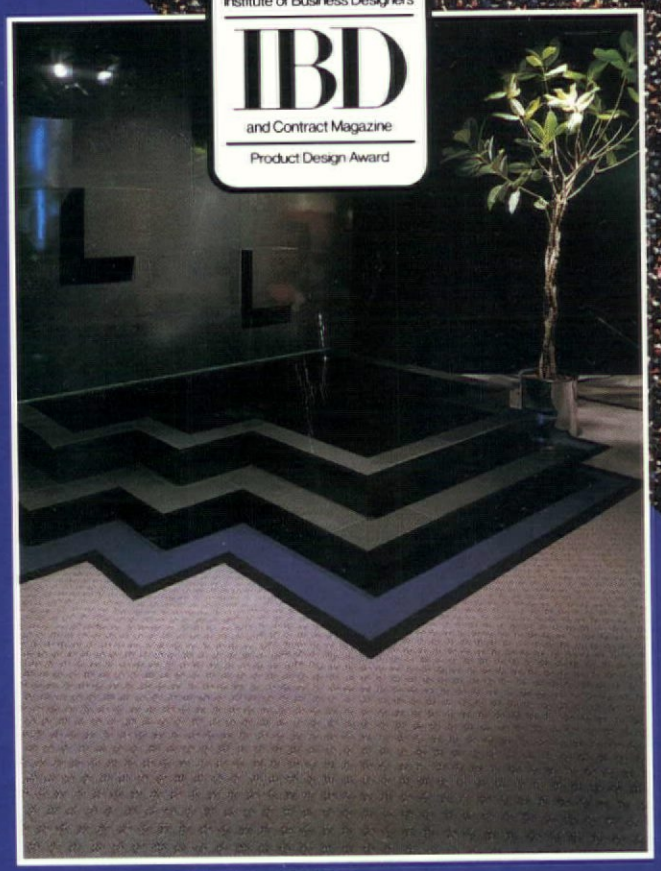
A Gralla Publication

November 1987

CONTRACT

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

Institute of Business Designers
IBD
and Contract Magazine
Product Design Award



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MILLIKEN CARPET TILES

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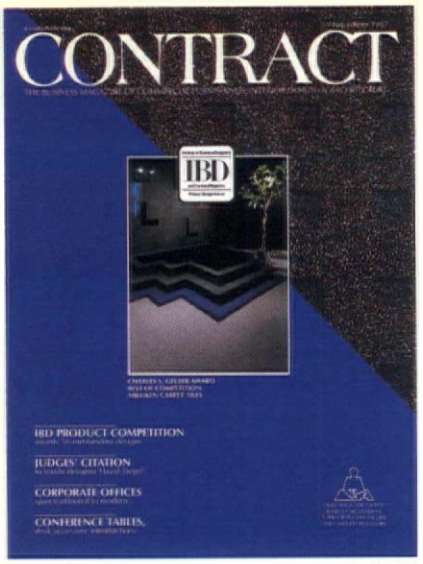

Milliken's Premier Vision carpet tiles are cited with the Charles S. Gelber Best-of-Competition Award in the 19th annual IBD/CONTRACT Product Design Competition. Coverage starts on p. 103.

CONTRACT

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

Vol. 29, No. 11
November 1987

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CONTRACT

Volume 29, No. 11

December: Executive Buyer Edition/Fast Food Chains, Cafeterias & Retail Businesses offers bonus circulation to 5,000 fast food chain executives and retail developers. Designs for the fast food facility and retail operation are covered in a range of recent projects completed for these specialties. Look for Fast Food Furniture/Furnishings product review, Public Seating review, Hard Surface Flooring, and coverage of Art & Graphics product lines. Directory of Marts offers information on contract mart events and executives.

January: Annual Directory & Buyers' Guide to Commercial/Architectural Furniture & Furnishings—the industry's most complete, up-to-date reference guide to contract furniture, furnishings, accessories, etc. Guide includes alphabetical master list of contract suppliers, list of suppliers by product category, directory of associations and societies. In addition, a Quick Ship Directory includes listings of manufacturers offering fast delivery across all furniture product lines, including lighting. A State-of-the-Art Industry Report covers trends for the commercial design field, while a Guide To Contract Industry Services includes news about executive search firms, industry consultants, CADD hardware/software specialists. Winners of the ASID/CONTRACT Showroom Design Competition sponsored during Designer's Saturday at the IDCNY, New York, will be featured.

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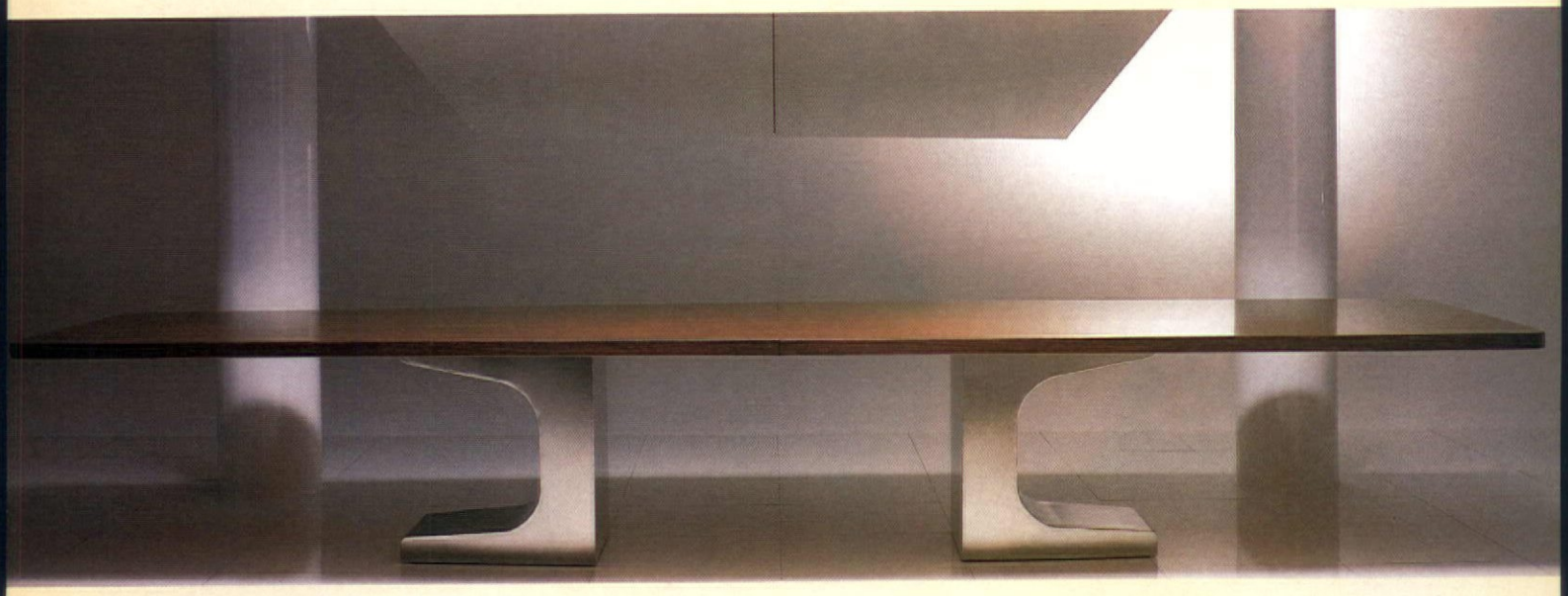

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CONTRACT

COMMENTARY

IBD & *CONTRACT* CITE 56 WINNERS

The 19th Annual IBD/CONTRACT Magazine Product Design Competition recognized 56 product designs in 21 categories, awarding Milliken the Charles S. Gelber Award for Best of Competition and giving 18 Gold, 13 Silver, 15 Bronze, and 10 Honorable Mention awards. Milliken's Premier Vision carpet tiles, featured on our cover and in the awards section beginning on p. 103, represents the first carpet product to be cited with this distinguished award. Also for the first time this year, a Special Recognition Award was created by the competition and given to Hazel Siegel, who has received 34 IBD/CONTRACT awards for fabrics and wallcoverings created for DesignTex (among them seven fabrics recognized this year alone). While some categories—lounge furnishings, upholstery textiles, and textile collections—were given multiple awards, nine others were not cited with prizes by the jury. The competition sponsors would like to encourage manufacturers of institutional casegoods, furniture systems, ceiling systems, furniture integrated/task ambient lighting, portable lamps, general lighting, drapery textiles, desk accessories, and special finishes to submit their products for next year's competition. Products designed for contract use and offered for sale following September 1, 1987, are eligible. Product design innovation, originality, and creativity are among the standards considered by the jury each year in its selection of winners. We congratulate this year's winners and welcome the broadened participation of industry manufacturers in 1988.

Roberta Walton

Executive Editor

We start out innocently enough. But all too soon, we start having to conform to the tyrannies of chairs that don't conform to us.

High chairs. School chairs. Office chairs that reflect a concern for our status at the expense of our stature.

The naked truth.

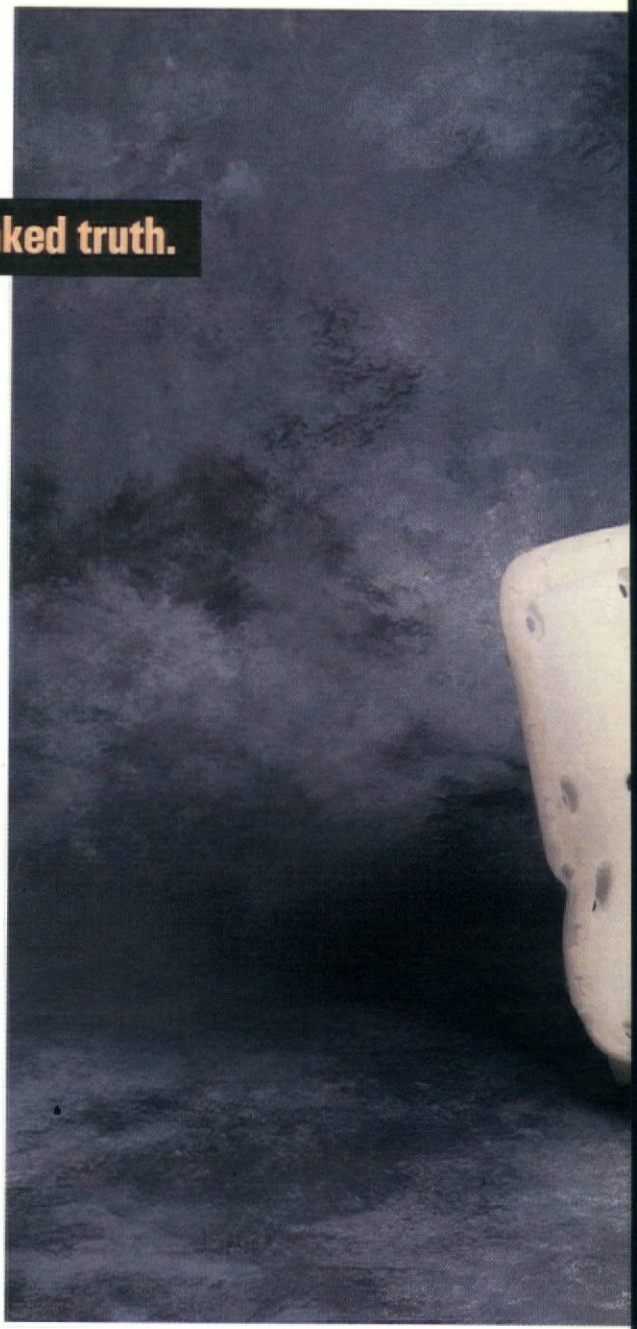
Unfortunately for our bodies, you can't judge an office chair's conformance by its appearance. You have to undress it, check how it's built.

Do this, and you'll discover that one chair stands apart.

It features a one piece inner shell, for example, that's flexible in some places, inflexible in others.

How do you make a shell like this? Nothing to it. You simply instruct your engineers to invent a new technology.

Then you ask them to invent another that marries this shell to the internal mechanism in a way that gives support *and* freedom of movement.



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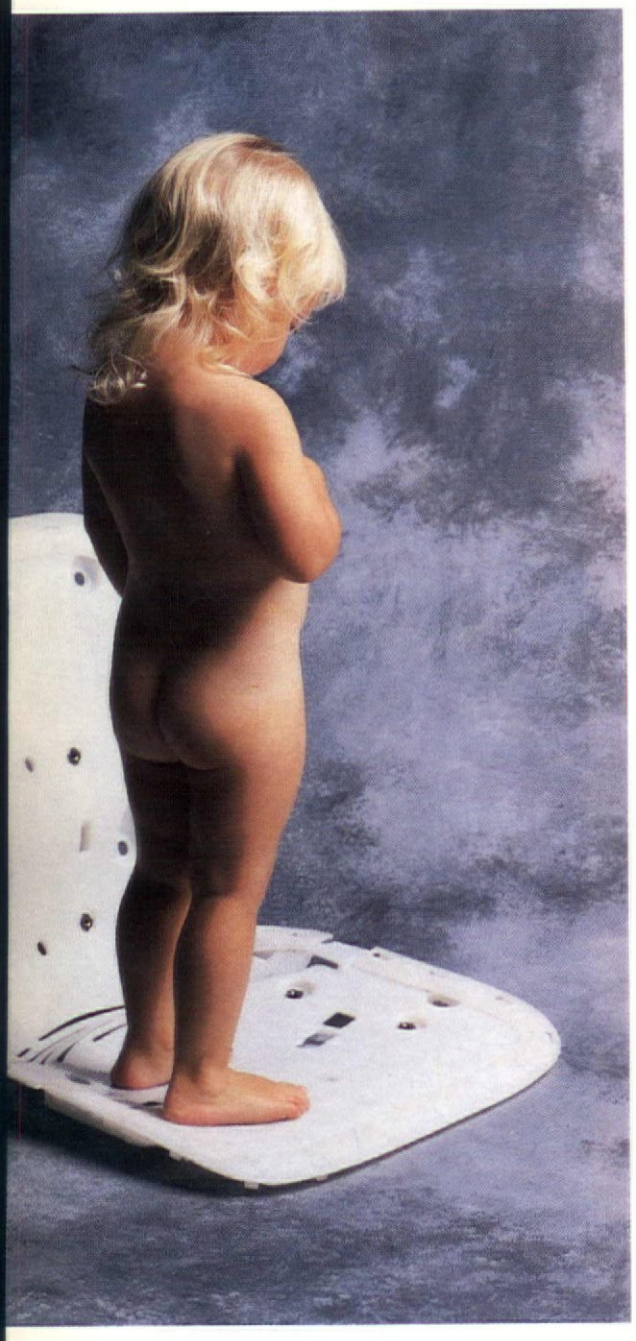

Because the human body needs to be hugged and allowed to wiggle.

Then you ask them to invent a technology that bonds foam to fabric in a way that allows the chair to "breathe."

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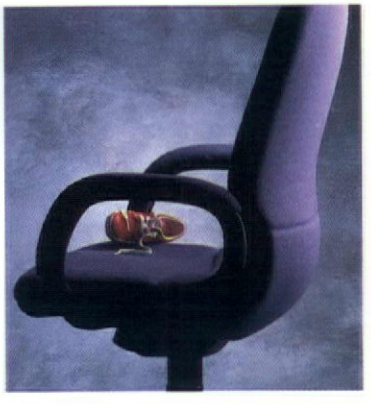

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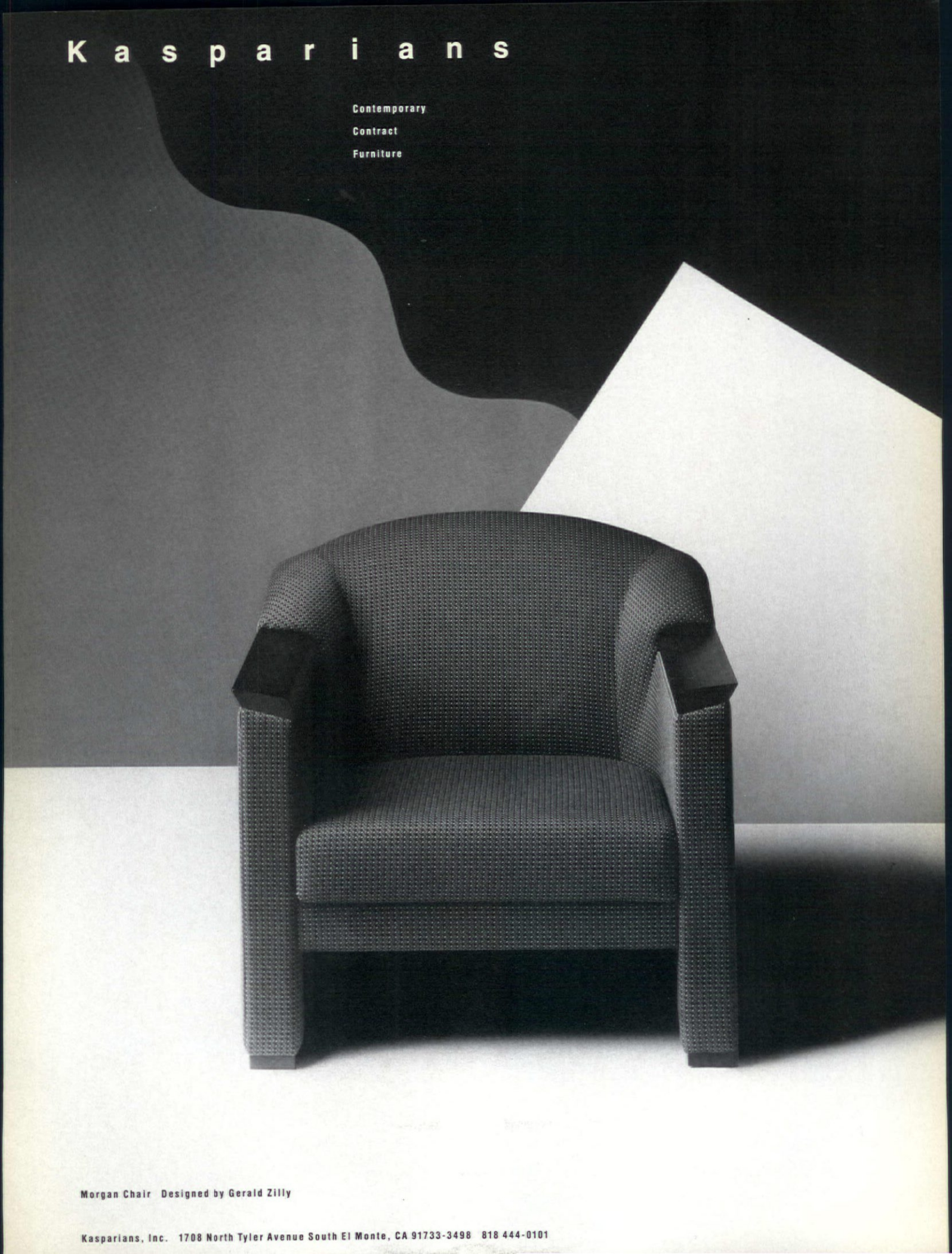

Morgan Chair Designed by Gerald Zilly

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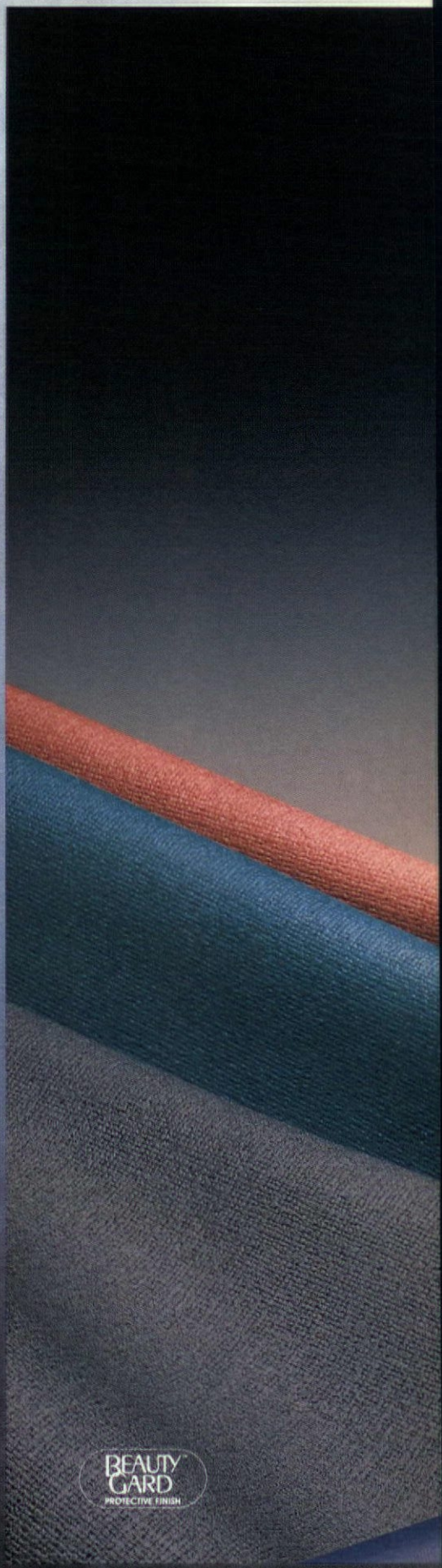

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IN THE SAME FABRIC **

Consultant rebutts letter

Dear Editor: I would like to thank CONTRACT for the excellent job it did in presenting information about my work to readers of the Lighting Line column in the August issue. Since publication, I have had requests from interior designers to provide them with information about how the use of daylight simulating full-spectrum fluorescent light in today's work environment can reduce visual stresses and strains which affect those who work with video display terminals (VDTs).

Only one person responded negatively to the column, a Mr. Gary Steffy, IES. IALD, in a letter to the editor published in October. I appreciate his letter as it gives me the opportunity to address some issues. He mentioned that full-spectrum lamps are "less efficient." If he is referring to lumen output, I agree.

However, if lumen output is the main criteria that determines which lamps are used in work environments where VDTs are used, the lighting problems that are associated with VDTs will not be solved. High lumen output fluorescent lamps in work environments that have VDTs may further aggravate the problem of glare in the work environment, rather than reduce it.

The advantages of using daylight simulating full-spectrum fluorescent light in environments that have VDTs are that full-spectrum light has a reduced lumen output that reduces the potential for glare in work enviroments. And this light, with its improved contrasting color rendering abilities, improves the visual contrast factor that is essential to reading. Most literature about VDT lighting problems basically states that lighting levels should be lowered and contrast should be improved for reading purposes. The use of full-spectrum fluorescent light accomplishes both objectives.

Mr. Steffy also mentioned in his letter that the Criticolor/Ultra-D lamp (mentioned in the column) has an "awful blue-white cast" because of its color temperature, and that people prefer light sources that have a color temperature similar to that of incandescent light sources. The Criticolor/Ultra-D lamp does not have the awful blue-white cast. Steffy admitted in a telephone conversation that he had not seen the type of light that is emitted from the Criticolor/Ultra-D lamp, and that he had seen the light from another full-spectrum lamp that is manufactured by another company.

In my consultation with people working under the Criticolor/Ultra-D fluorescent light, they have indicated that their work environment is more comfortable and glare-free. They are pleased with how the light blends well with natural outdoor light such that their eyes do not have to constantly refocus.

MAURICE A. JONES
Ergonomics Lighting Consultant
VL Service Lighting
Valley Stream, N.Y.

August roundtable informative

Dear Editor: Thanks for the opportunity to participate in the Roundtable discussion on the relationship between architects/interior designers and facility managers. It was both interesting and worthwhile. The different opinions, orientations, and experiences are fascinating to listen to and valuable to ponder.

THOMAS K. STAT
President, AVENUE
Chicago, Ill.

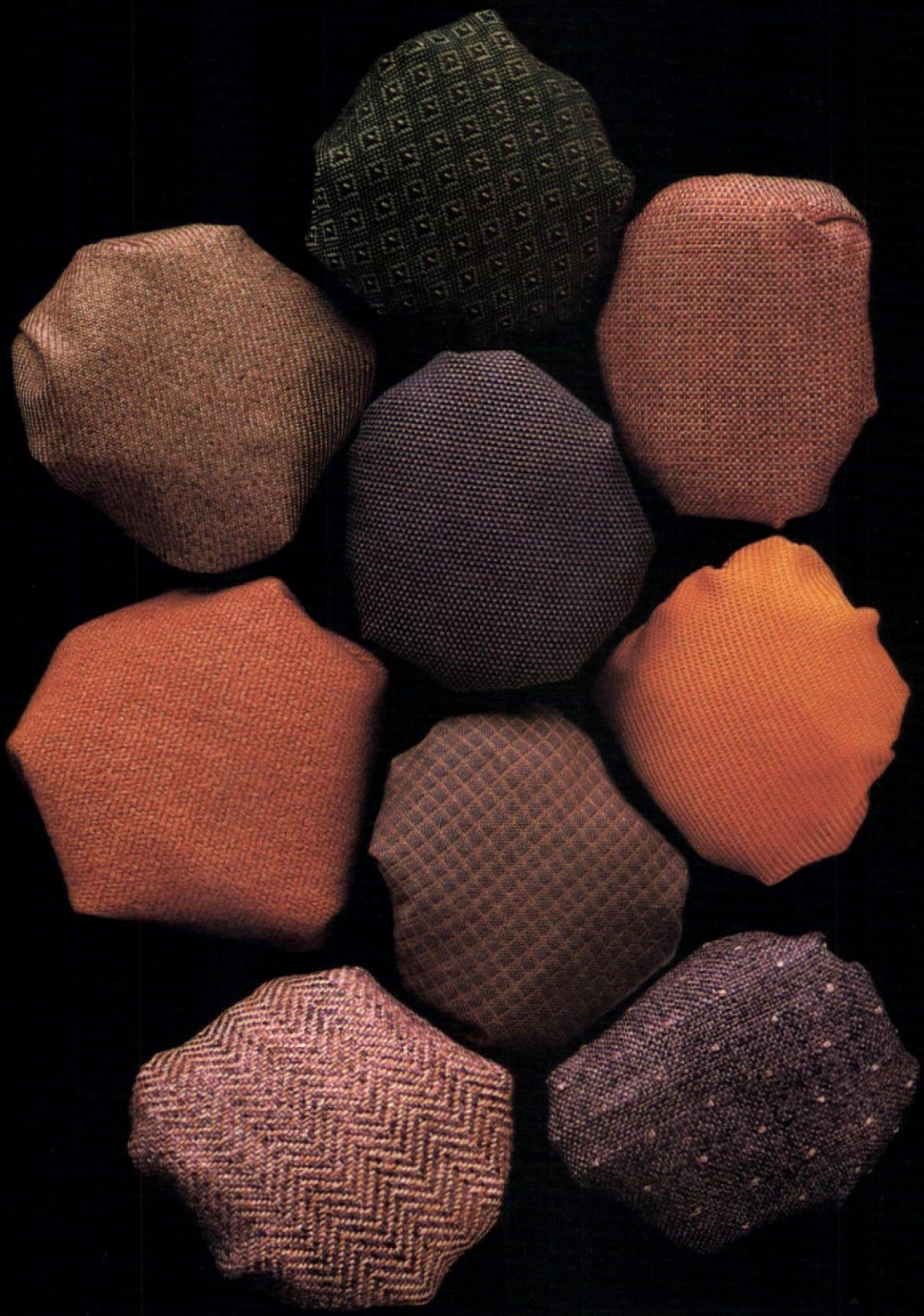
Errata

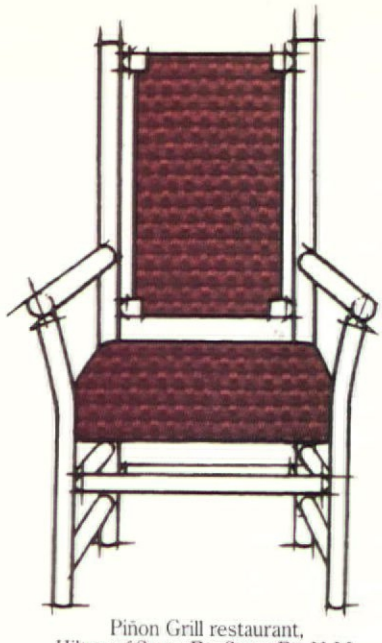
On p. 180 of the September issue, a four legged conference table is shown, labelled as Kittinger. It is actually manufactured by Gulden Gallery, as shown correctly on p. 178. Kittinger Georgian Chairs were inadvertently omitted.

Circle 10 on reader service card

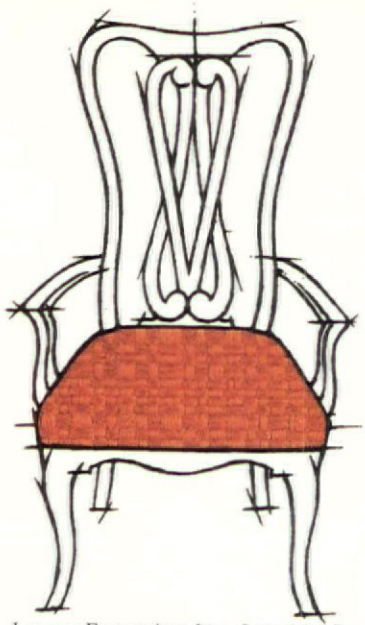
Circle No. 11 on reader service card for DuPont Cordura→

For natural good looks and supernatural wear...



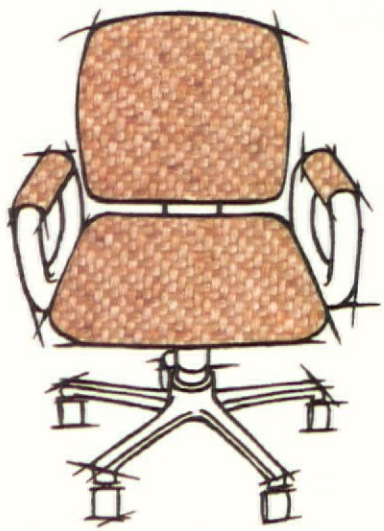


Piñon Grill restaurant,
Hilton of Santa Fe, Santa Fe, N.M.
Manufacturer: Old Hickory Furniture Co. Inc.
Designer: Joyce K. Wynn Inc.

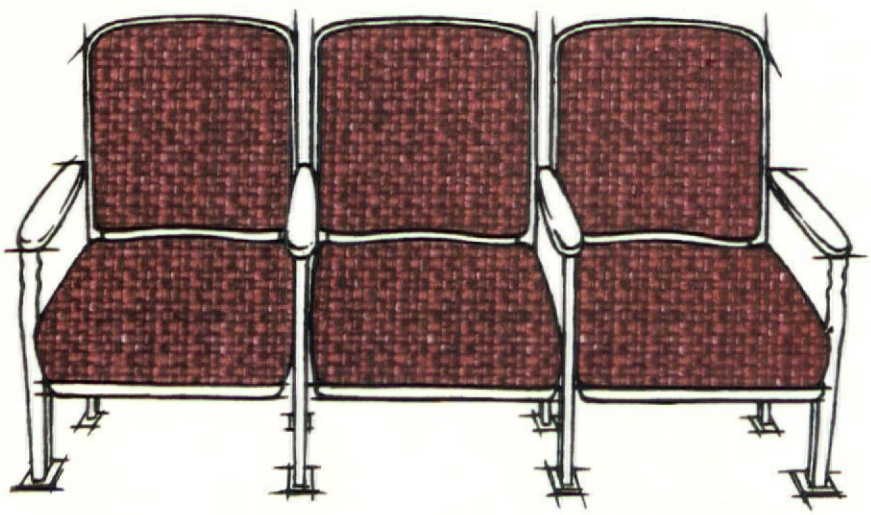


Lawson Enterprises Inc., Lansdale, Pa.
Designer: Bert Laudenslager,
Whitemarsh Interiors Inc.

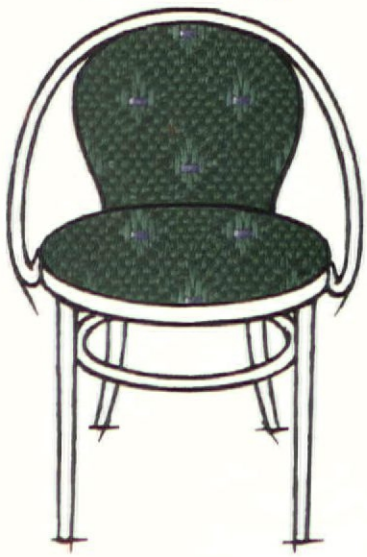
Mercy Hospital South, Pineville, N.C.
Manufacturer: Nemschoff Chairs Inc.
Designer: Lisa Harris, Mitchell Assoc.



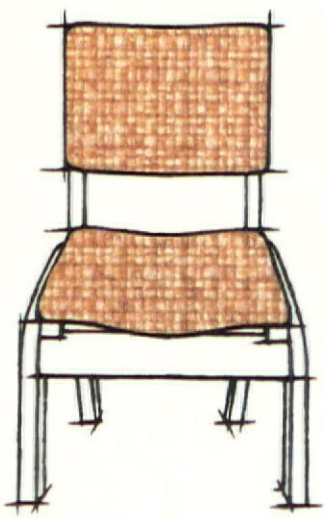
Du Pont Company, Wilmington, Del.
Manufacturer: Steelcase, Stow & Davis
Designer: Beverly Thomes,
Contract Environments



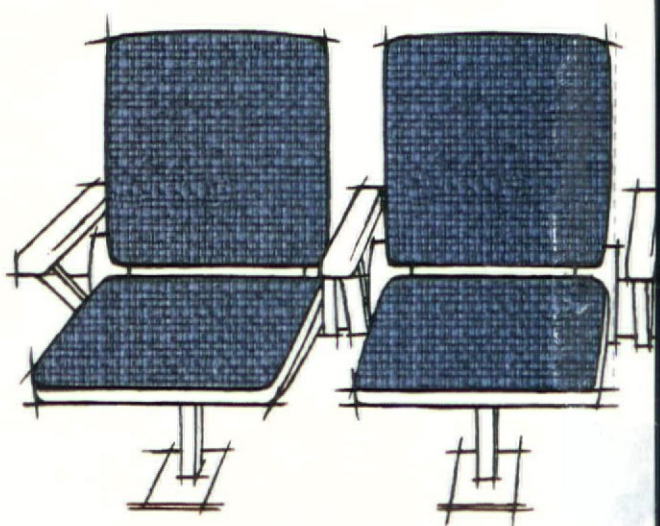
The Alice Busch Opera Theatre,
Glimmerglass Opera, Cooperstown, N.Y.
Manufacturer: Country Roads
Designer: Hardy Holtzman Pfieffer Assoc.



Garden Café restaurant,
Sheraton Smithtown, Smithtown, N.Y.
Manufacturer: Shelby Williams Industries Inc.
Designer: Corbusier



Central Michigan University cafeteria,
Mt. Pleasant, Mich.
Manufacturer: Sauder Manufacturing



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No wonder fabrics of CORDURA are showing up all over—in hotels and motels, in restaurants, schools, hospitals, theaters, offices and the like. Wherever you need a blend of durability and good looks, CORDURA is a natural.

It's a snap to keep CORDURA looking good, too. Fabrics of CORDURA are easy to clean and quick to dry.

So for natural good looks combined with supernatural wear, insist on CORDURA. Call (215) 855-7765 for samples and the names of fabric suppliers. Or write Du Pont Company, CORDURA for Upholstery, 100 West Main Street, Lansdale, PA 19446.

*Du Pont registered trademark for its air-textured, high-intensity nylon fiber.
Du Pont makes fiber, not fabrics.

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Nothing comes close to Cordura® for performance

More stringent modified Wyzenbeek Abrasion Test

Polypropylene failed at 164 double rubs

Spun nylon failed at 445 double rubs

CORDURA hardly affected after 445 double rubs. Failed at 1,464.

The durability of CORDURA is way ahead of competitive fabrics like polypropylene and spun nylon.

CORDURA exceeds the standard Wyzenbeek Double Rub Abrasion Test by such a wide margin that testing was stopped at a million double rubs. Nothing else even comes close to that kind of performance.

And in a more stringent Wyzenbeek Test—the results of which you see here—CORDURA outlasted the other fabrics by far.

What's more, CORDURA can take spills and messes and come back looking as good as ever. If stains occur, just be sure to follow the recommended stain removal methods printed below.

Recommended Stain Removal Methods*

STAIN	REMOVAL METHOD
Coffee, Fruit Juice, Milk, Soft Drinks, Tea, Tabasco Sauce, Wine, Urine	Detergent[1]/blot/water/blot
Catsup, Chocolate, Blood	Detergent/blot/ammonia[2]/blot/water/blot
Mustard	Detergent/blot/vinegar[3]/blot/water/blot
Spicy mustard (turmeric), Kool-Aid®	Solvent[4]/blot/detergent/blot/vinegar/blot/water/blot
Cooking Oil, Crayon, Lipstick, Mayonnaise, Motor Oil, Shoe Polish	Solvent/blot/detergent/blot/water/blot
Chewing Gum	Freeze with ice cube/scrape/solvent/blot/detergent/blot/water/blot
Furniture Polish, Ink (Permanent)	Paint remover[5]/blot/solvent/blot/detergent/blot/ammonia/blot/vinegar/blot/water/blot
Furniture Polish, Shoe Polish	Seek the help of a professional upholstery cleaner

Notes on Cleaning Agents

The following procedure should be used with all cleaning agents. A clean, white cloth dampened with the recommended cleaning agent should be used in an inconspicuous place to test for colorfastness. Optimum cleaning will be achieved by not overwetting the cloth and by turning it frequently to keep it clean. Rings can be avoided by working from the outer edge of the spot toward the center. This process should be repeated until the spot is removed or there is no further transfer to the cloth.

[1]Detergent	One teaspoon neutral powder detergent (e.g., "Tide" or "All") in 1 pint warm water
[2]Ammonia	A 3% solution
[3]Vinegar	White vinegar or 10% acetic acid
[4]Solvent	Dry cleaning fluid—preferably 1,1,1 trichloroethane
[5]Paint remover	Paint remover with no oil in it

NOTE: Oily and greasy stains—In addition to the recommended method, some stains (e.g. perspiration/body oils) respond well to dry cleaners such as "HOST" (Racine Industries), "CAPTURE" (Milliken) and "K2R" (Texize). Carefully follow directions on the label.

*Recommendations based on fabrics finished with Du Pont Teflon® Soil & Stain Repellent. The methods were effective on stains that were allowed to sit untreated overnight. Removal is usually easier when stains are cleaned immediately.

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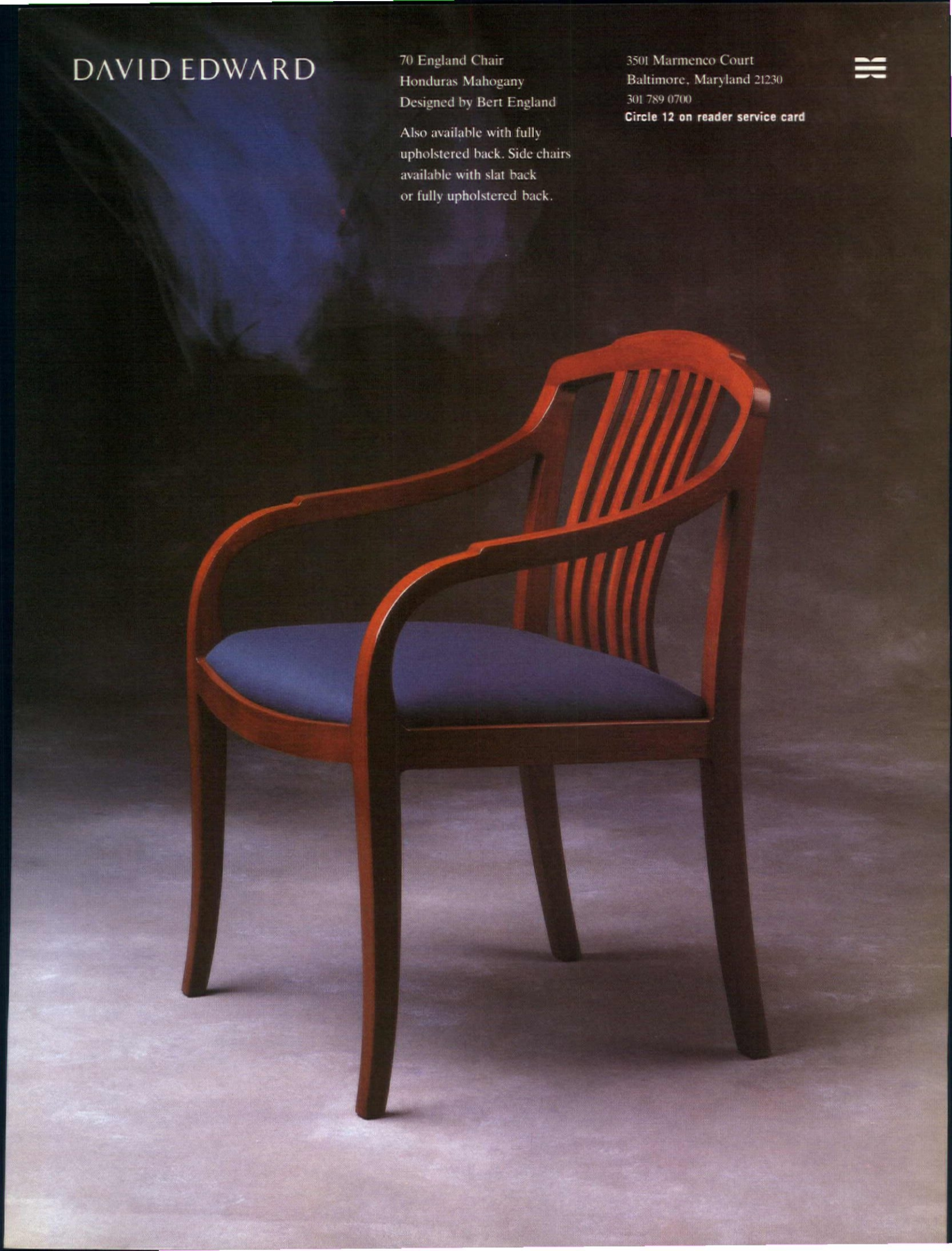

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CONTRACT

NEWS

CONTRACT/ASID announce BestSpaces '87

Long Island City, N.Y.—The showrooms of a.i./Atelier International Ltd., Carnegie Fabrics, Inc., B & B Italia, Howe Furniture Corp., USG Interiors, Inc., Westinghouse Furniture Systems, and Artemide, Inc. have won honors in the first annual BestSpaces showroom design competition for the International Design Center of New York (IDCNY). The competition is co-sponsored by IDCNY, the American Society of Interior Designers (ASID), and CONTRACT Magazine.

Designed by Richard Penney, Atelier International was selected as the winner in the Best Showroom Over 6,000 sq. ft. category. It also received the Designer's Choice Award. Carnegie Fabrics won the jury's praise in the Best Showroom Under 6,000 sq. ft. category. The 3,666-sq.-ft. showroom was designed by Thomas Gass.

B & B Italia was selected as the Best Temporary showroom for its original and creative design concept which supports the product on display. Howe Furniture Corp., designed by GN Associates was recognized in the Best Product Display category of the competition.

Judges for the ASID/CONTRACT magazine BestSpaces '87 showroom design competition were (l. to r.) Joel Ergas, Joy Adcock, Bernard Vinick, Nina Hughes, and Susan Wood.

The jury found three additional showrooms deserving of awards in the Special Mention category. They are USG Interiors, Inc., designed by Daroff Design; Westinghouse Furniture Systems by GN Associates; and Artemide, Inc., designed by Vignelli Associates.

The BestSpaces '87 jury consisted of Joy E. Adcock, FASID (chair), ASID national president; Joel Ergas, ASID, Forbes-Ergas Design Associates, NYC; Nina Huges, ASID, Nina Hughes Associates, NYC: Bernard Vinick, FASID, Bernard Vinick Associates, Hartford, Conn.; and Susan Wood, IBD, Space Planning Associates, Sacramento, Calif. Judging criteria included concept, originality, appropriateness of product display, uniqueness, creative use of space, traffic flow, use of color and texture, graphics, and lighting. Winning showrooms received an awards certificate and will be featured in CONTRACT's January '88 issue.

The sponsors anticipate more showroom awards in '88 as leasing increases at the IDCNY.

Merchandise Mart, Chicago, hosts IFI World Congress

Chicago—The World Congress of the International Federation of Interior Architects/Interior Designers (IFI) will be held at the Merchandise Mart, Chicago, in June, 1991. IFI, comprised of professional interior design societies in more than 30 countries, convenes every two years in major cities worldwide, primarily in Europe.

The three-day event is a worldwide gathering of delegates from design organizations representing 24 nations. IFI's main purpose is to coordinate all activities relevant to the profession in matters of codes of conduct, practice, scale of fees, registration, and professional training. At the same time, the organization strives to secure the integrity of the profession and public confidence in interior designers and interior architects.

This Congress will represent the second time it has been held in the United States in the federation's 30-year history. It was held in Washington, D.C.; and in recent years has been in Hamburg, Helsinki, and Paris. At this year's event in Amsterdam, delegates selected Chicago as the 1991 site.

Representatives of the Chicago Convention & Visitors Bureau; American Society of Interior Designers (ASID); The Merchandise Mart, host of NEOCON, the World Congress of Environmental Planning and Design, were responsible for bringing Chicago to the attention of the organization. James W. Bidwill, chairman-elect of the Chicago Convention & Visitors Bureau, who also represents the Merchandise Mart and NEOCON; and Norman DeHaan, a Chicago-based architect, interior designer, and past national president, ASID, made a presentation in Amsterdam.

They outlined Chicago's cultural attractions, position as international mecca of architecture and design, and the opportunity provided at NEOCON to note developments in interior design and products from manufacturers around the world which are displayed at The Mart.

A similar presentation, made in July in Dublin, won Chicago the International Union of Architects (UIA) Congress, which will be held in conjunction with NEOCON, June 1993. The 1991 IFI Congress will add thousands of foreign interior architects and designers to NEOCON attendance, with approximately 50,000 attendees from the U.S. and abroad.

IFI initiates IBD

During the Amsterdam assembly, IFI elected the Institute of Business Designers (IBD) into membership. Michael Bourque, IBD president, (1987-89), was seated as the delegate from IBD. "It was a very important week to meet delegates from other nations and to discuss pertinent issues that involve designers and architects all over the world," says Bourque.

IBD and ASID will be working to schedule events and promote the Congress over the next few years as it prepares for its Chicago debut in 1991.

TIMELY

A material as old as the pyramids is the heart of today's most versatile prefinished wall system. Durasan Predecorated Gypsum Wall Panels and the GB-350 Movable Wall System from Gold Bond.

Architects in ancient Egypt specified gypsum to create the timeless masonry that has survived to this day. Gypsum is the heart of the GB-350 Movable Wall System. A total prefinished wall system for today's contemporary interiors.

The GB-350 wall system is reusable, flexible and easy to assemble. A wide variety of finishes, including Durasan Vinyl and Fabric predecorated gypsum wall panels, and Gold Bond Saxon steel-faced gypsum panels. Ceiling, cornice and rail heights make GB-350 a powerful design tool as a prefinished wall system.

This combination of versatility and reusability insures the client's initial investment in partitions will continue to pay off, even when the space has to be regularly reconfigured.

Time-Saving. With the GB-350 Movable Wall System, you can create an entire finished office in a very short time.

Gold Bond's patented gravity lock panel clips simplify set-up and installation for any panel configuration. This nonprogressive system allows instant accessibility to any section of the wall on either side; so utilities, computer networks and phone systems can be installed, routed and rerouted with a minimum of mess and disturbance. With this kind of flexibility, change can be readily accommodated without a lot of remodeling expenses.

Designers can specify the GB-350 Movable Wall System with complete confidence. All materials are made by Gold Bond, a division of National Gypsum. A complete prefinished wall system from one supplier.

Time to find out more. Your Gold Bond supplier can fill you in on the advantages of the GB-350 Movable Wall System. For the name of the dealer nearest you, or for product literature packet contact Gold Bond Building Products, Dept. GB-350, 2001 Rexford Rd., Charlotte, NC 28211. See Gold Bond products in Sweets catalogs 10615/GOL, Buy Line 1104 and 09985/GOL, Buy Line 1102.

Gold Bond Building Products

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Durasan predecorated gypsum wall panels and the GB-350 Movable Wall System bring timeless beauty to modern office environments.

ASID selects product & catalog design award winners for 1987

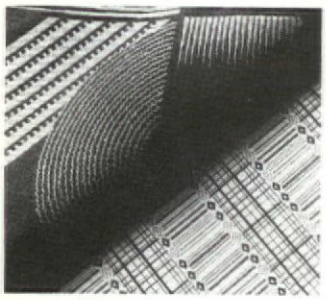
Los Angeles—The American Society of Interior Designers (ASID) has chosen six contract product designs as winners of its 1987 Product Design Award. Four catalogs also received awards in ASID's fifth annual Product Catalog Design Awards competition. The annual awards, conferred this past September at the West Hollywood Auditorium in Los Angeles, honor product and catalog designs in the furniture and furnishings industry.

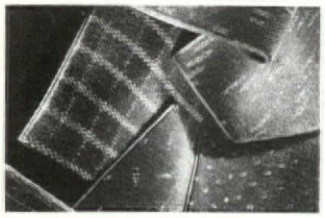
This year's contract recipients are: Kusch USA Inc., Keilhauer, Boyd Lighting, Armstrong World Industries, DesignTex Fabrics, Inc., and Larsen. Product Catalog Design Awards went to Cumberland Furniture Corp., Atelier International Ltd., Levolor Lorentzen Inc., and Keller Williams.

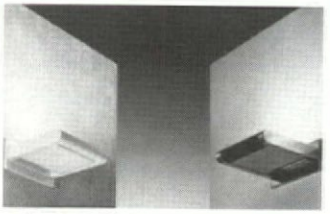
Kusch USA Inc. won top honors for its DeSanta Series contract ergonomic seating, designed by Simon DeSanta, and introduced during NEOCON. Verb Series, a light-scale furniture series introduced in May 1987 by Keilhauer, also won.

