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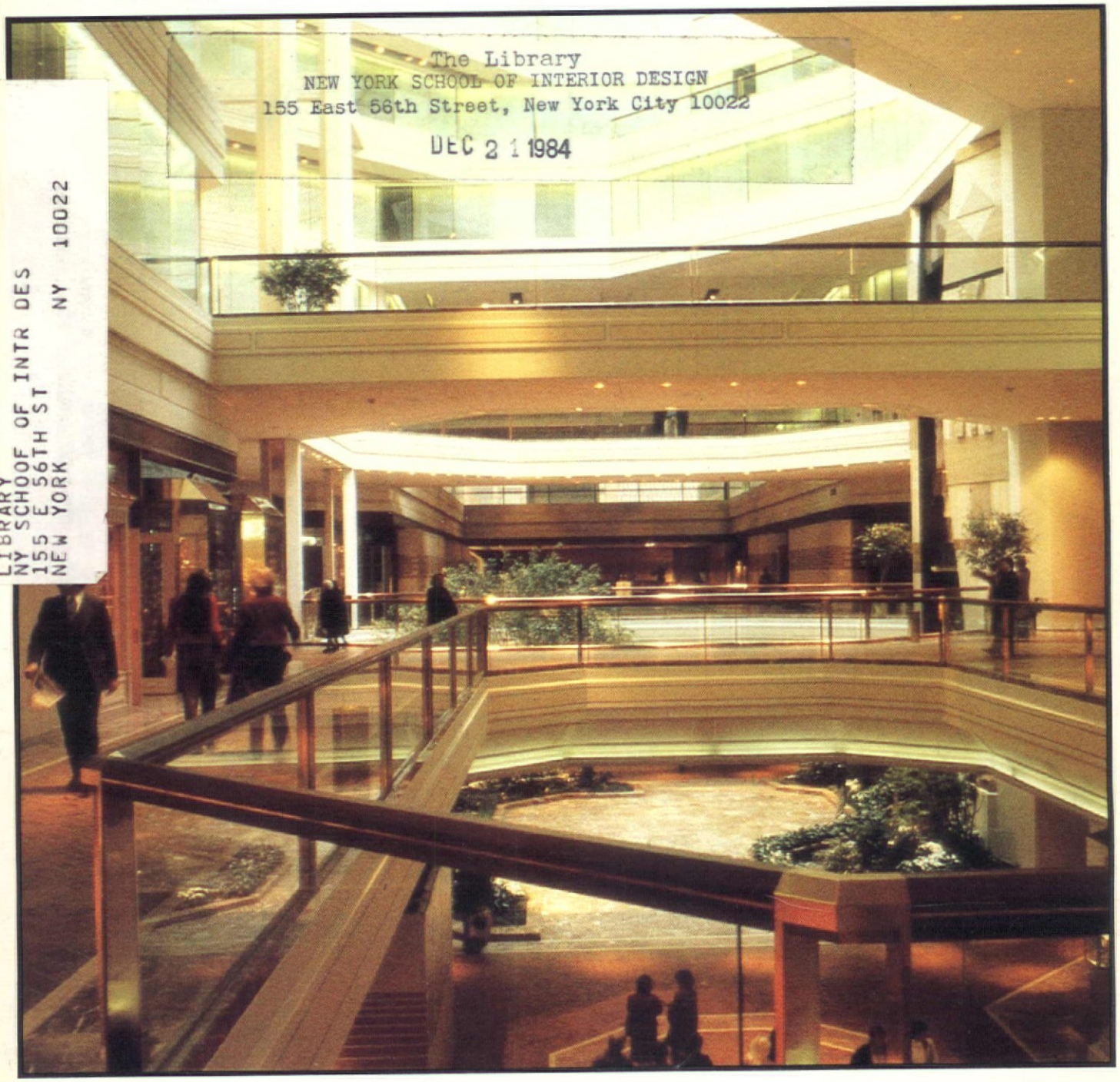
December 1984

