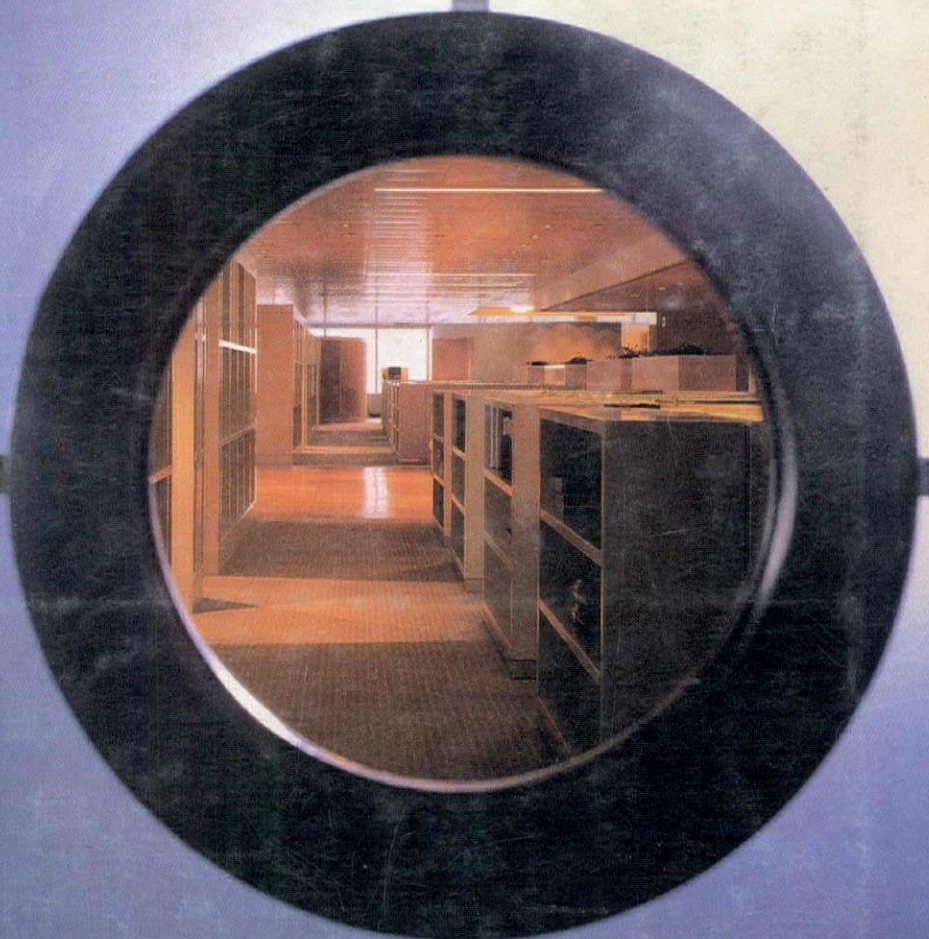
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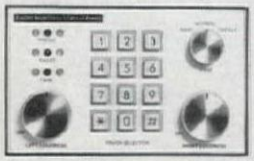
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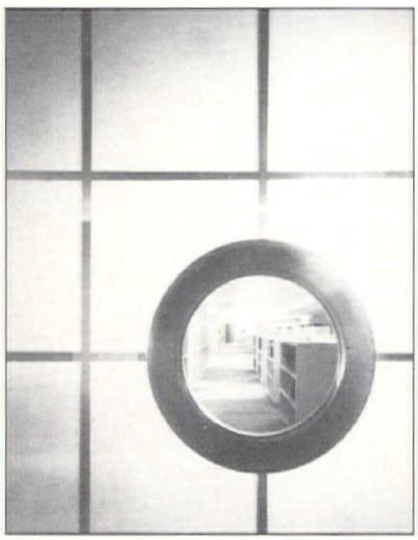
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COVER: View through a metal door grip into the offices of BEA Associates designed by Tod Williams. See page 226. (Photographer: Mark Ross)

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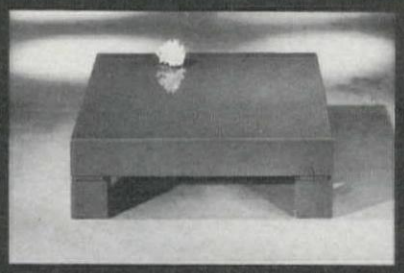
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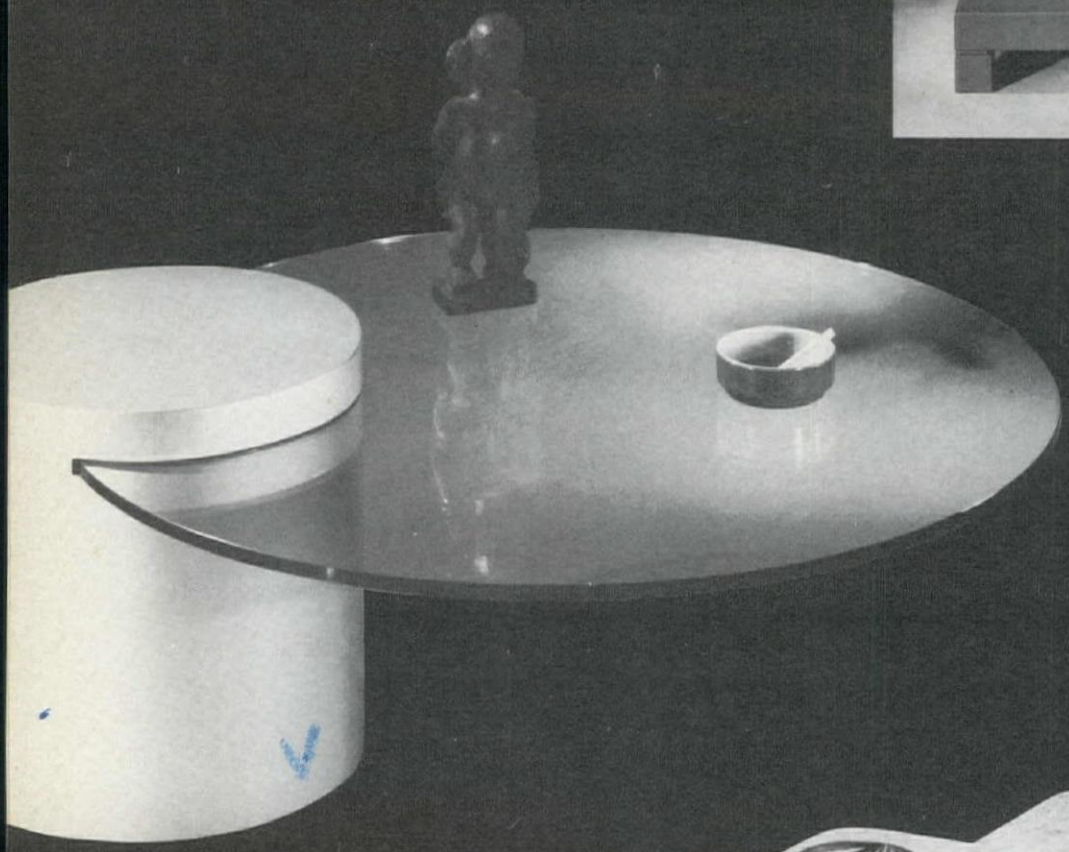
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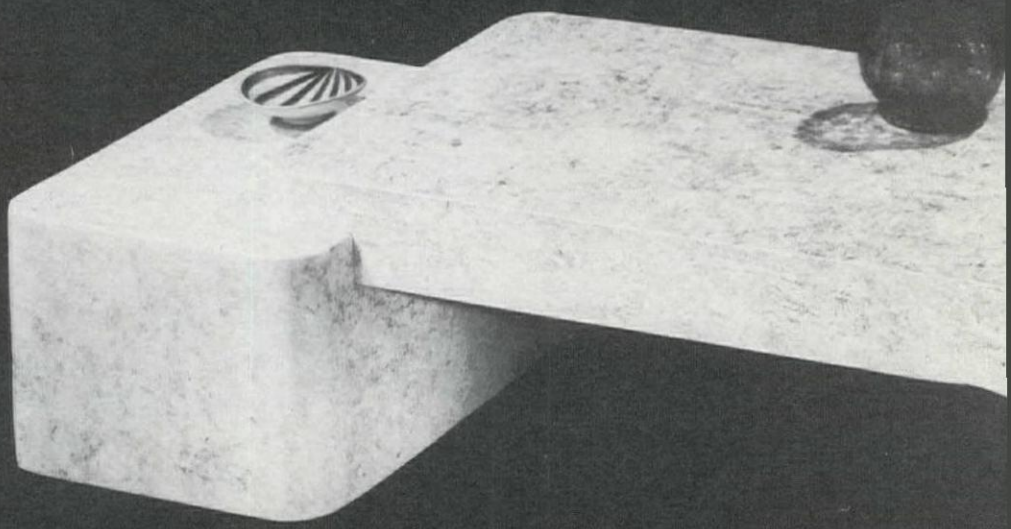
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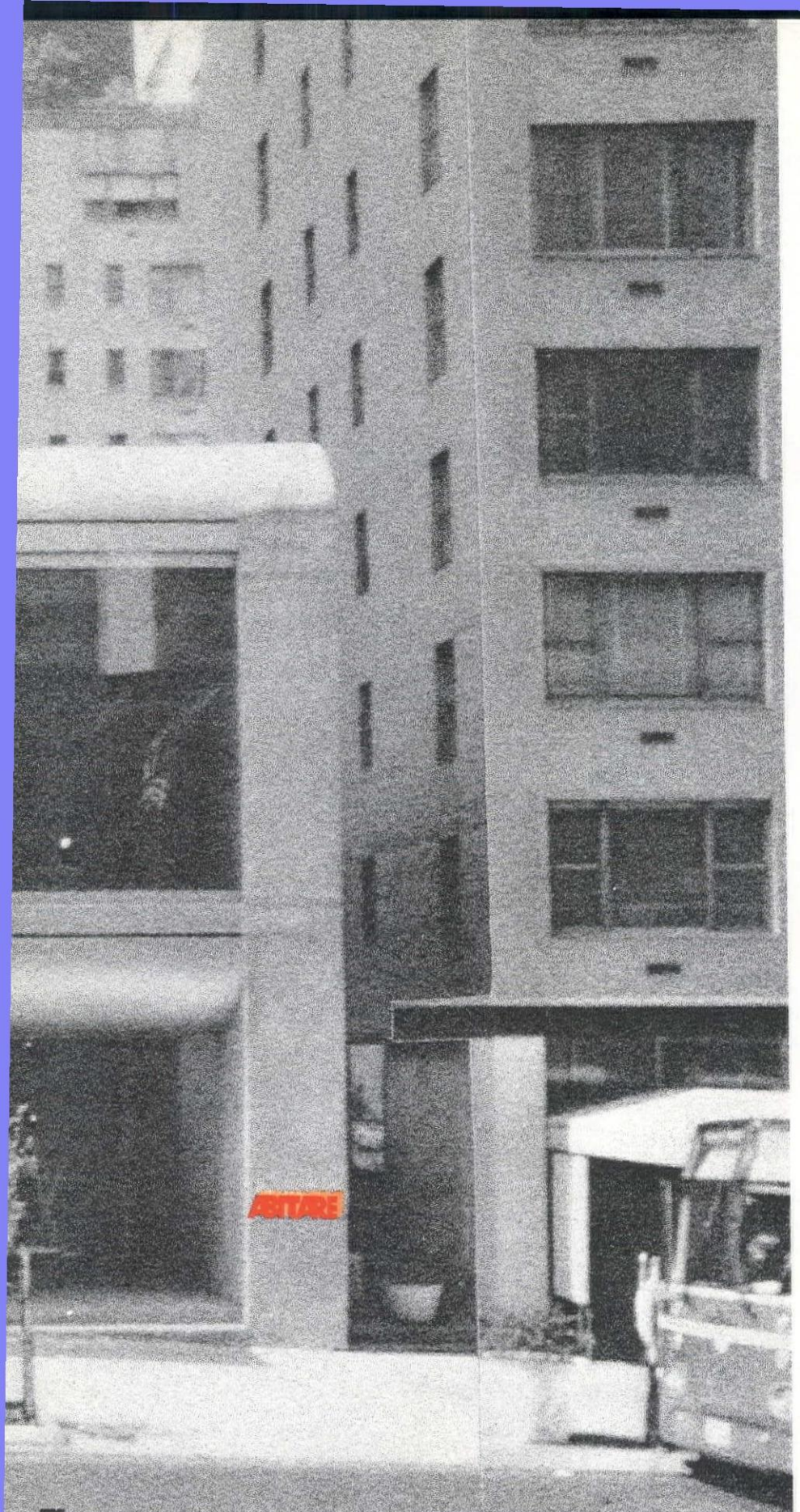
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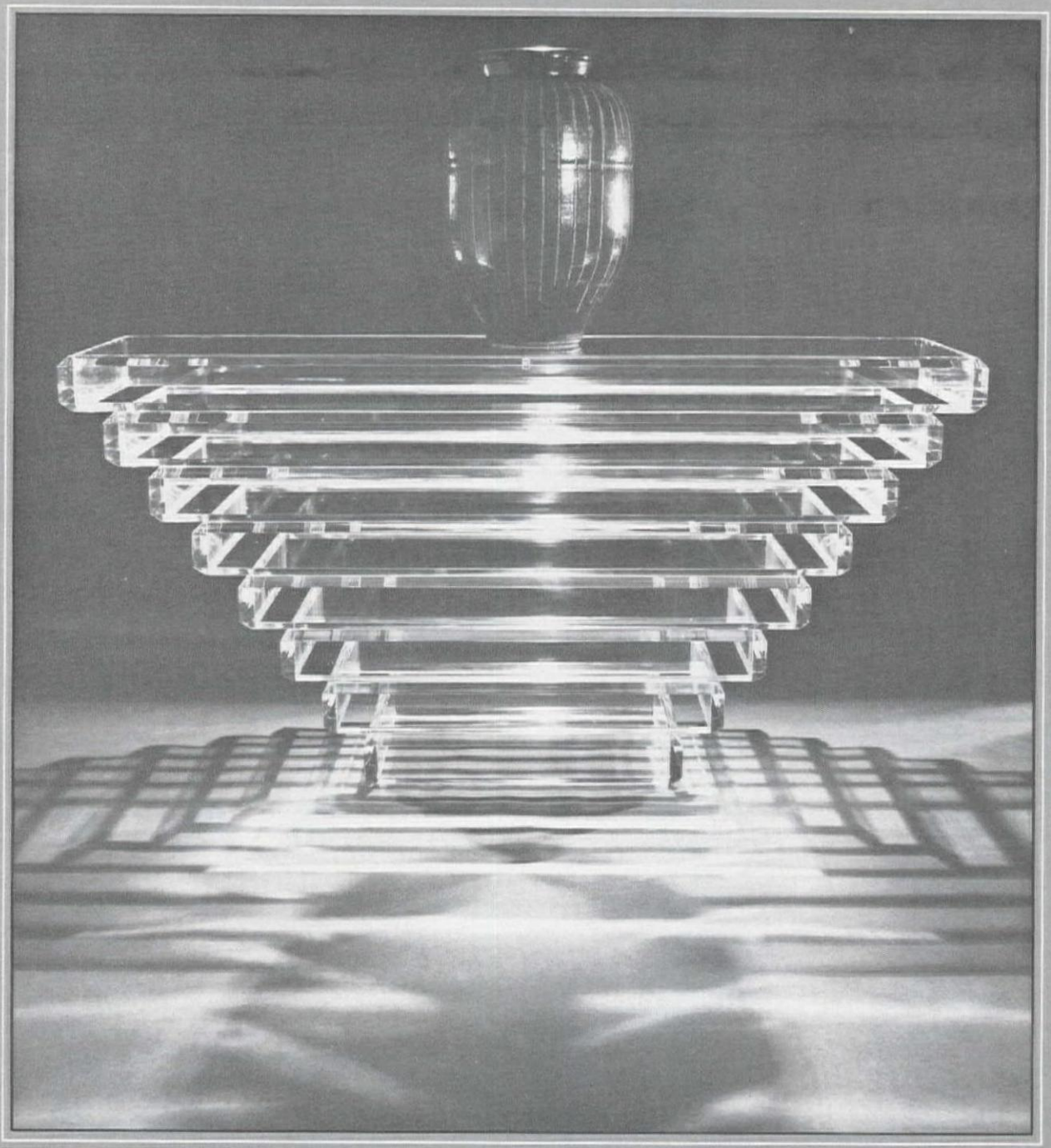
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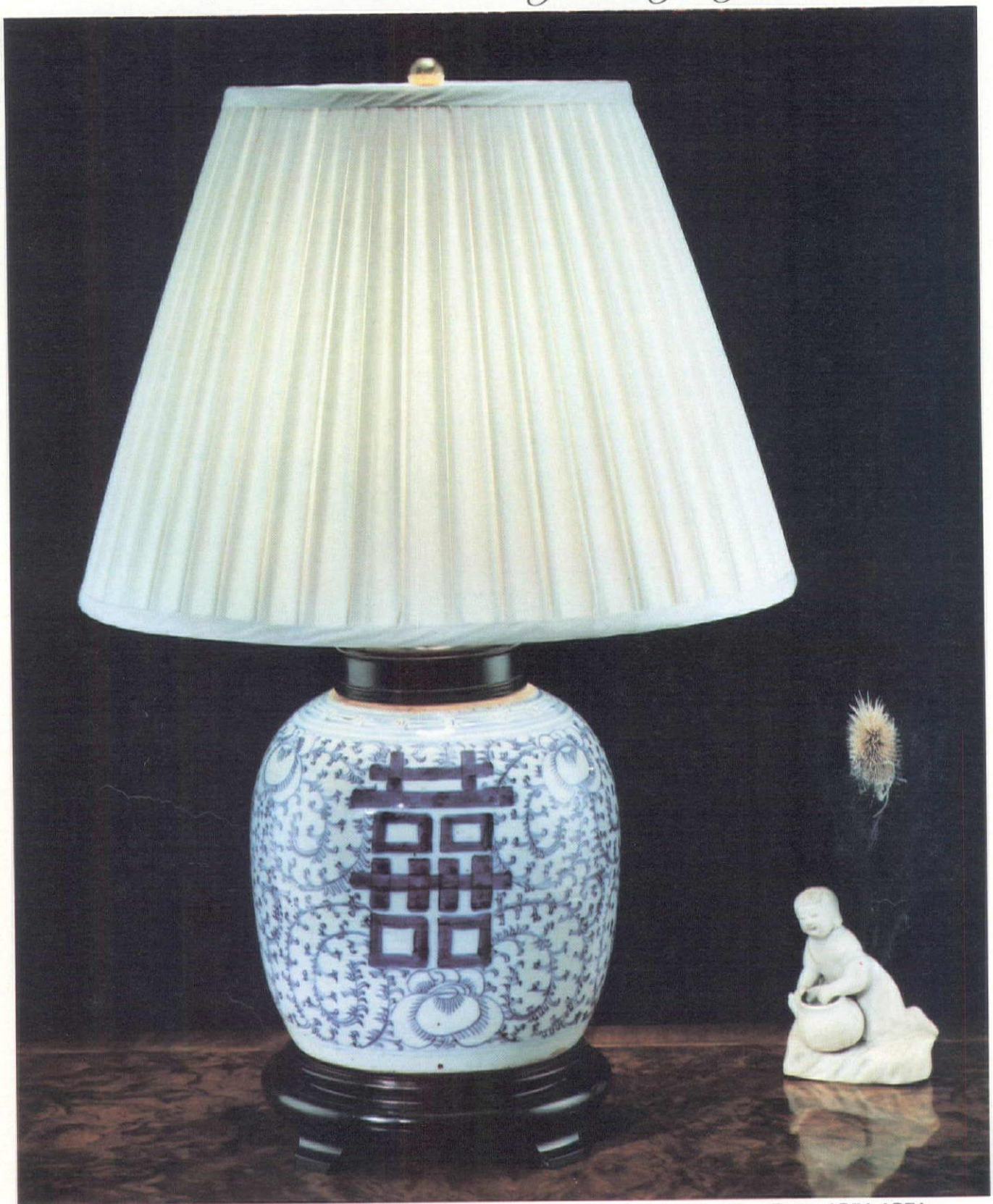
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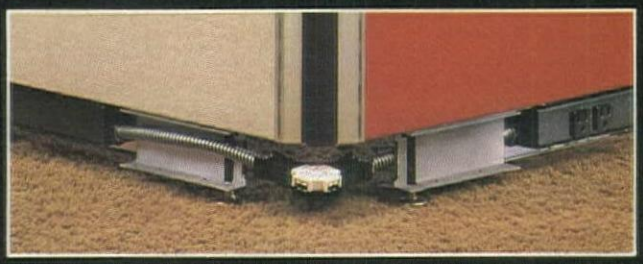
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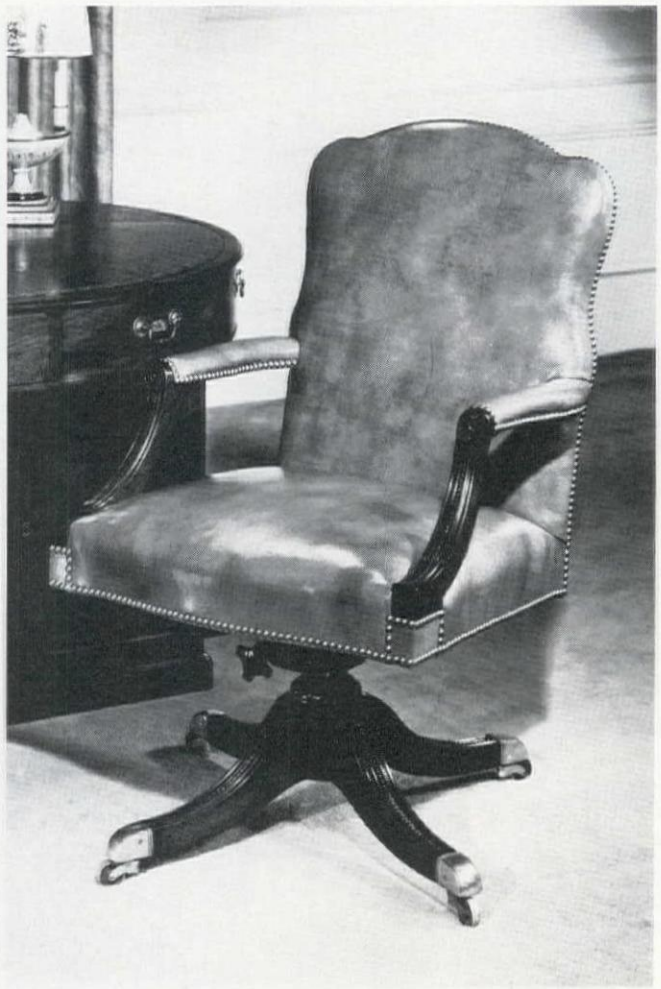
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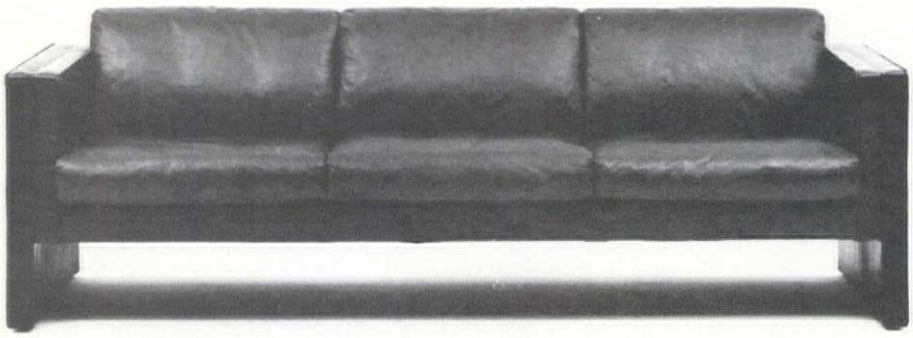


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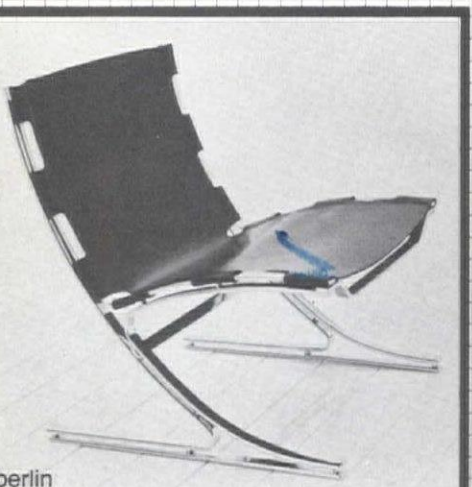
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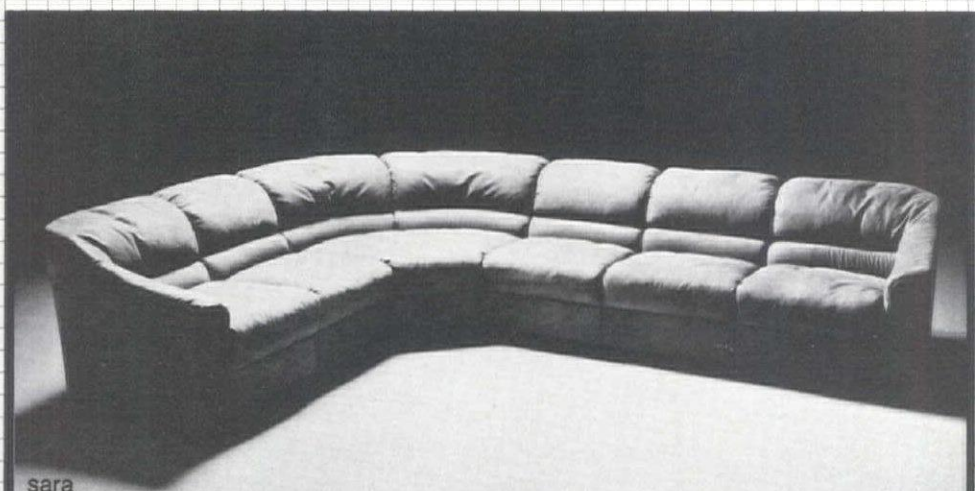
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Circle 19



Round Italian

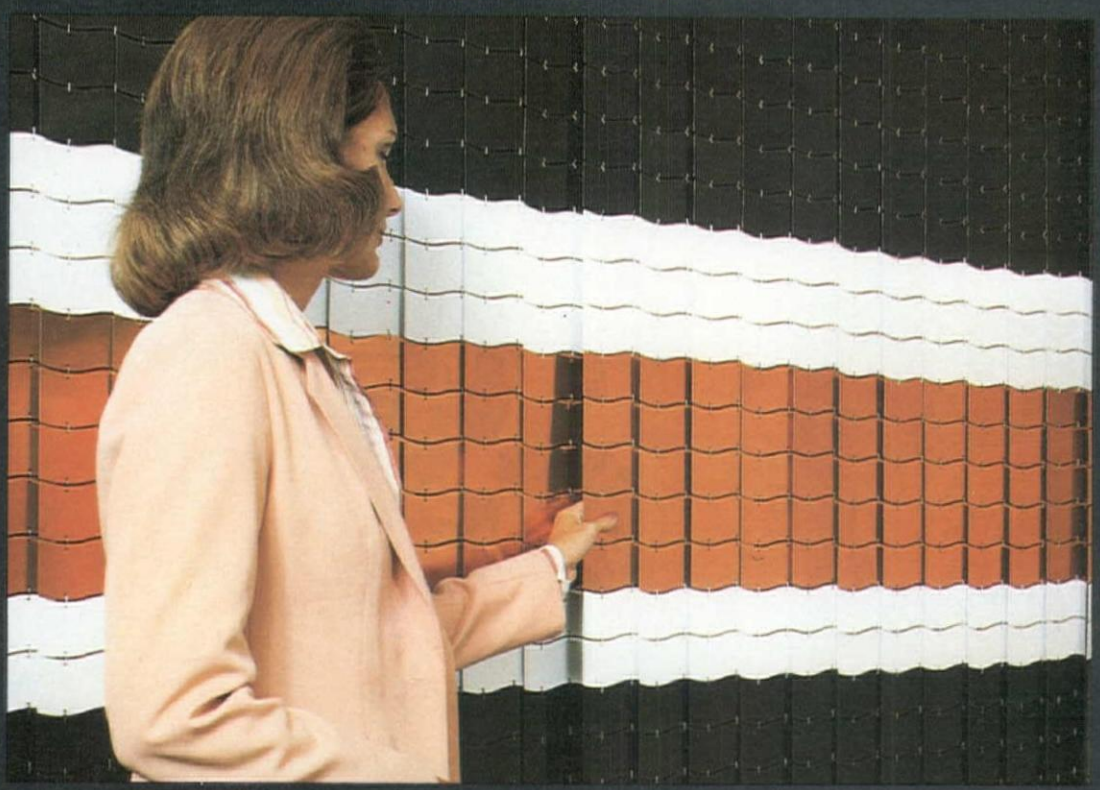
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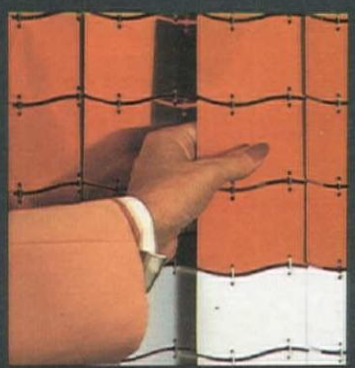
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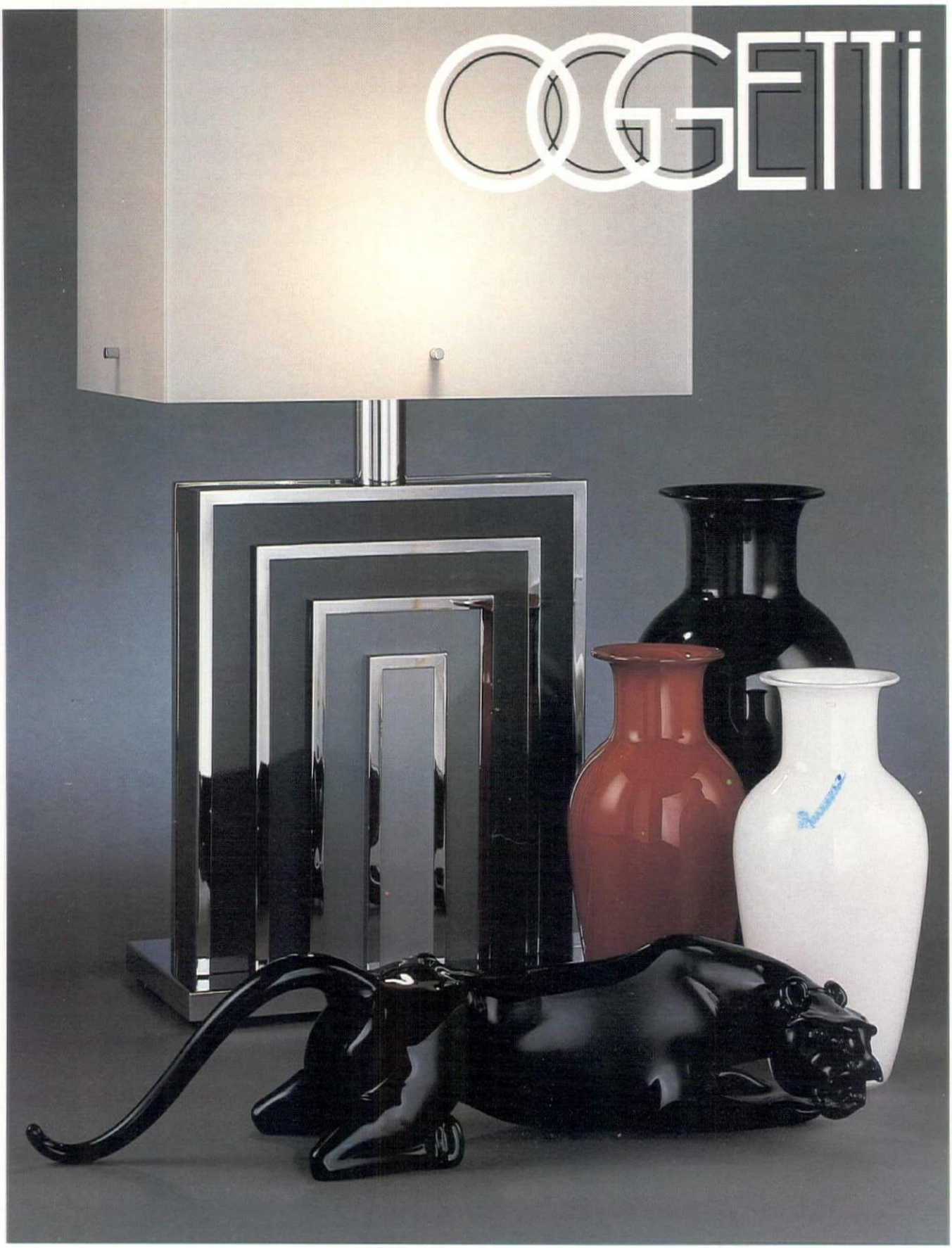
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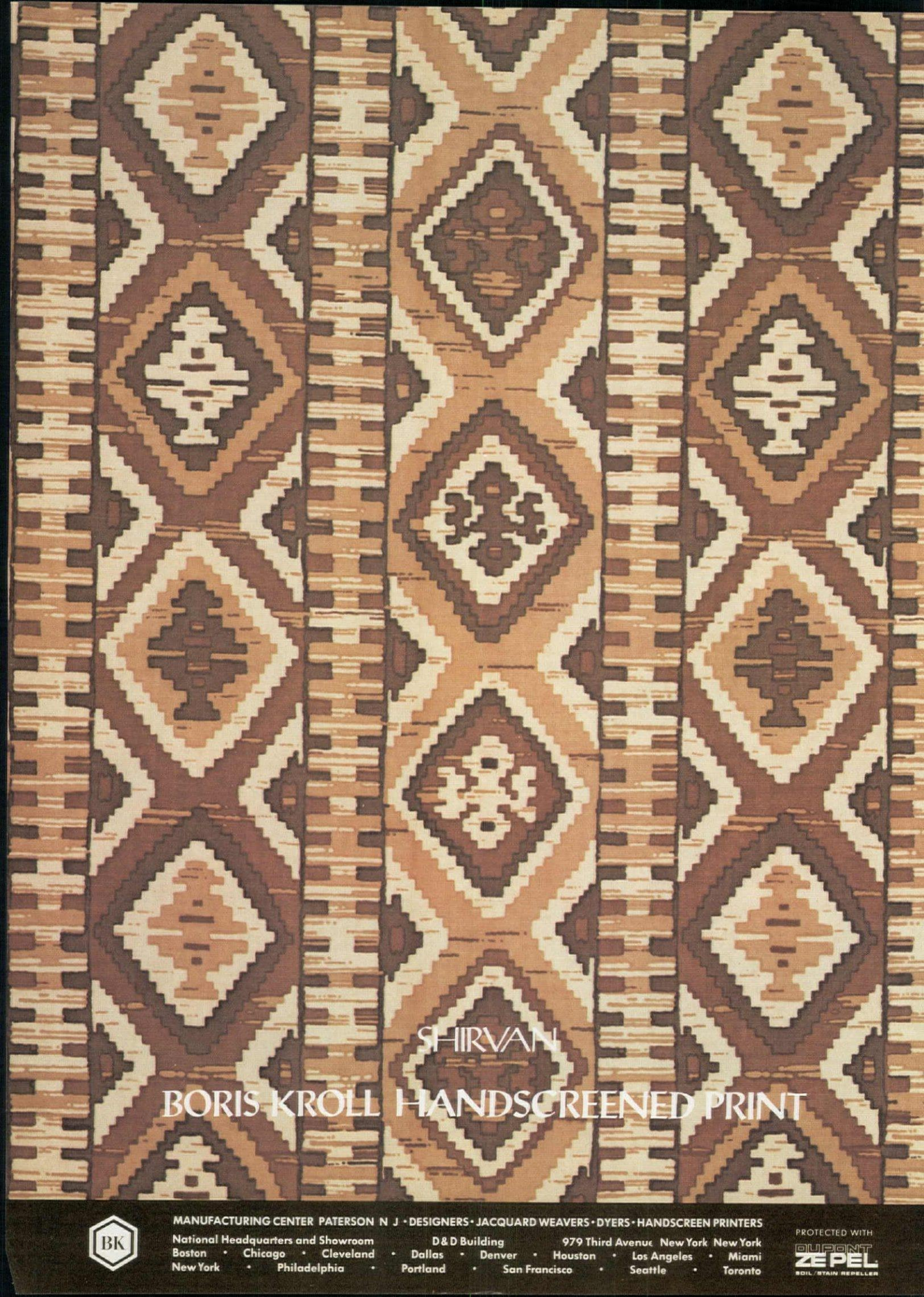
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Interior Design
News

A report on events of interest to the design profession *September 1979*

On View at PDC

A recent "room of the month" at the Pacific Design Center was this attractive setting created by Donald Madden for the National Resources Council. Floor-to-ceiling mirrors helped to expand the space visually; a bamboo ceiling from Kreiss Imports relates to the DIA dining chairs, and floor-to-ceiling panels of Hexter fabric create a tented effect. The floor is bright red ceramic tile from Interspace, the acrylic bar stools and dining tables are by John Harris. The chandelier is from Bruce Eicher, the étagère from Eden West.

CONN.Y. II Program Announced

The second annual commercial and contract floor covering exposition, CONN.Y., will be held in New York at the Carpet Center, 919 Third Avenue, October 4th and 5th. Opening of the show is a day in advance of Designers Saturday so that attendees will be able to cover both events.

There are more than 80 floor covering tenants in the Carpet Center building and a large percentage of them are expected to participate in the program. Their showrooms will be open and fully staffed for both days. Many will serve lunch to attendees. At registration visitors to the show will be given a card which, when validated by 15 showrooms, becomes part of a drawing for a Jawa moped, a two-wheeled vehicle which travels at 17 mph. Every other validated card-holder will receive a gift.

At the time of writing (mid-July) plans were being made in conjunction with the New York Metropolitan Chapter of the ASID to have its members design exhibits within the showrooms. Fees from the designers' work are to be contributed to the chapter for support of its programs.



Room of the month at PDC

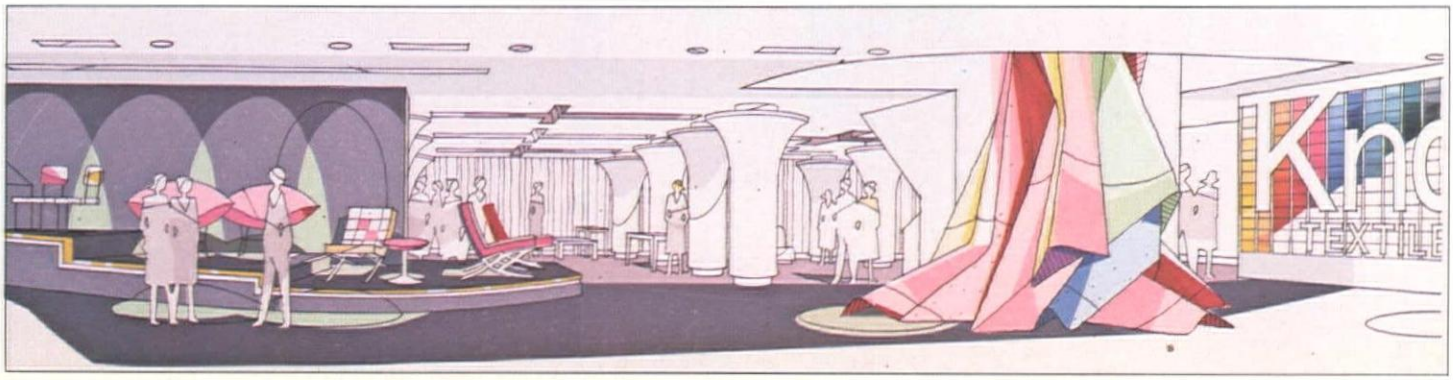
Two special seminars are planned for the attending designers. First will be "How to develop a proper specification—a specifier check-list," which will be held Thursday morning. The second seminar, planned for Friday morning, will be "Carpet color and design—forecast for the nineteen eighties."

Alabama ASID Designs Ronald McDonald House

Ronald McDonald houses, low-cost overnight facilities for children outpatients and their families, are being established near children's hospitals in cities across the country with the sponsorship of the McDonald's Corporation. In Birmingham, Ala., the Alabama Chapter of the ASID designed and furnished a Ronald McDonald house as a community Services Project for the Children's Oncology Services of Alabama, a corporate arm of Children's Hospital of Birmingham. The project leaders were Ann Baker, the chapter president and Margie Hunt, chapter secretary. All furnishings and materials were donated by the community and the ASID members handled the coordination of colors and finishes. The local chapter of the AIA volunteered to handle building plans.

Venturi and Rauch Designing New Knoll Showroom

Some time in October, Knoll International will be moving into a brand new, two-story showroom at 655 Madison Avenue in space designed for them by Venturi and Rauch. The building, which will henceforth be known as the Knoll Building, will also house the firm's corporate headquarters, and these spaces are being designed by Swanke, Hayden, Connell & Partners.



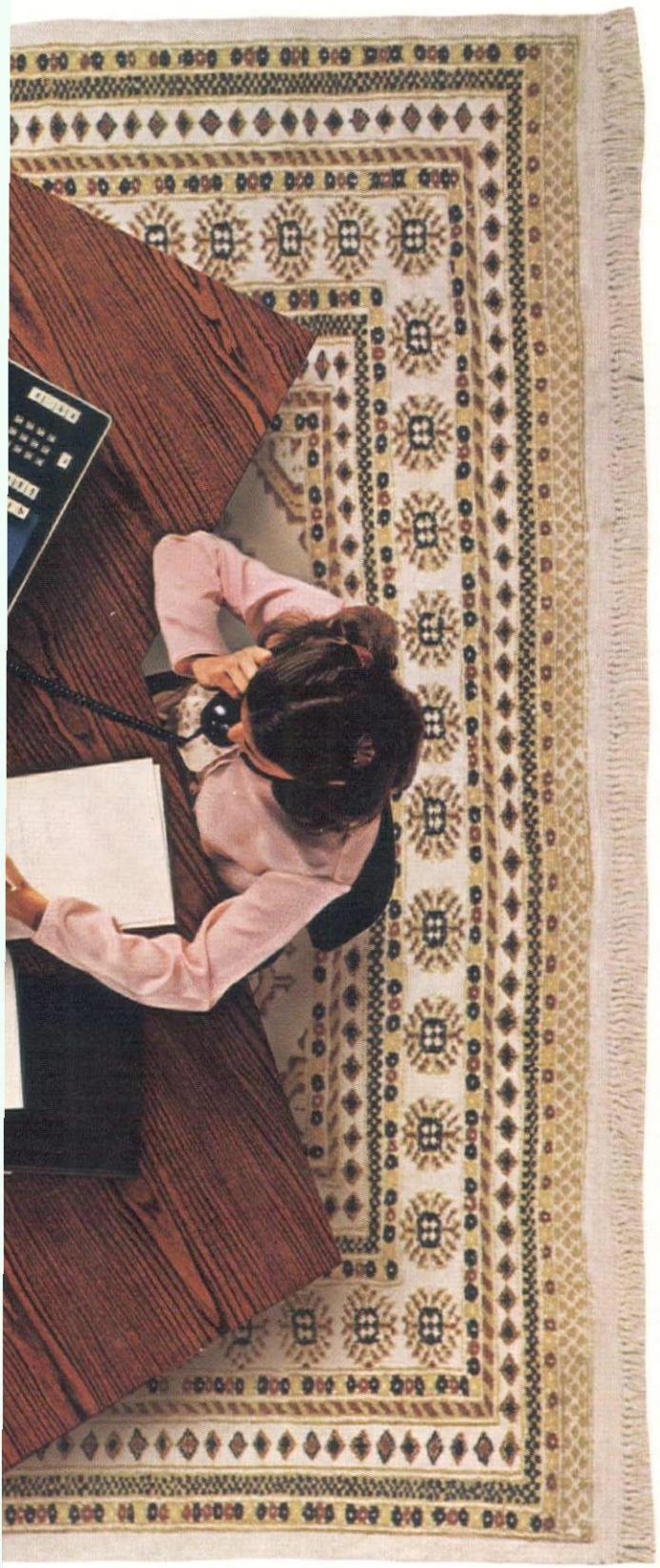
Sketch of Knoll's new showroom designed by Venturi and Rauch

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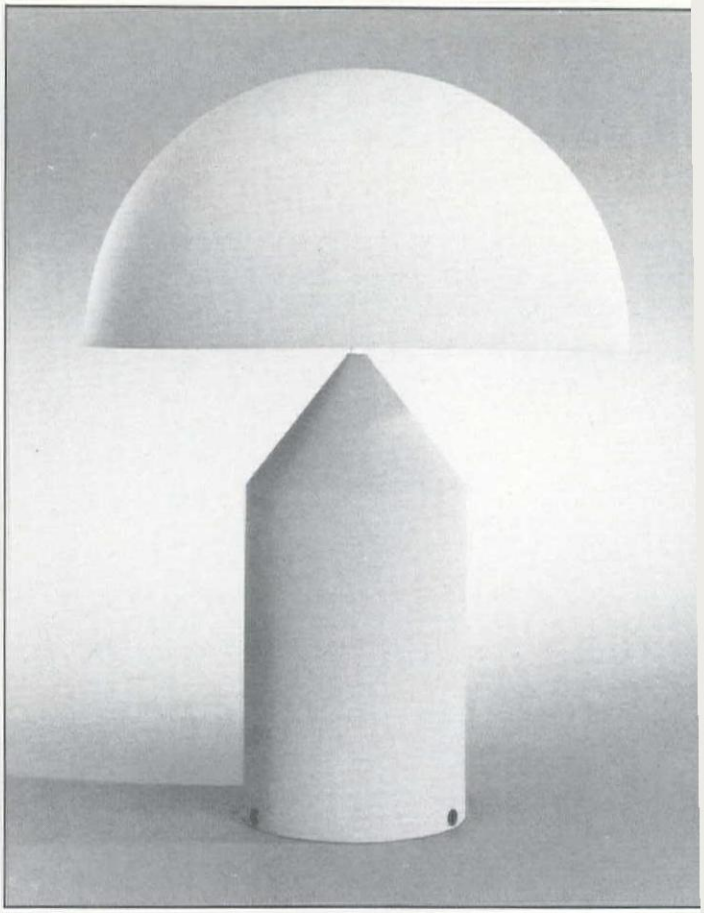
Circle 35

News

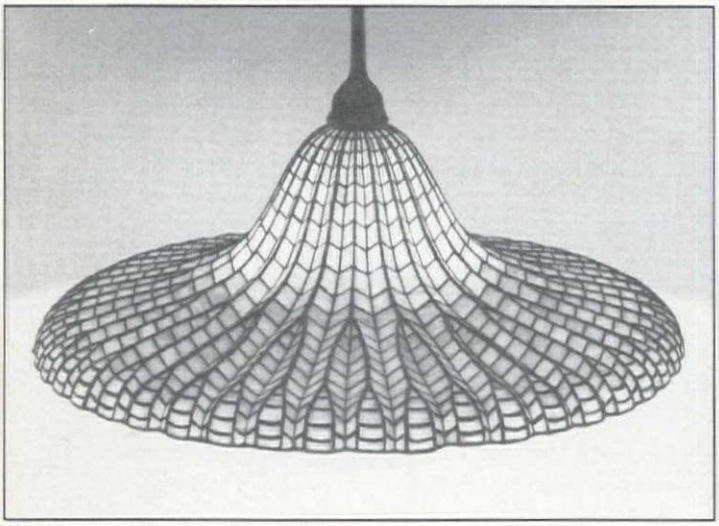
MOMA Shows Recent Acquisitions

A selection of items from among those acquired by the Architecture and Design Department of the Museum of Modern Art, 11 West 53rd Street, New York, are on view at the museum in a show which runs to the end of this month. "Recent Acquisitions: Architecture and Design" was directed by curator of design J. Stewart Johnson and consists of 25 objects and 12 posters and architectural drawings culled from the approximately 250 items collected by the department during the past three years. The selection represents the museum's continuing interest in presenting significant developments in contemporary design and an effort to fill gaps in the collection in preparation for forthcoming expansion of the Architecture and Design Galleries.

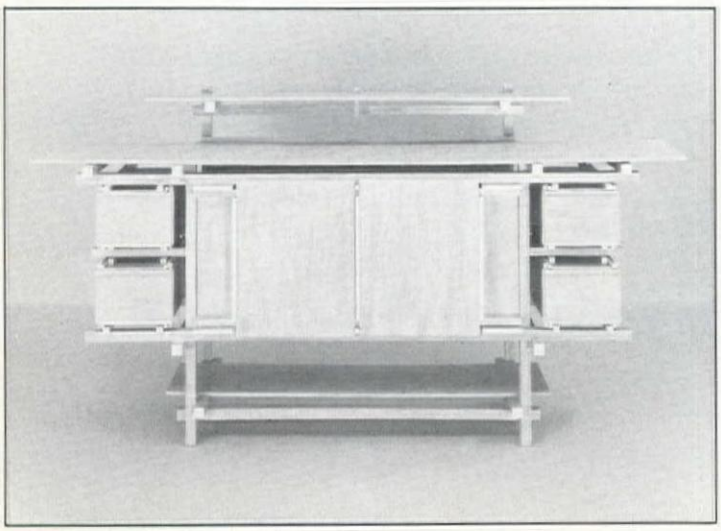
Among the pieces on exhibit are a sideboard designed in 1919 by Dutch architect Gerrit Rietveld, who was associated with the De Stijl movement; an oval table by Charles Rennie Mackintosh which he designed for one of his most famous projects, Hill House; two pieces of bent wood furniture with aluminum fittings by Otto Wagner; a pewter vase by German designer Hugo Leven; a glass and bronze hanging lamp by Louis C. Tiffany; and a table lamp by Vico Magistretti. Other well-known designers whose works are included in the show are Marcel Breuer, Mies van der Rohe and Josef Hoffman.



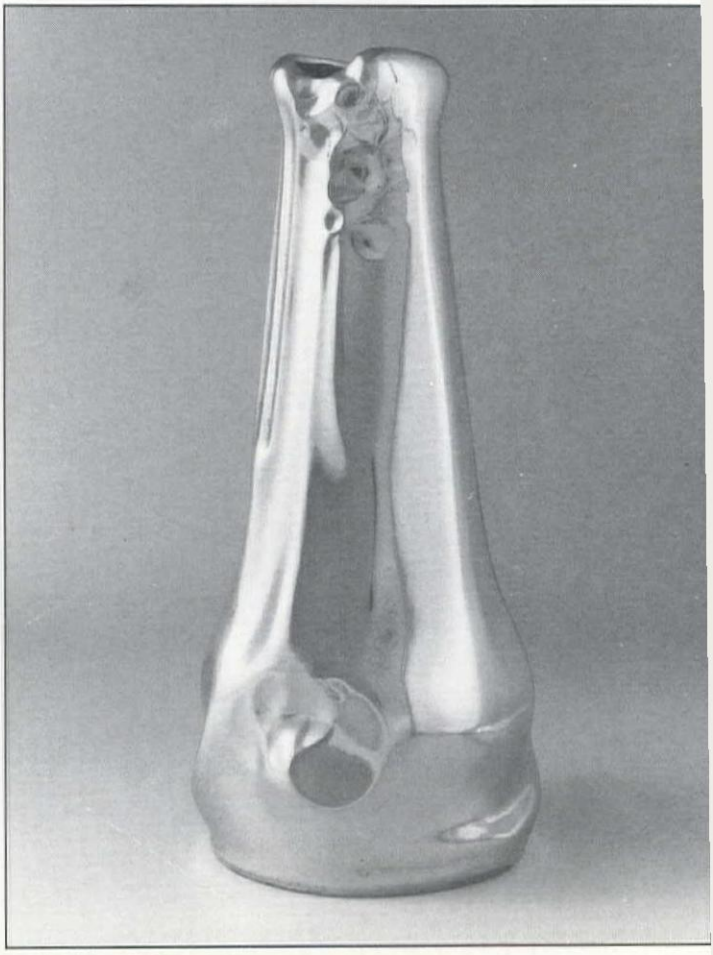
Atollo lamp by Vico Magistretti



Hanging Lotus Lamp by Louis C. Tiffany



Sideboard designed by Gerrit Rietveld



Pewter vase by Hugo Leven

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News



A Talk with David B. Martin: The New President of The Resources Council

Sitting in his office surrounded by a window wall of lush green plants, David Martin exudes an air of confidence and enthusiasm. The secretary-treasurer of Patterson, Flynn & Martin has taken on an additional role for the next two years: president of the Resources Council.

Although he served for the past two years as chairman of the Council's Product Design Awards program, Martin is just now beginning to immerse himself in Council activities and states that his overall aim is to strengthen the Council's importance as "the only professional organization that serves as a liaison between the trades and the interior designer."

"One of our most important functions," he states, "is to educate the public to use interior designers. Our *Ideas* exhibition which will be held at the 7th Regiment Armory the last week in October is one of the ways we do that. Our design awards program is another."

When asked if he could foresee a possible merger between the Council and the ASID Industry Foundation, his reply was negative: "I really don't know what the Industry Foundation does except to help support the affairs of ASID. I feel that the ASID is a wonderful organization. I also see the need for an autonomous trade association within the industry. I don't see what we would accomplish by a merger."

Topping the list of his future aims for the Council is the establishment of a scholarship fund that would be used to help train craftsmen for the industry—woodcarvers, painters, wallpaper hangers, carpet installers. Although he has not yet formulated a definite plan, he feels it would probably be done through our high schools.

He sees the growth of the Council developing in several directions—not only numerically (there are currently 420 members)—but also by expanding its services. In addition to Council offices in New York, Dallas and Los Angeles, plans are now underway to establish one in Chicago. Martin would also like to see offices in other key cities which he feels would enable the Council to make its services more readily available, especially that of providing source information to interior designers.

Shelby Williams Begins Trade with China

Manfred Steinfeld, chairman of the board of Shelby Williams Industries, has announced the details of a trade agreement with China. His company will purchase 3,000 wooden chair frames in three different styles from the Chinese in return for which SW will pay half the price in cash and half in machinery. "We agreed to this arrangement because China needs to modernize its manufacturing facilities in order to compete in the world market," says Steinfeld.

The frames will be produced in Mudantan, a city in northern China and shipped to SW's Morristown, Tenn. plant. The $67 million American company imports chair components from Poland, Taiwan and Yugoslavia as well.

Duncan & Huggins Opens in Washington, D.C.

Duncan & Huggins, Ltd. has opened a new showroom at 3311 M Street, N.W., Washington, D.C. Among the lines they represent are: Jack Lenor Larsen, & Vice Versa, V'Soske and Lee/Jofa.



Jo Heinz

Heinz Elected IBD National President

Jo Heinz, president of Inter-Space Design, Topeka, Kansas, was elected national president of the Institute of Business Designers at its annual meeting held in Chicago earlier this year. She was active in organizing the Mid-America Chapter of the organization and has served in many chapter offices. She currently serves as the chapter's national trustee and is chairman of the Chapter Development Committee of the IBD National Board.

She has planned and designed spaces for clients throughout the midwest, including the State Savings and Loan Association; General Foods, Inc.; the Kansas State University; Connecticut Mutual Life Insurance Co.; Southwestern Bell Telephone Co.; and the Menninger Foundation.

Other officers elected with Heinz are as follows. Vice presidents: David F. Cook, Design Collective, Inc., Columbus, Ohio; Michael Wirtz, Michael Wirtz Designer, Inc., Boca Raton, Fla.; John E. Herron, RYA Architects, Dallas, Tex.; and William F. Maler, William F. Maler & Associates, Fort Lauderdale, Fla.

D. Geary Winstead, Omnia Designs, Inc., Charlotte, N.C. was elected treasurer, and Christina A. Johnson, Business Design Associates, Belleview, Wash. was elected secretary.

Outgoing national president Pamela Baldwin, FIBD, Baldwin/Clarke Associates, Inc., San Francisco, will serve on the executive board as past president. Charles Gelber, FIBD, Elizabeth, N.J. continues to serve as president emeritus.

Saladino to Redesign Thonet's New York Showroom

The 10,400-square-foot New Yo showroom of Thonet Industrie Inc., located at 305 East 63 Street, will be entirely re-d signed by John F. Saladino. Th new design will emphasize th look and ambience of the city. will include areas for textile di play, audio visual presentatio and district sales offices. Sal dino was selected for the proje because, according to Thone "his work embodies the cosm politan and most luxurious a pects of a great international ci like New York."

Two More Firms Join Canexus

Last year 16 Canadian furnitur manufacturers formed Canexu an organization which sponsore a two-day program of factory an showroom tours for designer The event which was held in To ronto proved to be a successfu endeavor and plans are bein made now for Canexus '79. Thi year the number of firms to pa ticipate has gone up to 18 be cause of the entry of Arcona Corporation and Fine Arts Inte national into the organizatio Other members are: All Stee Croydon, Curtis, Interiors Inte national, Kinetics, Klaus Nier kamper, Metalsmiths, Leif Jacob sen, Precision, Reff, Standar Desk, Steelcase, Harter an Sunar.

Duralite Acquires Molla

The Duralite Company, 200 Lex ington Avenue, New York 10016 has announced that it has ac quired Molla, Inc. Both compa nies are manufacturers of cas ual indoor and outdoor furniture and both will maintain their cor porate names and will continue to operate autonomously.

Name Change

MR Marketplace, 325 North Wells St., Chicago, has changed its name to ROZMALLIN on Wells. According to the firm, the change "is due to a transition and consolidation with ROZMALLIN, the large showroom located in the Merchandise Mart."



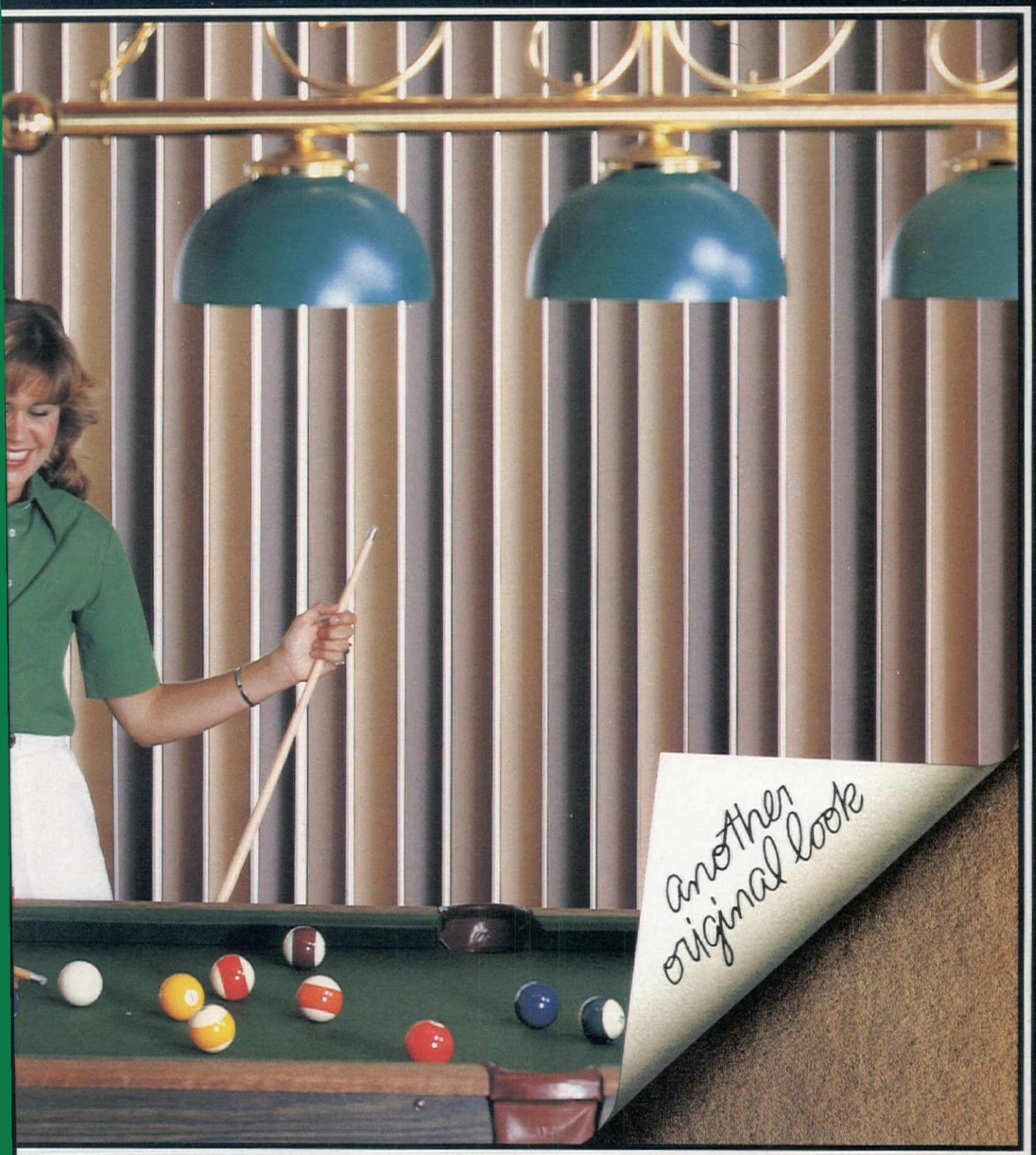
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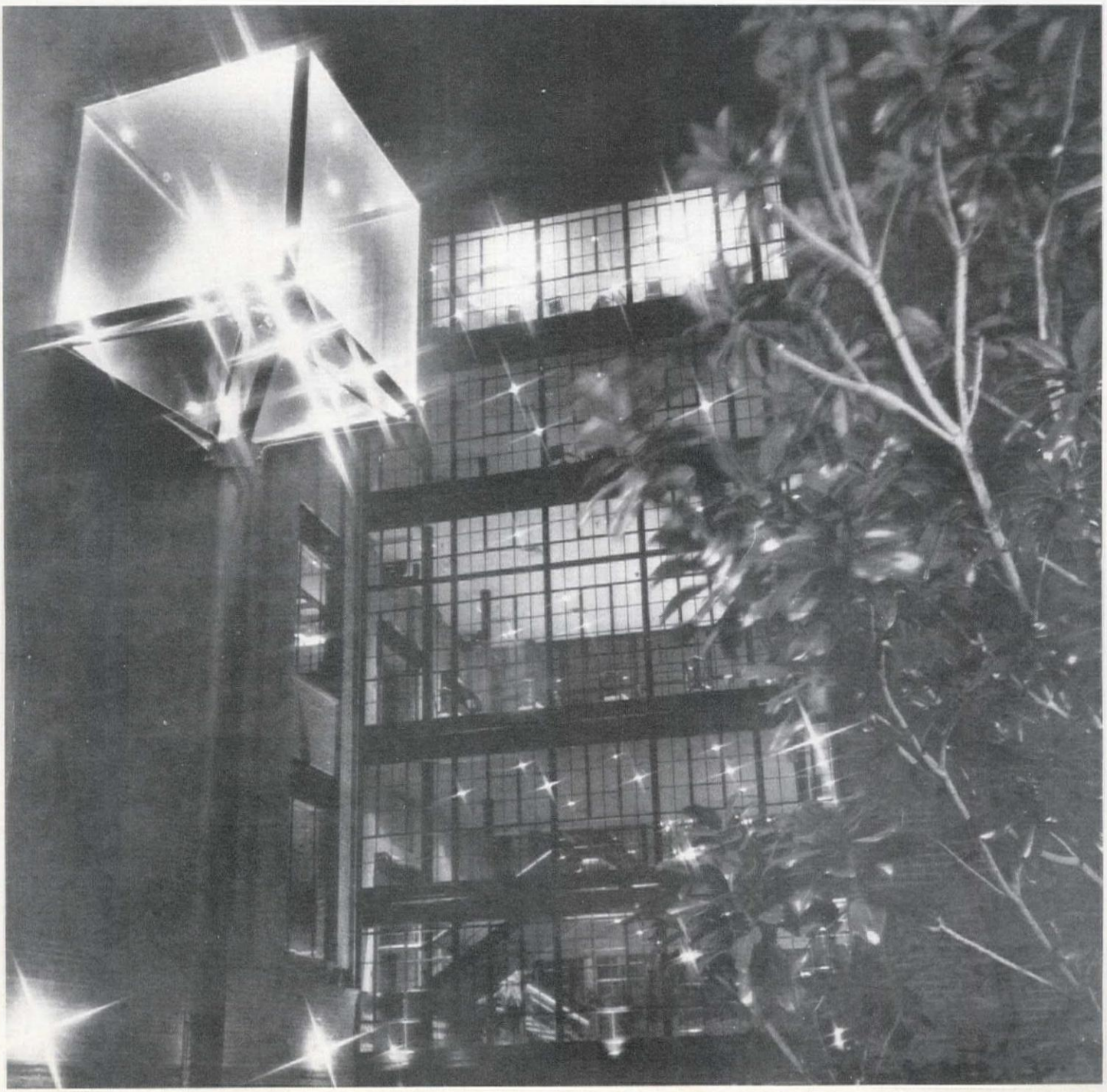
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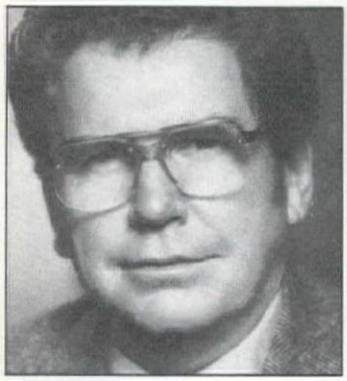
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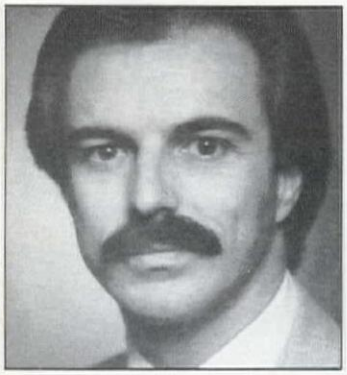
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News



Wolf



Bosworth



Landau

Three personnel announcements have been made at the F. Schumacher Co. **Robert Wolf** has been named vice president of national sales for the Schumacher Fabrics Division. He started with the company as an office boy in 1947 and has served in various positions since, the last being manager of the Philadelphia office. **Paul Bosworth** has become the national contract manager for the fabric and wall covering divisions. His most recent position with the company was as west coast regional sales manager. The new director and vice president of the wall covering division is **Michael Landau** who was formerly a vice president of marketing for the Reed Wallpaper Co.



Apple

Phyllis Apple has been appointed manager of the Miami showroom of Bayberry Handprints, Inc. She has a background in public relations and is a Phi Beta Kappa graduate of the University of North Carolina.

Worrells of the Palm Beaches, Florida, recently announced that **Julie Gardner** has joined their staff as an interior designer. Prior to her appointment she was a designer with Jordan Marsh.

Der Scutt, AIA, a partner in the firm of Swanke Hayden Connell & Partners has been elevated to the grade of Fellow in the Illuminating Engineering Society of North America. He is one of seven members of the 10,000-member organization to be so honored this year. Scutt is the author of three dozen professional papers on lighting, was the first U.S. architect to receive the I.E.S. Distinguished Service Award, and is a contributing editor to *Lighting Design and Application,* the society's official publication.

Edmund L. White has joined Pacific Furniture Mfg. Co. as vice president in charge of corporate operations. He was formerly senior vice president of Empire General Life Insurance Co. The new president of Pacific's Condi marketing division is **Sid Colin.** He has been vice president of the Condi division since 1962.

Wayne G. Rathke has been promoted to the position of senior vice president from the position of vice president of operations at McDonald Products Corp. He has been with the company since 1956 and has served in a number of positions. **Edward F. Ryczek** has been named a vice president. He has been with the company since 1967.

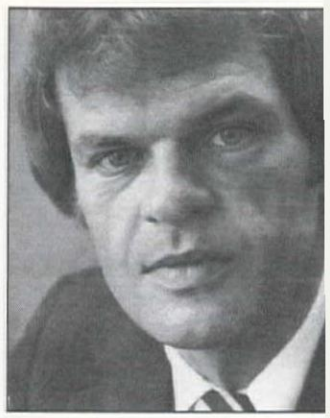
Merrill Norvell has been named vice-president, marketing for the Simmons Company, Norcross, Georgia. In this newly created position, Norvell will be responsible for all sales, advertising, sales promotion, product development and merchandising operations. Also at Simmons, **Allen Bain** has been promoted from regional sales manager of the Dallas region to vice president, sales. He succeeds **Raymond J. Malkiewicz.**

Two Berven Carpets Corporation executives have been given new assignments. **James Corcoran** was appointed director of marketing, specialty mill. He was formerly products director and has previously served as sales coordinator. **Ray Lasky,** now manager, product development, was most recently manager of product design.



Paulsen

Robert A. Paulsen has been named manager of marketing for Albert Kahn Associates, Inc., Architects and Engineers, Detroit, Mich. He was formerly with Alden B. Dow Associates, Inc., where his primary responsibility was research and development.



Carver

Larry E. Carver, former assistar to the president of Peachtre Purchasing Co., has been name president of the organization. Th company is a John Portman er terprise and procures furnitur fixtures and equipment for Por man developments and othe major hotels and office com plexes.



Wilson

Cannell & Chaffin Commercia Interiors, Inc., has appointe **Douglas P. Wilson** to the pos tion of regional director of Den ver operations. Since 1976 Wil son has been a principal an project manager with the Lo Angeles-based firm.



Assembled at the preview showing of The China Collection at the New York showroom of Stroheim & Romann were (left to right): Joseph V. Freitag, Jr., president of the N.Y. Metropolitan chapter of the ASID; Linda Sparrow and Margaret D. Nelson, designers of the collection, and Franklin S. Judson, president of the company.



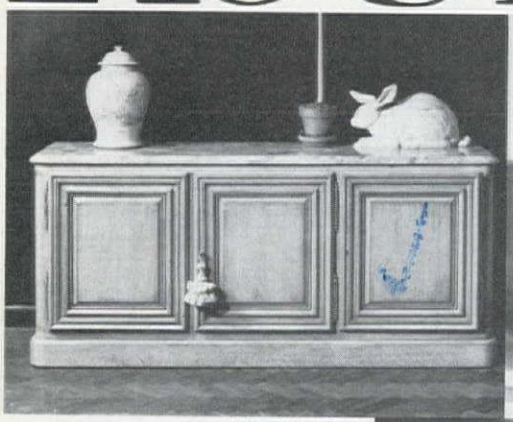
Sherle Wagner searched for the future

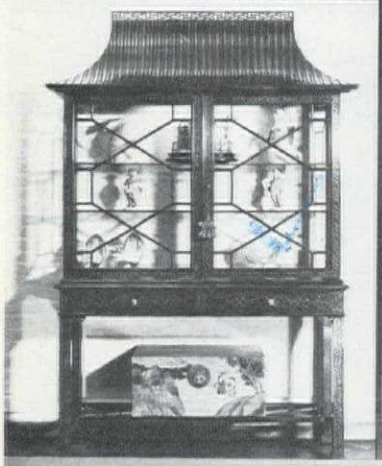
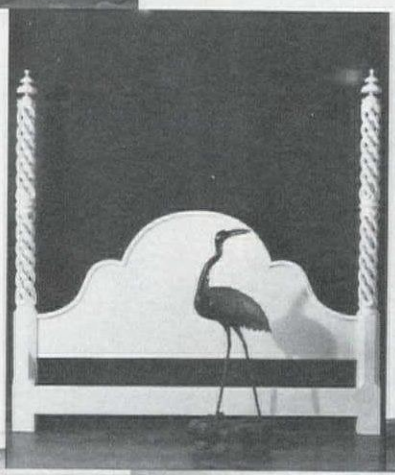
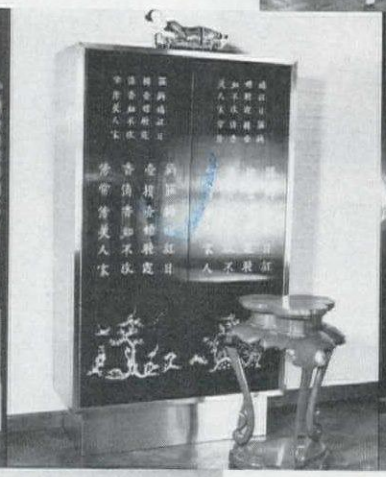
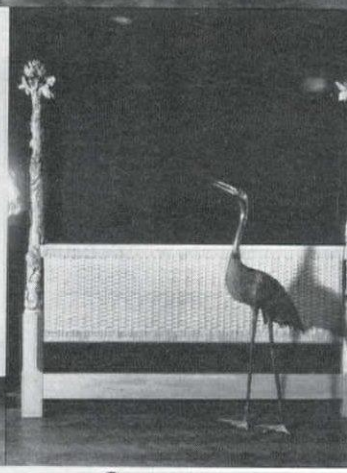
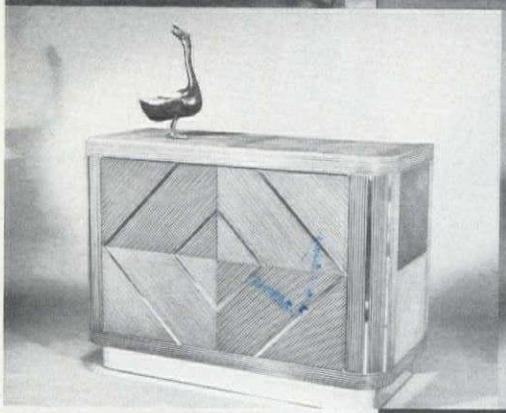
And found it

Ever a man to become restive with the ordinary, Sherle Wagner has broken with the past, and created his own shapes in a daring collection of bathroom fixtures and hardware for use throughout the home. It is not too much to say that taken on their own, they are an homage to modern art. That they also function is further evidence that there are indeed works of art that work.

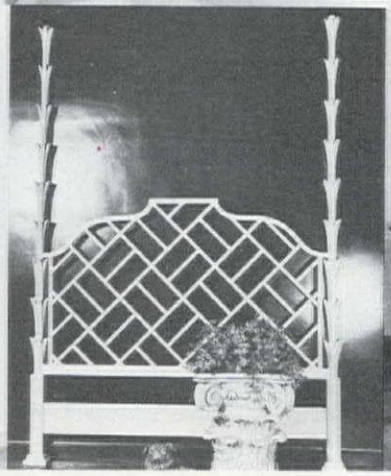
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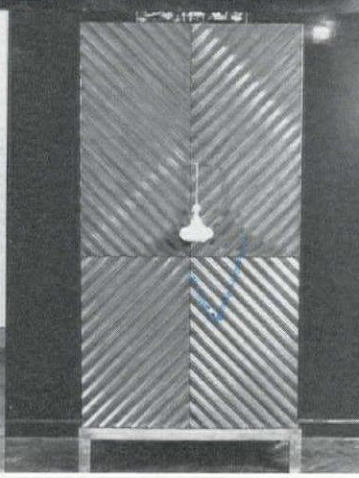
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Connoisseur Collections

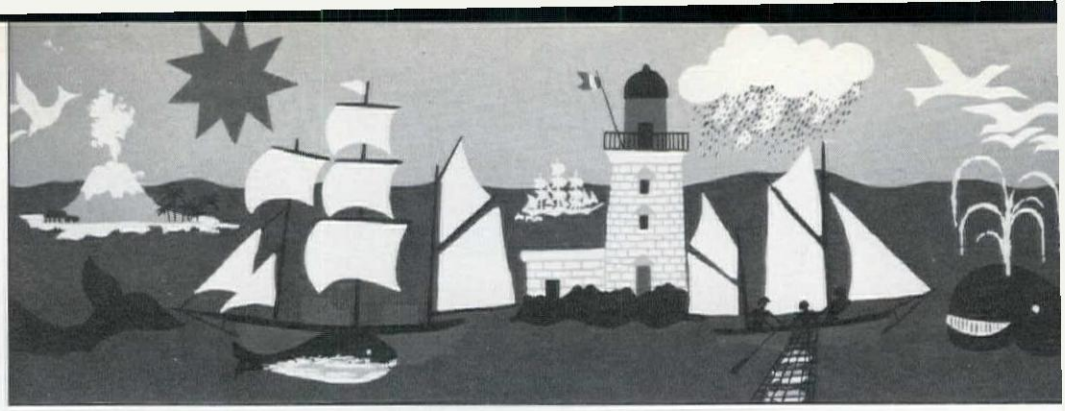
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Circle 42

News



La Baleine **(The Whale) is one of two friezes designed for use in children's rooms. Nobilis.**

Paritex '79

The third annual Paritex exhibition of wall coverings, fabrics and trims took place from June 7-11 at the Parc des Expositions, Porte de Versailles, Paris. Since its inception, the show has grown, in the number of exhibitors and attendants. This year, official figures listed 600 exhibitors from 18 countries including the United States, as compared with 436 displays of the preceding year. There were 38,677 visitors representing France and 77 countries throughout the world; this represents a 16 per cent increase over last year's attendance figure.

Although officially there was an almost equal division among the number of wall covering, home linen and drapery/ribbon/trim exhibitors, it was in the first category that we found the most interest. There were only a few fabrics of upholstery weight on display; the great majority of the textiles were either bed linens and tablecloths or of drapery weight.

In the wall covering sector, almost every type of product was represented in quantity; textures, prints and paper-backed yarn constructions were everywhere. There were also numerous murals and panel designs, and lots of shiny vinyl and Mylar to be seen. This was explained by Billy Monzon, who manages Paris's largest wall covering and fabric showroom Nobilis (its various offices and facilities take up almost an entire block of Rue Bonaparte just behind the celebrated "two cafes"). "The French love murals, and they also like shiny splashy things. Since wall coverings are very expensive in Paris, the people want what areas are papered to make a definite statement."

We start with the textured wall coverings—naming only some of the highlights—because this seemed to be the most innovative area. There were seas of grasscloth, varying in weights and weaves, and available in color spectra not yet found in the United States. Nobilis came out with a novel idea for grasscloth—simple patterns were stenciled in white on the ground for a calm shadowy effect. There were exciting woven cane and rattan patterns, some of them contemporary while others were quite traditional. Again color was a factor, and some of the woven designs incorporated two or more complementary shades. A new twist to the paper-backed yarn category of wall coverings was seen in the horizontal configurations as an alternative to the existing vertical structures. Primarily natural fiber yarns were used—wool, linen, cotton or silk, and some of them were on precolored paper grounds as a change from the previous neutrals. Vinyl grounds, in high and bas relief, simulated such textures as marble, stone, pebbles and even ceramic tiles in plain and "painted" versions.

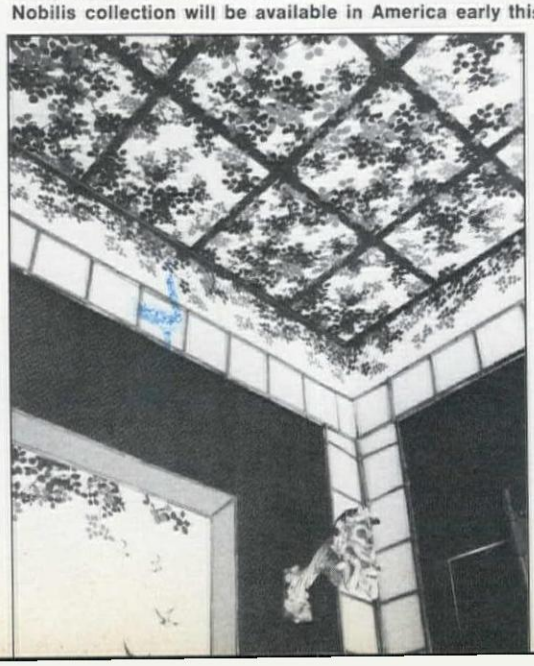
We cite two additional novel ideas in wall coverings, both from Nobilis. First, there was a special ceiling paper, in two floral patterns that create a pergola effect when installed. Both patterns (printed on vinyl grounds) are composed of configurations of square modules that can be combined in any number to fit almost any ceiling area. Two friezes, *La Baleine* (the whale) and *Le Cirque* were designed in bright red, white and blue colorations for children's rooms.

As for actual prints and colorations, the overwhelming impression was one of sameness. Prints were primarily small in scale and classified as "romantic florals"; most appeared to be adaptations of the style popularized by designer Primrose Bordier for Marignan. In fact, *"a la style Primrose Bordier"* appears to have become the generic name for such patterns. What geometrics were on view were also small in scale. Highlights include Manuel Canovas's white and single tone soft-edge geometric and Ms. Bordier's series of stenciled plaids and checks for Marignan. After the small scale florals and geometrics, Oriental motifs were the most prevalent.

Colorations adhered to the pastel end of the color spectrum. Dominant tones were mauve, dusty rose, greyed blue, muted celadon and variations of the color popularized as peach apricot. More often than n these colors had a muted sm key quality to them; howeve they were used by some firms light, clear versions. Judged i dividually, these patterns a colorations were, for lack of better adjective, pretty. But t overwhelming similarity led to sensation of overkill and the fee ing that somehow we had see much of it before.

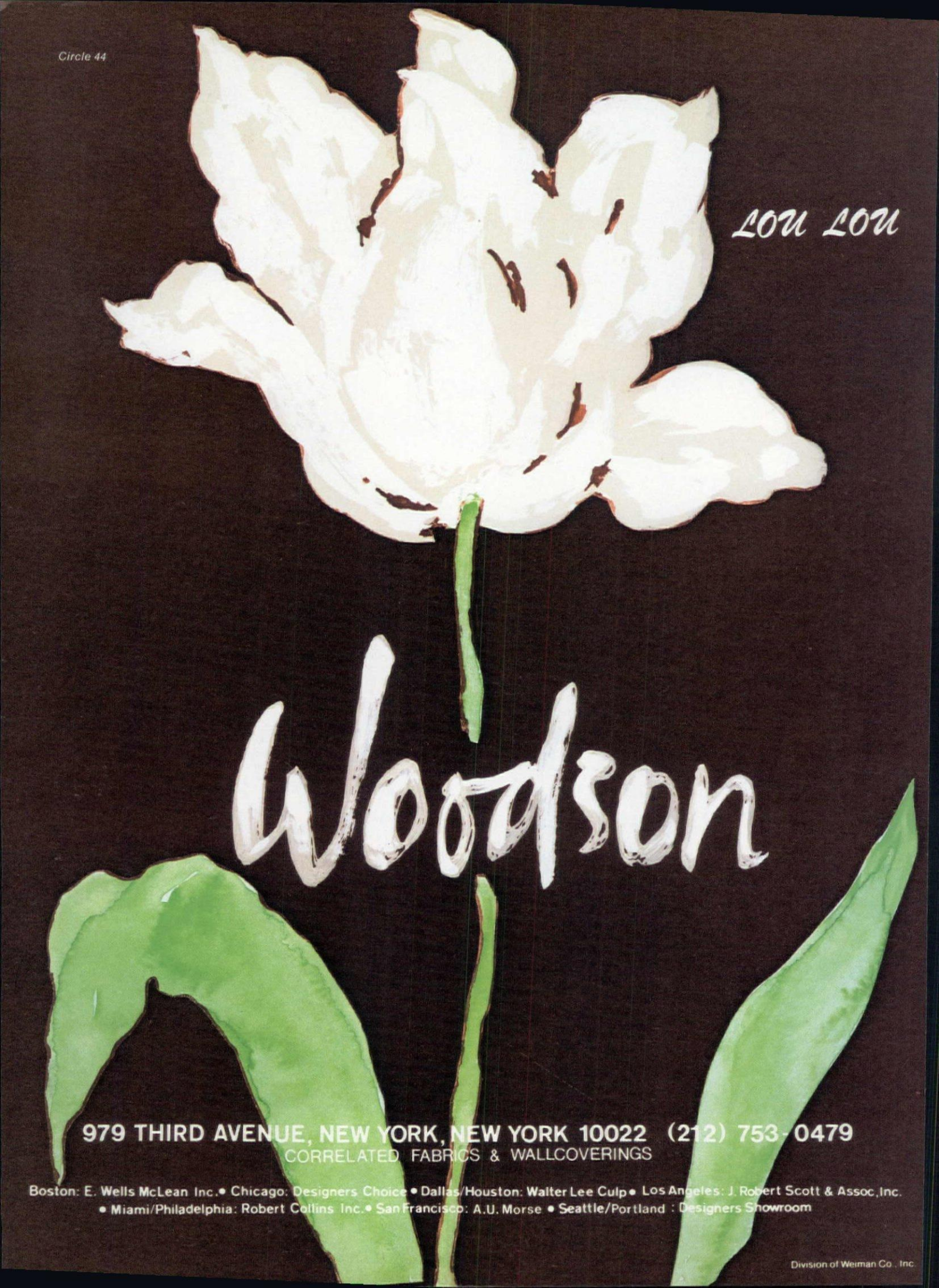
Some of the foreign exhibito provided a change from the fe tured French products. From Fi land, the bold patterns and brig colors of Marimekko fabrics we immediately recognizable, an the large scale black and whit graphic designs from Vuokk were a welcome counterpoint. A though the English firm Osborn & Little's "Folia" collection is c the small-scale floral and geome tric category, the 16 designs ap pear somewhat different, and th deeper colorations in addition t the popular pastels help to dis tinguish the group. Finally, w single out the new French firn Arbutus for its unusual fabric– white cotton "embroidered" i simple geometric patterns wit gold lame thread. **Edie Lee Cohe**

Two new designs from Nobilis. Left is a vinyl ceiling covering printed in square modules that can be combined t fit any size ceiling. Right, grasscloth has been used as a print ground for a stenciled pattern of flying birds. Th Nobilis collection will be available in America early this fall through Winfield Design Associates.





