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The Architecture of the Ecole des Beaux-Arts

Edited by Arthur Drexler


Four hundred illustrations! Twelve big gatefolds! Forty-five dollars! This is a book of great beauty, great scope, and resultant great cost. As is not always the case with such books, these characteristics are appropriate to its subject, the Paris school that dominated European and American architectural education for much of its 200-year history; no less magnificent a volume could have served as well.

The book satisfies a great deal of anticipation, coming two years after the popular Museum of Modern Art exhibition on which it was based. Although the exhibition stunned us with the size and technique of the Beaux-Arts' drawings, for many of us such an impression overpowered our contemplation of the significance of the school itself and of its relationship to our own work. The same drawings, reduced to book size, are beautiful still, but now they can be viewed more dispassionately, and the excellent accompanying texts put them into an understandable context.

The essay by Richard Chafee unravels for us the school's history, its vocabulary of terms (many still in use in architects' offices and schools), its highly regimented methods of operation, and its complex internal politics.

David Van Zanten's richly illustrated essay follows the Ecole's commitment to what it called "composition," a discipline distinct from, and subsequent to, a designer's original conception (or parti). Van Zanten explains that because of the attention to this phase of design, the school's emphasis was not on style, as is sometimes assumed, but rather on a technique which (at least in theory) was able to order architectural conceptions of various styles.

Styles, however, were important as well. Neil Levine's section of the book focuses on a single stylistic development coming near the end of the school's dominance: the passionately debated admission of a new philosophy pioneered by Henri Labrouste and called "néo-grec," a term once used, Levine tells us, for Byzantine and Romanesque architecture. The néo-grec movement was "viewed as a revival of the Greek spirit of rationally developed, emotionally charged expression rather than simply a reaplication of Greek forms." The prototypical building for this new rationality, illustrated here with more than 40 drawings and photographs, was Labrouste's 1847 Bibliothèque Ste.-Geneviève, and the new rationality signified, Levine says, "the replacement of classicism by a new way of thinking about architectural form and content." It was, therefore, a connecting link between Beaux-Arts architecture and the International Style which was to follow.

But it is Arthur Drexler's preface and opening essay that most clearly relate the Ecole des Beaux-Arts to current problems. "Now that modern experience so often contradicts modern faith," he says, "we would be well advised to reexamine our architectural pieties." Drexler offers insights into matters of perception, ethics, and the uses of the past. He contemplates the consequences for modern architecture of its antihistorical (and anti-Beaux-Arts) basis and the implications of its utilitarian engineering bias. He shows how the messages of architectural design have been influenced by media of presentation—drawings at the Beaux-Arts, models in our current practice—and how these presentations have intentionally misrepresented the buildings they purport to describe. He shares with us, in fact, many wise and provocative thoughts about architecture in general, as well as about the Ecole des Beaux-Arts.

The book closes with a section of photographs and descriptions of more than two dozen representative Beaux-Arts buildings executed in France and the U.S. A book with a very pretty face, and a brain, too.
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ASID GOING TO WASHINGTON, D.C. TWICE:
-In May to host International Federation of Interior Designers;
-In July for its own National Conference at Washington Hilton

IFI World Congress
IFI—The International Federation of Interior Designers—consists of several professional design societies, including ASID, whose delegates meet every two years to discuss the issues of the profession worldwide. The 1976 meeting in London was sponsored by Britain's SIAD (Society of Industrial Artists and Designers). Previous meetings were held in Stockholm and Zurich. And the 1978 IFI World Congress will be hosted by ASID in Washington, D.C., May 15-20; it will be headquartered (but by no means limited to) the Ramada Inn in Rosslyn, Arlington, Virginia.

Needless to say, the attractions of the capital itself will be featured, and the procedures and results of design for the biggest of our clients—the government—will be the central subject of the program, in which such personages as Jerome Perlmuter, Coordinator of the Federal Design Improvement Assembly, Clement Conger, Curator of the White House, David Hanks of the Renwick Gallery, Jay Solomon, Administrator of the United States General Services Administration, Kent Slepicka, once with GSA and now Director of Professional Practice for ASID, Fletcher Cox, Director of the Media Services Division of the National Trust for Historic Preservation, Rick Hendricks, of GSA, Terry West, GSA specialist on Government Furniture Standards, Dr. Francis Ventre, of the United States National Bureau of Standards, and Tom Seymour, of the United States Department of Labor's OSHA Administration, will explain government policies and procedures.

Participants belonging to ASID will include the conference coordinators, Richard W. Jones, FASID (Editor at Large of Residential Interiors) and W. Richard Whaley, FASID. ASID National President Irving D. Schwartz, FASID, will introduce Verena Huber, President of IFI and a member of VIS of Switzerland.

The interiors of government building—embassies, offices, and health facilities—around the world will be shown on slides by designers from Hungary, Sweden, the Netherlands, Switzerland, and the U.S.

R. Michael Brown, ASID, National Chairman of the ASID Committee for Historic Preservation and a Member of the New York City Landmarks Preservation Commission, will launch the session on historic preservation by the governments of the U.S. and other nations. Norman DeHaan, FASID, AIA—who is both National Chairman of the ASID Legislation, Codes and Standards Committee and 1978 Chairman of the AIA's Committee on Interior Architecture—will lead a panel discussion by U.S., West German, French, Hungarian, and Dutch designers on the regulations, restrictions, and codes imposed by governments on the practice of interior design.

Also in the plans: the presentation of ASID International Design Awards, Washington tours, sessions at the Smithsonian Institution, a luncheon in the Diplomatic Reception Room of the Department of State, and optional post-Conference tours of Chicago, Denver, Los Angeles, San Francisco, Boston, and New York.

Though registration is limited and foreign designers are given preference, U.S. designers may find some full registrations available at $125.00 if they write: Mr. Ed Gips, ASID, 730 Fifth Avenue, New York, N. Y. 10019.

Plans for ASID Conference
"Professional Directions '78" is the theme for the national conference of the American Society of Interior Designers to be held at the Washington Hilton Hotel in Washington, D.C., July 22-25. ASID President-Elect Irving Schwartz has made it clear that this means that the professional goals and problems of all designers in the interiors field—not only members of ASID—will be the theme. And ASID is opening conference registration to all designers, not only members of ASID.

For information write: Ed Gips, ASID, 730 Fifth Avenue, New York, N. Y. 10019.

The format will once more emphasize professional development workshops, but the capital city itself—and government, which is the biggest of all our clients for interior design services and products (consuming some 40% of the total)—will in themselves be major workshop subjects.

Thus, as in the case of the IFI conference which the ASID will host in May, many of the workshops will address the subject of working on government projects; others will deal with goals which have become important in government thinking, such as historic preservation and the recycling of historic buildings. (The recycling of the Old Post Office illustrated in our March issue is an example.) Dick Whaley, FASID, Conference Coordinator for the Potomac host chapter, states that special efforts to incorporate convenient workshop tours of significant interiors are being made.

NHFL Annual Conference
The National Home Fashions League may have its headquarters in Dallas, but the northern city of Minneapolis will be the location of its 19th Annual Conference, to be held May 18-21 at the city's new French-accented hotel L'Hôtel Sofitel. "Innovators/Innovations" is the theme.

The NHFL's 1800 members are all women—mostly executives in the home furnishings industry—but the sessions are open to interested industry persons of either sex. The keynote conference speaker, Charlotte Schiff Jones, assistant publisher of People magazine, has chosen "Women and Their Impact on Business" as her subject (Thursday evening, May 18). The next day will be given over to innovations in home furnishings retailing, with furniture designer Vladimir Kaga, ASID, IBD, the luncheon speaker.

The bestowal of the prestigious Trailblazer Award to a woman who has been an innovator as well as an industry leader—selects from industry-wide nominations and selected by the membership—will climax the conference on Saturday night, May 20.

The city, which is alive with such urban renewal projects as Philip Johnson's IDS Center and smashing Museum of Art, is traction enough in itself. For formation write Helen S. Grav, Executive Director, NHFL, World Trade Center, Dallas, 75258.

"Design Atlanta" briefly halting ADAC expansion
The open atrium rendered above will be a feature of the Atlanta Design Center when construction doubling its size to almost 30,000 square feet is completed. This will make ADAC, which architect Portman built in 1957, into the largest design center east of the Mississippi. Work will pause only between April 9-12, for Design Atlanta's first working market for designers, architects, specifiers, and retail buyers.
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Setting: TOM HAMILTON, ASID
Houston, the spectacular city to which the ASID repaired—out of natural curiosity—for its national conference last summer, is famous for many desirable things: a humming petrochemical industry; a direct flow of Arab oil and Arab friendship; an unprecedented growth rate; a total absence of urban zoning laws; the lowest taxation and unemployment rates of any big city in the nation; and apparently unlimited work for architects. It is the city to which young professional people are continuing to flock, and the city to which unemployed architects from the northeast and midwest immigrated in droves during the recent recession. Its appetite for architectural services is so great that many leading out-of-state architectural and design firms, such as Philip Johnson’s and Saphier, Lerner, Schindler Environetics, Inc., maintain branch offices for the supervision of ongoing projects there.

Where interior design is concerned, Houston is notable for the fact that several years ago many of its most famous architectural firms made it their business to build strong interior design departments and to bid for whatever interior design commissions arose in connection with their building design commissions. As a corollary to this effort, the architects involved decided, about five years ago, to keep organizational control of interior design within the local chapter of the American Institute of Architects, implying a cold shoulder to interior designers who are not architects and who belong, many of them, to the American Society of Interior Designers, the Institute of Business Designers, or to both.

In the last two years, this trend has softened somewhat, under the impact of the accelerating improvement in ASID which was the natural result of its consolidation out of its rival predecessors, AID and NSID. The tremendous progress in raising standards of design education and qualification made through FIDER and NCIDQ—established institutions independent of, though largely supported by ASID—may also bring the Houston AIA interior architects into friendlier relations with other Texas interior designers. In any case, leading ASID officials who also belong to AIA such as 1975 National ASID President Norman DeHaan and 1977 National ASID President Irwin Schwartz, are working to narrow the breach.

In the meantime, however, the members of the Interior Architecture Committee of the Houston Chapter of the AIA have won renown for work which ranges from distinguished to mere sumptuous, and the AIA-IA has set up its own Biennial Interior Architecture Design Awards program to bestow official recognition on the best of this work. All the jurors have been chosen from outside the Houston area.

For the Third Biennial Award which were juried and announced on January 17th, a three-person jury was announced as usual, since one of the jurors, Elmer collaborative work. The two function jurors were interior designer W. Bennett and CONTRACT INERCT.
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In the Commercial Category, the winners were the Greenway Plaza Summit Suite in the Summit Arena by Goleman & Rolfe (for drama achieved with lighting and slick, sophisticated materials); the First National Bank of Harlingen by 3D International (for classical dignity, spacious harmony and a democratic openness); the Galeria Bank by Pierce Goodwin Alexander (for a distinguished solution to a difficult planning problem); the Bracwell Patterson Law Offices by Caudill Rowlett Scott (for a sumptuous interior distinguished by angular spatial organization); 3D International's Harbert Construction Co. headquarters (where even the computer department enjoys plants, view, and natural light); and a Texas International Airlines Reservations Facility by Urban Architecture (for an interesting 3-dimensional spatial solution). Urban Architecture, incidentally, was the only small firm winner.

In the Low-Budget Category, the winner was the Hyatt Regency Memphis Hotel with interiors by ISD (shown in the October 1977 Institutional Category. First National Bank of Harlingen by Pierce Goodwin Alexander, which was won by a small, rather new firm. Urban Architecture. Of the other five firms, one is an interior design, not an architectural firm, though it is a spin-off of one (Perkins & Will), and has always been associated with architectural interiors; this is ISD Incorporated, now headed by Michael Pinto, who came to Houston from Atlanta, where he was in John Portman's interior design department. Mr. Pinto's wife, Linda Pinto, heads the interior design department of Caudill, Rowlett, Scott, which won three of this year's awards. And to emphasize how closely knit this architectural/interior design community actually is, we might mention that Jim Hughes, one of the interior design vice presidents of still another heavy winner, 3D International (formerly Neuhaus & Taylor), came to that firm from ISD Incorporated, whose Houston office he opened after leaving John Portman's Atlanta office, where he was chief interior designer; he was Michael Pinto's boss at both the Portman and ISD offices.

In the Institutional Category both awards went to Caudill Rowlett Scott, for the Fodrea Elementary School in Columbus, Indiana, and the Wake Forest Fine Arts Center Classroom Building in Winston-Salem, North Carolina. Bennett commended CRS for the exciting use of industrial materials in the school, and both judges praised the articulation of elements and use of color in the arts center, particularly in its theater in the round.

In the Residential Category, the winners were snapped up by the giant architectural firm, though it is a spin-off of a small, rather new firm. Urban Architecture (for an interesting 3-dimensional spatial solution). Urban Architecture, incidentally, was the only small firm winner.

In the Residential Category, the winner was the residence of the Blanton Rays by Pierce Goodwin Alexander (of which Blanton Ray is a principal). The house was cited for its serene main living space, effective use of a neutral palette and of corrugated roofing.
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Aspen Conference, June 11-16: "Making Connections"

"Making Connections" is the theme of the 28th annual meeting of the International Design Conference in Aspen, to be held June 11-16 in Aspen, Colorado.

Speakers will include Charles and Ray Eames, designers and filmmakers, and Moshe Safdie, the architect of Montreal's "Habitat." Other participants will include: Jim Fowler, explorer and expert on animal behavior; Phillip Morrison, astrophysicist; Judith Leibo-witz, director of training of the American Center for the Alexander Technique; Harris Selwyn, fashion designer; Inger McCabe Elliott, photographer, textile designer, and businesswoman; Arnold Wasserma.n, industrial designer and manufacturer; Sam Mann, industrial designer and manufacturer; Bill Lacy, former director of the Architecture and Environmental Arts Program for the National Endowment for the Arts and president of the American Academy in Rome; Harve Bennett, writer, television director and producer; Richard Reeves, political writer and media critic, Helena Hermann, tapestry artist; and Nancy Philips, interior designer.

Participating IDCA Board Members are Saul Bass, filmmaker and designer; Julian Beinhalt, architect and educator; Patricia Carbine, editor and publisher; Ivan Chermayeff, graphic designer; Niels Diffrient, industrial designer; Lou Dorfsman, corporate design director; Richard Farson, psychologist and president of the IDCA; Paul Friedberg, landscape architect; Milton Glaser, design director; John Massey, corporate design director; George Nelson, architect and industrial designer; Jack Roberts, communications consultant; Irvan Tabbian, economist and educator; Jane Thompson, editor and associate in the architectural firm of Benjamin Thompson and Associates, Inc.; Henry Wolf, photographer, filmmaker, and design director; and Richard Wurman, architect, writer and urban planner.

According to this year's conference directors, Ralph Caplan and Andrea Baynes, the connections to be examined are those linking design theory and design practice, natural and built environments, design and business, design and government, and design and other professional disciplines.

Conference registration will be by mail only. Fees are $175; student (proof required) $75; and second member of a household, $100. Additional registration information may be obtained from IDCA, P.O. Box 664, Aspen, Colorado 81611.

PEOPLE & COMMISSIONS

Walter M. Ballard, who founded the Walter M. Ballard Corporation, New York, N.Y., the hotel design firm, died Jan. 9, 1978. Almost simultaneously the firm announced the retirement of Richard Campfield, and the addition of Ed Evers to their design staff. Recent projects of the firm include the newly renovated public areas of the Hotel Brunswick in Lancaster, Pa., the West Addition to Hotel Hershey, the refurbishing of the Pocono Hershey Resort, and a 222-room addition to the Hotel Inter-Continental Nairobi.

Joseph H. Hartman, president of All-Steel, Inc., announces the appointment of George W. French to the position of executive vice president. An engineering graduate of Harvard, French will head up All-Steel's sales and engineering departments, as well as sharing executive duties on a special assignment basis. All-Steel is one of the nation's leading metal office furniture manufacturers.

A hotel and a residence in the Middle East, a casino/convention center in the Bahamas, numerous banks in Central and South America, various banks, hotels, executive and general offices, college centers and residences in the United States are among the current commissions of the H. Chambers Company, Interior and Industrial Designers headquartered in Baltimore, Maryland.

Ruth A. Schnee has been named director of Interior Design for the Detroit firm of John Stevens Associates, Inc., architects, engineers and planners, who are expanding their interior design services. Ms. Schnee, a fellow of Harvard University Graduate School of Architecture, and a graduate of the Rhode Island School of Design as well as of Cranbrook Academy, has been for the past 15 years actively involved with her husband Edward Schnee in rejuvenating the downtown Detroit area. A textile designer and silk-screen printer, Ms. Schnee has won numerous international awards, and her work is included in the permanent collections of several major museums including the Victoria and Albert Museum, London, and the Museum of American Craft, New York City. Ms. Schnee is currently involved with the interior planning of a new restaurant and club which will open in the downtown area, as well as a large senior apartment complex and a new senior high school.

George W. French

Ruth A. Schnee

James J. Hoefer

James J. Hoefer, formerly James Hoefer and Associates, joined Seattle-based Bank and Finance Interiors as Director of Design Planning, according to Al Howell, company president. Holder of undergraduate and graduate degrees in Interior Architecture from the Universities of Oregon, Mr. Hoefer has been involved in major schools, corporate headquarters and modular building in South America, the Caribbean, and Saudi Arabia.

