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CONTRACT

NOVEMBER 1989

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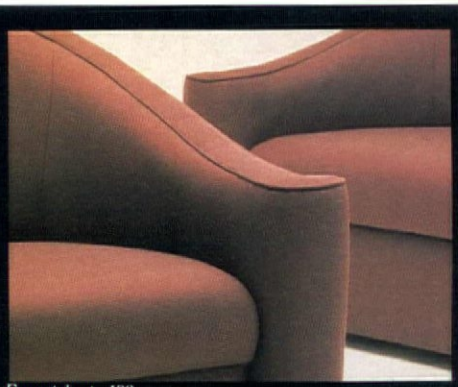

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Group Circulation Mgr., Barbara Nastro

Executive Consultant, Frank A. Rizzo
Publishing Vice President, Mark Gross

Advertising Representatives
New York: William R. Baker, Eastern Manager, Jacqueline Flannery, Southern Manager, Gralla Publications, 1515 Broadway, 24th Floor, New York, NY 10036, (212) 869-1300
Chicago: Marie Kowalchuk, Assoc. Pub. & Midwest Mgr., Gralla Publications, 6160 N. Cicero Ave., Suite 122, Chicago, IL 60646, (312) 545-0700
West Coast: Neil Silverstein, Western Manager, Gralla Publications, 6355 Topanga Canyon Blvd., Suite 426, Woodland Hills, CA 91367, (818) 348-1943
Overseas: Rudi Von Wedel, Studio Von Wedel, Via Mellerio 3-20123, Milano, Italy, Tel: 02-8057572/8058077; Fax: 02 805 9363

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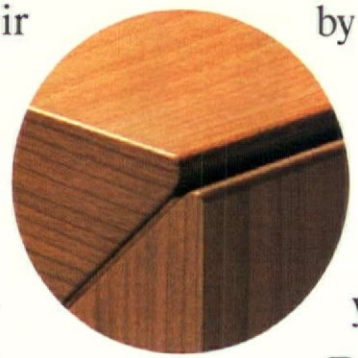

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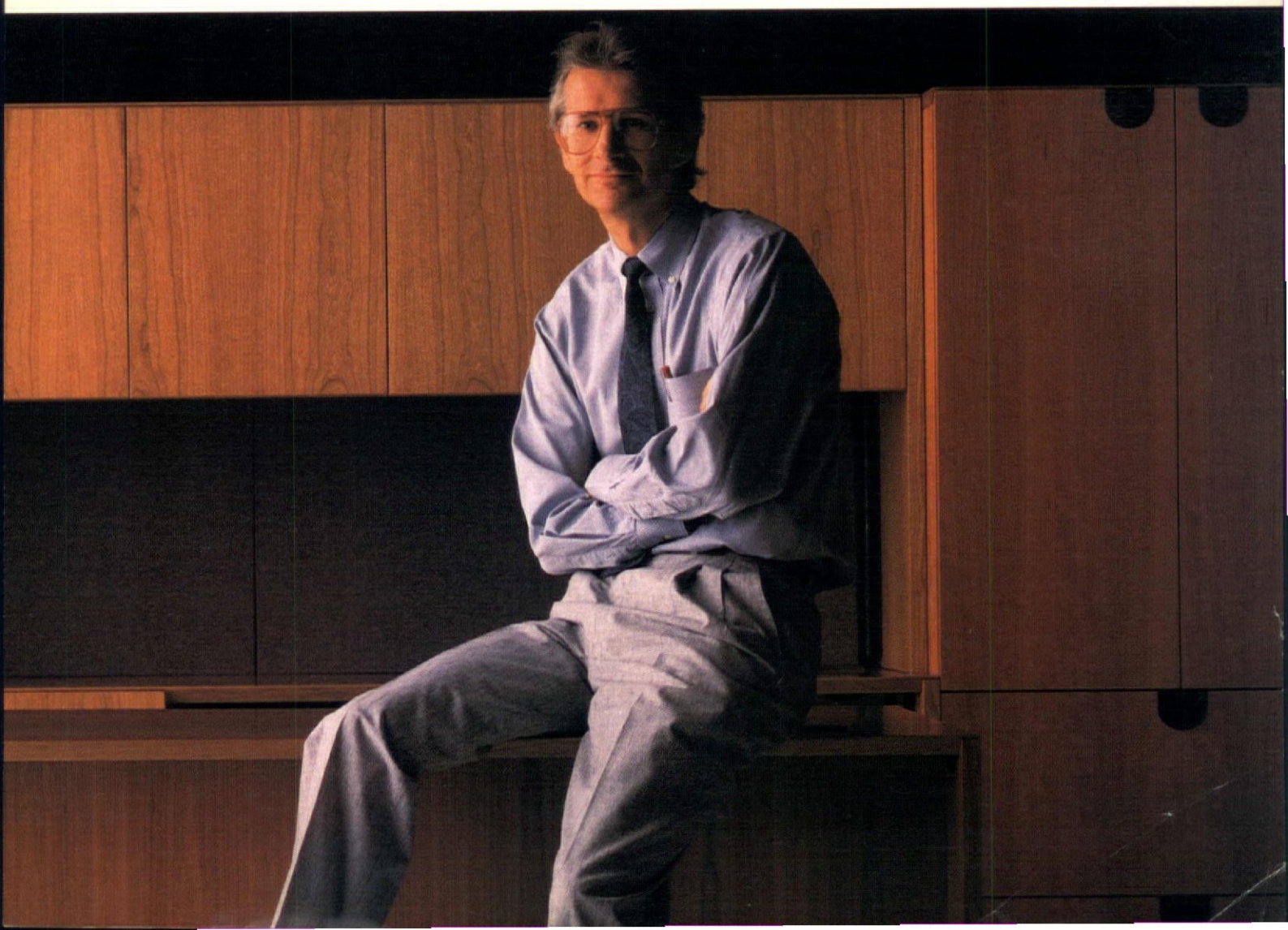

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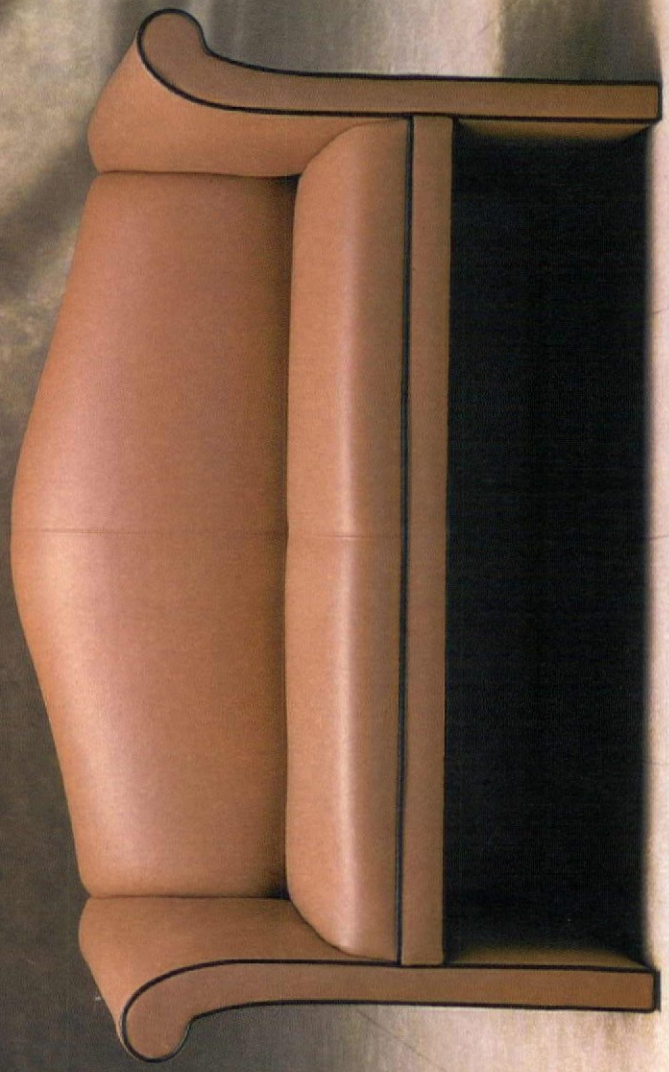


"MONT" DAS COLLECTION

CONTRACT Letters

Certifying contract designers

I enjoyed reading the September issue of CONTRACT. Like most of us, I am not surprised by the change in direction among the accord members on the issue of licensing.

I would like to see an editorial covering the value of Certified Contract Interior Designers. I feel these designers affect the health, safety, and welfare of the public through their qualifications of education, testing, experience, and the competencies they exhibit. The Governing Board can supply substantial documentation as to the consistency of these issues and we feel it is time that these benefits be covered.

Robert B. Valentine, FIBD
President
The Governing Board for Contract Interior Design Standards

Credit where credit is due

I was surprised and disappointed to find CONTRACT had run a "Best of West-Week" article including a small spread on the Haworth showroom, winner of an Honorable Mention for "Best Large Showroom."

Surprised and disappointed because, with the exception of a remodel in the Color Center and New Furniture Displays, the showroom remains exactly as designed by our staff at L.A. Design in 1986 and re-colored by us in 1988.

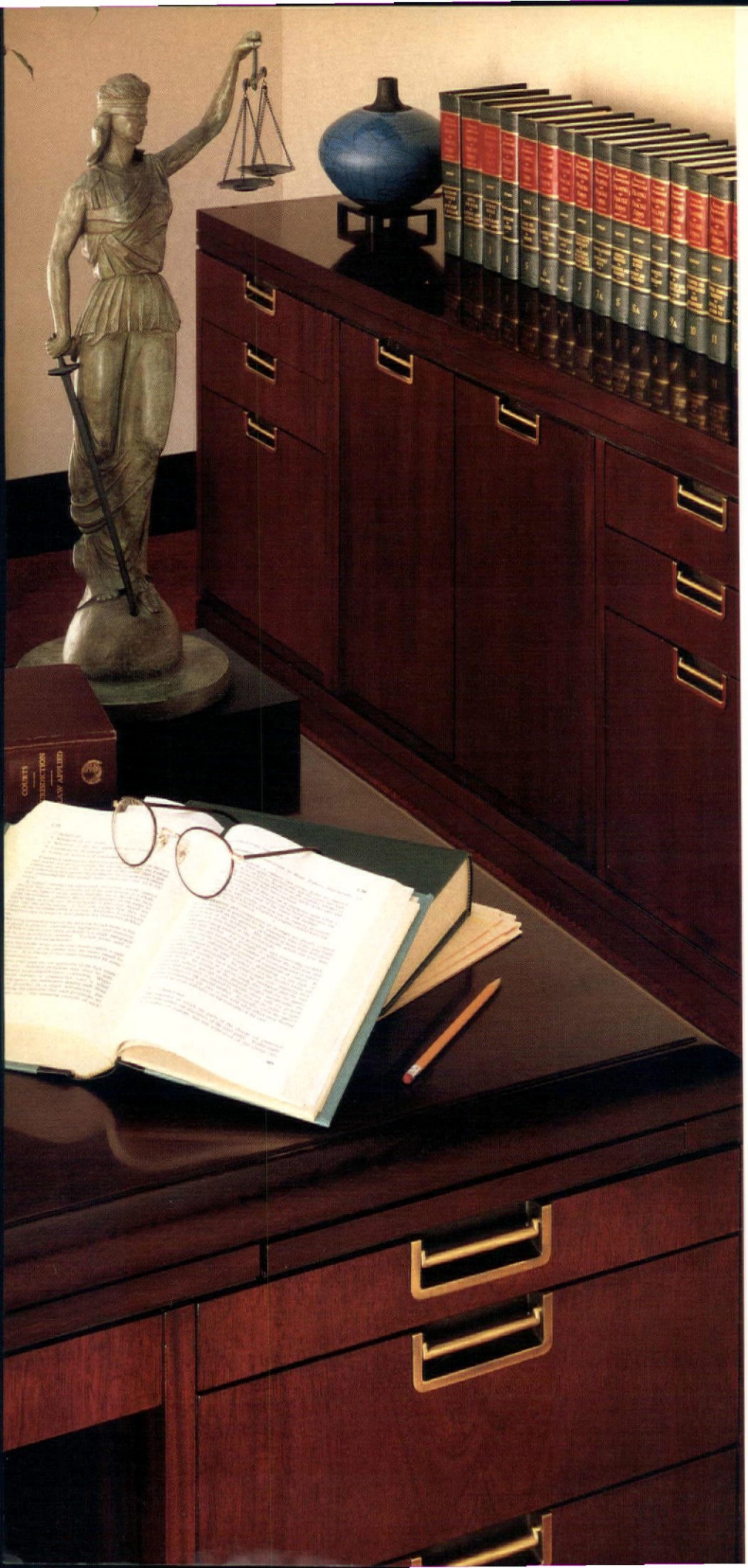
I am also disappointed that other professionals would so blatantly take credit for work they did so little of. If the award and subsequent publication were for *displays*, I would have no gripe, but the award and print simply says "Best Large Showroom, Honorable Mention." We at L.A. Design worked long and hard to make that a successful project, and feel we deserve recognition for our labors. I am ashamed of other professionals who take credit for the work of others. There is no place for this in our industry. We all work hard for very small rewards, not the least of which is recognition by our peers.

Joel Bernstein
Owner
L.A. Design Studio
Los Angeles, CA

Editor's Note: CONTRACT relies solely on credits supplied by design firms.

Errata

In the August, 1989 "Letters," Diane Erskine-Giden's name and that of her firm, WORKPLACE/HOMESPACE, were misspelled. CONTRACT regrets the error.



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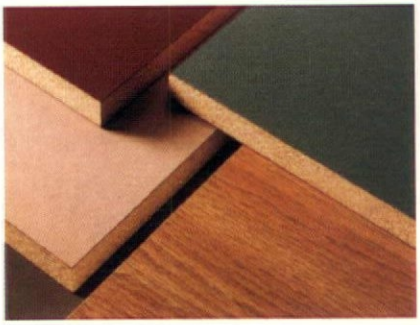

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Welcome to the real world

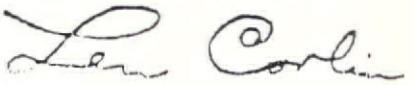
That was the title of a keynote address I made to 500 design students assembled for "Directions '89"—Design Center Northwest's annual student career day in Seattle, Wash., recently. While sounding foreboding, the talk simply opened the door to a number of possibilities available to students beyond traditional interior designer career opportunities.

The message, I believe, is worth repeating here. It is simply that attendance at a design school is an *investment* made by all students, as it is in all disciplines. Without that investment, the probability of becoming an interior designer is geometrically reduced. With it, the probability is geometrically increased. But nowhere is there a guarantee that the goal will be achieved.

As in every other field, graduates must compete with each other for the limited number of jobs that are available. Those who achieve that goal will have done so for a number of reasons: superb talent, better marks, luck, being in the right place at the right time, or moving to a new location, to mention only a few of the variables.

Nevertheless, there is life beyond and related to the interior design field, with career opportunities that may be just as exciting. I came up with 12: showroom sales person, showroom manager, color consultant, fabric designer, lighting specialist, renderer, design writer, computer design and drafting specialist, interior design product sales representative, curator at a museum, public relations person specializing in interior design, and facilities planner. There are many more career mutations opened with interior design training.

While the real world is difficult, it is negotiable. There is an exciting future for design students in this industry, but reaching the goal requires perseverance, ingenuity, and talent. The bottom line, which is true for life in general, is: persist! persist! persist!



Len Corlin
Editor/Associate Publisher

daily changes in their Morrison System installation. Thanks to a Knoll product changes were made in two days' time. QuickShip made deliveries (ext. 286) to talk with a Knoll representative or a KnollSource dealer.

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Viva Scalamandré!

Philadelphia—In celebration of its 60th anniversary, the world-renowned textile manufacturer Scalamandré has put samples from dozens of its most significant historical restoration projects on exhibit in "Preserving America's Textile Heritage: 1929-1989" at the Philadelphia College of Textiles and Sciences. Scalamandré's painstaking reproductions have adorned some of America's most famous homes since the late Franco Scalamandré, the company's founder, wove seven yards of blue brocatelle to match a renaissance design at San Simeon, William Randolph Hearst's Castle, in 1929. Silk curtains from Monticello based on Thomas Jefferson's original drawings, silk damask upholstery created for a chair used at George Washington's inauguration, and hand painted copies of lampas wall panels once owned by Marie Antoinette are just part of the exhibition.

Scalamandré has created specialty fabrics and trimmings for the White House since the Truman administration (including a toile for the West Sitting Room titled "The Victory of Washington and the Apotheosis of Benjamin Franklin") and was particularly active in Jacqueline Kennedy's White House redecoration.

"This is more than just an exhibition of fabrics, it is a commentary on the history of America," says Adriana Scalamandré Bitter, president of the company and daughter of Franco Scalamandré.

The exhibition runs until December 23 in Philadelphia touring until 1992.

Scalamandré's damask portiere in the Jefferson Davis house.

Pro-ozone foam

Washington, D.C.—Union Carbide announced the introduction of Geolite, a new chemistry system that produces commodity foam without the use of chlorofluorocarbons (CFCs) or methylene chloride. Commodity foams are used in seat arms and backs. They comprise about 80 percent of the market.

CFCs and methylene chloride, which serve as "blowing agents" causing foam to expand in the manufacturing process, deteriorate the earth's ozone layer wher released into the atmosphere.

Geolite complements Union Carbide's 1988 introduction of Ultrasel a high-grade performance foam also produced without CFCs or methylene chloride. Performance foams, used in seat cushions, make up 20 percent of the foam market.

The price of Geolite and Ultrasel is comparable to other foams of the same grades, according to the company.

New eligibility rules

New York—NCIDQ announces new eligibility requirements for those wishing to take its certification exam. Candidates must now have a combination of six years of interior design work experience and education, including at least two years of schooling. Designers with six years of practical experience without sufficient education can no longer take the NCIDQ test, although the NCIDQ will issue "grandfathering" criteria that will allow working designers to be certified without meeting the educational requirements. "This window may provide access to the examination for those not meeting (the new) standards," said Buie Harwood, president of NCIDQ. "A special review process, for a set fee, will be provided."

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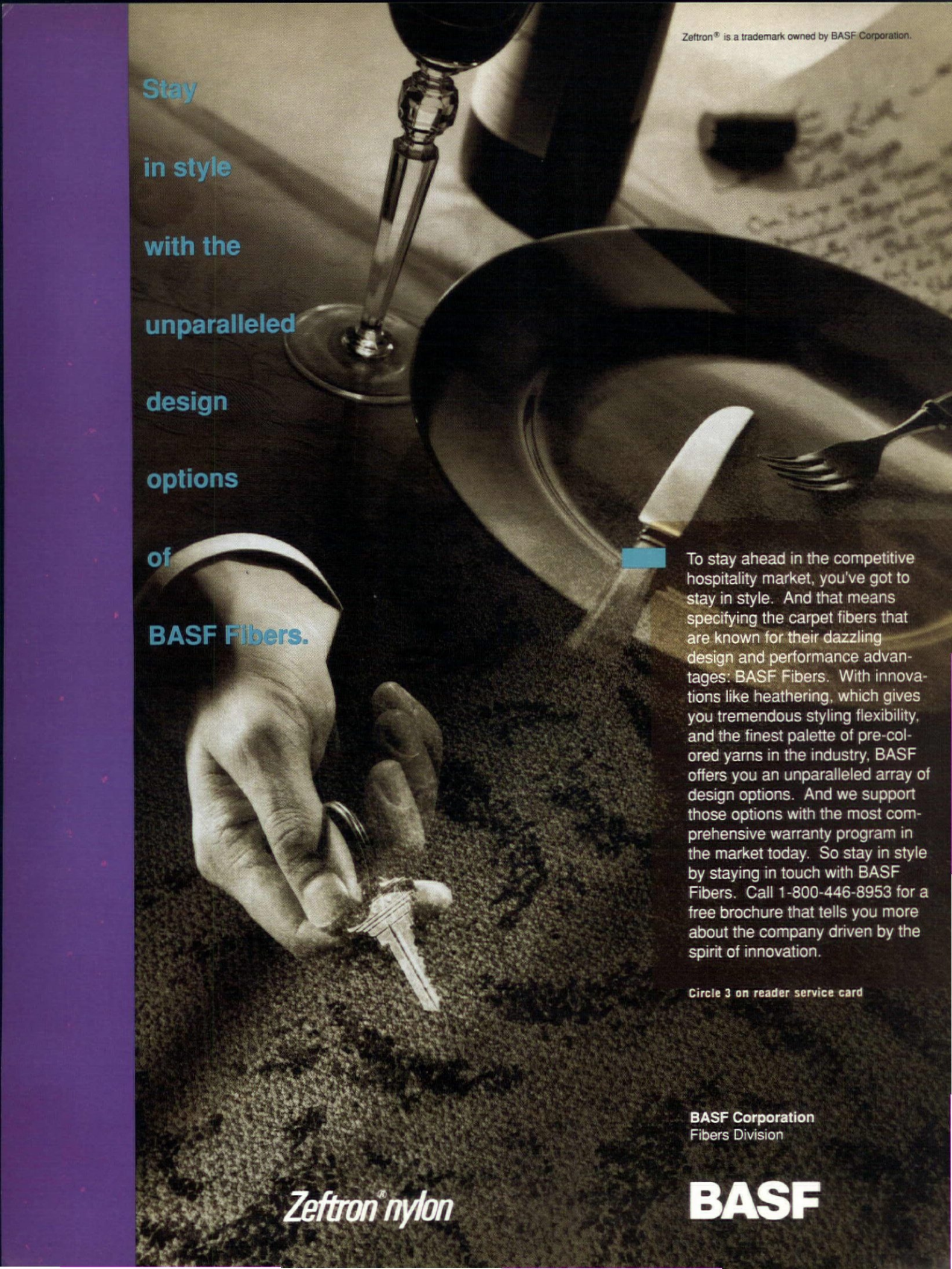
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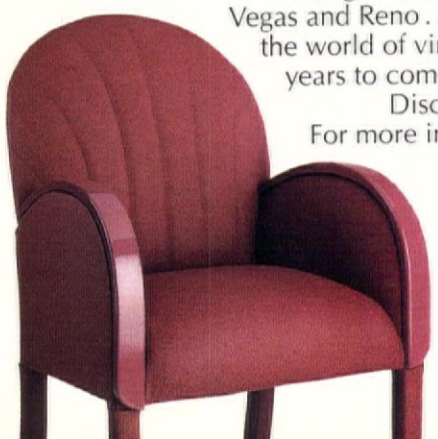

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Yvonne Lembi (below, left), president of the Hotel Group of America, is a panelist for "The Small Urban Luxury Hotel: A Hospitality Design Trend for the 1990s;" CBS News anchor and managing editor Dan Rather will give the opening keynote address.

IH/M&RS: Healthcare, senior markets

New York—Aiming to provide a forum for the discussion of future hotel/motel, health, and senior living accommodations for the country's increasing number of aging Americans, the 1989 International Hotel/Motel & Restaurant Show November 11-14 will include seminars on all these markets.

"To meet growing demands, the healthcare/senior markets will have to focus on meeting changing consumer needs in order to increase their market shares and enhance capital margins," says Davis, Hospitalit in Healthcare and senior markets seminar moderator. "Since both the healthcare and hospitality industries face similar challenges, there are also crossover solutions."

The 75th annual show will focus on these issues with four specific seminar programs: "Providing Life's Satisfactions is Everybody's Business," "Windows of Opportunity in an Aging America," "The Maturing Consumer: Marketing Strategies that Work," and "90 Inspirational Ideas for Succeeding in the Senior Market," plus more than 30 seminars on industry issues.

CBS News anchor and managing editor Dan Rather will give the keynote address during the opening breakfast November 11. Presentations will also be given of the Ninth Annual Gold Key Awards for Excellence in Interior Design and the Arthur J. Packard Memorial Scholarship Awards. The American Hotel & Motel Association will hold its fall conference in conjunction with the show at the Waldorf-Astoria Hotel.

For more information on the seminar program, contact Allen Wetherell, The Education Institute, 1407 S. Harrison Rd., East Lansing, MI; 517/353-5500; fax 517/353-5527.

IALD, IES join AMC to create lighting show

New York—The International Association of Lighting Designers (IALD) and Illuminating Engineering Society of North America (IES) have withdrawn from Lighting World International, the show they pioneered in 1981, to form the new Lightfair in cooperation with the Atlanta Marketing Center.

"The bottom line was we didn't run the show," says Gary Steffy, IALD president. "Although we were sponsors, we didn't have any input as to how often the show should be held or what issues should be addressed.

"We started Lighting World to promote lighting as a design medium. It was very successful, but we felt it had become more of a business show rather than a dissemination of information on lighting as an art and science. We wanted to be in a position to control the show—to really let our constituents (who are not only designers, but exhibitors, as well) have input as to where the show should be held, how often, and what seminars and topics are implemented."

Wanting to maintain a two-thirds interest in the venture, the two organizations made an agreement with the AMC as a third partner, prohibiting all three parties from organizing, producing, owning, sponsoring, operating, or endorsing any trade show—other than Lightfair—of more than 5,000-sq.-ft.

The first Lightfair is scheduled for April 10-11, 1990, at the New York Hilton Hotel. For more information, contact Steffy at IALD, 18 E. 26th St., Suite 208, New York, NY 10003; 212/206-1281.

In other lighting news, Philips Lighting Co. will offer a hotel/motel lighting course November 8-10 at the Philips Lighting Center, Somerset, NJ.

"Lighting Conference on Hotel/Motel and Conferencing Facilities" will focus on the energy-efficient lighting of living, entertaining, and meeting spaces. Subjects include lighting systems and their impact on color, esthetics, function, safety, and security for interiors and exteriors.

For more information, contact Mark L. Roush, Philips Lighting Center manager; P.O. Box 6800, Somerset, NJ 08875-6800; 201/563-3600.

IDLNY charges NY AIA with unlawful restraints

New York—Accusing the New York American Institute of Architects (NY AIA) of using "unlawful means to monopolize the interior design profession," the Interior Designers for Legislation in New York (IDLNY) in a press conference last month announced it would "publicly expose the architect's tactics to the legislature and take action to protect interior design independence."

The group pointed specifically to literature it said was circulated by New York's AIA accusing the designers of "using interior design certification as a means of threatening life and safety," according to the IDLNY.

NY AIA executive director Lenore Lucy denied these accounts and Gregg Ward, AIA group vice president of exterior affairs, said AIA is negotiating for common ground.

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"Strawberry Bed" (below), designed by Gaetano Pesce and created by Colette Peters, is part of the "Edible Architecture—Delicious Designs" exhibit opening at the Steelcase Design Partnership resource center in New York City November 14.

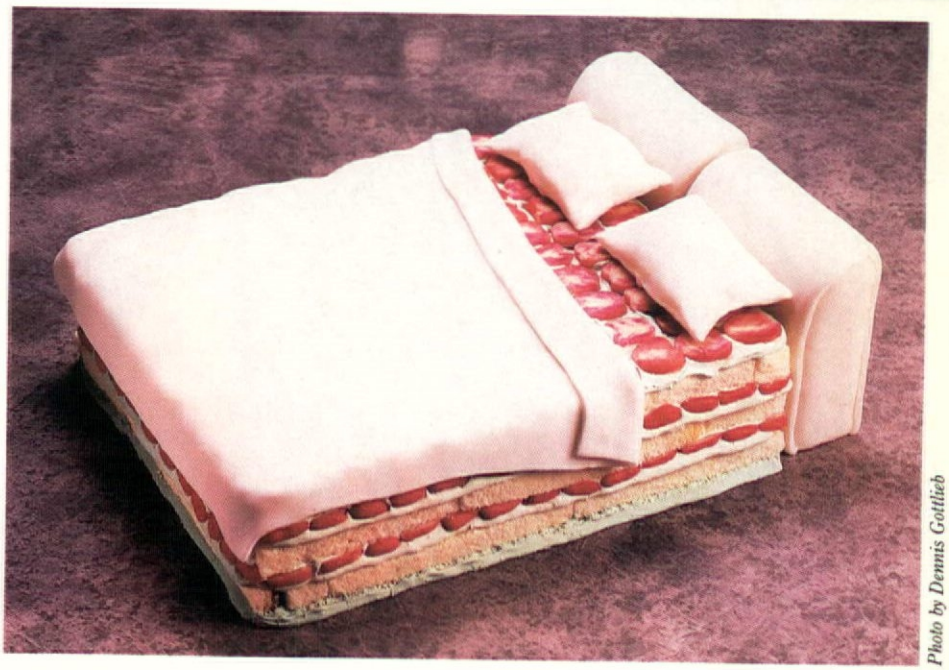


Photo by Dennis Gottlieb

Business Design 89: IBD sponsors seminars aimed at end-users

Washington, D.C.—In an effort to stimulate design awareness among end-users, the Institute of Business Designers (IBD) is sponsoring "Business Design 89: Starting From Square One," a series of coast-to-coast half-day seminars beginning November 9 at the National Press Club, Washington, D.C. Going for the bottom line in office planning personnel, the series will demonstrate to CEOs, administrators, and facilities planners the benefits of designing to inspire creativity.

Publicizing the need for business executives to learn more about the importance of corporate design is essential to a competent, industrious atmosphere, says IBD president Susan Wood, president and principal, Space Planning Associates, Sacramento.

"We want to educate end-users to the value of good design" she says. "IBD is dedicated to advancing the profession of contract interior design and we see a great need for education in the working environments—helping end-users to achieve higher productivity and increased bottom-line profits."

The first installment in Washington will focus on key issues: Facility design and strategic planning, increasing productivity through intelligent design, using a facility as a marketing tool, attracting and keeping the best people, and risk management.

Other issues to be addressed throughout the course of the series include strategically analyzed office relocation, avoidance of unhealthy buildings, lease and contract negotiations, and design trends to match office automation.

Mark Herbert, director of corporate facilities, Planning Resource Center, Washington, D.C., will be the keynote speaker at the November 9 session. Seminar panelists include Bud Luther, vice president, Gensler & Associates/Architects, Washington, D.C.; Karen Gallardy, area facility supervisor, Northern Telecom, Inc., Washington, D.C.; and Marc Rossman, Fred Ezra Co., Washington, D.C.

A second seminar is planned for early December in Chicago, with the keynote speaker to be announced. Future segments of the series are planned for early 1990. For more information on "Business Design 89," contact Bill Holleran or Jenny Young, 703/734-1880.

