A Gralla Publication

August 1987

CONTRACT

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

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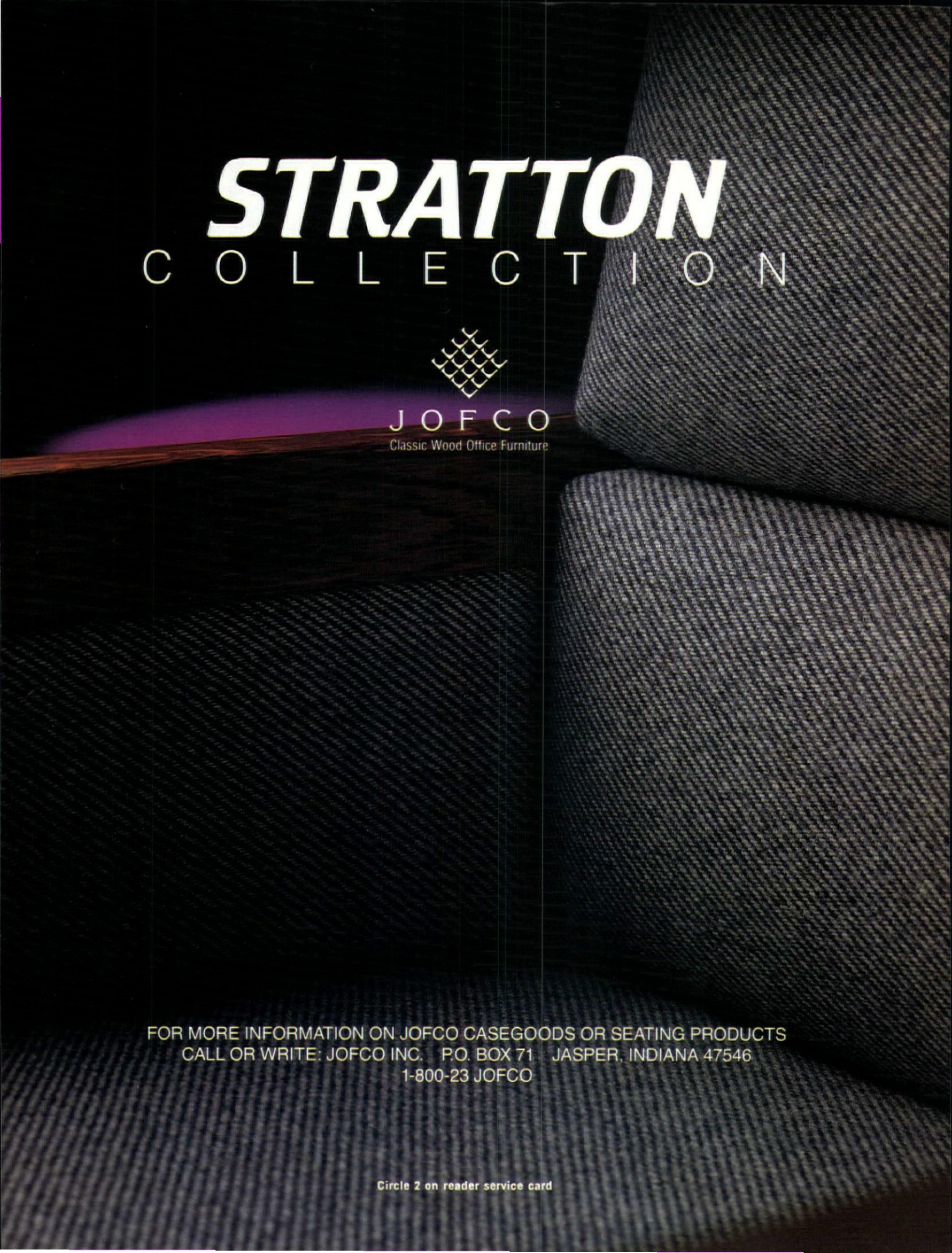
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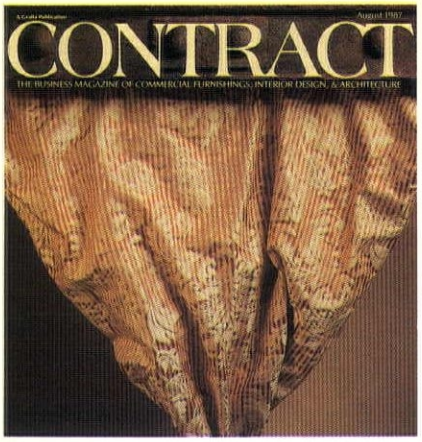

Cover introduces Scalamandré's Colette fabric, with photography by Bill Whitehurst. Company profile and more information on the fabric begins on p. 64.

CONTRACT

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

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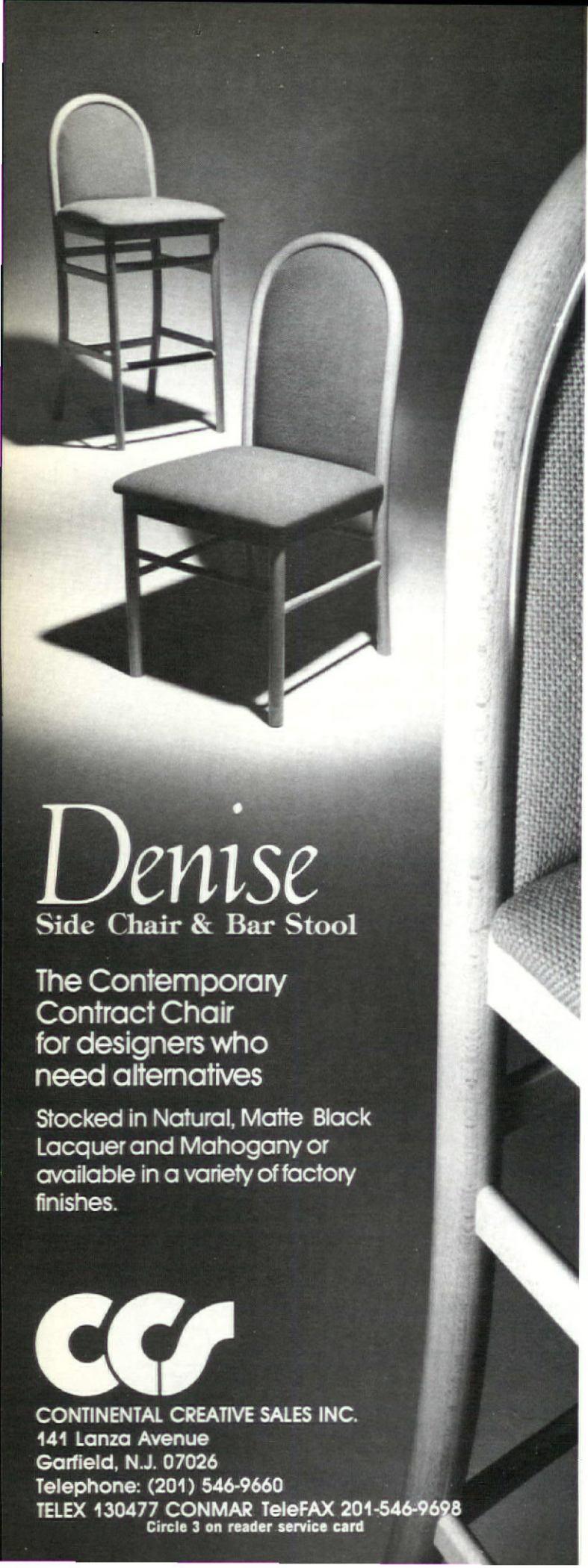
5,000 FACILITY MANAGERS
& STAFF EXECUTIVES
OF COMMERCIAL BUILDINGS



CONTRACT

Volume 29, No. 8

September: Executive Buyer Edition/Banks offers bonus circulation to 5,000 presidents and board chairmen at banks and other financial institutions. Issue covers installations which reflect changes in the financial services industry. Bank Furniture & Furnishings Product Review includes executive, traditional, and reproduction furniture. Designer's Saturday Preview is focus of the cover which features official Designer's Saturday logo, along with inside coverage including map and guide listing member showrooms for the October 8-10 New York event. Preview of CONEXION, November 4-6 Atlanta; and of the NOPA Show, October 20-24, Chicago.

October: Executive Buyer Edition/Lodging Industry offers bonus circulation to 5,000 lodging/hotel managers and operators. A review of outstanding hotel projects is presented along with a Lodging Furniture/ Furnishings review. The latest introductions in wallpapers, vinyls, and rigid materials are featured in the Wallcoverings/Surface Materials Directory. Who's Who in Contract Design/Midwest is our 12th annual census of contract specifiers/architects/designers.

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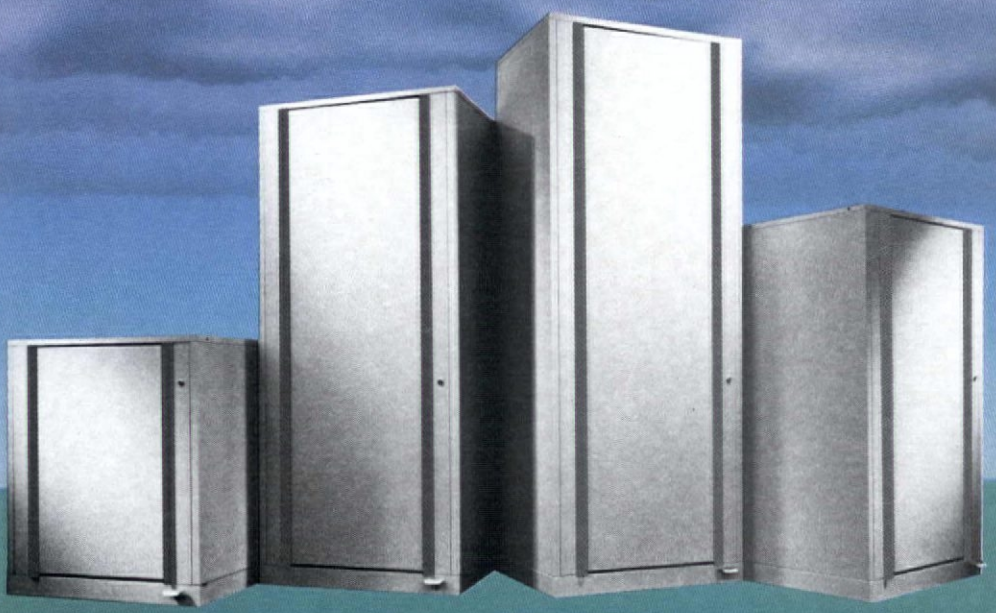

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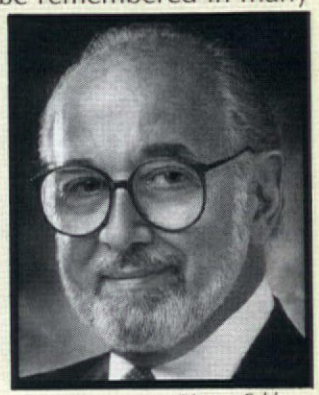
MURRAY FELDMAN 1922-1987

A warm, humane, bright, and shining light in our industry is extinguished. Murray Feldman, 65, executive director of the Pacific Design Center (PDC), Los Angeles, Calif., pioneer in the home furnishings, contract, and mart industries, died recently in Los Angeles (*see News section, p. 22*). News of the tragedy sounded a collective sigh of sadness from hundreds of friends who knew him in every part of this country and abroad, from people who valued this wonderful, friendly, all-embracing man. His gentle smile, humor, enthusiasm, understanding, and humanity leave their marks on us and we mourn his loss.

Murray Feldman was the consummate gentleman, a soft-spoken businessman, and a resolute friend. He will be remembered in many ways by many people. Some will recall his urbanity. It was a treat of the highest order to break bread in a good restaurant with Murray, who would savor the wine, relate a favorite story, and share his dreams of an expanded PDC. Time spent with him was all too short.



Murray Feldman

Mark Twain said, "I never met a man I didn't like." Anyone who ever knew Murray Feldman said, "I never met Murray Feldman that I didn't love him more." He will be sorely missed by all of us.

Lee Carlin

Co-Publisher/Editor

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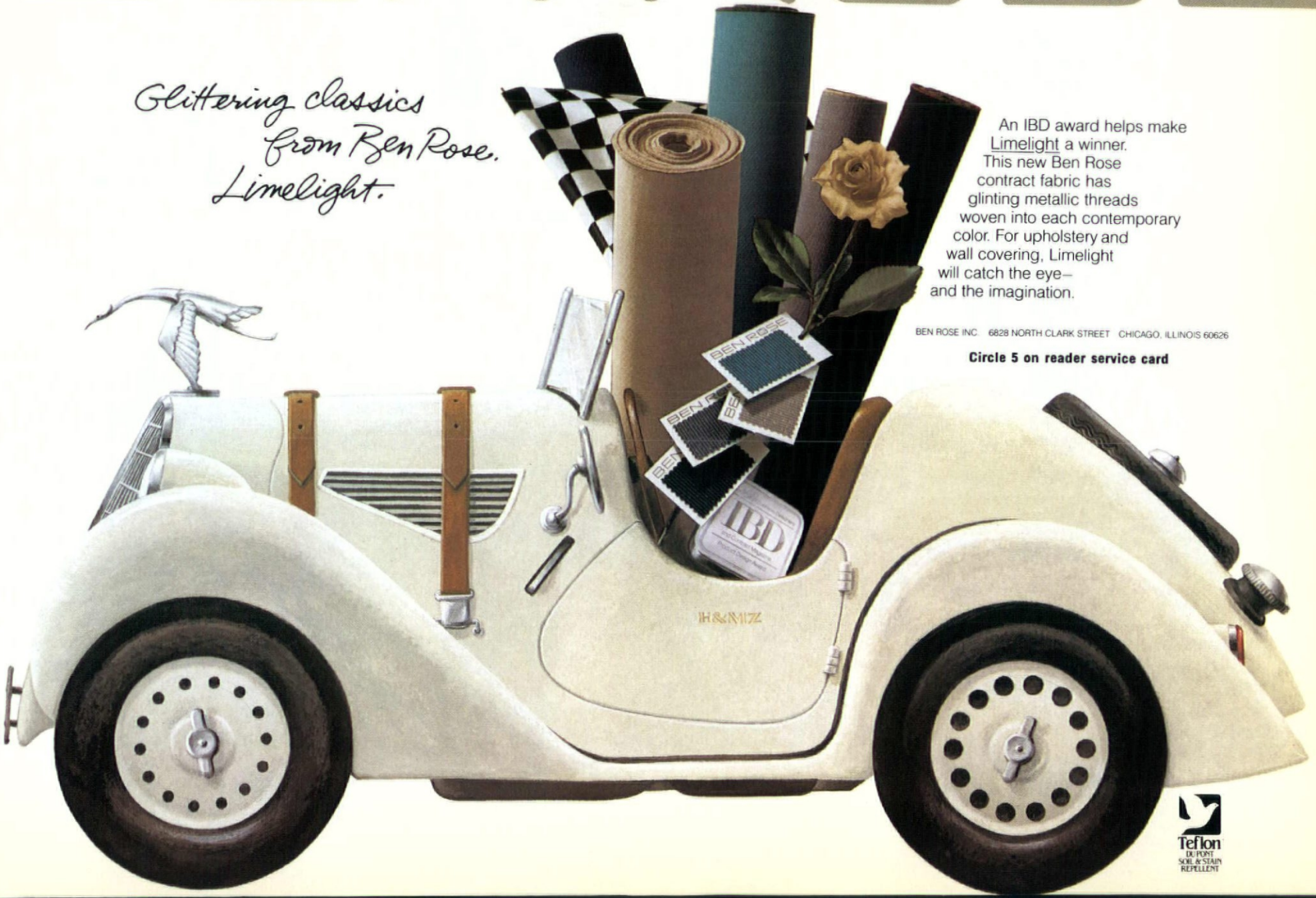

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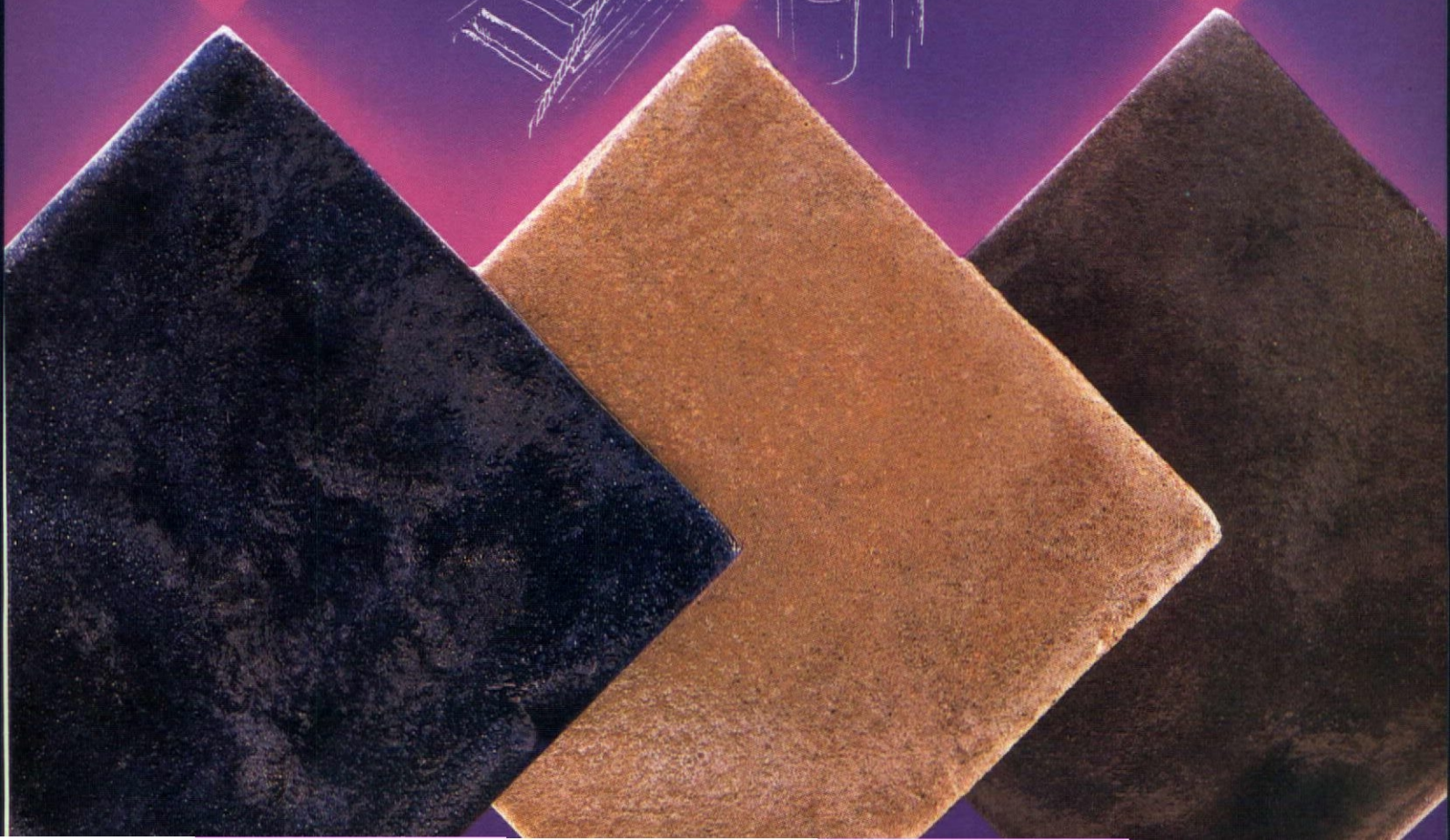


Cover & article recognized

Dear Editor: Thank you for the excellent April front cover. Not only am I excited to see the Brayton Shogun Chair shown, but the way it was presented is absolutely outstanding. I am also very pleased with the "On Our Cover" story featured in the same issue about the chair and company. We are very excited about the new Shogun collection and to have it covered exclusively by CONTRACT on the front cover is just great.

L. PAUL BRAYTON
President
Brayton Intl. Collection
High Point, N.C.

Hospital project profile generates firm interest

Dear Editor: We are extremely pleased with the photo selection and story you featured in your February, 1987 issue on our company. The Methodist Hospital project is one that we take great pride in, and we appreciate the professional profile we've received as a result of the publicity.

Since the CONTRACT story on Methodist, not only have we had our phones ringing with interest in our company, but we've also been asked to submit an RFP for a major hospital project.

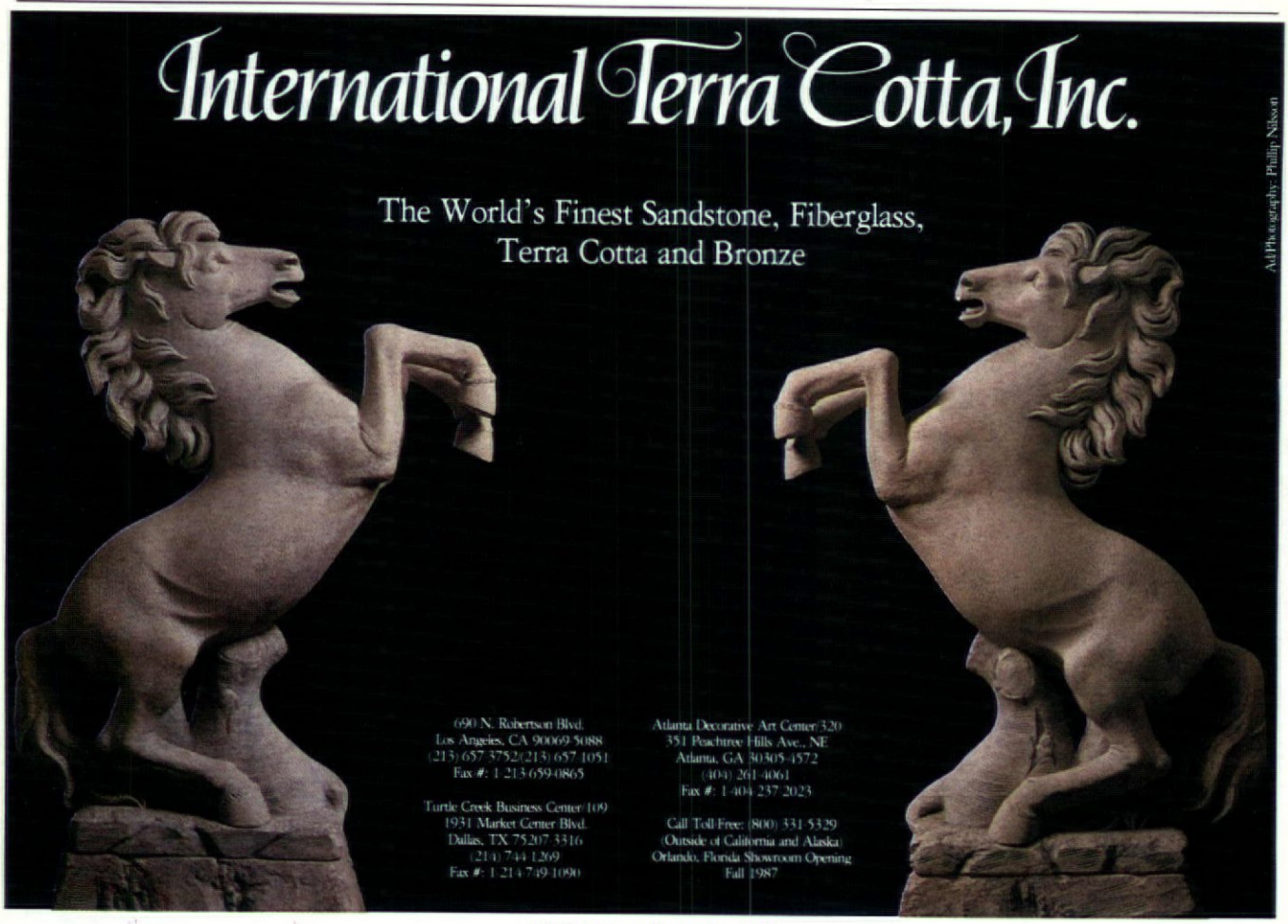
In Color Line of the same issue, devoted to healthcare color selection, the emphasis of Sallie Rowland's remarks have not gone unnoticed. This article and feature on Methodist Hospital was beautifully prepared and presented. CONTRACT has been significant in raising our national profile in the field of healthcare. Please accept our gratitude for a job well done.

MARY MAXWELL
Marketing Coordinator
The Rowland Associates Inc.
Indianapolis, Ind.

FOR QUICK RESPONSE ON PRODUCTS FEATURED IN THIS ISSUE USE HANDY READER SERVICE CARD

ERRATA

- Maharam's Nouvelle Series upholstery fabric was incorrectly identified as containing Hercules Nouvelle fiber for carpets on p. 190 of the June issue.
- The Onboard Chair from the Origin Collection by Christiansen is designed, produced, and marketed by Dennis L. Christiansen. On p. 303 of the May NEOCON issue, it was incorrectly identified as the Origin Chair and as being available exclusively through Holly Hunt, where it is displayed at the Merchandise Mart. For distribution information, contact Dennis L. Christiansen, P.O. Box 3635, Merchandise Mart, Chicago, IL 60654.
- In the June seating directory, the correct address for Kasparians should have appeared as 1708 N. Tyler Ave., So. El Monte, CA 91733; (818) 555-0101.
- The following contract seating manufacturers were misrepresented or inadvertently omitted from the June photo seating directory: John Boos, Charlotte Chair, CorryHiebert, Ginsberg, ICF, Intrends, and Vitra.



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HOW TO FIND YOUR WAY OUT OF
THE CONTRACT JUNGLE

The overgrown underbrush

Civilization

The dark, dangerous jungle can have you treading hip-deep in a quicksand of product that doesn't rise to the top. You'll be facing the gaping jaws of inflated prices, and hacking at the impenetrable underbrush of confusing product lines. Are you doomed to slither around on the jungle floor? Is there no hope? Is there no way out?

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CONTRACT

NEWS

Third Annual Pan Pacific Lighting Exposition reaches audience of more than 8,000

San Francisco—The third annual Pan Pacific Lighting Exposition, to be held September 20-22, in San Francisco's Concourse Exhibition Center in Showplace Square, will feature more than 300 booths of lighting fixtures, lamps, controls, ballasts, ceiling systems, and computer software. A conference program, entitled "The Business of Lighting," will highlight products and industry concerns, as well as cover new developments in design and the art of lighting in three panel discussions.

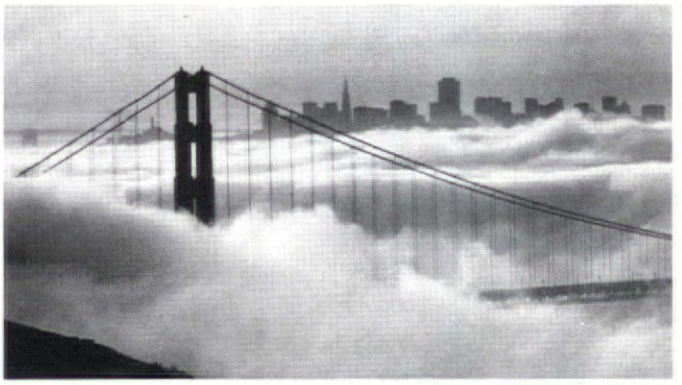
The only show of its kind on the West Coast in 1987, the event is expected to attract an audience of more than 8,000 building owners and managers, facilities planners, architects, electrical engineers, contractors, and interior specifiers.

California—with a gross national product (GNP) ranked seventh worldwide—as well as other western States, Alaska, Hawaii, and British Columbia, will be the prime market focus.

The popular Pan Pacific Gala will be held this year in the Galleria Design Center, Sunday Evening, September 20th. Tickets are $60 each.

The exposition is working directly with Sigma Travel to arrange affordable hotel and travel packages. For information, call Sigma Travel at 415/863-8966.

For information on exhibit space or Gala tickets, contact Mary Jo Westwater at 415/346-6868. For information on conference, contact Andrea Hoppe at 415/621-7345.



San Francisco, site for the 1987 Pan Pacific Lighting Exhibition, wakes up under a fleecy blanket of fog.

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Sylvania Lighting
3M
Teron Lighting Corp.
Times Square Lighting
USI Lighting Inc.
Ultra Beam
Ultra-Light
Underwriters Laboratory
Union Metal Corp.
Venture Lighting
Wellmade Lighting Co.
Westerfield

The Business of Lighting Program

Monday, September 21

9 a.m. "The Design Process" **Speakers**: Frank La Guisa, G.E.; Dick Peters, Univ. of Calif. Dept. of Arch.; Motoko Ishii, Motoko Ishii Lighting Design, Tokyo. **Panel**: Dick Peters; Rick Thomas, Glumac Assoc.; Marlene Lee, Marlene Lee Lighting Design; Jerry Van Slambrouck, Gensler & Assoc.; Michael Wilde, Lawrence Berkeley Lab.; Nancy Burns, Lightolier. **Moderator.** Elwyn Gee, Lighting Management Group.

3 p.m. "Application: Making it All Work" **Speaker**: Alan Lewis, O.D., Ph.D., Smith Kettleworth Eye Research Foundation. **Panel**: Joe Brown, Lera Electric; Mel Cammisa, Cammisa and Wipf Consulting Engineers; Dale Crutch, WESCO; Robert E. Evans, Gerald Hines Co. **Moderator**: Rudy Verderber, Lawrence Berkeley Lab.

Tuesday, September 22

9 a.m. "Product: Possibilities, Problems & Solutions" **Panel**: Dan Blitzer, Lightolier; Frank La Guisa, G.E.; Jay Sweet, Boyd Lighting Co.; Allen Reaves, Shaper Lighting Prod.; Paul Trively, Lutron Electronics Co. **Moderator**: John R. Brass, Lighting Research and Development, Inc. Following this panel there will be two hours of product reviews, all items selected by the IES Golden Gate Section. Training videos will be shown.

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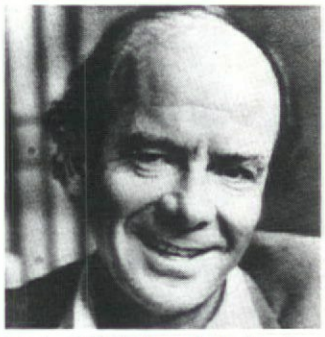
Major MoMA exhibition features Mario Bellini designs

New York—The first major retrospective devoted to the Italian furniture and industrial designer Mario Bellini is taking place at the Museum of Modern Art, New York City, June 25 through September 15. The exhibition represents many of the architect's most innovative designs, ranging from calculators to lounge chairs to the design of the exhibition space itself.

As chief industrial design consultant to the Olivetti Company since 1963, Bellini has capitalized on the advent of miniaturized electronic components to create new industrial office forms, such as his widely imitated typewriters, calculators, and computers. His TCV 250 Video Display Terminal, for example, designed in 1966, features "a videoscreen bulging from taut skin like a cyclops eye or a colossal push-button" (Mary McCorty, exhibition catalog).

Bellini's furniture designs of the sixties and early seventies for companies such as Cassina, B&B Italia, and Vitra were inspired by anthropomorphic forms, Pop Art, inventive use of materials, and sophisticated molding and construction techniques.

The work of furniture and industrial designer Mario Bellini is on display at the Museum of Modern Art, New York, through September 15. Two chairs he designed for Cassina include "CAB," and "Tenende" (l. and r., above).



Mario Bellini, through his furniture and industrial designs, has made the office more humane.

Many of his sculpted and architectural furniture designs can be changed at will.

The designer emphasizes the interdependence of upholstery and structure, the "skin and bones;" he uses fabric to build furniture, not to cover it. The Cassina "CAB" chairs (1976), for example, are composed of a continuous leather skin stretched over a simple steel armature.

Bellini comments on the MoMA retrospective, saying, "I feel both pleased and scared when I think of the show. . .I'm forced to rethink what I have done and its importance."

ACT presents first Annual Contract Textiles Fair at IDCNY

Long Island City—The Association for Contract Textiles, Inc. (ACT) will present "CONTEXT," the first National Contract Textiles Fair, on September 29 at the International Design Center New York (IDCNY). Beginning at noon, the fair will feature upcoming product displays from 30 national ACT member firms, as well as three seminars.

Seminar panelists will be designers and executives from ACT member firms.

From 2:30-3:30 p.m., editors from CONTRACT and *Facilities Design and Management* magazines will moderate a panel on trends in healthcare/hospitality for fabric and wallcoverings.

From 4:00-5:00 p.m., editors from *Progressive Architecture* and *Architectural Record* magazines will moderate a panel covering trends in fabrics for vertical use (wallcoverings/panels).

The seminars will conclude with a session from 5:30-6:30 p.m. moderated by editors from *Interiors* and *Interior Design* magazines discussing trends in contract upholstery fabric.

A cocktail party, sponsored by ACT, will be held from 6:30-8 p.m. that evening.

The IDCNY will provide shuttle bus service from 56th Street and Third Avenue starting at noon.

For more information, contact Marilyn Rommeney, 914/365-1100.

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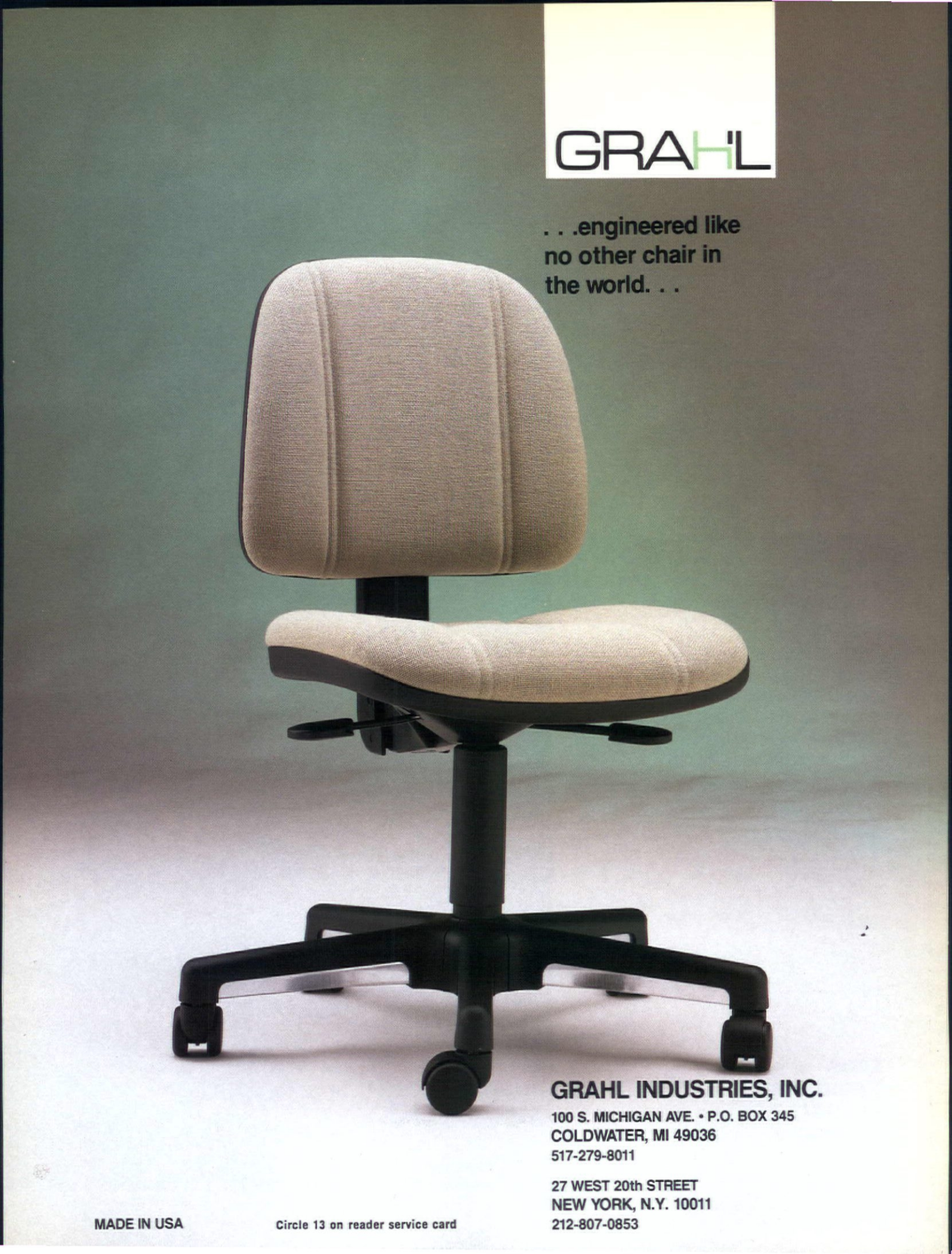
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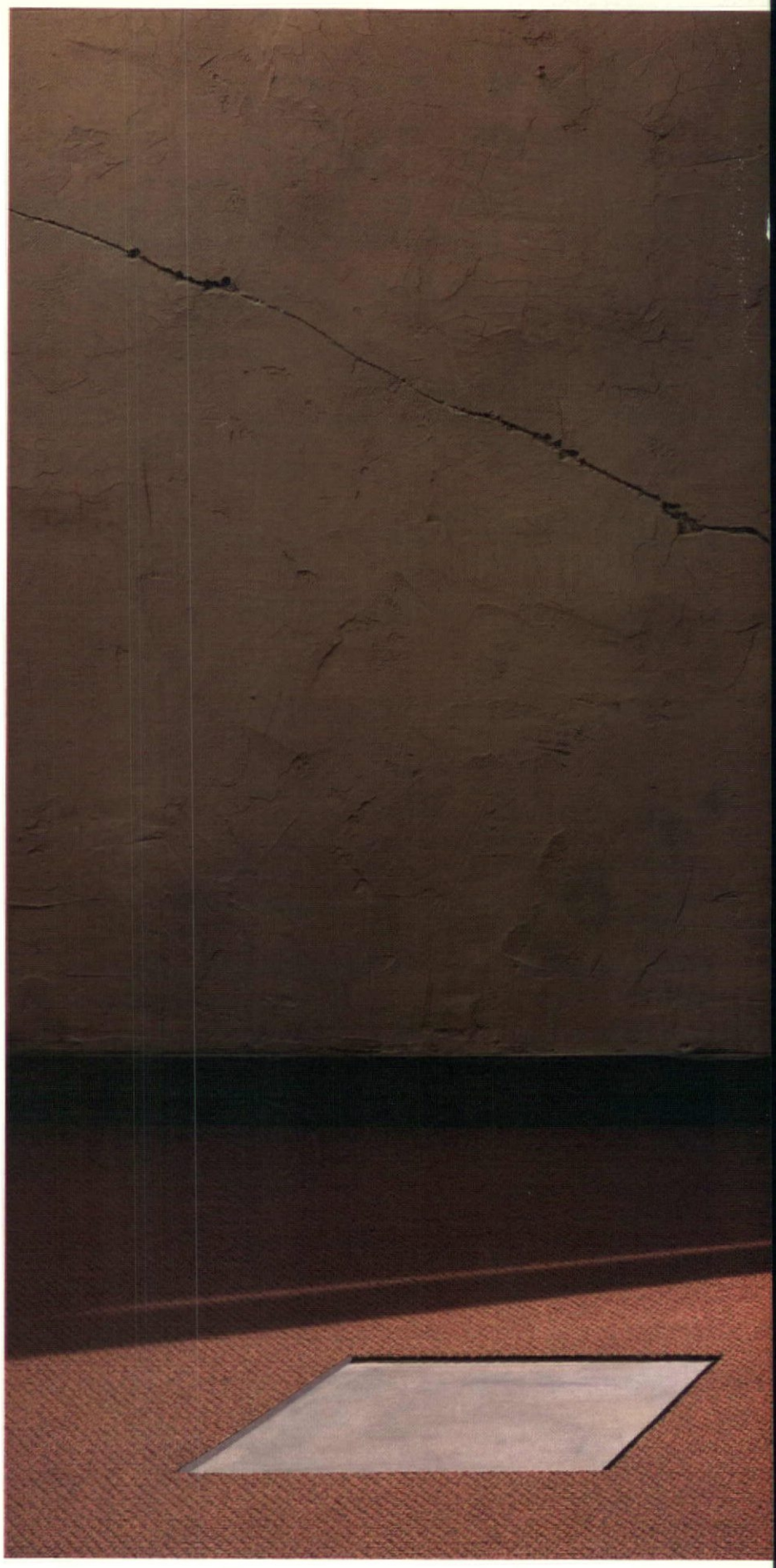

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Unibond carpets in over 200 colors, all with coordinates in modular systems. Photography: Fred Schenk. ©1987 Burlington Industries, Inc.

IDSA unveils privately funded Prototype Design Center in Virginia

Great Falls, Va.—The Industrial Designers Society of America (IDSA) opened the first privately funded national U.S. industrial design center on May 15 at IDSA's headquarters in Great Falls, Va.

The 2,200-sq.-ft. Prototype Design Center, created by Peter Wooding Design Associates, Providence, R.I., is not just a workplace for IDSA but a demonstration environment created from American products and systems. Says IDSA President Peter H. Wooding, "This is the first step towards a permanent industrial design exhibition to communicate and celebrate the depth and quality of American design. I think it's very exciting that we have this micro-environment that we can nurture."

This environment also includes a design gallery, featuring products honored in IDSA's Industrial Design Excellence Awards program. Several product winners in the program have been donated to the Center, including the Ethospace Wall System from Herman Miller, Inc.

The United States is the only industrialized nation without a government-sponsored industrial design promotion center. Although the Prototype Design Center is privately funded, it is an important first step.

IDSA'S 2,200-sq.-ft. Prototype Design Center serves as a demonstration environment in Great Falls, Va.

First contract marketing workshop looks forward to 1990s

Chicago—The first contract marketing workshop for the furniture industry, entitled "Looking to the 1990 s," will take place at the O'Hare Westin Hotel, Chicago, September 14-15.

Attendees of the one and one-half day event, sponsored by Radley Resources, Inc., should include vice presidents, directors, managers, marketing, research, sales, product management, training, and other staff employed by manufacturers, dealers, suppliers, and design firms in the contract furniture industry.

Dr. Leonard Kruk, director, office syntonics research group, Shaw/Walker, will keynote the workshop with an address on the "Marketing Challenges of Facilities Planning and Office Automation."

"Moving and Measuring Your Sales Force: Ideas and Axioms," will feature speaker Ron Yuzuk, general partner, The Moving Company.

Michael Ferrara, president, New Jersey World Trade, will speak at a session on "The Marketing Plan: Reality vs. Fantasy."

"How to Make Product Management Really Work," a session on the product manager's role, measuring product management's performance, and organization structuring, will be hosted by Robert Bedford, product manager, SunarHauserman and Keith Snodgrass, product manager, Westinghouse Furniture Systems.

David Underwood, general manager, Sales Consultants and Stephen Viscusi, president, The Viscusi Group, will speak at a session entitled "Recruiting the Best Marketing People."

Sara Marberry, managing editor, CONTRACT, will moderate a panel entitled "The 1990's Designer."

The workshop will conclude with a contract market forecast.

To register or find out more, call Radley Resources, 201/232-1600 or write to P.O. Box 2275, Westfield, NJ 07091.

FIDER releases contributor list

New York—The Foundation for Interior Design Education Research (FIDER) announces its 1986 honor roll of contributors who have given gifts of $1,000 or more. Donors have made it possible to expand the effort to accredit interior design programs throughout the United States and Canada. A partial list of donors appears below.

In the Trustee Circle ($25,000 and over) the donors are the American Society of Interior Designers (ASID); Business and Institutional Furniture Manufacturers Association (BIFMA) with a three-year special projects grant; and the *Interior Design* Hall of Fame Awards Dinner.

ASID Illinois Chapter, Formica Corp., and IBD Foundation (special project grant) are Grand Patrons ($10,000-$24,999). The Patron donors ($5,000-$9,999) include: *Architectural Digest;* Brunschwig & Fils, Inc.; Chicago Merchandise Mart Properties, Inc.; Decoration & Design Bldg., NYC; Greeff Fabrics, Inc.; Hercules, Inc.; IBD/GF Furniture Systems Benefit; International Design Center, New York.

Industry mourns the loss of Murray Feldman, PDC leader

Los Angeles—Murray Feldman, executive director of the Pacific Design Center (PDC), West Hollywood, died July 27 after a long illness. He was 65. His involvement with the PDC began when it was still a concept in the minds of the developers, Birtcher Pacific, Laguna Hills, Calif., Santa Fe Southern Pacific Corp., San Francisco; and the World Wide Group, New York. Feldman recognized the PDC's potential as a tremendous influence for the contract industry on the West Coast, according to James Goodwin, director of marketing communications, PDC.

Feldman saw his dream of a major western contract market fulfilled with WestWeek, the PDC's annual March market event. "He wished to bring the people of the industry together in order to address the design community as a whole, integrating the world of architecture and design," Goodwin explains.

The loss of Murray Feldman, executive director, PDC, affects the contract design industry greatly.

Feldman received the Crystal Torch Award last September from the Los Angeles chapter, ASID, recognizing his efforts.

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Six projects receive ASID design Award

Toronto—Six projects from over 200 submissions were chosen by the American Society of Interior Designers (ASID) as recipients of the 1987 Interior Design Project Award, during 'Pursuit of Perfection', the Society's national conference held in Canada in July.

"The winning projects truly reflect the theme of the conference. Whether they involve creating a unique restaurant interior within the confines of a limited budget, devising a positive work environment, or preserving the grandeur of a historic hotel, the project designers have successfully met the needs of today's demanding design market," says H. Gerard Ebert, ASID, Awards Committee chairman.

Judy Sussman, associate member

The Willard Inter-Continental Hotel, Washington, D.C., earned Sarah Tomerlin Lee, Tom Lee Ltd., an ASID award in the historic preservation category for its restoration to near perfect duplication.