Wiley T. Rogers, formerly construction manager for the International Rivercenter complex in New Orleans, has been named project director of redevelopment in charge of new construction and redevelopment for the Sheraton-Park and Sheraton-Carlton Hotels in Washington, D.C.

Charles "Buzz" Lucas

Simultaneously the H. Chambers Company announces the appointment of Charles "Buzz" Lucas as Director of Marketing. Lucas has a background of marketing with the Rouse Company, among others, The H. Chambers Company, founded in 1899, has branch offices in South America, Canada, and the Bahamas.

Robert J. Gould, industrial designer, has joined the professional staff of Sylvan R. Shemitz and Associates, Inc., lighting designers and consultants, West Haven, Ct.

Philip J. Meathe, FAIA, president of Smith, Hinchman and Grylls Associates, Inc., announces the appointment of Frederick A. Sargent as Director of Interior Design Services for the Detroit architects/engineers/planners.

Thompson Ventulett Stainback and Associates of Atlanta announce that Gini L. Pettus, AIA, has joined the firm as Director, Interior Architecture.

Salvatore Passalaqua has become an Associate in the firm of Jack Lowery and Associates, Inc., joining president Jack Lowery and Associate Cynthia Sutherland.

Wiley T. Rogers, formerly construction manager for the International Rivercenter complex in New Orleans, has been named project director of redevelopment in charge of new construction and redevelopment for the Sheraton-Park and Sheraton-Carlton Hotels in Washington, D.C.

News continued on page...
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**A**

American Seating Company's Solar Table Group adapts to any food service area with many shapes, top patterns, and colors. Curved triangular steel base columns are polished chrome or bronze.

Brown Jordan simulates pole rattan and peel cane wrapping in its "Orient" dining group of tubular aluminum. Cushions are optional. Chair can have standard or swivel back.

**B**

ai (Atelier International) serves students or employees comfortably and colorfully in dining rooms with its Nova program. Stack/gang chair can have seat pad.

**C**

Cado's #690 table fiberglass top and white painted metal base was specified for indoor/outdoor use at New York's Tavern-On-The Green in Central Park.

**D**

Brayton International furnishes executives' private dining rooms with the Maestro Chair on skid (shown) or five-arm swivel base. Design is based closely on ergonomic seating needs.

**E**

Empire State Chair's cane-back arm chair with beechwood frame (#1811 PS-CB) has matching side chair. Upholstery and wood finishes are subject to customer's specifications.

**F**

Falcon Products adds solidly constructed, w (5/16 in.-thick steel rod) ice cream parlor chairs, two bar stools, and table base for tops various sizes. Group available in many epoxy, chrome, or architectural plated finishes.

**G**

Fixtures Manufacturing seats employees blue jeans manufacturer H.D. Lee on #3 cane chair framed in beech with easy-glide base. #4528 table has Formica butcherblock top and a chrome-dinished base to match other base.

Gold Medal's "Santana" director's chair features frame of oil-stained hardwood that enhances wood grain. Sled-type base provides easy movement over restaurant carpet. Canvas seat and back, of course.

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continued on page...
Choose Owens-Corning Beta-Care® drapery fabric.
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furniture for dining

Gregson Manufacturing gives diners comfortable seating with its #104 oak-framed arm chair on Hooded Royal Roll casters. Seat and back are removable. Available without casters and as side chair. From Campus Oak Series. circle 259

K

Kasparians sets a solid table with its pedestal base. KED design by Emil De Piero in solid oak or solid walnut. Tops, 29 in. to 48 in. in diameter, can be specified in laminates or wood veneers, each with wood banding. circle 262

Loewenstein, Inc. peps up indoor or outdoor dining areas with the “Polo” chair, a Ron Day design, in arm and armless styles, with stacking sleigh base or four-leg-as-shown. Shell is one-piece polypropylene in four colors on white epoxy or chromed bases. circle 2

I

ICT continues its successful marketing of the Caribe Series for restaurant installations. Table in series has butcherblock top with its own two-year guarantee. Hobnail base is bronze-plated. circle 260

R

Reum Design is the exclusive importer of T'65, a lacquered beech wood folding chair with seat and back in heavy felt, and the Trace table that correlates, with a black or felt top. circle 2

J

Jansko's #1492U chair has cantilevered “U” base of 1 in. tubing with mirror chrome finish. Open back allows crumbs and accumulated dirt to be easily brushed out. Chair can be upholstered in vinyl or fabric. circle 261

S

Shelby Williams Industries attaches foamed padded seat and back to its #7702-2 arm chair on sled base of polished tubular chrome. Wicker is handwoven in the new Bali design. Other wicker and rattan seating include stools and a discotheque lounge chair. circle 2

L

Liberty Woodcrafts has added many more designs for dining tables crafted with the firm’s own clear, impact-resistant resin lamination finish that is guaranteed against surface cracking. circle 264

continued on page 25
Timeless Belgian linen, nature’s own fiber. Flax is harvested, processed, spun, and finally woven by Belgian craftsmen into unique linen wallcoverings and fabrics. Elegant textures, luxurious patterns, superb weaves, rich natural colorations—all attributes of Belgian linen. Can be treated to meet with flame resistance standards, are easily installed, require minimum maintenance, and withstand wear and tear.

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circle 19 on reader service card
Telescope Folding Furniture furnishes public patios with its “Chushionera” line, designed for outdoor use since the breathable cushions dry quickly. Aluminum frame in three colors has durable baked-on polyester finish.

circle 268

Tulip Inc. makes an armless version of the Karla armchair for restaurants and other dining facilities. Sled base is chrome-plated steel. Flame-retardant vinyl or fabric may be specified.

circle 271

Thonet Industries suggests seating diners on the Charles Pollack Pyramid Chair. Except for the connecting and stabilizing devices of solid oak, seat, back, and leg unit are oak veneer molded plywood. Seat and back may be upholstered.

circle 269

Westnofa U.S.A. furnished the Roskilde Hospital dining room with its Numero 10 armless stacker in natural beech. Numero line, designed by Lindau and Lindekrantz of Sweden, is available in six wood finishes, three colors, upholstered or not.

circle 272

Tropitone Furniture offers comfort, style, and elegance in its “Brasilia” casual furniture that includes portable bar and bar stool (shown). Wide solid aluminum bar forms main frame; vinyl lacing is also wide. Both in many colors.

circle 270

Wood Mosaic, well known for its excellent hardwood flooring, now incorporates the durable beauty of parquet patterns into custom table tops and bar tops. All have “Semper I” clear polyester finishes for protection.

circle 273

Hall China introduces a compactly designed vitrified china tray service in four colors that are compatible with all contract food service systems.

circle 2

Ingrid Ltd. enlarges the color line and designs of its plastic Stax dinnerware that is specified for public food service.

circle 2

Oneida Silversmiths’ Hotel/Restaurant Division adds four new pieces to its Post Road Flatware: a snail dish, bud vase, and butter with drainer.

circle 2

Oxford Hall Silversmiths finds restaurants ordering its Georgian House stainless steel flatware designed by Ben Seibel. Twenty-odd patterns are in the line. Firm offers a lifetime warranty.

circle 2
This is just one example of how well Alma works in the office.

Alma Desk makes fine wood furniture for every job in the office. And gives you a choice of many different lines, each designed for comfort and efficiency.

By designing to meet the needs of people and the requirements of the jobs they do, we've become one of the largest manufacturers of wood office furniture. Which makes us the logical choice to fill your client's furnishing needs.

So when it's your decision to provide an attractive, efficient and comfortable office environment, come to Alma. You'll find styles that range from the traditional to the contemporary. Desks, chairs, credenzas, and panel systems that work together beautifully. And prices that go from the inexpensive to the very expensive.

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

The custom work in rattan by Empire Furniture Factory and Rattan Works in Coral Gables, Florida, is crafted with care in the firm’s own factory.

Contract installations—for well-known hotel and inn chains—include gazebos and bars, partitioning as well as furniture.

Empire’s Elton Hodges says, “In the manufacture of good rattan furniture, everything is handmade. With this natural product no two pieces of rattan are the same thickness, therefore pieces never look like they came from a production line. Working with rattan is truly an art.”

Illustrated are two views of a dining area at the Lakeside Holiday Inn in Boca Raton where Empire executed custom work for the interior design firm of Tom Gray Associates of Erie, Pennsylvania. This included partitions and grillework, with the middle grille hiding a ceiling track for room dividers. Several styles of rattan chairs are also shown.

Most fabric is c.o.m. and all finishes are custom.

It’s a brighter Pipe Line

Bright Industries, Inc., based in Ft. Lauderdale, Florida, makes a special type of extruded furniture called “Pipe Line.” The lightweight framing, 2¼ in. to 2 in. in diameter, is formed from a plastic compound with color injected all the way through. Therefore, pieces never chip, rust, or need paint touch-ups. Frame colors are green, wood, white, and gray.

Cushions, designed to breathe and shed water, are of PVC foam, filled with shredded polyurethane. Upholstery is plain or striped in chocolate brown, lemon yellow, lime green, royal blue, burnt orange, wheat, and white.

This year Bright Industries moves from patio into public space with the addition of chrome elbows and connections to its seating bies, servers, and other pieces. It adds the perfect Bright touch!

Another Bright innovation is a chair named “The Slider” which company finds popular in hotel guest rooms or at poolside since it be used as a high-back chair for dining—or as a recliner.
Under the very professional guidance of renowned designer Bill Giardielo, four brilliant new WHS Lloyd collections are in the works for this year — collections designed for the interior designer:

"Designers Choice" (just introduced)
"One and Two" (March)
"Just Lovely" (April)
"Canton Export: an Oriental collection"

Several outstanding WHS Lloyd collections* are still active and are regularly serviced by Reed branches:

"Delightful"
"Fresh and Charming"
"Little Things"
"Bright and Beautiful"
"Checks, Plaids and Stripes"

*Please contact your local Reed branch regarding availability.

Friends in the business who have seen previews of WHS Lloyd's striking new collections tell us this is going to be a Lloyd's year. They could be right.
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Natural earthen tones include Pumice, Clay Gray, Ivory and Sandstone in patterns shown above. Also contemporary colors in a wide selection of distinctive textures.

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circle 22 on reader service card
market

S&R's contract fabrics cross international lines

Stroheim & Romann's spring collection, viewed from The Winter of '78 snowdrifts, was warming, invigorating, and eclectic. There were provocative prints—both contemporary and documents—tapestries for all occasions, and excellent woven imports. Four fabrics illustrated, left to right, are: "Checkmate," a design by Linda Sparrow on 100% cotton, in six colorways; "Tamarind," a domestic textured stripe of 100% cotton with a Haitian silk look; "Grasses," delicately drawn on sailcloth; and "Nassau," a 100% nylon velvet. All are in 54 in. widths, cotton-backed, and with Scotchgard finish.

S&R's expanding contract lines have recently been commissioned for the Intercontinental and Princess hotel chains and some posh retail stores.

'Tis the season at Ronald Charles

From headquarters in Miami, a decade-old firm covers all through its expanding "Sequence" collection of printed fabrics. All designs are 100% cotton that is preswashable, and finished with Pont's protective ZePel. "Fare," shown here, is one of increasingly popular orient signs that have been well received by furniture manufacturers. Modern fabrics—excellent for motel projects—have coordinated wallcoverings.

Schumacher's stylish new numbers

Color sings out in these harmonious contemporary fabrics from Schumacher's Contract Division. Show "Blocked Out" and "Excalibur P," both in 53 in. width, 14 colors; and "Excalibur P," both in 53 in. width, 14 colors. Two are acrylic-backed and of 100% nylon. Schumacher also continues with Architectural Designers Contemporary collections, as well as contemporary collections, for sale to contract use. Of interest are the Canadian plain and tweeds, in man ways. For a 50 yd. minimum, many colors can be custom ordered in widths specified up to 100 perfect for seamless drapes or wallcoverings, acoustical and other applications.
Your pedestal base table system choices are suddenly expanded.

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Centro 2 tables are backed by Krueger, your assurance of quality. For more information, contact the nearest showroom or Krueger, P.O. Box 8100, Green Bay, WI 54308; 414/468-8100.

circle 23 on reader service card
Can it be? You've admired a flitch of hardwood veneer, run your hand along its sueded finish, and then turned it over to discover the name: Formica. But Formica has been the startled reaction of architects and designers to Formica Corp.'s new national Collection. Series 1 has been shown.

The 12 woodgrain reproductions of Series 1 represent the company's premium price group within the melamine product lines. Two years were spent in finding the finest veneer specimens and achieving high reproduction quality. The Series I, and the effort to have paid off handsomely in terms of visual appearance and quality are surprisingly comparable to furniture grade material. In fact, the company has made the decision to specify Series I will be specified in furniture as well as interior facing.

Included in the collection of Series I are: Island Koa (from the Monkey Pod tree, found in the Polynesian islands; intricate and colorful woodgrain.); Gourmet Oak; Devore Oak; and Finnish Oak; three oaks. Island Koa (from the Monkey Pod tree, Polynesia), Asian and Camphor Burl (from the Camphor tree, India); two pecans, Savannah Pecan and Chatcan (from the south of France); two hickories, Derby Hickory and Oxford Hickory; two cherries, Olympic Cherry and Ceylon Cherry.

J. Allen Montei, Formica director, says Series I conceals a potential market for "natural," "natural-looking" "natural-look" ones that may prove popular with designers. Whether designers and users still want natural materials is a moot point here. Because Formica has made the decision to offer Formica Series 1, it is a matter of tougher competition.
New Protzman additions to a successful series.

New high back Executive Chair. As marvelously comfortable and remarkably light as the original Executive Chair. Adjustable stools. Two functional heights to choose from.

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It's your Turner, Miami.

Gather a handful of colorful up sticks, release them at will scatter choice gems among And you have some idea who signer Terry Rowe has accomplished in a new, 8,000-square-foot showroom for Turner Ltd. in Miami, Florida. Though the sign was handled with more care than Rowe’s playful agility suggests, it captures the improvisational spirit. The is a superb facility for the presentation of Turner’s fine furniture collection.

Assembling the elements of interior design in the brief available before opening day required considerable ingenuity and resource. The space’s former function subdivided the floor area into many small rooms that were anything but conducive to the display of furniture. These obstructions were removed.

However, the eight interior design columns that remained were a permanent challenge. To “move” them from the space—least visually—Rowe has rated them in a dynamic combination of multi-colored, knife-edged planes. These planes create a curious force on the space, ceiling the interior columns to diminish the sense of height. By running random angles to one another, they also draw visitors into a ricochet they ricochet them around major Turner furniture groups which cluster about these columns.

Like practically every other phenomena perceived at Turner, Miami is a sampling of visual cues Rowe likes to include in his interior designs. Other benchmarks include a stepped walkway leading from the entrance into the center of the room, white tile flooring under an existing skylight to suggest a Tropic-Cal scene for Tropic-Cal furniture (Turner represents Cal in Miami), and a bright wall at the back of the room, where no sunlight penetrates.

There is room for visual too. Tivoli lighting (which also represents) adds its low voltage accents to the lighting scheme of wall surfaces. A pyramidal wall screen is enigmatic. A two-foot de tain of cockleshells reminiscent of cockleshells remind the sea so near by. And then this dream? Turner Ltd., of
More than one-half of our active lives is spent in a work environment, and most of that time seated. Vertebra is the first seating system designed to deal scientifically and aesthetically with your special requirements while working. It is the only seating system which changes configurations automatically to support you in the postures your body adopts. Vertebra assumes the ideal posture without manipulation of levers or controls. For informal situations... relax, and the seat slides forward while the backrest tilts backward. Or... sit up... and the chair automatically adopts a comfortable upright position.

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in almost all lineal-profile chair designs, the armless version tends to be more graceful than the arm version. designer william sklaroff has succeeded in outwitting the rule with an arm whose flow enriches the harmony of a chair which is a jewel of perfectly integrated function, comfort, and line. the birch core laminate frame comes with a choice of oak, walnut, teak, or rosewood finishes. now that ill. president john geiger has opened new york, chicago, and houston showrooms, and is building a u.s. plant, perhaps his rapidly expanding firm no longer really belongs in our canadian report. still, he exhibits at toronto’s international interior design show.

industrial designer thomas lamb has designed any number of award-winning furniture pieces for several canadian manufacturers, but what he has done for the extremely discerning max magder, president of du barry, is nothing less than a masterpiece. “the steamer” lounge and side chairs of molded, laminated maple plywood, with doweled-in splats, are actually much more complex and sophisticated than their nostalgic name implies. not that they lack the strength, lightness, and transparency to wind and water that a proper deck chair requires. but their fascinating way of playing with light and shadow and their superbly sculptural elegance make them potential assets to any interior where a combination of comfort, practicality, and lyrical beauty are the requirement. both the lounge and dining chair fold. the lounge chairs convert into chaises with the attachment of a foot piece that completes the gently dropping line. lounges and chaises were shown with optional vertical channeled leather pads ending in a small head roll—attached with velcro.

continued on page 48
AVERY BOARDMAN

There's more to this sofa than meets the eye. Beneath its sensitive proportions and eloquent lines is a comfortable mattress, just as painstakingly crafted and detailed — factors which make an Avery Boardman the champagne of custom convertibles.