"Edible Architecture" exhibit benefits DIFFA

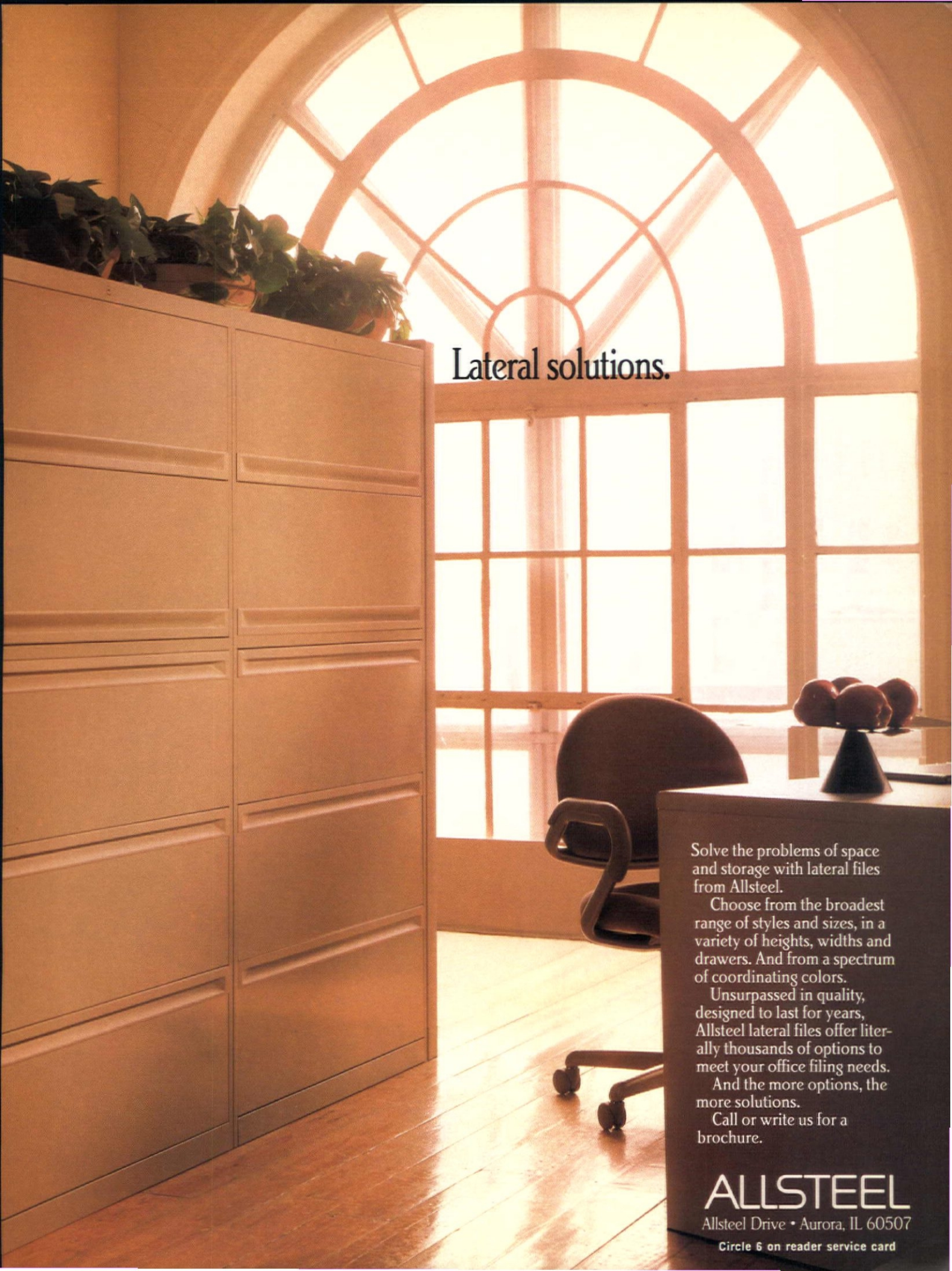
New York—Why would an architect design a building nobody will ever enter? Or a designer create a bed on which no one will ever sleep? If the designs are displayed at the Steelcase Design Partnership's Manhattan resource center and eventually made into pastry replicas, they are part of a special holiday exhibit to benefit the Design Industry's Foundation for AIDS (DIFFA) charity.

Opening November 14, "Edible Architecture—Delicious Designs," is a display of designs from more than 50 prominent architectural, interior, graphic, and industrial designers—including Milton Glaser, Michael Donovan, and Mario Buatta—created to raise money for the foundation.

A panel of culinary experts, including Molly O'Neil of *The New York Times*, Gael Greene of *New York Magazine*, restaurant chefs, and cookbook authors, will determine which designs should be made into three-dimensional cake models, two-dimensional reliefs, or cookie-candy ornaments.

The final creations will be made by some of New York's most renowned specialty bakers and auctioned off at a gala dinner at Sotheby's December 14. The exhibit of drawings, models, and ornaments, also to be auctioned, will be open through December 12.

For more information about the exhibit, contact the Steelcase Design Partnership, Decorative Arts Center, 305 E. 63rd St., New York, NY 10021; 212/755-6300.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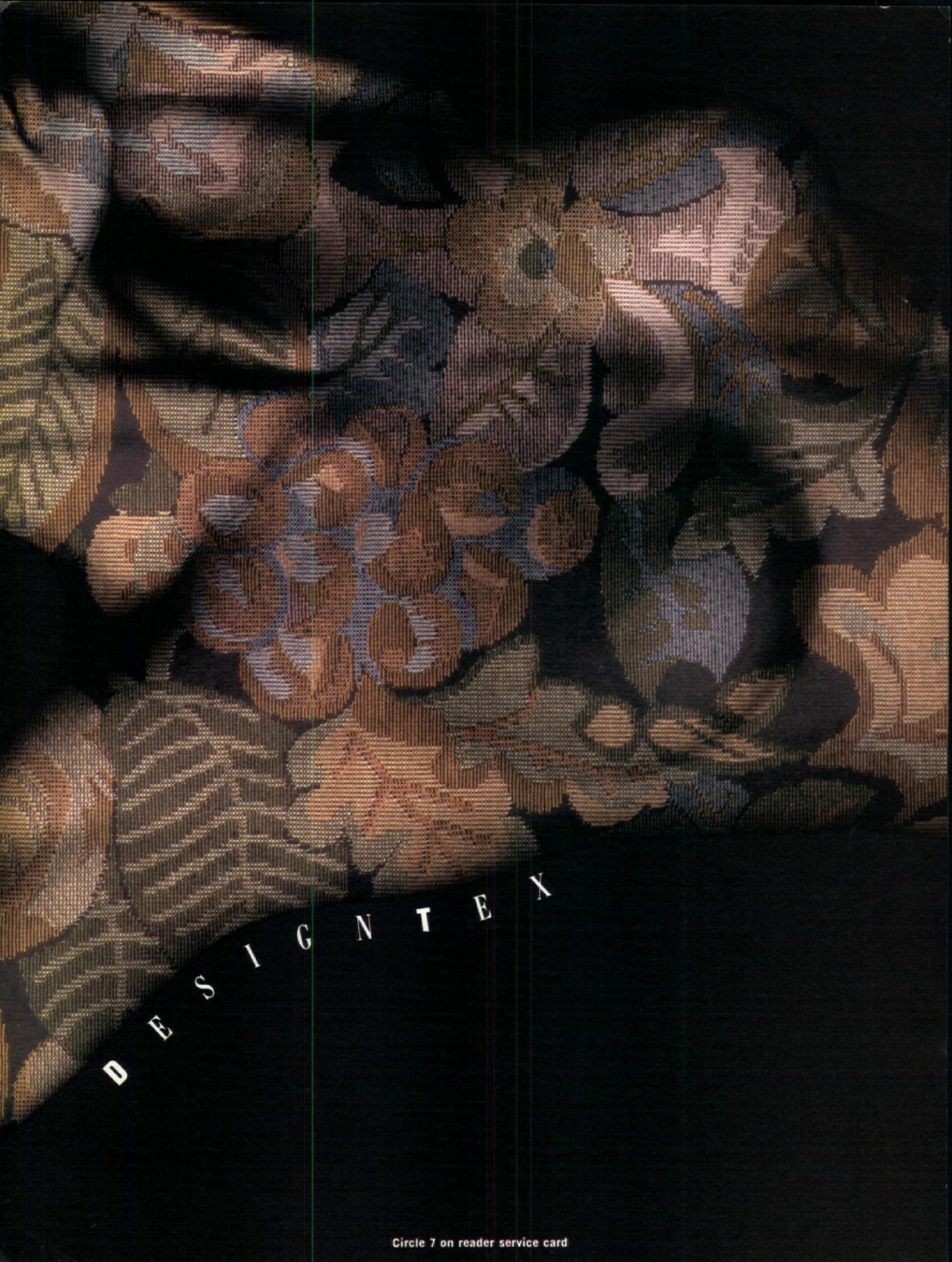


Circle 7 on reader service card

Pastels & blue-greens stand out at Milan furniture fair

By Sara Marberry

While Italy is recognized as a leader in furniture style and design trends, the same cannot be said for color. A visit to the annual furniture fair, held in September in Milan, confirmed that the Italians are still in love with primary red and black, but they may be warming to some of the pastels and blue-greens favored by Americans.

Blue-greens stood out at the EIMU office furniture exhibit, which alternates every other year with Germany's Orgatechnik. In a bold departure from the norm, **B&B Italia** showed fabric panels in turquoise and rust on its horizontal Uffici system. **Saporiti Italia** displayed its prototype freestanding Geo system with glittering blue-, pink-, and sea green-finished fiberglass worksurfaces.

Pastels from Starck

But the focus of the fair is always on the Salone, the residential exhibit housed in more than 35 buildings. A walk through Building 30, where most of the high-end residential/contract furniture manufacturers are located, also revealed some color discoveries.

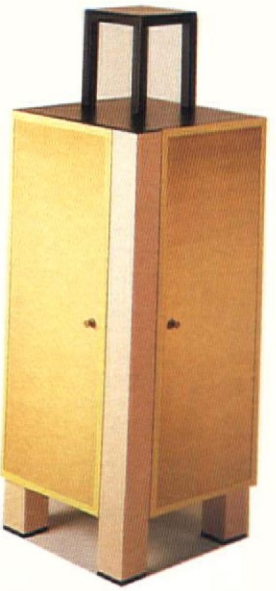
Blue-green surfaced again at **Acerbis International,** which introduced a bright turquoise finish for one of its lacquered credenzas. Philippe Starck used pastel pinks and purples, plus some neutral grays, terra cotta, and aqua on casual plastic dining tables and chairs he designed for **Kartel.** At **Bieffe,** a metal cabinet designed by Ettore Sotsass sported pale yellow and peach finishes.

Fashionable forecast

Nevertheless like the U.S., most of Italy's color inspiration really comes from fashion. A walk down via Montenapoleone or via della Spiga to look in the designer shops is as gratifying as a day at the fair. Shades of purple, from eggplant to lavendar, seem to be the rage for fall and winter. Pumpkin yellows, sunset oranges, rusty reds, and olive greens make up the other popular fashion color family.

However, unlike the U.S., the Italians don't translate fashion color trends into workable shades for contract interiors. They generally prefer black and white, black and red, or red and white combinations—what can only be described as the classic colors of Italy. □

At the Salone, Sottsass colored a metal cabinet for Bieffe in pastel yellow and peach (right). Starck named the tables and chairs he designed for Kartell Dr. Gob and Miss Balu (below) tinted them in pastel shades as well as neutrals.



Bieffe, **Circle No. 456.**

Kartell, **Circle No. 457.**

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Gunlocke settles in at HON

Wayland, NY—After being sold three times in two years, the Gunlocke Company seems to have found a home. HON Industries purchased the furniture and seating maker from Ladd Furniture for $34 million in early October. "With our strengths enhanced by HON's efficient manufacturing capabilities and strong financial base, the future of Gunlocke's people, distribution network, and customers can only be viewed as a window of unsurpassed opportunity," says Gunlocke's president Kenneth M. Book. Gunlocke employs nearly 950 people with a sales volume around $70 million.

Gunlocke's management will remain intact, said Book, although some changes in manufacturing processes will be instituted. "We will head in the direction of 'just-in-time' inventory controls," he says.

Gunlocke's management sold the company to Chicago Pacific in 1987, which was acquired by Maytag in January 1989. The five manufacturing companies comprising Chicago Pacific's furniture division were immediately put up for sale and bought by Ladd in June. Ladd is also looking to sell more of the recently acquired furniture makers to better concentrate its efforts on the hospitality market. Ladd owns American of Martinsville, the largest maker of wood hotel furniture in the U.S.

Talks underway in patent dispute

Grand Rapids, Mich.—Haworth and Steelcase have begun negotiations to settle the former's 4-year-old patent infringement suit against the world's largest furniture maker. Representatives from the two companies met in September and another conference was scheduled for October, according to Peter Jeff, public relations senior representative, Steelcase.

"Steelcase is trying to clarify the courts' decision as interpreted by Haworth. The scope and dimension of its injunction was larger than what was agreed to in court," says Jeff.

The Supreme Court in May let stand a U.S. Court of Appeals decision that Steelcase had infringed Haworth's patent for an in-panel wiring system. Haworth then applied for an injunction in the Federal District Court in Kalamazoo, Mich. calling for Steelcase to stop the distribution, manufacture, or sale of the disputed partitions and to recall all the panels containing the wiring system that are not fully paid for.

When asked if Steelcase would have to remove products from the market, Jeff replied, "Clearly, the answer is yes. The question is the range, from what date to what date. That's what's being decided now." A recall could affect only Steelcase's inventory or encompass partitions already in place.

The disputed electrical system is found in Steelcase's three best selling panels: Series 9000, Valencia, and Movable Walls.

Steelcase says it will continue to serve its clients regardless of the suit's outcome. Since July, the company has shipped the three panels with a new power system, "a proprietary product, patent pending," to replace the prohibited wiring system.

The day after Haworth filed for the injunction against Steelcase, it sent a letter to other furniture manufacturers, including Trendway and Herman Miller, advising them that they also may be infringing on its patents.

No further legal action has followed the letter and neither Trendway nor Herman Miller have made any changes in product lines, according to company spokesmen.

Haworth refuses all comment on any aspect of the patent infringement suit.

NCIDQ test revisions

New York—An increased emphasis on building code knowledge and shorter test sections are among the changes in the National Council for Interior Design Qualification's (NCIDQ) certification test. NCIDQ also announced changes in the "practicum" section, which tests drafting and space planning. Test takers can now choose questions in a particular design specialty to coincide with their work experience.

"The changes that might be apparent are the result of an updated job analysis," said Loren Swick, executive director, NCIDQ. "The common body of knowledge being tested is not changing that much." The job analysis was performed by the Educational Testing Service, which identified knowledge areas relevant to interior design. A panel of 12 interior designers and educators then helped assimilate that data into the new tests.

Other test sections measure knowledge of design vocabulary; history; and problem solving, which asks candidates to answer multiple-choice questions about hypothetical design drawings.

A pilot run of the new exam was held September 22nd and 23rd at Seminole Junior College in Orlando, Fla. It will be administered on both of NCIDQ's 1990 test dates; April 20th and 21st and October 19th and 20th. For more information contact 212/473-1188.

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TABLES BY HOWE

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Designers fly free to IIDEX

Some 250 buyers, designers, facilities planners, and specifiers from the United States were flown to the International Interior Design Exposition (IIDEX) in Toronto, November 9-11, courtesy of the Canadian government's Department of External Affairs, U.S. Bureau. The invitees were taken on an architectural tour of the city and also visited the factories of several Canadian furniture manufacturers. Each of Canada's 15 American consulates issued invitations to designers in its region.

The junket served as a reminder of improved business opportunities for contract furniture designers and manufacturers between the two countries since the bi-lateral Free Trade Agreement took effect in January. The agreement calls for the elimination of protective tariffs on furniture traded between the two nations in five years. Canadian importers currently pay about 15 percent of the purchase price in tariffs while Canadian duties on U.S. imports average five percent, according to Susan Rich of the Canadian consulate in New York. Canadian exports are expected to jump as a result of the agreement.

The IIDEX show featured some 350 exhibitors. It is sponsored by the Association of Registered Interior Designers of Ontario.

IFMA's globetrotting

The International Facility Management Association signed two-year working agreements with its Dutch and German counterparts, the Netherlands Facility Management Association (NEFMA) and the German Facility Management Association (GFMA). The agreements are designed to enhance information exchanges, educational programs, and other collaborations between IFMA and its overseas affiliates.

Germany and the Netherlands were among eight countries that sent delegates to IFMA's first international symposium in Washington D.C. in May. "Based on the strong similarities participants discovered, these agreements build on that momentum," says IFMA's president Erik C. Lund. An IFMA chapter will also be formed in Norway.

Lund will travel to Japan this month to strengthen ties with that country's two facility management professional groups. Other countries with IFMA affiliates are Great Britain and Australia.

Lund

Fuji Bank commissions Hague-Richards

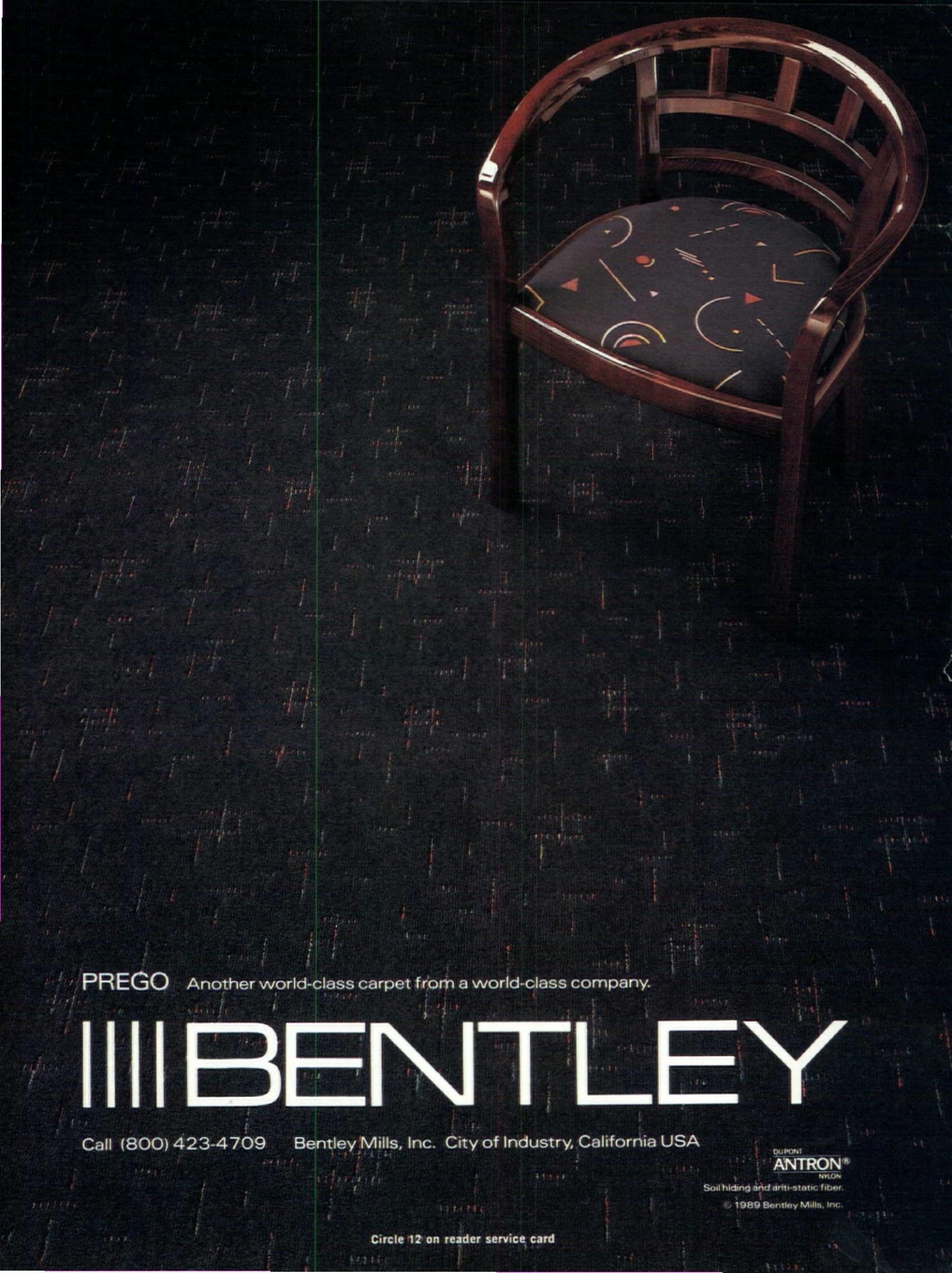
Chicago—The Fuji Bank, Ltd., one of the world's largest financial institutions with assets totaling more than $345 billion, has commissioned Hague-Richards Assoc., Ltd., Chicago, to provide interior architectural design services for its Chicago branch. Retained by North America Taisei Corp., the firm was selected because of its extensive experience designing Japanese banks in the Midwest, according to Isamu Sekine, project manager for North America Taisei.

The bank will occupy approximately 25,000-sq.-ft. at 225 West Wacker Dr. for its general office operations. Completion is scheduled for January 1990.

Indonesia doubles textile exports in 3 years

Jakarta, Indonesia—Government deregulation and increased investment in more efficient technology, combined with Indonesia's low cost labor, has enabled the textile industry to double its exports in just three years, making the country one of the biggest exporters of textiles in Asia.

More than 190 new factories were opened in recent years, representing investments of $350 million. Those plants include four synthetic fiber factories, 20 spinning mills, 48 weaving mills, 29 knitting plants, 75 garment factories, four embroidery plants, and 10 finishing plants, according to that nation's National Development Information Office. Dramatic evidence of Indonesian textile growth is found in its industry statistics, with exports rising from only $121 million in 1981 to $541.5 million in 1985, and then to $1.3 billion in 1988. An ambitious goal of $2.8 billion is projected by 1993. The United States is the largest market for those products.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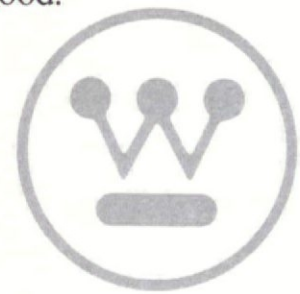

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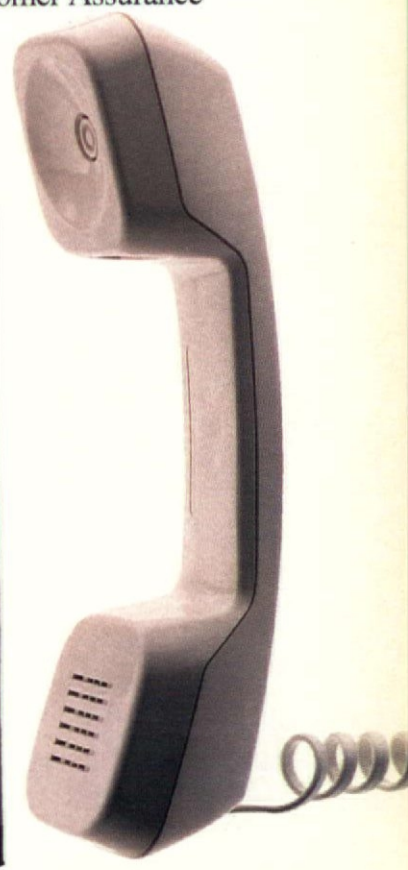

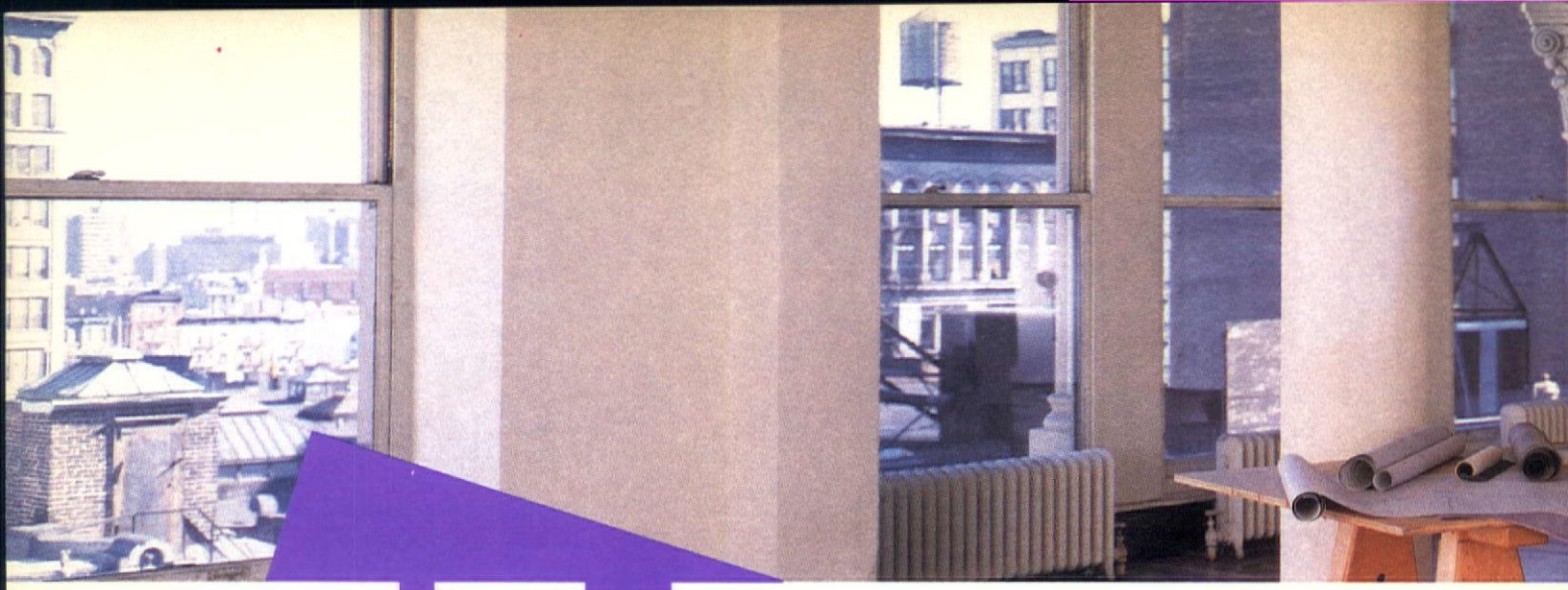

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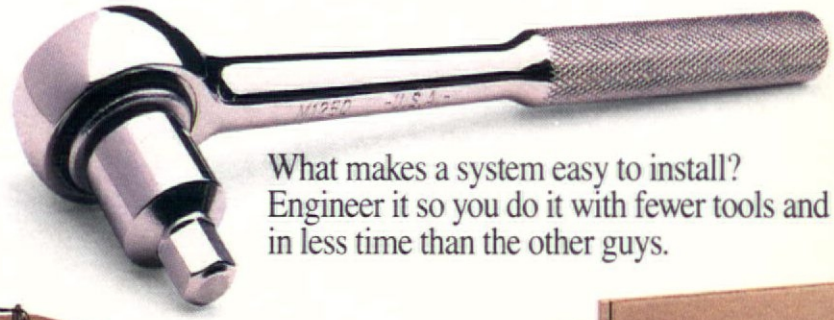

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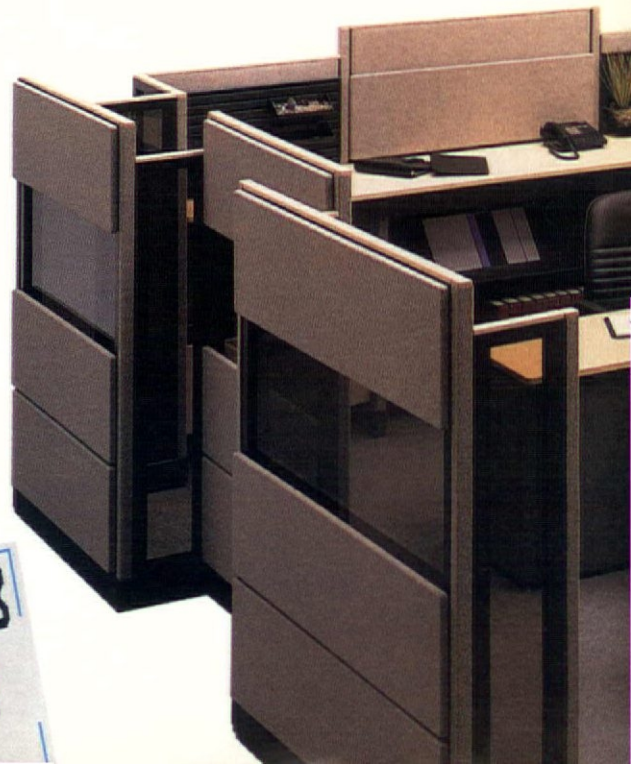

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AIDS quilt expo opens in N.Y.

New York—Five panels from "The Quilt," a tapestry containing the names of over 10,000 AIDS victims, were on display at the Parsons School of Design in New York from September 20-October 20. Each of the 3 by 6 ft. panels is designed and sewn by the family or friends of an AIDS victim. It displays the name of the deceased and whatever tribute or memento the sewer wanted to include.

Viewers enter the exposition, designed by Chermayeff & Geismar Associates, through a candlelit hallway and pass between two screens flashing slides from the Quilt's 10,600 panels before arriving at the five on display.

The purpose of the exposition, according to designer Ivan Chermayeff, is "to distill and capture the incredible emotional content of the Quilt—its capacity to generate understanding and human compassion—and use it as an instrument for teaching and mobilizing the community." Chermayeff & Geismar also designed the Statue of Liberty and Ellis Island exhibitions that the National Parks Service will open next year, and New York's new holocaust memorial, the Museum of Jewish Heritage.

The Quilt was conceived in 1987 by the NAMES Project in San Francisco. Its first public unveiling was on the Mall in Washington, D.C. on October 6th. Due to its size (18 acres when all panels are joined), the Quilt will not be shown again in its entirety, although sections of the Quilt will travel around the country. The stories of the five victims commemorated by the panels displayed at Parsons—a child hemophiliac, an IV drug user, an Olympic athlete, and two gay men—are told on an HBO special "Common Threads," which premiered October 16. HBO is funding the Parsons exposition, which will travel to Los Angeles, Boston, and San Francisco.

DIFFA donations

New York—The Design Industry Foundation for AIDS (DIFFA) announced grants totalling over $275,000 to a variety of programs and associations engaged in the fight against AIDS. DIFFA's national office and 12 steering committees sponsor numerous fund-raising events, including DIFFA/Chicago's "Brazil" party; Kansas City's Design Excellence Awards; and DIFFA/New York's vogueing event, "The Love Ball" to raise the money.

Among the DIFFA/National grants are:
- $50,000 to the Gay and Lesbian Justice Project, a support group for gay and lesbian prisoners, for housing for AIDS victims.
- $25,000 to the San Antonio, Tex., AIDS Foundation for emergency operation support.
- $10,000 to New Mexico AIDS Services, for AIDS educators.

Some of the awards announced by DIFFA/New York are:
- $10,000 to Covenant House/Under 21 toward operating expenses of a 26-bed residence for adolescents with AIDS.
- $5,000 to the Urban Resources Institute, a Brooklyn theater project in low-income, minority neighborhoods.

DIFFA/Chicago announced grants of $10,000 to the Illinois Masonic Medical Center and Childrens Memorial Hospital for their HIV programs, and the St. Louis effort for AIDS received $20,000 from that city's DIFFA chapter.

Thousands of panels, sewn by friends and families of AIDS victims, make up The Quilt. Five are on display at the Parsons School of Design.

Toy maker funds resource center

Washington, D.C.—At least $7 billion has been spent on healthcare design and construction in the past five years, with child health care constructions consuming a major portion of the dollars, according to The Association for the Care of Children's Health. However, there has never been a design resource center for the architects, designers, and other decision makers who focus on the designing of these facilities.

ACCH plans to establish the ACCH Design Resource Center with the help of a three-year grant from the Hasbro Children's Foundation. The philosophy of the center is to enhance the quality of design in children's health facilities while allowing design decision makers to benefit from others in creating improved facilities and avoiding costly mistakes.

The center will house a library of resources on pediatric health care design in the U.S. and abroad with written and visual materials on current design projects available. It will also act as an information source on design issues and offer consulting services to design decision makers. A biannual bulletin will highlight innovative design practices.

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Coming Events

1989

November 10-13. International Hotel/Motel & Restaurant Show. Jacob K. Javits Center, New York.

November 13-Jan. 8. "Sophie du Pont: A Young Lady in America, 1823-1833," sponsored by the American Architectural Foundation. The Octagon, Washington, D.C.; 202/626-7300.

November 15-17. Build Boston '89, sponsored by the Boston Society of Architects. World Trade Center, Boston; 617/965-0055.

November 29-Dec. 2. Second Symposium on Health Care Interior Design. Marriott's Orlando World Center, Orlando, Fla.; 415/370-0345.

December 7. Hospitality Design. Merchandise Mart, Chicago; 312/527-7550.

December 6-8. "Holidays at the Ice House" benefit. Design Center at the Ice House, Denver, CO; 303/298-9191.

December 8. "Dealer Day" Atlanta Merchandise Mart; 404/220-2121.

December 11-13. AEC Expo. Javits Convention Center, New York City; 609/987-9400.

1990

January 13. 'Designer of the Year' Awards. Miami Interior Design Center II; 305/389-4263.

January 26-29. National Floorcovering Market. Atlanta Merchandise Mart.

January 26-27. CONTRACT Atlanta, Atlanta Merchandise Mart; 404/220-2121.

February 8-9. Preview '90 annual market. Design Center of the Americas, Dania, Fla.; 305/920-7997.

February 17-18. Floor Decor West. Pasadena Center, Pasadena, Calif.; 404/220-2330.