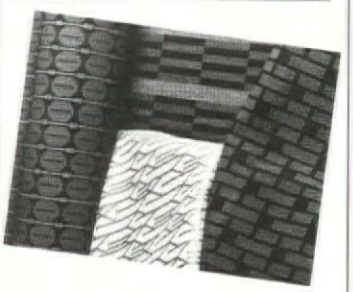
The Brayton Wall Bracket, a contract lighting fixture by Boyd Lighting, designed by Richard Brayton and introduced in September 1987, also won. Armstrong World Industries won honors for its Artline Collection contract carpet designed by Julie Landis, introduced in June 1987.

The Josef Hoffmann Collection and M.C. Escher Collection by DesignTex Fabrics, Inc., were both selected as winners. The fabrics were introduced in May and June 1987 respectively. Larsen won an honorable mention for its Cabaret and Monograph fabric designed by Lisa Scull with the Larsen design studio.

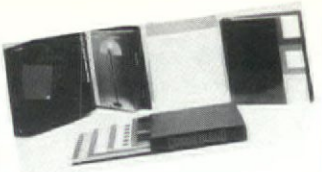








ASID Product Design Award winners include (clockwise from top left) Larsen, Boyd Lighting, DesignTex, KuschUSA, Armstrong, and Keilhauer.



ASID Product Catalog Award winners include Atelier Intl., Keller Williams, Levolor, and Cumberland Furniture Corp.

For the Product Catalog Design Awards, Cumberland Furniture was selected as first place winner for graphically handsome catalog. Atelier International captured second place for its furniture and lighting catalogs. Levolor Lorentzen Inc.'s catalog was chosen as third place winner; and honorable mention went to Keller Williams.

The awards jury for both product and catalog design awards consisted of ASID fellows and members, and industry editors.

IALD establishes European branch

New York—The International Association of Lighting Designers (IALD) will form a European committee that will serve as a focal point for the professional activities of lighting designers in Europe. Initiated and developed by members in London, the proposal was accepted by the Board with hopes that the committee will serve as a prototype for organizing local IALD activities in other regions.

Lighting design as a distinct professional discipline is developing rapidly in Europe, according to Andre Tammes, a member who was instrumental in developing the proposal. Local IALD presence will protect and advance the profession.

The committee will act as a base for European lighting design professionals and create opportunities to exchange ideas and review installations.

NHFL scouts '88 Trailblazers

Dallas—Nominations are now being accepted for the 1988 National Home Fashions League Trailblazer Award, given annually to a person making contributions to the interior furnishings industry. The criteria specifies that the nominee "has during the past five years consistently demonstrated leadership qualities and will continue to affect the industry in blazing future trails."

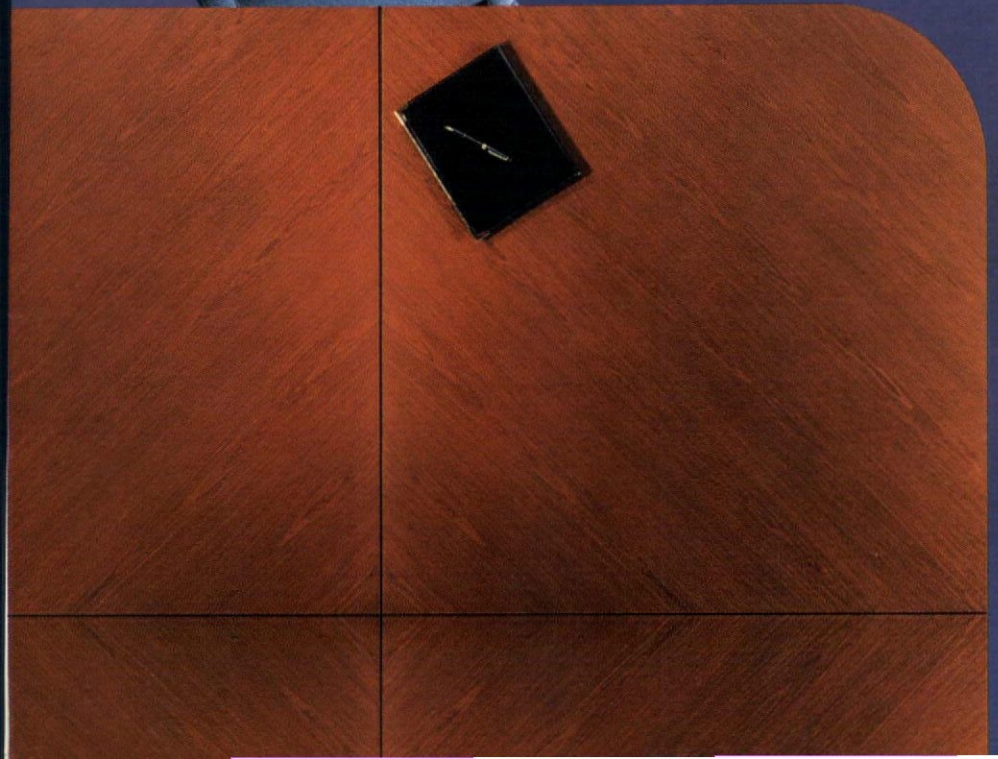
Nominations for the 1988 Award, which will be presented during the May 26-29 NHFL Conference in Boca Raton, Fla., may be made by anyone in the industry, and must be received by NHFL National Headquarters by December 31. Nominations must be accompanied by documentation of the nominee's accomplishments. Forms and further information are available from NHFL, P.O. Box 58045, 107 World Trade Center, Dallas, TX 75258.

NHFL President Vicki List presents Trammel Crow, developer of the Dallas Market Center, with the '87 Trailblazer Award.

PDC announces Feldman Gallery

West Hollywood, Calif.—Owners of the Pacific Design Center (PDC) will honor Murray Feldman, former president and executive director, who passed away in July, with a gallery. It was announced that the free-standing 6,000-sq.-ft. gallery to be erected on the PDC's new plaza as part of the Phase II expansion, will be named The Murray Feldman Gallery.

VARIATIONS ON A THEME



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Xception

Gov't buyers get new show

Washington, D.C.—A new show for Government specifiers, limited to furniture/furnishings companies with products listed on the General Services Administration (GSA) Federal Schedule, debuts in Washington, D.C., January 20 and 21, 1988. Called "Government Workplace," the show will be held at the Washington Convention Center.

Catering to the GSA's "New Agenda," which was announced recently by Terence C. Golden, administrator, GSA, the show is expected to attract hundreds of government specifiers and buyers.

A private exhibitor preview, by invitation only, will be held on Tuesday, January 19, 1988, for key exhibitor executives, who will have an opportunity to talk with Golden and a number of GSA administrators. Golden also will be a keynote speaker on the following day as part of 18 workshops that will be held for show registrants.

Admission to the show is free to all qualified government people. Marsha Brenner, developer of the show, expects workshops to be filled in pre-registration enrollment. For information, call 1-800-451-6224.

IDSA to host Worldesign '88

Great Falls, Va.—The Worldesign Gallery, a collection of the best industrial designs, will be held at the New York Marriott Marquis August 24-27, 1988, in conjunction with Worldesign 88/New York, the international conference of the Industrial Design Society of America (IDSA).

The Worldesign Gallery will be located in the West Ballroom, and serve as the hub of the conference. The Gallery will also showcase projects of Industrial Design Excellence Award (IDEA) winners.

For more information on the Worldesign Gallery, contact Celia Weinstein at IDSA headquarters in Great Falls, 703/759-0100.

Florentine receives GE Edison Award

New York—*Frank Florentine (center), 1986 GE Edison Award winner, receives his plaque during Lighting World International from Jim Jensen (left) and Mike Wilt (right), GE Lighting Business Group executives. The Edison Award, sponsored annually by the GE Lighting Business Group, recognizes excellence and quality in lighting design. Florentine, a lighting designer for the National Air and Space Museum, Washington, D.C., won with his lighting design of the "Looking at Earth" exhibit.*

Tachikawa Corp. receives booth award from ASID at Conference

***Toronto**—Tachikawa Corp., Tokyo, won an "Honorable Mention" for Operational Excellence of its booth at the recent ASID National Conference in Toronto, Ontario. Shown from left at presentation of the award ribbon are: Mike Yamamoto, Tachikawa Corp., Tokyo; Eleanor Brydone, ASID, conference committee chairman; Eloise Wexler, Wexler Communications; Lee Whelpley, Giltspur Exhibits; Masahiro Ouchi, Hakuhodo Advertising; Koui Tachikawa, Tokyo and Kats Horita, New York, Tachikawa Corp.; and Larry O'Neill, Vicortex, IF Steering Committee, exhibit design chairman.*

'Clearly Business' has new locations

Chicago—A traveling IBD-sponsored CEU seminar for contract interior designers, Clearly Business II, will be held in eight locations nationwide in 1988. It is a full-day seminar emphasizing management strategies and practices for contract interior designers. The workshop, taught by a panel of business experts and design firm managers, emphasizes practical applications. Participants will be eligible for CEU credit.

Speakers for the seminars (followed by location) include Marla Bommarito-Crouch, IBD, president/owner, The Bommarito Group, Austin, Tex.; Christina A. Johnson, AIA, FIBD, partner, Design Collaborative, Seattle, Wash.; Philip T. Seibert, Jr., IBD, ASID, director of interior design, The Stubbins Associates, Inc., Cambridge, Mass.; David E. Gumpert, executive vice president, Venture Resource Associates, Boston, Mass.; and Stanley R. Rich, president, Venture Resource Associates, Boston, Mass..

At each Clearly Business seminar either Stanley Rich or David Gumpert will speak along with Bommarito-Crouch, Johnson, or Seibert, Jr.

For further information about the seminars, funded by IBD and Kimball International, contact Colleen Fry, IBD National Office at 312/467-1950.

Clearly Business will be offered at these locations:

February 6,: Austin, TX
February 20,: Miami FL
March 19,: Kansas City, MO
March 26,: Orlando, FL
April 9,: Nashville, TN
April 30,: Seattle, WA
May 7,: Minneapolis, MN
To be announced:
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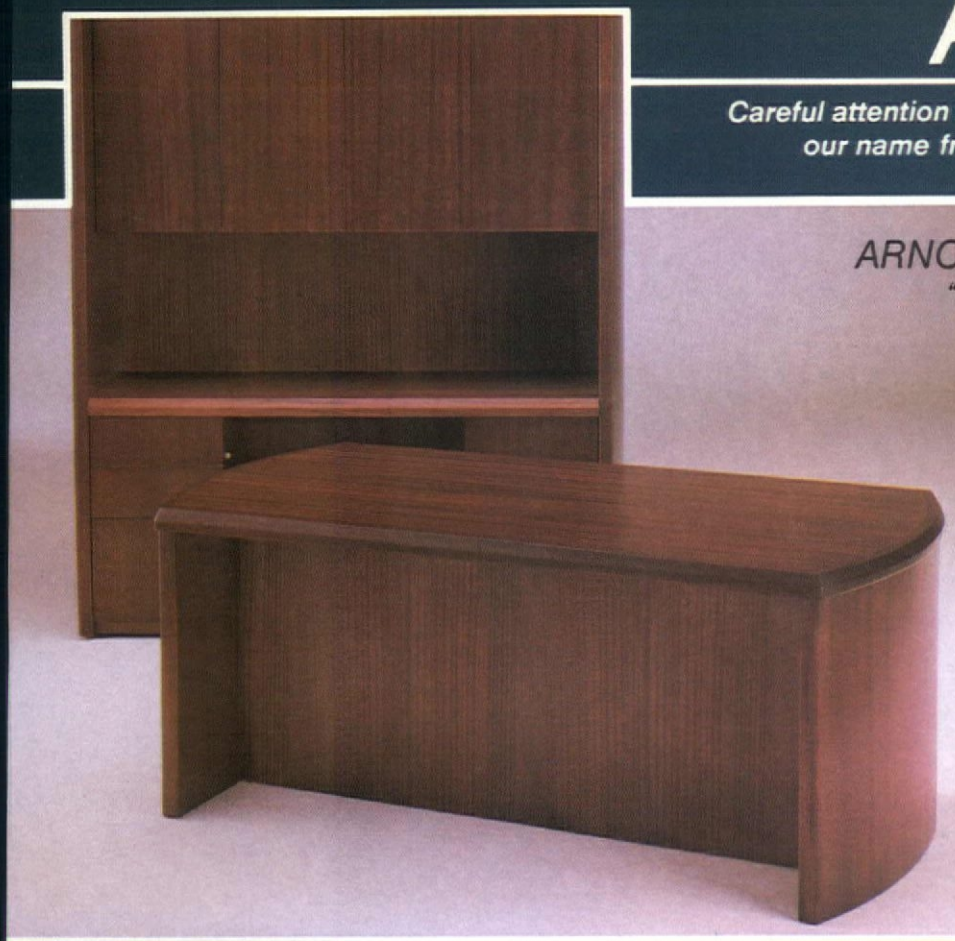

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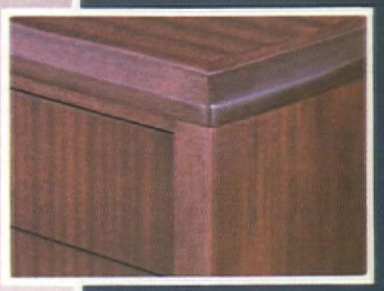

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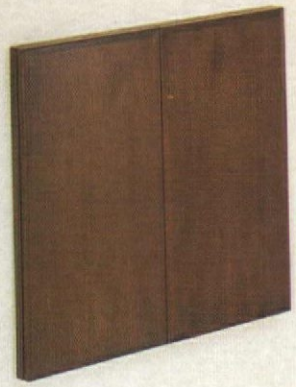

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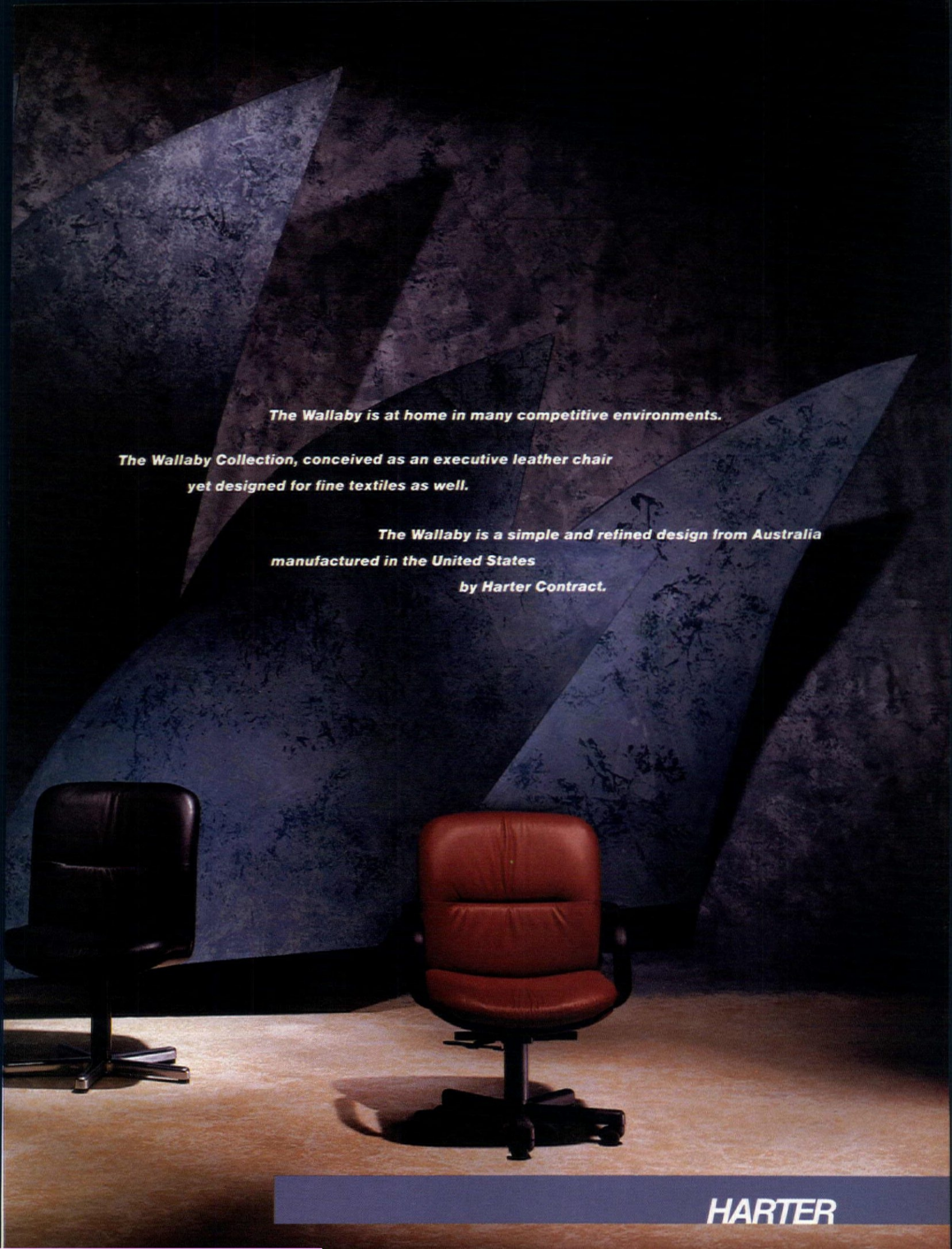
The Wallaby is at home in many competitive environments.
The Wallaby Collection, conceived as an executive leather chair
yet designed for fine textiles as well.
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manufactured in the United States
by Harter Contract.
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Competitions: Woodwork Institute focuses on banks

• **Applications are being accepted for the 1988 National Student Design Competition sponsored by the Architectural Woodwork Institute.** Open to all architectural and interior design students enrolled in their last two years of undergraduate professional study, this year's competition involves the renovation of an Interstate Bank. While there is no requirement for a certain percentage of work to be specified as architectural woodwork, the program encourages the use of custom woodwork. Winners will be published in professional trade journals. Top prize is $1,500. There is a $15 registration fee. Deadline for entries is April 18, 1988. Submit entries to the attention of Architectural Woodwork Institute, 2310 South Walter Reed Drive, Arlington, VA. 22206.

• **The American Consulting Engineers Council (ACEC) will award one $5,000 and six $2,000 scholarships to outstanding U.S. engineering students.** Organized by the non-profit ACEC Research and Management Foundation, the 17th annual scholarship competition is open to U.S. citizens entering the junior, senior, or fifth year in fall 1988 and enrolled in a university or college program accredited by the Accreditation Board for Engineering and Technology. Preference is given to students interested in pursuing a career in consulting engineering. Member organizations will evaluate applications and forward nominations to ACEC/Research and Management Foundation by March 18. For more information, contact Sally Hanlon, ACEC Research and Management Foundation, 1015 Fifteenth St., N.W., Washington, D.C. 20005.

• **Shaw-Walker is sponsoring a student design competition for the Pratt Institute Graduate Industrial Design Department** in New York. Students will redesign an existing Shaw-Walker desk and credenza, incorporating typical office automation hardware in an executive workspace. The design challenge is to "soften the hardness of technology in an executive workplace." The first prize winner will receive $5,000 plus airfare and one-night lodging at NEOCON '88 in Chicago. Two second prize winners will receive $2,000 each plus airfare and one-night lodging at NEOCON '88. Entries must be received by the end of November, 1987. For more information, contact Paul Lavenhar Associates, 201/232-0064.

• **The Institute of Store Planners (ISP)** invites all students currently enrolled in a recognized college-level architecture or interior design program to join the 1988 Student Store Interior Design Competition. All entries must be received by ISP no later than March 2, 1988. For specific information on this year's design challenge, please write to the ISP Design Competition, c/o IPA Design, Inc., 2550 Ninth Street, Suite 112, Berkeley, CA 94710.

ASID offers path for pre-professionals

Toronto—During its July convention, the American Society of Interior Designers (ASID) voted to simplify its membership structure in order to appeal to allied and pre-professional members. The new "Allied Membership" category incorporates design practitioners into the society and offers pre-professionals the time to pursue professional member status at an individual pace.

Previously, pre-professionals were given a specific time frame in which to successfully pass the national qualifying examination. If they had not done so within that time period they would be dropped from membership within the Society. The new bylaws allow these pre-professionals, as they reach their termination date, the option of continuing membership under the new "Allied Membership" category, with no imposed time frame for passage of the qualifying examination.

The revised bylaws have no impact on ASID professional members.

A & D Center is open to industry

New York—The Architects and Design (A & D) Building has opened the doors of its Conference Center to professional industry organizations. The 2,000-sq.-ft. facility, located on the ninth floor of the building, includes projection booth as well as display lighting for special events, meetings, and seminars.

"One of our goals," says Alexander Jinishian, director of marketing for the A & D Building, "is to promote New York City as a leader in the design industry."

The A & D Building, located at 150 East 58 Street, leases showrooms to more than 100 manufacturers in the contract furnishings industry.

BRW designs for Knoll at IMS, Minneapolis

Minneapolis, Minn.—*The BRW-designed Knoll Furniture Showroom at International Market Square in Minneapolis received an award from the Minnesota Society, American Institute of Architects (MSAIA). With Knoll providing furnishings and fabrics, and BRW providing imagination, construction costs came in at a low $7.50 per sq. ft.*

Cole consolidates with Lehigh-Leopold

York, Pa.—Cole Office Environments will market and distribute the complete Lehigh-Leopold line of contemporary and traditional wood furniture. This consolidation considerably broadens the Cole Line and allows the company to offer an entire spectrum, from budget to executive office furniture, to its customers.

Cole's Adapt Systems Furniture Group line will now feature interchangeable steel and wood components.

Cole will provide existing Lehigh-Leopold customers with new services such as computerized order tracking; computer-aided design services; and installation supervision to improve dealer and designer project management capabilities.

Lehigh-Leopold will no longer operate as an individual company, but its name will be retained to designate new product lines.

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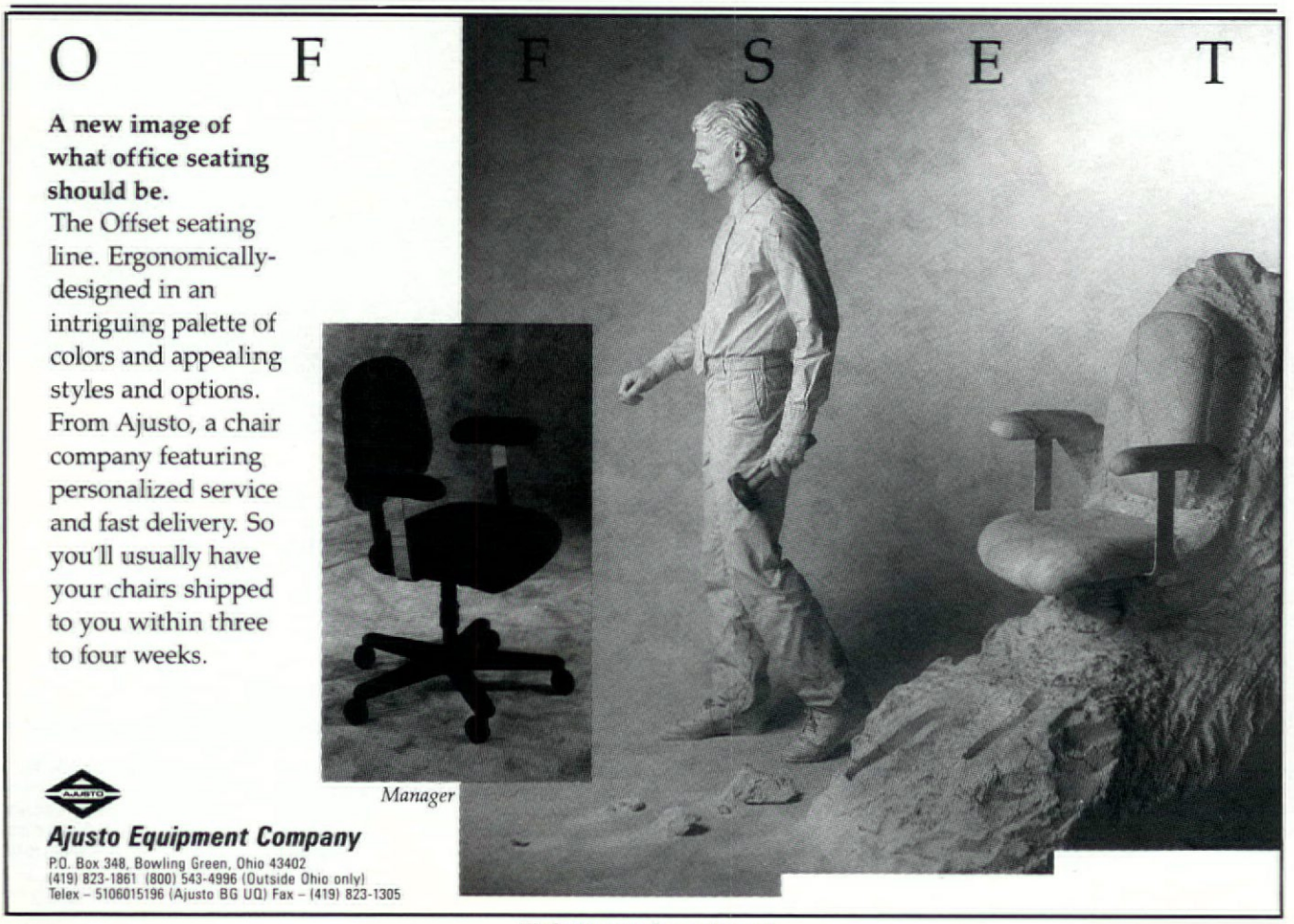
Who reps what: Tuohy makes Sanders New York City rep

Tuohy furniture Corporation announces the placement of **Sanders and Associates** as its New York City representative . . . **Counterpoint** has been appointed representative of the Palazzetti line in the Miami, Fla. area. **Norbert Badler** will represent the company in the Chicago area . . . **F. Schumacher & Co.** will represent Saxony Carpet Company in several key markets, including Los Angeles, San Francisco, Atlanta, Laguna Niguel, Washington, D.C., Philadelphia, Dania, Denver, Troy, and Minneapolis . . . Novikoff will be represented by **John Ott & Associates** in Michigan, Indiana, Kentucky, and Ohio; **Alberti Associates** in California, Nevada, and Hawaii; **Susan McKee** in New Mexico, Colorado, Utah, and Arizona; **S.V.A., Inc.** in New York and New England . . . Peter Pepper Products announces the appointment of **Marlborough & Lord** as representatives for Arkansas, Oklahoma, northern Louisiana, and the northern half of Texas . . . **Denver Hardwood Company** will distribute Tarkett hardwood flooring for the Rocky Mounty region . . . **Cinotto Architectural Systems, Inc.,** Indianapolis, Ind., has been named interior systems distributor for Peabody Noise Control . . . **Bodkins & Associates** has been named sales representative for Storwal International in Michigan, Ohio, Indiana, and Kentucky . . . Five manufacturers' representatives have been selected to introduce the Honeywell Lighting Control System to the electrical market; **The Carnes Group:** Minnesota, western Wisconsin, North and South Dakota, and Iowa; **Lighting Unlimited:** Metropolitan New York City; **Lumenations, Inc.:** Pittsburgh and western Pennsylvania, West Virginia, and southeast Ohio; **PLW Marketing:** West Virginia; **The Lighting Company (TLC):** Philadelphia, eastern Pennsylvania, southern New Jersey, and Delaware . . . **DLB Design,** Toronto, has been awarded Canadian display and distribution rights, and **Morton Z. Landsberg,** Oakland, Ca., has been awarded the Northern California territory for the AEM line of contemporary and transitional metal tables . . . Monel Contract Furniture announces **Robert Heuther & Associates** as its Forida representatives and **Hampton Products** as its Detroit/Cleveland representatives . . . **F. Simpson** will represent Carousel Carpet Mills and Bremworth Carpet of New Zealand in New York City.

NCIDA adds directors

New York City—The Board of Directors for the National Council for Interior Design Qualification (NCIDA) will now include one director from each U.S. State and Canadian province with licensing, certification, or registration statutes for interior designers. This is a direct result of the increasing number of states and provinces that already have passed such licensing legislation.



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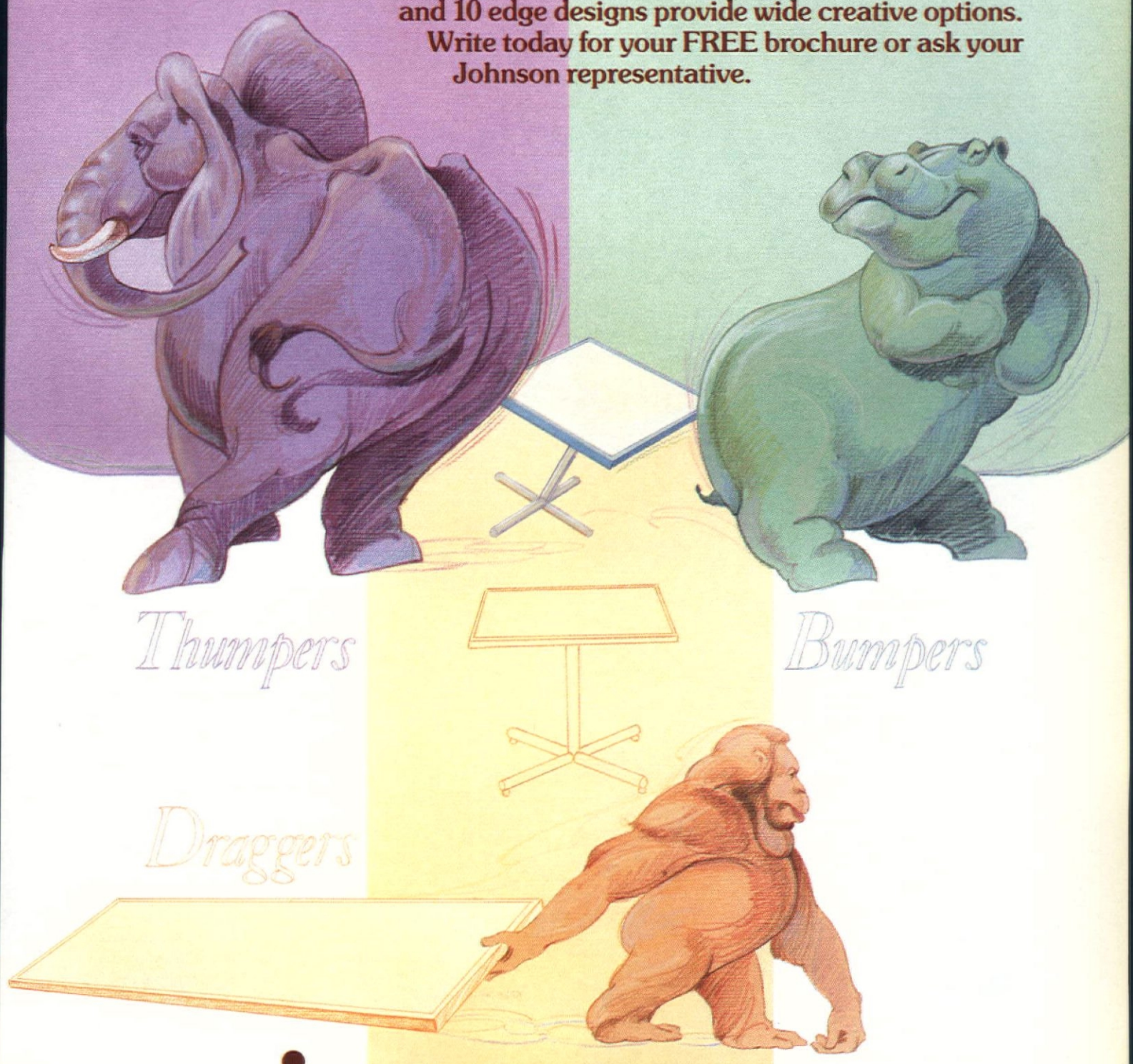

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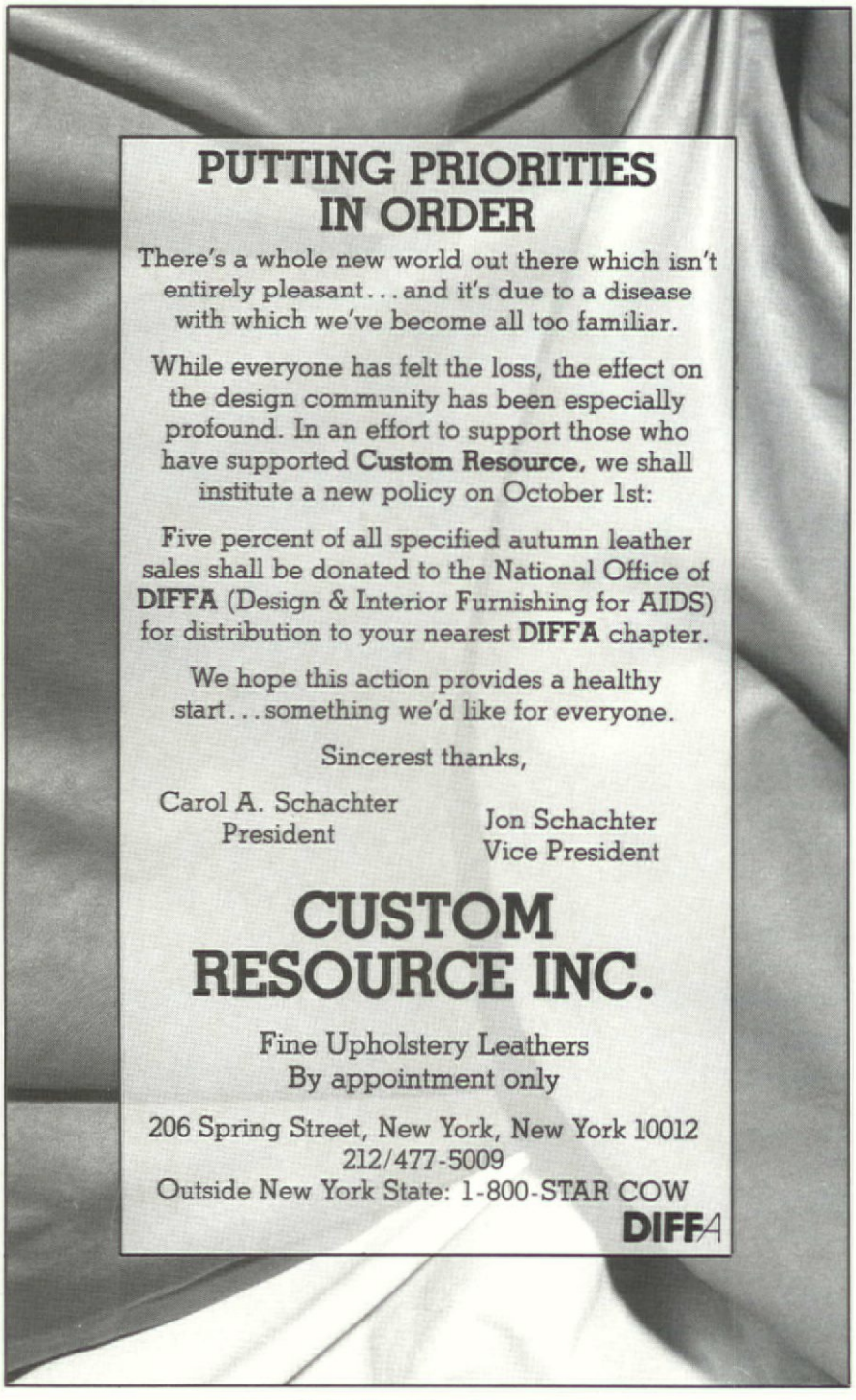
IBD Scholarship winners announced

Boston, Mass.—Students from Rhode Island School of Design (RISD) and the New England School of Art and Design won top honors in the 1987 Bill Benneville/IBD Foundation Student Scholarship. The awards were presented at the annual dinner of the New England Chapter of the Institute of Business Designers (IBD).

Elizabeth Peck Repass, entering her fifth year in the Interior Architecture program at RISD, was the recipient of a $1,000 scholarship. The jurors cited Repass' work for its sensitive design solutions and commended her understanding of three-dimensional space.

Elizabeth P. Repass (right) won top award in the 1987 Bill Benneville/IBD Foundation Student Scholarship Competition. Shown presenting the award are Barry Tereshkow (left) of Contract Furnishings & Systems and Jean Amerault, New England IBD Foundation.



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WalkerGroup/CNI hosts seminar program

Atlanta, Ga.—WalkerGroup/CNI, a leading architecture and design firm, will host the World Congress—four days of educational conferences—at WorldStore '88, the first international retail exhibition and conference to be held in the U.S., March 12-15, 1988, Atlanta.

The World Congress will include presentations by specialty retailers, mass merchandisers, designers, developers, architects, and futurists.

WorldStore '88, serving the entire store design industry, will feature more than 350 exhibitors in over 600 booths, with products and services including store planning and design aids, lighting fixtures, floor and wallcoverings, security systems, signage, electronics, communications and music systems, display items and point-of-sale aids.

For more information, contact Bailey Beeken, show manager, 212/391-9111.

Contract Design Ctr. to open in Dallas

Dallas—The new Contract Design Center, a 126,000-sq.-ft. building in the Design District, has recently undergone an extensive renovation and is scheduled to open in February, 1988. The facility will serve as a focal point for contract design activity in Dallas and the Southwest. In addition to contract furnishings showrooms, the building will house professional assocation offices. For more information, call 214/744-4212.

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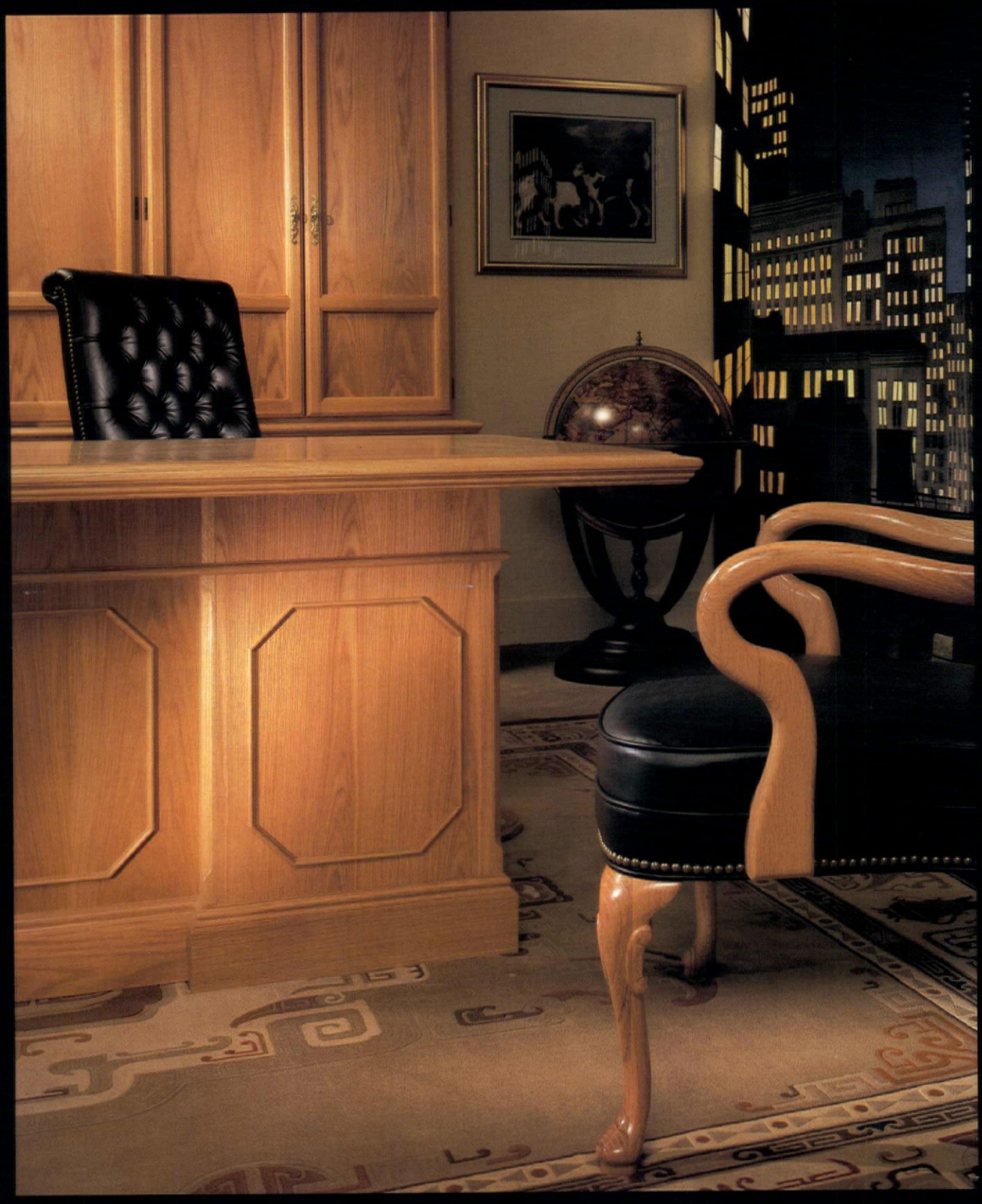

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*Costs were calculated using a typically-equipped office, actual new furniture prices, and AEC's published prices for metal furniture refinishing and new wood-grained cap tops. Substantial discounts are available, depending on size and scope of project. Figures do not include costs of partitions.

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Recycled furniture finds niche in contract marketplace

For many of us, buying used office furniture has a definite "Goodwill" connotation and might even be considered tacky. But these perceptions are disappearing as the market for recycled office furniture expands and refurbishers strive to offer quality products to the industry. Clients, faced with a mounting inventory of "old" furniture systems and corporate spending limits, are asking for other solutions, and recycled furniture may be one answer.

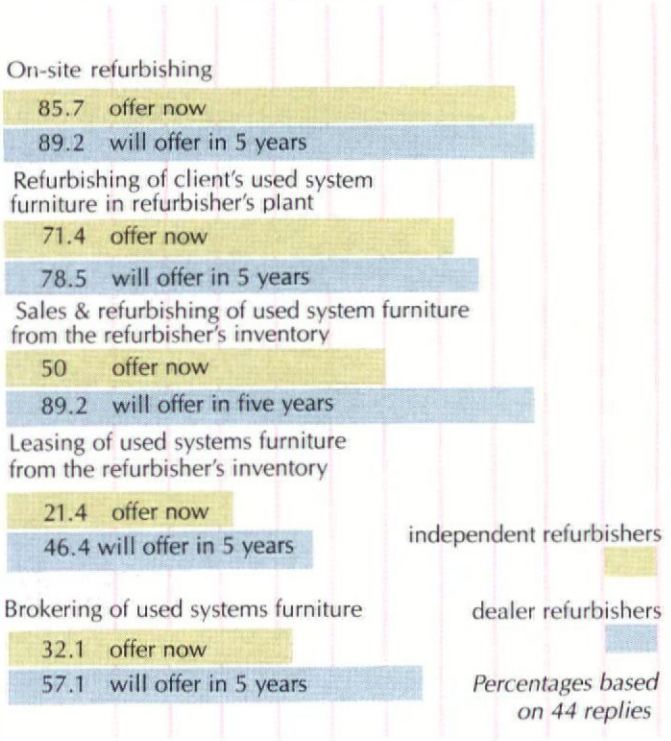
According to Paul Stuck, owner, Recycled Office Furniture, Chicago, there is about $25-30 billion worth of used (in some cases obsolete) office furniture sitting around in corporate storage areas across the country. He is convinced that, "The aftermarket is where the contract furniture business is going."

"What to do with all this surplus product is a serious problem in corporate America," says Stuck. "Facility managers are geared to purchase furniture, not re-use the old. But this is changing, because many companies are restructuring and looking to maximize their assets."

Looking to recondition

Recent tax law changes have also helped the refurbished office furniture business. A 10 percent investment tax credit is no longer given to corporations for capital expenditures. So, companies may be looking to recondition what they already have instead of investing in new products—costs which can be expensed rather than capitalized over a period of time.

Services offered by independent & dealer refurbishers:



Manufacturers are sure to dispute the fact that used is better than new, but for the cost-conscious client, refurbishing is a viable alternative. Taking a system that may only be five-to-10 years old, putting on a new panel fabric, giving it a different trim finish, and replacing any missing parts results in a high-quality product that is once again esthetically pleasing and very workable in today's office environments. According to Stuck, color is generaly the main reason customers want to change furnishings.

The term "recycled furniture" is applied only to refurbished product which is also currently being manufactured new. Other furniture, such as discontinued casegoods, is considered to be restored product. According to Kim Waltman, vice president, marketing, Steil, Inc., a Grand Rapids, Mich.-based fabric supplier, which recently did a survey of refurbishers, there are two types of firms in the business. Type "A" is product-oriented, concerned primarily with buying and selling from one end-user to another. Type "B" is service-oriented, not looking for a furniture purchase, and usually operates out of a dealer network as a sub-contractor or companion business. Waltman estimates that there are 500 people in the U.S. who do refurbishing, but only about 60 firms actually have sizeable in-house operations, substantial capital investment in equipment, and a policy of standing behind the quality of their work. Of the latter group, many have extensive warehouses, state-of-the-art factories, and sophisticated showrooms.

Steil's survey finds that the average recycled workstation sells for 35-40 percent of the price of a comparable new workstation. Bill Greytak, president, Remanufactured Business Furniture, St. Louis, admits that, "On the big jobs, of 700 workstations or more, buying refurbished furniture is not more economical than buying from the manufacturer. But what we offer is added service." This often includes quick turnaround time on orders, availability of design services, installation, delivery, options for future trade-ins and refurbishing, bar-coding capabilities, inventory management packages, and leasing opportunities.

Factor in marketplace

Both Greytak and Stuck agree that furniture manufacturers are finally recognizing refurbished furniture as a factor in the marketplace and neither considers his role as adversarial. "We are not a major threat to manufacturers in this industry," states Greytak. "We have a place in the market to service. They (manufacturers) could get into this business if they wanted to, but the overhead is too big."

According to Greytak and

(Continued on p. 42)

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Survey compares sales volume of services

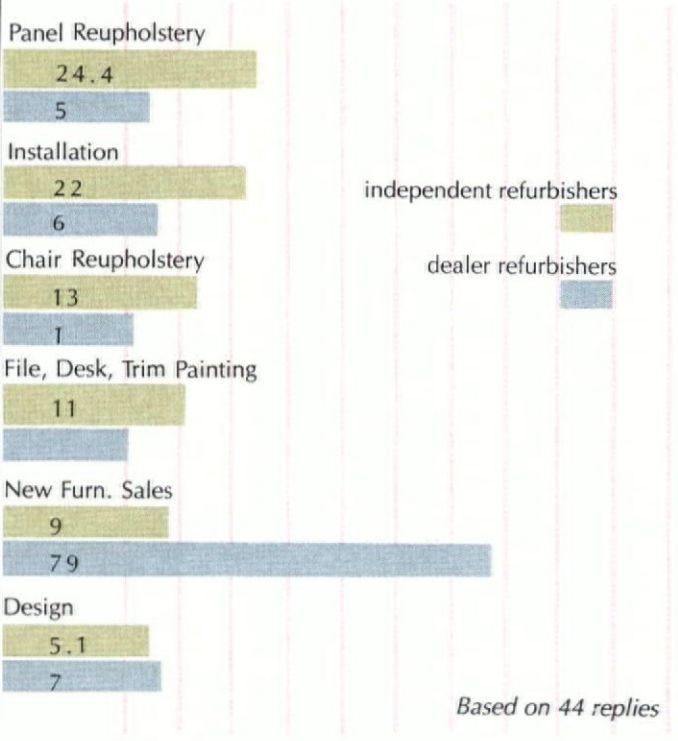
(Continued from p. 39)

Stuck, Herman Miller is the most forward-thinking manufacturer in recognizing the recycled office furniture market. Miller has a subsidiary called Tradex which remanufactures its product in Zeeland, Mich. According to Dave McGinn, vice president, sales, Phoenix Designs (the name under which the remanufactured product is sold), the subsidiary obtains most of its used product as a result of Miller's Panel Exchange Program. The program was introduced this year to allow customers who have purchased Herman Miller's Action Office system over the years to exchange old panels for new Action Office Encore four-circuit or non-powered panels at extremely attractive prices. Phoenix Designs then takes the old panels, completely overhauls them with new parts, and sells them through its own distributor network.

"Herman Miller had the foresight to recognize that its product had aged in the marketplace and decided to develop a trade-in program that would give some residual value to the original product for the customer," says McGinn, adding that Tradex is the company's fastest-growing subsidiary. Depending on configuration, McGinn can offer up to 25 percent off the cost of a new system and ship in four weeks.

He thinks that one of the reasons other manufacturers haven't gotten into the remanufacturing business is that their products have changed too radically since they were introduced. "Herman Miller remains true to Bob Probst and Action Office," he says.

Percentage of sales volume by products & services



Based on 44 replies

Upholstery up 24%

Steil's survey does a comparison of sales volume of services offered by independent vs. dealer-oriented refurbishers. Panel reupholstery is found to be 24.4 percent of the average independent refurbisher's sales volume; but only five percent of the dealer refurbisher's volume. Sales of new furniture, however, accounted for 79 percent of the average dealer refurbisher's sales and 9.2 percent of the average independent's volume. The survey concludes that most dealer refurbishers have not yet shifted their focus away from new furniture sales. In most cases, the dealer provides systems furniture refurbishing strictly as a service to existing customers who have a need for this type of program.

The survey reveals that new furniture sold by independent refurbishers is primarily manufactured component parts which are compatible with refurbished systems furniture—namely tack boards and laminated worksurfaces. It also indicated that installation of systems furniture accounts for 22 percent of the average independent refurbisher's sales volume and six percent of the dealer refurbisher's sales.

Other findings reported in the survey indicate a trend toward more dealer refurbishers becoming full-service refurbishers. "As this happens," the survey concludes, "independents will compete increasingly with furniture dealers, forcing more dealers into the refurbishing business."

51% require refurbishing

Both independent and dealer refurbishers who responded to the survey felt that an average of 51 percent of corporations with systems furniture installations of 100 workstations or more will require refurbishing services in the next five years. They also felt that only seven percent of those corporations in need of refurbishing services will be equipped to do it themselves.

Of interest to manufacturers is the finding that, on the average, 12.5 percent of a refurbishing project requires OEM parts or components. When asked what they thought the major furniture manufacturers' response would be to the growth of refurbishing, over 50 percent of refurbishers polled said that OEM's would find some way to enter the market—either through refurbishing programs of their own or some type of designated refurbisher program.

Steil sent out 225 surveys to both dealers and independent refurbishers and received a 17.3 percent response.

