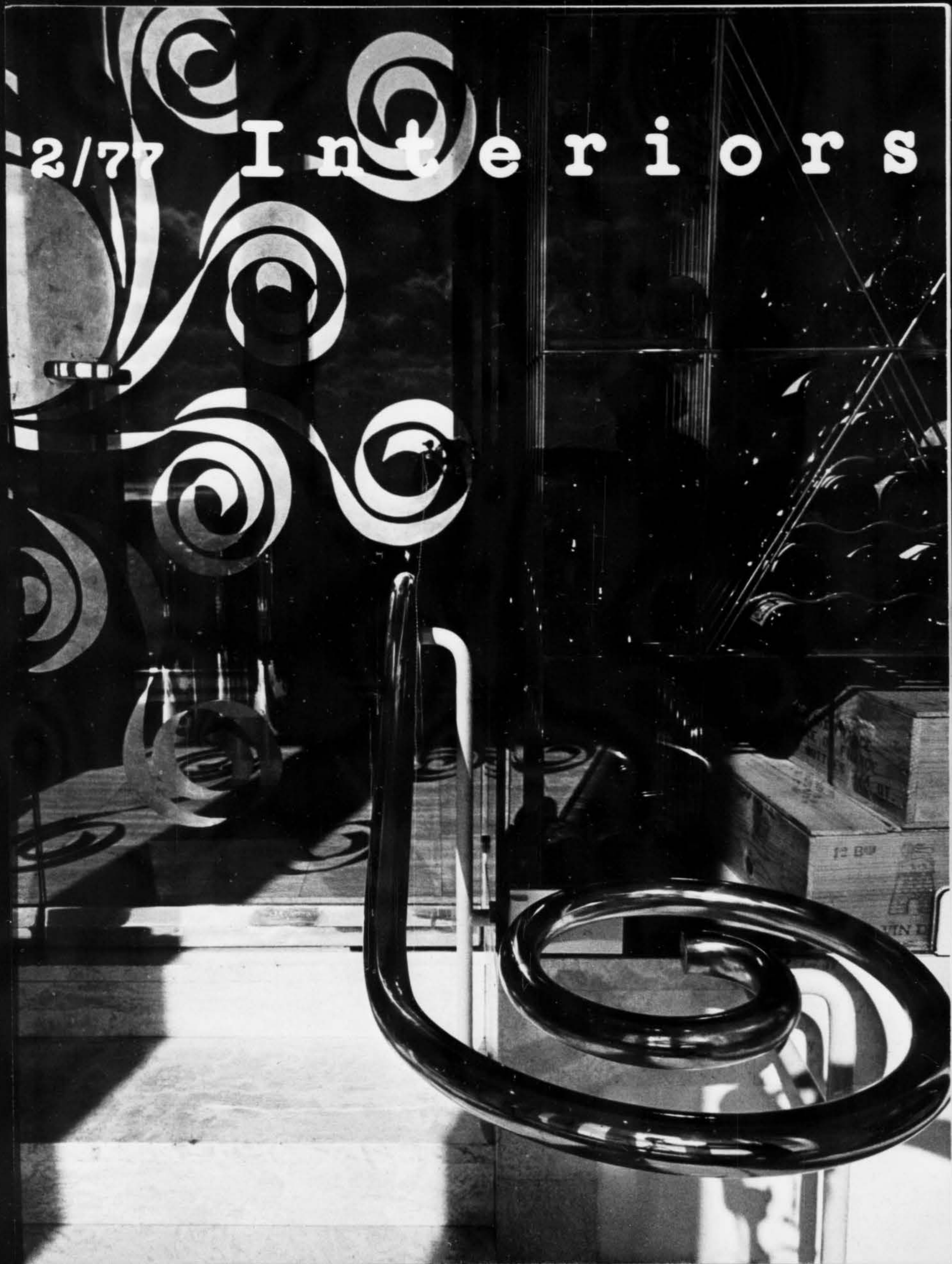


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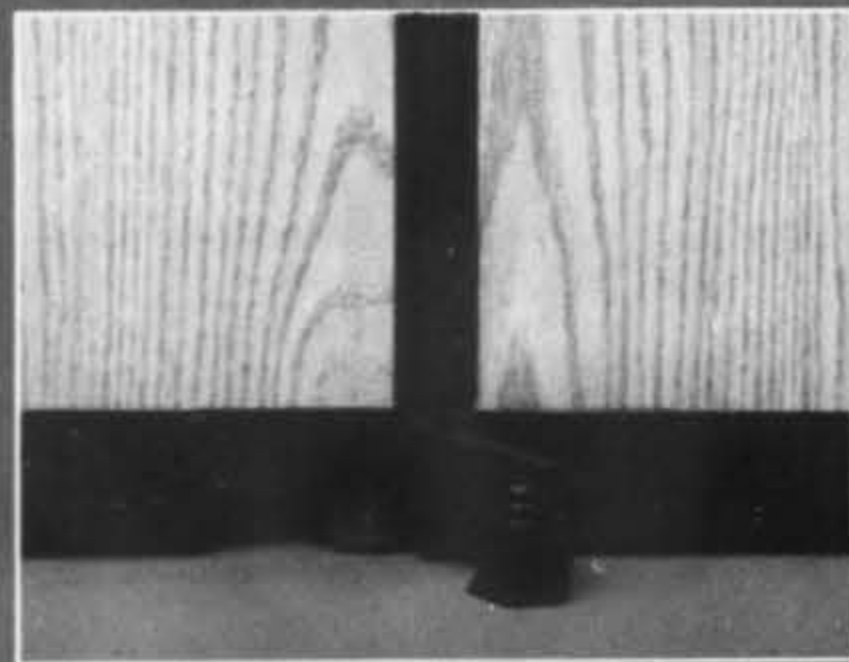
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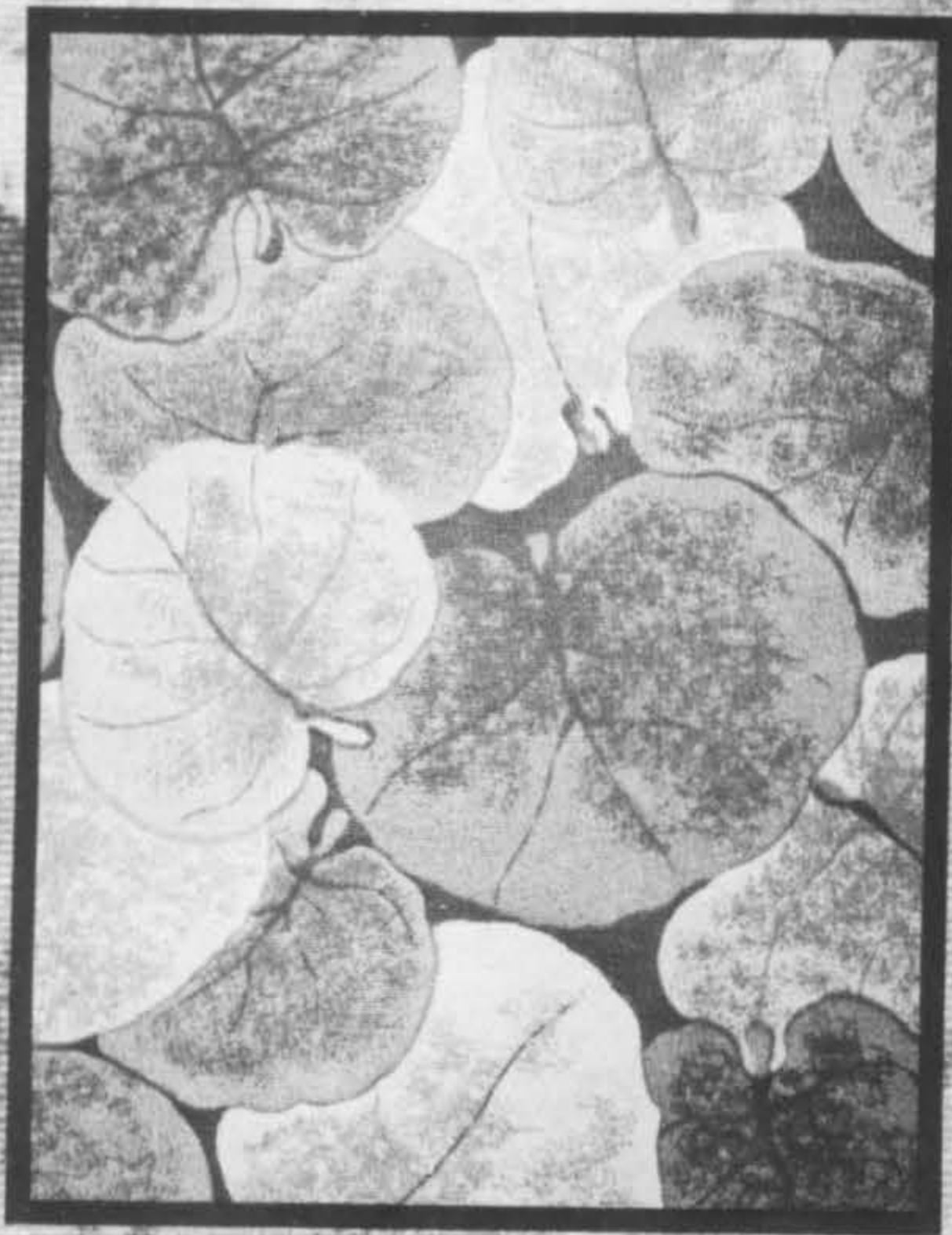
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Cover:
Banisters like brass trumpets echo the vinelike flourishes goldleafed on the glass doors of the Wine Cellar room in Warren Platner's "Windows on the World" (pages 80-95). Photograph by Alexandre Georges.

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lpi Volume CXXXVI, Number 7

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DATES

FEBRUARY

Feb. 13-15
Quebec Floorcovering Market,
Montreal, Canada.

Feb. 19-27
33rd Annual National Antiques Show,
Expo Rotunda, Madison Square Garden, New York.

MARCH

Mar 10-11
INDA Fifth Technical Symposium,
Hyatt Regency Washington, Washington, D.C.

Mar 24-27
Contract Market West Week II,
Pacific Design Center, Los Angeles.

APRIL

April 14-22
Spring Furniture Market
High Point, N.C.

April 14-23
55th Milan Trade Fair,
Fairgrounds, Milan, Italy.

April 24-25
Homefurnishings, Contract, Gift and Accessories Market Days,
World Trade Center, Trade Mart and Decorative Center, Dallas.

April 24-26
Wallcovering Manufacturers Association, 4th Annual Meeting,
Kiawah Island, Charleston, S.C.

MAY

May 1-4
Intershop 1977, Display and Shop Equipment Exhibition,
Olympia, London.

May 9-12
Design Engineering Show,
McCormick Place, Chicago.

May 11-15
EXPO-ITA '77,
International Exhibit of Soundproofing and Insulation Materials, Fairgrounds, Milan.

May 11-15
Scandinavian Furniture Fair, 1977,
Bella Center, Copenhagen, Denmark.

May 14-17
10th INTERZUM 1977,
Cologne, Germany.

May 15-19
First Israel Furniture Week,
National Hall, Jerusalem.

May 18-20
INDA Ninth Annual Meeting,
Hotel Bonaventure, Montreal, Quebec

JUNE

Jun 5-9
AIA Convention,
San Diego, California.

June 12-17
1977 International Design Conference
Aspen, Colo.

June 22-24
NEOCON 77,
Merchandise Mart, Chicago

JULY

Jul 17-21
Atlanta Floorcovering Market,
Atlanta Mart, Georgia.

Jul 17-22
Summer 1977 Market,
Western Merchandise Mart, San Francisco.

AUGUST

Aug 28-Sept 1
1977 Annual IES Technical Conference,
Waldorf-Astoria Hotel, New York City.

SEPTEMBER

Sept 1-11
Interport 77,
Leningrad, U.S.S.R.

OCTOBER

Oct 8-16
S.A.I.E. International Exhibition of Building Industrialization,
Bologna, Italy

NOVEMBER

Nov 8-10
1977 International Interior Design Show,
Automotive Building, Exhibition Place, Toronto.

DECEMBER

Dec 7-15
Sovexpo 77,
Sololniki Park, Moscow.

BOOKS

MAN TRANSFORMS, a catalog edited by George Nelson & Co. for the opening exhibition of the Cooper-Hewitt Museum. Foreword by Lisa Taylor, introduction by George Nelson, text by exhibition coordinator Hans Hollein and his collaborators. 172 pages, 8" x 7 3/4", black-and-white illustrations, soft cover. \$7.50 for Cooper-Hewitt members, \$8.50 for non-members. At the Museum, 2 East 91st Street, New York, N.Y. 10028, or by mail.

Rich pickings in MAN transforms COOPER-HEWITT book

Amidst the popping champagne corks and congratulatory speeches which marked the reborn Cooper-Hewitt Museum's first show in the Carnegie Mansion—refurbished by Hardy, Holzman, Pfeiffer—not many of those present noticed the absence of the announced catalog, which didn't roll off the presses until the following month. Now that the show is over, it is worth reporting that the catalog is available at the Museum or by mail. Really not a catalog at all in the sense of a list of objects, it is a scenario, theater program, and fully developed permanent analysis of the ideas in the show.

It couldn't have been a list of objects because the exhibition, MAN TRANSFORMS, presented not objects but ideas. Which requires an explanation, considering that the Cooper-Hewitt Museum is a treasure of decorative arts with few peers in the world, as Robert Mehlman stunningly documented in his article about the Museum published in our August issue.

The fact that the Museum's opening exhibition by-passed this treasure raised a storm of controversy in the teacup-sized world of scholars and connoisseurs. Meantime the larger public caught the scent of excitement, with the result that the Museum clocked in more people every Sunday of the show than the Museum had attracted in the entire last year (about 1963) of its operation before Cooper Union evicted and disinherited it.

This, of course, was the reaction that Cooper-Hewitt Director Lisa Taylor was aiming for when she determinedly set out to make

waves with her opening exhibition. In taking the orphaned and homeless Museum under its wing in 1969, the Smithsonian Institution was granting it official blessing, administrative help (Mrs. Taylor is an appointee from the Smithsonian staff), and permission to house the collections intact under one roof in New York—but alas! no financial support. In her six years with the Museum before the opening show, Mrs. Taylor not only raised six-and-a-half million dollars from private individuals and foundations, but charmed the Carnegie Foundation into first lending the Museum the Carnegie Mansion and neighboring Carnegie daughter's house, along with the large Fifth Avenue plot they stand on, and later giving the property to the Museum outright.

The exhibition was created rather like a small Triennale of Milan, with a basic theme developed in several separate exhibits by designers working in different parts of the world under the loose coordination of Austrian architect Hans Hollein, the author of the concept, who carried the responsibility for supervising the total installation, and who designed many specific sections.

The theme—"various approaches and aspects of design"—was so broad that the show turned out to be a thoroughly mixed bag of concepts, insights, and demonstrations presented in innumerable ways—films, masses of objects (Hollein's stars, bread, and hammers), settings—i.e. interiors—to be experienced, such as the plexiglass Sacred Room by the team from Iran, Nader Ardalan and Karl Schlaminger; and the Angel Cage to make you understand how the bird feels (though it was lovely) by Arata Isozaki. Then there were interiors the spectator was expected to interact with or work through, such as architect Richard Meier's Metamorphoses, a construction where you played with letters to build words, or Peter Bode's "Pick a Handle," a labyrinth of doors through which you passed by finding the one right handle in an array of handles.

Unlike the exhibition, the book cannot provide interiors for the reader to enter, nor full-sized objects to touch and gape at, nor the speedily encompassed movement of the films. Pinned to a page, the flashing fun of Murray Grigor's "Faces" falls flat. Eighteen pails dripping real water on the floor of the Carnegie Mansion make one understand the es-

continued on page 104

ARMCHAIR EXPLORERS, ORBIT THE RINGS OF "SATURNUS!" THIS SATURNUS ROTATES FULL CIRCLE ON A FIBERGLASS BASE AND INSPIRES DREAMS OF EMPIRE . . . A LA OTTOMAN. FRAME AVAILABLE IN RED, BLACK, WHITE, BLUE, BEIGE AND YELLOW. DETACHABLE COVER IN LEATHER, FABRIC OR VINYL. DESIGNED BY YRJO KUKKAPURO FOR HAIMI OY. SATURNUS IS AT TURNER LTD. IN NEW YORK AND SATELLITES: CHICAGO - MERCHANDISE MART, MIAMI - 10 NE 39TH STREET, LOS ANGELES, SAN FRANCISCO. CATALOG AVAILABLE. WRITE TURNER LTD., 305 EAST 63RD STREET, NEW YORK, N.Y. 10021. (212) 758-4744.

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NEWS

Grand Central Made Visible



When Grand Central Station was built in 1903-1913 to the design of architects Reed and Stern, Warren and Wetmore, its New York neighbors were low buildings and even, at one side, a field of grazing sheep. Now the building is surrounded by towers, and the skylights and windows have long ago ceased to supply light to the interior. Earlier attempts at strong artificial lighting (primarily, a continuous row of lights at the cornice line) were destructive of any clear perception of the great space. After the installation of numerous trial mock-ups, new lighting makes Grand Central visible again. Work was under the direction of the Rambusch Co., collaborating with Poor, Swanke, Hayden & Connell. The new lighting is also more efficient: both maintenance time and wattage usage are expected to be greatly reduced.

Living History

Philadelphia's Living History Center is an impressive new building designed by Mitchell/Giurgola Associates. (Giurgola, we're proud to recall, was INTERIORS' Art Director from 1952 to 1958.) For a permanent multi-media display of American history inside the building, the City of Philadelphia commissioned the firm of Raymond Loewy International.

18,000 sq. ft. of exhibition space (over a floor duct system which supplies the necessary wiring) is filled with a rich variety of custom electronic and mechani-

cal exhibition devices: slide shows, films, videotapes, audio headsets, loudspeakers, etc. Exhibit construction framework was by Lynch Industries, Pennsauken, N.J., electronics by Bergen Expo Systems, Inc., Clifton, N.J., and lighting by Imero Fiorentino Associates of New York.



Atlantic City Hotel

The State of New Jersey's recent election day vote legalizing casino gambling in Atlantic City has stimulated an ambitious plan to revitalize the city with a new thousand-room resort hotel as its first structure, complete with casino, health and sport facilities, convention facilities, several restaurants, two theaters, and a large retail complex.

John Portman & Associates are the architects and planners of the entire 57-acre redevelopment project located on the famous boardwalk in the center of the once prosperous, now decaying resort city. All structures on the site have already been demolished. Resorts International Inc., descendant of the Mary Carter Paint Company, owners of Paradise Island in the Bahamas, and builders-operators of Marina World in California, are the developers and Portman's clients.

"We don't want Atlantic City to become a Las Vegas of the East," said Jack Portman, John Portman's 28-year-old architect son, in a recent interview. Speaking for his father on the firm's attitude towards the gambling issue, he said, "In this office we had a lot of discussion as to whether we really wanted to get involved. Obviously the consensus was that we should. We have an opportunity here to influence this devel-

opment in a certain direction."

Never before in Las Vegas, the Portmans and other architects in the Portman office visited that gambling mecca at the request of Resorts International Inc., learning, as Jack Portman put it, "a lot about what not to do. It will be interesting," he continued, "to see how gambling can serve as a catalyst for urban revitalization."

Portman's firm signed to take on the project in mid November, and will present a preliminary plan for the total development to the Atlantic City Planning Commission around February 1. Construction will begin in September 1977, with the hotel's opening planned for early 1980. The date is probably realistic, considering that Portman's five-towered 1,490 room Bonaventure Hotel in Los Angeles, scheduled to open this January, actually began to accept guests in December, and that the hotel in Detroit's Renaissance Center is also on schedule.

RE-USE Newark:

The Ballantine house was designed in 1884 by architect George Edward Harney for John H. Ballantine, who had established a successful brewery in Newark, N.J., shortly after immigrating from Scotland. The original decoration and furnishings were supplied by the D. S. Hess Company of New York.

After some service as an office building, the house has now been restored (under the direction of Universal Restoration, Inc., and the Rambusch Co.) and is now again very much as it once was, serving not as a private house but as a public showcase for the Museum's decorative arts collection.



Philadelphia:

What was once known as the Philadelphia Federal Reserve Bank, designed by the celebrated architect and educator Paul Philippe Cret, will soon be renovated by the Philadelphia space plan-



ning and design firm Kenneth Parker Associates as new offices for the Pennsylvania Manufacturers' Association Insurance Company. The Parker firm has announced its intentions to approach the building "with profound respect for its classic detail."

Louisville:

On Louisville, Kentucky's West Main Street, an impressive 98-year-old structure with a cast-iron façade is to be rehabilitated and reborn as the Louisville Museum of Natural History. Architects Louis & Henry are in charge of the conversion, with the Dahlem Construction Company as part of the planning team. Opening of the museum is planned for July 2, 1977, only ten months after the beginning of reconstruction.



continued on page 10
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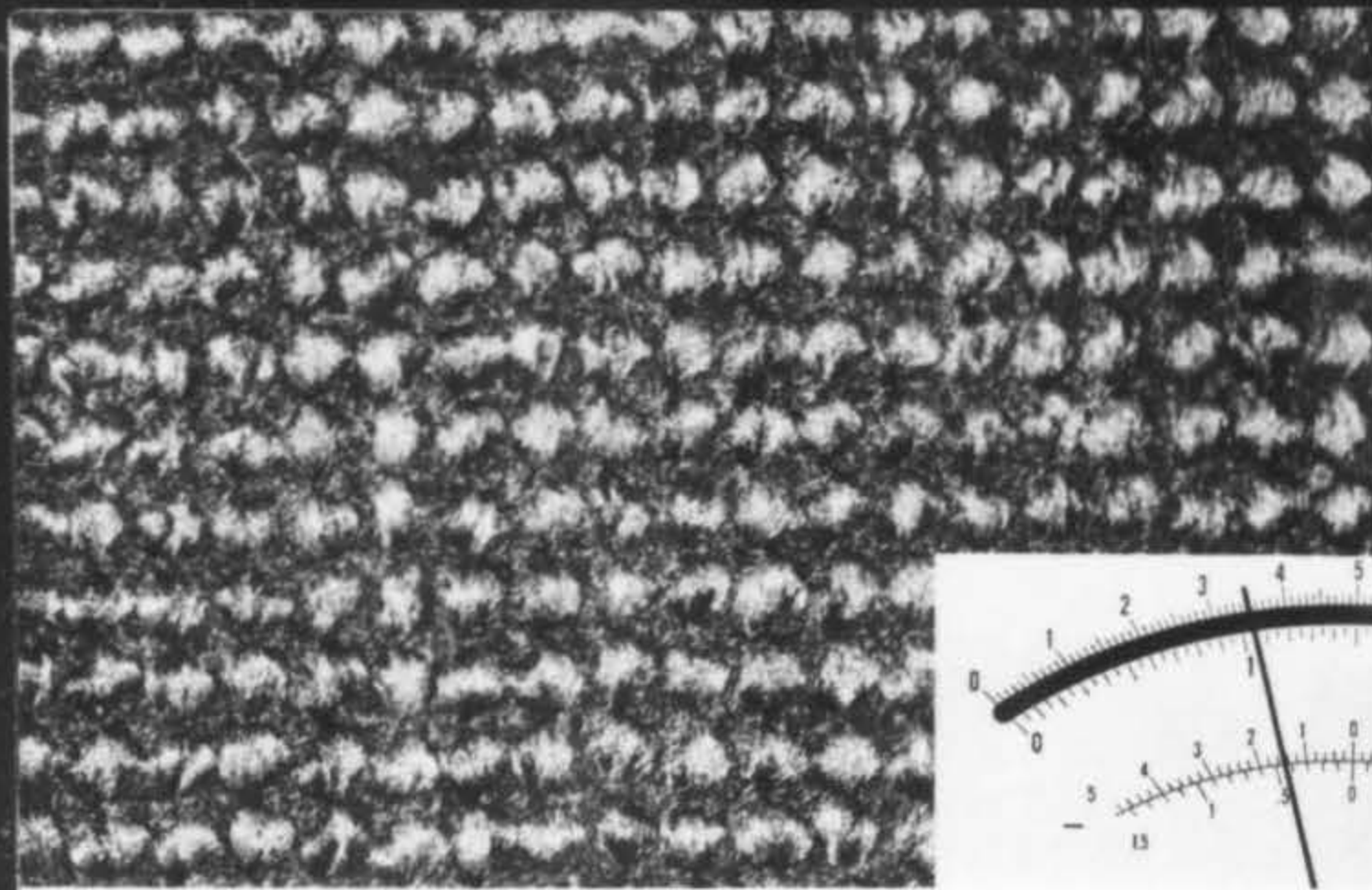
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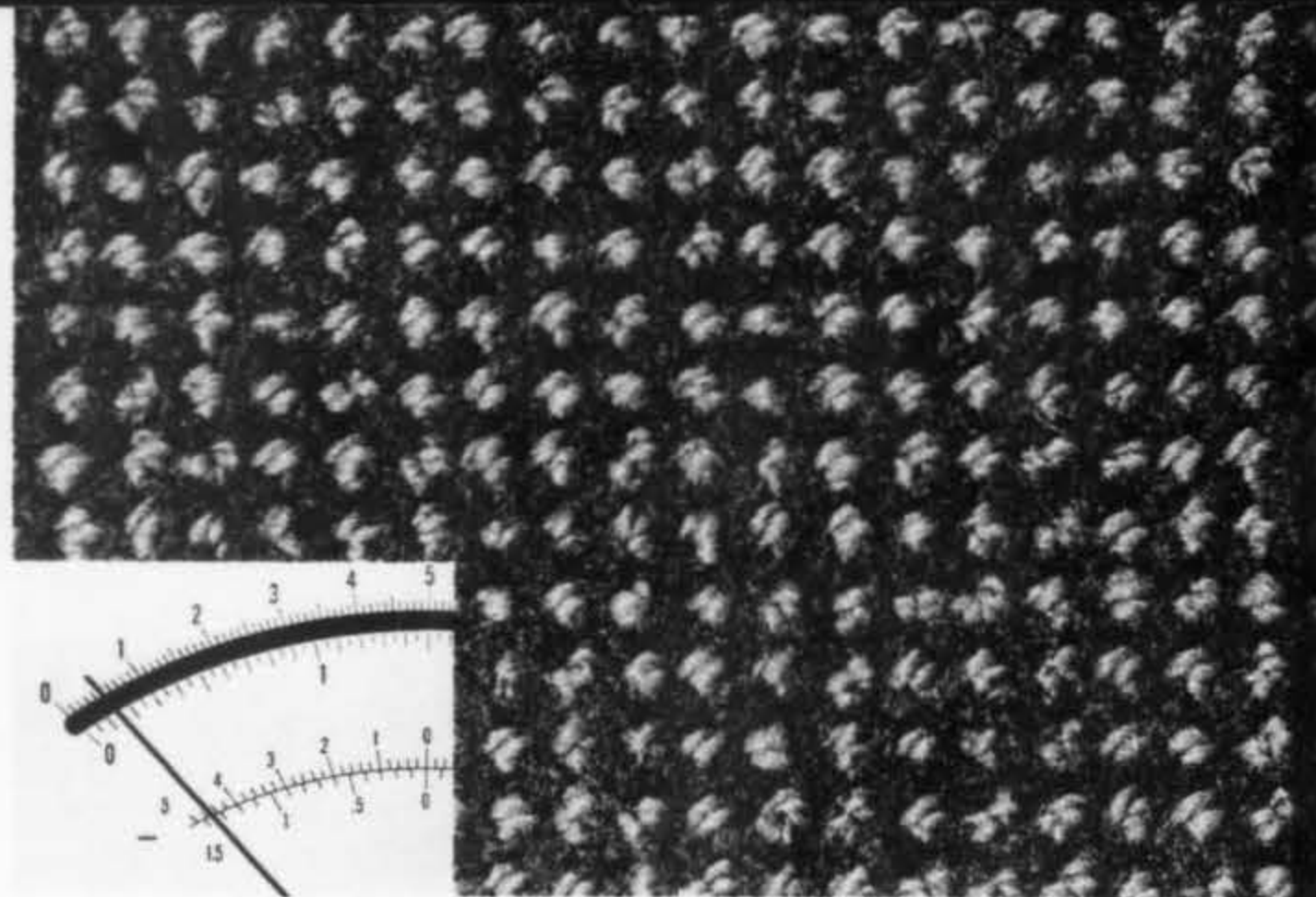
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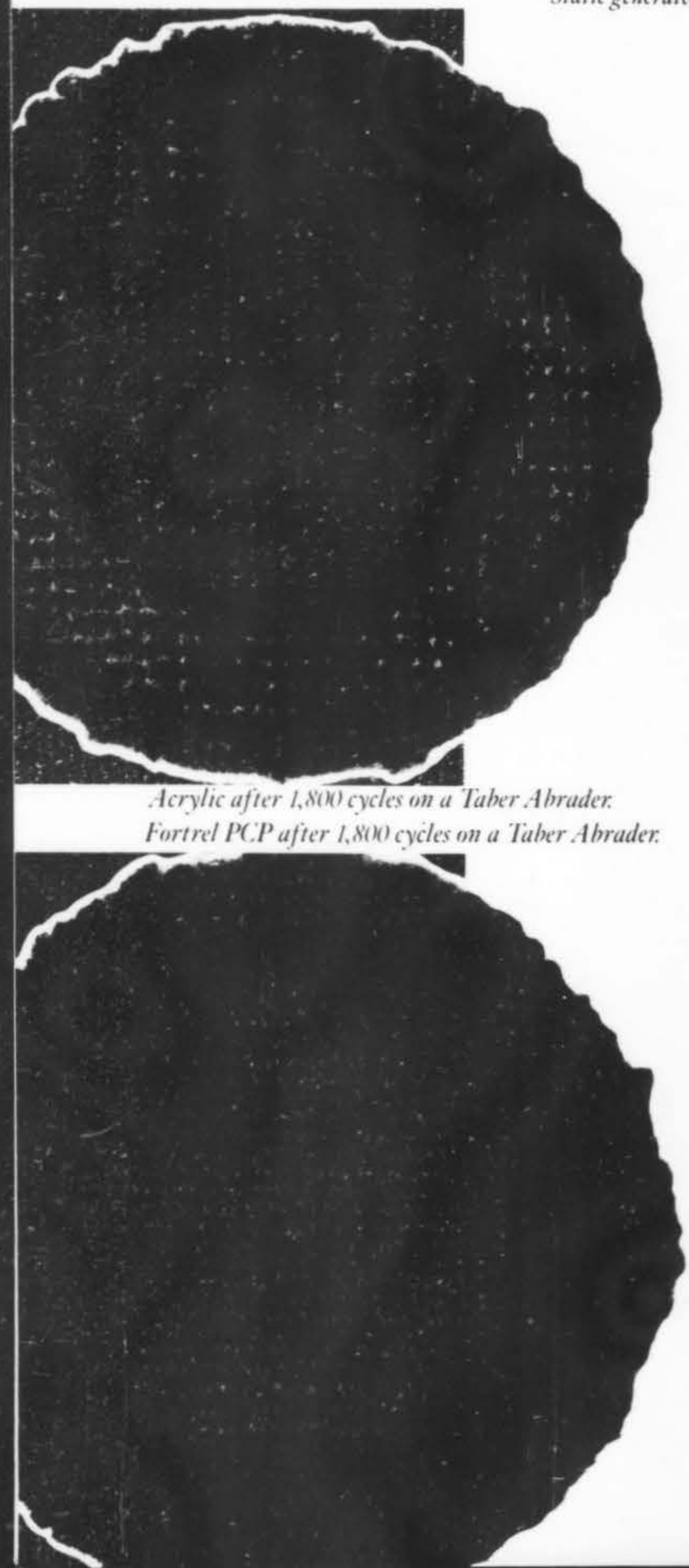
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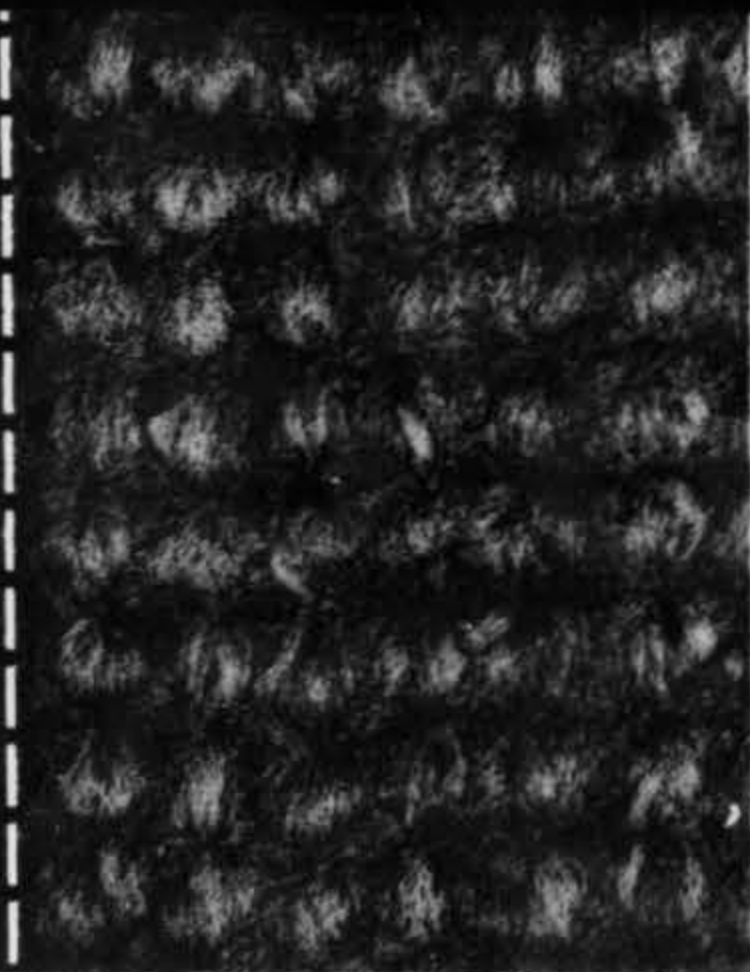
In checking static generation, the AATCC Walk Test with Neolite Soles (134-1969) was conducted.

Carpet of Fortrel PCP polyester generated a mere .5 kilovolt, well below the threshold of human sensitivity.

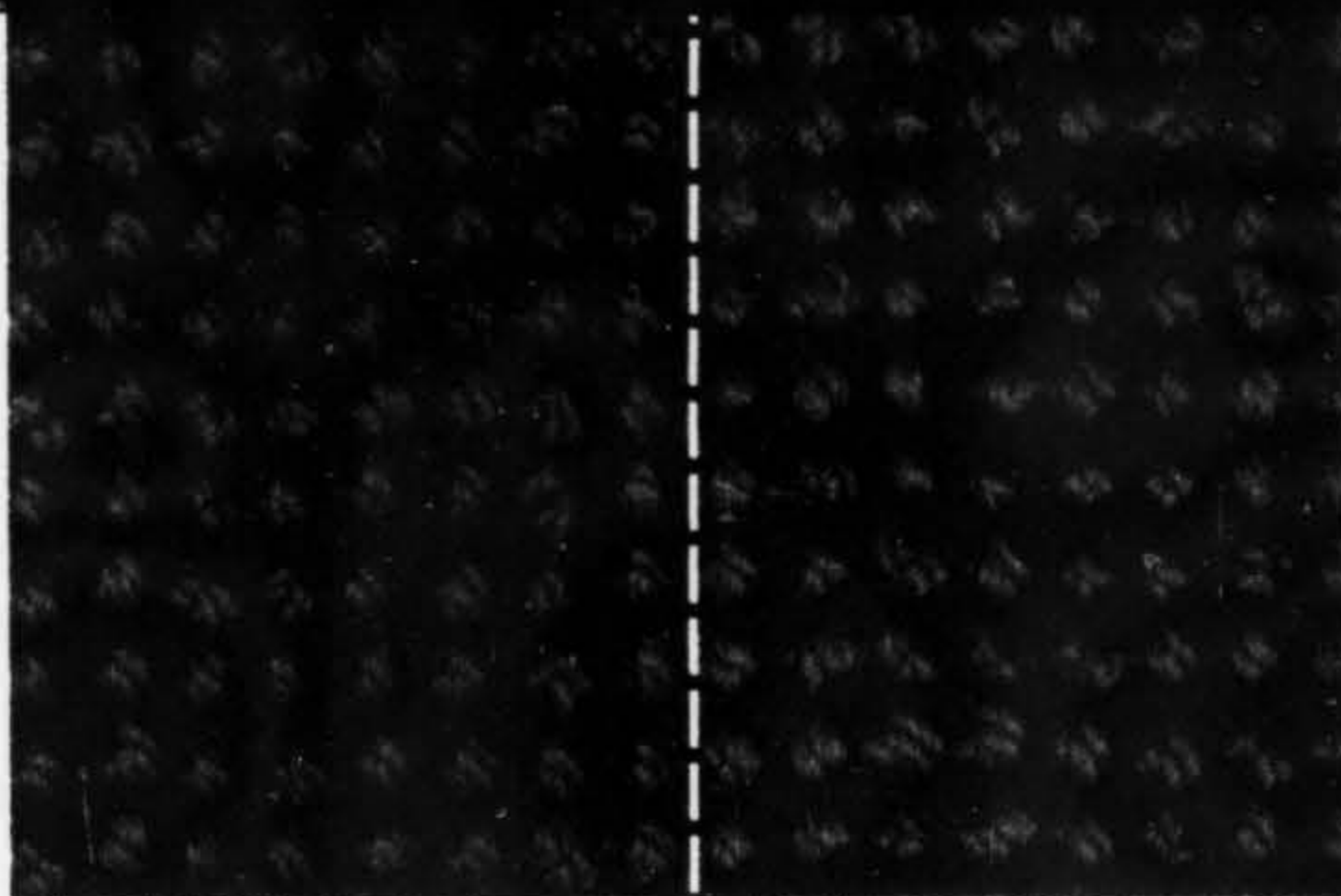
(Even below the level necessary for such delicate applications as computer rooms and hospitals.) The carpet of Antron II, even with metallic protection, generated seven times as much static—3.5 kilovolts.

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Nylon before & after exposure to 1500 hrs. of Xenon-Arc lamps.



Fortrel PCP before & after exposure to 1500 hrs. of Xenon-Arc lamps.

do you want on your floor?

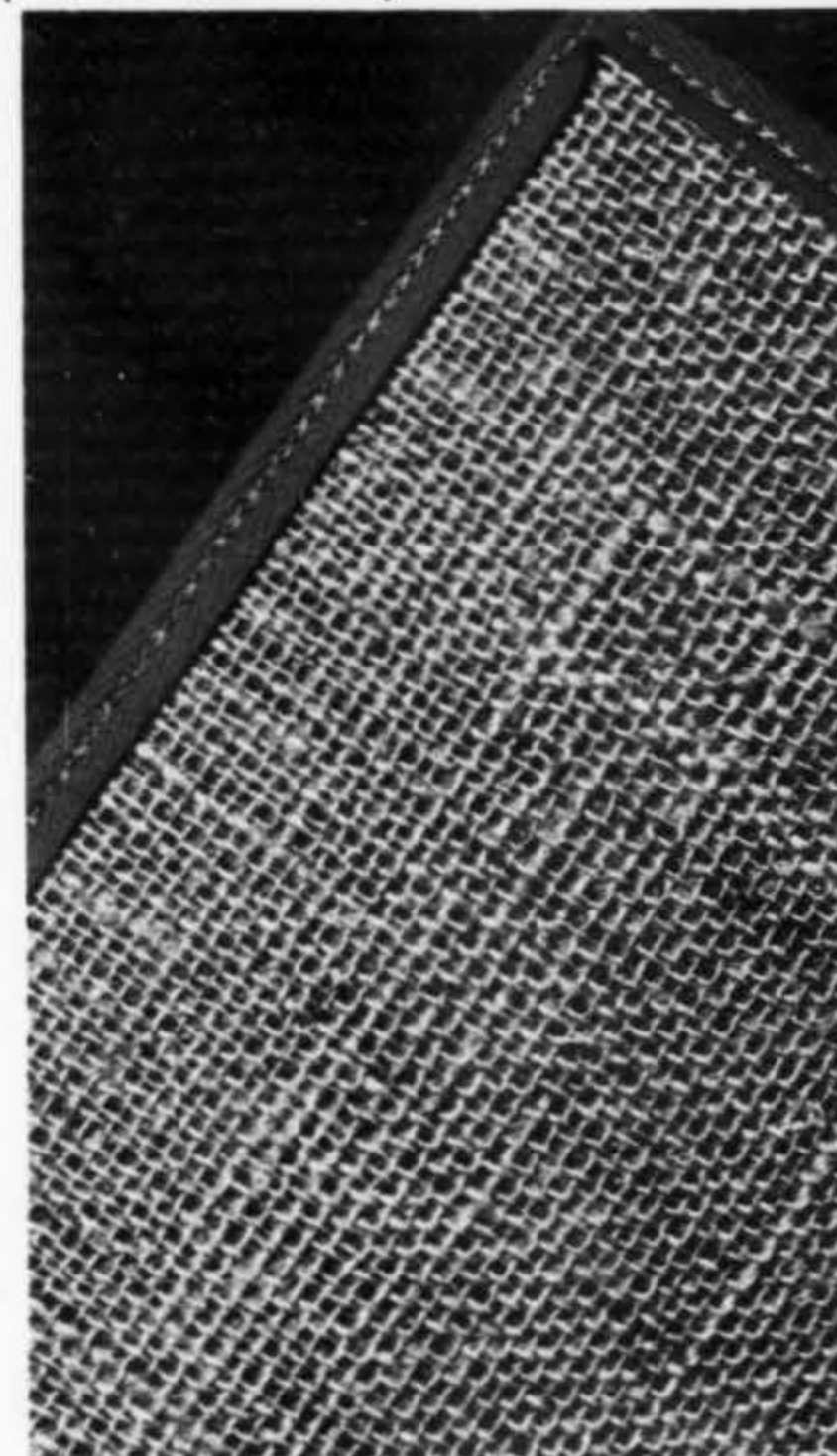
1500 hours of exposure to Xenon-Arc lamps. (That's 18 times the industry standard.) The carpet of nylon had faded substantially well before 1500 hours.

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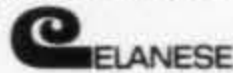


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GALLERIES AND MUSEUMS

Spaced

EXLINE



A new and very welcome phenomenon on the New York gallery scene is Judith York Newman's Spaced gallery, 165 West 72nd Street, New York, N.Y., 10023. Devoted solely to paintings and graphics by architects and designers or about architecture and design, the gallery has recently presented one-man shows by James Rossant, David Macaulay, and (currently) Lebbeus Woods. From March 25 to April 23, a diverse trio of artists will be presented: Gerald Exline, head of the Department of Architecture at the Cranbrook Academy of Art; Joseph Aronson, a talented etcher of Italian piazzas; and John Desmond, an architect practicing in Baton Rouge and author and illustrator of *Louisiana's Antebellum Past*.

Barbarians in Boston

Through the end of February, the late Romans' relationship with the barbarian world is being explored in an exhibition at Boston's Museum of Fine Arts. Shown are almost 500 objects of decorative art, including works by the nomads of Central Asia and art from the lands of the Franks, Copts, and Anglo-Saxons.

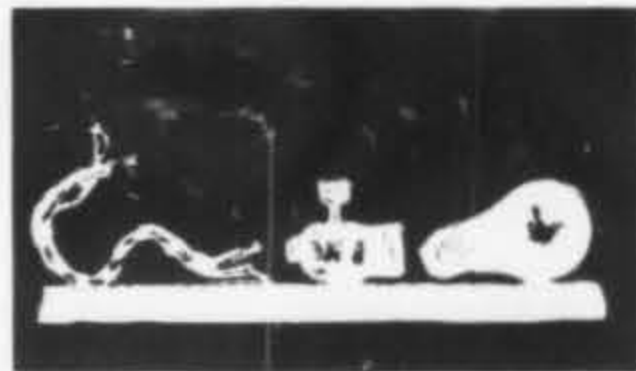


Fine Arts Center at Metropolitan

Plans have been announced for a new visual arts center to be added to New York's Metropolitan Museum of Art. Made possible by a \$20 million gift from Walter H. Annenberg, the center will be headed by Thomas Hoving, who recently announced his plan to retire as Director of the Metropolitan at the end of 1977. The center will produce educational materials including films, tapes, prints, and television programs. Planning for the facility is being undertaken by a prestigious team: Mr. Hoving; Kevin Roche/John Dinkeloo & Associates, Architects; Peter Goldmark, communications consultant; and the Office of Charles and Ray Eames.

National Gallery

JOHNS



Washington's National Gallery of Art has been given an important collection of contemporary American graphics, concentrating on works of the 1960s and '70s. The donor is the Woodward Foundation, which has been lending some of the works to U.S. embassies as part of an Art in Embassies program. The collection includes 160 prints, 30 drawings, and two illustrated books; most heavily represented is Jasper Johns, with 47 prints, and there are works as well by Rauschenberg, Albers, Frankenthaler, Dine, Motherwell, Oldenburg, and others. The graphics will be a valuable part of the Gallery's collection of 20th century art, a collection to be featured in its East Wing, designed by I. M. Pei and scheduled for 1978 completion.

COMPETITIONS AND COURSES

Competition for Restoration

The National Institute for Architectural Education, once a bulwark of the American Beau-Arts, is now giving attention (and funds) to more realistic design problems. Its 1977 Hirons Prize competition, open to those under 35 years old, is for the "Rehabilitation, Recycling, or Restoration of an Old or Historic Building." Entries are due June 15, and winners will be awarded funds to aid in the actual construction of their design proposals. For information, write Howard H. Juster, Director of Education, NIAE, 139 East 52nd Street, New York, N.Y., 10022.

Concrete Building Award

Cited for its sculptured design concept, the eight-story Washington Federal Savings and Loan Association building in Hollywood, Florida, by Bleemer, Levine and Associates, won the top award in a competition sponsored by the Florida Concrete and Products Association Inc. and South Florida Chapter, American Concrete Institute.

Others named were Norman M. Giller and Associates; Smith, Korch, Hayet Haynie Partnership; Edward Durell Stone Associates; and Reynolds, Smith and Hills.

Design Michigan

The Design Michigan program, funded jointly by the National Endowment for the Arts and the Michigan Council for the Arts, invites submissions (from both designers and clients) of the best projects designed or made in Michigan in the last ten years. Projects may be in any of a number of fields: interior design, industrial design, architecture, visual communications, landscape architecture and planning; ap-

propriately, the jury will also be an interdisciplinary one: Massimo Vignelli, Niels Diffrient, Sharon Lee Ryder, Richard Saul Wurman, and Paul Friedberg. Projects must have been produced in the years 1967-1976, entries are due March 1, and the entry fee is ten dollars. For further information, write Design in Michigan Exhibition, Cranbrook Academy of Art/Museum, 500 Lone Pine Road, Bloomfield Hills, Michigan, 48013.

New School and Smithsonian

While INTERIORS' readers know that interior designers and the industry which works in tandem with them account for \$11 billions worth of annual sales and fees in the U.S., exerting a more pervasive influence on our environment, moods, and pocketbooks than the fashion industry or the art establishment, the public at large knows little about interior design's influence, nor how the industry works. Two educational institutions are attempting to remedy this situation, however.

At the suggestion of architect/interior designer Edgar Tafel, the Center for New York Affairs of the New School for Social Research (66 West 12th Street, New York, N.Y. 10011) has launched a course on 8 Monday evenings, 5:55-7:25 p.m. It started January 31, in which moderator Olga Gueft (INTERIORS' editorial director) will lead such panelists and lecturers as architect/interior designer Warren Platner, fabric designer-manufacturer Jack Lenor Larsen, and ICF vice president Patricia Hoffman in an exploration of the interior design industry. Name of the no-credit course open to all is "Interior Design: Low Profile Giant on the New York Scene." Tuition is \$60. For information call (212) 741-5690.

The Smithsonian Institution's Associate Winter Classes (Washington, D.C. 20560) has launched a course similar in content, except that it is not New York oriented, which is scheduled for 8 Thursday evenings, 6:30-8:00 p.m. starting January 27. Olga Gueft is the moderator on that one also. Tuition is \$45 for Smithsonian Institute members, \$63 for non-members.

continued on page 12

Wilton Royal Design Plan Series of Axminsters

*By appointment to
the discriminating
American designer:*

The finest Axminsters, from the world's oldest and most prestigious carpet mills. Fast service at all times, especially on custom designs and colors, from hand-trials to the completed order. Brochure on request.

Wilton Royal Axminster Carpeting is manufactured by expert craftsmen in the Solent Carpet Division of the Wilton Royal Carpet Factory, Wilton, England.



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The name you can always depend on
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Mod Plaid Beige



Rust



Gold



Gray



Green



Nu-Check Gold



Beige



Rust



Petit-Point Brown



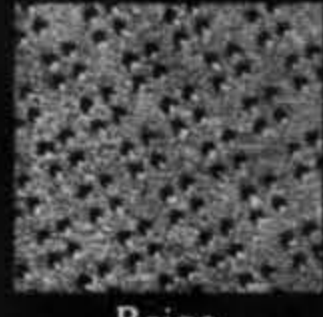
Gray



Maroon



Blue



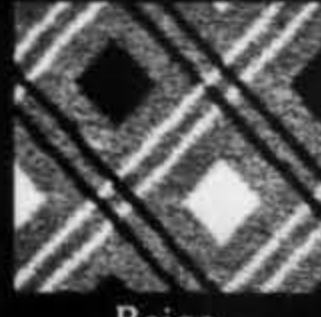
Beige



Double Diamond Blue



Rust



Beige



Chevron Rust



Green



Autumn



Blue

NEWS

continued from page 10

Healthy Color

Late in 1976, a workshop of unusual interest was held by the National Bureau of Standards. Its subject: Color in Health Care Facilities. Prof. Alexander Styne of the University of Miami's School of Engineering and Environmental Design initiated the workshop and spoke on "The Planning of Lighting and Color from the Designer's Perspective"; Prof. Thomas Sisson of Temple University spoke on "The Physiological Effects of Color"; Dr. William Beck on "Hospital Color Viewed by the Concerned Physician." Other participants included Mrs. Marcella Graham, institutional design consultant, and Corwin Strong of the National Institutes of Health. Further information is available from Prof. Styne, 15206 N.E. 8th Ave., Miami, Fla., 33162.

People, Firms, and Showrooms

The architectural and planning firm of Ezra D. Ehrenkrantz and Associates, P.C., has changed its name to **The Ehrenkrantz Group, P.C.** Ezra Ehrenkrantz, FAIA, is President; Carl Meinhardt, AIA, is Executive Vice President.

Rebecca Chow Eastman, ASID, has been appointed to the board of **California Press Women** and has been named Public Relations Director for the organization's Bay Area District.

Salem Carpet Mills has appointed two new Senior Vice Presidents: **E. A. (Bob) Myers** and **John W. Davis, III**. Both Myers and Davis are former Vice Presidents of the firm. Salem has also appointed **Allan Omli** National Accounts Manager.

Glenda M. Wilcox and **Robert Kennedy** have both been named Fellows of the **Institute of Business Designers**. Wilcox is the IBD's current National Vice President for Membership, and Kennedy is a past president of the IBD's Ohio chapter.

Nancy Schriver Deneen is the new Public Relations Director of **The Merchandise Mart**, Chicago.

Richard Sparzani has been named Manager of Customer Service and of the Information Center for the **Dow Badische Company**, Williamsburg, Va.