March 21-23. WestWeek '90. Pacific Design Center, Los Angeles; 213/657-0800.

April 10-12. Lightfair. New York Hilton & Towers, New York.

April 26-27. Design Week/ Boston. Boston Design Center; 617/338-5062.

June 12-15. NEOCON 22. Merchandise Mart, Chicago.

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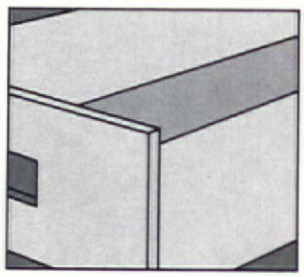

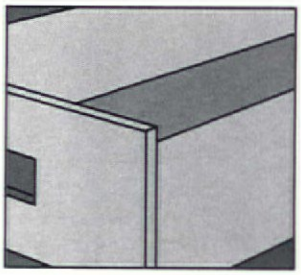

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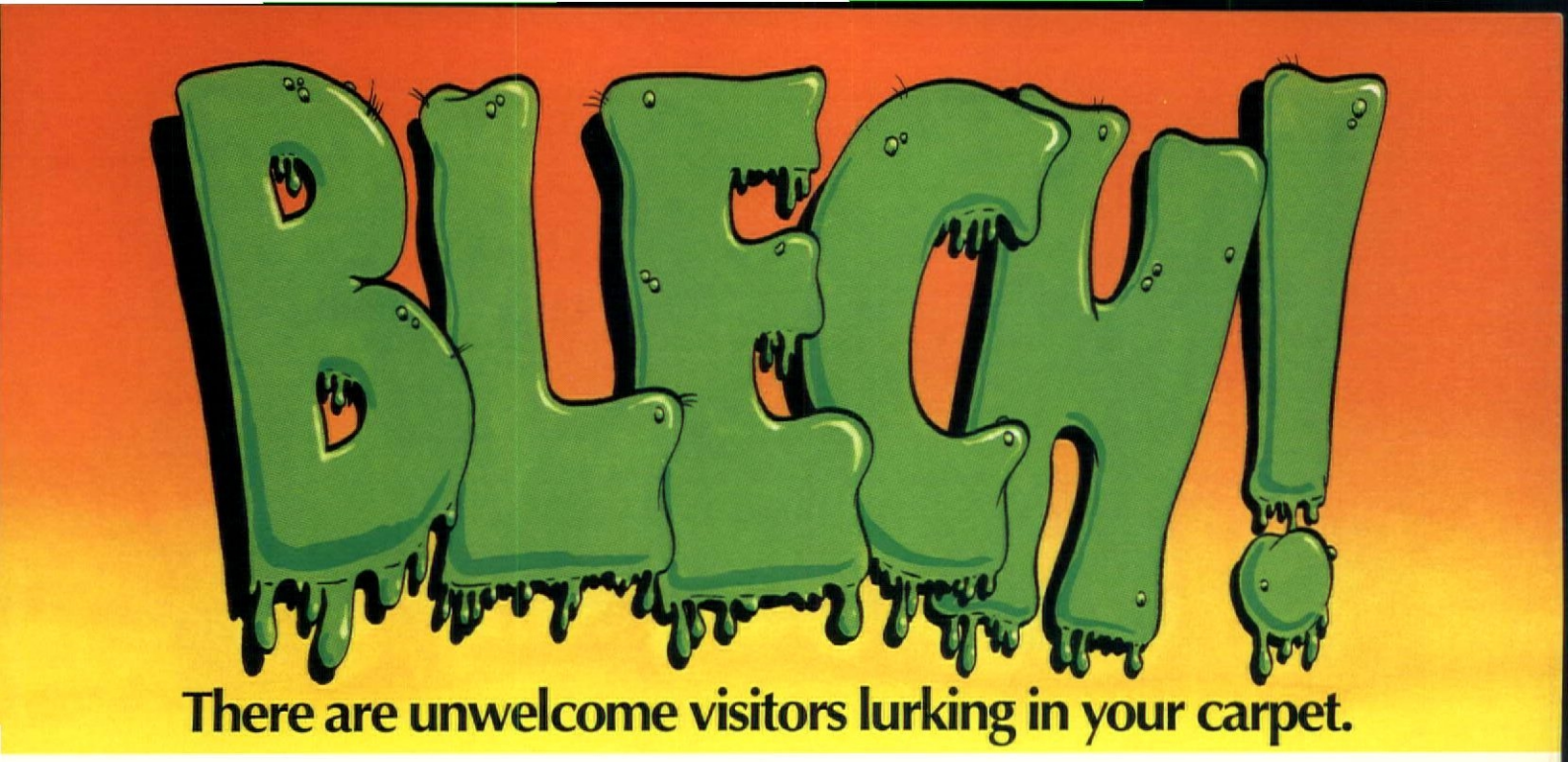

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The Gettys Group, a newly established multi-service design firm, recently opened offices in Chicago. The firm includes **Roger Hill II,** president; **Ariane Steinbeck,** vice president/design group; and **Julius P. van Heek,** vice president/design division. Hill and van Heek were formerly employed by Urban West Associates and Steinbeck by Dale Keller and Associates, New York. All three are graduates of the School of Hotel Administration at Cornell University.

Earl Swensson, founder and chairman of the architectural firm Earl Swensson Associates, has been selected to serve on the advisory council for the National Symposium on Health Care Interior Design, Inc. The 25-member council, composed of experts in health care and design, will develop the program, curriculum, and activities for the four-day annual symposium in Orlando November 29-December 2.

The Board of Directors of Taylor Chair Co. has announced the election of **J. Taylor Meals, Jr.,** as president and chief operating officer; **Bob Salrin,** vice president of marketing; and **Alan J. Paull** as vice president of design and promotion. **Brett N. Meals** was named executive vice president.

Russell Gibson von Dohlen Inc. recently announced three promotions in its New York office: **Duk W. Rhee,** AIA, director of operations, was named a stockholder in White Plains, NY; **Yao Hu Liao,** AIA, director of design, was named a principal; and **Morton Kass,** a project manager since 1980, has been named director of project management.

Architectural Interiors Group, Philadelphia, recently announced that **Maureen Byrne** has joined the firm as project director for Cathers/AIG's corporate, retail, and hospitality clients.

Bershad

Love

Mare

Garger

Lynne Bershad (shown) has been named senior account representative for 3M's Protective Chemical Products Division. She had worked for seven years in both editorial and sales in furniture and textiles for HFD—Retailing Home Furnishings, a Fairchild Publications newspaper.

Colleen Love (shown) has been named district sales representative for Panel Concepts, L.P. She will operate out of Los Angeles from the Panel Concepts and PCI/Tandem showroom at the Pacific Design Center.

Gregory C. Mare (shown), formerly director of health facilities for Butler Rogers Baskett, was recently named a partner in the firm. Baskett has been with the firm since 1985.

Melvin Beacher & Partners, Inc., New York, has appointed **Stephen A. Garger** (shown) as executive vice president of marketing. Garger will market the firm's architectural, corporate, planning, and interior design capabilities throughout New York, New Jersey, and Connecticut.

Jung/Brannen Associates, Inc., Boston, announces the appointments of **Anthony Mallows,** AIA, as director of planning and urban design, and **Neal L. Baker,** SEGD, as director of graphic design.

Auto museum lighting displays cars as "objets d'art"

This shot of one of the Behring Auto Museum's showrooms demonstrates the museum's unique lighting, designed to highlight specific features of each car both individually and in groups representing each decade of automobile manufacturing.

By Laura Mayer

The Behring Auto Museum, Danville, Calif., is more than just another showplace for fine automobiles. Within its black granite halls are displayed more than 100 classic cars, only part of Kenneth Behring's dynamic 250-car collection. "Chitty-Chitty Bang-Bang" is there, alongside "Greased Lightning" and row upon row of shiny, colorful, inspirational originals.

To show off his exquisite collection, which has been endowed to the University of California, Behring hired the Dahlin Group, San Ramon, Calif., to design lighting for a bi-level museum, highlighting each cars' specific feature.

Dramatic, highly theatrical lighting illuminates each group of autos separately, focusing on the sharpest details. Project designer Karl Danielson, Dahlin Group's vice president of production, used a background of black granite floors, walls, and ceilings throughout the museum. Overhead lighting is recessed within in a black beam-grid system designed by Lightolier with spotlights mounted on ceiling pipe grids.

"Each car is lighted differently," Danielson says, "portraying the automobiles as objects of art. We wanted to make the lighting as inconspicuous as possible, but we were working with a variety of colors and tones, so we had to play with filters. There was quite a bit of experimentation—we spent about two hours working with the light for each one."

Darker colored cars needed more direct lighting than yellow or white, which seemed to glow in the space on their own. Natural light is virtually nonexistent in the interior—Danielson wanted to control the light completely.

In the lobby, and also apparent from the museum's exterior, Dahlin Group created a long skylight/greenhouse assembly, adding to the structure's grand appeal.

Upon entering the museum through a glass atrium, visitors are greeted by several lone vintage automobiles aptly lighted with both natural light from the atrium and cold-cathodes. Light reflects off both the floor and two-level columns here in saw-toothed soffits and trays in the ceiling.

By far, however, the most breathtaking aspect of this design is its unique theater-style display lighting which enables tour guides to light up each grouping of cars as the tour approaches. Pocket-size hand-held remote control units are used to brighten and dim pools of light in an overall low ambient light level, focusing attention on specific cars and features and leaving the rest of the room in darkness.

As Behring adds or subtracts cars from his collection, the display is frequently revised, complete with lighting tailored to additions by museum curators.

With its thorough representation of period automobiles and Dahlin Group's dramatically life-giving design, visitors to the Behring Auto Museum are able, if only briefly, to take themselves back in time to a place where cars were created as art. □

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Burning issues: state toxicity codes & product liability

By E. D. Smith
An amended New York State building code that, among other things, implies product liability for interior designers and specifiers, goes into effect December 16. That's the deadline for manufacturers of interior finish products to register all wall fabrics, drapes, and carpeting that could be installed in the state of New York with its Department of State.

By mid-December, these products should have been tested for combustion toxicity and the results listed in the Building Material and Finishes Fire, Gas, and Toxicity file kept by the Department of State in Albany. The information will be available for buyers, consumers, and specifiers.

Sign of the times

It may sound as simple as signing a name to a guest list, but Dr. Rosalind Anderson, consultant for the state code and president, Anderson Laboratories, Dedham, Mass, sees problems ahead. For one, "interior designers and specifiers should be concerned," she says, "because they're taking on a new responsibility that is dramatically linked to product liability." No one is quite sure how the data may be used. But it's more than likely that since the toxicity information will be available to designers, lawyers representing a fire victim will have no qualms hauling into court anyone connected with using a product that is later deemed "unsafe."

Anderson readily admits that the data is difficult to interpret. "There is no implication whatsoever that a product is good enough, or that it has any kind of quality characteristics at all," she says.

"The state law doesn't regulate or prohibit any materials," says Richard Duffy, director of the Department of Occupation Safety and Health of the International Association of Firefighters. "It just requires them to be tested for combustion toxicity, and keeps a data bank for that material."

Most manufacturers offer anywhere from three to as many as 30 product styles. "The cost of testing each style—roughly $2,200-$2,500 each—is prohibitive," says one trade association representative who judges the Pittsburgh test less than reliable, especially for natural fabrics of varied densities and weights.

To defray costs, industry associations have developed a "pool of testing information that members share," says Sal Messina of The Govmark Organization, Inc., a fire and flammability-testing company. (The state code has a provision for manufacturers or groups of manufacturers to propose classes of products that might be represented by generic tests.) Working with member firms of the Decorative Fabrics Association (DFA) and the Association of Contract Textiles (ACT), Anderson Laboratories came up with six basic groups of fibers and interactive combinations to be tested for toxicity, including: cellulosic fabrics; nitrogen-containing polymers; hydrocarbons; cellulosic/nitrogen combinations; cellulosic/hydrocarbon combinations; and nitrogen/hydrocarbon combinations.

"Interior designers and specifiers should be concerned because they're taking on a new responsibility."—Dr. Rosalind Anderson, president, Anderson Laboratories, Dedham, Mass.

For all its conveniences, designers and manufacturers alike are confused by the veiled responsibility implied by the state code, since there is no pass/fail, and no toxicity standard set for fabrics to meet. As the deadline draws near, "Everybody is still 'up in the air,'" says Marilyn Rommeney, ACT. Perhaps the best advice is to watch and wait. A Department of State spokesperson suggests that the process of implementation—the actual setting up of the data file—won't be completed until sometime in August 1990.

A few problems must be ironed out, however. Chief among them is the fact that product categories are ill-defined. "The New York State law," says Messina, "mentions 'interior finishes' and 'interior floor finishes,' which normally would take into consideration carpeting and wallcovering. The state code is very unusual in that the definition of 'interior finishes' includes draperies.

"Many fabrics such as bedspreads or upholstery may be listed because the fabric may also be used for drapery," he says. Designers and specifiers may have a problem measuring up a product to the code, cautions Messina.

CONTRACT will keep readers abreast of regulation developments. For up-to-the-minute information on the state of the state toxicity code, including certified testing laboratories, call or write: New York Department of State Office of Fire Prevention and Control, 162 Washington Avenue, Albany, New York 12231; (518) 474-6746; or the American Textile Manufacturing Institute, 1801 K Street, Suite 900, Washington D.C. 20006; (202) 862-0500. □

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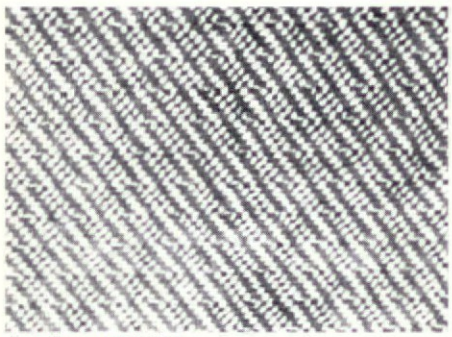

Lees Commercial Carpet

By E.D. Smith
It's been said that many first impressions are formed after looking at a person's shoes. In corporate spaces, stability and good taste might be judged by the quality of appropriate flooring. These carpets are grounded in good design and long life. □

Lees Commercial Carpet's patterned collection includes a series of adaptable, small-scale graphic designs. Ultron nylon yarns by Monsanto make for a durable floorcovering with built-in soil and static resistance. **Circle No. 332.**

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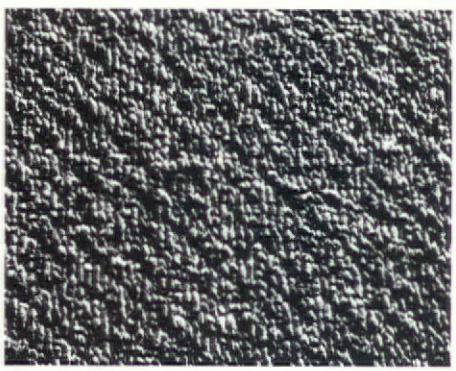

Karastan Bigelow

Karastan Bigelow's Vibrant tufted carpet is aimed at the office market. Fifteen colorations feature a multi-level loop style and the backing is made for direct glue-down installations. **Circle No. 334.**

Interface Flooring Systems, Inc. offers the Palette Plus Solids 2000 series of thermally pigmented nylon by BASF. The fusion bonded cut pile carpet features a GlasBack vinyl backing. Coordinating tweeds and flecks are also offered, as well as custom patterns. **Circle No. 335.**

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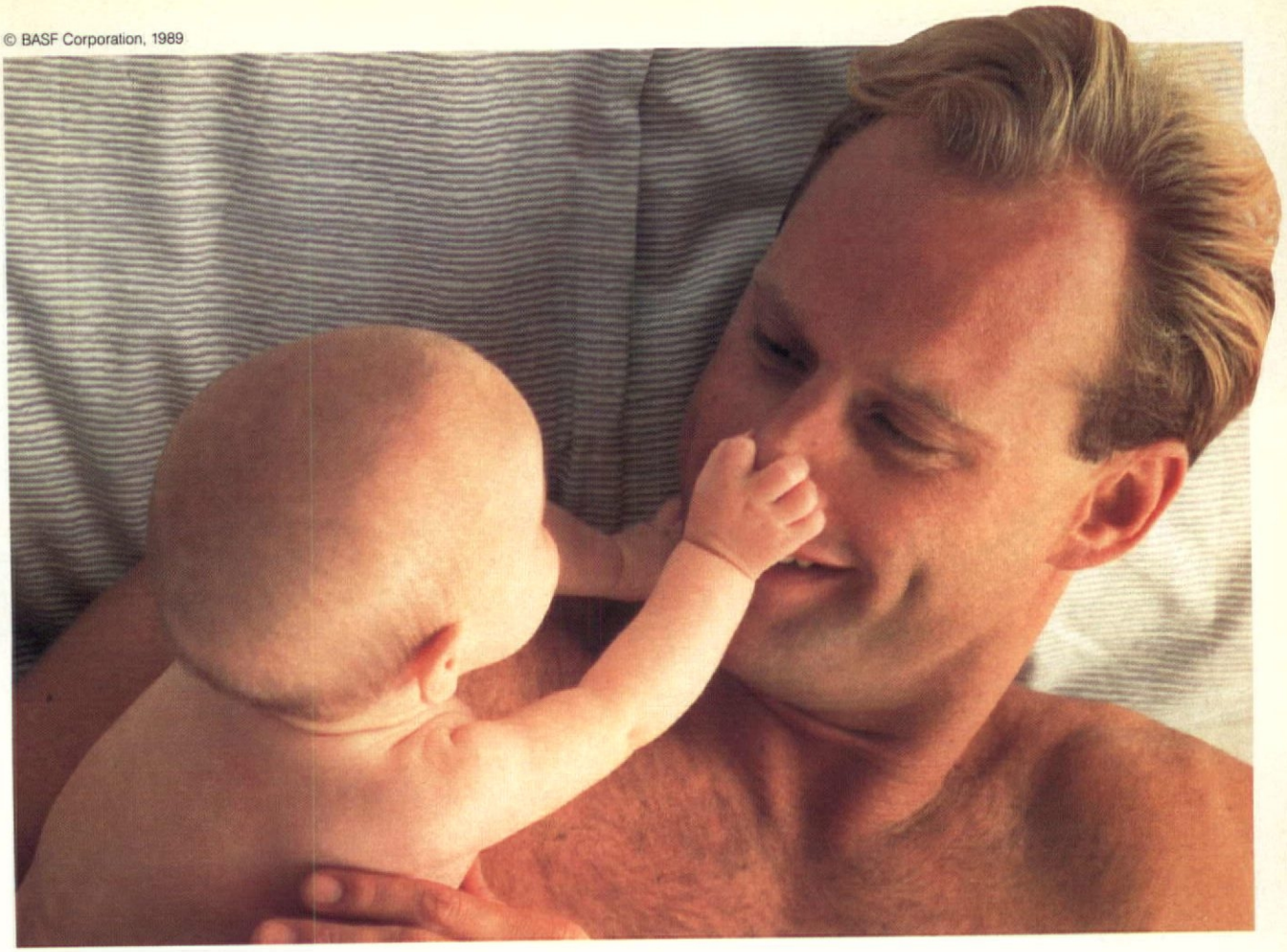

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A catheterization lab in Detroit's Grace Hospital features a custom-designed light fixture with one of Quartus' photo murals. The project was done by Kathy Stannis.

Therapeutic photo imagery gains popularity

A patient wakes up from surgery in the recovery room. He is lying on a gurney staring at the ceiling. But instead of seeing the usual gray speckled ceiling tiles and glaring fluorescents, he is looking at a pastoral scene—a gushing waterfall, a white sandy beach, or a red-gold sunset. It is soothing, relaxing—an unexpected pleasure.

The patient in this scenario is looking at a photo mural, a decorative device with therapeutic qualities that is becoming increasingly popular in healthcare facilities. "Photos make people feel good," says Ina Kadish, Quartus Photo Design Systems, a Livonia, Mich.-based photo imagery company.

The concept has been so successful that Kadish's clients write her letters of praise: ". . .The artwork has definitely enhanced our atmosphere and contributed to a more positive environment. The scenes ranging from outdoor activities, serene water sites, shorelines, meadows, gardens, and people of all ages enjoying life have been uplifting to both patients and staff. . .," write Gail Ranger, nursing supervisor, adult psychiatric unit and Candy Endress, MSN, CS, director, psychiatric nursing, St. Joseph Mercy Hospital, Pontiac, Mich.

Another from a patient at William Beaumont Hospital, Southfield, Mich., observed, ". . .As I began to awaken, I noticed, even in my semi-conscious state, a lighted photograph above my head. This was a tremendous aid to my recovery, and definitely speeded up my awareness. The photo of the red barn was the most refreshing way I have ever experienced a post-op recovery."

Kadish's photo murals range from back-lighted ceiling or wall panels to framed images used with signage or as artwork. "Anything that is relaxing works—nature scenes with running water are best," she notes. "Sometimes we use people, but you don't always see the faces because of the depth of field." She uses photographers from all over the country, choosing and selecting work to fit each job. "I look at hundreds of photos," Kadish says, "just to find the right subjects and also for ones that can be blown up." Her work to date has been mostly in the healthcare field, but she is trying to branch out into the corporate arena.

A typical ceiling mural, depending on size, runs from $3-5,000. A lens cover, with the photo image on it can be fitted over a standard fluorescent fixture. It can even be reversed so the viewer is looking "outdoors." According to Kadish, it is necessary to plan for additional wattage when doing a ceiling mural, and although photo images can fit into standard fixtures, it is better to plan for custom work.

Wall murals are installed with velcro and silicone. They are mounted on lightweight masonite and backed with gatorfoam. An overlaminate is applied, which allows for washing. "Photomurals can also be attached to plastic, so they can be totally sterilized," says Kadish. Frames are also available, as well as custom signage.

"Interior designers love the murals," she reports. "The therapeutic value justifies the cost." Like most healthcare interior design concepts, it has not been documented, but Kadish says that NASA has done research for space travel to determine what kinds of photos lower blood pressure. What is important, however, is the reaction of patients and staff to the artwork. "At Beaumont in Royal Oak, Mich., we put overhead back-lighted murals over each bed in out-patient surgery," she says. "Patients are alert faster and when returning for additional surgery, they are asking for a favorite area."

"The artwork has definitely enhanced our atmosphere and contributed to a more positive environment. The scenes . . . have been uplifting to both patients and staff."St. Joseph Mercy Hospital.

For more information on Kadish's company, Quartus, **Circle No. 200** on the Reader Service card at the back of this issue.—*Sara Marberry*

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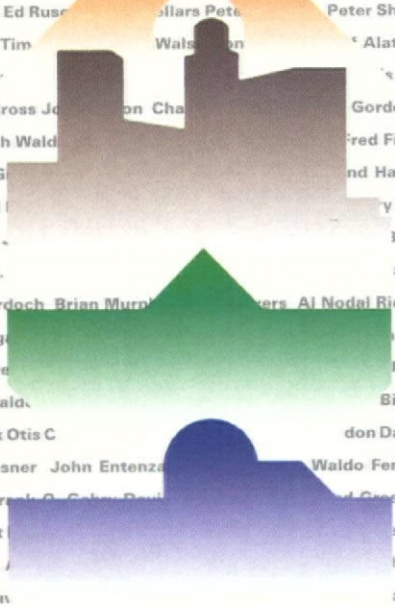

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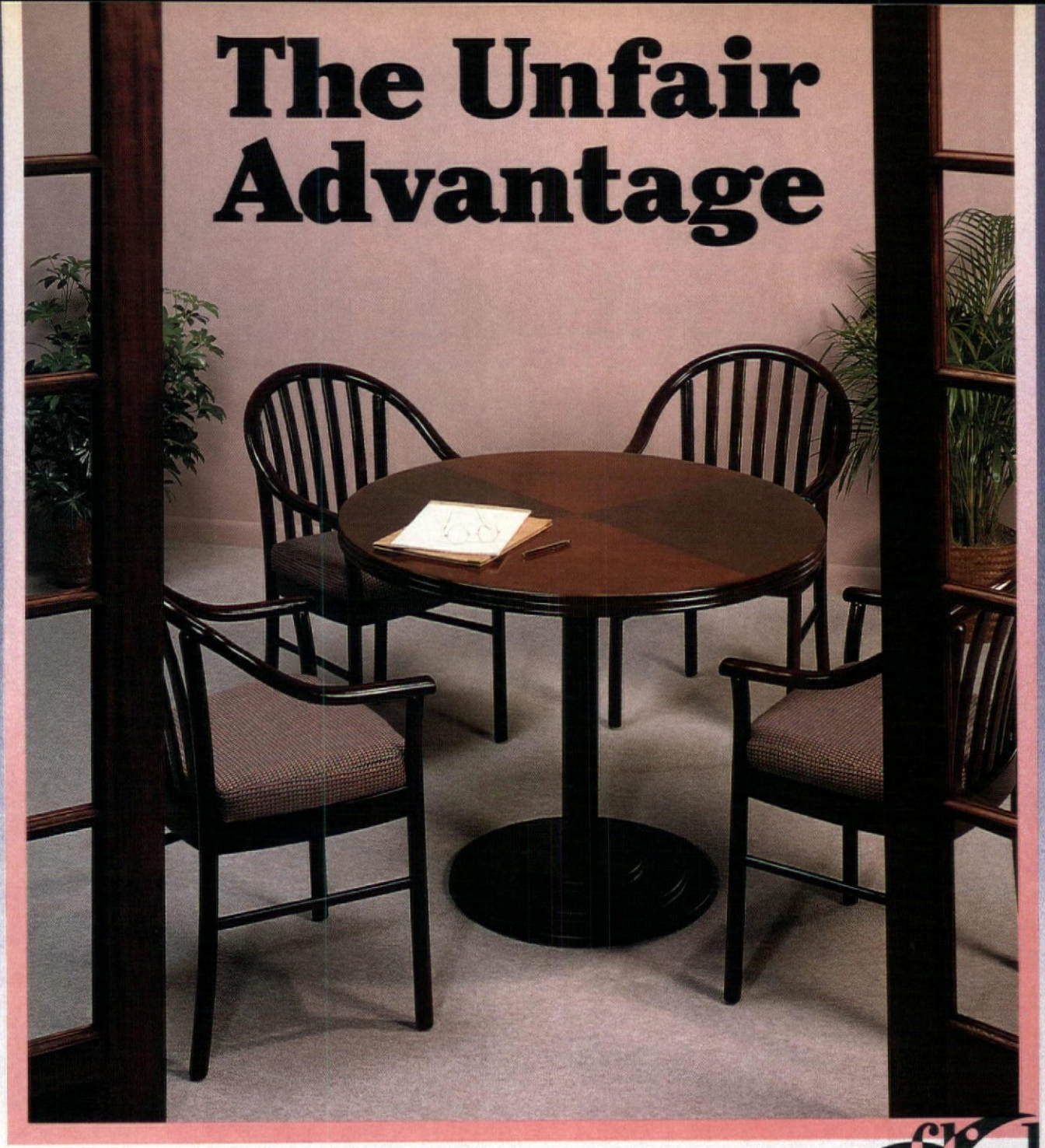

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Design firms take acts on road

The potential for new markets in Europe and the Far East, coupled with a perceived lag in growth on the home front, prompted several U.S. design firms to take the first steps towards establishing a permanent global presence. Although the movement is currently a trickle, not a torrent, certain trends are already apparent.

Almost all American firms setting up overseas offices begin in London. The common language minimizes transition problems, while the European location affirms a designer's international stature with non-American clients.

Matching a new identity for the trendy Japanese department store Isetan with the high-fashion merchandise was key to WalkerGroup's renovation plans.

"All of us are just getting our toes wet," says Tony LoGrande, managing director of WalkerGroup/CNI Ltd. WalkerGroup established its London branch in October, 1988 and is currently renovating three department stores, each approximately 100,000 sq. ft., for the House of Fraser. The stores had problems common to large overseas retailers—poor focus, a fractured identity, and disconcerting mismatches between fixtures and merchandise. "We created architectural points of visual merchandising, developed new lighting criteria, and created special effects using saturated colors," explains LoGrande.

"The interior fit-out market (in the U.K.) is where it was in the U.S. 15 to 20 years ago," adds Margo Grant, a managing principal of Gensler and Associates, which has maintained a permanent office in London for a year. A 200,000 sq. ft. project is considered "huge" in Europe, according to Grant. Expertise in large scale planning and systems is probably an American firm's strongest selling point overseas.

New partners

WalkerGroup brought its special knowledge to the Far East in 1988, forming a joint venture with Nomura Display and opening an office in Tokyo. WalkerGroup debuted its remodelling of the 400,000 sq. ft. Isetan department store in Tokyo's trendy Shinjuku section in September. Like the British projects, the renovation centered on creating a new image and improving circulation patterns in the store.

WalkerGroup Vice President Mark Bradin praised the firm's joint venture partnership; "It enabled us to concentrate on concepts and design, leaving execution to our Japanese partner."

Companies hoping to establish a beachhead in London before moving to the continent when trade barriers fall in 1992 may find the Channel crossing unexpectedly rough. "Multi-national corporations prefer hiring local people who understand local standards," says Simone Rothman, who coordinated two overlapping projects in New York and Paris for Butler Rogers Baskett and Eric Lieuré.

Newly arrived design houses may also be in for what LoGrande calls "sticker shock." "There are all sorts of hidden extras," he explains. "Salaries often include benefits we would not offer."

The biggest adjustment U.S. firm's have to make is to a more elaborate decision making process, involving many consultations and more protocol than a pragmatic American would prefer.

"Store officials were very receptive, but everything had to be backed up," recalls Bradin of his work with Isetan. "After our presentations, the Japanese had an in-house session and came back with questions. They consulted almost every player."

Rothman reports similar experiences in France: "Teams are smaller, and a lot of people have to know a lot of things."

Mutual learning

If Americans have something to teach foreigners about merchandising, we may be able to learn something of craftsmanship from them. "Japanese visual display is the best in the world," enthuses Bradin, "but it's overdetailed. They can't stop designing." Gensler's Grant praises the design in London's boutiques, while Rothman gives high marks to France's furniture builders.

Europe should continue to open up, including, in the long term, Eastern Europe. Japan seems 100 percent open to U.S. designers, especially those with expertise in shopping or commercial areas. "Up to now, the Japanese concentrated on building stores, says Bradin. "They need a different point of view."

And that point of view will very likely be American. □

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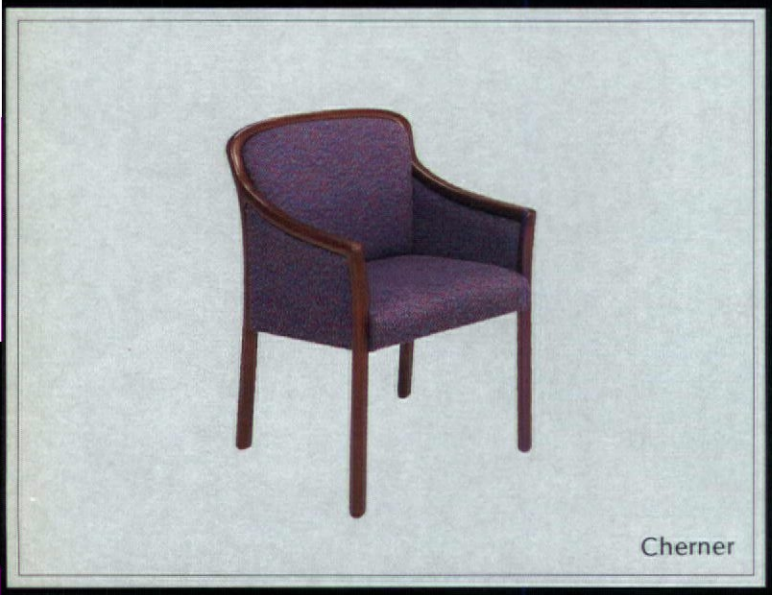

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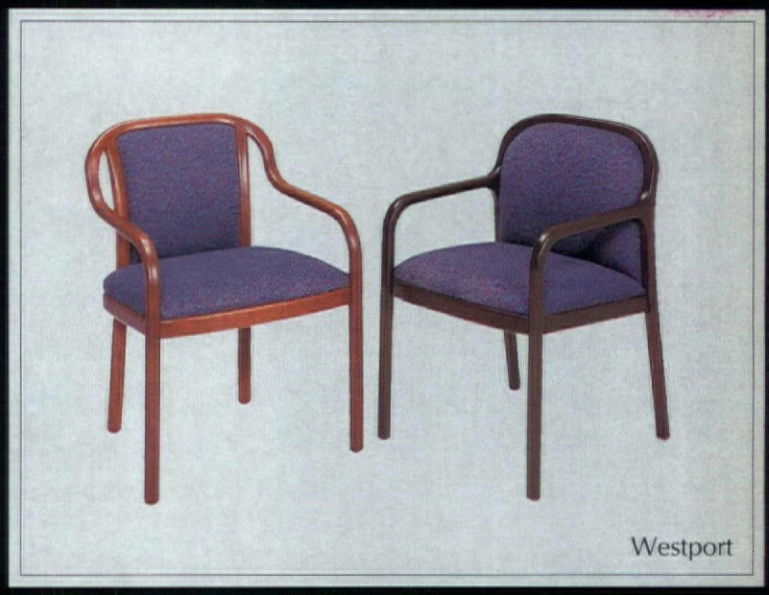

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Sharing data between CADD systems

As CADD use expands among architects and designers, building industry consultants, and clients, professionals must face yet another complex issue—how to successfully share CADD data when each project player uses a different system.

