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APRIL 1980

Contract

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE

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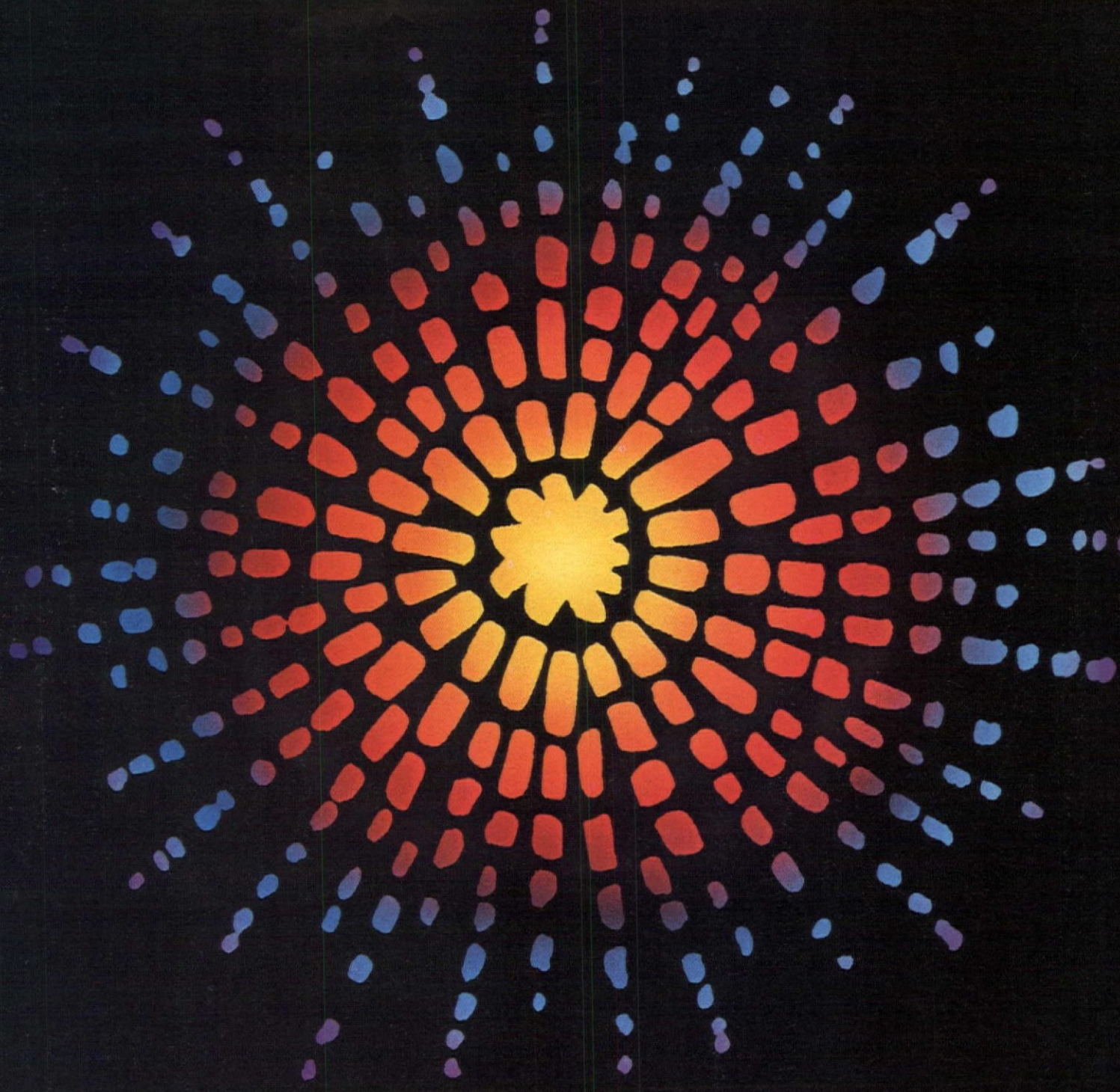

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Contract

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE

The Library
NEW YORK SCHOOL OF INTERIOR DESIGN
155 East 56th Street, New York City 10022

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EXECUTIVE BUYER EDITION
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COVER—*Frederick Brush's design of Lorry's Restaurant is given added splash in this cover design by graphic artist George Koizumi.*

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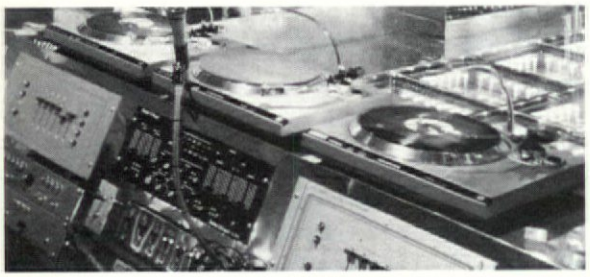

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May: CONTRACT'S total guide to the industry's largest and most important show and exhibition, NEOCON XII, at Chicago's The Merchandise Mart, June 11-13, 1980. Floor-by-floor coverage of the event includes new showrooms, exhibits, products, people, events, seminars and activities. Related NEOCON events are also covered in this issue.

June: Government design at state, county, and municipal levels is explored in articles representing a cross-section of the field. NEOCON At-Market issue will cover late-breaking news of NEOCON XII programs and activities. Update on activities of the Business & Institutional Furniture Manufacturer's Association.

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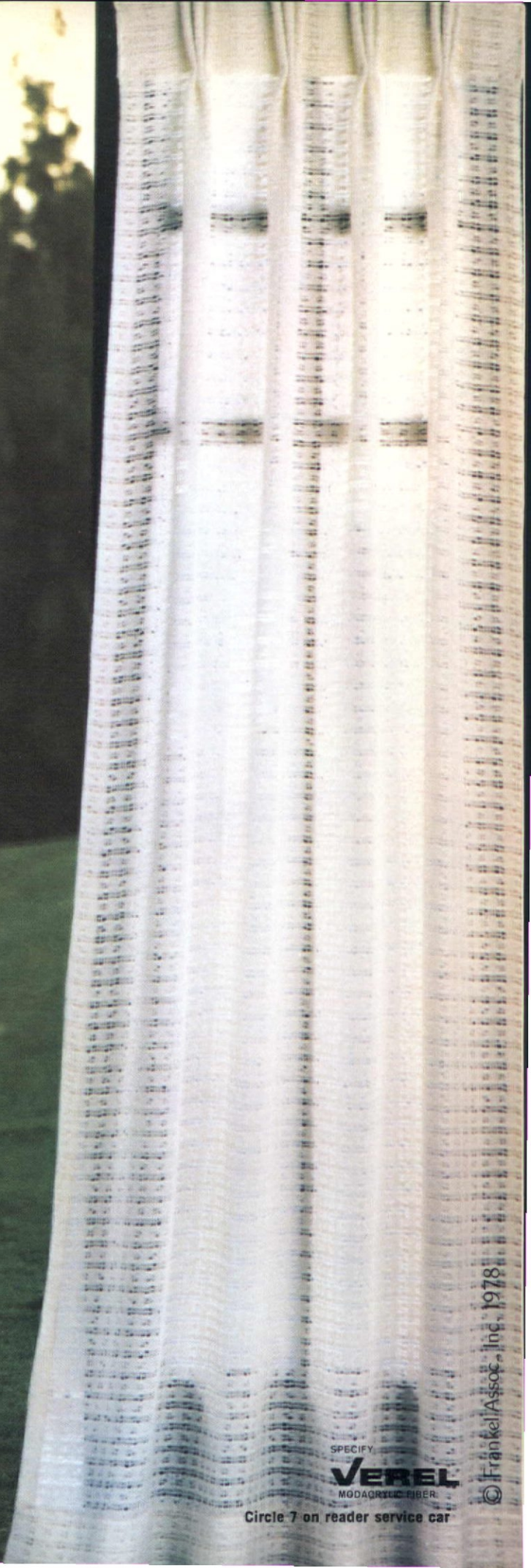

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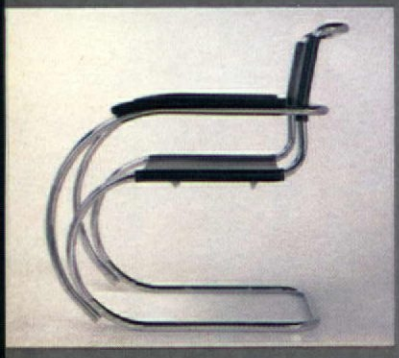
Breuer lounge chair, B35, 1928, (shown above).

Mies van der Rohe arm chair, MR534, 1927, (shown below).



Marcel Breuer, B3, 1925; the first tubular steel chair, often called the "Wassily" chair in honor of Breuer's Bauhaus colleague and friend, Wassily Kandinsky.

During the mid-1920's, European furniture design and manufacture underwent a revolution as profound as that which had been set in motion by Michael Thonet's invention of the bentwood process. In 1925, Marcel Breuer, at the Dessau Bauhaus, created the first tubular steel chair. The following year, Mart Stam and Ludwig Mies van der Rohe each designed cantilevered, tubular steel chairs. Almost simultaneously, in France, Le Corbusier, Pierre Jeanneret, and Charlotte Perriand began collaborating on tubular steel furniture designs. And though the name Thonet was synonymous with bentwood, the firm was quick to sense the implications and importance of this new era of tubular steel design. Before the end of the decade, Thonet had begun the commercial production and distribution of chairs, desks, and chaises by both Breuer and by Le Corbusier and his associates. In 1932, the furniture designs of Mies van der Rohe were added to the company's international line. When one considers the extent to which this period of design influences the way in which we live today, it is rather startling to realize that the entire period of conception and production in Europe only lasted from 1925 to 1938. In that year, Leopold Pilzer, sensing the advent of war, transferred Thonet's operations to the U.S.A.

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This is the fourth in a series of capsule histories celebrating the 150th anniversary of Thonet. The entire series will be reproduced as a poster. For a free copy, write us.

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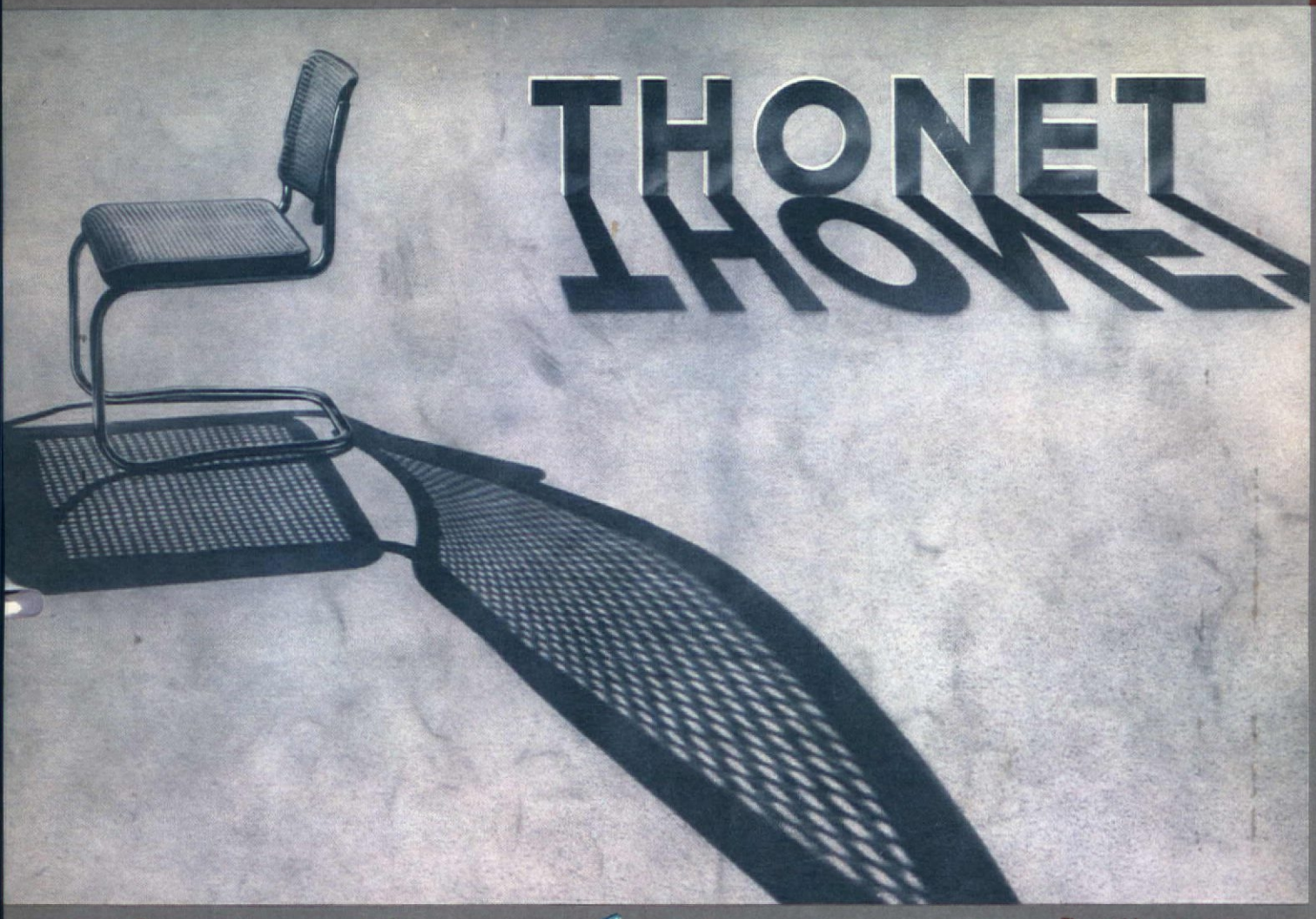
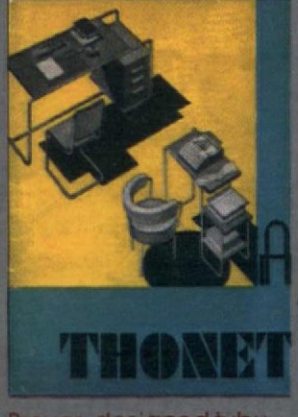


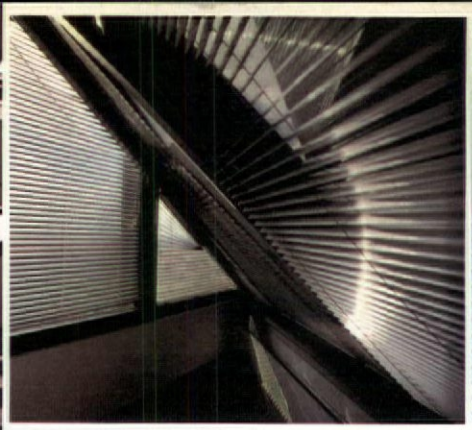
From a Thonet catalogue, c.1932, an accurate prediction of the overshadowing influence of Breuer's most famous design. B32, (1927/28), brilliantly combined cantilevered steel, cane, and wood.

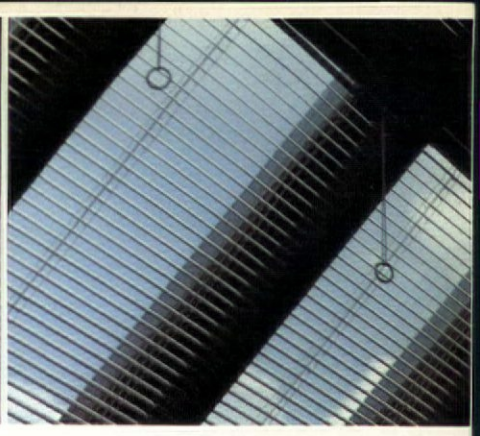
Thonet logos and graphics reflected the stylistic and technological expansion of the firm's products.



Breuer-designed tubular steel office furniture shown on the cover of the c. 1930 catalogue. By 1932, Thonet had more than thirty Breuer designs in production.

Early catalogue depiction of B306, the chaise designed by Le Corbusier, Jeanneret, and Perriand. At left, a rocking version, B306-0.





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

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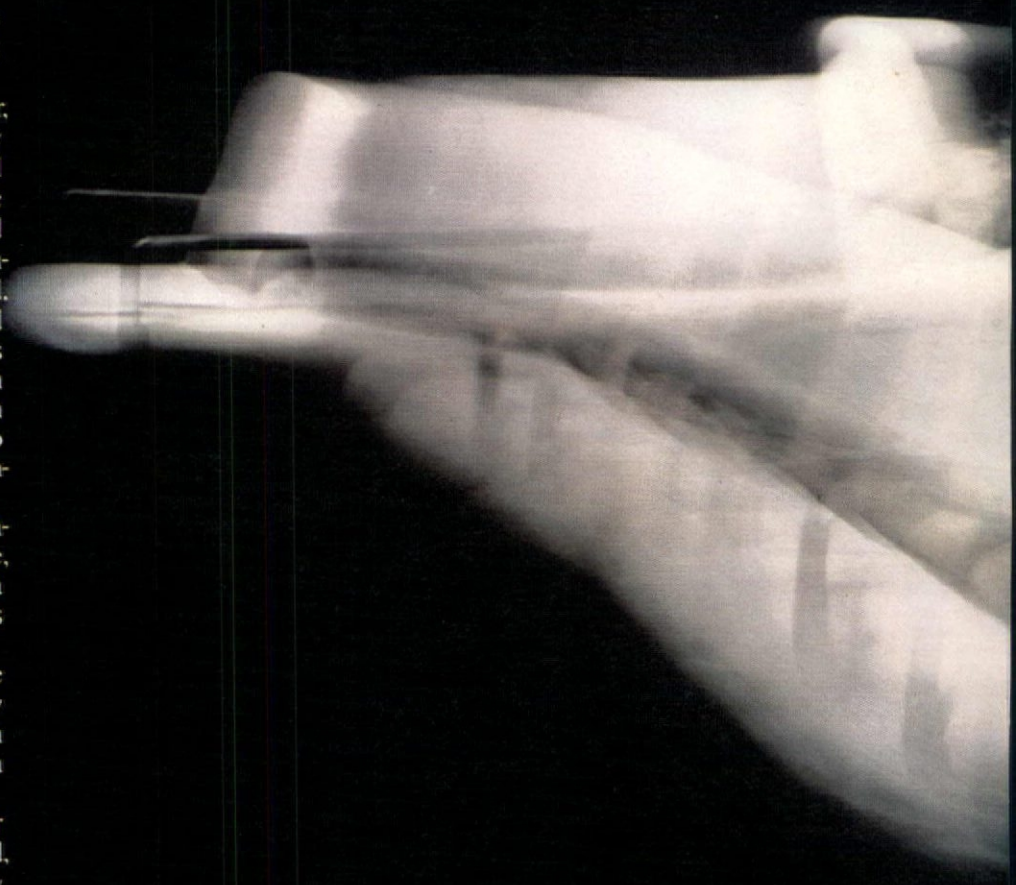
For more information about Babar and our complete collection of residential and contract furnishings, write or visit us. Atelier International, Ltd., 595 Madison Avenue, New York, New York 10022 or phone (212) 644-0400.



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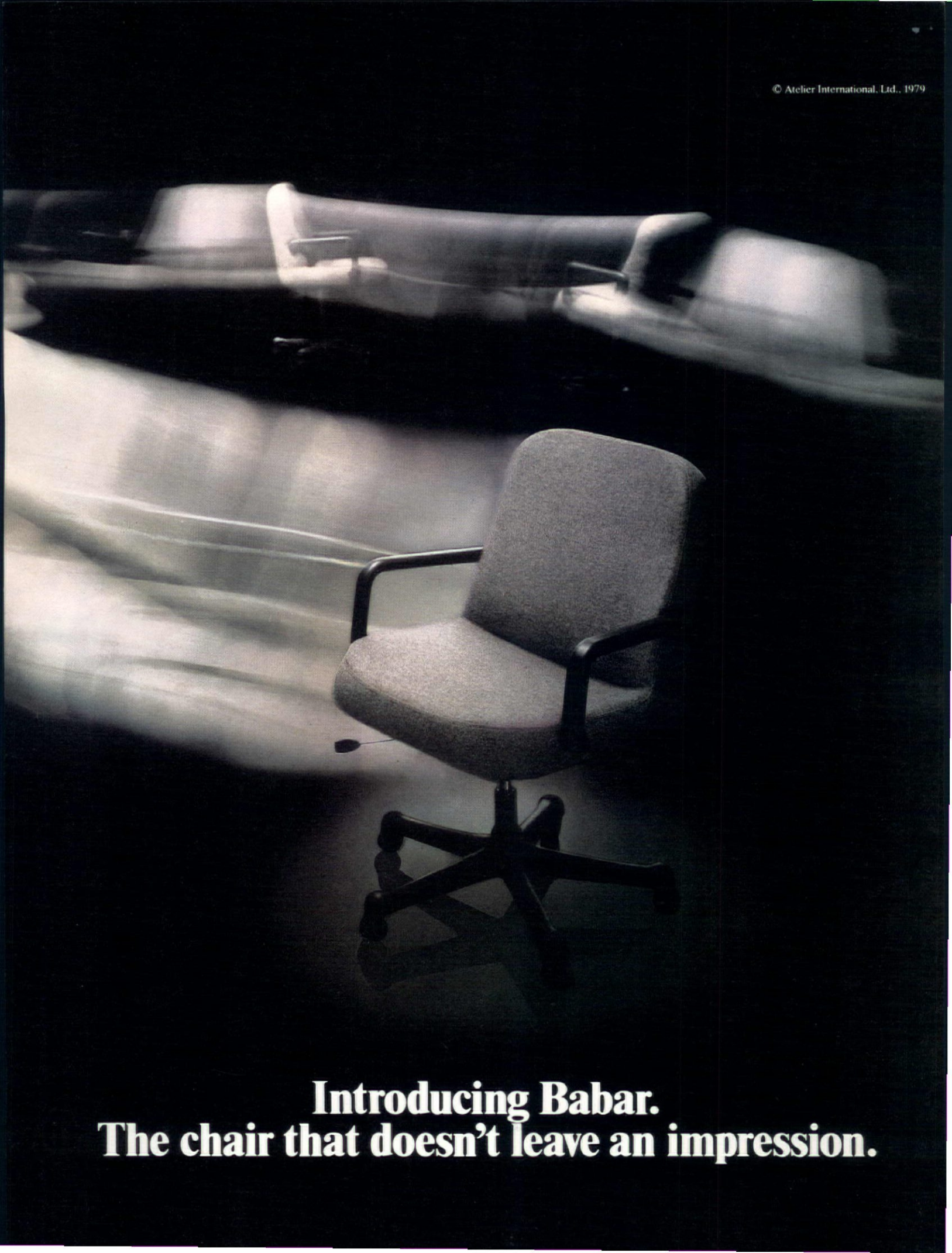

Introducing Babar.
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Design and computer experts team up to create ERD program

Dear Editor: Thank you for the terrific article "Computer Management: System Projects Future Needs" (January 1980 CONTRACT). There is one area I would like to clarify on ERD's system. Although we have been pursuing the concept of incorporating computer technology in our service package, we felt that as a design firm we did not have on our staff the required expertise to implement such an ambitious program. Fortunately, we utilized the special knowledge and services of Mr. Howard Berger and Mr. Robert Thunelius, who have joined together to form Micro-Vector, Inc., Harrison, N.Y. Howard and Bob recommended the right hardware package, which they followed up with a brilliant software system design. In addition to the statistical and graphic programs they developed, both joined the seminar presentation discussed in your article and both have continued to work with us in the development, improvement, and expansion of our system. Without Howard and Bob we would never have been able to get to where we are today, in such a short time period, at such a reasonable cost exposure.

At this time, the entire emphasis on the age of the microprocessor is a very important concept to address. We in the design profession, particularly, must accept the growing value in computer applications by ourselves, as well as our clients. As the home computer market continues to develop and small business computers continue to proliferate, many people who formerly were unsophisticated in the world of computers will be using them everyday to perform a wide variety of operations. They will come to realize that professionals offering complex planning, design, or furniture services must use these systems to manage the incredible volume of data which make up such projects. Those of us who are unwilling to face these facts will be left behind and out of business.

ROBERT LEE ENGEL
Vice President
Environmental Research & Development
New York

Dear Editor: After several months of feeling neglected and not fully informed, I received the January issue of CONTRACT. My congratulations on a very worthwhile issue. Thank you for making it possible for me to keep informed.

EUGENE M. EPPINGER
Cape Coral, Fla.

Standing up for our ischial tuberosities

Dear Editor: Millions of Americans tolerate a lot of sitting discomfort in offices, restaurants, and airplanes. They believe their "seat bones" were meant for sitting and the resulting pain is ordained. The so-called "seat bones," ischial tuberosities, are extensions of the ischial bones of the pelvis, to which the hamstring muscles are anchored. A person seated on an unsprung, flat surface puts pressures of 100 pounds per square inch or more on and under the ischial tuberosities. And it hurts. An inch or two of foam padding does not help much since foam quickly packs in under pressures.

There are simple, inexpensive ways now available to permit thinline upholstered platform seats to contour when occupied and return to their original look when unoccupied. Perhaps we could alleviate this problem by requiring all thinline chairs carry the following certificate signed by the designer: "I have personally sat in a chair of this design for 30 minutes without squirming or experiencing pain."

DANIEL KRAKAUER
President
Kay Springs, Inc.
Syosset, N.Y.

Office of the '80s: a pragmatic viewpoint

Dear Editor: Congratulations on assembling a fine panel for "Office of the '80s: Can Contract Industry Keep Pace with Design Technology?" (January 1980 CONTRACT). The electronic office is well on its way to becoming a reality. However, there seems to be a trend toward overestimating the types and numbers of equipment that will be required in the future. I'm astonished someone hasn't suggested that ultimately an input/output device similar to the CRT will replace every machine in the office area and that every workstation will be equipped with such a unit that will serve as a typewriter, calculator, interoffice communicator, and even as a record retriever.

Our task as designers and specifiers should be geared towards making the office simpler, more pleasant, and more efficient, instead of trying to create an overly complicated set of solutions waiting for problems. This approach requires a very complex series of disciplines, questions, and exercises. We now have to rely on engineering expertise for lighting, temperature controls, noise, environmental impact, and many other parameters heretofore left to lady luck. Some designers have difficulty keeping pace with the various technological advances facing us in rapid-fire sequence. If they spend some time learning basic forms of electronic office equipment, they might be better equipped to deal with it. Machines are part of the working environment and knowledge of every aspect is as important as expertise in specification writing.

One more point needs discussion, that is, defining the office of the eighties, is as much an exercise in futility as it was at the onset of the last decade to define the office of the seventies. The office of today is light years ahead of the sixties but it was a process of evolution, not organized planning that brought changes about. My gut feeling is the office of the eighties will happen with or without us, in its own way and in its own good time. Our responsibility will be to monitor the progress of evolvement and respond to it. That is not to say we should not initiate change. We should, when it is positive, introduce concepts which relate to problems unique to our industry. However, just as in our ecological system, selectivity will ultimately govern which concepts will prevail.

WILLIAM R. PUNZIO
Vice President
Interiors Incorporated
Chicago

1980 Directory omission

Dear Editor: I read the January 1980 issue of CONTRACT with great interest and commend you on another outstanding job in compiling the "Directory of Classified Listings." However, on page 266, under the category "Power/Electric Sources (Electricity, Communications)" you failed to include Anderson Power Products Inc. Anderson has been an active member of BIFMA and is working with Underwriters Laboratories Inc. in the development of a standard for the industry. Currently, and in the past, our firm has been working with over four dozen manufacturers of screens, partitions, and open office systems to assist in development and design of prewired systems.

We trust this was merely an oversight and would appreciate including us in forthcoming directory issues.

ERIC B. PARKER
Connector Sales Manager
Anderson Power Products Inc.
Boston

Feedback on issues

CONTRACT invites readers to respond to articles and timely issues affecting the design field. Write:

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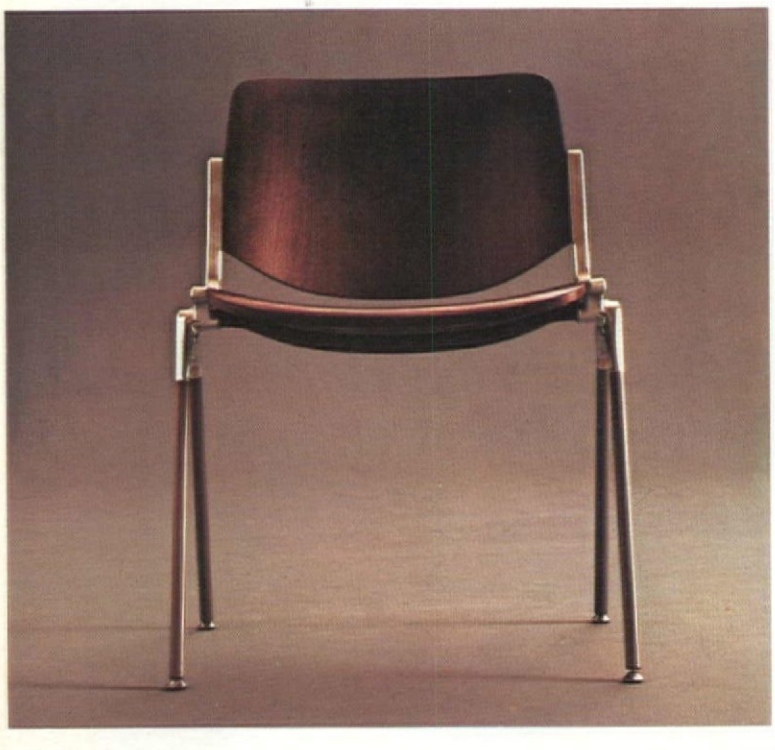

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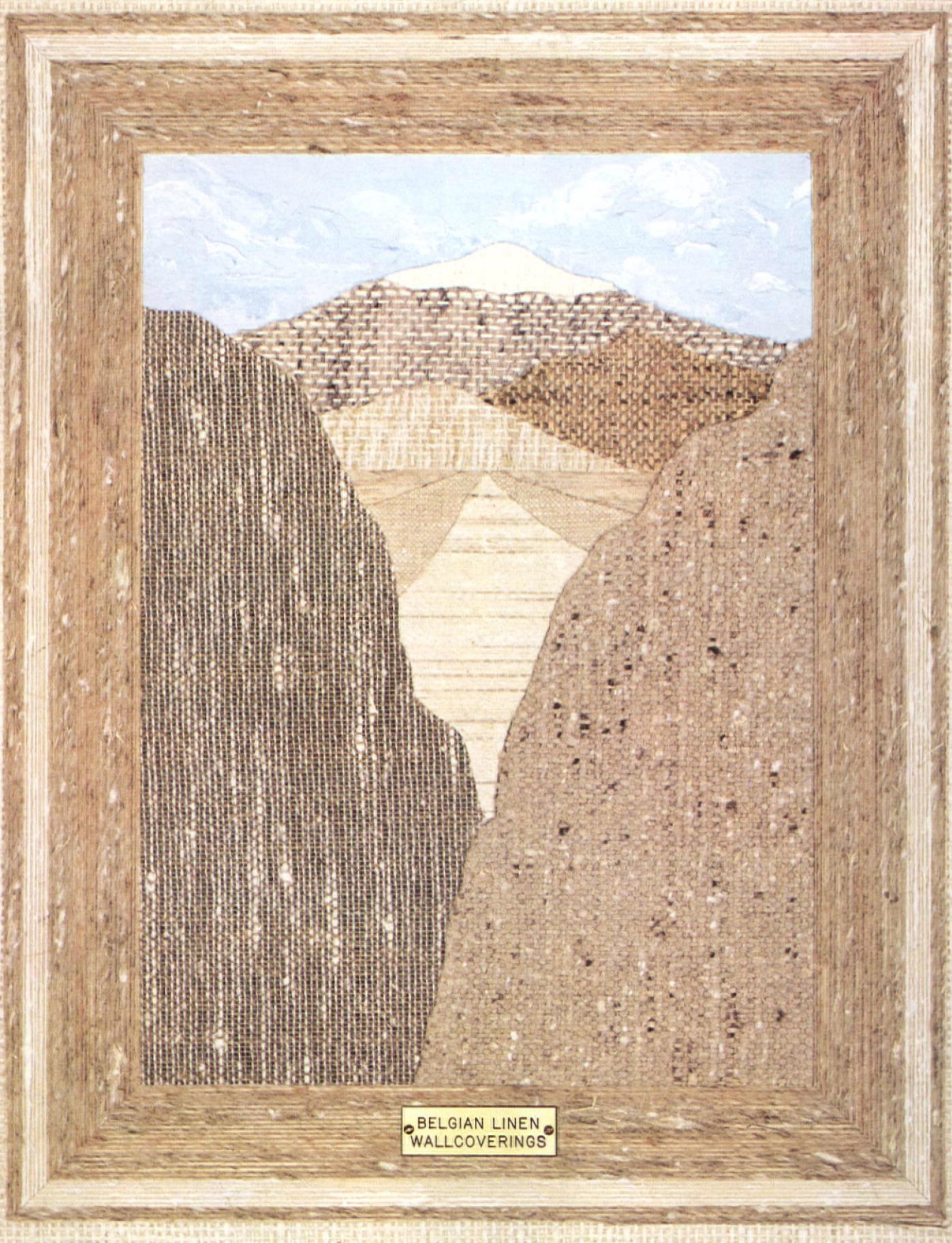

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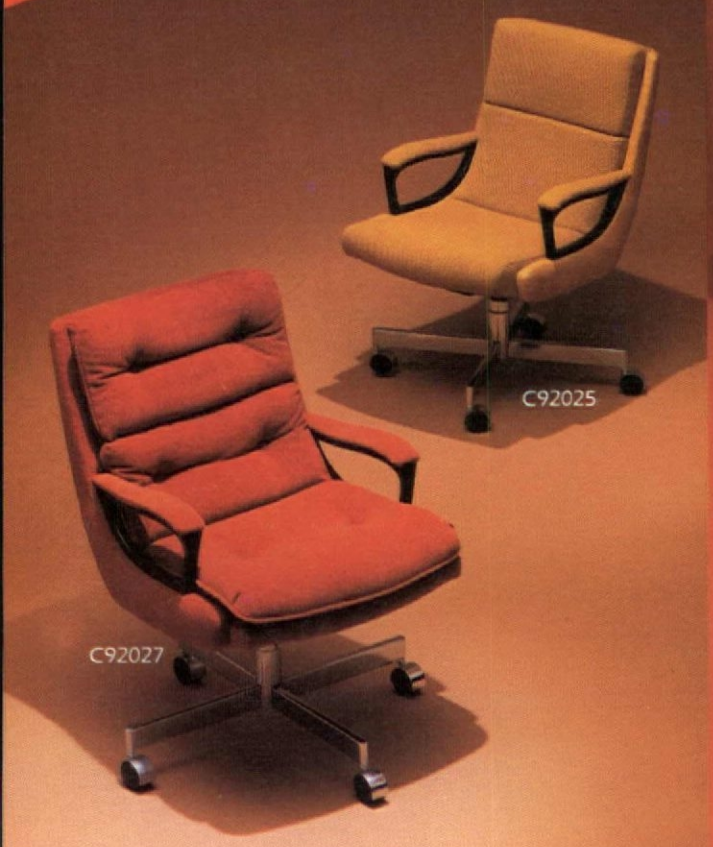

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ASID implements Design Interest Program with panel at 61st National Restaurant Association Hotel-Motel show

Chicago — The American Society of Interior Designers is taking an active role in the 61st Annual National Restaurant Association Hotel-Motel Show, May 17-21, as part of its new Design Interest program. Representing the society's Hotel & Restaurant Category, Lynn Davis, ASID, will moderate an in-depth panel on present-day restaurant design with Jeffrey Berlind. One of five sections of ASID's program, this category is designed to keep food service facilities designers up-to-date on latest developments.

Opening the NRA show at McCormick Place, former president Gerald R. Ford will discuss "What Next America?," examining inflation,

NRA Membership Booth displays latest industry publications.

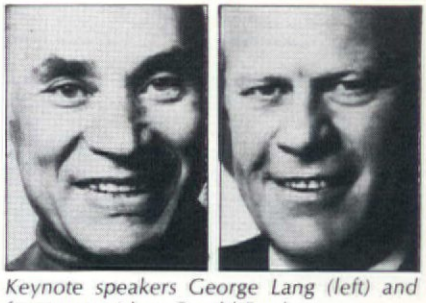
government pressures, and other problems facing the nation. Site acquisition, financial management, and operational analysis seminars are part of the educational program to be presented. Highlighting the speaker line-up, George Lang, The George Lang Corp. (see also article on p.66) takes a look at past and future restaurant trends.