For more information on the survey, contact Kim Waltman, vice president, marketing, Steil, Inc., 4710 Forty-Fourth S.E., Grand Rapids, MI 49508; 800/544-0200.—*S.M.*

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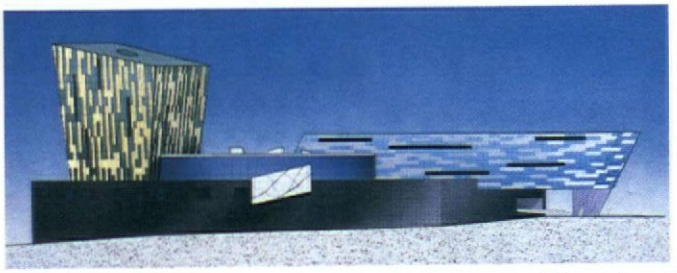
By Sara O. Marberry

Architecture embraces bold new color theories



Using color on buildings has always been a trademark of Florida-based Arquitectonica, whose work includes the Atlantis (top) in Miami and the Center for Innovative Technology under construction in Herndon, Va., across from Dulles International Airport (bottom).

Color has invaded America's urban landscape. Skyscrapers and office buildings are announcing their presence not only by the boldness of their form, but by the boldness of their color as well. New polychromatic buildings stand out among their gray and white peers of the '60s and early '70s. Today's architects are using color in the built environment in ways that are refreshing and exciting.

"Throughout history, building materials were taken from the natural landscape," explained color consultant Friedrich Ernst von Garnier, of British fiber producer ICI, at a talk last year in West Germany. "Consequently, the constructed landscapes borrowed the colors of their surroundings."

"But from the moment when man began building predominantly with materials (mainly concrete), which no longer had any color of their own, a rift occurred," he continued. "These structures developed an intellect that led people to think that we didn't actually need color any more because architecture is dictated by form, not by a decision to have color. This was one of the biggest mistakes that ever occurred."

Chicago architecture journalist and critic Christian Laine asserts that, "Architecture became monochromatic in the 16th century because the Renaissance architects detested the use of color by the early Greeks and Romans." He agrees that modern architecture, up until about 10 years ago, has been dominated by the International School, a proponent of the form-follows-function principle.

"Buildings in the '60s and early '70s were bland off-white, gray, or beige," says architect Thomas Gordon Smith, AIA, River Forrest, Ill. "It got to be so boring. Along came a different generation of architects who didn't respond to that." Smith, a classical architect, says he became interested in reviving color in his work after seeing the Beaux Arts exhibition of classical architecture at the Museum of Modern Art, New York City, in 1978. "But most classical architects don't use color," he admits.

John Peter Barie, AIA, principal, Swanke Hayden Connell Architects, New York, thinks that the Post-Modern attitude of returning decoration to the built environment has contributed to recent color changes. "Color is used as a component to achieve architectural decoration," he says. "It becomes a part of the vocabulary of this ornamented, expressive design."

Post-Modern influence

The most noticeable evidence of this is the recent work of American superstar architects such as Michael Graves, Philip Johnson and John Burgee, William Pedersen, and Helmut Jahn. Graves' controversial Portland Building in Portland, Ore., made an early impact; and Jahn's striking North Western Terminal tower in Chicago is only one of a long line of recently completed colorful buildings by the architect. In Miami, Fla., Arquitectonica captured the nation's attention by putting primary colors on its building facades over 10 years ago.

"We never saw a reason why color should be excluded from the process of design in architecture," says Bernardo Fort-Brescia, principal, Arquitectonica, whose work spans 17 states in the U.S. "It has always been a tool for us to further clarify an architectural concept, an image, to the public."

As for regionalism in color usage, Fort-Brescia concedes that quality of light and climate often affects the methods of construction and materials. He also admits that there are certain social and cultural attitudes which affect design in different areas of the country. "But it cannot transcend into style," he explains. "In Miami, for example, the Art Deco and Mediterranean styles of the '20s and '30s dominate the architecture. That doesn't mean that I have to copy these styles and colors, rather I try to create something new that captures the moment and time."

"The colors we use are not a Miami phenomenon, they have nothing to do with my Latin origin; they are part of an attitude that is much more sublime," Fort-Brescia states.

"People in Miami feel that our buildings *are* Miami, that they capture the feeling of the place, even though the colors were never used before," he continues, adding that when he designs buildings for other cities, he looks at colors which have never been used before in the city, but will fit its character.

Barie also believes in regionalism as it pertains to materials. "In the Northeast, the climate has always dictated the use of

Continued on p. 47

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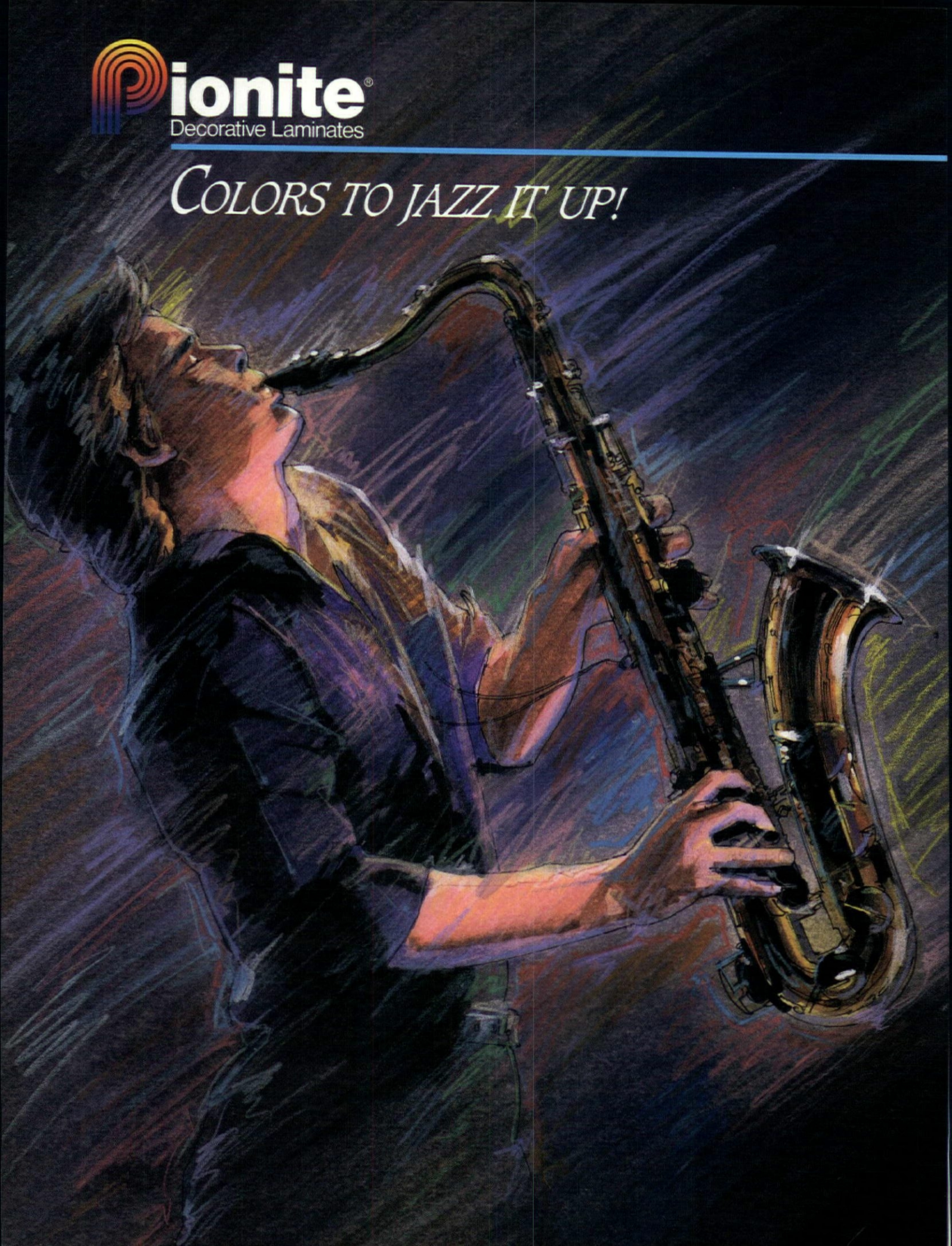

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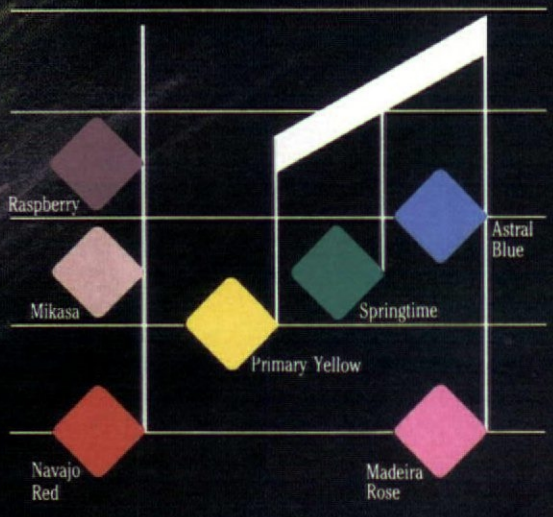

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Light & climate affect color usage

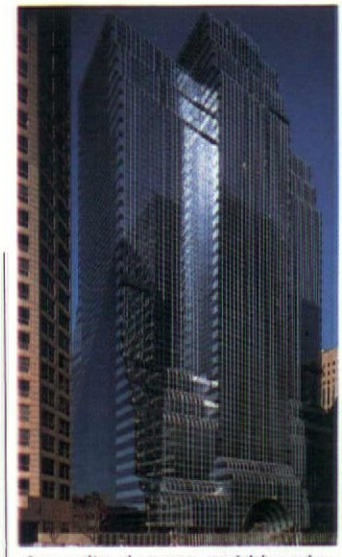
Continued from p. 45

sturdier materials, which traditionally have been fabricated in earthtones," he says. But, he also points out that there have been recent advances in building materials—especially man-made items such as glass and aluminum—which are colorful and relatively maintenance-free.

While all of these changes have been occurring in architecture, color in interiors has also taken a different turn. There has been a color "revolution" of sorts, one that has changed our office landscapes from dull, monochromatic beige and white shells, to lively, stimulating, coordinated multi-colored environments. Some believe there is a direct relationship between color in architecture and color in interiors.

Fort-Brescia acknowledges that architecture has a very strong influence on interiors, but contends that he doesn't separate the arts. "They are all interrelated—architecture, painting, sculpture, design," he says. "The colors on our buildings probably do influence interiors—after all, walls in a room are really facades themselves."

Barie believes that interior designers took hold of color long before architects. "They got tired of doing gray carpets, with gray or beige fabric, in gray light, so they got bolder with color," he states, adding that graphic artists such as Milton Glaser did a lot to advance the acceptance of color by both architects and clients. Smith notes that the colors on the interior of a building should be coordinated with exterior colors—a basic rule followed by most interior designers/architects.

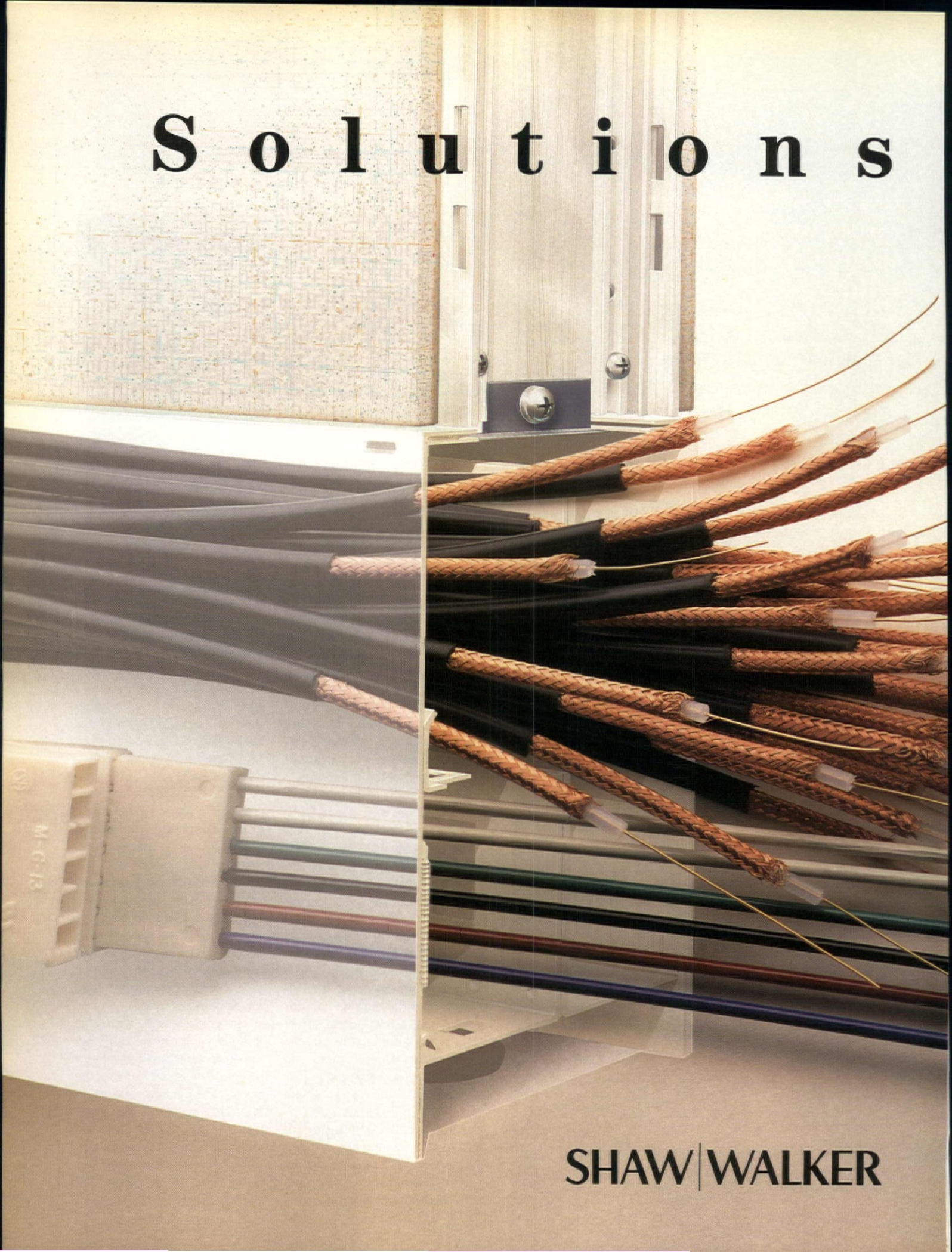


Streamlined curves and blue glass distinguish the North Western Terminal by Murphy/Jahn, Chicago.

"Architecture has wandered far afield and is currently in a state of turmoil as the designer stars of its current contortions come and go more rapidly," said Lawrence Lerner, president, Mega-Erg, a California-based design development group, in a speech given to the Color Marketing Group during NEOCON 19. "The products that are used inside buildings, from architecturally oriented interiors, all the way through to home and office furnishings and equipment, have always been heavily influenced in their form and finish by the popular architecture of the time—often for centuries at a time."

The consensus is, then, that there is a color relationship between architecture and interior design. And it is clear that the trends are cyclical and ever-changing with the advent of new ideas, materials, and cultural influences. One can only speculate on what the next generation of architects will bring to our attention.

Solutions



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By Eileen McMorrow

Synergy of lighting & acoustics must be noted by designers

Orfield Associates designed lighting and acoustics for the Blue Cross board room in Minneapolis, Minn. Incandescent downlights were placed between every two seats at the desk's front edge. About 10 percent of the surrounding wall panels assist for acoustic needs.

The relationship of lighting to acoustical design may not be a clear one to many interior designers. Add in to the equation the specification of open plan systems, and the effects of light, sound, and furnishings together multiply beyond comprehension.

Acoustics affect lighting and vice versa since acoustics involve the introduction of elements to a space which serve to enclose it and interfere with the passage of light. Because lighting and acoustics are often at odds with each other, the end result is overspecification of one product to compensate for the deficiencies of the other.

Similarly, panel systems may be inaccurately and excessively specified without concern for their effect upon ambient and task lighting, or speech intelligibility among users.

Helping designers sort out the details of lighting, acoustical, and open plan design are firms specializing in the performance of the office as a whole. One such firm is Orfield Associates, Minneapolis, Minn., specialists in architectural lighting, acoustics, and other disciplines related to human factors.

Notes Steven Orfield, Orfield Associates, "The final arbiter of success is the occupant's response to the space." In establishing his firm, Orfield desired to serve clients in conjunction with the architect and designer, to improve facilities in specialized areas.

His concerns for the synergy of lighting and acoustics grew out of his past experience in panel systems sales 15 years ago. He noted that systems are often specified without concern for the office environment as a whole—its lighting and sound values. Orfield then set up a firm that offers a range of services to the client, architect, and designer, placing emphasis on performance of the whole office space and not just parts of it, as in an open plan area vs. a conferencing area.

Evaluate tasks

Realizing that panel systems were inaccurately and excessively specified, without concern for how they would affect ambient and task lighting and speech intelligibility among users, he purchased testing equipment and designed an experimentation lab where products could be tested for their sound reduction capabilities and interaction with light. The goal is to evaluate systems based on the user's need—optimum visibility for performing a task in a given space—over standard specifications determined by footcandles of light.

Designers concur that it is in the interest of all to obtain the highest level of visibility at the lowest level of energy consumption, while maintaining high visual comfort. To determine visibility needs, Orfield Associates assesses the space with daylighting and energy studies, including task and VDT lighting evaluation.

Acoustic services appraise adequate speech privacy for those with a privacy need; make provision for construction of spaces that are high in acoustical value; and consider noise reduction. Having purchased $500,000 of testing equipment to evaluate office environments, especially in regard to panel systems, the firm makes recommendations based on speech intelligibility investigations, sound system design, HVAC standards, wall construction, and ceiling specifications.

In order to define both lighting and acoustical needs, facility managers and department heads are asked to classify users by their position and job function. Management typically indicates that 50 percent need no privacy to perform their job; 40 percent need a limit on distractions; and about five to 10 percent require confidential privacy. As a result, the space needs to be designed with the right number of panels and correct lighting based on tasks performed.

Elements at odds

Because lighting and acoustics are at odds with one another, Orfield finds that when consultants specify separately, the acoustic consultant grossly overspecifies. Since this situation occurs frequently, he outlines steps and procedures designers could follow when several consultants are working on a project, but do not necessarily work close together.

"By talking to the client, one can draw hypothetical performance standards, and compare the standards to functioning space. I use light meters, climate analyzers (as panels interfere with airflow systems, too) and test noise levels," says Orfield. Based on results, he often rearranges existing panel systems, and eliminates some panels entirely. "There is no evidence that panel systems increase productivity, but proof exists that lighting does increase productivity, by speeding tasks, since they become easier for the user to see," he explains.

Usually the lighting in an existing facility needs adjustment, along with the furnishings. By dismantling some panels, workers have a view of other elements in the office. "By providing a focal point, users can be temporarily distracted, but remain at their workplace, rather than leaving the desk to move around outside of the

(Continued on p. 54)

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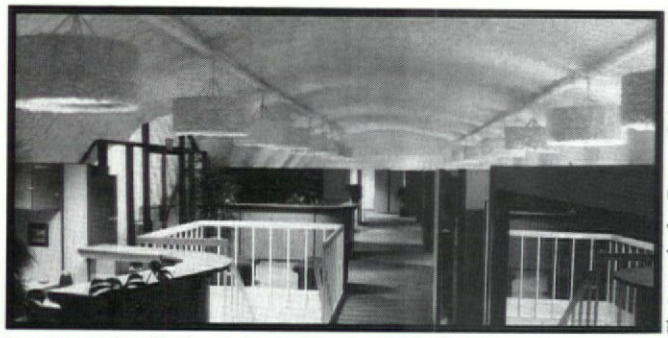

Photography by George Otis

Underground offices of Control Data, St. Paul, Minn., feature natural cellulose acoustic spray on length of 100-ft. long metal sewer culverts. Masking speakers were built into overhead circular parabolic fixtures to guarantee absolute speech privacy and intelligibility for each user.

(Continued from p. 51)

enclosed panelled area," he observes.

When specifying for a new space, often before the interior designer or lighting consultant has been contacted, clients can have a space evaluated for acoustical standards. They can then have designers come up with a design solution that adheres to acoustical and lighting standards set forth by Orfield, or the lighting/acoustic consultant.

He believes that people have an inherently strong preference for daylight, which also saves energy, and is economically justifiable when used correctly. Daylight means windows, and Orfield suggests a view of the windows, or even an artificial window system as some panel manufacturers now have, allowing users to focus on something other than a panel wall or desk terminal. The use of a dimming control system in conjunction with natural daylight also adds to energy savings by reducing or increasing interior lighting with the time of day.

Typically, in a standard 8- by 10-ft. ceiling grid, 2- by 4-ft. wide parabolic deep cell ceiling lighting is installed. "The unfortunate situation is that the lights are specified and installed before the panel systems go in. As a result, when the panel system is installed, the footcandles of power decrease. Light coming out of the fixture hits the worksurface unevenly, causing a reduction in efficiency for the fixture and worker," says Orfield.

He suggests that 2- by 2-ft. lights be installed over worksurfaces, instead of 2- by 4-ft., because the smaller fixture can be more efficiently located, decreasing veiling reflections and offering a better coefficient of application. One can cut the number of lights in half, have lower energy consumption, plus realize dramatic savings. By careful placement of light, and considering eventual placement of panel systems, there can be a continuum of comfort values that fit in very well with the esthetics of an interior designer's plans.

People often don't complain about lighting applications because they don't know a better solution. Orfield finds that his firm's recommendations based on measurements for system design, layout, fixture selection, reflectance testing, and guidelines for color selection in room finishes and furniture, are accepted by lighting designers, interior designers, and clients. There are justifiable figures of measurement and test results which help design the solutions.

Allowing for visibility

Sometimes specified products are 80 to 90 percent efficient for illumination, but not for visibility. Fixture placement becomes important because 50 footcandles of light from various directions are difficult to read under, while five footcandles properly placed from a specific position are very favorable for reading, he says. Ideally, half the light for a task should come from the overhead building lighting and daylighting, and the other half from task lighting. He believes that visual fatigue can be eliminated with more cautious consideration of the overall space.

One of his major points is that panel systems manufacturers fail to provide the design community with any information about proper placement of panels in an environment. Orfield and his associates were surprised by some of the discoveries their research has provided over the past 15 years. By setting up a panel system in an "office laboratory," moving it around under light fixtures, and raising and lowering panel heights, information could be charted about brightness and lighting needs, air velocity, and human interaction.

Says Orfield, "People who measure and know what they are measuring for, know exactly what will happen when a panel system is assembled. Those who don't will just overspecify product because they have no figures to work with, assuming everyone needs a closed-in panel system for privacy." This is especially detrimental, he says, to those workers whose jobs are best done when there is direct interaction with co-workers. Another point is that researchers in panel systems companies tend to agree, supporting Orfield's findings, while the marketing representatives dispute them. Orfield's measurements usually reveal the need for fewer panels than what was originally specified.

Past experience indicates that the design community is uncomfortable determining light reflectance values and can benefit from support services in this area. Corporate facilities managers seem to be more comfortable with reflectance value criteria, according to Orfield. "In effect, interior designers create specific, appealing designs while a client or facility manager simultaneously collaborate in discussions about lighting and acoustics in the planning stages of design," says Orfield.

He believes that the United States design community designs by visual appeal and not so much according to values determined by lighting calculations and measurements.

Since interior designers and architects may not have the technological background to offer design solutions which explore acoustical and lighting performance, it could prove worthwhile to investigate the services of specialized consultants who have the ability to calculate and measure a space. They can suggest product specifications which best reflect the needs of the client.

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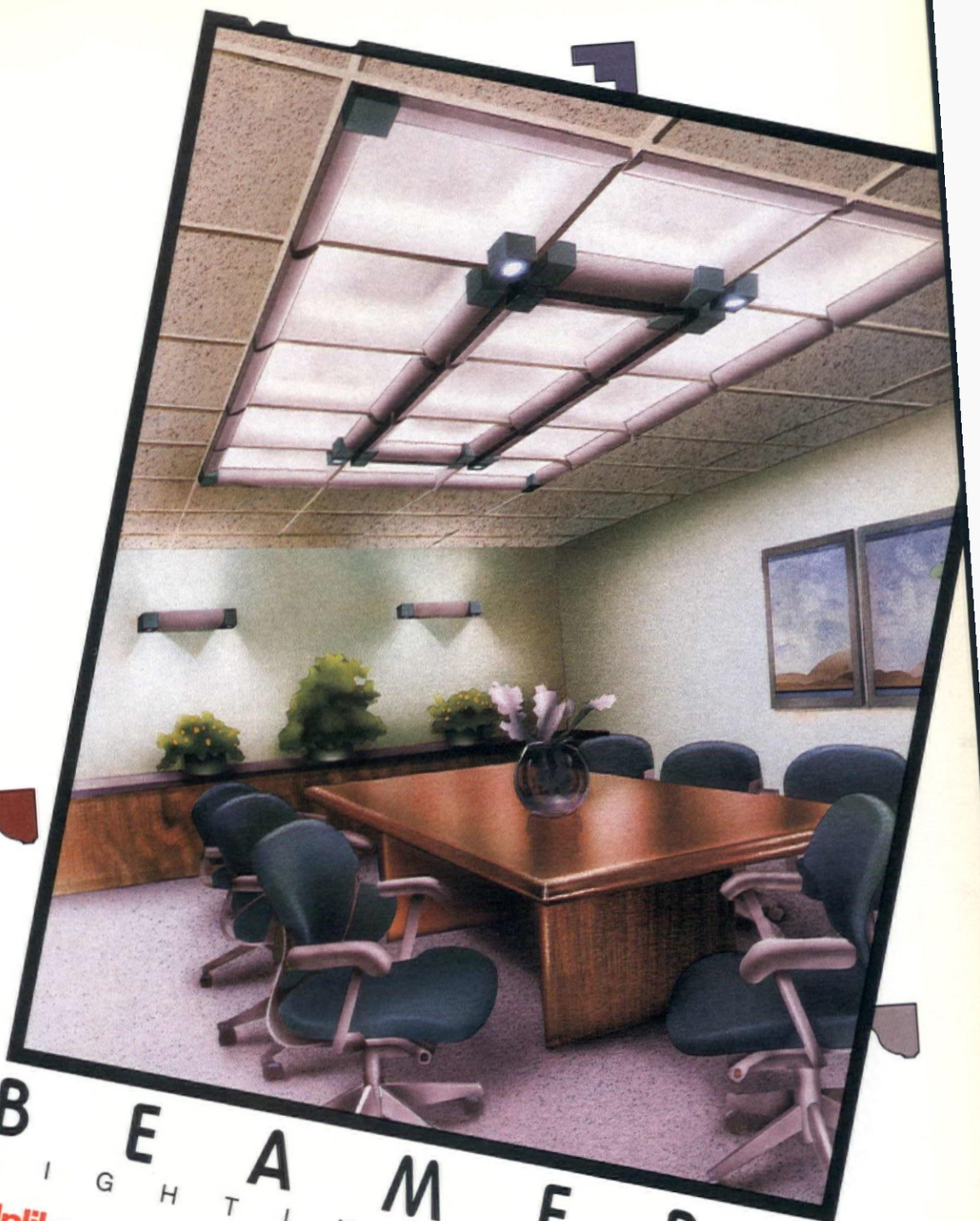

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By Elizabeth Olarsh

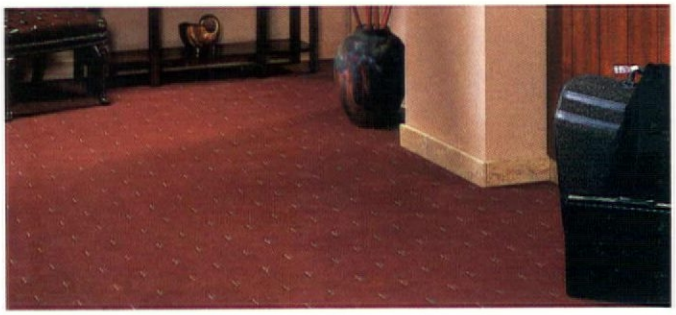
Carpeting comes of Design Age

"All carpets look alike" is a designer's lament that has gone unanswered for years. Finally, this cry is being addressed with new technology that can accommodate sophisticated carpet designs. Indeed, patterned carpets, particularly special-order designs rich in texture and color, are gaining popularity. "It is our opinion," says the *Cross Index of Commercial Carpet*, "that patterned carpet will dominate the contract market within the next few years."

Individually Controlled Needle (ICN) tufting—a recently introduced method of overtufting patterns on a substrate that has already been tufted—is one example of new design flexibility achieved through technology. ICN produces a heavier, more textural look and feel and is capable of unusual etched effects similar to those produced by Milliken's Millitex process.

Computerized manufacturing equipment is growing increasingly sophisticated, and Computer-Assisted Design (CAD) systems will soon be common to most contract mills—even the smaller ones. These innovations allow quicker turn-around time and a seemingly limitless combination of colors, patterns, and constructions.

In addition, these developments now make orders for small yardages feasible. "Whatever the percentage of special-order contract is today," comments the *Cross Index*, "it is bound to increase." As a result, the *Index* predicts, mills over the next few years will tend to deal more and more directly with the designer and end-user. Contractors will tend to act more as agents, with CAD systems of their own that are directly hooked up to the mills they represent.



Individually Controlled Needle (ICN) tufting is responsible for the unusual design of Expressions carpet by Selex (bottom), a division of Galaxy Carpet Mills. Milliken's high-style carpet tiles (above), designed by computer, are showcased in the Milliken Design Center, La Grange, Ga.

Milliken thinks ahead

Milliken's state-of-the-art contract carpet design department—which includes five designers and eight computers—reflects the carpet industry's new direction. Custom designs make up 70 percent of its work, much of which is done directly with architects and interior designers. Each month, several hundred tailor-made carpet tile designs are completed. Designs that used to take from three days to three weeks to complete now can be finished in 20 minutes.

Milliken began researching the field of computers in the 1960s, and has been able to design surface patterns with computers since 1981. In 1985, the department developed a three-dimensional perspective imaging system, allowing designers to see what carpeting will really look like in an interior setting. This image system depicts light and shade, and is considered to be more real than any other system of its kind. Says Richard Stoyles, director of styling and design, Milliken, "The Millitron Designers' System is able to demonstrate clarity and perfection of registration in the most intricate of patterns."

Designers submit a sketch or a photograph of their pattern idea or of their interior setting. This image is read into the computer by a scanner. Once in the computer, custom colors may be created, and more than 200 functions (lines, circles, etc.) are capable of producing the precise design originally envisioned. The designer then receives either a high-resolution photograph or an actual sample of his completed design.

Milliken's Premier Vision line of carpet tiles, designed by Richard Stoyles, Joyce Birdyshaw, and Darla Debbeler, Milliken Design Team, recently won Best of Show in the 1987 Institute of Business Designers (IBD)/CONTRACT Magazine Product Design Competition. The judges felt that it represented a totally new approach to carpet tile styling, bringing the European design tradition into contemporary carpeting for the office environment. They commented that the technology involved has expanded the potential for all carpet design. *For coverage of the winning product and judges' comments, refer to p. 103.*

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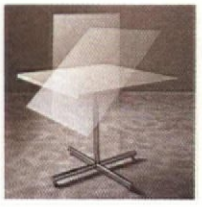

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Technical innovation...by design

By ELIZABETH OLARSH, Associate Editor

An artist's view from beneath an ivory tower

During her 24 years as a textile designer and painter, Hazel Siegel has witnessed the birth and death of countless fads in color and design. She admits that they haven't had much of an impact on her. While certain styles may go out of vogue (beige has been replaced by gray as a neutral in contract interiors, for example), says Siegel, "The trendy stuff is mostly just a way of selling."

"I see the process of creating textiles as no different from painting," continues the designer. "Everything I do is a work of art. Many textile designers tend to limit themselves."

This serious artistic vision has been shaped by Siegel's years as a professional painter, her early apprenticeships, and her close relationship with husband and architect Robert Siegel, Gwathmey Siegel Architects, New York.

Upon graduation from Skidmore College in 1963, Siegel went to work for Boris Kroll at Boris Kroll Fabrics, beginning a 12-year relationship that she fondly describes as "one long, drawn-out apprenticeship." Siegel learned the ropes from Kroll and admired him for becoming so involved in the creative process. At Kroll Siegel began to see that "It is hard to separate contract fabrics from residential, except when it comes to wear properties," an opinion that has since become popular in the A & D community.

Siegel earned a masters degree in painting from Hunter College, N.Y., while at Kroll, followed by a one-woman show of her paintings at the Arras Gallery in Manhattan, and commissions for her paintings from such companies as IBM, General Felt Industries, and Transammonia, Inc.

Although she eventually chose to focus her talents on designing textiles ("I paint all my textile designs on prepared acetate first anyway!" says Siegel), the years of painting awakened in her a lifelong fascination with color.

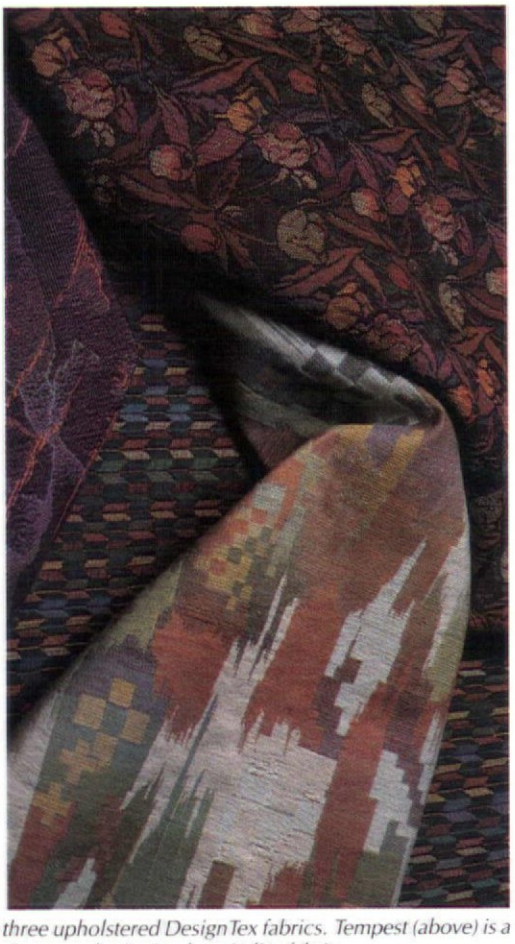
Envirotex III (left), a 1987 IBD/CONTRACT Magazine-award-winning line of healthcare fabrics is shown next to Patrice, Tempest, Montage, Jardin (right). All are by DesignTex.

Explains Siegel, "Color always comes first with me, pattern second. Texture enhances color in my designs." In particular, the color theories of the painter Josef Albers were a major influence. "I use subtle coloring," she explains; "the edge relationship of one color to another is important to me. I got the idea that colors shouldn't be jumpy, that they should have sympathetic boundaries and gentle transitions, from Josef Albers," she concludes.

Equally important in her development has been the influence of her husband, whom she met at summer camp at age 16. "We were both programmed to go into the arts from the time we opened our eyes," she remarks. "We have known each other since the early days, through the days of the Art Students League in college. We couldn't help orienting and influencing one another."

"He has made me appreciate that fabric must always support architectural intent," she continues. "Some textile designers design for the sake of controversy, or to catch people's attention. They will, for example, introduce busy brights one season that just don't serve the overall architecture. That is not where my

"I feel very strongly that textiles must support the architectural intent. Some designers design for the sake of controversy. I won't do it."
—Hazel Siegel



Cumulus, Stratus, and Ricochet (left) are three upholstered DesignTex fabrics. Tempest (above) is a DesignTex 1987 IBD/CONTRACT Magazine award-winning hospitality fabric.

head is. I won't do it."

Because textiles must serve architecture, according to Siegel, "It is not as easy for a fabric designer to have her own distinctive style as it is for the architect. It is a much more subtle endeavor."

In fact, Siegel has difficulty summing up her own style, describing it as "jacquard, complex patterns with historic references, multi-colored, but not intrusive."

Preferring to design by herself and not as part of a team is another aspect of this style. "My theory is," she asserts, "that I want to be responsible for the designing."

Such high artistic standards seem almost incongruous with the huge commercial success Siegel has achieved. Since 1979, she has received 34 IBD/CONTRACT Magazine awards for products she designed for DesignTex Fabrics (seven presented in our IBD awards section, p. 104, this issue). She was given a Judges' Citation Award from IBD this year for her outstanding contribution to the design industry, and has received numerous other industry prizes. But, says the designer, "I believe the key to longevity as a designer comes from being interested in marketing. A good designer must understand the person who is going to use the product. Taste values are so different for different people. I think I'm successful because I try to learn about the end-user."

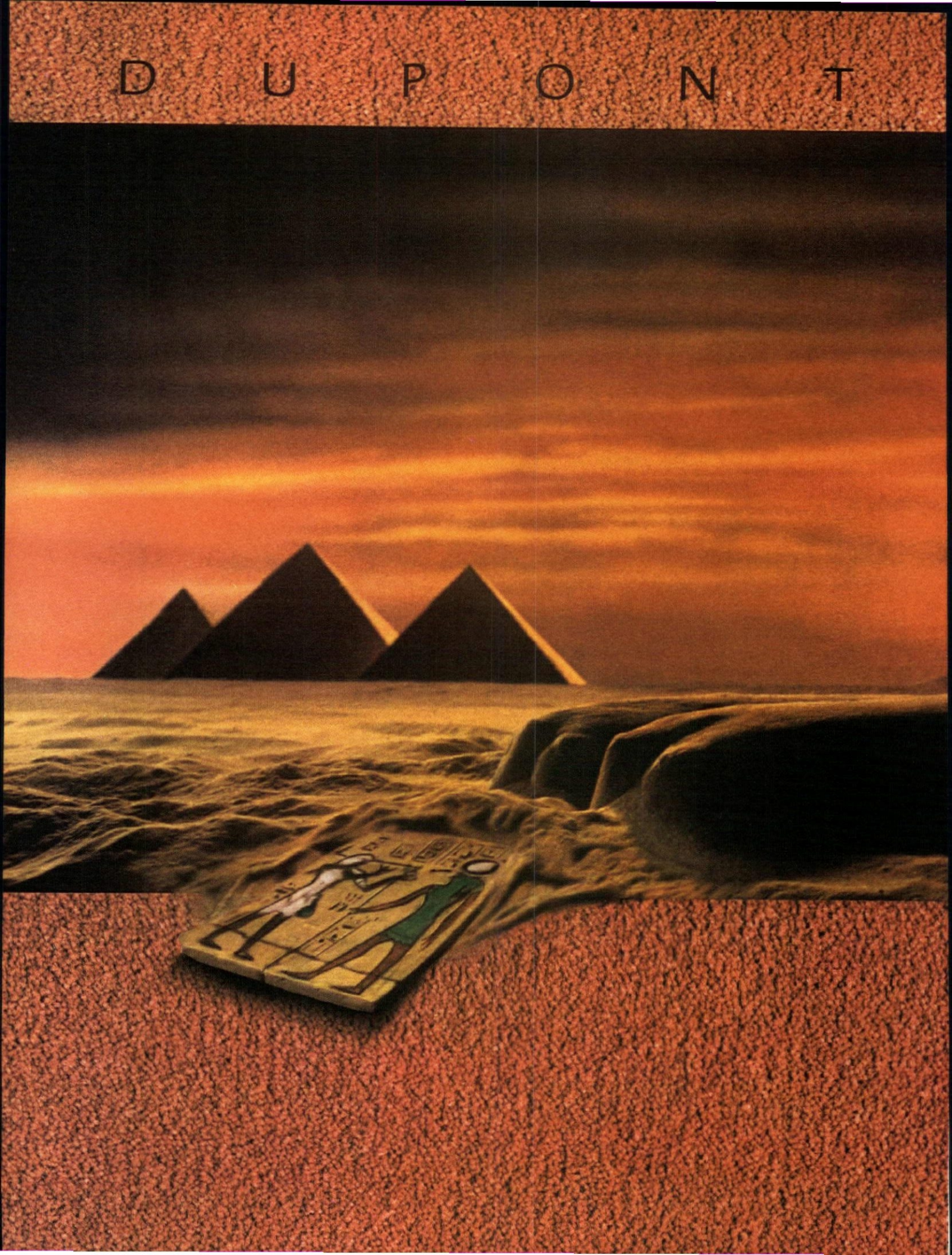
Her position as designer and product development consultant for DesignTex Fabrics, a company that last year introduced 25 new products, has provided varied opportunity to get involved with marketing. Her most recent IBD-award winning collection—the Envirotex III line of healthcare fabrics—is a major technical milestone, says Siegel. It makes DesignTex the only company in the world with a 72-in.-wide warp print.

Siegel says she truly enjoyed working with the mill on these technical challenges. She also talked to DesignTex's sales staff to find out exactly what users wanted from healthcare fabrics.

This perseverance is equally evident in her carpet designs for General Felt Industries (GFI) and in her recently completed prototypes for the design of a chain of retail stores for Color Tile, Inc. "This work offered me an entirely different perspective," she remarks on the store design. "It made me focus on middle America. I learned the market and now am very good at designing for this sector."

Expending so much energy on marketing and research is just part of Siegel's design philosophy. Each year she travels throughout the U.S., attending markets, accepting speaking engagements, participating in panels, lecturing at colleges. "It's certainly exhausting," she asserts, "but I do it because it makes my designs better. One simply cannot design from an Ivory Tower."

Siegel is consequently left with very little leisure time. But living and working in Bedford, New York, allows her to indulge in two of her favorite activities, horse farming and swimming. "We don't take vacations," says Siegel with satisfaction, "It's just too beautiful here." □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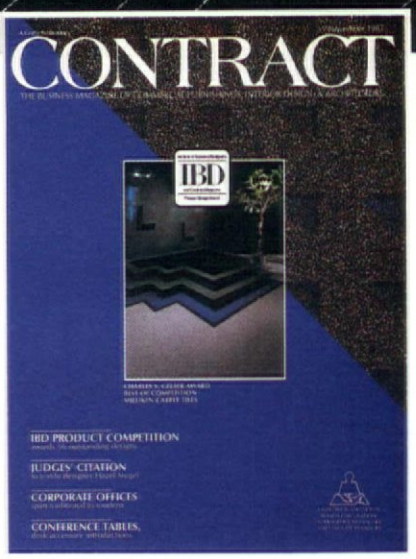

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Coverage of winning products begins on page 103

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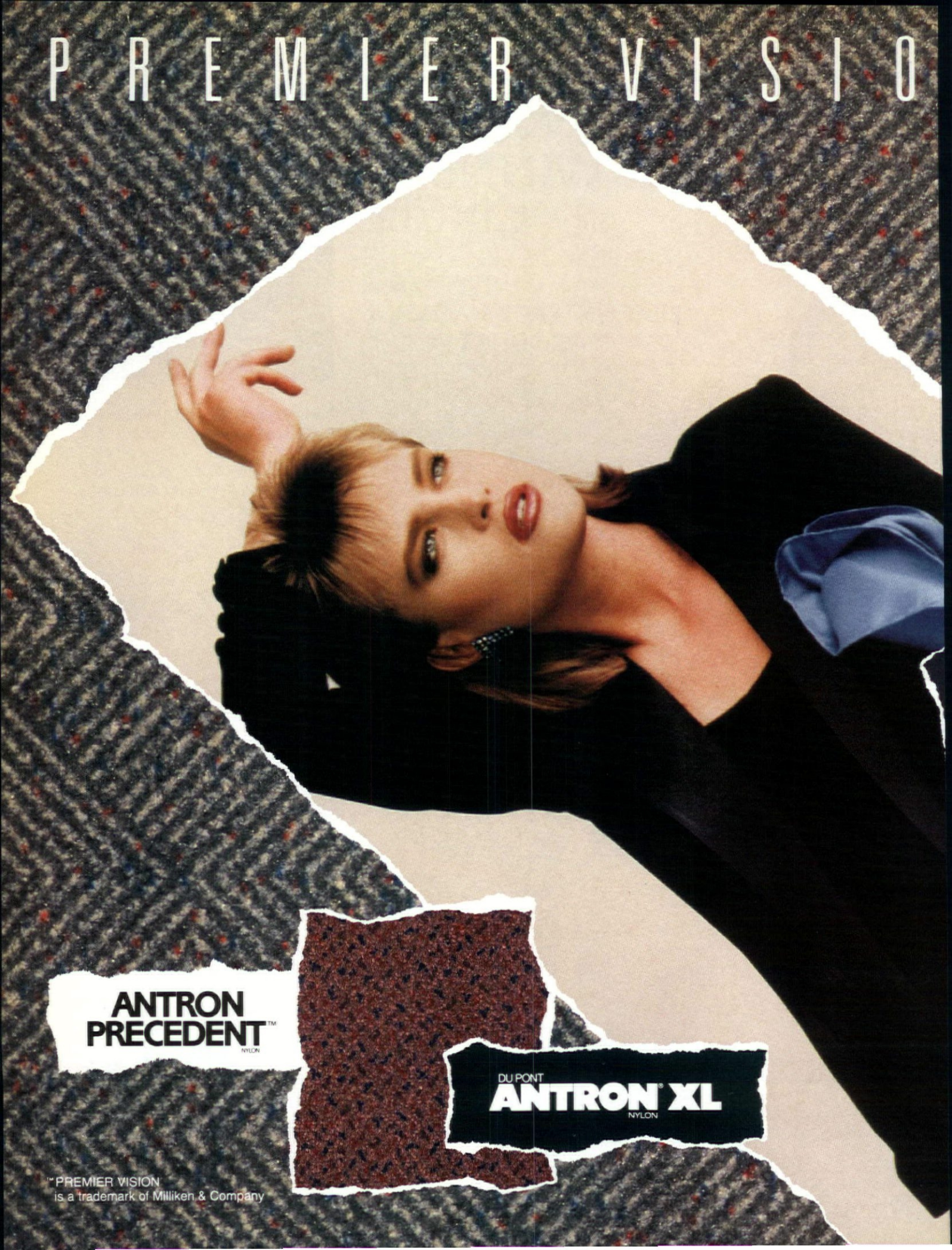

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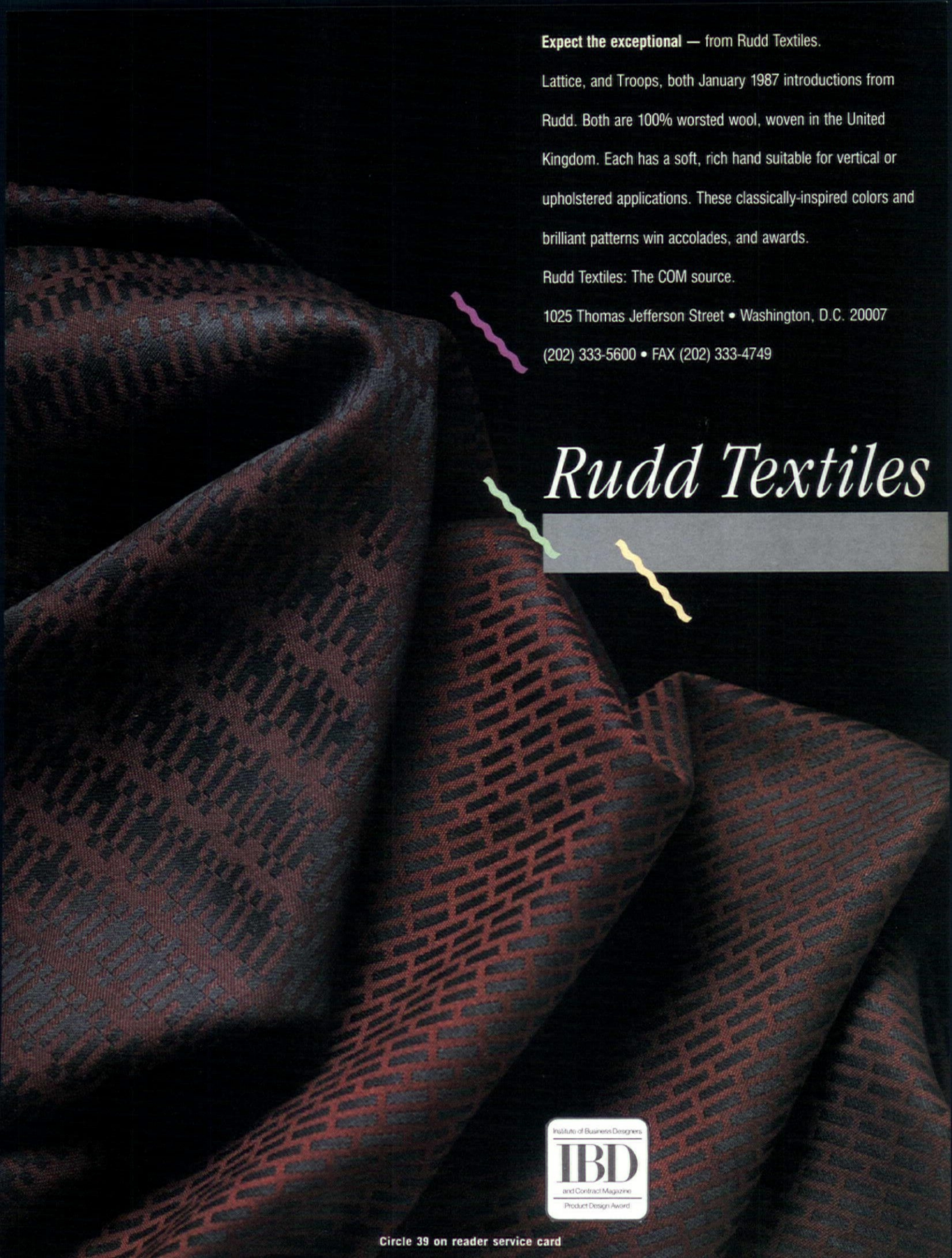