The Magee Carpet Company has appointed **John H. Burrus** as its National Contract Sales Manager. Burrus replaces **Raymond P. Habib**, who has resigned to serve as President of **Bloomsburg Carpet Industries**.

Lynne Steere has joined the staff of **Vanleigh Contract Corporation's** New York showroom as an account executive.

The **Samsonite Corporation's** furniture division has promoted **Don R. Thomas** to Manager, Retail Sales Administration.

Roger L. Tuepker is the new west coast regional sales manager for **Monticello/Contract**, the commercial marketing branch of **Monticello Carpet Mills**.

Bernard Soep Associates, Inc., space planners of Allston, Massachusetts, announce these additions to their staff: **James Wenzel**, Director of Interior Design; **Richard Palmer**, Resident Architect; and **Solomon Tuller**, Planner.

Alfred Goldberg, former Superintendent of San Francisco's Bureau of Building Inspection, has formed a new firm, **Goldberg Research and Development Associates**, acting as consultants in building codes and safety standards. The new firm will be subsidiary of the architectural firm of **Botsai, Overstreet and Rosenberg, AIA**.

Berry-Kleier and Associates of Louisville, Ky., have formed a new interior design service. It will be directed by **Sarah McNabb** and **Sherry Collins**.

David Sierens has joined **Daroff Design, Inc.**, as Vice President in Charge of Operations and Administration.

Barry Baron, presently the director of the **Cohama Decorative Fabrics Contract Department** assumes, as an additional responsibility, the management of **Riverdale Fabrics' Specifier Contract Department**.

U.S. Plywood, which merged in 1967 with **Champion Papers, Inc.**, has changed its name to **Champion Building Products**.

Greiff Fabrics, Inc., announces a number of personnel changes: **Mrs. Lorraine Emdin**, formerly manager of Greiff's New York showroom, has been appointed Manager of Specialized Sales; **Mrs. Helen Keating** becomes New York showroom manager; and **Hal Peters** becomes Manager of the firm's carpet department. Five new regional sales representatives have also been named.



Patricia P. Russell



Rebecca Chow Eastman, ASID



Allan Omli



Bob Myers and John V. Davis, III



Clarence Handlogten



Rose May Erickson, ASID



Edward Clark

Leon Rosen, President of **The Pace Collection**, announces the opening of a new Pace showroom in Miami. **Albert Hebert**, formerly the Pace showroom manager in New York, is the new Regional Manager. The showroom is in the Pace building, designed by **Janet Schweitzer**, West Coast Regional Manager, and **Denise Marchand** of the Pace design staff.

Marilyn Montgomery, Inc., Space Planning and Interior Design for Business, has moved to new, larger quarters: 3133 Buffalo Speedway, Houston, Texas, 77098.

The Gunlocke Company of Wayland, N.Y., one of ten furnishings companies owned by Sperry and Hutchinson, has named **Patricia A. Russell** to the newly created post of Vice President and Eastern Sales Manager. Russell was formerly Chicago regional sales manager for **Stow/Davis**.

Peter Pepper Products, Inc., has moved to larger quarters at 17929 S. Susana Road, Compton, California, 90221, a move which coincides with the firm's 25th anniversary.

David-Edward Inc., a multi-rep organization with showrooms in Washington/Baltimore and The Marketplace in Philadelphia, has changed its name to **Design Products, Inc.**, in order to avoid confusion with **David-Edward Ltd.**, the upholstered seating manufacturer.

The Worden Company, Wayland, Michigan, has announced the promotion of **Earl H. Siems** to Vice President of Marketing, responsible for the continuing growth of both domestic and foreign market areas for Worden's library, office, and institutional product lines. Additionally, Siems will be in charge of developing marketing personnel and new products.

Rose May Erickson, ASID, has been appointed Marketing Director for the **Space Management Group** of Seattle.

Haworth, Inc., manufacturers of office interior equipment, announces that **Clarence Handlogten** will direct the development of the firm's international business; **Edward Clark** will manage the domestic marketing functions.

Commercial Cabinet Corporation, a West Coast interior architectural woodworking firm, has joined the Furniture Division of **Group Artec**.



You can work decorative wonders with
SECTIONAL SCENIC WALLCOVERINGS

VENDOME, as shown in this sophisticated entry, provides exciting decorative interest. It is an unusual impression of the famous Parisian landmark, done in the watercolor manner. Design consists of 4 panels, is printed on vinyl and is available in 4 distinctive colorways.

VENDOME **MURALS**
from the **apropos** COLLECTION
Styled by JOHN LEIGH SPATH

Office & Factory: 4000 CHEVY CHASE DR., LOS ANGELES 90039
Showrooms: NEW YORK/CLEVELAND/CHICAGO/LOS ANGELES/SAN FRANCISCO

Van Luit & Co.
WALL COVERINGS
FABRICS



saporiti italia

In our showroom
is on display our collection 77 :
on this page are shown models

LONGSOFT
designer arch. ernesto radaelli

**LIBRARY INLAY
ARMCHAIRS ONDA**
designer arch. giovanni offredi

fabrics **MISSONI**

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MARKET

Architectural Paintings

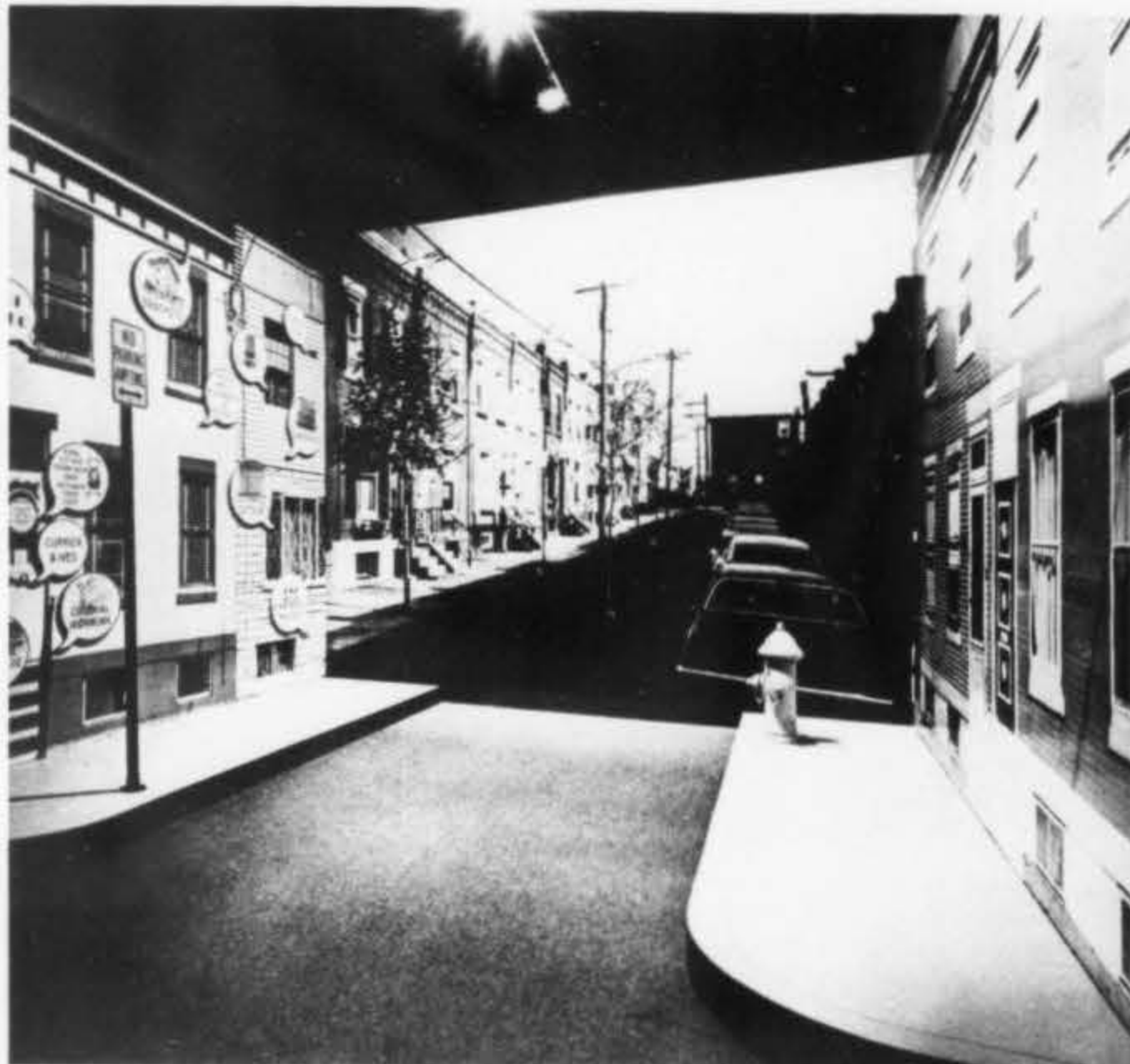
The 3M Company offers Architectural Paintings, an unusual, computerized process that constructs mural-size, four color graphic images with paints rather than with photo dyes.

The technique is based on computer scanning of a conventional color transparency by a photo-electric sensing system, and transmission of the color information to micro paint spray guns. The cloth, paper or other carrier material travels under the guns on a rotating drum. Any size can be specified, as a mural can be run off in sections and seamed

together like wallpaper. Unlike photo blowups, no grain structure appears with the enlargement.

Dr. Robert W. Fritts, project manager, states that the process enables the designer to create an original, exclusive mural at a price competitive with conventional photography. The 3M Architectural Paintings are reported to offer greater color permanence than conventional prints. Since the end result is actually a painting, it can create effects not normally achieved with photo prints.

Murals and other graphics may be painted on ten standard materials including high gloss paper, a burlap-like fabric, a linen texture fabric, and on several fabrics of fine rayon and nylon. *circle 208*



This large scale visualization of an urban row house scene, from the Renwick Gallery's Bicentennial exhibition designed by Venturi and Rauch, architects, was created using 3M Company's Architectural Paintings process.

Outdoor application: "Signing of the Declaration of Independence," Philadelphia, 24 ft. by 52 ft.

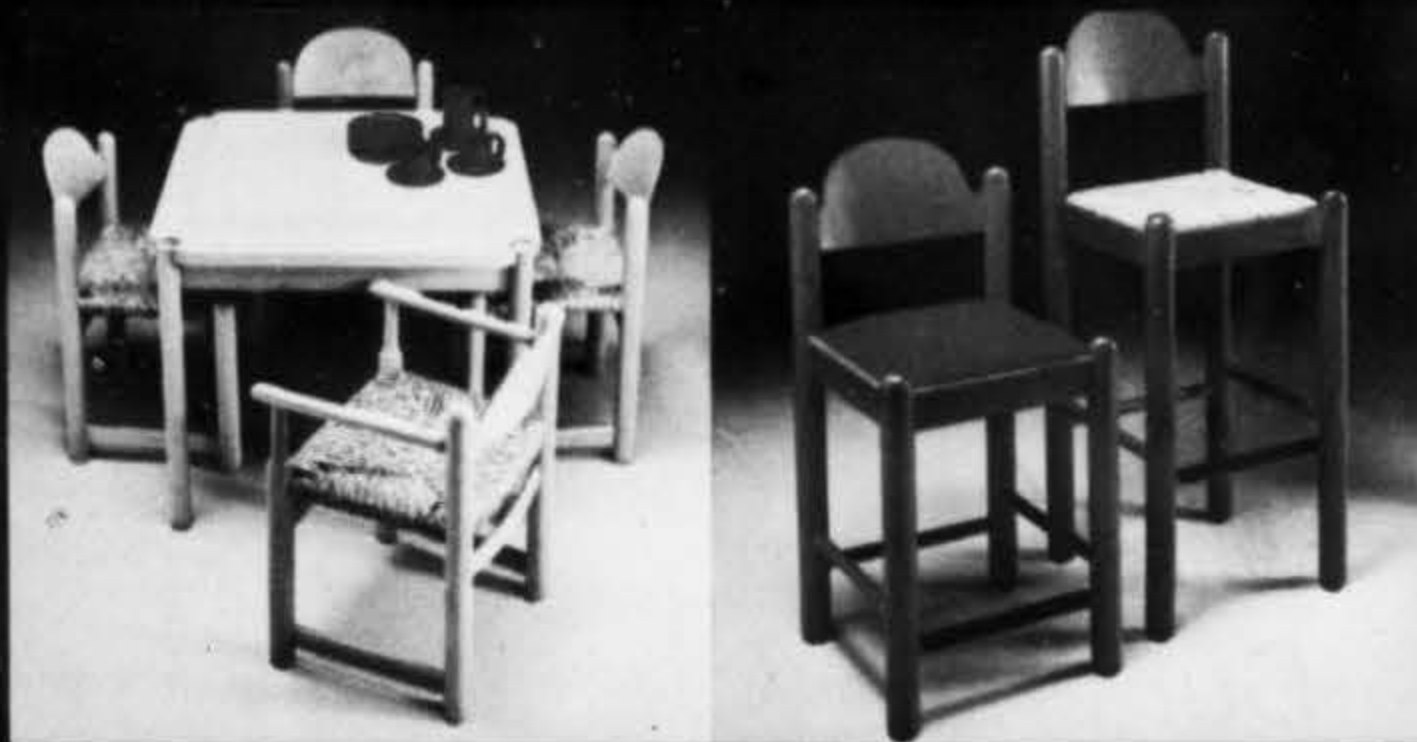


Indonesian War Chief (photo by Pete Turner), 8 ft. by 12 ft.

continued on page 18



Classic woods.
Contemporary woods.
Beautiful woods.
Shaped and turned
in soft natural
finish or bright
transparent colors.

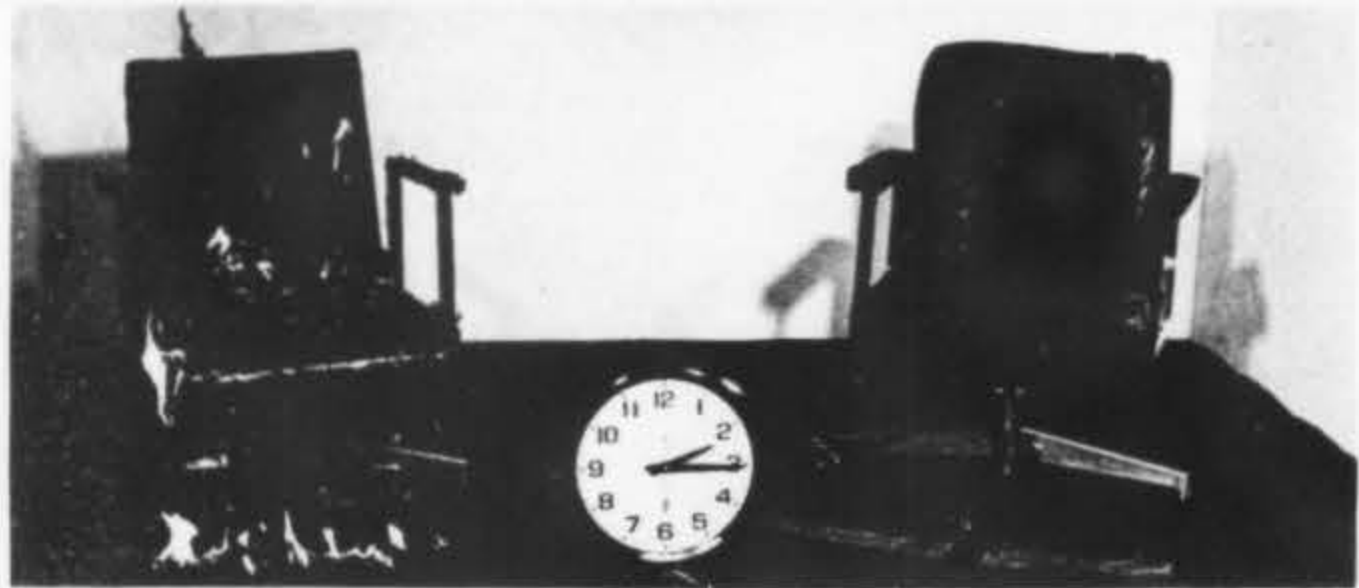
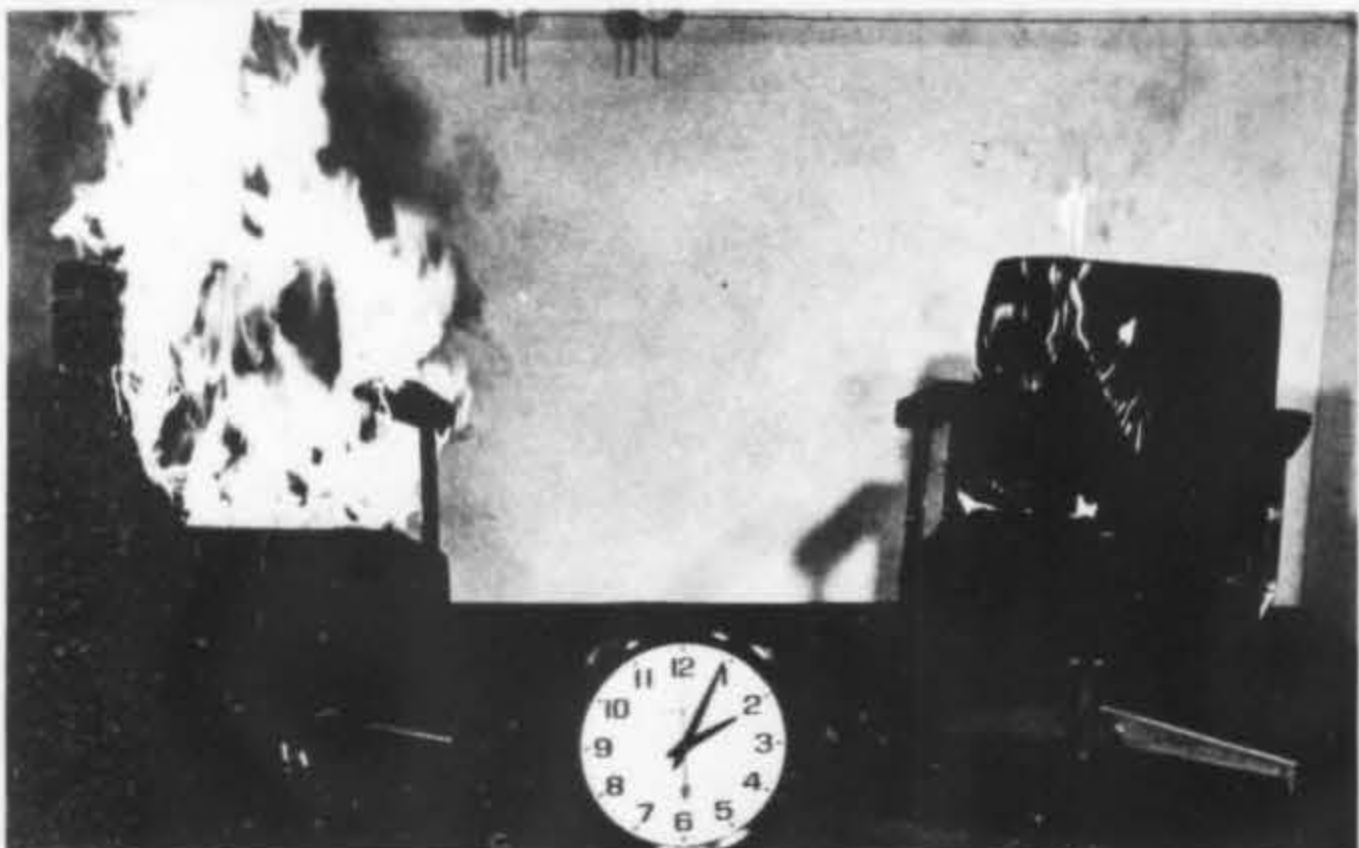


Catalog on request. Hank Loewenstein, Inc. 3260 Southwest 11 Avenue, Fort Lauderdale, Florida 33335. 305/525-8453. Or circle card 199.

LOEWENSTEIN

MARKET continued from page 16

On the firing line with DuPont's Vonar



Cutaway of standard office chair shows "Vonar" interliner coated to undersurface of upholstery fabric. Other methods of installation include use of "Vonar" as separate layer applied between fabric and cushioning material and use of "Vonar" as an envelope over cushioning material. Time lapse photography shows four double sheets of newspaper being ignited on upholstered seats of standard office chairs, the one to the left constructed without "Vonar" interliner, the one to the right constructed with it. Newspaper is ignited at 2:00; flames on chair at left, flames charring fabric of chair at right at 2:04:30; almost total consumption by flames of chair at left, continuing flames but protection of cushioning of chair at right at 2:15.

Designers need not have gripped their cinema seats and ascended Irwin Allen's "Towering Inferno" (1974) to know that the major source of fire load in many contract interiors are the furnishings themselves. An increasing public awareness of the susceptibility of such materials as cushioning and upholstery fabrics to such ignition sources as cigarettes and open flames has led to intensive inquiries into the adequacy of fire regulations across the nation. California currently spearheads the drive for more rigorous writing and enforcing of the building codes, but other government bodies are sure to follow. In this spirit of loss prevention the Elastomer Chemicals Dept. of E.I. DuPont De Nemours & Co. introduces "Vonar," a family of specially formulated cellular elastomer interliners 1/16", 2/16", and 3/16" thick designed to be added to furniture under the upholstery fabric for the purpose of reducing both "the likelihood of ignition of furniture as a unit" and "the burning rate of upholstered furniture in limited ignition situations."

"Vonar" produced as an interliner according to DuPont specifications by Dayco Carpet Cushion Co., a subsidiary of Dayco Corp., and the NAFL division of Chris-Craft Industries Inc. is a form of Neoprene® foam that can significantly delay the ignition of furniture. It performs in three stages: first, generating water vapor which helps cool fabric and cushioning material and helps reduce the flow of oxygen to fabric sur-

face; next, releasing a flame retardant under more intense heat and decomposition; finally, forming a char layer which helps insulate the cushioning material from heat and helps limit the oxygen flow to the cushioning material. All this assumes that "Vonar" has been properly incorporated into the furniture construction—conditions that obviously vary with each chair design.

According to DuPont, Vonar does not appear to greatly affect furniture comfort, esthetics, or hand. As for its technical performance, DuPont has directed Factory Mutual System, Norwood, Mass. to perform cigarette ignition tests based on National Bureau of Standards criteria and limited open flame tests as well on chairs made with and without "Vonar" interlining. The results indicate that "Vonar" has improved the ignition performance of most fabrics and constructions tested. DuPont is not prepared to say what conclusions lie beyond this narrow pale.

A tantalizing question hangs in the air. Will individual designers and manufacturers take upon themselves the time and expense of testing specific applications of "Vonar"? In an industry as heterogeneous as furniture building, one can hardly chide DuPont for its caution. But the "customer" must literally "sell" himself on the product's potential before the facts of any particular case can emerge. "Vonar" looked very good in recent demonstrations for the press. The rest is up to us.

circle 200



continued on page 20

Steelcase Means Office Solutions.



Series 9000 with Platner Seating for the Lobby. Elegant and distinctive.



Steelcase Series 9000 for the open plan. Flexible. Changeable, modular. Maximum efficiency. Saves space. Effective.



Series 9000 in the private office. Helps the key executive be more productive.



Space saving Series 9000 in Word Processing. Supports high productivity.



Designs in Wood. The beauty of wood with the strength of steel. Enriching.

Steelcase means solutions for your entire office environment. Beautiful solutions that save space, save money and help increase office productivity.

Call for literature, **800 447-4700** toll free; in Illinois 800 322-4400. Or see Steelcase Solutions at your Steelcase Dealer or Regional Office. They're in the Yellow Pages.

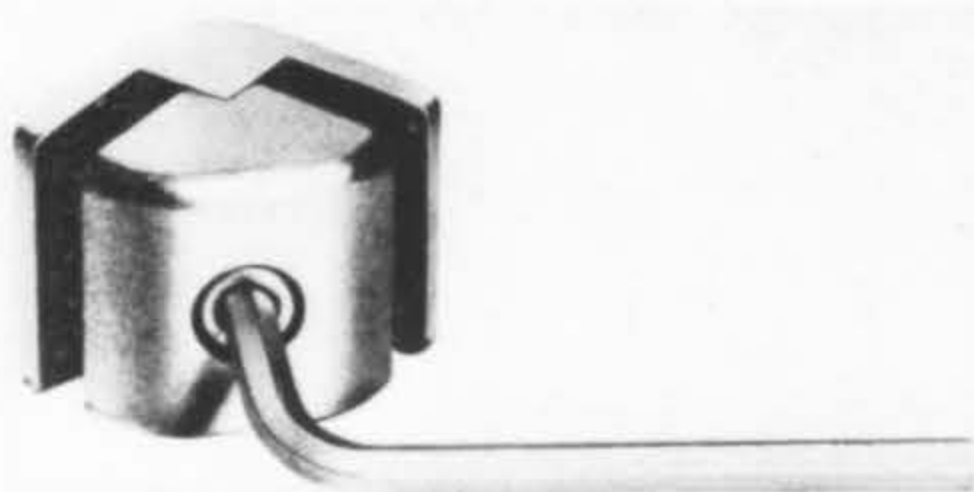
Steelcase

Steelcase Inc., Grand Rapids, Michigan 49501; Los Angeles, California 90067; Ontario, Canada; Steelcase (Far East) Ltd., Tokyo, Japan

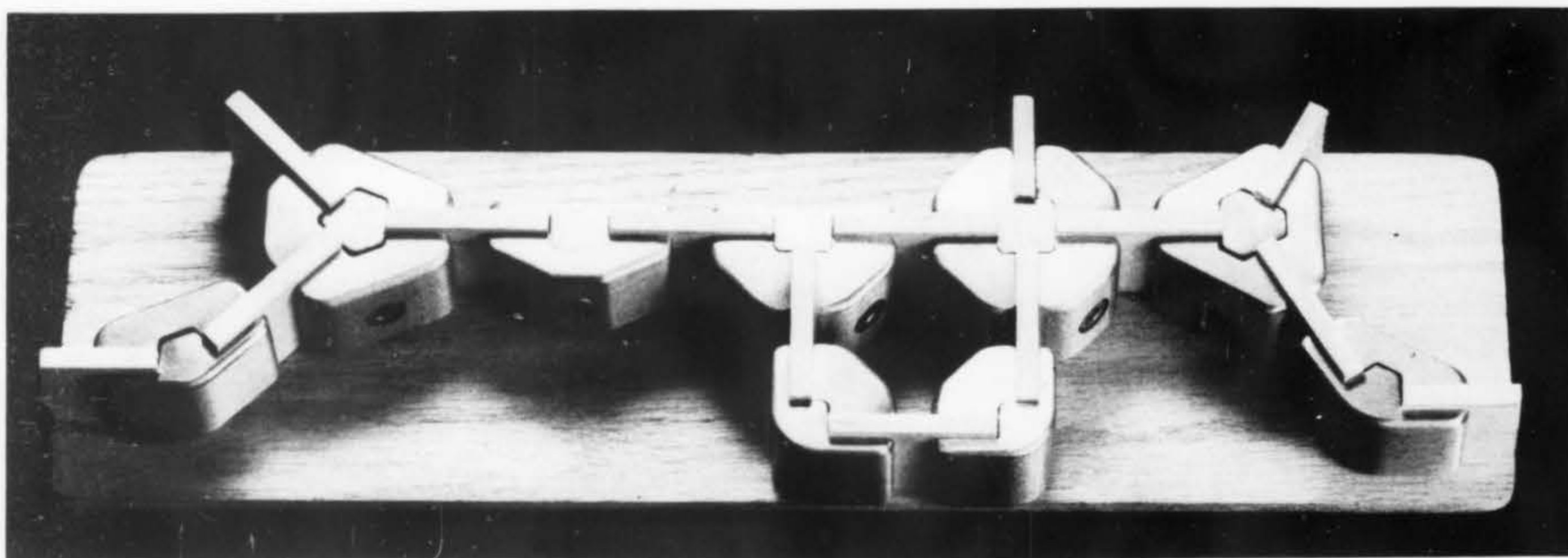
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MARKET

continued from page 18



Voluma: the wrench connection



"Voluma," a patented display system of cast aluminum connectors designed to clasp and hold one-quarter inch panels simply by the turn of an Allen wrench, is now available from Europe through B + F Design Inc. Its unobtrusive ground and varnished hardware offers the designer a fast, secure means of joining self-supporting panels both in vertical and horizontal attitudes as enclosures, walls, geometric solids, and even furniture. Depending on the strength of the chosen panel material (wood, acrylic sheet, paper, plastic laminate, or whatever), "Voluma" accessories can accept such features as shelves and trays, profile bars, connection bars, curtain rails, lighting fixtures, circular forms, and doors. The eight variations of the basic connector are based on multiples of a 45 degree angle.











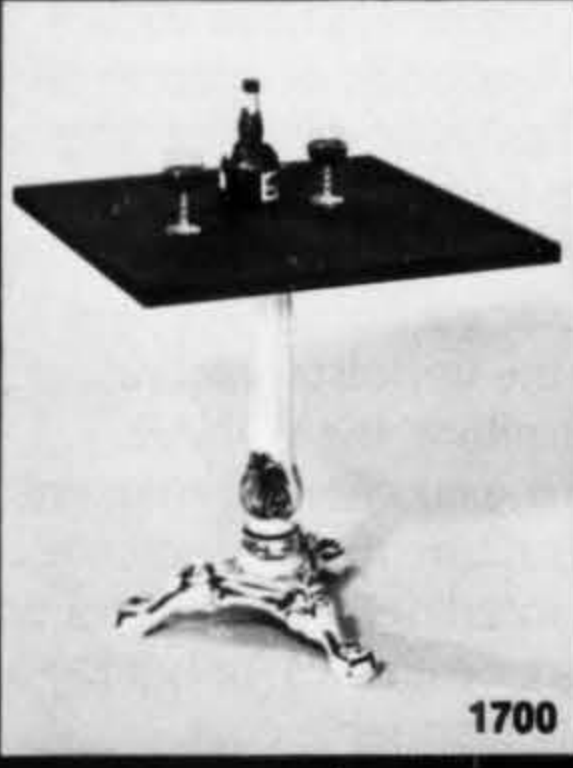





In addition to working with designers to produce unique applications for "Voluma," B + F Design Inc. also offers Alucobond, a light weight, high strength panel that sandwiches a polyethylene core between two thin sheets of aluminum. These quarter-inch panels are directly usable with Voluma. A wide range of colors is available to designers: clear anodized, color lacquered, and soon, color anodized. **circle 201**



Views of Voluma show basic connector with Allen wrench inserted, eight basic connectors, Voluma in use in SoHo loft of New York artist Ernst Aebi.

continued on page 24

15 reasons why, when you get to the bottom of things, you get to Falcon

 2200	 2400	 2500	 2600
 1400	 1800	 1900	 2100
 800	 1500	 1700	 1600
 700	 600		 200

The pedestal table bases shown are a selection from the many styles, sizes, and finishes manufactured by Falcon to meet virtually any need. The tops shown are a few of the more than 800 colors and finishes used by Falcon in manufacturing tables to specifications. Falcon, for the finest in tables and seating.

How properly installed the flammability performance



A. Standard polyurethane cushioning foam. B. A layer of VONAR 3 interliner coated on back of fabric. C. Standard nylon upholstery fabric.

The inside story.

To help you cope with present needs and future regulations on ignition of upholstered furniture, Du Pont presents the family of VONAR interliners.** The VONAR interliners have shown they can reduce both the likelihood of ignition of furniture as a unit, as well as reduce the burning rate of upholstered furniture in limited ignition situations.

Each VONAR interliner is a thin layer of specially formulated cellular elastomer which is added to furniture under the upholstery fabric. When used properly in furniture, the VONAR interliners totally envelop the cushioning material. Preliminary analyses of furniture to date indicate that the installed VONAR interliners have little or no effect on furniture comfort, aesthetics, or hand—and they can be added at reasonable cost.

VONAR interliners are available in three different application configurations from Du Pont licensed interliner manufacturers or their representatives. VONAR can be applied in any of three ways: as an envelope adhered to standard cushioning material, backcoated onto upholstery fabric, or sandwiched as a separate layer between the fabric and cushioning material.

*Du Pont trademark for interliner made by licensed manufacturers according to Du Pont specifications. Du Pont supplies the basic elastomer to such manufacturers, but Du Pont does not make interliners.

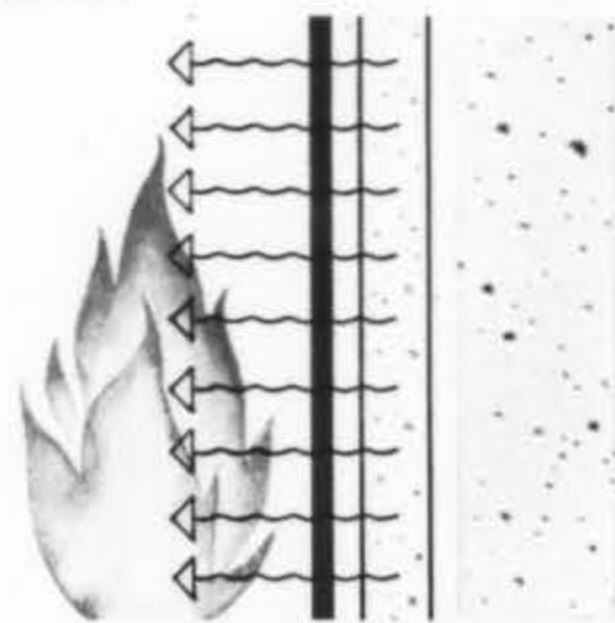
**Thus far there are three VONAR interliners, and they differ in thickness and performance. VONAR 3 has a 3/16" minimum thickness, VONAR 2 a minimum 2/16", and VONAR 1 a minimum 1/16". Tests by furniture manufacturers are necessary to determine which grade of VONAR will be appropriate in any specific furniture construction.

Tests have shown that the effectiveness of each VONAR interliner varies depending on which configuration is used, as well as upon types of upholstery fabric, furniture style, method of interliner application, etc. Since Du Pont only licenses manufacturers to make VONAR interliners, but does not make or install the interliners and has no control over the manufacture of furniture, Du Pont cannot be responsible for the performance characteristics (including flammability) of any type of furniture. Consult your furniture supplier for flammability information on specific types of furniture.

The maximum contribution obtainable from VONAR interliners occurs when the interliners remain intact. If VONAR is ripped or cut, exposing flammable cushioning materials beneath it, the degree of protection provided by VONAR is diminished. For that reason, VONAR interliners are not recommended for rapid transit, public assembly seating or other use areas where there is concern about vandalism and intentional fire.

What VONAR interliners can do.

In preliminary tests, ignition of furniture as a unit, when properly constructed with VONAR, has been delayed significantly beyond the time afforded by the same piece of furniture without VONAR when subjected to cigarette or limited open flame ignition sources.



The process by which VONAR performs involves three stages:

1) When subjected to the heat of an ignition source, VONAR generates water vapor which helps cool both the fabric and the cushioning material, and helps reduce the exposure of the fabric surface to oxygen.

2) Under more intense heat, VONAR decomposes further, releasing a flame retardant.

3) Finally, decomposition of VONAR forms a char layer which helps insulate the cushioning material from heat and helps limit the oxygen flow to the cushioning material.

VONAR* interliners improve of upholstered furniture.



Ten and one-half minutes into this test the office chair constructed without VONAR is totally involved. The chair constructed with VONAR had ceased to burn when the paper fire went out (test details upon request).

The test described here does not demonstrate that all furniture using VONAR interliners will perform in this manner or will not burn under actual fire conditions. The test was not conducted to assign "numerical flame spread ratings" to any materials involved. The results show only that specific types of chairs which used VONAR interliner properly, performed as indicated under the test conditions. Since Du Pont does not make furniture or make or install interliner, we cannot assume responsibility for furniture performance.

Demonstrated performance.

Du Pont and others under our direction have subjected a number of upholstery constructions using VONAR interliners to both cigarette and open flame ignition sources.

Testing has been performed using cigarette ignition standards developed by the National Bureau of Standards for consideration by the Consumer Product Safety Commission. These tests have shown that VONAR will improve the cigarette ignition performance of most fabrics and constructions tested. Please note: there are some fabrics and constructions that will fail cigarette ignition even when VONAR is used properly.

Further tests designed to approximate actual limited open flame situations have shown the effectiveness of the interliners. For example, the photograph above of two otherwise identical chairs shows how the one without VONAR (left) became totally involved when exposed to an open flame generated by a wastebasket fire. The chair constructed with VONAR (right)) formed a char layer where contacted by flame. And it stopped burning when the wastepaper fire burned out, before the flames had reached the polyurethane foam cushioning. Du Pont will continue to test various furniture styles containing VONAR and report the findings.

Protection against imitations.

Specify VONAR interliner in furniture. The VONAR trademark means the interliner is made by a licensed manufacturer according to Du Pont specifications.

Du Pont assists licensed interliner manufacturers by testing samples regularly for formulation, thickness, and physical properties, and monitors proper use of the VONAR trademark with respect to interliners and furniture.

For more information, ask your furniture supplier about VONAR interliners. Or ask Du Pont. Use the coupon below, or write: Du Pont Company, Room 25331 E, Wilmington, DE 19898.



Mail to:
Du Pont Company, Room 25331 E, Wilmington, DE 19898.

Please send me:

- further technical data and test results
- a list of furniture manufacturers using VONAR
- a list of licensed manufacturers of VONAR

Name _____ Phone _____

Title _____

Company _____

Address _____

City _____

State _____ Zip _____



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MARKET

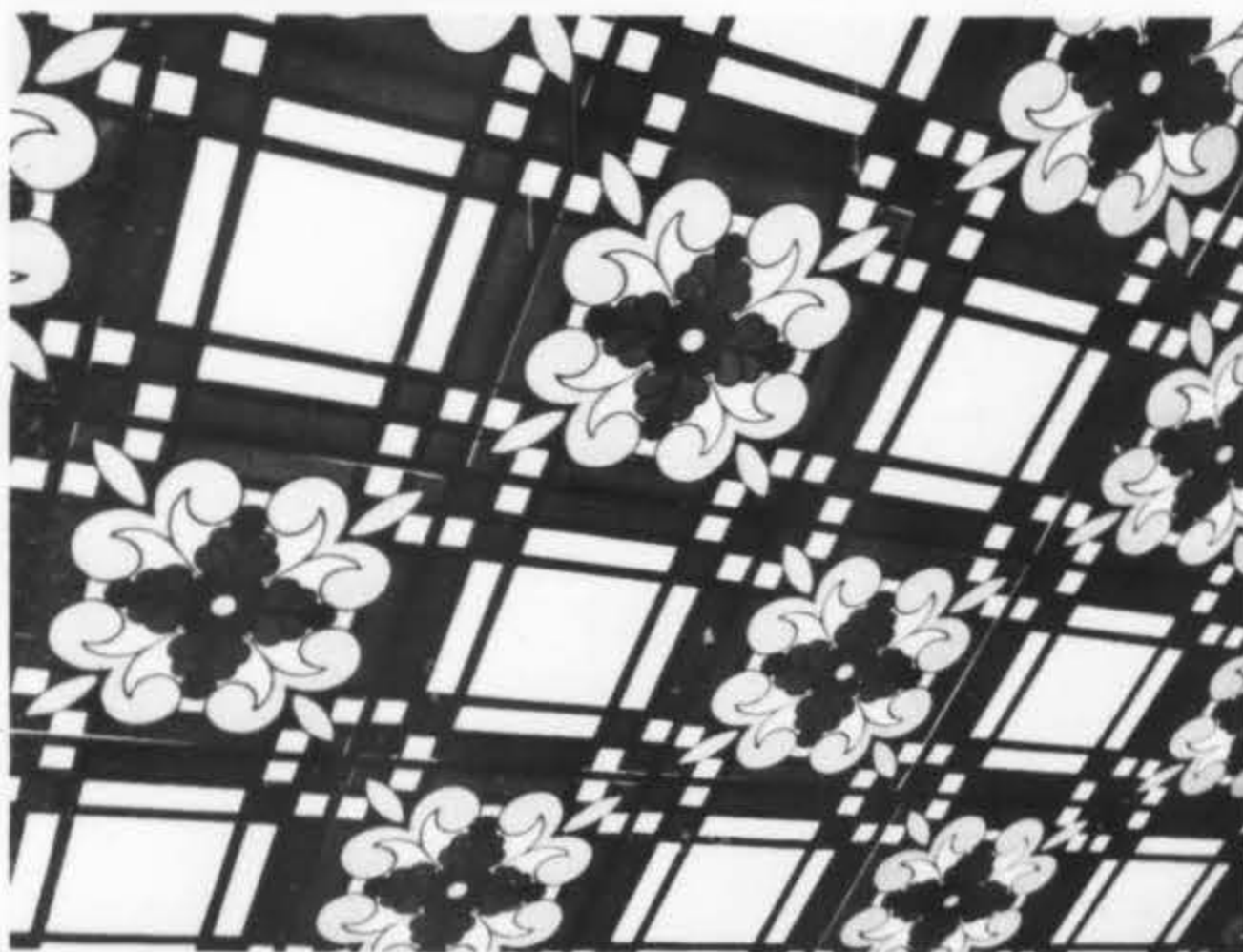
continued from page 20

Inport 10 by Specified Products



Labofa 11/68 Stacking Chair
by Functional Office Furniture

Envelite S Series by Ben Mayer



GF Graphic Collection by GF

Thonet

Don Pettitt has designed the "Pettitt Ply Chair" side and arm chair in oak veneer molded plywood. Of special interest are seat and back pans of rigid polyurethane foam made via the Reaction Injection Molding process, which produces foam at wood density for durability. *circle 202*



Functional Office Furniture

"Labofa 11/68 Stacking Chair" is available in western U.S. from Scandinavia in a choice of teak, oak, or mahogany veneer or upholstery on a tube frame of epoxy steel or chromed steel with plastic casters, optional coupling device and armrest. *circle 203*



Pettitt Ply Chair by Thonet

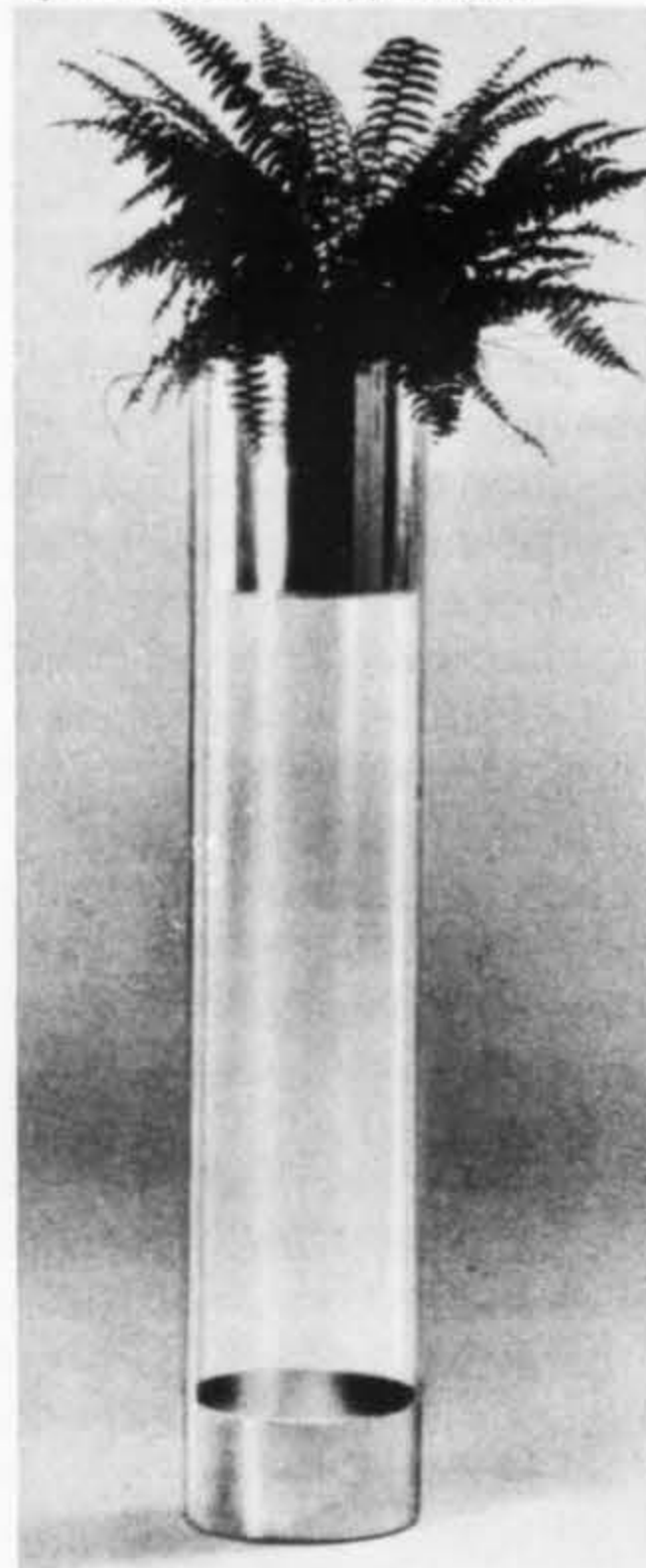
Specified Products, Inc.

"Inport 10" provides task and ambient lighting for general office and individual desk with optical chamber for symmetrical or asymmetrical light distribution. Uses metal halide or HID lamp, 100 to 250 watts. *circle 204*

Ben Mayer Design Inc.

"Envelite S-Series" 2' x 2' modules are available in eight designs that drop into standard ceiling grids to create illuminated ceilings against backlighting or natural daylight. In .080" thick matte white acrylic. *circle 205*

Clear Pedestal Planters
by Architectural Supplements



GF Business Equipment

"GF Graphic Collection" offers users of GF Environmental Systems Program hand silk screened photo images and geometric designs to apply on ESP fabric covered products. Included are "Panel Graphics," "Acoustical Band Graphics," "Modular Graphics," and "Solo Graphics." A wide selection of standard designs can be specified; custom designs are possible. *circle 206*

Architectural Supplements

"Clear Pedestal Planters" designed by Paul Mayen lift plants aloft in Teflon-lined polished chrome containers on clear acrylic columns with polished chrome base trays. *circle 207*

Send For Your Copy

BELGIAN LINEN



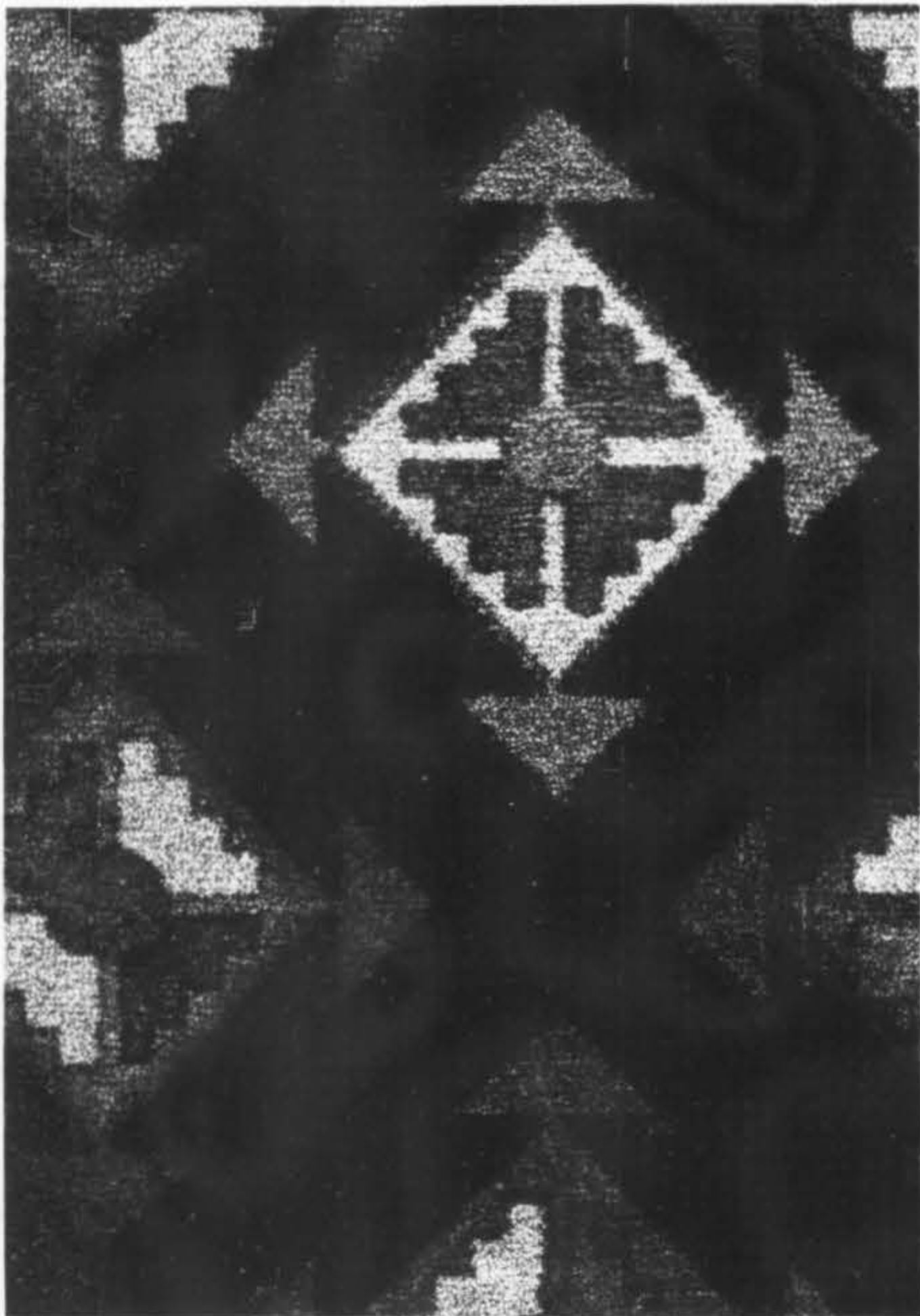
In the beautiful countryside of the River Lys the flax for Belgian Linen is carefully cultivated and skillfully spun and woven into a host of fabrics which are being increasingly appreciated throughout the world. This special marketing report by the editors of American Fabrics/Fashions brings one of the oldest and most treasured textiles into the perspective of modern living.