Contract

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE



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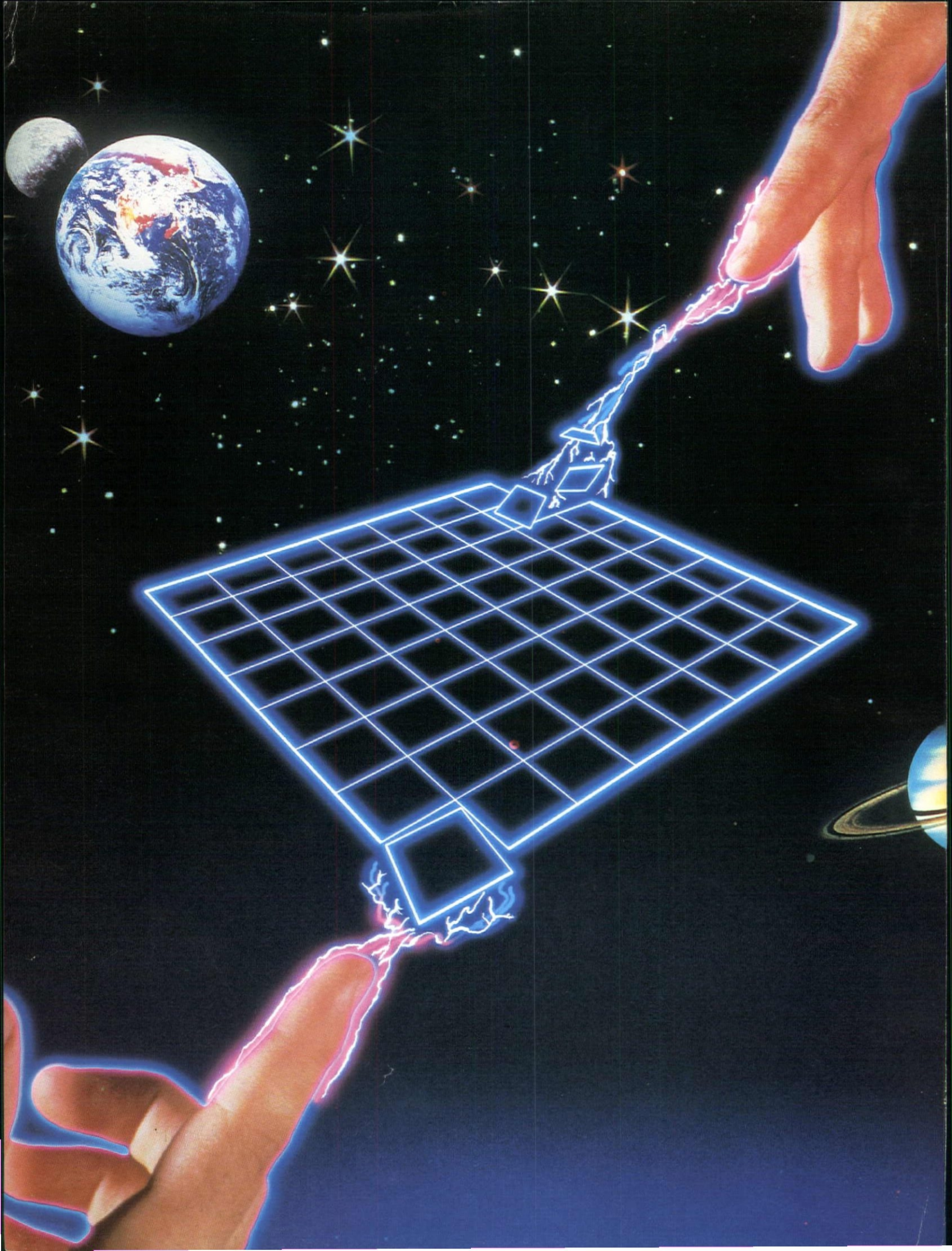

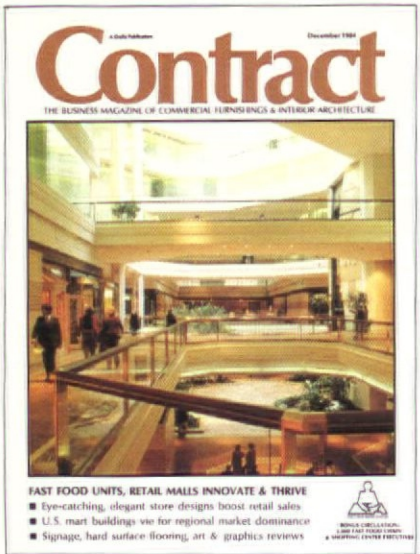

Cover: *View of Copley Place, Boston's newest enclosed retail gallery designed by TAC, demonstrates latest techniques of retail design which create upscale environments that are merchandising tools for store owners.*

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Contract

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE

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Contract

Volume 26 No. 12

January: Annual Directory and Buyer's Guide issue features comprehensive listing of commercial/architectural furniture and furnishings. The industry's most complete, up-to-date reference guide to contract sources for the specifier includes alphabetical master list of suppliers, list of suppliers by product category, directory of associations and societies, plus guide to marts and trade exhibits. Annual state-of-the-art for the contract industry report includes feature coverage of contract color trends, as well as technological influences on interior design. "Intelligent Buildings'" impact on space planning to be profiled.

February: Executive Buyer Edition/HealthCare presents case studies of impressive installations plus latest introductions of furnishings designed especially for the healthcare market. Fire Retardancy Product Review runs down latest fire retardancy developments with emphasis on fabrics, and Carpet Scope offers an update on new carpet and fiber developments. Energy conserving window treatments are focused in a product review of shutters, screens, and blinds. A sneak preview of West Week, Los Angeles, March 28-30, offers advance information on the three-day event. Look for CONTRACT's bonus distribution at West Week.

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THE MART AS CLASSROOM: DESIGNERS 'GET SMART'

Entry-level designers who are new to the practice of commercial interior design have generally received some orientation to technical subjects through their academic training. While most newcomers to the field start their careers "on the boards," inevitably, command of a wide range of technical subjects allied to interiors planning will be required of them. Today, space design entails familiarity with such diverse subject areas as product fire retardancy as well as related state fire codes, acoustical treatments, power distribution, lighting technologies, human resources/facility management, energy conservation, and automation tools that include CAD.

Interior space design isn't what it used to be. Today's designer is being held accountable by clients for space planning decisions that must guarantee facilities longevity, operability, and adaptability in the face of tremendous change. Similarly, as professional worker health issues become the focus of government legislation, specification of products and environments to assure worker safety is the weighty responsibility of today's and tomorrow's designers.

Helping to qualify the interior designer's role and expertise are a growing number of national and regional mart seminar events, as well as workshops held by professional societies. Increasingly, these events offer a roster of educational sessions dealing with technical subjects. They are of particular value to young designers, providing an overview of new developments in the field.

Because these programs are perceived by marts to be drawing cards to their events, they are meticulously planned to meet information needs of the design community. CONTRACT believes that such programs deserve a careful second-look by managers of design firms. If the information provided does nothing more than alert designers to possible pitfalls and sources of information to help avoid them, the overhead of seminar attendance in billable time becomes bearable. Supporting market seminar events hold benefits for everyone.