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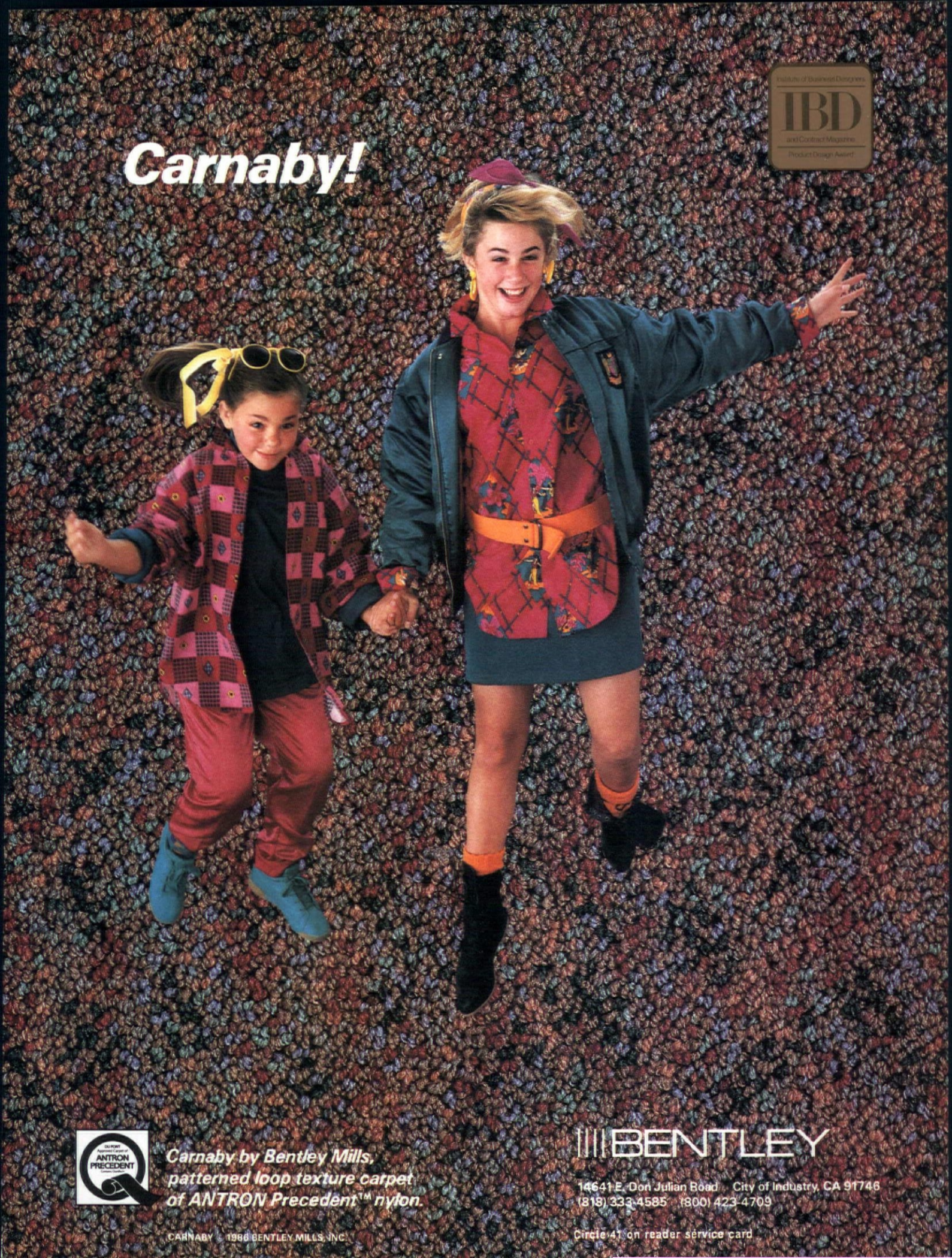
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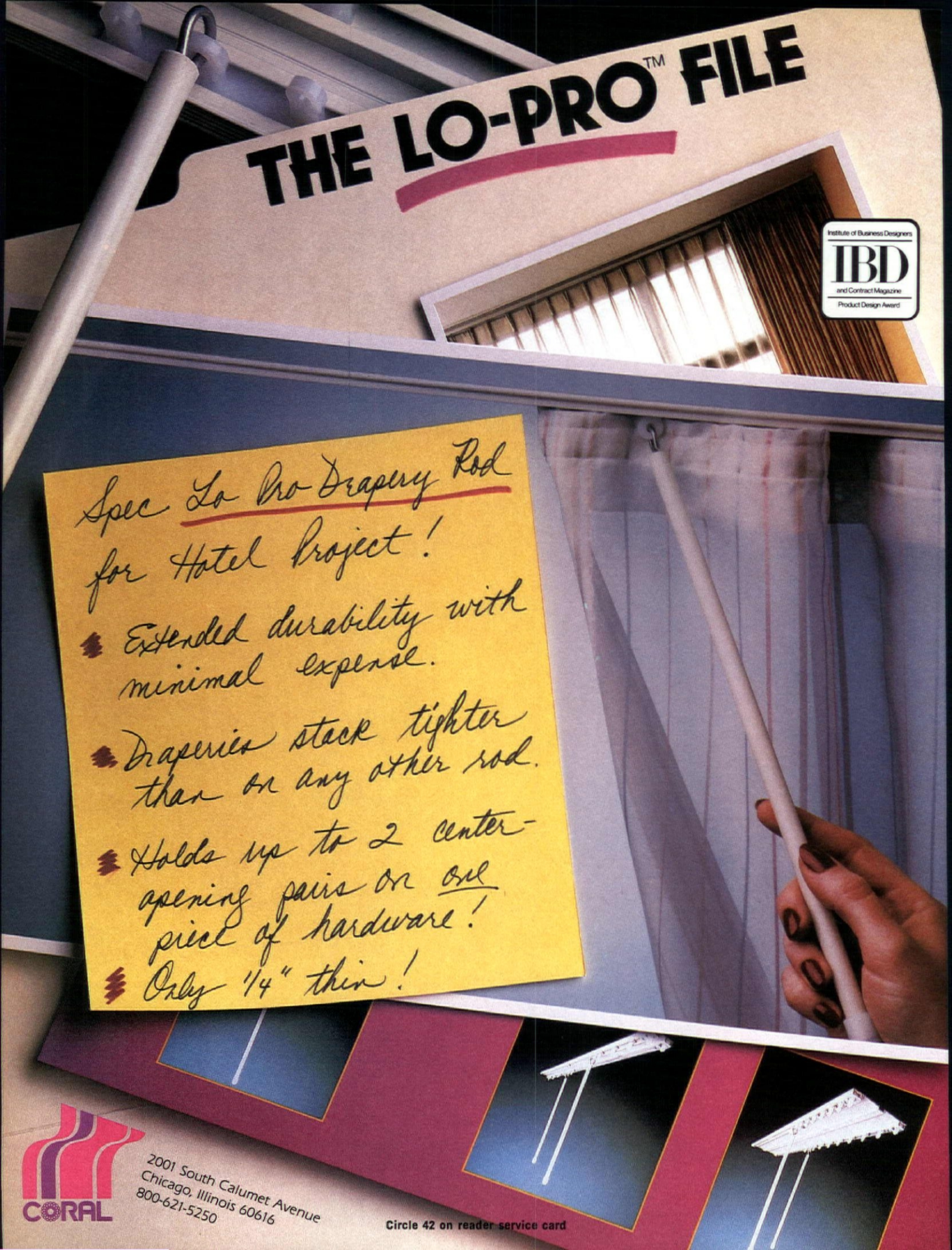

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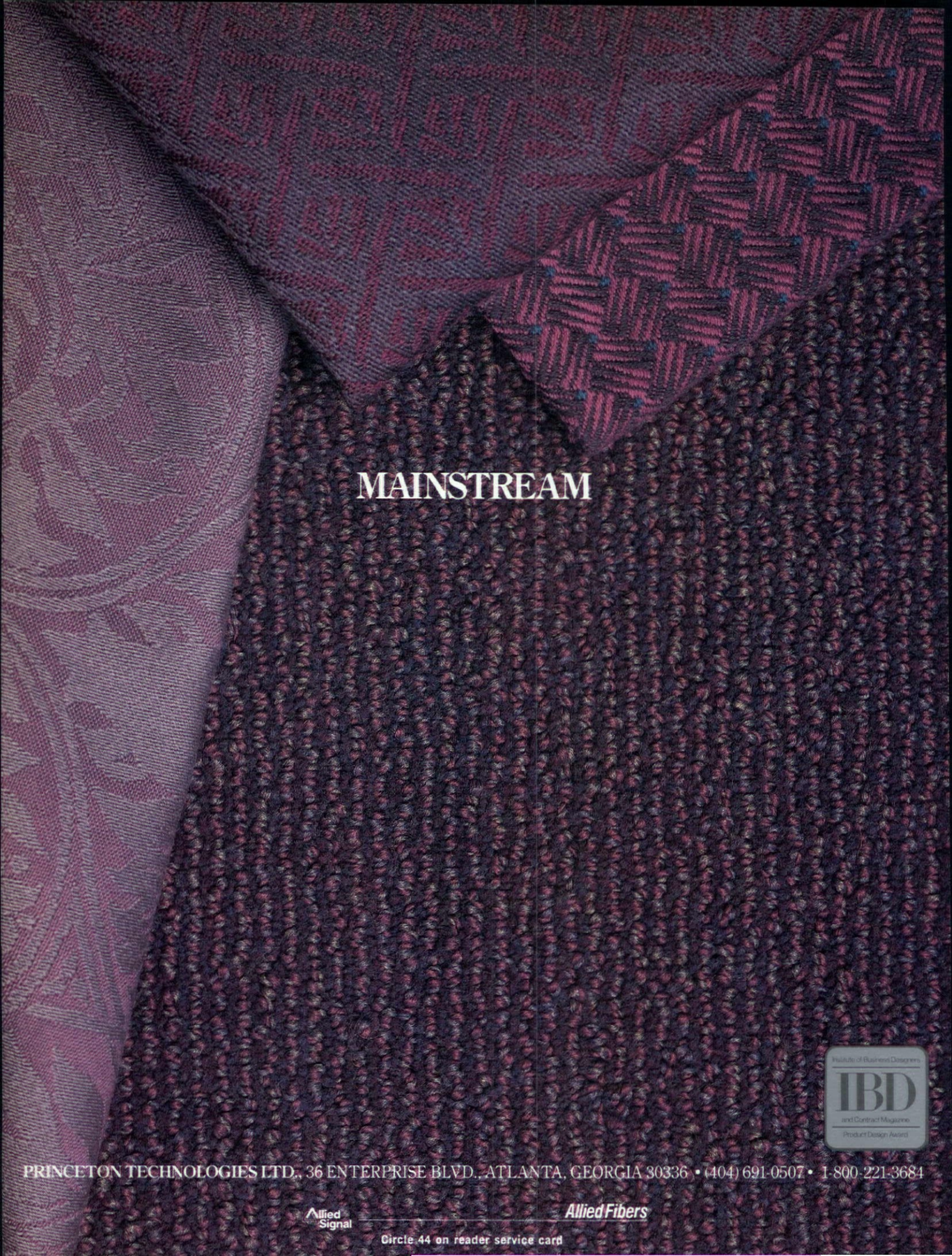

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and Contract Magazine
Product Design Award

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Institute of Business Designers
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Product Design Award

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Circle 47

Clients benefit from Allsteel's IMS 'working' showroom

There is no fancy statement, no high-style architecture, nor "name" design for Allsteel's newest showroom in the International Market Square (IMS), Minneapolis. Rather, the space is designed with Allsteel product to show Allsteel product. It is, in effect, a "working" showroom, according to district manager John Blumenshine, who also designed the space.

"Because the activity level in IMS is so high, we needed a showroom that was easy for clients to use," he says, adding that he conducts an average of two to three presentations per day for clients. "With that in mind, my colleague Mark Strom and I designed it to flow well for presentations and show the synergy between Allsteel's freestanding and systems furniture."

As visitors enter the showroom, they are greeted by a neon Allsteel sign hung from a glass block wall in back of a Syntrax reception desk. To the left is a freestanding furniture area and lateral file display. Towards the back of the 3,500-sq.-ft. space is the staff office which demonstrates the company's ambient lighting system. A private executive office and seating display round out the product showcase in interiors.

Since IMS is a landmark building, Blumenshine and Strom incorporated its characteristics by using glass blocks, exposed brick walls and ductwork, and 13-ft.-high ceilings intact. "We wanted to keep that warehouse look," explains Blumenshine.

Another interesting feature of the showroom is the display of desks and chairs from 1947, 1967, and 1987. "Many people have used these products and will remember them," says Blumenshine. "It shows the evolution of Allsteel as a leading manufacturer."

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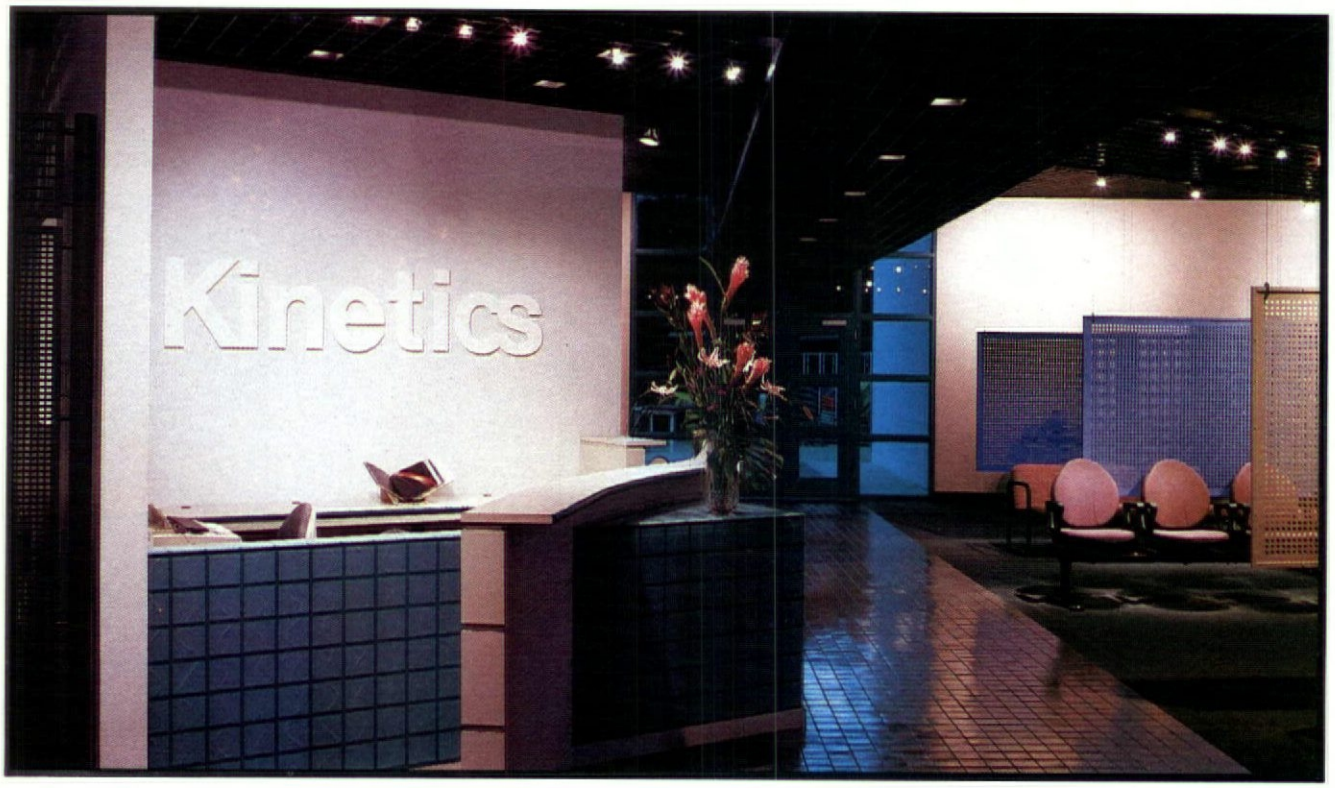
Showroom, offices & plant combine for Kinetics, Dallas facility



Open since April, the 80,000-sq.-ft. Kinetics showroom and factory, Dallas, is a significant first step for the company beyond its Toronto, Ontario headquarters. Housed in a five-year-old spec manufacturing building with box-like symmetry, the space encouraged other first steps for designer David Hastings, principal, Young & Wright Architects, Toronto.

Commissioned to plan the building along the same lines as the firm's Toronto offices (which Young & Wright also designed), Hastings was told to create a quasi-showroom/administrative office area with direct interface to manufacturing. To accomplish this aim, he had to overcome certain building characteristics in creating the lab-like, experimental setting desired.

The building's straightforward rectilinear space is softened by an entrance axis that skews at a 60-degree angle through the building, leading from the showroom back to offices and the manufacturing plant. Twisted, tilting spaces all run on a diagonal, avoiding interference with columns. The showroom offers a sawtooth wall, also ameliorating the linearity of the space.

Another level of mystery was added to the interiors by use of screens and glass block, both reducing the opacity of the building while giving visitors incremental views of the interiors.

The base building is all one height of 22 ft., posing for designers a problem of efficiently cooling the space. To resolve this, lay-in tile was added at 12 ft., and a magna-grid system was installed at 10 ft. The latter serves to carry special lighting while reinforcing the entrance axis and east-west axis.

Unlike Toronto, Dallas didn't have exposed, open web steel joists permitting furniture displays. The designers had to fabricate this look instead, in what Hastings terms a "constructivist" approach.

Commenting on the 12,000 sq. ft. assigned to showroom and administration areas, Hastings notes, "We wanted to achieve an openness, with manufacturing offices intercommunicating. We borrowed the best of Toronto's concepts, employing flexibility, carefully designating what would be permanent and what would move, enlarging the presentation room and adapting it for multiple uses,

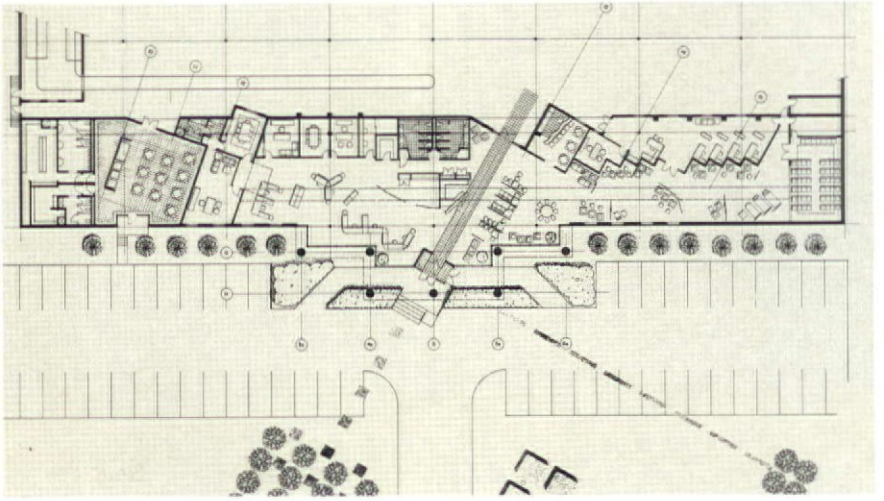
A lab-like experimental setting is achieved by means of transitional screens and glass block, as well as a "constructive" approach to designing Kinetics' 80,000-sq.-ft. Dallas facility.

and planning a successful cafeteria for employee socialization."

Above all, he continues, the design avoided an overtly "Kinetics" look, steering away from an architectural product aligned to the manufacturer's styling. Helping achieve a new image is custom millwork, very unlike Kinetics' product, employed throughout.

Color for the space was kept neutral, in support of furniture. But blue and purple screens act as color accents and filters, providing color "shifts" in the space.

Natural light filters into the interiors and reaches private offices which are fully glazed. Lighting combines low-voltage track and normal incandescent in general offices and the showroom. Fluorescent is used in the manufacturing plant and in other areas of the facility.



Entrance axis skews at a 60-degree angle, leading from showroom back to offices and manufacturing plant. Twisted, tilting spaces run on a diagonal, avoiding interference with columns. Openness and intercommunication were guiding principles of the design.

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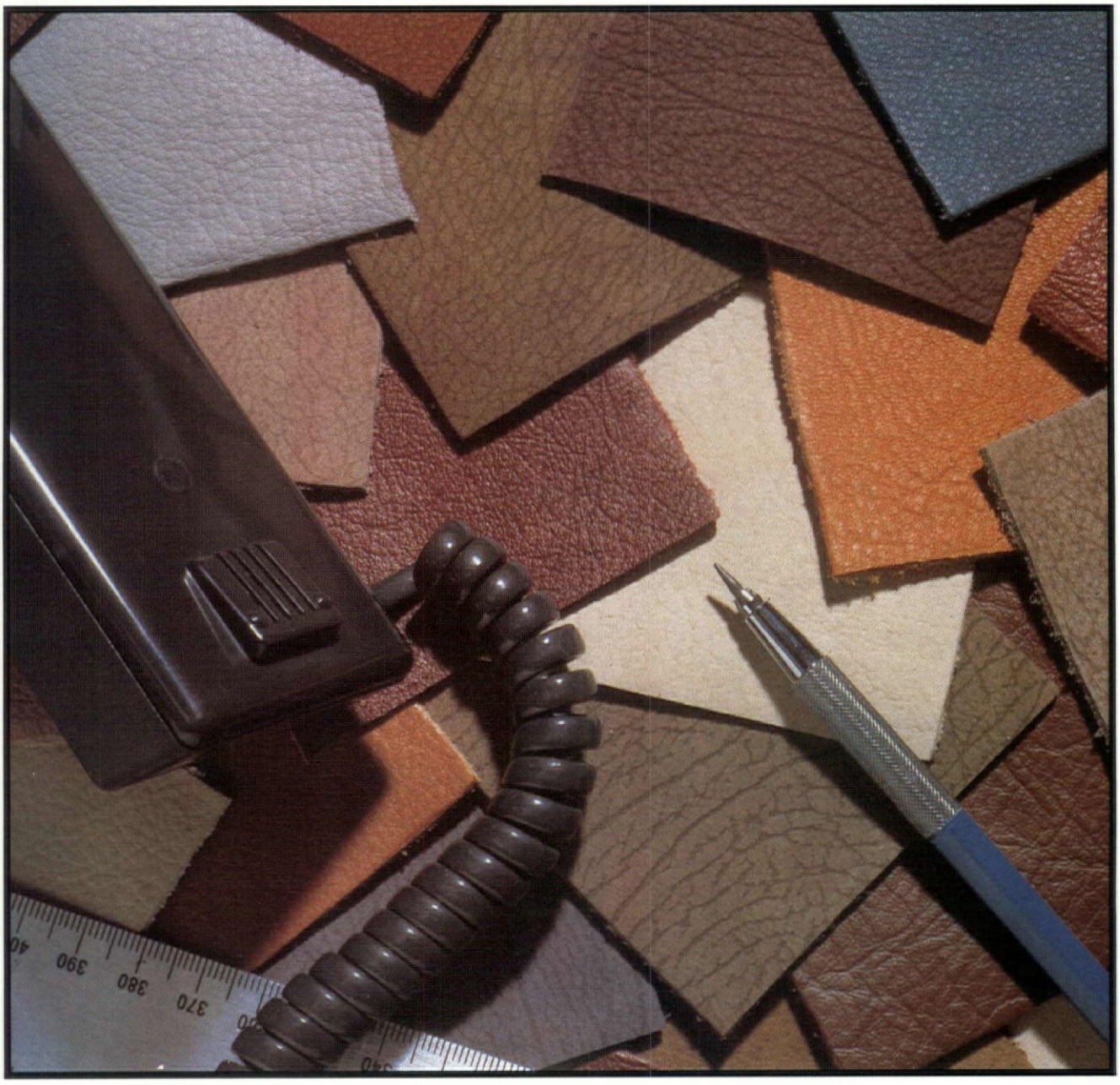

Leather-Link sends swatches/hides by mail

A new concept in leather distribution is that offered by Leather-Link, High Point, N.C., providing leather to specifiers via the United States mail. According to Irene Davis, founder and president of the company, the firm provides one-stop-service with savings in time and money, as well as providing virtually limitless selections at discounted prices. Five tanneries from the United States, Germany, and Italy warehouse their leather in the High Point area and represent a stock inventory of over $15 million, with 30 patterns and 350 colors. Savings amount to more than 40 percent of net prices, according to Davis. When an inquiry for a certain color leather is received, several swatches are sent by express mail service for next-day delivery. After selection, leather is shipped from stock within two to four days. It is sold by the hide only. Custom color matches of certain semi-aniline leathers on a minimum one-hide basis also are available.

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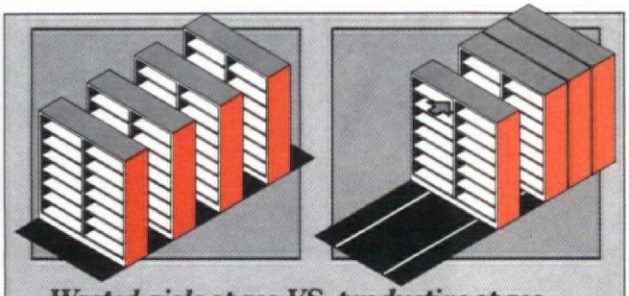

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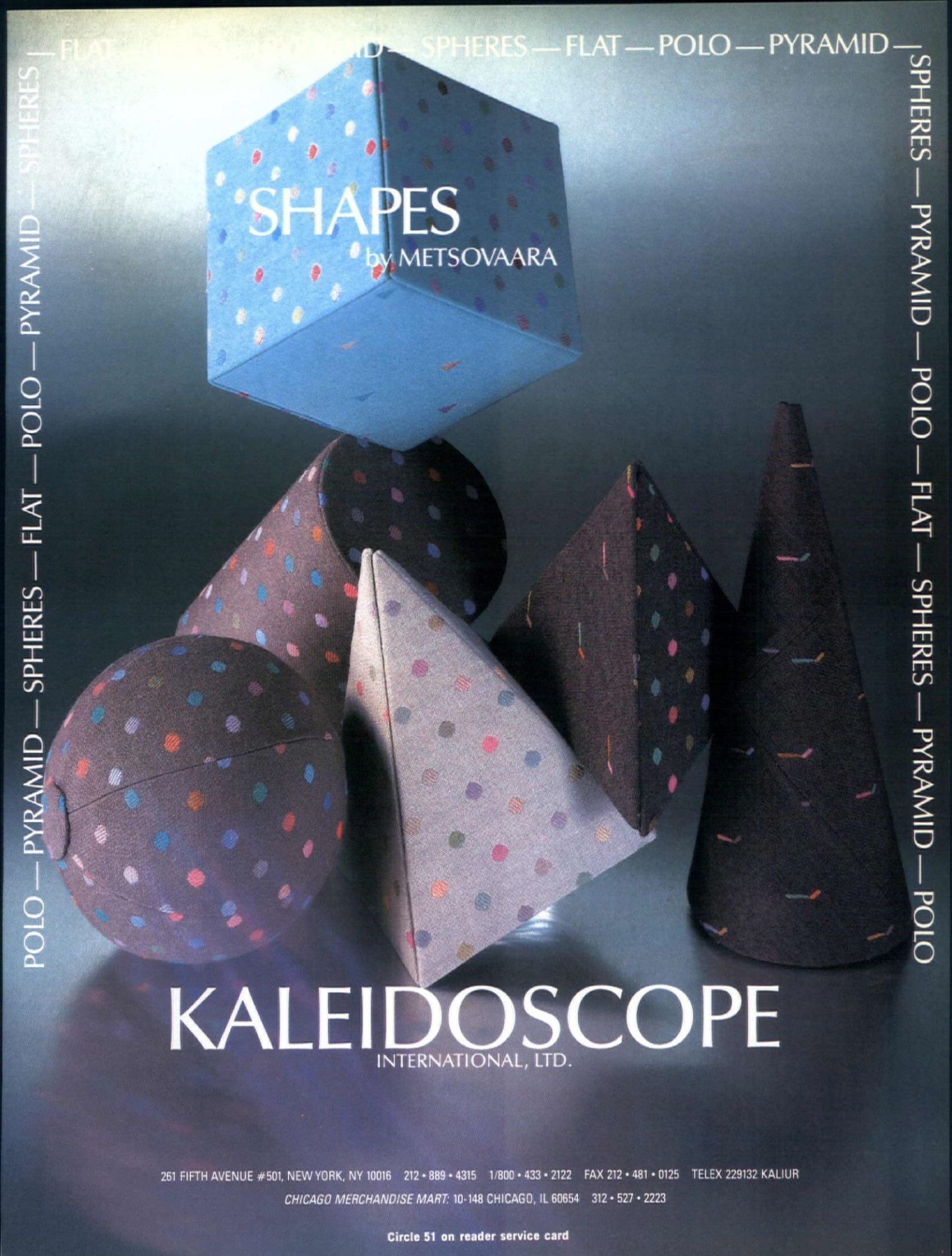
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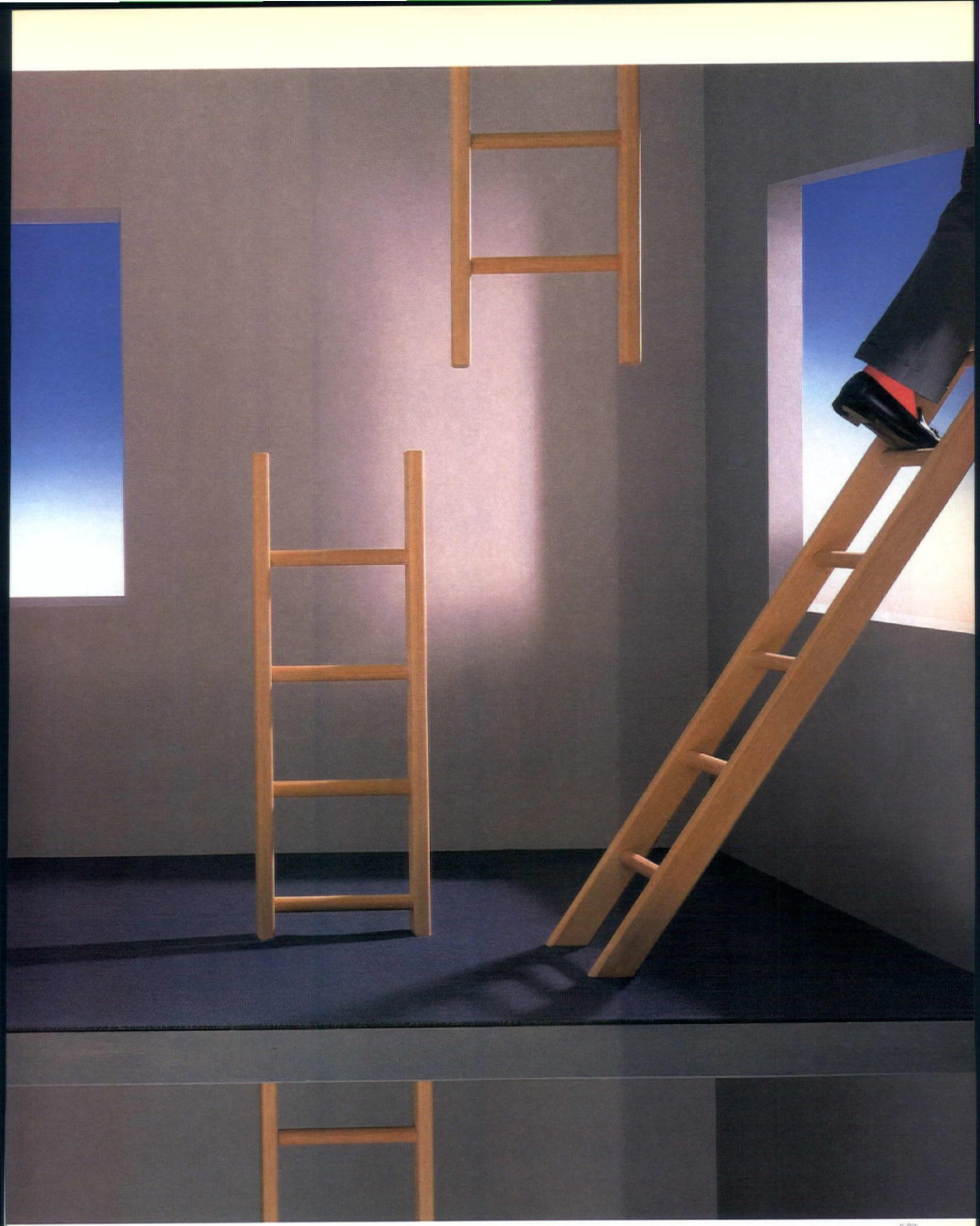

Modular carpet systems by Lees in hundreds of colors and patterns. Photography: Fred Schenk. ©1987 Burlington Industries, Inc.

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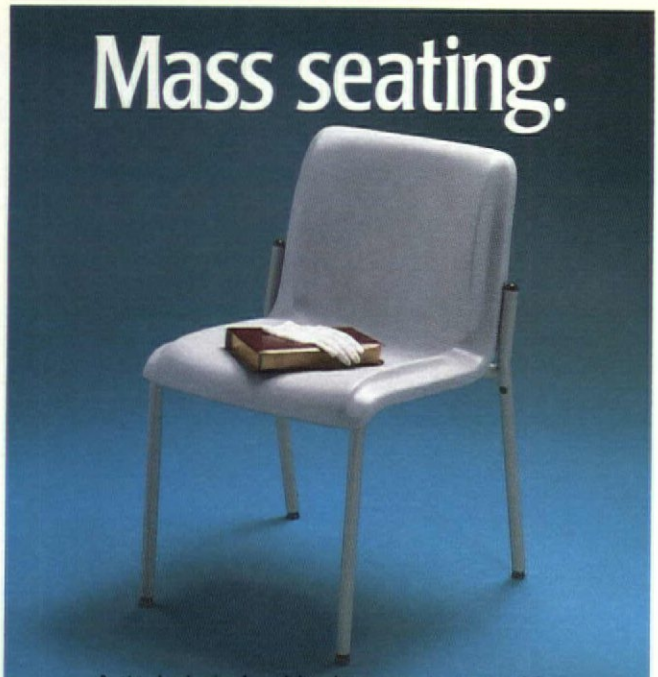
Mass seating.



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PEOPLE NEWS

Trafas

Law

Lapka

Speck

Hays

Uniroyal Plastics Co. has appointed **Richard A. Trafas** (shown) president. Most recently, he was vice president of marketing and an officer for Armstrong Tire & Rubber Co.

Jerry F. Law (shown), ASID, has joined The H. Chambers Co., an interior design and planning firm.

Barry Lapka (shown) was named Unifor's representative for Pennsylvania. He heads B.L. Associates, an independent rep organization.

J. Craig Speck (shown) has been appointed vice president-product marketing and design for Haworth Inc. **David Heller** has joined the firm as manager of facilities design.

Gary P. Hays (shown), AIA, has been elected vice president and director of automation for I S D Incorporated.

Lisa Janigian has become an associate at Hirsch/Bedner and Associates, an international design firm.

ISD Incorporated has elected **Michael Pinto** president. He succeeds **Kenneth E. Johnson,** who is retiring. Also, **John A. Lijewski** has joined the New York office as vice president-in-charge and **Andrea Vanecko** has been elected vice president.

Nancy A. Jones and **J. Noel Carriere** have joined ISD Interiors in Los Angeles as senior design manager and project manager, respectively.

Allsteel has appointed **Christopher P. Glasson** president and chief executive officer.

Michael F. Montgomery was appointed director of marketing at FORMA. **Dyan Emery** and **Steven Long** were promoted to project interior designers. The interior design, food facilities planning, and contract purchasing firm is headquartered in Seattle.

Randy Shown has joined the interior architecture firm of Searl Design Inc. (SDI) in a senior design capacity.

Panel Concepts has promoted **Jerry Freeland** to senior vice president, corporate treasurer.

Neal Leahey (shown) has been promoted to vice president of sales for The Gunlocke Co.

Leahey

James C. Welch (shown) has been promoted to president of Vecta Contract. He replaces **William H. Sullivan** who has become chief executive officer. **George Kordaris** replaces Welch as vice president of marketing and sales. **George Beylerian,** whose Beylerian Collection was recently acquired by Vecta, was named vice president and marketing consultant.

M. Welch

The Interiors/Space Planning/Graphics Division of **Stevens & Wilkinson Inc.** has relocated its Tampa office to Ashley Tower, 100 S. Ashley Dr., Suite 1745.

Tom Gerlach (shown) has been appointed marketing communications manager for the Protective Chemical Products division of 3M. **Mary Lou Rooney** has been named market development manager for Scotchgard Fabric Protector.

Gerlach

Jacqueline Menzel (shown) has formed Innovative Interiors, a division of Menzel Associates Inc. Among the firm's services are space planning, interior design, and tenant planning.

Welton Becket Associates has promoted **Carolyn L. Lester** (shown) to business development manager for the Chicago office.

Menzel

Ralph C. Joynes was elected president and chief operating officer of USG Corp., the holding company for United States Gypsum Co. and Masonite Corp.

Margaret J. Sedlis joined the New York-based interior design firm de-Polo/Dunbar Inc., as senior project manager.

Myra Outlaw has been promoted to sales representative in Atelier International's Washington Design Center showroom. **Barbara A. Ariss** has joined that showroom as sales representative. Also, **Lisa C. Kalte** has become contract sales representative for the Los Angeles showroom.

Lester

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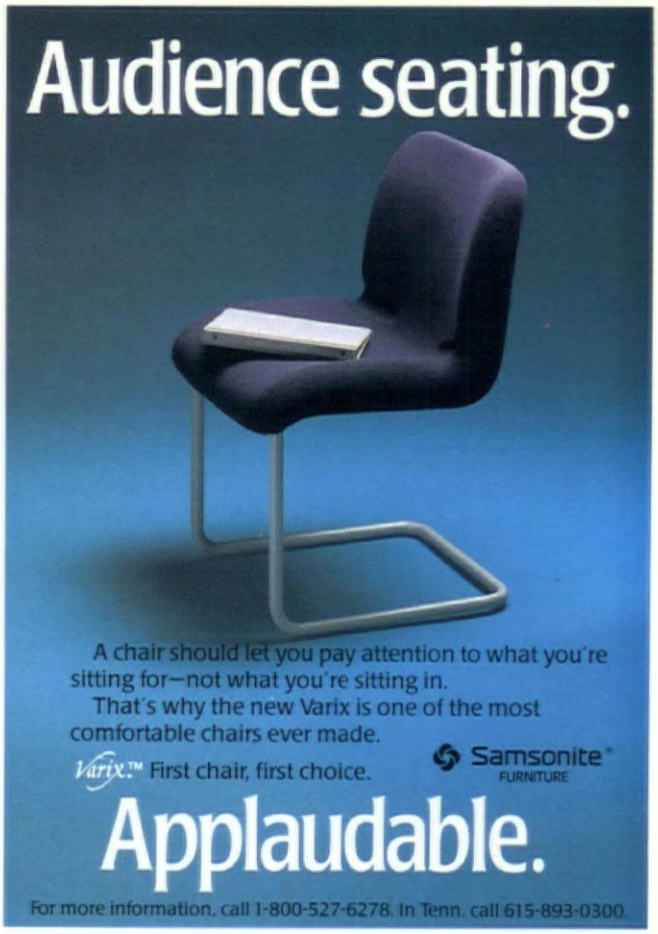

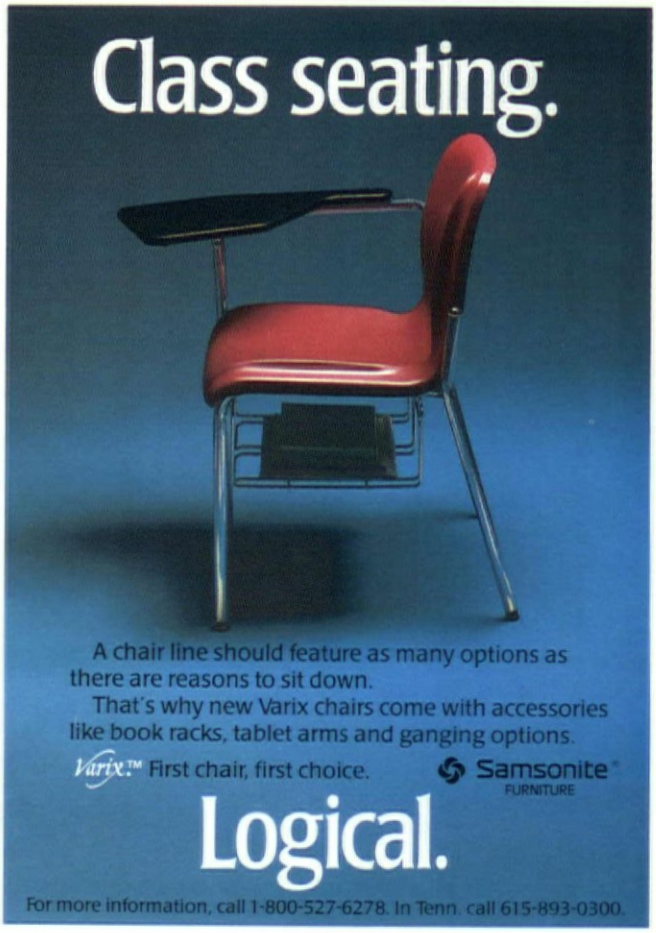

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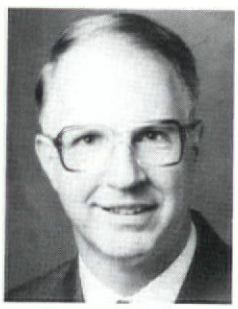
PEOPLE/NEWS

Jeu de Vine

Welch

Frankel



Washington

Muir

Dansk Lights has promoted **Jim Jeu de Vine** (shown) to sales manager.

Michael O. Welch (shown) has joined Reel/Grobman & Associates as director of business development in the facility and space planning firm's Los Angeles office.

Neil P. Frankel, AIA, (shown) is vice president and director of interiors for the Chicago office of Perkins & Will.

Jim Pierce has been appointed plant manager of the rug division for Galaxy Carpet Mills Inc.

Beth Allen has joined Houston-based Irvine Associates as project manager, interior design. **Ronald Wedemeyer,** AIA, has joined the architectural firm as director of CADD and technical resources.

Jung/Brannen Associates has named the following senior associates: **Gary D. Davis, John E. Perry Jr., Jerry K. Seelen,** and **Jill Weber.**

Leslie S. Keyes joined BASF Corp.'s Fibers Division as sales representative, carpet fibers.

Betsy Bean, AIA, was named a partner in Chapman & Biber, AIA, Architects, Planners and Interior Designers. The firm is based in Summit, N.J.

Charles J. Washington (shown) is president of Budget Panels Inc., a division of The HON Co. **Richard E. "Rick" Parker Jr.,** has been promoted to vice president of sales.

Thomas K. Miller, former president of the Wilson Jones Co., was named vice president of marketing for The HON Co.

Bradford W. Agry joined the New York office of I S D Incorporated as director of business planning.

Paul M. Muir (shown) is president of New York City-based National Expositions Co. Inc. The company organizes the WorldStore and Restaurant/Hotel International Design Expositions and Conferences.

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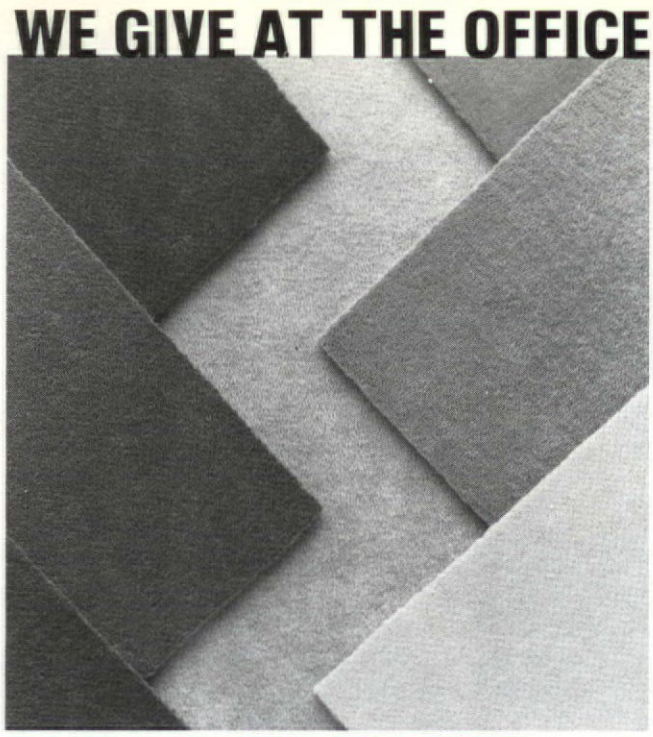

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COMING EVENTS

1987

November 14-16. Design Los Angeles '87. Design Center of Los Angeles, Calif.
November 16-20. National Bath, Bed and Linen Show, New York City.
November 18-20. The Buildings Show. Philadelphia Civic Center, Philadelphia, Penn.
November 20-22. Deco/Expo '87: National Decorative Products Annual Show. McCormick Place, Chicago.

1988

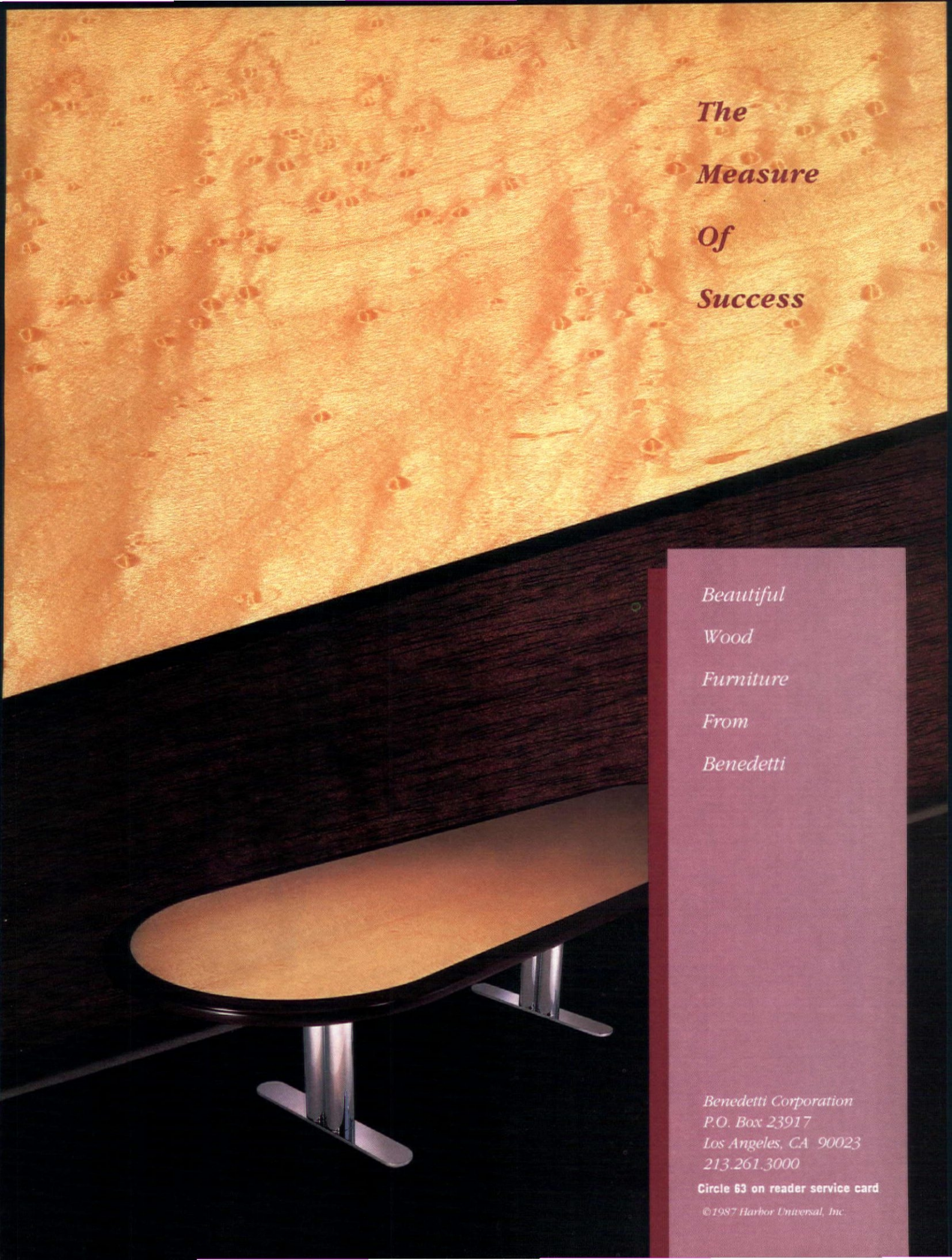
January 10-15. Winter Furnishings Show. Dallas Market Center.
January 20-21. Government Workplace.Washington Convention Center. Wash., D.C.
January 23-27. Winter Market. Showplace Square, San Francisco, Calif.
January 23-26. LIFE 87. Floorcovering Market, The Merchandise Mart, Chicago.
February 6-8. Communications Network Conference & Exposition. Washington, D.C.
February 11. Contract Design Center grand opening. Design District, Dallas, Tex.
February 10-12. Designers' Market Southwest. Phoenix Civic Plaza, Phoenix, Az.
March 1-3. RHIDEC. Restaurant Hotel International Design Exposition & Conference, Expocenter, Holiday Inn Mart Plaza, Chicago.
March 12-15. Worldstore '88. International Trade Show, Market, & Congress for Store Design. Georgia World Congress Center, Atlanta.
March 22-24. Northeast Construction Expo & Conference. World Trade Center, Boston, Ma.
March 23-25. Westweek. Pacific Design Center, Los Angeles, Calif.
April 14-22. Southern Furniture Market. Southern Furniture Market Center, High Point, N.C.
April 20-24. Annual Interior Design Educators Council (IDEC) Conference. Santa Fe, New Mexico.
April 29-30. First Annual National Symposium For Interior Design For Healthcare. La Costa, Calif.
May 2-5. AEC Systems 88 Conference & Exposition. McCormick Place, Chicago.
May 11-13. Design ADAC. Atlanta Decorative Arts Center, Atlanta, Ga.
May 15-17. American Institute of Architects Exhibit of New Products & Technology. Jacob Javits Center, New York City.
May 18-20. Southern California Construction Expo. Los Angeles Convention Center, Calif.
May 21-25. National Restaurant Association Show. McCormick Place, Chicago.