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More of the unexpected highlights

Xception Design Ltd.

Fuller Robinson's Xception II offers the same variety of wood or laminate-surfaced desks, screens, and storage cabinets as Xception I, but also with to-the-floor end panels, and variable screen heights. In N.Y. at Contract Marketing Associates Inc.

Proform Furniture Industries Ltd.

Proform presented "Apple" workstation components and acoustical screens. Designer Whalen N. Forde's wood units, with screen beautifully articulated KD steel occupied a new showroom in a clued warehouse at 366 Adelais Street East, as well as space at show in the Automotive Building integrated system with choice woods and fabrics was more illustrated in our October issue view of the show. The system been installed in the Bell Telephone headquarters in Toronto. In the room it is versatile, used for everything from carrels to reception kiosks.

Artopex

"System 7" work station components, designed by Jean-Pierre Lacoste, combined in the show with Swedish-designed Formfac screens which clip together or pull apart without benefit of tools or hardware of any kind. "System components, both free-standing and panel-hung, include a full range of drawers, cabinets, tables, and hampers. Unexpected news at the show, however, was a readily attached slide-in tubular fluorescent tube lamp very easy to move about.

Avenger Designs

Light, strong, graceful, comfortable, economical steel-frame in various armless and arm chair, including one with a tablet arm shelf, which can be had with the either in nickel finish or smooth coated in black or white nylon fiber support may be coated polyester without additional order or masked with other fabrics without cushioning. Both the and the covers, and the extra coverings are ready for cleaning.

Airborne/Arconas

"Gao" series soft seating includes a sofa that unzips into a bed, with sheets, blankets, and pillows at the ready. Designed by J. C. Ponthus. Made under license from Rosset. circle 205.
GOOD LINES. GREAT FEELING.

Finding an attractive chair isn’t a problem. But how well will that chair serve your design needs and the requirements of your client?

Let’s look beyond line...to function. And most of all to comfort. Behind our new 7600 Series seating is the Harter Comfort Concept. Your assurance that each chair fits the people, the job, and the environment. A design philosophy that is backed by literally decades of experience and research.

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If you’re looking for a fresh new look in seating that works as hard as you do, explore the 7600 system. Its difference is all to the good.

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**Quayle Carpets USA**

Interlocking rings give Quayle's Studio Q, 80/20 wool and nylon Axminster quality, a special animation. Developed to hold up its good looks in public spaces. Studio Q is available in 10 colorways, 12-ft. broadloom width, with Class A flammability rating.  

**Sheridan**

Sheridan's Turlon attempts an interesting cross between the loo carpet and the texture of grass in 100 percent Patlon Plus crimp olefin. This cut pile carpet is available in six and 12-ft. widths, features Sheridan's all-weather Duraflex backing or cushioned Be Bac. There are 14 colorways.

**Patchogue Plymouth**

You don't see it, feel it, or know it's there, but what a difference it makes! Poly Bac FLW/AS is a new anti-static primary backing introduced by Patchogue Plymouth, a division of Amoco Fabrics Co. Said to be noteworthy of simplicity, economy, and effectiveness, Poly Bac FLW/AS will be offered in pre-colored black or beige polypropylene FLW backing and in dyeable FLW backing with nylon capping, virtually identical with Patchogue's regular Poly Bac FLW in appearance. As a primary backing, it is a permanent form of static control that will last the life of the carpet. The company expects that Poly Bac FLW/AS will be used primarily on cut pile carpets, including plushes, shags, and Saxonomies. Static control is achieved by use of a carbon-coated fiber blended with polypropylene or nylon capping on the backing.

**Sweetwater**

New from Sweetwater: Fail Safe, a uniquely striated level loop style developed for rugged durability, featuring a blend of heatset nylon and olefin fiber and Dow Chemical's Vorecel urethane backing, in 10 colorways; and Dura Weve, a companion to Sweetwater's collection of commercial "weave" patterns, having an Ultratuf construction of Antron III space dyed nylon, for corridor and banquet room installations, in 10 colorways.

**Karastan**

A multi-level loop fabric dense surface of acrylic creates a heavily textured Basketweave, designed by designer Halston for K. Available in 20 colorways.  

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*50 CONTRACT INTERIORS APR 78*
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From one semester to the next, the excellence of Model 106 stacks up. With disciplined sleekness and compact styling, it demonstrates supreme form in storeable, durable, modular seating. Sets a classic example of understated adaptability. Electives include ashtrays, bookracks, armrests and folding tablets.
Meisel offers the "Tall Ships" along with other photo collections

When the world's finest sailing ships glided down the Hudson River during the 1976 Bicentennial Celebration, they were cheered by millions of people who watched on shore and on TV. But Photographer Jamie Ortiz had joined the armada in Bermuda at the start of the "great race," and made dozens of spectacular color photographs of this never-to-be-restaged event.

From his works Meisel selected the twelve best as the "Tall Ships Collection.

Like other Meisel collections, the Tall Ships are available as a group or individually in any size from 11x14 inches to 15x30 feet. Each print is custom made on a special enlarger using Kodak photographic paper, then hand-finished and mounted on artboard, hardboard, foam core or directly to the wall at the site. Framed, too, if you like.

In addition Meisel's photographs can be used in office panels, as transparencies, on ceramic tile or vertical blinds, or in almost any design installation contour.

Other photographic collections now offered include Eliot Porter's "Wilderness masterpieces," "The Cowboy," a contemporary vision of the country's mythical hero by Bank Langmore, and the "Great Scapes," made up of 28 super scenic views of America.

Also, Meisel maintains a Masters Library of Images for the designer, architect or photographic retailer to choose from.

And of course, your own negatives and transparencies can be used to make prints or transparencies as large as you wish. And no one can make them better than Meisel, the largest profession custom color lab.

For more information call Sally Vavrin at (214) 637-0170, or write for our Tall Ships brochure to Meisel Photochrome Corporation, P.O. Box 22002, Dallas TX 75222.

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You can match LouverDrape vertical blinds with almost anything...Laura Ashley did.

LouverDrape Vertical Blinds with exclusive Louver-Groovers present a cool, clean, easy way to create a matching environment with a unique window treatment. Shown here is the soft country elegance of Laura Ashley Designs. It has long been possible to laminate on a regular vertical blind louver. The results have never been fully satisfactory. LouverDrapes' exclusive design provides permanently protected edges the full length of the louvers. The fabric or wallpaper is easily installed, and the reflective outer surface provides uniform exterior appearance and allows maximum light without heat. Specify Louver-Groovers with protected edges on your next job and you will use them again and again.

LouverDrape

LOUVERDRAPE INC., 1100 COLORADO AVENUE, SANTA MONICA, CA 90401

Circle 32 on reader service card
professional literature

A four-color brochure from Wilson Art introduces three new marbles to the Design Group I Collection of Wilson Art brand laminated plastic. Included are twelve marbles, two slates, five new designs and several woodgrains. circle 325

A new 84-page catalog for over 1600 Lyon steel equipment and office furniture products is available from Lyon Metal Products, Inc. The catalog is illustrated with in-use and product photographs, and complete specifications and ordering information is included. Specify No. 100-E. circle 326

A four page brochures providing complete information on Marlite brand Wonderwall is available from the Marlite Division of Monsonite Corporation. The gypsum filled wallcovering can be applied to any rigid surface, including poured masonry, concrete block, brick, gypsum board, expanded foam, metal, glass, wood or plaster. Wonderwall features a Class A fire rating, and is reported to withstand hard wear. Available in ten colors. circle 327

Descriptive literature and color chip charts on Estey library bookstacks can be had by writing Estey Corporation. Finished in a new, durable epoxy color coating technique, the hard finish is reported to have 100% more durability than industry average. Available in 10 spectrum colors. circle 328

The Commerce Department's National Bureau of Standards has available a CBS Metric Kit, a revised and updated packet of metric information. The kit contains a consumer-oriented explanation of the metric system; a booklet listing references on metric information; a brief history of measurement systems and a color chart of the modernized metric system; a wallet-sized conversion card; a 15 cm ruler, and a metric conversion status reprint from DIMENSIONS/NBS, the Bureau's monthly magazine. Copies of the kit may be purchased for $2 each from Superintendent of Documents, U.S. Government Printing Office, Washington, D. C. 20402. Specify No. SN003-003-01736-1. A twenty five percent discount is available on orders of one hundred or more.

Terra Furniture Inc. of So. El Monte, California is offering a new catalog showing their line of outdoor furniture and accessories. In addition to the collections that have been in the line, two new groups have been added. A bronze contemporary outdoor line designed by Kipp Stewart, and an aluminum and wood combination designed by Charles Gibilterra. circle 329

An eight-page brochure with photographs in full color showing key models of its 7600 Series Seating and detailed description of the line is offered by Harter Corporation. The brochure also contains fully dimensioned drawings of the four primary styles, together with yardage requirements for custom fabrics or leather. An anatomical chart is portrayed as well. circle 330

Westinghouse architectural systems division has published a new brochure describing its movable partition systems. The 12-page color brochure details the Custom Line Series and Kent Line Series of movable wall systems complete with specifications and detailed drawings. Specify catalog no. 68-150R.

A color brochure is available from Forms & Surfaces on their line of clear and colored acrylic doorpulls for commercial installations. The transparent doorpulls complement either glass, metal or wood doors, and the vivid colors, including white, are solid throughout and will not fade or age. A back-to-back mounting system offers secure, easy installation. circle 331

A new wood moulding pattern catalog is now available from Western Wood Molding and Millwork Producers. The catalog shows in full size most of the patterns available, their number, and the standard size to which they are produced. The book also shows the weights and bundling schedules for the different patterns and metric conversions in the sizes produced. A copy of the WM / Series Pattern Catalog is available for $1.50 from Western Wood Molding and Millwork Producers, P.O. Box 25278, Portland, Oregon.

A comprehensive reference, specifications and samples manual on Boltalex vinyl upholstery materials for contract applications is now available from the General Tire and Rubber Co. The manual, in looseleaf format, is designed to meet the needs of contract furniture specifiers/manufacturers, architects, interior designers and upholsterers. Samples of eight different patterns, with a total of 139 color-ways are included. Cost is $10. Write: The General Tire and Rubber Co., Contract Furniture Group, P.O. Box 875, Toledo, Ohio 43696.

The characteristics and uses of Poly-Net protective netting for the furniture industry are featured in an illustrated bulletin now available from HCM Corporation. The flexible, polyethylene material conforms to the contours of each object for a tight fit, safeguarding the exteriors of products made from metal, wood, glass, or ceramic. The tubular-form netting is used to prevent damage from impact or abrasion, and the material is available in a wide range of diameters to meet most protective requirements. circle 333

A color presentation book from Stauffer Chemical Co., containing more than 300 wallcovering swatches, divided by color into seven folders, shows patterns from the company's textured line of fabric-backed vinyl wallcoverings. Each folder features textured designs in golds, russets, naturals, off-whites, neutrals, browns and accent hues. circle 334

Window energy problems are the subject for The Window Book, a 136-page, illustrated guide for those concerned with the high cost of fuel in the home as well as in the plant or office. The book identifies the different ways windows waste energy, and discusses the specific solution for each problem. A copy of the Window Book can be ordered from Fred M. Schmidt, Season-all Industries, Indiana, Pa. 15701. Price: $1.00.

From Stylex is a full-color catalog illustrating their DX Series chair. In addition to listing dimensions and construction details, the catalog reveals such DX features as the newly styled chrome base, wall saver legs and vinyl bumper on backs to protect against scuffing. It also shows six color samples on vinyl upholstery in the lid.

Breakage resistant plexiglass mirrors, and their possible applications are illustrated in a six folder available from Comm Plastics and Supply Corp. circle 324

Bobrick Washroom Equip Inc. is offering a "Planning for the color Coordinated Restroom." The new planning features a distinctive cover design, and pictures colored schemes integrated into a wall paneling. The use of toilet compartments and cost is also examined. A comprehensive equipment list included in the guide details requirements for both large and public washrooms, as well as locker rooms in gyms and houses. circle 332

Instant Turf Industries has introduced their Surf N' Turf which is a resource guide of floor covering specifications. The reference folder contains swatches of the company's solid and synthetic surf swatches ranging from colorations to non-traditional multi-hues. Manufactured from Olefin, the folder is to hold up under heavy traffic and weather conditions.

A 20-page, full color brochure explaining the world of Crafts' contract carpet styling is been introduced by West Pepperell's Carpet and Rug Cabin. Crafts' contract are included, and the brochure also contains a full explanation of the Craftloc(TM) carpet down system. Contract carpet architectural specification is also included.

The Krueger Co. offers the best manufacturers of foldables and chairs for insti use, is offering a brochure outlining table quality. Features which determine quality, and value are examined. Tables feature lightweight, strong honeycomb core co.
To create the ultimate in contemporary furniture, it’s essential to be completely dedicated to the pursuit of excellence. Stendig International spares neither time nor effort in that quest.

Here is NONSTOP a tour de force in luxury seating of unparalleled comfort, achieved by a unique collaboration of hand crafts and advanced technology. NONSTOP is engineered for maximum flexibility. As many elements as you please can be joined together in configurations from the serpentine to the circular. Changes can be made in minutes. And the possibilities are limited only by the imagination.

NONSTOP is available in Swiss suedes and leathers that grow more magnificent with time. Designed by Eleonore Peduzzi Riva with Heinz Ulrich, Klaus Vogt and Veli Berger. NONSTOP is part of the Stendig® deSede Designer Collection, produced by deSede of Switzerland, grand masters of leather upholstery.
JANSKO. A brilliant blend of reed and chrome. Designed for this moment. Priced incredibly right. Complementing glass-top tables also available. Write Jansko, P.O. Box 14486, Ft. Lauderdale, FL 33302. Phone (305) 522-6791.

Ft. Lauderdale, FL / Charlotte, MI / Carson, CA

circle 33 on reader service card
Towards post-post-modernism

Writing recently in The New Yorker, art critic Harold Rosenberg proposed a definition of the term “post-modern” as it applies to the fields of painting and sculpture and to post-painting-and-sculpture art forms such as videotaped messages, ashes of records which documented past events, and photographed self-mutilations. With so much talk these days—I almost said so much loose talk, but I must try to be fair—about “post-modern” architecture, our attention was naturally arrested by an attempt to apply the term in an allied field.

“Post-modernism,” Rosenberg thinks, “has no use for vanguards. In fact, the essential connotation of ‘post-modern’ may be ‘a period without vanguards.’” (So much for those who thought themselves to be in the post-modern vanguard.) In architecture and interior design as well, our period is characterized by a relaxing of the ranks that once marched so respectfully behind the avant-garde modernists. We are all free now to be at ease, our revolutionary zeal is either assimilated or exhausted, and, for the time being, no new avant-garde is likely to attract much of an army.

Yet, within this vanguard-free group, Rosenberg fears the collapsing of art into mere craftsmanship and the conversion of crafts into mass media. “Only the pressure of new creations against art as it has been defined,” he says, “keeps art from merging with the media and allows it to survive for an interval as art.” In other words, the avant-garde, even though detached from craftsmanship and even though without any unified support from the “post-modernists”, remains valuable. Here the parallels between painting-sculpture-mutilation-whatever and architecture diverge.

For architecture is never totally conceptual. It must always be grounded in function (and in a pretty small number of pretty unchanging functions, at that) and grounded as well in the craft of building. An avant-garde leading it too far from such ancient concerns as the proper placing of stone on stone will simply lead it beyond the province of architecture. We have, of course, outgrown the early modernists’ view that saw architecture merely as an expression of either function or structure. But function and structure can never be dismissed. If this means that architectural design, thus inseparable from utility and craftsmanship, must be considered an applied art rather than a fine art—well, that’s not such a disgrace.

What does rankle a bit, however, is the term “post-modern.” In the first place, it’s not a very accurate description of current design. (The most eloquent—and also most entertaining—such description is Peter Blake’s Form Follows Fiasco, reviewed here last October.) For the prefix “post” suggests that “modern” is dead as a doornail, whereas, however dead a doornail may be, the modern style is considerably more lively. Far from having died, “modern” has simply matured and relaxed.

In the second place, the term “post-modern” makes one feel a bit like yesterday’s coffee grounds. How much more appealing to be a style’s precursor rather than a style’s leftover! But every period, with or without vanguards, must be a precursor of something. Let us hope, at the very least, that these days are a precursor to the time when the phrase “post-modern” stops ringing in our ears. Let us recognize that many aspects of modern design are still with us and still very welcome, and, if we are to renounce some of the adolescent dogmatism of the early modernists, let us not be so dogmatic about doing it.

STANLEY ABERCROMBIE
Uncommon luxe for Rheims

Photography by Jacques Dirand unless otherwise noted.

Architect: Jean Loup Roubert
Interior designer: Marc Held
Graphics designer: Annegret Beier
Coordinator: Annik Duvillaret
nestled among famous vineyards, is the site of France’s Champagne country, the coronation church of the kings of France. Joan of Arc stood next to Charles when, at her instance, he was crowned in 1429. Its university was founded by in 1537. Altogether, an extraordinary new hotel.

