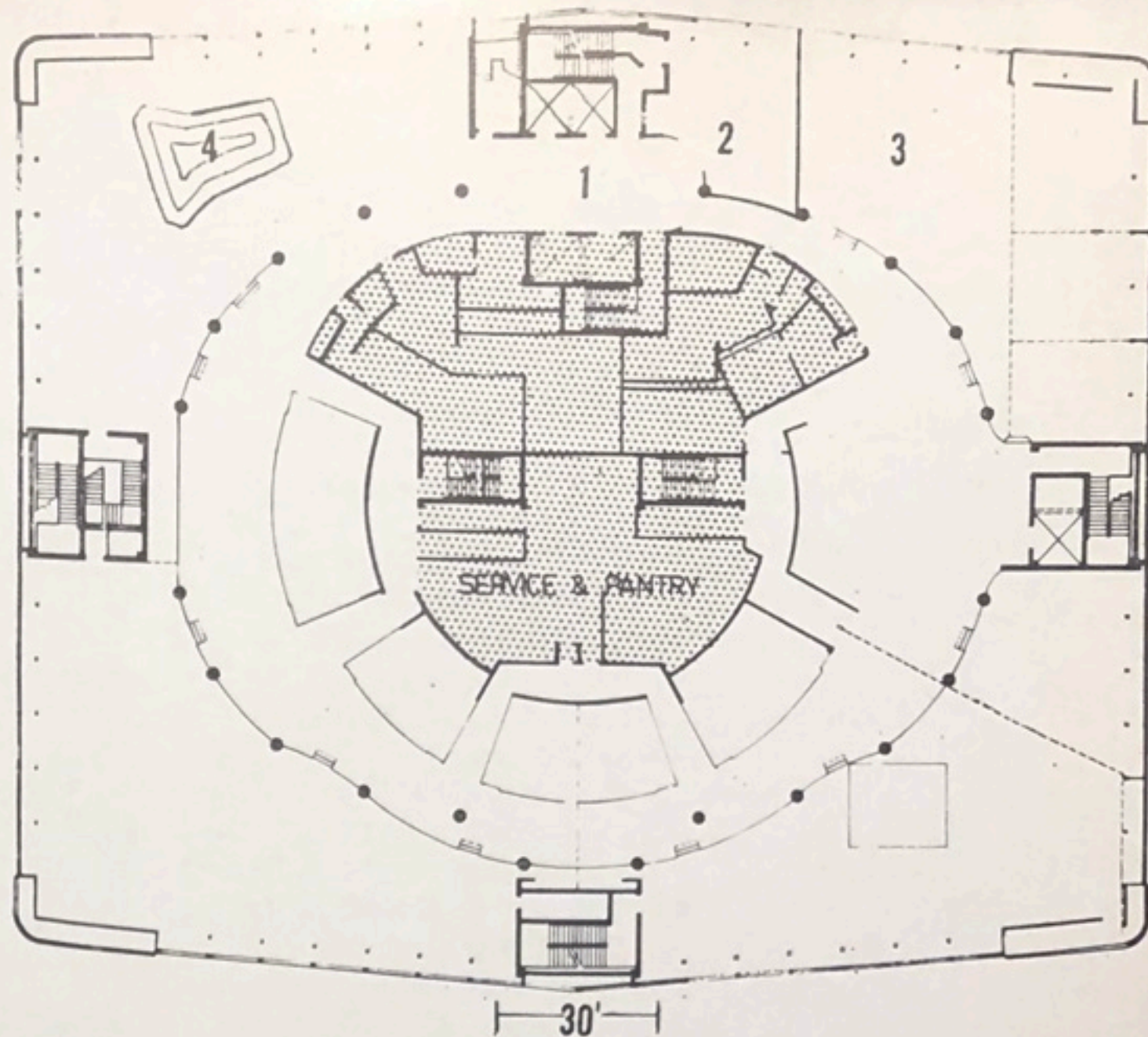


Shaded area on plan is pantry-service core. Concentric areas rise two steps from lowest dining areas near windows to mid-level promenade circle to higher dining area close to service core.

- 1 entrance
- 2 heliport lounge
- 3 Terrace Club
- 4 bar



## TOP OF THE FAIR AND TERRACE CLUB

*Public restaurant and private club under the Port Authority's heliport was a collaboration between the Chandler Cudlipp organization and loner Arturo Pini di San Miniato*

On a 175-by-200-foot platform under the Port Authority's World's Fair heliport, the Top of the Fair and Terrace Club command spectacular views of the whole World's Fair 120 feet above ground through floor-to-ceiling glass walls. The \$2,700,000 building with four T (for Transportation) pillars will survive the Fair, but the restaurant, a Knott Hotels operation, has barely more than a two-year lease on life—from the October 1963 opening through Fair's end. The interior budget had to conform both to limited life expectancy and to the high dues-paying Terrace Club members' demand for opulence. 1100 diners and 400 sippers can be seated on the two top floors. Upper floor is shown on plan. The Terrace Club, with three private rooms divisible from the main Club by folding walls, occupies the north (upper right) corner, the rest being public restaurant area, lobbies, and lounge, with service and rest rooms inside (shaded). Lower floor can be glimpsed as a lower lip in building photo (below). That floor, a smaller oval, is occupied mostly by kitchens, with a rim "Drinks Around the World" cocktail

lounge. This rim was originally planned as a narrow view walkway but broadened for cocktail tables at the suggestion of interior designers Chandler Cudlipp Associates, who made many of the traffic and kitchen planning decisions. Guests arrive on 5 elevators or from the heliport above—flying from the Pan-Am roof in Manhattan on 24-passenger helicopters.