ASID, Judy Sussman Design Works Ltd., Phoenix, Ariz., was a winner in the contract field (under 2,000-sq.-ft. category) for Cafe Fiesta, a Mexican restaurant completed in December 1985.

For the March 1986 design of her own firm's offices, Phyllis Martin-Vegue, ASID, Simon Martin-Vegue Winkelstein Moris, San Francisco, Calif., was a winner in the contract category for under 6,000 sq. ft.

Awarded top honors in the over 6,000-sq.-ft. contract category was Gwen Osgood's interior design of Garland, Nuckolls, & Catts law offices in 1985. Osgood, ASID, Stevens & Wilkinson, Inc., Atlanta, developed a design concept which reflected the 1920's "beaux arts" architectural facade of the building.

Sarah Tomerlin Lee, Tom Lee Ltd., New York, was the winner in the historic preservation category for a September 1986 project, The Willard Inter-Continental Hotel, Washington, D.C. She restored the hotel to near perfect historic duplication, according to the judges.

In the adaptive use category, Susan B. Smith, ASID, Marcellus Wright, Cox, and Smith Architects, Richmond, Va., was judged a winner for her 1984 design of the Anne Gay Pannell Center, Sweet Briar College. Jurors selected the project for its "great restraint and respect for architecture" and its "classic serenity."

Members of the 1987 Interior Design Project Award jury included Len Corlin, editor/co-publisher CONTRACT, New York; Deanna Decherney, ASID, National Design Service, Woodbridge, Conn., and Bebe Winkler, Bebe Winkler Interior Design, New York.

Distinction Award given

Noted Florida designer, James Merrick Smith, FASID, was chosen this year's recipient of the Society's annual Designer of Distinction Award. It was conferred at ASID's National Conference in recognition of Smith's outstanding contributions toward achieving ASID's goal of design excellence.

Smith has been president of his own firm in Coconut Grove, Fla. for the past 40 years. His practice ranges from corporate design for national clients to residential and commercial design throughout Costa Rica, the Bahamas, and the Caribbean.

Feltex Intl. Ltd. purchases Allsteel

Aurora, Ill.—Allsteel, Inc., a contract furniture manufacturer of seating, systems, files, and electronic support furnishings, has been purchased by Feltex International Ltd., an Auckland, New Zealand manufacturer of office furniture, wool carpets and yarns, plastic packaging, and building products.

Present management and staff will continue in their positions for all Allsteel operations based in Aurora, Ill.; Hazelton, Penn.; and Montreal, Quebec.

Says Allsteel president and CEO Chris Glasson, "The acquisition of Allsteel by Feltex will provide a guarantee of continued success for our firm and enable Allsteel to strengthen its new product development and marketing and manufacturing operations."

Designed by Susan B. Smith, Marcellus Wright, Cox, and Smith Architects, the Anne Gay Pannell Center, Sweet Briar College received an ASID Interior Design Project Award in the adaptive re-use category.

NEOCON showrooms win top design honors

Chicago—The showrooms of Architectural Wall Systems (AWS), Metropolitan Furniture Corp., and Steelcase/Stow & Davis, won top honors in the NEOCON Excellence of Showroom Design Awards for new or newly-renovated contract showrooms. The Awards were conferred at The Merchandise Mart during NEOCON by Joy E. Adcock, FASID, president of the American Society of Interior Designers (ASID), and Stanley Abercrombie, FAIA, editor, *Interior Design* magazine.

Designed by Eva Maddox and Associates, Chicago, the AWS showroom was commended for its skillful execution of design which integrated AWS products as design elements. Kim Waltman, vice president, marketing, accepted the award on behalf of AWS.

Metropolitan Furniture received an award for the third time in the past four years. Metropolitan's 9,500-sq.-ft. space was demarcated by spun polyester dividers which, though inexpensive, rendered what the jury called "an elegant rice-paper quality and appeal." The space was designed by Mark Kapka on a budget of $15 per square foot.

For its "compelling architectural themes which struck an artistic balance between design and product," Steelcase/Stow & Davis earned the jury's praise. The showroom, designed by McBride & Kelly Architects and Steelcase Design Services, occupies space on floors 10 and 11 of The Mart. Howard Cooper, executive vice president, marketing, joined the designers in accepting the award.

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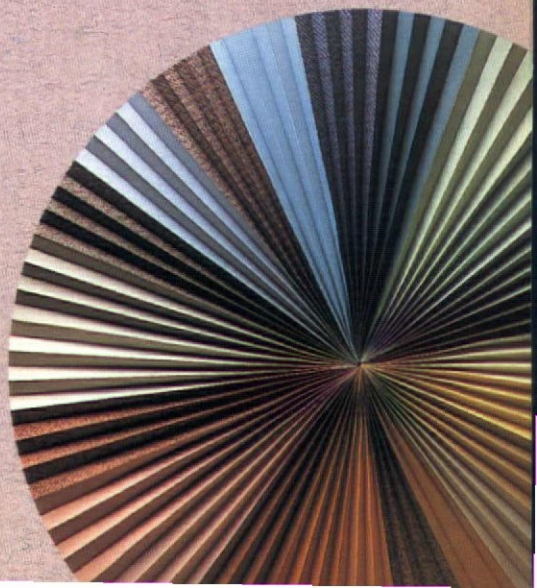

Competitions: Knoll Int'l. announces Zapf Design Awards

• **Knoll International is sponsoring the Zapf Design Awards** which are open to any designer who specifies a Zapf job of at least 25 workstations that are installed between July 1987 and May 1, 1988. Gold, silver, and bronze finalists will receive $7,500, $5,000, and $2,500 respectively to contribute jointly with Knoll to the design school of their choice. Awards will be made at NEOCON 20. For information, contact Joyce Clark at Knoll; 212/207-9716.

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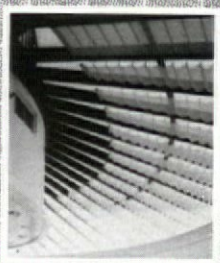

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• **ROSCOE 1987, the Seventeenth Annual Product Design Awards** competition for excellence and innovation in product design is accepting entries, which must be received by September 18. ROSCOE Awards are presented to interior furnishings manufacturers, distributors, and designers for creative achievement and for significant contribution to the environment of contemporary and traditional design. The Jury of Awards will meet in October and one nominee in each category will receive the ROSCOE Award, a Tiffany-designed crystal prism.

Entries should be sent to the Resources Council office at 200 Lexington Ave., Suite 227, New York, NY 10016, by September 18. For more information, contact Steven R. Stevens at 212/532-2726. Rules of entry and forms may be obtained through the Resources Council office.

• **EMU/USA Italian manufacturer of garden and casual furniture** is hosting a competition for the EMU International Design Award to be given in October. Participants can submit designs for a collection of garden and casual furniture applicable for residential and commercial use. A committee of Italy's leading designers will judge the competition, which closes September 30. It is open to professional designers and students of design. The top awards are cash prizes. An application with rules to enter is available from Linda Stephan, EMU, 2318 Fraver Drive, Reading, PA 19605; 215/376-3386.

• **The International Association of Lighting Designers (IALD)** has set a September 30 deadline for entries in its Fifth Annual Lighting Design Awards Program which is open to anyone who has designed a permanent lighting installation. Projects may be located anywhere in the world, but construction must have been completed after January 1, 1985. Last year, IALD cited six projects for awards.

The top award is known as the Award of Excellence. The award formerly termed an Honorable Mention will now be called a Citation.

Entrants need not be IALD members, and entry forms are available from the IALD office, 18 East 16 St., New York, NY 10003; 212/206-1281. Submissions will be reviewed by a jury on October 9, and recipients will be announced at the annual awards presentation to be held in San Francisco in November.

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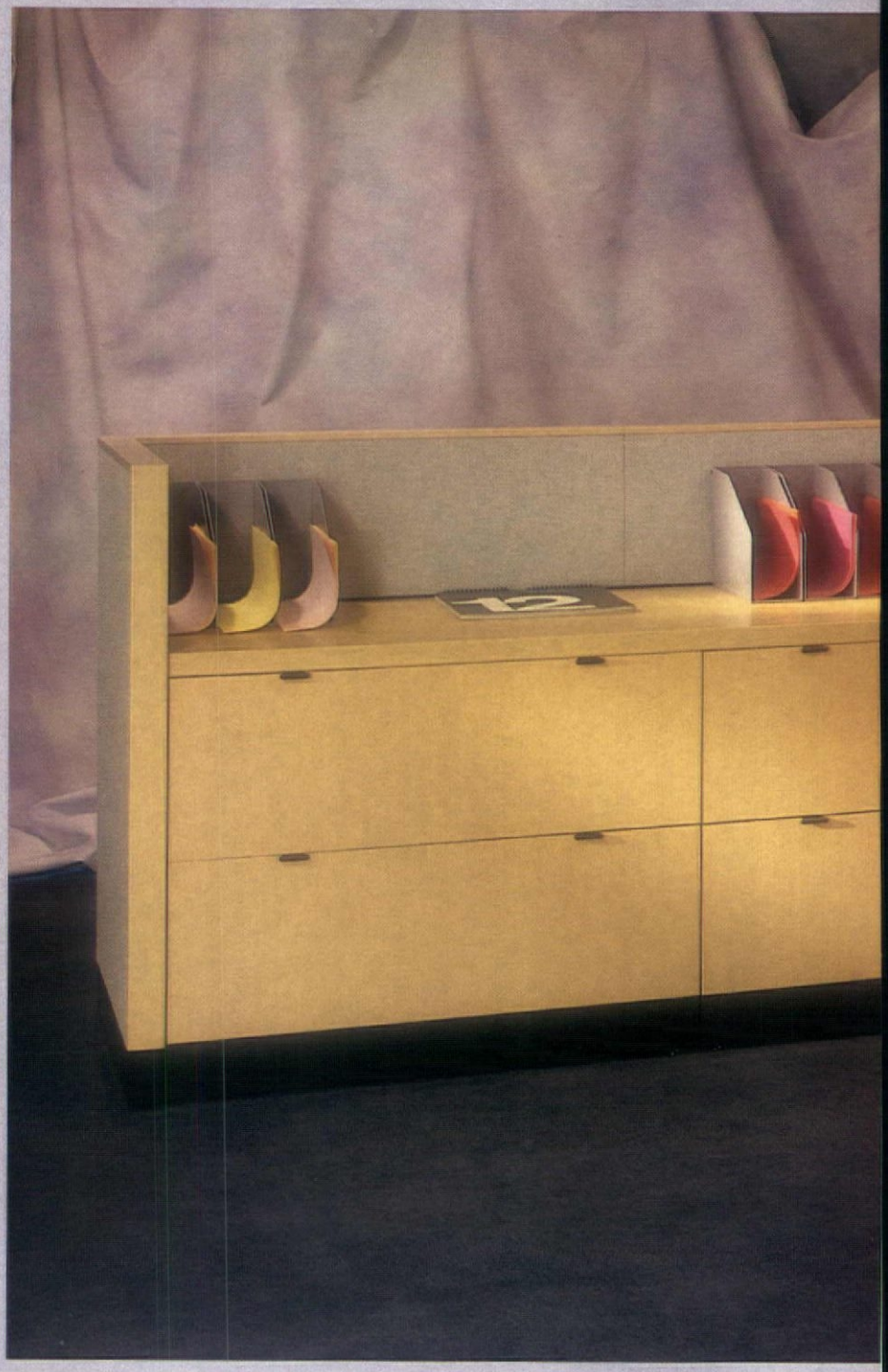

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Expansions: BASF builds site for Colback nonwovens

BASF Fibers is building a production facility capable of a 25 million-sq.-yd. annual capacity to manufacture Colback spunbonded nonwovens at its Enka, N.C. site . . . **Springs Industries'** Doblin upholstery fabric plant in Morganton, N.C. is experiencing a multi-phase $4 million modernization and expansion project . . . **Galaxy Carpet Mills** expanded its Los Angeles warehouse facility and inventory by moving to 5651 Dolly Ave., Buena Park, Calif. 90621 . . . **Colorcopia Carpet Mills** expands production of commercial carpet lines with its move to 3135 E. Ana St., Rancho Dominguez, Calif. 90221 . . . **J.M. Lynne Co.** has doubled the size of its contract wallcovering and **Adam James Textiles Inc.,** sampling dept. to 2,500 sq. ft. in the Long Island plant for same-day product sampling service . . . **Villeroy & Boch (USA)** has moved to a 41,000-sq.-ft. facility at 620 West Sixth St., Houston, Tex., in order for its national distribution center to stock the entire collection of luxury plumbing products in the U.S. . . . **Pouliot Designs** will produce and assemble artificial trees, plants, and foliage in Costa Rica for export to all Caribbean Basin Initiative and South American countries.

HBF brochure selected by Library

Hickory, N.C.—A tabloid brochure illustrating a line of business seating from Hickory Business Furniture has been selected for the Permanent Collection of the Library of Congress.

The brochure, by San Francisco-based Vanderbyl Design presents products in photographs and line drawings. It was chosen by the curator of the Permanent Collection from winning entries in the 40th Annual Competition of the Art Directors' Club of Los Angeles.

CenterCore markets mobile filing system

South Plainfield, N.J.—CenterCore Inc., has become a major partner with Storage Systems, Inc., Ronkonkoma, N.Y., in a joint venture to distribute and market mobile-aisle filing systems throughout North America. CenterCore will contribute capital, as well as marketing and management services to Nord Plan U.S.A., a newly-formed division of Nord Plan Stalreoler A/S, a Denmark-based company that manufactures mobile-aisle filing systems for the European marketplace.

Nord Plan U.S.A. will distribute the products through a network of office furniture and filing system dealers. Frank Barnes, president, Storage Systems, will run Nord Plan as a separate entity and serve as president. George Mitchell, president, CenterCore, and Scott Sander, vice president/marketing, will sit on the Nord Plan Board of Directors.

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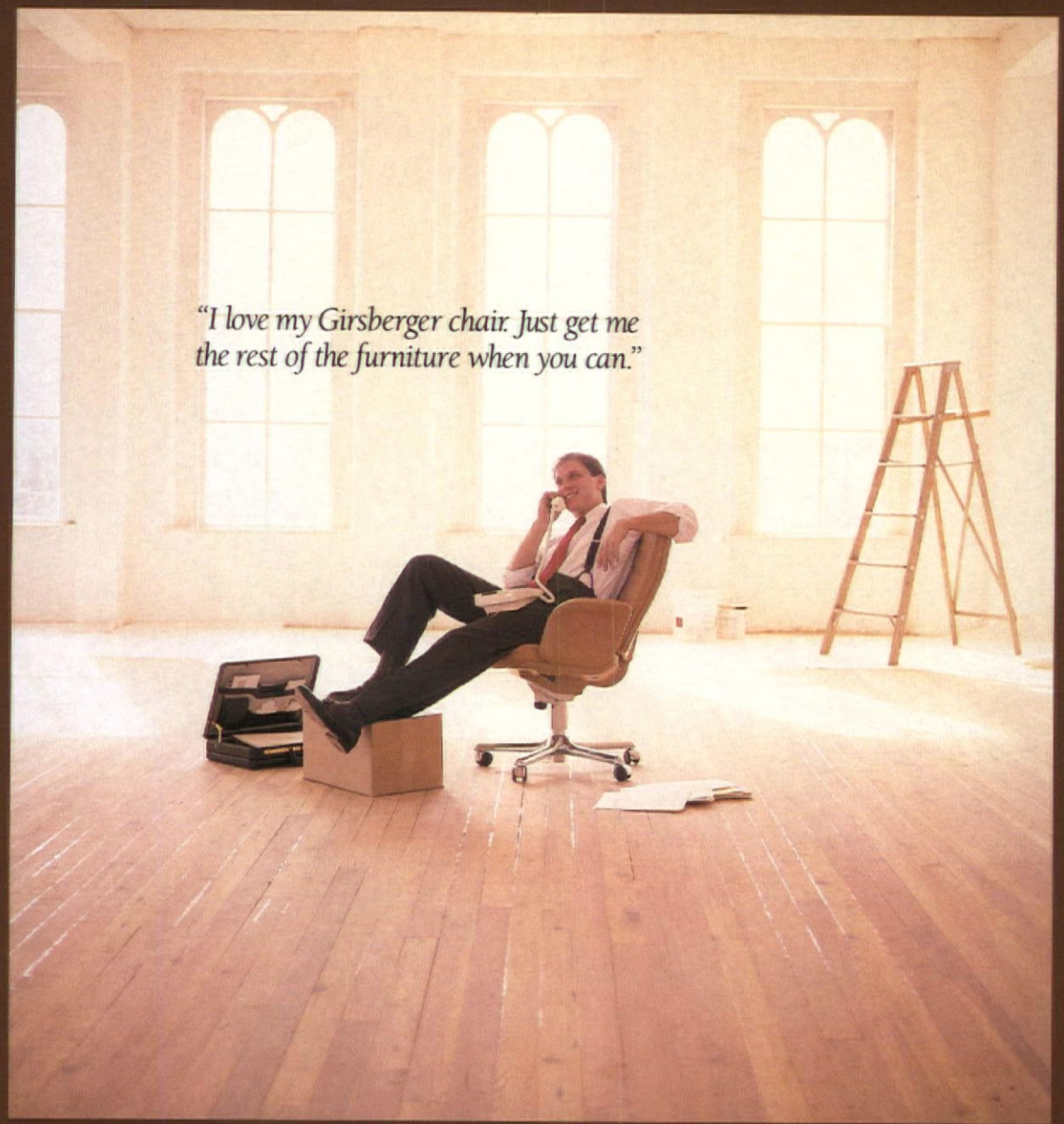

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American Seating enhances System R, boosts contract image

"We've strengthened the sales force in anticipation of increased penetration in target markets,"—Nelson W. Wilfore, director of marketing (left)

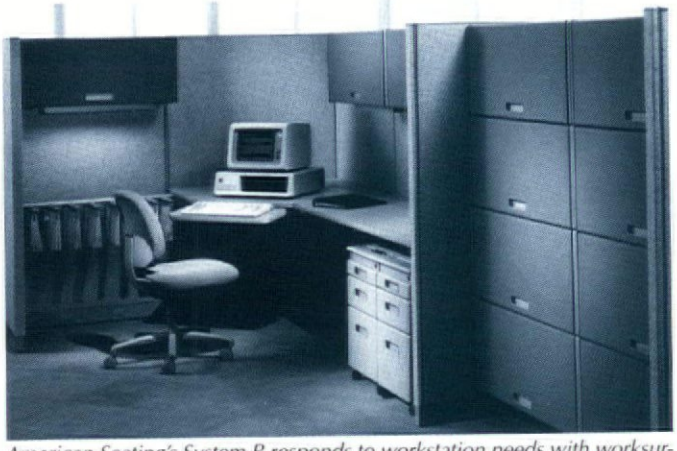
"We are planning new products which will be compatible with systems offered in the past,"—Edward J. Clark, president (right)

For many NEOCON attendees who decided to take a closer look at System R by American Seating, it was a revelation to learn that this is an office furniture systems company where seating holds an adjunct position.

The story of the 101-year-old company is just unfolding following recent management, ownership, and image changes. Edward J. Clark, American Seating president since March, 1986, reveals that the company is making a clear statement regarding its total product line and service programs.

The firm's System R office furniture is in the forefront of its ambitious marketing program and is designed to cross over from office to laboratory and factory environments. "Several systems solutions can be accessorized to meet different applications and customer needs. The building block of the frame is the same, while accessories and components change," notes Nelson W. Wilfore, director of marketing. The laboratory system can be accessorized for patient care needs or lab testing.

A 12-minute video about System R and its enhancements offers viewers a thorough visual education about the system, and even makes a point of saving seating for the end to emphasize that seating is offered as a complement to systems furniture. The video characterizes System R as "a support system for responsive working environments." In addition, a computer-aided design (CAD) and planning module, which allows designers to use a software program for specifying System R, helps promote the product.



American Seating's System R responds to workstation needs with worksurfaces, equipment supporting areas, overhead storage components, file bins, pedestals, and cabinets with radius details and cantilevered support.

Fabric program debuts

The firm chose NEOCON 19 to introduce enhancements to System R and to debut "Celebration," a fabric and finish program designed to increase the system's visual appeal, while preserving and expanding its function and flexibility.

The fabric color program was created by a design team led by Jo Heinz, FIBD, executive vice president, Staffelbach Design & Associates, Dallas. It consists of eight broad panel fabric collections for use on System R, along with six trim finishes, and 16 accents. A choice of 13 laminates and seven complementary accents are also offered.

"This new color program has enhanced the marketability and viability of the systems. For sales reps, it creates a well-rounded product offering," says Wilfore.

American Seating's management team, headed by Clark, recently finalized the purchase of the company from Fuqua, its Atlanta-based parent company of four years. The management team believes that American Seating will be more responsive under independent ownership.

"We've strengthened the sales force in anticipation of increased penetration in our target markets," says Wilfore. The company has reorganized its Interior Systems Group which includes Clark and Wilfore; eastern and western sales vice presidents Frank Baudo and Bob Benedict, respectively; vice president of sales development, Bruce Weener; vice president of corporate operations, Joe Kreis; and vice president of research and development, Mark Klungle, who directs a 30-member R&D group in Grand Rapids.

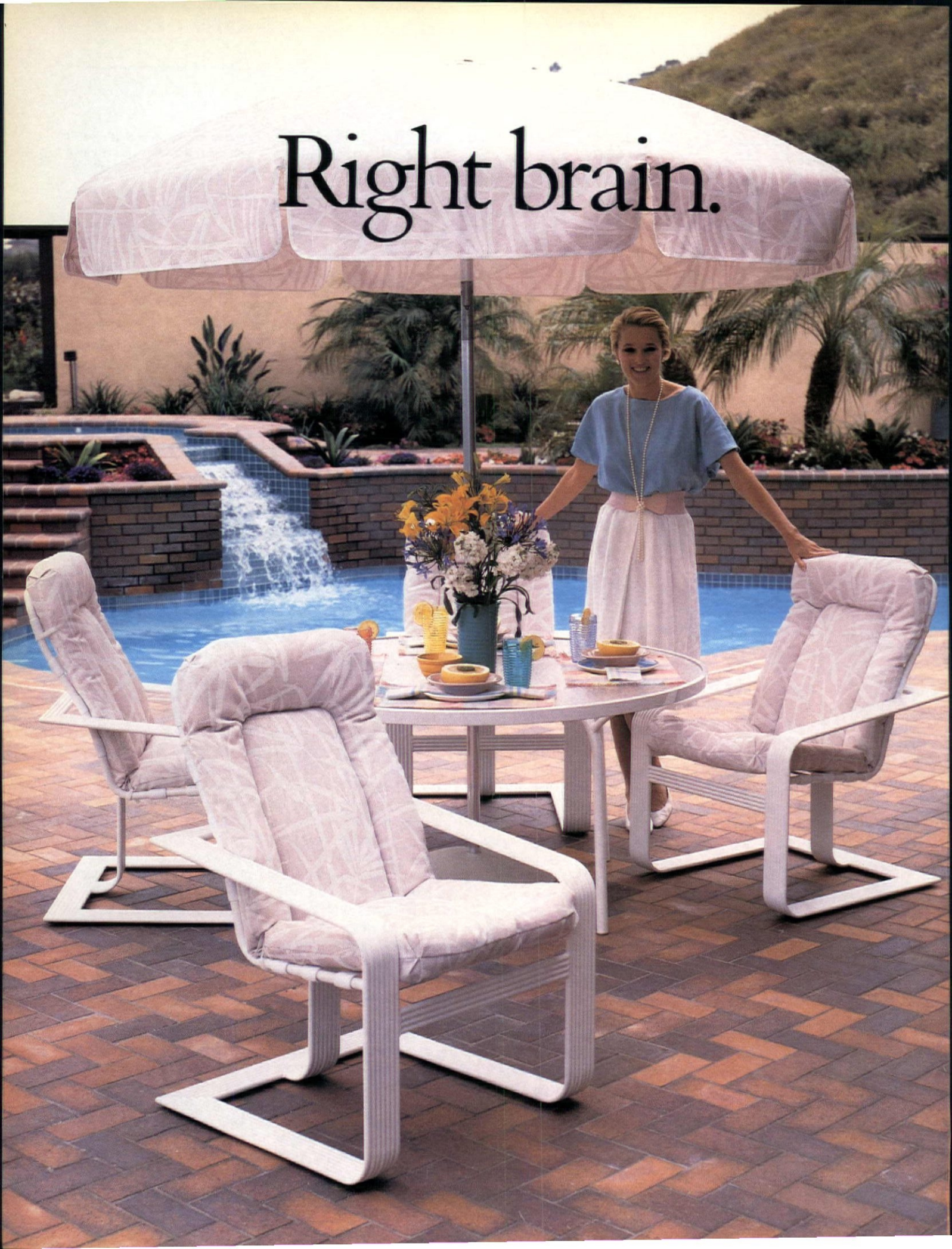
Two agencies have been hired to assist the company as it makes a new statement to the contract industry. Dawson & Co., a Grand Rapids graphic design house, created the star configuration logo in conjunction with company executives. J.D. Breslin & Associates, Grand Rapids, provides strategic marketing consultation and communications planning.

Firm renews image

Supporting the company's image renewal, the Chicago showroom was recently redesigned by Joseph Lubner Designs, Grand Rapids, and Beyer Designs, Bloomfield Hills, Mich. A new showroom at 600 Madison Avenue, New York, is being designed in time for Designer's Saturday by the Hillier Group, Princeton, N.J. "Our showrooms are design statements and serve as resource facilities that enable customers to make informed product decisions," Wilfore notes.

"One common element in our showroom designs," he continues, "is their ability to immediately communicate what we are trying to do. Our showrooms demonstrate that we are a systems resource, not just a seating manufacturer." The firm has additional showrooms in Grand Rapids; Boston; Washington, D.C.; Dallas; and Los Angeles.

American Seating plans to introduce a new seating line within a year. In addition, "We are planning new products which will be compatible with systems offered in the past," says Clark. This confirms the company's commitment to create products that allow specifiers to keep client investments working with refurbished and updated installations.—*E.McM.*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Left brain.

When you look for outdoor furniture to specify, it's your right brain that's guiding you. It yearns for appealing designs, glorious colors, limitless aesthetic satisfaction. Your right brain will pull you inevitably toward Tropitone.

Then your analytical left brain takes over and starts asking questions about how well our furniture will hold up for your clients. You'll find Tropitone's answers are also more than satisfactory.

That's because we pay close attention not only to design but to every detail of

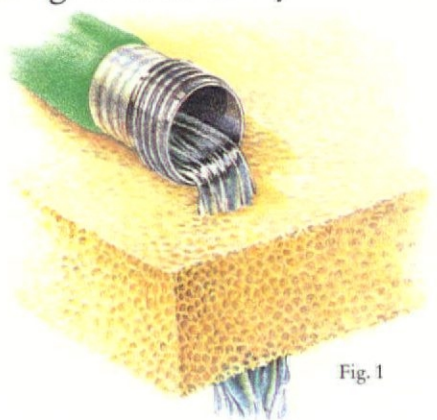

Fig. 1

construction and materials. A good example is the Eva-Dri® (fig. 1) we use to fill our cushions. Eva-Dri is the opposite of a sponge, because instead of air bubbles it has channels that actually repel water. So the cushions dry out almost twice as fast as ordinary cushions.

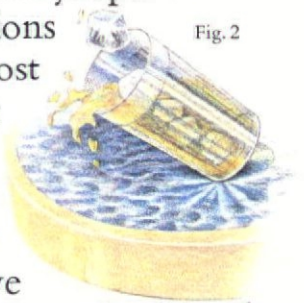

Fig. 2

For our tabletops, we use a special acrylic (fig. 2) that has the look, feel and weight of hammered glass. And it has 17 times the impact strength of glass.

Your left brain will find the ultimate proof of our manufacturing quality in the way our furniture holds up for your clients, year after year. Your right brain will compose sonnets about Tropitone's enduring style and elegance. Give yourself high marks for making such a well-balanced decision.

For information on the East Coast, phone 813-355-2715, or write P.O. Box 3197, Sarasota, FL 33578. On the West Coast, phone 714-951-2010, or write 5 Marconi, Irvine, CA 92718.

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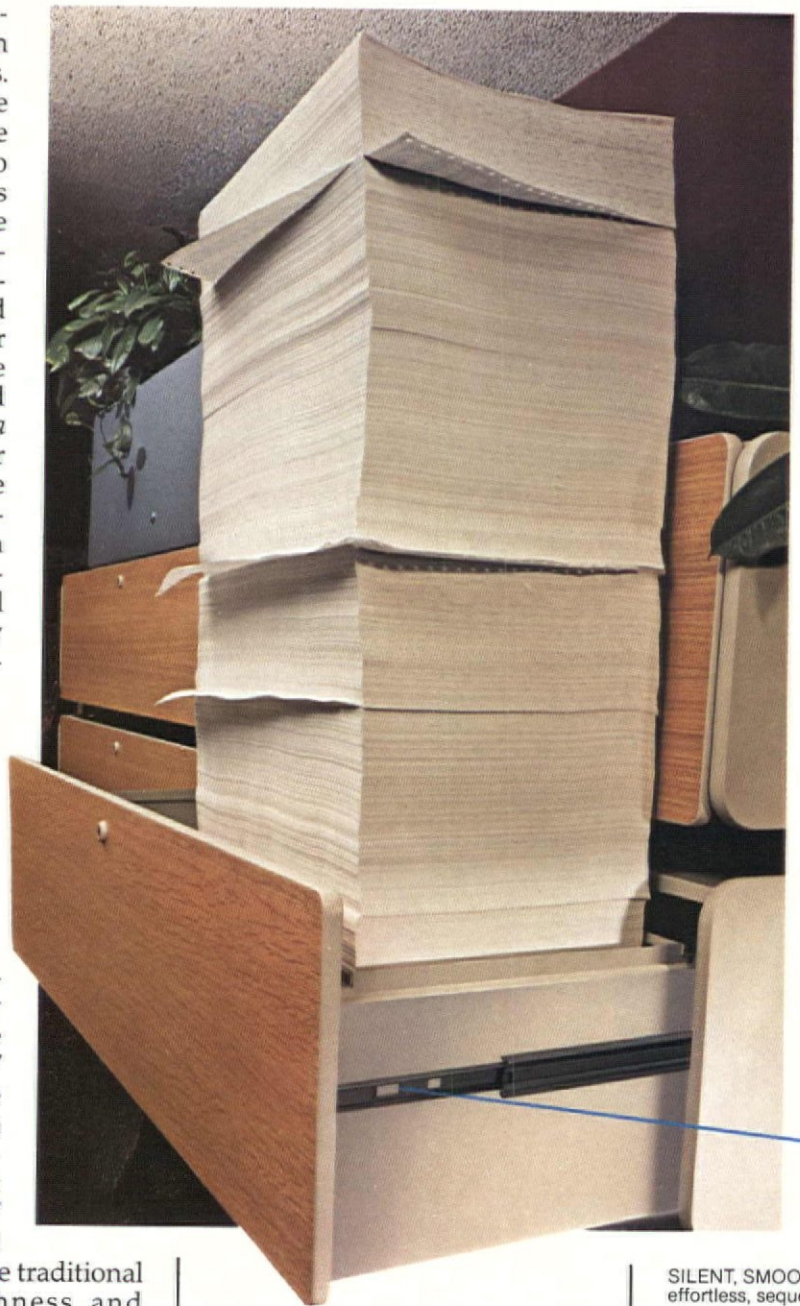

The fine Accuride movement has never been duplicated.

The inner and outer member raceways are created simultaneously along their entire length in a fraction of a second. Immense forces in a precision die form the close tolerance ball raceways with extraordinary straightness and parallelism.

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Processes and components that other slide manufacturers "job out" are done by Accuride at their own plants in England, West Germany, Japan and 3 in the U.S. The result is unparalleled quality control.

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Circle 27 on reader service card

By Sara O. Marberry

Surface finishes make color 'news' at NEOCON 19

NEOCON 19, held in June in Chicago, brought out a whole host of color introductions from manufacturers at every level of design. Color was combined in many innovative ways in textiles, on wood and metal finishes, laminate surfaces, and other materials. But, no one distinct color family dominated. Instead, there seemed to be an amalgamation of trends from the past few years that included primaries, colored neutrals, and pastels.

Jewel tones and iridescence, something that colorists have been talking about for the past few years, made a comeback. "There was a return to iridescent surfaces," comments Merle Lindby-Young, vice president, director of design, Knoll Textiles. "I went through this phase a few years ago and was surprised to see it again at NEOCON this year."

Khaki, a color predicted to be big this year, did not surface. "NEOCON was black, teal, and red," reports color consultant Lenore Friedman, adding that greens in all hues were shown. Other popular colors were coral, rose, and rust tones. Both Friedman and Lindby-Young noticed rich, coppery-gold colors, especially in fabrics. Lindby-Young was also pleased to see primaries. "The new brights introduced by Unika Vaev are timeless," she states.

Other big color news at NEOCON was aniline dyes on wood finishes. "Aniline dyes on wood are not new," remarks Friedman. "But the colors this year were more vivid. There was also a lot of black and white ebonized woods and 'pickling' on lighter woods." Colored metal finishes also continued to be prevalent, especially on chairs and table bases.

Bernhardt's Haus rocker shows unusual color on its wood finish (top). Gunlocke's Trident table features an anodized aluminum finish on blue rods and ebonized cherry legs (above, left). Designers responded well to colors in Kaleidescope's "Shapes" collection (above, right).

Worth noting

Obviously, at a show as big as NEOCON, it is almost impossible to see every new introduction. However, what follows is a short description of some of the most interesting color applications seen at the show.

Mark Mack's Haus Rocker for **Bernhardt** was a hit, not only for its innovative design, but also for its yellow and aqua blue-stained wood finish. At **Pace Collection,** designer/owner Leon Rosen used a green patina developed by Steven Holl on the Matria dining table base. The patina, also used on Holl's candlestick holders, mirror, and wall sconces for Pace, is brass etched with acid.

Kaleidescope's new showroom on 10 and "Shapes" fabric line by Finnish designer Marietta Metsovara offered innovative color solutions for specifiers. The palette, which ranges from neutrals to jewel tones, had fresh appeal (for more information on NEOCON fabric introductions, see Context, p. 47). **Knoll's** Mandarin chair designed by Ettore Sottsass featured bright colors on its metal arms. **Harter** introduced Pinocchio, an unusual office chair in black and primary color combinations on wood finishes.

"Miami Vice" colors of pink, yellow, and celadon green showed up in **Executive Furniture**'s new laminate program for its casegoods line. More colored metals appeared on **Gunlocke's** Trident table, and **Loewenstein's** chairs, which featured high-gloss lacquer layers in primary shades.

Herman Miller, GF Furniture Systems, and **CorryHiebert** were all showing floral, tapestry-like patterned upholstery on office chairs. Miller and CorryHiebert also featured new freestanding systems in black and light wood combinations. Eva Maddox & Associates used bright combinations of red, yellow, and blue with black to distinguish various product areas in **Haworth**'s re-vamped showroom. **Steelcase/Stow & Davis** was showing an interesting grayed rosetone wood finish on S&D's Edgewood system. Steelcase also added a range of 14 low to medium-intensity colors and selected neutrals to its "Regatta" vertical surface fabric line. A bright purple lateral file greeted visitors at the entrance to **Allsteel**'s showroom, but the company also introduced 41 new neutral colors for its Spectra-One line.

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The Beauty of Ethospace

A Beautiful Way to Make Small Change

Some radical changes happen in a flash: Dr. Jekyll gulps a potion and turns into Mr. Hyde. Clark Kent ducks into a phone booth and Superman emerges. Cinderella tries on a shoe and lives happily ever after.

Changes in the office environment are usually not so dramatic. Alice's office was perfect for her, but Alice doesn't work here anymore. Shirley's work surface is the right height for typing, but her job no longer requires typing. Tim needs another paper organizer for collating. Marketing needs a better way to display reports. Customer service wants acoustical surfaces at phoning height. The new supervisor wants a window.

The beauty of Ethospace interiors is that it lets you make those changes – the kind of changes you make most often. Panel systems let you make panel-sized changes. So does Ethospace, but there are no panels to change. The unique Ethospace frame-and-tile walls accommodate changes on *your* terms. (Many personal changes, like moving or replacing wall-hung tools, can be made by the user himself. Herself. Yourself.) And these changes can be made without affecting any other offices – even those on the other side of the wall. So you can give Alice, Tim, Shirley, marketing and customer service exactly what they need right now. And whatever they will need forever after.

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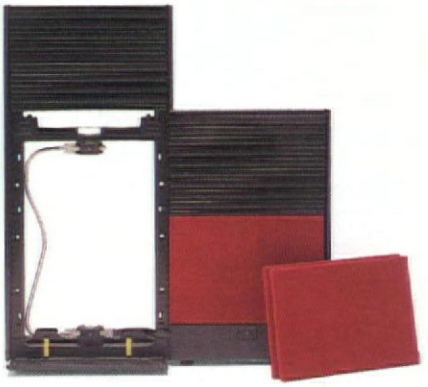

BEAUTY SECRET

Moderate changes are sometimes the most urgent ones, and the hardest to make. You can easily make changes within work stations, with Ethospace, because of its frame-and-tile walls. This welded steel frame is designed to accept an assortment of modular tiles that may be functional or decorative, or both. It comes equipped with slots at one-inch increments, so components can be hung at precisely the right height. Power is optional and can be conveniently added to any frame at any time. And since the center of the frame is hollow, wiring can be moved to where you want it.

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herman miller

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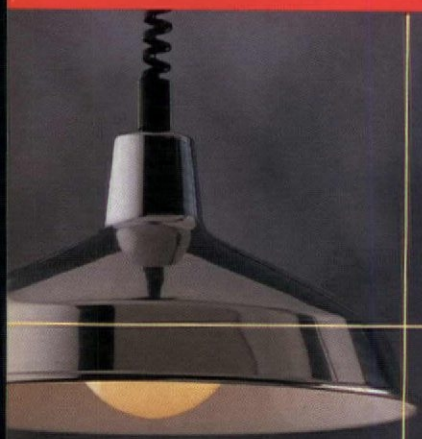

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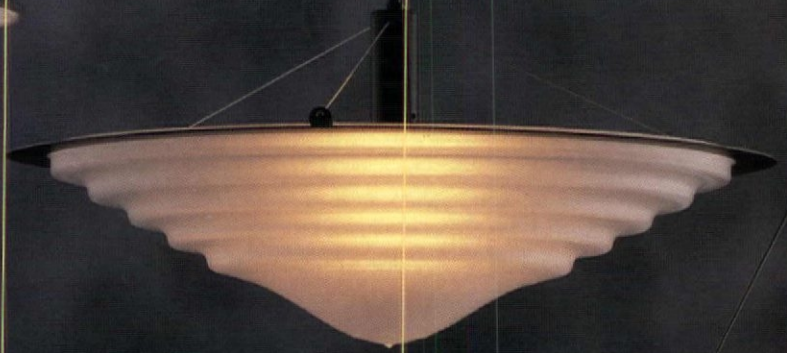

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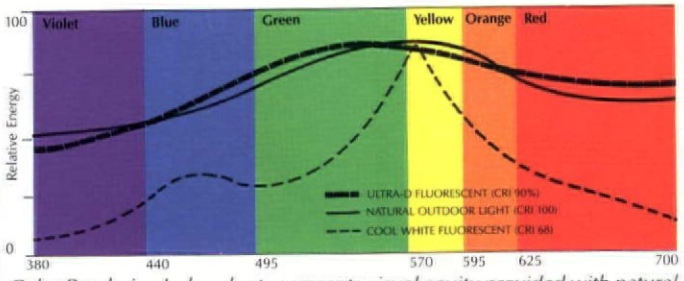
By Eileen McMorrow

Proper contract lighting reduces worker 'technostress'



Color Rendering Index chart represents visual acuity provided with natural daylight, cool white fluorescent, and VL Service Lighting Corp.'s Ultra D fluorescent lamp with a CRI of 90 percent.

Technostress, a working environment-induced condition that causes workers to experience adverse physical and psychological reactions from working at video display terminals (VDT), can be reduced with proper lighting, reports Maurice A. Jones, ergonomic lighting consultant, VL Service Lighting Corp.

Lighting is frequently the first item to be cut in architectural and interior design budgets, yet it is considered detrimental to reduce the light quality in work environments because it is hazardous to users' interests and health needs. "Employers in commercial buildings will experience an increase in lawsuits by employees and an increase in the number of worker compensation cases in the '80s because of eye strain caused from working at a VDT," says Jones.

Drawing a relationship between worker health and business profitability in the computer office environment, Jones cites the investment benefits of proper commercial and industrial lighting. In a summarial paper on quality lighting for all tasks in the work environment, employee productivity, optical comfort, high morale, improved attendance, correct color rendering, and improved safety conditions are listed among the "profits" of lighting investment.

"Results in the work environment have shown that by installing quality lighting, productivity improved from 10 to 20 percent, along with significant improvement in worker accuracy and morale, providing a large net return on investment of the lighting dollar," states Jones in the paper written for the VL Service Lighting Corp., Somerset, New Jersey.

Source affects color

When the quality of light simulates natural sunlight, maximum visual clarity is achieved and worker fatigue is minimized. In the office environment and industry, cool white and warm white fluorescent lamps are the most commonly used light sources. The spectral power distribution (SPD) (which is the amount of energy emitted from various color bands of the light source) of these lamps was developed to maximize achromatic (colorless) vision. As a result, fluorescent lamps differ from natural light in both the ultraviolet and visible color spectrum of the sun, according to Jones' research.

A light source's color rendering indicates its ability to adequately produce the true colors in an environment. Natural sunlight has a color rendering index (CRI) of 100 percent. Generally, warm white or cool white fluorescents, with CRI's of 56 and 68 percent respectively, distort colors, altering their appearance from what they would be like under natural sunlight/daylight.

However, it is possible to have an artificial fluorescent light source that simulates color rendering capacity and temperature of natural daylight, providing workers with reduced stresses normally associated with indoor lighting.

VL Service Lighting Corp., a special application light bulb manufacturing company, offers three fluorescent lamps that simulate daylight. According to the manufacturer, Criticolor/Ultra D, Indorsun, and Aurora V offer superior color rendering, increased visual performance, decreased fatigue, health-related benefits, and increased productivity.

Simulates daylight

Criticolor/Ultra D is a lamp that has a CRI of 90 percent, and color temperature of 5,670 degrees Kelvin. During a recent demonstration, when swatches of textured material were compared under typical cool and warm white versus the Criticolor lamp (which appears no different from a standard fluorescent), it seemed as if natural daylight was brought to the surface of the material. Colors not visible under ordinary office lighting were revealed, while skin tones and garment colors were as realistic as they appear under outdoor lighting.

Such natural, positive, and glare-reduced lighting is beneficial in many applications from computerized office environments to interior design studios where color selection and comparison is a critical task. The lamp is 33 percent less reflective and improves visual contrast 68 to 90 percent compared to cool white and warm white.

Indorsun has a CRI of 89 percent and a color temperature of 5,530 degrees Kelvin, and has added beneficial ultraviolet wavelengths that are proportionately distributed as they exist in natural daylight. Daylight-simulating fluorescents with added ultraviolet wavelengths have been proven effective in providing many of the health benefits of natural daylight, according to scientific studies at many universities.

Aurora V, with a CRI of 85 percent and a color temperature of 5,000 degrees Kelvin, has a high and efficient light output that enables the use of 25 percent fewer lamps in an installation.

Such quality lighting sources which help to increase attention spans, concentration, comfort levels, and visual acuity are factors to consider when attempting to reduce technostress. It is worthwhile for both designers and lighting specialists to examine new light sources aimed at reducing stress levels in the work environment which also add color and brightness to a workday.

For more information, contact Jones at 212/365-9921 or 212/285-9364. Or write to him at VL Service Lighting Corp., 108 So. Franklin Ave., Suite 9, P.O. Box 966, Valley Stream, NY 11582.

Imagine if nature were designed like offices.

Introducing the Kalidascope 360™ clustered furniture system by Dennison Monarch.

When it comes to the efficient use of space, you can't fool mother nature. Just look around. Every blade of grass, every flower, every tree is comfortably in its place with plenty of room to grow.

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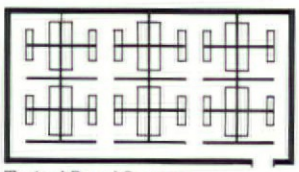
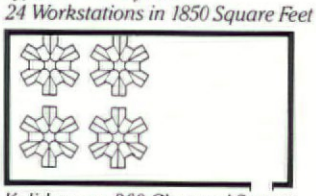


Typical Panel Systems
24 Workstations in 1850 Square Feet



Kalidascope 360 Clustered System
24 Workstations in 1100 Square Feet
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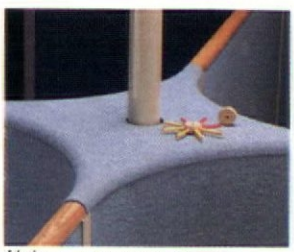
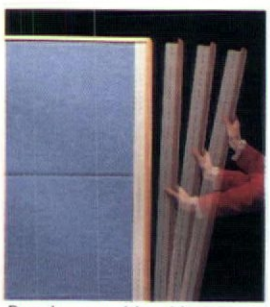
Based on this simple concept, the Kalidascope 360 system provides more work area (about 40% more than conventional systems) in less overall floor space.

A center stem serves as an axis for up to six individual work stations. (Just like petals off a flower stem.) Each area can be configured to meet the specific needs and comforts of the user. What's more, the unique concave stem eliminates any 'boxed in' feeling and adds additional surface area per worker. All while providing visual and acoustical privacy.



Unique concave stem provides additional work surface area.