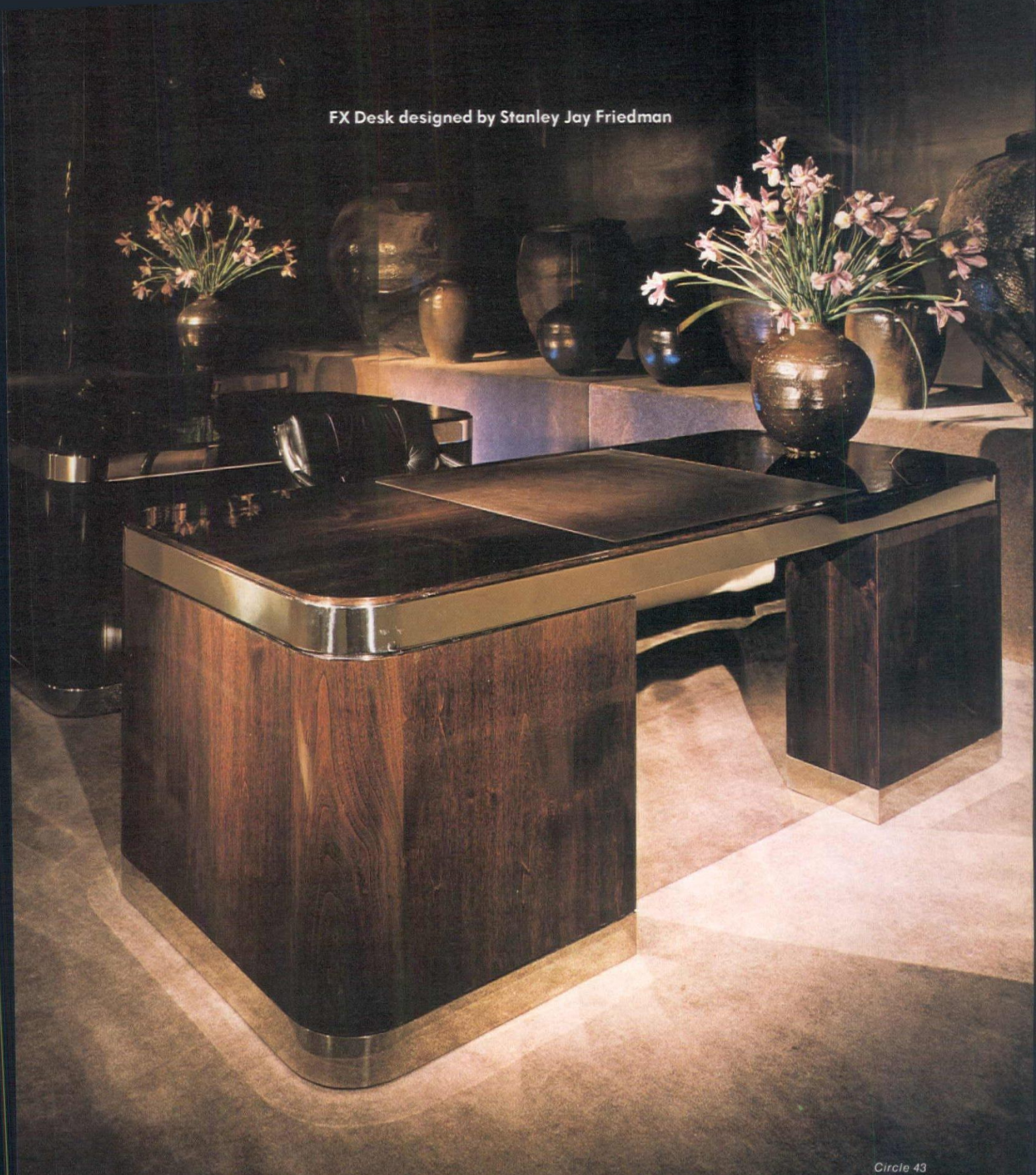
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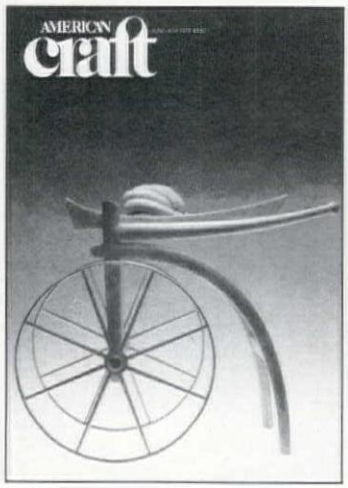
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BAMBOO GARDEN glazed chintz handprinted in Italy.
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News



American Craft: Magazine With a New Format and New Name

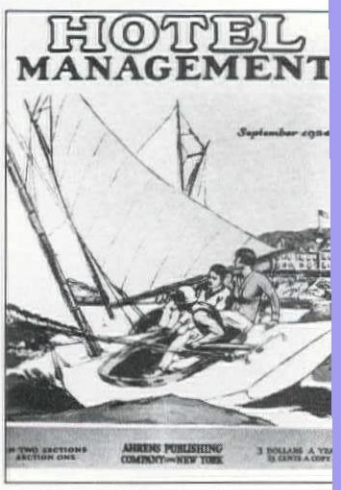
American Craft is the name of the newly revised publication of the American Craft Council. The bimonthly magazine, beautifully printed on glossy stock, is the successor to *Craft Horizons*. In its new format, it reports on major exhibitions of works in clay, fiber, metal, wood, glass and other media, as well as profiles of artists, galleries and collections of crafts. Also included is a news section, "Craft World," that features a national calendar of craft events, book reviews and new developments in the field.

American Craft Council headquarters are at 25 West 55th St., New York. A $25 yearly subscription rate also includes membership in the American Craft Council, free admission to its museum and library, discounts on ACC publications, slides and special events, reduced admission prices to major craft markets sponsored by American Craft Enterprises, and eligibility for group insurance plans.

Hopper Calendar Printed by Whitney Museum

Magazine covers drawn by American artist Edward Hopper for the magazine *Hotel Management* in 1924 and 1925 will be the subject of an exhibit at the Whitney Museum of American Art, 945 Madison Avenue, New York. The museum also will issue a Hopper calendar for 198

Most of the works in the exhibit will be drawn from the Whitney's collection of prints and illustrations that Hopper executed for magazines and trade publications between the years 1910 and 1925. After its initial showing at the Whitney, September 29 through December 9, the exhibition, sponsored by the Philip Morris Company and the



An Edward Hopper cover from the September, 1924 issue of *Hotel Management* magazine

National Endowment for the Arts will travel to other cities.

The calendar with 13 full-color reproductions features seasonable subjects for each month. It also includes a brief descriptive caption for each cover and a short essay on Hopper's career. Available by mail from the museum, the calendar sells for $6.95 plus $1.50 postage.

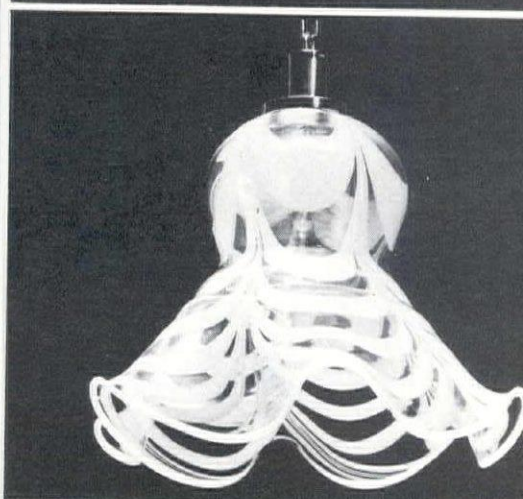
Dates for Design Assembly Set

The 1979 Design Assembly, at The Marketplace, 2400 Market Street, Philadelphia is scheduled for November 9-11. The calendar of events has not as yet been completed but it will include showroom tours, product demonstrations and seminars on subjects pertinent to both residential and contract design. Sherman Emery, editor of *Interior Design*, Len Corlin, editor of *Contract* magazine; Rita St. Clair, president of the ASID; and Joan Kron and Suzanne Slesin, co-authors of the book *High Tech* will be involved in the seminar program.

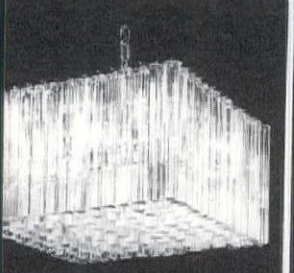
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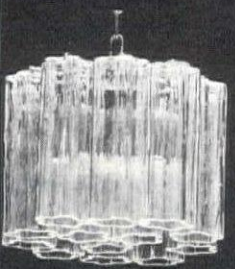
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OF HAND-BLOWN GLASS
by Camer Glass







Foyer



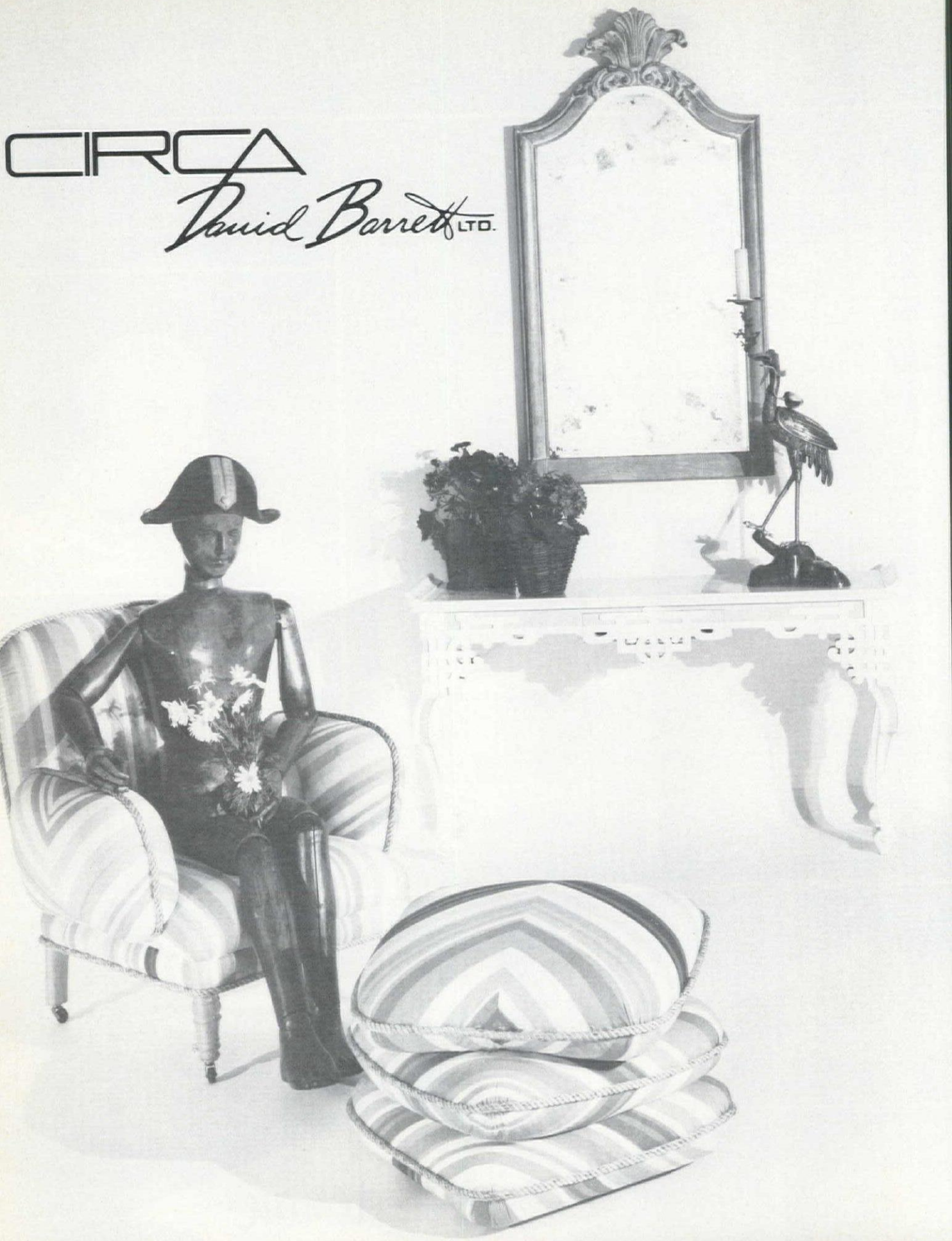




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News

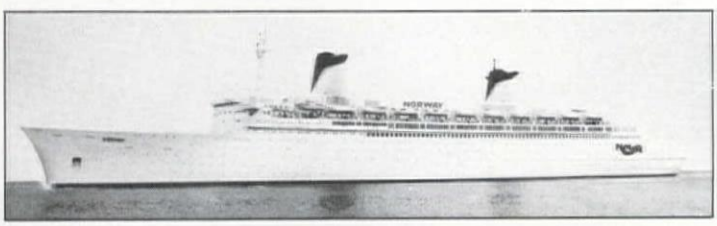
Euster Furniture Gives Students Awards

Jay Euster, president of Euster Furniture, Miami, presented awards for excellence to two students in the class of 1979 at International Fine Arts College. The students, who also received a check for $250 each, were Dana Munro and Jennifer Roth. Three other students received certificates of honorable mention. Jury members were: Bud Merle, president of the Designers and Decorators Guild of South Florida; Peg Gorson, president of the Florida South Chapter of ASID; designers Jimmy James and Marilyn Motto; and Roslyn Kay, manager of the Euster Contract Division.

Other news from the company concerns A. T. Euster, chairman of the board emeritus. He was recently given the key to the City of Miami Beach for his 30 years of work in the development of that city. Another honor was given him when the mayor of Dade County declared June 2, 1979 Aaron T. Euster Day.



Art Deco Couple: Royal Dux, circa 1920, porcelain figures from Richard Peters—Ken Leach will be shown at the National Arts and Antiques Festival, 7th Regiment Armory, from October 6th to the 14th. This will be the 17th annual show; benefits from the proceeds this year go to the Community Committee of The Brooklyn Museum.



The S.S. Norway will have interiors designed by Donghia/Martin Associates

Donghia/Martin to Re-design Luxury Liner

Donghia/Martin Associates, Inc. has been commissioned to design the interiors of the former S.S. France. The luxury liner recently was purchased by Norwegian Caribbean Lines of Miami and renamed the S.S. Norway. What is reported to be a $42,000,000 overhaul will transform the ship from a trans-Atlantic liner to "a luxury warm-weather floating resort." Week-long Caribbean cruises from Florida are expected to begin in 1980.

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FROM STROHEIM & ROMANN



THE CHINA COLLECTION

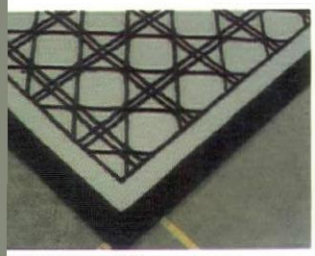
An inspired blend of styling and hue with the wealth of centuries of Chinese design artistry captured on textile. The collection is comprised of five exotic glazed prints totalling thirty-six colorways. A white gossamer sheer in cloud design acts as a complement for all colorways.

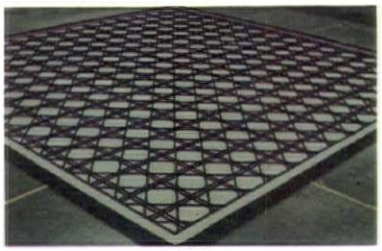


KUNMING, featured, is named after the capital of the province of Yunnan. This exciting design captures the elements of the Far East in the use of florals on traditional fretwork.

SHOWROOMS: 155 E. 56th Street, N.Y.; Boston; Chicago; Philadelphia; Atlanta; Dallas; San Francisco; Los Angeles.

Circle 48


273A


273B


273C


273D


274A


274B


274C


274D


275A


275B


275C


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276B


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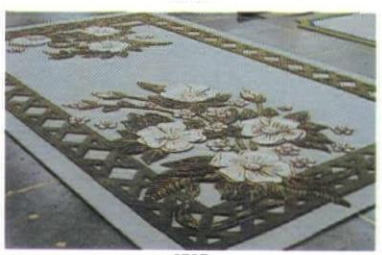

277A


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nger/Rugmaker To The Professional Interior Designer

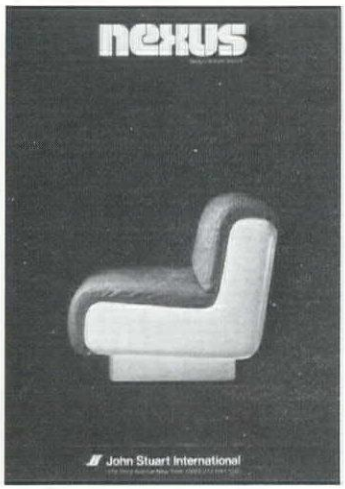
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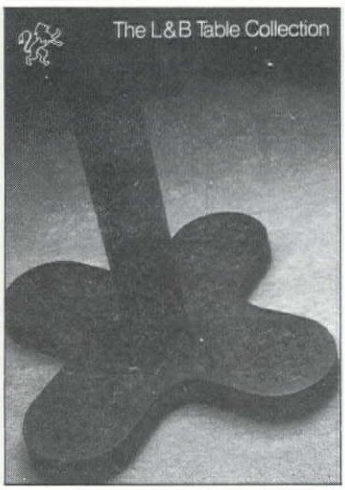
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Manufacturers' Literature

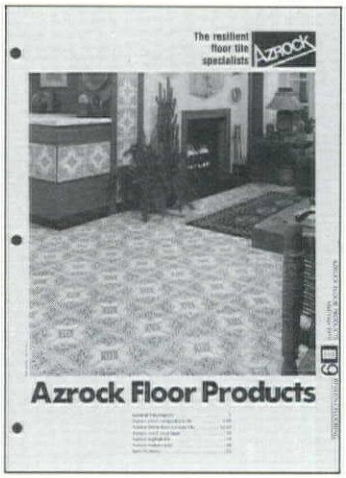


John Stuart International, 979 Third Avenue, New York, N.Y. 10022, has issued a full color brochure which shows its Nexus multiple seating system. The booklet is 8½ x 11″ and is triple punched to fit three-ring notebooks. ***circle 409***



L&B Products Corp., 3232 Lurting Avenue, Bronx, New York 10469, has printed a 36-page color brochure illustrating its collection of table bases and tops. Illustrations include color photographs and construction drawings. ***circle 423***

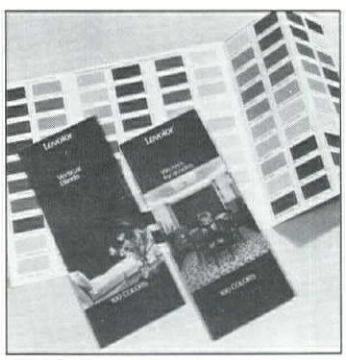
Norton Blumenthal Inc., 979 Third Avenue, New York 10022, has published a two-volume wall covering book covering its Supernatural collection of sisals, jutes, grasscloths and cottons. The books are available from the company for $40.00.



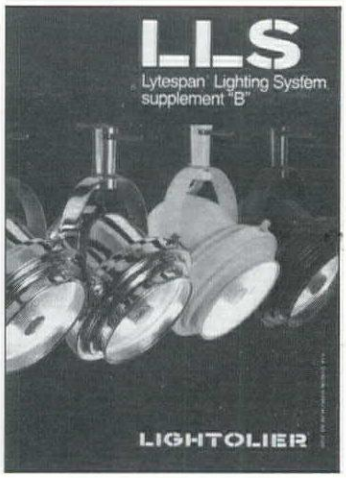
The mid-year edition of **Azrock Floor Products'** (P.O. Box 531, San Antonio, Tex. 78292) catalogue of resilient floor products is now available. Color illustrations of all the colors and patterns in the vinyl composition floor tile, asphalt floor tile, feature strip and cove base collections are contained in the 20-page booklet. ***circle 420***

Readybuilt Products Company, P.O. Box 4306, Baltimore, Md. 21223, has issued a brochure describing its line of wood fireplace mantels. Offered is a selection of styles which range from traditional to contemporary. ***circle 405***

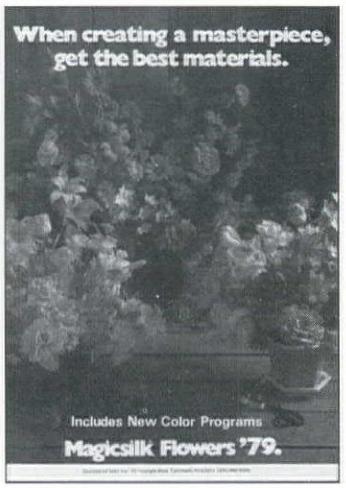
The Woodsmiths, 2660 N.E. Seventh Avenue, Pompano Beach, Fla. 33064, offers a color brochure of the firm's collection of stocked resin-coated tabletops for the restaurant market. ***circle 333***



Levolor Lorentzen, Inc., 720 Monroe Street, Hoboken, N.J. 07030, has printed booklets showing the different colors available for its vertical blinds and its Levolor Weaves for roll-up shades and Roman shades. Each folder contains 100 colors in a similar but not identical range. ***circle 459***



Lytespan Lighting System supplement "B" which illustrates the company's newest track lighting fixtures and finishes has been released by **Lightolier,** 346 Claremont Avenue, Jersey City, N.Y. 07305. ***circle 330***

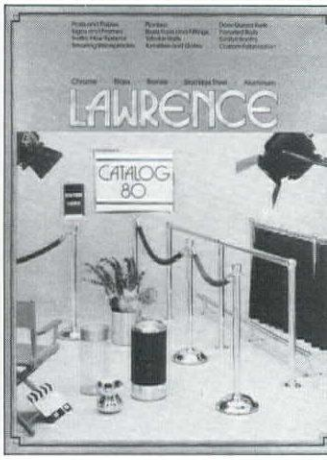


Magicsilk Flowers, Division of Selo, Inc., 55 Triangle Boulevard, Carlstadt, N.J. 07072, has printed Magicsilk Flowers '79, a full color catalogue depicting the many different silk flowers offered by the company. ***circle 352***

Majolan Furniture, 200 Lexington Avenue, New York, N.Y. 10016, offers a full color catalogue of the Programme Puzzly group of residential furniture designed by Paul Guetat and produced in France. ***circle 451***

Decorating Ideas With Ceramic Tile is a 16-page booklet published by **American Olean Tile,** Lansdale, Penn. 19446. It contains color photographs of residential installations where ceramic tiles have been used, and is available from the company at a cost of $.50.

Dow Chemical U.S.A., 1703 S Saginaw Road, Midland, Mich 48640 has printed booklets on it FR-1138 flame-retardant inter mediate material for use in com bination with polyester resin and FR-300-BA, a flame retar dant additive for use with plas tics. Both contain color illustra tions and extensive technical in formation. ***circle 45***

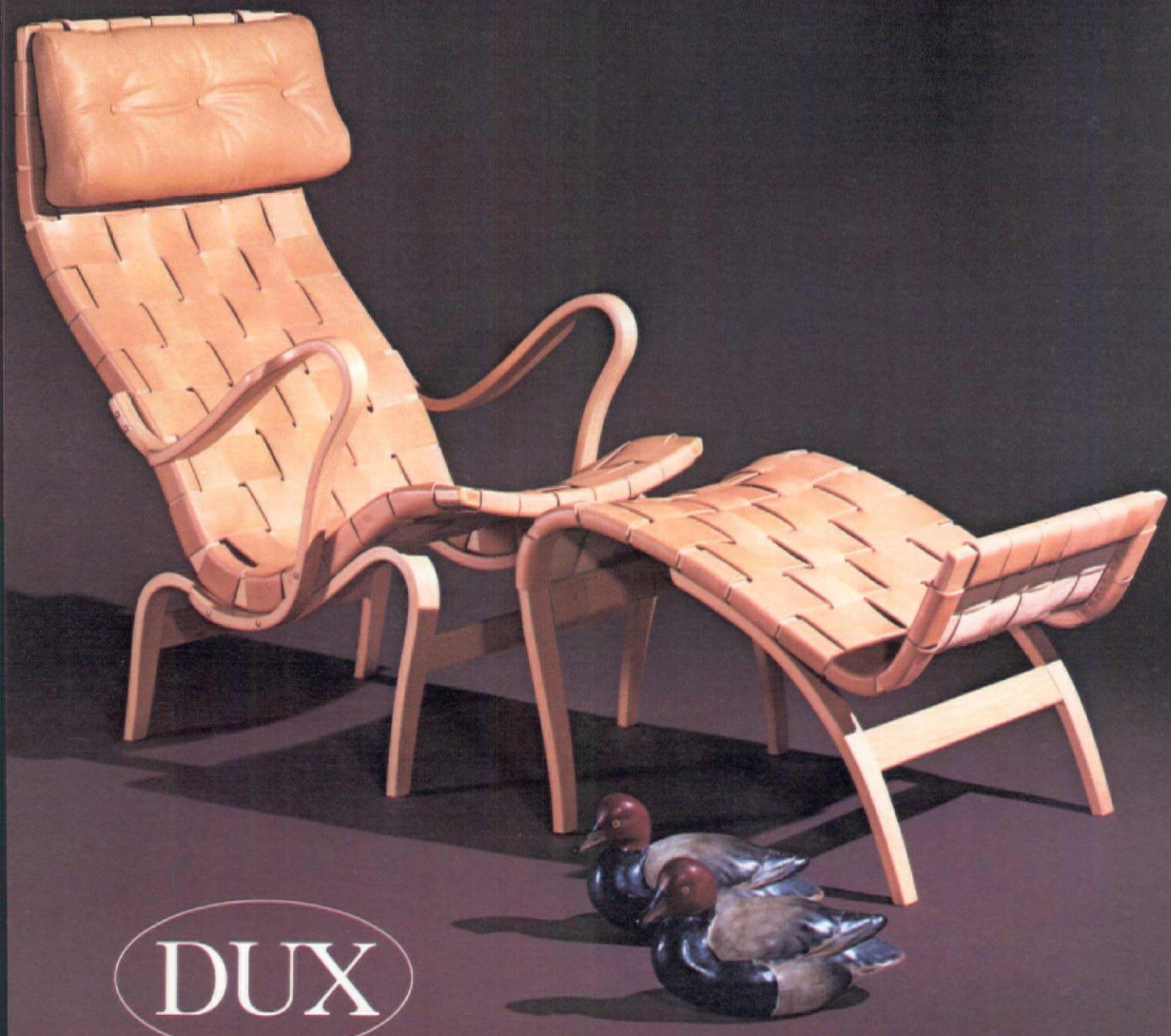


Lawrence Metal Products, Inc. Bay Shore, N.Y., makers of crowd control equipment, e.g. stan chions and cordons used in thea tres and banks, has issued it 1980 catalogue. It features th company's complete line o equipment which includes posts ropes, railings, sand urns, plant ers and other allied items. Meta finishes and rope colors ar shown in color. ***circle 42***



A 12-page color booklet show ing the company's line of enam eled cast iron kitchen sinks ha been printed by **Kohler Co.,** Koh ler, Wisc. 53044. The sinks available in 15 colors are show with various faucet configura tions and optional accessorie such as cutting boards. ***circle 41***

Sitting Dux



DUX

Dux Interiors Incorporated, 305 East 63rd Street, New York, New York 10021. (212)752-3897

Circle 51



Circle 52

Room Savers by CADO

In the 1940's, Poul Cadovius dealt with the problem of constantly shrinking floorspace. His solution? A collection of furnishings which are functional, attractive and most importantly, space saving. Space saving because they hang from the wall. The component units include cabinets, magazine racks, shelving, track lighting, bar unit, refrigerator unit and stereo cabinet. So whether you're designing a relaxed family room, an elegant dining room or a formal living room, CADO meets your storage, display and entertainment needs. And at the same time, saves you precious space. CADO/ROYAL SYSTEM, INC., Dept. C-84, 155 Helen Street, South Plainfield, NJ 07080. SHOWROOMS: 979 Third Avenue, New York City/Philadelphia/Miami/Chicago/Atlanta/Cincinnati/Dallas/Houston/Seattle/Los Angeles/San Francisco/Denver.



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The Acton group featuring the Acton Stacker, only from American Seating, the leader in public seating. For more information contact American Seating, 901 Broadway, N.W., Grand Rapids, Michigan 49504 or telephone (616) 456-0395

American Seating

Circle 53



Showrooms in Chicago, Dallas, Grand Rapids, Los Angeles, New York, and San Jose.



Brite Traditions, Vol. III

A new wallcovering and fabric collection

by **Warner**

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

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

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

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Circle 99

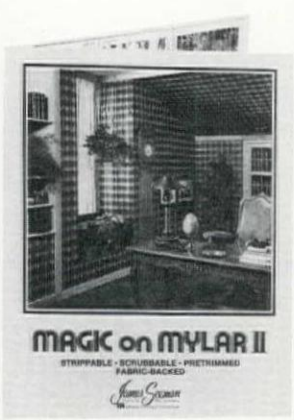
Manufacturers' Literature



The **Ralph Wilson Plastics Company,** 600 General Bruce Drive, Temple, Tex. 76501, has printed a color brochure showing its line of metallic laminates. Seventeen different selections are shown
circle 406

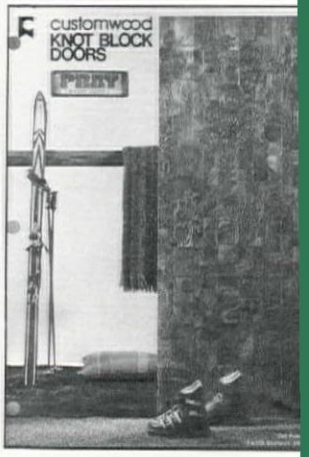
Johnson Industries, 1424 Davis Road, Elgin, Ill. 60120, has printed catalogue pages which show its table bases, Instatable snap together table assembly and its Stableizer glide mechanism.
circle 460

An eight-page color brochure showing its Acoustaflex and Series 850 acoustical screens is offered by **Conwed Corp.,** 332 Minnesota Street, St. Paul, Minn. 55101. ***circle 389***



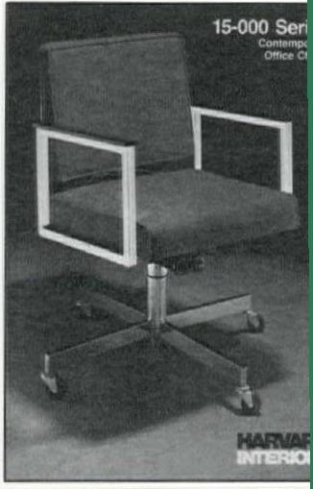
James Seeman Studios, Division of Masonite Corp., 50 Rose Place, Garden City Park, N.Y. 11040, has issued a four-page, full-color brochure on its recently introduced Magic On Mylar II wall covering collection. Each of the 25 patterns and 105 colorways is illustrated. ***circle 341***

A specifier's textile kit re
senting the collection of tex
and leathers now offered by
Brayton International Collec
(Brayton Textiles, P.O. Box
High Point, N.C. 27261) is a
able. The textiles include
patterns and colors in v
wool/nylon combinations,
lons, velvets and mohairs. Le
ers are both domestic and
ported. ***circle***

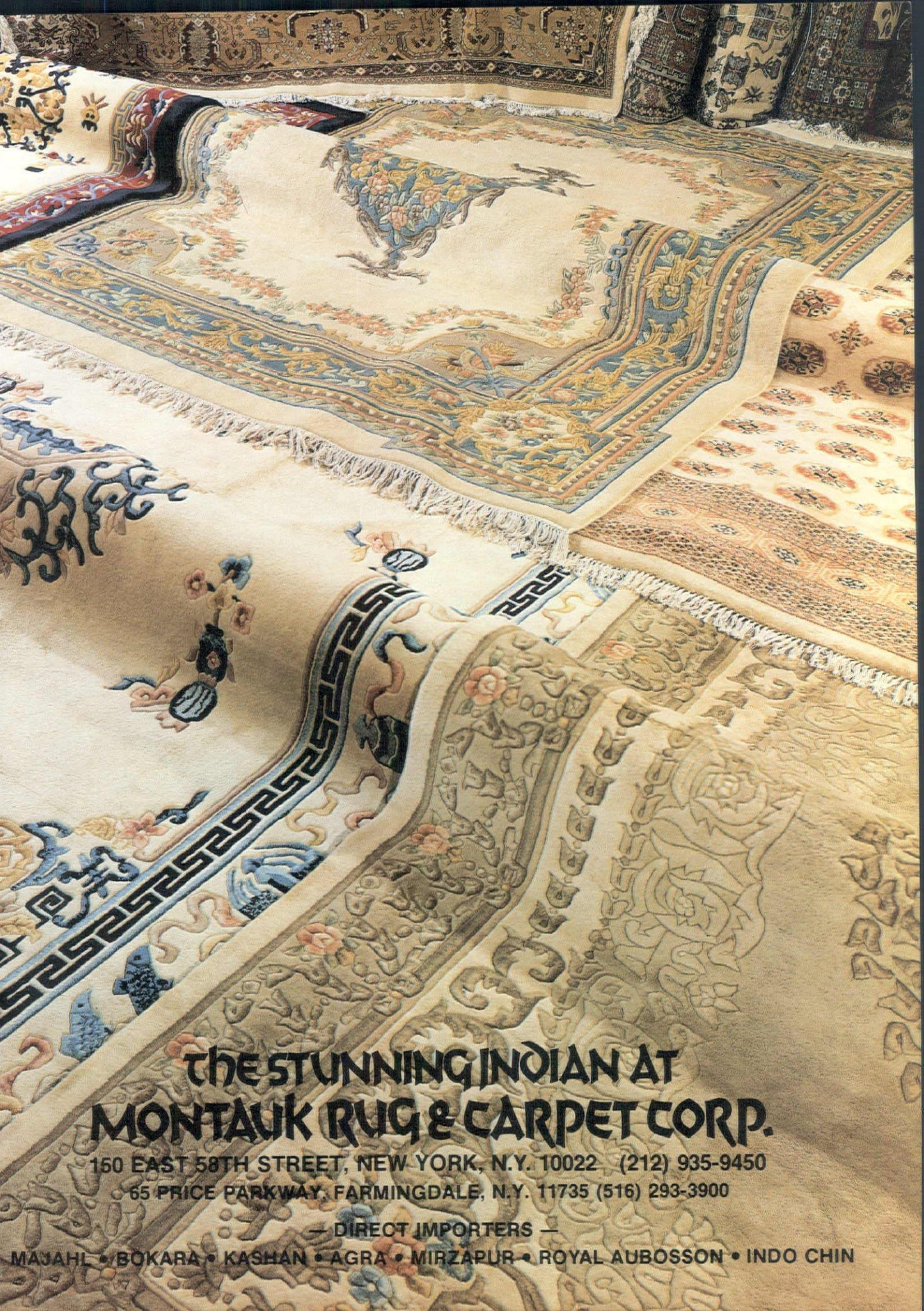


Customwood, Albuquerque, N
87125, has printed a two-
brochure containing color p
tographs of its Knot Block do
as well as specification data.
circle

A black and white and color
alogue is available to design
and specifiers from **Chal**
Crafts, 11-13 Maryland Aven
Paterson, N.J. 07503. The cos
$5.00, applicable towards fut
purchases.



Harvard Interiors, Inc., 4321 S
ple, St. Louis, Mo. 63120,
printed a brochure depicting
15-000 Series of office cha
All six models in the series
shown in color photographs.
circle



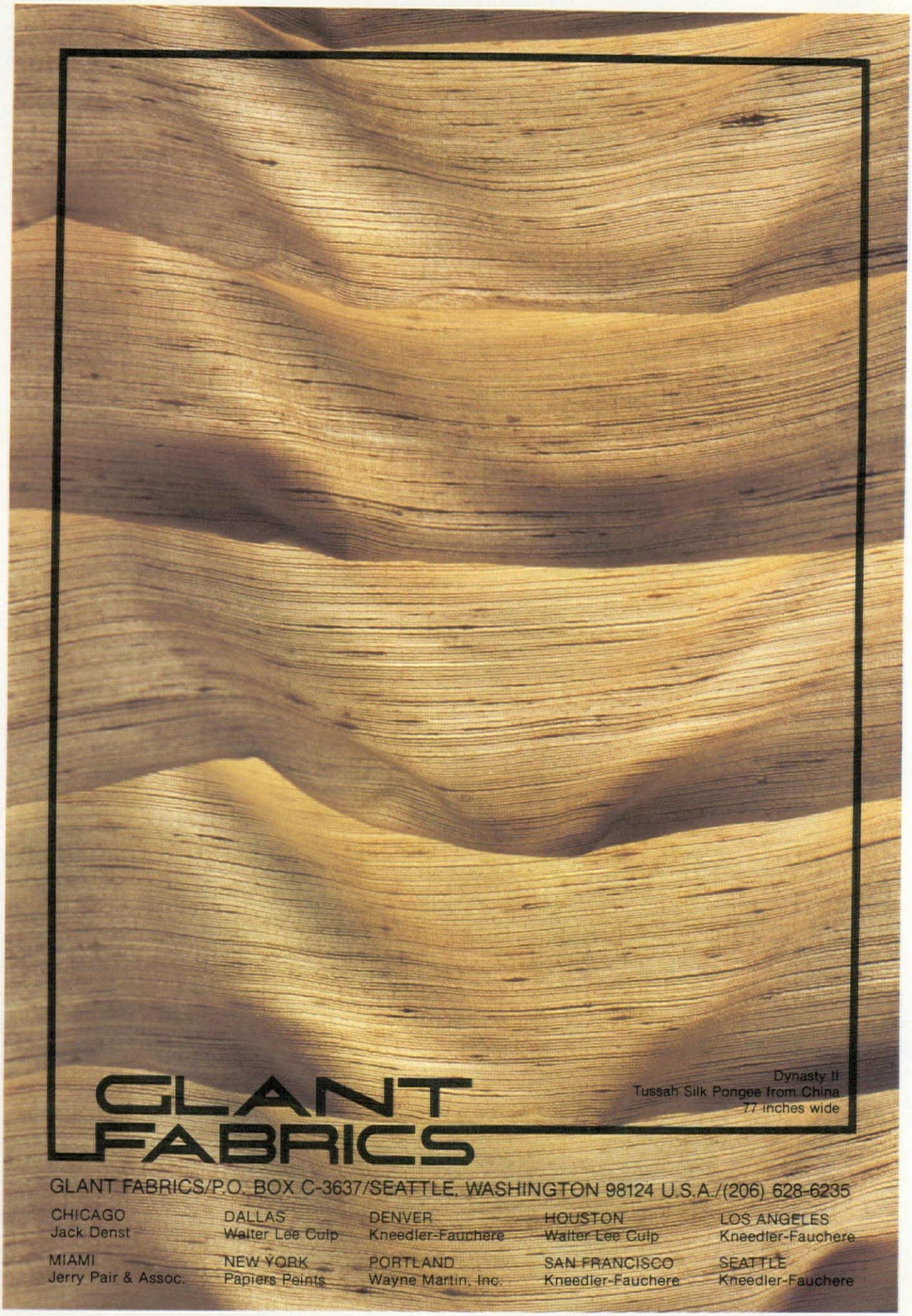
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Circle 56

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Meisel Photochrome Corp.
Dallas, TX
(214) 637-0596

SOUTHWEST

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Salt Lake City, UT
(801) 355-3652

General Graphic Services
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(415) 777-3333

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Los Angeles, CA
(213) 933-7219

Metacolor
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(415) 421-7098

Rapid Color
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Visual Dimensions Inc.
Newport Beach, CA
(714) 549-1445

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calendar

Through Sept. 30 Exhibition: "Recent Acquisitions: Architecture and Design" Museum of Modern Art, N.Y.C.

Sept. 30 Exhibition: "5,000 Years of Korean Art," Asian Art Museum of San Francisco

Oct. 1 Exhibition: "New Glass," Corning Museum, Corning, N.Y.

Jan. 6 Exhibition: "Selections from the Smithsonian," Cooper-Hewitt Museum, N.Y.C.

SEPTEMBER

19-30 INTERIOR DESIGN Magazine Tour: Milan Furniture Fair, Florence & Rome.

20 ASID EXPO '79, the Fifth Annual Exposition of Designer Resources, Plaza Hotel, New York

20 Elsie de Wolfe Award Dinner, Plaza Hotel, New York.

20-25 Milan Furniture Fair & Euroluce Lighting Exhibition, Milan, Italy.

27-28 Designers Preview & Seminars, Design Center, Troy, Mich.

OCTOBER

3-7 NOPA Office Show, McCormick Place, Chicago.

4, 5 CONN.Y. Show, Carpet Center, 919 Third Ave., N.Y.C.

5 & 6 Designers' Saturday, N.Y.C.

12-18 Summer & Casual Furniture Market, The Merchandise Mart, Chicago.

14-16 Fall Gift & Decorative Accessories Market, Permanent Showrooms and Temporary Exhibitors, Atlanta Merchandise Mart

14-18 Atlanta International Trade Fair, Atlanta Merchandise Mart.

14-19 Chicago Christmas Wrap-Up Gift Market, The Merchandise Mart & Apparel Center

16-18 Build Expo '79, sponsored by the Producers' Council, McCormick Place, Chicago

18-19 Canadian Design Exhibition, the Lumber Exchange, Minneapolis, Minn.

18-26 National Furniture and Accessory Mart, Merchandise Mart, Hickory, N.C.

18-26 SFMC Fall Furniture Market, High Point, N.C.

26, 27 INTERIOR DESIGN Magazine Workshop/Seminar: Profit Program for Designers, Westbury Hotel, N.Y.C.

29-Nov. 1 I.D.E.A.S., Resources Council, Seventh Regiment Armory, N.Y.C.

NOVEMBER

1-3 Architectural Woodwork Institute Convention & Trade Show. Marriott Hotel, Chicago.

4-5 Fall Homefurnishings, Floorcovering, Contract, Gift & Accessories Market Days, Dallas Market Center.

6-8 International Interior Design Show, Toronto, Canada.

9-11 1979 Design Assembly, The Marketplace, Philadelphia, Pa.

11-13 NYMM Fall Home Fashions Time

11-14 International Hotel/Motel & Restaurant Show, New York Coliseum, N.Y.C.

30-Dec. 19 INTERIOR DESIGN Magazine Tour: People's Republic of China

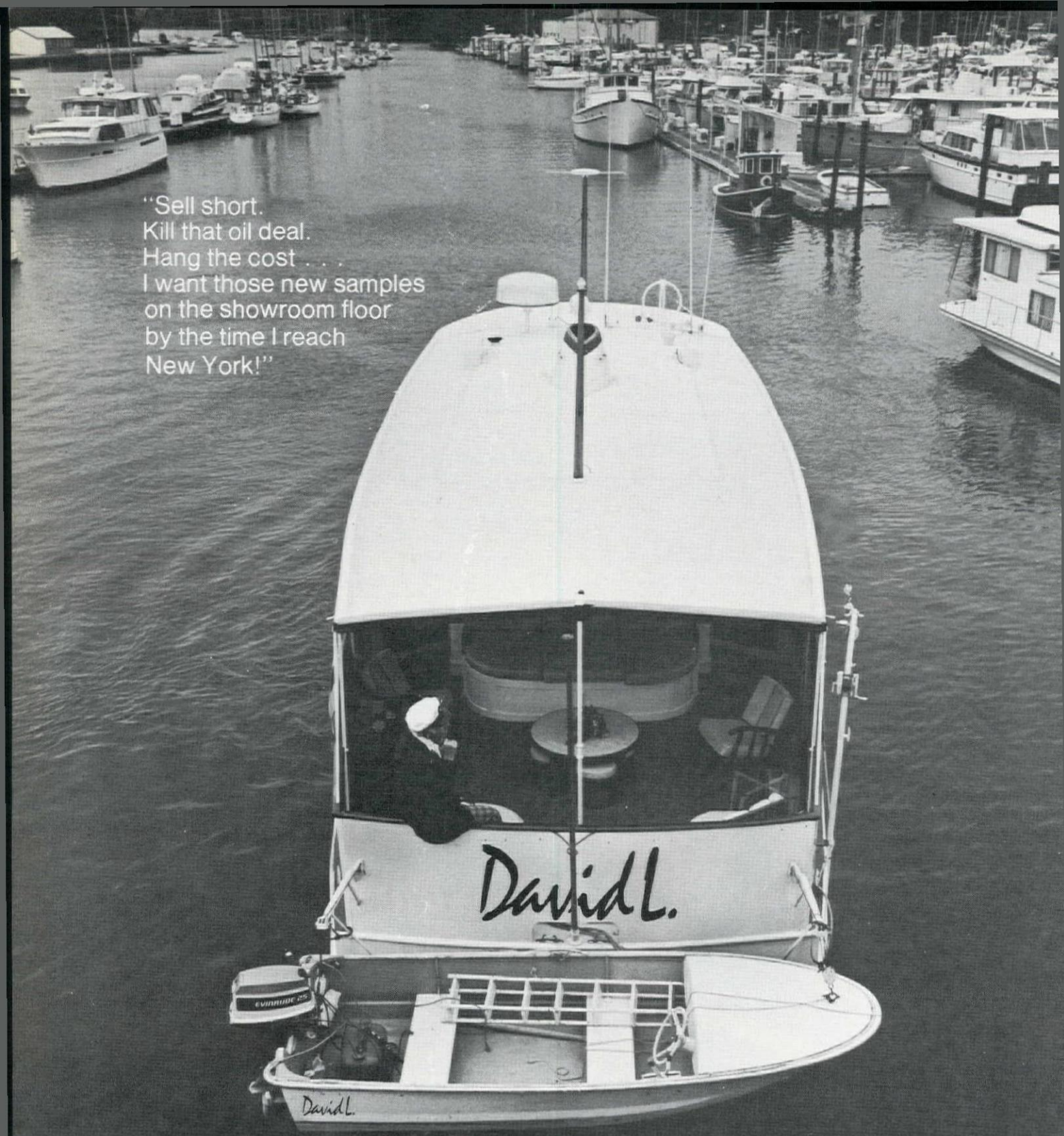


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Circle 101



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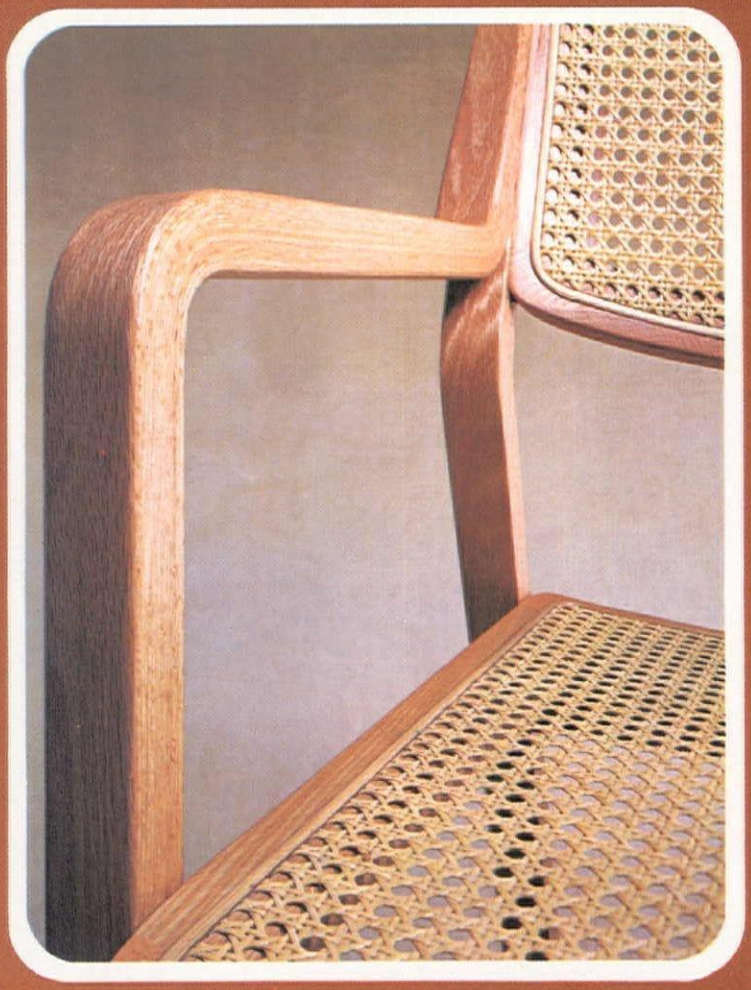
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Circle 60

Circle 61



R-WAY

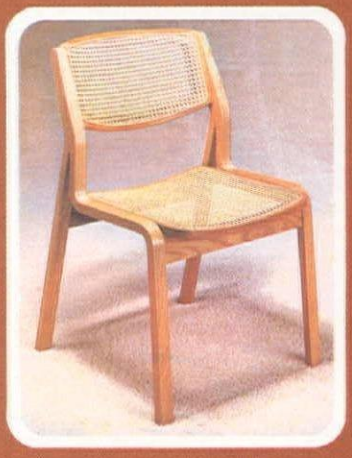
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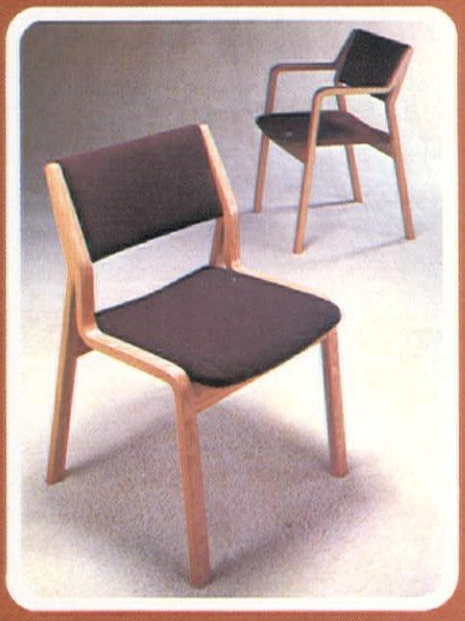
Patent Pending.

the chair skagen™

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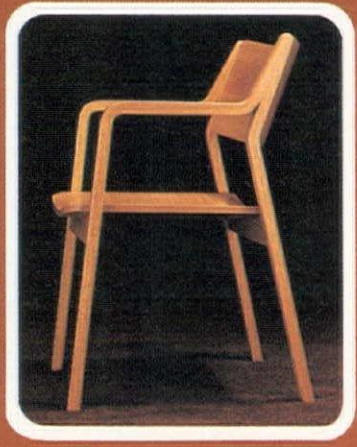


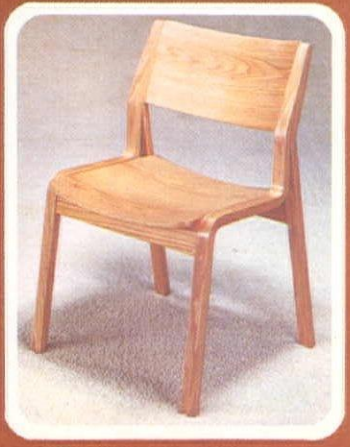


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The Levolor Vertical.

The most beautiful thing about it is what you don't see.

The beauty you see is Levolor's decorator colors. There are over 100 that go from the drama of Low Gloss Black to the dazzle of Pagoda Red. From the shine of Genus in a genuine chrome finish, to the starlight effect of Kre-Blay Magic™. The beauty you see is fabricated in aluminum and a full line of fabrics and vinyls, too.

The beauty you don't see is the precision crafted Levolor mechanism. Only the Levolor Vertical Blind conceals the track behind a handsome, color-coordinated band, leaving it to operate flawlessly, but out of sight.

Next time a job calls for a vertical blind, and you want the best, specify Levolor. It's the only name that makes a vertical blind as beautiful on the inside, as it is on the outside. Write for our color brochure: Levolor Lorentzen, Inc., 720 Monroe St., Hoboken, N.J. 07030.

Levolor®
Our love is blinds.™

Circle 62



Noise. Distraction. Lack of privacy.

Research shows that these are primary concerns in open plan offices. So we designed Tempo 3, the quality system engineered for true speech privacy.

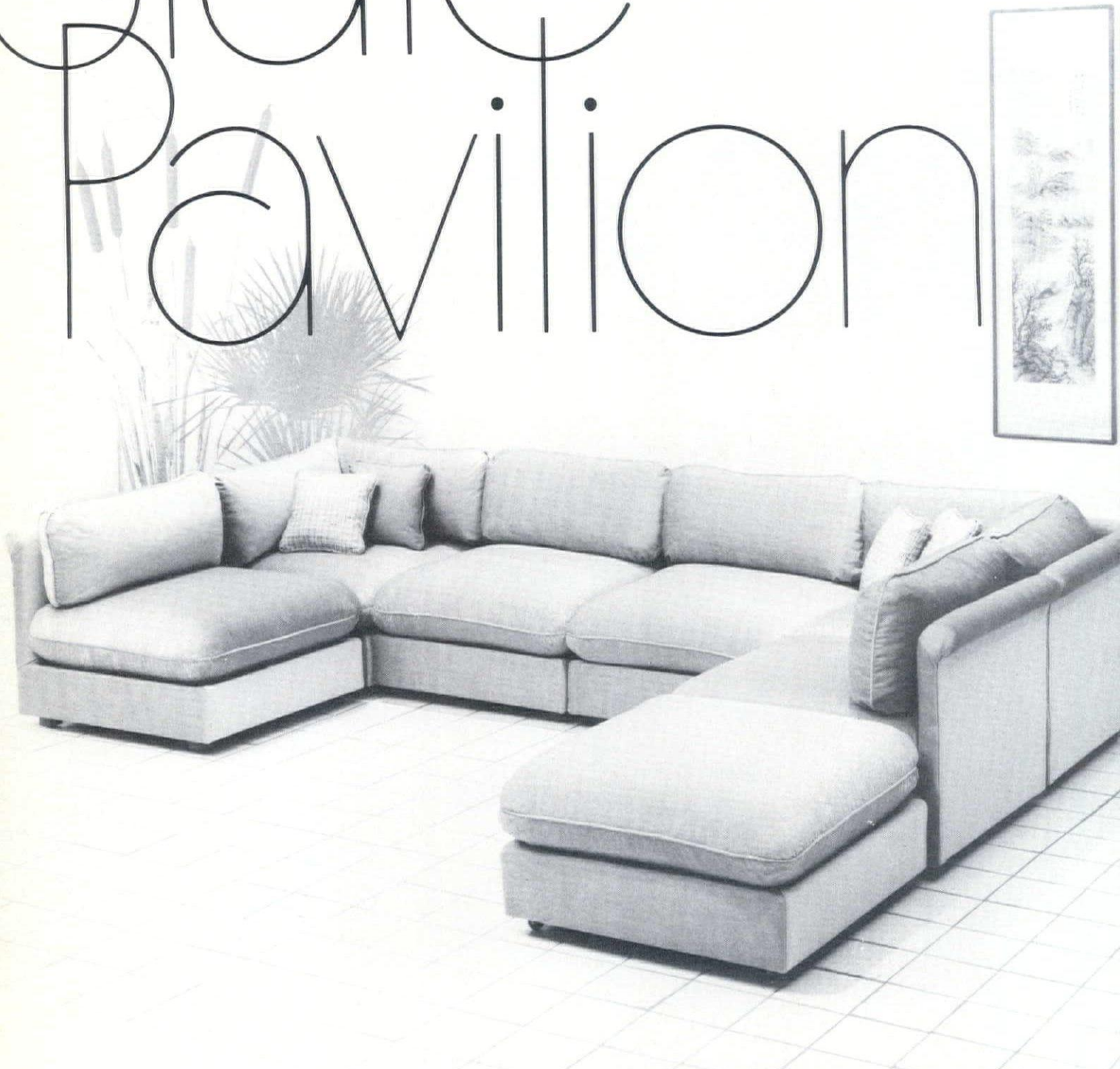
Want to hear the whole story on sound control? Send us a note on your letterhead asking for our new 28-page booklet, *Sound Control in the Open Office: A Guide to Speech Privacy.* It's full of sound advice.

Shaw-Walker
631 Division Street
Muskegon, Michigan 49443

Circle 63

SHAW|WALKER

State Pavilion



corner $490/armless $440/ottoman $258 list c.o.m.

The versatile modular...an adventure in creating inspired interiors. Modish, magnificent...it lends itself to almost limitless configurations for sitting, lazing, lounging—even sleeping; accommodates rooms of every shape and size. Shown here in luscious, pluscious Orlon® velvet...virtually care-free. Come see. State Pavilion, Inc., Architects & Designers Building, 964 Third Avenue, (150 East 58th Street), NY, NY 10022. (212) 935-1030.

At home with DUPONT ORLON® ACRYLIC

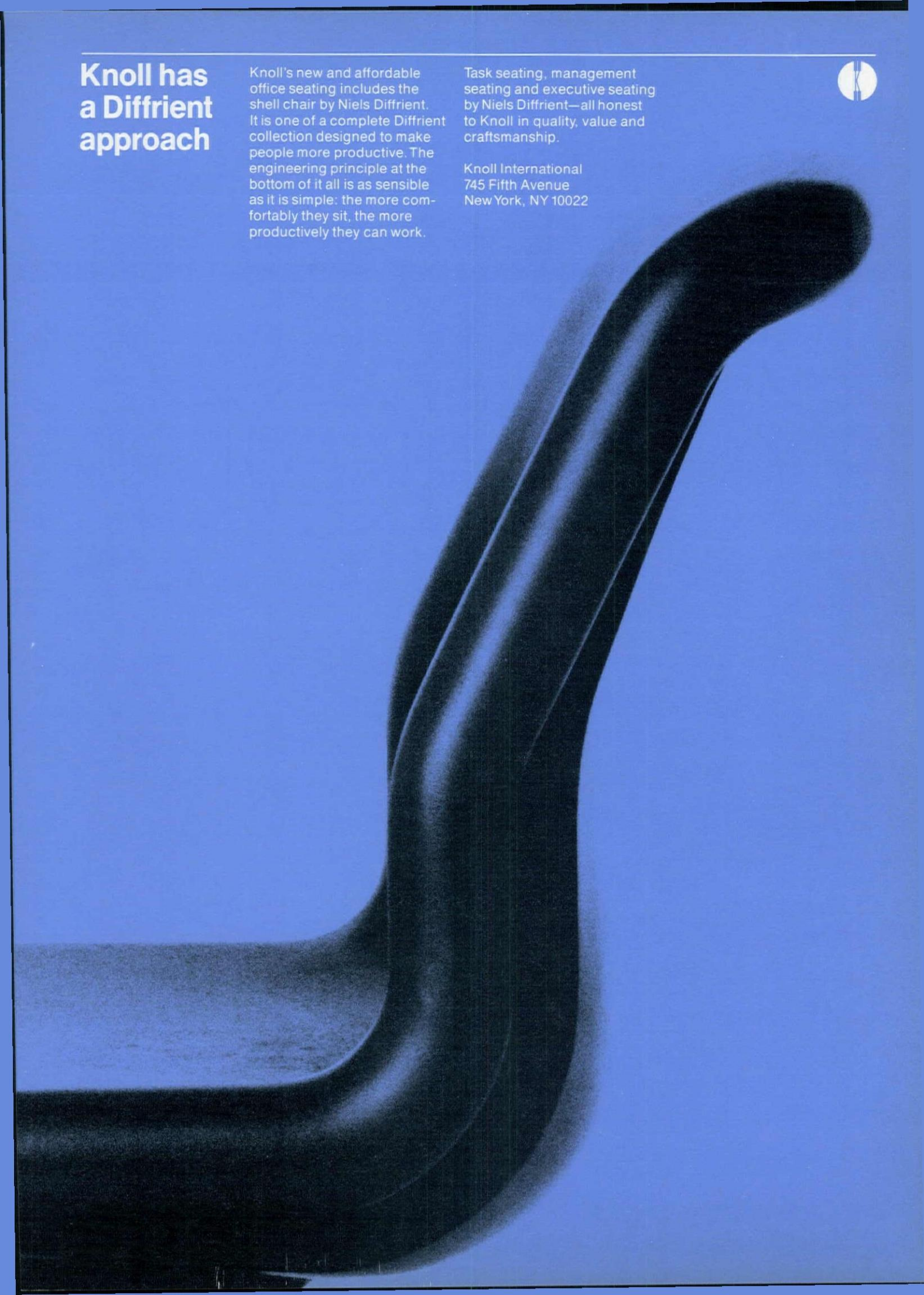
Circle 64

Knoll has a Diffrient approach

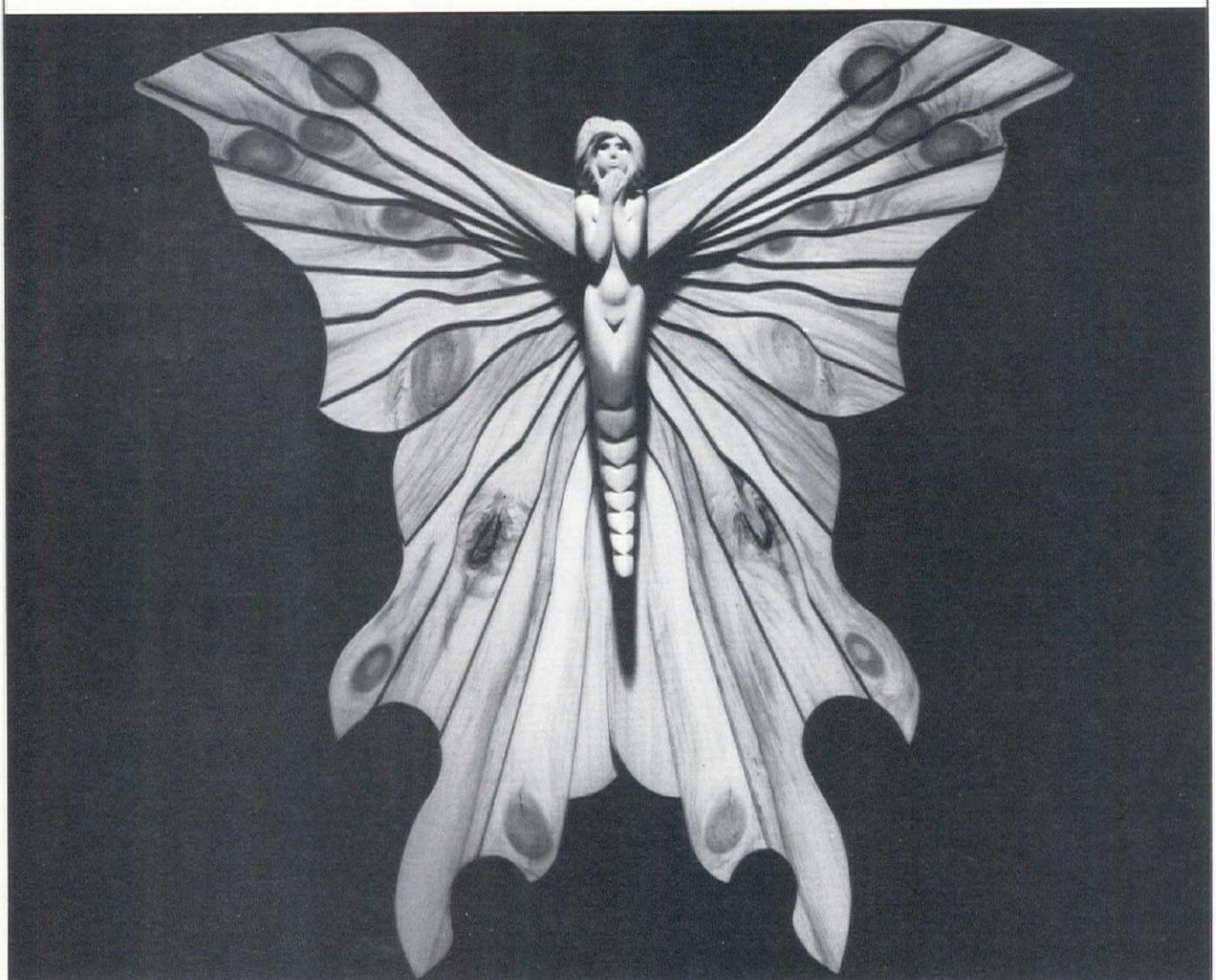
Knoll's new and affordable office seating includes the shell chair by Niels Diffrient. It is one of a complete Diffrient collection designed to make people more productive. The engineering principle at the bottom of it all is as sensible as it is simple: the more comfortably they sit, the more productively they can work.

Task seating, management seating and executive seating by Niels Diffrient—all honest to Knoll in quality, value and craftsmanship.

Knoll International
745 Fifth Avenue
New York, NY 10022

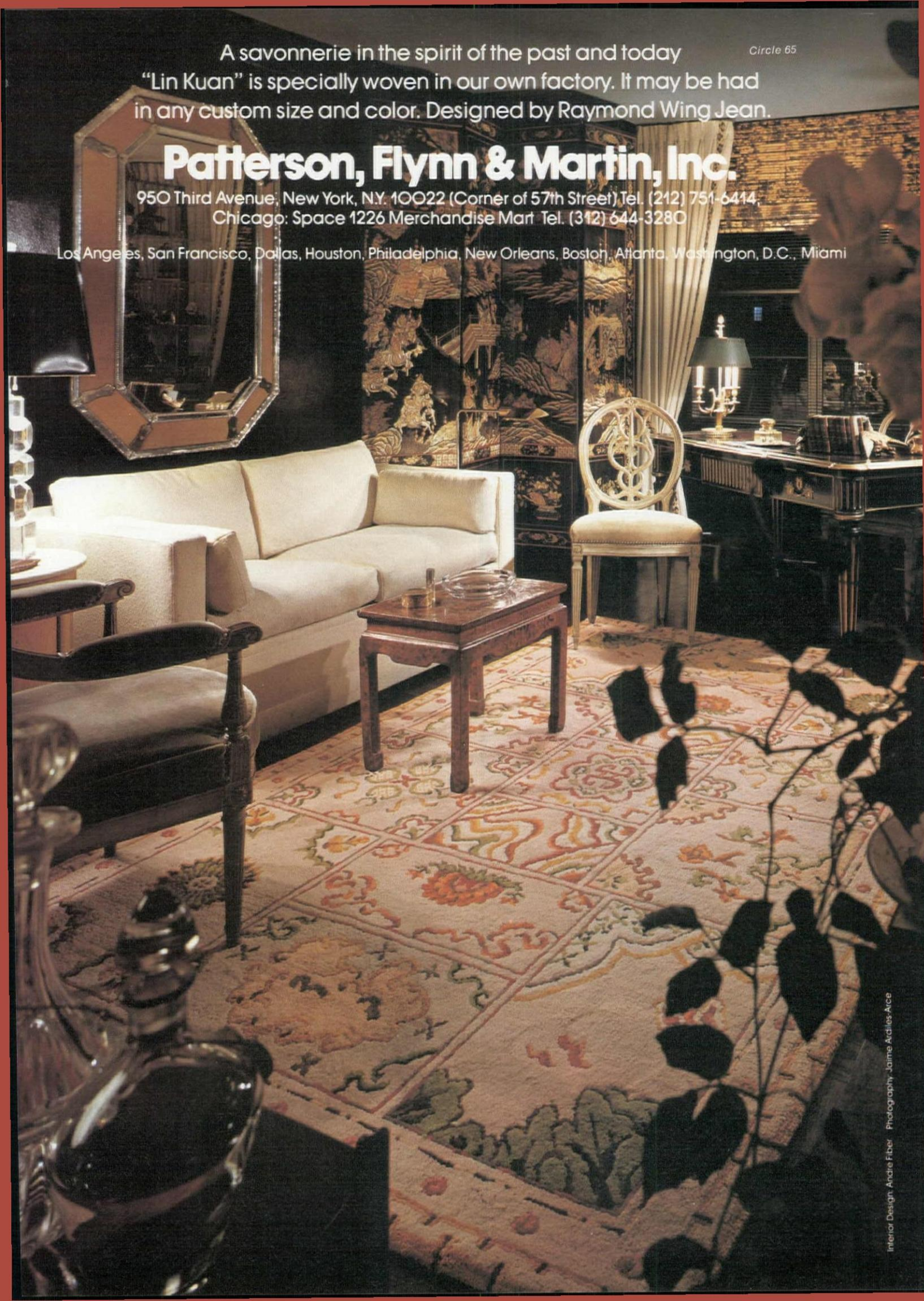


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HAND CARVED WOODEN SCULPTURE BY JEFFREY BRIGGS EXCLUSIVELY AT CHASERÍE

A NEW SOURCE. UNIQUE APPOINTMENTS WITH A CREATIVE ACCENT.
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A savonnerie in the spirit of the past and today
Circle 65
"Lin Kuan" is specially woven in our own factory. It may be had
in any custom size and color. Designed by Raymond Wing Jean.
Patterson, Flynn & Martin, Inc.
950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414
Chicago: Space 1226 Merchandise Mart Tel. (312) 644-3280
Los Angeles, San Francisco, Dallas, Houston, Philadelphia, New Orleans, Boston, Atlanta, Washington, D.C., Miami
Interior Design: André Fiber Photography: Jaime Ardiles-Arce

Directional®



Circle 67

POLISHED STEEL CHAIR AND OTTOMAN, DESIGNED BY KIPP STEWART. VERTICAL COLUMN WITH SHELVES DESIGNED BY HAYMAN-CHAFFEY.

NEW YORK: 979 THIRD AVE. D&D BLDG. CHICAGO: 6-121 MERCHANDISE MART SAN FRANCISCO: 171 RHODE ISLAND STREET
LOS ANGELES: PACIFIC DESIGN CENTER MIAMI: D&D CENTER, 3841 N.E. 2ND AVE. BOSTON DALLAS HOUSTON
PURCHASES THROUGH YOUR INTERIOR DESIGNER, ARCHITECT OR DEALER. BROCHURES AVAILABLE.

We've got your number.

It's true. We know a lot about you.

We know there are times you'd like a large sample of BoltaWall instead of a small swatch and you want it right away.

We know there are times you'd like help in specifying BoltaWall for a particular job.

We know you might have occasion to ask about the custom work we can do for you at the Bolta Design Center, where the possibilities are unlimited in terms of colors, patterns, embossings and special products.

And because we know this, we've done something about it. We've installed an 800 number.

From now on, when you want a good-sized sample of any of the 800 BoltaWall colors or textures, call us on the 800 line and we'll have your samples in the mail to you within 24 hours.

Call us for help in specifying. For information about custom applications. For advice on anything relating to how BoltaWall vinyl wallcovering can help you in your work.

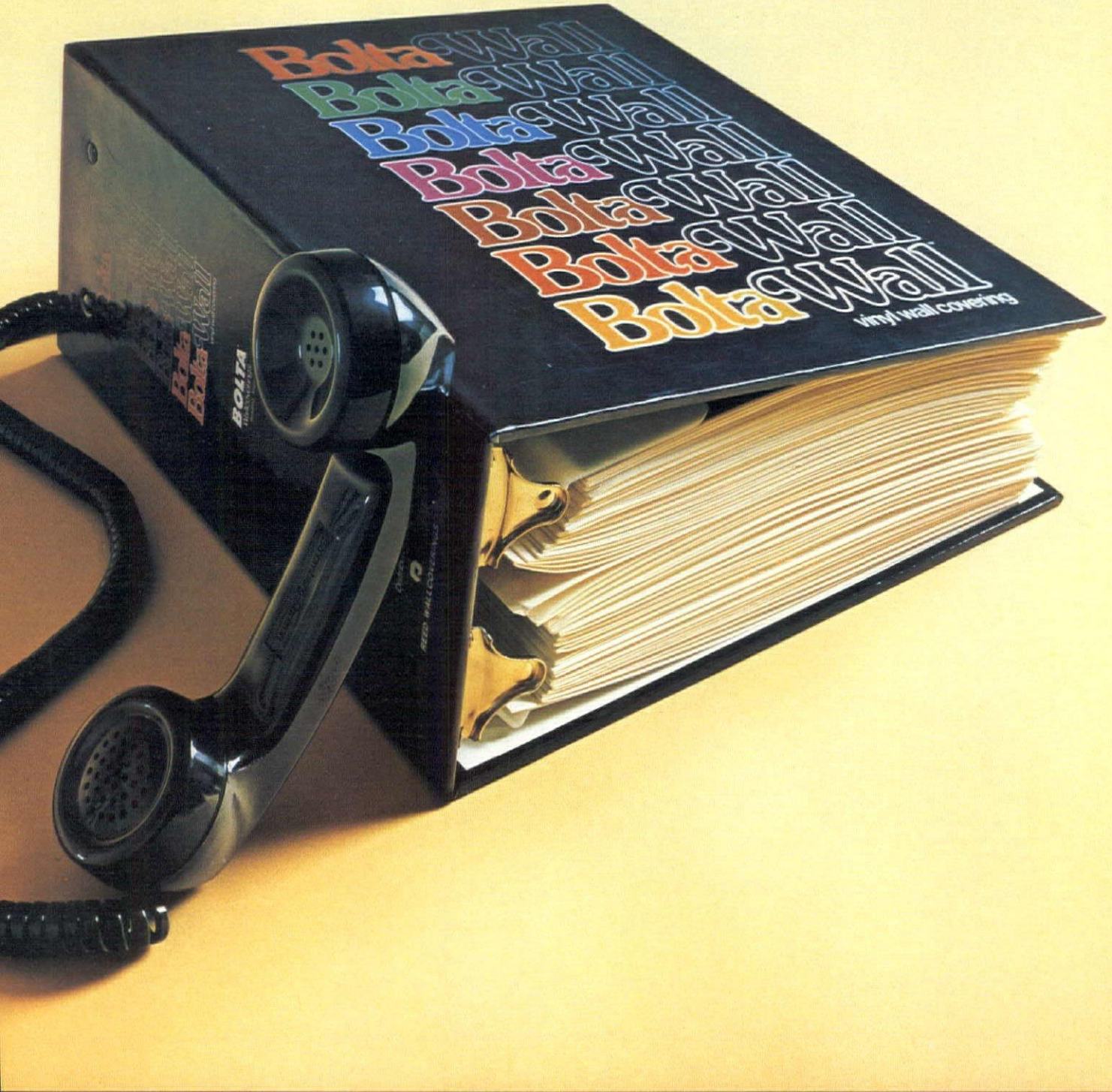
We've got your number. It's high time you had ours.

BOLTA®
Wallcoverings
Reading, Mass.

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REED
WALLCOVERINGS

Circle 68

Now you've got ours. 800-241-0647.



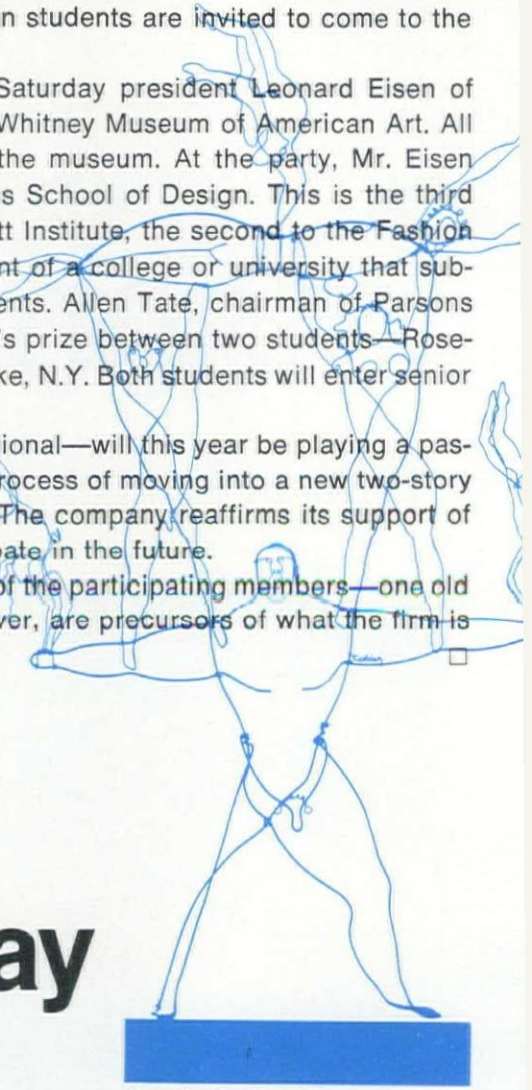
On October 5th and 6th, the members of Designer's Saturday will again open their showrooms to designers and architects from all over the world. Visiting design students are invited to come to the showrooms on Thursday, October 4th.

For the 12th anniversary of this prestigious group, Designer's Saturday president Leonard Eisen of Intrex has announced a reception on Sat. from 7PM to 9PM at the Whitney Museum of American Art. All proceeds from the $10.00 admission tickets will be contributed to the museum. At the party, Mr. Eisen will present the annual $3,000 student scholarship award to Parsons School of Design. This is the third year in which such an award has been given (the first was to Pratt Institute, the second to the Fashion Institute of Technology) to the interior design/architecture department of a college or university that subsequently determines how the scholarship will be awarded to students. Allen Tate, chairman of Parsons Department of Environmental Design, has chosen to divide this year's prize between two students—Rosemary Rees of Montreal, Canada and John Scarnecchia of Mohegan Lake, N.Y. Both students will enter senior year at Parsons this fall.

Of the thirty members of Designer's Saturday, one—Knoll International—will this year be playing a passive role. By the time Designer's Saturday opens, Knoll will be in the process of moving into a new two-story showroom at 655 Madison Avenue, designed by Venturi and Rauch. The company reaffirms its support of Designer's Saturday and has every intention of continuing to participate in the future.

On the editorial pages that follow, we show two designs from each of the participating members—one old and one new. Most of the old designs are still available; a few, however, are precursors of what the firm is currently producing. □

Designer's Saturday October 5&6,1979



Alexander Calder's "The Brass Family" from the Whitney Museum of American Art.

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305 East 63 Street
758-4744

30 Vecta Contract
689 Fifth Avenue
832-7011

31 Whitney Museum of American Art
945 Madison Avenue
at 75 Street
794-0600

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40 East 49 Street
759-8444

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421-5060

53rd Street

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54th Street

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63rd Street

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755-6300

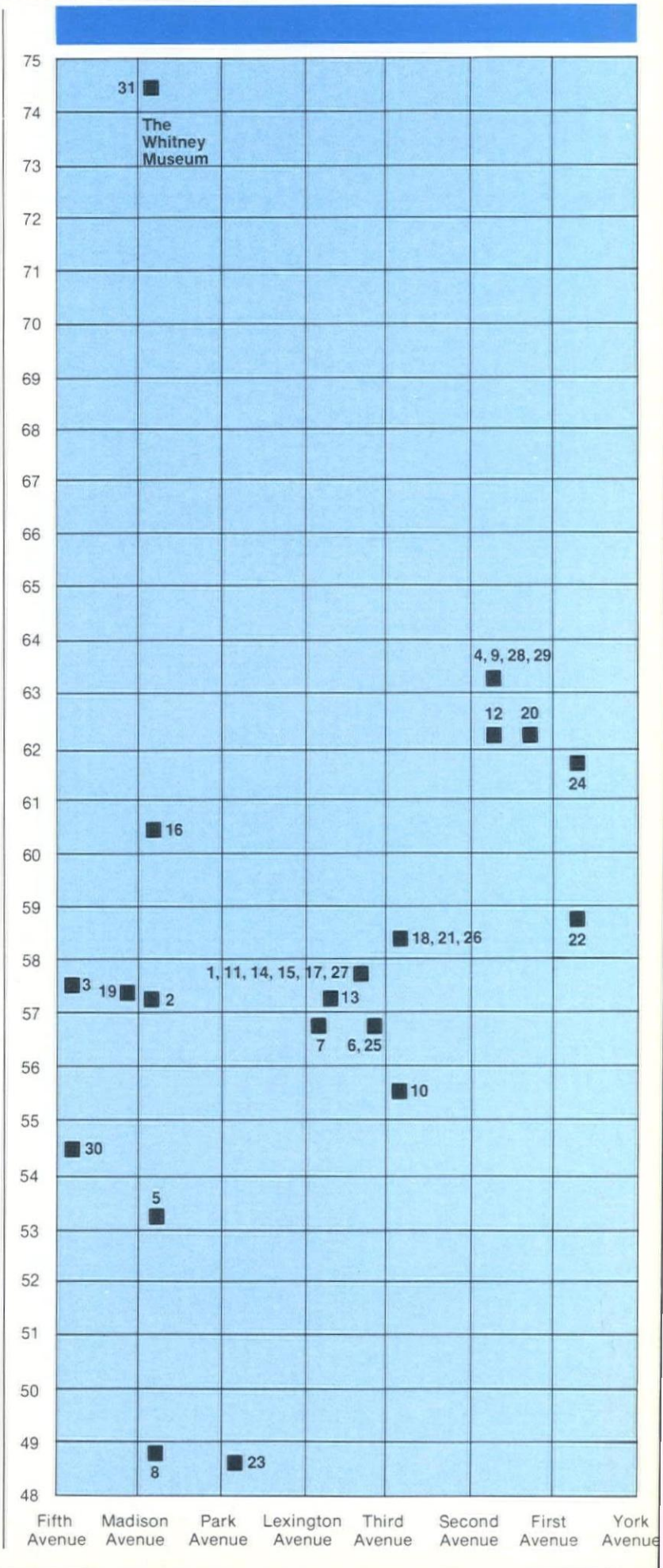
9 Dunbar Furniture Corp.
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75th Street

31 Whitney Museum
of American Art
945 Madison Avenue
at 75 Street
794-0600



Map and artwork *for Designer's Saturday by Mitelman & Associates*

DESIGNER'S SATURDAY '79

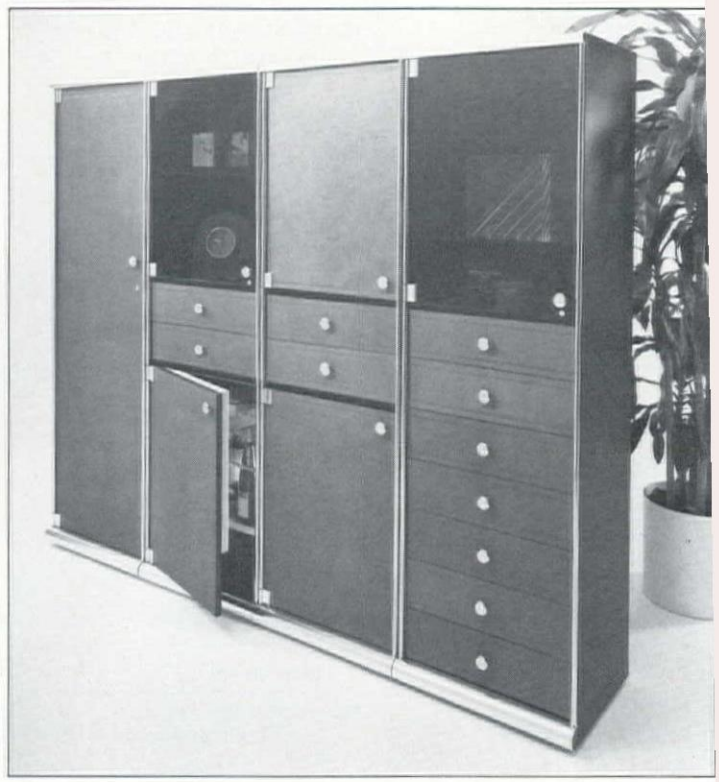
The Pace Collection

Old: Dining/conference chair designed by Irving M. Rosen in 1960 has a polished stainless steel frame and seat height of 18". **New:** "Big" cabinet series designed by G. Faleschini, a modular design with black laminate sides and a choice of tan, brown, or black stenciled detail leather drawer fronts. ***circle 498***

OLD



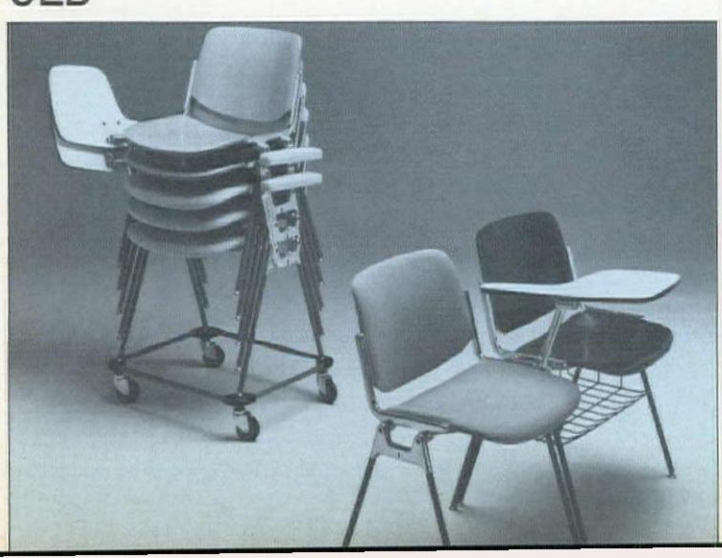
NEW



Castelli Furniture

Old: Stacking/ganging chair with molded plywood seat and back components designed by Giancarlo Piretti in 1967. **New:** Folding table by the same designer has an aluminum base and polyurethane top in white, green, beige or brown. ***circle 499***

OLD



NEW



THE DS-28, FOR A SPECIAL CIRCLE OF FRIENDS... LUXURIOUSLY LEATHERED ALL AROUND AND GENTLY SHIRRED AT THE CORNERS FOR A FREE STANDING DESIGN OF UNLIMITED POSSIBILITY. ENISLE ONE, GROUP TWO OR FORM PERFECT SYMMETRY WITH MORE... INVITING. IN NEW NATURA LEATHER AND A RARE REGISTER OF COLORS AT TURNER LTD., 305 EAST 63RD STREET, NEW YORK CITY, TELEPHONE (212) 758-4744. MIAMI · CHICAGO · DALLAS · ST. LOUIS · LOS ANGELES · SAN FRANCISCO.

TURNER LTD.

Circle 89



Office chairs that move within their environment can be unexpectedly destructive. Their hard surfaces scrape walls, scratch conference tables, nick desks and devour shoes.

At Atelier International, we feel this is rather a high price to pay for the wrong kind of impression.

Therefore, we are intorducing Babar, the recipient of the IBD Award. A very affordable system of office seating and companion tables that incorporates all the features available in the most sophisticated competitive furniture but, even more importantly, is soft where the others are hard.

Designed by André Vandenbeuck and Alex Strassle, Babar's base and frame parts are encased in a 10-mm polyurethane foam skin resilient enough to prevent them from damaging their surroundings. And so tough, they're almost impervious to damage, themselves.

But while Babar is soft, it's no pushover. A five-footed base makes it so stable, it's difficult to tip over; each foot has a padded buffer end to protect your shoes from its casters.