Held is a brilliant French designer of talents. A china line of his design, for instance, is in the collection of Amsterdam’s Museum, his innovative chair designs produced by Knoll at Designer’s Safari 72, and he is working now as an architect of over 40 houses in Corsica and on the middle of a lake near be shown, when completed. And Annegret Beier is a candidate for the brightest young star of graphic design. (An exhibition of her designs at Paris’ Galerie Deloire a few ago was a popular delight.) Extraordinary talents.

The hotel chain, owned by the Cognacera, is extensive and respected, for four-star, and all are located in the cities. An extraordinary client.

It em all together, and there is an extraordinary result: a 125-room four-star luxury breaks with much of hotel chains’ wisdom about design.

But there was anything vastly different from the hotel chain’s usual budget available for The difference in the Rheims hotel’s not what was spent, but how. Held that savings could be sensibly made by architect Jean Loup Roubert’s basic design: its structure and its concrete surfaces are, therefore, not ged but exposed. This enlightened commmon—attitude allowed the introduction of fine detailing and atypically fine materials—fine woods, leathers, and was also possible for Held to design mixture; indeed, the hotel is to a large
Deidi Von Schaewen

degree a showcase of design prototype
iture not yet in general production.
The Rheims Frantel is a design of
effective contrasts: raw concrete co-
with fine fabrics and luxurious leath-
erately fitted and impeccably bu-
etwork contrasted with surfaces that
been left quite unadorned; the sp-
chrome contrasted with the cozy warm-
ditional French folding screens of in-
wood strips. It is a design that ref-
avoids the pretentious (and oft-
spurious) chic of hotels that attempt

simultaneously mixlern and grand. V
Frantel provides instead is a modest
For the hotel's "Le Duke" bar and snack bar: traditional wooden screens and chrome furniture beneath innovative modular ceilings of linen and leather squares.

Opposite page, top, and directly above, "Le Duke." flexible wood screens (traditional in France) give steel-rimmed marble tables a feeling of privacy. Ingo Maurer's felt-shaded hanging lamps cast soft, warm light. Opposite, far left, a view into "Le Duke" from the hotel's mezzanine level. Opposite page, right, a "Le Duke" table setting with German china, Italian flatware. Beier graphics on the menu. This page, left, the ceiling detail: stretched squares of leather-trimmed linen.

with the genuine chic of quality detailing execution.

Obviously, imagination. The ceiling main stair, for example, is of a highly lacquer so mirror-like that it doubles notion of verticality. Even more striking ceilings of the hotel's two main dining ("Le Duke," a mezzanine-level bar and bar, and "Les Ombrages," a luxurious service restaurant) where concrete slabs handling ducts are covered by squares stretched between parallel lighting.

In "Le Duke," the linen squares have other refinement of leather fastenings at corners.

continued on page 62
“Les Ombrages”
restaurant:
within
a public
space,
private retreats
behind
filmy panels
of white linen;
within the
linen
pavilions,
soft leathers.

There are leather straps, as well, supporting
Swedish-made leather cushions within
markable translucent dining pavilions of
bражеs.” Detailing here is more typi-
fine luggage than it is of hotel archi-
should (but seldom does), the design-
phy has its clearest and most effective
in the hotel’s guest rooms. Quiet—
almost spartan—in their form and
the rooms are nevertheless enriched and
ed, for example, into the bedside coun-
s a selection of switches (for lighting fix-
elevision control, and door locking and
locking) as handsome as those seen any-
here. The built-in clock with wake-up alarm
and soft night-light is equally superb, and the
row of closets and shelving units opposite the
bathroom door is worthy of a custom residence
by the most fastidious of designers. The rooms’
corner windows, many with views of Rheims
Cathedral are, of course, a contribution of
building architect Roubert and a major asset to
the rooms’ highly personal character.

Whereas the philosophy underlying the
choice of furniture, accessories, and surfacing
materials in most hotels seems to be “easily
broken, easily replaced,” the philosophy at the
Rheims Frantel is clearly different. As in the

Opposite page, two views of “Les Ombrages”, the
Frantel’s main restaurant. Loggias of wood structure
and translucent white linen panels are freestanding
within the restaurant. One seats 20; a smaller one
seats only 6. Ceiling squares are of the same linen,
and numerous trees contribute to the “summerhouse” atmosphere. This page, top, square
wood presentation buffet in the center of the restaur-
Two details, above, left, of the loggia structure
and linen panels.
Typical rooms that are far from typical: quiet colors, simple forms, fine woods and fabrics, surprising custom detailing in the cabinetwork.

of Europe’s older hotels, this new one is fine things intended to stay in place and well. Held, in fact, looks forward to the en the Frantel will no longer be consid- "new modern building" but will have its place quietly as an exceptionally at- e, comfortable hotel in the heart of

STANLEY ABERCROMBIE


Opposite page, top, corner detail of the ash bed frame. Bedcover is hand-woven mohair. Opposite, below, general view of one of the typical rooms. Built-in desk enjoys view from angled windows which project beyond facade. This page, top, detail of bedside table continuous with desk surface (see plan at left). Telephone, light switches are built into table top. Directly above, bathroom sinks cantile­ vered beyond edge of counter top.
Sailing away

Will Coca Cola® ever win the Nobel Prize? After all, the very sound of its name brings a thirsty humanity together; the world is surely smaller for it. As pointed out in a recent Smithsonian Institution exhibition, “A Nation of Nations,” it is also becoming a more uniform—and less exciting—planet to call home. American businessmen, however, are still discovering other ways to conduct world trade besides the trans-Atlantic way. International hotel operators, for example, find themselves, their designers, specifiers, and construction teams engaged in problems never before encountered when they build in such regions as the Asian Pacific or the Middle East. The overseas experiences of two professional services, Wimberly, Whisenand, Allison, Tong & Goo, Honolulu architects, and Western Contract International, San Francisco expediters of architectural and interior design projects outside the continental U.S., provide behind-the-scenes glimpses of international hotel work involving American designers that suggest a compelling need to re-evaluate the entire construction process of overseas work.

Neither WWAT&G or WCI is telling designers and manufacturers to “throw out the book” in approaching overseas work, to be sure. Rather, overseas projects can be regarded as classic problem-solving exercises in which virtually nothing, from programming to opening date, can be taken for granted. Properly handled, these circumstances can even be turned to advantage.

This was certainly the case in WWAT&G’s designs for the Sheraton Molokai, a 300-room hotel on Oahu, Hawaii; a 190-room addition to the Shangri-La Hotel, Singapore; and the 100-room Tanjong Jara Hotel in Kuala Lumpur, Malaysia. None has air conditioning; careful studies of terrain and climate led WWAT&G to design low-cottage-type buildings no higher than two stories that enlist prevailing wind patterns, abundant vegetation, high ceilings, louvres, and even old-fashioned ceiling fans to cool themselves naturally through cross-ventilation. The firm goes to great lengths to make its designs good ecological neighbors. Local geology, scenic views, and sense of proportion are respectfully maintained as much as possible.

There are pitfalls everywhere, of course. Among these WWAT&G cites such limitations as the capability of local construction industries, degree of sophistication of local operating personnel, and general workability of the total hotel scheme. Construction is a very localized art, in WWAT&G’s opinion. To be assured that a design is within the grasp of local builders, the firm likes to engage the advice of local architects working in the region of the site. Similarly, specifying sophisticated equipment in such functional areas as the kitchen or bar only makes sense if future operators can understand and use it (or management is committed to extensive training). It seems fairly obvious that a hotel that defies the best effort of its staff to control it is a likely money loser from the start.

Transporting the caravan of building materials and interior furnishings to the site is the next hurdle. In fact, it can be so fraught with unforeseen challenges that many designers turn to specialists like WCI for help. Problems can appear any time from start of the specification process to the site, and may involve shipping, bargos, import licenses, and quality control. Air freight is too costly for bulk cargoes of furniture, so surface transit by ship is usually preferred. Even so, WCI assists in packing their products to the best advantage. Some overseas hotels are really intended for the tourists who range from yet another International monument to yet another quaint anachronistic reproduction of a vernacular.

The solution lies somewhere in between. WWAT&G. Why does the firm adopt forms and details reflecting the cultures that are innately symbiotic for their hotels? A building which looks sympathetic to local culture also stands a better chance of being built as designed.

What a Western-style hotel in Tahiti looks like is another matter. Points range from yet another International monument to yet another quaint anachronistic reproduction of a vernacular. The solution lies somewhere in between. WWAT&G. Wh- why does the firm adopt forms and details reflecting the cultures that are innately symbiotic for their hotels? A building which looks sympathetic to local culture also stands a better chance of being built as designed.
Quality control can be managed well enough at the factories of origin. But what happens when the crates are opened at the site? Training local labor is essential, for one thing. To further reduce the risk of misunderstanding, WCI has even constructed a complete mock-up guest room and bath on the site for Sudanese workers to study.

Which brings us to the final reminder that a design on paper is but a statement of intent concerning the construction process itself. Are the needed labor skills locally available to build a complex structure, filled with Western technology? What construction materials and services can be expected to assist the building team? Will climate affect the project schedule? Can technicians and others arriving from overseas cope with local social mores and other living conditions?

Again, there are no easy rules. Whereas WCI brought a supervisory crew to instruct and aid Sudanese workers, WCI was obliged to screen, assemble, and transport an entire army of construction workers for Saudi Arabia; the Saudis lack an organized labor force.

Likewise, it is easier to anticipate and bring along all the countless tools and supplies that Western-style construction is heir to, than to delay a construction schedule for want of a special screw or epoxy adhesive. Should such necessities as a construction elevator still lie fragmented in crates when materials must be hoisted, the unthinkable becomes the expedient—as at the Khartoum Hilton, where materials were hand-hoisted nine stories up.

Embargos do not appear to be seriously affecting U.S. manufacturers selling to the Middle East, at this time. (Shipments may routed, re-labeled, and reshipped to ruffled diplomatic feelings between national import licenses, however, require fastidiousness. As WCI discovered, Saudi Arabis permit plants to enter, but they must accompanied by soil. WCI's novel solution: a Swiss-made chemical compound in plants can travel to the site.

Why does WCI undertake these latter-day Odysseys to help designers like WWAT&G bring Western-style hotel operations to such faraway places as Tahiti, Singapore, Iran, and the People's Republic of China? To dismiss the effort as simply a quest for profit is to oversimplify the question. Perhaps French sociologist Jacques Ellul had the clue to this phenomenon over a decade ago: technology is a closed system, a relentless self-justifying global force that gobble all in its path, including the bed you sleep on in your travels. Then again, it's not so hard to have the comforts of home to retreat to when the sights and sounds of distant ports give way to hunger and the yearning for a good night's sleep.

ROGER YEE
Stately thriller in Manila

Every great civilization stores its legends in great buildings, whether it be an Independence Hall, a Parthenon, or a Great Pyramid. To Filipinos, one building that surely commands their affection is the Manila Hotel. Under a pitched tile roof covering 149 rooms on six floors, the classic hotel by Parsons and Burnham witnessed the birth of a modern Philippines. From American governors-general, Philippine Commonwealth, and World War II to the early years of the Philippine Republic, the nation’s political and social elite gathered at this “Aristocrat of the Orient.” When President Ferdinand Marcos recently decreed that the state-owned Hotel be restored and enlarged to highest international standards, he entrusted noted Philippine architect Leandro Locsin and Dale and Pat Keller, of the respected interior design firm of Dale Keller & Associates, with a national treasure.

The 66-year-old Hotel was built to last. Neither earthquakes nor typhoons nor General Douglas MacArthur’s room by room shoot out with the Japanese could tear it down. Yet time had taken its tribute. Fine Beaux Arts classic orders executed by an accomplished Italian engineer had been stripped away or concealed as columns, beams, and cornices suffered numerous “modernizations.”

Locsin and the Kellers (see the Kellers’ interior design for the Bali Hyatt Hotel, INTERIORS, September 1976, pp. 78-81), were asked to restore the Hotel’s interiors to their former elegance, and to add some 450 bedrooms in the process. New rooms were to be housed in an annex adjoining the original structure; existing spaces would be returned to their former appearance. And in the transition from a gutted shell to a modern facility, the Hotel would acquire four major restaurants and bars, a series of function rooms fully equipped with state-of-the-art audio-visual aids, and a grand ballroom, the “Fiesta Pavilion” (named in honor of a pavilion once attached to the original hotel) for social events and official state functions too large to accommodate in the Presidential Palace.

An island nation founded on a rich “tripod” Philippine/Chinese/Spanish culture and famed for a wealth of natural materials including hardwoods, mother-of-pearl, seashells, vegetable fibers, and leather, as well as the skills of cabinet making, carving, and inlay, inspired the Kellers to design new interiors that relied heavily on these resources. Guest room appointments have been fashioned from marble (baths), Nara wood (parquet floor, trim, and doors), and Nara and Santos wood (upholstery, cabinets, and panelling). Yet in the process the Kellers were forced to reject the grand arches and great walls that were the hallmark of the original hotel.

The hotel’s history, however, is still embodied in the grand ballroom, the “Fiesta Pavilion.” The room is a symphony in white, with a central wall of mirrors and a floor of polished marble. The walls are decorated with Murano glass chandeliers and the walls are covered in white silk. The ballroom is a testament to the grandeur of the original hotel and a symbol of the Philippines’ proud cultural heritage.
Indigenous materials and local craftsmanship are proudly displayed throughout the Hotel. Guest room, left, and lobby, below, are showcases for fine hardwoods, cabinet making, textiles, and other Philippine natural resources. Lobby arcade view, far right, shows skillful plaster work in re-creating classic orders.
flooring, fretwork divider screens between sleeping and dressing areas, and hand carved headboards), Capiz seashells (translucent lampshades), inlays of mother-of-pearl and carabao, water buffalo hide impregnated with silicon for water repellency (table and counter tops), rattan (furniture), and hand woven tapestries, paintings, and silk-screened prints commissioned from Philippine artisans and artists. The Main Dining Room transforms crushed Coca-Cola® bottles into palm trees. The Cowrie Grill uses some 8,000 Cowrie seashells to create a memorable lighting fixture that dominates the Hotel's only totally "new" dining space. The Ilang-Ilang Coffee Shop is a graceful display of wood craft that surrounds diners in a trellised arcade. Everywhere in the Hotel testifies to the Kellers' ingenuity and the pride of heritage and workmanship in this dynamic Pacific state.

One of the Hotel's more pleasant surprises, however, is accomplished at a very modest scale: in the plan of the typical guest room. Although conceived to satisfy the most demanding international clientele, it provided the Kellers with a rare opportunity to apply their years of hotel design experience free of the usual corporate guidelines. One generous four-poster double bed—rather than two, as is the U.S. custom—is more than satisfactory for the 66 percent of international hotel rooms occupied by single persons, so this percentage has been applied in Manila. As Pat Keller says, "Who wants that empty second bed as a reminder that someone's missing?" Other Keller touches include: a freestanding desk, not a single desk/dresser/TV stand/luggage rack unit, so a businessman can actually use the desk for work; a separate luggage rack; separate bath/toilet/dressing room compartments wherever possible; a telephone at the desk, not the bed; art produced by the host nation rather than a packaged view of Paris or Rome.

But possibly the greatest achievement of this interior design is not really noticeable at all. That is, the restoration of the 1912 Hotel. The search for the historical interiors was a task worthy of Sherlock Holmes.

Removing the effects of "modernization" was only the beginning. The Kellers found the documentation they needed from a variety of sources: Duke University's picture postcard collection, the fabled Gotham Book Store, New York City, a 1919 copy of Ar-
Whimsy, imagination, and the rich Philippine "tripod" cultural heritage await guests in the three dining facilities shown here. Liang Liang Coffee Shop, below, is named for tree growing in center. Cowrie Grill, far right, uses some 8,000 shells. Main dining room, below far right, boasts Coca-Cola "palm trees" and lighting pendants made from palm fans.
MANILA HOTEL

chitectural Digest at Cornell University, and interviews with scores of Philippine guests of the old Hotel. Slowly but surely, these fragments yielded to a conceptual reconstruction that guided the Kellers in their painstaking repair of what was broken, and re-creation of what was lost. Not only did this rescue the Hotel’s Beaux Arts spirit, it enabled the Kellers to literally raise the roofs in many rooms whose ceilings had apparently been dropped for air conditioning ducts. (Ducts were re-routed, as was plumbing, to preserve original flush floor and ceiling elevations.)

The glory of this labor of love is its anonymity. “We never design in this style ourselves,” Dale Keller admits. “Our respect for the existing building meant that we would not impose our own creative personalities on it.”

As views of the Hotel show, their restraint has triumphed. Guests may not realize that the plaster moldings are new, as are the chandeliers and the corbels that conceal speakers. Nor may they know how carefully the new lobby, which connects the old lobby and building to the new high-rise building behind them, synthesizes the sensibilities of an old Philippines and the modern nation it is today. Yet Filipinos know what Locsin, the Kellers, and the Philippine government have achieved. One citizen described his recent visit as a return to “an ancestral home.” From its commanding site, overlooking Manila Bay, Rizal Park, the Luneta, and Intramuros, the old walled city of Manila, the Manila Hotel stands ready to welcome us to the Philippines of the 21st Century.