Panels assemble without screws or tools.

And the Kalidascope 360 system assembles in a snap. Naturally. A patented design of posts and interlocks enables panels to be assembled–and disassembled–without tools. So a complete environment installs in no time at all. And, it can be relocated and reassembled just as easily. Just as quickly.

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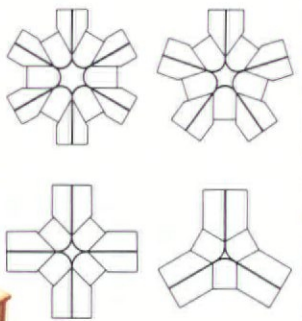
Now imagine if offices were designed like nature.

The fact is, there are a bunch of reasons to go with the Kalidascope 360 clustered system. It's flexible. Functional. Beautiful.



In a mere 12'6" diameter you can comfortably accommodate up to six workers. And each pod can be configured in a combination of radial (circular) and linear (rectangular) formats. Plus, complementary work surfaces, pedestals, overhead storage units and electrical accessories are available to enhance each work area.

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By Elizabeth Olarsh

Textiles join the design family at NEOCON 19, Chicago

Giving up the frantic search for NEOCON's greatest design risk or its biggest design statement is not unlike giving up the struggle to find the Merchandise Mart's 'fast' elevator bank and taking the stairs: One is finally free to enjoy all the good, solid work that is being shown.

While this year's introductions did not offer many surprising points of departure, the show, held in June in Chicago, proved that textiles are no longer the second cousins of design. After having grappled with computer-related cabling and power management challenges for the past decade, office designers are now refocusing their energies on creating a more human, liveable environment.

In doing this, they are beginning to use more textural, touchable, and visually stimulating fabrics.

Inspiration for "new" designs often comes from fabrics of the past, such as the tapestry-style embroidery that was popular at the show. SunarHauserman's "Omega" is a good example, with its interlocking flowers and leaves inspired by the English Arts and Crafts Movement.

Scalamandré's new "Gobelin" collection uses designs from tapestries of the 15th century Gobelin family of Paris. These cloths also reproduce the densely woven construction found in the original tapestries, making them more interesting to touch.

Graphics from the past stimulate DesignTex's "M.C. Escher" collection introduced at NEOCON. The Dutch graphic artist's designs make a visually interesting translation onto fabric. The unchallenged master of visual paradox, Escher, like today's contract designers, was concerned with infusing a more human feeling into technically perfect works. The collection's "Medieval" and "Cygnus" fabrics show animals that are made almost geometric in form.

Taking the opposite approach, Harter is looking to the future, promoting at the show its state-of-the-art, non-woven textile for vertical surfaces, Innotex. The company did quite a bit of research to find out what designers really wanted before introducing this cost-competitive product to the market. Using an ancient needle-punch method of fabric construction, Innotex offers an interesting variety of surface patterns in a flexible color palette.

The Domore Corporation achieves a softer look and feel with fabric and rubber detailing in its "1800 Series" chair. Inaugurating the company's textile collection at the show are "Dancing Squares" and "Floating Dashes," two playful designs by William M. Lipton.

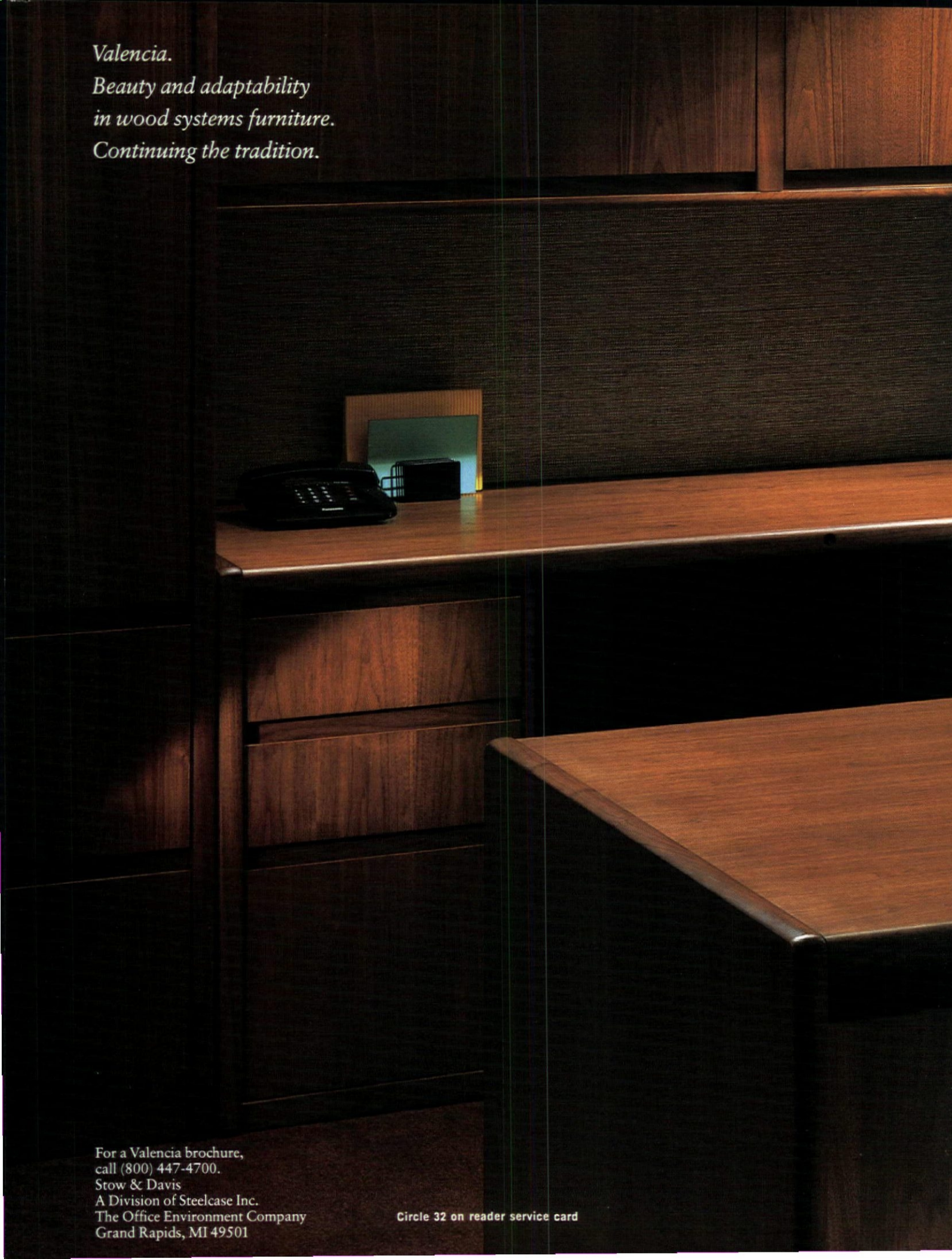
Lipton feels that this year's NEOCON represents a transitional period for interior design as designers begin to explore ways of making a typically sterile office more inviting.

Says Lipton, "I see designers taking period, decorative solutions and trying to juxtapose them with a high-tech office environment. But there is no *new* solution, not yet a comfortable way of doing this. The biggest challenge remains to find a modern context that values the human being."

Lipton adds that he looks to the apparel industry for ideas, citing Norma Kamali as an example of how to successfully take sentiments and translate them into a modern context, making them inviting yet vital.

A New Zealand company called Kaleidescope, new to NEOCON, seems to instinctively address these challenges in its small but highly original 1,000-sq.-ft. showroom, designed by Vice President Paul Curtis. Assembled in four days, the showroom features walls and floors of galvanized metal and fabrics pouring out of holes in the walls to create an undulating effect. Kaleidescope's upholstery is presented in three-dimensional abstract shapes and cubes, a refreshing change from piles of flat samples, to allow visitors to view fabrics as they really look when used. The introductions themselves, particularly the innovative coloring of the "Shapes" collection designed by Marietta Metsovaara, were full of fresh humor and feeling.

Shown at NEOCON were SunarHauserman's "Omega" (left); The "M.C. Escher Collection" from DesignTex (middle); and Kaleidescope's "Macro."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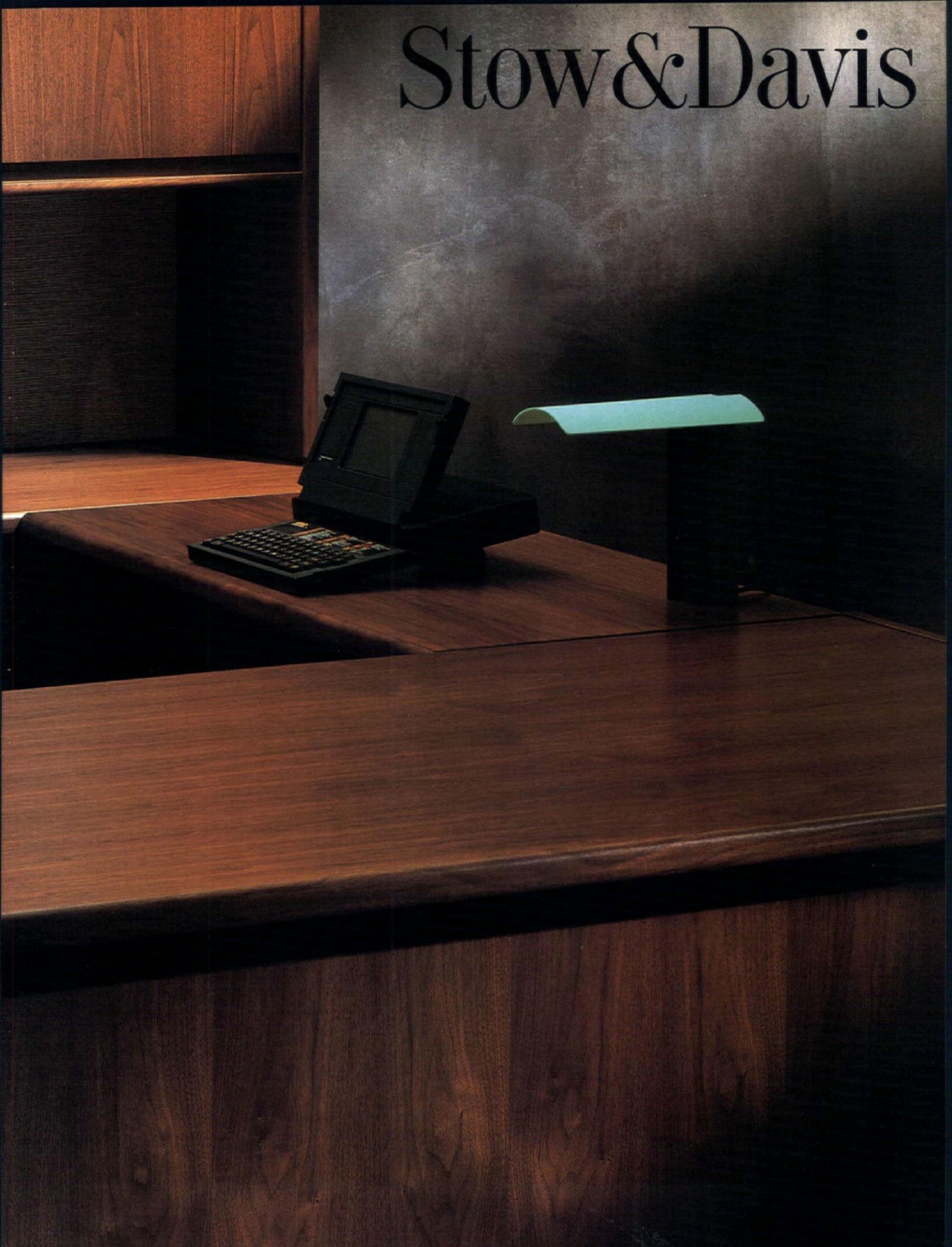
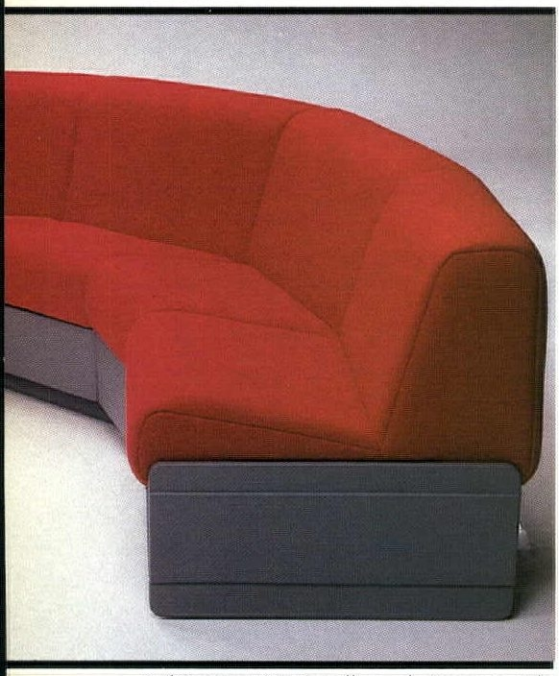

Stow&Davis

Raftery seats the industry with common sense design

By **Eileen McMorrow**
Associate Editor

Maintaining a balance between design and fashion is part of William Raftery's common sense approach to executing comfortable and practical contract furniture for the office environment. An independent thinker, he has successfully made his mark on the contract industry as manager of design, Vecta Contract, a member of the Steelcase Design Partnership.

Prior to his association with Vecta, Raftery's industrial design experience with Rubbermaid, Steelcase (before it acquired Vecta), and Herman Miller provided him with knowledge of what people want in terms of comfort and design in the office environment. Not one to be concerned with fashion statements and trendy themes, he exudes down-home Ohio gentility while politely offering concrete opinions on the process of design, as well as industry requirements for seating and furnishings.



Raf Systems Seating allows designers to take the covers off, gang the units, and keep the cost down (above), while the Kelly Chair (this page, top) makes smooth transitions from traditional to contemporary contract needs.

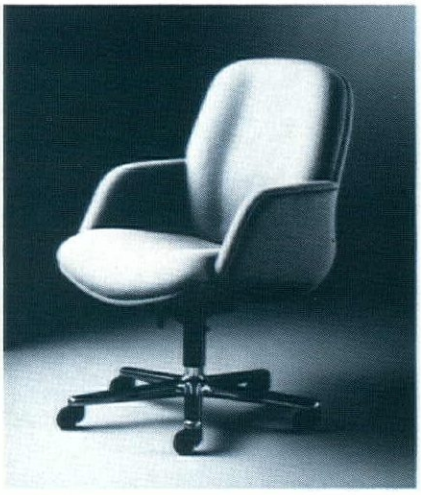
Raftery most recently designed the Bira Chair Series for Vecta which was introduced at NECON 19. It is a fully upholstered chair with enclosed arms, a softened box silhouette and inside back panel. In addition, he designed the Disc Table, a pedestal-base series in round, square and racetrack-shaped tops also introduced at NEOCON this year.

A self-described Midwest boy from Ohio, his big-city experience nonetheless shines through when Raftery discusses his educational training at Pratt Institute, Brooklyn, NY. "I can still appreciate the holistic view of design taught there. It's theory and basics where students read and write in the design vernacular," says Raftery, who received a Bachelor of Industrial Design from Pratt in 1972.

Recognizes furniture talent

Upon graduation, Raftery designed approximately 20 projects in three years, including everything from mop wringers to trash receptacles, for Rubbermaid Commercial Products Division. The plastics knowledge acquired at Rubbermaid would assist him years later in designing furniture products which use the latest materials technology. Possessing a talent for furniture design while a student prompted Raftery to reconsider its as a career. The Chorus Line Stacking Chair, designed by Raftery, while a student, won a design competition award and was reproduced and marketed by Thonet.

His plastics background made Raftery desirable to Steelcase in 1976 where he explored materials technology and innovations in product manufacturing. Interested in designing in a more academic environment in the late '70s, Raftery went to the Herman Miller Research Corporation, Ann Arbor, Mich. to accept a research associate position and work with Bob Propst, designer of Herman Miller's Action Office System. He worked



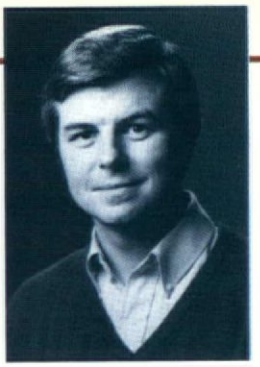
with him when Action Factory, an upscale, lightweight, industrial product line, evolved out of Action Office. Raftery also worked for the firm's Action Lab in Granville, Mich., where healthcare applications for Action Office developed.

"We needed to create worksurfaces and broaden height variability. It allowed me to intertwine and retrofit new designs with existing Action Office pieces," Raftery explains. The experience also permitted him to perform research at commercial and government laboratories in Chicago, San Diego, and other cities. One of his major projects at Miller included the creation of mobile palettes for transporting materials in the electronics and pharmaceutical industries.

Contributes to 15 product lines

When Steelcase called Raftery in the fall of 1980 with a proposal to work in Texas for Vecta, Raftery welcomed the offer recalling his experience at Rubbermaid where he enjoyed access to technology and services of a bigger firm yet working independently in a division.

"I knew that I would have a phenomenal resource—Vecta's parent company, Steelcase—and decided to accept the position," he reflects. In six years with



"I love the process of design, whether it's trash cans, palettes, tables, or chairs. But, I've decided that contract should be my forte."

—William Raftery

Vecta, Raftery has contributed the successful introduction of 15 major product lines including six of his own design. They are the Raf System, Raftery Executive Seating, Esprit Tables, Kelly Chairs, Bira and Disc. Raftery's industry design awards include a 1985 Bronze CONTRACT/IBD Award for the Esprit Table, which was nominated for a Resources Council ROSCOE Award the same year.

The Kelly Chair, named after his first daughter, is Raftery's favorite product. "It was rewarding for me to design a chair that didn't follow any particular style, stitching or seamwork. It has a transitional appearance where it can be as traditional and contemporary as it is ergonomic," he says, adding, "It incorporates elements learned about seating over 15 years."

In regards to Bira, Vecta's recent NEOCON introduction that is an updated version of the Kelly Chair, the designer says that it is not necessarily a better chair than Kelly, but a variation on the project. This supports Raftery's belief that his next project is his best project.

While discussing the designer's responsibilities in today's market, Raftery says, "My job is to glean and gather new information and deliver the best response from as broad a scope of information as possible. That means exploring pneumatics, gas cylinders, O-rings, and power packages for the next articulated chair," he explains. "The next significant introduction to the industry will capitalize on new technology as materials develop and new designs can be created," predicts Raftery.

Future holds many designs

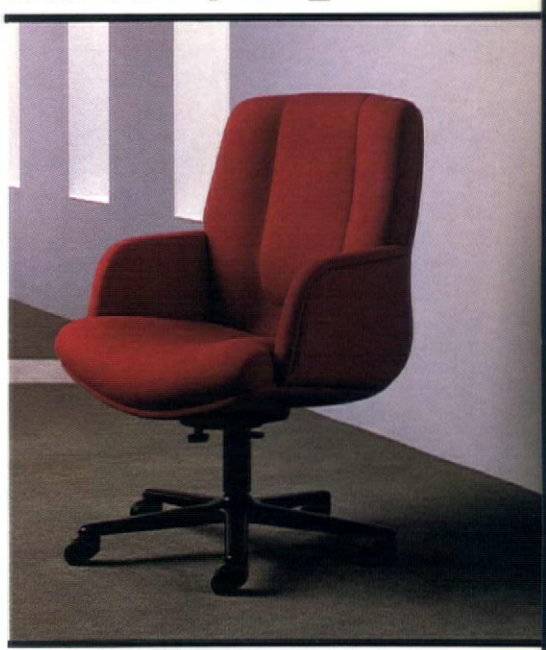
Raftery observes that more designers in this industry are becoming "design personalities" because manufacturers have been promoting their products based on the backgrounds and talents of such people. "I don't think I possess the design eccentricity of many in the industry, but I try hard to convince my audience that this product or that design is an example of good design," he says. Raftery is fortunate to have made a name for himself at the age of 37, and he knows it. "I'm at an age where a lot of designs are still left in me," he acknowledges with a sure smile.

As design manager with Vecta, he reports directly to James C. Welch, president. He also heads Vecta's Product Planning Committee which analyzes new designs and evaluates the need for outside designers.

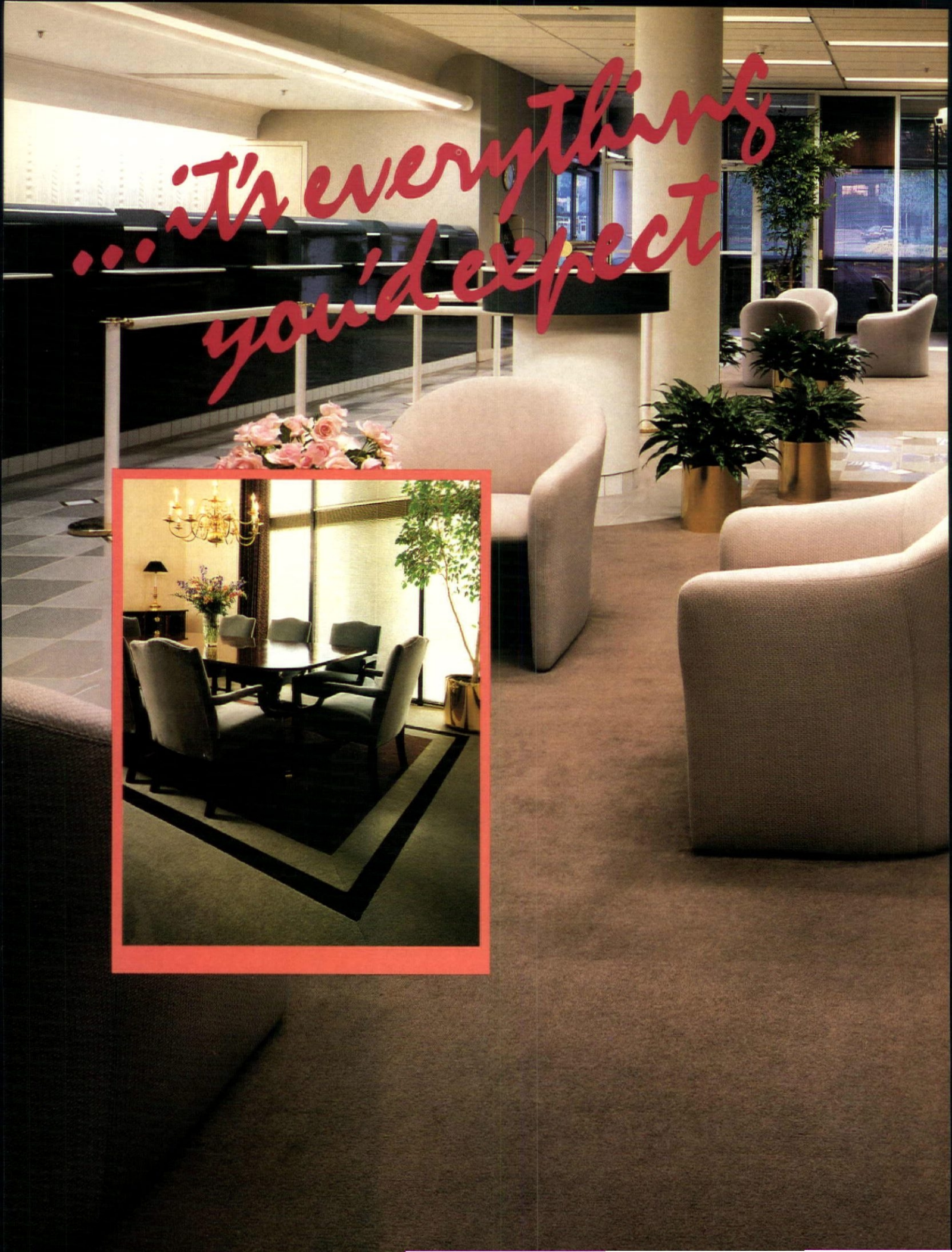
Regardless of what he is designing, Raftery says, "I love the process of design, whether it's trash cans, palettes, tables, or chairs. But I've decided that contract should be my forte."

Indeed, contract has become his forte, as his responsibilities at Vecta grow to include managing design, coordinating projects with outside designers, and developing showroom design in terms of remodeling and furniture arrangement.

Raftery resides in Arlington, Tex., with his wife Jeannie, and daughters Kelly and Christine. His immediate projects for Vecta include exploration beyond the color variations offered with the Disc Table which were displayed at NEOCON. "While the Bira Chair becomes known in the industry, I'll be experimenting with color, coordinating different materials and finishes such as leather, paints, and fabrics," says Raftery, giving a fingernail sketch of what is to become of colors in his and Vecta's design future.□



Esprit Tables (this page, top) can be both mobile and stationary with the unique conical foot designed by Raferty. The Bira Chair (above) is Vecta's most recent Raferty-designed seating introduced at NEOCON 19.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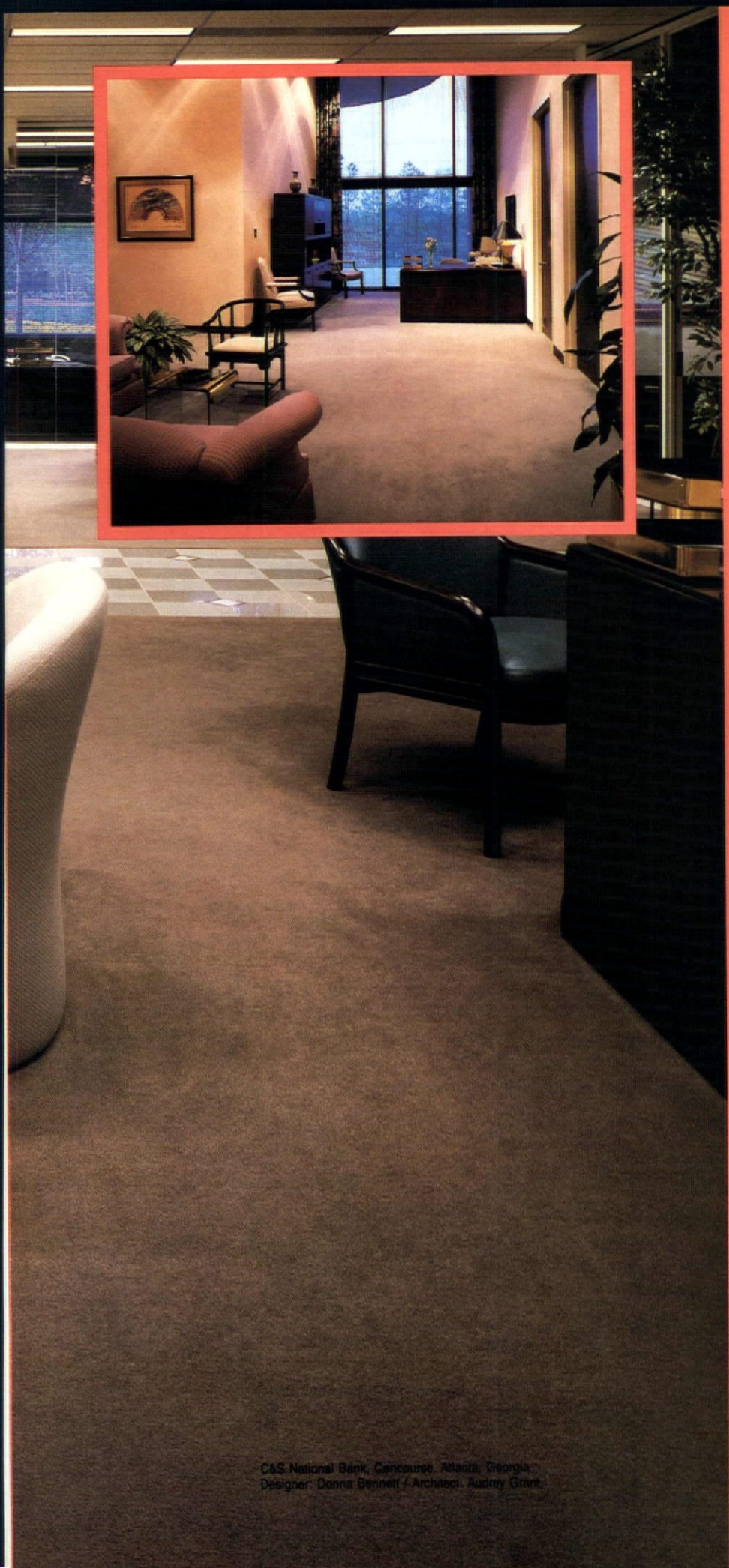

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International Market Square centralizes Twin Cities' design

By EILEEN McMORROW
Associate Editor

Preparing for its third annual contract and residential market, "Images & Illusions," International Market Square, (IMS) Minneapolis, has captivated the upper Midwest design market and centralized sources for the specifier community in the twin cities of Minneapolis and St. Paul, Minnesota.

More than 200 wholesale showrooms showcase over 1,500 lines of home, office, and commercial furnishings, accessories, and architectural building products. Some of these lines are represented in the Twin Cities for the first time. Before IMS, this area of the upper Midwest was largely serviced through the dealer market with design showrooms of contract and residential furnishings disbursed throughout the Twin Cities region. Owned by Market Square Development Company, IMS is a combination of design center, home furnishings mart, and special events facility (The Atrium)—all under one roof.

Photography by George Heinrich

IMS's spacious and esthetically pleasing atrium joins five rehabilitated buildings which used to be the headquarters and factories of Munsingwear, Inc., a manufacturer of undergarments and the union suit. Constructed between 1905 and 1915, the complex features some of the world's first poured concrete support columns, a construction element which revolutionized the building industry. The complex at Glenwood and Lyndale avenues is listed on the National Register of Historic Places.

Support grew slowly

In the early 1980s, Kathryn Koutsky, president, Trade Market Associates, and owner of a small 30,000-sq.ft. mart building in downtown Minneapolis came up with the idea to develop the Munsingwear buildings into a design center. It was not a popular idea with others in the design community, but she sought support and financial backing from Omni Venture Ltd., Minneapolis.

Omni Venture commissioned studies by Laventhol & Horwath in 1983 to determine if architects and designers in the surrounding seven-state area needed the services of a design center. Study results indicated that such a resource was needed and Koutsky urged designers and contract dealers to consider the linkage of Munsingwear's five abandoned buildings into one design center. The Market Square Development Company was then created as a joint venture of Trade Market Associates and Omni Venture Ltd., Minneapolis.

Architects Kaplan McLaughlin Diaz, San Francisco builders of Showplace Square Galleria designed by Leon Sugarman, were selected to design IMS. Koutsky and supporters wanted to see a version of Sugarman's architectural design statement represented at IMS. The $27 million renovation linked five structures into one facility and transformed an open-air loading dock into a five-story atrium.

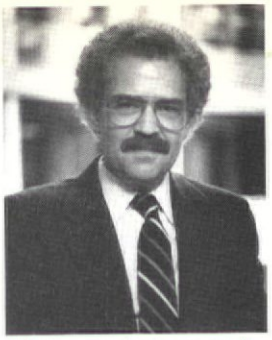
While Sugarman and the San Francisco firm had the opportunity to develop one of the Midwest's strongest design statements, Winsor-Faricy Architects, St. Paul, implemented the on-site work at IMS.

"The architects' design statement was intended to express function and esthetics," says Jerry Zweigbaum, president, IMS and an 18-year veteran of the dealer network in the upper Midwest. "The developers spent their own money on the public space area—The Atrium—and created a major facility for parties, balls, and social gatherings in the design industry and for businesses in the Twin Cities. It has become the ultimate entertainment center," he explains.

Complex leased quickly

Not only has it become significant for the Twin Cities, but the design industry in a seven-state region is reaping the benefits of its location and services. The three-quarter-million-sq.-ft. complex leased faster than any other mart in the country, according to Zweigbaum. It opened January 1985, and one year later local chapters of the AIA and IBD established headquarters there. The facility is also home to area chapters of the ASID, NHFL, American Society of Landscape Architects (ASLA), and American Institute of Graphic Arts (AIGA).

"New resources are here that were never in the Twin Cities. Facility managers in the area who only used to see a manufacturer's rep, now see the furnishings set up in real office situations in the Square's showrooms," says Carolyn Olson, vice president, IMS. "A greater awareness of product options and trends in interior design and architecture exists. IMS has enhanced the cohesiveness of the design community and members are



"We've made it over the three-year hurdle and know Market Square is a success."—Jerry Zweigbaum, IMS President

"New resources are here that were never in the Twin Cities."—Carolyn Olson, IMS Vice President

The spacious atrium of IMS as pictured on this page by day, and opposite by nightfall, will serve as a stage for Rupert's International Orchestra, and a lounge and dance floor for attendees of the Guest Night Gala during Images & Illusions on September 17 in Minneapolis (see next page for show story.)

becoming more aware of what's happening in the field since they see much more of one another," says Olson. Increased availability of product seems to have affected the number of jobs being specified through Market Square showrooms, she adds.

Since IMS opened, Zweigbaum notes a resurgence in designer interest in education programs. Nearby educational institutions sponsor an annual career day with Market Square to highlight career possibilities in the design industry. "Students are meeting showroom staffers and becoming familiar with the design center and furnishings mart, and are also likely to use these resources as future designers," says Zweigbaum.

Landlords credit early tenants

IMS landlords are heavily committed to the design industry and are actively recruiting for tenants who will add to the roster of firms already in place. "Early tenants of the building deserve a lot of credit because the prestige and design of their showrooms set a precedent for all who followed," say Zweigbaum. The first five floors of the design center connect with the furnishings mart, making access easy through connecting corridors. Although tenants in the furnishings mart offer mostly medium-range residential products, their showrooms also meet the impressive standards of design center tenants.

Designers, architects, and builders are encouraging manufacturers to open showrooms at IMS, according to Olson. "They have made a commitment to use this building for specifying needs, and want their favorite manufacturers to be part of it," she says.

"Firms in Nebraska, Iowa, and the Dakotas don't have to fly clients to Chicago as they did in the past, since access to high-end contract design sources is provided at IMS," she explains. Another reason the region needed a design center was to meet the needs of the 17 Fortune 500 companies headquartered in the Twin Cities.

Offers year-round activities

While the multi-purpose atrium hosts significant social events throughout the year, the design center sponsors educational programs for specific user groups in the design field. Consumer events such as the Design Connection, a weekly program in which IMS invites the public to have a free 45-minute consultation with a designer, help to promote the complex and its resources.

By meeting a trade professional through the Design Connection, customers can be matched with a designer, take a guided tour of the complex, or attend Design Series seminars. An information kiosk, located in the upper lobby near the atrium, provides information about IMS activities, showrooms, and lines.

"Our media relations program has worked very well by educating the consumer about the design industry. It gives us the opportunity to explain the differences between a dealer and designer," says Olson.

Serves as design magnet

Since IMS has become established in downtown Minneapolis, a number of interior design studios have located in the area. "IMS has served as a magnet for designers, and the city master plan indicates that the district will develop into a wholesale market area in the future," explains Olson.

"Market Square Development Company's long-range goals are to develop areas adjacent to the building into a wholesale design district. We would like to expand in the areas of apparel, giftware, and tabletop needs. A skyway connection to IMS would be ideal when this happens," she adds.

Says Zweigbaum, "We've made it over the three-year hurdle and know that Market Square is a success. We have the required manufacturers and resources that legitimize us as a design center. Some 80 percent of design center showrooms and 98 percent of the home furnishings mart, is leased."

More than 5,000 people are expected to attend the September market event, "Images & Illusions," which is the ninth largest in the country. Two days of seminars, social events, exhibitions, and showroom activities will take place. Specific programs, detailed on the next two pages, have been developed for interior designers, architects, facility managers, and building professionals.

Considering the beauty, warmth, and spaciousness of IMS, the upper Midwest A&D community can expect to add this market to its calendar of design events which must not be missed.□

IMS design conference explores 'Images & Illusions,' September 17 & 18

Sam Donaldson
ABC News

Dakota Jackson
Dakota Jackson, Inc.

Colin Forbes
Pentagram Design

Minneapolis, Minn.—More than 5,000 people are expected to attend the third annual Contract and Residential Conference, "Images & Illusions," at International Market Square, Minneapolis, on September 17 and 18. "For the first time, seminars and presentations are geared to the corporate end-user and facility manager, especially since 17 Fortune 500 companies are located right here in the Twin Cities," says Carolyn Olson, vice president, International Market Square (IMS).

Images & Illusions offers two days of seminars, social events, exhibitions, and showroom activities in the Upper Midwest's largest design center. Programs have been developed for interior designers, architects, facilities managers, and building professionals.

The conference will feature corporate and facilities management programming on Thursday, September 17, with a presentation entitled "A View from Washington," by Sam Donaldson, ABC News chief White House correspondent. Dayton Hudson Senior Vice President John Pellegrene will discuss "Taking the Mystery Out of Marketing," which is geared to a broad audience. "Managing Subcontractors," led by California Polytechnic State University Professor Matt R. Wall, addresses elements for a successful and cost-effective construction project.

In his keynote address on Thursday, James Wines, president, SITE Projects, Inc., New York, will explore images & illusions from a design perspective. Noted for communicative architecture, he will discuss the interaction between image, illusion, and the bottom line.

Friday, September 18, includes seminars for architects and designers, plus product displays and demonstrations in showrooms. Dakota Jackson, furniture designer and former magician, will present "Images & Illusions From A Furnishings Perspective," and show how disappearing drawers and moving planes create innovative designs.

Palm Springs designer Harold C. (Hal) Broderick will show a range of projects spanning three decades with Arthur Elrod Associates in his presentation, "A Design Retrospective: 39 Years of Innovation." Jack Markuse, Markuse Corp., who introduced Alessi's architect-designed accessories to the U.S. will follow with "Selling Fine Design to America."

On Friday afternoon two different views of multidisciplinary design will be offered with Colin Forbes, partner, Pentagram Design Ltd., and Michael Vanderbyl, Vanderbyl Associates, when they share experiences in moving from graphic design to interior architecture.

Open house in the 90-plus design center showrooms at IMS will offer food, beverages, and entertainment throughout Thursday evening when Images & Illusions hosts Guest Night Gala. Rupert's Orchestra International, a famous Twin Cities vocal and musical group, will perform the best of Motown, Hollywood, and Broadway in the Atrium. Showrooms will be open and dancing will continue into the night. Reserved seating in the Atrium is available.

In conjunction with Images & Illusions, a continuing education program will be held Saturday, September 19. "Construction Technology for the Interior Designer," will be co-sponsored by Minnesota chapters of ASID, AIA, IBD, and NHFL. Showrooms will be open by appointment only.

"Images & Illusions is our most ambitious program to date," says Olson. "We hope to expand our scope each year, eventually making our market a significant national event," she adds.

For registration materials and further information on Images & Illusions, contact IMS, 275 Market Street, Minneapolis, MN 55405; 612/338-6250. Hotel and airfare packages can be obtained through Market Square Travel at 612/339-0374.—*E.McM.*

Comprised of five Munsingwear factory buildings constructed at the turn of the century, International Market Square will host its third annual design conference, which is the ninth largest in the nation, in September.

International Market Square's third annual design conference, Images & Illusions, and contract and residential exposition will be held September 17 and 18 in Minneapolis. Below, is a schedule of seminars, events, and speakers.

THURSDAY, SEPTEMBER 17

8:30 a.m. **Registration**

9:00 a.m. **Showrooms Open**

9:00-10:15 a.m. **Concurrent Seminars**

"Disaster Planning and Recovery"
Representatives of Alexander & Alexander.
Introduced by Janet Ryan, co-publisher, *Facilities Design & Management.*
Yvonne Carlton, Norwest Information Services.

"Balancing Technology and Design: Creating Presentation and Performance Spaces"
Ed Krehl, Design Stages, Inc.
Ken Bobkowski, Lumenata.
Philip G. Schreiner, editorial director, *Corporate Design.*

11:30 a.m.-1:15 p.m.
Corporate Keynote Presentation

"A View From Washington"
Sam Donaldson, ABC News Chief White House Correspondent.

2:00-3:00 p.m.
Seminar

"Taking the Mystery Out of Marketing"
John E. Pellegrene, Dayton Hudson Department Stores.

Concurrent Seminars
3:30-4:30 p.m.

"Managing Your Subcontractors"
Matt R. Wall, California Polytechnic State University.

"Connectivity: Options in Cabling Systems"
Perry R. Johnson, Facilities Resources, Inc.

5:00-6:00 p.m.
Event Keynote

"Images and Illusions in Design"
James Wines, SITE Projects, Inc.

8:00-10:00 p.m.
Images & Illusions Gala

Guest Night Event
Rupert's Orchestra International
Dancing into the night.

FRIDAY, SEPTEMBER 18

9:00 a.m.-5:00 p.m.
Showrooms open

9:00-10:00 a.m.
Seminar

"Selling Fine Design to America"
Jack Markuse, Markuse Corp.

12:00-2:00 p.m.
Seminar

"Image and Illusion in Furnishings"
Dakota Jackson, Dakota Jackson, Inc.
Introduced by Sara Marberry, managing editor, CONTRACT.

3:00-4:00 p.m. **Seminar**

"Case Study: Two Multidisciplinary Design Firms"
Colin Forbes, Pentagram Design, Ltd.
Michael Vanderbyl, Vanderbyl Associates.
Moderated by Dennis Cahill, *Interiors.*

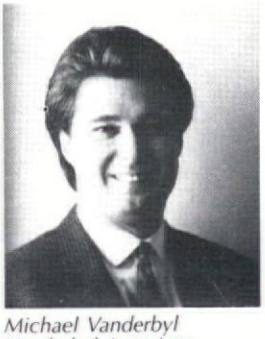
4:30-6:00 p.m.
***Interiors* Reception**

Cocktail reception celebrating the region's design and architectural excellence.

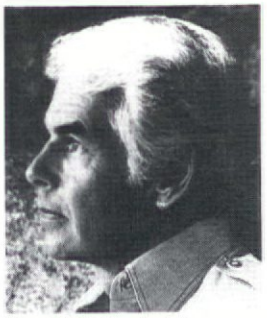
SATURDAY, SEPTEMBER 19

8:30 a.m.—4:00 p.m.
Continuing Education Program

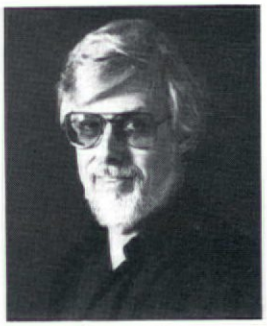
"Construction Technology for the Interior Designer" Sponsored by ASID, IBD, MSAIA, and NHFL.



Michael Vanderbyl
Vanderbyl Associates



Harold C. Broderick
Arthur Elrod Associates



James Wines
SITE Projects, Inc.

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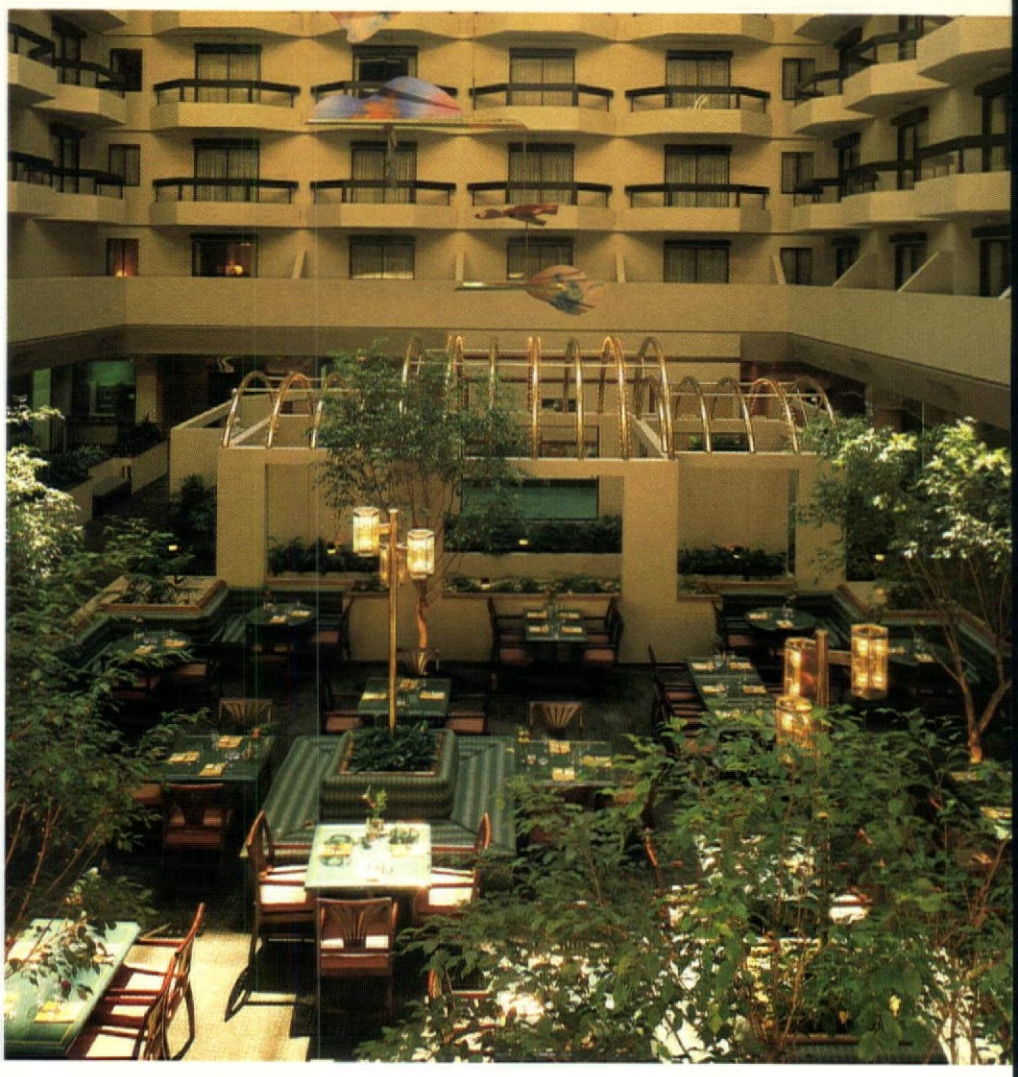

October CONTRACT's Lodging Industry "Executive Buyer Edition" delivers Bonus Circulation to 5,000 lodging/hotel chain buying headquarters, as well as local managers and operators. The issue focuses on state-of-the-art hotel/motel design as well as a compelling mixture of interesting features including...