Roberta Walton

Managing Editor

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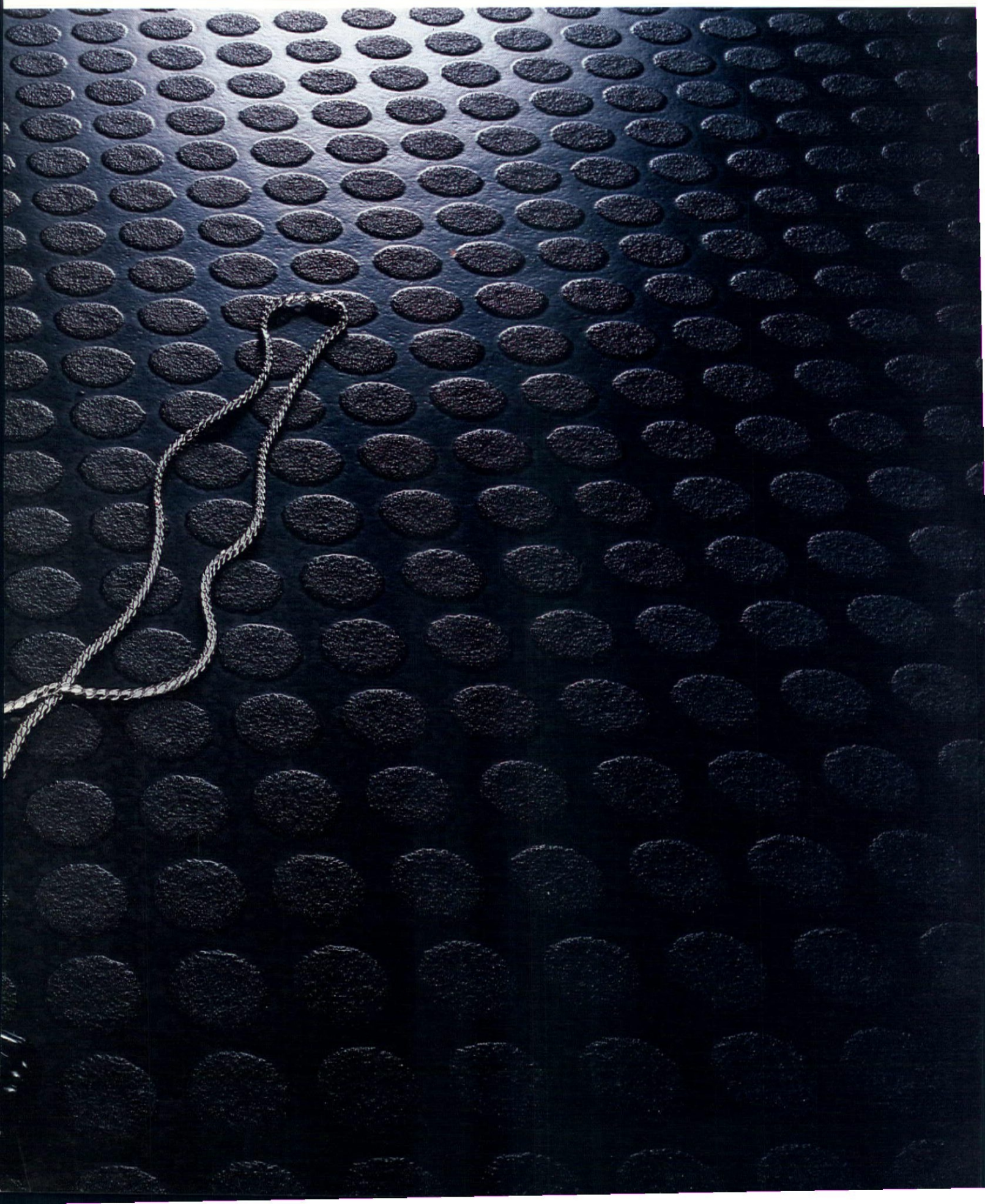

LETTERS

On IBD/CONTRACT competition

Dear Editor: May I extend my appreciation to CONTRACT for another successful product awards event. I was pleased to note recently, too, that CONTRACT received the Industry Foundation Service Award from ASID. Your magazine was most deserving of this honor.

EUGENE M. DANIELS, FIBD
National President
Institute of Business Designers
Chicago, Ill.

Press lends show of support

Dear Editor: CONEXION '84 was a success due in no small part to the backing and participation of industry leaders, including the press. Please understand how much we appreciate your generous support and gracious cooperation. Thanks so much—we'll be in touch.

PAT ADAMS
Public Relations
Atlanta Market Center
Atlanta, Ga.

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Career reader gives thanks

Dear Editor: At this writing, I am officially retired from the commercial furnishings and interior architecture design field as an active professional. However, membership in ASID continues, interest in the industry remains keen, and I conduct occasional lectures to various groups.

For many years, while a vice president in charge of design for a Miami, Fla. firm, I referred to your magazine for latest product information and important industry events.

I would like to take this opportunity to thank you for all the value your publication provided in the past and to wish continuing success to you in the future.

LLOYD G. GROSS
Hermann, Mo.

Praise from the bored

Dear Editor: Many thanks for so aptly expressing the "keynote speaker turn-off" syndrome that has plagued our industry. Your Commentary for September is timely.

SUSAN R. WILSON
Wilson Design Associates
Los Angeles, Calif.

Dear Editor: Congratulations on refreshing candor. You get the editorial chutzpah award.

NORMAN DEHAAN
Norman DeHaan Associates
Chicago, Ill.

Sincere praise of artificial lighting

Dear Editor: Your article in the October issue of CONTRACT opened up a subject that I believe has been sorely neglected in the press. The quality of artificial lighting we are all subjected to in the workplace and the effects lighting has on health and well-being are important matters to keep before the design community.

ROBIN MCRAE
Manager Product Development
Hollytex Carpet Mills
City of Industry, Calif.

ERRATA

On page 119, CONTRACT's October issue, Eldon Office Products was represented by its 6000 Steel Accessory line in photography, however description was for the Mediabank.