Belgian Linen Association, 280 Madison Avenue, New York, N.Y. 10016
circle 14 on reader service card

CARPET WORLD

*"Systemic
Collection"
of patterned
carpet,*

"Kelim"

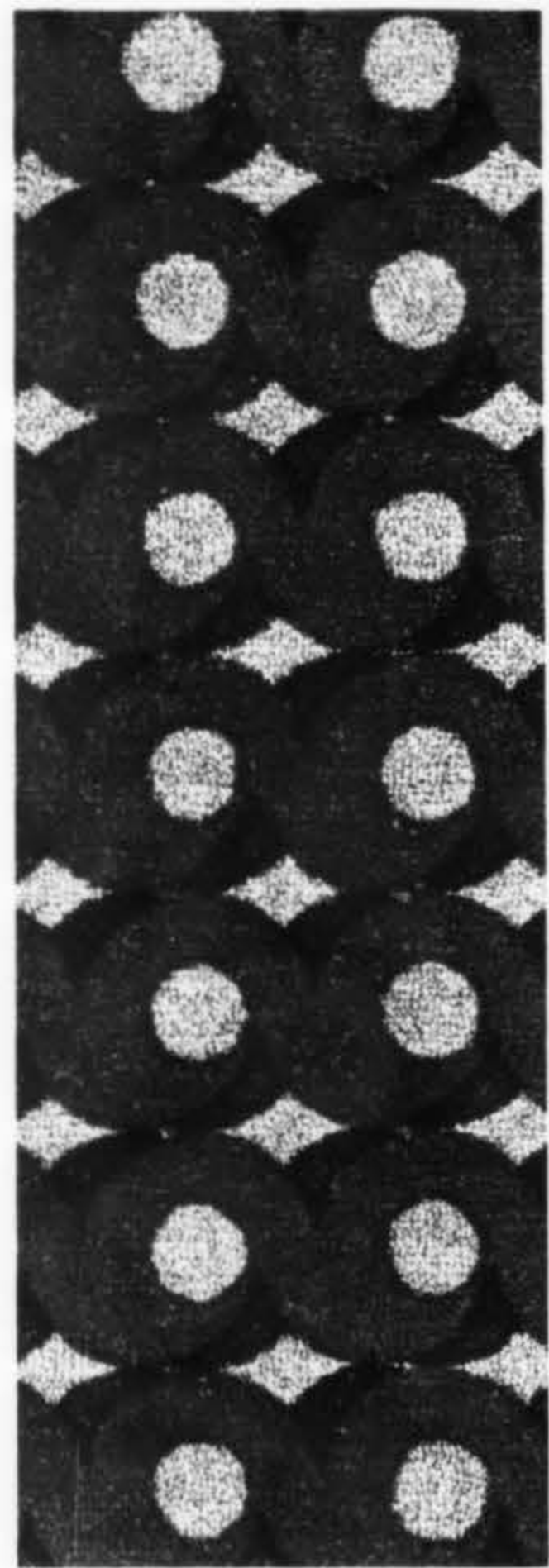


No man need sit on a plain island within a landscape office since Jack Lenor Larsen answered designers' needs for a coordinated carpet design program that relieves the monotony by establishing identity in different areas. It's a whole vocabulary of design that can also be used to indicate directions. Gulistan, Division of J.P. Stevens & Co., introduced the collection at the January 1977 floor coverings markets.

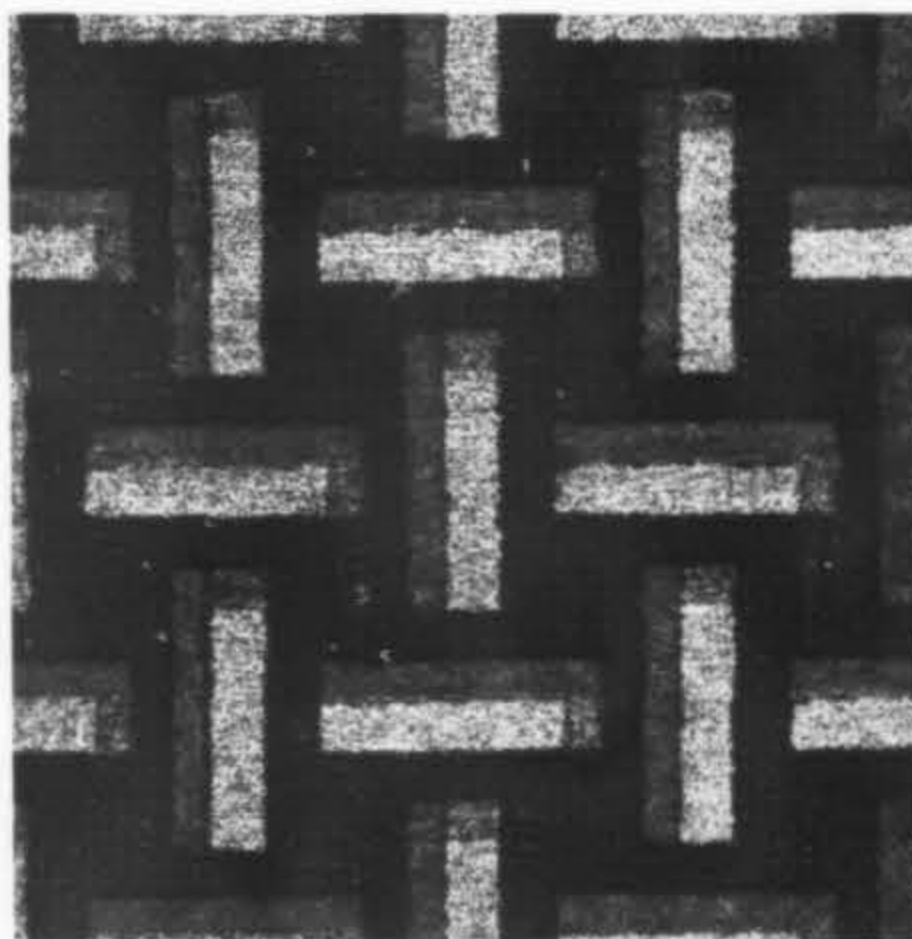
As with his textile designs, Larsen has answered specific architectural requirements. The four prints, in three color ranges, serve to "identify floors of multiple story spaces; establish recognizable landmarks, especially in long corridors and windowless interior spaces; achieve variety within continuity; and relieve the monotony of bland pre-fabricated surfaces within architectonic pattern parameters."

The designs, which coordinate with plain colors in four of Gulistan's lines of different piles, are: "Kelim," inspired by the tribal flat woven carpet of the Middle East; "Bars" and "Cross Bars," using the same motif at right-angled intersections; and "Helix," a flowing motif chosen as relief to the straight-edge lines of the other prints. Color ranges are Sapphire (shown); Russet, with touches of blue, teak, warm and pale beige; and Mushroom, combining taupe

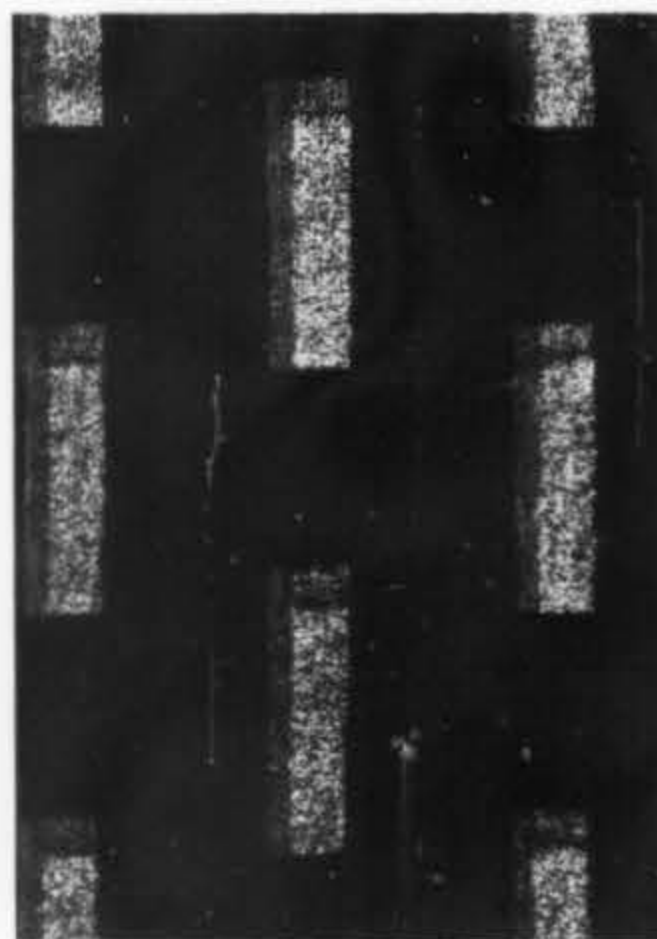
"Helix"



*designed
for Gulistan
by Jack
Lenor Larsen,
provides
a grid type
system.*



"Cross Bars"



"Bars"

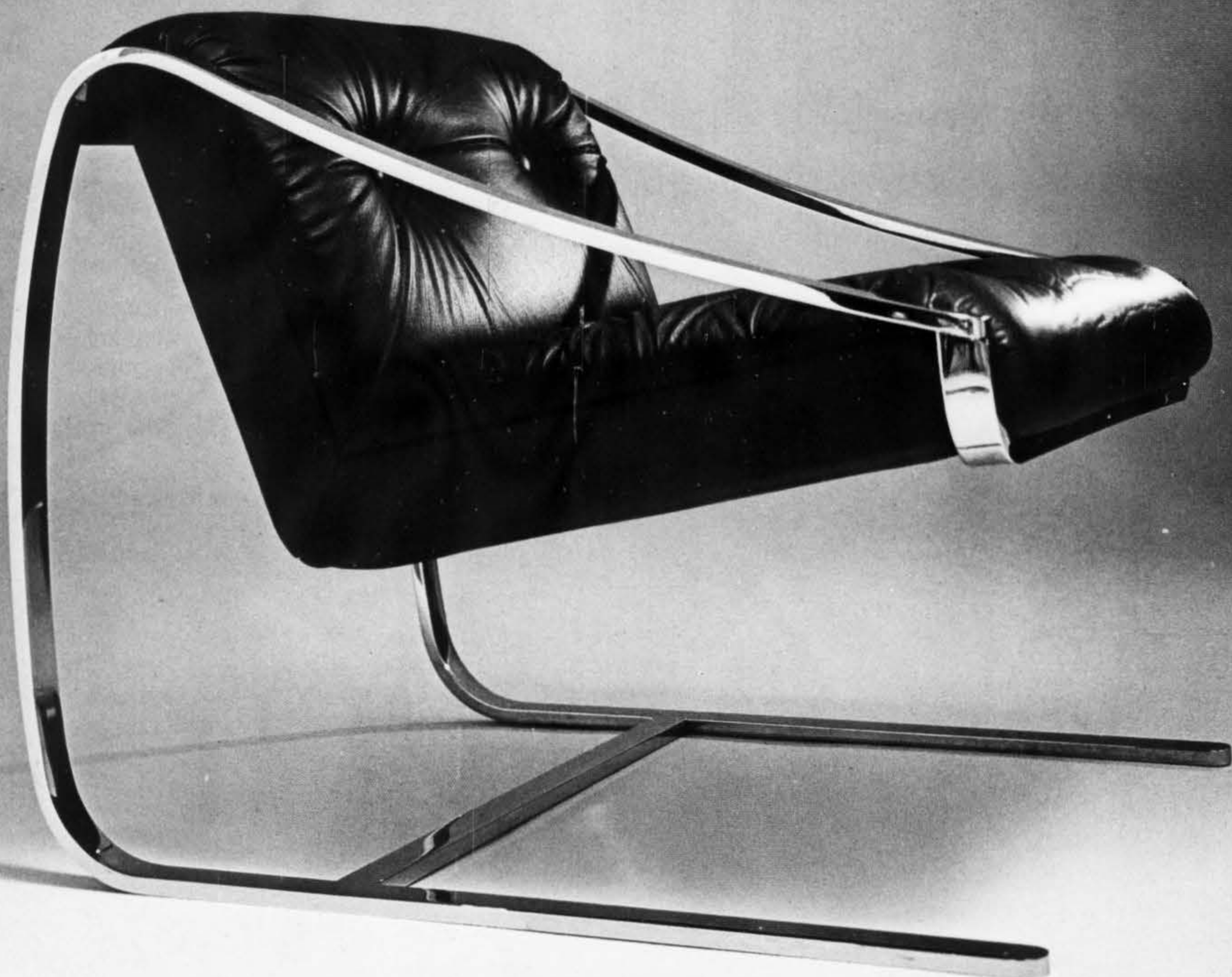
tones with beige, gray, and soft gold.

All patterns are made of Allied Chemical's rugged, second generation Anso nylon fiber for long wear in high-traffic areas. It has excellent soil-hiding properties, and carries a five year wear warranty.

Designs in the Systemic Collection, with their darker grounds of two color values and lighter patterns on top, give the impression of great depth. Larsen feels he has achieved, with a moderately priced carpet, the effect of a \$70 Wilton.

circle 209

Plaza: the most important stainless steel lounge chair since the World's Fair of 1929. Designed by Charles Gibelterra.



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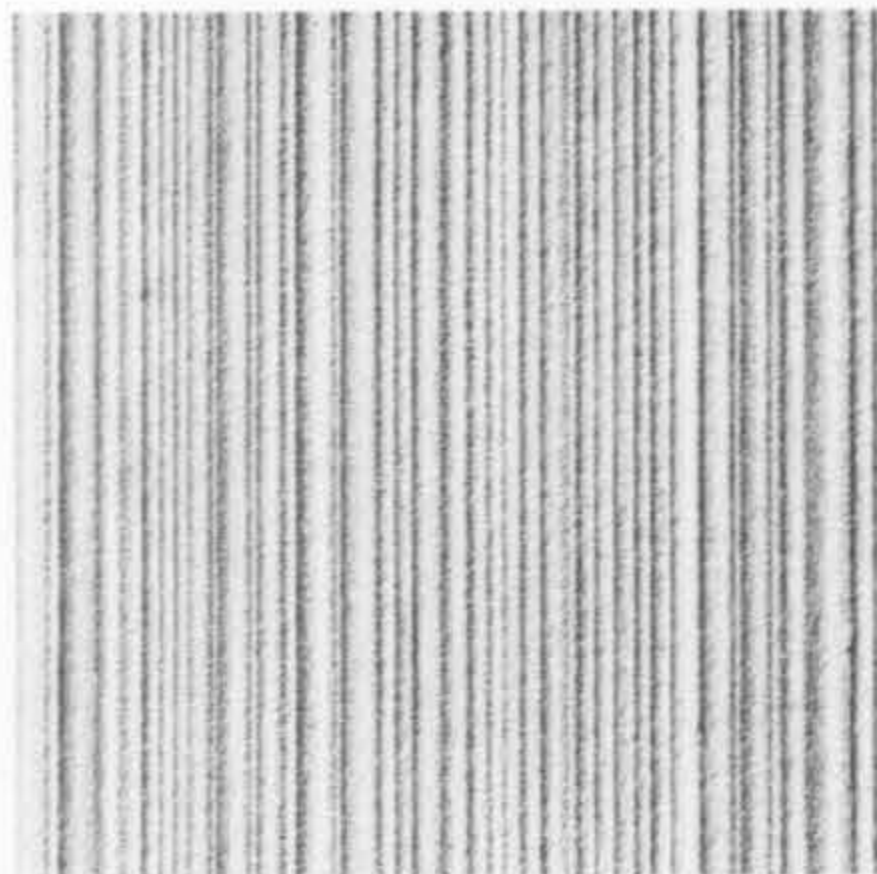
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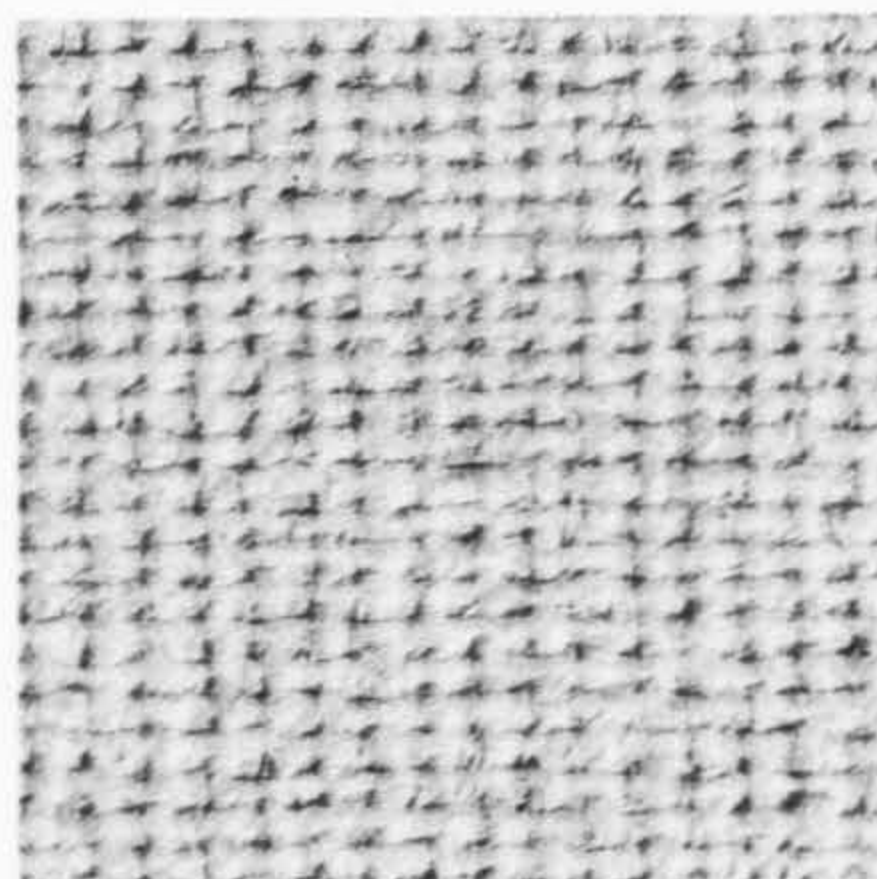
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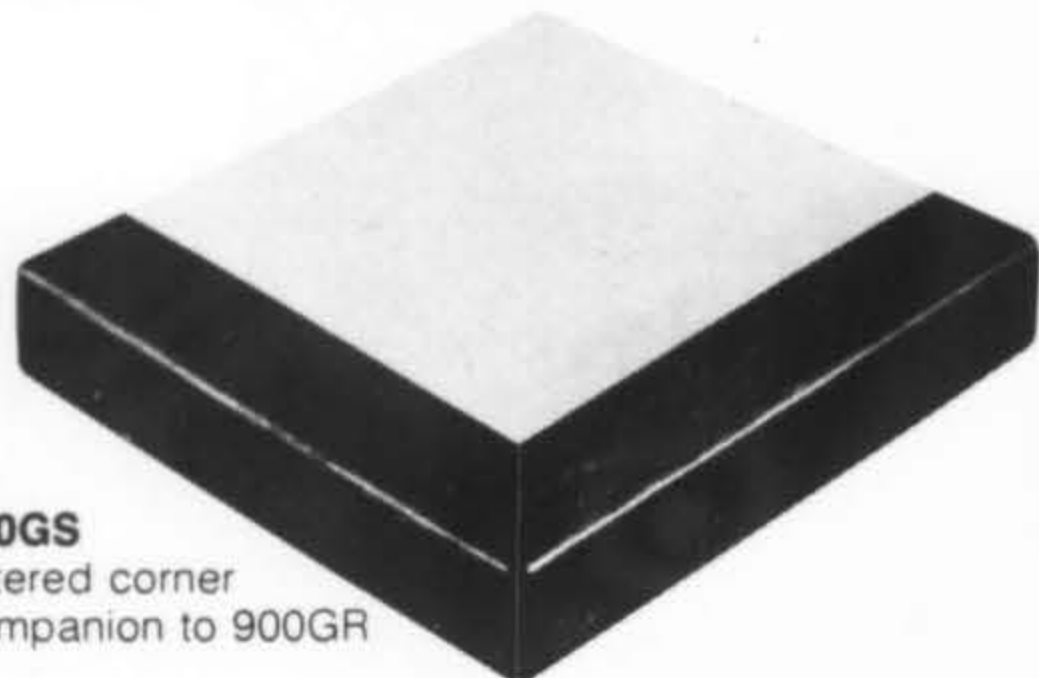
DISTRIBUTED BY: VICRTEX SALES DIVISION, New York, Atlanta, Chicago, Dallas, Los Angeles, San Francisco, Boston, Minneapolis. In Canada: Toronto, Montreal / **HOWELLS, INC.**, Salt Lake City / **PAUL RASMUSSEN, INC.**, Honolulu.

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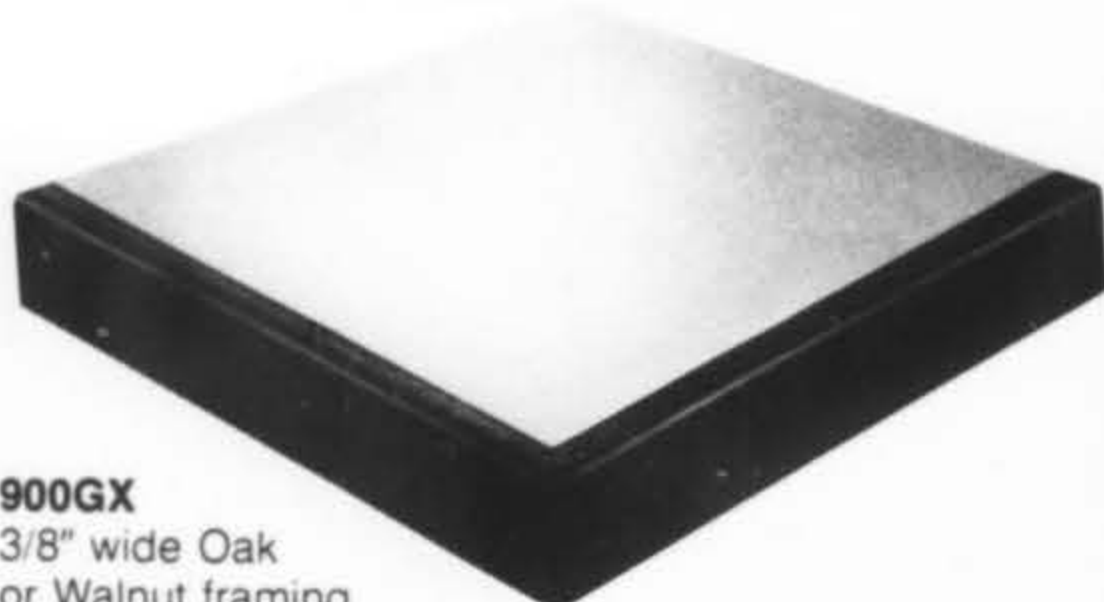
Just Some
of our Laminated Plastic
Top designs



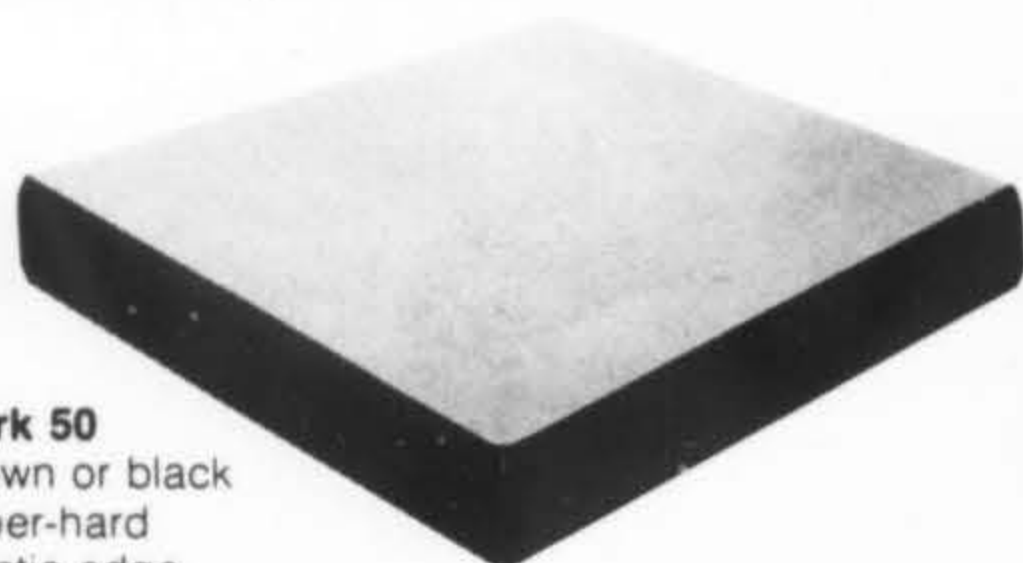
900GR
Oak or Walnut
inlay edge



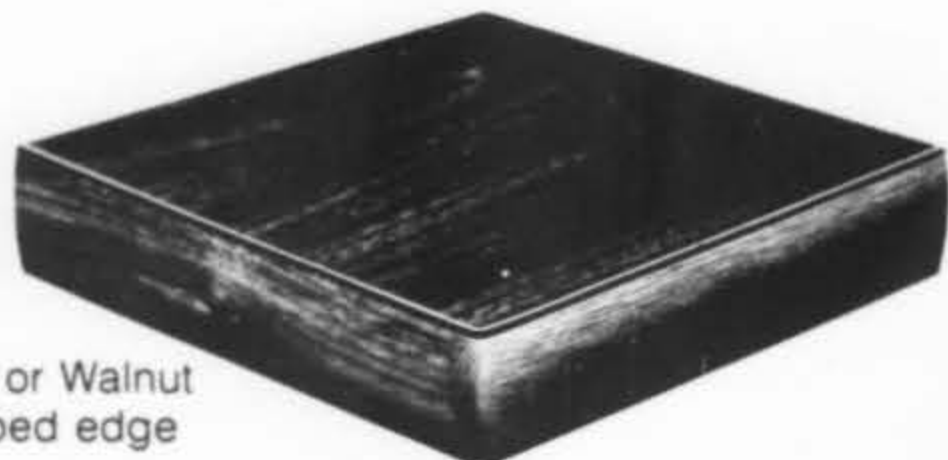
900GS
Mitered corner
companion to 900GR



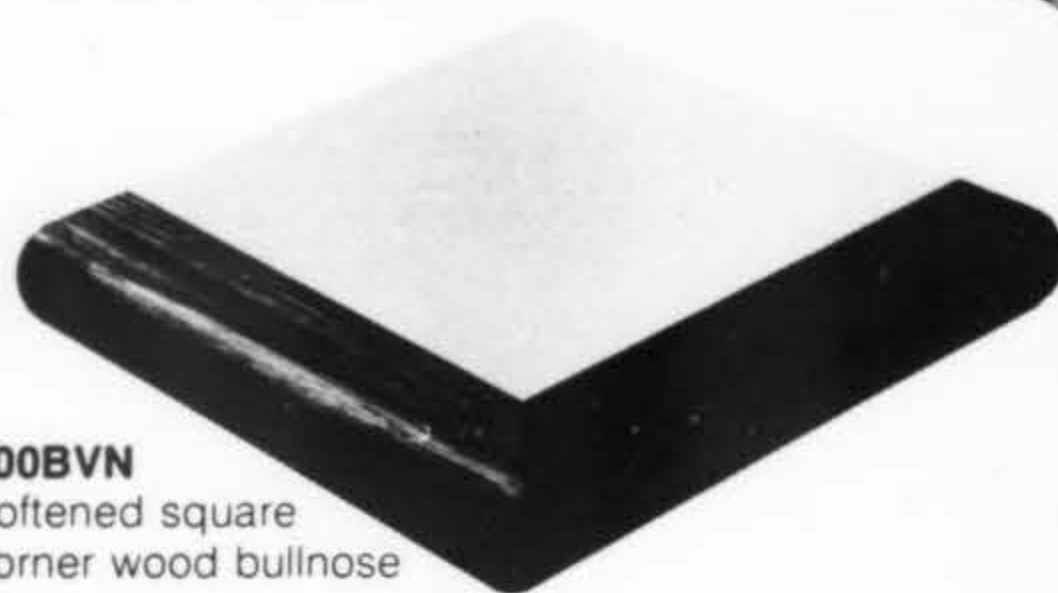
900GX
3/8" wide Oak
or Walnut framing



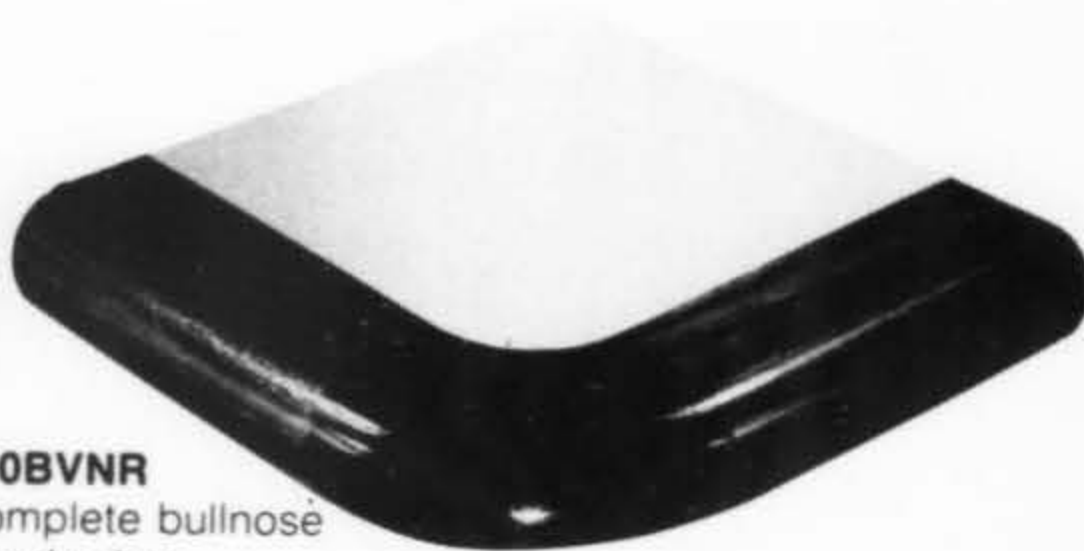
Mark 50
Brown or black
super-hard
plastic edge



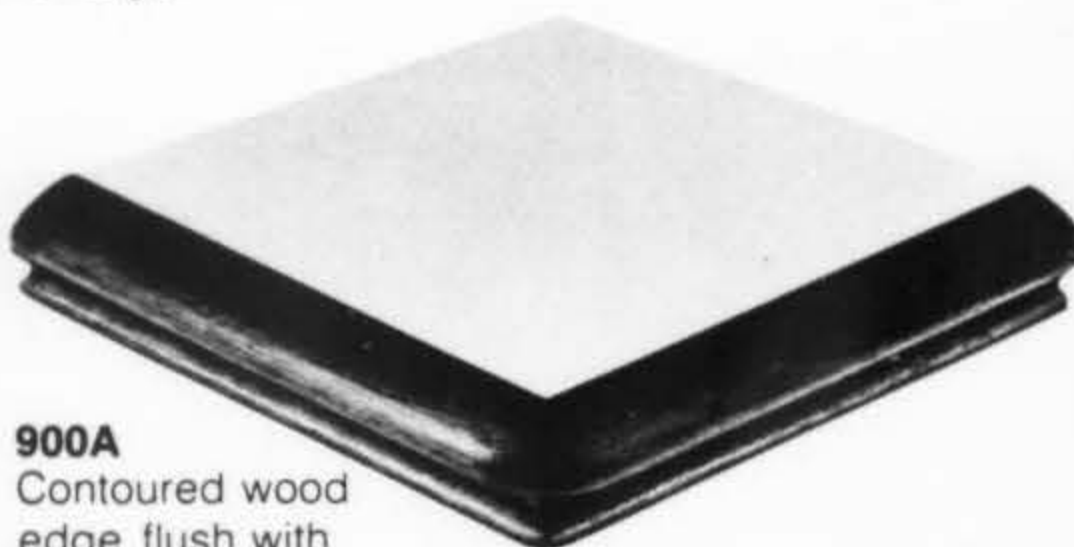
9A
Oak or Walnut
shaped edge



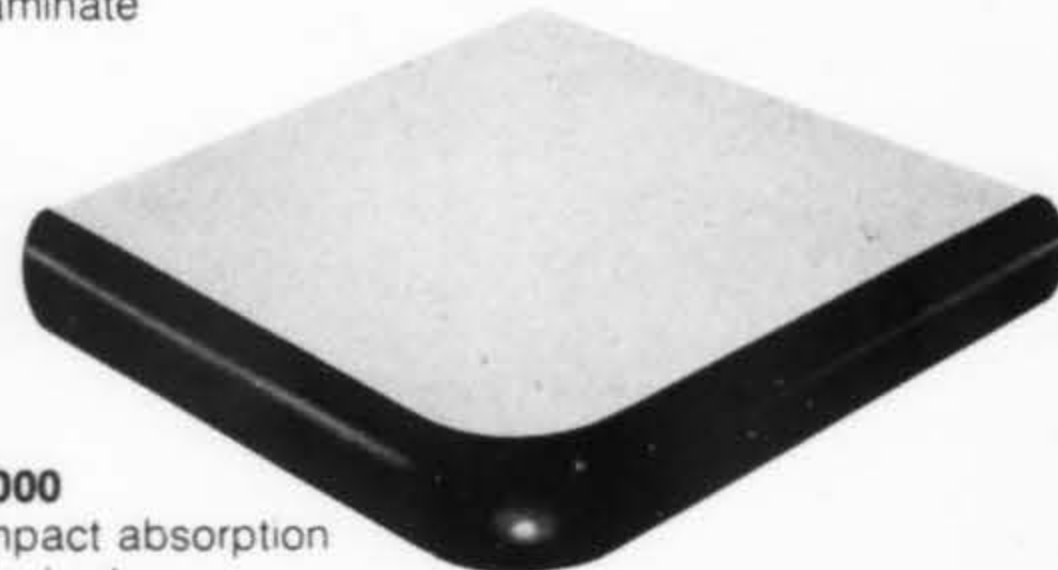
900BVN
Softened square
corner wood bullnose



900BVNR
Complete bullnose
wood edge



900A
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edge flush with
laminate



3000
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vinyl edge



6000
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self edge

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MARKET

Modular Storage Furniture

Murray Export Industries of Westfield, New Jersey, is distributing modular storage furniture for health-care and institutional applications. The functional, contemporary styled furniture is available in 15 colors and 3 door designs, and over 100 different types of units are offered. Door and drawer fronts are in deep gloss or matte finish, high pressure laminate, and have polished anodized aluminum handle pulls. All interiors are laminated in white melamine, which, together with the "no-frame" design, reportedly makes them easy to clean and very hygienic. *circle 278*

Moveable planters

Architectural Supplements, Inc. has developed a series of planters which incorporates a caster platform into the recessed base of each planter. This mobility permits the planter to be moved for cleaning, decoration change, or uniform exposure to light. Planters are formed from one piece of seamless, corrosion resistant Trexiloy, and the insides are lined with Teflon. The planters, which range in size from 12 in. x 14 in. H, to 30 in. x 19 in. H, are available in 6 finishes: polished chrome, satin chrome, matte black, matte white, satin bronze or polished brass. *circle 279*

Shelving system

A new shelving system, manufactured in Britain by Archibald Kendrick and Sons, Ltd., is offered in the U.S. by Multi Products Sales Inc., of Michigan. The system, which requires no pegs, screws, or clamps is constructed of supporting brackets which fit into a continuous channel running the full length of the uprights, instead of into slots or holes. The back of each

shelf bracket is equipped with two chamfered plastic wedges, which lock the bracket into position when it is swung down. Wall supports are available in four lengths, and brackets are available in three. *circle 280*

Office landscaping system

Structural Concepts Corp. of Spring Lake, Michigan, has a Customodule office landscaping system featuring a frame construction which utilizes the patented Tubex joint. The joint locks and unlocks with a one-eighth turn, which permits rapid interchangeability of panels to accommodate functional or decorative changes. Over 60 panel materials and surfaces are offered, including vinyl, fabric, carpet, glass, tempered glass, acrylic, and acoustical treatments. 12 finishes in the framing system are also offered. The complete system includes panel mounted and free standing furniture and accessories, straight or curved panels and free-standing screens, and hinged and angular panels for geometric layouts. *circle 281*

Textured ceiling panels

Celotex building materials division of Jim Walter Corporation has a new, embossed reveal-edge lay-in ceiling panel with a textured pattern simulating rough cast aggregate concrete. Called Safetone Marquis, the ceiling panels are said to achieve a textured appearance without the directional look associated with molded mineral fibers acoustical products. The reveal-edge lay-in panels provide total accessibility to the ceiling area above. Marquis panels comply with Federal Specifications SS-S-118A as a Type 111, Class 25. (ASTE 84). *circle 282*

circle 19 on reader service card



REACH NEW HEIGHTS With Yorkkraft Decorative Panels

Photo of La Difference Restaurant, Hotel Roosevelt, N.Y. City, Richard M. Bellamy, Architect

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ICF

The Breuer Lounge Chair
design: Marcel Breuer

Designed in 1928 and manufactured for only a decade, the Breuer Lounge Chair became a rare collector's item until this year when this classic was again entered into production and is now being made in leather, wicker or pony skin.

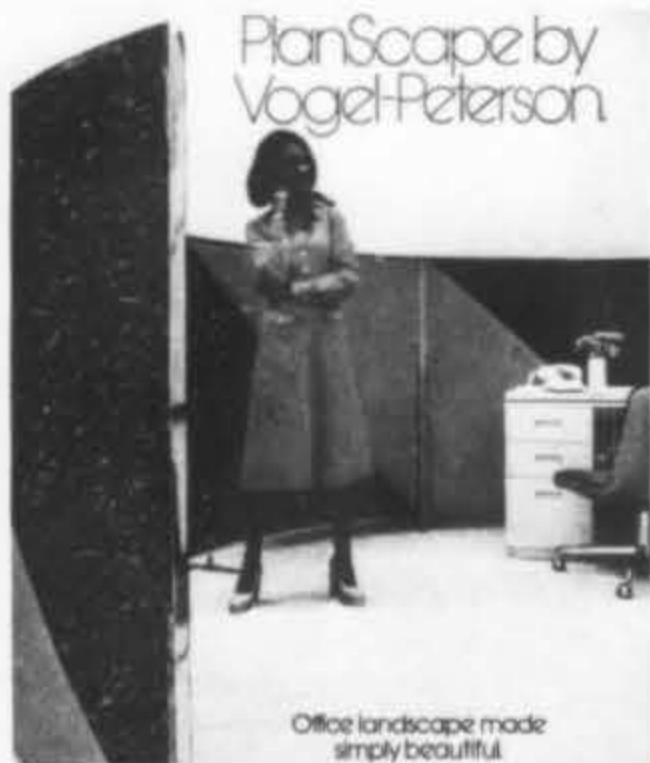
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Rain Jet Corporation is offering a 16-page catalog illustrating their line of Custom Crafted fountains. The catalog, accompanied by an 8-page specification brochure and price list, gives an idea of the water effects available to parks, hotels, malls, apartment complexes, corporate offices, hospitals and other institutions. This Group "C" color catalog also explains the economical use of electric power in regard to the design principle used in the fountain construction. *circle 226*

From **Vogel-Peterson Company** is a 10-page full color brochure describing PlanScape office screens. The screens are available in 33 colors, 19 sizes, three trims, and three acoustic ratings. Ten new optional geometric patterns are also offered. All screens are free-standing, or can be interconnected to meet the changing requirements of an office interior. *circle 227*

A six-page, full color brochure available from **Richards-Wilcox Manufacturing Co.** describes the No. 2500 Operable Wall System. The 2500 series is a top-hung, manually operated system incorporating uniform components which accommodate individual job needs. The brochure includes a detailed product description, dimensional drawings, specifications, panel storage configurations, and an illustrated selection chart. Specify brochure F-320. *circle 228*

Ron Rezek Lighting is offering a catalog of their new lighting products. Designed with a clean, functional appeal, the lamps are pictured and fully described. All specifications and a price list are included. Shown, the U-line Task Lamp. *circle 229*

An Architect's Guide, produced by **Roberts Consolidated Industries**, offers step-by-step procedures that the architect can use in specifying almost any type of commercial carpet installation. The guide is divided into sections by installation techniques, and covers materials and procedures

needed to specify a given job. It also discusses the major carpet backings, pad types, adhesives, carpet strip and mouldings available. *circle 230*

Reprodux, Inc., a firm specializing in fine antique furniture reproductions, is offering a 24-page booklet produced in England which pictures furniture popular during the American Revolution. The booklet centers around four prominent Americans and an Englishman who were leaders in the American Revolution, and a full color photograph of a suite of furniture typical of that used by each. *circle 231*

Available from **Thonet Industries, Inc.**, is a brochure describing their standard 076 Casegoods line. It includes storage units, desk units, bed units and accessories. The line features the Tho-Tech polyester seamless edge and fire retardancy options. The brochure is illustrated and lists specifications. *circle 232*

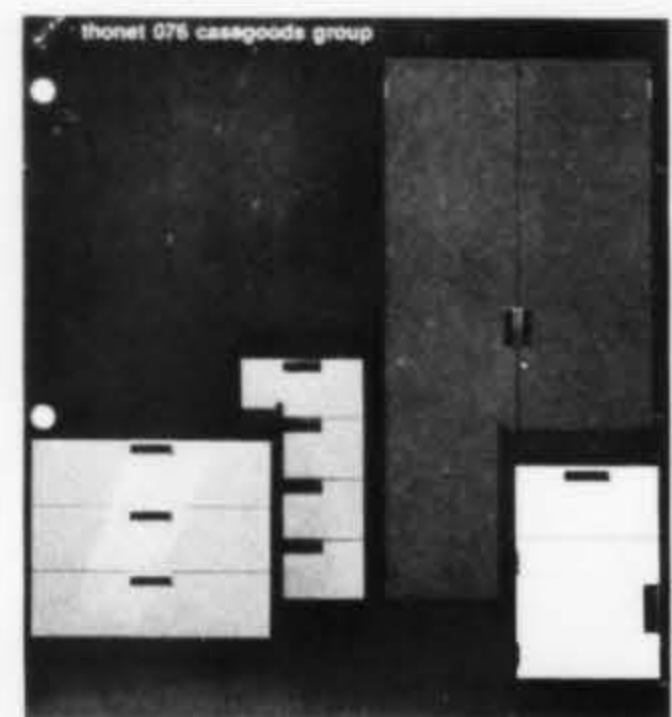
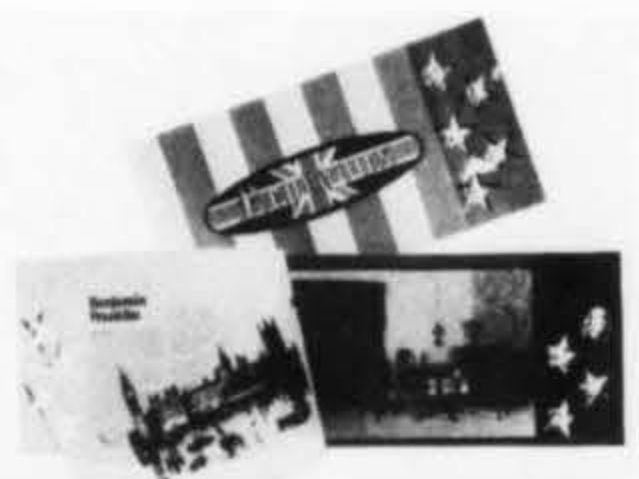
A new catalog from **Conco Industries** illustrates in full color the company's laboratory furniture. Photographs showing typical industrial, medical and educational applications illustrate various furniture styles and arrangements. Construction includes plastic laminate, classical oak and birch wood. A selection of accessories to customize and complete installations is also included. *circle 233*

American Cyanamid Company has published a Guide to Contract Carpets detailing information on Creslan acrylic fiber. The full color guide describes such specifications as static resistance, flammability, acoustics, etc.; and also includes performance and maintenance information. *circle 234*

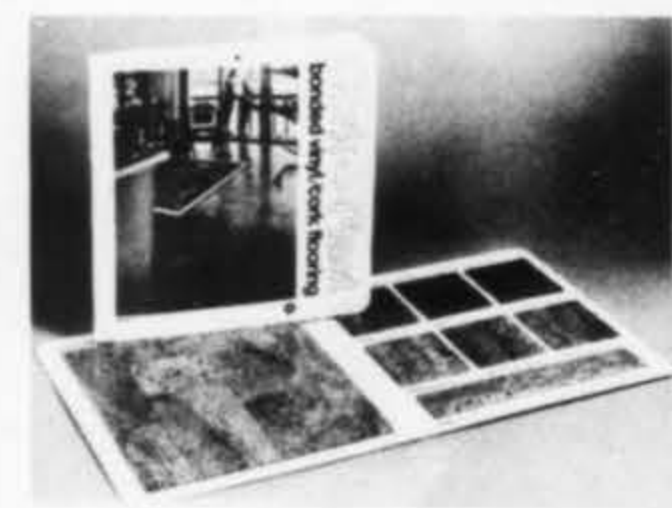
The **Scott Machine Development Corporation** is offering an eight-page full color brochure which details and illustrates the concept of Signgraving. The pamphlet shows how signgraving responds to changes, growth and vandalism, and it also includes specific information and suggestions on producing sign systems. *circle 235*

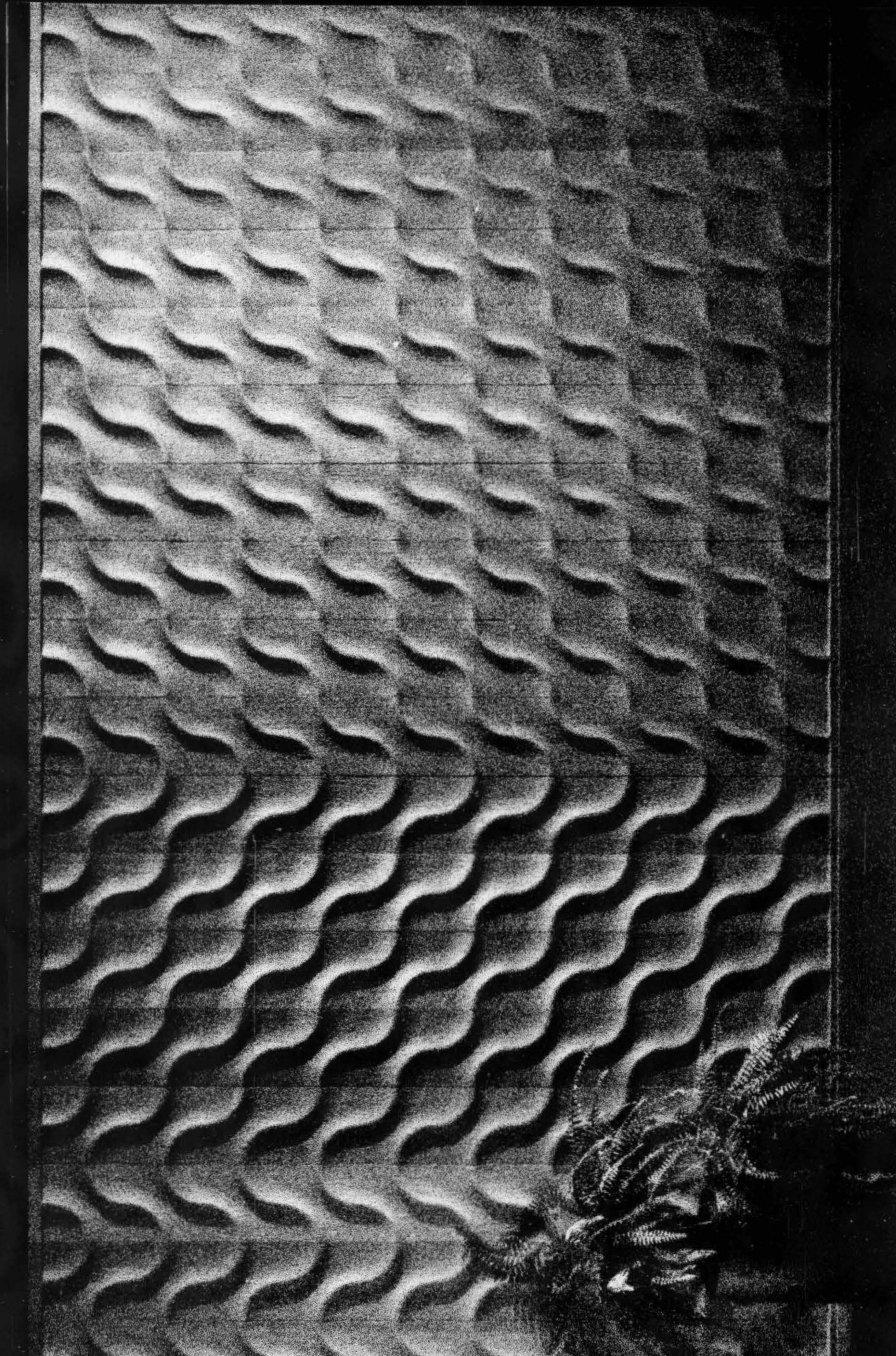
ARCO/Chemical Company, Architectural Products group, introduces a sampler kit for Cork-O-Plast bonded vinyl/cork flooring. The kit contains a full size sample of the classic pattern, and smaller swatches of the full line of patterns and styles. A brief product description and installation photos are included. *circle 236*

Western Wood-Moulding and Millwork Producers are offering an idea booklet called Design and Decorate. The 8-page, full color brochure explores the varied uses of wood mouldings in both exterior and interior application. Available for 25 cents from WWMMP, PO Box 25278, Portland, Oregon, 97225.



A Guide to Contract Carpets from CYANAMID producers of Creslan acrylic fiber.





Waves... a new series of carved redwood panels for walls and doors adds the warmth and character of handcrafted wood to the most contemporary interior settings. Forms & Surfaces Box 5215 Santa Barbara, California 93108 (805) 969-4767

circle 21 on reader service card

FORMS+SURFACES

MARKET RESTAURANT FURNITURE

According to the National Restaurant Association, restaurants and bars continued a strong showing as of last September, with an 18% increase in sales. *Hospitality* magazine's Lodging edition of November 1976 reported year-to-date new building and remodeling projects for restaurants (not including those in hotels and motels) at 506, amounting to more than \$145,600,000.

The 61st International Hotel/Motel & Restaurants Show, held last November in New York, drew an increased number of overseas exhibitors, and, according to the American Hotel & Motel Association, U.S. income from hostelries climbed to a record \$11.8-billion in 1975, a 6% increase over the previous year. The Association's *Construction & Modernization Reports* for December 1975

through May 1976 noted that new hotel/motel units planned for the U.S. were off only 6.4% versus a decrease of 45.5% in the previous year.

Eating is America's favorite diversion and hamburgers seem to remain the favorite mass food. Wendy's Old Fashion Hamburger restaurants opened last year in Vallejo, Cal. (a \$130,000 project) and in Wickliffe, Ohio (\$500,000). Also, the \$850,000, 290-seat Victoria Station restaurant was new in Wauwatosa, Wis. Recent trends show "theme" design is increasingly popular, with nostalgia in the lead. Furnishings appropriate to carry out any design are plentiful. Manufacturers offer a wealth of products—or will carry out custom designs to fit the theme (as in New York's recently redesigned Tavern On The Green, illustrated here).

Foodservice is the fourth largest retail industry in the country, with \$80-billion in sales. . .

Wycombe, Meyer Co.

Custom banquettes were executed by this firm to restaurateur/designer Warner Le Roy's specifications for his new Tavern On The Green in Manhattan's Central Park. Installation (below) is in the Elm Tree Cafe, forming a half-circle around glass-enclosed elm tree. Other banquettes fit room's perimeter. Beige vinyl upholstery has tufted back, brass nail trim. Bases are wormy chestnut to match other wood in the room. circle 254



Vecta Contract

Firm's popular Karin chair and KDX tables (above) of flexible Finland plywood with flat surfaces of melamine laminate add color to restaurant projects. circle 253



CI Designs

One style from the new solid mahogany Indoor/Outdoor Series (above), joined with waterproof marine glue. Standard finishes are rubbed oil—or pieces can be left to bleach in the sun to a natural boat-deck gray. circle 250

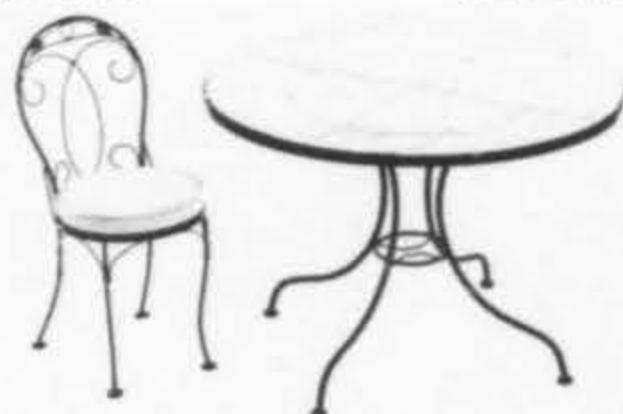
Carolina Forge

This division of Lee L. Woodard Sons has introduced a cafe group called "Bentwood" (below) that captures a classic wood style in wrought iron. Table top diameter is 30 in. circle 251



Meadowcraft

Firm's wrought iron furniture assures long wear with its extremely durable finish. Table shown (below) is from the new Gramercy Park collection. Chair is # 613. circle 252



Renovation and refurbishing account for a large part of new furniture purchasing . . .

continued on page 38



Yes!