Operators' Shop Talks, panel discussions with audience participation, will cover: fast food; the lodging industry; hospitality operators; military clubs; food service/gift shops; and disco operators. Chef Paul Bocuse, bearer of the Best Culinary Craftsman France title, will hold a bi-lingual panel discussion. Joining the panel on "Interior Design Today" will be Stanley Marcus, Neiman-Marcus. ASID's involvement in this event is a result of its growing concern in supplying pertinent information on design to its members. In addition to the Hotel & Restaurant Category, the Design Interest Program includes: Business Design; Historic Preservation; Design for Adaptive Re-use; and Hospital & Health Care Facility Design.

Chefs from around the world will demonstrate their culinary abilities in the Culinary Arts Salon and Exhibition. Investigative reporter Jack Anderson will give a lively commentary on "News Behind the Headlines," along with NRA business session and election of 1980-81 officers on May 19. On the entertainment side, NRA will honor Ella Fitzgerald, political satirist Mark Russell, the Duke Ellington Orchestra, and the Glen Miller Orchestra. More than 4,000 operators, expected from 65 countries, will view 1,000 exhibitors displaying more that 6,000 products.

Exhibitors at the show include: Simplex; Astra Brentwood; World Tableware; Crown Industries; Lightoller; King Arthur; Diversified Imports; ABCO Tableware; Allied Chemical; Empire State Chair; Gordon Intl.; James G. Hardy; Rosenthal USA, and J.P. Stevens.

Also, L & B Products; Art For Art's Sake; Lawrence Metal Products; Hunt Country Furniture; Syracuse China, Oneida; Buffalo China; American Booth Creators; Walker China; Cambria Chair; Shenango China; Yorkraft; Wilton Armetale; American Olean: Rubbermaid; Homer Laughlin China; Nautical Home Furnishings; Sunburst

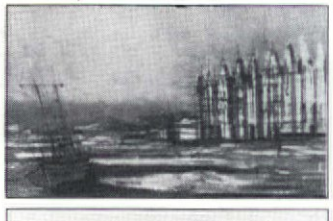


Keynote speakers George Lang (left) and former president Gerald Ford.

Alum Umbrellas; Jansko; Hall Artistone; Sterling China; Summitville Tile; Gasser, Akro, and U.S. Ceramic Tile.

In addition: Gold Medal, American Mat; Mid Channel Design & Mfg.; Charlotte Chair; Buckstaff; 3M Co.; Sico; Plymold Booths; Fox Valley; Tenex; Able Art; Johnson; World Dryer; Hall China; Edelman/Jankow; L & B Products of Illinois; Richardson Seating; Shelby Williams; Victory Upholstered; Volna Ltd.; Falcon; Vitro; Snap-Drape; Samsonite; Roman Fountain; Virco; Suspended Seating; and Casa Blanca Fan.

Art For Art's Sake graphic
Falcon park bench



Gold Medal popcorn wagon

Shelby Williams chair
Plymold cluster seating.

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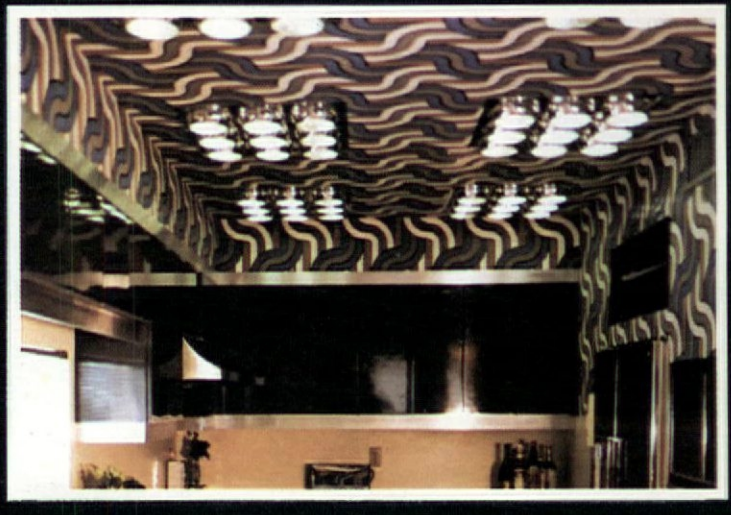

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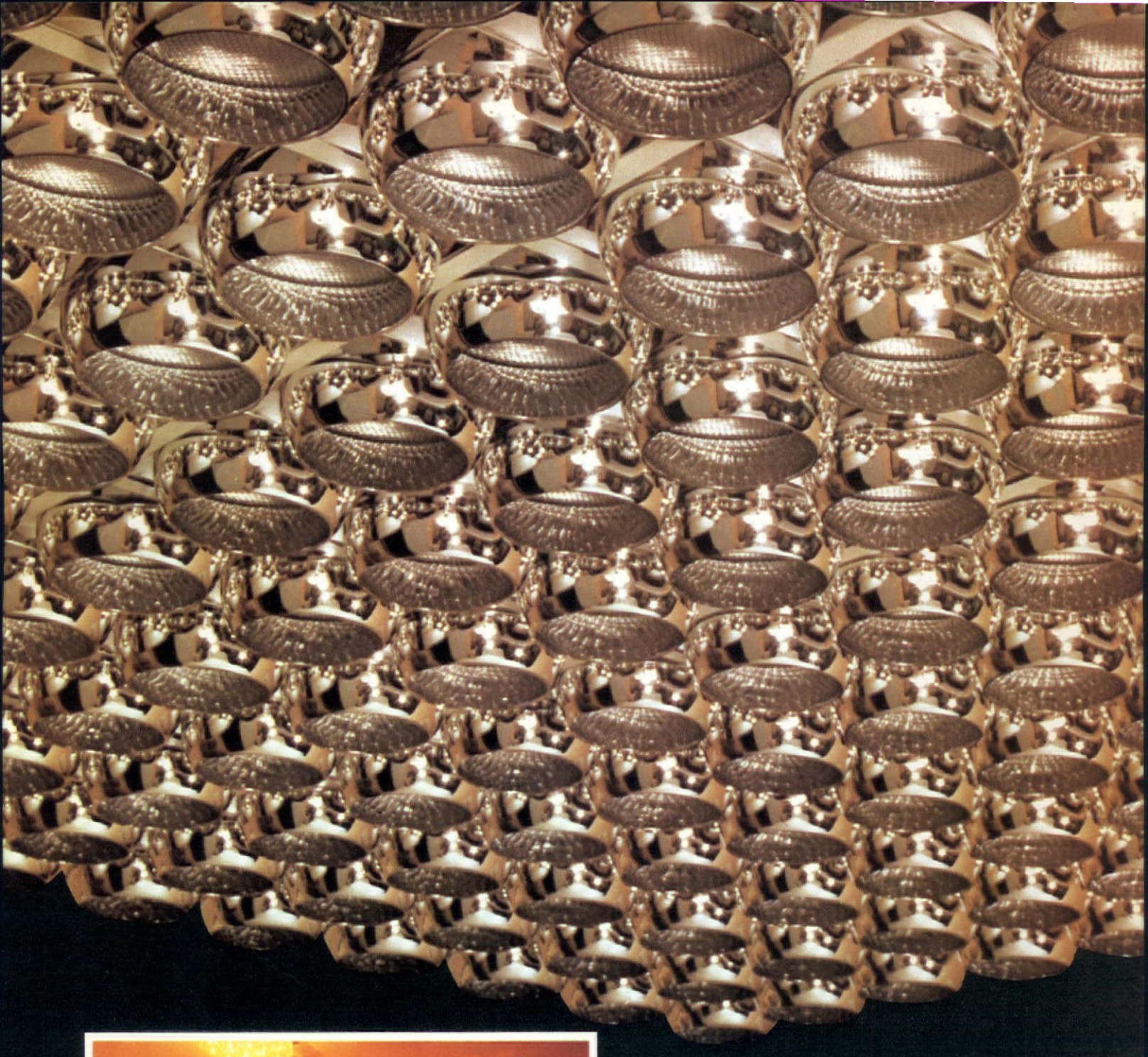

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ASID board declines AIA proposal for licensing revision

New York — The board of directors of the American Society of Interior Designers recently turned down a request by the American Institute of Architects that ASID petition the National Council for Interior Design Qualification to revise its Guidelines for the Statutory Licensing of Interior Design Professionals. The proposed revision would have permitted architects to use the interior design designation without having to comply with proposed statutory licensing requirements.

ASID officials noted that interior design is a separate discipline from architecture, a specialty that architectural firms recognize by incorporating interior design staffs into separate departments for this function.

"It is ASID's feeling," said a Society spokesman, "that architects who seek to use the title of interior designer should recognize that interior design is a distinct and separate profession requiring special training and therefore they must meet the same requirements as qualified interior designers to demonstrate prowess in that function."

Following the board decision, Wallace R. Jonason, FASID, 1980 national president, expressed desire for continued interaction and cooperation between AIA and ASID in a number of areas which have proven to be mutually beneficial to advancement of both professions.

Vladimir Kagan retrospective begins at FIT

New York — Vladimir Kagan will be honored with a major retrospective exhibit of his furniture and interior designs at the galleries of the Fashion Institute of Technology April 15-June 8. Each of Kagan's pieces are made entirely by hand and executed in his own factory. Kagan has been a pioneer of many concepts which today have been adopted as standard practices within the industry. More than 80 pieces of furniture will be shown in the exhibit dating from 1947 to the present, including several designs previewed from his 1980 collection.

Architectural Fiberglass divests itself of Kimball International

Los Angeles — Architectural Fiberglass, a name associated with public space furnishings for more than 20 years, has divested itself of its office-systems group in a purchase agreement with Kimball International.

According to AF spokesman William Hertel, "The move was made to permit Architectural Fiberglass to concentrate all its resources on public-site products, the marketing area in which our company has met with recognition."

Salazar joins CONTRACT; Ryan is promoted

New York — Herb Salazar, sales representative on another Gralla publication, Giftware Business, has joined the sales staff of CONTRACT Magazine as Eastern Advertising Representative. Janet Ryan, Chicago sales representative, has been promoted to Midwest Manager.

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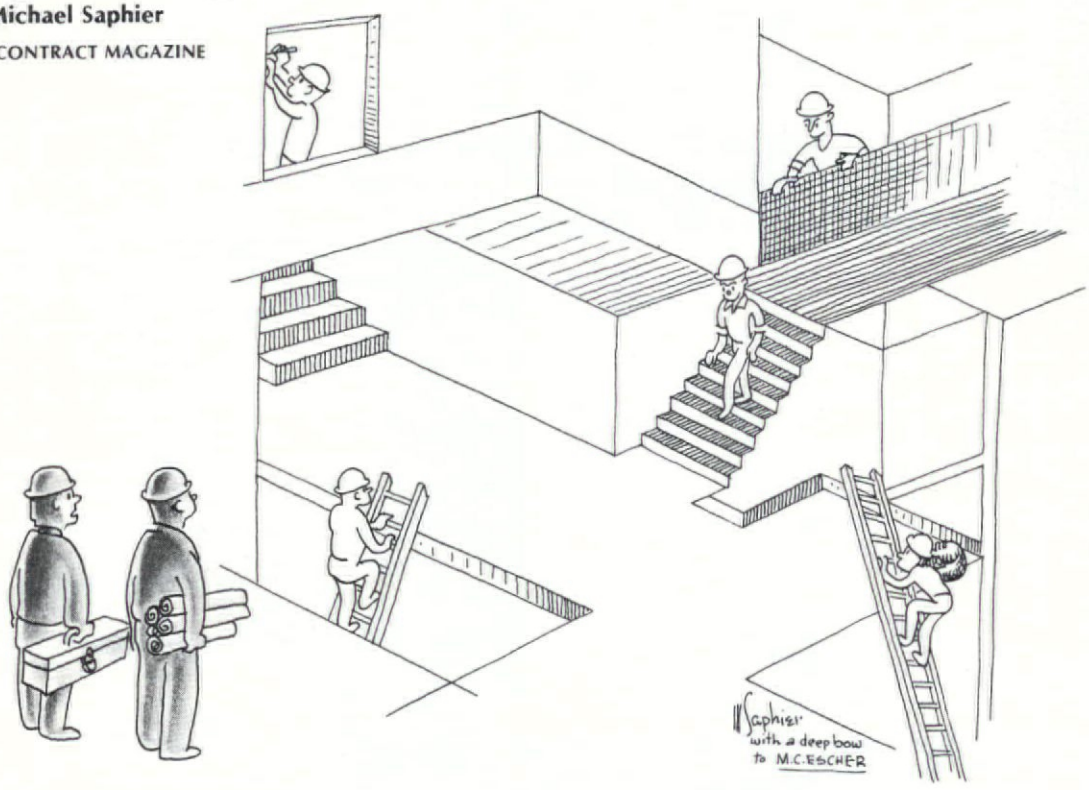

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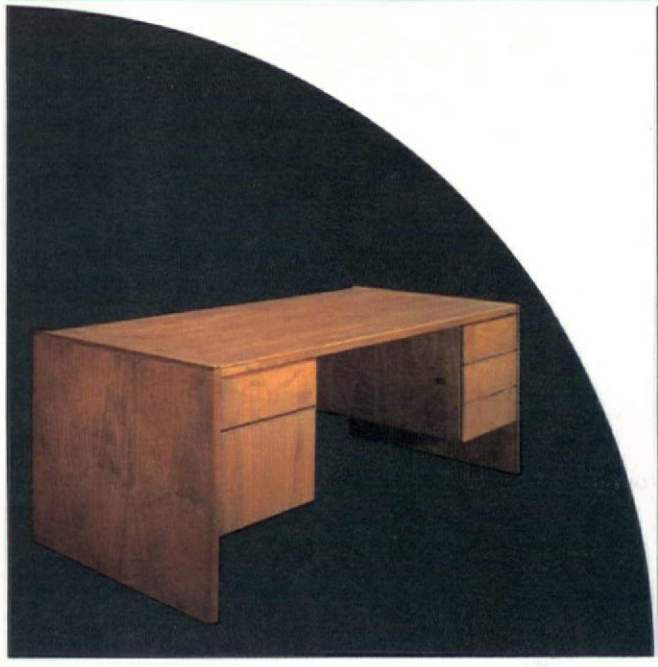

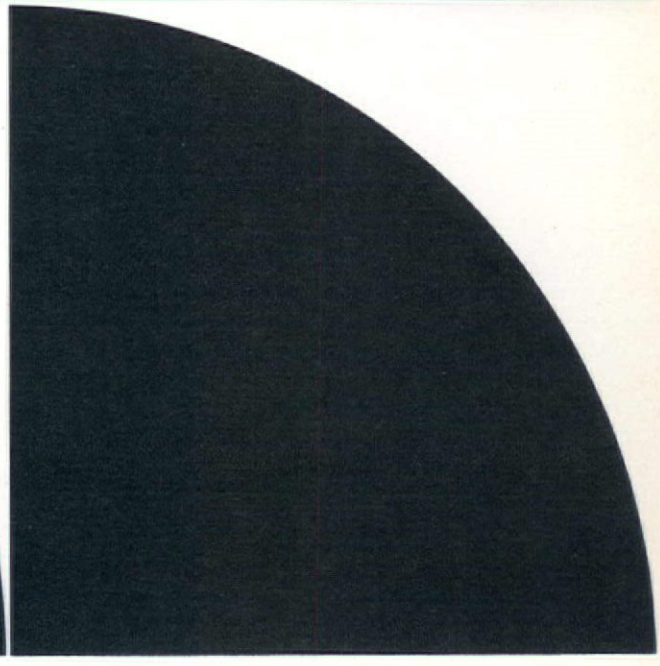

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BIFMA endorses legislation on cigarette act

New York — A bill calling for self extinguishing cigarettes, recently introduced to the House of Representatives by congressman Joseph Moakley of Massachusetts, has obtained strong support from the Business & Institutional Furniture Manufacturer's Association.

BIFMA has been involved with flammability issues for more than four years, and its own Voluntary Upholstered Furniture Flammability Standard is in general use within the industry. That standard, published in 1978, recognized the need for further research on self-extinguishing cigarettes.

At a recent meeting, BIFMA's Flammability Standards Subcommittee unanimously agreed to support The Cigarette Act (H.R. 5504) which requires that cigarettes stop burning within a period of five minutes if they are not smoked during that time.

Says BIFMA executive director Stephen D. Channer, "The very fact that the cigarette has been clearly identified as the cause for a great percentage of the fire-related injuries and deaths in this country, it should be clear to all considering this matter that flammability safety standards for upholstered furniture should be written by the cigarette industry, and not the furniture industry."

BIFMA's flammability standard was designed to protect the consumer who has little or no opportunity to influence the selection of furnishings used in his working environment. It was based on a fact finding report by Underwriters Laboratories, an independent testing and research firm.

Denver landmark undergoes renovation by Gensler & Associates

Denver — A $2.7 million renovation and conversion of a national historic landmark, the 21-story Daniels & Fisher Tower, into a condominium office building is now underway. Modeled after the Piazza San Marco's Campanile in Venice, the tower is being preserved as a symbol of Denver's downtown renewal program.

DURA (the Denver Urban Renewal Authority), which saved the structure from demolition in 1970, sold the landmark to David A. French, president of French & Co., who is now the developer. Restoration, which was previously not economically feasible, was imaginatively turned into a condominium concept under French. Owners/users will share benefits of federal investment tax credits and depreciation schedules.

Existing Daniels & Fisher tower (left) and Gensler & Associates model of how renovation will look (right).

Gensler & Associates restoration of the building includes a ground-level mechanical enclosure and a glass atrium, both compatible in style with arched openings on the finished sides of the tower. The DURA-approved plan calls for renovation of the lobby and 15 other floors. Some 5,800 sq. ft. will be excavated beneath the tower for a restaurant. All fourteen floors offered as condominum units have already been sold. A common conference area on the 14th floor will incorporate the building's existing colonnade balcony with views of the city and the Rocky Mountains.

Constructed in 1910 as a landmark of the Daniels & Fisher Department store (razed in the late '60s) the tower is expected to reach project completion in the fall of this year.

Two-day seminar to provide knowledge in daylight design

New York — A seminar on Designing With Daylight will be held here May 6-7, 1980, at the United Engineering Center, and is aimed at providing interior designers, specifiers, architects, engineers, and lighting designers with practical experience in daylighting design.

Seminar content includes design methods and example of good design practice. Hand and computer calculations, practical workshops, and the method of using models for design and evaluation of daylighting will also be presented.

Instructors for this seminar include Professor Flynn of Penn State, and Professor Evans of V.P.I., both of whom have spent many years in daylighting research and application. Computer calculations for daylighting will be presented by lighting designers Franz Euler and Thomas Lemons of TLA-Lighting Consultants.

Seminar is being sponsored by the Northeastern Region of the Illuminating Engineering Society and the International Association of Lighting Designers. For further information, contact: Thomas Lemons, Regional Vice President, TLA Lighting Consultants, Inc., 72 Loring Ave., Salem, MA 01970 (617) 745-6870.

IBD New York sets date for annual auction

New York — The New York Chapter of the Institute of Business Designers will present its annual auction May 21, 1980 at Ben Feibusch, Inc., at 5:30 p.m. The auction features furniture, art, accessories, and a variety of merchandise donated by IBD trade members and friends of the Chapter. A free buffet and cash bar precede actual auction. Proceeds go to the IBD Scholarship Fund. Committee Chairperson Muriel Mayer may be reached for information at (212) 758-0922.

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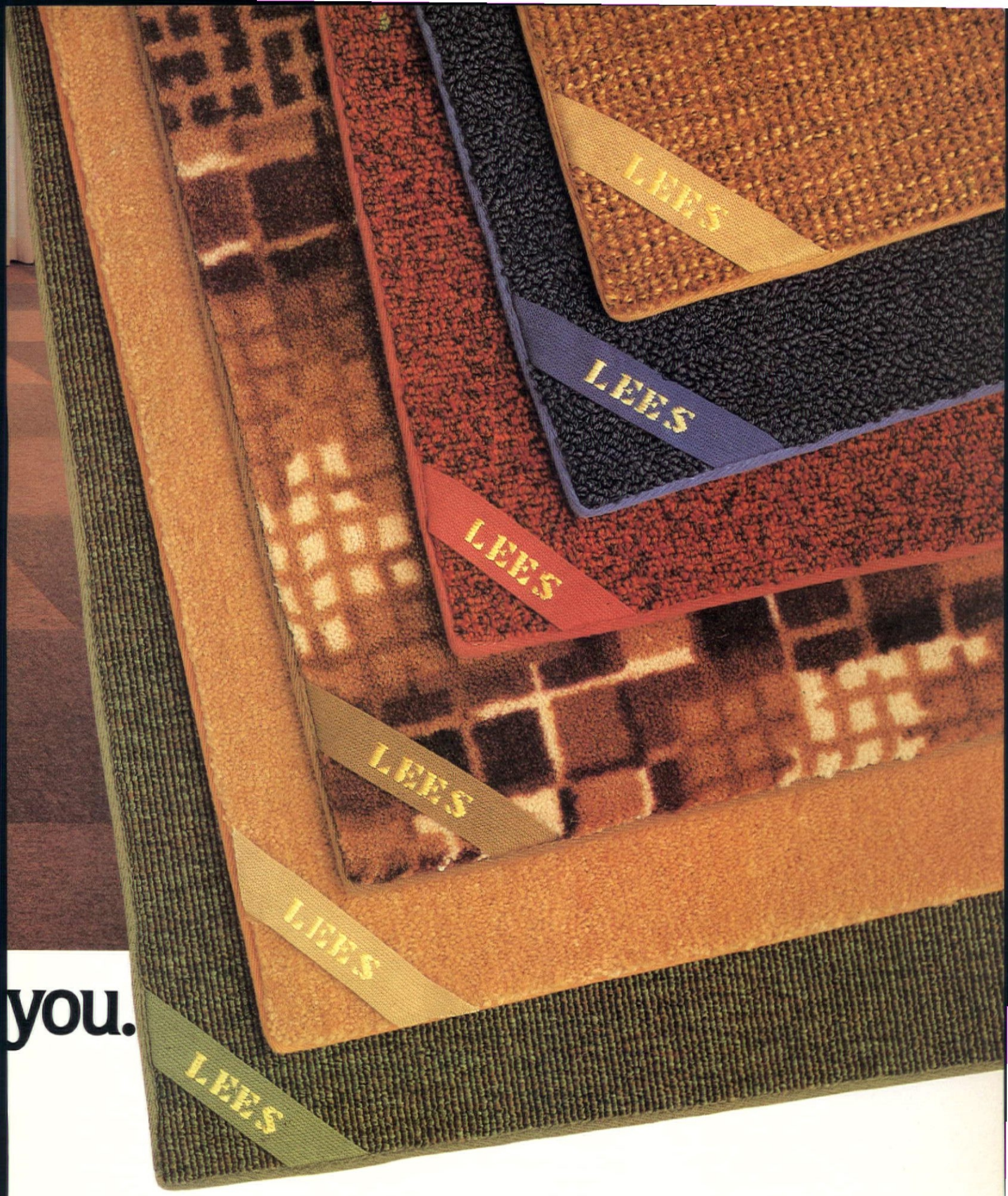

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Leslee Frederick wins first place in IBD student rally

High Point — Leslee Frederick, a student at Humber College, recently won $500 and first place in the Carolinas Chapter of the Institute of Business Designers' 7th Student Rally.

Beyond High-Tech was the rally theme, and it was attended by nearly 400 interior design students and faculty from 20 accredited design schools and universities. One hundred professional designers, manufacturers, and trade representatives were also present. Rally chairman was Suzann Burkhead, interior designer for Monarch Furniture Industries. National Coordinator was Michael Wirtz, of Michael Wirtz Designer, Inc. and National IBD vice president of education.

Judging the eastern regional entries were National IBD president Jo Heinz of InterSpace Design; L. Paul Brayton, president of Brayton International; and Gene Daniels of Counterpoint, Inc.

Second place was won by Adriana Orsini, also of Humber College, who received $250. First honorable mention, a tie, went to Kent Bunston and Margaret Balch, both of Humber College. Second honorable mention went to Diane Tupper, of Virginia Commonwealth University.

Designer David Rowland was keynote speaker at the Awards Banquet, where he addressed the Rally theme, Beyond Hi-Tech. First and second place winning entries will be sent

Jo Heinz, Diane Tupper, Paul Brayton, and Gene Daniels display a winning entry at recent IBD student rally.

to the National Judging to be held in Chicago in June, where they will compete with finalists from the Central and Western regions.

Supporting manufacturers were: Alma Desk; Brayton International; Carolina Seating; Davis Furniture; Jack Cartwright; Monarch Furniture; Myrtle Desk; and Thayer Coggin.

Showhouse is tribute to Edward Fields

New York — Elm Court Showhouse '80, a designer showhouse featuring trends for the 80s, is dedicated to the memory of the late Edward Fields, founder of Edward Fields Carpet Co. Scheduled from April 27 through June 8, the showhouse will be open to the public seven days a week, and is sponsored by the Suburban Chapter of the City Of Hope as a fund raiser for the City Of Hope National Medical Center.

Participating design firms: Lawrence Levine Antiques; Marc Klein Interiors; Rona Levine Interiors; Lee Najman; Posters Now & Then; Rus Calder Interiors; Vince Lattuca; Jacqui Evins; David Landry Interiors; Carole Berlin Interiors; Elaine Bass Interiors; Marco Ors; Bobbi Pincus; The Landmark; Harvey Herman Interiors; Geoffrey Hassman & Co.; Rita Plush Interiors; Albany Glass; Peter DeWitt; Bianca Dundra; Art & Garden; Marion Schwartz; Carole Interiors; Richard Mervis; Don Ross; Ethel Raywood; Rena Fortgang; Kathy Friendly; Billy Miller; Lyons Furniture; D.N. Interiors; Nancy Winther; Touch Of Class; Exterior Landscaping; Renee Locker; and Barbara Levitan.

The project is being directed and managed by Sheila Goldman, Elaine Conrad, and Betty Lou Kelliher of T.D. Management. Additional information: Elm Court Showhouse '80, P.O. Box 145, Sands Point, NY 11050 (516) 944-8353.

Marketplace to host ASID Mid-Atlantic regional conference

Philadelphia — The Marketplace will host the 1980 ASID Mid-Atlantic Regional Conference to be held May 16-18. The three-day conference will feature special exhibits, seminars.

New facility organization formed for end-user needs in office design/planning

New York — A new organization has been formed to bring together specialists from all disciplines associated with office planning/design and end-user concerns. Called Organization of Facility Managers & Planners (OFMP), it is dedicated to the open exchange of ideas, information, and assistance in all areas of office environment development.

OFMP founders, all actively involved with facility management for their respective companies, are: Robert D. Vrancken, Manager, Image & Facility Design, Sperry Univac, Blue Bell, Pa.; Allan C. Lunsford, Assistant to Vice President, The Navigators, Colorado Springs; Al Schumann, IBD, Interior Designer, Internal Revenue Service, Dallas; Gordon Sterling, Facility Planner, Bell Canada, Toronto.

Membership is open to all persons concerned or involved with planning, implementing, managing, or adjusting office/factory/warehouse physical structures, internal or external environments, applied hardware products, furniture/fixtures, and related services.

Facility membership will include corporate facilities managers and independent planners/designers/specifiers. Support group membership of consultants, specialists, and service organizations will cover such fields as acoustics, audio/visual, computer technology, finance, data and word processing, real estate.

According to the organizing team, OFMP will develop educational materials and conduct educational programs relating to the interior office environment. Research activities will be generated by members and affiliates.

"OFMP's philosophy of all participants interfacing with their peers and contributing in their specific areas of interest insures that all participants will benefit from information made available," says Vrancken.

A general meeting to explain the full scope of OFMP will be held by the founding group during NEOCON (Chicago, June 11-13), with an open discussion following a presentation. All interested persons are invited; time and place to be announced.

For further information, write: Organization of Facility Managers & Planners, 1515 Broadway, 24th Floor, New York, NY 10036.

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Orgatechnik 80 has special packages to lessen expenses

New York — German-American Chamber of Commerce here, in conjunction with the Cologne International Trade Fair and Exhibition Corp., is organizing a cost-effective means for American manufacturers and dealers to exhibit at Orgatechnik, 3rd International Office and Trade Fair, October 21-26, 1980. All-inclusive group travel package is available from Koch International Trade Fairs & Exhibitions to help U.S. exhibitors save on hotel and flight costs. For further information, contact: Hans Teetz, Trade Fairs Manager, 666 Fifth Ave., New York, NY 10019. (212) 582-7788.

C.F. Murphey wins ASID Total Design Award

Chicago — The Illinois Chapter of the American Society of Interior Designers presented its Annual Total Design Award to C.F. Murphey Associates of Chicago. Honoring those who have contributed to the field of design as it relates to human and environmental concerns, the award is given for either a single project or a body of work

Jack Shanahan, president, Illinois Chapter, ASID, presents 1980 Total Design Award to Charles F. Murphey, Jr., president of C.F. Murphey Associates.

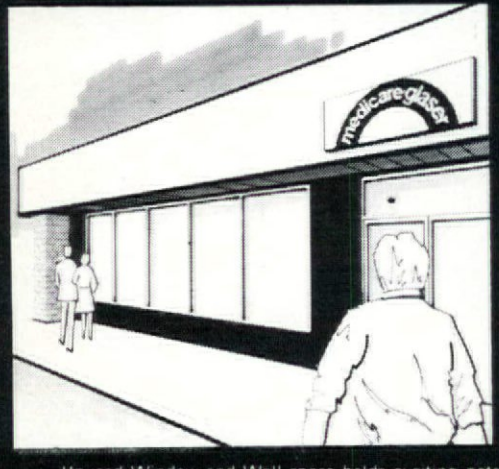
realizing a commitment to total design. Some of the work in Chicago for which C.F. Murphey is known includes O'Hare International Airport, Chicago Civic Center and Plaza, First National Bank and Plaza, McCormick Place, and the new Xerox Center.

Michael Graves to address IBD on current design

New York — Michael Graves, Professor of Architecture at Princeton University, will speak and respond to questions from a panel of prominent architects and interior designers (yet to be determined) at the Engineering Society Auditorium May 14 at 7:30 p.m. For reservations, call the Institute of Business Designers at (212) 940-0903.

Stow/Davis centennial search rewards $1,000

Grand Rapids — In honor of its 100th anniversary, Stow/Davis Furniture Co. is offering ten $100 bills to the finder of the oldest piece of Stow/Davis furniture still in use. Deadline is June 1, and entries should be directed to: Kim Miller, Stow/Davis Furniture Co., 25 Summer Ave. N.W., Grand Rapids, MI 49504.



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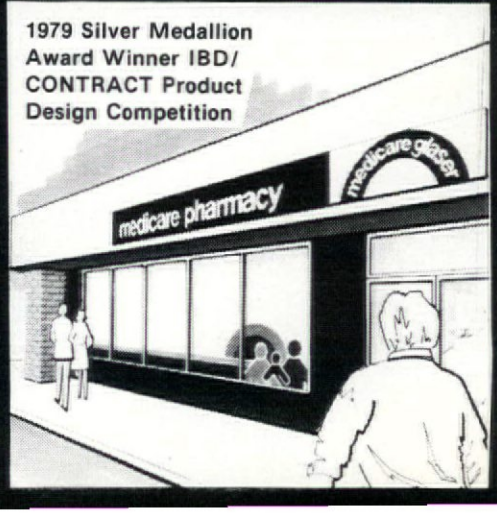
1979 Silver Medallion Award Winner IBD/ CONTRACT Product Design Competition



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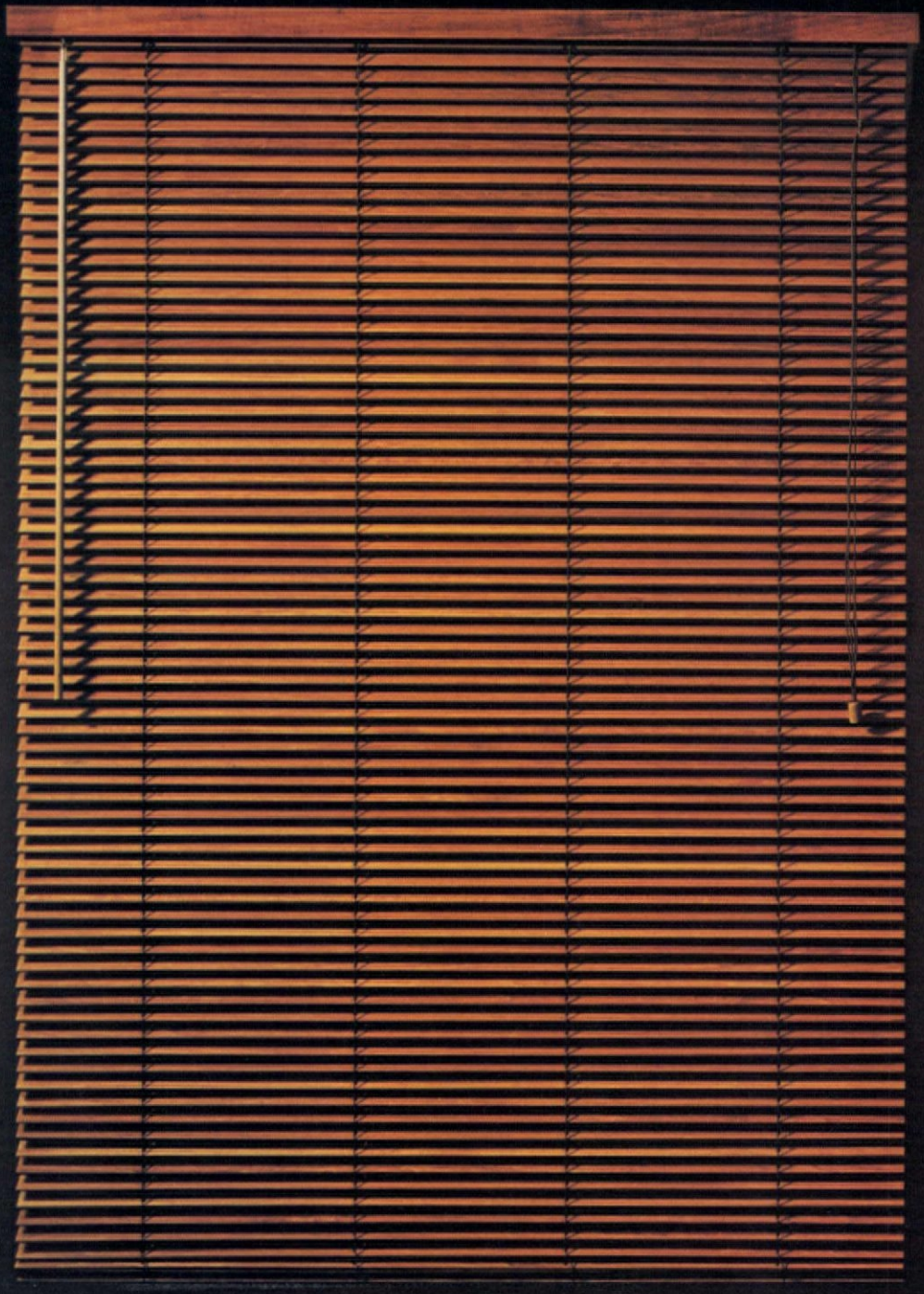

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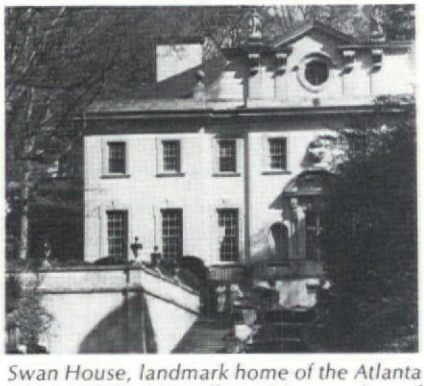
1,000 plus designers expected to attend Design ADAC 80

Atlanta — Design ADAC 80, to be held in the Atlanta Decorative Arts Center May 1-2, will give the more than 1,000 designers expected to attend a microcosmic view of future design directions. Themed "Creating Southern Heritage," the event will draw upon the resources of the design center and those of its southern city to reveal design potential of this region. The focus is on the New South, and its concepts of design and the arts during the coming decade.

Heading the program of Design ADAC 80 events is a registration brunch, May 1, which will provide a light buffet breakfast as well as cocktails. After touring the center, designers can learn about community design directions for the '80s from designer, educator, and anthropologist Victor Papanek, author of *Design for the Real World*. The seminar will be located in the courtyard of ADAC's lower level. That evening, ADAC will entertain designers at individual showroom receptions.

On May 2, another seminar continuing the designs for the '80s theme will be presented, and that afternoon, designers can visit showrooms and shop the center. Friday evening ADAC's Fantasy Ball takes place. Two fashion designers will stage a half-hour show, and following this presentation, the Basics, an Atlanta free-wave music band, will entertain.



Swan House, landmark home of the Atlanta Historical Society, offers visitors a view of the city's graceful past.