Foreign, 1987

November 18-22. International Furniture Fair Tokyo. Tokyo International Fair Grounds, Japan.
November 19-21. IIDEX. Metro Toronto Convention Centre, Toronto, Canada.
November 21-25. TECNHOTEL '87, international exhibition of the hospitality industry. Genoa, Italy.

Foreign, 1988

January 13-16. Heimtextil. Frankfurt, W. Germany.
January 19-24. International Furniture Fair. Cologne, W. Germany.
March 6-9. International Hardware Fair, Cologne, W. Germany.
May 4-8. Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark.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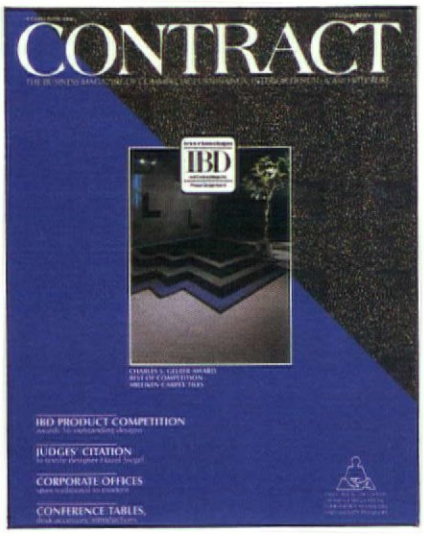
November 1987



56 WINNERS, 18 GOLD AWARDS IN 19TH PRODUCT COMPETITION

From more than 300 products entered in the 19th annual IBD/CONTRACT Product Design Competition, a carpet tile line was selected for the first time as "Best of Competition." Award winners were feted at a sell-out breakfast event held at the Plaza Hotel in New York during Designer's Saturday. More than 530 winners, guests, and industry dignitaries crowded into the hotel's ballroom to be honored and to celebrate a competition that recognizes good product design. Details on winners appear on the following pages.

Also in this issue is a cross-section of office design installations ranging from modern to traditional, attesting to the diversity of today's corporate interiors. Trends for corporate furnishings are evidenced in the product review following that section. A sampling of new conference table introductions and the latest desk accessories rounds out editorial offerings in this issue.

EXECUTIVE BUYER EDITION
BONUS CIRCULATION:
5,000 OFFICE MANAGERS
AND FACILITY PLANNERS

MILLIKEN CARPET TILE AWARDED BEST OF COMPETITION

56 winners chosen from nearly 300 entries in 21 categories

CHARLES S. GELBER AWARD FOR BEST OF COMPETITION
Gold Award: Milliken and Company

AREA & SPECIALTY RUGS
Gold Award: Rodeo Carpet Mills
Silver Award: Karastan Rug Mills

BROADLOOM CARPETS
Gold Award: Bentley Mills
Silver Award: Princeton Technologies
Bronze Award: Bentley Mills

CARPET TILES
Gold Award: Milliken and Company
Silver Award: Milliken and Company

COMPUTER SUPPORT FURNITURE
Gold Award: Knoll International

DESKS & CREDENZAS
Gold Award: Herman Miller
Silver Award: Davis Furniture
Bronze Award: Lunstead

FILING & STORAGE SYSTEMS
Bronze Award: Storwal International

GUEST CHAIRS & SPECIAL SEATING
Silver Award: Dependable Furniture
Bronze Award: Hickory Business Furniture
Bronze Award: JG Furniture Systems
Honorable Mention: Metropolitan Furniture

HARD SURFACE FLOORING
Bronze Award: The Granitech Corporation

HEALTHCARE TEXTILES
Gold Award: DesignTex Fabrics
Bronze Award: Fantagraph

HOSPITALITY TEXTILES
Gold Award: SunarHauserman
Bronze Award: DesignTex Fabrics
Bronze Award: DesignTex Fabrics

HOSPITALITY CARPETS
Silver Award: Navan Carpets USA

Milliken's Premier Vision carpet tiles was selected over 17 other Gold Award winners to capture the Charles S. Gelber Award for Best of Competition in the 19th Annual IBD/CONTRACT Magazine Product Design Competition. Designed by Richard Stoyles, Joyce Birdyshaw, and Darla Debbeler, this collection of 11 innovative patterns made of DuPont Antron fiber was recognized by the judges for its new approach to carpet styling; softness of color palette, and contemporary interpretation of traditional European designs. It is the first time in the history of the competition that a "best of show" has been awarded to a carpet product.

Out of 287 entries, a total of 56 awards were given in 21 categories. There were 18 Gold Awards, 13 Silver, 15 Bronze, and 10 Honorable Mentions. Formal announcement of the winners was made at a sell-out breakfast held during Designer's Saturday at the Plaza Hotel, New York City. Each winner received a certificate; a crystal Tiffany obelisk was presented to Milliken for Best of Competition.

Judges, IBD executive committee members, and CONTRACT's managing editor Sara Marberry spent two days reviewing product submissions to the competition.

The largest number of awards (seven) were given in the Lounge Furniture category; while upholstery textiles and textile collections tied for second with five awards each. No awards were given in the categories of Institutional Casegoods, Furniture Systems, Ceiling Systems, Furniture Integrated Task/Ambient Lighting, Portable Lamps, General Lighting, Drapery Textiles, Desk & Office Accessories, and Special Finishes.

IBD also gave a Judges' Citation Award to textile designer Hazel Siegel for her outstanding contribution to the industry. Since 1979, Siegel has won a total of 34 awards for fabrics and wallcoverings she has done for DesignTex. A record seven of them are fabrics that won in this year's competition (see p. 60, this issue, for a Product Designer Profile on Siegel).

Judges for the competition were Orlando Diaz-Azcuy, IBD, owner, Orlando Diaz-Azcuy Designs; Karen Daroff, president, Daroff Design; Sandra Ragan, FIBD, past national president, IBD, and owner, Friday Design Group; and Michael Wirtz, FIBD, Michael Wirtz Designer, Inc.

INNOVATIVE PRODUCT SOLUTIONS
Gold Award: AMP Products Corporation
Silver Award: Steelcase Inc.
Honorable Mention: Coral of Chicago
Honorable Mention: Eldon Office Products

LOUNGE FURNITURE
Gold Award: Bernhardt Furniture Company
Silver Award: Bernhardt Furniture Company
Silver Award: Stendig International
Bronze Award: Hickory Business Furniture
Bronze Award: Metropolitan Furniture
Honorable Mention: Metropolitan Furniture
Honorable Mention: Tuohy Furniture Corporation

TABLES
Gold Award: Atelier International
Silver Award: Studio Amerika Limited
Honorable Mention: Acciaio
Honorable Mention: Howe Furniture Corporation

TASK SEATING
Gold Award: JG Furniture Systems
Gold Award: Stow & Davis
Bronze Award: Girsberger Office Seating
Honorable Mention: Kimball Office Furniture Co.

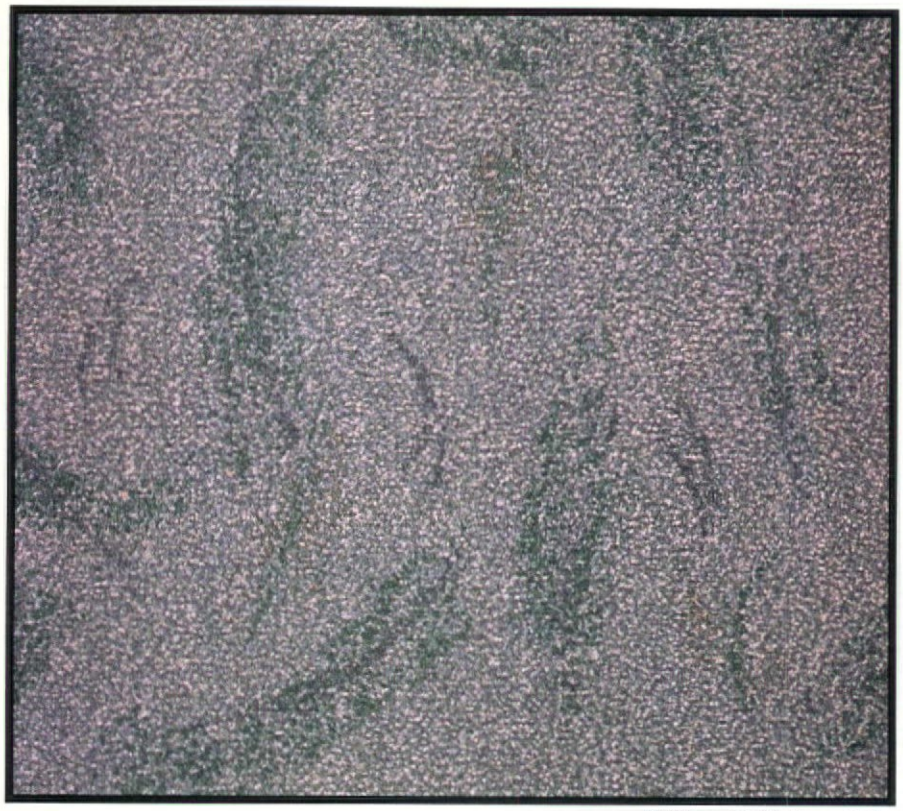
TEXTILE COLLECTIONS
Gold Award: DesignTex Fabrics
Gold Award: Ben Rose, Inc.
Silver Award: DesignTex Fabrics
Honorable Mention: Jack Lenor Larsen
Honorable Mention: Rudd Textiles

UPHOLSTERY TEXTILES
Gold Award: Unika-Vaev USA
Gold Award: Unika-Vaev USA
Silver Award: Deepa Textiles
Silver Award: DesignTex Fabrics
Bronze Award: Tsona Inc.

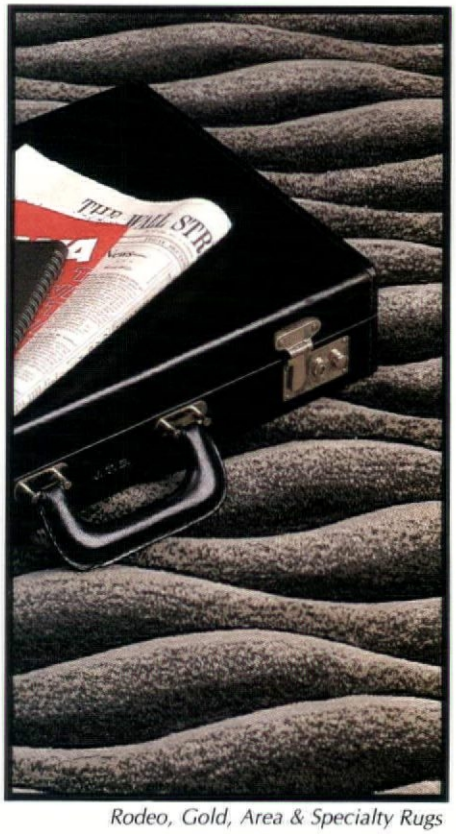
VISUAL COMMUNICATIONS & SIGNAGE
Bronze Award: Sign Technologies Limited

WALLCOVERING
Gold Award: Donghia Textiles
Bronze Award: DesignTex Fabrics

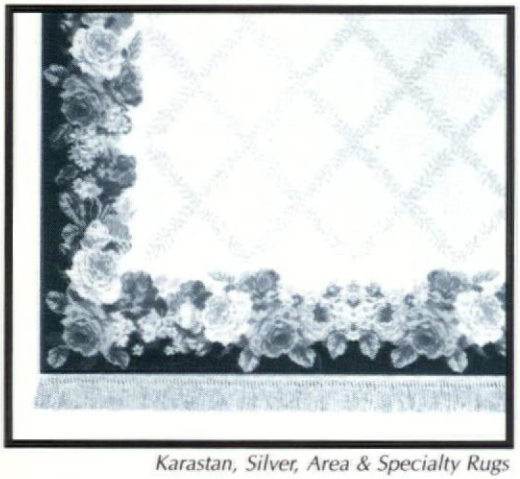
JUDGES' CITATION
Hazel Siegel



Milliken, Gold, Carpet Tiles



Rodeo, Gold, Area & Specialty Rugs



Karastan, Silver, Area & Specialty Rugs

CHARLES S. GELBER AWARD FOR BEST OF COMPETITION

Gold Award, Best of Competition
Gold Award, Carpet Tiles
Milliken and Company for Premier Vision. Designed by Richard Stoyles, Joyce Birdyshaw, and Darla Debbeler.
Circle No. 200.
"New approach to carpet tile styling brings European traditional patterns into contemporary environments. Technology opens up new possibilities for the future."

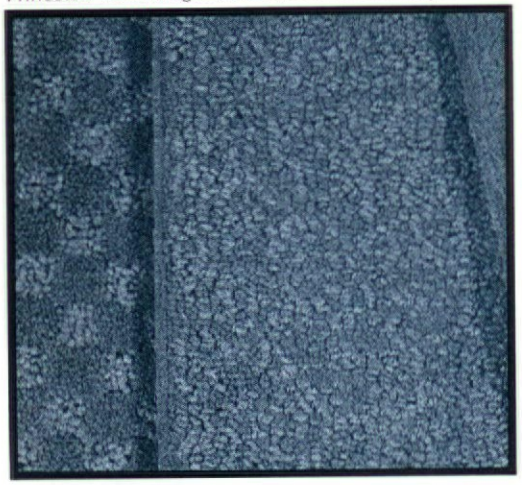
AREA & SPECIALTY RUGS

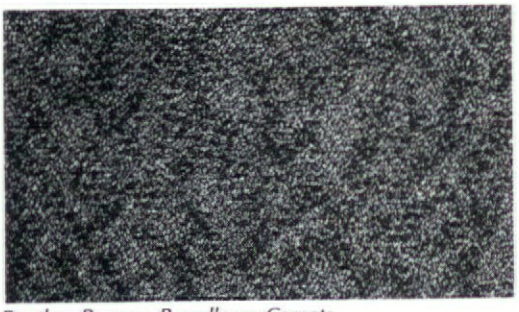
Gold Award
Rodeo Carpet Mills for Nomad. Designed by Jack Keifer.
Circle No. 201.
"This wool rug has unique illusionary sculptured pattern that creates a sensation for the eye as well as underfoot."

Silver Award
Karastan Rug Mills for the Garden of Eden Collection. Designed by Karastan design team. **Circle No. 202.**
"Clarity of design in this pile carpet is exceptional. Has great dimensional quality."

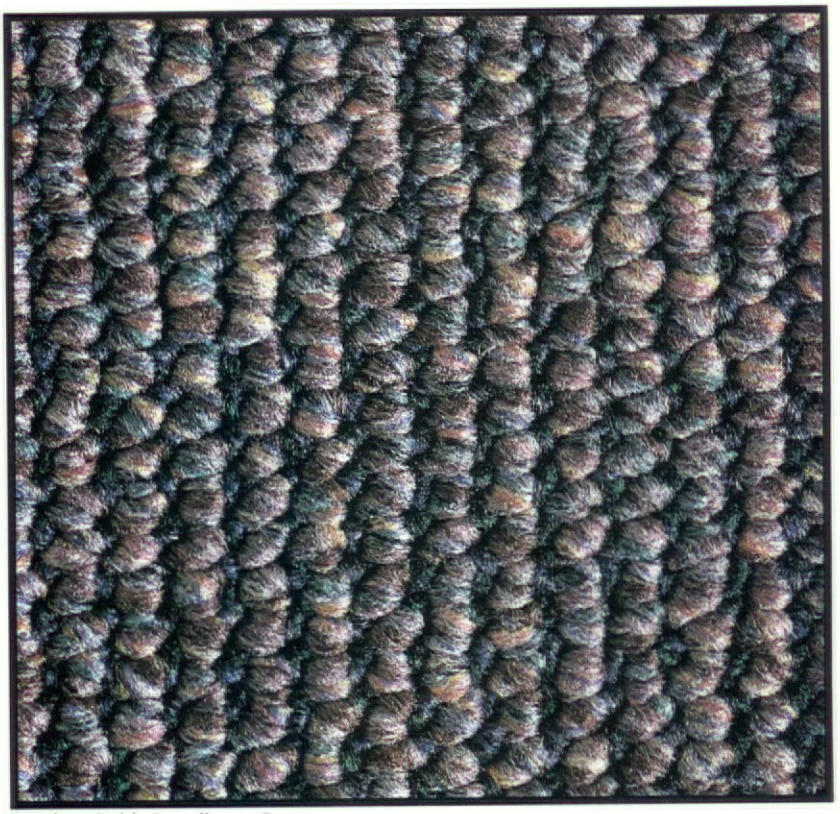
Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

Princeton Technologies, Silver, Broadloom Carpets





Bentley, Bronze, Broadloom Carpets



Bentley, Gold, Broadloom Carpets

BROADLOOM CARPETS

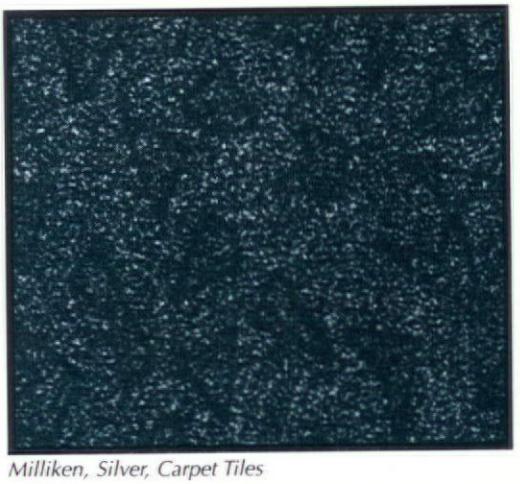
Gold Award
Bentley Mills for Berwick Upon Tweed. Designed by Jack Mishkin, Flori Hendron, and David Karpoff.
Circle No. 203.
"Very versatile carpet. Includes multiple colors for good soil resistance. It offers a fresh look at an old technique."

Silver Award
Princeton Technologies for Cambridge. Designed by Robert S. Weiner and Beverly Murphy. **Circle No. 204.**
"Achieves in nylon the luxury and quality previously only accomplished in wool."

Bronze Award
Bentley Mills for Carnaby. Designed by Jack Mishkin, Flori Hendron, and David Karpoff.
Circle No. 205.
"Has a contemporary or traditional application. Uncontrolled design quality is good."

CARPET TILES

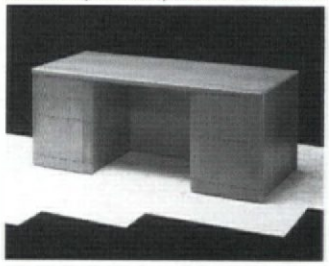
Silver Award
Milliken and Company for Black Magic. Designed by Richard Stoyles and Joyce Birdyshaw. **Circle No. 206.**
"Interesting color combinations provide unusual textural quality."



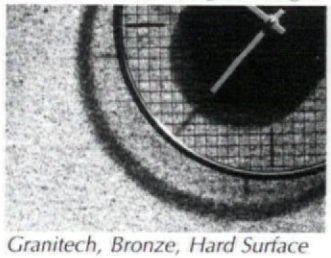
Milliken, Silver, Carpet Tiles

Knoll International, Gold, Computer Support

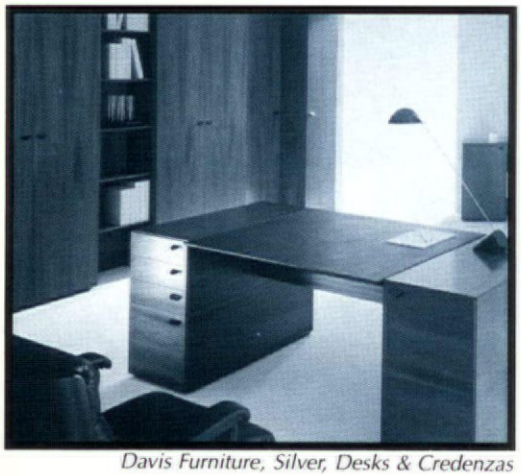
Lunstead, Bronze, Desks & Credenzas



Storwal, Bronze, Filing & Storage



Granitech, Bronze, Hard Surface



Davis Furniture, Silver, Desks & Credenzas

COMPUTER SUPPORT FURNITURE

Gold Award

Knoll International for Hannah Trading Desk. Designed by Bruce Hannah.

Circle No. 207.

"Solves a lot of problems for brokerage firms and fills a void in the marketplace. Has a solid look."

DESKS & CREDENZAS

Gold Award

Herman Miller for the Newhouse Group. Designed by Thomas J. Newhouse.

Circle No. 208.

"Clearly innovative furniture that has lots of functionality."

Silver Award

Davis Furniture for the Renz Collection. Designed by Heiner Golz. **Circle No. 209.**

"Handsome, clean approach. Simple linear design has elegance."

Bronze Award

Lunstead for Palladia. Designed by Larry Rouch. **Circle No. 210.**

"Detailing is subtly different."

FILING & STORAGE SYSTEMS

Bronze Award

Storwal International for Select Plus. Designed by Storwal Design Team.

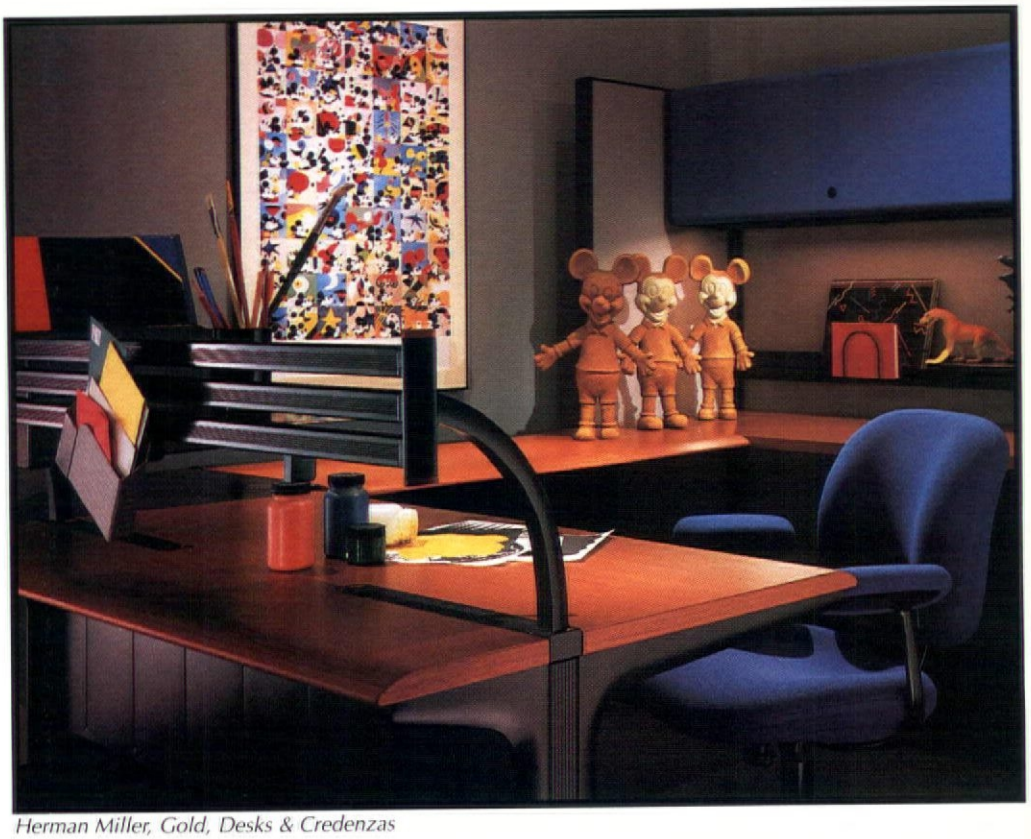
Circle No. 211.

"Has a non-custom, custom look. Can achieve monolithic look at a low cost. A standard way to do something special."

Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

Hickory Business Furniture, Bronze Guest Chairs & Special Seating

Metropolitan, Hon. Mention Guest Chairs & Special Seating



Herman Miller, Gold, Desks & Credenzas

GUEST CHAIRS & SPECIAL SEATING

Silver Award
Dependable Furniture for DC 1318 Stack chair. Designed by Rod Wessel, IBD.
Circle No. 212.
"Uses a refined motif that is friendly, inviting."

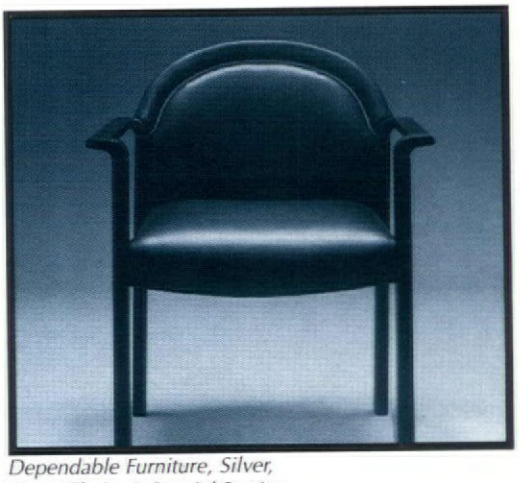
Bronze Award
Hickory Business Furniture for April Series. Designed by David Law, Lella & Massimo Vignelli.
Circle 213.
"Fine technology in an all-bent-wood design."

Bronze Award
JG Furniture Systems for Executive Visitor chair. Designed by Claus Uredat.
Circle No. 214.
"Surprisingly comfortable. Flexibility of seat is unusual."

Honorable Mention
Metropolitan Furniture Corp. for 605/606 Rubber Stacking chair. Designed by Brian Kane.
Circle No. 215.
"Fills need for small scale chair that stacks."

HARD SURFACE FLOORING

Bronze Award
The Granitech Corp. for Granitech. Designed by Murray Smith, C.M.G. **Circle No. 216.**
"Nice coloration and texture. A good addition to the marketplace."



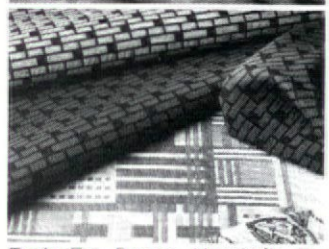
Dependable Furniture, Silver, Guest Chairs & Special Seating

JG Furniture Systems, Bronze, Guest Chairs & Special Seating

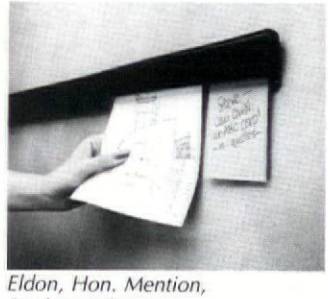
Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

DesignTex, Gold, Healthcare Textiles

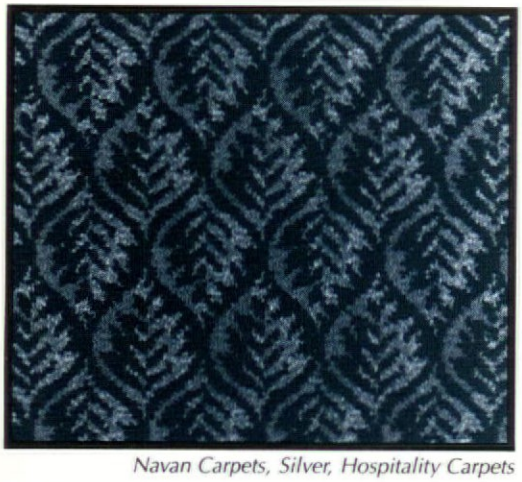
Fantagraph, Bronze, Healthcare Tex.



DesignTex, Bronze, Hospitality Tex.



Eldon, Hon. Mention, Product Solutions



Navan Carpets, Silver, Hospitality Carpets

Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

HEALTHCARE TEXTILES

Gold Award
DesignTex Fabrics for Envirotex III. Designed by Hazel Siegel. **Circle No. 217.**
"Brings color and variety to healthcare environment."

Bronze Award
Fantagraph, the Fabric and Design Division of Standard Textile Co., for Panache. Designed by Anthony Tedesco.
Circle No. 218.
"Nice color palette and subtle play of pattern."

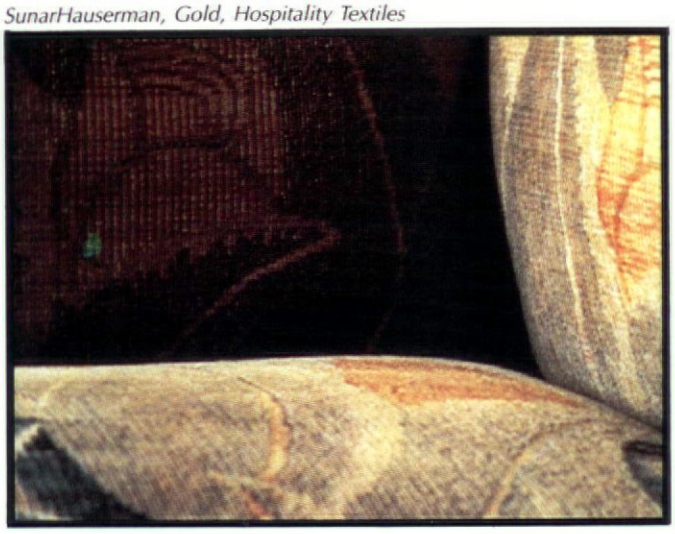
HOSPITALITY TEXTILES

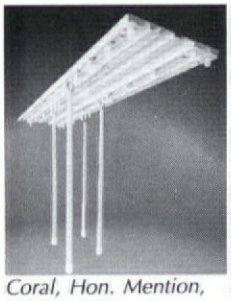
Gold Award
SunarHauserman for the Omega Collection. Designed by Linda Thompson.
Circle No. 219.
"Weaving techniques are unusual and the juxtaposition of colors is special."

Bronze Award
DesignTex Fabrics for Document Collection. Designed by Hazel Siegel. **Circle No. 221.**
"Offers fresh tapestry look. Colors and weave make pattern stand out."

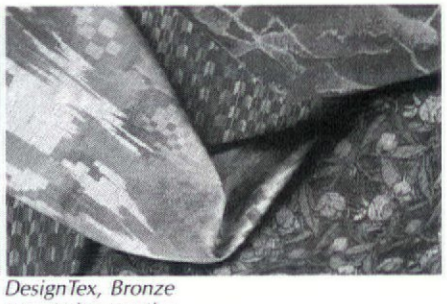
Bronze Award
DesignTex Fabrics for (l. to r.) Tempest, Patrice, Montage, and Jardin. Designed by Hazel Siegel. **Circle No. 222.**
"Spans need for sense of tradition in contemporary area."

SunarHauserman, Gold, Hospitality Textiles





Coral, Hon. Mention, Product Solutions



DesignTex, Bronze Hospitality Textiles

AMP Products, Gold, Product Solutions

HOSPITALITY CARPETS

Silver Award
Navan Carpets USA for Impressions Collection. Designed by Roman Oakey, Inc.
Circle No. 220.
"Carpet has a European quality that is restrained. Wonderful combination of patterns."

INNOVATIVE PRODUCT SOLUTIONS

Gold Award
AMP Products for Flex-Mode. Designed by Jerry Assal.
Circle No. 223.
"Fills a void in marketplace. Product is generic to all systems."

Silver Award
Steelcase Inc. for Wilshire panel fabric. Designed by Mark N. Smith. **Circle No. 224.**
"Original color combinations unique to a panel fabric."

Honorable Mention
Coral of Chicago for Lo Pro drapery track system. Designed by Barry Rice. **Circle No. 225.**
"Makes multiple-track drapery installation much easier than conventional methods."

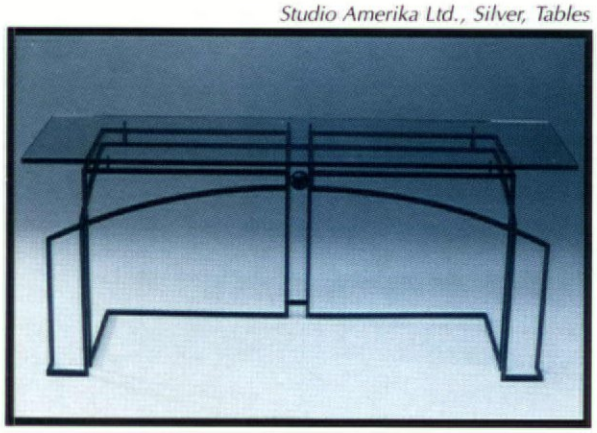
Honorable Mention
Eldon Office Products for the Information Bar. Designed by Mel Evenson. **Circle No. 226.**
"A new solution to display surfaces."

Steelcase, Silver, Product Solutions

Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

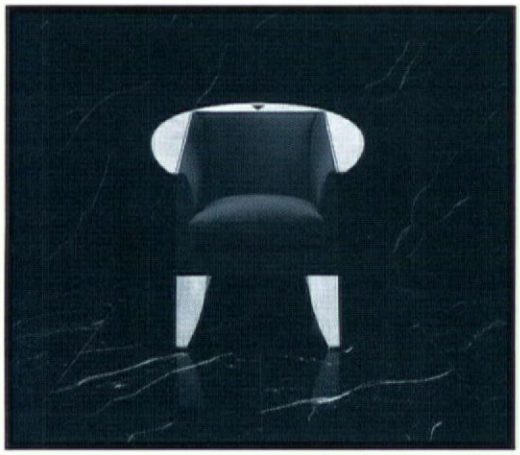
Bernhardt, Gold, Lounge

Studio Amerika Ltd., Silver, Tables



Acciaio, Hon. Mention
Tables

Howe Furniture, Hon. Mention
Tables



Bernhardt, Silver, Lounge

LOUNGE FURNITURE

Gold Award
Bernhardt Furniture Company for Sinistra Chair. Designed by Paul Haigh. **Circle No. 227.**
"Well-detailed, creative, elegant, original piece. Whole collection is a tremendous gesture in furniture design."

Silver Award
Bernhardt Furniture Company for Enigma Chair. Designed by Paul Haigh. **Circle No. 228.**
"Chair has a quality that makes individuals feel special. Great presence, bold form."

Silver Award
Stendig International for Bugatti, manufactured by deSede of Switzerland. Designed by Franz Romero. **Circle No. 229.**
"Exaggeration of form is wonderful. Almost a caricature—brings other images to mind."

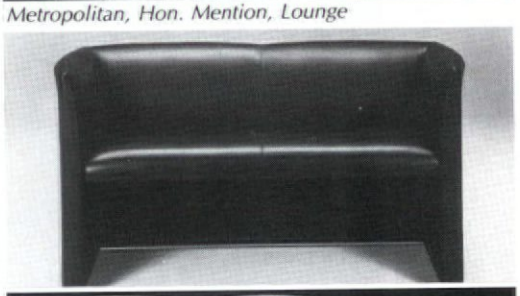
Bronze Award
Metropolitan Furniture Corp. for the Manhattan Group. Designed by Brian Kane.
Circle No. 230
"A fresh approach to wood design. Makes a crisp linear statement."

Bronze Award
Hickory Business Furniture for Cambridge Seating. Designed by Michael Vanderbyl.
Circle No. 231.
"Finds niche in marketplace for a series that provides continuity."

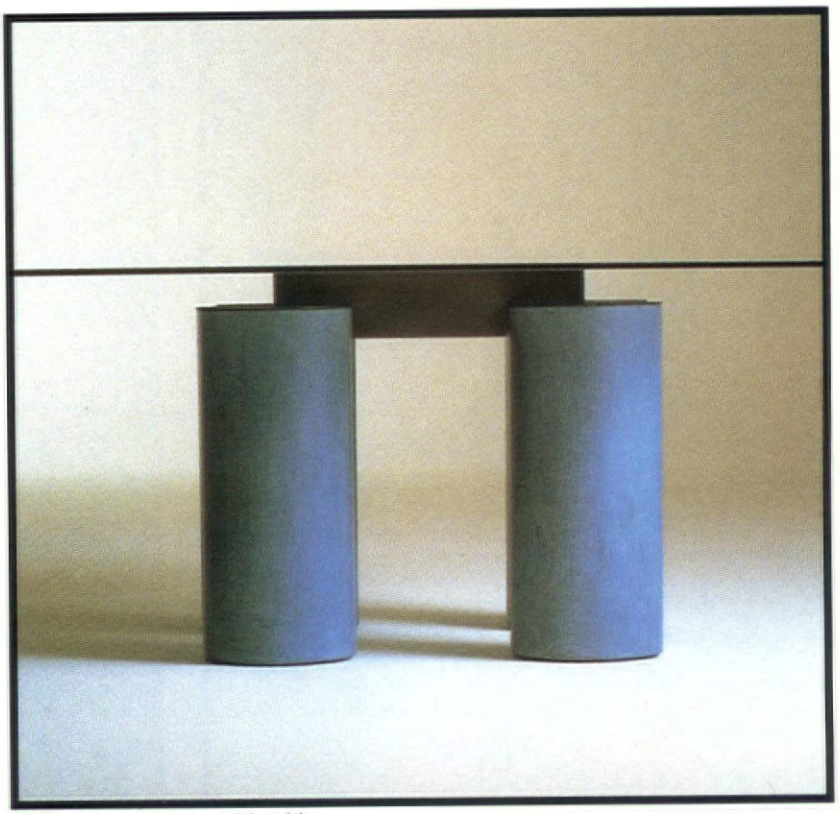
Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

Hickory Business Furniture, Bronze, Lounge

Metropolitan, Hon. Mention, Lounge



Tuohy Furniture, Hon. Mention, Lounge



Atelier International, Gold, Tables

Honorable Mention
Tuohy Furniture Corporation for the Cedilla System. Designed by Daniel Cramer.
Circle No. 232.
"Finely detailed, elegant modular furniture."

Honorable Mention
Metropolitan Furniture Corp. for the 710 Marin Group. Designed by Brian Kane.
Circle No. 233.
"Beautifully detailed sculptured form."

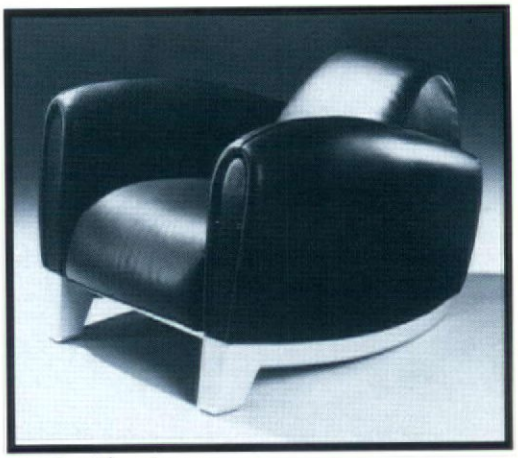
TABLES

Gold Award
Atelier International Ltd. for Serenissimo Table. Designed by Lella & Massimo Vignelli and David Law.
Circle No. 234.
"Well-executed piece. Base is subtle."

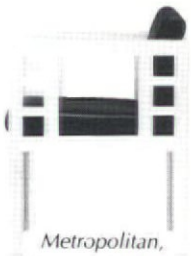
Silver Award
Studio Amerika Limited for Buttress Console. Designed by Robert Frank McAlpine.
Circle No. 235.
"Combination of different lines is nice. A good accessory piece."

Honorable Mention
Howe Furniture Corporation for Concorde. Designed by Alan Burr. **Circle No. 236.**
"Fills need for fold-up table in conference room."

Honorable Mention
Acciaio Inc. for Quadrant Table. Designed by Jonathan M. Nelson. **Circle No. 237.**
"Clean, simple design."



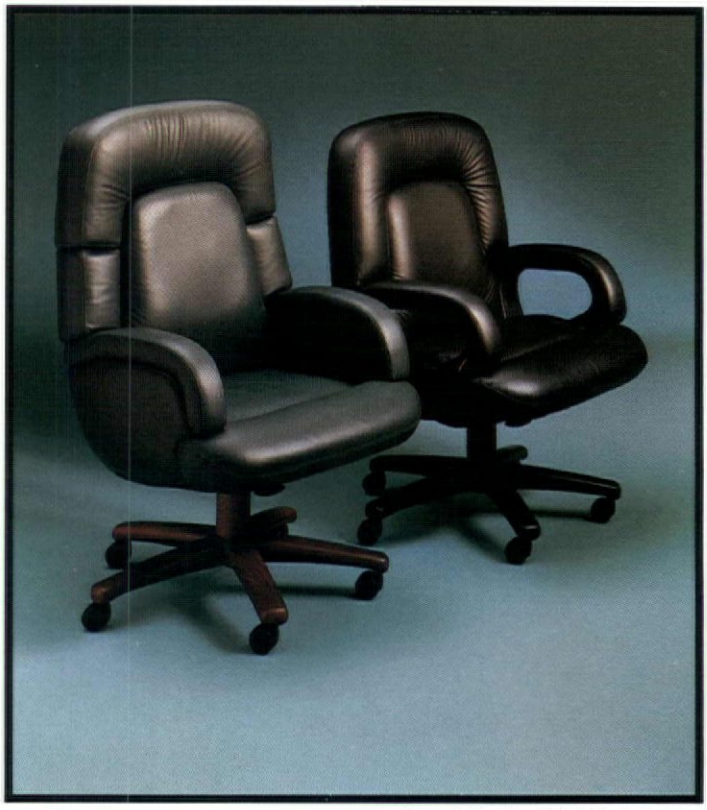
Stendig, Silver, Lounge



Metropolitan, Bronze, Lounge

Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

JG Furniture Systems, Gold, Task Seating



Stow & Davis, Gold, Task Seating

DesignTex, Silver, Textile Collections

TASK SEATING

Gold Award
JG Furniture Systems, Inc. for Aura seating series. Designed by Claus Uredat.
Circle No. 238.
"Slick, clean design has nice detail."

Gold Award
Stow & Davis for Breton chair. Designed by David Jenkins.
Circle No. 239.
"Very comfortable chair that works well in contemporary as well as traditional settings. Accommodates a large person, yet doesn't dwarf smaller individuals."

Bronze Award
Girsberger Office Seating for Trilax. Designed by Fritz Makiol. **Circle No. 240.**
"Good execution—precise tufting is a nice detail."

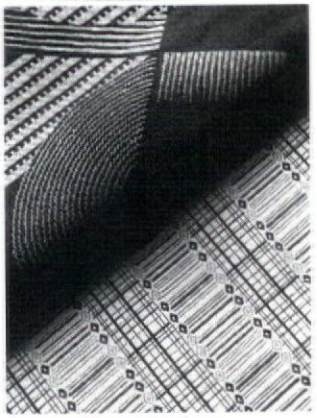
Honorable Mention
Kimball Office Furniture Co. & Artec for Connex. Designed by Burkhard Vogtherr.
Circle No. 241.
"New technique in tilting of seat and back makes chair comfortable."

Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

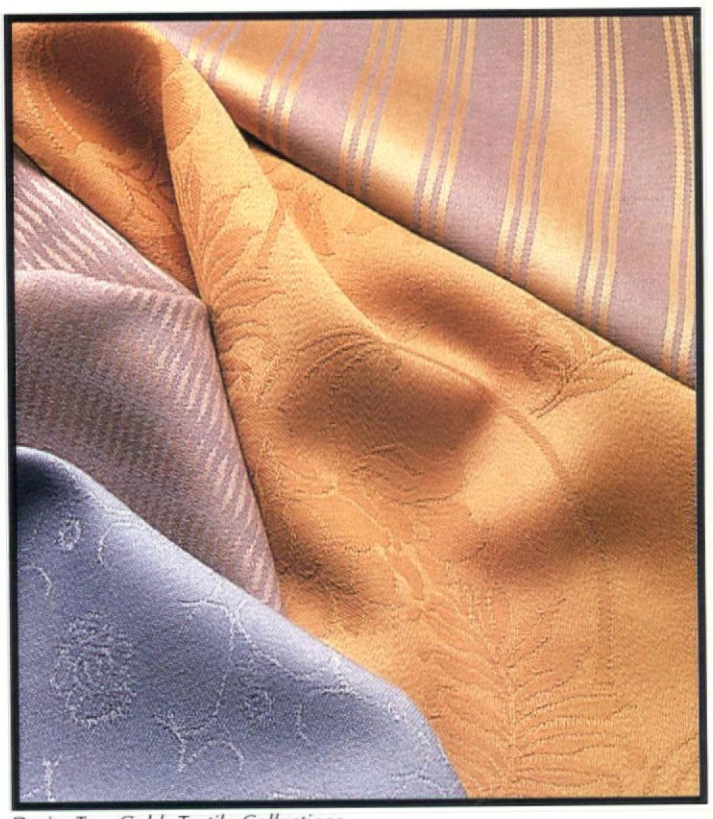
Girsberger, Bronze, Task Seating

Kimball, Hon. Men., Task Seating

Rudd Textiles, Hon. Mention, Textile Collections



Larsen, Hon. Mention, Textile Collections



DesignTex, Gold, Textile Collections

TEXTILE COLLECTIONS

Gold Award
DesignTex Fabrics for the Sovereign Collection. Designed by Hazel Siegel. **Circle No. 242.**
"Beautiful luster, classic elegance, and a fine hand."

Gold Award
Ben Rose, Inc. for Royalty. Designed by Ben Rose design team. **Circle No. 243.**
"Wonderful random pattern. Has a lovely subtle color palette."

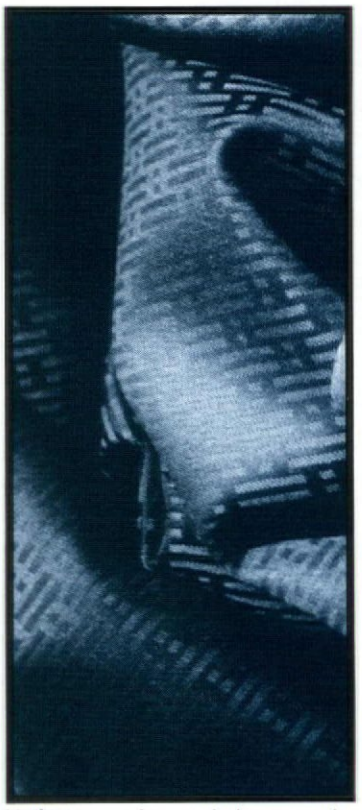
Silver Award
DesignTex Fabrics for Greenwich/Fairfield. Designed by Hazel Siegel. **Circle No. 244.**
"Appreciate non-directional quality of fabric. Very straightforward color palette."

Honorable Mention
Larsen for Cabaret and Monograph. Designed by Lisa Scull with the Larsen Design Studio. **Circle No. 245.**
"Good quality, reversible fabric."

Honorable Mention
Rudd Textiles for Lattice and Troops. Designed by Elyse Wolford. **Circle No. 246.**
"Combines detail and elegance in a restrained manner."

Ben Rose, Gold, Textile Collections

Unika-Vaev, Gold, Upholstery Textiles



Unika-Vaev, Silver, Upholstery Textiles

Deepa Textiles, Silver, Upholstery Textiles

UPHOLSTERY TEXTILES

Gold Award
Unika-Vaev USA for Lakeland. Designed by Sina Pearson. **Circle No. 247.**
"Beautiful luster with a nice three-dimensional textural quality."

Silver Award
Unika-Vaev USA for Legacy. Designed by Sina Pearson. **Circle No. 248.**
"Fabric quality is very luxurious with great jewel tones."

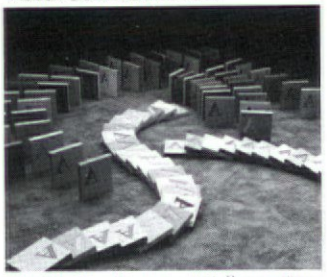
Silver Award
Deepa Textiles for Rain Forest 4102. Designed by Laura Guido-Clark. **Circle No. 249.**
"Gives contemporary feeling to traditional tapestry."

Silver Award
DesignTex Fabrics for Cummulus. Designed by Hazel Siegel. **Circle No. 250.**
"Traditional quality tapestry interpreted for contemporary elements."

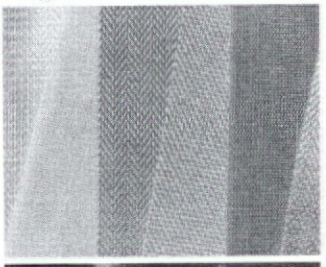
Bronze Award
Tsona Inc. for Willow, Papillon, Race, Arlechino, and Janus. Designed by Donna Holloway. **Circle No. 251.**
"Very tasteful, smart fabric. Almost Oriental—has a delicate quality."

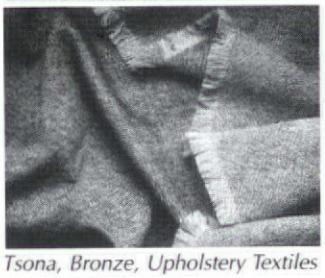
Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

Sign Technologies, Bronze, Visual Communications

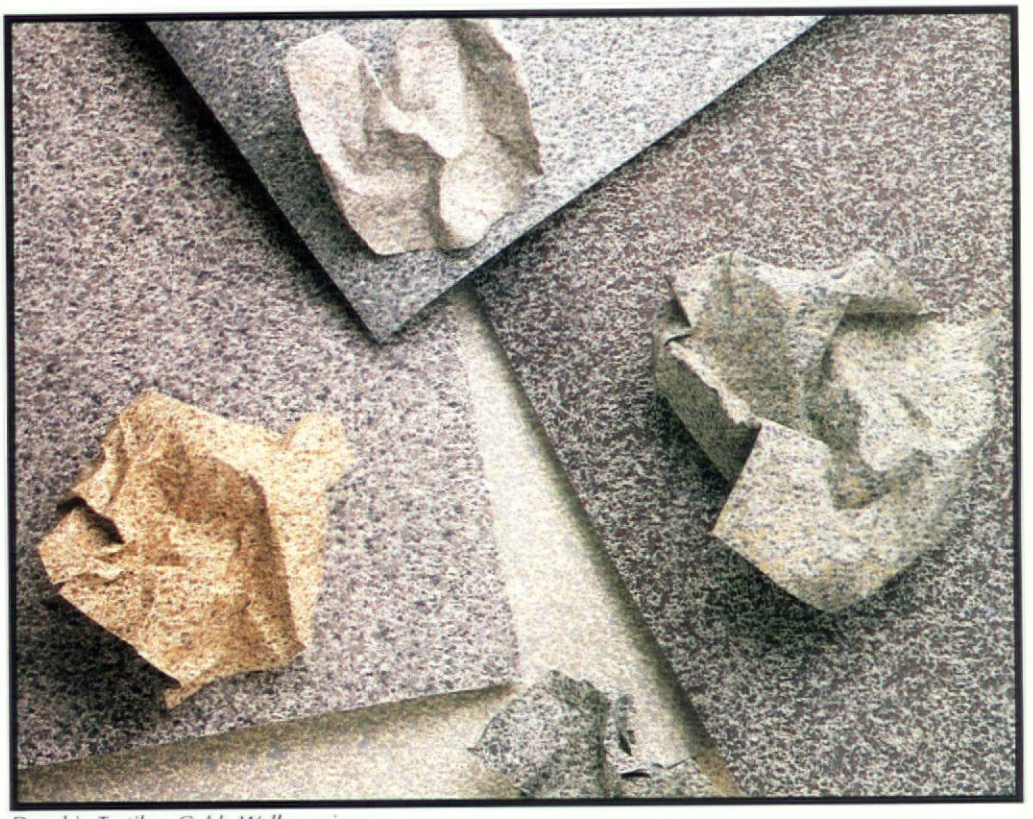


DesignTex, Bronze, Wallcoverings





Tsona, Bronze, Upholstery Textiles



Donghia Textiles, Gold, Wallcoverings

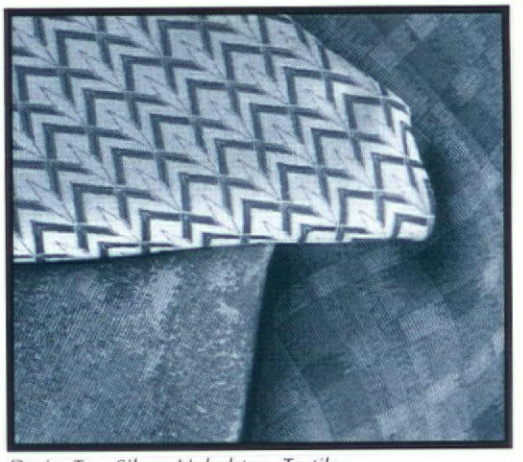
VISUAL COMMUNICATIONS & SIGNAGE

Bronze Award
Sign Technologies Limited for Protec. Designed by Richard C. Wright and Terry R. Colbert. **Circle No. 252.**
"Innovative, low-cost system uses new technology."

