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AUGUST 1986

CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS, INTERIOR DESIGN, & ARCHITECTURE

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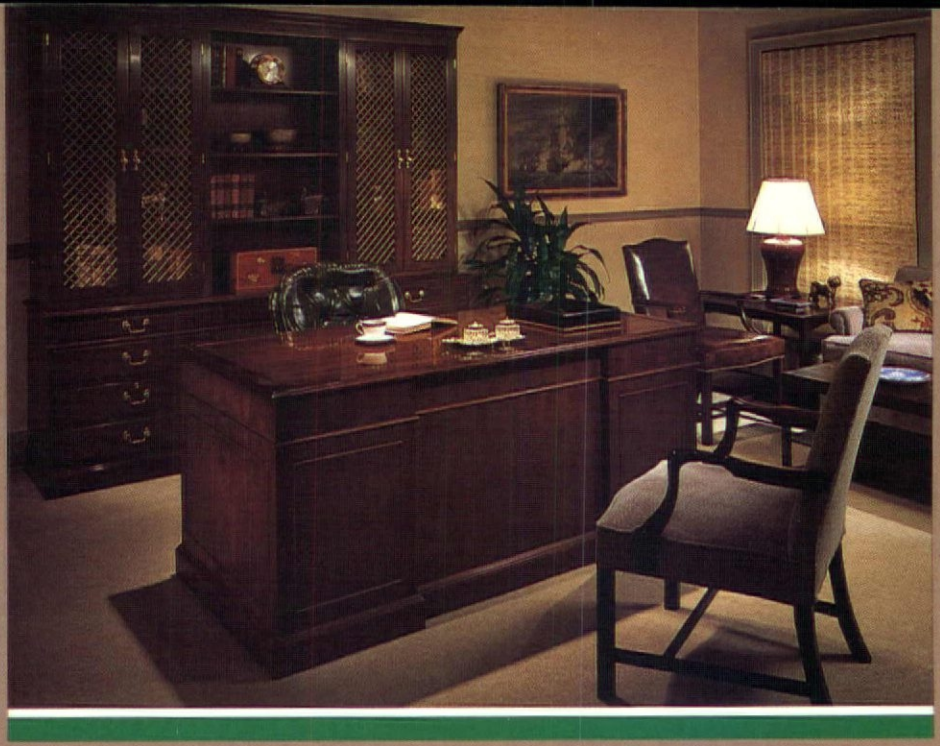

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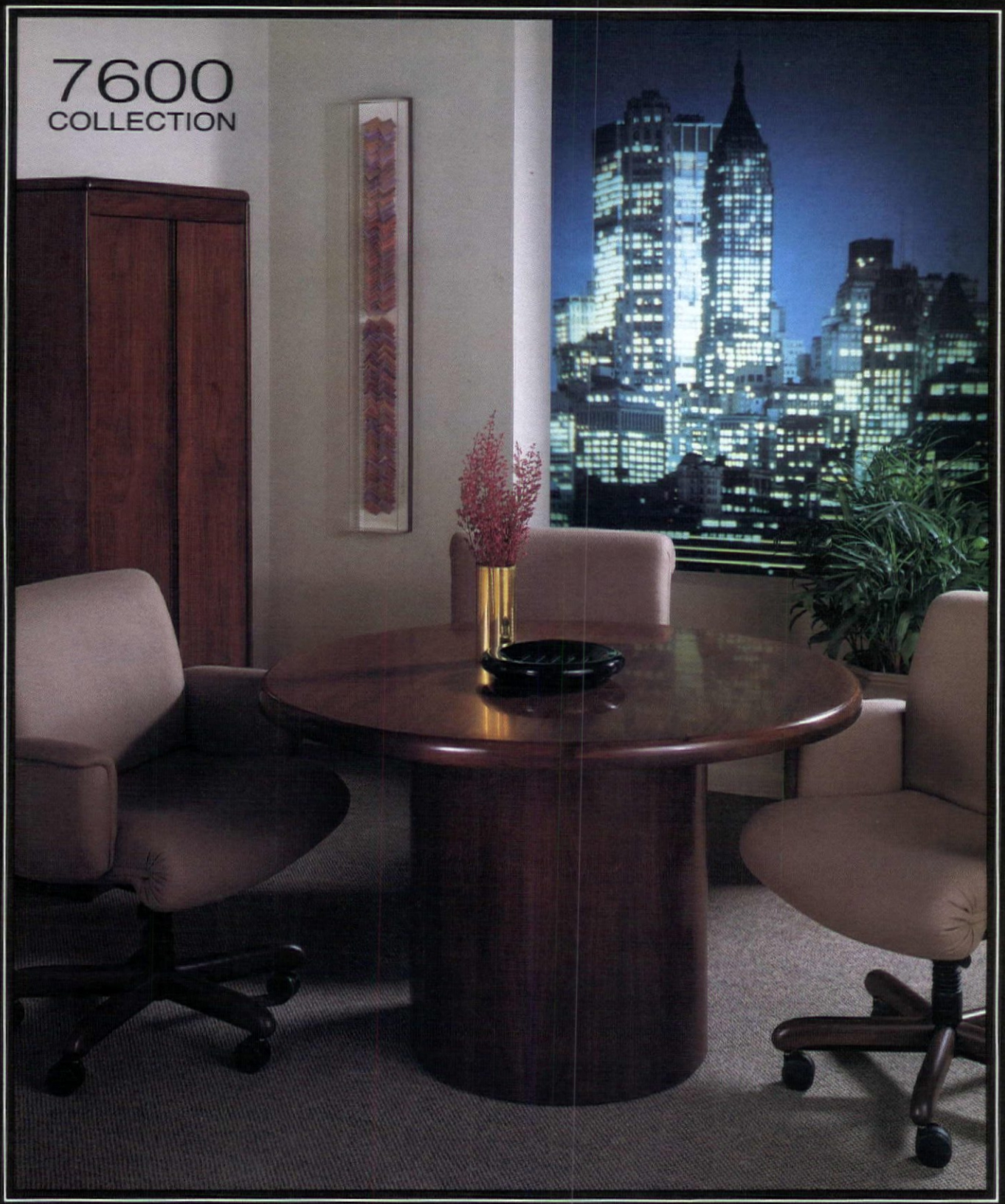

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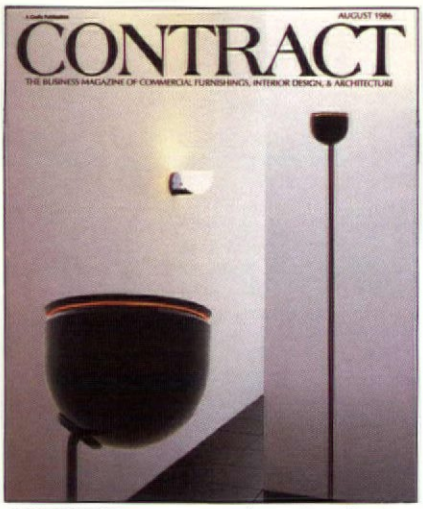

CONTRACT's cover premieres the Flip floor lamp by Koch & Lowy, photographed by Peter Weidlein. Refer to pp. 58 and 60 for details on both product and manufacturer. Special Lighting Directory section on p. 98.

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CONTRACT

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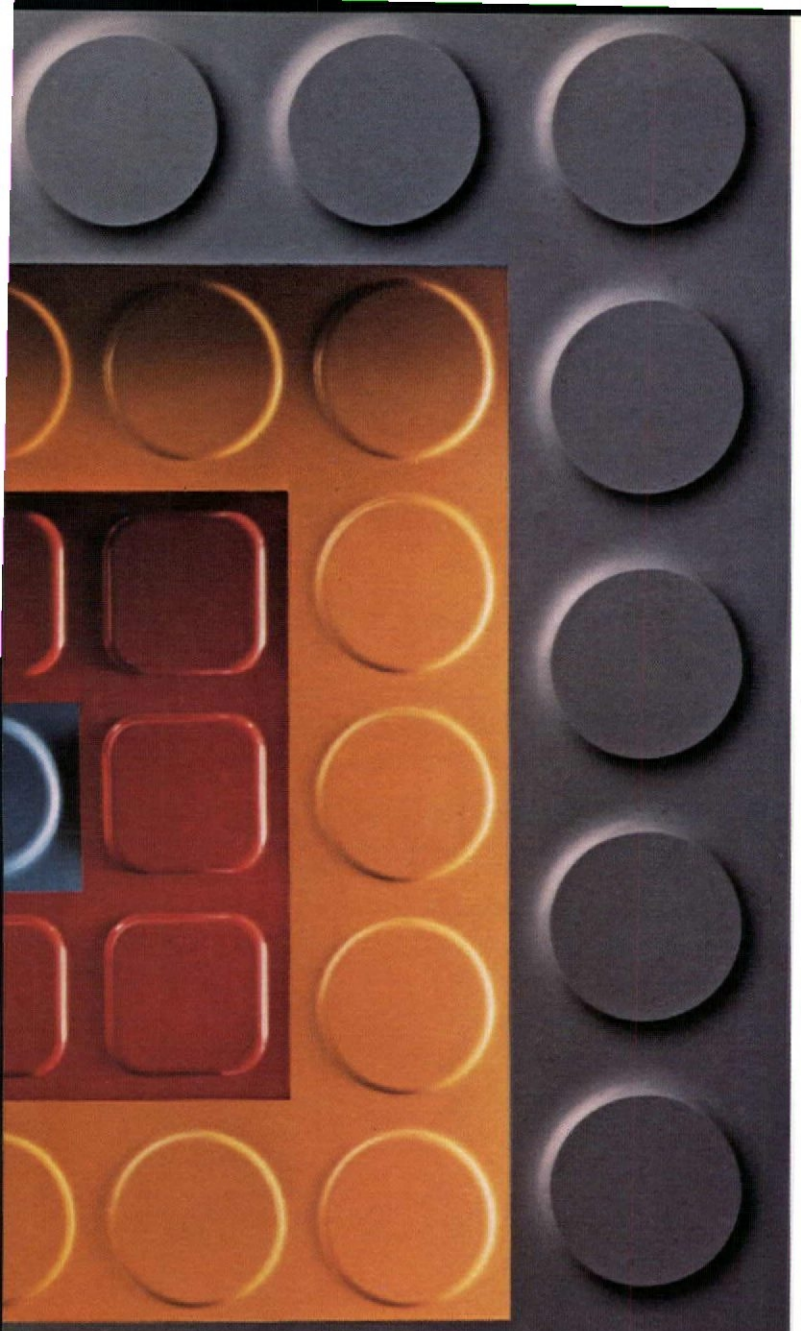

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CONTRACT

Volume 28, No. 8

September: Executive Buyer Edition/Banks has bonus circulation to 5,000 presidents and board chairmen at banks and other financial institutions. Several outstanding installations will be featured, along with a bank furniture and furnishings product review. Also in this issue is our annual Designer's Saturday Preview which includes a special feature on the International Design Center New York, extensive product coverage, plus a map and guide for this annual prestige showroom event in New York City, October 9-11. Previewed are the NOPA Show, October 28-November 2, McCormick Place, Chicago; and CONEXION, October 30-November 1, Atlanta Market Center. Look for bonus circulation of this issue at Designer's Saturday and CONEXION.

October: Executive Buyer Edition/Lodging Industry offers bonus circulation to 5,000 lodging/hotel managers and operators. Coverage includes hotel installations along with lodging furnishings product review. Look for directory of A & D firms specializing in this market, plus profile of a leading hospitality design firm. In addition, issue features "Who's Who in Contract Design/Northeast with breakdown of region's design firms by total square footage designed annually. Also included is show preview of the International Hotel/Motel & Restaurant Show, November 2-5, Jacob Javits Convention Center, New York City.

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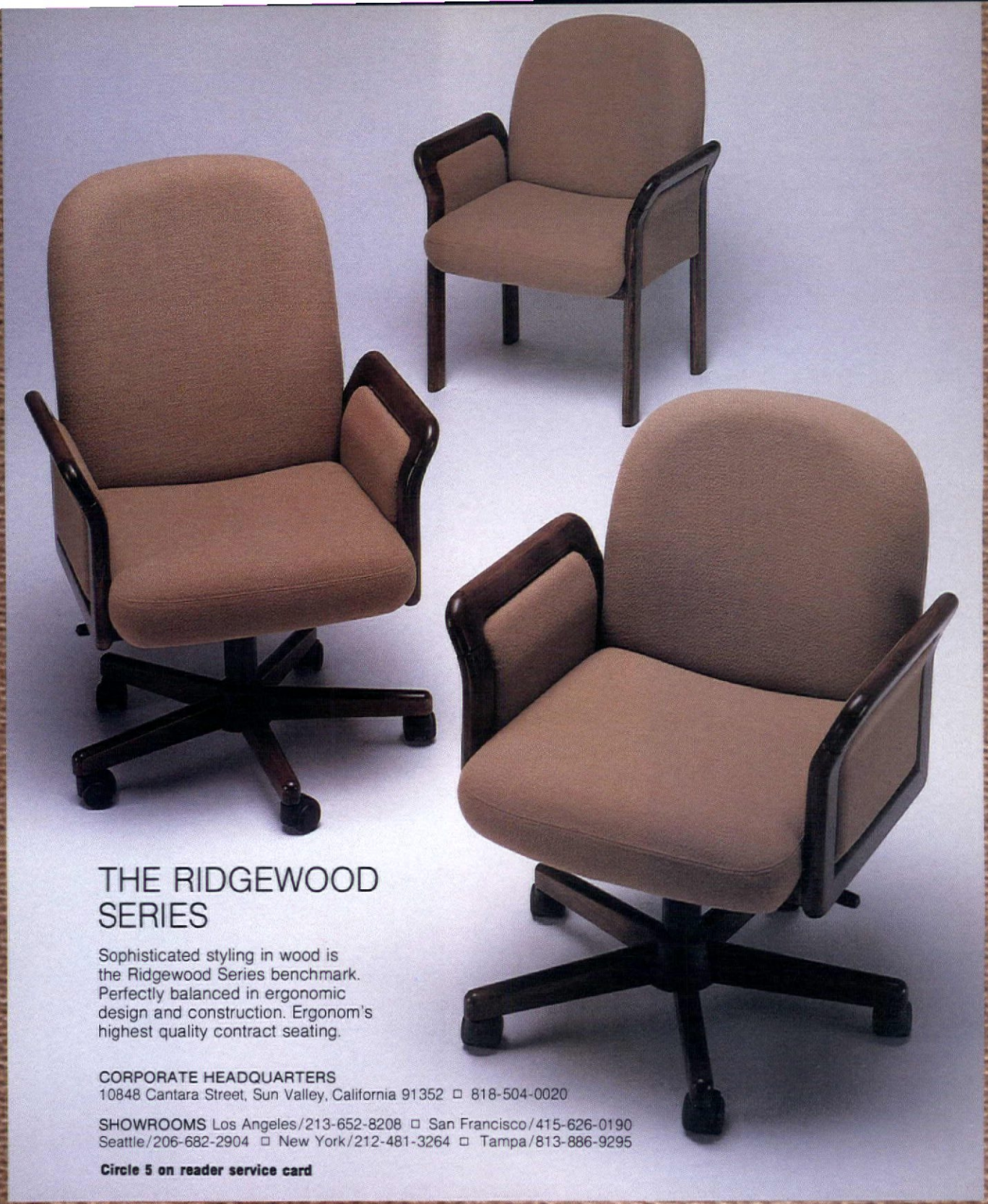

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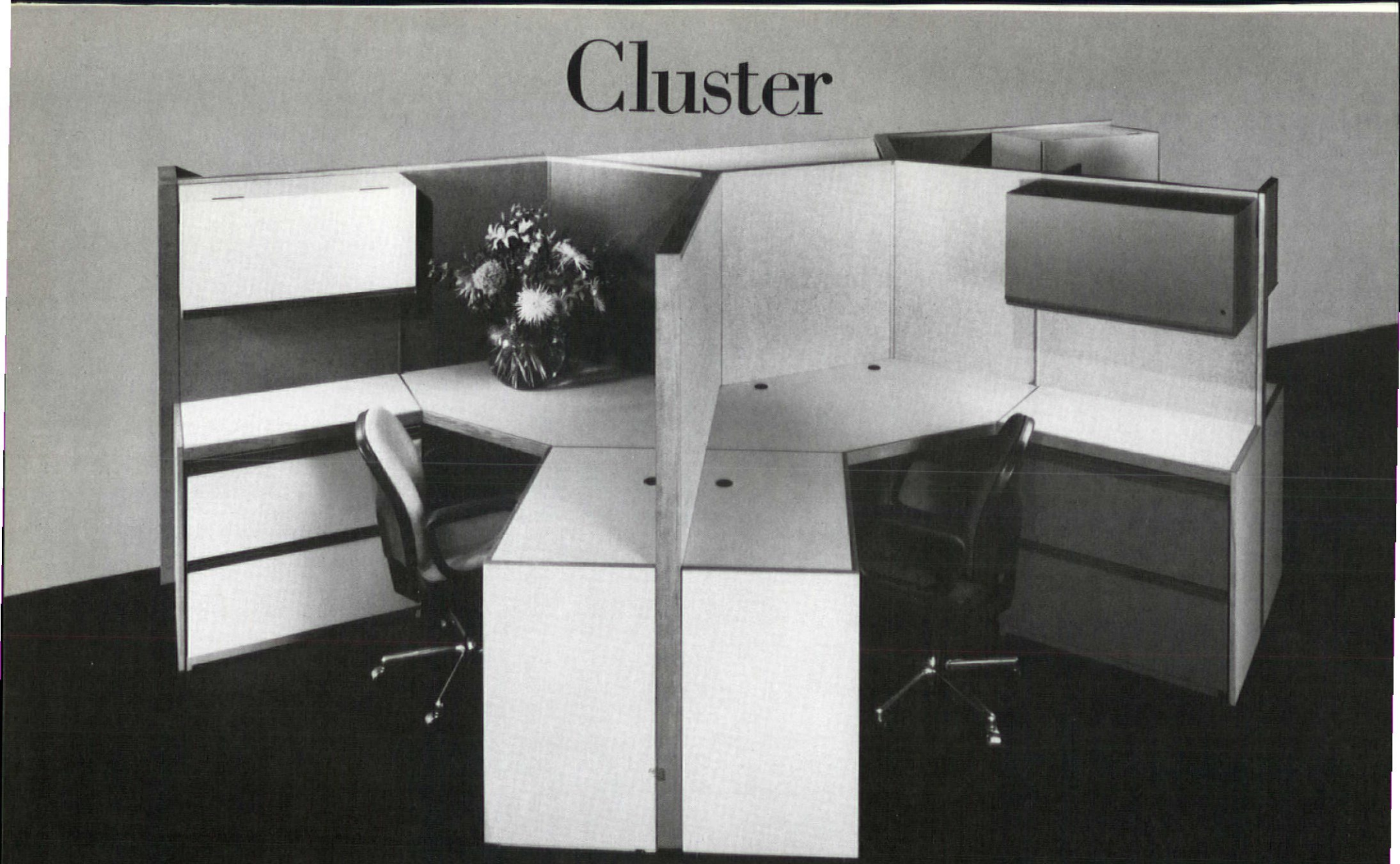

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CONTRACT

COMMENTARY

DESIGNER ASKS ABOUT EXECUTIVE BUYER EDITION

CONTRACT's editors are frequently asked to address industry association groups about how to get published. Whenever possible, editors respond to those requests as an educational obligation to the design community.

Recently, I addressed the Maryland Chapter, American Society of Interior Designers (ASID) in Baltimore, where I referred to the Executive Buyer symbol that appears on eight of CONTRACT's covers. One attendee commented that she was a regular reader of the publication, "but what," she asked, "is an Executive Buyer Edition?"

It dawned on me that not every reader knew about these special issues—eight in all—that have an additional 5,000 end-users in a given discipline added to circulation. In a healthcare issue, for example, 5,000 hospital administrators and end-user executives in charge of architecture and design are added to the readership for that one issue. What that means for design firms published in such issues is that they are being exposed to potential clients, as well as peers.

If you are interested in that type of exposure, send for an editorial schedule and a list of publishing guidelines that will help you in understanding our editorial requirements. Mail your request to CONTRACT Magazine, 1515 Broadway, New York, NY 10036. As advertisements for the New York State lottery proclaim: "You can't win it, if you're not in it!"

Lee Corlin

Co-publisher/Editor

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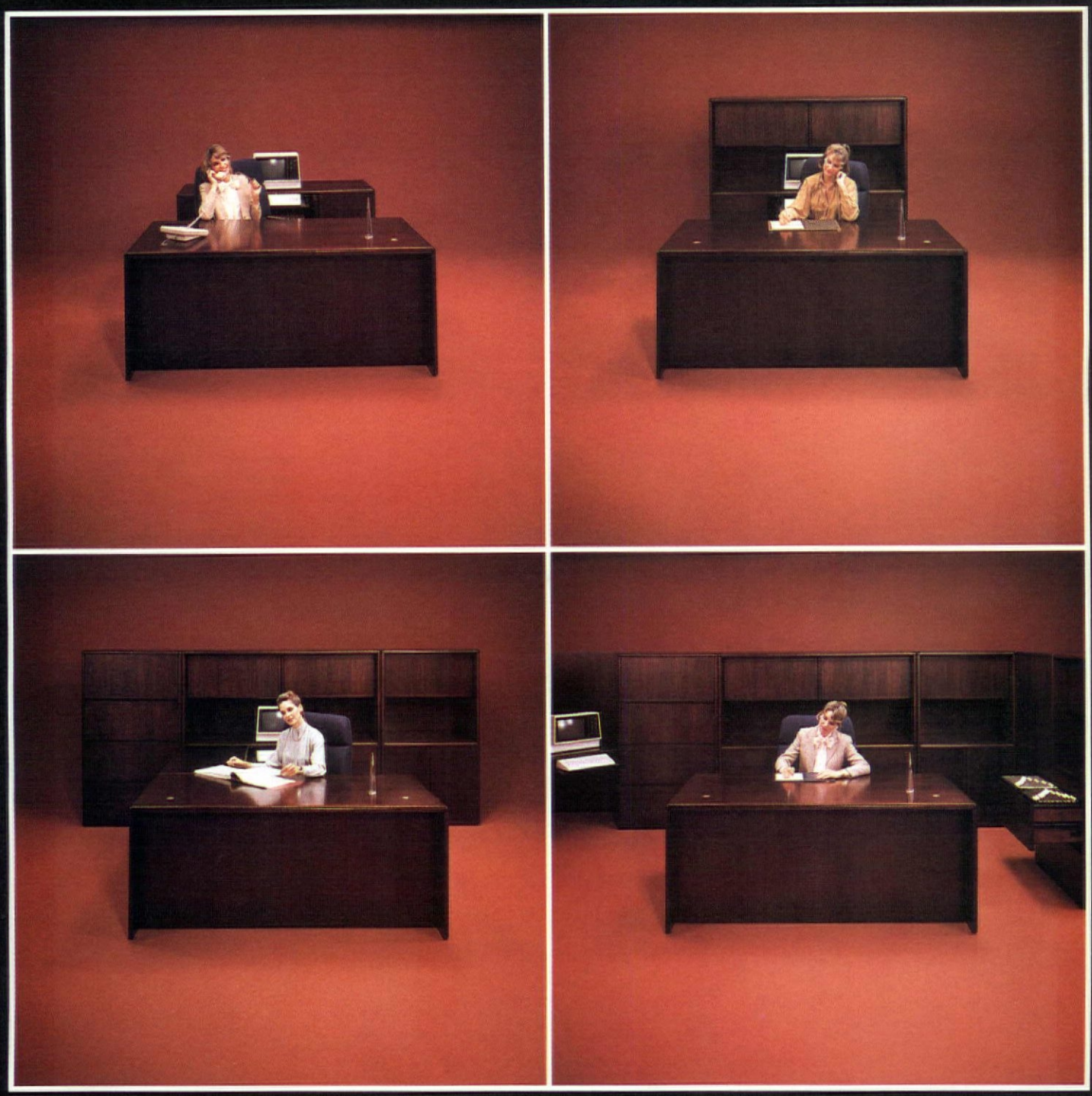

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Sorry he missed the boat

Dear Editor: When I saw the April issue of CONTRACT, I kicked myself for not having submitted our most recent restaurant, Ancora, for consideration.

I would like to thank you for including my firm in your list as a leader in the design of restaurant facilities. It's encouraging to find that even a generalist like myself can work successfully in such a specialized market.

CHARLES BOXENBAUM
Charles Boxenbaum Architect
New York, N.Y.

Terrific April issue

Dear Editor: Thank you for the terrific April issue and the listing in the specialists directory. We are currently working on a dozen or so exciting projects. Please don't hesitate to call us if we can be of any help to you.

GEORGE LANG
The George Lang Corporation
New York, N.Y.

Directory listing appreciated

Dear Editor: Thank you for listing Peter Wolf Concepts in the directory featuring design firms specializing in restaurant facilities. We appreciate your consideration and kindness in making certain we were included in this prestigious directory.

ELIZABETH WAHLQUIST
Peter Wolf Concepts
Dallas, Tex.

Happy to appear

Dear Editor: Thank you so much for featuring our company in your restaurant design issue. I am sure that a magazine of your prestige and quality is deluged with requests for coverage, so we feel especially honored.

LARRY W. WINN
The Winn Corporation
Seattle, Wash.

Picture worth a thousand words

Dear Editor: It is often said that "one picture is worth a thousand words," and you proved it with your April cover on NaugaStat.

We appreciate your interest and sincerely thank you for such a wonderful story.

FREDERICK N. BELYEA
Uniroyal Plastics Co. Inc.
Mishawaka, Ind.

Thanks for editorial coverage

Dear Editor: I want to thank you for the editorial coverage Haller Systems has received from CONTRACT and let you know that we appreciate this support from your publication.

KATHLEEN ISENBERG
Haller Systems, Inc.
Irvine, Calif.

Errata

The following companies were inadvertently omitted from the seating directory which appeared in the June issue of CONTRACT: John Boos & Co., Cole/LBF, Bright Chair, and Vitra.

In the May calendar of events, Design Houston was listed as being held November 7-8 at INNOVA. It will not be held at INNOVA but at the Interior Resource Center.

The article on the history of the Merchandise Mart in Chicago, May issue, incorrectly referred to the Great Northern Chair Company as the Grey Northern Chair Company.

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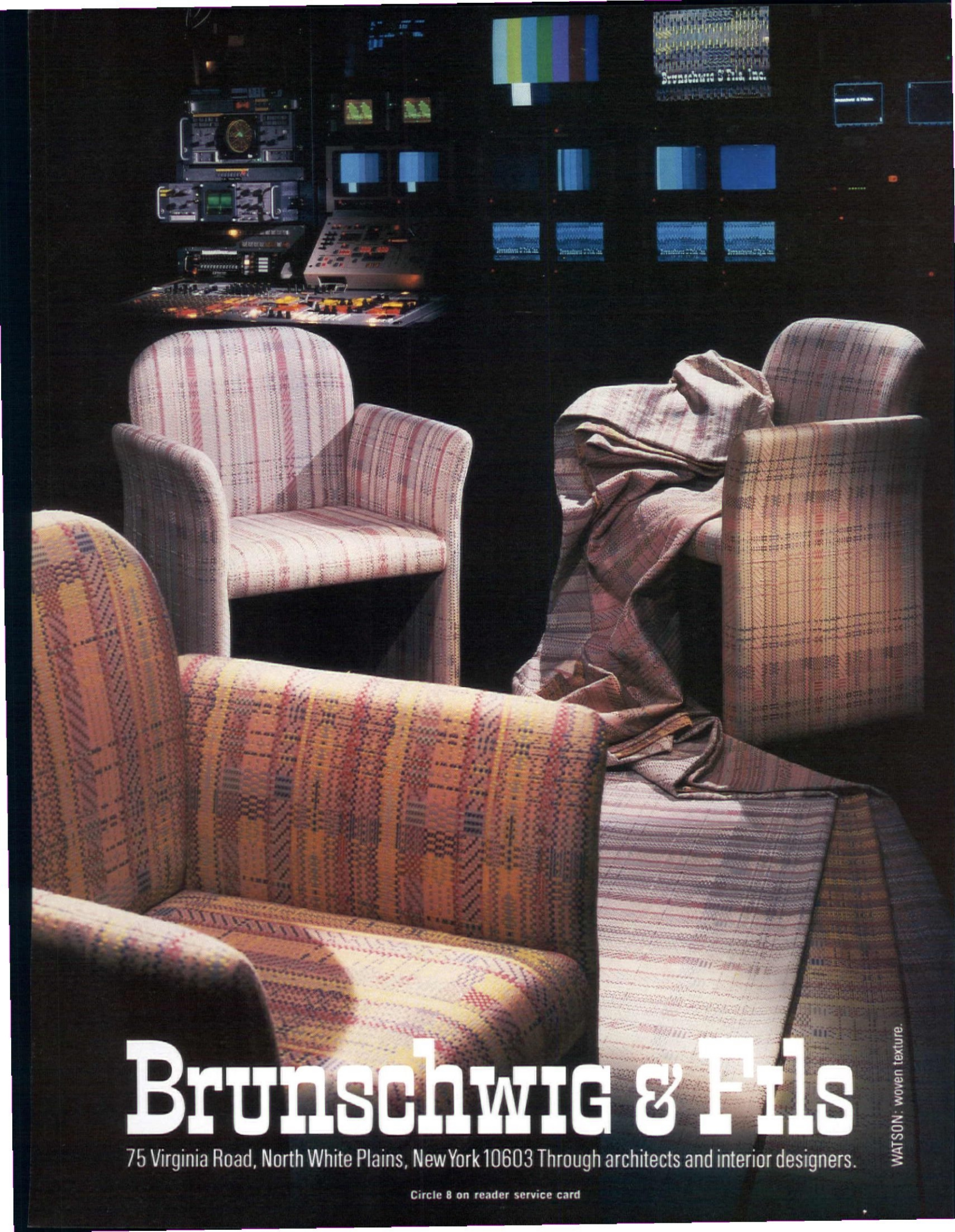

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- Social Hour and Cabaret Seating, 7-8 pm
- Cotton Club Revue Performance, created especially for IMS, 8-9:30 pm
- Music and Dancing, 9:30 pm-midnight

Tables available for advance reservation. Call IMS for invitations that you can send to your clients.

Friday, September 19

Showrooms Open/Product Displays. 9 am-5 pm

Illuminating Emotional Response: Modifying Behavior Through Lighting. With James L. Nuckolls, President, LuxCo Limited & LumenCo Limited, New York. 8:30-9:45 am

Behavioral Impact of the 'Churn Rate', with environmental psychologist Ron Goodrich and FACILITIES DESIGN & MANAGEMENT editor John Salustri. 10-11:15 am

Holograms: Applications for Architecture and Interior Design. Scott Lloyd, Director of Education, Museum of Holography, New York. 10-11:15 am

Special Effects: Designing Magic. Bran Ferren, creator of effects for New York's Palladium and Studio 54 nightclubs, films, Evita and Cats on Broadway, architectural renovations, rock concerts and more. Advance reservations required. Luncheon. 12-1:30pm

Developing A Comprehensive Facilities Management Plan. Panel discussion with experts in the field, moderated by Rick McNeilly, CORPORATE DESIGN & REALTY editor. 1:45-3 pm

The Liability Crisis, addressing the impact of architectural responsibility vs. costly insurance; moderated by Len Corlin, CONTRACT editor. 1:45-3 pm

Exhibitions

Sculptures of Light & Energy, by neon artist Cork Marcheschi and fiber artist Candy Kuehn. In Scholes At IMS, Suite 167.

Miniature Environments, Whimsical Peepholes from Minneapolis College of Art and Design students." In Haworth, Suite 561.

The Architecture of Frank Gehry, opening at Walker Art Center, Sept. 21.

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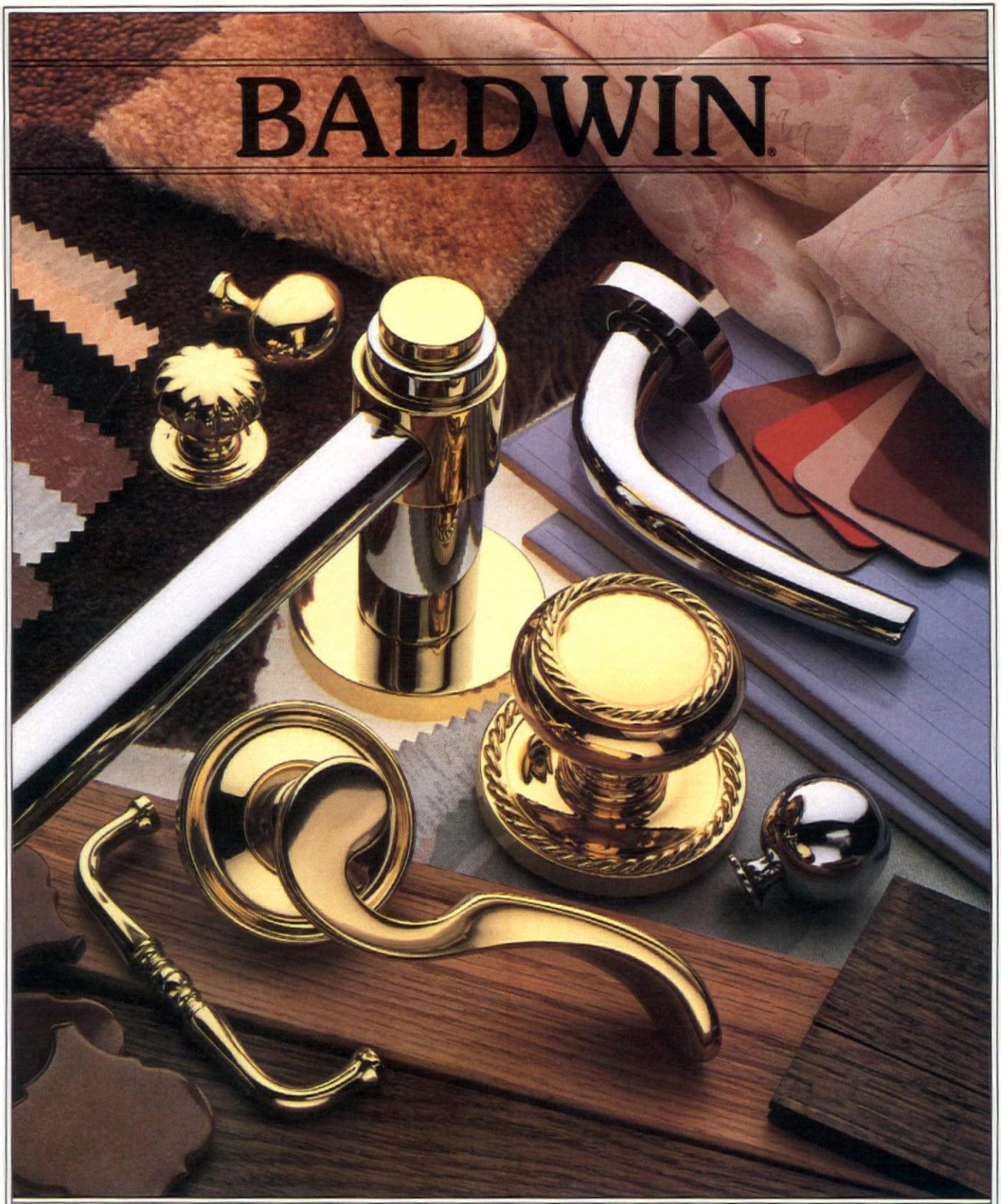

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6th International Orgatechnik '86, Oct. 16-21, boasts 20% rise in foreign participation

Cologne, West Germany—Substantial growth in foreign participation has pushed the number of exhibitors to almost 1,600 at Orgatechnik '86, the 6th International Office Trade Fair, October 16-21 in Cologne. Held every other year, the fair has become one of the largest international shows for all product segments in the office and data processing business. Exhibitors from about 28 countries are expected to attract more than 140,000 trade visitors from home and abroad.

"Compared to Orgatechnik '84, the number of foreign exhibitors will increase by about 20 percent to over 550 firms," says Heinz-Josef Donnermeyer, director, Marketing Department, Cologne International Trade Fair Corporation. "This increase will make it necessary to extend the exhibition space by about 50 percent to over 2 million sq. ft. Thus, Orgatechnik Cologne will be the most comprehensive event for the office and communications business to be held anywhere in the world in 1986."

"Thanks to numerous new registrations from well-known manufacturers from abroad, the international reputation of office furniture exhibits at Orgatechnik '86 will be further strengthened," says Heinz-Josef Donnermeyer, director, Marketing Department, Cologne International Trade Fair Corp.

Ten countries will be represented by 13 official groups, including new ones from Belgium, Italy, and the Netherlands. The United States has the largest participation of foreign exhibitors with more than 120 firms, followed by Great Britain (about 85), and Italy (80). Some of the U.S. firms will again exhibit in an official U.S. group pavilion organized by the German American Chamber of Commerce.

Growth spurs expansion

According to fair officials, expansion is due to an increase in growth at home and abroad in the banking, office systems, data and text processing, and software sectors. For the first time, Orgatechnik will consolidate products for banks and financial institutions into a single area, called the Banking-Mix. Located in Halls 6-8, the Banking-Mix will have an exhibition area of around 162,000 sq. ft. Approximately 150 companies will be included offering a comprehensive display of bank furnishings and fittings, security systems, counters and automatic systems, data processing, and transmission systems for the banking sector.

The Cologne trade fair center faces the cathedral and main railway station on the opposite bank of the Rhine. Orgatechnik will take up over 2 million sq. ft. in the center's 14 exhibition halls.

A special 21,530-sq.ft. display on "Buildings for Banks and Financial Institutions" will present future-oriented solutions for the construction, equipment, organization, and automation of banks. An accompanying international Banking Symposium will be concerned with this theme from a scientific viewpoint with practical applications.

In addition, the display of office furniture is expected to be more comprehensive this year. "Thanks to numerous new registrations from well-known manufacturers from abroad, the international reputation of the office furniture exhibits at Orgatechnik '86 will be further strengthened," says Donnermeyer. Of the total number of firms exhibiting, some 500 are suppliers of office furniture and fittings.

"Safeguard profits by using new office technologies: increase output, reduce costs" is the slogan of the 1986 Orgatechnik Congress held during the show.

Organized jointly with five German office equipment associations under the direction of the Federal Minister of Economic Affairs, Dr. Martin Baemann, the Congress will offer numerous lectures and symposia. Among the topics are problem-solving solutions for optical information storage, ergonomics, office communications, text processing, wide-band communications, telecommunications, Integrated Services Digital Network, data processing, software engineering, data protection, and security. A complete program of events will be available at the show.

For more information on Orgatechnik, contact Hans Teetz, German American Chamber of Commerce, 666 Fifth Avenue, New York, NY 10103; 212/974-8836.

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The Office Environment Company

International Market Square announces 2nd annual design conference

Minneapolis, Minn.—International Market Square, the Upper Midwest's premier design center, is sponsoring a two-day design conference and furnishings exposition, September 18-19 in Minneapolis. Called "Dramatic Effects," the second annual event will examine design and architectural innovations in color, light, space, and form. The latest products from over 1,000 contract, residential furnishings, and accessories manufacturers will be displayed in the center's 200 showrooms.

Carlton Wagner, a nationally-known expert on the influences of color and environmental design (see CONTRACT Color Line, July 1986), is the keynote speaker on Thursday, September 18 at 4:00 p.m. Head of the Wagner Institute for Color Research in Santa Barbara, Wagner will present his research on the genetic, physiological, socio-economic, and geographic differences in color response. An opening night Cotton Club Cabaret gala is also scheduled for Thursday at 8 p.m. More than 200 singers, dancers, and musicians will present a theatrical evening of music, drama, movement and magic.

Friday's program includes six educational seminars led by nationally-known experts. At 8:30 a.m., James L. Nuckolls, IALD, president, LuxCo Limited and LumenCo Limited, New York, presents "Illuminating Emotional Response: Modifying Behavior Through Lighting." Ron Goodrich, R&G Affiliates, New York, and John Salustri, executive editor, *Facilities Design and Management*, participate in a seminar at 10 a.m. which examines the "Behavioral Impact of the 'Churn Rate.' Also at 10 a.m. is a program on "Holograms: Applications for Architecture and Interior Design," with Scott Lloyd, director of education, Museum of Holography, New York.

A luncheon presentation by Bran Ferren, president, The Bran Ferren Company, whose projects have included nightclubs, The Palladium and Studio 54 in New York, major films, and Broadway shows, focuses on "Special Effects; Designing Magic." Rich McNeilly, editor, *Corporate Design and Realty*, moderates a panel that includes Gary L. Grufman, facilities manager, Hennepin County, Minneapolis, and Paul Thone, director of Real Estate, Ramsey County, St. Paul, in a seminar on "Developing a Comprehensive Facilities Management Plan;" at 1:45 p.m. CONTRACT editor and co-publisher, Len Corlin, moderates a seminar on "The Liability Crisis" also at 1:45.

Throughout the conference, a special exhibit, called "Sculptures of Light and Energy," illustrating the collaboration of renowned neon artist Cork Marsheschi and fiber artist Candy Kuehn, will be on display. For more information on "Dramatic Effects," contact Gail Feichtinger, International Market Square, 275 Market Street, Minneapolis, MN 55405; 612/338-6250.

The International Market Square, site of a two-day design conference and exposition, September 18-19, is a renovated factory.

1st Nat'l exhibit for IBD winners at CONEXION

Chicago—An exhibition of winning products from the 1986 IBD/CONTRACT magazine Product Design competition will be introduced at Conexion '86 at the Atlanta Merchandise Mart, October 29-31. For the past 17 years, IBD Product Design Award winners have been announced in New York in conjunction with Designer's Saturday, but the products have never been exhibited.

Award winners will be announced at a special invitation-only breakfast at the Plaza Hotel, New York City, Friday, October 10, during Designer's Saturday. Two weeks later, the awards exhibition will open in Atlanta with an exclusive reception on Tuesday evening, October 28. The exhibit will remain on display in the Atlanta Apparel Mart atrium throughout CONEXION. In addition, CONTRACT magazine will feature the "Best of Competition" winner on its November cover, plus provide exclusive coverage of winners across 28 categories in a special feature section.

For more information on the exhibit or breakfast, contact Rena Berke, IBD, 1155 Merchandise Mart, Chicago, IL 60654; 312/467-1950.

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BIFMA sponsors trade delegations

Grand Rapids, Mich.—The Business and Institutional Furniture Manufacturer's Association (BIFMA) is sponsoring a trade delegation to Orgatechnik '86, October 16-25 in Cologne, West Germany; and a trip to Asia, November 22 through December 6th this year.

While in West Germany, the delegation will spend at least three days at the fair, then travel south along the Rhine to stop in Heidelberg, visit one or two furniture factories along the way, and take the Romantic Road to Munich, the site of the 1986 BIFMA Management Information Conference. Several excursions to neighboring Alpine countries will also be included.

As co-sponsor with the United States Department of Commerce for the trip to Asia, BIFMA's mission is to evaluate the American office furniture industry's trade relations in the Far East. The focus of the visit will be Japan Office '86, an international trade exposition in Tokyo for office furniture, interior environment systems, lighting, furnishings, and design. The exposition will include 60 Japanese manufacturers in over 70,000 sq. ft. in the city's modern Ryutsu Center. Other destinations include Osaka, Japan; Seoul, South Korea; and maybe Taipei, Taiwan.

BIFMA members interested in becoming a representative on the trade missions to West Germany and the Far East should contact the BIFMA office, 2335 Burton S.E., Grand Rapids, Mich. 49506; 616/243-1681.

Wilsonart has joined the search for missing children by putting posters on the backs of its trucking fleet, creating 10 million impressions per year.

Wilsonart trucks display faces of missing children

Temple, Tex.—All 99 trucks owned and operated by Ralph Wilson Plastics Company, manufacturers of Wilsonart brand decorative laminates, are now carrying posters showing a missing child's photo and name, with a toll-free phone number.

The program was developed in conjunction with the National Center for Missing & Exploited Children, Washington, D.C. The posters, which are mounted on the truck's back panel, will be changed periodically. The first poster is of 12-year-old Angelica Gandara of Temple, Tex., which also is the headquarters of the company.