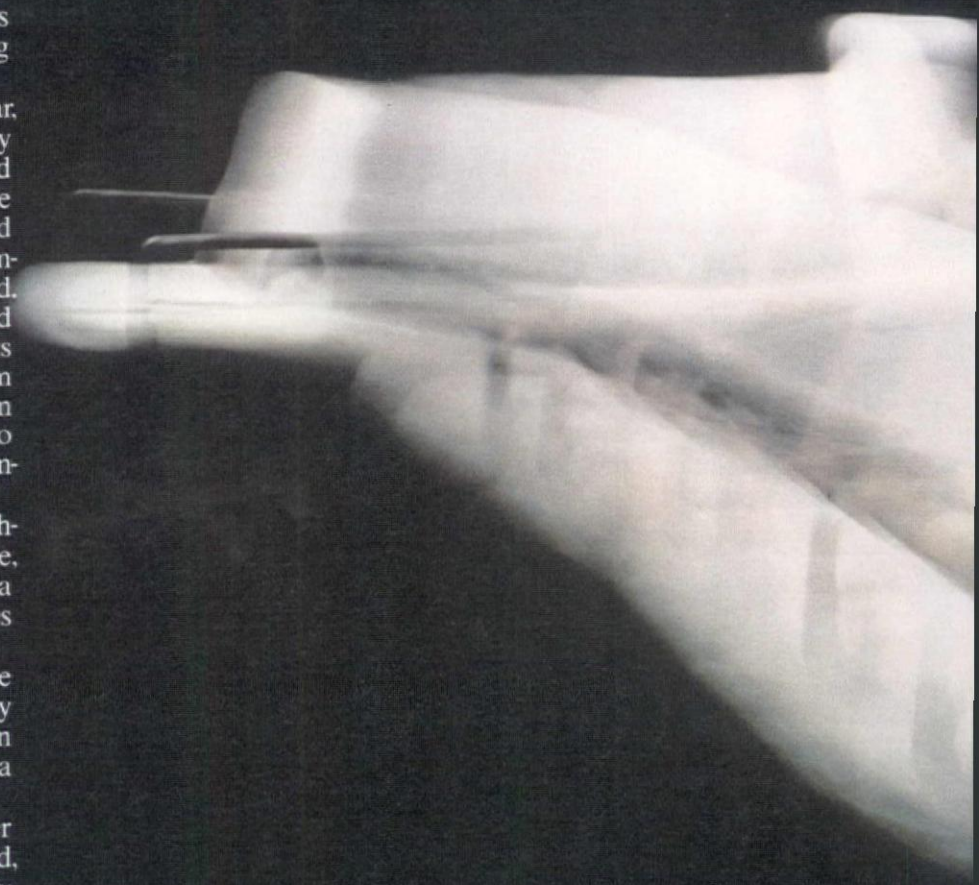
If you insist on chrome, however, we have chrome without compromise. Only our pull-up chairs, a threat to neither man nor his environment, are available with a variety of bases.

A gas spring, controlled by a lever while sitting, adjusts the chair height. And, unlike many other chairs, Babar not only swivels and tilts, but has an override to lock the tilt mechanism in one position so it can function equally well behind a desk, at a conference table or, quite simply, as a visitor's chair.

Rounding out the collection, we have the Babar Tandem System for reception, meeting and waiting areas and Babar tables in unlimited shapes and sizes for dining or conference areas. Like the chairs, all tables have soft bases and edges to resist damage, a particularly convenient feature if you think best with your feet up.

So for about the same price as its competitors, Babar is an intelligent solution to a very expensive problem.

For more information about Babar and our complete collection of residential and contract furnishings, write or visit us. Atelier International, Ltd., 595 Madison Avenue, New York, New York 10022 or phone (212) 644-0400.



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

ai

Circle 90

© Atelier International, Ltd., 1979



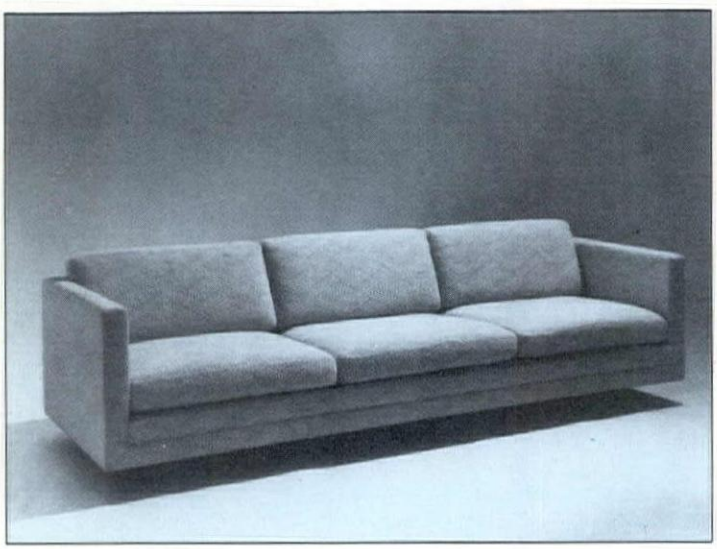
Introducing Babar.
The chair that doesn't leave an impression.

DESIGNER'S SATURDAY '79

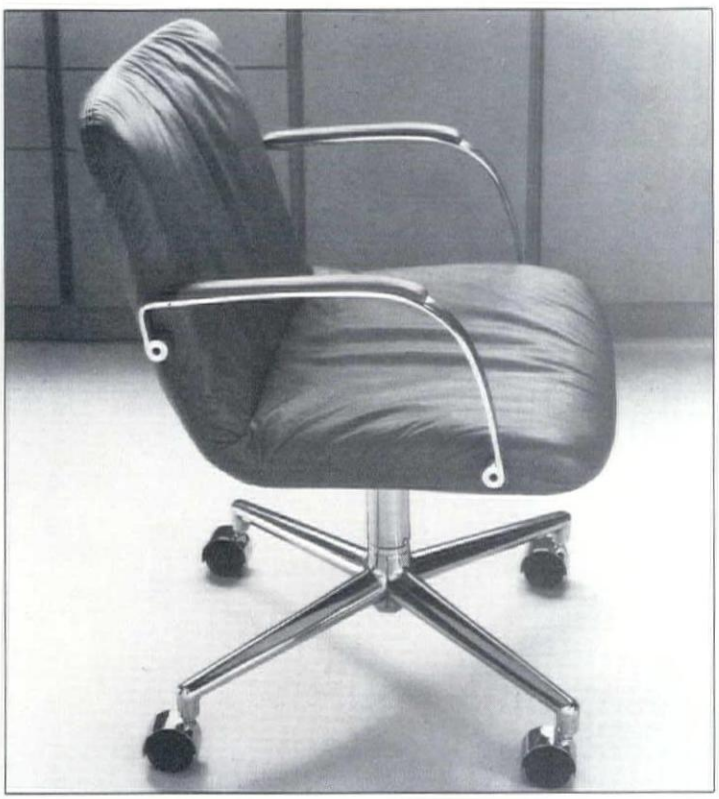
Harvey Probber

Old: Sofa 1257 introduced in 1962; it is available in widths from 33" to 102". **New:** Aspen executive chair, a companion to cantilever base version introduced last Designer's Saturday. ***circle 481***

OLD



NEW



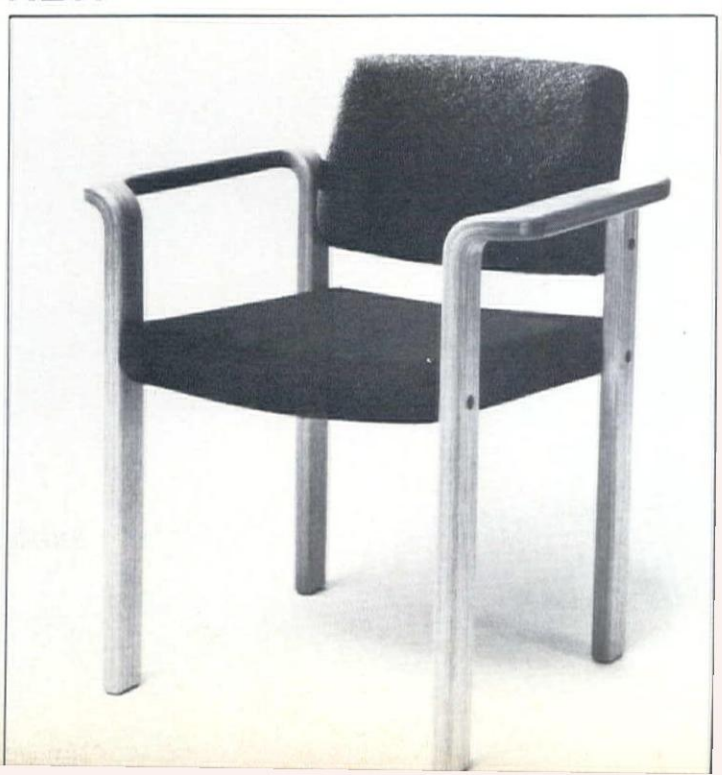
CI Designs

Old: Danish architect Bodil Kjaer's No. 30 series of modular lounge furniture in walnut introduced in 1959. **New:** Stackable armchair, designed by Frank Emery, with foam upholstery, white ash arms and legs in variety of finishes. ***circle 480***

OLD

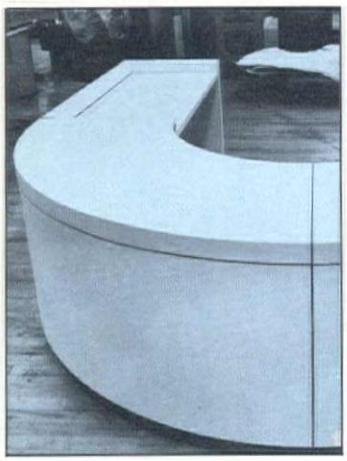


NEW

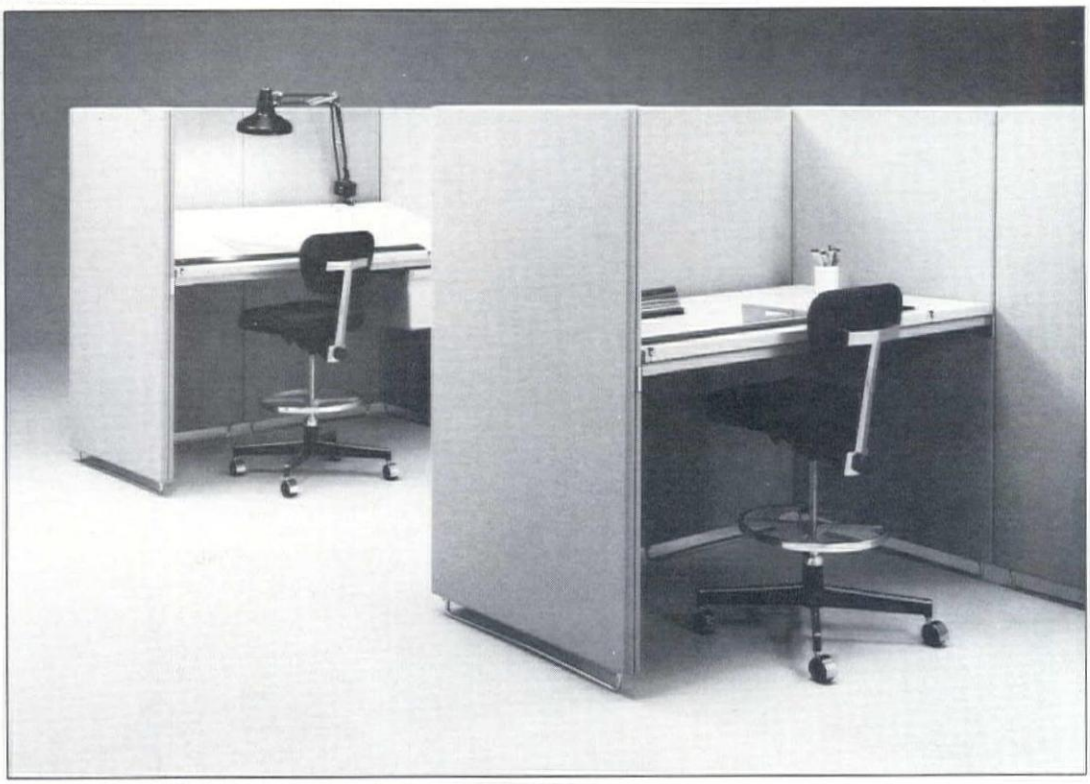


DESIGNER'S SATURDAY '79

OLD



NEW



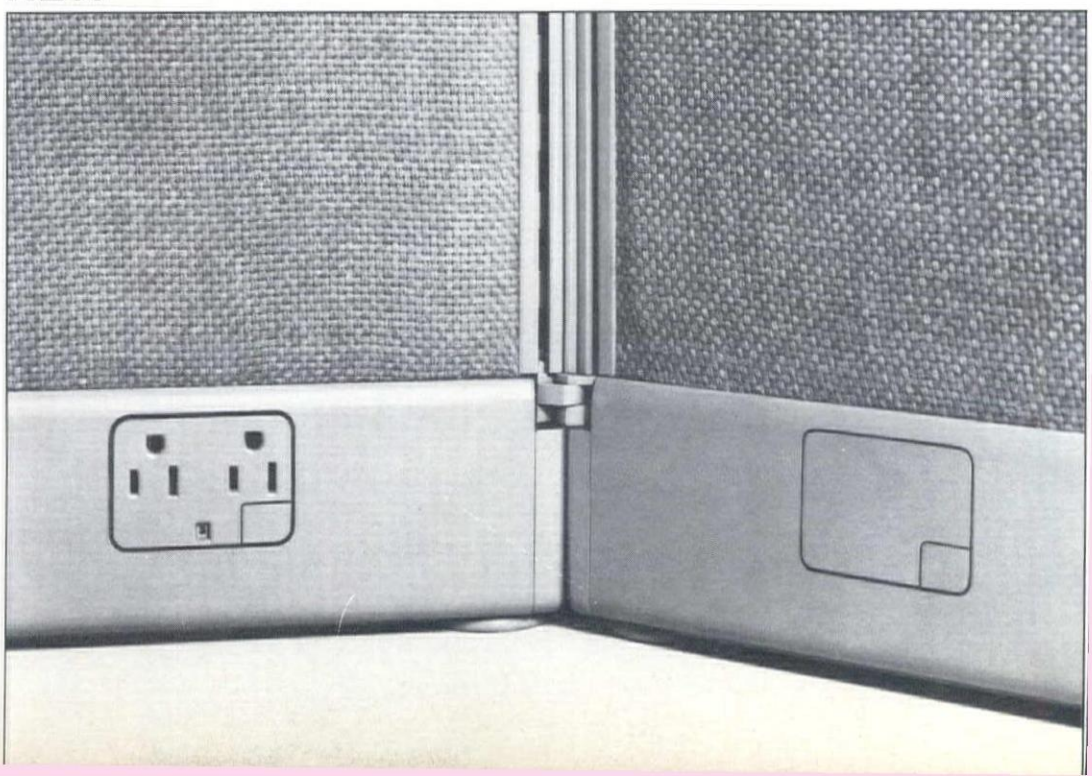
JG Furniture

Old: Reveal desk designed by John Nance and introduced in 1972. **New:** UPS drafting/engineering work surfaces with dry marker board accessory, additions to the Upholstered Panel System introduced in June at NEOCON. ***circle 489***

OLD

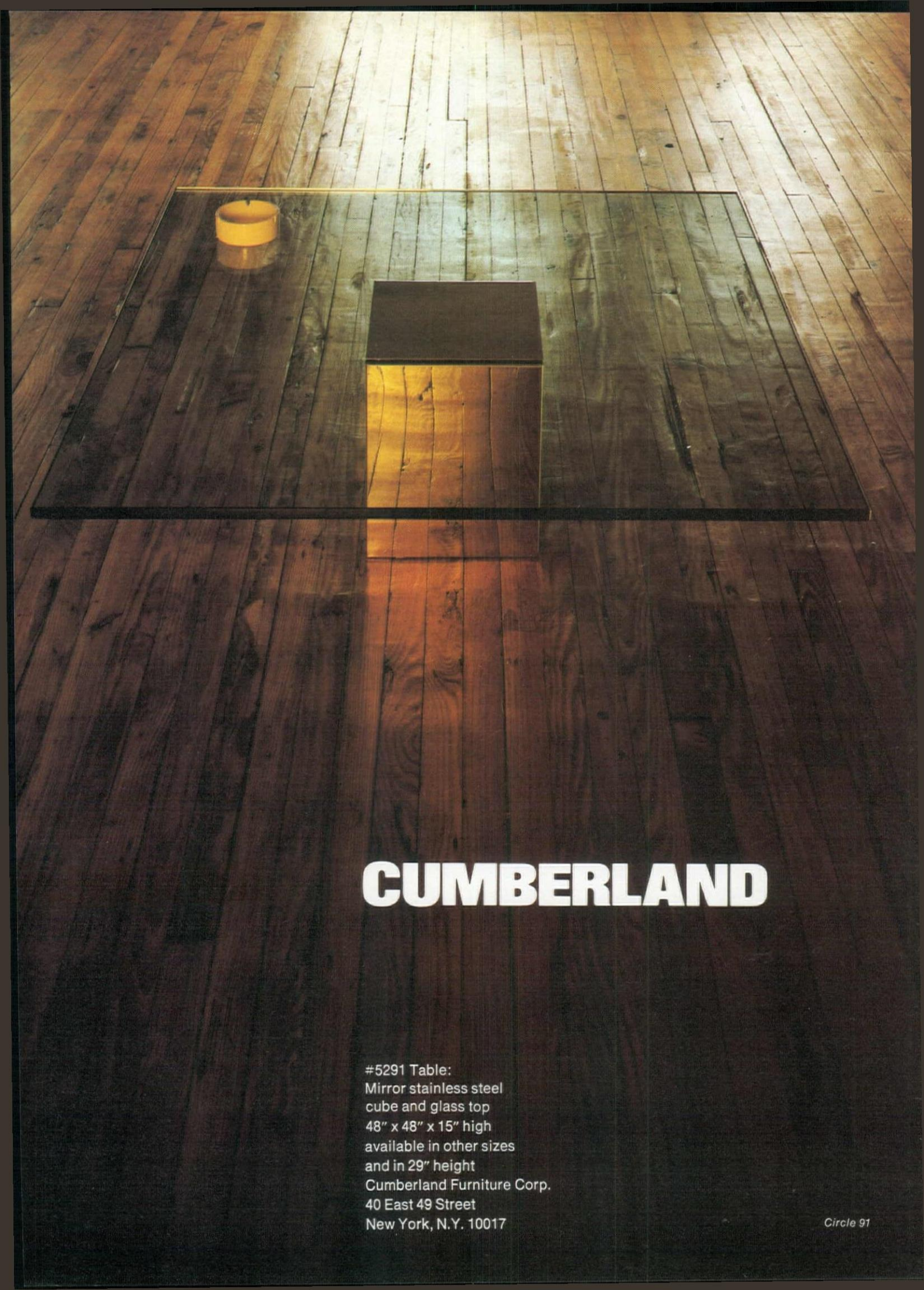


NEW



Haworth

Old: Precursors to the firm's current open office system were these "Soundex" units manufactured in the early 1950's. **New:** TriCircuit ERA-1 panels which can simultaneously power convenience outlets, special equipment and lighting on separate electrical circuits. ***circle 492***

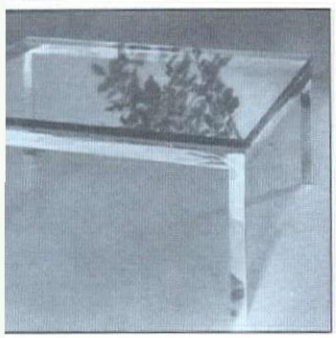


#5291 Table:
Mirror stainless steel
cube and glass top
48" x 48" x 15" high
available in other sizes
and in 29" height
Cumberland Furniture Corp.
40 East 49 Street
New York, N.Y. 10017

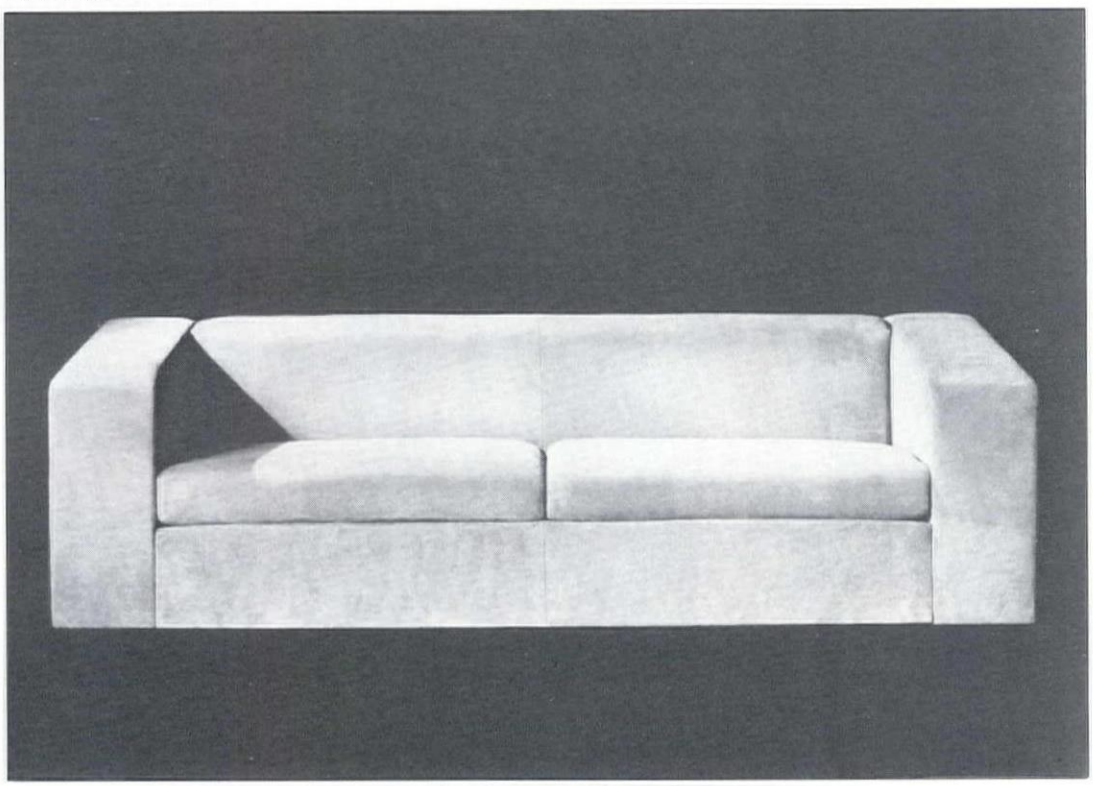
Circle 91

DESIGNER'S SATURDAY '79

OLD



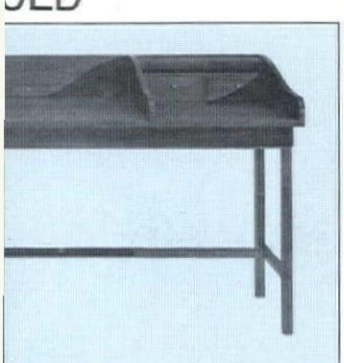
NEW



Cumberland Furniture Corp.

Old: Glass-top table with stainless steel base from a group introduced fifteen years ago. **New:** Sofa with squared-off look, 9" arms and semi-firm back and seat; from lounge seating group which also includes a loveseat and chairs. ***circle 490***

OLD



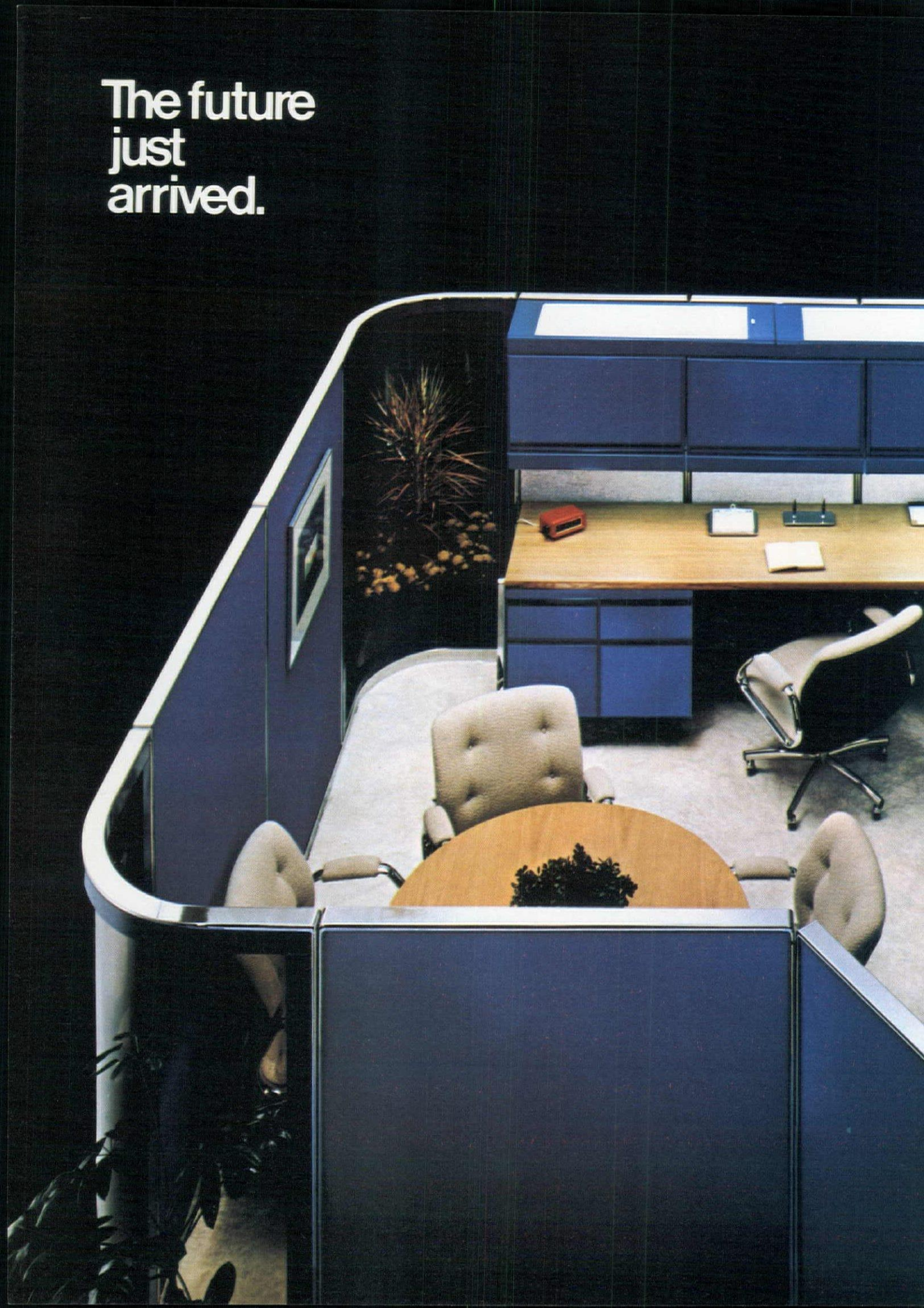
NEW



Dunbar

Old: Classic roll top desk of walnut with brass shoes, rosewood tambour top and drawers designed by Edward Wormley in 1956. **New:** Credenza from de-Polo/Dunbar group available in combinations of one to five units (shown here with three modules). ***circle 502***

The future just arrived.





And it's surrounded by silence.

The national Steelcase study by Lou Harris revealed that noise and distractions are the number one problem of today's office workers.

New Series 9000 offers the number one solution: acoustical structural panels that exactly meet the degree of quiet needed, with NRC ratings of .85 up to 1.0, the top rating available.

New Series 9000 also blends aesthetics with electronics via a multi-wire circuit that delivers 20 amps for built-in task and ambient lighting, plus a separate 20-amp circuit to power machines and accessories.

And, Series 9000 combines the rigidity of a furniture system with the flexibility of a component system to multiply your design options.

For complete, detailed information on the Lou Harris study and on new Series 9000, call your Steelcase Dealer or Regional office. Or call toll-free 800-447-4700; in Illinois 800-322-4400.

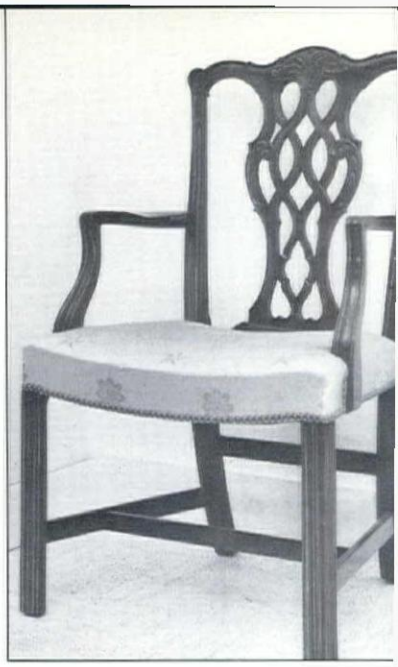
New Series 9000

Steelcase

Steelcase Inc., Grand Rapids, MI 49501; Los Angeles, CA 90067; Ontario, Canada; Steelcase Kurogane, Ltd., Osaka, Japan; Steelcase-Strafor, S.A. Sarrebourg, France. Steelcase products and services are also available in the Middle East.

Circle 92

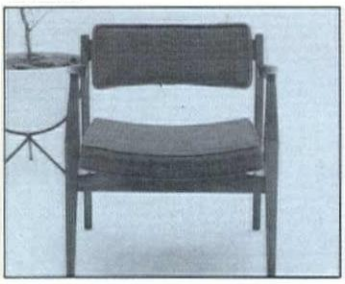
DESIGNER'S SATURDAY '79



John Stuart International

Old and **new:** This Chippendale chair was first reproduced by Wm. A. Berkey (a John Widdicomb subsidiary) in the late 30's and available for 20 years. In 1957, John Stuart International submitted the chair to Mary E. Dunn for use in the State Department dining room, and 200 of them were made for the room. That same year it was offered for contract use on special order only. This fall, the chair will again be stocked as a standard item; originally made of Cuban mahogany, it is now of Honduras mahogany. ***circle 504***

OLD



Edward Axel Roffman

Old: Walnut-frame armchair introduced in 1954; although not currently available, there are plans to re-introduce the chair with design revisions. **New:** Modular "Rolo" grouping designed by Joseph Cacarillo has base in stainless steel, black lacquer or wood finishes. ***circle 501***

NEW



OLD



Stendig

Old: Prague bentwood chair, designed by Josef Hoffmann, has been made entirely by hand for over 50 years. **New:** Sigma buffet cabinet of Carpathian elm burl with choice of natural or dark stained closed pore polyurethane finish (72" wide, 20" deep, 28½" high). ***circle 493***

NEW



Vecta Contract Ginkgo Biloba Tables. Uniquely designed cast aluminum base, beautifully polished or coated in 16 Thermoset colors, 6 table-top shapes, 37 standard sizes. Veneers and laminates. With solid wood, vinyl or self edge, 2" or 1¼" thick. Carefully scaled and designed by Gunter Eberle for today's architecture.



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Circle 93

DESIGNER'S SATURDAY '79

Harter Corporation

Old: Chair from Model 900 Series introduced in 1967 in honor of the company's 40th anniversary. **New:** Three models of the 2300 Series Office Seating with frames of one-inch steel tubing, finished in polished chrome. ***circle 495***

OLD



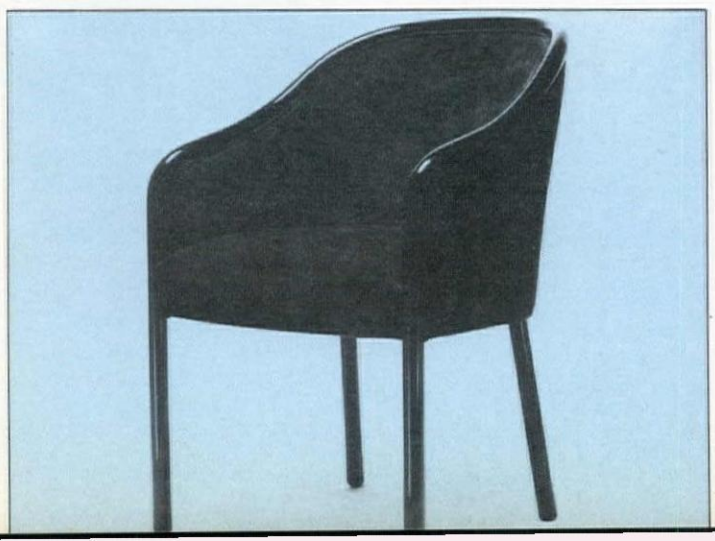
NEW



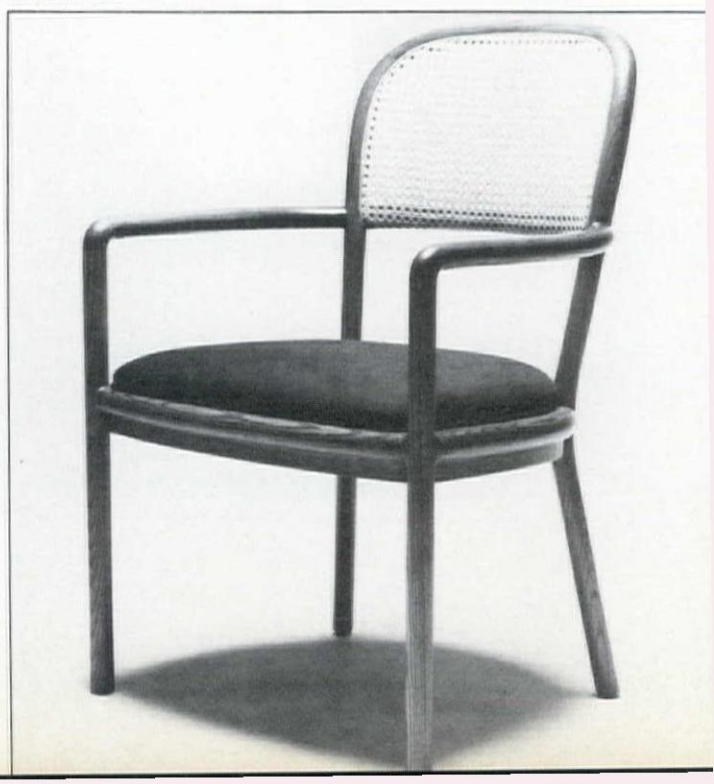
Brickel Associates

Old: Fully upholstered chair designed by Ward Bennett in 1963; the frame is natural oiled walnut. **New:** Turtleback chair by the same designer is offered in a carved ashwood frame with upholstered or natural cane back panel. ***circle 497***

OLD



NEW

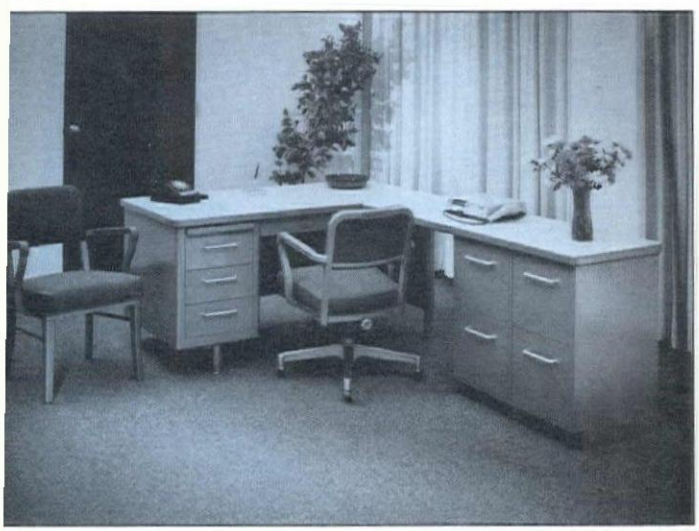


DESIGNER'S SATURDAY '79

teelcase

d: The firm's 6000 line desks which have been available contin-usly since 1963; the chairs shown with it were introduced over years ago. **New:** The most recent addition is Series 9000, an panded version featuring structural panels. ***circle 494***

LD



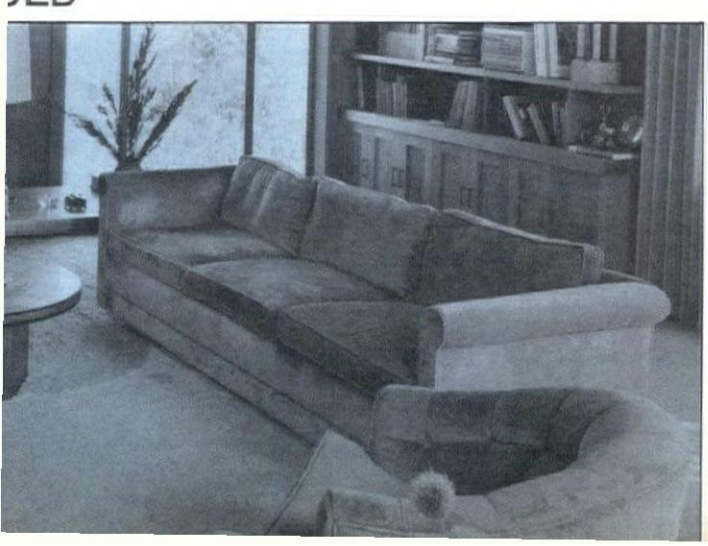
NEW



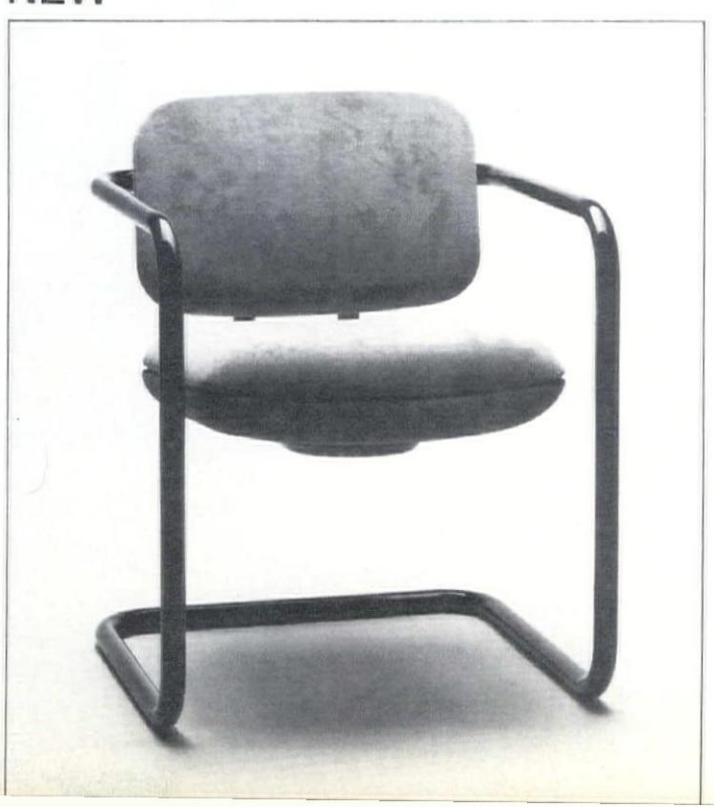
Metropolitan Furniture Corporation

ld: Palette Series of seating designed by Jules Heumann intro-uced in 1965 and now available as a chair, love seat, sofa or sec-onal. **New:** Tubular steel frame chair, designed by Charles Pfister, vailable in polished chrome or painted finishes. ***circle 496***

OLD



NEW



SISTEMA 61



photo: peter paige

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Circle 94



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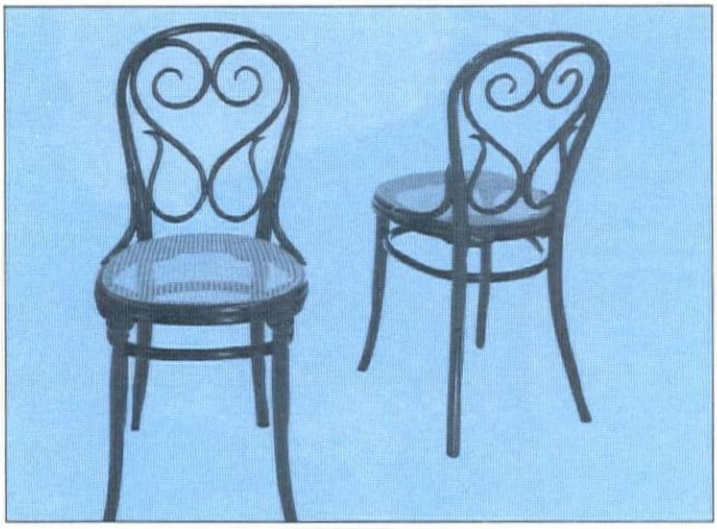
Circle 95

DESIGNER'S SATURDAY '79

Thonet

Old: Cafe Daum chair, introduced in 1849, is the first Thonet chair used in a commercial establishment. **New:** Sof-Tech stacking chair designed by David Rowland is of tubular steel with mesh-like springs coated with a rubber-like plastisol material. ***circle 500***

OLD



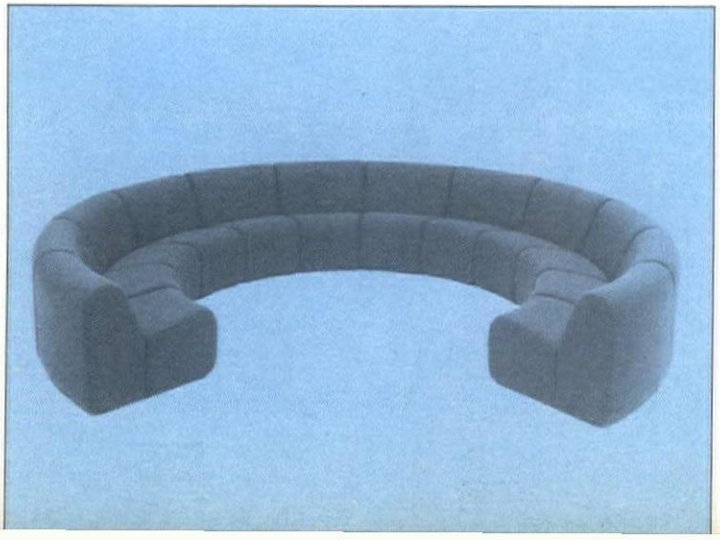
NEW



Vecta Contract

Old: "Tappo" seating system designed by John Mascheroni in 1973. **New:** Oval (120" x 55") table from "Ginkgo Biloba" series designed by Gunter Eberle; finish is rosewood plastic laminate with black vinyl convex edge; base is polished aluminum. ***circle 503***

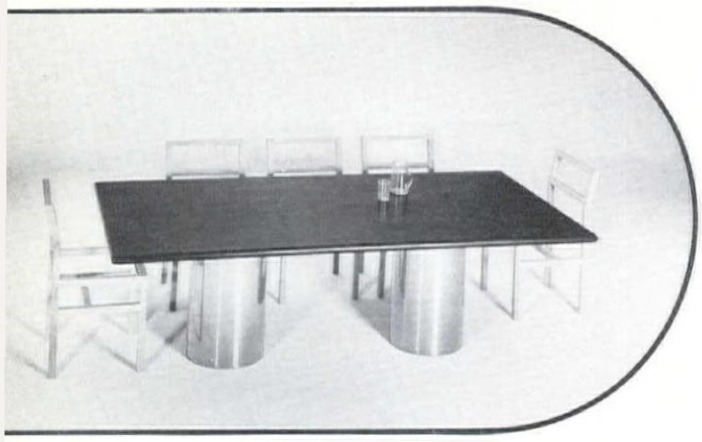
OLD

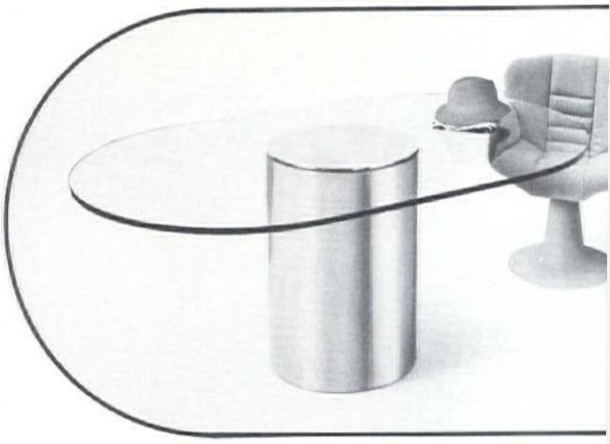


NEW

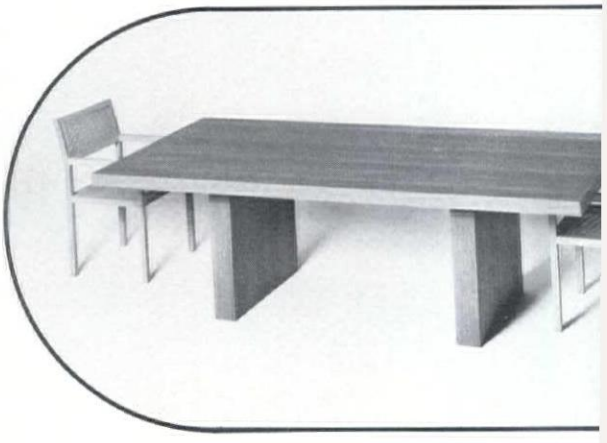


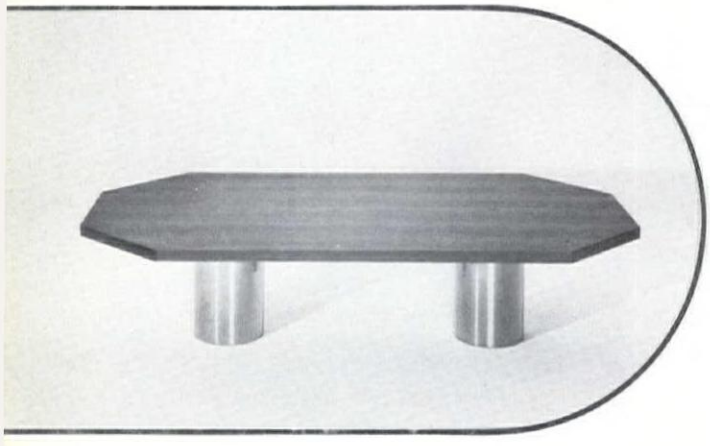
CONFERENCE TABLES



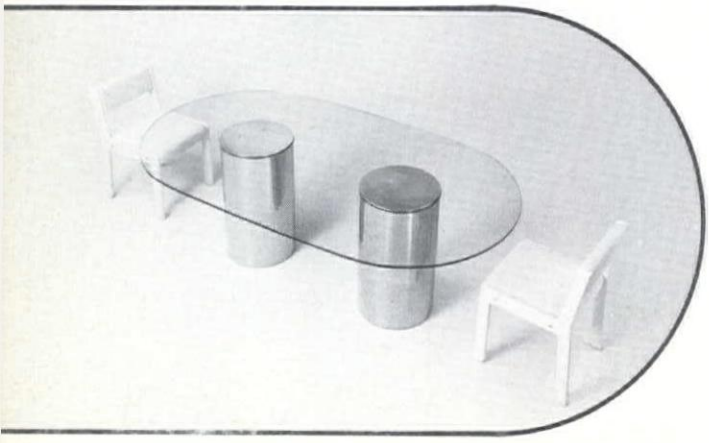


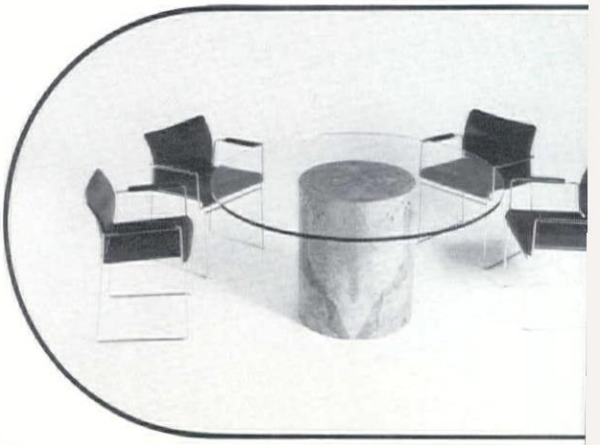






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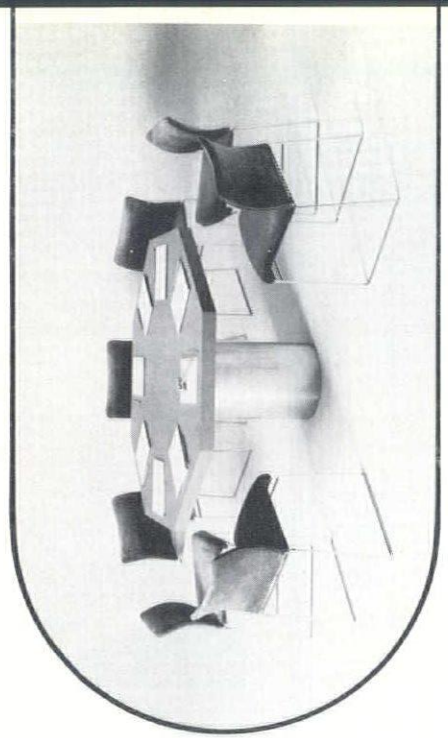


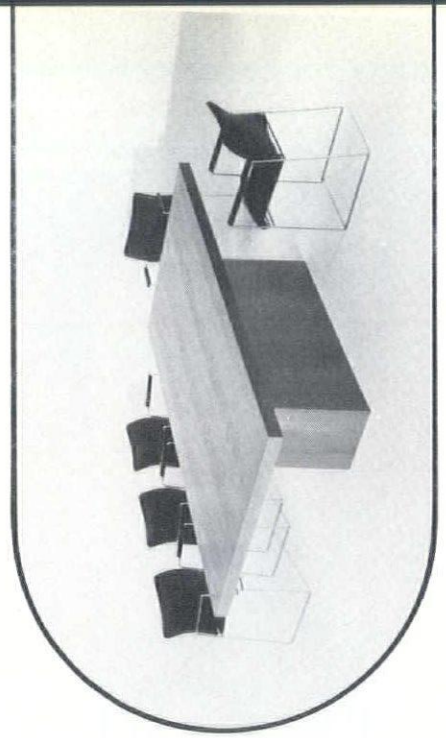
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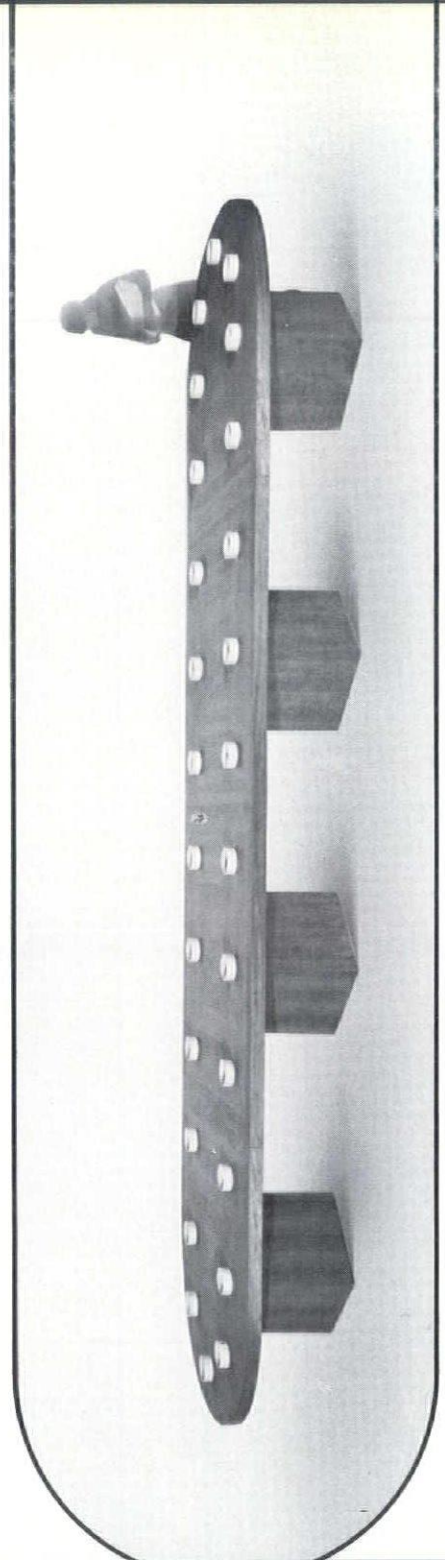
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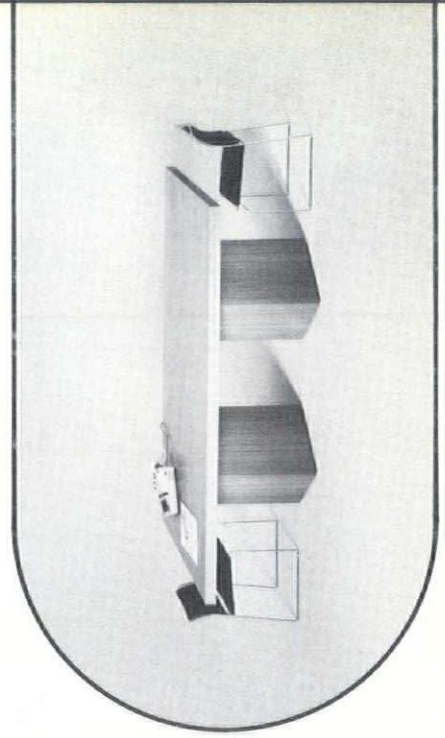
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Circle 96



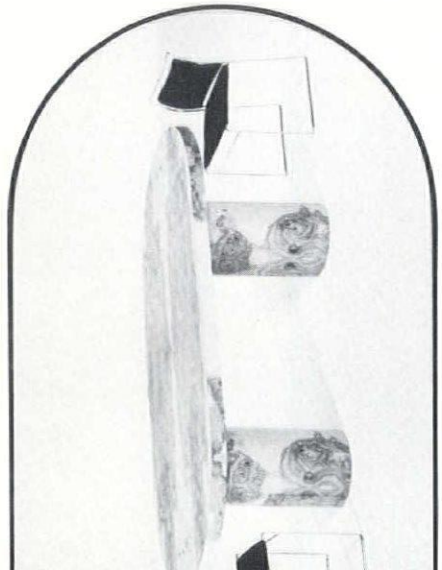


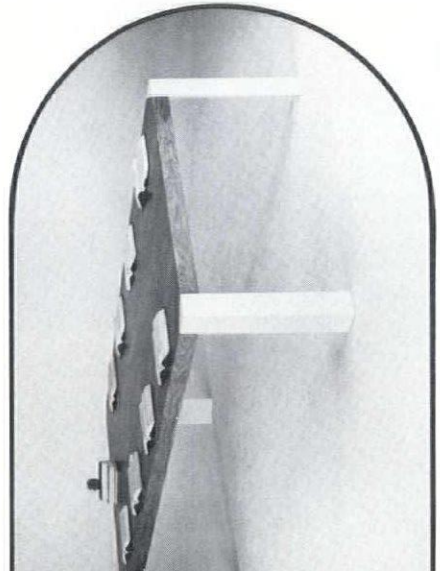


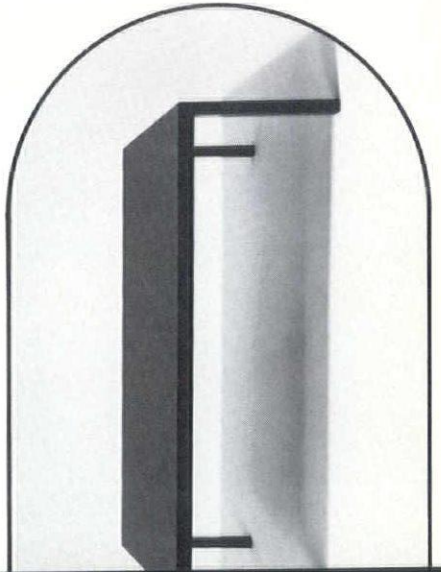


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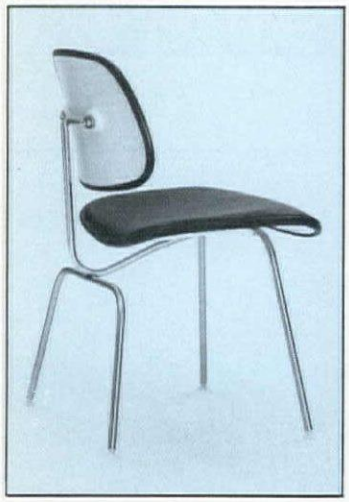




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DESIGNER'S SATURDAY '79

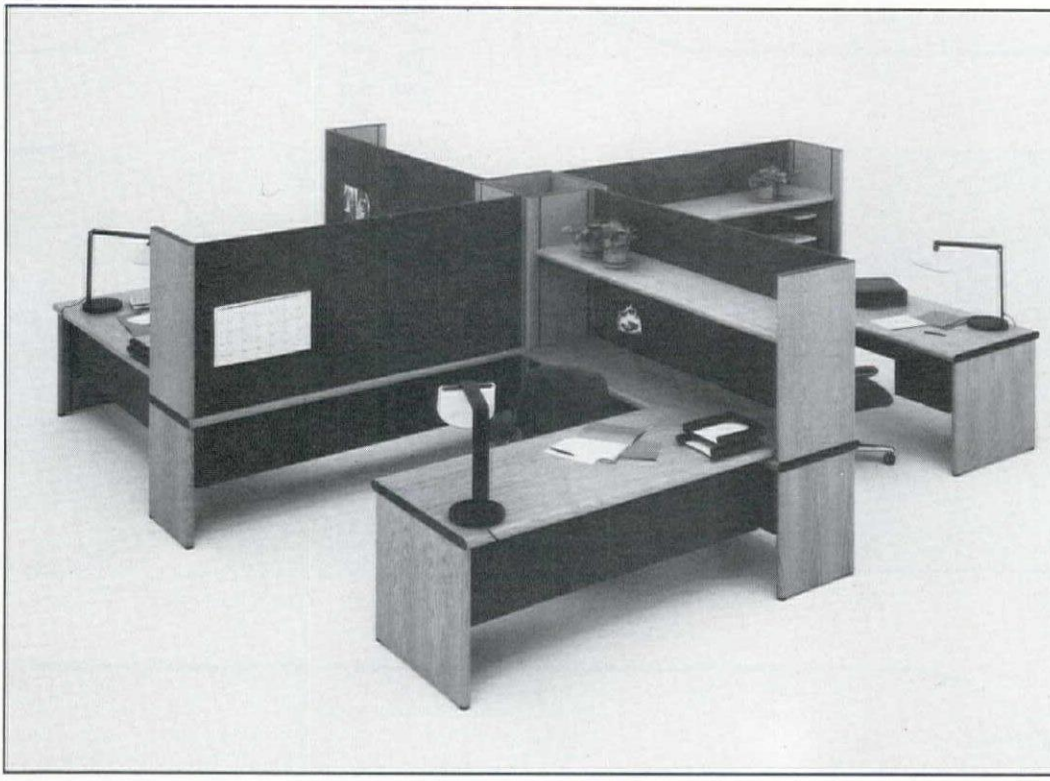
OLD



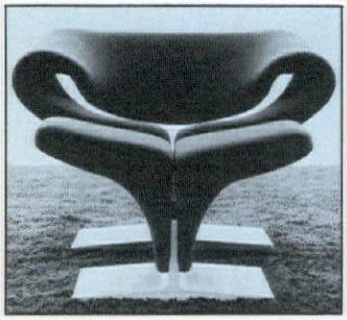
Herman Miller

Old: Classic molded plywood chair designed in 1946 by Charles Eames. **New:** An open-plan arrangement showing the use of two basic Miller C-Forms components—86″ work organizers with 32″ x 72″ L-desks in white oak. ***circle 488***

NEW



OLD



Turner Ltd.

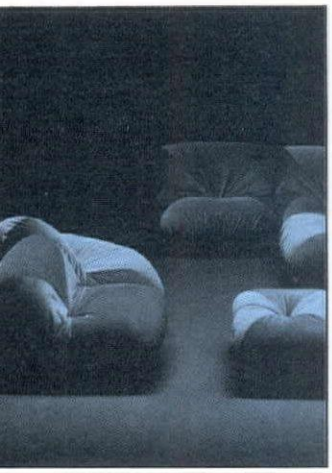
Old: Pierre Paulin's "Ribbon Chair" introduced in 1966. **New:** Consenso chair designed by Otto Zapf for Kill International and now available for the first time in the U.S. through Turner; in high or lowback versions. It is shown with an 83″ wide conference table designed by Horst Bruening, available in rosewood or black oak. ***circle 486***

NEW



DESIGNER'S SATURDAY '79

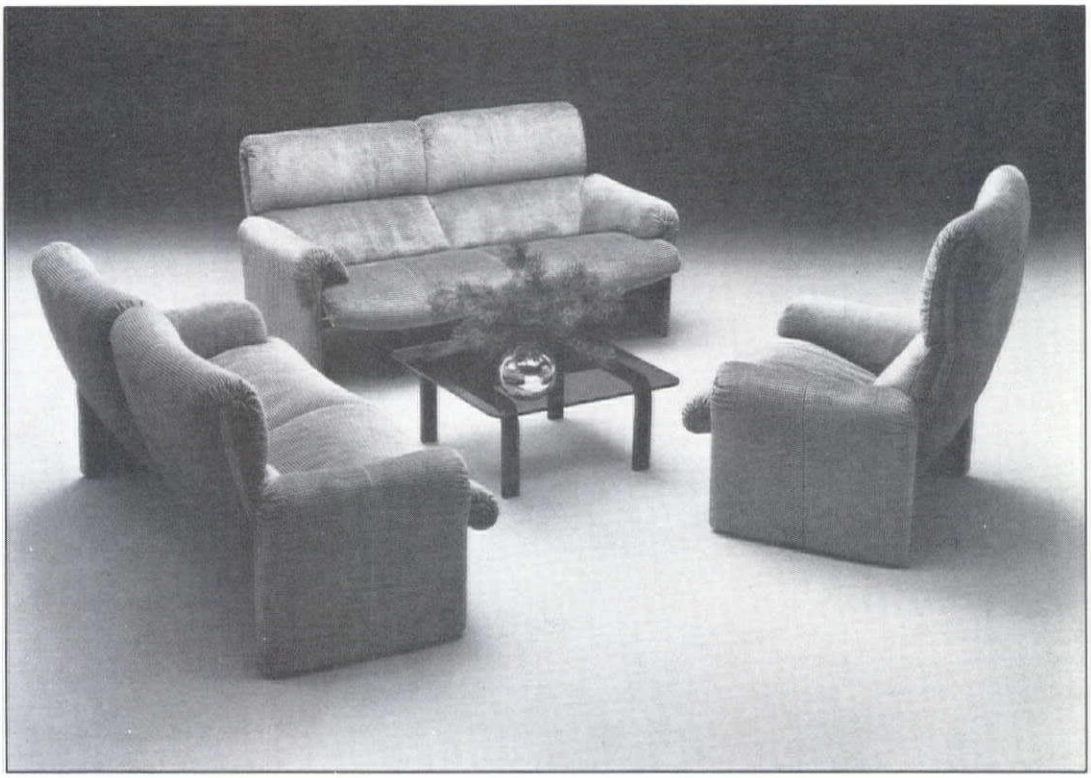
OLD



Airborne/Arconas Corporation

Old: "Patate" seating group, one of the firm's oldest collections in production. **New:** Primavera Series of seating produced under license from Strassle of Switzerland. ***circle 491***

NEW



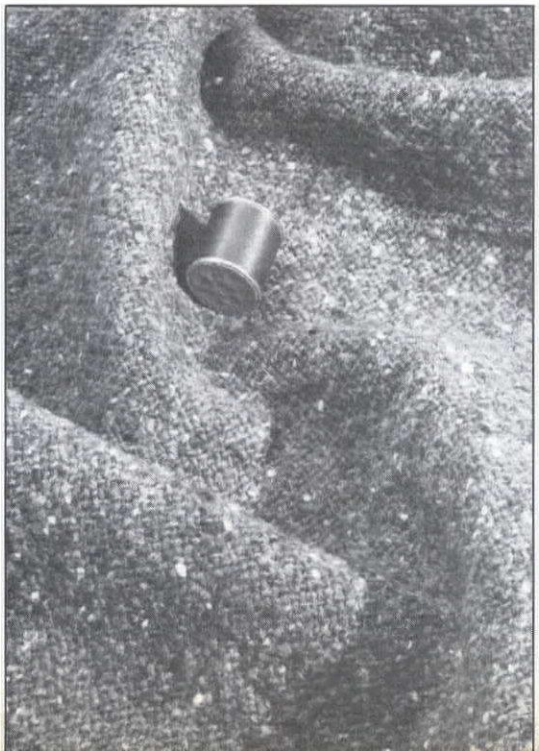
OLD



Stow/Davis

Old: Armchair (No. 551) one of the oldest designs currently produced by Stow/Davis. **New:** In collaboration with British Woolens, the firm is introducing a collection of upholstery fabrics woven in the British Isles; "Devon," shown here comes in six colors. ***circle 487***

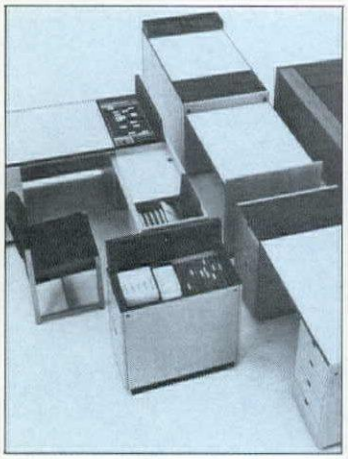
NEW





DESIGNER'S SATURDAY '79

OLD



NEW



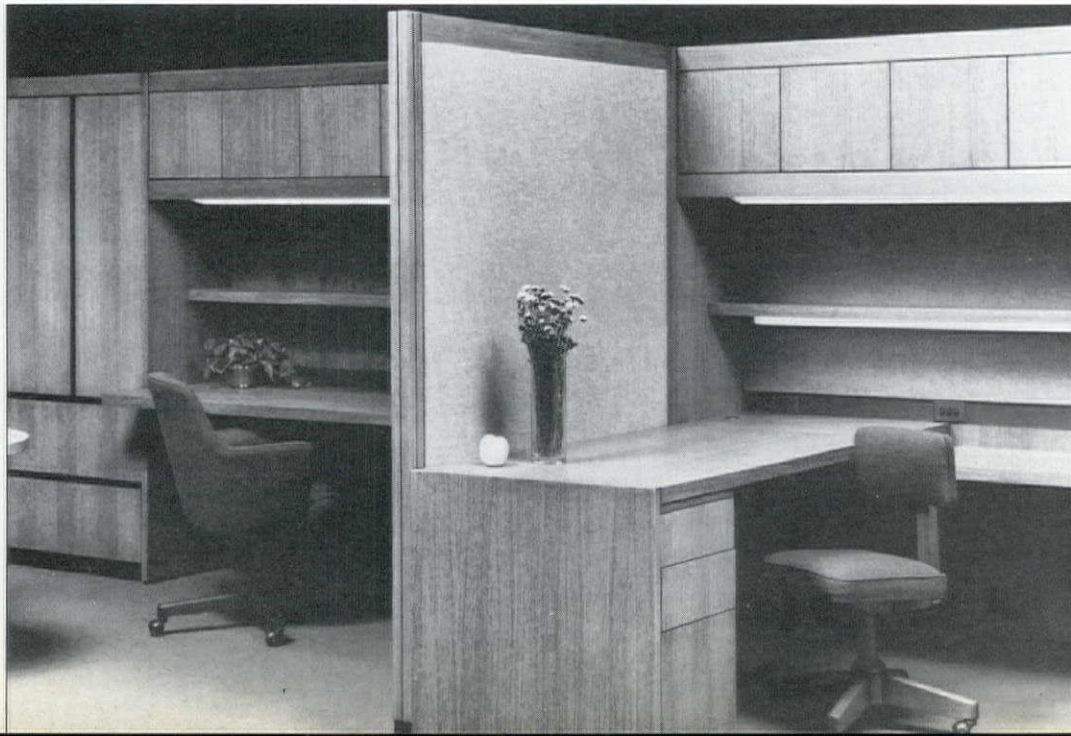
Sunar

Old: Sunar F-System introduced in 1969. **New:** Sunar Race System, shown here in prototype. Designed by Douglas Ball to accommodate electrical or communications wiring, it can be used with existing furniture or its own components. ***circle 508***

OLD



NEW



Lehigh-Leopold

Old: Typewriter pedestal desk from a line introduced in 1937. **New:** "55 Plus," a full line of preassembled work stations in oiled oak or walnut, with panels in 60″ or 76″ heights, widths from 22″ through 60″. ***circle 505***



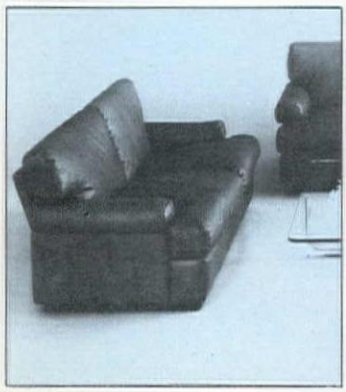
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OLD



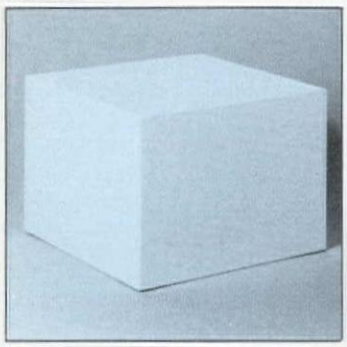
NEW



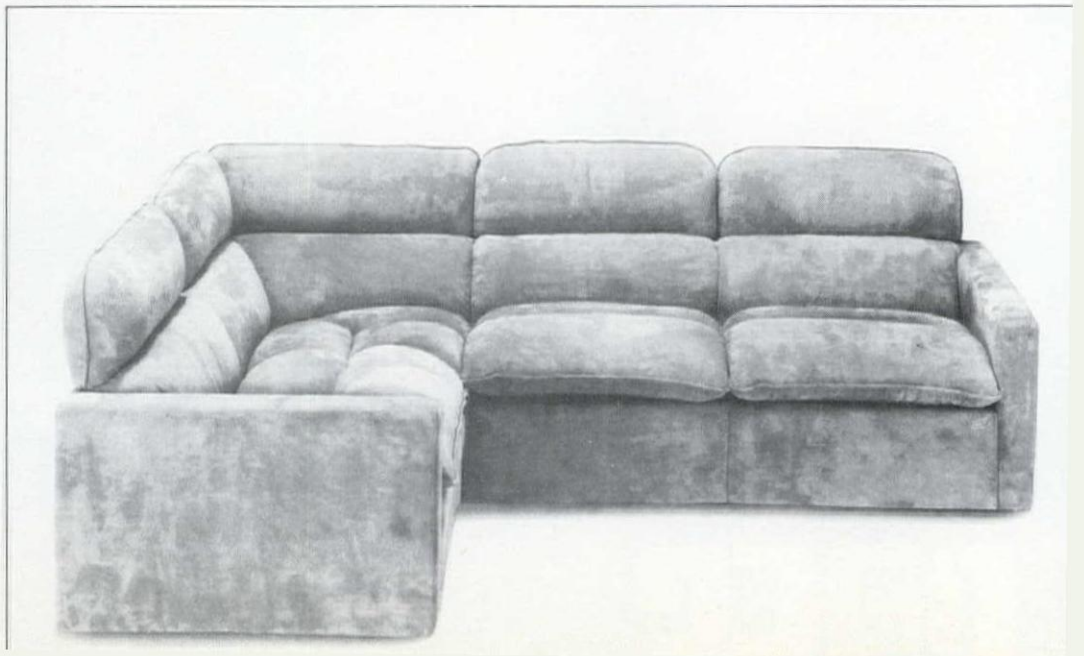
Atelier International

Old: Armchair and sofa designed in 1962 by Vico Magistretti (the oldest designs in the AI collection). **New:** Executive chairs and desk table designed by Giovanni Carini; base construction is resilient, but durable self-skin urethane foam molded over an internal steel structure. ***circle 507***

OLD

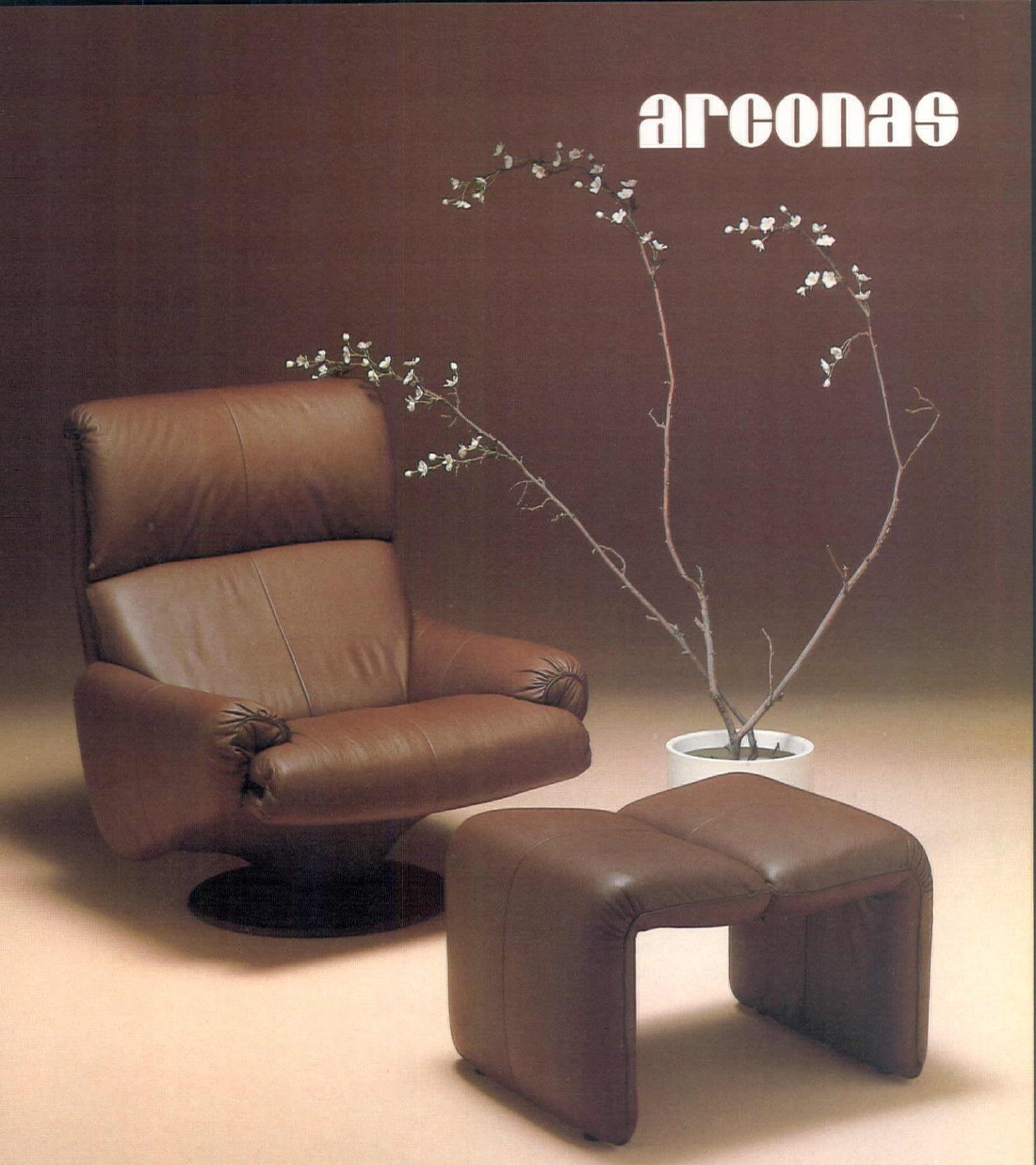


NEW



Intrex

Old: Hexahedron (six-sided) design from a series that can be used as tables, benches, pedestals or stools. **New:** High-back modular seating unit from system that includes two, three, and four-seat sofa, lounge chair, corner unit and ottoman. ***circle 506***



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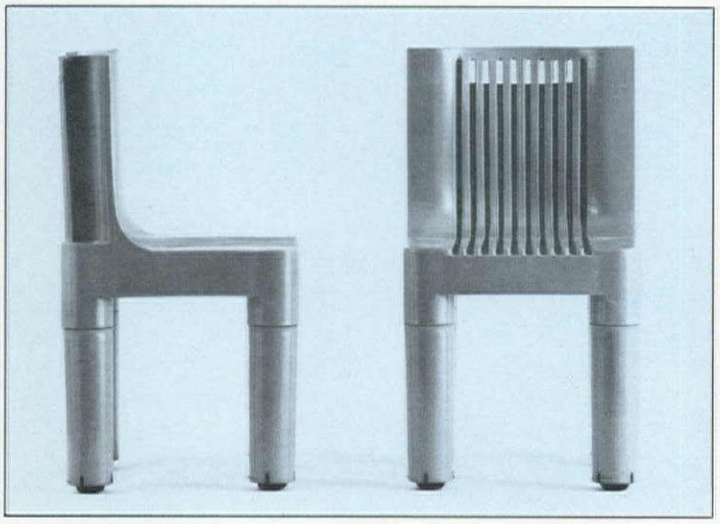
Circle 98

DESIGNER'S SATURDAY '79

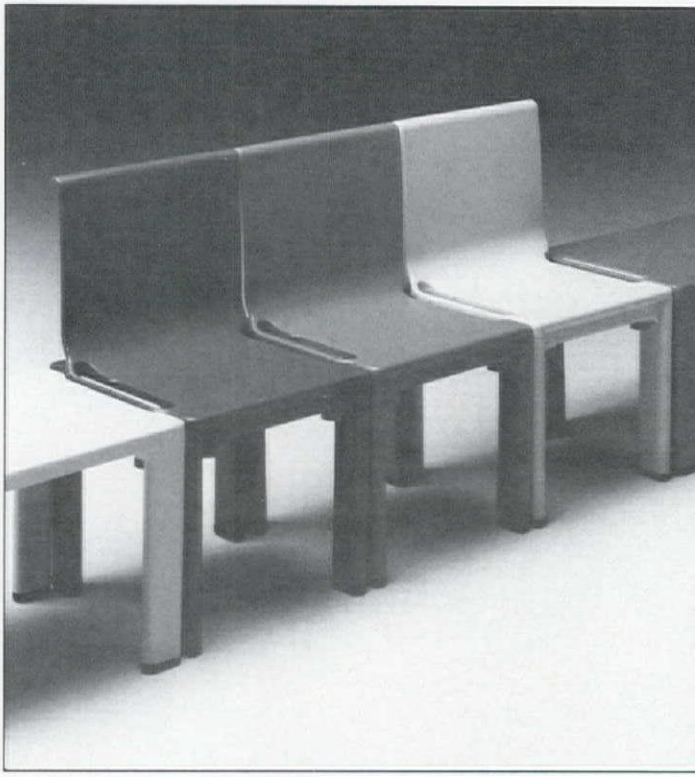
Beylerian

Old: Marco Zanuso's all- plastic chair introduced in 1964. **New:** From the Zanuso chair has evolved a series by Centrokappa called "The System Scuola" which includes tables, chairs, benches that can be assembled from basic components. ***circle 482***

OLD



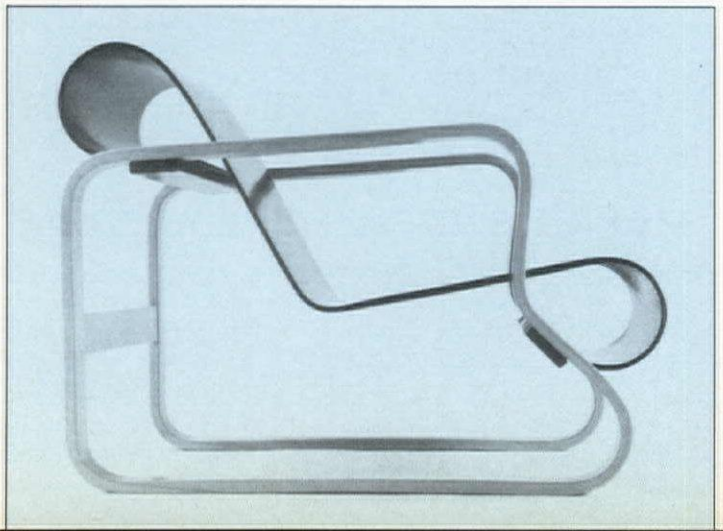
NEW



International Contract Furnishings (ICF)

Old: Scroll chair designed by Alvar Aalto in 1929, offered for sale in Finland in 1935 and introduced by ICF in this country in 1963. **New:** "Davis" office chair from a collection of seating designed by Vico Magistretti. ***circle 483***

OLD



NEW

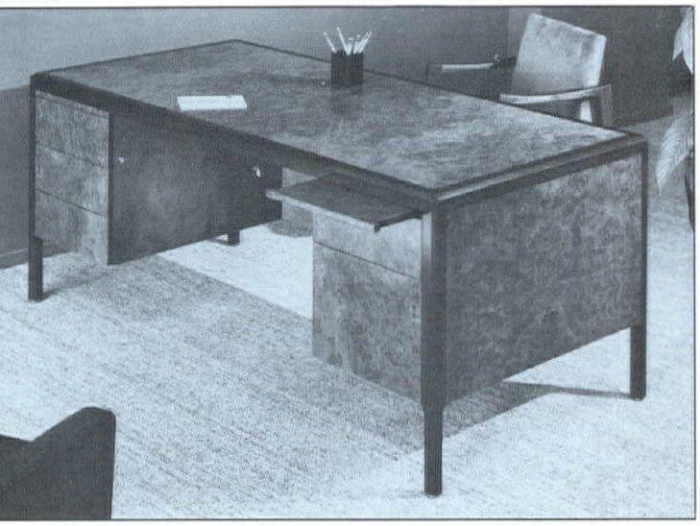


DESIGNER'S SATURDAY '79

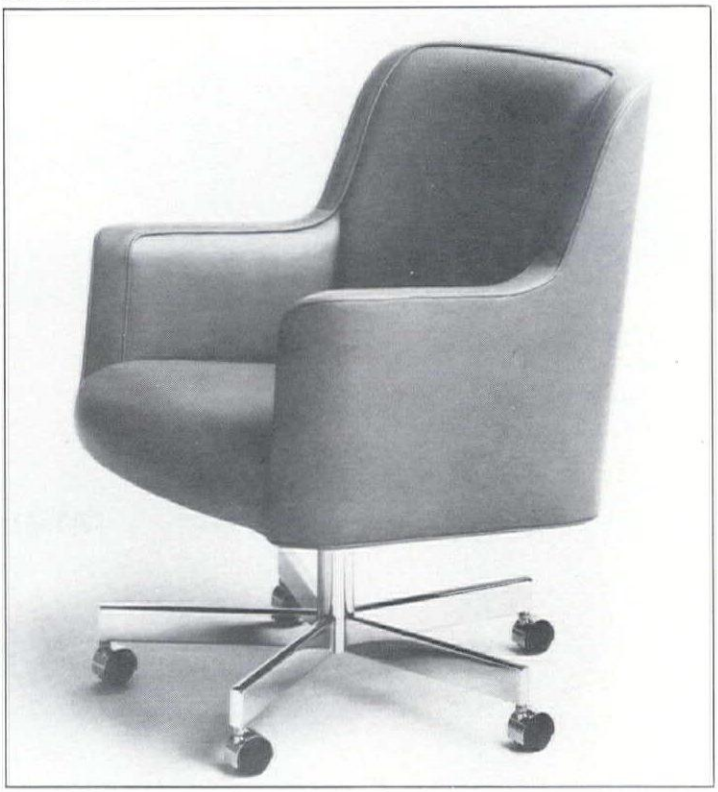
Helikon Furniture

Old: "Octa Desk D-1400" designed by Bob Becker and introduced in 969; it is shown here in elm burl with a walnut frame. **New:** "DHC 40" armchair designed by Dewey Hodgon; 26" wide, 27" deep, 8¾" high. ***circle 485***

OLD



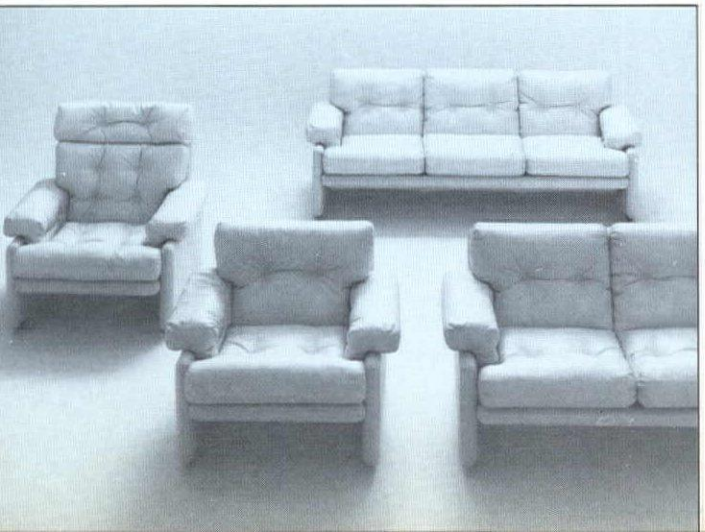
NEW



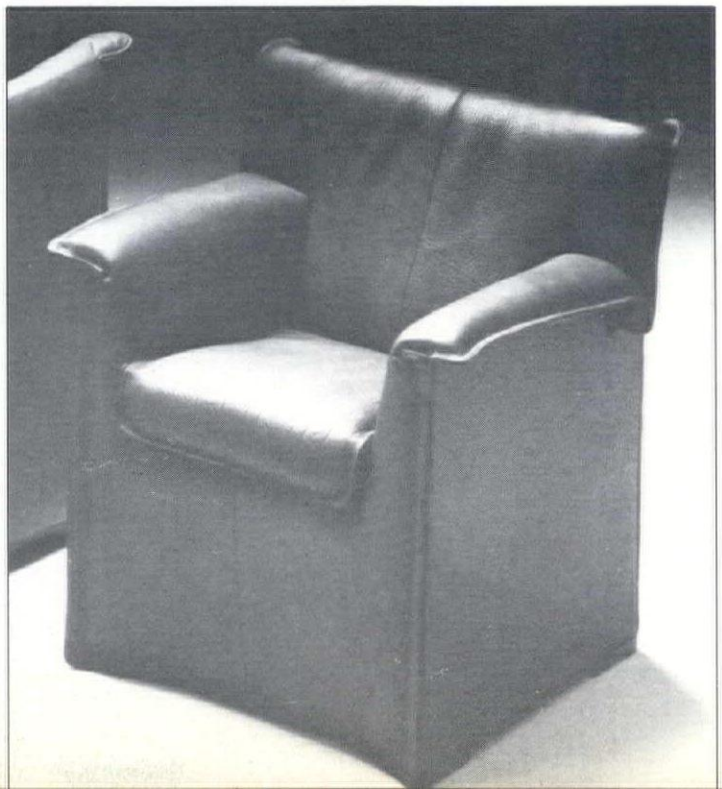
B&B America

Old: "Coronado" lounge seating series designed by Afra and Tobia carpa in 1966. **New:** "Laurianetta" upholstered armchair by the ame designers can serve as dining/conference chair or occasional hair seating. ***circle 484***

OLD



NEW



Beylerian

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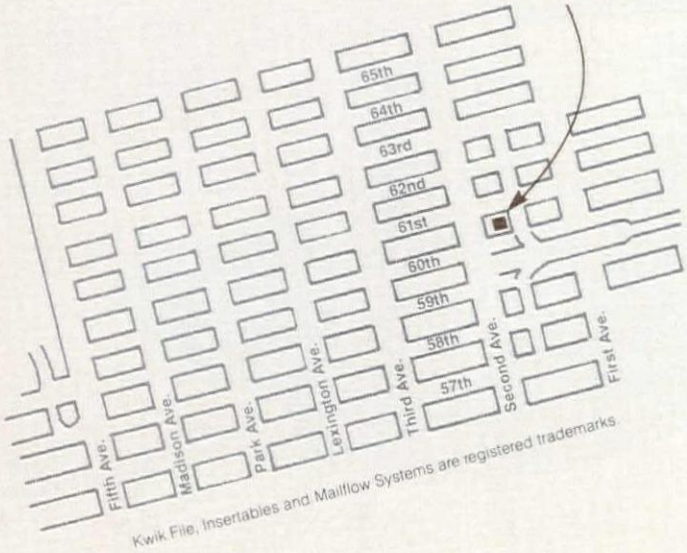
For one thing there is Kwik File's **Insertables**™ a complete internal organization system for office cabinets. Kwik File is also widely respected for its mailroom furniture, **Mailflow Systems.**™

We've developed a special mailroom planning service kit specifically for architects and designers. Be sure to ask for one.