All interior furnishings and construction: hand crafted or manufactured by Philippine artisans, artists, and manufacturers from original designs, many by Dale Keller & Associates.
Sick of golden arches? Tired of monstrous plastic clown heads bobbing and leering at you from honky-tonk heights? Well, if that kind of place isn’t your kind of place, then perhaps Arby’s is. Fast food presents a desirable alternative to a great many people in this busy era, and there is no sound reason why buildings that house it should not be well-designed. Stanley Tigerman and Associates ably demonstrate that this is indeed possible, and no clowns in sight.

The Chicago franchisee of Arby’s wished to develop an atypical fast food restaurant in the heart of the city’s fashionable Near North Side, opposite the venerable Water Tower, the only building in the area to survive the Great Fire of 1871. Obviously, this was hardly the site where Plasticville, USA would be appreciated by design-conscious Chicagoans. The existing structure was a twenty foot wide, four story building originally housing a Chinese restaurant and sporting an ersatz Venetian facade. What took place was a major remodelling and renovation infill of this structure.

A primary concern of the clients was that a western motif be created. The architects/designers incorporated rough sawn cedar and plants into the interior to accommodate the clients’ thematic concern, and, rather than replace one facade with another, treated the exterior as a means of exposing the interior. This was achieved by a flush, diaphanous, transparent glass membrane.

The transparent skin operates almost as “non-architecture” so as to better expose ducts, conduit and fire-protection piping, color coded in the primary hues. Round forced air ducts are red, electrical lighting tracks are yellow, and fire-protection elements and piping are blue.

The bold interior colors contrast well with the warm woods, and the strong architectural manner in which the interiors are treated complement the city outside. A two-tentacled stairway, merging at the landing, leads from the first floor serving area to the second level dining area.

The small-scale gridding (mullions and stucco expansion joints) optically creates an interesting scale shift on the one hand, while pragmatically solving wind loading problems and resolving curved sections on the other.

Building code requirements (concerning the separation of the top two abandoned floors with fire resistive materials) and problems of finding steel fabricators to produce the many steel curved sections created a rather long construction time, but problems such as these, when overcome, result in something such as Arby’s. Clowns and lurid arches are erected far too rapidly, anyway.

RICHARD ZOEHRER
Exterior view on opposite page shows Arby’s quiet facade, while other photographs (including our cover) exhibit the explosive effect of bright interior colors. Bare-bulb electrical fixtures, on exposed yellow conduits, create a pattern sympathetic to the design.

Combination plan/elevation drawings reveal first floor space at left and second floor space at right.

Client: Lunan Corporation
Architect: Stanley Tigerman and Associates
Design: Stanley Tigerman
Associate in Charge: David Woodhouse
Assistant: Wes Goforth
Structural Engineer: Raymond Beebe
Mech./Electrical Engineer: Wallace and Migdal

Strollers seeking the flavor of *la dolce vita* in New York’s Little Italy have been tied to find hidden treasures among the of-the-century tenements of this famous community—a *tour de force* of sophisticated contemporary interior design by two young architects practicing under the unusual name of Morsa. For Antonio Morello and Donaio, the effort has meant more than the creation of two family names. The designers crossed a time barrier and taken an entire community with them. As demonstrated in eight recent projects shown in these pages—restaurants, Caffe Biondo, La Colombe Cortile, La Griglia, G. Lombardi, and verave, and two shops, Ferrara liquor store—Morsa’s own Centro di Disegno Inc., is conducting a vivacious and innovative form of commercial interior design that beholds watching.

Although the *risorgimento* has come and gently to Little Italy, its effects have been no less startling to inhabitants and alike. Michelangelo, Palladio, and never designed like this—or did they?—than a century has passed since the great wave of Italian immigration to America. Enough time to dim ancestral memories and more than enough time to transform an agrarian society to a mature technocracy. Morsa’s vision of a new “Italian” design—freshly imported from Italy, seemed to look “foreign” to Little Italy. And in

**Risorgimento**

Photography by Robert Perron except where noted

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**Caffe Biondo**

Compact in floor area but spacious enough for patrons, Caffe Biondo disguises a window out to an air shaft with plants and mirrors to a lush courtyard, feigns deep space with an *I’oel mirror* effect on a back wall, and dignifies staff, food, and beverage experiences with a handsome brass, and marble counter, glass showcases, and a gleaming brass cappuccino maker. This sophistication continues with exposed brick walls, marble checkerboard floors, and tiling. For the finishing touch: a minimally detailed glass facade framed by sleek black lacquer iron columns, a gracious meeting of two architectural styles.
generations of the Lombardi family have
and perpetuated the restaurant that has
name since 1905. Accordingly, Morsa's
Lombardi's third interior in the original build-
and is serenely elegant, perhaps Morsa's most
delineated design to date, in its fresh in-
tion of classic Art Deco themes. A winged
Art Deco image derived from the an-
nymous symbol of protection associated with
god and chief deity, is the interior's leitmotiv,
ing in numerous aspects, on the wall as hand
relief, over the bar as heraldic plaque, on
screens as sheet metal collage, and even on
books and menus, it creates a strong sense of
identity, continuity, and even mystery. The bar and
main dining room, just inside the entrance, a bever-
age service bar hidden in a lush setting of tropical
plants, and an auxiliary dining room to the rear exe-
cuted in strong horizontal lines, mirrors, and framed
poster art, form one stately procession under the
glow of Morsa's lighting scheme. For a combination
of diffused wall washing down lights, focused up
lights from floor lamps reproduced from Twenties
originals, and down spot lights at the bars conjures
the illusion of a Grand Canal along Lombardi's origi-
nal terrazzo floor: islands of light encircled by soft,
shadowy forms. Little wonder that artists, writers,
and gourmets have joined neighborhood clientele to
enjoy its noted Italian cuisine. If there is a romantic
facet to Morsa's personality, it thrives here.
rubbed textures, exposed brick, tile floors, tin ceilings, and artful arrangements of tasteful (and authentic) bibelots. Morsa manages to evoke the creature comforts of a Provencal farmhouse without mimicking an actual archetype. The two main dining rooms shown here (there is another upstairs) may differ significantly in their ceiling treatments, one using directed light sources and cove lighting while the other diffuses light through a pleated canvas canopy. Yet their common intent is readily discernible: intimate, friendly settings for the leisurely savoring of fine food and conversation. (Note lithographs by Leger, reminders that the artist resided in the building next door during his U.S. stay; mirrors set in back wall brick to suggest windows and rooms beyond; bar constructed from old doors.)

EIGHT PROJECTS

La Colombe d’Or
Proprietor George Studley spent his boyhood in Provence, and this restaurant, just north of elegant Gramercy Park, is a fond tribute in interior design and haute cuisine to that southeast province of France. Creating a design of warm lighting, hand-course, when Morsa first appeared on the scene at large scale through mainly grand chandelier, these interiors have the subtlety of illuminated medieval manuscripts when examined at close range. Decorative elements as paintings, statuary, plants, and architectural fragments from buildings long departed through their architectonic frameworks themes in a Bach fugue. In the chiaroscuro, highly directed light sources they become focalizing bits of aesthetic information at overall scheme—Baroque sleights of hand to store from scale.

Naturally, a good shop must sell its wares once the customer is inside, and Morsa’s designs are no exception. Circulation paths are cut straightforwardly, with few turns or obstructions to impede traffic or security management. Kitchens and storage spaces are spacious and uncomplicated. Building materials and interior furnishings have been selected for ease of maintenance. Every aspect, from casework and signage to and matchbooks, is designed to reflect the business identities of these establishments. “We analyze what the client says Savoie, “size of operation, cost, an
La Griglia
A restaurant in a 9 ft.-4 in. by 35 ft. deep space? Morsa has accomplished the impossible by persuading the owner to write a "one item" menu featuring grilled meats. These in turn have become the theme for the entire, compact space. White tile floors, white tables, and white chairs accented by green walls, green booth upholstery, and lush greenery at the all glass facade recall the many macelleria (meat markets) and salumeria (delicatessens) in the neighborhood. The handsome grill is located at the rear.

Il Cortile
Its name means "the courtyard." True to its name, this restaurant offers diners a rare glimpse into a courtyard of laundry flying on clotheslines, sparse city landscaping, and brick walls displaying a collection of windows of every shape and size. Such glories are visible chiefly at the rear of Il Cortile, where Morsa has fashioned an airy greenhouse that customers enter by passing through a brick arcade carved from the building's exposed rear elevation wall. But the front is not neglected. Il Cortile's main dining room, which revolves around the building's stairwell and the main bar, weaves its own richly textured fabric of tin ceiling, exposed brick walls, and tile floors, accented by lush plants and traditional Italian statues. The establishment was an important first project for Morsa. Patrons discovered its delicate northern Italian cuisine and turned it into a solid financial success long before signage appeared on the beautifully detailed dark-stained oak facade—a signal to Little Italy's businessmen. (Two discreet elliptical brass name plates now flank the entrance.)
Possibly never since Prohibition have wines and spirits looked as alluring as on the shelves of Ferrara's new liquor store, adjoining Little Italy's dairy bakery and cafe. What Ferrara has done with merchandising of liquor is to make the product as much as the store. Bottles are stored in tall, natural wood bins, reminiscent of wine cellar shipping crates, that snake their way across the spacious tile floor. Customers who enter its narrow passageway come upon such visual delights as a tree in a skylight, a bright green HVAC duct overhead that traces the circulation path, and occasionally glimpses of themselves in mirrored reveals set into the cabinetry. Ferrara's display technique is raised to the finest degree, striving to convince customers of the absence of any barrier between them and the merchandise. An all glass facade, tied to the existing elevation lines by a modern hollow cornice that recalls the Corinthian order, reinforces the store's identity as modern and illuminated in the flattering tones of Italian lighting. Come closer, and handsome signage in serif typeface on a black field distinguishes wines and liquors into specific categories: come closer, and black and white labels in the same graphic standard as before proclaim Ferrara's competitive prices. The entire presentation is designed to be read with such speed that customers in cars scarcely realize it is the interior design much as the liquor itself that drew them in.
EIGHT PROJECTS

A continuous ribbon of glass wrapped around a street corner, are the essence of Morsa’s dazzling yet conceptually uncomplicated design. Such details as the streamlined black enameled base and cornice, separated by the glass and a corner column, mirrored wall panels set against exposed brick, tile floor, wood tables and chairs, counter cabinetry, and assorted architectural fragments and potted plants, lend scale and texture without adding visual weight to this seemingly floating composition. Form and color are provided by the patrons at their tables—and the pastries and cappuccino machines, of course, enshrined in glass and brass. All this under a flood of sunshine by day, or track and down lighting by night, that gives Primavera (“Spring” in Italian) the lively, contemporary air of flowers forced into sudden bloom.

mam comedy on parade is the spectacle seen from the windows at the Primavera cafe. Windows, which could be regarded as one

The client often has vague ideas about how to achieve a desired mood. If necessary, we develop a total marketing and design concept for him.”

To develop given spaces in buildings whose existing conditions are obscured by time. Morsa prepares a thorough engineering survey and a strategy that seeks to exploit given possibilities. “We save and salvage as much existing quality as we can find.” Savoie explains. “Though it is difficult to find craftsmen who can carry out our details, we find the right people and call on them again and again.”

Having the right people has enabled Morsa to conceive and construct a wide range of forms in cabinetry, ceiling and wall treatments, and storefronts, often incorporating traditional materials like old doors, pressed tin, and corbel stones rescued from demolition, alongside more modern materials like glass wall systems, track lighting, and Bertoia chairs. Having the right people also enabled Morsa to give clients high quality facilities that blend well with their surroundings. All are successful financial enterprises—a fact not missed by the business community.

Morsa has even become its own client on one occasion. Morsa’s shop, Centro di Disegno, is a showcase for lighting fixtures designed by Morsa or by artists, industrial designers, and architects Morsa commissions. The interior is simplicity itself: all glass facade and threetiered floor/display counter filled with an assortment of highly imaginative luminaires. Of this already successful venture Savoie still asserts: “Retailing is a sideline. We’re architects first of all.”

The architect’s life has been fruitful. Each new Morsa project has had an uncanny ability to attract more clients, so that the firm’s current portfolio takes it far from its “cradle” in Little Italy. Yet there are perils to success. As Morello confides, “Owners of our projects often hesitate to pass our name along. Why help the competition?”

Perché non?

ROGER YEE

A271, GENERAL CONDITIONS OF THE CONTRACT

ARTICLE 1
CONTRACT DOCUMENTS

1.1 DEFINITIONS

1.1.1 THE CONTRACT DOCUMENTS The Contract Documents consist of the Owner-Contractor Agreement, the Conditions of the Contract (General. Supplementary and other Conditions), the Drawings, the Schedules and Specifications, and all Addenda issued prior to and all Modifications issued after execution of the Contract. A Modification is (1) a written amendment to the Contract signed by both parties, (2) a Change Order, (3) a written interpretation issued by the Architect pursuant to Subparagraph 13.9, or (4) a written order for a minor change in the Work issued by the Architect pursuant to Paragraph 13.4. The Contract Documents do not include Bidding Documents such as the Advertisement or Invitation to Bid, the Instructions to Bidders, sample forms, the Contractor's Bid or portions of Addenda relating to any of these, or any other documents, unless specifically enumerated in the Owner-Contractor Agreement.

1.1.2 THE CONTRACT The Contract Documents form the Contract for Furniture, Furnishings and Equipment. This Contract represents the entire and integrated agreement between the parties hereto and supersedes all prior negotiations, representations, or agreements, either written or oral. The Contract may be amended or modified only by a Modification as defined in Subparagraph 11.1. The Contract Documents shall not be construed to create any contractual relationship of any kind between the Architect and the Contractor, but the Architect shall be entitled to performance of obligations intended for his benefit, and to enforcement thereof. Nothing contained in the Contract Documents shall create any contractual relationship between the Owner or the Architect and any Subcontractor.

1.1.3 THE WORK The Work comprises the completed services, furniture, furnishings and equipment required by the Contract Documents and includes all materials and labor incorporated or to be incorporated therein. The Work does not include work by others as provided in Article 6 such as interior construction or furniture, furnishings and equipment performed or provided by the Owner or under one or more separate contracts.

1.1.4 THE PROJECT The Project is the total furnishings, equipment and interior construction of which the Work performed under the Contract Documents may be the whole or a part.

1.2 EXECUTION, CORRELATION AND INTENT

1.2.1 The Contract Documents shall be signed in not less than triplicate by the Owner and Contractor. If either the Owner or the Contractor or both do not sign the Conditions of the Contract, Drawings, Schedules, Specifications, or any of the other Contract Documents, the Architect shall identify such Documents.

1.2.2 By executing the Contract, the Contractor represents that he has visited the Project premises or, if not yet constructed, has reviewed the documents pertaining thereto, has familiarized himself with the local conditions existing at the time of execution of the Contract under which the Work is to be performed, and has correlated his observations with the requirements of the Contract Documents.

1.2.3 The intent of the Contract Documents is to include all items necessary for the proper erection and completion of the Work. The Contract Documents are complementary, and when read in conjunction, are to be interpreted in connection with the Contract for Furniture, Furnishings and Equipment. A copy of the Contract for Furniture, Furnishings and Equipment cannot be used only with respect to this Project or be used on any other project. With the exception of one contract set for each part, Contract, such documents are to be returned to the Architect or in establishing the extent to be performed by any trade.

1.3 OWNERSHIP AND USE OF DOCUMENTS

1.3.1 All Drawings, Schedules, Specifications and any copies thereof furnished by the Architect or the Contractor in dividing the Work among contractors or in establishing the extent to be performed by any trade. The Architect shall remain the Architect's property. The use shall be limited to this Project. No drawings, specifications, or other drawings or specifications shall be reproduced, nor shall any copies thereof be used on any other project. All copies of the Contract Documents shall remain the Architect's property.

ARTICLE 2
ARCHITECT

2.1 DEFINITION

2.1.1 The Architect is the person lawfully practicing architecture, or an entity lawfully practicing architecture, identified as such.
in our February issue). But that, indeed, is part of its excellence, and one wonders whether the ASID version defines and uses the term “Interior Architect” or “his authorized representative” as hereinafter described. Where the ASID version defines and uses the term “Interior Architect,” it spells everything out and defines all its terms. The term “Architect” is given its full meaning in accordance with the Contract Documents, including a Contractor/Subcontractor Agreement, and Purchase Order Form. The first two documents are already available sooner than the ASID versions.

The Joint AIA/ASID Committee expects to issue additional related documents, including a Contractor/Subcontractor Agreement, and Purchase Order Form. The first two documents are already available sooner than the ASID versions. We have published the AIA versions of both simply because they were available sooner than the ASID versions.

Alan B. Stover, AIA, Chief of the AIA’s Documents Division, warns prospective users to have an attorney modify each Document to suit the particular conditions of each project, possibly reserving special provisions for a Supplementary Conditions Document, and to make sure that they are working with the current version of these periodically revised documents.

Melvin Levin, founder and president of Business Equipment Corporation of Boston, represented the Contract Furnishings Council (CFC)—one of the industry groups cooperating with the design professions—on the original joint AIA/ ASID Committee on Interior Design. As dealers, CFC members made important contributions to Document A271.