Design ADAC 80 was scheduled to allow visitors an opportunity to enjoy a spring weekend in Atlanta. For further information, contact the Atlanta Decorative Arts Center, 351 Peachtree Hills Ave., Atlanta, GA 30305. (404) 231-1720.

Info Fair discusses economic outlook, rehab market, synthetics

Chicago — Joan Blutter, ASID, selected as Designer of the Year, planned an extensive program of ongoing seminars on some of the newest developments in the field of interior design at the recent 1980 Info Fair. Demonstrations, working exhibits, and seminars for designers, architects, and specifiers were on such topics as sythetics of the future, economic outlooks for the future, carpeting, antiques, and new colors. This annual event is sponsored by the Industry Foundation of the Illinois Chapter of the American Society of Interior Designers and is co-sponsored by the American Institute of Architects and the Midwest chapter of the Institute of Business Designers.

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A mere 1-5/8" high—so thin you can easily hide it! Practical for a wide range of secretarial and junior executive posture chairs. Rugged construction details for long, trouble-free service. Mechanism enclosed by a high-strength steel pan to eliminate protruding components. Available with or without swivel plate for up/down or in/out adjustment. Competitively priced.

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The reason:
DesignTex offers what specifiers are searching for... upholstery groups of sturdy nylons, wools and cottons with incredibly broad color ranges and textures that work in any environment.

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In a recent survey by an important trade publication, more than 62% of specifiers polled listed DesignTex as their No. 1 source. And 33% noted that DesignTex was easier to use than any other fabric supplier.

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Who reps what: Thomas Nevins to rep Harmon Furniture

Tom Nevins and Stan Jackson of **Thomas Nevins Associates,** San Francisco, will be representing the Office Adaptables Furniture System by **Harmon,** Tacoma, in northern California .... **Stuart Lerman**, Buffalo, has been named a distributor in upper New York state for **Magee Carpet** division of **Shaw Industries** .... **Edward Navarra, Brunschwig & Fils'** Troy, Mich., showroom representative, will now service the states of Michigan and Ohio .... **Terra Furniture,** S. El Monte, Calif., has added **Don Helton** to its southern California sales staff .... **Gretchen Bellinger**, New York, is now associated in Miami with **Donghia** .... **Contract Enterprises,** El Monte, Calif., has been appointed exclusive representative for **J.M. Lynne,** Hauppauge, N.Y. .... **Patco Carpet Distributors,** Tulsa, has been appointed to distribute **Everest Carpet** line in Oklahoma .... **Ralph Wilson Plastics,** Temple, Tex., has appointed **Wholesale Dealers Supply,** Memphis, as new distributor for Wilsonart laminates in the metropolitan Memphis area. Wilsonart has also appointed **Western Laminate Distributors** as distributor for the metropolitan Las Vegas area.

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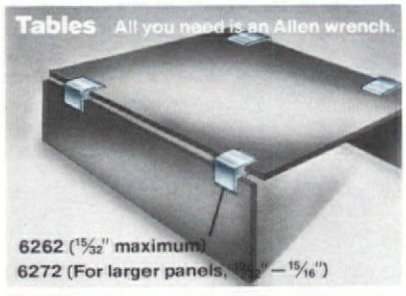

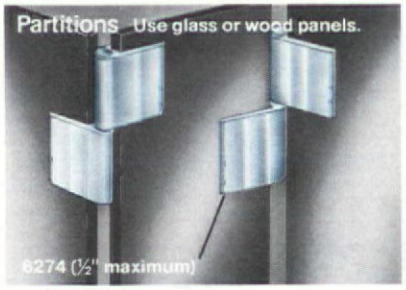

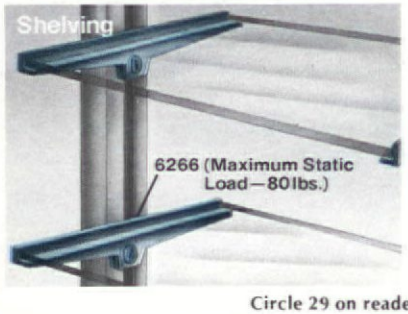

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New assignments: Richard Plumer designs Barnett Bank

Richard Plumer Interior Design, Miami, will be designing the space to be occupied by the Barnett Bank in the new **Barnett Centre** presently under construction in Miami. **Winston Lippert,** senior designer with the firm, will head the space planning and design .... **Benjamin Baldwin,** Sarasota, Fla., will head a design team to plan room interiors, suites, and all public spaces for the new **Tandy Center Hotel** in Fort Worth, Tex. Architect for the hotel is **3DI of Houston** .... **Pearl Seymore Design Associates,** Cliffside Park, N.J., has been retained by **Atlantic Aviation Corp.,** Wilmington, to plan the interiors and furnishings of it's new Flagship Facility now under construction at Teterboro Airport .... **U.S. General Services Administration** has awarded a contract to **Hadala Construction, Inc.,** Buffalo, N.Y., for alterations on the U.S. Marshall's Office and Strike Force at the U.S. Courthouse in Buffalo .... **B. Brukoff Interiors,** San Francisco, will be the interior designer for the $15 million medical facility at **Castle Air Force Base,** Merced, Calif. B. Brukoff will also be planning design for **Vail Associates'** new resort complex at Beaver Creek, Colo. .... **Jones/Russell,** Atlanta, will be general contractor for **Georgia-Pacific Corp.**'s new 52-story headquarters in Atlanta .... **Bernard Soep Associates**, Boston, will plan an interior rehabilitation program for the **Tribune Chronicle** newspaper, and will do total store planning for the **Harvard Coop's** new downtown Boston store. Soep has just completed planning for **Keds** new headquarters in Cambridge, Mass. .... **Diana Graham,** partner of **Gips + Balkind Associates,** New York, will design the signage system for the **Fisher Brothers' Park Ave. Plaza** office complex.

DAVIS FURNITURE INDUSTRIES INCORPORATED P. O. Box 2065, High Point, N. C. 27260 Chicago: 11-116-A Merchandise Mart/Los Angeles: Pacific Design Center Canada: Dahnz Industries Limited

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Designed by Robert Bernard Associates

22 Canadian Mfg. meet with specifiers at open house

New York — Twenty-two Canadian contract furniture and accessories manufacturers and two display companies recently met specifiers at an open house at the Canadian Consulate. Billed as a "promotion-without-product," the second annual open house for specifiers offered an opportunity for designers to talk to the manufacturer about quality, delivery, price, and new lines.

Don McCutcheon, president of Curtis Products, adjusts Canadian Consul General Jim Nutt's chair with representative Bill Tillman.

Competitions: Flexalum/ASID offers $5,000 in prizes

- The second annual Flexalum/ASID competition, Design With Blinds, is open to all professional and associate members of ASID, and offers a $3,000 first prize; $1,500 second prize; and a $500 third prize. Competition is open for either contract or residential applications, and must incorporate Hunter Douglas' Flexalum blinds. Judges are: Emily Malino, ASID; Richard Ryan, ASID, Bebe Winkler; Michael Schaible; and Edward J. Perrault, FASID. For further information: ASID/Flexalum Design Competition, Siesel Co., Inc., 845 Third Ave., New York, NY 10022. **Deadline: June 30, 1980.**
- First prize of $1,500 will be awarded in the 1980 Edward Fields Wool Rug Design Competition. Second prize is $1,000, and third is $500. **Deadline: April 15, 1980.**

Deadlines for previously announced competitions:

- **April 30, 1980.** ASID/Scalamandre Historic Preservation Competition. Write ASID/Scalamandre Competition, Scalamandre Silks, 950 Third Ave., New York, NY 10022.
- **April 30, 1980.** First annual student member ASID/Flexalum Design With Blinds Competition. Lloyd Bell, FASID, ASID, Advisor, c/o Siesel Co., 845 Third Ave., New York, NY 10022.
- **May 1, 1980.** Fourth Annual ASID/Barcalounger Design Competition. J. Bentley Rambin (212) 586-7111, or Elaine Siegel (212) 661-2650.
- **June 2, 1980.** Fourth Annual Halo Lighting Competition. Halo Lighting, 400 Busse Road, Elk Grove Village, IL 60007. Att: Sue Causey.

More than 800 to be exhibiting products at Scandinavian Fair

New York — Reservations are still being accepted for CONTRACT Magazine/Danish Furniture Manufacturers Association's space design study tour to the Scandinavian Furniture Fair. To be held in the Bella Center in Copenhagen May 7 to 11, the Fair will house the designs and craftmanship of more than 800 exhibitors, many of whom are of special interest to the U.S. market. Among them, Fritz Hansen; Westnofa; Scandiline; Hag; Kevi; Artek; Haimi; Vuokko; Dux; and Facit AB.

A seminar on the needs of the U.S. contract market will be sponsored by CONTRACT Magazine and the Danish design magazine, Mobilia. Discussion will include design, specification, delivery, after-sales service, and other technical questions on the needs of the U.S. market.

Tour cost is $829, which includes round-trip air fair, hotel accommodations, breakfasts, transfers between airport and hotels, half-day Copenhagen sightseeing, special seminars, and other activities. Departures can be arranged on direct SAS flights from Chicago, Los Angeles, Seattle, New York, or Montreal, and also from other points in combination with domestic carriers.

For further information, contact: CONTRACT Magazine, 1515 Broadway, New York, NY 10036, Tel: (212) 869-1300, Ext. 263.

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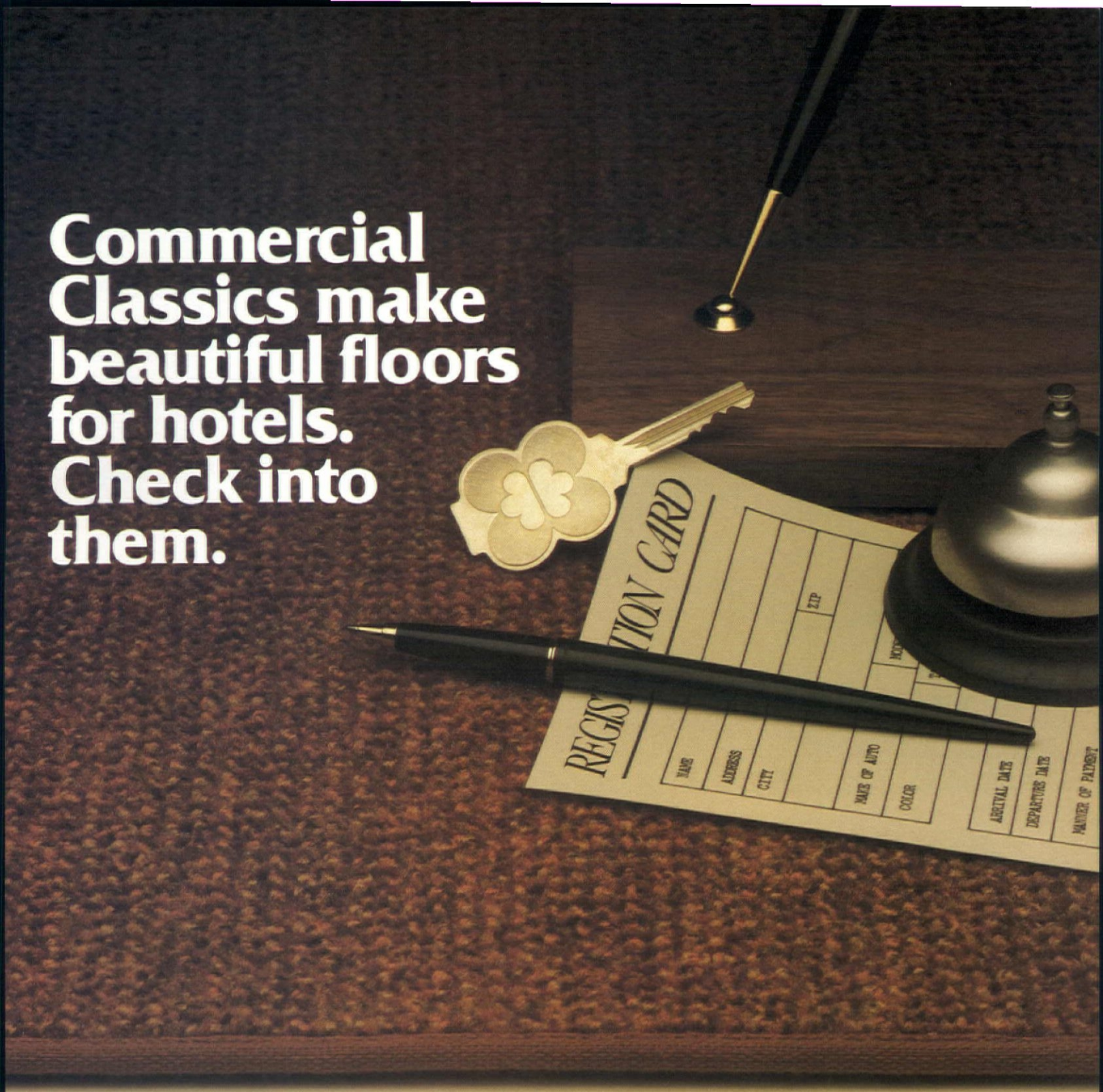

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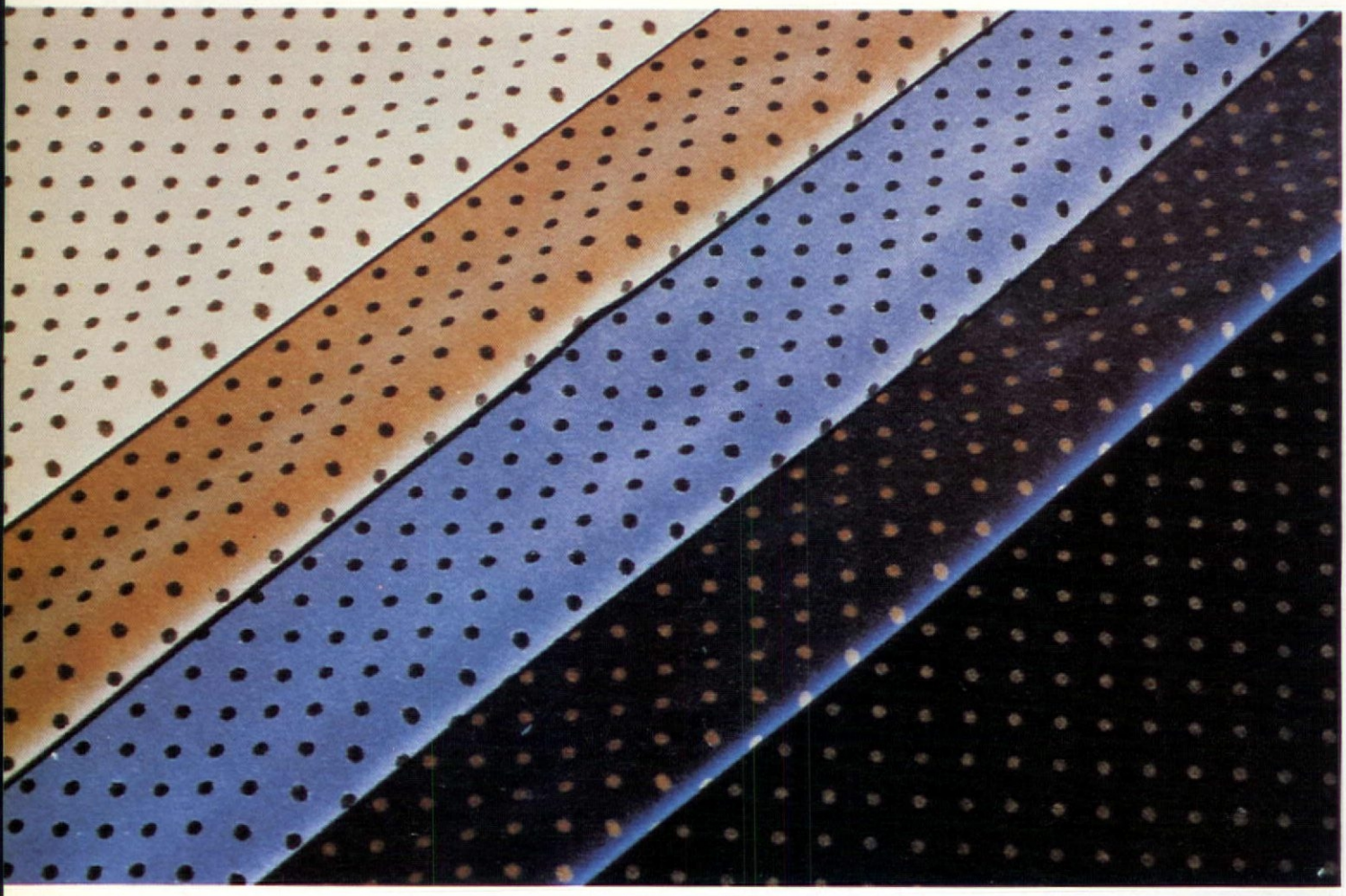
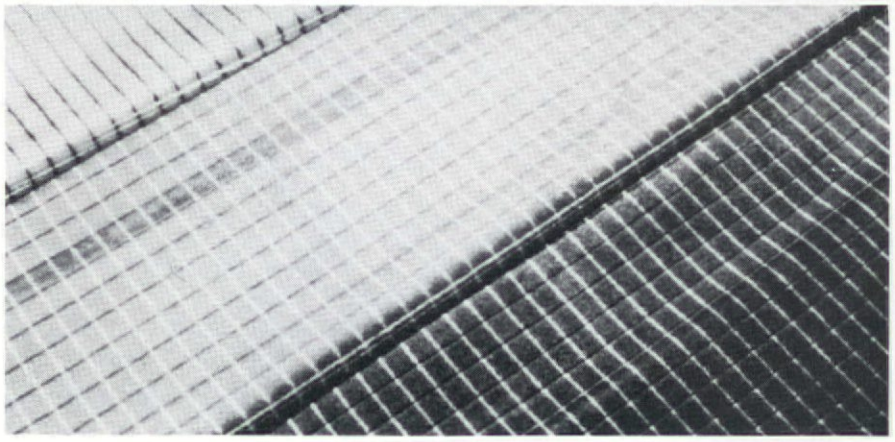
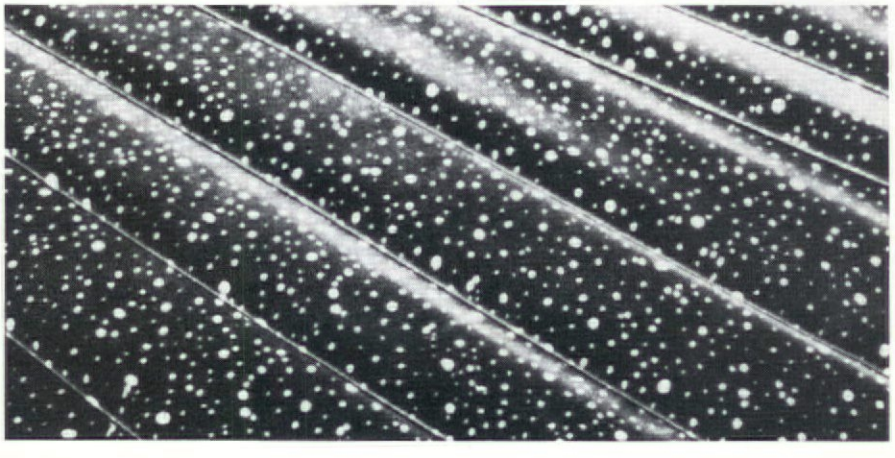
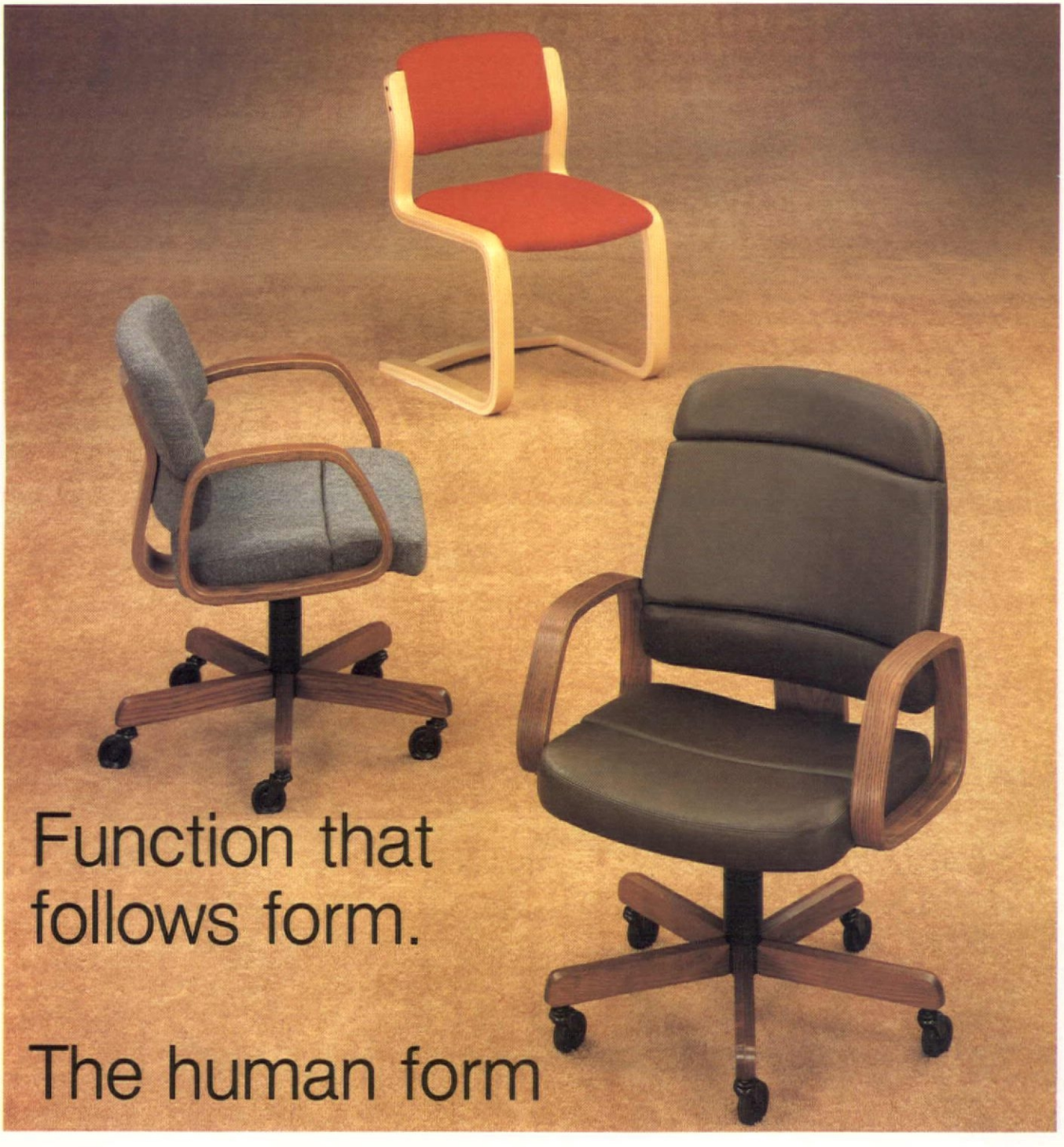


Pace starts fabric program for walls, upholstery

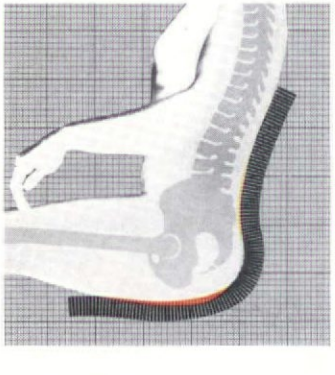




Pace Collection, Inc., has begun an extensive in-stock program of cut fabrics for wallcoverings and upholstery. While the firm has always sold fabrics in conjunction with furniture, this new approach will be more extensive, featuring approximately 280 fabrics. The comprehensive initial collection contains solid and printed fabrics in velvets and textures using wools, cottons, rayons, and acrylics. Amanda Pois (top) displays a soft hand composed of 84 percent cotton, 16 percent Modal Viscose, in six colors. Positano Mini Box (top right) is a combination of 65 percent acrylic, 17 percent cotton, 9 percent polyester, 9 percent viscose; in four colors. In a splash of dots on a dark ground, Galassia (bottom right) is 100 percent cotton in two colors. All patterns shown come in 55-in. width. **Circle No. 200.**



Sculptured wood laminations give this new, moderately priced seating system a warmth to blend with any office. And you get such a range of choices! High back or medium back executive, secretarial, leg base or sled base side chairs. Plus, of course, the Harter Comfort Curve™ providing proper posture support throughout the working day. You can see — and feel — the result of 50 years' experience in this innovative new series by Lou Mark, Harter design staff.



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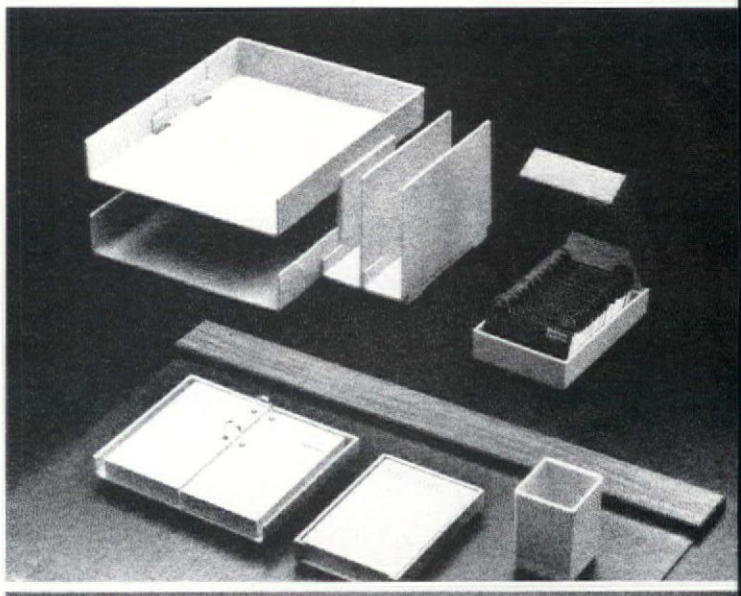
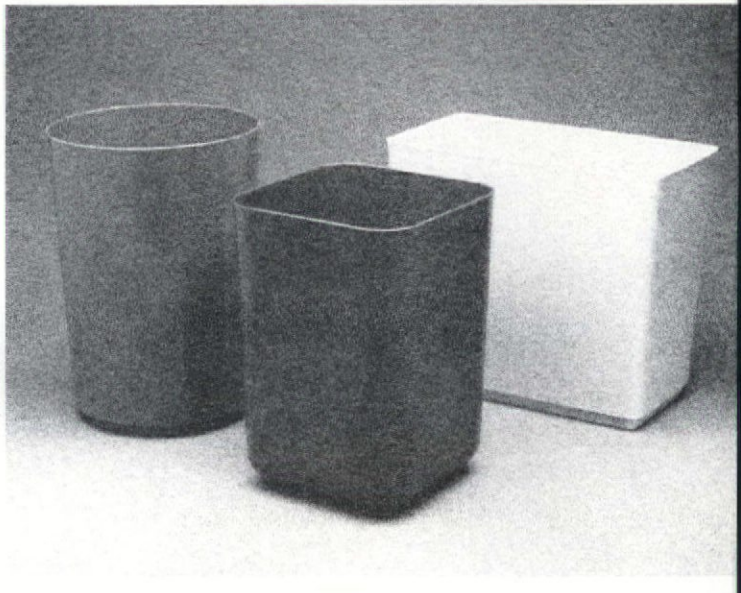


Designer II Desk Accessories express your preference for clean, crisp styling and long lasting durability.



Complete the style and color-coordinated look of your office with attractive wastebaskets designed to complement Rubbermaid desk accessories.

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So we made our smart looking office products work better, too. They'll even last longer than metal. Without ugly rust, dents and scratches, ever.

And perhaps one of the most attractive features of all is the one you can't see here. The price.

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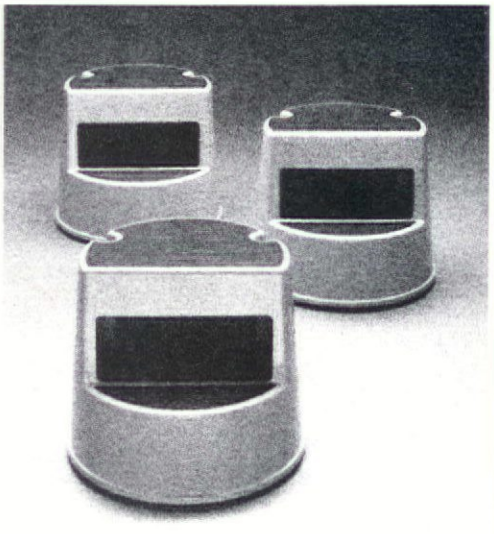

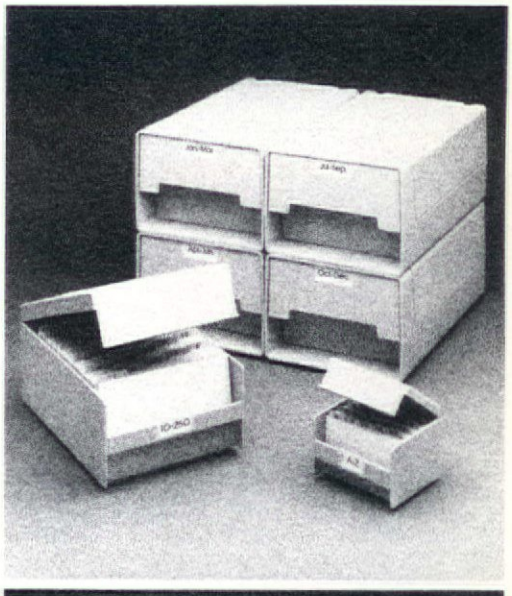

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Choose from three lifetime guaranteed series of skid-resistant chairmats including the new Cleatmat.™

Stylefile™ Card Files are specially designed for enduring good looks in a full line of sizes and colors.

These waste receptacles are as easy to clean as they are to look at. And they're designed to stay that way for a good long time.

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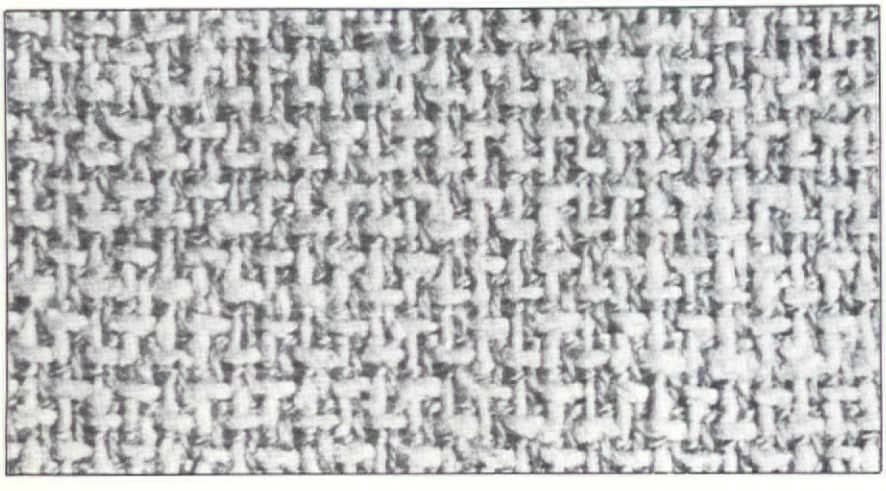
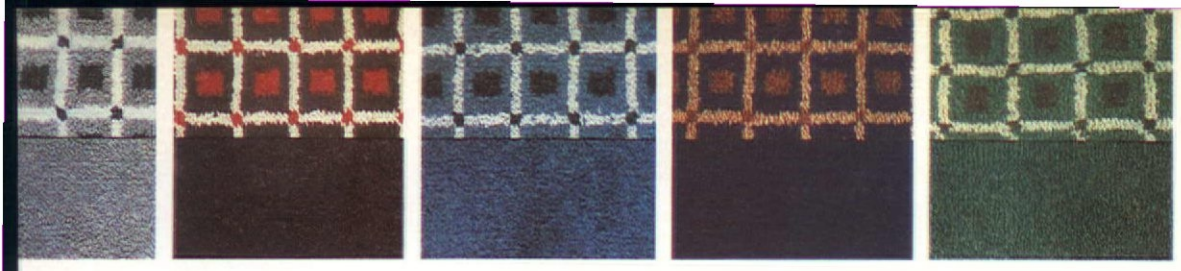


Primary colors add spark to earthtones

Pebble Beach fabric (top) mixes natural tones with understated primary colors in 24 duo-tone combinations for upholstery and wallcoverings from Frankel Associates. Wilshire (top left), a basic, low-level nylon, is presented in 24 solid colors. The dimensional quality of Nob Hill (bottom left) is created with a bulky nylon yarn. All three 100 percent nylon fabrics are flame-retardant with an acrylic and acoustical backing. Teflon finish is available. Firm will custom color fabrics to contract designer/specifier's specs with a minimum order of 50 yards. **Circle No. 236.**



Colors & Patterns
Listed From Left To Right

Silver Grey Pattern No. 6/1847

Peat Pattern No. 3/1847

Fresco Pattern No. 4/1847

Midnight Blue Pattern No. 402/1847

Porcelain Pattern No. 9/1847

Loganberry Pattern No. 1/1847

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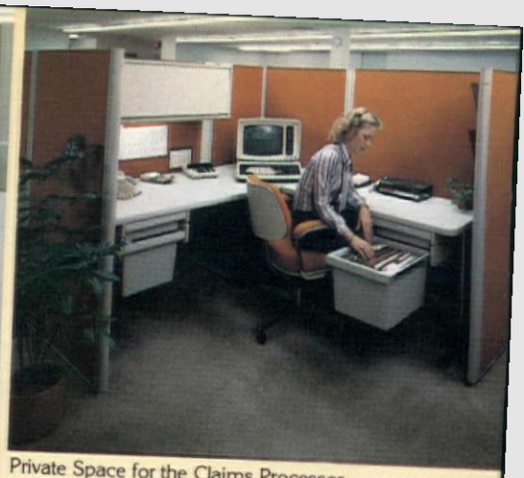

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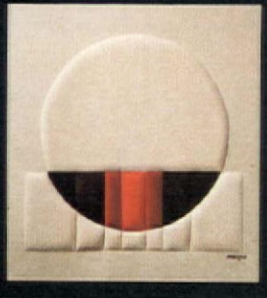

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NEOCON REVAMPS SEMINAR PROGRAM TO INCLUDE SMALL WORKSHOPS

Chicago — An exciting, new direction in seminar programming will take place at NEOCON 12, June 11-13, at The Merchandise Mart. For the first time, on a reservation-in-advance basis, NEOCON will have a special series of eight workshops in addition to ten seminars. Together, the two program types will create an all-new format designed to explore both far-reaching and "nuts-and-bolts" topics.

Workshops, limited to 150 participants, are organized to provide NEOCON attendees with a chance for lengthy discussions and in-depth participation.

To keep seminars from conflicting with workshops, seminars will be scheduled from 8:30 to 10:30 a.m. and workshops from 10:30 a.m. and 2:30 p.m. for a period of one hour. No more than two workshops or seminars will be scheduled concurrently.

Futurist to keynote NEOCON

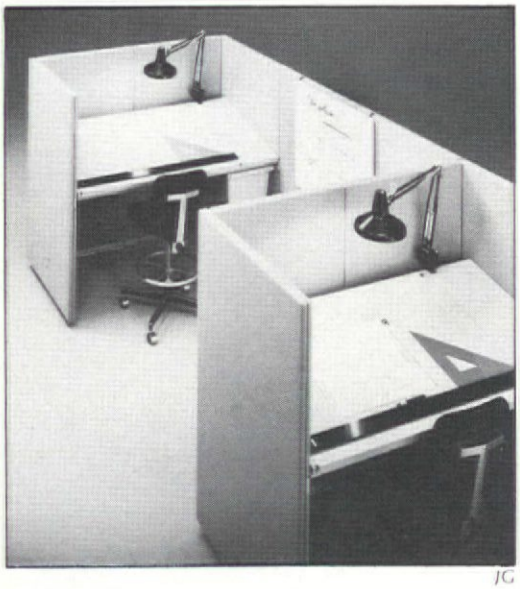
NEOCON will open with a keynote address by noted futurist Edward Cornish, president and founder of World Future Society and editor of the Society's publication, The Futurist. Cornish will speak on what the future may bring: optimistically, pessimistically, and practically. He will take a close look at mankind's role in determining this future through better decision-making and management today.