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Circle 69

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For more information and/or prices, call your Madison representative.

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T71J23 Conference Table
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Designed by
Arthur Umanoff



Don't fight The System!
GF's 570 Series works with—
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Lightly scaled, softly sculptured and wonderfully comfortable, GF's 570 Series chairs are perfectly suited to the working environment of today...and tomorrow!

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Circle 70



Office Furniture Systems
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The CR-4 blend is just one of a full range of Badische Corporation yarn blends for contract commercial use. Before specifying any carpet installation, get our illustrated Contract Carpet Selection and Specifications Guide. Call or write: Badische Corporation, Contract Carpet Consultants Service, CREATE® Center, Williamsburg, VA 23185, 804-887-6573.

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Badische Corporation produces acrylic and nylon fibers and yarns especially engineered for carpets of beauty and performance.

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All from one reliable source. Alma Desk Company. P.O. Box 2250, High Point, North Carolina 27261.



Featured desk and credenza are from the new Series 3300, Alma's latest contemporary line.
Showrooms: 280 Park Avenue, New York; 1140 Merchandise Mart Plaza, Chicago; Southern Furniture Mart Center, High Point.

alma
ALMA DESK COMPANY

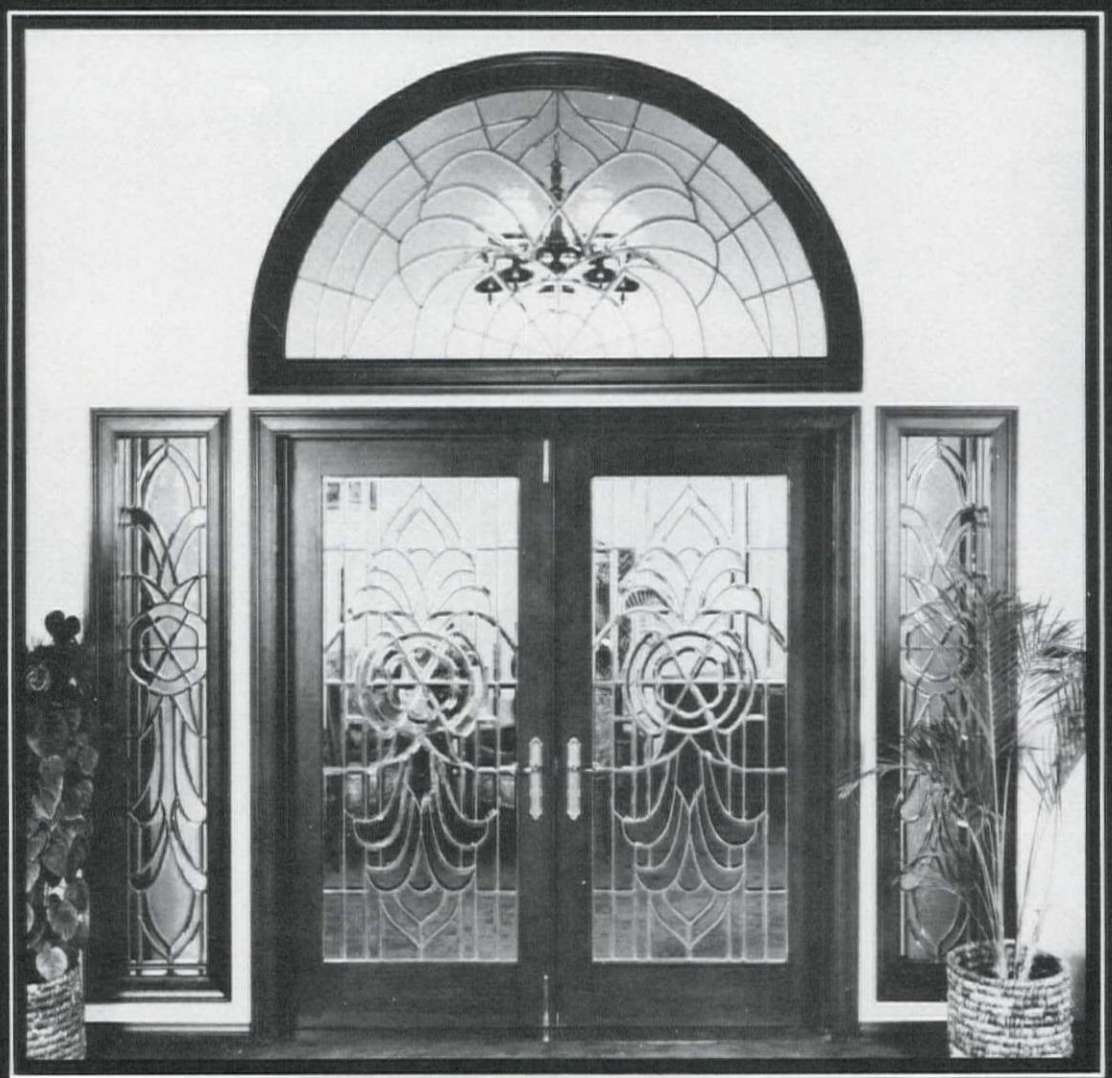
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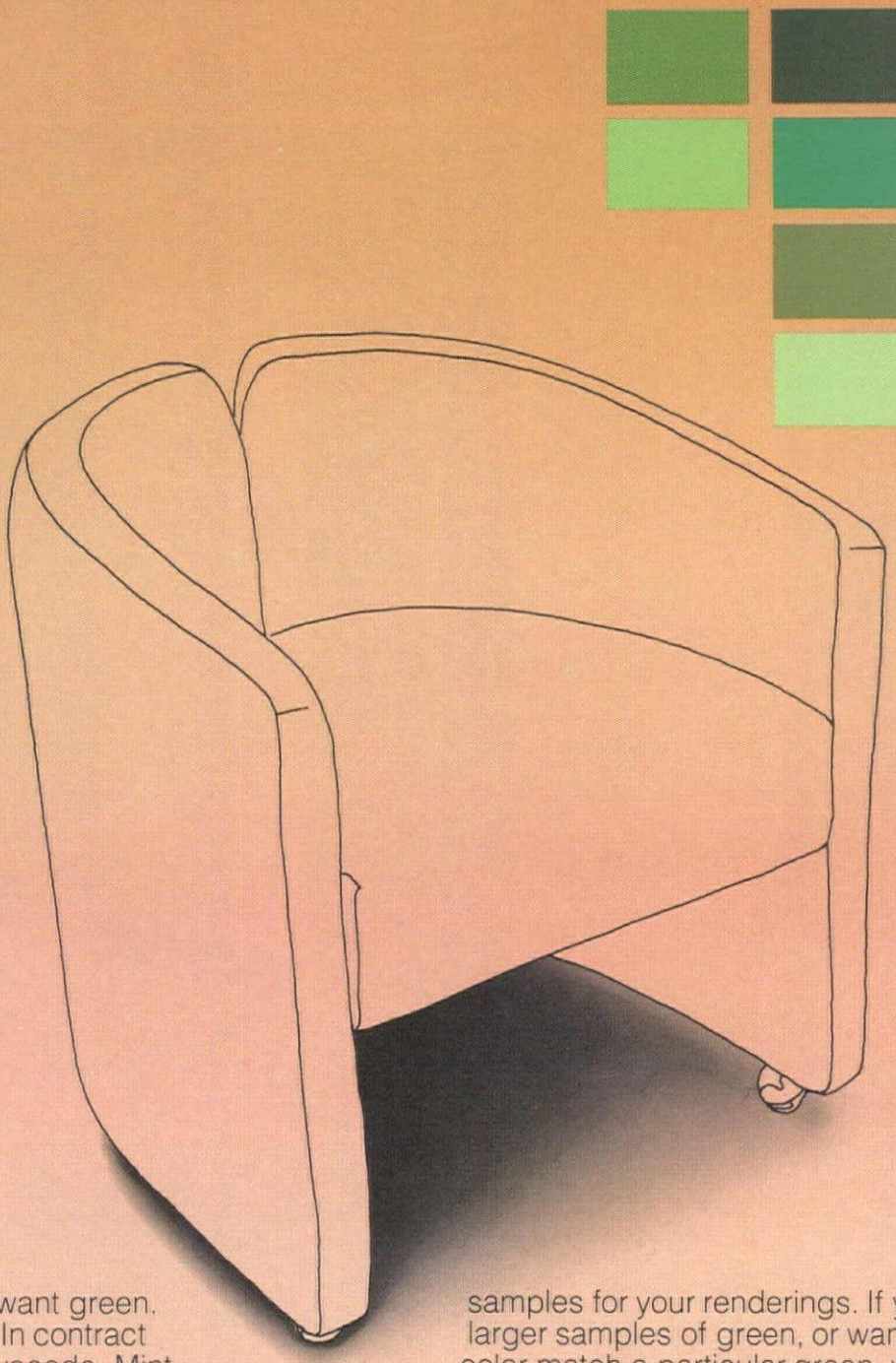
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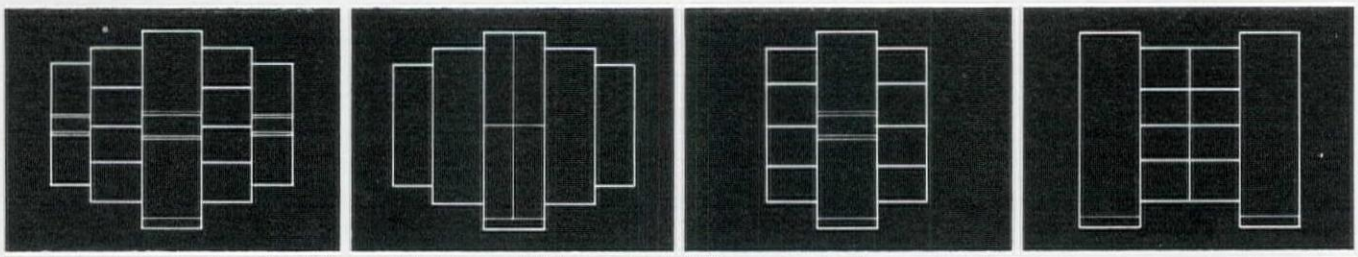
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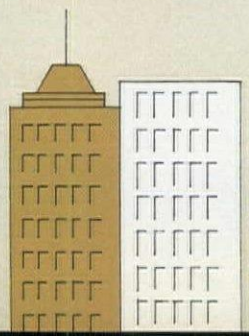
dfc exclusives



Urbanely beautiful... beautifully urbane. Here, four compelling reasons to see all the *dfc originals* on display with contemporary furniture, accessories and innovations from the most creative designers and manufacturers in the world of home and contract furnishings.

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Circle 76

The secret is not why, but Howe.

The secret of a great desk is not why, but Howe.



"Behind a Risom/Burr, I enter a new dimension."

"All my gray matter turns to pure energy.
The velocity of my thinking quickens
to the speed of light. Time expands.
The mass of my work contracts.
Which leads me to a new equation:
The secret of a great desk is not why,
but Howe."

Circle 77

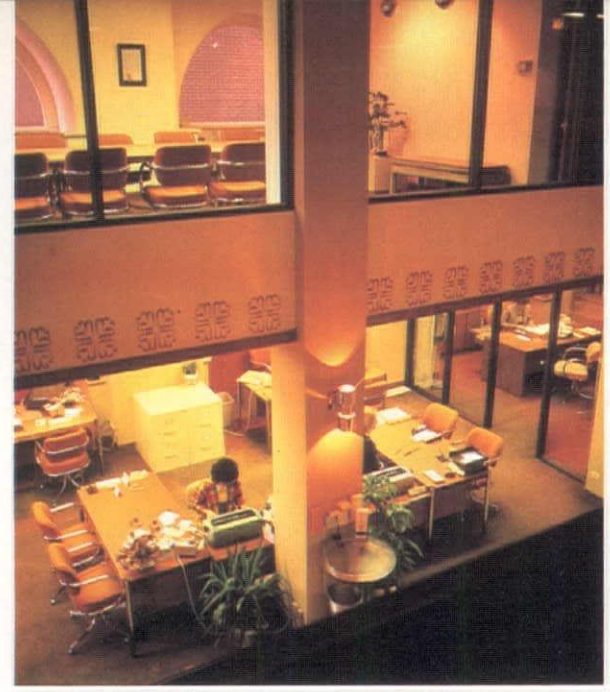
Risom/Burr Desks and Credenzas by Howe

For details on the complete line, write:
Howe Furniture Corporation
Executive Offices/Showroom: 155 East 56th St., New York, NY 1002
Or call collect: (212) 826-0280
Showroom: 1158 Merchandise Mart, Chicago, IL 60654
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Canada: Constellation Contract Furniture, Markham, Ontario

BIFMA Member

Two Found The Secret

How two interior designers, in separate cities, achieved a common objective by using Howe desks



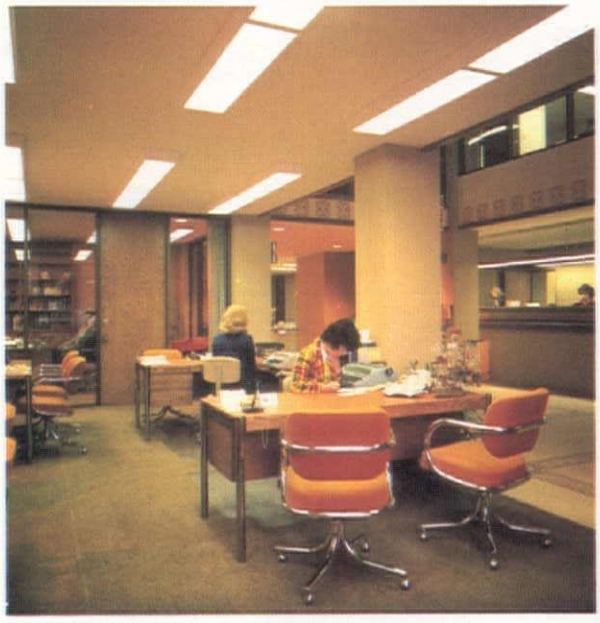
Although 1800 miles apart, the assignments of designers Virginia Dubrucq and Ruth Preminger were alike, calling for interiors that not only met the needs of daily business but projected confidence and refinement.

Ms. Dubrucq, designer of the new Women's Bank of Denver, located in a national landmark building, had to preserve its historic character while expressing the entrepreneurial spirit of the bank's founders. She chose a dignified, yet substantial, theme.

Ms. Preminger designed the office of the administrative head of Barton Press, a N.J. firm that moved to a new suburban location. She was asked to create a modern, neutral interior in which the executive's personality would dominate.

The two designers were eminently successful in achieving their objectives by selecting Howe desks for superior design, materials and craftsmanship.

When it comes to the secret of their success, they both showed Howe. □



SOURCES

Women's Bank of Denver

Desks and tables:
Howe Furniture Company
Chairs: J. G. Furniture Company
Secretarial chairs:
United Chair Company
Carpet: Hugh Nelson Carpeting
Tile: Summitville Quarryettes
Stencil: Megan Perry



SOURCES

Barton Press

Desk and credenza:
Howe Furniture Company
Chairs: Knoll International
Carpet: Majestic Meridon
Wall covering: Vicrtex

Advertisement

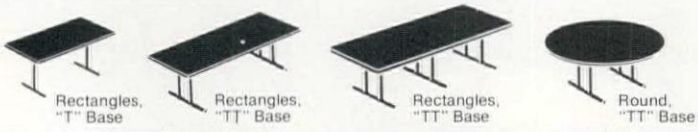
The secret of a great line is not why, but Howe.

Tempest Tables

Flip-Top



Folding



Non-Folding

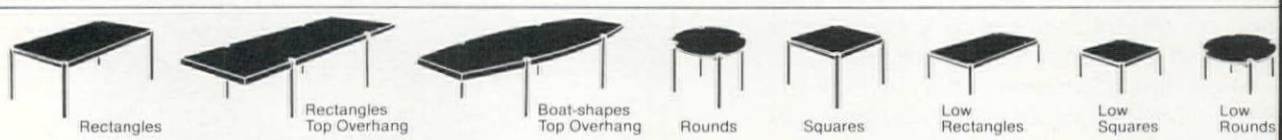


Risom/Burr Group

Folding Table



Non Folding Tables



Desks



500 Series

Folding



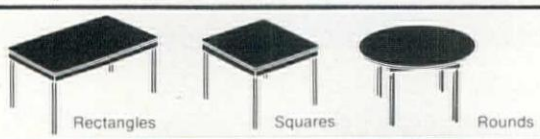
1200 Series

Folding

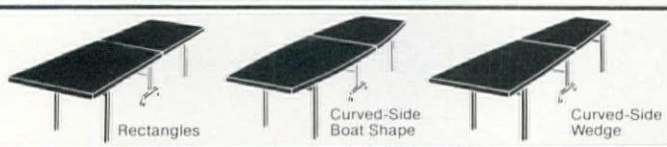


1100 Series

Non-Folding



Mobile Conference Master



Training

Folding



Chairs

Folding



Howe is conference rooms, executive offices.
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Howe is round, square, rectangular.
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Circle 78

L.E. CARPENTER

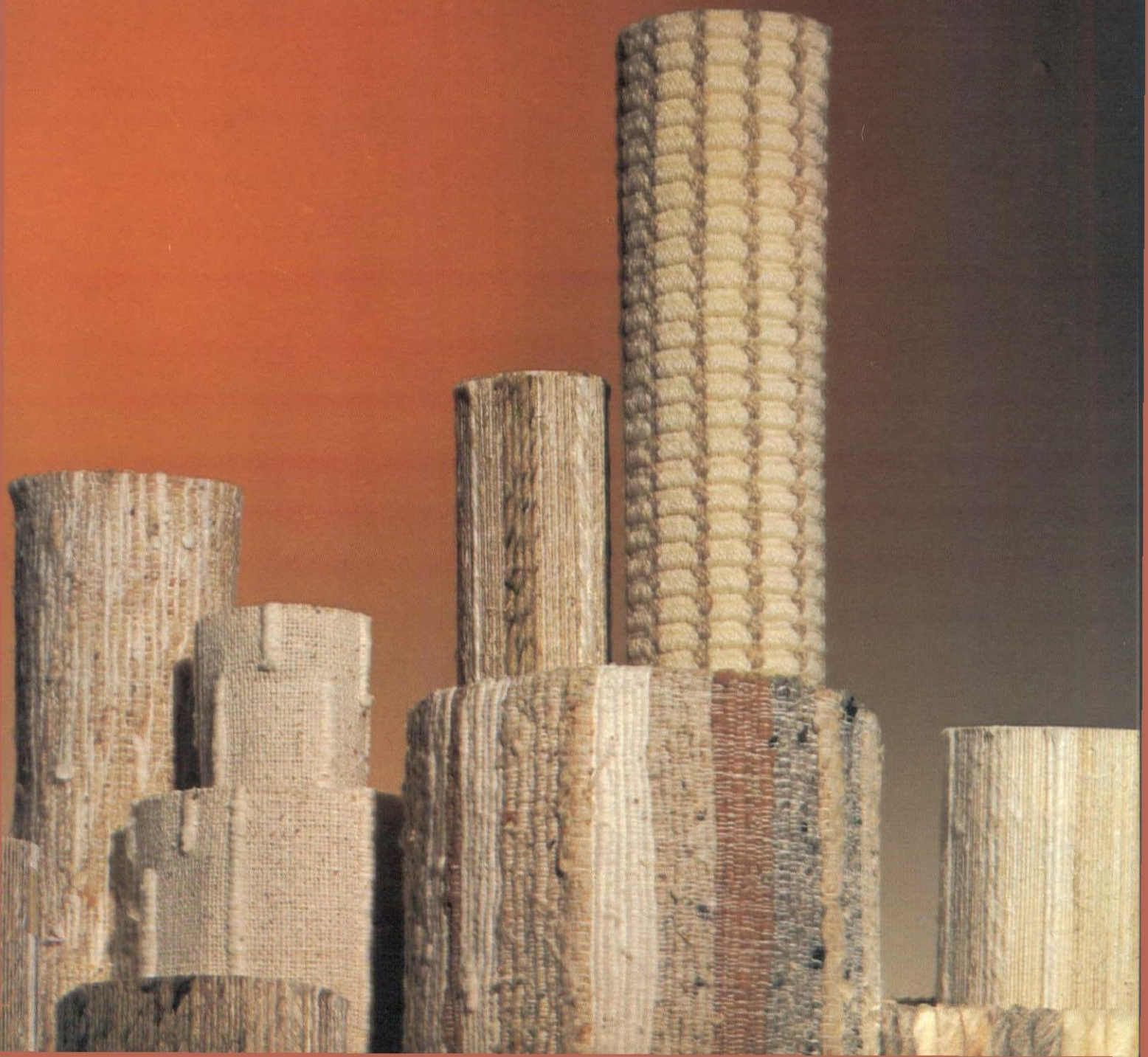
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"natural classics" fabric wallcoverings

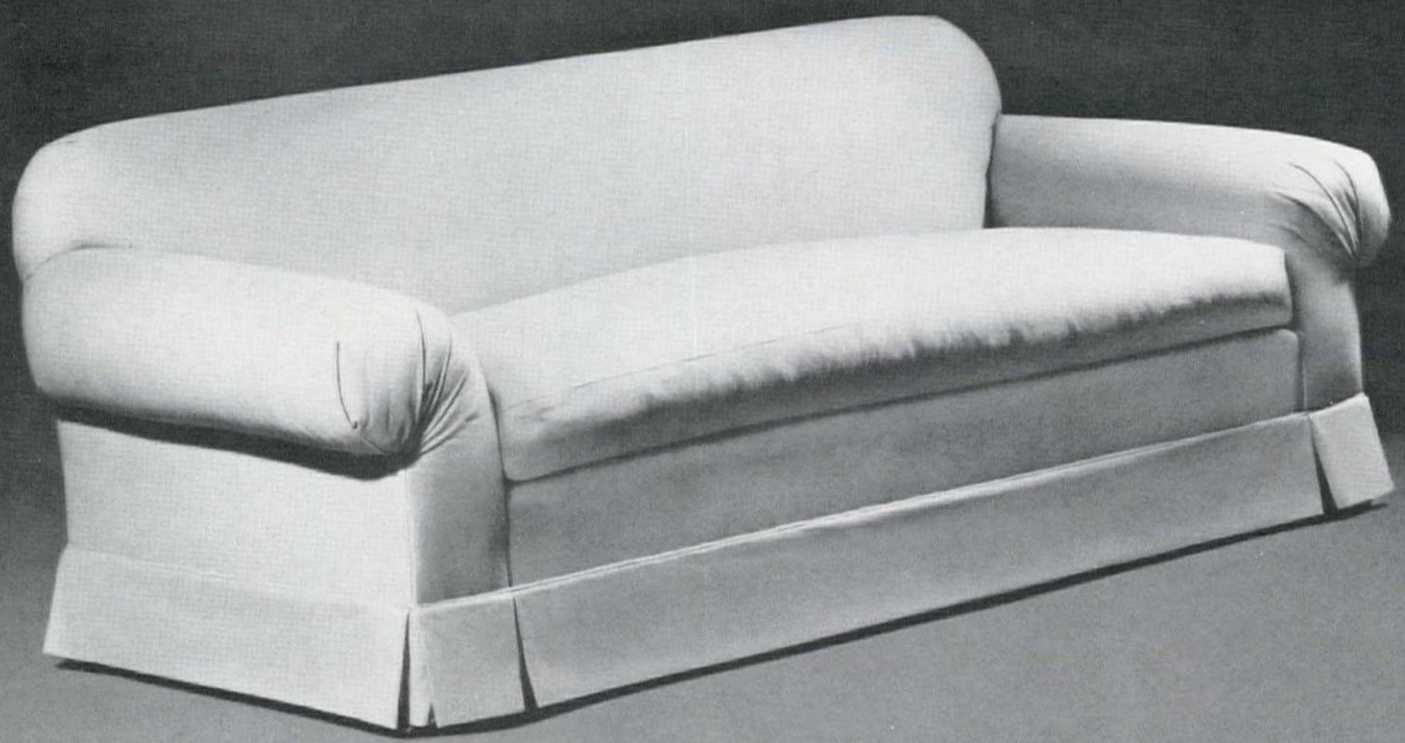
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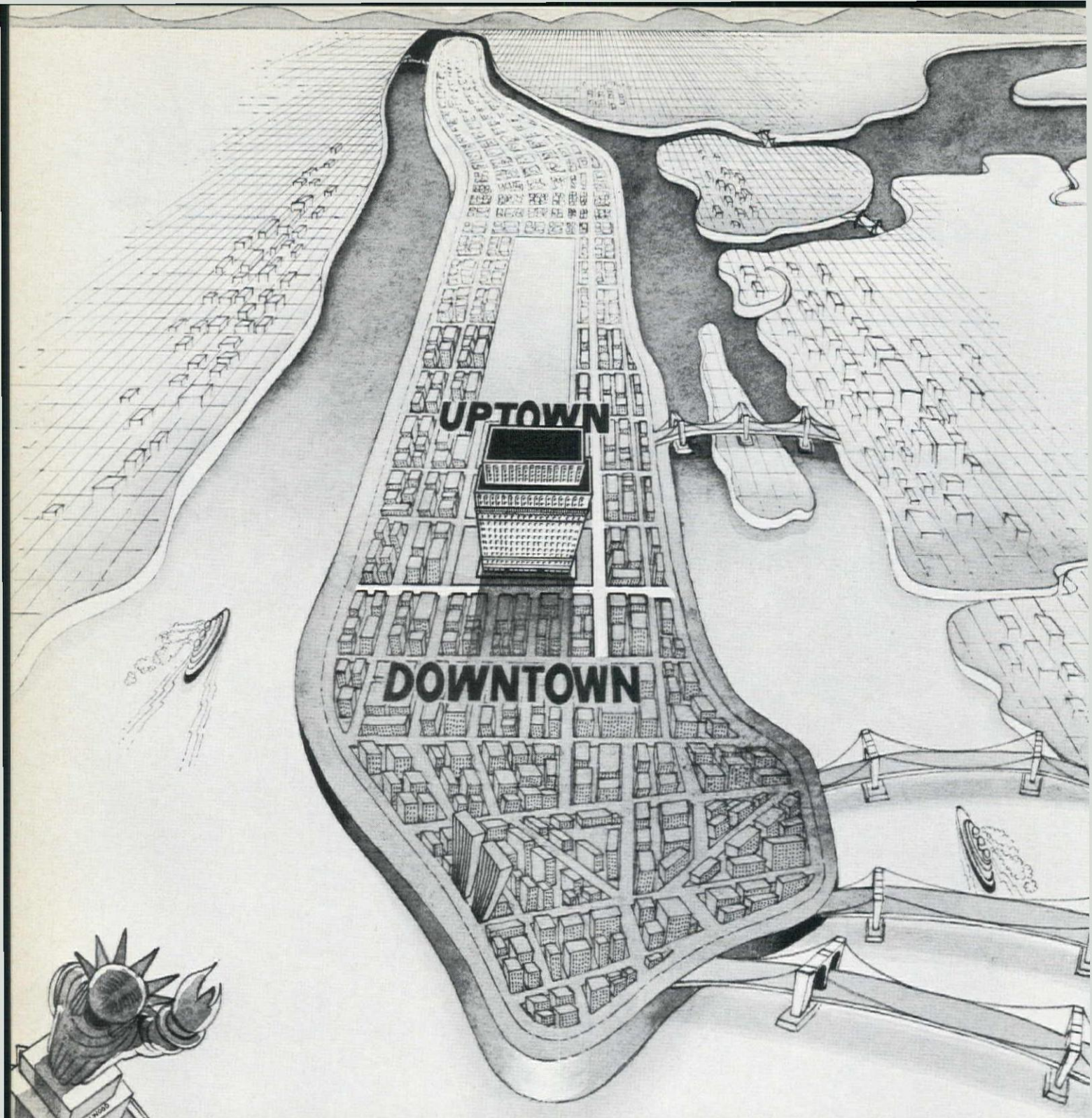


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Circle 81

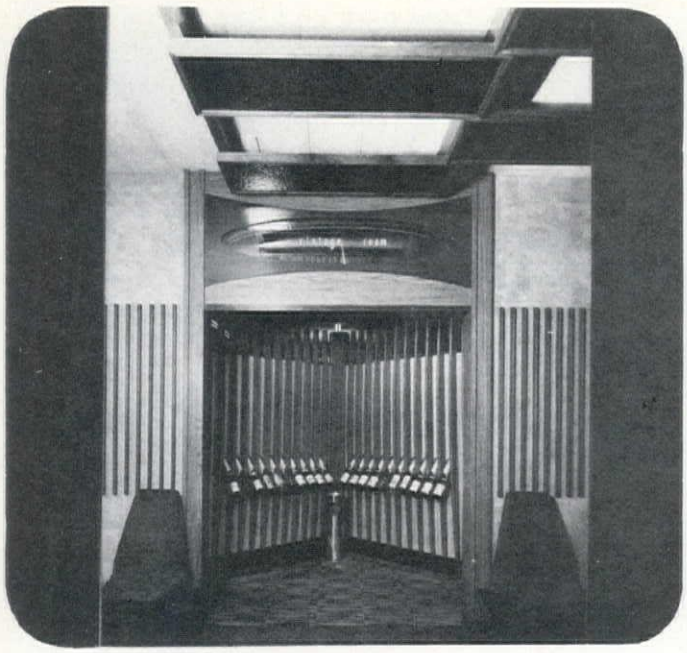


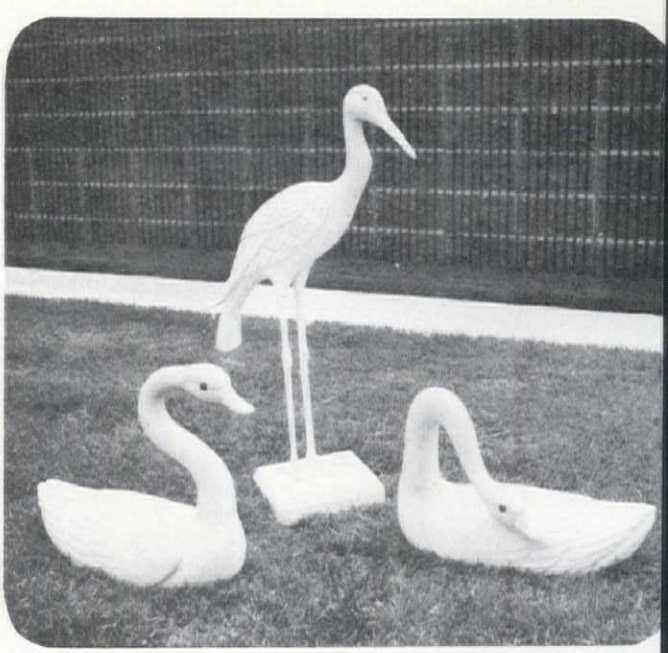
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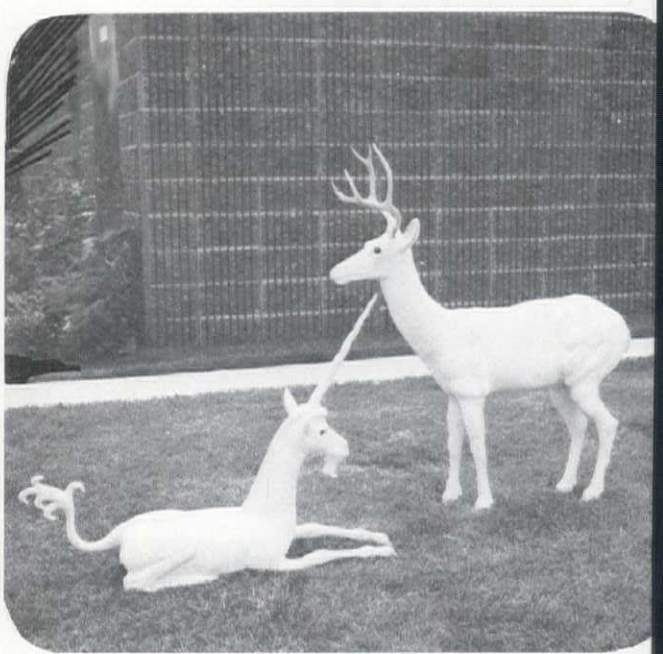
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Circle 82









the wood garden

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The sincerest form of flattery: Natural wood flooring.

Circle 85

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Yet what are they without a mirror reflecting their elegance or their simplicity?

That mirror is the floor you choose.

GenuWood is genuine — luxurious walnut, mahogany, cherry, rosewood, teak, and oak. In eight distinctive patterns. Random plank and basketweave to herringbone and Jeffersonian. Cork-O-Plast is real cork — cork oak — in a handsome, unduplicated range of color coordinated visual effects.

Nature gives elegance to GenuWood and Cork-O-Plast. We give them durability. Plus ease of maintenance. For a reason the eye never sees. The real wood veneers of GenuWood and the fascinating custom character of Cork-O-Plast are sealed in permanently bonded, moisture resistant, pure transparent vinyl. The result is a showcase floor that can very easily be kept looking fresh simply with a damp mop. And shielded from wear, neither floor ever needs refinishing. GenuWood and Cork-O-Plast install as easily as any resilient floor — on any existing sound, flat floor, even concrete.

Mirror every nuance of the furnishings you select in the richness and beauty of GenuWood and Cork-O-Plast. Additional interior design ideas and architectural assistance are yours through our representative. For the name of the individual nearest you, call Sweet's toll-free Buyline, 800-255-6880, or PermaGrain Products, Inc., 215-565-1575.

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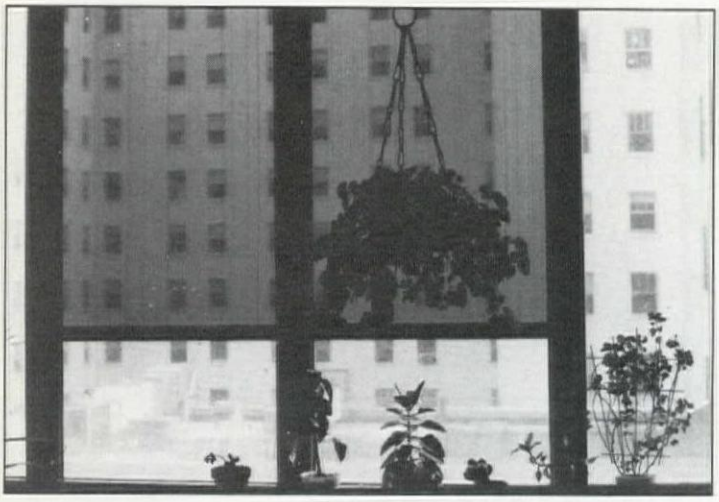
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Interior Design
market

A brief guide to new sources and products *September 1979*



Sol-R-Veil: An Energy Saving Window Treatment

General Drapery Services, Inc. (60 West 18th Street, New York) has made available to the North American market an energy saving window treatment, long in use throughout Europe. The product is called Sol-R-Veil, and it is an architectural material manufactured in Europe from Owens-Corning's Fiberglas yarns. The fabric, a woven mesh available in numerous colors, is flame retardant, and meets requirements established in California, Boston and New York City.

The material is used as shades —operated either manually or by a motor driven mechanism—that have both interior and exterior application. Since shade fabrication is custom, the material can be used as vertical blinds, sliding panels, or pleated shades as well as straight shades. The shades also can be installed in conjunction with a solar cell that automatically rolls the shades up or down according to temperature and wind variables. According to General Drapery Services, this is a flexible system that allows the shades to be rolled up and invisibly stored when not needed to reduce heat loss or gain.

Sol-R-Veil is said to prevent 60 to 80 per cent of the direct and reflected heat from penetrating glass. In winter, it doubles its energy saving function by creating a barrier to winds (when used on a building's exterior) and performing its reflective action in reverse by keeping heated air inside the room. While the material does not obliterate the view, it does cut down on some visibility and light transfer.

circle 361

Fabric Wall Upholstery Without Glue or Staples

An easy and inexpensive means of upholstering walls with fabric is offered by FabriWall from Diversitron Corp., 61-37 Fresh Meadow Lane, Fresh Meadows, N.Y. 11365. According to the manufacturer, who also supplies installation services for contract and residential applications, the patented system uses grooved plastic strips which are applied over any wall surface. The area to be covered is framed, and the fabric's selvages are fitted into channels and rotating flange tensions for invisible interlocking. For cleaning or replacement, the fabric is said to be removable and the plastic strips reuseable.

circle 382

Rohm and Haas Enlarges Color Count for Plexiglas Designer Series

In what is called the first major color introduction in the acrylic sheet industry in more than ten years, Rohm and Haas, Independence Mall West, Philadelphia, Pa. has added twelve new colors to its Plexiglas Designer Series, bringing the total count to fifteen. This supplements the nearly 60 standard colors already offered for Plexiglas.

The Designer Series additions come as a result of analysis of custom colors Rohm and Haas has been manufacturing for specifiers at a premium price over the past several years. New shades in the low chroma range are: beige, camelhair, dove grey, pumpkin, khaki, light brown, faw burgundy, light and dark oliv Also in the group are cerulea blue, mint green, onyx blac glacier white and chocolat brown.

circle 39

Ceramic Tiles in Natural Colors

Franciscan Tile (2901 Los Feli Blvd., Los Angeles) has adde eight colors to its Terra Grand ceramic tile collection. The "Ne Naturals," as the series is calle comprises neutral and earth tone named Popcorn, Vanilla, Buf Dusk, Wheat, Mesa, Nutmeg an Chocolate. Terra Grande tile suitable for both flooring and wa installations, are available in fiv sizes. They are ceramic glaze and it is said that colors will n fade or deteriorate with age.

circle 38

Terra Grande tiles from Franciscan





China export plate K'ang Hsi period.
Courtesy Ralph M. Chait Galleries, Inc.

China Trade

During the late 18th century, colonial America became enamored of the exotic charm of oriental decoration and Chinese export. Our current relationship with the People's Republic of China has created renewed interest in the decorative arts of this ancient culture. The delicate details and rich colors of many luxurious textiles, porcelains, and artifacts of the period have inspired this exciting new collection. Available through Interior designers and better stores.

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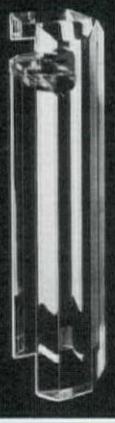
simple as... a. b. c.



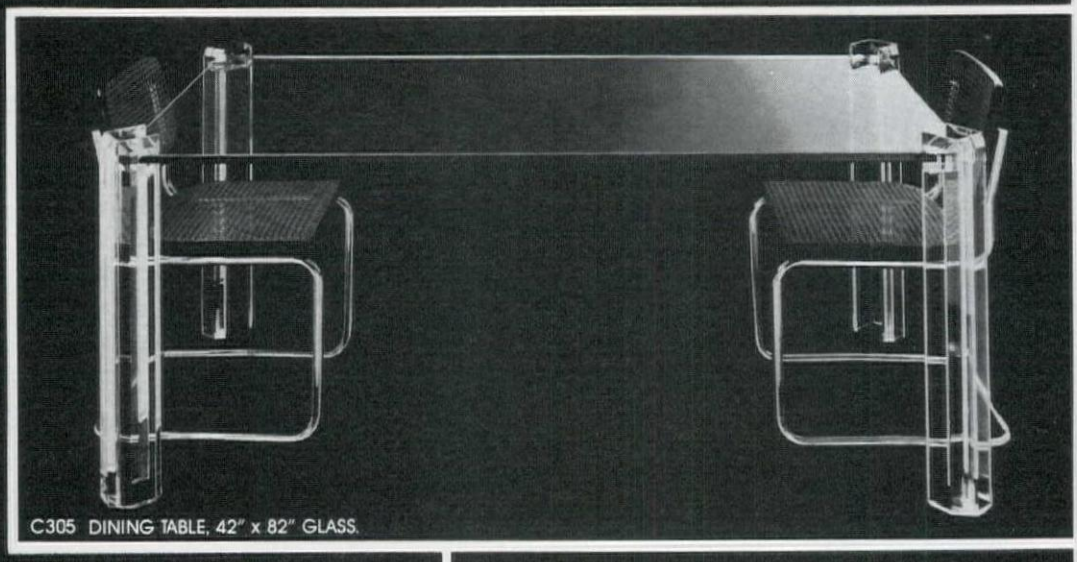
formed



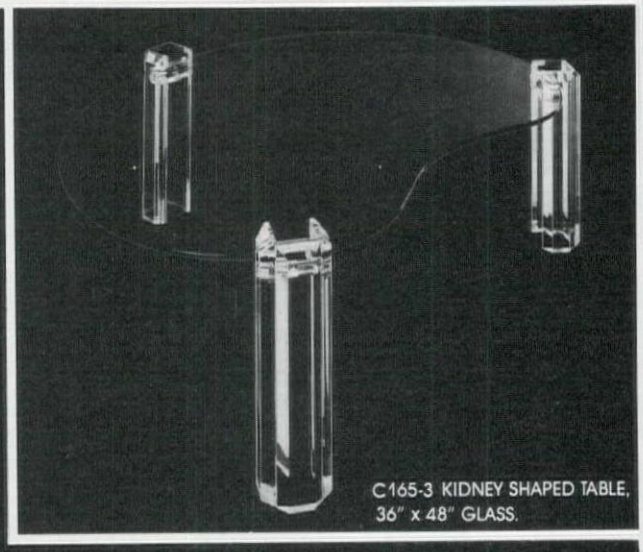
blade



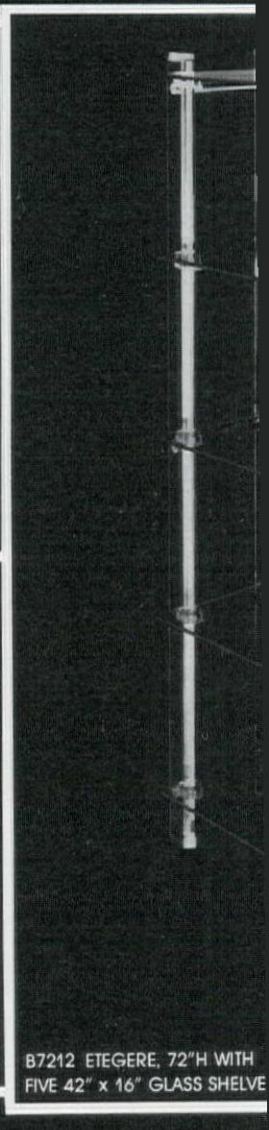
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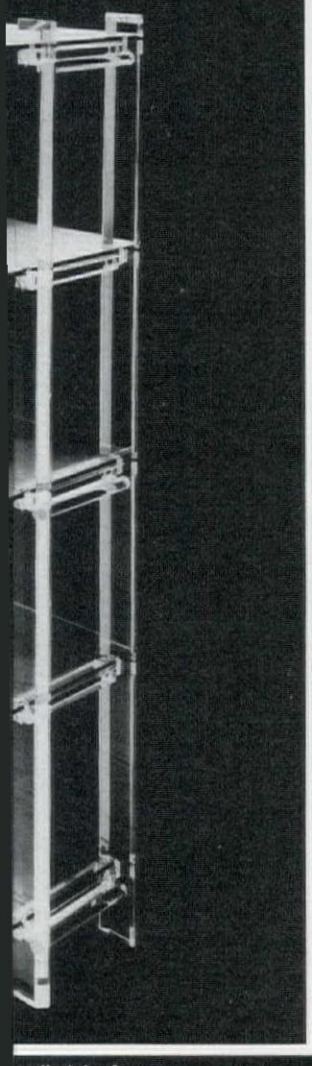
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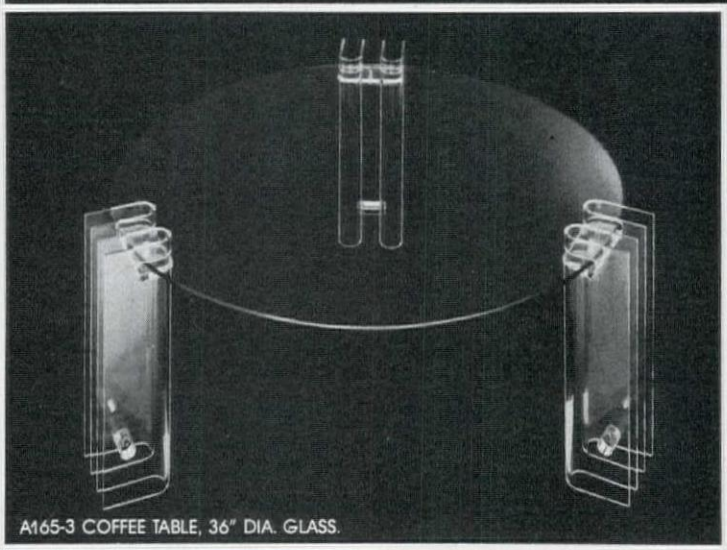
Circle 86

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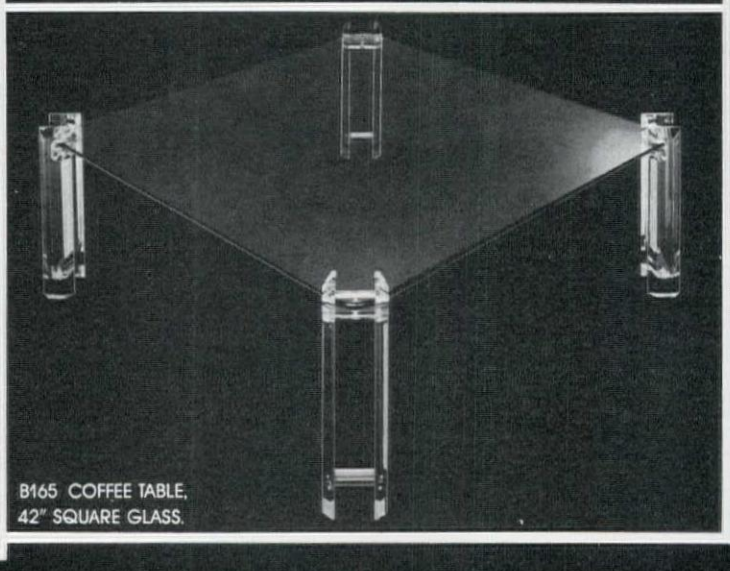
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B165 COFFEE TABLE, 42" SQUARE GLASS.

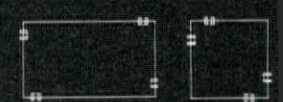
Some suggested placem of A-B-C legs on table top various shapes and sizes. Different positioning of the legs dramatically change the appearance of any given shape.



A1618/24x48 B1618/24x



A1618/32x32 B1618/32x



B165 40x72 B165/42x4



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available at Donghia Inc., Los Angeles; John Strauss Showroom, Chicago; 39 East, Inc., Miam



BP209 Pantera 10" high. 24" diameter. Hand-blown, varied intensity burgundy, white and clear glass. 1-150W.

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Circle 104

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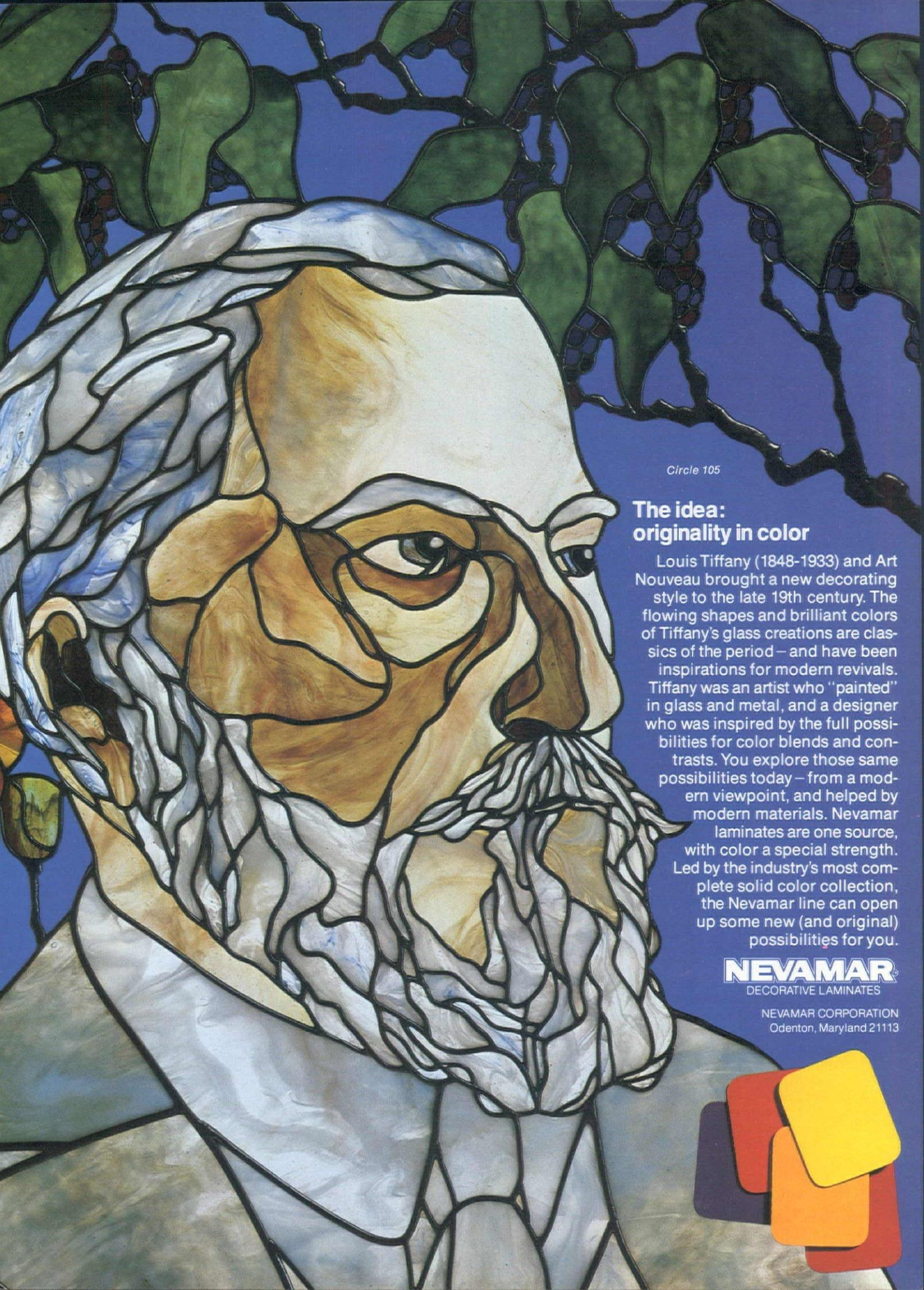
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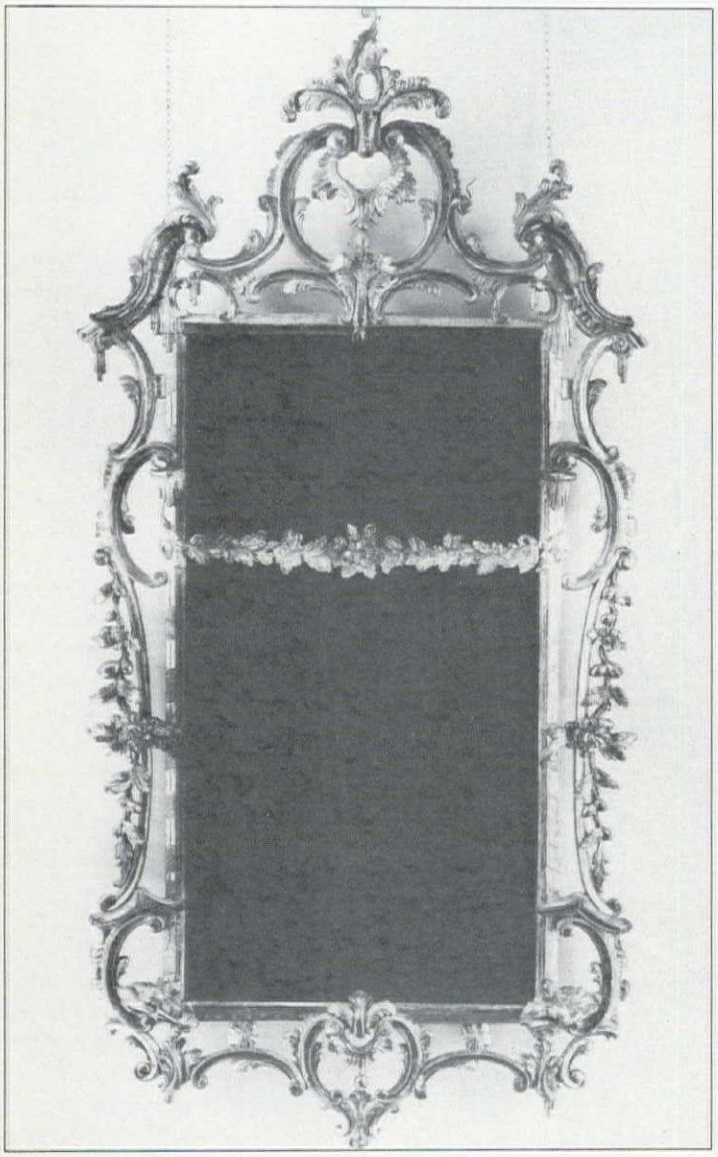
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market



Antiques from England

Philip Colleck of London Ltd., 122 East 57th Street, New York, has announced a shipment of antique furniture from England including several pieces of considerable rarity. Two are shown here: one of a pair of George III inlaid mahogany demi-lune commodes, crossbanded and inlaid with rosewood, circa 1775, (36" high, 45½" long, 20¾" deep); and a George II carved and giltwood pier mirror with the original glass, circa 1175, (69½" high). Other arrivals are a William and Mary walnut bureau bookcase, a George III inlaid mahogany cabinet-on-stand; and a George III mahogany "bachelor's secretaire."

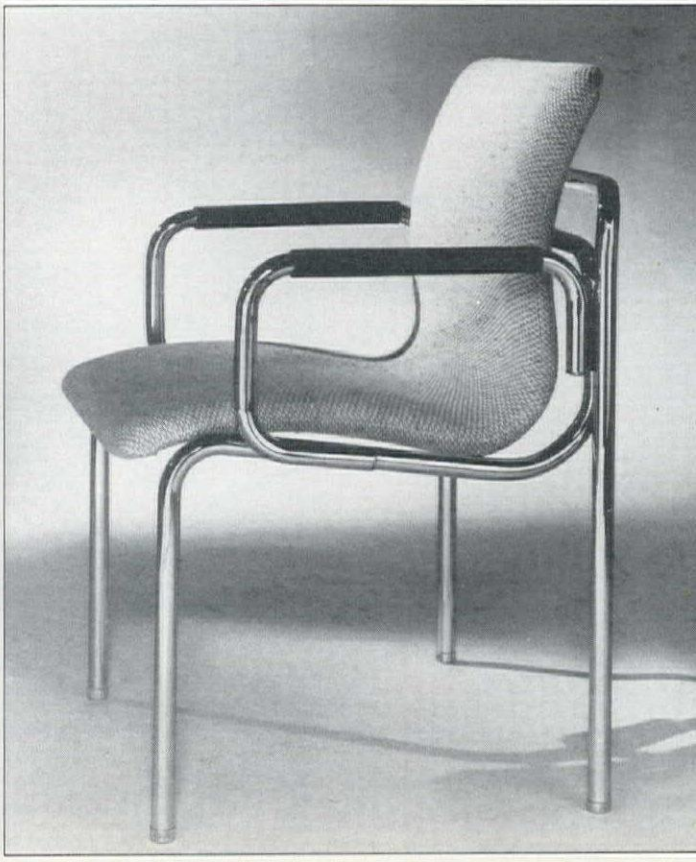


circle 455



From Howe: the "Tempri Group"

A collection of chairs called the "Tempri Group" has been designed by Jens Risom and introduced by Howe Furniture Corporation as an expansion of its lines of seating units. Within the group are arm and side chairs in both cantilever and straight leg versions (the latter is stackable). Frames are of 1", 16-gaug chrome-plated steel tubing wit one-piece, all-welded construc tion. (Cantilever versions are r inforced with a separate ste tubing insert in the base f added strength.) Both version utilize suspension seating, allow ing all surfaces to be flexible y supportive. ***circle 45***





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The Perennials

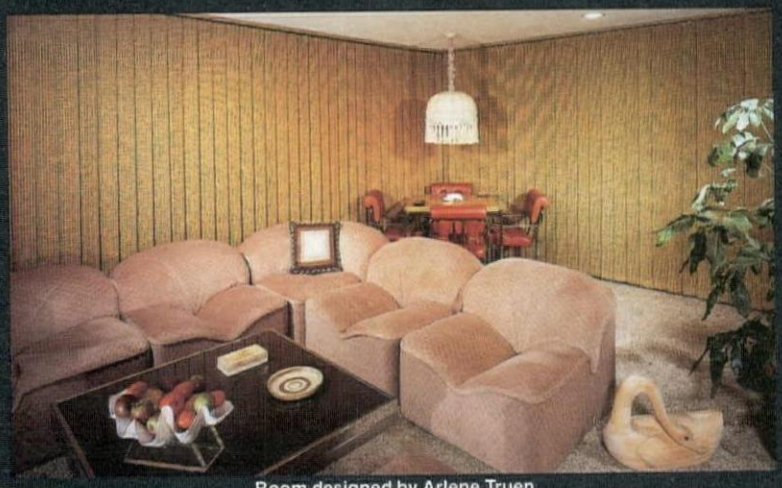
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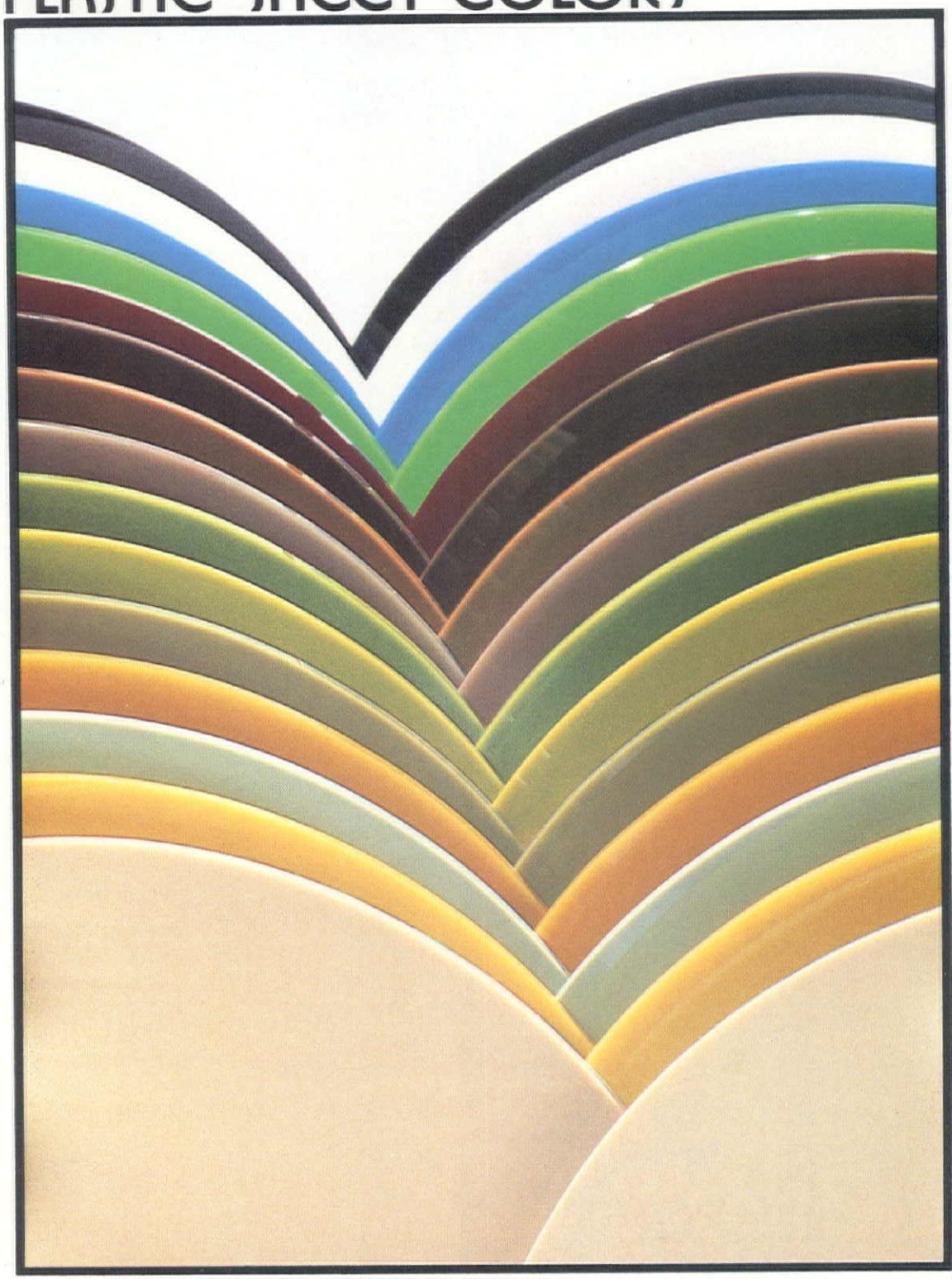
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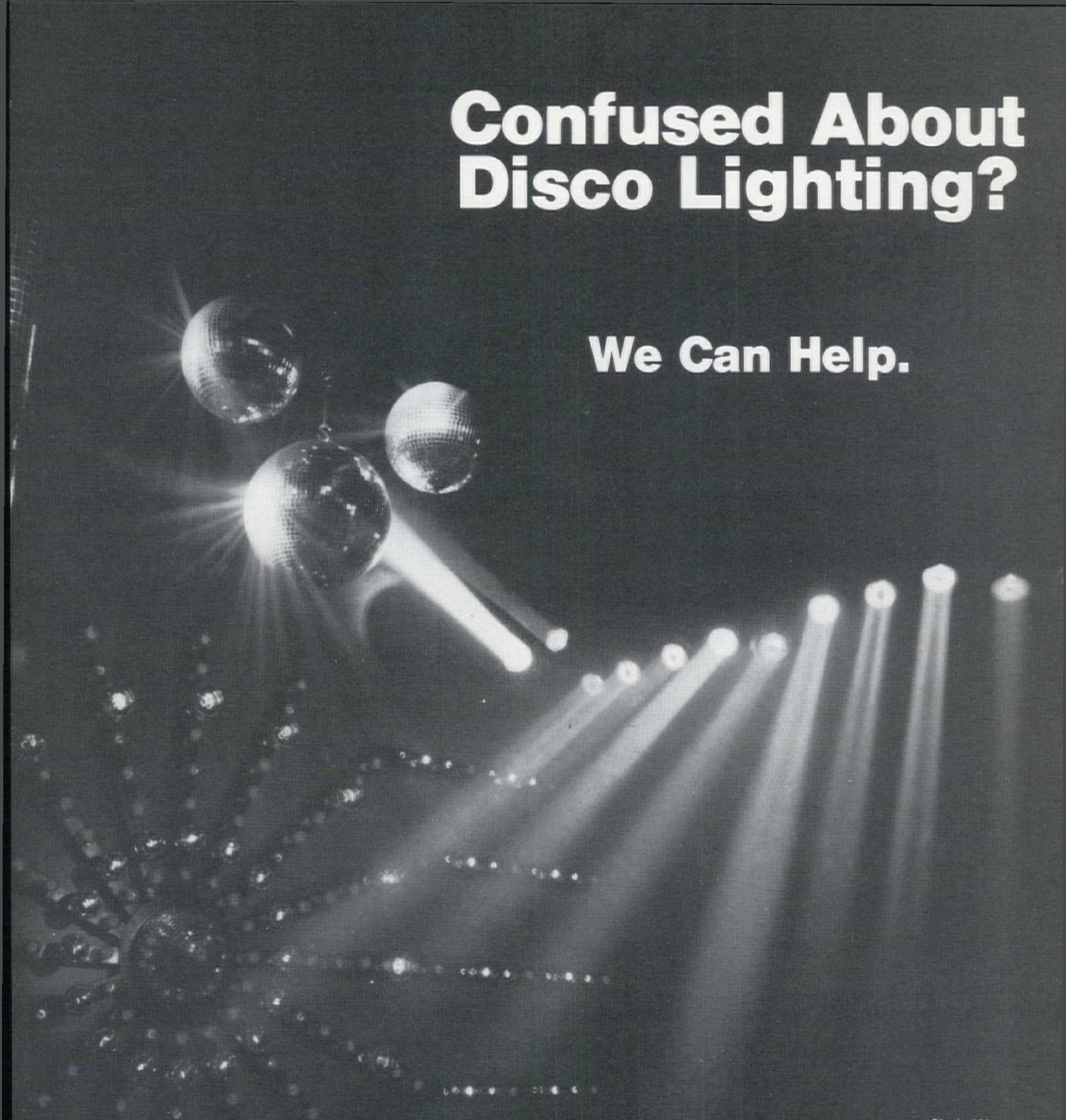
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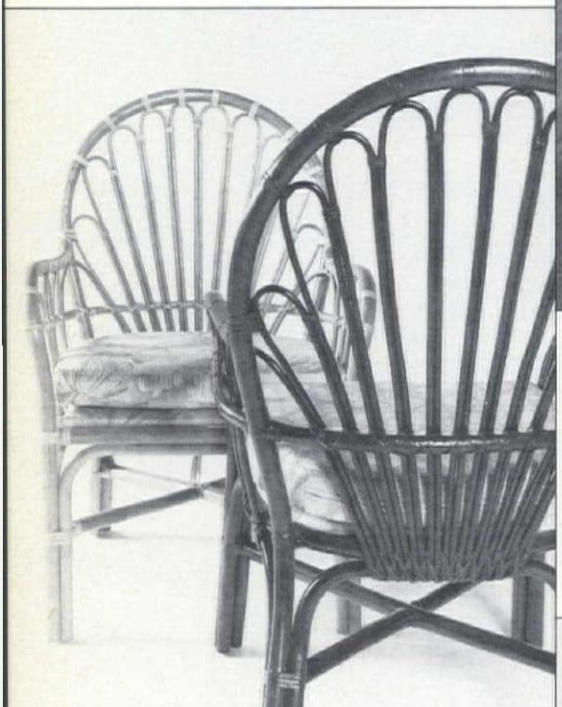
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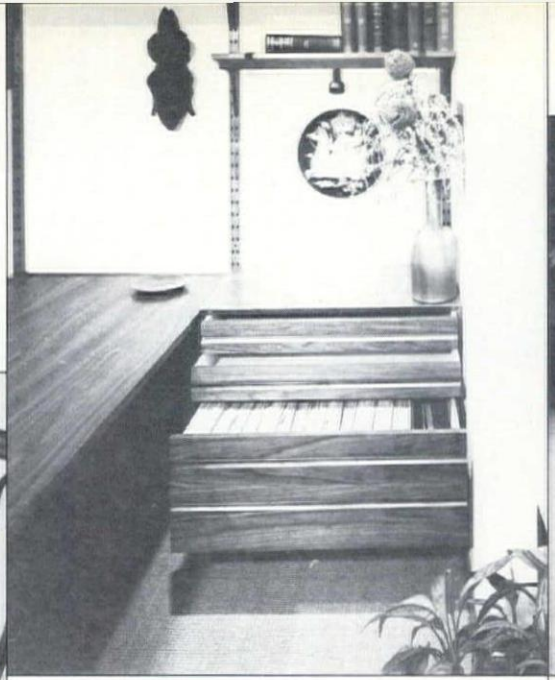
market



Lewittes Furniture, 171 Madison Avenue, New York, introduces a collection of rattan seating, designed specifically for use in commercial installations. The chairs are constructed of double cane rattan and have leather bindings. ***circle 469***

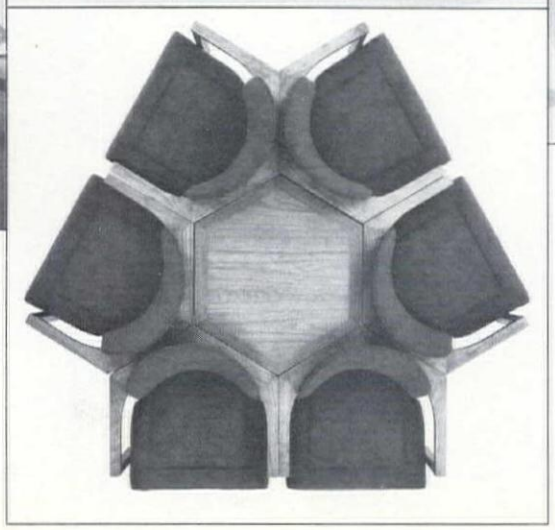


The Ultima 1000 kitchen cabinets made by **Excel Wood Products Co., Inc.,** P.O. Box 819, Lakewood, N.J. 08701, are designed with European styling and are said to have none of the problems of imported cabinets, i.e. uncertain availability and construction to metric measurement. Among the cabinets' features are adjustable hinges and shelves and flush doors. ***circle 308***



Cado Royal System Inc., 57-08 39th Avenue, Woodside, N.Y. 11377, has introduced an alteration to one of the components in its office furniture system. The 110 filing cabinet is now available with a single bottom drawer to accommodate 30″ of lateral filing. The new unit can be used with existing Cado furniture and is available in teak, walnut, rosewood, oak and mahogany. ***circle 402***



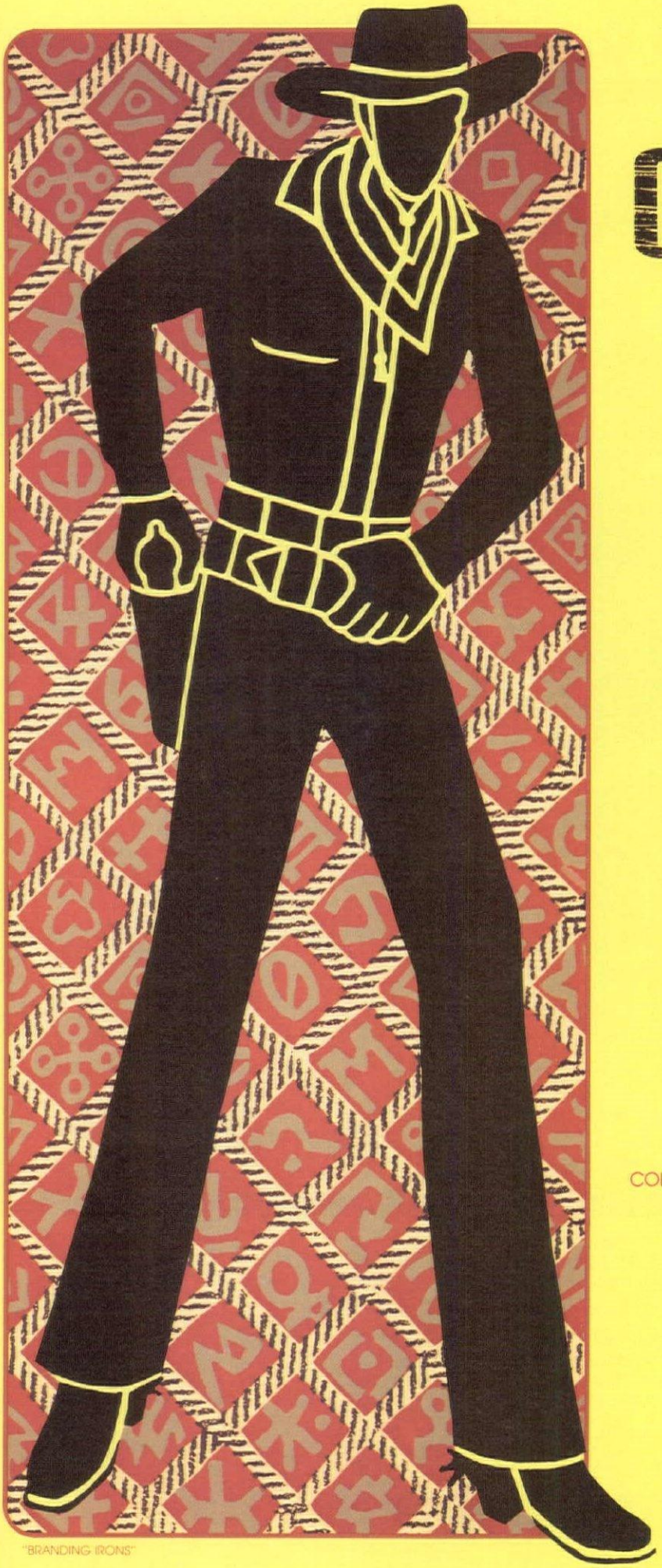




Partners' table desk from **John Widdicomb** 601 Fifth St., N.W., Grand Rapids, Mich 49504, is one of several items added to the firm's collection of executive furniture. Of solid cherry with walnut burl veneers it was adapted from an 18th century George I architect's table. It features three drawers and pull-out slides; the top comes in a choice of walnut burl or gold-tooled leather. ***circle 47***



For interiors with limited space **Dependable Furniture Mfg. Co.,** San Francisco Calif., has introduced a table and chair system. The walnut-topped table and walnut and upholstered chairs have polished chrome pedestal bases and can be used individually or joined. ***circle 307***



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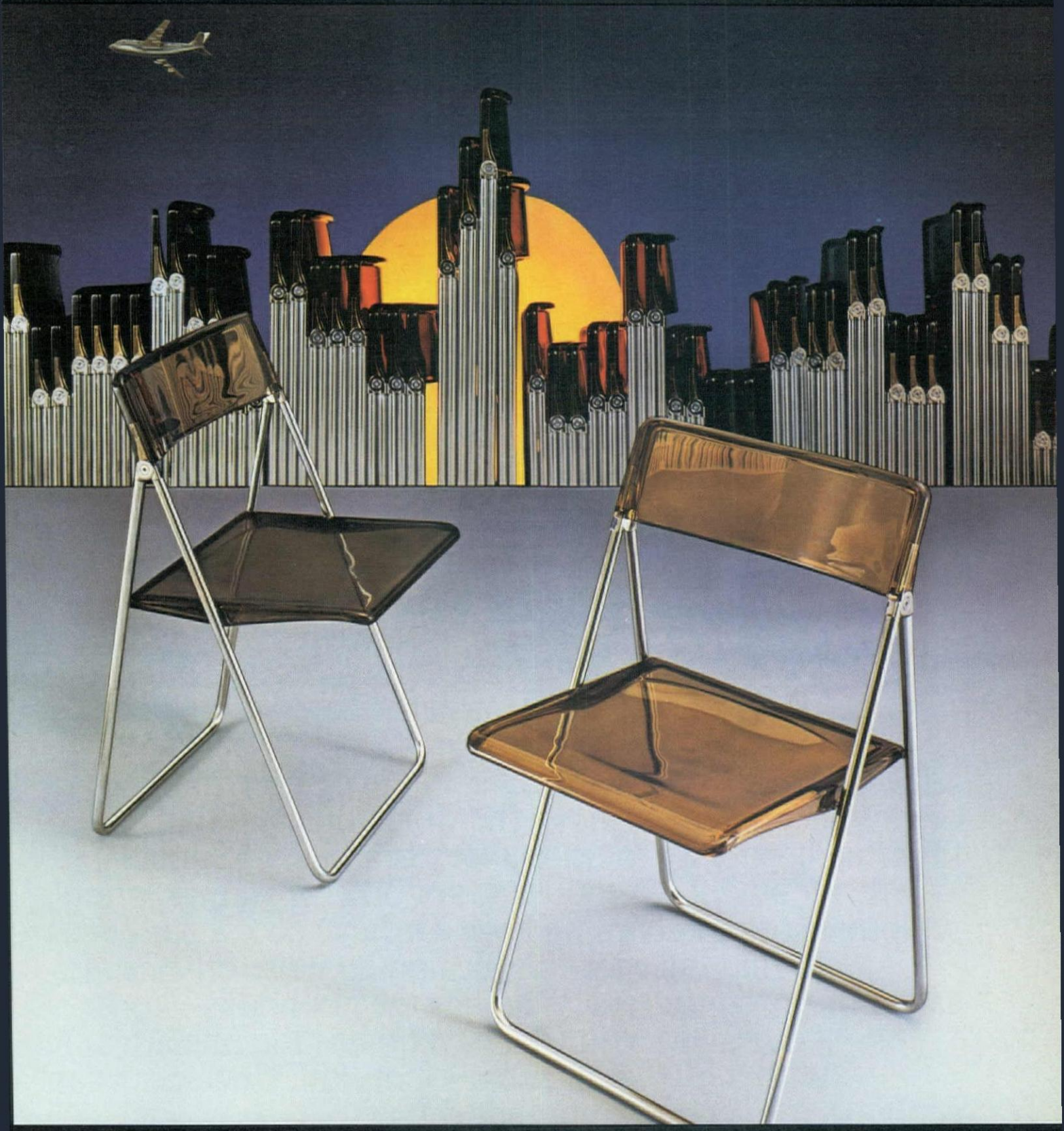
Tropitone Furniture Co., Inc. **East:** P.O. Box 3197, Sarasota FL. 33578. **West:** 17101 Armstrong, Irvine, CA. 92714

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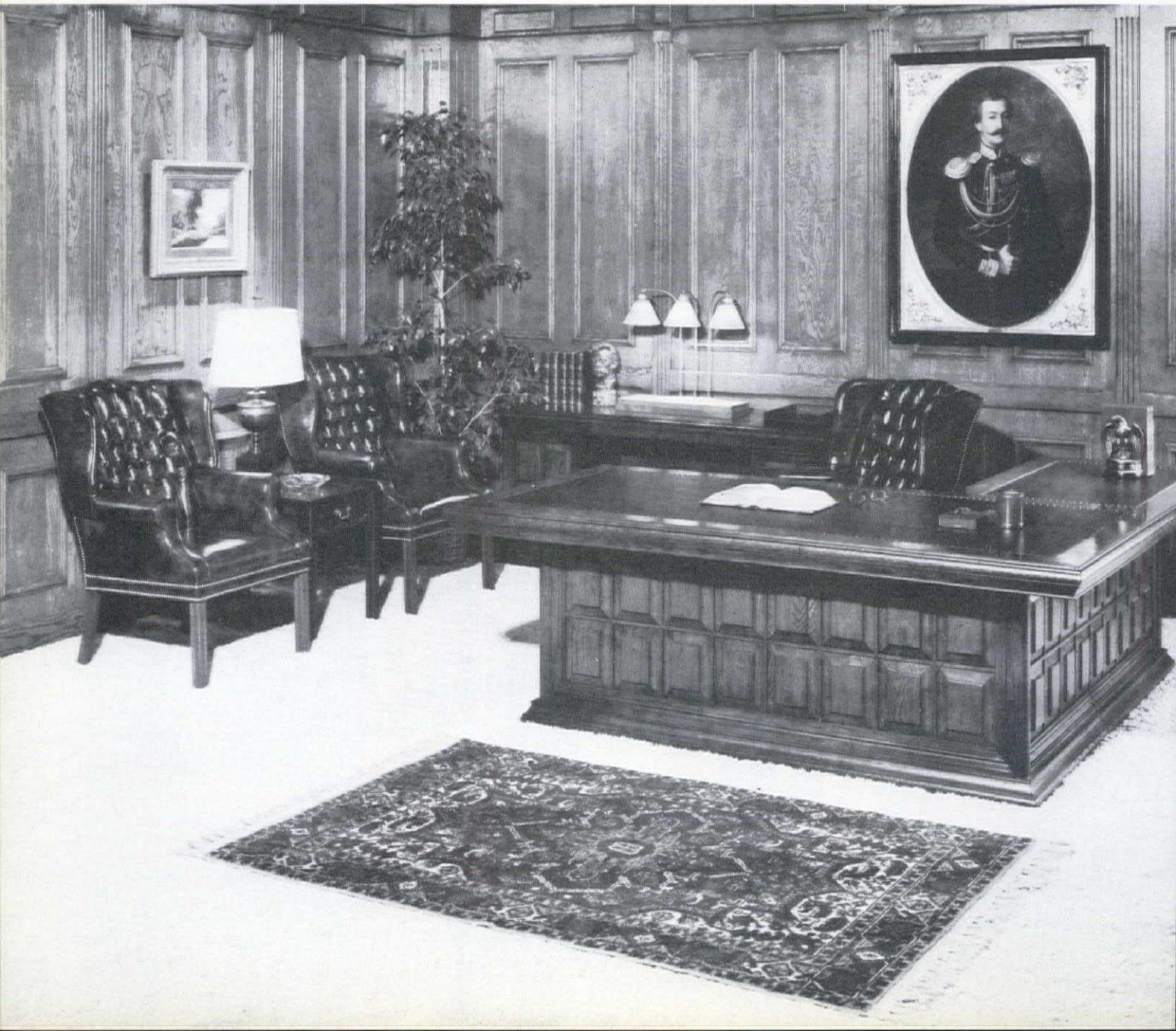
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Top: "Dogwood Forest" by David Muench. 9' high, 14' wide.

Bottom: "Birches, Walden Pond" by Ed Cooper. 9' high, 7' wide.

Upholstered furnishings by Schweiger Industries, Inc.



Offers the residential or contract designer the largest selection of quality photomurals available.

Naturescapes are dramatically realistic, you actually feel the sun's warmth, hear the rustle of leaves and the pounding of surf.

This sense of aesthetic dimension is achieved by photographers who are renowned naturalists, who understand and love the great outdoors.

Each mural is reproduced on the most stable grade synthetic available. Naturescapes are durable, dry strippable and meet all commercial/institutional standards.