The Contract Market is happening in Los Angeles . . . March 24-27

With great pride the Pacific Design Center presents its second contract market — WestWeek. WestWeek is a one-of-a-kind product exposition and design conference. WestWeek brings to the professional contract specifier, architect and interior designer in-depth programs to probe the important issues of our contract industry. WestWeek begins on Thursday, March 24th, with a Hunt Breakfast featuring Los Angeles' Mayor Tom Bradley. Later, as a special treat, a Major Studio Feature Screening of "Fun With Dick and Jane" starring George Segal, Jane Fonda and the "Blue Whale." On Friday, March 25th, there will be a morning seminar "Design Spectrum 1976-77," with panelists Milton Swimmer, Howard Hirsch, Randy Duell and Dan Morganelli. An afternoon seminar, "Design Expectations — One Year Later", will be lead by noted architect, designer and journalist George Nelson. Saturday, March 26th, Environmental Communications presents its multi-media marathon, "Man and His Environment." This is an all-day slide, motion-picture and sound essay on the environment. Many continuous programs and events are scheduled at WestWeek. Among these is "The Chicago Architects" exhibition on PDC's Main Floor Grand Mall. The

show covers the period of Chicago Architecture from 1900-1977. This program is under the sponsorship of the U.C.L.A. and U.S.C. Schools of Architecture. In the PDC's International Room will be "The Floor and Ceiling Design Show" . . . a major presentation of hard surface and resilient flooring products, along with acoustical, metal, luminous and translucent ceilings. On the Third Floor Terrace of PDC will be the first institutional "Garden Design Show." Also, on third, in PDC's Exhibition Gallery will be the "Canadian Contract Show." This show features contract furniture and accessories manufactured in Canada. A highlight of WestWeek will be "The Contract Designer" exhibition of work by America's foremost product designers. A cocktail reception honoring them will be held Friday evening on the Fifth Floor Grand Court. Come! Let us show you the latest in contract products and displays. Discuss new trends and concepts in the contract field with industry leaders. See our exciting showrooms . . . showrooms devoted to the contract market scene . . . furniture, fabrics, floor covering, wallcovering, lighting, accessories, at the Pacific Design Center . . . at WestWeek . . . in Los Angeles, March 24-27.

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MARKET continued from page 36

RESTAURANT FURNITURE

Chairs to relax in enhance the pleasures of dining



Shelby Williams
Wicker arm chair (# 7751, right) is of handwoven natural wicker applied over a tubular frame in epoxy finish. Clear lacquer coats wicker for easy maintenance. A loose, foam-padded and tufted pillow seat can be added.
circle 255



Jansco
Dining chair (left) with gracefully shaped base of mirror chrome is one of several models constructed of woven natural colored cane. Solid 3/8-in. steel at bottom of weaving line prevents withering and fraying. Chair may be fire-retarded to meet rigid codes.
circle 256



Stendig
"Thalia" side chair (left) designed by Annig Sarian, is one of many designs for dining (including the famous Prague chair) from this firm. Thalia (# 895) has steam bent solid ash frame in natural or other standard finishes and colors. Seat may be woven cord or foam upholstered over elastic webbing.
circle 257



Thonet Industries
Firm's molded plywood furniture line is again expanded with the shapely side and arm chairs designed by Don Pettit (below). Frame is oak veneer molded plywood. Seat and back are molded urethane over structural plastic inner shells. An enduring combination for restaurant seating.
circle 258

Loewenstein
"Depositato" KD dining chair (above), designed by A. Balutte, is sturdily constructed of solid natural beech. Chair is easily assembled without tools. Seat, woven of beige nylon rush, is washable and durable for high traffic use. Firm promotes it as "excellent for the low budget job."
circle 260



Castelli
The new KD "Box" chair (above), designed by Enzo Mari, packs into a to-table package. Six pipes insert into seat and back. Colors of perforated, molded polypropylene seat and back are white, green, yellow, or brown. Frame is metal covered by a sleeve of PVC. New to U.S., chair has been used in a number of Italian restaurants.
circle 259



continued on page 40



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MARKET continued from page 38

RESTAURANT FURNITURE

Traditional restaurant seating adds warmth to ambience

Astra Bent Wood Furniture

Sturdy chair, made in Vermont (below), has decorative cutout back splats and bow back steam-bent from solid hard rock maple. Legs have been bored through seat, hand-wedged, and steel-pinned for added strength. Seats may be solid wood or Nautgahyde-covered. circle 263



Gregson Manufacturing

Frame of captain's chair (right) is solid American black walnut, with back legs reinforced at junction of frame and leg for added durability. Other refinements include nine-coil spring seat foundation, waterfall upholstery for easy cleaning, and 350 brass nails for trim. There's a choice of vinyl and Scotchguarded fabrics. circle 262



Chairmasters

The campaign chair is a perennial favorite. This specially designed, commercially constructed model, with bamboo carving, will seat diners in comfort (above). Chair comes in a choice of finishes and can be upholstered in COM fabric or a selection of vinyls. circle 264



Buckstaff

Oak furniture is making a comeback as its golden tone and sturdy construction are again appreciated. One of Buckstaff's new oak designs is a Captain's chair, crafted of solid northern-grown oak with solid oak turnings (above). Seat and back may be upholstered in a variety of materials. circle 265



Martin Bratrud

The cocktail hour stretches when seated in this lounge chair (= 560, above). It may be specified on a swivel base of polished chrome, satin chrome, brass, or black chrome (or without the swivel). Dimensions are: 31 in. W, 31 in. D, 27 in. H, 25½ in. arm H, 17½ in. seat H. Upholstery may be any material to blend with the design. Velvets and mohairs add luxuriousness. circle 266

Hunt Country Furniture

Handmade pieces of hardwood set a rustic ambience for restaurant installations (above). Hunt's Contract Division issues a detailed catalog on custom bars and other literature on banquettes, tables, chairs in infinite variety, and an extra heavy settee. Basic color finishes are Barbary Oak and Antique. circle 261

dfc switchcraft



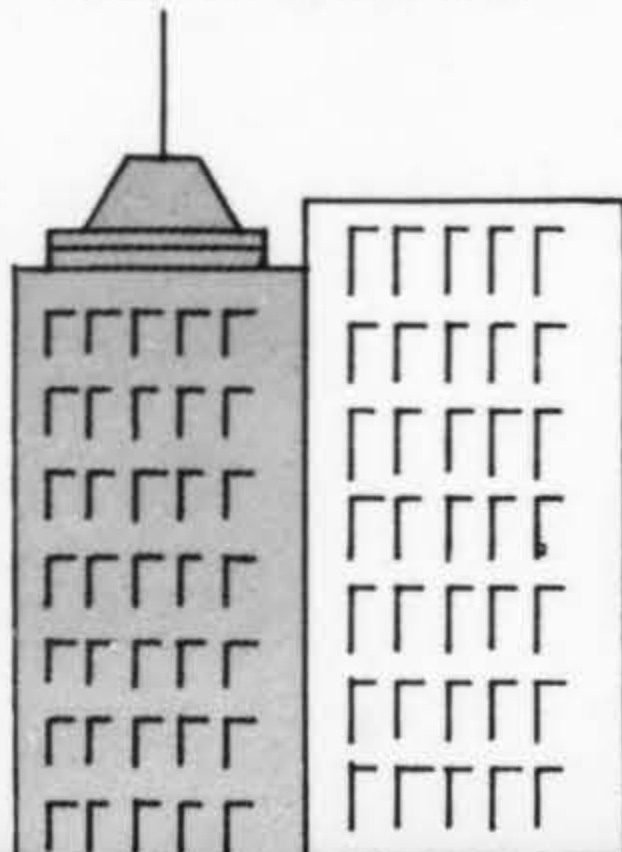
Wall systems and room dividers that compose in almost endless configurations to serve any eventuality... every purpose... the most demanding contemporary taste. This unit from the breakthrough *dfc mica collection* is an adventure in switchcraft—a new design dimension to add to our notable offerings from Knoll... Thonet... Vecta... General Mica... Brayton... Omni... Flair... Thayer Coggin Inst'l... Brueton... Simmons... and *dfc originals*—for the contract and residential designer.

circle 22 on reader service card

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dfc east
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MARKET continued from page 40

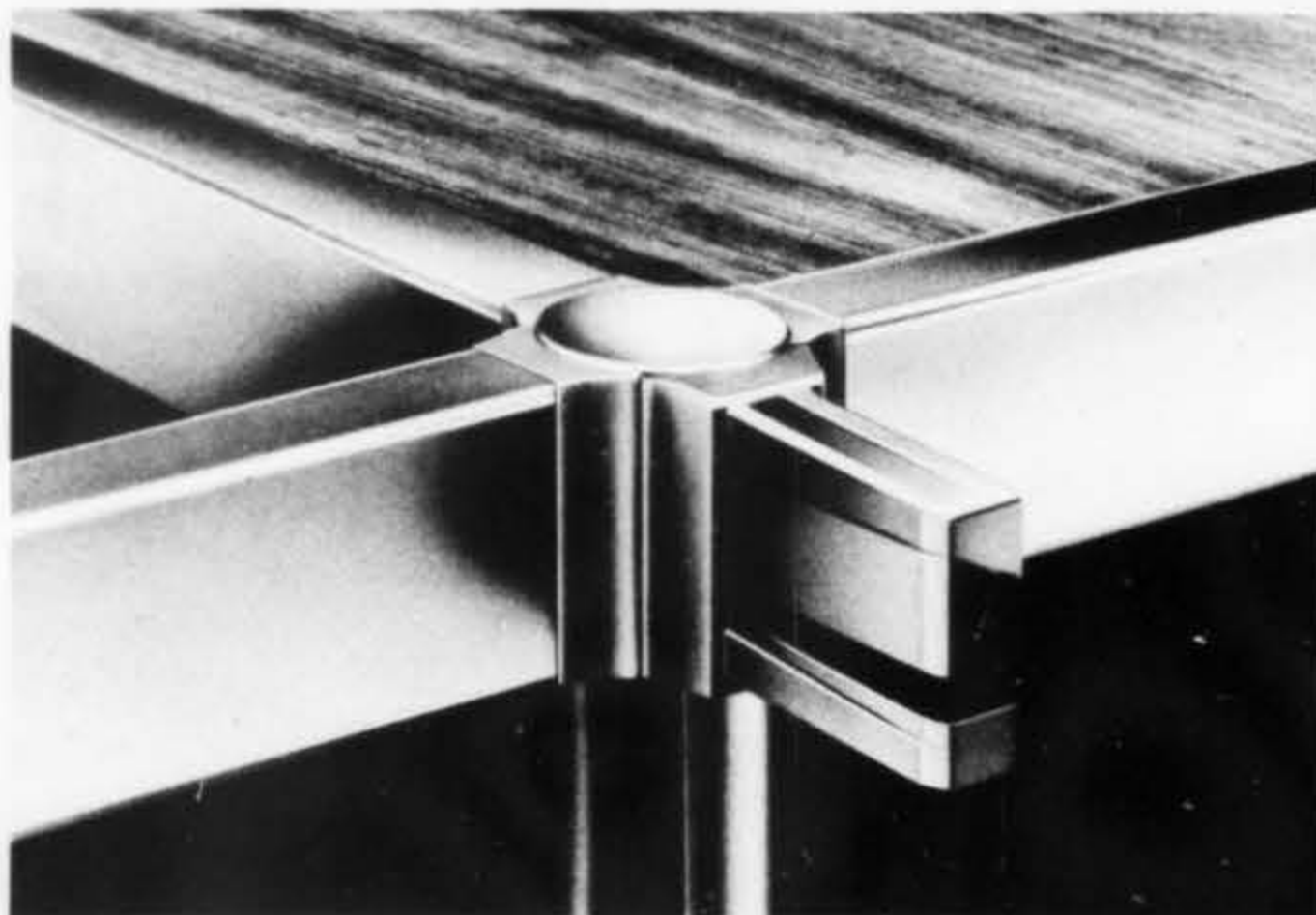
RESTAURANT FURNITURE



All-Steel Inc.
New 2800 Series pedestal tables (above) are produced in round, square, and rectangular styles, 29 in. H. Tops are All-Steel laminate in an array of colors. Bases finished in mirror chrome. circle 267



L & B Products
A table base in cast iron (right) from "Florentine Series" is finished in standard dull or light enamel, or antiqued with gold. Tops, 48 in. to 60 in. Dia., can be Formica, butcherblock, or other materials. circle 268



John Stuart International
Newly introduced table assembly system (above and at right), suited for use with firm's Euro chair, can cope with convention crowds and other mass seating. Boards, of Rio rosewood, genuine nut veneer, gray synthetic material, or nut structure (in three sizes) couple to chrome-plated foot tubes, providing many combinations and sizes. circle 269



American of Martinsville
Room service becomes cozier seated at a guest table (right) from the firm's Kings English II collection of hotel/motel furniture. Line is made of knotty cherry veneers and pecan solids, with no-maintenance tops of high pressure laminate. A second small table in the group is on a pedestal base with a round top. Add Chippendale splat back chairs or upholstered easy chairs—and eat elegantly. circle 270



A variety of tables seat tête-a-tête or cater to many guests

Liberty Crafts
Restaurant tables can take hard use with firm's exclusive manufacturing process of high gloss resin lamination that imparts depth to the natural wood and imbedded materials, such as pine with cane inserts (left). The resin finish forms a durable, protective surface that is guaranteed against cracking and crazing. Menus and other items can also be laminated with the same process. circle 271

continued on page 44



The V.I.P. Collection

We've expanded our V.I.P. contract line with many new and exciting patterns to give you greater flexibility in design. For a warm, imaginative and functional ambiance, we suggest you consider the V.I.P. Collection. For samples and information, please call Sylvester Sammartine, Vice-President.

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MARKET continued from page 42

RESTAURANT FURNITURE

Seating for the bar and cafeteria

Krueger

The "Matrix" (below) is a new high density chair that stacks 45 high. Solid steel rod chrome-finished frame is combined with textured polypropylene seat and backrest (in eight colors). Folding tablet arm can be added to hold cafeteria service tray.

circle 272



Fixtures Manufacturing

Two new fire-safe additions have been added to the Astro Stack Chair line (right). One has a thermoplastic shell in a wide selection of colors. The other is crafted totally in metal with wire mesh seat and back, in bright chrome or a choice of epoxy colors.



ICF

The popularity of the Caribe table, bar stool, and chair series, designed in Finland by Ilmari Tapiovaara (above), never wanes. Bronze hobnail base of bar stool is also used for butcherblock-topped tables. Chair and bar stool shells have indestructible steel frame under foam and upholstery.

circle 274



Falcon Products

Barstool rests on "Circa 1878" man-hole cover styled table base of cast iron, 20 in. Dia. (left). Column is 2 in., 14-gauge steel tubing. Swivel, rubber cushion glides and foot ring are standard. Seat and back construction is foam over molded plywood with steel back support structure. There is a selection of base finishes and upholstery materials.

circle 275



Buzan Collection

High back bar stool (= 2002FR, bottom photo) has sides of rounded natural oak, or solid walnut. Cogwheel base, with 360° swivel, comes in standard bronze plate, or black, red, or beige baked enamel. Dimensions: 19 in. W, 18 in. D, 42 in. overall H, 31 in. seat H.

circle 276

to the
decisioner



It's stark . . . with its clean, open construction. The gleaming beauty of the Formal line involves itself in the free spatical concept of interior design with bold, definite strokes, rather than merely robbing huge chunks of valuable air and floor space.

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CONTRACT SOURCES

Polishing its mettle

Howell / Div. of Burd, Inc.
410 South First St.
St. Charles, Ill. 60714

President: **William Burd**
Executive vice president:

Joseph Novelli

General manager:

Arnold Hoenke

National marketing manager:

Richard Lyons, Jr.

Showrooms: Atlanta, Chicago, Houston, New York, San Francisco

Camera, lights, action!

Scene One: a modest and respected manufacturer of metal institutional furniture is delivered into the arms of a powerful but insensitive steel producer.

Scene Two: the steel producer attempts to treat the furniture manufacturer like "one of the boys" in the steel industry with disastrous results.

Scene Three: a basic metal worker and furniture maker with some 50 years of experience rescues the overwrought furniture manufacturer and restores it to resplendent health.

The script is well known to Burd, Inc., which acquired Howell, a well known name in

metal institutional furniture, 1½ years ago from a floundering relationship with a steel producer and is fast restoring its former lustre. Combining Burd's reputation for quality basic metal work and residential casual and dining furniture with Howell's contract capability has already proven to be sound business sense. Howell can report 70 to 80 percent sales increases in the last six months alone.

Corporate rehabilitation has come in the form of a broadened product line that adds office and food service users to Howell's traditional collegiate and health care clientele. Equally important is a new emphasis on design innovation at a reasonable cost. "Our president, William Burd, is deeply committed to product research and development," says Richard Lyons, national marketing manager. "Howell will thrive through design leadership. We do not believe plagiarism has a place in this business." The company has the full time services of Warren Petersen, industrial designer, to provide unique products for the residential and contract lines of the Burd organization.

A continuous effort is underway to introduce new seating, tables, and institutional specialties on a regular cyclical basis with a development period of six months to a year per item. Product engineering, prototypes, testing, and tooling are generated in-house by

the Howell technical staff. As benefits Burd, Howell products take full advantage of such metal technologies as rolling tube in round, square, and oval sections, bright and satin chrome tank finishing, electrowelding, brazing, and polishing. "We're not as automated as we could be," Lyons explains. "Our designs call for details and quality standards that skilled hands must often control."

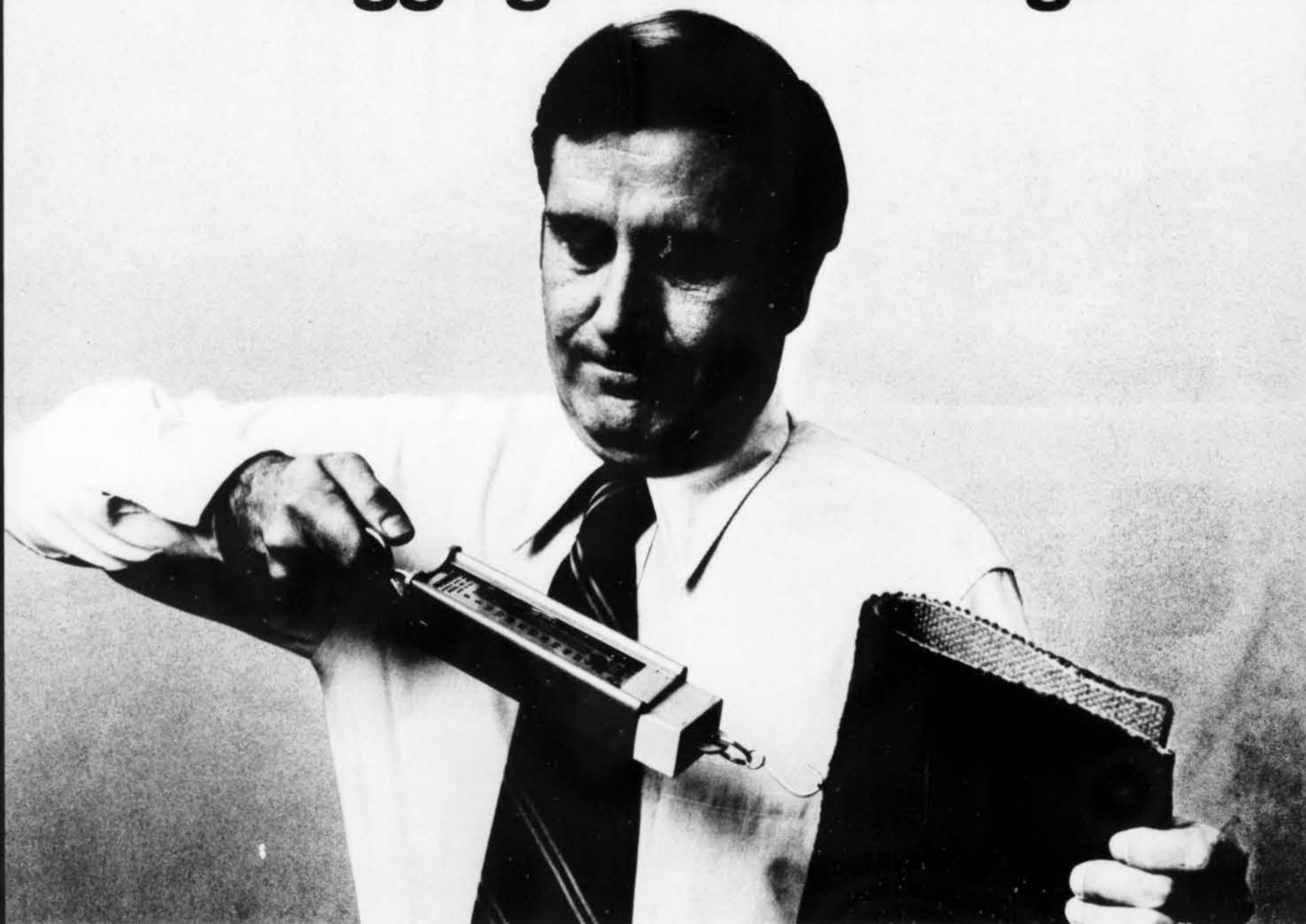
Howell products are marketed across the nation by a network of representatives backed by company showrooms in New York, Chicago, San Francisco, Atlanta, and Houston. New sales programs and marketing techniques, good shipping schedules, a new catalog complete with detailed specifications due early this year, and the usual high level of Howell workmanship support its claim to a solid middle of the road market position. This is reflected by its inclusion in the Federal Supply Schedules of the General Services Administration.

Eager, pragmatic, and aggressive, Howell is also pursuing what may be a number of lucrative overseas markets, and continually refining its expertise in epoxy coatings, plastic lamination, and upholstery. "We look to the dealer and the designer for growth," says Lyons. "We intend to hold their interest by remaining competitive in the market both in price and quality." Let the show go on.



continued on page 54

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To begin with, the Kobi panel consists of two elements; the PANEL FRAME and the PANEL FACE. Each is completely independent of one another. Therefore, faces available in fabric, wood, glass, baked enamel steel or customers own material may be mixed or matched when ordering or on location.

All Kobi panels are constructed with a rigid steel frame, slotted to accept hinge elements and Kobi components. Exposed steel is trimmed with a molded plastic edge that provides a completely finished, soft look.

Consider these features:

Kobi panels are free-standing and can be arranged in modular configurations that grow and adapt to your own needs.

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kōbi



CONTRACT SOURCES

continued from page 46

This movable feast

Hauserman, Inc.

5711 Grant Ave.
Cleveland, Ohio 44115

Showrooms: Chicago, Cleveland, Dallas, New York, San Francisco, Toronto

President:
William F. Hauserman

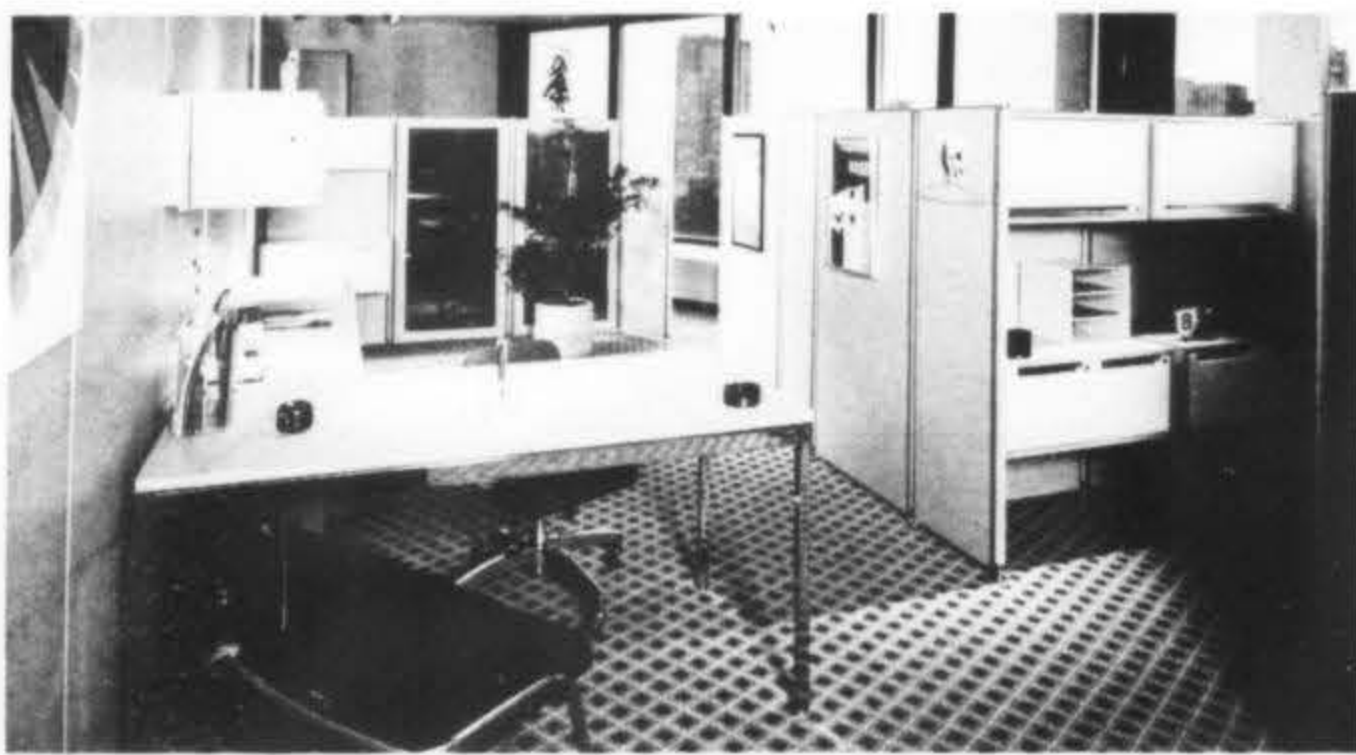
Vice president and secretary:

B.M. Hauserman

Vice president and general manager-Educational Manufacturing Company: **Arthur H. Dillemuth**

Vice president-finance, treasurer, and general manager-Office Interior Division, E.F. Hauserman Company: **Richard D. Major**

President-E.F. Hauserman Company: **Donald R. Meckstroth**



We all know that feeling. President John F. Kennedy had just handed a commemorative medal to astronaut Alan B. Shepard on behalf of a grateful nation for redressing our wounded pride, stung by a timely series of Soviet space spectaculars. That's right: Kennedy placed the medal in Shepard's *hand*—until First Lady Jacqueline Kennedy suggested he pin it on Shepard's *uniform*. What is correct protocol for America's first space hero? Or, how does a normal citizen live with rapid technological change? That is the question to which Hauserman, Inc. is dedicated. In its own words, "providing for the efficient utilization by people of interior space," in a world of changing activities and organizations.

Earl F. Hauserman founded the E.F. Hauserman Company in Cleveland in 1913, and three years later began making movable industrial partitions from steel. Correctly perceiving that recent structural techniques had shifted the responsibilities of load bearing and shear wall bracing largely to a building's skeletal frame, Hauserman designed his product mainly to divide space, for as long as the partitioning was justified. Indeed, the company's

reputation rests on these sturdy movable walls for industry.

But another world opened up to Hauserman when architect William Van Alen completed his Art Deco masterpiece, the Chrysler Building, in 1938. Hauserman panels were installed on its floors, and a vast commercial market for office partitioning came knocking at its doors. A product "capable of being moved as many times as necessary; simply, quickly, economically, and without mess," was right for a time when mechanization and new business practices were entering the office.

So the company prospered on the manufacture, sale, and service of movable metal walls. Yet another major step in the evolution of office building was imminent (if not already anticipated in Europe): the open plan office. An office whose partial height barriers between workers formed compact work stations housing each worker's total material resources needed a very different kind of wall by the late 1960s. In fact, it needed a hybrid wall, a partition doubling as furniture.

Hauserman was following these developments with great interest in 1968 when it acquired Educators Manufacturing Company, a respected name in edu-

cational casegoods, and Gotham Educational Equipment Company, a maker of chalkboards, tackboards, and display cases primarily for school use. While continuing to operate these companies as before, Hauserman took the opportunity to cultivate their expertise for its own behalf, as well as to introduce the "systems" concept of its own movable walls to their product lines.

Two years later, the company embarked on an ambitious research and development program to expand its capabilities to include open plan systems components. There was no rush to a prototype, however. A consortium was formed by Hauserman, the interior design firm of ISD, the building systems development team of BSD (Ezra Ehrenkrantz & Associates and Stone, Marracini & Patterson), and the design research group of BOSTI at S.U.N.Y. Buffalo to develop a conceptual foundation for an open plan system, a design for the system itself, and a sensible means of distributing lighting, power, and communications channels throughout the resulting hardware.

What flowered in this fertile environment was based on the concept of the "paper module." To wit: an order of dimensions based on the size of legal and letter size sheets of paper as the modulator for an open plan system (as opposed to the more orthodox approach of deriving systems dimensions from building grids). The concept produced Hauserman Office Systems for office use and Educators Intraspace for educational facilities.

Today Hauserman offers interior designers a broad range of office systems products as well as the traditional lines by Educators and Gotham. Its office products lines include: full height movable metal walls ("Design Options 1 and 2," "Ready Wall," and door and vision panels), partial height screens ("Design Option 3" and "Divider Wall" in steel, glass, fabric, and acoustical finishes), open plan systems components (work surfaces, freestanding desks, open and closed shelving, files, power connections via freestanding units and screens, power bars, wiring troughs, and low voltage switching units, and task lighting), and accessories (cork and chalkboards, flip charts, coat hooks, wardrobes, magnetic tacks, "Put On" graphic aids, and etched and stained glass panels). Its goal of providing an entire building except for its shell, seating, and mechanicals seems well on its way to fulfillment.

Clearly, Hauserman has the future on its mind. Most of the technical and design services for its R&D come from in house specialists whose collective skills cover such areas as wall technology, casegoods, lighting, power, and furniture design. Most of the company's advanced efforts are concentrated in Cleveland, with additional work being conducted in Tacoma, Washington (site of Educators). The typical development period for a new product takes six months to a year, with product testing administered both by Hauserman and by outside testing agencies.

The intended market for all this endeavor? The corporate and institutional "Fortune" giants of the U.S. and Europe. Because the company believes its products are eminently suited to the owner/tenant buildings typically occupied by these organizations, it has gone so far as to develop computer software capable of producing life cycle cost analyses to justify the use of its products. Prepared by BOSTI and Hauserman, the life cycle studies involve seven major phases of a client's interior design: HVAC, space division, furnishings, lighting, power, communications, and floor and ceiling coverings.

This program will be offered presently through local sales offices on a specific project basis, as part of the customer services available through Hauserman's vast national sales and service organization. It rightly regards itself as a full service company. Although there are some distributors handling its lines in some areas, most regional markets are attended by Hauserman branch offices backed by company showrooms in six North American cities.

Despite the low profile it maintains, it is a good-sized company. Over 2,000 people are employed in its factories and offices in such far flung places as Toronto (Hauserman, Ltd., a wholly owned Canadian subsidiary), and Strasbourg, France (Hauserman S.A., owned fifty percent each by Hauserman and Forges de Strasbourg of France), as well as Philadelphia, Tacoma, Marked Tree (Ark.), and Cleveland, where Hauserman, Inc., the parent organization responsible for corporate management, and E.F. Hauserman Company, the U.S. manufacturing, sales, and service organization in the U.S., share corporate facilities. All of this dedicated to the proposition that a building should change as fast as men's minds. Hauserman: this movable feast.

continued on page 56

Domore Design Project RS-18

The Luxeur Series chair
...a Robert Schier design
which combines unusual
comfort with simplicity
of line. Tilt/swivel base is
available with oak or
walnut laminated wood
frame. Matching side
chairs are included in
the collection.



DOMORE OFFICE FURNITURE, INC. • 2400 STERLING AVENUE • ELKHART, INDIANA 46514
Domore Office Furniture, Inc., The Haws Corporation, and Hanno, Inc., comprise IKD Corporation.
Showrooms in Boston, Chicago, Dallas, Hartford, Milwaukee, New York City, and San Francisco.

circle 28 on reader service card

CONTRACT SOURCES

continued from page 54

Sleeper awake

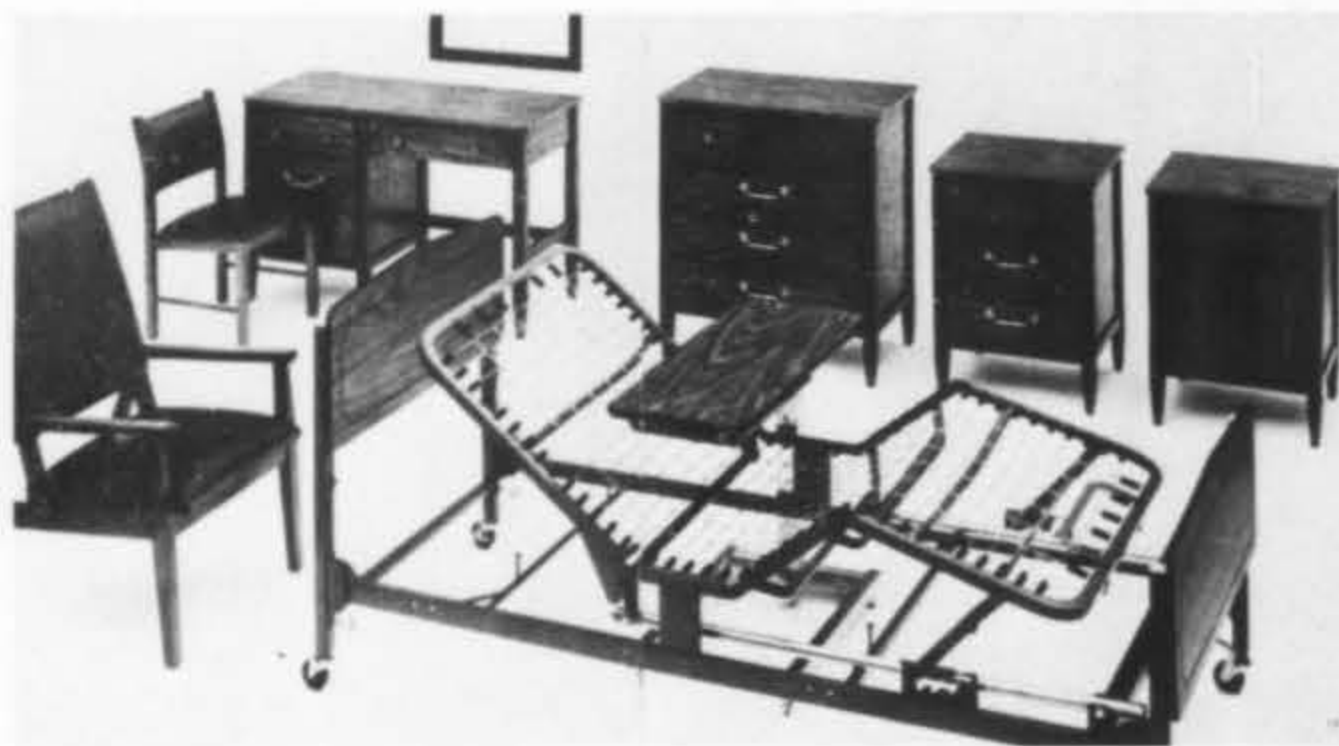
Simmons Commercial Products

The Simmons Company
Merchandise Mart, Suite 1870
Chicago, Ill. 60654

General manager:

Carl N. Hardigg

Showrooms: Atlanta, Chicago,
New York, San Francisco



Were Alexander the Great, Napoleon, Queen Victoria, Henry Ford, or Andrew Carnegie and others to sit down and write a *Joy of Empire Building*, what sort of ingredients would they list? Previous empires have been founded on the spoils of military conquest, the claims of divine right, the skills of statecraft, and in our day, the ingenuity of the entrepreneur who learned how to produce an economical mousetrap and persuaded his fellow citizens to jump in. One has even been founded on sleep: the Simmons Company, established in 1870. Its famous Beautyrest® mattresses and Hide-A-Bed® sofas have become the foundation of a diversified company that includes a wide range of contract and residential furnishings including the Simmons Commercial Products.

The particular genius of this organization was evident over a century ago, when founder Zalmon Simmons, an energetic businessman, railroad and telegraph company president, country store proprietor, and mayor of Kenosha, Wisconsin acquired patent rights and expired patents from inventors whose ideas had brought them little gain. Simmons made them profitable. He found practical applications for these inventions, sought out economical means to mass produce them, and devised powerful marketing strategies to introduce them to a sometimes uneducated public. Though Simmons prod-

ucts were always priced to sell, they never compromised quality.

Sleep was the company's first and most famous conquest. Though Zalmon Simmons had no grand scheme to dominate the bedding industry, he began modestly working his company literally from the bedsprings up. Already the owner of a local cheesebox factory manufacturing a wood telegraph insulator of his own design in 1870, he acquired the patent for a woven wire bedspring as payment for a debt incurred in his store. A local inventor helped him reduce the price for the bedspring from \$5 to 80¢ and put Simmons in the bedspring business. Before long, he responded to his retailers' requests for matching bedsteads with a much acclaimed brass bed. Then, in 1919, the company "almost inadvertently" entered the mattress business by acquiring the Newark Spring Mattress Company and Hirsch & Spitz of Atlanta.

Mattress making in the first two decades of this century was a cottage industry of tiny local manufacturers turning out cheap products at low prices. It was characteristic of the second Mr. Simmons, the far-seeing Zalmon ("The Chief"), Jr. to commit his company to finding a better way. His search for a mattress design of superior quality for nationwide sale led to the little noticed Marshall spring, invented in 1900 by James Marshall, a Canadian planing mill operator.

Marshall barely eked out a living hand-building his "Marshall ventilated mattress" at the time of his death in 1905. However, his invention heralded a genuine revolution in sleeping comfort. Unlike the typical lumpy cotton or hair filled mattress pads of the day, the Marshall mattress yielded only where specifically depressed, thanks to a battery of individual coiled springs in cloth pockets.

Was the public ready for a new way to sleep? Simmons wasn't taking any chances. He stormed the public with his new "Beautyrest" mattress (priced at \$39.50, twice the amount for the best hair stuffing) in one of history's most effective marketing campaigns. Starting in 1926, he persuaded such notables as Henry Ford, Admiral Richard Byrd, and Eleanor Roosevelt to endorse the merits of sleep and the Beautyrest mattress. Sales climbed to \$3 million in 1927, and \$9 million two years later.

"Mr. Simmons stands behind every bed" today as before, yet internal growth and an active program of acquisition has added such respected names as Thonet, Katzenback & Warren, Raymor/Richards, Morgenthau, Greef, Bloomcraft, Debu/Flair, Moreddi, Artisan House, Simmons Ltd., Van Luit, and Selig to the Simmons roster. Its Simmons Commercial Products is responsible for the company's activities in health care, innkeeping, and education, as well as providing contract management for a client's total furnishing needs through Simmons National Contract Services.

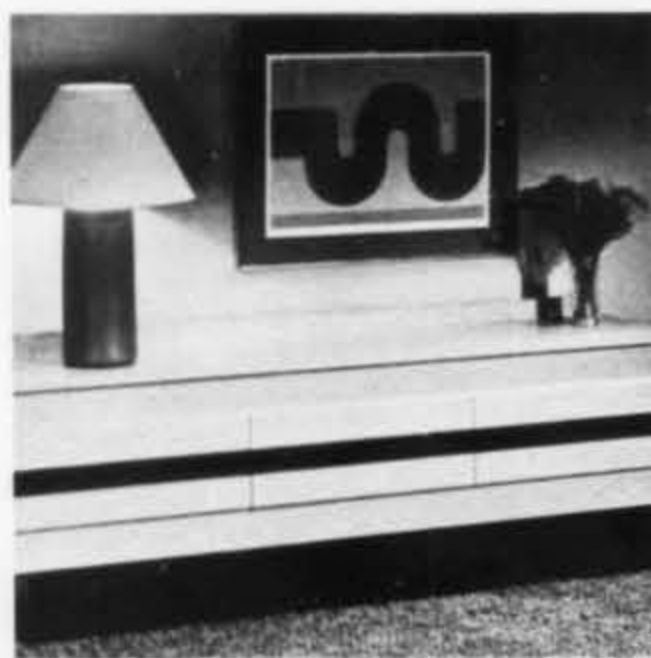
The Contract Division was created in the late 1930s when Simmons began producing mattresses to meet institutional specifications. (It was reorganized as Commercial Products this year.) Its products have come to encompass the basic patient room and dormitory bedroom ensembles including metal bed and overbed table, casegoods, and seating. These items are rounded out with products from other Simmons divisions and affiliates to complete a typical merchandising "package"—sound marketing based on the convenience of "one stop" shopping for the institutional buyer.

Product research and development are vital to Contract Division operations, and the Simmons National Technical Center (NTC) is charged with keeping its construction techniques, product design, and product line current with market needs. NTC is staffed by a large corps of engineers and

designers who take a product from concept to prototype to production in about one year's time. Product testing is an essential phase of this program, and Simmons products receive actual field use by health care institutions prior to final approval for manufacture.

Simmons sees its markets as distinctly divided yet alike in certain ways. Health care, innkeeping, and education are individual customers needing specialized services. Yet both enjoy rising economies of scale with larger orders. Some two-thirds of the Commercial Products business is in health care, with not quite one-third in innkeeping.

Factories serving the Commercial Products include nine Simmons domestic plants around the U.S. producing mattresses and a "hard goods" plant called the Calumet Works in Munster, Indiana. These sources back a vast national sales force of some 45 regional offices and four Simmons showrooms. There are also



architectural project design managers who can assist designers when needed.

With an organization like this, Simmons Commercial Products can truly substantiate its claim to being a total furnishings source. What the Commercial Products cannot provide in furniture, fabrics, carpet, lighting, and accessories, its National Contract Services can secure from Simmons divisions and affiliates. That and a Beautyrest mattress will get you a good night's sleep.

continued on page 58



Lobby walls



Pro shop



Motel walls & floor



Conference room floor



Bowling lanes



Office floor

MAYATEX

Isn't just
a pretty face.
It also has fine
inner qualities.

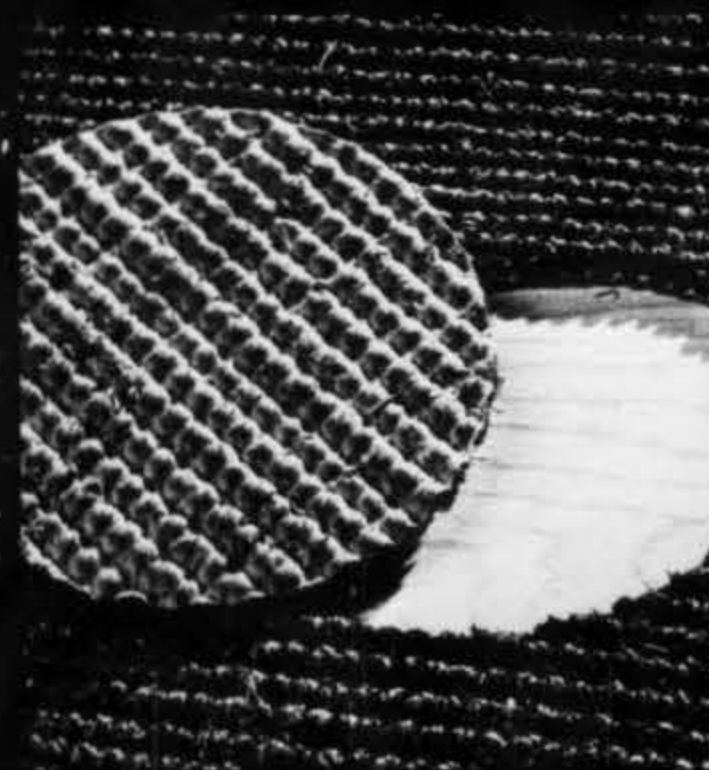
Protected by



Scotchgard

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Reduces maintenance costs.
Protection lasts.

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patterns. Closes own nail holes.
Choice of reversible or latex
backed. 100% static free. 100%
natural fiber. Absorbs sound.
Mildew-resistant. World's strong-
est fiber. Virtually vandal-proof.



Backed with latex

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CONTRACT SOURCES

continued from page 56

*Specializing
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furniture
for
foodservice*

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Contract Furniture Division
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312-889-6000

President: **Harry Brody**
Executive vice president:
Leo N. Brody
Vice president/general manager:
Joseph Diamond
Marketing manager:
Edward W. Collins
National accounts manager:
W. L. Weiss

Showrooms: Merchandise Mart in Chicago, Shecter Assoc. in Miami, J. L. Kahn (restaurant and chain trade) and William Weinzimmer (designer and architect trade) in New York, Charles Miller in Dallas, Rollan "Don" Green in Memphis, Bill Bates in Seattle



Have you noticed that new Steak 'N' Shake on your block? Have you sampled the latest delicacy at your new neighborhood finger lickin' chicken place? If you have, you'll remember the furniture there, as well as the food. It is possible that the label attached to the chairs, tables, and booths reads "B. Brody Seating Co."

The company reports doing a booming business in the fast foods area, as well as in restaurants and hotels. The recent chain expansion in the Sunbelt has created a great demand for Brody furniture there. Contemporary styles are specified in larger quantities than ever before, but period and Mediterranean looks remain very strong, reports Ed Collins, marketing manager of the contract division.

The fast foods market continues to be the largest potential growth area in the foodservice field, according to Collins. Sales there show a 30 percent growth last year and could account for 50 percent of all foodservice furnishing sales in the near future, predicts Collins. In addition, he also foresees a growing market for Brody contract products in the hotel and independent restaurant sector, as that market lifts itself out of its recent doldrums.

Primarily a foodservice furniture manufacturer—from the white tablecloth establishment to



the local diner—Brody's contract division also has a line of seating suitable for offices and banks. The company's dinette division is the major supplier in the residential furniture field. The present facility in Chicago (350,000 sq. ft. in two buildings) employs 500 workers who can turn out up to 2500 chairs on a given day.

Although Brody is publicly owned, active management still remains in the hands of the Brody family, descendants of the founder, Benjamin Brody. He established the firm in the late 1930s, at the time when booths for foodservice establishments were in great demand. From the basic black and red booths of those formative years, Brody has developed a line that includes many different styles in the most current colors and materials. The recent wave of nostalgia has created a new demand for booths in updated versions. Designers who wish to create special treatments, will find Brody a sympathetic manufacturer.

The majority of the company's chairs is made of metal. These come in a variety of styles, including traditional, and contemporary. They are designed by Carl Strand, ASID, who has been with the company for over 12 years.

In addition to doing a steadily increasing business in the U.S., Brody ships large quantities of its

products to overseas installations. Recently, it supplied 800 chairs for the Cairo Sheraton in Egypt, and is also involved in doing a great deal of GSA contract work. The company is an important supplier of furniture for military foodservice operations.

"We are known for the quality and service of our products. Our engineering department will not let a stacking chair out of the factory unless it is made of 16 gauge steel or without a support structure under the seat. Every product that goes out has the Brody name on it. And this has been a point of pride since the days when Mr. Brody started the business. Therefore, we maintain a very strict quality control," says Collins.

In addition to NEOCON and NOPA, Brody attends various food service equipment manufacturers shows, military club command shows, and the National Restaurant Association show in Chicago.

At a time when many manufacturers are reporting stagnant sales, Brody lists a 19 percent increase in its sales for 1976, a total of approximately \$17 million. With the proliferation of fast foods establishments, here and abroad, the company looks forward to a bright future which will express itself, in upgraded design and the specialized services it offers to the foodservice industry.

continued on page 60

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CONTRACT SOURCES

continued from page 58

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Vice president: **Robert Kester**
Secretary/treasurer:
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Showrooms: Kirsten-Kovner in New York, Nollman-Harrow in Boston, Landon Assocs. in Washington, D.C., Howard M. Shore in Atlanta, Loewenstein in Chicago, M. J. Berkowitz in St. Louis, Van Sant in Dallas, Dick Steffy in Houston, Charles Eisen in Denver, C. J. Welch in Los Angeles and San Francisco, Badena & Perez in Hato Rey, Puerto Rico

Less is more

A chair should be attractive, functional, durable, and affordable. Such factors are kept in mind by Hank Loewenstein when he looks for a new chair to include in his line. He also remembers that a chair "has to sit a lot of different people" whose posteriors are as different as their personalities.

A decade ago, when this energetic man established the company that bears his name, Loewenstein decided to concentrate on a limited number of well-proportioned, but small-scaled seating. Since then he has added several costumers, ash receptacles, and stools. "My original intent was to get ten chairs and sell a million of each one. We've come close to that figure with at least two of our products," he notes.

Instead of expanding his collection for the sake of steady growth, Loewenstein prefers to grow prosperous by developing several successful products that retain their best seller status throughout the years. This manner of operation implies a series of studied choices at the outset. Only if it fits the Loewenstein image, is the chair included in the line. What is that image? It has a distinctly contemporary look, designed to go comfortably into such varied environments as restaurants, offices, banks, and other interiors where wood, plastic, and metal seating is required; and where budgets are medium to low.

By keeping the line down to a few best sellers, by limiting special orders, by stocking large quantities of frames, Loewenstein is able to concentrate on service. If a frame is in stock, fast deliv-

eries can be expected. If it is on special order, a wait of 60 to 90 days should be counted on.

When he started out in 1966, Loewenstein imported all of his chairs, fully assembled. Subsequently, he acquired a line of bentwood products which came KD and had to be assembled and packaged here. Thus, an upholstery plant was established in a rented warehouse. About three years ago, a building program was begun with the acquisition of land in Ft. Lauderdale, the home base of Loewenstein, Inc. Now 50,000 sq. ft. is devoted to warehousing and manufacturing. Here, on a given day, 500 arm chairs and side chairs can be upholstered.

"We are greatly increasing our upholstering facilities and will be working in more of our own designs and production. We will increase our product line slowly, possibly more slowly than in the past. We feel that one really good item is worth ten marginal ones. We will continue to offer well designed, fine quality seating, at a budgetable price," says Loewenstein.

In his constant search for the perfect chair, Loewenstein travels widely. He imports finished and KD items from Italy, Denmark, Sweden, England, and Czechoslovakia. In addition, he welcomes ideas from designers. "Our doors are never closed to new ideas," he adds.

At times Loewenstein finds chairs that are attractive but not sturdy enough for rigorous contract requirements. It is here that his long experience as a contract sales rep pays off. He often comes up with suggestions of



structural changes that adapt a chair from residential to contract specs. Also, by implementing some minor changes, well known frames can be given a new look. For instance, a cotton print upholstery has changed the appearance of the well known Luna stacking chair.

As a specialist in chairs, Loewenstein sees a bit of a change taking place in that market. "The lighter look, a departure from heavy leathers and vinyls is becoming more popular. Cotton, Zepel treated, is being used to freshen things up. Chairs that are easily recoverable are gaining in popularity. The darker woods are coming back. We are beginning to sell a great deal of walnut again. Chrome, for the most part, is passé; however satin chrome is in constant demand."

