in late fall, 1975.

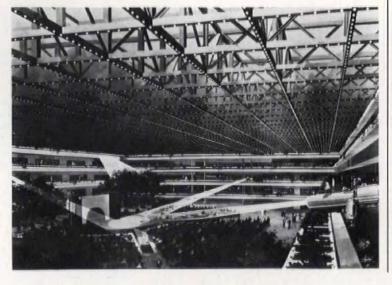
The Atlanta Merchandise Mart staff, in conjunction with local designer/specifier groups, will manage the center. They plan to offer a variety of services, including booking hotel rooms for out-oftown designers, manning an information desk, and conducting guided tours and seminars.

First furniture market in Brussels Trade Mart

The first furniture market week at the new Brussels International Trade Mart, will be held from May 26-29. Professional buyers from around the world will have a first preview of the 400 furniture manufacturers within the showrooms.

The Brussels Mart is a joint venture of architect John Portman and Dallas real estate developer Trammell Crow. The mart concept is new to European specifiers in its concentration of sources under one roof, and its year-round accessibility. The inauguration of the center will take place this spring.

The second international furniture week is planned for September 15-18, and a third market is slated to coincide with the Brussels Furniture Fair, Nov. 10-16.



Organization news

Morton Marks, Jr., executive vice president of Morton Marks & Sons, Richmond, Virginia, has been elected a Fellow of the Institute of Business Designers.

Barry Brukoff, president of B. Brukoff Interiors, Inc., has been elected to the Board of Trustees of the Northern California chapter of the Institute of Business Designers.

The National Home Fashions League announces the recent establishment of a membershipat-large category. The category makes it possible for women executives in home furnishings to join who live beyond the boundaries of the present 13 chapters.



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A comprehensive cube desk group from GF

GF BUSINESS EQUIPMENT, INC., East Dennick Avenue, Youngstown, Ohio 44501. In 1970 GF introduced the Davis Allen group, then touted to be a "total line" of cube desks for the office. In 1975, GF has once again made an announcement of importance to contract specifiers. Meet the Cube Series: a comprehensive line of carbon steel furniture designed to accommodate the various status levels—from reception clerk to middle management—in general offices. The system includes 12 single pedestal desks, 8 double pedestal units, a

variety of typing returns, and a collection of 15 console units, including a 90-in. model. A 26½-in. high pedestal places CRT units at eye-level, comfortably.

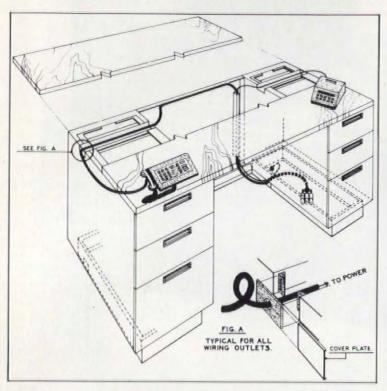
Hundreds of different configurations can be constructed from the 44 models that comprise the Cube Series, the manufacturer points out. Cube desks can also be combined with other GF office furniture lines, including the Quantum System (lateral file and storage) and ESP (open office panels and work surfaces).

The Cube Series comes in 24

paint finishes with 17 laminate and four wood veneer tops. Standard hardware is finished in mirror chrome. Optional hardware finishes are satin, antique bronze, and smoked chrome. Bases, recessed 1-in., are black or polished stainless steel.

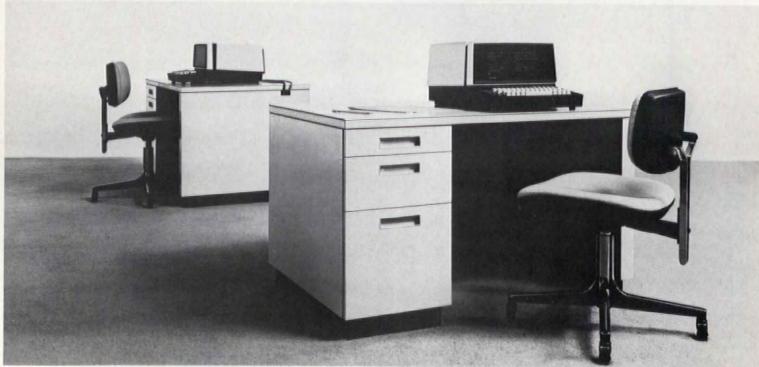
The wiring of the Cube Series is said to accommodate almost all electrical needs. As the drawing illustrates, openings on each side of the desk (top and base) permit wiring entry and exit. Wires can be introduced into the desk through the opening in the base

then pass under the pedestal, into the kneespace area, and enter the wire channel on the inside back panel. The channel conceals the wiring and directs it to the opening in the upper part of the desk pedestal. The wires pass through a raceway at the top of the desk pedestal, to the outside work surface where telephone and/or calculator are located. A total of eight plastic wire grommets (See typical unit, Figure A), is in each double pedestal desk. Cover plates for these are the same color as the desk top or base. circle 250 on reader service card











residential **furniture**

Modular

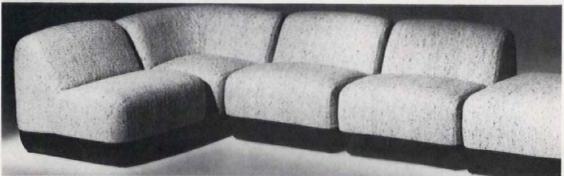
The thin line that separates residential from contract furniture design is nowhere more evident than in modular seating. In both instances, there are requirements for comfort, flexibility, mobility, durability, and the possibility of achieving a custom look without custom work.



Al: Open group



TURNER: Sitting on a Cloud



DIRECTIONAL: KMV Collection



PROBBER: Pillow Cube



STENDIG: OP lounge chair and ottoman

Al: In 1973 architect Vico Magistretti designed the "Open" lounge seating group (armed or armless units) and companion tables. The modestly priced KD units can be clipped together to achieve a variety of seating arrangements. Structural elements are matte brown or black planes of plastic laminate material (%-in. thick) which attach to one another with spring loaded hinges fixed to the inside faces of panels. On moving days, the "Open" system folds flat for compact packing and shipping. circle 251 on reader service card

Turner Ltd.: Pierre Paulin's poufy, nest-like seating units are aptly named "Sitting on a Cloud." The upholstery is a choice of casually crinkled fabrics or leathers. Scoops of Latex foam, molded on tubular steel frames, stand on hidden, 1/2-in. thick, wooden bases. Height: 24-in.

circle 252 on reader service card

Directional Industries: George Mulhouser has designed several seating groups using a structure of cold-cure foam with an interior spring. The moderately priced "KMV Collection" can be upholstered in vinyl, canvas, linen, or COM. Tubular chrome bases are available. All modules are 34-in. deep.

circle 253 on reader service card

Harvey Probber 's "Pillow Cube," designed on a 34-in. module, is a resilient foam (Proberon) structure molded on a steel frame. Loose cushions snuggle up to the tapered backs of seats. Units are available as single chairs or fixed to ebonized, recessed bases in groups of two, three, or four. Chrome bases can be specified for an additional charge.

circle 254 on reader service card

Stendig has added the OP lounge chair and ottoman to its large collection of luxuriously comfortable seating units. Covers-fabric, leather, brushed leather, vinyl, COM-are held in place by Cshaped steel rods that slip into the corners of polyurethane foam structures. The 371/2-in. wide chair and its 361/2-in. wide ottoman companion were designed by Antonio Citterio and Paolo Nava.

circle 255 on reader service card

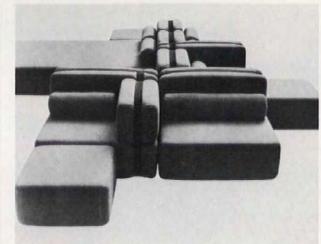
more RESIDENTIAL FURNITURE on page 14



residential **furniture**

Convertibles

Housing costs are up ... space is at a premium ... nomadic life-styles gain broad acceptance ... therefore the need for dual purpose, convertible, easy-to-move furniture. We show seven space saving solutions.



KNOLL: Pollorama



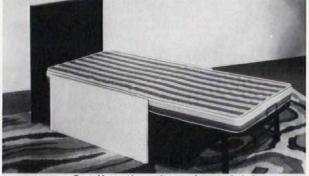
SIMMONS: Davenport



BARCALOUNGER: Saratoga



ELAINE LEWIS: Coffee table/seating unit



ELAINE LEWIS: coffee table/seating unit opened to single bed



ICF: Anfibio, closed



ICF: Anfibio, open



LANDES: sofa/bed from L.A. Group



LA-Z-BOY: recliner/ottoman

Knoll International: German designer Otto Zapf has created "Pollorama," a moderately priced, modular system that can be arranged for sitting, lounging, playing, and waiting activities. Two basic foam blocks are held together by a 21/2-in. belt (that coordinates or contrasts with Zapf or Knoll fabrics). Components: sofa, right and left corner units, chaise longue.

circle 255 on reader service card

Simmons' "Davenport," a distinctly Deco sofa, unfolds to accommodate the man who came to dinner, and stayed. The style of the 1930's is recalled in the high, rounded back, roll arms, bun feet. circle 256 on reader service card

Barcalounger has moderately priced recliner rockers and chairs-some single, some double seaters-in a large variety of styles and fabrics. The "Saratoga Pop-up" recliner is available in velvets, vinyls, patterned fabrics. circle 257 on reader service card

Elaine Lewis Ltd.: Lift the top of the coffee table/seating unit and a single bed unfolds. The basic cube (361/2-in. square, 17-in. high) can be ordered in a choice of wood grain, lacquer, and steel finishes. A steel frame supports the folding foam mattress.

circle 258 on reader service card

ICF introduced the "Anfibio" in 1972. Since then, Alessandro Becchi's design has won several awards and has been on display in major museums (including New York City's MOMA). The three-seater sofa is now available in stripe wool, glove vinyl, and suede-less expensive alternatives to the original terra cotta leather finish. When closed, it measures 941/2-in. wide, 251/2-in. high. When open it becomes a 78-in. diameter bed with a synthetic sheepskin covered mattress.

circle 259 on reader service card

Landes: "I believe very strongly in Bauhaus principles-form should recognize industrial progress as well as function," states Charles Anacher, the designer of the multi-purpose "L.A. Group." The sofa flips flat to become a queen size bed. Boxed cushions are supported by spring-sus-pended permamesh. The frame is bent steel tubing.

circle 260 on reader service card

La-Z-Boy's contemporary recliner/ottoman is upholstered in a soil resistant Herculon fabric. The ottoman's cushioned, lift-off top conceals a storage space for books, magazines, and blankets.

circle 261 on reader service card

more RESIDENTIAL FURNITURE on page 22



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dates

Apr 14-18	International Decorative Accessories (IDAC) Late Spring Market. The Merchandise Mart, Chicago.
Apr 18-25 Apr 27-28	Southern Furniture Market. High Point, North Carolina. Homefurnishings, Gift and Accessories Market Days. World Trade Center/Homefurnishings Mart/Trade Mart/ Decorative Center, Dallas.
May	
May May 5-8	Curtain & Drapery Market Week. New York Merchandise
May 7-11	Mart, New York. Scandinavian Furniture Fair. Bella Centre and the Mart
May 13-Jun 22	Building, Vester Sogade, Copenhagen. Charles Rennie Mackintosh. Furniture, objects, draw-
	ings. Indianapolis Museum of Fine Art, Indianapolis, Indiana.
May 17-21 May 18-21	Restaurant Show. The Merchandise Mart, Chicago. Annual NRA Restaurant, Hotel-Motel Show. McCormick Place, Chicago.
May 18-21 May 18-22	Bath Products Show. Merchandise Mart, New York. Carpet and Rug Institute Annual Convention. Disney World, Orlando, Florida.
May 18-22	American Institute of Architects National Convention. Atlanta, Georgia.
May 19-22	Productivity in European Furniture Manufacturing. Seminar sponsored by the Southern Furniture Manufacturers Assoc., Southwestern Furniture Manufacturers Assoc., California Furniture Manufacturers Assoc. Hotel Roanoke, Roanoke, Virginia.
May 21	Annual Product Show and Meeting of Members. Resources Council. New York Hilton Hotel, New York.
May 26-30	Exhibition of Hotel and Restaurant Equipment, U.S. Trade Center for Scandinavia, Stockholm, Sweden.
May 27-30	Productivity in European Furniture Manufacturing. Seminar sponsored by the Southern Furniture Manufac- turers Assoc., Southeastern Furniture Manufacturers Assoc., California Furniture Manufacturers Assoc. Marriott
May 30-Jun 3	Hotel, Los Angeles, California. Eleventh Annual Convention of the International Home Furnishings Representatives Association. Queen Elizabeth Hotel, Montreal.
June	
Jun 3-12	Barcelona International Trade Fair. Avda Maria Cristina, Parque, Montijuich, Barcelona.
Jun 15-19	Montreal Furniture Market. Place Bonaventure, Palais du Commerce, Montreal.
Jun 15-20	International Home Furnishings Market. The Merchandise Mart, Chicago.
Jun 15-20	National Floor Covering Market. The Merchandise Mart, Chicago.
Jun 15-20	Chicago Drapery Market. The Merchandise Mart, Chicago.
Jun 15-20	International Decorative Accessories Market (IDAC). The Merchandise Mart, Chicago.
Jun 15-21	Aspen Design Conference. Aspen, Colorado.
Jun 18-20 Jun 19-22	NEOCON 7. The Merchandise Mart, Chicago. Midsummer Antiques Show, Exhibit Center, Western
Jun 22-26	Merchandise Mart, San Francisco. Decor International. International Contract Furnishings and Interior Design Exhibition. Olympia, London.
July	
Jul 6-11	Summer Homefurnishings Market. Homefurnishings
Jul 7-10	Mart/Trade Mart/World Trade Center/Market Hall, Dallas. Southern Furniture Market. High Point, North Carolina.
Jul 13-18	San Francisco Summer Home Furnishings Market. Western Merchandise Mart, Icehouse, Jackson Square, The Showplace!, San Francisco.
Jul 13-18	San Francisco International Furniture Fair. Western Merchandise Mart. San Francisco.
Jul 13-18	Illuminating Engineering Society Conference. Hilton Hotel and Tower, San Francisco.
Jul 14-18	Summer Home Furnishings Mart. Atlanta Merchandise Mart. Atlanta.
Jul 16-18	California Contract Show. Western Merchandise Mart, San Francisco.
Jul 27-Aug 1	International Decorative Accessories Market (IDAC). The Merchandise Mart, Chicago.
August Aug 1-3	1975 Exposition of Designer Sources. Century Plaza Ho-
Aug 1-3	tel, Los Angeles. American Society of Interior Designers First National
	Convention. Century Plaza and Beverly Hilton Hotels, Los Angeles.
Aug 17-Sept 28	Charles Rennie Mackintosh. Furniture, objects, drawings. Elvehjem Art Center, Madison, Wisconsin.
Sep 20	Resources Council, Inc. Consumer Saturday. 979 and 964 Third Avenue, New York.
Sep 24-28	National Office Products Association (NOPA) Annual Convention and Exhibit. Merchandise Mart, Chicago.

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residential furniture

Casuals

When the livin' is easy — in second homes or small apartments—informal furniture styles can be most accommodating.





DIA: cocktail table



TROUVAILLES: stone mushrooms



SELIG: armchair



CADO/ROYAL SYSTEM: folding deck chairs



CALIF-ASIA: Teardrops



DREXEL: plant stand

Willow and Reed: Eight yards of fabric are needed to upholster the pictured daybed's zippered, reversible back cushions and polyfoam mattress. Reed wrapped rattan frames can be ordered in a choice of 21 lacquer colors, such as mandarin, lime, and black olive. Natural wood finishes, from fruitwood to teak, are available.

circle 262 on reader service card

DIA's "Scroll" cocktail table curls at both ends like parchment. Turned upright and topped with a glass ellipse, it becomes a console or a writing desk. Rattan scrolls are available in "ebony stain or honeytone" finishes.

circle 263 on reader service card

Trouvailles, the company with a reputation for unusual furniture pieces, has stone mushrooms and toadstools in its outdoor furniture collection. Time-worn stone is carved to recreate an 18th century Catalan garden sculpture. The tuffet table is 28-in. high, 38-in. diameter. Stools are 18-in. high. circle 264 on reader service card

Selig: The open armchair's rounded arms bend to meet a curved back that supports loosely upholstered cushions. The style is reminiscent of the plump furniture of the 1920's. Chair and love seat can be specified in a large choice of fabrics, or COM. Both are 34-in. deep.

Calif-Asia's "Teardrop" easy chair and swivel chair are made of woven leather and bent pole rattan in the Philippines.

circle 265 on reader service card

Cado/Royal System, Inc. goes back to basics with Ole Gjerlev-Knudsen's folding furniture. Cots and deck-chairs (shown) are made of blond beechwood, rugged canvas, twisted rope. Recommended for indoor as well as outdoor use. circle 266 on reader service card

Drexel's "Et Cetera Collection" of decorative furniture pieces includes a 45%-in. high plant stand. Brass gallery and bronze glass shelves add a touch of sparkle to antique fruitwood finishes. circle 267 on reader service card

circle 267 on reader service card more RESIDENTIAL FURNITURE on page 24

LA COLLECTION DES GRANDS MUSÉES

MONIQUE (Left): An elegant example of lisere with the rich woven look of embroidery. Available in three colorways suitable for the most discriminating interiors.

CAPRIO (Right): A tapestry weave inspired from bargello needlepoint. Ideal for traditional or contemporary interiors, available in six dramatic colorways.



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residential **furniture**

Traditionals

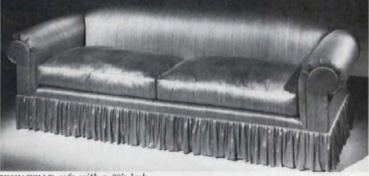
Although the modern movement is an indisputable force in our time, a feeling for our antecendents has not been diminished. Witness the proliferation of period reproductions-up-scaled and adapted to today's tastes and needs.



TOMLINSON: Gatsby sofa



BAKER: Louis XV style armoire



THOMASVILLE: sofa with a 20's look



KITTINGER: flap-top table



WHITE: Lorraine IV chest, detail



EATON PROVOST: Louis XV chair

Tomlinson: One can almost see ethereal Daisy Buchannon lounging among the down-filled pillows of the "Gatsby Sofa." This and a number of other upholstered creations in Tomlinson's "Preference Collection" reflect present preferences for informally styled sofas with floppy, loose pillows. circle 268 on reader service card

Baker Furniture's fine quality reproductions include the Louis XV style armoire, adapted from the original found in Canada. The 70in, high cabinet is carved out of ash. Natural or painted finishes are available.

Thomasville Furniture Industries offers a broad selection of 18th and 19th century reproductions, imported furniture and accessory items, modern designs, and upholstered seating units. Illustrated is a sumptuous sofa that revives the overstuffed look of the 1920's. Skirt styles (not for flappers but for sofas) include shirred, to the floor with casters, and kick-pleat. Cushions are filled with soft, polyester fiber.

circle 269 on reader service card

Kittinger: An original early 19th century game table found in Massachusetts, has been reproduced by Kittinger as a flap-top table for the Williamsburg Collection. It reveals some basic features of the Federal style: elaborate use of cross-banded veneers and inlays, slim but sturdy lines, and reeded legs that terminate in high, delicately turned feet. The inlays and banding combine the grains of rare woods: ebony, mahogany, boxwood, and satinwood. Folded, the game table becomes a console. circle 270 on reader service card

White of Mebane: From ancient times to present, decorations have been painted on furniture by craftsmen and folk avtists. White offers a limited number of chests and mirror frames that have been painted and signed by Southern artisans. The "Lorraine IV" chest is decorated in low relief, gesso flowers that are painted in delicate, rococo colors on "driftwood white" finishes. circle 271 on reader service card

Eaton Provost Imports Corp. is a designer's source for furniture frames and finished furniture imported from France. Louis XV style dominates the collection. Some Louis XIII and French Provincial pieces are also available. Designers can choose from a large selection of frames (mostly cherry and oak) and finishes, and specify the cushion and upholstery material required. The illustrated Louis XV chair has a cane back and an upholstered seat.

circle 272 on reader service card more RESIDENTIAL FURNITURE on page 32



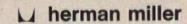
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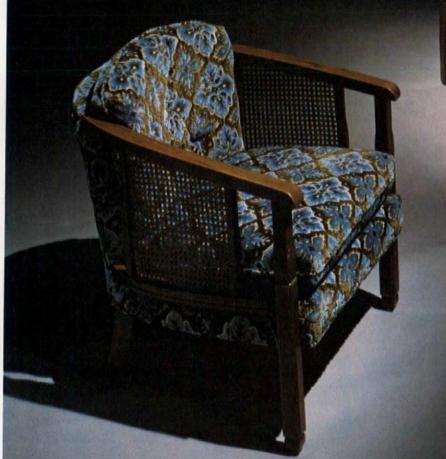


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SLEEPY HOLLOW RESTORATIONS FABRICS

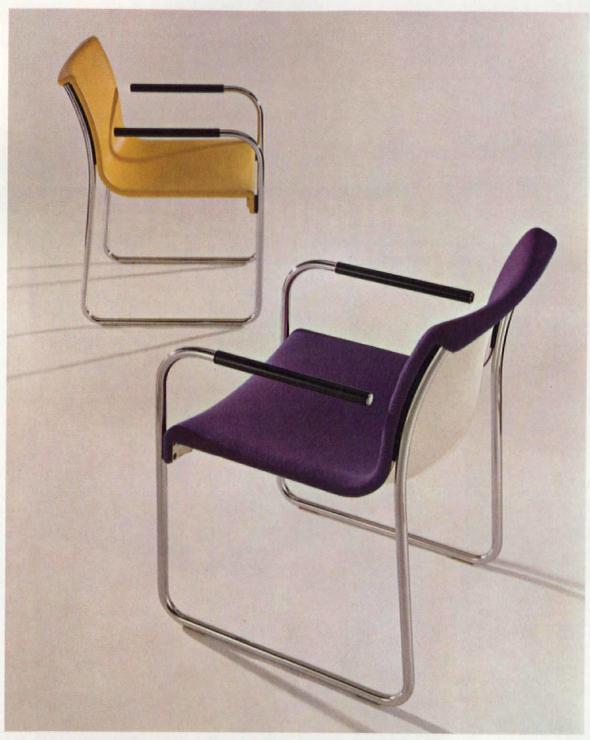


Schumacher, in collaboration with the curators of Sleepy Hollow Restorations, has reproduced an exclusive group of decorative fabrics and wallcoverings. They have been carefully culled from documents and antique fragments of cloth representing authentic styles of this historic area. The collection includes printed cottons, linens, embroideries, and figured wovens.

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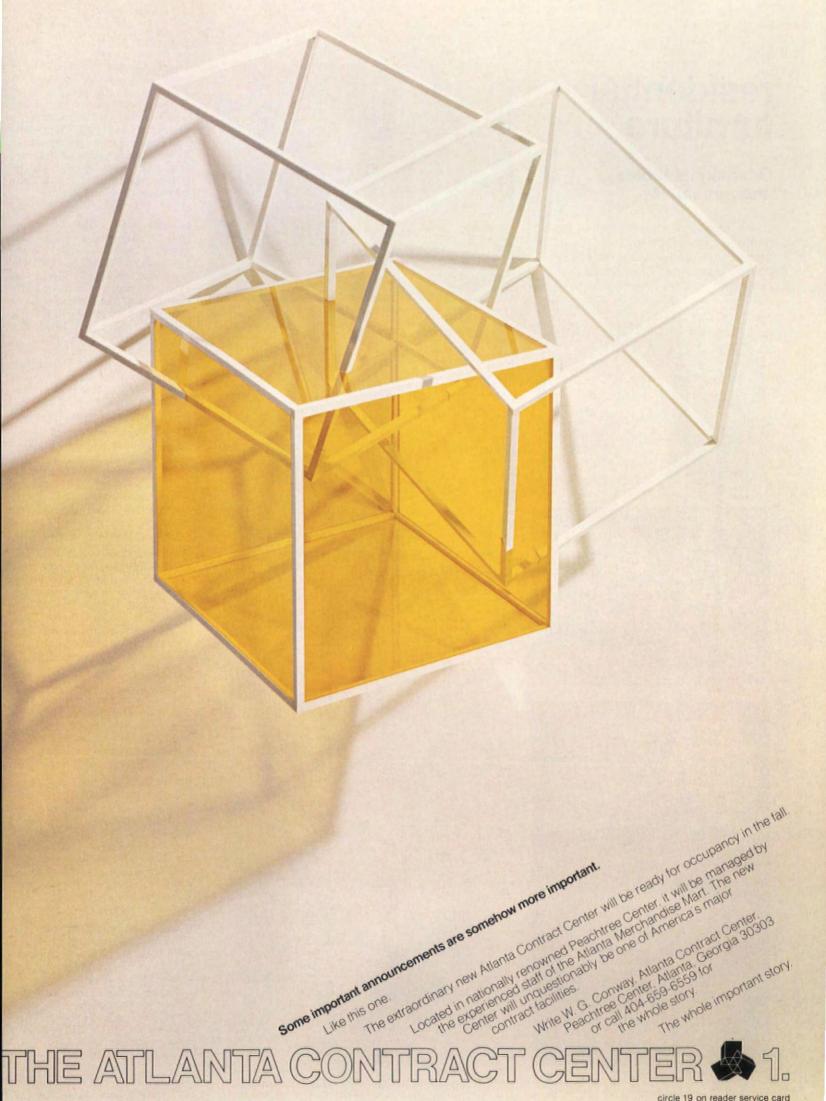


Showrooms and sales offices in principal cities.

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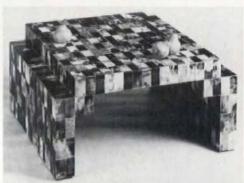


circle 19 on reader service card

residential **furniture**

Occasional tables and pedestals

... or those handy supporters of innumerable accessory items from plates to plants. See them here in chrome, acrylic, glass, birch dowels and etched brass, and even the horn of select steer.

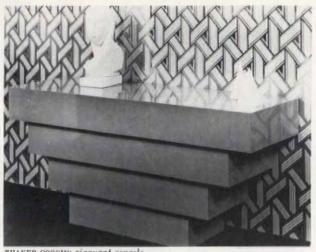


LCS: step slab table

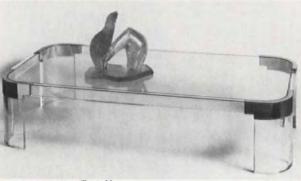




SALLEROLL: end-table with shelt



THAYER COGGIN: ziggurat console



HUDSON-RISSMAN: coffee table



CY MANN: nest of tables



cosco: hoop group

Thayer Coggin: An inverted ziggurat forms a 28-in. high console. Four rectangle shaped wood blocks are stacked on top of one another in increasing sizes to achieve a 60-in. long, 20-in. deep table that's at home along walls, in halls, in dining rooms, or in spaces that need livening with simple shapes and satiny colors (plastic laminates in seven colors). circle 273 on reader service card

LCS: Consoles, game tables, parsons tables, cubes, picture and mirror frames, accessory boxes are made in South America from cowhorns, coconut shells, and macana (the wooden core of palm trees). All of them have been designed by LCS partner Bill Goldsmith. The "Step Slab Table" has squares of cow's horn applied in checkerboard fashion. Find it at LCS in New York, Walter Lee Culp in Dallas and Houston, Kneedler-Fauchere in Los Angeles and San Francisco.

circle 274 on reader service card

Hudson-Rissman's radius corner acrylic and polished chrome coffee table has a half inch thick, clear glass top. Other recently introduced items at H-R include acrylic and polished chrome arm chairs, acrylic base floor lamps and benches.

circle 275 on reader service card

Mastercraft's collection of tables, consoles, mirror frames, and cabinets can double as decorative works of art. Etched brass surfaces depict dancers, maps of the world, and abstract themes. The 38-in. square, plinth based "Art-Brass" cube table is 161/2-in. high. circle 276 on reader service card

Cy Mann Designs offers a semicircular nest of tables with 14-in. thick clear or smoked glass tops. Orders are accepted for the tables as a group of three (heights: 17-in., 19-in., 21-in.) or for individual members in a choice of sizes. circle 277 on reader service card

Robert Salleroli's birch dowel furniture, embellished with inlays of various woods (a collection of almost 50 items that include desk, console, and cabinet designs) is manufactured by a patented process. Illustrated is the 26-in. high cylinder shaped end-table with a cantilevered shelf. Wood wall sculptures are available.

circle 278 on reader service card

Cosco Contemporaries' familiar "Hoop Group" (tables and stools) have been given a new lease on life. Now the cylinder shaped, bent steel hoops can function as pedestals and planters with the help of glass or mirror tops, steel or plastic pots. Three heights available are: 15-in., 24-in., 34-in. circle 279 on reader service card



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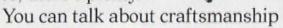
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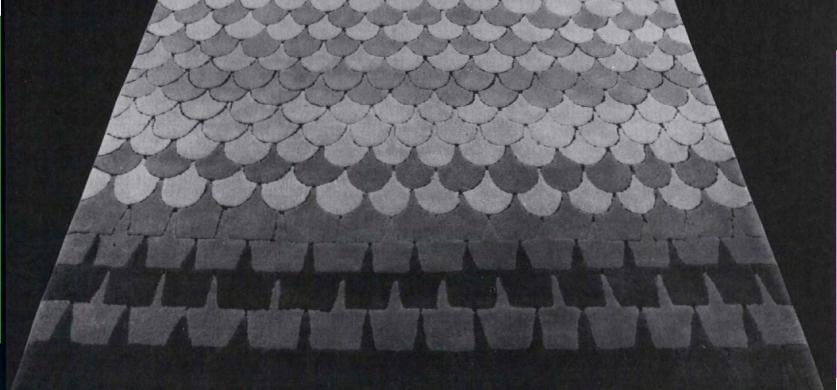
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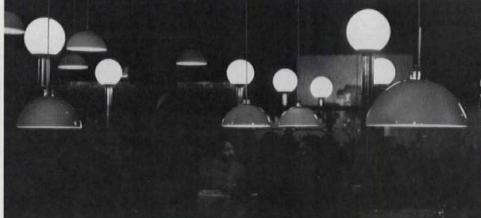
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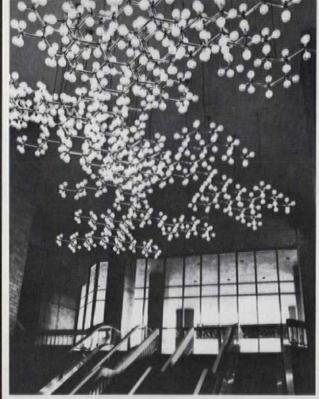
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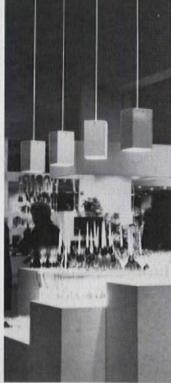
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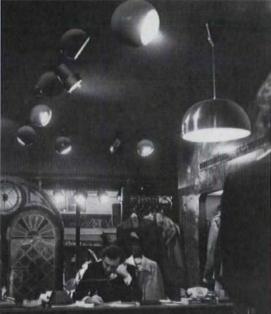












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First Award Winner Non-Residential Category:



Barbara Lockhart and Gary Bond, A.S.I.D. Barbara Lockhart, Inc. Los Angeles, Calif.

A private office in a converted stainless steel railway observation car,

selected for its clever recycling of space to create a well-designed, functional private office in which textures, colors and patterns are blended with flair and style.



First Award Winner Residential Category:



William Gaylord, A.S.I.D. San Francisco, Calif.

A multi-purpose oneroom apartment in New York City, selected for the simplicity of its design, an

interior in which the interrelationship of form, texture and color with minimal surface embellishment creates the visual excitement, and the use of multi-level platforms divides a relatively small area into well-defined multiple activity zones.



Honorable Mention:

Non-Residential

Tony Barone Chicago, III.

John Tam and Leonard Horowitz

John Leonard Environments, Inc., New York

Mary Louise Schum, A.S.I.D. Associated Design, Planning and Art, Inc. Hamilton, Ohio

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Gerald Tomlin, A.S.I.D. Dallas, Tex.