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market

Imports from Old World Weavers

Pictured are four imports recently added to the Old World Weavers collection (137 East 57th St., New York). *Akita Chintz*, the bird and floral print, is from West Germany and stocked in New York. It is a 21-screen pattern, printed on 100 per cent cotton. Width is 52"; repeat is 31½". *Guadalajara* is a floral printed linen fabric. It is from Italy and stocked domestically. Width is 51"; repeat is 28½". The third pattern, *Fan Fan La Tulipe* is a French import requiring three to four weeks' delivery time. It is 100 per cent cotton, 26" repeat, 50" wide. The panel is one of a pair imported from Italy and stocked in New York. *Seychelles Panel* is 100 per cent cotton, 3¾ yards long and 52" wide. All four fabrics are available only in the colorways pictured. ***circle 394***



Akita Chintz from Old World Weavers



Guadalajara from Old World Weavers

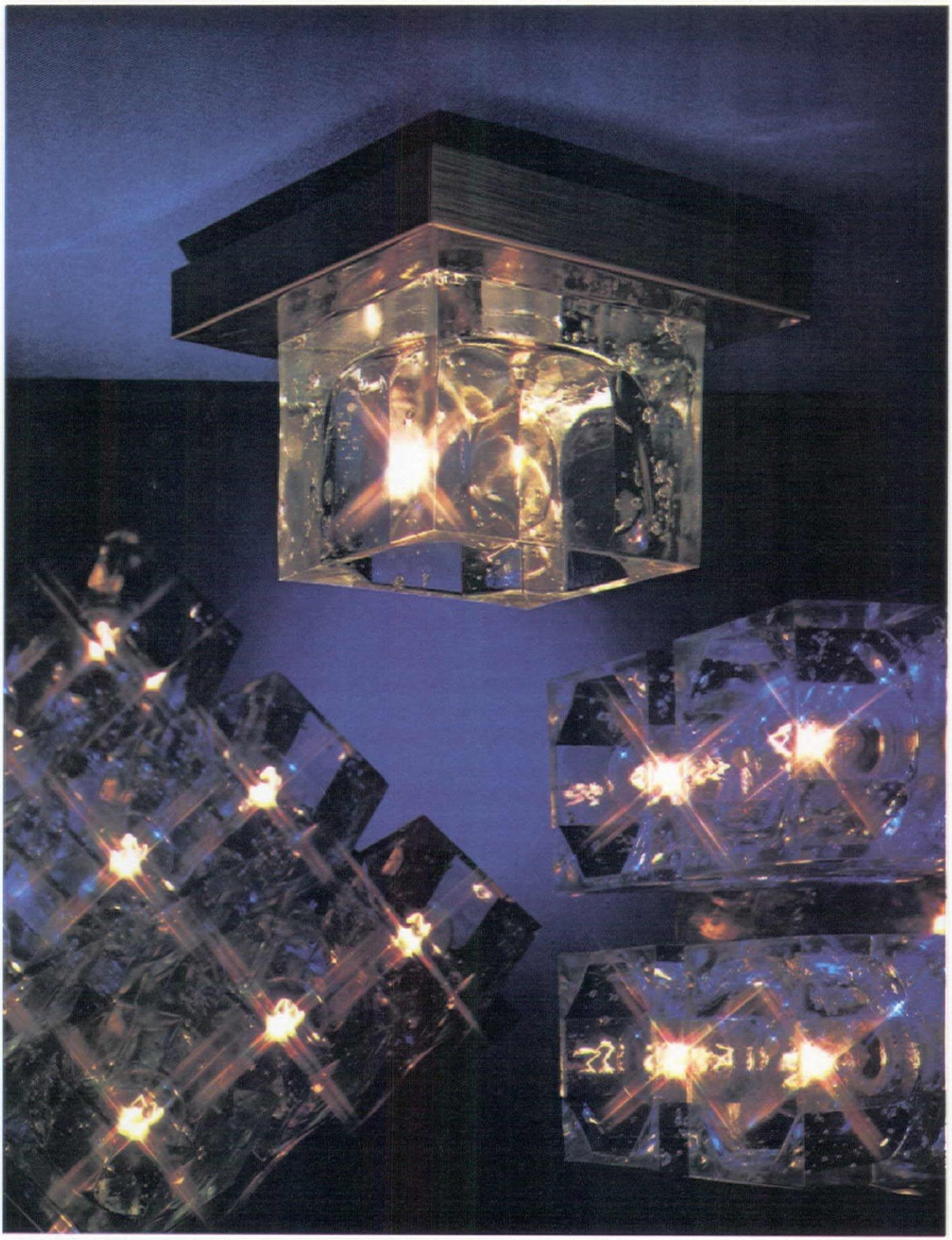


Seychelles Panel from Old World Weavers



Fan Fan La Tulipe from Old World Weavers

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"We are much more visible in Design Center than we ever were, and we've attained a position of leadership in our product categories."

If you'd like to talk to the Stephensons and other successful showroom operators, visit Michigan's Design Center yourself. There's still choice space available in the 80,000 square feet building addition.

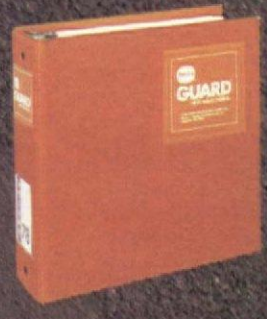
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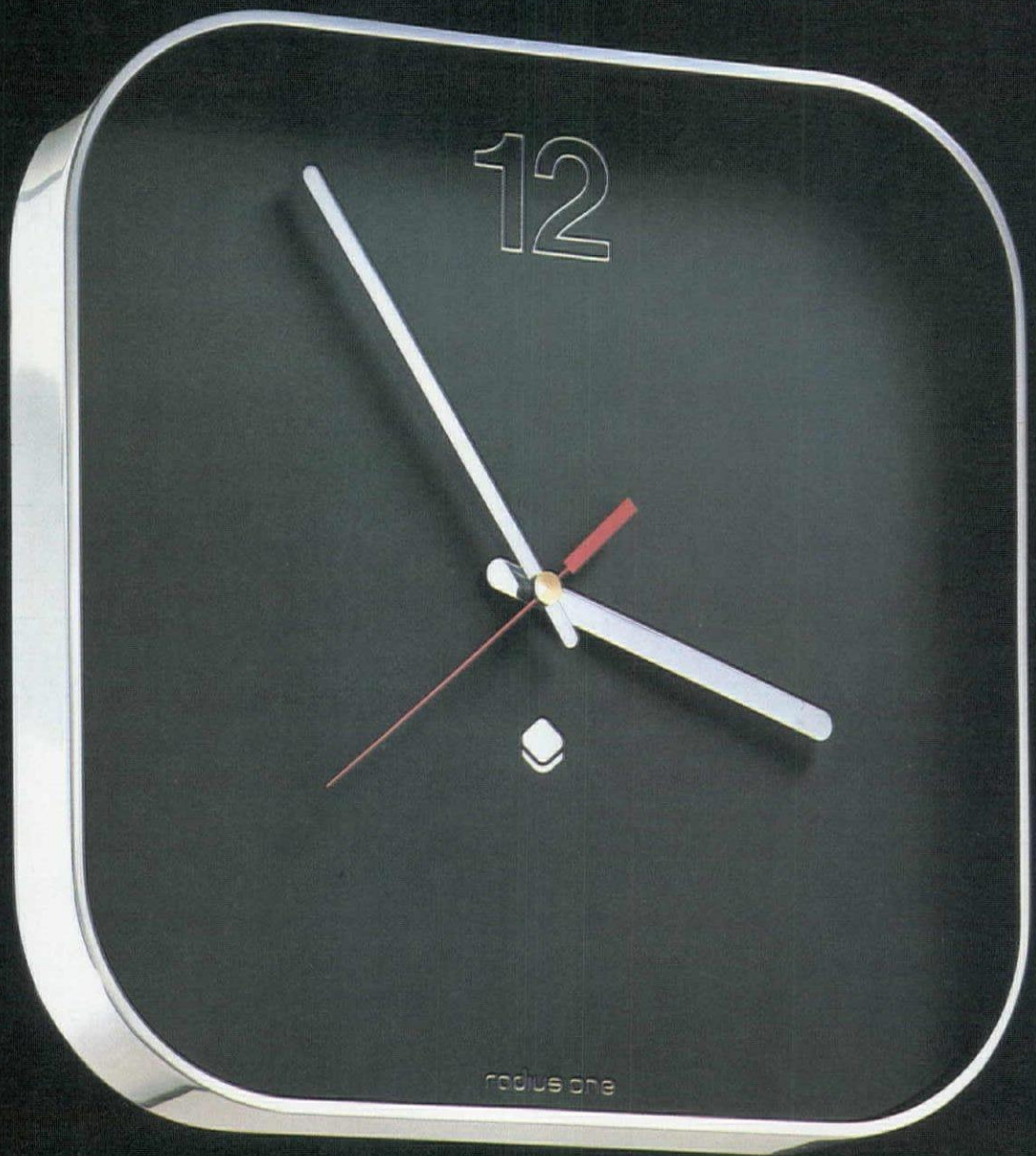




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Circle 116

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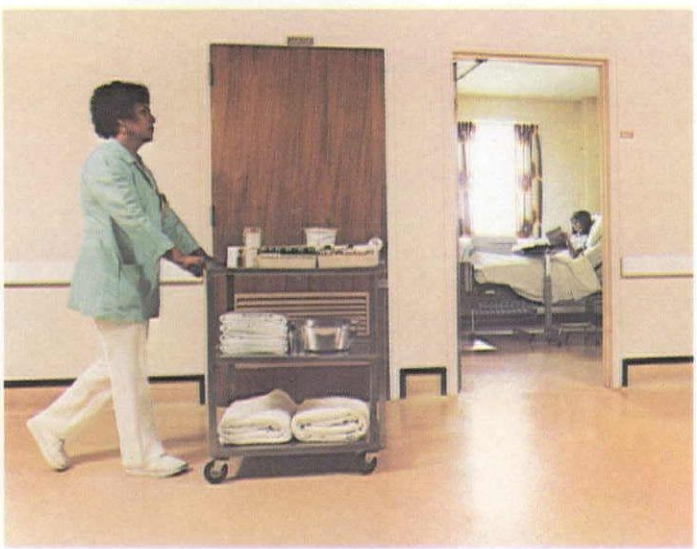
THERE'S A BIG BETWEEN GAFSTAR® THE LEAD OURS HAS A BRI

It's ironic. When you're about to specify a floor, all you get to see are beautiful new samples. Which gives you absolutely no idea of what the floor will look like when it really counts. In the future.

Unfortunately, that's when your clients' happiness is at stake. Along with your reputation.

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ANY FLOOR CAN SHINE WHEN IT'S NEW. GAFSTAR CONTRACFLOOR SHINES WHEN IT'S OLD.



In this busy corridor of Brackenridge Hospital in Austin, Texas for example, this Contracfloor took a lot of abuse.

Twenty-four hours a day, for three years, patients' beds rolled over it. Doctors, nurses and hospital staff hurried back and forth. And visitors paced up and down.

But you can hardly see a trace of wear. It's still a shining example of a beautiful floor.

TESTS PROVE OUR FLOOR STAYS BEAUTIFUL LONGER.

The key to our beautiful-looking floor is its tough no-wax surface.



But the leading inlaid doesn't even have one. So there's nothing to protect its pattern from the abuse it has to take everyday.

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The Frick-Taber™ Abraser Test proved it.

In 6,000 cycles abrasives significantly wore into the pattern of the leading inlaid. While they didn't make a dent in ours.

If that doesn't make an impression on you, imagine those results on the floor.

After years of wear, your clients will still have the same beautiful-looking Contracfloor they started with.

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A BRIGHT FUTURE WITH VERY LITTLE WORK.

Contracfloor gets off to a beautiful start. With many different designs and colors in widths up to 12-feet. Which means Contracfloor has fewer seams. And it's more flexible than the leading inlaid, so it's not only easier to install, it's faster too. Which makes it beautifully economical as well.

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The durable surface is a stain-resistant no-wax. Simple washing and buffing keep it clean and glossy.

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And it's more comfortable to walk on. With a Quiet-Cor® vinyl foam interlayer that makes it easy on the feet.

Which all leaves no doubt, for a floor with a brighter tomorrow, you'll want to specify Contracfloor today.

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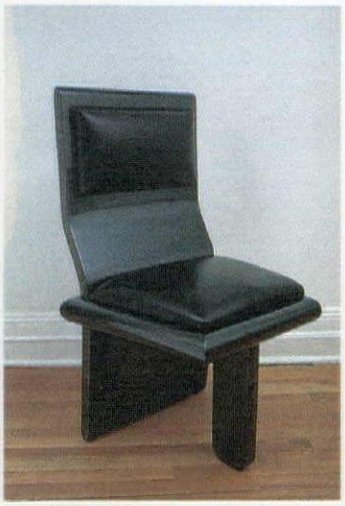
For more information on Contracfloor, refer to Sweet's Catalogue, Industrial Construction/Renovation or General Building, Sec. 9.23 under Resilient Flooring Or call toll free anytime 800-223-0344*

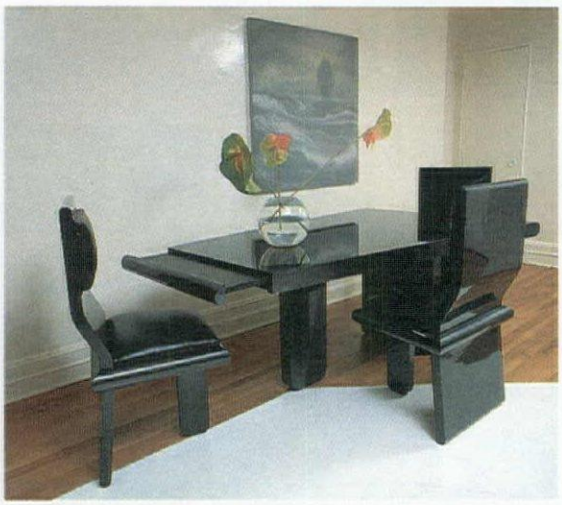
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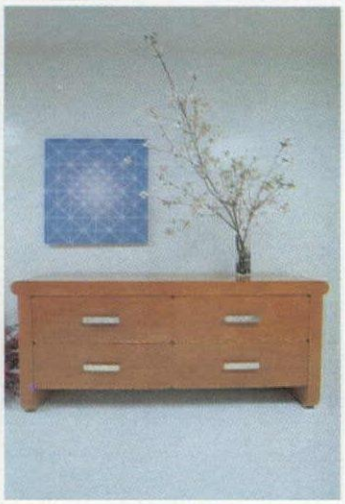
Circle 117

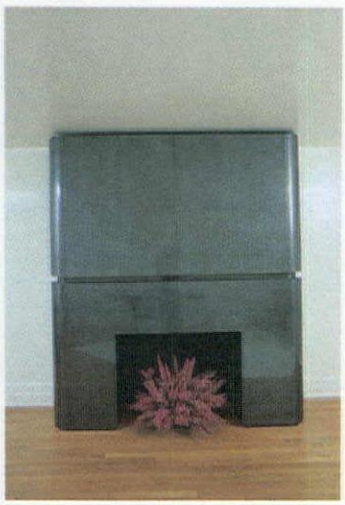


market









Glazed Walls, Palais Collection at Spanier-Williams

Spanier-Williams Enterprises Inc., 3841 N.E. Second Avenue Miami, Fla. 33137, has announced that Glazed Walls are now available. The process involves using strié wall covering which is varnished after being hung. Stock and custom colors are offered. The company also announces that a new stock collection of wall coverings and matching fabrics from Palais Papers International is available. The Prett Partners Collection comprises nine patterns in five stock colorways. ***circle 30***

Purity of Form: Custom Furniture by Jim Sharp

Jim Sharp is a young designer with his feet firmly on the ground. His furniture shows it. So does his thinking: "I'm a designer, but I'm also a businessman interested in making a profit," he says. "Products can be well-made and lasting without having to cost an arm and a leg."

Prior to starting his own enterprise last September, Sharp had been involved in the men's fashion industry in both design and merchandising aspects. Then he worked with Alessandro, the furniture designer to whom he is "indebted" for learning about the technical aspects of design and finishing. "I spent my first six months in locating craftsmen who are able to give me the quality I want," he says.

The initial collection is small—eight pieces including some upholstery items—but impressive. "Its strength," says Sharp, "is in the purity of the forms." Although they are distinctly contemporary in category, they can complement traditional furnishings as well. Finishes too are first-rate. Sharp offers options of lacquer or material wrappings. Items also can be had in wood with a variety of finishes; particularly effective is a hand-rubbed stain which emphasizes the graining of the wood. All pieces are custom sized and finished. In addition to the planned collection, Sharp works with designers to do special pieces and says that he is challenged by a budget. "I won't knock off my own designs, but I have the resources to provide pieces that may be less expensive but still have the same quality."

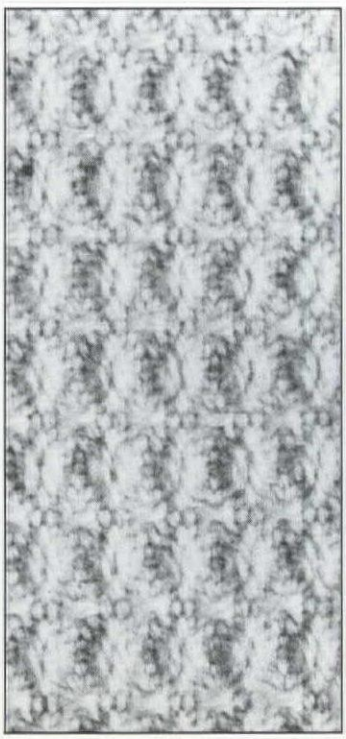
Of the four pieces shown, the three lacquered items were featured in Ruben de Saavedra's setting for Tiffany, shown elsewhere in this issue. The finish is a faux black granite; the table is a trapezoid form and has a pull-out side leaf that is Formica surfaced. The mantle and storage chest can be had as one unit (shown) or individually; the cabinet is fitted with shelves. The chest is of bird's-eye maple, finished with a French polish. Delivery is quoted as ten weeks. The paintings visible are by Michael Booth, an artist whom Sharp also represents.

The furniture is on display at Design Exchange, 124 East 65th Street, New York. ***circle 399***

West German Mill Makes American Debut

Ardison Fabric Mills, Ltd., 210 East 58th Street, New York, made its debut as a source in the contract fabric field during this year's NEOCON market. The firm, actually a West German mill with newly established American distribution, introduced 12 fabrics of all-wool constructions, 54" wide with larger widths available on custom orders. The collection is divided into two groups—one comprising monochromatic textured fabrics, the other woven plaid and stripe configurations. Although the textiles are not stocked domestically, a two-weeks delivery schedule is guaranteed.

Pictured is *Harlequin*, a pattern of elongated raised diamonds, available in nine colorations. ***circle 304***



Harlequin from Ardison Fabric Mills

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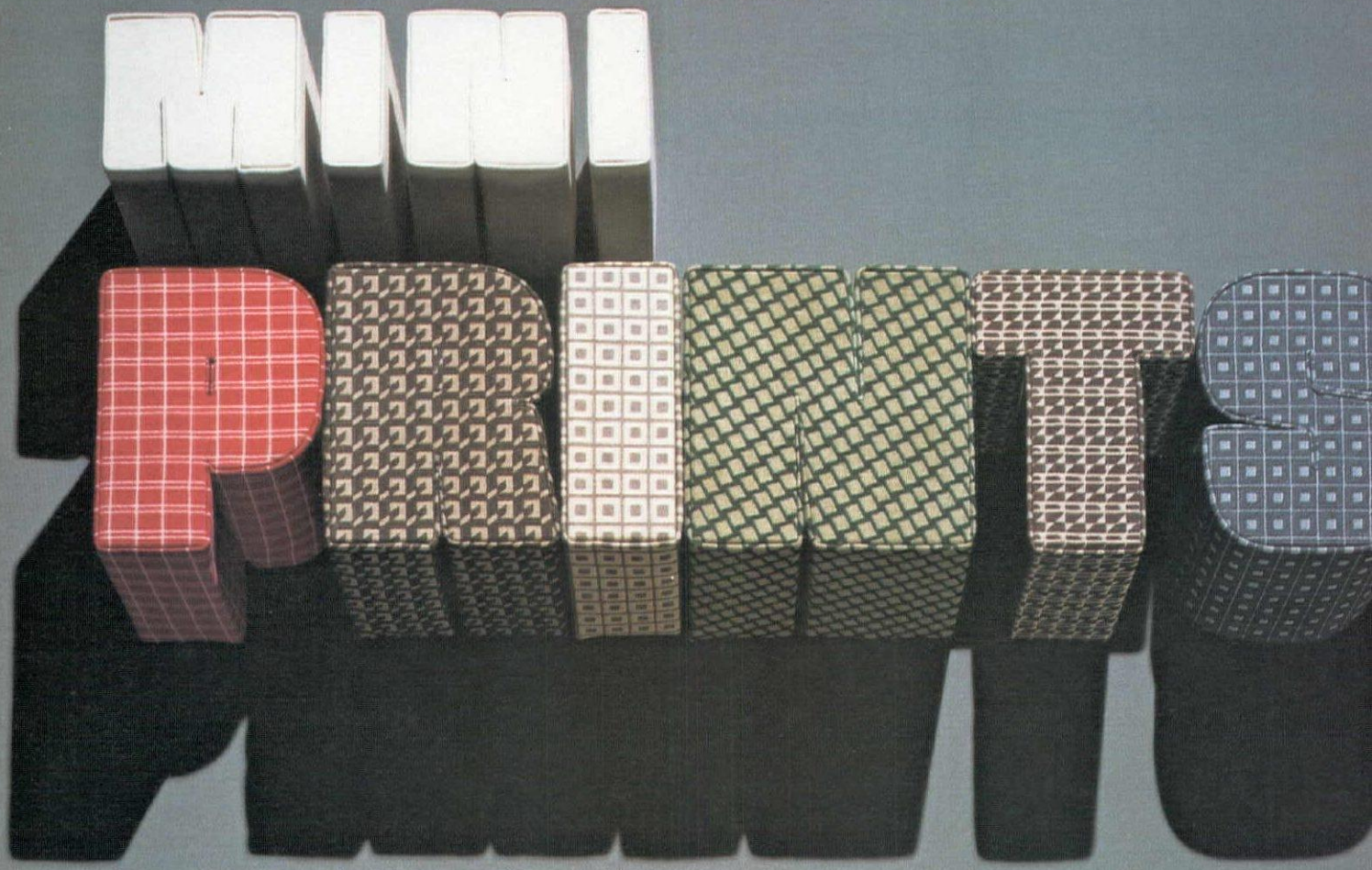
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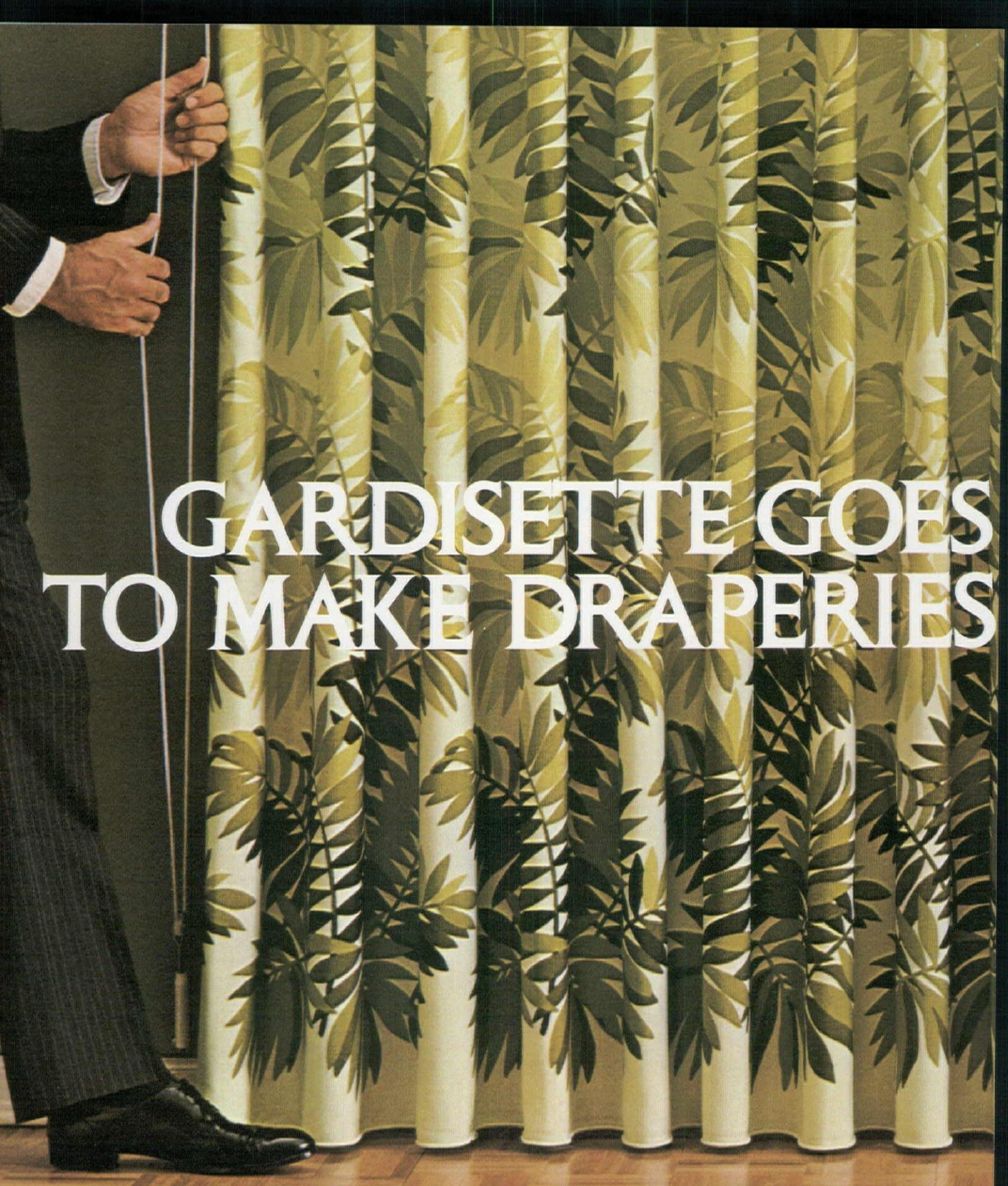
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Photographer: Jaime Ardiles-Arce

Cabinetwork ceiling and walls by Jaff Brothers are featured in Le Train Bleu at Bloomingdale's.

Circle 136



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For further information, call a Congoleum flooring contractor, Sweet's Toll-Free Buy Line (800) 447-1980, or write Contract Sales Mgr., Congoleum Corp., 195 Belgrove Drive, Kearny, NJ 07032.

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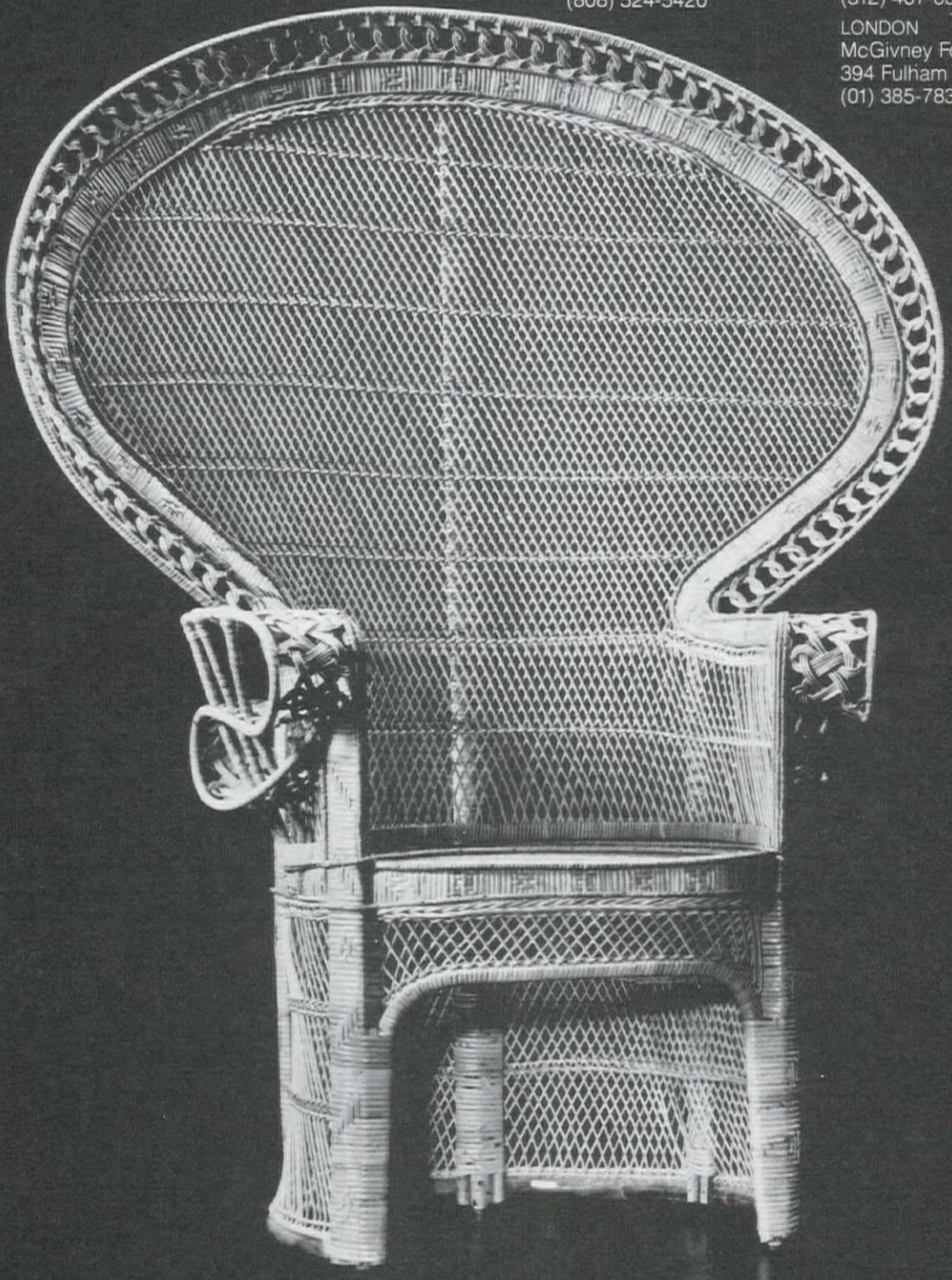
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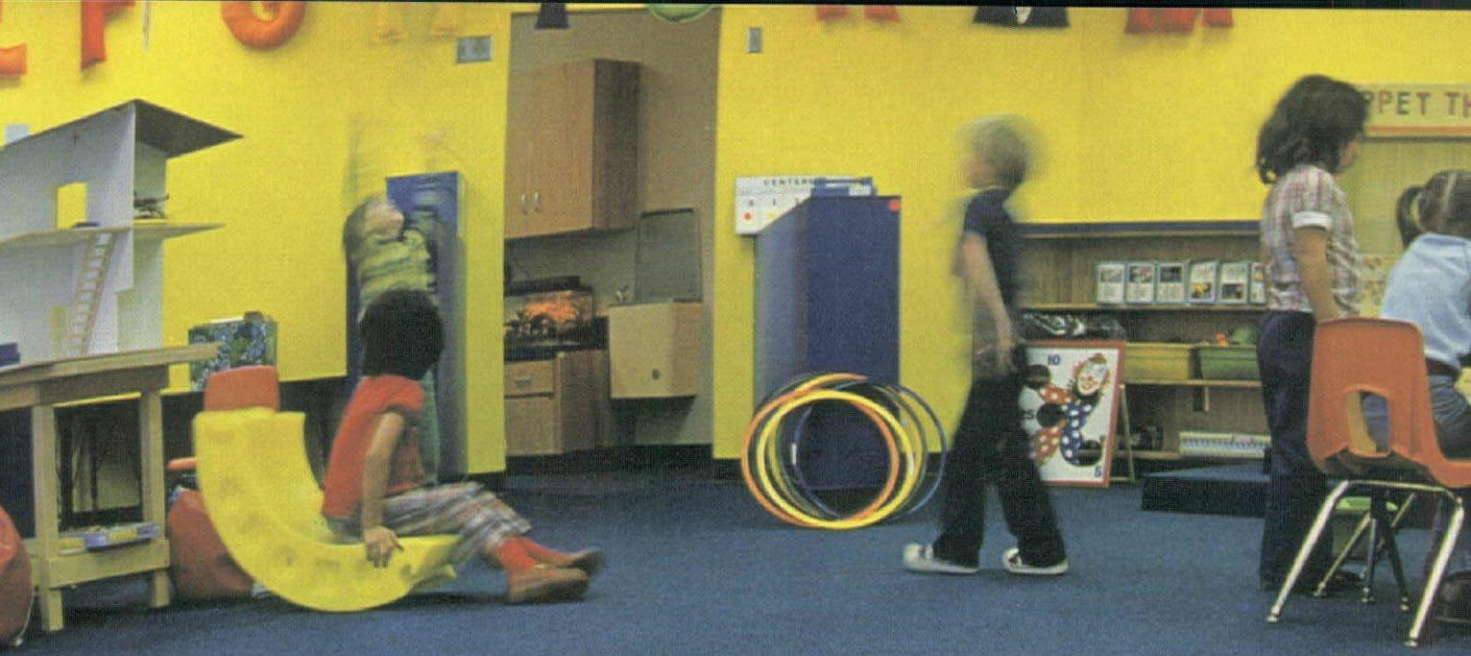
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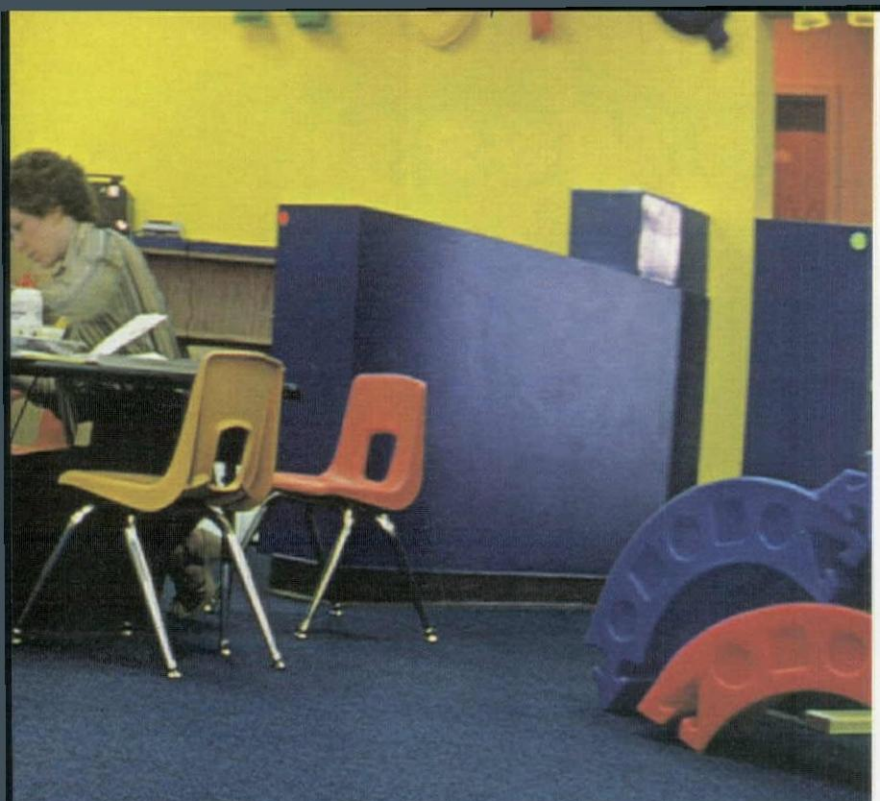
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Magnification 250X of Antron® III nylon showing hollow filaments and round, anti-static filament.

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Antron® III controls static shock. Gives you protection that won't wear out or shampoo out—because it's built right into the fiber.

That's why the John F. Townley Elementary School used carpeting of Antron® III nylon to cover over 58,000 square feet in its new building in Irving, Texas.

And why your next contract carpet should be Antron® III nylon.

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Wilmington, DE 19898

Installation: John F. Townley Elementary School, Irving, Texas.
Architect: Jerry Q. Jeffery Architects and Planners, Irving, Texas.
Flooring Contractor: Superior Carpet Corporation, Dallas, Texas.

*Du Pont registered trademark for nylon fiber. Du Pont makes fibers, not carpets.

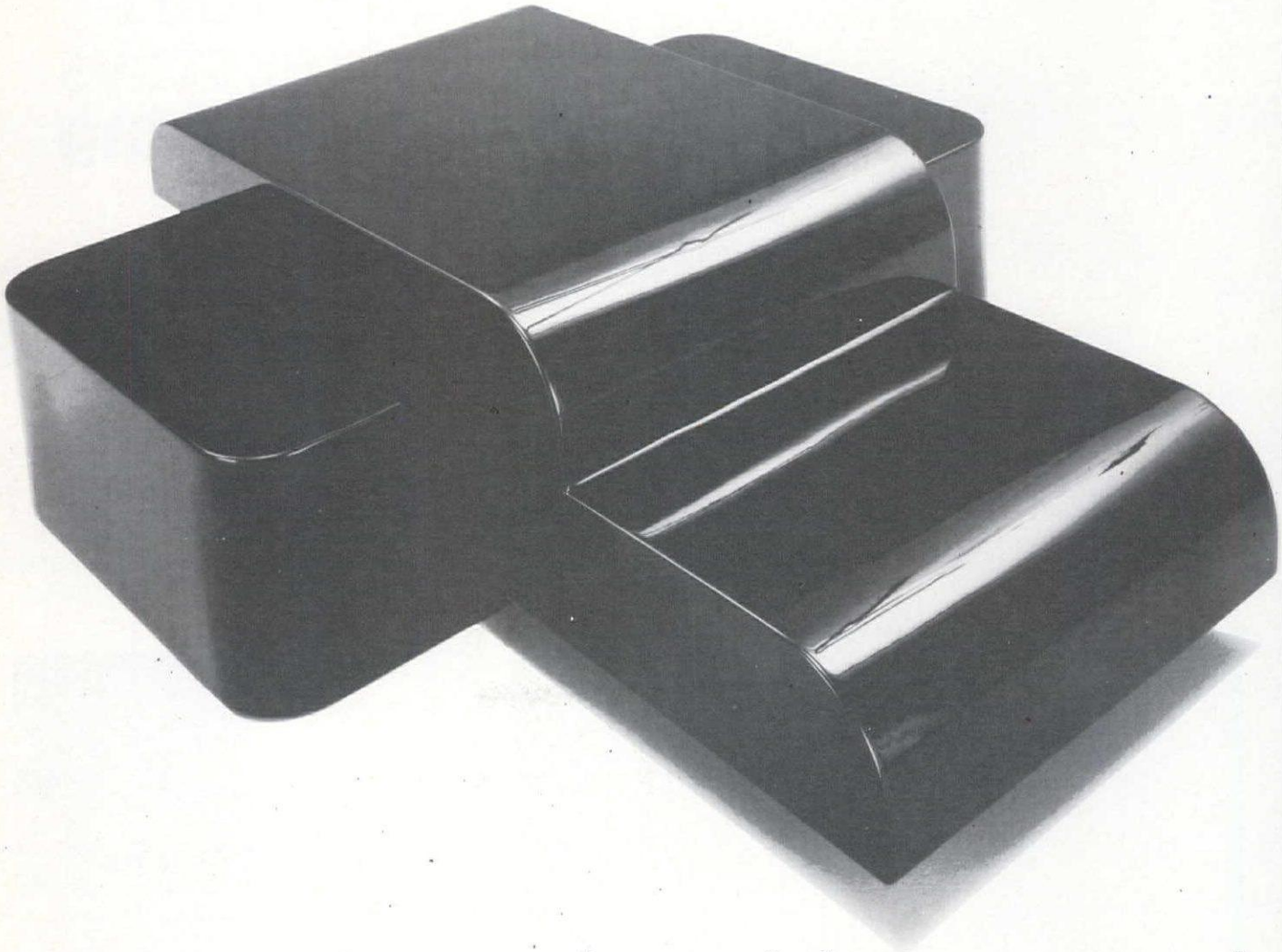
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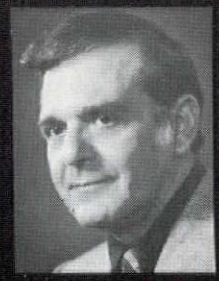
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Circle 139

Find every Harry in this magazine and win one of these classic lamps.



Harry feels terrific.
He's got lots of credits in this issue and wants to show his appreciation.

So he's giving away a few gifts (5 to be precise). Harry's classic variation on an old-time classic. In chrome with cased glass shade.

It's a beauty, and here's all you do to get in the running:

The Easy Rules

1. Count up the total Harry Gitlin credits in this issue of Interior Design.
2. Write the total in the coupon below.
3. Fill out the coupon, address it to us and write CONTEST clearly on the front.
4. All entries must be postmarked no later than October 31, 1979.
5. Contest is limited to one entry per person.

An Intimate Drawing

The correct answers will be put into a large, lovely glass bowl. Then, a member of Harry's family (he wouldn't entrust anyone else) will draw out 5 winners.

Winners will be notified and their lamps can be picked up or shipped to them.

Harry would like to give something to everyone. So even if you don't win a lamp, you don't come away empty-handed.

Because you get Harry.

And that's 30 years of experience in lighting and design.



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Circle 126

when you're thinking of doing something special

think mohair *velours*



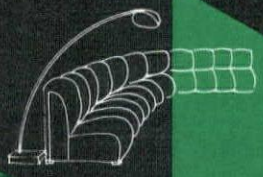
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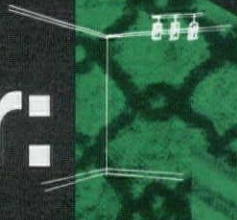
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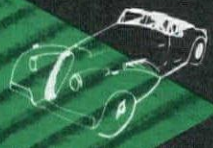




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Circle 57

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Circle 140

market

McLean Design for the Office

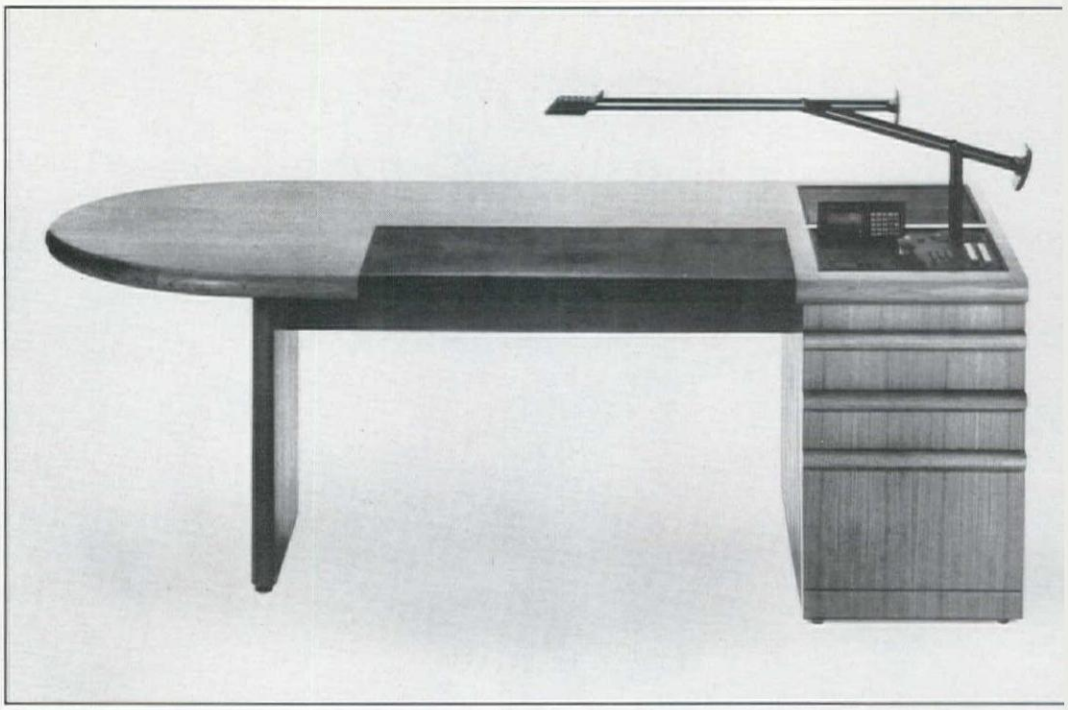
Croydon Furniture Systems of Cambridge, Ontario, has introduced a collection of contemporary office furniture made of hand-finished wood and designed by Kuypers Adamson Norton Ltd. of Toronto. It takes its name "McLean" from that of the company president, R. P. McLean.

Among the outstanding features of the collection are special modules built into the desks containing such aids as multi-line telephones, electronic calculators, clock/calendars and adjustable task lighting. An optional component is a briefcase which fits into the desk and can be lifted out and carried to business meetings.

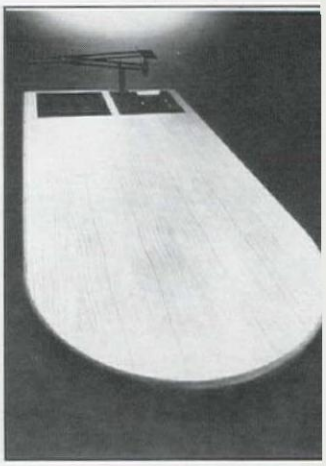
Noteworthy design details are crossbanding on the bull-nose edges and inserts of Spinneybeck leathers.

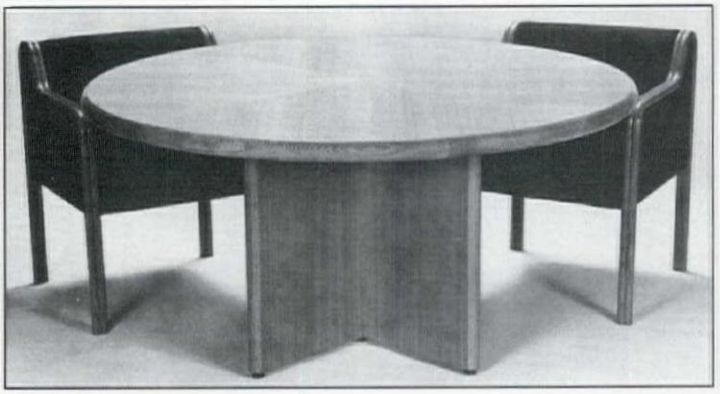
Although the desk unit is the "star" of the collection, there is also a full range of other designs for executive offices/conference rooms: storage units, tables in several sizes and shapes, and seating pieces with exposed wood frames.

A series of attractive brochures illustrating the collection is available on request. ***circle 347***

















Circle 238

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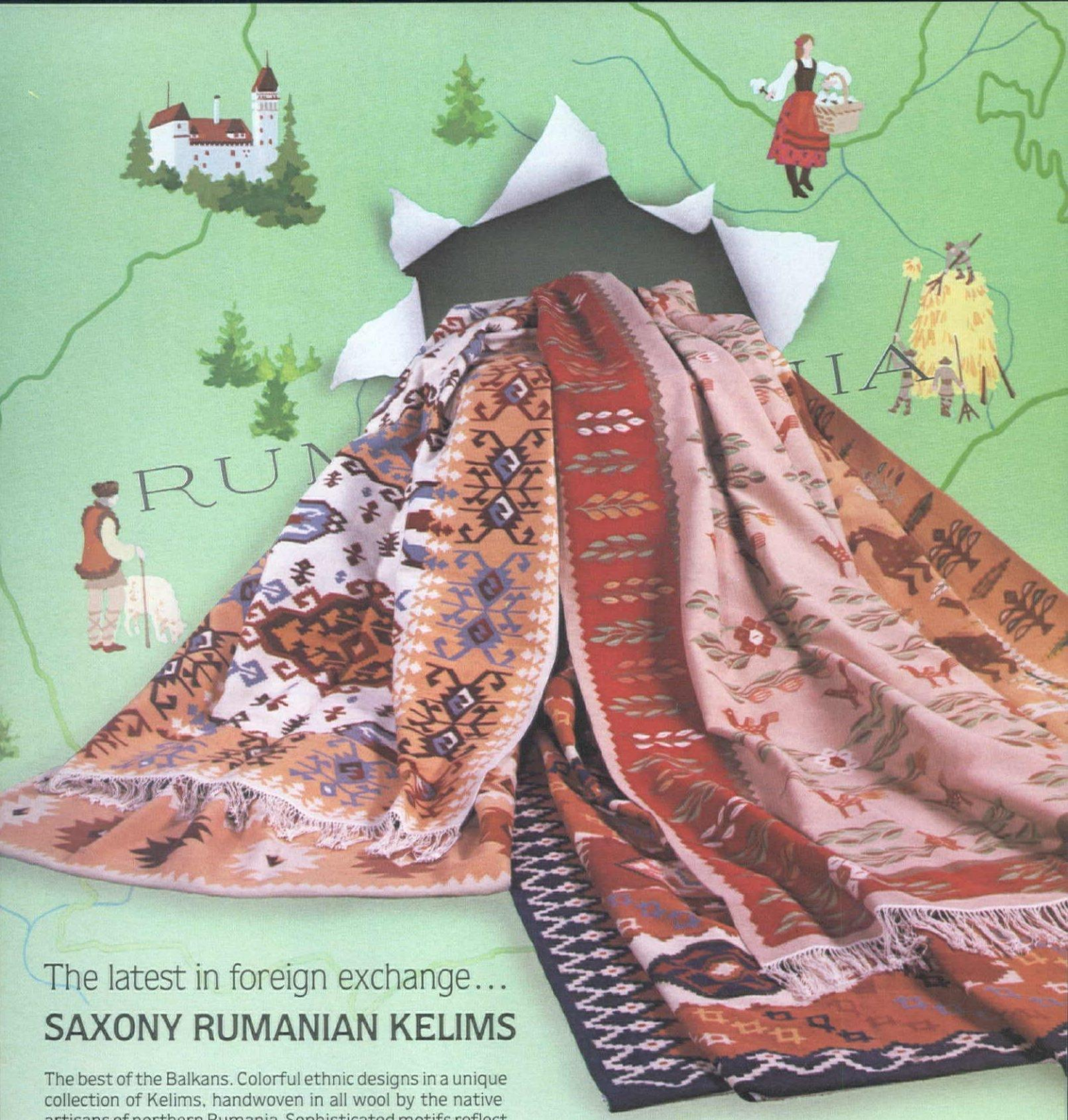
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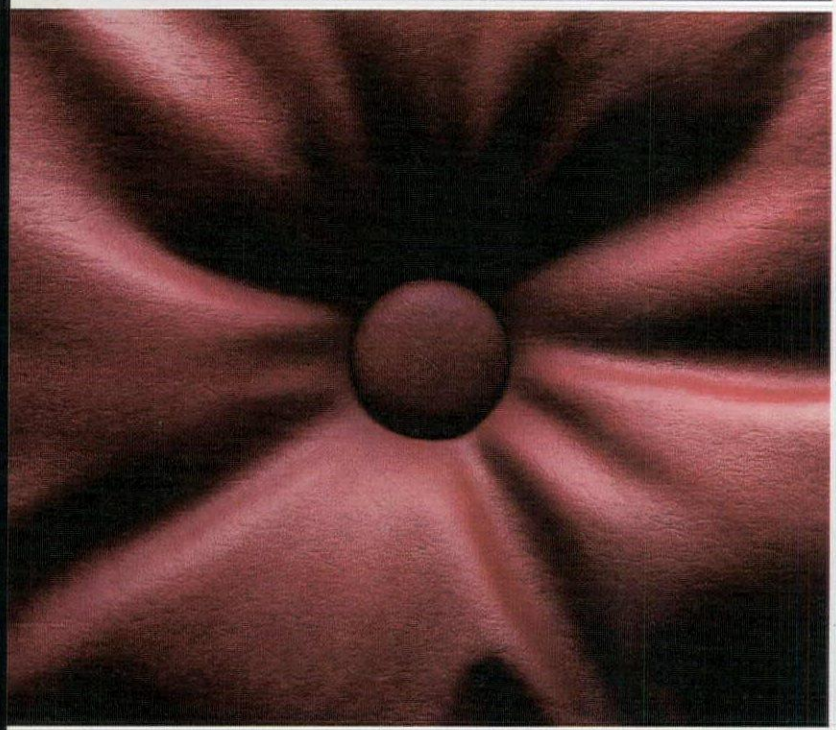
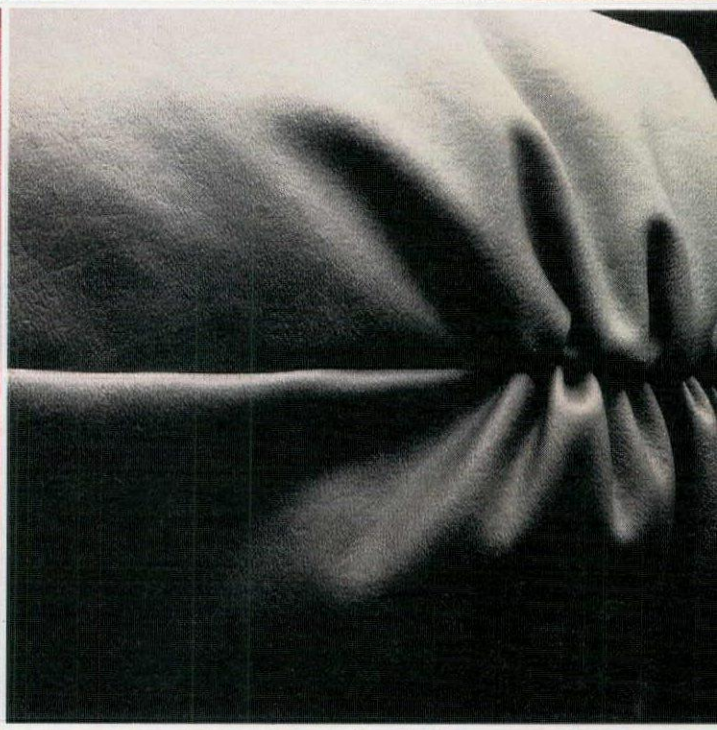
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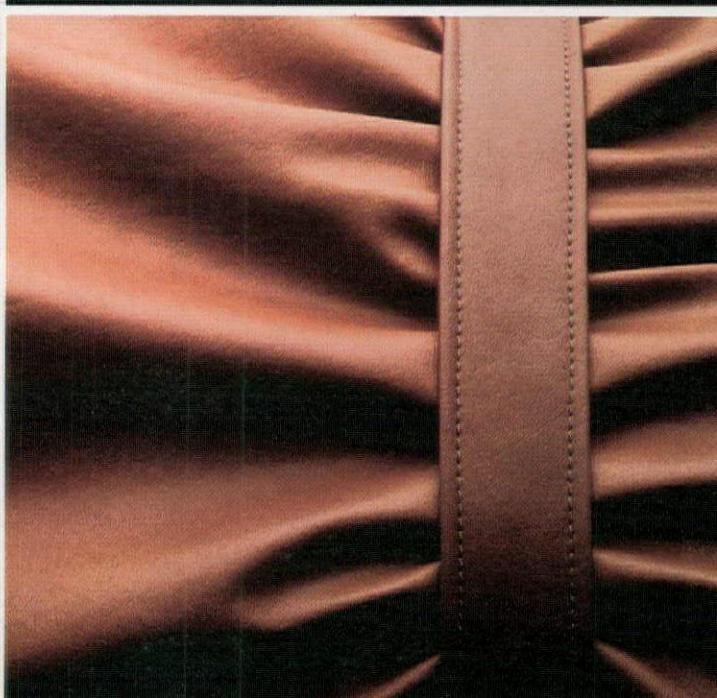
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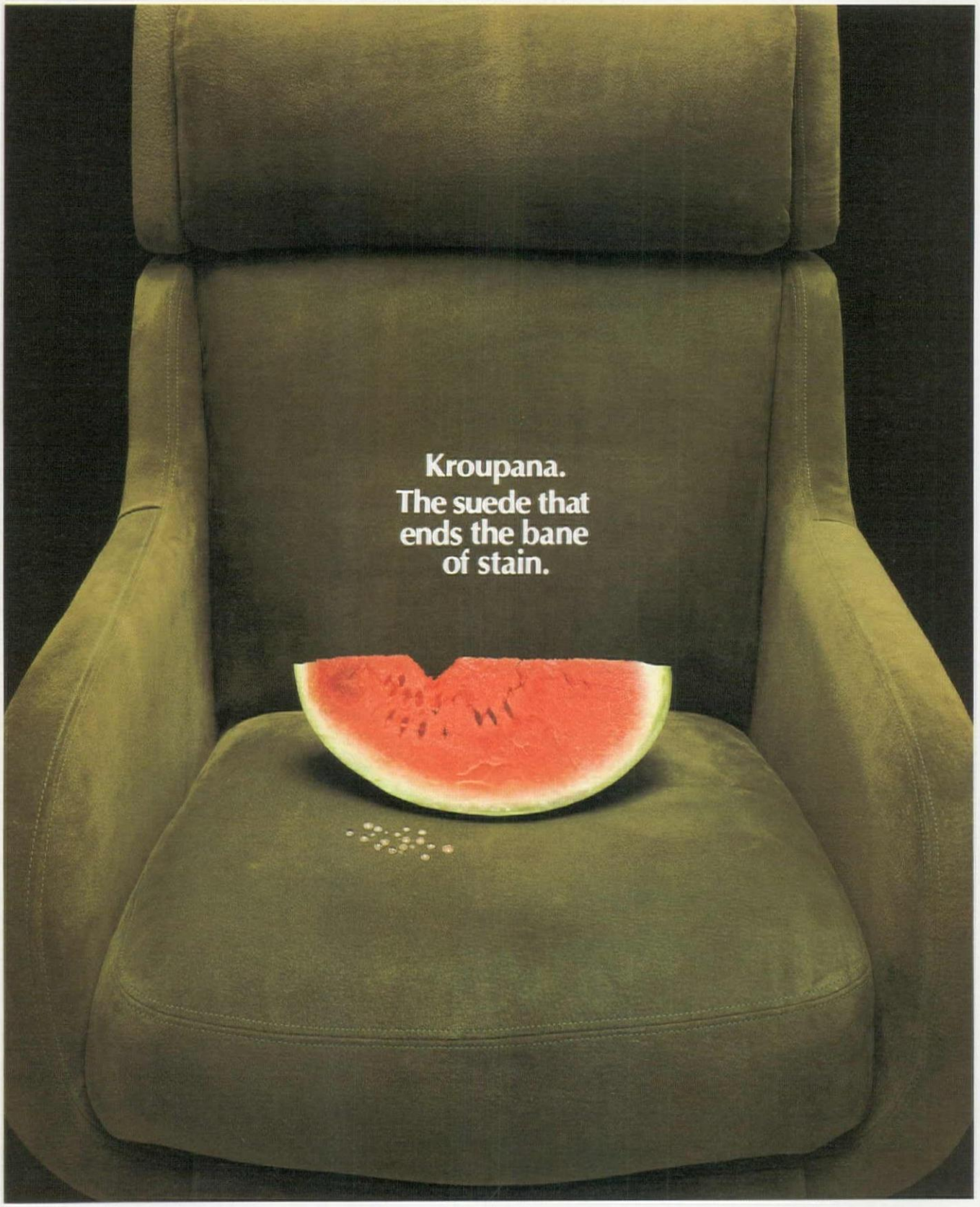
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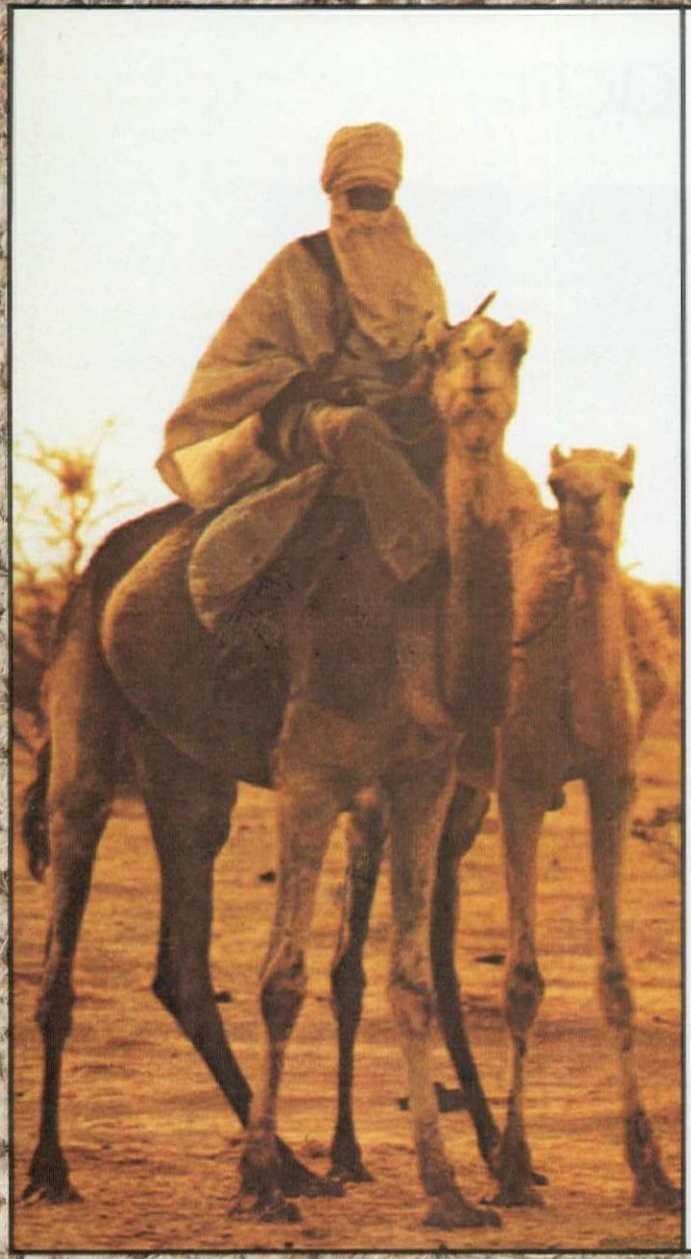
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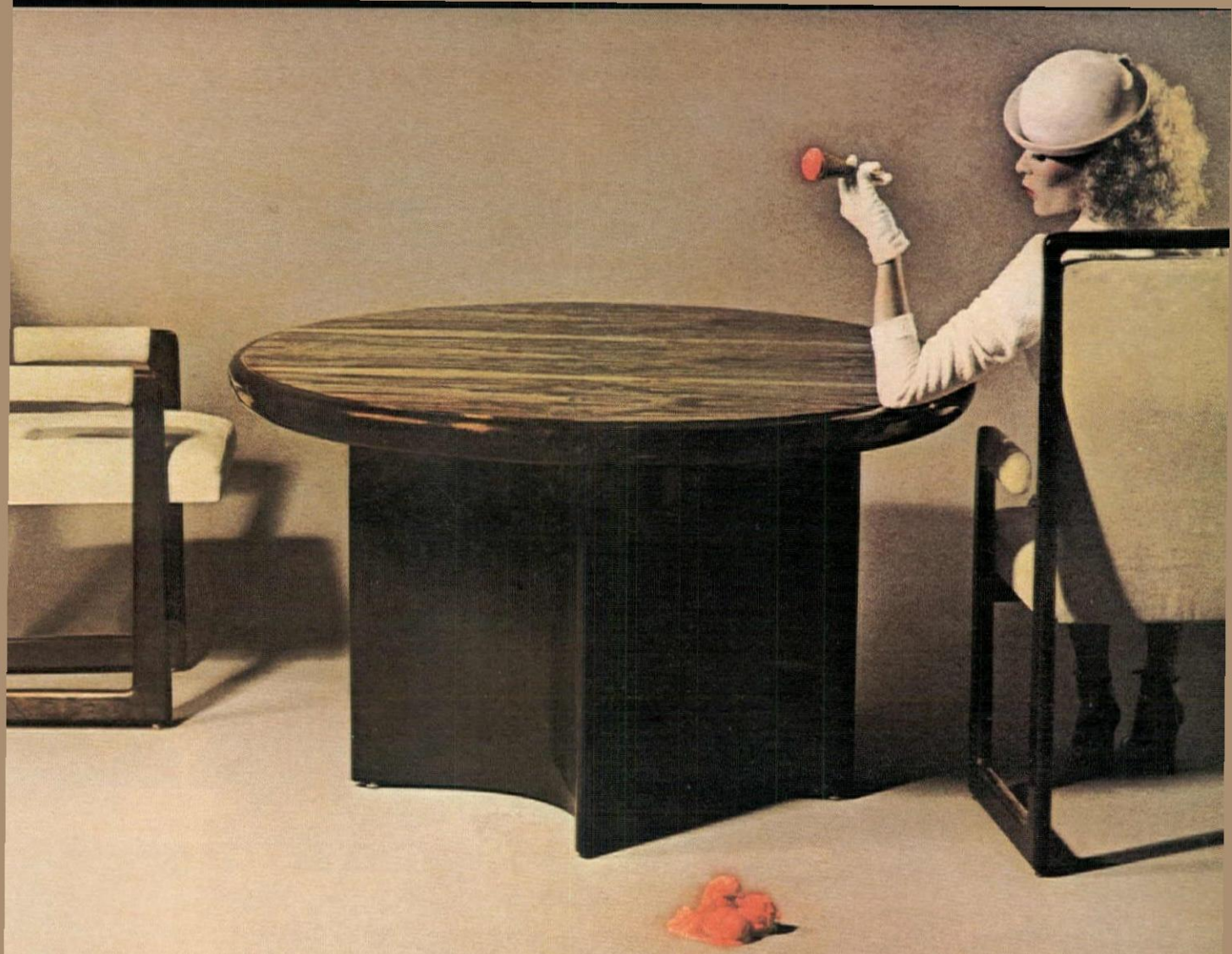
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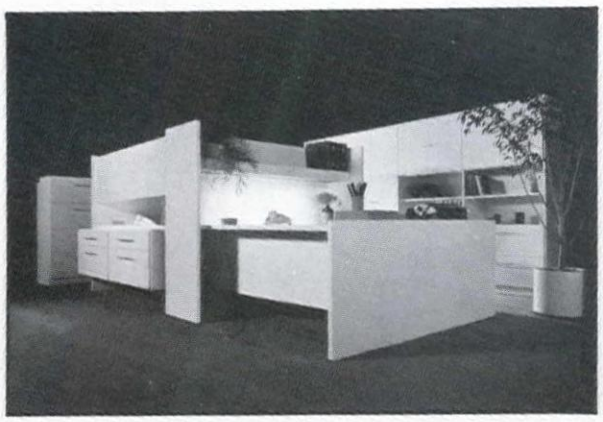
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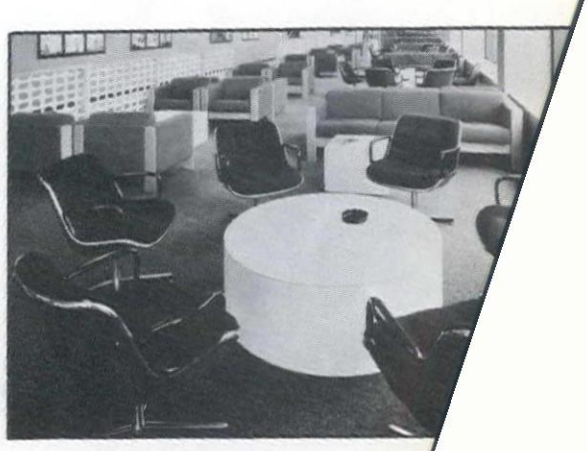
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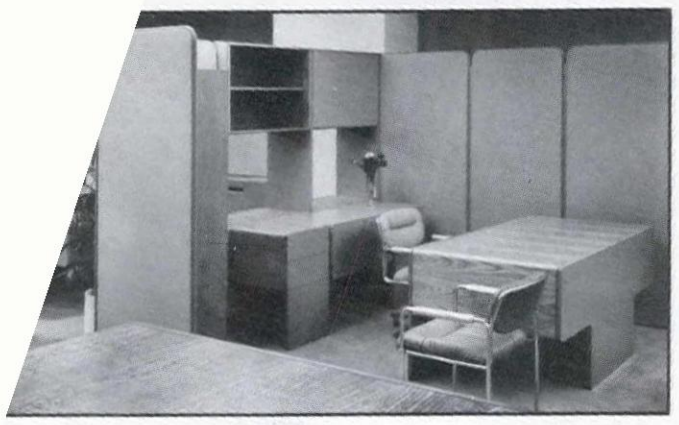
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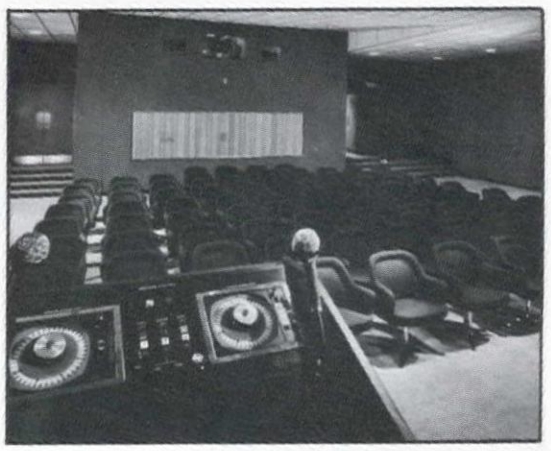
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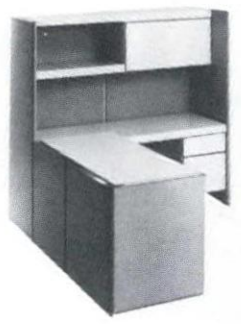


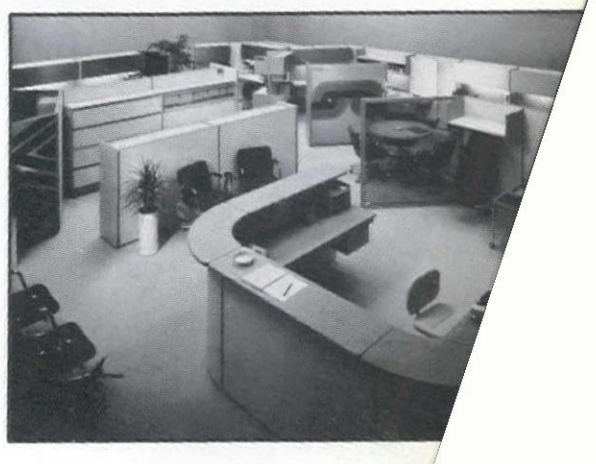












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Circle 150

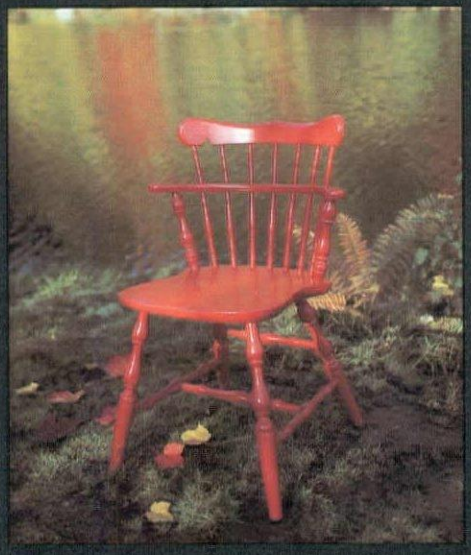
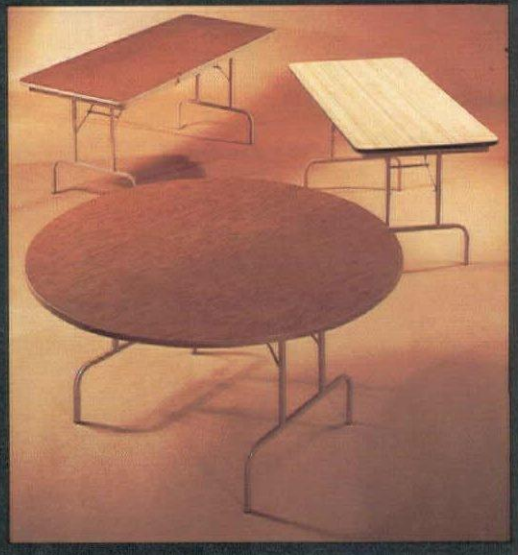
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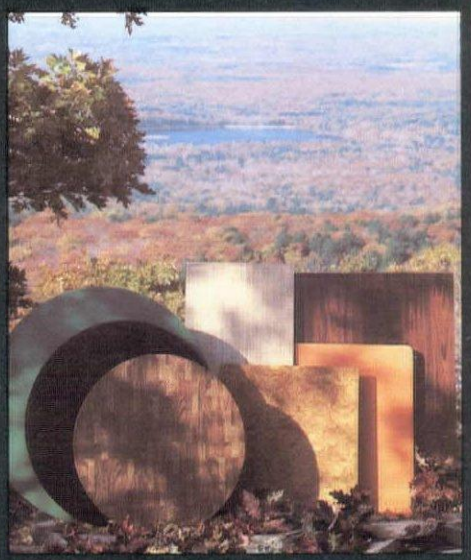
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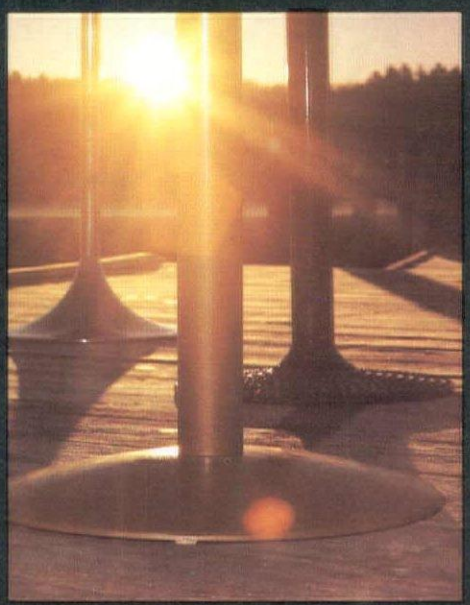
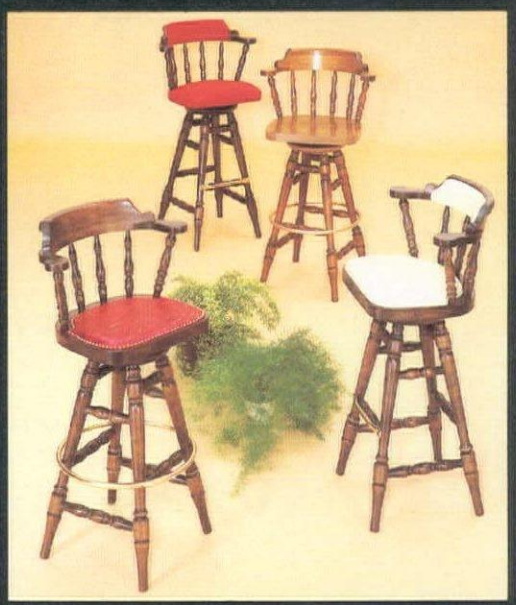
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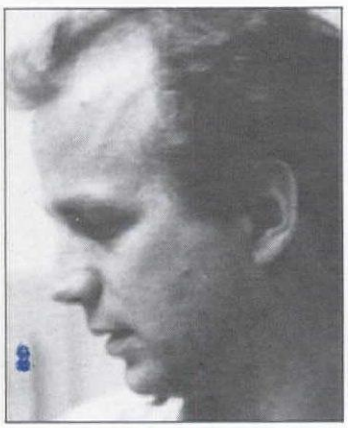


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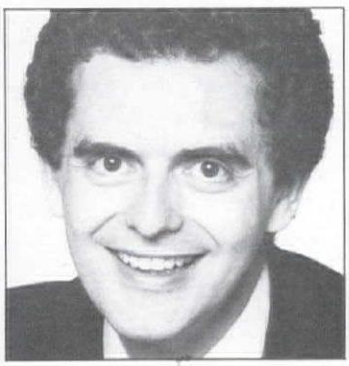
Designers Whose Work Appears in this Issue



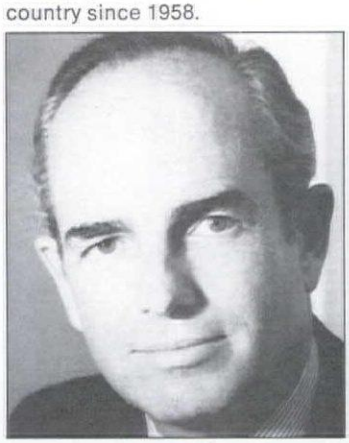
Tod Williams (BEA Associates' offices) spent his early years in Michigan, and earned his BA (1965) and MFAI (1967) at Princeton, intersperced with a year at Cambridge University where he read architecture at Jesus College. He joined Richard Meier & Associates in 1967 and stayed there until 1973, then practiced architecture on his own and in partnership until he opened his present firm, Tod Williams and Associates, Architects, in 1977. Working with a staff of six, Williams handles residential and commercial assignments, including interior design where appropriate. Among current projects are multi-unit housing in Michigan, a New York apartment and residence in St. Martin.



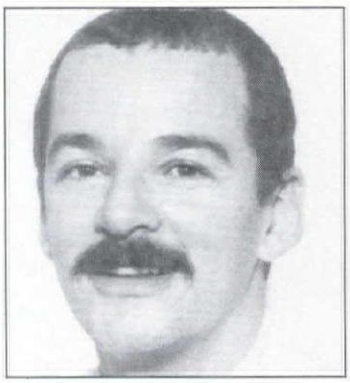
Kevin McNamara (Kips Bay Showhouse) heads his own interior design firm in New York and has been in business for twenty-five years working throughout the United States, Europe and South America.



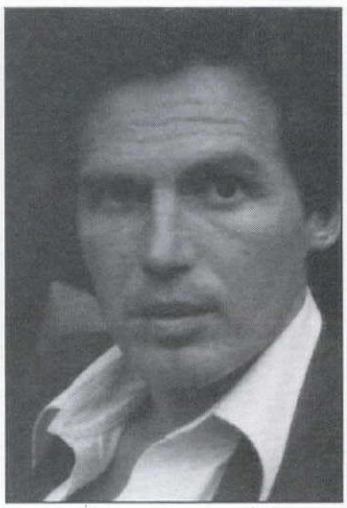
Samuel Botero (Kips Bay Showhouse) is a graduate of Pratt Institute. He heads his own firm and designs both residential and commercial interiors which range from large residential projects, such as a country estate, to apartments and professional offices. He was born in Colombia, South America, and has been in this country since 1958.



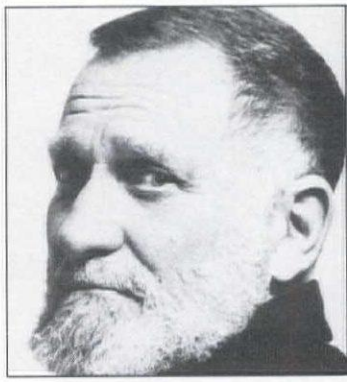
Kirk White (top-level executive office) is currently director of design for Sperry and Hutchinson Company, which he joined in 1977. White studied architecture at the University of California and at the Ecole des Beaux Arts in Fontainebleau, and interior design at the Choinard Art Institute in Los Angeles. He has had more than 25 years' experience in furniture and interior design, and headed his own business at various times in his career. White has held positions with a number of major furniture manufacturers, and he also directed the design studio at W&J Sloane during the early 1960's.



Juan Montoya (own design offices; Kips Bay Showhouse) attended architectural school in his native Colombia, then came to New York to study at Parsons. Following graduation in 1972, he worked for Ford & Earl, then went to Paris (where he had lived with his parents as a child) and Milan. Upon his return to this country he spent about a year and a half with an architectural firm specializing in dental installations and there gained experience of lasting value in client liaison, preparation of drawings, and the intricacies of plumbing and electrical work. Montoya made his editorial debut in this magazine (January 1977) and since then has had his work published in major professional and consumer journals nationally. His office, where he handles residential and contract assignments assisted by a staff of four, marks his sixth appearance in *Interior Design*.



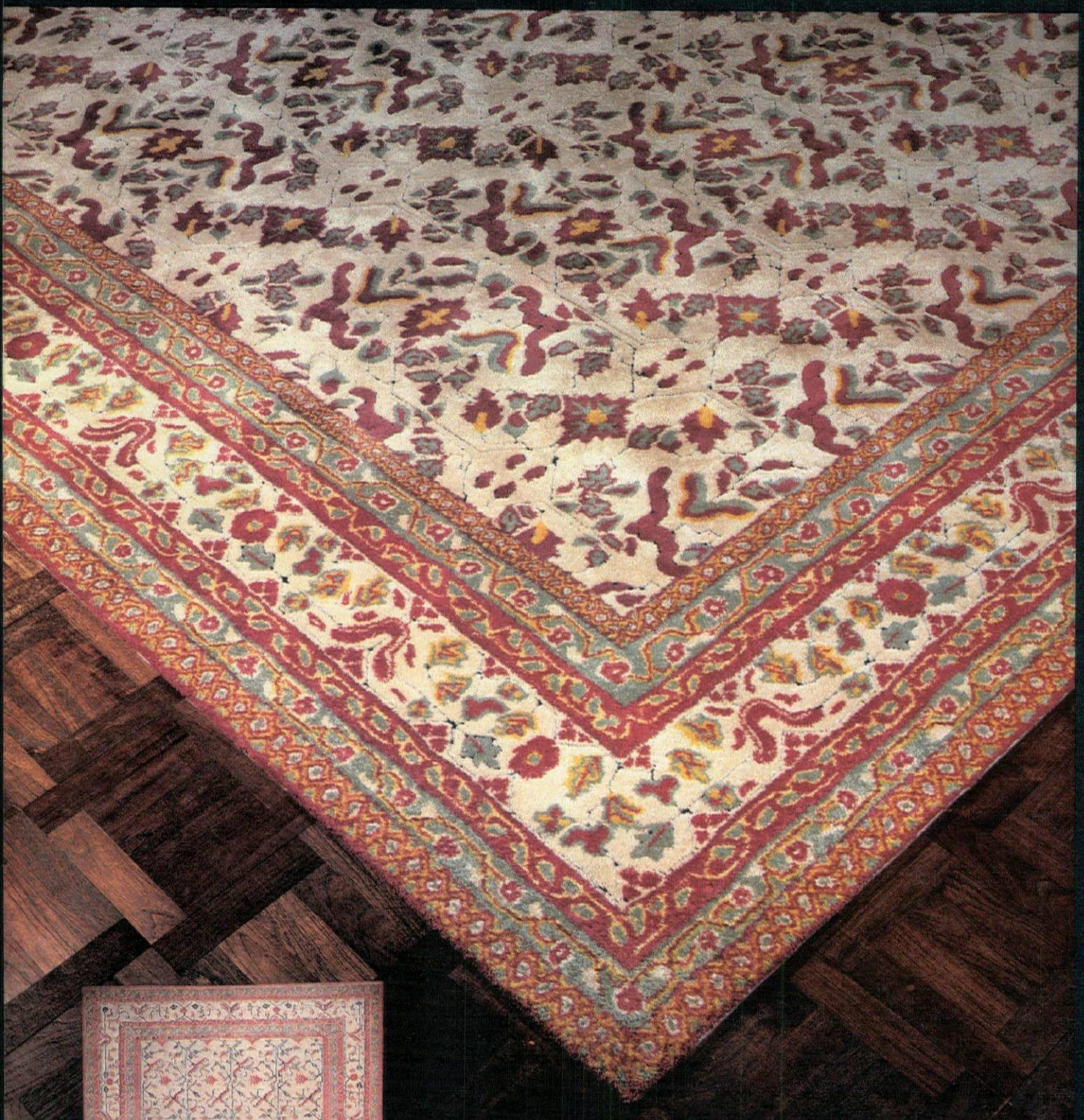
Stanley Jay Friedman (Kips Bay Showhouse) is a native New Yorker and a graduate of Parsons School of Design. He began his own design firm in 1967 working mostly on residential projects. His practice has since expanded to include more commercial work. He has always designed furniture for his clients and as a consultant and director of design he has designed a number of pieces for Brueton Industries.



Ward Bennett (own residence at the Dakota in New York) is the sum of many parts. His design work has extended to the fields of fashion (his first job was with Hattie Carnegie, window displays, gallery exhibits, stage settings, residential and commercial interiors, low-cost housing, sculpture, furniture, fabrics, jewellery, glassware (for Tiffany) and flatware (for Supreme Cutlery). Widely travelled since his teens, he reads extensively, collects and studies art, teaches at Pratt Institute (where he has been an associate professor since 1977), and as yet another extension of bringing personal experiences to his work, constantly observes how people dress and live. "It's all linked together," is his explanatory comment. Today he continues to design furniture and fabrics for Brickel Associates (an affiliation dating back to 1963), is developing a hospital wheel chair and line of metal desks, and still does glassware for Tiffany and stainless steel flatware for Supreme. Current projects include residences in a Venetian palace and in East Hampton.



Alexandra Stoddard (BEA Associates offices) heads her own interior design firm which she founded two and one-half years ago. For fifteen years prior to that she was with McMillen, Inc. where she served as senior designer. She is currently working on several large residential projects in New York, Texas and Paris. Mrs. Stoddard is the author of two books on interior design—"Style for Living" and "A Child's Place."



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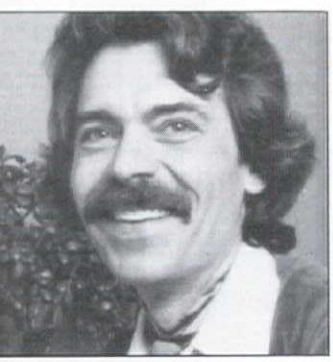
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Circle 58



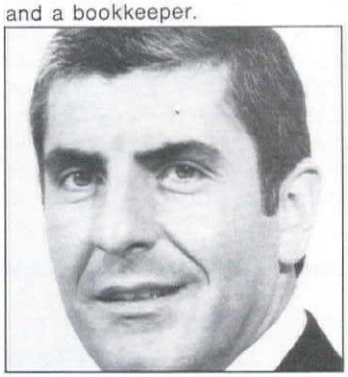
William Murphy and Louis Muller (Valentino Boutique Ltd.) are partners in a New York-based design firm which they founded five years ago. Muller attended Cooper Union and received his bachelor of architecture degree from the University of California at Berkley. He has been associated with a number of large architectural offices, and has completed a wide variety of residential and contract commissions. Murphy began his architectural career at the age of thirteen when he was introduced to Frank Lloyd Wright. He was apprenticed to architect Bruce Goff, and received his bachelor of architecture degree from the University of Oklahoma. After two years of study in urban planning at New York University, Murphy spent six years with the office of Kahn & Jacobs as assistant to the chief designer. Louis Muller and William Murphy Architects' work encompases offices, showrooms, and residences—including commissions from Diane Von Furstenberg, Hermes, and Sony Corporation of America, among others.



Gerald Kuhn (Kips Bay Showhouse) studied architecture and interior design at Pratt Institute and was graduated in 1966 with a BFA in Interior Design. He began his career in New York working for various design firms specializing in commercial interiors. In the fall of 1975 he joined the design staff of John F. Saladino, Inc. where he eventually became head designer. In March of this year he established his own firm to deal with all aspects of interior design.



Noel Jeffrey (Kips Bay Showhouse) operates his own interior design firm in New York where he specializes in residential design although 40% of his work is commercial. After completing four years at Pratt Institute and a year at Columbia School of Architecture, he worked with several design firms before opening his own business in 1969. Starting as a one-man operation, today his firm employs another designer, an architect, a secretary and a bookkeeper.



Luis A. Rey (Kips Bay Showhouse) was born in Lima, Peru where he attended the National University of Engineering. He came to New York in 1961, studied first at the New York School of Interior Design and subsequently at Parsons School of Design where he was graduated with honors in 1967. Upon graduation he worked for several contract design firms including SLS Environetics and Luss Kaplan Associates. In 1972 he joined McMillen where he is responsible for contemporary design projects. He is a vice president of the firm.