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Lodging Furniture/Furnishings Review: The latest product introductions for hospitality and leisure/outdoor furniture accompanied by an article on styling trends.

Wallcoverings/Surfacing Materials Directory: Featuring a look at the latest introductions in wallpapers, vinyls, and rigid materials.

Who's Who In Contract Design/Midwest: 12th annual census of contract specifiers/architects/designers — who they are, the work they're doing.

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Design publications, cultural organizations, exciting events and exhibits. *Facilities Design & Management, Interior Design, Interiors, Metropolitan Home, Professional Office Design* are all sponsoring programs. Plus all the press who know where the news is will all be here.

October 7-10, the action's at IDCNY, the world's design center. Be there.

This is it.

October 7 through 10
Fall Market '87 at IDCNY
The place to be this October will be The International Design Center, New York. The products, the showrooms, the people all come together at the industry's most complete one-stop marketplace.

DESIGNER'S SATURDAY

Designer's Saturday members.
Design New York members.
Showrooms that make news at the industry's red-hot center.

DESIGN NEW YORK

You can be a part of it. Just fill out and mail the IDCNY Fall Market '87 form and you'll be registered for all the action. You can't miss it!

Wednesday, October 7

9:00 am to 4:00 pm
Press Day
A special opportunity for the media to preview products and showrooms.

11:00 am to 12:30 pm
***Metropolitan Home's* Style Preview '88**
In association with Design New York, three of the savviest design editors in the country—editor-in-chief Dorothy Kalins, editorial marketing director Ben Lloyd, editorial design director Carol Helms—predict next year's hottest design trends. A full-color presentation will be followed by an audience/editors dialogue. Center Two Temp Event Room. Refreshments following in the Gretchen Bellinger showroom. Seventh Floor, Center Two.

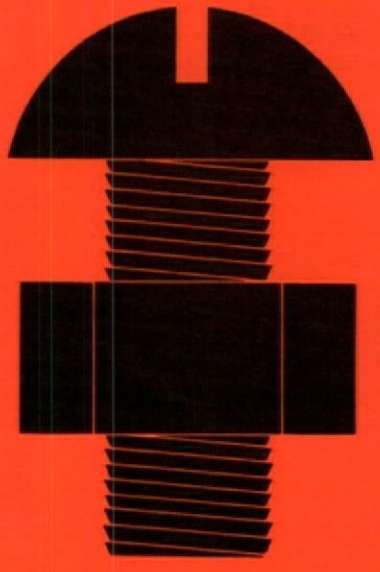
4:00 to 6:00 pm
New York Architects
A roundtable discussion on the book devoted to the work of 13 influential New York City-based firms. Livio Dimitriu, whose work is included in the book, introduces Kenneth Frampton, chairman, Columbia University Graduate School of Architecture, who will explore the New York scene. By invitation only, through Gullans International/Bleffeplast, sponsor of the *New York Architecture* exhibit on view in Center One atrium.

Thursday, October 8

8:30 am
Breakfast
Come early. Have some breakfast coffee and muffins and grab a seat for the day's events.

9:00 to 10:30 am
How to Market Design Services
A program moderated by Lester Dundes, vice president/publishing director, *Interior Design*. Featuring guest speakers Arthur Gensler, Gensler and Associates Architects; Richard Hayden, Swanke Hayden Connell Architects; and Eugene Kohn, Kohn Pederson Fox Associates. Center Two. Temp Event Room.

10:00 am to 4:00 pm
Facilities Management Day at IDCNY
Programs throughout the day focus on innovative projects, nuts-and-bolts issues, up-to-this-minute design philosophy and facilities planning problems. All in the showrooms of Designer's Saturday members and other IDCNY tenants. A full schedule will be available in IDCNY Newsletter #30.



5:30 to 7:00 pm
Richard Rogers at IDCNY
Keynote speaker Richard Rogers, renowned architect of the Richard Rogers Partnership, will discuss his firm's new Lloyd's of London building. Co-sponsored by Designer's Saturday and *Facilities Design & Management*, in Center Two atrium. Reception hosted by Tactesse/ICI Fibres will follow in Center One. Tickets available through Designer's Saturday member showrooms, by writing Designer's Saturday, 911 Park Avenue, NYC 10021, or fill in and mail the IDCNY registration card, next page.

Cap off the evening with a Palladium party to benefit DIFFA. For details please phone *Interior Design* at (212) 463-6709.

Friday, October 9

8:30 am
Breakfast
Come early. Have some breakfast coffee and muffins and grab a seat for the day's events.

9:00 to 11:00 am
United World of Design
A program moderated by Beverly Russell, *Interiors* editor-in-chief, introducing talented Commonwealth designers: Carré of Montreal, Nigel Coates of London and Biltmoderne of Melbourne in Center Two Temp Event Room.

Spend the balance of the day seeing the best designed products in over 70 showrooms.

5:00 to 8:00 pm
Evening Receptions
IDCNY showrooms will provide their special brand of hospitality, open houses, cocktails. Admittance only by invitation from IDCNY showrooms.

Saturday, October 10

9:00 am to 5:00 pm
Designer's Saturday at IDCNY
Center stage, more than 70 showrooms—the best and the brighest in product and showroom design.

12:00 pm
DIFFA Tour Deluxe Sweepstakes Drawing
Buy your tickets now and come hear if you've been selected for the trip of a lifetime. Tickets available from designated showrooms or at the DIFFA table at IDCNY.

Salt.

More To See at IDCNY, October 7 through 10

Ronald Cécil Sportes: Design for the Elysée Palace and Other Works
Furniture, lamps, handwoven carpets, drawings, photographs, and videos are included in the world premiere of this spectacular exhibition designed down to the last detail by architect Sportes, designer of the new Paris Opera House in the Bastille neighborhood, winner of a competition to design for the Elysée Palace. Sponsored by JG Furniture, producer of the French designer's furnishings in the U.S. In Center One, north atrium.

Forma Finlandia Design Exhibition
Sponsored by Professional Office Design and the Neste Corporation. The winning entries from an international design competition, all made of plastic. First prize (about $70,000) went to Lisa Krohn of the U.S. for "Phonebook" a multipurpose telephone. A 100-page catalog documents the competition.

The Promosedia Student Chair Design Competition Exhibition
The winners of an international competition for design students including work from Cooper Union, F.I.T. and Parsons.

Drawings and Models by Edward Suzuki
The works of the Tokyo-based architect, noted for his concept of "anarchitecture," combining anarchy and architecture.

New York Architects
The New York debut of a traveling international exhibition, sponsored by Gullans International/Bieffeplast.

The sculpture of Jerald Jacquard
In the temporary galleries.

Artists' Flags
Flags created by internationally famed artists will fly in front of IDCNY. Designed for a special exhibit at the Museum of Art and History in Geneva, Switzerland, the flags were produced by Creation Baumann and brought to IDCNY by Carnegie Fabrics. Museum brochures available at Carnegie's showroom, Center One.

Plus much more!
Visit the Editorial Arcade, where representatives of the world's leading design publications and professional organizations will greet you. Stop at the DIFFA booth and help fund the fight against AIDS. Buy a colorful DIFFA tee shirt, a sweepstake ticket for the 1987 Tour DeLuxe. Shop the specialty boutiques crammed with wonders just for the Fall Market at IDCNY. Eat at Rapido, August & Company's cafeteria with flair and the best salad bar in town.

Getting There
Continuous express bus service from the IDCNY Departure Lounge at 919 Third Avenue at 56th Street (between 2nd and 3rd Avenues) to IDCNY and back again. Limited on site parking will be available. Or better yet, reach IDCNY via subway—the E or F train to 23rd/Ely, #7 to 33rd/Rawson—or M32 bus on Madison Avenue or M60 from 2nd Avenue and 60th Street.

Trips Away Travel is the official IDCNY Fall Market/Designer's Saturday travel agency, offering special air fares and hotel rates. All reservations must be made by September 18. Contact Barbara Weltman, Trips Away Travel, at 800/428-6677 or 718/786-6900.

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Alma Desk Co.
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Liz Jordan Hill
Artemide, Inc.
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Atelier International, Ltd.
Beauty with Marble
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BNI/Biltrite Nightingale Inc.
Brayton International Collection
Brayton Textile Collection
Bright Chair Co.
Brueton Industries, Inc.
CADSANA, Cadwallader and Sangiorgio Associates
Campaniello Imports Ltd.
Saporiti Italia
Carnegie Fabrics
CCN International
Comforto, Inc.
Contract Marketing Assoc.
Estel
Fraser Contract
Gayeski Furniture
Kasparian
Krug
MDI
Xcept Stock
Crown Office Products
Cumberland/I.M. Rosen Co.
Dar/Ran Furniture Industries
Davis Furniture Industries Inc.
DFB Sales Inc.
Desience Corporation
Domore Corporation
Domus Italia
Donn Corporation
Falcon Products, Inc.
Filzer/Paul/Weinstein
Alex Stuart Design
Continental Imports
Custom Executive Office
Intalite Louvers and Ceilings
Jasper Desk
Sainberg/Froelich
Fixtures Furniture
Fuller Contract Accessories
Galatea International Ltd.
GEO International
Girsberger Industries
Gregson Furniture Industries
GS Associates, Inc.
Adden Furniture Inc.
Charlotte Chair Company
C.H.F. Industries
C.I. Designs
Curtis Products Ltd.
Endura Rubber Studded Floors
Lonseal
Thos. Moser
Permagrain Products, Inc.
Scandiline Industries
Winona Decor/Tambour
Wood Design
Gullans
International/Bieffeplast
Gunlocke Company
Hardwood House
Helikon Furniture Co., Inc.
Hendrick Textiles, Ltd.
Herman Miller, Inc.
Hickory Business Furniture
Howe Furniture Corp.
ICF, Inc.
International Contract Furnishings
ICF Systems
Unika Vaev USA
Interact/Acoustical Screens
Interna Designs
IPI/Innovative Products for Interiors, Inc.
JG Furniture Systems, Inc.
Jofco, Inc.
John Barnes Inc.
Jsi-Jasper Seating
NuCraft Furniture
Joyce International, Inc.
ATAL
Cole Office Environments
LBF
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Waterford Crystal Lightingware
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Circle 61 on reader service card

Pre-Registration Form

Fall Market at The International Design Center, New York October 7-10, 1987

Yes, I'm coming to the IDCNY Fall Market. Please register me in advance and send me my credentials.

Please return by September 18 to IDCNY Fall Market 29-10 Thomson Avenue Long Island City, NY 11101

Name		
Company	**Title**	
Address		
City	**State**	**Zip Code**

I wish to attend the following programs:

- ☐ October 7, 11:00 am *1* Style Preview '88
- ☐ October 8, 9:00 am *2* How to Market Design Services
- ☐ October 8, 5:30 pm *3* Richard Rogers/Lloyd's (Get ticket from Designer's Saturday)
- ☐ October 9, 9:00 am *4* United World of Design

I am a:

- ☐ Manufacturer *M*
- ☐ Architect *A*
- ☐ Interior Designer *D*
- ☐ Facilities Planner *F*
- ☐ Press *P*
- ☐ Guest (please specify): *N*

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New Scalamandré designs draw on rich history

This new silk damask, Colette, has a coordinating striped tafetta fabric, Directoire.

Product Review

This silk damask, one of Scalamandré's newest introductions, reflects the increasingly sophisticated choices being made in contract interiors.

Remarks Robert Bitter, vice president, products, "Colette answers a market need for a return to the expressive, the romantic, and the classical in today's interior environments."

Made of 100 percent silk, the fabric was designed for elegant applications as an upholstery, wallcovering, or drapery fabric; its durable construction makes it particularly appropriate for the contract market.

A coordinating striped tafetta fabric, Directoire, is composed of 34 percent silk and 66 percent cotton. Explains Bitter, "When you overlap the stylized floral motif with this more business-like pinstriped effect, you have the perfect fabric for today's office."

Manufactured at the Scalamandré mill in Long Island City, N.Y., both Colette and Directoire are currently available in a brick and apricot colorway combination, with six additional colorways due out in the fall. **Circle No. 318.**

Company Profile

"Textiles for the contract market have changed more drastically than they have in any other field in the past 10 years," asserts Adriana Bitter, president, products division, Scalamandré, an expert in textile design and history. "I remember an architect's expression when I suggested he use a two-color twill," laughs Bitter. "And this must have been only five years ago!"

Until recently, the interest and care taken in residential design was sharply contrasted by the extreme simplicity of business interiors. Says Bitter, "Executives used to come from beautiful homes into simple, undesigned spaces."

But executive life—and thus the executive office—has become more complex. "I like to think," adds Bitter, "that this new interest in business interior design has something to do with women moving into executive workspaces. Women may be more conscious of their work environment. They bring elements of the home into office design."

The new sophistication in contract design, Bitter feels, is also part of a larger movement in America in the '80s back to traditions of value and quality. The economic bottom line precipitating the arrival of the Yuppie, after all, is that the U.S. dollar is worth less and things cost more. Americans today are buying quality products that become investments in themselves.

Historic textiles provide inspiration

In the contract textiles field in particular, concludes Bitter, investors can no longer afford to skimp on quality and design, only to have to replace items five years later.

Not surprisingly, this quest for quality is leading designers toward historic textiles for inspiration; in particular, notes Bitter,

(Left to Right) Sons Robert F. Bitter, E. Ward Bitter II; Mrs. Adriana Bitter, Mr. Edwin W. Bitter; son Mark J. Bitter. Not shown: daughter Tami Bitter.

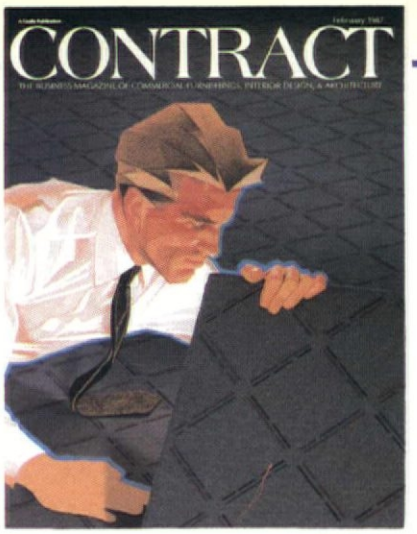
there is a revival of tapestry-type fabrics that have their roots in the 19th and early 20th centuries (see CONTEXT, textile report on NEOCON, p. 47). Says Bitter, "These tapestries have wonderful structure and durability, thus they are logical to be revived for contract."

For Scalamandré, however, this return of quality, sophistication, and history to textiles is not unlike bringing glass to Murano.

Descended from generations of French and Spanish textile weavers and designers who had migrated to Italy in the 18th century, Franco Scalamandré (Adriana Bitter's father) came to America and in 1929 founded 'Scalamandré Silks' with his wife Flora. The goal from the start was to produce a quality product: U.S.-made silk that equalled or surpassed European silk.

While other companies were converting to more inexpensive fibers and qualities and were requiring larger minimums on orders, Scalamandré, beginning with a seven-yard Brocatelle reproduction for William Randolph Hearst, established its name by weaving short yardages of custom designs and colors of quality silks.

Franco soon became extensively involved in the charitable process of restoring historic monuments, ranging from



"Kenmore" in Fredricksburg, Va. to "Mount Vernon" and "Monticello," also in Virginia.

Over the years, the company has expanded into production of other natural fiber products, printed fabrics, trimmings, wallpaper, and floorcoverings. Today, Scalamandré is a world leader in historic textile reproductions, having worked with more than 600 museums and restorations—including the White House.

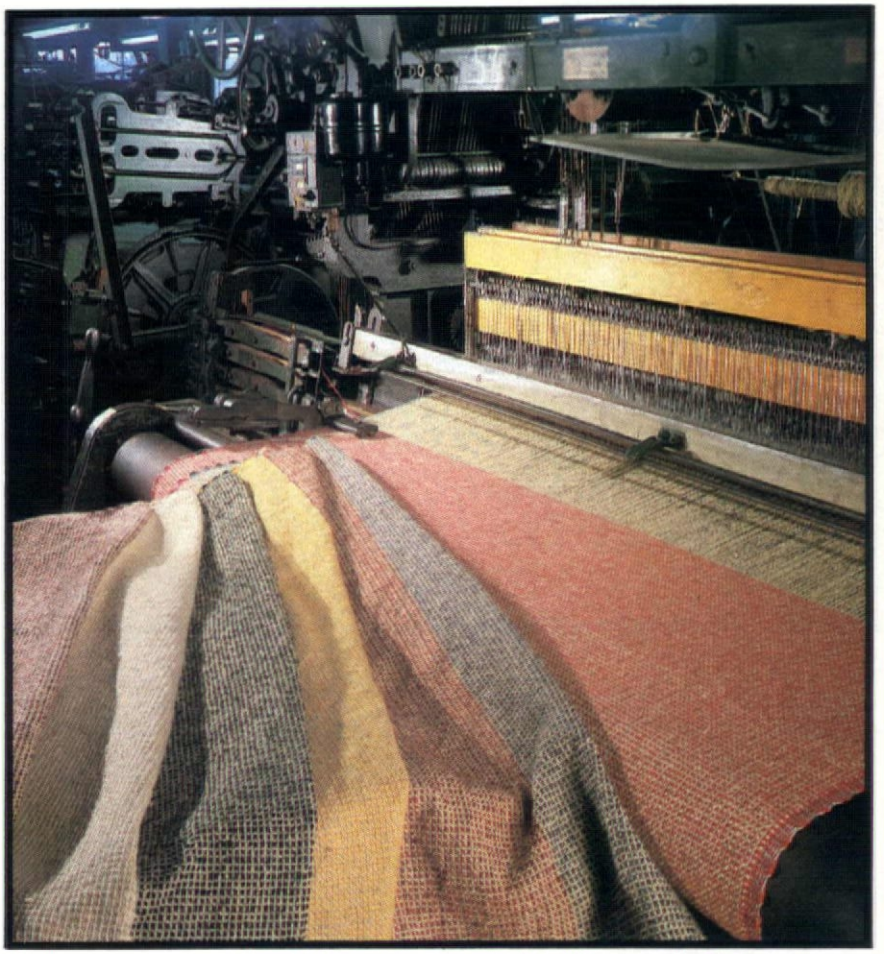
Market moves to Scalamandré

Although Scalamandré has offered contract services since the 1960s, it is only in the past 10 years that designers and architects have begun to tap this company's vast design resources for the contract market. With architectural interiors becoming increasingly significant to Scalamandré, says Bitter, "our work in the contract field equals our residential business through interior designers."

Within the contract field, Scalamandré continues designing textiles for the office and is now entering what it perceives as an upgraded hospitality market, with fabric collections geared to the South and Southwest due out in late summer.

But these changes in the marketplace have not significantly changed Scalamandré: "We have never had to realign our goals," says Bitter, "Our ethic has always been, and still is, quality." The success of this ethic may be measured by the opening in the last year of a 35,000-sq.-ft. customer service center (located in a Foreign Trade Zone (FTZ) in Islip, Long Island (See CONTRACT, February 1987, p 35); as well as new showrooms in San Francisco, Boston, Miami, and Orange County, Calif.

Bitter attributes much of the "winning" attitude at Scalamandré these days to a close-knit, family-run business; all four of the Bitter children and husband Edwin Ward Bitter, chief executive and chairman, are active in the company; "the kids," says Bitter, "always felt a closeness with their grandfather and were naturally drawn to the mill."



A dobby loom weaves a contract fabric at the Scalamandré mill in Long Island City, N.Y.

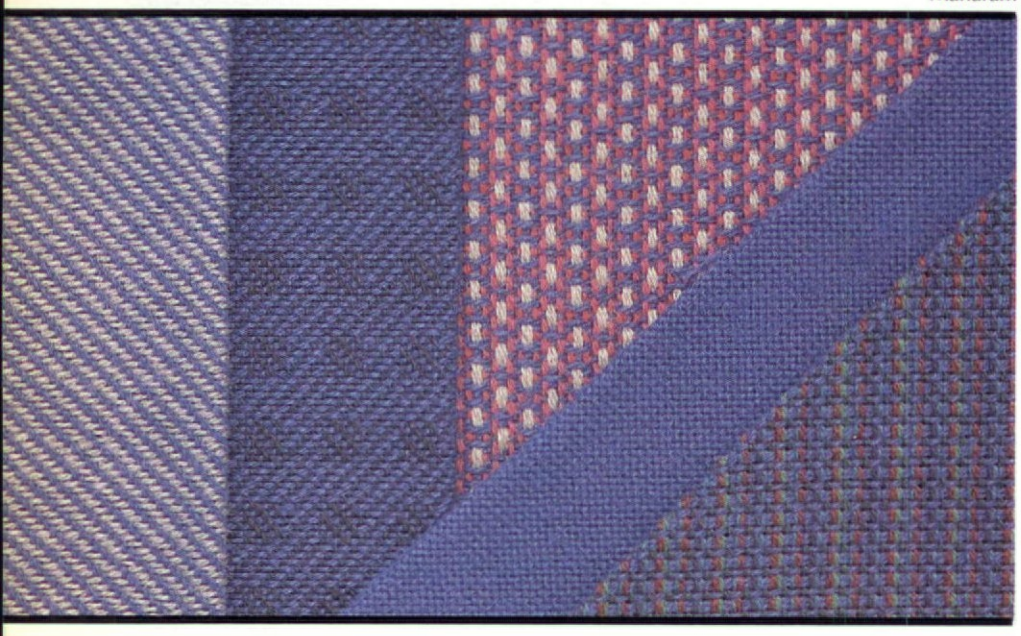
The mill itself is a big selling point with architects, who are increasingly excited by craftspeople available to work with them from the very beginning of the project.

Bitter sees this as a positive trend towards integration of the total design process. "The twentieth century has been a century of specialization. We've seen it in medicine, law, and design. Now the pendulum is swinging back. There is more interaction between architects and interior designers. There is more crossover between residential and contract design. There is less specialization, more unity."

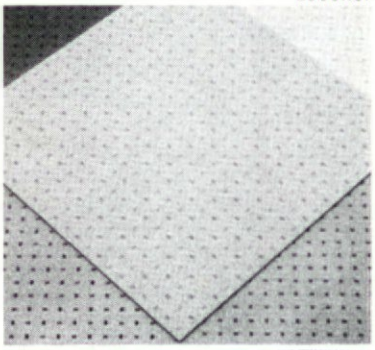
Continues Bitter, "Textiles used to be a second cousin in design. Organizations like ACT [Association for Contract Textiles, Inc.] have created an awareness of textiles. Textiles have assumed a new importance in the contract industry, slowly finding their proper place as part of the initial design scheme."—*E.O.*

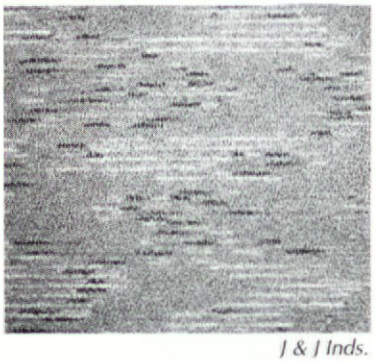
Carpets & textiles demonstrate technology

Maharam



Loboflor





Hercules

J & J Inds.

Upholstery uses Polyolefin

Maharam—"Nouvelle Series" textiles for upholstery applications are made from 100 percent Nouvelle Polyolefin, available in 54-in. widths. Highly durable fabrics feature textured solids, multi color tweeds, and small scale patterned weaves in 144 colors. Shown are Chroma, Collage, Gem, Highlight, and Medallion. **Circle No. 257.**

Yarn provides unlimited colors

Hercules—The Nouvelle yarn system is a highly flexible BCF yarn program that represents a breakthrough in polypropylene fibers manufacturing. It offers a building block for styling multiple textures to fashion one-of-a-kind carpet designs in unlimited color selections.

Nationwide, carpet mills are experimenting with the fibers to create an infinite number of outstanding colors and total flexibility. **Circle No. 259.**

Carpet tiles wear like vinyl

Loboflor—Pin Dot and coordinating solid color carpet tiles clean and wear like vinyl but give the appearance and warmth of carpet. Tiles are made of high density electrostatic flocking in which upright Nylon-66 fibers are molecularly bonded into fiberglass-reinforced PVC vinyl base.

Non-woven construction resists tough stains. Density provides extra wear life with resistance to tracking crushing. Each tile carries a 10-year wear guarantee. **Circle No. 258.**

Carpeting adds colorful dimension

J & J Inds.—The Portfolio Collection achieves a dimensional effect when dense cut pile with a multicolored base is enhanced with an additional color layer. Details in color and pattern make this carpet a suitable choice for hospitality and corporate markets. The collection is engineered of 100 percent Antron III nylon with Scotchgard. **Circle No. 256.**

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Circle 36 on reader service card

Geiger Intl.'s Jugendstil Collection shows Viennese influence of early 1900s

A new company—Geiger International (formerly iil)—has introduced a top quality, high design office furniture line that has its roots in Vienna, Austria, at the turn of the century. Called the Jugendstil Collection, a direct reference to the concept of Jugendstil developed by the Wiener Werkstaette or Vienna Workshops of the early 1900s, the line is the epitome of exquisite, classical design in simple geometric forms.

Steeped in the philosophy of quality craftsmanship, natural materials, and outstanding design typical of Vienna in those days, the Jugendstil Collection was designed by Bernd Munsebrock under the design direction of Manfred Petri, vice president of design for Geiger.

Utilizing simple geometric forms—squares, circles, and rectilinear shapes—the collection mirrors the emphasis on outstanding quality and design exemplified by Joseph Hoffmann and Kolomon Moser, founders of the Vienna Workshops. Even the upholstery fabrics are based on that era's designs by Hoffmann and Safonith, circa 1904-1907.

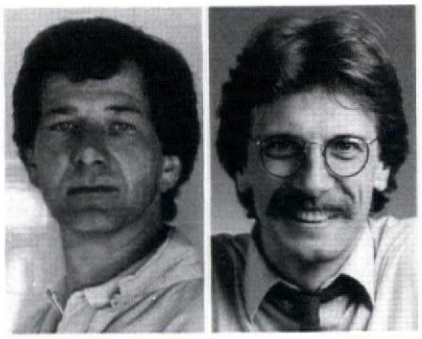
"These high quality pieces have been created for discriminating executives seeking to impart an image of solidity and warmth," comments John Geiger, president of the company. Geiger repeats the philosophical basis of the Jugendstil Collection's development: "It is revolutionary in the simple geometric forms of its designs, exquisite in the quality of its workmanship and materials, and is a concept that ultimately was dedicated to simplicity and function, combined with the best possible quality and value."

Wood finishes offered are black, red, and natural mahogany; with Arabescato marble, black granite, and leather insets in colors to complement the wood finishes. Metal finishes are brass and chrome.

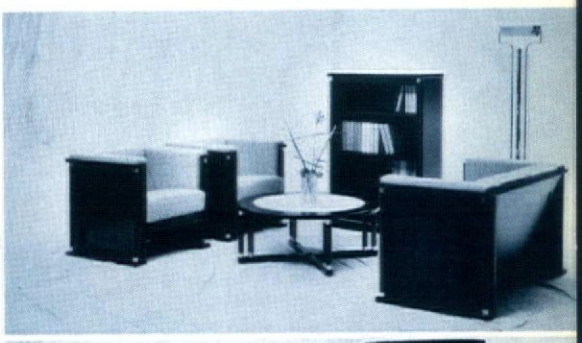
In addition to the desks, credenzas, and office side chairs, the line offers truly unique, contemporary upholstered lounge seating, bookcases, and tables, each with familiar rectangular designs reminiscent of Mondrian. Conference tables are offered in round, square, and rectangular shapes, with desks on handsome wood pedestals or rectilinear wood grid bases.

Upholstered pieces also reflect the rectilinear companion pieces. Credenzas are offered in a variety of door configurations, can support hutch-like bookcases, or can be ordered in vertical designs with glass fronts for displays of corporate collections and awards in the office.

Circle No. 239.



The Jugendstil Collection introduced by Geiger International (formerly iil international) offers a wide array of finish options in black, red, and natural mahogany, plus a range of materials, including marble or leather insets, metal accents, and various upholsteries. The collection was developed by Geiger International in Germany after the classic furniture designs of Viennese Modernists of the early 1900s. It is designed by Bernd Munzebrock (above left) under the design direction of Manfred Petri (right).



Why you should consider buying a chair hundreds of people have already sat in.

—by Sheri Renko, Senior Product Planner, Seating

"When your business card reads, 'Senior Product Planner, Seating,' you quickly learn that a chair that feels good on paper, doesn't always stand up to the test of sitting down.

"What it takes is the real life research of real world people using a chair under real conditions, to tell you just what you have.

"That's what our ergonomic Syntop seating has already gone through. Hundreds of times. In hundreds of companies.

"And I'm proud to report it's received nothing but standing ovations.

"The Syntop follows your every move. To provide continual support to all the body's key stress points. From the lumbar area, to the upper back, to the legs.

"And because Syntop has a neutral pitch, it not only gives you support, it gives you *proper* support. Even when leaning forward.

"As for changing cushions to coordinate colors, that isn't even a pain. You can do it in minutes. And you can buy the Syntop in a full range of models. To meet the needs of everyone from receptionist to CEO.

"Now, you're probably thinking, 'A chair like that could really set you back.' But price may be the best part of all.

"Our Syntop is so well designed, your clients won't even feel it in their wallets."

Syntop By GF The New GF

"If I can be of any help, just call 1-800-654-5794."

Circle 37 on reader service card

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Hand-painted laminate line introduced

New colors and metallics in Advanced Technology's line of hand-painted laminated panels offer fresh opportunities for creative looks in vertical and horizontal interior surfaces. Called DEPartURES, with the emphasis on "art," the line lends itself to both stock and custom designs.

Twelve stock designs are being introduced, each of which consists of hand-painted art pressed into laminate form, so that each 4- by 8-ft. sheet in a specific design is compatible, yet different. Each sheet is an original signed by the artist and bears a certificate of authenticity.

Custom designs created under the direction of an artist selected by an architect, interior designer, or facility planner, can be created and translated into original hand-painted laminates. Modest minimums are involved.

The laminates can be used in a variety of applications such as hospitality table tops, walls, or healthcare applications, because of the easy maintenance characteristics of hard-surface laminates. International artists create the panel designs in a studio in Paris, France. The plastic panels have no repeats, but metallics do repeat themselves because of the nature of the medium. **Circle No. 254.**

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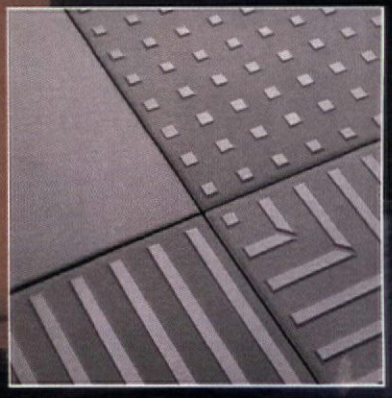

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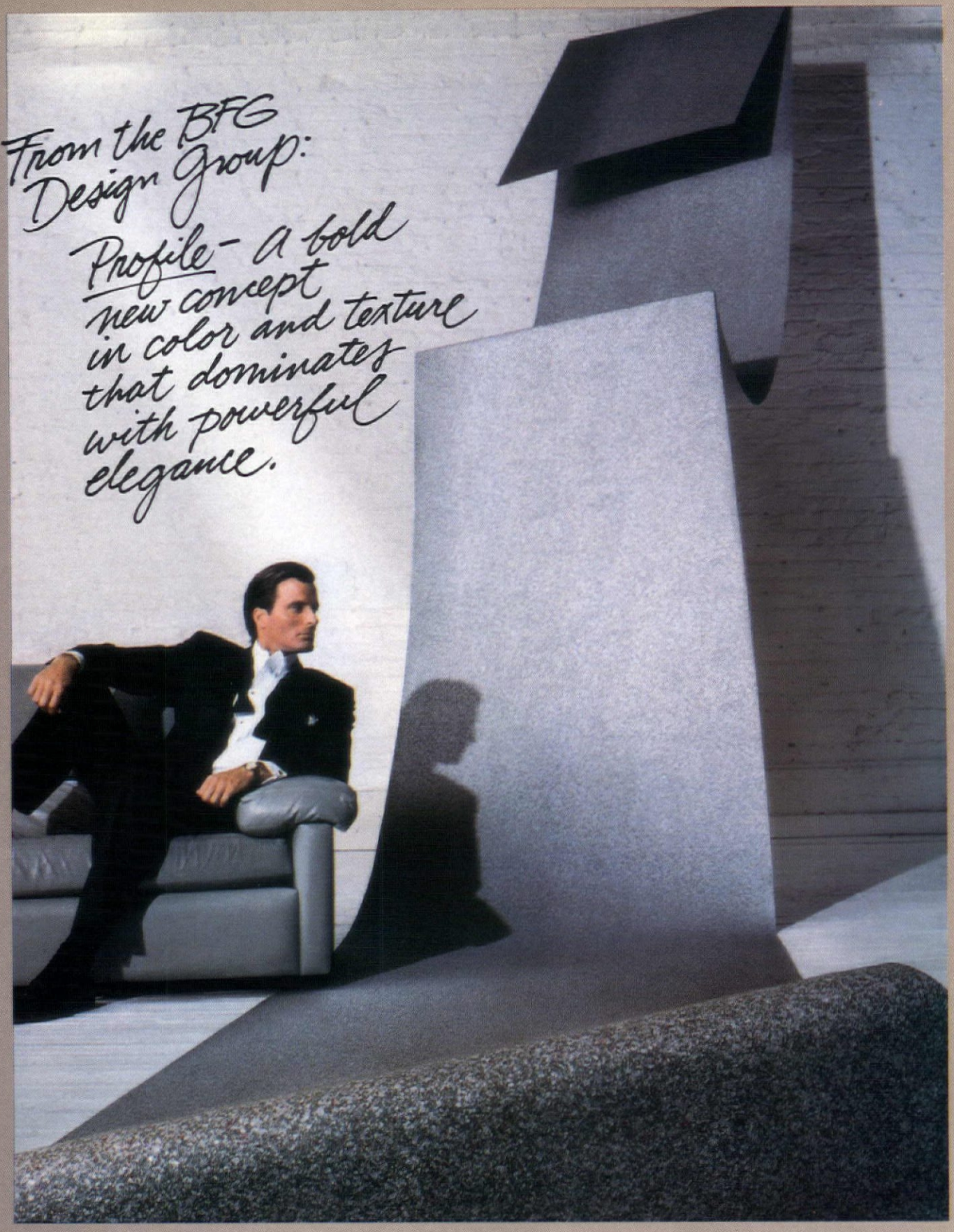
All equipment is installed below the surface of HeartBeat computer workstations to give up to 70 percent more desk space. With equipment installed in this fashion, all cabling may be directed internally through the workstation to eliminate unsightly cables and avoid potential hazards.

Ergonomic engineering provides comfortable head and vision angles as well as proper placement of forearms and wrists. The monitor is set into the surface of the workstations so that the operator is looking down. This allows for natural head angles and avoids neck and vision strain.

To alleviate lower-arm and wrist fatigue, the keyboard is lower than the desk surface. This was developed with the system operator in mind. An optional translucent divider gives a sense of privacy while allowing a full field of vision of the surrounding environment.

The wall system supports rails which allow users to hang stackable in-out trays and other accessories above the worksurface. A broad range of color and trim options are available. Models feature "gemstone" styling, with soft, faceted edges. **Circle No. 241.**



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Lightweight workstation shows its strength

Half the weight of comparable laminated fiberboard workstations, the Innostation from Simonton Inds. Inc., is five times stronger. The multicomponent vertical computer workstation is made largely of blow-molded thermoplastic panels.

With a footprint of 5 sq. ft., the workstation is 36-in. tall and consists of three modular tiers which house a computer and peripherals. Each module consists of back, top, and side panels.

All drawers and panels are blow-molded of Noryl BN-30 resin, a flame-retardant engineering resin from GE Plastics. Integrally colored, the plastic panels are offered in putty and gray, with custom coloring possible. Stipple texturing on all external surfaces resists scuffing and hides scratches. There is a 45-degree chamfer around all edges.

Modules feature a ¼-in.-thick tambour door which can be locked. Doors can be faced with four solid colors or three wood veneers. Optional fabric or wood veneer accent panels affix to side panels without tools. The three-tiered workstation rests on a stainless steel base with casters.

Workstations are shipped knocked-down and can be assembled by snapping together integrally molded male and female panel interlocks. Modules are then bolted to each other and to the steel base. No-fault shipping is guaranteed on workstations. **Circle No. 240.**

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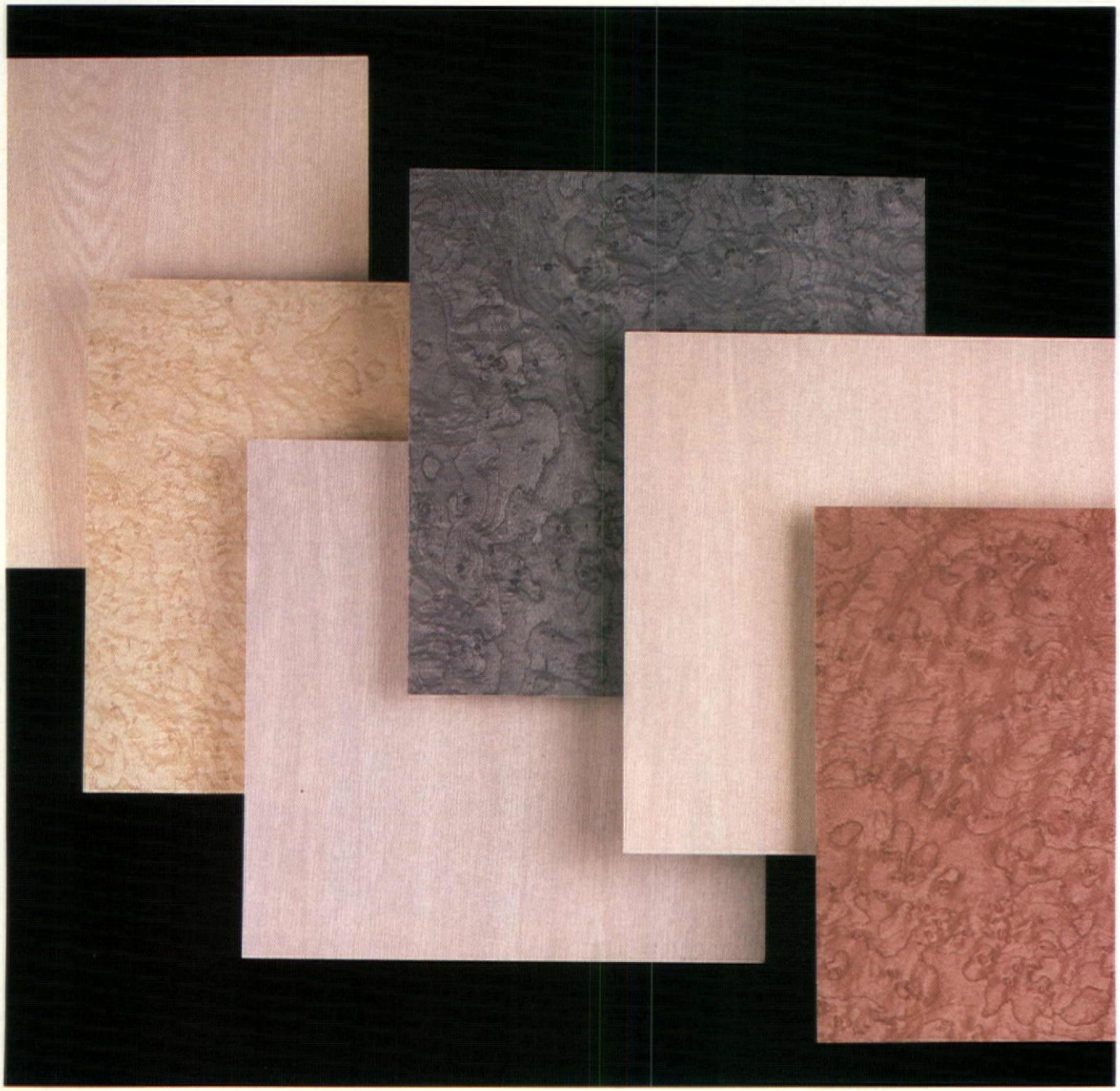

Laminates give look of marble

Patterns from the 1987 collection of Pionite decorative laminates include five marbles and five granites. Four faux stones—Gray, Flaxseed, Rose, and Sand—make up the Chromatix series.

Six bleached woods in the Contempo series were also introduced. These are named Almonde Contempo, Champagne Birdseye, Gray Contempo, Gray Birdseye, Peche Contempo, and Mauve Maple Birdseye.

All selections can be mixed or matched with more than 86 solid colors—in gloss or suede finish—from the 1987 line.

In developing these laminate choices, Sterling Engineered Products Inc. used the Color Marketing Group (CMG) Color Projections on "hot selling" colors and patterns for 1987 and 1988.

There are also 27 colors of MelCor II solid-color laminate in the 1987 line. MelCor II laminates can be layered and routed to achieve a three-dimensional look without dark seams on surfaces.

Circle No. 283.

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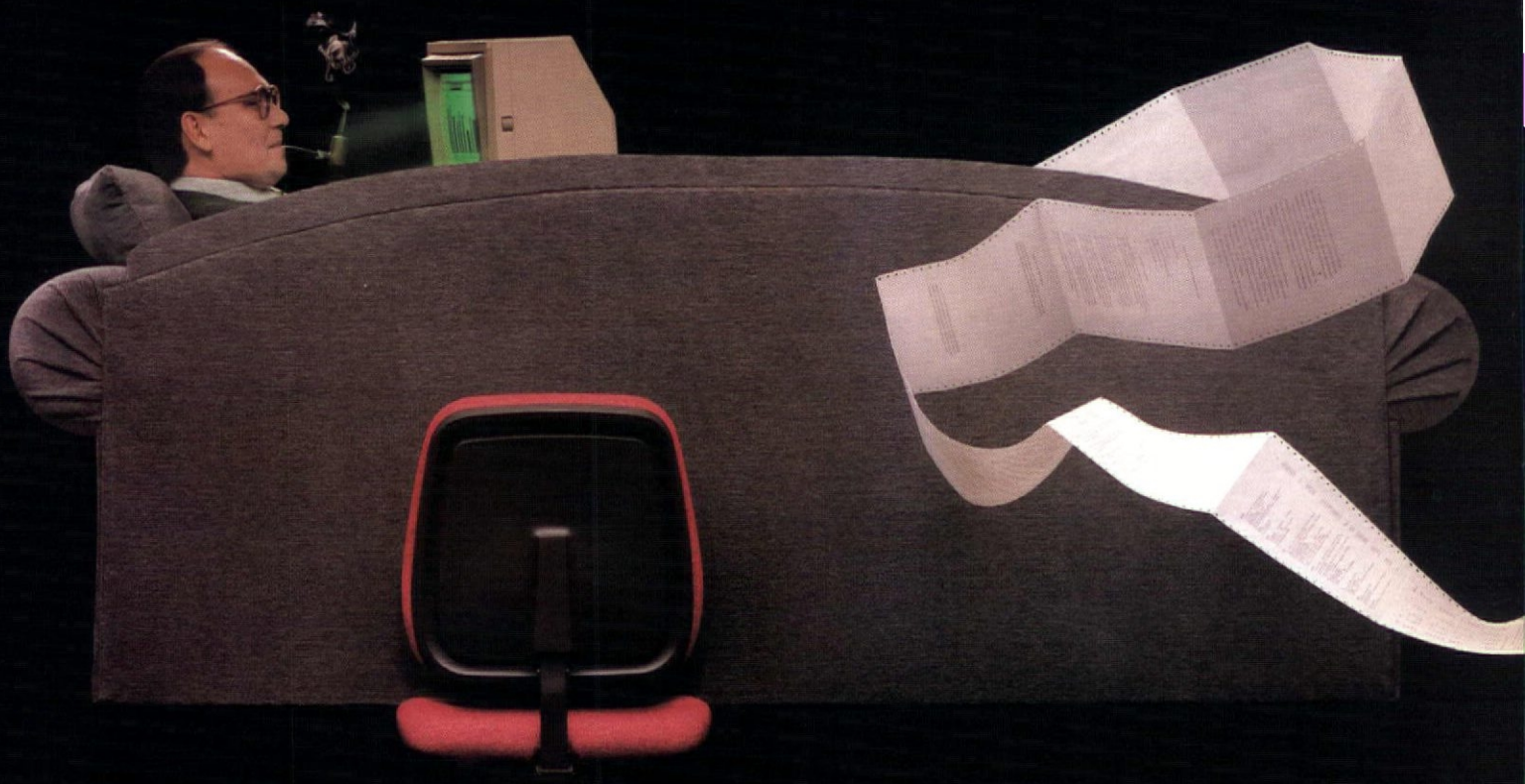

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PEOPLE/NEWS

Lambert

Bruce Lambert (shown) has been named executive vice president of United Technical Products, Inc., which manufactures static protective floor covering materials.