Awards Jury:

Marjorie A. Bedell Interior Designer, Los Angeles

Angelo Donghia

Interior Designer, New York

Patricia Harvey Interior Designer, New York

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Bigelow 3

AMERICA'S MOST EXPERIENCED CARPET MAKER

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carpet world

Bernard Siegel discusses the role of the contract carpet consultant

To keep abreast of all carpet industry developments, a designer can study current information in pamphlets published by fiber manufacturers; evaluate sales data emitting from the makers of carpet, backing, and cushion; and read related periodicals and books. Currently published books on the subject include the Carpet and Rug Institute's annually updated Carpet Specifier's Handbook and the Whitney Library of Design's (Watson-Guptill Publications) Contract Carpeting by Lila Shoshkes. Try as a designer may, however, in-depth knowledge of such a technology-bound field as carpet is almost impossible to attain without devoting a major part of one's work day to the study of that specialty.

Renaissance men-those genius generalists of the transitional period between medieval and modern times-were capable before the communications explosion. Today, however, we often need specialists to solve over-complicated problems that result from information overkill. Such a specialist in the field of carpet is Bernard Siegel, president of Contract Carpet Consultants, Inc., in New York City. The following has been excerpted from a recent conversation between IN-TERIORS and Mr. Siegel. He discusses the role of the contract carpet consultant:

An investigative process

Carpet can be classified as a building material. It is often the single most expensive element in a design scheme. It can act as a unifying theme for the overall plan. It can also subtract from that theme, if the wrong choices are made. To avoid costly errors in specification, a carpet consultant should be called in while a project is still on the architect's drawing boards. At this stage, the consultant conducts an investigation and analyzes all areas according to predicted traffic flow, wear, and soil potential. Recommendations are madebased on the consultant's thorough knowledge of the carpet market and its tolerances-according to budget, esthetics, design concepts, and durability requirements. Fibers are specified according to type, twist, dyeing method, and supplier(s). Patterns, colors, qualities, and textures are chosen, along with manufacturer(s) capable of producing the selected fabric. The need for using soil and static deterrants is determined. Backing materials are picked. Sample yardages are created and submitted for approval. Liaison is maintained between manufacturer-consultant-client, ensuring proper execution of all specifications. If modifications are required, it is the consultant's job to oversee their completion. Advice is given on the selection of contractors for bidding purposes. During installation work, the consultant inspects the work in prog-

A contract carpet consultant's services, then, stretch from a job's

inception to its completion. In the interim, he functions as a constant question mark. He is interested in answers to such queries as: How many floors are involved? What type of concrete covers the subfloors? Where are the electrical ducts located? What's the wattage of the lighting specified? What type of lighting is it: fluorescent, incandescent, natural? How do door closures operate? Are workers mostly men, women, both? What are their ages? What type of installation is it: executive, middle-management, general work area? How many types of carpeting are needed? Is the carpet going to be installed on street level, in a city, in a polluted environment? What type of wallcovering and upholstery materials are being specified? What are the local fire and smoke standards? What are local regulations (union strictures and city ordinances) pertaining to deliveries, cleaningup operations, etc.? All the while, a consultant keeps a cautious eye on the budget.

Constant variable: esthetics

Each job is unique. There is no such thing as the perfect carpet for banks or offices or hospitals or schools. Even if all variables conform to a predetermined set of parameters, one thing is always subject to change; esthetics. In the case of specifying carpet for schools, for instance, some of the basic parameters are cost saving, sound proofing, longevity, soil hid-

ing colors and patterns, and insulation. On the whole, tightly constructed, low-profile carpets made of nylon or olefin fibers can support constantly running and pivoting feet better than loosely constructed, high profile carpets made of softer fibers. Where maintenance is an important part of the total costs, specifying one dark fiber plied with lighter colors can result in a carpet that camouflages dirt.

"Recently, Contract Carpet Consultants, Inc. was involved in a large school in suburban Philadelphia. There were three standard tweed carpets (a nylon, a polypropylene, and a solution dyed acrylic) that could have been satisfactory for the school. The budget was about \$8 a square foot, installed. The designer wouldn't hear of using the available carpets. A special fabric had to be developed. It cost \$10 a square yard. Satisfied with our recommendations, the designer convinced the school board to allocate the needed addendum to the original estimate. All because the esthetic requirements couldn't be satisfied

for the original \$8."

Experimentation is an important part of a contract carpet consultant's job description. Any consultant worth his fee has a thorough knowledge of carpet technology, whereby he can help create a carpet that is in complete harmony with all aspects of the design scheme. And ye shall know him by his previous works. S.S.S.

Custom Wiltons in Atlanta's Fairmont



Visitors to Atlanta's Fairmont Colony Square Hotel are welcomed into a world of Victorian eclecticism by the lobby's plushly upholstered, red velvet furniture; coral color walls with red trimmings; textured, concrete columns glazed with gold paint; and a marbleized pattern of reds woven into a carpet that covers the floor and ascends to the upper reaches of the public areas (by a stately staircase). Interiors throughout, down to the carpet patterns, were designed by Barbara Dorn, ASID. From lobby to guest rooms, the custom carpeting was woven by Philadelphia Carpet Company. The tight faced Wilton, a blend of wool (70%) and nylon (30%) fibers, can be seen in leopard spots (Crown Room atop the Fairmont), large-scale webwork of stars and ovals (in the 10,000 sq. ft. Ballroom), and a mottled pattern in the lobby (shown). Part of a \$100 million "micropolis" by architects Jova/Daniels/Busby, the 27-story hotel is to tourists, as the rest of the complex-office towers, apartments, shopping malls, ice rink. parking facilities-is to Atlantans.

Printed carpet in a theatre of God

Springfield, MO.—"More people seem to sit up front now," observes the Reverend Wannemacher, since the Central Assembly of God Church has installed new carpeting. Attention is brought to center stage (to the pulpit and choir) by the pink carpet island set in the middle of mauve, gold, and green printed pattern. Colors are compatible with the blond wood frames and

green upholstery of the folding, tandem, theater seats (for 2100 parishoners). The heavenly light filtering through stained glass windows is also in keeping with the warm colors of the carpeting.

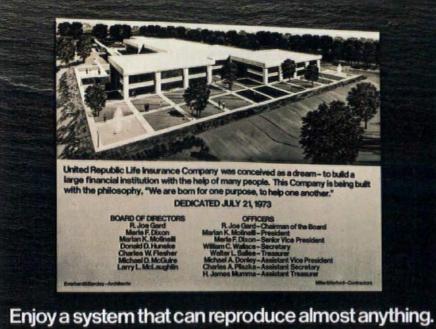
The carpet chosen is Wellco's "Royal Palace," a tufted, Zimmerprinted, nylon fabric with a 5/32-in. gauge construction. It was installed by a conventional tackless strip method over a rubber pad.

Refuse mediocrity.









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Rustic resting

A comfortable, casual lounge chair and ottoman (illustrated) is from a line manufactured by Designplace in California. The rusty-colored hexagonal steel frame is protected with a rust sealer; core plywood logs are stained any of six colors; Cushions can be acrylic canvas, Naugahyde vinyl, or c.o.m. circle 350 on reader service card

Opening impression

The Wittlewood Corporation, whose catalog is aptly titled "The End of the Drab Door," numbers among its collection of 29 concepts, doors richly hand-carved in hardwood by New Mexico artist-craftsman Fererico Armijo whose DA-1 door of red oak (shown) has oil and wax finish. Size is 1% in. by 36 in. by 84 in. high.

circle 351 on reader service card

Acoustical mirrored ceiling

From the United States Gypsum Company comes Vista Sonic mirrored ceiling panels that provide all the drama of a mirrored ceiling with efficient sound control. These fire-retardant acoustical panels are covered with a tough aluminized back surface film stretched to form a mirrored, distortion-free, shatter-proof surface.

circle 352 on reader service card

Glass Works joins Wicker Works

As attractive accessories to its wicker furniture, The Wicker Works has introduced a collection of handmade Venetian glass lamps, tables, and containers. Illustrated is a baluster table, 131/2 in. in diameter by 17 in. high, available in clear or Venetian green.

circle 353 on reader service card

Turning the table at Helikon

Versatile designer Bob Becker, vice president of Helikon Furniture Company, has added to his collection an architecturally oriented group of end, coffee, and console tables. Two-tiered, steel-framed cubes may have glass tops and marble or wood-base shelves. Cube illustrated is the T970 end table (28 in. wide, 28 in. deep, 22 in. high) with an Italian Cremo marble base shelf.

circle 354 on reader service card

Cushioned for comfort

Trianon is a relatively new furniture company which is establishing a certain lifestyle in comfort and convenience. The "Milano" three-piece seating group shown adapts to many arrangements. Extra deep cushions are constructed to provide maximum support. Trianon also carries lighting and versatile wall units.

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Mirron makes the connection

With round, metalized tubing and 13 lock fittings there's no end to creations-from the twin "A" frame table (shown with glass top) to shelving, store display units, and three-dimensional sculptures. Mirron tubing, made by Thermoplastic Processes, Inc., is extruded from clear Plexiglas. Surfacing is reflective chrome, gold, or brass, and opaque black or white.

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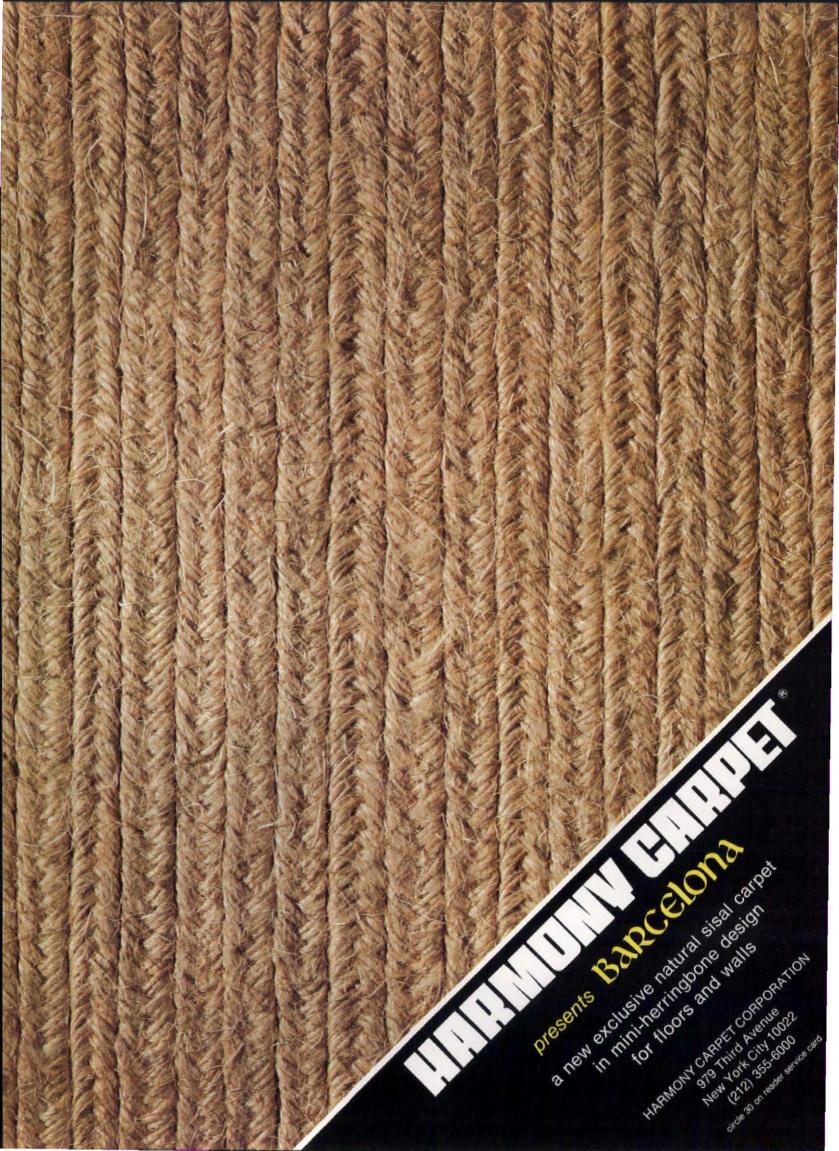
The everywhere chair

Chairmasters, Inc. fills the need for a multi-purpose chair (#1570) that is ruggedly built for contract use. Made of solid oak with upholstery over foam. Size: 22¾ in. wide, 21 in. deep, 30 in. high, with an 18 in. seat height. In stained or lacquered wood finishes, analine or oil. Chair can be modified for larger commercial orders.

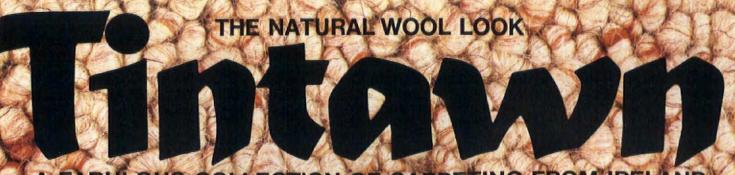
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Durability built into double-shell seating

Executive model in 8000 Series of chairs from Cole Business Furniture has tilt/swivel base with vertical adjustment. Wide selection of fabrics and vinyls offered for upholstery. circle 358 on reader service card







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The 25th International Design Conference in Aspen



Ways to Understand and Measure Human Experience in the Designed World

A lifetime is composed of a variety of experiences ranging from mundane to ecstatic, destructive to creative, logical to intuitive.

Each day is composed of activities that result in experiences though devised for other ends such as work or leisure. In the course of these pursuits one can be gratified, contented, disappointed, or intimidated. This experiential result of an activity more profoundly shapes our lives than the activity itself.

What can we learn of the dimensions of experience that will allow them to rank with the other con-siderations in the design process? Do we fully understand our experiences? These questions and others are the focus of many activities that have as a goal the deeper understanding of human experiences.

The 1975 International Design Conference in Aspen will attempt to pull information from these activities and relate it to design purposes. We will probe for a new kind of science of everyday life; the relationship between self-

and, above all, the making of information about people available to people.

During the week, the conference will explore the nature of human experience in the designed environment. There will be the opportunity to experience the thoughts and work of many participants -all distinguished supporters of human values-who represent a diversity of disciplines

Participants Gerald M. Feigen,

journalist, surgeon, and ventriloquist, will discuss the responsibility of designers for the experiences they create for those using their designs.

Richard N. Goodwin, political scientist and author of The American Condition, will describe the human and material circumstances responsible for the condition of American life today.

Edward T. Hall, best known for his books The Silent Language and The Hidden Dimension, is concerned with man's use of space in an intercultural context.

Free-lance writer and design consultant Ralph Caplan will speak about the design of situations.

Jonas Salk will discuss the ability of man to influence the quality of his life.

Richard Coss, psychologist, will offer a psychobiological approach to design. Josh Reynolds will give a demonstration of biofeedback techniques

Behaviorist Albert Scheflen will speak about human territoriality and space use

The seductive quality of words will be experimentally presented by actor Michael Fox in a session conducted by John Ware Jr., educational psychologist

Sam Keen, Consulting Editor for Psychology Today, will speak about myth and reality

Leopold Kohr, economist and political scientist, will discuss the economics of experience

Conferees will feel the harmonics of nature by participating in Genesa, an experiential process developed by Derald Langham, plant

William H. Whyte, writer (The Organi zation Man) and professional people watcher, will reveal his observations of street life

Betty Friedan, a pioneer of the women' movement and author of The Feminine Mystique, will talk about the sex role revolution's impact on housing.

George Nelson, industrial designer and educator, will uncover The Civilized City in a visual presentation.

Jerome Lettvin, psychiatrist and professor of communications physiology, will examine the relation of aesthetics to theories of knowl-

James M. Fitch, historic preservationist, will give an experiential basis for aesthetic decision

Jivan Tabibian, social planner and social scientist, will comment on the implications of new theories of social change on the processes of planning and design for human conditions

Niels Diffrient, Program Chairman, is a partner in the industrial design firm of Henry Dreyfuss Associates. New York and co-author of Humanscale 1/2/3.

Joan Bardagjy is Assistant to the Chairman.

Films

Films will be shown throughout the week to focus on various aspects of the conference theme.

Exhibits

There will be an exhibition of Lennart Nilsson's photographs. Kites from Guatemala will be displayed in the main

there will be a chuckroast and a dance. On the last day of the conference, kites will be flown in celebration of the IDCA's 25th anniversary.

Children's Program

There will be a creative program for children ages 6 to 12 running concurrently with the morning sessions of the con-ference and lasting from 9 to 1 o'clock.

Registration

Reservations are by mail only. Your check will be your receipt. All confer-ees must be preregistered

Deadline is May 29 or cutoff number, whichever comes first. Checks received after May 29 must include a \$15 surcharge.

Registration fee \$135 Spouse or Companion \$75 Student (proof required) \$50 Children's Program (per child) \$50

Registration fees are refundable, less \$15, upon written notice no later than June 30, 1975. Refunds

issued through IDCA, P.O. Box 664, Aspen, Colorado 81611.

Make check payable to IDCA and mail with coupon below IDCA, c/o The Bank of Aspen P.O. Box 'O' Aspen, Colorado

Conference literature will be distributed on Sunday, June 15. The program will begin that evening

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Editorial

Lack of post-installation evaluation is slowing down design advances. In hotel after hotel and restaurant after restaurant—especially in interiors for mass markets—innovations in design are continually hindered by management's undocumented belief about what the public wants.

*

As architect Philip Johnson says of his uncompromisingly modern hotel rooms for Minneapolis' Marquette Inn in this issue, "If you go to a hotel chain with a new idea, they say, 'No, the public will not stand for that.' And I say, 'How do you know? What is the public's choice? They've never seen another kind. So how do you know what the public wants?' "

As I began to discuss in this space in February 1975, we almost never go back and find out how well our designs actually work. And because we do not systematically and scientifically determine user-occupant reaction, we cannot demonstrate the value of our design innovations to future clients.

How can we progress in this area of evaluating the relationship of man to his environment? First, we can become more aware that in the past ten years an increasing literature on the subject has been made available. Research reports by social scientists and a few design oriented research organizations and university departments as well as a number of journals and newsletters are available. Anyone interested in this subject should know the "Bibliography of Socio-physical Technology Literature" published by HUD International Information Sources Series, September 1971, and the "Man-Evironment Series Newsletter" (ASMER, P.O. Box 57, Orangeberg, New York).

Second, we can become more aware of the methodologies that exist for assessing human responses to our designed environments. Social scientists feel they can make such assessments with a high degree of accuracy and reliability. Our reading about these techniques might begin with "Techniques for Evaluation for Designers" by Henry Sanoff (with others), published by the Design Research Laboratory, School of Design, North Carolina State University.

Third, we should become aware that, more and more, designers are collaborating with social scientists to bring this behavioral knowledge to bear on design decisions—or at least that they have been developing models for doing so. Reading in this area should include the report of a conference held by the AIA at the Coolfont Conference Center in October 1973 on this subject of "Social Science and Design." Reading in this area might begin with this magazine's brief review of the report by Robert Probst on "The University of Massachusetts Dormitory experiment" (INTERIORS, November 1974, page 24).

Formulas and models for adequate evaluation exist, as the Coolfont Conference report describes; and the report outlines a synthesized data-gathering method. The thinking is that user-occupant reaction should be evaluated six months to a year after the interior has been used.

But how to fund such evaluation research? "Either a portion of the construction budget or operating funds . . . can be set aside," the Coolfont Conference report suggests. The Report also noted limitations in the process model devised at the conference. "Since the study of man/environment relations is a new field, it is not possible to respond to . . . minute behavioral predictions" such as "If I do such-and-such in this building, how will people react to it?" Yet ultimately this research will build to the point where designers may have some ability to judge such predictions.

As a continuing activity in this area, the Office of Research Programs, AIA, will sponsor a conference in mid-1975 on "Human Response to Tall Buildings." Can we look forward to the day, soon, when one of our interior design organizations will sponsor conferences on "Human Response to Dark Restaurants" or "Human Response to Louis Chintz"?



Many young designers have found their footing in the design world on the patronage of established architectural offices. The six year-old Design Unit in Chicago, designers and planners of the corporate headquarters of Northwest Industries, have plied this practice with a novel twist. The two partners, Kitty Weese and Jackie T. Wogan, who merged their talents as a result of a casual conversation of the ski lifts of Aspen, were commissioned to design the offices for the diversified conglomerate in Sears Tower. The two then proceeded to twist the patronage tradition, and retained an established architectural office as members of their design team. It is only incidental that the architectural office is that of Harry Weese, husband of Kitty Weese.

The office lay-out

The Northwest Industries headquarters is located on the 62nd and 63rd floors of the Sears Tower. The location commands a magnificent view of the cityscape, and the glistening waters of Lake Michigan.

The client required that all visitors to the offices arrive at one central reception area, thus the elevator stops only on the 63rd floor. The two floors are linked by a heavily trafficked interior stair.

An enclosed corner of the 63rd floor houses the executive offices and board room. As is customary in office heirarchy, perimeter offices are reserved for vice presidents and middle management. Secretaries, bookkeepers, and office services occupy the central areas. An employee cafeteria/lounge is located on the 62nd floor.

Opposite ends of the spectrum

The two-unit team of architects and designers pooled their efforts to evolve a design concept that, similarly, is two-fold. On the one hand, it employs the clean crispness of glass, the free flow of unobstructed open space, and the freshness of bright contemporary art works. As a contrasting polarity, it also incorporates the warm coziness of dark woods,



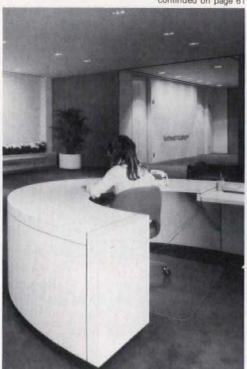
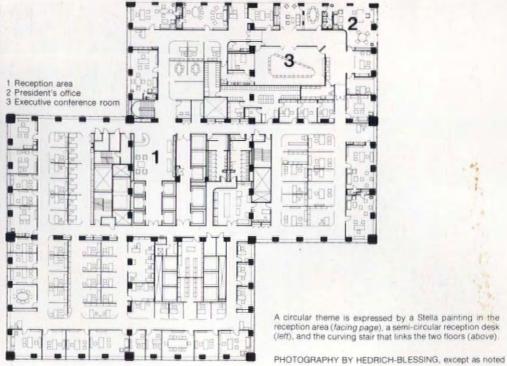


PHOTO COURTESY OF HAHRY WEESE & ASSOCIATES









Teak entrance to executive suite

Executive reception area



Design Unit: Northwest Industries

Planners and interior designers: DESIGN UNIT Architects: HARRY WEESE & ASSOCIATES Contractor: DIESEL CONSTRUCTION CO.

Glass: PITTSBURG PLATE GLASS. Blinds: ROYAL CREST. Light fixtures: LIGHTOLIER. Carpet: MORT WEST. Custom stair: SCHMIDT IRONWORKS.

RECEPTION AREA
Upholstered bench: SCOPE; upholstery: KNOLL. Reception
desk: J.G. FURNITURE. Reception chairs: KNOLL. Waiting
area chairs: ATELIER INTERNATIONAL. Waiting area table:

KNOLL. SECRETARIAL AREAS

SECRETARIAL AREAS
Secretarial desk: J.G. FURNITURE. Credenza: STEELCASE files
with oak tops by J.G. FURNITURE. Secretarial chair: KNOLL.
PRESIDENT'S OFFICE
Cabinet: custom designed by Harry Weese, executed by HARTMANN SANDERS. Small conference table and chairs: BRICKEL.
Sofa: KNOLL, upholstery: BORIS KROLL. Coffee table: KNOLL.
End tables: EPPINGER. Side chairs: BRICKEL, upholstery:
LACK LENGEL AREAS.

JACK LENOR LARSEN. EXECUTIVE LOUNGE

Sofa and side chairs: HARVEY PROBBER, upholstery: JACK LENOR LARSEN. Table: SCOPE FURNITURE. EXECUTIVE BOARD ROOM

Fabric panels on walls: THAIBOK. Conference chairs: BRICKEL, uphoistery: JACK LENOR LARSEN. Conference table: custom designed by Harry Weese, executed by LAUGHMAN DIV. OF BBC BANCPRODUCTS CORP.

continued from page 59

an informal enclosed ambience in private offices, and the lavish application of plush fabrics and patterns.

In the reception area, central spaces, and lower heirarchy perimeter offices, the mood is light, bright, and tranquil. The designers attempted to maximize the flow of daylight by using only off-white narrow-slatted blinds on the expansive windows. Corridors are spacious, and left open, so that "in as many spaces as possible, one can see straight through the building," the designers explain.

The team won a battle to replace the building standard eggcrate lighting fixtures with perimeter downlights that approximate and complement natural light. Carpeting throughout is a cool Delft blue; walls are off-white; and furniture is predominantly light natural oak.

In the executive suite, the design concept reaches its opposite extremity. The first visual signal of the transition is a low-ceiling, all-teak passageway (photo, top left) that separates the blue carpeted corridor from the executive suite. Beyond the massive doorway, the carpet changes to deep chocolate brown. The bronze tinted partitioning system is repeated in a single sheet of glass at the president's secretarial station.

The president's office and executive lounge look almost as if they were residential trans-

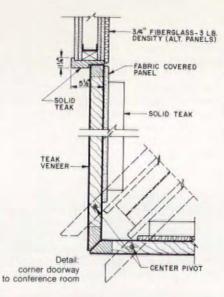
plants. Teak paneling and cabinetry complement vivid orange upholstered side chairs, conference chairs, and sofa; a small conference table is topped with varigated black continued on page 62

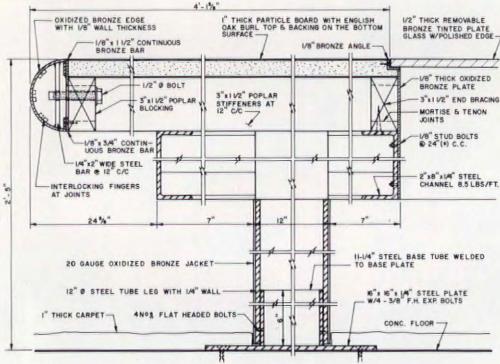


Executive conference room (above) and executive lounge (below)

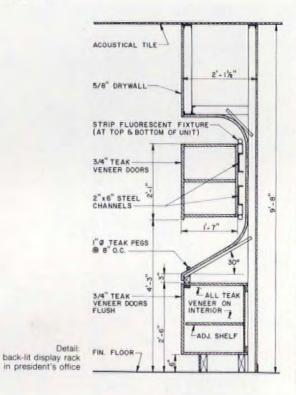


Design Unit: Northwest Industries





Detail: triangular elm conference table, designed by Harry Weese



(continued from page 61) marble.

The executive board room is the culmination of the dark wood, warm tone opulence. Its walls are sheathed in gold Siamese silk. A triangular Carpathian elm conference table, designed by Harry Weese, is banded with bronze, and contains a bronze tinted glass insert (see detail), to lighten the weight of the expanse of elm. The chairman's place is midpoint on the long leg of the triangle, with a control panel and telephone in a drawer. Conference chairs are covered in a gold plush.

The go-between

The two extremes are bridged by the repetition of radius corners and circular shapes. Upon entry into the reception area, a U-shaped reception desk and a series of semispherical forms in a painting by Stella, are immediately visible. The tinted glass partitions in the central work areas are radius cornered and maximize a sense of free-flowing circulation. Also curvilinear in form, is the linking stair, which achieves a smooth esthetic transition between floors.

In the executive area, the radius shape is repeated in a curvilinear wall in the president's office, which is panelled in teak. And in the board room, the radius cornered table and a semicircular plan lectern extend this motif.

In addition, the woodsy ambience of the executive suite appears on a more modest scale in other office areas. Central spaces are furnished liberally with light oak, and some perimeter offices contain pieces of rosewood, walnut, and burl elm.

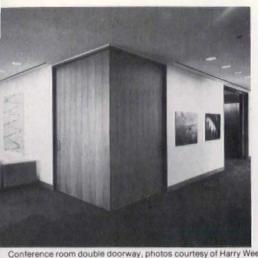
Finally, the use of bronze tinted glass is consistent in both areas, as seen in the partitions, the curved glass panels of the stair, and the triangular insert in the conference table.

Special details

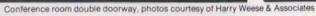
Many of the details represent carefully thought-out solutions. Perhaps the most inventive is a corner double doorway to the executive board room. When closed, the doors from a neat 90 degree corner of continuous wood. When open, they pivot on negative corner hinges 45 degrees to the center, to form openings on either side of a floor-to-ceiling double wing panel on the diagonal (see detail and photos facing page).

The design team also skillfully devised solutions to accommodate two of the president's hobbies. Designer Weese explains that the executive's first love is sailboats; he had two models of ships that he wanted displayed in the executive lounge. Architect Weese thought of recessing the plastic encased models into the wall, making them visible to both the lounge and the adjoining conference room. For the president's personal photographic display, the designers created a storage cabinet with a back-lit slanting display rack (see detail).

Designer Weese emphasizes that the design of this project is a "combination of ideas" which evolved from a complementary team of professionals with varied experience and expertise. The skill in planning and the stylish coordination of furnishings, fabrics, and art contributed by Design Unit, are augmented by the sensitive engineering of architect Weese and his associates. This is an interior design team to watch.—R.M.F.







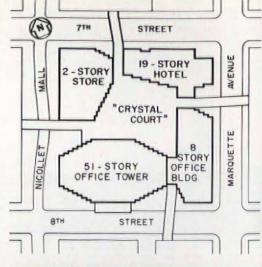


Shelf/storage unit back-lights president's photography

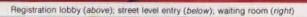


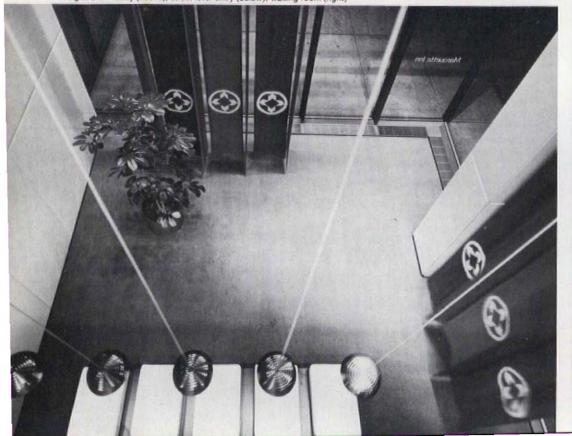
The Marquette Inn's Crystal Clarity

Philip Johnson and John Burgee reflect Minneapolis' Crystal Court in the faceted forms of its adjacent hotel











Critical acclaim for Johnson/Burgee's IDS Center and its Crystal Court in Minneapolis has been so rhapsodic that it has until now pre-empted any presentation of the notable interiors in the complex—including the Marquette Inn. That 19-story, 285-room hotel, located in the northeast corner of the site (plan, facing page) is not only one of the best modern hotels of the past decade—a rare breed—it also is a model of the process by which a commercial interior is specified by an architect and purchased by a separate purchasing agent.

Pristinely pure, yet with a vital interplay of forms, the hotel has style, originality, comfort, and exquisite detailing all within a commercial budget. Its hanging-garden restaurants, its intimitate public spaces, its brilliantly selected

artworks are innovations in American hotel design. Its corridors on guest room floors (see cover) are architect Johnson's contender for the Scala Regia prize. Its hotel rooms are the most uncompromisingly modern in this country, and their distinction in terms of system, texture, and detailing mark them as the work of so meticulous a designer as Philip Johnson.

The IDS Center, located in downtown Minneapolis, is a focus for the decade-old vitalization of that city. Of its four buildings—including a 51-story office tower, an 8-story office annex, and a 2-story store building—the hotel may benefit most by its inclusion in the complex. For, the Marquette Inn not only connects to Minneapolis' enclosed, second floor, sidewalk-bridge system, it also utilizes the enclosed urban park-like Crystal Court as a

lobby.

The Crystal Court at the center of all four buildings of the complex is roofed by a 4 ft. 10 in. modular grid (of white painted steel with clear acrylic pyramidal domes) that is staggered vertically to produce the multi-faceted form and texture that gives the Court its name. The hotel extends that crystallography motif.