The areas where Loewenstein chairs are used are also changing. Right now there's steady demand from better restaurants and retail stores. Also, the company has added shoe fitting stools to its line to supply the increased demand in that sector. "The competition among stores is good for our business," he notes.

He concludes: "We have sought to establish a company with a head and a heart. We simply offer what people have every right to expect: a damn good product for their money, sold and serviced politely, intelligently and honestly. And if the product goes bad, we make whatever adjustment is needed as soon as possible."

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CONTRACT SOURCES

continued from page 60

A complete acoustical package



Owens-Corning Fiberglas Corp.

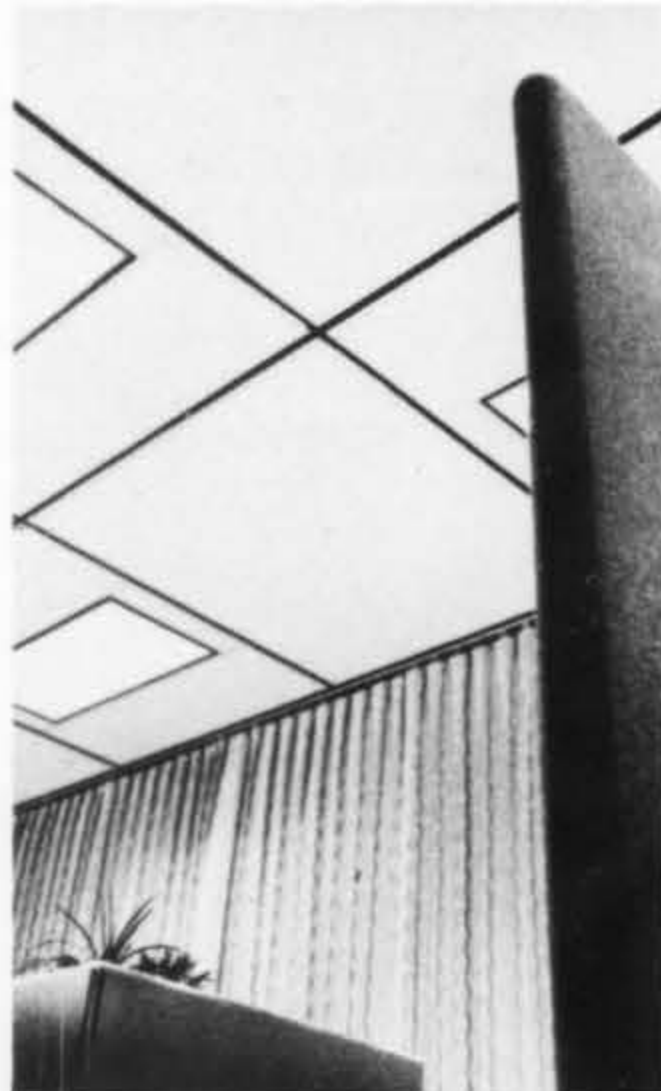
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Building Products Operating Div.
Fiberglas Tower
Toledo, Ohio 43659
419-248-8095

Market manager/interior systems: **Lynn E. Hayes**
Manager/commercial ceilings: **John H. Shelly**

Showrooms: PDC in Los Angeles, Fiberglas Tower, Toledo



Owens-Corning acoustical panels point upwards to Module V, a 5 ft. Fiberglas ceiling board (below). Detail of same ceiling board (left). Wall Panels contain 1 in. layer of Fiberglas insulation with outer covering of polyester fabrics in 21 different colors (middle). Total Owens-Corning acoustical package installed at Montgomery Ward offices (bottom).



The secretary is having dinner at eight. The office manager is in the throes of a marital feud. The vice president is seeing his analyst. What do these random incidents have to do with office procedure? Nothing. And yet, a great deal. Extraneous information that filters through the air waves can disrupt valuable work time. Employees become distracted, annoyed, disgruntled, consequently inefficient. Employers are short-changed. Owens-Corning to the rescue!

We know, after years of experience with open plan offices, that conversation in these areas is never between two people only. After the words are spoken, sound leaves its source in all directions, following straight line paths until it meets something. It can be blocked by an acoustical barrier. Much of the talker's speech can be stopped by a screen between him and a disinterested third party. But not all of it. Some of the sound is reflected off the screen and this residue is heard by the rest of the people in the office. Such noise can be further reduced by a sound absorbing ceiling. Most of the sound disappears into this surface, but some of it escapes. As it bends around the screens, it reaches the sensitive aural organs of innocent bystanders. Such sounds can be obscured by an electronic background masking sound.

Thus, the speech of the first party reaches only the second party and not the third party. Owens-Corning has such a three-component system: sound screens, sound absorbing ceiling, and electronic background masking sound coming from speakers built into the plenum.

Owens-Corning has been known to architects through the years for its ceiling products. The company's commercial ceiling division produces a great deal of 24 in. by 48 in. lay-in commercial ceiling boards. An ambitious product development program, with several introductions planned for 1977, is aimed at the architect/specifier market. "Architecture," fills the "void between the very expensive ceiling products and the supermarket look," promises John H. Shelly, manager of the company's commercial ceiling division. The new product is reported to have an attractive, "architectural" texture, priced reasonably.

With its 25 year experience in the ceiling systems market and a strong commitment to acoustical products, Owens-Corning was well equipped to address itself to open plan offices when these interiors gained the acceptance of designers. Over two years of research has resulted in a line of acoustical screens. Now the company is working on a new line of screens that attach to 90° posts and can be built into X, T, and other configurations. These neatly tailored screens, designed by Fulton and Partners, can incorporate electrical raceways and accommodate hang-on components. "The difference between our product and similar items on the market is that we sell an interior package from the acoustical standpoint," notes Lynn E. Hayes, market manager of the interior systems group. Owens-Corning has a nationwide network of production facilities, distribution centers, sales offices.

The Fiberglas Sound Testing Laboratory in Granville, Ohio was established in 1959. It was "conceived to investigate and help overcome intricate problems posed by undesirable sound, under the guidance of recognized sound specialists." The lab's facilities and data handling methods are reported to produce authoritative, useful information in noise control. Owens-Corning has the ability and equipment to run the latest ASTM and ISO tests. The lab is calibrated with other independent testing facilities so that results can be compared.

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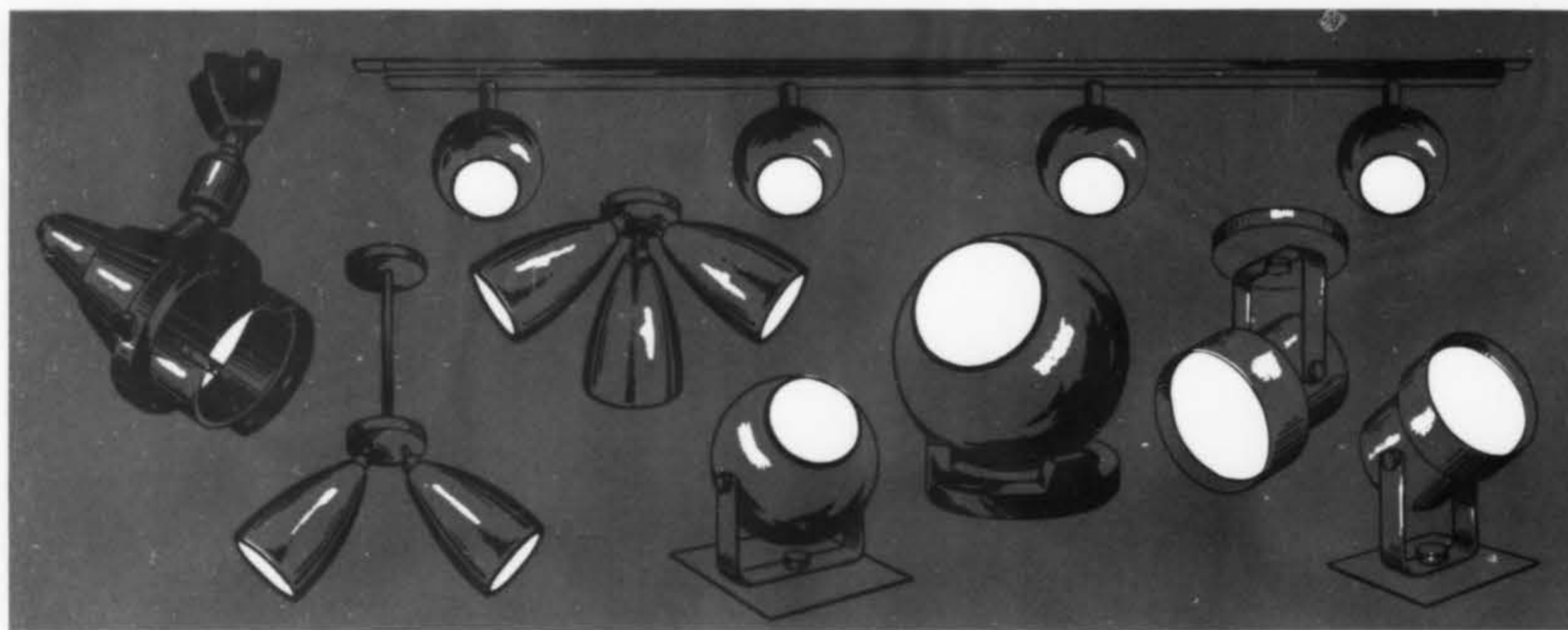


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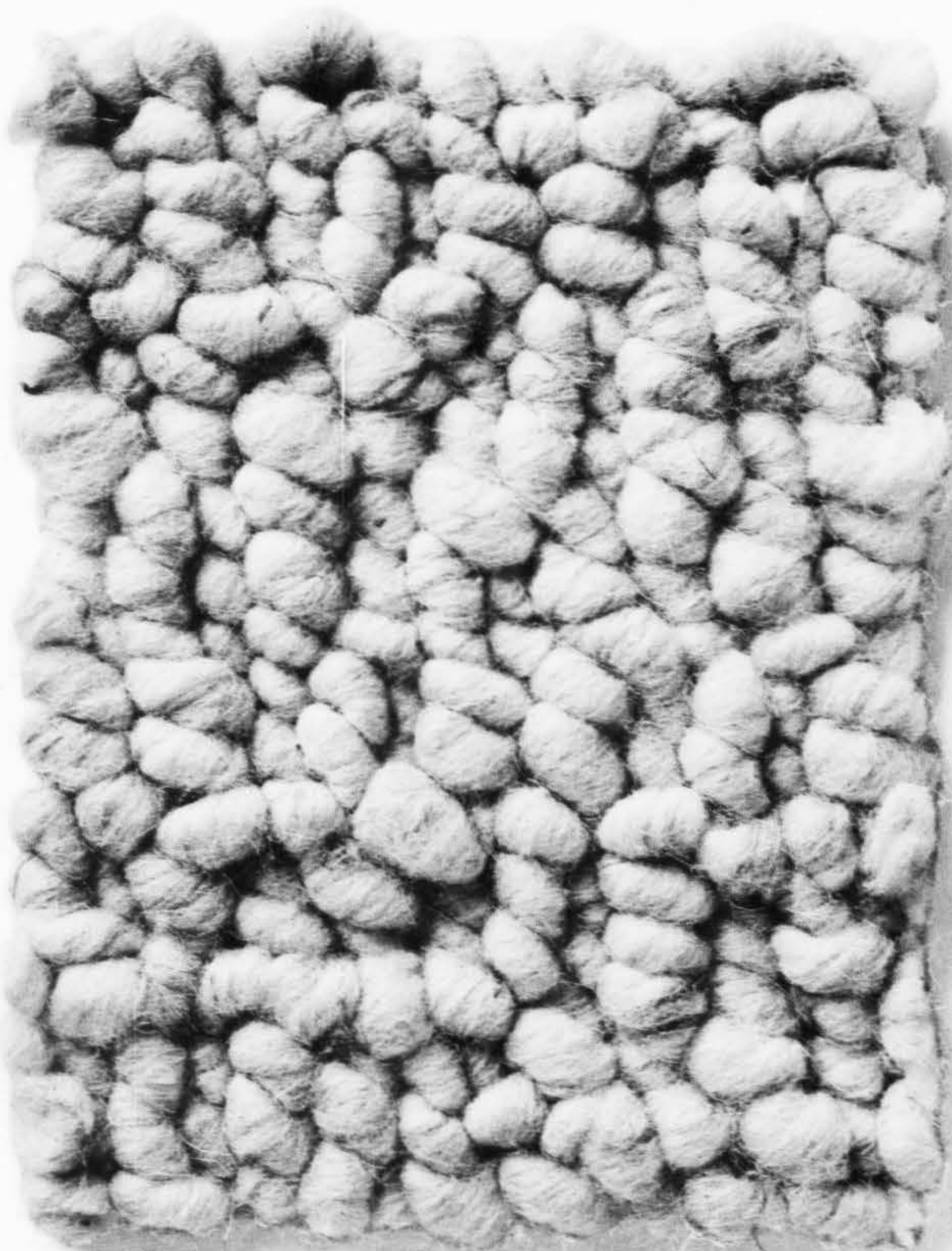
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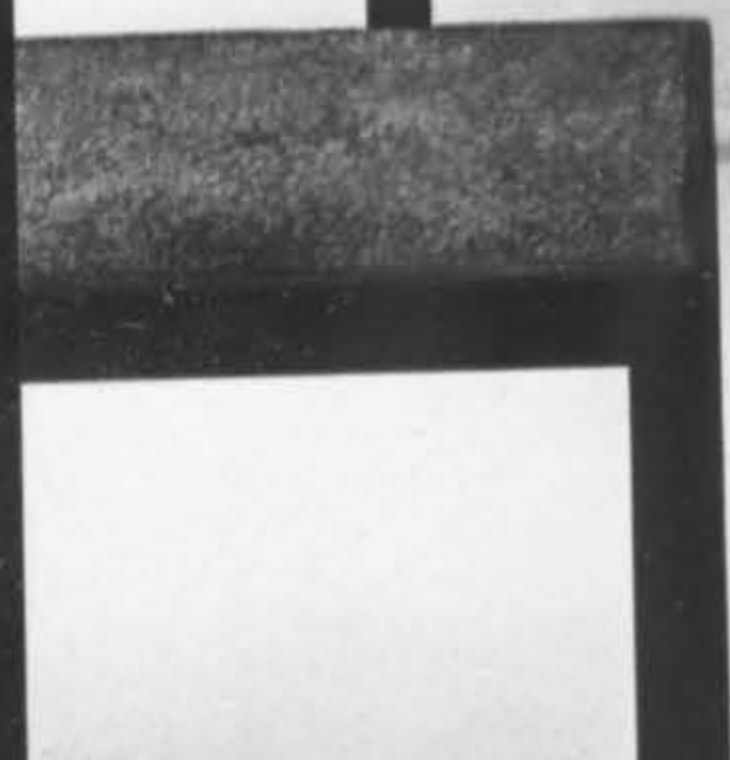
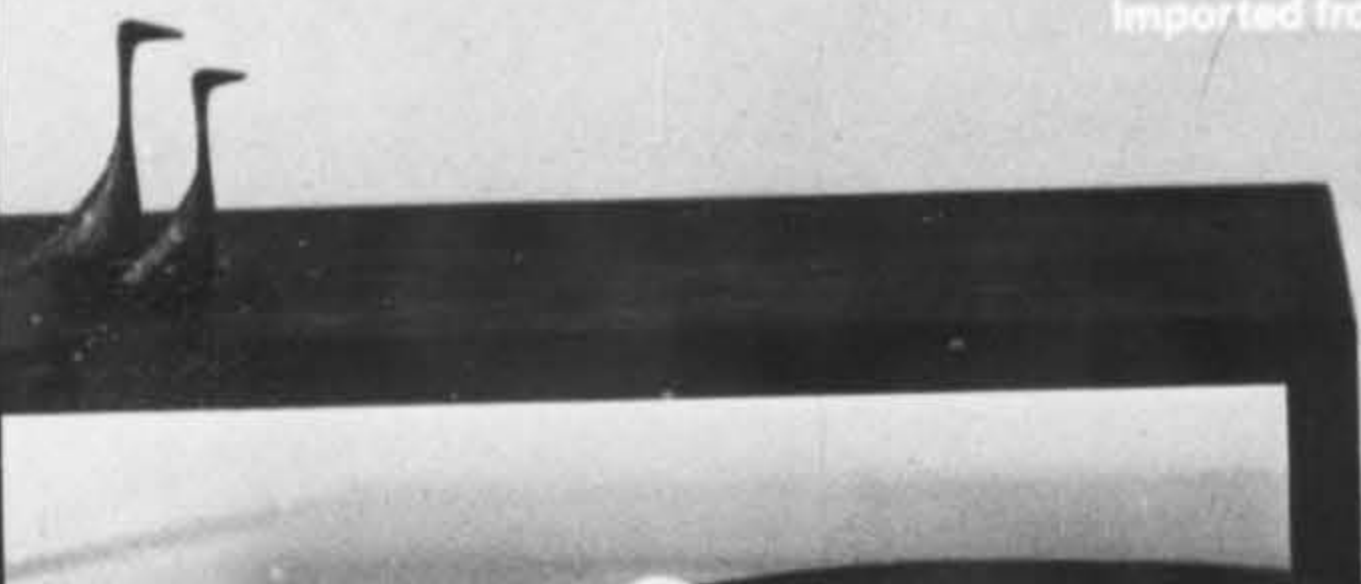
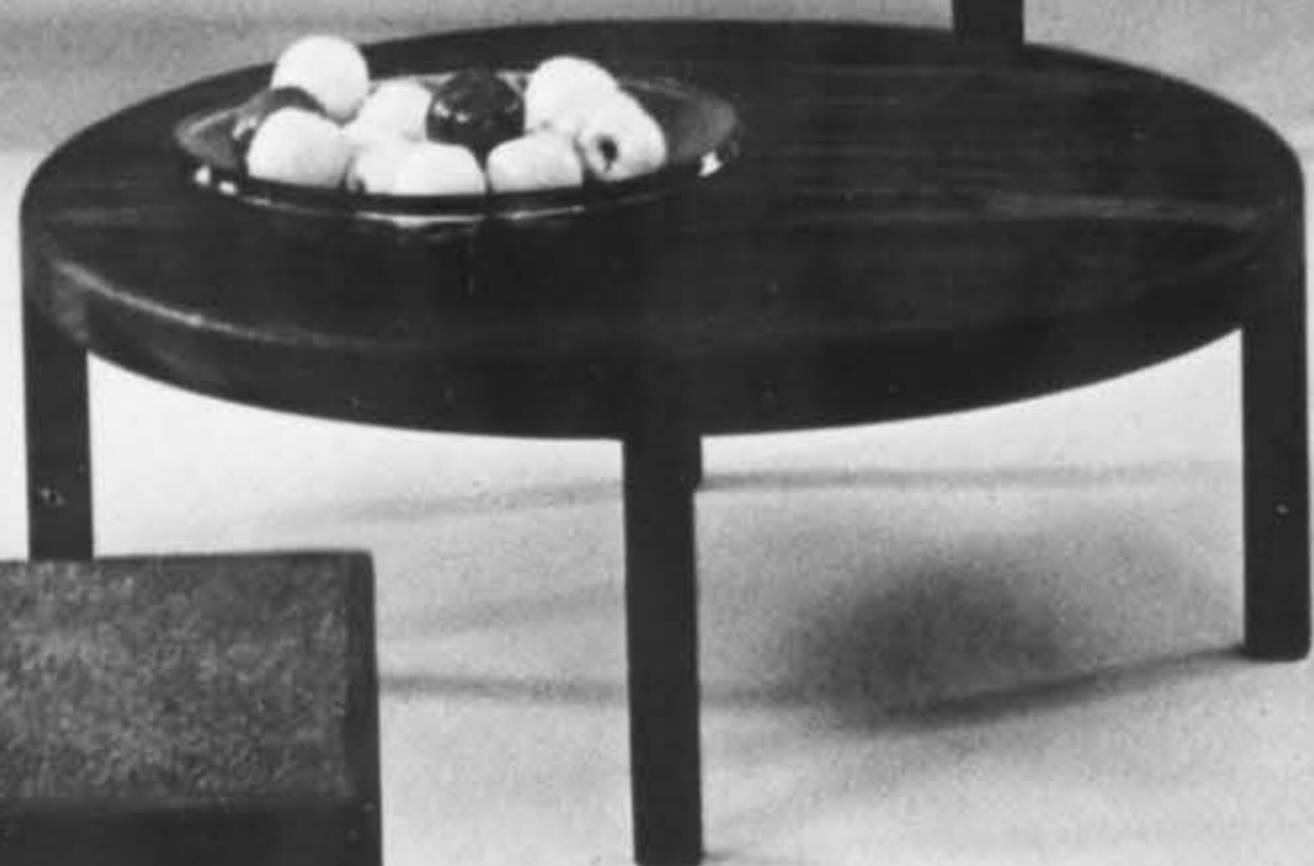
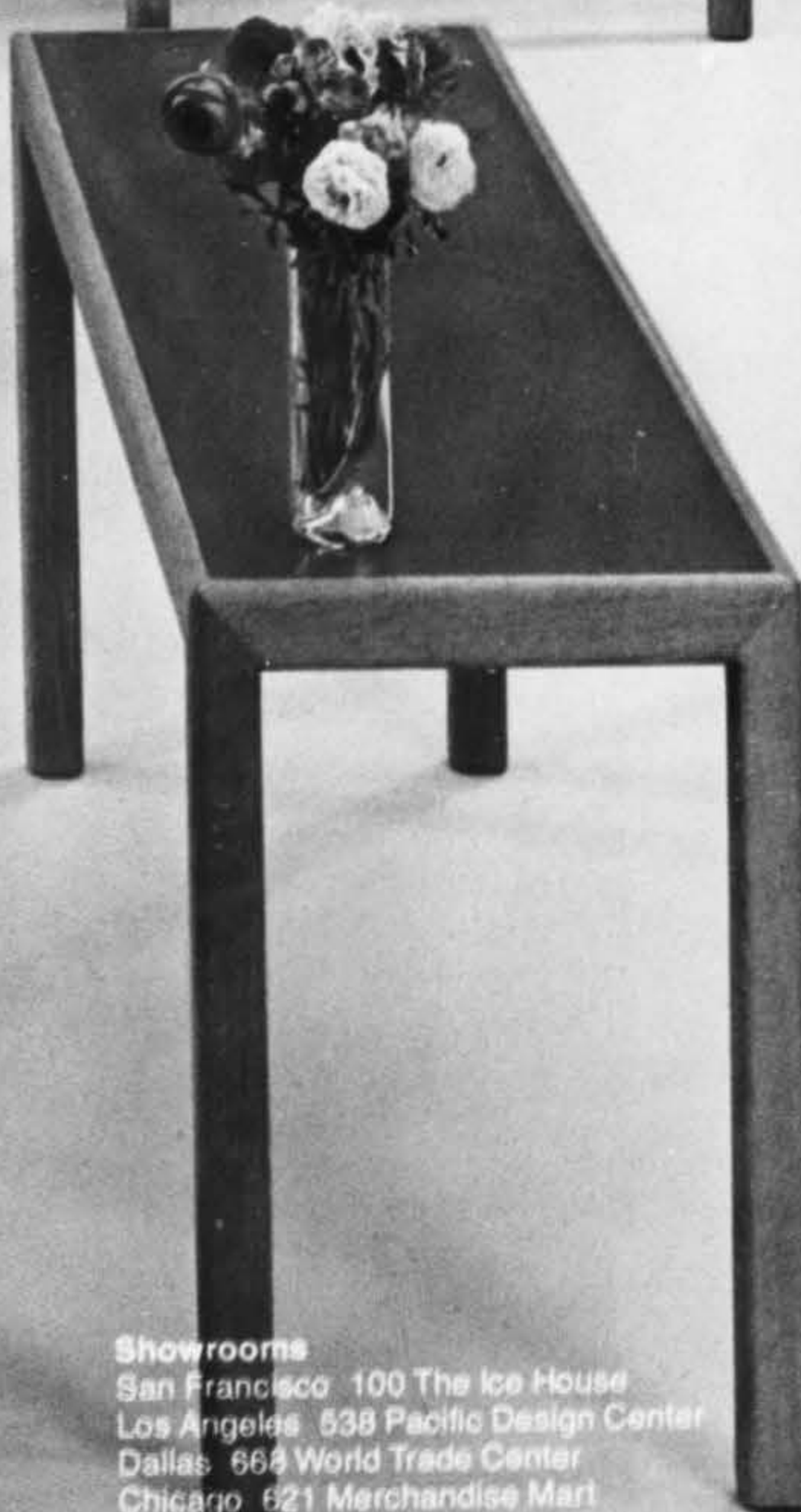
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Interiors EDITORIAL 2/77

The new editorship here is a product not of change but of growth: Richard Jones will now devote his efforts to the editorship of INTERIORS' flourishing offspring, RESIDENTIAL INTERIORS. Otherwise, our staff remains intact: Roger Yee, Betty Raymond, Richard Zoehrer, and, of course, the amazing and indefatigable Olga Gueft. I am pleased, though, to introduce one other new member of our team, Véronique Vienne, who begins with this issue in the crucial job of Art Director. Her impressive magazine design experience includes work for *Architecture Plus* and for the French magazine *Moci*, and she has worked as well as an interior designer (for Raymond Loewy-William Snaith and for Walter Dorwin Teague, among others).

INTERIORS' expansion comes, appropriately, at a time when the whole interior design field is growing in importance and recognition. In 1975 George Nelson wrote in these pages that interiors constituted "the emerging dominant reality." Month by month, it is becoming more and more clear that he was right.

The whole modern design movement (a movement which is the context within which all of us work, like it or not) is also growing. Despite the publication of some highly entertaining obituaries, the modern movement is still very much alive, thank you, having matured, as movements will, into a relatively pensive middle age. The extreme positions of its early days are seen now as childish oversimplifications: its reaction against eclecticism is seen as an over-reaction; its goal of achieving a revolutionary new society by means of revolutionary art is seen as ridiculous. But modern design continues (less dogmatic, less ascetic, more permissive of traditional references—even of traditional opulence—than ever before, we admit), and we dedicate ourselves to the continued explication of that design.

A friend recently warned me that to speak now in support of the modern movement was "staying too long at the party." Maybe so, but we're having a damned good time, and, so far, we haven't been tempted by any other invitations.—

STANLEY ABERCROMBIE



*The power
of
suggestion:
ambiguities
abound
in Hollein's
work.*

BY DOROTHY ALEXANDER



HANS HOLLEIN
**JEWEL SHOP
IN VIENNA**

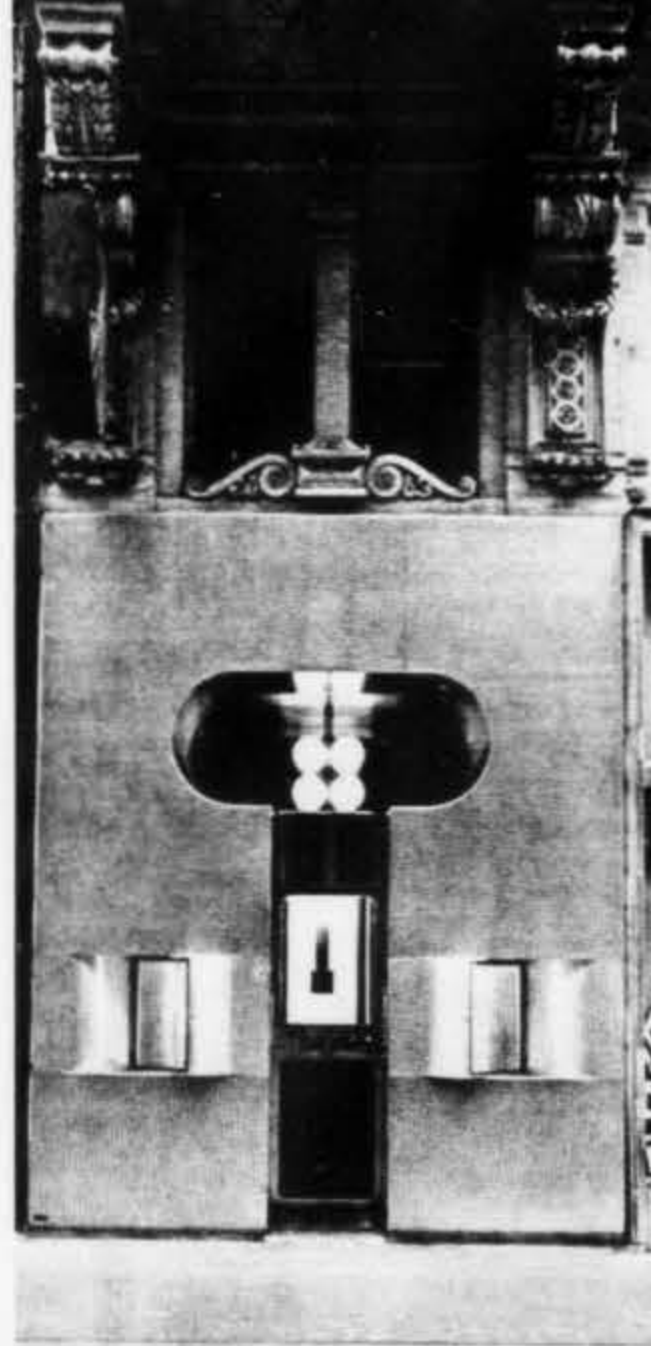
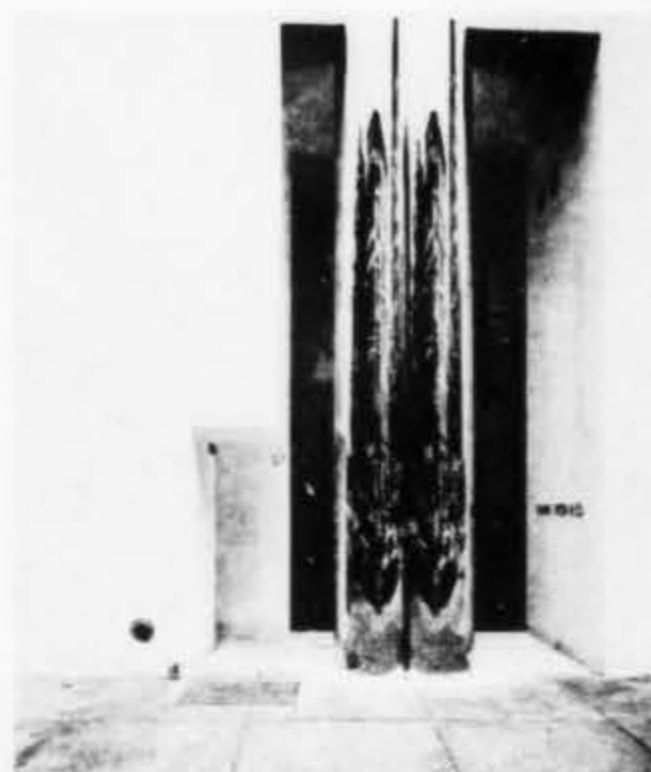
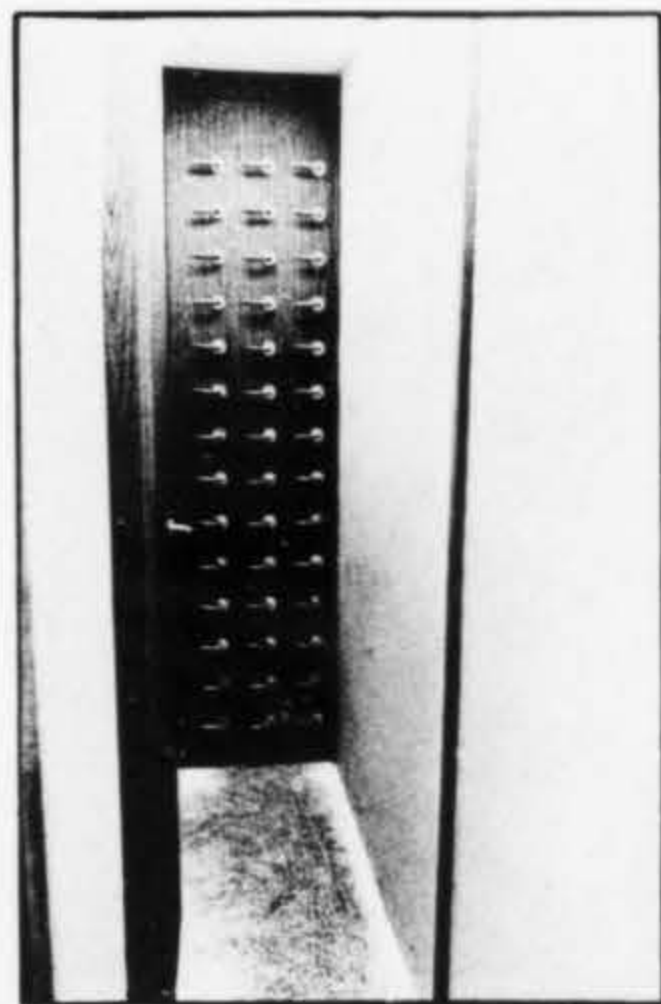
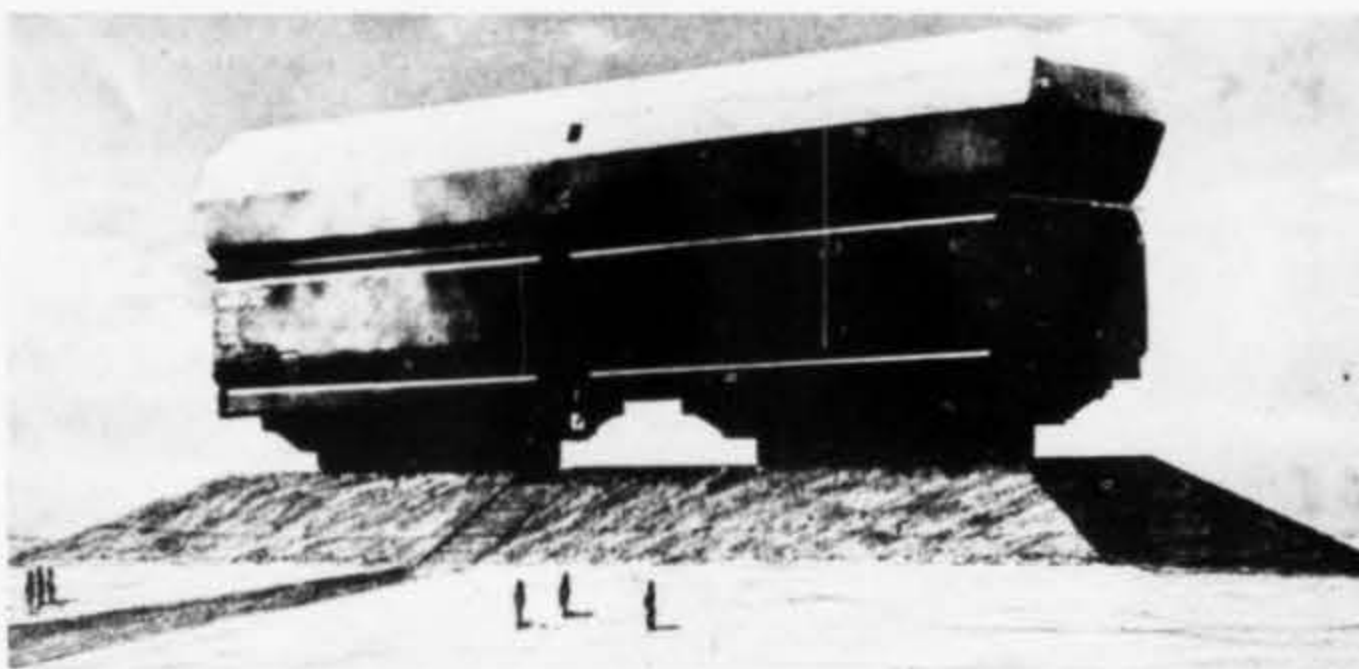
Located in Vienna at Graben 26, the jewel-shop Schullin by Hans Hollein[®] adds a new luster to this elegant and historic shopping street. In this context, the shop is surrounded and possibly inspired by a wealth of Baroque imagery, including a marvelous monument, the *Pestsauale am Graben* (commemorating the end of the plague in Vienna in the year 1679). This sits in the center of the thoroughfare like a celestial visitation of cascading clouds and cherubim.

Schullin, however, is a different kind of phenomenon (as well as an impeccably proportioned space of *minute* physical dimensions, measuring about 7'x20' inside). Appropriate to the Twentieth Century, its imagery is abstracted from nature rather than directly representative of natural forms. The shop's opening gesture is a brilliant lightning-like cleft in the granite street wall which appears to *strike* the shimmering entrance door.

This fissure or crack (the origins of which, like those of the phallic steel-clad column at the entrance to Hollein's New York Feigen gallery, may be as Freudian as they are Baroque), begins as a thin rivulet of brass, set shallowly in the highly polished granite surface of the upper facade. It widens imperceptibly as it falls; then breaks open and appears to penetrate solid granite, in cascading layers of overlapping metal (actually false-work over an existing cornice) for a depth of about six feet. As the penetration deepens it narrows, and the metal lining darkens around a grouping of functional bright steel tubes (air conditioning) and lights (the overlapping layers also serve as louvers for fresh air intake). Below, the exterior space serves for entry and for the adjoining vitrine whose brass frame bears the simple logo SCHULLIN at its base.

Except for the bright steel, all the metal is brass and has a slightly warped surface that produces shimmering, liquid reflections of street movement and surrounding buildings. These continue in the polished granite soffit, while imperceptibly the penetration metamorphoses into a lovely door of exquisite workmanship (repeating in softened outline the form of the "fissure") that beckons without revealing the inner chamber.

Actually, all of this is constructed on a simple metal framework, rather like a prefabricated storefront. This was shop-fabricated complete with "fissure" intact, and inserted into the gutted opening of the front. The appar-



Left, a possible inspiration for designer Hollein, Vienna's baroque Pestsauale am Graben monument. Clockwise above, some of Hollein's own design inventions: a pill he envisions as a "Nonphysical Environmental Control"; a many-handled "Frustration Door" for the 1968 Milan Triennale; a project for a "Transformation Monument"; the Feigen Gallery, New York, 1969; and the Retti candle shop, Vienna, 1965.

[®]Hans Hollein's most recent American work has been the concept design for the opening exhibit of the Cooper-Hewitt Museum of design in New York. The exhibit is on view through the end of February.

Born and based in Vienna (a city still rich in Baroque and other masterworks, where everyday life still bears the imprint of the nineteenth century), Hollein has been thoroughly exposed to the phantasmagoria of American culture through his own efforts, and with the help of a two-year Harkness fellowship for travel and study. He may have the best of both worlds. In any case—although his work sometimes has overtones of dark humour—he is an exception to the present tendency towards gloom. He actually likes the Twentieth Century. This is evident in such statements as: "It is of almost no importance whether the Acropolis or the pyramids exist in physical reality, as most people are aware of them through other media anyway, and not through an experience of one's own. Indeed their importance—the role they play—is based on this effect of information. Thus buildings might be simulated only . . . and the use of the laser lead to totally new determinations and experiences. (Likewise) the controlled use of drugs and chemicals to control body-temperature and body-functions as well as the creation of artificial environments (eg. the space-suit) has barely started."

Or, "Limited and traditional means of architecture have lost their validity . . . A true architecture of our time will have to redefine itself and expand its means. Many areas outside traditional building will enter the realm of architecture as architecture, and 'architects' will have to enter new fields . . . All are architects. Everything is architecture."

Although these ideas about architecture are not directly evident in the work shown here, they are very clearly reflected in such projects as the Proposal for an Extension of the University of Vienna, 1966 (a photograph of a television set with sketched cord and oversize plug ready for insertion into the side of the University building; the Spray for Environmental Changes and the Nonphysical Environmental Control Kit of 1968 (containing "different pills to create various environmental situations"); as well as various Transformations such as the Aircraft-Carrier-Cities of 1964 and Royce Grille on Wall Street, 1966 which are photomontage juxtapositions of anomalous elements such as the carrier or grille or a spark plug in a context that renders them suggestive of built form.

Hollein's built works and exhibits, on the other hand, are well made, precise and functional. In addition, they are equally rich and strange with—to return to the Baroque—"ingenious and often ambiguous imagery" which undeniably effects a physical transformation. So that while it is perfectly possible to use, experience, or discuss them on a purely functional level, it is probably more fun to return the imagination in kind, and do so with some reference to this imagery and its possible sources in the unconscious of the beholder.

D.A.

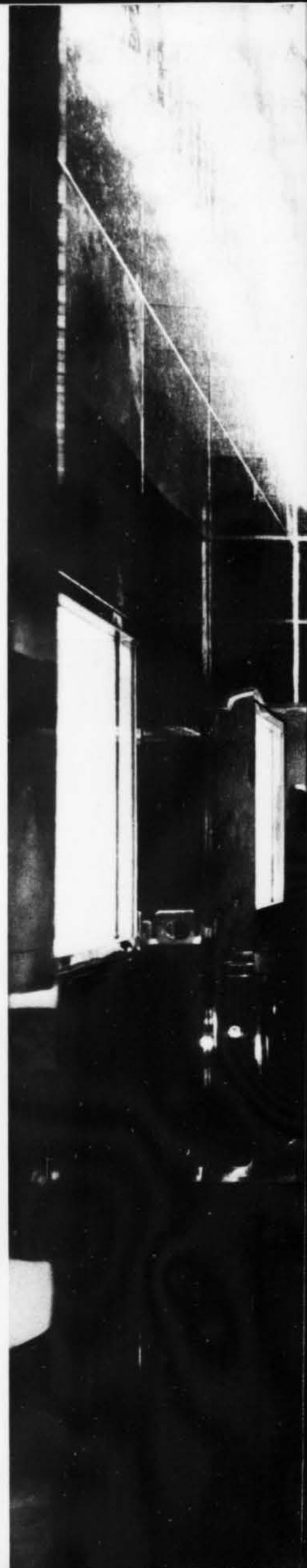
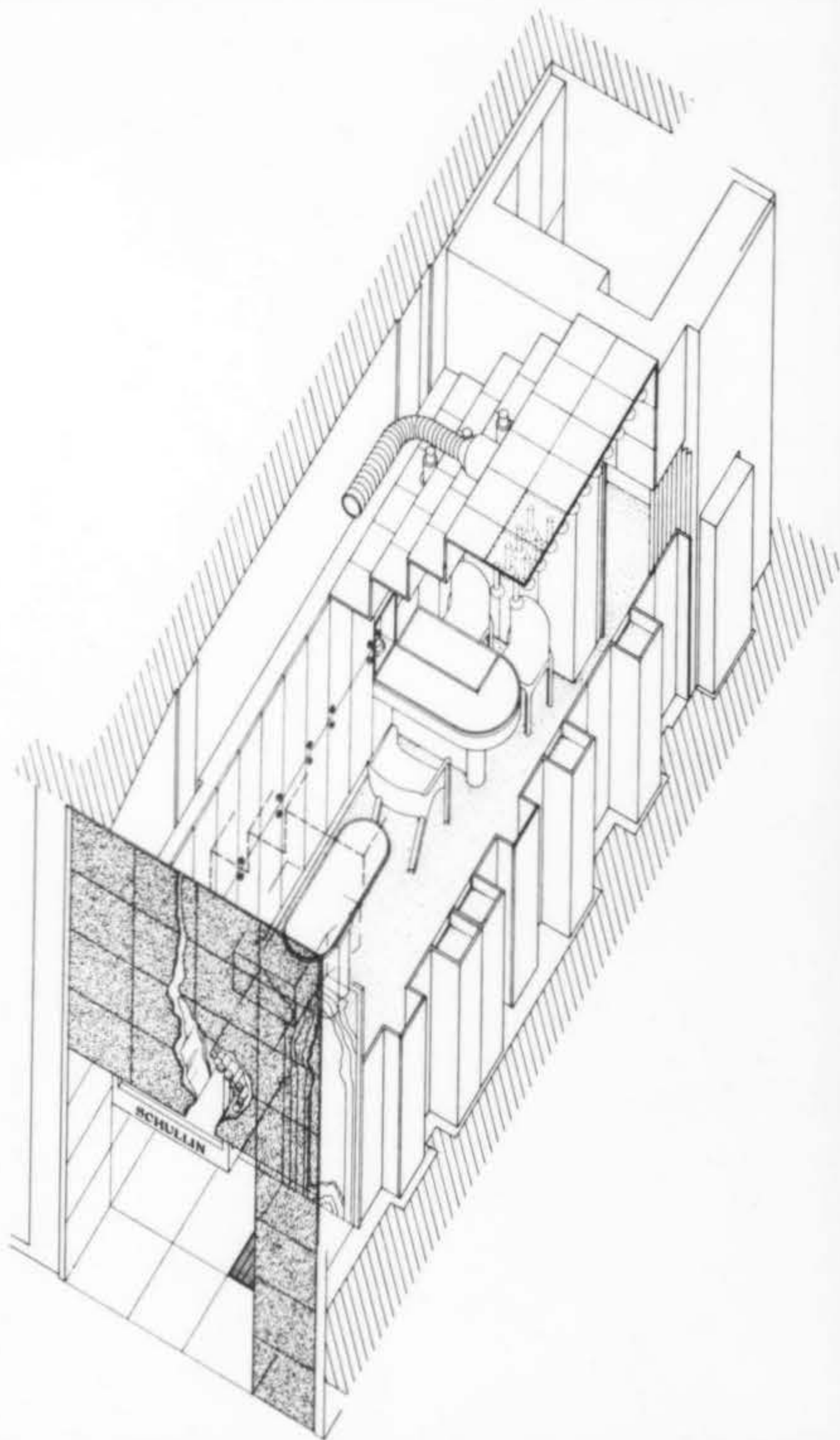
ently solid upper and right side sections are simply 'slipped' over existing stonework (the front does not reflect the width or height of the interior). All the granite is applied, in panels, over this framework. The solidity is pure illusion. If it were not for the sustaining fascination of the imagery combined with anachronistic perfection of detailing and workmanship (certain sections, including the fissure, were worked out in full-scale mock-up), the whole thing might have come out looking decidedly papier-mache.

The interior of the shop, hardly as large as a stateroom, is fitted simply and luxuriously. Colors are dark, and surfaces soft and inviting. As Hollein remarks, "Both in visual and haptical sensations, there is a connection of the room with the product." The only jewel-like surface, however, is the continuous, highly-polished granite side wall. This is also applied over a metal subframe, and the "lost" space within the wall is used along its length for discreet, illuminated cases where jewels are highly visible but perfectly secure. As well, the visibility encourages a promenade through the space; this effect is extended by mysterious lateral passages in the side wall—actually shallow, mirrored niches lit from above.

In these restricted circumstances, the ceiling height is used to every advantage to enlarge the space. This is done by deliberately narrowing the space as it rises, in a geometrical repetition of the outline of the "fissure," which also serves to conceal ductwork and provide spotlights over two small, finely detailed counters where business is transacted. Both counters, as well as the inner surface of the door, are panelled in leather, bound with brass. Furniture is cherry-wood and brown plastic. And floor, walls and ceiling planes opposed to the hardness of the granite are all soft, brown, velour-like surfaces. The soft side wall is used for continuous, concealed storage and a single illuminated case at the desk location.

At the back of the shop is a minuscule office, concealed by a velvet curtain. Overhead at the ceiling apex a twin row of light globes in long, steel sockets (rendered four fold by reflection in the granite) slips through the looking glass—and continues to infinity.

Dorothy Alexander supervised the construction of Hollein's Feigen Gallery and has worked as an architect in the offices of Richard Meier and Hardy, Holzman, Pfeiffer.



JEWEL SHOP



Opposite page, below: a leather counter top, edged with brass, aligns with a small display case set into the velour-paneled storage wall. Left, looking towards the entrance from the rear of the shop; ceiling lights are reflected in the polished granite wall. Above, two details of the entrance door: a spherical knob on the brass exterior face, and a horizontal pull on the brass-and-velour interior.

Basic to the profitability of almost any restaurant operation is its bar, and basic to the efficient working of the bar is its design. For some practical information about bar layouts, dimensions, and facilities, we went to an authoritative source, the American Bartending School, which maintains 22 training schools throughout the country. The interview is based on conversations between Stanley Abercrombie, Editor of INTERIORS, and Bruce Owen, an administrator of the ABS.

INTERIORS: Your bar set-up here in the school is planned for practice bartending sessions for your students. Is it meant to resemble a working bar in every way?

ABS: Exactly. It is not quite typical in that it is a very long bar—40 feet long—accommodating three different bartenders' stations. But in other respects—the depth and other dimensions—it is what we consider standard.

INTERIORS: The bar, typically, has two main working surfaces, a front bar between the bartender and the customers, and a back bar. On the back bar are the bottles, dozens of them. How does a

bartender remember which liquor is where?

ABS: There are different possible systems, established by the bartenders, and different numbers of bottles, too, depending on the bar. Here we have 75 to 80 bottles per station, but that's not always necessary. The plan here is that, on the bartender's left, facing the back bar, are the scotch and hard liquors. These continue to the tall Galliano bottle, which is easily recognizable and in the middle of the station. To the right of the Galliano are all the cordials. Sometimes the prestige liquors are put in the center—12-year-old scotches, Stolichnaya vodka, and so on—just for display.

INTERIORS: And the bottles under the front bar—what are they?

ABS: That's the speed rack, 13 bottles at each station that are very frequently used, the house liquors, some Grenadine and other flavorings. These liquors are generally less expensive than the ones on the back bar—an 80-proof bar gin at \$4 a bottle, for example, instead of an \$8 gin.

INTERIORS: I sometimes wonder if it's always necessary to look at bottles. Can you imagine a bar

layout in which the bottles are not on view?

ABS: No. Looking at bottles is essential. It's a sales tool. Some customers can't think what they want or how a drink is made; seeing bottles helps them. And if a bar pays \$100 for a case of scotch, it should be shown off. A bar works like a toy store: there's a lot of impulse buying. If people walk into a store with nothing on display and are forced to ask for toys, there won't be many sales.

INTERIORS: And the glasses—how many are there and where are they stored?

ABS: Like liquor, there are many possible types, and the most used ones will vary according to the bar and the neighborhood. Tall glasses for rum drinks may be very popular in one place, not needed at all in another. At the school, we store them on the top of the back bar, the most usual location, but often they're in overhead racks. Sometimes there are also water pitchers, one at each station.

INTERIORS: And how are the glasses washed?

ABS: In a standard washing ba-



AN INTERVIEW WITH THE AMERICAN BARTENDING SCHOOL **BEHIND THE BAR**

sin. By law in many places, such basins have three compartments: a warm water tub with soap, a rinse tub, and a second rinse tub with bristles for scouring out the glasses.

INTERIORS: What other equipment is found at each bartender's station?

ABS: Well, at the bar, a set of basic tools: a muddler, mixing spoon, ice scoop (you can't dip a glass into the ice—the glass may break and you'll have an ice chest of broken glass), a glass mixing cup, a metal mixing cup, and a strainer.

INTERIORS: How do you use those cups?

ABS: They fit into each other, and it's important to shake them with the larger metal container towards the customer—if there are spills, they shouldn't be on him—and then the bartender pours from the metal container.

INTERIORS: Are these tools the bartender's own?

ABS: No, usually they're supplied by the bar. As each bartender goes off duty, though, he's expected to clean the tools and leave them neatly nested together for the next shift.

INTERIORS: The little depressed shelf on the inside of the front bar—how is that used?