The Burroughs Sigma 2000 workstation was incorrectly described as being "attachable" to office panel systems (October, page 125). Sigma is actually a freestanding workstation.

In the November issue, page 25, an item ran on the Boston mart, then under development by the Merchandise Mart, Chicago. After press-time, the Mart decided not to pursue a Boston showroom facility.

DESIGN COLLECTION/DENVER

Denver's interior design community is about to welcome Design Collection/Denver... a spectacular new 280,000 square foot wholesale showcase featuring commercial and residential furnishings.

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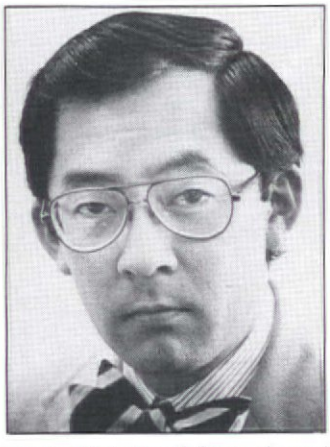
Westinghouse symposium addresses productivity crises at opening of manufacturer's new hdqtrs.

Grand Rapids—"The First International Symposium On Office Productivity," sponsored by Westinghouse Furniture Systems to coincide with the grand opening of its remodeled facility in Grand Rapids, turned into an interesting 2½-hour discussion of the crying need for increased white-collar productivity.



NBC news economic affairs specialist, Irving R. Levine (left), moderated "The First International Symposium on Office Productivity," sponsored by Westinghouse. William G. Ouchi (right), author and professor of management, Graduate School of Management, UCLA, was another panelist.

Five notables

A panel of five notable researchers in the field of office productivity was moderated by Irving R. Levine, NBC News economic affairs specialist. Panelists included Michael Brill, president of BOSTI (The Buffalo Organization for Social and Technological Innovation, Inc.); Jack H. Fooks, deputy director of the Westinghouse Productivity and Quality Center; Charles Garfield, Ph.D., author of *Peak Performance In Business*, a soon-to-be-released study of the characteristics of the best men and women achievers in America; William G. Ouchi, professor of management, Graduate School of Management, UCLA, and author of *Theory Z: How American Business Can Meet The Japanese Challenge*; and Herbert E. Striner, dean of the School of Business Administration, American University, Washington, D.C.

While discussions lacked how-to productivity details, stemming from time restrictions and format, some important productivity myths were dispelled.

"Peak performers are trained; not born," said Garfield, who indicated they represent from 10 to 15 percent of the typical office workforce. They have five factors in common: "a mission; goals that support the mission; nonjudgmental feedback as a mechanism to self-correct; rewards; and support, such as training and tools," he summarized.

Workplace as resource

Brill noted that only recently the office workplace has been perceived as resource for enhancing productivity. "The office was seen by management as a cost factor," he noted. His own studies revealed, however, he said, "that 11 of 18 environmental factors matter to office productivity. If a company did all of them right, it would realize at least a 15-percent gain in productivity. A company that fixed one, would gain," he added.

Quantify productivity

The question of whether or not office productivity could be quantified was raised by moderator Levine. Ouchi, among others, asserted that it could, and by standards similar to those used for measuring factory productivity, "by relating what goes in to what comes out," he said.

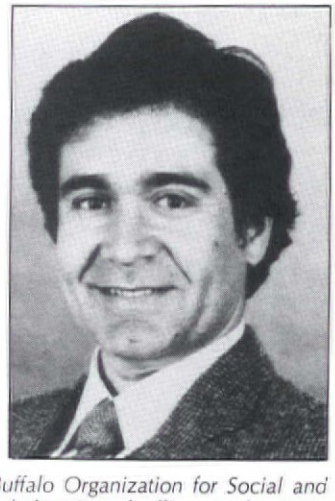
"Up to 80 percent of all production failure costs arise in the office," said Fooks, "and those cost a manufacturing company from 10 to 20 percent of total revenues."

Striner blamed U.S. corporations, unions and government for a failure to address the educational and retraining needs that must accompany changes in work patterns which become more costly as time goes by. "There is not yet a sufficient sense of crisis," he said. "The U.S. reacts only when it is subjected to tremendous pressure."

Cost/quality trade-offs

Such pressure, according to Fooks, is moving U.S. business management away from a long-held "acceptable quality" model of productivity that included the notion of cost/quality trade-offs. "International competition has used a 'quality' emphasis with devastating effect," he said. "As a result, we are now understanding that high quality production, versus acceptable quality, is the way to produce goods at the lowest possible cost."

Above all, the symposium was an example of the heightening awareness of productivity as a crisis, and a signal that Westinghouse plans to address the crisis in both its own renovated office headquarters and in systems furniture design and manufacturing.



Michael Brill (left), president, The Buffalo Organization for Social and Technological Innovation, discussed theories of office productivity. Charles Garfield, Ph.D., (right), offered ideas from "Peak Performance in Business," his soon-to-be-released study of American achievers.

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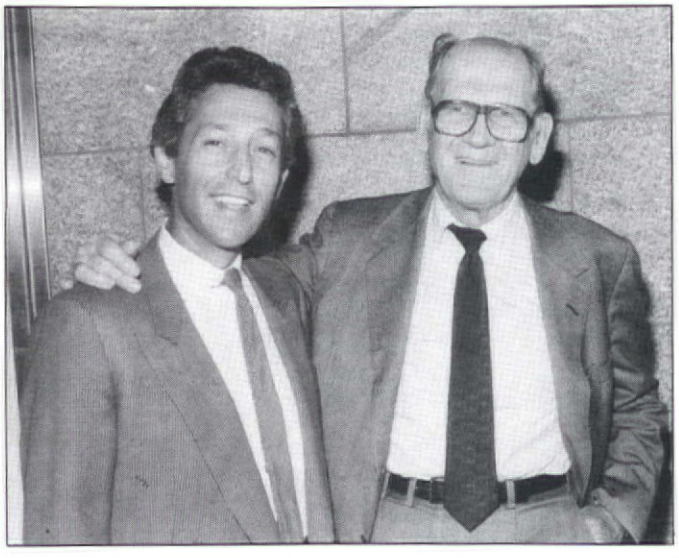
1,200 attend Boston Design Center gala

Boston—More than 1,200 guests gathered at the Museum of Fine Arts recently to celebrate the new Boston Design Center (BDC) project. Hosted by co-developers Dallas Market Center and Richard A. Flier Interests, the event attracted prominent members of Boston's design and architectural industry as well as civic and business leaders for a gala evening billed "A Celebration of Boston Design."