The prevailing attitude has been to work on the project now, deal with compatibility issues later. But times are changing. Savvy clients know they save time and money when all parties involved use compatible systems.

"I believe clients do look to see that we've embraced the current technology, and that we're using it to save them money in the long run."—Tony Schirripa, AIA, Gensler and Associates.

"In the typical situation, everybody's using something different," says Kristine Fallon, AIA, president of Chicago-based consulting firm, Computer Technology Management Inc. "And, even if everyone does have the same system, they're all using it differently. For example, each consultant might use a different set of layering standards or version of the same software."

Successful sharing starts before any project work begins. Early on, all team members should sit down together and become familiar with the different types of systems to be used. They should discuss such issues as what kinds of deliverables are to be expected and in what formats, specific information to be relayed, types of media the data should be transferred to, and data organization.

To achieve compatibility, architects and designers can invest in a system that's identical to the client's or translate data from the originating system into the client's preferred format. Buying a system ensures that the client will receive complete information in a format that's both desirable and usable. It also means the design firm makes a significant dollar investment, spends more time training, and owns something that may not be used with any frequency.

Two translation processes

Translation, whether performed in-house or by a service bureau, presents a different set of issues. It helps control investment costs and training time, but a good quality conversion can be difficult to achieve.

A decision to translate means team members should discuss up front what levels of equivalency are to be achieved. In many cases, converted data need only look identical to data from the originating system. Other times, the receiver may want to be able to manipulate the information as well. Clients on many CADD projects are now asking consultants to use the client's data standards, making the CADD files organizationally equivalent and enabling clients to update them over time.

Professionals who choose the conversion route must also choose between one of two processes: direct translation or neutral format. Direct translation is a one-step process in which information from one system is converted into a format for a second, specific system. One direct translation program is usually needed for each software version used.

In a two-step, neutral format conversion, data goes from the originating system into a neutral program that communicates with various systems. The data then gets converted from the neutral file into any desired format. The most commonly used neutral formats among architects are Initial Graphic Exchange Specification (IGES), Drawing Interchange Format (DXF), and Standard Interchange Format (SIF).

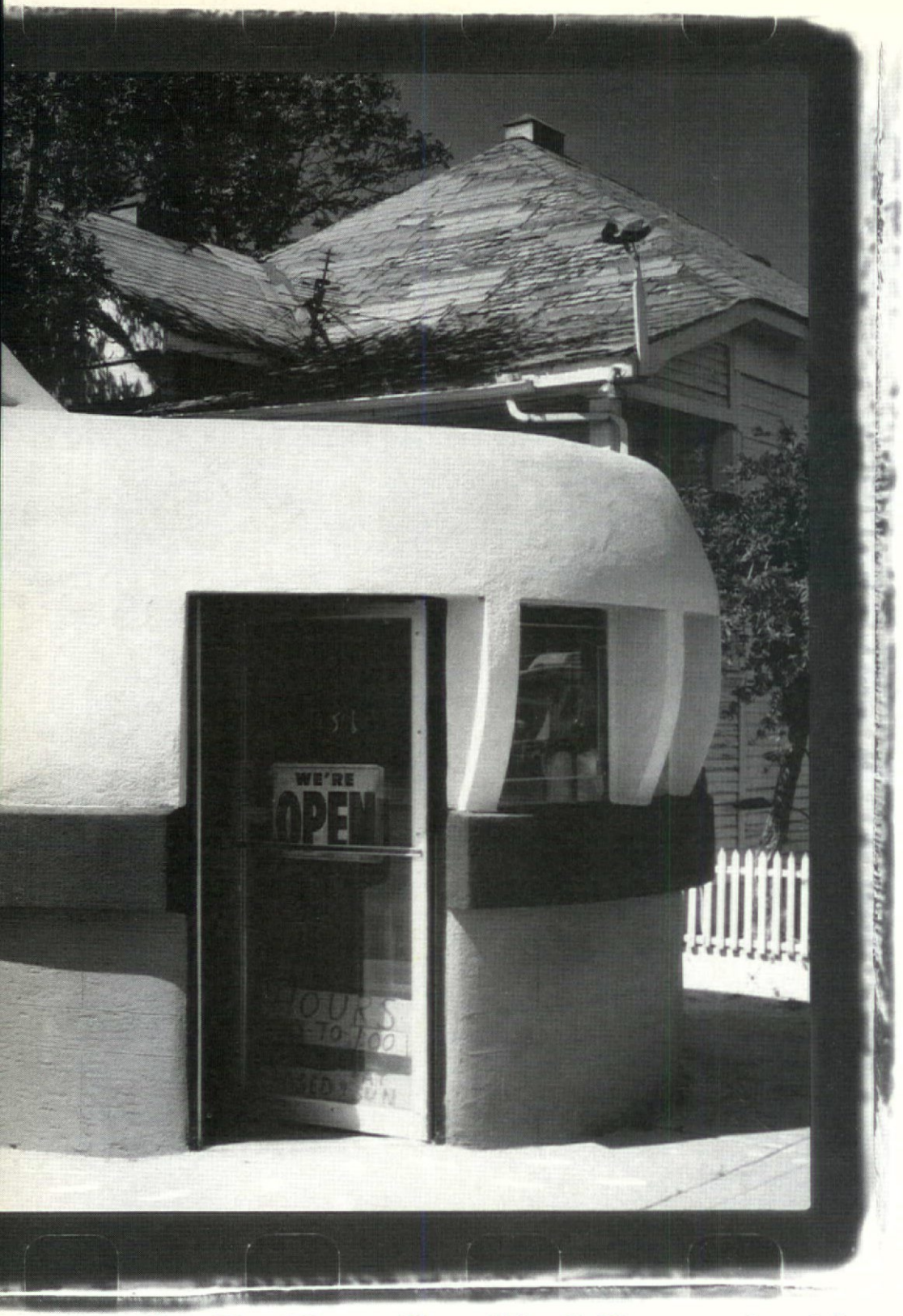
Gensler and Associates, Architects rarely gets client requests for deliverables in specific formats, but often converts data from its Intergraph system into a DXF file when working with other consultants who use CADD. Says Travis Springer, associate and director of CADD, Gensler/San Francisco, "There are some inherent difficulties in translating information. One of the bigger problems is that converted data takes on the characteristics of the least sophisticated system, and some information is typically lost."

Says Tony Schirripa, AIA, vice president and chairman of computer applications steering committee, Gensler/New York, "Each computer system operates in its own language, and literal translations can't be made. It's like translating sentences from English to French, and each language has its own way of placing verbs."

Currently, Gensler is working with architectural/engineering firm Daniel Mann Johnson & Mendenhall on the two-block, 610,000-sq.-ft. Moscone Center expansion project. "There were some efforts to convert data when we started, but conversion didn't prove feasible," says Springer. "The complexity and magnitude of the project required a more powerful system than the PC-based systems the other consultants were using." As a result, the firms took the unusual step of hiring on two full-time architects who were already trained on Intergraph to input all construction documents on the Gensler CADD system.

Gensler has been working in another unique situation with San Francisco-based furniture dealership Office Unlimited of California Inc. (OUI) on an office project for a diagnostics firm. Both Gensler and OUI have the same Intergraph system. OUI and the client have the same AutoCAD system. Throughout this project, Gensler has been simply handing OUI its Intergraph

Continued on p. 52



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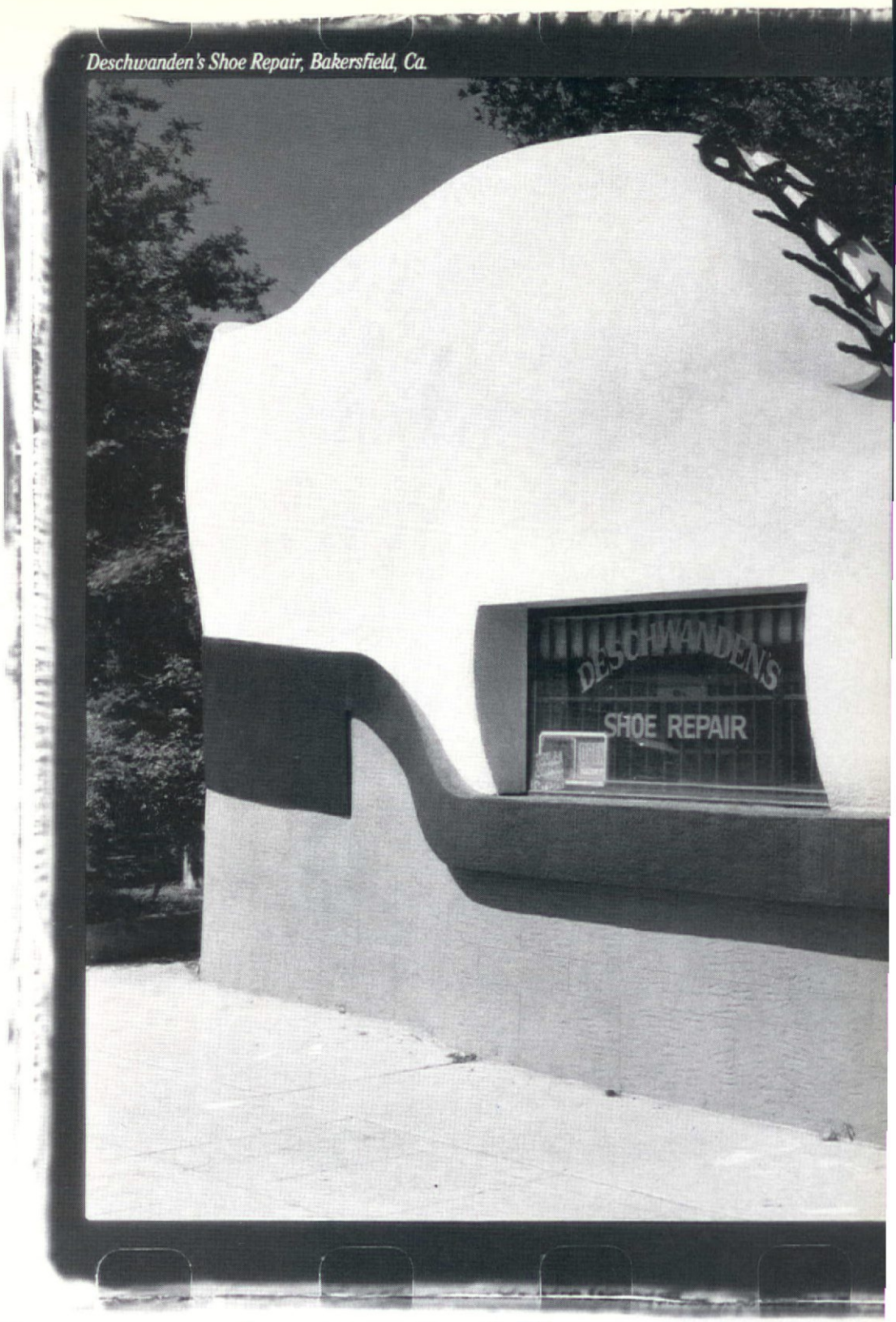

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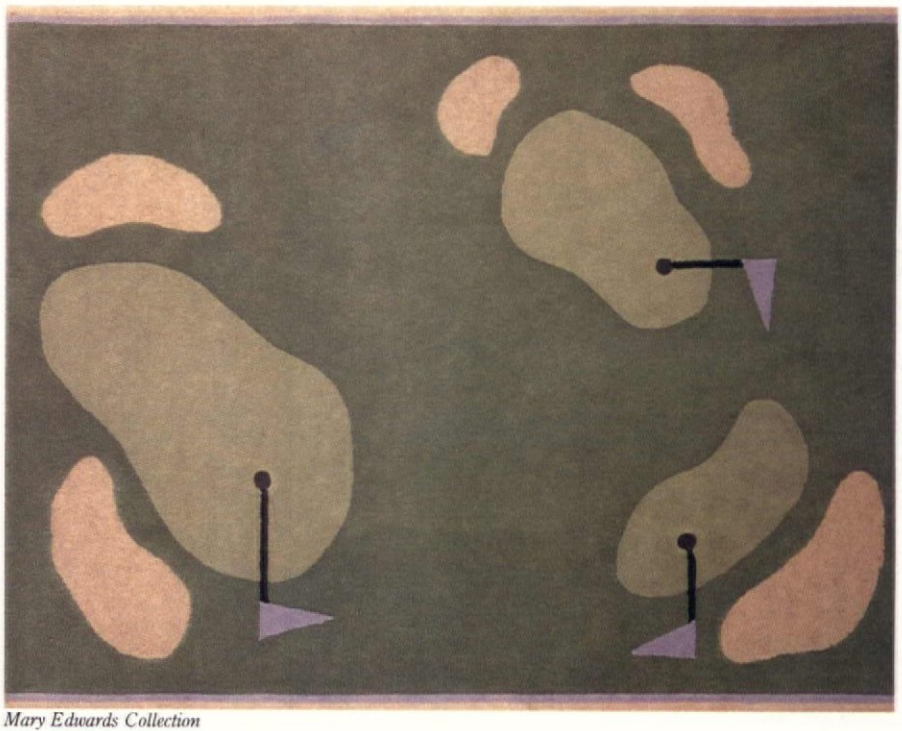
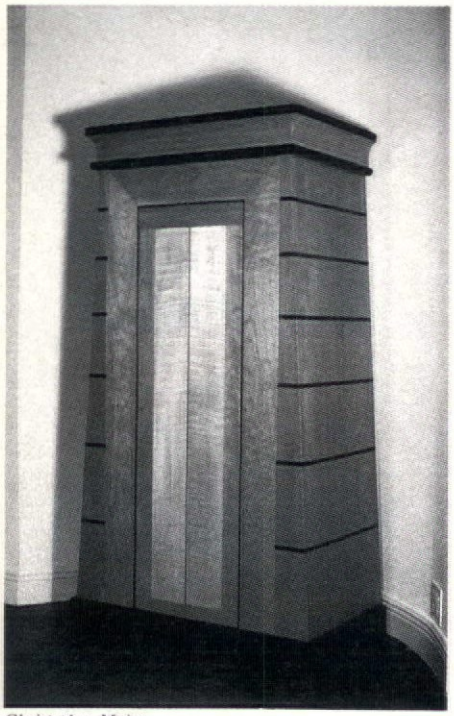
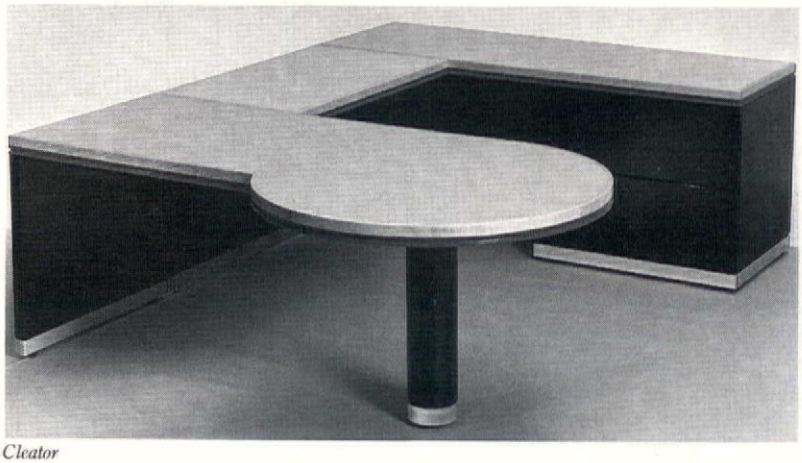


Mary Edwards Collection



Christopher Maier

Tall Order
Christopher Maier—A state-of-the-art collection of media components will find a majestic home in the Laveau Variation Vault. The cherry, tiger maple, and ebony materials used are finished in clear lacquer. Custom sizes and materials are available. **Circle No. 328.**



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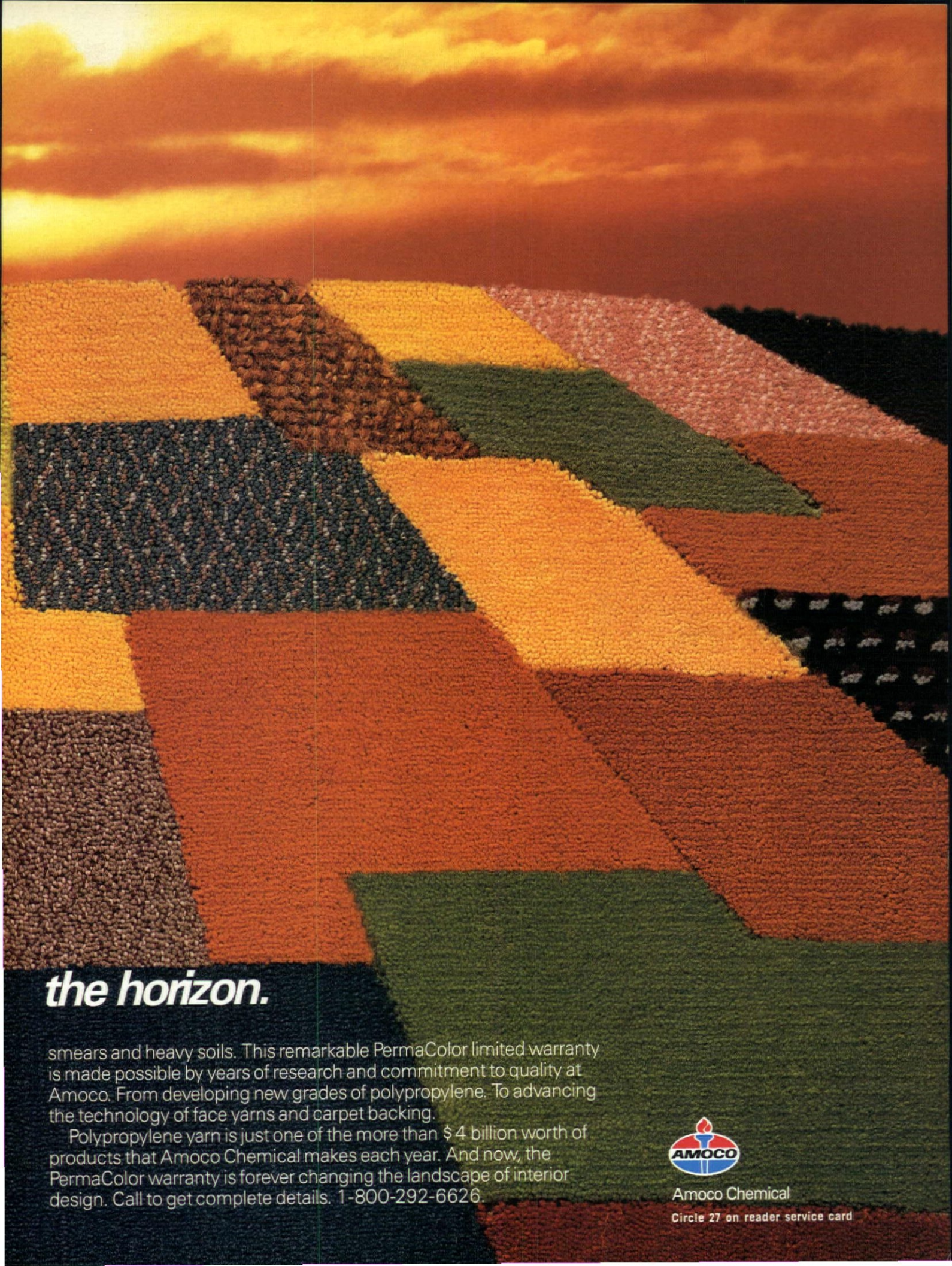
Tops And Bottoms
Cleator—Choices of three different tops; three structural elements to combine with the pedestal and base; 21 wood finishes; and 12 polyurethane finishes allow almost unlimited design possibilities with the Optimum series of casegoods. **Circle No. 444.**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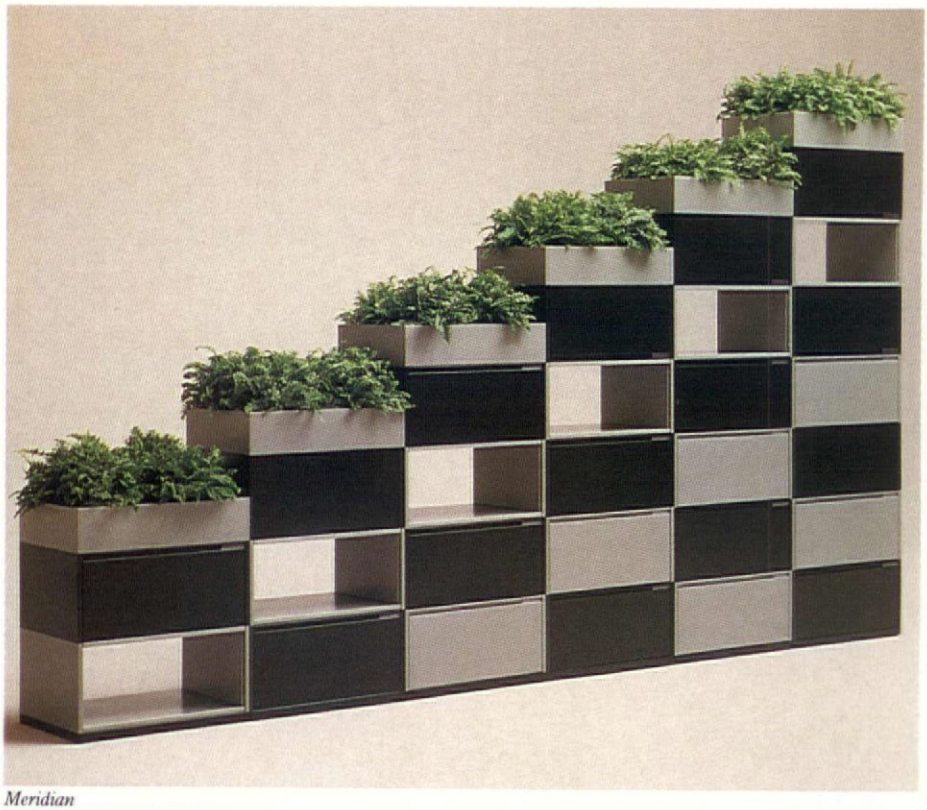
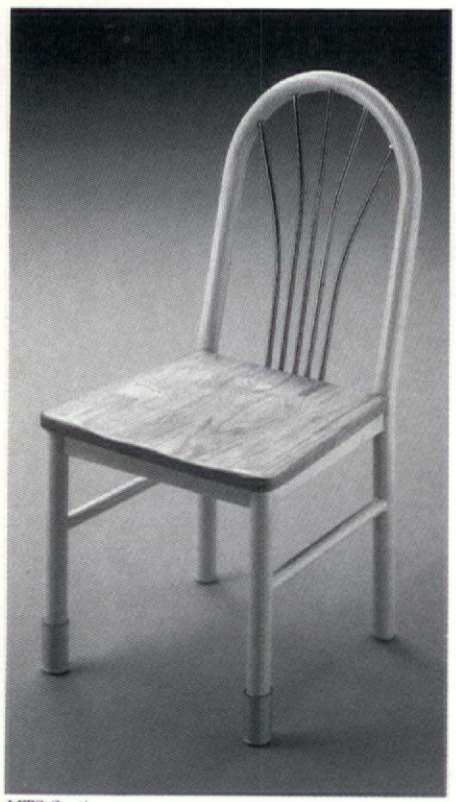


Meridian



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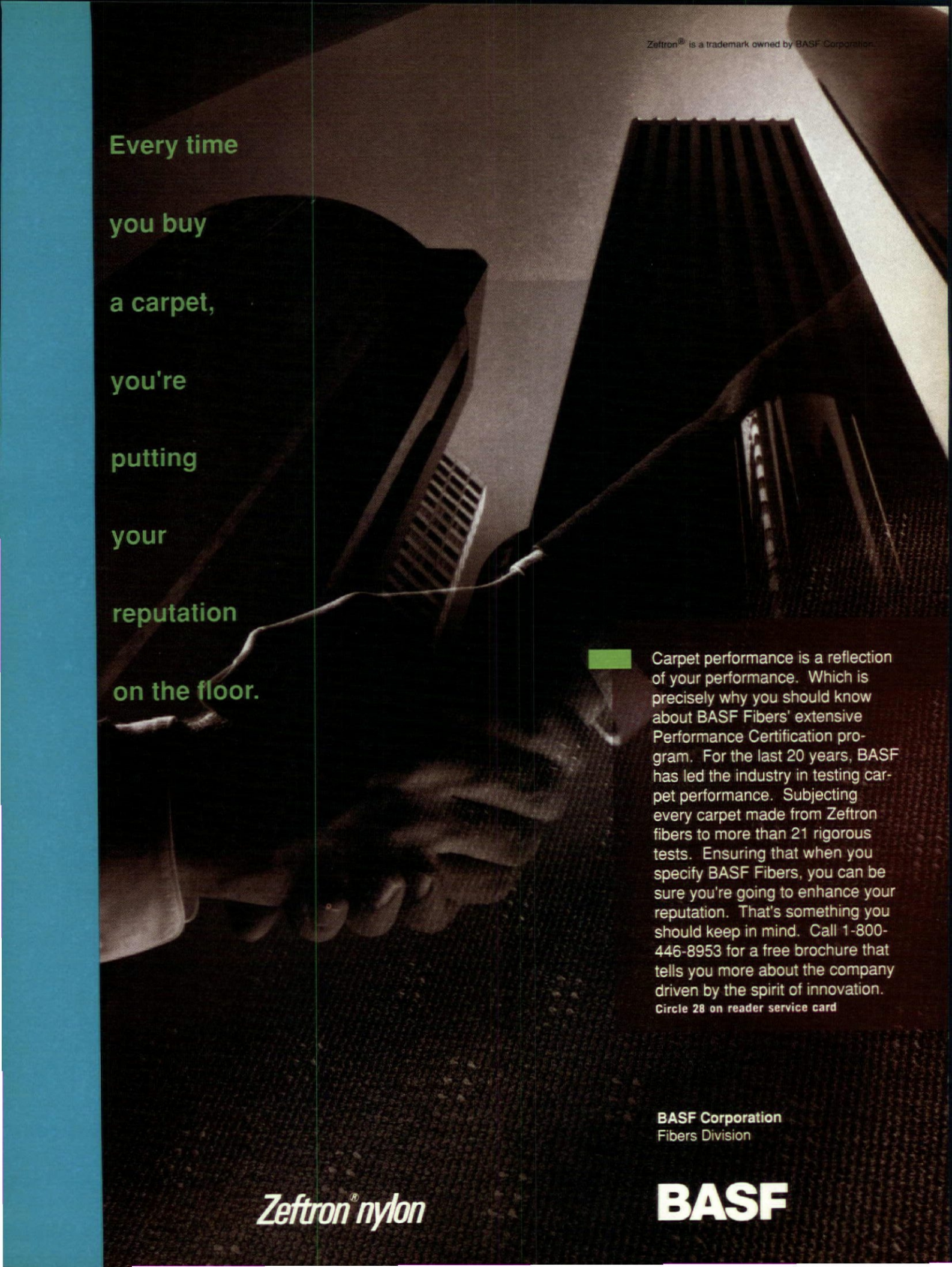
MTS Seating—The LaBella Collection offers the charm of bentwood, replicated in steel. The chair back is available fully upholstered, or in open back designs with slats or spokes, in brass, chrome, or MTS Powder Palette colors. An upholstered seat is standard, or choose the optional saddle style oak seat. **Circle No. 455.**

Sligh Furniture

Past And Present
Sligh Furniture Co.—The Corridor Group of mahogany furniture incorporates the wire management capability of modern offices with the traditional style of fine 18th-century casegoods. **Circle No. 448.**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Clear communication is key

Continued from p. 48

tapes, and OUI has used a DXF file to convert the data into the client's desired AutoCAD format.

Of OUI's two CADD systems, Kristina Hansen, manager OUI services, explains, "End-users drove our desire to buy AutoCAD. We've had Intergraph for about six years, and we bought AutoCAD about two years ago after some of our clients revealed they were planning to buy that system. We wanted to be able to communicate with them."

One of those clients was Hayward, Calif.-based Nellcor, manufacturer of medical instruments. "We're a very PC-based company," says Mark Helenius, facility development manager, Nellcor. "Everyone's networked here, and we wanted to have our vendor in that environment. We asked OUI to purchase AutoCAD in order to leverage ourselves. They bought the system and got us ready for it. We learned how to use it and de-bug it from them. We expect to start communicating with OUI via modem in January 1990."

Helenius also notes that Nellcor's choice of an architect on future building projects will be based, in part, on the compatibility of the architect's CADD system with Nellcor's. "Firms who don't have a compatible system would be out of the running," he says. "Furniture and buildings are big assets and effective, on-going facilities management requires the sharing of data."

Consultant Fallon adds, "CADD has become mainstream in architectural and design offices, and management of electronic deliverables has got to become part of the normal project management function. Professionals must learn how to manage it on a day to day basis.