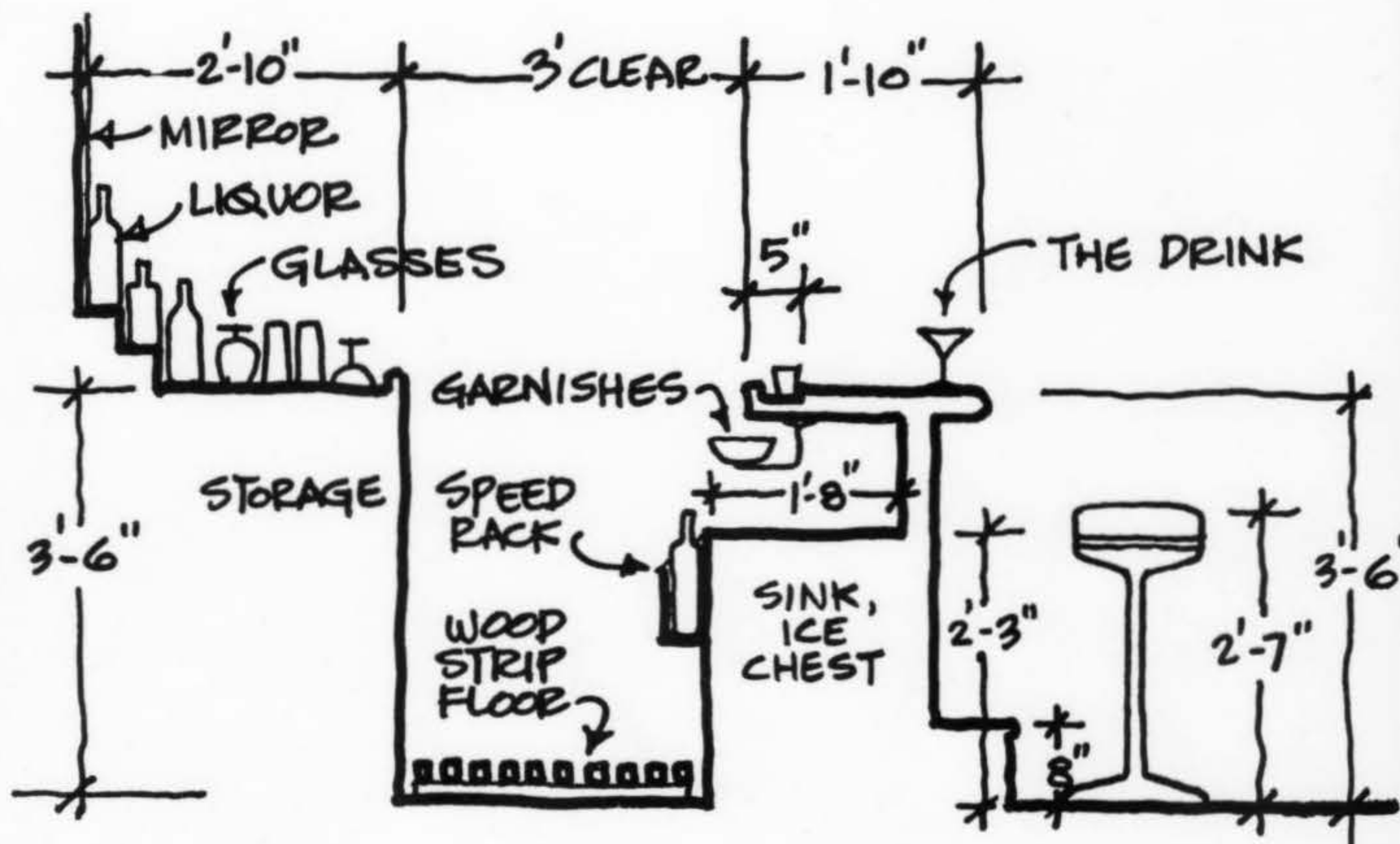
ABS: For mixing drinks, all drinks. Drinks are always made on that lower shelf, never anywhere else, never on the back bar and never on the main part of the front bar. That main part is the customer's own, for his papers or cigarettes or arms. The lower shelf is the bartender's territory, but completely within the customer's view.

INTERIORS: What standards do you suggest for seating?

ABS: A good rule is the distance of an arm's length between bar stools, but such rules are variable. In a discotheque—speed bar situation, there may be no stools at all; in a local pub, there should be widely spaced stools, enough space for people to feel alone if they want to.

INTERIORS: And standards for lighting?

ABS: Bright lights are not advan-



"I sometimes wonder if it's always necessary to look at bottles. Can you imagine a bar layout in which the bottles are not on view?"
"No."

tageous; an important quality in a bar is anonymity, with no invasion of space. Designers must allow for occasional brightening of the lights, though; rheostating is helpful. It's important to be able to brighten the lights for "last call," usually 10 minutes to 4 (really 20 to 4, but it's 10 to 4 on slightly advanced "bar time"—otherwise, you'd never get the crowd out by 4). It's important, too, of course, to be able to turn the lights up very bright for cleaning the bar.

INTERIORS: What other equipment is needed?

ABS: At each station, an ice chest, sometimes two ice chests, and also at each station, at the bar or just under the bar, small containers for orange slices, lemon peel, cherries, onions, olives, and limes. A blender is helpful, but not essential. A cash register, one per bar. And a mirror is a great asset—it reflects both the customers and the liquor.

The bar dimensions shown in the section above are based on measurements of the training bar in the American Bartending School's New York branch. Cocktail glass photo courtesy Libbey Glass.



Sitting down to a juicy cut of steak is nearly a sacrament of American life. What else could this extravagance be (more beef in one serving than most peoples in the world have in a year) but living proof of God's favor? And what could be more American than a "old West" style steakhouse to serve it fresh off the hoof, or perhaps an "English" chophouse? Visitors to New York's U.S. Steakhouse Company by Gwathmey Siegel, architects have discovered a new and notable answer.

That is, a distinctly American interior that functions with vitality, intimacy, and style—an original.

U.S. Steakhouse leased half the space once occupied by the famed La Fonda del Sol restaurant, retaining the existing kitchen and the concept of a short order food bar immediately beside the entrance for stand up service. For the rest, Charles Gwathmey reports, "We were given a modest budget and what was basically a warehouse of a space." To breathe life into it, the firm divided the interior elevations

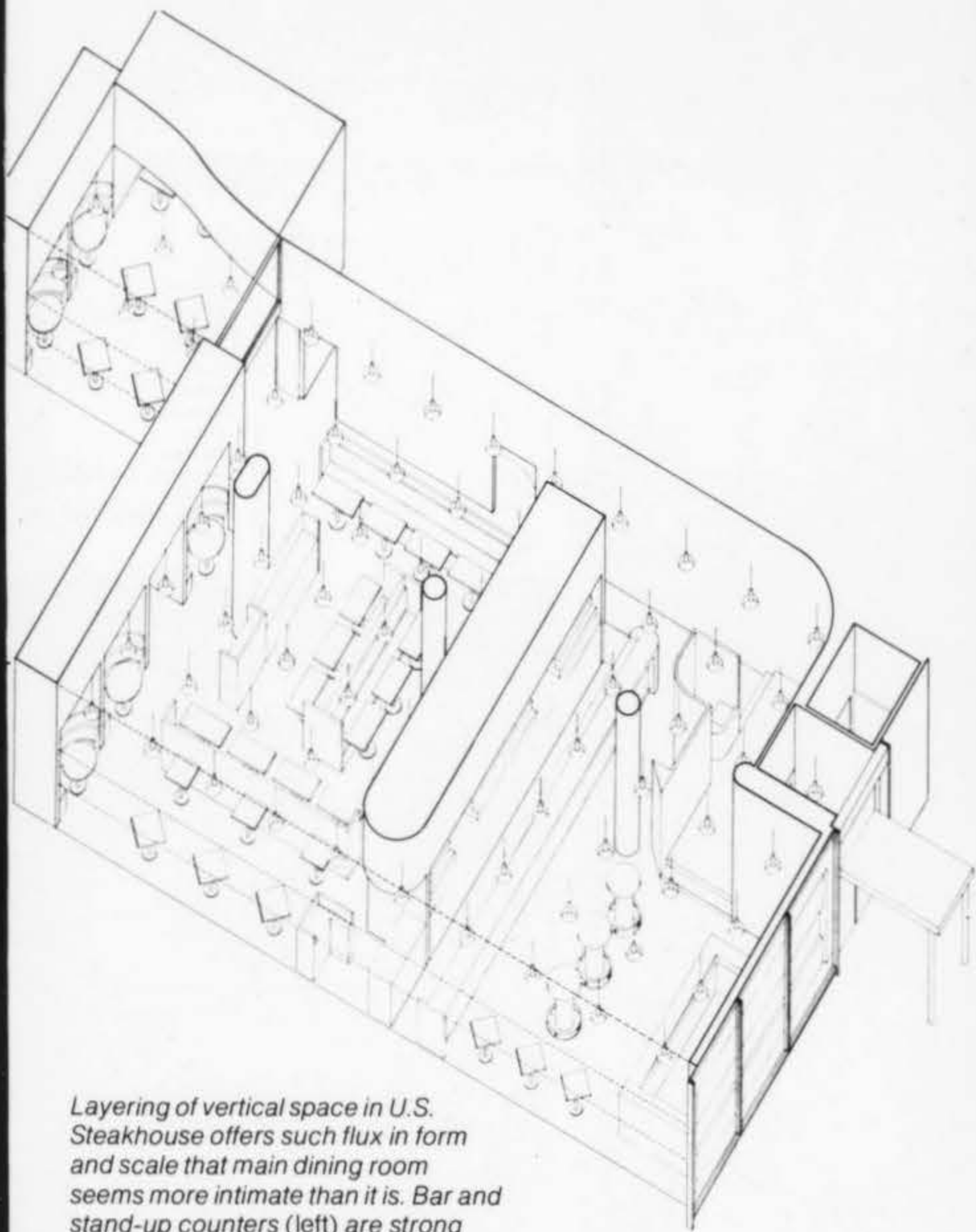


Photography by Norman McGrath

**GWATHMEY
SIEGEL
U.S.**

STEAKHOUSE COMPANY

A restaurant in New York served with vitality, intimacy, and style



Layering of vertical space in U.S. Steakhouse offers such flux in form and scale that main dining room seems more intimate than it is. Bar and stand-up counters (left) are strong spatial elements, but graphics at concourse (right) and soffit (below) play vital role in projected plan (above).



into visually distinct "zones," and the floor plan into a landscape of varied seating configurations.

Beginning at the building's existing 11-foot ceiling, Gwathmey-Siegel suspended down-lit luminaires to a height of 7'-6" above the floor. This dimension is repeated twice: in the soffit of the sculptural space divider separating fast service from table service in the main dining room, and in the soffit of the partially dropped ceiling over the small adjoining auxiliary dining room (see plan and projection). From this point down a 3'-0" band of mirrors runs to a wainscot height of 4'-6". Both wainscotting and seating booths in natural wood rise to this same elevation from the wood-plank floor.

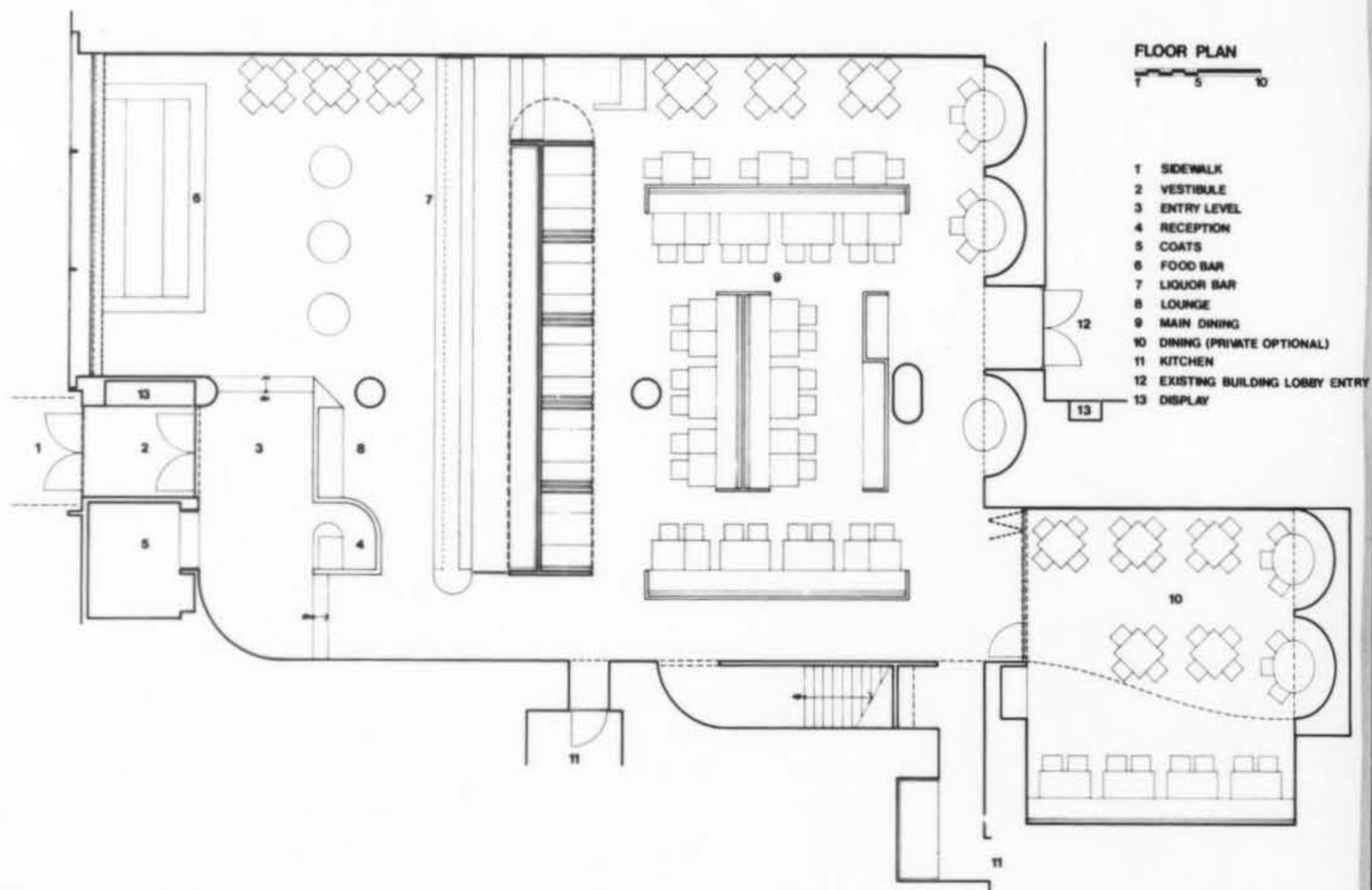
Such a distillation of vertical space into distinct layers has the effect of obscuring the boundaries of the large (over 70 feet by 50 feet) room. Light and form seem to glide back and forth at their own densities and velocities. The graphic treatment of the space divider, a stylized American flag, further stratifies the air around it with parallel red and white banding—a highly effective use of this almost too familiar form.

Seating is the other variable in the design solution, and Gwathmey-Siegel has fully exploited the possibilities with stand up counters, bar with bar stools, free-standing tables and chairs, benches with freestanding tables and chairs, banquettes, and booths high enough at 4'-6" that Gwathmey calls them "small rooms within the room." Visitors are given the impression they are moving through small, intimate spaces on the broad floor; each seating configuration appears to have a density and texture of its own.

There is a dash of Americana, perhaps inevitably. Two panoramic photomurals of cattle drives at opposite ends of the restaurant define the limits of the deliberately ambiguous space. Chaste metal framed photographs are scattered along certain walls just above wainscot height. An enlarged photograph of a cowboy and the cattle brand "U.S.S. Co." logo designed by George Lois of Lois, Holland, Callaway, graphic designers, greet passers by on the street or the interior concourse of the building housing the restaurant. Even more American is the interior design itself: lean, efficient, and resourceful. Steak could have no better garnish than this.

ROGER YEE

U.S. STEAKHOUSE COMPANY



Cabinetwork: **Alpine Store Equipment**. Pendant lighting fixtures: **Abolite**. Chairs: **Thonet**.



*Lean, efficient,
and
resourceful:
steak could
have no better
garnish*



Use of space varies with seating configuration in Gwathmey-Siegel design. Booths and benches create room within room in main dining room (left, above, below right). Bar stools (above right) are traditional perches. See plan (above left) for overall effect.



During the five-and-a-half years of its monstrously long gestation, virtually everyone who heard about the restaurant/club of the World Trade Center was willing to bet that it would turn out to be a monumental flop.

How could *any* restaurateur—even fabled Joe Baum, one-time mastermind of Restaurant Associates—hope to serve 2000 meals a day while adhering to a gourmet standard? Volume is the key to profits in a restaurant operation and gourmet cuisine is notoriously restricted to low volume and tender loving care. Yet Guy Tozzoli, the director of the World Trade Center, had coolly programmed an acre-sized haute cuisine facility—during a recession to boot!

How could *any* interior designer—even architect Warren Platner—hope to transform a standard office building floor into an environment of variety and splendor—and in the face of an inflation-ravaged budget?

What about the logistics of storing and preparing food and serving and moving people in restaurant and banquet facilities sufficient unto a large hotel—for Windows is in effect such a complex minus the guest rooms—a quarter of a mile above ground, on the 107th floor? How cope with city building codes and Port Authority requirements for fire-safe areas?

How fit the necessary space for storage, kitchen equipment, and work counters in the left-over footage of a floor already crisscrossed with the structural, mechanical, ventilating, and electrical entrails of the double-towered behemoth of the World Trade Center?

In any case why try? Apart from the fact that the building was cordially detested as the Port Authority's most arrogant kick in the groin of a floundering city overloaded with office space and starved for mass transit funding, the location of this unwieldy luxury restaurant was hopelessly wrong. The dearth of quality restaurants in the west Wall Street district made the provision of a luncheon club for the huge building's tenants almost mandatory, but the area was too remote to attract substantial theater, tourist, or local trade after the five o'clock exodus of office workers.

As to the admittedly nonpareil view, there are several other wonderful city views, not as high but high enough, to be had from a number of restaurants far more conveniently located in Rockefeller Center, the Pan-Am Building,

the Gulf & Western Building, Central Park South.

The probability of failure was implicit, as well, in the recession, and in the change in IRS regulations on expense account dining which had made economic anachronisms of the ambitious "theme" restaurants of the sixties. Joe Baum's Four Seasons, Forum of the Twelve Caesars, and La Fonda del Sol.

The construction of Windows, delayed by strikes and budget reviews and peppered by attacks on the Port Authority led by mass transit advocate Theodore Kheel, dragged on for so long that architect Platner, who started another major restaurant in Kansas City's Crown Center a year after he started Windows, managed to finish the Kansas project, The American Restaurant, almost two years before Windows.

Windows isn't quite finished yet—INTERIORS will publish a sequel to this presentation when the crystalline Gallery is finished—but it opened last May. So now we know how wrong, how hopelessly off the beam were all those fore-

casts of doom, those hedging, "realistic," "practical" analyses.

Windows, as everyone knows who has tried to get a weekday reservation in less than five weeks, is the smash of all time. It is a success like no other, not only in volume, profits, and quality, but in its effectiveness at changing the mood and image of the city, and in redirecting the movement of people to downtown Manhattan with a force that has important implications for New York's long-term future. Steady volume—and accompanying profits—exceeds 2400 meals served daily.

Windows is not the largest of all restaurants, but it is definitely the largest *grossing* restaurant in the world, doing \$200,000 a week, week in and week out, a feat never before accomplished in any kind of restaurant, let alone a gourmet restaurant.

And gourmet restaurant it is. The food critics, those most implacably nit-picking of specialized journalists (Gael Greene of New York magazine, Mimi Shera-

ton of the New York Times, and Jay Jacobs of Gourmet magazine) unanimously concede that Baum has overcome the odds of quantity food service.

Unanimously they rave about the ambience and the view.

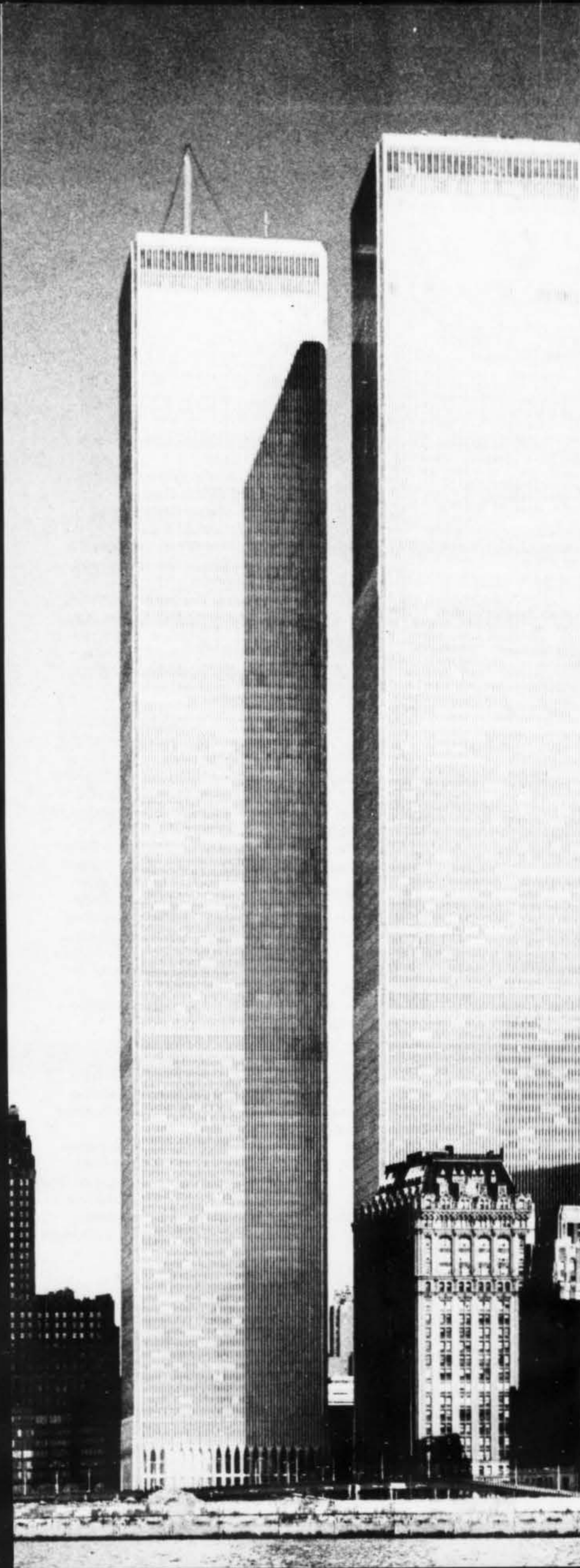
More specifically about Windows' effects on the city, and with unhesitating, unerring precision, Gael Greene declared in the opening paragraph of the first of her two articles, published only three weeks after Windows' opening: "... A revelation. Suddenly I knew—absolutely knew—New York would survive... New York would prevail. Forget about Acapulco gold. This is Manhattan green. If money and power and ego and a passion for perfection could create this extraordinary pleasure... this instant landmark, Windows on the World... money and power and ego would rescue the city from its ashes. What a high."

"The Most Spectacular Restaurant in the World" was the title of Ms. Greene's first article. "Le restaurant le plus spectaculaire du monde," echoed L'Express of

The 110-story towers of the World Trade Center by architect Minoru Yamasaki loom over every other building in the city. Warren Platner designed not only "Windows" on the 107th floor of the north tower (left) but the observation deck on the 107th floor of the south tower (July 1976 INTERIORS).

WARREN PLATNER WINDOWS ON THE WORLD

Design turns an unloved colossus into a triumphant symbol of New York's rebirth



Paris. In no time at all, Windows was being gossiped about everywhere in the world. "That bathroom!" gasped a Kansas City executive who accidentally heard that Platner was waiting in the reception room of Hall's Crown Center. The Kansan hadn't yet seen Windows, but its strawberry-mottled marbled men's room had evidently made a deeper impression on one of his associates than Windows' extraordinary view.

With Windows firmly established as an instant landmark, and long lines of diners queuing up behind the velvet-sheathed ropes near its two elevators in the lobby of One World Trade Center, its location no longer seems so out of the way. Apartment projects have been going up for some years on the tip of Manhattan. Soho, Noho, and Tribeca are also sheltering new settlements of middle-income residents. Mass transit to the area is superb; an entire complex of rail and subway networks converges under the building. The resurgence of downtown Manhattan, one of the most fascinating as well as oldest parts of the city, is inevitable. Windows is its signal, as well as a symbol of what makes New York New York.

Costing \$7.5 millions, Windows is only the cream of what will eventually be a \$26 million complex of 42 different World Trade Center eating facilities.

Windows is the Club at the World Trade Center until after lunch, though the public is admitted at lunch for an added fee. In the evenings it is a public restaurant. Membership costs \$360 for WTC tenants, \$420 for those whose businesses are near the building, \$100 for those north of Canal Street \$50 for out-of-towners.

Among the \$100 members who feel they have a bargain is that arch-critic of the Port Authority, Theodore Kheel, a gourmet who long lamented the demise of Le Pavillion.

But you don't have to be a gourmet to love Windows, nor a V.I.P. to get in. From 3:30 p.m. on, seats for tea, cocktails, and even meals are available on a first come, first served basis at the Hors d'Oeuvrierie and City Lights Bar—and for dancing at midnight. If you put in a few hours of people watching there, as well as in the reception room, West Parlor, Galleria, etc., you will find a surprising number of young people in jeans and more mature middle Americans in polyester pantsuits—among other types notoriously reluctant to brave the with-

ering snobbism of the typical elegant restaurant—obviously enjoying themselves.

For Windows delights everyone. It is not merely admired; it is an immensely popular place. To be there is to be entertained, and not only when you look at the extraordinary view, but when you step off the elevator, check your coat, make a phone call, or even go to the bathroom. The *interior* is the entertainment and people are willing to pay for it!

Windows is precisely what Gael Greene says—a revelation of New York's survival, a heavenly redemption of New York's grossest architectural gaffe, a high beyond compare. But she is not quite right in saying that it is money and power and ego that have created this extraordinary pleasure, though these are important ingredients in the alchemy. The most important, however, is design—complete design as sweet, tender, thoughtful, and slyly subtle as it is spectacular, and not extravagant at all, as the analysis on the following pages attempts to make clear.

To single out subtleties one might overlook in the avalanche of data with the pictures, note: 1) The purposeful consistency of visual effects, e.g. the pontillistic play of golden balls, tassels, wallpaper dots, dots of light; also facet effects in concentric panels of luxury materials layered frankly over utilitarian background surfaces; 2) Subliminal associations of traditional grandeur without the prototype, e.g. the suggestion of molding by the aforementioned layering, especially where jewel facet configurations are used; also the mimicking of stained glass by wine bottles in transparent racks; 3) Inspired though sparing and unobvious use of mirrors; 4) A delicious palette, responding to the 107th floor's floods of daylight not with dark tones but the most delicate of warmly caressing tints; 5) A dazzling array of original inventions, such as the ball-paved golden ceramic columns.

Ball-paved gold columns! Who else but Warren Platner would dare use, let alone invent, so baroque, opulent, and grandiloquent a device? When Windows is fog-bound, the view inside is more than enough. Since coming to notice in 1962, when he was still in Eero Saarinen's firm, Platner has improved with each project and is obviously gaining momentum. What next?

OLGA GUEFT

ARCHITECTS AND DESIGNERS

**WARREN PLATNER
ASSOCIATES ARCHITECTS,**
New Haven, Connecticut

**Associates of Warren Platner
on this project:**

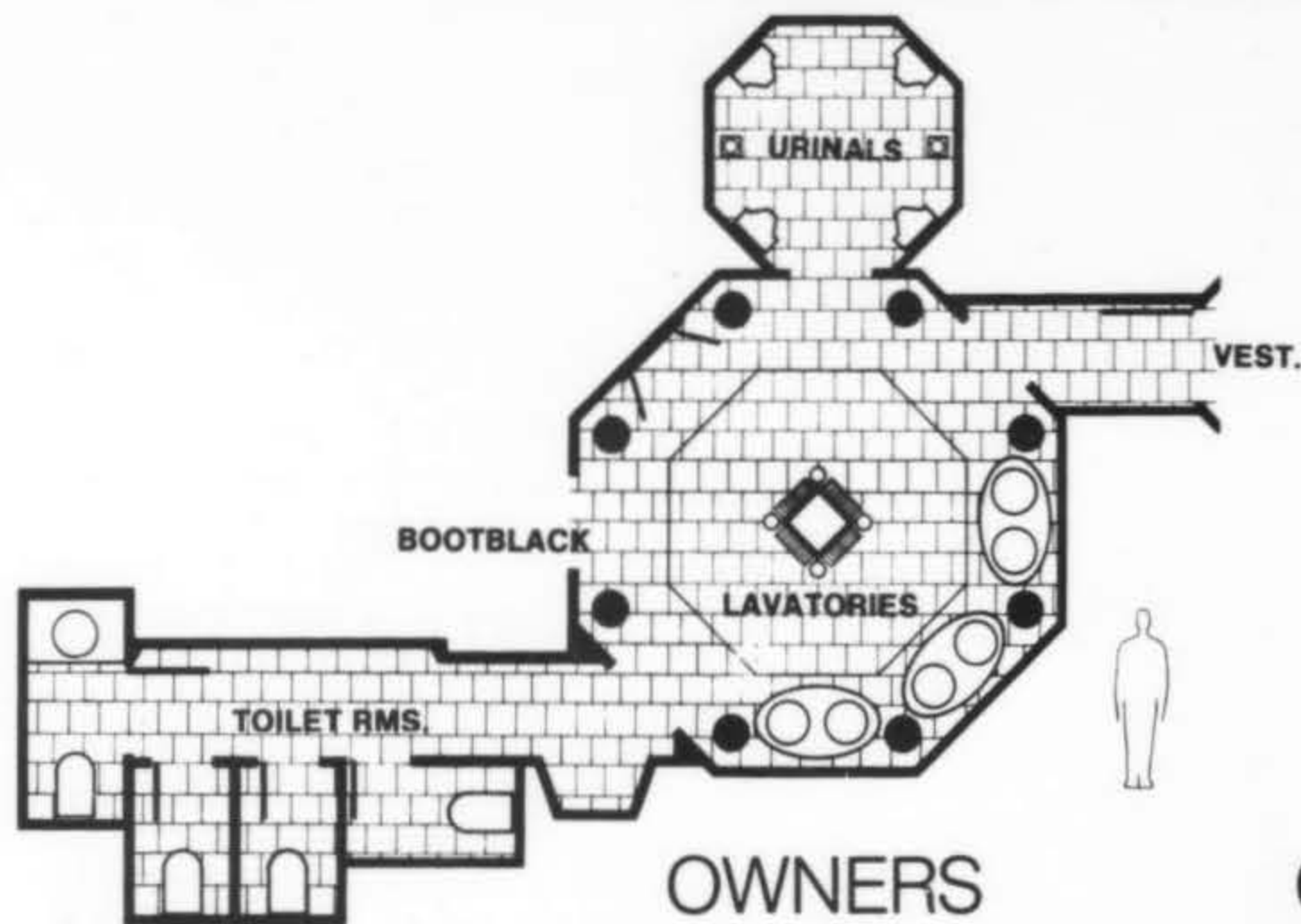
Robert Brauer
Harvey Kaufman, *Project Architect,
Design*
Jesse Lyons, *Project Architect,
Construction*
Mark Morgaridge
Paul Sargent
Lee Ahlstrom
Gordon Black
Anita Holland-Moritz

**Consultants to Warren Platner
Associates Architects:**

KITCHEN—Cini-Grissom Associates
STRUCTURAL—Skilling Helle Chris-
tiansen Robertson
MECHANICAL—Jaros Baum & Bolles
ELECTRICAL—Joseph Loring
& Associates
BUILDING CODE—Emery Roth & Sons
SPECIAL GRAPHICS—Jonson
MENU GRAPHICS—Milton Glaser Inc.

**Artists collaborating with War-
ren Platner on realization of art-
work and decoration, of which
all was conceived, designed,
and in some cases executed by
Warren Platner Associates Ar-
chitects:**

Emily Elman
Ross Elmi
Panos Ghikas
Alexandre Georges
Vance Jonson
Susan Leites
Paul Linfante
Fred Werner
Haruo Miyauchi (Push Pin Studios)
Lee Ahlstrom (Warren Platner Associ-
ates Architects)
Gordon Black (Warren Platner Associ-
ates Architects)
Anita Holland-Moritz (Warren Platner
Associates Architects)
Harvey Kaufman (Warren Platner As-
sociates Architects)



Two octagons:
men's room and separate toilet area

WINDOWS

OWNERS

Port Authority of New York
and New Jersey

OPERATORS

Inhilco,
a subsidiary of Hilton International

PROJECT MANAGEMENT

Joseph Baum, since 1974 as presi-
dent of Inhilco, and prior to that as
consultant to the Port Authority of
New York and New Jersey

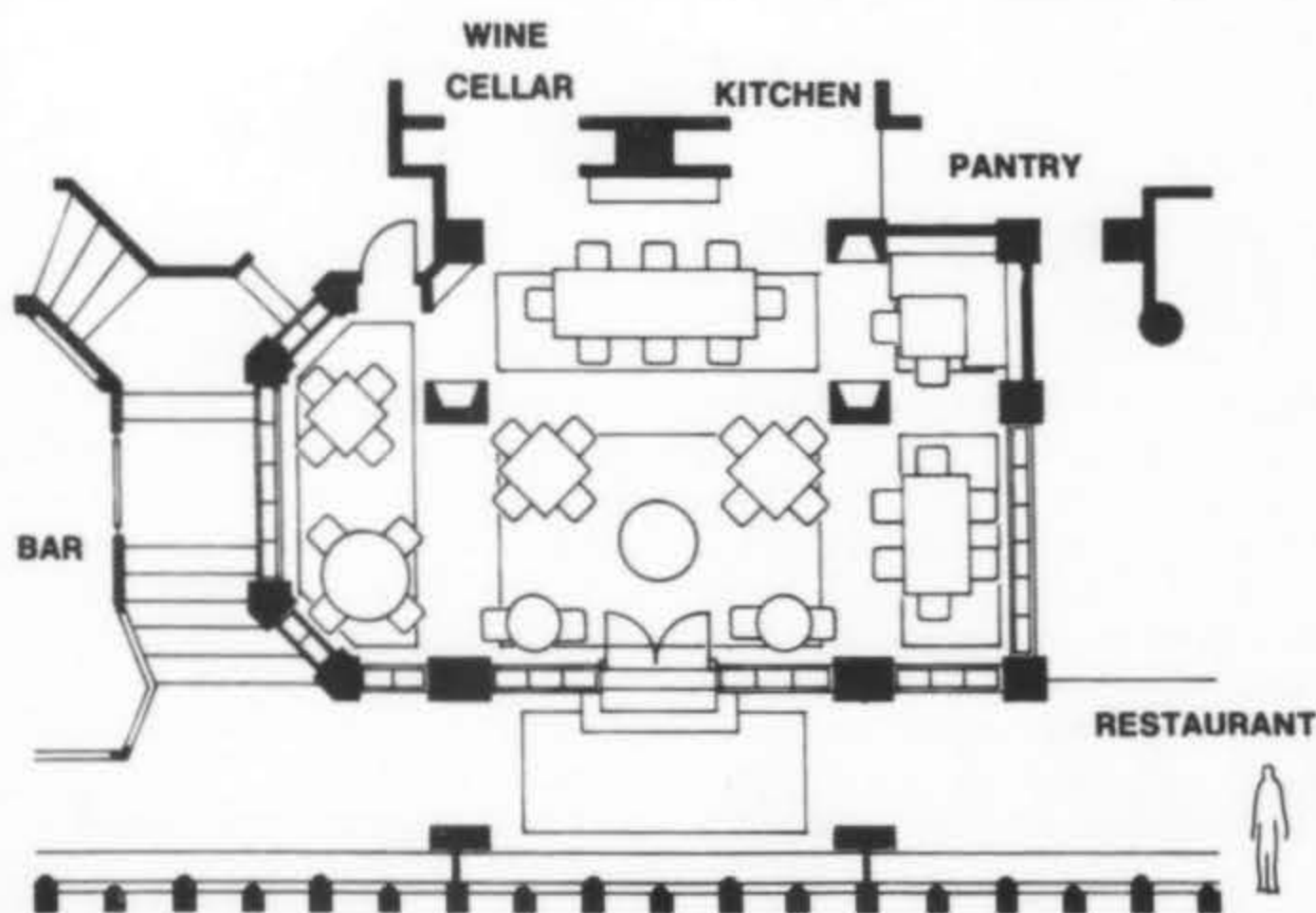
SOURCES

Carpeting: **Brinton's**. Special rug: **Joy
Wulke**.
Chairs: **Knoll International; Stendig,
Inc.; Lehigh-Leopold; Steelcase, Inc.;**
C.I. Designs; Thonet Industries, Inc.;
Edward Buzan; Thurston-McGuire;
Brickel Associates.
Ceramic, special gold hollow columns
and wall coverings: **Designers Tile In-
ternational** (to Warren Platner design).
Ceramic tile on floors: **American
Olean**.
China: **Rosenthal Studio-Haus Inc.**
Fabrics, upholstery: **F. Schumacher &
Co.; Isabel Scott Fabrics; Jack Lenor
Larsen, Inc. Scalamandré; E. F.
Timme; Zographos; C. I. Designs;**
**American Leather; Product Sales As-
sociates; Gilford Inc.**
Fabrics, wall: **Jack Lenor Larsen, Inc.;**
Scalamandré; Katzenbach & Warren.
Fabrics, special wall: **South Bay De-
sign Corp. and Scalamandré** (both to
Warren Platner designs).
Files: Sunar Industries Ltd.
Floors, wood: **Bangkok Teak**. Floors,
ceramic tile: **American Olean**.
Hardware, standard: **Corbin**.
Lamps, floor: **Nessen Lamps Inc.;**
Koch & Lowy.
Lighting, standard fixtures: **Solux;**
**Lightolier; Continental Lighting Pro-
ducts; Halo**.
Marble and granite: **Rolf Fredner**.
Tables, where standard: **Howe, Inc.;**
CHF; IGF, Inc.; Vecta.
Window shade fabric: **Superior Shade
Co.** Window shade finish: **Stauffer
Chemical Company**.
Semi-precious stones (Gallery): **Lud-
low Smith & Cann**.
Wall covering prints of Platner Associ-
ates photos: **Chrome Print**.

CONTRACTORS

General contractor: **Dember Con-
struction Corp.**
Buffet (main) and wine racks: **Craft Ar-
chitectural Metals Corp.**
Carpentry: **Wilbur Contracting**.
Ceilings: **Jacobson & Co.**
Coat machines: **White Machine Co.**
Communications cable: **Broadway
Maintenance Co.**
Doors, folding: **Fairhurst Industries**.
Doors, metal, and door frames: **Fire-
door Corp. of America**. Doors, roll-up:
North American Door Co. Doors,
wood: **Barclar Architectural Wood-
work**.
Dumbwaiter: **Thor Lund Co.**
Electrical: **P. & R. Electric Co.**
Floors, wood: **Staples Floorcraft Co.**
Furniture: **Desks, Inc.**
Glass, special: **Metralite Inc.** Gold leaf
door decoration: **Spanjer Sign Co.**
Hardware: **Johnson Industries Inc.;** **At-
lantic Hardware & Supply Co.**
Kitchen equipment: **Frigitemp Corp.;**
Heifitz Metal Crafts Inc.
Lighting, dimmers: **Theater Tech-
niques Inc.** Lighting fixtures: **Solux
Corporation; Continental Lighting
Products**. Lighting fixtures, special:
Louis Baldinger & Sons. Light tracks,
theatrical: **Rheinstein Construction
Co.**
Masonry: **D'Adderio Construction
Corp.**
Mats: **U.S. Mat & Matting**.
Mechanical: **J.T. Falk Co.**
Metal, ornamental: **Ed Roberts, Inc.;** **J.
W. Fiske Architectural Metals Inc.**
Metal, miscellaneous: **North Eastern
Fabricators**.
Millwork: **Wm. Bloom & Son; James
King & Son; Ebner Woodworking
Corp.; Capitol Cabinet Corp.; All Craft
Fabricators Inc.;** **Office Furniture
Service; John Scalia, Schmeig &
Kotzian Inc.;** **C. I. Designs; Juno work
ing**.
Mirrors: **Bell Mirror Co.**
Painting: **Hass Co.**
Plumbing: **Victor Feldman & Co.**
Sauna: **McLevy Products Corp.**
Stone and ceramic tile: **Atlas-Port
Morris**. Stone: **Moliterno Stone Sales;**
**Cold Spring Granite; Carthage
Marble**.
Telephone system: **Mid-Hudson**.
Video and audio equipment: **Rosner
Co.** Audio-visual receptacles: **Blaine
Electric Co.**
Upholstery: **American Drapery & Car-
pet Co.**
Window shades: **Superior Shade Co.**

Plan of the "Cellar in the Sky"



THOUGHTFUL PLANNING

The cross section and three plans reproduced on these two pages illustrate Platner's planning strategy for Windows, and should be studied in conjunction with the entire plan on the next page.

The acre-sized floor has been laid out so that the windowed perimeter is occupied entirely by restaurant or social rooms. The core is occupied by utility areas.

Working around the obstructions in the core—diagonal bracing, fire stairs, columns, ducts—Platner frequently exploited existing conditions. The plan of the men's room with two octagons and an uneven rectangle is one example.

Not a flat plain but a terraced landscape with an endless variety of enclosures and space scoops ranging from alcoves and banquettes to canopies, the larger rooms are subdivided—sculpturally and structurally—into personal territories which make each table special in its own way, conveying instant V.I.P. status on all.

The two largest spaces—the restaurant and banquet room—each wrap around two of the four corners of the building, giving corner views in two directions to the greatest possible number of people. Secondary spaces between them have unique design themes: Cellar in the Sky, Belvedere, The Grill, the South Dining Room, the Lounge hanging over the South Dining Room, the West Parlor, the private dining rooms—all are different though compatible.

Planning is as important as decoration in Platner's psychological effects, but often his decisions are not the expected ones. The lobby of a large hotel tends to

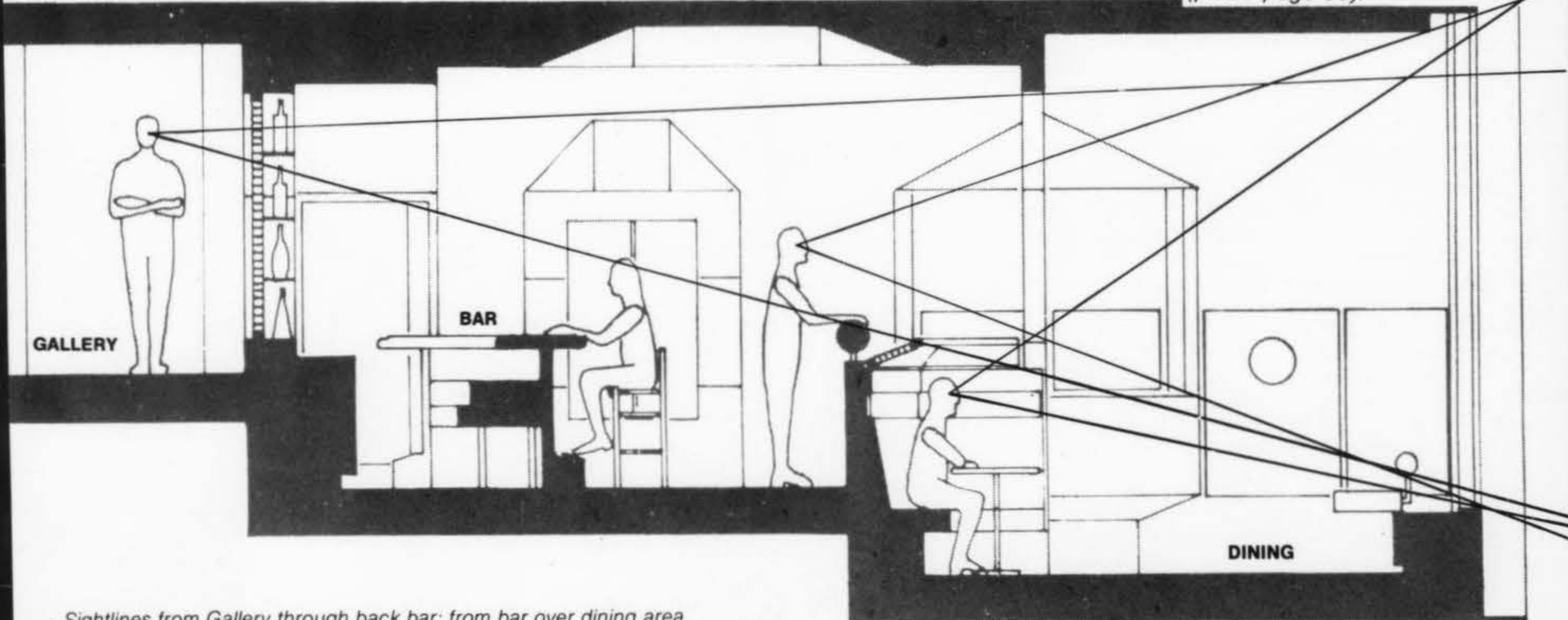
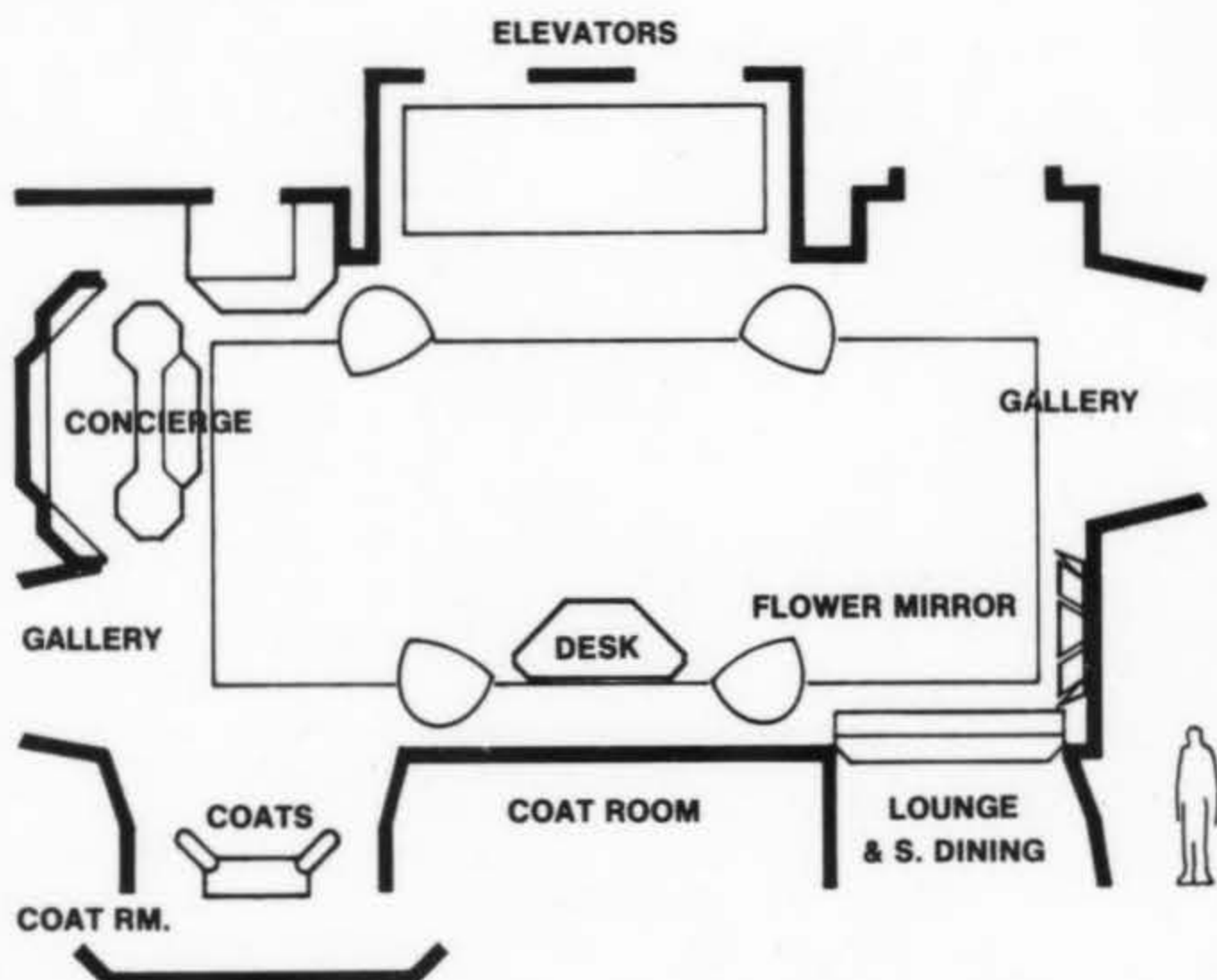
be cavernous. Windows—with a complex of spaces comparable to the function floor of a large hotel—has a small, low-ceilinged reception room. Platner was not forced to choose this solution by lack of space. He preferred it because he wanted to welcome people into a room domestic in scale, where they would not only immediately discern the function areas such as the cloak room recess and the concierge's glass-topped counter, but find the attendant staff as close and accessible as the host who would be greeting them in a private house.

The reception room's raised floor is what makes it low-ceilinged. Movement from this lifted entry towards outlying areas is always downward, with the interior and exterior panoramas spread out invitingly below. Terracing achieves the dream situation for a view restaurant: a fabulous view from every table.

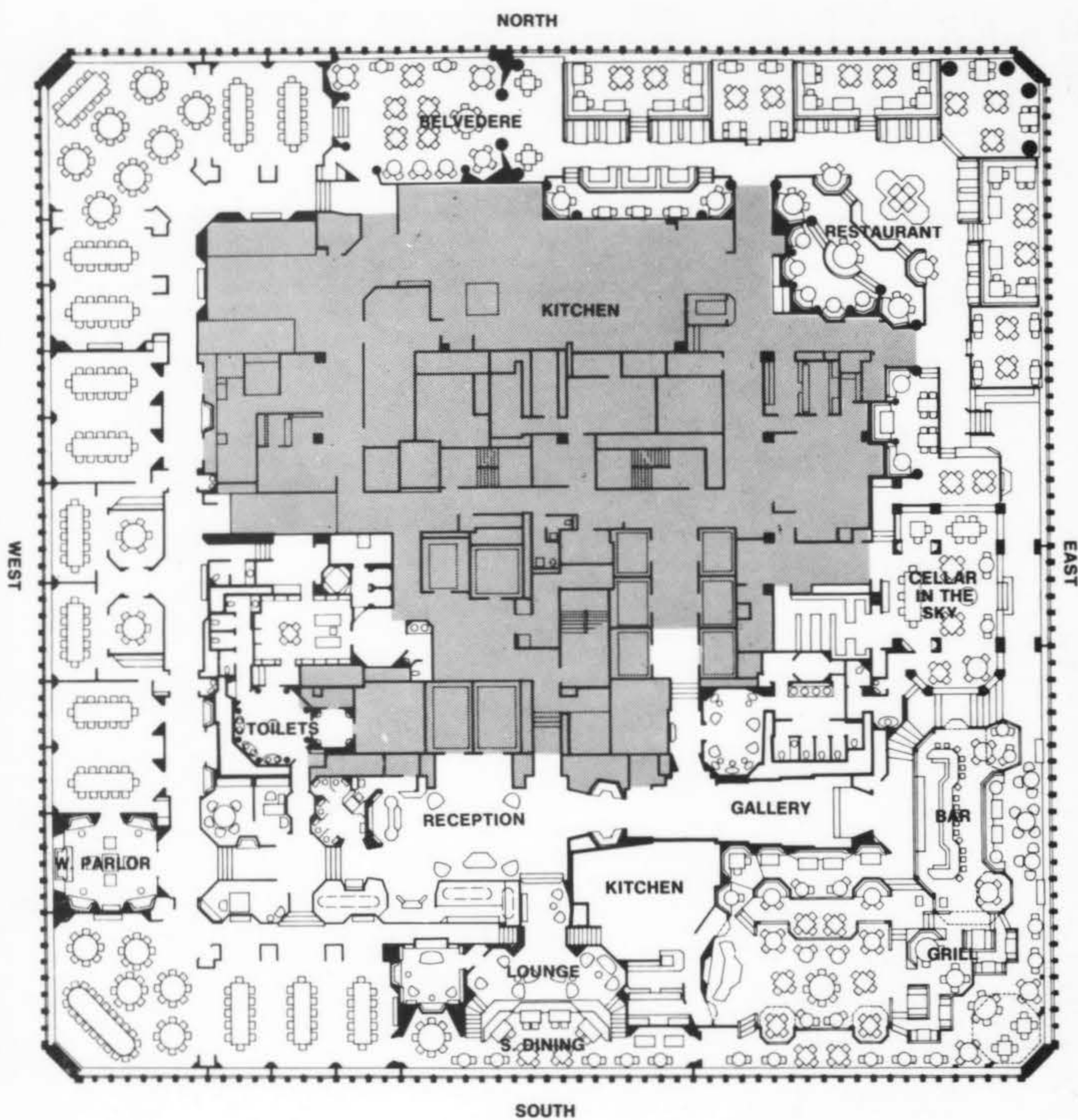
But Platner achieved even more. Note, on the cross-section below, why one spectator's unrestricted view does not impinge on another's privacy. The person standing with his back to the bar can survey the view but the pate and plate of the diner in the space tucked beneath him is shielded by an inconspicuous louver angled out from the bar fence.