David Hundley, marketing manager, Decorative Laminates, says that signs on average over-the-road trucks create about 10 million impressions per year and on an in-city truck, about 16 million impressions. The Wilsonart fleet is on the road 24 hours a day, seven days a week, delivering the company's products from its four plants to its 14 regional warehouses and more than 150 independent distributors across the country.

Smith Metal Arts & McDonald Products merge

Buffalo, N.Y.—Smith Metal Arts and McDonald Products Corporation, two office accessory manufacturers located in Buffalo, recently merged operations. The two companies will remain as separate divisions for now, but combined sales are projected to surpass $20 million in 1986.

"This is a logical marriage of two important and successful local firms," says Daniel R. Donaldson, former head of Smith Metal Arts and now president and C.E.O. of the merged firms. "We both have extensive traditions of producing high quality products."

Both divisions plan to retain existing work forces and basic management systems. The new merged firm's officers are as follows: William K. Donaldson, chairman (formerly with Smith Metal Arts); Daniel R. Donaldson, (formerly with Smith Metal Arts) president and C.E.O.; Frank V. Herr (former president, McDonald products), executive vice president; and John S. Alevras, executive vice president and C.O.O (formerly with Smith Metal Arts).

IDCNY to establish Architectural Products Resource Center

New York—The International Design Center New York (IDCNY), has announced plans for an Architectural Products Resource Center in Center One of its complex. Designed by Stephen Lepp Associates, New York, the 15,000-sq.-ft. Resource Center will offer modules of varying sizes for the exhibition of architectural products.

By leasing a section at IDCNY, producers of architectural products can share the expense of a common space and also benefit from being part of a design center. Knowledgeable personnel will staff the Resource Center to demonstrate and discuss products on display and to forward inquiries or orders on a daily basis to manufacturers.

"The Architectural Products Resource Center at IDCNY will provide a much needed home for this industry," says Emmett L. Dineen, president, IDCNY. "The designer who comes to the Center to shop for interior furnishings will certainly check out the latest in architectural products."

50% of Orleans Plaza, Chicago, is leased

Chicago—Almost 50 percent of Orleans Plaza, a renovated 200,000-sq.-ft. office/showroom and retail building just down the street from The Merchandise Mart here, is leased. According to Gary Goodman, president, Goodman Realty Group, project developers, contract tenants with showroom or office space include: SunarHauserman, Harter, Halcon, Centercore Systems, Patrick Carpet Mills, Bradley Lamps, Ernst & Associates, and Creative Dimensions.

"A lot of momentum is building for Orleans Plaza," says Goodman. "We just signed Business Interiors, one of the largest Steelcase dealers in Illinois and have four more contract manufacturers ready to sign leases also."

In addition, several design firms have space in the building. "We have become a full contract furniture facility with manufacturers, dealers, designers, and architects," he adds.

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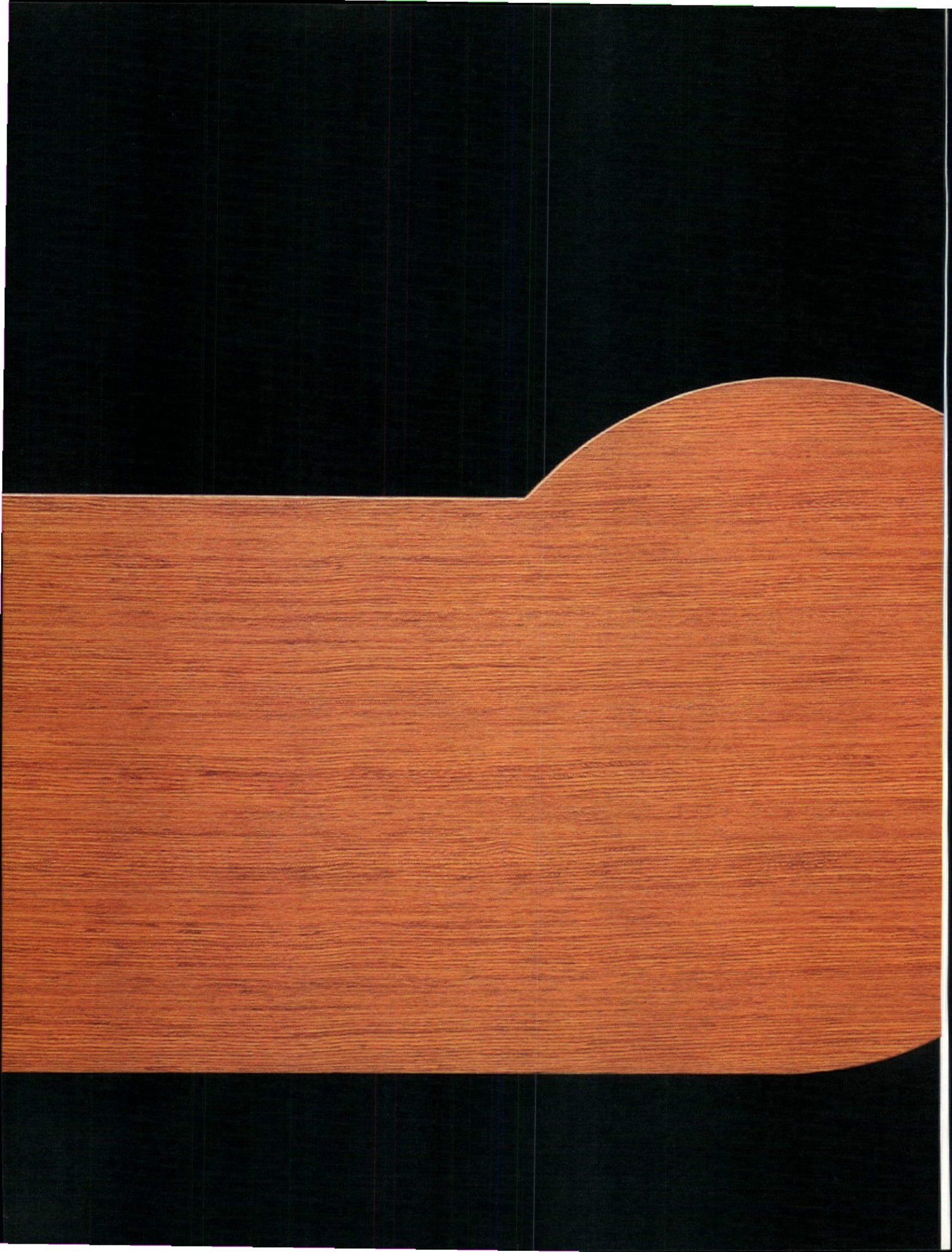

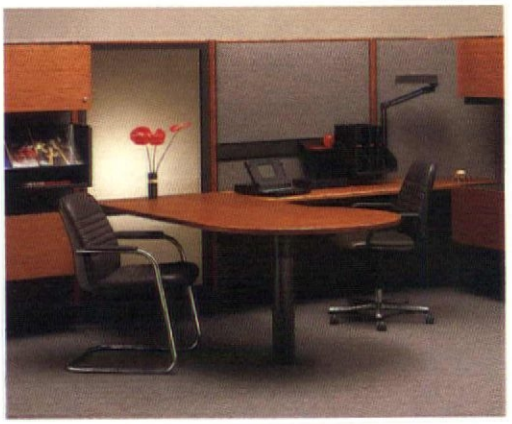

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Expansions: Planned Expansion designs addition to March of Dimes hq

Planned Expansion Group, White Plains, N.Y., has been retained by the March of Dimes Birth Defects Foundation to design a 35,000-sq.-ft. addition to its 70,000-sq.-ft. national headquarters located in White Plains, N.Y. . . . **Garcy Corp.** is adding 24,000 sq. ft. to its manufacturing facility in Piedmont, Ala. for the production of Garcy's Image Plus modular wall system . . . Construction has begun on Steelcase's 470,000-sq.-ft. corporate development center in Gaines Township, Mich. Designed by **WBDC Inc.,** Grand Rapids, the facility will house marketing, product development, and commercialization process divisions . . . **Atelier International** has added a 40,000-sq.-ft. facility in Huntington Station, N.Y., devoted to the manufacture and stocking of Al's line of interior designer lighting from Italy, and to its Bellini System of desks and workstations . . . **Davis Furniture Industries,** High Point, N.C., has completed the third addition to its Conference Table division.

Circle 17 on reader service card

Who Reps What: Loewenstein/Oggo names 3 rep groups

Loewenstein/Oggo, a Pompano Beach, Fla.-based seating manufacturer, has named three new groups to represent the company's lines in various areas: **Commercial Design Products,** Florida; **New England Design Products,** Maine, Connecticut, Rhode Island, New Hampshire, Vermont, and Massachusetts; and **Design & Architectural Products,** Washington, Oregon, Idaho, and Alaska . . . **George and Frances Davison Inc.,** located in the new Boston Design Center, will represent fabric manufacturer **Carolyn Ray Inc.** in upper New York State, Canada, and the greater Boston area . . . **Kährs,** a Swedish manufacturer of hardwood flooring, plans to establish a new U.S. headquarters office in San Francisco and its first regional sales office in Kimberton, Penn. . . . **Wamsutta Doblin Jacquard Fabrics,** Morganton, N.C., has appointed **Mike Shelton** as sales representative, joining **Bud Frosh** in covering the Southeastern region from Virginia to Florida . . . **National Ceramics West Inc.** has appointed six new reps: **Tony Sterino,** Northern Illinois and Chicago; **Jeff Klawitter,** Southern Illinois; **Irwin Orleck,** New England; **Bud Henderson,** Arizona and New Mexico, **Ron Holman,** Washington and Oregon; and **Tim Ryan,** Missouri, Kansas, Iowa, and Nebraska . . . **Specmark Inc.,** Farmingdale, N.Y., has been named a dealer for **Intrex Furniture, div. of Habitat International** . . . **Gregson Furniture Industries** is now represented in Illinois and Wisconsin by **S&S Associates,** Rockford, Ill., and in the metropolitan New York area and northern New Jersey by **Dick Cantwell Inc.,** Midland Park, N.J.

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Competitions: Design a work space for young people

• **The first annual Work Space competition,** "Design a Work Space for Young People," asks designers and architects to create a work space for a young person at home, school, a library or a parent's workplace. Co-sponsored by Work Space, Limn Company and the Institute of Business Designers, Northern California chapter, the contest has a June 1987 deadline. Contact Limn, 821 Sansome, San Francisco, CA 94133; 415/397-7471.

• **The first Los Angeles Prize competition** sponsored by the L.A. chapter of the American Institute of Architects (AIA) will award $10,000 for a design which addresses certain architectural topics of world-wide importance. Judges include two Gold Medal and two Pritzker Prize winners, plus author Ray Bradbury. The competition's theme is "Visions of Architecture in the Year 2010." Judging will take place in October. Contact Los Angeles Chapter/AIA, 8687 Melrose Ave., Suite M-72, L.A., CA 90069; 213/659-2282.

• **Resources Council Inc. is accepting entries for its 1986 Roscoe Awards** honoring product design in 27 categories. Roscoe winners will receive a Tiffany-designed crystal prism at an awards presentation/dinner dance in December in New York. Any interior furnishings product in the categories which was made available for sale between June 1, 1985 and July 31, 1986 is eligible for entry. Contact Resources Council Inc., New York Design Center, 200 Lexington Ave., New York, NY; 212/679-9500.

• **The Building Owners' and Managers' Association of Greater New York** (BOMA New York) is seeking recommendations for its 1986 Awards for Excellence program. Categories are new construction, modernization/restoration, and civic betterment. Winners may be buildings or organizations. Nominations should be sent by August 31 to Ms. Julie Gibouleau, executive director, BOMA New York, Suite 4008, The Woolworth Building, 233 Broadway, New York, NY 10279; 212/267-8640.

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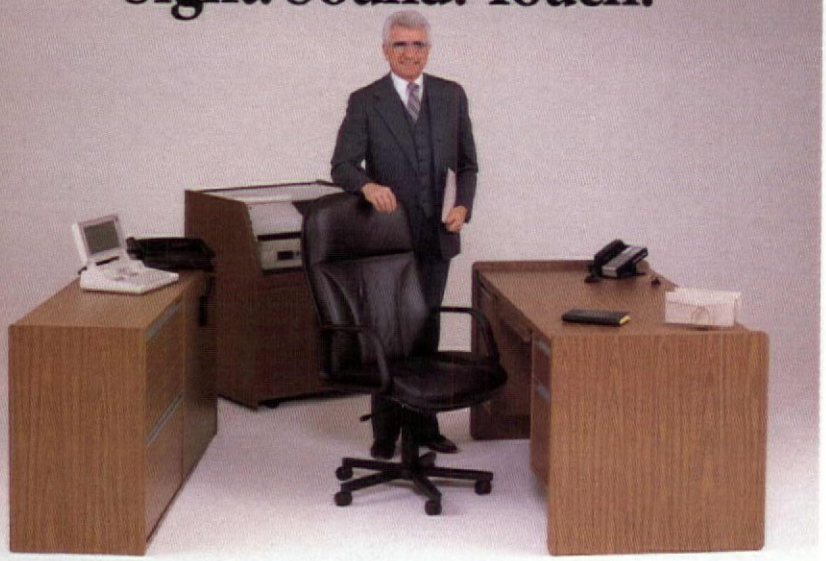

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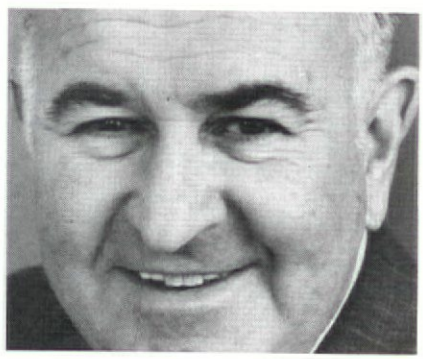
Designer's Saturday founder wins award



New York—*Fred Seeman, president of Helikon Furniture, has been given the Roland Gallimore Award by the Interior Design Council (IDC) of Philadelphia for his role in founding Designer's Saturday 19 years ago. In its 16 years of existence, the IDC has given the award only four times.*

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Acquisitions: Howe Furniture acquires Waring Industries Inc.

Howe Furniture Corp., Trumbull, Conn., has acquired **Waring Industries,** a Stamford-based manufacturer of cabinets for the healthcare field. The new organization will be known as "Lamco Inc., a Howe company" . . . **Litelab Corp.,** Buffalo, N.Y., has completed the purchase of the **Silverline Lighting Division** of Silverline Building Products Inc., Middlesex, N.J. . . . **American Contract Designers Inc.** (ACD) has acquired the interior design firm **Integrated Design Associates** (IDA), Los Angeles . . . **Coloroll,** based in England, has acquired **Wallmates Vinyls,** now a Coloroll Group Company . . . **Burlington Industries** has signed a merger agreement with **C.H. Masland & Sons** . . . **Hunter Douglas Inc.,** Miami, has purchased **Dixie Vertical Industries,** Miami. Both are window covering manufacturers.

***New York**—Winners of the AFD Scholarship for Excellence in Interior Design display their awards. Shown (l. to r.) are: Richard Aarons, AFD president; Andi McBridge, winner, honorable mention; Samuel Aarons, AFD C.E.O. and scholarship sponsor; Deborah Wecselman, scholarship winner; Patricia Phillips, Parsons assistant chairman, environmental design; Brent Leonard, winner, honorable mention; and Ted Cohen, AFD exec. vice president. Not shown is scholarship winner Robert Welborn who was absent from the presentation. AFD Contract Furniture is a New York-based commercial office furniture dealer.*

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New Assignments: Greenwell Goetz designs Northrop

Northrop Services Inc., a division of Northrop Corp., has retained **Greenwell Goetz Architects** to provide space planning and interior design services for 15,000 sq. ft. of office space in its new facility in Sterling, Va. Greenwell Goetz has opened a 2,000-sq.-ft. office in Tysons Corner, Va. . . . **Robison & Associates,** Coral Gables, Fla., has been commissioned by the Financial Federal Savings and Loan Association to provide interior architecture services for a new branch in Pembroke Pines, and renovations to offices at Miami Lakes and Lincoln Road Mall . . . Construction has begun on the 180,000-sq.-ft. Emporium Capwell Department Store, Newark, Calif., designed by **Architects Pacifica Ltd.,** Newport Beach, Calif. . . . **Marshall Clegg Inc.,** a San Antonio-based commercial and office furnishings company, recently completed furniture selection, acquisition, and installation services for the remodeling of Mission Road Developmental Center's offices, San Antonio . . . **Beyer Blinder Belle,** N.Y.-based architects, will renovate Bard Hall, a 125,000-sq.-ft. dormitory at Columbia University . . . **Curtis Cox Kennerly** has been selected by the Pennsylvania State University to design its new Continuing Education/Development Center . . . **Nichols Design Services,** a Ft.-Lauderdale-based planning and design firm, been selected by the Florida Business Centers as planners and designers for commercial projects, including The Exchange, a 167,000-sq.-ft. office building in Ft. Lauderdale . . . Ryder Systems, headquartered in Miami, has commissioned **Susan Lachance Interior Design,** Ft. Lauderdale, for interior design and space planning of its executive offices . . . **Williams Trebilcock Whitehead,** Pittsburgh, is redesigning and renovating 50,000 sq. ft. for Blue Cross of Western Pa. in Pittsburgh . . . The Greenway/Ramada Renaissance Hotel in Richardson, Tex., will be designed by **Richard Pedroza Associates,** a full-service firm located in Los Angeles.

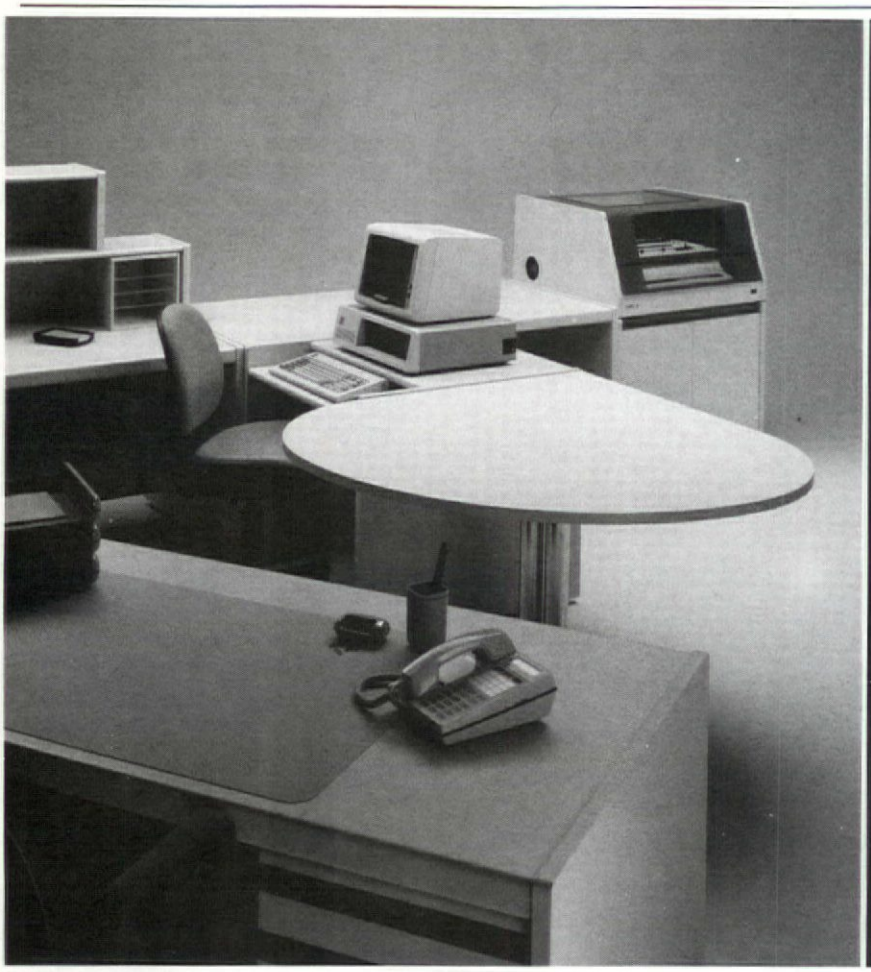
Design New York 1986 is set for Oct. 8-11

New York—Design New York 1986, the third annual international design market sponsored by Resources Council Inc., will be held October 8-11 in New York.

More than 100 designer sources are expected to participate. Early registrants include Brueton Inds., China Seas, Cy Mann Designs, Lee Jofa, Karl Mann Associates, John Stuart/John Widdicomb, Plexability, and Scalamandre. Each participant will introduce at least one new product.

Activities include behind-the-scenes visits to factories and showroom seminars.

For more information, contact Resources Council, 979 Third Ave., New York, NY 10022; 212/752-9040.



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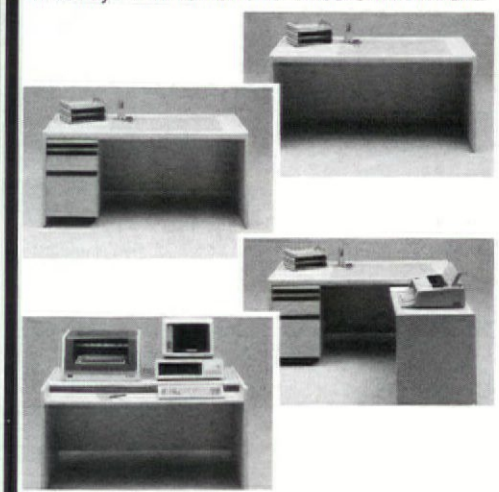

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'Golden Triangle' opportunity for N.J. dealer in Washington, D.C. branch operation

Restoration of an historic row-house project was an ambitious undertaking for Arbee Associates, New Jersey-based dealer, in carving out its first branch operation in the heart of Washington, D.C.'s "Golden Triangle."

The Washington downtown showroom, located at 1818 N St., N.W., is actually one of two recently opened area facilities, the other being a 22,000-sq.-ft. warehouse off route 270 in Gaithersburg, Md. Together, the two sites will enable Arbee (with annual sales in excess of $23 million) to increase revenues while carving out a strong niche market in the capital and surrounding counties.

Extensive research preceded Arbee's commitment to expanded operations and contributed in particular to design of the new showroom which typifies local architectural character while also appealing to tastes and targeted requirements of the city's design community.

Arbee's charting of the Washington area market disclosed that the fastest growing segment of local business was comprised of companies employing fewer than 100 employees, and having strong interest in conventional furniture product. A major portion of the customer base consists of firms in the research, consulting, and legal services fields.

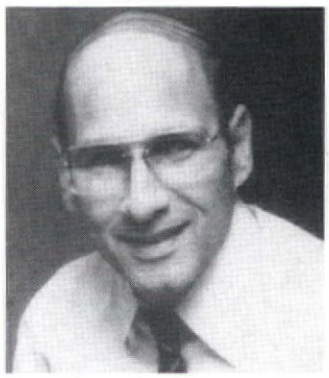
Maximum office growth is currently occurring along two corridors in suburban Washington, Arbee studies revealed. The Northwest (Route 270) area in Maryland's Montgomery County and the Southwest (Route 66) area in Virginia's Fairfax County are both experiencing rapid development in office complexes and related service facilities.

Arbee's location in Gaithersburg (Northwest quadrant) and in the downtown area will capitalize on this spiraling growth.

Fast-growing market

Notes Arbee president, Howard Berkowitz, "The Washington area was chosen by us because it is one of the fastest growing markets in the country. After five years, it is conceivable that we may be doing between 25 and 33 percent of our annual volume out of the Washington office."

Appealing to the local design trade, Arbee contracted Architectural Interiors, Washington design firm, to plan its 3,000-sq.-ft. showroom. When planning began, designers were confronted with some interesting challenges in execution of the interior plan. In addition to two floor lines present in the facility's existing row of townhouses, a third was created by a new brick and glass high-rise built behind the historic facade. The level change was approximately 3 ft. from the lowest level to the highest.



A 3,000-sq.-ft. showroom (top) gives Arbee Associates' president Howard Berkowitz a foothold in the Washington, D.C. market.

"In addition," notes Rod Mitchell, director of design, Architectural Interiors, "There are three different fenestrations. Wall elevations have three different kinds of window penetrations."

An overall white/gray neutral color palette, zolotone wallcovering, stainless steel railings, semi-opaque scrim dividers, and fabric-covered wainscot panels act as a backdrop to this dealer's line of Steelcase, Stow & Davis, Kittinger, Helikon, Brayton, and Cumberland product, among other manufacturers.

Interestingly, Architectural Interiors designed the space from the perspective of a design firm/client using the facility. Natural light permeates an area devoted to review of plans; three conference rooms are available for one-on-one client sessions. One is equipped with black-out shades that transform the space into an audio-visual facility for presentations. Fourth-floor quarters for Arbee are currently busy servicing the needs of client Prudential Home Mortgage for a project of over 50,000 sq. ft.

How will the Washington area operation differ from Arbee's New Jersey headquarters? Says Berkowitz, "We plan to sponsor a lot of 'lunch and learns'—receptions held during non-billable hours. In addition, our intent in Washington is not to compete with designers, but rather to offer a support service for them."

Part of that role will consist of providing computerized services that interface with the equipment and software of A & D clients. Berkowitz notes that he is currently working with Steelcase's electronic price list, thereby generating a lot of interest in computer interface.

Arbee's Washington computer will have access to the one in Union, N.J., which handles everything but payroll. Union's headquarters will move to a new 50,000-sq.-ft. site in December.—*R.W.*

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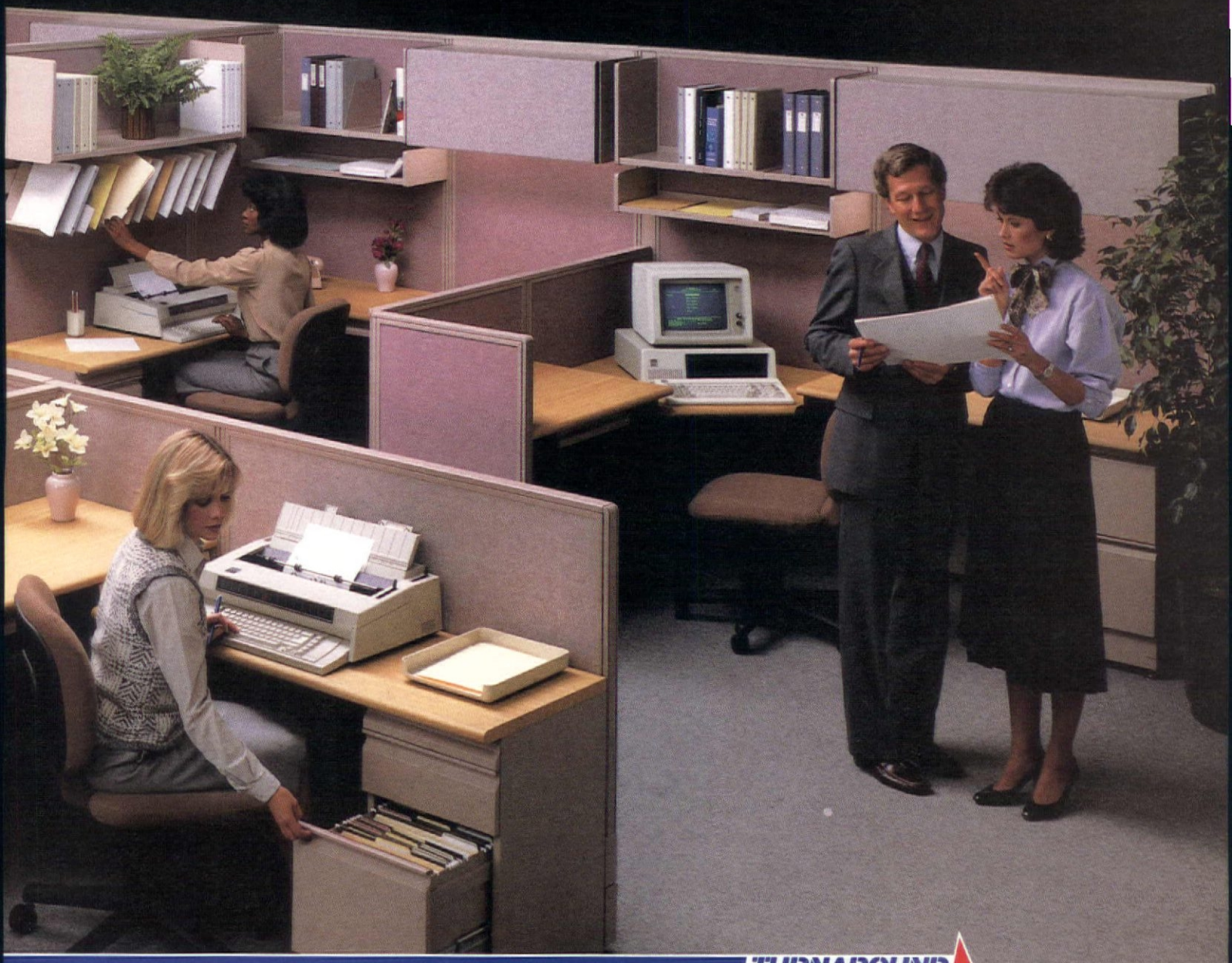
panel concepts



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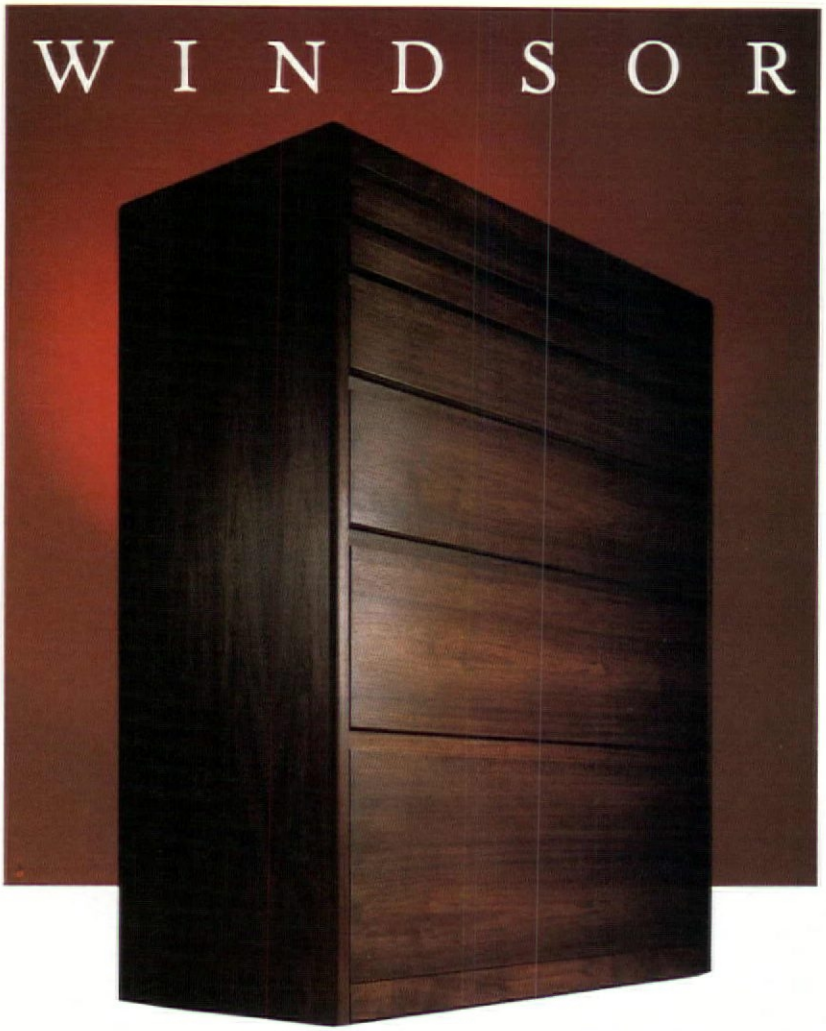

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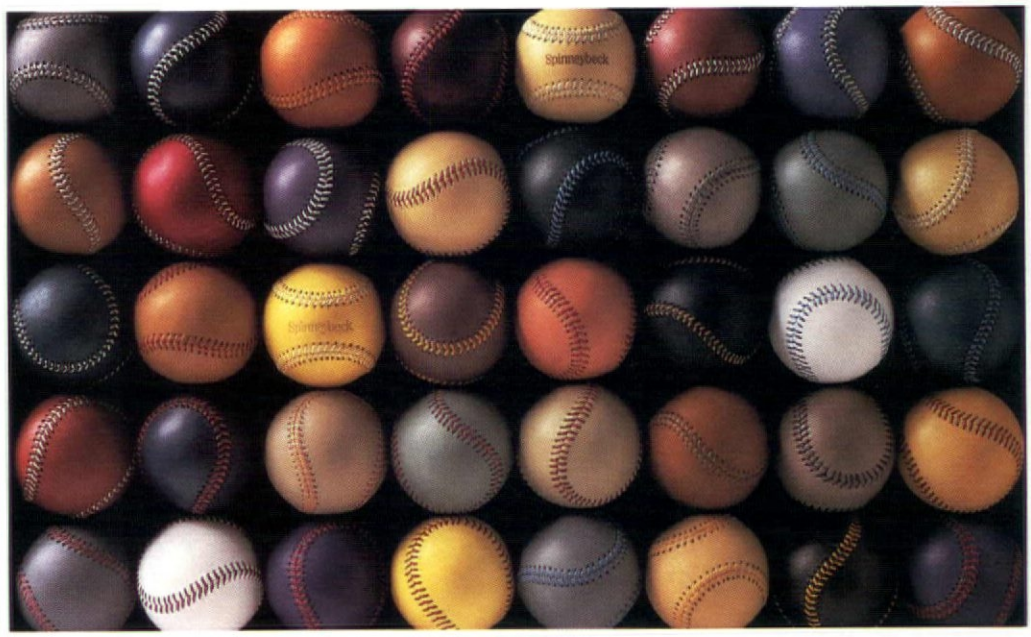
By Sara O. Marberry

'Best of NEOCON' introductions go beyond just a new palette

Increasing interest in color over the past several years has spawned a proliferation of new color applications on contract furniture, fabrics, and finishes. At NEOCON this year, attendees were dazzled by color in almost every showroom they visited. Indeed, it has reached a point where introductions of new or updated color palettes are not really news in this industry anymore. What is news are those new products which challenge or inspire designers and specifiers to use color in innovative ways in contract interiors.

This column is devoted to products introduced at NEOCON which fall into this category. The choices are totally subjective, based on CONTRACT editors' best judgement of interesting color application. Since there is so much to see at NEOCON, it is conceivable that some outstanding products could have been missed. On the other hand, a few of the products reviewed here reflect general trends in the industry which may be offered by more than one manufacturer. These trends include: coordinating fabric and finish programs; colored woodgrains and metals on systems furniture and chairs; custom color design; multicolored fabrics and carpets that give the illusion of texture. As far as color itself goes, some primaries are still lingering from last year, but cleaner, brighter mid-tones and pastels are emerging to contrast with darker neutrals. Combinations of black and red, black and white, and black and ivory were most prominent in showroom displays.



Spinneybeck's baseball promotion (above) was used to show a wide range of color options in leather. Taupe colored folders were specially designed by Wright Line (below) for its new color-coded filing system.

Durkan Patterned Carpets stole the show with its new Electri-Dye fluorescent carpet pattern. A patented process allows the company to dye any combination of colors for an interesting "blacklight" effect in hospitality interiors. Leather

(Continued on p. 40)

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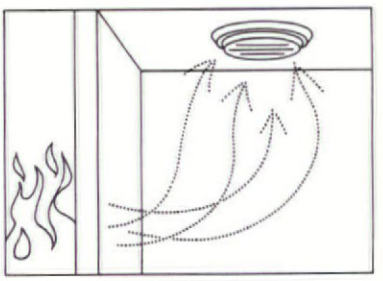

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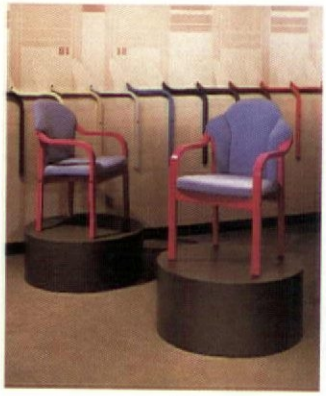
Making your color count

(Continued from p. 37)

manufacturer **Spinneybeck** tossed out 7,000 colored baseballs as part of an aggressive marketing campaign to promote its extensive product offering and exciting palettes. Of most interest are eight new mid-tonal colors introduced in the Ducale Velour suede-like leather line, plus a yellow that has been added to the La Prima line of top grade pure aniline leather. Besides introducing 20 new shades for its Color Trends collection, **Formica Corporation** also came out with a new laminate called Lacque Metallique. Imported from France, the product is a special one-of-a kind sheet that is produced by crystallizing metallic flakes in the laminate before pressing. When a color is applied in the process, the result is a sparkling, rich-looking surface material.

Kimball Office Furniture Co. introduced the Avenue chair in 11 different models, each with unique back stitching details. Thirty-one colored finishes are offered for the chair's wood frame, including natural finishes, translucent color stains, and stain sheen opaque shades. Just for fun, **Artec,** a division of Kimball, put a patterned, tinted laminate desk top on one of its systems displays—what a great alternative to traditional solids! **J&J Industries** was test-marketing a new printed polyester panel fabric developed by Michigan-based CommercialMates. An innovative concept for the industry, custom colored or printed carpet can be matched to panel fabric. Hundreds of possible color combinations are available on the new Eccentric Table series from **Kinetics.** Designed by Paolo Favaretto, the legs feature a crescent-shaped outer support wrapped around an inner band of color. Designers can specify both inner bands and outer crescents in 24 different colors.

Buhk 100 Seating introduced by **All-Steel** has a wide range of metallic finishes for chair frames that were developed to blend with the company's Core Four colors. Four neutrals and two soft hues add a special sheen to the chair's comfortable aura. A new finish was being test-marketed which, unlike the metallic epoxy paint used for the other colors, is a transparent paint applied over polished aluminum that gives off a special glow. At **Steelcase**, a new integrated collection of fabrics and finishes for the Sensor chair was introduced. These include five deep shell and base colors, plus five new patterns comprising over 40 upholstery choices. With names like Vintage, Reflections, Fanucci, Festival, and Broadway, each pattern is a striking medley of color and texture. **Wright Line** introduced a new color-coded filing system as part of its DataFile line. Based on research to determine colors that can be distinguished even by those who are color-blind, the system features an alignment of color labels to create color-bands in readily recognizable patterns. A unique taupe colored folder developed by Wright Line does not compete for attention with the color-coded bands and allows greater accuracy and visual comfort. Finally, Textura from **Westinghouse,** is a new panel fabric designed by Jack Lenor Larsen. Four different surface treatments made by a patented "stamp" process are available in 16 colors and styles. Because of its unusual ridges, Textura's color and surface looks different in varying degrees of light. It appears to change color and shape at different times of the day.



Kimball

Steelcase

Kinetics

Interesting color introductions included All-Steel's range of six finishes for its new Buhk seating (above); Festival, part of Steelcase's new fabric and finishes collection (top); an exciting palette for Avenue, a new chair line from Kimball (top); and color options for Kinetics Eccentric Table (above).

MOVEABLE FEAST.

The assignment: Redesign a decades-old Pullman sleeper into a rolling hotel for business travel.

The media: WILSONART Color Quest™ decorative laminates and Decorative Metals.

The designer: Thomas J. Bolin, ASID, Planning & Design, Inc., Minneapolis.

Bolin comments: "WILSONART surfacing products offered me both the color and surfacing finish choices and the easy-care, hard-wearing characteristics I had to have to pull off this assignment.

"I needed a comfortable, luxuriously appointed interior that wouldn't feel confining despite the space limitations (of an 85′ x 10′ car), while meeting the unusual functional requirements of outfitting a moving, smoke-spewing train. WILSONART gave me the solution."

Thomas J. Bolin, ASID
Planning & Design, Inc., Minneapolis

The dining/conference area (photo below) set the Art Deco design referent used throughout the car. The visual expansion is created with a color progression of Mauve Mist to Wildrose to Amethyst gloss decorative laminates on the inset ceiling.

The same palette forms table tops and decorative inlays on Northsea-clad cabinets, with gloss Black accents.

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By John S. Marshall

Lighting World 4 is largest ever; show makes West Coast debut

A strong future for metal halide lamps in contract use, continued dominance of compact fluorescent fixtures, and the strengthening of international ties among lighting professionals distinguished Lighting World 4, held recently in Los Angeles.

The largest show to date attracted more than 11,000 specifiers and 3,000 manufacturers' representatives, a total attendance increase of 20 percent over last year's show in New York. Exhibit space also expanded by 5,000 sq. ft. to 60,000 sq. ft., accommodating 400 display booths.

Sponsored by the International Association of Lighting Designers (IALD) and the Illuminating Engineering Society of North America (IES), the show was aimed at architects, lighting designers, engineers, interior designers, consultants, distributors, contractors, facility managers, and educators. Interior designers comprised the largest segment.

David Van Buren, an interior architect who is a partner with CHS Planning, New York, attended the show for the first time and found a fixture he needed for a project. "I wasn't looking for lighting for a specific application," he says, "but I was impressed by an ambient light fixture which uses compact fluorescents, and I specified it for the lobby of my office building upon returning home."

When Van Buren attends next year's show at the Jacob K. Javits Center in New York, he would like to see more manufacturers' reps speak the language of design. "Some of them concentrated on lumens and other technical information, while my questions were of a more general nature," he says.

Questions on a variety of lighting topics were fielded by more than 30 professionals who participated in 14 seminars, attended by hundreds of listeners. More than 700 attended "What's New in Light Sources," a panel discussion featuring John Briody, North American Phillips Corp.; David Krailo, GTE Products Corp.; Terry McGowan, General Electric; and John Hofmann, Osram Corp.

Hot topics included metal halide improvements that will lead to a greater number of halide fixtures in the coming year; new super-compact sizes for PL fluorescent lamps; new halogen lamps of lower wattages to replace incandescents; and the unveiling of a high-pressure sodium lamp that reportedly provides better color rendition than low-pressure sodium.

Fixtures both new and established competed for attention on the showroom floor, where booths formed 13 jam-packed aisles. There was more decorative lighting than in previous years, much of it Italian-influenced, if not actually imported from Italy. New products being shown for the first time were frequently billed as "NEOCON previews," in deference to the Chicago show which ran one month later.

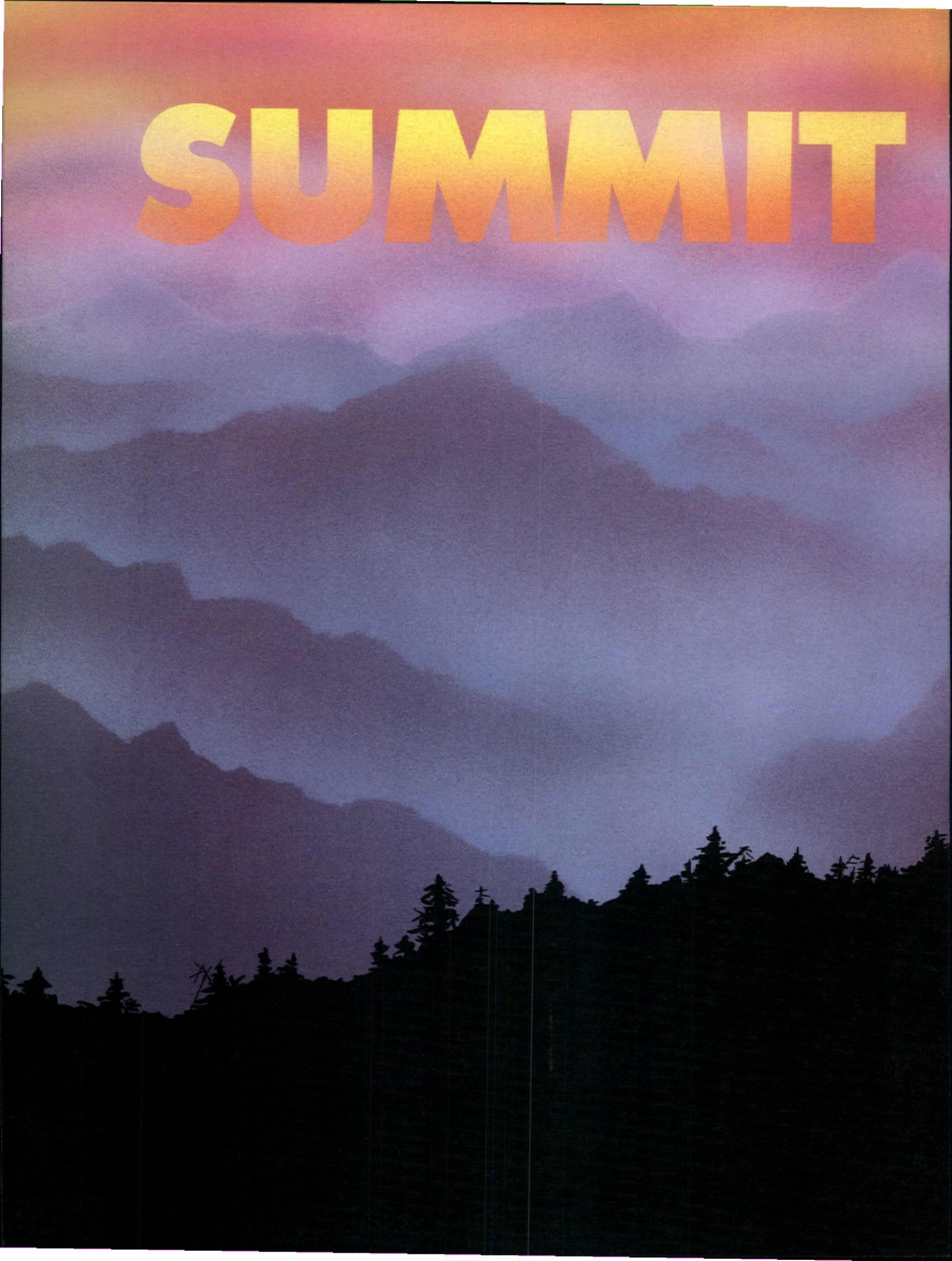
Two such previews were shown by Nessen Lamps, New York: the Sintheto collection of incandescent, halogen, and fluorescent light fixtures, designed by Ferdinand Porsche; and the Nessen Picture Light, a halogen fixture that attaches to a picture frame.