Among topics in the seminar programs, to be published in full in May 1980 CONTRACT, are: "Use of Computer in Space-Design Management," Robert L. Engel, Environmental Research & Development, speaker; "Energy and Its Impact on Urban Planning," Paolo Soleri, speaker; "The Productivity Crisis: Measurably Increased Output Through Better Environmental Planning," Michael Brill, BOSTI, speaker.

Also, "Who's Listening To Whom: Designer-Client Communication"; "Taking Advantage of Opportunities for Business Growth in The Design Field."

Travel packages available

An all-new set of travel packages to NEOCON has been arranged by The Merchandise Mart. A complete list of cities serviced by this package is on page 52. □



JG

Drafting/engineering components have been added to upholstered panel system, designed by Dave Woods for **JG Furniture.** *Project designer for components is Charles Reese. Adjustable angle work surfaces are used with of five panel heights.*
Circle No. 244.

Loewenstein

Silver II Conference Chair, designed by Eero Aarnio for **Loewenstein,** *has flatted chrome steel tube frame. Padded armrests and seat are of fire-retardant foam. Chrome-plated back support has removable upholstered foam cushion.*
Circle No. 249.

GF

Executive posture model body chair is latest addition to **GF Business Equipment's** *Body Chair Line. Chair can be ordered in 22 vinyls, 92 fabrics and 9 leathers and suedes from GF Color Collection.*
Circle No. 239.

Global

Designed by Greg Gabourie for **Global,** *Audition Series has molded urethane foam seats and backs. Oval tube five-legged spider bases and chrome hooded dual casters add maneuverability.*
Circle No. 240.

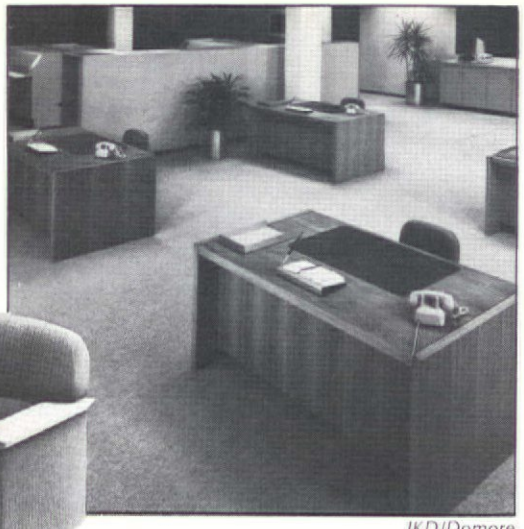
Brayton

Elegance lamp by **Brayton** *has polished chrome finished base. Shown here with sloped shade of white or beige linen, lamp also comes with drum, square, pleated, or polished metal shades.*
Circle No. 241.

Captain lounge ensemble, designed by Arthur Umanoff for **Madison,** *consists of a chair, and two- or three-seater sofa. Exposed arm caps are in natural, medium, or dark oak. Seating has recessed hardwood base.* **Circle No. 243.**

Contour Executive Office Line by **Elite Interiors** *consists of desks, credenzas, conference tables, bookcases, curio cabinets, and cocktail tables. Woods offered are walnut, English Oak, Rosewood, Walnut Burl, and Olive Burl.* **Circle No. 242.**

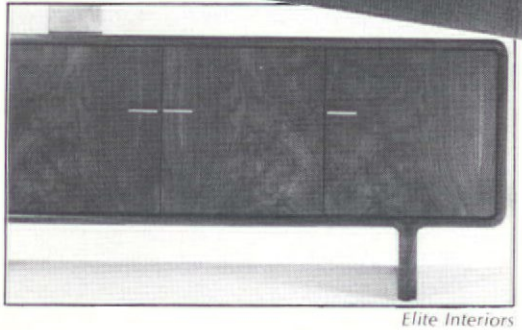
Madison



IKD/Domore

Triton II open office furniture system has oiled oak finish. Natural wood system by **IKD/Domore** *consists of variety of storage modules, panels, and work surfaces.* **Circle No. 237.**

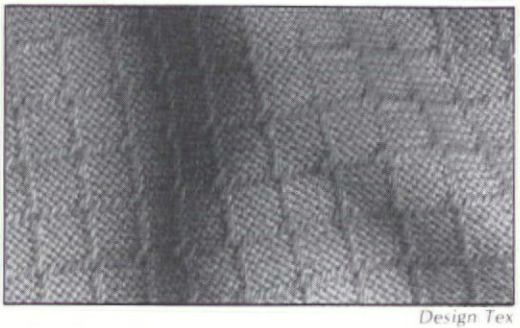
McDonald/Duk-It *has added a new combination unit to its Satellite 2900 series workstation accessories. The new 2972 incorporates elements of a single pen set, memo box, clip tray, and book-style calendar base.* **Circle No. 245.**



Elite Interiors

McDonald/Duk-It

Monarch



Design Tex

Milliken

Gunlocke

Modern Mode

Monarch's *Park Lane contemporary lounge seating can be used as individual modular units or attached in groups of threes or fours. Designer M. Fillmore Harty preserves old park bench look with bent plywood frame.* **Circle No. 246.**

Geometric surface texture adds depth to new solid Nylon upholstery fabric by **Design Tex.** *Nylo Grid meets durability requirement by exceeding 40,000 double rubs.* **Circle No. 292.**

Alpha Stripe is one of three recent additions to Magistrate collection of 80%/20% wool/nylon carpets by **Milliken.** *New additions, which show design but do not overwhelm, will expand appeal of patterned carpets from hospitality industry into office markets.* **Circle No. 247.**

Alpha Series, designed by Warren Snodgrass for **Gunlocke,** *provides lumbar and para-lumbar support. Five-prong base assures stability while its diameter requires less floor space than conventional four-prong base.* **Circle No. 238.**

Modern Mode *Designer Norman Cherner's executive swivel arm chair has soft, cushioned, posture perfect reclining back. Frame is American black walnut or white oak.* **Circle No. 250.**

NEOCON LOW-COST TRAVEL PAKS URGE EARLY RESERVATIONS

The Merchandise Mart is offering a new set of travel packages for participants attending NEOCON 12, June 11-13, 1980. Attendees are encouraged to take advantage of these cost-savings as soon as possible; some require 30-day advance booking. Packages include round-trip air transportation, three-night accommodations at selected Chicago hotels (double occupancy), round-trip airport-to-hotel bus transportation, and free, daily shuttle bus between The Mart and hotels. Most of the travel plans are group trips involving 20 or more persons. The complete list of cities serviced by this program follows.

ATLANTA: Cass Tome, Magic Carpet Travel, Inc.; 404/266-8116. $246.
BALTIMORE: Anne Sleck, Travel Arrangement Intl.; 301/435-4500. $253.
BOSTON: Jim Ladd, Raymond & Whitcomb Co.; 617/227-3003. $285.
CINCINNATI: Lonnie Fields, TV Travel, Inc.; 513/621-5810. $188.
CLEVELAND: Alexis Aichinger, Aichinger Travel Bureau; 216/781-2241. $195.
COLUMBUS: Ike Reynolds, Arlington Travel Service; 614/488-5931. $195.
DALLAS: John Dorie, Journey House Travel; 214/368-1425. $283.
DENVER: Amy Knoyles, Driscoll Travel; 303/573-1062. $310.
DETROIT: Ivonne Morolli, Ask Mr. Foster; 313/585-1800. $184.
HOUSTON: Ann Plunkett, AAA World Wide Travel; 713/524-1851. $294.
INDIANAPOLIS: Sarann Klain, Group Travel Consultants; 317/873-5223. $171.
KANSAS CITY: Kris Wolters, Ask Mr. Foster; 816/523-2205. $223.
LITTLE ROCK: Carolyn Dempsey, Int., Inc.; 501/661-7535. $246.
LOS ANGELES: Shelia O'Brien, Travel Designs; 213/659-3710. $352; $442.
MIAMI: Jim Larkin, Larkin Travel Agency; 305/563-3359. $332.
MINNEAPOLIS: Betty Katz, Travel One, Inc.; 612/854-2551. $201.
NEW ORLEANS/BATON ROUGE: Joyce Hadley, Leisure Travel of New Orleans; 504/524-1193. $281.
NEW YORK: Steve Zinaman, Travel Horizon Unlimited; 212/687-5121. $281.
ORLANDO: Joann Bell, International Travel Agency; 305/849-6550. $315.
PHILADELPHIA: Adele Stein, Bartlett Travel Service, 215/885-7500. $265.
PITTSBURGH: Marcella Rudick, Executive Travel; 412/344-6900. $197.
ST. LOUIS: Donald Hamel, Burdett Travel Service; 314/241-7272. $162.
SAN ANTONIO: Marie Livesay, Chapparal Travel; 512/828-5781. $321.
SAN FRANCISCO: Forrest E. Partridge, Portal/Abertsen Travel Corp.; 415/421-3400. $378.
SEATTLE: Sharon Holmlund, Foothills Travel; 206/392-1244. $411.
TORONTO: Betty Scopis, Wise Travel Bureau; 416/363-2093. $217.
WASHINGTON, D.C.: Anne Sleck, Travel Arrangement; 301/435-4500. $253.

New Mojave Chair by Gold Medal

Designed for comfort with select hardwood frame, Gold Medal's Mojave chair features a slightly tilted back. Casters add to the ease of mobility. Chair available in cushioned or uncushioned versions.

Write for additional information from the director's chair people...

GOLDMEDAL INC.
1704 PACKARD AVENUE
RACINE, WISCONSIN 53403
PHONE (414) 637-6700

Everything about our furniture is casual except the way we make it.

Circle 25 on reader service card

MILLIKEN CREATES THE IMAGE.
MILLITRON PATTERNED CARPET.
You may think that the machine hasn't been made that can make an infinite number of patterns.
But it has.
It's been made. It's been named the Millitron.™ And for the last 5 years it's been producing up to 519 patterned carpets as a running line.
Even if you're not impressed with sheer numbers, you're bound to be impressed with the sheer quality of the Millitron's execution. It does as well on wool as it does on nylon. As well on ANSO® as it does on Antron.
And since the machine is computer-controlled, the Millitron can change from one pattern to the next in seconds. So you don't have to wait on an extended delivery date for your order.
You can start placing yours now by contacting a Milliken representative. Do it. Because now you know that, whatever scene a customer envisions, a Millitron carpet will make it.
MILLIKEN
CARPETS
LaGrange, Georgia
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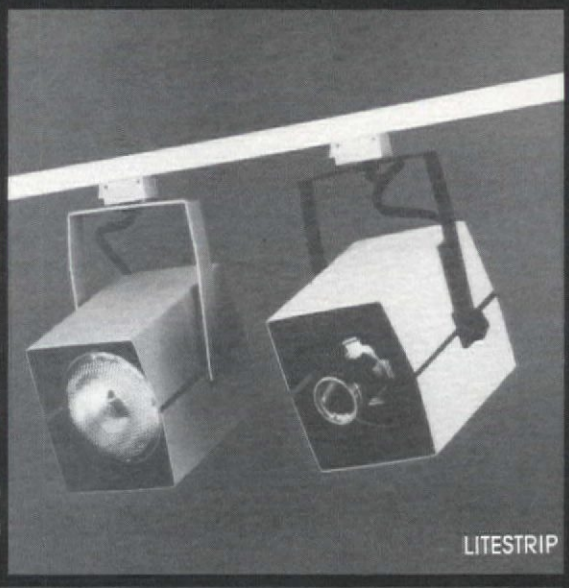
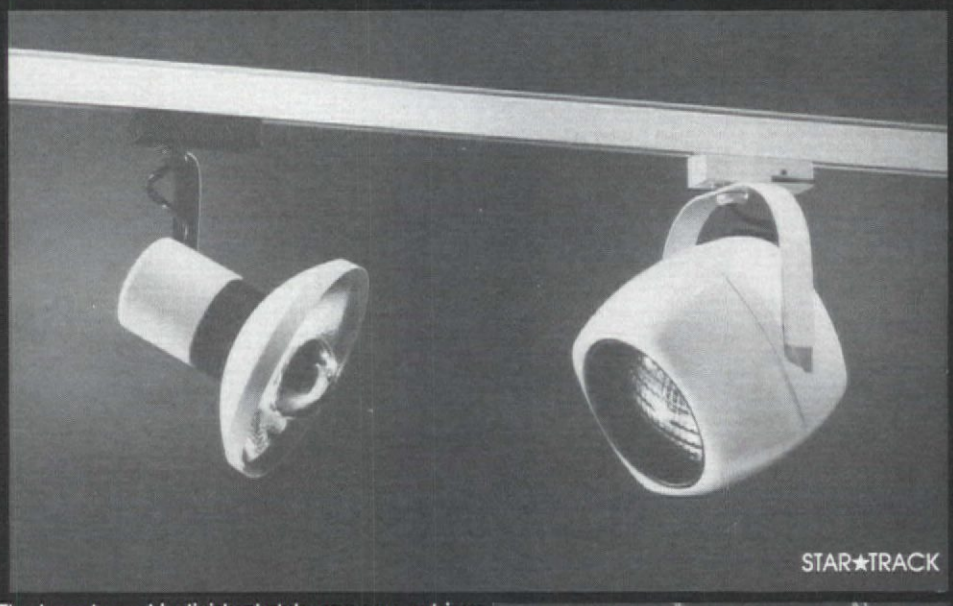
SWIVELIER... Where your personality is part of our product



LITESTRIP



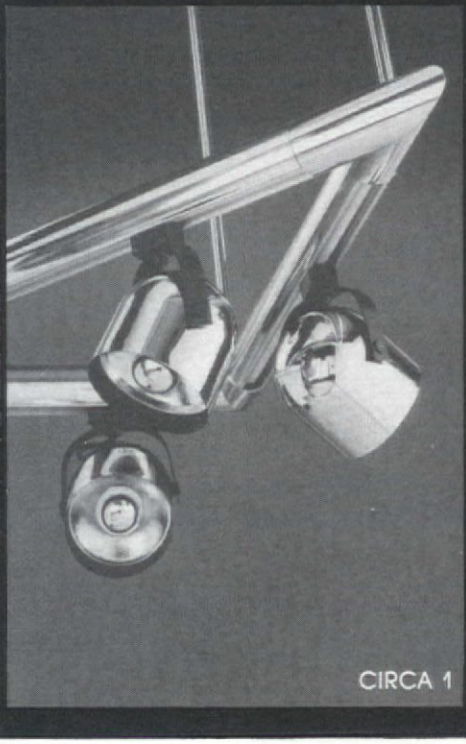
STAR★TRACK

The beauty and individual style one can achieve with track lighting is undisputed. Whether you wish to highlight a treasured antique, filter subtle shafts of light on an entire wall or set an interior ablaze with brillance and luminosity... Swivelier has a system designed for you.
Choose from one circuit Litestrip, three circuit StarTrack, or the unique one circuit, tubular track system, Circa 1.
Then let your individuality shine on through... find yourself in Swivelier's myriad of exquisitely designed and crafted fixtures, engineered to give you the finest in quality and performance. Express yourself vividly with flexible, functional and unbelievably fantastic lighting. From conception to completion. Swivelier has you in mind... Swivelier is truly... Light Years Ahead.

For additional information on Swivelier's Track Systems consult Sweets 1980 Engineering, Interior and General Building Catalogs 16.6a/Swi-1

Swivelier will be presented at the "Abe Feder Lighting Design Clinic" May 22-23 1980 at the Julliard School. N.Y.C.

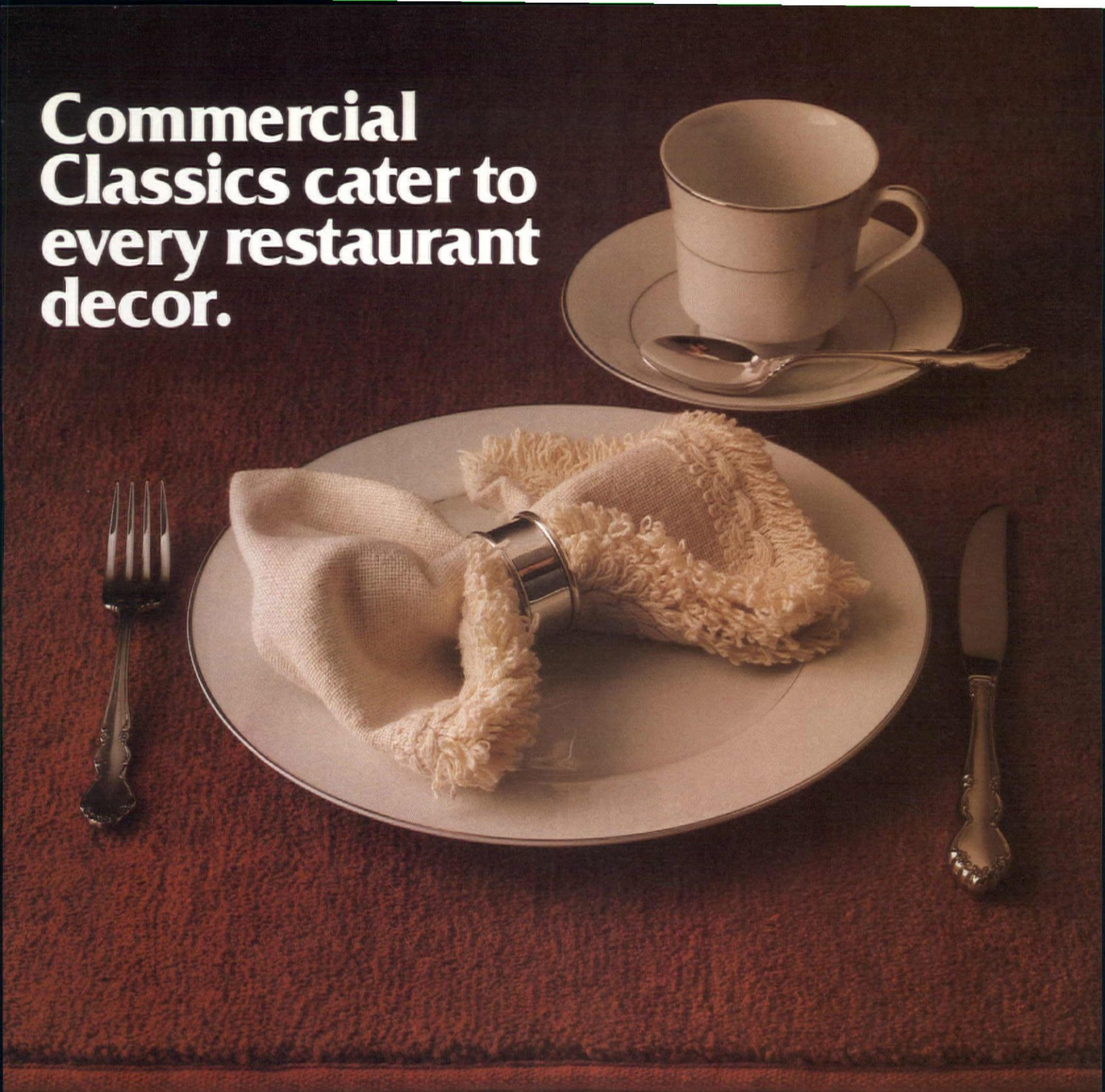
SWIVELIER
NANUET NEW YORK • 10954



CIRCA 1

Circle 50 on reader service card

Commercial Classics cater to every restaurant decor.



"Ashforth" made of Celanese Fortrel PCP polyester is a banquet of beautiful colors and styles. A delectable ingredient for any restaurant decor, "Ashforth" features staple fiber construction for velvety softness and excellent wearability. And because it is producer colored, those rich colors will always keep their vibrance while they resist everyday restaurant stains.

Celanese Fortrel PCP polyester is just one of the many outstanding fibers featured in our Commercial Classics line. Our wide product inventory and years of solid know-how can help you make the right decision for restaurants — or any other application. No matter what you're cooking up, contact your LDBrinkman/Southeast representative today.

Locations in Atlanta, Birmingham, Charlotte, Greenville, Jacksonville, Miami, Mobile, Raleigh, West Palm Beach, Savannah, Tallahassee and Tampa. Or call our Master Distribution Center in Orlando and ask for the commercial carpet department.

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COMMERCIAL CLASSICS by
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CELANESE
FORTREL PCP

CIRCLE NO. 2 ON READER SERVICE CARD

Weave a room around Naugahyde.®

It's the perfect beginning, when you want a happy ending. Because it's versatile. Adaptable. Elegant.

And always surprising.

One look at this Shelby Williams group tells you that. In fact, it makes you wonder why it took so long for wicker and Naugahyde® vinyl fabric to get together. (We see now they were meant for each other.)

Yes, that's our Spirit of '76 over there. Lending daring new character. With an adventuresome spirit that lies deep in its colors. Like Sun Yellow. Pimento. Sagebrush and Claret. Plus—are you ready?—six dozen more. Bold to sophisticated, each and every one is a stunning complement for Shelby Williams' best. Or, an easy start for any room.

What about softness? You can see it from here. In those luxurious ripples. The gentle tucks. And the smooth-as-silk hand. Proof-positive that Spirit of '76 holds as much soft comfort, as much coziness, as you could ask for.

Of course, the famous Naugahyde durability is here, too. With superior resistance to abrasions, tears, and soil. Plus, Spirit of '76 is carefully manufactured to meet the most stringent fire codes across the United States. That's a comforting thought in itself.

So if you're thinking about weaving together a special room, Spirit of '76 could be your starting point.

Ask your Uniroyal Representative for details. Just call. Or, write Uniroyal Coated Fabrics, Mishawaka, Indiana 46544.

We help you do it with style.

UNIROYAL

Naugahyde® Brand Fabric

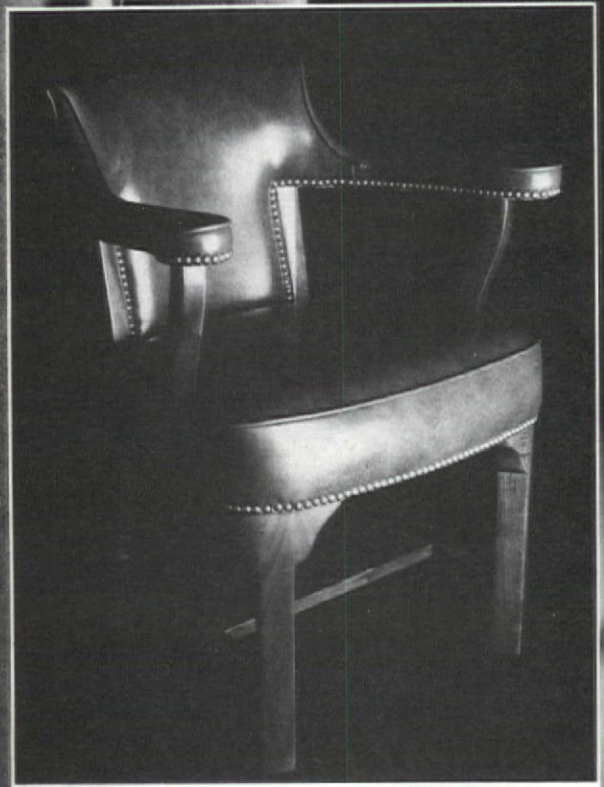
Circle 40 on reader service card

The pride that hammered these nails made this chair a Gregson.

Each part of a Gregson is fashioned with a pride in the finished chair. Each detail of workmanship bears the stamp of the craftman's pride. The result is a chair that lasts for years because it's a Gregson right down to each nail.

Discover the pleasure of getting together with a Gregson.

BIFMA Member



Gregson Furniture Industries. Liberty, N.C. 27298

Showrooms: Chicago Merchandise Mart/Dallas World Trade Center/ Denver-1940 Blake Street/New York Furniture Exchange/Seattle-915 Western Avenue/Liberty, North Carolina.

Circle 41 on reader service card

PEOPLE/NEWS

Frank Leo has been appointed Vice President and General Manager of Mode Corp., new subsidiary of Intra Systems. Mode Corp. makes modular furniture and framing systems for office, exhibit, and display markets under the trade name of Apton.

John E. Collier (shown) has been named Director of Commercial Carpet Sales at Lees Carpets.

Collier

Alberto De Matteo, President of Avery Boardman, has acquired the interest of his partner, Nathaniel Gosberg, to become sole owner of the corporation.

Smithsonian Institution is sponsoring tour of American museums of the **Venini** lighting and accessory collection. With exception of some historic pieces still in Venini Museum in Venice, collection can be previewed in Venini's New York showroom.

Aubé

Isabelle A. Aubé (shown) has been appointed Director of Space Planning and Design for Pleion Corp., Santa Ana, Calif.

Norman Heying has been appointed President of Cramer Industries, succeeding Robert A. Stoll who is retiring.

Yale Forman Designs, Inc., has become color and design consultant, fibers marketing for Hercules.

Grand prize winners of Badische Corp.'s all-expenses-paid trips for two to the 1980 Summer Olympics in Moscow are **Charles Chartier,** Jr., Stratton Industries, and **Brian Mahoney,** Carpets International.

New York State Hotel & Motel Association, Inc., and the **Hotel Association of New York City, Inc.** have jointly announced appointment of **George Little Management, Inc.** to manage the 65th Annual International Hotel/Motel & Restaurant Show. The trade presentation will be held at New York Coliseum, November 9-12, 1980.

Keen

Donald G. Keen (shown) has joined the American Society of Interior Designers as Director of Communications, and **William Y. Fellenberg** has been named Editor of ASID REPORT, the bimonthly newsletter.

Marvin A. Cohen has been appointed National Sales Manager for Diller Corp.

Five professionals previously associated with Minoru Yamasaki & Associates have established a new architectural firm, **Prevost/Treacy/Schreier/Pudists/Ernst,** Associated Architects Inc. Firm is located at One Northfield Plaza, Troy, Mich.

Richard Cotter has been named Los Angeles District Manager for Bigelow-Sanford.

SuperBlend CR-4 its rugged endurance makes carpets pay off for years.

5 years ago, Giants Stadium Club at The Meadowlands installed this carpet of Badische's SuperBlend CR-4. The fans treat it rough, but it still looks like a super pro.

Nearly half a million people have walked all over the carpet and "it hardly looks used," comments Francis H. Werneke, Director of Engineering and Maintenance for the ultra-modern Meadowlands Sports Complex in New Jersey. The reason? The SuperBlend combination of nylon ruggedness and acrylic aesthetics present in Zefran® Blend CR-4.

Engineered for heavy duty commercial carpets, Zefran Blend CR-4 is a parallel spun acrylic/nylon yarn that imparts the best features of both fibers to a carpet. The nylon contributes strength, durability and greater abrasion resistance than a 100% acrylic yarn; and the acrylic creates the rich wool-like appearance, color clarity and subtle luster that 100% nylon can't match. This blend also gives carpets good cleanability which helps extend wear life.

Next time an installation job requires a carpet with a projected long lifespan, specify a Performance Certified carpet made of the SuperBlend, Zefran Blend CR-4. The Giants Stadium Club found the years prove it's lasting. So will you.

For full details, write for the new SuperBlend CR-4 color brochure. Badische Corporation, Williamsburg, Virginia 23185.

Free specifying help is always available from the Badische Contract Carpet Consultants Service. Call (804) 887-6573 or contact the consultant in your area.

Northeast Area	Gus Kratsios	(212) 730-4345
Southwest Area	William Borges	(214) 352-2324
Midwest Area	Patricia Nasrallah	(312) 527-0066
West Coast Area	Diane Jemmott	(213) 636-2101
Southeast Area	Sharon Mohney	(804) 887-6441

Badische

Badische Corporation
Williamsburg, VA 23185

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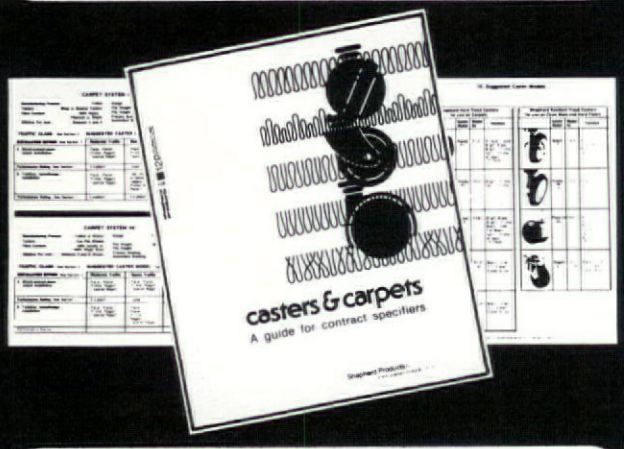
"Very good information for specification writers."
Interior Designer – Honolulu, HI

"An excellent report...very helpful to us."
Contract Furnisher – Dallas, TX

"The industry needs such efforts."
Contract Furnisher – Cincinnati, OH

"Gives me something to show clients when they have questions."
Architect – New Canaan, CT



Casters and carpets—how to get the right combination

Achieving compatibility between carpets and casters has always been pretty much a matter of guess-work. But no more.

Shepherd devoted two years of research, testing and evaluation to the relationship between casters and carpets. The result: **"Casters & Carpets: A Guide for Contract Specifiers."**

Categorizing commercial carpets into 10 systems, this valuable guide tells you which caster provides the best combination for long carpet life. It gives you (and your clients) an understanding of the wear levels to expect from a particular carpet system under caster traffic. It contains a helpful caster recommendation chart for both carpeted and non-carpeted floor surfaces.

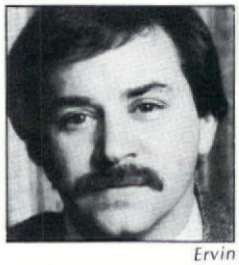
Don't specify another installation without it. Send for your FREE copy today.

shepherd® casters
203 Kerth Street
St. Joseph, Michigan 49085
For fast action, phone 616-983-7351
In Canada: 37 Esna Park, Markham, Ontario

Circle 43 on reader service card

PEOPLE/NEWS

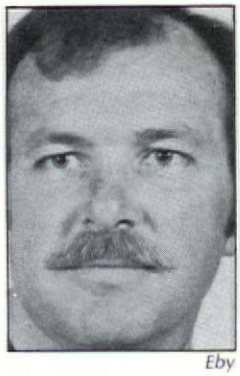
Lee L. Woodard Son, Inc. and **S.M. Hexter Co.** have formed an association to develop greater exposure of products for both companies. Hexter fabrics will be shown on Woodard products in several Hexter showrooms, and Woodard will use Hexter fabrics in Woodard showrooms.


Ervin

Stephen Ervin (shown) has been appointed marketing manager for Reed Wallcoverings.

William E. McCreery has been appointed President and Chief Operating Officer of Katzenbach & Warren, Inc., fabrics and wallcoverings division of Simmons Universal.

At the 1979 annual meeting, the general membership of the International Association of Lighting Designers elected officers for the next two year term. **Jeffrey A. Milham** assumed position of President; **Lesley Wheel,** Vice President; **Alfred Scholze,** Secretary; **Tom Lemons,** Treasurer; and **Jo Anne Lindsley,** Executive Director.


Eby

Steelcase Inc. has acquired 50 percent interest in a leading West German office products company, Pohlschroder GmbH, KG. Acquisition was made jointly by Steelcase and Forges de Strasbourg, French public company, and is subject to authorization by the French government's control authorities.

Leonard Eby (shown) has been appointed Western Sales Manager at Burris Industries, Inc.

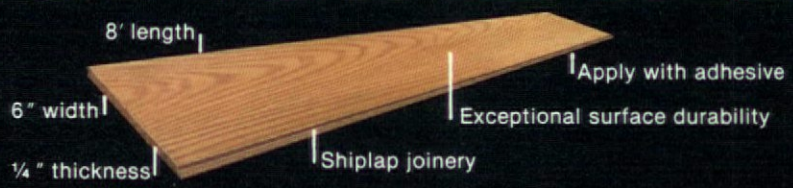
Ronald E. Beauford has been appointed Merchandising Representative/Carpets for Fibers Marketing Division of Hercules, Inc.

Battles,Nelson,Nelson

Nancy T. Nelson (shown) has been elected President and **Thomas B. Battles** AIA (shown) has been elected Executive Vice-President of Fiber-Seal International. **Stephen L. Nelson** (shown) assumes the position of Chairman of the Board.

Recent charter of the North Florida Chapter of the **Institute of Business Designers** bring total number of IBD Chapters to 22. Tom Van Voorhis, Organizing Chairman, Laura Bailey, Organizing Vice-Chairwoman, Carlo Caturano, Organizing Secretary, Ann Brandt, Editor Newsletter, Robert Fritz, Membership Chairman, and James Ferguson, Chapter Trustee, were among members attending the luncheon where National Vice President Michael Wirtz presented the Charter.

INTRODUCING MONOPLANK™



Implement your design concepts with a product that satisfies the aesthetic and functional requirements of commercial applications. Monoplank. Nominal six-inches wide, eight-feet long. Combined with a shiplap joinery system, these dimensions provide application flexibility to complement virtually any design theme. In warm tones of Oak and Cedar. Featuring a surface finish that resists impact, stains, mars and abrasions. Write for samples.

MASONITE CORPORATION

COMMERCIAL DIVISION

DOVER, OHIO 44622 (216) 343-6621

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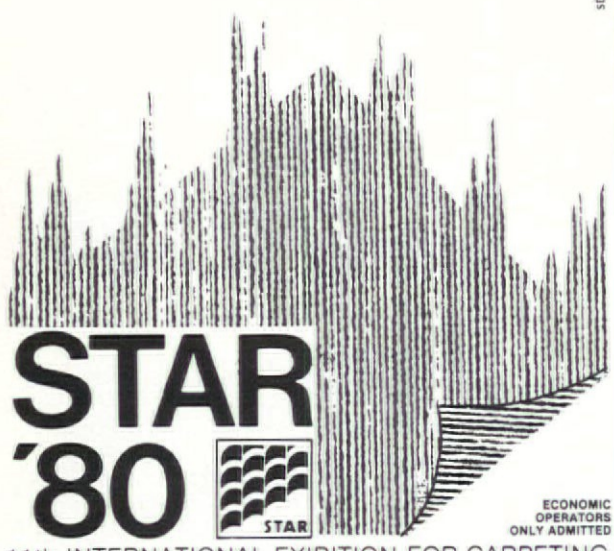
to make a choice, to know, to compare and examine

studio EG



STAR '80

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ECONOMIC OPERATORS ONLY ADMITTED

11th INTERNATIONAL EXIBITION FOR CARPETING, CURTAINS, FURNISHING TEXTILES, WALL COVERINGS AND HOUSEHOLD LINEN

at the Milan Trade Fair from 16 to 20 May

795 exhibitors from 27 countries await you at the most qualified international display of:

FURNISHING FABRICS
Plain and worked fabrics, all kinds of velvets, corduroys and needlecords, coated fabrics, prints, jacquards and gobelins fabrics, trimmings and fringes.

CURTAININGS / AWNINGS
Plain-coloured, printed, dévoré, embroidered, ready-made and heavy curtains, draperies, cretonne screens, panel curtains, fanned curtains, window shades, vertical curtains, fabrics for awnings, systems, accessories and curtain supports, decorative cushions.

RUGS AND CARPETING
Tufted and woven carpeting, needle-felt carpets, hand made and oriental rugs, machine-made rugs, fur rugs, tapestries, cleaning, laying and storage equipment. Vinyl and rubber flooring.

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Wall-papers, textile, vinyl , cork and other special wall-coverings, panels, posters, hanging equipment, glues and pastes, sealers and levellers.

HOUSEHOLD LINEN
Tablecloths, sheets, towels, bath-robes, bath-mats, bedside-rugs, pillow and quilt ticking, cushions, light and heavy quilts, table-covers, bedspreads in fabric and fur, blankets and plaids.

TEXTILE FIBRES AND YARNS
Textile fibres, yarns, dyes and finishes, improving textile processing.

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STAR · Viale Monza 177 · 20126 Milano (Italy) · Tel. 02/2552418/2552584.