With Knott Hotels, the Club, and the Port Authority interlocked into a composite client, it is not surprising that the design was a collaboration too. The bold building was the joint product of Chief Port Authority Architect A. Gordon Lorimer, F.A.I.A., Port Authority Engineers John Pile and Ray Monte, and Planning Chief E. Donald Mills. Architect Lorimer was design advisor on the restaurants, overseeing the interior designers, Chandler Cudlipp Associates, as well as the art director and design consultant, Arturo Pini di San Miniato, President of the National Society of Interior Designers. Berger & Hennessey, architects, were responsible for interior architectural details. Most furnishings, kitchen equipment, through Straus-Duparquet.—O.G.

Chandler Cudlipp, president of Cudlipp Associates

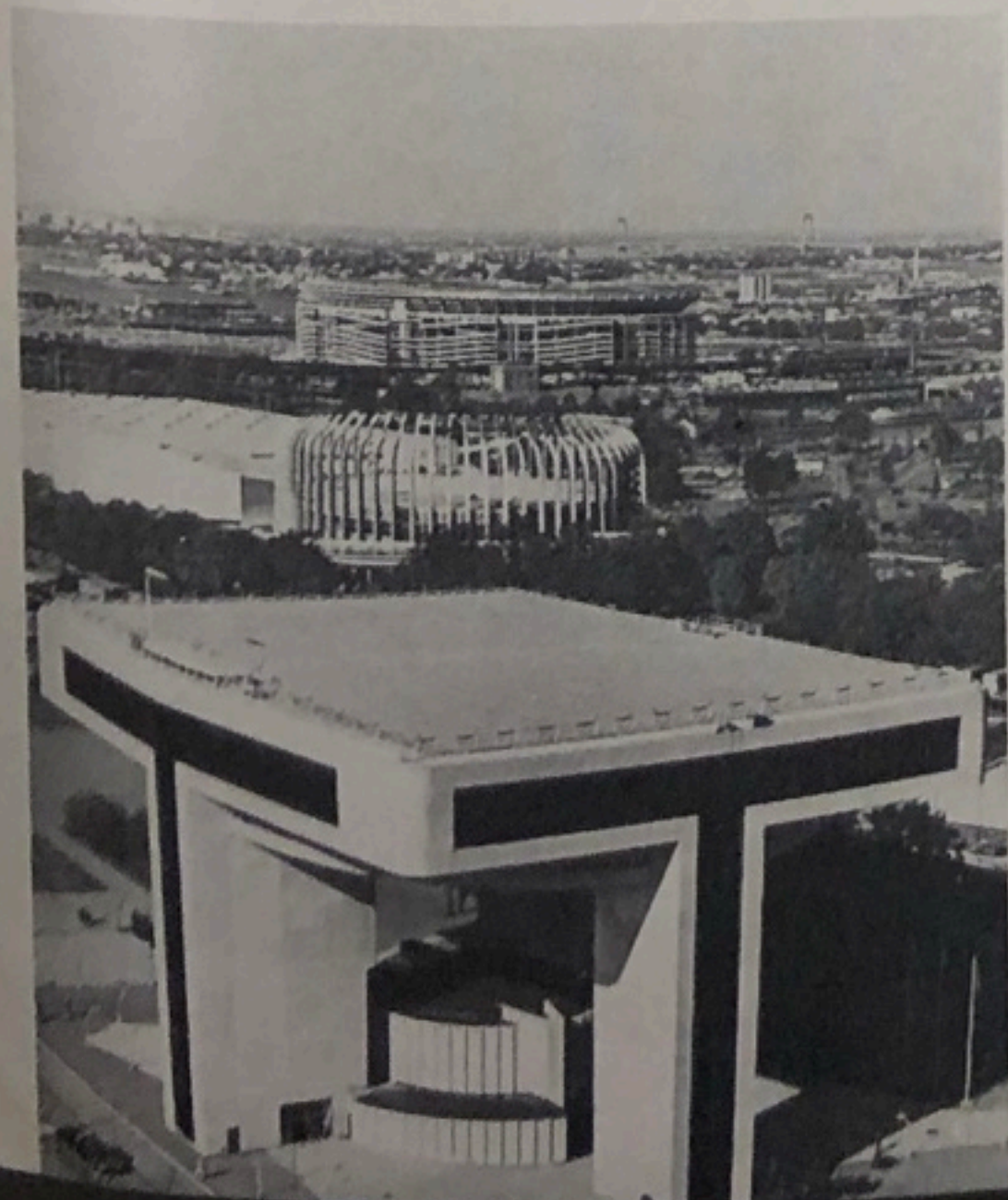


Umberto Marcucci, project designer, Cudlipp Associates



Arturo Pini di San Miniato, project art director and design consultant

PHOTOGRAPHS BY LOUIS REENS





SOURCES FOR TERRACE CLUB

Vinyl flooring:  
American Bilrite Rubber Company  
Banquette upholstery: J. M. Lynne  
Company Fabrics through Interchemical Company  
Upholstery, outside of chairs:  
E. I. DuPont de Nemours & Company, Inc.  
Upholstery: Kravet Fabrics, Inc.  
Vinyl, soffit area: Murals, Inc.  
Copper wallcovering: House of Verde  
Drapery fabric: Greeff Fabrics, Inc.  
Casements: Beta Fiberglas, Owens-Corning  
Fiberglas Corporation  
Carpet: Hugh Nelson—Columbia  
Carpet Mills, Inc.  
Murano chandeliers: A. W. Pistol, Inc.  
through Metropolitan Lighting  
Mirrors: Seguin Mirror & Brass, Inc.  
Banquettes: J. Roth  
Bar servers: Mica-Top  
Table tops: L. & B. Products  
Table bases: Burke, Inc.  
Bar stools, chairs:  
Empire State Chair Company

SOURCES FOR RESTAURANT AND BAR

Vinyl wallcovering, entrance lobby:  
Leatherguild, Inc.  
Vinyl for folding doors and columns:  
Vicrtex Sales Corporation  
Vinyl walls, ladies' room: Murals, Inc.  
Vinyl on chairs, folding door:  
Adams Leathers, Inc.  
Upholstery on bar stools,  
chairs, settee, banquettes:  
J. M. Lynne Company fabrics through  
Interchemical Company  
Drapery fabrics: Greeff Fabrics, Inc.  
Casements: Beta Fiberglas, Owens-Corning  
Fiberglas Corporation  
Carpet: Hugh Nelson—Columbia  
Carpet Mills, Inc.  
Mirror: Seguin Mirror & Brass Company  
Murano chandeliers: A. W. Pistol Inc.  
through Metropolitan Lighting  
Statuary, tapestries: French & Company, Inc.  
Plants: The Greenhouse  
Folding doors: Richards-Wilcox Mfg. Co.  
Banquettes: J. Roth  
Decorative ceiling, entrance:  
Neo-Ray Products, Inc.  
Servers, Cashier Stand, Capsule  
Bar, Souvenir Stand, Planters: Mica-Top  
Restaurant chairs: Crucible Products Corp.  