Plasticity of Planning

The relationship of the Marquette Inn to the overall IDS Center shows Johnson/Burgee's ability to manipulate volumes beyond the expected perimeters of each building unit (see site plan). Due to proximity, due to the single ownership of all four buildings, and also due, somewhat, to default and necessity, the Marquette Inn's spaces are designed to stretch

continued on page 66



Marquette Inn

into three of the four buildings in the IDS Center.

On the third floor, for example, the elevator core entrance and adjacent registration lobby (color, page 64) are in the hotel tower (see site plan). But the adjacent small waiting room (page 65) is, in fact, over the skyway between the hotel tower and the 8-story office annex. Beyond, on that same third floor, the Gallery cocktail lounge with its intimate bar (plan below) and its red Marquis Room (below)—the main dining room—as well as the kitchen and hotel offices are in the adjacent 8-story office annex and not in the hotel block itself.

Since the client—Investors Diversified Services—owns all four buildings, such manipulation of the volumes could be accomplished.

One of the drawbacks of that single ownership, however, is that the hotel has virtually no lobby. As Philip Johnson says, "The whole corner of the hotel tower on the ground floor should be the entrance to the hotel, but the bank that had been there kept that space in its lease. So the Marquette Inn is like a French hotel and has a private, inn-like quality that does not make you say 'Oh this is the hotel' as you drive up. But then, no Ritz has ever had a grand lobby."

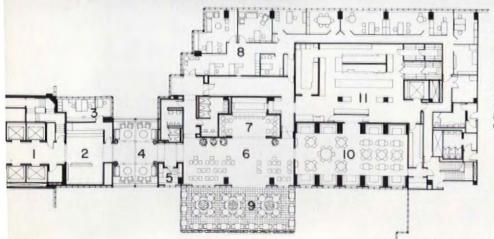
As a consequence, the hotel is entered through a small street-level 2-story high space leading directly to the elevator core. Streaming pennants of orange and purple with the Marquette Inn logo hang in the space (page 64, left below), which is open to a second floor bridge from the elevators to the skyway

and the Crystal Court.

The small registration room (page 64, left above) on the third floor, is sheathed in glossy red vinyl panels and is carpeted in a brilliant red velvet carpet that runs throughout the public spaces. The adjacent waiting room, six of the Crystal Court's skylit bays in size, has white wicker furniture with black vinyl upholstery and a ceiling of marquee-lighted clear pryamidal domes. Like the Hotel Sireneuse overlooking the bay at Positano or the Hotel France et Choiseul in Paris, the Marquette Inn, then, has only these tiny reception rooms as a lobby.

The red Marquis Room, which is the main restaurant of the hotel, is a fiery and cheerful room, despite its prohibition-era lighting. It is, however, decorated for obviously less severe





Interior designer: JOHNSON/BURGEE, ARCHITECTS
Architect: JOHNSON/BURGEE and
EDWARD F. BAKER ASSOCIATES, INC.
Client: INVESTORS DIVERSIFIED SERVICES, INC.
Purchasing agent for furniture: DAYTON'S CONTRACT DIVISION
Lighting consultant: JACK KILPATRICK
Graphics consultant: HAUSER ASSOCIATES, INC.
Mechanical/Electrical consultant: COSENTINI ASSOCIATES
Structural consultant: SEVERUD-PERRONE-STURM-BANDEL
Electrical consultant: EITINGON & SCHLOSSBERG ASSOCIATES
General contractor: TURNER CONSTRUCTION COMPANY

tastes than the architects' (photo below). The restaurant has a red carpeted floor, black vinyl upholstery on swivel chairs, gold-and-white plateware and silver-wire draperies on one side-reiterating the color and texture of the sandblasted mirrors in the booths opposite. The striped red drapery that separates the banquettes is also used to wall off some of the view on the Court Side of the room; it was added by the hotel management, architect Johnson presumes, "to warm it up, maybe?"

The furniture purchasing process

In the selection, specification, and purchasing of furnishings, Johnson/Burgee were assisted by Dayton's, the Minneapolis department store that is across Nicollet Mall from IDS Center. As architect Johnson explains, "The client said we could work with a decorator, and we said we'd work with a purchasing department. We urged them to get Dayton's since they had worked with them before. Dayton's is a very reliable firm for keeping accounts and dealing with the competitive bidding problems. And we were very glad to have them since they functioned as efficiently as you can.'

Even so, the hotel management still asks tentatively, why Mr. Johnson doesn't like working with decorators. They still feel hesitant, also, about the uncompromisingly crisp hotel room design, although they are proud to admit that the rooms are what sell the always booked hotel. As architect Johnson says, "If you go to a hotel chain with a new idea, they say 'No, the public will not stand for that.' And I say, How do you know? You never tried. What is the public's choice? They've never seen another kind. So how do you know what the public wants? There is no appeal to that appeal."

"A hotel chain always asks, why don't you give us some flowered things?" Johnson continues. "But here the owner's representative said 'No, Johnson/Burgee know their design business.' And then we did something else that helped us-we kept under the budget."

The hotel and the architects, along with their purchasing agent, made a number of selections within the outlines given and all came to mutual agreements. But there was some pushing by the purchasing agents that Johnson remembers unfavorably

In the third floor waiting lobby, for example, the architects chose a white plastic Italian continued on page 68



Hanging-garden restaurants (above and below) overlook the Crystal Court



First floor entrance:
Planters: HABITAT. Banners: custom designed by JOHNSON/BURGEE felt by CENTRAL SHIPPEE. Carpet: KARASTAN RUG MILLS. White vinyl wallcovering; GILFORD. Hanging lamps: ATELIER INTERNATIONAL
Third floor registration lobby:
Standard lamps: GEORGE KOVACS. Red vinyl paneled walls: GILFORD.

Third floor waiting room

Wicker chairs: BIELECKY BROTHERS. Black vinyl upholstery: GILFORD. Red carpeting: KARASTAN RUG MILLS. Plexiglas domes: ROPER IBG. Planters: HABITAT. White vinyl wall panelling: GILFORD.

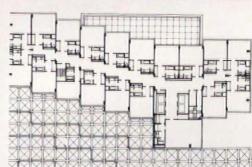
Hotel corridors:
Benches: J.G. FURNITURE, Ash receivers: DUK-IT, Mirror: PPG
INDUSTRIES. Drum tables: INTREX. Carpet: KARASTAN RUG

MILLS. Draperies, tireplace mesh: PACIFIC IRON AND FENCE.

Third floor gallery: Tables: VECTA CONTRACT. Chairs: BROWN JORDAN. Exterior of Crossroads bar: Tables and chairs: THONET. Planters: HABITAT.







Plan: Typical floor, hotel rooms

chair, but under mutual agreement settled for the white wicker furniture because, no doubt, white plastic was thought 'cold.' And in the red restaurant on the third floor, the mirror behind the booths was too heavily sandblasted and not reflective enough; so it had to be replaced. "They had done it wrong," Johnson says, wanting it replaced himself. Yet this is the kind of replacement that is remembered erroneously as a mistake on the part of the architect.

How could this process be improved? "Chain of command," Johnson answers. "Give control to one man. In this case, Day-

INTERIORS/APRIL 1975



ton's reported to the owner. If I'd have been in charge, I would have said, 'I don't believe you can't get the better chair cheaper. You go look again.' When you get split responsibility and the local architect can go straight to the owner, you get split results.''

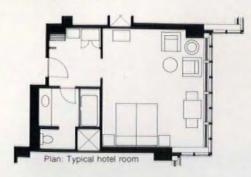
"Look," Johnson concludes about this process and the choices made, "nobody's dumb. It's an honest difference of opinion. I think it's lucky we got what we did."

Zig-Zag corridors too

Like the ceiling of the Crystal Court, which reflects in its staggered section the zig-zag setbacks of IDS Center, the hotel tower has setbacks on the exterior that are reflected in the interior. This is a generating motif of the design. In plan, the rooms on each floor (5 to 19) are stepped back to give most of them a corner, street-long view. This is reiterated on the inner wall of the hotel rooms and in the corridor (see cover), which is similarly stepped back, room by room, to produce one of the most intriguing and inviting corridors ever designed. Not only do the setback corridors indicate each separate room, but in breaking up the long expanse of straight



Marquette Inn

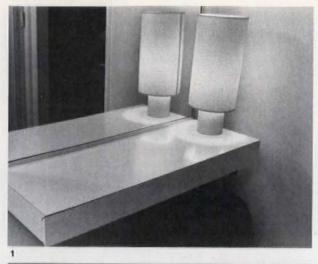


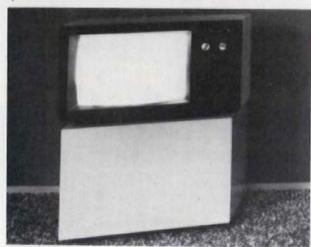
In the hotel guest rooms, all the furniture reiterates an interplay of cylinders, cubes, and rectangular shapes in model-white, unpatterned plastic laminate (1-5) or boldly black vinyl and nylon homespun (6, 7). The entry foyer to each room is designed as a dressing area (plan above) with a cantilevered console (1, 2) that serves as a makeup table. On the table is a cylindrical lamp with a perforated shade that varies the design of the room lamps (overleaf) Bedroom lampshades that are semi-gloss on the exterior have high gloss inner surfaces to reflect light. All lamps have onoff buttons at the base of the cylinders to protect lampshades from being knocked and tilted (5). All the plastic laminate furniture, except for the television base (3) has hardwareless chamfered-edge fronts that pull open to storage space (2, 4, 5). Black nylon homespun covered lounge chairs, which share a white cylindrical table and a black cylindrical hassock (on castors), have protective armrest pads buttoned on with corkscrew pin connectors (6, 7). The television set has a white painted case rather than the customary fake wood grain. Each room includes a spacious 4 ft. square table (overleaf) that is big enough to play cards, write, or to put down a briefcase or breakfast tray without moving everything. White quilted bedspreads of high gloss vinyl are popular with impoverished souvenir hunters.

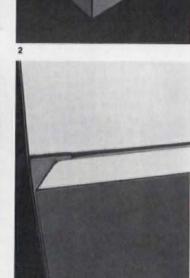
Bathrooms are all white with brushed stainless steel, furnished with the usual industrial fixtures that Johnson/Burgee have made a tradition (13, 14). Details of note include a ceiling-mounted doorstop (8) so the bath door will not hit the glass shower enclosure (plan and 11); a towel rack inside the tub-shower (12); and a basin counter long enough to spread out toilet articles, with a full width mirror above it (plan and 15).

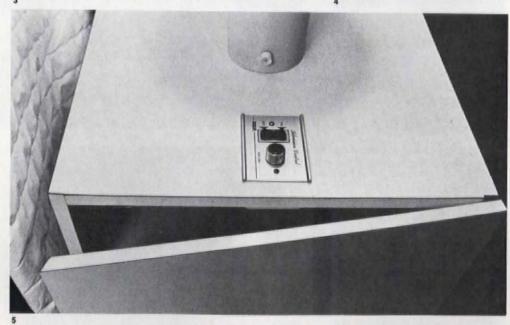
The closet in the entry foyer (plan above) has a white accordian fold door behind which is a food vending machine with hotplate and refrigerator unit (10).

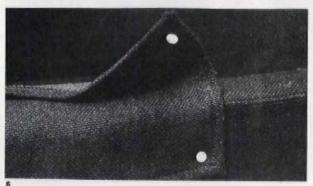
A high point of each hotel room is the artworks, which come from a single silk-screen design by Andy Warhol called "The Sun." It has been screened in 600 different color combinations with the result that each room has a different and original piece of art on its walls. It took a museum director, curator, and knowledgeable art collector such as Philip Johnson to determine a specification for mass art that would nevertheless give distinctive and individual artworks to each room within a commercial budget. This sophisticated selection of fixtures and materials and their alignment is epitomized at each room entry (9).





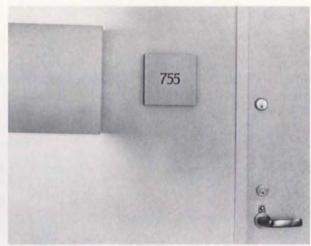




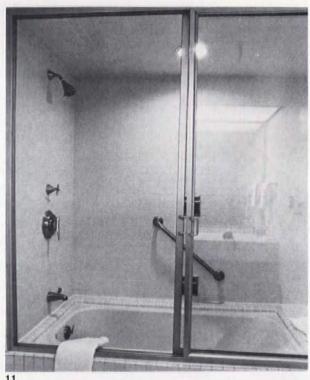




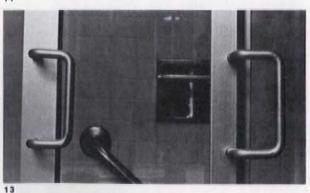
















continued from page 69

gauntlet-running rooms that most corridor designers accept, they are masterful spaces in their own right. The Marquette Inn's corridors may well be Johnson's historical allusion to Bernini's Scala Regia at the Vatican. These corridors are all white (incandescent lighting makes them look yellow in photograph) with no decoration, no pattern on the walls, only wall-hung light boxes and the zig-zag of the corridor plan itself forming the visual element that enlivens the space. Brilliant red velvet carpeting adds the other decorative element and another texture.

Larger hotel rooms

Taking his cue from the motels of the last decade, Johnson has designed considerably larger than standard hotel rooms for the Marquette Inn. Their size approximates the motelroom size that accommodates two double beds. However, rather than having windows at the short ends, as in most hotel rooms, which have a consequent tunnel or corridor effect, each Marquette Inn room has its windows on the long side so that the light is spread evenly throughout. It is to this larger room (285 of them) that IDS's hotels division senior vice president Don Clayton attributes the neverempty status of the Marquette Inn.

The system of furnishings in these guest rooms is as modern as any hotel in the country. The rooms have three basic color schemes-bright red, emerald green, or chocolate brown-which are carried out in nylon velvet wallcovering and room darkening draperies as well as in speckled carpeting. Each room also has a form interplay of cylinders and cubes in its white and black furniture, and, a textural interplay between the furnishing finishes.

In addition, the hotel rooms show other innovations: First, they are modern interiors with lamps and shades-that taboo of modern design-because Johnson recognizes the flatness of modern uni-directional lighting and because he prefers the flattering quality of the old shaded lamp. Second, the window coverings are reversed—the darkening draperies being next to the window and the white fishnet casement being on top of them rather than the other way around. The result is that when the room darkening draperies are closed, the wall color becomes continuous across the windows. Then the casement can be drawn to produce a silhouetted pattern on top of the dark colored nylon velvet suede cloth.

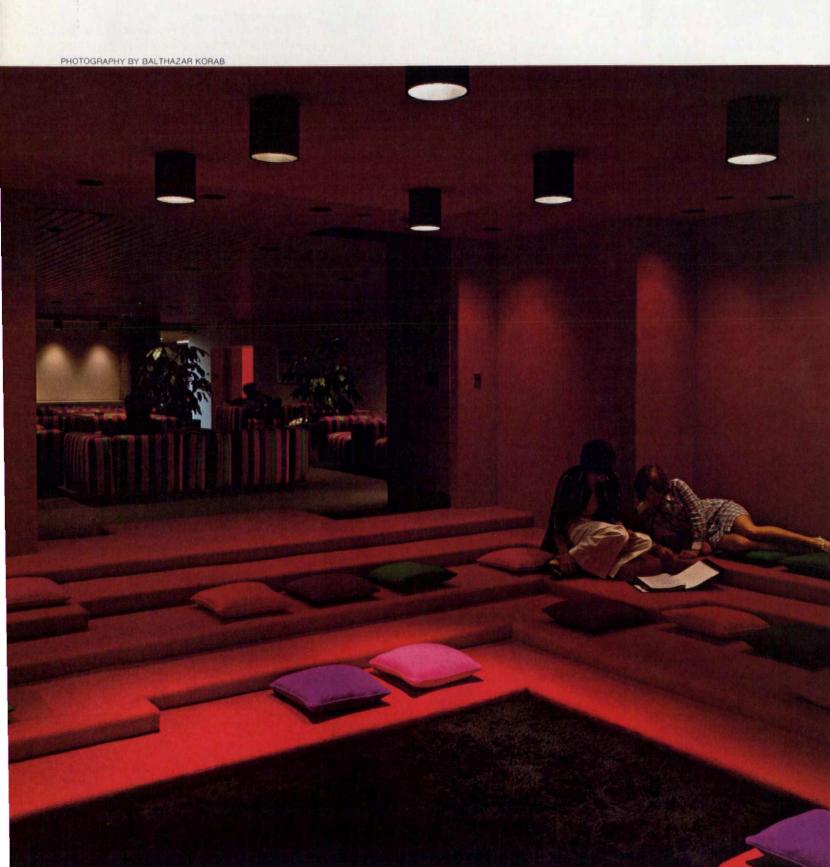
The hotel room rugs were another compromise between architect, client, and purchasing agent. As Philip Johnson says, "Of course, I wanted white rugs, but they were quite right in not having something so impractical." Still, hotel management indicates they specified something further from what the architect wanted in carpet for the rooms, just as he wanted the Up chair from Italy and continued on page 182

Bedrooms:

Beds—king size, queen size, and twin size: SEALY. Head boards, dressing shelf, dressing stool, bureau, table desk, drum table, ottoman, television stand, lounge chair: Designed by JOHNSON/BURGEE, fabricated by FLEXSTEEL LTD. Desk chair: THONET. Lamps—bed, table-desk, and dressing shelf: Designed by JOHNSON/BURGEE, fabricated by GEORGE KO-VACS. Bedspreads: PILZER BROTHERS. Hanging rack: VOGEL PETERSON. Carpets: MAGEE, Mirror: PPG INDUSTIES. Net window draperies: STEVENS FABRICS. Blackout window draperies: S. M. HEXTER. Waste baskets: DUK-IT. Wallcovering: S. S. M. HEXTER. Waste baskets: DUK-IT. Wallcovering: S

Subterranean study

William Kessler and Associates and the University of Michigan's Interior Design Services have made an underground study center brighter than all outdoors



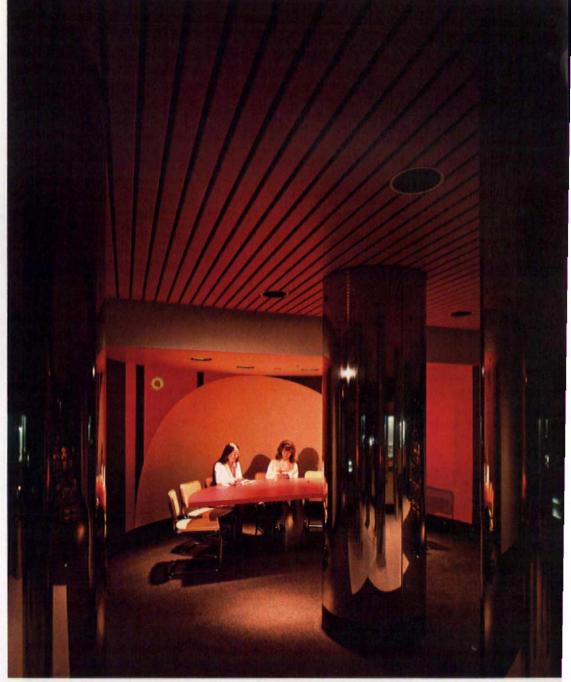
A spirited play of color, contour, and luster in the Furstenberg Student Study Center at the University of Michigan's Medical Center Campus expresses an exuberance that is being well received by the 5,000 students from all the health sciences, as well as medical and nursing schools, who use the facility monthly. It is an environment of interwoven areas conducive to encouraging greater student/faculty interaction.

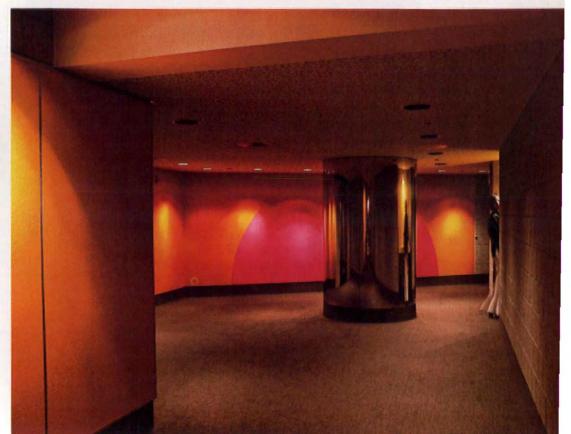
Grosse Pointe architects William Kessler and Associates burrowed underground in the vacant sub-basement of a science building on the Medical Center campus to emerge with a complex embracing a most uncommon commons as well as study areas, instruction spaces with sophisticated audiovisual equipment, and inviting lounges.



The University's Interior Design Services has grown to six staff designers from 20 years ago when director Virginia Denham became the first staff designer. Project interior designer for Furstenberg Center was Carolyn Howard, who was also responsible for the graphics. She has extended the drama of the architecture with blazing colors for walls, upholstery, carpeting. Above the conversation pit (opposite), where bright cushions are strewn along its steps, is the formal commons with harmonizing colors on the striped upholstery of plump seating units.

Where shallow steps occur, squares of wood painted an orange/red are set out from masonry walls (above) to serve as modified handrails. The semi-circular room (top, right) is located off the vending food service area—the only type of provisions provided. These circular and semi-circular rooms are used either for meals or study. Free-standing structural concrete columns are wrapped in mirror-finish stainless steel, adding further sparkle as they reflect surrounding people, color, and lights. One column is inscribed with a tribute to Albert C. Furstenberg, former dean of the



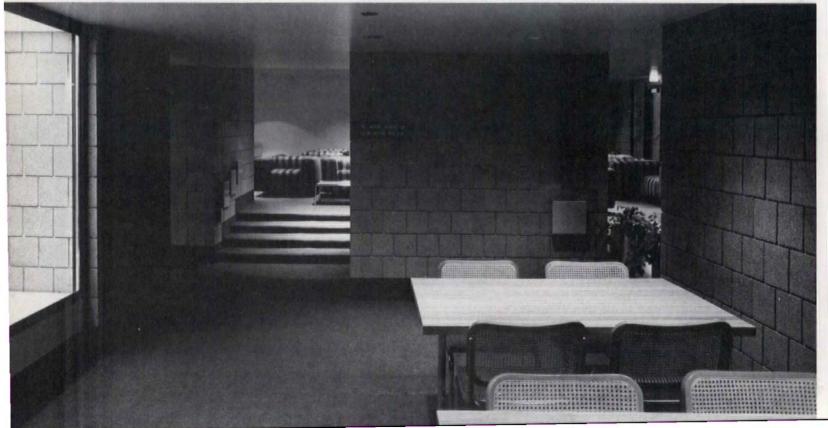


Furstenberg Center

Architect: WILLIAM KESSLER AND ASSOCIATES, INC.
Partner in charge: WILLIAM KESSLER, AIA
Project designer: JAMES CARDOZA, AIA
Project architect: MARY CAMPBELL, RA
Interior design: UNIVERSITY OF MICHIGAN INTERIOR DESIGN SERVICES
Project interior designer: CAROLYN HOWARD
Mechanical/electrical consultant: HOYEM ASSOCIATES, INC.

Entrance lobby to the Center (below), where steps beyond glass doors lead to upper level entry, has daylight filtering down through a skylit areaway. Lower photo is a circulation area with same Breuer chairs and butcherblock-topped tables used in large informal commons. Opposite page: part of multimedia room with computerized instruction, located off main entrance. Circular room with pedestal-based "Swan" chairs is for group study; graphic is one of Carolyn Howard's.





Medical School. The colorful ribbed ceiling used in the formal and informal commons is of snap-in lineal aluminum strips. Fiber acoustical tile is seen in circulation and classroom ceilings (preceding page).

Configuration of the Center's plan is open so as to avoid long, space-consuming halls. The architects point out that the plan was structured with academic spaces in high priority relationship to the main entrance lobby where a new entry plaza with step levels ease the two-story drop to the Center.

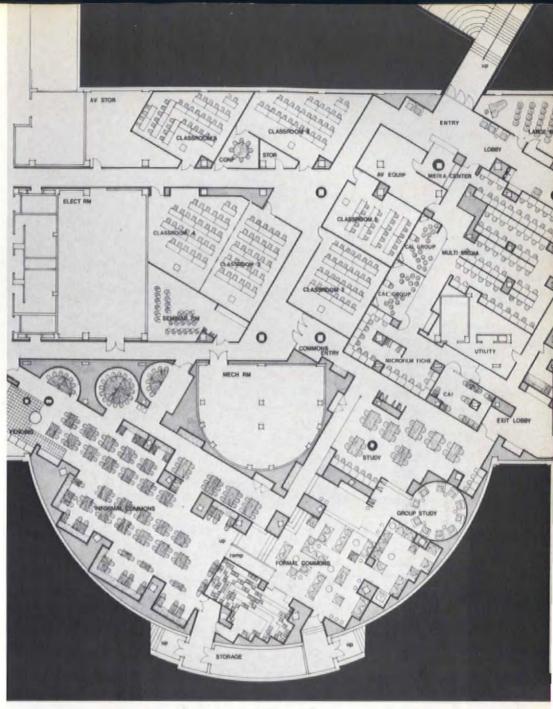
The underground nature of the Center is reflected in the use of rough masonry block units specially sandblasted in a beige color, except in classrooms where they are painted off-white to increase illumination levels. Bright primary colors used in other areas not only compensate for lack of natural daylight, but create a lively environment. Lighting is a combination of incandescent down lights and fluorescent. Wall-wash fixtures add punch to geometric wall graphics which are in harmony with the architecture and contribute added color.

Whether walked on or sat upon, the floors are an arresting part of the interior design, with dark beige carpet the major material, accented with red, green, and blue carpet.

Since the Center's opening last summer its director, Judith Calhoun, finds it successful in many ways. Mediated material now numbers some 1,400 programs, representing 800 individual titles. Because they are studying together, medical students have found videotapes made for the dental school useful in their own studies. Eligible students using the Center have been most protective of it, and have compiled regulations for its care. However, disruption is caused by those from the other schools who are less appreciative yet find it a beguiling meeting spot all day until midnight. Though this is posing headaches for the administration, it is a compliment to the design and architecture of this blazing



Lobby and formal commons room: Lounge chairs: HARVEY PROBBER in HERMAN MILLER fabrics. Coffee tables: C.I. DE-SIGNS. Cube tables: EDWARD AXEL ROFFMAN, Floor pillows: CAMEO with C.I. DESIGNS FABRIC. Informal commons room and general study area: Breuer chairs: CONTINENTAL IMPORTS, some with HERMAN MILLER fabrics. Tables with butcherblock tops: CHF INDUSTRIES. Round and semi-round tables: BREUTON INDUSTRIES. Multimedia room: Carrels: WORDEN COMPANY. Student chairs: Fritz Hansen. Group study area: Swan chairs: FRITZ HANSEN with UNIKA-VAEV fabric. Carpet: LEES' "Design IV" Antron nylon in custom color. Custom wood shag carpet: V'SOSKE. Acoustical tile: ARMSTRONG CORK COMPANY. Ceiling in commons area: Luxalon linear ceiling line from HUNTER DOUGLAS. Stainless steel sheathing on columns: WOLVERINE PORCELAIN ENAMELING COMPANY. Art Work: LANTERN GALLERY (Ann Arbor, Mich.)





Technical article: lighting for restorations

from an interview with Viggo Rambusch

When a designer is considering the lighting for a restoration project, several factors will determine how to recreate the fixtures. First, he must decide with his client whether to recreate the exact effect of lighting as it was in the building originally, or whether to inject contemporary levels of light. This is the first choice, and it is not really affected by the existence or non-existence of original fixtures. In general, this overall concept of the lighting effect is usually determined by how correct the restoration is to be.

The second set of factors is based on the accessibility of documents or original fixtures. If the original fixtures exist, they can be restored. If the fixtures are lost, it is possible to research original building documents and reproduce an exact copy. If no documents or fixtures exist, it is still possible to research the period to find appropriate fixtures. Finally, if no documents exist, and the designer's budget does not allow the research process, suitable vintage reproductions can be purchased from a lighting fixture catalog.

Researching original documents to recreate an exact effect

In a recent project by the state of West Virginia to restore its Independence Hall, the program called for the restoration of the lighting to its original condition. However, the fixtures were totally lost. We were able to research the construction plans of Independence Hall, going through documents in the Library of Congress. Complete drawings of the original gas fixtures by Treasury architect Ammi B. Young were found. In addition, correspondence from the on-the-job superviser was located, including a pen-written note listing the original cost of the fixtures—\$582.85.

Because we were able to generate drawings and patterns, we developed some beautiful solid bronze fixtures with the exact intensity of gaslight that was there in 1854, when the building was put into use.

It is a very exciting activity to try and understand how people made fixtures 100 years ago, and fortunately, there are many people who can help. One of the great sources is the Metropolitan Museum of Art. They have a wonderful collection of 18th and 19th century fixtures, and they have a fine curator, who has a great interest in lighting. Of course, there are also many remaining buildings you can visit to find styles similar to your particular project.

Restoring old fixtures with a modern level of light

An alternate approach to creating fixtures such as the gas lights in West Virginia Independence Hall, is to adapt the lighting program to a new use for the restored space. For example, if a room is to be used as an office, you might have candles or gas lights, but if a man is going to sit at a desk and work, he needs 60 or 120 footcandles of light to be comfortable. You can have a combination of the environment as it was, and a balance that

When a designer is considering the lighting for a restoration, several factors will determine how to recreate the fixtures.

gives you a pleasant, functional work space. Then you can trade those two off against each other.

An example of this process occurred in the restoration of The Hermitage, the home of Andrew Jackson outside Nashville, Tennessee. The house was built in 1839 and it still stands. The restoration designers wanted a level of light mid-way between the

Viggo Bech Rambusch, the fourth generation in a family of designers and craftsmen, is president of Rambusch Decorating Company. His firm offers a range of services including lighting and restoration design, and studio crafts such as stained glass, painting, and sculpture. The Rambusch Company has been noted as an innovator in lighting since Edward Rambusch developed the first "Downlite" in 1936. Viggo Rambusch received his B.A. from the University of Toronto and his M.A. from Catholic University in Washington D.C. Projects under his direction include the lighting for the Great Hall at the Metropolitan Museum of Art and the American Stock Exchange.

First, he must decide whether to recreate the exact effect of lighting as it was in the building originally, or whether to inject contemporary levels of light.

1840's ambience and an environment functional for tourists. We created a system that made the room look cheerful when people came in, yet still retained that 19th century feeling.

Fortunately, the original fixtures were intact. It seems that in 1840, Jackson's daughter went to Philadelphia and bought some beautiful gas light chandeliers from a company called Cornelius & Sons—great manufacturers from about 1830 to 1880. When she got them to the Hermitage, recognizing that she could not get gas, she had them remodeled for candles. When gas did arrive, 20 or so years later, they were remodeled again. Then when electricity came along at the turn of the century, the fixtures underwent a botched up process of remodeling for electricity. We were asked in 1972 to remodel the fixtures again, restoring them back to their condition in 1840, this time as electric candles. We tried to figure out which of the parts were from 1840, and which of the miscellaneous accumulation of parts should be discarded.

In addition, we had to find a way to replace half of the crystal, which was broken. Through friends, we were able to trace the broken pieces to the Czechoslovakian glass works that had made the original prisms. It was a wonderful fluke, but we found the original molds, and were able to get new glass made.

When the restoration process was complete, the room was wired very carefully, so that there would be no upset in the design of the chandeliers. We wanted a low level of light, so that

there would be no glare. If we had tried to light the room from the chandeliers, we would have gotten a very bright light that the lens of the eye would have to adjust to. It would have been difficult to see the photographs, the furniture, and other objects in the room.

So what we did was to place Rambusch-designed urns in coves directly above a barrier where the tourists stand. The light from the urns bounds off the ceiling, lighting the room indirectly. As a result, visitors are hardly aware of the urns' existence—you can barely see the source without climbing on a stepladder.