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COMING EVENTS

1980

April 16-17. Contract Canada '80. Marketplace, Philadelphia.
May 7-11. National Home Fashions League 21st Annual Conference. Doral on the Ocean, Miami Beach.
May 11-16. NOPA Dealer Management Institute. California State Polytechnic University, Pomona.
May 17-21. National Restaurant Show. McCormick Place, Chicago.
May 24-26. Mid-America Furniture & Accessory Market. Veterans Memorial Exhibit Hall, Columbus, Ohio.
June 1-6. NOPA Dealer Management Institute. Ohio State University, Columbus.
June 8-13. Furnishings Market. Merchandise Mart, Chicago.
June 11-13. NEOCON XII—National Exposition of Contract Furniture & Furnishings. Merchandise Mart, Chicago.
June 14-16. Tampa Furniture Show, Expo Hall, Tampa, Fla.
June 15-20. International Design Conference. Aspen, Colo.
June 16-18. Construction Specification Institute Convention. Anaheim, Calif.
June 22-25. Summer Furnishings Market. New York Furniture Exchange, New York.
June 22-27. Summer Lighting/Accessories Market. Lighting/Accessories Center, New York.
July 1-3. National Education Association 1980 Educational Expo. Los Angeles.
July 6-11. Furnishings Market. Dallas Market Center, Dallas.
July 12-13. Summer Market. Design Center Northwest, Seattle.
July 13-16. International Carpet & Rug Market. Merchandise Mart, Atlanta.
July 13-18. Summer Market. Designer's Row, San Francisco.
August 16-18. Florida Furniture Show. Convention Center, Miami Beach, Fla.
August 21-25. ASID Annual Conference and International Exposition of Designer Sources. Hilton Hotel, New York.
August 22-26. World Woodworking Expo '80. Georgia World Congress Center, Atlanta.
September 13-17. International Woodworking Machinery & Furniture Supply Fair. Kentucky Fair and Exposition Center, Louisville.
October 1-5. NOPA Office Show. McCormick Place, Chicago.
October 2-3. CONN.Y. Floor Coverings Show. New York Carpet Center, New York.
October 2-5. Woodworking Show. Hyatt Regency, Chicago.
October 4-12. Arts & Antiques Festival. Park Avenue Armory, New York.
October 12. Contract Show and Seminar. Design Center N.W., Seattle.
October 17-21. National Summer and Casual/Lifestyle Furnishings Show. Expocenter, Chicago.
November 2-4. IBD Student Design Rally. Grand Rapids, Mich.
November 7-9. Design Assembly. The Marketplace, Philadelphia.
November 9-12. International Hotel/Motel & Restaurant Show. New York Coliseum, New York.
November 18-20. International Energy Trade Show. Expocenter, Chicago.

Foreign Trade Shows 1980

May 7-11. Scandinavian Furniture Fair. Bella Center, Copenhagen.
May 15-21. INTERBIMAIL '80—International Biennial Exhibition of Woodworking Machinery and Tools. Milan Fair Quarters, Milan, Italy.
May 16-20. STAR, International Exhibition for Furnishings Textiles. Milan Trade Fair, Milan, Italy.
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CONTINUING DINE-OUT TREND, CONFERENCE CENTERS, WARM UP HOSPITALITY PROJECTIONS

Bonus Circulation to 5,000 Hospitality and Restaurant Executives

Anyone who has tried to get a room on short notice at any of New York City's commercial to superior hotels knows the true meaning of "expensive." One businessman who flew into Gotham one night had a room reserved at a midtown commercial hotel at a guaranteed rate. He managed six hours sleep; calculated the cost of his dreams at $15 per hour—and that was at the low end of hotel room rate possibilities.

Stephen W. Brener, CRE, Executive Vice President of Helmsley-Spear Hospitality Services, Inc., New York, nationally recognized hospitality executive, points out that New York is an excellent bellwether of the health of the industry in other parts of the country as well. The hospitality industry is in robust health.

For New York, however, there is no end in sight to ballooning hotel rates. Despite new hotels, remodels, and other hostelries scheduled to come on-stream this year, there is still a net shortage because more rooms have been taken off the market in the past five years than have been put on. There are, in fact, 17 percent fewer hotel rooms available to visitors than there were right after World War II. Furthermore, high interest rates and other pressures serving to skyrocket costs may inhibit expansion beyond what already is in the works, Brener explains.

Nevertheless, certain trends reveal themselves nationally, including the rapid development of conference centers, now a multi-billion dollar industry accounting for 35 percent of the $10 billion lodging market, according to Patricia Harrison, AIA, whose Miami-based firm, Designer Collaboration, Inc., specializes in conference center planning and environmental design. Ms. Harrison differentiates a conference center from a regular hotel. She says that 50 percent of a conference center's total area is devoted to facilities for recreation and education, vs. the hotel, where the figure is 20 percent less. Budgets, as a result of special needs, may be 50 percent greater, as in her most recent commission, the Hilton Inn and Conference Center, Inverrary, Florida.

Food service establishments, both in the hotel facilities and without, are trending away from themes, according to Alan G. Reyburn, Executive Vice President, The George Lang Corporation, New York City (see following article), and settling into solid decor—a place where food can be enjoyed without undue decorative distractions. Even the traditional mix of restaurant types, he points out—mostly fast food—is changing in shopping centers, where patrons are being given a choice from fast food to ultra posh.

Projections are that "eating out" will continue to take more of the consumer dollar, since the economics of restaurants appear to be increasing costs to a lesser extent for the consumer than the cost of food and preparation at home. Ergo, it still is a good buy to dine out, better than eating at home.

For the hospitality space designer, opportunities continue to abound in the beginning of the eighties. The challenge, as it always has been, is to do more with less, create food service environments that work to help merchandise food and beverages, and to defeat high construction costs with bigger volume sales. There are some good examples of that challenge and successful execution by industry talents on these pages.—**The Editors**

Frontispiece: Galleria is hub of Opryland Hotel and Convention Center, shown on page 76.

THEME DESIGNS, LARGER RESTAURANTS TO BE DIMINISHED IN FAVOR OF MORE INTIMATE DINING EXPERIENCES

CONTRACT talks with Alan G. Reyburn, Executive Vice President, George Lang Corp., New York, for a perspective on food service design in '80s

CONTRACT: Looking back, the past 10 years were marked by emphasis on theme restaurants—English pubs, Oriental palaces, ethnic environments—as a means of attracting customers. What do you foresee in the next three to five years?

REYBURN: We will see more pleasantly designed, comfortable, and well decorated restaurants, but fewer and fewer theme designs. Places of eating are getting to be more places of experience, without necessarily making guests feel that they are eating inside stereotypes of a covered wagon, a railroad boxcar, or a cruise liner.

CONTRACT: Where would the differentiations be to mark one restaurant at being different from another?

REYBURN: Well, we start with the dining experience first. Often times, what dictates success, in addition to good food and service, is the price level of the eating establishment, as well as the location and ease of access.

In establishing food service for a hotel, for example—in this case, the Loews Anatole in Dallas—the objective was to have as many exciting, interest-capturing opportunities as possible to keep guests and visitors in the hotel and spending their money in the food service operations of the establishment, rather than elsewhere.

CONTRACT: Well, isn't that show business? Doesn't the Anatole have to offer a choice of restaurants that will permit guests to be satisfied with the quality of and number of choices offered to them?

REYBURN: Yes, to a great extent. By the norm, we know that one of them should be an inexpensive restaurant, which probably operates over a wide number of hours, equating to the coffee shop and should be a popular priced restaurant. One of the facilities should be heavily oriented to drinking—a disco, or a bar and cocktail lounge, or both. A third should be, by industry norm, an interesting, higher ticket restaurant for more involved dining. The fourth is up to the management. At the Anatole, the owners chose three ethnic attractions (one Mexican, one French, and one Chinese). All do very well. The steak house, which Loews has in all its hotels, however, we did as a French steak house called L'Entrecote.

CONTRACT: Do such ethnic restaurants pose any problems?

REYBURN: Dallas being so close to Mexico, the establishment of a Mexican restaurant was a natural. We did not, however, want a Tex-Mex restaurant. There would be nothing unusual about that in Dallas. But a high class, fine Mexican food restaurant was very desirable and worked out very well. The Chinese restaurant, likewise was developed within parameters that could be successful. We did not want to do a Chinese restaurant in which diners look over an enormous menu and order by the numbers. The kitchen space, for one thing, was very tiny and limited and was shared by another of

"Places of eating are getting to be more places of experience, without necessarily making guests feel that they are eating inside stereotypes of a covered wagon, a railroad boxcar, or a cruise liner."

the hotel's food service establishments, which helps the economy of the hotel. Instead, we chose to serve four Chinese banquets, each of which is a set menu. The guest has one of only four choices to make. It is very, very simple and successful.

CONTRACT: What about the level of price as a determining factor?

REYBURN: We are working closely with several shopping center developers, who are concluding that shopping centers need not be a collection of shops with one or two fast-food type restaurants as part of the center. Soon, we will be unveiling some very interesting concepts on both coasts—two in the east, two in the west—in which the shopping center will have a cluster of restaurants—perhaps two or three medium-priced establishments, or even three or four high-priced restaurants, or as many fast-food ones. The mix is changing.

CONTRACT: Speaking of Dallas, that city has for a long time had good restaurants located in shopping centers.

REYBURN: Yes. There were already a few examples of that sort, which encouraged us to think that the direction was a good one. Furthermore, that type of location eliminates the problem of scarce parking.

CONTRACT: Is there any one principle, or are there many considerations, that you evaluate or which the client deals with, in starting a food service establishment?

REYBURN: There are several "first considerations" when we start work on a project, each of which is as important as the other. Perhaps the most over-riding issue, however, is realism and practicality. How practical is the new operation going to be? How close to budget must the owner come? Does the owner, in fact, have a budget? How long will the kitchens have to last? How much existing equipment are we likely to find in the selected location, or city, or in the country, for that matter? Because if we are working overseas, for example, say the Middle East, we have to start on the assumption that everything will have to be brand new and shipped into that country from abroad. If it is a renovation in New York City, the first assumption, obviously, will be that we may be using reconditioned equipment.

CONTRACT: Initially, someone comes to you with an idea to create a profit-making food service operation. But do they come to you with a theme idea already in mind?

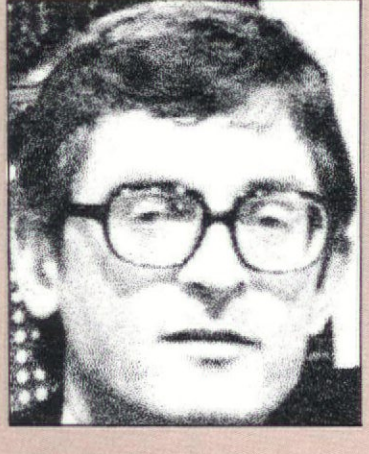
REYBURN: Insofar as the kitchen is concerned, we won't start working on it until we know pretty much what the menu is going to be. As for the front of the house, we can start 50 percent of the time with the client's idea. The other 50 percent of the time, the client merely has an objective to start a money-making operation. Then we will suggest a concept and design.

"An absolute rule of thumb is that the kitchen should be no smaller than 25 percent of the total space."

CONTRACT: What is the relationship between the size of a restaurant, that is the number of persons that can be accommodated, and the kitchen? Are there limiting factors?

REYBURN: I have never seen a graph or a chart to spell it out and I have often puzzled over that one myself. An absolute rule of thumb is that the kitchen should be no smaller than 25 percent of the total space. Another absolute rule of thumb is that the kitchen and other back-of-house areas should not be more than 50 percent of the total space of the restaurant. It is somewhere in-between. In metropolitan areas, where rents are on the rise, I think we are anticipating smaller, more compact kitchens. Provided that they are well laid out by qualified professionals, there is no reason why a small kitchen cannot work.

CONTRACT: Once having decided on a theme—Mexican, French, Cafe—does the menu dictate the type of equipment you are going to have in the kitchen?



"The shopping center will have a cluster of restaurants . . . perhaps two or three medium-priced establishments, or even three or four high-priced restaurants, or as many fast-food ones."

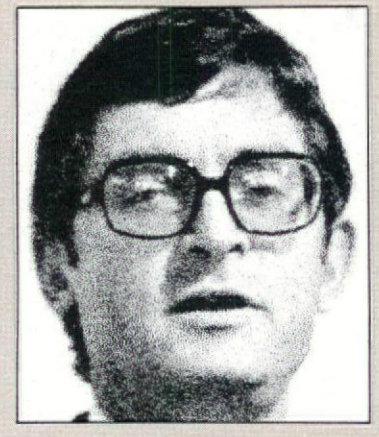
PERSPECTIVE '80

Menu should guide interior space design

house being divided by 20 square feet or 12 or 16 square feet per person? If one arrives at a fairly high number of seats at the front of the house and there is a question of how many meals the kitchen can produce, the answer then becomes whether or not buffet service by waiters in the dining rooms can be worked into the layout. We have done this successfully in a number of restaurants—Cafe Des Artistes is one, Hungaria another, both in New York. In those establishments, a food buffet is used, not only as a selling point for guests as they enter, but also to facilitate service by waiters, who do not need to go all the way back into a small, crowded kitchen for 25 to 50 percent of items needed.

CONTRACT: Is the use of a buffet in this way a new development?

"Another absolute rule of thumb is that the kitchen and other back-of-house areas should not be more than 50 percent of the total space of the restaurant."



REYBURN: Very definitely. We forget about fancy words, like "Wellington" or "Oscar." If the menu says that roasts will be served, then an oven is required or a convection oven. One must work through the entire menu to examine means of preparation. If mostly fried foods will sell, then, perhaps, the number of fryers may have to be doubled. It all depends upon the front of the house.

CONTRACT: Seating capacity is determined by what—how many items the kitchen can turn out?

REYBURN: Yes. Partly. But this is a question again of which came first. Is the kitchen capable of turning out so many meals? Or is the number of meals needed determined by the front of the

REYBURN: No. On the contrary, it is an old concept being renewed. In the old days, there were very elaborate buffets, which were discontinued in recent years because there was neither the labor nor skill needed to produce them. Now, with better use of counter refrigeration, smaller kitchens, as well as a freer concept of how to display food in a more selective menu, it is coming back. The concept is a melding of the front and back of the house to enable more efficient service with a selective menu.

CONTRACT: Several years ago, Fritz Hansen Inc. introduced a chair for fast food restaurants called "The Uncomfortable Chair." The idea was to get people into and out of the restaurant fairly fast to increase turnover. Is that type of psychological approach applicable today? In the high end restaurant?

REYBURN: Realistically, every operator would like to have more than one occupant per seat per meal. The nature of the fast-food restaurant is such that there is fast turnover anyway. In the higher end restaurant, early diners are welcomed for that reason. They are, however, of a different nature than the later diners in a higher cost establishment.

CONTRACT: How do they differ?

REYBURN: I am not passing judgment on either, or saying that one is more desirable than another. However, there is a difference. Early diners generally are planning either to go home, do something else, or go on to the theater. They are less likely to have more than one drink or one bottle of wine, and rarely an after-dinner drink. Their behavior at table is generally a little more sedate. People who come in later in the evening often have already had a drink, are in a good frame of mind, have had an opportunity to go home and freshen up before going out, and are more in a celebrating mood. They are ready for one or two bottles of wine; are much more conversational, relaxed, and they tend to order cigars and cordials after dinner. That, of course, is a more profitable diner.

CONTRACT: Have you discovered the perfect chair for dining?

REYBURN: We are still looking for it. We find that the selection of a chair is very often the single most difficult item in the furnishing of the restaurant interior. It not only has to be brought in within budget, but also has to be durable and have the right weight.

CONTRACT: Regarding furnishings, are there rules of thumb regarding how much china or silver to buy initially?

REYBURN: Very definitely. Some of the influencing factors are: Is there more than one dishwasher? Does the operator expect the dishwasher to work constantly, or will the utility man be stacking utensils and washing at the end of the evening? Has a more fragile china or glassware been selected to

"Early diners generally are planning to go home, do something else, or go on to the theater. They are less likely to have more than one drink or one bottle of wine."

upgrade service? The implication is that there will be more breakage. Is the kitchen very far from the dining room? Are the patterns such that a long time is required for delivery, because they are not stocked in depth by the supplier? Will there be occasional banquets? Will the restaurant be open for breakfast and lunch as well as dinner? All of these considerations determine whether a minimum of three units per seat or as many as 10 will be purchased initially.

CONTRACT: Do you perceive any trends in top of the table decor?

REYBURN: Unfortunately, I see a reduction in the use of linen, because of the ironing requirements and the escalating costs of running a laundry. Nevertheless, while there are increasing numbers going to hard surface laminate tables, they will soften the surface with a linen placemat and napkin. Each restaurant will cut back on one element, except in the very high-end restaurants, where covering the cost is built into the operation. As regards china, there will be two extremes. There will be increasing use of very simple designs. The other extreme will be an improved series of designed china for high-end operations. We have during the last 10 years seen an enormous number of dull, commercial, and unattractive china used in many operations.

CONTRACT: In a new building or a hotel, the developer allocates space for food service operations, hopefully in concert with the food service designer and planner. What about in remodeled buildings, a railroad station, or a restoration?

REYBURN: I like those challenges. There is no reason in the world why a kitchen has to be square, circular, or rectangular, or why the dining room cannot have an alcove, for example. Perhaps the alcove could accommodate a buffet? We can always do something interesting with an awkward space. That is one of the reasons why I believe that restaurants of the next 10 years are going to be interesting without necessarily having a theme design.

CONTRACT: Acoustics seem to be growing in importance in restaurant design. At least critics are becoming more sensitive to that aspect of ambience. Are designers and planners of food service establishments as sensitive to the problem?

REYBURN: You touch upon a sensitive point. It is only within the last 10 years that operators and designers are recognizing the tremendous importance of environmental influences such as lighting and acoustics. Few owners use sound engineers or lighting design consultants in the food service environment design, but we must look for increased use of these professionals to protect the investment in the future.

CONTRACT: What do you foresee relative to the size of restaurants?

REYBURN: I think we will see fewer and fewer very large operations of 500 seats or more. They are just too difficult to operate, as well as to set up. I also have the feeling that more and more people prefer to go into smaller restaurants, where there is a greater feeling of intimacy. Also, the problem with a very large restaurant is what we as designers do to help make the facility look less empty on those rainy, slow nights. No one likes to dine in an empty or nearly empty restaurant.

"I think we will see fewer and fewer very large operations of 500 seats or more. They are too difficult to operate, and to set up."

CONTRACT: The food service designer and planner in effect then is a problem solver?

REYBURN: Precisely. In addition to the esthetic sense brought to the job, the ability to solve any number of spatial, operating, management, or decor problems is the stock and trade of the food service designer and planner. And the problems are getting more complex, requiring ingenuity of a high order for profitable solution. □

Photos by Reflections Studio

THREE BRUSHSTROKES IN RESTAURANT DESIGN

Three restaurants, two in Manhattan and one in New Jersey, by Frederick Brush Design Associates, are planned to cater to specific clientele and show remarkable versatility in concept and decor

Many criteria determine what the design direction of Frederick Brush's restaurants will be. "Sometimes," Brush explains, "I can walk into an area and see the entire thing finished. I'll know just what should go into what area, and I see it take shape and fall into balance." This does not always apply, however. Giggles was first perceived by Brush as a contemporary, angular Midtown eatery. As the pictures show, this direction changed rather dramatically. After studying the patrons, Brush realized that what they needed was an escape from their workaday world.

Brush does not feel the flavor of an area should necessarily dictate the design. In other words, a restaurant in the Wall Street area need not employ a ticker-tape motif as this would be too predictable for regular clientele. Restaurants are partly for relaxation; diners prefer to be in more of a fantasy environment that to be faced with realities of everyday routines. The three shown here range from architecturally tailored space with Deco overtones to multi-colored tunnels of plexiglass and chrome.

1 LORRY'S

Curiosity is what draws patrons into Lorry's Restaurant, Eatontown, New Jersey. Is it a giant juke box, a pinball machine, or a dazzling Star Wars subway?

Once inside, however, the motif becomes clear. Frederick Brush Design Associates, New Canaan, devised a theme of purely good-time-America, with layers of photos, collectible, and neon accents. These create dimensional wall displays depicting entertainment, travel, invention, and other examples of Americana.

One problem confronting the designer was that the space was very deep and not very wide. One-third of the width at the entrance to the restaurant was to be used as a small fast food area, making things even more difficult. Brush decided to keep the kitchen and storage area behind this space, all the way to the rear of the store.

Rather than to disguise the fact that the space was narrow, Brush accented the situation by designing a tunnel with layers of arches in plexiglas, chrome, and multicolors. Bee light tubing further defines the arches, and gives the restaurant its glittery, penny arcade look.

SOURCES
Interior woodwork and banquettes—Art Fabricators. **Chairs**—Cicci. **Tile floors and counter face**—American Olean. **Wall-coverings**—Gifford. **Chrome finishes**—Chem-metal. **Bee lights**—Neoray **Hanging fixtures**—Lightolier. **Photo blowups**—Syndicate Photo. **Graphics**—conceived by Frederick Brush; installed by Franco Rossi. **Kitchen equipment**—Wellbuilt.

Tunnels of plexiglass, chrome, and bee light tubing (left) accent the deep, narrow space of Lorry's restaurant. Designer Brush mirrored rounded archways (below) in forms such as the counter, backdrop, and ceiling as well as the tunnels. Motif is good-time-America.

STOP

2 GIGGLES

When Frederick Brush first approached the design of Giggles, he envisioned a contemporary look for the restaurant. Nevertheless, as his ideas progressed, he began to see a very different future for the Midtown Manhattan restaurant.

Brush realized that the patrons who would be frequenting Giggles were, on a whole, office workers seeking relief from typical, large contemporary buildings and were confronted with that atmosphere every day. Believing that a designer has to design for the people that will be using the space, Brush decided to give them fun instead.

A busy mix of antique elements, baby carriages, animal head trophies, and mannikin legs shod in crimson ankle-strap pumps, give Giggles a distinct flavor all its own

One of the key features of the space is the back bar which is designed as an art form rather than the standard fixture. It was designed and built on location by the designer, and the graphics section in the center is changed monthly.

Walls and ceiling are completely glazed with an antique finish to give the illusion of a half-century of wear. □

Among the niceties of Giggles is the mixture of the austere with the comical and the use of levels. Railing was made by the designer from odd pieces of antique cast iron and wood spooling, welded and pieced together on location.

Photos by Suzanne Opton

SOURCES
Chairs—Mona Liza. **Barstools**—Empire State. **Tabletops**—designed by Frederick Brush; constructed by Art Fabricators. **Front bar**—Art Fabricators. **Back Bar**—F. & G. Rossi. **Antique lighting fixtures**—restored by N.Y. Gaslight. **Antique glass and copies**—N.Y. Gaslight. **Hanging decor**—United Housewrecking; others. **Kitchen equipment**—Wellbuilt.

3 GREENTREES

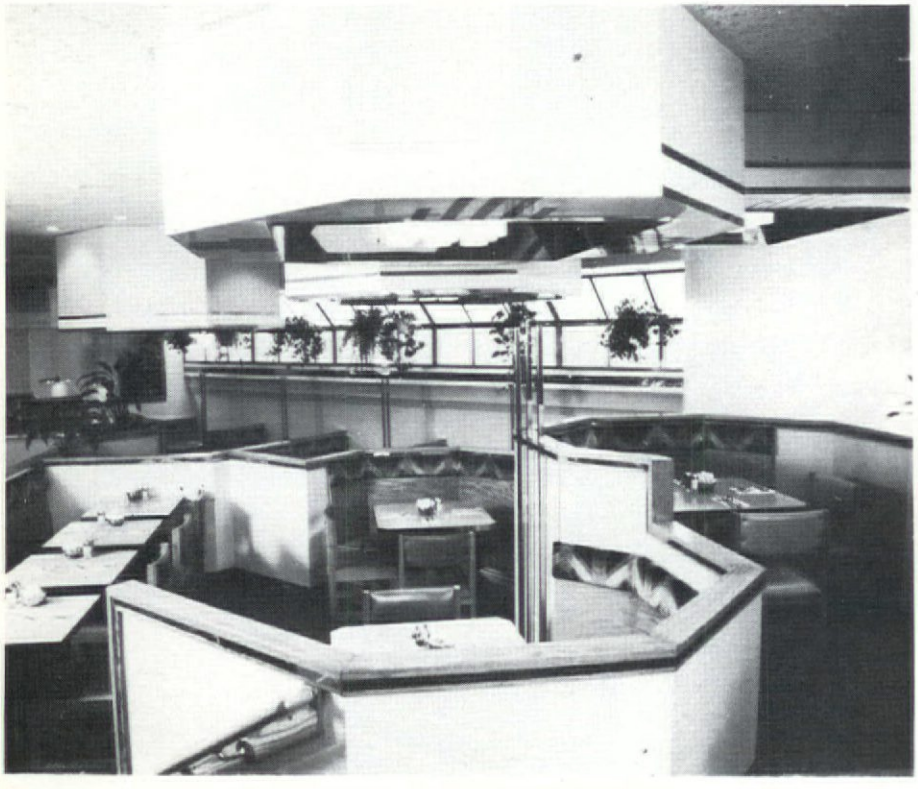
Greentrees, located at Rockefeller Center in the RCA Building, has an architecturally tailored look with an accent toward Deco. Frederick Brush based his design of the restaurant on some pure Deco lighting fixtures he purchased which hang in the front window. They are white, double tiered lamps with six sides on each tier.

Double banquettes patterned after these are on two levels, as the key was to create multi-levels to achieve vertical interest in a predominantly horizontal space. Difficulties pertaining to the Greentrees project was that all forms had to have six or eight sides, so not only did it have to be functionally correct, it had to be mathematically correct as well.

Glass trees placed in the centers of the three individual counters mirror the eight-sided shape and blend with living greenery to soften the strength of the design.

Cut glass simulated tree foliage (right) rises out of counter centers and mirror geometric shapes. Multi-level booths (below) are tiered to create vertical interest and lead the eye toward several semi-private dining booths.

Chairs and barstools—Empire State. **Custom woodwork**—Gibralter Partition. **Floor tile**—American Olean. **Wallcoverings**—Gilford. **Counter, tabletops**—Textolite. **Ceiling**—Armstrong. **Cut glass**—Spaces in Glass. **Fabric headrolls**—Allume. **Custom stainless steel solarium**—Artec Metals. **Trim, finishes**—Chemetal. **Lighting**—Lightolier, N.Y. Gaslight. **Plants**—International Florists.



Photos by Suzanne Opton

OPRYLAND HOTEL DRAWS CONVENTION BUSINESS

Swensson Associates interprets golden age of southern opulence for Opryland Hotel/Convention Center, Nashville, mecca of country music

Mecca of country music in Nashville, Tenn., Opryland U.S.A. is a bustling 305-acre complex that encompasses the famed Grand Ole Opry, superb recording and production facilities, and an entertainment theme park.

In this upbeat setting is the Opryland Hotel, saturated with a gracious, southern plantation elegance that its name belies. In initial stages of the hotel, planned to cater to conventions as well as tourists, Earl G. Swensson, AIA, rejected the idea of a traditional high-rise and instead set his creative sights on "capturing the charm of places like Williamsburg and Savannah." Swensson is head of the Nashville architecture/planning/interior design firm of Earl Swensson Associates, Inc.

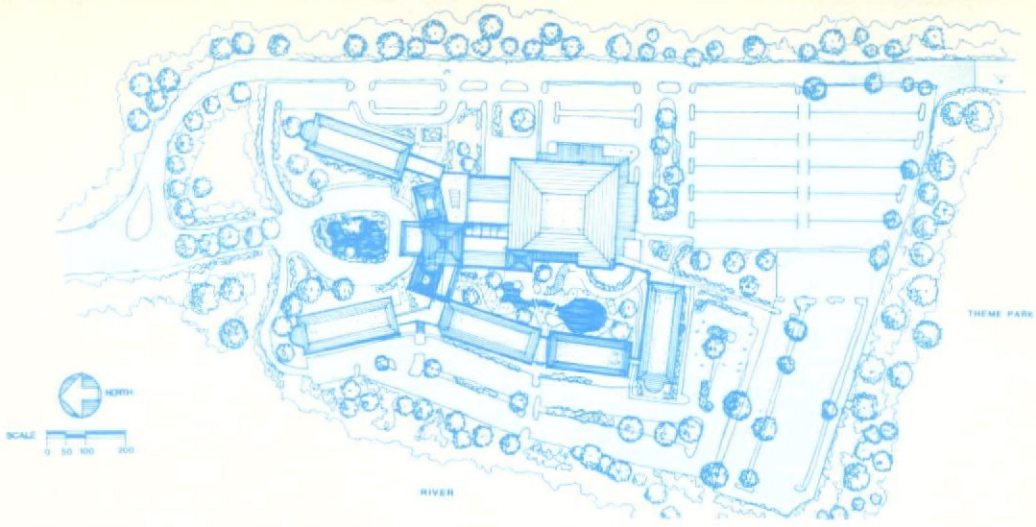
The hotel is a low, rambling complex on 30-acres within Opryland and is landscaped with gardens, fountains, interior courtyards, and streams. Five separate low-rise guestroom buildings surround a 3½-story core.

Sets pace for convention hotels

Opryland Hotel was conceived as a convention hotel, and since its opening two years ago and a recent guestroom wing addition, it has enjoyed almost unrivaled success in attracting trade and business conventions and conferences that far exceeded original expectations. Opryland Hotel draws almost a third of its business from national associations.

Having set the pace for convention business, Opryland has spurred the development of other convention facilities in Nashville itself. Two convention hotels recently opened, another is under construction, and a convention center for downtown Nashville is in feasibility study stages.

Opryland Hotel's convention and public facilities are concentrated in the



In a "romantic" blending of forms and materials, the low, rambling Opryland Hotel & Convention Center has a central core from which radiate free-standing guestroom buildings. They are reached by covered walkways overlooking the landscaped courtyards and swimming pool. Maintenance, housekeeping, and room service traffic is restricted to underground tunnels.

The grand, 46-ft.-high lobby (color photo opposite), with two brick fireplaces, is graced with curving staircase leading to upper-level function rooms. Just beyond the lobby is the Galleria (left; see also color frontispiece page 64), topped by a 100-ft. barrel skydome. Antique brick pavers, arched openings, and sidewalks leading to shops and restaurants give this area a small village atmosphere.

The luxurious Nashville Room (above) is for receptions prior to functions in the adjoining ballroom. A specially commissioned mural by Max Hochsteller spreads across two walls depicting scenes of early Nashville. Arched windows are 17-ft. high.

Photos by Gordon H. Schenck, Jr.

OPRYLAND HOTEL & CONVENTION CENTER

Exterior features reflected inside

Opryland's cocktail lounge/bar is a lively, rip-roaring, noisy saloon (top) complete with a rough-textured wood floor and an old, authentic bar from Tennessee. In contrast, the coffee shop (above) captures the flavor of outdoor gazebo dining. At night, as daytime fades, lights above the ceiling trellis project a shadowed moonlight effect. For yet another change of pace, Old Hickory Restaurant (not shown) is based on the elegant concept of a traditional room.

3½-story core. In addition to the lobby, the core includes a 3½-story-high galleria surrounded by shops, a huge ballroom that can be divided into five meeting rooms, pre-function areas, cocktail lounge, show lounge. The lower level contains a 30,000 sq. ft. exhibition hall with space for 200 booths. The third level has 11 meeting rooms, which can be subdivided into as many as 18. All convention facilities are so placed as not to interfere with guest traffic flow in the lobby.

614 guestrooms in Early Americana

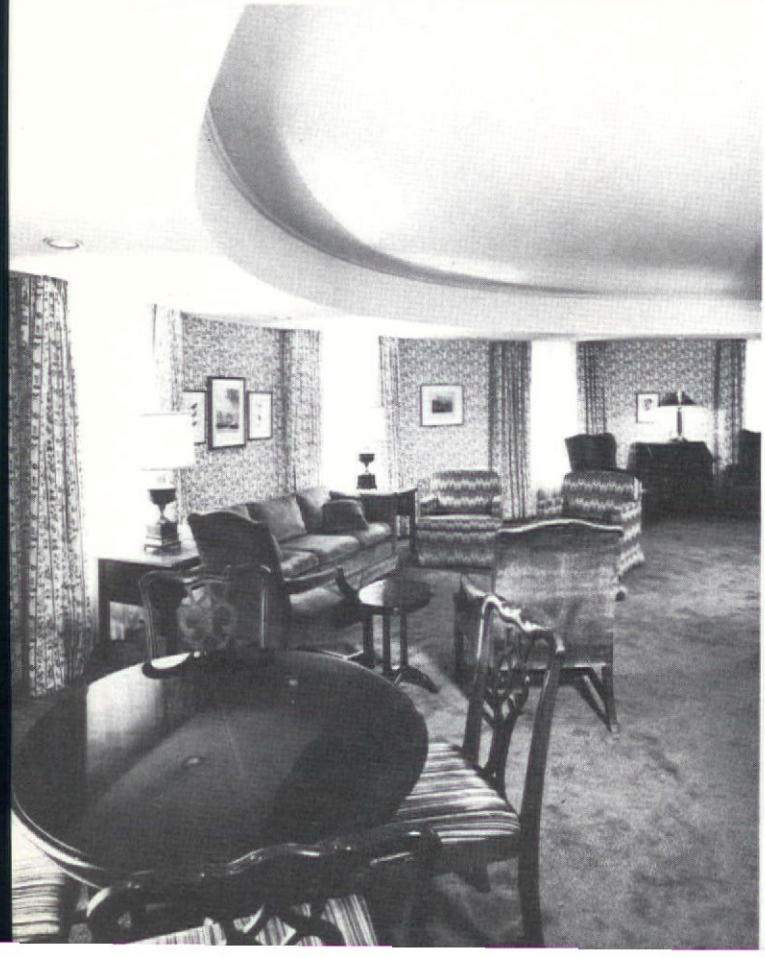
Guestrooms, in the free-standing, low-rise buildings surrounding the core, are reached by enclosed walkways. There are 614 guestrooms, including 56 suites, all of which were designed by Swensson Associates in a rich interpretation of Early American design. Furniture is custom designed.

The most dramatic space is at the entrance. Visitors arriving from the porte corchere are greeted by an expansive, grand lobby that extends to a height of 46 feet. There are several appealing focal points. Two large brick fireplaces rise the full height; around them are seating groups. Dominating the space is a sweeping spiral staircase with turned wood balasters. It is accented by an 18-ft. diameter brass chandelier. Fine architectural detailing and antique pieces enhance the effect.

Totality of design

The Swensson office created a hotel and convention center that is successful on every level, from financial to design. Exterior architectural elements, such as overhangs, cornices, arches, colonnades, white and natural brick, are carried into the interior spaces in a highly complementary manner. These features are further enhanced by antiques, paintings of appropriate periods, and custom furniture.

The Opryland Hotel was a joint architectural venture, with Earl Swensson Associates responsible for the overall design plus technical drawings. Architect-Engineer Associates, also of Nashville, was responsible for technical drawings for the convention center. All interior design was by Swensson. Owner and developer is National Life & Accident Insurance Co., Nashville. □



Custom-designed furniture by Swensson Associates brings a gracious, Early American charm to each of the 614 guestrooms. Included are a two-story presidential suite, parlor suites, and executive living room suites that connect to two guestrooms each. Colonnade suites occur at semi-circular ends of guestroom buildings, and the curving form is reinforced in the ceiling design (left).

SOURCES

LOBBY. Seating—Kittinger, Hickory. **Upholstery**—Rancocas (custom), Design Tex, Schumacher. **Tables**—Hickory, Weiman, Davis Cabinet. **Custom Chandelier**—Champion Lighting. **Custom Carpet**—Brintons. **Wallcoverings**—Genon. **Custom Planters**—Specialty Mfg.
NASHVILLE ROOM. Benches—Statesville Chair (custom). **Chandeliers**—Champion Lighting. **Carpet**—Brintons.
GALLERIA. Lamposts—Kenneth Lynch. **Iron Fountain**—Bailey's Forge.
GUESTROOM: Custom Casegoods—American of Martinsville. **Chairs**—Lewittes, Statesville. **Bed coverings, Workroom**—Waverly, Schumacher. **Beds**—Jamison. **Drapery Fabrics, Workroom**—Waverly; James Contract Draperies. **Carpet**—Sweetwater (suites), Bigelow. **Vinyl Wallcovering**—Wellco. **Lamps**—Frederick Cooper, Ainsley. **Prints**—John Black. **Framing**—International Arts.
COLONNADE SUITE. Seating—Jamison, Hickory, Statesville, Lewittes. **Tables**—Heritage Drexel, Davis Cabinet, American of Martinsville. **Lamps**—Frederick Cooper, Phil Mar. **Wallpaper, Drapery Fabrics, Workroom**—Katzenbach & Warren, James Contract. **Prints**—Antiquarian Gallery.
COFFEE SHOP. Custom Booths, Chairs—Empire State Chair. **Tables**—Falcon. **Vinylized Fabric**—Hexter. **Carpet**—Milliken.
SALOON. Chairs, Stools—Empire State. **Tables**—Falcon. **Antique Bar, Stain Glass**—Golden Emporium. **Antique Pews**—E.H. Jones. **Custom Fabric**—Schumacher. **Cushion Fabrication**—Nashville Upholstery. **Wallpaper**—Katzenbach & Warren. **Flooring**—Bruce.
THROUGHOUT. Ceiling Tile—Armstrong. **Millwork**—Clarence Sutherland.

FADING HOTEL MAKES COMEBACK WITH 80+ OCCUPANCY FIGURES

Dunfey Hotels continues successful formula to restore landmark hotel, The Berkshire Place, New York, for luxury clientele with remodeled entrance, restaurant, lobby, guestrooms, and new atrium

A face lift for a grande dame proved to be the turning point for Berkshire Place in New York, built in the late 1920s as a luxury residential/transient hotel. The building, once a rundown setting for many actors and writers, is now experiencing occupancy figures of 80+ percent, up from 50+ percent at time of purchase. Rates have jumped from $30-$33 per night to the mid-$90 range.