WALLCOVERINGS

Gold Award
Donghia Textiles for Graniti. Designed by Donghia Design Studio. **Circle No. 253.**
"Has zolotone quality and very versatile color palette. Dimensional—easy to use in different applications."

Bronze Award
DesignTex Fabrics for Stonewall. Designed by Hazel Siegel. **Circle No. 254.**
"Variety of colors is good for intended use in healthcare settings."



DesignTex, Silver, Upholstery Textiles

Institute of Business Designers
IBD
and Contract Magazine
Product Design Award

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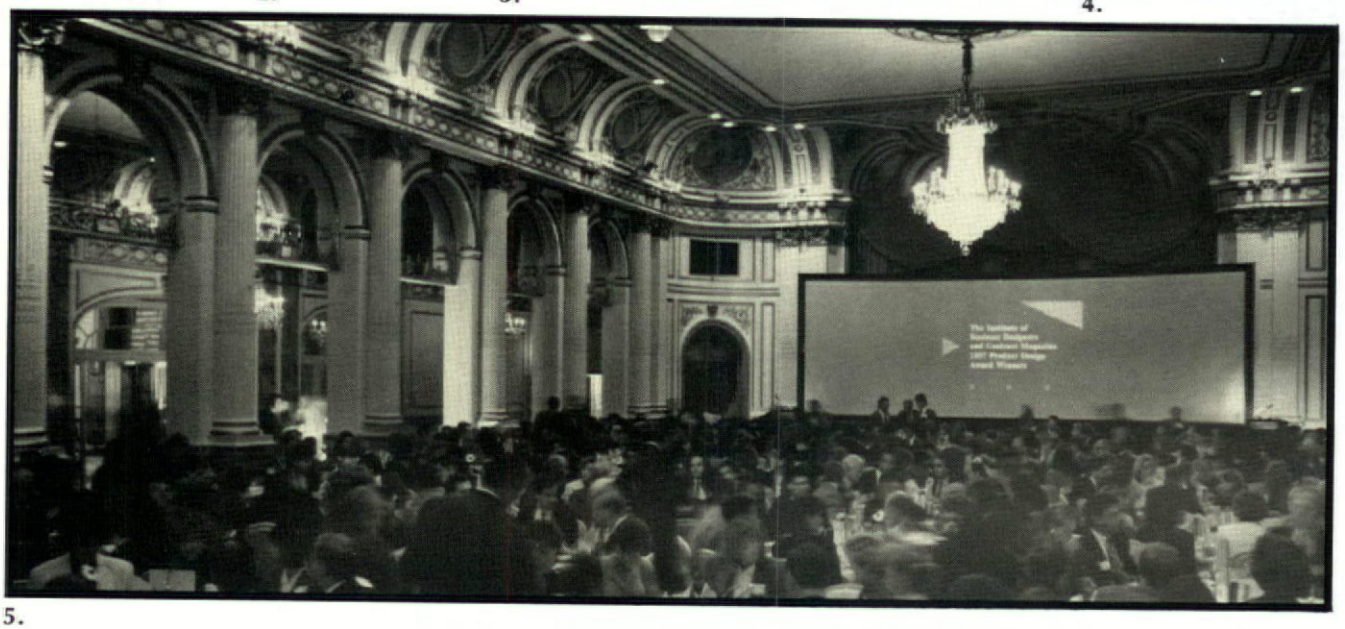
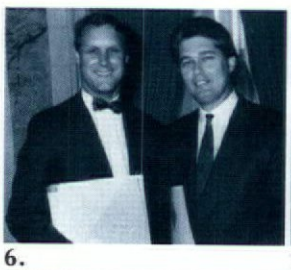


5.

1987 Awards Breakfast

1. *Michael Bourque, IBD national president, addresses the group.* **2.** *Len Corlin, editor and co-publisher, CONTRACT, gives an overview of the competition.* **3.** *Darla Debbeler (l. to r.), Richard Stoyles, Michael Bourque, Joyce Birdyshaw, and Rusty Willimon hold up Milliken's Best of Competition Award.* **4.** *Ralph Saltzman, Design Tex and Hazel Siegel proudly display her Judges' Citation Award.* **5.** *A record crowd attended this year's breakfast at the Plaza.* **6.** *Chris Plasman (l.), HBF, and Michael Vanderbyl.* **7.** *Paul Haigh (l. to r.), Anne and Alex Bernhardt won two awards.* **8.** *David Armstrong, Herman Miller (l.), with Thomas J. Newhouse, designer of the Newhouse Group.* **9.** *David Law (l. to r.), Lella Vignelli, and Stephen Kiviat of Atelier International won a Gold Award.* **10.** *Beverly Murphy and Robert Weiner take home an award for Princeton Technologies.* **11.** *David Jenkins, (l. to r.) Stow & Davis, and Mark Smith, Steelcase, stand with senior vice president, marketing and product development, Howard Cooper.*



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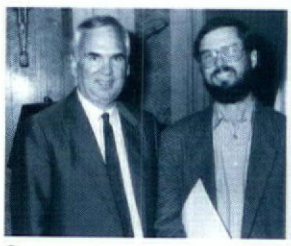

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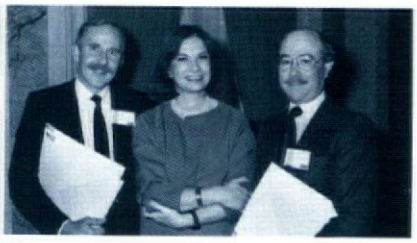

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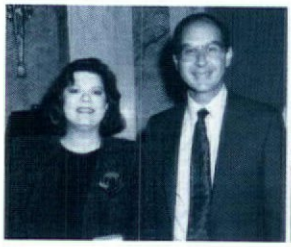

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Photography by R. Greg Hursley

WAREHOUSE RENOVATION PLAYS DESIGN GAMES

International HQ finds high impact with low-tech

In hot pursuit of affordable downtown office space, corporate clients have been snatching up old warehouses and converting them into slick, image-making headquarters for some time. A playful variation on this theme was composed by designers Lance Tatum, Karen Blakeman, and Ben Refuerzo for the international headquarters of Schlotzsky's Holding Company, Austin, Tex.

Persuasive public spaces were essential for this project, since the facility would be used primarily to sell Schlotzsky's fast food restaurant franchises. The client asked for a captivating reception area, formal directors' offices, a media center/gallery, and multiple conference rooms.

The original 10,000-sq.-ft. building was a typical corner-lot warehouse—dark, undefined, and anonymous—in the redeveloping Center City district. Brick walls, a heavy timber structural system, and clerestory windows gave it a rugged, unsophisticated look. Instead of covering up these apparently noncorporate features—designers highlighted them. The innate warehouse qualities were water-blasted clean and left intact.

Ultra-modern furnishings and highly finished surfaces were then deliberately chosen to contradict the look of the warehouse. "Freshly whitewashed walls are constructed with absolutely no texture," says Karen Blakeman, project interior designer. "The whole point is to make the place look extremely slick." An elegant gray and mauve color scheme, mock-window panel system, and bold, colorful murals painted by contemporary American artists create a stylized appearance.

Explains Blakeman, "No transitions are incorporated where new pieces meet old construction. We purposely keep elements distinct." A new wall and an old brick wall, for instance, "slam into each other at 90-degree angles, without baseboards or trim." Structural beams meet whitewashed walls without the introduction of a cornice.

In this way, the elements of the old building act as pieces of art. The new elements, likewise, appear as "islands of furniture floating within the warehouse," says Blakeman, adding that the window-like interior partitions give the impression that there is a building-within-a-building.

To make the juxtaposition even more playful, architects took advantage of a generous budget and flexible schedule to add some new geometry to the design. The internal structure of a large air-conditioning duct, for example, is left exposed. "The effect is low-tech," comments architect Lance Tatum.

Scaffolding opposite the reception area, while functioning as a wall, is recessed, scooped out, and intersected by a column for fun. Vents shaped like portals are decorative additions. "In strength and subtlety of detailing," concludes Blakeman, "a lot of the project's features are Post-Modern." Whimsical craft pieces, such as a bowl lined and filled with one-dollar bills, are like quiet chuckles to a good joke.

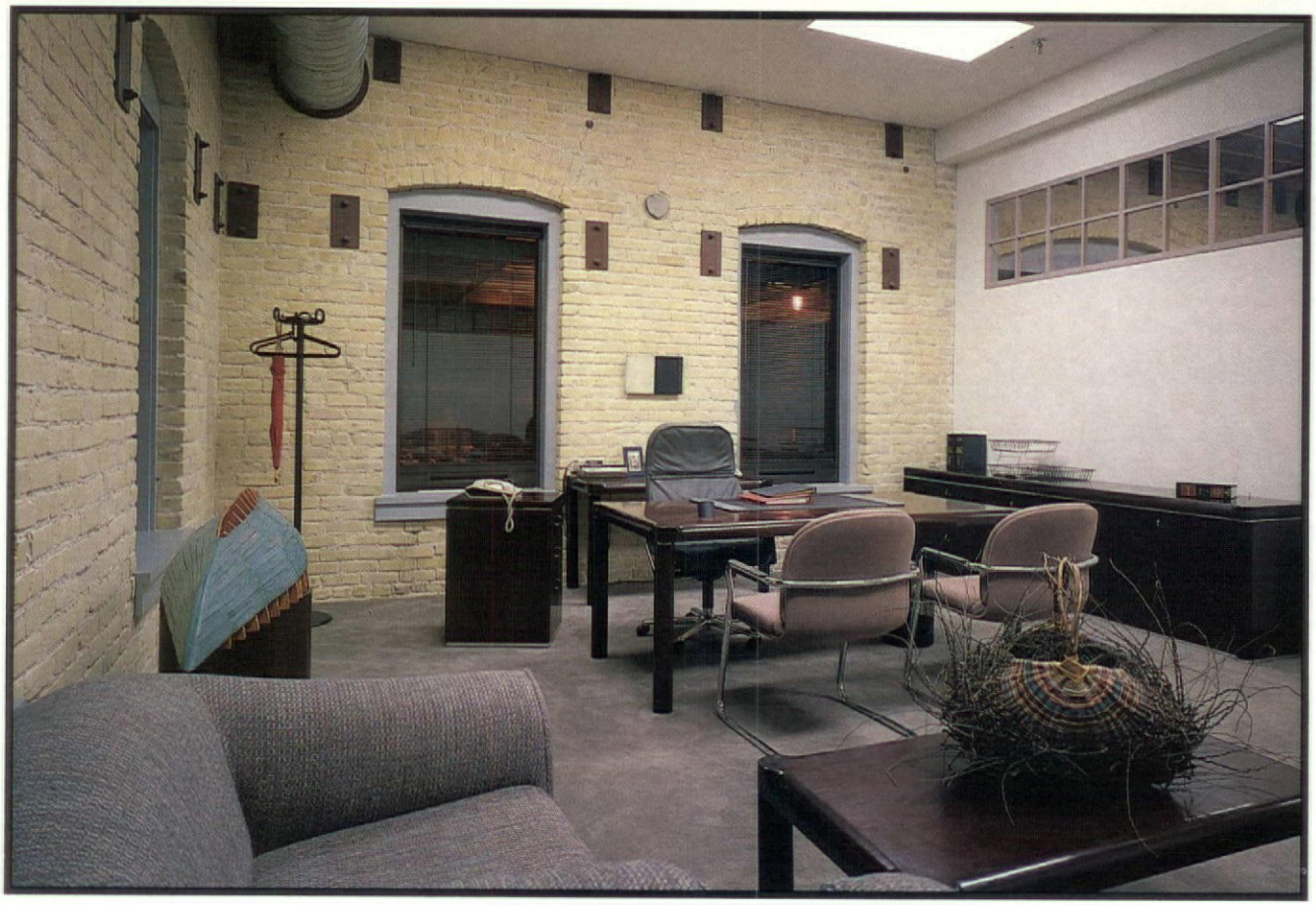
The entire art program, in fact, reflects owner John C. Wool-

A mauve and gray color scheme, slick, whitewashed walls, CRT terminals, high-tech workstations, and fluorescent lighting play off the space's innate warehouse qualities.

SCHLOTZSKY'S HOLDING COMPANY

Decorative Geometry Added

Scaffolding opposite the reception area—functioning as a wall—is recessed, scooped out, and intersected by a column for fun. Vents shaped like portals are decorative additions.



SCHLOTZSKY'S HOLDING COMPANY

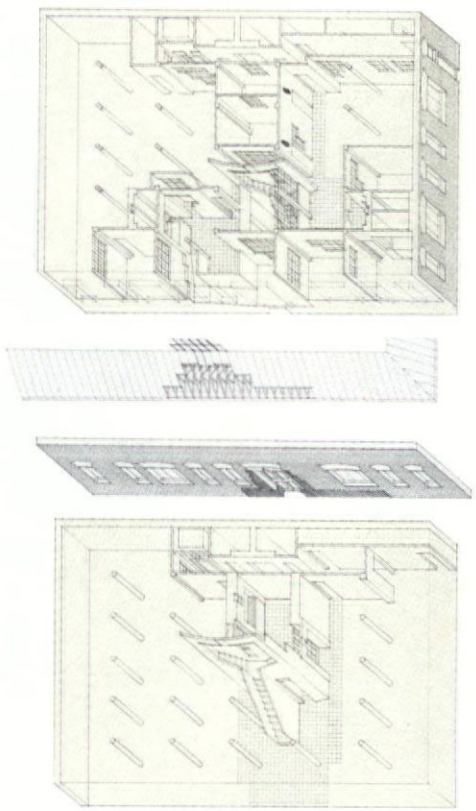
Old & new elements are distinct

ey's risk-taking attitude, says Craig Cornelius, art consultant. A piece entitled "Bus Stop," for example, poses 10 aluminum figures against an exterior wall where a real bus stop used to be. "John Wooley had a strong desire to express to his employees through art that they can have new ideas without being ostracized," remarks Cornelius.

The project's quirky design is charmingly unified by repetitive elements: Decorative columns mimic structural columns; Interior partitions mirror clerestory windows.

A stairway, likewise, serves as a reference point and a major link for the whole space. The design team raised the existing upper level by 2 ft. to add consistency to the project, relieving the basement-like feeling below.

"It was exciting to work with such finely crafted architectural elements," says Blakeman, "but more importantly, it was fun!"—*E.O.*



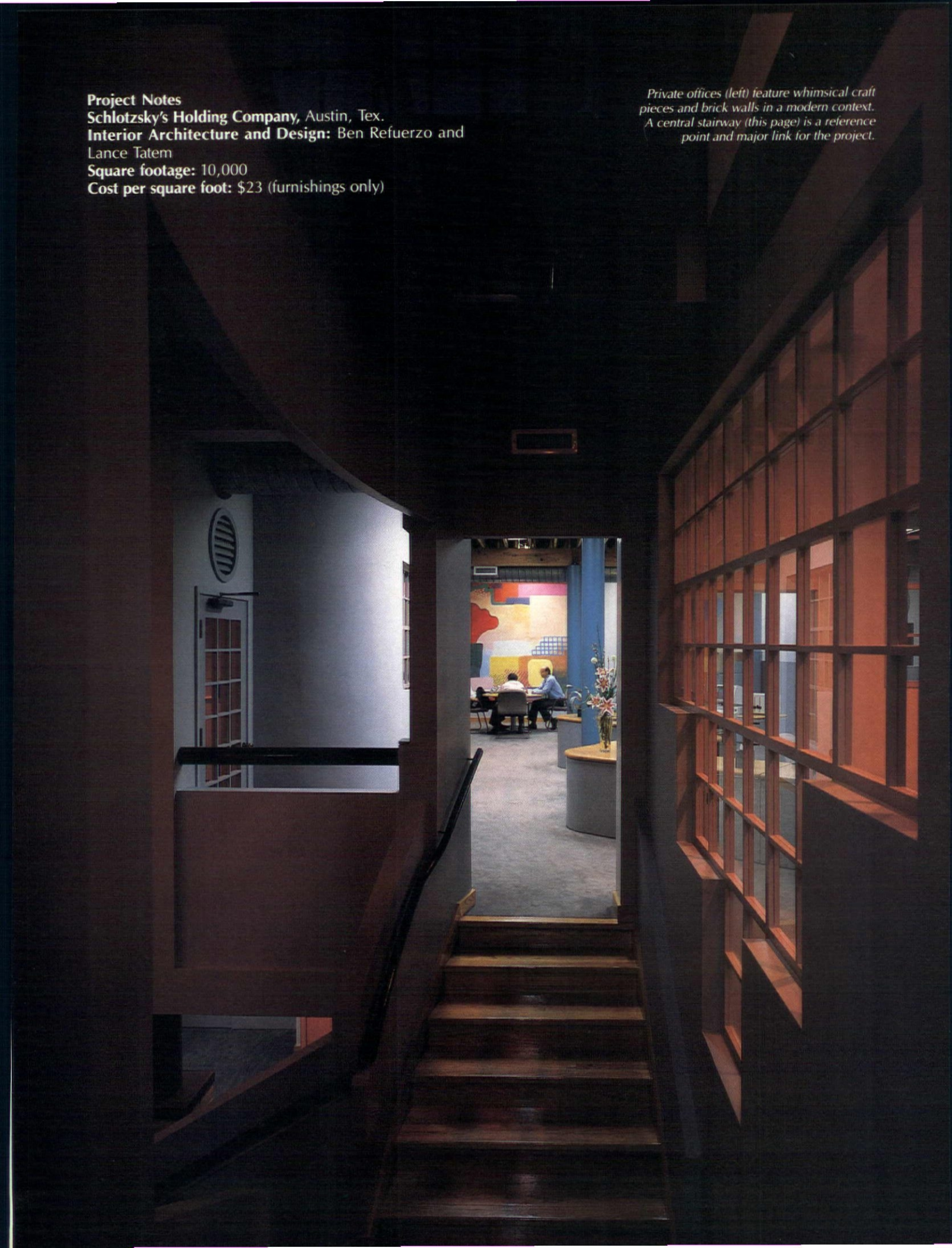
SOURCES

Casegoods—SunarHauserman, Mueller, Atelier International. **Seating**—Vecta Contract, SunarHauserman, Metropolitan Furniture, Brayton International, Krueger International. **Systems furniture**—SunarHauserman. **Occasional table**—Knoll International. **Lighting**—Atelier International. **Textiles**—Knoll Textiles, Lee Jofa, Carnegie Fabrics. **Paint**—Niedermaier. **Accessories**—Pratt & Lambert.

Interior Architecture—Ben Refuerzo and Lance Tatum: Lance Tatum, project architect; Ben Refuerzo, project designer. Karen Blakeman, project interior designer. **Construction**—Jackson King Construction. **Art Consultant**—Craig Cornelius.

Project Notes
Schlotzsky's Holding Company, Austin, Tex.
Interior Architecture and Design: Ben Refuerzo and Lance Tatem
Square footage: 10,000
Cost per square foot: $23 (furnishings only)

Private offices (left) feature whimsical craft pieces and brick walls in a modern context. A central stairway (this page) is a reference point and major link for the project.



Photography by Durston Saylor

CUSTOM WORK ON THE FAST TRACK

For Boyar Asset Management, a two-month schedule lands a new corporate image in a N.Y. location

Highlights of this 7,500-sq.-ft. space designed for Boyar Asset Management, New York, include peaked ceilings and special interior architectural elements created under a fast-track schedule of less than two months.

Collaborating with Boyar's principal, design firm Descon Interiors created space studies, finally producing a plan that provided reception, corridor, conference, and private office areas which work neatly within the allotted space. A main reception area located in the center of the floor is connected by a corridor to staff offices and services at one end, and president's office and conference room at the other. The reception space is distinguished by black granite floors and a glass block wall, in addition to a black ebony reception desk. Here, as elsewhere, red is used as an accent color to lavender—the main color chosen for walls.

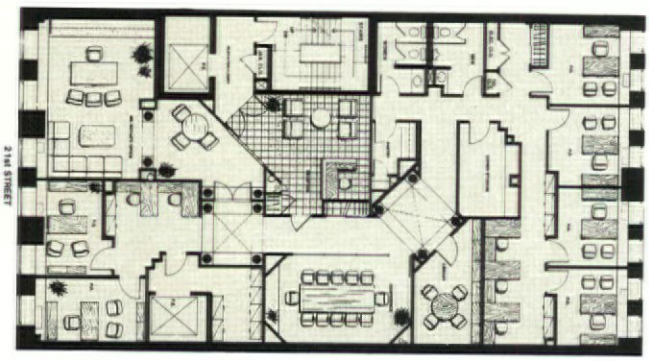
Custom ceilings add drama

This space for the client, whose offices were formerly located in the owner's residence, is in the Gramercy Twins, a renovated older building in lower Manhattan. Peaked ceilings employed in the corridor thus required going around existing ductwork,

President's office employs black-on-black carpeting and granite desk atop two black wood cylinders (above). Corridor connecting reception to inner office areas has a "runway" appearance supported by column treatments, facia, and peaked ceilings (left). A conference room is injected with color by means of a commissioned art program.

Project Notes

Boyar Asset Management, New York
Interior design: Descon Interiors
Completion date: January, 1987
Sq. ft.: 7,500
Cost per sq. ft.: $55 (construction)



BOYAR ASSET MANAGEMENT

New image on a fast track

adding 1½-ft. to 8½-ft. ceilings for boosted volume in the space. Facia are formed around the peaks in an deeper shade of lavender, reflecting fluorescent lighting in an interesting way from the lighter-toned ceiling. The latter contributes to the architectural nature of the space.

Red accents appear above and below hallway columns, while carpeting has a "runway" appearance, offering a dark border and lighter, interior pattern which reverses as you traverse the corridor. A neutral scheme continues in black-on-black carpeting used in the chief executive's office, while the president's desk features a floating granite top on two black wood cylinders. By contrast, commissioned art adds brilliant color to this private office's subdued scheme, offering a bold, graphic counterpoint to neutrals in the space.

Lighting combines incandescent downlights with fluorescent in most areas; the boardroom employs pendant fixtures along with incandescent.—*R.W.*

SOURCES

Seating—Hickory Business Furniture, Atelier International, Knoll, Brueton, Pace, Herman Miller, **Desks**—Panner Woodworking, Krug. **Tables**—Brickel, Metropolitan, **Lighting**—Atelier International. **Files**—Storwal. **Carpeting**—Bentley, Stark. **Window Treatments**—DFB Sales. **Hardware**—Hewi. **Leather**—Spinneybeck. **Glass block**—Pittsburgh Corning. **Accessories**—Atelier International. **Ceiling System**—Armstrong World Industries. **Art**—Len Janklow Artwork. **Wallcovering**—Knoll.

Interior design—Descon Interiors: Kenneth Kleiman, president; Patrick Valente, vice president, design director; Gerald Silver, vice president, project director. **Consulting engineer**—Richard Hill, P.C. **Construction**—Cat-Mar Construction Co. **Furniture dealer**—W.B. Wood Co.

Reception area for the client includes dramatic glass block wall, leather furnishings, and black granite floors, creating the desired impression for clients of the financial services firm.

GLASS BLOCK DESIGN ENSURES CONFIDENTIALITY

Image projects executive standards for Wall St. financial community

Upgrading the image of a company while offering a comfortable environment with a Post-Modern look became the design goal for Goshow Associates when Hadley-Lockwood, Inc., a search firm specializing in executive recruitment for the Wall Street financial community, sought a new space in New York City.

The confidential nature of top-level executive recruitment gave the designer, Nancy Goshow, principal, Goshow Associates, a unique space planning problem to solve once she found the space. Hadley-Lockwood retained her services early-on to assist in evaluating eight spaces in several buildings. The space which was eventually selected offers a dramatic view of New York harbor and is located on the 22nd floor of One Seaport Plaza, next to the revitalized South Street Seaport in lower Manhattan.

"It's a prestige building and location with a good lobby and security. It offered the ideal setting to upgrade the employees' work environment," says Goshow. She worked to create a Fortune 500 image for this smaller company, because its clientele are of a Fortune 500 nature, with most prospective search candidates earning salaries upwards of $300,000 annually.

The position of the receptionist is a focal point in the firm, and her location had to be arranged to prevent accidental contact between clients. She also had to be able to discreetly monitor the comings and goings of all clients, visitors, and staff.

As a result, the receptionist is placed at the locus of an angled entry corridor where she is surrounded by glass block interview rooms, and from which she can see the main entry, glimpse backroom activity, and enjoy a harbor view through windows. The entry corridor has a grand "sense-of-arrival" with pyramidal ceilings with cool colors heightened by indirect lighting in custom fixtures. The receptionist is surrounded by the shimmering glass block walls of private interview rooms, and an illuminated ceiling vault. "The glass block is obscure, yet allows light to flow through and brighten the space. A good feature is its glowing quality with both natural and artificial light," Goshow explains.

The four conference rooms behind the glass block are used for interviewing potential candidates. Each room is a different size and has a distinct design motif. One room has a direct, business-like approach; while one is more relaxed with a living-dining area; and another offers a variety of antique furnishings. "The environment," says Goshow, "must offer the prestige which speaks to executive experience."

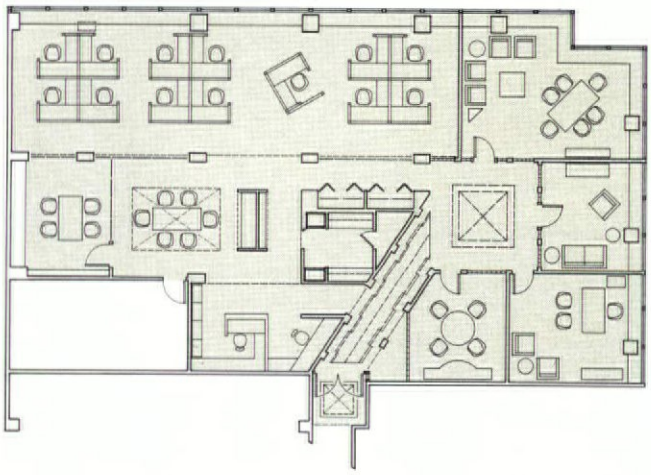
Lighting was a substantial aspect of this project's budget. Hadley-Lockwood insisted that no direct fluorescent lighting be used. The designer developed a concept of task/ambient lighting using wall-mounted, wide-throw quartz uplights which reflect off the ceiling as the basic ambient source. These were augmented by cove-hidden fluorescents and decorative wall-mounted fixtures using fluorescent PL lamps. Standard drafting table task lights are used at staff workstations.

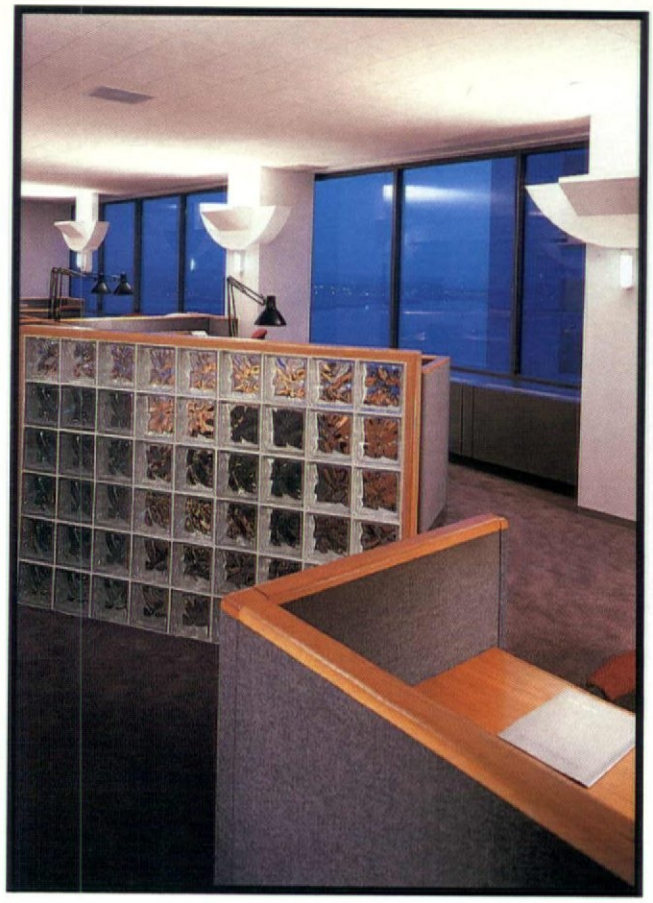
The quartz fixtures are mounted atop columns which line the corridor and continue throughout the office space. Custom designed wood sconces, cut like watermelon slices, cleverly conceal fixtures which light a carefully executed color com-

Shades of lavender, violet, and blue are illuminated by concealed sconces, cut like watermelon slices inside the entrance to Hadley-Lockwood, Inc. Opposite page, top, shows the conference area for employee meetings, away-from-the-desk work, and even lunch. Cove-hidden fluorescents augment wall sconces and quartz uplights.

Project notes

Hadley-Lockwood, Inc., New York City
Interior design: Goshow Associates, New York City
Completion date: April 1987
Sq. ft.: 5,700 total/4,500 usable





HADLEY-LOCKWOOD

Lighting dominates project budget

bination of lavender, violet, and blue. "The client spent over $100,000 on this lighting, and they were concerned for the comfort level of employees, since the space is also flooded with daylight," Goshow explains.

"Howard Hershberger (IALD), was my lighting consultant. He was able to determine lighting load and electrical loads, along with space needs and lighting requirements," she says. They worked jointly to select surface finishes that would help to light the spaces, based on reflectance values, and also make the most of large windows on the office perimeter.

"The columns (integrated throughout the space) add to the importance of the setting and are functional as well because 500-watt halogen fixtures at the top serve as uplighting," says the designer. "Dimmers come into play in order to control the lighting scheme designed. The whole office contains perimeter lighting and a combination of incandescent, fluorescent, indirect, and indirect quartz," she adds.

Maximizes harbor view

The client also wished to maximize a dramatic harbor view. Clerical areas are open to the conference area, which, in turn, opens to the staff area where all can have a direct view or at least a reflection view in the gray tinted glass walls which separate workstations from the conference area. A mirror view of the water's reflection is offered in the glass.

Goshow Associates serviced Hadley-Lockwood five years ago in smaller quarters. At that time, RoseJohnson system components and Steelcase chairs were specified, and have held up well. As a result they remained a part of the new office and the design scheme. Existing panel fabric blended with the new color palette and carpet tiles. One workstation received a customized glass-block front to continue the glass block theme deeper into the space.

Interpersonal contact is another important aspect of the executive search field, so consultants in the firm have 40-in. panel heights around their workstations to keep the lines of communication and visibility clear. Computer use is increasing by all employees, and the firm is working with Goshow to integrate two computer systems currently in existence.

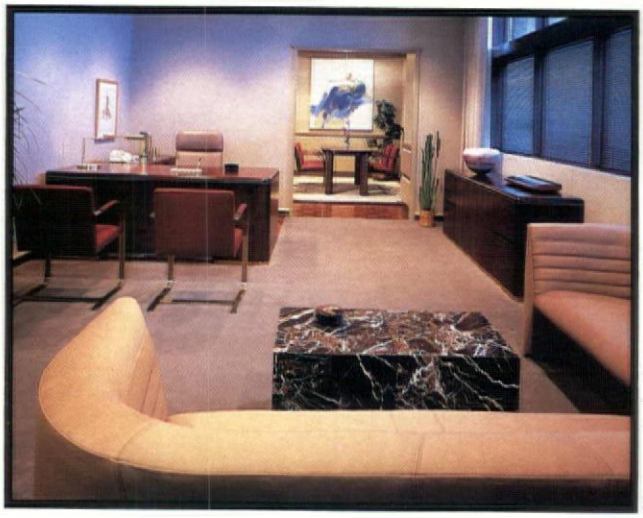
Hadley-Lockwood claims that productivity is up among the staff in the new space, partially because people stay longer at the end of the day, and there is more room to work. "You want people to know that you contemplated the space, and had serious considerations for its design possibilities," concludes Goshow.—*E.McM.*

SOURCES

Workstations—RoseJohnson. **Seating**—Steelcase, Knoll, Pace, Brueton. **Files**—GF Furniture. **Carpet tiles**—Milliken. **Ceiling**—Armstrong. **Lighting**—Rambusch, Lightolier, Edison Price. **Fabric**—Guilford. **Paint**—Benjamin Moore. **Artworks**—David Speed.

Architecture & interior design—Goshow Associates: Nancy Aber Goshow, project manager; Donald R. Williams, AIA, project partner. **Project team:** Christopher Duncan, Osanna Urbay, Richard Pocius. **Engineering**—W.A. DiGiacomo Associates, P.C.; James Hauser, Art Mandato. **Lighting consultant**—Howard Hershberger Lighting Design. **Contractor**—Target Builders, Inc., Stuart Koshner.

Continuity of the glass block design motif was emphasized by Nancy Goshow, Goshow Associates. These photos show its application to the entrance area where the reception desk (insert) is surrounded by glass block, enhancing privacy in interview rooms. A twilight harbor view adds to office's charm as does the sparkle of glass blocks, included in a customized workstation panel (opp. page, right).



Photography by George Heinrich

NEW HQ VACATED AFTER COMPANY MERGER

Installation left unused after consolidation dictates a move to the South

When InterNorth Corporation, an energy conglomerate, had all but completed interior design of its headquarters in Omaha, Neb., the company merged with Houston Natural Gas and Oil Company and changed its name to ENRON Corp. Thereafter, both company headquarters were consolidated in Houston, all executives of InterNorth moved to Texas, and the Omaha building was occupied for a very short time. Many operations personnel were subsequently transferred to Houston, as well.

Thus, a beautiful design had been completed, but was never lived in, at least the executive spaces.

Because of its unusual location in the now-named ENRON Center, the building soon was acquired by Physicians Mutual, which fit into the elegant and prestigious office environment easily.

Initially, InterNorth sought out Ellerbe, Inc., headquartered in Minneapolis, Minn., with additional offices in New York; Washington, D.C.; Tampa, Fla.; and Fountain Valley, Calif. Kenneth A. Le Doux, AIA, ASID, IBD, director of interior design and vice president of Ellerbe, was in charge of interior design for the project. Scott R. Berry, AIA, vice president and chief architect of corporate facilities, was the project architect.

InterNorth ran a national architectural competition to decide who would build the firm's national headquarters, to be located near the Joslyn Museum, a prestigious location in Omaha. The headquarters building was to be part of a six-building complex that would house each of InterNorth's divisions, all clustered around a man-made pond. The main building housed a six-story atrium with many plantings that tied the inside of the building to the outside park setting.

"We had heavy re-use of existing furniture," reports Le Doux. "Many of the pieces were solid, traditional pieces. The dining room chairs, for example, we discovered after inventorying all furniture. InterNorth found out about furnishings it didn't even know it had. For example, we found dining room chairs that were painted white with orange vinyl. After we stripped the paint and vinyl off, we refurbished them and they made a superb addition to the traditional and transitional executive dining room."

Carpets (by Edward Fields) throughout were all new and of high quality and design. Flooring fit beautifully into the existing decor, lending a cachet to conservatively designed areas and providing a superb appearance in the more contemporary office areas, according to Le Doux. He points out that there was no consistent policy in design motif, since older executives preferred the traditional/transitional offices; newer executives tended toward contemporary themes.

Because the company is in an energy-related business, architects were charged with designing an energy-efficient environment. Berry points out that the atrium and the various parts of the building were designed to take maximum advantage of daylighting and offer energy conservation during varying weather conditions. He says, "Different facade treatments were used to maximize natural lighting and reduce heat gain and loss from the sun."

The building itself consists of six floors above a basement area

Project Notes
InterNorth Corporation, Omaha, Neb.
Exterior Architecture/Interior Design: Ellerbe, Inc.
Sq. Ft.: 250,000

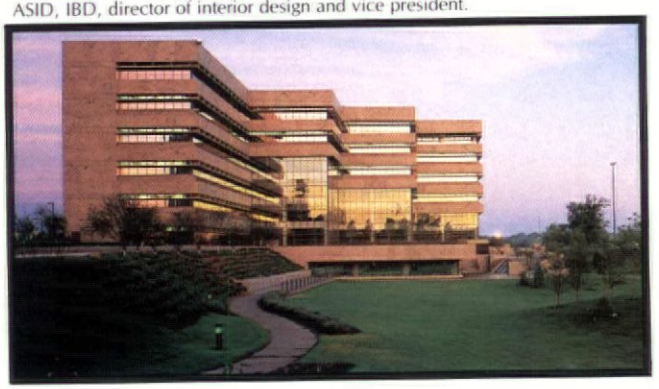
Space features an eclectic mixture of traditional and contemporary offices, with the emphasis on traditional in public corridors (opp. page). Conference area (above) is part of executive office seen through door.

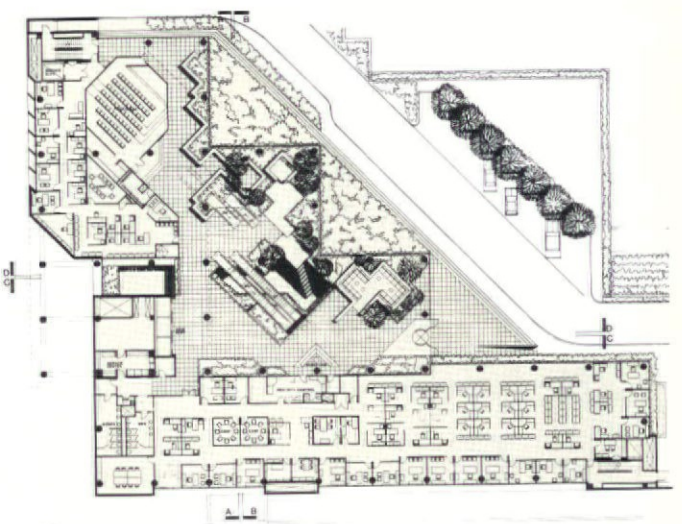
that houses the main dining room and looks out upon the garden, man-made waterfall, and pond. Functioning as the social heart of the complex, the atrium offers employees passage through the pedestrian walkway on the second level or through the main entrance from the park.—*L.C.*

SOURCES

Traditional furniture —Baker, Kittinger. **Seating**—Brayton, Helikon, Knoll, Dunbar. **Contemporary casework**—Helikon. **Conference & cocktail tables**—Nienkamper. **Cafeteria banquettes, tables**—Falcon. **Cafeteria chairs**—Stendig. **Cocktail tables, chairs**—Cold Spring Granite Co. **Bronze finish hardware, paneling reveal**—BPC Planters/Pedestals. **Custom carpets**—Edward Fields. **Acoustical panel wallcovering & draperies**—Jack Lenor Larsen, Gretchen Bellinger. **Draperies**—Jim Thompson-Rodolph. **Executive dining room upholstery**—Jack Lenor Larsen, Lee Jofa, Unika-Vaev, Wall-Pride.

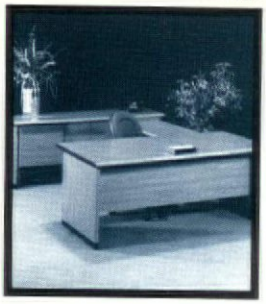
Building Architect—Scott R. Berry, AIA, vice president & chief architect of corporate facilities. **Interior Design**—Ellerbe, Inc.: Kenneth A. Le Doux, AIA, ASID, IBD, director of interior design and vice president.





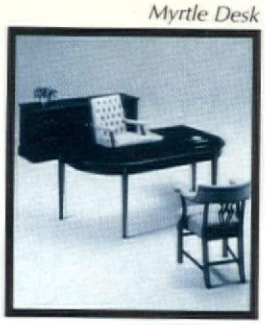
"There was no consistent policy in design motif, since older executives preferred the traditional/transitional office; newer ones tended toward contemporary themes."—LeDoux.

Virco



Jasper Desk

Myrtle Desk



WOOD CONSTRUCTION BLENDS WITH ELECTRONIC SUPPORT

Swivel & tilt pneumatic chairs speed the executive workday

Corporate execs look for fine design in furniture

Executives who have been sensitized by the consumer marketplace through well-designed fashion and home furnishings are now bringing elevated taste levels to the task of selecting office furniture. An interest in esthetics is leading top executives to demand good design and an individualized approach in furnishing their offices.

"Manufacturers have to open their eyes to what executive clients are asking for," says Keiko Yamagami, vice president of design and director of interior designers, Gensler Associates/ Architects. When presented with an array of executive furniture, clients are often saying, "let me see something else," she reports.

"A mass-market line of executive furniture with good design would be appealing, but few manufacturers are awakening to this," Yamagami says.

Indeed, in Fortune 100 companies, top executives are showing an interest in more personalized office environments, notes Barbara Hillier, managing principal, The Hillier Group. Some executives choose to work with designers on an individual basis, customizing an office to meet their style of working, she says.

Since it's expensive to retool furniture systems, Hillier notes that manufacturers are looking to develop new upholstered pieces and accessory ta-

(Continued)

Office Furniture Systems

Hardwood House

Alma

Metalstand

Cumberland

Geiger Int'l.

Virco Mfg. Corp.—Features of the Executive series include a wire management system and Twist-Lock for ease of assembly. Furniture, which ships K.D., is offered in Oregon oak or American walnut. **Circle No. 378.**

Jasper Desk—Rendered in solid oak, the 30-piece Randomwood 200 collection has Bisque matte lacquer finish or Claret high-gloss finish. Lock-mitre end-to-end joint construction and an electronic gluing process assure durability. **Circle No. 362.**

Myrtle Desk Co.—A traditional piece in mahogany solids and veneers, the 776HTD Hunt Table Desk has drop leaves flanking a center drawer. Carved, one-piece, solid mahogany legs are tapered, grooved, and accented with intricate oval inlays. **Circle No. 350.**

Office Furniture Systems—Classic styling and construction distinguish the 45 Series. Selected cherry veneers and clean lines are featured in pieces ranging from credenzas to conference tables to computer workstations. **Circle No. 384.**

Hardwood House—European styling is displayed in the Oxford chair. Upholstered-back or slat-back versions can be ordered in a variety of fabrics and finishes. **Circle No. 349.**

Geiger Int'l.—The Jugendstil collection was inspired by Wiener Werkstaette. Upholstery fabrics employ the original designs of that period along with a full range of leather colors. Wood finishes are offered in black, red, and natural mahogany. **Circle No. 391.**

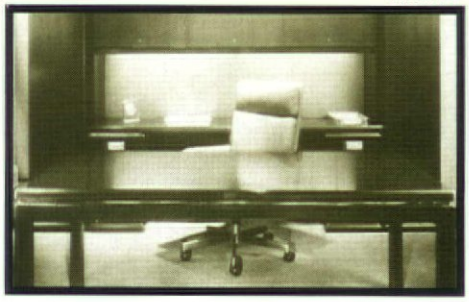
Alma Cos.—The 6600 series of executive swivel tilt chairs includes a high- and a low-back model. Both feature semi-attached cushions and are standard with a five-prong base in mirror chrome or wood-clad stainless steel. **Circle No. 361.**

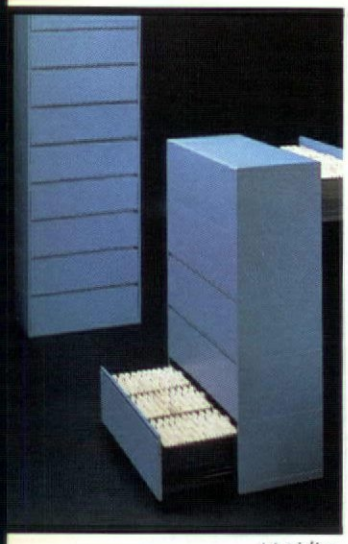
Metalstand—Metier modular work centers interact with electronic/communication systems. Worksurfaces can be raised, lowered, or tilted without tools. There is unrestricted accessibility to the wire management raceways; vertical space is used for visual privacy and overhead storage; and tapered, resilient urethane edging provides an ergonomic benefit. **Circle No. 397.**

Cumberland Furniture Corp.—Valida, an ergonomic management chair series, includes a high-back, low-back, and visitors chair. The swivel/tilt chairs have an articulated seat and automatic seat height adjustment on a five-prong black aluminum base on casters. **Circle No. 343.**

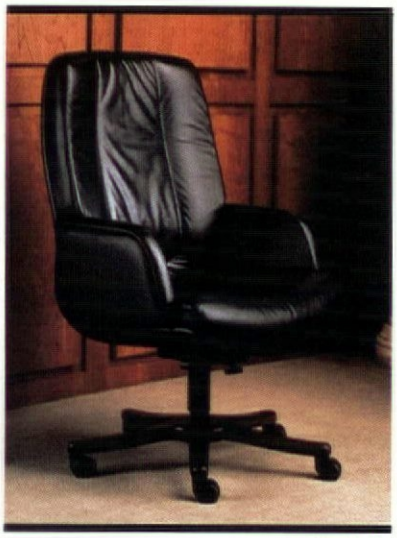
Estel

Mueller



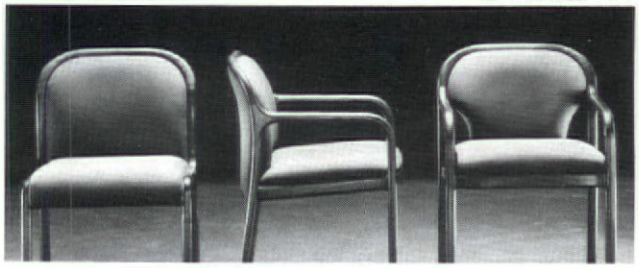


Meridian



Atelier Int'l.

Vitra Seating



Modern Mode

CORPORATE FURNISHINGS

CEO's desire oversize desks

bles to catch the eye of corporate customers.

One piece of furniture that appeals to many CEOs is an oversize desk with a generous surface area, according to Hillier. Made of mahogany or cherry, the desk can be specified with a wood or tooled leather top; or a contemporary desk could be ordered with a stone top.

Hillier also reports that "offices, in general, are taking on more residential qualities because executives are spending more time there."

The average top executive spends more hours a day working than he does at home (excluding sleeptime). This reality is leading to a trend to make offices as comfortable as possible, says Greg Bell, director of Baker's Executive Office Division.