"It's the client who suffers when CADD deliverables aren't up to par—when they're not in a condition that the client can use in the way he wanted to," she adds. "More clients are now describing and being very specific about what they want in terms of deliverables. Some even ask consultants for a sample tape before hiring them to make sure the data will be compatible. Once burned, clients are twice shy."—*Dana Dubbs.*

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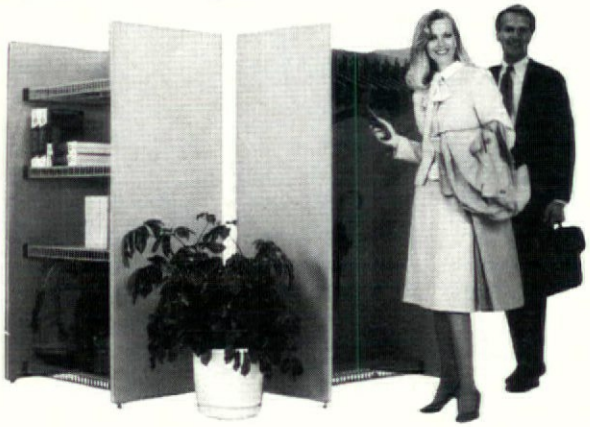

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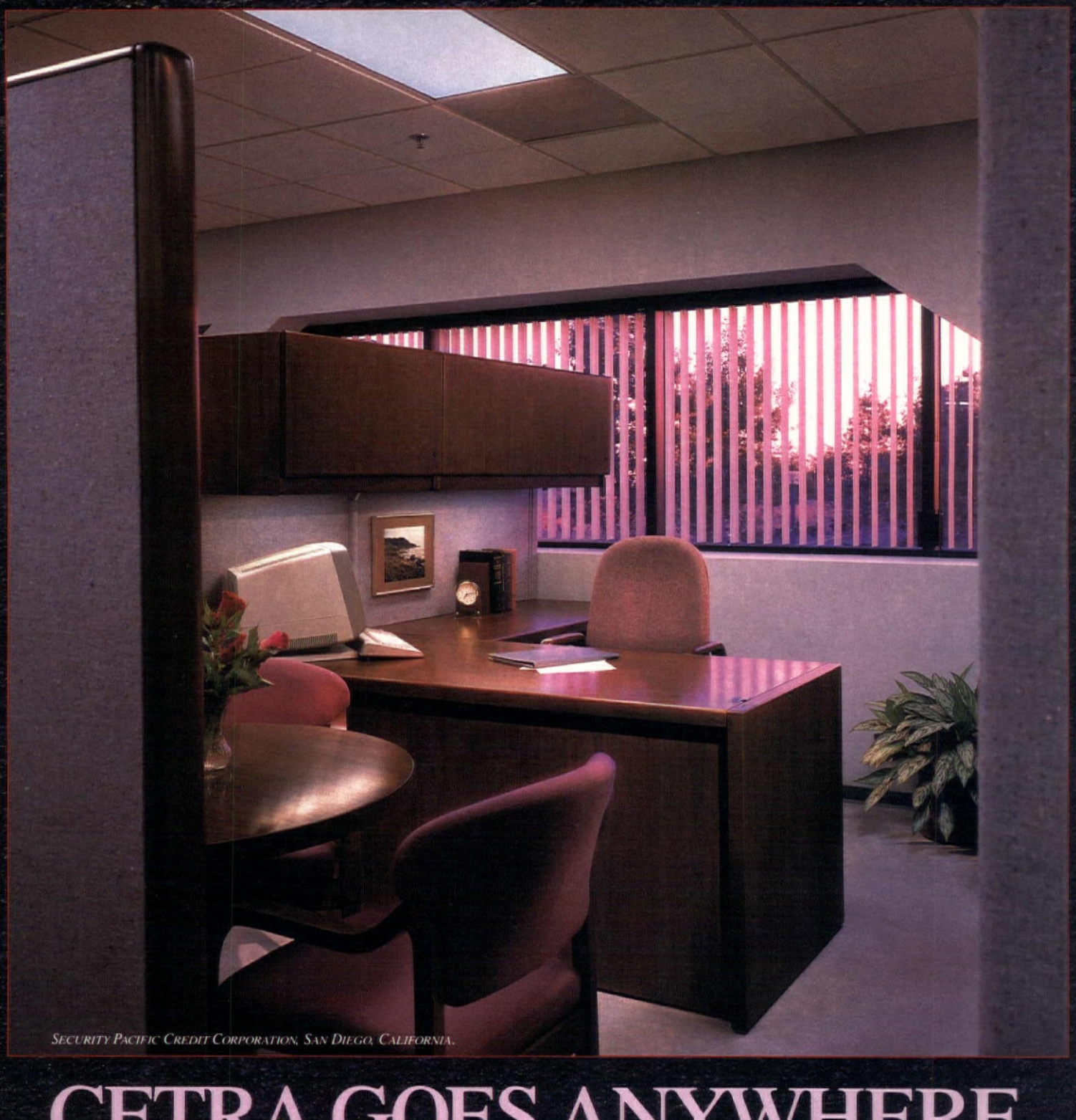

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CONTRACT People

Stein

Lalli

Poles

Ryan

Richard M. Stein (shown) has been named senior vice president of sales for Interface Flooring Systems, Inc. In this newly created position, Stein will head the company's entire U.S. domestic sales operation.

Captive Sea recently opened a second office in Honolulu, Hawaii, which will serve the Hawaiian Islands and bridge projects from its corporate offices at the Pacific Design Center and the Pacific Rim Basin, primarily the Japanese, Taiwanese, and Korean markets.

Steelcase recently announced the appointment of **Robert C. Pew, III,** to the newly created position of executive vice president, Steelcase operations. **David W. Poles** (shown) is director of product management.

Norman Rosenfeld, AIA, Architects has appointed **Susan Chan,** ASID, as director of interior design, and promoted **Stephen G. Brandt** to director of CADD services.

David Ryan (shown) has joined the Koch & Lowy team as director of design, replacing Pioty Sierakowski. A native of Wales, Great Britain, Ryan came to the U.S. in 1988 to teach industrial design at the University of Illinois.

Amoco Fabrics and Fibers Company has named **Kevin Keneally** and **Suzanne Wright** as marketing representatives for commercial carpet fibers.

San Diego Design Center, (SDDC), president Len Lemlein promoted **Jon Van de Grift** to the position of director of public relations and communications for SDDC. Van de Grift served as communications manager since January 1988. Lemlein also announced the appointment of **Catherine Gonaver** as assistant director of public relations and communications/special events.

Lees Commercial Carpet Company, based in King of Prussia, Pa., has announced several account executive appointments. **Dede Friese** will represnt Lees in the metropolitan New York area; **Art Honegger** will be based in Stamford, Conn.; **Leisa Guiliano** will represent the company in western Massachusetts and Connecticut; and **John Kimble** will join the Lees sales team in Detroit.

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CONTRACT People

Daniels

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Doersam

Lewis

Kneedler-Fauchere has announced the promotion of **Wendy Kneedler** from showroom manager to executive vice president, and **Dominique D. Daniels** (shown) to Los Angeles showroom manager.

Meridian, Inc., recently announced the promotion of **David Van Langevelde** (shown) to vice president of marketing from director of dealer development, and **David M. Knibbe** to vice president of sales from sales manager.

Richard Detrick has been named general manager of Northland Corp.'s Marvel Industries, and **Henry F. Doersam** (shown) has been named director of engineering.

Contract interior designer **Cynthia N. Lewis** (shown) has been named director of marketing for IFA, Inc., where she will be responsible for the firm's new business development, marketing, and public relations.

Stephen N. O'Brien has been named director of program development and senior designer of The H. Chambers Company, Baltimore, MD. Other staff additions at Chambers include **Linda Kibbe** as CADD manager and **Gregory Doughty, Deborah Letschin,** and **Lorie O'Malia** as specstaff team members.

Cynthia White has joined The Wool Bureau as manager of styling services and interior textiles. Her responsibilities include color and texture forecast, creating product development samples, and assisting with product design.

Brenda Best has been appointed western regional manager for contract furniture sales by Allibert Inc., Stanley, N.C. Her previous work included operation of a design business. She is an associate of the Institute of Business Designers.

A.J. Paton has been named vice president for marketing of Porter Carpet Mills, Inc. Paton is the former head of Paton Industries Inc., and president and owner of Eagle Carpets, Inc. President of Porter, James T. Porter, Sr., also announced that Wolfson & Company of Atlanta has been appointed advertising and public relations counsel for Porter Carpet Mills.

Horton Lees Lighting Design Inc. announces the promotion of three of their designers: **Janet S. Nolan,** IALD, and **Lawrence D. Lee,** now senior associates; and **Bradley R. Chilcote,** IALD, associate.

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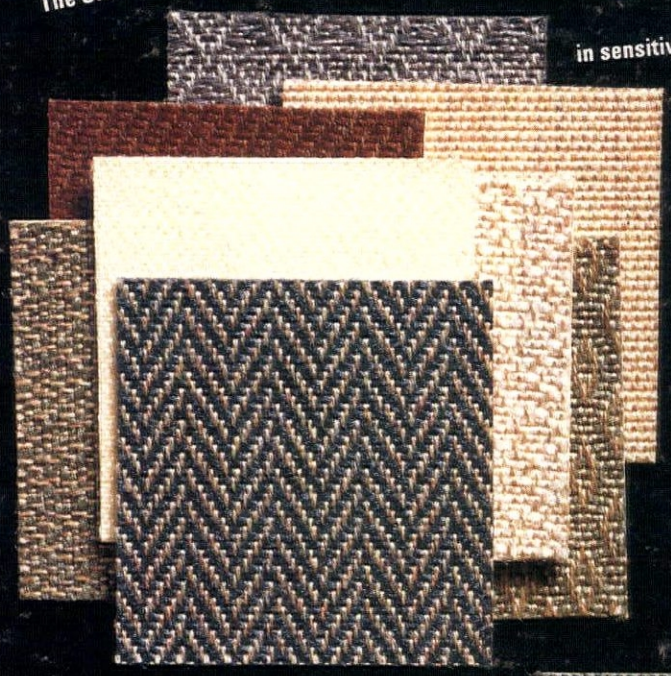

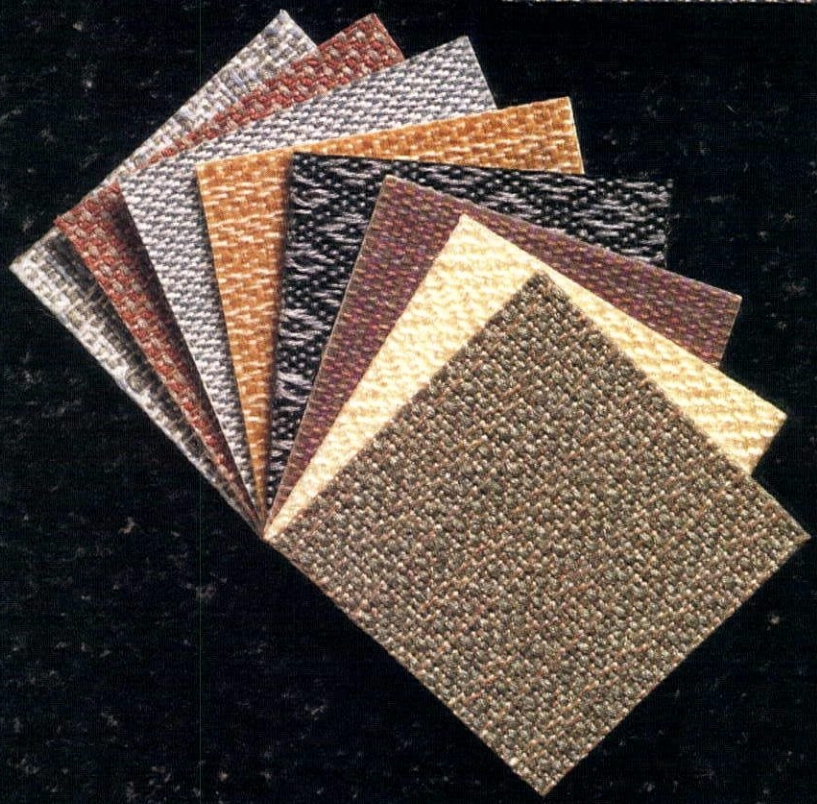

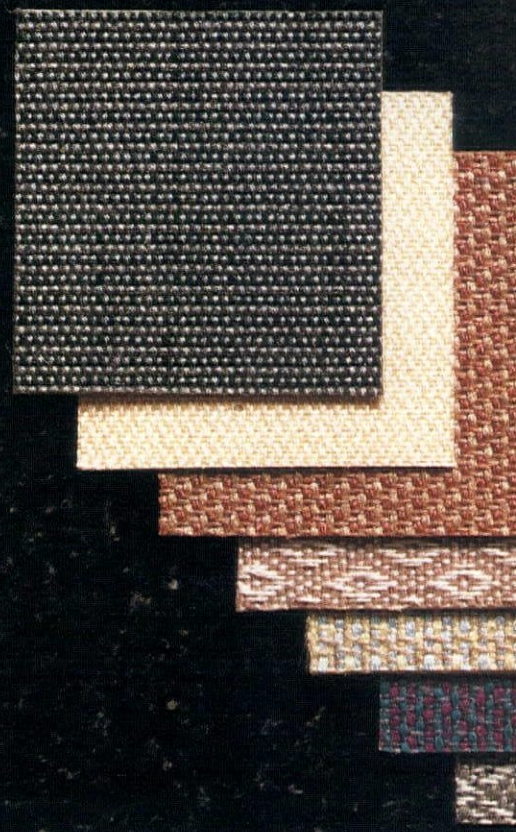

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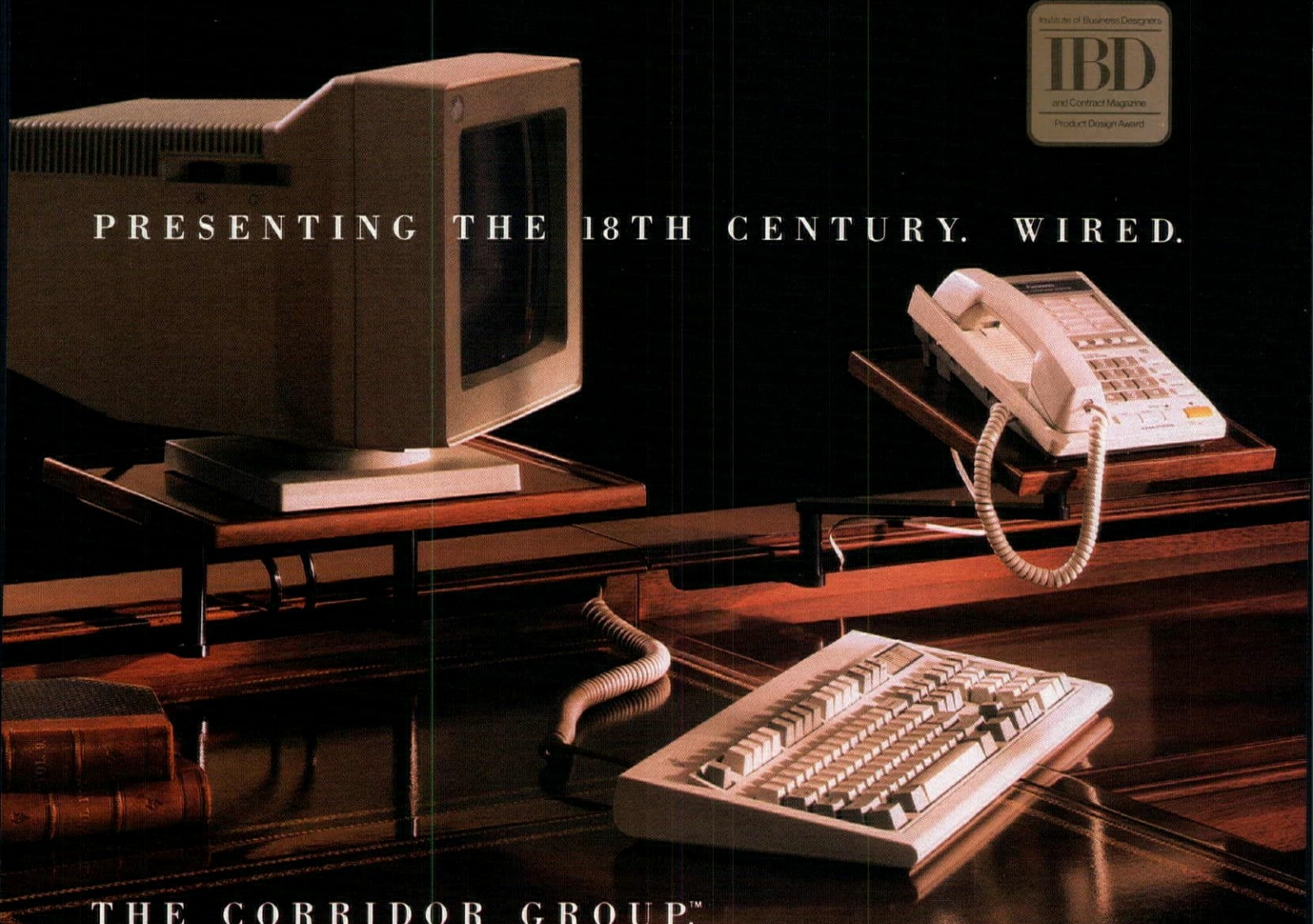

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July 14. CONEXION. Atlanta, Ga.

July 14-16. International Carpet & Rug Market. Atlanta Merchandise Mart.

August 11-13. The Restaurant Hotel International Design Exposition & Conference. Los Angeles Convention Center, Los Angeles; 212/391-9111.

Foreign

November 9-11. IIDEX. Metro Toronto Conv. Ctr., Toronto; 416/921-2127.

November 11-15. Tecnhotel. Fair headquarters, Genoa, Italy; 10/53911.

November 22-26. International Furniture Fair. International Fairground in Harumi, Tokyo, Japan; 212/819-7765.

1990

January 8-11. Domotex Hannover '90. Hannover Fairgrounds, Hannover, W. Germany; 609/987-1202.

January 10-13. Heimtextil. Frankfurt, West Germany.

January 23-28. International Furnishings Show. Cologne, W. Germany.

February 1-4. Heimtextil Asia. Tokyo, Japan.

February 6-8. International Contract Flooring Exhibition. Olympia's National Hall, London; 021-705-4380.

March 7-11 Cevisama '90. Valencia Trade Fair, Valencia, Spain; 96/386 11 00.

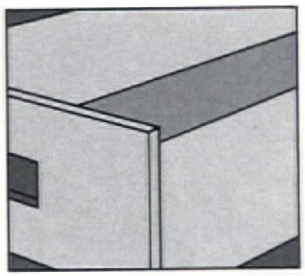
March 13-16. I World Congress on Ceramic Tile Quality. Castellon, Spain.

April 5-8. Furntex '90. World Congress Center, Melbourne, Australia.

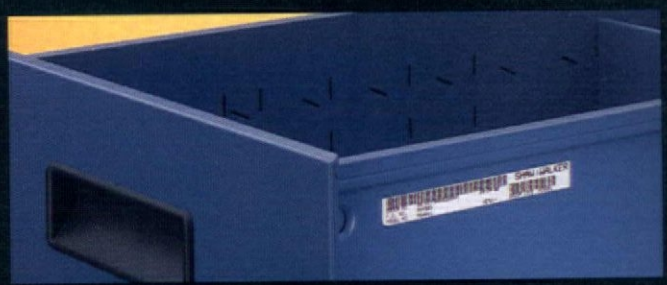
May 13-17. Interior Design International and Shopex International. IDI in the Earls Court Exhibition Center, London; Shopex in Olympia's National Hall; 01-868-4499.

May 24-27. STAR '90. Milan, Italy.

OTHERS LEAVE OFF,



GO ONE MORE.



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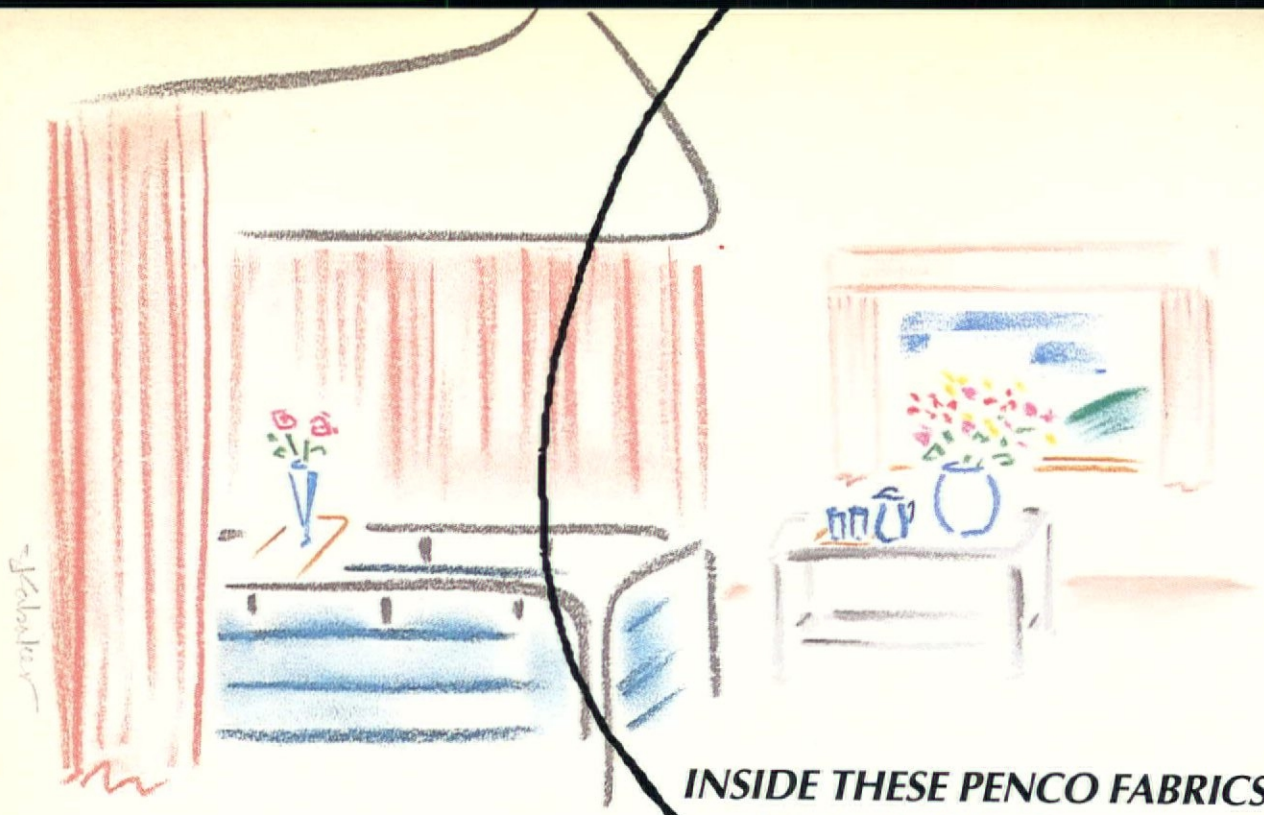

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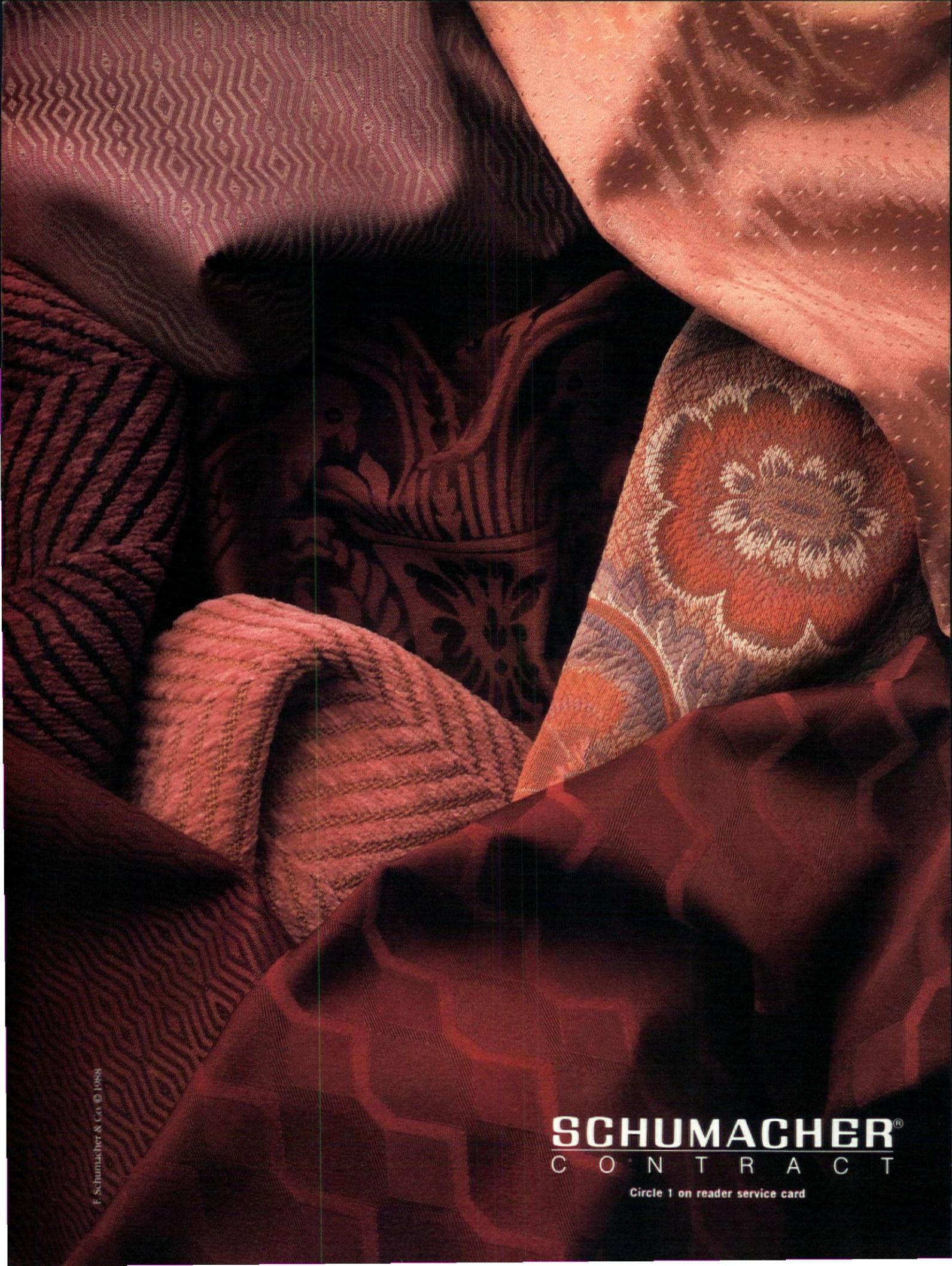
Circle 52 on reader service card


SCHUMACHER®
CONTRACT
Circle 1 on reader service card
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Once again, HBF wins top award in IBD/CONTRACT Product Design Competition

Judging for the competition took place last August at IBD's National office in The Merchandise Mart, Chicago. Pictured below are (left to right), judges Phylllis Martin-Vegue, Mike Tatum, Michael Bourque; and CONTRACT's editor and associate publisher, Len Corlin.

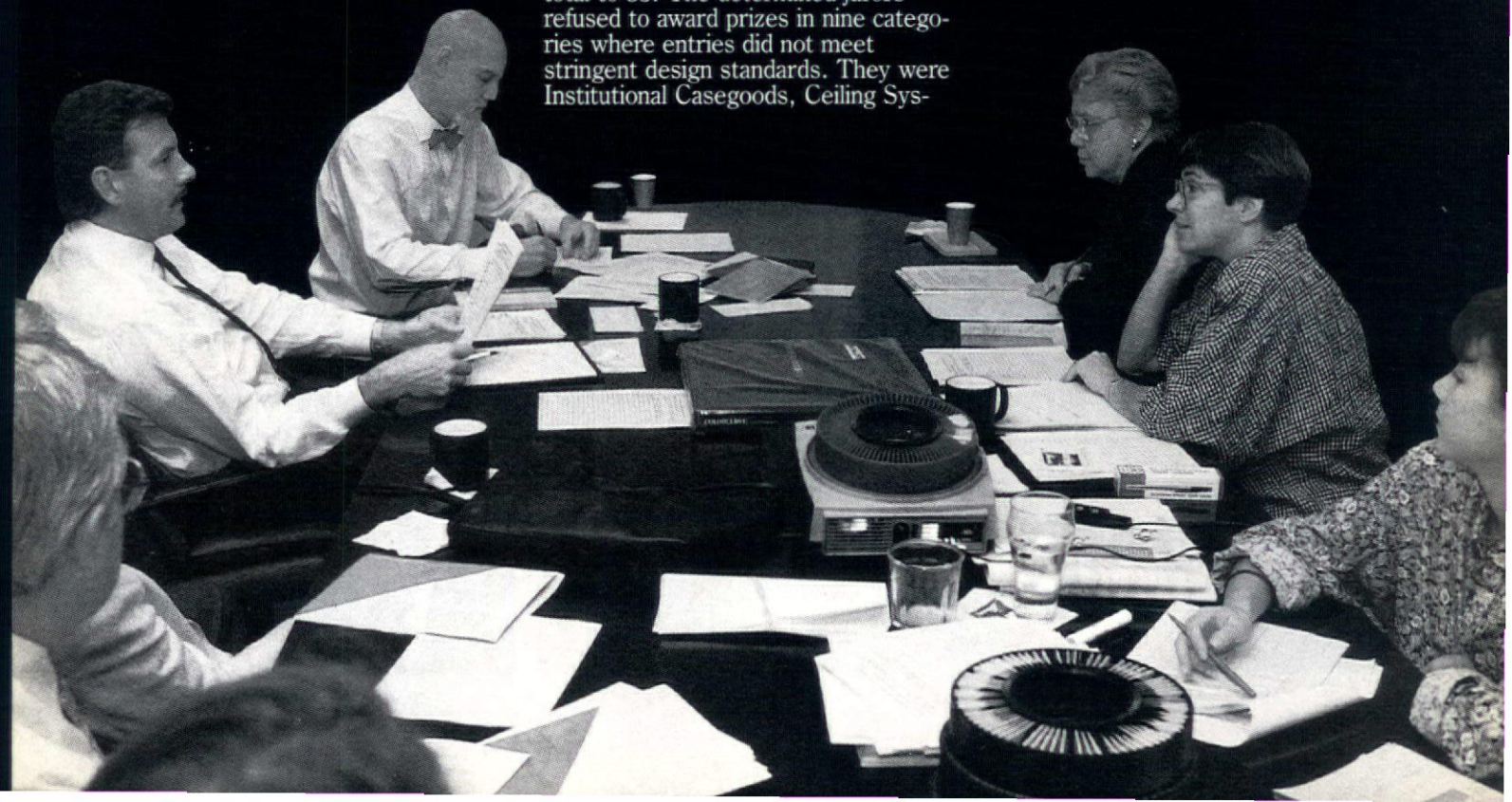
In an unprecedented display of design expertise, Hickory Business Furniture (HBF) won top honors for the third time in four years in the 21st Annual IBD/CONTRACT Magazine Product Design Competition. Calvin Morgan, president, Calvin Morgan Assoc., New York, N.Y., and Chris Plasman, president, HBF, stepped to the podium at the IBD/CONTRACT awards breakfast, held at The Plaza Hotel, New York City, during Designer's Saturday, to accept the Charles S. Gelber Award for Best-of-Competition, and a Gold Award in the Guest Chairs & Special Seating category for the company's Silhouette Series guest chairs and lounges.

Sixty-seven prizes, more than double the number awarded last year, were bestowed. Fourteen Gold Awards (double the number awarded last year), 19 Silver Awards (nine more than last year), and 34 Bronze Awards (21 more than last year) were awarded by a distinguished panel of judges.

Twelve additional product categories were included this year, bringing the total to 33. The determined jurors refused to award prizes in nine categories where entries did not meet stringent design standards. They were Institutional Casegoods, Ceiling Systems, Furniture Integrated Task/Ambient Lighting, Healthcare Textiles, Carpet Tiles, Area and Specialty Rugs, Hospitality Carpets, Hard Surface Flooring, and Desk and Office Accessories. In 1988, judges failed to award honors in only five categories.

Jurists were: Michael H. Bourque IBD, former national president IBD and vice president Earl R. Flansburgh & Assoc., Inc., Boston; Phyllis Martin-Vegue, principal, Simon Martin-Vegue, Winklestein, Morris, San Francisco; Sallie W. Rowland, ASID, president/CEO, The Rowland Associates, Inc., Indianapolis, IN; and Michael D. Tatum, Director of Interior Design, HOK Interiors Group, Dallas, TX.

Two special Designer's Saturday Product Awards, created by Designer's Saturday, were awarded RizziOffice by CorryHiebert, a desk and credenza line, which received "Best of Designer's Saturday," and a Special Judges award went to Jack Lenor Larsen for the Lyre Series table designed by Lorenzo Negrello with Paolo Scagnellato.—*L.C.*



IBD PRODUCT DESIGN WINNERS

66 products in top honors list

The Ballroom of The Plaza (center) was filled to capacity during the CONTRACT/IBD Awards Breakfast. The Charles S. Gelber Award for Best of Competition went to Hickory Business Furniture for the Silhouette Series. Pictured (below, top) are Len Corlin, editor/associate publisher, CONTRACT; Kevin Stark, HBF manager/product development; designer Calvin Morgan; HBF President Chris Plasman; and Charles Gelber. IBD President Sue Wood (bottom) presents Metropolitan Furniture President Charles White and designer Brian Kane with one of Metro's two IBD awards.

GOLD AWARDS

Desks and Credenzas
CorryHiebert
Unifor Spa

Tables
Westnofa Ltd. A/S

General Lighting
Lighting Services Inc.