Bar chairs, settees, stools:  
Empire State Chair Co., Inc.  
Table bases: Burke, Inc.  
Table tops, Capsule Bar:  
General Electric Laminate  
Table tops, other: L & B Products



GENERAL SOURCES

Platform: W. J. Barney Corporation  
Woodwork: Jens Christiansen  
Drapery workroom: Contour Draperies  
Platform railings: Perlman Iron Works  
Carpet installation: Fain  
Painting contractors: J. L. Hass  
Plaques in elevators: Virginia Frankel

Terrace Club (page 84 and top of this page): Windows are identically treated around the building. 10'-wide bronzed-tinted panes are framed by slender posts 4' inside window wall. Ceiling tracks curving from posts to windows hold floor-length sheer white Fiberglas Beta yarn casements with broad faint gold vertical stripes. Drawn aside when light permits, the striped curtains create an illusion of fluting, massing an architectural reinforcement of the thin posts. Non-movable criss-crossed all-white sheer Beta valance swags temper sky glare, are in fine proportion to huge rooms. Crystal Palace mural of 1853 World's Fair occupies walnut-paneled corner. Carpet is red nylon with blue and silver-gray stars. Chairs with coppery plastic-sheathed backs have blue fabric inside.

Main dining area of restaurant (photo above): As indicated on plan, preceding page, concentric layout allows every diner, drinker, or stroller to enjoy the view. Dining area farthest from windows is two steps above mid-level promenade, which in turn is two steps above dining areas closest to windows. Tubular fence with red plastic-covered handrail, placed between tall pillars covered with alabaster travertine vinyl, divides highest and middle levels. Promenade carpet is gold nylon with blue stars. Lower area carpet is blue with gold stars. Chandeliers in both restaurant and Club are clear and clear blue Murano crystal. Mural in restaurant corner is sea-mood abstract painting in blue, green, and turquoise by Count Luis Quintanilla. Off-white metal chairs are in gold-printed white vinyl.





TOP OF THE FAIR AND TERRACE CLUB

Capsule bar (at left and below) focuses around golden "space capsule" hovering over a blue-vinyl-padded bar. Bar stools, settees, chairs are in silver vinyl. Carpet throughout this quadrant is blue with silver stars. Bottles and whatever might obstruct view are eliminated from bartop. Silver-based tables have blue Formica tops adorned with gold sunbursts. In corner huge "Venus and Apollo" mural by Lumen Martin Winter, is specially lit. Modern murals were specially commissioned by paying artists' expense fees only, the murals to be returned to them after the Fair. Antique tapestries and statuary were astutely leased, not bought.



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