Berkshire Place Hotel was purchased by Dunfey Hotels as part its Classic Hotel Division, which renovates fading but stately hotels. Using the rule of thumb of $100,000 per room to build a new, prestigious hotel in a major downtown area, Dunfey found it would be less costly, in most cases, to restore fine quality hotels, estimating $50,000 to $60,000 per room. (Both ballpark figures include purchase price and construction costs. The latter takes into account restoring architectural detailing.) The program began in 1971 with the $5-million renovation of the 125-year-old Parker House in Boston and continues in large cities across the country.

Maintaining business as usual

Major changes involved upgrading the 220-room east wing, restaurant, lobby, and creating an atrium, new entrance, second kitchen downstairs with offices, employee cafeteria, storage, and a new steam generator.

Dunfey requested that the hotel be kept open during renovations which created physical problems. In addition, a posthaste construction schedule set aside eight months for the guestrooms and lobby; six weeks for the new restaurant. In order to accommodate guests, a temporary entrance was maintained. The west wing or "new wing," built 30 years ago, was kept open, partitioned off from the east wing, and hotel personnel juggled occupancies as far as possible from actual construction.

The exterior entrance was moved 30 feet west and a dim, ill-lighted lobby was expanded by breaking through a low-ceilinged storage area behind it and installing a skylighted atrium. The existing lobby was stripped to its basic structure and finished in Bottichino marble. Visitors step down into the atrium, set in a well of faceted mirror outlined with millwork. Interior designer Roland Jutras, partner of Jutras & Nobili Associates, Inc., Bedford, Mass., wanted to avoid a commercial feeling. While the atrium serves as an extension of the lobby, it is also used as a small drawing room with a bar.

Residential feeling for guests

Berkshire Place proved to be a straightforward renovation. Since the building has a sound structure, changes were basically cosmetic in nature. Bathrooms were rehauled with reporcelainized tubs, new fixtures, plumbing, and marble tiled walls surrounding the bath. In the guestrooms, the old bulky radiators were replaced with smaller Singer units that combine heating and air conditioning. New, double-glazed windows prevent heat loss and noise intrusion. Jutras seeks a residential scale in the rooms, selecting warm pastels for the walls, deep, roomy settees, and soft, abstract prints or antiques for bedrooms and sitting rooms.

Capturing flavor of Paris bistro

The restaurant area, designed by J.P. Courtaud, president of Jean-Patrice H. Courtaud International, Inc., New York, was gutted of all previously added columns and ceilings. Three trompe l'oeil domes made of mirror and glass were designed to fit existing coffers. The room is naturally divided into levels for various functions around a central bar. Brass rails follow the raised eating areas, picked up with extensive use of brass sconces and chandeliers. Tables by windows, curtained off with Austrian shades, give a feeling of a sidewalk cafe. From the exterior, the restaurant appears detached from the hotel with a separate entrance and window awnings to give it its own strong identity. □

Photos by Tom Matthews

Platforms in the Rendez-Vous (acrosspage) are designed to encourage continuous flow. Mirrors, millwork, and rich fabrics throughout the new atrium (above) create the atmosphere of a classic European facility. Guestrooms (left) were repainted in pale colors with soft furnishings on a residential scale.

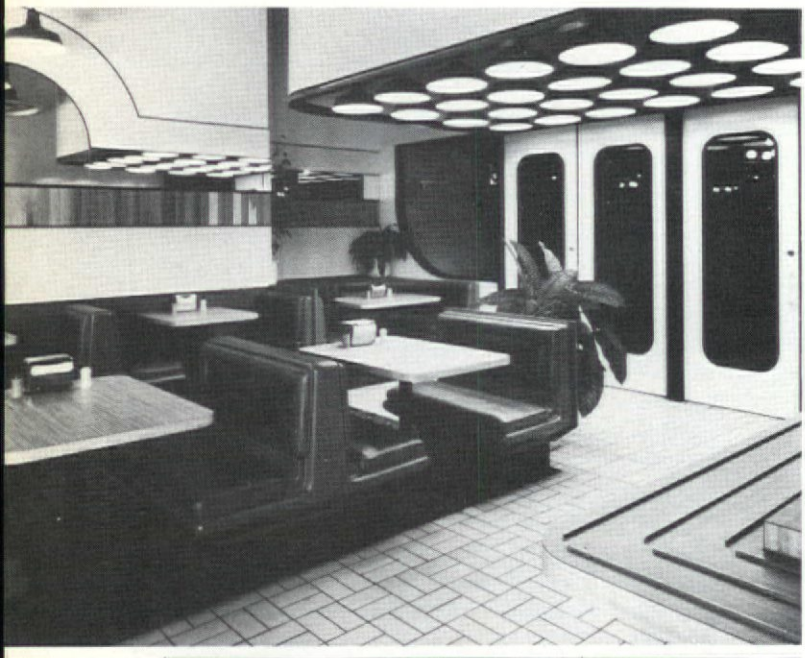
SOURCES

Furniture—Odin Contract, Dunbar, Uncommon Designs, Directional, McGuire. **Wall Upholstery, Banquettes**—Arthur Parks. **Tables**—Lincoln Lounge, Walker & Zanger, Trouvailles, Les Prismatiques, Dunbar. **Flooring, Carpet**—Stark, Designed Wood Flooring, Tai Ping. **Brass Railings, Details**—New Star Brass & Bronze. **Mirrors, Glass Artwork**—Creative Concepts In Art, Les Prismatiques. **Fabrics**—Stroheim & Romann, Clarence House, Manuel Canovas, Rose Cummins Chintz. **Credenza, Jardinieres, Antiques**—Charles Gracie. **Lighting**—Les Prismatiques. **Millwork, Refinishing**—The Craftsman. **Planters**—Group Artec, Trouvailles.

Architect—Peter Gisolfi Associates, Hastings -on-the-Hudson, NY.
Builder—Turner Construction, New York, NY.

FAST FOOD CHAIN'S DOWNTOWN OUTLET TAKES BOLD, CLEAN APPROACH

Symonds/Feola Partnership appeals to city dwellers in Carl's Jr.'s, Los Angeles, first downtown restaurant with ductwork, simple graphics, good lighting



Photos by Robb Miller

Few commercial establishments have depended as heavily on a media blitz mentality for mass appeal as the fast food restaurant. We have all encountered toadstool chairs, plastic men that take orders, and pop-up menus to keep our attention on (or off) the meal at hand. The Symonds/Feola Partnership, an architectural firm in Los Angeles, departed from that approach with a clean-swept, bold graphic design for Carl's Jr.'s first downtown outlet in Los Angeles.

Management for Carl's Jr., a large fast-food chain, wanted a look that would appeal to a sophisticated, urban customer. Symonds/Feola responded with colorful, exposed ducts, scalloped wall graphics, and lighting that doubles as a distinct design element. Incorporating the original character of the space, which is more than 50 years old, heating/air conditioning ducts are painted blue; all electrical is red. Existing conduits are white to blend with the ceiling.

Pipes promote traffic flow

The entrance canopy encloses a cluster of hanging fixtures to provide intensified lighting for night traffic. Recessed lighting in the top of the canopy highlights the fixtures themselves. Since space at the front of the restaurant was narrow, the food counter was placed in the back. Duct pipes and wall graphics are designed to create a sightline to steer customers from entry to counter. Even during peak occupancy periods, graphics in primary colors spanning the upper half of wall space set a lively tone. Hanging light fixtures provide sufficient overhead light from 18-ft.-high ceilings, complementing an original angled skylight by day. Floor surfaces are ceramic tile and high-traffic carpet for easy maintenance. □

Hanging fixtures (top left) brightly light entrance for night traffic. Scalloped wall graphic (bottom left) combines strips of cedar, mirror, and yellow paint for visual relief along high side wall. Exposed duct pipes and wall designs (right) create sightline to food counter.

SOURCES
Tile—Gail Ceramics. **Lighting**—Juno, Prescolite, Halo. **Seating**—Paul Dodd. **Entrance Doors**—Forms & Surfaces. **Wallcoverings**—Vicrtex. **Plastic Laminates**—Nevamar. **Carpet**—Alexander Smith.

DISCO IS RESURRECTED FROM BASEMENT

By creatively transforming drawbacks into workable, attractive assets, Associate Project Corp. turned an old hotel basement into a dazzling disco

Originally the basement of a downtown Minneapolis hotel, Oz discotheque traces its roots back to the old hotel boiler room. In converting the space into a sleek disco, hardly reminiscent of its un-pedigreed background, Associate Project Corp., Minneapolis, worked with drawbacks that were innovatively overcome.

Overwhelming site restrictions were viewed as opportunities to demonstrate the firm's design capabilities, and principals John T. Neal and Donna Neal turned problem areas into assets.

Restrictions included accessibility to all existing water and sewer outlets; steam pipes which could not be removed and also needed to be accessible for inspection and repair; and building columns that had to be increased in size for fire protection.

Old boiler equipment was removed, and the space then surveyed to locate both in-use and obsolete water and sewer systems. With minor design and construction cost, the systems were integrated for best use and least interference.

By means of decking, all new control center and shut-off valves are accessible to maintenance personnel, yet remain hidden from public view. Steam lines and controls are placed in ceiling soffits. Columns are wrapped in asbestos all around to conform to existing fire codes, and false units have been added to house heating and air-conditioning units for clients above.

All columns are clad with mirror and used as a design element in lighting the entire club. Spans of strip lighting connect columns and create an optical tie that relates to the human size within the space. □

Photos by James A. Gallop

Illuminated dance floor (below) is bordered on three sides by differing levels of seating areas. Senator's lounge (far left) has supplementary bar. Free-standing ottomans and loveseats provide rest stops for tiring dancers as well as seating for bar patrons. Lowry Terrace (right) has ample seating and table surfaces, plus its own dance floor.

SOURCES
Sofas—Brickel; Marden. **Chairs**—Shelby Williams; Thomasville. **Bar stools**—Shelby Williams. **Ottomans**—Helikon. **Tables**—Helikon; Thomasville. **Pedestal tables**—Decorative Crafts. **Carpet**—Carpets International. **Floor and dance floor lighting**—Neo-Ray. **Plantings**—Pouliot Designs. **Sound System**—Freedom Electronix.

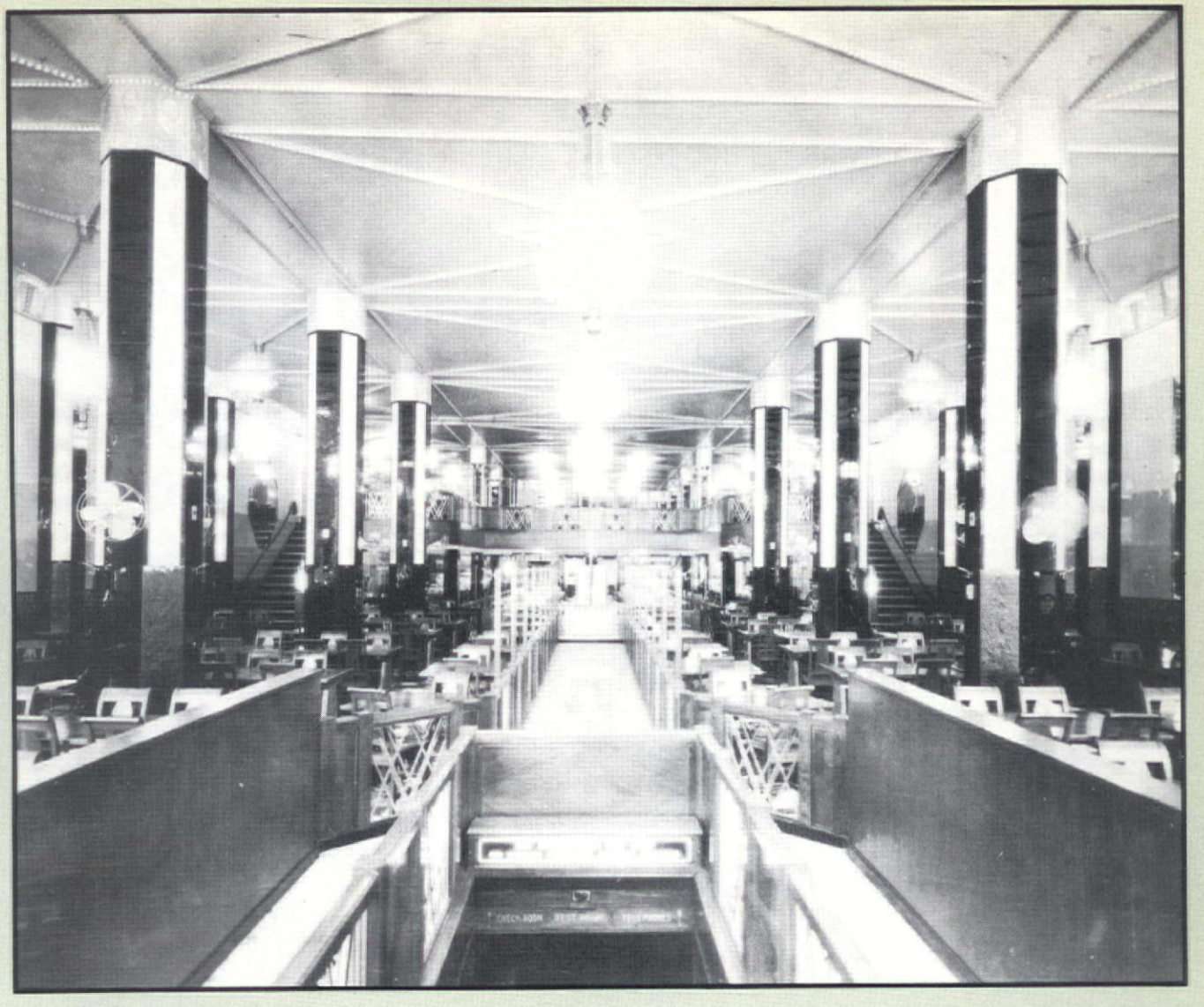
Before and after picture of restaurant's interior shows how Scottie's on Seventh looked as a landmark designated by the National Register of Historic Places, before it was dismantled, and how it will look again when reassembled in 1981. Exterior of the elegant Art Deco style theater is depicted as it was in 1929, when it was remodeled into the Forum Cafeteria.

LANDMARK INTERIOR DISMANTLED, IN STORAGE BEFORE REASSEMBLY

Court, National Register of Historic Places okay unprecedented plan for restoration of Scottie's on Seventh by Dayton's

For a developer, six of the most dreaded words to describe part of the property being put together for a project are: "Designated a landmark for historical preservation." That appellation was placed on a remodeled restaurant called Scottie's on Seventh in Minneapolis, Minn., in 1976, when the building it was in was selected for inclusion in the National Register of Historic Places.

When Oxford Development Group undertook a $100 million hotel-retail-office complex development project in which the restaurant was located, a court battle resulted. "This building is considered one of the country's prime examples of Art Deco architecture," the court was told by representatives of the National Register of Historic Places, "and is protected by the Minnesota Environ-



mental Rights Act."

What is a creative and ambitious developer to do? Three weeks into the trial, Oxford Development Group agreed to a plan to save the building by dismantling it and then reconstructing it at another location in the huge development.

Originally a theater that was remodeled into the Forum Cafeteria in 1929, Scottie's, it was decided by the court, could be dismantled piece by piece—in its entirety—and then faithfully reconstructed to open again in 1981 as a very important part of the City Center development project.

Oxford Development Group turned to Dayton's Commercial Interiors, the contract division of the well-known department store, to do the job.

Dayton's design team for the project consists of Herbert B. Polachek, AIA, Project Architect; David R. Dufresne, Project Designer; Mike Wong, Assistant Designer/Draftsman; and John Nagy, Project Coordinator. John M. Woodbridge, FAIA, an historical preservation specialist, was hired as interior design consultant by Oxford to oversee the unique project.

"This had to be one of the most exciting undertakings with which I have ever been connected," says Nagy, "and certainly one of the most intricate and meticulously planned. Some 2,000 or more pieces of Vitrolite glass and decorative mirrors—varying from 3 by 13 ft. to 1 by 4 in.—were very carefully removed from walls and columns. Originally, these were subjected to seven separate hand processes to create original art reflective of Minnesota's lakes, wild rice, pine trees, and other natural resources."

Nagy explains that the ceilings and freize at the tops of the walls and columns are plaster and plaster castings that will be remolded, installed, and hand painted to duplicate originals.

David Dufresne did the historical research, supervised the photometric photography and the 78 "as is" drawings that were needed, created the identification system that will assure each piece being returned to its correct position, and designed the inventory recording system. He also supervised the on-site work crews, coordinated the transportation and storage, and now is searching the country for replacement glass.

"All this," comments Nagy, "was done on time and under budget."

When Scottie's is resurrected, it will not be in the same location but in another designated area of the complex. Furthermore, it will not look exactly like it did when dismantled, since the tile will have been cleaned and will have a lighter look and more reflective quality, according to Nagy.

In addition, the court has authorized several construction variances. The Art Deco exterior facade, for example, is being preserved, but will be used elsewhere in the City Center project, separate from Scottie's.

SCOTTIE'S ON SEVENTH

90 percent of glass removed without damage

Another variance will establish the kitchen under a balcony that previously had been renovated into a bar. Even the depth of the interior will be shortened somewhat, without impinging on the integrity of the renovation.

As in all remodels of old buildings, the Dayton's crews discovered some interesting details that had been covered over before the building was declared a national landmark. Behind an air duct, two stained-glass windows that had been painted black years before were uncovered. Dufresne conjectures that the windows originally were backlighted by light from a kitchen located below. The windows, according to Dufresne, will be replaced in their original positions, reflecting colors of deep blue and amber.

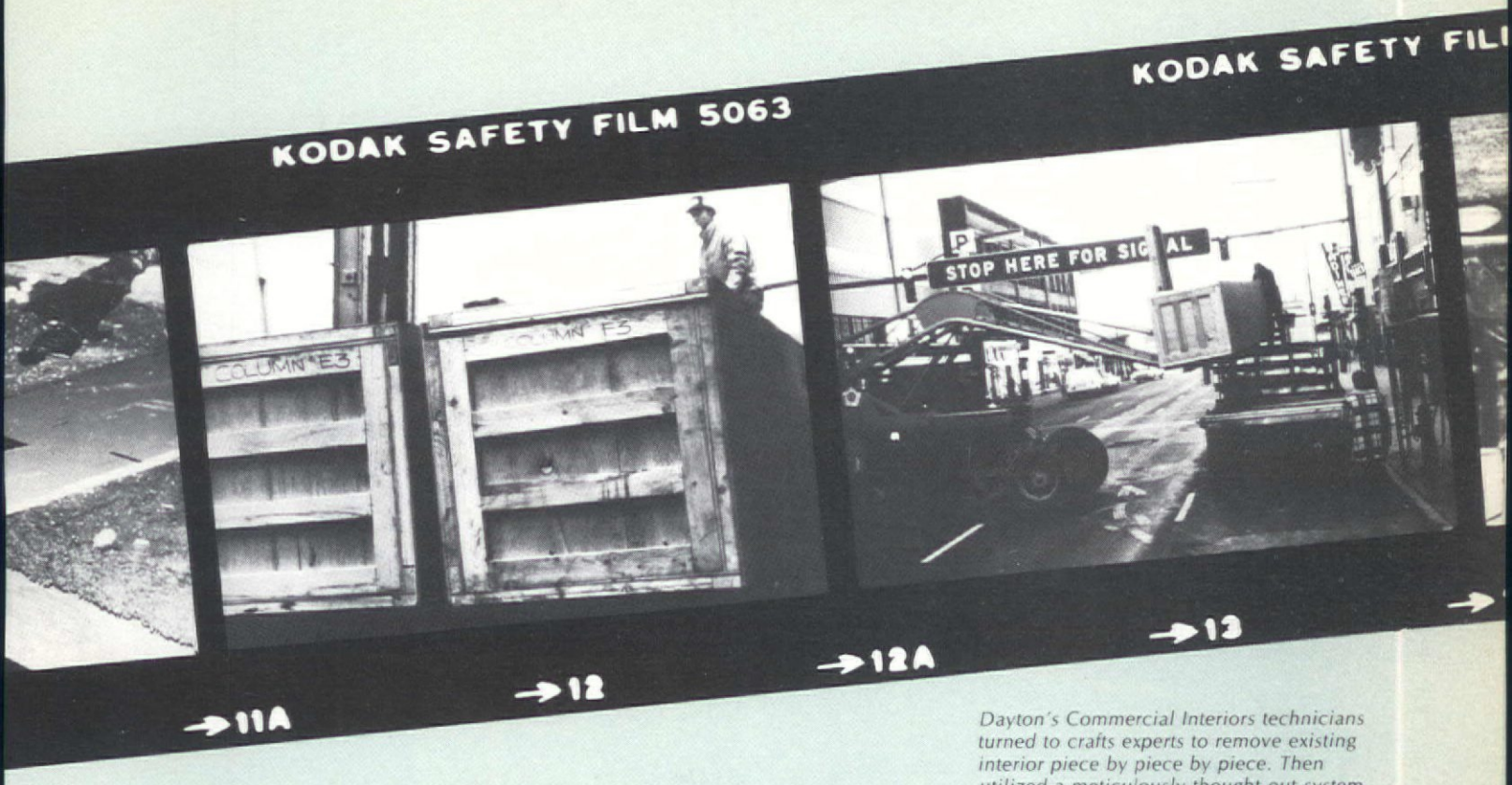
Under carpeting, an original rubber tile floor in a three-color checkerboard pattern was discovered. It sat on a Portland cement strata.

By far the most meticulous job was removing, marking, and storing the more than 2,000 pieces of glass that adorned pillars and walls, some of which were elaborately etched and decorated. Breakage, according to Dufresne, was held to no more than 10 percent. All of the broken glass will be replaced.

Extraordinary care taken

More admirable is the success of the workers in removing 90 percent without damage. Six entire columns, for example, were removed without being taken apart or disturbing literally hundreds of pieces of glass tiles that were affixed to them. Very intricately designed mirror panels with scenes from Lake of the Isles and Minehaha Falls were removed with such care that not one piece of glass was damaged.

With the rising gold market, what could have turned out to be a mother lode discovery—gold chandeliers—turned out to be chrome that had been



Dayton's Commercial Interiors technicians turned to crafts experts to remove existing interior piece by piece by piece. Then utilized a meticulously thought-out system of markings, photography, and documentation that would assure exact resurrection 18 months later, when crates would be returned to new site and parts replaced exactly as they were in November 1979.

stained yellow by accumulated years of grime. Nevertheless, they are being stored, and will be reinstalled in the new premises.

The program for packing away the interior read as follows: **Step 1:** Record interior as is. A belts and suspenders system will employ both photometrics producing scale black-and-white photographs and scale architectural drawings. **Step 2:** Give each piece a numerical name that tells its exact location and condition and mark each piece with absolute level and adjacency marks using lasers. **Step 3:** Remove the pieces. **Step 4:** Clean and permanently mark its name on the reverse side. **Step 5:** Pack in specially designed crates, much like record albums would be packed. **Step 6:** Mark the crate with the names of the pieces it contains and the location the crate will hold in storage. **Step 7:** Transport to storage, log into inventory, and mark original scale photograph with the storage location of each piece, so that the reinstaller can summon the pieces as needed. **Step 8:** Search for replacement glass to replace defective pieces. **Step 9:** Work with developer to insure that the new space will house the interior correctly and to consult on design of new exterior facade.

The above work plan and the timing was worked out as follows: **July—August, 1979:** Photographic process; review original working drawings and photography; physical survey of all surfaces of restaurant; documentation and labeling; "as is" drawings and documentation prepared; boxes and crates designed; storage plan prepared. **August—September, 1979:** Build model to scale of 1-in. to 1-ft. showing all interior components. **August—November, 1979:** Design development phase; coordinate plan with Oxford's architects; dismantle, package, and store; coordinate new construction. **August, 1979—July, 1981:** Progress and construction meetings on monthly basis, with copies of weekly written progress reports available for review by court and Heritage Preservation Committee. **March, 1980—July, 1981:** New building inspection for receiving interior components on daily basis. **March—July, 1981:** Installation phase. **July—August, 1981:** Final inspection, checklist of corrections and changes, and verification of checklist items.

As of November 1979, the entire Scottie's interior is packed away in crates at a local storage warehouse waiting to be shipped back to the job site for reconstruction. The facility is, perhaps, the first landmark preservation that was taken apart, removed from the site, and stored for better than one year before it could be reconstructed and then preserved.

CONTRACT will run a second story when the building is reconstructed in 1981. □

American of Martinsville

Gold Medal

Beylerian

MESHLIKE SPRINGS, MOLDED PARTS GIVE NEW LOOK TO HOSPITALITY FURNITURE

Casual seating, restaurant booths, and guestroom furniture utilize variety of materials to achieve maximum durability and comfort

American of Martinsville's King's English group was specified by designer Marilyn Motto for this room in New York's Biltmore Hotel. Low uniplex serves as night table with crystal lamps for each bed. **Circle No. 225.**

Hardwood frame Mojave chair by **Gold Medal** comes KD. Heavy-duty canvas seat and back are in sand, chocolate, or rust. **Circle No. 201.**

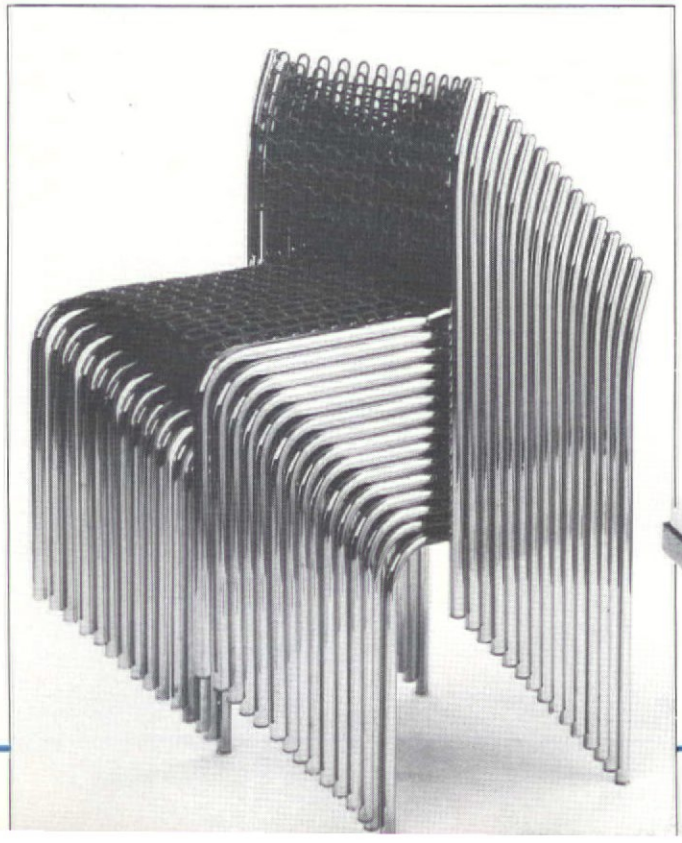
Folding armchair was designed by Masayuki Matsukase and Centrokappa for **Beylerian**. Expansion molded polypropylene frame has either linen or cotton cover. **Circle No. 202.**

2001 Sof-Tech Stack Chair, designed by David Rowland for **Thonet,** won Best of Competition gold medallion in IBD judging. Seat and back consist of meshlike springs coated with rubberlike pastisol material. Since chair is 75% air, it automatically solves body heat build-up problem associated with conventional seating. **Circle No. 203.**

Primavera seating is molded in high-resiliency urethane on steel frame. Designed by Andre Vandenbeuck for **Arconas,** seating has internal pirelli seat and back support. Swivel chairs have 60 lb. steel-cast base with 8-in. bearing support. **Circle No. 204.**

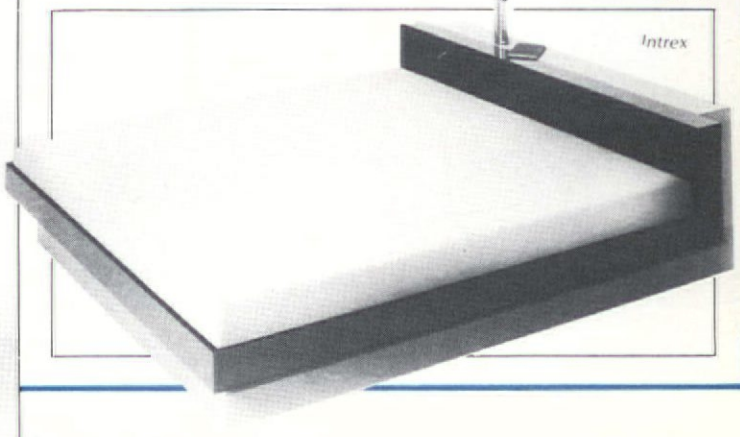
Special line of beds from **Intrex** uses two lacquer colors on base and headboard. 13 standard colors, 4 woods, and 4 burls are optional finishes. **Circle No. 205.**

Thonet



Arconas

Intrex



HOSPITALITY FURNISHINGS

Cast iron adds traditional note

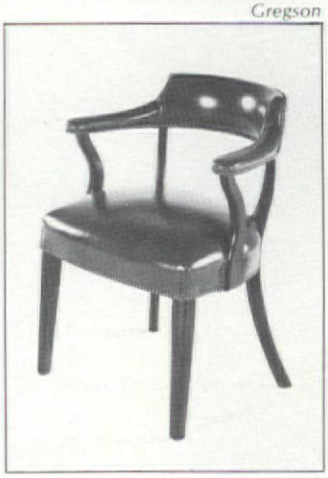
Transform

Falcon

Howe

Century Plastics

Harvard Interiors



Gregson

Leather upholstered Chesterfield chair and sofa is manufactured in Italy for **Transform.** Sofa comes as two- or three-seater. **Circle No. 206.**

Falcon's Park Bench booth was designed by Matthew Beals for the dining environment. Booth is constructed of cast iron and solid oak slats. Bases come in chrome, black wrinkle, and ten colors of granite. **Circle No. 207.**

Booth System, designed by Stacey Dukes for **Duraform** division of Century Plastics has permanent molded colors keyed to match chairs, tables, modular seating, planters, and trash receptacles. **Circle No. 208.**

Diverse Tempest table collection from **Howe** has mirror finish on bold, round base tubing. Rectangle, square, trapezoid, or round tops are surfaced in veneer, or walnut, oak, teak, or antique white plastic laminates. Solid butcher block tops are optional. **Circle No. 209.**

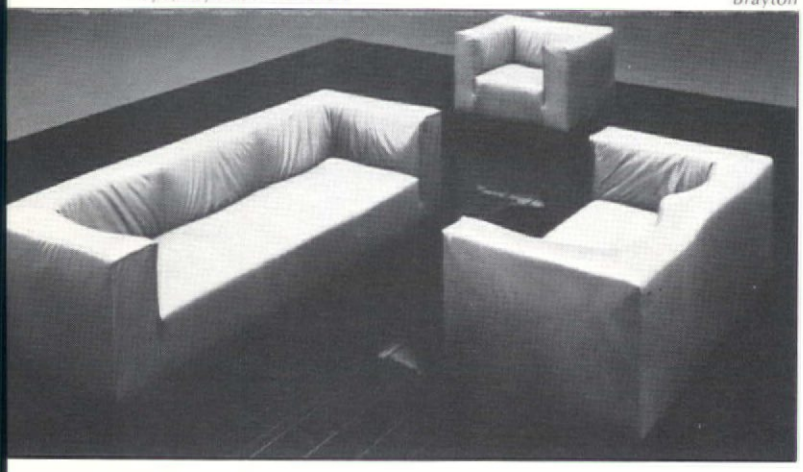
600 Series seating collection from **Harvard Interiors** has thick, cushioned seat and back, upholstered in velour or deep-weave fabric. Cantilever

Lloyd/Heywood Wakefield

chrome tube frame is structurally reinforced. **Circle No. 210.**

Solid black walnut frame on captain's chair from **Gregson** has lacquer or oil finish. Waterfall upholstering on arms and seat makes chair suitable for dining use. **Circle No. 211.**

Solaria aluminum leisure furniture by **Lloyd/ Heywood-Wakefield,** has swivel base rocking chairs, tapered leg styling and decorative table edging. Full line has large selection of strap and frame color combinations. **Circle No. 212.**



Brayton

Permanently upholstered seating units from **Brayton** come with or without arm rests. Chair and two- or three-seater sofa have leather or fabric coverings. **Circle No. 213.**

Guestroom console from **Woodlee** is 62 inches wide, 31½ inches high, and 16 inches deep. **Circle No. 214.**

Jeddah line from **Ebco-Ebenreiter** has solid wood moldings with cutout pulls and plinth bases. Surface is solid color laminate with natural finish moldings. **Circle No. 215.**

Woodlee

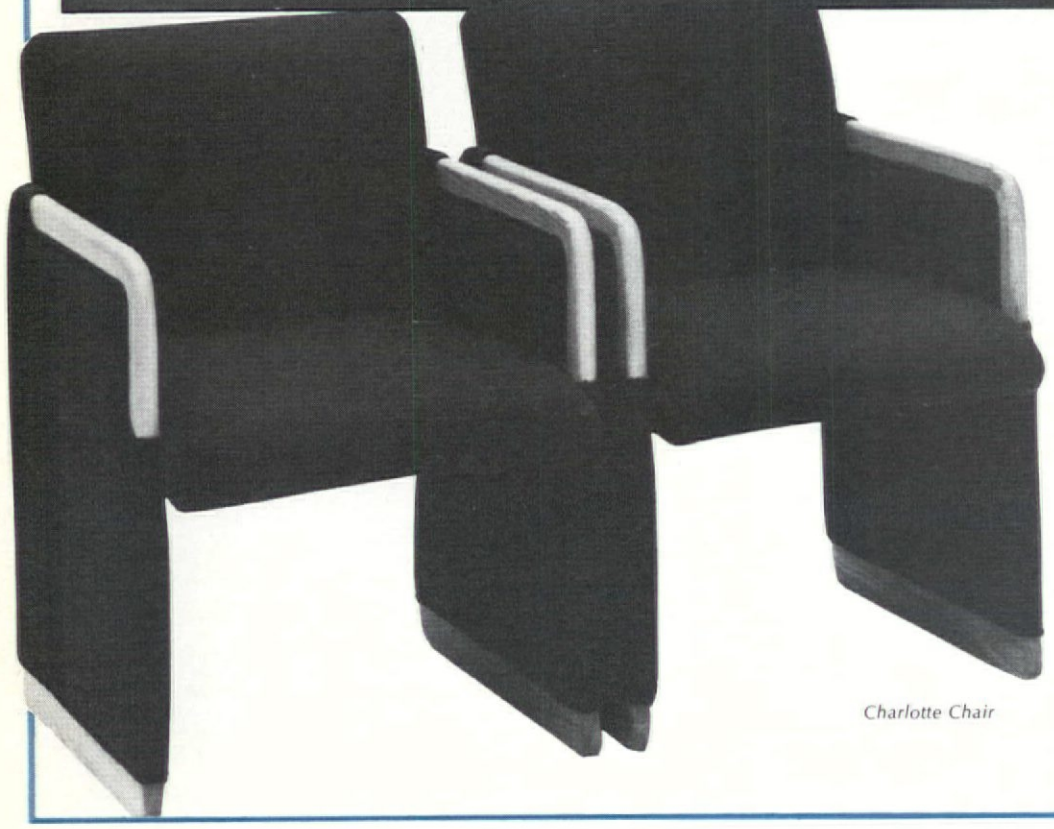
Ebco-Ebenreiter

Tropi-Cal

Castelli

Doerksen & Gronau

La-Z-Boy



Charlotte Chair

HOSPITALITY FURNISHINGS

Sleepers increase sense of space

Yee Chi Collection, designed by Miller Yee Fong for **Tropi-Cal,** blends traditional Chinese style with contemporary design. Frame has leather-wrapped joints and glaze stain finish. **Circle No. 216.**

Doerksen & Gronau guestroom furniture is constructed of Appalachian red oak and furnished to designer's specifications. **Circle No. 217.**

Emme modular lounge seating from **Castelli** has cushioning of flame-retardant polyurethane foam, injection

Tradewinds

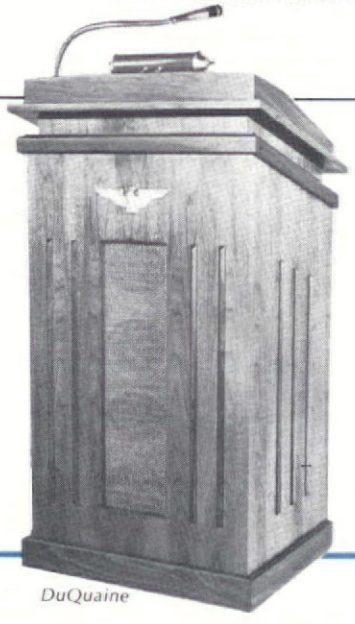
Pace

Atelier International

molded onto supporting frame. Center and corner units can be ganged to form straight or corner seating. **Circle No. 218.**

La-Z-Boy C95201 sleeper sofa opens into double bed. La-Z-Sleepers have patented mechanism and inner spring mattress with specially designed coil springs. **Circle No. 219.**

Kirk armchair by **Charlotte Chair** contrasts solid oak exposed frame with unique upholstery pattern. Kirk chair is particularly suited for dining, cocktail, and lounge areas. **Circle No. 220.**



DuQuaine

Summerwinds Collection from **Tradewinds** has aluminum frames coated with electrostatic polyurethane finish. Heavy vinyl straps are individually secured to frames. **Circle No. 222.**

Deka Chair is outlined in polished chrome frame with seat height of 18½ inches and arm height of 26 inches. Designed by G. Faleschini for **Pace,** chair is upholstered in imported leathers, suedes, or fabrics. **Circle No. 221.**

Self-skin urethane foam eliminates need for upholstery on cushiony seat and back parts of Leonardo Collection from **Atelier International** Chair part molds were hand-carved in wood by Paul Tuttle. 100% washable parts make chairs appropriate for restaurants. **Circle No. 223.**

DuQuaine lectern has uni-directional microphone mounted securely to reading surface. Multiple speaker sound column is scientifically baffled to reproduce voice over an audience of 2,000. Auxiliary input permits use of tape recorder or record player. **Circle No. 224.**

INDOOR/OUTDOOR USES GROW WITH ARTIFICIAL GRASS

Grass carpeting undergoes improvements with texturized yarns, secondary backings, longer warranties, and an everwidening range of patterns and colors

Technological refinements are changing the face of artificial grass carpeting. Once plagued by pilling, fraying, streaking, and crushing, man-made grass coverings have improved resiliency, denier, and secondary backings. Warranties also have been extended. Patterns and colors have been expanded, bringing a crop of tweeds, patterns, and geometrics to the marketplace.