Peter Wolf, Nessen vice president, notes that Lighting World provides lighting manufacturers with a greater cross-section of specifiers than NEOCON, where the focus is primarily on furniture. "One big difference between furniture and lighting manufacturers is that the latter sell a little of their products to many different kinds of customers. We don't see as many engineers or lighting designers at NEOCON."

Figures were not available

(Continued on p. 46)

Howard Hughes' Spruce Goose, the world's largest airplane in the world's largest dome, was lighted by Imero Fiorentino. He described his design at a Lighting World 4 evening event.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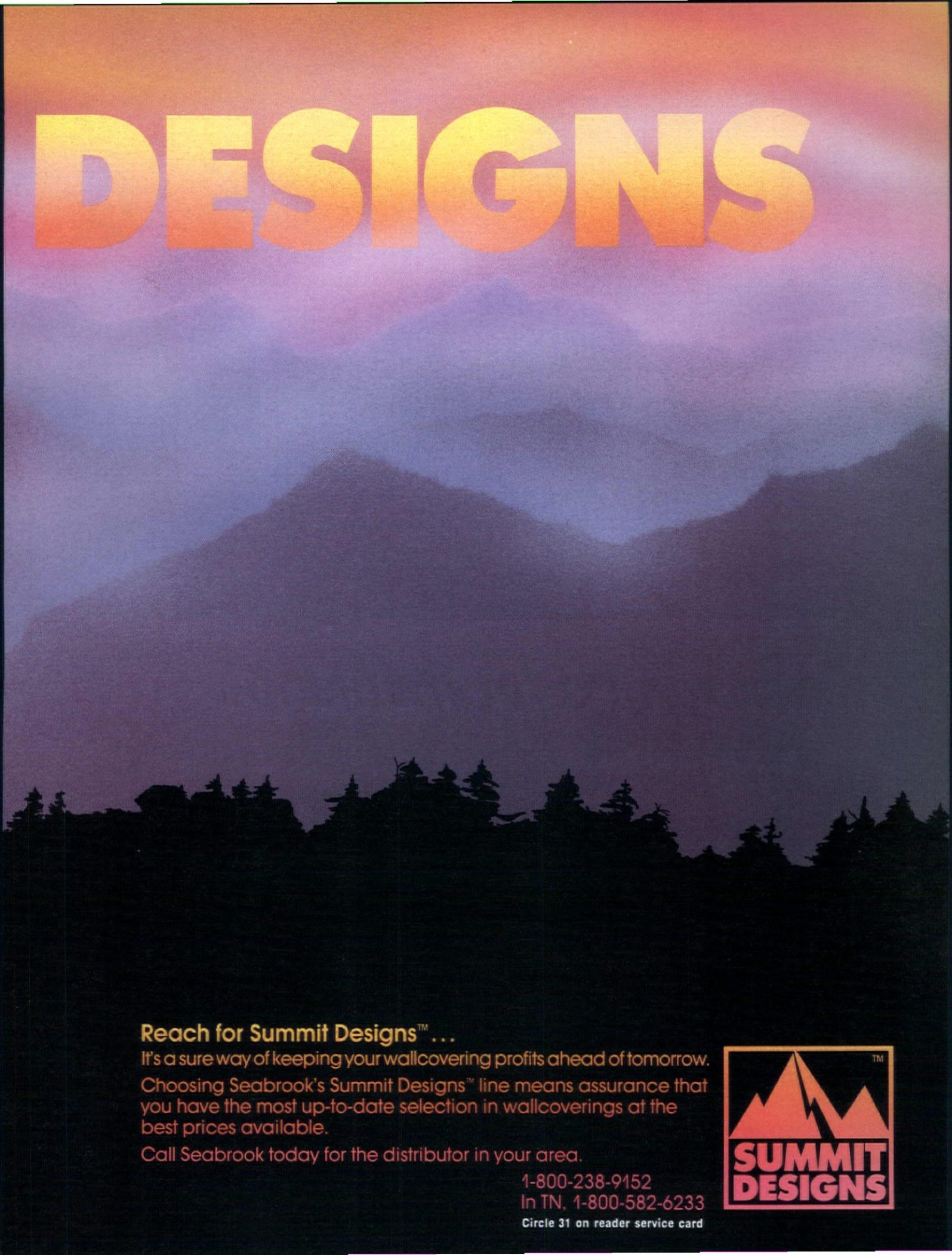

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International participation up

(Continued from p. 43)

at press time, but there were more attendees from around the world than ever before, including professionals from France, West Germany, Italy, Denmark, Japan, Belgium, England, Austria, the Netherlands, and Canada. The consulates of Germany and France sent representatives for observation, as they are considering sponsoring government booths at future shows to gain exposure for their lines.

Yin and yang of design

The show kicked off with an opening breakfast at which a representative of Mayor Tom Bradley's office proclaimed the week of May 11 Lighting Week. Charles Moore, FAIA, noted architect and leading proponent of the California school of design, spoke on daylighting. Narrating a slide show of projects from around the country, he stressed the need for designs that pay greater attention to users' comfort as a "yang" to the "yin" of less hospitable designs of decades past.

The exhibit floor at Lighting World 4 accommodated 400 exhibitors in 60,000 sq. ft. of space. "Many Lighting manufacturers don't have showrooms," notes Jeff Milham, IALD, program chairman. "Lighting World is the only place to see certain fixtures and sources in use."

An evening Lighting World highlight featured Howard Hughes's Spruce Goose, the world's largest airplane in the world's largest dome. Lighting designer Imero Fiorentino, Imero Fiorentino Associates, New York, discussed his lighting design for the plane, which has a wingspan of 320 ft. and stands about eight stories tall. Static white light illuminates graphic exhibits on one side, while on the other, a palette of blue, amber, red, and white lights is manipulated in a repeating five-minute cycle. The project uses 450 fixtures and runs at least 10 hrs. a day, year-round. (The plane flew once in 1947.)

Lighting World 5 will take place May 11-13, 1987, at the Jacob K. Javits Center in New York (the show will alternate between east and west coast from now on). As of this writing, 300 companies have bought 56,000 sq. ft. of space, about 75 percent of the space originally allotted.

Information on next year's show can be obtained from National Expositions Co. Inc., 49 W. 38th St., Suite 12A, New York, NY 10018; 212/391-9111.

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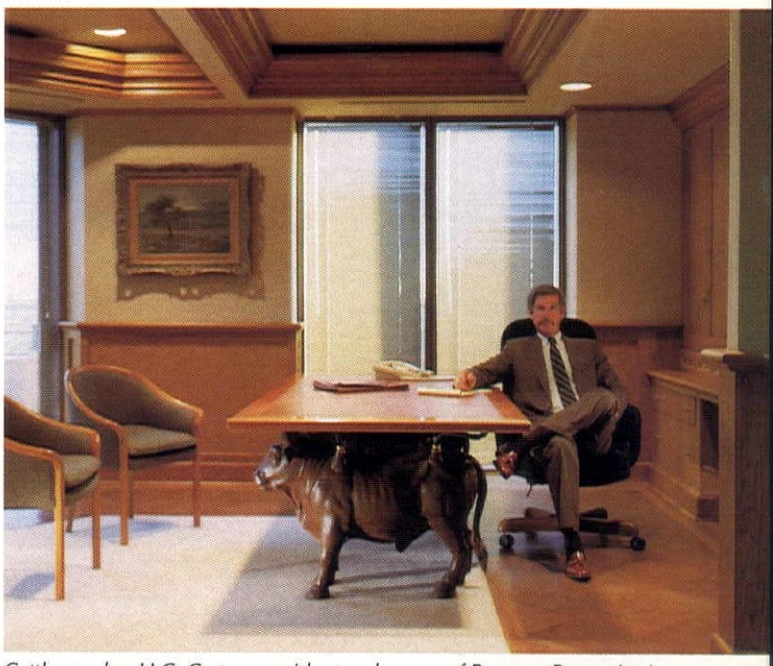
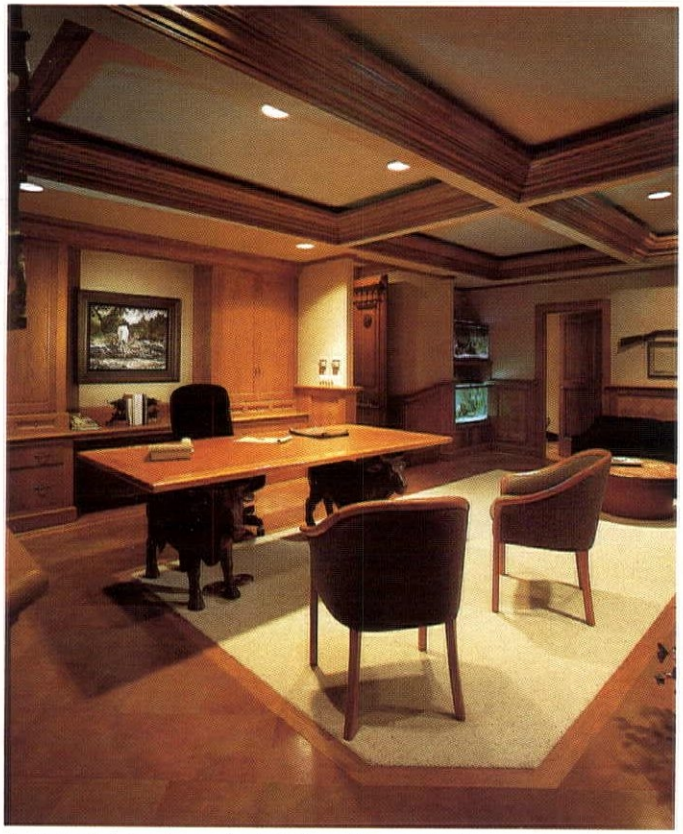
Quality materials give sophistication to Texas office

In Texas, they do things big, but in the case of H.C. Carter's office, they also do it with style. This Austin businessman has an office that makes TV's J.R. Ewing's (of "Dallas" fame) look plain. The president and owner of Paragon Properties and Carter Investments (a real estate brokerage firm and development company, respectively), rejected two different design schemes before hiring Jim Wallace of the Bommarito Group in Austin, Tex., to work on his personal office in the firm's headquarters building.

"Jim and I talked for many hours about what I wanted," recalls Carter. "He was able to correctly analyze my desires and create an office that bridges my business and personal lifestyle." Carter, who is a cattle rancher in his spare time, also is an enthusiastic Texas history buff and avid Western art collector. "I wanted an office that would be sophisticated, but not look like an art gallery," he says. And, as Carter puts it, he wanted to avoid the "traditional look of a Texan with the Longhorn on the hood of a Cadillac."



Cattle rancher H.C. Carter, president and owner of Paragon Properties in Austin, Tex., thinks his office provides a bridge between his personal and private life.



Antique Belgian doors, leather floor tiles, and oak parquet panels are a few of the quality materials used in Carter's office that attract visitors' attention.

Wallace was able to achieve this by integrating quality materials with Carter's personal collection of Western artifacts. Two antique Belgian doors provide an overscale entry into the office. Quarter-sawn oak parquet panels featured in the doors are also in the wainscot. Wallace used wool fabric to upholster walls above the chair rail and in coffered ceiling sections.

Suede leather provides wainscot material in the entry foyer where a Western saddle once owned by Dale Evans is displayed. Leather floor tiles with an oak border surround a tight loop wool carpet. The table desk is bordered in cherry, inlaid with leather that matches the floor, and supported by two cast-iron bulls that were originally supports for a French country butcher shop cutting block. Carter's own Western paintings and sculptures, plus a rifle previously owned by Butch Cassidy complete the look of this Texas-style office.

"I have gained quite a reputation around town for the uniqueness of this office," states Carter. "Most people who come in here are intrigued by some aspect of it, whether it be the leather floors, checker-board-patterned wood, or the custom desk. It provides a good conversation opener in a business situation."—*S.M.*

SOURCES

Chairs—Hiebert, Edward Axel Roffman. **Sofa**—Brayton. **Fabric**—Arc-Com, London Marquis. **Leather wallcovering and floor tiles**—Spinneybeck. **Carpet**—Bigelow. **Desk top**—J.C. Design. **Pedestal and coffee table**—J.C. Design. **Cast iron steers and doors**—Whit Hanks at Treaty Oak.

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Summitville's Quarry Tile, shown above, is extruded to provide a tough, durable surface that's fireproof, dentproof, fadeproof and highly resistant to stains. It's easy to maintain and keeps its good looks for years. Even in heavy traffic areas like lobbies, restaurants and shopping malls.

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And like our furniture, our service is always dependable. Brown Jordan Rattan – reliable people with more than 60 years' experience in the contract marketplace. Plants in California and Virginia.

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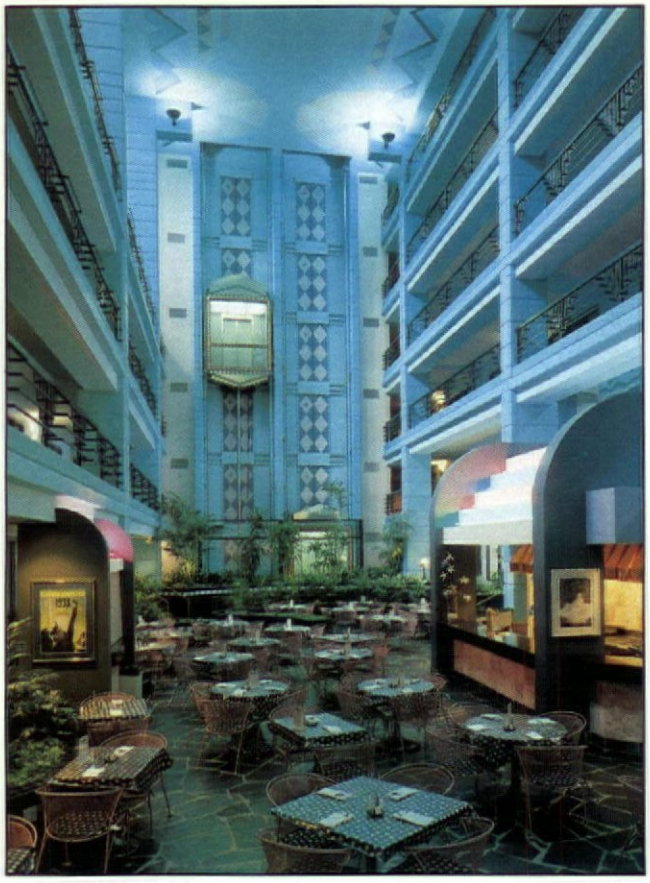
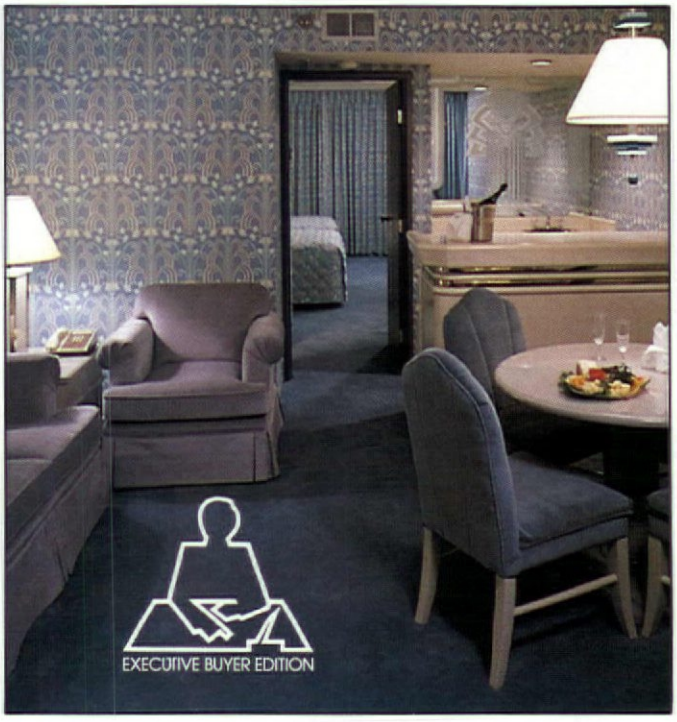


Coming In October CONTRACT...



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October CONTRACT's Lodging Industry "Executive Buyer Edition" delivers interesting, fact-filled reading to you and 34,000 other specifier/buyers. Issue features focus on the latest products for use in state-of-the-art hotel/motel installations as well as other subjects of interest to all-contract decision-makers!

Hotel/Motel Installations—The latest projects designed for this market are explored both pictorally and via feature articles.

Hotel/Motel Furniture/Furnishings Review—Product introductions geared to this industry, including cut, bevelled and sculptured glass products.

International Hotel/Motel & Restaurant Show—An early look at the event, to be held in New York City, November 2-5.

Who's Who In Contract Design/Northeast—11th annual census of contract specifiers/architects/designers—who they are, the work they're doing.

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CONTRACT

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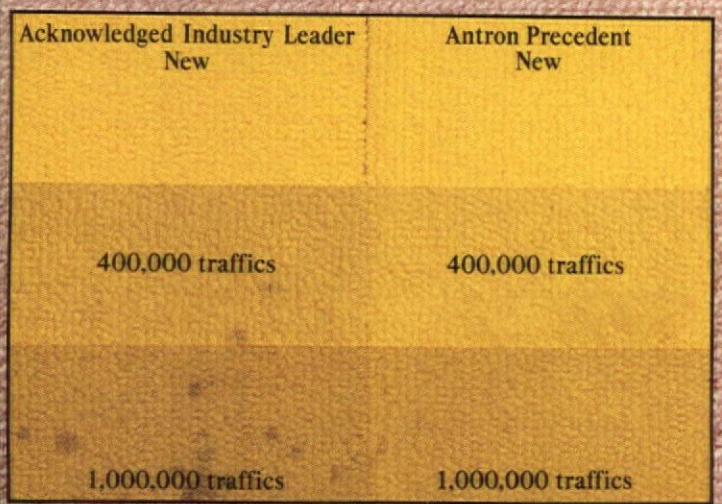

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We've proven it. In a side-by-side test held in a busy New York City university, more than a million people walked across two contract carpets: one made of Du Pont certified ANTRON PRECEDENT, the other an equal construction of the acknowledged industry leader.

survivor.

Take a close look. Not only did the carpet of ANTRON PRECEDENT excel in soil and stain resistance; it also succeeded in retaining its original look and texture longer.

In the revolutionary system behind ANTRON PRECEDENT, state-of-the art hollow filament fibers are combined with DuraTech®, an advanced commercial treatment based on the latest in Teflon® carpet protector technology. This, along with stringent Du Pont construction specifications, is what sets ANTRON PRECEDENT apart.

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DU PONT

Circle 38 on reader service card

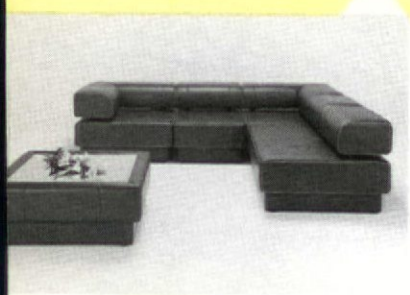
At IDI Show, London, contemporary styling is still a 'new breed'

By TOBY E. RODES

Vitra, **Circle No. 268.**

Antocks Lairn, **Circle No. 269.**

Collins & Hayes, **Circle No. 270.**



Englender Contracts, **Circle No. 266.**

In recent years, a general trend toward contemporary furniture design has been evident in England. However, this year, it seemed clear from what was seen at Interior Design International (IDI), London, May 11-15, that this trend has reversed itself. Said one upholstery manufacturer, "We sell traditional lines to make up for the slow acceptance of our contemporary-design lines. But, contemporary is what we'd like to concentrate on more, if we could."

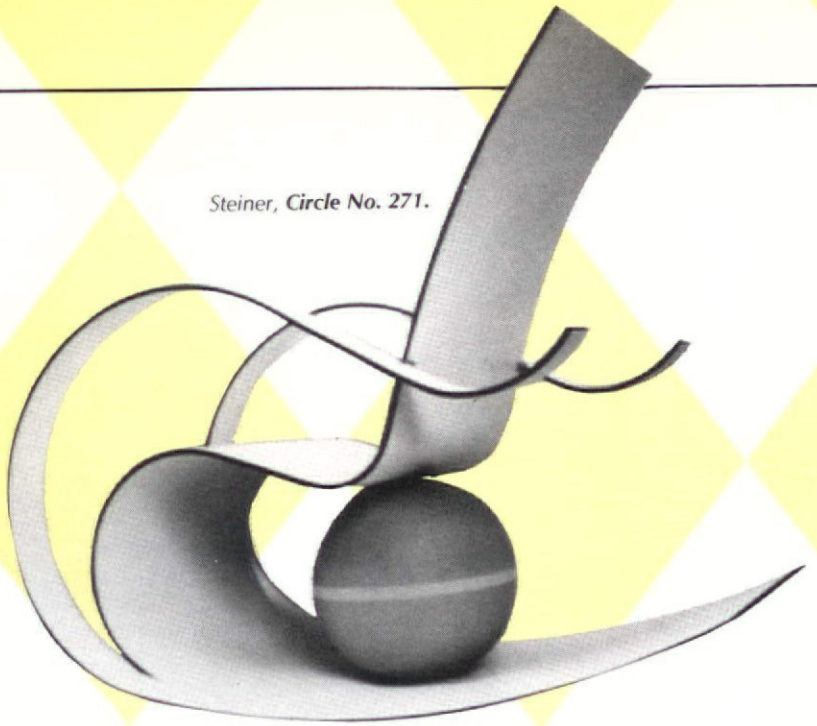
Interior Design International, the largest and most important English contract furnishing-event, is organized by Britain's *Interior Design Magazine*. It occupied 165,000 sq. ft. this year and was visited by approximately 32,000 designers, architects, and dealers. The products and services offered by some 425 manufacturers, wholesalers, importers, and design firms ran the gamut from office and general contract furniture to lighting fixtures, textiles, carpeting, wall-covering, ceramic tiles, and accessories.

While the traditional bread-and-butter lines of British manufacturers were prevalently exhibited, those booths occupied by manufacturer-members of the Contract Design Association (CDA) demonstrated the most innovation in commercial design.

Membership in CDA is by invitation only and is restricted to design-oriented manufacturers of quality furniture (mainly for offices), textiles, carpeting, and lighting. CDA

Kimball, **Circle No. 273.**

Toby Rodes is a frequent contributor to CONTRACT and covers the foreign and domestic contract scene for the magazine.



Steiner, ***Circle No. 271.***

Miles-Carter, through Interna, ***Circle No. 265.***

Gordon Russell, through Buckstaff, ***Circle No. 274.***

Hille, ***Circle No. 272.***

Boss Design, ***Circle No. 267.***

members are producing in Great Britain, selling there directly, or distributing through an established agency.

The CDA represents most of the cream of the crop of contemporary British office furniture suppliers. It is this group which gives design impulse to the market. Of the 34 CDA members participating at IDI, many are actively engaged in selling to the States.

Notable introductions from CDA firms, among others, include those made by Gordon Russell in a new series of tables designed by Geoffrey Harcourt and in an office line made of solid mahogany designed by Ray Leigh. The latter, shown in the Buckstaff showroom during NEOCON, is entirely of solid wood except for veneered doors and kneehole panels.

Antocks Lairn, which licenses some of its products to JG Furniture in the U.S. market, and which cooperates with Amseco in the U.K., premiered Charisma, an ergonomic office seating line, and Tara, a multi-purpose seating system. Both lines are designed in-house.

Steiner, the French upholstery manufacturer, created a small sensation with Yam, the prototype of a bentwood rocking chair by the Japanese designer H. Yamakado and also introduced the unique recliner Athena by Yves Christin.

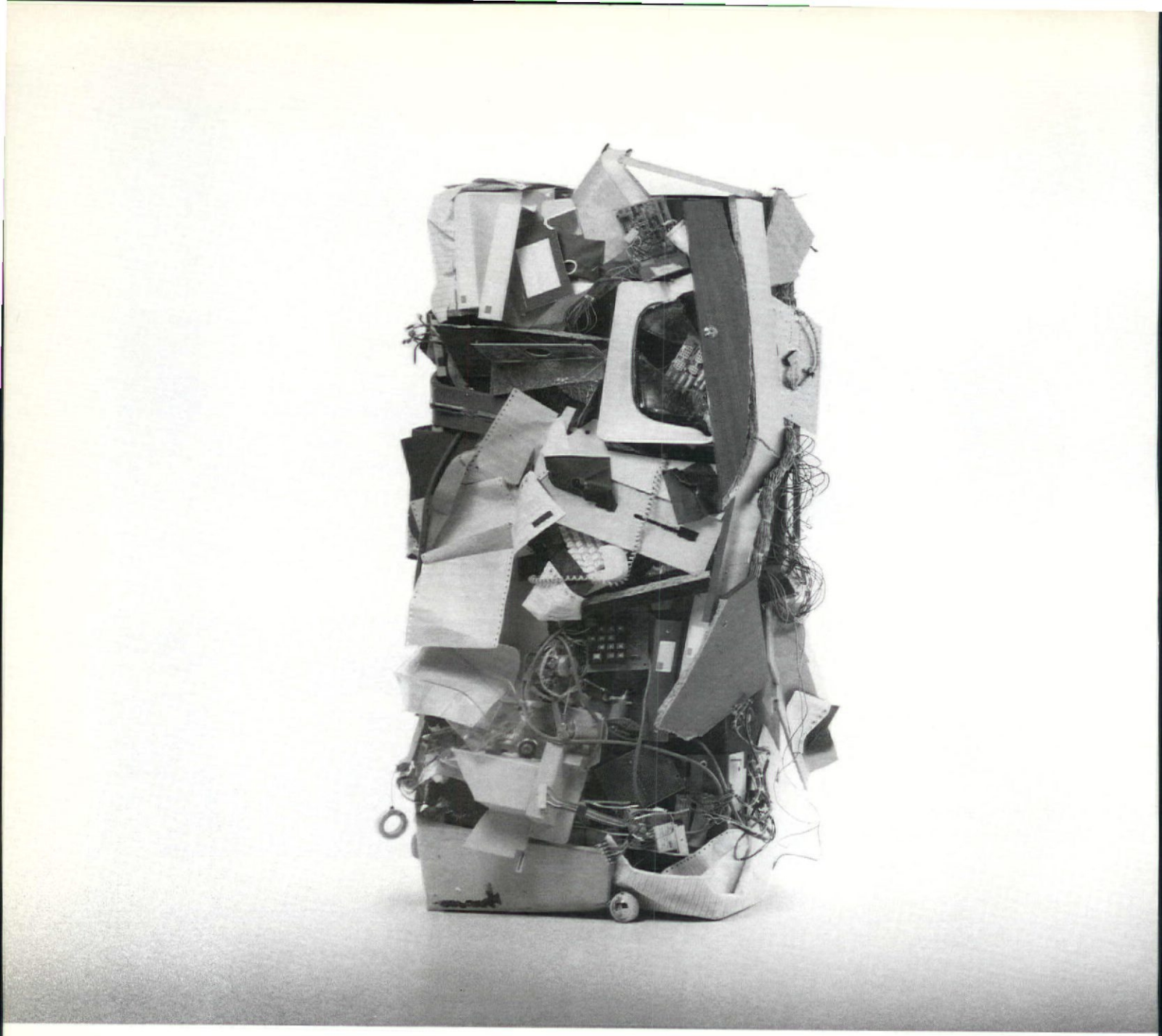
Two new designs by Ronald Carter, the Harlem sideboard and the Bloomsbury chair, produced by Miles-Carter (previously known as Peter Miles Furniture) were shown. Miles-Carter is represented by Interna, Chicago, and was recently cited with a Spec III award for its products during NEOCON by the Chicago Design Sources group.

Also exhibited was Shape, a new contract seating group designed by Peter Murdoch for Hille. The chair becomes innovative when two models are combined to form a bench.

Upholstery lines, Chorus and Piccolo, designed by Graham Stewart for Collins & Hayes; a cantilevered version of Mario Bellini's Figura chair by Vitra; an addition by Englender Contracts of barstools and stools to their Isola line by Paul Atkinson; and the avant garde Walz and Sidestep chairs produced by Boss Design were among other notable introductions.

American manufacturers participating at the show included Kimball, All-Steel, and McGuire. Only Kimball had its own exhibit space, concentrating on such traditional lines as the Radiante and Stellans seating collections and period-style desks.

The show's numerous introductions proved there is a good market for office furniture in Great Britain. New buildings and larger, refurbished offices are generally being furnished with contemporary designs. IDI, the best place to find out what is going on in this sector in England, may eventually become an important show for American buyers.

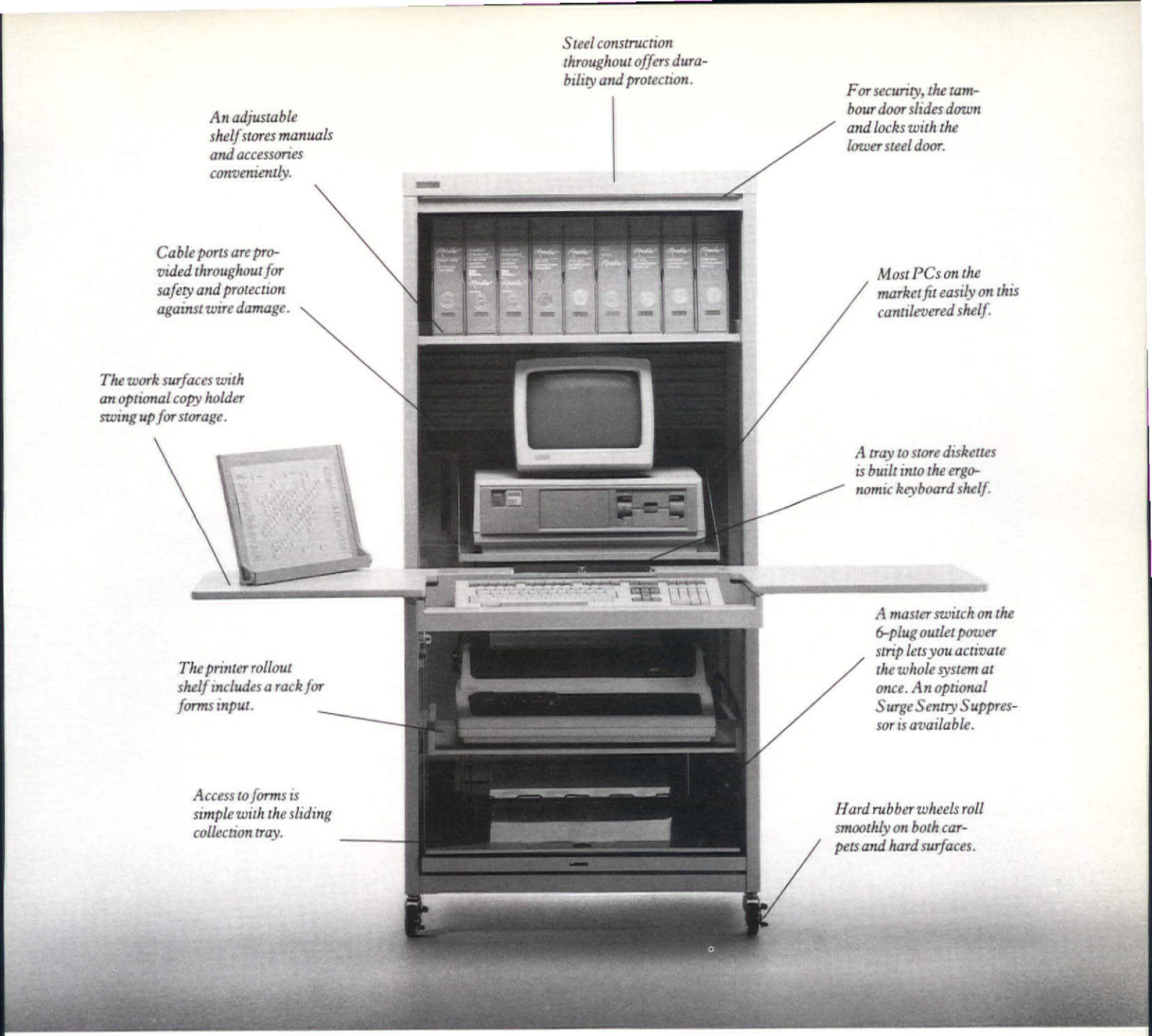


Other work centers would be hard pressed

For a long time, offices with personal computers found themselves squeezed between a rock and a hard place. The problem was that work centers for personal computers fell into two distinct categories.

There were the units with a number of features that sprawled all over the office. And then there were the more compact work centers with few features to recommend them. Neither option was a particularly efficient use of office space.

Enter Wright Line's PC WorkCenter™. It's one of the most compact products on the market. And it didn't sacrifice a thing to get that way.



to get as many features in as small a space.

It fits in a mere 4.4 square feet. But don't let its small size fool you. By using vertical space instead of floor space, we were able to pack a lot of features into its ergonomic design. Everything from security to mobility. One look at the captions above will tell you that.

But we'd like to tell you even more about our PC WorkCenter and how it can get you out of a crunch. For more information, contact Wright Line, 160 Gold Star Blvd., Worcester, MA 01606. Or call 1-800-225-7348. In Massachusetts call 1-800-922-8349.

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Most customers say their offices are as busy as Grand Central Station. If you think this puts people under pressure, think what it does to carpet.

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And a public school in a large, metropolitan city.

These tests helped us prove SpectraLife/PR will last up to twice as long as comparable carpets.

They helped prove that it offers double the appearance retention of comparable carpets.

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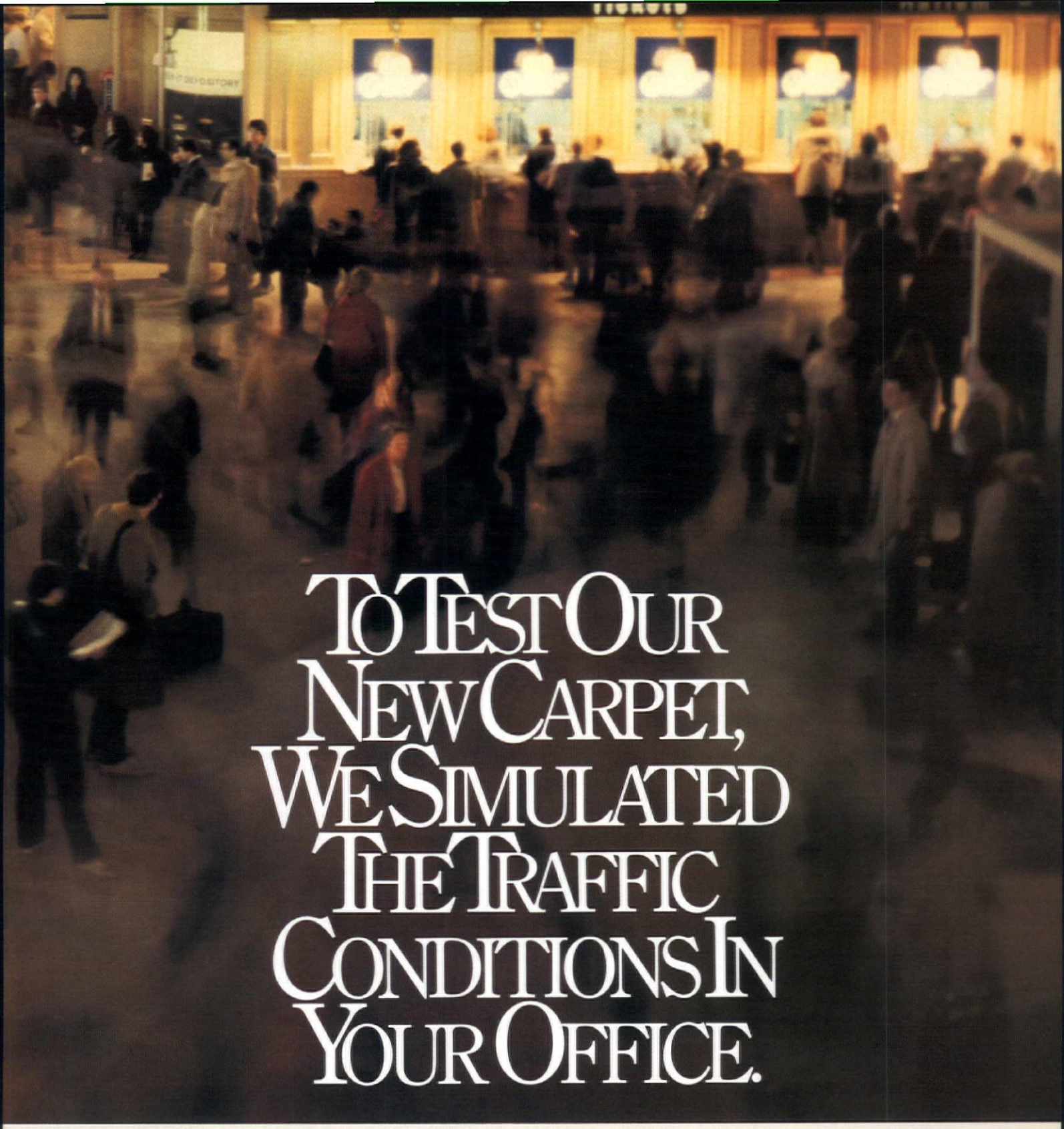

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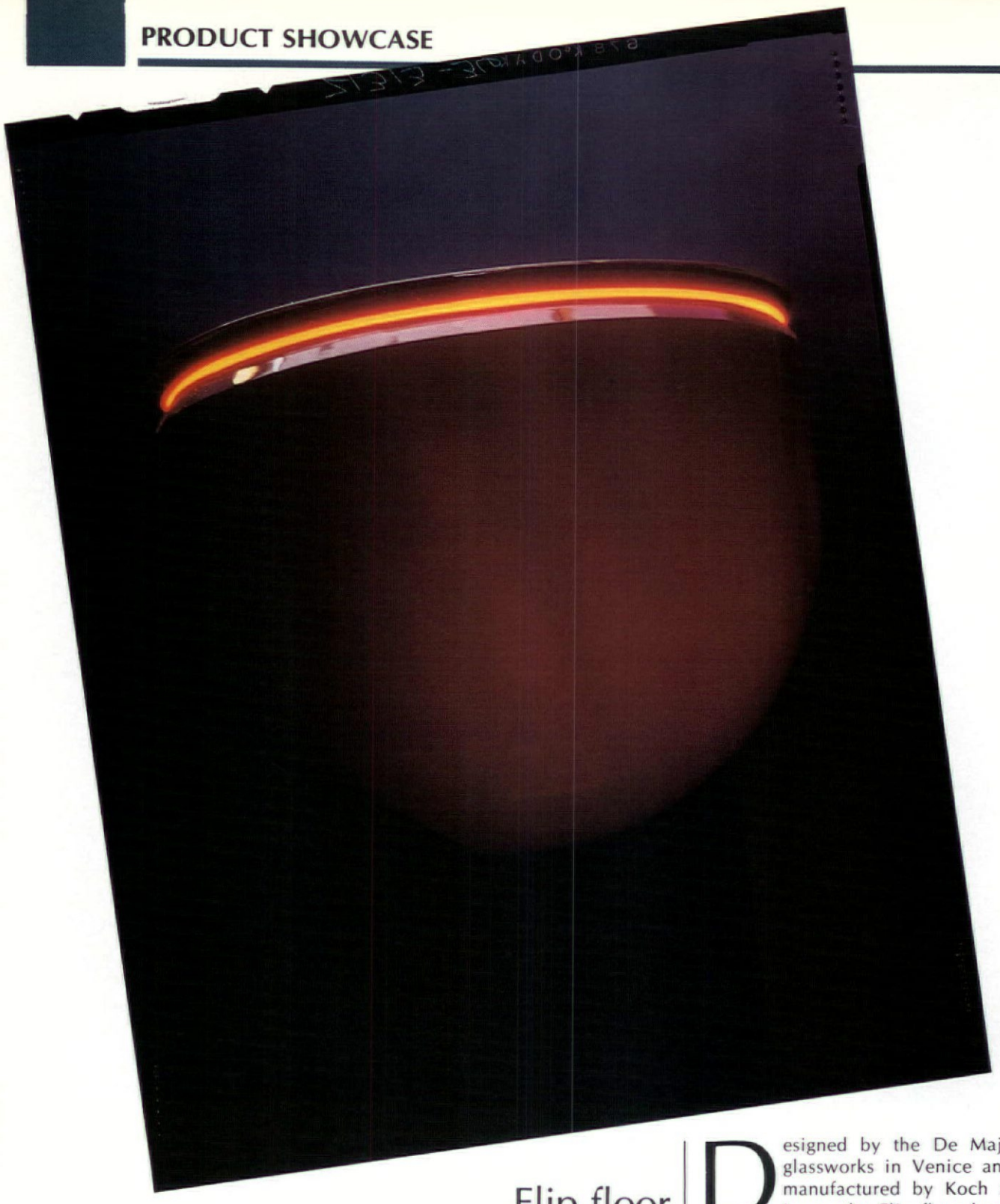

Flip floor lamp features Venetian glass

Koch & Lowy corporate profile appears on page 60 following this showcase.

Designed by the De Majo glassworks in Venice and manufactured by Koch & Lowy, the Flip floor lamp (shown on cover) features seven layers of hand-blown glass. Glass is available in white with clear reveal or burgundy with red reveal. The two stems are black.

Flip stands 72-in. high and uses a 250-watt halogen bulb (included). Color of the glass changes when the light is dimmed.

Lamp is also available as a pin-up or permanent wall sconce.

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COVER PROFILE

Koch & Lowy designs U.S. Euro-styles

At Koch & Lowy's Long Island City factory, a spinner fashions a cup for a base or shade out of metal. Tom Lowy (l.), president, confers with Piotr Sierakowski (r.), design director (below left).

Convincing Americans that European-style lighting fixtures need not carry European price tags has been the toughest challenge faced by Koch & Lowy, N.Y., according to Tom Lowy, president. "We've had to fight the perception that if a fixture is less expensive, it's not as good," he says.

Koch & Lowy is known for its original designs that reflect a European sensibility, and for its factory which allows the company to make all the parts of every fixture, except for metal bases, aluminum extrusions, and glass shades which are made elsewhere and shipped to the factory for assembly.

Among the projects that have helped Koch & Lowy earn its reputation as a leading lighting manufacturer are the United Nations; American Express headquarters, N.Y.; R.J. Reynolds headquarters, N.C.; the Intercontinental Hotel in Abu Dhabi, E. Arabia; and other offices, hotels, banks, healthcare facilities, schools and residences.