Fred Palatinus (Le Train Bleu) began doing window displays at the age of 18. He studied interior design at Pratt Institute and was a fine arts major at Indiana University. His design career at Bloomingdale's has been in several different positions including residential designer for store clients, managing the interior design department for the Stamford store, and acting as assistant to Barbara D'Arcy doing model rooms. He is currently Assistant Director of Merchandise Presentation and was responsible for the design of the store's new "Main Course" on the sixth floor.



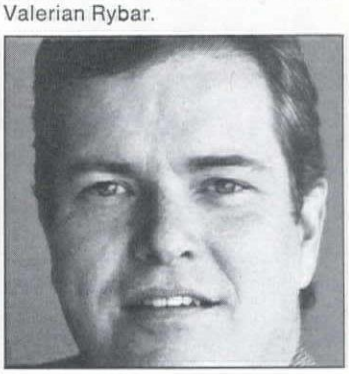
Claude C. Langwith (Chemical Bank branch) has had extensive experience in display, store, fixture, packaging, and interior design. He began his career as an assistant buyer for Joske's in Houston, moving on to Neiman-Marcus in Dallas, where he was assistant to the display director and in charge of shop design. Later, he was assistant to the creative director of Dayton Hudson Corporation. For AMFAC, San Francisco, he was creative director for a time before landing at Macy's, where he was head of store interiors. He has also done a great deal of freelance work for well-known merchandisers and manufacturers. At present, he has completed two branch installations for the Chemical Bank, and has five others on the boards.



Betsy Gilmor Shaw (Kips Bay Showhouse) was educated in this country and abroad, worked for Trask and Clark in 1962, then formed her own firm in 1975. She joined McMillen in 1979 and has worked on both residential and commercial projects.



John B. G. Babcock (Kips Bay showhouse) is president of the firm which bears his name. Still in his twenties, the designer is completing his second year of operating his own company. His varied background includes schooling at Pratt Institute, interior displays for Tiffany, fashion merchandising and designing on a retail level at B. Altman, apprenticeships at McMillen, Mark Hampton and a design association for two years with Valerian Rybar.



Robert K. Lewis (Kips Bay Showhouse) attended Cornell University's College of Architecture and the Rhode Island School of Design and holds a B.F.A. degree in Interior Architectural Design. He served an apprenticeship with Marcel Breuer and practiced with the firms of E. Saarinen Associates and I.S.D. Inc. before starting his own firm.

market

Restoration Service

Restorations is a new division of Dakota Jackson, Inc., 40-05 21st Street, Long Island City, New York 11101. The firm offers lacquering, varnishing, veneering, inlaying, carving and upholstering. Many of the craftsmen employed by the new company have had years of experience in the trade. Most work can be done in four to six weeks' time, and the firm provides pick-up and delivery service in the metropolitan area. Low-cost storage can also be arranged. ***circle 324***

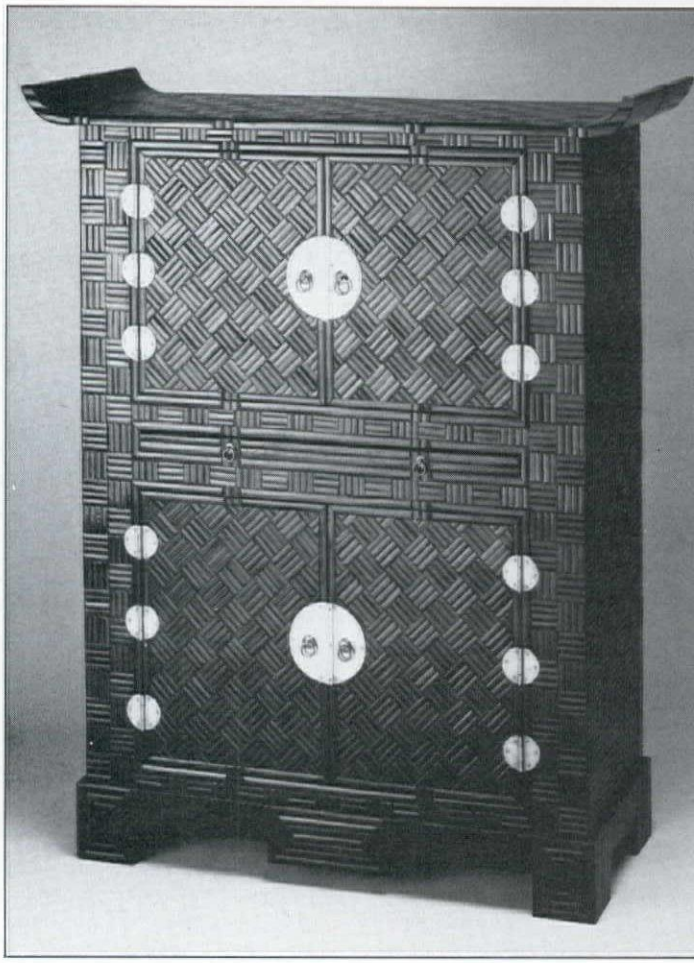
The Ginkgo Biloba Collection From Vecta Contract

The Ginkgo Biloba collection of conference and contract tables, designed by Gunter Eberle for Vecta Contract (a subsidiary of Steelcase, Inc. at 740 West Mockingbird Lane, Dallas) is named for the Ginkgo tree whose indented leaf pattern inspired the shapes of the furniture bases. The latter are available in polished aluminum or in a selection of 16 thermoset colors derived from a process which heat-fuses epoxy powder to the cast aluminum base with a thickness of 6-8 mills. This finish is said to be non-toxic, abrasion-resistant, and unharmed by most commercial cleansers.

Table tops are made in a choice of four wood veneers with a 2"-thick solid wood convex edge ("kind to the human forearm" when leaning against the rim, according to Eberle) and finished undersides. Vertical pedestal columns are of 3"-diameter tubing, while horizontal members are X- or T-shaped and sliced lengthwise. These foot formations come in two sizes each, and provide balanced stability. In all there are 35 different standard sizes for tables with round, square, rectangular, oval, racetrack and boat tops in a range of varying edgings. ***circle 373***



Some of the 16 thermoset colors and polished aluminum finish for Ginkgo Biloba table bases from Vecta Contract



Reproduction of a split bamboo chest from K & K Oriental Imports

Korean Import Specialists Open in San Francisco

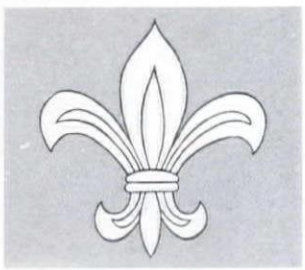
K & K Oriental Imports has opened a showroom in the Showplace South, 297 Kansas Street, San Francisco, Calif. 94103. Co-owned by Malja Kang, a designer with 12 years of experience, and Yong Soo Kang, an expert in Korean art, the new facility specializes in art and furniture im ported from Korea. Antiqu pieces, antique reproductions folk art and an exclusive line o split bamboo furniture are fea tured. Because of embargoes se by past Korean governments, rel atively few art and handicraf pieces have come to this country The situation has changed an the K & K collection is said t reflect the last 50 centuries o Korean art. ***circle 38***



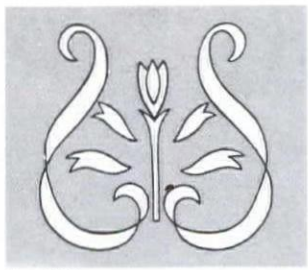
Sixty-inch round Ginkgo Biloba table from Vecta Contract

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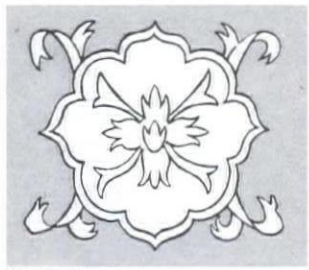
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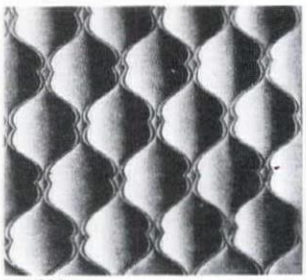
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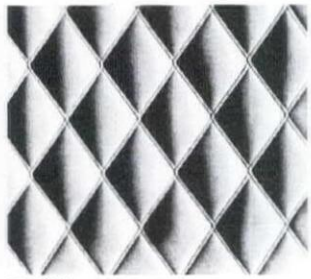
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TRAPUNTO

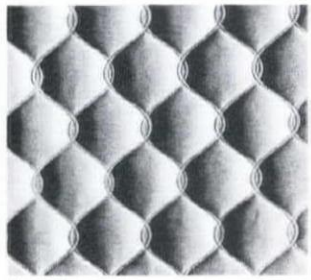
Send us your fabric and we will apply any one of our many designs, or send us your sketch and we will adapt it to our Trapunto process.



No. 206



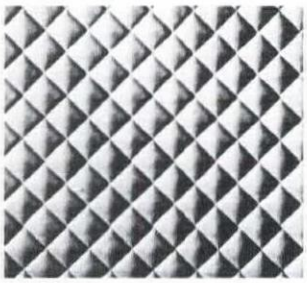
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TWIN LINE MACHINE QUILTING

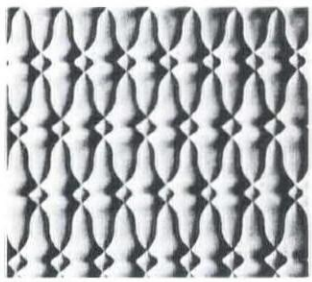
Send us your fabric. We will quilt on your choice of a wide range of backings and polyester fillers. Select from 9 decorative patterns.



No. 106



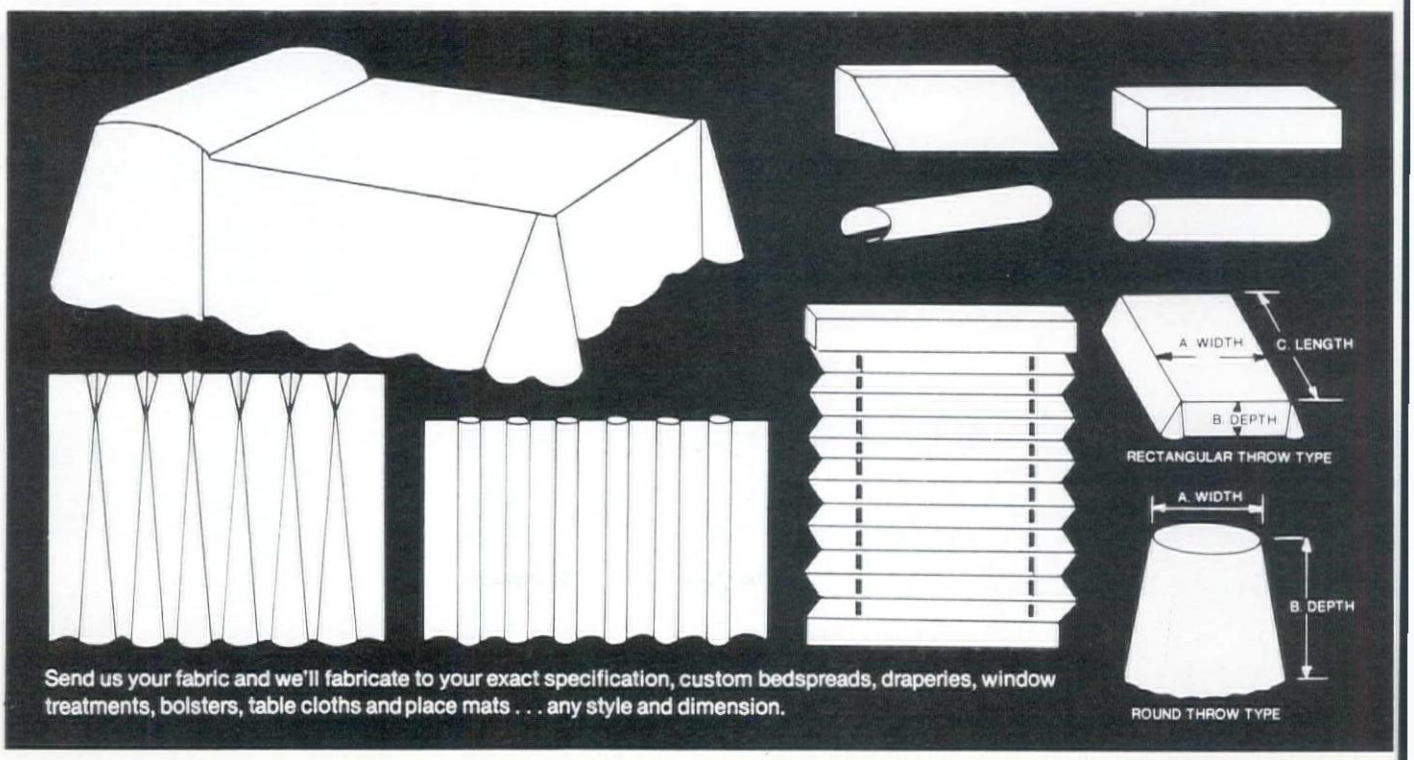
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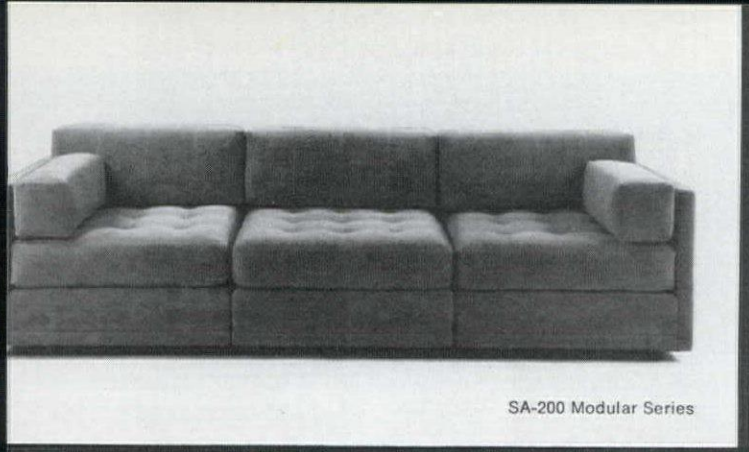
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MACHINE QUILTING

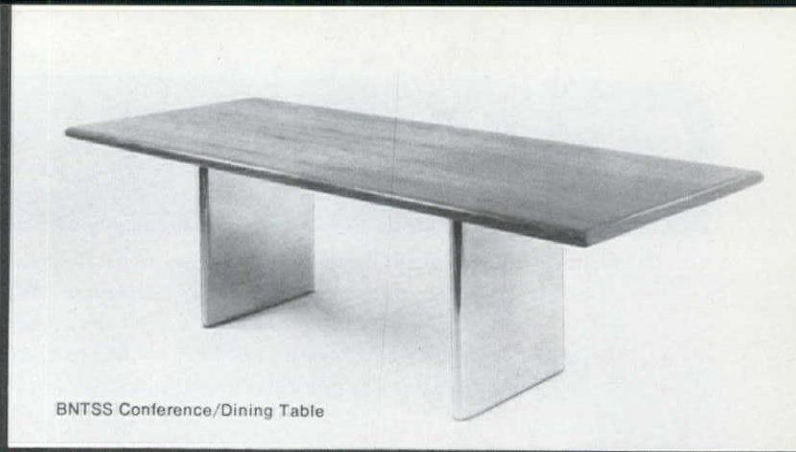
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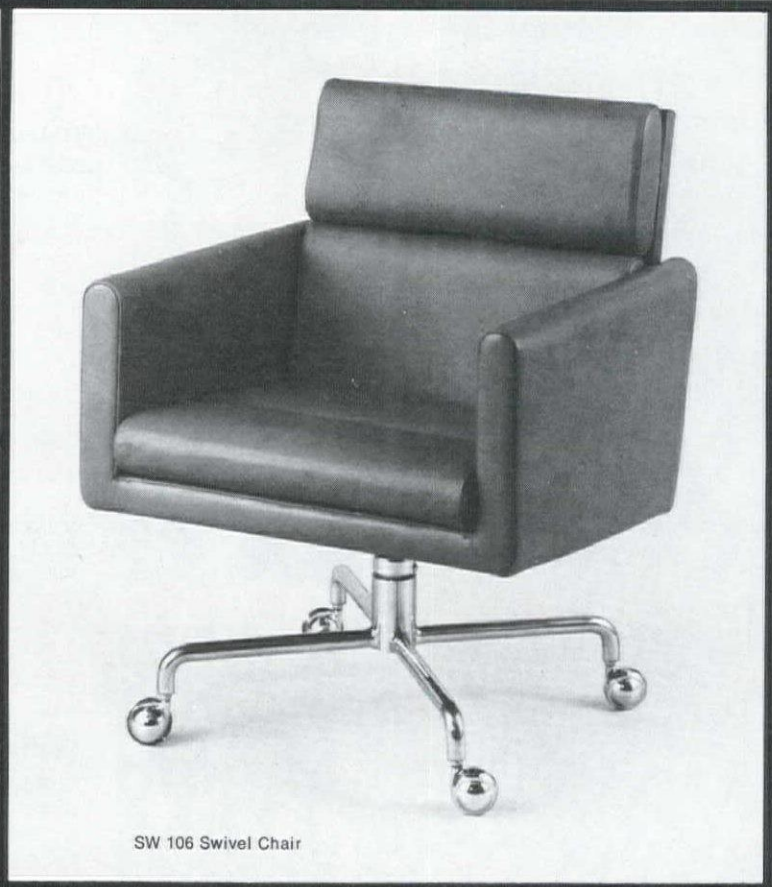
SA-200 Modular Series



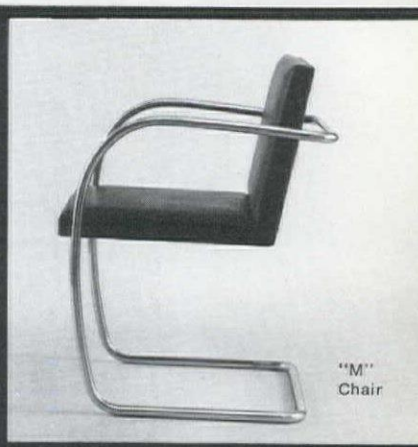
BNTSS Conference/Dining Table



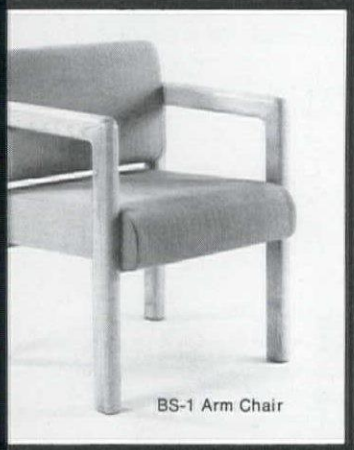
LCT Table



SW 106 Swivel Chair



"M" Chair



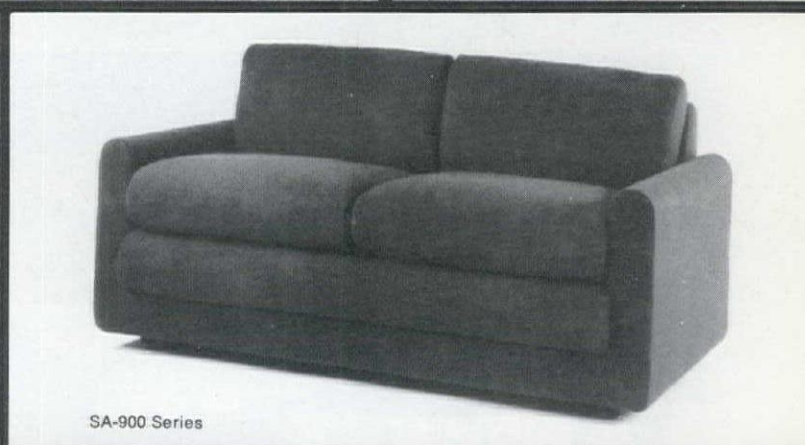
BS-1 Arm Chair



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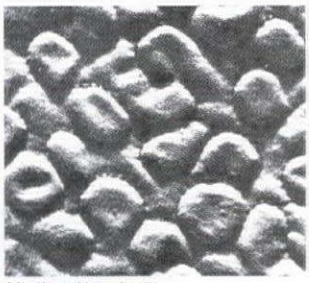
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top Workroom coordinates it all!

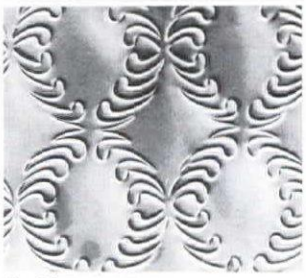

Turkish Vermicelli

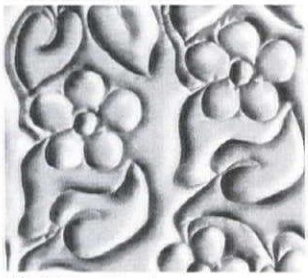

Medium Vermicelli

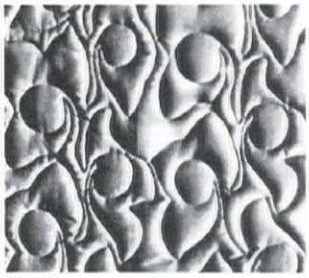

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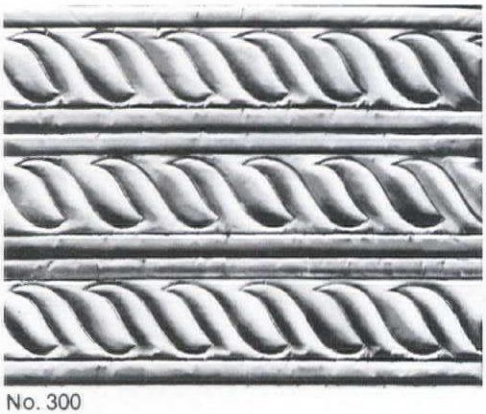

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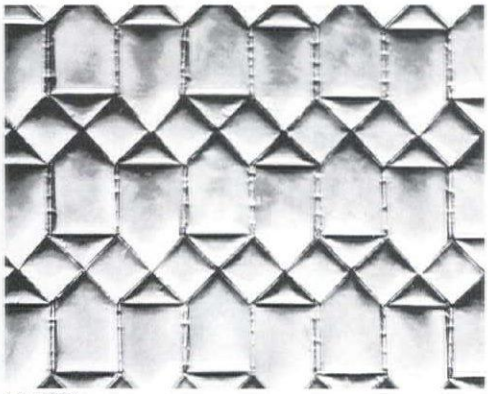

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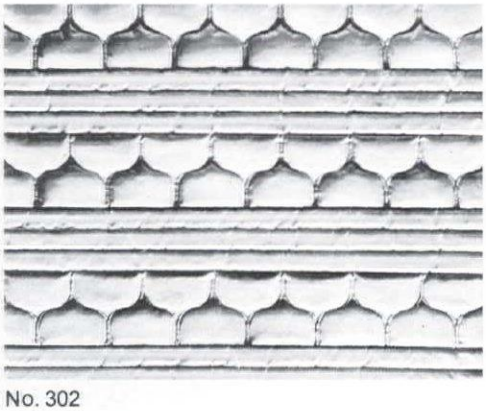

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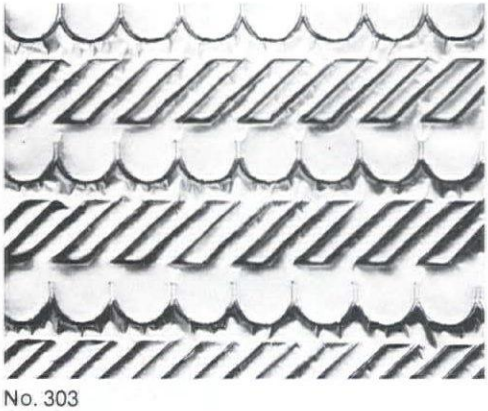
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Circle 154

market

Collection I
At Knoll International

A fabric group giving fresh meaning to the word "minimal" has been introduced by Knoll International, 745 Fifth Avenue, New York. It is called Collection I, was designed by Nob + Non (Mr. and Mrs. Utsumi in private life), and consists of seven prints primarily in white and light earthy tones enlivened with hint-of-tint accents. The hand-drawn designs are subtly defined, in some instances brushed with touches of color which faintly resemble dabs of paint. Two constructions in differing weights—cotton batiste and cotton sheeting—are offered for contract and residential use. In all there are 36 colorways, in any number of interchangeable options.

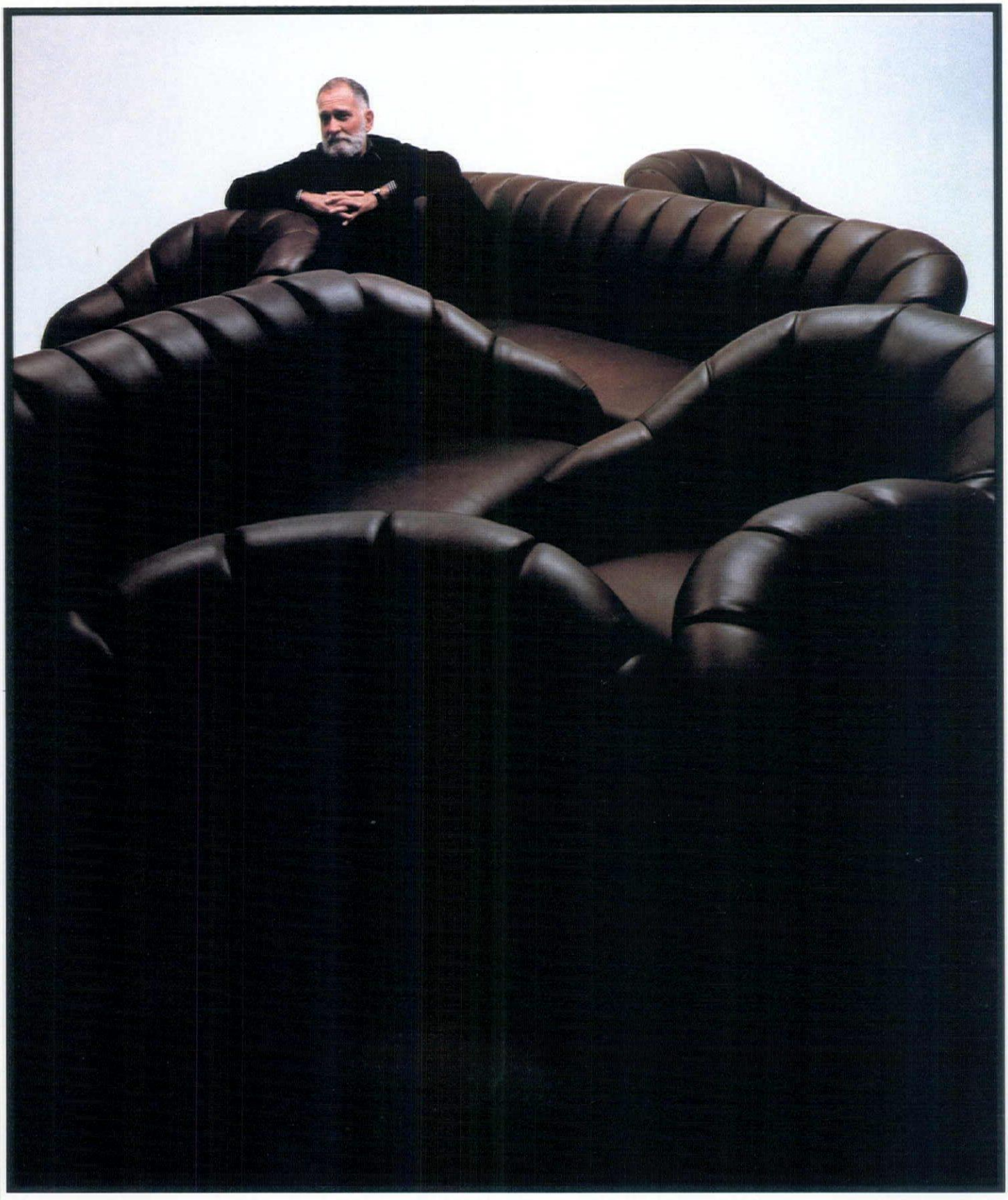
Nob and Non, born in Japan, came to this country upon their marriage in 1970. Trained in fashion textile design, they worked for American fabric specialists (including Leslie Tillett) and in 1975, branched out into full-time freelancing. When their field of concentration veered to decorative and architectural styling they sought out Knoll and established the present affiliation. ***circle 343***



In The World



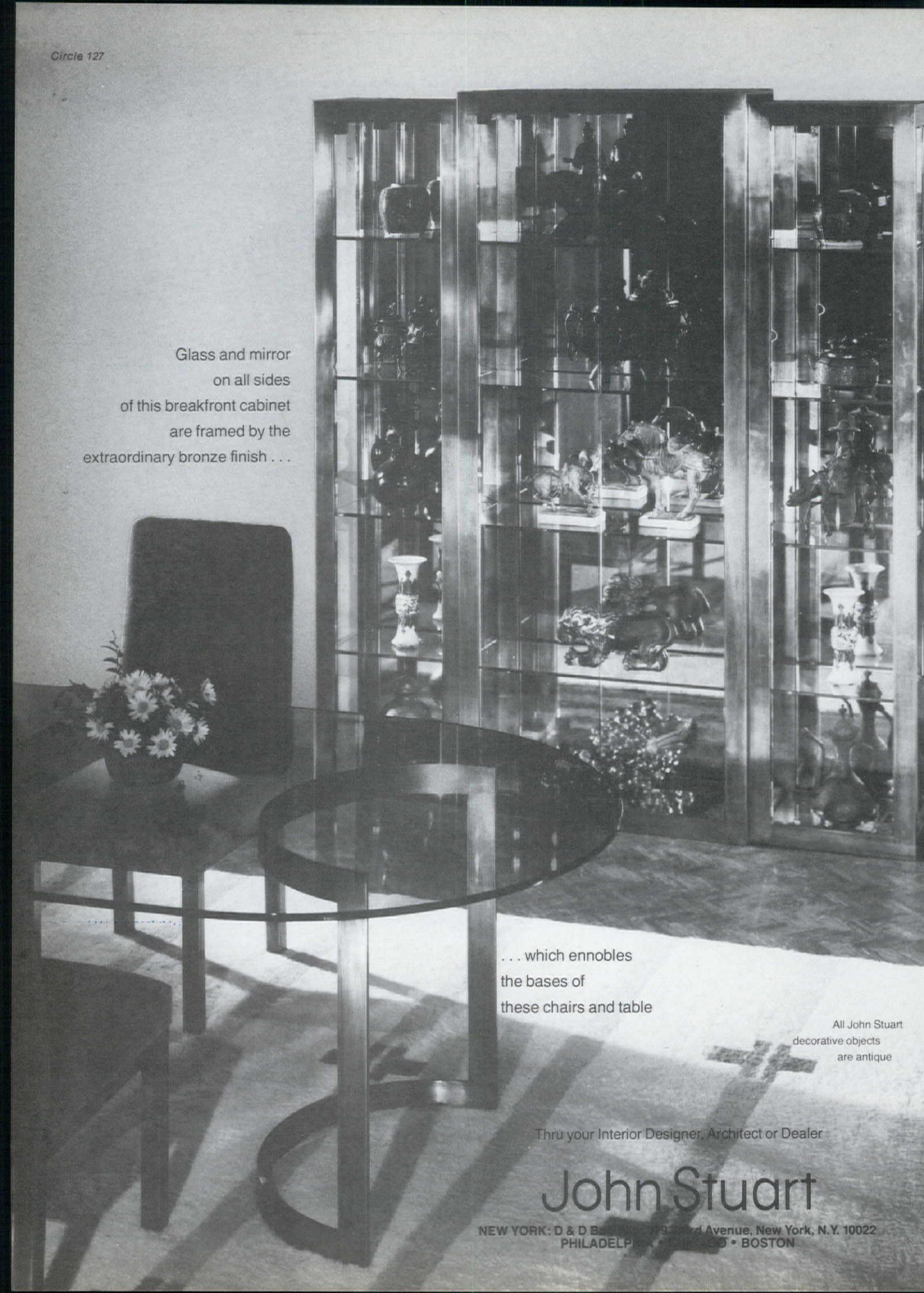
Direction (color rainbow), Small Space, Direction (snow stripe) and Pro



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Circle 155

Circle 127



Glass and mirror
on all sides
of this breakfront cabinet
are framed by the
extraordinary bronze finish . . .

. . . which ennobles
the bases of
these chairs and table

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decorative objects
are antique

Thru your Interior Designer, Architect or Dealer

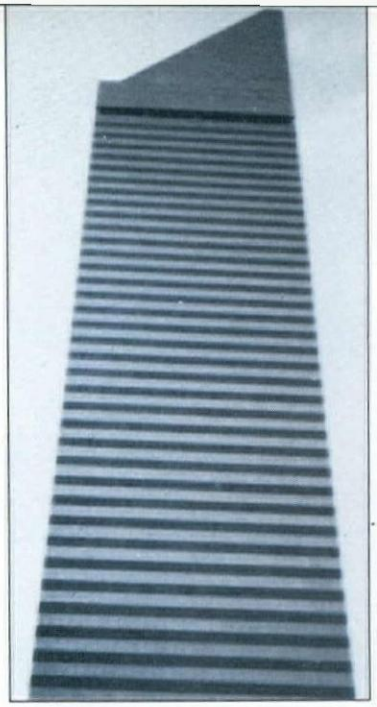
John Stuart

NEW YORK: D & D B[illegible]d Avenue, New York, N.Y. 10022
PHILADELP[illegible] • BOSTON

Tod Williams & Associates, Architects

Principal in charge: **Tod Williams**
Associate in charge: **Peter Wheelwright**
Associate: **Billie Tsien**

Interior design consultant: **Alexandra Stoddard, Inc.**
Lighting consultant: **Rick Shaver** *from* **Joseph Loring**



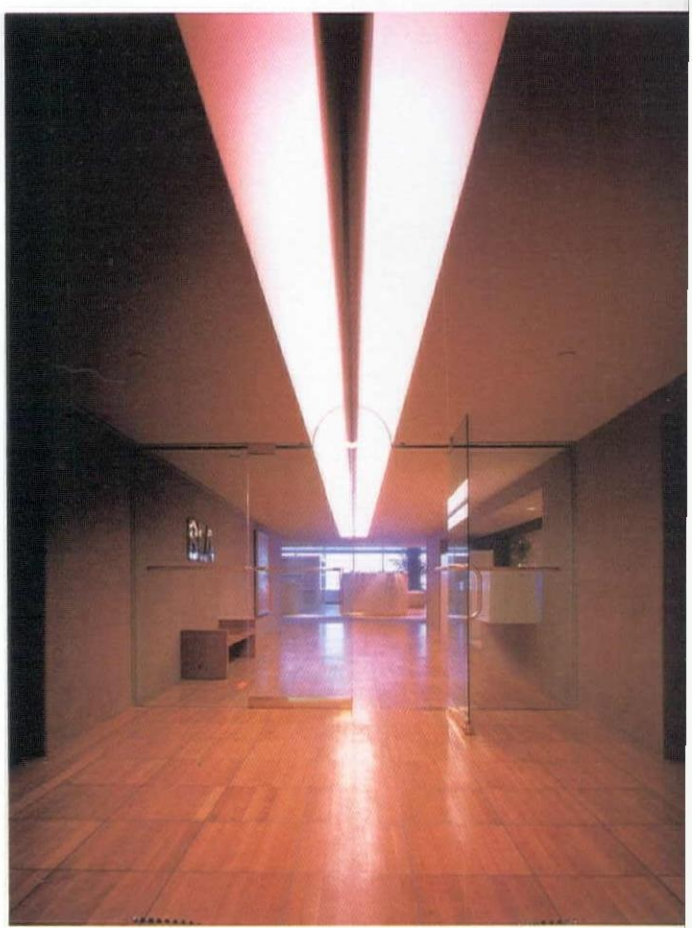
Cabins in the Sky

On the 58th floor of Citicorp Center, Tod Williams designs offices to resemble "buildings within a building"

It was a not uncommon situation which faced BEA Associates, Inc., a firm of investment advisors, when they relocated from smaller offices to the 16,000-square-foot spaces in New York's Citicorp Center: The managers wanted private offices, other personnel preferred open-plan layouts. In resolving this potential conflict, Tod Williams, head of Tod Williams and Associates, Architects, created non-confining enclosures which shield the nine managers' work areas without creating rigidly segregated quarters, and accommodated the rest of the staff (researchers, traders, auditors, assistants, secretaries et al) in semi-sheltered work stations which parallel perimeters. Support functions such as filing, bookkeeping, storing and copying are handled from an inner "core" area which, similarly, is not excluded from exterior views. A major factor in providing both privacy and openness was the deployment of interior window-like openings perfectly aligned to permit straight-across viewing and "door-less doorways" which enhance unobstructed visibility. (The aforementioned privacy factor actually is more illusory than real since the partitions do not reach the ceiling or walls; unlike lawyers, investment people do not require total seclusion even when dealing with clients.) On clear days, the cityscape as seen from the 58th floor further magnifies the feeling of pervasive expansiveness.

Possibly the most distinctive quality which sets apart the BEA spaces from other open/semi-closed offices comes from spatial treatments attributable to Williams's personal design imprint. He compares his interior composition to "buildings within a building," i.e. structural shapes suggesting houses and exterior walls set within the boundaries of the Citicorp floor space. It's like an urban plan, he elaborates, combining streets and avenues in a spacious block. While this analogy may not be instantly discernible from the illustrations—physical limitations precluded full-sweep photography—in the actual viewing, Williams's vision assumes reality. The office enclosures with their randomly applied shadowbox indentations on one side (and acoustical silk surfacing on the other, creating negative/positive effects) and nearby structural units really do produce a semblance of city street scenes, just as the etched glass partitions

Continued



Two views of the elevator lobby, taken from different angles. As the first and largest tenant on the 58th floor, BEA was able to convert this public space to Tod Williams's specifications: wood flooring with Monel metal grids, carpeted walls, repainted doors, and a streak of overhead lighting pointing to the offices. The ceiling illumination comes from fluorescents flashing upward through slots in a painted metal tube placed in a plywood cove. Fire doors on either side of the reception desk slide into core recesses.

Phtographer: Mark Ross

editorial

A Slice of the Big Apple

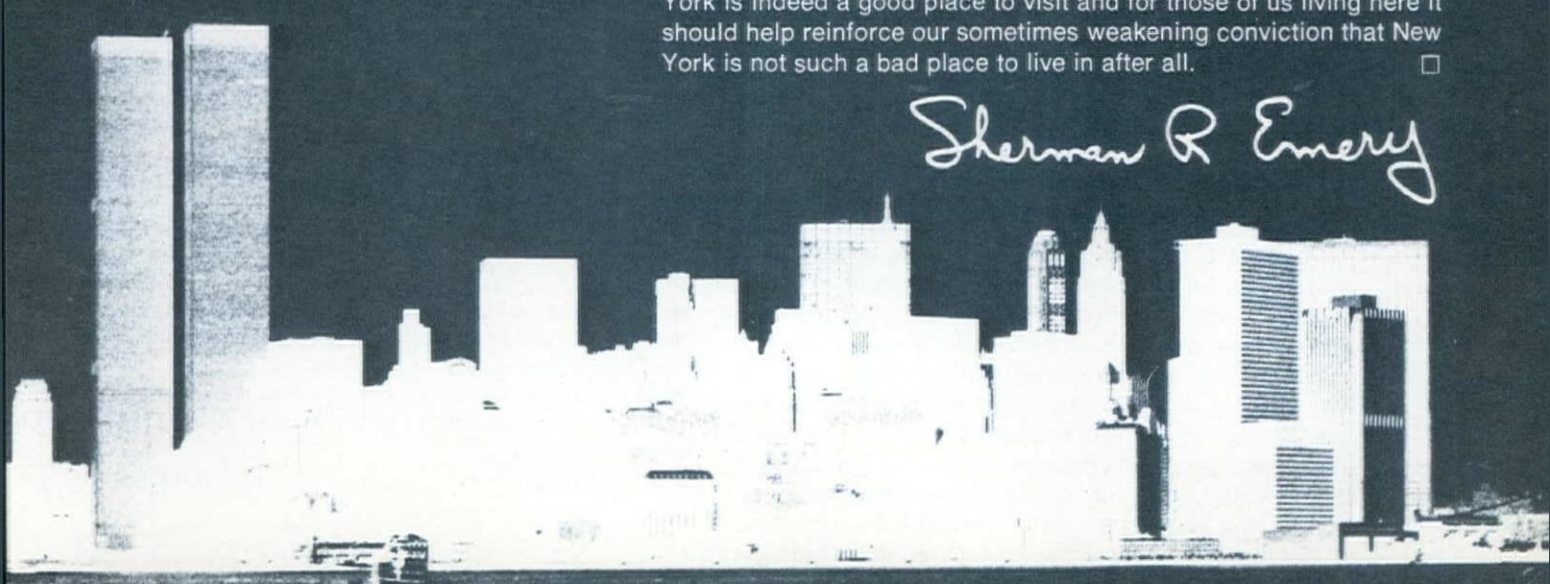
After living in New York for a long time, one is almost certain to develop a love-hate feeling toward the city—love for the excitement and cultural advantages it offers, hate for the noise, crowds and garbage-laden streets. These mixed feelings also create something of a paradox: New Yorkers can knock their city, and often do, but let an outsider make a derogatory comment, such as "I don't know how you can live here," or even worse, utter that old cliché, "It's a nice place to visit but . . ." and bristling with indignation, we come to the defense of the city like a parent whose ugly duckling child has been ridiculed.

In this all-New York issue, we have tried to capture some of the excitement the city holds for designers, the excitement of innovative work such as our cover story, the offices of BEA Associates in the Citicorp building; of varied living spaces ranging from a downtown loft to the Dakota where designer Ward Bennett has lived for the past thirty-five years; of luxurious showhouses and design exhibitions. Although these exhibitions have already taken place, there are always more to follow, and coming up this fall are two of major importance—Designers Saturday, the two-day open house of thirty showrooms on October 5th and 6th; and the Resources Council's "Ideas" show which will be held this year at the 64th Street Armory from October 27th to the 30th. A preview of Designers Saturday appears in this issue; the Resources Council's show will be covered later.

For anyone coming to New York for the first time, or for those of us who want to discover and re-discover the city's architectural highlights, we recommend Paul Goldberger's recently published "The City Observed—New York." This highly readable, erudite and admittedly personal account of the buildings which Goldberger finds "significant, distinguished, amusing or instructive" takes the reader from lower Manhattan to Washington Heights, with a side trip to Roosevelt Island. Buildings are identified by architect and the year they were built, and the description is all one could ask for in the way of information regarding their physical characteristics and architectural details. Included are all the well-known landmarks and also many buildings which were completey unknown to us, such as "The Red House," a six-story Elizabethan manor house on West 85th Street which Goldberger calls "an absolute gem."

This is a book which should convince out-of-towners that New York is indeed a good place to visit and for those of us living here it should help reinforce our sometimes weakening conviction that New York is not such a bad place to live in after all. □

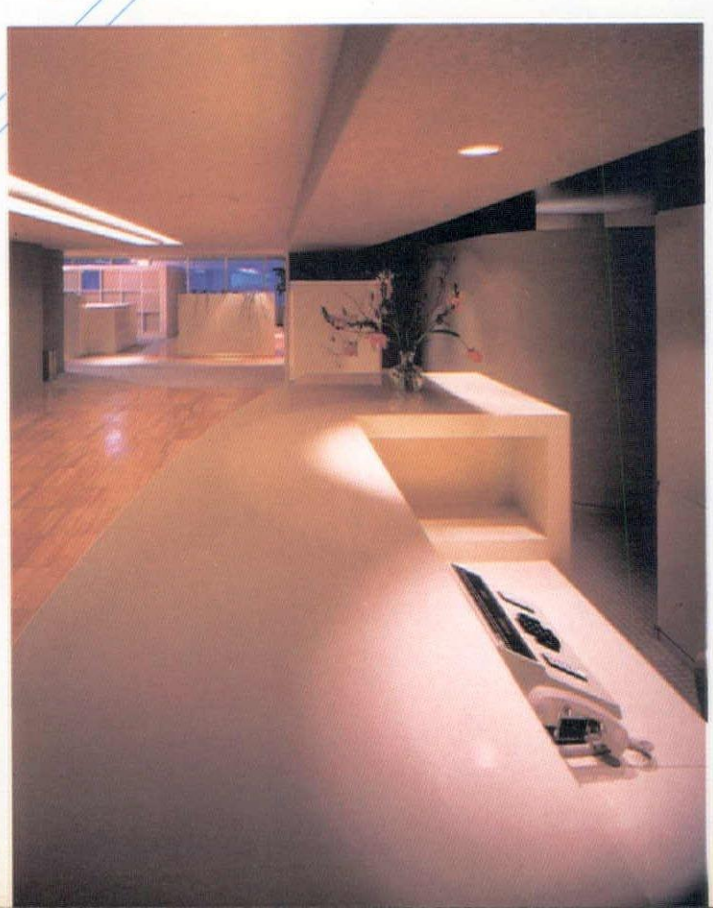
Sherman R Emery





Cabins in the Sky

1 Elevator lobby
2 Reception area
3 Lounge area
4 Work stations
5 Managers' offices
6 Library/reading room
7 "Core" area
8 Dining area
9 Conference room



RIGHT

Reception desk contains controls for communications and security systems. As holds true throughout, all major interior appointments are custom-made.

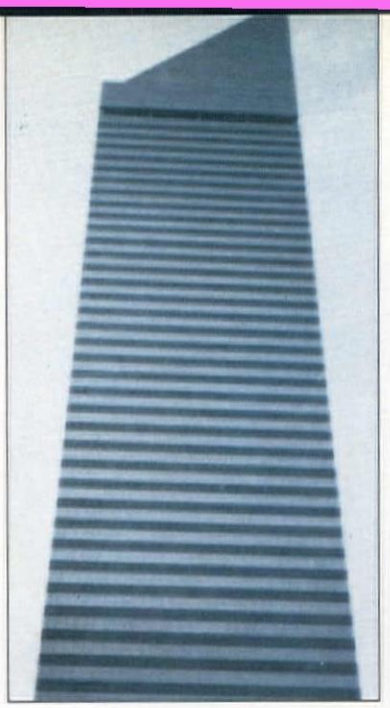
OPPOSITE PAGE

View from entry reveals assistants' work stations in center flanked by managers' office enclosures at left and more sheltered "core" quarters for the support staff, opposite. Up front is the visitors' lounge backed by planter boxes which hold files on the reverse side.

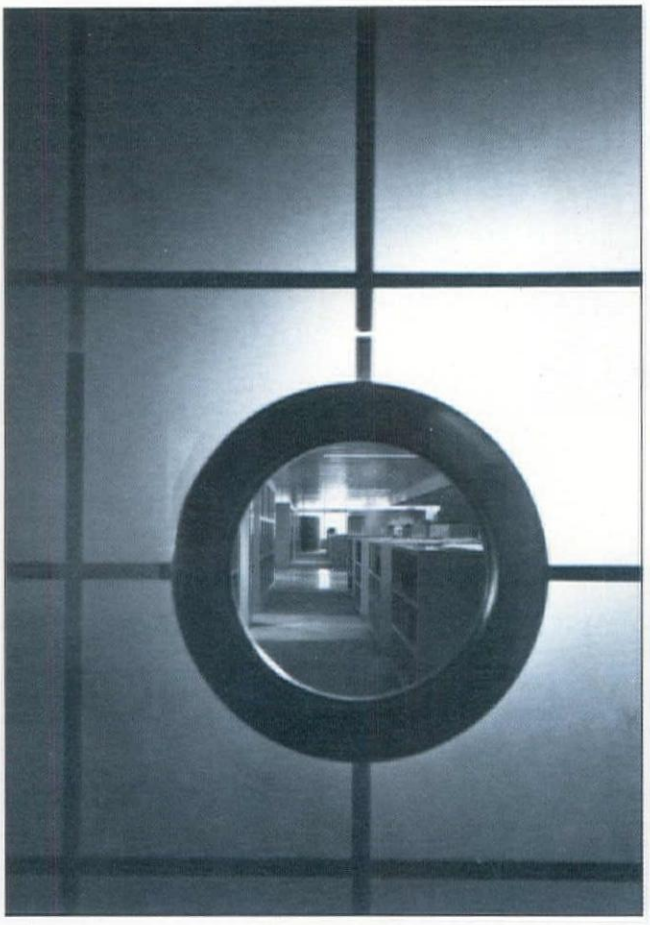








Conference room, above, left, occupies one of two corner locations given over to public use (the other contains employee dining facilities and a third, not illustrated, the president's office). Round table top comes apart to form end-extensions for the rectangular table. The room's entry segment, **below,** is likened to a stoa by Williams. It is fronted with Chinese red columns and etched glass pierced with round metal hardware, motifs repeated for the dining room located diagonally opposite. View through metal door grip, **left,** to central offices also is seen on the **cover.**



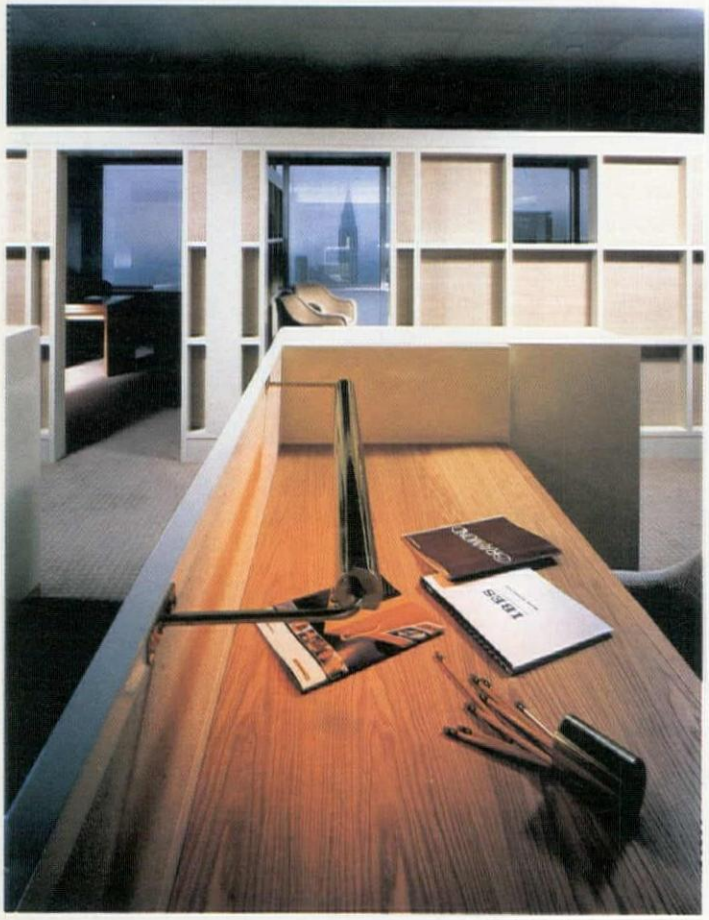
Cabins in the Sky

OPPOSITE PAGE

Although not reaching the ceiling nor abutting the walls, the enclosures sheltering the managers' offices provide privacy and seclusion. Row of red-lacquered columns fronting etched-glass sliding panels leads to corner-location conference room.



Cabins in the Sky



suggest a scenario of building façades and the ceiling creates an image of skies. Completing the simile, Williams calls the symmetrically composed center section of the managers' enclosures, as seen head-on from the entry, the keystone to the architectural formation.

Superimposed and interspersed are subtle refinements which Williams explains in terms of contrapuntal polarities: warm vs. cool, academic vs. feeling, quiet vs. noisy, large vs. small, and even tidy vs. messy. (The library, to give just one example, is split into a quiet neat room and a more widely frequented reading zone.) All these divergent elements add a sense of vitality and a humanizing flavor.

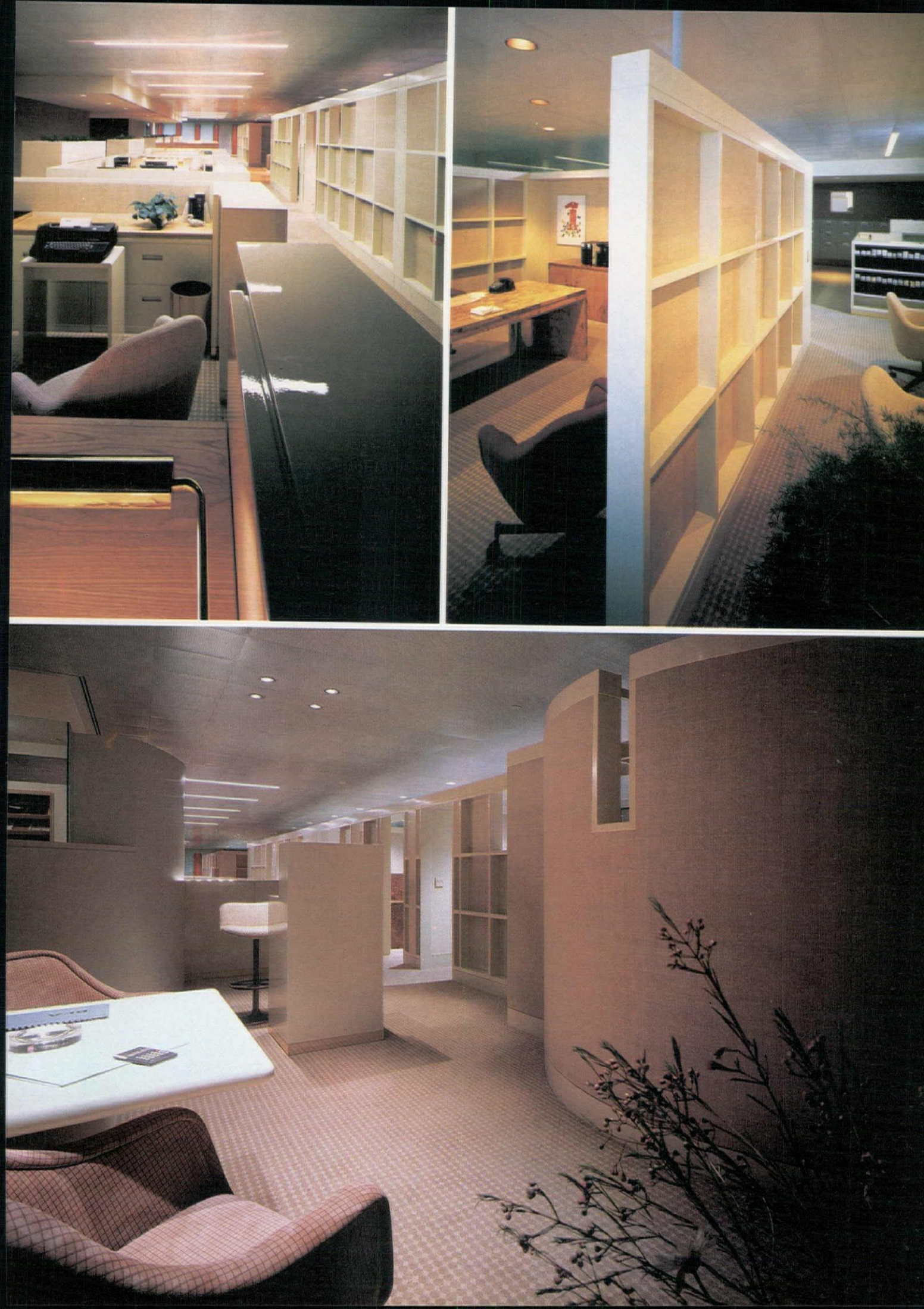
Other noteworthy design treatments can be found in the public elevator area which BEA, as the first and largest occupant of the floor, was able to convert to Williams's specifications. Walls are carpeted, floors wood-covered and scored with Monel metal grids, doors repainted, and the ceiling is bisected with a streak of lighting which seems to point straight to the tenant's entry. Similarly striking are the two rows of Chinese red columns within. They are described as multivalent and symbolic, and intended to suggest anchors at the stoa-like ends of the two L extensions. Made of lacquered cardboard, the columns front the two corner spaces given over to public use as employee dining lunch area and as conference room. Only one of the three premium locations is set aside as the chief executive's private domain.

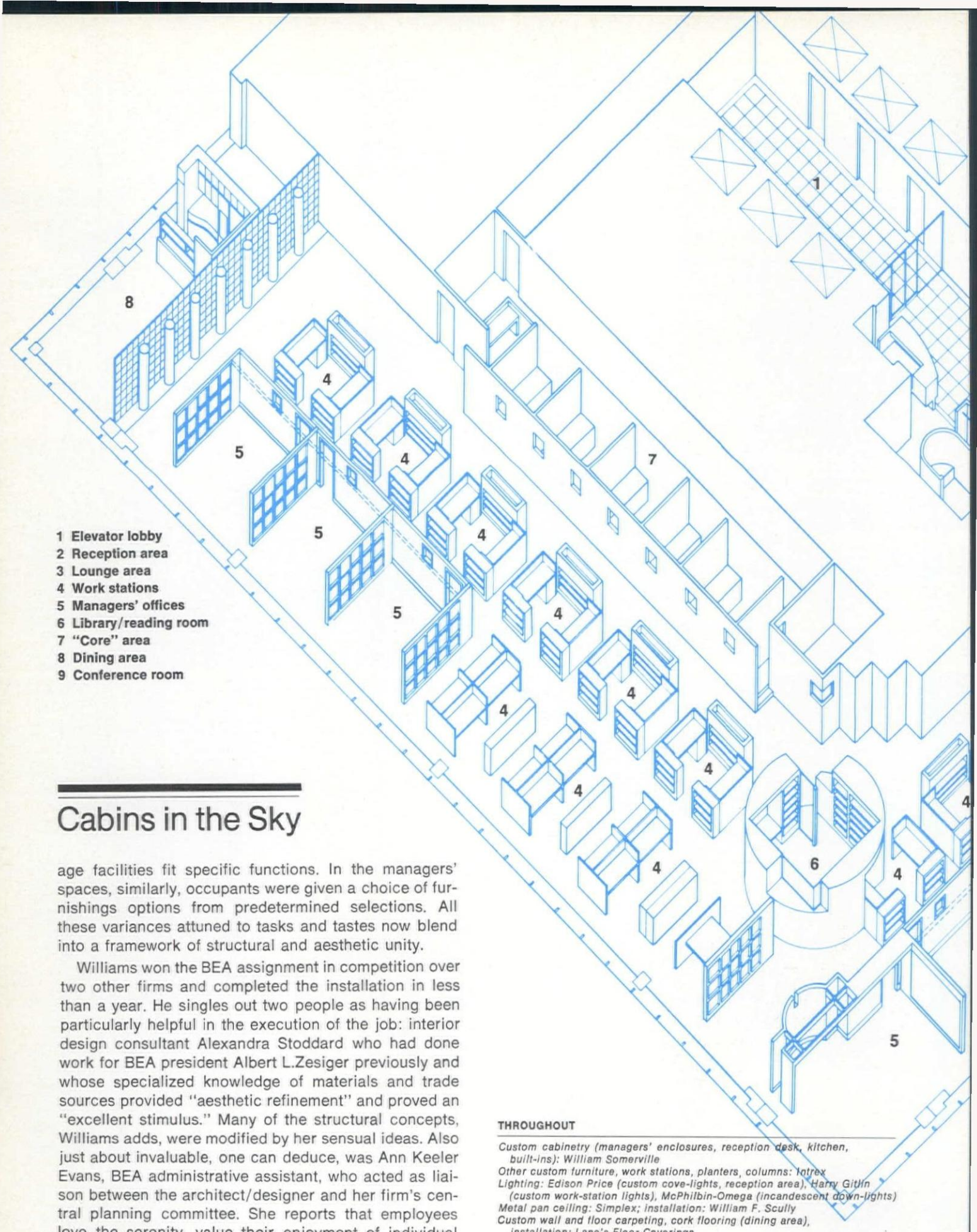
Before implementing any of the planned objectives Tod Williams interviewed all BEA employees ["*All* of them?" "Literally every one, not once but several times"] to ascertain and satisfy individual needs. Thus in the seemingly identical work centers, desks have typewriter wells or pull-outs, shelves alternate with files, and stor-

Continued

Various views of the managers' offices and work stations which are parallel to the enclosures. The latter have positive/negative façades: wherever the surfacing is scored with latticework effects the reverse side is covered with acoustical silk fabric, and vice versa. 'Window" openings in partitions are aligned with apertures in interior walls to permit straight-across visibility. Furniture in perimeter offices was chosen by occupants from selections assembled by Williams, and work facilities within center-aisle stations are tailored to staffers' needs. Rounded walls in **lower photograph, opposite page** shelter the president's office, and library at other side of open conference area up front.







1 Elevator lobby
2 Reception area
3 Lounge area
4 Work stations
5 Managers' offices
6 Library/reading room
7 "Core" area
8 Dining area
9 Conference room

Cabins in the Sky

age facilities fit specific functions. In the managers' spaces, similarly, occupants were given a choice of furnishings options from predetermined selections. All these variances attuned to tasks and tastes now blend into a framework of structural and aesthetic unity.

Williams won the BEA assignment in competition over two other firms and completed the installation in less than a year. He singles out two people as having been particularly helpful in the execution of the job: interior design consultant Alexandra Stoddard who had done work for BEA president Albert L.Zesiger previously and whose specialized knowledge of materials and trade sources provided "aesthetic refinement" and proved an "excellent stimulus." Many of the structural concepts, Williams adds, were modified by her sensual ideas. Also just about invaluable, one can deduce, was Ann Keeler Evans, BEA administrative assistant, who acted as liaison between the architect/designer and her firm's central planning committee. She reports that employees love the serenity, value their enjoyment of individual territoriality, and agree that "everything is thought out in terms of comfort and function." Paradoxically, only the pervading quietness is considered somewhat disturbing but it is anticipated that the addition of plants will alleviate this condition. □

THROUGHOUT

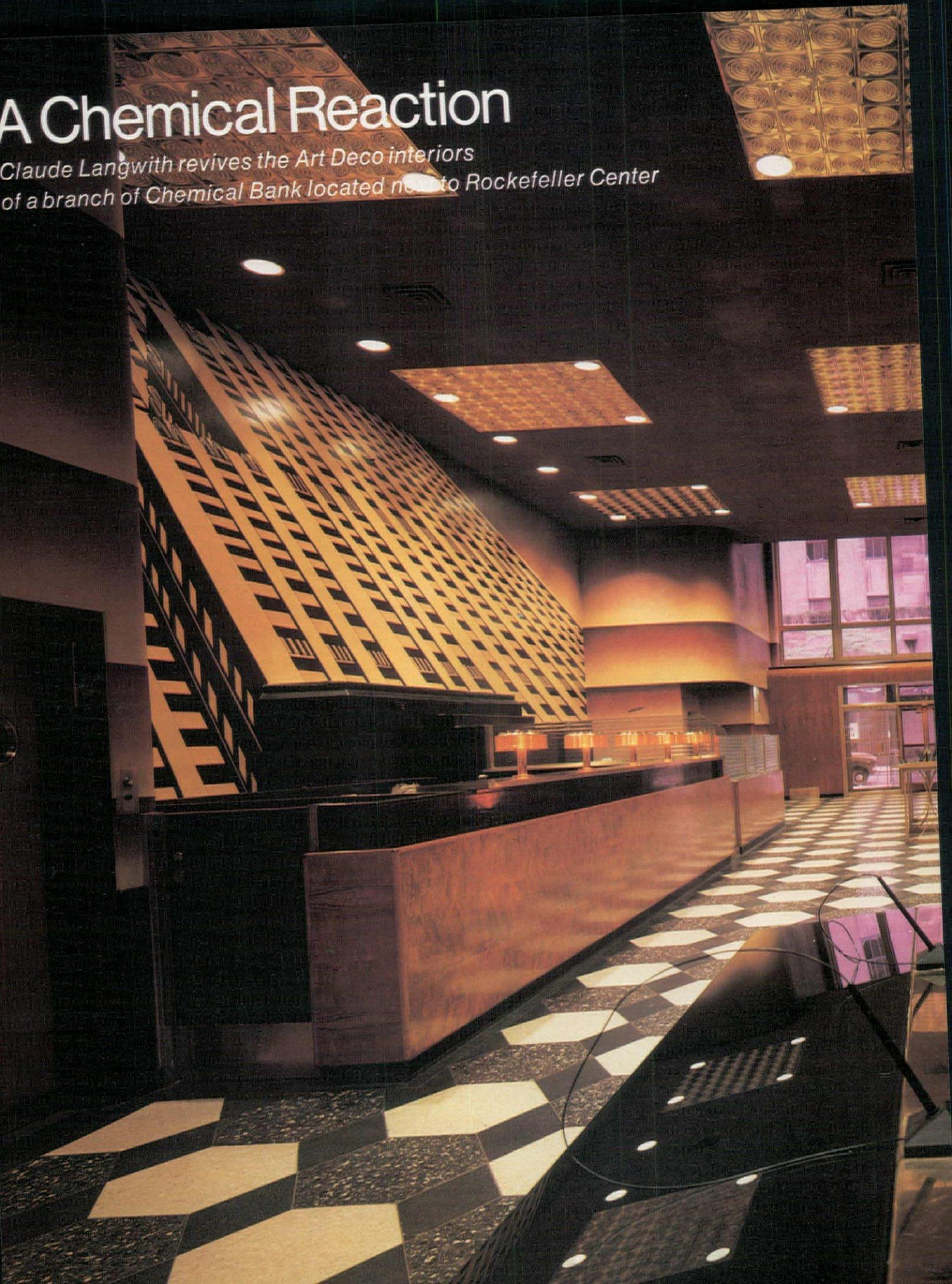
Custom cabinetry (managers' enclosures, reception desk, kitchen, built-ins): William Somerville
Other custom furniture, work stations, planters, columns: Intrex
Lighting: Edison Price (custom cove-lights, reception area), Harry Gitlin (custom work-station lights), McPhilbin-Omega (incandescent down-lights)
Metal pan ceiling: Simplex; installation: William F. Scully
Custom wall and floor carpeting, cork flooring (dining area), installation: Lane's Floor Coverings
Custom wood flooring, installation: William F. Erbe
Glass walls: American Paterson; etching: Carved Glass
Custom hardware on glass doors: Treitel-Gratz
Chairs: Brickel (conference areas, managers' offices); Intrex (dining area); Knoll (work stations); Henry Urban (lounge seating)
Upholstery fabrics: Jack Lenor Larsen; Knoll
Flowers: Foxgloves
Plants: Everett Conklin & Co.



Employees' lunch room

A Chemical Reaction

Claude Langwith revives the Art Deco interiors of a branch of Chemical Bank located near to Rockefeller Center





Chemical Reaction



Above: This view, showing the officers' platform, gives some idea of the extreme length of the space. The check writing stations were existing, as were the sofas which were reupholstered in black vinyl.

Opposite: The oversized chairs in the lounge area were designed by Langwith in the '30s idiom and covered with a burgundy-hued fabric which became the touchstone for the color scheme throughout.

PRECEDING SPREAD

The intricate terrazzo floor of the branch, which runs all the way from 51st to 52d Street, was existing as were other fixed elements such as the tellers' line. Fluorescent lighting fixtures, added in a clumsy renovation during the 1950's, were removed and replaced with tungsten halogen downspots in fields of patterned brass at ceiling height. Each of the murals, designed by Michael Cotton and Prairie Prince, covers a 20-x-100-foot area.

SOURCES

Carpet: Patrician Carpet Mills
Brass refinishing: Stewart Dean
Wood refinishing: Adler Furniture Service
Paint: Benjamin Moore
Painting: Metropolitan
Custom desks, drum table base: Gibraltar
Table top: Joseph Vaultz
Desk lamps: Koch & Lowy
Custom pillar & teller lighting fixtures: Lighting Associates
Ceiling fixtures: Integrated Ceilings
Client chairs: Stendig
Lounge chairs & reupholstery of existing furniture: Anthony DeCarlo
Upholstery: Boris Kroll (fabric); Gilford (vinyl)
Officers' chairs: Atelier International
Mural execution: Jeff Greene

Photographer: Jaime Ardiles-Arce

Although not technically included within the boundaries of New York's Rockefeller Center, this branch facility of the Chemical Bank is located immediately adjacent (running from 51st Street to 52nd midway between Fifth Avenue and The Avenue of the Americas), is of the same approximate vintage as the Center, and shares its primarily Art Deco idiom.

Approached by Chemical to redo the branch, designer Claude Langwith and his assistant John Berger formulated a proposal to reclaim and re-emphasize the space's essential Art Deco character—a proposal which met with ready approval since it is a Chemical policy to try to tie each branch's interior to its particular locality.

Luckily, many of the branch's original elements were still existing, including the intricately-patterned, brass-banded terrazzo floor, the elaborate brass and exotic wood tellers' line, and some furnishings. The fixed elements (many of which it would not be economically feasible to replace today) had been poorly maintained; what remained of the original furnishings had been inappropriately refinished or reupholstered over the years. And at some point in the 1950's, a grid of fluorescent fixtures had been suspended from the ceiling.

Brass and wood throughout were painstakingly cleaned and refinished. Totally unsuitable furnishings and lighting fixtures were removed along with the fluorescent grid, which was replaced with incandescent (tungsten halogen) spots recessed into patterned brass fields at ceiling height. Although some of the better seating pieces were reupholstered and re-used, many are new including the custom-designed lounge group. Covered in a burgundy-hued fabric, this group provided the basis for the color scheme of the installation as a whole: burgundy carpet, walls, and acoustical ceiling; lacquered desks, also burgundy, and black "patent" vinyl upholstery.

But the starring roles in the installation are unquestionably filled by the two murals which run the length of the long walls. Each covering a 20-x-100-foot area, the murals were designed by Michael Cotton and Prairie Prince of San Francisco, and are composed of stylized photographs of buildings in the Rockefeller Center area. Besides reinforcing the theme of the branch's era and place, the murals (which are black and camel with gold-leaf highlights) disguise the bowling alley configuration of the space by "opening up" the walls to give a sense of depth and of receding perspective.

The general contractor was Gibraltar Partition Co., Inc. □



Toward the Un-office

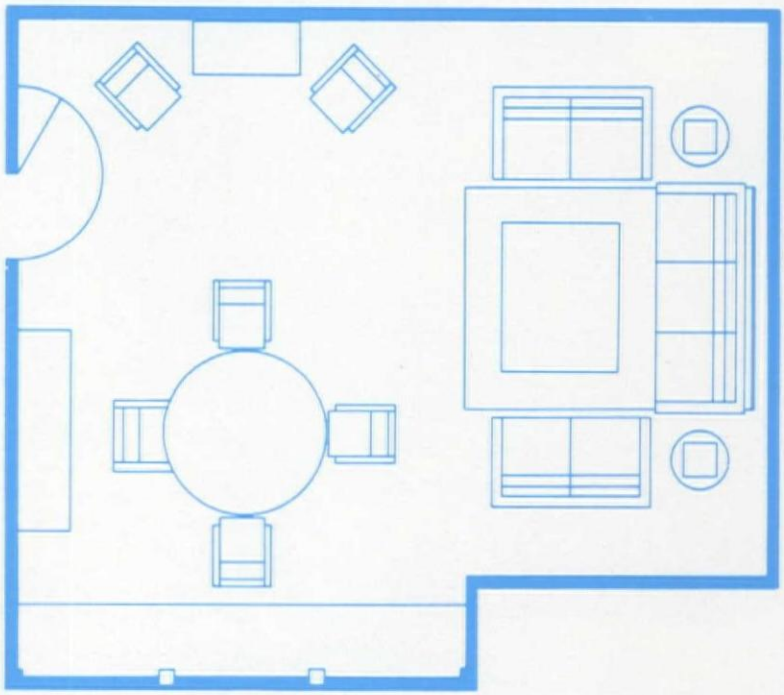
For the president of Sperry and Hutchinson Company, Kirk White designs an office with a residential ambience

In a time when the popular idea of a top-level executive office seems to include the cliché of a space dominated by a monolithic desk, Sperry and Hutchinson president James T. Mills asked Kirk White (S&H's director of design) for something different: an informal space with an almost residential character.

Hence the 20-x-24-foot space shown here. Instead of the customary desk, White established the work area at a 60-inch-round table surrounded by five chairs—four with conventional bases and the president's with a swivel base so that he can turn around to a knee-holed unit which provides an additional work surface and incorporates door-enclosed storage space above for files and loose paper work. To the other side of the room, a sofa and two love seats in a U-shaped formation around a large coffee table, provide lounge seating for seven; to accommodate larger groups, chairs can be pulled over from the table desk.

S&H is parent to nine other companies which make up one of the country's largest furnishings manufacturing groups, and products from two of those companies play a prominent role in the office—Bigelow (carpeting) and Gunlocke (most of the furniture and fabrics). Building on these basics and using a relatively neutral color scheme, an Oriental motif is introduced by such elements as an oversized cabinet (not shown) of Chinese origin, the coffee table, lamps and accessories, and most particularly—the coordinated tapestry and area rug which were custom designed and woven by Leonard Fisher.

Frances Mills (wife of the president and a co-owner of an interior design and antiques business in New Jersey) helped in the selection of many of the accessories; additionally, she worked closely with Vermont sculptor Sam Ogden, Jr. in the development of the large metal mobile which is positioned in front of the window wall. □





A 60-inch round table seating five was specified instead of a formal desk. The lounge seating accommodates seven; more if the chairs are pulled over. The tapestry and the area rug were designed and woven by Leonard Fisher; the mobile by the window is by sculptor Sam Ogden, Jr.

Carpet: Barclay by Bigelow
Carpet fiber: Antron III by Du Pont
Coffee table: Roundtree
Pedestals and lamps: Jerome Sutter
Travertine table top: John Eschmann and Sons
Table base, wall unit, love seats, sofa, chairs, upholstery and wall covering fabrics: Gunlocke
Custom rug & tapestry: Panache

Photographer: Jaime Ardiles-Arce



A Serendipitous Surprise

Juan Montoya's highly contemporary design offices in an age-worn building in downtown Manhattan



1

1 **Entry area** reveals a glimpse of the offices within, seen through a slit formed by rigid panels. The front door, silhouetted in profile, was thickened from 6" to 10" to conform with the depth of the wall.

2 **Lounge** off entry section occasionally doubles as meeting room. At left hangs a painting by Alvaro Herran; on the pedestal is an 18th century Japanese bell.

3 **Forty-five-inch high work station** shelters and 8' partitions provide a series of solid elements within a setting of openness described by Montoya as "a sequence of volumes." Working shelf at right abuts storage tower of metal lockers and continues beyond.

Photographer: Jaime Ardiles-Arce

Unexpectedly and incongruously, Juan Montoya's sleek and streamlined design offices are to be found in a vintaged 1910 industrial building on Manhattan's Chelsea/Greenwich Village border line. It is a still-handsome structure, with an almost palpable sense of substance and solidness, entered through a well-maintained Art Deco lobby. Yet to open the door on the 8th floor and step into the contemporary bright office spaces is akin to finding oneself transposed, by contrast, into a futuristic world and age.

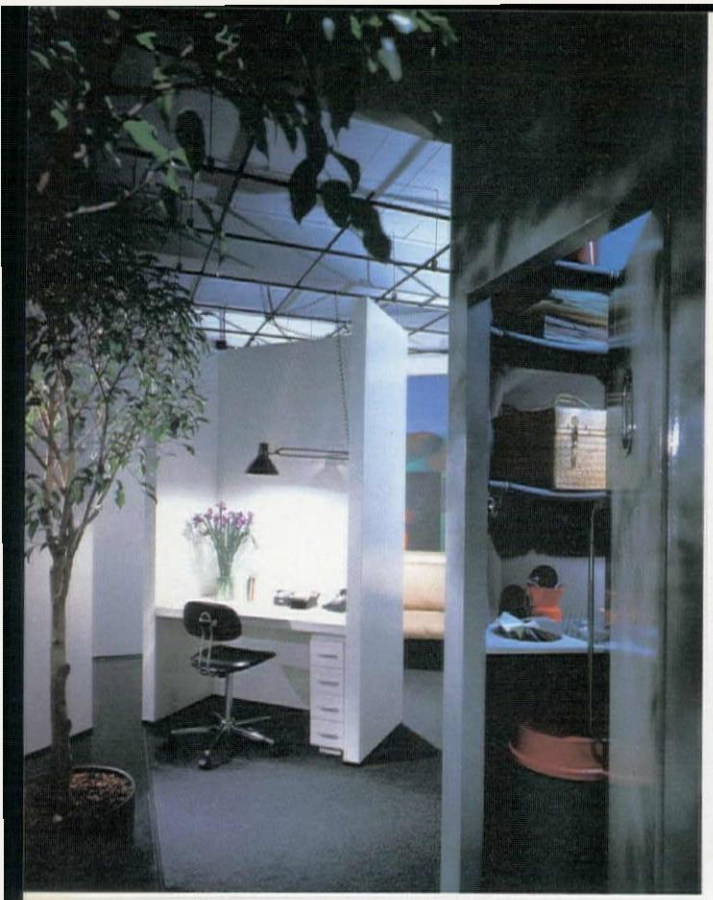
The designer, wanting to be close to his nearby apartment and convinced that he could create an environment to be enjoyed by his staff and clients visiting from uptown, first analysed the 800-square-foot area to map out changes answering his special needs. Subsequently he: ripped out existing fluorescent fixtures which contributed lots of glare and little by way of aesthetics or function; deleted interior partitions; and repainted the black ceiling to a shade of pale grey.

Having, so to speak, cleared the air he then installed a lighting system of his own design: a modular 2 by 2' grid suspended mechanically like a dropped ceiling, deploying wires which go into the concrete and incorporating fittings made by a plumber. The resulting network of incandescent lights is aligned with the tops of window frames, and divided into four sections which can be controlled from one point. Thus the entire office can be illuminated or, if only one segment is occupied on a late working evening, the light spread can be adjusted accordingly.

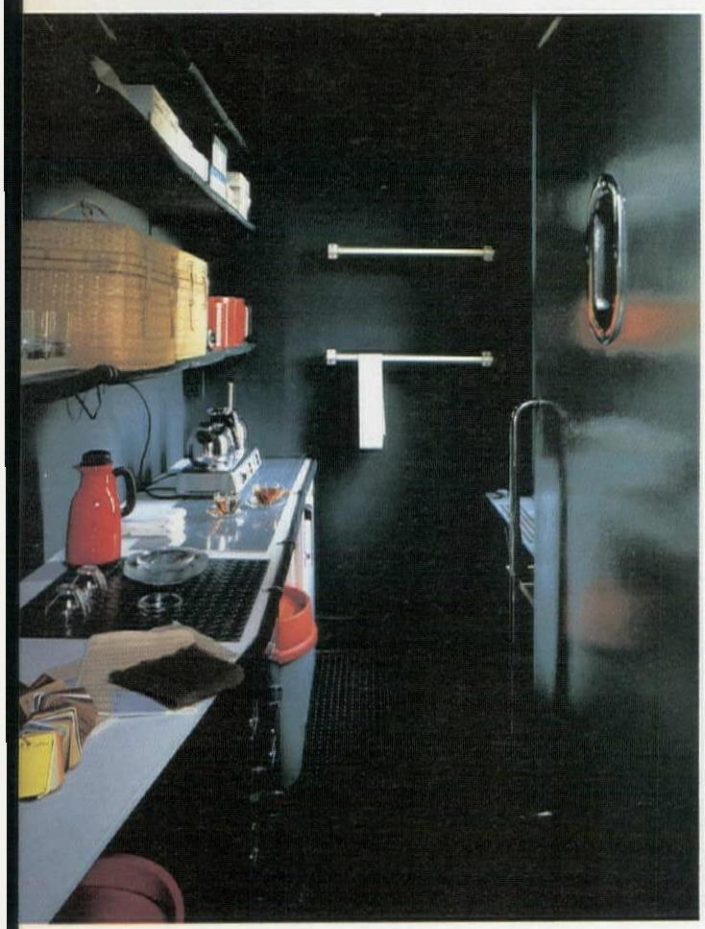
Both the lighting system and 8'-high replacement partitions appear to open up and brighten the room, making one aware of the three-way exposures to the surrounding outdoors. Even so there is visual privacy for employees at the 45"-high drafting stations and work centers, while simultaneously no one is cut off or isolated. Since interaction and intra-communications are a way of life at Juan Montoya Design Corporation, the physical set-up psychologically buoys the internal work routine.









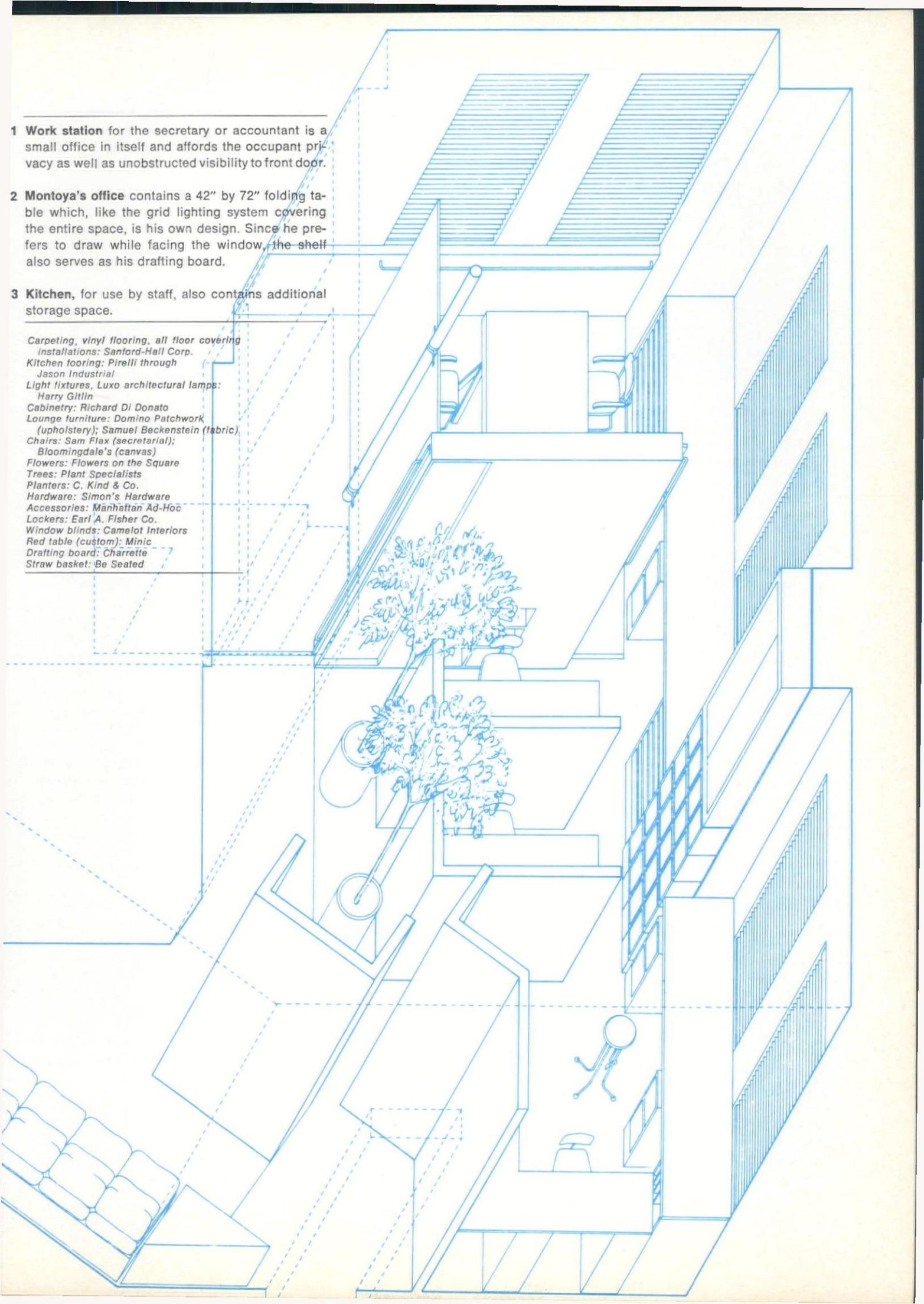


1 | 2
3

A Serendipitous Surprise

Possibly most admirable of all is the space planning. It starts at the entry where stationary panels form a slit-opening revealing a glimpse of the office within. ("I don't like to open a door and face a solid wall," says Montoya, also: "You can look inside but still are left with a sense of wonderment.") From there one turns to the lounge which sometimes is used for meetings, then straight ahead where an "avenida" leads to a centrally placed cluster of plants and trees, their foliage reflected in a mirror visible from the entrance. Counter spaces run along one wall, abut a storage tower of metal lockers, and continue at a lowered level. A walk-through from front to back produces a series of discoveries ("like peeling off layers," is Montoya's analogy) and changes, the latter heightened by the flooring which alternates carpeting for the entry and traffic lanes with vinyls for most active work areas. Functionalism is a built-in commodity throughout, expressed most visibly through practical materials and ample storage everywhere.

Curiously, the compact and efficiency-engineered offices reflect something of the cheerful inviting flavor which characterizes Montoya's residential work. It is an elusive quality, partially projected here by the interplay of soft textures pitted against hard surfaces and glossy walls, and the abundance of plants growing in natural light. Whatever the reason, it's a superb accomplishment. □



1 **Work station** for the secretary or accountant is a small office in itself and affords the occupant privacy as well as unobstructed visibility to front door.

2 **Montoya's office** contains a 42" by 72" folding table which, like the grid lighting system covering the entire space, is his own design. Since he prefers to draw while facing the window, the shelf also serves as his drafting board.

3 **Kitchen,** for use by staff, also contains additional storage space.

Carpeting, vinyl flooring, all floor covering installations: Sanford-Hall Corp.
Kitchen fooring: Pirelli through Jason Industrial
Light fixtures, Luxo architectural lamps: Harry Gitlin
Cabinetry: Richard Di Donato
Lounge furniture: Domino Patchwork (upholstery); Samuel Beckenstein (fabric)
Chairs: Sam Flax (secretarial); Bloomingdale's (canvas)
Flowers: Flowers on the Square
Trees: Plant Specialists
Planters: C. Kind & Co.
Hardware: Simon's Hardware
Accessories: Manhattan Ad-Hoc
Lockers: Earl A. Fisher Co.
Window blinds: Camelot Interiors
Red table (custom): Minic
Drafting board: Charrette
Straw basket: Be Seated



Photo: Courtesy N.Y.C. Landmarks Preservation Commission

Soothing, Serene, Civilized

Ward Bennett's two-level apartment at the Dakota in New York

In talk and taste, Ward Bennett sticks to basics. Always, however, applying his own priorities.