Recreating a new lighting system with a modern level of light

An example of a restoration project that required the creation of a totally new system of lighting is in the Legislative Building in Victoria, British Columbia (photos 1, 2, 3). The restoration program called for five conditions of light: night light, maintenance light, tourist light (approximating the original effect), light for

If original fixtures exist, they can be restored.

legislative sessions, and light for television filming. We developed a complex system with a variety of components to meet these requirements. Working from old photographs found in newspapers that covered the opening of the building in 1899, we were able to reproduce the chandeliers. They were 22 in. spherical globes with wrought iron fittings, which were hung from the ceiling by chains. These were installed in their original positions for decorative purposes only.

To increase visibility while the chambers are in session, recessed quartz downlights with small apertures were installed in the ceiling to light horizontal surfaces. For vertical surface light-

continued on page 172

product literature

Fabrics

The history of Westgate Fabric's expansion, since the founding of Reese B. Davis Company in 1946 to the recent opening of its new building in the Dallas-Fort Worth metroplex, is covered in a 20-page catalog. Illustrations scan some of the Westgate showrooms in 17 national and international cities, show some views of computerized warehouse operations, and screen printing processes, plus a few outstanding installations. The catalog makes an excellent reminder or introduction to Westgate's huge domestic and imported fabric lines that number over 600 standard designs in 25,000 different items, in addition to custom designs.

Reese B. Davis Company

circle 300 on reader service card

Furniture

An introductory brochure from John Adden Associates outlines the types of contemporary furniture systems produced by this Massachusetts firm, shown more fully in a master, loose-leaf catalog. Simplicity of line and enduring construction mark the designs that have been seen in numerous educational institutions, with butcherblock a major material for construction. New introductions are a flexible line of modular foam seating, and a molded plastic drum table that serves as both a table and waste container.

John Adden Furniture

circle 301 on reader service card

"Crystalite" table bases of clear acrylic, with precisely machined slots for assembly or disassembly, are exhibited in a 12-page booklet illustrating many arrangements of these bases to serve as occasional tables with glass, wood, or Formica tops. A separate sheet pictures Crystalite transparent wall display units.

Allied Industries

circle 302 on reader service card

Executive office seating, designed by Lief Blodee, is presented in an eight-page color catalog. The Executive Chair group features open arm, closed arm, or armless styles on either high- or low-back models, with deeply tufted leather, vinyl, or nylon upholstery in many patterns and colors. American Seating

circle 303 on reader service card

Windsor style seating, designed by Claud Bunyard of solid ash, is shown in a sepia-toned catalog of individual sheets. Models include arm and side chairs and stools, with or without backs. Listed are some of the high-traffic installations by the firm for educational facilities, businesses, hotels, restaurants, clubs.

Claud Bunyard Design, Inc.

circle 304 on reader service card

Canadian contract furniture, shown in February in New York at The Contract Marketplace, is presented in a 20-page brochure, important for those unable to attend the exhibition. Each page contains the name, address, telephone number, and contact for individual firms, together with a description of its products, and an illustration of a representative piece. Firms included are: Airborne Furniture, Ambiant Systems, Camdesk, Contract Accessories, Division of Supreme Aluminum Industries, Core Furniture, Eric Jensen Greenhouses, Index-G, Interiors International, InterRoyal Corporation, Louis Ethan, Nightingale Industries, Origina Canada, Playdesigns, Red Beech Industries, Steel Equipment, Taevan International, and Walter Nugent Designs.

Department of Industry, Trade and Commerce, Ottawa, Canada.

Mobile, shaped "Conference Master" tables are made up to 12 ft. in length, yet will fold into a compact 14 in. depth when the meeting is over. These tables are presented in Howe's

handsome 15-page color catalog that also illustrates five other series of folding tables, on bright metal bases, woodtopped, with folding mechanism completely hidden. Also covered are dual training tables, and pedestal-based, upholstered Saltz Chairs to go with folding, flip-top, and non-folding Tempest tables.

Howe Furniture Corporation

circle 307 on reader service card

A patient chair used in Swedish nursing homes, designed by Curt Isaksson, is now available in the U.S.A. An illustrated flier from the New York area representative gives details: construction of sturdy Swedish red beech wood with a nickel-steel frame; adjustable, upholstered seat and back; double-height armrests; and other extras.

House of Quad, Inc.

circle 308 on reader service card

"Guide to Seating and Table Arrangements" is part of a full color catalog on folding tables and chairs, made in many shapes, materials, and colors—mainly for contract use.

Virco Mfg. Corporation circle 314 on reader service card

"The Entertainers" and "The Sun Set" are six-page color brochures on two lines of casual furniture pictured in attractive leisure settings. Both lines feature the company's durable, colorful *Vinyclad* finish.

Wall Tube and Metal Products Co. circle 315 on reader service card

Lighting

An eight-page case history booklet describes energy-saving lighting. Titled "Better Lighting with Fewer Watts," it discusses 12 case studies covering school, commercial, office, industrial, outdoor, and other applications.

Johns-Manville Service Center, Holophane Division

circle 316 on reader service card

Hand-blown contemporary lighting by Glasshütte Limburg, European manufacturer, is presented in a 152-page catalog of fixtures for ceiling, wall, and table. Available by writing on a professional business letterhead to the exclusive U.S. distributor, Koch & Lowy, 940 Third Avenue, New York, N.Y. 10022.

A six-fold brochure of recent lighting designs includes tubular brass or chrome soft lighting for table, wall, and floor lamp purposes. A new pleated vinyl lamp shade is shown on several models of swing arm lamps, for which the firm is famous. There's also a new line of dual, over-the-bed lamps. The brochure expands the concept of the long tubular metal reflector, and includes the ever-popular adjustable floor lamp designed by Walter von Nessen in 1927.

Nessen Lamps Inc.

circle 317 on reader service card

Mirrors

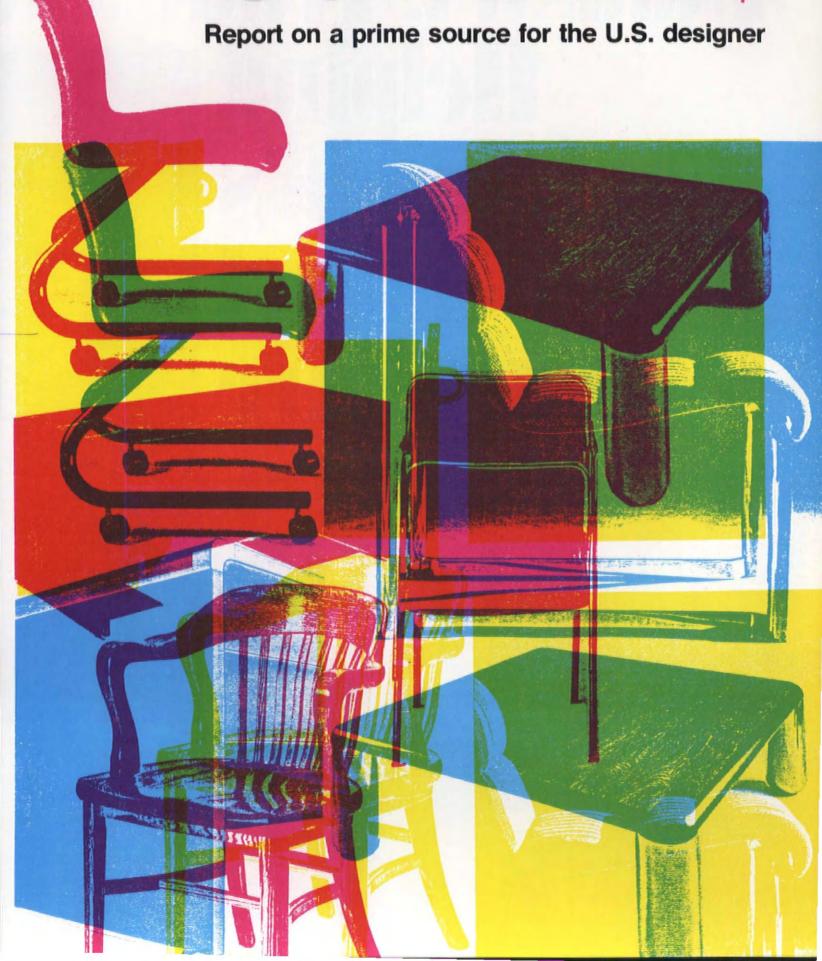
An Innovative mirror company with factory facilities that allow shipping world-wide, has put out a 60-page looseleaf catalog showing comprehensive lines of mirrored furniture, lighting, accessories, and wall treatments. Cost of the catalog is \$5.00. Write Tomorrow Designs, Ltd., 979 Third Avenue, New York, N.Y. 10022.

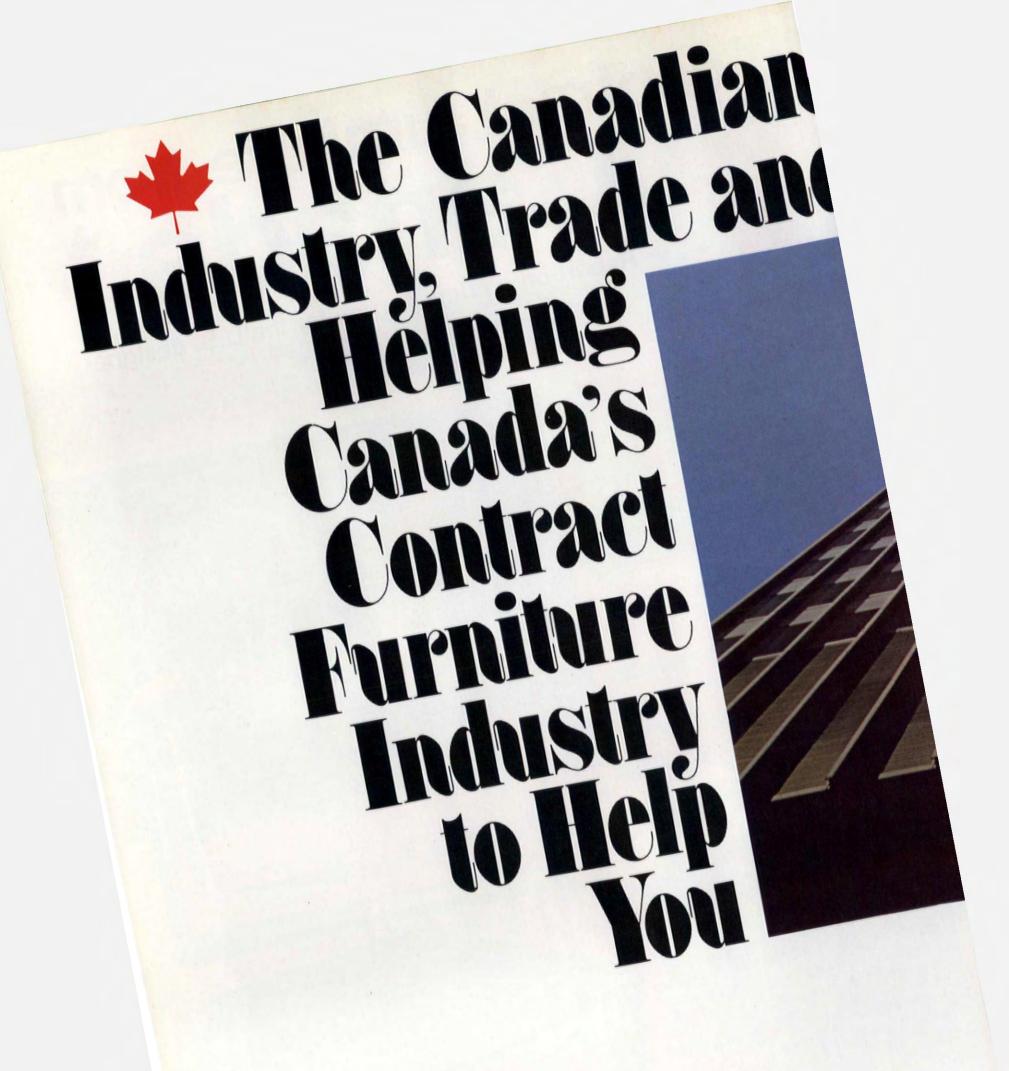
Shelving systems

Furniture wall systems in hardwoods, designed by Naomi Gale, are outlined in Book 2E and in a Design Data Specification sheet, which also notes the firm's personalized Wall-Design Service.

Naomi Gale/ Shelves Unlimited circle 319 on reader service card

contract furniture from Canada Report on a prime source for the U.S. designer





Department of Commerce



- Furniture Division
- Office of Design
- ◆Trade Commissioner Service

At your service in Ottawa, throughout Canada and in 14 trade offices in the United States

Department of Industry, Trade and Commerce Tower B, Place de Ville Ottawa, Ontario, Canada K1A 0H5

Department of Industry, Trade and Commerce, Ottawa, Canada Ministère de l'Industrie et du Commerce, Ottawa, Canada

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It took Expo '67 to make us see Canada as something more than an expanse of chilly wilderness buffered by a strip of Anglo-American industrialization and enlivened by a zone of Gallic assertiveness. The architectural fecundity and environmental grace which the world discovered at Expo were not mere exercises in wishful display. Canada's on-going urban planning and industrial design are of Expo caliber. The very freshness of Canada's national opportunities seems to be inspiring her people to develop the country without spoiling land, air, or water; without wasting material or talent. Her surprisingly unbureaucratic, low-profile government is managing to encourage growth judiciously. In Canada's burgeoning contract furniture industry, the results of such efforts are impres-

Canada's furniture industry, embodied in some 1,200 plants employing 50,000 workers, in 1974 produced \$1.2 billions worth of merchandise. Quebec Province accounted for about 40%, Ontario 45%. 95% of the total was bought by Canadians.

The industry is rapidly growing, and contract furniture is the liveliest sector, having maintained a 15% annual growth rate since 1971. The production of Canadian contract furniture is estimated at \$360 millions for 1974, is expected to exceed \$400 millions in 1975. The 5% of her furniture production which Canada exports consists largely of contract furniture. The U.S. is the leading—as well as closest—customer (though exports of school and laboratory furniture to Europe, the Caribbean, and Central and South America are rising).

The estimated value of Canadian contract furniture exports to the U.S. was therefore between \$50 and \$60 millions in 1974—accounting for less than 3% of the U.S. contract furniture market of \$2 billions (the figure for 1972 released last year in the Smith, Stanley report we summarized in our August 1974 issue).

Under 3% of our market? Under \$60 millions? Don't scoff. Compare the \$60 millions for 1974 with the \$7,498,000 for 1967 and \$31,922,000 for 1970. Since 1967, exports of Canadian contract furniture to the U.S. have increased eight fold and are expected to triple again by 1976.

1967 was the year Montreal (magnificent Montreal, enriched by the World of Tomorrow and Habitat) opened its multi-purpose urbancore megastructure, Place Bonaventure (see Expo and Place Bonaventure in the June and October 1967 INTERIORS respectively). Place Bonaventure contains, among many other things, two huge floors of interior furnishings showrooms—one residential, one contract.

1967 was the year Toronto (dynamic Toronto—and see the July 1968 and March 1973 INTERIORS for *that*) began hosting the National Interior Design Show (NIDS)—a to-the-trade-only exhibition held every year for three days in early November—which is managed by Bernie Loveridge of Southex, the exhibition company. Co-sponsor was IDO (Interior Designers of Ontario), which held its annual conference concurrently. IDO has since been supercontinued on page 87

At left: National Interior Design Show, Toronto, November 5-7, 1974



Why interiors international

We have consistently supplied our clients with good design, delivered on the agreed-upon date. In some cases, even sooner. Read how we can offer you the same service:

We offer craftsmanship and value that is rare today. Some examples: surface stains are often used to mask defects. All our finishes, clear or stained, are rubbed into the wood by hand. The result is a mark-resistant finish which reveals the natural beauty of wood. All casegoods are made with selected and matching veneers and

solids. All drawer slides are the fullexpansion type supporting up to 175 pounds. Every drawer is dovetailed for extra strength.

We commission Canada's best consulting designers. People like Dudas, Kuypers, Adamson Ltd., Stan Lind, Richard English, and Oscar Graf all work with us. They enjoy complete artistic freedom. And they help us to keep on winning major design awards.

We control product development, detailing and manufacturing. We have our own development facilities. We operate our own production facilities such as metal fabrication, upholstery and casegoods. We even produce our own plastic molds. This means our high standards of quality are fully guaranteed. It also helps us to deliver your furniture when we say we will.

We produce office installations on the largest scale. And in many instances, we can satisfy individual



interiors international limited booth at the 1974 National Interior Design Show, Toronto, featuring open planning Group 80 furniture.

is different from the others

requirements such as special size, finishes or specially designed products. An inventory of popular chairs and standard fabrics is also at your service. In most cases, we're ready to deliver a wide range of office furniture within four weeks.

You'll welcome our pricing policy. It speeds up deliveries, too. There are no discount prices to calculate. Only net prices. We provide you with an upto-date list. And we give you three to four weeks notice on any price changes.

Our shipping crates are built like battleships. In our books, a product damaged on arrival is not a product delivered on time. That's why we operate under the most stringent shipping procedures. When you visit our showrooms, have a look at the way we build our packing crates. We keep one on display because they're almost as important to you as your furniture is.

Our showrooms show nearly all our products. Seatings and Office Groups. Distinctive designs in plastic, wood and metal...everything that you see in our three showrooms is made by interiors international limited. Each showroom features about 75 to 85 pieces and is open to professionals in the business.

interiors international limited, 180 Norelco Drive, Weston (Toronto), Ontario, Canada M9L 1S4 (416) 745-4000

interiors international limited, 43 Rue Drapeau, P.O. Box 642, Place Bonaventure, Montreal, Quebec, Canada H5A 1C6 (514) 861-5865 Opening April 15, 1975; John Geiger International Ltd., 595 Madison Avenue at 57th Street New York, N.Y. 10022



interiors international limited

You find Stor/Wal in some of the strangest places.

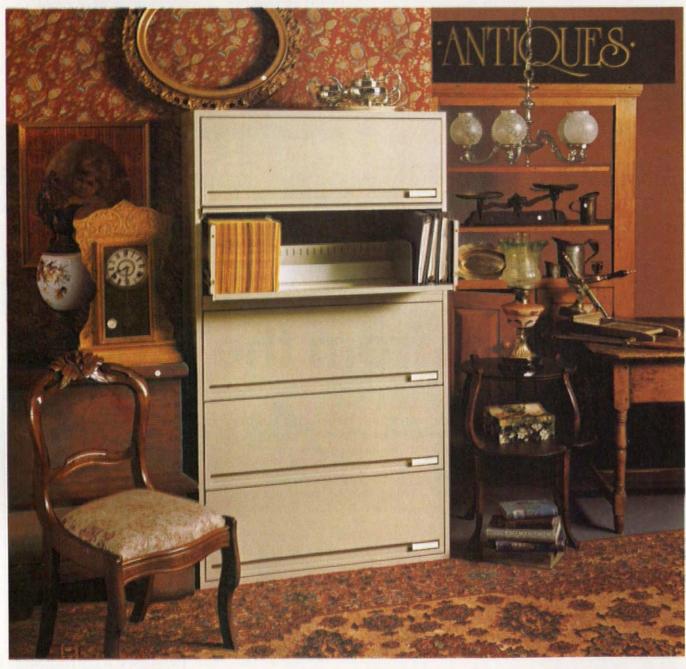
Even in a milieu of early Canadiana pine and Georgian masterpieces Stor/Wal is compatible with its environment. Not because it's in great demand by antique collectors. But because an antique store, like any other business, demands a certain degree of organization and convenience in its filing needs. That's the real beauty of Stor/Wal.

Because each individual unit is a filing system in itself, available in a variety of colours with a variety of functional features designed to meet the most elaborate filing needs.

So don't be surprised if you see Stor/Wal turning up in some of the strangest places. Because you can bet it's there for a good reason.



Toronto-730 Yonge Street, Suite 206
Montreal—25 Elmira 'E' Mart,
Place Bonaventure
Pembroke-P.O. Box 250
U.S. Distributor: Eppinger Furniture Inc.
306 East 61st St., New York, N.Y. (10021)



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ceded as NIDS co-sponsor by IDC (Interior Designers of Canada)-an amalgam of all of Canada's province-wide institutes.

And 1967 was the year the Ontario Government's influential Eedee (Excellence of Design) Awards for furnishings became a regular NIDS attraction. (Past and present Eedee Award winners are cited in the course of this report.)

Not officially but actually, the NIDS is dominated by contract furniture. It has an international flavor derived from its convenience as a showcase for foreign products, for furniture from U.S.-affiliated Canadian manufacturers and from Canadian manufacturers large enough to export. This comprehensiveness, plus the attractions, accommodations, and accessibility of Toronto, draws a small but select group of U.S. contract designers/specifiers. Of the 15,117 visitors tabulated last November (by official outside audit), 736 were from the U.S., 61 from other foreign countries. Professionally the total breakdown included 3,490 interior/industrial designers, architects, engineers, and consultants; 2,986 dealers, buyers, and purchasing agents; 1,894 executives responsible for corporate in-

While the Eedee Awards were and are a project of the Ontario Province government, Canada's federal government, operating out of the capital city of Ottawa, has taken the initiative in helping design-oriented industries. Such activities are carried on under the Textiles and Consumer Products Branch of the Department of Trade, Industry and Commerce. J.A. Doyle is Chief of the Furniture Division and R.H. Eytel is Chief of the Design Application Division of the Office of Design. Theirs is a most untraditional and fast-moving department staffed less by career civil servants than by professionals independently hired and not necessarily Canadian. Bob Eytel himself is a U.S. citizen and alumnus of IBM's corporate design staff.

The Office of Design gives aid and encouragement to industry through: student scholarships; counsel to firms on how to find and work with designers; cash grants for design development; awards for the exhibitions of well-designed products; design study tours; the sponsorship of block participation by Canadian manufacturers in trade shows abroad; news letters and handbooks on environmental and product design.

The Industrial Design Assistance Program—IDAP—provides up to half of the financing for the development of new designs (or re-development of old ones) to companies demonstrating a workable marketing plan. Steel Equipment and Plydesigns (both included in this section) are among such recipients. Exhibitions by The Office of Design include the recent "Shape of Things Now" at the Art Gallery of Ontario, and "Designed to be Used" at the National Museum of Science and Technology in Ottawa. U.S. shows in which Canadian groups have appeared include the Highpoint Markets and the latest Contract Marketplace at the Americana Hotel in New York, February 11-13. (Sponsored not by the Federal government but by the Province of Quebec, a Canadian group will exhibit in the Exhibitors Building in Chicago next June.)

Being in general new, Canada's furniture firms have moved readily into areas where all manufacturers are to some extent beginners-e.g. the open plan office and innovative street furniture markets. Needing to be competitive on price, they concern themselves with packaging technology and have shown a propensity to invent KD system designs. However, regarding Canada's commitment to the U.S. market, it is important to remember that the furniture factories of Ontario and Quebec are closer to Dallas and Houston than to Vancouver.

Good design and quality, competitive price, good representation and delivery performance—these are logical attainments for an industry on the go. But the Canadians offer the U.S. designer an unexpected inducement to try them: Though they entered the design scene long after Europe's classic modernists, long after America's design revolutionaries of the forties and fifties, even after the Scandinavians and Italians had left their signatures on modern furniture, the Canadians have succeeded in making original design statements-often fascinating ones. o.g.

Airborne Furniture Incorporated, 14 Goldthorne Avenue, Toronto, Ontario, Canada M8Z 5P7. (416) 255-8128, is the Canadian factory of a 40-odd-year-old international company of French origin (with other plants in Spain, Colombia, Japan). Its innovative steel upholstery frames engineered after World War II were exploited by Olivier Mourgue for his free-form "Djinn" designs (now in MOMA's permanent collection). Airborne Designs Inc. (show., rep.) 150 East 58th Street, New York, N.Y. 10022. (212) 753-4960. Lear/Melick Associates Inc. (show., rep.) 1149 Marlkress Road, Cherry Hill, N.J. 08003. (609) 424-5330. Designer Products Ltd. (show., rep.) 25B 26th Street, Atlanta, Ga. 30309. (404) 872-3177. Furniture Marketing Inc. (rep.) 201 New Britain Ave., Hartford, Conn. 06106. (203) 521-7094. Furniture Marketing Inc. (show., rep.,

103 Broad Street, Boston, Mass. 02110. (617) 423-0040. La Verne Galleries (show., rep.)

3925 North Miami Avenue, Miami, Fla. 33137. (305) 576-0408. Vern Associates (rep.) 2990 West Grand Blvd., Detroit, Mich. 48202. (313) 874-2210.

SaraJane International (show., rep.) # 1638 Merchandise Mart, Chicago, III. 60654. (312) 664-1106.

Edmund Kirk Associates (show., rep.) Suite 319, Oak Lawn Plaza, Dallas, Tx. 75207. (214) 744-0696

Colorado Design Associates (rep.) P.O. Box 380. Golden, Colorado 80401. (303) 279-7294. Richard L. Hatt Associates (show., rep.) 8899 Beverly Blvd., Los Angeles, Cal. (213) 876-1571

Sieberts (show., rep.)
Design Center, 101 Kansas Street, San Francisco, Cal. (415) 864-6898.

Ambiant Systems Limited 36 Wellington Street East, Toronto, Ontario, Canada M5E 1C7. (416) 863-0863, has its showroom headquarters back-to-back with the offices of industrial designers Muller + Stewart Ltd. The manufacturers and designers became prominent together as Eedee Award winners for concrete and wood furniture systems.

Edward J. McKearney Company Inc. (rep.) 51 Sleeper Street, Boston, Mass. 02210. (617) 482-1862.

Vaughn Associates Inc. (rep.) P.O. Box 29277, Atlanta, Ga. 30329, (404) 634-4010

Orfield & Associates Inc. (show.)

One Apple Tree Square, Minneapolis, Minn. 55420. (612) 854-5800.

Ferguson-Hildreth Inc. (show.)

The Firehouse, 451 Pacific Avenue, San Francisco, Cal. 94133. (415) 421-5906.

Biltrite Furniture Manufacturing Company, 10251 Ray Lawson Blvd., Montreal, Quebec, Canada H1J 1L6 (416) 352-7770, uses panels to make vibration-free desks, credenzas, typing returns, etc. which Biltrite ships assembled. 6 weeks U.S. delivery, 12 weeks on large orders. Carl Bulua is President, and Ron Freeman, General Sales Manager.

Anthonsen & Kimmel Associates (rep., show.)

440 Park Avenue South, New York, N.Y. 10016. (212) MU4-4750.

Spets Associates Inc. (rep., dist., show.)

666 Linwood Avenue, Linwood, Mass. 01525. (617) 234-8181.

Appleby & Smith (rep., dist., show.)

645A Lofstrand Lane, Rockfille, Md. 20850. (301) 340-8990.

Office Equipment Distributors (dist.)
P.O. Box 43467, 5350 Tulane Drive St. West, Atlanta, 30336. (404) 691-9623. Caribbean Fine Office Furniture Center (rep., dist., show.)

P.O. Box 351, Hato Rey Station, San Juan, Puerto Rico 00919. (809) 765-4037

McDowell & Associates (show., dist., rep.)
Designers Building, 2800 Superior Ave., Cleveland, Oh. 44114. (216) 771-6550.
Contract Guild Inc. (rep., dist., show.)
401 Third Street North, Minneapoois, Minn. 55401. (612) 333-4345.

Furniture Distribution Center (rep., dist., show)
970 East 3300 South Lake City, Utah 84106. (801) 485-1053.
H & W Distributors (dist., rep., show)
507 Westlake Street North, Seattle, Wash. 98109. (206) 682-7934.

Kahane & Associates (rep., dist.)

1400 S. Santa Fe Ave., Los Angeles, Cal. 90021. (213) 623-4311.

Business Accessories Inc., 207 Queen's Quay West, Toronto, Ontario, Canada M5V 1Z4, (416) 364-4340, owning its own woodworking and plastic injection-molding facilities, makes desk accessories, planters, trash baskets, and tables of injection-molded fire-retardent plastic. wood-grain laminates, brushed aluminum, etc. James Watson is president; Tory (Mrs. James) Watson, Sales Manager.

Camdesk Limited of the Artopex consortium, which also includes Artena (office chairs) and Bonnex (steel storage including lateral files), P.O. Box 213, St. Eustache, Quebec, Canada, J7R4K6, (514) 473-2102, has economical, versatile "Opus" KD's-desks and companion units using wood grains and expressive construction to advantage. Maurice Gougeon is president of Camdesk, Serge MacDuff president of Artopex.

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continued from page 87

Camdesk (showrooms, distributors)

59 Lamar St., West Babylon, Long Island, N.Y. 11704, (516) 643-8816 and 2101 Wilson Blvd., Arlington, Va. 22201, (703) 524-9669 and 18 Northwest 11th Street, Miami, Fla. 33136. (305) 358-6515.

Chairtex Mfg. Ltd., 2454 Dundas Street West, Toronto, Ontario, Canada M6P 1W9, (416) 534-7554, in operation more than 20 years, makes mostly stacking chairs and folding tables, also medium-price swivel tilter, steno, and executive swivel chairs. At its second plant Chairtex makes an economy line of walnut desks which are shipped KD.

Rhodes & Rhodes Co. (dist.)

7155 Colonial Lane, Airport Industrial Park, Pennsauken, N.J. 08110. (215) 923-7122.

Jim Keller Company (rep.) 6696 Oxford Road, San Antonio, Tx. 78213. (512) 696-3365.

Don Rosen Company (rep.)

810 East 3rd Street, Los Angeles, Cal. 90013. (213) 627-7961

Choralia International Ltd., P.O. BOX 426, Laval Quebec, Canada, H7S 2B2 (514) 688-6841), makes desks, work station/storage units, executive chairs, planters, office accessories with a design approach to the products, but an automotive industry apporach to manufacturing and distribution: mass production of components, custom assembly. Sy Pels/Avenir Furniture Corporation (show.)

306 East 61 Street, New York, N.Y. 10021. (212) PL2-8045.

George Hauck (rep.)

80 S. Van Dorn Street, Alexandria, Va. 22304. (703) 370-6464.

Ed Whitney (rep.)

13660 Nodene Street, Oak Park, Michigan 48237. (313) 544-2342.

Ed Sevadjian/Edmund Kirk Associates (show.)
Oak Lawn Plaza, Suite 319, P.O. Box. 57247. Dallas, Tx. 75207. (214) 744-0696

Core Furniture International Ltd., 10051 Mirabeau Street, Montreal, Quebec, Canada (514) 353-8031, under president Jean-Claude Kraemer, is a fast, dependable export consortium representing: B.K.R. Furniture Manufacturing Co. Ltd. (office furniture including KD modular systems) under Gordon Baum; Three H. Manufacturing Ltd. (UniWall systems); E. Bouthillier Inc. (office chairs); Mendesound Ltd.

William A. Weinzimmer (rep.)

127 East 59th Street, New York, N.Y. 10022. (212) 421-1950

Curtis Products Ltd., 55 Colborne Street, Toronto, Ontario, Canada M5E 1E3, (416) 364-6882, was founded in 1944 by Otto Curtis, and was bought in 1961 by Steelcase, which put Steelcase veteran S. Milton

Hicks in charge as president in 1972. Donald E. McCutcheon is general sales manager. Specializing in the highly competitive area of office seating (and some tables), Curtis controls quality by performing virtually all steps in fabrication—plating, foam molding, tube bending, cutting—everything except the making of casters and other mechanical control devices. And it hires and backs good designers.

Ray O'Brien & Associates (show.

964 Third Avenue, New York, N.Y. 10022. (212) 758-1861

Leon Paul Associates (rep.)

1133 Broadway, New York, N.Y. 10010. (212) 243-3600

Malcolm B. Korner (rep.)

161A Warren Avenue, Boston, Mass. 02116. (617) 262-4788.

Shane Franz (rep.)

755 Main Street, East Aurora, N.Y. 14052 (716) 652-5021

Straff/O'Reilly Associates (rep.) 2313 Chestnut Street, Philadelphia, Pa. 19103. (215) 567-6440. Robert C. Cook (Vice-President, Tri-Vac Limited) (rep.)

1401 West Paces Ferry Road, N.W., B-112, Atlanta, Ga. 30327. (404) 261-0154. Raynard "Bud" Nill (rep.)

7405 Cornwall St., West Bloomfield, Mich. 48033. (315) 851-8796.
E. Patrick Lyons & Associates, Inc. (show.)
325 North Wells Street, 6-D, Chicago, Ill. 60610. (312) 266-8616. and 10715
West 97th Street, Overland Park, Ks. 66214. (913) 888-3504.