Founded in 1945 by Ernest Lowy, a Czechoslovakian lawyer who worked as a machinist for defense industries in World War II, Koch & Lowy began making "classic contemporary" fixtures. The Koch who was Lowy's partner quit after several months; Lowy left the company name intact rather than change the signs and stationery. Tom Lowy joined as a salesman in 1969.

Succeeding his father as president, Lowy took the company in its current direction in 1980, in response to the tremendous popularity of Italian lighting designs in the late 70s.

The transition was easily accomplished at the factory in Long Island City, N.Y., where 200 employees handle every phase of production from design to packaging. "We don't just assemble, we make everything," notes Lowy, "and this allows us to set our own standards.

"For example, our swivels are machined from solid brass, free of sand holes and cracks that are found in cheaper cast products. They are attached by means of a square hole, which ensures that it will never come off."

Each fixture is assembled from top to bottom by one person, who must sign his or her name to it when finished. Bonuses are awarded to those who spot defects. "It takes a little longer, but the entire process cannot be mechanized," says Lowy.

Designs are created by both the company design team and outside sources. "It doesn't matter where it comes from, as long as it's good," says Piotr Sierakowski, design director. In-house designs are generated by one or more members of the team, which includes Antony Howard, assistant design director, Aurel Popescu, and Avi Ravid.

There is no set design procedure. Sierakowski and Howard each designed the Delta halogen series and the Nottingham compact fluorescent table lamp, respectively, while the Radius compact fluorescent table lamp was designed by the entire team. (See p. 58 for Product Showcase on Flip floor lamp).

One year ago Koch & Lowy branched out into the table business, introducing the Mirage line designed by Sierakowski. Featuring combinations of slate, aluminum, and glass, the tables reflect as much of a European influence as the lighting fixtures.

Lowy stresses that his company's fixtures are designed for both residential and contract use. "We don't see that big a dividing line, and the Europeans don't see it, either," he says. "I don't blame architects for being afraid to use residential fixtures in a hotel, but they shouldn't be afraid to use ours."

—*J.S.M.*

Most office chairs are designed to fit your office, not your body. At HÅG, we design each chair to relieve pressure through unique adjustments and firm support for your back and hips. The result is an office chair that nearly matches the human body for beauty, comfort, and flexibility.

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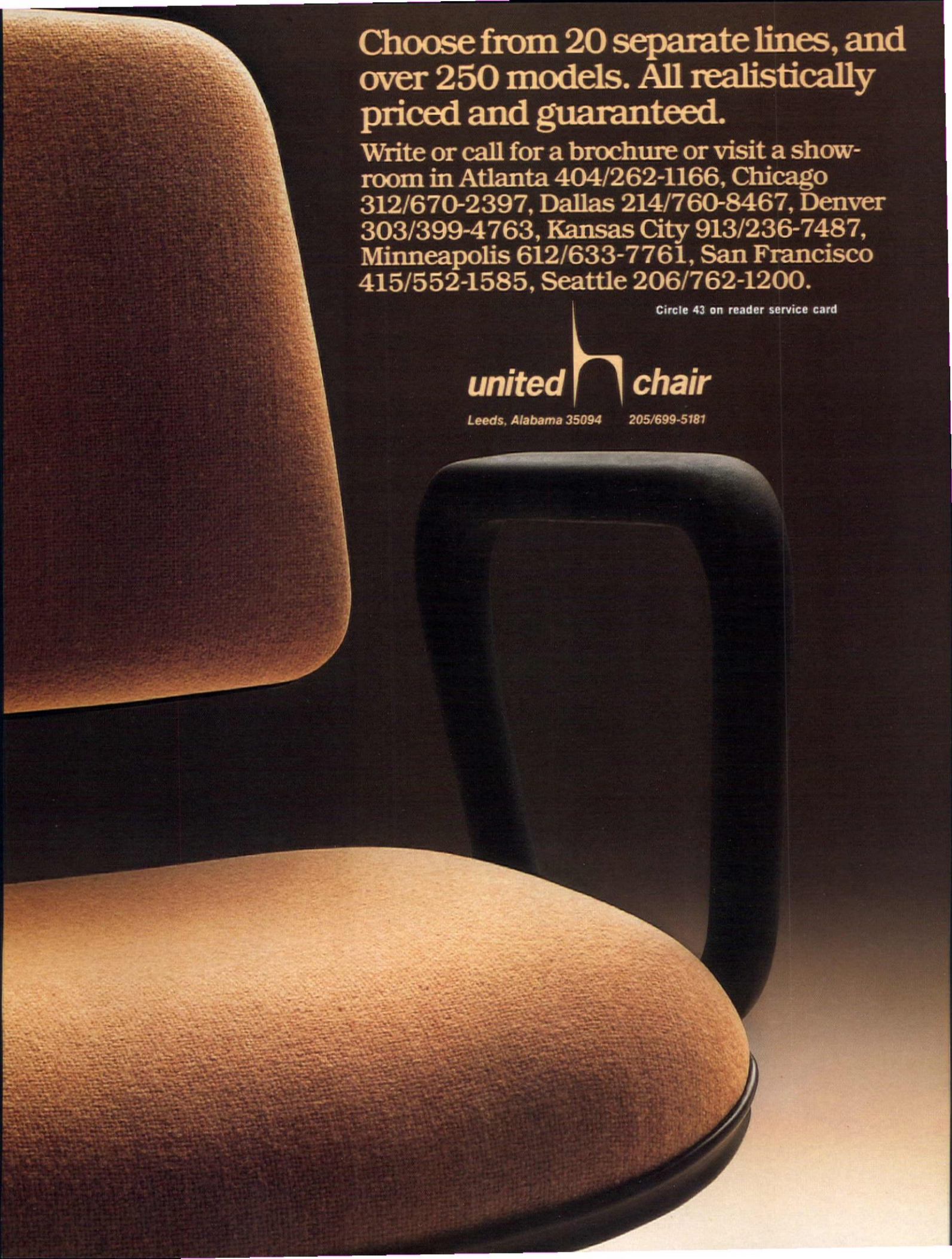
Circle 42 on reader service card

European-styled fabrics feature range of prints

Pontus fabrics, designed by Zimmer & Rhode for Jack Lenor Larsen, feature European styling. The collection includes 500 prints and chintzes, dobby weaves, and jacquard tapestries as well as shimmering silks and pearlized wall fabric. The Pontus line encompasses a wide color range.

Prints and weaves are approximately 51-in. wide, and casements range from 63- to 118-in. wide.

Fabrics can be made flame-retardant at client's request. **Circle No. 595.**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Sistema Misura offers freestanding flexibility

Designed to provide maximum flexibility in furnishing new work environments, Unifor's Sistema Misura is furnished with full side-panels or with desks that can be linked together. When linked, there is continuity in work-tops as a result of connecting elements that create additional functional or service surfaces.

Screens, fittings, multi-purpose work tops, cupboards, and cabinets all work together to shape functional workplaces. Metal parts are stove-enamelled in shadow gray or graphite.

Table tops come in natural oak or platinum gray laminate. In addition, screen panels are sound-absorbent and covered with flame-retardant fabrics. **Circle No. 288.**

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CB1600 - 10½" height, 15" extension

CP1000 - 13½" dia., 6½" height

The Hand Blown Opal Glass Diffuser is 4⅝" x 3½" high on the CB2000 and 13½" dia. on all other fixtures.

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Available Lamping
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CB1700 - 10" height, 15" extension

CB1800 - 6" height, 7" extension

CB2000 - 18" wide, 10" height, 9" extension

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Circle 45 on reader service card

Healthcare fabric line brightens cubicles

Hospital cubicles are enlivened by Arc-Com Fabrics' new product line, Medarc 3. The collection of fabrics for hospitals is comprised of four patterns titled "Falling Rain"(shown),"High Country," "Echo," and "Adobe," all of which feature a free-form design.

Each pattern is offered in three-to-five color schemes, along with 13 coordinating solids. All designs are reversible, with both sides of the fabric possessing the same color intensity. Patterned fabrics are 63-in. wide, and solids are 72-in. wide.

Development of the Medarc 3 collection was in the works for two years due to the high technical standards set by Arc-Com for its healthcare textile collections. The fabric is made of flame-resistant polyester and has passed national major codes even after 100 washings at 160 degrees.

Created by the Arc-Com design studio, all patterns were copyrighted in 1986. Fabrics can be used for draperies or bedspreads. **Circle No. 275.**

Custom design comes standard.

Since 1979, Computer Furniture & Accessories has strived to answer space and function problems on a virtually customer-to-customer basis. Available in a host of colors, desktop finishes, sizes and heights, CF&A's Classic and Styline Series can be designed around your needs. So standardized are the options that they truly appear custom in design.

Space-efficient options like multiple height full or partial risers, cable cutout placement, adjustable recessed keyboard panels, rotating CRT platforms, micro shelf enclosures and connecting top sections serve to maximize limited space situations.

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A CF&A utility stand with double leg steel construction provides ample leg movement, not to mention sturdy support in use.

Joining desktops at right angles increases work-space in numerous ways. Upon special request,

CF&A goes one step further by offering connecting top sections matched in curvature to many popular lines of modular office partitions.

Available upon request only

The CF&A printer stand might be aptly characterized as a "design your own" stand. Simply specify printer size, paper feed direction and sound cover use for a customized configuration.

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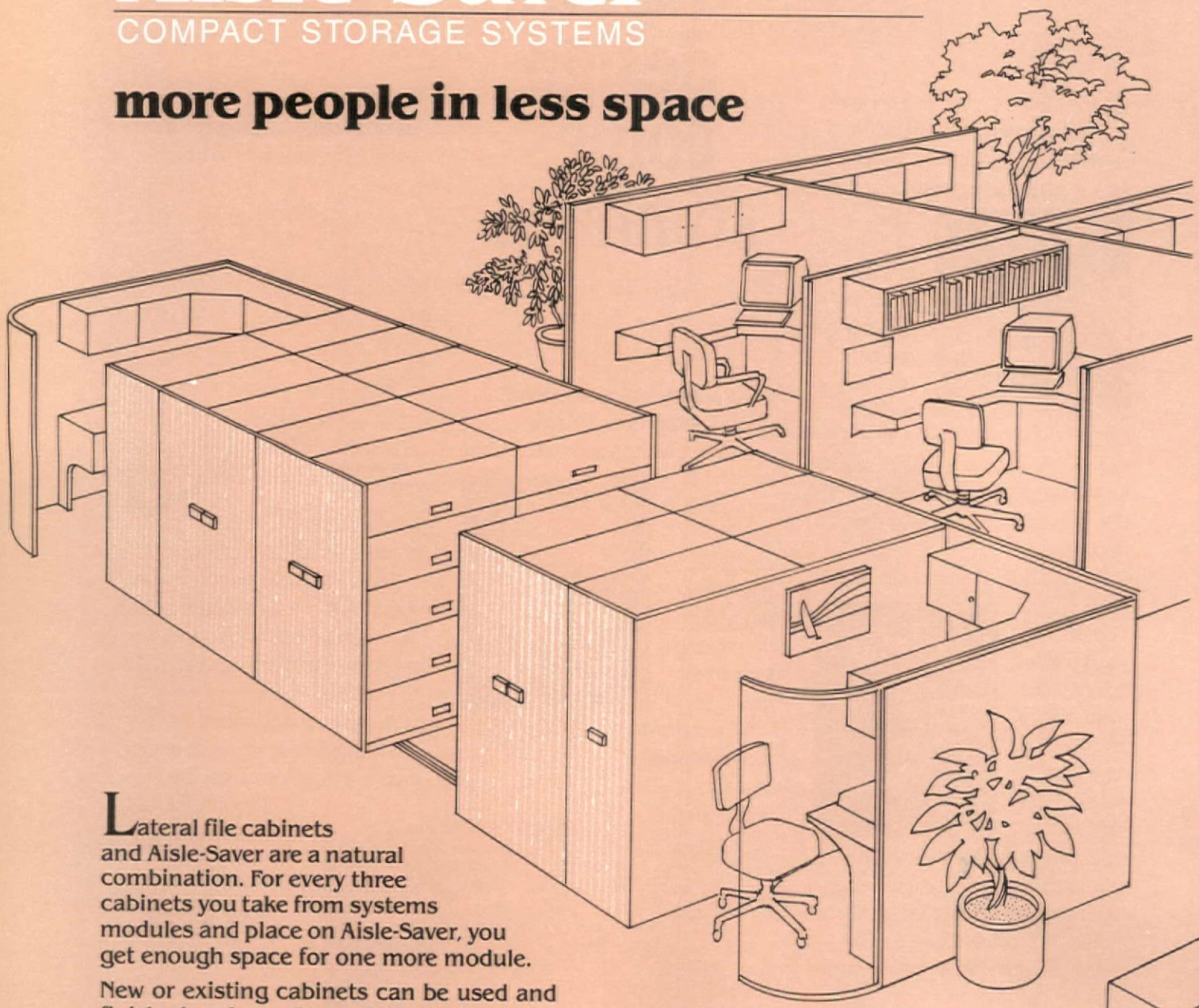

Lateral file cabinets and Aisle-Saver are a natural combination. For every three cabinets you take from systems modules and place on Aisle-Saver, you get enough space for one more module.

New or existing cabinets can be used and finished end panels provided to meet any design criteria.

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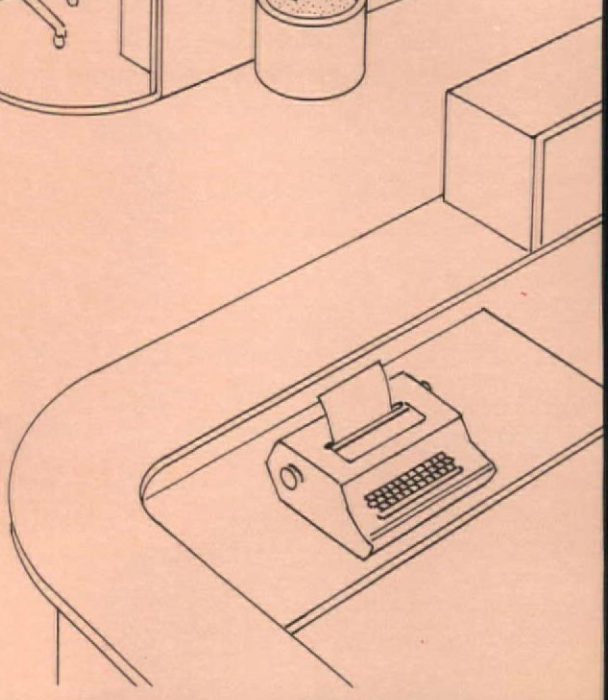

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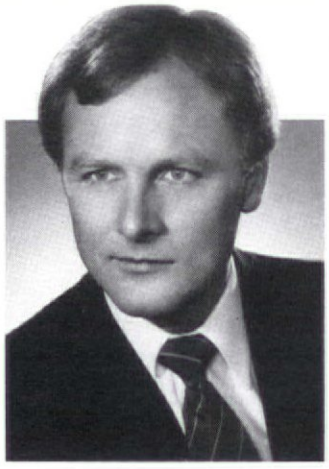
Judith Loe (shown) has joined the Viscusi Rosan Group, Inc., an executive search firm specializing in the interiors industry, as architectural, design, and facilities management specialist.



Ian A. Makay (shown) has been named president and chief operating officer for Storwal International Inc. Also, **Kathleen Milne** has been named vice president of sales for the Toronto, Canada-based filing & storage manufacturer.

Jessica Lauber has been appointed creative director for Intrex Furniture and Architectural Supplements. Also, **Gretel Courtney** has joined these divisions of Habitat International Ltd. as New York showroom manager.

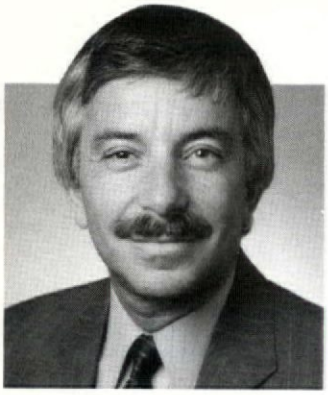
Lisa H. Holekamp has been promoted to advertising manager at Falcon Products, Inc., a manufacturer of furniture and interiors for the hospitality industry in St. Louis. Also, **Lillian D. Barker** has been promoted to federal contract coordinator/sales administrator for Falcon and Hodges, a division of the firm.

Sidney Char, AIA (shown) has been named manager of the Honolulu office of Wimberly, Whisenand, Allison, Tong and Goo Architects Ltd.

Cheryl L. Kaufman (shown) has been named marketing coordinator at Michael Lynn & Associates.

Carnegie

Circle 48 on reader service card

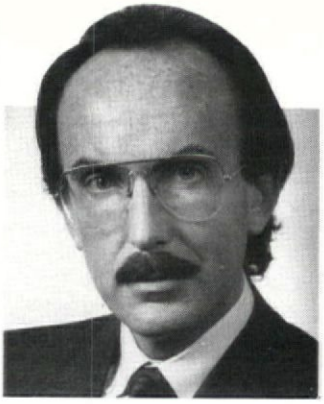


Edmund F. Gerhardt (shown) has been promoted to vice president of company relations at DiLeonardo International, Inc., an architectural interior design firm that specializes in the hospitality industry.

Emily Malino, ASID, has joined the HOK Interiors Group as senior vice president and director of healthcare interior design.

Michael B. Gordon, executive vice president of Environetics International, Inc., has been elected to the company's board of directors.

Constance C. Bodurow (shown) has joined the Masonite Corporation Commercial Division as senior product manager.



Charles J. Saylor (shown) has been named vice president of marketing of GF Furniture Systems.

Martha G. Rayle, an interior designer and associate with Stetson-Harza, Architects and Engineers, has been elected national director of the New York Upstate/Canada East chapter of the American Society of Interior Designers.

Jo Heinz, FIBD, has been elected president of the National Council for Interior Design Qualification (NCIDQ) for 1986.

Bannerworks, Inc., a Seattle-based architectural textile design firm, has named **Debra Prinzing** (shown) marketing/public relations director.

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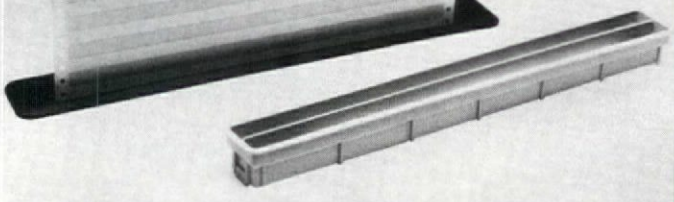

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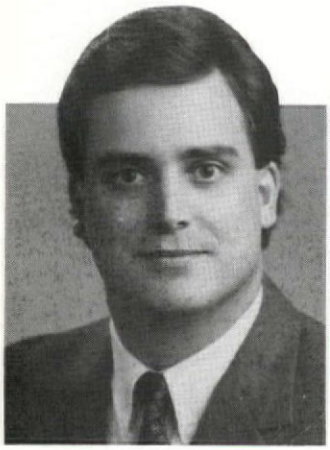
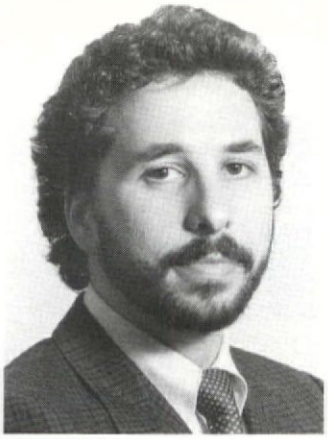
Richard Racana, Jr. & Assoc. · 1218 Merchandise Mart Plaza, Chicago, Illinois 60654 · 312/222-1100

David Meyers has been appointed first vice president/construction management of Tishman Realty & Construction Co., Inc. and Tishman Construction Corp. of New York.



John D. Marsden (shown) has been named national sales manager for Guilford Mills' Furniture Fabrics division.



Stuart D. Gerstein (shown) has been appointed vice president and showroom director of Lighting Associates, Inc.

Patrick G. Dupuis has been appointed managing director of Comforto, a Vickers Division.

Ronald J. Goad has been named director of business development at HDG Architects.

Wes Byrd, newly appointed vice president of design/marketing at Gilbert International, Inc. of Fort Worth, Texas, has been elected president of the Texas chapter ASID for the next term.

Linda J. Wyatt (shown) has been appointed vice president of marketing of GF Furniture Systems.

Stan Pastore (shown) has been promoted to the level of associate at H.M. Keiser Associates.

F. Thomas Keegan has joined Collins & Aikman's floorcovering division as national sales manager for Colonnade carpet. Also, **James T. Gilligan** has been named executive vice president of operations for the firm's floor covering division.

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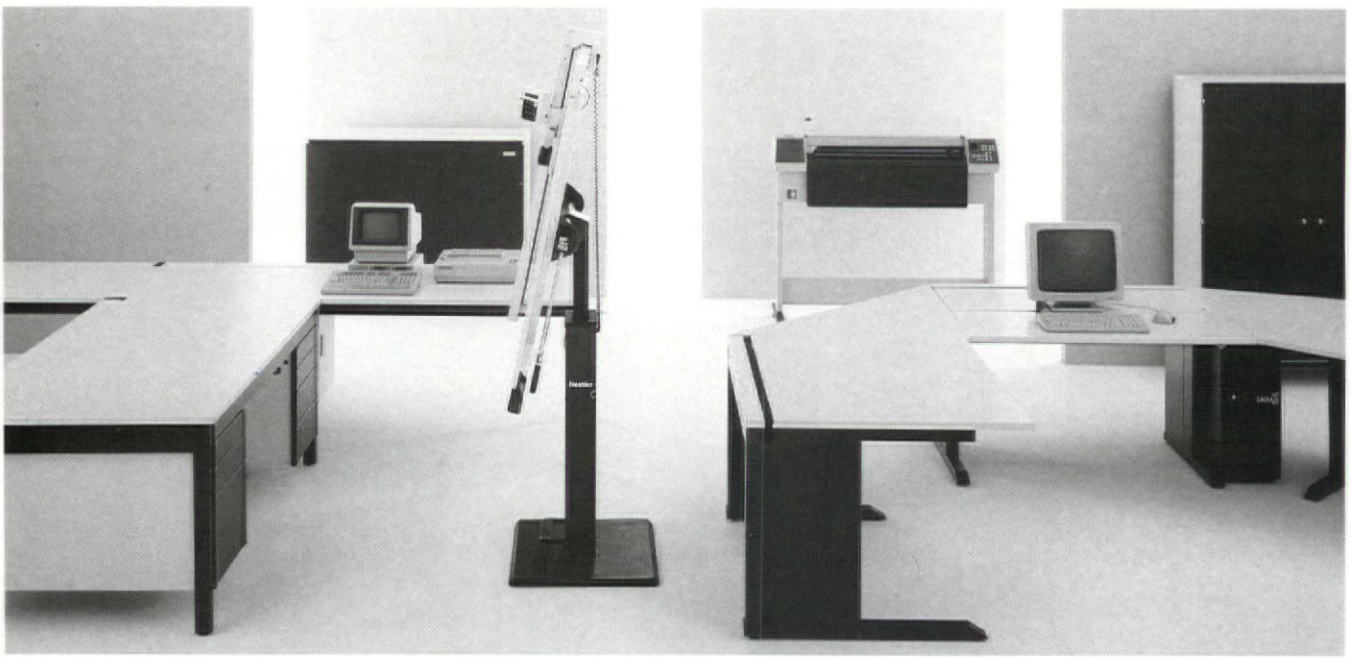

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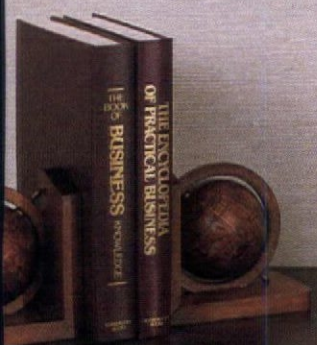

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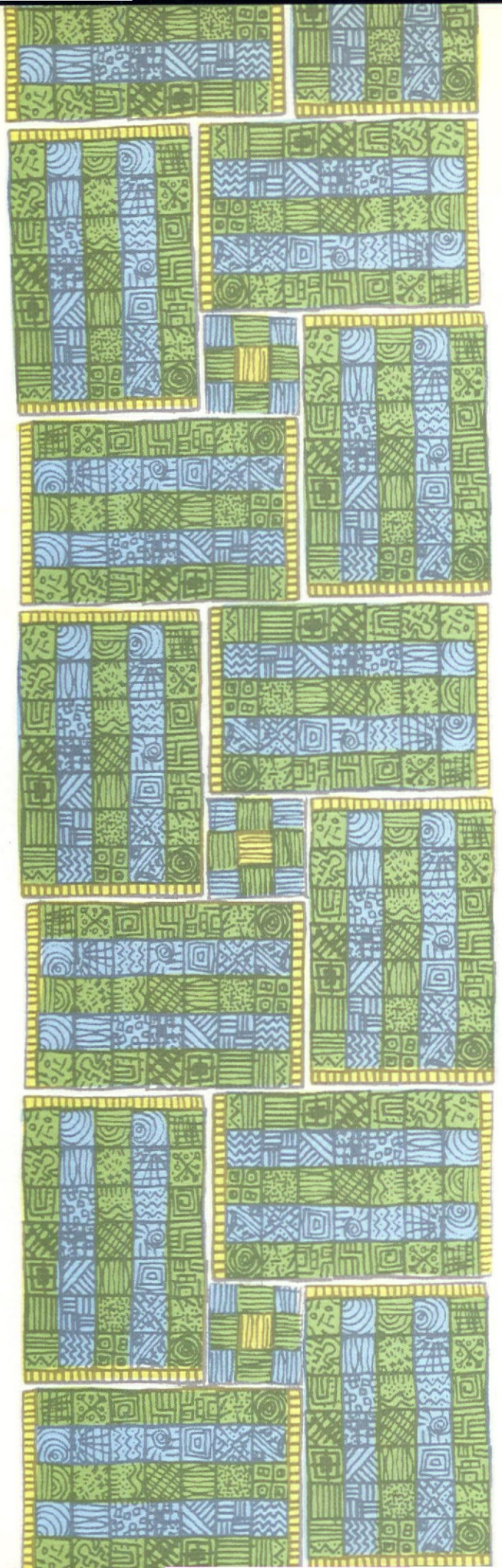

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REMODELING MARKET BOOM

Remodeling—fully 50 percent of the contract market—takes center stage in this issue with a number of installations, including an historic landmark restoration for adaptive re-use. On the wings, however, are two important directories—Lighting and Computer Support Furniture—both of which offer a mass of important source information to the specifier, as well. After all, the designer's stock in trade is the ability to quickly put a finger on a desired product. These source guides are designed to save a lot of tiresome research by focusing as much useful information as possible about a product line into one easy reference.

We hope the issue is both informative and useful in aiding the specification process.

THE EDITORS

Photo by Timothy Hursley

LAKEVIEW SCHOOL: A LESSON IN REHABILITATION

Local bond financing is an incentive for historic preservation

As he waits for the elevator in the Martin Advertising Building in Birmingham, Ala., a visitor observes a colorful mural depicting Christopher Columbus's voyage to the New World. Passing by the copyediting department, he notices a man in a pin-striped suit writing on a chalkboard, and for a moment feels as if he is back in school. This is not all that surprising when one considers that the advertising agency is located inside the newly rehabilitated Lakeview School.

The schoolhouse encompasses a two-story red-brick structure built in 1901 in the Renaissance Revival style along with a 1909 enlargement, a 1952 gymnasium, and a 1958 one-story classroom wing. The Lakeview School functioned in its original capacity until 1980 when it closed its doors due to a decrease in urban enrollment.

But, the Economic Recovery Act of 1981, which launched a historical preservation trend, helped change the building's future. So did the Birmingham Historical Preservation Authority which set up bond financing throughout the city as incentive to work on historical rehabilitation projects. Any building listed on the National Register is eligible for this financing.

Moody & Associates, an interior design and architectural firm well-known for its restorations in the Birmingham area, successfully bid on the project. Bob Moody, president Moody & Associates, along with Bill Martin, president, Martin Advertising (anchor tenant in the building), and Ralph Cook, president of National Bank of Commerce, were collectively named as Lakeview's owners.

Besides Martin Advertising, current tenants in the restored structure are Leo Ticheli Productions and St. Vincent's Hospital Good Health School which offers public health education.

Studio occupies gym

Martin Advertising occupies the original school cafeteria, library, and classrooms. Leo Ticheli Productions houses its video studio in the former gymnasium, and the Good Health School is located in the classroom wing.

The 40,000-sq.-ft. project centered around rehabilitation of the schoolhouse with the intent of preserving its facade. Retaining the historic structure of the building was foremost in the developers' minds, explains Bob Moody who was on the

Martin Advertising is the anchor tenant in the newly renovated Lakeview School (above). Custom-designed brass lighting and parquet floor highlight the main entrance (opposite.)

Photo by Joseph Veras

Schoolhouse memorabilia adds interest

design team along with architect Jim Pfaffman and production coordinator Stan Corson. A total of 14 people were involved in the project.

In order for any building to receive a 25 percent investment tax credit, guidelines for rehabilitation specified by the Department of Interior must be met.

One specification ruled on by the Alabama Historic Commission, was that four large stairwells, typically found in schoolhouses constructed in the early 1900s, remain. The owners, however, asserted that these staircases absorbed leasable space and affected the economics of the project.

Ultimately a compromise was reached between the owners and the Alabama Historic Commission. Two of the staircases would remain, while two would be taken out, resulting in 850 sq. ft. of open space. This newly-created space was immediately transformed into a 31-ft., three-story-high lightwell. Its backdrop was formed by a series of 7- by 14-ft., or in some cases 7- by 11-ft., arched windows. The first floor lightwell area became a site for Martin Advertising's conference room.

Maintaining original 12-ft. ceilings to create direct lighting in workspaces was also of importance to Moody. This was accomplished by rerouting interior ductwork and installing strip heating and cooling elements beneath windows.

In other work areas, custom-designed workstations were created with built-in task lighting. Indirect or ambient lighting was placed overhead.

Schoolhouse memorabilia preserved

Moody & Associates restored and duplicated original wood wainscotting in public areas. Other architectural details were preserved as well, among these were beaded board ceilings, and doors/doorframes with transoms over them.

Photo by Bob Moody

This stairwell above was removed, creating a 31-ft., three-story high lightwell. Detailed view (right) shows custom-designed brass lamp.

The firm also designed original rugs, brass lamps, and a teak and walnut parquet floor.

Perhaps the most effective means of preserving the original essence of the schoolhouse involved utilizing actual schoolhouse memorabilia. Authentic chalkboards were covered and reused as tackboards in the copywriting and art departments of Martin Advertising.

New elevator lobbies house eight murals done under the auspices of the federal W.P.A. project in 1934-'35. These murals, on loan from the Birmingham Board of Education, depict scenes of early explorers to the New World. The artists were Frank Hartley Anderson and Martha Fort Anderson, a husband and wife team.

The color scheme of the restored building focuses on camel and gray. These natural, un-trendy colors complement the structure's historic flavor.

Kittinger desks, J & J carpet, and Larsen draperies were among the furnishings selected for executive offices of Martin Advertising. Some antique pieces from schoolhouse offices were reused is the president's office and the conference area.

The entire restoration of the Lakeview School took approximately nine months to complete. "The project was a very straightforward rehabilitation," commented Moody.

On December 1, 1985, the building opened as an office facility, and currently houses more than 50 employees.—*P.B.*

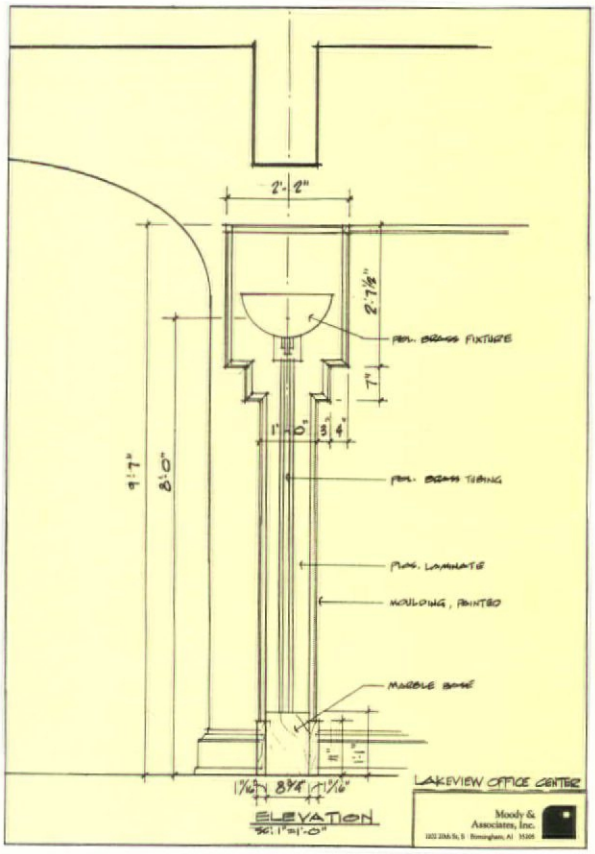


Photo by Timothy Hursley

Workstations, custom-designed by Moody & Associates (above) feature built-in task lighting. Leo Ticheli Productions' video studio (right) is located in Lakeview School's former gymnasium.

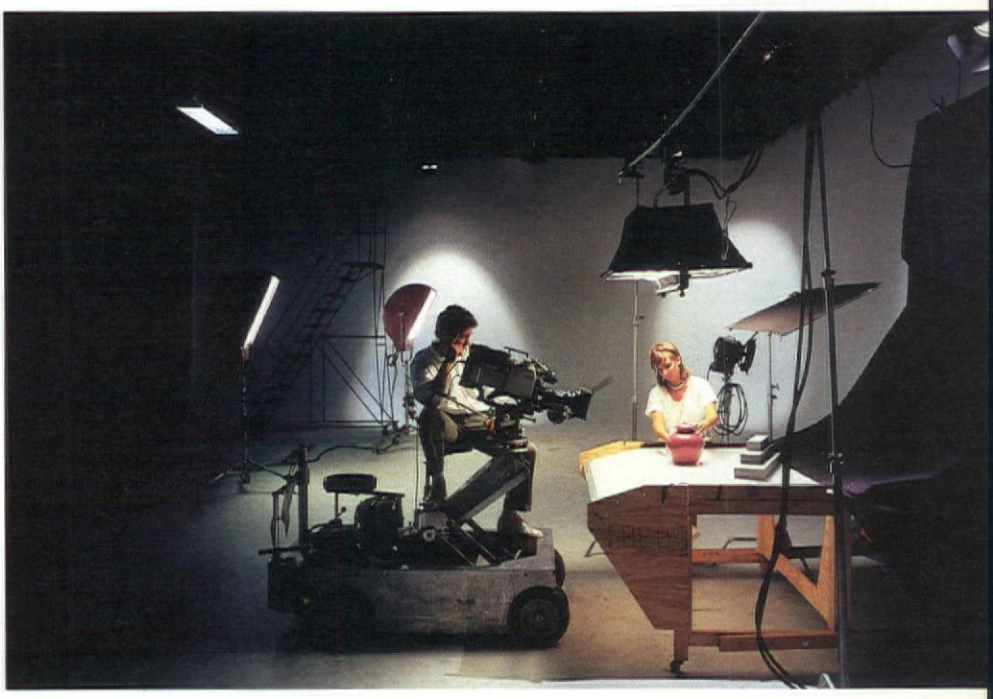


Photo by Timothy Hursley

SOURCES

Seating—Carolina Seating, David Edwards/Spinneybeck, Knoll, Mt. Airy. **Tables**—Brueton, Majestic Fixtures. **Desks**—Kittinger. **Chests**—Mt. Airy. **Workstations**—Majestic Fixtures. **Millwork**—Majestic Fixtures. **Wallcovering**—Maharam. **Carpeting**—J & J Industries, Action Carpet Service. **Custom-designed parquet flooring**—Bill Ricks Flooring. **Lighting**—Canterbury Electric Company, **Artwork**—Marilyn Wilson Galleries.

Contractor—Moody & Associates. **General Superintendent**—Finlay Johnson. **Design team**—Bob Moody, ASID, Jim Pfaffman, AIA, Stan Corson.

Photography by Chris Leone

TURN-OF-CENTURY MANSION RECLAIMED AS OFFICE BUILDING

Montebello Park, a Stanford White-designed estate adapted for re-use, clothes modern amenities in Old World Elegance

Even the name—Montebello Park—evokes a feeling of serenity, rolling green acres, and the outer limits of suburbia. Montebello Park is the magnificent former country estate of Thomas Fortune Ryan, located in Suffern, N.Y. It retains its elegant original look on the outside, but now houses speculative offices on the inside.

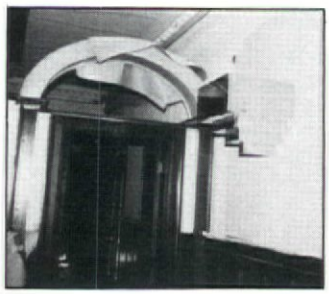
Designed by architect Stanford White, the turn-of-the-century building has been named a county historical landmark and currently is being approved for national landmark status.

The estate was purchased by Gary Goldberg of Gary Goldberg & Co. Inc., a financial planning firm based in Rockland County, N.Y., both as a site for his own new offices and as a speculative office building for lease to other tenants. At the time of this writing, 15 companies occupy 43 of the 44 rooms in the mansion.

Tenants value prestige location

Goldberg sought a new headquarters building for himself that would reflect a note of excellence and success. He reasoned that other businesses in the community would be as interested as he in the prestigious location.

The building boasts 13 working fireplaces; unusually large rooms, many with restored oak/mahogany paneling; 12-ft. ceilings; central air-conditioning and heating systems; barrier-free design; parquet/oak floors; and other amenities.



Fourteen rooms in the mansion (top) have operating fireplaces, an amenity included in the rehabilitation scheme. The project involved re-construction of an illuminated arch (before and after, above) which provides ambient light in that area.

Like many fine buildings of the era, Montebello Park was the epitome of construction quality. That intrinsic quality—12- to 14-in. thick walls and ceilings—posed a number of problems for interior designers Irwin Kahn and Shari Roberts, both of Irwin Kahn Associates Inc., New City, N.Y.

To Kahn, thick plaster walls and other quality features posed a challenge: how to prepare the early 1900s building

interior for entering the 21st century without destroying the fine architectural detailing of the past.

As an example of the solutions Kahn employed, dumbwaiter shafts were converted into HVAC ducts, providing central air conditioning to the building without destroying ceilings and walls to accommodate ducts.

Old design features retained

Kahn worked with architect Karl Hess, AIA, of West Nyack, N.Y., to retain the best of the old design of the building.

Salvaged details included Corinthian columns on exterior, oak fluted columns on interior, and moldings on ceilings and walls that had to be resurrected in order to retain authentic detailing originally incorporated into the edifice.

Ceilings were a solid 12- to 14-in. thick and posed wiring problems for lighting. An alternative worked out by Kahn was the use of custom-designed wall sconces, using high-intensity metal halide lamps and cove lighting along ceiling perimeters. Furniture-mounted lighting also was used to provide both task lighting and enhanced ambient lighting. The metal halide lamps are so economical to operate that they are used for night lighting, as well as for general corridor illumination.

Since the mansion was to be converted to an office building, it needed an elevator to serve all four floors. The contractor had to drill to bedrock under the building in order to facilitate installation.

"There were all manner of problems involved with interior renovation," says Kahn. "For example, the building had to be sprinklered to conform to county fire regulations. Exposed, heavy pipes were installed for sprinklers, but were covered with panels and walls without sacrificing space. High, 12-ft. ceilings and commodious rooms were forgiving in the use of space for needed services."

A master plasterer was employed to duplicate detailed plaster work on ceilings. There were only two such artisans in the entire county, according to Kahn, who says that ordinary sheetrock workers are incapable of such intricate reproduction work.

Barrier-free design included

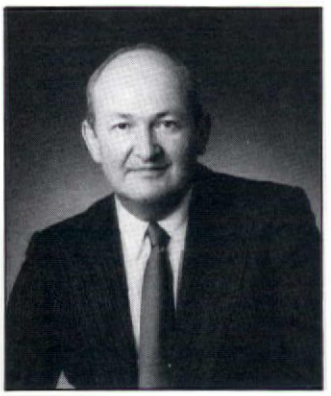
Goldberg, conscious of the needs of the handicapped, specified that barrier-free features be incorporated into the remodel. A ramp leading into the building was installed, elevators were specified to be large enough to accommodate wheelchairs, and bathrooms were redesigned with sufficient space for a wheelchair to turn around.

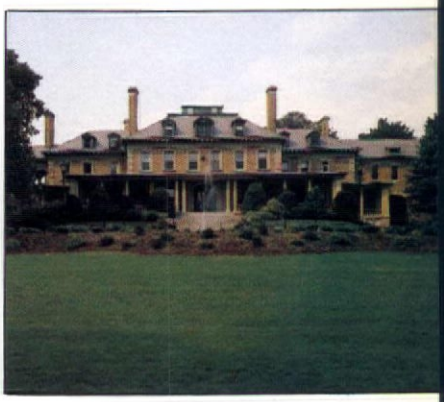
Radiators that carry steam heat throughout the building are still in place and working well, as are 14 fireplaces in the building. Originally, every bedroom and sitting room in the mansion had a fireplace; these are now a feature of many of the existing offices.

Other amenities incorporated into the building include a complete electronic security signal system, a center-hall skylight, 24-hour centrally air-conditioned and humidity-controlled environment, and landscaped grounds throughout the 26-acre estate.

Goldberg used some of his own period art pieces in the building, as well as World War I posters. Artwork is framed in brass to complement wood partitioning and floors.

Landscaped back areas of the estate are used for concerts by the Rockland Orchestra, as well as for other local charities. The building is opened for many civic occasions.—*L.C.*





Interior designer Irwin Kahn (above, left) solved lighting problems posed by thick ceilings by using custom wall sconces, cove lighting, and furniture-mounted fixtures. Exterior shot (top) shows rehabilitated turn-of-the-century mansion, the former country estate of Thomas Fortune Ryan in Suffern, N.Y. New entranceway and reception area features a custom desk and attractive four-seater arrangement (above, r.)

SOURCES

Custom designed reception desk, console—Irving Abrahmson Woodworking. **Sofas, executive chair**—Brayton Intl. **Four-seater arrangement**—Carolina Seating. **Cocktail tables**—Intrex. **Executive desk, sofa, club chair**—Pace. **Cocktail table**—Brueton. **Guest chairs**—Charlotte Chair. **Credenza/hutch**—Kittinger. **Guest chairs**—Girsberger. **Partitions, modular desks, files**—Concord Products. **Manager's chairs**—Cramer. **Fabrics**—Boris Kroll, Maharam. **Architectural woodworking**—Aark Const. **Carpet**—Patcraft, Sol Levine Assoc. **Window treatments**—Verosol. **Custom chandeliers**—Lighting Associates. **Brass wall sconces**—Brookhouse. **Lighting soffit**—Colonial Moulding. **Framing**—Bob's Art & Framing.

Photography by Sheldon Lettich

ILLUSION & REALITY CROSS LINES IN 'LA-LA LAND'

Stepped elements create sculptural dimension

Out West, in the make-believe land of Los Angeles, illusion transcends reality at corporate headquarters of office furniture manufacturer Benedetti Corp. Here, stepped architectural elements create a sculptural dimension; partial "walls" with pass-throughs give a sense of openness to a windowless space.

Painted pink in defiance of its grim, industrial surroundings, the 200,000-sq.-ft. vintage warehouse-turned-headquarters contains 17,000 sq. ft. of office space. This portion of the building (remaining space is occupied by the Benedetti factory) was designed by Beverly Hills-based Linda Atkins, president, Linda Atkins ISID Ltd. Interior Design Studio. "Part of the advantage of consolidating offices and factory," she says, "is that potential end-users, architects, and designers can visit the offices plus tour the manufacturing plant. It's a great selling tool."

Confronted with transforming a cavernous, forgotten warehouse into a functional space "in the most cost-efficient way possible" and with creating a working office to showcase the company's products, Atkins set about evaluating existing space. Many structural elements attached to walls and ceiling were deemed useless, and budget required that these features be hidden rather than removed. To do this, secondary perimeter walls were built, and the 16-ft. ceiling height was dropped to 12 ft. To shelter product development and minimize vandalism, exterior windows and skylights were covered.