Jones

Thomas Mitchell has been promoted to vice president of design centers for the Atlanta Market Center. Elsewhere at Atlanta Market Center, executive vice president **Ralph N. Jones** (shown) has had his responsibilities broadened from the overseeing of operations and administration to overseeing of all the Center's support services.

David Barron (shown) has been promoted to senior vice president of Environetics Int'l's New York office.

Barron

Karen Randal (shown) joined Interspace Incorporated, a national interior architectural firm, as vice president of business development.

Hardwood House, in Rochester, N.Y., named **Susan Betz Lankes** (shown) manager of marketing communications.

Randal

At Commercial Furniture Systems, Inc., King of Prussia, PA, **Robert O. Barrett** has been promoted to president. In this capacity, Mr. Barrett is responsible for marketing and operations, including training the company's sales force, directing and implementing marketing communications, and overseeing merchandising.

Dorothy H. Holmes has returned to L.E. Seitz Assoc., Inc. as senior design associate.

Lankes

Irwin L. Galkin, former president of United Technical Products, Inc., has acquired controlling interest and the presidency of the Canton, Mass.-based firm, which specializes in computer-grade, anti-static carpeting and a range of electrostatic protective products.

Neil Leahy has been promoted to vice president, sales, for the Gunlocke Company, Wayland, N.Y.

Circle 44 on reader service card for Designer's Saturday insert. →

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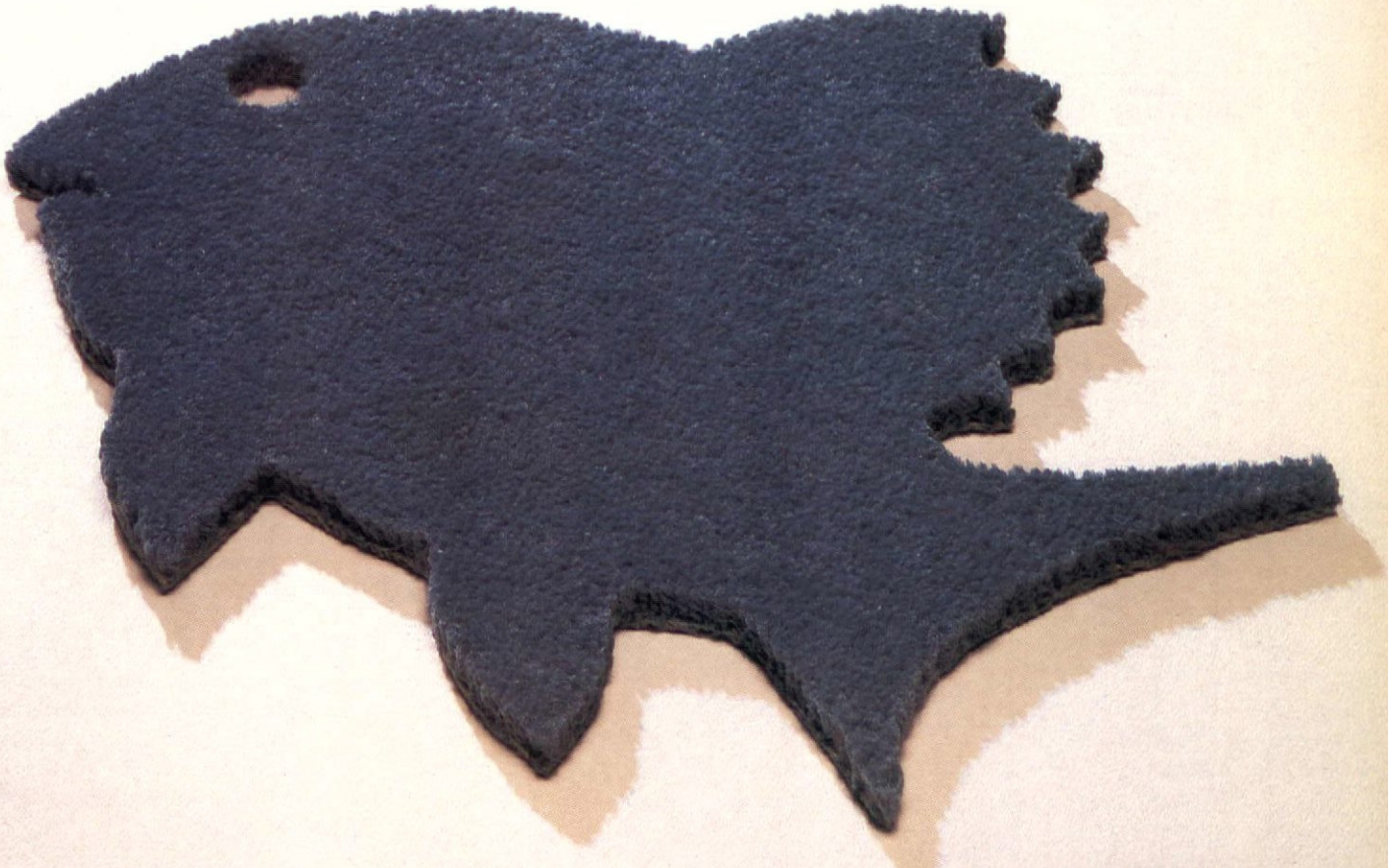

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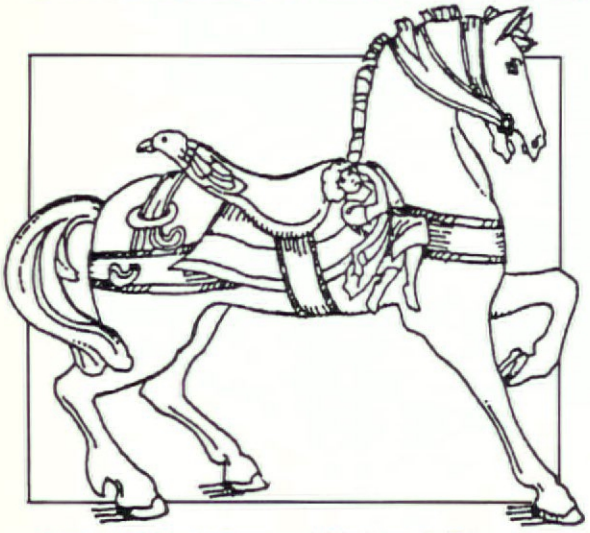

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Elder

Karin Elder (shown) joined PHH Procurement Management Group (PMG) as director of marketing. The firm is a national procurement and installation management organization.

Hardage

As executive vice president, Design Centers, **Kelly Hardage** (shown) will continue to oversee the leasing, marketing, and administrative functions of DMC Design Centers Ltd., Dallas.

Rhonda M. Hodgkins (shown), IBD, has started an interior design firm in East Lansing, Mich. She currently holds a board position for the IBD Michigan chapter.

Jerry A. Dixon (shown) has joined Krueger Inc. as a regional sales manager, contract division. He will coordinate sales activities in a 20-state west and southwest region.

Hodgkins

Dixie Verticals Division of Hunter Douglas has promoted **David Hitzig** (shown) to northeast regional manager. **Ron Rubinoff** has been named controller.

Vicki L. List, Business Manager of Jo List Interiors in Houston, Tex., has been elected national president of the National Home Fashions League (NHFL) for 1987. List, who served as president-elect of NHFL in 1986, has also been treasurer of the association and sits on its Board of Directors.

Dixon

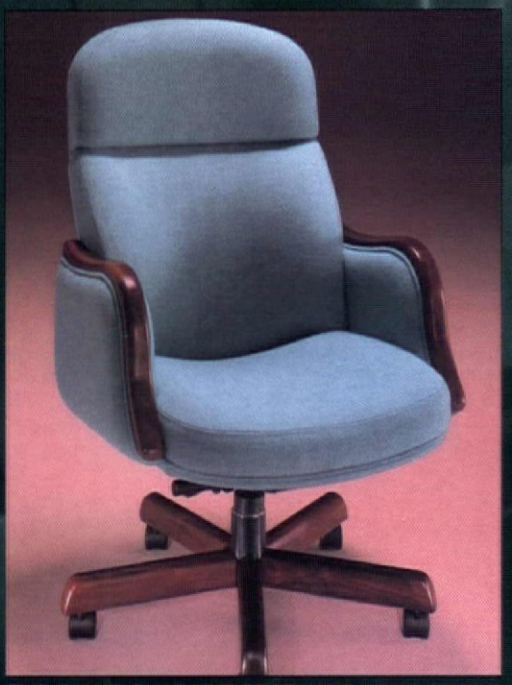
Cheryl Neely has been appointed director of sales for Vertical Technologies Corp., a company which offers computer-aided graphic design systems specifically developed for the carpet industry.

Hitzig

Hellmuth, Obata & Kassabaum (HOK), Inc., architectural/interior design firm, has named **Marcia Lacy Melin** as chairperson of the HOK Interiors Group. Melin is also the managing director of the interior design group in the Washington, D.C. regional office.

The partners of Haines Lundberg Waehler (HLW), architects, engineers and planners, announced the promotion of **Jay Fleishman** , a senior associate, to director of architectural design for the New York based firm.

INTRODUCING SECURA



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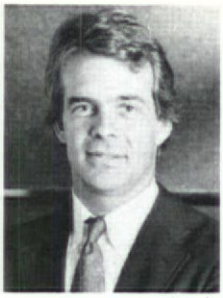


Sparks

Charles Sparks (shown), former design principal of Schafer Associates, has formed Sparks & Co. The Westchester, Ill., firm will provide multi-disciplined design and planning services.

Thomas Mitchell has been promoted to vice president of design centers for the Atlanta Market Center. Elsewhere at Atlanta Market Center, executive vice president **Ralph N. Jones** (shown) has had his responsibilities broadened from the overseeing of operations and administration to overseeing of all the Center's support services.

Leifer

Charles L. Parham has been appointed president, Columbus Mills Inc. He formerly served as executive vice president. **Gerald Leifer** (shown) has become president of the Lotus Contract Carpets division.

Haworth Inc. named **Paul L. Kasprzak** (shown) product line manager-files. **Patricia Murphy** was appointed division manager for the Los Angeles division of the office furniture and seating manufacturer. Also, **Kathleen Courtright** was named market manager II for the Detroit office.

Kasprzak

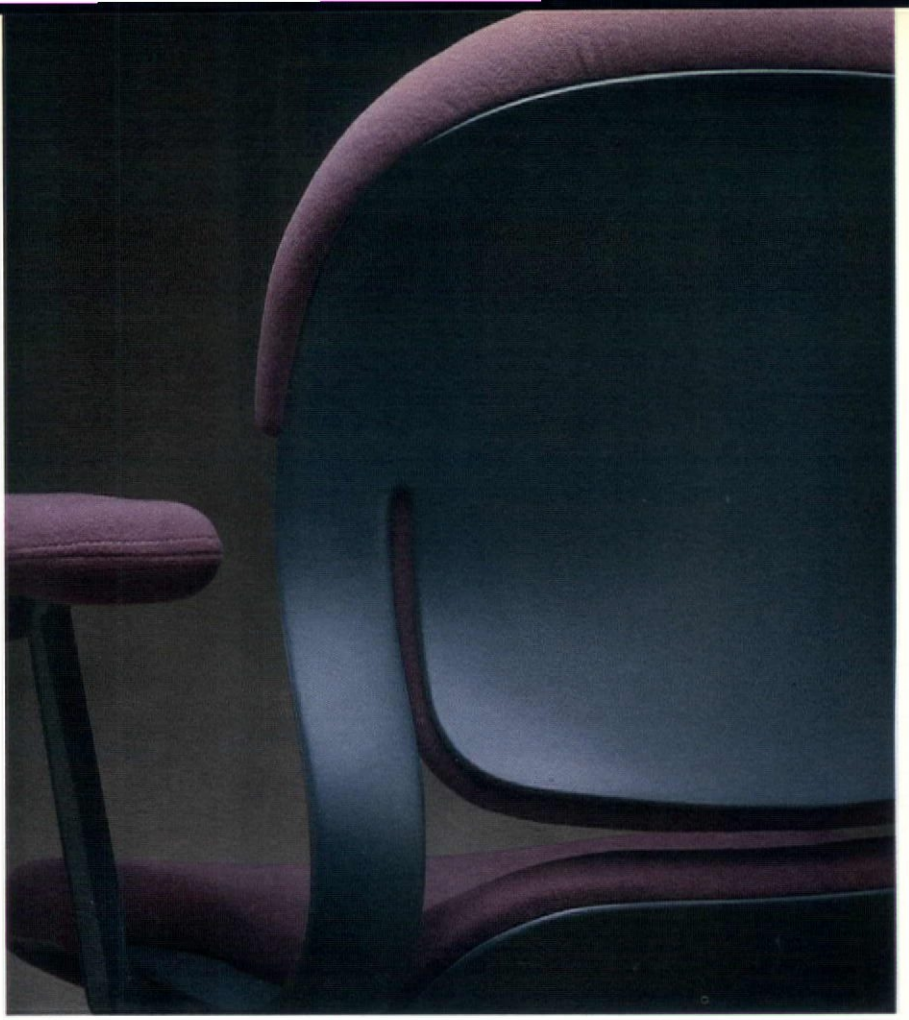
Peabody Noise Control Inc. has named **Larry R. Holben** (shown) interior systems sales manager. He will direct national sales of Design Series 90 acoustical wall panel systems.

Orlando Diaz-Azcuy has been awarded an honorary doctor of fine arts degree from International Fire Arts College in Miami, Fla. The award, given at commencement exercises, is one of two the college bestows each year to recognize "professionals or distinguished leaders who have contributed. . .excellence to their community, their profession and their country."

Holben

Carl N. Hardigg has been appointed national sales director of Intrex Furniture and Architectural Supplements, a division of Habitat Int'l. Ltd.

Hawaii Business Interiors, a leading Hawaii dealer of fine business furniture, changed its name to Source One and has adopted a new corporate logo, according to **Putter Meinken**, president of the 10-year, locally-owned firm.



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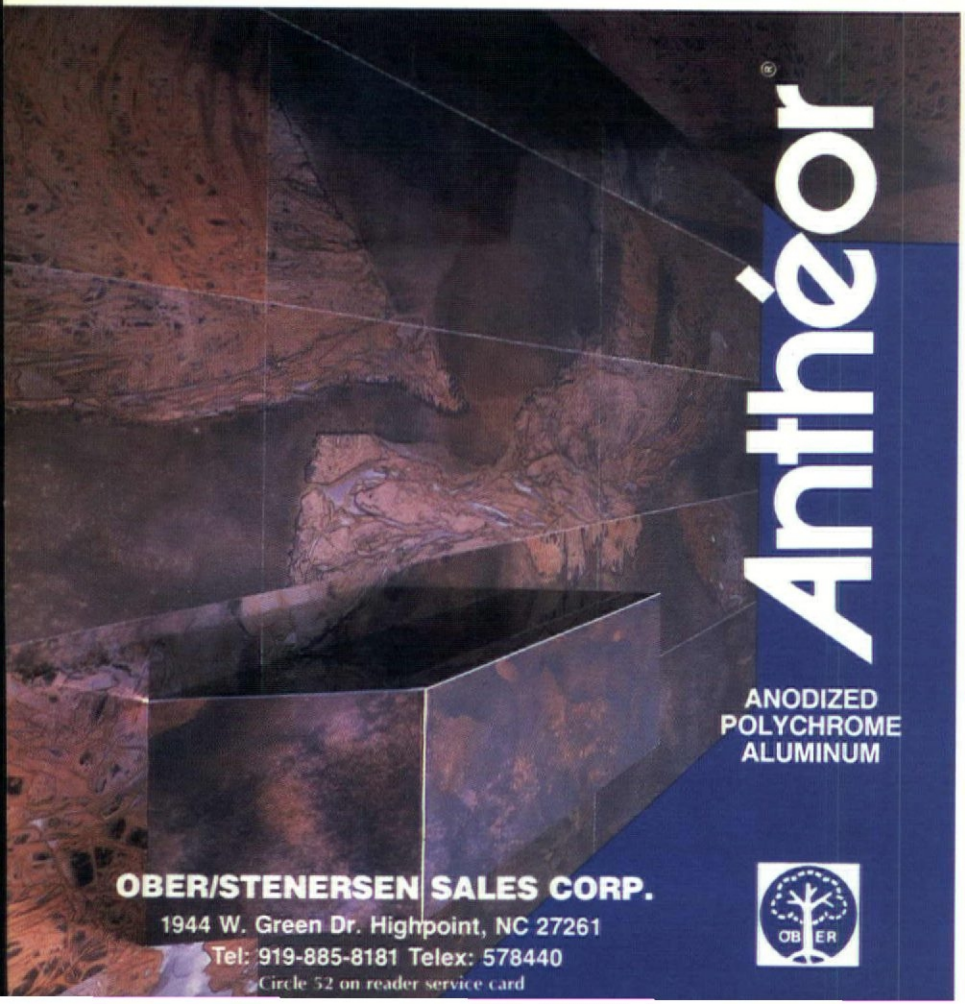
1987

August 9-13. New York International Gift Fair. Jacob K. Javits Convention Center, New York.
August 31. Tile Seminar. Italian Tile Center. Hyatt Regency, Minneapolis, Minn.
September 1-2. Workspace, Fifth Annual Exhibition & Conference for the Office Environment. Moscone Center, San Francisco, Calif.
September 14-15. Contract Marketing Workshop. O'Hare Westin Hotel, Chicago.
September 17-18. International Market Square Fall Market, "Images & Illusions." Minneapolis, Minn.
September 17-18. Innovations '87. INNOVA. Houston, Tex.
September 17-22. National Casual Furniture Market. The Merchandise Mart, Chicago.
September 20-22. Pan Pacific Lighting Exposition. Concourse at Showplace Square, San Francisco, Calif.
September 29. ACT Textiles Show. IDCNY, Center Two, New York.
October 7-10. Design New York 1987. Resources Council, New York.
October 8-10. Designer's Saturday. New York, N.Y.
October 8-10. IDCNY Fall Market. New York, N.Y.
October 15-23. Southern Furniture Market. High Point, N. Carolina.
October 20-24. NOPA convention. McCormick Place, Chicago.
October 25-28. NECA National Electrical Contractors Assoc. annual convention. San Francisco.
October 28-30. CONEXION '87. Atlanta Merchandise Mart, Atlanta.
November 1-4. IFMA annual conference and exposition. Dallas, Tex.
November 2-3. Lighting Energy Solutions Conference. Boston Park Plaza Hotel, Mass.
November 4-5. Capital Design Week. Washington Design Center, Washington, D.C.
November 5-8. CRI Annual Meeting & CEO Conference. Ritz-Carlton Hotel, Naples, FL.
November 8-11. International Hotel/Motel Restaurant Show. Jacob K. Javits Convention Center, New York.
November 14-16. Design Los Angeles '87. Design Center of Los Angeles, Los Angeles.
November 18-20. The Buildings Show. Philadelphia Civic Center, Philadelphia, PA.

Foreign

August 16-21. Design '87. Dutch design congress and exhibition. Amsterdam, Holland.
September 8-11. International Carpet Fair. Harrogate, England.
September 9-20. Burlington House Antiques Fair. Royal Academy of Arts, London, England.
September 17-21. Salone del Mobile, Milan Furniture Fair. Milan Fairgrounds, Italy.
September 29-October 4. Cersaie '87. Fifth annual ceramic tile and bathware fair. Bologna Fairgrounds, Bologna, Italy.
November 18-22. International Furniture Fair Tokyo. Tokyo International Fair Grounds, Japan.
November 19-21. IIDEX. Metro Toronto Convention Centre, Toronto, Canada.



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CREATING TODAY'S CORPORATE FACILITY

This month, CONTRACT introduces a new theme that addresses the working relationship among facility managers, designers, and architects in creating corporate interiors projects. Three headquarters offices included in this issue demonstrate the joint efforts of designers and facility managers to achieve a specific client image within the parameters of schedule and budget, among other constraints. The projects are: Cincinnati Bell Information Systems headquarters, Ohio (shown opposite and on the pages immediately following); offices for Nalco Chemical, Naperville, Ill.; and New York City quarters for the United States Tennis Association. Supplementing this coverage are results of a roundtable discussion group sponsored by CONTRACT during NEOCON 19 at The Merchandise Mart, Chicago. Eight facility managers, designers, and architects were invited to attend a closed session and air their views on common goals (see p. 100). Some conclusions: Corporate America will have to re-evaluate the nature of offices, not only from the perspective of safety, but from the vantage of human resources—the most significant expense most companies have. "Buying flexibility" was a common theme of both the discussion group and of the project interiors shown in this issue, demonstrating a new stress on the facility's future return-on-investment.—**The Editors**

Elevator lobby on one of the floors of Cincinnati Bell Information Services (opp. page), Cincinnati, Ohio, designed by KZF, features a grid motif on glass doors to create the illusion of windows in an inner space. Story on the project begins on the following page.

Photography by Hickey-Robertson

CORPORATE IMAGE-MAKING ON A BUDGET

KZF uses color, materials to make subtle statement for Cincinnati Bell

Corporate image-making is what many of today's office designs are all about. Many companies spend considerable sums just to make the right statement through expensive furnishings, prestigious architects, and name designers. But, as the headquarters office for Cincinnati Bell Information Systems Inc. (CBIS) illustrates, the budget doesn't have to be big in order to achieve an exciting, dynamic, and highly functional work environment.

Back in 1985 when this project first started under the design direction of KZF, Cincinnati, Ohio, CBIS was a newly-formed corporation providing an international clientele with data processing, custom programming, and consulting services. It was looking to establish a corporate image for its new headquarters to be located within an existing loft office building in downtown Cincinnati.

"The client was moving from temporary quarters in four different locations," says Jim Terry, principal-in-charge, KZF. "The company had grown rapidly and was interested in establishing an image that would distinguish it from its parent company, Cincinnati Bell." The KZF design team worked closely with the head of the facility management committee to determine a quality level and implement a fast-track construction schedule. Programming work for the 150,000-sq.-ft. project began in February 1985 and the last phase of the office space was completed in July 1987.

Design objectives outlined by CBIS included a unified design statement; bright, active spaces; visual access for all employees to the exterior; flexibility; accommodations for the company's corporate art collection; and strict adherence to budget. "They wanted a comfortable executive and general office," says Terry. "Not a 'we-they' structure." Most of CBIS' employees are programmers, with only a few clerks, and lots of executives. "They had these standards, yet very dire budget needs," he explains.

Facility manager appointed by CBIS

"The facility manager for CBIS did not come from a facility management background," he recalls. "He was tapped from company resources (accounting department) to work on this project." This kind of arrangement did not seem to bother Terry. "He had a great deal of freedom to make decisions and responded well to our direction. Because of his business background, he was quick to turn costs around to return on investment."

The design team came up with a unified statement that integrated well with the building architecture. They took shapes from the building footprint, which is in the form of a rectangle penetrated by triangular indentations, and used them as thematic elements throughout the entire space. Executive offices and entrances are placed on 45 degree axes, connoting triangles. General office floors have message centers opposite

Sapeli mahogany and figured maple paneling characterize executive elevator lobby (above) and reception area on floor 14. Trompe l'oeil is used to create "windows" on elevator doors throughout the project (opp. page), such as these in a lobby on floor 13.

Project notes
Cincinnati Bell Information Systems, Cincinnati, Ohio
Interior design: KZF Inc., Cincinnati, Ohio
Completion date: floors 9-12, 1985; floors 13-15, 1986; floor 8, 1987.
Sq. ft.: 150,000

CBIS

Architectural elements consistent throughout

elevator lobbies that are also triangular.

The rectangular form is repeated in etched glass doors, side lights, on elevator doors, and in a pin-dot carpet pattern on floors. Pyramidal ceiling vaults in reception areas merge the two forms and simulate daylight transmitted through a lantern. Even a wall sconce used on all seven floors is triangular in shape.

Borrowed light simulates sunshine

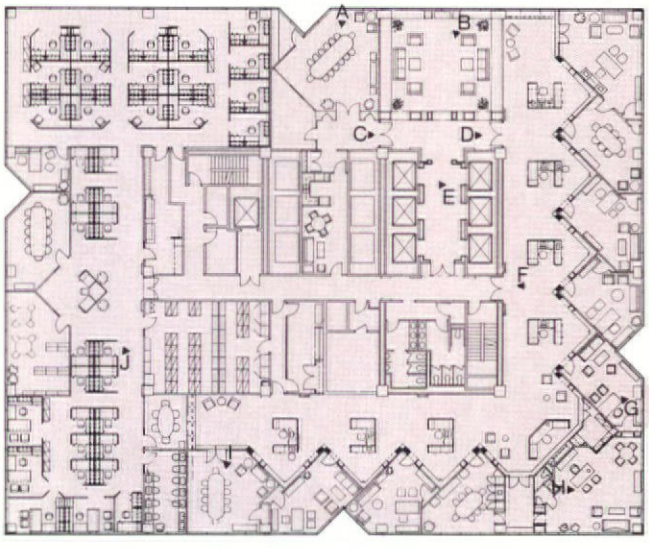
Borrowed light is used extensively throughout the project. Translucent glazing appears along corridors and glass doors frame entrances to elevator lobbies on each floor. The glass doors were also installed as a fire regulation and security element. Elevator doors painted in a subtle trompe l'oeil suggest windows to further enhance the effect of simulated daylight.

Each floor has its own distinctive color scheme for identification and visual interest. An intricate system using 164 shades was created for the application of color. On general floors, colors of different hues, but similar values and intensities, are substituted from floor to floor. Subtleties were employed, including painting one side of a corridor slightly lighter than the other to give the impression of sunlight through the glazing.

Reveals, pilasters, and moldings were used at elevator entrances and on perimeter walls on all floors to create transition points in the space. "The use of these elements creates a vocabulary to introduce color changes," comments Terry, adding that the color scheme was developed from the carpet. "We chose the carpet first and built our palette around its six colors."

Trim and fabric on Steelcase furniture chosen for open plan areas coordinates with the color scheme. "The average workstation size is 85 sq. ft.," explains Judy Wilson, project manager, KZF. Because CBIS had already purchased the system furniture prior to KZF's involvement on the project, the design team worked closely with the local dealer on mock-ups of programmer stations.

While the architectural elements remain consistent from floor to floor, subtle differences in materials and color were incorpo-



Simulated skylight gives illusion of daylight in executive reception area (opp. page). Pilasters, reveals, and moldings are the vocabulary for color changes on each floor (this page, top). Open plan trim finish also coordinates with color palettes of perimeter walls.

rated to distinguish general from executive floors. Instead of paint, more wood is used on executive floors, for example. Figured maple is used for pilasters surrounding Sapeli mahogany panelling on executive floors to keep the space light and link it with the general floors where maple and light woods were used as accents. Non-executive floors received light, figured-maple doors and trim to complement existing white oak casegoods and respond to the clients' preference for light woods.

Walls throughout the spaces are designed to display CBIS'

extensive art collection. Incandescent ceiling fixtures on executive floors wash walls with light, and a picture rail at 7 ft. above the floor is a recurring element that enhances displays.

"This project is different from other corporate offices in Cincinnati, primarily because of its use of color," states Terry. "The client initially was indecisive about this. The company appreciated the visual vitality, but wasn't sure how is would work—this is the Midwest, you know, and people are pretty conservative." But, he adds, "Everyone who enters the space for the first time stops because they are overwhelmed (pleasantly so) by the use of color. It works."—*S.M.*

SOURCES

Systems furniture—Modern Mode, Steelcase. **Casegoods**—Cumberland, Hickory Business Furniture, Modern Mode, Steelcase. **Conference, dining, training, & occasional tables**—Brueton, Cumberland, Howe, Kinetics, Intrex, Hickory Business Furniture, Johnson Industries, Metropolitan. **Seating**—Steelcase, Brayton, Mueller, Cartwright, Niedermaier, Gunlocke, Stendig, SunarHauserman, Dunbar, Geiger, ICF, Falcon, Kinetics, Worden. **Accessories**—Smith Metal Arts, Smokador, Business Accessories, Egan Visual Boards. **Lighting**—Ron Rezek, Artemide, Lightolier. **Carpeting**—Bentley. **Wallcovering**—Scalamandre, B.F. Goodrich, Knoll Textiles, Ben Rose. **Plastic laminate**—Nevamar, Formica. **Window treatments**—Jack Lenor Larsen, Ben Rose, Innovations, Barry Farmer Draperies & Window Coverings. **Paint**—Sherwin Williams, Devoe. **Custom Millwork**—Art Woodworking & Manuf. Co. **Plantscaping**—Something Different Interior Plantscaping. **Art consultant**—Roger Williams.

Interior design—KZF Inc.: James A. Terry, AIA, principal-in-charge; Judith Switzer Wilson, project manager; Stewart S. Maxwell, project designer; Mark J. Stedtefeld, AIA, mechanical enginerr; Michael W. Donohue, Joseph P. Oppold, P.E., electrical engineers; Joseph P. Oppold, P.E., lighting designer. **Contractor**—Turner Construction Company. **Developer**—Metropolitan Life Insurance Co./ Linclay Corp.

Photography by Nick Merrick, Hedrich-Blessing

3-IN-1 BUILDING PLAN MEETS FUTURE GROWTH NEEDS

Open plan absorbs majority of space for corporation's expansion forecasts

The look must be that of a successful corporation, but it must not be opulent; it must be elegant, but understated; architecturally strong, yet warm and human in scale. Those were the parameters outlined to ISD Inc.'s project designer by executives of Nalco Chemical Co., when it consolidated several Chicago-area facilities into new headquarters in suburban Naperville, Ill.

Gary Lee, project designer and vice president, ISD, Chicago, delivered an interior space that not only met the criteria, but met the human needs of employees using the space on a daily basis. The new headquarters reflect Nalco's position as the "IBM of the specialty chemical industry."

The corporate facility is actually composed of three rectangular buildings adjoined in stepped fashion. Each of the buildings' five stories are 90,000 sq. ft. in area and have underground parking and centralized services for mailroom, storage, and clerical needs. Each building has its own elevator lobby and core and is connected to the other two by circulation arcades which join the three elements.

Courtyard enclosures are planned for the site, upon addition of two more buildings. The next executive building is scheduled for construction in three-to-four years.

The complex originated with a technical center built in 1979, followed by three research buildings which are add-ons of 50,000 sq. ft. each. The latter are set back in a step design that employs bays, which are in some cases open and in others connected. These research buildings will also eventually expand in the form of two additional buildings.

The company, which specializes in producing additives for other industries—chemicals for water treatment, paper making, and petroleum, to name a few—envisions doubling its employees to 2,000 by the end of this decade.

Planned for future expansion

The three corporate buildings are intended to service the expanding site, according to Donald G. Blake, senior vice president, manufacturing and services, Nalco, who functioned as facility manager for the project. Centralized services of dining rooms, cafeteria, full-service kitchen, training facility, conference rooms, and executive quarters have all been built into the three facilities to avoid their repetition in later additions to the complex.

Together, the three buildings now house 700 employees, with the fourth planned to hold 500, since space-consuming services will already be housed in existing locations.

In another space-conscious move, the ratio of private to open plan offices was reversed from 70 percent private to 70 percent open plan. Since the company is continuing its growth pattern, Knoll's Morrison system was selected to meet expansion objectives, notes Lee.

The open plan enlargement was designed with employee collaboration. "We sought employee support for our effort," says Blake. "There were several meetings held to enlighten staff. And, as a result of these orientation sessions, some of which

The corporate facility is intended to serve Nalco Chemical's expanding site which will include two more executive buildings and two more research buildings eventually. Centralized conference and executive facilities (this page) will handle needs of the full complex.

Project notes
Nalco Chemical Company, Naperville, Ill.
Interior design: I S D, Inc., Chicago
Building architecture: A.M. Kinney Inc.
Completion date: April, 1986
Sq. ft.: 423,000

NALCO

Centralized services foster space economy

were held during construction, certain factors changed in our plans." According to Blake, these included partition height, office size, and particular adjacency plans.

The facility's fabric program was developed with Knoll's Jhane Barnes. Warm colorations and neutrals lend distinction to the space in a dominant palette of ivory, peach, warm silver, and platinum gray. Colors integrate well with natural materials specified: cherry veneers and subtle shades of limestone.

Executive areas employ wood, fabric panels, and accessories which resulted in a design image that could not be completely verbalized in the planning stages. Says Lee, "The longevity of the executive cadre at Nalco and the business culture in which they function resulted in an understated direction for headquarters design. We spent a great deal of time talking about the image, how Nalco wanted to be perceived by the competition, and how the design would be perceived by the company's own employees.

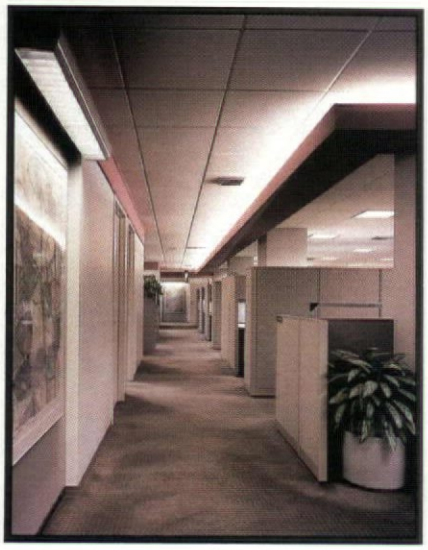
"In the early conceptional meeting, the conclusion drawn was that if we could label what the design looked like in the final analysis, we would be in trouble," he continues. The result is still hard to verbalize, but it works!"—*L.C.*

SOURCES

Seating, secretarial/operational & managerial/professional—Knoll. **Executive seating**—Dunbar. **Lounge seating**—ai, ICF, Kittinger, Niedermaier, Stendig, Yale Burge. **Cafeteria seating**—Stendig, Baker. **Other seating**—ai, Baker, Brickel, Melrose House. **Systems furniture**—Knoll. **Desks**—Helikon. **Tables**—Johnson Ind., Knoll, Melrose House, Edw. Pashyan, Wm. Switzer. **Filing**—Storwal. **Shelving**—Tab. **Acoustical ceilings**—Armstrong, Chicago Metallic Suspension. **Door hardware**—Sargent, Paul Assoc. **Window treatments**—Mecho shades, Coraggio, Scalamandre. **Lighting**—ai, Metalumen, Linear Lighting, Lightolier, Mark Lighting, Omega, Boyd, Columbia, Baldinger, Brueton. **Signage**—Sign Technologies, B.P.C. **Bath fixtures/hardware**—Hastings, Il Bagno. **Upholstery fabrics**—Knoll, Brunschwig & Fils, Canovas, Fortuny, Jack Lenor Larsen, Nobills, Spinneybeck, Sunar, Tan Wall. **Carpets**—Lees, Edward Fields, Brinton. **Carpet tiles**—Milliken. **Hard/resilient flooring**—Marble Supply, V.P.I., Thailand Teak, PermaGrain. **Wallcovering**—Gretchen Bellinger, Boris Kroll. **Paint**—Benjamin Moore, Devoe.

Interior design—I S D Inc., Chicago: Mel Hamilton, AIA, principal-in-charge; Gary Lee, John Baumann, Susan Freeman, Angelina Lee, Sharon Singer, project team. **Food service consultant**—Marriott Corp. **Kitchen planning**—Systems Planning Ltd. **Lighting consultant**—Alfred Scholze Assoc. **Furniture dealer**—Corporate Concepts, Inc.

Circulation arcades join the three building elements of Nalco's facility (this page) while a centralized employee cafeteria (opp.) will eventually serve the requirements of an expanding complex. Warm colorations and neutrals are used throughout.



FOR USTA, CONSOLIDATION IMPROVES OPERATIONS

Facility upgrade enhances staff morale

Consolidation of offices in a new 10,000-sq.-ft. space was a distinct operational improvement for the U.S. Tennis Association (USTA). The group also gained an upgraded image that is key in conducting business liaisons with corporate sponsors.

The Spector Group, North Hills, N.Y. design firm assigned to the project, spent three weeks on developing a design concept, adjacency plan, layout, and workstation standards. Three representatives from USTA assisted the design team in preparing plans. Robert J. Garry, USTA director of finance and administration, acted as facility manager on the project. He cited a big advantage in being able to study departmental relationships and physical equipment locations prior to the move.

One of the "givens" of the association's business plan is its stepped-up volume of work during the summer months which are devoted to preparing for the U.S. Open tennis tournament held in September. During this season, the staff size swells from 55 to 70, phone calls become numerous, and visitor traffic to the 106-year-old association increases dramatically.

"By being able to properly segregate our public spaces—reception and conference room—from day-to-day offices, we've polished up our public image and improved morale as well," notes Garry. In addition to reception and conference areas, the personnel department is positioned up-front, limiting needless traffic, distraction, and wear-and-tear within routine office interiors.

Continues Garry, "In our prior location, we were in a building 15 years and additional space was taken without being able to rearrange departments for better coordination." In Garry's 17 years of experience with USTA, the staff has grown to approximately five times its size back in 1970. For the education and recreation division alone, staff now numbers at 30, up from five in the early '70s.

A computer Services Center in Jericho, Long Island, N.Y., now manages the needs of the association's 312,000 members. Two other association locations exist in Princeton, N.J., and at the National Tennis Center, Flushing, Queens, where the Open is held annually.

Expansion space available

A five-year plan has the USTA aiming for a one-million membership goal. As servicing needs become more complex, it can elect to occupy more space on a second floor, portions of which are currently being sub-leased. Lease expiration is staged to coincide with USTA's expansion needs. Plans exist for a connecting stairway which can be installed five years from now, depending on need. The new location at 1212 Avenue of the Americas, near 47th Street in Manhattan, provides the USTA with space on the 12th floor; floor 11 holds expansion space.

Creating a new level of quality for the staff has meant a change from typical, low-budget interiors of the former space. Accounting and financial departments are no longer segregated and a large conference room is augmented now by a second meeting room for in-house requirements.

Project Notes
United States Tennis Association, New York, N.Y.
Interior design: The Spector Group
Completion date: November, 1986
Sq. ft.: 10,000

Photography by Mark Ross

An upgraded reception area greets visitors. It is furnished with a mahogany reception desk on a granite base, fabric-covered walls, column pedestals, and indirect lighting from an overhead soffit. The latter element provides continuity throughout the space.

Once past the reception area, economies were employed in choice of broadloom carpeting, systems furnishings, and a facia accent band which provides the benefit of color without the expense of lighting. Original watercolors accent walls. Carpeting colors balance with lighting and wall treatments, while a corridor grid pattern unintentionally resembles the scale of a tennis net.

The executive director's office has been enlarged from its previous size and now includes both lounge and work areas.

Functional needs of the office are served by centralized copying room, mail storage facility, and word processing facilities. A lunch room for employees has also been supplied in addition to a tape library—now easily accessible to staff.

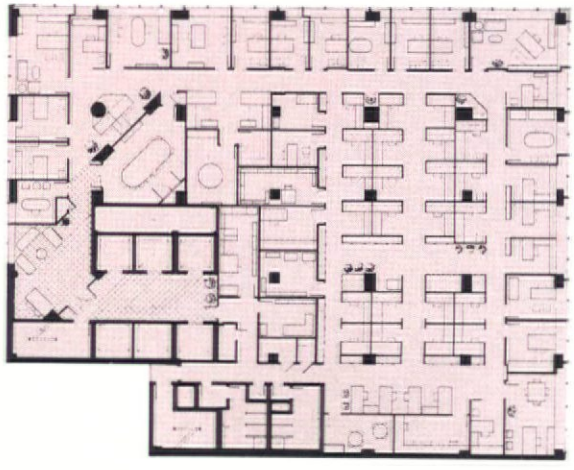
The result, in the words of G.J. Campofranco, director of Spector's interiors group: "We've achieved a club-like atmosphere that is in-tune with tennis' status as a leading recreational sport."—*R.W.*

Public spaces such as upgraded reception (this page) and conference room (opp., right) have been allocated centralized space to avoid unnecessary traffic through private offices of the U.S. Tennis Association. The group recently relocated in 10,000 sq. ft., a consolidation of its Manhattan branch facility.

SOURCES

Seating—Kinetics, Gunlocke, Krug, Barrit, Condi, Mueller, Modern Mode, Helikon, Brayton, David-Edward. **Desks**—Litton, Gunlocke, Davis, Estel. **Credenza**—Litton, Gunlocke, Davis, Estel, Intrex. **Tables**—Cumberland, Modern Mode, Davis, Intrex, Johnson Industries. **Filing**—Steelcase, Supreme Business Equipment. **Pedestal**—LUI. **Storage**—Litton, Gunlocke, Estel. **Ceilings**—Armstrong, **Carpeting, floorcovering**—Armstrong, Amaru tile, Hastings Tile, Graystone, Gulistan, Interface, Karastan, Stark, Stevens. **Wallcovering**—Designtex, J.M. Lynne, Knoll, Unika Vaev, Vicritex, Willowtex. **Hardware**—Schlagge. **Millwork**—Integre. **Window treatments**—Drapery for Business. **Signage**—Spenser. **Accessories**—Egan.

Interior design—The Spector Group: G.J. Campofranco, director, Interiors Group; Kahlid Mohammed, team designer; Frank Messano, job captain. **General contractor**—Nico Construction. **Dealer**—Waldner's.



By **ROBERTA WALTON**
Executive Editor

FACILITY MANAGERS, DESIGNERS PREDICT ROLES INTO THE '90S

CONTRACT *draws opinions on current practice from eight facility managers/designers*

CONTRACT's new editorial theme for the August issue examines the relationship among facility managers, architects, and designers in creating the corporate facility. Our focus includes coverage of a discussion group held during NEOCON to explore current issues of interest to the professions. Four facility managers met with four architects and designers in the conference room of the Gunlocke showroom for a two-hour meeting which covered many of the concerns of today's designer and facility manager, while also touching upon mutual goals and predictions.

To make it a truly productive session, participants were asked to prepare an agenda for the meeting. Interestingly, many common suggestions for discussion topics emerged. Among them: What is necessary to maintain the client relationship of the facility manager, architect, and designer? What are the expectations of facility managers, and of designers, in working together as a team? What assures total communication? What are some of the trends in corporate facilities of the 1990s? And, how can the professions promote flexibility, long-term use, and cost-effective updating of design?

Representing the facility management side were: Susan McGrath, vice president, Facility Management, Kemper Financial Services, Chicago; John Reinert, staff director, Facilities, McDonalds Corporation, Oak Brook, Ill.; Nancy Ouart, vice president and manager, Properties Development, First Chicago Corporation; Bill Schultz, facility manager, American College of Surgeons, Chicago. The four architects and designers attending the session included: John Lijewski, vice president and officer-in-charge, ISD, New York; C. Jackson Greene, Jr., AIA, vice president, Gensler and Associates, Houston; Thomas K. Stat, president, Avenue, Chicago; and Neil Frankel, AIA, vice president and director of interiors, Perkins & Will, Chicago.

Following are the comments of the group which have been edited for clarity. Participants' red initials indicate comments made by facility managers: **SM**—Susan McGrath; **JR**—John Reinert; **NO**—Nancy Ouart; and **BS**—Bill Schultz. Commenting for A & D (in blue) are **JL**—John Lijewski; **JG**—Jackson Greene; **TS**—Thomas Stat, and **NF**—Neil Frankel. Moderator of the session was Roberta Walton—**RW**, executive editor, CONTRACT. Our special thanks to the Gunlocke Company for its efforts in hosting the meeting.

RW Many of you expressed an interest in beginning our discussion by defining the role of the facility manager, and of the architect/designer, as team players. Neil Frankel, in particular, had some thoughts on how to maintain the client relationship. Neil, would you care to open our discussion?

NF What's necessary to maintain the client relationship?. . . It's an interesting discussion. The architect/designer who perceives the working relationship with a facility manager as "traditional services," doesn't understand this special relationship. The underlying issue is that the design community really and truly has to understand the role of being part of the business plan."

TS We deal with all different

kinds of facility departments and they are all structured in different ways. One group may have a strong emphasis on engineering. One group may stress budgeting. So, whenever we approach a project with a new facilities group, it varies.

BS Are all of you familiar with IFMA? IFMA has been trying to define the role of the facility manager—its professional membership is divided into nine different categories and one member may overlap some, or many, categories. So, when an A & D firm comes in, it is dealing with a person with very varied responsibilities.

NF The other issue is that the roles are changing and the clients are, for all intent and purposes, in the design firm's studio. They are not there to "be entertained." They are there to deal with the issues. The traditional image of the designer inviting the client up to the lake for a week to meditate a solution is no longer appropriate.

SM We, as facility managers, are like the doctor who is going to the architect who is, in turn, the doctor for whatever problem we aren't fixing in-house. We have a very large staff and we know enough to have a very good idea of what we want. I think that makes it much more difficult for an architect to come in and solve problems.

TS I think that's one of the difficulties. In fact, a number of facility managers have primary responsibility to let the consultant know what their role really is. Or, what their roles could be. There are cases where the facility manager is very much involved in "empire-building," and inclined to get into an adversarial position with this "outside consultant" (the architect/designer). They want more control of the consultant, yet they are going "outside" and that means loss of control. We would hope that there would be a primary responsibility for the facility manager to tell you what his role is.

Eight participants in a CONTRACT-sponsored roundtable on facility manager and designer roles, included (l. to r.) John Reinert, McDonald's Corporation; Thomas Stat, Avenue; and John Lijewski, ISD.

RW Is that something you try in a "getting to know you" session at the outset of a project?

TS At the outset of a project, we very clearly try to dig in our heels and try to say, "We aren't acting until someone lets us know at a very high level—it may be the facility manager, it could be beyond that—what are the very clear goals and objectives of the project. Again, it boils down to blatant honesty. And, as I said, some facility managers may not be ready for those goals.