Melvin Levin

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days after the date on which the party making the demand receives the written decision; failure to demand arbitration within said thirty days' period will result in the Architect's decision becoming final and binding upon the Owner and the Contractor. If the Architect renders a decision after arbitration proceedings have been initiated, such decision may be entered as evidence but will not supersede any arbitration proceedings unless the decision is acceptable to all parties concerned.

2.2.14 The Architect will review the final placement of all items and inspect for damage, quality, assembly and function in order to determine that all furniture, furnishings and equipment are delivered and installed in accordance with the Contract Documents.

2.2.15 The Architect will recommend to the Owner rejection of Work which does not conform to the Contract Documents. Whenever, in his opinion, it is necessary or advisable for the implementation of the intent of the Contract Documents, he will have authority to require special inspection or testing of the Work in accordance with Subparagraph 8.7.2 whether or not such Work be then fabricated, installed or completed. However, neither the Architect's authority to act under this Subparagraph 2.2.15, nor any decision made by him in good faith either to exercise or not to exercise such authority, shall give rise to any duty or responsibility of the Architect to the Contractor, any Subcontractor, any of their agents or employees, or any other person performing any of the Work.

2.2.16 The Architect will review and approve or take other appropriate action upon the Contractor's submittals such as Shop Drawings, Product Data and Samples, but only for conformance with the design concept of the Work and with the information given in the Contract Documents. Such action shall be taken with reasonable promptness so as to cause no delay. The Architect's approval of a specific item shall not constitute approval of an assembly of which the item is a component, and the Architect's approval of a Sample or Samples shall not constitute an approval of that item as delivered or installed if not in conformance with such approved Samples.

2.2.17 The Architect will prepare Change Orders in accordance with Article 13, and will have authority to order minor changes in the Work as provided in Paragraph 13.4.

2.2.18 The Architect will conduct inspections to determine the Dates of Substantial Completion and final completion, will receive and forward to the Owner for the Owner's review written warranties and related documents required by the Contract Documents and assembled by the Contractor, and will issue a final Certificate for Payment upon compliance with Paragraph 10.8.

2.2.19 If the Owner and the Architect agree, the Architect will provide one or more Project Representatives to assist the Architect in carrying out his responsibilities at the Project premises. The duties, responsibilities and limitations of authority any such Project Representative shall be set forth in an exhibit to be incorporated in the Contract Documents.

2.2.20 The duties, responsibilities and limitations of authority of the Architect as set forth in the Contract Documents will not be modified or extended without written consent of the Owner, the Contractor and the Architect.

2.2.21 In case of the termination of the employment of the Architect, the Owner shall appoint an architect against whom the Contractor makes no reasonable objection whose status under the Contract Documents shall be that of the former architect. Any dispute in connection with such appointment shall be subject to arbitration.

ARTICLE 3
OWNER

3.1 DEFINITION

3.1.1 The Owner is the person or entity identified as such in the Owner-Contractor Agreement and is referred to throughout the Contract Documents as singular in number and masculine in gender. The term Owner means the Owner or his authorized representative.

3.2 INFORMATION REQUIRED OF THE OWNER

3.2.1 The Owner shall furnish all drawings describing the physical characteristics of the Project premises, and shall indicate work areas which the Contractor may utilize.

3.2.2 Unless otherwise provided in the Contract Documents, the Contractor shall be furnished, free of charge, three copies of all Drawings, Schedules and Specifications for the execution of the Work.

3.2.3 The Owner shall, at the request of the Contractor, at the time of execution of the Owner-Contractor Agreement, furnish to the Contractor reasonable evidence that he has made financial arrangements to fulfill his obligations under the Contract. Unless such reasonable evidence is furnished, the Contractor is not required to execute the Owner-Contractor agreement or to commence the Work.

3.2.4 Information or services under the Owner's control shall be furnished by the Owner with reasonable promptness to avoid delay in the orderly progress of the Work.

3.2.5 The Owner shall forward all instructions to the Contractor through the Architect.

3.3 SERVICES REQUIRED OF THE OWNER

3.3.1 Unless otherwise provided in the Contract Documents, the Owner shall provide:

1. access to the premises to the Contractor at reasonable times as the Project will require;
2. suitable space for the receipt, inspection, storage of materials, furniture, furnishings and equipment;
3. temporary utilities and facilities on the premises and vertical transportation necessary for the progress and execution of the Work.

3.3.2 Except as provided in Subparagraph 4.6.2, the Owner shall secure and pay for necessary approvals, easements, assessments and charges required for the construction, use or occupancy of permanent structures or for permanent changes in existing facilities.

3.3.3 The foregoing are in addition to other duties and responsibilities of the Owner enumerated herein and storage of materials, furniture, furnishings and equipment.

3.3.4 The Owner's right to demand assurances

3.4.1 If reasonable grounds for insecurity arise, the Owner shall at any time and from time to time require written evidence that the Contractor can fulfill his obligations under the Contract. Failure of the Contractor to provide adequate assurances within a reasonable time shall entitle the Owner to stop the Work, carry out the Work or terminate the Contract.

ARTICLE 4
CONTRACTOR

4.1 DEFINITION

4.1.1 The Contractor is the person or entity, as such in the Owner-Contractor Agreement and throughout the Contract as singular in number and masculine in gender. The term Contractor means the Contractor or his authorized representative.

4.2 REVIEW OF CONTRACT DOCUMENTS

4.2.1 The Contractor shall carefully study the Contract Documents and once report to the Architect any error, inaccuracy or omission he may discover. The Contractor shall not be liable to the Owner or the Architect for any damage resulting from any such errors, inconsistencies or omissions in the Contract Documents. The Contractor shall perform the Work only within time without Contract Documents or, where required, approved Shop Drawings, Product Data or Samples for such Work.

4.2.2 In addition to the Contractor's responsibilities under Subparagraph 1.2.2, he shall provide, payment and installation, inspect the Project premises in order to determine conditions under which the Work is to be performed, verify the stage of completion of the Project premises and the Project, determine the availability of facilities for access, deliver, storage, determine the physical restrictions imposed by the Owner, Contractors, and building trades, and these observations with the requirements of Contract Documents. The Contractor promptly report to the Owner any difficulties.
and which are legally required at the time the bids are received.

4.6.3 It is not the responsibility of the Contractor to make certain that the Contract Documents are in accordance with applicable laws, statutes, building codes and regulations. If the Contractor observes that any of the Contract Documents are at variance therewith in any respect, he shall promptly notify the Architect in writing, and any necessary changes shall be accomplished by appropriate Modification.

4.6.4 If the Contractor performs any Work knowing it to be contrary to such laws, ordinances, rules and regulations, and without such notice to the Architect, he shall assume full responsibility therefor and shall bear all costs attributable thereto.

4.7 WARRANTY

4.7.1 The Contractor warrants to the Owner and the Architect that all materials, furniture, furnishings and equipment furnished under this Contract will be new unless otherwise specified, and that all Work will be of good quality, free from faults and defects and in conformance with the Contract Documents. All Work not conforming to these requirements, including substitutions not properly approved and authorized, may be considered defective. If required by the Architect, the Contractor shall furnish satisfactory evidence as to the kind and quality of materials and equipment.

4.7.2 No examination or inspection by the Owner or the Architect shall operate as a waiver or exclusion of any express or implied warranty unless so indicated in writing by the Owner.

4.8 DRAWINGS, PRODUCT DATA AND SAMPLES

4.8.1 Shop Drawings are drawings, diagrams, schedules and other data specially prepared for the Work by the Contractor or any Subcontractor, manufacturer, supplier or distributor to illustrate some portion of the Work.

4.8.2 Product Data are illustrations, standard schedules, performance charts, instructions, brochures, diagrams and other information furnished by the Contractor to illustrate a material, product or system for some portion of the Work.

4.8.3 Samples are physical examples which illustrate materials, equipment or workmanship and establish standards by which the Work will be judged.

4.8.4 The Contractor shall review, approve and submit to the Architect, with reasonable promptness and in such sequence as to cause no delay in the Work or in the work of the Owner or any separate contractor, all Shop Drawings, Product Data and Samples required by the Contract Documents.

4.8.5 By approving and submitting Shop Drawings, Product Data and Samples, the Contractor represents that he has determined and verified all materials, field measurements, and field installation criteria related thereto, and that he has checked and coordinated the information contained within such submittals with the requirements of the Work and of the Contract Documents.

4.8.6 The Contractor shall not be relieved of responsibility for deviation from the requirements of the Contract Documents by the Architect's approval of Shop Drawings, Product Data or Samples under Subparagraph 2.2.16 unless the Contractor has specifically informed the Architect in writing of such deviation at the time of submission and the Architect has given written approval to the specific deviation. The Contractor shall not be relieved from responsibility for errors or omissions in the Shop Drawings, Product Data or Samples by the Architect's approval thereof.

4.8.7 The Contractor shall direct specific attention, in writing or on resubmitted Shop Drawings, Product Data or Samples, to revisions other than those requested by the Architect on previous submittals.

4.8.8 No portion of the Work requiring submission of a Shop Drawing, Product Data or Sample shall be commenced until the submittal has been approved by the Architect as provided in Subparagraph 2.2.16. All such portions of the Work shall be in accordance with approved submittals.

4.9 DOCUMENTS AND SAMPLES AT THE PREMISES

4.9.1 The Contractor shall maintain at the Project premises for the Owner one record copy of all Drawing Schedules, Specifications, Addenda, Change Orders and other Modifications, in good order and marked currently to record all changes made during performance of the Work, and approved Shop Drawings, Product Data and Samples. These shall be available to the Architect and shall be delivered to him for the Owner upon completion of the Work.

4.10 SUPERVISION AND EXECUTION OF THE WORK

4.10.1 The Contractor shall supervise and direct the Work, using his best skill and attention. He shall be solely responsible for all fabrication, shipment, delivery and installation means, methods, techniques, sequences and procedures and for coordinating all portions of the Work under the Contract.

4.10.2 The Contractor shall employ a competent superintendent and necessary assistants who shall be in attendance at the Project premises during the progress of the Work. The superintendent shall represent the Contractor and all communications given to the superintendent shall be binding as if given to the Contractor. Important communications shall be confirmed in writing. Other communications shall be so confirmed on written request in each case.

4.10.3 The Contractor shall be responsible to the Owner for the acts and omissions of his employees, Subcontractors and their agents and employees, and other persons performing any of the Work under a contract with the Contractor.

4.10.4 The Contractor shall at all times enforce strict discipline and good order among his employees and shall not employ on the Work any unfit person or anyone not skilled in the task assigned to him.

4.11 ACCESS AND USE OF PREMISES

4.11.1 The Contractor shall at all times afford access to the Owner and the Architect to the Work wherever it is in preparation and progress. The Contractor shall provide facilities necessary for such access for the Owner and the Architect to perform their functions under the Contract Documents.

4.11.2 The Contractor shall not unreasonably encumber the premises for the Owner or the Architect to perform their functions under the Contract Documents.

4.11.3 The Contractor shall not be relieved from responsibility for errors or omissions in the Shop Drawings, Product Data or Samples by the Architect's approval thereof.

4.11.4 The Contractor shall not unreasonably encumber the premises for the Owner or the Architect to perform their functions under the Contract Documents.

4.11.5 The Contractor shall not unreasonably encumber the premises for the Owner or the Architect to perform their functions under the Contract Documents.
4.11.4 If the Contractor fails to clean up at the completion of the Work, the Owner may do so as provided in Paragraph 3.6 and the cost thereof shall be charged to the Contractor.

4.12 COMMUNICATIONS

4.12.1 The Contractor shall forward all communications to the Owner through the Architect.

4.13 ROYALTIES AND PATENTS

4.13.1 The Contractor shall pay all royalties and fees. He shall defend all suits or claims for infringement of any patent rights and shall save the Owner harmless from and against all claims, damages, losses and expenses, including but not limited to attorneys' fees, arising out of or resulting from the performance of the Work, provided that any such claim, damage, loss or expense (1) is attributable to bodily injury, sickness, disease or death or to injury to or destruction of tangible property (other than the Work itself) including the loss of profits therefrom, and (2) is caused in whole or in part by any negligent act or omission of the Contractor, any Subcontractor, anyone directly or indirectly employed by any of them or anyone for whose acts any of them may be liable, regardless of whether or not it is caused in part by a party indemnified hereunder. Such obligation shall not be construed to negate, abridge, or otherwise reduce any other right or obligation of indemnity which would otherwise exist as to any party or person described in this Paragraph 4.14.

4.14 INDEMNIFICATION

4.14.1 To the fullest extent permitted by law, the Contractor shall indemnify and hold harmless the Owner and the Architect and their agents and employees from and against all claims, damages, losses and expenses, including but not limited to attorneys' fees, arising out of or resulting from the performance of the Work, provided that any such claim, damage, loss or expense (1) is attributable to bodily injury, sickness, disease or death or to injury to or destruction of tangible property (other than the Work itself) including the loss of profits therefrom, and (2) is caused in whole or in part by any negligent act or omission of the Contractor, any Subcontractor, anyone directly or indirectly employed by any of them or anyone for whose acts any of them may be liable, regardless of whether or not it is caused in part by a party indemnified hereunder. Such obligation shall not be construed to negate, abridge, or otherwise reduce any other right or obligation of indemnity which would otherwise exist as to any party or person described in this Paragraph 4.14.

4.14.2 In any and all claims against the Owner or the Architect or any of their agents or employees by any employee of the Contractor, any Subcontractor, anyone directly or indirectly employed by any of them or anyone for whose acts any of them may be liable, the indemnification obligation under this Paragraph 4.14 shall not be limited in any way by any limitation on the amount or type of damages, compensation or benefits payable by or for the Contractor or any Subcontractor under workers' compensation laws or similar laws.

4.14.3 The obligations of the Contractor under this Paragraph 4.14 shall not extend to the liability of the Architect, his agents or employees, arising out of (1) the preparation or approval of Drawings, opinions, reports, Change Orders, Designs, Schedules or Specifications or (2) the giving of directions or instructions by the Architect, his agents or employees provided such directions or instructions are the primary cause of the injury or damage.

ARTICLE 5
SUBCONTRACTORS

5.1 DEFINITION

5.1.1 A Subcontractor is a person or entity who has a contract, purchase order or work authorization with the Contractor to perform any Work at the Project premises, or to fabricate, ship, deliver or install any Work for the Project. The term Subcontractor does not include any separate contractor or his subcontractors. The term Subcontractor is referred to throughout the Contract Documents as if singular in number and masculine in gender and means a Subcontractor or his authorized representative.

5.2 AWARD OF SUBCONTRACTS AND OTHER CONTRACTS FOR PORTIONS OF THE WORK

5.2.1 Unless otherwise required by the Contract Documents or the Bidding Documents, the Contractor, as soon as practicable after the award of the Contract, shall furnish to the Owner and the Architect in writing the names of the persons or entities (including those who are to furnish materials or equipment fabricated to a special design) selected for each of the principal portions of the Work. The Architect will promptly reply to the Contractor in writing stating whether or not the Owner or the Architect, after due investigation, has reasonable objection to any such proposed person or entity. Failure of the Owner or Architect to reply promptly shall constitute notice of no reasonable objection.

5.2.2 The Contractor shall not contract with any such proposed person or entity to whom the Owner or the Architect has made reasonable objection under the provisions of Subparagraph 5.2.1. The Contractor shall not be required to contract with anyone to whom he has a reasonable objection.

5.2.3 If the Owner or the Architect has reasonable objection to any such proposed person or entity, the Contractor shall submit a substitute to whom the Owner or the Architect has no reasonable objection, and the Contract Sum shall be increased for any such substitution unless the Contractor has acted promptly and responsively in submitting names as required by Subparagraph 5.2.1.

5.2.4 The Contractor shall make no substitution for any Subcontractor, person or entity previously selected if the Owner or Architect makes reasonable objection to such substitution.

5.3 SUBCONTRACTUAL RELATIONS

5.3.1 By an appropriate written agreement, the Contractor shall require each Subcontractor performing Work at the Project premises, to the extent of the Work to be performed by the Subcontractor, to be bound to the Contractor by the terms of the Contract Documents, assuming toward the Contractor all the obligations and responsibilities which the Contractor has assumed toward the Owner and the Architect. Said agreement shall allow to the Subcontractor, unless specifically provided otherwise, the benefits of all rights, remedies and defenses against the Contractor that the Contractor has assumed toward the Owner. The Contractor shall promptly attempt to settle with such other contractor by agreement, or otherwise to resolve dispute. If such separate contractor sues the Contractor for proper execution or results failure of the Contractor, the Contractor shall promptly remedy such damage as provided in Subparagraph 5.2.5.

6.1 OWNER'S RIGHT TO PERFORM WORK AND TO AWARD SEPARATE CONTRACTS

6.1.1 The Owner reserves the right to perform work related to the Project with his own forces and to award separate contracts in connection with other portions of the Project or with the Project premises under these or similar provisions of the Contract. If the Contractor claims delay or additional cost is involved because such action by the Owner, he shall make claim as provided elsewhere in the Contract Documents.

6.2 MUTUAL RESPONSIBILITY

6.2.1 The Contractor shall not be required to contract with any separate contractors reasonable opportunites to the introduction or storage of their materials or equipment and the execution of their work and shall connect and coordinate their Work with theirs as required by the Contract Documents.

6.2.2 If any part of the Contractor's Work for which a separate contractor prorides are proper execution or results failure of the Owner or any separate contractor, the Contractor shall promptly remedy such damage as provided in Subparagraph 5.2.5.