Guest speaker program

Marilyn Swartz Lloyd, director, Economic Development and Industrial Corporation (EDIC), opened the program on behalf of the City of Boston. Trammel Crow, Dallas Market Center Company, welcomed guests and then Michael Bourque, IBD, president, New England Chapter IBD, introduced guest speaker Ralph Caplan, author of the book, *By Design*.

After Caplan's talk, project principles Richard A. Flier and Lucy Billingsley closed the formal program. Guests were invited to tour the museum's West Wing and view the Gund Gallery Collection plus two special exhibits depicting the history of the BDC site and multi-media presentation on the project's plans for development of the area.



Trammel Crow (right), Dallas Market Center Company, co-developer of the Boston Design Center, is joined by Martin Halper, Design Tex Fabrics, at the Museum of Fine Arts gala celebration. Design Tex is one of more than 25 firms which have signed a letter of intent to open showrooms in the new facility scheduled to open in the fall of 1985.

The $25-million center at EDIC's Boston Marine Industrial Park is scheduled to open in the fall of 1985. Over 25 firms have already signed a letter of intent to open showrooms in the facility which will serve the New England area.

Chicago Mart gives $5,000 to FIDER campaign

New York—A $5,000 gift from the Chicago Merchandise Mart has launched the Foundation for Interior Design Education Research's (FIDER) new design center campaign.

FIDER Development Task Force co-chairman Franklin S. Judson, president, Stroheim and Romann, hailed the gift as "the spearhead of a campaign to involve design centers from coast to coast in support of FIDER, in recognition of the support which FIDER gives to our industry.

This gift should be an inspiration to other design centers to assume their rightful responsibility and support our industry through a gift to FIDER," he stated.

FIDER was founded for the purpose of establishing and administering a voluntary plan for the special accreditation of programs for interior design education offered at institutions of higher learing in the United States and Canada.

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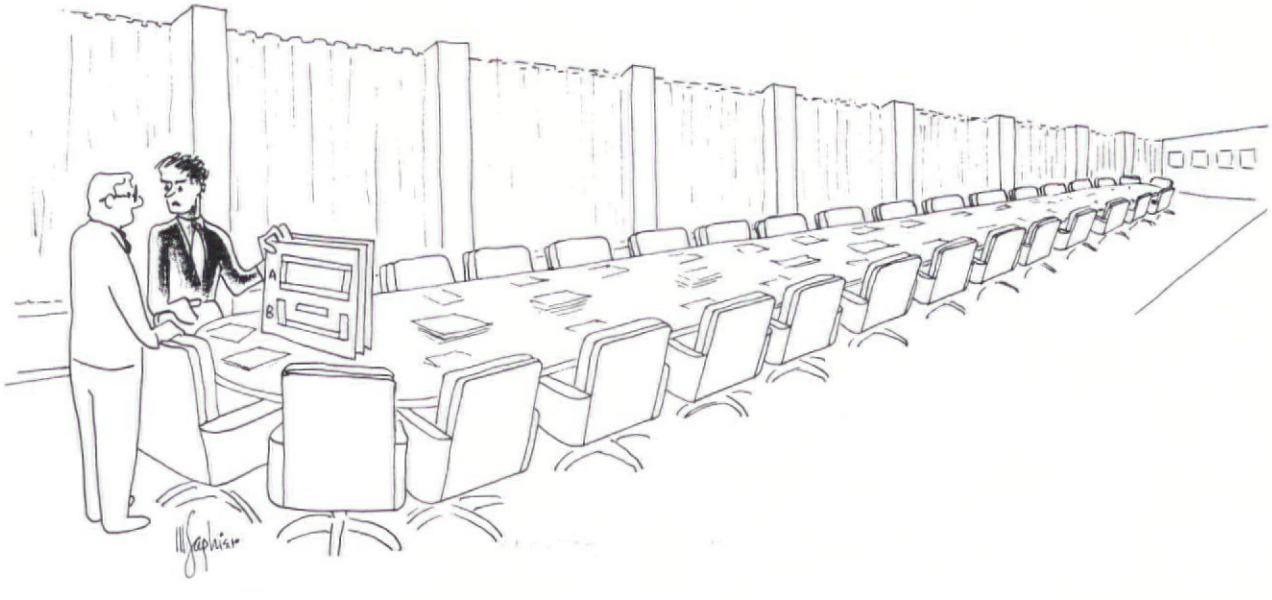

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ASID, IBD at odds with AIA over licensing

Washington, D.C.—High ranking members of the American Society of Interior Designers (ASID) and the Institute of Business Designers (IBD) and the American Institute of Architects (AIA) left a joint meeting in Washington, D.C., recently, with question marks on whether the three design groups would be able to agree on a unified stand on designer licensing.

The groups met at a joint session sponsored by the AIA Interiors Committee at the AIA's Washington headquarters, during which panels explored legal and political ramifications of state licensing. After a statement by an AIA Board of Governors member that he would recommend to the board they vote against supporting licensing legislation, AIA Interiors Committee members took issue with the stand and the joint meeting adjourned with participants at a loss on what the AIA might do.