Ask him how and why he completely changed the interiors of his New York duplex apartment [in converted servants' quarters on the top level of the Dakota, built by Henry J. Hardenbergh in 1884] and he replies almost tersely: "The time comes to throw out and eliminate things. I wanted new seating, better lighting, air conditioning, a work table downstairs. So now the furniture is different, and the feeling is different. It's what I like today. Though at some point I may change everything again."

This is said flatly and with detached indifference, as if explaining the relevant reasons and methods were tantamount to belaboring the obvious. No mention of aesthetic guidelines, no digressions into dogma or dicta. Not even a hint of personal design theories unless one counts the observation, injected somewhat later, that he doesn't like tricks or "being clever." Also, that today's tendency to stray from the historical past of design can result in farce and knock-offs which betray a lack of understanding.

But when the conversation switches from interior changes to total environmental space, the veil of vagueness lifts and Bennett speaks with animation. "I love basic poetry and beauty," he declares, and while he doesn't spell out the analogy, it seems safe to deduce that he links these qualities to his feelings about the apartment. Ostensibly not breaking the thought, Bennett next refers to Henri Matisse's painting entitled "Luxe, Calme et Volupté" [the last two words respectively encompass the meanings *tranquility* and *pleasure* in addition to the literal translations], again implying that this serves to explain his thinking about the flat. Finally, he quotes the French painter on his conception of "spiritual space," emphasizing one line which best conveys the message: "The object is not interesting in itself. It's the environment which creates the object."* Elaborates Bennett, "If I had to, I could live without objects [his collection of artworks] for they are made by the environment. Environment is all-important, and must come first."

Re-addressing himself to the immediate subject (all the while fingering Ceylonese silver worry-beads weighted with a ring from Ethiopia), Bennett notes that visitors most frequently describe the apartment as "serene." Which happens to be the right word exactly. Enveloping the two-level areas is a soothing whiteness, softened rather than broken by angled walls and planes. Art objects are everywhere but unlike more common conversation-piece amassments they are integrated, jointly and severally, into the totality of the space. Pictures are on floors and shelves so that in keeping with Bennett's predilection for change they can be moved about periodically to be seen in a fresh light. Understatement, restraint, economy of design: tried-and-trite cliches customarily, but here they legitimately apply.

Major furniture designs are the work of Bennett, including the chairs which have become classics with Brickel Associates. Each piece forms a functional focus in its location: in the upstairs study it's the round tabletop hung from the floor-piercing flag pole; in the living area, the granite-topped work table in one room segment, the layered seating configuration in another; and in the bedroom, the simplest of sleeping units encased in soft leather. Nowhere do these forms stand out in isolation. In every instance they appear related to the architectural framework as limned by the gabled exterior, also to the many window views (most are visible from the strategically placed seating), and to the artworks exhibited throughout. Even where there is no furniture as such—as in the parallel-shelved gallery and bathroom, the latter once a communal wash room for all servants housed on the Dakota's top level—the same sense of environmental unity prevails.

Bennett worked on the re-design of his flat for about a year, experimenting with cardboard models and templates until the finished design gradually evolved. A resident of the Dakota since 1942, he moved to and converted the maids' rooms in 1963, completing the most recent renovation last year. Not long ago he acquired separate space for an office on another floor of the building. □

The studio, seen from two angles, shows Ward Bennett-designed chairs and table, the latter hung from a flagpole which pierces the apartment tower. Although the major part of the art collection displayed in this room is out of the camera's range, visible here are two small Siamese bowls dated B.C., an African carving, and a 14th century Italian celestial globe.

Photographer: Jaime Ardiles-Arce

**From* Matisse on Art, *by Jack D. Flam*



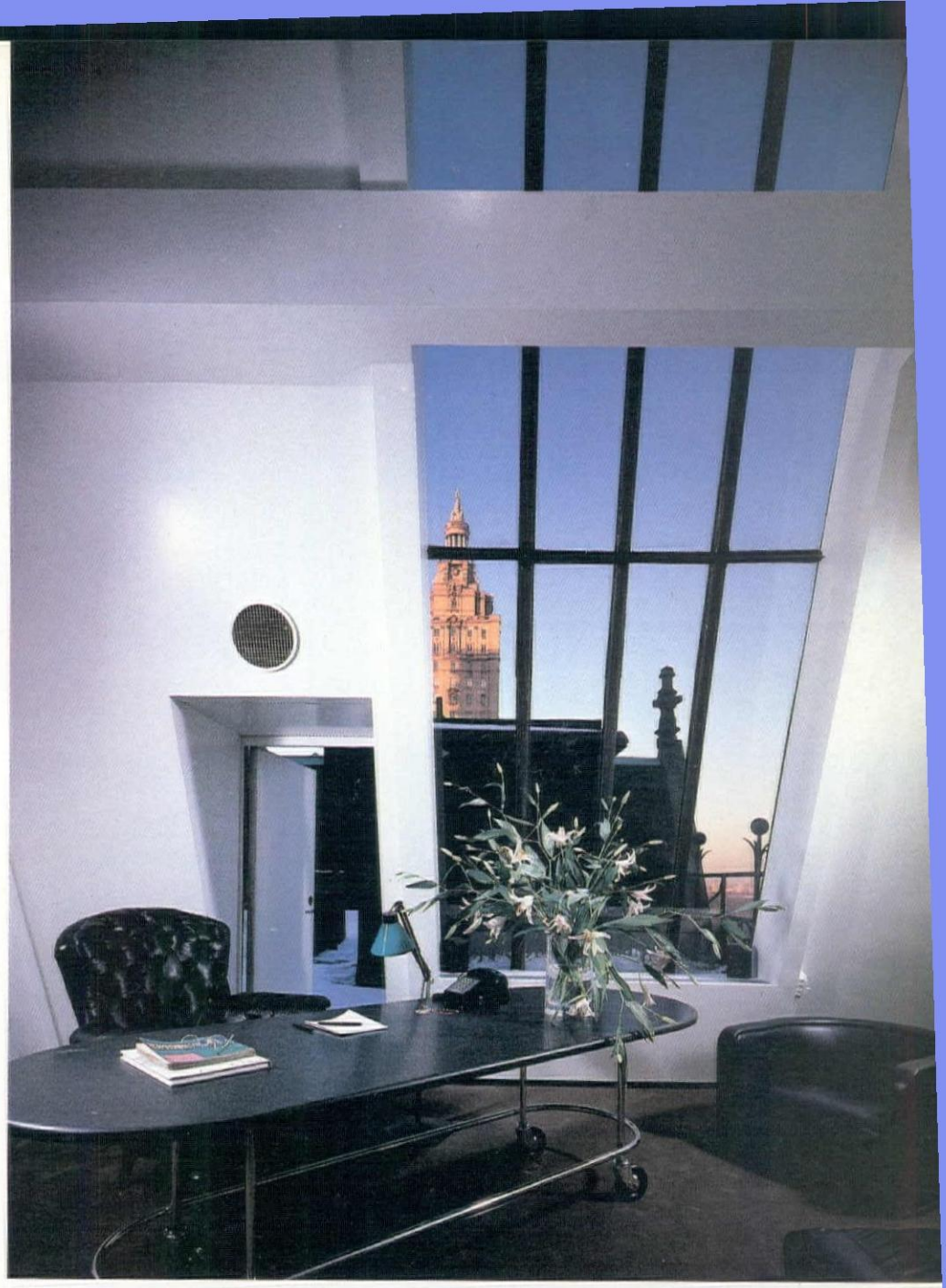




Soothing, Serene, Civilized

The living room, connected to the studio by an open staircase, is furnished primarily with pieces designed by Bennett: a granite-top work table on stainless-steel base with wheels, leather-covered mattress seating (against an angled lean-back wall cushioned with carpeting), U-shape arm chair, and two small round tables made of automobile tire rims and sheet metal top (the designer likens them to Oriental drums). Also discernible are a small folding chair, actually a jump seat from a turn-of-the-century car; tufted Victorian chair; Gothic bronze candlesticks from Holland and Germany; etchings by Giacometti; Louise Nevelson box; desk table lamp, glass vase, ceramic plate and small black Belgian marble sculpture, all designed by Bennett. Round grid-covered aperture over door conceals air conditioning.

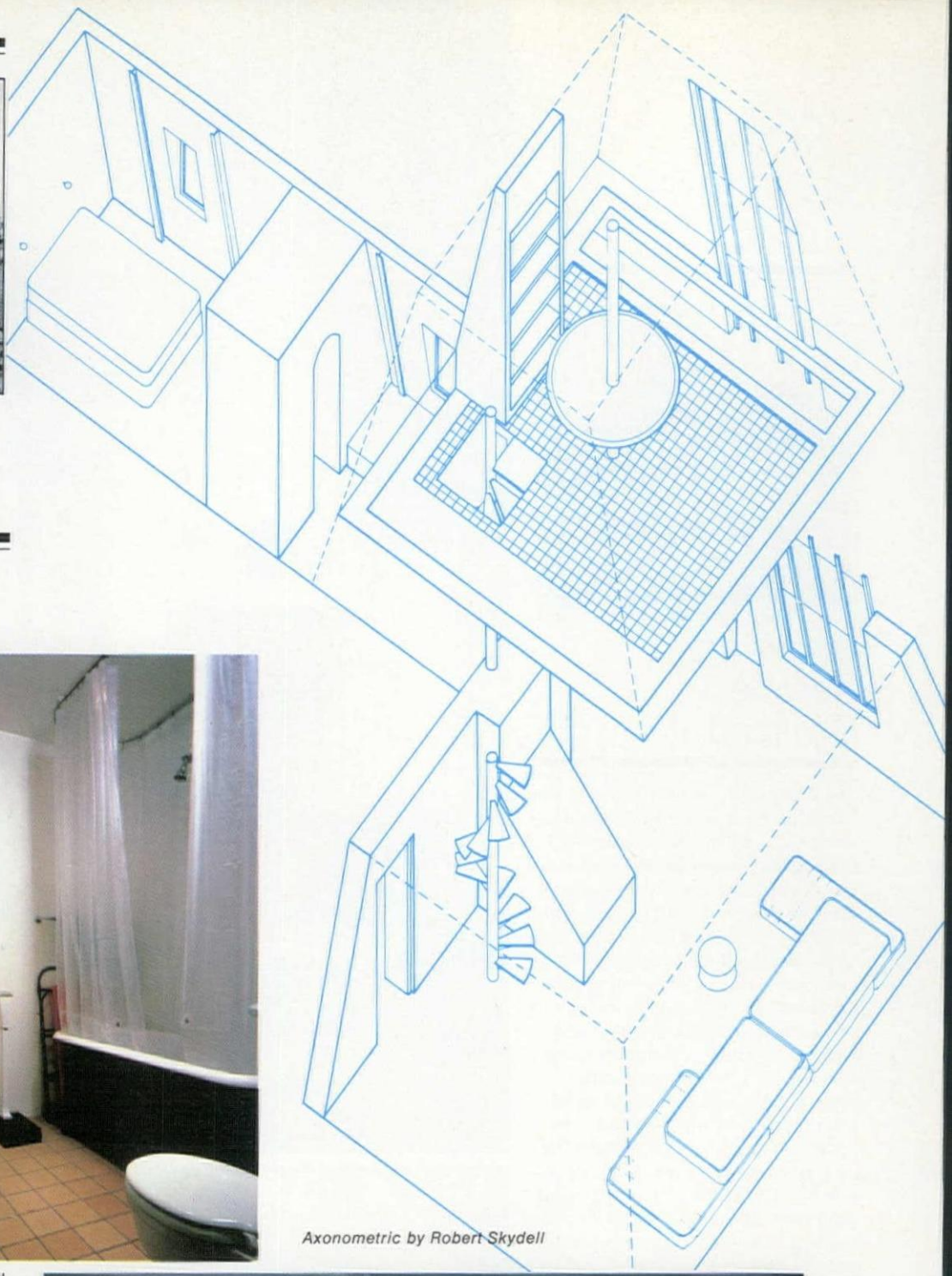
Tables, chairs (unless othewise noted): Ward Bennett for Brickel Associates
Carpet ("Prestige" woven wool velvet, imported from Belgium by Goodlin Industries), installation: Lasher Carpet Co.
Floor tiles: American Olean
Wall light fixtures: Lighting Services
Table lamp: Harry Gitlin
Folding stool in study: Scandinavian Design
Leather lounge seating, bedspread: Flam Associates (fabrication); American Leather







Soothing, Serene, Civilized



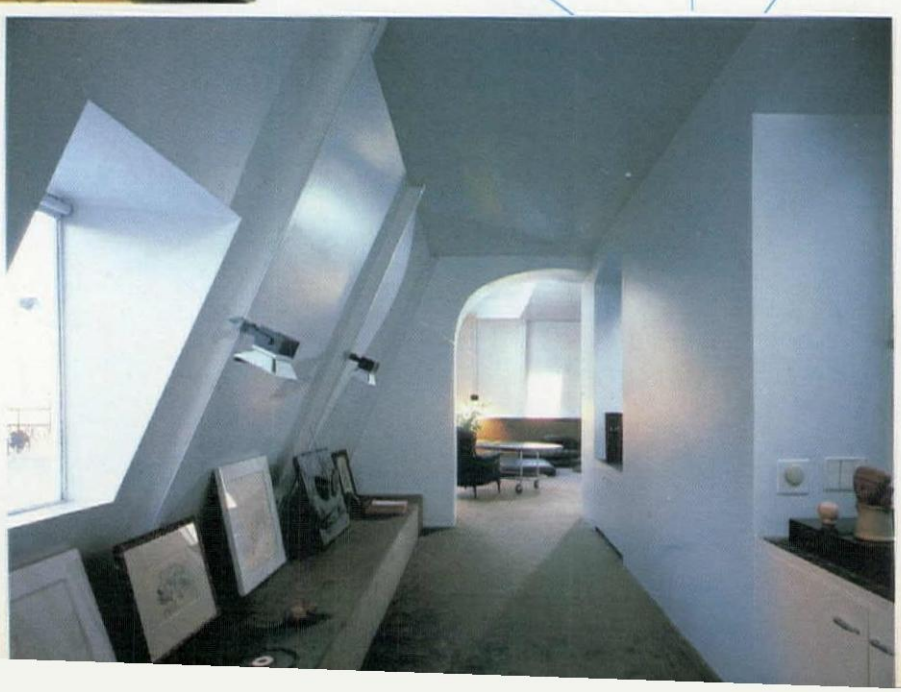
Axonometric by Robert Skydell



Above: Vintage bathtub was repainted, and topped with shower curtain liners The rolling cart (a duplicate is used for music equipment in the living room) comes from Germany.

Right: Gallery leading from living area to bedroom is filled with collected objects. Among visible items are propped up drawings by Picasso, Corbusier, Braque and Dürer; also a pre-Columbian terra cotta shell, and small sculptures. Bennett does not hang pictures from walls, preferring to move about artworks easily and frequently.

Opposite page: Leather-covered bed is flanked by Japanese lacquered tray resting on folding stool on one side, sculpture by Somanni and picture by Mario Schifano opposite. The bare silver-topped light bulbs are sunk into the wall plaster and operated by rheostat.





Lofty Living

A Manhattan residence created by Kevin Walz in a 4000 square foot loft

This is a story about two personalities, client and designer with out-of-the-ordinary backgrounds, who worked together to create an extraordinary design project, The client Adri, a fashion designer who goes by her first name only, had lived in a conventional Upper East Side one-bedroom apartment. Opting for a radical change in her life, she purchased this 4000-square-foot loft located in the midst of a manufacturing sector, against the advice of all friends. She then asked Kevin Walz, who also lives in the building to design the space. But Walz was a fine arts painter by profession, not a trained designer. Until then, his sole interior project had been the loft/studio that he shares with his wife Barbara, an accomplished photographer. His design expertise and knowledge of things technical comes from a self-taught, four-month total immersion course.

Walz, however, had several assets because of his prior training. In a confident, yet low-keyed manner, he speaks of his awareness of the strength of individual forms and the spatial relationships among them. He also has developed a sensitivity to proportion and scale, and of course to the subtle nuances of color and light. "I have an intuitive grasp of three-dimensional space, and I love problem solving," he says. Lest one attribute this successful start to a stroke of beginner's luck, Walz has since completed nearly 30 interior projects, both residential and commercial.

Preliminary structural work was comparatively minimal. The loft has large expanses of windows on all four elevations, and the panes in every window needed replacing. Almost two-thirds of the original flooring was in acceptable condition; the remainder was replaced, and the entire floor was stained a silvery driftwood color and waxed. Walls were painted five different shades of white to play up the light that streams in and changes color according to the time of day. There were no walls installed since Adri did not want standard partitions to define areas.

The client did have fixed criteria. "First, she specified that this not be 'a woman's space.' She wanted it to be a neutral, architectural environment," Walz explains. Further, she requested that it be flexible and open, yet there were to be areas for particular functions. Thus, there are individual "islands" for lounge seating, dining, cooking and sleeping, each suggested by the furniture comprising it, not by fixed partitions. To the rear of the loft is an exercise station with rings, ballet bar and gym mat; in the center is a large Jacuzzi whirlpool tub. The client also wanted to rethink some of the conventional aspects of an apartment such as storage and lighting.

Continued



Above: The designer, seated at the client's baby grand piano with a view of Manhattan behind him.

Opposite: A carpeted platform resting on a mirrored recessed base for seating and a cocktail table are the only pieces of furniture in the living room. To the left of the piano is one of the several free-standing storage/lighting units found in the space. The back is open and fitted with shelves.

Photographer: Mark Ross



Lofty Living

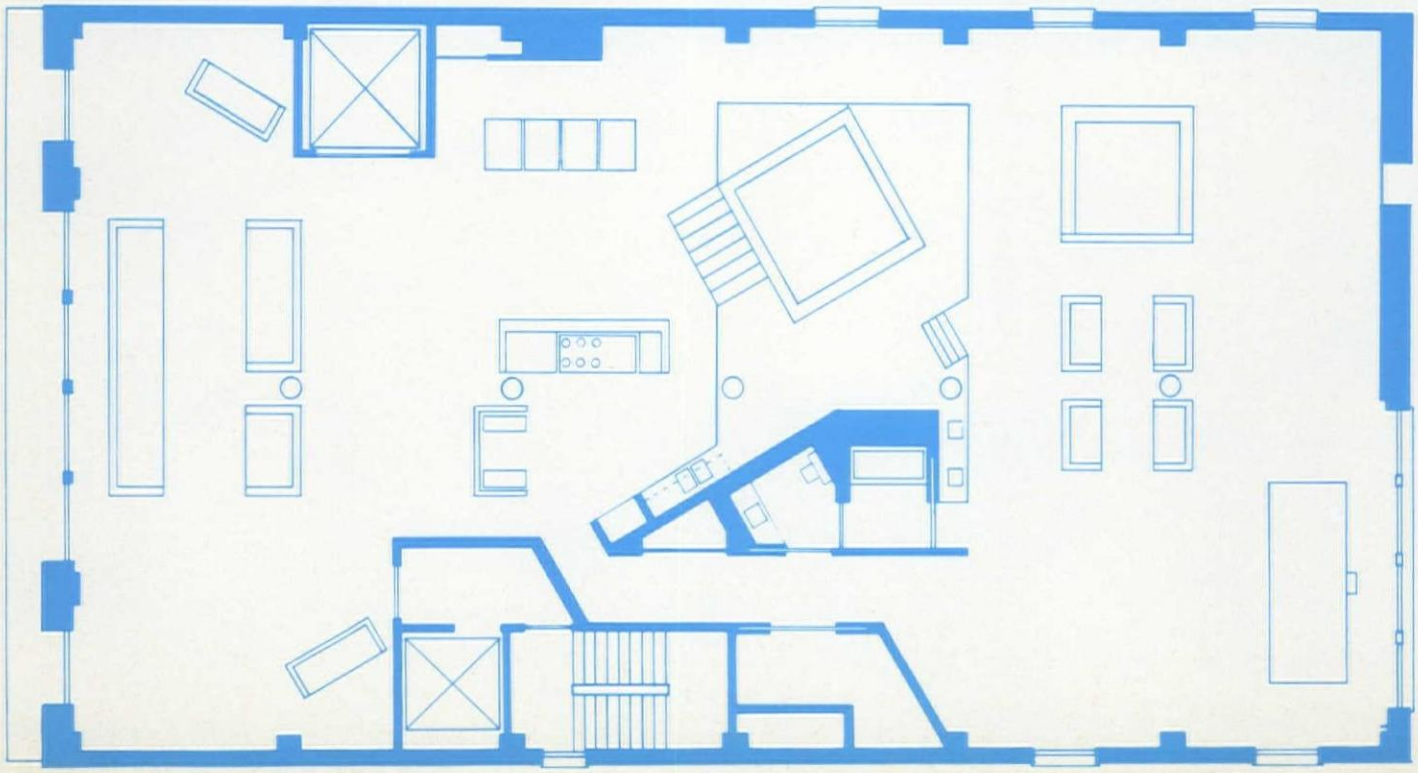
The criteria set, Walz anchored his "islands," and designed furnishings for them. Furnishings are sparse in concentration and are based on strong clean lines. For the living area, seating is carpet-covered platforms that rest on a recessed mirrored base. These platforms, coupled with a Robsjohn-Gibbings-designed cocktail table and baby grand piano from her former residence, are the only furniture items. What appear to be large free-standing lighting fixtures are actually custom designed storage units. The fronts are solid except for the niche housing a fluorescent tube (over which colored gels are placed to create atmospheric changes); the backs are open and fitted with shelves to accommodate stereo equipment, records and books. These units, which appear again in the dressing area for clothing storage, are constructed of lacquered wood on a recessed mirrored base. They are mobile and easily moved to suggest alternative spatial divisions.

For the dining area, Walz and the client decided that four small square tables would suit her living and entertaining requirements more than a single large one

Continued



Above is a view looking from the entrance across the living area. To the rear is a storage unit with an orange gel over the fluorescent bulb. **Opposite** are views of the dining area with its four separate tables (top) and the sleeping and exercise areas (bottom). In the dining area view, the partition to the right separates it from the kitchen. Just beyond are steps up to the raised platform that surrounds the whirlpool bath. For the sleeping area, Walz built a platform for the king-sized bed, eliminating the need for any tables or additional furniture. Behind the head of the bed are two storage units for Adri's clothing.



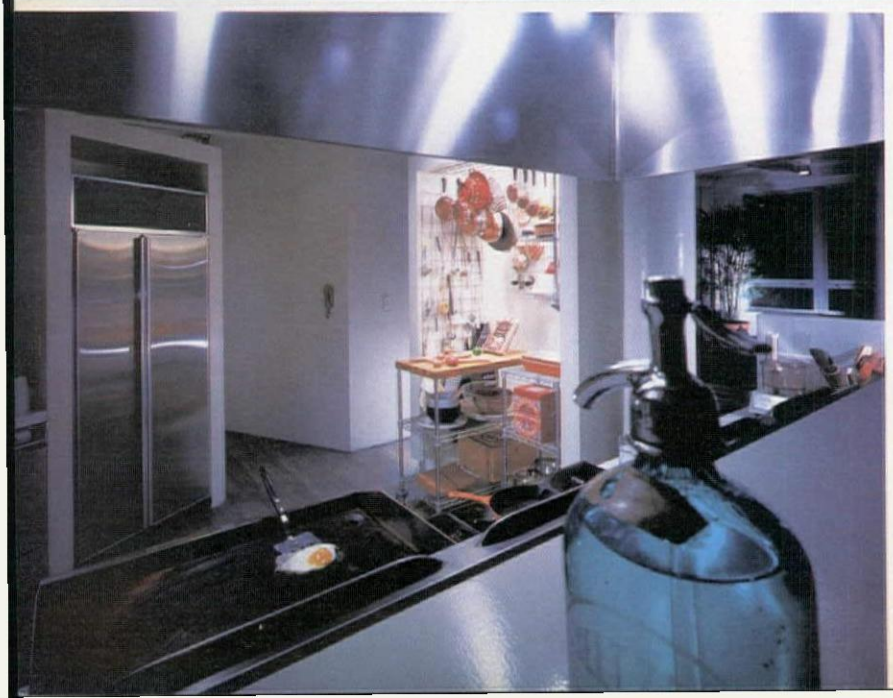


would. This gives Adri the option of entertaining both large and small groups of people. Separating the dining area from the kitchen is a 54"-high partition that gives the client her desired privacy when preparing food, but does not completely isolate her from guests.

The whirlpool bath is a luxury item requested by the client. To minimize its volume, Walz created a platform surround which makes the 36"-deep pool appear to be only one-third that depth. Pragmatically, the raised platform provides storage space for filtering equipment and it also serves to link the pool to other areas in the loft. On one side, the raised platform continues into the kitchen to become a work counter; on another side it becomes the vanity table surface in the dressing area.

When asked if he encountered any outstanding difficulties as a beginning designer, Walz responds in the negative. The installation progressed smoothly and was completed in less than five months. Adri's loft has helped to create a new life not only for its owner but also for its designer. □





Left: According to Walz, the best view comes from sitting in the center of the tub. Walz built the surrounding platform to minimize the scale, making the pool appear to be 12" instead of its actual 36" depth.

Below: View of the kitchen. The client wanted her pots, pans and cooking equipment out on display. The designer objected. A compromise was reached when he suggested that one of the free-standing storage units be used; this one is modified to have an open front. This way the equipment is out, yet given a sense of place.

Opposite: Rings, a ballet bar, exercise mat and mirrored wall create an at-home gym for the client. The contractor for the project was Bill Post.

All custom cabinetry and furniture: Bill Post
Carpet: Century
Pillows: Gerard Design
Dining chairs: ICF
Track lighting: Lightolier
Leather bedspread: Carl Rigby
Bed lamps: Harry Gitlin
Flooring: Lester Lockwood
Windows: Aachen
Refrigerator: Sub-Zero
Stove: Garland
Rolling carts: Metro Wire Corp.
Wall rack: Sid Diamond
Hood: Professional Kitchen


AMF



Le Train Bleu

To get to New York's newest "in" restaurant, go to the sixth floor of Bloomingdale's, walk to the back of the housewares department, climb a short flight of stairs to a waiting platform outside what appears to be the exterior of a blue train, step inside a mahogany paneled car, and you will be visually whisked back to the 20's and onto the famous *Le Train Bleu* which ran between Paris and the Riviera.

Everything in the interior looks authentic—and, with certain reservations, it is. According to interior designer Fred Palatinus, "Much of my time in designing the space was spent in doing resarch. We wanted the interior to be as real as possible and not at all hokey. I read lots of books about trains and looked at section drawings in order to get the true height of a railroad car, determine what the windows were like and the modulation of the space." The result, although not a replica of the original *Le Train Bleu*, is a composite of what elegant railway dining cars were like in the 20's. The only major change was expansion of the width of the space from the normal 10′ to 14′ to provide greater aisle and seating area. Green, which was a typical color of the period appears in the velvet seat upholstery and in a quilted version on the walls and ceiling. Final touches of authenticity are brass luggage racks above each table for storage of packages. □

SOURCES

Fabrication of woodwork and entire shell of train: Jaff Brothers Woodworks
Metal railings, luggage racks: Norris Metals
Carpet outside: Bigelow
Carpet inside: Couristan
Mirrors in stairwell: Lafayette Mirrorwork
Beveled glass mirrors inside: John Depp
Lighting fixtures: Greene Bros.
Table lamp bases: Remington Lamp
Custom shades: Ruth Vitow
Chairs and table bases: Chairmasters
Velvet upholstery fabric: Stroheim & Romann
Fabric quilting: Craig Fabrics
Art Deco lights in corridor: Ann-Morris Antiques
China: Friedman & Sons

Photographer: Jaime Ardiles-Arce



Valentino Boutique Ltd.

A dual-purpose wholesale showroom facility with interiors by Louis Muller and William Murphy

The program presented to architects Louis Muller and William Murphy for Valentino Boutique Ltd.'s wholesale showroom on New York's Madison Avenue stressed flexibility first and foremost. The third floor brownstone space, which encompasses a little under 2,000 square feet, needed to be suitable for use as an appointment-only showroom to introduce new collections three or four times a year; for the rest of the year it had to be able to function as one large office. The result is an installation in which nearly every furniture element can be moved even though, in practice, it is not necessary to affect any rearrangement in order for the space to fulfill both the showroom and the office requirements.

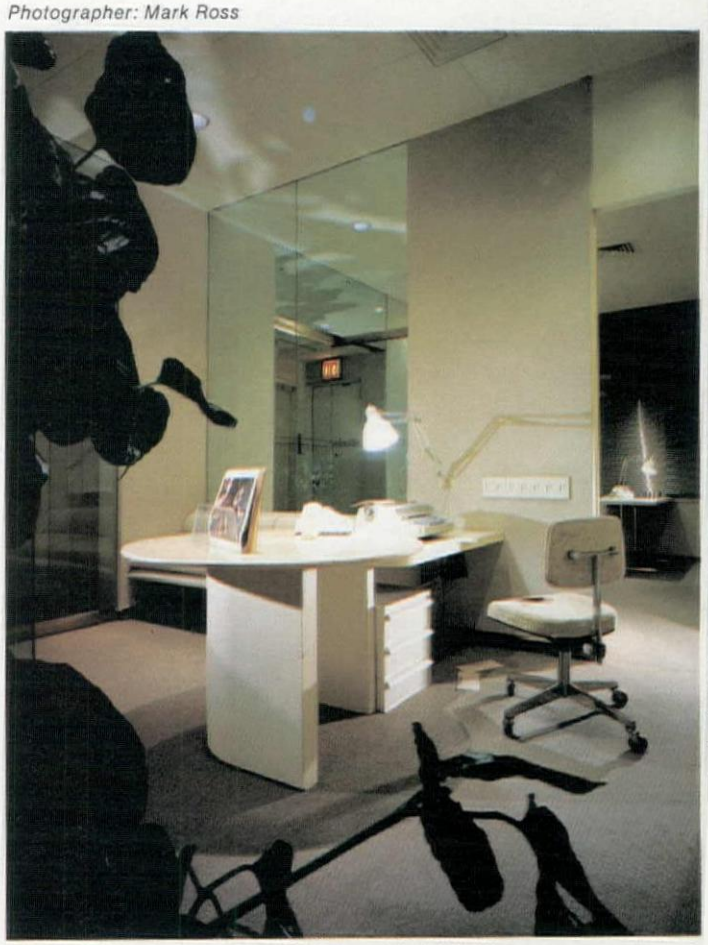
The secret of the showroom's flexibility is anchored in the designers' provision of a screen consisting of four independent panels, mirrored on both sides, which can be drawn across the approximate middle of the space (see floor plan) to divide it either partially or completely as required. When the space is being used primarily as an office, the panels can be pulled to the side; during periods of sales activity, they can be extended so that two separate sales areas are established with a gap through which the models can pass. In this way, buyers representing two different retail clients can review the current collection with neither (theoretically) knowing which designs the other has selected.

Muller and Murphy credit much of the inspiration for (and the final atmosphere of) the installation to Angela Istok, who at the time the project was commissioned was heading up Valentino Boutique's New York operation. Istok suggested a serene and unmannered ambience with a warm but relatively neutral color scheme which would provide a reticent but sympathetic backdrop for the firm's designs. Natural materials were also requested and in one case even approved despite relative impracticality: warned that leaving the travertine table and desk tops unfilled would make them poor writing surfaces, the client replied: "No, they will be perfectly all right; we will simply have to use pads." Unexpected setbacks on the installation included fabric wall covering initially installed wrong side out and the discovery that the 3-x-10-foot mirror panels (for the movable screen and for one of the space's long walls) were too large to be brought up either via stairway or elevator and consequently had to be hoisted from the street through the windows during one of the worst blizzards of the winter.

The lighting for the installation is incandescent throughout except for the area fronting the windows and over the executive desk where fluorescent fixtures screened with bleached wood baffles have been used to suggest a skylight.

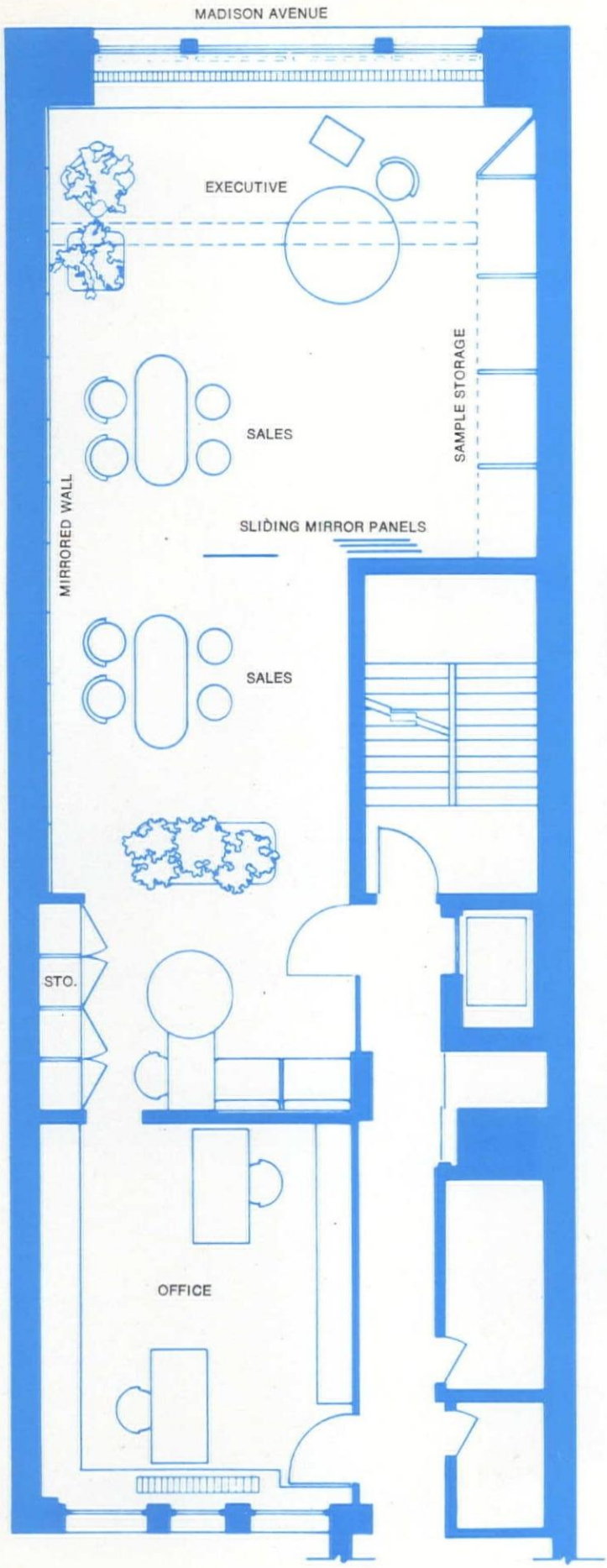
The lighting consultant for the installation was Harry Gitlin; the general contractor was Structure-Tone, Inc. Serge Klein was consulting architect; Wiesenfeld and Leon consulting engineer. □

Photographer: Mark Ross



The reception area is manned by an administrative assistant and has built-in upholstered seating and a custom desk and table—the latter topped (as are the installation's other tables) with unfilled travertine. The open door behind and to the left of the desk leads to a two-man office; laminate-faced doors behind desk conceal storage space.

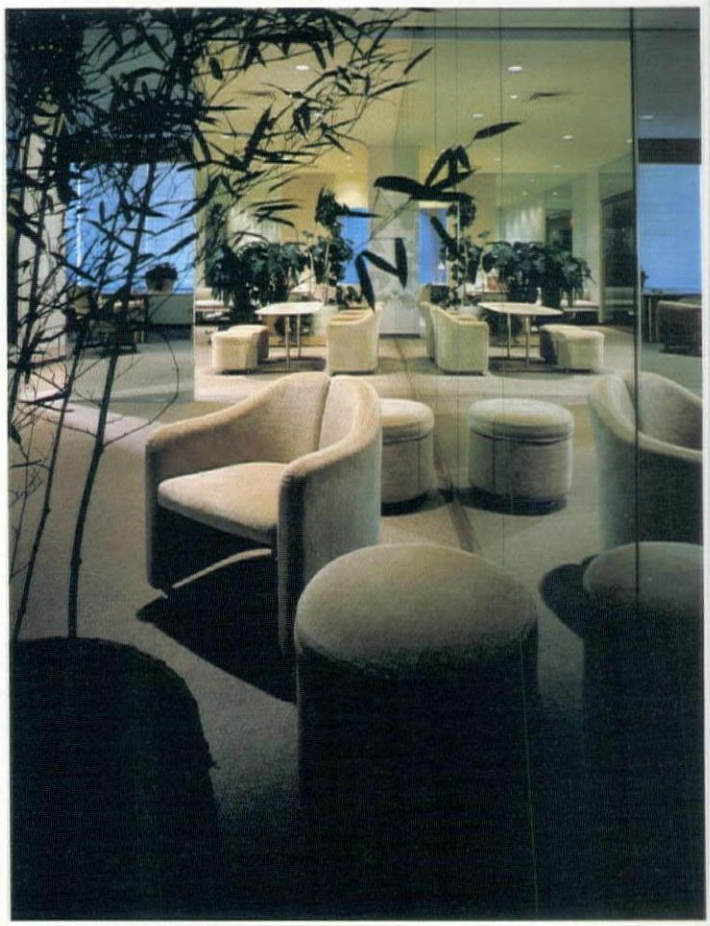

valentino



Valentino Boutique

SOURCES:

Signage: Forrest Sign
Carpet: Stark Carpet
Carpet installation: Vince Carpet
Lighting fixtures: Harry Gitlin
Plants: Renny
Custom brass planter & table bases: Wainlands
Marble table tops: Associated Marble
Plastic laminates: Wilson Art
Metal blinds: Levolor Lorentzen through Academy Glass & Mirror
Wood blinds: Nanik through Interior Design Systems
Hardware: Simon's Hardware
Mirrors: Academy Glass & Mirror
Omega tables & bentwood armchairs: Stendig
Small armchairs & stools: Tecno Collection
Swivel/tilt armchair & receptionist's chair: Knoll
Fabrics for small armchair, stool, swivel/tilt chair, & receptionist's chair: Kirk Brummel
Built-in sofa: Guild Furniture
Built-in sofa & wall covering fabric: Henry Calvin
Receptionist's plastic drawer unit & file cabinets: Fuller Office Furniture
Built-in reception desk, counter tops, built-in storage units, wood slat ceiling: Environmarks, Ltd.



Above: View looking from the Madison Avenue end of the space past the sales area toward the receptionist's station. The entire wall to the right is mirrored with 3' x 10' panels. One of the sliding mirror panels which can be drawn across to divide the space can be seen in the left midground.

Opposite: In the left half of this view, the executive's desk is seen reflected in the mirrored wall; in the right half are seen one of the sales areas and part of the reception area both reflected in one of the sliding mirror panels. The angulated, wood-baffled lighting unit above the table desk is intended to suggest a skylight. The venetian blinds at the window are wood; the brass-finished blinds along the wall conceal stored samples.



Kips Bay Showhouse

A selection of interiors from the 1979 showhouse with proceeds for benefit of Kips Bay Boys' Clu
This year's house: a 1903 mansion at 979 Fifth Avenue designed by McKim, Mead and White.

Photographer, except as noted: Jaime Ardiles-Arce

Gerald Kuhn, Inc. (RIGHT)

"The space I chose was a foyer and adjacent room [not shown] which had high ceilings and elegant proportions. My concept was to create a contemporary interior to complement the coffered, barrel ceiling and at the same time make an independent design statement. The objects I used, including the black lacquer bench and drum table, are of extremely simple lines. I stressed scale, proportion, texture, color and quality rather than quantity."

Wall hanging: Hadler Rodriguez Galleries
African dance mask: Baoule/Primal Arts Center
Bench: Navedo Woodcraft
Drum table: Intrex
Area rug: Brian and Marilyn Maughan
Table lamp: Lighting Associates
Fabric on cushions and bolsters: Lee/Jofa
Fabrication of bolsters: K. Flam



Samuel Botero Associates (BELOW)

"I wanted to create a space that is serene and relaxing—a space which is used mostly in the evenings and on weekends. I also wanted to indicate the direction I think design will be heading in the next decade—and that is toward a new kind of casual opulence, eclecticism and romanticism. This kind of opulence is created with functional, rich materials—large-scale pieces designed for comfort, and a wealth of luxurious detail, mixing high-tech elements with antiques."

Upholstered furniture: Timpa & Co.
Upholstery fabric: Richard Wilcox
Carpet: Doris Leslie Blau
Commode: Arne Schlesch & Jose Juarez Garza Antiques
Pickle barrel tables: Gordon Foster Antiques
Reading lamp: Castelli



Photographer: Feliciano

Luis A. Rey and Betsy Gilmor Shaw of McMillen, Inc. (OPPOSITE, ABOVE)

"We designed this space as a bedroom because that was its original use. Our objective was to create a peaceful, simple room with a minimum of furnishings. Some of the traditional architectural details were eliminated, such as wall sconces and moldings, because they had no real merit; others were emphasized, such as the cornice and mantle. A platform was built for the bed so that one could better enjoy the view—both inside and out; and the platform also helped unify the room and create a more spacious feeling."

Carpet: Patterson, Flynn & Martin
Round table: Karl Springer
Chairs: B & B America
Chaise longue, floor lamps: Atelier International
Bed lamps: Castelli
Uplights: Harry Gitlin
Andirons: Danny Alessandro/Edwin Jackson

Stanley Jay Friedman, Inc. (OPPOSITE, BELOW)

"I feel that an interior should have integrity and be without gimmicks, and this room is an example of my philosophy. It was designed for comfort and relaxation. There is a strong Japanese influence with soft lighting and soft colors. By using one fabric and a monochromatic scheme I was able to incorporate an abundance of deep, over-scaled furniture."

Upholstered furniture: Brueton Industries
Drapery workroom: Fashion Decorators
Lamps: George Kovacs
Carpet: Esquire Carpet Corp.




STYLE
1930



John B. G. Babcock Limited

"My first impression of this room was that of being surrounded by hard-edged geometry. The quality of the rich walnut paneling was obvious, but it needed something that would bring out its true character. I chose color—a rich persimmon red—which seemed to heighten the sense of luxury I was striving for; it also created excitement and flattered the basic good points of the room. I also felt that highly polished brass would add to this feeling of richness, and I used it both in traditional forms and in a newly created solid brass table of contemporary design."

Curtain fabric: Richard Wilcox
Blinds: Levelor Lorentzen through Holland Shade
Aubusson rug: Stark
Banquette: Karl Springer
Fabric on banquette: Clarence House
Girandoles and columns: Nesle
Sideboard, clock, lacquered side table: Frederick P. Victoria
Dining table: Ron Seff (base); Seguin Mirror (top)
Dining chairs and fabric on chairs: Jack Lenor Larsen
Lacquered desk and mirror: Jerome Sutter
Tulip painting: Andrew Crispo Gallery
Fire screen: Danny Alessandro/Edwin Jackson
Chinese table: Ambience
Candlesticks: Jean-Paul Beaujard
Plant installation: The Plant Specialists
Flowers: Periwater
Coromandel screen: Steigler & Co.
Kilim-covered benches: Karl Mann
Chandelier: Gem Monogramming
Suede covered ottoman: Wicker Works through Jack Lenor Larsen

Kips Bay Showhouse



Kips Bay Showhouse

Kevin McNamara Inc. (OPPOSITE, ABOVE)

"I wanted to create a spirited and appropriate setting for present-day living with a fresh mixture of old and new things featuring contemporary cotton fabrics and upholstered designs with lacquered tables and objects from the past."

All fabrics: Hinson and Co.
Armless chairs: Henry Urban
Coffee table in rear: Paul Jones
Pair of marble dogs: Didier Aaron
Garden stool: Nuri Farhadi
English urn: Provence Antiques



Robert K. Lewis Associates Inc. (RIGHT)

"When Stanford White designed this house, he gave one-third of the space to an elliptical staircase. This golden age extravaganza became a challenge to one third of the participating designers 80 years later. On the fifth floor, a landing was created 10 by 20 feet by 10 feet high with stairs coming up one side and doorway openings at either end. I designed the space for banquttte dining using a scrim of linen gauze from floor to ceiling on the open side to define the area, and screens folded into a V-shape at the doorways."

Coir floor tiles: Jack Lenor Larsen
Parchment table: Roundtree
Drapery workroom: Robert Tree Associates
Banquette upholstery: Scalamandre
Banquette workroom: Cove Upholstery
Pillow fabric: Cowtan & Tout
Lighting: Lightolier
Plants: Christian Bardlay
Accessories: A. S. & L. E. LaGanke; Gordon Foster

Juan Montoya Design Corp. (BELOW)

"I did not want this second floor landing to appear as a landing but as a space for industrial and non-industrial designs. To achieve depth, I painted the walls high-gloss black and designed special lighting units to highlight objects including five quartz lamps for the Franco Ciarlo painting and a 300-watt high intensity lamp near the chaise longue."

Painting and sculpture: Brooks Jackson Gallery
Carpet: Sanford-Hall
Lighting: Light, Inc.



Noel Jeffrey Inc. (OPPOSITE, BELOW)

"We decided to maintain the original concept of this room as designed by Stanford White—a formal drawing room with pale celadon green walls, Louis XVI paneling and 16-foot-high ceilings. Since we were not permitted to change the color of the walls, I chose a deep tone of cassis for the upholstery fabric as a complementary color. To enhance the already opulent look of the room, we covered the ceiling with squares of gold tea paper."

Upholstered furniture: Ken Flam Associates
Upholstery fabric: Lee/Jofa
Chandelier: Gallerie Gerard
Cylinder table: Theodor Amberg
Fire tools: Edwin Jackson
Andirons: Nelson Rockefeller Collection
Gold paper on ceiling: Charles R. Gracie
Pedestal: Intrex
Planters: Architectural Supplements
Window shades: Bronx Window Shades




BAL DES ÉTU
ALHAMBRA



Helen Hollerith: On the Kips Bay Showhouse

Designer showhouses have become a national phenomenon. Each year, we receive word of increasing numbers of them—from New York to San Francisco and loci in between. The Kips Bay house, New York City's only continuing showhouse, tops the prestigious list—here and possibly for the rest of the country as well. For New York, despite stiff competition, remains the American design capital with a rich supply of sources and craftsmen for designers to tap. Concurrent with the exposition of designers' rooms at Kips Bay (see preceding pages), we spoke to Helen Hollerith, who is a member of the Board of Trustees of the Kips Bay Boys Club and who has been in charge of this project since its inception in 1973. The whos, whats, wheres, whens and hows of showhouses were the subject of conversation.

A showhouse is only as good as its designers, and Mrs. Hollerith gets the best. She has devised a rigid system of selection that over the years has proven successful, and is, in her opinion, what keeps the project prestigious. The selection system is double layered, with criteria referring both to designers and to their finished products. From the room design stance, "the first thing to bear in mind is hopefully to be able to provide something for every taste—from hard-edge to traditional and those in between," she begins. From a participant side, she always includes three levels of design firms. These are what she terms: "the Rolls-Royce firms," those big-name establishments that always attract public and press interest; firms with an established clientele that are about to break into the top level; and finally new young designers. However, Mrs. Hollerith maintains definite prerequisites for selection of designers to fill this last category. "They must have had their work published, and they must have been well-schooled and trained," she says. Kips Bay is no place for amateurs. She also tries not to repeat designers in two consecutive years, expressing a responsibility to give new designers visibility and give the public new talents and ideas. This year 70 per cent of the designers were new to the Kips Bay house.

Whether a showhouse is an unproven entity or an established success, Mrs. Hollerith advocates a single strategy for enticing participants. "In the beginning, you go after the 'Rolls-Royce' names," she says. Once the first consents, others naturally want to be included. This goes for all of her three levels of designers. Her thinking suggests techniques of gentle coercion and an implied prestige by association. And it is these attitudes that probably help to allay some of the doubts about incurred expenses which can range from minimal to exorbitant, with no promise of future reward.

Whereas Mrs. Hollerith is strict in adhering to the selection criteria, she imposes no standards or restrictions on designers for their finished products. Nor does she require any kind of preliminary renderings to be approved before the room is installed. So far, she says she's been lucky. There has been only one "horror" in the past seven years—and this in one of the main areas; naturally, she declines to name the individual responsible. Whatever stipulations are imposed on the designers come from the owner of the house. For example panelled walls or beamed ceilings usually cannot be touched. Floors or walls, when painted, must be restored to the original condition at the designer's expense.

One of the most difficult aspects of sponsoring a showhouse is locating a suitable building. Most of the great houses in New York City either have been razed or converted to cooperative apartment dwellings, she explains. She then cites three primary considerations in selecting a house. It must be "in a good location, in good condition and provide good circulation. We sometimes move up to 800 people a day. There can't be any dead-end hallways, especially because there is always the possibility of fire." The most common problem encountered was with faulty electrical systems. "These houses just are not wired for adequate lighting. We are constantly blowing fuses. But, at least we don't have to contend with parking problems like they do in the suburbs. There grounds become a factor, for luncheon and bar facilities are de rigeur." Comparing the New York City showhouse to those in the suburbs, she comments that in the suburbs showhouses often are just an excuse for an outing. "Here, people are usually serious about coming to find a designer. About 20 to 30 per cent of our attendance is from out of state."

She depends on real estate brokers and word-of-mouth referrals to track down potential locations. One reason why owners consent to the project is that any house on the market for sale gets tremendous visibility—much more than an agent would be able to provide. "This is especially important with some of these big houses that are not easily saleable," she says. Once a house is located, Kips Bay takes out an actual lease on the property, and carries fire, liability and replacement value insurance.

"One of the hardest parts of running the showhouse," she continues, "is maintaining a staff. Each room must be staffed at all times because the designers are individually responsible for the contents of their rooms. It takes a lot of manpower."

Despite precautions exercised in selecting a house, there have been troubles. Once the elevator got stuck with people in it. "This year," she recounts, "on the first day that the house was open to the public, we could not get the front door open. The lock was jammed." However, there was a worse problem that nearly prevented the showhouse from taking place. The house and all the designers were lined up well in advance. Then in February a water main broke and made the house unusable. Arrangements for an alternative were not finalized until March; designers could not start to work until the first week in April. Yet it opened as scheduled on May 2.

The showhouse generates approximately $125,000 during its three-weeks duration; expenses for insurance, guards, and operating maintenance run about $30,000. Although there are other benefit activities to support the Kips Bay Boys Club, the showhouse remains the biggest money-maker.

Mrs. Hollerith, who calls herself "a professional amateur in this field," turns the conversation to other benefits that come about as a result of showhouse participation. One such opportunity is the chance to introduce prototypical products and gauge the level of public and professional interest in them before starting large-scale production. This is especially common with fabric designs. Harry Hinson and Brunschwig & Fil are two of several firms that have done it in the past. This year designer Sam Botero in collaboration with Richard Wilcox developed a wall covering and upholstery fabric that entails screening with a 50 per cent gold, 50 per cent silver metallic ink to create what Botero calls a warm, reflective, shimmering effect." Botero also worked with the firm Gordon Foster to produce a Japanese lantern that is based on an authentic old fixture; it is soon to go into production and will be on display in the Gordon Foster showroom. An intangible asset implicit in such collaborations is a strengthened rapport between designers and manufacturers.

In addition to giving visibility to young designers and new products, showhouses do the same for craftsmen, artisans, and even art and antiques dealers. And for designers, it is a unique opportunity to show their creativity without having to adhere to client specifications. It is also a means for a designer to change an established image. This year, for example, McMillen—long associated with the traditional genre—produced an upbeat contemporary space.

As for recognition coming to participants, especially designers new to the profession, Mrs. Hollerith names three designers—Arthur Ferber, Rita Falkener and Susan Zises as being included in *New York* Magazine's "decorating issue" as a direct result of their exposure in last year's Kips Bay house. We also spoke to past participants to learn what, if any, actual commissions were obtained as a follow-up to this endeavor. Their comments are recorded here. □



RUBEN DE SAAVEDRA reports that he obtained "excellent clients" from his two Kips Bay experiences (1976 and 1978). Some examples are a large Fifth Avenue floor-through apartment, apartments in the Sovereign Building and on Park Avenue, and a palace in Iran. Although he attributes his commissions to a number of factors (referrals and seeing his work in publications, as well as Kips Bay), he does cite one instance where the client said that seeing his room clinched the commission. He says that the people who come to Kips Bay are generally more serious than those who attend other showhouses. "The only showhouse to do is Kips Bay; it provides the cream of the crop of prospective clients." He particularly likes participating in Kips Bay because (1) it gives him the opportunity to design the big dramatic spaces that he loves but can rarely do for actual clients, and (2) because of the invaluable contacts that he makes merely by being present in his space during the showhouse run.



DICK RIDGE, a three-times participant in the Kips Bay showhouse (1974, 1977, 1979) recounts two unusual stories about commissions resulting from these experiences. "The first year, I was standing in my room on the formal opening night. Suddenly, an attractive blonde lady walked right into the room, sat down in a chair and said, 'You're my man. I've been waiting for something to turn me on and this is it.' " First, he designed her family's floor-through apartment on Sutton Place; this led to design of a country house in Osterville, New York and a residence in Del Rey, Florida. The woman, who in the ensuing years has become a good friend, was Mrs. Donald McGraw, Jr. of the McGraw-Hill publishing concern.

In the second instance, Ridge recalls, a woman attended the showhouse, returned home, and told her husband that she had discovered a designer whom they must use. The husband consented without even asking the name of the designer. When Ridge accepted the commission, he found that he had known the client for years; the man was the veterinarian used by Ridge.

From this year's experience, he has had five or six consultations with prospective clients and is waiting to hear of their decisions.

"Kips Bay," says Ridge, "is our Academy Awards. I find it an honor to be asked. The experience has been very good for me."



For their first participation in the Kips Bay showhouse last year, designers RITA FALKENER and STAN STUETLEY designed one of two contemporary rooms in a primarily traditional milieu. "The results in terms of quantity were not plentiful, but the substance was high," comments Stuetley. The major commission came from a financier who was first exposed to Falkener-Stuetley's work during the exposition. First they designed his Manhattan residence; this led to work in the client's office. Falkener-Stuetley also received a commission to design one room in a cooperative apartment, as well as several requests for consultations on both commercial and residential projects.



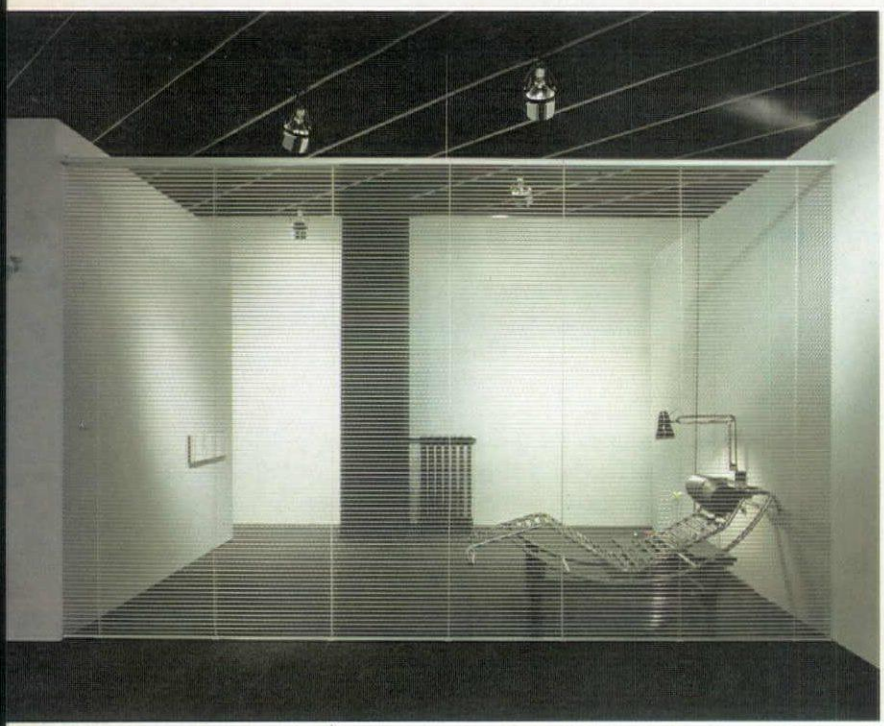
NOEL JEFFREY designed Kips Bay spaces in 1976 and this year. Although he says that he did not get many actual commissions as a direct result, he does cite two cases. He completed one New York apartment following that first year, and he has just received a commission for a design of a large New York townhouse as a follow-up to this year's showhouse.

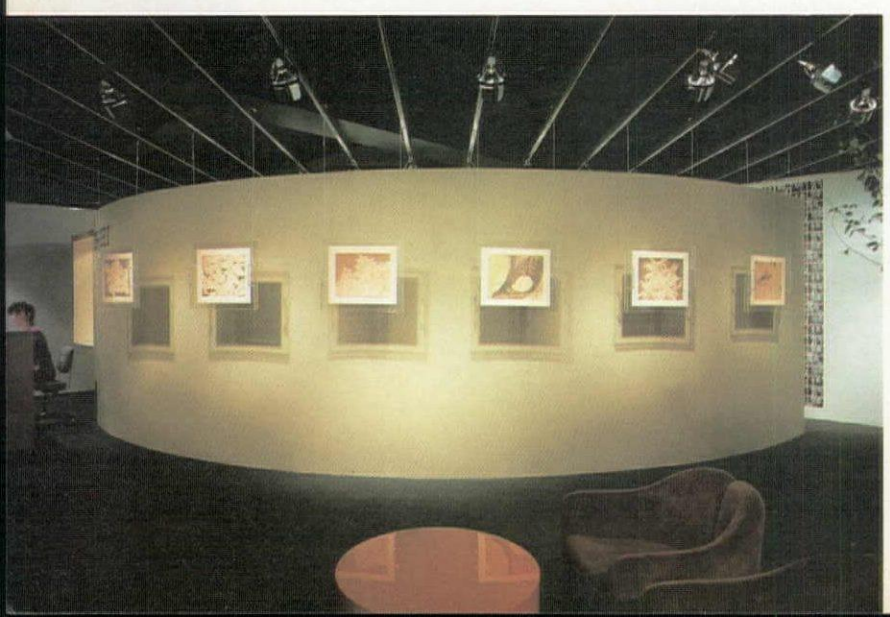


At The Light Gallery:

Photography For Interiors Exhibit

The exhibition was entitled "Pictures in Rooms—Interiors Designed for Photographs." It was held at the Light Gallery, 724 Fifth Avenue, New York, and ran from May 5 to June 2. The premise was to show the use of photography in both residential and commercial settings. Designers, however, were given free rein for their work. Five firms participated: D'Urso Design Inc.; Falkener-Stuetley Interiors, Ltd.; Patino/Wolf Associates, Inc.; MAC II; and Parish-Hadley, Inc. We show the work of the first three named. □





OPPOSITE, ABOVE

Bob Patino and Vincent Wolf have been involved in collecting photographs for the past four or five years. "We wanted our space to represent what an actual collector might have," says Bob Patino. Thus, the photographs were selected first, and then the room was designed around the black and white prints chosen. They selected a portrait of Igor Stravinsky by Arnold Newman because it had been a personal favorite of the designers and because of its strong graphic quality. A series of contact strip photographs of Coney Island was chosen as a counterpoint to the portrait. The portrait, explains Patino, has a great impact from afar; the Cony Island strips require close scrutiny to be appreciated. The third work is a "slice of life" depiction of beer drinkers by Larry Fink. Once the photographs were selected, Patino and Wolf decided "to design the room as a black and white photograph itself . . . as a still life to complement the photographs." Angled mirrors reflect the photographs increasing their dominance. The stainless steel topped table is a custom design; the chairs are from Brueton.

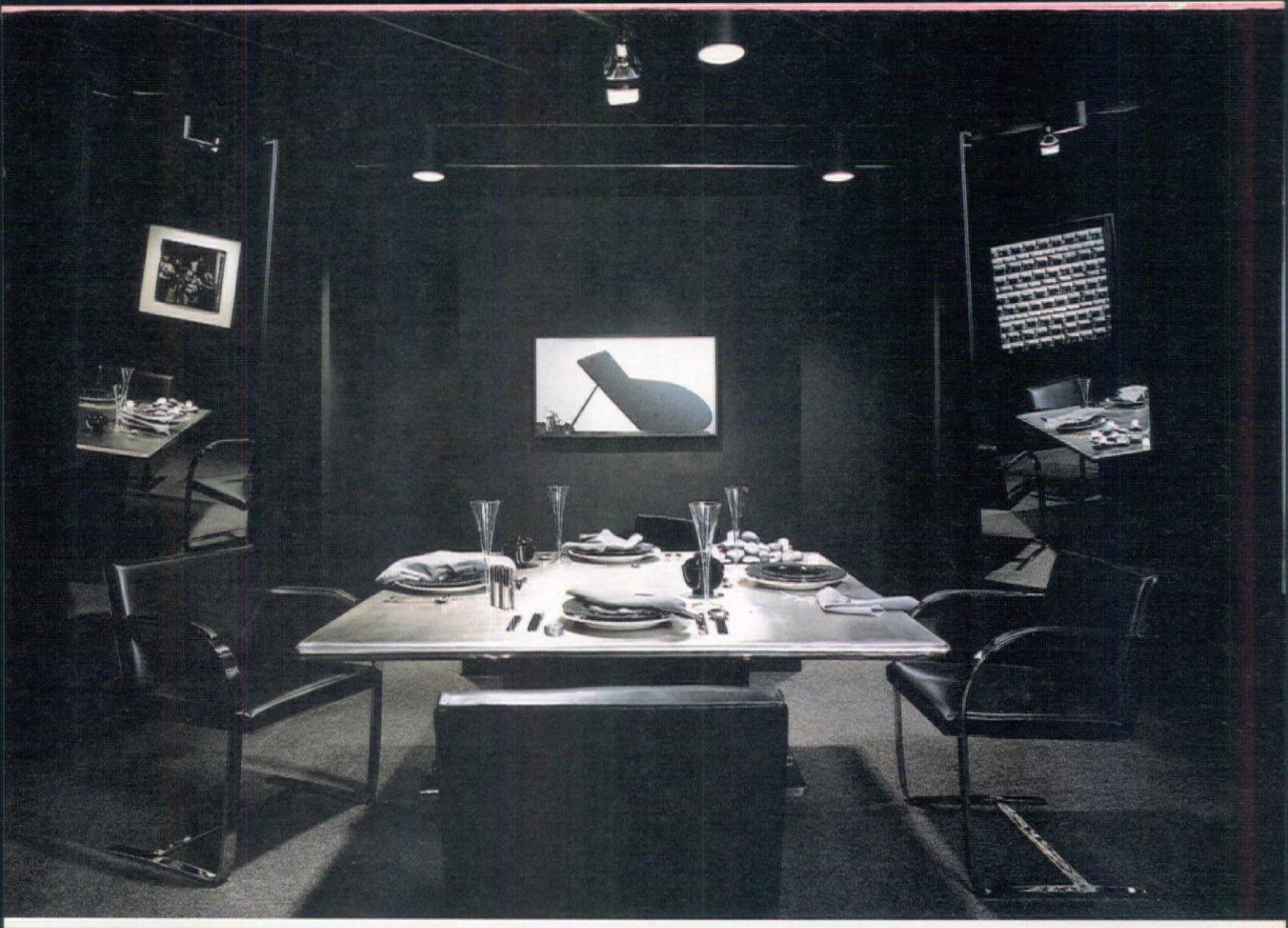
LEFT

In keeping with his propensity for functional design, Joseph D'Urso conceived his space as one with a particular function: a music listening room designed for a woman. He chose only a few items to portray his idea —a *chaise longue* from ai; a chairside table and Luxo lamp; stereo equipment and a pair of headphones from Thalia; blinds from Levolor. The radiator was added at the last minute, says D'Urso to show that this commonplace object can take on a sculptural look. To reinforce the feeling of tranquility he sought, the designer selected a single photograph of reeds by Harry Callaghan and mounted it at what would be eye level when one is reclining in the chaise. "The photograph," he says, "has a poetic suggestion, a meditative quality."

LEFT AND OPPOSITE, BELOW

Falkener-Stuetley were allocated the entrance foyer/reception area, and they chose to duplicate this function in the designed space. It was conceived as a heavily trafficked area, says Stan Stuetley. Thus, there are few pieces of furniture and those that are used were selected for their durability. In keeping with the premise of the exhibit, the designers wanted the photography to dominate their area. They selected a series of floral photographs that had been retouched with a pastel type of medium; the photographer is Benno Friedman. They then devised a unique framing technique whereby the photographs appear to float in air. The frame is made of two pieces of plastic spaced apart by a half-inch washer; the photograph is mounted and floats between the two segments. The frame is then suspended from the lighting tracks. The chairs are from ai; the table from Intrex.

Photographer: Norman McGrath




IGHT

Breakfast (Lunch and Dinner) at Tiffany's

The invitation read "breakfast at Tiffany's." And although the press was treated to coffee and croissants, the table settings being introduced were designed for many types of dining ranging from breakfast in bed to a health environment with food served on exercise mats. The settings, which were shown on the second and third floors of the store, were on view until the middle of June. All crystal and sterling silver accessories used were from the collections of Tiffany & Co. □

1



1 "Dinner for Four"

By Angelo Donghia, ASID

On a table, vaulted over a sofa bed, Angelo Donghia uses Mark Lanzrien's pottery in blue, green and white stripes; the place mats are actually pottery cheese boards which repeat the motif of the soup bowls.

Fabrics, table, sofa bed: & Vice Versa
Rug: Stark

2



2 "Primavera"

By John Saladino, ASID

Not a table setting but a "health environment" where one can exercise as well as entertain. A steel table is placed over the daybed; the side glass tables are actually flower tubs turned upside down.

Upholstery: Flam Associates
Floor tile: American Olean
Cabinet maker: Navedo Woodcraft
Light fixtures: Lighting Services
Screen canopy in background: Holland Shade
Toss pillows: Marilyn D. Glass

3 "Triangle"

By Ruben de Saavedra, ASID

Black-on-black pottery by Mark Lanzrein is arranged on a triangular-shaped black lacquer table with accents of crystal and silver. In the background is a fireplace with shelves above it holding geometric sterling silver objects among the books.

Furniture: Jim Sharp Design Exchange
Tile floor: Country Floors
Fireplace accessories: Danny Alessandro/Edwin Jackson

4 "Supper with Arthur Smith"

By Arthur Smith

The table has a black lacquered top on a brass pedestal base; in the center is a brass sculpture by Brancusi from Andrew Crispo Gallery. The side chairs by Jean Michel Frank and the screens by Eileen Gray are from private collections.

Photographer: Jaime Ardiles-Arce

Fragments of Life

Andrea Kovacs's artistic and personal interpretation of contemporary portraiture

The sum and substance of Andy Warhol is interpreted as a photographic mosaic done by Andrea Kovacs and pictured opposite, together with the protagonist. Composed of single picture prints mounted on clear acetate, Ms. Kovacs's "representative but not literal image" consists of symbolical and real-life likenesses of Warhol's and his business associates' faces, hands and occupational tools (telephone wires, for example, are meant to suggest the field of communications) to create a composite of kaleidoscopic colors and forms. Individual segments measure 3½ by 5 inches, overall dimensions are 9½ by 4½ feet.

Ms. Kovacs describes her photographic mosaics as reflecting personal interpretations of "environment and life conditions." She further compares them to "tapestries of life" and whatever the subject, she injects her visual imprint expressing subjective involvement. Humanism rather than the structural element is her main interest, she says.

Starting her career as a portrait artist following graduation from Yale University (MFA, 1975) and the Rhode Island School of Design (BFA, 1973), Ms. Kovacs subsequently sought and developed a style demanding a less detached viewpoint. Her works have been exhibited extensively in gallery collections and one-man shows, and accorded a "Most Outstanding Woman Artist" award (Yale University) in 1975. Her work experience encompasses photography instruction and gallery management.

Ms. Kovacs designs her photographic mosaics for residential interiors as well as commercial installations including public spaces and private offices. To develop her portrayals she holds one or two meetings in order to come to know the client and assess his/her modus vivendi. Visual themes thus determined may cover professional, academic, sensual, religious or avocational subjects. The photographic fragments can be mounted on aluminum, if this is preferred to clear acetate, and covered with Plexiglas or framed, as desired. Most of the finished works measure four to ten feet square but a wall installation, now in work, is to cover a 20-foot expanse. Miss Kovacs can be reached at 24 West 8th Street, N. Y., N.Y. 10011, telephone (212) 260-8275. □



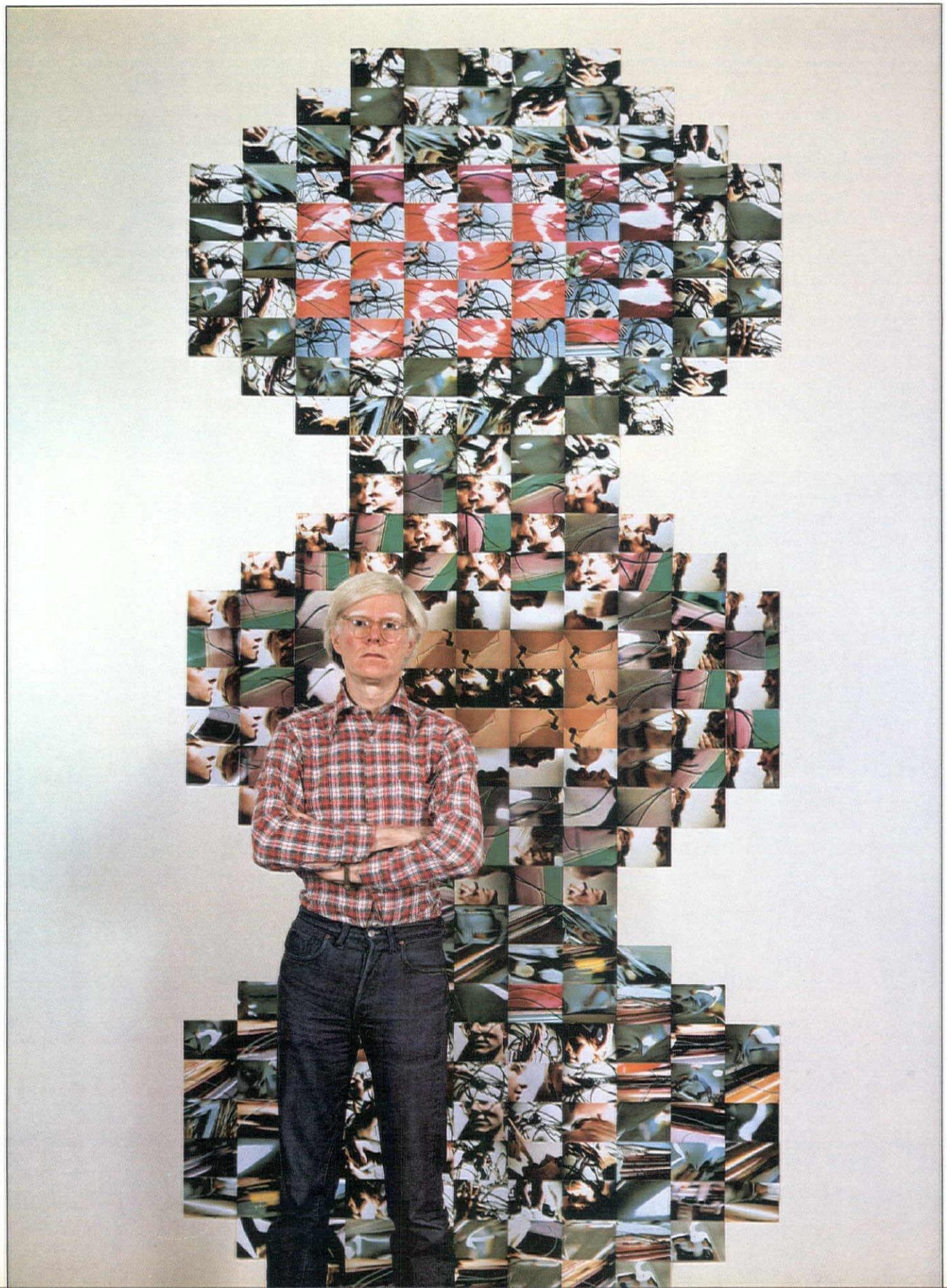


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4

Photographer: Richard A. Lovrich



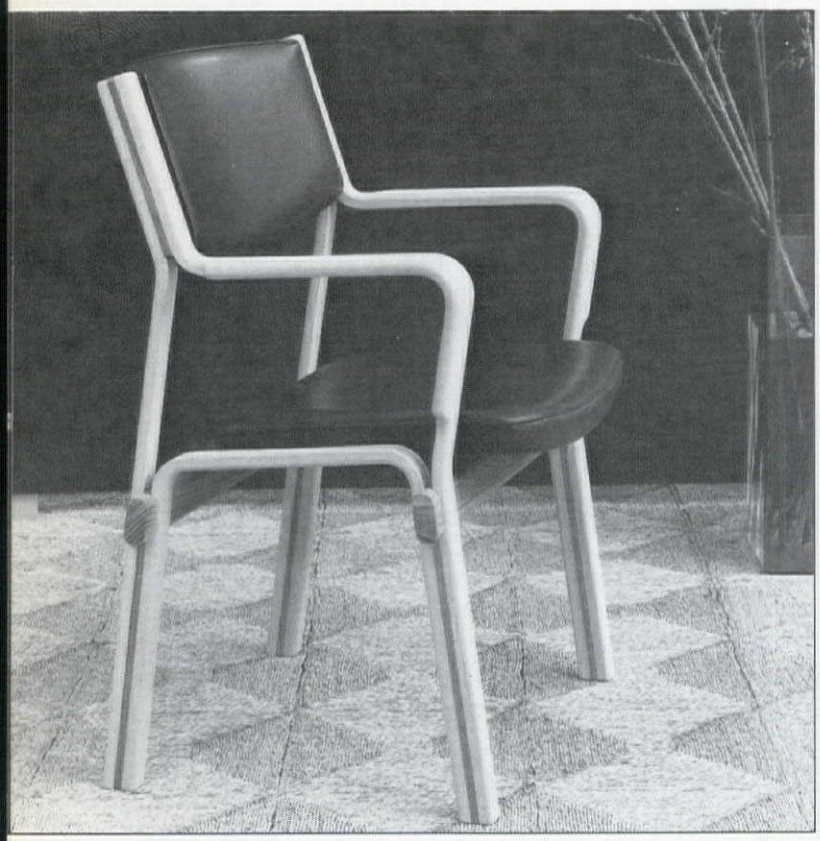
THE SCANDINAVIAN

It was not yet springtime in Copenhagen in the first week of May when the Scandinavian Furniture Fair was held. It was windy, a little bit cold, and we also had a few drops of rain. But inside the Bella Center you met the spring, green beeches, furniture in blond wood and textiles in light colours.

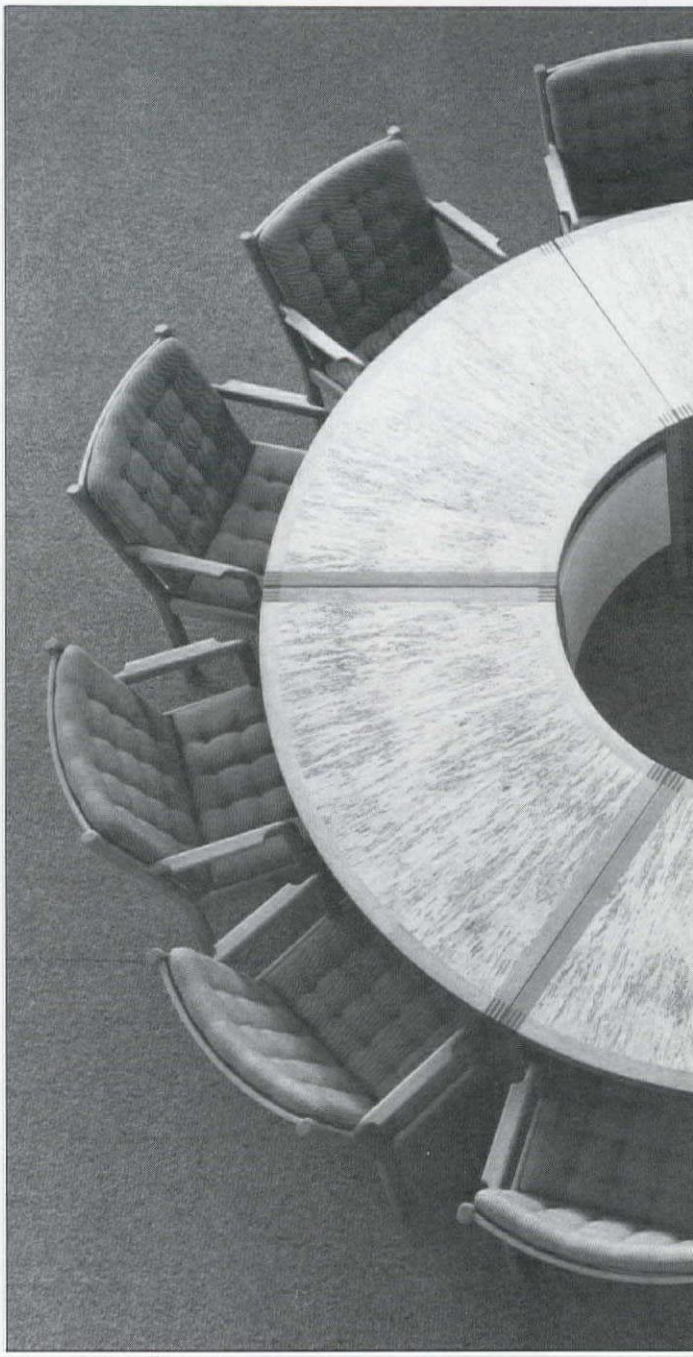
This year it is exactly 30 years since the Danish furniture manufacturers held their first furniture fair. To mark the occasion the two well-known Scandinavian critics, the editor Svend Erik Møller from Denmark and Ulf Hard of Segerstad from Sweden reflected on the evolution of Scandinavian furniture design.

They found among others that the Scandinavian furniture industry still operates with a high quality level, but many other manufacturers also do that. Race, lan-

Continued



Chair of ashwood with teak and black leather, designed by Hans Wegner. **Johannes Hansen.**

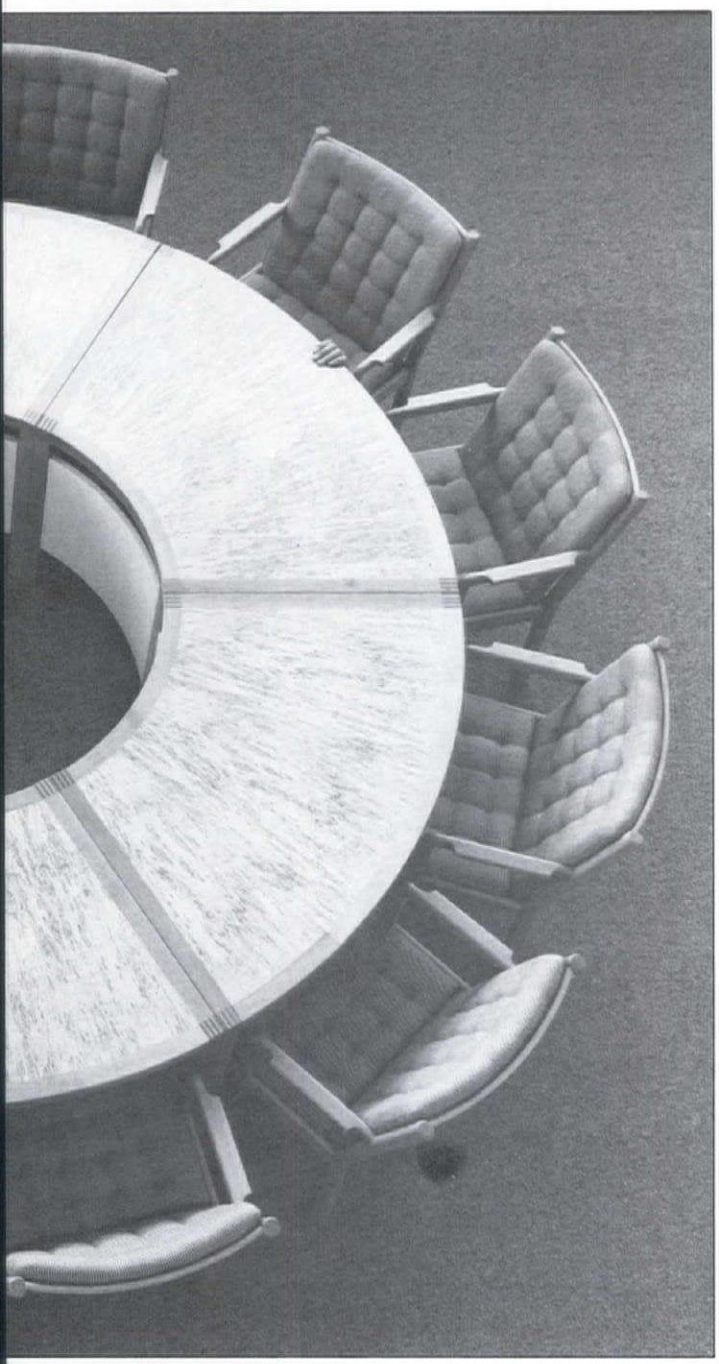


Conference table of beech and grained birch, designed by Bjørn Hülten. **AB Herbert Andersson.**

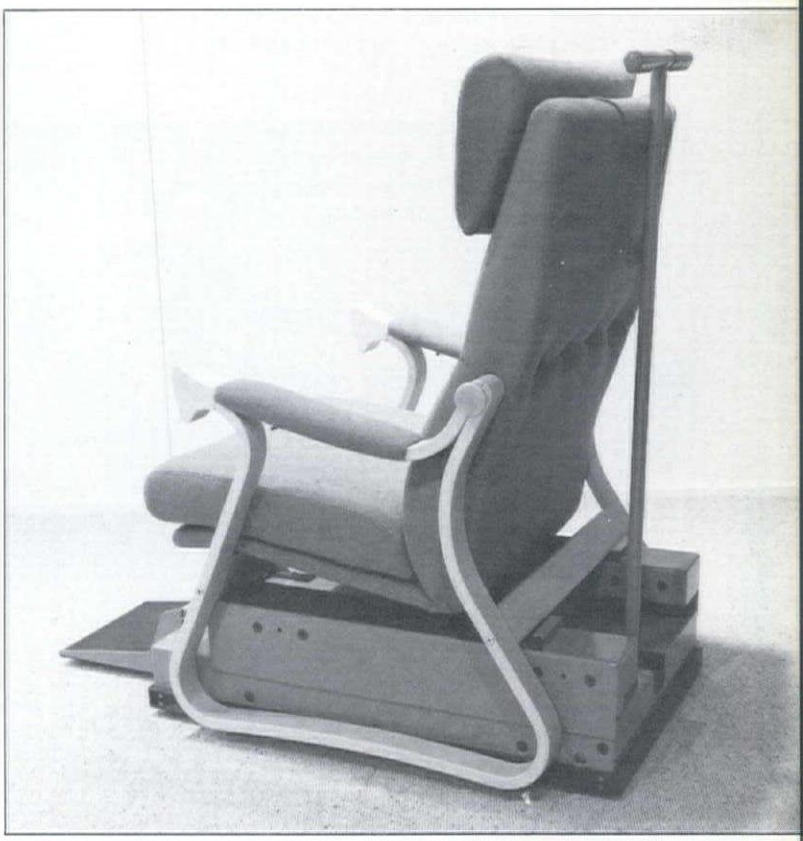
HELD MAY 2nd TO 6th, 1979 A

FURNITURE FAIR

A REPORT BY
Georg Schütt *Public Relations Officer*
Danish Furniture Manufacturers' Association



TOTAL NUMBER OF TRADE VISITORS: 14,748
(5,293 DANISH, 8,333 FOREIGN INCLUDING 400 AMERICANS)
SCANDINAVIAN FURNITURE EXHIBITORS: 447
(281 DANISH, 85 SWEDISH, 43 FINNISH, 35 NORWEGIAN, THREE ICELANDIC)
NON-SCANDINAVIAN: 12
EXHIBITS OF APPLIED ARTS: 18



Chair for the handicapped, designed by John Mortensen. **Skive Møbelfabrik.**

ELLA CENTER, COPENHAGEN

SCANDINAVIAN FURNITURE FAIR

guage and history tie the Scandinavian countries together. There is a feeling of solidarity between them with "one culture of form." This affinity should not exclude diversity. The Scandinavians are well aware of their different furniture dialects.

For the Danish manufacturer the Danish national tree, the beech, is a natural alternative to pine. The character of the beech makes it possible to design furniture with less rusticality than pinewood does, and many companies produce new models, and old ones too, in beech. That does not mean that you cannot get Danish furniture in teak or rosewood any more. It only means that for some items, it will be possible to find an alternative material.

Perhaps you did not find entirely new furniture styles or new trends at the fair. But looking around, there were some new items continuing the outstanding basic ideas in Scandinavian furniture design.