NF You (facility managers) are also at the dawn of an era. It's the beginning of the relationship between the facility manager and the designer. And without having historic precedent, there's a lot of groping going on. At the IFMA conference, it was clear that the facility manager is a different person. He may very well have come out of our own (design firm) offices. And, on the design community side, firms are capital-intensive, buying computer hardware and software and expanding their services. As a result, many design firms are involved in facility management. They're saying, that's how I can use my "stuff," sitting over in the corner of the studio. Design firms are in a state of change. There needs to be a clear definition of roles.

RW This is where the communications side of it gets tricky. How do you deal with the issue of communication?

JG Our particular firm comes from a background of being used to working with the chairman of the board. That's radically changed over the past five years. We are still working with the chairman, but often through the facility manager. You are in a filtering process, where more important pieces of information work their way up to the chairman of the board.

TS How do you deal with these occurrences where you have a feeling in your gut that you really do want to get to a higher level in the corporation? And, (how can this be accomplished) with all of the political issues going on?

JG It is a very sensitive issue. And, it gets back to what we said earlier about really having to get to know each other. There are a lot of other consultants involved in this process and you really have to get to know one another. A certain amount of trust has to be developed. When you really see a problem like you describe, sometimes you have to simply think about

"The architect/designer who perceives the working relationship with a facility manager as 'traditional services' doesn't understand this special relationship."—*Neil Frankel, AIA, vice president and director of interiors, Perkins & Will.*

"As we all talk about how the facility manager, architect, and designer are changing, don't forget that the user is getting smarter. Word travels rapidly and they learn from each other."—*Nancy Ouart, vice president and manager, Properties Development, First Chicago Corporation.*

Re-evaluation by corporate America

"At times, the initial selection process, contract process, and project management process have all got the same problem—an adversarial relationship. It doesn't have to be that way. The team approach will work, but only if personal agendas are put aside."—*Thomas Stat, president, Avenue.*

Evolving roles of facility managers and designers/architects are also affected by greater sophistication of the client, note participants Lijewski, Frankel, and Greene (l. to r.) representing the designer at CONTRACT*'s meeting.*

"Projects can take many different paths. So, we are finding that our services are having to be adapted in every case."—*C. Jackson Greene, Jr., AIA, vice president, Gensler & Associates.*

what's best for the project. If, in your professional experience, you see something that's not going as it should, then I think you have to stand up in some manner. The facility manager is ultimately the client.

RW Have you sometimes felt that the facility manager has become a hurdle?

TS No. I just think that sometimes it's difficult to understand a facility manager who says, "I know what has to be done, just do it." When the consulting community feels it has the perspective of having worked for lots of different clients, it can bring more than just a "sea of draftsmen" to bear on a project. At the very least, we'd like to be heard out. But, if the facility manager clearly says "I know exactly what I want, all I need is the horsepower and manpower to get the job done"—I think that's ok if people want to be perfectly honest about it. It's becoming extremely important for facility managers to bring their project to the selection process as naked as possible, saying, "This is what we need," "This is what we need you for," "This is what our involvement is," "This is what we know," and "This is what we need to know."

SM I think that there are times, though, in the interview, in the selection process, when you really want to go in with nothing. . .you really want to see what the firm can offer. From those strengths and weaknesses, you decide on the firm. And then you can pick and choose services; once you select the firm, then you can go back and define.

TS I think you either bring your project to the table and totally expose it, or you leave project details outside the room.

NF There's two realities. One is the issue of time constraints and budget constraints. These are primary motivators from the facility manager's perspective. And, then the other reality is motivation of long-term benefit, and what is an overview. And, I constantly sense the difficulty that the facility manager has in responding to internal pressures and corporate needs relative to both these realities. . . "We must get this group operating next week, with everything in place, and all ink wells filled."

NO Many of the bureaucratic things you (as a consultant) never see are basically number-related. You have to go to this person to have something approved, you have to come back and wonder how all the bases will be covered; how high up on the ladder you need to go. I think the facility manager is there to handle the bureaucratic part. As we all talk about how the facility manager, architect, and designer are changing, don't forget that the user is getting smarter. Users have been through it before; they've seen it happen enough. Word travels rapidly; they all learn from each other.

SM They also are getting more demanding about the equipment they want to use. There are not enough buildings built today that have enough power in them to operate new forms of equipment. We suddenly have a proliferation of PCs in our corporation. That sophistication is forcing us to increase what we do for the user. Our design is much more above the ceiling and below the floor, than what you actually see today. We are at the point where we've talked about having an engineering firm be the lead firm because so much of the work is engineering.

NO What I hope consultants will take the time to do is to understand what business I am in and to take the time to learn about it. They tend to think in terms of workstations and not what an area really does. I am not just talking about an operations area in a bank either; I am talking about cash management, or investment banking; the bank is made up of various different corporations within one corporation. I have a very small design staff, but I expect them to be business designers.

SM It is also important for the architecture firm to understand the differences in politics of those different divisions.

NF There is a certain implication that has prevailed at this meeting. When all of us went to "Marketing 102" back in college, we were told that clients expect a team effort. The continued reference this morning tends to be a definition of the

"we and they." But, for all of us at this table, we should be talking about a team that knows its needs, knows its politics, and yet brings a different perspective to the project.

NO The client has to let you, the architecture firm, get to the senior person in the corporation. Some facility managers don't like to do that, and I think that's wrong.

RW What we are all saying is that the key to the puzzle boils down to the team. The traditional roles can be broken down and the client kept informed the way he should be.

TS I totally agree with you. Indeed. . .there are many means of hiring and selecting a firm that can support the team. For example, acknowledging and hiring a firm at the team-level, rather than at the level of the firm's people who come in and sell. I've often said that our best project managers may be the worst people in front of a crowd. The client who recognizes the project manager for his ability to manage a project, and not necessarily for his ability to talk, would be more the kind of client we want to work with. But, to say that the team route is the best route isn't enough. We have to solve the problem of where the team starts and how to make it work. It starts with structuring separate relationships with the engineering firm. And, letting the architect/designer work a little bit more closely with the engineering firm. Also, avoiding the isolation of the senior person at the firm by the facility manager. And, in discussing the responsibility of the consultant to the end-user, one of the primary responsibilities is to not have first-cost analysis as a basis for our perspective. There are plenty of projects—the majority—which are done in a first-cost analysis mode. The problem is that responsibility is seen as an instantaneous phenomenon—and not over the whole life of the project and beyond—over the whole lifecycle of the facility, an ashtray, or a piece of furniture.

Clients are getting more demanding about the automated equipment they want to use, commented Susan McGrath (right), representing Kemper Financial Services and the role of facility manager.

NF True. . . Senior design teams are all interested in that initial 200,000-sq.-ft. project and you (facility managers) develop a relationship with that team. Now, suddenly, a year later, you need to move five desks around. Now, is that senior designer still going to be on the job? No. Will you have his attention? No. One has to understand the management structure of the design firm and must be assured of its commitment to continuity.

TS That's a good point and one I'd like to elaborate on. If, indeed, the facility manager intends to interview a firm based upon its management and reporting structure, then the A & D firm should be able to similarly assess the management philosophy and inner workings of the client firm. We've all seen those charts with those interactions detailed between facility management, resource people, finance people, etc. I think it's only by having those interactions, especially with senior people, that you can start to look at lifecycle analysis and the meaning behind design decisions independent of other considerations. You, the facility manager, shouldn't be seen by senior management as "that girl who gets the desks."

RW Perhaps a public relations campaign has to happen within the facility manager's own company?

JL Indeed, the perception that facility managers move desks around is prevalent. You facility managers have come a long way in a short time. The formation of IFMA is an indication of the progress being made on behalf of facility management. In a short amount of time you have pulled a professional organization together and made it have some impact. But, you still have a long way to go within your own corporations and within the A & D community.

BS A point I'd like to make is on a different topic. It addresses the issue of the facility's longevity. The architect completes his work and is out the door, leaving me (hopefully until retirement) to cope with the facility—how is this thing going to work, will it operate, will it function, can I maintain it?

NO That's a big issue.

NF That's something that should be considered in "the mating game." It should be clear that there will be involvement from the designer/archi-

"Facility managers have come a long way in a short time. But, you have a long way to go within your own corporations and within the A & D community."—*John Lijewski, vice president, officer-in-charge, ISD.*

"Our design is much more above the ceiling and below the floor, than what you actually see today. We are at the point where we've talked about having an engineering firm be the lead firm because so much of the work is engineering."—*Susan McGrath, vice president, Facility Management, Kemper Financial Services.*

Cost-containment vs. investment in future is issue

"We are looking for a long-term commitment from all of our suppliers, and that includes the design firm. We are trying to identify people within that firm who can understand us so we are not involved in a re-education process every time."—*John Reinert, staff director, Facilities, McDonalds Corporation.*

Cost containment is, and will probably remain, a big issue for corporations, noted Bill Schultz, Nancy Ouart, and John Reinert (l. to r.), all expressing the perspective of facility management.

"Worker health and safety, plus liability insurance are major issues. The use of CRTs and lighting, and their effect on worker health are all critical, among many other topics."—*Bill Schultz, facility manager, American College of Surgeons.*

tect 10 years from now. On the first job, all the partners will attend all the meetings, but what happens when the job is over, or when we start the second or third jobs? When that relationship goes on 10 years, are you still getting that attention? Is there a value in rotating the firms you work with?

JR From McDonalds' perspective, we are in it for the long term. We have a tradition of that with all of our suppliers; that includes the design firm. We are trying to identify people within that firm who can understand us so we are not involved in a re-education process.

NF No doubt about it, there is an inherent advantage to long-term relationships.

JR I think that's what the facility manager really brings to the table. . .the long-term understanding of the company. The last thing we need is to have a consultant come in and say, "Well that's no good, let's trash that idea and start all over."

JG At the root of all of this is programming. That's the place where those relationships form.

TS Hasn't it been your experience (Jack), working with the larger firms which have big facility management staffs and large projects, that more often than not, the programming is done in their minds? And, your job is left to reaffirmation?

JG Almost every time I am given a program, it has been significantly re-evaluated.

TS I totally agree with you, but in the minds of a company, it is finished and done with.

SM I disagree. If we've done the program and it is re-evaluated, it's not just because we've hired an architect. It usually means the corporate environment has changed. Our company has sales in a specific product which are 300 percent over what they projected—how can you program that?

NF What needs to be ascertained is that the program itself is not a milestone, but has to be viewed as a "living" document with a life of its own. Often, the issue is that the programming is done prior to selection of the design firm. As the project progresses, the need to go back and re-do that work develops.

JR The biggest conflict with an A & D firm we've ever had is the notion that the cut-off point on that living document you describe probably won't occur until three months before move-in when we've confirmed the final order for furniture.

SM We have to be flexible till the day of move-in!

TS There's a basic problem with that. The mentality of the initial planning and budgeting process has a different cycle to it from the one in five- to 10-years. How that's done flies in the face of thinking that a program is a living document. Somehow, if you start to think of this whole strategic planning process from which facility requirements emerge, changes in business strategy—whatever it might be—the program needs to be changing with that. But, it seems to me that once the strategic plan is done, the budget is done and the program is done.

RW That's the milestone trap.

TS Right. Strategic planning should be just as much a dynamic thing as a program, particularly the budgeting process.

JR It depends on the corporation. We are hard-pressed to program a year ahead. There's the problem of corporate senior staff lobbing grenades—like changing field staff and reporting systems mid-stream.

TS Why then, is lifecycle cost analysis not looked at more seriously? Why do many design firms find resistance to the idea of spending money in the area of flexibility? Why do we encounter the first-cost mentality?

SM I think you are talking to a group of facility managers here who will spend the money. But, we may be rare.

TS Do you (facility managers in this group) get a very open audience, an open ear, when you have been asked to bring a project in at $40 per sq. ft. and then go back to senior management and say, "Based on my analysis, $60 per sq. ft. will put us in a better position in five years."

SM Yes. But, we absolutely have to document and justify that change. For example, the additional PCs mean we have to beef up the air-conditioning.

RW It is difficult to design flexibility into volatile situations such as we've discussed.

JG Yes. Mergers and acquisitions wreak havoc on projects,

for example. We recently worked with a client which tripled staff and space needs through a merger. Fortunately, we were in a building where significant extra space was available and could accommodate these requirements.

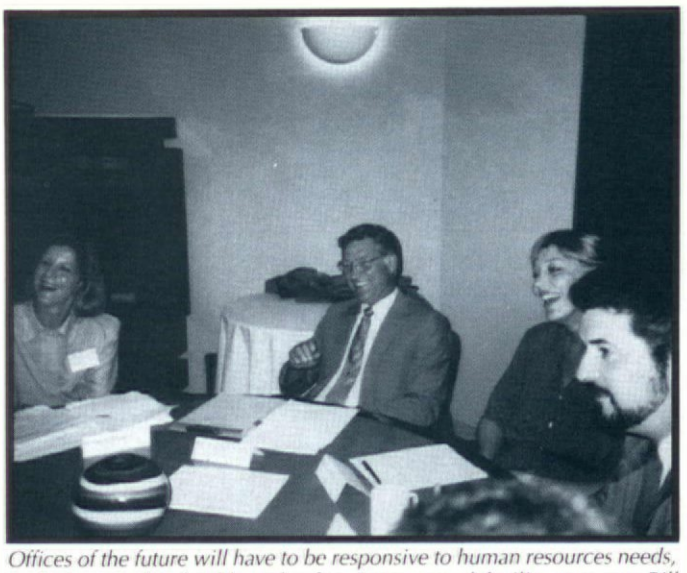
TS Of course, the ideal building of the future would be one where you sort of tap into a mysterious network of HVAC, electrical, lighting, etc. systems. I think that what will assure everyone's futures—those of design firms and corporations which are increasingly needing to demonstrate productivity—is an understanding of what value engineering and value design is. From a purely engineering and design standpoint, down to design—there is a need to come to grips with the relationship you have with consultants, with services, processes, other relationships with contractors.

BS I especially appreciate having a supplier, or a consultant be "up front" with me, discuss options I may not have thought about. Having the choice to go in a different direction, if it is appropriate, is a good thing. I always wonder if all the possibilities are being covered. I appreciate being told the whole story up-front. . .what I am getting and what I am not getting.

TS Typically, you try to cover all the possibilities within the time frame allotted, and the fee. There are bottom-line issues—it's a rare client who will go outside that comfort zone. Is the goal within our shop to do whatever it takes to do the best job at the highest quality level? It is difficult for it to always be.

BS Sometimes it's good to get away from the business focus, to get comfortable and really hammer out a plan outside of a regular business timetable.

TS We just put forth a proposal where the first order of business was, as a group, to attend a baseball game! That had a beneficial effect.



Offices of the future will have to be responsive to human resources needs, including worker health and safety issues noted facility manager Bill Schultz (center, above).

NF It is a rare opportunity to be able to get away from the tone of the interview and selection process, and sit down to really talk frankly about expectations. Given certain criteria, what will happen. The whole idea of candor is an important aspect of building confidence. It helps to know such things as how will approvals occur, what do you need from us to help you through the approval process?

RW Let's take a different approach here, to discuss the office of the future. . . .what are your forecasts about what offices will look like?

TS There's going to be a big re-evaluation on the part of corporate America about what the nature of offices will be. . .not only from the standpoint of safety, but (from the perspective of) human resources as the most significant expense most companies have. Companies will be forced in the direction of spending more money more wisely and buying flexibility. It will take a great effort on the part of end-users and consultants to step up to the challenge of creating quality environments. There are rational reasons why a facility must look good—one of them is recruitment. People spend most of their waking hours in an office.

JG In-house amenities are increasing, such as fitness centers, and foodservice facilities.

JR Flexibility is important. One of the things we are doing is down-sizing the actual workstation size, but increasing the amenities of common areas. We are upgrading on the service level, where we see a mega-turnover every year.

NF The role of the social scientist in the design business is increasing as a result of attempts to assess productivity.

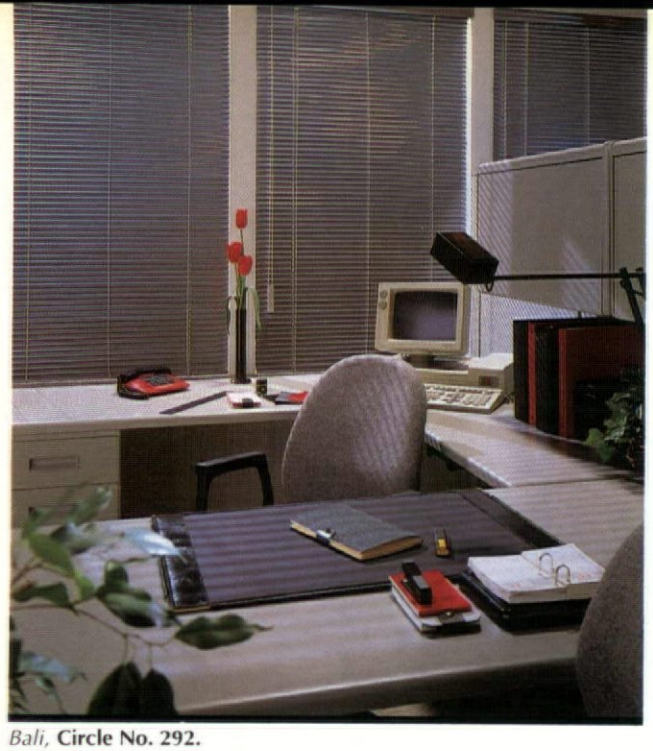
NO I hope you are right. Because most corporations today are interested in two words. . ."cost containment." And, if money has to be saved, they won't save it in salaries where cutbacks are unpopular, they'll save money on the facilities.

JL You facility managers will be listened to in your corporations. You have to carry that banner forward.

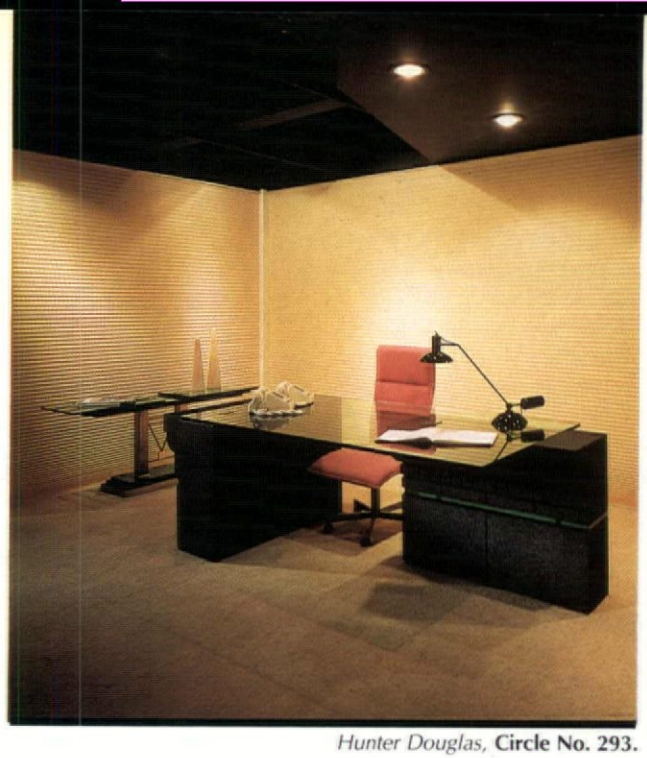
TS Nancy's idea of cost containment naturally evolves into the concept of investment. Companies are looking at the expense side, and not at the return-on-investment of their facilities. Corporations have to start taking risks in order for their facilities to remain productive on into the future. □

"The client has to let you, the design firm, get to the senior person in the corporation. Some facility managers don't like to do that, and I think that's wrong."—*Nancy Ouart, vice president and manager, Properties Development, First Chicago Corporation.*

"There's going to be a big re-evaluation on the part of corporate America about what the nature of offices will be...not only from the standpoint of safety, but from the perspective of human resources as the most significant expense companies have."—*Thomas Stat, president, Avenue.*



Bali, **Circle No. 292.**



Hunter Douglas, **Circle No. 293.**

By **MARY C. PHALEN, IBD**

SPECIFYING 1-IN. BLINDS

Understanding components & options is useful

Given all the choices on the market today, it is difficult, if not impossible, to have full knowledge of every product that can be specified. With 1-in. horizontal blinds in particular, it isn't simply color that differentiates products. There are physical differences, as well as options that each manufacturer offers, which range from slat thickness to energy conservation.

Aluminum slat thickness will vary, depending on manufacturer, from 006. to .010 millimeters (mm) for a standard custom blind, such as Levolor Riviera, Graber Fineline, Bali Classic, LouverDrape Sunmaster, Hunter Douglar 25 mm, and Kirsch 1-in. Mini. Many of these same manufacturers carry an economy blind that has a thinner slat. The thicker the slat, the stronger the slat; however, it is the shape that greatly improves its resiliency.

If a slat is flat, it will not "spring back" when touched, like an elliptically-crowned slat. When slats on blinds are narrower in width, such as the ½-in. micro blind offered by some manufacturers, the slats are generally thinner and have a less perceptible crown. The slat ends have radiused corners to eliminate the potential for fabric snagging. Blind slats are coated with a baked-on corrosion-resistant enamel from 1.0 to 1.5 mm thick. A range of slat colors are offered as well as metallic, custom-colored, patterned, or energy efficient finishes.

The headrail, or head channel, houses the working mechanisms of the blind. Inside there are two tape (cord) drums (usually steel) which turn the tilt rod and engage the tilter to regulate the blind angle. LouverDrape, and Hunter Douglas' blinds feature high-impact plastic drums with celon plastic cradles to reduce wear and tear on ladders and cords. The tilter on most 1-in. blinds prevents overtightening of the slats when closing the blind. A new option, offered by some manufacturers, features a single cord which controls both flat tilt and blind raising and lowering.

In addition, a wand that is either a transparent solid, hollow plastic or acrylic, is attached to the tilter for non-slip operation of the blind. The headrail also contains the cord lock, which is "crash-proof," preventing the blind from coming down when the cord is let go.

Braided ladders which hold the slats are presently made of polyester yarn that coordinates with, or matches, the slats. On 1-in. blinds, slats are interwoven evenly within the ladder and are spaced vertically at approximately 15 rungs per ft. to ensure that there will be an overlap for visual privacy when closed.

The ladders should be spaced horizontally to prevent slats from sag or bow. They are anchored at the bottom rail. Lift cords, which raise the blinds, are either all-polyester, or a rayon core covered with a polyester jacket. The lift cords go through the lifter mechanism, which has a cord lock to secure the blinds at a desired height.

The bottom rail weights the blind evenly. It has plastic end-caps to finish off otherwise raw metal edges. The end caps also

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***MAJOR OPTIONS ON SOME 1-IN. BLINDS**

OPTIONS	MANUFACTURER/MODEL					
	Levolor Lorentzen Riviera	Louver Drape Sunmaster	Graber Fineline	Hunter Douglas 25mm	Carey-McFall Bali Classic	Kirsch 1" Mini
Limited tilt	•	•	•	•	•	
Side and bottom channels	•				•	
Two-position cord lock	•	•	•	•	•	
Ring pull	•	•	•		•	
Special wand or cord lengths	•			•	•	•
Control locations	•	•	•	•	•	•
Hold down brackets	•	•	•	•	•	•
Extension brackets	•	•	•	•	•	•
Pocket installation brackets	•			•	•	
Special shapes or cut-outs	•	•	•	•	•	•
Two or three blinds on a single headrail	•			•	•	•
Motorization	•			•		
Between glass blinds	•			•		
Valance	•	•				•
Custom colors	•			•	•	
Multi-color or striped blinds	•			•	•	
Special energy saving coatings	•			•	•	•
Perforated slats	•					

**The above chart is a sampling of companies which manufacture 1-in. blinds. It does not include all manufacturers of 1-in. blinds. All information was taken from manufacturers' literature and does not imply that a manufacturer will not provide other specific options.*

provide anchoring for hold-down brackets (optional), that keep the blind from being raised. The bottom rail matches the headrail and slats. Both Bali and LouverDrape provide enclosed bottom rails that keep out dirt and foreign objects.

Some interesting options

Limited tilt: with limited tilt, the designer can control the tilting of a blind to preserve the exterior appearance of a building, as well as control solar heat gain or loss. For example, Bali's "Dual Range Seasonal Tilt Limiter" has a concealed angle control selector on the headrail to maximize energy efficiency and temperature control by season.

Two-position cord lock: this option, again, allows designers to control the exterior appearance of the building. When a blind is manufactured with this option, it has two positions—up or down—with no in-between adjustment.

Side and bottom channels: also called "accent channels," these frame the blind on two (or all four) sides.

Ring pull: this option is used when blinds are in a location or height not operable by a tilt wand. A tilt ring is attached to the tilter instead of the wand, with a field provision for a pole-hook for operation.

Control locations: all blind manufacturers offer an option to select the side on which the tilt wand and pull cord are located.

Extension brackets: these brackets allow installation of the blind at a distance from the window.

Pocket installation brackets: a concealed headrail installation is possible with these brackets, which allow the blind to be installed inside a pocket.

Special shapes or cut-outs: with these options, nearly any shape or size window can be accommodated. The cut-out option is especially useful for areas which could not be neatly covered because of interruption by an obstacle.

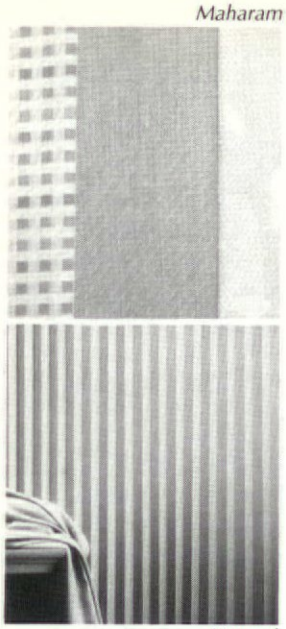
Two or three blinds on a single headrail: this option is useful when a design element of the window or area to be covered would look or function better if a single blind was broken.

Motorization: this option is especially good for solar control of blinds located in hard-to-reach places. Levolor's "Litemaster" has an integral light sensor which controls and synchronizes the operation of up to 30 blinds from a single control source.

Between-glass blinds: with blinds between glass, permanent visual comfort control can be accomplished. Hunter Douglas, in addition to its miter gear-controlled between-glass blinds, offers the "Magnaflex" system. "Magnaflex" is a magnetically-controlled system that operates between glass blinds with the use of magnets. No outside mechanical controls are needed.

Special energy saving coatings: these coatings reflect or absorb solar energy. Levolor offers "Tiltone" and "Cryotherm." Hunter Douglas offers "Thermostop" and "Duotone." Kirsch also offers "Duotone," while Bali offers "Duplex" colors. "Tiltone," "Duotone," and "Duplex" coatings are offered in standard colors (or special energy efficient finish) on one side and a neutral white color on the other side. The darker color absorbs heat; the neutral white reflects it. □

Maharam



Verosol

Arc-Com

Levolor

Nanik

FABRICS DOMINATE WINDOW TREATMENTS

Color, weaves, & material most important elements

Maharam—Duratex 4/Volumes 2 and 3 are two new collections of 72-in. inherently flame resistant polyester fabrics. In addition to stripes and plaids shown, an extensive range of floral, scenic, and abstract geometric jacquard woven patterns are offered in 72-in. widths. **Circle No. 236.**

Verosol USA—Rideau is a vertically pleated window treatment that combines the beauty of draperies with the sleekness of verticals. Available in either 1- or 2-in. widths, the product operates easily without the need for cords, chains, weights, or a bottom track. Shown in Basketweave, a flame-retardant fabric that meets NFPA 701 standards. **Circle No. 234.**

Scalamandre—Tapestry Borders add the finishing touches to walls, ceilings, window treatments, faux panels, and a variety of other applications. Made of 100 percent cotton, the borders are woven in France and range in width from ¾- to 11-in. wide. **Circle 232.**

Scalamandre

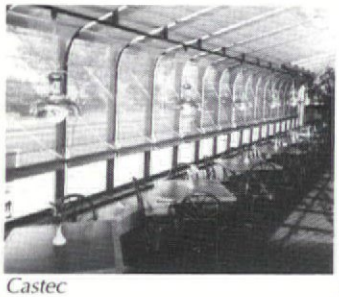
Arc-Com—Neoclassic Wools is an executive jacquard drapery collection designed for upper management. These wools have a luxurious satin finish, superset luster, and are available in nine patterns and four colorways. **Circle No. 233.**

Levolor Lorentzen—Enlightened Blind is a new improved 1-in. Riviera blind. It features a new alloy that makes the slat 20 percent lighter, but stronger, more flexible, durable, and resilient. Other improvements include a new slat, ladder, and cord for better light control, plus easier tilting and lifting. **Circle No. 299.**

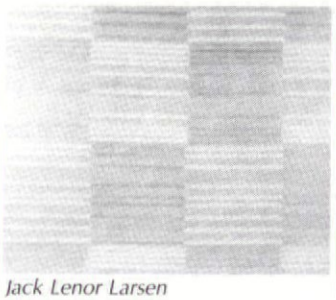
Nanik—Optix transparent blind comes in 1- and 2-in. horizontal blinds, 3½-in. vertical blinds, and also in Privacy Optix. The transparent blind filters nearly 100 percent of damaging ultraviolet light; cuts glare; and comes with a lifetime warranty. **Circle No. 237.**

Coral

Design Tex



Castec



Jack Lenor Larsen

Lee Jofa

Original Textile Designs

Coral of Chicago—Peacock and Parquet 100 percent cotton warp sateen fabrics are suitable for use as bedspreads, drapery, or upholstery. Both are 54-in. wide and feature Teflon soil and stain repellant. **Circle No. 230.**

Design Tex—Empire, Hampton, Luxemborg, and Manchester (clockwise, l. to r.) are woven of 100 percent fine worsted wool and offered in 53 colorways. The fabrics are suitable for window treatments or upholstery. **Circle No. 229.**

Castec—Rollstar Shading System reduces heat and glare to the comfort level, while also maintaining visibility from inside and out when shades are down. Available in 25 different fabric styles and colors. **Circle No. 228.**

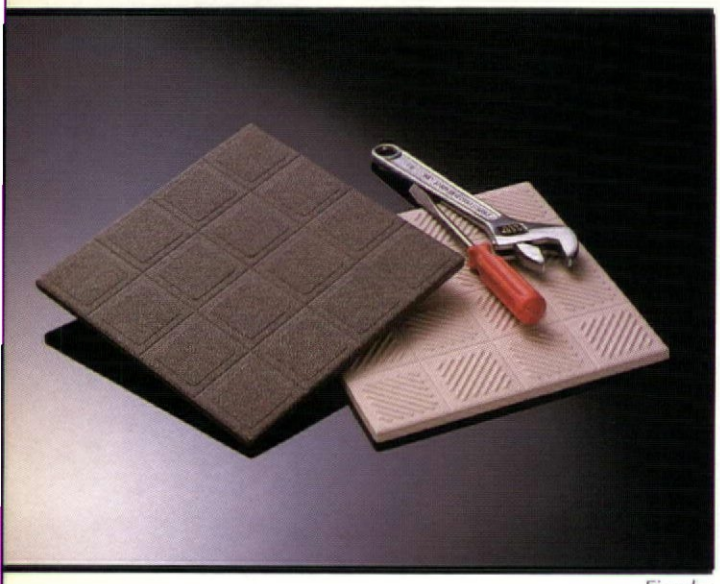
Ben Rose—Aero is a Swiss fabric import, 54-in. wide, made of 92 percent wool and 8 percent nylon. Jacquard woven, Aero comes in 12 colorways featuring small repeat geometrics in four coordinated colors against a single color warp. **Circle No. 238.**

Ben Rose

Groundworks, a division of Lee Jofa—Chiaroscuro, a new group of finely woven wool fabrics features a basic contrast of bold white and black to create several unique patterns. This versatile collection offers a new dimension in wool sheers and companion upholstery fabrics. **Circle No. 227.**

Jack Lenor Larsen—Accord is part of the Masterworks 20th Century collection. The handwoven wool ground is patterned with monumental weft brocade to form its minimal, yet striking graphic. Approximate pattern width is 50-in.; repeat is 25-in. high by 26-in. wide.
Circle No. 231.

Original Textile Designs—Hand-painted, silk-screened fabrics are done on 100 percent cotton by Joanne Dietrich. Shown (l. to r.) are Baskets, Pieces, and Baskets again. **Circle No. 235.**



Fiandre

Interceramic

MORE DESIGN CHOICES OFFERED BY CERAMIC TILE

Whether in color or texture, tile presents new options

Summitville Tiles

Cold Spring Granite

Fiandre—Polished ceramic granite offers look of natural granite in superior porcelain stoneware. Tiles are resistant to effects of moisture, frost, shock, fire, abrasion, and harsh chemicals. **Circle No. 285.**

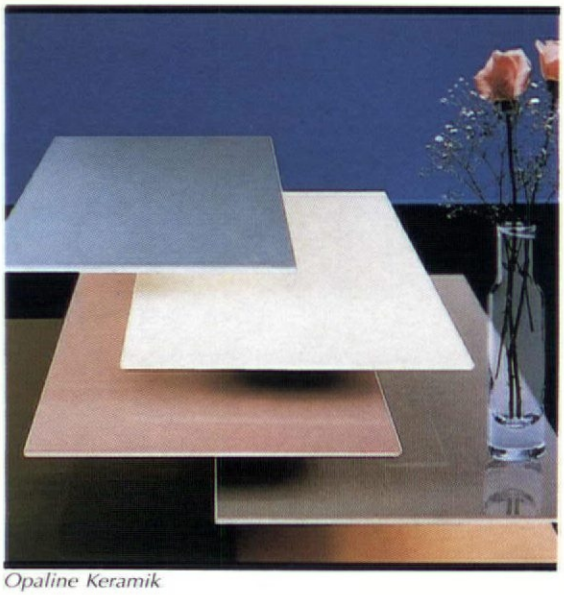
Interceramic Inc.—Grafito from the Desertica Collection and Terracotta from The Montana Collection, as shown in the Sheraton South Padre Island, Tex., feature skid-inhibiting surfaces and are suited to high-traffic applications. **Circle No. 298.**

Summitville Tiles—Strata and Strata 2 now offer a driftwood color through a mixture of clays depicting natural striations. Grained appearance runs through the tile and is fade-resistant. Strata 2, with handcrafted "cushion" edge, comes in a new range of sizes. **Circle No. 263.**

Cold Spring Granite—The "Thick" collection offers ⅛- and ½-in. thickness in a range of colors and three finishes—polished, honed, and thermal. **Circle No. 267.**

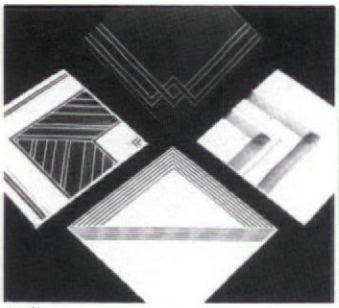
Opaline Keramik—Highly polished porcelain tiles come in 16 mirror finish colors. Luminosity is achieved through select manufacturing processes. **Circle No. 265.**

Hastings Tile/Il Bagno—Tilestones combine craftsmanship with modern technology in a look of semi-precious stones. Can be used for accent panels and trim as well. **Circle No. 262.**



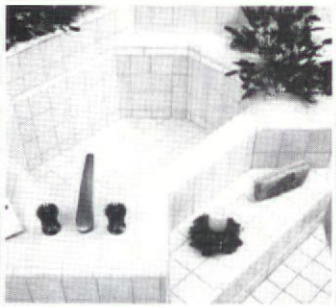
Opaline Keramik

Hastings Tile/11 Bagno



Italian ceramic tile

American Olean



Huntington/Pacific

CMC Monoceram

Italian ceramic tile—Shown clockwise from top is "Liberty/Angelo" by Faetano, "Imagini" by Musa, "Tiangolo" by Campeginese, and "Regimental Rossoblu" by Piemme. Self-bordered tile features colors from bright to pastel. **Circle No. 266.**

American Olean—New Distinctions glazed ceramic floor tile is the first tile to be produced in the company's fast-fire roller hearth kiln. Tile performs well in malls, offices, restaurants, retail stores, and other public spaces. **Circle No. 264.**

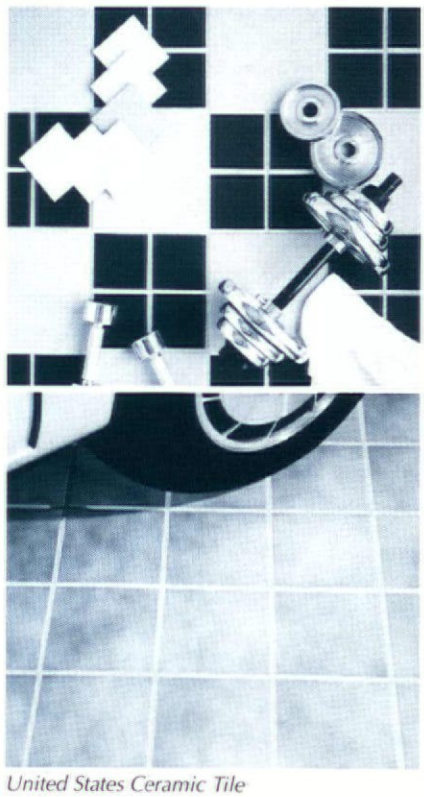
Huntington/Pacific Ceramics—Eight pastel shades are offered in Ceravision tile, ideal for countertops, walls, and flooring. Smooth surface is suited to range of interiors. **Circle No. 261.**

CMC Monoceram—Match provides integral joining between glaze and bisque, solving problem of visible craters and maintenance. Glaze has improved abrasion resistance and comes in 12 colors. **Circle No. 286.**

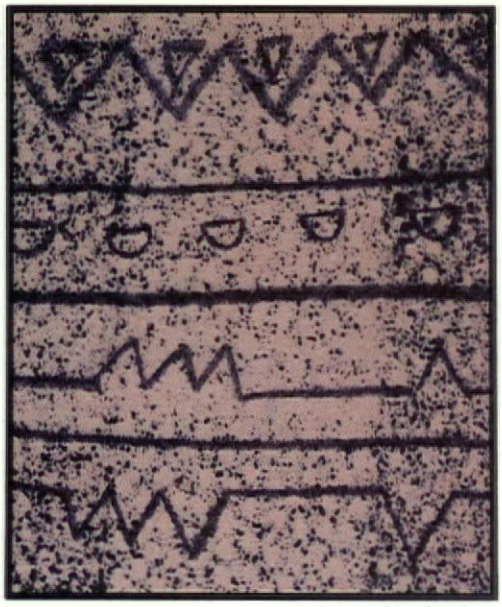
Latco—Crystalite tile is fired under high temperatures and is weather- and wear-resistant. Seven off-white color choices are suitable for heavy traffic; black color is suited to moderate-traffic floors. **Circle No. 284.**

United States Ceramic Tile—Satin-finish "Scepter" and skid-resistant "Ultima" are two glazed floor tiles offering a choice for specification. Scepter has smooth finish and group III wear rating; Ultima has slip-inhibiting surface and group IV rating for high-traffic areas. **Circle No. 260.**

Latco



United States Ceramic Tile



Advanced Technology

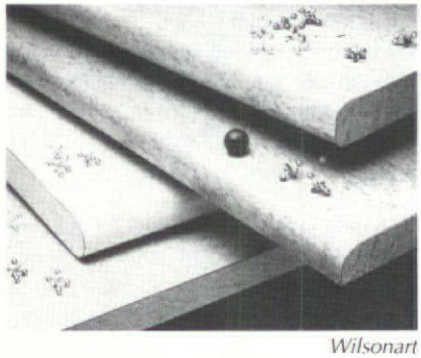
Formica

FASHION VERSATILITY IS FOCUS OF '87 LAMINATE LINES

Handpainted, multicolored surfaces among new choices

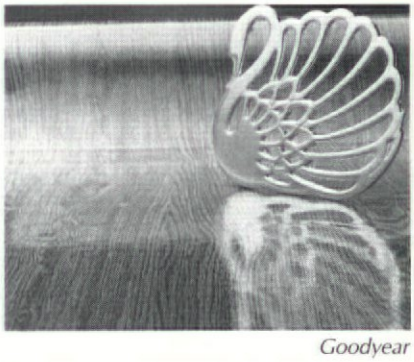
Advanced Technology, Inc.—In a Paris studio, artists create DEPartURES patterns, which are pressed into laminate form in a unique handpainting laminate factory. Twelve stock designs will be introduced, or a new art concept may be created and translated into laminate. **Circle No. 303.**

Formica—Four new patterns, American Granite, Clear Sand, Dust, and Papercraft; as well as two new woodgrains, Contract and Graceful oak, have been introduced to the existing high-pressure laminate line in 1987. The new designs have been developed to coordinate with The Color Grid system and Color Trends collection. **Circle No. 301.**



Wilsonart

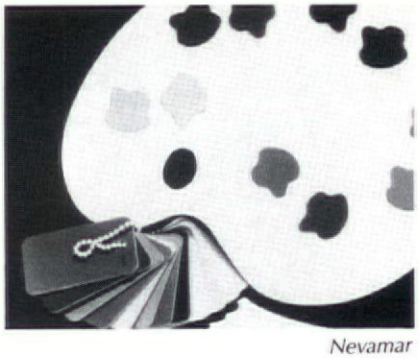
Wilsonart—The Woodgrains Plus line of decorative laminates has expanded with four new birdseye designs, Taupetone, PearlGray, PearlWhite, and Natural. **Circle No. 320.**



Goodyear

Goodyear—Reneer Films Corporation's new G120 high gloss vinyl offers a wet look sheen in solid and woodgrain patterns. **Circle No. 322.**

Wilsonart decorative laminate in Shadow Millstone is used for main conference room table and on ceiling of Dallas advertising agency; Natzios + Lee Design Associates, N.Y.

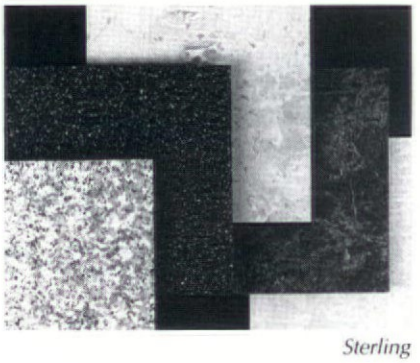


Nevamar

Nevamar—Six new colors have been added to the Vogue laminate collection, available in both glossy and textured finishes. Textured finish features the ARP Surface for extra wear and durability. **Circle No. 302.**

Laminating Services

Laminating Services—Signet and Ridgeway are two new patterns that help specifiers to achieve an updated look with laminate. **Circle No. 321.**

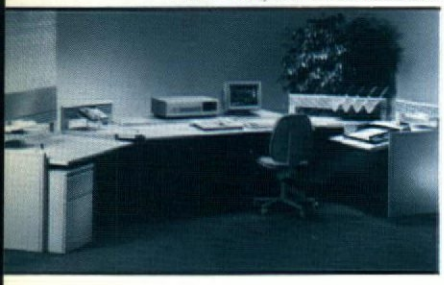


Sterling

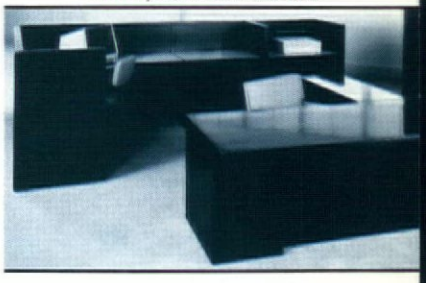
Sterling Engineered Products—With new marbles, granites, faux stones, and bleached woods added to the 1987 collection of Pionite decorative laminates, there are now more than 86 colors—in suede or gloss finish—to choose from. **Circle No. 319.**

Knoll, Circle No. 215.

Precision, Circle No. 218.

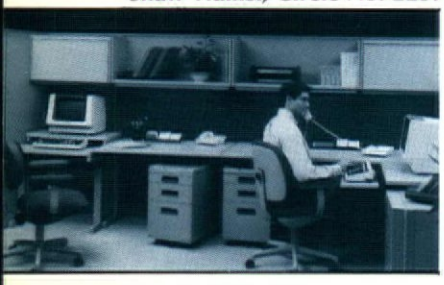


Alma, Circle No. 201.

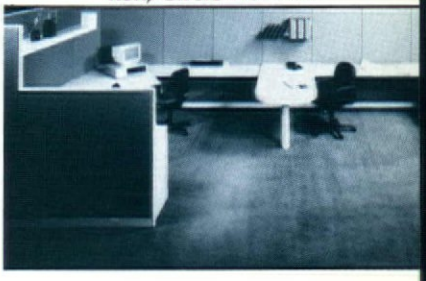


COMPUTER SUPPORT DIRECTORY

Shaw-Walker, Circle No. 223.



Reff, Circle No. 222.



Over 180 sources offering products keyed to specifiers of the automated office environment

Alphabetical listings

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

Acme Office Group
513 Porter Ave.
Brooklyn, NY 1122.
(718) 387-6400

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

Advance Office Concepts WI, Inc.
507 Shoreview Park Rd.
Shoreview, MN 55126-7047
(612) 481-0151

Allsteel Inc.
Allsteel Dr.
Aurora, IL 60507
(312) 859-2600

Alma Desk Co.
P.O. Box 2250
1301 Lincoln Dr.
High Point, NC 27261
(919) 885-4101

American Business Furniture
903 E. Walnut St.
Carson, Ca 90746
(213) 515-6040

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

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

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

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

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

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

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

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

Atelier International
30-20 Thomson Ave.
IDCNY Center 2
Long Island City, NY 11101
(718) 392-0300

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

Baker Executive Office Div.
1661 Monroe Ave., N.W.
Grand Rapids, MI 49505
(616) 361-7321

Biltrite Nightingale Inc.
10251 Ray Lawson Blvd.
Montreal, PQ H1J 1L7 Canada
(514) 352-7770

Borneo Intl. Furniture, Inc.
2230 Tubeway Ave.
Commerce, CA 90040
(213) 725-0711

Borroughs Mfg.
3002 N. Burdick St.
Kalamazoo, MI 49007
(800) 253-4083

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

Bush Industries
P.O. Box 460
One Mason Dr.
Jamestown, NY 14702
(800) 248-2874

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

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

CF&A Zero Corp.
7900 Beck Ave.
North Hoolywood, CA 91605
(213) 327-7710

CHF Industries
150 Pine St.
Graysake, IL 60030
(312) 223-1900

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

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

Invincible, Circle No. 211.