Guest Chairs & Special Seating
Hickory Business Furniture

Upholstery Textiles
Lee Jofa
Ben Rose Inc.

Textile Collection
Knoll International

Hospitality Textiles
Springs Industries

Special Finishes
Steelcase

Innovative Product Solutions
Colorcurve System Inc.

SILVER AWARDS

Desks and Credenzas
Metropolitan Furniture Corp.

Furniture Systems
Steelcase Inc.

Portable Lamp
Atelier International
Arc International Inc.

General Lighting
Reggiani USA
Boyd Lighting Company

Task Seating
KI

Guest Chairs and Special Seating
Tropitone Furniture Company
Patrician Furniture Company

Lounge Furniture
Herman Miller Inc.

Upholstery Textiles
Unika Vaev USA

Textile Collections
Arc-Com Fabrics, Inc.

Drapery and Casement Textiles
Lee Jofa/Groundworks

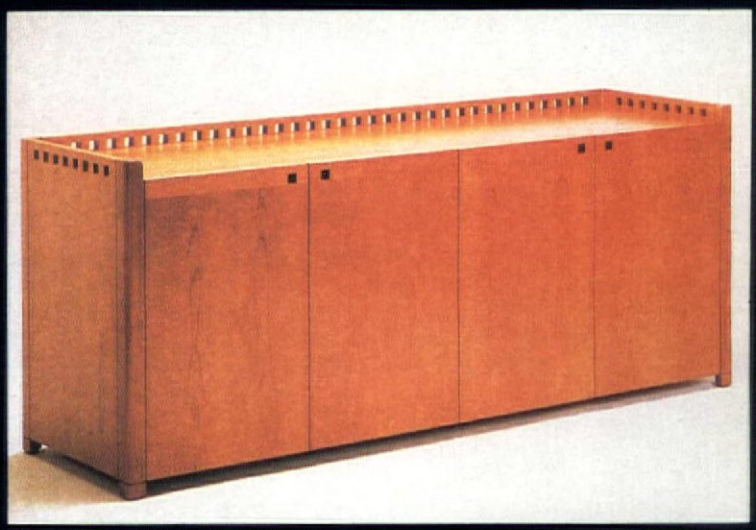
Leather and Vinyl Leather
Leather-Link

Bronze Award
Studio Amerika Ltd. for Walden, designed by Bobby McAlpine.
Circle No. 206.
"Took a traditional form, streamlined it in design and detail, and made it work as a contemporary piece...a very interesting approach."

FILING & STORAGE SYSTEMS

Bronze Award
Palazzetti for Inbox, designed by Parigi Designs, Paolo Parigi.
Circle No. 207.
"Potential for many configurations. Great for personalizing individual offices."

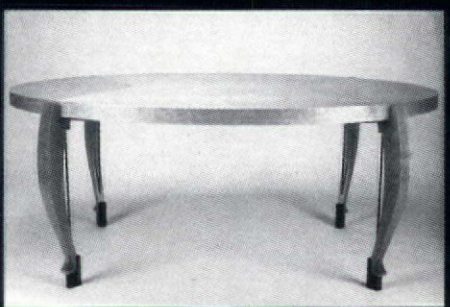
Bronze Award
Office Specialty for The Custom Profile Series, designed by Peter Walker.
Circle No. 208.
"Wonderful diversity in the use of materials. Gives an extensive range of options. Details, such as locks, which can be a problem with this type of application, have been worked out."



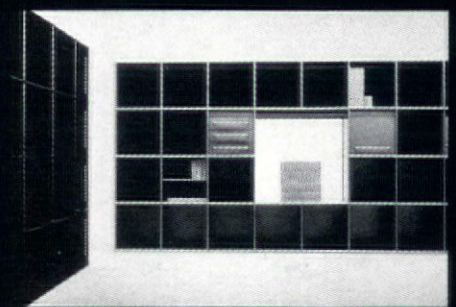
Metropolitan, *Silver, Desks & Credenzas*

GOLD

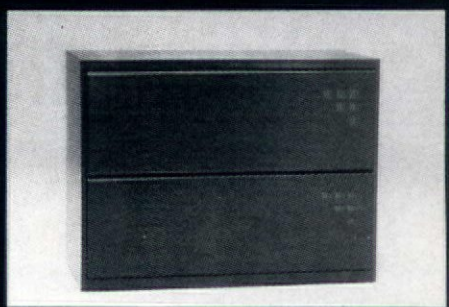
Westnofa, *Gold, Tables*



Studio Amerika, *Bronze, Tables*



Palazzetti, *Bronze, Filing & Storage Systems*



Office Specialty, *Bronze, Filing & Storage Systems*

IBD PRODUCT DESIGN WINNERS

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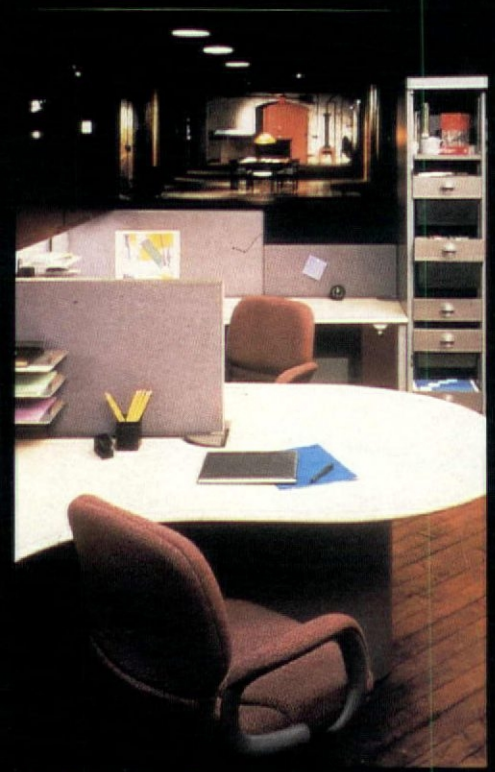


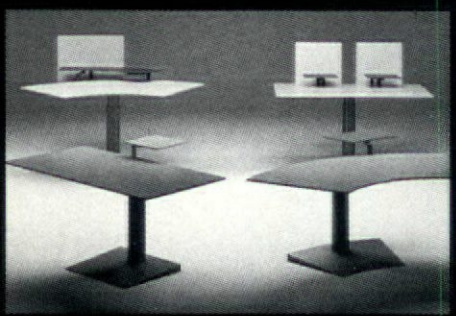
***Steelcase,** Silver, Furniture Systems*

***Arc Intl.,** Silver, Portable Lamps*

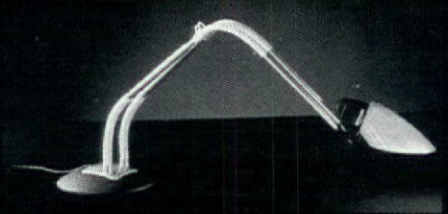
FURNITURE SYSTEMS
Silver Award
Steelcase for Context, designed by the Steelcase Industrial Design Group.
Circle No. 209.
"An amazingly brave system that is carving a new niche in the market...an ambitious undertaking, featuring innovative finishes, which have a human quality—warm and nice to the touch."

ENHANCEMENTS
Bronze Award
Architectural Wall Systems for Marker Boards, designed by Colin Carr.
Circle No. 210.
"A good idea that works as part of the system. It is necessary and useable."

Bronze Award
Sligh Furniture for Corridor Group Desks, designed by Jack Kelley.
Circle No. 211.
"Electronics are going to be a part of traditional furniture, whether we think it appropriate or not. A nicely designed solution."



***Unifor Spa,** Bronze, Computer Support Furniture*



***Atelier Intl.,** Bronze, Portable Lamps*

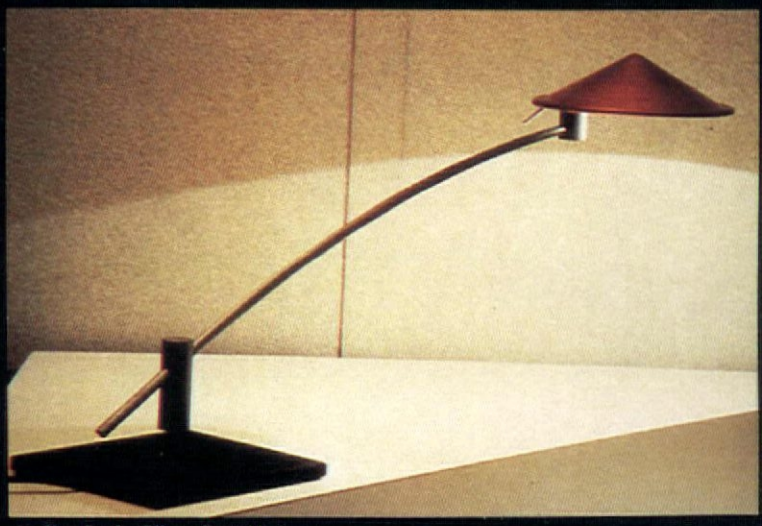
Bronze Award
Haworth for Grid and Accessories, designed by Jeffrey Reuschel.
Circle No. 212.
"A new and fresh presentation, with flexibility that serves the user."

COMPUTER SUPPORT FURNITURE
Bronze Award
Unifor Spa for I Satelliti—S/100 & S/60, designed by F & L Design.
Circle No. 213.
"A beautiful blending of form and function."

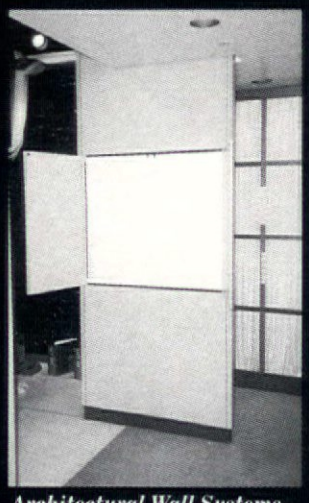
PORTABLE LAMPS
Silver Award
Arc Intl. for Steel Bar Lamp, designed by Kevin Walz.
Circle No. 214.
"Contrapuntal in its variation, the base being machine-like and the shade being soft. An interesting juxtaposition of materials."

Silver Award
Atelier International for China, designed by Stephen Copeland.
Circle No. 215.
"A delightful statement, Oriental in flavor and the essence of simplicity in its design."

Bronze Award
Atelier Intl. for Tango, designed by Stephen Copeland.
Circle No. 216.
"Interesting and innovative...Straightforward in its honesty."

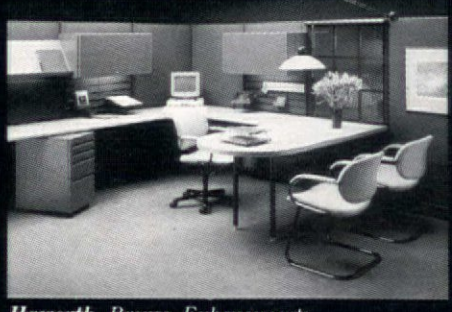


Atelier Intl., *Silver, Portable Lamps*



Architectural Wall Systems, *Bronze, Enhancements*

Sligh Furniture, *Bronze, Enhancements*



Haworth, *Bronze, Enhancements*

IBD PRODUCT DESIGN WINNERS

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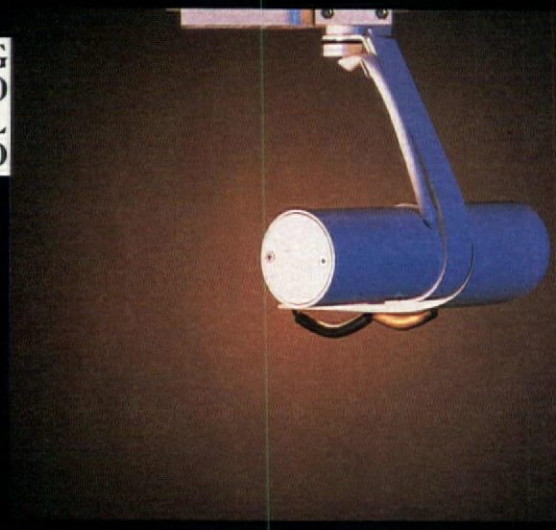
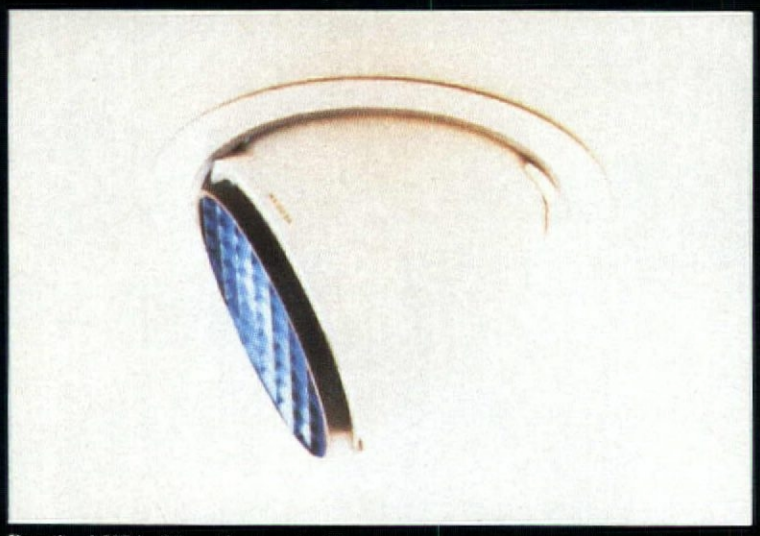


Lighting Services, *Gold, General Lighting*



Reggiani USA, *Silver, General Lighting*

Herman Miller, *Bronze, Task Seating*

Herman Miller, *Bronze, Task Seating*

GENERAL LIGHTING

Gold Award
Lighting Services for SB-16 Spacebird, designed by Lighting Services Design & Engineering Staff.
Circle No. 218.
"A very exciting, well-thought-out design that is different from the usual track light."

Silver Award
Boyd Lighting Company for Pegasus, designed by Sava Cvek.
Circle No. 217.
"Elegant and beautiful in its design."

Silver Award
Reggiani USA for Downspot, designed by Fabio Reggiani.
Circle No. 219.
"Tiny, elegant, and innovative light, for which there exists a real need."

Bronze Award
Flos Inc. for AeTo/P2 Wall Sconce, designed by Fabio Lombardo.
Circle No. 220.
"Smart, unique, and well conceived."

Bronze Award
IPI/Leucos for Mark, designed by Robeto Pamio.
Circle No. 221.
"A touch of color and distinction in light."

TASK SEATING
Silver Award
KI for Piretti Collection Managerial Chair, designed by Giancarlo Piretti.
Circle No. 222.
"Perfect for mass seating in offices. Honest expression of construction... I like the care shown in the details."

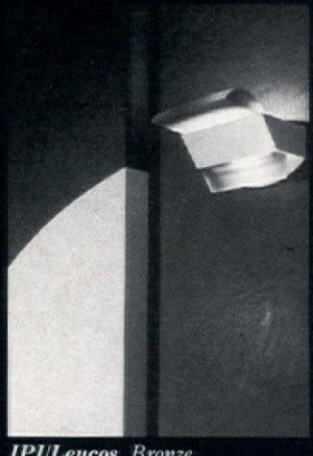
Bronze Award
Herman Miller for Hollington Work Chair, designed by Geoff Hollington.
Circle No. 223.
"...a design step that no one else has taken, a real departure in approach."

Bronze Award
Herman Miller for Capella Seating, designed by Tom Edwards.
Circle No. 224.
"A combining of tradition with the space age."

Boyd Lighting, *Silver, General Lighting*

KI, *Silver, Task Seating*

Flos, *Bronze, General Lighting*



IPI/Leucos, *Bronze, General Lighting*

IBD PRODUCT DESIGN WINNERS

continued

***HBF,** Gold, Guest Chairs & Special Seating*

***Kusch USA,** Bronze, Guest Chairs & Special Seating*

***Tuohy,** Bronze, Guest Chairs & Special Seating*

GUEST CHAIRS & SPECIAL SEATING

Gold Award
Hickory Business Furniture for Silhouette Series, designed by Calvin Morgan.
Circle No. 201.
"Graceful, clever, a lot of fun."

Silver Award
Patrician Furniture for Pilar, designed by Marta V. Tornero.
Circle No. 225.
"A simple, classic, elegant design."

Silver Award
Tropitone Furniture for Perception, designed by Warren Snodgrass.
Circle No. 226.
"Light, airy, and distinctive."

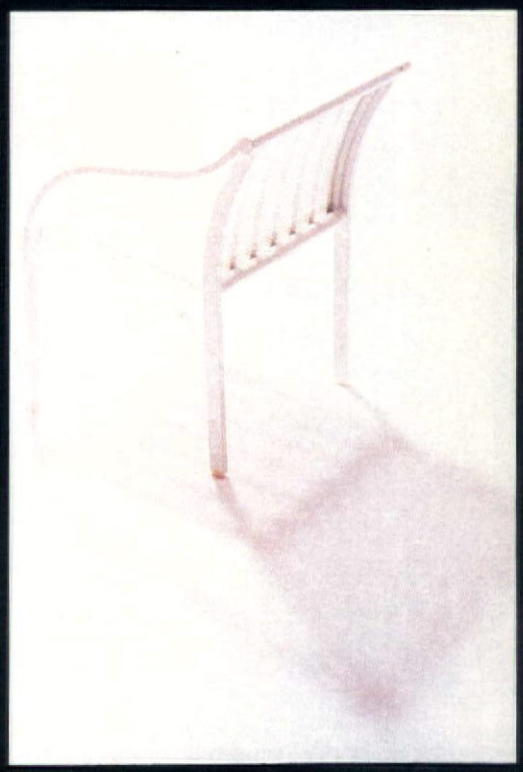
Bronze Award
Kusch USA for the Cello Chair, designed by Harmut Lohmeyer.
Circle No. 227.
"Innovative construction and technology. Original in concept."

Bronze Award
Brayton Intl. Collection for Eclipse, designed by Arno Votteler.
Circle No. 228.
"A comprehensive, ambitious line that can be very pretty or a dog."

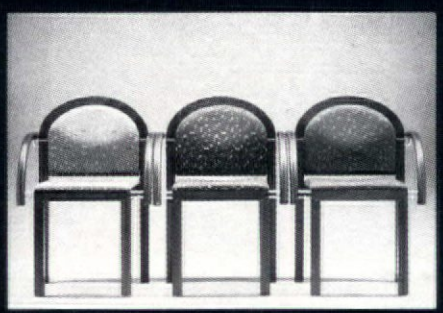
Bronze Award
Tuohy for The Kobe Chair, designed by Daniel Cramer.
Circle No. 229.
"Very graceful."

Bronze Award
Interna Designs for the Next Chair, designed by David Wheeler.
Circle No. 230.
"Innovative and with a versatile, removable back."

Patrician, *Silver,*
Guest Chairs & Special Seating



Tropitone, *Silver,*
Guest Chairs & Special Seating



Brayton Intl., *Bronze,*
Guest Chairs & Special Seating

Interna, *Bronze,*
Guest Chairs & Special Seating

IBD PRODUCT DESIGN WINNERS

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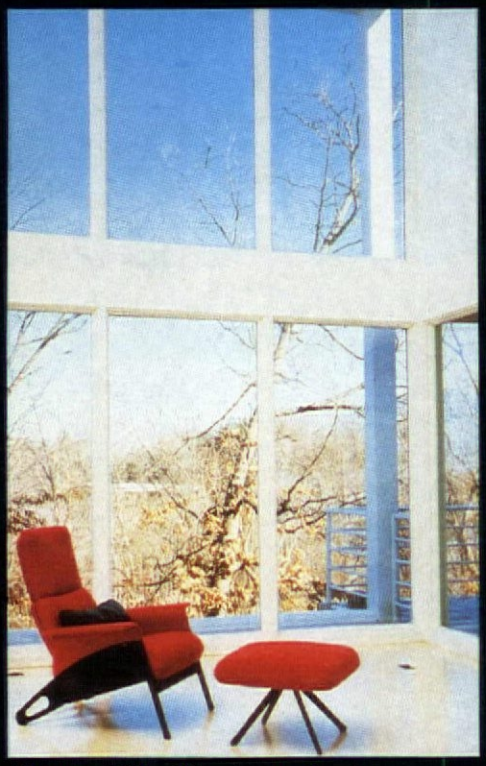


Herman Miller, *Silver, Lounge Furniture*

GOLD

Ben Rose, *Gold, Upholstery Textiles*

LOUNGE FURNITURE
Silver Award
Herman Miller for the Hollington Lounge Chair & Ottoman.
Circle No. 231.
"A strong, innovative design statement."

Bronze Award
Ambient Systems Ltd. for the Archer Series, designed by David Wheeler.
Circle No. 232.
"Comprehensive and delightful design."

HBF, *Bronze, Lounge Furniture*

Pallas Textiles, *Bronze, Upholstery Textiles*

DesignTex, *Bronze, Wallcoverings*

Bronze Award
Hickory Business Furniture for Scrowle Lounge Series, designed by Wayne Braun.
Circle No. 233.
"Moves traditional to contemporary."

UPHOLSTERY TEXTILES

Gold Award
Ben Rose for Studio, designed by Helmut Scheufele.
Circle No. 234.
"An innovative and reversible fabric with subtle colorline."

Gold Award
Lee Jofa for Falling Leaves, designed by Jack Flynn.
Circle No. 235.
"Conservative, but spectacular...with a luscious colorway."

Silver Award
Unika Vaev USA for Biedermeier Stripe, designed by Sina Pearson.
Circle No. 262.
"Very solid fabric for traditional work. Variation on a stripe is nice. It's not just another stripe."

Bronze Award
Pallas Textiles for Stoclet, designed by Linda Thompson.
Circle No. 236.
"Innovative colors that pick up the light so beautifully."

Bronze Award
DesignTex Fabrics for Canterbury, designed by Ralph Saltzman.
Circle No. 263.
"It responds to light beautifully and elegantly."

***Lee Jofa,** Gold, Upholstery Textiles*

***Unika Vaev USA,** Silver, Wallcoverings*

***Ambient Systems,** Bronze, Lounge Furniture*

IBD PRODUCT DESIGN WINNERS

continued

***Knoll Intl.,** Gold, Textile Collections*

***Arc-Com Fabrics,** Silver, Textile Collections*

***Arc-Com Fabrics,** Bronze, Textile Collections*

***Metropolitan,** Bronze, Textile Collections*

TEXTILE COLLECTIONS

Gold Award
Knoll International for the Jhane Barnes Collection, designed by Jhane Barnes.
Circle No. 237.
"It is so innovative that we respond to all of the patterns."

Silver Award
Arc-Com Fabrics for The Empire Collection, designed by the Arc-Com Design Studio.
Circle No. 238.
"Bold and beautiful."

Bronze Award
Arc-Com Fabrics for Woodland Wool and Aria Twill.
Circle No. 239.
"A cohesive collection that looks as though there is a metallic thread in it that picks up light."

Bronze Award
Metropolitan Furniture for Metropolitan Furniture Textiles & Finishes, designed by Robert Arko & Beverly Thome.
Circle No. 240.
"Pleasant, not exciting, but competent and it has its place."

DRAPERY & CASEMENT TEXTILES

Silver Award
Lee Jofa/Groundworks for Onyx, designed by Patricia Green.
Circle No. 241.
"Drapes beautifully and is elegant."

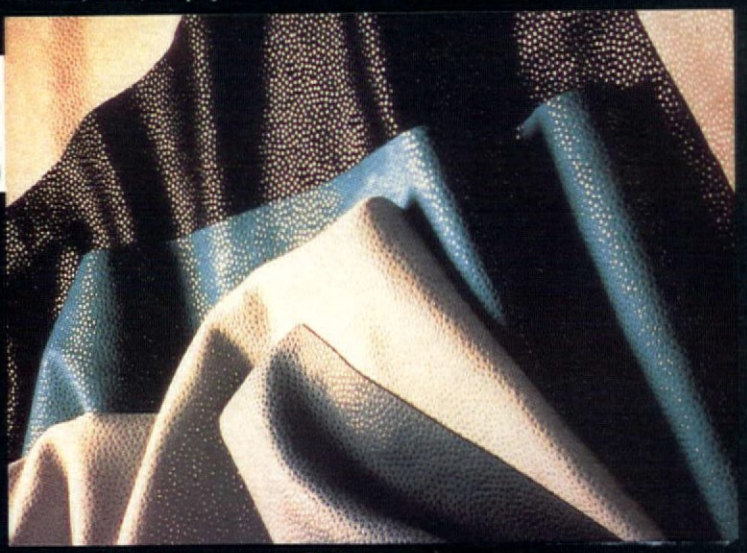
HOSPITALITY TEXTILES

Gold Award
Springs Industries for Ultrasuede HP "Giltmore", designed by Barbara Schirmeister.
Circle No. 242.
"One of the most innovative we have seen. It should wear well."

Bronze Award
Neo Design for Martinique, designed by Roman Oakey.
Circle No. 243.
"Quite innovative."

Lee Jofa, *Silver, Drapery & Casement Textiles*

GOLD



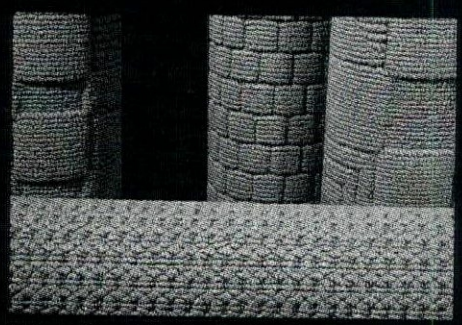
Springs Ind., *Gold, Hospitality Textiles*

Neo Design, *Bronze. Hospitality Textiles*

IBD PRODUCT DESIGN WINNERS

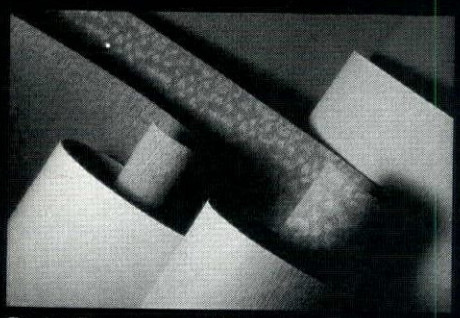
continued

Leather-Link, *Silver, Leather & Vinyl Products*



Prince Street Technologies, *Bronze, Broadloom Carpets*

Stretchwall, *Bronze, Wallcoverings*



DesignTex, *Bronze, Wallcoverings*

Sign Technologies, *Bronze, Visual Communications & Signage*

LEATHER & VINYL PRODUCTS
Silver Award
Leather-Link for Lustrous Leather, designed by Alan Lucas, ASID, IBD.
Circle No. 244.
"It is leather doing something interesting, not making it look like something else."

BROADLOOM CARPETS
Silver Award
The Harbinger Company for Circuitry, designed by The Harbinger Company.
Circle No. 255.
"Handsome and nicely styled."

Bronze Award
Prince St. Technologies for Sculpture Weave, designed by Robert Einer.
Circle No. 246.
"Interesting textures."

WALLCOVERINGS
Silver Award
Unika Vaev USA for Aurora & Valhalla, designed by Sina Pearson.
Circle No. 247.
"Exquisite colorways and design subtlety."

Bronze Award
Stretchwall Fabrics for Silk-Skin, designed by Michael Farrell & Marty Gurian.
Circle No. 248.
"Compelling quality and design."

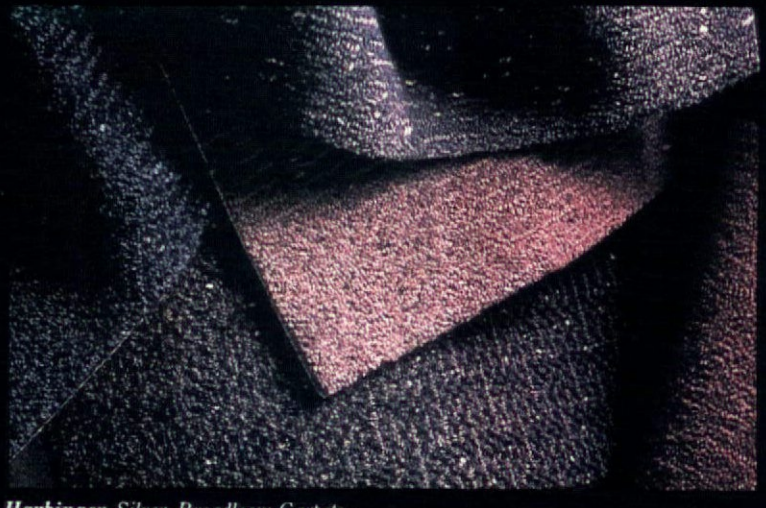
Bronze Award
DesignTex Fabrics for Jacquard Walls, designed by DesignTex Studio.
Circle No. 249.
"A strong feeling for warmth and tradition."

VISUAL COMMUNICATIONS & SIGNAGE

Bronze Award
Lithonia Emergency Systems for Signature Electroluminescent Exit Sign, designed by Gene Justice.
Circle No. 250.
"Clean crisp styling with innovation, despite the confines of usage."

Bronze Award
Lithonia Emergency Systems for Precise Collection Exit Signs, designed by Ralph Grantham.
Circle No. 251.
"Designer took something with many limitations for its use and made it a nicely designed object, with clean, crisp styling."

Bronze Award
Sign Technologies Ltd. for Lumiere, designed by Karen Randal, IBD.
Circle No. 252.
"A design that is very elegant and made from an interesting material that catches light well."



Harbinger, *Silver, Broadloom Carpets*

Unika Vaev, *Silver, Wallcoverings*

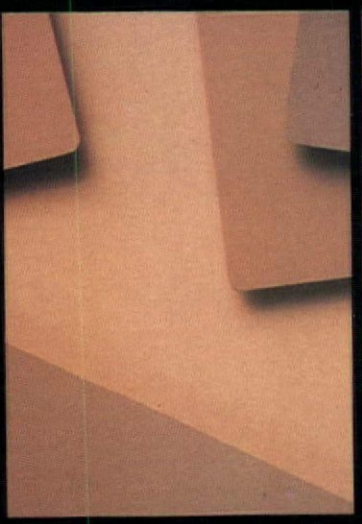
Lithonia, *Bronze, Visual Communications & Signage*

Lithonia, *Bronze, Visual Communications & Signage*

IBD PRODUCT DESIGN WINNERS

continued

GOLD



Steelcase, *Gold, Special Finishes*

Caldera

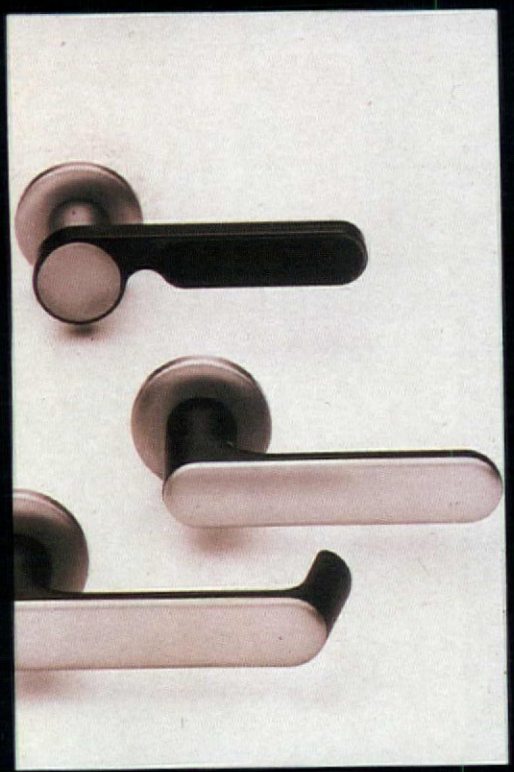
Silque

Melange

SPECIAL FINISHES

Special Gold Award
Steelcase for Caldera, Silque, Melange Coating, designed by the Steelcase Industrial Design Group.
Circle No. 253.
"This is a deviation from the rules, since the judges feel that these finishes are unusual, innovative, new to the market, have a nice feel to them, and are significant developments. Had these finishes not been limited to one product (the Context System), each would have had its own award."

Bronze Award
Forms & Surfaces for Paleo, designed by Bill Brackney.
Circle No. 254.
"An innovative surfacing finish in a captivating design."