"We were left with a big space with no natural light, and it was this factor which directed interior design of the rest of the project," notes Atkins.

For example, recessed, stepped "skylights" carved into the dropped ceiling give an added spatial dimension; stepped detailing on other forms enhances sculptural quality. Partial "walls" with entries and "windows" create "an illusion of going through one space and into another," says Atkins. Those features also help minimize the feeling of being in a totally enclosed structure.

Office illumination is provided by warm-white fluorescent lamps; incandescent accents are used in private offices and conference rooms. Wall sconces offer additional incandescent accenting, while relating to the interior's Deco theme.

This Deco theme, says Atkins, was picked up from exterior detailing, including a stepped-back entry and pilasters. "Those details were so interesting," she notes, "that it made great sense to relate them to the interior."

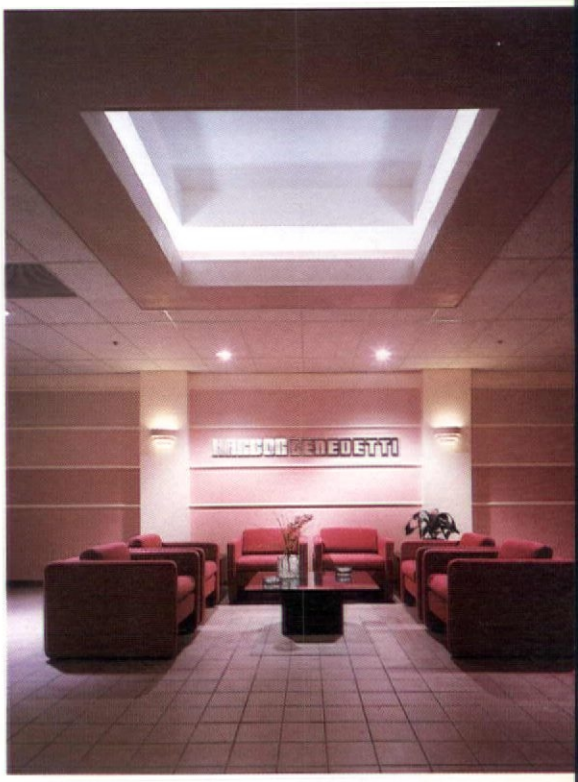
Materials used, including ceramic tile flooring and lots of drywall, were chosen for their ability to contrast with, and thus highlight, the company's furniture lines. "I didn't want to use wood because I wanted to emphasize Benedetti's wood product," explains Atkins.

"The offices have worked extremely well," says John Coleman, president, Benedetti Corp. "We have a showcase for our products which we've never had before. Company officers have been taken out of open areas and put into private offices, and this has resulted in increased efficiency."—*D.D.*

SOURCES

Furniture—Benedetti. **Metal filing**—Harbor. **Fabric**—Maharam, Design Tex, Guilford. **Carpet**—Halcyon. **Ceramic floor tile**—International Tile. **Wall finish**—Ameritone Paint. **Lighting**—Lightolier, Omega. **Hardware**—Forms and Surfaces, Ironmonger. **Accessories**—McCadden's Import Co. **Artwork**—Ruth Bachofner Gallery. **Signage**—ABC Letter Art. **Plants**—Expert Plant Care. **Planters**—Gainery Ceramics.

Interior and exterior design—Linda Atkins ISID Ltd. Interior Design Studio, Beverly Hills, Calif.; Linda Atkins, president. **General contractor**—Russell Construction.



In reception area (above), banded walls and stepped "skylight" painted in gradations of similar colors give added dimensions.

Partial "wall" provides entry into open landscaped furniture area (left).

Architectural elements create spatial illusion when looking into the Benedetti Corp. showroom (opp. page).

By **JACQUELINE CLAIRE VISCHER** Ph.D.

POST-OCCUPANCY EVALUATION: TOOL FOR DESIGNERS & USERS

Programs exist for every need to assure optimum bldg. usage

Emphasis on understanding the ways building environments affect workers has spurred a growing interest in post-occupancy evaluation (POE) studies. Whether precipitated by concerns of dollar expenditure, building image, or inventory management, POEs strive to address workers' own attitudes, judgments, and experiences regarding building interiors. Ultimately, the POE is a way of improving buildings for the end-user.

There are many ways of doing a POE study, but most means incorporate three basic stages: methodology of data collection, design of data analysis, and synthesis/presentation of findings. The way the "problem" of a particular building or organization is defined tells the study team what they want to know from the POE. This "problem statement" determines in large part how each of the three stages is defined and implemented. The more precise the problem statement, the better the study will be, and the more useful will be its findings.

POE studies can include simple "quick and dirty" methods that yield fairly coarse-grained impressions or anecdotal information useful for generating immediate solutions. However, POE studies also encompass lengthy, detailed social science research that requires sophisticated statistical analysis in order to yield useful findings. The POE study does not have to be costly, especially if it is targeted at relatively specific building problems.

Preferably, a POE program should be designed and executed in-house because of the importance of tailoring study findings to the needs of the organization. With some consultant expertise to help set up the program, in-house POEs may range in cost from $5,000 to $10,000 for a small building without serious problems to $30,000 to $40,000 for a medium-to-large size office building (in the 100,000-sq.-and-over-ft. category).

An organization that wishes to create a POE data base for one or a number of buildings may make a significant investment initially, but will eventually have a building evaluation system that is relatively inexpensive to operate. If a case study approach is used, then the cost will be largely determined by the degree of detail of the data collected. In some cases it is desirable for strategic or political reasons to bring in outside consultants to conduct a complete case study POE. A good POE involves applied research, and employs well-trained staff to assure its later usefulness.

Four typical reasons for building evaluation

What are some of the reasons why organizations decide to initiate a POE, or a program of POEs? These vary with the point of view, the requirements, and the resources of the group initiating the study. All POEs have in common the acquisition of information leading to greater understanding of a situation. Detailed here are four prototypical reasons for initiating a POE.

First, the people working in a building or part of a building may be dissatisfied. They complain about environmental conditions, such as stuffy air in the afternoons and glare from fluorescent lighting that is giving them headaches. Organized groups representing employees' interests (such as a union) claim that workers' health is suffering from adverse environmental conditions in the building.

In another instance, owners or tenants of an office building may find operating costs excessively high, especially in the area of energy use and fuel consumption. They may attribute this, in part, to their own workers' misuse and carelessness in the building. Owners may initiate a POE to understand more precisely how and why end-users are mistreating the environment. They want systematic measurement of energy loss and inefficient building operation, and an assessment of the causes of inefficiency. Recommendations for rectifying the situation might be part of the POE.

Another popular reason for POEs arises in connection with government and large corporation groups which build, own, and manage several buildings. These operators may desire feedback on technical performance and general level of environmental quality in one or more buildings. They may design a POE as a case study and analyze in depth the performance of one building. Or, they may try to implement some systematic data collection across all, or a sample of, their buildings to acquire standardized information in inventory.

Jacqueline Claire Vischer earned her doctorate degree in architecture from the University of California, Berkeley. Vischer, a psychologist, has worked as a consultant on various office and healthcare projects and is currently writing a book on post-occupancy evaluation.

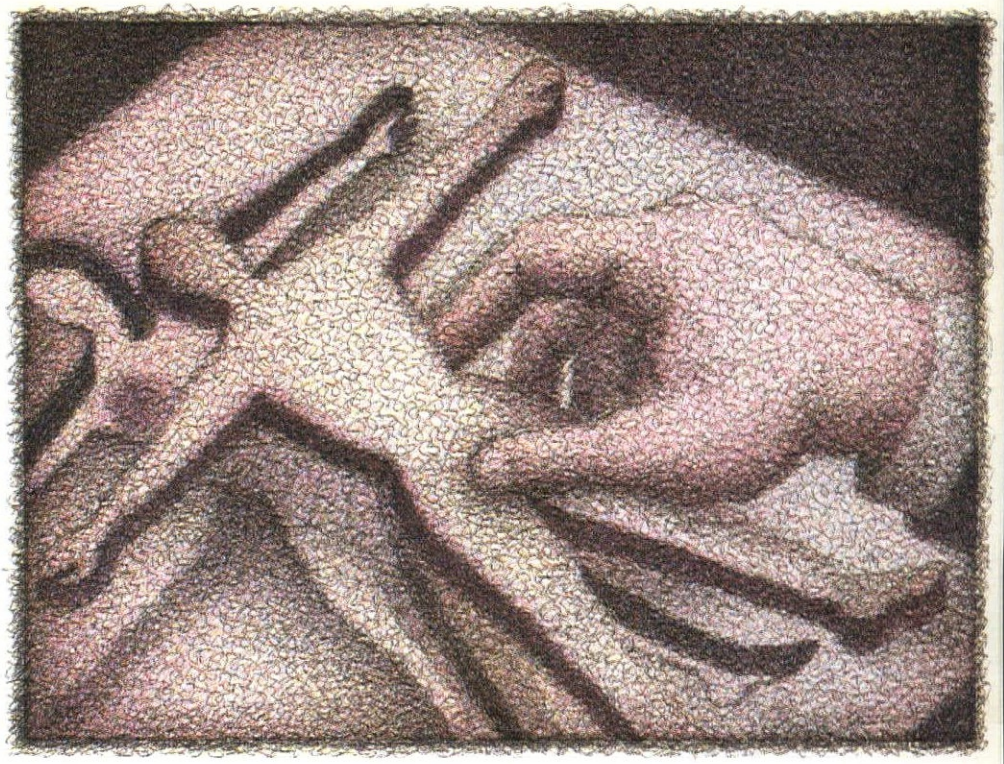


Illustration by David Ridley

This information may eventually be used as a data base and accessed for various planning and maintenance uses. It may also serve as a comparative framework for continuing POE studies of individual buildings. A property owner of this scale has pressing property management decisions to make and can make good use of knowledge about whether buildings are of good or poor quality.

Similarly, developers, architects, and interior designers require information on how well or badly the buildings they have designed actually work. This information can be applied to designing new projects. They may benefit from feedback on their own or others' decisions about a building that has special uses or requirements, and for which there was very little precedent. Even if the building is not extraordinary, feedback on design decisions can be used cumulatively to inform decisions about future buildings, and to provide designers with a knowledge base to improve future decisions.

Multidisciplinary research involved in recent POEs

Post-occupancy evaluation draws on skills from building science disciplines, architecture, engineering, environmental psychology, ergonomics, and interior design to analyze and understand buildings and how people use them.

POE studies are fast becoming an accepted and attractive way of assessing quality of environments, including those for housing, parks, healthcare, jails, and schools, among others. Many corporations moving into more aggressive management of their property holdings have implemented their own versions of POE.

Not many office POE studies are published for general consumption. Probably one of the earliest office POEs was incorporated into a survey of job satisfaction of white-collar workers published in 1980 by Louis Harris & Associates in cooperation with Steelcase. The Steelcase "National Study of Office Environments," (CONTRACT, December 1982), asked workers to assess the quality of their environment and to indicate how important an impact the workplace had on job satisfaction.

In another study, Marans and Spreckelmeyer report findings from a POE of a Federal government office building, in "Evaluating the Built Environment," University of Michigan, 1981. They invoke considerable detail about specific physical features of the environment and how it is being used by occupants.

More recently published POEs of office environments including a study developed with Westinghouse by the Buffalo Organization for Social and Technological Innovation (BOSTI). "Using Office Design To Increase Productivity," published in 1985, examined workers' measures of job satisfaction, productivity, and satisfaction with the environment. The study tabulated worker responses to questions about work environment quality.

Using a relatively simple economic formula, BOSTI authors say they can predict dollar increases in productivity from dollars invested in specific environmental improvements. The "proof of the pudding," however, has not yet emerged.

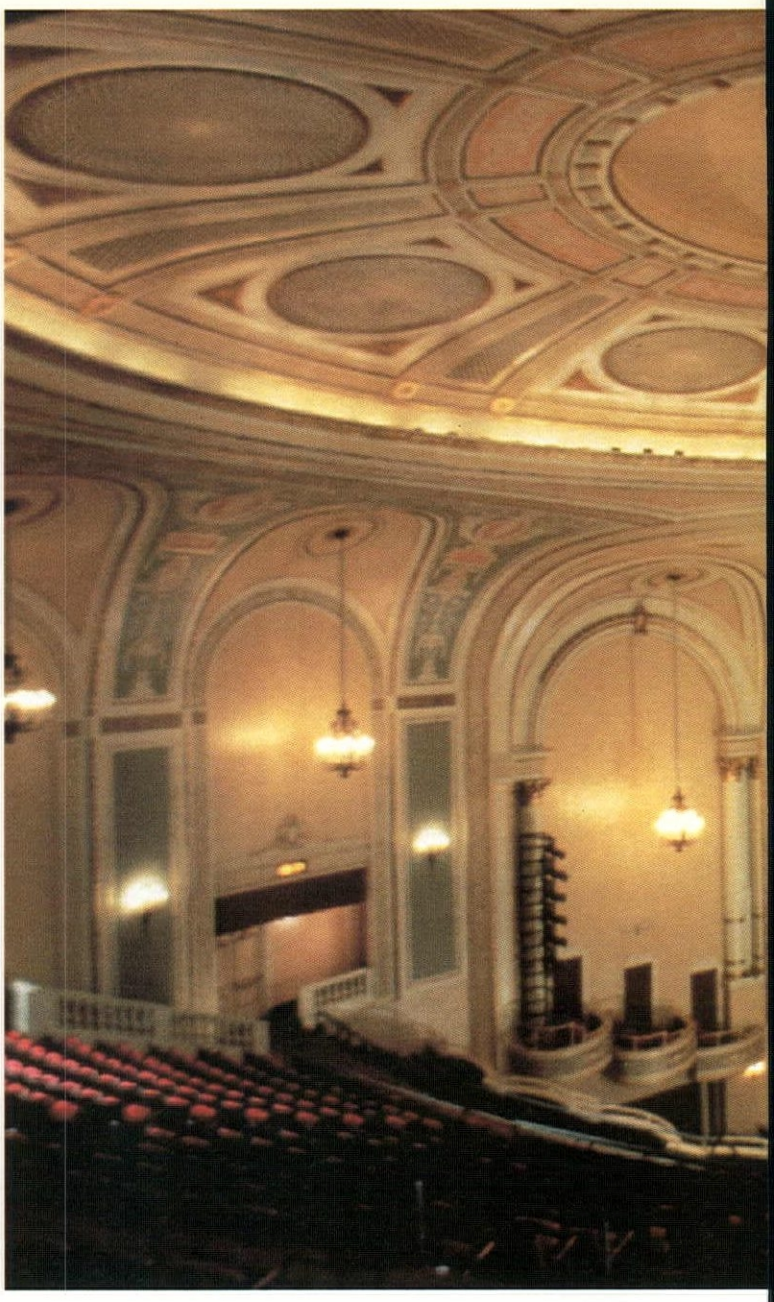
Other studies published by Public Works Canada report findings from POEs of Federal government office buildings in Canada. These studies *"Total Building Performance Evaluation, Vol. 1 Harry Hays Building, Vol. 2 Winnipeg Taxation Data Centre,"* Public Works Canada, 1985, are remarkably detailed. The findings address the technical details of building performance, including acoustics, ventilation, thermal comfort, lighting, energy use, air quality, architectural detailing, and structural systems. Like the Marans study, Public Works Canada found that office building occupants were more likely to be concerned about air quality and ventilation than about any other aspect of the building's environment, except perhaps for spatial planning and furniture.

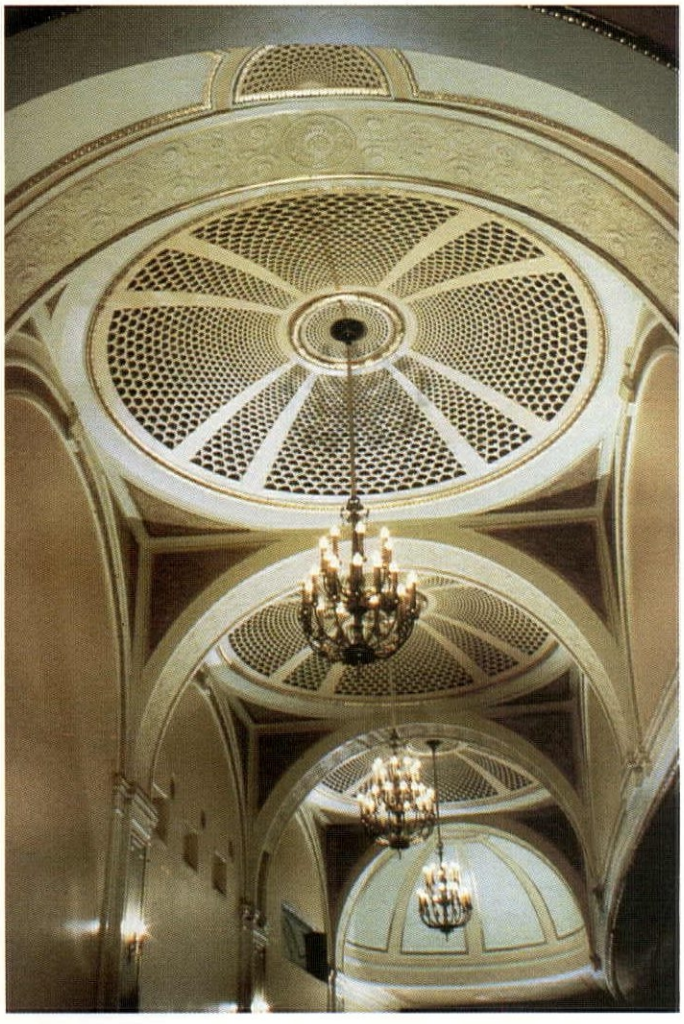
Whether or not occupants were physically comfortable in their individual workstations made a significant difference in their general satisfaction, and in how well they felt they would do their work. And, as with the BOSTI project, these studies report that office occupants complain more about inadequate smoking control, eyestrain, and fatigue associated with improper illumination of VDT equipment.

In organizing POEs such as those described here, care should be taken in designing a POE study to recognize organizational priorities and constraints on information use; to use expert advice at the right time and in the correct amounts; and to define clearly the goals and objectives of the exercise. The result is likely to be a better office environment. □

GRAND OLD THEATRE SAVED FROM DEMOLITION

Restoration by Business Space Design revives ornate interiors of 1920s building





When architect Robert Lamb designed and built the Palace Theatre in Columbus, Ohio in 1927, he probably never dreamed that it would be scheduled for demolition after only 57 years of existence. Yet, years of neglect and deterioration had taken its toll on this grand old playhouse and it was slated to be replaced by a parking garage. Owner Katherine LeVeque, a Columbus businesswoman, had second thoughts about the theater's demise. In 1984, she decided to save the Palace and hired Business Space Design, a Columbus design firm, to do the restoration of the theatre's auditorium.

LeVeque visited Versailles, the inspiration for Lamb's original design, to collect data and historical information in preparation for the renovation. Original drawings were available to project designer Martha Allison of Business Space Design, who also conducted research on the period theatres, 1920s colors, and original colors of the building.

Peeling paint, extensive water damage, and poor lighting were only a few of the problems encountered by Allison. Different light levels, variations of height, and the juxtaposition

Photography by Quicksilver

View from rear of theatre (left) shows restored procenium and dome. A refurbished wall (below) uses architect Robert Lamb's original color scheme. Arches in the upper balcony (opp. page, lower left) are decorated with grille work that covers air returns hidden high above.

SOURCES

Paint—Pratt & Lambert. **Carpet**—J & J Industries. **Theatre seating**—American Seating.

Architecture/interior design—Business Space Design; Martha Allison, project designer. **Plaster molding reconstruction**—Pymer Plaster. **Painting & cleaning**—Bohl Painting. **Orchestra pit construction**—Turner Construction.

of detailing made it difficult to match colors on walls and ceilings. Allison and LeVeque actually climbed up on the scaffolding with paint chips to compare and select colors. "It was so dirty up there that it was hard to see what the original colors were," Allison recalls. "The whole theatre eventually had to be hand-washed before we could begin painting."

Prior to painting, the owner also installed new carpet and theatre seats. The building was then divided into areas of similar lighting and volume levels. As each area was painted, tints, tones, and overglazes were mixed on site to create colors that appeared consistent throughout the interior. Gold leaf and Dutch Metal were restored where possible.

Plaster molds of deteriorated areas were made on site and each detail was recreated to match what existed. Original lighting fixtures were cleaned and re-lamped. Work was not done in the lobby areas because of budget constraints and also due to the possibility that it might become part of a new adjacent building. Saved from the wrecking ball, the Palace Theatre now hosts plays, operas, national theatrical productions, concerts, and special events.—*S.M.*

BUILDING DOCTORS CURE RENOVATION ILLS

Ohio-based clinics reach out to property owners and design professionals

Illustration by Tony Limuaco

The growth of the renovation market has created a whole new area of specialization for architects and interior designers. But, sometimes finding solutions for the problems of old buildings isn't easy, especially for those new to the field. That's why the Ohio Historical Society created the Building Doctor Clinic program, a highly successful not-for-profit venture that has gained quite a reputation in Ohio, the only state in the U.S. where it is offered.

A Building Doctor is another name for a trained professional who offers advice on how to "cure the ills" of older buildings. The clinics were started in 1979 by Judith Kitchen, who is now department head, Technical Preservation Services for the Ohio Historic Preservation Office, an arm of the Ohio Historical Society. A trained architect and author of "The Old Building Owner's Manual," Kitchen conducts many of the clinics herself, which are primarily for building owners, tenants, and people whom she calls "Joe Public." But the clinics have also attracted the attention of architects, interior designers, and contractors as well.

"One of the main reasons the Preservation Office started the clinics is that we spend much of our time reviewing buildings for big developers who are seeking Federal tax benefits," says Kitchen. "We found out that we weren't reaching the ordinary person who may only have one small commercial or residential building. We wanted to balance our efforts and not only work with big investors, but smaller property owners in local communities as well."

How the program works

The clinics are usually sponsored by local not-for-profit organizations, such as city governments, community groups, or local historical societies. Sponsors pay a $100 fee to host a two-hour evening lecture given by two "Building Doctors" from the Ohio Historic Preservation Office. The discussion includes a slide show and covers such topics as the Secretary of the Interior's "Standards for Rehabilitation," common problems faced when renovating older buildings, unique or unusual building materials or construction methods as appropriate to locale, and a brief overview of the Economic Recovery Tax Act of 1981.

As part of the program, Building Doctors also make "house calls," or site visits the day following the lecture. To eliminate questions that might have already been answered, it is required that site visit recipients attend the lecture. Sometimes there may be an additional $10 charge per visit to the sponsoring organization. Only the Building Doctor, sponsor escort, and building representative go on site visits. According to Kitchen, visits are most effective if recipients do some preparation, such as making a list of questions, gathering any available architectural drawings, or providing old photographs.

"We only visit those buildings that have problems beyond the standard sorts of things covered in the lecture," explains Kitchen. "The site visits are for 'sick' buildings only. After all, people don't go to the doctor when they feel well." Some examples of situations that may require a site visit are: persistent peeling interior or exterior paint, flaking plaster, wet basements, deteriorating masonry, proposals for additions or demolitions, and energy conservation questions. "If necessary, we can do follow-up research to find possible solutions for difficult problems," she says. "We also have a recommendation form which is sent back to site visit recipients."

"We work with all types of buildings," she continues. "It's about half commercial and half residential." If requested, the Building Doctors also provide to building owners lists of local architects, interior designers, engineers, or contractors who are experienced in handling specific types of renovation design problems.

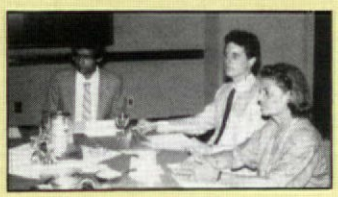
At the present time, the Building Doctor Clinic program only exists in Ohio. According to Kitchen, they have had requests for information from other state historical societies, but none have started their own clinic programs. "Because of the popularity of restoration and renovation right now, there has been no let-up in the program interest" she says. "We have clinics booked a year in advance." For more information, contact Judith Kitchen, Ohio Historic Preservation Office, 1985 Velma Avenue, Columbus, OH 43211; 614/466-1500.—*S.M.*

Making site visits is one of the services of the Building Doctor Program (opp. page). Consultants from the Ohio Historic Preservation Office assess property according to guidelines printed in their Building Inspection Guide (top).

WHO IS RESPONSIBLE FOR LIGHTING DESIGN?

Lighting designers, interior designers, & manufacturers debate the issues in CONTRACT's first Lighting Round Table Discussion

By **JOHN S. MARSHALL**
Assistant Editor



Participating in the event held recently at the N.Y. Marriott Marquis were (top, l. to r.) Gene Stival, Nina Hughes, Tom Lowy; (below, l. to r.), John S. Marshall, Richard Renfro, Fran Wilson.

"Clients don't understand what a bargain the lighting designer really is. Don't fall into the trap of saying, 'I can do it myself, what do I need a lighting designer for?' "

STEPHEN KIVIAT,
ATELIER
INTERNATIONAL

Of all the facets of contract design, perhaps none is as misunderstood as lighting design. The field has only recently come into its own as a profession; lighting technology changes rapidly, experts disagree on the "proper" way to light a space, and standards are constantly being reassessed. If a lighting designer is used on a project (whether one should be used at all is an issue for many interior designers), the final lighting design is the result of interplay among the lighting designer, interior designer, and manufacturer. The quality of their communication can determine the quality of a design. To promote better communication among the three groups, CONTRACT recently invited two representatives from each to participate in a round-table discussion in New York.

Participants were: Stephen Kiviat, president, Atelier International; Tom Lowy, president, Koch & Lowy; Gene Stival, IALD, Howard Brandston Lighting Design, N.Y. and president of the International Association of Lighting Designers; Richard Renfro, IALD, Jules Fisher & Paul Marantz Inc., N.Y.; Jeff Milham, IALD, Design Decisions, N.Y.; Fran Wilson, FASID, interior designer, Hartford, Conn.; and Nina Hughes, ASID, Nina Hughes Associates, N.Y. Representing CONTRACT were Len Corlin, co-publisher and editor, and John S. Marshall, Lighting Line editor, who served as moderator.

CONTRACT: *When interior designers design a contract space, whom do they consult first for the lighting, the manufacturer or the lighting designer?*

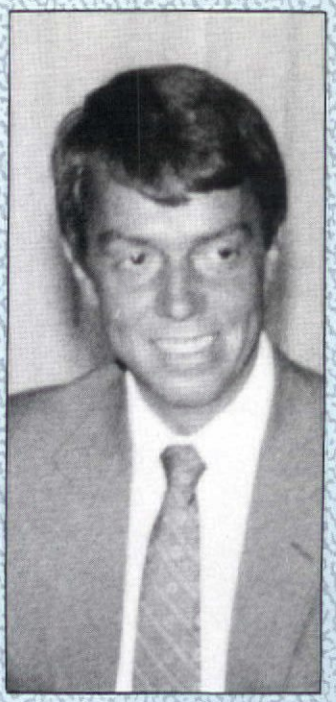
Milham: A lighting designer should be brought into a project early, when interior designers are developing ideas. Good lighting design starts with the design concept. Unfortunately, many interior designers will not use a lighting designer because they are more familiar with manufacturers' representatives. Reps are very knowledgeable, but they should not call

"If a project can afford a lighting designer, most architects and interior designers welcome one. But not all projects require (a high level of lighting) expertise."

NINA HUGHES,
NINA HUGHES
ASSOCIATES

"Manufacturers' reps . . . should not call themselves lighting consultants. Only lighting designers offer up-to-date information on the whole spectrum of equipment."

JEFF MILHAM,
DESIGN DECISIONS



themselves lighting consultants. If a rep recommends a solution to a particular problem, it's going to come out of the manufacturer's stable of fixtures. Only the lighting designer offers the most up-to-date information on the whole spectrum of equipment and supplies.

Hughes: It depends on the project. If the project can afford it, interior designers and architects will gladly seek professional advice, particularly if the space is one where lighting can make a dramatic difference in how the space is perceived, even an ordinary space. But just laying out acres of fluorescents doesn't require expertise.

Stival: That may seem like a straightforward solution, but it is not always the best. For many years people thought there was only one way to light an office, using fluorescents in a 2-by-4-ft. configuration that went on for miles. It didn't matter who did the job. But now we know there is no single solution to any problem, whether it's lighting an office, hotel atrium, or school room. A lighting designer can offer alternatives best suited to a client's needs.

Kiviat: The biggest problem is that clients don't understand what a bargain the lighting designer really is, what a small percentage of the overall project cost the lighting designer's fees are. For example, for Atelier International's new showroom at the International Design Center, New York, (IDCNY), we used a design consultant, consulting architect, lighting consultant and a battery of mechanical engineering consultants. The lighting consultant's fees were the smallest in terms of gross dollars. Architects and interior designers should not fall into the trap of thinking, "I can do it myself, what do I need a lighting designer for?"

Lowy: Reps should be instructed to recommend that clients use lighting designers. But most don't know who to call. Also, not every project is a major project. A client may only need, say, three hours of a lighting designer's time.

Stival: The International Association of Lighting Designers (IALD) can provide a list of experts throughout the country, including those from smaller offices who may be able to work on a project for shorter periods of time.

CONTRACT: *Who works with the manufacturer on a project, the interior or lighting designer?*

Wilson: If the lighting designer is part of the design team, that's his responsibility. If the lighting designer is a consultant, the interior designer has to make sure the lighting designer's recommendations are properly transmitted to the manufacturer.

Renfro: When developing fixtures for a specific project, lighting designers should not send only the final specifications and drawings to the manufacturer. If manufacturers are contacted early in the project, they can provide workable solutions. In addition, designers should send new fixture plans to several manufacturers and ask for ballpark figures. The result is a better design at a lower cost.

Kiviat: Manufacturers take those drawings as gospel. If they have some understanding of what the budget considerations are, if a fixture can't be made within the budget, they can propose alternatives.

Lowy: Miscommunication between manufacturers and interior designers, lighting designers, or architects occurs almost daily. Suppose that a lighting designer wants to customize a company's ABC fixtures. He makes drawings and sends them to the company. Three years later the company gets an order from a distributor in Waco, Texas for 17 ABC's, which are shipped. Two weeks later the designer calls and says, "How could you ship those fixtures without the modifications? They were supposed to be specials!" But all the manufacturer ever saw was an order. Furthermore, designers sometimes send drawings for fixtures which the manufacturer knows he could make for half the price, but by the time the distributor calls, there is no time to talk to the designer. Better communication is definitely needed.

(Continued)

"For many years people thought there was only one way to light an office, using fluorescents in a 2-by-4-ft. configuration that went on for miles. Now we know there is no single solution to any lighting problem."

GENE STIVAL, HOWARD BRANDSTON LIGHTING DESIGN

"Lighting designers must see that everything that was specified has been installed. Interior designers may detect obvious errors, but not whether fixtures are the exact ones that were specified."

FRAN WILSON

LIGHTING ROUNDTABLE

Designers, manufacturers stress follow-up studies

CONTRACT: *When task lighting is specified for an office, which is designed first—task or ambient lighting?*
Wilson: It depends on the project. For a recent office project the architect and lighting engineer had already decided on the ambient lighting when I was brought in to do the interiors. The client wanted to reduce the amount of ceiling light and strengthen the task lighting. Before calling a systems manufacturer, I called back the architect and lighting engineer and resolved the problem with them. Furniture systems which did not feature task or ambient lighting were not considered, because we felt the manufacturer should have done enough research to provide lighting to go with it.
Milham: In the past, much of the task and ambient lighting that was built into furniture was designed by a furniture designer who knew nothing about lighting. Most of that lighting did not work well. Now some of the systems manufacturers have gone out of that business, realizing that they can't do it well, while others have gone to professional lighting people and improved their products greatly.
CONTRACT: *Some manufacturers are stressing halogen for task lighting. Is it a good source for that?*
Milham: Halogen is not good for task lighting because it creates a great deal of light in a small area which is hard to balance with ambient light. There is too much contrast. The PL compact fluorescent lamp is more successful because it puts out cool light, meaning that the lamp is cool to the touch.
CONTRACT: *Is there any resistance in the workplace to using European-styled fixtures?*
Kiviat: As a result of the energy crisis there has been a tremendous change in the attitude of not only professionals, but also consumers concerning energy use and its effect on lighting. This has opened the door to Italian, contemporary, or Eurostyle decorative lighting—whatever label one chooses—and it is being used extensively in contract applications by corporate America. Companies such as Coca Cola or Merrill Lynch are buying 500,000 units of a particular Eurostyle fixture that a designer has recommended. While there may not be as broad an acceptance as there is for more traditional lighting, there has been an increase in that acceptance.
Milham: How can we support American manufacturers in terms of improving their ability to give lighting designers the fixtures they want?
Lowy: One way would be for the lighting designer who likes a new light source from, say, General Electric, but hasn't found the right luminaire for it, to work with General Electric and then go to a domestic manufacturer to get the fixture designed. That kind of synergy is what develops innovative products.
Kiviat: Unfortunately, most companies in this country are too big to take lots of chances. It is much easier for a small European manufacturer to try new product ideas. The risks are smaller. Design development in this country is more reactive than proactive because industrial designers aren't given the budgets to develop new products. In Europe a new fixture starts with a designer. In this country, all too often, it starts with a marketing plan.
Milham: The lighting industry in the U.S. is becoming a family of conglomerates which may become too big to respond to the needs of lighting designers. There is a need for growth of the small-to-medium-sized manufacturer which can supply fixtures in smaller quantities on a more specialized basis.
CONTRACT: *How do interior designers learn about new light sources?*

"Lighting designers sometimes send plans for customized fixtures which the manufacturer knows he could make for half the price, but by the time the order is placed there is no time to talk to the designer."

TOM LOWY,
KOCH & LOWY

If maintenance people they are shown the difference between incorrect and correct lighting, they will become very possessive of the installation and want it to look right."

RICHARD RENFRO,
JULES FISHER AND
PAUL MARANTZ INC.

Wilson: Contract dealer/distributors are becoming an important factor in getting manufacturers involved with showing interior designers and architects what is available. For example, in Connecticut, Grand Light in New Haven and Fairfield Light in Fairfield have sponsored seminars where new fixtures are shown along with slide presentations.

Hughes: The only way to evaluate a new light source is to see it in action. Lighting World offers the opportunity to see all of the new sources that are available. (See p. 43 in this issue).

CONTRACT: *Metal halide was discussed at Lighting World as a source growing in importance for contract use. How should it be used?*

Stival: One of the problems with using metal halide for office ambient lighting is that it creates a great shift in colors on the ceiling. Rather than having a nice, white ceiling, there might be some areas with a pink or yellowish tone.

Milham: Metal halide lamps were originally done in a relatively high wattage that required a great deal of output, making it difficult to use indoors. Now there are smaller lamps of lower wattages, such as the 70-watt HQI lamp, which can be used indoors, has better colors, and can be put into smaller fixtures.

Lowy: The real problem with metal halide is the pricing. Theoretically, it's a wonderful energy saver, but an awful lot of energy has to be saved before any money is saved. It is more expensive than it need be. Light bulbs in general are priced artificially high even though they are made almost entirely by machine. Suppose a company invests $10 million to produce a certain bulb in a factory. Somebody presses the button in the morning and 24 hours a day, for the rest of the year, the machine is turning out light bulbs. There could be no people around at all. That bulb could be priced anywhere from 35 cents to a dollar. No matter what the price is, a profit will be made. Somehow, somebody decides what the price will be. This makes it difficult for people who want to use new sources.

CONTRACT: *After a project is finished, are follow-up studies done?*

Wilson: Interior designers have a responsibility to clients to see that everything that has been specified has been installed. Lighting designers or consultants have the same responsibility. Interior designers may be able to detect an obvious change in lamping but not whether fixtures have been installed exactly as they were specified.

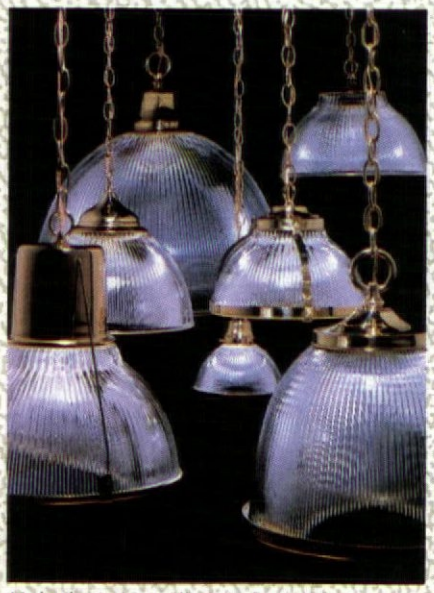
Stival: It's important to make sure that clients understand what has been specified. One of our clients on a recent office project ignored the specifications for cool white and used warm white, which they had always used. The space looked completely muddy. When they changed back to what was specified, the grays and greens they wanted were suddenly there.

Renfro: Lighting designers should also consider the facilities management staff and try to minimize any problems they might have in maintaining the lighting. If a maintenance person is shown the difference between incorrect and correct lamping, he will become very possessive of the installation and want it to look right.

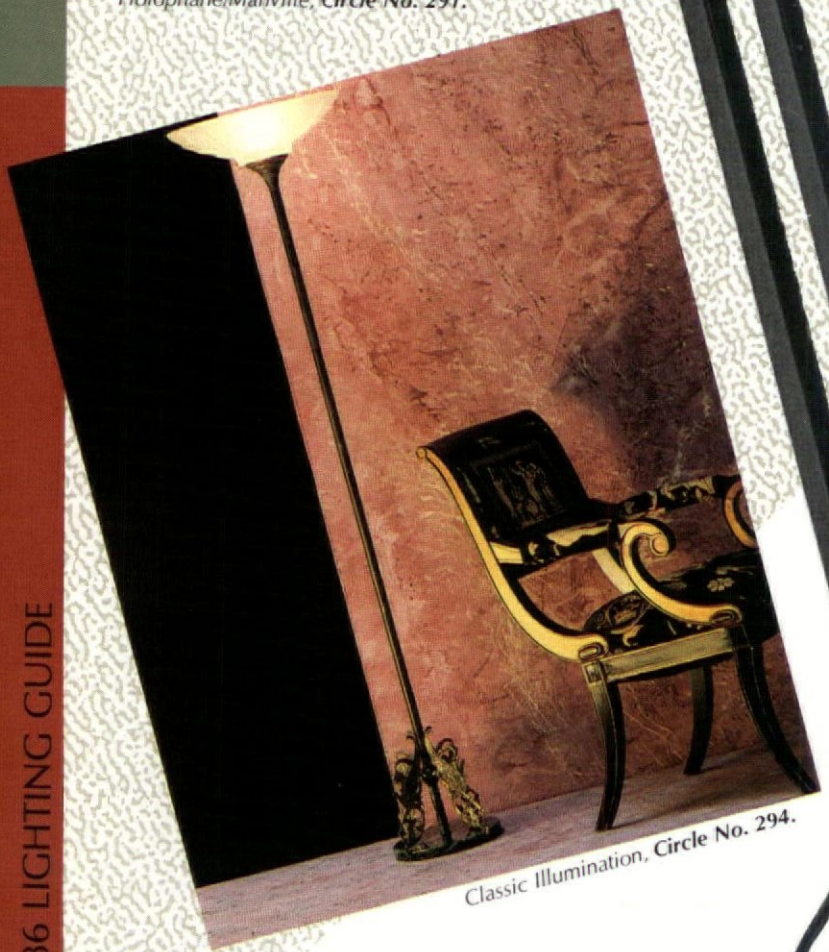
Milham: It's important to meet with the facilities people and answer their questions. One of our clients was concerned about the availability of replacements for a certain lamp, which was proposed to light two million sq. ft. of space. The facilities people needed to be assured that the lamp would be around for a long time.

Hughes: Good design requires a certain commitment from clients. They have to care about how they handle their investment and if they don't take proper care of their space, it reflects badly on the company. When clients becomes possessive and protective of the design, that's when designers know the design fit like a glove—the lighting, the furniture, the whole space.

SPECIFIERS' GUIDE TO 12 LIGHTING PRODUCT CATEGORIES



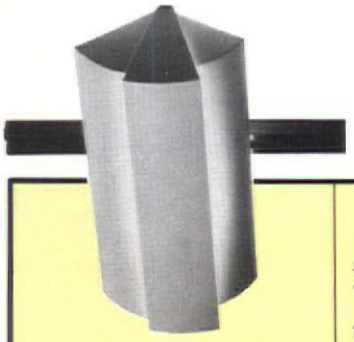
Holophane/Manville, ***Circle No. 291.***



Classic Illumination, **Circle No. 294.**

This updated lighting specification guide is designed to provide specifiers with a quick reference to needed lighting products. It furnishes designers with an alphabetical directory of manufacturers, addresses, and telephone numbers, as well as lighting products handled by manufacturers and distributors in the following categories: ceiling fixtures/chandeliers, desk and table lamps, emergency lighting, floor lamps, indirect lighting, integrated ceiling products, task, ambient, spotlights/wallwashers, track lighting, and wall lighting, as well as other equipment. Products shown represent some of the latest introductions, including new cantilevered fixtures, wall sconces, and energy efficient introductions. More information on these products can be conveniently secured by circling appropriate numbers on the Reader Service Card in the back of this issue.