Anticipation of the view is part of the experience. Walking from the reception room towards the bar, the visitor sees daylight through the wavy glass wall of the back bar and through the bottles stored before it. And when he turns his back to the view by sitting at the bar, he sees it anyway—reflected in the lining of faceted mirrors on the underside of the vaulted canopy over the bar (photo page 89).

Plan of the reception room



Sightlines from Gallery through back bar; from bar over dining area



When the Belvedere (opposite page) is used as expansion space for the banquet room behind it, the golden panel at its rear is rolled up out of the way—for that panel is nothing more than a roller shade. It was made, after much testing, of ordinary Tontine shade material covered with gold leaf; the irises were painted in acrylic by an artist reproducing the architect's design. Some walls are paneled in gun-metal silk with the architect's design custom-printed in silver. Other walls are ivory plastic laminate.

The restaurant (overleaf) is a series of descending terraces arranged around a corner and offering views north and east. Though every seat has an excellent view of the interior as well as exterior, everyone feels secure and protected at the back of his head, thanks to the high tufted banquettes. The alcoves—farthest from the windows—get the lushest treatment, an upper lining in which ochre wool tassels (made

by Scalamandrè) placed on rose-colored mohair give tapestry richness at relatively low cost. Ivory plastic laminate sheathes the rounded-out mullions and the columnar cylinders which demarcate the alcoves. Some hand rails are brass, others plush-covered, as are the fatter leaning rails. In the photo's background is the encasement of the "Cellar in the Sky." The clustering beige tole lamps that form canopies are lined with brass.

WINDOWS

Eventful Space

Had it been less adroitly designed, the Belvedere (facing page) might have been mistaken for a passageway—one of the least desirable, no man's land locations in any restaurant. Situated between two of Windows' major spaces, it has doors at either end and a teak floor for dancing.

Platner insured the room's cohesiveness by molding it into an emphatic shape and sculpting the ceiling. Also through special decorative treatment—silk walls, etc.—described in one of the captions at left. Also with the golden iris panel which masks the doors to the banquet room when they are closed. Finally by the extraordinary ball-surfaced gold ceramic columns standing like sentinels at the room's gateway.

The iris decoration on the golden roller shade (that's all it is, a roller shade) typifies Platner's approach to all artwork at Windows. It is not art for art's sake but for the interior's purpose—designed and partly or entirely executed by the architect and his staff for each specific spot. The iris colors complement colors in surrounding spaces seen simultaneously; iris proportions fit the shade's dimensions (10 high by 6 feet). Serene on the sunny plane of gold, the tall irises might be growing naturally in a pond or emerging from a vase. Long iris-leaf curves reappear as gold-leafed decorations on the room's glass doors.

Overleaf is a photograph of the large corner restaurant seating 350 and providing views north and east. One walks through mainly at median—kitchen—level. Areas opposite the kitchen doors are raised and canopied by clusters of hanging lamps. Again the strategy is to confer special distinction on what would otherwise be second class tables.

Narrow mirrored strips at the diners' eye level below the fabric lining of the alcoves and in the tufted upholstery of the banquettes provide visual movement and reflections of the liveliest, most appealing segments of the scene: not the relatively static floor or ceiling but table tops, faces, and view.

We do not show the view beyond the windows of Windows, but note that Platner contoured the mullions to give the effect of a colonnade.

Colors and materials are incredibly, richly delicious but gentle. Also note the progressive enlargement of the ceiling module towards the windows.









WINDOWS

Sharing the view without interfering with each other's privacy, a man in upper tier Lounge, women at table in South Dining Room (above).

Raised alcove for Restaurant table farthest from windows (left) has mirrors for the edification of immediate occupants only.

Canopy hovers over Bar table, mirrored vault reflects light and view to occupants of Bar (above right).

View of Belvedere entrance from Restaurant (below right).



Convivial Intimacy

In the many parts of Windows, Platner used various devices to demarcate each table as an intimate territory, without separating anyone from the magnificent and festive totality.

Sybaritic textured materials—teak, wicker, and fabric—make concentric frames which hush the conversations of diners in the South Dining Room (*left*). The man looking out on the harbor from behind the bench on the upper Lounge is protected by a brass rail that extends like a vine to flower into clusters of lamps that serve tables below as well as the upper level.

The large bar (*right*) is part of an even larger Grill, but canopies shelter intimate enclaves without cutting up the space. Teak leaning rail shown in cross section (*page 83*) is behind the seated woman. Faceted mirrors over the bar bring the sky to patrons seated with their backs to it.

Referring to photos of the main Restaurant here (*below left and right*) and on the preceding pair of pages (86-87): The solicitous profusion of rails includes brass handrails atop the banquettes, rails sheathed in pearl gray and rose plush along the stairs, and fatter rails sheathed in the rose plush. These are to prevent diners from throwing their arms over the back of the banquette into the adjacent space. The narrower rails and the wood frames of the caned Thonet chairs weave graceful lineal patterns through the richly furnished yet airy and transparent restaurant.

Four of the eight golden ball-paved ceramic columns in the Restaurant are visible at the Belvedere entrance (*lower right*). The dots of light and shadow flashed by the balls, the pattern of tufting in the banquettes, and the wool tassels on the upholstery of the upper alcoves works into a pointillist decoration varied in pace and scale, unobtrusive, and hugely successful.



Photography by Alexandre Georges except as otherwise indicated





Purposeful detail

The concierge's station in the compact reception room (*plan page 83*) looks inviting before its back wall of light-washed fabric (*top left*). The counter's faceted shape works with the room's shape and traffic patterns, is effective for display though non-commercial in character. One is aware of luxurious materials here, but actually marble and wood are sparingly used, often simply layered on in a way that evokes period molding and the faceted cutting we associate with precious stones.

In the cloak room alcove (*center left*), coats are not brusquely dumped on a big counter but respectfully deposited on an important teak bolster by one of two attendants who can pretend he is your personal valet because the two huge automated cloak rooms are out of sight. (*see plans pages 83 and 84*).

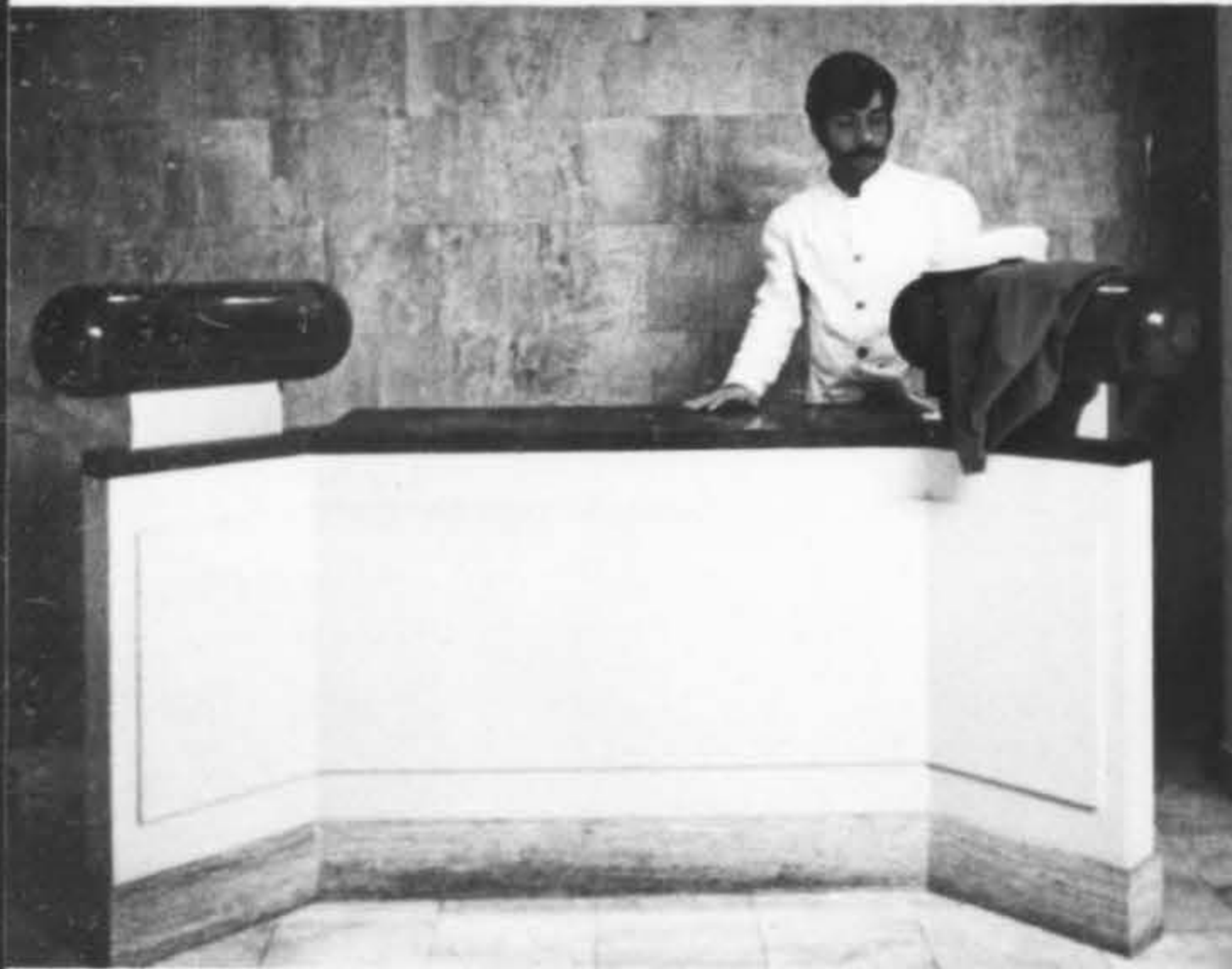
The Grand Buffet (*bottom left*) of polished teak, brass, and steel is the Restaurant's centerpiece. It proves that a knock-down, multi-

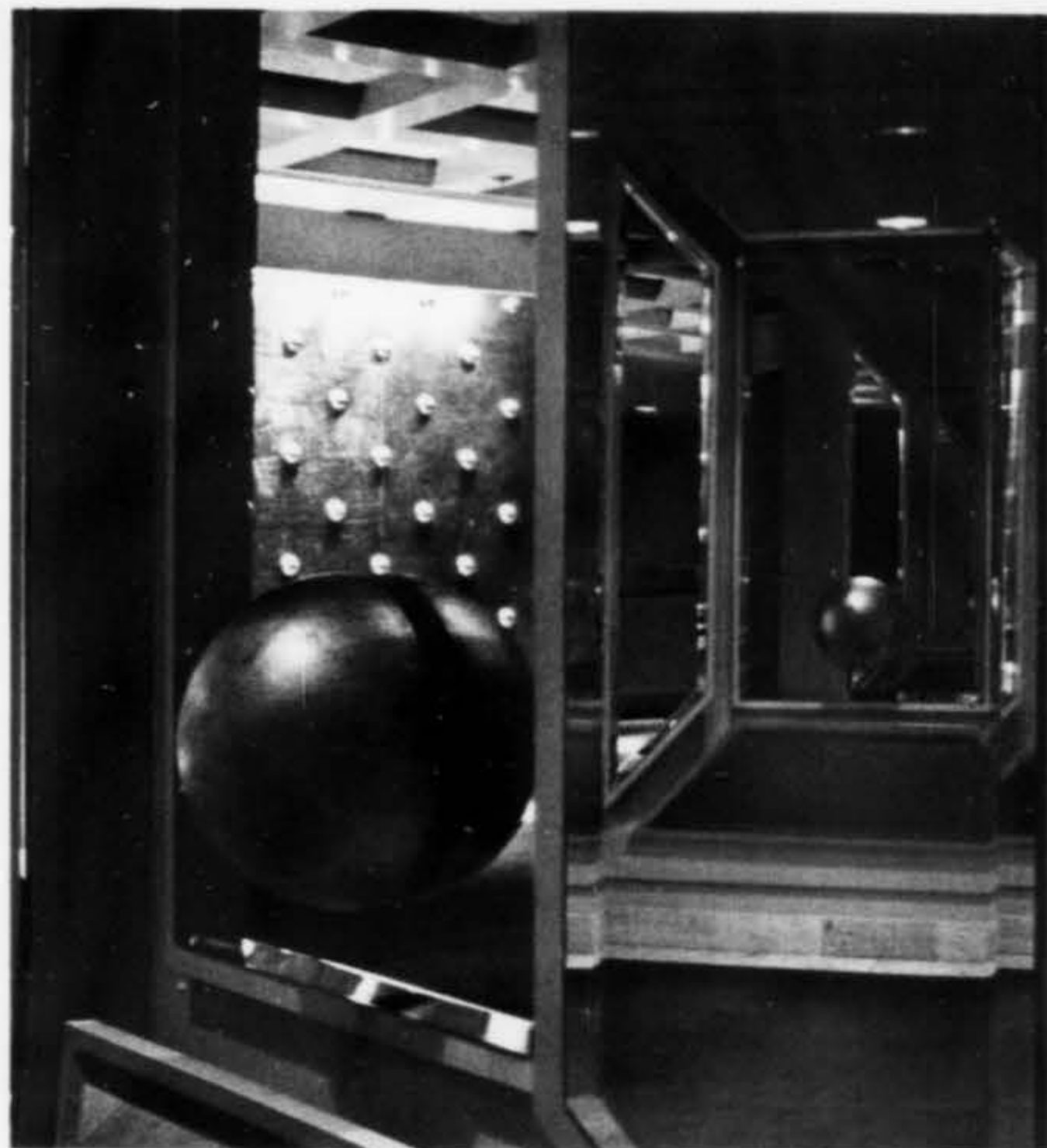
purpose, refrigerated and heated service table can have imperial elegance. Consisting of nine interchangeable separate structures usable alone or in any number of combinations, it was designed by the architect for impressive buffet service in any room of Windows.

An arched wine-rack recess (*near right*) in the Cellar in the Sky (*plan page 91*) has polished steel wire racks. These are the architects' inexpensive answer to the need for wine racks. Wine bottles (not long on display because of brisk sales) are thus composed into a colorful semi-transparent enclosure for the room. A devotee of period decor feels comfortable here without knowing why. One reason is that though there is no stained glass around, the bottle walls—especially from the back—are a subliminal evocation of stained glass.

Mirrors in the reception room (*far right top*) extend space, reveal passageways, and reiterate dramatically lit globes—seen up close and farther away—that are a symbolic and decorative theme of the World Trade Center.

The West Parlor (*far right bottom*) is a *tour de force* of sculptural interior architecture done with travertine, boldly tufted wool capreting, leather-and-velvet-lined *tête-à-tête* alcoves. In this photograph we can observe how the architect has contoured the window mullions with plastic laminate to make them look like columns, turning Windows into a loggia in the sky. The graceful lineality of the gold-leafed frames around the two triptych mirrors relates to the frame of the Platner-designed chandelier and the strip lights in the alcoves.

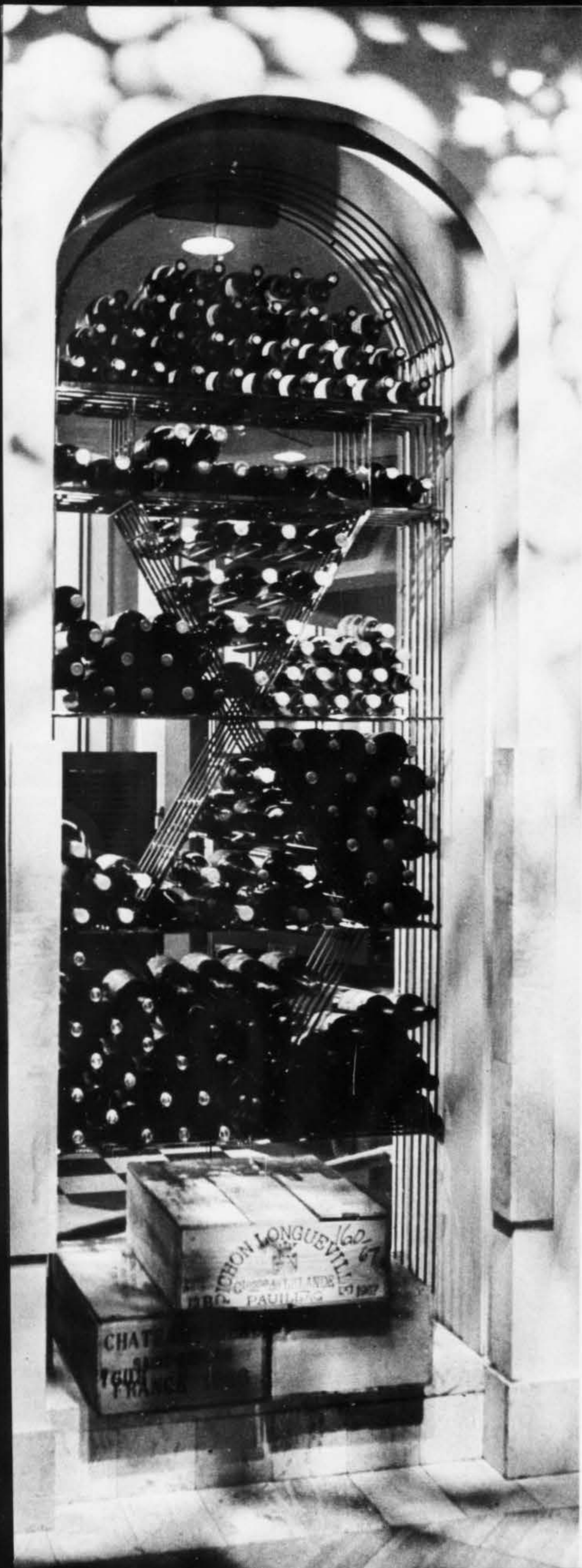




Robert Perron

WINDOWS

Concierge station in reception room (left page top).
Coatroom alcove, giant teak bolsters in reception room (left page center).
Grand buffet shown as the Restaurant's centerpiece (left page bottom).
See-through niche with wine racks in Cellar in the Sky (left).
Mirror images, facets, globes, gold-leaf wall in reception room (top).
West Parlor (above).



Meaningful decoration

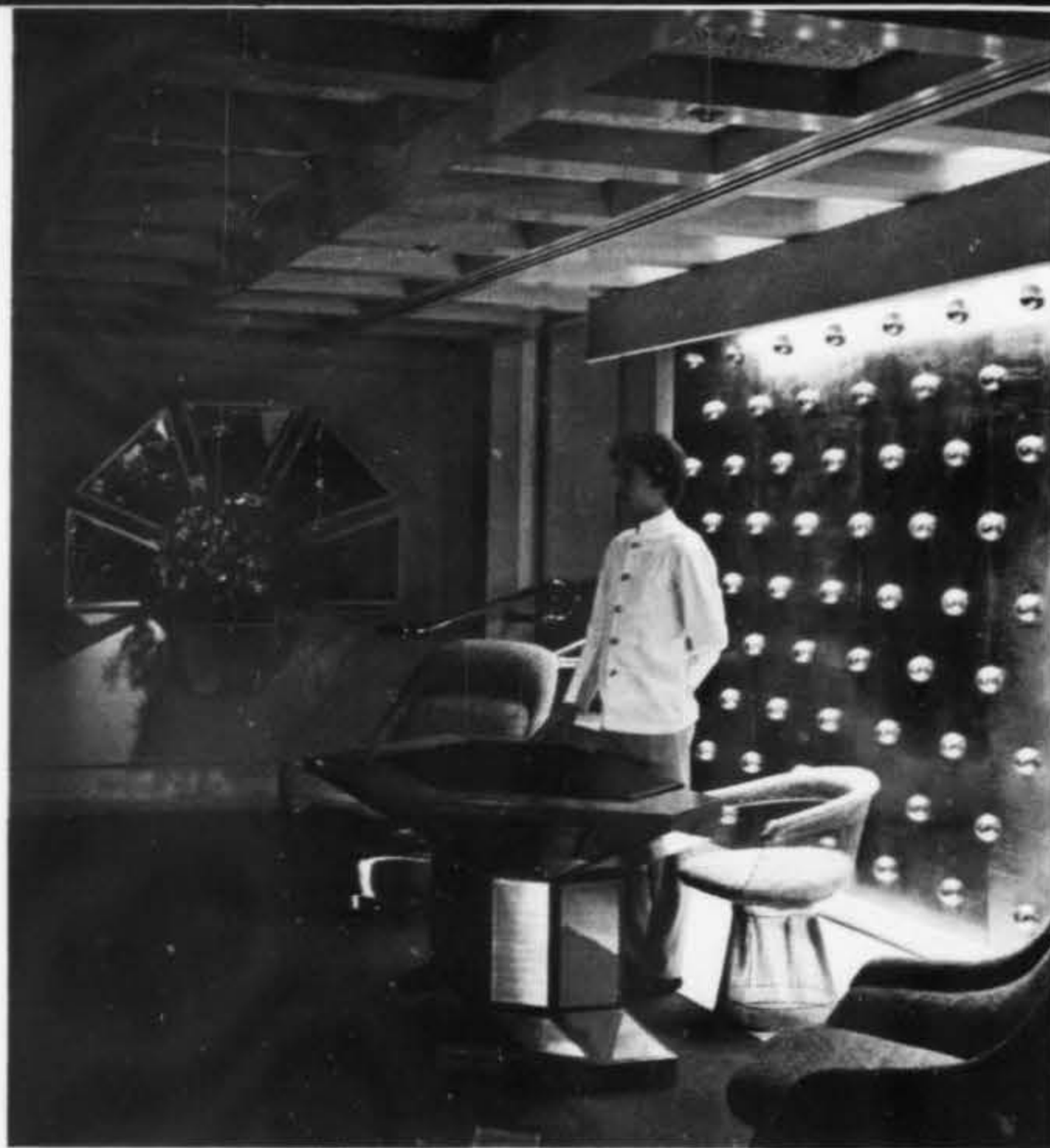
WINDOWS

Glass doors between rooms need something to filter the scene enticingly without shutting it out altogether, and to prevent accidents by showing that the door is there. Platner's equivalent to decorative wrought iron grillework is sunny golf leaf—used in a vine scroll design on the doors of Cellar in the Sky (*cover and overleaf*) and an iris stem motif picked up from the iris panel inside the Belvedere on that room's door (*at right and page 85*).

In the same photos, note the paving of globes, on the golden ceramic columns. The symbolic significance of orbs and globes to the World Trade Center is obvious. One finds them used where one might expect a focal work of art—for example on the main wall of the reception room (*top right*). Platner didn't want to rivet attention with a thought-provoking "statement" here, merely to provide a decorative background for the reception desk. A wash of light from above makes the highlighted globes appear to float like glowing suns in the infinite reaches of golden space. (The wall is covered with gold leaf.) The reception desk, attended only during club hours, has been designed to look like a table.

A hospitable bouquet of fresh flowers is enlarged by a kaleidoscopic construction of faceted mirrors (*below right*) projecting from a reception room wall.

Cellar in the Sky, the room for oenophiles, focuses on a convex, mural-like painting of 35 varieties of wine grapes (more pointillism with globular forms) which began as a full-size drawing at the architect's office, and was then brushed in casein on a particle-board panel by another artist, Fred Werner. In the room's deeper recesses are gold-leaf-barred glass doors to the atmospherically controlled wine cellar. In the foreground is the Bacchanalian wine tasting table—a sculptured oak top inlaid with teak, burl, and brass on polished brass columns—looking a bit like a golden fountain with wine bottles bobbing upright on top. The grape-arbor lighting is discussed on the next page.

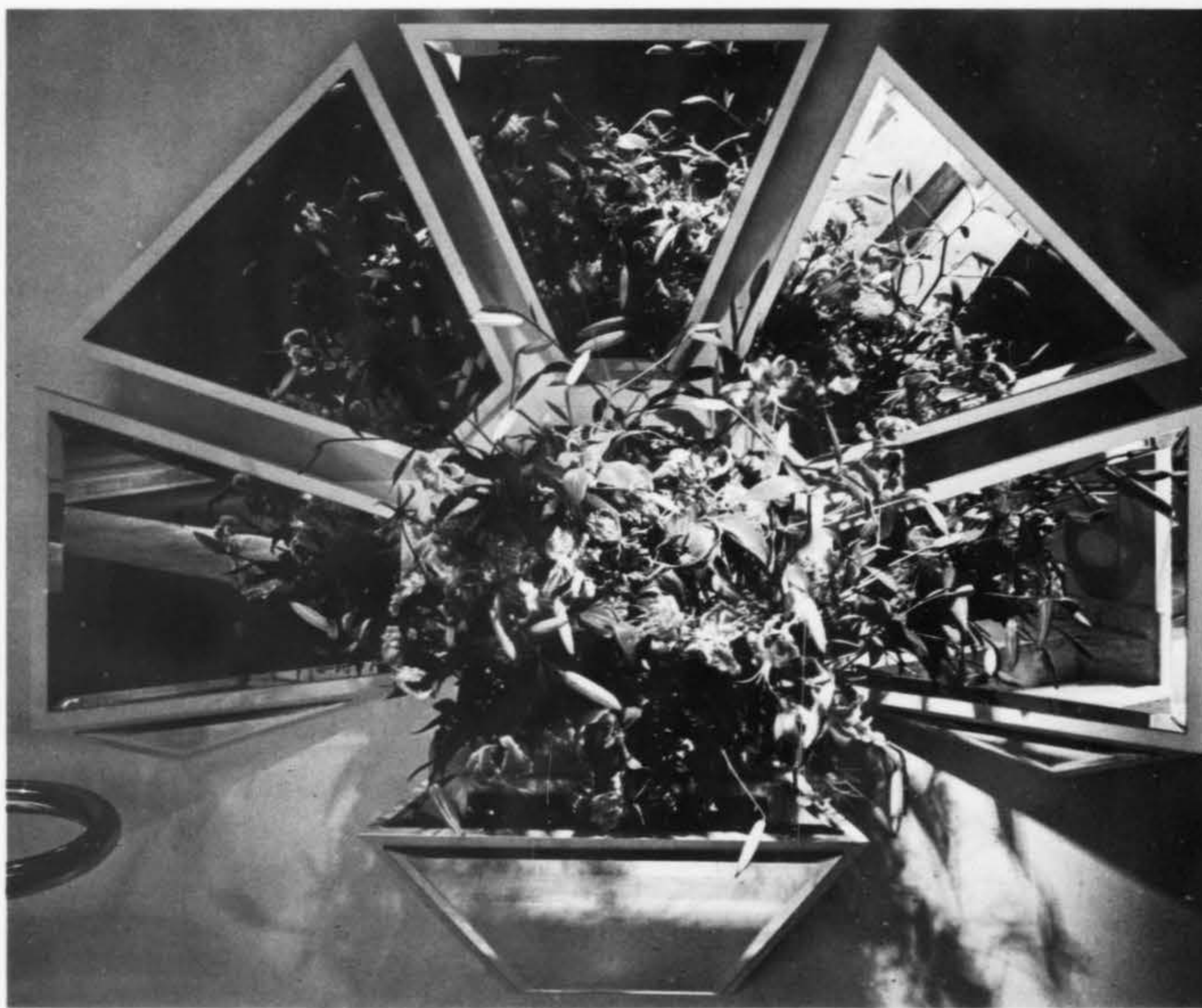


Photography by Alexandre Georges except as otherwise indicated

Reception room desk, gold globes on light-washed gold wall (above). Globe-paved gold ceramic column, gold-leaf iris stems on glass doors of Belvedere (left).

Mirrored bouquet, reception room (below).

Mural and wine tasting table in Cellar in the Sky (right).



Ezra Stoller®/Esto



Enchanting lighting

Platner's use of light framing projectors to "sun-dapple" the Cellar like a grape arbor is reminiscent of his light-splotch mural in the Georg Jensen showroom, except that this time he is dappling not a flat surface but the arched contours of a pavilion within the larger space of Windows. It is the most obviously theatrical of many masterly lighting applications of the interior.

Returning to the room itself: The oak tables have pegged tops to fit together for banquets as shown (*below*). Chairs are leather and ash. Here can be perceived the see-through effect of the walls of bottles.

The setting looks fit for a Roman Emperor. But the plain fact is that like most of Windows it is constructed of ordinary plaster board, and the ceiling is standard mineral acoustic tile. Platner achieved the look and feel of luxury which he knows everyone wants by canny applications of luxurious materials where people would be sure to notice and touch them—corner guards of travertine on the plasterboard walls of the Cellar, for example.



WINDOWS

Entertaining surprise

Toilet rooms occupy building utility core spaces left over between mechanical obstructions. In the men's room (*left and right*) water closets are in separate enclosed rooms with marble tile walls and full-height louvered oak doors. (*See plan page 82*). The plasterboard walled passage is lined with mirrors. Urinals are in a separate octagonal room separated from each other by the wall configuration and granite ash urns. At the center of a mirror-and-marble-lined washroom is a polished metal construction containing towel racks, and a bin for soiled towels, cosmetic cases, and coat hooks. There is a separate place to shave and a full-length triple mirror. Marble is Norwegian rose with a floor inlay of Arabescato Vagli, lavatory counters are Kit Tapestry granite, ceiling oyster silk. Hadrian's Villa! Columns, circles, and ovals fill this temple for ablutions.

Ezra Stoller[®]Esto (others by A. Georges)







Original forms remain unchanged.



Entrance from loading platform.

1. Kitchen
2. Restrooms
3. Raised platform, cart seating, and crate display
4. Bar & waiting area
5. Main entrance & loading platform
6. 2nd floor train museum (shaded area)
7. Pizza Express dining
8. Spaghetti Express dining
9. Cart seating
10. Crate displays
11. Locomotive & coaches display



Everybody's happy. The REA (for Railroad Express Agency) Restaurant/railroad museum combo has revitalized downtown Akron since it opened last summer. Commissioned by Quaker Square Associates, the project not only saved a sound building, but has been drawing crowds expected to total a half-million people in its first full year of operation.

Architectural, technical, and mechanical aspects were the province of Akron-based Curtis and Rasmussen, who worked in concert with F. Eugene Smith Associates of Bath, Ohio (whose Sherwin Williams' pilot store was published in *INTERIORS*, March 1976). Smith Associates' total de-

sign program not only set the indoor/outdoor visual ambience, but included a new/old-time logotype, a menu (a souvenir highlighting the railroad collection), uniforms, space planning, and food merchandising.

Revamping the terminal building into a family-type spaghetti and pizza restaurant was accomplished in only eight weeks. Time and dollars were saved by taking advantage of existing furnishings and appointments, skipping the customary preliminary drawings and other procedures to get to work on the scene. Beams and brick were sandblasted of grime, a new roof was added, the structural bracing and support systems redone, original floor boards

cleaned and finished. A central kitchen, backed by two food service sections, was installed to serve the Spaghetti Depot and Pizza Depot dining rooms. A third room, off the entrance, became a bar/lounge, serving only wine and beer. On a siding adjacent to the restaurant, several of the full-size antique rail cars were remodeled for use as meeting and dining rooms—one a full-service cocktail lounge.

Tables, chairs, lighting fixtures, plaid carpeting, and hanging plants were selected to blend with items culled from the premises. Bench seats were remodeled from existing hand carts; salad carts once were REA baggage carriers. Dozens of shipping crates in various sizes were inexpensively constructed to serve as room dividers and display cases for train models and other railroading memorabilia. A ticket counter, serving as hostess station and cashier's stand, plus crossing signs, lanterns, and other items were tracked down in scores of Midwest towns.

A second floor loft in the old terminal was designed as the museum exhibit, allowing viewers a 360° sweep of the moving miniature rail line in a village setting.

The old REA colors of red and green appear in bench cushions, carpeting, menus, uniforms, and napkins—attractively augmented by the natural wood tones of floor boards, bentwood chairs, and crates.

REA captured customers' interest from the start with its visual environment. The designers say "each element of the total design supports the other. The technique is not in how much money you pump into an effect, but how judiciously you handle the elements at your disposal and how quickly you can execute them." For REA's highly successful type of fast track renovation, the designers found the cost came to about a third of what others have spent to create a theme. Money does not always have to be the object.

BETTY RAYMOND

F. EUGENE SMITH ASSOCIATES REA



A perimeter seating area overlooks antique rail cars pulled into an adjacent siding. Overhead garage doors were left intact—and stay in place with fern greenery suspended from them.

Everything is exposed, including the ductwork.

Photography by Dennis Glenn



Bentwood chairs: **Thonet**. Butcherblock table bases: **Falcon Products**. Vinyl upholstery: **Uniroyal** "Spirit of '76." Globe lighting: **Berid Lighting** (Akron). Carpet: **Armstrong** "Duncannon." Crating of resawn ponderosa pine, custom made.

Area above goes from plain carpeted dining section to another where original wood flooring has been refinished. To the left is an open food service counter and, beyond, the entrance to the Spaghetti Depot.



A fast track restaurant in Akron, Ohio

Light wood rafters and supporting posts are complemented by blonde tones of bentwood chairs. Butcherblock table tops rest on iron bases painted blue. Menu is part of the total design. Old hand carts (lower photo) were remodeled into upholstered bench type seating. Everywhere, packing crates hold railroading memorabilia.

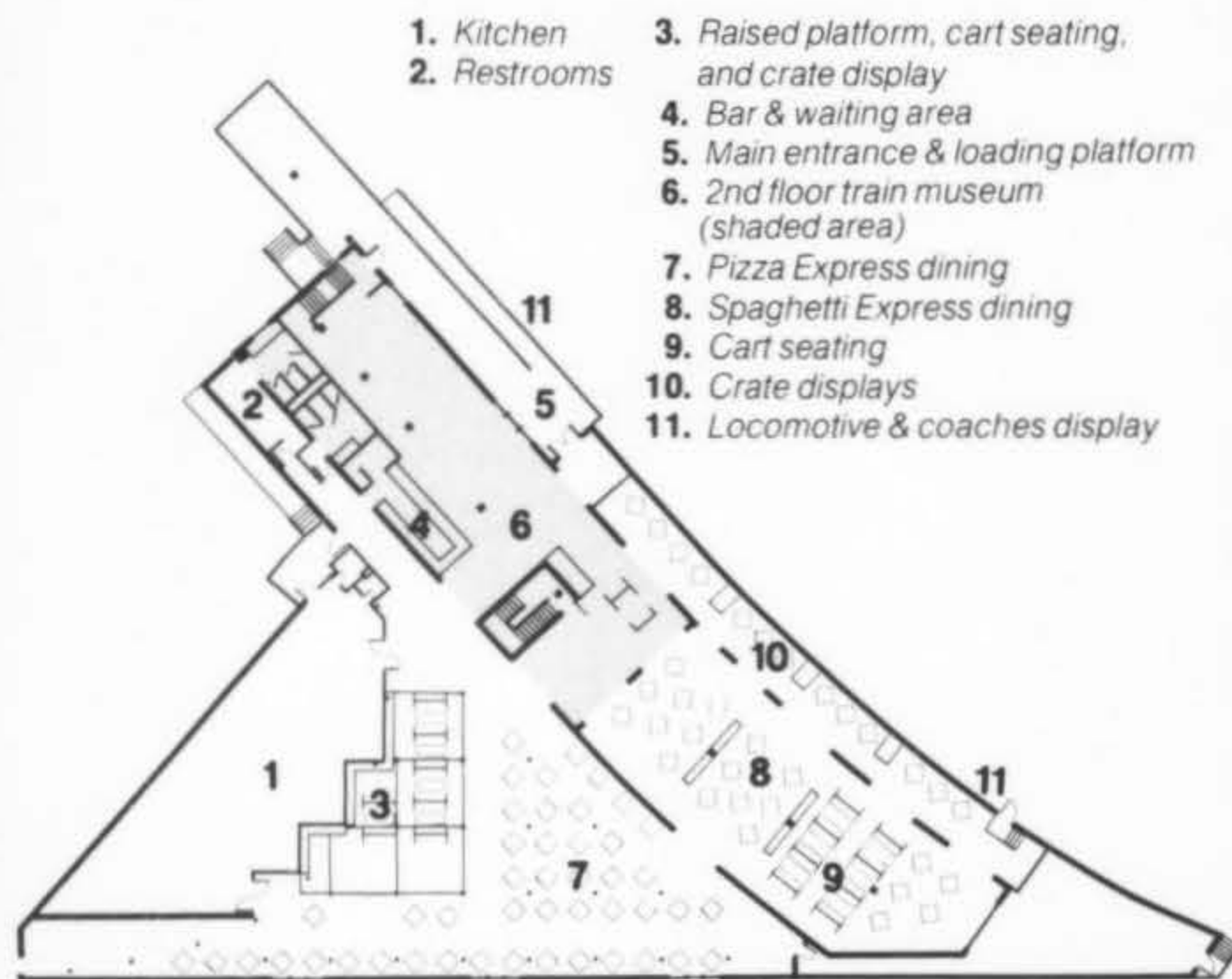




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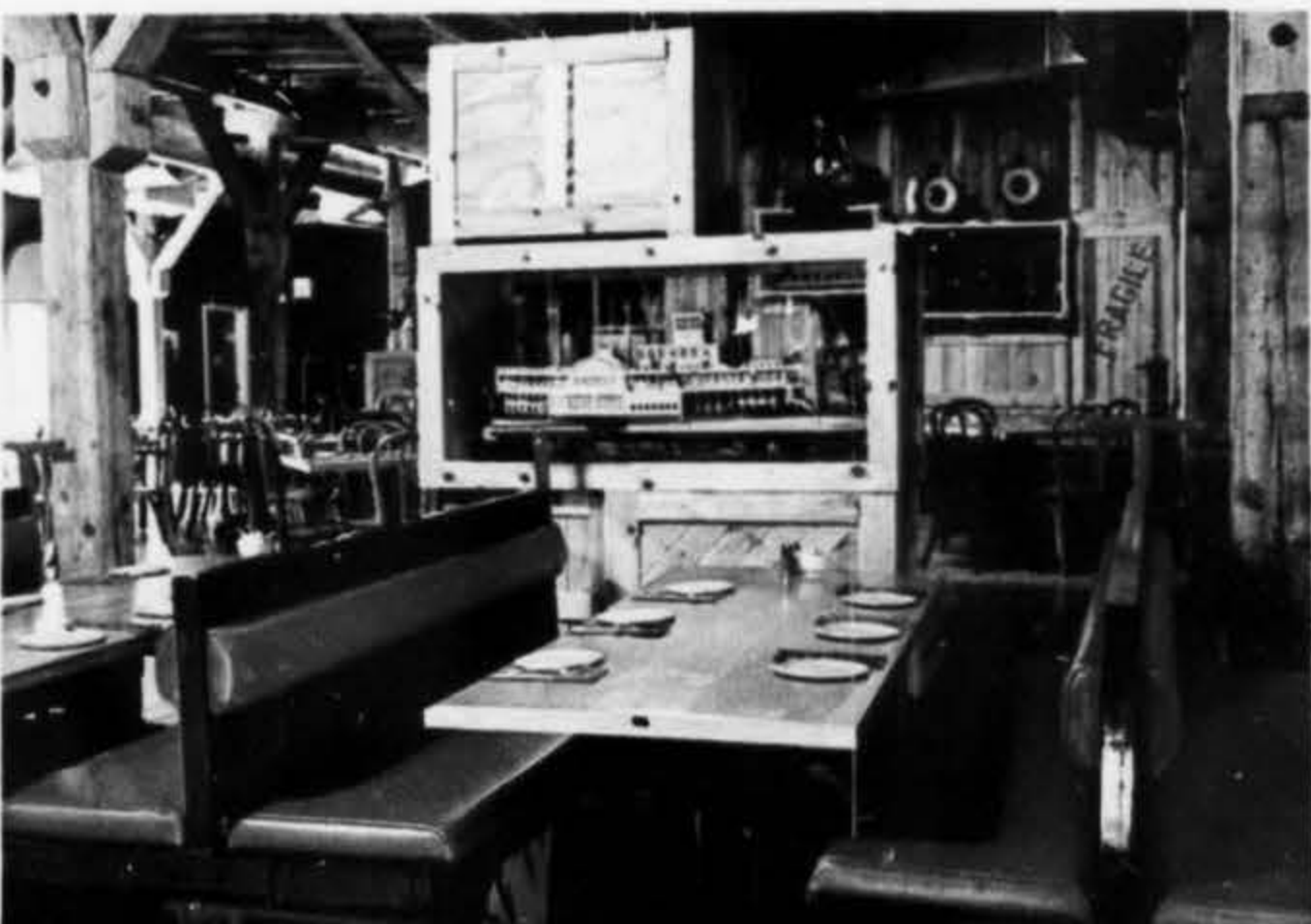
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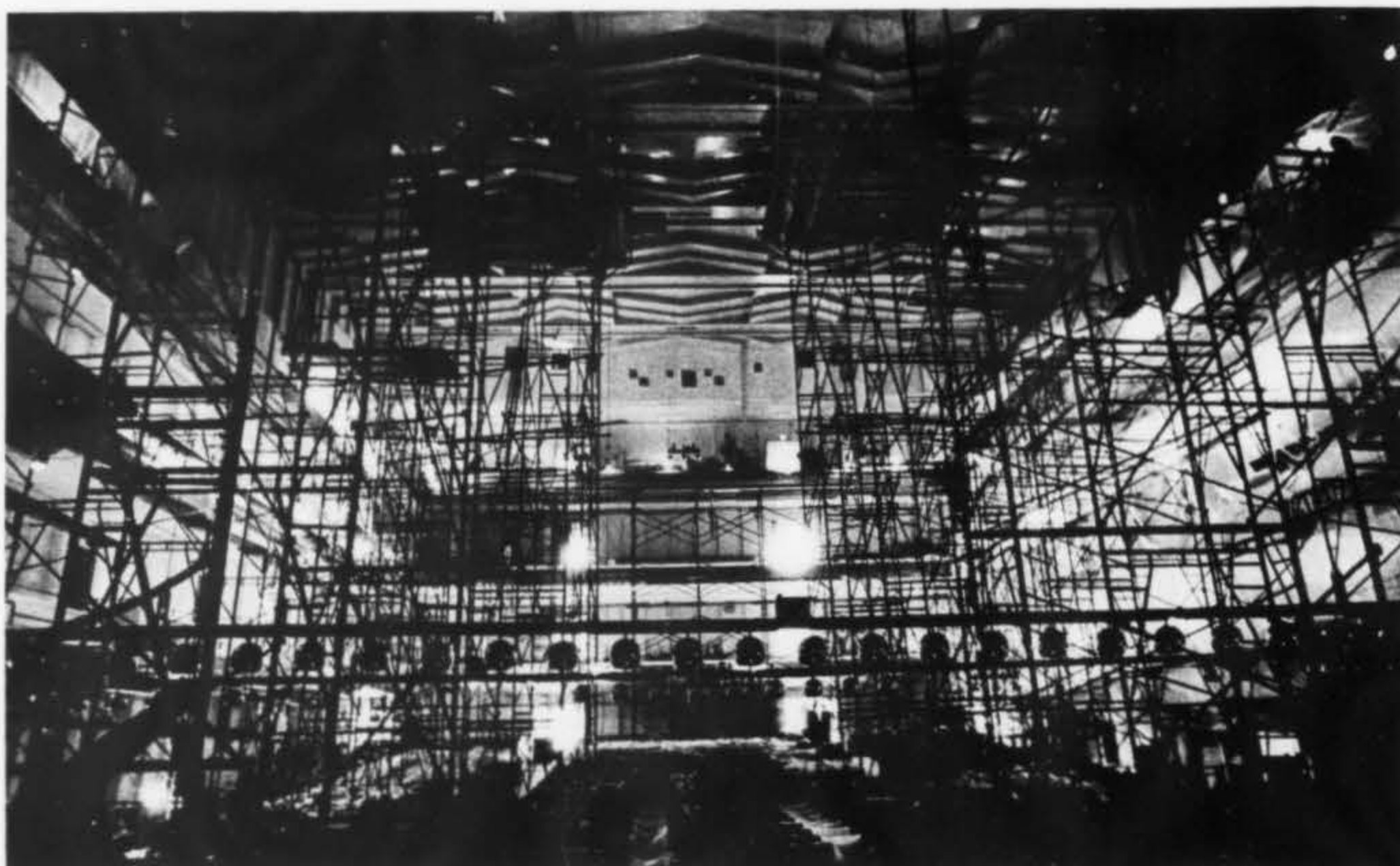


A new look and a new sound for Lincoln Center

New Yorkers are listening to their home-town orchestra—the Philharmonic—as they have never been able to do before. They are listening in a new space built within the shell of Lincoln Center's 15-year-old Avery Fisher Hall. Much more thorough than the remodelings and alterations that had previously attempted to improve the hall's acoustics, the recent work began with the complete demolition of the old auditorium (floor, ceiling, stage, balconies, everything). Within the confines of the peripheral steel structure, a new hall was built. Most remarkably, both demolition and rebuilding were accomplished in only five months, a near-impossible schedule that often demanded three crews working around the clock.

Ostensibly, the new space was designed by Philip Johnson and John Burgee; actually, many design decisions were based by them on the requirements of the collaborating acoustician, Dr. Cyril M. Harris of Columbia University. Indeed, Harris was the first member of the team to be chosen, and it was at his request that Johnson and Burgee were asked to join him. Carl Morse of the Morse/Diesel corporation was also an important partner in the work, insuring adherence to the construction schedule. "I have thought in the past," Philip Johnson says, "that architecture was many things—at times I've thought it a matter of social concerns; at other times, a matter of art; now I see that it's primarily a matter of working well with consultants."

By any definition, the new hall is both a visual and an acoustic success. Perhaps it differs most basically from the old hall in shape: whereas its predecessor was fan-shaped, its drooping curves converging towards an imaginary point just beyond the back of the stage, the new hall is strictly rectangular (in the tradition, Dr. Harris points out, of such acoustically admirable halls as Boston's Symphony Hall and Leipzig's Neues Gewandhaus). It is also traditional in that its wall

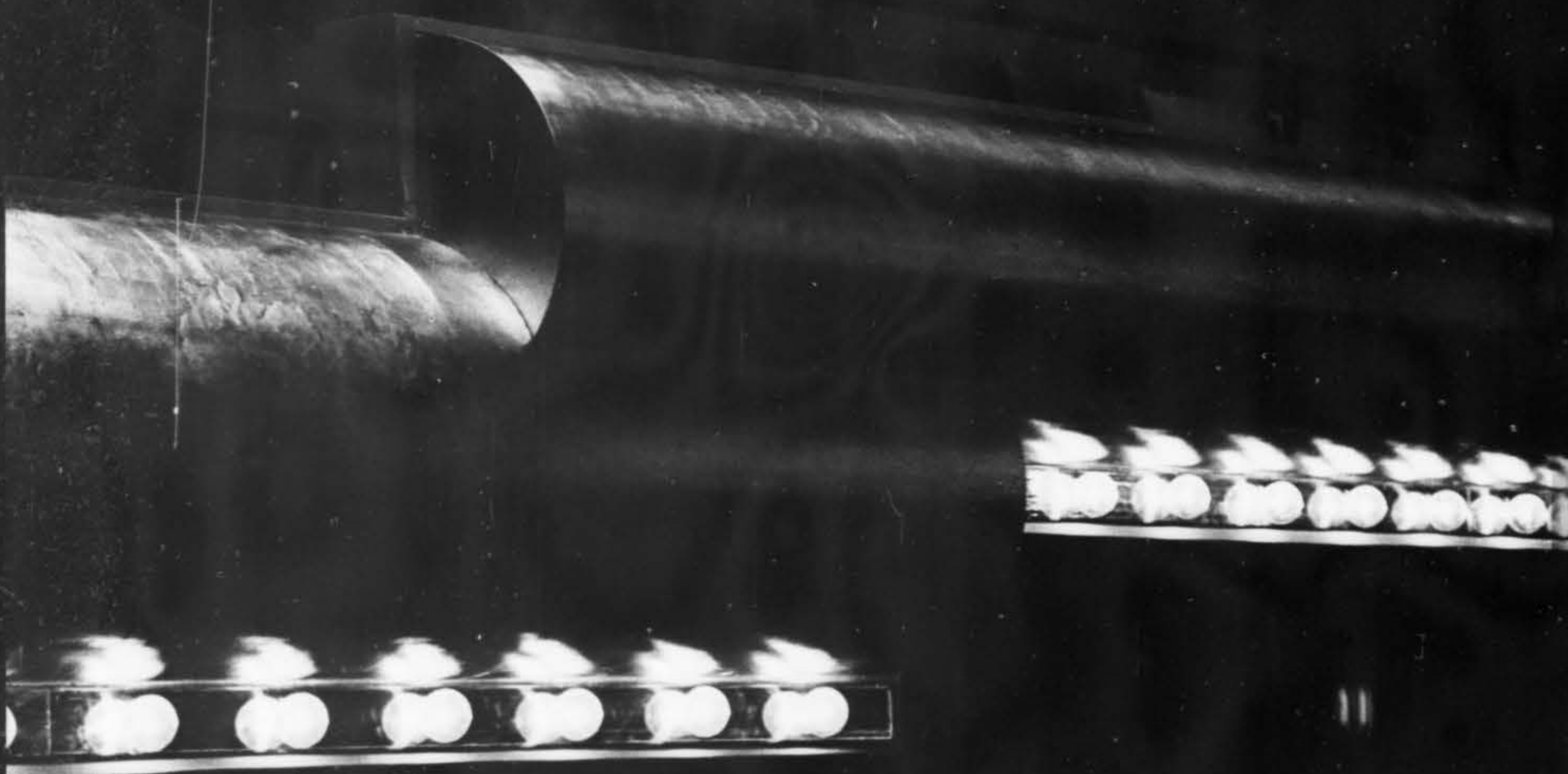


JOHNSON AND BURGEE AVERY FISHER HALL

Above, the hall during construction and in its completed form. Colors are light and quiet except for the dark oak paneling beyond the proscenium.

Fixed seating: **American Seating**. Loose chairs in boxes: **Intrex**. Upholstery fabric on all seating: **Girmes of America**. Carpet: **Bigelow**. Lighting: **Edison Price, Lighting Associates**.