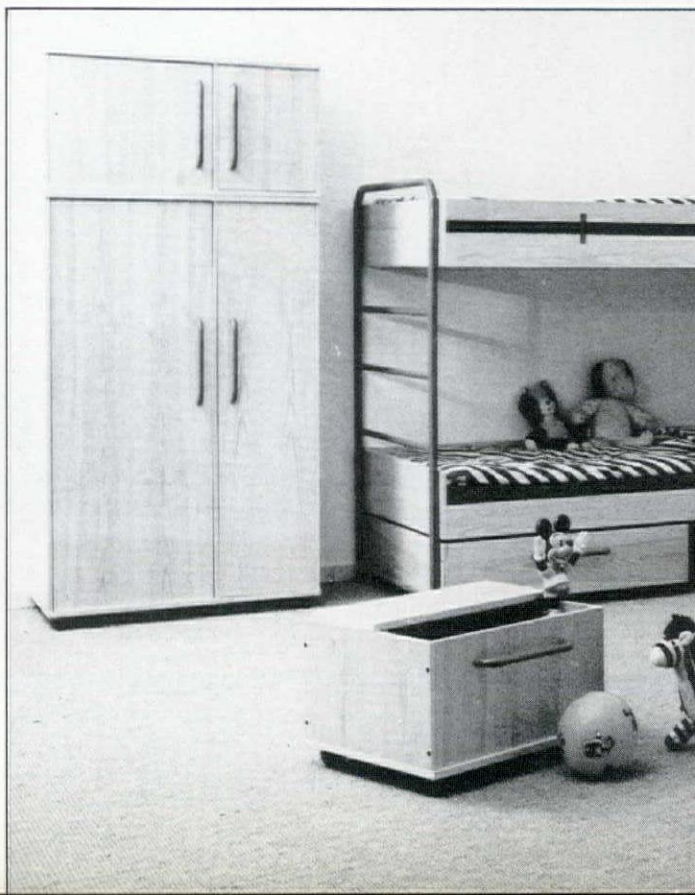
The photographs best tell the story. □



Shelf system of beech or oak, available in three heights, with drawers, trays, doors, other components. Shown with designers Rud Thygesen and Johnny Sørensen. **Magnus Olesen.**



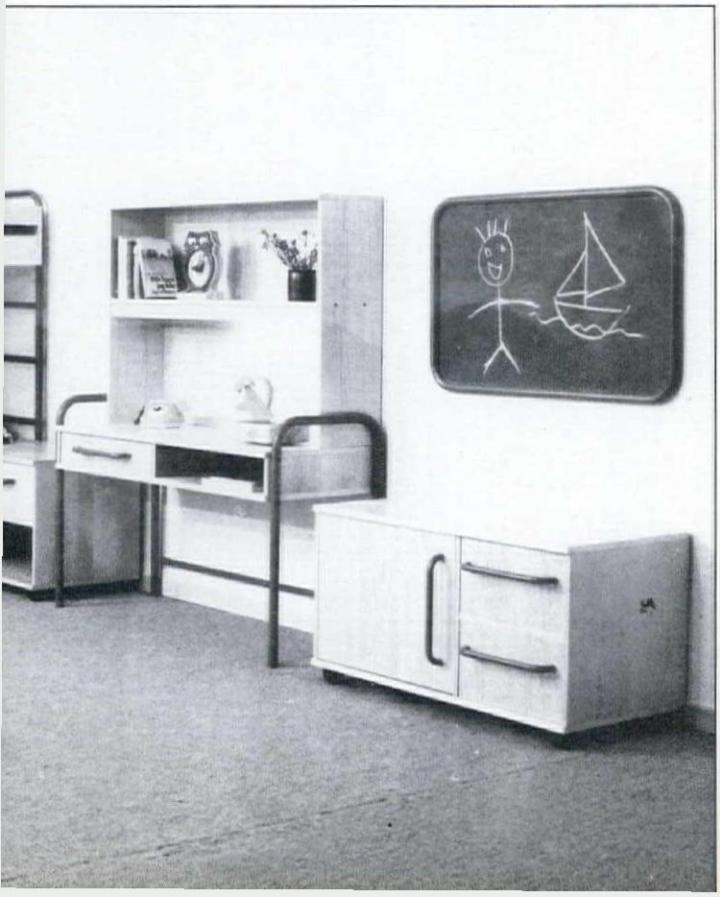
Flex chairs designed by Ingmar Relling. **Westnofa.** ***circle 300***

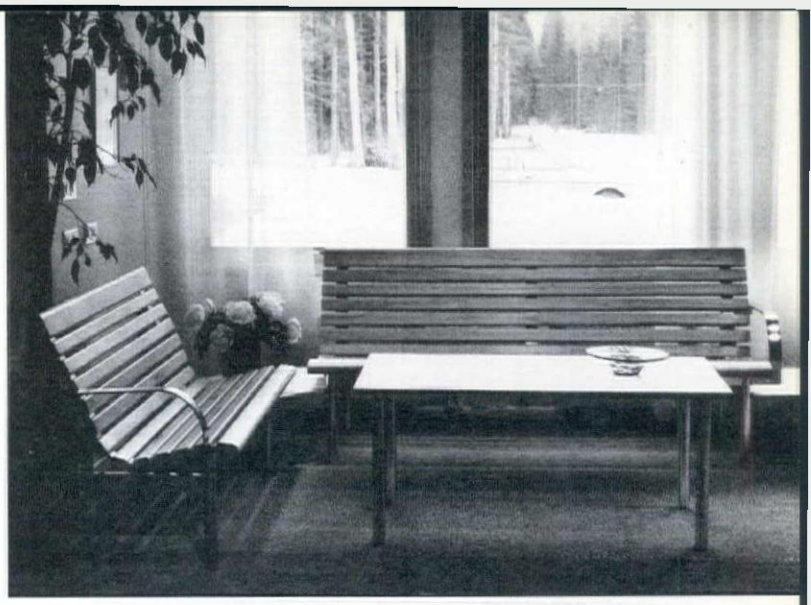




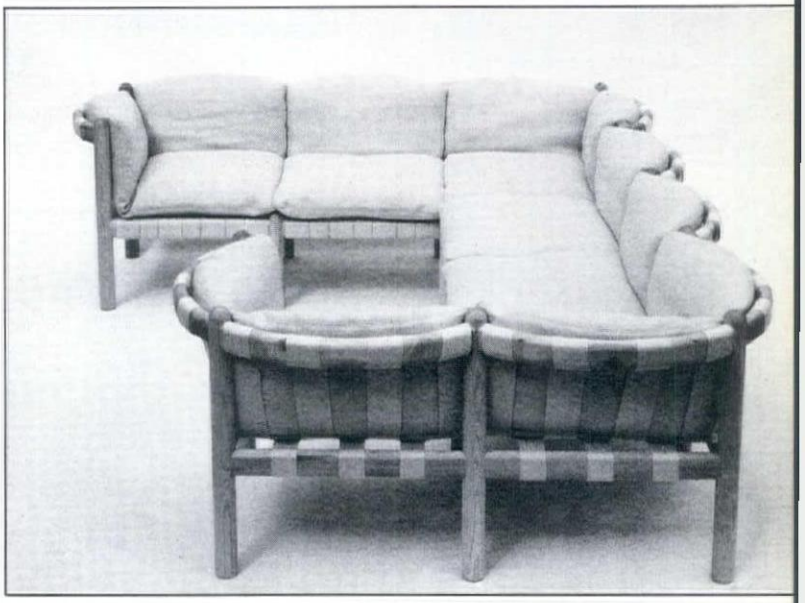


"Up to 18" juvenile furniture designed by Toimi Worbin. **Abra Møbler AB.**



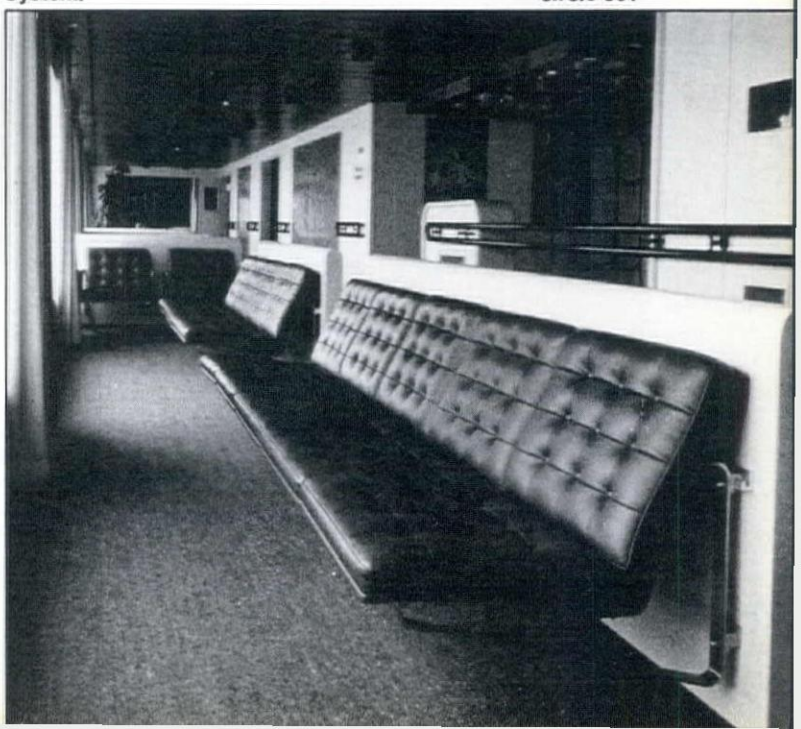


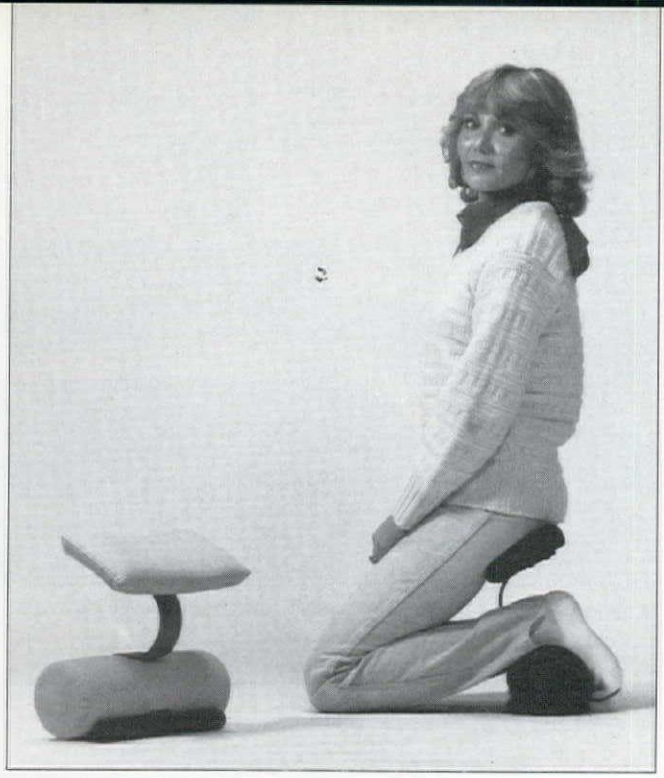
Seating group designed by White Inreeningsgrupp/Olle Andersson. AB A. **Klaessons Møbelfabrik.**



Lounge seating with laminated wood frame, legs of Swedish pine. Designed by Rainer Daumiller. **Hirtshals.**

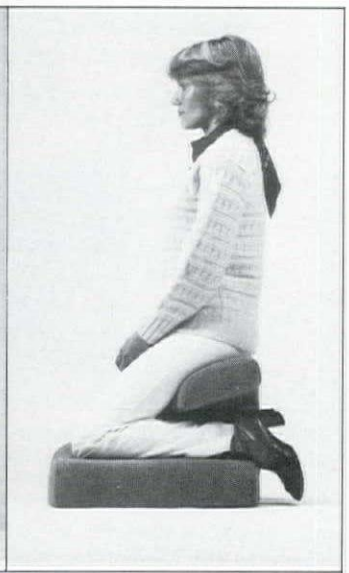
Institutional seating for ships, airports, public spaces. Designed by Ole Gjerløv-Knudsen and Torben Lind. **Cado/Royal System.**

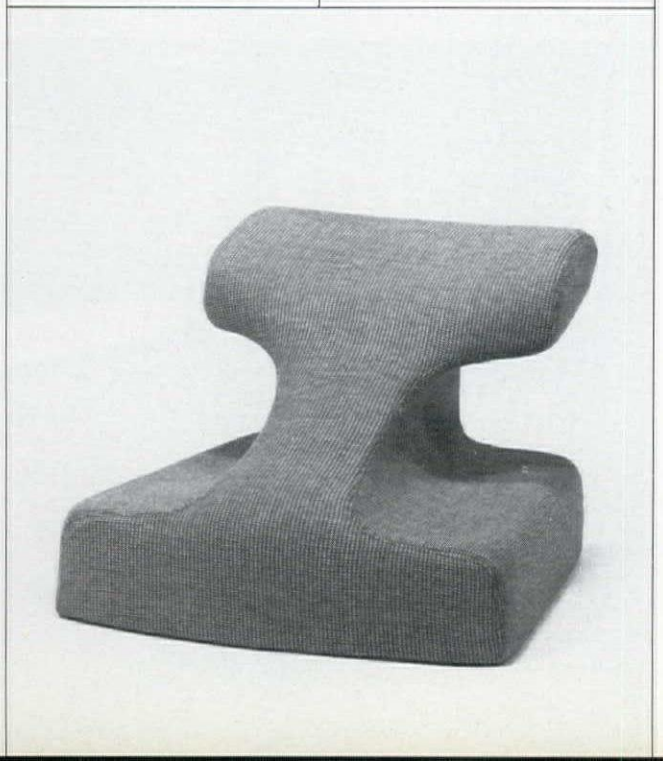




Balans "alternative seating devices" conceived by Hans Christian Mengshoel and designed by Oddvin Rykken, Peter Opsvik and Svein Gusrud. **Norax AS.**

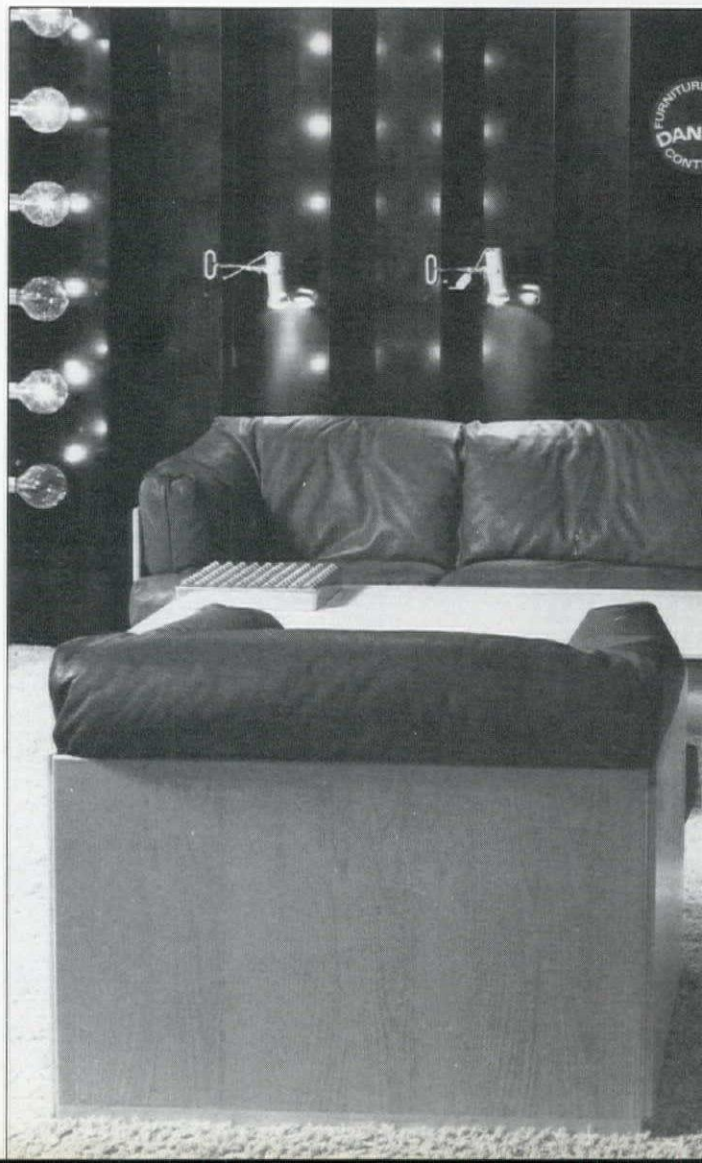


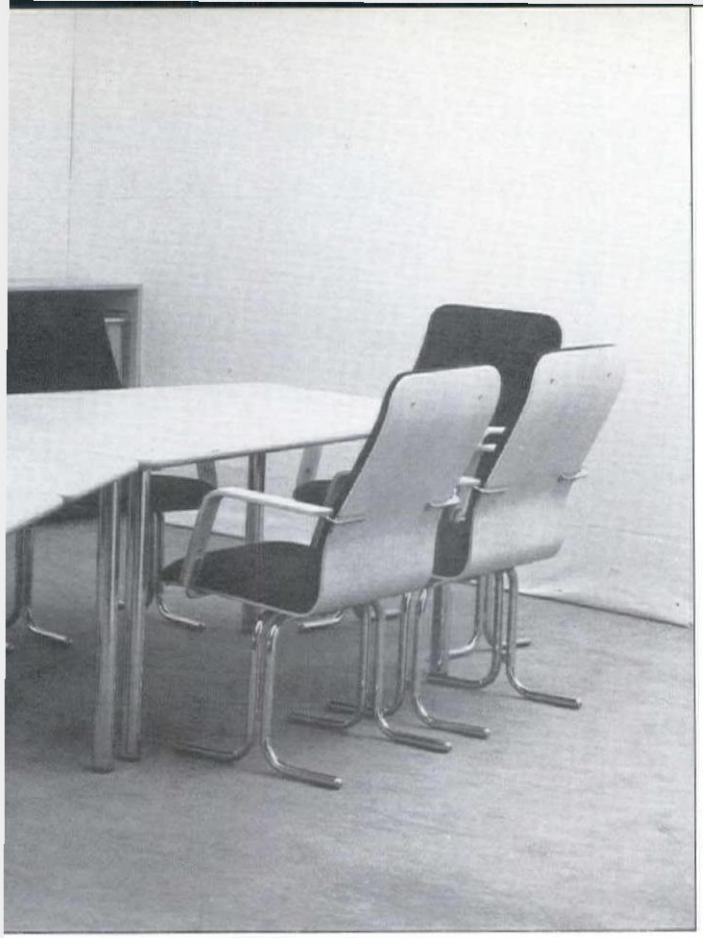




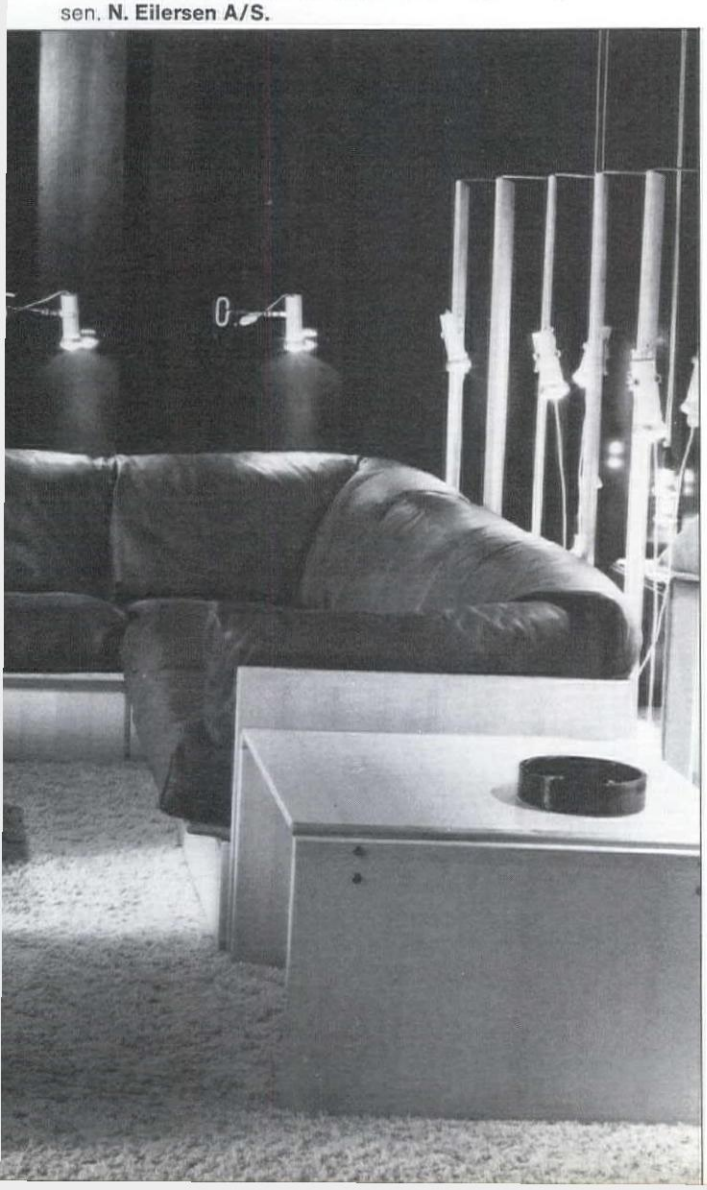


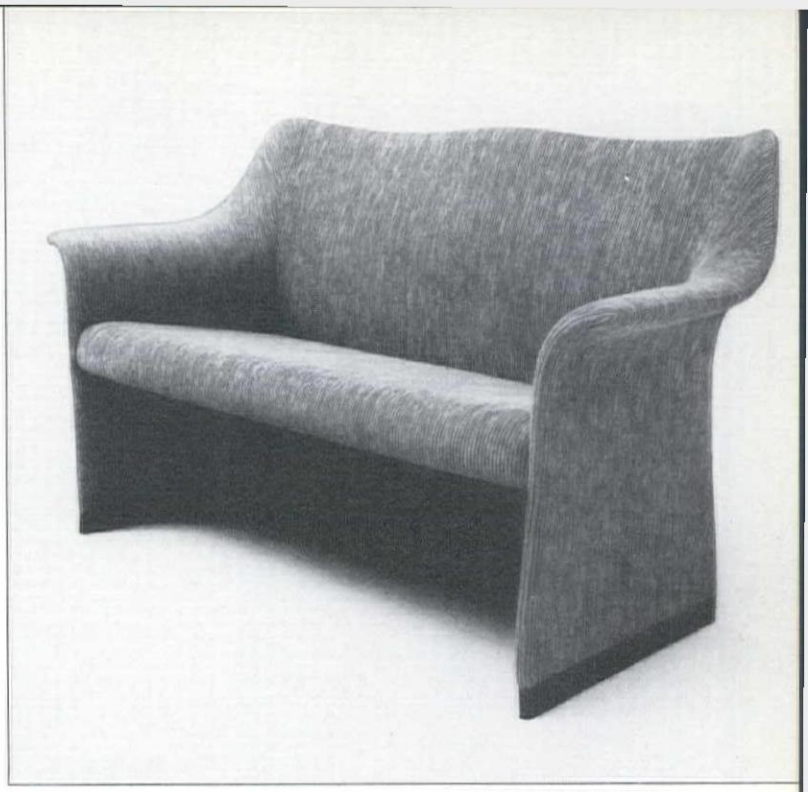
Office table and chairs designed by Yrjø Kukkapuro. **Haimi.**





Modular lounge seating, shipped KD, designed by Niels Bendtsen. **N. Eilersen A/S.**





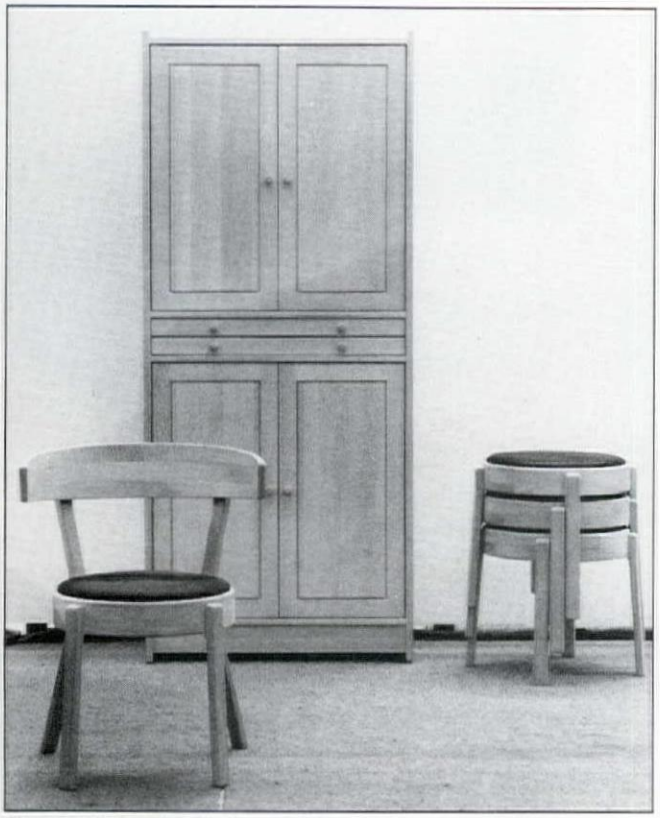
Settee made with fiber glass, reinforced polyester. Designed by Jan Ekselius. **Joc Moebel.**



Corner table of beech or curly grained birch. Designed by Nisse Strinning. **Akuma AB.**

Select S-I seating, of laminated wood, designed by Olav Rolv Tysnes. **Westnofa.** ***circle 302***





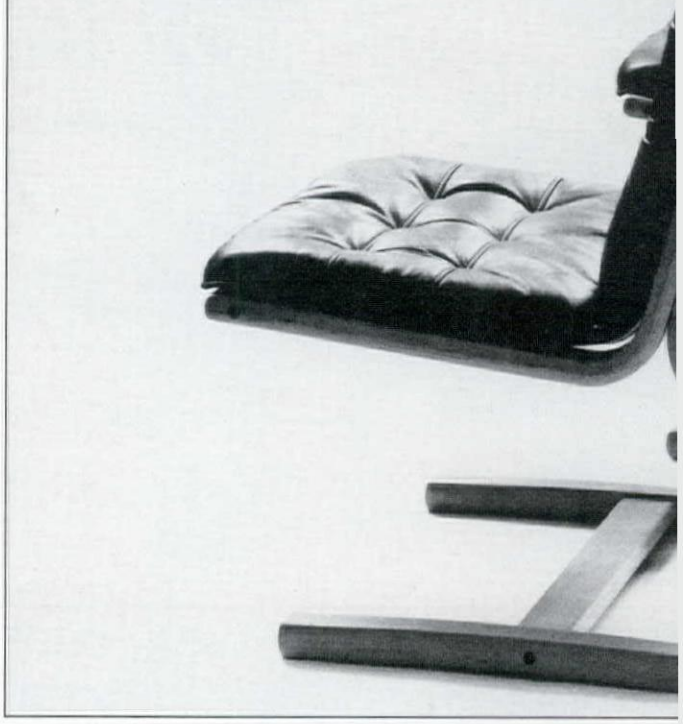
Chest, chair and stools of beech designed by Tage Poulsen. **Gramrode Møbelfabrik.**



Multiple seating of steel and leather, designed by Jorgen Lund and Ole Larsen. **Bo-Ex.**

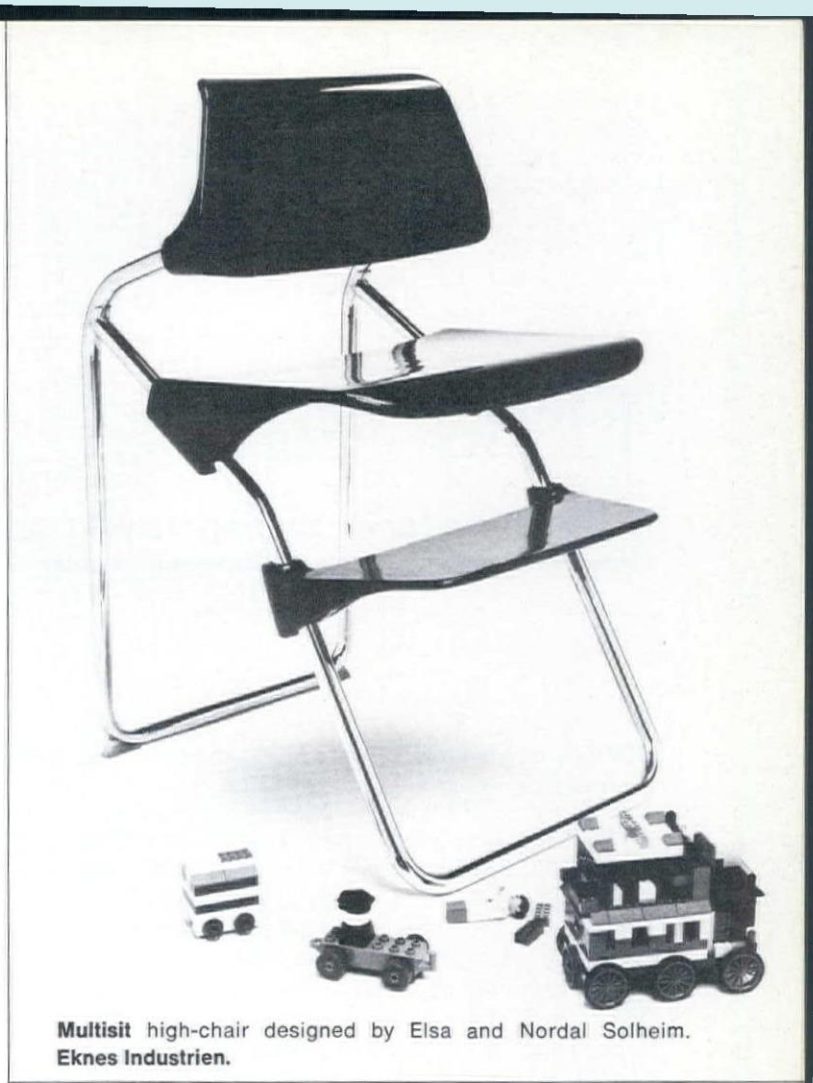
Table, chairs and cabinet unit designed by Niels Jorgen Haugesen. **Sool A/S.**

Comfort chairs designed by Oddmund Vad. **Vad Trevarefabrik A/S.**

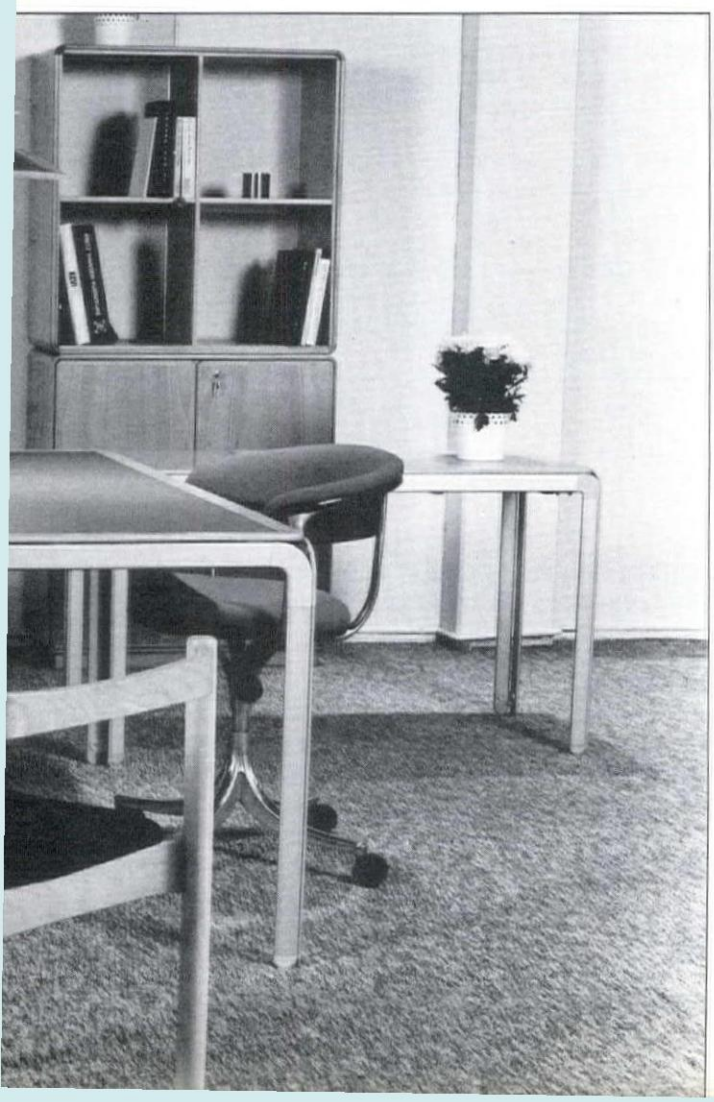








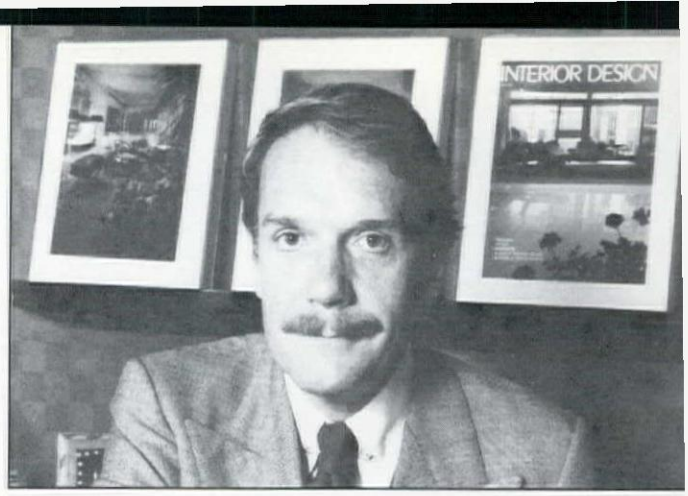
Multisit high-chair designed by Elsa and Nordal Solheim. **Eknes Industrien.**



Dining chair with layers of beech veneer, woven cane back, tufted seating cushion. Designed by Bruno Mathsson. **Dux.**
circle 306



A new feature in which designer William Turner answers questions relative to the design profession.



Turner Talks

This month's topic: Setting up your own design office.

QUESTION: ***How will I know when I am ready to go into business for myself?***

ANSWER: If you have clients and the expectation of doing $100,000.00 gross volume (if you buy and sell merchandise) of $20,000.00 in fees (if you specify) in the upcoming year you are ready to go into business for yourself.

A lot depends, however, on the scale of the operation being considered. Most interior designers start their own firms operating out of their homes with minimal staff (an answering service and an accountant or bookkeeper who comes in periodically). Your own efficiency plays a large role. Some years ago, I was a partner in a firm which did a volume of 2.3 million dollars with a staff of six (including the two partners). That same year, I worked as a consultant to another well-known firm which did almost exactly the same volume of business but required a staff of 21, including the two partners.

QUESTION: ***How much money will be needed?***

ANSWER: If you choose the option outlined above, very little. You could probably get by with five to ten thousand dollars. You will need to make a realistic appraisal of your personal financial needs for the first few months of operation.

Additionally, you will need money for office expenses such as stationery, business forms, equipment, telephone installation, staff, out-of-pocket expenses and so on. These should be kept at a minimum but none should be overlooked.

If you plan to open an office or shop separate from your home, more money is needed. My recommendation is between $50,000 and $60,000. The largest part of this will be used for salaries (I'm assuming that you will need some sort of staff). Most interior designers pay themselves a salary, usually about $300.00 a week. If you can manage without that, so much the better, for it can be left in abeyance.

You will need a minimum of $5,000 for interior design of your working office, although $20,000 to $30,000 would be better. I always recommend a designer set up a minimal office, but it must also reflect the talent of the designer.

William Turner *is an interior designer who believes he should be an editor. "Interior designers should never impose their own taste on a client," he says. "We should edit the client's taste and never design an interior that doesn't fit the people who live in it."*

With this design philosophy, Bill Turner has built a successful career based in New York City, working on contract and residential projects for clients there and in many other places; some costing millions of dollars, others, done on more modest budgets.

Born in Birmingham, Alabama in 1935, he studied at the New York School of Interior Design, after receiving a B.S. in Psychology and an M.B.A. in Accounting at the University of Alabama. In 1967 he joined the well-known design firm of Joseph Braswell Associates where he became a partner and was involved in such prestigious projects as the executive offices for Helena Rubenstein in the General Motors building in New York, the Rye Hilton in Rye, New York, the Sheraton Four Seasons Hotel in Toronto, Canada and many other commercial and residential undertakings.

Since 1974, he has been in business for himself with annual billings of over a million dollars. Two of his biggest current jobs are the creation of the New Jersey residence for A & P heiress Olivia Wrightson Switz, and the designing of executive offices at the A.T.&T. International Headquarters in Basking Ridge, New Jersey.

In addition to overseeing the firm's many projects, Mr. Turner teaches a course in the business aspects of interior design at the Parsons School of Design in New York City. He is a regular panel member of the profit seminars organized by Interior Design *magazine.* □

QUESTION: ***If I do $100,000.00 worth of business in my first year, what will my gross profit be?***

ANSWER: Probably in the neighborhood of 20% to 30%, but that is before expenses. Even if you operate out of your residence and are deducting part of your electric bill, your telephone, your rent (consult an accountant to find out what else is deductible for you) you have no more than half of that profit after all your expenses are paid, at least that should be your goal.

As many of your questions will be answered in this column each month as possible. Address your questions to "Turner Talks," c/o Interior Design, 850 Third Avenue, New York 10022.



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The first name in decorative fabrics is now the last word in wallcovering.

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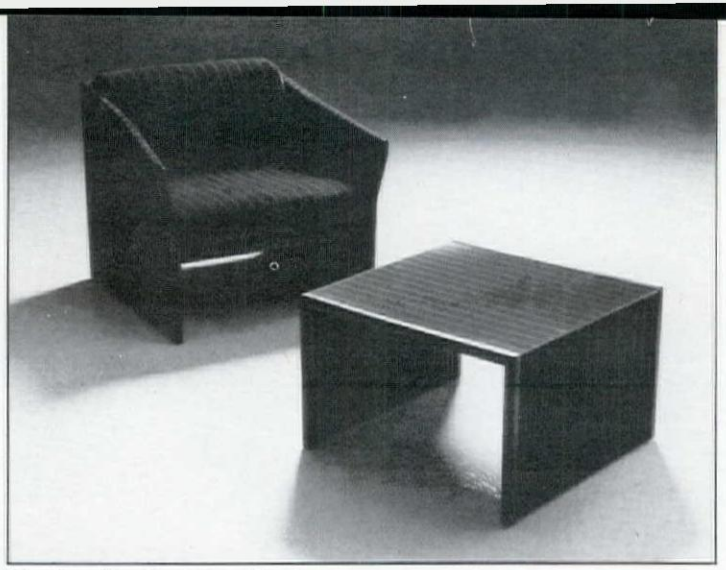
Circle 274

market

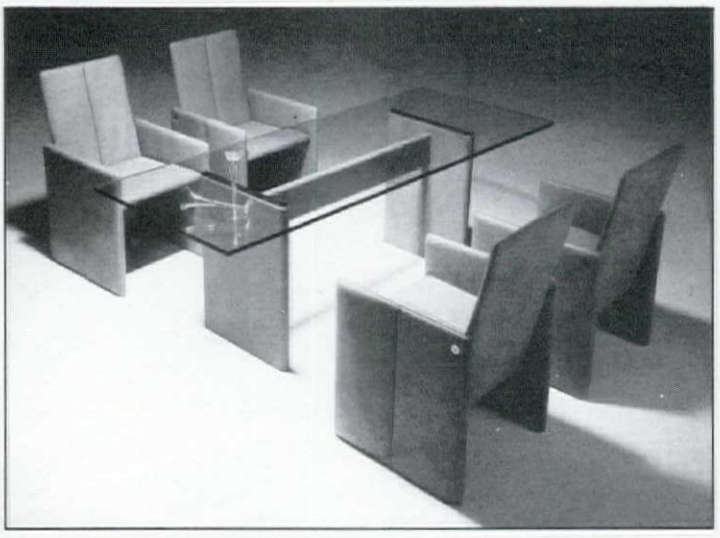
New Collections at Brayton

Two collections introduced by Brayton International (P.O. Box 2558, 113 Motsinger, High Point, N.C.) during NEOCON are the pictured "Viva" and "Bankett." The former group, designed by Enrico Tonucci, comprises one-, two- and three-place seating units as well as complementary tables. Framing is of walnut, with a selection of fabrics and leathers as upholstery materials. Design details include slightly "winged" armrests and rounded edges.

"Bankett" is an upholstered slim-line chair designed by Vogtherr. Details include hidden seaming to break up the surfaces, a braced seat and a spring-action type of backrest. Chairs are shown with a complementary glass topped table. ***circle 354***



Viva from Brayton International



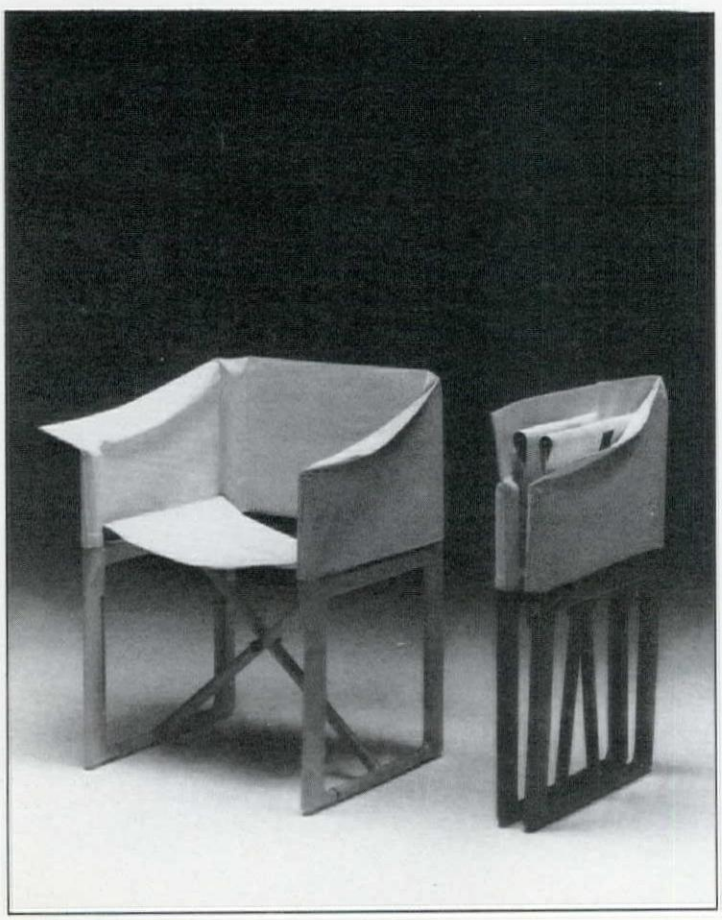
Bankett from Brayton International

Beylerian Introduces Folding Chair and Low-Back Stools

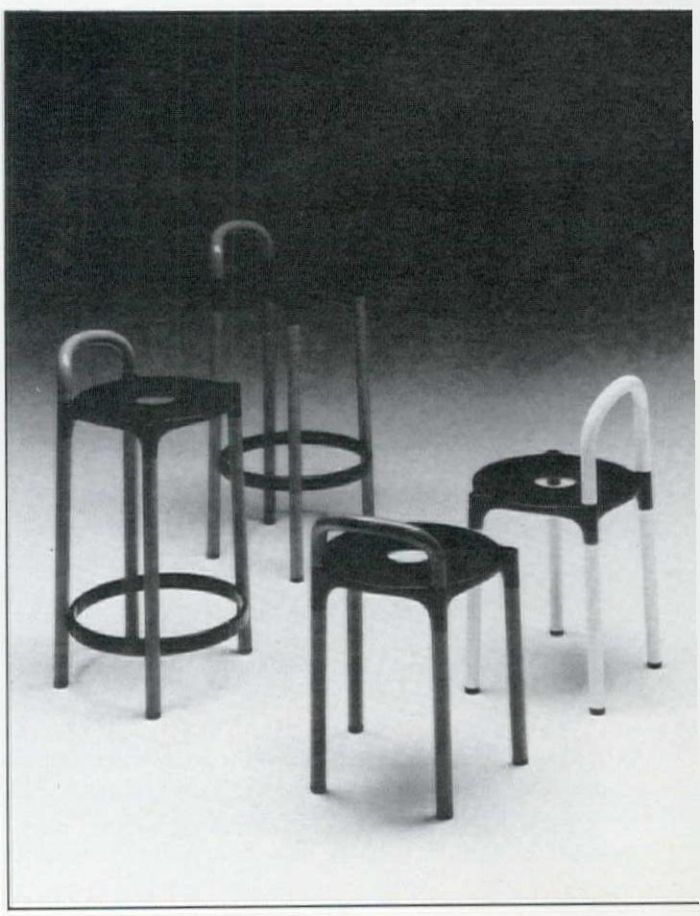
A folding chair designed by Ma ayuki Matsukase and Centroka pa and a series of low-ba stools designed by Anna Caste are among the recent introdu tions at Beylerian Limited, 3 East 63rd Street, New York, N. 10021.

The folding chair frames a made of polypropylene and con in red, yellow or brown colo Red and yellow models a equipped with off-white cott covers which are water repelle The brown chair has a natur linen cover.

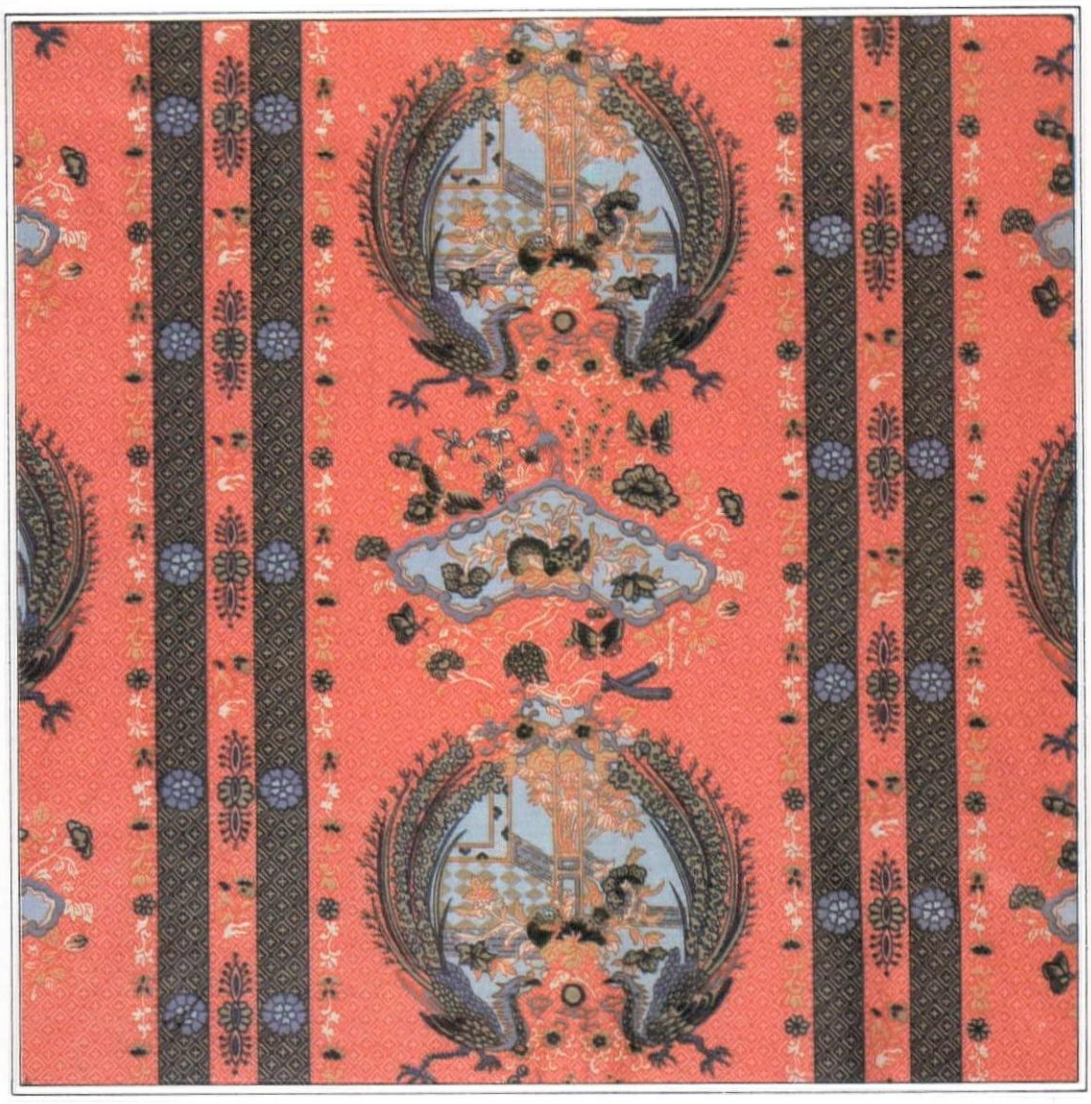
The Kartell stools have inje tion molded polypropylene sea bent PVC backs and lacquer steel legs with rubber feet. Ligh weight and weather-resistan they can be used both indoo and out. Seat heights are va able. ***circle 4***



Folding chairs from Beylerian Ltd.



Low-back stools from Beylerian



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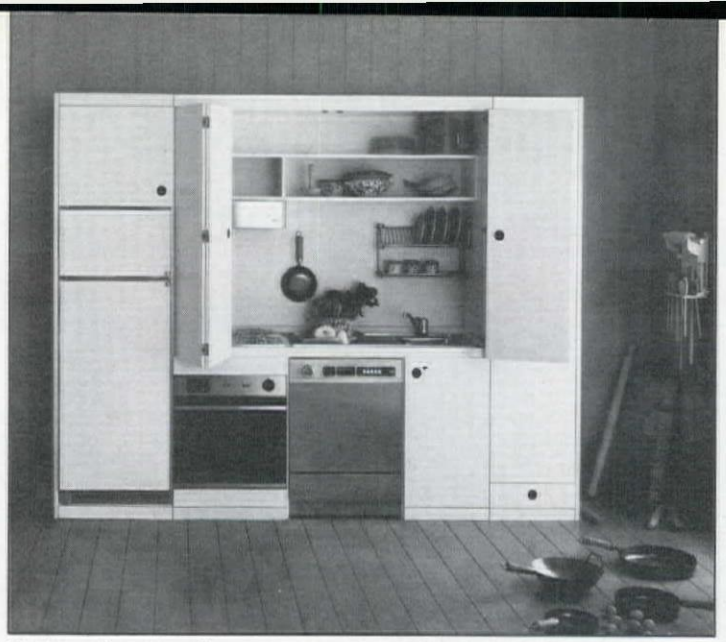
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a proud past

Charleston has recently acquired the inventory and resources of the former Lussky, White & Coolidge fabric line, used and respected by designers for three generations. We are retaining the best of the line and making many important additions, especially to our print collection. "Essence of the East," one of our exciting new cotton prints, is pictured here. Please call us toll free (800-772-5908 from Texas, 800-433-5503 from elsewhere) for the name and address of our representative in your area.

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market

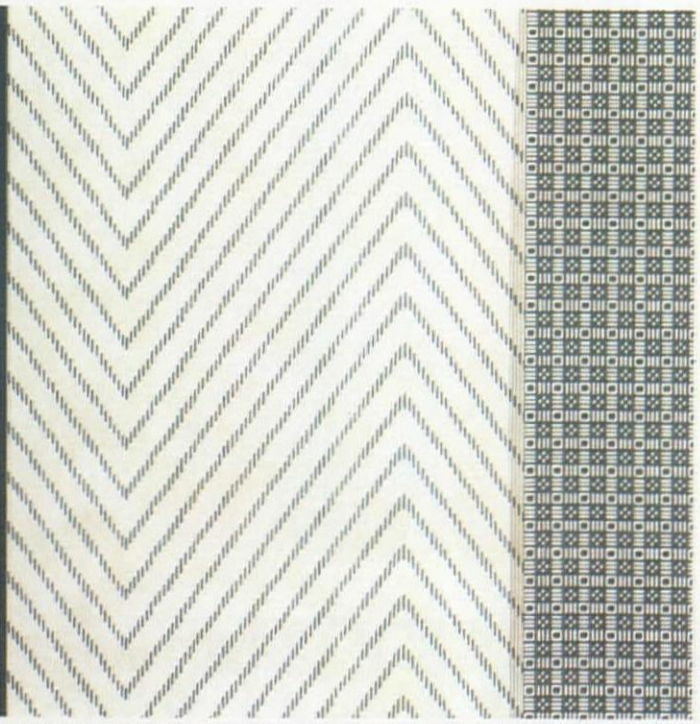


Kitchen vignette using modular "Polidada" cabinets from the Italian-designed DADA Collection at Oggi Domani, San Francisco.

Oggi Domani Opens San Francisco Showroom

Oggi Domani, headed by arc tect Gilbert Oliver and located 1475 Bush Street, San Francis California 94109, has recen opened a new showroom to troduce DADA cabinets to No America. Three lines of DAD cabinets, which are manufactur in Milan, will be displayed; are made of wood with finish interior surfaces of laminat plastic and exterior surfac available in wood laminate well as plastic laminate in se eral colors. The cabinets a usable in offices and residence

circle 3

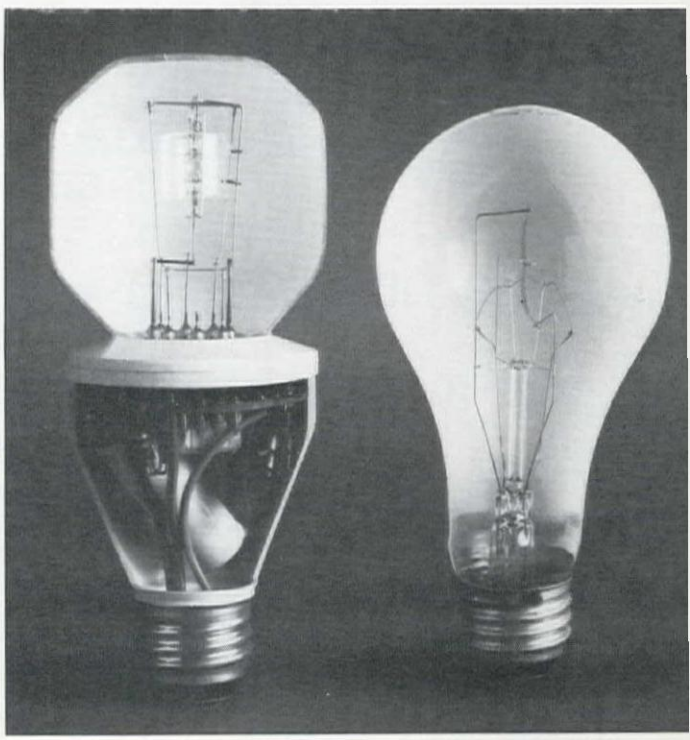


J. JOSEPHSON'S (979 Third Avenue, New York) wall covering collection, Vinyl Weave Volume IV, is a color coordinated group of textures, stripes, solids and small scaled geometric patterns. Pictured from left to right are *Corduroy, Reno* and *Scottsdale*. The vinyls are backed with Stripfil, a product from International Paper containing Kodel polyester *circle 477*

$10.00 Lightbulb Announced By General Electric

At a recent press conference held in New York, the General Electric Company announced the successful development of a new lightbulb which will be marketed to the general public in 1981 at a projected cost of $10.00. Dubbed the "Electronic Halarc," the new bulb makes use on a smaller scale of metal halide technologies incorporated in other of the company's commercial lighting products. It is designed as a replacement of the currently-available 100 watt and 3-way general-purpose bulbs, and is intended to have an average life of 5,(hours.

The new Electronic Halarc similar in size and general pearance to the present inc descent bulb but incorpora distinctly different functio parts: 1) a short, slender qua arc tube which is the m source of light and is suspenc in the upper globe; 2) the balla or circuitry that regulates pov to the arc tube and which is cased in the plastic base; and two incandescent filaments—a in the globe—which provide li when the bulb is first turned and serve an additional role helping the ballast regulate po er to the arc tube. *circle 4*



GE's Electronic Halarc bulb next to conventional incandescent.

Index of Flammability Tests

The United States Testing Company, Inc., 1415 Park Avenue, Hoboken, N.J. 07030 has published a wall chart—available without charge—listing flammability tests conducted at its laboratories. The tests focus on properties such as burn rate, flash point, flame spread, smoke density, ease of ignition, and flame resistance. At their New York, Tulsa, and Los Angeles laboratories, the firm evaluates a wide range of materials for flammability, including textiles, plastics, paints, aerosols, liquids, building materials, toys, etc. The wall chart lists 55 standard flammability tests, and for each notes the sponsoring organization, test identification number, size and number of specimens, angle of test, ignition source, environmental conditioning, and properties measured. *circle 365*



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Circle 158

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It's even possible to create charming settings by combining patterns from two or more of United's appealing collections. In the room above, the delicate designs of the Mini-Mates collection blend easily with the natural and relaxed feeling of a Naturally Yours pattern.

Good taste always remains in style. And United styles outstanding collections of good taste. If you haven't seen United lately... you're sure to be pleasantly surprised!

Circle 159

T.M.

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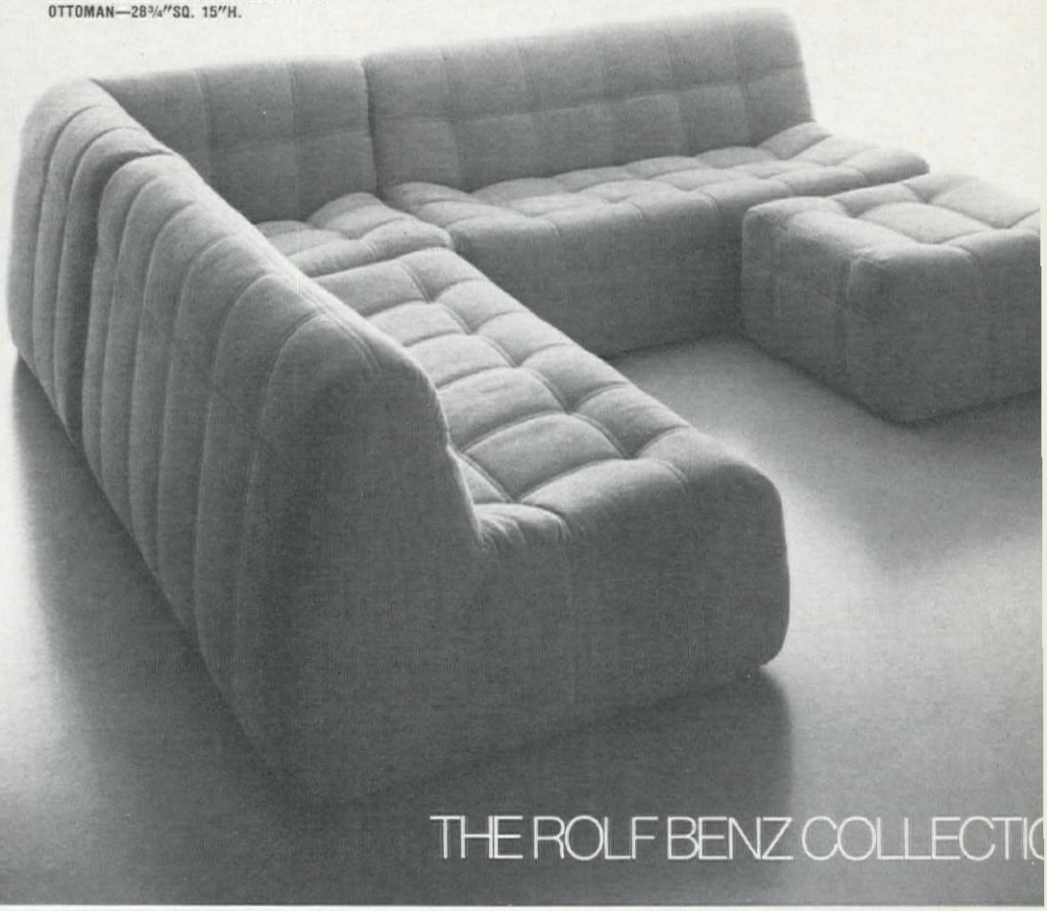
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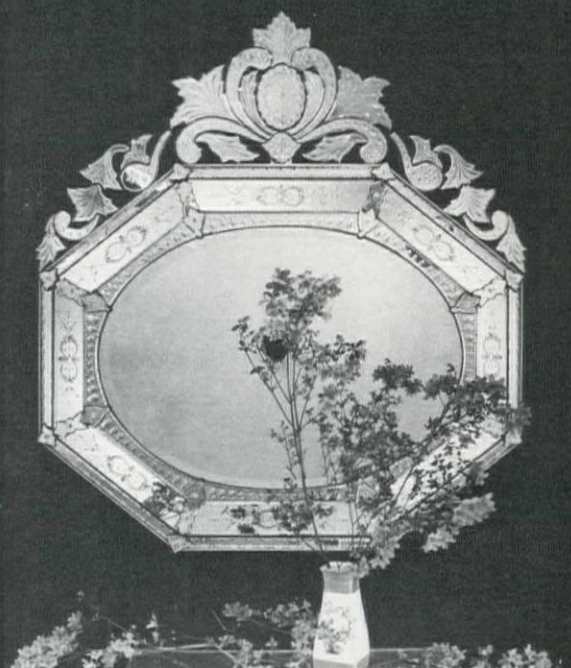
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Saphier, Lerner, Schindler Environetics, Inc. New York, N.Y.	96	6,600	4,560	C 40 60 42 25	PR PD SD JD ST	— 15-28 20-35 12-18 —	100 — 42-47 22-41 —	Century Development Swiss Bank Corp. Leaseway Transportation Otis Elevator TRW	EMI Sears Roebuck & Co. Paul Harris Hanes	21.05	6.9%	676	46
Griswold, Heckel & Kelly Associates, Inc. New York, N.Y.	66.7	2,400	2,900	5 22 15 17 10	PR PD SD JD ST	— 20-32 15-22 10-15 —	40-75 — 25-40 15-25 —	American Cyanamid Co. Standard & Poor's Corp. ACLI International Lehman Bros. Kuhn Loeb, Inc. Loeb Rhoades, Hornblo	Dean Witter Reynolds Inc. Fireman's Fund [illegible]				
3D/International Houston, Tex.	63.2	5,989		18 11	PR PR								
											—	6.0%	763	45
								[illegible] hotel Hyatt Regency, Louisville Flamingo Hilton, Las Vegas	Hyatt Regency, Hawaii Hyatt Regency, Chicago Sun Hung Kai Hotel Prince Kuhio Viking Hotel, Norway		—	4.5%	3,458	154
	37.5	3,000	2,000	11 17 19 39 22	PR PD SD JD ST	— 27-35 20-27 10-20 —	— — — — —	RJ Reynolds World Headquarters Xerox Headquarters IBM, Boca Raton Becton Dickinson Norwalk Hospital	Warner-Lambert Aramco, Dhahran General Mills Good Shepherd Hospital	18.75	8.0%	500	40
Milton Swimmer Planning & Design Inc. Beverly Hills, Calif.	37.4	3,000	2,500	— 15 12 8 45	PR PD SD JD ST	— 20-35 25-30 15-20 —	45-85 — 25-35 15-20 —	Capital Group United Factors May Company, 1000 Oaks Capwell's Downtown US Administrators	FAA Harrahs Admin. Office Warner Bros. Capwell's Stoneridge Mayco, Mission Viejo	14.96	8.8%	1,069	86
Dorothy Draper & Co. inc. New York, N.Y.	35	2,000	—	1 6 4 2 8	PR PD SD JD ST	— 27-60 25-40 21 —	250 — 75 40 —	Neenah Foundry Grand Hotel Arlington Hotel Carolton Hospital Greenbrier Hotel	Cleveland Hotel Greenbrier Hotel Neuret Hotel Inveiurie Hotel	—	2.7%	2,692	154
Chaix & Johnson Assoc. Los Angeles, Calif.	34.27	2,215	2,200	4 13 8 6 23	PR PD SD JD ST	— 24-34 26-38 14-26 —	— — — — —	Sanger Harris Ayres, Merrillville, Ind. Ayres, South Bend, Ind. Goldwater's, Tucson, Ariz. Apollo Hotel	El Puerto de Liverpool Goudchaux's Myer, Sydney, Australia Goldwater's, Mesa, Ariz. Liberty House	15.58	6.5%	1,269	82
M. Arthur Gensler Jr. & Associates, Inc. San Francisco, Calif.	32	6,750	3,000	C 12 50 62 42	PR PD SD JD ST	— 30-50 25-40 15-25 —	60-75 — 40-60 18-40 —	Prudential SWHO Mervyn's Headquarters Colorado Federal Savings Brobeck, Phleger & Harrison Twentieth Century Fox		10.67	21.1%	258	54
					PR			Continenta[illegible]	[illegible] Bank				

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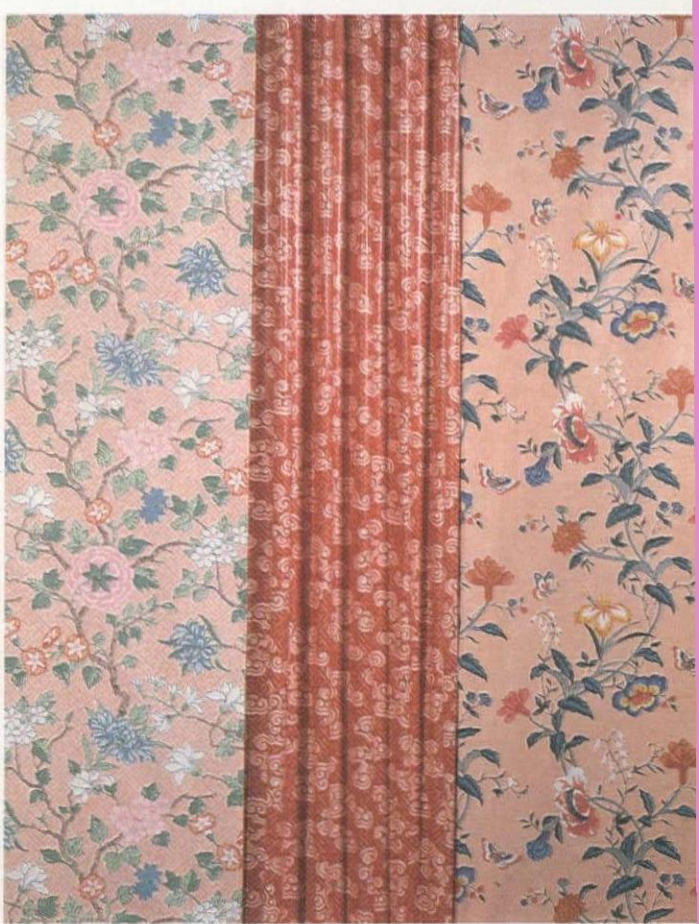
Breadfruit, **a 36″-repeat tropical print on cotton was designed by Marylee Bacharach for the Barbados Hilton and is available through COHAMA SPECIFIER CONTRACT FABRICS, 295 Fifth Avenue, New York. It comes in green on white or white on green, quilted or flat. Other colors may be specified.** ***circle 370***



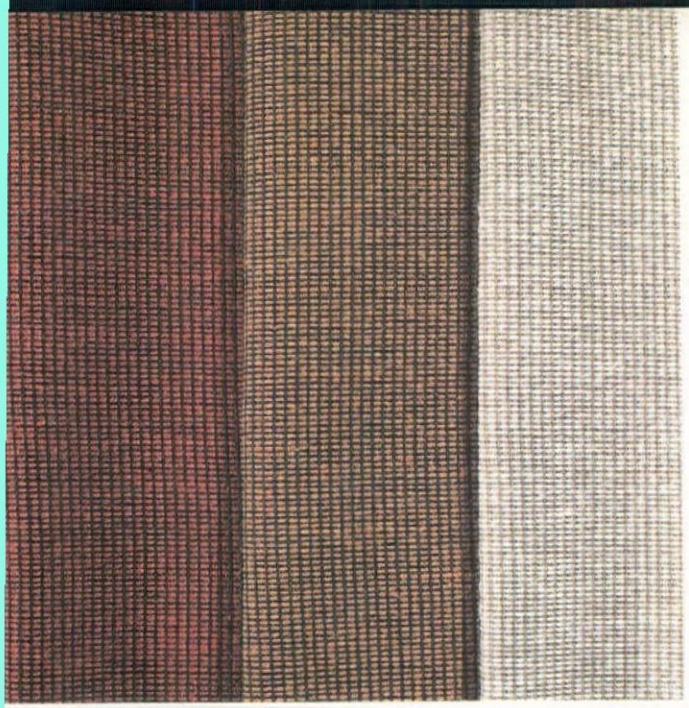
Suchow (13½″ repeat), Loyang (24½″) and Hangchow (12½″) from Stroheim & Romann

The China Collection At Stroheim & Romann

Like recent Sino-American relations, the China Collection at Stroheim & Romann (155 East 56th Street, New York) marks a long-range collaborative effort. In the case of the textile firm the project was initiated by Margaret Nelson, recently retired vice president/director of styling who toured China in 1977 at the invitation of the People's Republic; and completed by her daughter Linda Sparrow, now herself in charge of styling, who together with her studio staff adapted the prototypes for present-day use. The team effort has produced a group of five prints, each in a range of colors, on all-cotton chintzes with glazes in varying degrees of intensity. Additionally there is a white-on-white casement cloth (*Suchow*) of polyester/cotton which matches one of the prints (*Hangchow*). Colors range from pale porcelain shades to deep glossy tints reminiscent of Oriental lacquerwork. Varied coordinate combinations can be effected. ***circle 372***



Kuming (24½″ repeat), Hangchow (12½″) and Yungkia (24½″) from Stroheim & Romann



EE/JOFA, 979 Third Avenue, New York, has added *Albion Weave*, one of trio of textured upholstery fabrics, to its contract collection. It is an all-lon construction with vertical ribbing, offered in six colorways. Some-hat lighter shades are available for companion cloths *Eaton Weave* and *lton Weave*, both in cotton/nylon/rayon chenille constructions and each a choice of nine colors. All three are latex-backed and 54″ wide.

circle 386



Coordinated Textures from Maharam

Maharam Fabric Corporation P.O. Box 300, Rasons Court, Hauppauge, N.Y.) introduces its Nylon Coordinates collection of upholstery fabrics. The 54″-wide textured materials come in solid colors and simple graphic patterns—stripe, check, parquet and graph configurations, all of which are compatible. An extensive color range is offered; in all there are 134 items in the collection.

circle 398

Compatible Colors At Manuel Canovas

cross-the-line color coordination, now extended to contract pplications, continues to be a ajor attraction at Manuel Canvas, 979 Third Avenue, New ork. Represented in varied textures and weights, companion brics (collated by colors on watch boards, as illustrated, so hung from racks) may be elected from reversible small-dot weaves, more traditional jacquards, floral and botanical cotton prints, and thick hefty constructions. Among most interesting qualities are: upholstery-weight florals visually related to the lighter-weight cottons; *Ondine* crinkled ottomans, in 52 colors, which look like tussahs but can be used for hard-wear needs; look-of-linen *Alamo,* a highly serviceable tight weave in 34 colors; and Ikat-like woven patterns offered in two scales.

circle 371



Capucine (31½″ repeat) botanical print with varied color coordinates from Manuel Canovas



Indira (20¾″ repeat) and coordinates from Manuel Canovas

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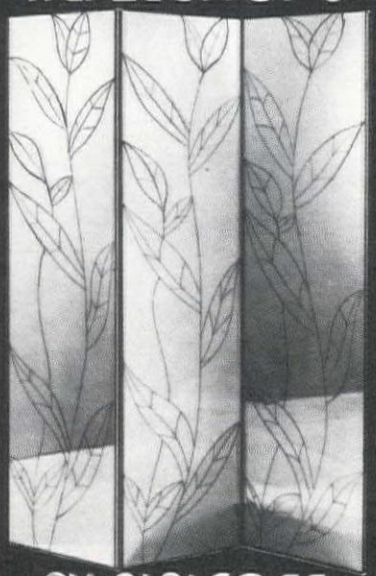


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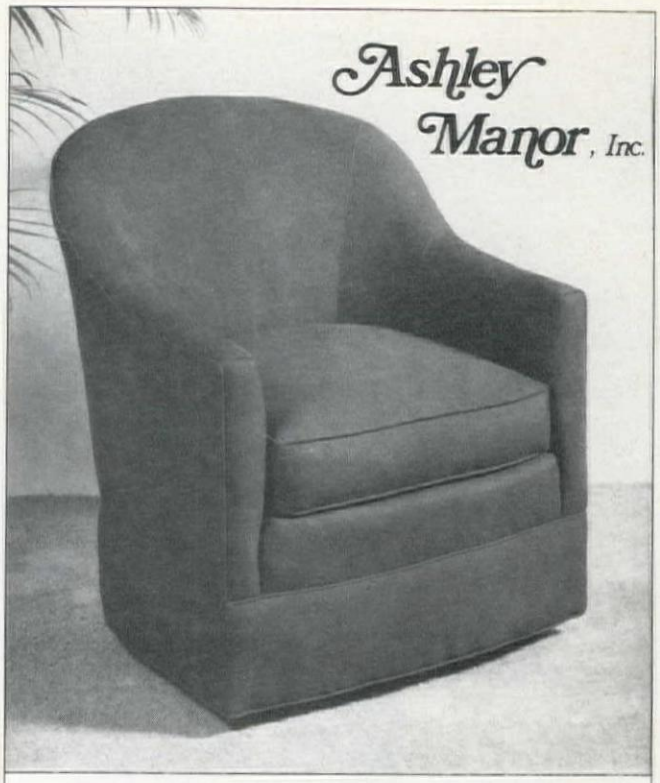
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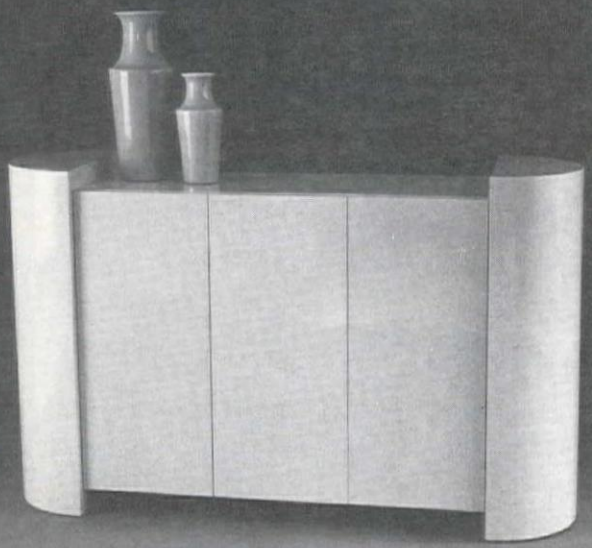
1145
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W 28"



1143
Ht. 21½"
W 30"

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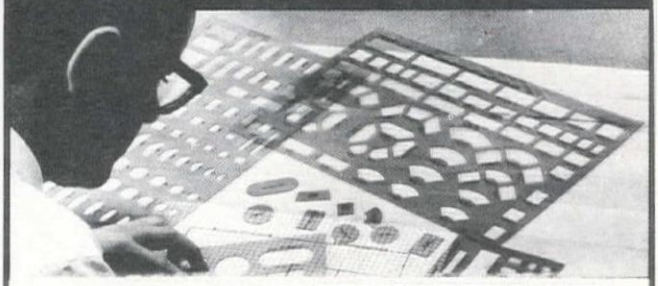


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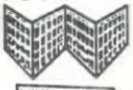
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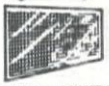
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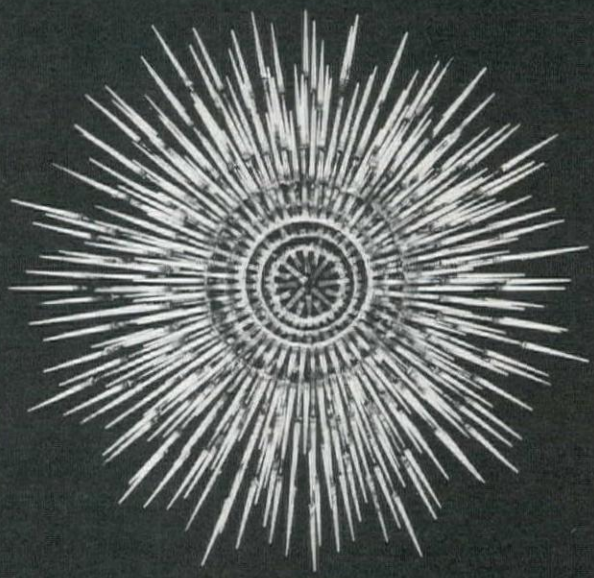
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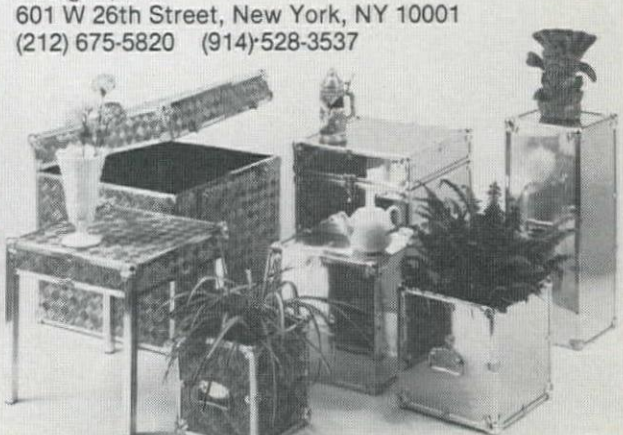
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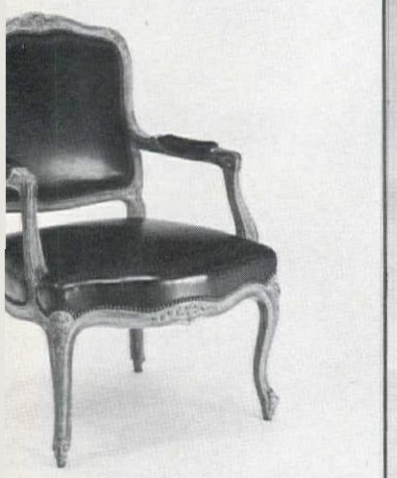
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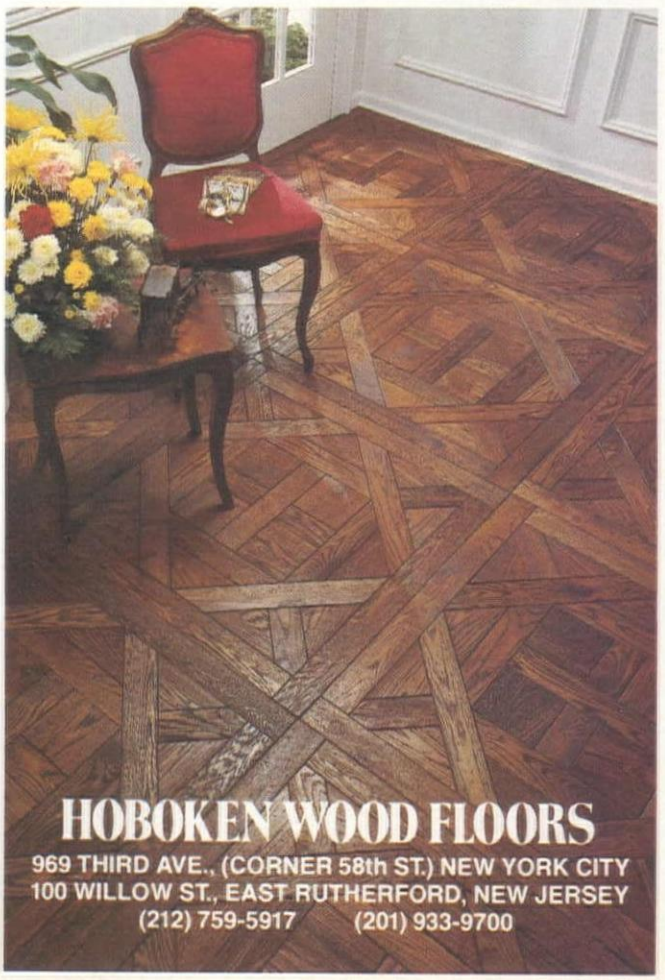
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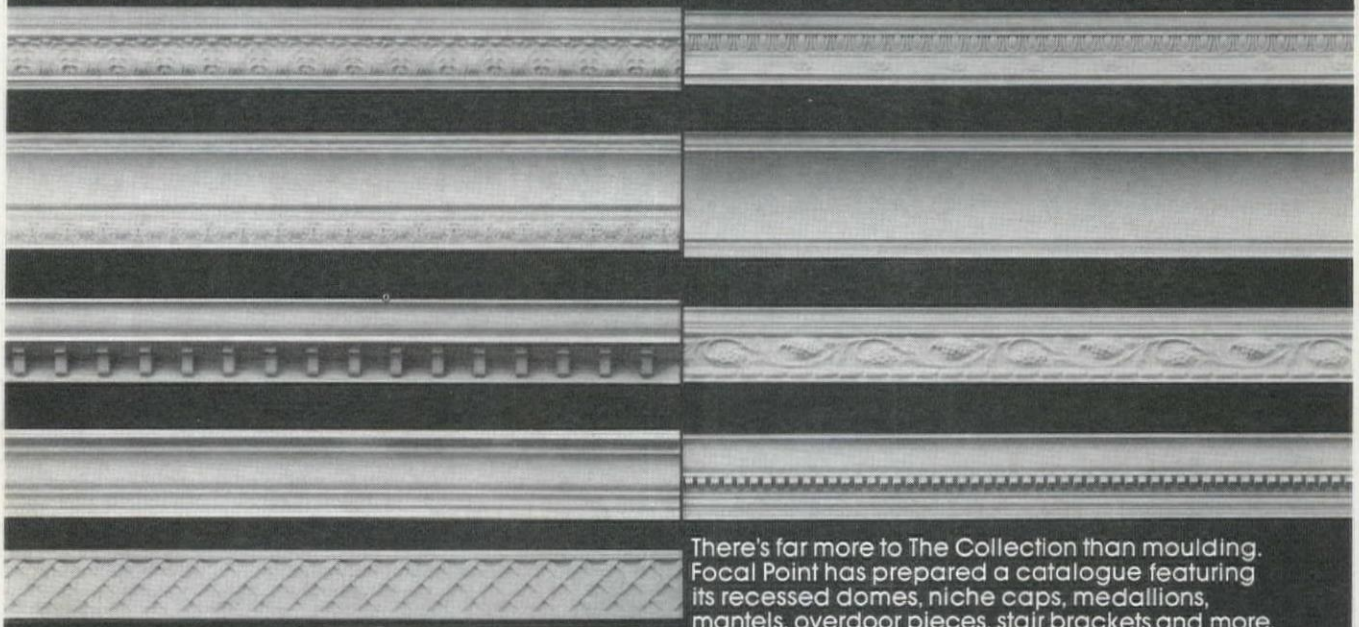
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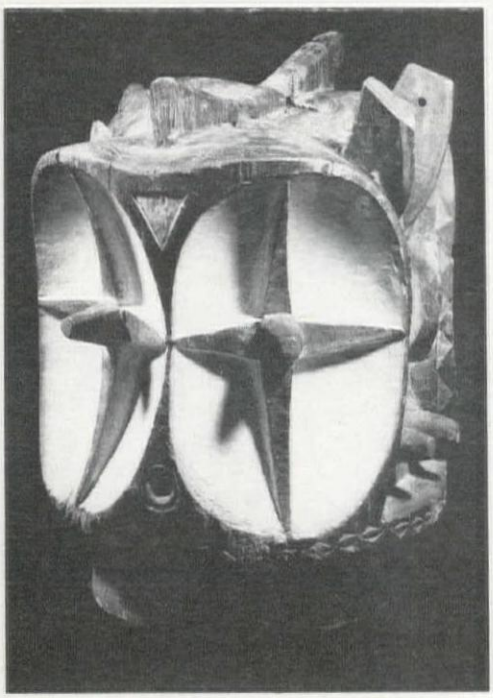
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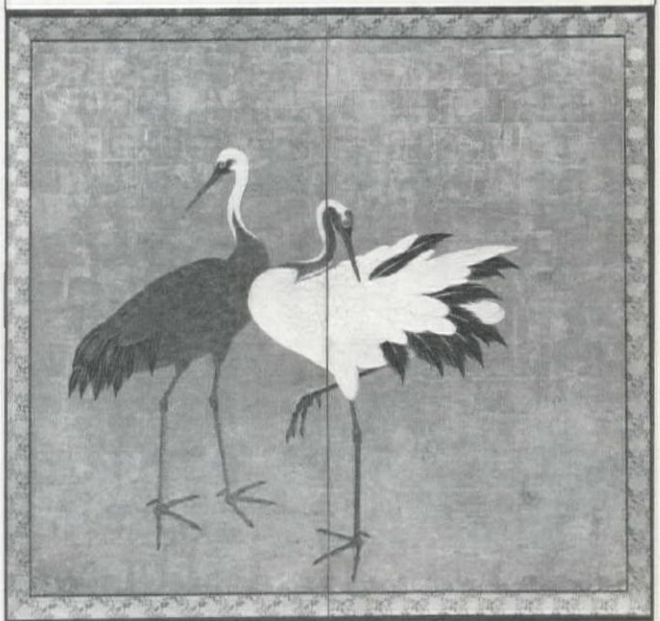
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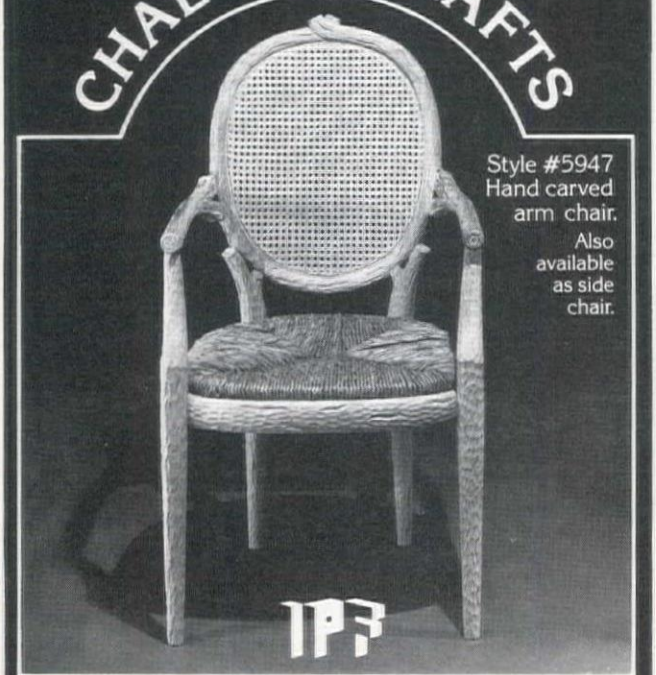
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