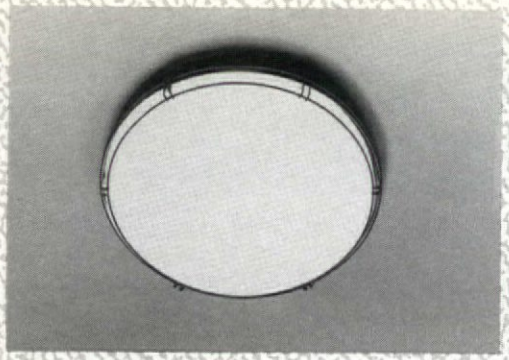
Dazor, ***Circle No. 307.***



Artemide, **Circle No. 299.**

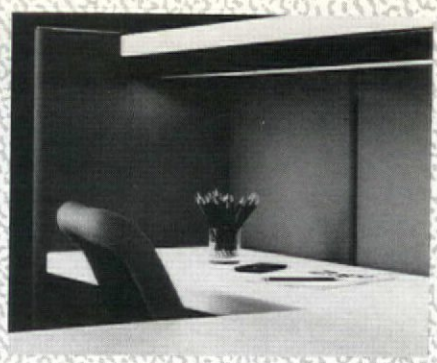
Atelier International, **Circle No. 293.**

Company	Ceiling Fixtures/Chandeliers	Desk & Table	Emergency	Floor Lamps/Torchieres	Indirect	Integrated Ceiling	Task	Ambient	Spotlights/Wallwashers	Track Lighting	Wall	Other
A.L.P. Lighting & Ceiling Prod. Inc.	●					●						Parabolic lighting louvers Lighting fixture retrofit components
Abolite	●				●			●				
Adjustable Fixture Co.		●		●			●					
Ainsley Lamps	●	●		●							●	
Alanod USA Inc.												Lighting and decorative shelf strip coil
Alkco	●						●	●	●		●	Linear incandescent
Allibert, Inc.				●								Outdoor
Ambi-Lite	●	●		●	●		●	●	●	●	●	
American Glass Light Co.	●											Decorative sconces and ceiling fixtures
American Louver												Louvers for overhead fluorescent fixtures
Architectural Lighting Systems, Inc.					●		●	●			●	
Architectural Stoneware		●										
Armstrong World Inds.						●						
Art Directions, Inc.	●	●									●	Custom lighting fixtures
Artemide Inc.	●	●		●	●		●	●	●		●	
Atelier Intl. Lighting	●	●		●	●		●	●	●		●	
Louis Baldinger & Sons	●	●		●								Custom decorative lighting, antique reproductions, Italian lighting
Baldwin Hardware Corp.		●										
Bergen Art Metal & Lighting Inc.	●	●		●	●						●	All phases of custom & contract lighting, refurbishing
BI-Comm Systems												Lighting controls, dimmable & non-dimmable
Bibi Continental	●											
Mort L. Bloom Design	●	●		●								Crystal, brass, ceramic



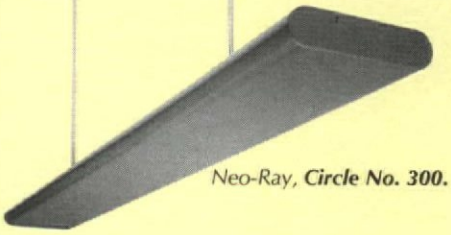
IPI, **Circle No. 298.**

American Glass Light, **Circle No. 296.**

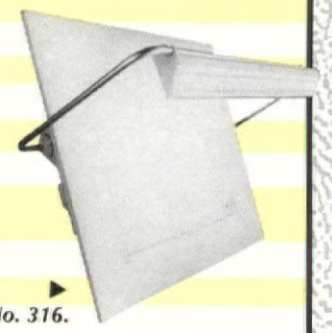


Knoll, **Circle No. 303.**

Company	Ceiling Fixtures/Chandeliers	Desk & Table	Emergency	Floor Lamps/Torchieres	Indirect	Integrated Ceiling	Task	Ambient	Spotlights/Wallwashers	Track Lighting	Wall	Other
Boyd Lighting	●	●		●		●		●			●	
Bradley Contract Lamps		●		●	●				●		●	Sconces-custom contract
Wm. Brenner Furniture Co.		●		●								
C.L.S. Contract Lighting System	●	●		●			●				●	
CSL Lighting, Inc.									●			
Cannon Products, Inc.		●										Music lamps/the only rack lamp on the market
Capri Lighting							●	●		●	●	Lyra Lite bed lamps
Casella Lighting	●	●		●							●	
Challenger Lighting Co. Inc.		●		●							●	
Chapman Mfg. Co. Inc.	●	●		●							●	
Classic Illumination Inc.	●	●		●	●		●	●	●		●	
Colortran, Inc.									●			
Columbia Lighting, Inc.	●		●		●	●		●				
Crescent Lighting	●						●					Wall brackets
Crouse-Hind Lighting	●		●						●	●	●	Indoor/outdoor, commercial & industrial, energy efficient, and roadway & area
Dansk Lights	●	●		●			●				●	Halogen lighting fixtures
Day Brite Lighting						●	●	●			●	Recessed fluorescent, surface, exits, HID industrial & commercial, flexible wiring
Dazor Manufacturing Corp.							●					
Deena Products Co.		●		●								
Derek Marshall		●			●						●	
Devine Lighting			●			●			●			
D'Lights	●	●		●				●	●		●	Custom
EMR Lighting	●							●			●	
Earthgender/Architectural Pottery		●										
Electra Displays												Sell-a-vision
Electri-Lite							●	●				
Electrix, Inc.	●	●		●		●	●	●	●	●		
Electro Controls												Architectural lighting control/dimming
Elliptipar					●		●	●	●			
Entol Ind. Inc.						●						
Envel Design Corp.	●					●						
Expo Competence/Bang & Olufsen		●		●					●		●	
Fan Co. of America	●											Ceiling fixtures with ceiling fans
Murray Feiss Import Corp.	●	●		●			●			●		



Neo-Ray, **Circle No. 300.**

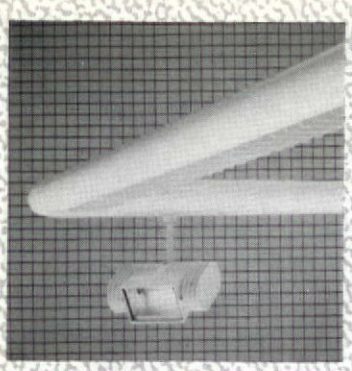


Plan-Hold, **Circle No. 316.**

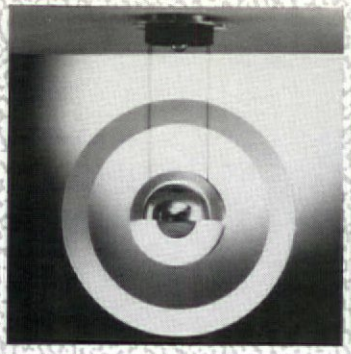
Visa, **Circle No. 306.**

Koch & Lowy, **Circle No. 289.**

Company	Ceiling Fixtures/Chandeliers	Desk & Table	Emergency	Floor Lamps/Torchieres	Indirect	Integrated Ceiling	Task	Ambient	Spotlights/Wallwashers	Track Lighting	Wall	Other
Feldman Lighting	●			●	●		●	●			●	
Sam Flax		●		●			●					
Forecast Lighting Co.	●										●	
Fostoria Inds.		●					●		●			Display & exhibit lighting
GTE Electrical Products												Lamps
Gargoyles Ltd.	●	●		●						●	●	Antique chandeliers
General Electric Lighting Business Group												Light sources (incandescent, halogen, fluorescent, H.I.D.)
Georgian Art Lighting	●	●		●		●		●			●	
Harry Gitlin Inc. Lighting	●	●		●	●		●	●	●	●	●	Custom fabrication of one of a kind specials and "mirrow" lights strips in a variety of sizes and types made to any length and finish
Glasique Lighting	●											
Glass Crafters	●	●										
Glowtex Lighting	●	●		●			●	●			●	
Morris Greenspan Lamps	●	●		●							●	
Gross Chandelier	●			●							●	Custom decorative lighting for commercial applications
Gullans International	●	●		●								
Guth Lighting					●		●	●			●	
Halo Lighting			●		●		●	●	●	●	●	Recessed downlighting
Paul Hanson Co. Inc.	●	●		●			●	●	●		●	
Haworth, Inc.					●		●	●				Freestanding H.I.D.
Holophane Div. Manville	●		●						●			
House-O-Lite Corp.							●	●	●			
Harvey Hubbell Lighting Div.			●			●			●		●	Architectural fixtures.
Harvey Hubbell Wiring Div.												Motion sensing systems for lighting control
IPI Inc.—Lighting Div.	●	●		●	●		●	●			●	Recessed.
Illumalights Mfg.	●				●		●	●		●	●	Low voltage tube lighting
Illuminating Experiences	●	●		●			●	●			●	
Imperial Bronzelite												Architectural lighting, underwater lighting, fountains
Indalux, Sub. J.H. Spaulding Lighting, Inc.					●		●	●			●	
Intalite Louvers & Ceilings, Inc.												Aluminum louvers, open cell ceiling/lighting, lighting system "aspect"
Integralite/JW Lighting					●			●		●	●	
Integrated Ceilings, Inc.						●						
Interna Designs	●	●		●	●				●	●	●	



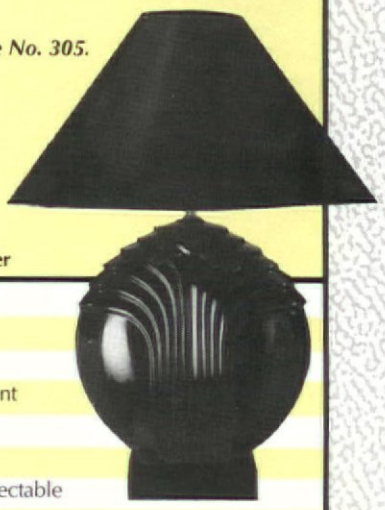
Staff, **Circle No. 324.**



Boyd, **Circle No. 321.**

Steelcase, **Circle No. 297.**

Westinghouse, **Circle No. 320.**



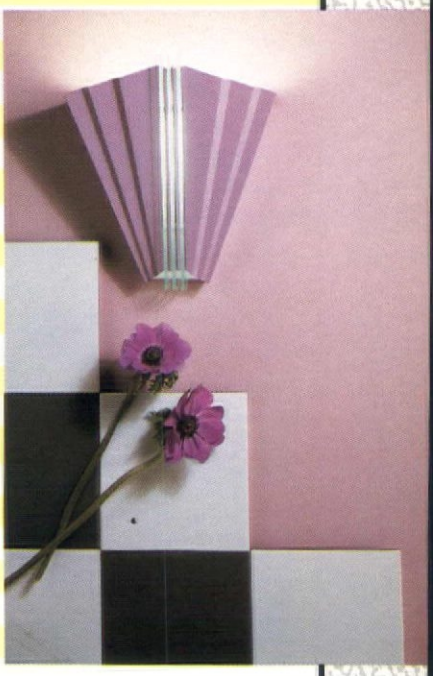
Deena, **Circle No. 305.**

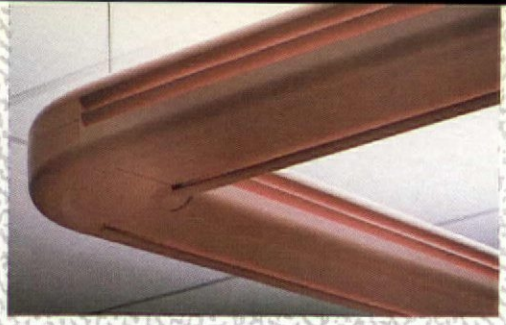
Company	Ceiling Fixtures/Chandeliers	Desk & Table	Emergency	Floor Lamps/Torchieres	Indirect	Integrated Ceiling	Task	Ambient	Spotlights/Wallwashers	Track Lighting	Wall	Other
Juno Lighting, Inc.					●	●	●	●	●	●	●	
Kent Ltd.	●	●		●	●		●	●	●		●	
Knoll International							●					Task/Ambient
Koch & Lowy, Inc.	●	●		●	●		●	●	●	●	●	Halogen, fluorescent
George Kovacs Lighting, Inc.	●	●		●	●				●		●	Halogen
LPI/Lighting Products Inc.	●		●		●	●	●	●				
Lam Lighting Systems					●		●	●	●		●	Sconces, linear directable
Lazin Lighting				●	●		●	●	●	●	●	
Ledu Lamp		●					●					
Lektra Lighting, Inc.		●					●					Picture lights, shelf lights
Les Prismatiques	●	●		●				●			●	
Levolor Lorentzen						●	●	●		●		
Light/Inc.	●	●		●	●		●	●	●	●	●	Specialty
Lighting Associates, Inc.	●	●		●	●		●	●	●	●	●	
Lighting Products, Inc.	●		●		●	●	●	●	●	●		
Lighting Services, Inc.		●		●			●		●	●		
Lightning Bug	●	●		●	●	●	●	●	●	●	●	
Lightolier	●				●	●	●	●	●	●	●	
Lightron of Cornwall	●		●				●	●	●	●		Liner lighting systems
Lightworks	●					●		●			●	Low & line voltage decorative lighting systems
Lite Makers	●										●	Specialty wall bracket
Litecontrol	●				●		●	●	●		●	
Litelab Corp.	●				●		●	●	●	●	●	Electronic controls
Christopher Lloyd	●	●		●			●		●	●	●	
Robert Long Lighting	●	●		●	●		●	●	●		●	Candlelights, kerosene lamps
Charles Loomis Design	●	●		●							●	
Louvertec	●					●						Open cell ceiling/lighting systems
Lucifer Lighting Co.							●					Low voltage incandescent linear light system with tube and halogen application
Lumen Design Inc.	●	●		●							●	Venetian glass chandelie s, replicas of 18th century
Lutron Electronics												Lighting controls, dimmers & fan speed controls
Luxo Lamps		●					●					
Magni-Flood, Inc.												Interior & exterior area and flood lighting fixtures
R.A. Manning	●				●				●			
Martin's Herend Imports		●										
Marvel Lighting Corp.									●			Light bulbs
Mary Street Studio							●					

TSAO, **Circle No. 312.**

Baldwin Hardware, **Circle No. 295.**

Company	Ceiling Fixtures/Chandeliers	Desk & Table	Emergency	Floor Lamps/Torchieres	Indirect	Integrated Ceiling	Task	Ambient	Spotlights/Wallwashers	Track Lighting	Wall	Other
Masonite Commercial Div.						●						
Master-Dim Div. of Diskey												Electronic dimming equipment
McInnis & Co.		●		●							●	Custom
McPhilben Lighting	●		●								●	Outdoor lighting - exits
Metropolitan Lighting Fixture Co.	●										●	Custom
Meyda Stained Glass Studio	●	●		●								
Mid Channel Design & Mfg.	●							●			●	Theme related: Nautical, western, rr
Herman Miller Inc.		●					●	●	●			
Modulightor	●	●		●	●		●	●	●	●		
National Ceramics, Inc.		●										
Neo-Ray Lighting					●	●					●	Fluorescent
Nessen Lamps		●		●	●		●	●	●		●	Picture light, office system panel lamps
Omega Lighting	●		●				●	●	●	●	●	
Orgatech Inc.	●			●	●						●	
Originals 22	●	●		●	●			●			●	Custom fixtures
Peerless Lighting	●				●			●	●		●	
Norman Perry Lamps & Acc.	●	●		●								
Peterson Design		●		●				●				
Pieri Creations	●	●		●							●	
Plan Hold Corp.		●					●					
Plexability	●	●		●							●	
Prestige Contract Lighting		●		●	●		●				●	
Progress Lighting	●						●	●	●	●		
QOR Technology	●									●		Lighting controls
Rainbow Lamp Corp.		●		●			●	●			●	
Rambusch	●				●	●						Candle holders
Ram Products	●										●	
Revere Lamp Co.		●										
Ron Rezek Lighting & Furniture	●	●		●	●		●	●			●	
Roxter Mfg. Corp.	●	●		●			●	●	●	●	●	
Royal Haeger Lamps		●		●								Swags
SPI Lighting					●		●	●				
Louis J. Schwartz Co., Inc.		●										
Sentinel Lighting												Decorative lighting, specialty & custom
Shelton Lighting, Inc.	●	●		●	●		●	●	●	●	●	
Shogun Intl.												Wooden 'eggcrate'' louvers & wood grid red oak luminous ceilings





Columbia Lighting, **Circle No. 292.**

Lighting Associates, **Circle No. 315.**

Company	Ceiling Fixtures/Chandeliers	Desk & Table	Emergency	Floor Lamps/Torchieres	Indirect	Integrated Ceiling	Task	Ambient	Spotlights/Wallwashers	Track Lighting	Wall	Other
Spectrums of Light		●			●		●	●				
Speer Collectables	●	●		●							●	
Karl Springer Ltd.	●	●		●							●	Wall sconces
Starfire Lighting	●				●	●		●			●	Low voltage tube lighting and fiber optics
Steelcase Inc.	●						●	●				Freestanding H.I.D.
Sterner Lighting Systems					●		●	●				
Strand Lighting												Dimming and control
Summit Lamp Co.		●										
SunarHauserman		●					●	●				
Superior Electric Co.												Dimmers—luxtrol light control
Swivelier	●				●	●	●	●	●	●	●	Dock lights; low voltage; recessed HQI energy saving fixtures
Tech Lighting	●	●		●		●			●	●		
Teledyne Big Beam			●									
Thomas & Betts												Automatic lighting control system
Thomas Inds.	●	●	●	●	●	●	●	●	●	●	●	Commercial architectural outdoor
Thunder & Light	●	●		●	●		●		●	●	●	
Tivoli Inds.	●											Light tubing, light curtains and other low voltage products such as Starlight Panels and Guidelights for the theater industry
Trakliting, Inc.										●		
Transtek International	●							●	●	●		Lighting, sound & video systems
Trim Trac Lighting												Stereo Trac
TSAO Designs	●	●		●			●				●	
United Lighting & Ceiling										●		
Universal Manufacturing Corp.				●								Ballasts
Universal Merchandise		●		●					●	●		
Victorian Lighting Works Inc.	●										●	Restoration antique fixtures
Virginia Metalcrafters	●	●									●	
Visa Lighting	●				●			●	●		●	Outdoor lighting
Vista Lighting							●	●			●	Hospital patient room and linear fluorescent
Waldmann Lighting Co.							●					Drafting board lights
Westinghouse Furniture Systems								●				
Westwood Lighting Group		●		●							●	
Weymers Associates												Lighting consultant
Wide-lite Corp.						●						H.I.D. lighting control systems (dimming/switching)
Winona Studio of Lighting	●					●	●				●	Custom capabilities
Woolums Mfg.	●	●		●							●	
Yorkraft	●					●						Decorative lighting panels
Zumtobel	●	●		●	●		●	●			●	

1986 Lighting Specification Guide
Alphabetical List Of Manufacturers

A.L.P. Lighting & Ceiling Prod. Inc.
5458 N. Mason Ave.
Chicago, IL 60630
(312) 774-9550
Circle No. 385.

Abolite
Center & Wood Sts.
W. Lafayette, OH 43845
(614) 545-6374
Circle No. 386.

Adjustable Fixture Co.
3726 N. Booth St.
Milwaukee, WI 53212
(800) 558-2628
Circle No. 387.

Ainsley Lamps Inc.
1099 Flushing Ave.
Brooklyn, NY 11237
(718)366-5400
Circle No. 388.

Alanod USA Inc.
5339 Spring Valley Road
Dallas, TX 75240
(214) 233-0424
Circle No. 389.

Alkco
11500 Melrose Ave.
P.O. Box 1389
Franklin Park, IL 60131
(312) 451-0700
Circle No. 390.

Allibert, Inc.
119 W. 57th St.
New York, NY 10019
(212) 247-7780
Circle No. 391.

Ambi-Lite, Inc.
P.O. Box 34981
San Antonio, TX 78265
(512) 650-3196
Circle No. 392.

The American Glass Light Co.
49 West 27th St.
New York, NY 10001
(212) 213-1200
Circle No. 393.

American Louver Co.
7700 Austin
Skokie, IL 60077
(312) 470-3300
Circle No. 394.

Architectural Lighting Systems, Inc.
30 Sherwood Dr.
Taunton, Ma 02780
(617)823-8277
Circle No. 395.

Architectural Stoneware, Inc.
3970-H Sorrento Valley Blvd.
San Diego, CA 92121
(619) 455-9690
Circle No. 396.

Armstrong World Industries, Inc.
P.O. Box 3001
Lancaster, PA 17604
(717) 397-0611
Circle No. 397.

Art Directions
6120 Delmar Blvd.
St. Louis, MO 63112
(314) 863-1895
Circle No. 398.

Artemide Inc.
150 E. 58th St.
New York, NY 10155
(212) 980-0710
Circle No. 399.

Atelier Intl. Lighting
595 Madison Ave.
New York, NY 10022
(212) 644-0400
Circle No. 400.

Louis Baldinger & Sons, Inc.
19-02 Steinway St.
Astoria, NY 11105
(718) 204-5700
Circle No. 401.

Baldwin Hardware Corp.
841 Wyomissing Blvd.
Reading, PA 19603
(315) 777-7811
Circle No. 402.

Bergen Art Metal & Lighting, Inc.
36 Gilbert St.
Tinton Falls, NJ 07701
(201) 842-8900
Circle No. 403.

BI-Comm Systems, Inc.
1779 Hwy. 8
St. Paul, MN 55112
(612) 636-1643
Circle No. 404.

Bibi Continental Corp.
845 65th St.
Brooklyn, NY 11220
(718) 833-1400
Circle No. 405.

Mort L. Bloom Design, Inc.
1170 Broadway
New York, NY 10001
(212) 889-9122
Circle No. 406.

Boyd Lighting Co.
56 12th St.
San Francisco, CA 94103
(415) 431-4300
Circle No. 407.

Bradley Contract Lamps
707 South Sheridan Rd.
Waukegan, IL 60085
(312) 249-5267
Circle No. 408.

Wm. Brenner Furniture Co.
1850 N.E. 144th St.
N. Miami, FL 33181
(305) 949-7247
Circle No. 409.

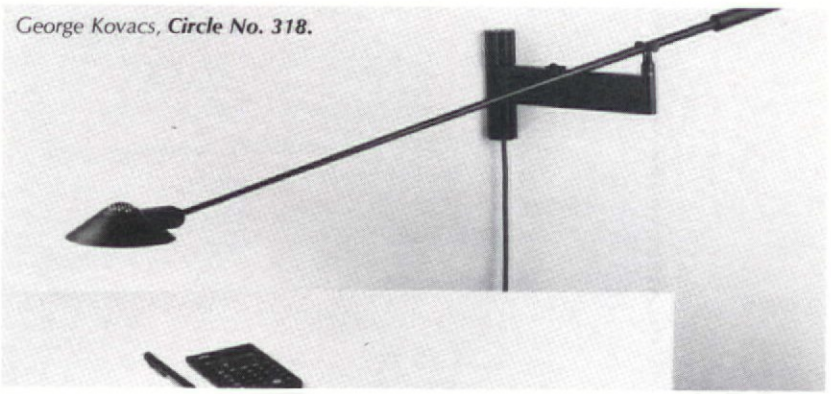
C.L.S. Contract Lighting System
31 Grove St.
New Canaan, CT 06840
(203) 966-9559
Circle No. 410.

CSL Lighting, Inc.
11150 Olympic Blvd.
Los Angeles, CA 90064
(213) 479-8581
Circle No. 411.

Cannon Products, Inc.
230 N. 13th St.
Elwood, IN 46036
(317) 552-2112
Circle No. 412.

Capri Lighting
Div. of Thomas Inds.
6430 E. Slauson Ave.
Los Angeles, CA 90040
(213) 726-1800
Circle No. 413.

Casella Lighting
111 Rhode Island St.
San Francisco, CA 94103
(415) 626-9600
Circle No. 414.



George Kovacs, ***Circle No. 318.***

Challenger Lighting Co. Inc.
11222 Green Valley Dr.
Olive Branch, MS 38654
(601) 895-3333
Circle No. 415.

Chapman Mfg. Co., Inc.
481 W. Main St.
Avon, MA 02322
(617) 588-3200
Circle No. 416.

Classic Illumination, Inc.
2743 9th St.
Berkeley, CA 94710
(415) 849-1842
Circle No. 417.

Colortran, Inc.
1015 Chestnut St.
Burbank, CA 91506
(818) 843-1200
Circle No. 418.

Columbia Lighting, Inc.
P.O. Box 2787
Spokane, WA 99220
(509) 924-7000
Circle No. 419.

Crescent Lighting
A Benlyte Company
120 East Gloucester Pike
Barrington, NJ 08007
(609) 546-5500
Circle No. 420.

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Ft. Lauderdale, FL 33334
(305) 565-0003
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Day Brite Lighting
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Tupelo, MS 38802
(601) 841-7212
Circle No. 423.

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4455-99 Duncan Ave.
St. Louis, MO 63110
(314) 652-2400
Circle No. 424.

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Houston, TX 77215
(713) 789-5177
Circle No. 425.

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Center Sandwich, NH 03227
(603) 284-7000
Circle No. 426.

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(516) 348-0444
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Vernon, CA 90023
(213) 263-7401
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Ronkonkoma, NY 11779
(516) 585-5659
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Shelton, CT 06484
(203) 735-4414
Circle No. 431.

Electrix Inc.
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New Haven, CT 06519
(203) 776-5577
Circle No. 432.

Electro Controls
2975 S. 300 W.
Salt Lake City, UT 84115
(801) 487-9861
Circle No. 433.

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West Haven, CT 06516
(203) 932-2266
Circle No. 434.

Entol Industries, Inc.
8180 N.W. 36th Ave.
Miami, FL 33147
(305) 696-0900
Circle No. 435.

Envel Design Corp.
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Los Angeles, CA 90025
(213) 478-2524
Circle No. 436.

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Mt. Prospect, IL 60056
(312) 299-6972
Circle No. 438.

Fan Co. of America
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Los Angeles, CA 90023
(213) 269-9495
Circle No. 439.

Murray Feiss Import Corp.
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Bronx, NY 10454
(212) 292-2024
Circle No. 440.

Feldman Lighting Co.
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Los Angeles, CA 90014
(213) 627-6731
Circle No. 441.

Sam Flax
55 East 55th St.
New York, NY 10022
(212) 620-3060
Circle No. 442.

Forecast Lighting Co.
500 N. Oak St.
Inglewood, CA 90302
(213) 678-5151
Circle No. 443.

Fostoria Industries Inc.
1200 N. Main St.
Fostoria, OH 44830
(419) 435-9201
Circle No. 444.

GTE Electrical Products
Sylvania Lighting Center
Danvers, MA 01923
(617) 777-1900
Circle No. 445.

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512 S. Third St.
Philadelphia, PA 19147
(215) 629-1700
Circle No. 446.

General Electric Lighting Business Group
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Cleveland, OH 44112
(216) 266-3200
Circle No. 447.

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P.O. Box 325
Lawrenceville, GA 30246
(404) 963-6221
Circle No. 448.

Harry Gitlin, Inc. Lighting
121 West 19th St.
New York, NY 10011
(212) 243-1080
Circle No. 449.

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POB 20338
Greeley Sq. Sta.
New York, NY 10001
(212) 531-4520
Circle No. 450.

GlassCrafters, Ltd.
P.O. Box 2174
Flemington, NJ 08822
(201) 782-0212
Circle No. 451.

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Erie, PA 16512
(814) 453-7184
Circle No. 452.

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West Palm Beach, FL 33407
(305) 848-9746
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St. Louis, MO 63102
(314) 231-1060
Circle No. 454.

Gullans International
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New York, NY 10011
(212) 741-3384
Circle No. 455.

Guth Lighting
2615 Washington
St. Louis, MO 63103
(314) 533-3200
Circle No. 456.

Halo Lighting Div. Cooper Ind.
400 Busse Rd.
Elk Grove Village, IL 60007
(312) 956-8400
Circle No. 457.

Paul Hanson Co., Inc.
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Carlstadt, NJ 07072
(201) 933-4873
Circle No. 458.

Haworth, Inc.
One Haworth Center
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(616) 392-5961
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Holophane Div., Manville
P.O. Box 5108
Denver, CO 80217
(614) 345-0631
Circle No. 460.

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4041 S. Emerald Ave.
Chicago, IL 60609
(312) 376-9780
Circle No. 461.

Harvey Hubbell Lighting Div.
2000 Electric Way
Christiansbury, VA 24073
(703) 382-6111
Circle No. 462.

Harvey Hubbell, Inc., Wiring Device Div.
P.O. Box 3999
Bridgeport, CT 06605
(203) 333-1181
Circle No. 463.

IPI Inc.-Lighting Division
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New York, NY 10021
(212) 838-2900
Circle No. 464.

Illumalights Mft., Inc.
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(516) 588-9000
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Illuminating Experiences, Inc.
233 Cleveland Ave.
Highland Park, NJ 08904
(201) 745-5858
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Imperial Bronzelite
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San Marcos, TX 78666
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Cincinnati, OH 45223
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Northbrook, IL 60062
(312) 564-1570
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JW Lighting, Inc.
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(312) 360-0010
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(617) 245-5115
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Hazel Crest, IL 60429
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(617) 294-0100
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(212) 371-4888
Circle No. 523.

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(805) 987-7122
Circle No. 524.

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(415) 845-2760
Circle No. 525.

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High Point, NC 27260
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(618) 684-5614
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(213) 245-3033
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(502) 582-3771
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230 Fifth Ave.
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City of Industry, CA 91745
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(415) 569-6700
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(507) 454-5113
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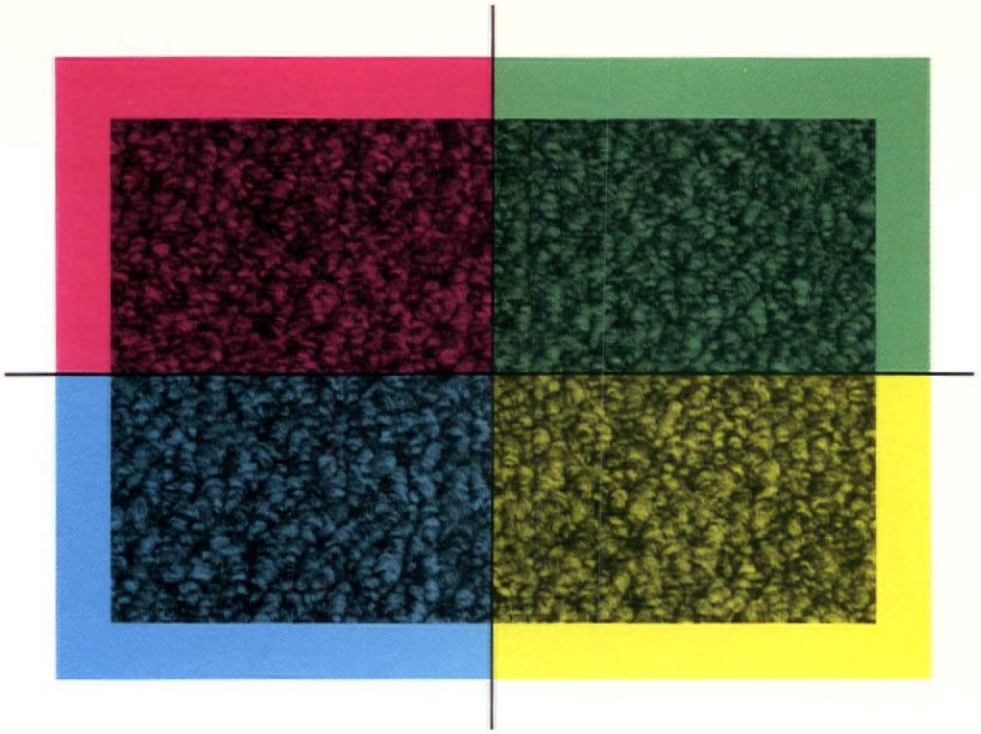

KNOWLEDGE OF CARPET DYEING BENEFITS DESIGNERS

Industry expert explores variety of dyeing methods, advantages, & pitfalls to educate designer/specifier

By **GEORGE LEVINE**

For the specifier, it is an error to automatically assume that any particular carpet dyeing method has advantages over other means. Therefore, a brief exploration of the various dye methods used in the manufacture of commercial carpets will prove beneficial to the carpet specifier.

Two broad categories of dye methods are used in carpet production: yarns either are colored before or after they are tufted or woven.

Yarn Dyeing

Originally, the term "yarn-dyed" meant dyed in singles and plied, as opposed to pile yarns of different dye acceptances that were later piece-dyed after tufting. Although the term is still used in that context, its meaning has become vague and imprecise in recent years, especially with the increased use of air-entangled and commingled yarns. Dyeing techniques have become a lot more complex and sophisticated since the days of three-colored tweeds.

Even yarns that are dyed in singles and plied may themselves be composed of singles that have been space-dyed or are commingled, or even both. The systems of dyeing singles yarns include skein, package, knit-de-knit, and space.

Space Dyeing

Space dyeing is a system of dyeing different colors along a length of yarn—usually continuous filament singles. For a long time it had somewhat derogatory connotations, as it was associated with low-end, promotional carpets that had an easily recognizable chevron type of tweed appearance. Space dyeing is usually achieved by knitting the yarn into large socks, which are printed in various colors and then unraveled—hence the term knit-de-knit. That method is also used for dyeing yarns that are solid or heathered.

Solution Dyeing

Solution dyeing may be compared with "stock dyeing" of staple yarns. Just as the staple is dyed *before* it is spun, solution-dyed yarn is colored before it enters the spinnerette and is extruded. But the similarity ends there. Color is an integral part of the structure of a solution-dyed yarn, resulting in greater colorfastness and resistance to fading. All olefin yarns are solution-dyed, and the method is gaining in popularity with nylon. Solution-dyed nylon is expected to be the next area of growth and de-

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velopment in the nylon fiber category.

Disadvantages of solution dyeing mainly have been those of styling. There are limits to the number of colors a fiber producer can economically stock. In the past, there was a tendency for carpets made of solution-dyed fibers to lose distinctiveness, but with the widening use of commingling techniques, and with fiber producers maintaining larger color banks, this disadvantage has diminished. Although solution dyeing is a long way from being able to achieve the unique characteristics of Karastan colorations, a greater measure of individuality can now be attained. At present there are only two suppliers of solution-dyed nylon. The Camac Corporation, under the brand name Camalon, and BASF (formerly Badische), under the brand names of Zeftron 500 and Zeftron 500 ZX.

Staple Yarns

Staple yarns are dyed either before they are spun or after. There are two methods of dyeing staple yarns before spinning. One is solution dyeing, covered above, with the difference that the original filament is now cut into staple lengths before spinning. The other two methods are stock dyeing and skein dyeing.

Stock Dyeing

In stock dyeing, the staple is dyed in large batches before spinning. The advantage is dependable uniformity of color when large dye lots are required. Its chief application is for solid-colored saxonies and velvets.

Most staple nylon today, when not stock-dyed, is usually dyed after the carpet is tufted. However, a few mills, most notably Karastan, will skein-dye the yarn after spinning.

Skein Dyeing

Yarns are wound on large skeins and dipped into dye baths in skein dyeing. Excellent uniformity of color is obtained without the necessity of maintaining large dye lots involved with stock dyeing. Also, interesting multi-color effects can be obtained if desired.

Three terms are usually used to describe the dyeing of carpets after they are tufted: piece, beck, and continuous. They all mean the same thing, but an explanation of why different names are used is helpful.

Piece Dyeing

Piece dyeing is the overall term used to describe the process of dyeing a "piece" of carpet. If the piece is fairly short (anywhere between 800 and 1,200 sq. yds.), it is dyed in a large beck—hence the term "beck dyed." If the piece is very long (usually well in excess of a thousand yards) it is dyed on a continuous dye range—hence the term "continuous dyed," although more exact terminology would be "continuous piece-dyed." *There is no discernible difference between the two methods.* The use of three different terms for two methods of the one process tends to confuse. Current custom is to refer to beck dyeing as "piece" and to continuous piece dyeing as "continuous."

"Solution-dyed nylon is expected to be the next area of growth in fibers."

The chief disadvantage of continuous piece dyeing is in controlling uniformity of color. This leads to problems of side and end matching. If the job does not involve side matching, then there is no reason why continuous piece dyeing should not serve the purpose as well as either stock or yarn dyeing. Beck dyeing also poses potential side matching problems, but only if the yardage involved is more than the capacity of a single beck (800 to 1,200 sq. yds). Piece dyeing—both continuous and beck—also is less expensive. However, from a manufacturing and style point of view, it is felt by many that stock-dyed yarns and yarns that are dyed in singles and plied also offer greater clarity and sharpness of color in addition to their uniformity.

Cross Dyeing

Cross dyeing, (either Cationic, Differential, or both) is a method of obtaining different shades or colors with a single dye bath. Yarns are chemically treated to accept different shades or colors, usually three, so that a single dye operation produces three or four colors, either commingled or plied. Virtually all loop pile piece-dyed carpets are cross-dyed.

The most popular use of cross dyeing involves the use of commingled yarns. Here, three yarn bundles of different dye acceptances are commingled or air-entangled, resulting, when either yarn- or piece-dyed, in heathered and berber styling.

Cross dyeing has an interesting and widespread application for carpets with patterns tufted into their construction, rather than printed. They are commonly referred to as Graphics—the brand name of one of the tufters commonly used. Instead of setting different colored yarns for tufting, yarns of different dye acceptances are used. This makes it possible to keep a pattern in greige goods that can be available in a variety of color combinations by simply being piece-dyed or going through a continuous dye range. About 40 percent of all nylon Graphics carpets listed in the *Cross Index Of Commercial Carpet®* are dyed in this manner.

Kuster

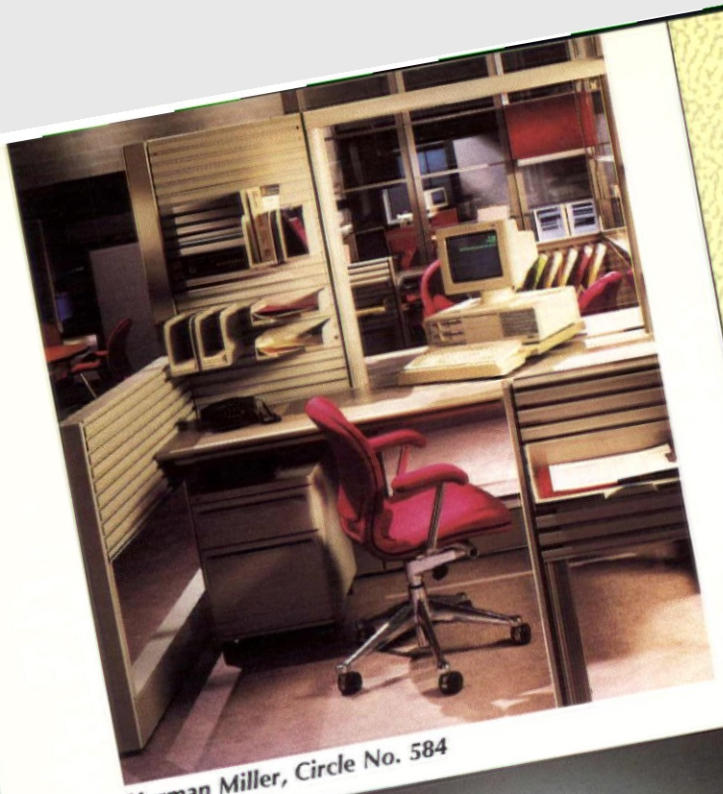
Kuster is the brand name of a particular continuous dye range. The name has no special significance. Tak and Gum Tak are forms of continuous dyeing for special effects and—to our knowledge—are not currently being used for commercial applications.

Printing

Printing in a sense is a form of continuous piece dyeing. There are three basic methods: screen, rotary, and injection. Each varies in terms of ability to penetrate the dye to the bottom of the pile. Milliken's Millitron (injection dyeing) and Bigelow's Tuft-Dye (a form of screen dyeing) are two proprietary processes in the market that achieve near perfect penetration. □

Davis, Circle No. 583

ARTICULATED PLATFORMS, COMPACT UNITS HIGHLIGHT 5TH ANNUAL COMPUTER SUPPORT FURNISHINGS DIRECTORY



Herman Miller, Circle No. 584

Haller, Circle No. 226

Responding to the needs of both end-users and designer/specifiers, computer support furniture manufacturers are paying particular attention to health and comfort features of product introductions listed in this guide. For end-users, concern with safety issues accompanies the drive to improve productivity of the working public.

Basic to these considerations are furniture and furnishings installed in the office environment—an integral part of office design and specification.

Computer support furniture, keeping pace with the growth of computer usage in offices, plays an increasingly important role in worker health and productivity. To help specifiers find the right product to match worker task requirements, CONTRACT supplies this directory, complete with alphabetical listings, and a comprehensive breakdown of product features—from drawer storage to CRT/VDT swivel/tilt capability. Readers will also find illustrations of some of the newest products on the market.

A

Acco International Inc.
770 S. Acco Plaza
Wheeling, IL 60090
(312) 541-9500

Acme Office Group
513 Porter Ave.
Brooklyn, NY 11222
(718) 387-6400

Acoustical Screens Corp./ INTERACT
79 Industrial Dr.
E. Longmeadow, MA 01028
(413) 525-6613

Adden Furniture, Inc.
26 Jackson St.
Lowell, MA 01852
(617) 454-7848

Advance Office Concepts, Wi. Inc.
507 Shoreview Park Road
Shoreview, MI 55112
(612) 481-481-0151

All-Steel Inc.
Route 31 & Ashland
Aurora, IL 60507
(312) 859-2600

Alma Desk Co.
1301 Lincoln Dr.
Po. box 2250
High Point, NC 27261
(919) 885-4101

American Seating Co.
901 Broadway NW
Grand Rapids, MI 49504
(616) 456-0798

Amstore Corp.
Hwy. 93
Liberty, SC 29657
(803) 843-9327

Anderson, Inc.
5040 San Fernando Rd.
Box 739
Glendale, CA 91209
(818) 246-8133

Anderson Hickey Co.
1610 Industrial Dr.
P.O. Box 80
Henderson, TX 75653
(214) 657-9531

Anthro Corporation
3221 NW Yeon St.
Portland, OR 97210
(800) 325-3841

Artec
1600 Royal St.
Jasper, IN 47546
(812) 482-1600

Artopex Inc.
2121 Berlier St.
Laval, Quebec H7L 3M9
Canada
(514) 332-4420

Aspects Inc.
11615 Pendleton St.
Sun Valley, CA 91352
(818) 768 .9000

Atelier International Ltd.
595 Madison Ave.
New York, NY 10022
(212) 644-0400

Atlantic Data Furniture Products Inc.
P.O. Box 151777
4507 W. Alva Ave.
Tampa, FL 33684
(813) 879-3504

B

Benedetti Corp.
3011 E. Pico Blvd.
Los Angeles, CA 90023
(213) 263-9761

Borroughs LSI
3002 N. Burdick St.
Kalamazoo, MI 49007
(800) 342-0161

Bretford Mfg.
9715 Soreng Ave.
Schiller Park, IL 60176
(312) 678-2545

Bush Industries
One Mason Drive
P.O. Box 460
Jamestown, NY 14702
(800) 248-BUSH

C

CAC
4737 Gretna
Dallas, TX 75207
(214) 631-5732

Cab-Tek Inc.
11 Riverside St.
Nashua, NH 03062
(603) 889-1961

California Computer Furniture
11641 Pendleton St.
Sun Valley, CA 91352
(213) 770-3051

CANA International Corp.
29194 Phillips St.
Elkhart, IN 46514
(800) 532-9866;
(800) 732-9866 (Ind.)