He remembers one office that was furnished like a living room, so the top executive and those who came to see him would be more comfortable. "Taste levels are going up, and ex-

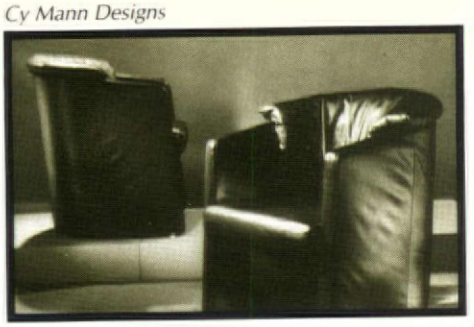
(Continued)

Estel—High- and low-back Maxima seating combines plush Italian leather with the warmth of a solid wood frame. **Circle No. 379.**

Mueller Furniture Corp.—Traditional styling and detail accentuate Centura series casegoods. Antique brass hardware and reveal strips highlight the refined edge and bracketed base details. **Circle No. 374.**

Meridian—Modular, stackable lateral metal file cabinets can accommodate electronic and conventional filing in a single system. Modules are available in five heights that can be stacked one on top of the other—with reversible drawer access. **Circle No. 388.**

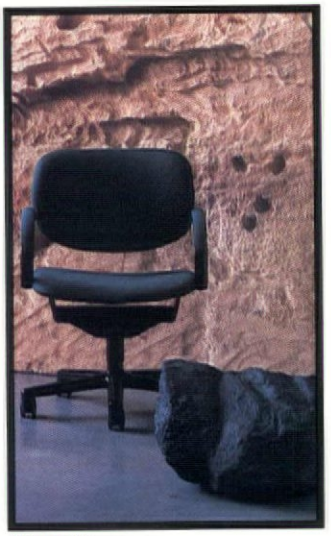
Cy Mann Designs



Allsteel

D.S. Brown

Thonet



Haworth

Herman Miller

Atelier Int'l.—The Michelangelo conference/pull-up seating collection comes with glide or caster base options. Seating combines straight and gently curved lines and a distinctive cutout back detail. **Circle No. 383.**

Vitra—In the Forum table program, columns sit on either circular or T-shaped bases. Table tops come with wood veneered or laminated tops with an inlaid edge. Columns, table tops and finishes can be combined in many ways. **Circle No. 381.**

Modern Mode—Transitional styling marks the Westport seating collection. A delicate wood frame bands the upholstered chairs, which are available in oak, walnut, mahogany, maple, or cherry. **Circle No. 347.**

Cy Mann Designs—On steel glides, fully upholstered chair features double stitched and inverted welt cover details, lumbar support, and an attached back cushion. Dex is also available as a loveseat in two sizes. **Circle No. 393.**

Allsteel—Buhk 100 seating offers management, professional, operational, operational stool and side chair models. Ergonomically designed seating uses passive adjustability that provides proper back support for virtually every worker. **Circle No. 365.**

Herman Miller—Newhouse Group furniture includes pedestal desks, linking table desks with electronic support features, credenzas, VDT tables, lateral files, and executive furniture. **Circle No. 372.**

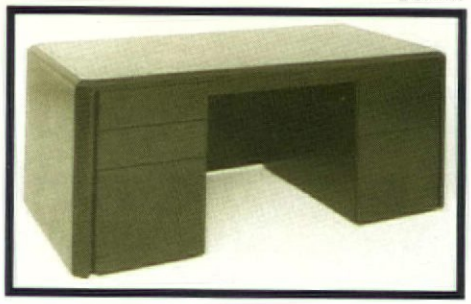
D.S. Brown Co.—Stacking guest chair is constructed with a suspended steel frame that has coldcure foam molded around nylon strap webbing. This technique ensures unrestricted seating comfort and proper circulation. **Circle No. 376.**

Haworth—Catalyst seating series contains management, professional, task and side chair versions. Each chair is designed to be ergonomically correct for its specific purpose. **Circle No. 392.**

Thonet—With upholstered seat and back, the Petitt Ply stacking side chair features a white oak face and core veneer molded plywood. **Circle No. 369.**

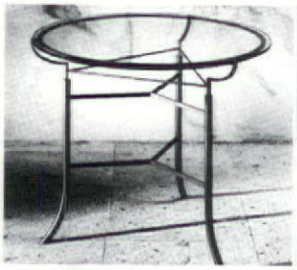
Monel

Dunbar

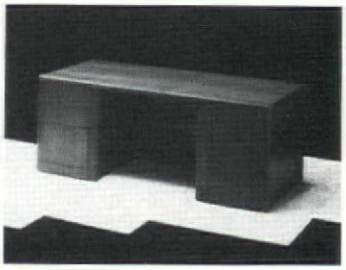


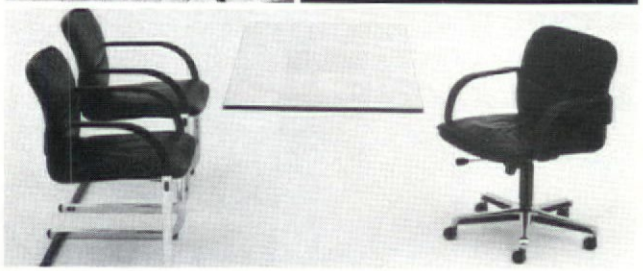
PCI/Tandem

Saladino



Lunstead





Fixtures Furniture

CORPORATE FURNISHINGS

Providing for rest breaks

ecutives are preferring comfort over a cold, stark, static environment," Bell says.

He encourages executives to put a sofa in offices for catnaps so that they'll be rested for important late afternoon tasks. "Companies are willing to pay more for finely designed products," Bell notes. "That's because a firm's major investment is in its employees, and comfortable surroundings can raise the productivity of highly paid executives."

Computers have moved into executive offices, and an important challenge today is adapting furniture to properly handle them, Bell says, while adding that "Computers in executive offices have a tendency to intimidate middle managers who feel that the executive may be looking at their work." Some manufacturers, among them Baker, have developed cabinetry for the computer that closes up completely by remote control so that it looks like an armoire or cred-

(Continued)

Monel Contract Furniture—Two Sparta2 armchairs emerge from a structural core. One has full convex arms that curve out for a highly original profile; Sparta2 with convex arm is its reverse. **Circle No. 368.**

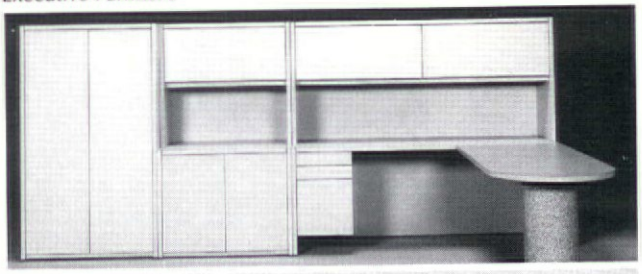
Dunbar—The Corporate Edition collection displays the same brass reveal signature of the Bankers Edition series, but has softer edge detail and tri-mitered corners. It is constructed of select mahogany hardwoods and veneers. **Circle No. 371.**

PCI/Tandem—Parameters Plus is four office systems in one, offering four wood profiles: square, radius, transitional bevel, and traditional designs.
Circle No. 389.

Tuohy

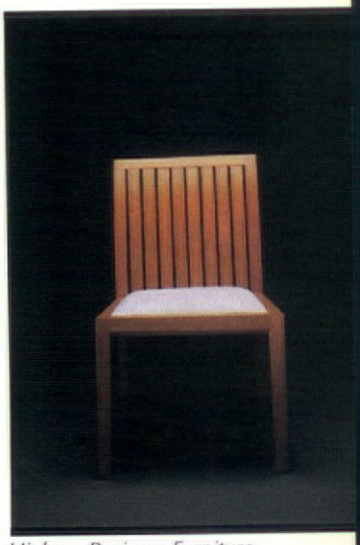
Scandiline

Executive Furniture



Brayton

Vecta



Hickory Business Furniture

Saladino Furniture—The Tripod End Table (404-29) is part of John Saladino's own premiere collection. Based on geometric form, it is intended to appeal to both the traditionalist and the modernist. **Circle No. 430.**

Lunstead—Palladia casegoods feature the smooth, subtle lines of contemporary furniture combined with the refined detail of traditional wood pieces. **Circle No. 353.**

Fixtures Furniture—Cantilever base or four-legged armchairs complement the delos tilt-swivel manager's chair, while lounges are available in an 18-in. seat height as well as an optional lower height. **Circle No. 400.**

Tuohy—The Primera series corner detail establishes the design focus of this piece. Desks are available in cube-style and recessed panel formats. Series components include executive desks, returns, credenzas, U-stations, and computer support furniture. **Circle No. 358.**

Scandiline—Phoenix arm chair #239 comes in stained mahogany, lacquered beech, as well as other finishes. **Circle No. 348.**

Executive Furniture Inc.—Expressions, a complete line of laminate office furniture, is available in 48 colors. Once ordered, products are guaranteed to be manufactured and shipped in four weeks. This program is known as 4/48. **Circle No. 380.**

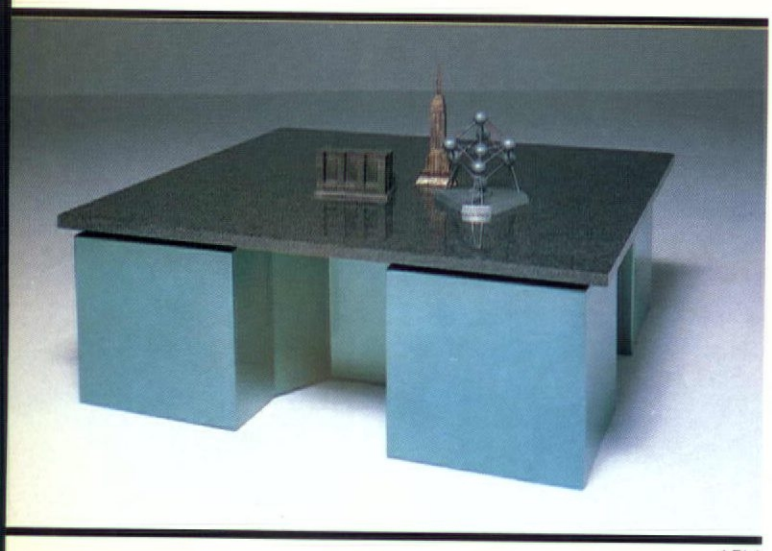
Brayton Int'l.—Features of Boss Wood include a distinctive border detail which accentuates its softly wrinkled seat and back and optional channel upholstery detail. Chair is available in a sled base and a tilt/swivel version. **Circle No. 359.**

Vecta—In high- and mid-back models, the Bira chair displays a softened box silhouette. Available in leather, fabric or customer's own material, the chair offers pneumatic height adjustment. There is a new wood base option. **Circle No. 364.**

Hickory Business Furniture—Deriving its inspiration from Shaker design and the tradition of Early American wood craftsmanship, the March Chair is available in wood slat or upholstered back models. In arm and side versions, the chair is rectangularly shaped and lightly scaled. **Circle No. 337.**

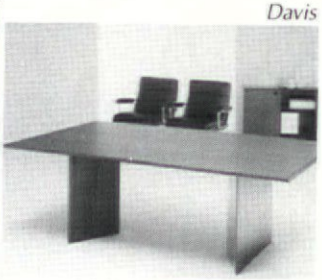
Donghia

Condi



AEM

Benedetti



Davis

Jofco

Madison

CORPORATE FURNISHINGS

Furniture must accommodate changes

enza.

Computers are also influencing the selection of furniture for middle managers in a corporation. "Often, the facility manager is the last to know that a department is adding an employee who needs a computer. Offices have to be flexible to accommodate personnel changes and set up computers quickly," states Robert Bockheim, director of systems products, Haworth.

The presence of the computer is also leading to the use of more "friendly materials" in the work environment, according to Chuck Crain, director of marketing, Harter. "The computer is a hard and cold piece of equipment that needs the foil of pleasant material to soften a data-related environment," he says.

Privacy sought

These materials, which include wood veneers, laminate veneers, and highly durable fabrics, appeal to managers' desire to feel physically com-

(Continued)

Donghia—The gradual downward curve of the Chicago chair's arm allows it to slide under tables of varying heights. The chair was conceived as a design that can be viewed from all angles, with a back that is as interesting as the front. **Circle No. 333.**

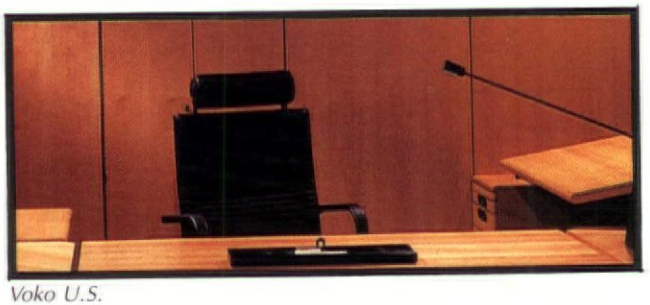
Condi—The Profile 1 series of executive, management, and guest chairs offers comfort with a thin-line profile. **Circle No. 345.**

AEM—The 2025-G series table with black granite is offered in hundreds of colors. Custom sizes are available. Series is distributed in Canada by DLB Design. **Circle No. 394.**

Helikon

Brickel

American Seating



Voko U.S.

Brueton

Benedetti—Santa Fe is a group of executive desks and credenzas accentuated by broad planes and articulate angles. **Circle No. 398.**

Davis Furniture—Desks in the Renz collection offer multiple pedestal arrangements with leather or African mahogany veneer tops. Desk storage pedestals pull out to expose a table top surface and electrical outlet. **Circle No. 360.**

Jofco—In walnut or oak species lustre lite finishes, the Stratton collection offers sled bases and a wide variety of leg style chairs. **Circle No. 399.**

Madison Furniture—Secretary desk with attached return is part of the 1800 collection. The traditional desk with mahogany finish features brass-finished drawer pulls and knobs. **Circle No. 390.**

Helikon—The Stamford collection is a strong-lined design integrating raised side panels of mahogany or sycamore, framed by anigre or sycamore rails and further accented with cubed corners of birdseye maple. A distinctive corner and edge detail surrounds a gold-tooled leather inlaid top. **Circle No. 355.**

Brickel Associates—The basic silhouette of the Connaught chair is overlaid with carving at the arm and siderails, while there are scroll motifs on the rounds of the legs. The chair is carved and crafted from first-grade cherry. **Circle No. 352.**

Brueton Inds.—At the top of the Radial desk is a sculptured, double-tiered radius edge, separated by a polished stainless steel reveal. The radius edge extends the full height of the desk, at all corners, for consistency of design. Available in 14 wood choices, the desk also has banding at the bottom. **Circle No. 386.**

American Seating—Enhancements have been added to System R office furniture systems. These include a series of conferencing worksurfaces and a greatly expanded fabric and finish program. **Circle No. 373.**

Voko U.S.—The RMT panel system integrates connectable, yet freestanding "work centers," with height-adjustable desks, tables, walls, storage modules, wire management and paper-flow technology. Highly acoustic panels are available in 10 widths, seven heights, eight non-glare surface materials, and a range of fabrics. **Circle No. 387.**

Kasparians

JG Furniture Systems

Stow & Davis

Kinetics

Kittinger

Gunlocke

CORPORATE FURNISHINGS

Open plan has broadened

fortable and not alienated from their environment.

Another trend to watch is that open offices are being configured with more attention to privacy, says George Wilmot, vice president of advance planning, Knoll International. That's because the mix of employees using open plan has broadened beyond those performing rote clerical tasks, to professionals who need to concentrate on creative thinking and on interacting with a computer.

Costs may go up

Clustered work centers can separate two-to-six employees in a work group from the rest of the company, but leave them free to intereact with each other, Wilmot notes.

Changes in executive tastes and middle managers' needs are currently creating an opportunity for manufacturers to develop new products. And they are responding to this challenge. "We are looking forward to a very ex-

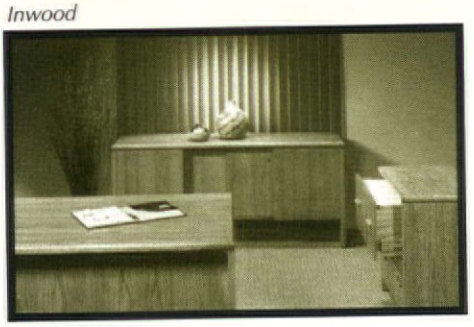
(Continued)

Kasparians Inc.—The Chelsea chair achieves a light, sophisticated silhouette by integrating an upholstered seat and back within a sleek tubular-steel frame. **Circle No. 367.**

JG Furniture Systems—The IOP Open Office System has been expanded to include stack components, ClearStory elements, and a station door unit. **Circle No. 396.**

Stow & Davis—Mitred tops and fine detailing provide the Edgewood line of wood casegoods with a distinctive, contemporary look. Edgewood allows electronic equipment components to be stored out of sight, but easily accessed when needed. **Circle No. 340.**

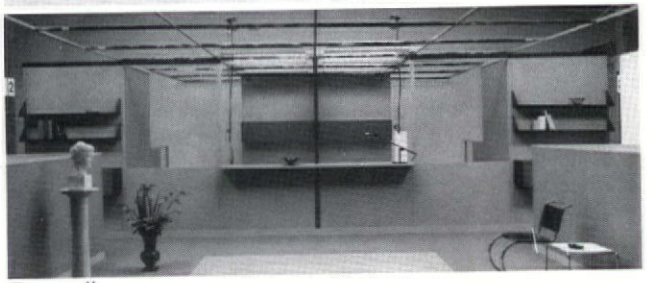
Inwood



Contract Seating Int'l.

Howe

Patrician



Transwall

RoseJohnson

Kinetics—Single-seat, two-seat, and three-seat units are contained in the 200 Plus series. The lounge seating is generously proportioned, with cushions, plus upholstered arms which provide comfort as well as sculpted, detailed lines. **Circle No. 338.**

Kittinger—Swivel chair (G7036) with transitional styling has a mahogany base and exposed mahogany top rail and back-posts. Upholstered rolled arms and a tight seat can also come in leather. Nail trim is an optional extra. **Circle No. 429.**

Gunlocke Co.—The Geva collection consists of desk and credenza furniture modules, employing a uniform design integrity and common parts. The Volute line is characterized by a transitional fluted design, available in mahogany or cherry in eight standard finishes. **Circle No. 385.**

Inwood Office Furniture—The New Sahara 1700 Series is available with a radiused top version. The series comes in light, medium, and dark oak, as well as walnut, and mahogany finish on walnut. **Circle No. 342.**

Contract Seating Int'l.—The G•C chair is stackable or, through the use of a linking mechanism, may be designed as a seating system. Constructed of laminated maple veneer, the frame is finished with clear satin lacquer and detailed with plastic inserts which match the fabric covering. **Circle No. 335.**

RoseJohnson—Freestanding casegoods complement the Progressions+ office system. They provide freestanding elements for use within system and private offices. Casegoods use a palette of laminate and wood finishes, and are available in laminate, wood, and integrated configurations. **Circle No. 298.**

Howe Furniture Corp.—A key feature of this round table from the Rondo collection is the wide cylindrical base in polished Chromax. Rondo tabletops are also available in a selection of rectangles with rounded corners and "racetracks." The tops can be ordered in 25 laminates, four wood veneers, or several round styles of marble or glass. **Circle No. 341.**

Patrician Furniture Co.—The Metro series is available in swivel, secretarial, side chair, and one-, two-, or three-seater models. Wood or metal frames offer a varity of finish options including powder. There is a gas lift control on all swivels. **Circle No. 375.**

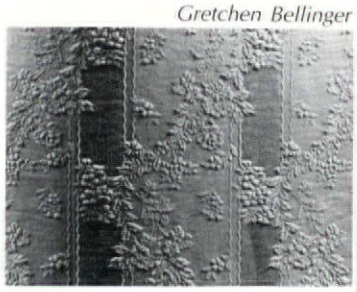
Transwall Corp.—Twinline is an integrated modular wall system that can be used for both open plan offices and ceiling high private spaces. Panels are interchangeable, will accept a full range of hang-on storage and work surface components, and are available in a variety of finishes, including fabrics, baked enamel, and glass. **Circle No. 427.**

Comforto

Baker

Sligh

Gretchen Bellinger



Bassett

Gulden Gallery

CORPORATE FURNISHINGS

Pressure to 'up' prices

citing NEOCON next year," says Terry Bosch, marketing manager, Krueger.

However, those who buy from the existing product inventory are getting the best deal offered in 10 years by the office furniture industry, according to Bosch. Heavy discounting is now a common practice among leading manufacturers, following a series of economic swings in the commercial furnishings field. In 1982, there was pent-up demand for office furniture, but when the economy became strong in 1983, orders doubled overnight. Major manufacturers increased their capacity and demand remained strong until the end of 1985.

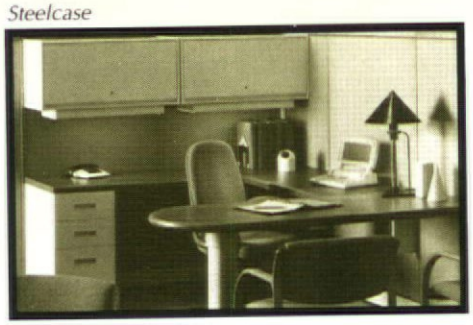
"Now, manufacturers are discounting heavily to keep their pipelines full of orders," continues Bosch. "A hesitancy to increase prices may continue for six-to-nine months. But, because manufacturers are seeing their profit margin eroding due to discounting, there is more pressure to 'up' prices," he explains.—*R.C.*

Comforto Inc.—System 25 operator/task chair (with or without arms) can coordinate with executive and managerial chairs. Task chairs are available in a choice of leather colors or upholstery fabrics. **Circle No. 344.**

Baker Furniture—Designer Pierre Paulin created this table desk using a rare birds-eye maple veneer. There is a leather top with blind tooling. **Circle No. 395.**

Sligh Furniture Co.—The firm has recently expanded its line of wood business furniture under the Executive Suite collection. The collection is available in mahogany, cherry, and oak hardwoods. **Circle No. 370.**

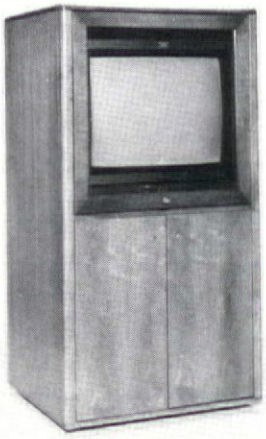
Steelcase



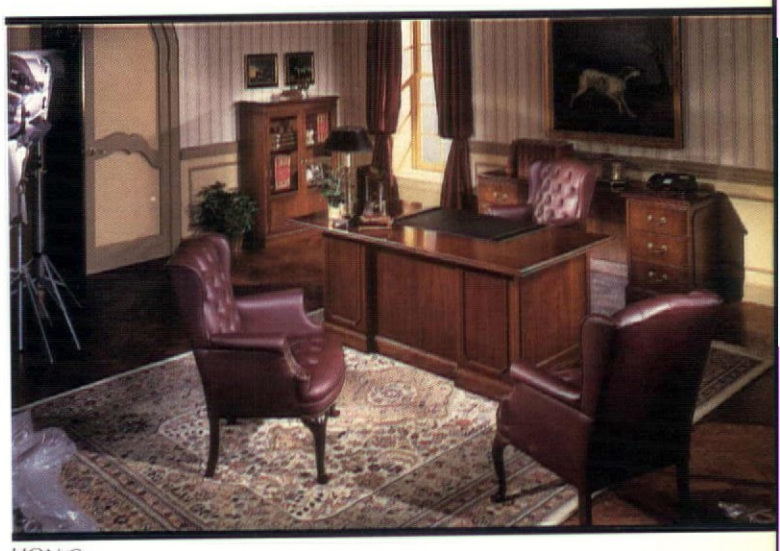
Gregson

Atelier Int'l. Lighting

Bretford



F.E. Hale Mfg.



HON Co.

Gretchen Bellinger—Woven in Italy of 100 percent silk, Garlands has vertical ribbons of satin weave accented by floral garlands. The silk jacquard is colored in a palette of ivory-cream, silver-taupe, and pink-beige. **Circle No. 339.**

Bassett Contract—Brass hardware, carving motifs, and rice carved posts add to the beauty of the Honduras mahogany veneers used in the Fairfield collection. The case top surfaces are custom-matched high pressure laminate. **Circle No. 356.**

The Gulden Gallery—Credenza features book-matched swirl mahogany veneers. Mortise and tenon construction combines with dovetailed drawers, adjustable shelves, solid brass hardware, and English locks. **Circle No. 346.**

Steelcase—Movable walls systems furniture can adapt to the corporate office with softened radiused worksurfaces; increased options to support automation; and architectural wall details to provide contiguous worksurfaces. **Circle No. 428**

Gregson Furniture Inds.—The 72INT traditional, high-back wing chair is also available in swivel-tilt and posture versions. **Circle No. 336.**

The HON Co.—Each desk in the Traditional Furniture collection is constructed of hardwoods and walnut veneer and book-matched for a symmetrical grain pattern. Accessories include a lateral file, conference table, bookcases, VDT stand that matches both secretarial and executive desks, and a printer stand. **Circle No. 334.**

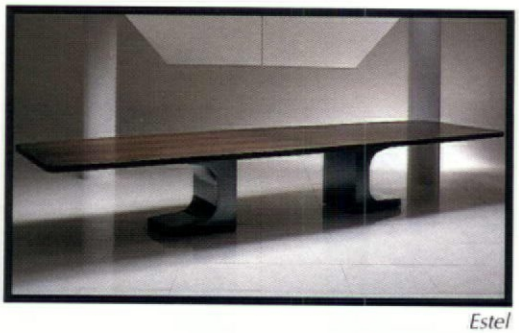
Atelier Int'l. Lighting—Originally designed by Bruno Gecchelin with a halogen light source, the Ring task lamp is now also available with a series of fluorescent light sources. **Circle No. 382.**

Bretford Mfg.—All-wood video cabinet holds a monitor behind a lockable, shatterproof, tempered glass pull-up door. The pull-out shelf below glides smoothly for access to video recorder or player. The bottom shelf stores tapes and accessories behind double wood security doors. **Circle No. 354.**

F.E. Hale Mfg.—The 2100 series is a square-edged, wood veneer bookcase, with adjustable shelving that comes in a choice of six heights and either medium oak, or walnut finishes. **Circle No. 351.**

Interna

GF Furniture

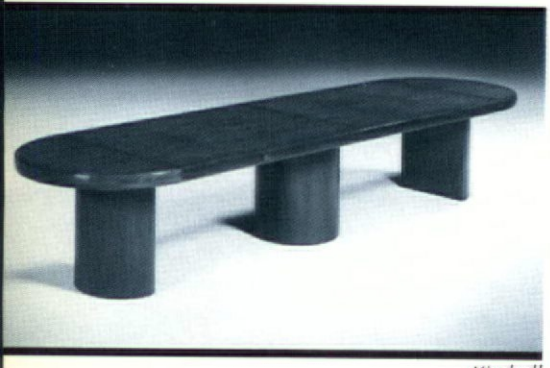


Estel

Mueller

CONFERENCE ROOM TABLES DIVERSIFY FOR MEETINGS

Rich woods & granites dominate market, with customization capabilities emphasized



Kimball

Gunlocke

Interna Designs—The Power Table possesses architectural styling with use of red, black, or gray granite. Legs placed at the corners protrude 1-in. above top of table. The geometric balance creates a rectilinear statement. It may be used for conference, dining, or desk needs. **Circle No. 279.**

GF Furniture—OSI Wood Designs presents the CT-L Series Conference Table, featuring a 3-in.-thick full radius edge on both top and panel legs. It can be finished in walnut, oak, or standard, and a color system of 20 chromatic colors, which are applied to the wood but allow wood to show through. Custom size tables and finishes are available. **Circle No. 272.**

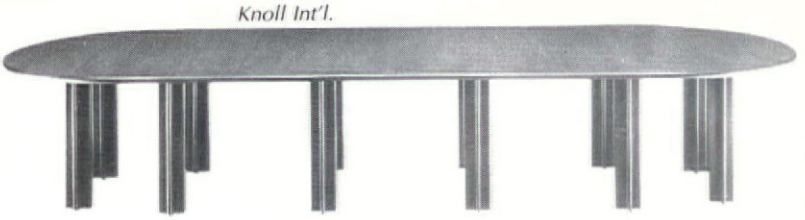
Estel—The Niemeyer Conference table was designed by Oscar Niemeyer. A stainless steel base was combined with rosewood, walnut, and black ash veneer tops. It is part of a collection of desks, credenzas and storage units. **Circle No. 271.**

Mueller—The Varia Classic conference table with verde elegance marble is available in six shapes with nine base options, 40 standard sizes, and a broad selection of Mueller finishes and lacquers on hardwood veneer. Stone, leather, and plastic laminate insets are optional top surfaces. **Circle No. 289.**

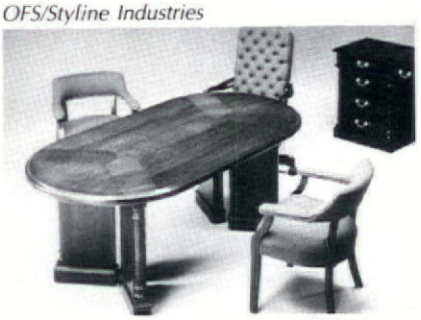
Kimball—Intended for use in the corporate office, Planus conference tables are crafted of mahogany featuring a rich mahogany finish. Table tops may be specified with leather, African ribbon-striped veneers, or Carpathian elm burl. The rim is of solid Honduras mahogany. Tables are offered in sizes from 8-ft., 9-in. to 24-ft., 9-in., seating eight to 24 respectively. **Circle No. 283.**

Gunlocke—The Director Series conference table design has basic geometric shapes and forms. Options include three tabletop shapes, with a total of 14 tabletop sizes, 10 varieties of hand-finished veneers, and other design touches. **Circle No. 274.**

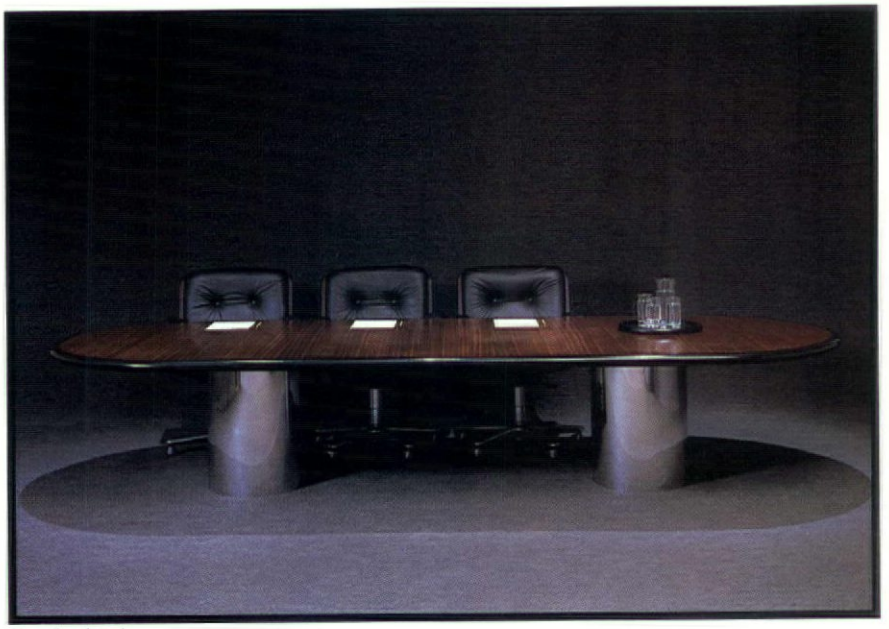
Knoll Int'l.



OFS/Styline Industries



Westinghouse



Cumberland

Knoll International—In the Pascal Tables collection, the racetrack table is available in a variety of woods. Since it is composed of modular elements, the end-user can alter shape and seating capacity to meet changing needs without tools. All tables have solid, bullnose edges. **Circle No. 285.**

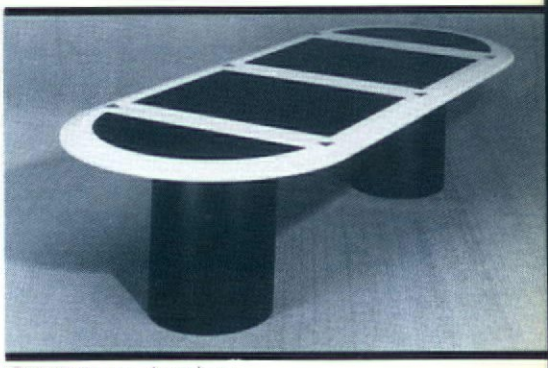
Cumberland—Brussels wood top conference table is available in round, rectangular, race track oval, and boat shapes in a wide choice of woods and finishes. Tops are standard with solid-wood bullnose or elliptis edges and option of contrasting edge finish. Custom sizes are available. **Circle No. 267.**

OFS/Styline Industries—"Race Track" Table in the 45 Series is one of a range of conference room tables which offer alternatives to suit a particular office configuration or the user's preference. **Circle No. 297.**

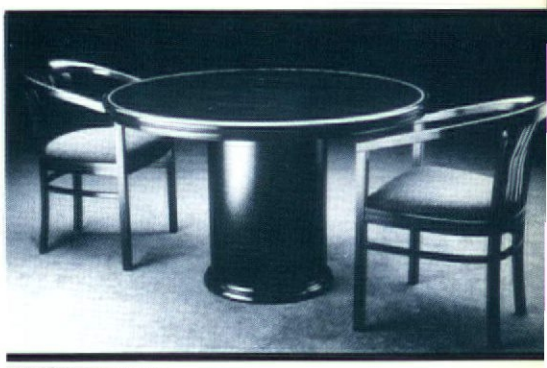
Westinghouse—Conference II, part of the Wes-Group open office system, has a "D"-shaped worksurface. It offers primary workspace while allowing additional space for small conferences. It is also offered in the "P" shape for manager/executive offices. **Circle No. 295.**

Contemporary American Furniture—Conference room table has laminates inlaid in oak substrate. Edge molding is solid oak finished in lacquer over a translucent gray stain. Bases are cylinders clad in black plastic. The size is 48-in. by 120-in. **Circle No. 411.**

Hardwood House—A line of conference tables features six edge details and a variety of shapes and sizes. All are available in several finishes and can be specified with options such as brass or chrome bases and veneer patterns. The Reunion edge detail is shown on a 48-in. round table in dark cherry. **Circle No. 275.**



Contemporary American



Hardwood House

Business Accessories

American Seating

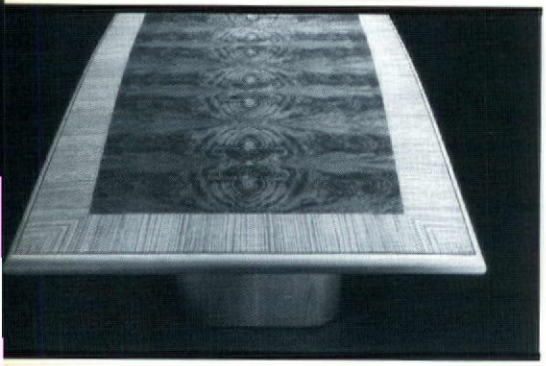
Kittinger

Haworth

CONFERENCE ROOM TABLES

Varying table top sizes offer choices

Howe



Intrex

Business Accessories—The 9000 Series Quorum Table functions as a single table or in modular configurations. Table tops join neatly and firmly together. Hand-tightened connectors make it easy to add, subtract, and rearrange. Other features include a stepped top, full-radiused leg profile, and tapered foot detail. **Circle No. 266.**

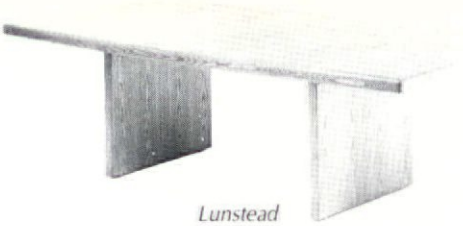
American Seating—Conference tables come in a variety of sizes and shapes in the System R line of office furniture. The Celebration color program offers a greatly expanded selection of laminates and wood veneers. **Circle No. 261.**

Kittinger—A boat-shaped top and nose molding distinguishes this conference table. Appropriate chairs for this table include model G7011-1 from Kittinger. **Circle No. 431.**

Haworth—UniGroup oval conference tables are available in sizes 60-in. to 144-in. The larger tables seat eight to 12 people in a conference arrangement, or can be used as large worksurfaces. High pressure laminate tops are available in light, medium, or dark oak; and neutral and gray tone. **Circle No. 276.**

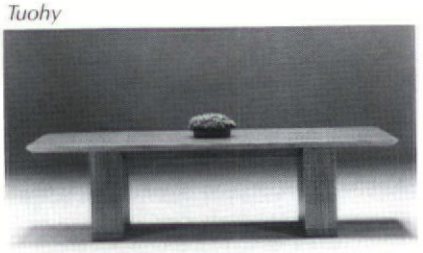
Howe Furniture—The Concorde mobile conference table is a space-saver because it accommodates 10 people and folds quickly for storage into a compact unit 14-in. wide and 5-ft., 7-in. high. Finesse, a stain-resistant material with the look and feel of glove leather, covers the tabletop. Legs come in Chromax or a choice of three paint finishes. **Circle No. 278.**

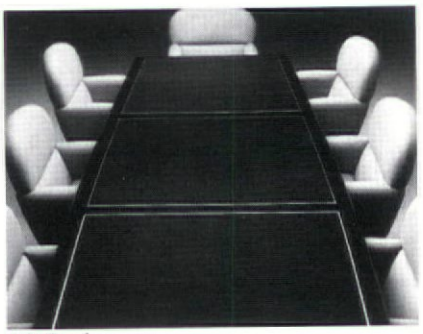
Intrex Furniture—Twentyniners conference, dining, and desk tables, are a collection of round, racetrack, square, and rectangular tables featuring clean lines, and bold forms. Available in 14 wood veneers, 12 marbles, nine granites, and custom. **Circle No. 280.**



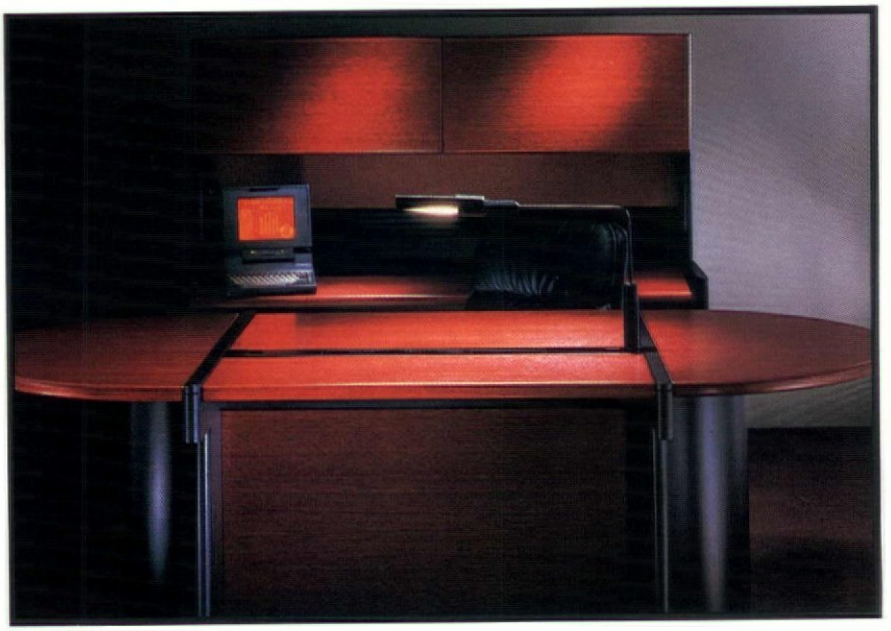
Lunstead

Tuohy





PCI/Tandem



Precision

Lunstead—The Profile Series comes in 14 standard wood finishes. Tables feature radiused edges and sturdy panel bases. **Circle No. 288.**

Precision—Ergodata Executive mahogany conference table will seat up to eight people. It has a 16-in. overhang on three sides through use of 25½-in. long optional conference extensions on each end. **Circle No. 292.**

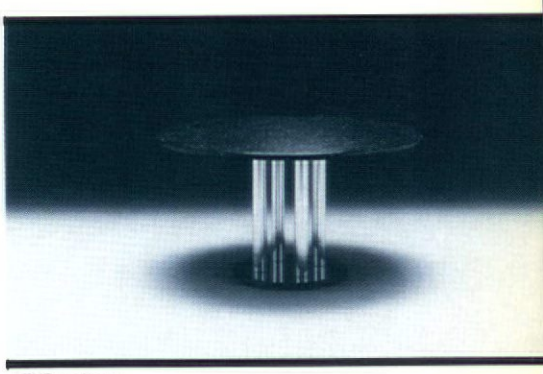
Tuohy—Prism Tables are available in bevel top, apron/stretcher, and square cut. Both table formats are available in lengths up to 20-ft. Standard wood species are Honduras mahogany and walnut/white oak. Each is available in a broad palette of finish colors and sheens. **Circle No. 294.**

PCI/Tandem—Limitless combinations of shape, size, edge, base, material, and finish are available for the firm's wood conference tables. Selections come in oak, walnut, and mahogany, but custom design applications using inlaid wood, leather, metal, and elm burl are available. **Circle No. 291.**

Arnold Furniture—The Roma Series table comes with a natural oak wood top, black bullnose edging, and black roma legs. **Circle No. 262.**

JG Furniture—The Donnelly Conference Table is part of a series of tables available with marble or granite tops, and can be specified in a variety of edge treatments. Mirror-finished steel legs or pedestal-based tables are standard but can be ordered with matching marble/granite feet or pedestal platform. **Circle No. 282.**

Arnold Furniture



JG Furniture

Versteel

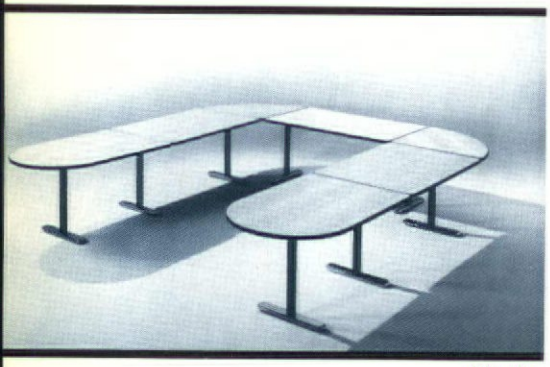
Xception

Custom Executive

Inwood

CONFERENCE ROOM TABLES

Solid-wood bullnose tables popular



Kinetics

Domore

Versteel—Reflexion tables are topped with rich wood veneers, lustrous polyester, or vibrant laminates. Bases are constructed of layered solid steel, finished in chrome or powder coat colors. Bases and tables can be mixed and matched. **Circle No. 412.**

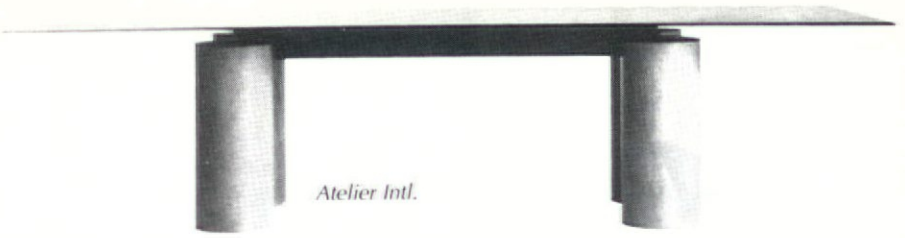
Xception—The Xtend line of boardroom and conference room tables offers a coordinated program. Tables are available in a full range of finishes and laminates. **Circle No. 296.**

Custom Executive Office—The Bardini Series is a line of custom office furniture with a softened 5-in. bullnose edge. Variable components allow the designer to plan for client's needs. **Circle No. 268.**

Inwood—Available in mahogany and oak, the Lucera Series 2500 offers round and rectangular conference tables. The series uses a rift bordered wood veneer top. Round tables have a starburst veneer inlay. **Circle No. 281.**

Kinetics—The 400/601 Modular Table Series allows for flexibility because all components fit together with hand-tightened connectors. A shared base joins and supports each adjacent surface, providing maximum seating with leg room all around. Round columns are finished in Kinkote or chrome. Full range of laminate and veneer tops is available. **Circle No. 284.**

Domore—2R Tables are available in square, round, and rectangular formats. Interleaves and drop leaves come in various shapes and sizes. With interlocking components, the table can easily be arranged in several configurations. **Circle No. 269.**



Atelier Intl.

Loewenstein/Oggo

Ghariany Executive

Krueger

Atelier International—Serenissimo, a glass-top table collection, is designed by Lella and Massimo Vignelli, in collaboration with architect David Law. It consists of plate glass table tops supported by four large-diameter metal columns. "Venetian stucco," is used to cover and color the metal columns. Three top sizes—63-in. sq.; 57-in. sq.; and 118-in. by 43-in. round are available in white, gray, or amber plate glass. **Circle No. 264.**

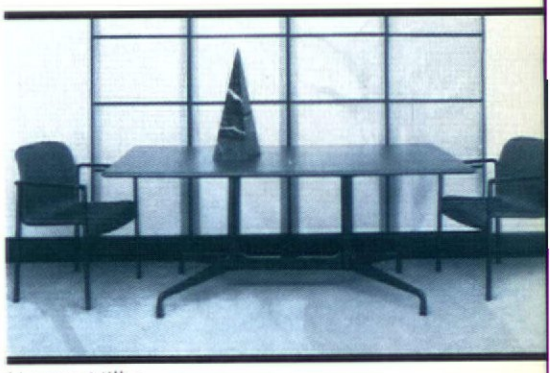
Krueger, Inc.—Venue, a table series consisting of four base and three top styles, offers a wide variety for custom applications. Two base styles are of tubular steel; a third is cast aluminum bugle base. The last is a component system. Table tops come in traditional veneer and laminate surfaces or resin-surface styling. Up to 16 edge options available. **Circle No. 286.**

Loewenstein/Oggo—Pyramide One is a table for small conference areas or general institutional use. It is available in two-tone finish. **Circle No. 287.**

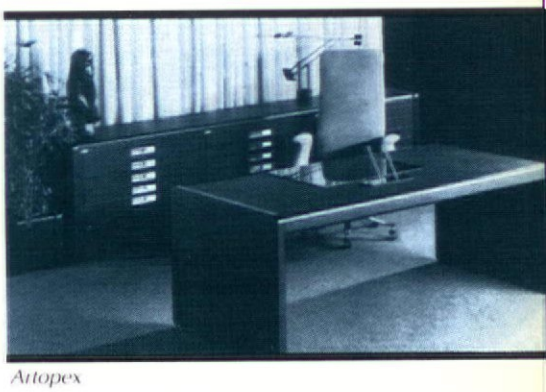
Ghariany Executive—The Soft-Hard Collection is a system of electronically equipped conference tables and desks. They are available in many sizes, finishes, and sectional modules to accommodate any design configuration. Finishes are walnut veneers and stained walnuts, as well as several colored polyester lacquers. A variety of commonly used electronic equipment can be accommodated. **Circle No. 273.**

Herman Miller—Fine-grained fiberboard coated with polyester resin is edged with an ellipse for a monolithic Eames table top. The elliptical-edge table top is offered with a choice of six painted color finishes. The Eames universal base is available in any of three painted finish options. **Circle No. 277.**

Artopex—The President Series offers a coordinated executive ensemble which includes boardroom, round, and corner tables. Desk tops come in black or brown vinyl. **Circle No. 263.**

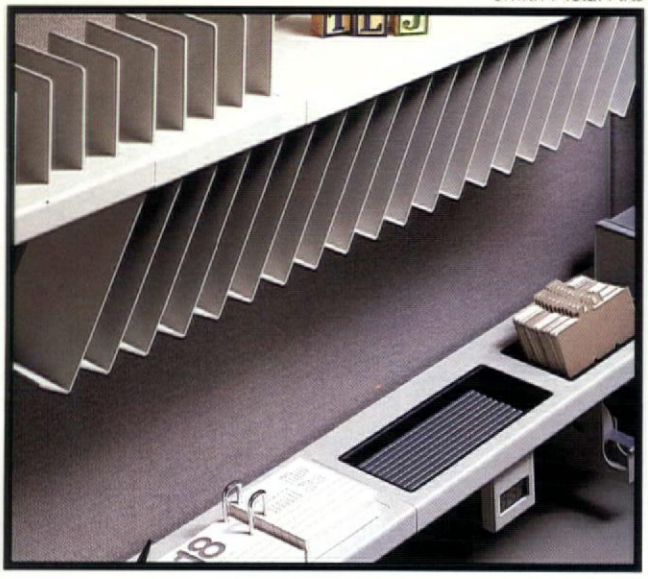


Herman Miller

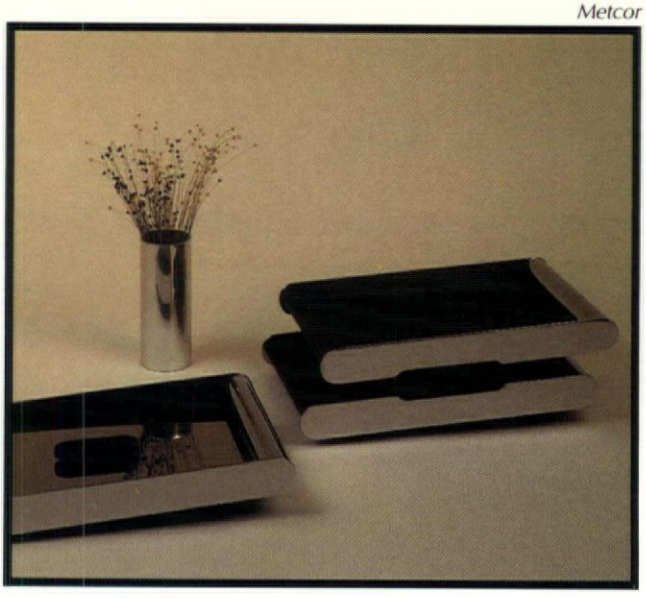


Artopex

Smith Metal Arts



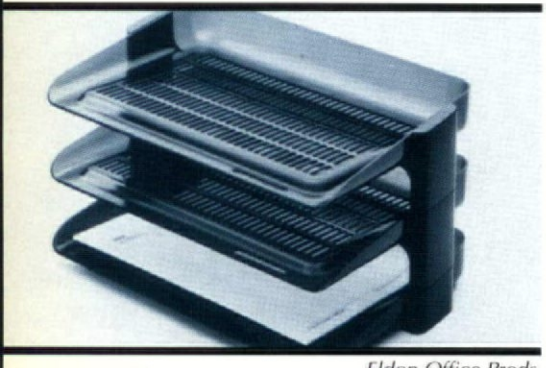
Metcor



TRADITIONAL DESK ACCESSORIES FEATURED FOR THE C.E.O.

Precise, classic lines dominate offerings

Sainberg



Eldon Office Prods.