Herman Miller, Circle No. 220.

Computer support furniture and furnishings continue to be a product category experiencing dramatic growth. As equipment types proliferate, furnishings must change to accommodate new user needs. In a recent study conducted by an independent research group, accommodation of printers at the workstation was identified as a major need of end-users. Also considered important were adjustable-height desktops and articulating keyboard shelves. Shown here are the latest products offered by over 180 manufacturers, along with details on specifcation data and an alphabetical section for handy reader reference.

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

Chromcraft Furniture
P.O. Box 126
Senatobia, MS 38668
(601) 562-8203

Cole Office Environments
P.O. Box M26
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

Computree Concepts
1915 W. Glenoaks, Ste. 200
Glendale, CA 91201
(818) 843-1860

Conwed Designscape
3433 Broadway St., N.E.
Minneapolis, MN 55413
(800) 932-2383

CorryHiebert
511 E. John W. Carpenter Fwy.
Las Colinas Urban Ctr.
Irving, TX 75062
(214) 506-9500

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

Croydon Furniture Systems
One Helpeler Rd.
Cambridge, ON N1R 5V4 Canada
(519) 621-6300

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

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 Corporation
7615 University Ave.
Middleton, WI
(608) 836-1911

Delco Associates, Inc.
55 Old Field Pt. Rd.
Greenwich, CT 06836
(203) 661-5101
(800) 243-8528

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

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

Domore Corporation
P.O. Box 1289
2400 Sterling Ave.
Elkhart, IN 46515
(219) 293-0621

Domus Italia
IDCNY Center Two
30-30 Thompson Ave.
Long Island City, NY 11101
(718) 361-9848

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

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

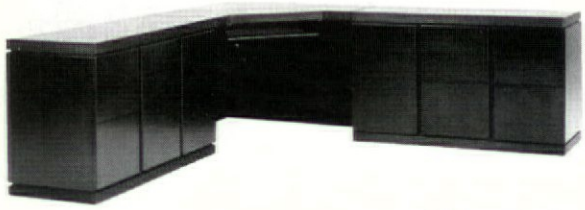
Eagle Computer Furniture Systems
1808 Holste Rd.
Northbrook, IL 60062
(800) 226-3962

Eck-Adams
10121 Paget Dr.
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
Huntingburg, IN 47542
(800) 221-7469

Mueller, Circle No. 221.



Allsteel, Circle No. 200.

Kimball, Circle No. 214.

Baker, Circle No. 287.

Westinghouse, Circle No. 226.

Stow & Davis, Circle No. 288.

COMPUTER SUPPORT DIRECTORY

Alphabetical listings

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

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

Garret Inds.
802 E. King St.
Garrett, IN 46738
(800) 928-1945

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

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

The HON Company
200 Oak St.
Muscatine, IA 52761
(319) 264-7100

HSP Computer Furniture
2429 26th St. N
Birmingham, AL 35234
(205) 251-0500

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

Hamilton Industries
1316 18 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 Div.
1 Mill Pond Way
McConnellsville, NY 13402
(315) 675-3600

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

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

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

Haskell of Pittsburgh, Inc.
231 Haskell Lane
Verona, PA 15147
(412) 828-6000

Haworth Inc.
One Haworth Center
Holland, MI 49423
(616) 392-5961

Helko Systems Furniture
P.O. Box 712
3314 Second St., E
Cornwall, ON K6H 5T5 Canada
(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

Howe Furniture Corp.
12 Cambridge Dr.
Trumbull, CT 06611
(203) 374-7833

Human Factor Technologies Inc.
55 Harvey Rd.
Londonderry, NH 03053
(603) 432-4495

Hund Office Furniture Systems
170 N. Brandon Dr.
Glendale Heights, IL 60139
(313) 529-0038

Hunt Mfg. Co.
230 S. Broad St.
Philadelphia, PA 19102
(215) 732-7700

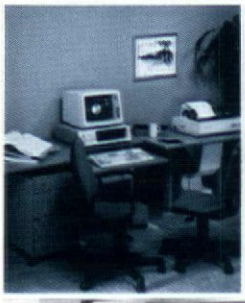
IEM Marketing
251 W. Garfield Rd.
Aurora, OH 44202
(216) 526-0777

Indal Furniture Systems
350 Clayson Rd.
Weston, ON M9M 2L5 Canada
(416) 745-2244

Inner Concepts, Inc.
712 Broadway
Kansas City, MO 64105
(816) 842-0717

Benedetti, Circle No. 203.

Borroughs, Circle No. 204.



Haworth, Circle No. 209.

American Seating, Circle No. 290.

Steelcase, Circle No. 289.

Virco, Circle No. 225.

Inotec
P.O. Box 330
Oakmont, PA 15139
(412) 828-9270

Insul-Art Acoustics Corp.
107 Allen Blvd.
Farmingdale, NY 11735
(516) 694-0125

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

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

JAX International
5925 Redwood Dr.
Rohnert Park, CA 94928
(707) 584-7360

JG Furniture Systems, Inc.
121 Park Ave.
Quakertown, PA 18951
(215) 536-3353

James Systems
2929 N. Oakley Ave.
Chicago, IL 60618
(312) 472-2611

Jansko, Inc.
1800 SW 34th St.
Ft. Lauderdale, FL 33315
(800) 327-2725

Jasper Desk Co.
415 E. 6 St.
Jasper, IN 47546
(812) 482-4132

Jofco Inc.
P.O. Box 71
402 E 13
Jasper, IN
(812) 482-5154

Kent Ltd.
P.O. Box 342
Woodbury, CT 06798
(203) 354-7268

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

Kinetics Furniture
110 Carrier Dr.
Rexdale, ON M9W 5R1 Canada
(416) 675-4300

Knoll International
655 Madison Ave.
New York, NY
(212) 207-2200

Krueger, Inc.
P.O. Box 8100
1330 Bellevue St.
Green Bay, WI 54308-8100
(414) 468-8100

Kwik-File Inc.
700 Colorado Ave. S.
Golden Valley, MN 55416
(612) 546-1980

LBF Office Systems Collection
640 White Ford Rd.
York, PA 17405
(717) 854-1545

LUI/Laminates Unlimited
5500 E. Lombard St.
Baltimore, MD
(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 90851
(213) 498-0097

Litton Business Furniture
P.O. Box M-26
640 Whiteford Rd.
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

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

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

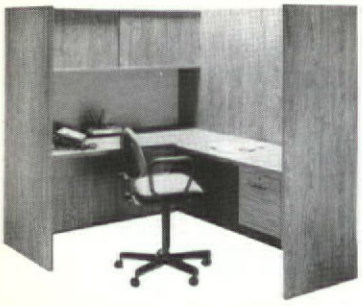
Magnuson Group, Inc.
161 Tower Dr.
Burr Ridge, IL 60521
(312) 850-9088

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

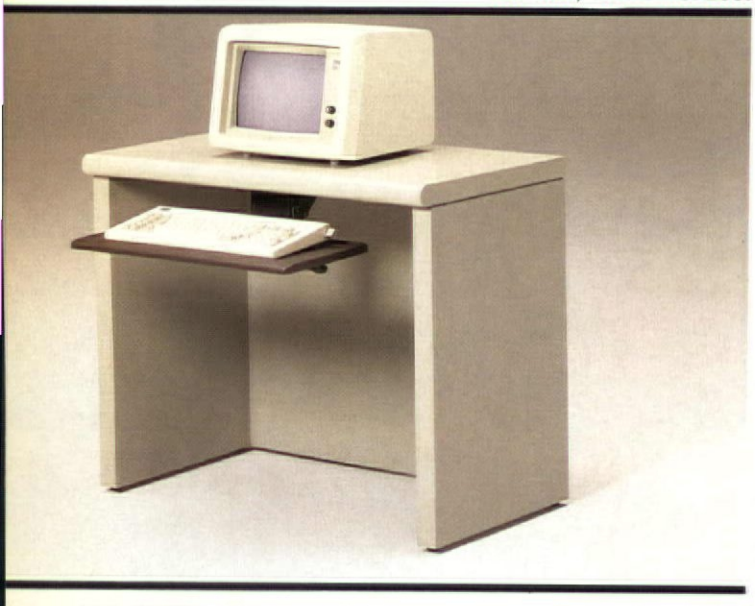
Meridian, Inc.
18558 171 Ave.
Spring Lake, MI 49456
(616) 846-0280

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

High Point, Circle No. 210.

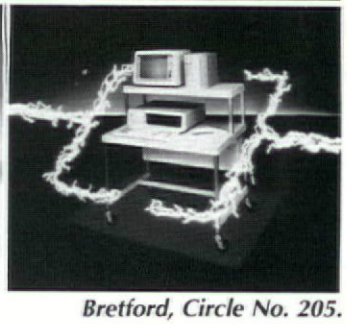


Dar Ran, Circle No. 206.



Davis, Circle No. 291.

Jofco, Circle No. 213.



JG, Circle No. 212.

Bretford, Circle No. 205.

COMPUTER SUPPORT DIRECTORY

Alphabetical listings

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

Modern Mode, Inc.
111 San Leandro Blvd.
San Leandro, CA 94577
(415) 568-6650

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

Mueller Furniture Corp.
514 Fifth St., N.W.
P.O. Box 2624
Grand Rapids, MI 49501
(616) 451-2738

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

Nestler
170 N. Brandon Dr.
Glendale Heights, IL 60139
(312) 529-4441

Novikoff, Inc.
2100 E. Richmond
Fort Worth, TX 76104
(817) 535-0826

Office Specialty
440 N. Wells
Chicago, IL 60610
(312) 661-0067

Omni Pacific
1168 N. 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.
695 Berry St.
Winnipeg, MB Canada
(204) 772-0333

PCI/Tandem
P.O. Box 5054
6905 Aragon Circle
Buena Park, CA 90622-5054
(800) 624-6118

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

Panel Concepts, L.P.
3001 S. Yale St.
Santa Ana, CA 92704
(714) 979-3680

Paoli
524 NE 3rd St.
Paoli, IN 47454
(800) 547-7415

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 52 Ave.
Montreal (Lachine),
PQ H8T 2Y6 Canada
(514) 631-2120

Pro/File Systems
4711 W. Armitage Ave.
Chicago, IL 60639
(312) 237-4000

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

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

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

Reff Incorporated
1000 Arrow Rd.
Weston (Toronto), ON Canada
(416) 741-5453

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

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

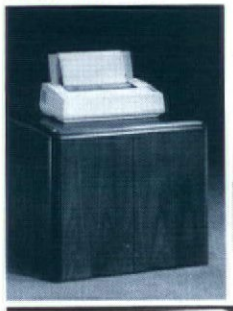
Rosemount Office Systems, Inc.
21785 Hamburg Ave.
Lakeville, MN 55044
(612) 469-4416

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

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

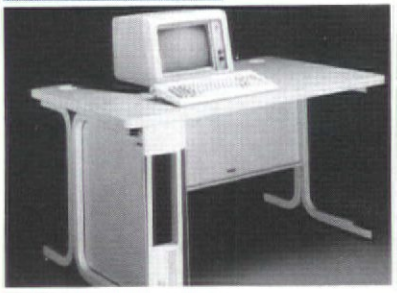
PCI/Tandem, Circle No. 216.

Gunlocke, Circle No. 208.

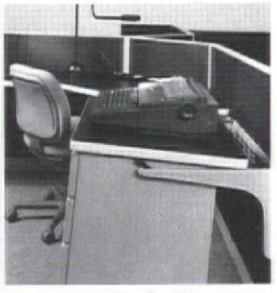


Meridian, Circle No. 219.

Panel Concepts, Circle No. 217.



TAB, Circle No. 224.



Domore, Circle No. 207.

Scandiline Inds., Inc.
1217 W. Artesia Blvd.
Compton, CA 90220
(213) 537-6411

Shaw-Walker
P.O. Box 209
Muskegon, MI 49441
(616) 725-4217

Signature Office Furniture, Inc.
6033 S. Central Ave.
Los Angeles, CA 90001
(213) 233-4132

Spec'Built Corp.
105 Armor Ave.
Carlstadt, NJ 07072
(201) 438-1860

Steelcase Inc.
901 44th St., SE
Grand Rapids, MI 49508
(616) 247-2710

Storwal Intl. Inc.
One Yonge St., Ste. 1501
Toronto, ON M5E 1E5 Canada
(416) 862-1322

Stow & Davis Furniture Co.
25 Summer NW
Grand Rapids, MI 49504
(616) 456-9681

Structural Concepts Corp.
17237 Van Wagoner Rd.
Spring Lake, MI 46456
(616) 846-3300

SunarHauserman
18 Marshall St.
Norwalk, CT 06854
(203) 866-3100

Systems Mfg. Corporation
13 Broad St.
P.O. Box 343
Binghamton, NY 13902
(607) 723-6344

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

Thrasher's CBF, Inc.
2201 Van Deman St.
Baltimore, MD 21224-6695
(301) 633-6980

Tiffany Stand & Furniture Co.
9666 Olive Blvd.
St. Louis, MO 63132
(314) 997-1700

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 Pl.
Chatfield, MN 55923
(407) 867-4280

Uchida of America Corp.
2030-A Gladwick St.
Compton, CA 90220
(213) 632-0333

Versa Tec Corp., Compucart Div.
P.O. Box 2095
107 N. Rome Ave.
Tampa, FL 33601
(813) 251-2431

Versteel
Jct. Hwy 231 & 56
Jasper, IN 47546
(812) 634-2120

Viking Acoustical Corp.
Airlake Industrial Pk.
Lakeville, MN 55044
(800) 328-8385

Virco Mfg. Corporation
1331 W. Torrance Blvd.
Torrance, CA
(213) 532-3570

Vogel-Peterson
Samsonite Blvd.
Murfreesboro, TN 37130
(615) 893-0300

Watson Furniture Systems
12715 Miller Rd., N.E.
Bainbridge Is., WA 98110
(206) 842-6601

Westinghouse Furniture Systems
4300 36th St., 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
(617) 852-3400

Xception Design Ltd.
2875 Blvd. Industriel
Laval, PQ H7L 3V8 Canada
(414) 668-0710

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: w/m = wood/metal l = laminate m = metal p = plastic w = wood o = other	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"	●
Adden Furniture, Inc.	●						●					w	●	45° 90°	26"	
Advance Office Concepts WI, Inc.	●	●	●			24 to 30"	●	360°	30°	5"	5"	w/m,l	●		30"	●
Allsteel Inc.	●	●	●			25 to 32"	●	353°	10°	5"	24"	w/m,l,m	●	135°	26" 29"	●
Alma Companies		●	●			1¼",m	●	30°	15°			w,l,p	●	45°	29"	●
American Business Furniture	●		●			3 to 5"	●		10°-15°	3-5"	3-5"	l,m,w	●	45°-90°	26 to 30"	●
American Seating Co.	●	●	●			0 to 6"	●	360°	5°	4"	10"	l,m	●	90° 120°	29"	●
Amstore Corp.	●	●	●			28½ to 33"	●				6"	l			30"	
Anderson Hickey Co.	●		●			25 to 27½"	●		25°			w/m	●		29"	●
Anderson, Inc.	●		●			26 to 29"	●	360°	17°		9"	w		45° 90°	26"	
Anthro Corporation	●		●			15 to 35"									28"	●
Artec		●	●				●	359°			14"	l,m,w	●		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	●		●				●	360°	10°		5"	l,w			28.7"	
Atlantic Data Furniture Products Inc.	●		●		●	26 to 29",m	●	180°	15°			w/m	●		29"	
Baker Executive Office Division	●		●	●		25 to 30",m	●				4"	w	●		26" 30"	
Benedetti Corporation	●			●		29 to 35",m	●		8		14"	w			26½ to 29"	
Biltrite Nightingale Inc.	●		●				●	360°			11⅛"	l,w	●	15°	26-29"	
Borneo Intl. Furniture, Inc.	●				●						9½"	w			to 25"	
Borroughs Mfg. Adapta-Station	●		●	●		27 to 31"	●	360°	18°		5"	w/m,l	●		23-31"	●
Borroughs Mfg. Corp. Sigma 2000	●		●	●		29½ to 33½",m	●	360°	18°		5"	w/m,l	●		26½ to 30½"	●
Bretford Mfg.	●	●	●			23 to 29"	●		10°			w/m			26½"	●
Bush Industries	●						●					w			27"	
CAC	●						●					w/m,l			26½"	
CEKA International	●		●	●		2¼"	●	355°	15°	0"	6"	w/m,l	●	45° 60° 90°	26 to 29½"	●
CF&A Zero Corporation	●		●			24 to 31"	●	360°	10°	26 to 29"	3"	w/m,l	●	90° to 45°	29"	●
CHF Industries, Inc.	●		●				●				l			29"		
C I Designs	●		●	●		m	●		10°	4"	4"	w	●	90°	27"	
Cab-Tek Inc.																
California Computer Furniture	●		●			26 to 32"	●						●		26,29"	●

Power Management				Worksurfaces (inches)			Printout Basket	Security Cabinets		Tape 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"		31½" to 33½"	●		●	f			m					●	
●	●		●	20 to 30"	20 to 60"	30×72"	●		●				f			●		●	
						30×48" to 30×60"	●			f			f						
●	●			24 to 30"	30 to 48"	24×30" to 30×72"	●		●	i		●	f,m			●		●	●
●	●	●	●		36 to 60"	18×30" to 72×36"	●	●		i,f		●	f,m			●	●	●	●
●		●			30"	3018 to 12030"	●	●					m			●	●		●
●	●	●			30 to 96"	24×24" to 30×96"		●	●				f,m						●
●	●	●	●		0 to 72"	30×24" to 72×30"	●			i		●	f,m		●	●	●	●	●
●	●					24×48" to 30 ×60"							f,m			●			●
				6 to 18"		30×36" to 30×54"					●							●	
				42 to 50"		21×42" to 26×50"	●						f,m						●
	●	●		1 to 13"		25×30" to 25×36"	●			i		●	m				●		●
●		●	●	42 to 74"	40 to 76"	20×30" to 32 × 120"	●						f,m			●			●
●	●	●	●	24 to 72"	36 to 60"	24×20" to 72×30"	●			i		●	f,m			●		●	●
●	●	●	●		18 to 72"	24×18" to 72×30"	●	●	●	i			f,m			●		●	●
●					18 to 24"		●						f,m		●	●			●
●		●				24×24" to 72×30"						●	f,m			●	●		
●	●	●		30 to 72"	30 to 72"	24×30" into 40×80"	●	●		i			f,m	●					●
	●			to 36"	to 72"	30×30" to 24×72"	●		●				f,m						
●			●		31 to 60"	22×31" to 29×60"	●			i			f,m		●	●	●		●
	●												f					●	
				15 to 30"		30×30" to 70×30"	●		●			●	f,m			●	●	●	
●				15 to 30"		58×24" to 70×36"	●		●			●	f,m	●			●	●	
●						24×24" to 60×30"	●		●			●						●	
						48×29"	●			i			f						●
						16×14" to 24×14"	●												
●	●	●	●	0 to 14"	31½ to 63"	26×31½" to 39½×79"	●	●		i	●		f,m	●		●			●
●						22 to 96"	●	●					f,m			●			●
						24×48" to 30×72"	●						m						
●	●	●		31.5 to 63"	31.5 to 63"	21×31.5" to 40×72"	●		●	i		●	f,m						●
										i									
					36 to 48"	26×26" to 30×72"	●			f			f,m						

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: w/m = wood/metal l = laminate m = metal p = plastic w = wood o = other	Workstations: ganged	Workstations: angled (degrees)	Workstations: height (inches)	can raise/lower
CANA International Corp.		●	●			0 to 5"	●					w	●	2	27"	
Cardinal Corp.	●		●				●	360°				l°	●		29"	●
Castelli Furniture	●	●	●			26¼ to 28¼"	●	270°	15°		2"	w	●	90°	29"	
Chromcraft Furniture	●		●				●					w			30"	
Cole Office Environments	●	●	●	●		29⁷⁄₁₆ to 39⁷⁄₁₆",m	●	30°	15°		7¼"	w/m	●	45° 60° 90°	26 to 29"	●
CompuAGE Furniture Corp.	●	●	●			26¼" to 27¼"	●					w/m	●	90° 120°	26½"	
Compucart Div. Versa Tec Corp.	●		●				●					l			27 to 36½"	
Computree Concepts	●		●					360°				l,p,w				●
Conwed Designscape	●		●				●					o	●		29"	
CorryHiebert	●	●	●			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"	●
Dacobas Inc.	●		●			infinite	●					l,m	●		28½"	●
Danwood Design Co.		●	●			6"	●	270°		10"	12"	w/m,w,l	●			●
Dar/Ran Furniture Ind.	●		●			22 to 29"	●	180°		16"	8-10"	w	●	120°	29"	●
Data-MATE	●		●				●				3"	w/m	●	60° 90°	30"	
Data Systems Ltd.	●		●				●	360°	any	cus.	custom	l	●	custom	26½"	
Datum Filing Systems Inc.	●	●	●			25 to 30"	●	350°	15°		4"	w/m	●	30°-90°	26" 29"	
Datus Inds., Inc.	●		●				●	359°	45°			w/m,l	●		27" 30"	
Davis Furniture Industries Inc.	●		●				●				8.5"	w	●	45°	29½"	
Decar Corporation	●		●			26 to 31"			10°			l		90°	27"	
Delco Associates, Inc.	●		●			26 to 29"	●				12"	m,o			29"	
Dennison	●		●			26¼" to 35¼"	●		10°		6"	w/m	●	120°	26 to 29"	
Desience Corp.	●						●					w/m,l,m	●	45° to 90°	28"	
Domore Corporation	●	●	●			5¼"		180°		12"		w/m	●	90° 120° 135°	29"	●
Drier Open Office Furniture		●					●	360°				l	●	180°		
Dynamic Custom Equipment Ltd.	●		●			23 to 36"	●	360°	27°	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"	

Power Management				Worksurfaces (inches)			Printout Basket	Security Cabinets		Tape 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
					58"	24×18" to 76×30"	●	●	●	i,f		●	f						●
	●			24 to 96"		24×30" to 36×96"	●		●	f	●	●	f			●			●
●		●		39 to 48"	41 to 48"	50×24" to 73×39"	●	●		f			f,m			●			●
●						20×36"	●				●								●
●	●	●	●	15 to 30"	36 to 60"	24×24" to 60×30"	●		●	i		●	f m			●		●	
	●			24 to 30"		30×24" to 60×30"	●		●	i		●	f,m				●	●	
●				15"			●	●		i			m						●
						11×13" to 24×13"	●												●
		●			36 to 42"	60×36" to 60×60"			●				f			●			●
●	●	●	●	24 to 57⅛"	31⅛ to 46⅛"	25×30⅞" to 87⅜ × 30⅞"							f,m	●					●
		●			20 to 40"	30×24" to 66×30"	●						f,m	●		●		●	
							●											●	
●	●			27 to 68"	27 to 68"	27 ×35" to 68½×35"			●	f		●	f,m	●		●			●
●		●		30 to 72"	30 to 72"	20×30" to 36×72"	●	●	●			●	f,m	●		●			●
	●			36 to 60"	42 to 60"	24×30" to 36×66"	●	●					m	●				●	
●						30×40" to 60×30"	●		●	f			m			●	●	●	
●					40"	24×48" to 30×72"	●	●		i			f,m						●
●	●	●	●		18 to 48"	24×30" to 36×72"	●		●			●	f,m			●		●	
						24×30" to 30×60"	●			f			f				●	●	
●	●			- to 16"	- to 16"	36×36" to 44×44"	●						f	●					
	●					23½ × 40¼"							m						●
●	●	●	●										f			●			
●					24 to 60"	24×30" to 60×30"	●	●	●	i,f		●	f,m			●	●	●	
●	●	●				23×48" to 60×48"			●				f	●					●
●		●	●	30 to 72"	30 to 72"	30×20" to 72×30"	●						f,m			●			●
●	●					24×24" to 36×72"	●			i			f,m	●				●	
●				30 to 60"	30 to 60"	24×30" to 30×60"	●		●	f			f,m			●			●
	●					36×24" to 72×30"	●						f						●

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: w/m = wood/metal l = laminate m = metal p = plastic w = wood o = other	Workstations: ganged	Workstations: angled (degrees)	Workstations: height (inches)	Workstations: can raise/lower
Executive Furniture	●		●				●				7″	w			30″	
Executive Office Concepts	●		●	●		26 to 32″,m	●	180°			10″	l,w		45°	27″ 29″	
Filing Equipment Inc.	●	●	●			25 to 30″	●	359°			12″	w/m	●	360°	29½″	●
Frank Eastern Co.																
Frontline Products Inc.	●					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°	29¼″	●
Naomi Gale Cabinets	●		●				●	180°				w/m,w		45°	26″ 29″	
Garret Inds.	●		●			22 to 30″	●					w/m			29″	
The Gunlocke Co.	●	●	●				●	360°		25″	12″	w/m	●	45°	1″	●
Karl Gutmann Inc.	●		●	●	●	25 to 32″,m	●	360°	15°	4″	4″	w/m	●		27″ 29-1/2″	●
The HON Company	●		●			23 to 28″	●				4.5″	w,m	●		26½ to 30″	
HSP Computer Furniture	●		●							10″	10″	l,w	●		26½″	
Haller Systems Inc.	●		●			27 to 31″	●	360°	30°	8″	20″	w/m	●		27-31″	●
Hamilton Industries	●	●	●	●			●	360°	10°			m	●	90° 120°	26″ 29″ 29-40″	●
Hamilton Sorter Co., Inc.	●	●	●			25 to 32″	●	360°	30°	9″	3″	w,l	●		29½″	
Harden Furniture	●						●				8½″	w			30½″	
Hardwood House Inc.	●		●				●				14″	w	●		29″	
Harmon Div. Coastcraft	●	●	●				●	360°			18″	p,w	●		adjust-able	●
Harter Corp.	●	●	●			26 to 32″	●	30°	15°	3″	3″	l	●		29″	●
Haskell of Pittsburgh, Inc.	●		●			26 to 32″	●		30°			w/m	●		29″	
Haworth Inc.	●	●	●					360°			18″	m	●	90°-120°	24 to 32″	●
Helko Systems Furniture	●		●	●	●	24 to 30″	●	360°	30°	3″		l,m	●	30°-90°	26 to 29½″	●
High Point Furniture Industries, Inc.	●		●				●					l			29″	
Holly Modular Concepts	●						●					l	●		30″	
Howe Furniture Corp.	●		●			27½ to 36½″	●		15°	4¼″	4¼″	l,m,p,o	●	90° 120°	26½″, 28¼″	
Human Factor Technologies Inc.	●		●	●	●	23 to 32″,m	●	360°	30°	6″	6″	w/m	●	45°-90°	23 to 32″	●
Hund Office Furniture Systems	●	●	●			24½ to 27½″	●		30°			w/m		90°	27½″	
Hunt Mfg. Co.	●		●			26½ to 29″	●					l			29″	
IEM Marketing	●		●				●	360°	10°			w/m,l	●	90°	30″	
Indal Furniture Systems		●	●				●	30°	15°	11″		l		120°	custom	●
Inner Concepts, Inc.	●		●				●					l			28″	

Power Management				Worksurfaces (inches)			Printout Basket	Security Cabinets		Tape 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
	●					20×24″	●	●		f			f	●					
●		●	●	29 to 71″	29 to 71″	24×29″ to 30×72″	●		●				f,m	●					●
●		●		24 to 72″	18 to 72″		●					●	f,m		●	●		●	
	●					30 ×26″ to 72×30″	●			f			f					●	
●				16 to 32″		24×32″ to 50×32″	●		●				f,m					●	
●		●		16¼″ to 30″	33¼″ to 69¼″	19 × 33¼″ to 30 × 69¼″	●		●	f			f,m			●		●	
●					24 to 48″	24×24″ to 45×24″							f,m					●	●
	●					30 to 36″	●						f					●	●
●		●			24 to 72″	20×30″ to 36×72″	●						f			●			
●	●			18 to 30″		24×30″ to 60×30″	●	●		f			f,m					●	
●					21 to 48″	24×30″ to 30×73″	●		●	f		●	m			●		●	
	●					25¼ × 15″	●	●					f				●		●
●	●	●		5 to 12″	30″	30×30″ to 40×80″	●	●	●	i		●	f,m		●	●			●
●	●	●	●		24 to 30″	36×24″ to 72×36″	●		●				f,m		●	●	●	●	●
●	●	●		10 to 34″	30 to 72″	32×30″ to 72×34″	●		●	i,f		●	f,m			●	●		●
						36×30″ to 47½ × 24″	●		●				f						
					30 to 60″	36×24″ to 72×24″							f,m						
●				24 to 48″	24 to 48″	24×36″ to 36×72″	●	●		f		●	f,m			●			●
	●	●	●		24 to 72″	20×24″ to 30×72″	●		●	i	●		f,m	●			●	●	●
●				15 to 30″	24 to 60″	24×30″ to 60×30″	●					●	m					●	
●	●	●	●	24 to 36″	24 to 36″	24×48″ to 36×72″	●			i,f			f,m					●	●
●				18 to 30″	30 to 42″	24×30″ to 72×36″	●		●	f		●	f,m			●		●	
						24×24″ to 30×60″	●						f,m						●
	●					24×38″ to 30×74″			●	i			f			●			●
	●	●				26×28½″ to 30×72″	●	●					m						●
●				15 to 32″	to 45″	30 to 71″	●					●	f,m			●	●	●	
	●				33 to 65″	33×31″ to 65×35″	●			i		●	f			●			●
				26½ to 29″	26½ to 29″	36×30″ to 60×30″	●			i,f			f				●	●	
	●			31 to 55″	41 to 55″	31×48″ to 31×70″	●		●	f		●	f,m				●	●	
●		●	●	24 to 72″	24 to 72″				●				f,m			●		●	●
				30 to 43″	30 to 43″	36×30″ to 60×30″							m						●

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: w/m = wood/metal l = laminate m = metal p = plastic w = wood o = other	Workstations: ganged	Workstations: angled (degrees)	Workstations: height (inches)	Workstations: can raise/lower
Inotec	●		●	●		26 to 32",m	●		20°		5½"	m,l	●	90°	26½" 29"	
Insul-Art Acoustics Corp.	●											l,w				
Interact/Acoustical Screens Corp.	●	●	●			25 to 30"	●				11¼"	l,w	●		30"	●
Invincible Metal Furniture	●	●	●				●	360°	10°		3"	l,m	●	30° 45°	29" 29"	●
Inwood Office Furniture	●		●			26¼" to 29"	●					w			26¼ to 29"	
JAX International	●		●			24 to 29½"	●					l	●	30°-90°	26½" 29½"	
JG Furniture Systems, Inc.	●	●	●	●		24 to 31", m	●		10°		6"	w/m,w			24 to 31"	●
James Systems	●		●			25 to 27"	●		3°		3"	l,m	●	60° 90° 120°	29"	
Jansko, Inc.	●	●					●	360°				l,m	●	45°	27" 29"	
Jasper Desk Co.	●						●				14"	w	●	60°-120°	29"	●
Jofco Inc.	●		●			26½ to 29"	●		10°		2-4"	w	●		29"	
Kent Ltd.	●	●			●								●			
Kimball Office Furniture Co.	●		●	●		4",m	●	90°		4"	8½"	w	●	60°	27-29"	●
Kinetics Furniture	●		●				●	180°				m	●		28", 29"	
Knoll International	●	●	●		●		●	180°	15°		8"	w/m,l,w	●	45°	1" increments	●
Krueger, Inc.	●		●			23 to 30"	●			2-6"	6"	w/m	●	45°-90°	23-30"	●
Kwik-File Inc.	●					22 to 36"						m			22-36"	●
LBF Office Systems Collection	●	●	●	●		29¼ to 39¼",m	●		20°		11¼"	w/m	●	45° 60° 90°	26" 29"	
LUI/Laminates Unlimited	●						●					l	●		26" 29"	●
La-Z-Boy	●											w			26"	
Laminate Concepts by Design, Inc.	●		●				●	180°				w/m,l,w	●	45°	26-29"	
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°	20°			l,m	●	10°	26" 29"	●
Harry Lunstead Designs, Inc.	●	●	●			4 to 80"		30°	15°	11½"	11½"	w,	●	30° to 90°	adjustable	●
Luxor Corp.	●		●			1 to 3"	●		20°		3"	w/m			27" 29"	●
M&J Desk Mfg. Co.	●		●				●	15°		10"		w		15°	26" 29"	
Madison Furniture Inds.	●		●				●	360°		4"		m	●	30° 60° 90°	27" 29"	
Magnuson Group, Inc.	●		●			2.5 to 3.2"	●	360°	20°		4"	w/m	●	90°-135°	25 to 32"	●
Marvel Metal	●					5½"	●	360°	12°	5½"	2½"	l,m	●	90° 120°	27-29"	
Meridian, Inc.	●		●			to 7"	●	30°	15°		3"	l,m	●	90° 120°	29"	

Power Management				Worksurfaces (inches)			Printout Basket	Security Cabinets		Tape 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 × 30" to 60 × 30"	●					●	m					●	
							●		●										
●				18 to 36"	30 to 96"	18 × 30" to 36 × 96"	●	●					f,m			●		●	
	●					24 × 30" to 30 × 60"	●		●			●	f,m			●		●	●
	●					36 × 24" to 42 × 36"	●				●								
●				42 to 48"	42 to 48"	36 × 24" to 72 × 30"	●		●				f,m			●			●
●		●			34 to 60"	34 × 22" to 60 × 28"	●						f						●
				30 to 36"	36 to 36"	24 × 30" to 24 × 36"	●										●	●	
	●			0 to 42"	20 to 24"	20 × 42" to 60 × 30"	●						f,m			●		●	●
●					26 to 60"	26 × 29 to 60 × 29"	●	●		i,f		●	m			●			●
	●					19 × 31"		●	●	i			f						●
							●	●		f		●	m			●		●	
	●	●			36 to 60"	24 × 36" to 30 × 60"	●	●		i			f			●	●		●
●				24 to 72"	24 to 72"	24 × 36" to 72 × 36"	●						f,m	●		●			●
●	●	●	●		30 to 90"	18 × 30" to 30 × 90"	●	●					f,m	●		●		●	●
●	●	●		14 to 17¼"	30 to 36"	24 × 30" to 30 × 72"	●			i			f,m				●	●	
						30 × 30"				f						●			●
●	●	●		15 to 30"	36 × 24 to 42 × 24"	24 × 24" to 72 × 30"	●			i		●	f,m			●		●	
				30 to 60"	30 to 60"	24 × 30" to 24 × 60"	●						m			●			●
	●					24 × 42" to 30 × 42"	●												●
●					24 to 48"	24 × 24" to 48 × 24"	●						f,m					●	●
●		●				36 × 30"	●	●		i			f,m	●		●		●	●
●	●	●	●	31 to 78"	31 to 63"	23 × 31" to 39 × 78"	●	●		i,f		●	f,m	●		●	●		●
●	●	●	●		24 to 120"	18 × 24" to 30 × 72"	●	●		f	●			●		●		●	●
●		●	●	24 to 96"	24 to 96"	21 × 30" to 36 × 96"	●	●		i			f,m	●	●	●			
	●			12 to 18"	30 to 60"				●	i			f						●
						24 × 48" to 36 × 72"							f,m						
●					30 to 40"	30 × 30" to 72 × 30"	●					●	f,m			●	●		●
				18"		29 × 36" to 29 × 72"				f		●	m					●	
		●			40 to 24"	30 × 24" to 72 × 30"	●		●	i,f									
					26 to 29"	24 × 24" to 60 × 72"	●		●	f			f						●

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: w/m = wood/metal l = laminate m = metal p = plastic w = wood o = other	Workstations: ganged	Workstations: angled (degrees)	Workstations: height (inches)	Workstations: can raise/lower
Metalstand Co.	●	●	●			24 to 42"	●	359°		6"	8"	l,w/m	●	45°	29"	●
Herman Miller Inc.	●	●	●	●		24 to 30",m	●	349°	20°			w/m	●	90°		●
Modern Mode, Inc.	●	●	●				●	180°		22⅞"	7⅛"	w	●		29"	
Montisa Office Furniture	●					3 to 60"	●				11"	m	●		variable	●
Mueller Furniture Corp.	●		●				●				14"	w	●		29½"	
National Office Furniture Co.	●		●				●	360°	10°			l,w	●	90°	27½" 30"	
Nestler	●			●		29½ to 41½",m	●			6"		w/m,o		0°-90°	29½"	
Novikoff, Inc.	●		●				●				11"	w		45°	24½" 29"	
Office Specialty	●						●	360°			3"	m	●	90°	29"	
Omni Pacific	●					23 to 27"	●	360°				l,w	●	90°-135°	26" 29"	
Optima	●			●		21"	●					l,m	●		26-28"	
Optimum Ergonomics Ltd.	●		●	●	●	24 to 32",m	●	180°	15°	4"	4"	w/m,l	●		29½"	●
PCI/Tandem	●	●	●			to 8½"	●	360°	15°	11"		w	●	135°	27-29"	●
Packard Inds. Inc.		●	●			1 to 5"	●				10"	l,m	●		24-32"	●
Panel Concepts, L.P.	●		●			26 to 31"	●	355°			21½"	l	●	90°	30"	●
Paoli	●		●				●				13½"	w,p			26½"	
Paull/Contract	●		●				●	40°	30°			w			26-29"	
Pleion Corp.		●	●			27 to 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"	●	360°	22°	8"	5"	w,l,o	●	360°	24-29"	●
Pro/File Systems	●										3"	m				
Harvey Probber Inc.	●		●			26 to 29"	●	340°			3"	m,p,w	●	90°	29"	●
Procaccino II, Inc.	●		●				●	360°	any	12"	12"	l,w	●	custom	custom	
Prudential Business Furniture	●		●			3 to 4½"	●	360°	12°	6"	6"	w/m,l,w			26½"	●
R-Way	●		●				●	15°	10°			w			30"	
Ram Partitions	●	●	●				●	360°			11"	l			26-29"	
Rangine Corp.	●	●	●	●		8 to 42",m	●		30°			w/m	●		up to 42"	●
Reff Incorporated	●	●	●				●	360°	22°		3"	l,w	●		29"	●
Ring King Visibles, Inc.	●						●					l	●	120°	26" 29½"	
Rose Johnson		●	●			23 to 29"	●	12°	5°	0"	0"	l,w	●	90-180°	29"	●
Rosemount Office Systems, Inc.	●	●	●			24½ to 33"	●	355°			11¼"	w/m	●	varies	29½"	●
Royal Seating Corp.	●						●					w/m,l			27"	
Samsonite Furniture	●		●			26 to 29"	●	360°				l	●	90 120°	26" 29"	

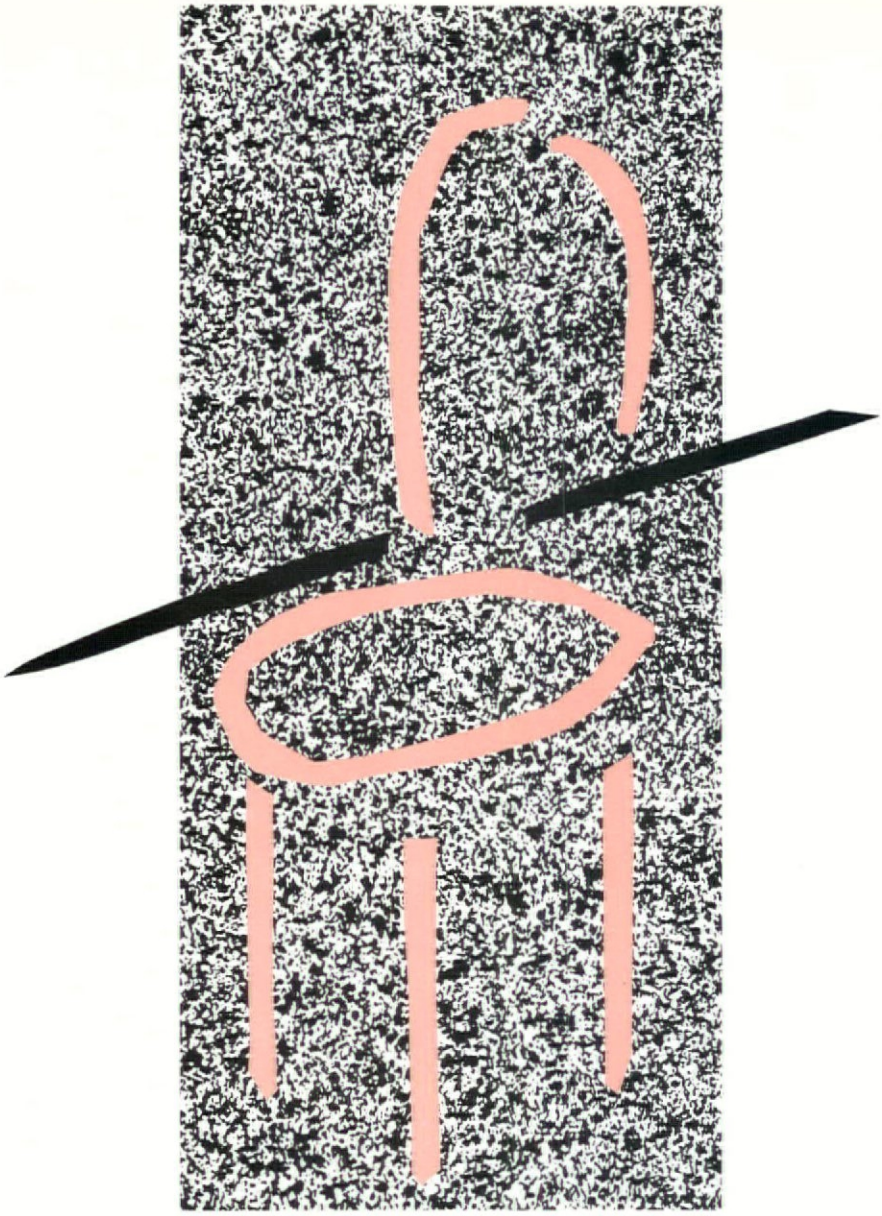
Power Management				Worksurfaces (inches)			Printout Basket	Security Cabinets		Tape Disc Storage	Footrest		Drawer Storage	Task Lighting			Copy Holders	Base Legs	
Raceways	surface level, power	floor level power	ceiling level power	side extension	return capability	total dimension	(readout, modular basket	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"	30 × 30" to 30 × 72"	●	●		f		●	f,m			●		●	●
●	●	●	●			24 × 24" to 30 × 72"	●	●		i			f,m			●	●	●	
	●	●			36½ to 60½"	22½ × 35" to 34½ × 95"	●		●				f,m			●			●
		●		to 22"		11 × 30"	●	●		f									●
					42 to 66"	20 × 32" to 36 × 83"							f						●
	●			36 to 60"	36 to 60"	36 × 36" to 30 × 60"	●						m			●			●
	●			47 to 78"		39½ × 31½" to 39½ × 47¼"							m						●
	●									i			f						
●					30 to 60"	30 × 24" to 60 × 30"	●		●	f			f,m						●
●	●				30 to 57"	24 × 30" to 30 × 72"	●		●				f,m			●			●
		●				28 × 34" to 72 × 34"	●	●											●
●	●			6 to 12"	18 to 72"	24 × 30" to 36 × 72"	●		●	f		●	f,m			●			●
●	●	●	●		36 to 48"	20 × 36" to 36 × 96"	●		●			●	f			●		●	
●	●	●	●	20 to 60"	20 to 60"	20 × 30" to 30 × 72"	●			i			f,m	●		●		●	
●	●	●	●		36 to 72"	20 × 36" to 30 × 72"	●	●					f,m			●		●	●
	●					42 × 24"	●		●	f	●								●
					20 to 26"	24 × 30" to 30 × 48"	●						f						
●	●	●		20 to 80"	36 to 60"			●	●				f			●			●
●				18 to 30"	18 to 30"	18 × 36" to 36 × 60"							f		●				●
●	●	●	●	14 to 28"	30 to 70"	26 × 28" to 36 × 70"	●	●		i			m	●		●		●	●
●					44 to 60"	23 × 32" to 32 × 72"	●						m	●		●			●
●						custom		●	●	i		●	f			●			●
●					14 to 18"	20 × 24" to 30 × 72"	●		●	i,f		●	f,m			●		●	●
													f						●
●		●	●			24 × 20"	●						f,m			●			
●			●			12 × 33" to 30 × 33"		●		f		●	m	●			●	●	
●		●			32 to 64"	20 × 32" to 48 × 96"	●	●		f			f,m	●				●	●
					33 × 60"	30 × 24" to 60 × 30"	●			i,f			m					●	●
		●	●		36 to 60"	36 × 18" to 96 × 30"	●	●		i,f			f,m			●			●
●	●	●		12 to 24"	36.to 48"	24 × 36" to 36 × 72"	●						f,m			●		●	●
						20 × 20" to 22½ × 30"													●
		●		26 to 29"		30 × 30" to 29 × 72"			●				m						●

COMPUTER SUPPORT

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: w/m = wood/metal l = laminate m = metal p = plastic w = wood o = other	Workstations: ganged	Workstations: angled (degrees)	Workstations: height (inches)	can raise/lower
Scandiline Inds., Inc.	●		●			26 to 29″	●				3″	w,fabric	●		29″	●
Shaw-Walker	●	●	●			26 to 33″	●	355°			6″	l,m,p			26″ to 28½″	●
Signature Office Furniture, Inc.	●		●				●					w			29″	
Spec'Built Corp.	●	●	●	●		to spec	●	any	any	to spec	to spec	w/m,w,l,custom	●	to spec	to spec	●
Steelcase Inc.	●	●	●			23 to 32¼″	●		15°		7½″	m,l,w,w/m	●	90 120°	26¼ to 29¼″	●
Storwal Intl. Inc.	●						●	355°			0-9″	l,m	●	90 120°	26″ 29″	
Stow & Davis Furniture Co.	●	●	●	●		26 to 32″,m	●		10°			w,w/m	●		26-29″	●
Structural Concepts Corp.	●	●	●			24½ to 32″	●	350°			12″	w/m	●		27″ 29″	●
SunarHauserman	●		●	●		24 to 31″,m	●	270°	30°	8″		w/m	●	22.5 to 90°	24-31″	●
Systems Mfg. Corporation	●		●			23 to 30″	●		5°		10″	w/m,l	●	120°	30″	●
TAB	●	●	●			26 to 39″	●	360°	20°	4″	6″	w/m	●	60° 90°	27″ 30″	●
Tafco Industries			●			4″		360°	10°			m				
Thonet Inds. Inc.	●		●				●				14″	w/m,l	●		26″ 29¼″	
Thrasher's CBF, Inc.	●		●				●					l	●	90°	26″ 29″	
Tiffany Stand & Furniture Co.	●		●				●	360°	10°		4″	w/m,l	●	90° 120°	26½″ 29½″	
Trendler Metal Products	●		●			to 3½″		70°				m				
Trendway Corp.	●	●				26 to 34″	●	350°	20°	3″	18″	l		15°	29″	●
Tuohy Furniture Corp.	●		●			18 to 30″	●				3″	w	●		29″	
Uchida of America Corp.	●		●			27.7 to 30″	●				2.3″	m,o	●	6-8°	27⅞ to 30″	●
Versa Tec Corp. Compucart Div.	●		●			to 48″					18″	l,w	●			●
Versteel	●											w/m	●		26½″	
Viking Acoustical Corp.	●		●			26 to 29″	●	360°	15°			l	●	90° 120°	26-29″	
Virco Mfg. Corporation	●		●			26 to 29″	●	355°			3″	m,w			26″ 29″	
Vogel-Peterson	●		●			28 to 32″	●				6″	m,l		90° 120°	26-29″	●
Watson Furniture Systems	●		●			25½ to 41½″	●		30°	5″	5″	w/m	●	60° 120°	29″	●
Westinghouse Furniture Systems	●	●	●			25 to 32″	●	360°	45°	36″	36″	m	●	90°-120°	25-32″	●
Williams Office Furniture Co.	●						●					w/m	●			
Wright Line Inc.	●					24 to 33″		360°	30°			l,m	●		29″	●
Xception Design Ltee.	●	●	●			25 to 30″	●	355°				w/m,l	●	90° 120°	29″	●

Power Management				Worksurfaces (inches)			Printout Basket	Security Cabinets		Tape 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
●	●	●	●		42 to 54"	20×30" to 30×96			●	i			f,m	●		●			●
●		●		26 to 33"		30×24" to 72×30"	●		●	f			m			●	●	●	●
						24×30" to 36×74"	●				●		m						●
●	●	●	●	to spec	to spec	to spec	●		●	i,f	●	●	f,m	●	●	●		●	●
	●	●	●	30 to 60"	24 to 60"	30×20" to 30×60"	●		●	i,f		●	f,m	●		●	●	●	●
					24 to 60"	20×30" to 36×65"	●						f,m						●
	●	●				25×30" to 30×90"	●	●					f	●		●			●
●		●		6 to 72",	12 to 72"	24×24" to 71×59"	●		●	i,f			f,m			●		●	●
●				18 to 28"	23×48"	36×28" to 72×28"	●		●	i,f			f,m	●	●	●	●	●	
●		●		to 10"	12 to 15"	18 to 20" to 34 to 74"	●		●	f		●	f,m			●		●	●
				25 to 30"			●		●	f		●	f,m			●	●	●	
		●			36 to 72"	30×60" to 36×78"			●	i			f						●
	●			30 to 48"	30 to 48"	24×48" to 41×41"	●		●	f			m			●			
●	●			to 13"	24×48"	30×30" to 30×72"	●		●	f			f,m				●	●	●
						20 to 60"	●												●
●	●	●				21×42" to 24×60"						●	f			●			●
●				36 to 60"		36×30" to 60×30"	●		●				f,m						●
●	●			to 15"		15×15"	●	●		i			m						●
						24×30" to 30×60"												●	
●				29½ to 120"	29½ to 59½"	29½×23" to 71×29½"	●		●			●	f,m			●	●		●
	●	●			48 to 52"	36×30" to 36×72"	●		●				f,m			●			●
						36×30" to 60×30"	●						m					●	
●	●			25½ to 41½"	30 to 42"	17×28½" to 36×96"	●		●	i		●	m			●		●	
●		●		13 to 28½"		26×36" to 29×72"	●	●	●	f		●					●	●	●
						24×40" to 30×60"	●											●	●
●				36"		24×30" to 60×30"	●	●		f		●	f			●	●		●
●	●	●	●	20 to 60"	20 to 60"	24×30" to 30×72"	●				●		f,m			●		●	

Product Design Awards



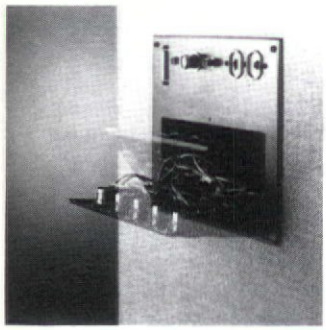
You are invited to Breakfast at the Plaza in New York. There the winners of the 1987 IBD Product Design Competition will receive their awards on October 9 at 8:00 a.m.