A meeting of the AIA Interiors Committee the next morning resulted in postponement of any recommendation to the Board of Governors and a decision on what position architects will take. Meanwhile, the State of Louisiana passed the third Interior Design Licensing Title Act. Alabama and Connecticut were the first and second, respectively.

17 midwest design leaders named to advisory board in Minneapolis

Minneapolis—Seventeen representatives from retail furnishings and design fields were named to the Executive Advisory Board for International Market Square (IMS), a new design center opening near downtown Minneapolis in December, 1984.

Bud Hirshfield, president and CEO, Hirshfield's Inc., a Minneapolis paint and wallcovering distributor, was elected chairman of the 17-member board. Hirshfield, along with Wayne Freeman, president, Freeman Lighting Inc., and Jerome Luloff, president, MJL Impressions Inc. will act as advisors for the Design Center.

Appointed as advisors for the Contract Design Center were: Bob Denham, In-Depth Marketing Inc., and Tom Hendrickson, Tom Hendrickson and Associates. Milt Jacobson and Ken Edumnds of K-R Distributors Inc. will serve as advisors for the Trade Mart.

Other executive advisory board members are: James Klein, president, Wunder-Klein-Donohue Co.; David Nyhus, independent designer and representative for the American Society of Interior Designers; Marlene Anderson, American Express and representative for the Interior Design Society; Trude Harmon, independent designer; Carol Taymond, independent designer; Susan Von Kuster, Federal Reserve Bank, representing the Institute of Business Designers; Donal O'Donnell, director, Interior Design Studios, Dayton-Hudson Department stores; Ilene Saunders, Crystal Furniture and Carpeting; Dorothy Collins, president Dorothy Collins Interiors; and Howard Goltz, Landioc Inc., representing the Minnesota Society of American Institute of Architects.

The advisory board will assist IMS's management in formulating user policies for professional buyer clientele, and contribute to ongoing promotion and educational programs for the center.

COLLABORATION 6 date changed to Feb. 12 by Resource Council

New York—COLLABORATION 6, the Resource Council's annual salute to creativity in fashion, interior design, architecture, and theater has been rescheduled for February 12, 1985. The new date coincides with the late inventor Peter Cooper's birthday and celebrates the 125th anniversary of The Cooper Union for the Advancement of Science and Art.

Alumni contribute

Famous Cooper Union alumni Milton Glaser and Vera Neumann are two of a host of talents participating in the celebration. Glaser, an internationally known graphic designer and author of *The Underground Gourmet*, has created all COLLABORATION 6 graphics, while Neumann, known for her innovative work in fashion and textiles, is designing commemorative scarves for the 125th anniversary.