The IronMonger, *Silver, Innovative Product Solutions*

Pierri, *Silver, Custom Built-In*

INNOVATIVE PRODUCT SOLUTIONS

Gold Award
ColorCurve System for ColorCurve Color System, designed by J. Sebastian, J. Plunkett, & F. Nichols.
Circle No. 255.
"An ingenious way to capture desired colors exactly, no matter what the mix."

Silver Award
Ralph Wilson Plastics Co. for Formed Structural Laminate, designed by Ralph Wilson Plastics Design Group.
Circle No. 256.
"A welcome step forward in laminate structure design, both for appearance and sturdiness."

Silver Award
The IronMonger for R.G.S. Hardware Group, designed by Franz Schneider Brakel and Prof. Dieter Rams. **Circle No. 257.**
"Handsome, innovative, and with a futuristic look. Underside is grippable."

Bronze Award
Beverly Hills Fan Company for Stratos, designed by Ron Rezek. **Circle No. 258.**
"Space Age design with a timeless function. Simple and elegant look."

CUSTOM FURNITURE FURNISHINGS APPLICATION

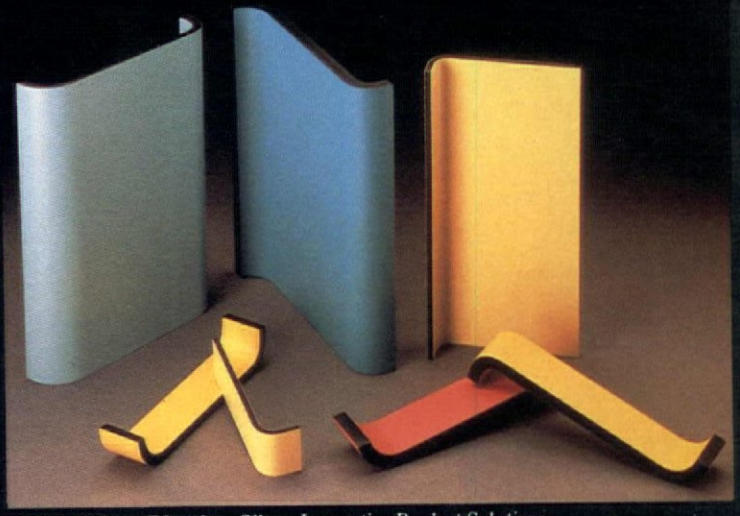
Bronze Award
Office Specialty for The Profile Series—"Knockout" Fronts, designed by John Edwards & Doug Boileau. **Circle No. 259.**
"A creative design variation that adds a fillip to an elemental shape."

CUSTOM BUILT-IN APPLICATION

Silver Award
Pierri Furniture Makers for Museum Shop/Art Institute of Chicago, designed by Douglas J. Pierce & Ethel Nemetz. **Circle No. 260.**
"Utility in a traditional mode, provides wonderful and flexible design possibilities."

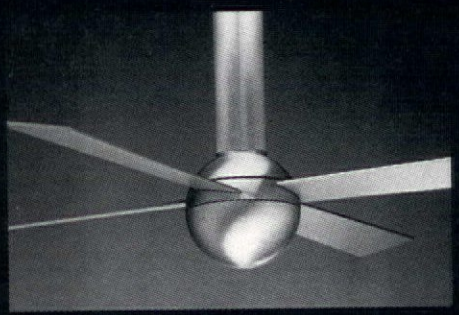
GOLD

ColorCurve, *Gold, Innovative Product Solutions*

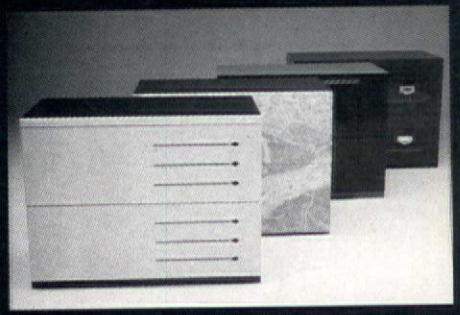


Ralph Wilson Plastics, *Silver, Innovative Product Solutions*

Forms & Surfaces, *Bronze, Special Finishes*



Beverly Hills Fan Co., *Bronze, Innovative Product Solutions*



Office Specialty, *Bronze, Custom Furniture/Furnishings*

EXPLORATION OF IDEAS

Mackey & Associates creates "working lab" in its own space at St. Louis' Union Station

Within the term "design" Mackey & Associates, St Louis, discovered the word "fun" when designing its own space in the city's old Union Station Power House. Both the design team and fellow employees had a ball.

Perhaps the best thing about being a design firm is the occasional opportunity to design or renovate one's own space—trying one idea here, another there, experimenting. When Mackey & Associates, St. Louis, took over a floor of the city's old Union Station Power House—while completing a renovation project on the entire building—the space became a working laboratory, comprising specific accommodations for each department, as well as a cornucopia of the firm's design capabilities.

"The space has a very positive feel about it," says Gene Mackey, president. "There's a sense of energy and clarity. It is organized in such a clear way that the environment says a lot about our company and what we're able to do. It demonstrates an exploration of ideas."

The firm decided to move as it grew out of its former space and needed more room for a growing library and CADD system. "We wanted something more gracious where we could celebrate the space," Mackey says. "You could say we wanted an Armani sportcoat, something loose-fitting, after such a tight suit."

And something loose is exactly what the design team created. The Power House's long, perimeter hallways, large windows, and open wall systems throughout, provide what Mackey calls "a moving parade showing the work of the office without interrupting employees."

Mackey Associates' lobby (devoid of seating—visitors wait in a separate room) truly expresses its design commitment to simplicity and "purity of space," with steel beams (opp. page) left bare to create the raw constructivist image of a power plant. Behind the reception desk, custom crafted of marble and cherry wood, large bay windows reveal a metal-braced smokestack—the only remnant of Union Station's original 1904 coal-burning power plant.

Office provides loose working spaces

The perimeter walkways serve a dual purpose allowing both visitors and employees to tour the space while shelving and storage spaces above the wall systems provide employee privacy.

Each office area is completed in varying colors and finishes. Wood is used to furnish a natural backdrop: "We found that in certain areas if we introduce natural materials, we can increase the impression of space to a higher area," Mackey explains. "We were judicious about placing these elements to leave an impression of higher sophistication. We made the office as much a collection of materials as a menu of what we can do."

Toward that end, the designers also used as many different kinds of lighting as possible. Large perimeter windows flood much natural light throughout the open space. But, in areas that required more defined lighting, Mackey and project designer John Guenther implemented a full spectrum of light sources from fluorescent parabolics with dropped ceilings in office spaces to wall sconces with incandescents, recessed canned lights in common areas, and indirect lighting in the conference room.

Overall, the project remained within budget, Mackey says, although more time was spent on the design than anticipated—it was completed in six months. After a year in the space, he says the design "works like a clock." It leaves much room for movement and flexibility, providing the opportunity for future changes without much renovation. The library space is conveniently located in the office center and the open design encourages interoffice communication, with casual spaces for employees to gather and talk. "The art of design deals with that extra dimension of encouraging inside interaction," Mackey says. "The whole office is one working organism.—*L.M.*

The Power House's most significant feature is this series of murals (opp. page) Mackey commissioned from Canadian artist Douglas Fraser. Located several floors below Mackey offices in the lobby elevator well, it depicts the buildings' origins with a larger-than-life engineer standing at the switch. In the center of Mackey offices, the library (below) features an open, airy lounge used for both research and communal gossip.

Sources
Lighting—*Bega, Lightolier, Zumtobel.*
Tables—*Wood Byrne Cabinetry*
Chairs—*Hickory Business Furniture, Knoll Fabric, Krueger International.*
Marble—*Weidwelt Tile, Weiss and Weiss.*
Desk—*Wood Byrne Cabinetry Weiss and Weiss.*
Floor—*Verde Issorie.*
Mural Artist—*Douglas Fraser.*
Mural Painting—*On the Wall Productions.*
Art consultant—*Greenberg Nussbaum, Mary McElwain.*

Architecture/Interior Design—*Mackey Associates, St. Louis: Eugene Mackey, III, AIA, design principal; John Guenther, AIA, project designer; Robert Winters, Pat Then, interior designers; Leo Schwartz, David Williams, project architects.*
Developer—*Garrett A. Balke*
Contractor—*Korte Construction*
Glass and Glazing—*Manhattan Glass*
Drywall and Acoustical Ceilings—*Guarantee Interiors.*
Carpeting—*Paul Abt*
Painting—*The PaintSmiths*
Design/Build Contractors—*Environmental Electric, Systemaire, B.O. Graham Plumbing.*

PERKING UP THE PAST

Phillips Janson Group designs coffee company in landmark N.Y. building

Saks International, a 15,000-sq. ft. coffee trading company in downtown Manhattan, occupies the former Mercantile Exchange, an elaborate brick building. The design combines charming old details with modern office needs.

Photography by Max Hilaire

One hundred years ago in downtown Manhattan, horse-drawn carts dragged sacks of coffee beans from boats docked off Hudson River piers to the Mercantile Exchange building on Hudson Street. There commodities traders sniffed the aroma and tested the quality of each sack of beans. In 1988, Saks International, a New York coffee trading company, inherited 15,000 sq. ft. of the historic brick building as well as the legacy contained within its walls.

The problem of lighting this space involved "arranging a happy marriage between the functional requirements of a modern commodities trading firm and a building of that age and character," explains James Phillips, principal-in-

Glass and sheet rock interlock throughout corridors and reception space, making a strong modern statement. Opaque glass lends privacy to adjacent offices while visually opening up a small space.

The Mercantile Exchange building in downtown Manhattan (below) was once the hub of cotton, coffee, and sugar commodities trading.

charge, The Phillips Janson Group Architects, New York. From a purely technical standpoint, providing services such as air conditioning, power, and telecommunication systems to meet the unique needs of a trading room required major renovations to such an old building. For designers, the challenges centered around concealing air conditioning ducts, providing non-glare lighting, and managing extensive wiring for the eight position, 600-sq. ft. trading room, while playing up the building's original charm.

Air conditioning ducts travelling from an equipment room were concealed in order to reveal original 12-ft. ceiling heights. A modern, suspended light fixture allows the full ceiling height while keeping glare off computer screens and worksurfaces. Adding to the trickiness of the design, windows were left completely unadorned, preserving original detailing and casing, while prohibiting wire or duct concealment.

Infused with modern spirit

In areas with fewer technical constraints, such as the homey trader's lounge, the building's original character comes through more easily in full ceiling heights, window treatments, and restored original maple flooring.

Since Saks International also wanted to convey a modern, up-to-the-minute self-image, another facet of the design was

Modern marriage to old world details

to infuse the powerful historic structure with contemporary feeling.

Computer screens in the trading room deliberately contrast with warm, old world touches. Two thoroughly modern materials—glass and sheet rock—interlock throughout corridors and reception space making a strong modern statement. A reveal in the sheet rock along corridors creates a forceful contemporary linear graphic image.

Glass in the space serves a dual purpose: in some areas, such as the position room off the trading area (where all trader support services take place) and the president's office, glass permits vital visual communication. In other areas, such as the reception space, glass is opaqued giving the room's small dimensions an open feeling while keeping adjacent offices private.

Artwork is understated, yet clearly modern. Color choices are also deliberate. Light colored Xolotone walls with peach flecks provide a modern backdrop. Charcoal carpeting, as well as charcoal lounge and reception furniture, exemplified by a Nienkamper reception piece, were chosen to convey power.

At an overall cost of approximately $60 per sq. ft. on an eight-month, fast-track schedule, the contrast between the current interior and the original warehouse space becomes even more remarkable. Those interested in historic interiors may view the original space in the warehouse scenes from the Robert Redford movie "Legal Eagles." —*E.O.*

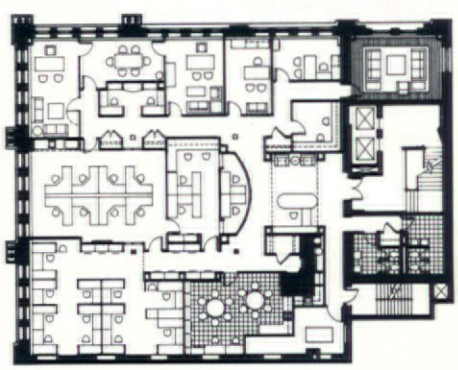
The roasting room, (opp. page) used to taste test different blends of coffee, required a simplified overall design.

Charcoal-colored furniture and modern art in the reception area (below) transport these historic interiors into the present. Sheet rock with linear-patterned reveals create a strong horizontal line.

Sources
Furnishings—*Nienkamper, Brueton, Melodrome, Metropolitan Stending, Knoll Morrison, Knoll Hannah, Steelcase, Office Specialties, Stow & Davis.*
Lighting—*A.I., George Kovacs, Omega, Lightolier, Artemide, Linear Lighting.*
Artwork—*Design Box.*
Paint—*Zolatone.*
Woodwork—*B&S Woodworking.*

Interior Design/Architecture—*The Phillips Janson Group Architects, P.C., New York: James C. Phillips, AIA, principal-in-charge; Frederick M. Strauss, AIA, principal-in-charge of design; Gary Snyder, project manager.*

Mechanical/Electrical Engineer—*Jack Green, New York.*
General Contractor—*Herber Construction, New York.*
Furniture Dealer—*Furniture Consultants Int'l (FCI).*
Art Consultant—*Design Box, New York.*
Real Estate Consultant—*Stephen Fredericks, Cushman & Wakefield, New York.*



DUOCHROMATIC ELEGANCE

Architecture + Furniture creates timeless backdrop for N.Y. apparel manufacturer

Institutional apparel manufacturers Crest Inc., New York, N.Y., desired a timeless, classic space to serve as a backdrop for its changing creations. Architecture + Furniture, New York, N.Y., used black and white elements of chic toward an elegant end.

A timeless wardrobe is built of classic basics accented by well-chosen accessories—a concept only too familiar to Crest Inc., New York-based institutional apparel manufacturers. After deciding to move its headquarters from an unworkable three-floor Fashion Avenue space, the company retained Architecture + Furniture, New York, to apply this rule to the creation of a truly timeless office space.

The new space, 30,000 sq.ft. in New York's up-and-coming Flatiron District, approved after extensive test fits, houses executive offices, showrooms, conference areas, and design space.

Color awareness inherent in the apparel business made selecting a color palette tricky: "Just about every scheme we presented was vetoed as too quickly

Photography by Richard Edelman

A signature black steel and glass grid signals the entrance to the Crest space (opp. page). A black table, and chair with black and white upholstery kick off the color theme for the entire project.

Curved glass walls undulate between executive offices (right), allowing open communication between principals, a strategy key to Crest's operational style.

dated," recalls John L. Petrarca, principal, Architecture + Furniture. A simple, elegant black and white scheme was ultimately approved providing a suitable backdrop for the colorful uniforms Crest produces, as well as an eclectic assortment of accent elements.

Tremendous space

The L-shaped loft space with its large windows and 12-ft. ceilings offered light and a feeling of tremendous space, qualities Crest principals wanted preserved. Executive offices are bordered by a floor to ceiling white-stained oak grid with glass divider walls. The glass allows a flood of light throughout the rest of the space, reinforcing the company's belief in open communication

Light art animates classic space

between employees. Sheer black drapes can be drawn for privacy.

Luxurious mahogany casegoods from Geiger International enrich offices, glowing in duochromatic surroundings.

The black and white theme is repeated throughout the project in numerous patterned fabrics, custom carpeting, ribbed rubber and stained oak flooring, as well as a few surprising areas—an unusual black and white Oriental rug and a striped treatment of the custom conference table legs.

A steel tube and glass grid is introduced in the entry and rediscovered in the conference room. All woodwork is white stained oak that plays off the blackened finish on the steel.

Architecture + Furniture ensured design integrity to the smallest detail—the firm even selected desk accessories and coffee cups.

Variable theatrical spots positioned throughout the space throw "light on white" geometrics over walls, replacing traditional artwork (opp. page, top).

Black and white tiling brings the color scheme into a sleek rest room environment that is both fun and functional (opp. page, bottom).

An unusual black and white Oriental pairs up with a fanciful custom conference table (below), furthering the classic backdrop, allowing for eclectic accessorizing such as the Southwestern touch of cactus in terra cotta.

The quest for light is carried through to the project's "artwork." Special theatrical spots positioned throughout the space cast geometric shapes along corridor walls and niches throughout the space. The light art animates the space, adding a new dynamic to the black and white palette.

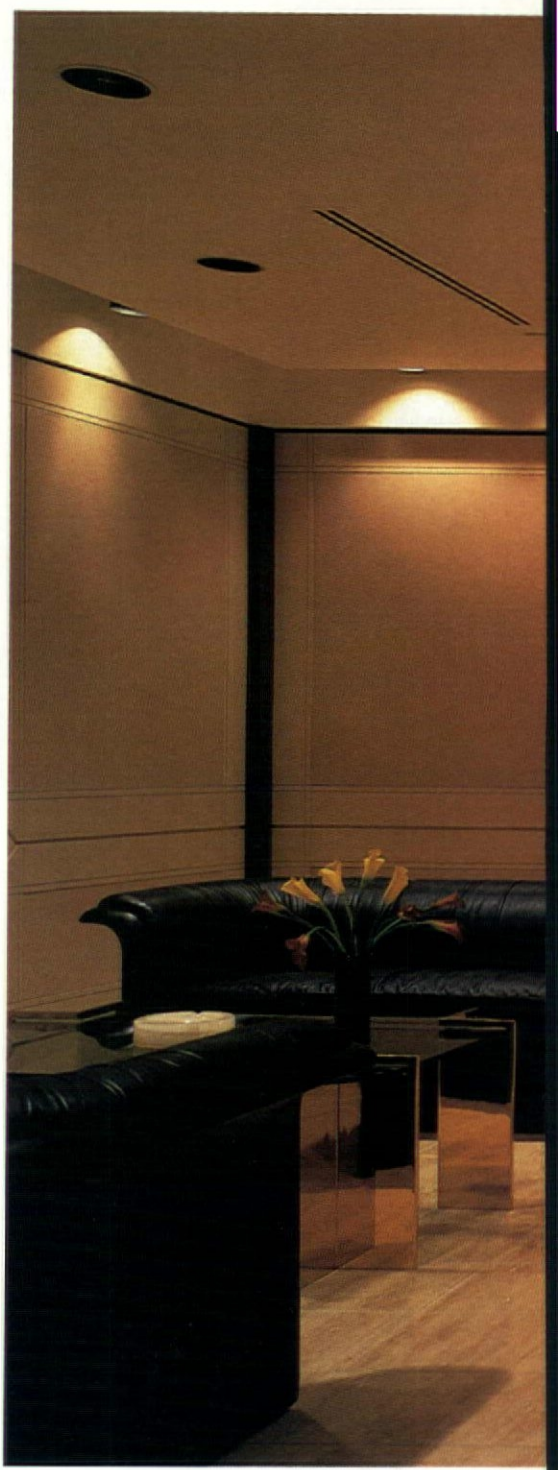
Architecture + Furniture was given a rare opportunity to also design the restroom for the space. Black and white tiles and shiny steel maintain the Crest theme while adding a distinct sense of fun.—*C.S.*

Sources
Furnishings—*Geiger International, Herman Miller.*
Fabrics—*Yoma, Unika Vaev, Architex.*
Carpet—*Harbinger (custom), Bentley (executive).*
Flooring—*Pirelli Rubber Flooring.*
Metal work—*James Garvey Studio (screen), Metalforms (reception desk).*
Woodwork—*Bennet Wine, Bob Biondi, Glen Heim.*

Architects—*Architecture + Furniture, New York: John L. Petrarca, AIA, RIBA, principal; Brian Reiff project architect; Greg Talmont, Rebecca Williamson, project team; Cathy Meier, interiors.*
Engineer—*Lilker Associates, New York.*
Contractor—*Wildman & Bernhardt Construction, New York.*

THE LONG WAY HOME

Catallo Assoc. builds Michigan corporate design around narrow hall



Interior design for the 153,000-sq.-ft. Ross Roy holding company had to be flexible enough to encompass two divergent subsidiaries. The overall design evolved out of treatment of an executive corridor.

A long, narrow corridor inspired design of the entire 153,000-sq.-ft. Ross Roy Group building in Bloomfield Hills, Mich. Ross Roy, a holding company, parents a merchandising division and advertising agency, both housed in the same space. The lengthy corridor leads from a central atrium to the company's executive suites. Thom Catallo, project principal, Catallo Associates, Chicago, used light beige lacquer particle board with saw cuts and diamond-shaped Travertine marble insets to create a series of arches and columns that break up the space. As an exhibition gallery for art and new products, the hallway lends importance to the traditionally designed executive quarters, Catallo believes.

The design concept was so powerful, Catallo began to play off the corridor motif in other areas. The various functions and moods of different rooms led to several creative interpretations. In the executive dining/conference room, for instance, with its antiques, oriental rugs, and mahogany walls, the sawcuts and drywall ceiling design become a scaled down version of the original

The executive conference room ceiling alludes to the corridor through a faux skylight treatment over the conference table (opp. page).

The dramatic executive corridor of the Ross Roy Group building (below), set the pace for design of the rest of the 153,000-sq.-ft. space. Marble inserts, drywall cutouts, and elaborate ceiling treatments are ingeniously repeated throughout.

Photography by Glen Calvin Moon

corridor motif. Instead of the Travertine, however, less costly Rosso Alicante marble was used in the same diamond-shaped inserts.

The smaller executive conference room alludes to the corridor ceiling in a drywall circular cutout—meant to look like a skylight—backed with fluorescent light.

A breathtaking view of the surrounding woods, as well as a profusion of preexisting furniture, such as a 20-year-old European rocking chair, desk, and marble conference table, meant trickier handling of the motif: The ceiling treatment is necessarily only a simplified detail from the corridor ceiling.

Premium on private offices

In addition to Ross Roy executive space, Catallo was charged with designing space for the two subsidiaries. Located on separate floors, each division has its own reception area. Design is distinguished by subtle alterations in color scheme (green gray for merchandising; blue gray for advertising). Design for both reception areas also refers to the executive corridor, returning to Travertine marble.

Perhaps the flashiest space in the project is the advertising conference room. "This is an extremely avant garde version of the executive corridor," says Catallo. An ultra-modern room, its black and white color scheme, lacquer finished surfaces and pickled white ash floor serve as background for a high-tech custom glass desk and grid ceiling

Warm furnishings and lush plantings welcome visitors to the central atrium of the Ross Roy Group building in Bloomfield Hills, Mich. (opp. page).

Perhaps the flashiest space in the building, the advertising conference room (below) uses high tech elements such as a custom glass and black lacquer conference table and grid ceiling lights to inspire creative thinking.

light fixture. Tackable black fabric surfaces are stepped up on two rails, once more referring to the corridor.

Since Catallo Associates assisted project architects in developing the floorplan, there are many corner offices (22 on each floor) and a high proportion of private offices (60 percent of the overall project is enclosed space). Catallo also petitioned for the large proportions found in the building atrium.

Completed in 18 months at a cost of approximately $4 million, the project came in on time and on budget.—*E.O.*

Sources
Furniture—*RoseJohnson, La-Z-Boy, Knoll Int'l, Stendig, Krueger, Kittinger, Baker, Tella, Brickel, Cartwright, Gunlocke, Vecta.*
Files—*Office Specialty, Tella, Space Saver.*
Conference Tables—*Vecta.*
Conference Chairs—*La-Z-Boy.*
Wallcovering & Upholstery—*J.M. Lynne, Knoll Int'l, Brickel, Rudd, OJVM.*

Flooring—*Bentley Mills, Lees, Milliken.*

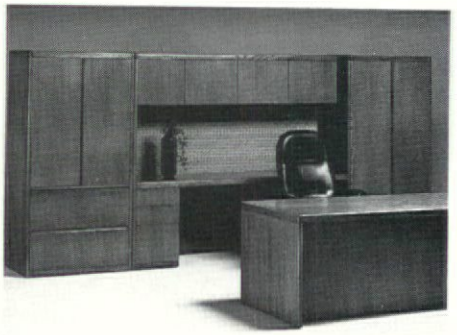
Interior Design—*Catallo Associates, Chicago: Thom Catallo, project principal; Susan Bejin, project manager, Holly Hudson, project manager/furniture; Michael Krebs, staff designer; David Andruccioli, senior designer/documents.*

Developer—*Kojaian Properties, Bloomfield Hills, Mich.*

BROADENING CORPORATE HORIZONS

Sleek lines & rich materials expand expectations for executive furnishings

Jofco



Krug

Jofco—Genuine ebony wood inlay trim separates detailed Carpathian elm burl and top grain leather in the Harrington 9800 Collection. Constructed of ribbon-cut mahogany woods, the system is available in eight optional finishes. **Circle No. 352.**

Krug—Radius workwall is designed to be a natural extension to the executive working environment. Featuring 2-in.-thick tops, solid wood radius edges, and optional task lighting and tackboards, the system is available in hand selected oak veneers in a variety of finishes. **Circle No. 351.**

Allsteel—The Klöber Caddy, based on the passive adjustment principle, features a front pivot point tilt mechanism, tilt-lock, and flexible back. Available in black or gray finish. **Circle No. 347.**

Artopex—Optimex series now includes a four-legged wood armchair. The chair features a curved solid wood frame, and is available in upholstered seat, upholstered seat and backrest, and fully upholstered. Finish options include light and medium oak, mahogany, walnut, or gray or black. A variety of fabrics and leathers are also offered. **Circle No. 451.**

Artopex

Allsteel

Councill Business Furniture

Councill Business Furniture— Handcrafted from Honduran Mahogany, this printer features a paper feed slot on a molded edged worksurface, applied Chippendale molding to the front and sides, a molded base, and a shelf for paper storage. Available in Oxford and Stratford mahogany finishes. **Circle No. 362.**

Stow & Davis

CCN Int'l

Bright Chair Co.

Stow & Davis—Valencia is a line of wood systems furniture offering both panel-supported and freestanding components. The line now includes a 90-in. credenza and service module, a vertical computer cabinet, and a radius end table. A 30-in. depth is also available on all Valencia credenzas and panel-mounted work surfaces. **Circle No. 354.**

CCN Int'l—Sōlon combines träditional and contemporary elements for a transitional design. Double radius detailing on solid wood corners, overlay tops, and a profile base are available in many finishes and veneers. **Circle No. 363.**

Bright Chair Co.—Designed by Richard Horowitz, Taper Series is offered in tilt swivel versions for desk or conference, seating, and with posture backs for executive desk seating. **Circle No. 346.**

Desks, credenzas, wall units feature a wealth of veneers & finishes

Arnold Furniture

Alma Desk Company

Comforto

Arnold Furniture—Continental desks and credenzas are available in a wide variety of sizes and configurations. Inlay tops are of Carpathian elm burl veneer. **Circle No. 450.**

Alma Desk Company—A swivel chair with three back choices, the Concours features built-in lumbar support, pneumatic height control, and a knee tilt mechanism. **Circle No. 454.**

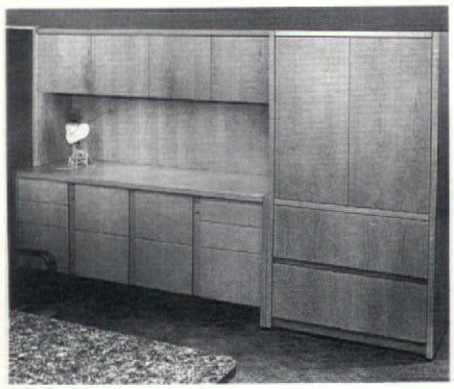
Atelier International

Comforto—The System 22 lounge chair, two-seat, and three-seat sofas can be used in an executive suite, or a reception area. The pieces can be upholstered in leather or Comforto fabrics, or COM. **Circle No. 452.**

Atelier International—The Serenissimo collection Executive Desk is actually a variety of glass-top desk options, in either crescent or arc shapes. Plate glass tops are supported by four wide-diameter, cylindrical steel columns, interconnected by a textured finish, non-rusting steel framework. Columns are finished by an unusual coloring technique known as encausto or Venetian stucco. **Circle No. 342.**

Hickory Leather Company

Hickory Leather Co.—Hardwood veneers laid out in an artful sunburst pattern are available in a wide variety of finishes on this 48-in. table. The all-wood base comes with floor levelers. A traditional chair completes the set. **Circle No. 453.**



JG Furniture

Kimball

Domore

Kimball—Firenza includes table desks, desks, credenzas, and wall units, each constructed of select cherry wood with five optional hand-rubbed cherry lacquer finishes, or leather and high-gloss polyurethane finishes. **Circle No. 360.**

JG Furniture—An expanded casegoods offering includes mounted hutch credenza units and freestanding storage cabinets. These new products are part of the JG Becker, Lumber Edge, and Reveal Desk Series, and are available in mahogany, cherry, oak, and walnut veneers. Credenza options include fabric-wrapped tackboards, task lights, shelf dividers, and paper bin storage. **Circle No. 349.**

Domore—The Barto collection, designed by Richard Schultz, provides proper body support with a minimum of required adjustments in an executive chair. Available in both high- and low-back models, Barto's fan-like outer shell back construction expands and shifts with movement and pressure. **Circle No. 345.**

Haworth's Dallas space by HOK redefines "subliminal imagery"

In Haworth's new showroom, red hot chili peppers, dollar bills, chameleons, and building blocks bring the "sell" back into showroom sensibilities.

HOK designer Mike Tatum used what may actually be a profoundly new approach when initiating the design for Haworth's new 10,000-sq.-ft. Dallas showroom in the quadrangle office building on Routh Street. He went back to the roots of showroom design and rediscovered what many designers and manufacturers may have forgotten: The purpose of showroom design is to sell a product to an end-user, not the showroom design to other designers. And in this sense, Tatum has combined fresh, bold design with a practical, sales-driven theme.

"This is the typical showroom situation across the industry—designers doing 'their thing' to impress each other, with little respect for the facility's mission of sales support," Tatum says. "Showrooms are getting too expensive without actually selling the product."

With this challenge and a lengthy analysis of what a showroom should accomplish in mind, Tatum created a unique showroom for Haworth with individual designs displaying each of the company's furniture capabilities.

"I call it three-dimensional advertising, where the design creates memory triggers to help clients remember certain aspects of the product," he explains.

Tatum used bright, oversized murals depicting Haworth's approach to systems design as memory triggers: The company's interest in design detail is expressed through a mural of ten top architects; the ability to accessorize an office system, making it "hot" is displayed with a mural of red-hot chili peppers (also a play on the Dallas/Southwestern cuisine); a particularly inexpensive system is highlighted with a painting of American currency to suggest money-consciousness; two chameleons show off a display exhibiting another office system's color and finish versatility; and a rendition of children's plastic building blocks conveys the idea of easy-to-assemble-and-reassemble systems.

Tatum believes theatricality in a showroom is not only expected by clients, but sustains product memory features as well. The lobby incorporates an Art

Emphasizing Haworth's commitment to design, this mural features ten great architects (from let): Mies van der Rohe, Frank Lloyd Wright, Alvar Aalto, Louis Kahn, Eliel Saarien, Eero Saarien, Marcel Breuer, Buckminster Fuller, Le Corbusier, and Walter Gropius.

Photography by Robert Miller

Deco theme with a reception desk disguised as a theater ticket booth and long settees set directly in the walls.

The playful variations help sustain Haworth's marketing tools for each product. "With office systems and furniture," Tatum says, "showroom design needs to interact with each product. Designer-driven spaces treat furniture

Design emphasizes product features

systems as if they were museum pieces, which is fine for a more highly designed product, but doesn't work with these kinds of products and end-users. Systems clients need more knowledge of the product—it's an information-heavy decision."

This design experience has cast new light on Tatum's approach to showroom design, something he says he will stress in future projects. "Showroom costs are almost at the point of breaking some small manufacturers," he explains. "The competition is tough and many designers lose sight of their goal of effectively selling the product. The expense issue is a critical factor; designers have to look at showroom design more critically and more responsibly."

The Haworth showroom design is a prominent—and successful—example of Tatum's theory. "Haworth's sales people tell me they love selling out of that showroom," he laughs. "They hardly have to do any talking."