Cardinal Corp.
P.O. Box 113, E. Maple St.
Stanley, WI 54768
(715) 644-5531

Castelli Furniture
116 Wilbur Pl.
Bohemia, NY 11716
(516) 589-0707

CEKA International
51 Chestnut Hill Road
Norwalk, CT 06851
(203) 847-2851

C I Designs
374 Boston Ave.
Medford, MA 02155
(617) 395-7812

Cole Business Furniture
640 Whiteford Rd.
York, PA 17405
(717) 854-1545

CompuAGE Furniture Corp.
9850 Chartwell
Dallas, TX 75243
(214) 340-3718

Compucart Div.
Versa Tec Corp.
P.O. Box 2095
201 N. Rome Ave.
Tampa, FL 33601
(800) 237-9024

Corry Jamestown Corp.
511 East John W. Carpenter Freeway
Las Colinas Urban Center
Irving, TX 75062
(214) 506-9500

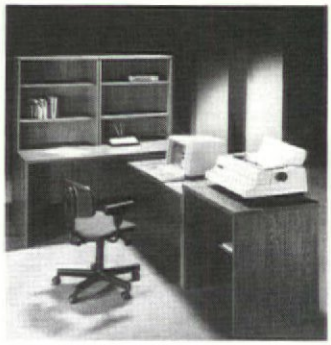
Cramer Inc.
625 Adams
Kansas City, KS 66105
(913) 621-6700

Croydon Furniture Systems
One Hespeler Rd.
Cambridge, Ontario N1R 5V4
(519) 621-6300

D

Dacobas Inc.
777 Front St.
Burbank, CA 91503
(818) 846-6812

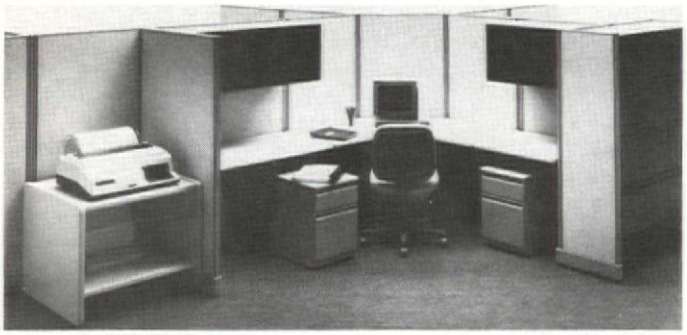
Trendway, Circle No. 258



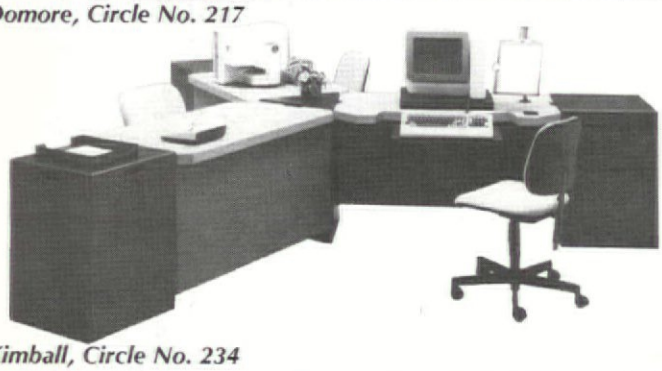
High Point, Circle No. 224

Artec, Circle No. 207

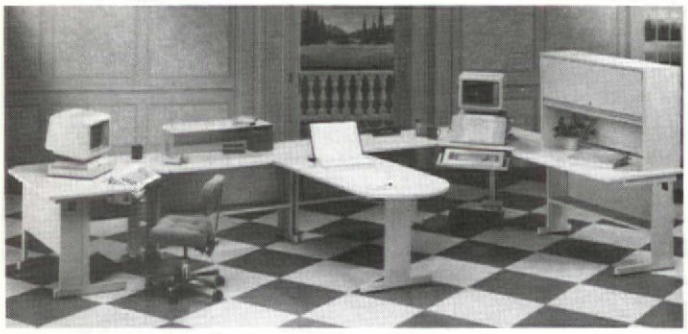
Wright Line, Circle No. 263



Domore, Circle No. 217



Kimball, Circle No. 234



Atlantic Data, Circle No. 202

ALPHABETICAL LIST OF FIRMS

Danwood Design Co.
21616 87th Ave., SE
Woodinville, WA 98072
(206) 485-8524

Dar/Ran Furniture Ind.
2402 Shore St.
High Point, NC 27264
(919) 431-7153

Data-MATE
P.O. Box 408
46 Bridge St.
Nashua, NH 03061
(603) 882-5142

Data Systems Ltd.
P.O. Box 38
Plainview, NY 11803
(516) 454-9011

Datum Filing Systems, Inc.
270 Adams Blvd.
Farmingdale, NY 11735
(516) 293-4650

Datus Inds., Inc.
340 Grant St.
Hartford, WI 53027
(414) 673-2887

Davis Furniture Industries, Inc.
602 W. Linden St.
High Point, NC 27260
(919) 889-2009

Decar Corp.
7615 University Ave.
P.O. Box 188
Middle, WI 53562
(608) 836-1911

Delco Associates, Inc.
55 Old Field Point Rd.
Box #423
Greenwich, CT 06830
(203) 661-5101

Dennison
1 Water St.
Holyoke, MA 01040
(413) 539-9811

Desience Corp.
29350 Pacific Coast Hwy.
P.O. Box 6650
Malibu, CA 90264
(213) 457-1091

Domore Corp.
2400 Sterling Ave.
Elkhart, IN 46515
(219) 293-0621

Drier Open Office Furniture
1244 W. Dean Rd.
Temperance, MI 48182
(313) 847-3875

Dynamic Custom Equipment Ltd.
246 Advance Blvd.
Brampton, Ontario L6T 4T3
Canada
(414) 454-2233

E F G

Eagle Computer Furniture Systems
1808 Holste Road
Northbrook, IL 60062
(800) 223-3962

Eck-Adams
10121 Paget Drive
St. Louis, MO 63132
(800) 325-4884

Electronic Systems Furniture
17129 Kingsview Ave.
Carson, CA 90746
(213) 538-9601

Executive Furniture
P.O. Box 167
Cty. Rd. 400 W.
Hungtingburg, IN 47542
(800) 221-7469

Executive Office Concepts
1705 Anderson Ave.
Compton, CA 90220
(213) 537-1657

Filing Equipment Inc.
Box 457
Ringgold, GA 30736
(404) 935-4024

Frank Eastern Co.
599 Broadway
New York, NY 10012

Frontline Products Inc.
1915 W. Glen Oaks Blvd.
Glendale, CA 91202
(818) 843-1806

Functional Office Furniture
1281 Anderson Dr.
San Rafael, CA 94901
(415) 457-4143

Garret Inds.
802 E. King St.
Garrett, IN 46738
(800) 628-1945

GF Furniture Systems
4944 Belmont Ave.
Youngstown, OH 44502
(216) 759-8888

Naomi Gale Cabinets
305 E. 63rd St.
New York, NY 10021
(212) 421-2118

The Gunlocke Co.
One Gunlocke Dr.
Wayland, NY 14572
(716) 728-5111

Karl Gutmann Inc.
P.O. Box 1569
605 Education Rd.
Cornwall, Ontario K6H 5U6
Canada
(613) 931-0108

H

Haller Systems Inc.
17741 Cowan Ave.
Irvine, CA 92714
(714) 660-1555

Hamilton Industries
1316 18th St.
Two Rivers, WI 54241
(414) 793-1121

Hamilton Sorter Co., Inc. Biotec Systems Div.
3158 Production Dr.
Fairfield, OH 45014
(513) 874-9498

Harden Furniture Contract Division
1 Mill Pond Way
McConnellsville, NY 13402
(315) 675-3600

Hardwood House, Inc.
569 Lyell Ave.
Rochester, NY 14606
(716) 254-0600

Hari & Associates, Inc.
3915 Howard St.
Skokie, IL 60076
(312) 677-3777

Harman Div. Coastcraft
1933 Dock St.
P.O. Box 1464
Tacoma, WA 98401
(206) 383-5367

Harter Corp.
400 Prairie Ave.
Sturgis, MI 49091
(616) 651-3201

Haskell of Pittsburgh Inc.
Box 273
Oakmont, PA 15139
(412) 828-6000

Haworth Inc.
One Haworth Center
Holland, MI 49423
(616) 392-5961
Helko Systems Furniture (1983) Inc.
3314 Second St. East
P.O. Box 712
Cornwall, Ont. Canada K6H 5T5
(613) 938-0492
High Point Furniture Industries, Inc.
P.O. Box 2063
High Point, NC 27261
(919) 431-7101
Holly Modular Concepts
360 Crider
Moorestown, NJ 08057
(609) 234-1450
The HON Co.
200 Oak St.
Muscatine, IA 52761
(319) 264-7100
Howe Furniture Corp.
155 E. 56th St.
New York, NY 10022
(212) 826-0280
HSP Computer Furniture
2429 26th St. North
Birmingham, AL 35234
(205) 251-0500
Human Factor Technologies Inc.
P.O. Box 235
55 Harvey Rd.
Londonderry, NH 03053
(603) 432-4495
Hunt Mfg. Co.
230 S. Broad St.
Philadelphia, PA 19102
(215) 732-7700

I J

IEM Marketing, Inc.
251 W. Garfield Rd.
Aurora, OH 44202
(800) 633-7653
Indal Furniture Systems, Div. of Indal Ltd.
350 Clayson Road
Weston, Ontario Canada M9M 2L5
(800) 387-5813
Inner Concepts, Inc.
712 Broadway
Kansas City, MO 64105
(816) 842-0717
Inoted
P.O. Box 330
Oakmont, PA 15139
(412) 828-9270
Insul-Art Acoustics Corp.
107 Allen Blvd.
Farmingdale, NY 11735
(516) 694-0125
Invincible Metal Furniture
P.O. Box 607
842 S. 26th St.
Manitowoc, WI 54220
(414) 682-4601
Inwood Office Furniture
P.O. Box 646
Jasper, IN 47546
(812) 482-6121
Rexdale, Ontario M9W 5R1
Canada
(416) 675-4300
JG Furniture Systems
121 Park Ave.
Quakertown, PA 18951
(215) 536-7343
James Systems
2929 N. Oakley Ave.
Chicago, IL 60618
(312) 472-2611
Jansko, Inc.
1800 S. W. 34th St.
Ft. Lauderdale, FL 33315
(800) 327-2725
Jasper Desk Company
415 E. 6th St.
Jasper, IN 47546
(812) 482-4132
JOFCO
402 E. 13th St.
P.O. Box 71
Jasper, IN 47546
(812) 482-5154

K L

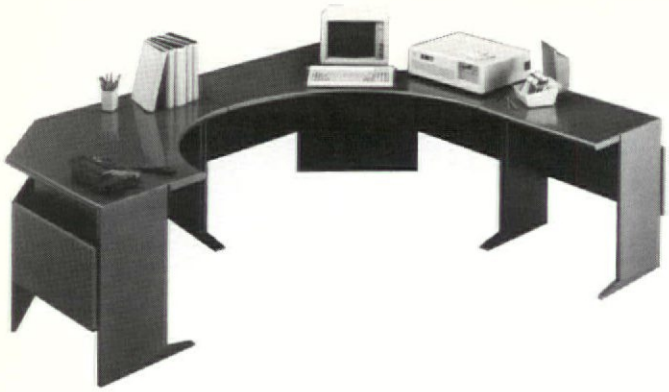
Kent Ltd.
P.O. Box 342
Woodbury, CT 06798
(203) 354-7268
Kimball Office Furniture Co.
1600 Royal St.
Jasper, IN 47546
(812) 482-1600
Kinetics Furniture
110 Carrier Dr.
Rexdale, Ontario M9W 5R1
Canada
(416) 675-4300
Knoll Intl.
655 Madison Ave.
New York, NY 10021
(212) 207-2241
Krueger Inc.
1330 Bellevue St.
P.O. Box 8100
Green Bay, WI 54308
(414) 468-8100
Kwik-File Inc.
700 Colorado Ave. S.
Golden Valley, MN 55416
(612) 546-1980
LBF Office Systems Collection
640 White Ford Road
York, PA 17405
(717) 854-1545
LUI-Laminates Unlimited, Inc.
5500 E. Lumbard St.
Baltimore, MD 21224
(301) 522-4135
La-Z-Boy
1275 Greenfield
Monroe, MI 48161
(312) 242-1444
Laminate Concepts By Design, Inc.
52 Sindle Ave.
Little Falls, NJ 07424
(201) 785-8250
Lehigh-Leopold
One Joyce Dr.
Burlington, IA 52601
(319) 753-2271
Lista International Corp.
2520 Mira Mar Ave.
Long Beach, CA 90815,51
(213) 498-0097
Litton Business Furniture
640 Whiteford Rd.
P.O. Box M-26
York, PA 17405-7026
(717) 854-1559
Harry Lunstead Designs, Inc.
8655 S. 208 St.
Kent, WA 98031
(206) 872-8835
Luxor Corp.
2245 Delany Rd.
Waukegan, IL 60048
(312) 244-1800

Westinghouse, Circle No. 262

R-Way, Circle No. 251

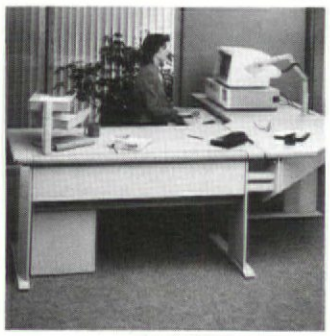
Knoll, Circle No. 233

Gunlocke, Circle No. 220



Steelcase, Circle No. 256

Montisa, Circle No. 240



Data-Mate, Circle No. 215

Tuohy, Circle No. 257

Bretford, Circle No. 210

Nestler, Circle No. 245

ALPHABETICAL LIST OF FIRMS

M N

M&J Desk Mfg. Co.
14440 Don Julian Rd.
City of Industry, CA 91746
(818) 333-7079

Madison Furniture Industries
929 Merchandise Mart
Chicago, IL 60654
(312) 644-3318

Magnuson Group
161 Tower Dr.
Burr Ridge, IL 60521
(312) 850-9088

Marvel Metal
3843 W. 43 St.
Chicago, IL 60632
(312) 523-4804

Meridian Inc.
18558 171st. Ave.
P.O. Box 768
Spring Lake, MI 49456
(616) 846-0280

Metal Stand Co.
11200 Roosevelt Blvd.
Philadelphia, PA 19115
(215) 673-5300

Herman Miller Inc.
8500 Byron Rd.
Zeeland, MI 49464
(616) 772-3300

Modern Mode Inc.
111 San Leandro Blvd.
P.O. Box 5555
San Leandro, CA 94577
(1415) 568-6650

Montisa Office Furniture
702 Ranney Dr., Box 400
Greenville, MI 48838
(616) 754-5601

Mueller Furniture Corp.
P.O. Box 2624
Grand Rapids, MI 49501
(616) 451-2738

National Office Furniture Co.
1600 Royal St.
Jasper, IN 47546
(812) 482-1600

O P

Office Specialty
440 North Wells St.
Chicago, IL 60610
(312) 661-0067
Omni Pacific
1168 North Johnson Ave.
El Cajon, CA 92020
(619) 579-6664

Optima
Div. Scientific Atlanta
2166 Mountain Blvd.
Tucker, GA 30084
(404) 939-6340

Optimum Ergonomics Ltd.
1510 Wall St.
Winnipeg, Manitoba R3E 0G8
Canada
(204) 772-0333

Packard Inds. Inc.
1515 U.S. 31 N.
Niles, MI 46360
(800) 253-0866

Panel Concepts Inc.
3001 S. Yale St.
Santa Ana, CA 92799
(714) 979-3680

Paoli
524 N.E. 3rd St.
Paoli, IN 47454
(800) 457-7415

Paull/Contract
11020 Santa Fe Ave.
Lynwood, CA 90262
(213) 636-1838

Pleion Corp.
1402 E. Chestnut Ave.
Santa Ana, CA 92701
(714) 835-9101

PolyChromic Designs
P.O. Box 354
Bellmore, NY 11710
(516) 643-4227

Precision Mfg. Inc.
2200 52nd Ave. (Lachine)
Montreal, Quebec H8T 2Y6
Canada
(514) 631-2120

Harvey Probber Inc.
315 E. 62nd St.
New York, NY 10021
(212) 838-8040

Procaccino II, Inc.
32 Strawberry St.
Philadelphia, PA 19106
(215) 925-9114

Prudential Business Furniture
Div. of Adirondack Direct
31-01 Vernon Blvd.
Long Island City, NY 11106
(718) 204-4555

R

R-Way
740 S. Commerce St.
Sheboygan, WI 53081
(414) 457-4833

Ram Partitions
Div. Indal Ltd.
125 Oakdale Rd.
Downsville, Ontario M3N 1W2
Canada
(416) 745-2244

Rangine Corp.
114 Union St.
P.O. Box 128
Millis, MA 02054
(617) 376-4545

Ring King Visibles, Inc.
2210 Second Ave.
Muscatine, IA 52761
(319) 263-8144

Risom/Marble Corp.
P.O. Box 473
47 Clapboard Hill Rd.
Guilford, CT 06437
(203) 453-3833

Rose Johnson
1111 Godfrey Ave., SW
Grand Rapids, MI 49503
(616) 246-0246

Rosemont Office Systems, Inc.
21785 Hamburg Ave.,
Lakeville, MN 55044
(800) 328-6446

Royal Seating Corp.
1110 Industrial Blvd.
Cameron, TX 76520
(817) 697-6805

S

Samsonite Furniture
Samsonite Blvd.
Murfreesboro, TN 37130
(800) 527-6278

Scandiline Industries, Inc.
1217 W. Artesia Blvd.
Compson, CA 90220
(213) 537-6411
Shaw-Walker
P.O. Box 209
92 W. Western
Muskegon, MI 49443
(616) 725-4200
Spe'Built Corp.
105 Armor Ave.
Carlstadt, NJ 07072
(201) 438-186
Steelcase Inc.
901 44th St., SE
Grand Rapids, MI 49508
(616) 247-2710
Storwal Intl. Inc.
One Yonge St., Ste. 1501
Toronto, Ontario M5E 1E5
Canada
(416) 862-1322
Stow & Davis Furniture Co.
25 Summer N.W.
Grand Rapids, MI 49504
(616) 456-9681
Structural Concepts Corp.
17237 Van Wagoner Rd.
Spring Lake, MI 49456
(616) 846-3300
Sunar Hauserman
18 Marshall St.
Norwalk, CT 06854
(203) 866-3100
Systems Manufacturing Corp.
13 Broad St.
P.O. Box 343
Binghamton, NY 13902
(607) 723-6344

T U V

TAB
1400 Page Mill Rd.
Palo Alto, CA 94304
(415) 852-2400
Tafco Industries
1281 Anderson Dr.
San Rafael, CA 94901
(415) 457-9933
Thonet Inds., Inc.
491 E. Princess St.
York, PA 17403
(717) 845-6666
Tiffany Stand & Furniture Co.
9666 Olive Blvd.
St. Louis, MO 63132
(314) 991-1700
Trendler Metal Products
1750 S. Kilbourn
Chicago, IL 60623
(312) 762-3300
Trendway Corp.
13467 Quincy St.
Holland, MI 49423
(616) 399-3900
Tuohy Furniture Corp.
42 St. Albans Place
Chatfield, MN 55923
(407) 867-4280
Uchida Of America
1100 Stewart Ave.
Garden City, NY 11530
(516) 832-9600
Versa Tec Corp.
Compucart Div.
P.O. Box 2095
Tampa, FL 33601
(800) 237-9024
Versteel
In the "Y", Jct. of Hwy. 231 and 56
Jasper, IN 47546
(812) 634-2120

American Seating, Circle No. 206

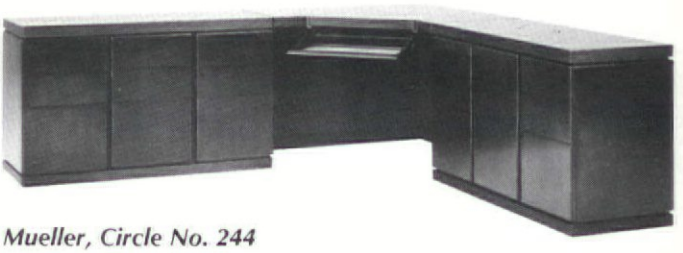
Viking Coustical Corp.
Airlake Industrial Pk.
Lakeville, MN 55044
(800) 328-8385
Virco Mfg. Corp.
1331 W. Torrance Blvd.
Torrance, CA 90501
(213) 532-3570
Vogel-Peterson
Samonsite Blvd.
Murfreesboro, TN, 37130
(615) 893-0300

W X Y Z

Watson Furniture Systems
12715 Miller Rd., NE
Bainsbridge Island, WA 98110
(206) 842-6601
Westinghouse Furniture Systems
4300 36th Street SE
Grand Rapids, MI 49508
(616) 949-1050
Williams Office Furniture Co.
47 W. 34th St.
New York, NY 10001
(212) 695-6766
Wright Line Inc.
160 Gold Star Blvd.
Worcester, MA 01606
(617) 852-4300
Xception Design Ltée.
2875 Boul. Industriel
Laval, P. Q. H7L 3V8 Canada
(414) 668-0710

Panel Concepts, Circle No. 248

Corry Jamestown, Circle No. 212



Mueller, Circle No. 244

■ 1986 COMPUTER SUPPORT DIRECTORY

Company Name	Freestanding/system	Panel Hung/Components	Articulated Platform & Keyboard: m=mechanical	Articulated Platform & Keyboard: e=electric	Articulated Platform & Keyboard: p=pneumatic	Platform, Workstation: Vertical adjustment range (inches) m=motorized	Modesty Panels	CRT/VDT Stand: swivel (degrees)	CRT/VDT Stand: tilt (degrees)	CRT/VDT Stand: Forward/backward Adjustment (inches)	Keyboard Surface: Forward backward adjustment (inches)	Product Material: wood/ metal=w/m laminate=l metal=m plastic=p wood=w other=o	Workstations: ganged	Workstations: angled (degrees)	Workstations: height (inches)	Workstations: can raise/lower
ACCO International Inc.	●		●			26 to 33"		360°	5°		1"	l,m	●	90°	26"	●
Acme Office Group		●	●			26 to 28"	●					l	●	90° 120°	29"	●
Acoustical Screens Corp./INTERACT	●	●	●			24 to 30"	●	350° +360°	15°		3"	w,l,w/m	●	15° 90°	30"	●
Adden Furniture, Inc.	●						●					w	●	45° 90°	26"	
Advance Office Concepts	●	●				23" to 30"		359°	30°	3"		l	●	90-135	30"	●
All-Steel Inc.	●	●	●			25½ to 32"	●	355°	15°	4"	5"	l,m	●	90° 180°	26" 29"	●
Alma Desk Co.	●	●	●				●	30°	15°			w	●		26.5° 29"	
American Seating Co.	●	●	●			28½ to 33°		360°	10°			l			26-33"	●
Amstore Corp.	●	●	●			28½ to 33"	●				6"	l			30"	
Anderson, Inc.	●		●			26 to 29"	●	360°	17°		9"	w		45° 90°	26"	
Anderson Hickey	●		●			25 to 27½"	●		25°			w/m	●		29"	●
Anthro Corp.	●		●			7" to 50"		360°	25°	6"		w/m	●		up to 35"	●
Artec	●	●	●			0-4", m	●	90°		4"	14"	w/m, p	●	120°, 135°	26 & 29"	●
Artopex Inc.	●	●	●			25 to 34"	●	355°	15°	6"	11"	l,m	●	45° 360°	26" 29"	●
Aspects Inc.	●	●	●			24 to 30"	●	360°				l	●		29"	
Atelier International	●		●			20¼ to 27.5"	●	360°	10°		11¼"	w,l wood or laminate options	●	90° 120°	28.7"	
Atlantic Data Furniture Products	●		●		●	26 to 29", m	●	180°	15°			w/m	●		29"	
Benedetti Corp.	●	●		●		26 to 32", m	●		15°			w	●		26½"	
Borroughs LSI	●		●			26½ to 30½"	●	360°	±9°			m	●	90° 120°	26½" to 30½"	●
Bretford Mfg.	●	●	●			23 to 29"	●		10°			w/m			26½"	●
Bush Ind.	●						●					w			27"	
CAC	●						●					w/m,l			26½"	
CI Designs	●		●	●		m	●		10°	4"	4"	w	●	90°	27"	
Cab-Tek																
California Computer Furniture Inc.	●		●			26 to 32"	●						●		26" 29"	●
CANA Int'l.		●	●			0 to 5"	●					w	●	2°	27"	
Cardinal Corp.	●		●				●	360°				l	●		29"	●
Castelli Furniture	●	●	●			26¼ to 28¾"	●	270°	15°		2"	w	●	90°	29"	
Ceka International	●		●	●		2¾"	●	355°	7°-15°	0"	6"	w/m,l	●	45° 60° 90°	26-29½"	●
Clarin Corp.	●		●				●	360°	15°			l,m	●		27"	

Power Management				Worksurfaces (inches)			Printout	Security Cabinets		Tape/Floppy Disc Storage	Footrest		Drawer, Storage	Task Lighting			Copy Holders	Base Legs	
Raceways	surface level, power	floor level power	ceiling level power	side extension	return capability	total dimension	(readout, modular basket)	part of system	optional	i=integral to system f=freestanding	built in	optional	f=fixed m=mobile	integral	freestanding	attachable		cantilevered	other
	●			17 to 24"		33½ to 31½"	●		●	f			m					●	
●	●		●	20 to 30"	20 to 60"	30x72"	●		●				f			●		●	
●	●	●		12 to 96"	12 to 96"	18x18" to 36x96"	●		●	f		●	f,m	●		●		●	●
						30x48" to 30x60"	●			f			f						
●	●			10-24"	24-30"	24x30" to 30x72"	●		●	i		●	m	●		●	●	●	
●	●	●	●	25½ to 32"	36x18" to 42x30"	10x22" to 36x72"	●		●	i		●	f,m			●		●	●
●							●		●				f,m			●		●	
●	●	●	●		24 to 96"		●						f,m			●	●	●	●
●	●					24x48" to 30x60"							f,m			●			●
				42 to 50"		21x42" to 26x50	●						f,m						●
				6 to 18"		30x36" to 30x54"					●							●	
●	●			1-12"		19x25" to 25x36½"	●			i		●	m				●		●
●		●	●	42 to 74"	40 to 76"	20x30" to 32x120"	●						f,m	●					
●	●	●	●	24 to 72"	36 to 60"	24x20" to 72x30"	●			i		●	f,m			●		●	●
●	●	●	●		18 to 72"	24x18" to 72x30"	●	●	●	i			f,m			●		●	●
●					19" to 48"	49x31" to 60x31"	●						f,m		●	●			
●		●				24x24" to 72x30"						●	f,m			●	●		
●					18 to 48"	24x48" to 30x72"			●			●	f,m			●		●	●
●	●			12"		30x30" to 70x30"	●		●	f		●	f,m			●	●	●	
●						24x24" to 60x30"	●		●			●						●	
						48x29"	●			i			f						●
						16x14" to 24x14"	●												
●	●	●		31.5 to 63"	31.5 to 63"	21x31½" to 40x72"	●		●	i		●	f,m						●
										i									
					36 to 48"	26x26" to 30x72"	●			f			f,m						
					58"	24x18" to 76x30"	●	●	●	i,f		●	f						●
	●			24 to 96"		24x30" to 36x96"	●		●	f	●	●	f			●			●
●		●		39 to 48"	41 to 48"	50x24" to 73x39"	●	●		f			f,m			●			●
●	●	●	●	0-14"	31½-63"	26x31½" to 39½x79"	●	●		i	●		f,m	●		●			●
		●				30x24"							f					●	

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Cole Business Furniture	●	●	●	●		29⁷/₁₆ to 39⁷/₁₆", m	●	358°	±10°		4"	w/m l	●	45° 60° 90°	26" 29"	●
Compatible Computer Furniture	●		●						5°	2"		l	●	90°	26½", 29"	
CompuAGE Furniture Corp.	●	●	●			26¼ to 27¼"	●					w/m	●	90° 120°	26½"	
Compucart Div. Versa Tec Corp.	●		●				●					l			27 to 36½"	
Corry Jamestown Corp.	●	●	●			23 to 29"	●				3"	w/m,l,m	●	90°	30"	
Cramer Inc.	●		●				●				10"	w/m	●		29"	
Croydon Furniture Systems	●	●	●				●	180°	15°		6"	l	●	45° 60° 90°	29"	●
Dacobus	●		●			infinite	●					l,m	●		28½"	●
Danwood Design Co.		●	●			±3"	●	270°		10"	12"	w/m,w,l	●			●
Dar/Ran Furniture Ind.	●		●				●	360°			8-10"	w	●	90° 120°	26" 29"	
Data-MATE	●		●				●				3"	w/m	●	60° 90°	30"	
Data Systems Ltd.	●		●				●	360°	custom	custom	custom	l	●	custom	26½"	
Datum Filing Systems		●	●				●	359°			6"	w/m	●	72°-90°	27-30"	
Datus Inds., Inc.	●		●				●	359°	15° 45°			w/m,l	●		27" 30"	
Davis Furniture Inds.	●						●				9"	w	●	45°	26" 29½"	
Decar Corp.	●		●			27 to 29"	●	360°	50° to ±10°			l	●	30° 60° 90°	27" 29"	●
Delco Associates	●	●	●			0 to 3"	●					l,m	●	various	26"	
Dennison National	●		●			26¼ to 35¾"	●		5-10°		6"	w/m	●	120°	26" to 29"	
Desience Corp.	●						●					w/m,l,m	●	45° to 90°	28"	
Domore Corp.	●	●	●			cantilevered work surface adjust on 1¼" increments	●	360°	7°		16"	l	●	45° 90°	varies	●
Drier Open Office Furniture		●					●	360°				l	●	180°		
Dynamic Custom Equipment	●		●			23 to 36"	●	360°	+15° −12°	3½"	3½"	w/m	●		26½", 29½"	●
Eagle Computer Furniture Systems	●		●			26 to 30"	●		15°	4"	4"	m	●	90° 120°	26½" 29"	
Eck-Adams	●					24 to 27"	●					l	●	45° 60° 90°	29"	●
Electronic Systems Furniture	●		●			26 to 36"	●					w/m	●		27"	
Executive Furniture	●		●				●				7"	w			30"	
Executive Office Concepts	●	●	●			26½ to 29"	●				14"	w,l	●	30°, 45°, 60°, 90°	29" 29½"	●
Filing Equipment Inc.	●	●	●			25 to 30"	●	359°			12"	w/m	●	360°	29½"	●

Power Management				Worksurfaces (inches)			Printout	Security Cabinets		Tape/Floppy Disc Storage	Footrest		Drawer, Storage	Task Lighting			Copy Holders	Base Legs	
Raceways	surface level, power	floor level power	ceiling level power	side extension	return capability	total dimension	(readout, modular basket)	part of system	optional	i=integral to system f=freestanding	built in	optional	f=fixed m=mobile	Integral	freestanding	attachable		cantilevered	other
●	●	●		15 to 30"	24 to 36"	24x24" to 30x60"	●		●	f			f,m			●		●	
						28x30" to 27x60"	●		●	i			f,m						●
	●			24 to 30"		30x24" to 60x30"	●		●	i		●	f,m				●	●	
●				15"			●	●		i			m						●
●	●	●	●	25 to 87⅛"	31⅜ to 46⅜"	25x30⅞" to 87⅞x30⅞"							f,m	●					●
		●			20 to 40"	30x24" to 66x30"	●						f,m	●		●		●	
							●											●	
●	●			27 to 68"	27 to 68"	27x35" to 68½x35"			●	f		●	f,m	●		●			●
●		●		30 to 72"	30 to 72"	20x30" to 36x72	●	●	●			●	f,m	●		●			●
●				36 to 60"	36 to 60"	36x24" to 66x63"	●		●	f	●		f,m			●		●	●
●						30x40" to 60x30"	●		●	f			m			●	●	●	
●					40"	24x48" to 30x72"	●	●		i			f,m						●
●				24 to 36"	24 to 36"		●		●			●	f,m	●		●			●
						24x30" to 30x60"	●			f			f				●	●	
	●				34 to 72"	37x20" to 78x36"	●		●				f	●					
●						30x30 to 30x60"	●						m				●	●	●
●	●	●	●			various							f,m			●			
●					24 to 60"	24x30" to 60x30"	●	●	●	i,f		●	f,m			●	●	●	
●	●	●				23x48" to 60x48"			●				f	●					●
●	●	●	●	30 to 60"	30 to 60"	24x30" to 30x72"	●			i			f,m	●		●		●	●
●	●					24x24" to 36x72"	●			i			f,m	●				●	
●				30 to 60"	30 to 60"	24x30" to 30x60"	●		●	f			f,m			●			●
	●					36x24" to 72x30"	●						f						●
	●					20x24"	●	●		f			f	●					
●	●	●			42" to 72"	21x42 to 36x72" 18x24" to 36x72"	●		●	f			f,m			●	●		●
●		●		24 to 72"	18 to 30"		●					●	f,m		●	●		●	

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Company Name	Freestanding/system	Panel Hung/Components	Articulated Platform & Keyboard: m=mechanical	Articulated Platform & Keyboard: e=electric	Articulated Platform & Keyboard: p=pneumatic	Platform, Workstation: Vertical adjustment range (inches) m=motorized	Modesty Panels	CRT/VDT Stand: swivel (degrees)	CRT/VDT Stand: tilt (degrees)	CRT/VDT Stand: Forward/backward Adjustment (inches)	Keyboard Surface: Forward backward adjustment (inches)	Product Material: wood/metal=w/m laminate=l metal=m plastic=p wood=w other=o	Workstations: ganged	Workstations: angled (degrees)	Workstations: height (inches)	Can raise/lower
Frank Eastern																
Frontline Products	●					9 to 40"		360°				l			9" 40"	●
Functional Office Furniture	●		●	●		24 to 30"	●		8°			w/m	●	10°	24" 30"	●
GF Furniture Systems	●	●	●			26½ to 33¼"	●	352°	10°		7½"	w/m	●	30° 90°	29¾"	●
Garrett Inds.	●		●			22 to 30"	●					w/m			29"	
Naomi Gale Cabinets	●		●				●	180°				w/m,w		45°	29+ 26"	
The Gunlocke Co.	●	●	●				●	30°	15°	8.5"	11"	w				●
Karl Gutmann Inc.	●		●	●	●	25 to 32", m	●	360°	−5° +10°	4"	4"	w/m	●		27" 29½"	●
HSP Computer Furniture	●		●							10"	10"	l,w	●		26½"	
Haller Systems Inc.	●		●			27 to 31"	●	360°	30°		25"	m,l	●		27-31"	●
Hamilton Inds.	●		●			25 to 29"	●	360°	±10°			w/m	●		26" 29"	
Hamilton Sorter/Biotec	●	●	●			25 to 32"	●	360°	±15°	9"	3"	w,l	●		29½"	
Harden Furniture	●						●				8½"	w			30½"	
Hardwood House, Inc.	●		●				●				14"	w	●		29"	
Hari & Assoc., Inc.	●				●		●		45°	0"	10"	w			27"	●
Harmon Div. Coastcraft	●	●	●				●	360°			18"	p,w	●		adj.	●
Harter Corp.	●	●	●			26 to 32"	●	30°	15°	3"	3"	l	●		29"	●
Haskell of Pittsburgh, Inc.	●		●				●				7"	w/m	●		26½", 29"	
Haworth Inc.	●	●	●			24 to 32"	●	355°			16"	w/m	●	90- 180°	to 32"	●
Helko Systems Furniture	●		●	●	●	27¾ to 33", m	●	360°	±15°	3"		l,m	●	30- 90°	26/28"	
High Point Furniture	●		●				●					l	●		29"	
Holly Modular Concepts	●						●					l	●		30"	
The HON Co.	●		●			23 to 28"	●	355°	±15°	0"	0"	l,m	●	135°	29½"	●
Howe Furniture Corp.	●		●			27½ to 36½"	●		15°	4¼"	4¼"	l	●	90° 120°	26½" 28¾"	
Human Factor	●		●		●	23 to 32"	●	360°	±15°	6"	6"	l,m	●	45° 90°	23" 32"	●
Hunt Mfg. Co.	●		●			26½ to 29"	●					l			29"	
IEM Marketing, Inc.	●	●	●				●	360°	10°			w/m,l	●			●
Indal Furniture Systems		●	●			26 to 30"	●	180°				l				●
Inner Concepts	●		●				●					l			28"	
Inotec	●		●	●		26 to 32", m	●		+5° −15°		5½"	m/l	●	90°	26½" 29"	
Insul-Art Acoustics Corp.	●											l,w				

Power Management				Worksurfaces (inches)			Printout	Security Cabinets		Tape/Floppy Disc Storage	Footrest		Drawer, Storage	Task Lighting			Copy Holders	Base Legs	
Raceways	surface level, power	floor level power	ceiling level power	side extension	return capability	total dimension	(readout, modular basket)	part of system	optional	i=integral to system f=freestanding	built in	optional	f=fixed m=mobile	integral	freestanding	attachable		cantilevered	other
	●					30x26" to 72x30"	●			f			f					●	
●				16 to 32"		24x32" to 50x32"	●		●				f,m					●	
●		●		16¾" to 30"	33¾ to 69¾"	19x33¾" to 30x69¾"	●		●	f			f,m			●		●	
	●					30 to 36"	●						f					●	●
●					24 to 48"	24x24" to 45x24"							f,m					●	●
						20x46" to 29x46"	●	●											●
●	●			18 to 30"		24x30" to 60x30"	●	●		f			f,m					●	
	●					25¾x15"	●	●					f				●		●
●				30 to 60"	30 to 45"	30x30" to 40x80"	●	●		i		●	f,m						●
●	●	●		30 to 72"	24 to 36" 36x30"	20x30" to 30x72"	●			i,f			f	●		●	●	●	
●	●	●		10 to 34"	30 to 72"	32x30" to 72x34"	●		●	i,f		●	f,m			●	●		●
						36x30" to 47½x24"	●		●				f						
					30 to 60"	36x24" to 72x24"							f,m						
	●					36x72"							f						●
●				24 to 48"	24 to 48"	24x36" to 36x72"	●	●		f		●	f,m			●			●
	●	●	●		24 to 72"	20x24" to 30x72"	●		●	i	●		f,m	●			●	●	●
					36 to 48"	24x30" to 60x30"	●						f,m						●
●		●	●	24 to 36"		24x48" to 36x72"	●		●	i			f,m	●				●	
●	●			18 to 30"	18x36"	24x30" to 72x36"	●		●	i		●	f,m					●	
	●					24x24" to 30x60"	●						f,m						●
	●					24x38" to 30x74"			●	i			f			●			●
	●	●		to 10"	42 to 66"	30x36 to 30x72"	●		●	f		●	m			●	●	●	
●						26x28½" to 30x72"	●						f,m			●			●
●				15 to 32"	to 40"	19.6x30" to 32x71"	●					●	f,m			●	●	●	
				26½ to 29"	26½ to 29"	36x30" to 60x30"	●			i,f			f				●	●	
●	●						●					●	f,m						●
●		●	●																
				30 to 43"	30 to 43"	36x30" to 60x30"							m						●
						26x30" to 60x30"	●					●	m					●	
							●		●										

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Invincible Metal Furniture	●	●	●				●	360°	10°		3"	l,m	●	30° 45°	26" 29"	●
Inwood Office Furniture	●		●			26¼ to 29"	●					w			26¼" to 29"	
ip20 of America	●		●			4¾ to 37"	●	180°		18"	18"	l	●	45°	28"	●
JG Furniture Systems	●	●	●			26 to 30"	●	360°	10°	0"	8"	w/m,m,p	●	90° 120°	24-36"	●
James Systems	●		●			25 to 27"	●		3°		3"	l,m	●	60° 90° 120°	29"	
Jansko, Inc.	●	●					●	360°				l,m	●	45°	27" 29"	
Jasper Desk Co.	●						●				0-14"	w	●	60° 90° 120°	29"	
Jofco, Inc.	●		●			26½ to 29"	●			2"		w	●		29"-30"	
Kent Ltd.	●	●			●								●			
Kimball Office Furniture Co.	●		●	●		4",m	●	90°		4"	8½"	w	●	60°	27-29"	●
Kinetics Furniture	●		●				●	180°				m	●		28" 29"	
Knoll Intl.	●	●	●		●	26 to 31"	●	360°	15°		4"	w/m	●		28½"	
Krueger Inc.	●		●			23 to 30"				8"	6"	w/m,l	●	45°	23" to 30"	●
Kwik-File Inc.	●					22 to 36"						m			22" to 36"	●
LBF Business Furniture	●	●	●	●		29¼ to 39¼", m	●		±10°		11¼"	w/m	●	45° 60° 90°	26" 29"	
LUI-Laminates Unlimited, Inc.	●		●			26 to 29"	●	350°	7°		4"	l	●		29"	●
La-Z-Boy	●											w			26"	
Laminate Concepts By Design, Inc.	●		●				●	180°				w/m,l,w	●	45°	26 to 29"	
Lehigh-Leopold	●	●	●	●	●		●	360°				w/m,w	●		26-29"	
Lista International Corp.	●		●	●	●	25 to 30",m	●	360°	30°		16"	w/m,l,m,w	●	30° 90°	30"	●
Litton Business Furniture	●	●	●	●		29¼ to 39¼", m	●	358°	±10°			l,m	●	10°	26" 29"	●
Harry Lunstead Designs, Inc.	●	●	●			4" to 80"		30°	15°	11½"	11½"	w	●	30, 45, 60, 90°	adjust	●
Luxor Corp.	●		●			1 to 3"	●		20°		3"	w/m			27" 29"	●
M&J Desk Mfg. Co.	●		●				●	15°		10"		w		15°	26" 29"	
Madison Furniture Ind.	●		●				●	360°		4"		m	●	30° 60° 90°	27" 29"	
Magnuson Group, Inc.	●		●			25 to 32"		360°	15°	0"	4"	w/m	●	90° 135°	29½"	●
Marvel Metal	●					5½"	●	360°	12°	5½"	2½"	l,m	●	90° 120°	27" to 29"	
Meridian Inc.	●		●				●				3"	m	●	90° 120°	29"	

Power Management				Worksurfaces (inches)			Printout	Security Cabinets		Tape/Floppy Disc Storage	Footrest		Drawer, Storage	Task Lighting			Copy Holders	Base Legs	
Raceways	surface level, power	floor level power	ceiling level power	side extension	return capability	total dimension	(readout, modular basket)	part of system	optional	i=integral to system f=freestanding	built in	optional	f=fixed m=mobile	integral	freestanding	attachable		cantilevered	other
	●					24x30" to 30x60"	●		●	f		●	f,m			●		●	●
	●					36x24" to 42x36"	●				●								
				16 to 37"		19x23" to 33x80"	●	●	●	i,f	●	●	f,m						●
●		●		36 to 96"	36 to 96"	36x18" to 108x36"	●	●	●			●	f,m	●		●		●	●
				30 to 36"	30 to 36"	24x30 to 24x36"	●										●	●	
	●			0 to 42"	20 to 24"	20x42 to 60x30"	●						f,m			●		●	●
●					26 to 60"	23½x26 to 57½x26"	●	●		i		●	m		●				
	●					19x30" to 19x120"			●	i			m						
							●	●		f		●	m			●		●	
	●	●			36 to 60"	24x36" to 30x60"	●	●		i			f			●	●		●
●				24 to 72"	24 to 72"	24x36" to 72x36"	●						f,m	●		●			●
●	●	●				18x30 to 36x90"	●	●		i			f,m	●		●		●	●
		●		14x17¼" to 21¼x45"			●			i			f,m				●	●	
						30x30"				f						●			●
●	●	●		15 to 30"	36x24 to 42x24"	24x24" to 72x30"	●			i		●	f,m			●		●	
				30 to 60"	42 to 60"	24x30" to 30x60"	●						m	●					●
	●					24x42" to 30x42"	●												●
●					24 to 48"	24x24" to 48x24"	●						f,m					●	●
●		●				36x30"	●	●		i			f,m	●		●		●	●
●	●	●	●	31 to 78"	31 to 63"	23x31" to 39x78	●	●		i,f		●	f,m	●		●	●		●
●	●	●	●		24 to 120"	18x24" to 30x72"	●	●		f	●			●		●		●	●
●		●	●	24 to 96"	24 to 96"	21x30" to 36x96"	●	●		i			f,m	●	●	●			
	●			12 to 18"	30 to 60"				●	i			f						●
						24x48 to 36x72"							f,m						
●					30 to 40"	30x30 to 72x30"	●					●	f,m			●	●		●
				12½"		36x30 to 72x30"			●	f			m					●	
		●			40 to 24"	30x24" to 72x30"	●		●	i,f									
					24 to 45"	30x20 to 73x36	●		●	f			f,m						●

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Company Name	Freestanding/system	Panel Hung/Components	Articulated Platform & Keyboard: m=mechanical	e=electric	p=pneumatic	Platform, Workstation: Vertical adjustment range (inches) m=motorized	Modesty Panels	CRT/VDT Stand: swivel (degrees)	tilt (degrees)	Forward/backward Adjustment (inches)	Keyboard Surface: Forward backward adjustment (inches)	Product Material: wood/metal=w/m laminate=l metal=m plastic=p wood=w other=o	Workstations: ganged	angled (degrees)	height (inches)	can raise/lower
Metal Stand Co.	●	●	●			24 to 40"	●	359°		6"	8"	l,w/m	●	45°	29"	●
Herman Miller Inc.	●	●	●	●		24 to 30", m	●	349°	20°			w/m ●		90°		●
Modern Mode Inc.	●	●	●				●	360°			7⅛"	w/m,w	●		27", 29"	
Montisa	●					3 to 60"	●				11"	m	●		variable	●
Mueller Furniture Corp.	●		●				●	0°	0°	0°	14"	w	●	0°	29½"	
National Office Furniture	●		●				●	360°	10°			l,w	●	90°	27½", 30"	
Office Specialty	●		●				●	360°			3"	m	●	90°	29"	
Omni Pacific	●					23 to 27"	●	360°				l,w	●	90-135°	26" 29"	
Optima, Div. Scientific Atlanta	●			●		21"	●					l,m	●		26" to 28"	
Optimum Ergonomics Ltd.	●		●	●		23 to 32", m	●	360°	15°	7"	6"	w,m	●		29-32"	●
Packard Inds. Inc.		●	●			1 to 5"	●				10"	l,m	●		24-32"	●
Panel Concepts Inc.		●	●		●	25½ to 31½"		355°			21"	l,m	●		30"	●
Paoli	●		●				●				13½"	w,p			26½"	
Paull/Contract	●		●				●	40°	30°			w			26-29"	
Pleion Corp.		●	●			27-29"	●	359°			96"	l	●		7½"	●
PolyChromic Designs	●	●	●			2 to 36"	●	180°	15°		18"	w/m,l	●	90° 120°	26"	
Precision Mfg. Inc.	●		●		●	24 to 33", m	●	360°	19°	8"	5"	w/m,l	●	0-360°	24-29"	●
Harvey Probber Inc.	●		●			26 to 29"	●	340°			3"	m,p,w	●	90°	29"	●
Procaccino II, Inc.	●		●				●	360°	custom	12"	12"	l,w	●	custom	custom	
Prudential Business Furniture	●		●			3 to 4½"	●	360°	10° 12°	6"	6"	w/m,l,w			26½"	●
R-Way	●		●				●	10-15°	0-10°			w			30"	
Ram Partitions	●	●	●				●	360°			11"	l			26" to 29"	
Rangine Corp.	●	●	●	●		8 to 42", m	●		±15°			w/m	●		up to 42"	●
Ring King Visibles, Inc.	●						●					l	●	120°	26" 29½"	
Rose Johnson		●	●			23 to 29"	●	12°	5°	0"	0"	l,w	●	90° 120° 135° 180°	29"	●
Rosemount Office Systems	●	●	●			24½ to 32½"	●				11¼"	w/m,l	●	45°	29½"	●
Royal Seating Corp.	●						●					w/m,l			27"	
Samsonite Furniture	●		●			26 to 29"	●	360°				l	●	90° 120°	26" or 29"	
Scandiline Inds.	●		●			26 to 29"	●				3"	w,fabric	●		29"	●