Jerry Gustafson (rep.) 1069 Oak Circle, P.O. Box 45. North Branch, Minn. 55056. (612) 674-7477.

William Hammon & Associates (rep.) 3503 Cedar Springs Road, Dallas, Tx. 75219. (214) 521-8510.

Walter Depping & Co. 3157 Robert Blvd., Montreal 455, Quebec, Canada, (514) 728-3609, makes office accessories and furniture, mostly molded. His stackable letter trays pyramid and work as drawers. Mr. Depping is looking for U.S. representatives.

Design Products, P.O. Box 881 or 189 McCurdy Road, Guelph, Ontario, Canada. (519) 822-3612, makes institutional and educational furniture including chairs. Pres. Gerry Ottema invites dealer queries.

Du Barry Furniture Limited, 23 Connell Court, Toronto, Ontario, Canada M8Z 1E8, (416) 251-2295, was a borax household furniture factory when Max Magder bought it in 1963. In 1967, nabbing the bid to make the 200 Lounge Furniture Eedee Award-winning design by Muller + Stewart, he swung the firm into its present direction-90% contract designs of such strong design but simple construction, usually for KD shipcontinued on page 90

BLS

Kasparians Budget Landscape System brings new angles on versatility and flexibility





Kasparians Canada Ltd, 23 Railside Drive, Unit 2, Don Mills, Toronto, Ontario, Canada M3A 1B2 Tel (416) 444-5277 Dealer Inquiries Welcomed

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The "Damier" series from Airborne of France serves both as a modular seating and sofa group. Now produced in Canada, it is only one of many world renowned designs from Air borne. See them all at showrooms listed below.



U.S.A. Contacts

Airborne Designs Inc. 150 E, 58th Street New York, N.Y.

Designer Products Limited 25B - 26th Street Atlanta, Georgia

LaVerne Galleries 3925 North Miami Avenue Miami, Florida

Richard L. Hatt Associates 8899 Beverly Blvd. Los Angeles, California

Sarajane International 331 North Wells Street Chicago, Illinois

Sieberts, D Centre 101 Kansas Street San Francisco, California F M Incorporated 103 Broad Street Boston, Mass.

Vern Associates 2990 West Grand Blvd. Detroit, Michigan

426 Gladiola Avenue

Golden, Colorado

Lear Melick Associates 1 Cherry Hill Drive Cherry Hill, New Jersey

Edmund Kirk Associates

Oak Lawn Plaza

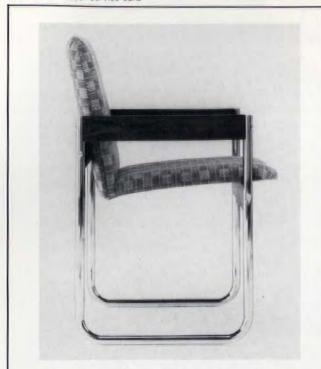
Dallas, Texas

Sold in Canada Thru

Paul Arno Limited 165 Duke Street Montréal, Québec

Paul Arno Limited c/o Newsome Agencies 1102 Homer Street Vancouver, B.C.

Airborne, Head office 14 Goldthorne Avenue Toronto, Canada



ste-marie + laurent inc.

12240 Albert Hudon

Montreal H7G 3K7 Canada

tel.: (514) 321-2544

The most integrated line of quality contemporary furniture and home furnishings manufactured in Canada





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Telex: 05-25491

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ping, by-passing labor, damage, and high price problems.

William Tillman (rep. 14 Lindbergh Avenue, Rye, N.Y. 10580. (914) W07-2531.

McKearney-Fischer Inc. (rep.

51 Sleeper Street, Boston, Mass. 02210. (617) 482-1862.

Marder Associates (show.)

Plaza 16, East Lancaster Avenue, Ardmore, Pa. 19001. (215) MI 2-2617. Jerry Luenberger/Contract Furniture Associates (rep.)

770 Spring Street, N.W., Atlanta, Ga. 30308. (404) 892-1622. Dale C. DuBois/Contract Furniture Associates (rep.

P.O. Box 4026, Clearwater, Fla. 33518. (813) 447-7498.

Hampton Products Inc. (rep.)

Racquet Club Com. 6685 Bata Dr., Cleveland, Oh. 44143. (216) 442-2257.

Hampton Products Inc. (rep.

500 East Eleven Mile Road, Royal Oak, Mich. 48068. (313) 547-0900. Orfield Associates (show.)

1 Appletree Square, Minneapolis, Minn. 66420. (612) 854-5801/5800. Goldblatt Associates (rep.)

11033 Westmore Circle, Dallas, Tex. 75230. (214) 391-4135.

Louis Ethan Ltd./Ltée., 1200 boul. Jules Poitras Blvd., Montreal, Quebec, Canada, H4N 1X7, (514) 332-1912, makes KD wood desks and storage systems designed to minimize shipping space and stock inventory. The precision factory is now affiliated with the New Jersey-based firm of Designcraft (and distributing Designcraft's steel work station components and chairs in Canada), Louis Ethan Ltd. offers U.S. distribution out of New Jersey in Designcraft's own trailer fleet, with tariff prepaid on F.O.B. New Jersey prices.

Form Canada division of Robitaille Industries Limited, 2 Jody Avenue, Downsview, Ontario, Canada M3M 1H2. (416) 745-6155, has shown, under president Len Robitaille, the possibilities of bent metal tubing for tables and seating of all kinds. The firm has won Eedee Awards galore for designs by such as Salmon-Hamilton, has taken on Grant Rutherford and architect Blakeway Miller as designers, Jens Risom as consultant, Howe Furniture as U.S. distributor

Global Upholstery Company Limited, 580 Supertest Road, Downsview, Ontario, Canada M3J 2M6 (416) 661-3660, makes a comprehensive range of office/institutional seating, acoustical Lanscreens.

Global Industries, Inc. (dist.)
Building 2, Anco Industrial Pk., Box 66, Deptford, N.J. 08096. (609) 228-3440. Sherry Mitchell Associates (show.) 205 Lexington Avenue, New York, N.Y. 10016. (212) 685-3261

and (rep.) P.O. Box 216, Hightstown, N.J. 08520. (609) 448-5506.

GW Furniture Ltd., 4705 Rue Rivard, Montreal, Quebec, Canada H2J 2N5. (514) 842-8795, is an upholstery manufacturer dedicated to comfort, durability, competitive prices in contract seating. Manager Evee Podlog's upholsteries, Erik Kreuger's construction expertise, Gerald Soiferman's modular designs are part of efficient professional service.

Henderson Furniture Limited, division of Les Meubles Radisson Limitée, 380 Boulevard Sir Wilfred Laurier Highway, St-Lambert, Quebec, Canada, (514) 671-7221, is one of the largest North American manufacturers of chairs for contract, office, school, and institutional use.

Index-G Inc., 11971 Matte Street, Suite 8, Montreal, Quebec, Canada, H1G 3R4 (514) 325-4564, under president Gilles Morin, creates exciting visual effects for picture-sized or mural-sized wall decor by spinning and brushing geometric patterns on aluminum anodized any color. Mr. Morin invites eastern seaboard dealer inquiries.

Interiors International Limited, 180 Norelco Drive, Weston (Toronto), Canada M9L 1S4. (416) 745-4000, was founded twelve years ago by its president, John Geiger, as a one-room factory. Today his newest factory, tailored precisely to his operation and encompassing extensive showrooms as well as offices, occupies 125,000 square feet. Eedeewinning designs by Dudas Kuypers Adamson, Stan Lind, Richard English, Oscar Graf are executed by superb wood-working, metal fabrication, plastic molding in varied product lines, shipped in "crates built like battleships." For U.S. reps see ad pages 84-85

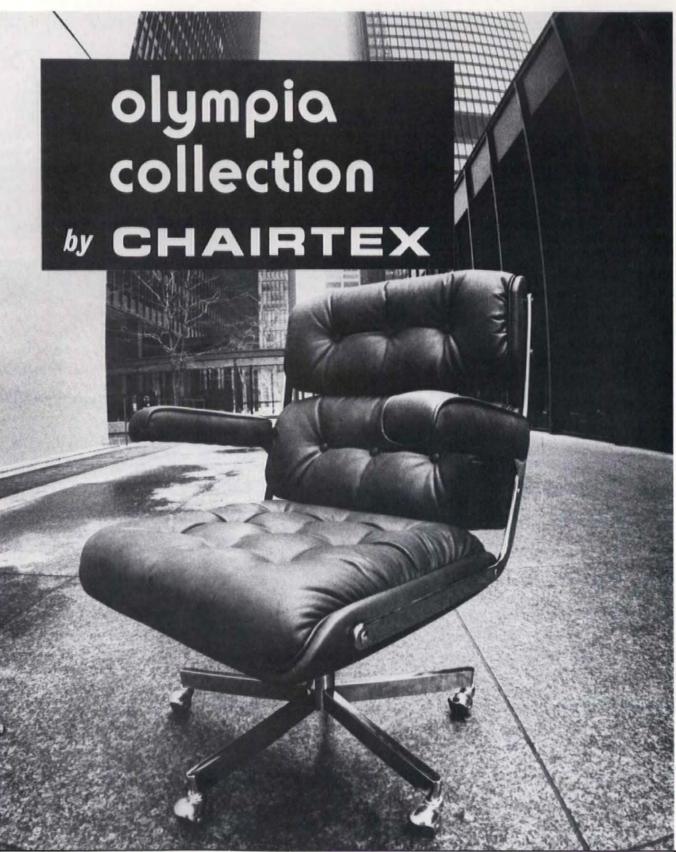
InterRoyal Corporation Ltd., Box 340, Cambridge, Ontario, Canada, (519) 621-6300 and St. Pierre, Quebec, Canada (514) 348-3834, is part of a multinational company making executive furniture (desks and seating) and open plan components. At all 7 U.S. InterRoyal show-

Kasparian's Canada Ltd. in association with Gingerbread Contract Ltd., 23 Railside Drive, Unit 2, Don Mills, Ontario, Canada M3A 182. (416) 444-5277 imports Kasparian's KD Budget Landscape from England. President Bryan Morris Invites U.S. dealer inquiries.

Kinetics Furniture, 2532 Wharton Glen Avenue, Mississauga, Ontario, Canada L4X 2A9, (416) 270-3900, bases the elegant design as well as structure of chairs, stools, and tables on hollow metal tubing. Designs by Jeffrey Fear, Thomas Lamb, and Salmon-Hamilton have won many

The H. Krug Furniture Company Ltd., 111 Ahrens Street West, Kitchener, Ontario, Canada N2H 4C2 (519) 743-8281, founded in 1880, are specialists in wooden and upholstered chairs for offices and other con-

continued on page 100





Canadian Industrial Design: 37699 U.S.A. Industrial Design: 496771

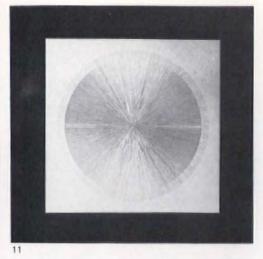
Manufactured by:

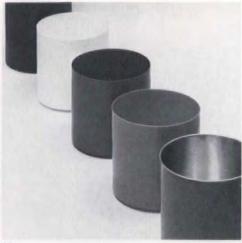
Chairtex Mfg. Ltd., 2454 Dundas St. W., Toronto, Ontario, M6P 1W9, Canada

Alexander Steel Equ., 128 Smith Place, Cambridge, Mass. 20138, Tel. 617-492-0200
Rhodes & Rhodes Co., 7155 Colonial Lane, Airport Ind. Park, Pennsauken, N.J., Tel. 215-923-7122
Jim Keller Co., 6696 Oxford Rd., San Antonio, Texas, Tel. 512-696-3365
Don Rosen Co., 810 East Third Street, Los Angeles, Cal., Tel. 213-627-7961

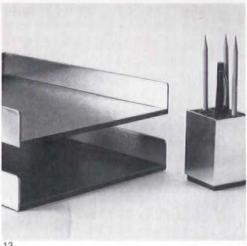
circle 48 on reader service card























1, 2, 3, 4 Louis Ethan Ltd's

packaging is done on the same assembly line which cuts and finishes the wood panels that combine into KD desks, lateral files, related pieces. These in turn may form work stations. The patented connector requires no tool but a 25-cent piece. Innumerable finished items are composed of a minimal number of panel sizes, reducing inventory stock problems to near zero. circle 226 on reader service card

5 InterRoyal's Croydon

executive conference desk is in the very complete 4200 Suite, which combines superb traditional detailing with modern function.

6 Biltrite's

Panel Form is one of three new coordinated lines of desks, credenzas, and typing returns distinguished by a recessed black reveal. circle 228 on reader service card

7 Willis'

"Congress" traditional collection has 5-ply tops faced with book-matched, flat-sliced walnut and banded with molded walnut.

8 Design Products'

sturdy, neat, economical reference desk 975-B: 30 by 60 by 291/2 in. high. circle 230 on reader service card

9 Camdesk's

"Opus" KD fit-together desk components offer handsome but economical and easily recycled solutions for executive and secretarial situations. Choice of many surfaces. circle 231 on reader service card

10 Core's BKR

Junior Executive Desk is one of the simpler items in BKR's sturdy line of Premier desks and tables in PVC-laminate-protected wood grains or solid colors. Packed assembled. circle 232 on reader service card

11 Index-G's

shimmering plaque of brushed and spun aluminum (available too in multiple groupings and bronze or other anodized finishes) exemplifies a technique that goes to mural size. circle 233 on reader service card

12 Walter Depping's

12 in. by 12 in. planter or wastebasket comes with or without a fire-retardant aluminum liner and in choice of two materials: 1) fire-retardant ABS plastic (white, brown, or orange) or 2) high-impact polyethylene (black, white, gold, orange).

13 Business Accessories'

letter trays and pencil boxes, in white, yellow, orange red, tan, gray, chocolate and black injectionmolded plastic, or metal or woodgrain, are guaranteed for five years, and coordinate with a full line of companion items. circle 235 on reader service card

14 Ste-Marie & Laurent's

Electric Table looks like a custom executive communications stand, and its top-and-front-opening compartments and wire-channeled base adapt to varying equipment. circle 236 on reader service card

15 Kinetics'

400/100 table system is built around a 3-in.-diameter leg and cap detail. Many top materials. Designed by Jeffery Fear. circle 237 on reader service card

16 Plydesigns'

96 nesting tables are 15%-in. diameter by 18-in. high nested. circle 238 on reader service card

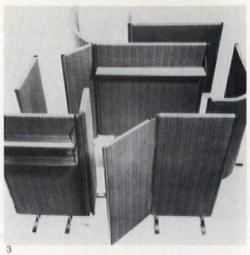
17 H. Krug's

cafe table is of the sturdy wood construction with which the firm is identified. circle 239 on reader service card

way with tubular steel is shown by the cool metal version of a famous restaurant chair (02-3290) and table with colored glass top (02-3290).

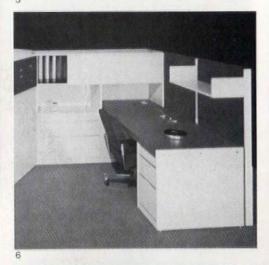




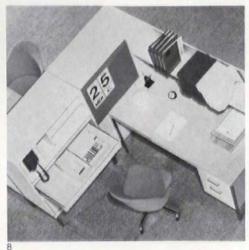














INTERIORS/APRIL 1975

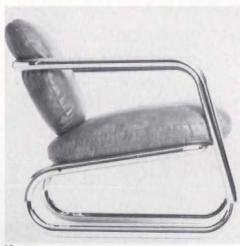
















1 Kasparian's

Budget Landscape System shipped KD from England and imported by Gingerbread Contract Ltd.—handsome, low cost KD system.

2 Standard Desk's

SDS (screens/desks/storage) work station of "Now" components by Andre Lemay, is threaded with telephone lines and electricity from ceiling.

circle 210

3 Taevan International's

Sonascreens Systems 6 and 7 have the high acoustical and fire-retardant ratings which won Systems 1-4 a place in Canadian National Railways offices. Stock fabrics are seamless.

4 Sunar's

F 2 Work Wall additions—new surfaces for work and machines—to the KD F2 storage/desk system by Ball, Berezowsky.

5 Precision's

System 7 was designed by Jean-Pierre Lacoste to integrate acoustical screens, connecting acoustical panels, and work station components. Screens and panels are of new thin-line construction and engineered for exacting acoustics.

6 Reff's

Environment 4000 is an Eedee-Award-winning modular office/work station system that is shipped flat, assembles easily with a patented fastening, functions and recycles superbly.

7 Choralia's

Compasio work station system provides desk and privacy-making storage components by interlocking stock panels with patented aluminum extrusion strips.

8 Steel Equipment's

packaged work stations are pre-arranged assemblies of SE Performance Group items by designer Jacques Guillon. But assemble your own, include SE acoustical screens if you like.

9 Ambiant's

MS 600 Series, a study-bedroom furniture system is a further development of the 400 Series originally done for dormitories by designers Muller + Stewart—an Eedee Award-winner.

10 Krug's

wooden armchair is a typically sturdy design in Krug's broad-ranging chair lines. circle 217

11 Nightingale's

Series 1100 chair/sofa KD's have been overlooked because of the debut of the firm's Series 711 polyurethane shell office chair series.

12 Du Barry's

KB sling chair was this year's Eedee Award-winner for Du Barry's Max Magder.

13 Kinetic's

200/201 armchair has 2- and 3-seater counterparts, many options for frame finishes and upholstery fabrics.

14 Global's

Metric chair is a comfortable, fully upholstered armchair with welded steel frame. circle 222

15 Form Canada's

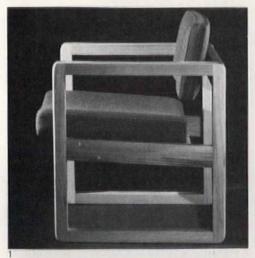
sumptuous 6001 lounge chair with utterly simple 3½-in. radius steel tubing, by architect Grant Rutherford.

16 Chairtex's

Olympia chair is the moderate-priced top executive model in the firm's line. The vinyl comes jet black, light and dark brown, sand.

17 InterRoyal's

executive Marquis chair swivels, tilts, adjusts fully; inumerable fabrics.





















1 Henderson's

Model B-Flex 8000 sleigh-base armchair won a Quebec Trophee du Meuble Honorable Mention for its designer, Jocelyn Beaulieu. The upholstered back and seat are individually hung on their rails by a rubber hinge system, enabling the chair to adjust to the sitter's posture while supporting him.

2 Airborne's

"Toumbolone" units are splendid singly, or in two-or three-seaters. There's a poof/ottoman too. An internal tubular steel frame is molded into specially developed, high-resiliency, flame-retardant urethane foam and then fully covered with dacron. A molded pan neatly covers the recessed base.

3 Airborne's

large New York showroom has two of Olivier Mourgue's man-like "Bouloum" loungers, one in outdoor-worthy white fiberglass, one upholstered under Airborne "Avignon" stretch fabric. They are surrounded by Mourgue's award-winning, free-form "Djinn" upholstereds. At left is leather-patch-covered "Clodo."

4 Steel Equipment's

900 Chair Series encompasses 7 chairs from secretarial to executive swivel tilter and on to executive full bucket.

5 Interiors International's

4600 Group is one of the firm's two desk groups which coordinate with surfaces and storage hung between free-standing vertical panels in much the same way as the desk pedestals are hung from the radius-corner, to-the-floor desk end panels. With all components free-standing, setting up or changing a work station requires no tools. In the 4600 Group, the esthetic theme is provided by the solid wood bullnose edge, wrapped in vinyl, of the desk tops. Like all Interiors International desks, the group is notable for quality—dovetailed drawers finished with oak veneers inside, over-riding drawer slides able to carry 175 pounds, penetrating hand-rubbed finishes of maximum clarity and impermeability.

6 Interiors International's

678 plastic and leather executive office chair group comes in a version fully covered by leather (except for the base), but this one, with intriguingly free-hanging upholstery, shows more of the superb quality of the plastic molding done in Interiors International's own factory.

7 GW's

Playground Series is a modular upholstered seating and table/footstool system which brings de luxe custom seating within a stock-item budget. It goes around columns, across a room, avoids corners. It consists of 22 components—seating units or base units—on a 32-in. module. circle 205 on reader service card

8 Ste-Marie & Laurent's

scope in seating, plus a bit of a desk and table, are suggested in this photo, but photos of two of the most interesting new chair lines arrived too late to be included. These are moderate and budget-priced executive chairs of surprising distinction. In both versions nicely tilted upholstered seats and backs rest on back and front rails that join sleigh-frame sides.

9 Curtis's

Ergo Chair occupies the top space in a display rack built of square chrome-finished tubing that in itself is a statement on Curtis workmanship. The Ergo is a secretarial chair based on ergonomic studies. It responds precisely to anatomical needs by both supporting the body and leaving it free to move, as the back rotates 360 degrees to any of 40 positions. The other chairs in the rack are also very new. The location is Curtis's new Toronto showroom (by John Nott and his firm, Furnishings for Business) in the old Goodersham Building.

BOTTOMS UP



This is the ugly end of a beautiful chair. But in the Curtis Overture, ugly is where the beauty starts.

The beauty of function. The beauty of comfort. The comfort of knowing there is a specially constructed tube-inside-tube base to take the weight when you take the weight off your feet. The comfort of a contoured seat that pampers your seat. A back that supports your back. Exactly as it should, to help you sit and work better longer. Thoughtful extras like weltless upholstery that doesn't bind your legs and sloping arms that never knock against your desk. It all adds up to real beauty. Functional beauty that's more than skin deep.

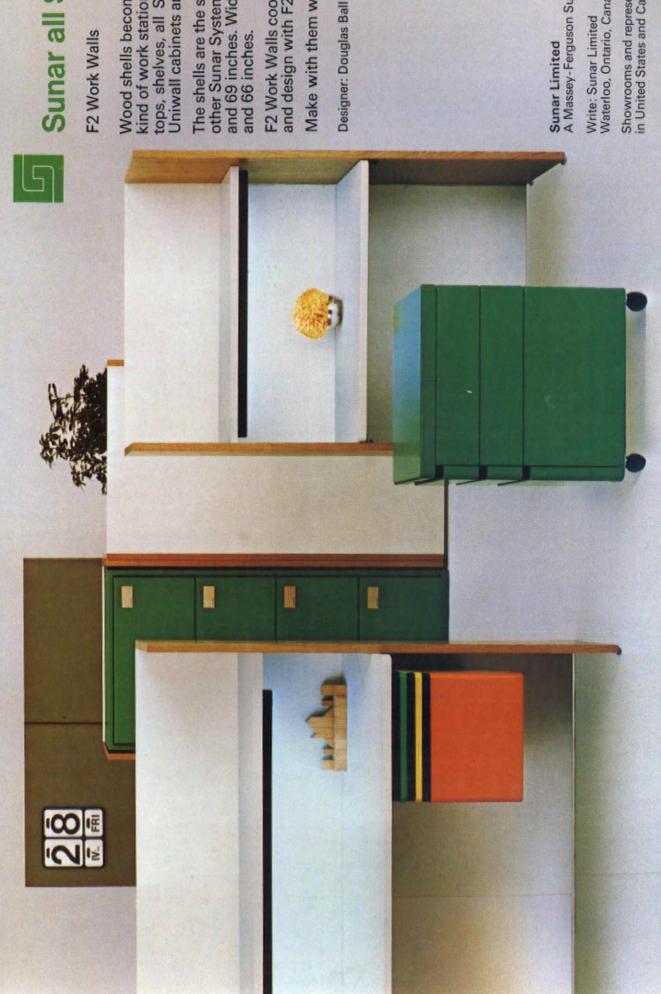
One more thing. You can find the same careful craftsmanship that goes into the Overture in all the 148 functionally beautiful Curtis models. You can see them at your closest Curtis dealer. Don't be surprised if he turns one over. At Curtis good design starts from the bottom up.

circle 49 on reader service card



C CURTIS

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Sunar all Systems

F2 Work Walls

tops, shelves, all Systems drawers or Wood shells become practically any kind of work station desired when Uniwall cabinets are added.

The shells are the same height as other Sunar Systems modules—56 and 69 inches. Widths are 33, 39, 48 and 66 inches.

F2 Work Walls coordinate in function and design with F2 desks. Make with them what you want.

Sunar Limited

A Massey-Ferguson Subsidiary

Write: Sunar Limited Waterloo, Ontario, Canada

Showrooms and representatives in United States and Canada

circle 51 on reader service card



continued from page 90

tract interiors which find their way into major Canadian installations. Harry Schmeltzer/Contract Furniture Manufacturers Inc. (show.) 150 East 58th Street, New York, N.Y. 10022. (212) 486-0640.

Nightingale Industries Limited, 354 Wellington Street West, Toronto, Ontario, Canada M5V 1E2, (416) 362-5501, though a half century old, 8 years ago began making a name in contract seating and free-standing, fire-retardant Soundscape screens, making fast deliveries from its great railside Toronto plant.

Precision Mfg. Inc., 605 Deslaurier, St-Laurent, Montreal, Quebec, Canada H4N 1W8. (514) 336-8170. Sales: Place Bonaventure, Montreal, H5A 1E8. (514) 866-2014. Still owned and managed by the Christophe family who founded Precision in 1945, the firm has mastered O. L. screens, work stations. U.S. Reps in next month's INTERIORS.

Plydesigns, P.O. Box 339, Orono, Ontario, Canada LOB 1M0 (416) 983-9355, is best known for what its name implies—bent, laminated plywood furniture. Also adept in plastics, the firm recently won an Eedee.

Reff Products Limited, 400 Oakdale Road, Downsview (Toronto) Ontario, Canada M3N 1W5 (416) 741-5453, was founded in 1963 by three brothers and a cousin who had emigrated from Germany to Canada in the late 50's. The first initials of Robert, Eric, and Frank Zoebelein and Fred Drechsel form the Reff. When fire wiped out their original shelf and furniture factory in '64, they started over, eventually making the fibre glass bathroom units for Moshe Safdie's Habitat. Then sold out to Crane and with the proceeds started manufacturing KD modular systems—cases and upholstereds—on which they hold many patents. Their 1973 factory, superbly automated (and near the Toronto Airport), is being expanded now that they have gone into office systems.

Standard Desk Limited, 1000 St. Martin Boulevard, Laval, Quebec, Canada H7S 1M7. (514) 663-3030, is a division of Litton Industries, distributed in the U.S. by Lehigh-Leopold. Several lines of office chairs—executive to secretarial, and several executive desk and table lines that are magnificent statements in wood joinery, have been supplemented by two open plan systems completely different from each other. At U.S. Lehigh-Leopold showrooms or write SDL's Harry J. Lazare.

Ste-Marie & Laurent Inc., 12,240 Albert Hudon, Montreal, Quebec, Canada H1G 3K7. (514) 321-2544, manufactures office and institutional desks, tables, file carts, and chairs and exhibits in company with GW, Willis, and Deko, other Quebec contract furnishings manufacturers. President Andre Laurent is among the firm's designers.

Fred Fuld Associates (rep.)

137 East 57th Street, New York, N.Y. 10022. (212) 753-4636.

Harris L. Lansky Associates (rep.)

728 Nantasket Avenue, Hull, Mass. 02045. (617) 925-5155.

Raymond R. Tomai Associates (rep.)

25 Burning Tree Lane, Penfield, N.Y. 14526. (716) 385-1229

London Associates Inc. (show.)

1803 Wisconsin Avenue, Washington, D.C. 20007. (202) 965-0848

Patrick Lyons & Associates (rep.)

10715 West 97th Street, Shawnee Mission, Kansas 66214. (913) 888-3504.

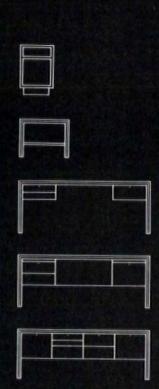
Steel Equipment, division of Eddy Match Co. Ltd., factory at P.O. Box 250, Pembroke, Ontario, Canada, main sales office/ showroom at 730 Yonge Street, Suite 206, Toronto, Ontario, Canada M4Y 2B7 (416) 962-4584, is hugely expanding, broadening its product lines though staying with famous Stor/Wall lateral files. Marketing Manager: Jerome I. Perrin. At Eppinger showrooms in the U.S.

Sunar Limited, Massey-Ferguson Subsidiary, Waterloo, Ontario, Canada M2L 1X2 (519) 576-2000, has steel plants at its Ontario home, wood works in Montreal, franchised plants in France and Japan, thanks to the acceptance of its five KD modular work station/desk/storage systems varied in materials, price, and design—but dimensionally compatible. Sunar designers Ball, Berezowsky are unveiling an original new Sunar office chair. For U.S. reps see next month's INTERIORS.

Taevan International Inc., marketing affiliate of Taylor Evans Ltd., both at 4645 Boulevard des Grandes Prairies, Montreal, Quebec, Canada H1R 1A5 (514) 325-7000, harks back four generations to T.J. Syme, Glascow cabinetmaker who outfitted ocean liners, to the 2 generations now at the company's helm. The youngest in the line, T. Doug Syme, has turned the firm 90% contract, 10% residential. Superb upholstereds, desks, tables, acoustical open plan screens are its forte. U.S. reps will be listed in next month's INTERIORS.

Willis & Co. of Canada Ltd., 39 Dubois, P.O. Box 550, Ste. Thérese, Québec, Canada. (514) 435-6561, was founded in 1871 as a piano factory. In 1968 new management added an Office/Contract Furniture Division, growing rapidly. Typical news: Alpha Cube executive/secretarial desk components in many surface options including wood veneers. For U.S. reps see next month's INTERIORS.

circle 50 on reader service card



Old fashioned craftsmanship is not dead, it is very much alive and immediately apparent in the quiet, tasteful beauty of the Croydon 6700 executive series. Craftsmanship that fashions strength in the intricate three-way mitred corners, and insets thin, gleaming metal trim, finished in bronze or silver. Craftsmanship that has helped make our St. Jean furniture workshops famous.



Croydon Division of InterRoyal Corporation.

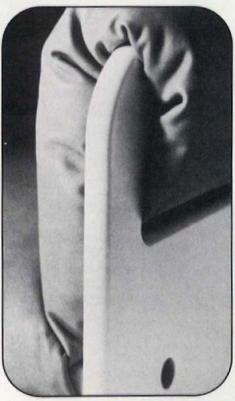
1 Park Avenue, New York, N.Y. 10016







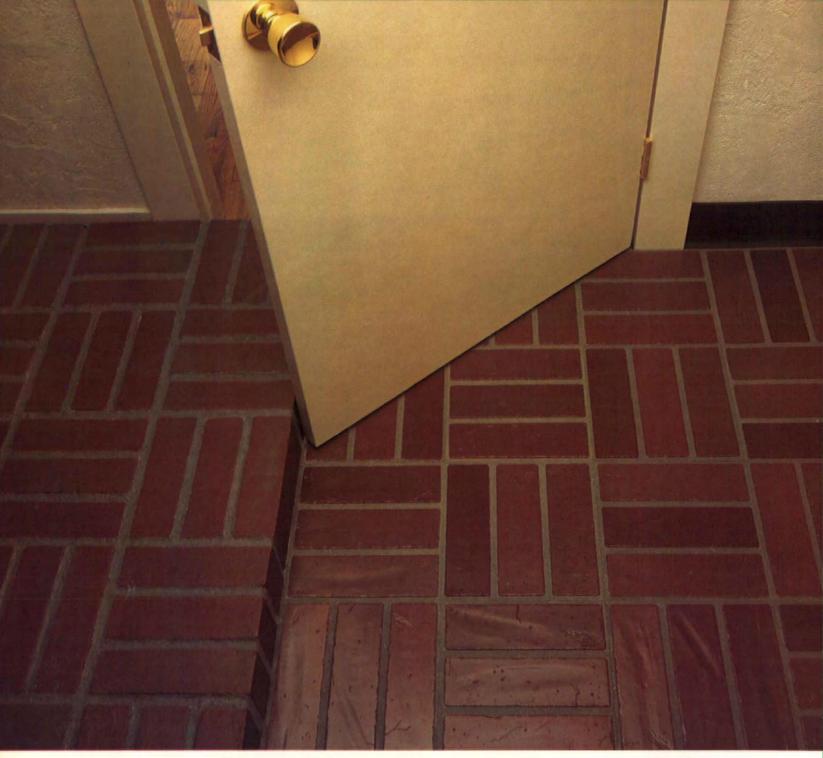






23 CONNELL COURT, TORONTO, ONTARIO, CANADA M8Z 1E8 - (416) 251-2295





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For the fourth Quarterly, the editors present a range of residential design from the Midwest—Wisconsin, Illinois, and the Great Lakes region. With this issue, we come full circle in reporting on residential work in the various quadrants of the country. Here, our selection illustrates a series of sophisticated, stylish transplants by a group of peripatetic designers—East Coast colonial moved to Milwaukee, Chicago voodoo moved north, Harvard cubism colored up, Scandinavian neografitti on the Lake, and one solid example of preservation and updating.