And the money mural looms ever agreeable overhead.—*L.M.*

The lobby/reception area of the showroom (opp. page) features an Art Deco theme drawn from theaters of the 1920s and '30s, presenting the showroom as a "sales theater," complete with "ticket window" reception desk in back.

Reinforcing memory triggers in the design scheme, this chili pepper mural (below, top) implies the wall panel's "hot" look. A paper money backdrop (bottom) emphasizes the furniture's cost-conscious price.

Sources
Backdrops—*Mike Tatum, Dan and Mae Hitchcock.*
Carpeting—*Milliken, Lees Commercial Carpet.*
Wallcovering—*Carnegie.*
Settee fabric—*Unika Vaev.*
Metallic paint—*Dupont Imron.*
Theater seats—*Country Roads, Inc.*
Lighting—*Omega Lighting, LiteLab Corp., Gross Chandelier Co.*

Interior Design—*HOK, Dallas: Mike Tatum, Ed Johnson, Molly McIntyre, Linda Shedd, Iya Merrill, and Kasha Kowalska, interiors; Dave Pfund, Bobbie Swateck, Chuck Armstrong, Zack Shariff, and Chris Garcia, engineering; Robert Bernardini, graphics.*

General Contractor—*Constructors & Associates, Inc.: Sarah Ogden, project manager.*

EURO-

Futurism meets Classicism. These furnishings feature a look that hails from across the ocean, yet is welcomed in American interiors.

GEO International

Bright Chair Co.

GEO International—Composed of stone mosaic with brass inlay detailing, the Loisaida chair is available in over 30 standard finishes, with brass or stainless steel. **Circle No. 326.**

Bright Chair Co.—Generous in look and comfort yet small-scaled, the Ming series is available in sofa, settee, and club chair. COM coverings, as well as Bright textiles with matching or contrasting welt are offered. **Circle No. 314.**

Jack Lenor Larsen—Sloping, low-slung lines of the St. Moritz lounge series recall the Swiss Alpine retreat it is named for. A long sofa is also offered and pieces can be ordered in Larsen fabrics and leathers, or COM. **Circle No. 321.**

STYLE

Jack Lenor Larsen

Collier

Metropolitan Furniture Corp.

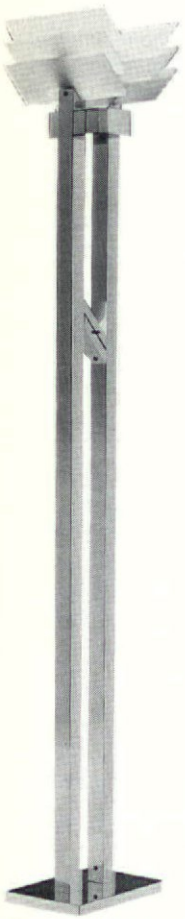
Biltrite Nightingale Industries

Biltrite Nightingale Industries—Designed to work in a contemporary office environment, the Dome Collection includes a three seater sofa, two seater, club chair, and side arm chair. Six colorways are offered in leather, or choose from BNI fabrics or COM. **Circle No. 322.**

Collier—A one-piece molded plywood shell with rubber webbing in the seat makes this versatile chair extra comfortable. Front twin-wheel casters provide maximum movability. Available in COM, COL, and Collier leather. **Circle No. 312.**

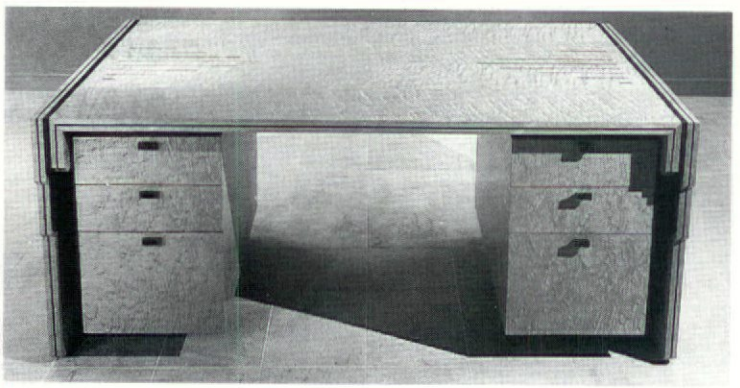
Metropolitan Furniture Corp.—The cozy Arena Collection consists of a fully upholstered lounge, loveseat, and pull up chair with exposed hardwood legs. **Circle No. 315.**

EURO-



Casella Lighting

Estel



Baker Furniture

Gullans International

Estel—Offering uncompromising, classy styling, the Concord collection of table desks, credenzas, and bookcases, comes in several finishes, including ebony, American walnut, and walnut stained mahogany. Desk tops are also available in glass. **Circle No. 325.**

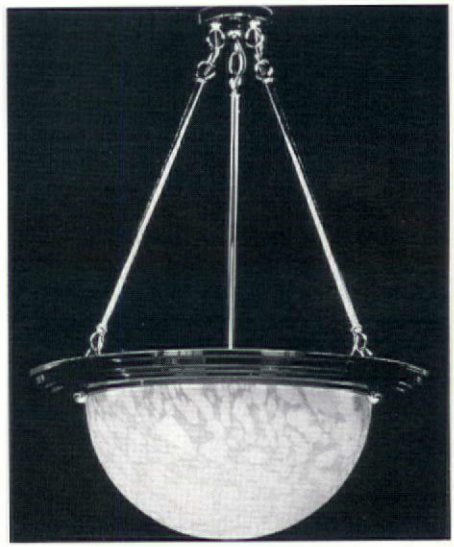
Casella Lighting—A series of reflectors on the Glass Fin Torchiere eliminate glare from the 500-watt high-intensity quartz lamp. A number of polished, matte, antique, or special order finishes are available. **Circle No. 309.**

Baker Furniture—Selected birds-eye maple veneers add a stylish finish to this Pierre Paulin desk for Baker Executive Office. The top's walnut inlay is the collection's signature pattern. Inlay work on the banding and cast brass, bronze finished hardware are also featured. **Circle No. 311.**

Gullans International—Expanded polyurethane padding allows the Bilbo sofa to give in all the right places. Upholstery is removable. **Circle No. 316.**

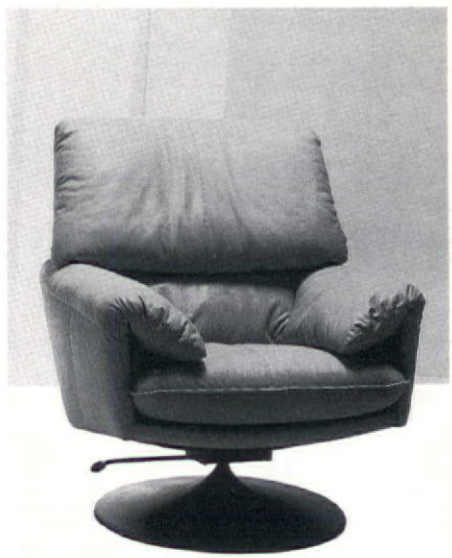
STYLE

Peter Danko & Associates



Art Directions Inc.

The Architects Furniture Collection



Cumberland

Peter Danko & Associates—One piece of molded plywood accounts for the simple form of the Bodyform Chair. Durable, stackable, and easy to clean, comfort is assured with or without the upholstered seat. **Circle No. 320.**

The Architects Furniture Collection—The Glasgow writing desk is made of solid cherry wood with ebonized ash feet and purple heart inlays and pulls. **Circle No. 327.**

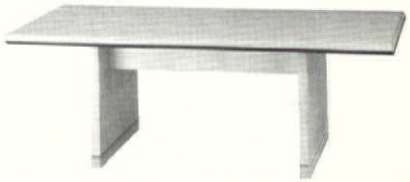
Art Directions Inc.—Elegance and quality are personified in the Saturn fixture, with its rich black obsidian finish and crystal frit satin dome. Measuring 27 in. in diameter, it accommodates three 100W A lamps. **Circle No. 318.**

Cumberland—The base of both the chair and ottoman is leather wrapped on the Milos reclining, swivel lounge chair with matching ottoman. Available in a wide selection of Cumberland leathers and fabrics, or COM. **Circle No. 310.**

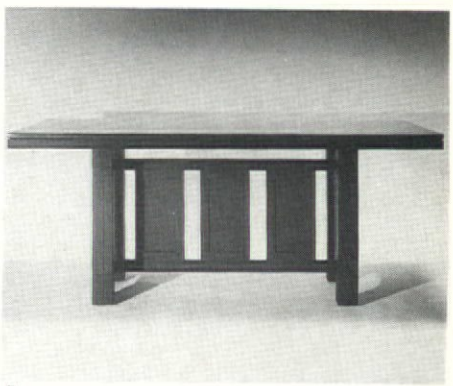
POWWOW POWER

Strong lines characterize conference table style

CCN Int'l.



Gunlocke



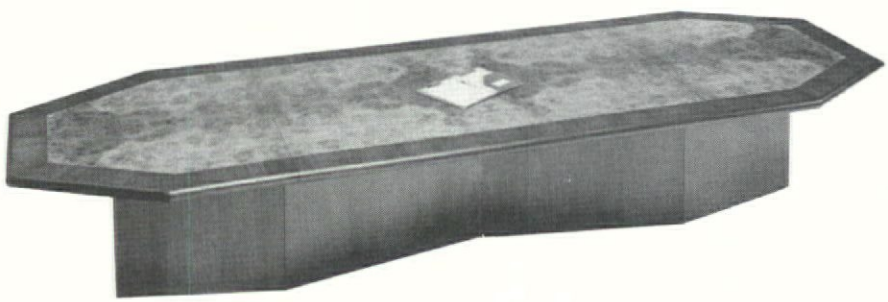
Pace

CCN International—Varied finish combinations are features of the Tocotta line, including desks, credenzas, storage, and the sunburst macassar ebony top table. **Circle No. 307.**

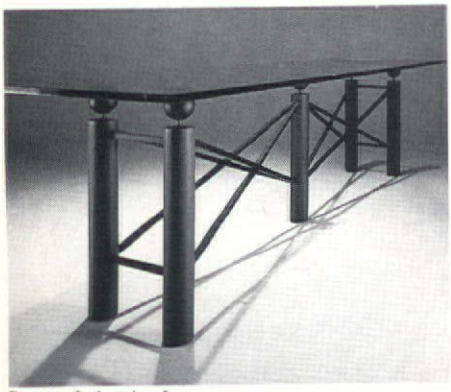
Gunlocke—Based on a system of modular components with a multitude of top shapes and sizes, as well as base options, The Geva Collection allows numerous design options. The Estro table, in cherry and maple, offers contemporary styling with its radiused edge, accented with a polyvinyl extrusion and bead molding. **Circle No. 295.**

Pace—The rather strict geometry of the Ora table is complemented by the marble top, available in rosa brasile, rose porto gallo, or black marquina marble. The wood base is available in black natural maple, or mahogany with a high gloss or matte finish. **Circle No. 299.**

Arnold Furniture Manufacturers, Inc.—Custom made desks in many different shapes and sizes are available from this company, as well as a wide selection of bases. An inlaid Carpathian elm burl veneer is featured on this top. **Circle No. 283.**



Arnold Furniture Manufacturers, Inc.



Brueton Industries, Inc.

Davis Furniture Industries

Area

Brueton Industries, Inc.—Designer Stanley Jay Friedman has combined classical architectural elements in the Post and Ball table. Steel balls rise above the posts that support each table, and adjustable floor glides are concealed within each post. Available in custom-matched colors, polished or stainless steel, and Brueton bronze finishes. Tabletops are offered in clear or tinted glass, or marble. **Circle No. 301.**

Davis Furniture Industries—Seven top shapes, eight edge treatments, 23 base designs, and a variety of veneers are features of the Gamma conference table collection. The one-piece leg unit is available in polished chrome, brass, bronze, and black chrome. Tops are offered in oak or walnut. **Circle No. 290.**

Area—Such architectural elements as the column and beam are evoked by the design of the Paxton table. Available in a variety of sizes, the legs are finished in gunmetal, polished chrome, or black epoxy. Tops are offered in a variety of stones and glass. **Circle No. 281.**

The HON Company—Designed to complement the company's contemporary and transitional lines of furniture, this 48-in. round conference table is available in walnut and medium oak finishes. **Circle No. 285.**

The HON Company

Finishes run the gamut from durable to opulent

Dar/Ran Furniture Industries

Novikoff Inc.

Precision Mfg. Inc.

Dar/Ran Furniture Industries, Inc.—Flexibility in detailing, top shape, base selection, and an extensive range of standard finishes define the Series 7000 conference tables. The table shown features a racetrack top, clover-shaped base, and gray finish in oak veneer. **Circle No. 277.**

Novikoff Inc.—The Renaissance conference table is available in 8-ft., 10-ft., or 12-ft. lengths. The contrasting wood reveal can be inlaid in birdseye maple, Carpathian elm, or olive ash burl. **Circle No. 284.**

Precision Mfg. Inc.—Seven people can be seated comfortably at the Ergodata 48- by 98-in. mahogany veneer table, with black metal components. The primary "floating top" writing surface can be user-adjusted in height and inclination. **Circle No. 276.**

Ambience—Two standard sizes are available in the "Mandia" table: 54- by 27-in. high, and 66- by 27-in. high. Shown in bone, the table can also be custom ordered in horn, goat skin, and other leathers, as well as a vast assortment of exotic woods. **Circle No. 305.**

Ambience

Commonwealth Contract Furnishings

Epoque Contract Ltd.

Charlotte, Inc.

Commonwealth Contract Furnishings—This boat-shaped, one piece table, part of the 3000 Series Traditional Conference table line, will accommodate at least eight chairs and is available in 8-, 10-, and 12-ft. lengths, in selected walnut veneers. **Circle No. 278.**

Epoque Contract Ltd.—Art Moderne styling—in the flared pedestal and reversed-step shape and inward taper of the top—make the Series 5000 Moderne solid cherry and veneer table very unique indeed. A racetrack top on multiple pedestals is also available. **Circle No. 292.**

Charlotte, Inc.—Adaptability is a chief advantage of the Lattice Table, designed by Glen Gee. The open-grid base adapts to a variety of configurations to create a conference, work, or occasional table, with tops of marble, granite, glass, or wood. **Circle No. 293.**

GEO International—A combination of three different stones—black serpentine, green slate, and black granite—and solid brass detailing highlight the handcrafted geometric design of the Ulysses desk. Alternate inlays are available. **Circle No. 303.**

GEO International

A choice of sizes to fit any space

Knoll

Haller Systems

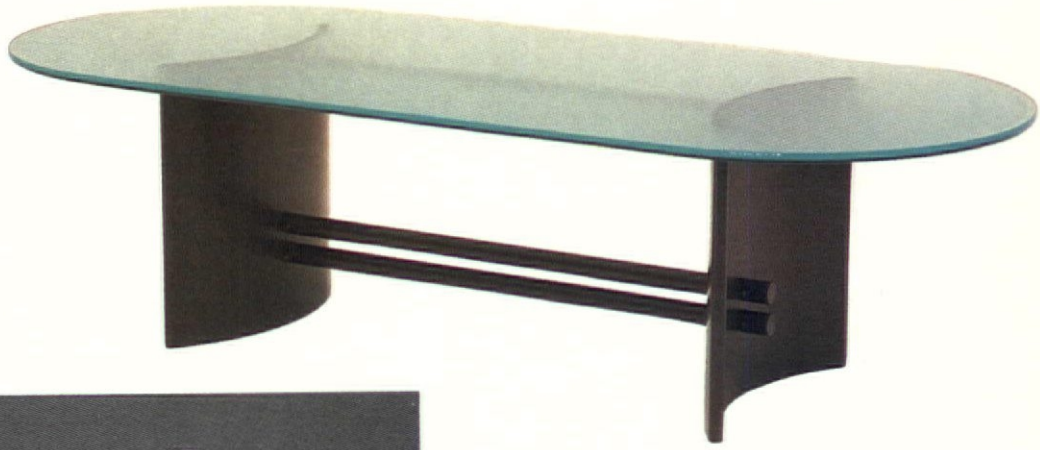
Executive Office Concepts

Knoll—Composed of modular elements and shapes, including rectangles, squares, racetracks, and semi-rounds, in sizes ranging from 60- by 60-in. to 236- by 48-in., the Pascal Table can be adapted to any conference room area. Retractable leg glides allow for adjustment on uneven floors. **Circle No. 289.**

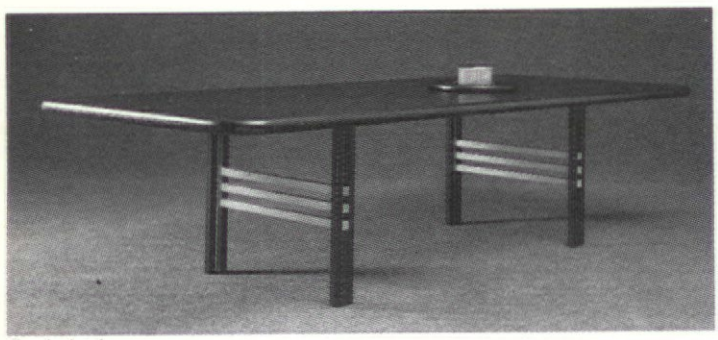
Haller Systems—By combining the company's square, rectangular, and triangular tables, the look and seating capacity can be varied for specific meeting needs. Tables are modular and offered in a variety of sizes within basic shapes. Tabletop materials include plastic laminates, wood veneers, marble, and granite. **Circle No. 287.**

Executive Office Concepts—Classic features on the Axiom table include 1¼-in. thick picture frame hardwood molding along the perimeter, mitered corners, sculptured detailings, and an optional polished brass finish trim. Several veneer inlays are offered on the tops. **Circle No. 282.**

Geiger International



Brickel Associates



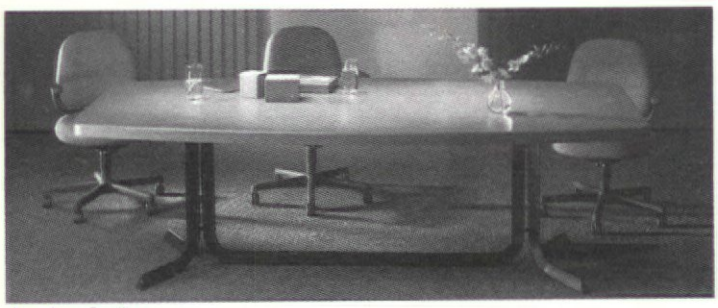
Cumberland

Geiger International—Part of the Selected Editions Collection, the Quattro Table Series includes occasional tables and desk tables. Tops are offered in a range of wood finishes with marble, granite, or metal inlays. Leather or plastic laminate inserts can also be specified. **Circle No. 304.**

Cumberland—The black steel base, with a choice of red or black stretchers, is striking on the Trio conference table. The base can be teamed with a round, rectangular or race track top, in a choice of woods and finishes. **Circle No. 298.**

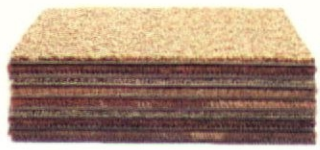
Brickel Associates—Designed by Ward Bennett, the 3600 sand-blasted glass top table has a 1-in. rounded edge glass top. The ash wood base is 63 in. by 31 in. and 28 in. high. **Circle No. 296.**

American Seating—Six different shapes from 8 ft. to 24 ft. long are offered in the Solar Table Group, as well as five edge treatments, seven wood veneer colors, and 20 laminate options. The steel pedestal is available in bright chrome, or six painted finishes. **Circle No. 273.**



American Seating

Next to ours, other quick ship plans seem a little threadbare.



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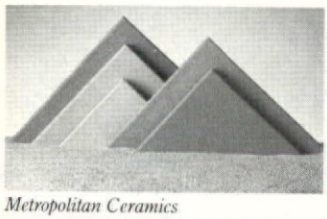
MILLIKEN
CONTRACT

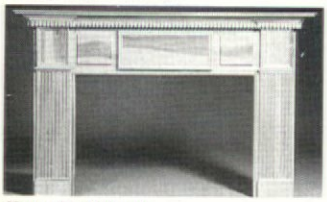
Circle 20 on reader service card

Tiles capture desert shades: Sierra Series colors have been added to the IRONROCK line of indoor/outdoor ceramic tile. The desert southwest color palette includes Misty Dawn, Vista Blue, Sagebrush, Mesa Blush and Desert Pink. Due to its natural stain-resistant properties, IRONROCK ceramic tile requires virtually no maintenance and no sealers are ever needed, according to **Metropolitan Ceramics.**
Circle No. 369.

Mantel of greatness: This custom mantel in poplar is intended for job-site painting. Mantels are also handcrafted in the specifier's choice of wood species for custom finishing on the job. **Kentucky Millwork** offers a broad line of standard and custom-designed mantels built to architectural specifications.
Circle No. 364.



Metropolitan Ceramics

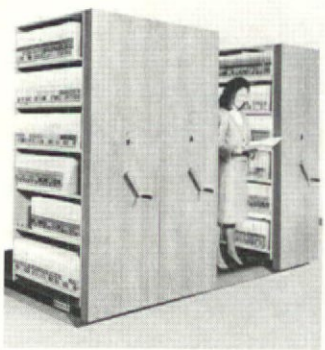


Kentucky Millwork

Drawing inspiration from the past: Inspired by designs of the late 1800's, **Masland Carpets** has introduced Bryn Mawr, a flowing textured saxony. Bulky yarn and fine denier yarns are used separately and in a unique combination to form a subtle swirling pattern. Made of Mastron nylon with a de-lustered or "wool-like" appearance, Bryn Mawr features 33 color choices that have misty, soft hues.
Circle No. 384.

Showing a low profile: The Aisle-Saver MLP1000 mechanical assist low-profile storage system features a 1,000 lb./ft. carriage rated load capacity. From **White Office Systems,** the mobile shelving is designed for moderate activity areas in offices, archives and storerooms. A safety carriage lock above the drive handle prevents unexpected carriage movement.
Circle No. 380.

Masland Carpets



White Office Systems

Thonet

Dining in style: The Lexis chair was designed by Dorsey Cox for dining and meeting areas. The chairs stack for easy handling and gang together. From **Thonet,** the chairs are available with a book rack and tablet as well as in arm and side models.
Circle No. 388.

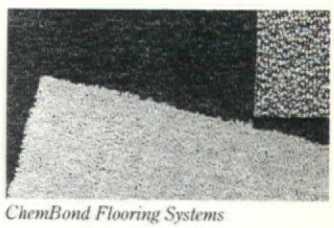
Answering office seating problems: Three full programs of office seating—Eurochair, Consens, and Trilax—are offered by **Girsberger.** Trilax has a triple-flex joining mechanism which follows synchronically the occupant's every movement, yet can be locked into any position at the touch of a lever. The Trilax line provides ergonomic comfort for all employment levels—from task worker to top exec.
Circle No. 379.

Girsberger

Datum Filing Systems

Computer workstation line expands: The Data-Stand line is now available in six standard sizes, with or without a full-length storage shelf. Stations can be finished in a wide variety of laminates and paint finishes. Custom sizes, shapes and finishes are also available. All units are shipped fully assembled by **Datum Filing Systems Inc.**
Circle No. 381.

Flooring achieves designer sophistication: ChemBond Flooring Systems has developed the Coordinate Textures collection featuring 16 solid color cut pile textures, plus 14 tricolor textured loop constructions. Each is available in 18-in. modular tiles, 12-ft. broadloom and 6-foot roll goods. Carpets are tufted in high-performance Anso IV nylon.
Circle No. 383.



ChemBond Flooring Systems

DAVIS

Davis Furniture Industries Inc High Point NC 27261 2065 USA 919 889 2009

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Circle 55 on reader service card

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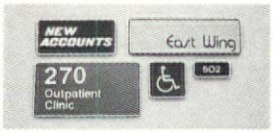

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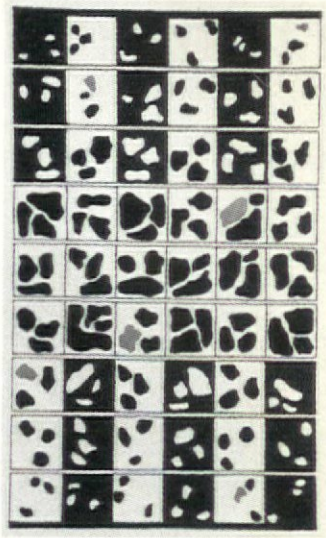
CONTRACT Footnotes

Awards: Italian past inspires ASID winner

Kim E. Gwozdz' Piazza Vecchia, inspired by patterns on the stones of an ancient Italian square, won the $1,500 first prize in the 11th annual **Edward Fields/ ASID Rug Design Competition.** Anne Harris received $1,000 for her design "Rolling Hills." Heidi P. Hylan won the $500 third prize for "Giraffe And A Half." Leslie Poteet, Robert Hogan, and Jane Gustafson won honorable mentions. . . . . The **NYC/AIA** 1989 award winners were feted at the Whitney Museum October 24th. Honor awards for architecture went to James Stewart Polshek & Partners for the Centennial Hall project and Tod Williams Billie Tsien and Associates for the Kings Point Addition, Spiegel Pool. Pasanella & Klein and Voorsanger & Mills Associates won honor awards for interior projects. Eisenman Architects collared an honor award for architectural projects for the Guardiola House in Cadiz, Spain, and the Carnegie Mellon Research Institute in Pittsburgh. . . . . **ASID** honored nine entries in its **1989 Product Design Awards.** Awards went to Hastings Tile & Il Bagno Collection for the "Alien" bathroom vanity; Herman Miller's "Momentum—4800" panel fabric; the Karges Furniture Company for its "Regency Dining Table", Kusch USA's "Cello Chair"; Metropolitan Furniture's "Trinity Side Chair"; Silk Dynasty's "Palmier" wallcovering; Toli-Matico's "High-Tec Design Tile"; and



Leslie Poteet's Midnight Sun, won an honorable mention in the ASID/Edward Fields Rug Design Contest.

Wellco Business Carpet's "Firenze" broadloom. Krueger International received an honorable mention for its "SystemsWall" movable panels.

Competitions: $10,000 Wool Bureau prize

The Wool Bureau, in cooperation with **ASID,** will award a $10,000 fellowship each year for the next decade. Practicing designers and design educators are eligible for the awards, which will be given for an innovative project featuring the use of natural fibers in contract or residential interior design. Papers must be submitted by March 1, 1990. The winner will be announced in April. For more information, contact Diana Gabriel, ASID Educational Foundation, 1430 Broadway, New York, NY 10018; 212/944/9220, ext. 106.

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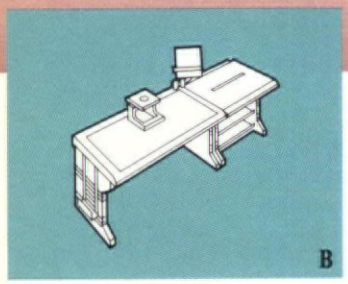
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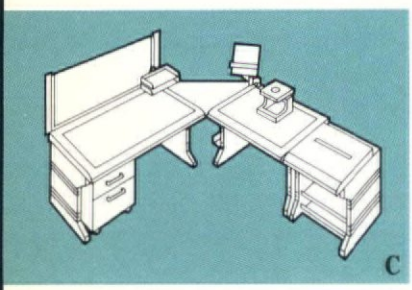
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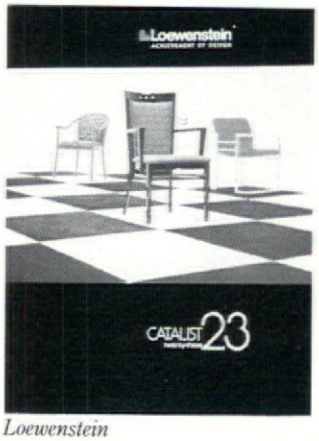
Panel Concepts, L.P., a division of Standard Pacific L.P. (NYSE), manufactures powered and non-powered panel systems for a variety of open office applications. The company's expanded "Omnific" brochure, encompassing 24-pages in full color, profiles the complete collection of patented seating designs. **Circle No. 336.**



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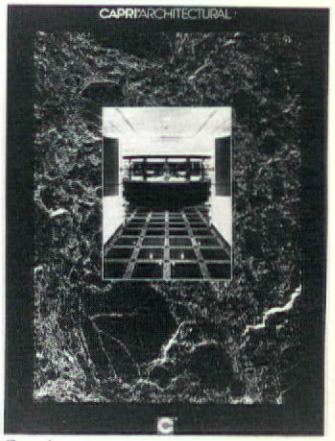
Highlighting a wide range of reflector systems, which include multipliers, ellipsoidals, baffled open downlights, lensed downlights, adjustable retractables and wall washers, as well as compact fluorescent downlights, **Capri's** Architectural Lighting catalog features new 6-in. and 8-in. diameter multipliers for use with H.Q.I. lamps. **Circle No. 339.**



Capri

Colecraft Manufacturing Co., Inc., manufacturers of contemporary office furniture, has published a four-page, full-color brochure to present its "Softline" SL 600 Series of desks, credenzas, files, pedestals, and storage modules in plastic laminates. Softline products are available in six standard plastic laminate colors, including Gunstock Walnut, Natural Oak, Mahogany, Folkstone, Putty Gray, and Fog. **Circle No. 338.**

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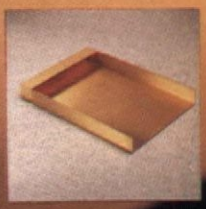

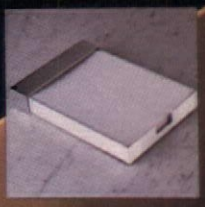

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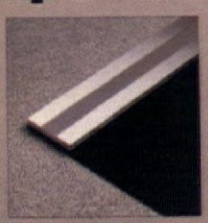

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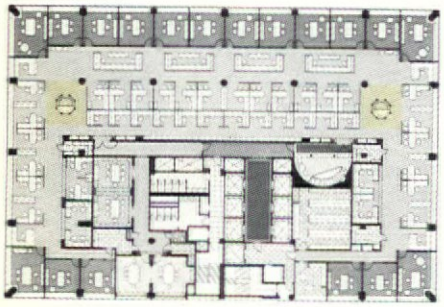
Solving a high-tech problem

Photography by Paul Warchol



By Caroline Siemers

When creating a highly traditional office space for a newly formed insurance company in Manhattan, Architecture + Furniture, New York, NY, were faced with the challenge of integrating a quantity of systems furniture, computer terminals, and printers into conservative surroundings, creating a modern workstation that is less a cockpit and more at home in the traditional space.

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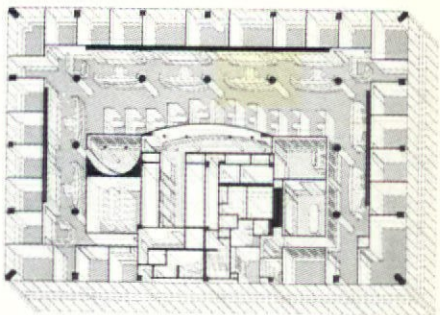

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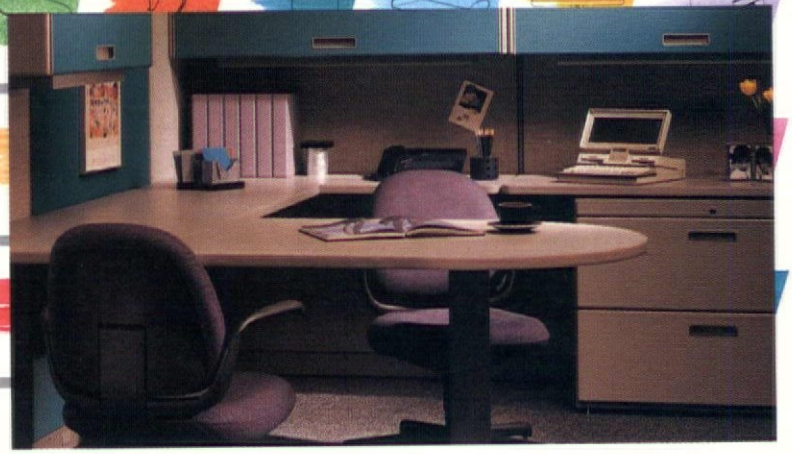

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