Most artificial turf is composed of olefin fiber, polypropylene. That fiber's chemically inert, stainproof, and low static properties make it ideal for outdoor use around bars, health spas, pools, and walkways, as well as indoor areas such as laboratories and shopping centers. Some caution must be used in specifying for stairs, since high-pressure traffic shows walk-out patterns and requires high density carpet. The initial appeal for athletic use was grass carpeting's consistency of conditions. This characteristic also makes it ideal for recreational use for the handicapped.

Surfaces can be hosed down and vacuumed. Olefin fiber is not considered flammable since it melts rather than burns. The only major drawback, according to *Contract Carpeting* by Lila Shoshkes (Whitney Library of Design, 1974), is a very low softening range (285° to 330°F) creates a fiber that is vulnerable to fusing and scarring by heat of friction from moving heavy objects.

Putting the 'bounce' in carpet

Polypropylene is extruded in sheets and fibrillated or cut into ribbons of different deniers. Characteristically, the olefin fiber retains "walk-out" patterns from traffic. Now, manufacturers, such as Amoco Fabrics with their Patlon Plus, are texturizing—putting a crimp—in fibers. Regular polypropylene yarn lies to one side from weight. Texturized yarn takes on an accordion effect which allows it to bounce back into shape, thus reducing tracking. In addition to more resiliency, the carpet has a softer hand, an important feature for artificial turf which is often installed in combination with live gardens.

Durability is an important factor in choosing artificial turf. While indoor/outdoor carpet replaces the costs and labor in maintaining real grass, especially in arid climates, the

floor covering must withstand other physical abuses. Chevron, a major fibers manufacturer, conducts "torture tests" for its Polyloom II fiber which can be specified for highway median strips, recreation areas, golf courses, and shopping centers. The grasslike fiber will be exposed to prolonged sunlight, all weather conditions, automotive exhaust, and dirt. A five-year warranty is given against failure or fading due to exposure to sunlight. General Felt Industries carries an eight-year warranty on its Oasis Green. GFI also produces Vee-Lok, a "total environment" loop-pile carpet. The flooring is tested for color fastness, abrasion-resistance, beardiness (excessive fuzzing and bearding), flammability, acoustical properties, and moth- and fungus-resistance. The firm's Royal Guard and Gibraltar Vee-Lok carry a three-year warranty and Excelsior Vee-Lok has a two-year indoor/outdoor warranty for commercial use. Ozite's Comturf, a dense, heavy grass features a seven-year limited warranty against sun fade. Carpeting is said not to be affected by long term exposure to water, snow, and salt.

Exploring backing options

Carpets made of 4500-denier Patlon, from Amoco Fabrics, have a limited warranty of three years. However, a two-year limit applies in the Sun Belt (Arizona, Florida, New Mexico, Texas, Utah, and Southern California) and one-year for boats. There is a two-year warranty for all 5000-denier Patlon Plus, with one year for boats. Patlon's 5700-denier lawn green carpets have the longest warranty of all—five years.

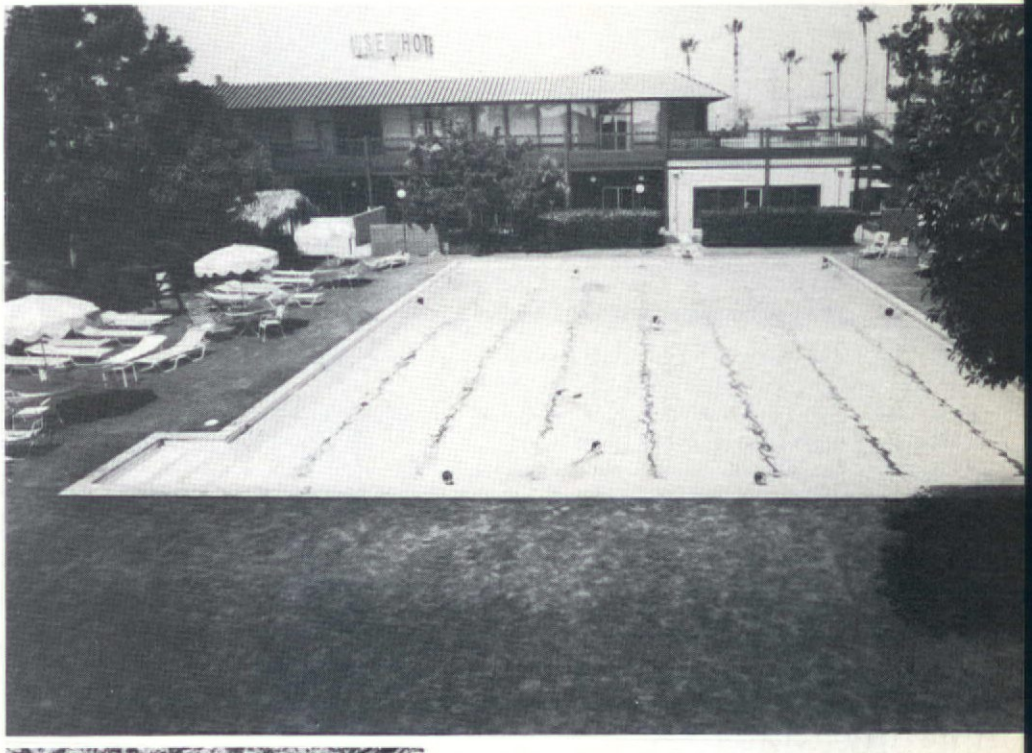
Sheridan Carpet Mills' contract line-up of Evergreen, Turflon, Contract-7, New Era, Wonderturf, and Masterturf, are available with no-fade warranties of up to seven years, according to the company. Tuftex Grass, from Tuftex Carpet Mills, is backed by Chevron's five-year warranty.

As the industry evolves, manufacturers report contract designer/specifiers are becoming more educated in distinguishing between utility carpet qualities.

"Contract/specifiers are asking for denser carpet," comments Haynes Masters, partner, Proffitt Textile, Dalton, Ga. "Hotel/motel people are

Acrosspage: Lawnscape adds to a lush atmosphere in Lehr's Greenhouse, San Francisco. This is **Ozite***'s original synthetic turf with thick foam backing. Based on past records, the firm warranties Lawnscape for seven years, even in strong sunlight. Floorcovering is produced in six- and 12-ft. widths. Special construction assures clean cut edges without fraying.* **Circle No. 251.**

The Ilikai (right), an 800-room hotel in Honolulu, selected **Newport Carpet Mills of California***'s Wild Turf for each terrace and putting green in center court. Natural grass, prone to fungus and requiring constant care, was replaced with turf maintained with spray washing and sweeping.* **Circle No. 252.**



Grass carpeting from **Vistatex** *(above) blends with palm trees and tropical plants and provides a cooler surface than the previously exposed concrete. Carpeting, with a seven-year warranty against failure or fading due to exposure to sunlight, was installed at the Hyatt House, Anaheim, Calif.* **Circle No. 253.**

General Felt Industries's *New Palmetto line (left) of tweeds is fadeproof with a two-year warranty. Grass product resists mold, mildew, stains, and rot. Textured synthetic yarns yield greater plushness under foot.* **Circle No. 254.**

ARTIFICIAL GRASS

Grass resists chemical spillage

specifying higher quality and are willing to pay for it."

In addition to greater densities, secondary backings are becoming more common as Jim Hodge, marketing manager for Amoco Fabrics' Fibers & Yarns Division notes.

"Conventional secondary backings, like ActionBac, are more popular on high-end lines, instead of a low-weight, kiss coat of rubber backing. Secondary backings provide stability so that grass does not appear limp and rippled. The backing permits grass to be stretched," Hodge explains.

ActionBac, a synthetic backing with the look of jute, is produced by Patchogue Plymouth, subsidiary of the parent company, Amoco Chemicals. Playfield's Pendot has an all-weather latex foam secondary back.

Despite technical advancements, Hodge claims that good performance indoor/outdoor carpeting has remained in the same range of $5.00 to $9.00 per sq. yd. since 1964.

A harvest of tweeds, stripes

In the last decade, the appeal for colors other than traditional greens, tweeds, and stripes, has steadily grown. Amoco reports its brown and tan tweed yarns have reached the same level of demand as green, blue, and red. Amoco's Patlon Plus, a texturized polypropylene, has also been delustered to avoid a shiny, synthetic look. Sculptured pile, such as Ozite's TexTurf with a high-low face, adds to the natural appearance of grass carpet. Starting last year, there has been a switch from 100 percent cut pile back to level loop with random tip shearing, according to Hodge. Innovations in tufting technologies have expanded styling options. Subtle geometrics are being created with the contrasts of loop pile and cut pile. □

Fast-paced soccer team plays on **Playfield**'*s high-density, heavy-duty product with a vinyl foam secondary backing. Polyloom (above) installs over ice, wood, or concrete, and seams are either sprayed with water and frozen together over ice or temporarily taped over the surfaces. Markings are painted directly to the surface; after the game, carpeting is rolled up and stored.* **Circle No. 255.**

Indoor/outdoor entranceway mat, from **Crown Industries** *(left), is said to resist wrinkling because pile is three times as thick as most grass mats. Cocoa-style brush top pile traps dirt or water and holds it between filaments and backing. Grass Plus mat has non-slip, solid PVC back.* **Circle No. 256.**

Loop pile (left) has no loose ends to fray and does not mat down under heavy traffic, providing good foot-scraping action. Weather- and sun-resistant indoor/outdoor mat is made of polypropylene olefin by **R.C. Musson Rubber Co.** *Pile is fused to solid vinyl back to keep water from penetrating.* **Circle No. 257.**

Olympic Carpets *offers four styles of artificial turf: Medal Turf (above), in Verde or Lawn Green, an olefin yarn with a five-year warranty; Mariner in 16 colors in solids and tweeds with a three-year warranty; Kwik Turf, a promotional grade in eight colors; and Tee Turf.* **Circle No. 258.**

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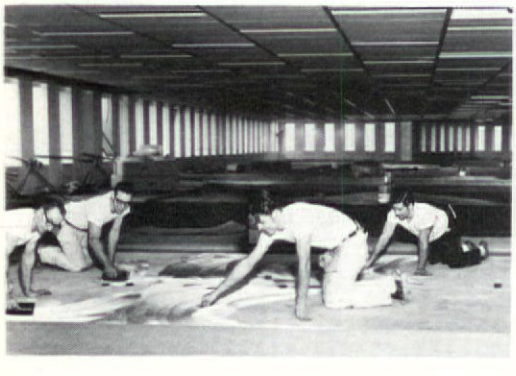

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Designing with photography. Check into it.

The Hyatt Regency in Dearborn, Michigan, did. Ford Motor Land Development Corporation, owner and developer, wanted to give Hyatt's guests something to remember the hotel by. So they chose photo decor to highlight their restaurants, meeting rooms, guests rooms—even their business offices.

More and more, photography is playing a key role in the interior design of office buildings, retail stores, even industrial plants. For one thing, photography allows the freedom to customize the decor of a specific room to evoke precisely the right mood. And this helps create a great new, creative outlet for you. Because designing with photography leaves plenty of room to make statements of your own through your work.

The Hyatt in Dearborn is a good example. Through inspired use of photography, the interior designer is able to remind guests that they are someplace special. Someplace unique and memorable. Someplace worth coming to again and again.

Why not consider the possibilities of photo decor in your next job. And when you do, remember to specify Kodak paper for your images. It helps bring out the best in your design. For more ideas on photo decor, send for your free copy of a new book on designing with photography. Write: Eastman Kodak Company, Dept. 412L-161, Rochester, NY 14650.

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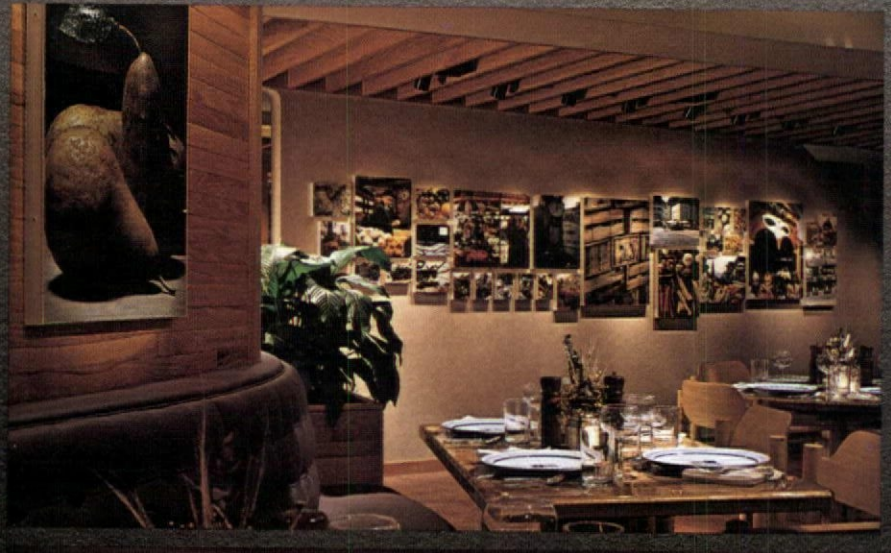

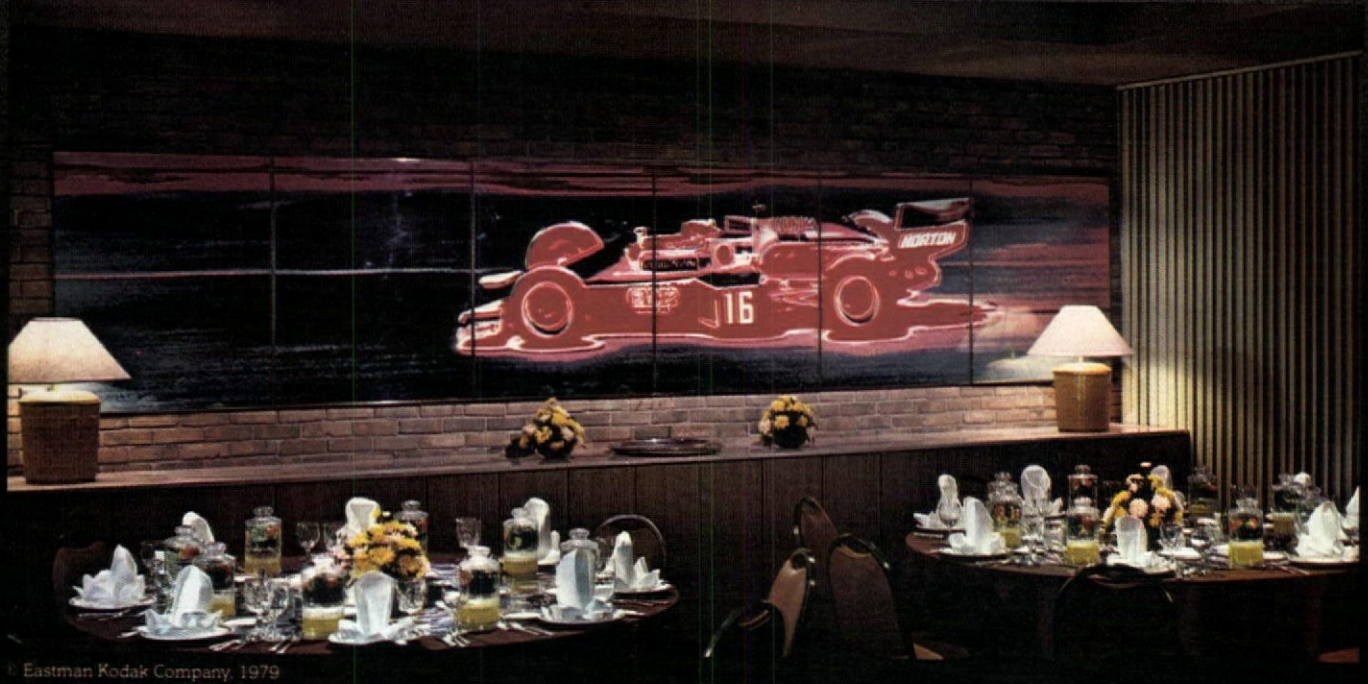

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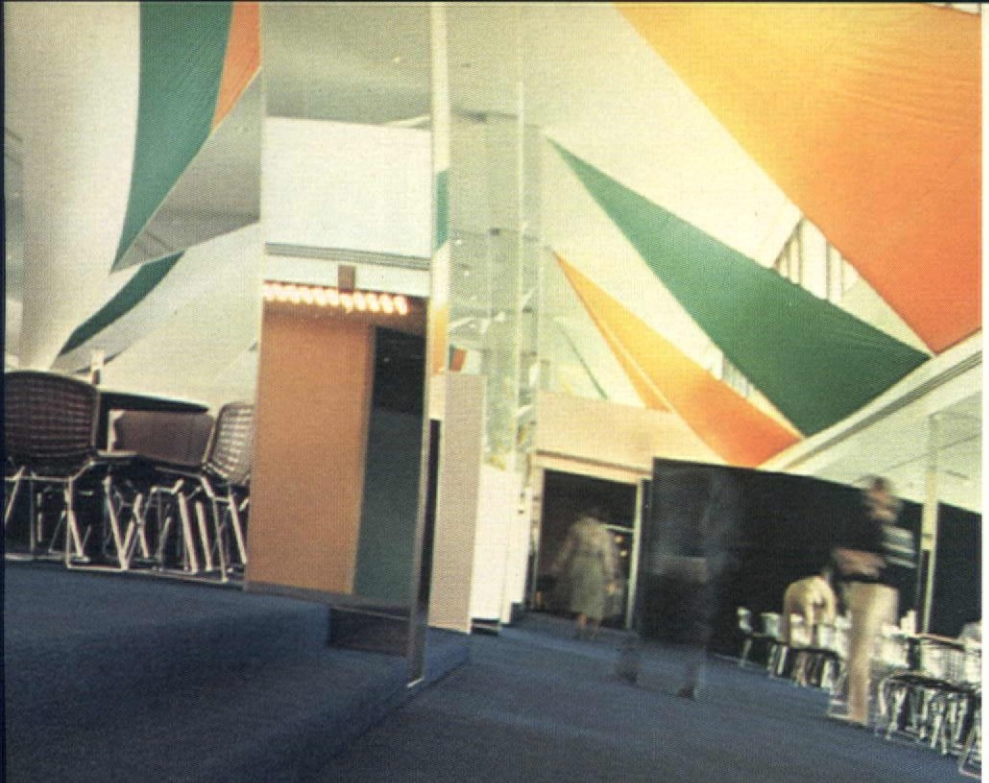

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"Marketing Radar"

Arthur C. Nielsen, Jr.

This is how the Chairman of the Board of one of the country's largest marketing research firms describes the value of the Census to the nation's business community.

READ on to see how the Census can be of value to you and your business.

Who is your market?

If you own or manage a business, you are a marketer. Hopefully, a successful one. But you can't market successfully unless you know to whom you are selling. You must understand both your present customer and your potential customer. To do this, you need accurate information about the population, and lots of it.

It's easy

To get this information you usually have to hire a professional marketing firm, or purchase several series of reports.

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You can get an enormous amount of this kind of valuable marketing research data from the Census Bureau on your own. All it takes is a letter or a phone call and this information is readily available to you.

Just answer the Census

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More from Nielsen

"The Census is an essential tool in modern marketing research...the Census is essential in the manufacture and distribution of products...essential, too, for service companies." Mr. Nielsen said, further, that all his clients use Census data for these purposes:

- Allocating sales efforts
- Picking areas for evaluating new products with selective appeal
- Studying relationships between retail sales and consumer characteristics
- Forecasting long-term sales trends
- Selecting sites for manufacturing plants, retail stores
- Targeting for direct-mail programs
- Evaluating the potential for speciality products
- Analyzing trends for marketing planning
- Developing advertising strategies based on demographic characteristics.

Here's how it can work

- A men's clothing store, planning to mail a circular to potential new customers, could use Census data on income by Zip code area to select Zips which have a high proportion of families and individuals in the appropriate income ranges.
- A lumber and hardware store, seeking a theme and particular products for an advertising campaign, would find Census statistics for its marketing area valuable in researching age of housing, presence of basements, family income, heating fuel used, and other housing and population characteristics.
- A business person, selecting a site for a new sporting goods store, would want to consider Census data on the number of people by age group, household composition, family and individual income, and other population characteristics, to decide which area would offer the most promising market for sporting goods.

A lot of people pay a lot for professional marketing services. You can get a lot of this information just by answering the Census.

How to encourage your employees

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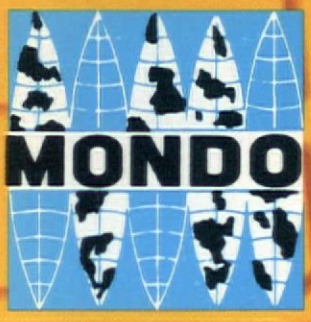

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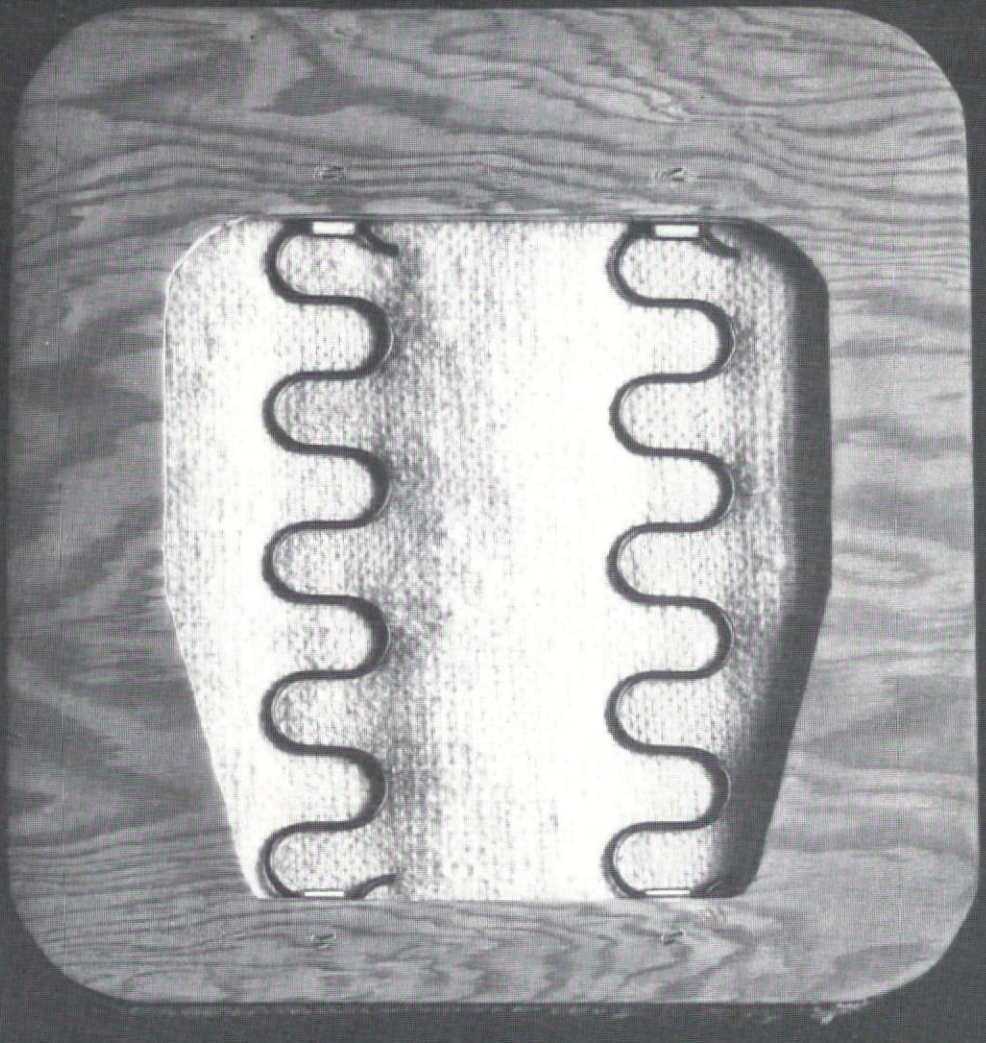
Kay's anatomy.



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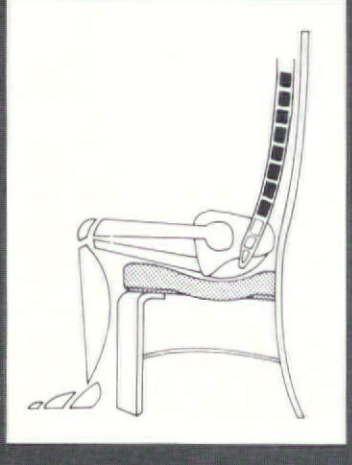

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Casual Furniture: Curvilinear frames, plush upholstery

A. Brandt

Wood and canvas game set is part of complete line of K.D. furniture from **A. Brandt.** Director game chairs have casters, sculptured arms, and padded covers of 18 oz. heavy duck. **Circle No. 226.**

Boccacio, **Tropitone's** first upholstered casual outdoor furniture grouping, is characterized by curved framing and deep, upholstered cushions. Frames are of wide aluminum bar stock, rigidly welded, and coated with Tropitone's Tenecote finish. Cushions are of dacron fiber filled polyurethane foam, upholstered in woven polyester coated fabric. **Circle No. 235.**

Tropitone

Brown Jordan

Designed by John Caldwell for **Brown Jordan,** outdoor cast aluminum group has cantilever frame design. Polyester mesh fabric seating enhances curvilinear frame and is easily replaceable. Entire series consists of dining and lounge chairs, chaise, ottoman. side and dining tables, and umbrella. Table tops include both tempered smooth-rough glass plus a special material made specifically for outdoor use. **Circle No. 229.**

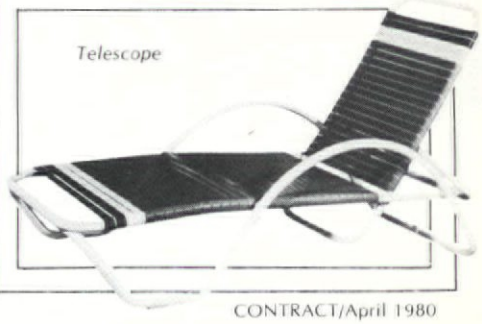
Chal-Art

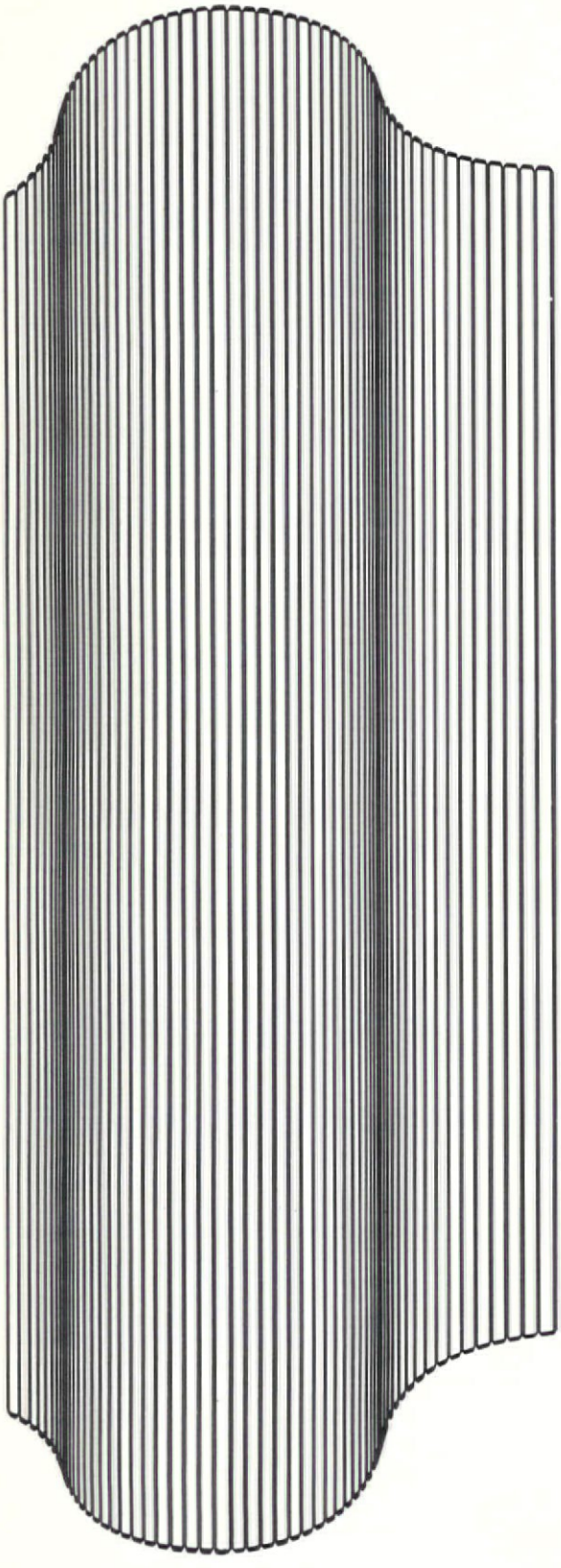
Chal-Art's Tree Bark Collection, designed by Joseph Adkinson, is hand-carved and sculpted of beechwood. Armchair (shown) measures 31 inches high and has cane seat and back. Natural styling of wood is accented with carved rawhide design. **Circle No. 228.**

Advance

Stacking armchair and cocktail tables, from **Advance Manufacturing**, have anodized aluminum frame. Vinyl strapping is yellow and white. **Circle No. 259.**

Stack armchair and chaise (shown) from **Telescope Folding Furniture** have smooth powder-coated, baked-on with polyester finish. Individually attached vinyl straps are in three color combinations. Chaise length is 75 inches, width is 27 inches. **Circle No. 234.**





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Casual Furniture: Stacking, adjustable outdoor seating

Grosfillex Miami five-position folding armchair is of solid molded construction, made primarily with polypropolene base. Chair is blister packed, two to a carton. Optional cushion is of Textilene and filled with 100% polyester fiber. **Circle No. 230.**

Grosfillex

New stacking armchair has been added to Tampico line by **Mallin.** Chair has heavy-gauge aluminum construction, reinforced by tubular steel. **Circle No. 232.**

Mallin

Leisureworks

Pembroke Collection of aluminum chairs comes with vinyl seating (shown) or weather-proven cushions of Textilene. Manufactured by **Leisureworks** division of Grover Enterprises, chairs have frames and vinyl strapping in seven colors, to mix or match. Cushions of Textilene are in coordinating solids, stripes, and plaids. **Circle No. 233.**

Loewenstein

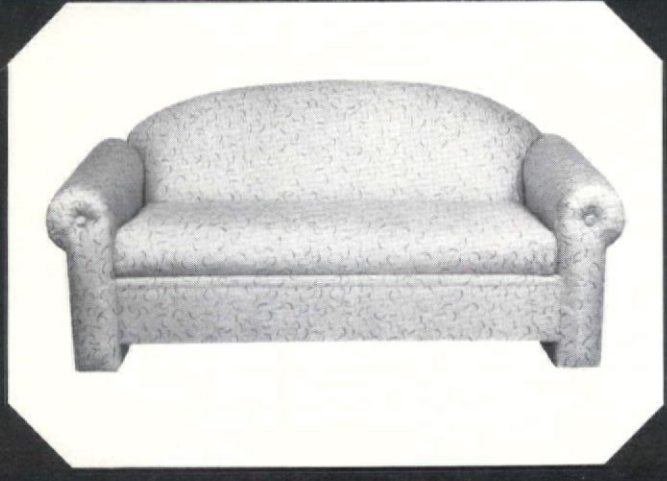
Entra folding, dining chair, and Lesa deluxe folding lounge chair have structural polypropylene frame with stainless steel fittings. Chairs by **Loewenstein** fold to five inches. **Circle No. 260.**

Intrends International

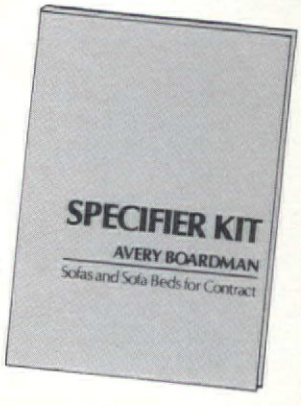
Steamer chair has mahogany finish and brass hardware accents. Chair is 32 inches high, 22 inches wide and 63 inches long. **Intrends International** line of chairs is represented by Engel Industries. **Circle No. 227.**

AVERY BOARDMAN

Sofas & Sofa Beds for Contract



Send for helpful "SPECIFIER KIT" containing photos of typical "contract" sofas and sofa beds in various price ranges, plus technical data for "specing," including information on our Flame Retardant fabrics.



Avery-Boardman, one of America's largest manufacturers of custom sofas and sofa beds, gives you two important advantages. By buying direct, you get the best pricing and the best delivery. Plus elegant styling, traditional to contemporary.

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CONVERTIBLE BED PRODUCED IN SIX SIZES

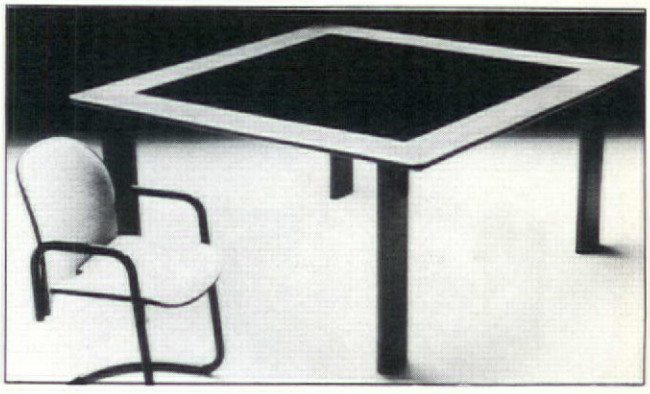
DSUL, one of Avery Boardman's custom-built sofas and sofa beds, comes in six standard convertible bed sizes and can be made as a stationary sofa or chair. Collection is suited for hotel or institutional use. Custom upholstery details may be ordered on any of firm's styles.
Circle 268 on reader service card

INFINITE DESIGN OPTIONS WITH JACVAIS SYSTEM

Infinite design possibilities for such materials as ceramic, vinyl, plastic tile, carpet tiles and rolls, hardwood parquet blocks, fabrics, and wallcoverings, have been introduced by the Jacvais Representational Art System. The basic art unit is an ornamental fragment with sub-units in a closed contour, which can be rearranged again and again in decorative, dynamic patterns. Ideal for lobby entrances, quick changes can be made in motif to circulate carpet tiles or create diversity throughout a series of rooms, maintaining design continuity, using wallpaper or flooring with these designs. Existing designs and custom patterns are available through a number of carpet, tile, and wallcovering firms.
Circle 269 on reader service card

DINING TABLE FINISHED IN WALNUT OR LACQUER

Transparent glass table surface is finished in a choice of walnut or black polyester lacquer outer frame and legs, measuring 59 by 59 inches. In another version, flip-top extension table is entirely constructed of walnut. Rectangular table is also available. Dialogo line, designed by Afra and Tobia Scarpa, is from B & B America.
Circle 270 on reader service card



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Series 9000 by Steelcase may be used with wall-mounted units, unit assemblies, or with combination of both. System is designed to accommodate electric information processing equipment through use of variable height tops, slotted tops for printer papers, carousels for mounting CRT units, and dual circuit wearing capability.