Also in this issue, for the first time INTERI-ORS presents residential design news from the West and Southwest, the Southeast, and Northeast—as well as from the Midwest. This residential news coverage on all four quadrants of the country together will appear in every subsequent Residential

Quarterly.

letters

January Residential Quarterly

Dear Editor:

Your Residential Quarterly in the January 1975 issue has been read with interest and appreciation. On behalf of the Designers and Decorators Guild, we wanted you to know how gratified we are at your coverage of South Florida design activities, from the aspect of both professionals and trades.

We feel we have a unique "camaraderie" here in South Florida, with a going-and-doing organization devoted to our industry and to the relations between our designers and tradespeople.

Al Alschuler, President Designers and Decorators Guild Miami, Florida

Dear Editor:

In looking through the Residential Quarterly in January, I can't help commenting on the excellent color reproduction. There is a richness, regardless of the dominant colors in the color reproduction. My photographs seemed quite "true" to the original chromes, a quality that is rarely seen in magazine reproduction.

Robert Perron, Photographer New York, New York

Interiors Residential Quarterly

April 1975

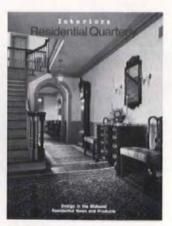
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RESIDENTIAL INTERIORS

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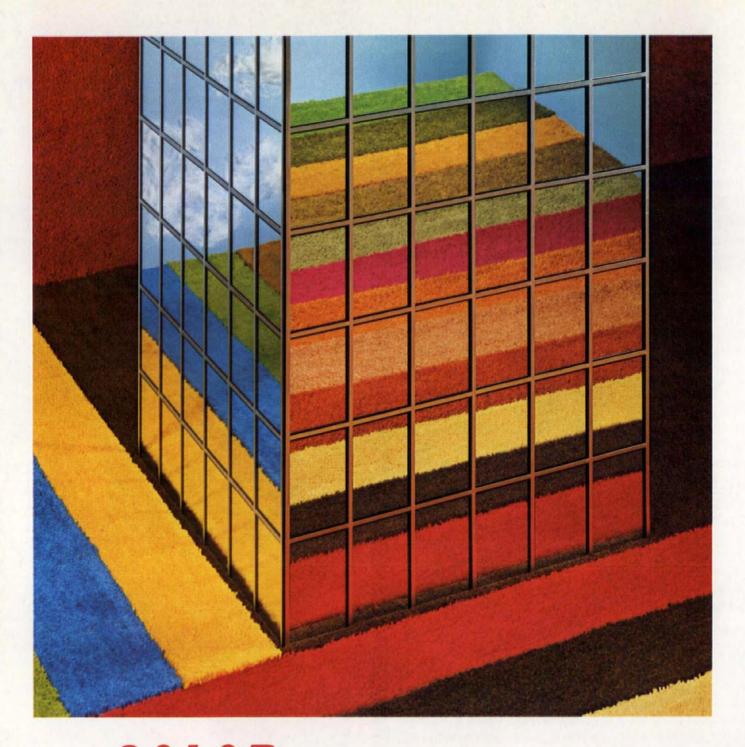


COVER

Entrance foyer of a Milwaukee residence (page 110R), by Ernest Lo Nano. Photograph by Bill Engdahl, Hedrich-Blessing

NEXT RESIDENTIAL QUARTERLY: JULY

The editors will take a look at the latest residential design in the West and Southwest. This issue will begin the second year of INTERIORS Residential Quarterly.



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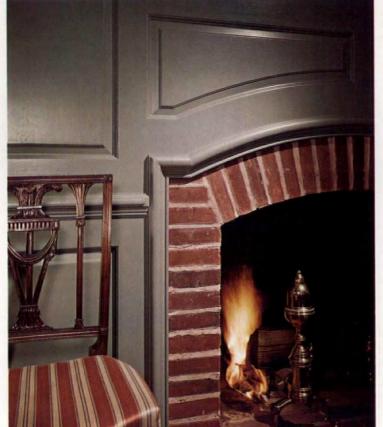
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Colonial Milwaukee

By Lois Hagen



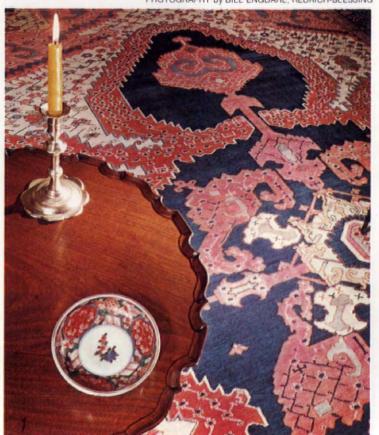
PHOTOGRAPHY by BILL ENGDAHL, HEDRICH-BLESSING

INTERIOR DESIGNER, ERNEST LO NANO . ARCHITECT, RALPH E. SCHAEFER . HOUSE . MILWAUKEE, WISCONSIN

Plantation houses built along the James River in Virginia about 1780 inspire a history buff and his family in a Milwaukee suburb. Natives of Wisconsin, they had spent several years in the Washington, D.C. area, soaking up Revolutionary history, visiting the museums and historic houses of Maryland and Virginia, and haunting the local antiques shops. At the same time, they began to collect 18th century furniture and store it in a barn. By the time they returned to Wisconsin, their dream was a house that would reproduce one of those they had seen on the James River.

They commissioned architect Ralph Schaefer, who has done several fine traditional houses in the area, to design a two story red brick Georgian house with a center entrance and wings at each end. Inside, the fireplaces and Chippendale-style paneling and moldings are based on those of such Virginia plantation houses as Stratford Hall, the birthplace of Confederate General Robert E. Lee, near Fredericksburg. continued on page 140R

Sofa, wingchair, tea table, side chairs: reproduced by ERNEST LO NANO INTERIORS. Dining room chairs upholstery: BRUNSCHWIG & FiLS, All other upholstery: SCALAMANDRE. Lighting reproductions: LESTER BERRY, Philadelphia. Oriental rugs: GABRIEL RUG COMPANY.





Indoor safari

By Lois Hagen

INTERIOR DESIGNER, RICHARD HIMMEL . ARCHITECTS, SCHNEIDER-SCHWEITZER ASSOCIATES INC. . JACK WINTER, JR. RESIDENCE . BAY-SIDE, WISCONSIN

In a house designed for a fashion-minded couple, Richard Himmel has played natural against man-made materials in a special and personal mixture of soft and hard, shiny and matte, bright and dark, clear and opaque.

The sparkle of chrome, glass, and lucite, the gleam of white marble and sheen of satin contrast with the tactile richness of fur, leather, snakeskin, tortoise shell, stone, and hand carved wood.

There is also an interplay of old and new: flamestitch patterns on chrome and plastic chairs; primitive African wood carvings on glass tabletops and clear plastic pedestals.

Colors are taken from nature: brown, beige, bronze, russet, stone gray, and white, plus the green of live plants everywhere.

Designer Himmel's choice of furnishings and materials was dictated, he said, "by the fact that the Winters are in the fashion business; they wanted high style modern—chic, 'with it,' new, and youthful. The house also had to be practical for their three teenagers to live in, and easy to maintain," he added.

He collaborated with the architects from the start, working out seating plans before the rooms took shape. The dining room has a



PHOTOGRAPHY BY BILL ENGDAHL, HEDRICH-BLESSING

flexible arrangement of two glass and plastic tables which can seat six or eight when separated, 14 when together. Antique French chairs are covered with handwoven fabric. The ceiling light fixture is a hanging wall sculpture, called "Erotica" by its creator, a French weaver. In this instance, it is hung horizontally, rather than vertically, and lighted from within by tiny tubes. Mirror-panel screens, with plants at their bases flank the door on the inner wall to reflect the view outside (*right*).

In the card room/bar, a custom designed game table is topped with ponyskin, protected by a circle of glass; its base is a set of antlers. Chairs are a surprising combination of flamestitch and polished chrome frames (facing page).

Designer Himmel says, "The Winters have unusual, exotic tastes. They respond to such natural materials as tortoise shell and snakeskin and to primitive art forms such as carved African fetishes." Three stuffed tortoises climb the round fireplace as if it were a vertical river bed. Among the white stones rests a real ostrich egg.

Continued on page 1508

DINING ROOM: Tables: PACE. Chairs: antique—upholstery fabric: JACK LENOR LARSEN. Hanging converted to ceiling light fixture: original weaving by CLAUDE DECLERCO, Paris.

LIVING ROOM: Seating: INTERIOR CRAFTS, Upholstery: STROHEIM & ROMANN. Coffee table: Original sculpture by BRUCE FINK. Snake ottoman: designed by RICH-ARD HIMMEL, Upholstered by: DURAWALL. Chest: INTERIOR CRAFTS. Carpet: V'SOSKF





A transparent pavilion



ARCHITECTS, FRAZIER, ORR, FAIRBANK & QUAM • INTERIOR DESIGNER, RICHARD HIMMEL • ABELSON HOUSE • LONG GROVE, ILLINOIS

Inspired by the beauty of the rolling farm land and the brilliant sunsets, architects Frazier, Orr, Fairbank & Quam created a vacation house northwest of Chicago that is virtually an outdoor pavilion with glass walls. The white stucco exterior is so frequently interrupted with glass panels, that it appears to be merely a structural frame. Glass facades, skylights, and airy open volumes emphasize the transparency of the house, and bring the image of an outdoor retreat to the inside.

The glass-lined core of the house leads the visitor from the front entrance to the western exposure beyond. From an entrance plaza, one passes through sliding doors to an atrium, which flows directly into the spacious living/dining core (above). White glazed ceramic tile is used continuously from the entrance plaza, through the interior, to the terrace outdoors. The white stucco exterior walls are reiterated inside by textured white painted cork; simple sculptural shapes of the living room furniture are echoed in the Italian furniture on the terrace.

Interior designer Richard Himmel, who specially designed some of the furniture, complemented the rigid rectilinear forms of the house with a mixture of bold, sculptural shapes, and whimsi-

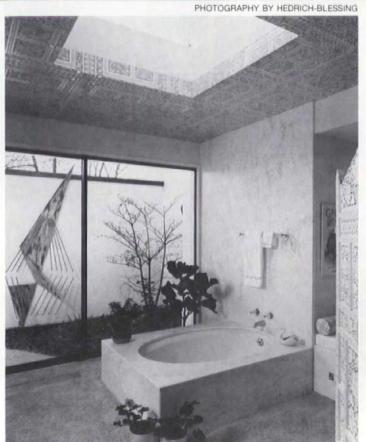


cal antiques. Bright colors interrupt the whiteness in pillows, area rugs, and a hand-painted fabric reminiscent of needlepoint, on the transitional Louis XVI dining and occasional chairs.

The kitchen/family room (not shown), a cheerfully informal contrast to the elegant white interior of the core, connects the living/dining area and the north wing. The south wing houses two master bedrooms, a master bath, and a guest room with bath. The master bath (right) is sumptuously large and fitted with an oval marble tub. A sliding glass door opens to an adjoining landscaped courtyard, which holds a wall fountain-sculpture by Chicago artist Eldon Danhausen.

The use of natural foliage and skylights contributes to the indoor-outdoor character. In the entrance plaza, and on the other side of the glass wall that delineates the atrium (above), recessed gardens contain large boulders, small waterfalls, and tropical plants. Skylights, according to architect William Quam, capture as much sunlight as the Illinois climate has to offer. He adds, "The quality of light reminds one of a villa in a tropical climate."

LIVING ROOM. Floorcovering: STRUCTURAL STONEWARE. Wallcovering: DURA-WALL. Glass: PITTSBURG PLATE GLASS. Lighting: LIGHTOLIER. Sofas and sculptural tables; custom designed by RICHARD HIMMEL. Patterned upholstered chairs: JOHN MASCHERONI. Cane chair: INTERIOR CRAFTS. White side chair: DIRECTIONAL. Area rugs: INDIA DHORIE.
MASTER BATH. Carpet: F. SCHUMACHER. Fixtures: AMERICAN STANDARD. Wallcoverings: C.W. STOCKWELL. Screens: INDIA NEPAL.





Cubistic color in triangles

ARCHITECT, WILLIAM KESSLER AND ASSOCIATES, INC. · ASSOCIATE INTERIOR DESIGNER, TAMI KESSLER · HOUSE · LAKE HURON, MICHIGAN

At first glance, it could appear that architect William Kessler has become obsessed with triangles in the design of his house on Lake Huron. Upon further examination of the plan (page 119R), this suspicion appears, well . . . well-founded. How did he get there? Is his love for the three-legged shape a stylish fixation?

In all fairness, the rationale—at least in part—is not an arbitrary but an ecological one. The major triangular space that houses the living room, dining room, kitchen, and master bedroom, grew from sparing a grove a 100-year-old cedar trees. The other distended triangles, according to architect Kessler, "just happened."

But you have to hand it to him, when he goes, he goes all the way. Triangles are used as decorative elements all over the place—in the carpet, in the furniture, painted on the front door, painted on the garage door, and even in a sculpture that exactly duplicates the kooky plan (page 119R).

However contrived, the triangles do perform well. Each hypotenuse opens toward the lake, giving every room a view



Abstract color on the floor

INTERIOR DESIGNER, JOHN H. SYVERTSEN · MCGREGOR FARMHOUSE · MILWAUKEE, WISCONSIN · PROJECT DIRECTOR, DAVID WELLS

A restored farmhouse by John H. Syvertsen has been treated with what the designer calls "appropriate naivete." Some naivete! In the foyer, Frankenthaler paintings have inspired the trailand-pool pattern of the carpeting—red, blue, white, and yellow with polka-dots. It climbs the stairs and becomes the flooring of the second story foyer also. Then, in the dining room, the uncarpeted floor has a provincial Scandinavian pinwheel—painted as an "area rug" under the table. Some naivete!

Designer Syvertsen's understated phrase denies the sophistication of his farmhouse design. "I wanted to have an unconfined, unlimited stream of colors threading into the corridors and rooms. I wanted it for excitement, and it had the secondary effect of enlarging the space," Syvertsen says. "Absolutely no tongue-in-cheek enters the design scheme," he adds, "it was a materials challenge, a taste challenge—and had to be treated in the purist fashion."

"The young, well-educated McGregors thrive on color," he adds. Designer Syvertsen put a lot of color on the floor. Since clients wanted a sunburst effect painted on the white oak floor in the dining room, Syvertsen took their idea, and came up with an explosive abstract, "an aggressive sunburst—a sunburst plus



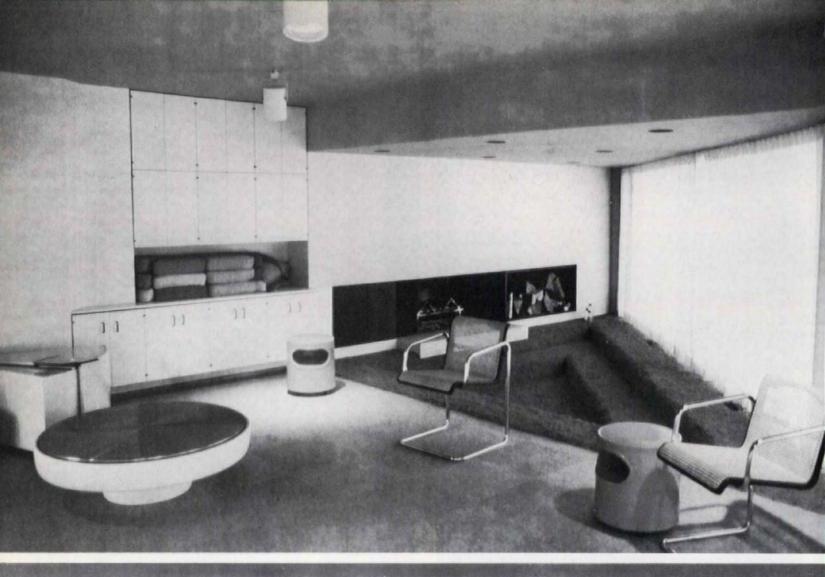
















Kessler house

through the trees. And, according to the architect's feedback, the clients love the intimacy and privacy of the isolated shapes.

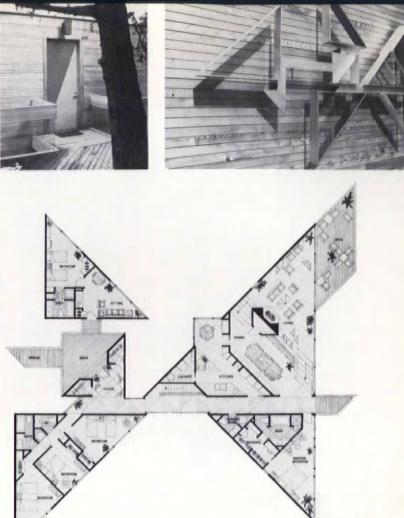
Architect Kessler has used the unusual room configurations to great advantage in his selection of furnishings. A lower level recreation room utilizes a 45-degree corner for a recessed stepped pit, carpeted in primary red wool (facing page). Other furnishings, like the specially made triangular stool/tables in the living room (page 117R), are similarly bright and youthful in shape and color. The carpet in the main corridor (page 116R) is a smashing composition of rainbow-hued triangles cut from 19½ in. non-ravelling carpet tiles.

The kaleidoscope of colors and shapes complements neutral tones in other interior materials. Cedar siding, relating to the surrounding trees, sheaths the interior walls that face the lake. Other walls contain large expanses of bronze-tinted insulating glass. Except for the main corridor, carpeting throughout is a natural beige, and foyer and fireplace floors are faced with travertine. Lighting is provided primarily by recessed downlights, and an abundance of natural light.

The design of the house reflects a bit of Midwest chutzbah, but its kookiness is lovable because it works.

R.M.F.

Beige carpet throughout: J.P. STEVENS. Recessed pit carpet: H.E. DOERR & SONS. Main corridor carpet; EUROTEX. Living room seating: J.G. FURNITURE. Recreation room cocktail table: VECTA CONTRACT. Recreation room side chairs: THONET. Recreation room side tables: STENDIG. Lighting throughout: LIGHTOLIER.



Syvertsen house

joy." The bright yellow lacquered-looking design was a collaborative effort of father and son, John Mark Syvertsen. The kitchen floor also reiterates the clients' love for color. "They enjoyed the idea of doing a bold red-and-white stripe on the diagonal to break the boundaries of the space." On the back stairway, the designer used a diagonally striped custom handwoven carpet from Ireland; a plaid rug in the wood panelled library (top, right) restates the colorful flooring theme.

Sited on 15 acres of wild flowers and trees—a back-to-nature trend in restoration landscaping—the house was left intact structurally, except for an enlarged foyer and an added wing for the living room. Designer Syvertsen had known the gentle 1800s landmark farmhouse for 20 years before he was called in to redesign the interior. He reminds us that "anything over 30 years old is *old* in the Midwest, unlike our eastern counterparts who insist on 100 years." And so, into an old Victorian farmhouse, he injects new and youthful naivete.

Carpet throughout: DESIGNED BY JOHN H. SYVERTSEN, fabricated by V'SOSKE. Wood flooring throughout: DONOVAN EQUIPMENT INC. Wallcovering: WOODSON. Kitchen wallcovering: W.H.S. LLOYD. Ladder back dining room chairs: NICHOLS & STONE. Cattail chair: KNOLL. Side board: BAKER. Library chairs:dark blue: BAKER. Sofa and other chairs: KITTINGER. Upholstery: BRUNSCHWIG & FILS. Kitchen chairs: CLAUD BUNYARD. Shutters: PINECREST. Lighting: HALO. Kitchen tile: ARM-STRONG CORK COMPANY.







Library with French connections

INTERIOR DESIGNER, JOSEPH JOHN POTTER • APARTMENT LIBRARY FOR THE JOSEPH B. LANTERMANS • CHICAGO

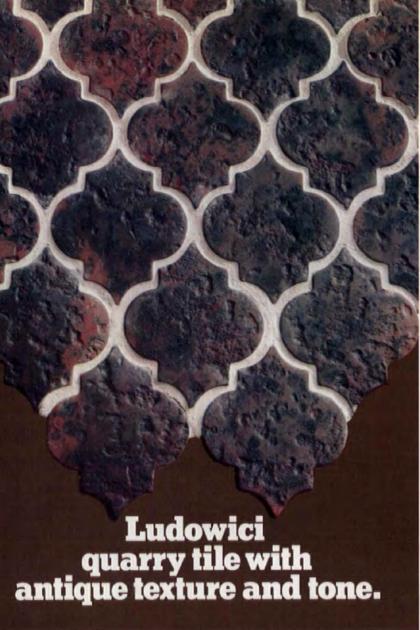
When the Joseph Lantermans bought an apartment in one of the best built pre-1930 cooperatives on Chicago's Lake Shore Drive, they determined, with the help of designer Joseph John Potter, to restore the fine architectural detailing that had been originally installed by architect David Adler. Designer Potter discovered the original blueprints and first restored to a honey tone the finely carved Louis XV oak paneling, thought to have been imported from a French chateau. The fine antique rose marble fireplace continued on page 150R

Sofa: LAKESIDE UPHOLSTERY COMPANY. Sofa upholstery: BORIS KROLL. Occasional tables (antique and reproduction): RICHARD NORTON (Chicago). Coffee table in front of sofa: YALE R. BURGE. Mini chest at end of sofa: MELDAN (Chicago). Drapery fabric: PATTERSON-PIAZZA, INC. Chinese lamp rewiring and sconce shades: LAN I. LEVIN (Chicago).









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news: from the northeast

by Ruth Miller Fitzgibbons



Front l-r: Deedee Draper, Phyllis Grinnell, Albert E. Herbert, Rhoda Reich, Hortense Davis. Back row: Walter J. Waller, John Daniele, John Elmo, Richard B. Craig.

Rhoda Reich is named first president, ASID, N.Y. Metro chapter.

New York, N.Y. Interior designer Rhoda Reich has been elected president of the New York Metropolitan Chapter of the ASID (see January INTERIORS, page 83). Ms. Reich has been a leading New York designer for 25 years, and active in the NSID.

The New York Metropolitan Chapter represents 20% of the national membership of the ASID, making it the largest local chapter in the nation.

According to a chapter spokesman, "the New York area chapter will provide a dynamic program of service to a highly sensitive and changing profession."

Other officers recently elected include Albert Herbert, Jr. FASID, past president; Richard Craig, first vice president; Phyllis Grinnell, second vice president; Walter J. Walter, third vice president; John Daniele, fourth vice president; John S. Elmo FASID, treasurer; and Hortense Davis FASID, secretary.

ASID Trade Design Competition

New York, N.Y. Bruce Rabbino, member of the New York chapter of ASID, won first prize in all three categories of the second annual ASID trade design competition. The awards were presented in the sponsor showroom, Brueton Industries, on January 23.

Interior designers were invited to submit drawings of tables, chairs, and miscellaneous items in this year's medium—stainless steel. The sponsor guarantees to produce the award winning designs, and pay a royalty to the winning designers.

In order of placing, winners in the table design category were: Bruce Rabbino, Ben Beckman, May Callas, J. Lynn Seid, and Leon Barmache; in the chair category: Bruce Rabbino, J. Lynn Seid, Leon Barmache, and John Munafo; in the miscellaneous group: Bruce Rabbino, Robert W. Carpenter, and Maurice Weir.

Auction to benefit Cooper-Hewitt

New York, N.Y. From May 16-20, the second annual auction of objects to benefit the activities of Cooper-Hewitt Museum, will be held in the garden of the Carnegie Mansion. The mansion, donated to the Cooper-Hewitt Museum in 1972, is currently being renovated by architects Hardy, Holzman, Pfeiffer, and will open in late '75 as the National Museum of Design

of the Smithsonian Institution.

The Acquisition Committee includes prominent New York designers, including Billy Baldwin, Lloyd Bell, Inez Croom, Angelo Donghia, Vincent Fourcade, Melanie Kahane, and Frederick Victoria.

N.Y. Chapter AIA residential design awards

Ten awards for distinguished residential design were given by the New York Chapter AIA in the annual Single Family Residential Design Awards program in February. The jurors-interiors editor C. Ray Smith, architect-teacher Laurie Maurer, and Philadelphia architect Louis Sauer, premiated an unusually high proportion—more than 20% of this year's entries. According to architect Sauer the level of design quality was exceptional.

The selections represent an esthetic balance between the monumental and the modest. They are: Howard Betts, for a vacation house in West-hampton, N.Y.; Wids DeLa Cour, for a duplex apartment in Brooklyn; Gwathmey and Siegel, for a converted barn in Connecticut; Richard Meier, for a house in Michigan; Richard Metzner, for a house in Long Island; Christopher Owen, for a bridge-house; Don Rieman, for a converted loft in Soho; Paul Segal, for a co-operative apartment in Manhattan, and a converted icehouse in New Canaan, Connecticut; and Stern and Hagmann, for a house in Washington, Conn.

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Page 1

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Chicago

cornucopia of design ideas and resources

In 1823, a visitor to Chicago complained of the city's "uniformity in scenery ... fatiguing monotony." In 1871, when Mrs. O'Leary's cow kicked the lantern, that uniformity and monotony went up in smoke, literally. Out of the ashes rose a city of superlatives. Its economic development has been closely linked to the names of Cyrus McCormick (agricultural implements), Philip Armour (meat packing), Marshall Field (merchandising), and other equally known giants of industry. Its architecture and planning have been no less influenced by greatness. The city's famous skyline pays homage to the Bauhaus with Mies, to the Prairie Style with Frank Lloyd Wright, to early functionalism with Louis Sullivan. No student of city planning can ig-nore the contributions of Daniel Burnham whose plan of 1908 gave Chicagoans 29 miles of lakefront and parks. Burnham's words, reflecting his pioneering spirit, might well be the credo of this great American city: "Make no little plans, they have no magic to stir men's blood ... make big plans, aim high in hope and work ... remember that our sons and grandsons are going to do things that would stagger us."

Cosmopolitan Chicago can claim the world's tallest building (the 110 story Sears Tower), a logical development in a city that's also the home of the world's oldest remaining steel-frame skyscraper (The Rookery, built in 1886). The moguls of modern art are represented in majestic public plazas: a garish mosaic fantasy by Chagall, a gloriously scaled red stabile by Cadler, and the publicized homo erectus by Picasso.

Merchandise Mart

Chicago's prowess is well known in the fields of grain trading, mail order, and wholesale trades. At the hub of the furnishings trade is the Merchandise Mart, dominating the north shore (near its fork) of the Chicago River. Built in 1930 (Graham, Anderson, Probst, White), the reinforced concrete structure, faced with Indiana limestone, is a creature of its stylistic age-Deco dominates, down to the bronze tracery on its elevator doors. With 255 lines of floorcoverings, 426 lines of residential furniture, 1053 lines of gifts and accessories, 200 lines of lamps, the competition is keen among tenants to attract the attention of po-



Model of Apparel Center, now under construction on Wolf Point, adjacent to the Merchandise Mart.

tential customers. Ingenious methods of display, from the glamorous to the sublime, can contribute to a designer's vocabulary of ideas. The big newsmakers during the winter and spring of '75 have been the showrooms of Interior Crafts (page 126R) and Baker, Knapp & Tubbs (page 128R).

International Furnishings Week

Open 52 weeks a year, the Merchandise Mart is an ever ready source of inspiration for energetic designers. The endless corridors and well-stocked showrooms witness a population explosion during market days in January and June. This year's summer market-"International Furnishings Week" (June 15-20)-holds a double promise. There will be panel discussions on industry and design problems during NEOCON (June 18-20) and hundreds of new product introductions by residential and contract firms. The Mart management is encouraging designers to explore all floors and acquaint themselves with the specialties of tenant firms. There is a wealth of resources in showrooms not located on the well-traveled 6th and 11th floors. On 18 there are floorcovering and residential furniture, on 17 and 16 residential furniture, on 15 and 14 gifts and accessories, on 13 floorcoverings and draperies, on 12 residential furniture, on 10 floorcoverings and contract furniture.

New headquarters for ASID chapter

"The Mart has a history of cooperation with the design profession and we feel at home here," says Joan Blutter, president, ASID Illinois chapter. And home is space 620 with its glass-enclosed conference room, administrative offices, a lounge for members and their clients, and a decorative arts personnel agency for members.

MMHFA sponsors special events

The Merchandise Mart Home Furnishings Association (MMHFA) is a group of tenants whose primary raison d'etre is "to increase traffic

during markets and to bring it to member showrooms throughout the year." During market days, the association sponsors seminars and special events dealing with industry concerns. In January, for example, Minneapolis designer/retailer Dorothy Collins conducted a fashion show. Each item carried and worn by models was an article of home furnishing. Ms. Collins' commentary suggested ways of putting it all together in a saleable (for retailers) and coordinating (for decorators) package.

NHFA expands office space

The National Home Furnishings Association (NHFA)—now serving over 1,000 home furnishings retailers throughout the U.S.—has added 25% more space to its offices in the Mart (space 405). One reason for this expansion is the growth of the association's Interior Design Society (IDS), created to benefit designers employed in retail stores.

New construction

The owners of the Merchandise Mart are building a 1.7 million sq. ft. Apparel Center adjacent to the Mart. Scheduled for completion in mid-1976, the two building complex (a 25 and a 15 story tower) will contain a 140,000 square foot temporary exhibition hall, a luxury hotel, and a full-scale model store showing effective ways of displaying merchandise. Architects are SOM Chicago; Bruce Graham, partner in charge; William Larson, project manager.

Reclamation of space

The tower above space 1844 was a cold storage room before architect Ari Baha applied black paint to its roughly textured walls and enormous structural beams, orange carpeting to its floors, and decorated the walls with emblems of NEOCONs past. Now the space functions as a quiet conference room atop the busy Retail Idea Center.

Exhibitors Building

Across the street from the Merchandise Mart stands the Exhib-

itors Building (325 North Wells Street), built in a basic box style. Some 15 showrooms represent about 125 different lines of furniture, accessories, fabrics, carpets, art and craft objects. Emphasis is on contract furnishings (from church pews to dentists' stools), but residential requirements are amply accommodated. At street level, for instance, is Sarajane International's showroom selling contemporary, modular seating favored both by contract and residential designers. On the eighth floor, Jerry Barnard concentrates heavily on the residential market (and reports "writing good business.") An up-to-date list of all tenants and the lines they represent is published periodically. For a sampling of products and showroom vignettes, turn to pages 136R and 138R.

The Chicago chapter of the IBD has an office in the building. Recently, president Sue Johnson (member of the Shaw-Walker design staff) and Wesley W. Snyder (Cristies of Chicago) changed the appearance of the public spaces in the Exhibitors Building. Their design of a superscale blueprint covers the main lobby, up to and including the elevator doors. An added attraction of the building is the River's Edge restaurant. Here, designers can obtain required recharge calories in the form of torpedo gyros or slim salads.

Other points of interest

A number of important showrooms can be found scattered throughout the city. On East Erie Street (No. 160), John Strauss International is showing Terra's new line of casual furniture bronze tubing that acquires patina with time, Haitian rush seating designed by Larry Peabody, ASID.

Our mental imagery of Chicago may evoke visions of fog creeping in on little cat's feet, winds whipping around the Marina Towers, or toddling at the Pump Room. But when it comes to finding exciting design ideas and sources, Chicago's "the one town that won't let you down."