Smith Metal Arts—Designed by William Sklaroff, McSort is a complete wall-hung system for the open office, allowing for fingertip access of wall-hung accessory modules that include pencil tray, clip tray, pen base, memo box, daily calendar, and telephone index. **Circle No. 409.**

Metcor—A complete line of solid brass desk accessories include vases, pencil organizers, calendars, clocks, bookends, desk pads, and executive legal trays (featured here) in polished chrome with black leather. Finish options are plated chrome, polished and antique brass. **Circle No. 410.**

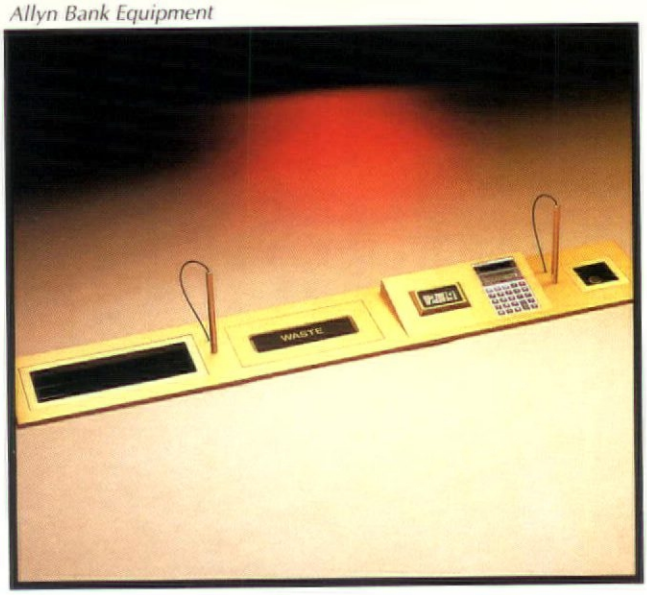
Sainberg—The Connoisseur Collection is a complete line of radius-edged desk accessories; individually handcrafted pieces are made of top grain cowhides, and available in midnight black, chocolate brown, French burgundy, and slate gray. **Circle No. 432.**

Eldon Office Products—Hot Stack side loading letter trays introduce expandable stacking capabilities, consisting of a starter set of three pre-assembled letter trays and add-on trays. Narrow 2½-in. support beams provide visual access from all four sides and paper retrieval from three sides. **Circle No. 407.**

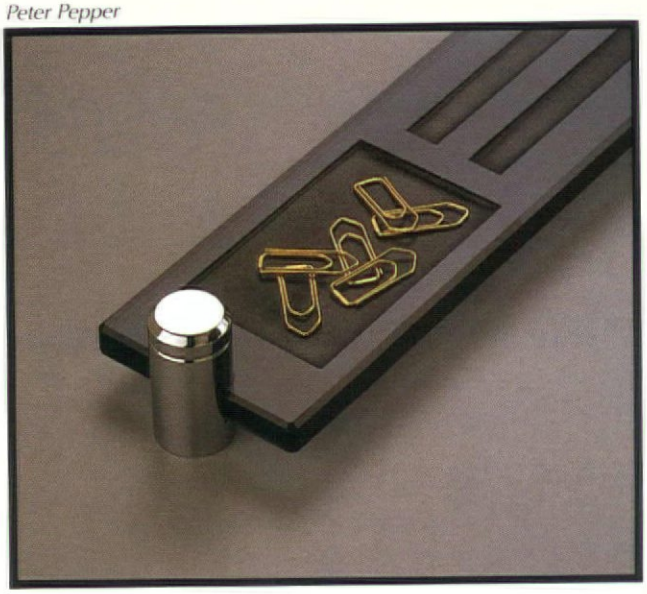
Allyn Bank Equipment—Constructed of solid brass, Model QS 636 is equipped with one digital clock/calendar and solar-powered calculator, two Allyn Theftproof pens, one model 349 forms holder, one DW2R removable waste-drop with receptacle, and one ashtray. Available in four anodized aluminum finishes, as well as mirror chrome and mirror black. **Circle No. 406.**

Peter Pepper Products—Inspired by Italian Classicism and contemporary design, the Murano Collection of desk accessories is crafted in transparent smoke or polished bronze and beveled glass. Glass is supported by companion chrome or brass pedestals. **Circle No. 401.**

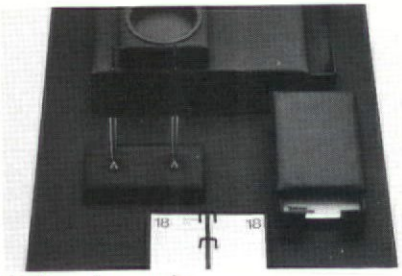
Allyn Bank Equipment



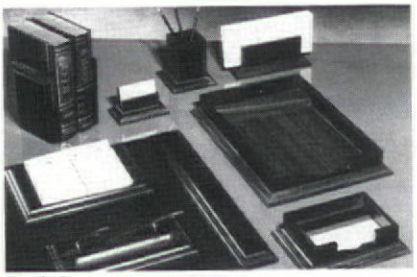
Peter Pepper



Virginia Metalcrafters



Business Accessories



Desk Pro

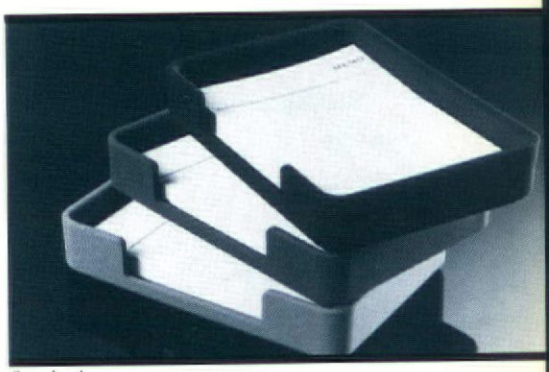
Virginia Metalcrafters—The Jefferson Collection features a design based on a cypher of the initials of Thomas Jefferson. Solid brass pieces, as well as a mahogany letter holder with brass medallion, may be purchased separately. Letter opener and paperweight are suitable for engraving. **Circle No. 405.**

Business Accessories Inc.—Top-of-the-line accessories are handcrafted in Italian leather for both contemporary and traditional offices. The Rectilinear Leather collection is available in black, dark chocolate, ruby maroon, Williamsburg green, and Denver tan. Slightly padded leather covers on lettertray and memo box provide confidentiality for the C.E.O. **Circle No. 404.**

Desk Pro—The Presidential Series of desk accessories features precision beveled edges in traditional and exotic genuine woods. The executive line includes desk pad, letter tray, pen sets, calendar and memo pad bases, 'Post-it' holders, picture frames, bookends, pencil cup, as well as business card and envelope holders. **Circle No. 403.**

Smokador—Soft, suede-like textured surfaces with abrasion-resistant properties characterize the SofStone Desk Accessory Collection. Available in light and dark gray, as well as black. **Circle No. 408.**

Atelier International—Two solid marble ashtrays enhance a line of classic marble and ceramic accessories from Atelier International. Available in 8- or 10-in. diameters, the Italian-manufactured ashtrays feature wide, flat rims that accentuate the polished black Portoro or Verde antique marble from which they are carved. **Circle No. 402.**



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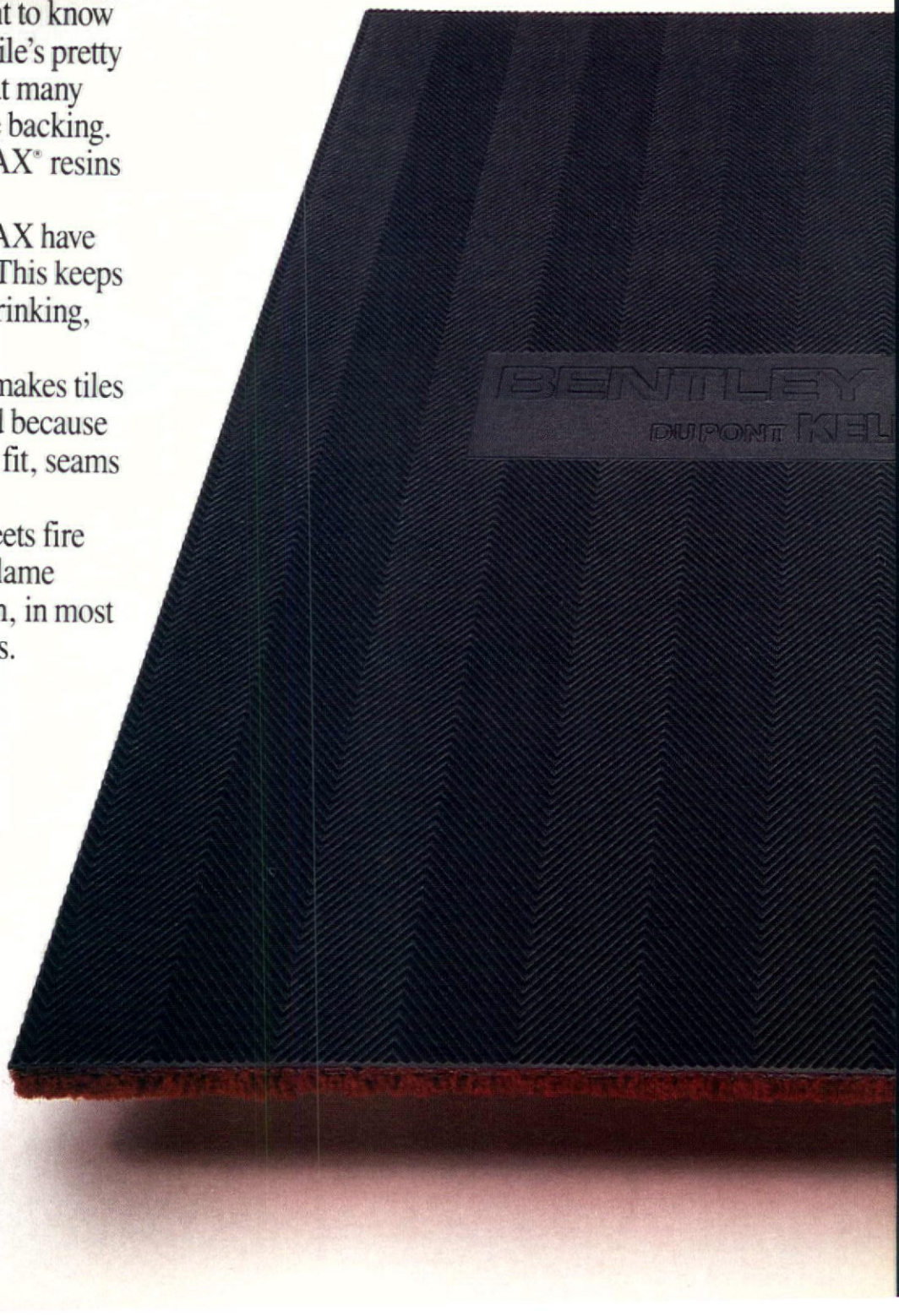

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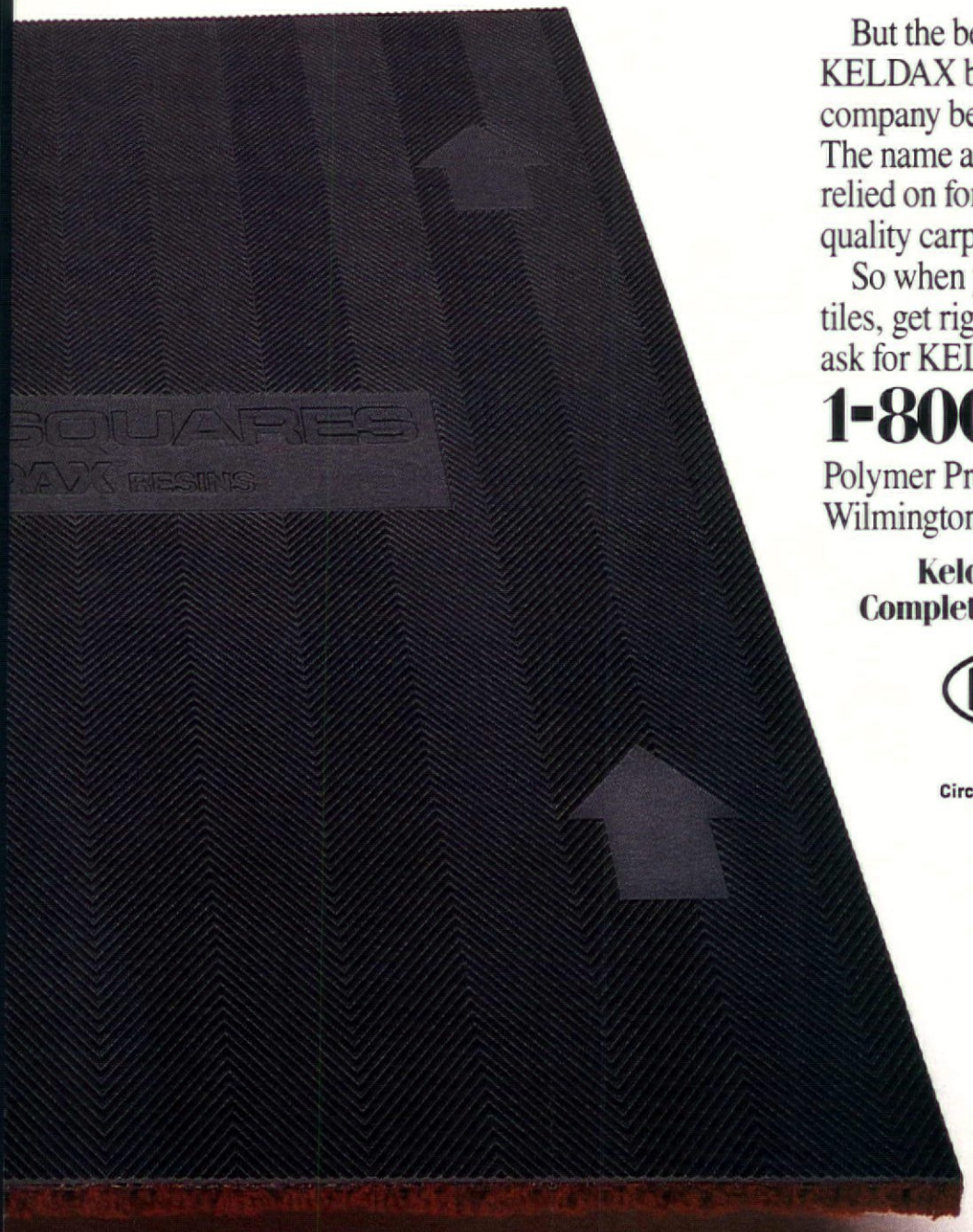

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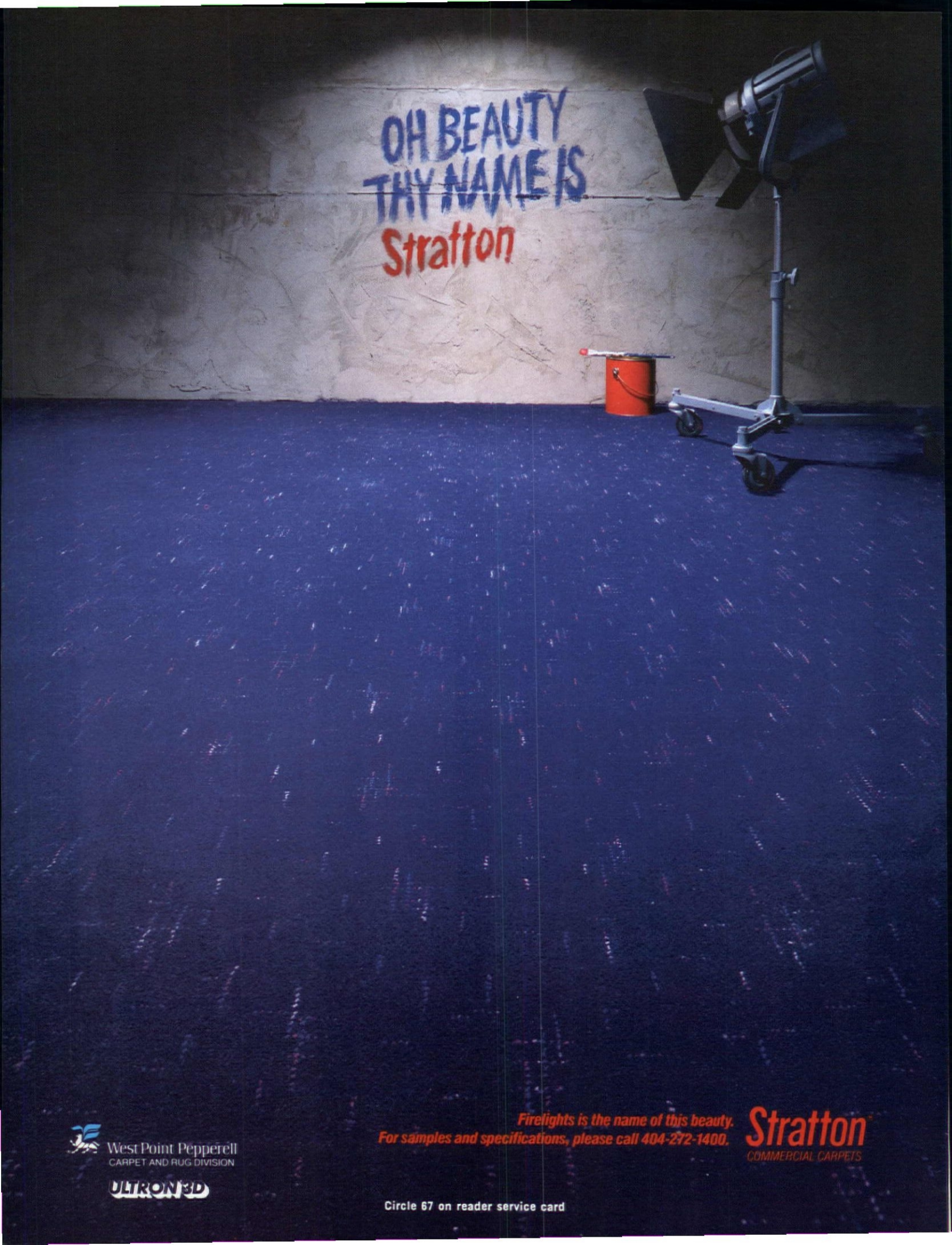

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Designer: Pat Bennett / Architect: Audrey Grant

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Designer: Donna Bennett / Architect: Audrey Grant

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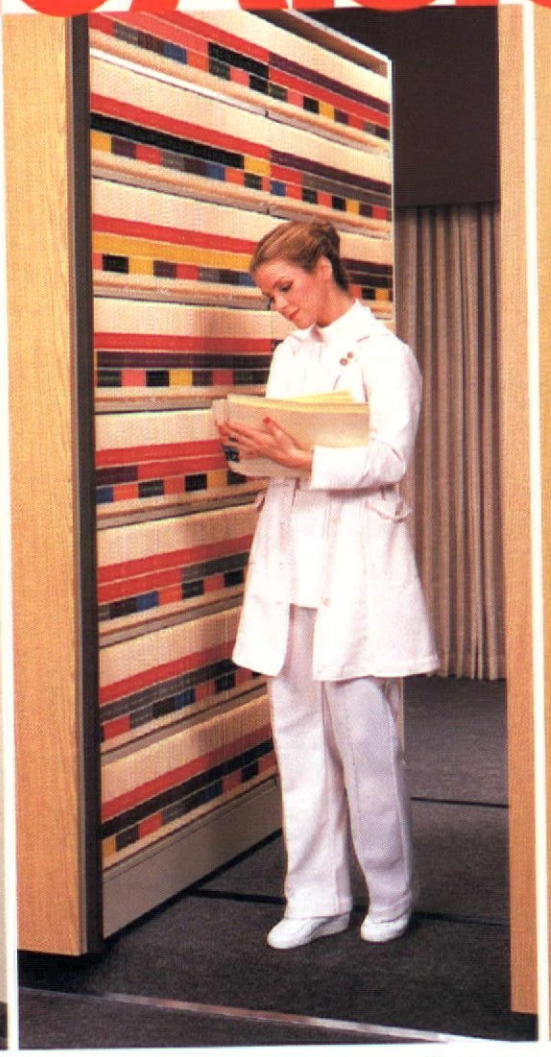

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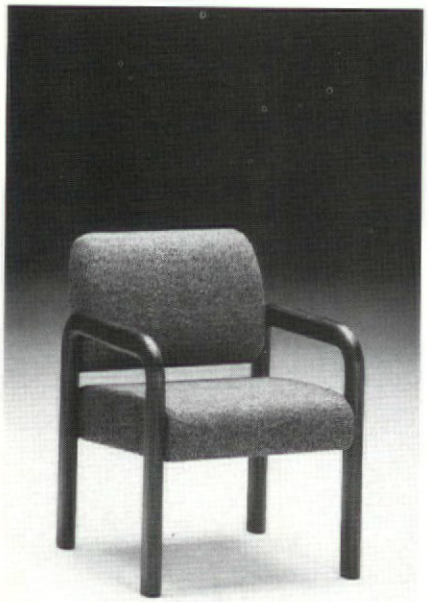

Wieland Furniture

Dinkelspiel

'Mercantile' accommodates guests

Christiansen—Designed by Dennis Christiansen for his signature Origin Collection, the "Mercantile Chair" is a conference/guest chair. It has a well-tailored and padded arm and front leg "cap" that begins behind one's shoulder then thickens slightly over the length of the arm and falls gently to the floor.

Dimensions are 21.5-in.-wide, 26.5-in.-deep, and 31-in.-high. The tight seat and back chair frame is solid maple available with exposed legs, wood finished or in a coordinated lacquer. **Circle No. 258.**

Trapezoid shapes up desk

GEO International—Designers have used a trapezoid shape and inlaid stone materials to create a lean, clean, and sleek executive desk called Trapeza. It has three large storage drawers, a file drawer, and four pencil drawers.
Circle No. 259.

Chair arms take many forms

Wieland Furniture Co.—The 9111 chair, shown with molded walnut arms, is also available as a loveseat and sofa, and as a modular unit with spanner and corner tables. Arms are available in a variety of woods as well as in completely upholstered versions. Fabrics are removable, and frames and foams are guaranteed for 10 years. **Circle No. 260.**

Lamp features Italian marble

Dinkelspiel—Italian rossa francia marble is featured in an executive lighting line. Custom-turned, solid mahogany base and cap complements this 30-in.-high lamp, available with a 1-in. pleated shade. **Circle No. 257.**

PALAZZETTI

P. Chareau 1923

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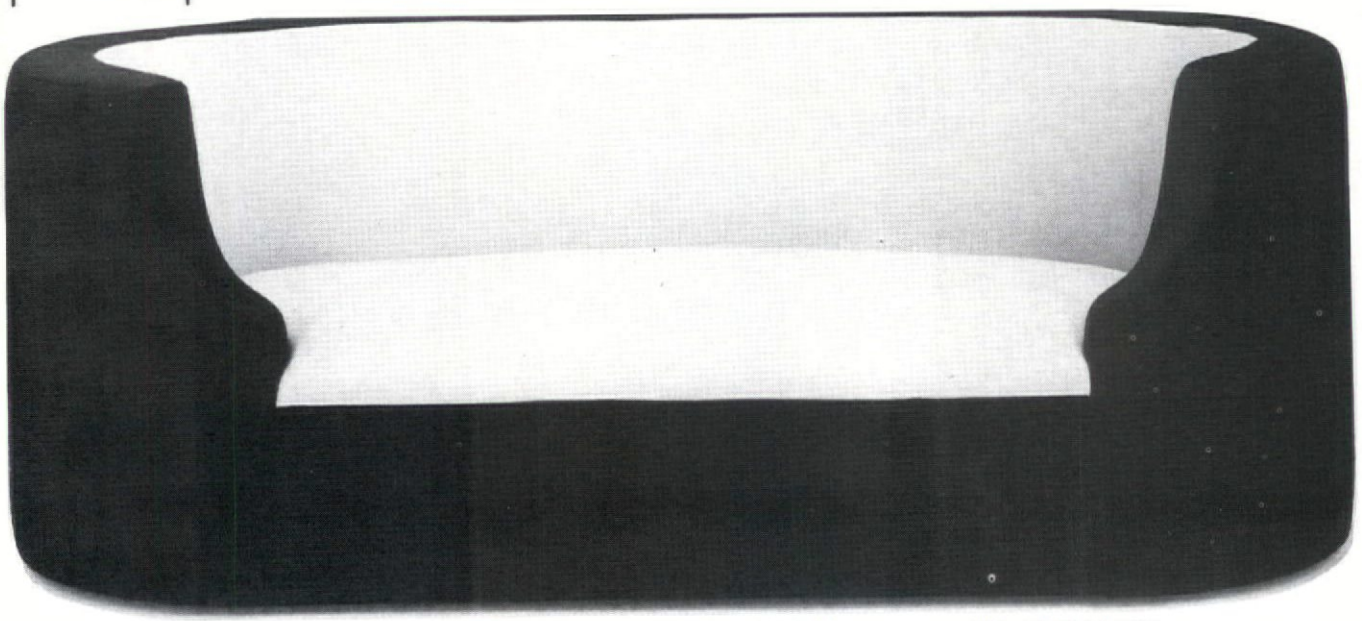

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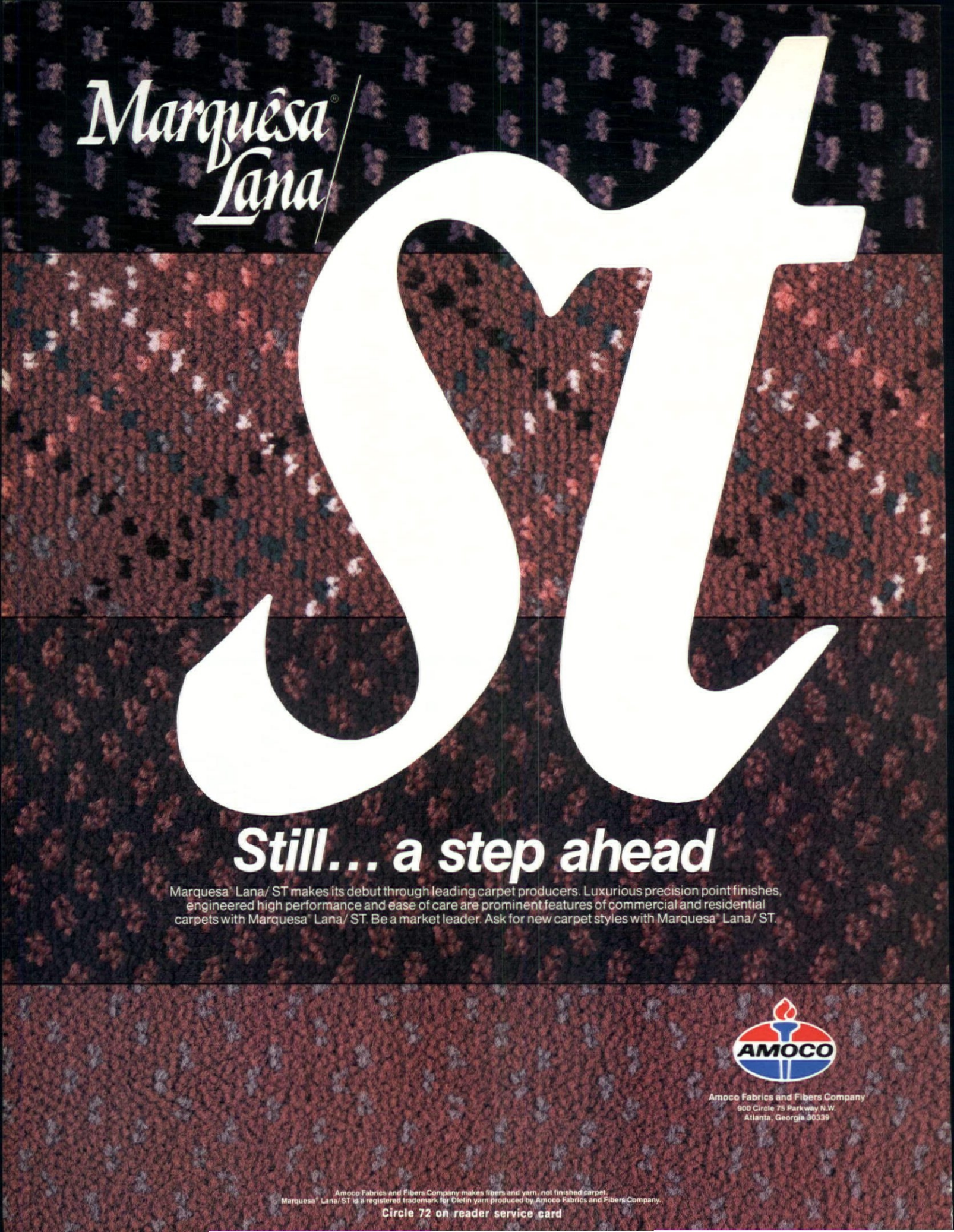
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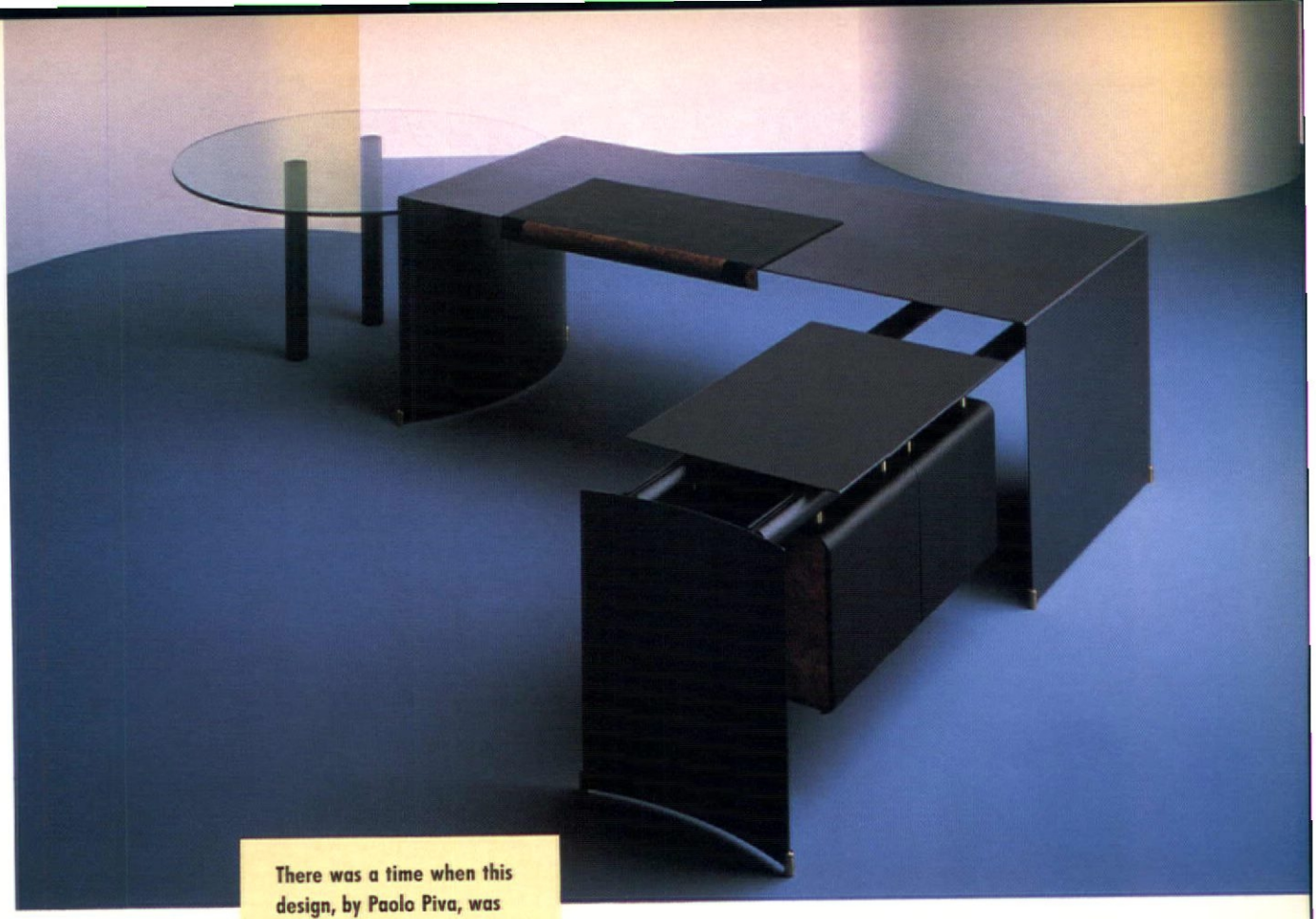

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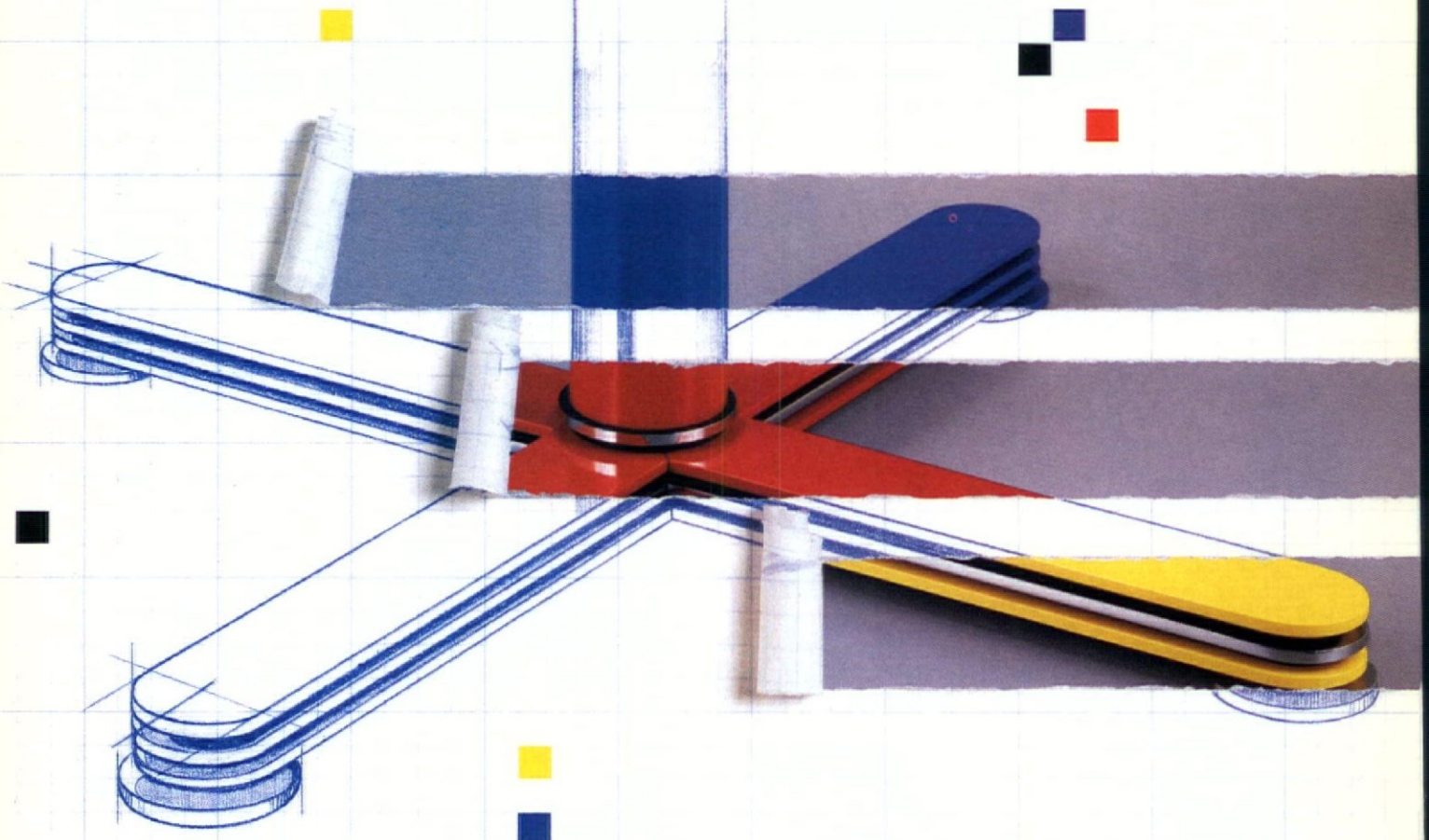

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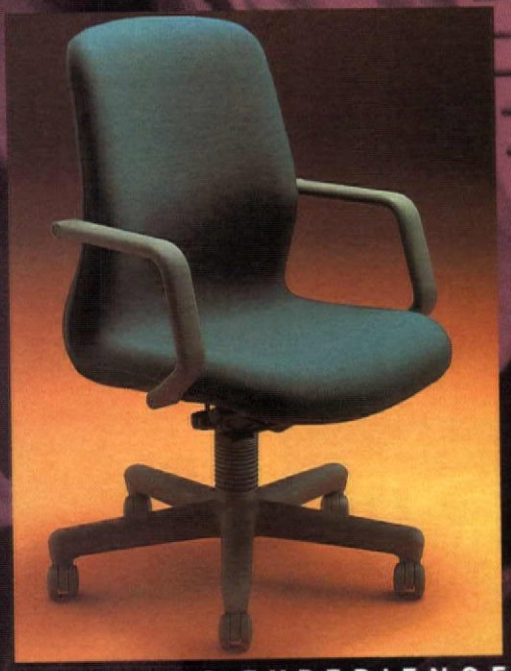

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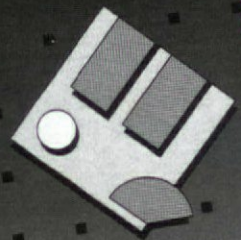

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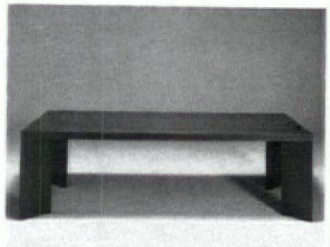
Conference Tables & Corporate Furnishings
continued

Craftsman

Craftsman—Only the CRT screen needs to be exposed when the user locks a "D" series desk. The keyboard, drive, and printer can be stored away for noise, dust, and safety control. **Circle No. 377.**

RAC

RAC Contract Furnishings—The C-117 chair is part of the Sunshine collection, which includes a love seat, 70- and 84-in. sofas. **Circle No. 357.**



Scandiline

Scandiline—The Prairie Conference Table designed by Glenn Gee, comes in mahogany, cherry, oak, walnut, ash, and 10 different lacquer finishes. Six different dimensions are available for user specification. **Circle No. 293.**

Brandrud—Style #85 elliptical tables have a 1¾-in-thick edge available in standard woods and finishes. Metal bases come in chrome or Kaleidakoat finishes. **Circle No. 265.**

Brandrud

Paoli—The RE5050T Round Table is part of the Renaissance 3200 Series. It features a 50-in. reverse diamond match top with a drum base, accented with a brass kickplate. It is available in mahogany, walnut, and medium oak.
Circle No. 290.

Paoli

Dunbar—The Bankers Edition Conference Table—4022-96—offers rich mahogany solids and veneers with brass insets in the top. It comes in a variety of shapes and sizes, and bullnose or beaded edge.
Circle No. 270.

Dunbar

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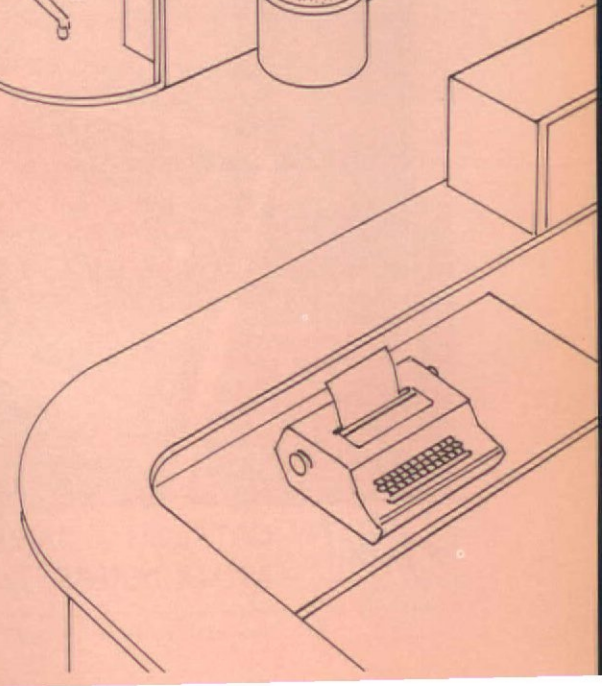

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PRODUCTS & SERVICES

May Corp.

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May Corp.'s WheelLounger is ergonomically designed to provide a custom fit. The wheelchair features cushions constructed with multiple layers of foam that increase in firmness as weight is applied. Naugahyde fabric enhances the chair's appearance. **Circle No. 317.**

MTS Seating

BENTWOOD SEATING REPLICATED IN STEEL

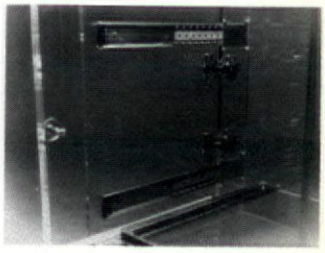
The charm of hand-crafted European bentwood has been replicated in steel in the Milano seating collection from **MTS Seating.** Backs and seats are fully upholstered. Available in 16 powder epoxy frame finishes. **Circle No. 312.**

FLIPPER-DOOR CARREL COMES IN TWO COLORS

The **Marvel Group** has introduced an enclosed flipper-door carrel for its Electronic Environment line. Available in gray or putty, the carrel has a fabric tack board and textured steel exterior. **Circle No. 315.**

SLIDE ACCOMMODATES EUROPEAN HINGE SYSTEMS

Accuride's model C 113 linear motion slide makes hide-away door installations easier. The C 113 is designed to accommodate the use of major European hinge systems. The gap between door and cabinet is minimized and the hinges are completely hidden when doors are closed. Standard lengths are 12- to 28-in. in zinc, black, or brass-look finishes. **Circle No. 301.**



Accuride

YARN COMBINES WITH STICKS IN BLINDS

Strong Bow is one of about 25 designs in the Silkwood collection of handwoven vertical blinds by **Window Modes/Modern Window.** Natural-colored yarns are combined with slender, natural-colored sticks to create a variety of intricate woven-all-over effects. **Circle No. 302.**

Window Modes/Modern Window

OFFERS MORE LIGHT WITH LESS WATTAGE

Neo-Ray Lighting's Neo-Classic Series 12 features more light with less wattage. By directing light through the parabolic shielding element, a natural-appearing environment with minimal glare or shadows is created. **Circle No. 322.**

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Bringing Specifiers/Buyers & Suppliers Together

Photo by Stuart M. Gross

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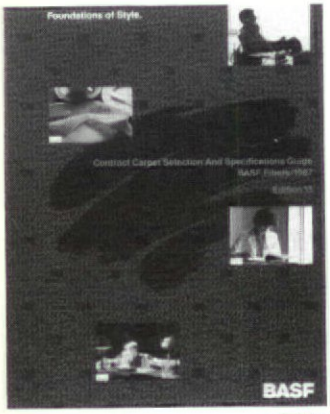

BASF

Photographs and specifications of carpets from 47 manufacturers are contained in the 1987 edition of the Contract Carpet Selection and Specifications Guide. All Zeftron and Zeftron 500 nylon yarns are described in the guide from BASF Corp. Fibers Division. **Circle No. 416.**

Each volume of Genon's Portfolio III vinyl wallcovering series is dedicated to an individual theme. Themes are: Design Gallery, Simplistics, and Lifelines. Portfolio III is bound into a 12- by 9-in. sample book format. Genon products are manufactured by DiversiTech General. **Circle No. 415.**

Solids, designs, allied products and resources of Formica Corp. are pictured and explained in a 30-page booklet. Information on finishes and samples and specifications is also included for easy reference. **Circle No. 414.**

IPI has issued an Architectural Products brochure offering solutions for interior and exterior composition. Featured are Formelle decorative glass tiles crafted by hand on the island of Murano. **Circle No. 421.**

Madison's Softwear Seating System, designed by Jerome Caruso, is described in a four-color brochure. All models of the seating, which automatically adjust with every move of the operator, are profiled in the brochure. **Circle No. 420.**

Product sheet illustrates the top line executive desk from the Triangle collection. Available in two sizes, the desk from Tavola International comes with or without an inlaid leather top. **Circle No. 418.**

The Wool Bureau is offering the 1987-88 Wool Carpet Specification Guide and Resource Directory. It lists wool carpet manufacturers and importers, their running lines, specifications, and constructions. Custom carpet availabilities are also detailed. **Circle No. 423.**

Integrated Ceilings

Six types of Luminous Skylights are depicted and described in a 12-page, color brochure from Integrated Ceilings Inc. Also explained in the brochure is the snap-together Trim-Beam System, which eliminates cast junctions with preset angles. This adds more dimension by allowing diffuser panels to sit atop the premitered beams. **Circle No. 419.**

The Industrial Designers Society of America (IDSA) has published its 1987-1988 Directory of Industrial Designers. This directory lists names, addresses and phone numbers of about 2,000 IDSA members. Cost for non-members is $250; additional copies are available to members for $20. **Circle No. 413.**

Sixty-five patterns and borders of quarry tile are diagrammed in a 12-page booklet from American Olean. Illustrations are reproduced in black, white, and shades of classic quarry red. **Circle No. 424.**

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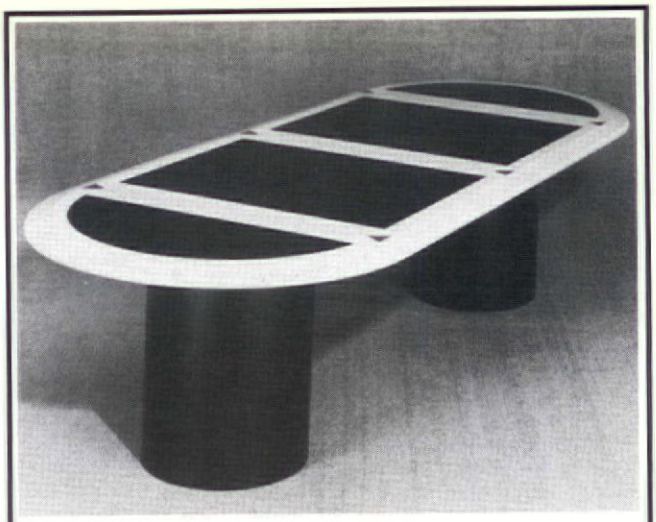

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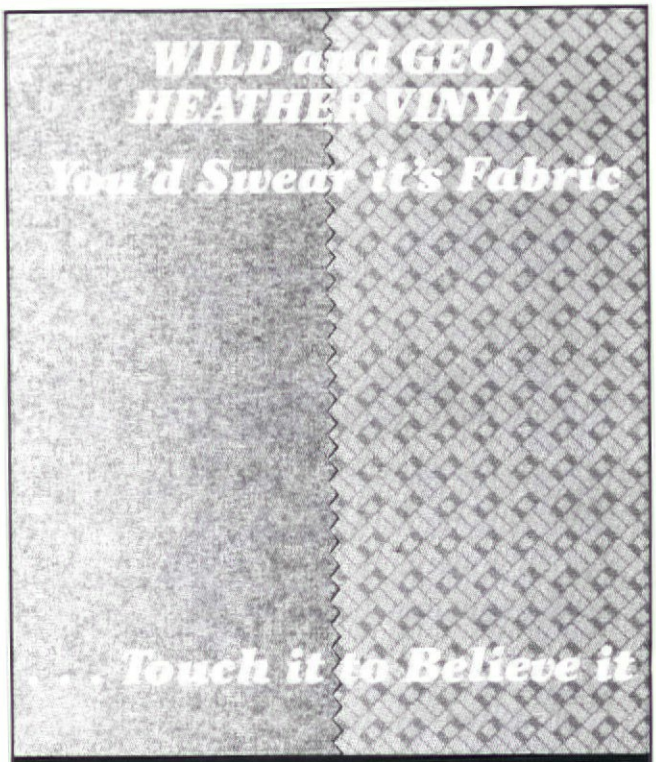

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(617) 821-1752

Contract Sales Representatives wanted for hotel and motel interior lighting. Color catalog available. Contact: Arrow Contract Lamps, 1380 Northwest 65th Avenue, Ft. Lauderdale, FL 33313 (305) 791-6658.

OFFICE CHAIRS

ROVO CHAIR OF CANADA LTD., a subsidiary of one of the leading office chair manufacturers in West Germany, ROVO CHAIR INTERNATIONAL, is restructuring distribution and seeks statewide and multi-state regional reps.
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Manufacturer of high quality custom artificial trees and plants looking for experienced and ambitious reps currently calling on specifiers, designers and architects. Western territories include Orange County, San Diego, Las Vegas, Phoenix, San Francisco. Eastern territories also available. Please send current lines and resume to Make Be-Leaves, 9424 Eton Avenue, Unit G, Chatsworth, CA 91311 (818) 718-2191.

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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.

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Expanding rep group seeks other independents for factory direct institutional sales. College, GSA, hospital, mental health. Southwest and Southeast areas, some established accounts. Tell us your lines and qualifications. Box 171, CONTRACT, 1515 Broadway, New York, NY 10036.

CONTRACT LIGHTING AND SEATING

Established integrated residential manufacturer expanding into the contract market wants contract representatives with established client following. High commissions. Select territories open. Send resume and lines carried to: P.O. Box 09053, Chicago, IL 60609.

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National Healthcare Company
1600 Royal Street
Jasper, IN 47546

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Brueton Industries seeking strong, experienced reps with compatible lines. Send resume and territory presently being covered to: Brueton Industries Inc., Office of the President, 979 Third Avenue, New York, NY 10022.

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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

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Our existing reps know of this ad.

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REPRESENTATIVES WANTED

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.

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BUSINESS OPPORTUNITIES

British Manufacturer and supplier of up-market wooden office furniture to many major U.S. companies in the U.K. wishes to establish contact with potential U.S. importer and distributor. Please contact Isoplan Ltd., Icknield Way, Tring, Hertfordshire, HP23 4JX, U.K.
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Telex: 94012683 = ISOP G
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BUSINESS OPPORTUNITY

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LINES WANTED

WE'LL INCREASE YOUR SALES

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Rep group seeks additional lines for GSA, college, MHMR, hospital and other institutional markets in OK, AR, TX, LA, MS, AL, FL, GA, SC. All or parts of these states. Box 170, CONTRACT, 1515 Broadway, New York, NY 10036.

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Michael Belasky
Maharam
P.O. Box 6900
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Take the initiative in advancing your career. Design, engineering, manufacturing, product development, marketing and sales. Contract and residential opportunities. We assure the utmost confidentiality. Send your resume or call us. Gary Holupka, P.E., Manager, Management Recruiters of Pittsburgh-North Allegheny, 4840 McKnight Road, Pittsburgh, PA 15237. (412) 364-0282.

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ARIZONA STATE UNIVERSITY, Department of Design is seeking a dedicated interior design educator with interests that coincide with the emphases of the Department and College to fill a full-time, nine month, tenure-track **assistant/associate professor** position, effective August, 1988. The Department of Design has 14 resident faculty members and focuses on the development of a collaborative understanding of the design professions (interior and industrial design, architecture and urban design). Candidates must supply evidence of ability to teach **Commercial, Health & Educational facility** design. Although **not** required, experience in computer applications, environmental control systems (acoustics, HVAC, electrical), or environmental properties related to interior design desirable. Appointment criteria include having a **terminal degree in design** (M.ARCH., M.S., M.A., M.F.A.), previous teaching and/or professional practice experience, research and/or creative work in design. Salary to be commensurate with qualifications. Statement of interest, vitae, and three letters of recommendation must be submitted to:

Professor Robert Lee Wolf, Chair
Department of Design
141 College of Architecture & Environmental Design
Arizona State University
Tempe, Arizona 85287
Telephone: (602) 965-4135

Applications will be accepted through **January 15, 1988** or until a sufficient number of qualified applications have been received. Arizona State University is an Equal Opportunity/Affirmative Action Employer. **Women and minorities are encouraged to apply.**

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