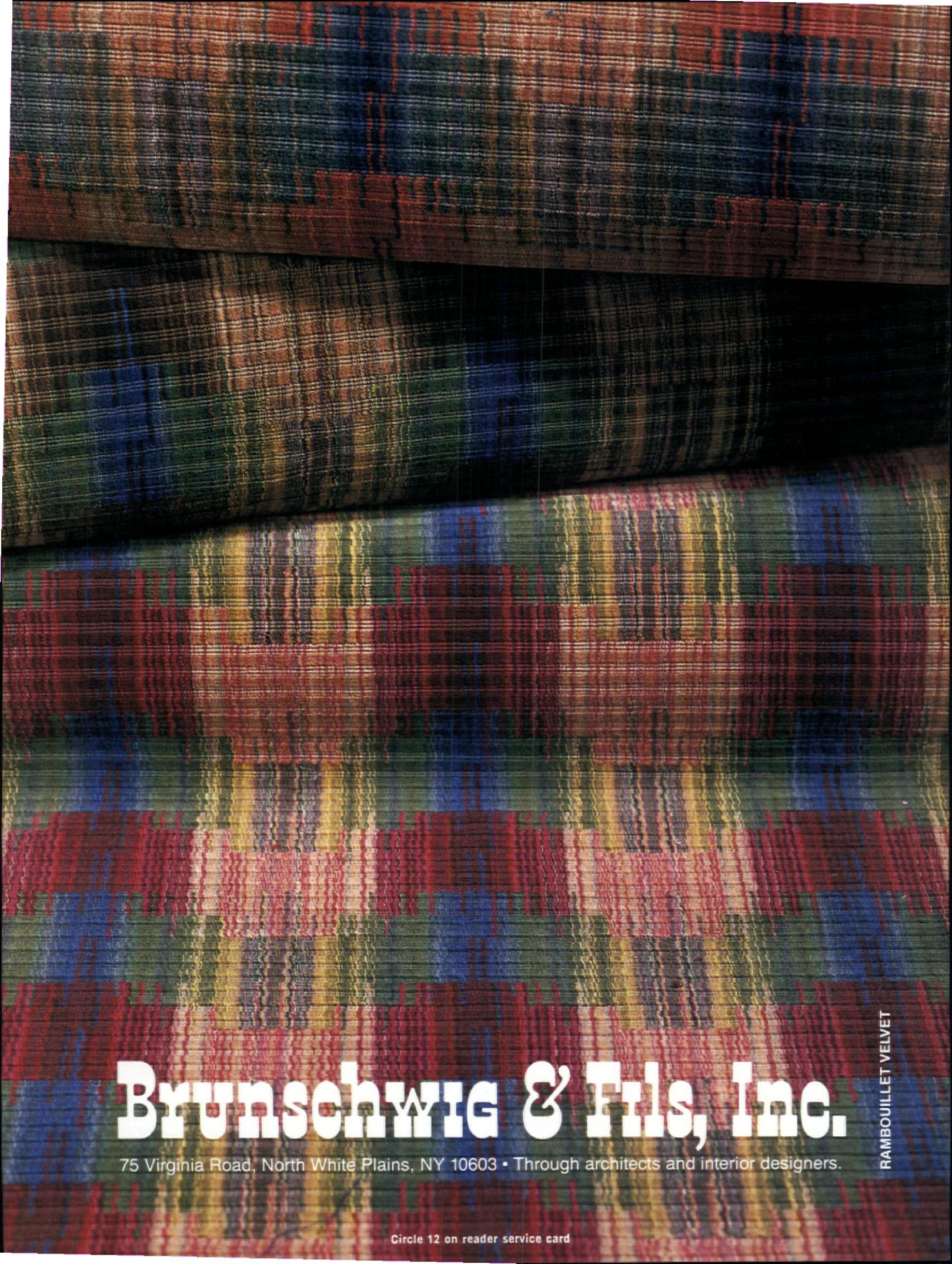
Participating designers

Designers and decorative textile houses participating in COLLABORATION 6—A Night of Fantasy include: Adri, Alan Londin; David Freelander, Art People; Renee Helga Howie, Barbara Beckman Designs; Al Hughes, Bill Corry; Albert and Pearl Nipon, Brunschwig & Fils; Lynn Bowling, Carnegie Fabrics; Bill Blass, China Seas; Adrienne Joy Berman, Design-friends, Ltd.; Towanna, DeVrede; Ric Talbot, International Linen Promotion Commission; Issey Miyake, Jack Lenor Larsen; Lee Stout, Knoll Textiles; Insoo Ko, Karl Mann Associates; Michaele Vollbracht, Lee Joffa; and Matthew Lombardi, Tony Putnam, Inc.

Super stock & funny chairs compete in Chicago streets

Chicago—This Formula One office chair was created by the Harterettes for the Funny Car competition of the First Annual Chair Races, sponsored by the Institute of Business Designers, Chicago Regional Chapter. Team members (standing, l. to r.) are: Doug Whiter, Sue Revzon, Jim Johnson, and Bill Wach (all of Harter Corp.), Bob Thompson, All-Tech Enterprises; Les Ventsch, Holabird & Roog. Seated (l. to r.) are: Gail Plechaty, Harter; Sharon Sexton Page, Murphy Jahn; Gail Hagemann, Harter; Chip DeGrace, RMM.

Formula One office chair was a Funny Car competitor in the First Annual Chair Races, sponsored by IBD, Chicago Regional Chapter.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Knoll moves to IDCNY with signed lease; showrooms to open in Fall, 1985

New York—Knoll International will maintain its new headquarters/showroom in 30,000 sq. ft. of space in The International Design Center, New York (IDCNY). The showroom, as for all showrooms with signed leases at IDCNY, is scheduled to open in time for Designer's Saturday, Fall, 1985.

Knoll's showroom, occupying the penthouse and a portion of the fifth floor at IDCNY's Center One, will feature all of the firm's furniture systems, movable wall products, textiles, and carpeting. The move is based on the firm's belief that IDCNY will become a major factor in the strengthening of New York's position as the center of the contract furnishings industry.

IDCNY, located on 10 acres in Long Island City, 10 minutes east of mid-Manhattan, is comprised of three existing buildings containing approximately 2 million sq. ft. of space. Center One and Center Two house predominantly contract tenants who are domestic and foreign manufacturers of office furniture, floorcoverings, wallcoverings, textiles, accessories, and other architecturally related products.

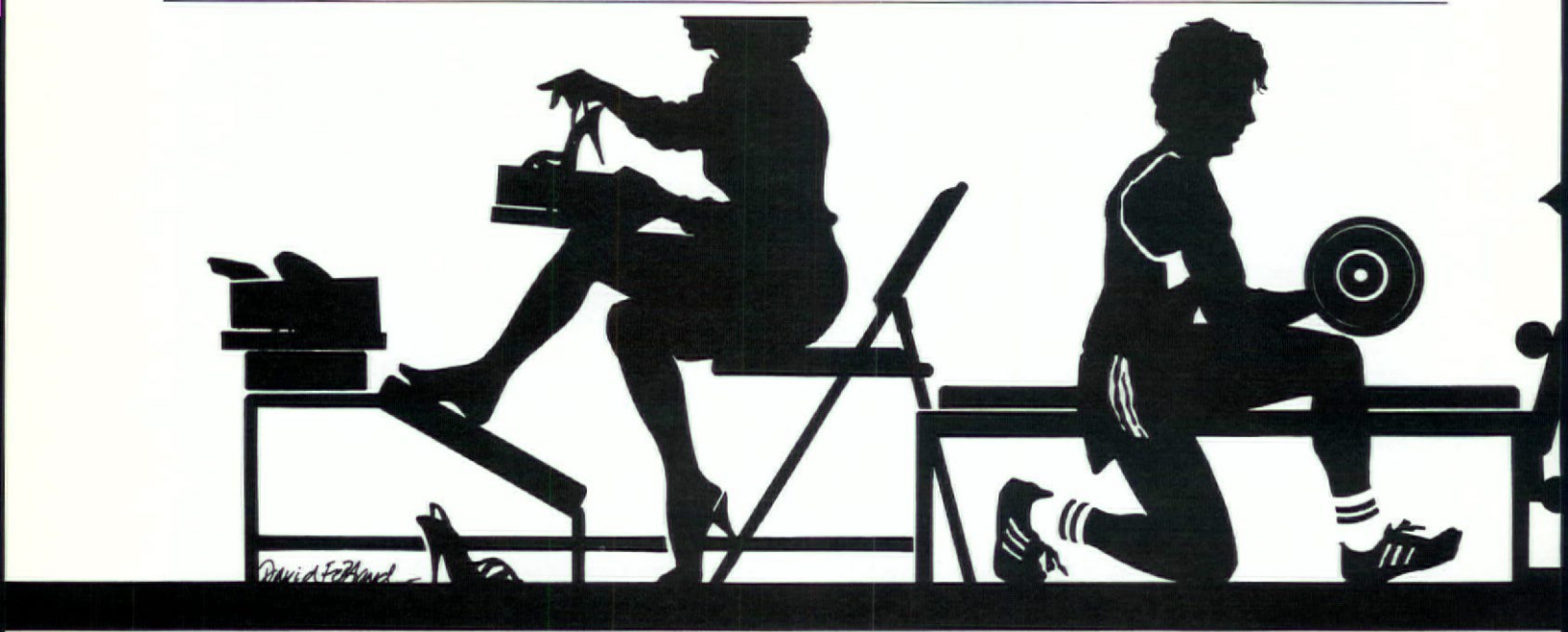
Among signed tenants are: Artemide, Alma Desk, Atelier International, B & B America, Brayton, Brickel Associates, Cumberland Furniture, Elite/Biltrite, Gunlocke, Helikon, Howe, Kinetics, Modern Mode, Mueller, Scandiline, Stendig, Stow/Davis, and Tuohy.