6.2.3 Any costs caused by defective or unsuitable Work shall be borne by the party responsibility therefor.

6.2.4 Should the Contractor wrongfully damage the work or property of the Owner or otherwise cause damage to the Owner, the Owner reserves the right to contract with any separate contractor who shall act as the Owner's agent and hold harmless the Contractor all the obligations and responsibilities which the Contractor has assumed toward the Owner. The Commissioner shall promptly remedy such damage as provided in Subparagraph 5.2.5.

ARTICLE 7
INSTALLATION

7.1 WORKING HOURS AND OVERTIME WORK

7.1.1 Unless otherwise provided in the Contract Documents, installation shall be performed normal working hours prevailing at the time of the Project.

7.1.2 The Contractor shall be reimbursed for the Owner for expenses of overtime work...
gewater of work is deemed by the Owner or Architect's direction and is not attributable to the Contractor's failure to meet the conditions of the Work under the provisions of Article 4, consistent with the mutually agreed progress schedule provided under Paragraph 4.3.

LIVERTY AND STAGING FACILITIES

The Owner shall be responsible for making delivery facilities available for the delivery, unloading, staging and storage of furniture, furnishings, and equipment in accordance with the mutually agreed progress schedule and Paragraph 4.3.

Unless otherwise provided, the Contractor shall elect the route to be used within the Project premises from point to point. The Contractor shall not use any route against which the Owner or Architect makes reasonable objection.

The Contractor shall be responsible for providing all delivery and staging facilities and the use within the Project premises from point to point of delivery shall be free of all impediments or other obstacles which unreasonably impede the Contractor during delivery and installation of the Work, but not responsible for correcting obstacles that were reasonably anticipatable at the time of the Contract, as provided in Paragraph 4.2.2.

If the time bids are received, the Contractor may deliver the Owner any special equipment or services which he may require of the Contractor for the proper delivery and installation of the Work.

The Owner shall, within a reasonable time after delivery, provide the Contractor with facilities for the use of elevators and unloading and storage. Unless otherwise provided, the Owner shall provide and pay for use of elevators and unloading facilities.

ACCEPTANCE AND PERFORMANCE OF WORK

The Owner shall inspect the Work upon delivery at mutually agreeable times. Such inspection shall not be construed as disclaiming the work, furniture, furnishings, or equipment, or as verifying the quantities thereof in order to make a basis for payment to the Contractor.

Rejection shall not be construed as final or as indicating acceptance of or taking charge of or over the materials, furniture, furnishings or equipment. If there are any apparent defects, deficiencies or failure to conform to the Contract Documents, the Contractor shall promptly give the Contractor, and the Contractor shall have the opportunity to remedy the same at his own expense within a reasonable time not exceeding the Contract Time.

Notwithstanding any otherwise applicable law, including any such inspections or payments of materials, furniture, furnishings, or equipment delivered, receipt shall not be construed as acceptance of any furniture, furnishings, or equipment delivered prior to installation and Sub-Completion unless specifically accepted by the Owner.

RIGHT TO REVOCATE ACCEPTANCE

Any Work which has been previously accepted or by the making of payment under the Contract Documents, is found to have damage, deficiencies, or fail to conform to the Contract Documents, for any cause not attributable to the Owner's, his agents or employees, may revoke acceptance. Such revocation shall be made by giving prompt notice of such conditions to the Contractor, and the Contractor shall promptly remedy the same at his own expense.

7.4.2 This Paragraph shall not be construed as a limitation on remedies other than delivery and installation of the Work or to make its several parts fit together properly.

The Contractor shall not damage or endanger any portion of the Work or the work of the Owner or any separate contractors by cutting, patching or otherwise altering any work. The Contractor shall not cut or otherwise alter the work shall reimburse the Contractor for any separate contractor except with the written consent of such separately hired contractor. The Contractor shall not unreasonably withhold from the Owner any separate contractor his consent to cutting or otherwise altering the Work.

7.6 LABOR JURISDICTION

7.6.1 The Contractor shall inform himself fully of the conditions relating to delivery, installation and labor under which his Work will be performed. The Contractor shall employ such labor and such means and methods of carrying out his Work as are required by such conditions. The Contractor shall, at the time of execution of the Owner-Contractor Agreement, specify the labor and the means and methods of carrying out the Work which he intends to employ.

7.6.2 If any trade unions other than those previously indicated by the Contractor under Subparagraph 7.6.1 fail, any, successfully claim jurisdiction over any of the Work, the Owner shall pay the Contractor the difference in cost necessarily incurred above that of using the labor specified by the Contractor under Subparagraph 7.6.1.

7.7 DELAYS

7.7.1 The Owner shall abide by and conform to the agreed critical dates identified in the progress schedule provided under Subparagraph 4.2.

The Owner shall be responsible for any costs or penalties incurred by the Contractor because of the Owner's failure to fulfill his obligations in accordance with such critical dates.

7.7.2 The Owner shall be responsible for any other costs incurred by the Contractor such as demurrage, warehouse, storage or redelivery charges which are due to the Owner's failure to conform to the mutually agreed progress schedule for the Work, for the Owner's failure to accept delivery or final installation of furniture, furnishings, or equipment, or for any other delays for which the Owner is responsible.

7.8 SECURITY

7.8.1 The Owner shall be responsible for providing security against loss or damage for materials, furniture, furnishings, and equipment stored at the Project premises between the dates of delivery and final acceptance by the Owner. Arrangements for such security shall be satisfactory to the Contractor.

7.9 PLACEMENT AND ASSEMBLY

7.9.1 If the Owner requires any changes, whether temporary or permanent, in the placement or assembly of furniture, furnishings, and equipment from that indicated in the Contract Documents, the Contractor shall not be charged for any additional costs incurred on account of such changes, and an appropriate Change Order shall be issued in accordance with Article 13.

ARTICLE 8

MISCELLANEOUS PROVISIONS

8.1 GOVERNING LAW

8.1.1 The Contract shall be governed by the laws of the place where the Project is located.

8.2 SUCCESSORS AND ASSIGNS

8.2.1 The Owner and the Contractor each binds himself, his successors, assigns and legal representatives to the other party hereto and to the partners, successors, assigns and legal representatives of such other party in respect to all covenants, agreements and obligations contained in the Contract Documents. Neither party to the Contract shall assign the Contract or sublet it as a whole without the written consent of the other, nor shall the Contractor assign any moneys due or to become due to him hereunder, without the previous written consent of the Owner.

8.3 WRITTEN NOTICE

8.3.1 Written notice shall be deemed to have been duly served if delivered in person to the individual, firm or corporation for whom it was intended, or if delivered at or sent by registered or certified mail to the last business address known to him who gives the notice.

8.4 CLAIMS FOR DAMAGES

8.4.1 Should either party to the Contract suffer injury or damage to person or property because of act or omission of the other party or of any of his employees, agents or others for whose acts he is legally liable, claim shall be made in writing to such other party within a reasonable time after the first observance of such injury or damage.

8.5 SUPPLY BOND, PERFORMANCE BOND AND LABOR AND MATERIAL PAYMENT BOND

8.5.1 The Owner shall have the right to require the Contractor to furnish bonds covering the faithful performance of the Contract and the payment of all obligations arising thereunder if and as required in the Bidding Documents or in the Contract Documents.

8.6 RIGHTS AND REMEDIES

8.6.1 The duties and obligations imposed by the Contract Documents and the rights and remedies available thereunder shall be in addition to and not a limitation of any duties, obligations, rights and remedies otherwise imposed or available by law.

8.6.2 No action or failure to act by the Owner, Architect or Contractor shall constitute a waiver of any right or duty afforded to any or all of the other parties in respect to all contracts and agreements made by the Owner and the Contractor, and no such waiver shall be effective unless in writing and signed by the party or parties against whom such action or failure to act is alleged.

8.7 TESTS

8.7.1 If the Contract Documents, laws, ordinances, rules, regulations or orders of any public or private authority having jurisdiction require that any part of the Work to be inspected, tested or approved, the Contractor shall give the Architect timely notice of such readiness so that the Architect may observe such inspection, testing or approval. The Contractor shall bear all costs of such inspections, tests or approvals conducted by public authorities. Unless otherwise provided, the Owner shall bear all costs of other inspections, tests or approvals.

8.7.2 If the Architect determines that any Work requires special inspection, testing, or approval which
Subparagraph 8.7.1 does not include, he will, upon written authorization from the Owner, instruct the Contractor to order such special inspection, testing or approval, and the Contractor shall give notice as provided in Subparagraph 8.7.1. If such special inspection or testing reveals a failure of the Work to comply with the requirements of the Contract Documents, the Contractor shall bear all costs thereof, including compensation for the Architect's services made necessary by such failure; otherwise the Owner shall bear such costs, and an appropriate Change Order shall be issued.

8.7.3 Required certificates of inspection, testing or approval shall be secured by the Contractor and an appropriate Change Order shall be issued. Subparagraph 8.7.1 does not include, he will, upon written authorization from the Owner, in the absence thereof, at the legal rate prevailing at the time of the Project.

8.7.4 If the Architect is to observe the inspections, tests or approvals required by the Contract Documents, he will do so promptly and, where practicable, at the source of supply.

8.8 Payments due and unpaid under the Contract Documents shall bear interest from the date payment is due at such rate as the parties may agree upon in writing or, in the absence thereof, at the prevailing commercial rate prevailing at the place of the Project.

8.9 Arbitration

8.9.1 All claims, disputes and other matters in question between the Contractor and the Owner arising out of, or relating to, the Contract Documents or the breach thereof, except as provided in Paragraphs 2.2.12, 10.5 and 10.8.5, shall be decided by arbitration in accordance with the Commercial Arbitration Rules of the American Arbitration Association, and a copy shall be filed with the Architect. The demand for arbitration shall be made within the time limits specified in Subparagraph 2.2.13 where applicable, and in all other cases within a reasonable time after the claim, dispute or other matter in question has arisen, and in no event shall it be made after the date when institution of legal or equitable proceedings based on such claim, dispute or other matter in question would be barred by the applicable statute of limitations.

8.9.2 Unless otherwise agreed in writing, the Contractor shall carry on the Work and maintain its progress during any arbitration proceedings, and the Owner shall continue to make payments to the Contractor in accordance with the Contract Documents.

ARTICLE 9 TIME

9.1 Definitions

9.1.1 Unless otherwise provided, the Contract Time is the period of time allotted in the Contract Documents for Substantial Completion of the Work as defined in Subparagraph 9.1.3, including authorized adjustments thereto.

9.1.2 The date of commencement of the Work is the date established in a notice to proceed. If there is no notice to proceed, it shall be the date of the Owner-Contractor Agreement or such other date as may be established therein.

9.1.3 The date of Substantial Completion of the Work or designated portion thereof is the date certified by the Architect when the Work is sufficiently complete, in accordance with the Contract Documents, so the Owner can occupy or utilize the Work or designated portion thereof for the purpose for which it is intended.

9.1.4 The term day as used in the Contract Documents shall mean calendar day unless otherwise specifically designated.

9.2 Progress and Completion

9.2.1 All time limits stated in the Contract Documents are of the essence of the Contract.

9.2.2 The Contractor shall begin the Work on the date stated in the Contract Documents, as the Owner or the Architect may require, and shall carry the Work forward expeditiously with adequate forces and shall achieve Substantial Completion within the Contract Time.

9.3 Delays and Extensions of Time

9.3.1 If the Contractor is delayed at any time in the progress of the Work by any act or neglect of the Owner or the Architect, or by any employee of either, or by any separate contractor employed by the Owner, or by changes ordered in the Work, or by labor disputes, fire, unusual delay in transportation, adverse weather conditions not reasonably anticipated, unavoidable casualties, or any causes beyond the Contractor's control, or by delay authorized by the Owner pending arbitration, or by any other cause which the Architect determines may justify the delay, then the Contract Time shall be extended by Change Order for such reasonable time as the Architect may determine.

9.3.2 Any claim for extension of time shall be made in writing to the Contractor, or the Contractor shall establish the Owner's title to such materials, furnishing or other equipment. Any equipment covered by an Application for Payment will have been acquired by the Contractor or such other person.

9.3.3 If no agreement is made stating the dates upon which interpretations as provided in Subparagraph 2.2.9 shall be furnished, then no claim for delay shall be allowed on account of failure to furnish such interpretations until fifteen days after written request is made for them, and no such claim is reasonable.

9.3.4 This Paragraph 9.3 does not exclude recovery of damages for delay by either party other provisions of the Contract Documents.

ARTICLE 10 PAYMENTS AND COMPLETION

10.1 Contract Sum

10.1.1 The Contract Sum is stated in the Contract Agreement and, including authorized adjustments thereto, is the total amount payable to the Contractor for the performance of the Work under the Contract Documents.

10.2 Applications for Payment

10.2.1 At least ten days before the date of progress payment established in the Owner-Contractor Agreement, the Contractor shall submit an Application for Payment, notarized if required, supported by data showing the Contractor's right to such payment, or by the absence of the Contractor's rights and obligations. If the Application for Payment is approved, payments will be made on account of materials, furnishing, or other equipment used in the Project.

10.2.2 Unless otherwise provided in the Contract Documents, payments will be made on account of materials, furnishing, or other equipment covered by an Application for Payment and stored at the Project premises, under the condition of title, or by agreement under which an interest therein is retained by the Owner or the Contractor, or by any other person performing Work under the Contract Documents.

10.2.3 The Contractor warrants that title to Work, materials, furnishing, or other equipment covered by an Application for Payment will pass to the Owner or the Contractor, or any other person performing Work under the Contract Documents, at the time the materials, furnishing, or other equipment pass to the Owner or the Contractor, or any other person performing Work under the Contract Documents, under the condition of title, or by agreement under which an interest therein is retained by the Owner or the Contractor, or by any other person.
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and the data comprising the Application for Pay- 
ment, that the Work has progressed to the point 
indicated; that, to the best of his knowledge, 
information and belief, the quality of the Work is in 
accordance with the Contract Documents (subject 
to an evaluation of the Work for conformance 
with the Contract Documents upon Substantial 
Completion, to the results of any subsequent tests 
required to be performed under the Contract 
Documents, to minor deviations from the Con- 
tract Documents correctable prior to completion, 
and to any specific qualifications stated in his Cer-
etificate) and that the Contractor is entitled to pay- 
ment in the amount certified. However, by issuing 
a Certificate for Payment, the Architect shall not 
thereby be deemed to represent that he has made 
tests or inspections to check the quality or quantity 
of the Work or that he has re- 
viewed the fabrication, shipment, delivery or in- 
stallation means, methods, techniques, sequences 
or procedures, or that he has made any exami-
nation to ascertain how or for what purpose the 
Contractor has used any moneys previously paid 
on account of the Contract Sum.

10.4.1 After the Architect has issued a Certificate 
for Payment, the Owner shall make payment in 
the manner and within the time provided in the 
Contract Documents.

10.4.2 The Contractor shall promptly pay each 
Subcontractor performing Work at the Project 
promises, upon receipt of payment from the 
Owner, out of the amount paid to the Contractor 
on account of such Subcontractor’s Work, the 
amount to which said Subcontractor is entitled, 
reflecting the fact that the Work has actually retained, if any, 
by examinations of the Contractor on account of such 
Subcontractor’s Work.

10.4.3 The Architect may, on request and at his 
discretion, furnish to any Subcontractor perform­ 
ing Work at the Project premises, if practicable, 
information regarding the percentages of completion 
or the amounts applied by the Contractor and the action taken thereon by the Architect on 
account of Work done by such Subcontractor.

10.4.4 Neither the Owner nor the Architect shall 
have any obligation to pay or see to the payment of 
any moneys to any Subcontractor except as 
may be otherwise required by law.

10.4.5 No Certificate for a progress payment, not 
any progress payment, not any partial or entire 
use or occupancy of the Project by the Owner, 
shall constitute an acceptance of Work not in ac-
cordance with the Contract Documents.

10.5 PAYMENTS WITHHELD

10.5.1 The Architect may decline to certify pay- 
ment and may withhold his Certificate in whole or 
in part, to the extent necessary reasonably to pro-
tect the Owner, if in his opinion he is unable to 
make representations to the Owner as provided in 
Subparagraph 10.3.2. If the Architect is unable to 
make representations to the Owner as provided in 
Subparagraph 10.3.2 and to certify payment in 
the amount shown in the Application, he will notify 
the Contractor as provided in Subparagraph 10.3.1. If 
the Contractor and the Architect cannot agree on 
a revised amount, the Architect will promptly is- 
sue a Certificate for Payment for the amount for 
which he is able to make such representations to 
the Owner. The Architect may also decline to cer-
tify payment or, because of subsequent observa-
tions, he may nullify the whole or any part of any 
Certificate for Payment previously issued, to such 
extent as may be necessary in his opinion to pro- 
tect the Owner from loss because of: 

1. defective Work not remedied;
2. lien filed or reasonable evidence indicating probable filing of such liens;
3. failure of the Contractor to make payments properly to Subcontractors performing 
   Work at the Project premises or for labor, 
   materials, furniture, furnishings or equip-
   ment;
4. reasonable evidence that the Work cannot be completed for the unpaid balance of the 
   Contract Sum;
5. damage to the Owner or another contrac-
   tor;
6. reasonable evidence that the Work will not 
   be completed within the Contract Time;
7. persistent failure to carry out the Work in 
   accordace with the Contract Documents.