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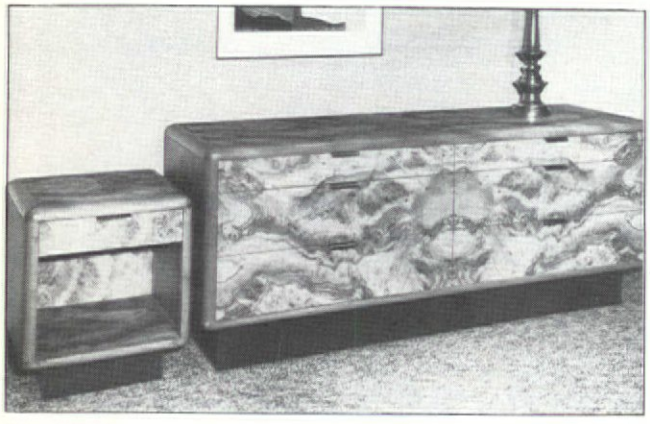

LAMINATE BURL DESIGNS DOMINATE HOTEL GROUP

Intricate burl swirls adorn Centrac Industries Limited's hotel bedroom line. Laminate top and exterior have softly rounded edges. Matching pieces, such as night table, complete room settings.

Circle 272 on reader service card

COMMERCIAL CHINA HAS STONEWARE LOOK

Bold bands of classic blue on Seastone and deep terra cotta on Sandstone are enriched with a new textured glaze. Both offerings from Shenango China have the contemporary look of stoneware on a commercial china body. The Stone Group adds another dimension to the Naturals group.

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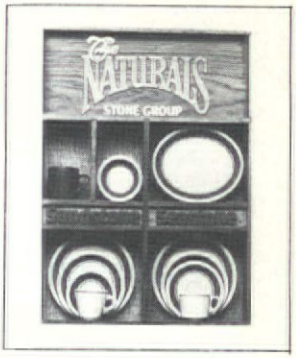

DOUBLE-DOMED SKYLIGHTS OFFER ENERGY SAVINGS

Kennedy Sky-Lites, Div. Kenco, demonstrate the energy-saving effectiveness of multiple domed Lexan sheet skylights. In thermal performance testing, double-domed skylights were reported to be comparable in insulating characteristics to double glazed glass windows. Triple-Dome design using Lexan sheet, by the Plastic Division of General Electric, measured even more efficient, comparable to triple glazed windows. Roof-mounted Sky-Lites allow almost five times more light transmission than conventional sidewall windows. New earthtone color is a computerized blend of heavy bronze and gray smoke tints to reduce glare and screen out harmful ultraviolet rays and radiant heat.

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PORTABLE MACHINE CREATES SIGNS IN TEN COLORS

Leteron Tapesign System produces signs and visual aids in a wide selection of modern type styles from 5/16 to 1½ inches. Costly outside labor is eliminated for making items such as name plates, door signs, directional signs, and vehicle signs. Letters can be produced in 10 colors. Lightweight unit is portable and easy to operate from Reynolds/Leteron.

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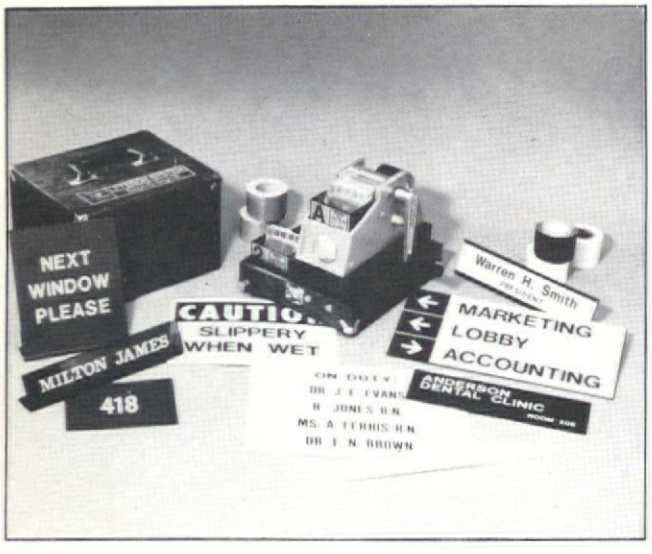

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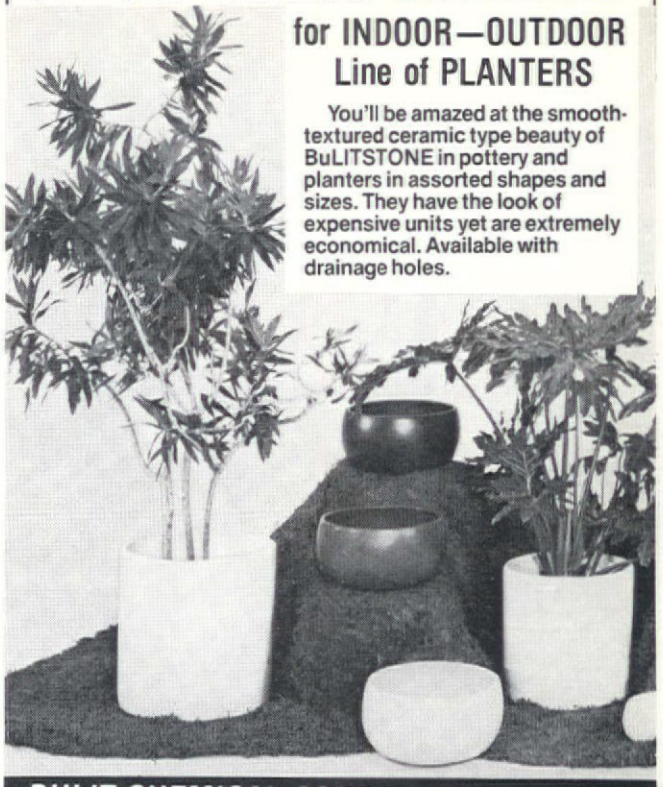

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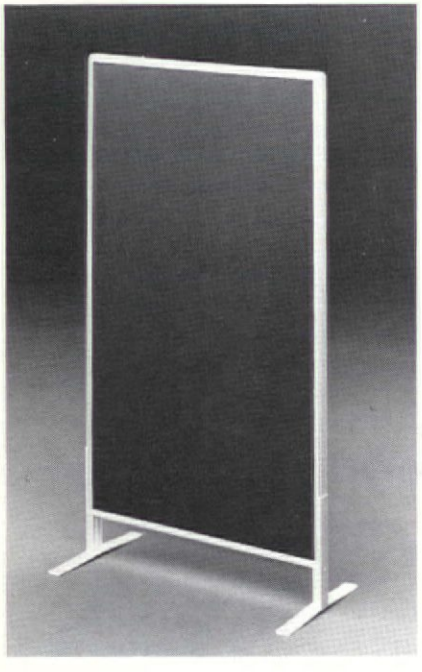

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FOUR WORKSTATIONS USE ONE HID LIGHT FIXTURE

When McGraw-Edison Area Lighting Division remodeled its own office space, it converted 16,000 sq. ft. of existing space from 2 by 4 ft. fluorescent lighting to a wide range of HID lighting. The firm found energy savings from the HID luminaires more than offset costs of SPI fixtures and removal of fluorescents. General office (shown) utilizes one SPF fixture (400 watt MH lamp) to illuminate four workstations. Relative initial cost of SPI fixtures (including tax considerations) compared to fluorescents was 63 percent less; operating costs are 65 percent less.

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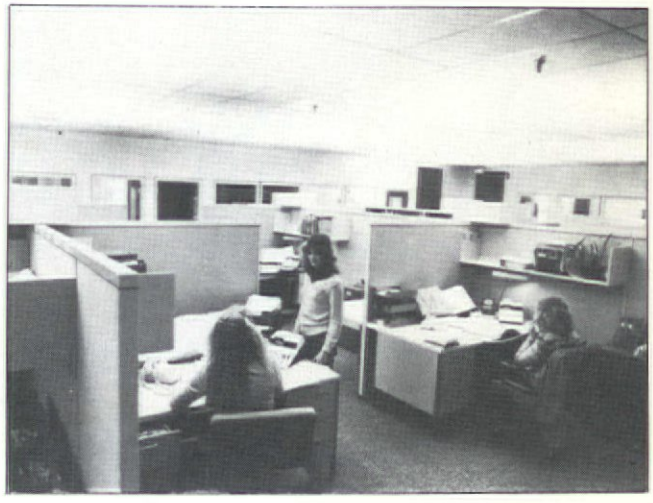

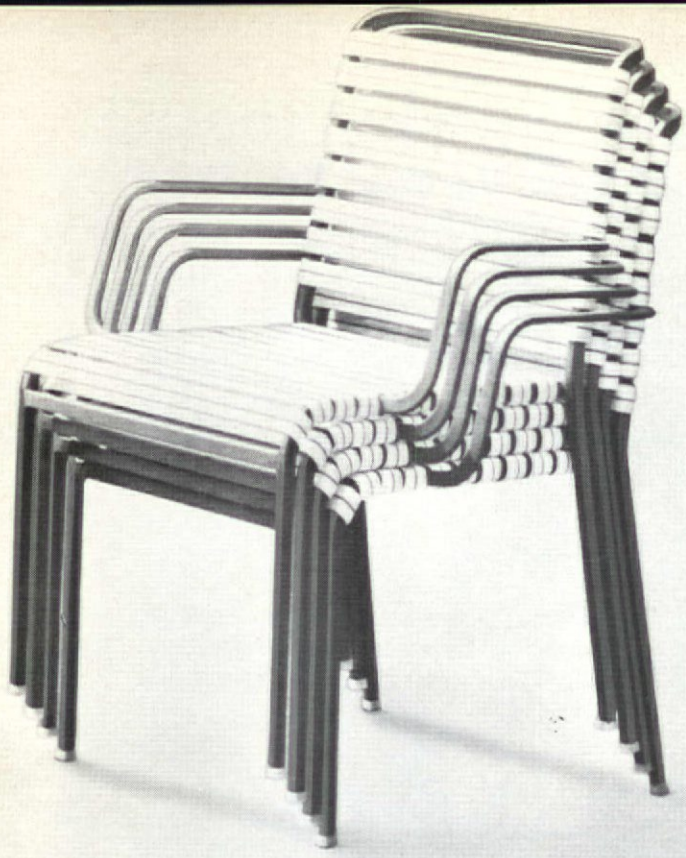

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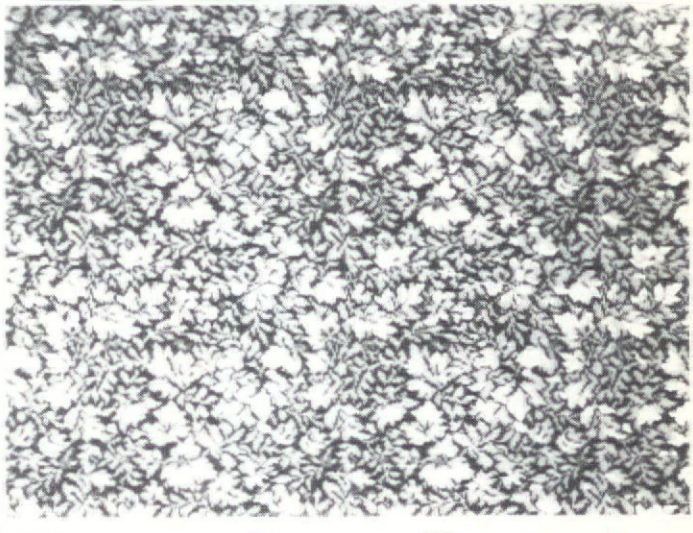

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WOVEN DETAILS CHARACTERIZE CHAIR STYLES

Loose boxed seat cushion on a stick deck characterizes McGuire's M-88 chair (left). Designed for the Stanford Court Hotel,Nob Hill, San Francisco, chair measures 23½ by 23½ by 32-in.-high. Model M-80c (right) has an integral armrest/back with caning and loose boxed seat cushion. Chair is 25 by 23 by 32-in.-high.

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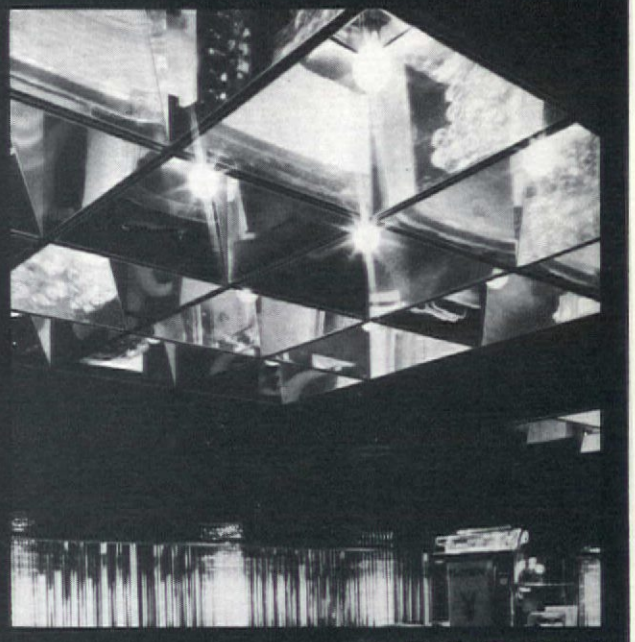

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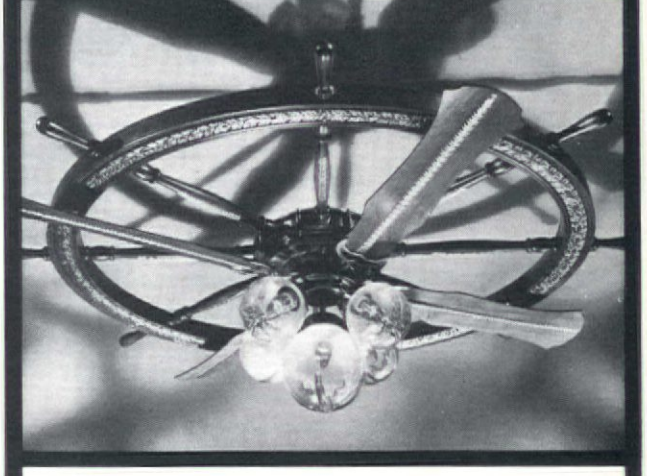

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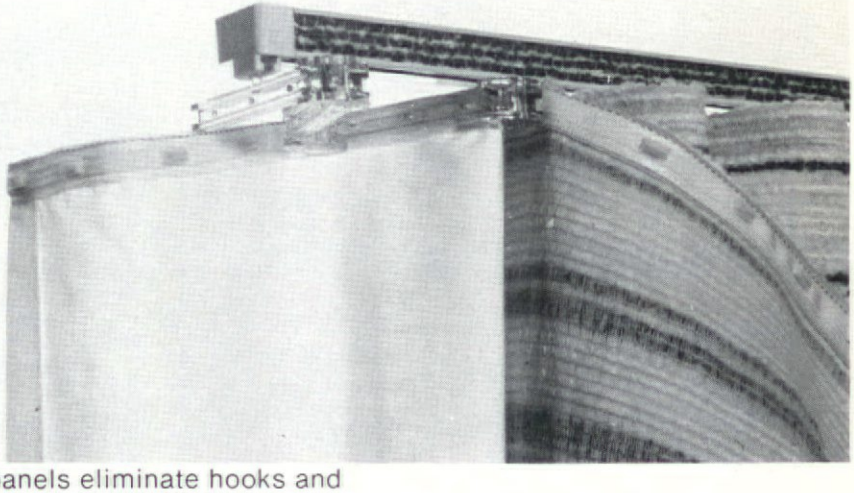

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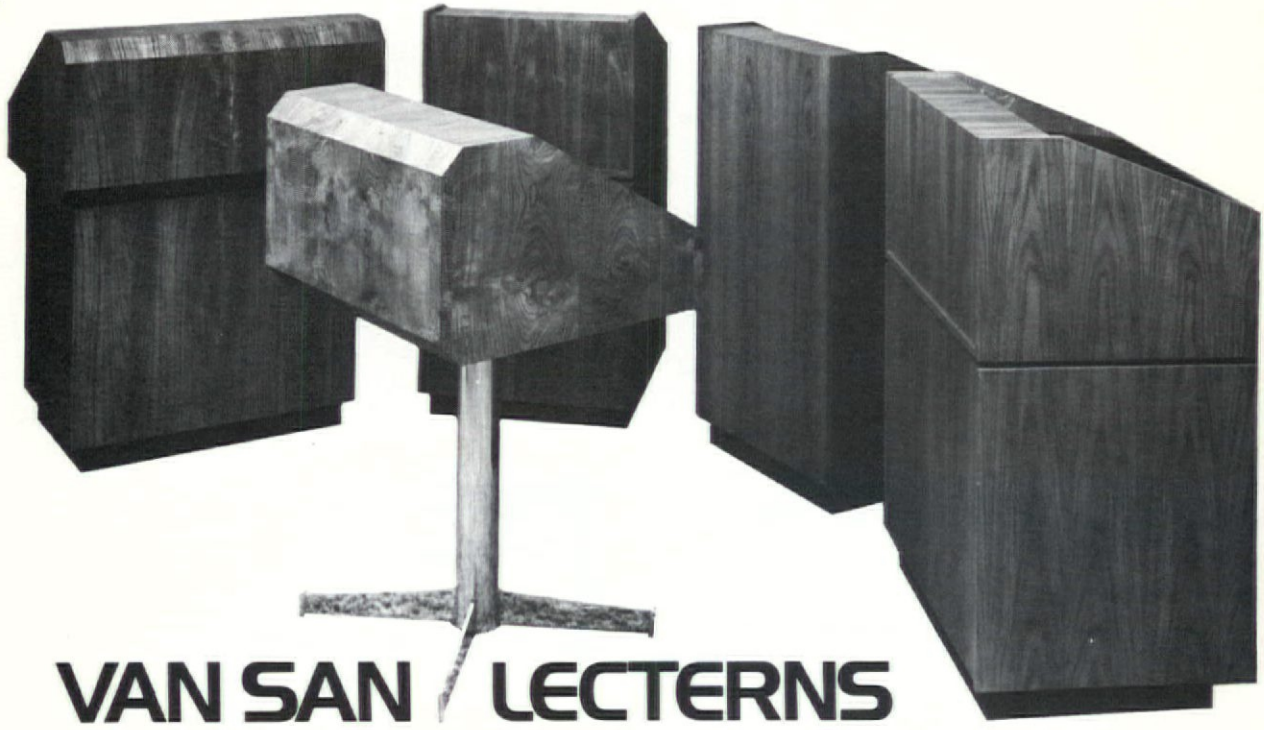

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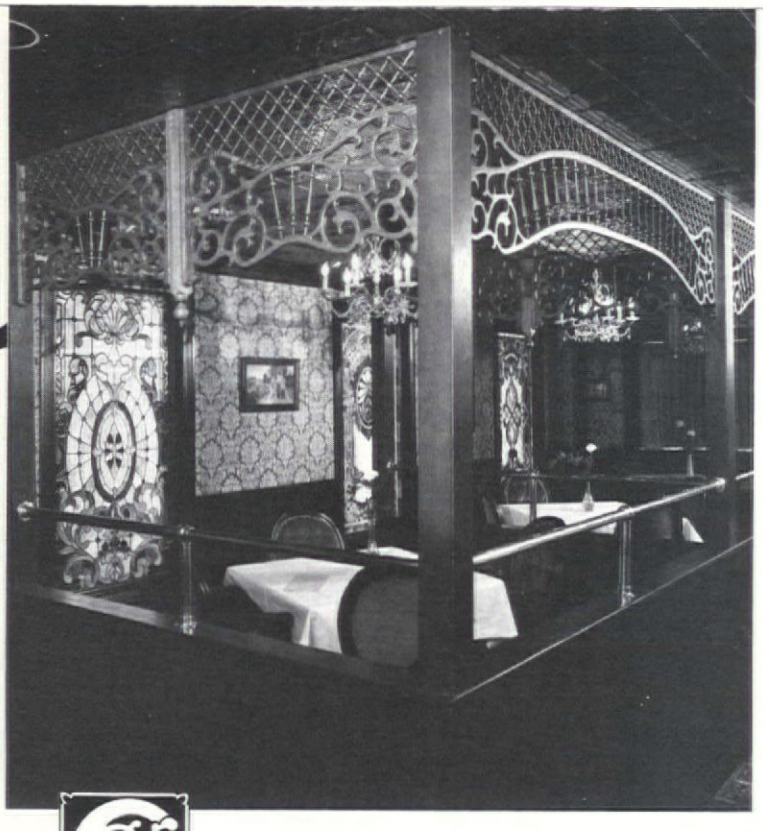

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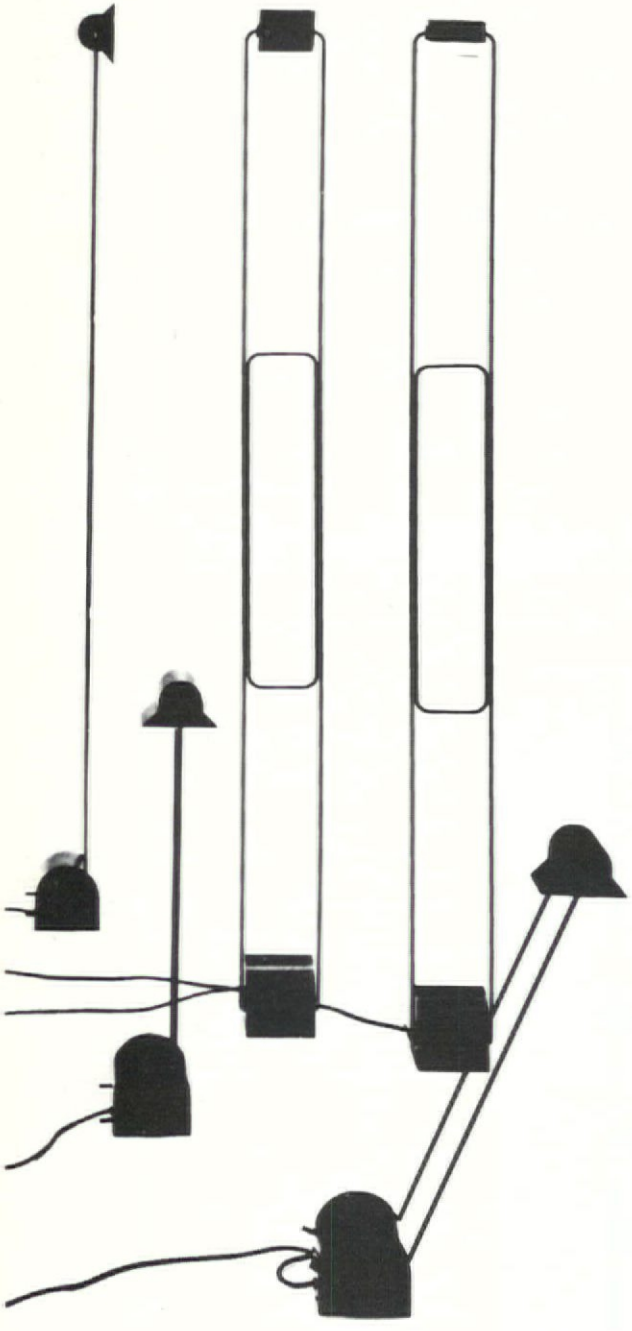

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Blue and white Flexalum Decor Blinds let in the winter sunlight at the Olympic Bobsled Observation room, Lake Placid,N.Y. Blinds, from Hunter Douglas Window Products Division, were chosen as the official window covering for Olympic installations because of their energy-saving properties in the harsh northeastern climate. One-inch aluminum mini-blinds allow complete control of light, admitting natural heat when opened and retaining an insulating air pocket when closed to reduce night-time heat loss.

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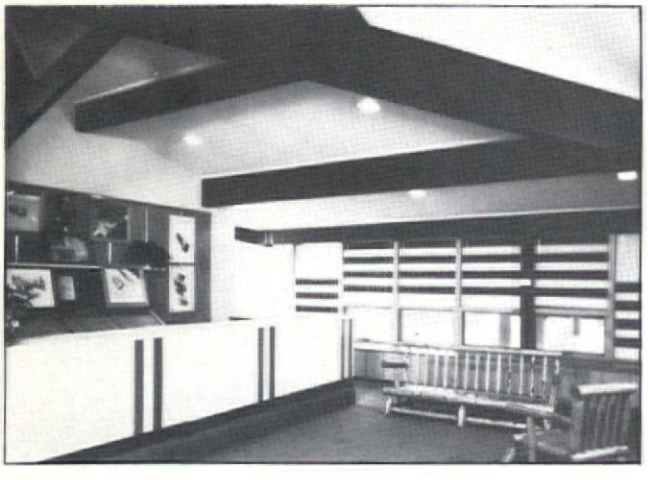

TUBING FORMS INTEGRAL BASE AND FOOTREST

Cantilevered bar stool makes a graceful statement in dining facilities with integral chrome tube base and footrest. Tubing wraps around low seat back for tilted back support. Button-tufted seat and back are upholstered in easy-care, durable vinyl. Chair designed for hotel/motels, discos, bars, beauty boutiques, shops, and as close-up counter seating in department stores. Modern, 30-in.-high piece, and other furnishings available from Furniture Gallery.

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*Trademark of Rausch, K.G., West Germany.

☐ *Or, for new free mini-catalog illustrating single pieces from all collections, just mail us your card stapled to this ad.*

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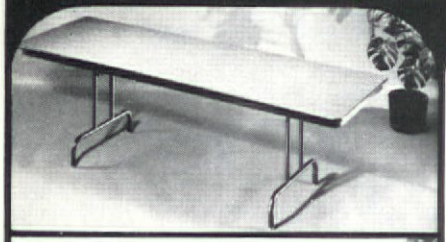

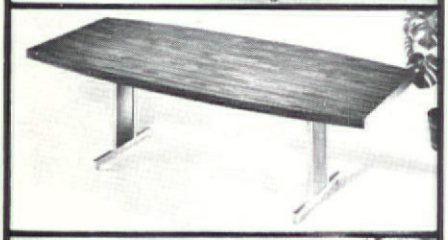

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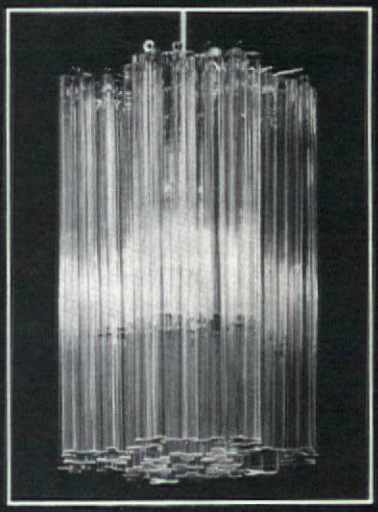

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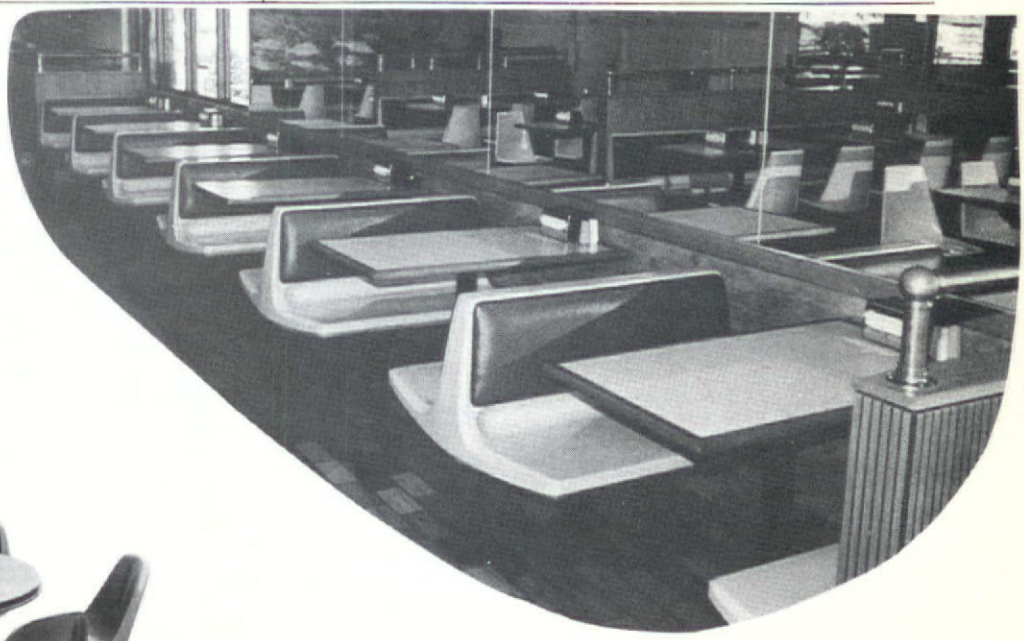

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CATALOGS & BROCHURES

Energy-saving Caradco wood windows are made of solid, thick wood, said to be 1,770 times more energy-efficient than aluminum. Windows have double-pane insulating glass and special design features such as tubular and lead weatherstripping, to reduce air and water infiltration.New product catalog describes complete line of Caradco wood windows and patio doors.
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Furniture integrated lighting study starts with brief history of the subject, then describes all factors that affect open office lighting systems. Components, types of lighting, electric power consumption and distribution, and financial considerations are discussed. Comprehensive study was written by James L. Nuckolls, I.A.L.D., independent lighting consultant, for Shaw Walker.
Circle 294 on reader service card

Foxwood guestroom furniture by Ebco Ebenreiter has laminate or wood finish, rounded hardwood edge mouldings, and brass-plated hardware. Armoires, mirrors, tables, desks, and headboards are pictured in pamphlet.
Circle 295 on reader service card

Levolor Weaves for roll-up or Roman shades utilize quarter-inch aluminum reeds. Sample book includes color samples of Tropic weave and Lustreweave, along with a folder of chips with all 100 colors in which either weave may be specified.
Circle 296 on reader service card

Architectural applications of copper, brass, and bronze are described in 32-page handbook from the Copper Development Association. Of special interest is a guide to the weathering cycle of ten architectural copper and copper alloys, illustrating the various stages of a 10-year patination process.
Circle 297 on reader service card

Contract carpet books for architects, designers, contract dealers, specifiers, and contractors have been released by Mohawk Carpet. Company's complete line of contract carpets is shown in full color. Specification chart lists all data on every grade, from yarn ply to acoustical rating.
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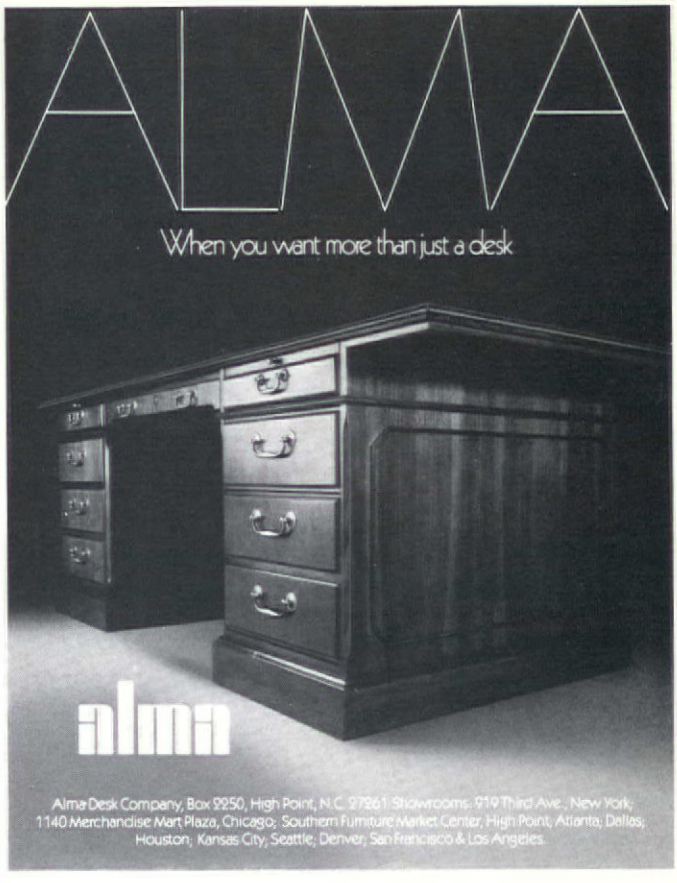

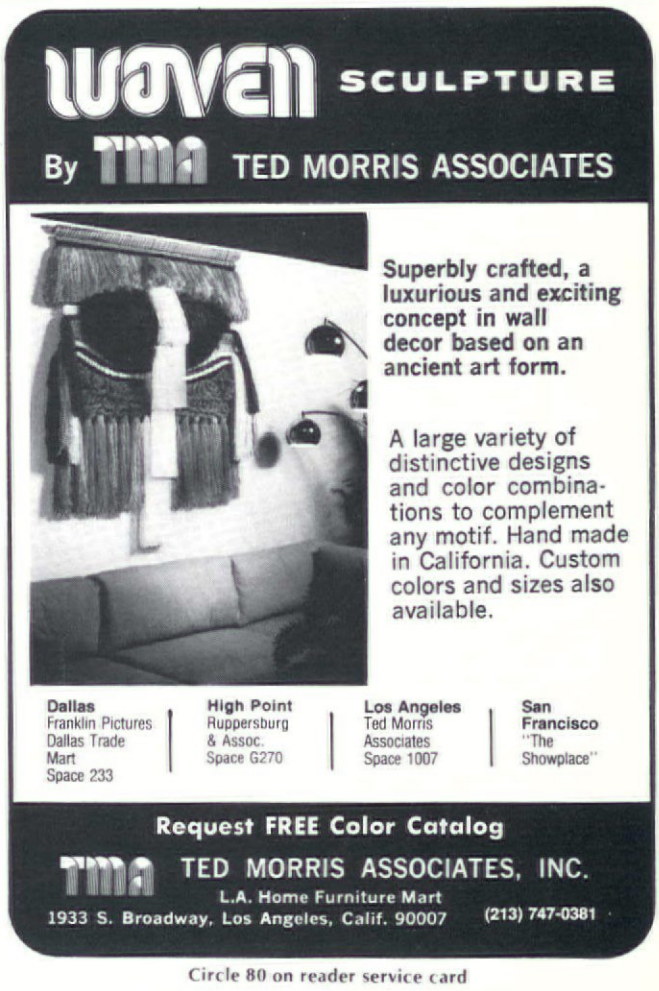

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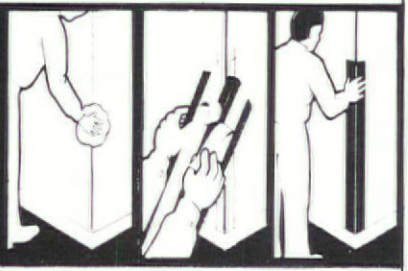

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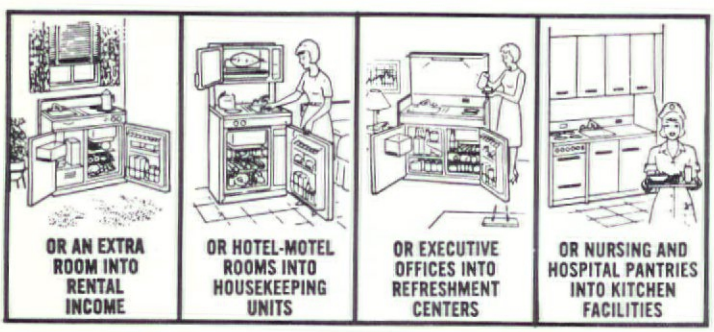

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Qualifications include college degree in interior architecture of design. Minimum of four years experience in interior space planning; furniture programming and specification writing for commercial projects.

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REPS WANTED — New England, Florida and other Territories Available. Broad high quality executive and upper middle office seating. Specializing in leather, but also fabric and vinyl. Southeast and West Coast factories. Send resume of lines carried and territory covered. Respond to Box 838, CONTRACT, 1515 Broadway, New York, NY 10036.

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