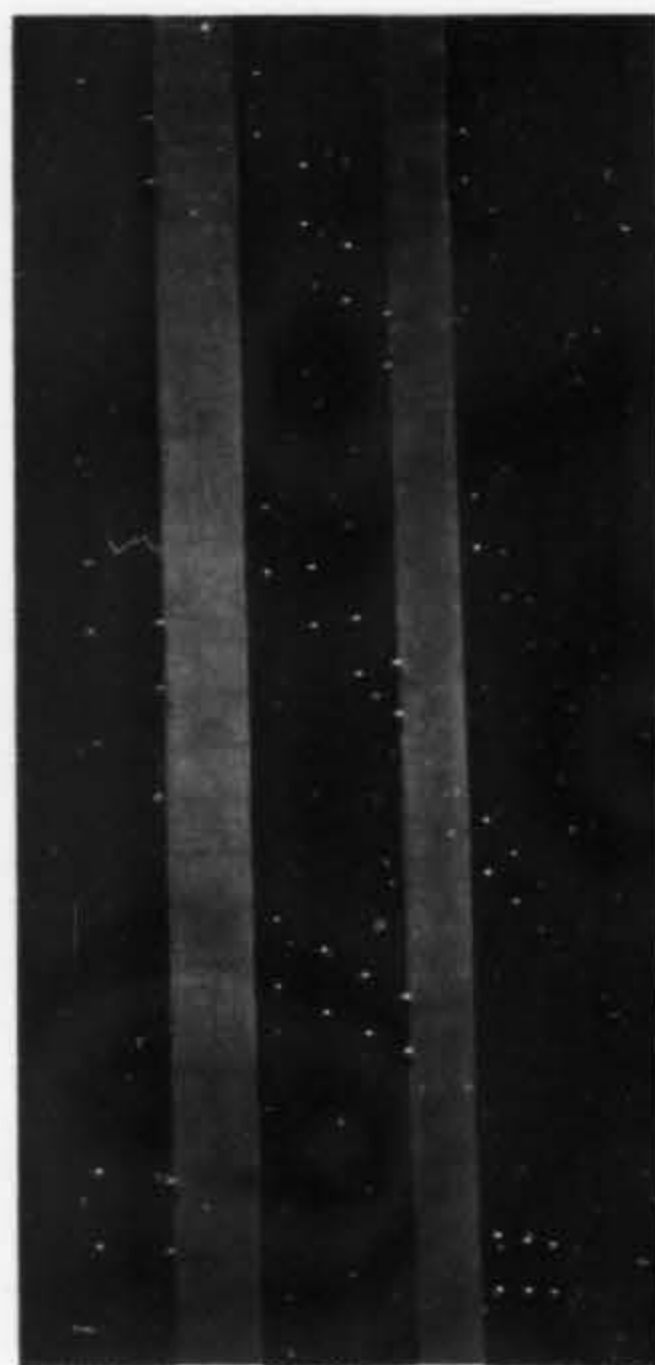




*"I have thought in the past
that architecture was many
things . . .*



Sides of the new hall are lined with stepped tiers of boxes, their curved parapets gold-leafed. Above and right, European oak panels around the stage are held in place with a pattern of brass-capped bolts; panels are separated by vertical brass strips. Seating, left, is backed with wood panels for sound reflection.



and ceiling surfaces are fragmented into a complex variety of non-parallel facets. Such fragmentation was accomplished in the older concert halls with urns, statues, moldings, chandeliers, cartouches, and other decorative *impedimenta*. Johnson and Burgee's surface treatments, while unmistakably of our own time, achieve the same effect of diffusing sounds of many different wavelengths.

According to Harris, the question most frequently asked about the Avery Fisher redesign is "How many feet did you chop off?" The answer, surprisingly, is none. The new hall seats 2742, compared to 2658 when the original opened in 1962. But the new hall *seems* shorter and much more intimate.

One reason is that the converging curves of the original created a false perspective effect, now eliminated. Another is that the stage is enclosed in a shell of dark oak panels, the only visually aggressive element in a generally pale and retiring color scheme of cool "antique white" brightened with brass, gold leaf, and gold velvet seating. The seats (by American Seating) have wooden backs, incidentally—handsome and easily maintained, but also specified by Dr. Harris for their reduced sound absorption. For the same reason, floors are wood parquet (except in the aisles, where carpet was used to prevent slipping and to deaden the footsteps of those sneaking out early).

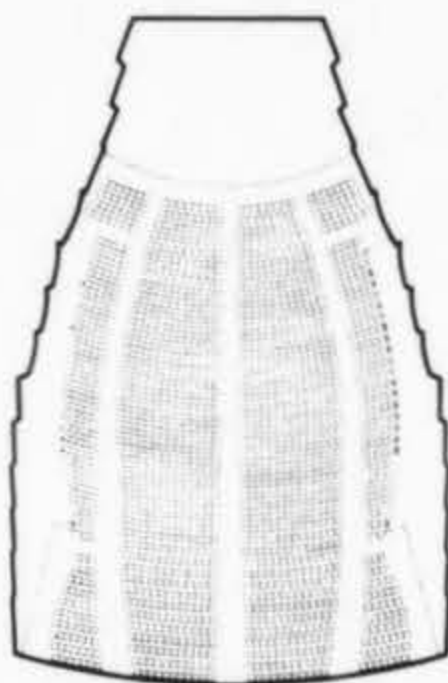
The total visual impression is one of refinement and restraint. Compared with Johnson's earlier

*Now I see
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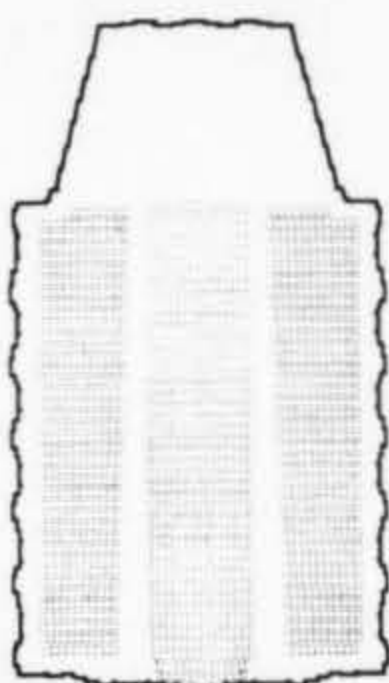
New York State Theater, just across the Lincoln Center plaza, Avery Fisher is an interior considerably quieter, simpler, and stronger. Johnson's genius is established and expected, but his capacity for change continues to surprise us.

STANLEY ABERCROMBIE

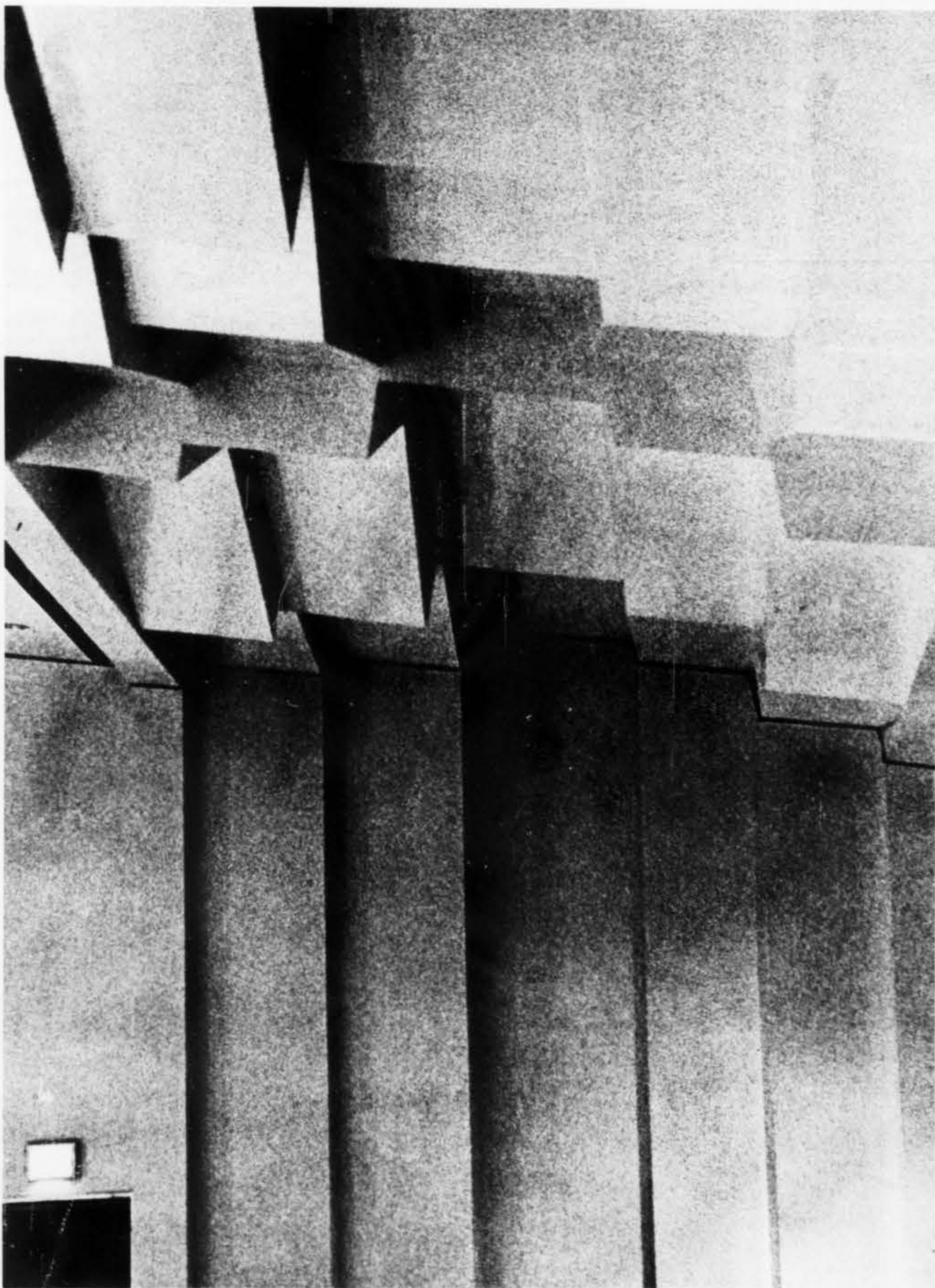
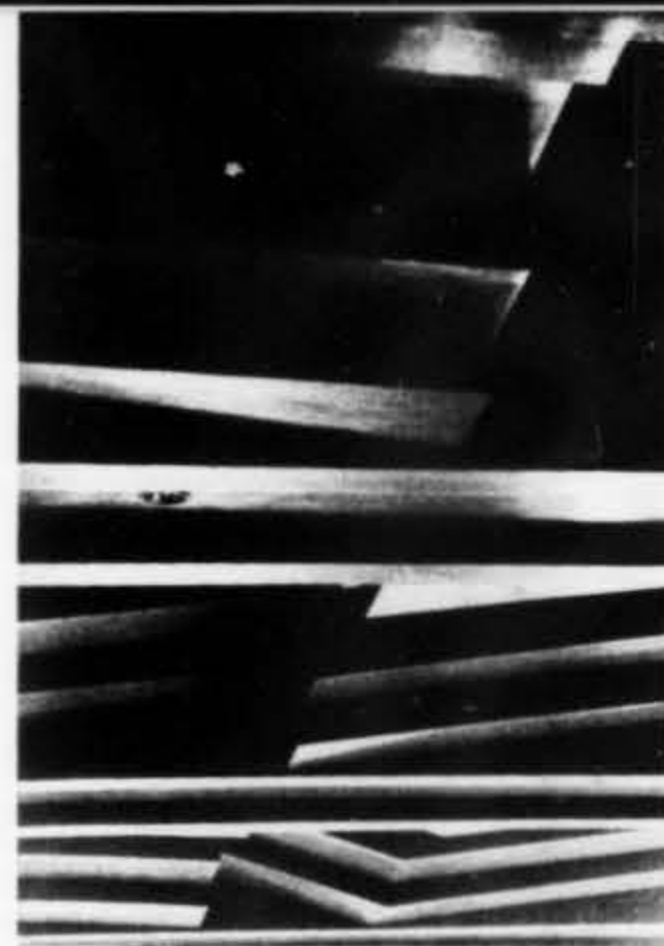
AVERY FISHER HALL



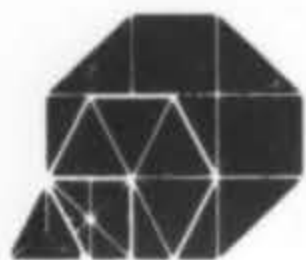
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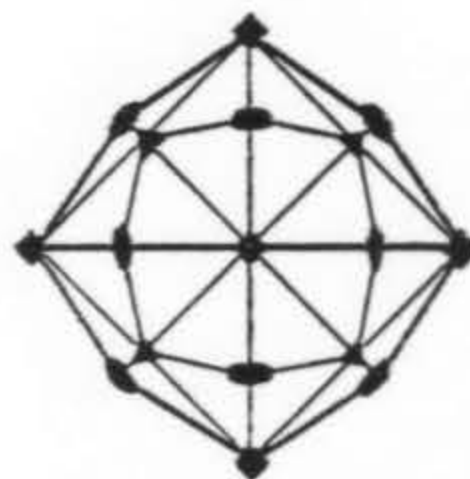
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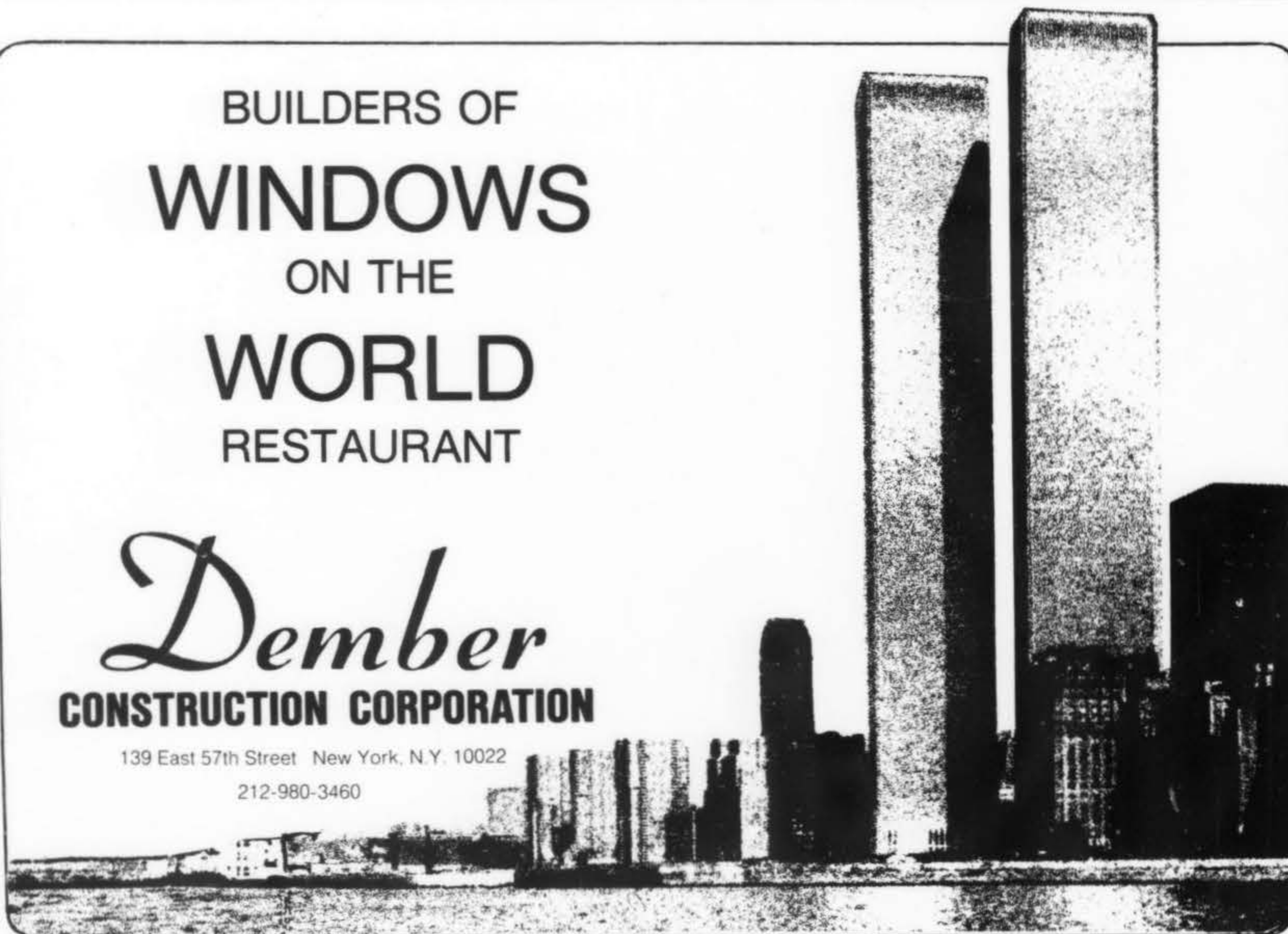
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MAN transFORMS

continued from page 4

kimo's raw building material better than many tiny line drawings of pails. The book is not the exhibition.

Editor George Nelson explains in the introduction that an exhibition, on the other hand, cannot be the equivalent of a book: "Any exhibition, no matter how lively its themes or inventive its devices for presentation, can never be more than headlines and footnotes. The constraints imposed are the feet of those who come to look. Viewing an exhibit is a walk; the feet pause here, hurry there, cross the room, turn back to something overlooked. People will talk on their feet for hours, but they will not read. Thus the effective exhibit must put its verbal message in telegraphic form and rely on visual communications wherever it can. . . ."

The book, MAN TRANSFORMS, records certain aspects of the exhibition well, others not at all. On the other hand, it enables the reader to study concepts which cannot be grasped without study, such as Buckminster Fuller's solid geometry.

In case you are not exactly panting to grasp Fuller, let me make haste to add that there is a great deal in the book which wasn't in the exhibition in the first place, and which makes juicy, delightful reading on any level. The best of this was contributed by editor George Nelson, whose section on "The City as Mirror and Mask" abounds with astonishing insights.

These, on top of the plethora of ideas from the exhibition which *do* survive translation to the printed page, make up a meaty and enjoyable package. To top it off there's a thorough though compact history of the Cooper-Hewitt Museum, including biographical notes on Peter Cooper, his granddaughters the Hewitt sisters, Andrew Carnegie, and even James Smithson, the illegitimate English nobleman whose unexplained legacy created the Smithsonian Institution.

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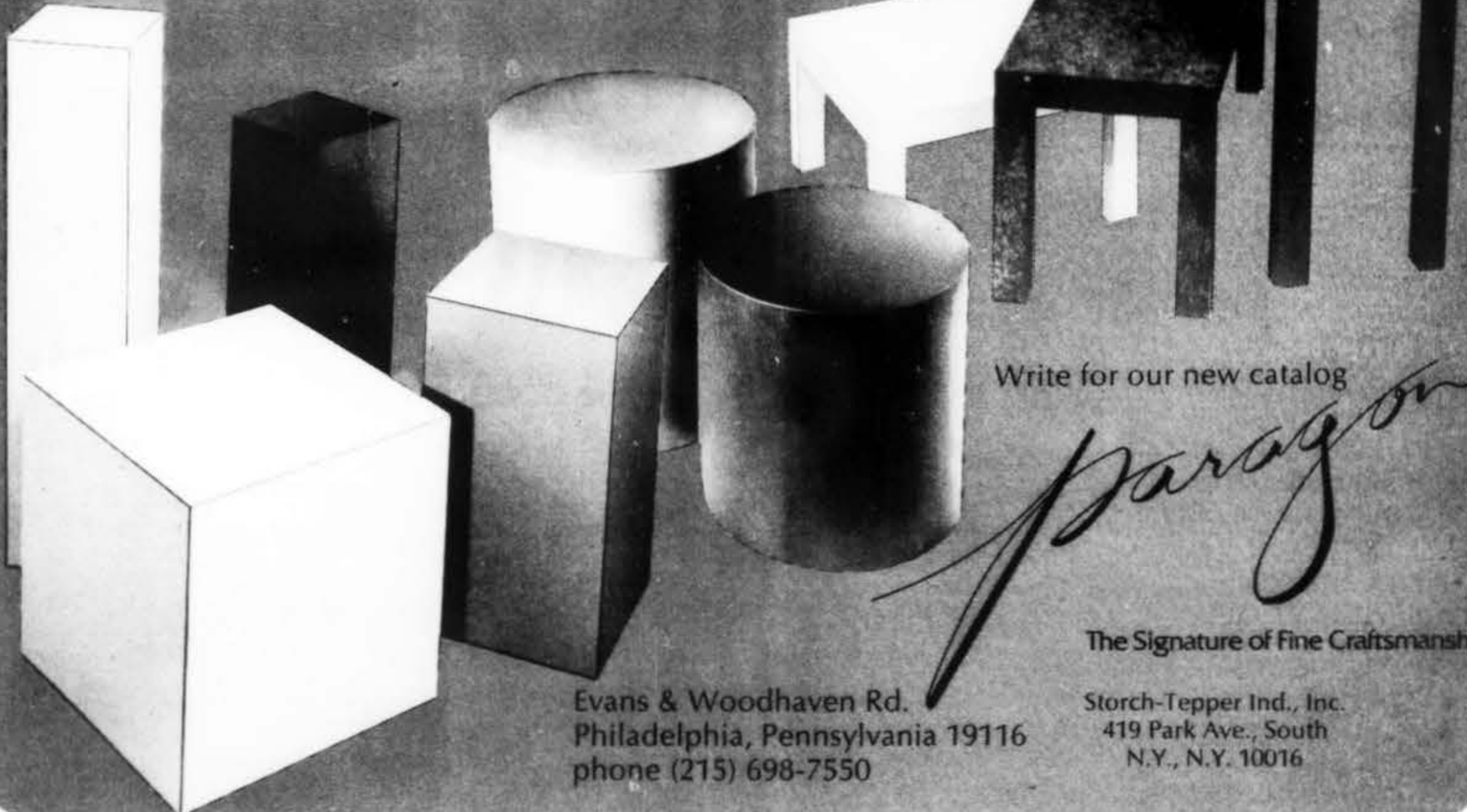
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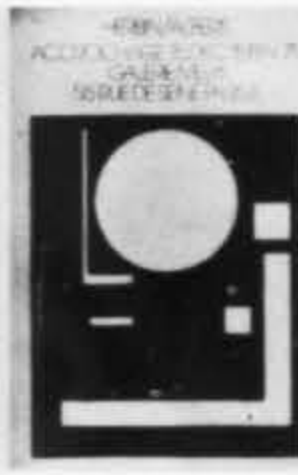
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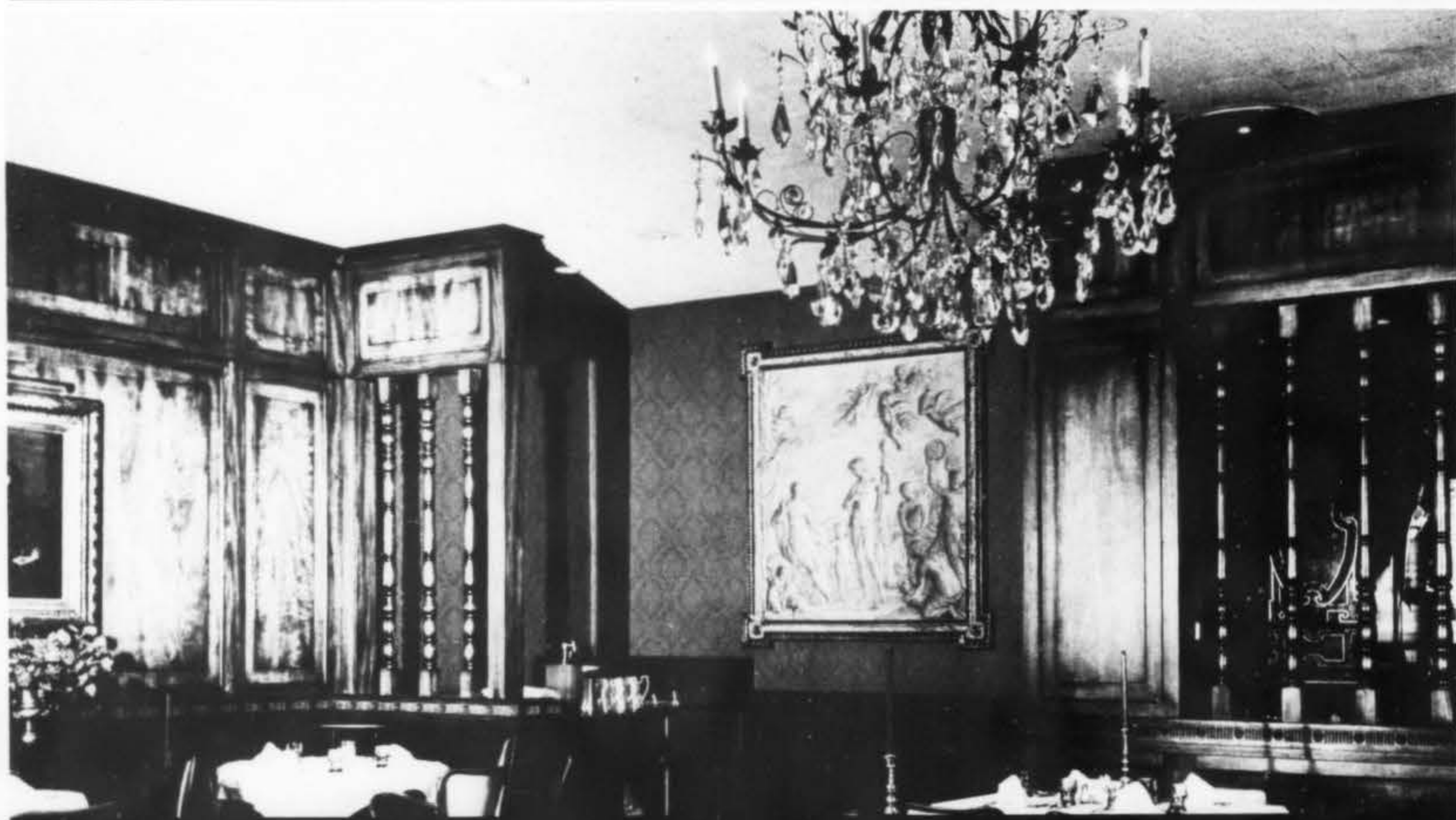
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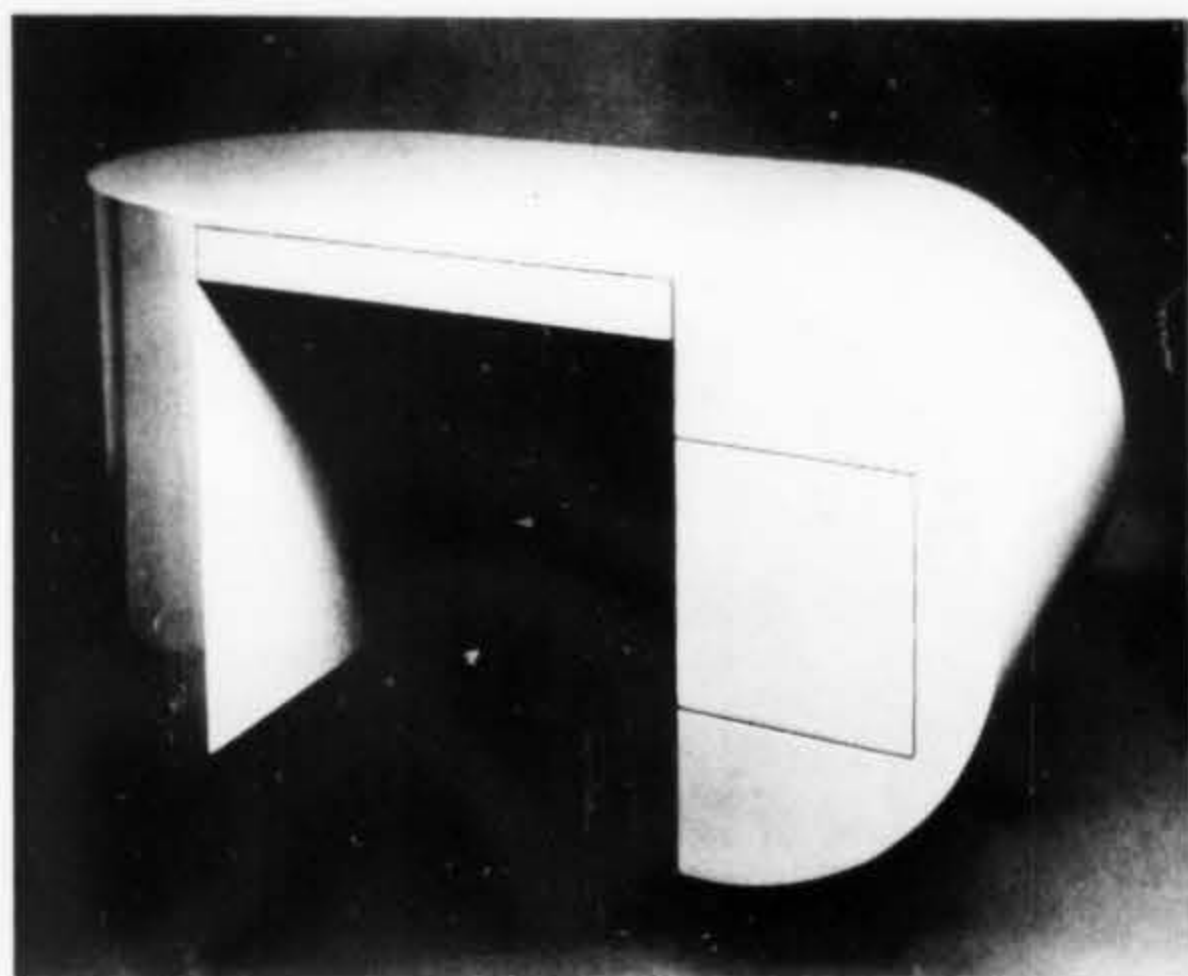
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I



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A multi-functional and easy-to-assemble storage and display system has been introduced by Beylerian Limited. Designed by Giulio Polvara, the system is the latest addition to Beylerian's Kartell line of contemporary plastic furnishings. The unit consists of two short and two long shelves, four medium shelves, stacking cube and connectors. The system is available in white, and cubicles are offered in blue, black, yellow, red and green. Also from Beylerian is a desk (shown) designed by Rinaldo Frattelillo, part of a new limited editions collection. Displaying a strong Bauhaus influence in design, the desk is finished in a lacquered veneer. The collection also features several occasional tables, a dining console, a chest, and a phone table. Zebra wood, oak, burlled elm, and lacquered veneers are included among the favored finishes.

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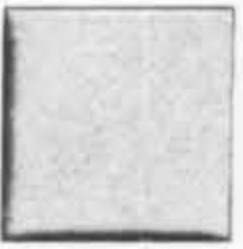
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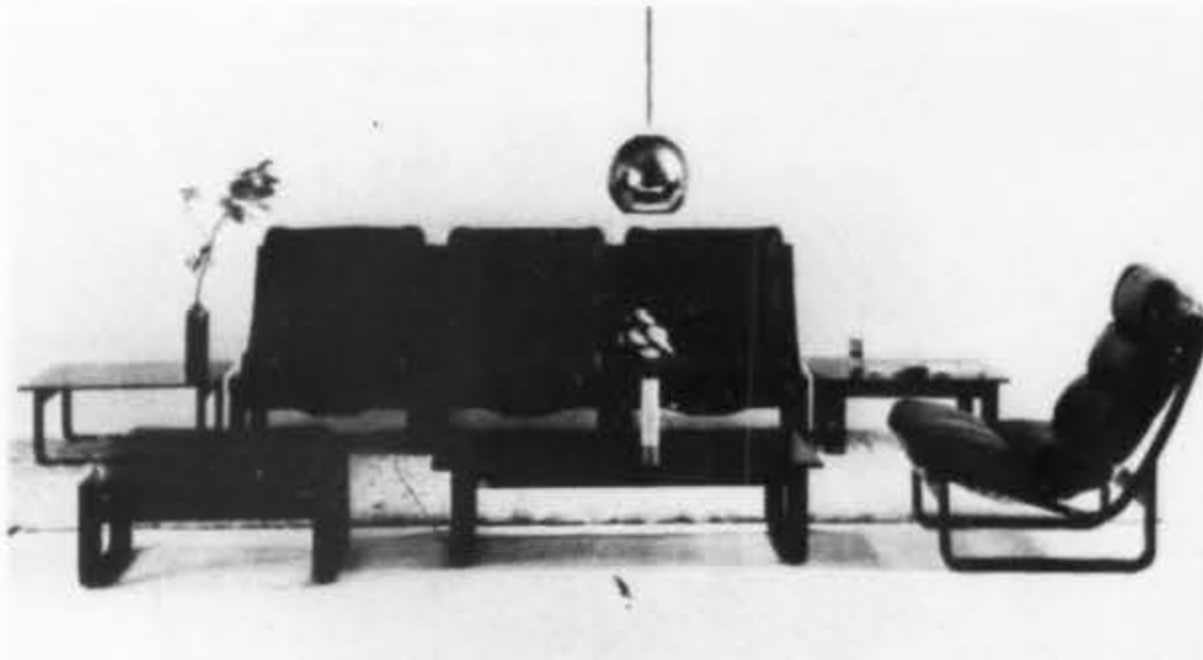


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Australian Furniture

Tessa Pty Ltd, an Australian furniture manufacturer, has six basic designs of modern furniture. The two most popular styles are the T4 (shown) and the T21. The T4 range comprises a chair, sofa, foot-stool, corner table and a large, glass topped coffee table. The sitting pieces feature a net nylon sling construction, and coverings are available in soft leather or in various fabrics. Covers are removable for easy cleaning, and heat molded frames are laminated with Australian walnut or teak veneers. The T21 range makes use of solid timber frames in blackwood, and includes deeply upholstered chairs and settees designed for maximum posture support.

circle 300

Modular system expanded

Oxford Pendaflex Corporation's Cluster 120 System of angled desks, pedestals and accessories are now joined by several new workstations designed to accommodate data display terminals and micro-film/fiche equipment. Other units house mag tape and mag card equipment, and standard versions are available with or without machine-height platforms. The workstations will form a variety of modular clusters, chain



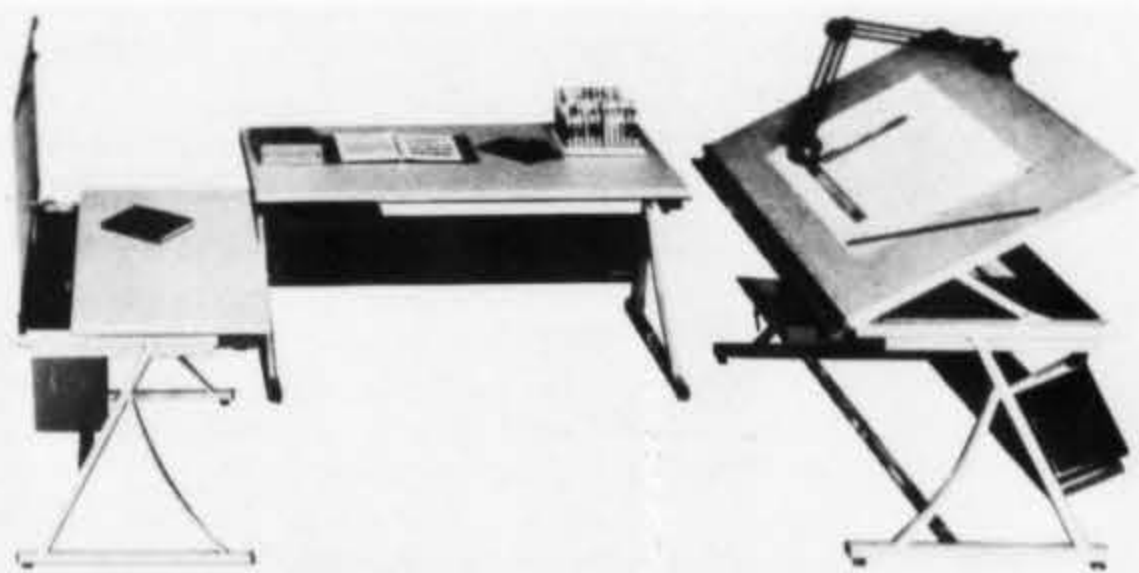
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configurations and freeform combinations. New pentagonal and hexagonal tables increase the modular capability of the line. The system also includes an integrated line of acoustic screens, pedestals, shelves and organizers, along with lateral and mobile files that will accommodate card trays and computer printout in hanging binders or folders as well as letter/legal folders.

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Three piece work station

Plan Hold Corporation is offering a new, three piece work station named PlanMaster. The PlanMaster Series consists of a semi-automatic drafting table, plan/desk and reference table. The drafting table top tilts from flat to 60 degrees, and the working height is adjustable from 29 inches to 37 in. Tops come in 50 in., 60 in., and 72 in. sizes. The 30 in. by 60 in. free standing reference table is equipped with leveling glides to give stability, and accessories include a locking tool drawer and bookcase. The plan/desk provides a 24 in. by 47 in. writing surface that slides forward on a full-suspension system to reveal a built-in three section file. Accessories include a reference panel with push pin surface and a reference arm that rotates 360 degrees and holds prints with two gravity locks. The three pieces of the series all come in the two-tone standard color of parchment and tuxedo grey.

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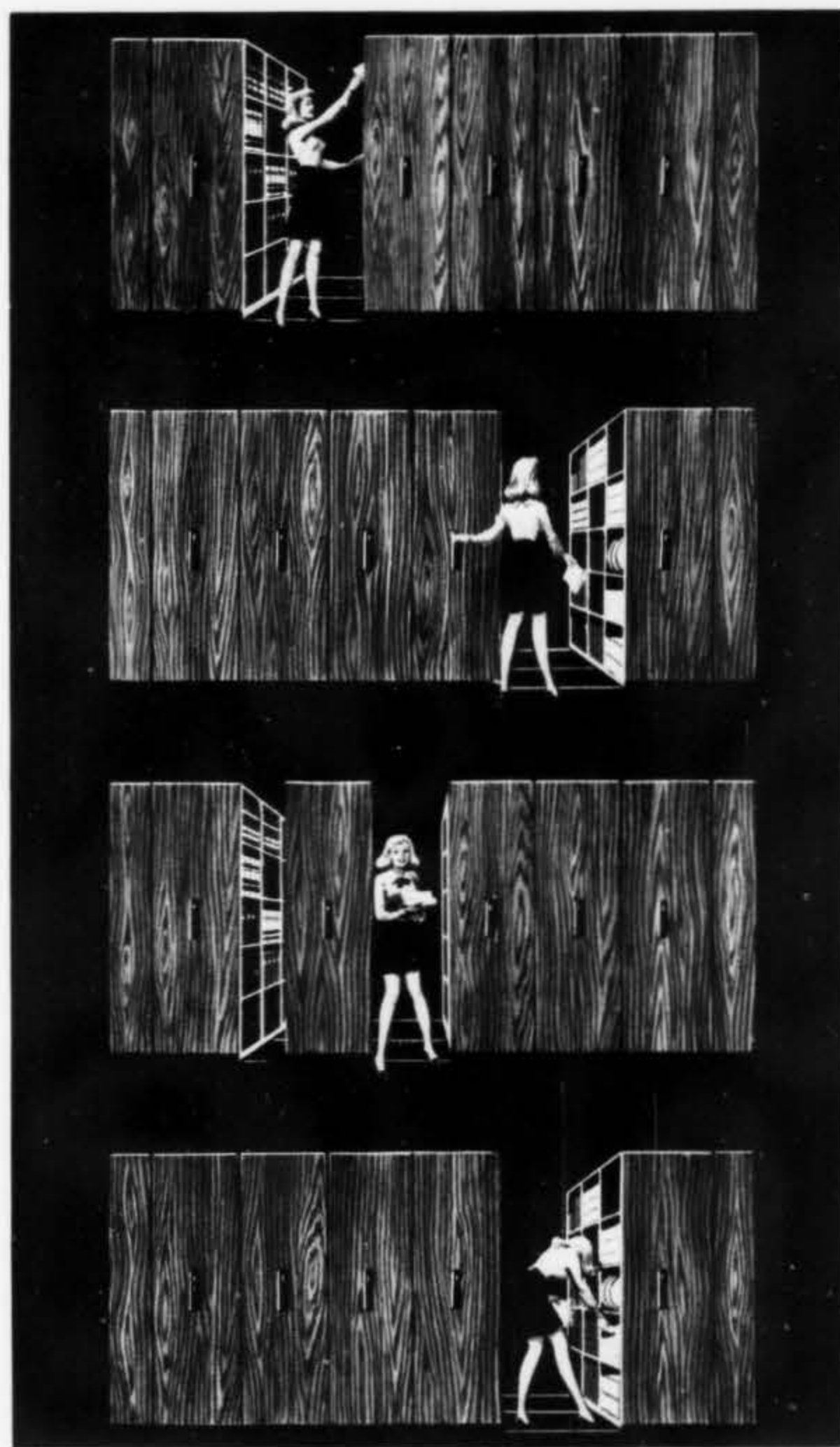
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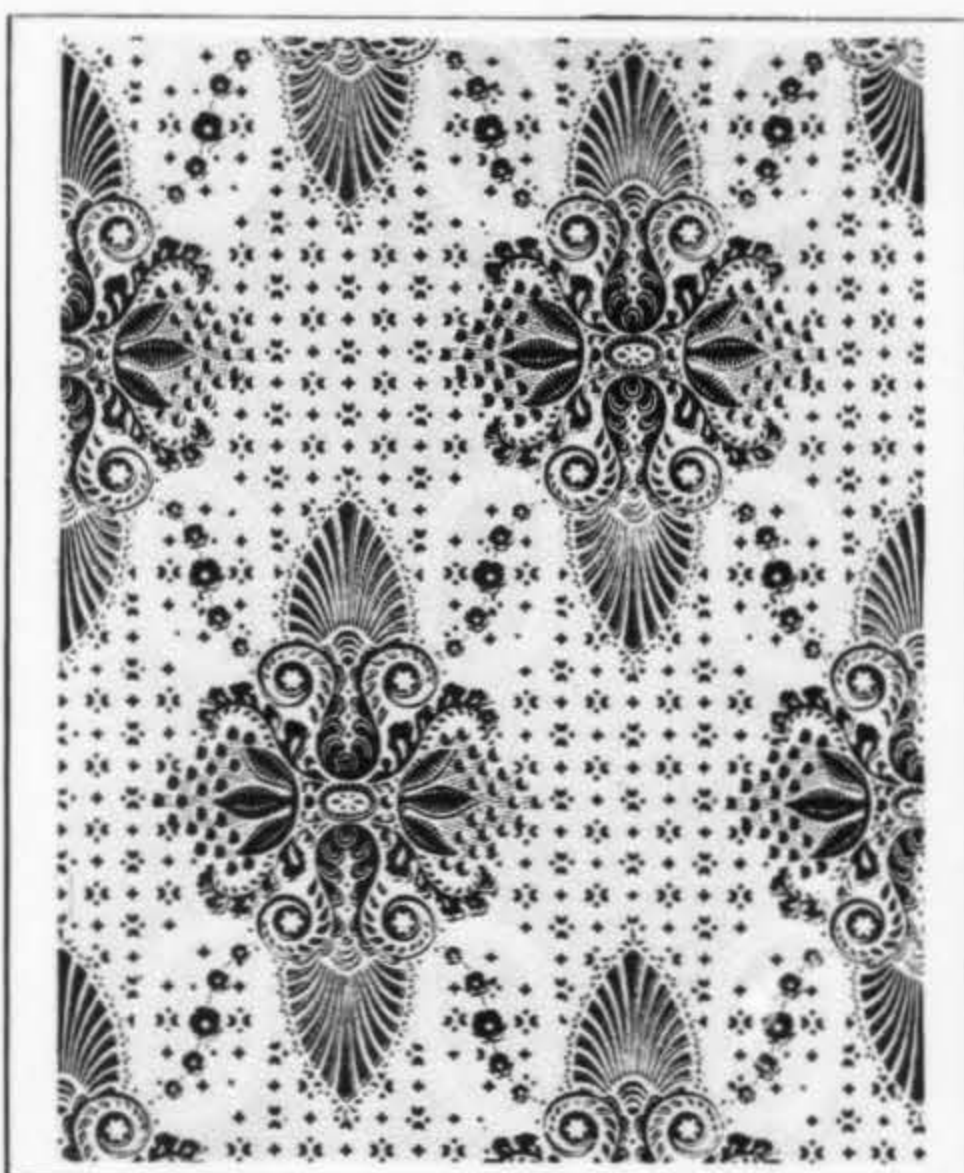
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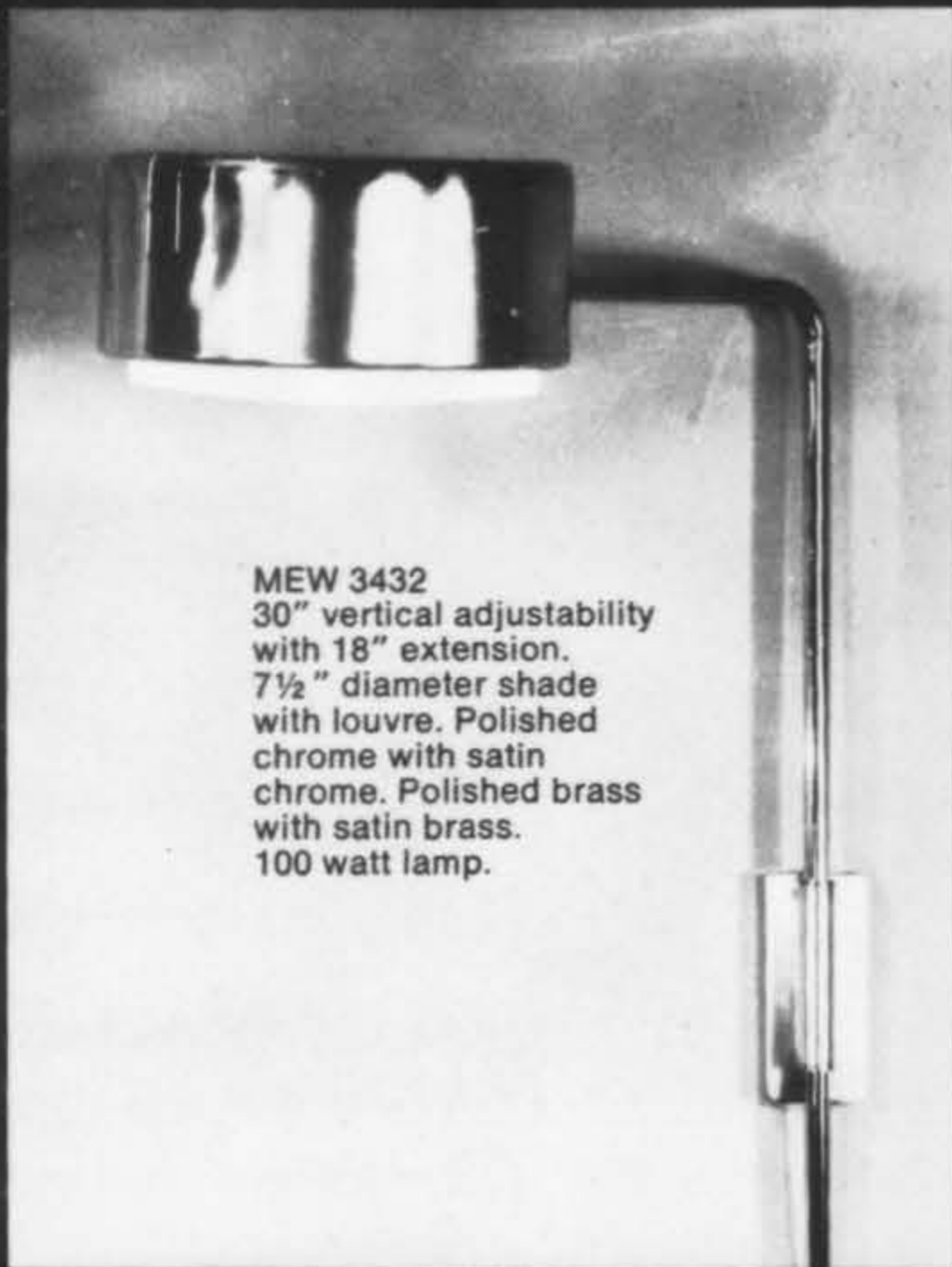
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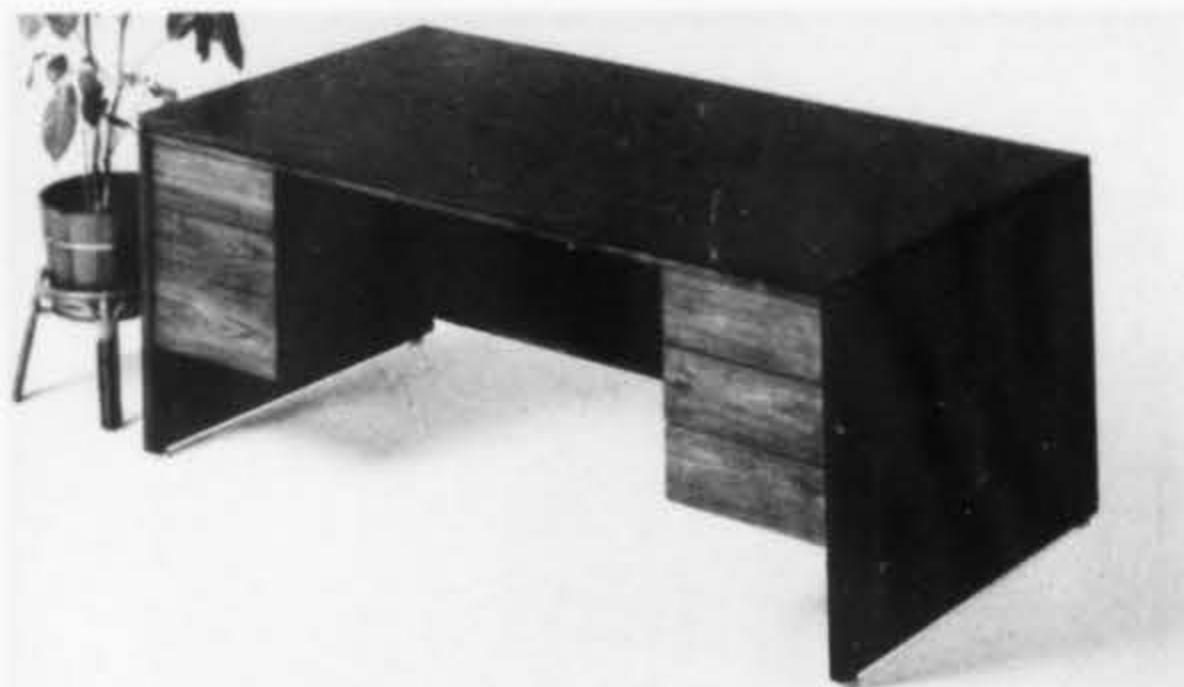


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Additional credit for The Women's Bank

In INTERIORS article on New York's first Women's Bank (November 1976), designed by Ferguson Sorrentino and Judith Kovic Stockman, one of the project managers' name was omitted from the credit listing. Warren Glazer, formerly with Ferguson Sorrentino, now a principal of Glazer Searl Design Associates, performed the function of field supervisor at the bank.

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