10.5.2 When the above grounds in Subparagraph 
10.5.1 are removed, payment shall be made for 
amounts withheld because of them.

10.6 FAILURE OF PAYMENT

10.6.1 If the Architect does not issue a Certificate 
for Payment, through no fault of the Contractor, 
within seven days after the receipt of the Con- 
tractor’s Application, or if the Owner, or if the Owner, 
within seven days after 
the date established in the Contract Docu-
ments any amount certified by the Architect 
or awarded by arbitration, then the Contractor may, 
upon seven additional days’ written notice to the 
Owner and the Architect, stop the Work until pay-
ment of the amount owing has been received. The 
Contract Sum shall be increased by the amount of 
the Contractor’s reasonable costs of shut-down, 
delay and start-up, which shall be effected by ap-
propriate Change Order in accordance with Para-
graph 13.3.

10.7 SUBSTANIAL COMPLETION

10.7.1 When the Contractor considers that the 
Work, or a designated portion thereof which is 
acceptable to the Owner, is substantially complete as 
defined in Subparagraph 9.1.3, the Contractor shall 
prepare for submission to the Architect a list of items to be completed or corrected. The failure 
to include any items on such list does not alter the 
responsibility of the Contractor and his representative 
under the Contract Documents. If the Work is not in 
accordance with the Contract Documents. 
When the Architect on the basis of an 
inspection determines that the Work or a designated 
portion thereof is substantially complete, he will 
then prepare a Certificate of Substantial Com-
pletion which shall establish the Date of Substantial 
Completion, shall state the responsibilities of the 
Owner and the Contractor for security, main-
tenance, heat, utilities, damage to the Work, and 
insurance, and shall fix the time within which 
the Contractor shall complete the items listed therein. 
Warranties required by the Contract Documents 
shall commence on the Date of Substantial Com-
pletion of the Work or designated portion thereof, 
until the Contractor and the Architect provide the 
Certificate of Substantial Completion. The Certificate 
of Substantial Completion shall be submitted to the 
Owner and the Contractor for their written ac-
ceptance of the responsibilities assigned to them 
in such Certificate.

10.7.2 Upon Substantial Completion of the Work 
or designated portion thereof and upon applica-
tion by the Contractor and certification by the 
Architect, the Owner shall make payment, reflect-
ing adjustment in retainage, if any, for such Work 
or portion thereof, as provided in the Contract 
Documents.

10.8 FINAL COMPLETION AND FINAL PAYMENT

10.8.1 Upon receipt of written notice that the 
Work is ready for final inspection and acceptance 
and upon receipt of a final Application for 
Payment, the Architect will promptly make 
supervision and, when he finds the Work ac-
ceptable and in accordance with the Contract Documents and the Con-
tractor has substantially performed, he will promptly issue 
the Certificate of Payment stating that the Work is accepted. All basis of his observations and inspections. 
The Work has been completed in accordance 
with the Contractor Documents and that the entire balance found to be 
bonded in accordance with the Contract Documents 
and that the entire balance found to be 
bonded in accordance with the Contract Documents

10.8.2 Neither the final payment nor the 
retained percentage shall become due to the Contractor unless the 
supervision of the Work is complete within the Contract Time, or 
required by the Owner, the Contractor having made 
the Work and accepted the Certificate for Payment, 
and if bonds have been furnished as provided in 
the Contract Documents.

10.8.3 If, after Substantial Completion 
Work, final completion thereof is 
prepared for by the Owner, the Architect in accordance 
with the Certificate of Substantial Completion, 
the balance due shall be paid. If the Contractor and 
the Architect so confirms, the 
the Owner shall make payment of the 
Contractor’s Agreement, and the Architect so confirms, the 
shall be made under the terms and 
with the consent of the Owner, the Contractor and the Architect, in accordance with 
the provisions of the Contract Documents.

10.8.4 The making of final payment shall 
constitute a waiver of all claims by the Owner 
against the Contractor.

10.8.5 The acceptance of final payment shall 
constitute a waiver of all claims by the Con- 
test those previously made in writing 
by the Contractor as submitted at 
the final Application for Payment.
UNHEALTHY WORKING CONDITIONS STILL EXIST IN AMERICA.

This beautiful looking office is a dreadful place to work. Behind those desks stands a threat to the health of every dedicated officer worker. Every innocent employee. If this warning comes as a shock to you, you may be amazed to find that millions of Americans are exposed to similar hazards. Most will never know how simple it would be to rid their forty-hour work week of unnecessary danger. Unless, of course, someone tells them.

Someone should tell them that sitting in the wrong chair for 4 to 5 hours a day, over 1,000 hours a year for 5 to 10 years is bound to have serious repercussions. Pressure to the lungs can also be dangerous. Uneven pressure applied to the back puts a strain on the diaphragm, restricts the oxygen and hinders breathing.

Imagine even the slightest change in your natural breathing and multiply it by the estimated time spent in an office chair. Add on damage to pinched nerves and you may begin to understand why thousands of employers who care about the health and productivity of their employees insist on Domore chairs. The only chairs that can give those hard working people the kind of support they deserve.

Suddenly, your beautiful office becomes a beautiful place to work. Domore CUSTOM-FIT™ Chairs are available in Executive, Supervisor, Secretarial and Clerical models. You can choose from a wide variety of colors and fabrics, including leather and vinyl. Important too, you can have a CUSTOM-FIT™ Chair at a price that compares favorably with ordinary non-custom-adjusted chairs.

KEEPS AMERICA BEAUTIFUL (AND HEALTHY)

Now that you know what you know about chairs, there's no excuse for inadequate seating in any office. Do your part to improve working conditions. Concerned employers, contact the Domore Company. Fill in the coupon and send for the free brochure. Concerned employees, please inform your employers.

DOMORE HAS CHAIRS THAT ARE FIT FOR PEOPLE.

These seven adjustments are made, does the chair truly fit the individual.

Pressure to the lungs can also be dangerous. Uneven pressure applied to the back puts a strain on the diaphragm, restricts the oxygen and hinders breathing.

Imagine even the slightest change in your natural breathing and multiply it by the estimated time spent in an office chair. Add on damage to pinched nerves and you may begin to understand why thousands of employers who care about the health and productivity of their employees insist on Domore chairs. The only chairs that can give those hard working people the kind of support they deserve.

The CUSTOM-FIT™ SOLUTION

ORTHOPEDICALLY, those chairs are a disaster area. It's only a matter of time until lack of support alters the bone structure and damages the spine.

Those no-good chairs aggravate and contribute to the kinds of back problems common to office personnel. This year alone, millions of hard-working office workers will miss nearly 200 million work-days due to herniated discs and related spinal ailments.

Yet, poor seating remains a danger. It inhibits the flow of blood at critical points, behind the knees or at the waist for example. This reduces the blood flow, putting undue pressure on the heart. And excessive heart pressure should be avoided at all cost.
been named, in conjunction with the George Lang Corporation, to completely merchandise and handle reformation of all facilities at the St. Petersburg, Florida downtown Pier site. This site consists of a 5-story building shaped like an inverted pyramid, and six additional buildings housing shops for arts and crafts. L. E. Seitz Assoc. Inc. is headquartered in Miami.

Comprehensive Planning Corporation, one of Chicago's leading planning and design firms, has been commissioned to develop the tenant planning and design renovation of the historic architectural landmark, Marquette Building in Chicago, according to CPC president Garry C. Spain. CPC has also been retained by the Union Bank of Switzerland to provide the architecture and design services for the new UBS facilities in Chicago and Los Angeles.

Cannell and Chaffin Commercial Interiors has been named interior design and space planners for a refurbishment project involving four floors of the Surf and Sand Hotel, Laguna Beach, Ca. Continental Service Corporation, construction and development advisors for Bank of America, have retained Cannell and Chaffin as design consultants for the Bank's Southern California region. This is the ninth consecutive year that the design firm has served in that capacity.

Designers Consortium, Ltd. of Silver Springs, Maryland, has been awarded a contract by the Montgomery County Housing Opportunities Commission to design the public spaces of Leafy House, a senior citizen apartment complex. The firm has also been selected as signage consultant to the city of St. Charles.

Auer/Nichols and Associates Inc., a Detroit based Planning and Design firm, has been retained by the University of Michigan to serve as Interior Designers for the University Center Building, to be constructed at the Flint campus.

In December, the CBS 6:00 National News reported on the Senate design/research project that Interspace Incorporated of Washington and Philadelphia is currently managing for the Architect of the Capitol. Interspace is in the process of installing prototypical workstations for the staffs of five Senators and two committees. Once the stations are in place, the design/consulting team will analyze each station with an eye to increased productivity, organization, and work-flow. The ultimate goal for the project is to use the information gathered to design a furniture standard for the Philip A. Hart Senate Office Building. Interspace Incorporated also announces that the firm has been selected to provide design services for North...
The Chrome Finish

Here's only one right way to get a good, durable chrome finish on steel, and that's by applying a layer of copper and a layer of nickel under the chrome. With each layer thoroughly buffed before the next is applied. This kind of quality gives Koch + Lowy chrome lamps a deeper, richer color and a smoother, longer-lasting finish.

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The Swivel

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The Arrival

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The Brass Finish

Koch + Lowy lamps that look brass are brass. Thirty-one years of experience has taught us how to slow the natural brass finishing process. We coat the polished brass with a special clear lacquer, and bake it to a hard finish.

A Final Reminder

Don't confuse wattage with lighting. In the right lamp even 30 watts can provide sufficient lumens for reading. Proper lamp design can utilize the wattage to its fullest. For brightness. For special effects. Or as an art form. And no one does more with lighting than Koch + Lowy.

The Wiring

You can't make a quality lamp with substandard wiring. So all our wiring, sockets, switches and connectors meet and often exceed UL standards.

The Glass

Glass used in Koch + Lowy lamps is hand-blown. This allows for specialized sign. And subtle nuances of texture, tone and color in the glass itself. Obviously your clients will see and recognize.
ANNS KRIEKS' MASTERCLASS

Krieks, furniture designer, interior architect at Boston University for 15 years, is interviewing students for his MASTERCLASS in furniture design planning, and interior architecture. The interview is intensive. No previous education is required. Any age may be considered for enrollment. New semester begins in New York, September 1978.

Krieks designs residences, offices, hospitals, nursing homes, and other interiors but the furniture system for the Mercedes-Benz offices, a milestone in open planning. He designs residences, offices, hospitals, nursing homes, and other interiors, as well as furniture—in some cases covered by mechanical patents—for Designcraft, Helikon, C.J. Designs, and David-Edward Ltd.

Social and cultural questions which affect the environment are explored in discussions and by guest lecturers, but the special contribution of the MASTERCLASS is the actuality of professional practice. This no-campus, no-faculty, no-trimmings training has a great deal in common with the old-time apprenticeship system, while modern techniques of interdisciplinary and synectic interaction stimulate the student into creative thinking.

On completing the course, the student leaves with a portfolio containing, among other things, a full set of architectural working drawings, as well as a set of perspectives of a designed interior, and full-size cross-sections of designed furniture.

Classes are held for eight to ten hours one day per week. This encompasses lectures, critiques of work, and group discussions. There is literally no limit on the amount of individual attention received by any student.

The rest of the student's time is spent principally on forty hours worth of research and assigned work on the drawing board to be done at home. A fair percentage of the advanced projects are team projects, to accustom the student to actual conditions in the profession.

For full details of the curriculum see the August 1976 issue of INTERIORS, pages 90-93, "Hans Krieks' MASTERCLASS, an Iconoclastic Step in Design Education," by Olga Gueft.

Cost: $1300 per semester. For information write or telephone Hans Krieks, 342 Madison Avenue, New York, N.Y. 10017 (212) 687-5450.

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The McGuire Company supplied a large part of the furniture in several rooms of the Oahu Country Club, Honolulu, specified by Phyllis Spalding Interiors, based in Honolulu. Caned side-
and host chairs, designed by Elinor McGuire, are shown here in the cocktail lounge of the club. Made of rattan with rawhide bindings they have cane backs, loose cushion seats, and are covered in a David & Dash fabric.

circle 300

Amoco Fabrics Company of Atlanta has announced a new de-
velopment in the field of “grass” carpets by its Fibers and
Yarns Division. “Pallon Plus” texturized yarn is a fibrillated
polypropylene yarn, used extensively for such type carpet, but
because of texturization has greater resiliency, a softer hand,
and a “bouncy” feel, according to the company. Pallon Plus is
being made in 5000-denier weights and will be offered in 13
solid colors, with virtually unlimited possibilities for tweed
combinations. Hotel/motel/designers please note.
circle 301

Steelcase seats employees as comfortably at the cafeteria as it
does in working spaces. In this company dining space the Steel-
case 1278 Stacking Chair was specified for its sturdiness and
adaptability, and because the colorful polypropylene seats and
backs add to the room’s interior color scheme. Tables are in the
Steelcase 4900 line.
circle 302

Celanese Fibers Marketing Company is now commercially
marketing Fortrel D-216 polyester, a newly developed carpet
fiber that can be dyed without carrier in contemporary dyeing
systems. It is said to offer clarity of color, depth of color, and
faster dyeing rate than in past polyester fibers; and to be “ex-
cellent value” for today’s popular saxony, saxony cut/loop,
and sculptured saxony carpet styles.
circle 303

Hastings Tile & Il Bagno Collection, plus the excellent Pog-
genpohl kitchens, are displayed in a renovated showcase build-
ing in Great Neck, N.Y. designed by Walter Blum, AIA, of
Blum & Nerzig. The view illustrated takes in some of the many
vignettes throughout the two-level space that present the large
variety of tiles and bathroom fixtures displayed in matching
and coordinating colors. Glimpsed here are Serie Ariete and
Serie Pegaso pedestals and accessories; Serie Italia hand-
painted ceramic tiles; and a System Modula medicine cabinet
with matching pieces.
circle 304
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New from the General Electric Company is an energy efficient fluorescent lamp reported to use 20 percent less electricity than standard slimline lamps. The 60-watt, 8-foot lamp produces 100 lumens-per-watt, and is suitable for schools, stores, factories and offices. “Watt-Miser” II owes its efficiency to an improved phosphor invented at the company’s research and development center.

The Racetrack #490 series conference table from Mueller Furniture Corporation features a reflective cylindrical base which gives the impression that the table is floating in space. Cylindrical bases are 20-in. in diameter, and are fabricated in four sections, with a subtle, vertical reveal separating each. The tables are available with a 2¼-in. thick rounded bullnose edge, including a thin recessed line outlining the edge, a solid wood or a veneer edge band. Veneers and solids of walnut or oak are standard in the three piece top. Tops available in 108-in., 162-in., or 216-in.

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NEOCON salutes an illustrious decade with the 10th Summit Keynote Address. Economic, human and professional issues will be discussed by those who make major decisions concerning interior environments. The industry's leaders respond to Paul B. Finney, Executive Editor of FORTUNE MAGAZINE, as he presents the challenge of the future.

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recently resigned as president of Charles Luckman Associates, with whom he was connected for 25 years. The firm currently has more than $30-million of projects in design and under construction: Lake Ridge Country Club in Lubbock, Texas; a Mission Viejo retail sales shopping village, and for Del Webb Development Company in Sun City-West, Arizona, a 50-acre recreation and cultural center including a 9000-seat roofed amphitheater. Recently completed Hawkings and Lindsey projects include a 14-story Financial Tower in Oxnard; a 200-unit student housing and recreation facility at the University of California at Irvine; and the Bell Recreation Center, Lakes Club and Fountainbell restaurant in Sun City.

Michael M. Walusko, formerly with Welton Becket and Associates, has joined Matteo Nardini Architect & Associates, Lake Arrowhead, Calif, architectural, engineering and planning firm, as Space Planner. The firm, founded in 1972, is designing and overseeing construction of shopping centers, office buildings, restaurants, multi-family housing, and private residences.

Environmental Planning and Research, Inc., a San Francisco firm providing services in planning, architecture and interior design has announced two new vice presidents: John Low, a graduate of the Rudolph Schaeffer School of Design, and Peter Rooke-Ley, AIA, a registered architect in the State of California. Virgil R. Carter, AIA, vice president of Environmental Planning and Research, Inc., has been elected chairman of the Environmental Planning Commission of Mountain View, California.

Peter Andes has been appointed interior design concept consultant to Peddle, Thorp and Harvey, Architects, of Brisbane, Australia, for the interior design of Parliament house Development, a 26 story building presently under construction and scheduled for occupancy sometime in 1979.

Eva Maddox Associates, Inc., Chicago-based interior architecture and space planning firm, has been retained by two Chicago area law firms (Karaganis and Gail Ltd. and Goldsmith, Thelin, Schlter and Dickson) to evaluate, plan and design their new offices.

Poor, Swanke, Hayden and Connell, Architects, New York, N.Y., announce that Richard A. Carlson, AIA Assoc., Harold G. Collins, AIA Assoc., Joseph L. Cott, AIA, Maximilian Poost, AIA, and David H. Stern, CPA, Controller, have become Associate partners of the firm, and that Gerard J. Avalos, RA, has become an Associate of the firm.
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