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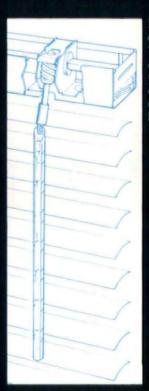
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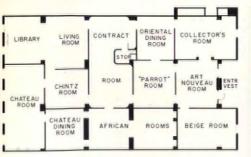
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Romance revived



A world of fantasy is in store at Space 614 of the Merchandise Mart. In a creative storm reminiscent of early Hollywood set decoration (seven weeks from inception to completion), designer Richard Himmel has devised 12 bold-scheme rooms displaying the newest Interior Crafts furniture (many pieces designed by Him-mel). Visitors' attentions are immediately caught in the inset entryway (above) where antique French wood paneling extends an open invitation into the romantic worlds of Art Nouveau, Oriental, African, "Chateau," and Haitian styles. Entry walls are covered in a claret/coconut/ivory leopard spot fabric from Brunschwig & Fils.

In the introductory Art Nouveau dining room (top, left), Stark's carpet and dado set the scene with a fin de siecle tile pattern in lavender, deep purple, navy, and bone. Tendril-like irises twine their whiplash curves around the fireplace mantel and mirror frame. Four high-back chairs with deep purple lacquer frames and hot pink leather upholstery surround a glass and brass table with a central peacockfeather vignette. A gold-trimmed, pink, satin arm chair (reflected in the mirror) bears a close resemblance to a chair found on board the Ile de France.

Tropical rainforest richness is captured in the African room (bottom, left) with lush plants, hand carved statuary, burgundy-andblack banana leaves (Hinson's fabric on two amply proportioned

chaises longues).

If the success of showroom design is judged by the number of visitors attracted (all potential customers), we can report with eyewitness confidence that the Himmel plan is indeed an effective sales tool. It succeeds in awakening jaded palates and loosening tight purse strings. Its foundations are deeply rooted in the traditions of showmanship, emphasizing graceful, uncomplicated, glamorous imagery. Watch closely, you might just see a sultry, satin-clad Harlow lounging among the stylish pillows of the "Beige Room."



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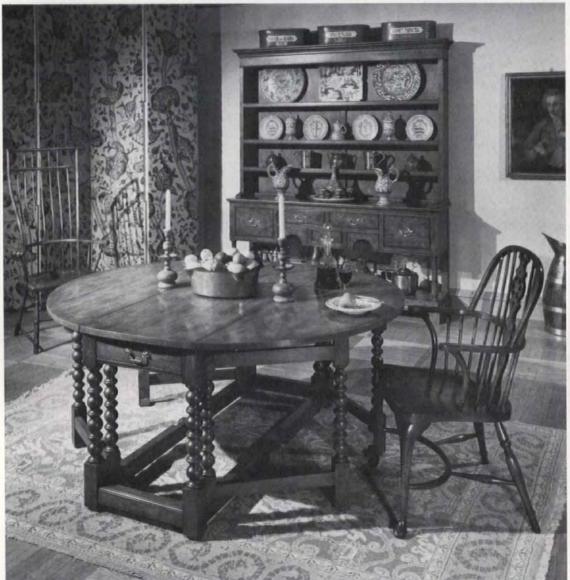
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Expanded showroom for Baker, Knapp & Tubbs

During the January market days, Baker, Knapp & Tubbs revealed a newly designed showroom in Chicago's Merchandise Mart. Space 6-187, the home of Baker Furniture since the 1930's, has been expanded to include a full presentation of the many Knapp & Tubbs lines-Mastercraft, Marge Carson, Founders, Henredon, Ostermoor, Rubee, John Widdicomb, and others—acquired two years ago when Baker consolidated with Knapp & Tubbs. The mammoth space sprawls over 30,000 square feet, housing over 86 settings, with literally, miles of merchandise. Room after room gives design ideas on English, French, and Italian period furniture and arrangements. A simple, vet sumptuous ambiance is achieved by the use of up-to-date upholstery and drapery fabrics, wallcoverings, matching carpeting, and unique accessories.

Historical detail is a reality in the reception foyer (top, left). Here the walls are covered with pine paneling found in an English house (originally displayed in the Baker Museum, Michigan). The fine carving is credited to Grinling Gibbons, the 18th century English master of wood sculpture. Guests are announced by a receptionist seated at Baker's oval partner's desk centered on a carpet of beiges and soft blues.

Other rooms illustrated feature a Welsh dresser, Windsor chairs, and a round "Irish supper table," in a blue setting (bottom, left). The spacious Baker gallery (below) combines several styles—from Chinoiserie to Palladian—in a gold /orange/red environment.

Being well known could be a problem these days. But Baker, Knapp & Tubbs successfully avoids being taken for granted by showing its well known furniture in arrangements that are utterly believable, embellished by materials that are unmistakably au courant.





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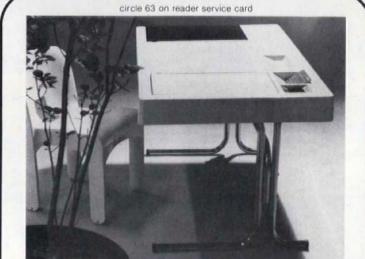
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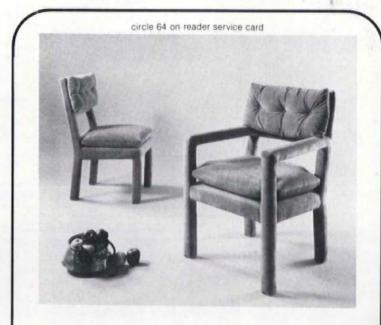


Hinged dust covers sit flush with work surface to hide pockets for filing and storage. Additional pockets provide for pencils, perpetual calendar, and ashtray liner.

Desk panel of reinforced fiberglass; highest grade sanitary gel coat finish. Dust covers of bronze tint acrylic sheet and laminated fiberglass. Leg parts of plated steel tube. Supplied with ashtray liner and perpetual calendar.

Beylerian

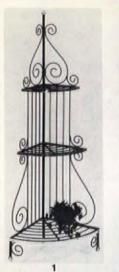
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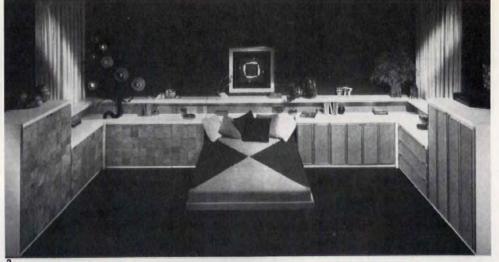


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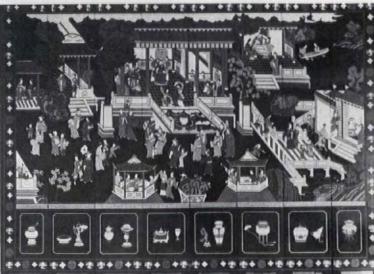














1. Meadowcraft (#17-105) offers "French Bakers Racks" in four sizes. Black metal shelving is accented by solid brass tips on toes and tops. The corner unit is 25%-in. wide, 74¾-in. tall. circle 360 2. Ello (#12-105) specializes in furniture with lots of storage space. The "Bunching Bedroom"square and rectangle shaped chests, corner tables, cabinets, and floating bed-has built-in lighting. Finishes: white and suede, white and burl. 3. Hickory Furniture (#1620) has

introduced the first 21 pieces in a continuing collection called "American Masterpiece." The 18th century reproductions are mostly mahogany solids and veneers. The Pembroke table's oval top is 38-in. by 30-in. circle 362
4. Howard Miller Clock Co.

(#1277) Arthur Umanoff has designed the "Space Age Electronics Collection" of digital desk clocks. Illuminated numerals appear on opaque or transparent faces, framed in acrylic or natural oak (shown).

5. Sarreid Ltd. (#1219) John Van Koert's rattan shelf (15-in. wide, 13-in. high) keeps telephone, telephone book, pad, and pencil in one convenient place. circle 364

6. Tropitone (#1719) The "Marrakesh Ensemble" reflects the gently curving motifs of North African Arab design. Welded aluminum frames support extruded vinyl mesh seats and backs. Sun drenched colors include "but-tercup, lime, seamist." circle 365

7. LaBarge Mirrors (#1744) manufactures decorative tables, accessories, and mirrors. The "Regency" bunching table's 18-in. high brass frame supports an inset, beveled glass top. circle 366

8. Chippendales and Assoc. (#1783), a new tenant in the Mart, offers a broad range of home furnishings items in a large selection of styles. The Albright and Zimmerman armoire (78-in. high) is available with or without carved motifs: circle 367

9. Ficks Reed (#631) uses Indonesian rattan for its new collection of natural finish, casual furniture pieces. circle 368

10. Marcella's Imports (#1718B) Shang Jee McClelland travels to the Orient once a year. She returns each time with a bounty of fine Oriental furniture, accessories, and one-of-a-kind rugs. The eight panel coromandel screen comes in gold or black finishes. Special sizes circle 369 can be ordered.







berry-byrd services inc. introduces a collection of individual artisan antiquities representative of indonesia, india, africa, afghanistan, china and the latin american countries, which includes primitive carvings, ceremonial artifacts, jewelry, embroideries, kilims, crafts and textiles.



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circle 66 on reader service card

news: from the southeast

by Eunice Harwood

Spring update at Vanleigh

Miami, Fla. According to Al Alschuler at Vanleigh Furniture showrooms in Miami, the spring updating of galleries and vignettes necessary to accommodate many new samples, was completed early in April. Lines represented include Tomlinson, Directional, Kay Lyn, Meyer-Gunther-Martini, Mount Airy, Hickory, Erwin Lambeth, Fancher, Phyllis Morris, Knoll, Stow-Davis, Helikon, Jack Cartwright, Harter, Brickel Associates, All-Steel, J.G. Furniture, Stendig, Scandiline, Vecta, Roffman, and American Seating.

AIA Craftsmanship awards

Palm Beach, Fla. The Palm Beach chapter of the AIA announces that all architects intending to submit entries for the Annual Craftsman Award, should do so as soon as possible. The award is given for efforts exceeding that which would normally be required in the performance of a particular trade. Judges also look for the ability to solve problems in the field. Citing the work of former carpentry award winners Stanford Moree and Al Line, former chapter president Jim Anstis of Anstis and Vass stressed their ability in fabricating a number of exposed wood trusses made from heavy timber on the site.



Verner Panton's "Systems" chair on exhibition at the Miami Art Center

Danish Design at Miami Art Center

Miami, Fla. Danish Design in the 70's was the theme of a March exhibit at the Miami Art Center sponsored by the Ministry of Foreign Affairs of Denmark and designed by architect Erik Jorgensen of Bella Centre, Copenhagen's biggest exhibition center. Designers represented were Finn Juhl, Kaj Bojesen, Borge Mogensen, Hans J. Wegner, Erik Magnussen, Arne Jacobsen, Jacob Jensen, Poul Henningsen, Anne Marie Trolle, Grethe Meyer, twin brothers Ib and Jorgen Rasmussen, and Vernor Panton.



Updated vignette at Vanleigh features Tomlinson secretary and chair

Florida designers in charity work

Forty members and five friends of Area IV Florida Chapter of ASID contributed almost \$700 to provide food for needy families and Camillus House, an organization that assists indigent persons. The program extended from December to March.

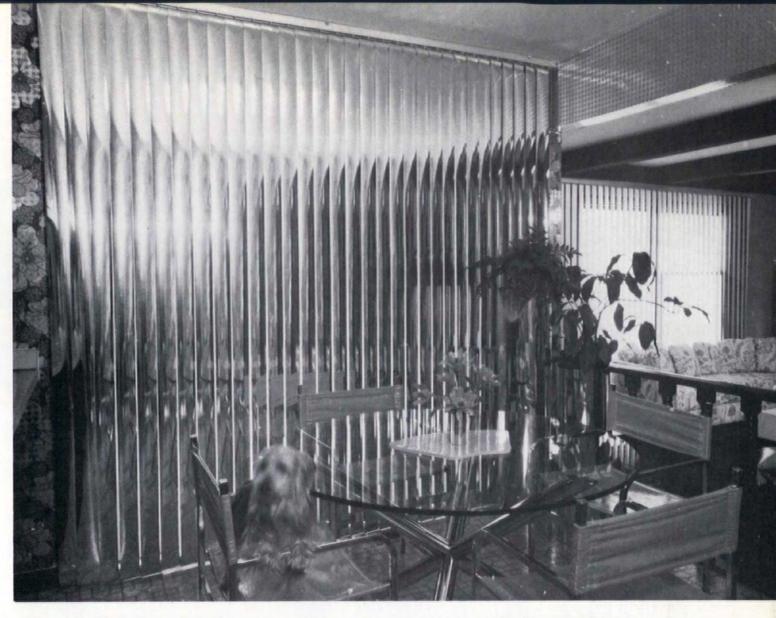
The Florida chapter of ASID contributed \$1000 for new draperies for several rooms at the Viscaya mansion, home of the late James Deering, now operating as an art museum.

A designer showcase was organized by the Area II chapter of Florida ASID for the benefit of the North Broward Society for the Symphony. The designers redecorated the winter resort of Mr. and Mrs. Lester Crown, former owner of the Empire State Building.

ASID member Frances Lee Kennedy of Palm Beach rounded up donations of antique furniture for the Heart Auction in Palm Beach, which benefits the National Heart Association.

Miami associations merge

Miami, Fla. The Miami Interior Design Association and Decorators Row Area Merchants Association have recently merged to form the Miami Design Plaza Merchants Association. New officers for the group include: President Bob Rubinstein, of Rubinstein Interiors; Vice president Ronald Becker, of Ronald Charles Associations; Treasurer Arthur Smith of Standard Fabrics Inc.; and Secretary Barbara Brown Baldwin, of Jomar Associates. Board members include Louis Adiano, Al Alschuler, Tom Dixon, A.C. Franks, Robert Lauter, Richard Levine, Gloria Muroff, Bill Straight, Kay Taylor, and Melvin Turbin.



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Apartment Living explored by ASID members



Samuels: teenage room



Marks: kitchen



Ishmael: dining room



Murphy: foyer



Wynn: designers' lounge



Kastelyn: Bicentennial bedroom

The 51-year old American Mart in Chicago, a showcase for mass produced furnishings, is taking steps to entice interior designers into its showrooms. For the 1974 June Market the Mart invited AID (now ASID) members (Illinois chapter) to design model rooms. Seven rooms were unveiled at that time. Eight more model rooms were added to the display in January of this year. All rooms are furnished with merchandise from Mart exhibitors.

"The number of showrooms catering to interior designers has increased at the American Mart," Thomas J. Lyman, vice president and market manager, told INTERIORS. "A number are now open five days a week, most of the rest are open Fridays." Whether or not interior designers will be served is at the discretion of the individual showroom, Lyman emphasized.

"In today's economic climate, many designers are finding that cost is becoming more important in the selection of furnishings," Lyman said. "As our designer rooms illustrate, many of our modestly priced, mass produced lines lend themselves admirably to designer usage."

The model rooms also serve as object lessons in effective furniture display for visiting furniture retailers.

"Apartment Living" is the theme of the new rooms that were introduced in January. Emphasis is on efficient use of space.

Teenager's room

Designed by Ethel Samuels, the

teenager's room illustrates a way to surmount spatial limitations. One bed is placed on a carpeted platform into which two chests of drawers are recessed, one on the side (shown) and one at the end. Carpeted steps lead to the platform bed. The space under the stairs is used for a trundle bed in a drawer and for five recessed spaces (three are lighted from the inside). Each niche holds equipment near and dear to teenage hearts: stereo components, ice skates, games, etc. A desk, chest, and bookcase are bunched on the opposite wall.

The supergraphic step-up pattern along the wall also functions as a light source. It is made of plywood, with an open channel along one side that conceals small bulbs plugged into light strips with outlets every few inches. These bulbs wash the walls with light above and below the zig-zag "mural." All wall surfaces are covered with vinyl for easy care. The arrangement can be adapted to smaller or larger rooms.

Designer Samuels used Congoleum flooring, Uniroyal wall-covering, Spring Air mattresses, Lea Industries furniture, and Dunning Industries lamps.

New England kitchen

Efficient utilization of space is further explored by Ellen Marks in the design of a New England kitchen. A small space is divided into areas for dining, desk work, and cooking. Using a color scheme of blue, deep yellow, and white taken from the Dutch tile design

of the vinyl wallcovering, designer Marks has incorporated a mobile island (with simulated butcherblock top) which functions as a breakfast counter, a desk for household planning, and additional work surface during meal preparation.

Cabinets are painted blue, shaded to simulate wood graining, and decorated with yellow designs. The Early American dining table, padded benches, and hutch at the end of the room are dark pine. Products used include Congoleum flooring, Desley Edson fabrics, Eagle Range stove, Kincaid and Ida Stein furniture, Parkwood Laminate butcher block counter tops, Rosenthal Landers and Designed Trees accessories.

A convertible dining room

"Since the dining room is a luxury that may be missing in future apartments, I tried to make this room serve many uses with simple furniture that could be moved when the room functions as a library or study or serves some other purposes," states designer William Ishmael. He has divided the allotted space into a small foyer and a dining room. The mixture of furniture styles is "bound together by a bright background" of terra cotta (walls), coral, orange, and terra cotta (floors). Yellow chairs with rush seats and floral design pads are grouped around a dark wood trestle table. Designer Ishmael has used post and beam detailing to enliven flat walls. Products utilized include flooring by Congoleum; Norman's Custom Draperies; furniture by Lea Industries, Ida Stein, and Jasper Cabinet; accessories by Turner Decorative Accessories, Arts Primarily, Paulmac, Rosenthal Landers, and Designed Trees; lighting by Dunning Industries.

Other model apartments at the Mart are Jerry Jerrard's bachelor's studio apartment, John Murphy's foyer, Joan Brown's craft and hobby room, Donald Kastelyn's Bicentennial bedroom, and Bernard Nusinow's penthouse living room.

The seven rooms unveiled last June were considerably larger than the new settings and some designers divided them into two areas. These rooms include Peal Snyder's and Melvin Crum's atrium and gazebo, Helen Masoner's living room and morning room, Mary Jean Kamin's dining and breakfast rooms, Mary Jane Maher's family room, Kirman Fischer's library and study, Thad Daniel's and Gordon Swanson's child's bedroom.

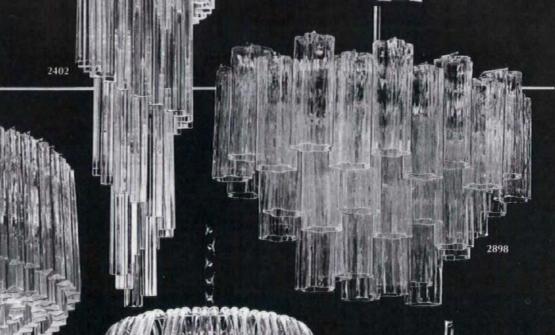
The Designer Rooms are open to public tours of the American Mart on Friday and to group tours by advance reservation on Mondays, Wednesdays, and Fridays.

Relaxing at the Mart

Designers can confer and relax with their clients in a sunny lounge on the sixth floor. Designed by Sally Wynn, the lounge is equipped with ample seating and work surfaces in a symphony of yellows and whites, accented by greens, oranges, and blues. L.H.

PHOTOS BY IDAKA





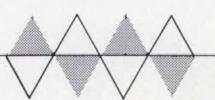


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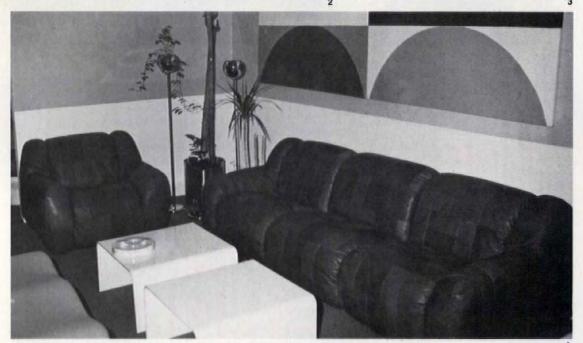
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1. Jerry Barnard & Assoc. offers a large selection of traditional tables, chrome and glass planters, acrylic base lamps, Korean antique furniture, English antique accessories, Mexican tables, chairs, and benches; shingles for outdoor and indoor walls, art and craft objects. The vignette from the showroom shows a successful symbiosis of traditional and contemporary styles (Grand Rapids sofa, Spancraft chrome table), accessorized with antique reproductions.

2. Al Treiber Assoc. displays a large selection of contemporary furniture for offices, restaurants, and libraries in schools and hospitals. The roster of resources includes Boling Chair and Emeco Industries (office seating), Smokador (desk and wall mounted accessories), Stanco Signage (pressure sensitive supergraphic signs). Shown is an upholstered chair and its companion ottoman from The Worden Company. circle 370
3. Ernst Assoc. In a pleasant

showroom atmosphere, designers can find a large variety of furnishings for offices: seating, desks, partitions, desk-top organizers, planters, marble tables and accessories, coat hooks, name plaques, planters, contemporary lighting. The arts are honored with a selection of oils, graphics, lithographs, serigraphs. A comfortable corner is set aside for J. Curtis Fisher Associates who represents Saxony Carpet and Grace Richey Clark custom woven window shades. Many items take beautifully to residential application. Shown is a recess base cube chair from Brayton International.

4. Sarajane International. The large window that looks out onto North Wells Street (No. 331) is worth looking into. Here designers can find the finest in imported modern furniture, lighting, and accessories. Presiding over a coterie of international celebrities (Airborne, Sormani, Vistosi) is stylish Sarajane Seaman, principal of the firm. She explains: "Our main interest is to serve our customers after the sale is made. Everything we sell is guaranteed for 15 to 20 years." The illustrated vignette from the showroom is dominated by Airborne's "Clodo" seating. Graphics throughout (including the super-size, stylized SJ logo in lipstick red) were designed by architect Sam Rosenberg.

continued on page 138R

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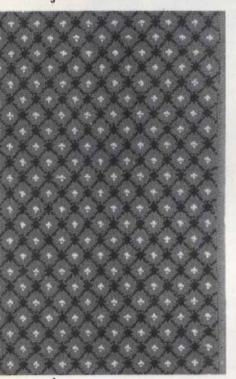
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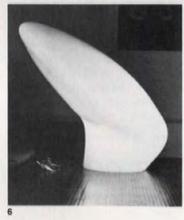
















1. Continental Contract Corp. has a large selection of seating and desk styles for offices; medical furnishings, folding furniture, parsons tables. Lamps are from Nessen. Shown is a brass (brushed or polished) wall lamp with pivoting reflector.

2. Richard W. Muller can delight designers with silks from Thailand, wools from Denmark and Nova Scotia, rugs from Poland. Shown is "See Through," Zina Studios' large-scale, screen printed flame stitch pattern (28-in. repeat) in custom color fabrics and wall-coverings.

3. Riddle-Davenport & Assoc. brings the brisk air of sophisticated Canadian design to Chicago with GW's tailored lounge seating and Stanley-Taymouth's screens for office landscapes. Designers of churches, courtrooms, libraries can choose from Sauder's pews and jury boxes, Weinberg's walnut, oak, and metal furniture. Pictured are a variety of tables (in solid copper, brass, or chrome) from Parsons, Inc. circle 374

4. J. Curtis Fisher Assoc. can help midwestern designers specify custom carpets, regardless of yardage requirements. A selection of 27 patterns ("Chatham" shown) is available in Saxony's "Xamount" Wilton Program of 27-in. wide, 100% wool carpets.

5. Design Galleries' staff of four (all lighting consultants, one engineer) can help designers specify lighting, without a consulting fee. On display are over 2,500 fixtures, in a great variety of contemporary styles. Ethnic (Oriental) and period (Americana) themes are represented. Shown is a 17-in. high fixture with up and down lights set in brass or bronze.

6. Sarajane International introduces Vistosi to midwest designers. Hand crafted (in Italy) glass lighting fixtures (like the illuminated, opaque elbow) and accessories come in a large choice of fascinating shapes.

7. Collectors Showroom's staff of five can help designers find suitable works of art for those bare walls and empty spaces that need to be touched by human creativity. All media-painting, photogaphy, kinetic sculpture, weaving, ceramics, and the like-are represented in the works of over 150 artists from all over the U.S. Designers who aren't able to visit the gallery, can purchase "Collectors Series I, a selection of 20 slides representing the work of 20 different artists; or the "Selective Series I," a constantly updated file on the work of favorite artists. circle 378



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In Chicago see Jerry Barnard & Associates



London Antiques

18th and 19th Century accessories. Illustrated is handcarved Library Cabinet-Circa 1830-English porcelain and brass are displayed.

Circle 73 on reader service card. In Chicago see Jerry Barnard & Associates

The white walls are plastered unevenly, painted heavily, then brushed to simulate the combed plaster of old houses. Random plank floors are oak, stained mahogany.

For interior design and furnishings, the clients turned to Ernest Lo Nano, a New York antiques expert and consultant to Colonial Williamsburg, Inc. He combined their collection of antiques with authentic reproductions and fine old oriental rugs. "In each room" he says, "we started with the rug, taking colors from it for woodwork, drapery, and upholstery fabrics."

Designer Lo Nano and his clients managed to resist filling the rooms with a clutter of unnecessary and inappropriate accessories. The effect is spare, restrained, dignified, and authentic.

"The rooms you see in museums are usually filled up with a lot of little things, because curators like to show their collections," Lo Nano observes. "But inventories of household possessions in the 18th Century show there weren't that many things about at that time."

The living room (above, page 111R) reflects its striking blues and deep pinks from an antique Serape, woven in the Heriz district of Iran. Among the most important furnishings here are a tall, mahogany, William and Mary secretary opposite the sofa; a mahogany dropleaf George II card table, near the fireplace; and a Queen Anne mahogany birdcage tilt-top pie crust table at the other end of the sofa (detail, right below, page 111R). All accessories are antiques except for the wall sconces, which are reproduced by Lester Berry of Philadelphia.

In the dining room (page 110R) all the furnishings are antique. The Persian rug, a Fereghan, is large enough to cover most of the plank floor with a color range of sage, coral, blue, and beige. The mahogany dining table, made in England about 1820, is served by mahogany Hepplewhite chairs from a set of 12, also English, circa 1780. A Federal bow front

New from Airborne of France

chest, circa 1800, is a Salem original. But the finest antique in the room is an American mahogany sideboard, with serpentine front, circa 1795, which is beyond the right of photograph, top, page 110R.

Accessories include: on the Federal chest, a satinwood lace box, English, circa 1790; over the chest, a mid-18th Century oil with antique frame; and over the fireplace, a mirror, made in Scotland about 1800, with a carved walnut-and-gilt frame and brass candleholders. On the dining table, a Chinese export bowl in the rose medallion pattern, circa 1820, holds tea roses.

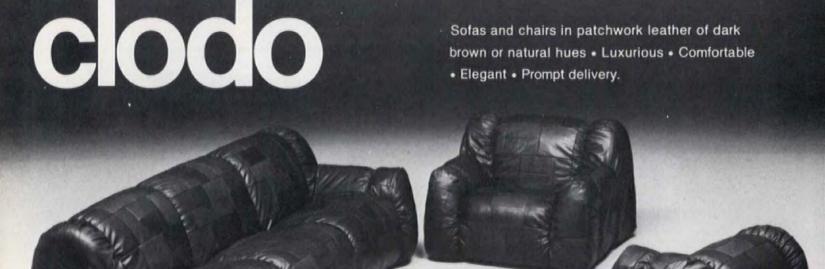
An informal sitting room on the first floor is also furnished with 18th Century antiques, orientals, and authentic reproductions, but toward the rear of the house—in the family room and kitchen—antiques grow younger, the colors brighter and less authentic.

Upstairs, the master bedroom returns to the 18th Century, with traditional fabrics in deep blue and white and fine mahogany antiques and reproductions. But the three daughters were given free rein in their bedrooms, and while some of their furniture is antique, colors and patterns are bright, lively, and contemporary.

Outside, red brick paths lead to the house from the drive, and at the rear, there's an 18th Century style rose garden with 100 bushes. For exterior walls, the architect notes, handmade red brick from Pennsylvania is laid up in Flemish bond, as in most Virginia houses. A sand tone colored mortar emphasizes the look of age.

A detached garage reminiscent of the separate summer kitchens at Virginia houses was the one feature that met some resistance from the client's wife, who said, "I couldn't see myself walking in from the garage in midwinter." But she agreed, for authenticity's sake, and also because architect Schaefer convinced her that there was no way to attach the garage to such a house without ruining one of the rooms.

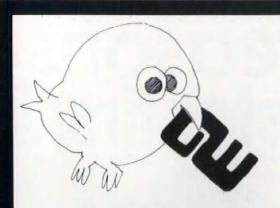
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Safari House continued from page 113R

The bar is topped with white slate-textured plastic laminate, edged with chrome and served by armless chairs of chrome and clear plastic, upholstered in a flamestitch fabric.

In the carpeted living room, three lengthy sectional sofas, covered in satin the color of café au lait, are heaped with cushions of velvet, woven leather strips, satin, and hand embroideries from Indonesia. The coffee table is an original sculpture by Chicago's Bruce Fink, with a landscape of small geometric forms rising from its textured surface.

A hand-carved wood snake, an African fetish, climbs the wall between two windows and two hassocks resembling coiled reptiles are covered in vinyl snakeskin. Himmel explains, "The Winters turn on to the use of primitive sculptures and interesting natural textures re-created in sophisticated decorative ways."

In contrast to the light, open, airy atmosphere of the main floor, the master bedroom (not shown) is a warm, velvety nest. But this room, too, has touches of contemporary sparkle. The four poster bed is chrome, the headboard wall completely mirrored, with superimposed chrome switch plates.

The house is oriented to South and West so that every room, even the five bedrooms, has a view of the wooded ravine that curves around two sides. No draperies encroach on the view in the formal areas.

Guests enter a dramatic two-story foyer with white marble floor, an open staircase and lighted, massed plants. Ahead is the dining room and beyond, reached through sliding glass doors, is a broad terrace. To the right and down two shallow steps is a card room with bar. Beyond that, and down two more steps, is the living room. Separated only by a partial wall, 7½ ft. high, is a more intimate area called the family room (not shown). There's a big, colorful, informal recreation room for teenagers in the basement.

Living and family rooms share a vaulted, tongue-in-

groove wood ceiling, painted white. Living room and card room/bar share a cylindrical fieldstone fireplace, also painted white, with fire openings in both directions.

The architects see the house as "perfect for entertaining." Guest traffic flows easily from level to level. Guests can drift to the terrace, linger around the bar or in a variety of seating arrangements.

"No one ever gets bottled up in one room," Mrs. Winter says. "With the bar in the middle, the open feeling, the high ceilings and the easy traffic pattern, it works just the way we wanted it to."

Library with French connections

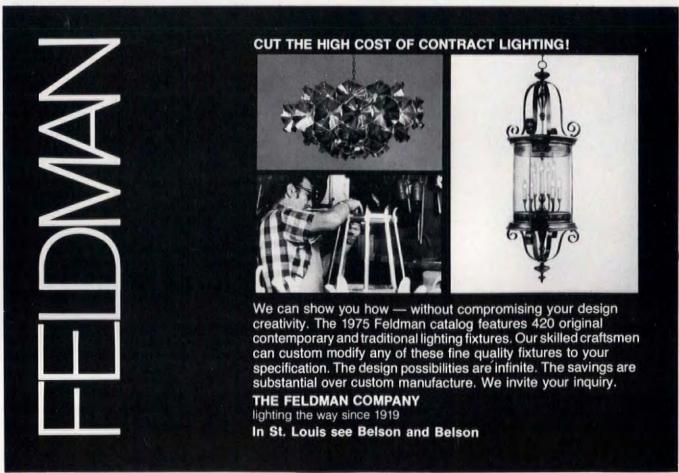
continued from page 120R

and parquet floor were also cleaned to original brightness.

Designer Potter then chose furniture and fabrics; the colors of the latter inspired by a Persian Tabriz carpet of deep blue, red, and gray. The sofa and club chair have a blue upholstery with a dark red, square dot pattern. In the vein of the printed cotton with Persian and Indian motifs that were fashionable during the reign of Louis XV; designer Potter chose a printed cotton drapery with a red ground and boldly scaled blue flowers and leaves.