The Product Design Competition is an annual event co-sponsored by The Institute of Business Designers and *Contract* magazine. Tickets for the breakfast are $50.00 per person. An additional $10.00 optional donation to help support FIDER and DIFFA is encouraged. Attendance is limited so reserve your place now by calling the IBD National Office at (312) 467-1950.

IBD

More computer support furniture

(Continued from p. 119)



SIX OUTLETS CLUSTER ON A SINGLE PANEL

CenterCore Inc.'s Quick Connect wiring system consists of six duplex outlets clustered on a single panel located on the central core of each workstation. All wires—for telephones, computers, and electrical equipment—are funneled out of the way in the central core.
Circle No. 268.

Thrasher's

LAMINATE COVERS PARTICLE BOARD

Thrasher's Compuflex system offers computer support furniture for the individual or large office projects. Tops, end panels, and fronts are made of particle board covered on all exposed surfaces with high-pressure laminate. **Circle No. 278.**

WALL BRACKET IS DESIGNED OF SCULPTURED PORCELAIN

The Olympus Wall Bracket from **Boyd Lighting Co.** is adaptable for tungsten halogen, standard incandescent or PL fluorescent lamping. The sculptured porcelain design by Doyle Crosby is available in finishes of black, bronze, bone, Boyd gold, or Boyd silver leaf. **Circle No. 323.**

SYSTEM ENHANCES TEAM WORKER INTERACTION

ACM—for Activity Center Modules—is a system of connectable, but freestanding, worksurfaces and tables, pedestals, storage units, and privacy panels. From **VOKO U.S. Inc.,** the system creates a flow-through work environment. Automatic height and incline adjustments for worksurfaces and tables accommodate seated or standing activity. **Circle No. 269.**

VOKO

WORKSTATION STORES ALL PC COMPONENTS

Designed vertically, the PC WorkCenter III stores all PC components plus related materials and software, while providing room for writing and referencing. From **Wright Line Inc.,** the workstation has a footprint of 4.4 sq. ft. **Circle No. 277.**

Wright Line

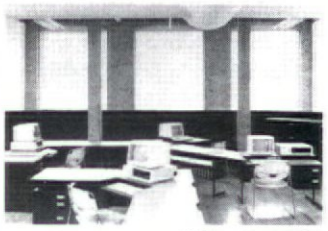
ROTARY CHAIR IS COVERED WITH IMPORTED LEATHER

Monteverdi-Young's X-18 Rotary Chair is covered with imported leather and designer fabrics in combination with mirror chrome arms and base. It is also available in oak or walnut arms and base.
Circle No. 324.

Conwed

4 WORKSTATION MODELS ARE AVAILABLE

Designscape Furniture System has four pre-planned workstation configurations. Models can be assembled in minutes using a screwdriver. From **Conwed Corp.,** system incorporates series 960 anodized putty-colored frames. **Circle No. 271.**



Office Specialty

TABLES, LINKED UNITS COME IN 2 HEIGHTS

DataGroup series modular workstations feature tables and linked units in two heights, connecting corner tops, adjustable keyboard shelves, printer stands, and a variety of VDT options. DataGroup is available in all **Office Specialty**'s standard enamel finishes. **Circle No. 276.**

Biltrite Nightingale

ELEGANCE OF WOOD VENEER OFFERED

Ergo-8 assembles easily with simple tools. **Biltrite Nightingale Inc.**'s computer support furniture incorporates the elegance of wood veneer. **Circle No. 279.**

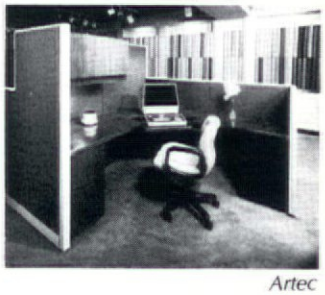
MICROCOMPUTERS FIT ON TERMINAL STATION

Designed for use with microcomputers by **Human Factor Technologies Inc.,** this terminal station consists of a manually adjustable, bi-level terminal table with roll-out printer caddy. Terminal and keyboard surfaces are independently height-adjustable, and keyboard surfaces slide for depth of vision adjustment. **Circle No. 281.**

Human Factor Technologies

COMPONENTS ENHANCE DATA PROCESSING

Artec Business Furniture Systems has an options program that allows freedom of design in the workspace. A variety of Electronic Data Support furniture components are available to enhance data processing operations. A six-wire, three-circuit integrated electrical system meets open plan power requirements for office equipment and electronic components.
Circle No. 274.



Artec

ITALIAN TILES DESIGNED FOR U.S.-MADE FIXTURES

The Harmony Series of Italian tiles was designed to match and/or blend with American-made fixtures and appliances. **House of Ceramics** is the exclusive U.S. importer of the series. **Circle No. 325.**

HON Co.

FURNITURE DESIGNED FOR WORKER COMFORT

Modular furniture in the 66000 series from **The HON Co.** offers flexibility with VDT stands that are adjustable to user preference. Components can "nest" beneath one another or be joined with connector tops for multiple workstation configurations. **Circle No. 273.**

JAX

WORKSTATION/DESK HAS DUAL PURPOSE

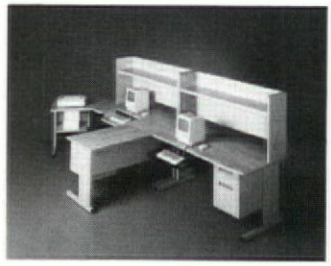
Executive-sized desk is convertible to a PC-workstation that retains the convenience of the desk's large work surface. PC functionality includes a slide-out articulating keyboard arm that drops down to a 26.5-in. keyboard height. Model 5051 is available from **JAX International. Circle No. 282.**

TEXTILE PROGRAM HOLDS 200 COLORWAY OPTIONS

PCI/Tandem's Textile Program encompasses 18 textile and leather patterns with over 200 colorway options to coordinate with its contemporary, transitional, and traditional seating collections. All fabric cards incorporate a vertical score line whereby fabric options can be folded to mathc with floor- and wallcoverings or to match with other fabric selections. **Circle No. 330.**

SERIES UNITS ARE ALL FREESTANDING

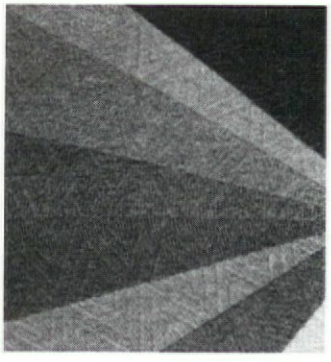
From single computer tables to interconnected workstations, Series C units by **Haskell** are freestanding for maximum flexibility. They can be combined with connectors to form workstations in minimal floor space. **Circle No. 280.**



Haskell

NEEDLEPUNCHED CARPETING HAS EXPANDED LINE

Contract Patterns I, II (shown), and III are the expanded line of 120 denier needlepunched carpeting from **V & B Carpet.** Besides flexibility of colors and options, these carpets are made to please designers with their ultra violet stabilization and colorfastness, resistance to crushing and raveling, and easy-to-clean characteristics. **Circle No. 327.**



V & B Carpet

TABLETOP/SEATING HAS DURABLE DESIGN

Galleria tables are the new tabletop/seating combinations from **Landscape Forms/LFI.** The tables, featuring durable Woodclad and support structures of tubular steel with a flat, black powder-resin finish, are intended for interior use only. **Circle No. 329.**

Hund

FURNITURE RANGE HAS MANY POSSIBILITIES

Hund computer support furniture has a variety of combination possibilities which can be achieved by changing a few standard components. Systems are available in freestanding or panel-hung styles, with a wide variety of accessories. **Circle No. 275.**

Anthro

COMPACT, RUGGED CART SUPPORTS EQUIPMENT

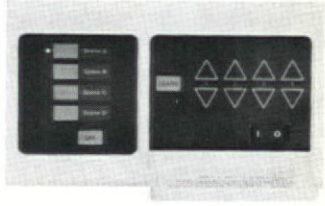
Anthrocart from Anthro Technology Furniture is compact, rugged, and mobile so equipment can be shared. Holds up to 150 lbs. on its steel frame. The Deluxe chart (shown) comes with two shelves, three legs, a base tube, four castors, a document holder, four-in. storage basket, wire base shelf, six outlet surge protector, and three cord management clips. **Circle No. 296.**

TABLE SERIES COMES IN VARIETY OF DESIGNS & SIZES

Business Accessories, Inc.'s 9000 Series Quorum Table is designed for conference rooms, training areas, and cafeterias. Available in a variety of sizes, edge details, and finishes. **Circle No. 328.**

DIMMING CONTROLS ARE MICROPROCESSOR-BASED

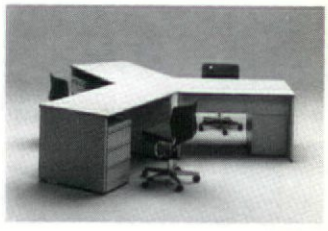
Scenist and Lytemode are modular, microprocessor-based dimming control systems which memorize lighting patterns that can be recalled by touch. Developed by **Lightolier, a Genlyte Co.,** the controls enable the user to create versatile lighting without manual dimmer knobs. Scenist dimming system is made to fit a standard wall box; Lytemode, designed for larger projects, can control up to 13 scenes from one master panel. Both Lightolier controls are UL listed. **Circle No. 326.**



Lightolier, a Genlyte Co.

COMPUTER-SUPPORT PIECES AUGMENT BELLINI SYSTEM

In freestanding or linked applications, a collection of computer-support furniture from **Atelier International Ltd.** is consistent in design, construction, and finish with the Bellini system of desks and casegoods. **Circle No. 270.**



Atelier

CLUSTER SYSTEMS HAVE CENTRAL CABLE ENTRY

The design concept of Space Age 360-degree cluster desk systems encompasses a center hub, which allows for maximum use of space and centralization of electrical power source with cord concealment. Four, five, and six cluster units, as well as half clusters, are available from **Delco Associates Inc. Circle No. 272.**

Repeat Performance at Grady Gammage Memorial Auditorium

Arizona State University's Auditorium was one of Frank Lloyd Wright's last designs. 100% pure wool carpet was chosen to repeat its 18-year outstanding performance.

Completed in 1964, the circular-structured auditorium extends the outdoor desert environment indoors. For the desired natural beauty, as well as durability, soil and stain resistance and easy maintenance, 3,600 square yards of 100% pure wool, Earth Clay, custom carpet were installed.

The auditorium seats over 3,000. Annually, nearly 1 million attend 250 public events plus tours and rehearsals.

Through years of traffic, wool retained its rich color and luxurious appearance. Soil, spills and burns were removed with regular maintenance.

After 18 years, the foyer carpet was replaced using the original 100% wool carpet specifications. The used carpet was re-cut and installed on the ramps, in offices and seating areas! The wool stairway carpet still retains its beauty and serviceability and was not replaced.

Offer your clients this kind of performance when you specify wool. Its durability, easy cleanability, lasting beauty and economical maintenance make wool the most cost-effective carpet investment.

Again pure wool sets the standard for carpet excellence

PURE WOOL PILE

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Circle 55 on reader service card

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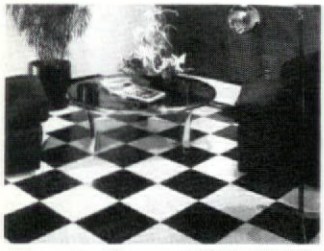


Armstrong World Industries

DESIGN RUNS THROUGHOUT THICKNESS OF TILE

Armstrong World Industries has added Classic White and Black to its Excelon Imperial Texture line of vinyl composition tiles. Through-grained patterns with uniform dispersions of color and texture are designed to give this look, reminiscent of the 1950's, a cleaner, lighter style. **Circle No. 307.**

BINDERS STORE COMPUTER PRINTOUTS

Panel Concepts, L.P., has introduced a data binder storage system for use with its line of System 2Plus shelving units. The data binder hangers are made to provide convenient and space-saving storage of oversized computer printout materials. **Circle No. 308.**

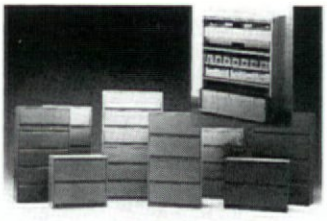
Chris Stone & Assoc.

TWO FABRIC DESIGNS ARE INTRODUCED

Two fabric designs, suitble for both residential and commercial use, have been introduced by **Chris Stone & Assoc.** Printed on starlight cloth, which is a cotton and spun rayon warp sateen, the fabrics are available in 54-in. widths. Terrazzo Stripe, a marble-like swirl design, is available in seven colorways; Terrazzo in 12 solid colorways. **Circle No. 309.**

CABINET SERIES ADAPTS TO MIXED MEDIA NEEDS

Spacefinder Designer Series Cabinets adapt to work environments with seven heights, three widths, two depths, and a full range of colors. The cabinet shell accepts a wide variety of interchangeable components to store mixed media in less floor space. From **Tab Products Co.,** these cabinets are designed to change as office work warrants. **Circle No. 310.**



Tab Products Co.

OUTDOOR FURNITURE IS WEATHER-PROOFED

The Hi-Backed Cameo collection of outdoor furniture features a contemporary frame design made from lightweight aluminum and powder-coated for protection from the elements. Comfortable covers designed to be water-resistant are fashioned from durable Textilene. From **The Mallin Co.**, Cameo is a coordinating grouping which includes swivel rocker or dining chairs, adjustable chaise, rectangular or oval shaped glass top table with umbrella holes and more. **Circle No. 311.**

ACOUSTICAL TILE STYLES PATTERNS ADDED TO LINE

Three mini-module patterns have been added to **USG Acoustical Products Co.'s** Auratone Designer Square line of tiles. These delicately fissured mineral fiber ceilings offer a bold designer look, with a small-scale tile or linear appearance. All tiles share the Auratone Natural Fissured II perforation pattern and acoustical quality. Designer Squares I (pictured) has the look of 36 3-in. squares, Designer Squares II gives the appearance of six 3-in. by 24-in. strips and Designer Squares III, 25 four-in. squares. **Circle No. 312.**

Matteo Grassi S.p.A.

ARMCHAIR IS UPHOLSTERED WITH OIL-TREATED COWHIDE

This small swivel armchair has a one-piece seat and back upholstered with oil-treated cowhide. It features a five-star base on casters with functional options and is available with choice of tilt and height cylindrical mechanisms. From **Matteo Grassi S.p.A.**, the chair is available in black, dark brown, gray, and bulgarian red. Armrests come in molded aluminum or oil-treated cowhide. **Circle No. 313.**

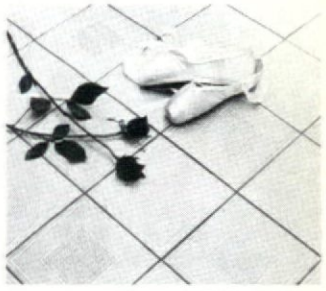
The Mallin Co.

WALLCOVERING COLLECTION EXPANDS PATTERNS

Cutwater and Runabout are additions to the **Gretchen Bellinger** Adirondack collection for direct and upholstered wall applications. Both Cutwater and Runabout have monochromatic warp and weft faced stripes which add subtle textural interest without changing color. Like the others in the series, Runabout is available in neutrals white, natural, beige, taupe, and gray. Cutwater (pictured) is available in the same colors, with lurex threaded accents of silver, gold, copper, bronze, and gunmetal. **Circle No. 314.**

TILES MAY BE AFFIXED TO WALLS OR FLOORS

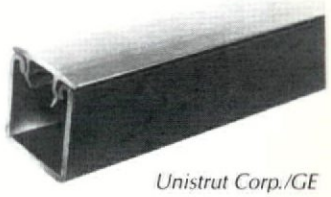
Arabesque, a high-gloss line of ceramic tile from **Ballack Corp.,** comes in soft gray, bone, blue, and raspberry. It is made for a variety of residential and commercial applications, for both wall and floor, and especially where temperatures and moisture conditions vary. The 8- by 8-in. tiles are flat backed and ⅛-in. thick. **Circle No. 315.**



Ballack Corp.

ELECTRICAL RACEWAY COVERS ARE THERMOPLASTIC

Unistrut Corp.'s electrical raceway covers are made of thermoplastic and can be cut on site with tin snips. The first UL-listed cover of its type, it was developed to be lighter, and to better resist rust and corrosion than its metal counterpart. Noryl resin, a product of **General Electric Plastics,** is used to make the plastic covers, which are compatible with all metal raceway channels and metal finishes. **Circle No. 316.**

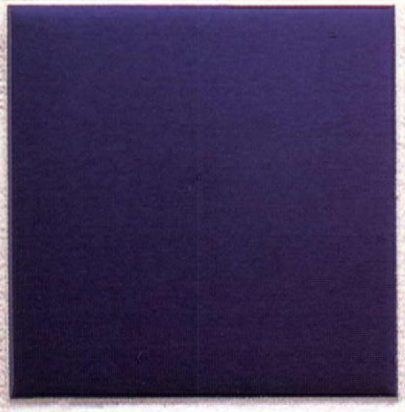


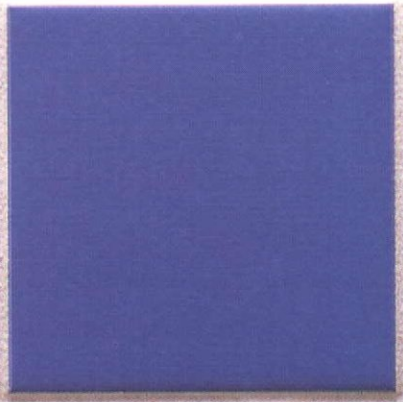
Unistrut Corp./GE

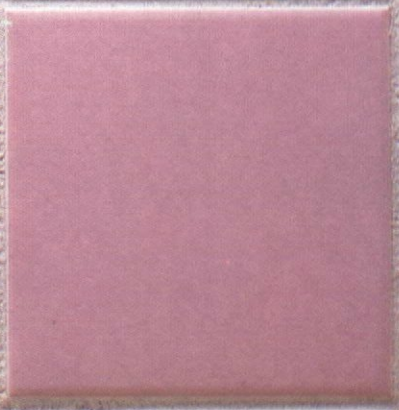
WORKSTATIONS USE VARYING CONFIGURATIONS

The 1000 System Quick Ship from **CorryHiebert,** creates exciting and flexible office environments by mixing workstations of varying square footages. The user has a choice of predesigned or self-created workstations. All orders are shipped within 15 working days of receipt of order. **Circle No. 317.**

The Purity of Italian Tile







Specify Italian Tiles

...and exercise all your options. There are more than 20,000 beautiful designs, textures, variations and sizes to match, mix or harmonize with any color scheme.

Italian ceramic tiles.

Embodying unchallenged design superiority and enduring performance, Italian Ceramic Tile continues to be the leading choice of design professionals throughout the world.

Available from over 400 Italian companies for use in contract or residential installations.

Visit the CERSAIE 87 Tile Exhibition 9/29–10/4 Bologna–Italy

Come and see a large selection of Italian tiles at the World Exposition of Ceramic Tile, May 6-8, 1987, Los Angeles Convention Center

Circle 56 on reader service card

CERAMIC TILES OF ITALY

For information contact:
The Italian Tile Center, a division of the Italian Trade Commission, 499 Park Avenue, New York, NY 10022 (212) 980-8866

Context
Hosted by the member firms of the Association for Contract Textiles (ACT)
September 29, 1987
12:00 noon to 8 pm

See the Future Today
Join us and the editors from *Architectural Record, Contract, Facilities Design & Management, Interior Design, Interiors* and *Progressive Architecture* for an afternoon of seminars highlighting future trends in fabrics

2:00-3:30 pm
Upholstery and Vertical Applications for Health Care and Hospitality

4:00-5:00 pm
Vertical Applications and Drapery for Corporate Use

5:30-6:30 pm
Upholstery for Corporate Use

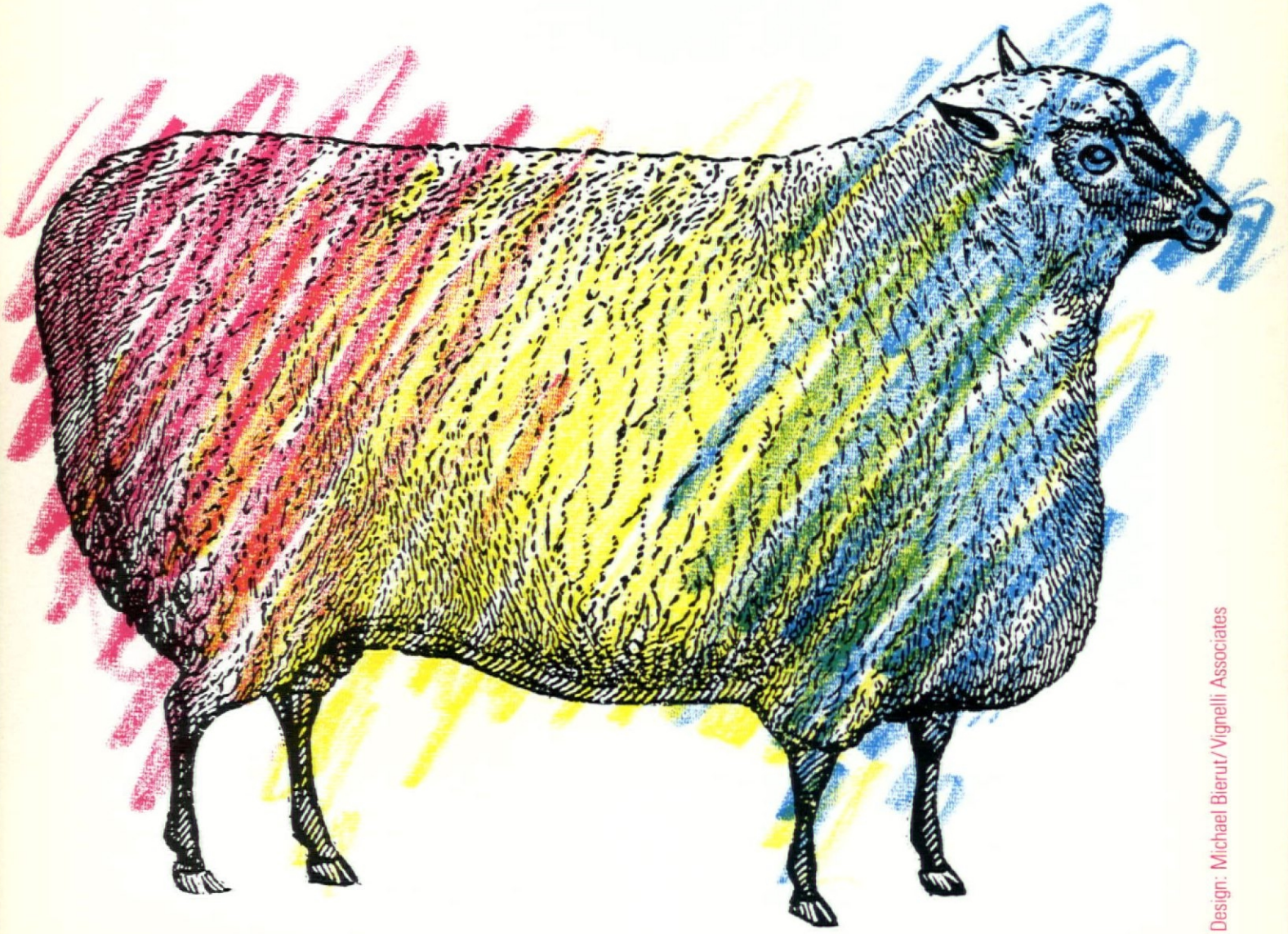
Following
Cocktail Party hosted by ACT

At The International Design Center, New York
20-10 Thomson Avenue
Long Island City

Complimentary transportation will be provided from the IDCNY satellite office, 919 Third Avenue at 56th Street, every half hour.

Circle 57 on reader service card

Context: The National Contract Textile Fair



Design: Michael Bierut/Vignelli Associates

Kiesling-Hess can keep you from getting burned.

We can apply flame retardant treatments to your fabric that meet the most stringent regulations.

But, that's not all we can do for fabric. We're the nation's most trusted resource for stain-resistant finishing . . . using either Scotchgard* or Teflon®
And, our paper, knit and acrylic backings give you extra versatility in the utilization of wall covering or upholstery fabrics.

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CONTRACT's CONSTRUCTON LEAD SERVICE

Bringing Specifiers/Buyers & Suppliers Together

Photo by Stuart M. Gross

CONTRACT's Construction Lead Service, a free monthly report on new and remodeled contract jobs in the planning stage, provides suppliers with exclusive leads to current installations and offers specifier/buyers easier access to products and services.

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CATALOGS & BROCHURES

Intrex

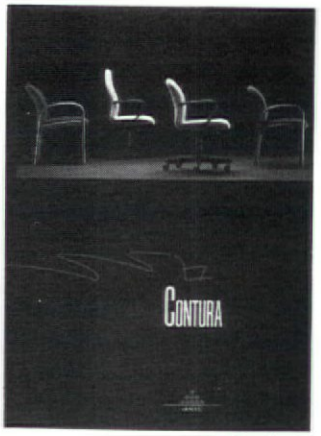
Intrex Furniture introduces a four-color brochure on the Intracase Casegoods System. The literature explains how the system allows designers to use interchangeable pedestals and envelopes to create space configurations needed to meet their requirements.
Circle No. 357.

Music Plan

The Music Plan System is a music management tool that allows in-house management to design, revise, and supervise music effectively. It creates consistency in music selections as needed by lounges, nightclubs, hotels, and restaurants.
Circle No. 297.

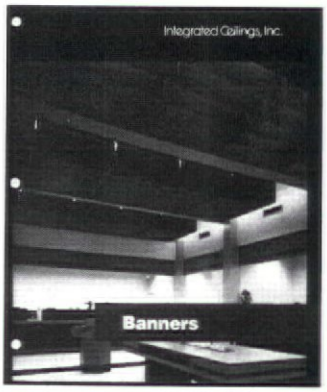
Twenty-four colors of Oxydiane decorative lacquer panels are shown in a leaflet from Ober/Stenersen Sales Corp. Technical features and instructions for use and upkeep for Oxydiane, which is available in Vangard and Galaxy designs, are included.
Circle No. 331.

Gunlocke announces the Contura Brochure, which highlights the company's selection of management, taskworker, and guest office seating. The 12-page, four-color brochure includes chair dimensions and illustrates arm, auto, and pneumatic-lift and base options.
Circle No. 361.



Gunlocke

Examples of designer glass are displayed in a brochure from Stained Glass Overlay. Included are restaurant, beauty salon, and bath applications.
Circle No. 332.



Integrated

In a full-color, four-page brochure, Integrated Ceilings, Inc. illustrates the use of Banner Systems as a cost-effective way to add color, dimension, and visual excitement to commercial spaces. Possibilities of the company's custom silk screening capabilities and three-dimensional Design Accent Banners are explored. **Circle No. 365.**

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.

THE BUCKSTAFF CO., 1127 S. Main St., Oshkosh, WI 54901. 414/235-5890. *Contact:* J.R. Claghorn. *Product:* Library-College Facilities/Healthcare.

CONTINENTAL CREATIVE SALES, 141 Lanza Ave., Garfield, NJ 07026. 201/546-9660. *Contact:* Bryan Mitnick. *Product:* Contract chairs/marble and granite.

CUSTOM EXECUTIVE OFFICE INC., P.O. Box 240, Palos Park, IL 60464. 312/863-5500. *Contact:* Michael Guinta. *Product:* Contract wood casegoods. *Territories:* California, Florida, Wisconsin, Colorado, Upstate NY, Minnesota, Alaska, Hawaii.

DYNEL INTERNATIONAL, 10036 Gordon (P.O. Box 107), Zeeland, MI 49464. 616/772-6429. *Contact:* John Van Vliet. *Product:* Dynel System: Variations™.

UNITED TECHNICAL PRODUCTS, 960 Turnpike Street, Canton, MA 02021. 800/225-6052. *Contact:* Irwin Galkin. *Product:* Compelte lines of anti-static products including original COMP-CARPET™ Computer-Grade, static-dissipative carpet in new styles.

VIKING ACOUSTICAL CORPORATION, Airlake Industrial Park, Lakeville, MN 55044; 612/469-3405. *Contact:* Neal Bashore or Bret Starkweather. *Product:* Computer support furniture, computer accessories.

RATES: A standard classified ad costs $73 per column inch. Estimate a column inch as 37 characters per line, 7 lines per inch, including headline and address. Please specify whether it is a signed ad or a blind box number. Add $5.00 to the cost if a box number is used. Payment with order is required for insertion of classified. Send ad and check to: CONTRACT, Classified Ad Dept., 1515 Broadway, 24th Floor, New York, NY 10036. **DEADLINE:** 1st of the preceding month. **REGULATIONS:** Classified ads may be used for help or situations wanted; salesmen, reps, or lines wanted; business for sale; and any used or odd-lot products or closeouts for sale on a one-time basis. Classified ads may not be used for extensive product descriptions; customer solicitation; or for the offer of merchandise or services continuously available to our readers, which is the function of display advertising. Publication reserves the right to reject, delete, or re-word copy that is contrary to regulations.

LINES WANTED

Established, successful, and energetic rep group seeks additional contract furniture & furnishing manufacturers of all types to represent in the D.C., MD, VA and WV territory. Most needed now are lines with mid priced desk & sec chairs, steel desks & files, and/or contract fabrics. Box 157, CONTRACT, 1515 Broadway, New York, NY 10036.

Factory Representative for established casegoods, systems and seating manufacturer seeking lines—NJ, Eastern PA, MD, D.C. territories with intent to become independent. Interested manufacturers please reply to: Box 158, CONTRACT, 1515 Broadway, New York, NY 10036.

ARCHITECTURAL SALES

A unique, experienced sales team (3), working on a very modest fee basis, calling on 1200 specifiers, will provide full time sales coverage in the NYC Metro area. Our job is to get your products specified. Please inquire. Box 108, CONTRACT, 1515 Broadway, New York, NY 10036.

BUSINESS OPPORTUNITIES

Manufacturer of wood desks, wood/fabric systems, and related products seeking to establish OEM relationship with a contract manufacturer. We offer expertise, equipment, and capacity. Product designs flawlessly executed in a wide variety of details, woods, and finishes and reliably shipped. Confidential replies to Box 105, CONTRACT, 1515 Broadway, New York, NY 10036.

SEPTEMBER 1st is the closing date for the OCTOBER issue.

HELP WANTED

stern and associates

EXECUTIVE SEARCH • CONTRACT FURNISHINGS & DESIGN INDUSTRY
821-B MERCHANDISE MART • CHICAGO, IL 60654 • 312-527-0797

NATIONAL SALES MANAGER
CONTRACT FURNITURE
Sales Management Challenge of a Lifetime

Your experience, contacts and relationships in the contract furniture industry and the most exceptional lines of high-end furniture anywhere will be an unbeatable combination. If you can match our commitment to quality, our drive and our enthusiasm, we want to talk with you. This is an outstanding opportunity to help build the team that markets the only comprehensive lines of solid hardwood executive furniture available. You must be able to select, train, supervise and support the finest project representative team in the industry and select, train and supervise the best independent agents as well. Obviously, we want the most dynamic, ambitious, principled person we can find to guide the progress of Portfolio's sales toward its goal as a significant national force in the industry. If you feel you can be the best in the business, write immediately. Begin to convince us you're the one. Send full career details to:

PORTFOLIO CONTRACT FURNITURE, INC.
7879 Jackson Road,
Ann Arbor, Michigan 48103
Attn: Ken Ludwig

DESIGN DIRECTOR

We are a Michigan-based Office Environment Design & Sales Company seeking a talented, experienced Contract Design Director to lead our design staff. We are eager to offer an attractive compensation package to candidates with the following qualifications:

- Minimum 5 years Management experience;
- Minimum 10 years Systems Furniture Space Planning experience;
- Interior Design or Architecture degree;
- Excellent Communication and Presentation skills (A "Salesperson" Personality);
- The ability to interact effectively with upper management;
- Knowledge of Steelcase helpful.

Please forward resume and cover letter to:
SILVER'S, INC.
Human Resources Department
151 West Fort
Detroit, MI 48226
Silver's, Inc. is an Equal Opportunity Employer.

ATTENTION: STEELCASE DEALERSHIP
LOOKING FOR EXPERIENCED DESIGNERS—due to the incredible project load, Scott Rice of Kansas City, Inc./Design Group 1 is expanding with positions available for qualified designers. 2-4 years Steelcase product experience and strong coordination capabilities will get you to the top of the list! Contact: Terry McCleave, Director of Design, 1020 East 8th St., Kansas City, MO 64106 (816) 221-6037.

ATTENTION:
CONTRACT FURNITURE EXECUTIVES

Cook Associates has specialized in the recruitment of mid to high executive level high achievers in the Contract Industry since 1961. If you are a hiring authority with the need for effective, timely and confidential recruitment services, please contact us.

KAREN MORAN
Manager, Contract Furniture Division

212 West Kinzie Street
Chicago, Illinois 60610
312.329.0900

COOK ASSOCIATES, INC.

OPEN PLAN PLACEMENTS NATIONWIDE

Sales, Sales Managers, District Managers and Designers. I place professionals in the OPEN OFFICE SYSTEMS industry.

All fees paid by employer. All information handled in the strictest confidence.

Contact Linda Greer at **800-545-5900.**

In Texas call **800-441-0806.** Also (214) 741-3014. 24 hour answering.

WALL COVERING SALES PEOPLE

VERTICAL SURFACES, the newly created wall covering division of Maharam, offers a superb opportunity for highly motivated, capable, and experienced sales people for employment. Applicants should have thorough knowledge of the contract market-previous experience in wall covering/decorative fabrics preferred. Positions available throughout the United States. Please send resume to: Elinor Shebar, Maharam, P.O. Box 6900, Hauppauge, NY 11788. No phone calls.

Furniture Production Assistant with 3 to 5 years hands on experience in production, vendor liaison & inventory required to assist Production Manager in rapidly growing furniture manufacturing firm. Reply to Arc International Inc., 333 W. 39th St., Suite 1002, New York, NY 10018.

Colorist/Stylist/Designer—Textile wallcovering and alternative window fashion. Requires some familiarity with textile manufacturing, yarns and interior furnishing industry. Must possess client skills, essential for close liaison with sales dept. and customers. Send resume to: Combeau Industries, 1400 Welsh Road, North Wales, PA 19454. Attn: Mr. Paul Kent.

Complement your current efforts with Executive Office Furniture: desks, credenzas, file cabinets, conference tables, occasional tables, etc. Stinson Furniture Company invites independent contract reps for West Coast, Northeast and Southeast regions to send current resume and inquiry.

Stinson Furniture Co.
P.O. Box 1832
Grand Rapids, MI 49501
(616) 455-0919

MANUFACTURER'S REPS

Major manufacturer of wood institutional seating and tables needs proven professionals to call directly on college and healthcare markets. Several territories available in the Southeast, Mid-West and Western states. Well known line with established accounts. Call **Blockhouse Company,** (717) 246-3031, ask for Ed or Larry.

THIS 1½" CLASSIFIED AD SPACE COSTS $109.50, ON A ONE-TIME RATE

FIVE MANUFACTURERS OF OFFICE AND CONTRACT FURNITURE

are seeking experienced and established representatives calling on the Contract and Office Furniture Market in the Northeastern U.S.A.

Send resume/letter to:

Benjamin Serra
Government of Ontario
800 3rd Avenue
New York, NY 10022.

CONTRACT REPS WANTED—Many important and new manufacturers ask CONTRACT Magazine for the names of qualified independent representatives who currently sell commercial/institutional furnishings and might be interested in an additional line. If you want us to include your name in a confidential list of reps, which we supply to manufacturers who have become new advertisers, write to the publishers of CONTRACT Magazine. State your name, address, type of lines you carry, number of associates or salesmen if you have any, and indicate product categories in which you have a particular interest. Also include area covered. This is a free service. CONTRACT advertisers who are interested in expanding sales coverage and finding additional reps are invited to inquire about this advertiser service. Write: Sales Manager, CONTRACT, 1515 Broadway, New York, NY 10036.

REPS WANTED

Manufacturer, with National distribution, of seven distinct collections of medium high to high end wood office furniture, plus specials. We are seeking successful reps with strong followings in dealer, designer, specifier and architectural areas. Key exclusive territories available: Los Angeles, Las Vegas, New Mexico, Arizona, plus many other select areas. Send resume to: Box 142, CONTRACT, 1515 Broadway, New York, NY 10036.

REPRESENTATIVES WANTED

Hotel & Motel Manufacturers sales rep needed to sell quality contract beach furniture to hotels, apts., beach clubs, etc. Selected territories available for experienced rep. Reply to: Leisure Lite Industries, Box 160845, Miami, FL 33166.

CONTRACT REPS WANTED

Manufacturer of quality solid wood and plastic laminate table tops including conference tables, seeks aggressive sales reps to call on all facets of the contract trade including restaurant dealers, institutions and office furniture dealers. We enjoy a proven record in the contract industry nationwide and support our reps with creative sales literature, samples, and incentive bonus programs. Open Territories include: IL, IN, MI, CO, FL and NYC. Reply in confidence with resume and present lines to Box 155, CONTRACT, 1515 Broadway, New York, NY 10036.

REPRESENTATIVES WANTED

Fabric and wallcovering firm, both residential and contract, seeks outside salespersons to call on interior design and architectural firms. All territories open except L.A., South FL, New York area. Please write to Sales Manager, P.O. Box 028514, Miami, FL 33102-8514.

REPS WANTED

Quality, solid wood, crate-style line of living, dining and bedroom furniture. Ideal for college, resort, condo and nursing home markets. Contact Hancraft Furniture, 8829 Six Forks Road, Raleigh, NC 27615.

Leading Architectural Signage Firm with patented product for commercial and healthcare markets seeks independent representatives with compatible lines for the Southeast, Illinois, Colorado, Texas, Iowa, Montana, Idaho, Wyoming, Minnesota, and Wisconsin. Box 154, CONTRACT, 1515 Broadway, New York, NY 10036.

LOOKING TO JOIN THE BEST?

Acclaimed to quality and performance, Texacraft Casuals, manufacturer of fine outdoor furniture, is accepting resumes from sales representatives who are devoted to the same. Contract only. Send resume to: Texacraft Casuals, P.O. Box 741558, Houston, Texas 77274-1558.

REPS WANTED

****COMMISSIONS STARTING AT 25% ****

—Established manufacturer of institutional furniture is seeking sales professionals in lucrative areas to call **directly** on college and healthcare markets. Excellent opportunity for someone with great ambition to start a rep firm. We designed our program to get you started. This is not just another line and we are not looking for just another rep. We expect performance because you expect the highest earnings available. Send resume, or brief history indicating lines you currently represent to

Box 156
CONTRACT
1515 Broadway
New York, NY 10036

Our existing reps know of this ad.

SALES REPRESENTATIVES

Established Manufacturer of Quality Tiffany Style Lighting Fixtures Seeks Contract Sales Reps.
Reply to: Meyda Stained Glass Studio,
239 Bleeker Street, Utica, NY 13501
In N.Y.-(315) 714-7266.
National-(800) 222-4009.

REPS WANTED

Major manufacturer of metal lamps seeks professional reps to call on primarily the hospitality market. Our lamps are specified by Hyatt, Hilton, etc. If you have lamp experience and a hotel following, call Rainbow Lamp Corp., 1-800-654-0578.

Budget contract furniture manufacturer seeks highly qualified design-orientated sales rep for the following territories: FL, GA and AL; North and South Carolina; Illinois; Kentucky, Tennessee and Indiana. Contact Al Chandler at Trian Furniture Inc., 180 Bartor Road, Weston, Ontario, (416) 748-1115.

MISCELLANEOUS

ATTENTION: Contract furnishers, architects, designers, and dealers send us your brochures. CONTRACT Magazine is often asked by corporate representatives to provide them with qualified names. Mail to Sales Manager, CONTRACT Reader Brochures, 24th Floor, 1515 Broadway, New York, NY 10036.

ADVERTISING DIRECTORY

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