Power Management				Worksurfaces (inches)			Printout	Security Cabinets		Tape/Floppy Disc Storage	Footrest		Drawer, Storage	Task Lighting			Copy Holders	Base Legs	
Raceways	surface level power	floor level power	ceiling level power	side extension	return capability	total dimension	(readout, modular basket)	part of system	optional	i=integral to system f=freestanding	built in	optional	f=fixed m=mobile	integral	freestanding	attachable		cantilevered	other
●				15 to 30"	30 to 60"	30x30" to 30x72	●	●		f		●	f,m			●		●	●
●	●	●	●			24x24" to 30x72"	●	●		i			f,m			●	●	●	
●	●	●			30 to 72"	30x60" to 36x78"	●		●	f		●	f,m	●		●			
		●		12x16½"			●	●		i			f						●
					42 to 66"	20x32" to 36x83"							f						●
	●			36 to 60"	36 to 60"	36x36" to 30x60"	●						m			●			●
●	●				30 to 60"	30x24" to 60x30"	●						f,m					●	●
●	●				30 to 57"	24x30" to 30x72"	●		●				f,m			●			●
		●				28x34" to 72x34"	●	●											●
●				6-18"	24 to 54"	24x24" to 36x72	●		●	f		●	f,m		●		●		●
●	●	●	●	20 to 60"	20 to 60"	20x30" to 30x72"	●			i			f,m	●		●		●	
●	●	●	●	36 to 72"	36 to 72"	30x36" to 30x72"	●						f,m			●			●
	●					42x24"	●		●	f	●								●
					20 to 26"	24x30 to 30x48"	●						f						
●	●	●		20 to 80"	36 to 60"			●	●				f			●			●
●				18 to 30"	18 to 30"	18x36" to 36x60"							f		●				●
●	●	●	●	14 to 28"	30 to 70"	26x28" to 36x70"	●	●		i			m	●		●		●	●
●					44 to 60"	23x32" to 32x72"	●						m	●		●			●
●						custom		●	●	i		●	f			●			●
●					14 to 18"	20x24" to 30x72"	●		●	i,f		●	f,m			●		●	●
													f						●
●		●	●			24x20"	●						f,m			●			
●			●			12x33" to 30x33"		●		f		●	m	●			●	●	
					33x60"	30x24" to 60x30"	●			i,f			m					●	●
		●	●		36 to 60"	36x18" to 96x30"	●	●		i,f			f,m			●			●
●						24x48 to 36x72"	●						m					●	
						20x20 to 22½ to 30"													●
		●		26 to 29"		30x30" to 29x72"			●				m						●
●	●	●	●		42 to 54"	20x30" to 30x96"			●	i			f,m	●		●			●

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Company Name	Freestanding/system	Panel Hung/Components	Articulated Platform & Keyboard: m=mechanical	Articulated Platform & Keyboard: e=electric	Articulated Platform & Keyboard: p=pneumatic	Platform, Workstation: Vertical adjustment range (inches) m=motorized	Modesty Panels	CRT/VDT Stand: swivel (degrees)	CRT/VDT Stand: tilt (degrees)	CRT/VDT Stand: Forward/backward Adjustment (inches)	Keyboard Surface: Forward backward adjustment (inches)	Product Material: wood/ metal=w/m laminate=l metal=m plastic=p wood=w other=o	Workstations: ganged	Workstations: angled (degrees)	Workstations: height (inches)	Workstations: can raise/lower
Shaw-Walker	●	●	●					355°	0°	0°	6"	m			28½"	●
Spec'Built Corp.	●	●	●	●		to spec	●	to spec	to spec	to spec	to spec	w/m,w,l,p, custom	●	to spec	to spec	●
Steelcase Inc.	●	●	●			23 to 32¼"	●		15°		7½"	m,l,w,w/m	●	90° 120°	26¼ to 29¾"	●
Storwal Intl. Inc.	●						●	355°			0-9"	l,m	●	90° 120°	26" 29"	
Stow & Davis	●	●	●	●		26 to 32", m	●		±5°			w,w/m	●		26" to 29"	●
Structural Concepts Corp.	●	●	●			24½ to 32"	●	350°			12"	w/m	●		27 or 29"	●
SunarHauserman	●		●	●		24 to 31", m	●	270°	±15°	8"		w/m	●	22½° 30° 45° 90°	24" to 31"	●
Systems Mfg. Corp.	●						●				10⅛"	m			29½"	
TAB	●	●	●			26 to 39"	●	360°	±10°	4"	6"	w/m	●	60 or 90°	27" or 30"	●
Tafco Inds.			●			4"		360°	10°			m				
Thonet Inds.	●		●				●				14"	w/m,l	●		26" 29¼"	
Tiffany Stand & Furniture Co.	●		●				●		10°			l,m			26½" 29½" 30"	
Trendler Metal Products	●		●			0 to 3½"		70°				m				
Trendway Corp.	●	●				26 to 34"	●	350°	±10°	3"	18"	l		<5° +10°	29"	●
Tuohy Furniture Corp.	●		●			18 to 30"	●				3"	w	●		29"	
Uchida of America	●				●	26 to 29"	●		15°	18"		m	●	135°	29"	●
Versa Tec/Compucart	●		●			to 32"	●					l			26"	●
Versteel	●											w/m	●		26½"	
Viking Acoustical	●		●			26 to 29"	●	360°	15°			l	●	90° 120°	26" to 29"	
Virco Mfg. Corp.	●					23 to 33"	●	355°				l			30"	
Vogel-Peterson	●		●			28 to 32"	●				6"	m,l		90° 120°	26" to 29"	●
Watson Furniture Systems	●		●			25½ to 41½"	●		±15°	5"	5"	w/m	●	0-15°	29"	●
Westinghouse Furniture Systems	●	●	●			25 to 32"	●	360°	45°	36"	36"	m	●	90-120°	25-32"	●
Williams Office Furniture	●						●					w/m	●			
Wright Line Inc.	●		●			25 to 34"	●		7°	5¼"	3.4"	w/m,l	●	45-90°	25 to 29"	●
Xception Design Ltée.	●	●	●			25 to 30"	●	355°				w/m,l	●	90°/ 120°	29"	●

Power Management				Worksurfaces (inches)			Printout	Security Cabinets		Tape/Floppy Disc Storage	Footrest		Drawer, Storage	Task Lighting			Copy Holders	Base Legs	
Raceways	surface level, power	floor level power	ceiling level power	side extension	return capability	total dimension	(readout, modular basket)	part of system	optional	i=integral to system f=freestanding	built in	optional	f=fixed m=mobile	integral	freestanding	attachable		cantilevered	other
●	●			26 to 33"	30x72"	30x24" to 72x30"	●		●	i,f			f,m	●		●		●	●
●	●	●	●	to spec	to spec	to spec	●		●	i,f	●	●	f,m	●	●	●		●	●
	●	●	●	30 to 60"	24 to 60"	30x20" to 30x60"	●		●	i,f		●	f,m	●		●	●	●	●
					24 to 60"	20x30" to 36x65"	●						f,m						●
	●	●				25x30" to 30x90"	●	●					f	●		●			●
●		●		6 to 72"	12 to 72"	24x24" to 71x59"	●		●	i,f			f,m			●		●	●
●				18 to 28"	23x48"	36x28" to 72x28"	●		●	i,f			f,m	●	●	●	●	●	
	●			0 to 10"		25x21" to 30x22"			●	i								●	
				25 to 30"			●		●	f		●	f,m			●	●	●	
		●			36 to 72"	30x60" to 36x78"			●	i			f						●
	●			15 to 18"		30x24" to 72x30"			●				f,m				●		●
						20 to 60"	●												●
●	●	●				21x42" to 24x60"						●	f			●			●
		●		36 to 48"		31½x31½" to 63x31½"			●	i,f			f,m			●		●	
●				to 15"		15x15"													●
						24x30" to 30x60"												●	
●				29½ to 120"	29½ to 59½"	29½x23" to 71x29½"	●		●			●	f,m			●	●		●
	●					30x48" 30x60" 30x72"	●				●		f,m						●
						36x30" to 60x30"	●						m					●	
●				25½ to 41½"	30 to 42"	24x30" to 30x60"	●					●	m			●		●	
●		●		13 to 28½"		26x36" to 29x72"	●	●	●	f		●					●	●	●
						24x40" to 30x60"	●											●	●
●				15.75 to 30.18"	19 to 36"	24x30" to 60x30"	●		●			●	f,m						●
●	●	●	●	20 to 60"	20 to 60"	24x30" to 30x72"	●				●		f,m			●		●	

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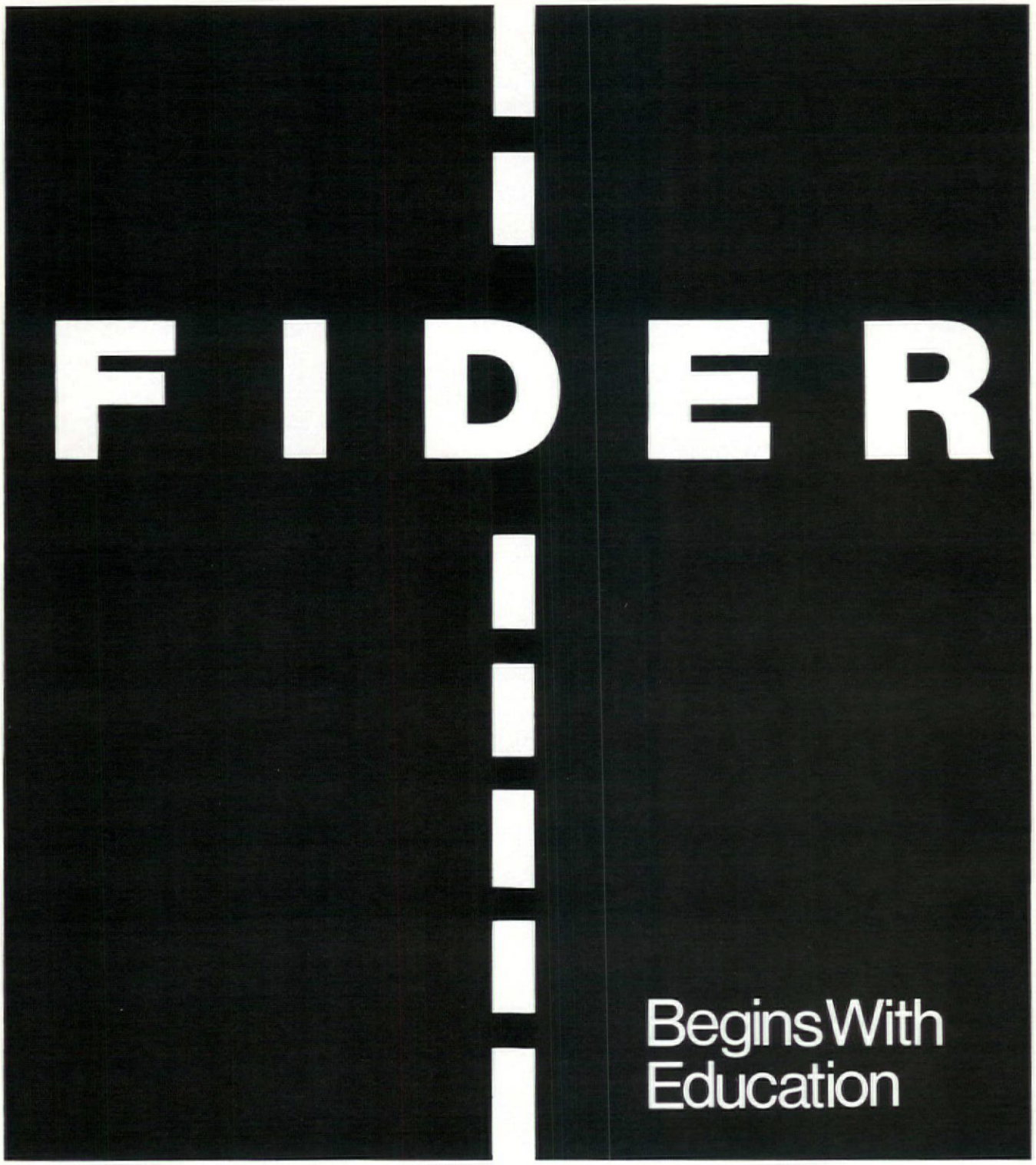

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Pyro Media
Ram Partitions
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Reff, Inc.
R.J.M. Enterprises
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Ron Rezek/Lighting
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Storwal International
Stow & Davis Furniture Company
Stratford Hall Textiles
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Also available in polished or satin top with painted underside. Please write or call for information.

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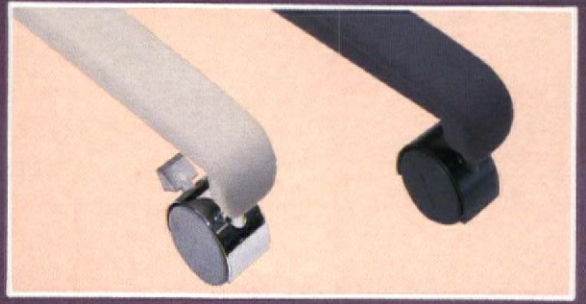

TEC Gray ESTSHIELD finish

Brown ESTSHIELD finish

EST

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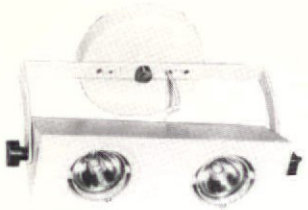


Roxter

Manufacturers offer new lighting products

Challenger

Challenger—Lamps come in choice of colors including gloss black, midnight blue, dusty rose, slate blue, spruce and transparent. Shade is constructed from eggshell soft pleat fabric.
Circle No. 379.

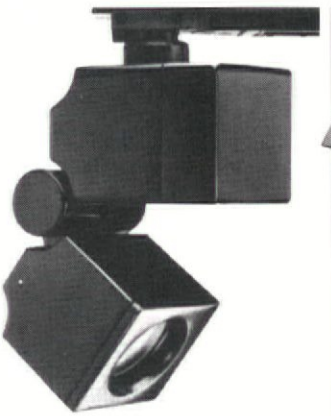
Lazin

Lazin Lighting's Grip 36 series holds the PAR 36 lamp by means of wrapped aluminum rods. Adjustable arm allows lamp to slide up and down. Grip 36 is available as track and surface-mounted units which serve to increase an already broad range of options for the designer.
Circle No. 381.

Envel Design Corporation—Enveltec is a new product combining highly reflective, mirror surfaces with soft matte white or pastel backgrounds.
Circle No. 377.

Envel

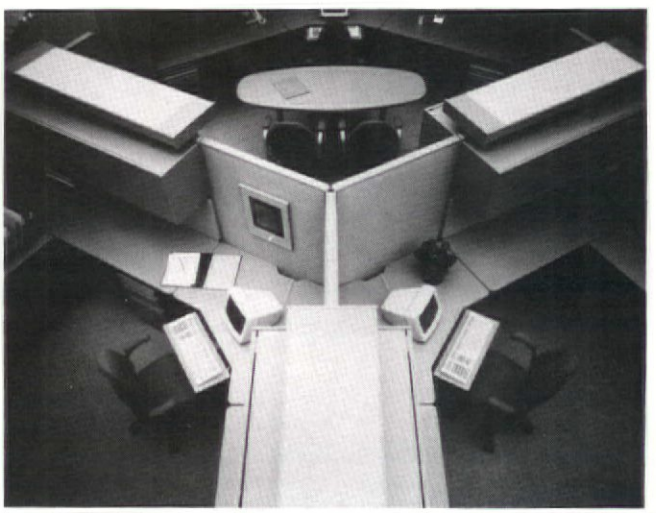
Haworth, Inc.—TriAmbient Lighting provides economical lighting with fluorescent ambient and task lights, and panel-supported and freestanding High Intensity Discharge (HID) fixtures.
Circle No. 378.



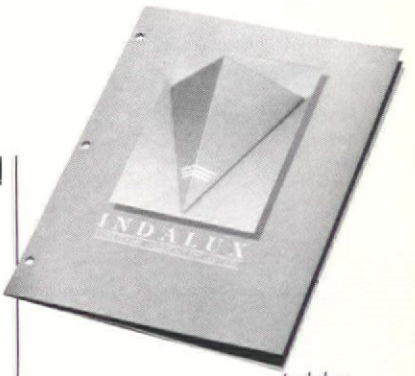
Lighting Services

Lighting Services Inc.— Multi-Reflector die-cast series are miniatured specification grade low-voltage units utilizing all of the popular MR-16 dichroic low voltage lamps from 20- to 75-watts.
Circle No. 375.

Roxter—Briteyes ceiling mount light fixture comes with two recessed, 25-watt MR-16 lamps and lightweight solid state transformer.
Circle No. 374.

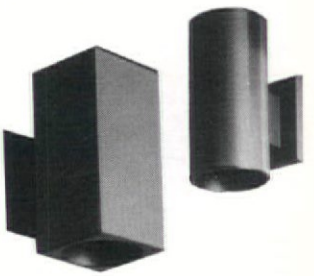


Haworth



Indalux

Indalux offers series of sconces designed around PL fluorescent lamps. Designs include bowls and tiered configurations. Brass and chrome are standard finishes. White is standard painted finish.
Circle No. 383.



Hubbell

Hubbell Lighting Division—Styleliter architectural series of 50-watt high-pressure sodium downlight luminaires are available in square or round shapes for wall or pendant mounting.
Circle No. 376.

Lutron

Lutron has expanded the capability of its Aurora Lighting Scene Control Center to handle up to 12 independent lighting zones. Four different lighting scenes can be preset. **Circle No. 382.**

Computer-Aided Design AND Facilities Management CONFERENCE

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November 13-14, 1986
New York Marriott Marquis
New York, NY

Take a look at just some of the highlights of our '86 conference program...

About the only thing that hasn't changed is the name. So even if you've been to CADFMC—or any other similar conference—within the last seven years, you'll want to join us again this November. And, if you haven't ever attended our event, this is the year to sign up! Our new conference chairman Herb Newmark has put together some of the industry's hardest hitters to deliver "the goods" to you.

In a dynamic, two-pronged approach, the top corporate people on the cutting edge of this industry will first, sound off on what you as users need to make CAFM work for you—now and in the future. Next, they'll help you become an expert . . . teach you precisely what you need to know to select the right system for your needs.

In addition to the seminars, you'll also want to take advantage of our demonstration area. **Exhibits will be open from 5:00-7:00 p.m., Thursday, November 13th, and from 10:30 a.m.-1:30 p.m. on Friday, November 14th.**

Here are just some of the exhibitors you'll meet this November 13-14th:

Aranjo Systems
Autodesk Inc.
Computer-Aided Design Group
Hellmuth, Obata & Kassabaum
McDonnell-Douglas ISG
MiCAD Systems
Monitor Facilities Mgmt. Co.
NPS Automation Service
Planimetron
Prime Computer Inc.
Washington Computer Service

CONFERENCE OUTLINE

Thursday, November 13th
8:45-10:15 a.m.

100 A,B,C METHODOLOGIES FOR FACILITY MANAGEMENT OPERATIONS

A. Master Planning

B. Action Plans for Real-Time Facility Management

C. Control of the FM Process

Speakers: Kreon Cyros, Dir., Office of Facility Mgmt. Systems, M.I.T., Cambridge, MA; Anthony Zulkeski, Sec./Mgr. Facility Mgmt. & Design, The Hartford Ins. Group, Hartford, CT; Bruce Jahnsen, V.P. Facilities, Nabisco Brands, East Hanover, NJ. Moderator: Stephen Binder, V.P., Dir. of Project Mgmt., Citibank, NA, New York, NY.

10:30 a.m.-12:00 noon

200 A,B,C HOW TO HANDLE THE FACILITY MANAGEMENT RESPONSIBILITY

A. Dollars—Managing the Bottom Line

B. Space—How to Know What You Have and Use It

C. Real Estate Management—Thinking Like an Owner

Speakers: Robert L. Puckett, Sr. Mgr. of Properties, Federal Express Corp., Memphis, TN; Wayne Redeker, Dir. of Real Estate, Amoco Corp., Chicago, IL; and Joyce Saunders, Mgr., Space Planning & Design, Bldg. Mgmt./Construction, John Hancock Mutual Life Ins. Co., Boston, MA. Moderator: Franklin D. Becker, Assoc. Prof., Dept. of Design and Environmental Analysis, Cornell University, Ithaca, NY.

1:15-2:25 p.m.

401 DO YOU NEED A CAFM SYSTEM—HOW TO DECIDE

Speaker: Dan Raker, Pres., Design & Systems Research, Inc., Cambridge, MA.

601 MAKING COMPUTER SYSTEMS WORK TOGETHER

Speaker: Jeffrey Harkness, V.P., Software Development, The Ryan Group, Red Bank, NJ.

701 PROJECT MANAGEMENT AND THE COMPUTER

Speakers: Bruce Jahnsen, V.P., Facilities; and Paul Jenkins, Staff Consultant, Facilities; both with Nabisco Brands, East Hanover, NJ.

901 HOW CAFM SYSTEMS AFFECT FACILITIES MANAGEMENT

Implementation and Evaluation

FM Systems—A Case Study

Speakers: Franklin D. Becker, Assoc. Prof., Dept. of Design and Environmental Analysis, Cornell University, Ithaca, NY; and Stephen Binder, V.P., Dir. of Project Mgmt., Citibank, NA, New York, NY.

2:40-3:50 p.m.

402 CONSIDERING A CAFM SYSTEM—SOME BASIC DECISIONS

Speaker: Robert Parfet, Pres., Planimetron, Inc., Pelham, NY.

503 USING DESIGNER-CREATED DATA BASES

Speaker: Anthony Mirante, Dir., Computer Svcs., Gensler & Assoc., San Francisco, CA.

602 CADD AS A CAFM INFORMATION TOOL

Speakers: Stanleigh Morris, Exec. V.P.; and William H. Work, V.P., Computer Services; both with MiCAD Systems, Inc., New York,

902 METHOD IN FACILITY MADNESS

Speaker: Michaelene M. Doyle, Mgr., Office Develop. & Eng., Atlantic Richfield Co., Los Angeles, CA.

3:55-5:00 p.m.

403 APPROPRIATE CAFM PACKAGE

Speaker: Perry Stevens, Pres., CAD-AID Consultants, Ltd., Scarborough, Ontario, Canada.

501 THE EVOLVING ROLE OF CAFM

Speakers: Jeffrey M. Hamer, Pres., The Computer-Aided Design Group, Marina del Rey, CA; and Peter Kimmel, Realty Specialist, General Services Administration, Bethesda, MD.

702 USING COMPUTERS TO OPERATE BUILDINGS

Speaker: Grant Farquahar, V.P., Adv., Keith-Stevens Inc., Eden Prairie, MN.

Friday, November 14
8:45-10:30 a.m.

300 A,B,C, COMPUTERS: WHAT THEY MEAN TO FM AND DESIGN—TODAY AND TOMORROW

A. CADD—Current State of the Art/View of the Future

B. CAFM—Current State of the Art/View of the Future

C. Delivering CADD/CAFM Services to Organizations—The Architect's/Designer's Role

Speakers: Kreon Cyros, Dir., Office of Facility Mgmt. Systems, M.I.T., Cambridge,

Circle 59 on reader service card

MA; Bradley Meade, Dir. of Computer Oper., Swanke, Hayden, Connell Architects, New York, NY; and Dan Raker, Pres., Design & Systems Research, Inc., Cambridge, MA.

1:30-2:45 p.m.

502 USING CADD TO DEVELOP FACILITY RESOURCE STRATEGIES
Speakers: Karl Gruen, Mgr., Site & Oper. Plng., Gnl. Svcs., Union Carbide Corp., Danbury, CT; and Stuart Pertz, Ptnr., Haines Lundberg Waehler, New York, NY.

603 DATA BASES: THE BACKBONE OF CAFM SYSTEMS
Speaker: Perry Stevens, Pres., CAD-AID Consultants Ltd., Scarborough, Ontario

703 INTEGRATING INFORMATION TECHNOLOGY WITHIN BUILDINGS
Speaker: Michael Bell, Pres., Harbinger Group, Inc., Norwalk, CT.

801 CADD PRODUCTS AND SERVICES: A BUYERS' GUIDE
Speaker: Dan Raker, Pres., Design & Systems Research, Inc., Cambridge, MA.

3:00-4:15 p.m.

404 CONTRACTING FOR COMPUTER SERVICES
Speaker: Richard Raysman, Esq., Brown, Raysman, & Milstein, New York, NY.

604 INTEGRATING COMPUTER SYSTEMS FOR FACILITY MANAGEMENT
Speaker: Kraig Scheyer, Oper. & Support Group, TRW Electronics & Defense, Redondo Beach, CA.

704 HOW TO MAKE EXISTING FACILITIES DO MORE
Speakers: Gary Silver, Sr. Prin., Hellmuth, Obata & Kassabaum, New York, NY; Edward Toran, Mgr. Space Admin., Company Prop. & Svcs., Metropolitan Life, New York, NY.

802 CAFM PRODUCTS AND SERVICES: A BUYERS' GUIDE
Speaker: Robert Parfet, Pres., Planimetron, Inc., Pelham, NY.

Match our program to your needs . . .

Several learning "tracks" explore all aspects of this subject. . .See what's available, when, then plan the agenda that meets your specific needs! (For details on all seminars, see the hour-by-hour schedule.)

SUBJECT "TRACK"	Session No. Day/Time	Session No. Day/Time	Session No. Day/Time	Session No. Day/Time
Setting the FM Agenda 100/200/300 Series	100 (A,B,C) Methodologies of FM Operations TH/8:45-10:15	200 (A,B,C) How to Handle the FM Responsibility TH/10:30-Noon	300 (A,B,C) Computers: What they Mean to FM & Design FR/8:45-10:30	—
Selecting a CAFM System—Step-by-Step 400 Series	401 Do You Need a CAFM System? TH/1:15-2:25	402 Considering a CAFM System—Basic Decisions TH/2:40-3:50	403 Selecting an Appropriate CAFM Package TH/3:55-5:00	404 Contracting for Computer Systems FR/3:00-4:15
Effective Use of CAFM Technology 500 Series	503 Using Designer-Created Bases TH/2:40-3:50	501 The Evolving Role of CAFM TH/3:55-5:00	502 Using CADD to Develop Facility Resource Strategies FR/1:30-2:45	—
Understanding Technologies for CADD/CAFM 600 Series	601 Making Computer Systems Work Together TH/1:15-2:45	602 CADD as a CAFM Information Tool TH/2:40-3:50	603 Data Bases—Backbone of CAFM Systems FR/1:30-2:45	604 Integrating Computer Systems for FM FR/3:00-4:15
Managing FM Operations by Computer 700 Series	701 Project Mgmt. & the Computer TH/1:15-2:25	702 Using Computers to Operate Bldgs. TH/3:55-5:00	703 Integrating Info. Technology within Bldgs. FR/1:30-2:45	704 How to Make Existing Facilities Do More FR/3:00-4:15
Market Surveys 800 Series	801 CADD Products & Svcs. FR/1:30-2:45	802 CAFM Products & Svcs. FR/3:00-4:15	—	—
Impact of Computers on FM 900 Series	901 How CAFM Systems Affect FM TH/1:15-2:25	902 Method in Facility Madness TH/2:40-3:50	—	—

Our 1986 Agenda Gives You The Background You Need To Make All The Right CAFM Decisions For Your Organization . . . See For Yourself . . . Join Us!

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Tuition: $495 for the first person from a company, $450 for each additional person from the same company. Tuition includes admission to two-day Conference (seminars and exhibits), Conference take-home materials, refreshment breaks and cocktail reception. Checks or money orders are payable to Gralla Conferences.

Cancellations: Full refund of tuition if notified 48 working hours in advance of the Conference. No refunds after that time.

Accommodations: Rooms have been blocked at the New York Marriott Marquis. All registrants will receive hotel housing forms by mail. The N.Y. Marriott Marquis is located at Broadway and 45th St.

Tax Deduction: Treasury Regulation 1-162-5 permits an income tax deduction for educational expenses.

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c/o Gralla Conferences, 1515 Broadway, NY, NY 10036

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PRODUCTS & SERVICES

Atelier Intl.

WALL LAMP IS OFFERED IN NEW COLORS

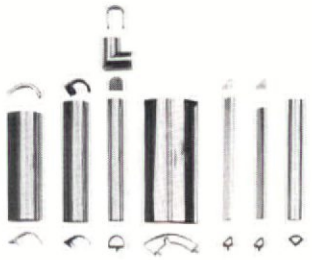
Wall lamp from **Atelier International Lighting** division is now offered in new colors. A rose-colored cast-glass diffusor can be ordered in addition to the white, amber, or dark blue elliptical glass colors in the line. White and jet black enamelled aluminum stems and wall brackets join the gray metallic previously available.
Circle No. 285.

TEAKWOOD ENHANCES BATH SUITE

Mandalay teakwood bath suite from **Kohler Co.** includes 6-ft. long whirlpool bath, countertop, lavatory, toilet seat, cover.
Circle No. 327.

PROFILE TRIMS COME IN 34 STYLES

The Outwater/Stillemans line from **Outwater Plastics Inc.** features 34 decorative profile trims designed for mirror frames, furniture, cabinets, and office equipment. Each extrusion is comprised of polished aluminum metal wrapped over pvc core. **Circle No. 380.**



Outwater

Kohler

Meridian

STACKABLE STORAGE SYSTEM HANDLES ELECTRONIC FILING

Line of modular, stackable lateral metal file cabinets from **Meridian Inc.** accommodates both electronic and conventional filing in a single system. Modules are available in a range of five standard heights that can be stacked on top of each other for as high as space will permit. Units feature reversible drawer access.
Circle No. 281.

SOFA HAS CLASSIC, MODERN DESIGN

Sofa from **Lee Jofa Furniture** features Sheraton silhouette, a classic design approach with a modern look. Offered in 5-, 6-, and 7-ft. lengths, sofa also has matching armchair and ottoman available.
Circle No. 334.

Lee Jofa

NAMEPLATE SIGN IS BRACKET MOUNTED

EGS 9000 bracket-mounted nameplate sign from **Communication Design Group Inc.** enables sign to be invisibly mounted to open plan system partition. Brackets are of black anodized aluminum.
Circle No. 278.

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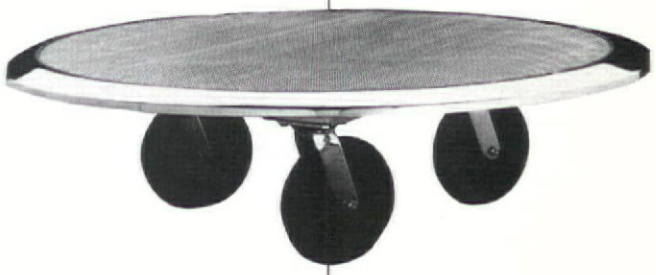
YOUR COMPETITION COULD HAVE IT FIRST

Circle 61 on reader service card

PRODUCTS & SERVICES

PERFORATED TABLE IS STAINLESS STEEL

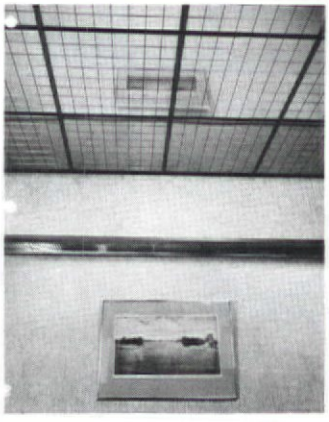
Solid stainless steel perforated metal table from **Office Interiors Inc.** rests on three stainless steel pneumatic casters with edge banding. Tires are black rubber.
Circle No. 366.



Office Interiors

CEILING PANELS OFFER CHOICE OF FINISHES

DecorCeilings from **Winona Industries,** Inc. are mosaic tambours designed for ceiling applications. 2-ft.-sq. panels can be used with any standard T grid system, and are available in brushed aluminum or brass; polished aluminum, brass or copper; and red oak veneer.
Circle No. 369.



Winona

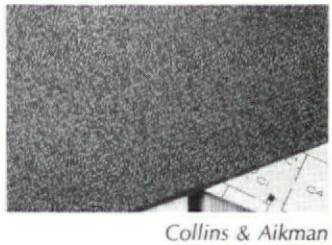
OFFICE CARPETS ARE 100 PERCENT WOOL

Collins & Aikman offers "Brocade" 100 percent wool carpet from its Eligere collection. This style is available in 10 standard colors and can be custom-colored with the company's 200 skein-dyed program in quantities as small as 50 linear ft., for the convenience of specifiers.
Circle No. 284.

B.F. Goodrich

WALLCOVERINGS NOW POSSESS SAFETY FEATURE

Koroseal wallcoverings from **BF Goodrich** feature Early Warning System which triggers a smoke detector before smoke or open flame appears. When heated to approximately 300 degrees F, wallcovering emits an odorless, colorless, and harmless vapor which triggers ionization-type smoke detectors, the most common type available on the market.
Circle No. 286.



Collins & Aikman

Gunlocke

OFFICE SEATING OFFERS ERGONOMIC FEATURES

Contura Seating Collection from **Gunlocke** is designed to follow natural contours of the human body when seated, and allows user's weight to be evenly distributed in any sitting position. Exterior shell is of thermoformed plastic, and seat and back are constructed with plywood and molded polyurethane foam.
Circle No. 282.

Architectural Supplements

PLANTER IS DESIGNED FOR ECONOMY-MINDED

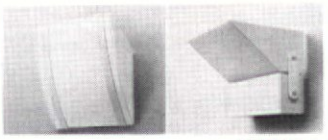
New from **Architectural Supplements** is the Colormetals line of budget planters.
Circle No. 328.

GRAY ASH IS ADDED TO WOOD FLOORING LINE

PermaGrain Products, Inc. has added Gray Ash PermaGrain to its Designer Series of acrylic-impregnated wood flooring. Other colors include shades of ash and cherry.
Circle No. 368.

WALL SCONCE IS DECORATIVE AND HIGH PERFORMANCE

Ensconce from **Elliptipar** Inc. converts the decorative wall sconce into a high-performance indirect lighting tool. Sconce is comprised of a reflective and ballast joined by brackets which permit a wide range of orientations.
Circle No. 287.

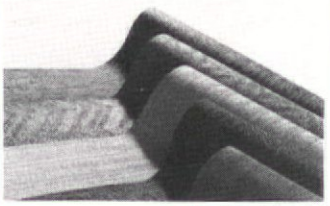


Elliptipar

INFORMATION DESK HAS FILE STORAGE CAPACITY

Gaylord Bros. Inc. has introduced the Informa Group line of furniture designed for librarians and other information professionals. Pictured is the Information Desk which features bi-level worksurface, and surface-mounted file storage. Desk is constructed from multi-ply baltic plywood. **Circle No. 276.**

Gaylord Prods



Columbus Coated

WALLCOVERINGS NOW COME IN NEW COLORS

Five designs from the Guard Line by **Columbus Coated Fabrics** have been re-introduced in new colors. Weight of fabric is 19.5 oz. and all are available in 54-in. widths.
Circle No. 333.

Circle 62 on reader service card

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Circle 65 on reader service card

SALES REPS WANTED

MANUFACTURERS:
As a service to the commercial/institutional furnishings industry, CONTRACT offers space on this page FREE to manufacturers of contract furnishings that sell through independent representatives and have advertisements in this issue.

REPRESENTATIVES:
The contract furnishings manufacturers listed here need you in the territories they specify. If you are interested, write or call them direct. Manufacturers listed below have display advertisements in this issue. See these ads for product background.

HAG USA INC., 108 Landmark Drive, Greensboro, NC 27409; 919/668-9544. *Contact:* Bob Wilson. *Product:* Office chairs.

THE BREWSTER CORPORATION, 50 River Street, P.O. Box B, Old Saybrook, CT 06475; 800/243-8198. *Contact:* Thomas J. O'Connor. *Product:* Office partitions, wall-mounted panels, and ceiling-suspended baffles. *Territories:* Southeast, Southwest, and the central areas of the country.

EAGLE COMPUTER FURNITURE, 785 Bonnie Lane, Elk Grove Village, IL 60007; 312/564-8460. *Contact:* Tom Pranka. *Product:* Computer Support Furniture. *Territories:* Selected territories available.

MADISON FURNITURE INDUSTRIES, P.O. Box 111, Canton, MS 39046; 601/859-8000. *Contact:* Leo J. Yager. *Product:* Wood office furniture. *Territories:* Eastern major metro areas, West Coast, North Central and South Central regions.

GLASS & MIRROR CRAFT IND., INC., 2111 Haggerty Road, P.O. Box 516, Walled Lake, MI 48088; 313/624-5050. *Contact:* Aaron D. Rosen. *Product:* Heavy glass table tops, partitions, etching.

JASON INDUSTRIAL, INC., 340 Kaplan Drive, Fairfield, NJ 07006; 201/227-4904. *Contact:* Joseph A. Mazzarella. *Product:* Studded Rubber Flooring.

RUSS BASSETT COMPANY, 8189 Byron, Whittier, CA 90608; 213/945-2445. *Contact:* Nate Babcock. *Product:* WINDSOR wood lateral filing systems with starter/adder capability.

NESTLER, 170 N. Brandon Drive, Glendale Heights, IL 60139; 312/529-4441. *Contact:* Henning Windel. *Product:* Tech office furniture, drawing tables, drafting equipment. *Territories:* Few selective territories.

PRODUCTS & SERVICES

CLASSIC GEOMETRIC SHAPES DEFINE NEW TABLE SERIES

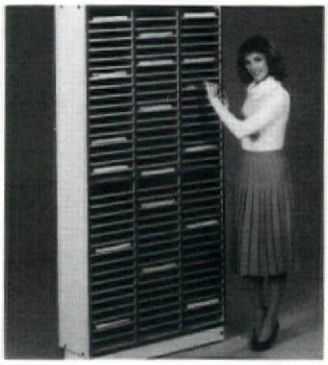
Post and Ball line of conference, work-tables, and reception-area tables are designed by Stanley Jay Friedman for **Brueton.** The tables are constructed from 3½-in. diameter steel posts with equal-size balls rising slightly above the three, four, or five posts that support each table.
Circle No. 370.

Brueton

PULL-UP CHAIRS ARE STACKABLE

The Staks Chair from **Kasparians, Inc.** is a pull-up chair with structured hardwood frame which allows for stacking. **Circle No. 371.**

Kasparians



Hamilton Sorter

SOFT MODULES PROVIDE LARGE-CAPACITY STORAGE

Hamilton Sorter's freestanding mailroom sort modules provide large-capacity document storage. Modules are 72-in. high, and are available in three- or four-section widths. Units are of high-density laminated wood and have custom-designed aluminum extrusions.
Circle No. 325.

TEXTILE DESIGN FIRM OFFERS CUSTOM SERVICES

Bannerworks utilizes textile systems to lower ceilings, mask HVAC systems, and add atmosphere to atrium and corporate spaces. **Circle No. 372.**

BannerWorks

Four complete lines of quarry tiles from American Olean are displayed in an eight-page color catalog. Quarry tile is a durable, semi-vitreous, natural clay product suitable for both wall and floor application. **Circle No. 348.** ▼

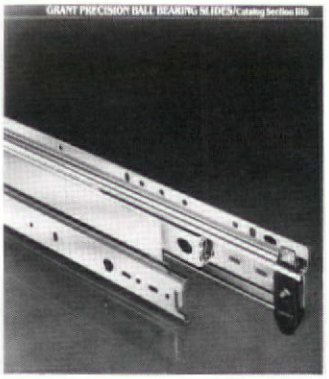
Meridian displays its Stackable Storage System in a full-color brochure. Each page points out a specific feature of the system. **Circle No. 343.**

A pocket-sized brochure/price list detailing Storwal International Inc.'s quick ship program for files and pedestals is available from the company. **Circle No. 349.** ▼

The Hampton 9500 Collection from Jofco is displayed in an 18-page color brochure. The collection features desks, groupings, hutches, credenzas, modular cabinets, and tables—all crafted in rich mahogany over walnut. **Circle No. 336.**

Lumex has released a 15-minute video presentation featuring the Brentwood Healthcare Wood Seating Collection. The video examines requirements of healthcare facilities regarding seating and explains how Brentwood furniture meets these standards. **Circle No. 365.**

Grant Hardware has issued a new catalog for its 500 Series Velvet Touch Precision Ball Bearing Drawer Slides. Fourteen models are described in the catalog. **Circle No. 341.** ▼



Catalog displays Vicoa contract wallcoverings collection which features over 500 selections of fabric-backed vinyl textures, prints, and washable textiles. All products meet all federal specifications for fire retardancy. **Circle No. 339.** ▼

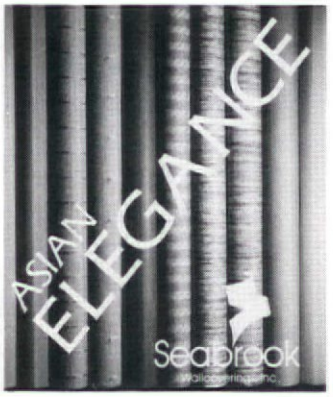
International Designs has available a brochure displaying both European and American designs of sofas, chairs, modular groups, and executive chairs. **Circle No. 338.**

▲

Case study details design process and selection of a modular carpet system from Lees for the Rockefeller Center headquarters of Bank Brussels Lambert. **Circle No. 346.**

Fixtures Furniture offers a 24-page booklet explaining ergonomics in office seating. **Circle No. 337.**

The Asian Elegance line of Oriental wallcoverings from Seabrook is displayed in brochure from the firm. **Circle No. 345.** ▼



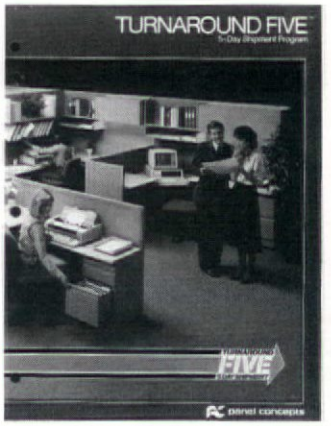
Schafer Bros. Inc. has published a new full-color modular catalog which includes photos as well as detailed descriptions of the products, price lists, and a color palette of 105 fabric, leather, and lacquer samples. **Circle No. 347.**

A stock selector guide to the Permacolor line of products is available from MACtac to assist contract designers and retailers. Permacolor is a series of optically-clear, pressure-sensitive, adhesive films for mounting photographic, lithographic, and screen-printed images. **Circle No. 344.**

Architectural Supplements division of Habitat International Ltd. offers a color brochure displaying its Colormetals line of aluminum budget planters. **Circle No. 362.**

Brayton International has a brochure displaying seating collections that may be ordered through the firm's new Fast Track quick-ship program. **Circle No. 353.**

Panel Concepts, Inc. has produced a full-color, eight-page brochure containing products available through Turnaround Five, a quick ship program offered by the company. **Circle No. 357.** ▼



The Carpet and Rug Institute has updated its Commercial Carpet Maintenance Manual. The manual explains advantages and disadvantages of five cleaning methods—dry extraction, dry foam, hot water extraction, rotary brush, and spin bonnet. **Circle No. 360.** ▼

PRODUCT DESIGN AWARDS

You are invited to Breakfast at the Plaza in New York. There the winners of the 1986 IBD Product Design Competition will receive their awards on October 10 at 8:00 a.m.

You may see these award-winning designs on display in Atlanta during "Conexion '86" in IBD's first Product Design Exhibit. IBD presents this exhibit to celebrate the Grand Opening of Atlanta's New Market Center. A gala evening reception and buffet will be held on October 28.

The Product Design Competition is an annual event co-sponsored by The Institute of Business Designers and *Contract* magazine. Attendance is limited at both events, so reserve your place now by calling the IBD National Office at (312) 467-1950.

IBD