Noteworthy details in the library are the French occasional tables, which are both antique and reproduction, the early 19th-century French chandelier with rock crystal pendants (which came with the apartment), and sconce shades made of moleskin. Draperies with double-swag valances, taken from an elaborate French treatment, have the proper formality to match the richness of the paneling. Window shades, with scalloped bottoms and red-and-blue tassel pulls, were laminated of the same material as the draperies. The sofa differs from a typical Lawson style, having a rolled arm effect and contemporary detailing.

B.R.



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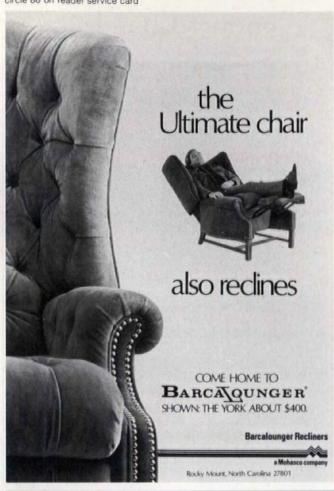
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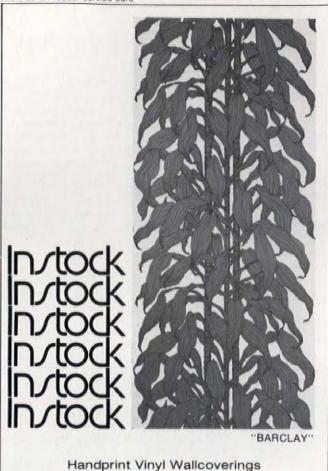
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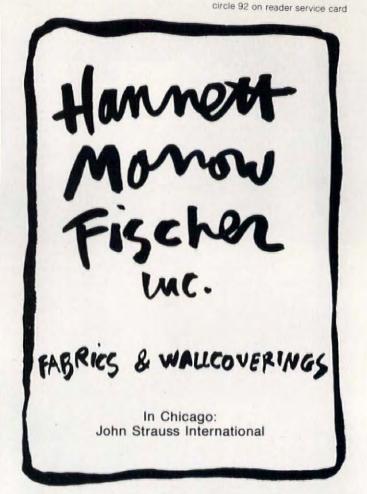


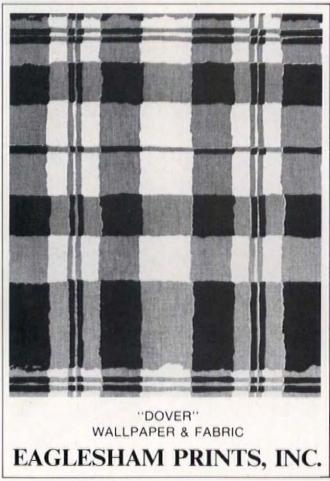
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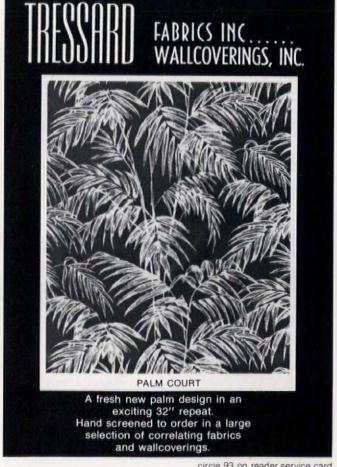
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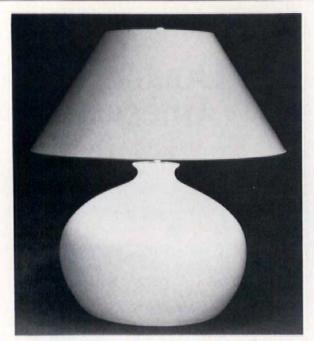


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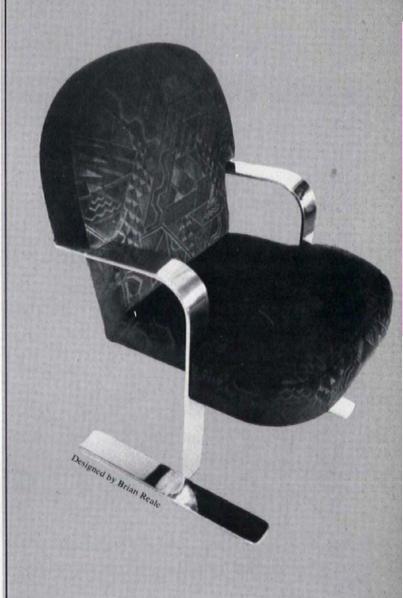


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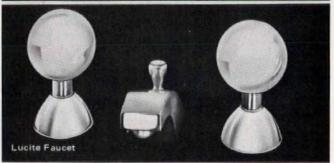


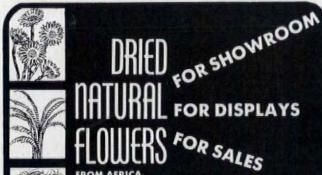
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news: from the midwest

by Lois Hagen



Stanley winners: Anderson, Awsumb, Pouliot

Midwest design awards

Design awards presented in the midwest during the first quarter, included the Delroy Stanley awards to a designer and a resource. The designer award was presented to Helen Awsumb, Sterling Products, St. Paul, a past president of the chapter. The resource award went to Theodore A. Pouliot, Pouliot Design Corp., Sage, Minn., specialists in plants and planters. A special award for creative handling of art and design in the custom field went to Anderson, Marvin Minneapolis.

In Michigan, ASID member Suzanne S. Hotl, manager of J.L. Hudson's interior design studio, shared the glory of receiving the ASID's first National Design Award, 1975, with M. Fred Barrett, vice president and general merchandise manager of Hudson's home division. The award will be given annually to a department store for excellence in interior design service.

ASID founder celebrates 50 years

Milwaukee, Wis. Designer William MacArthur, last survivor of the original 12 founders of the American Institute of Decorators, as it was called in the beginning, went into his 50th year in the interior design field. He was one of the committee of 12 that planned the first AID convention in Grand Rapids in 1931, under the leadership of William R. Moore.

Designer MacArthur has held several national offices and all offices in the Wisconsin chapter, which he founded. MacArthur has no plans for retirement. "Decorating is my life," he said, "I wouldn't know what to do with myself otherwise."



Milwaukee designer MacArthur

Chicago decorating showhouses

Chicago, Ill. Chicago designers are old hands at decorating showhouses. They have been doing it for years, in cooperation with Chicago area charity organizations. This year, Illinois ASID chapter members will be involved in two such projects. One is a mansion in Lake Forest, to be opened for the last three weeks in May for the benefit of the Park Ridge School for Girls. The other, a house in Oak Park, will open in October as a fund raiser for the Oak Park-River Forest Infant Welfare Society.

Other chapter activities will include an art fair in the Merchandise Mart lobby, May 2, 3, and 4, selling member's work, with most proceeds going to FIDER, and a tour of old Galena, Illinois, on the weekend of May 23.

The chapter's new offices, 1000 square ft. on the 6th floor of the Merchandise Mart, will be open before the June home furnishings market, according to chapter president, Joan Blutter. It will also house the headquarters of the Decorative Arts Personnel Agency, which places designers in jobs.

Milwaukee ASID "Designer's Showhouse"

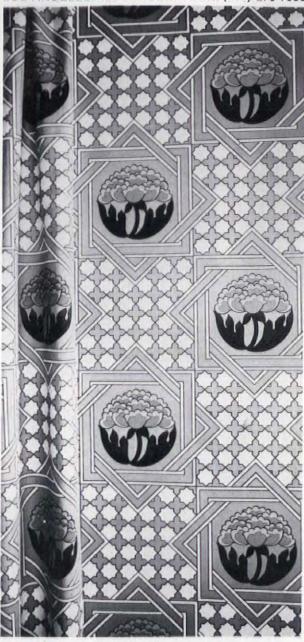
Milwaukee, Wis. Members of the Wisconsin chapter of the ASID will cooperate with the Milwaukee Symphony Women's League on a second "Designer's Showhouse." They will redecorate and furnish rooms in a 70-year-old, 15-room house to be open for the month of May. Two years ago, the first such showhouse raised almost \$37,350 for the Milwaukee Symphony Orchestra. Marilyn Schall is the chariman for the project.

Detroit Orchestra Hall restored

Detroit, Mich. The members of the Michigan chapter of the ASID are helping to raise funds for the restoration of Orchestra Hall in downtown Detroit, said to be one of the 25 most acoustically perfect concert halls in the world. The chapter will design the interiors and use chapter resources to supply necessary materials. It plans to have chapter offices in the hall and keep a permanent library there, which will be open to ASID members and students. Caroline P. Torley is chapter chairman for historic preservation.

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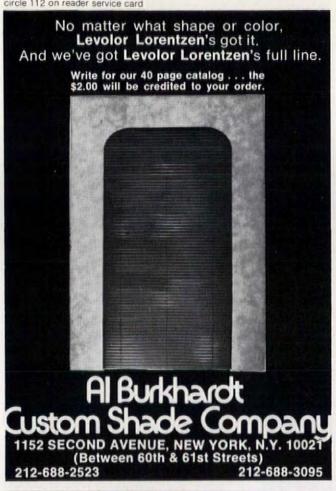


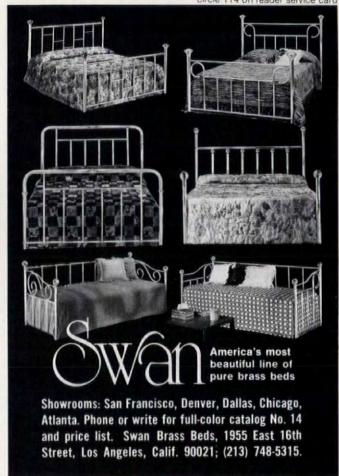
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news: from the west and southwest

by Lois Wagner Green

Fidelity Arts reception

Los Angeles, Calif. Jules and Francine Katz, of Fidelity Arts of California, hosted their annual reception for gallery owners and designers this winter, at the Fidelity Arts showroom on Beverly Boulevard, in Los Angeles. Over one thousand guests came from design firms across the country and Mexico. The guest of honor was artist LeRoy Nieman.



Fidelity party guests: German Sonntag, Adele Faulkner, Joyce Colton, LeRoy Nieman (seated)

Southern California AIA design awards

The Southern California chapter of the AIA will announce the results of the 1975 Chapter Design Awards Program, soon after the May 15 judgement. Chapter members were invited to submit architectural projects completed within the last five years. A distinguished panel of judges included Romaldo Giurgola, Gunnar Birkets, Richard Meier, and Esther McCoy.

Award certificates will be presented at the National AIA convention in June.

ASID presidents speaks on economy

Dallas, Texas. At a National Home Fashions League dinner, held in conjunction with the Winter Home Furnishings Market at the Dallas Market Center, ASID president Norman DeHaan suggested that the tight economic situation would be the "number one challenge in the coming year" for interior designers. He added that it might also signal a real

opportunity for designers. "As the public becomes more cost conscious, they will become more discerning about their expenditures, and there is no one better qualified to know the value of interior furnishings than the qualified designer," he explained.

In predicting that 1975 will bring a new awareness of the role of the designer, DeHaan stated, "the public is asking for what we have been preaching: good design. The interiors industry could go on ignoring the trend—as did the auto industry, or it could sail with the wind."

California design firms merge

Merin County, Calif. The interior design firms of Carla M. Flood & Associates, Inc. and Edwin Smalle & Associates, Inc. have announced their merger into a single organization known as Flood. Smalle & Associates. The expanded staff can now offer services ranging from color consultation and space planning, to selection of fabrics and furnishings.

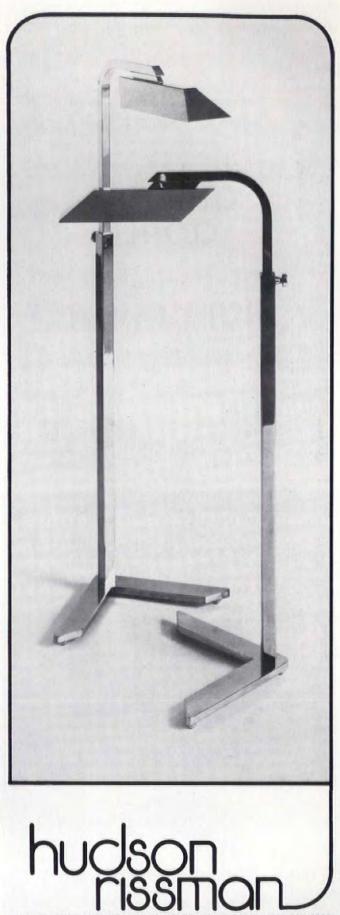


Tuscon solar house

Tucson, Ariz. In the face of diminishing fuel sources and increasing energy costs, a number of designers and manufacturers have pooled their technologies in an innovative showcase house using solar energy. Sponsored by the Copper Development Association, the house harnesses the sun's power through a combination copper roof and solar panel system. In addition to providing

100% of the house's heating, and 75% of its cooling, the solar energy channels low-voltage electrical power sufficient to run equipment such as the security system, TV set, stereo, and small kitchen appliances. The architect of the house is Arthur Kotch, AIA, of Houston, Texas.

In addition to its energy conservation measures, the house contains prototypal copper and brass furniture, created by Ving Smith, ASID.

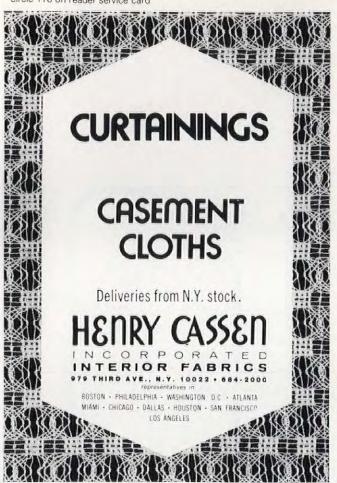


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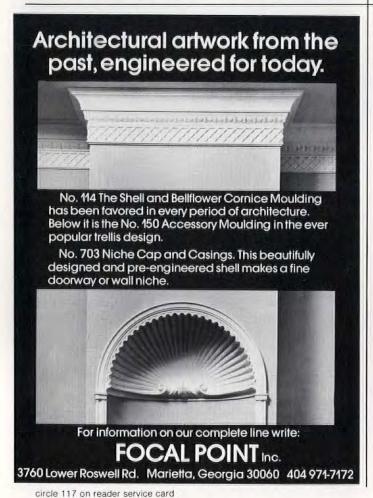
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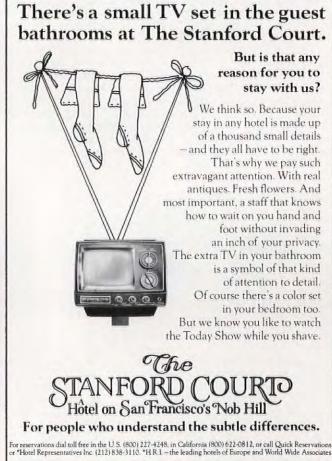
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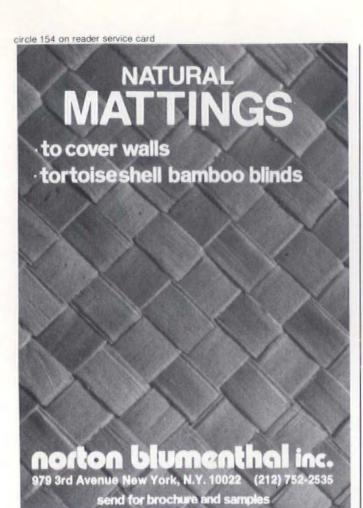
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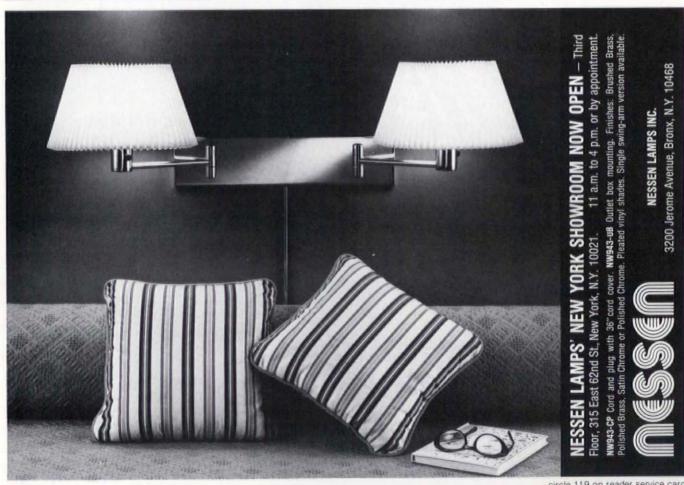
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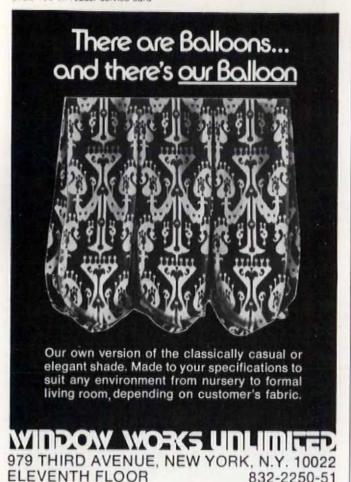
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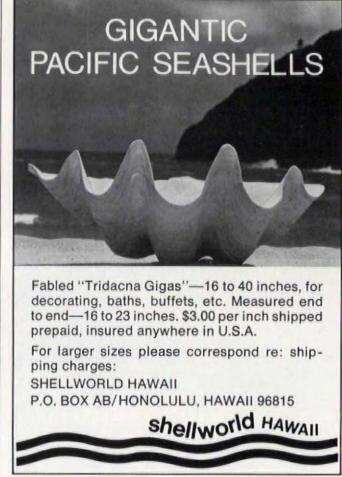
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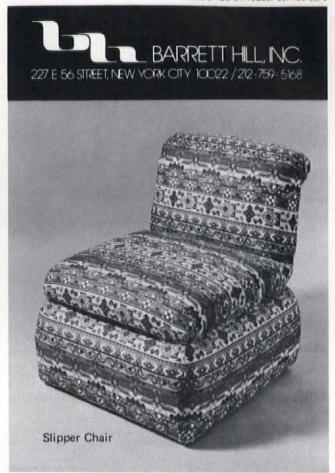
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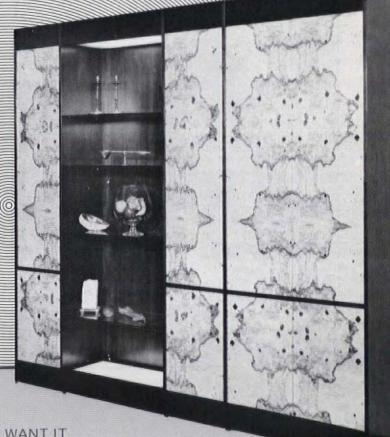
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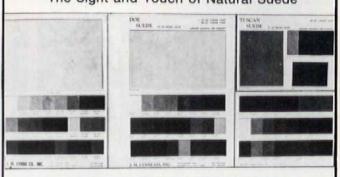
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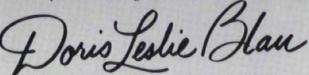
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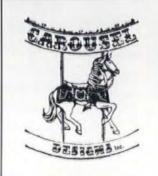
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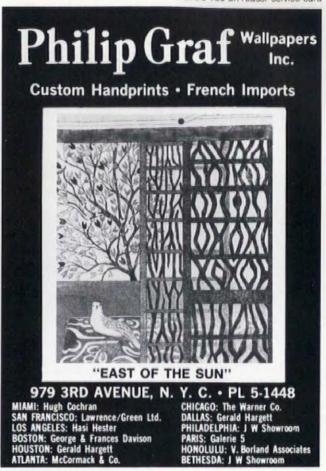
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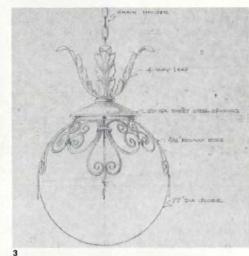
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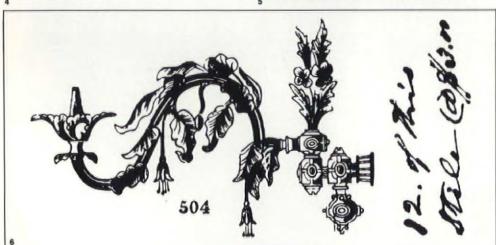
















INTERIORS/APRIL 1975

- 1. Restored Legislative Chamber, Victoria, British Columbia
- Detail of old newspaper photograph showing original lighting fixtures in the Victoria Legislative Chamber
- Working drawing of new Victoria Legislative Chamber fixtures, adapted from old photograph (photo 2)
- Copy of a hand painted lithograph of Independence Hall, in West Virginia, adapted from architect Ammi Young's drawing in 1855
- Rambusch-designed wall sconce, reproduced from original documents, in the governor's office, Independence Hall, West Virginia
- Sketch of original wall sconce in Independence Hall, West Virginia, adapted from an 1850's pen-written note found in the National Archives
- Restored chandelier purchased in 1840 from Cornelius & Sons, for The Hermitage, home of Andrew Jackson
- Restored chandelier from The Hermitage, remodeled by Rambusch for electric candles

If no documents exist, and the budget does not allow a research process, suitable reproductions can be purchased from a catalog.

ing, high intensity arc lamps were installed in the ceiling at a 45 degree angle. While a 30 degree angle would have better met the needs of the TV cameramen, it was decided that precedence should be given to the needs of the legislators, so the 30 degree scheme was abandoned. Finally, indirect wall lights were set in coves to project light onto the ceiling, reducing the glare from the aperture brightness.

Recreating fixtures when no documentation is available

Now, suppose you go through a research procedure and can't find any documentation of the original building. After a while, you build up a knowledge of historical styles, and you can make assumptions on the basis of this knowledge.

For example, we know that whale oil fixtures were invented around 1808 or 1810. If a particular building is of this period, it would be logical to assume that its owners would have tried to do things in the latest fashion. Thus, they probably had whale oil fixtures. Or we could say that we know gas was introduced into the United States at Newport in 1790 or 1795, and in 1882, Thomas Edison installed the first electric street light in Madison Square, and so on.

So you begin by going to museums and find similar documents of similar buildings, and you present your client with an idea for appropriate fixtures.

Now if you already know that you don't have the budget for

this research, you can go to a catalog to select an appropriate fixture. But you still have to have a knowledge of the style, size, and scale that would be characteristic of the restored space.

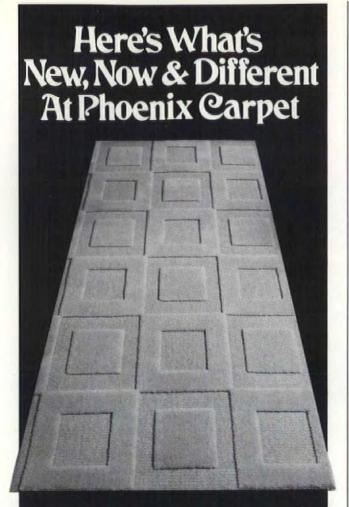
Determining cost factors

If a designer has a fixed budget for a restoration, he must decide at the outset of the project what kind of system and process the budget will allow. If he knows the research and design process will be too expensive, he can choose a fixture similar in vintage or construction to the originals. As a guideline, I would say

If fixtures are lost, it is possible to research the original building documents, and reproduce an exact copy.

that specially researched and recreated fixtures will cost four to six times the actual price of an already available fixture.

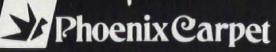
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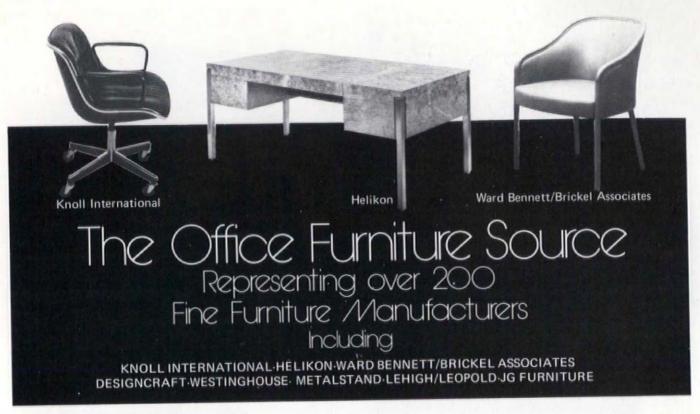
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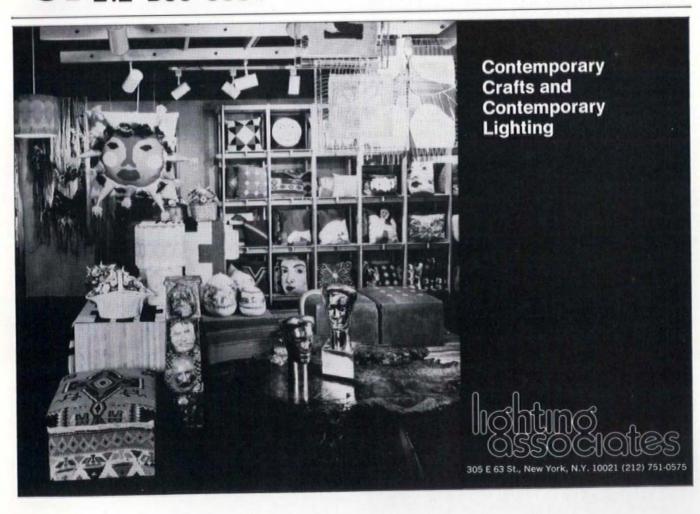
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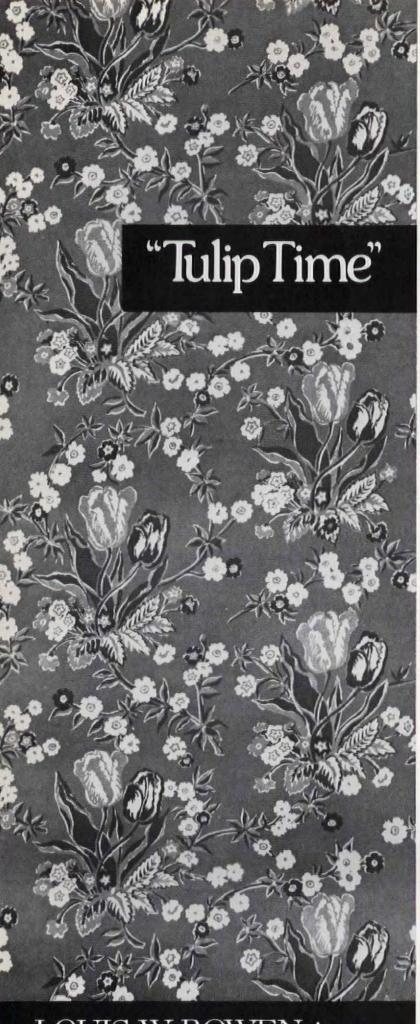






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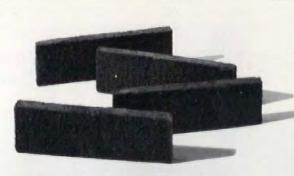


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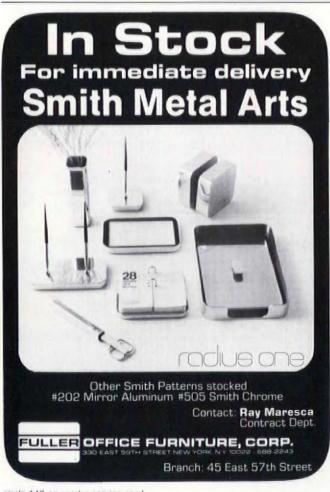
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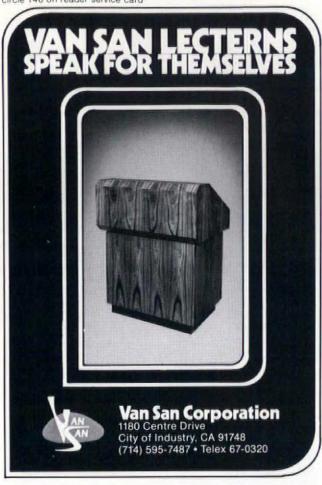
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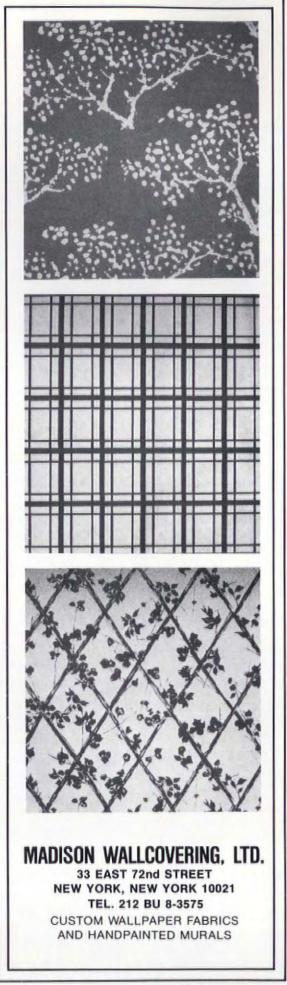
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Strauss International, John	155R
Stroheim & Romann	23
Stuart International, John	8-9
Sunar Limited	99
Swan Brass Beds	162R
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Tomorrow Designs, Ltd	178
Foro Imports Co., Inc	160R
Fownsend Wood Products	181
Frans-Ocean	47
Freganowan, Inc., Ernest	158R
Fressard Fabrics/Wallcoverings Inc	154R
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Fropitone Furniture Co., Inc	
rurgeon, Kichard	158R
Uniroyal Inc.	20-21
Van Luit & Company, Albert	7
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Westbourne Exhibitions Ltd	171
Whitney Library of Design	170R
Window Works Unlimited	166R
Winona	151R
Vood & Hogan	
Wood & Hogan	147R
Zina Studios Inc	166p

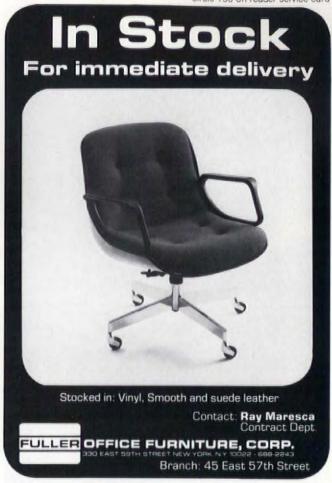


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Marquette Inn continued from page 71

does not much like the "heavy" square chairs used.

If there is anything to be questioned about these hotel rooms, it is the texture of the rug that is laid wall to wall. A mixture of the basic room color with white, the speckled effect gives a kind of sparkle and vitality. But the shag texture is too disparate from the smooth and glossy textures, on the one hand, and from the less fuzzy nylon velvet wall covering on the other. But this may be only a personal aversion to a highly personal design choice.

Finally, though, architect Johnson concludes, "I think the hotel industry can learn from the Marquette Inn that they will not lose business because they have a different line of furnishings from the standard throughout the country." Here the furniture is definitely different. It is modern design by one of our best architects and the public loves it, as the hotel management proudly admits.

"I can't take credit for the whole design," Johnson says,
"You'll find in every bit of design that sometimes it just
works out and sometimes it doesn't." This time, again, for
Johnson/Burgee, it did.

C.R.S.

Baker, Knapp & Tubbs names chief executive officer

Baker, Knapp & Tubbs, Chicago, has named Philip E. Kelley, president, to the additional position of chief executive officer of the company. Mr. Kelley will be responsible for both showroom operations and Baker Furniture manufacturing operations. Frank Van Steenberg, Sr. will continue as chairman of Baker, Knapp & Tubbs, actively participating in management concerns.



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Benton Bank, Little Rock, Ark."Chateau" by Brinkman



Hilton Inn, Myrtle Beach, S. C."Essentiale II" by Karastan

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Pace Academy, Atlanta, Ga. "Norseman" by Jonas Carpets

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Top photo right. Steelcase Mobiles system in use at a corporate training center in the East,

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