Student projects win top honors in lighting competition

New York—Accolades were given to seven projects, three of which were designed by students, in Halo Lighting's annual competition honoring innovative uses of the firm's lighting products. In addition, merit awards were presented to two professional designers and three students.

Winning contract entries included a restaurant/bar designed by Patricia Yorks, ASID, and Rae Baymiller of Lighting Design by Baymiller/Yorks, Minneapolis; an Oriental restaurant designed by Jean Steinhilber and Elizabeth Boghossian, University of Illinois, Urbana; and a car showroom designed by Linda Jane Leeuwrik, Polytechnic Institute and State University, Blacksburg, Va. Alan R. Sendelbach, Syracuse University, was awarded for his design of an in-home artist's studio.

Remaining professional winners and merit award recipients are Gerald Tomlin, ASID, Dallas; Alan G. Lucas, ASID, IBD, Los Altos, Calif.; David Winfield Willson, New York; Raymond W. Boorstein, ASID, N. Miami Beach; and Francesco Conte, ASID Assoc., Florham Park, N.J. Merit award-winning students, all from Florida State University, are Kathy Alexander and Brinda Cockburn, both from the Tallahassee campus, and Tamara Schweizer of the Maitland campus.



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67% of space leased by Houston mart

Houston—More than 67 percent of total available showroom space has been leased by the Decorative Center of Houston, according to reports. The recently opened mart offers 500,000 sq. ft. of showroom space and is capable of housing 500 source firms.

New contracts have been signed by Greeff Fabrics, 21st Contempo/Design Institute America Inc., Sam Schenck/Southwest Inc., and Michael John Smith. In addition, Keller Williams has expanded its existing showroom to incorporate 8,400 sq. ft. of space.

Who reps what: Custom Looms adds three new reps

Ginger Wood & Assoc., Dallas and Houston, located at 350 Decorative Center and The Interior Resource Center respectively, were named representatives by **Custom Looms. Richard Crain** of Designers Resource Group, Memphis, also joins the firm's task force . . . **Watercolors Inc.,** importer of bath and kitchen fittings, announced the appointment of three new sales reps: **Architectural Design Resource,** Houston; **Design Materials,** Denver; and **Landsberg & Assoc.,** Seattle and San Francisco . . . **Southbay Showcase,** representatives of **ADO Corp.,** are relocating to a new showroom at 979 Third Ave., New York . . . **Lumen-8** was named sales representative, southern California and Las Vegas, for **Sentry Electric Corp.** . . . **Michael W. Curtain** is now midwest sales representative for **Patterson Flynn & Martin's** Chicago Merchandise Mart showroom . . . Three new distributors were named by **Trans Ceramica Ltd.,** exclusive U.S. and Canadian agent for **Fiandre Ceramic Granite.** They are **Bowman Tile Supply,** Houston; **Eastco,** Westwood, Mass.; and **Moreno Brick & Tile,** Irving, Tex. **Mid-America Tile,** one of the firm's prime distributors, named three new support distributors: **Designed Environment Supply,** Minneapolis; **Design Surfaces,** Fairview Park, Oh., and **Champion Brick,** New Berlin, Wis. . . . **John Edward Hughes Inc.** is new Texas representative for **Les Prismatiques.** The firm is located at 1025 N. Stemmons Fwy, Dallas . . . **Robert Wallace Assoc.,** 8687 Melrose Ave., was appointed Los Angeles representative for **V'soske** . . . **PermaGrain Products** named **Sandy Warner** and **Maria Ort,** The First Team, Phoenix, manufacturer's representatives. They are located at 100 W. Coolidge St.

Carpet wool use up in 2-year period

Atlanta—Domestic and imported carpet wool consumption increased 46 percent since early 1982, says Vincent A. Murdico, The Wool Bureau Inc. Quoting from recently released census figures, Murdico says consumption is up 31 percent for the period January-July 1984, and the July over June increase is 49 percent.

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Competitions: Lighting Services Inc. receives ASID award

• The **American Society of Interior Designers** chose **Lighting Services Inc. (LSI)** as one of five recipients of its second annual **Product Catalogue Design Awards.** According to jurors, LSI's catalog has "superior reference content and a clear and concise price list.

• **S. Harris & Company Inc.** recently received a community services award from the **Orange County, Calif. Chapter of ASID.** The firm was acknowledged for its contribution of fabrics to the Orange County Music Center's fund raising office.

• **Designing For Video,** a conceptual competition sponsored by **RCA Consumer Electronics** and **The Designer Magazine,** challenges professional designers and students at accredited design schools to create spaces involving component television, video-cassette records, and other video equipment. Deadline for entry is **January 31, 1985.**

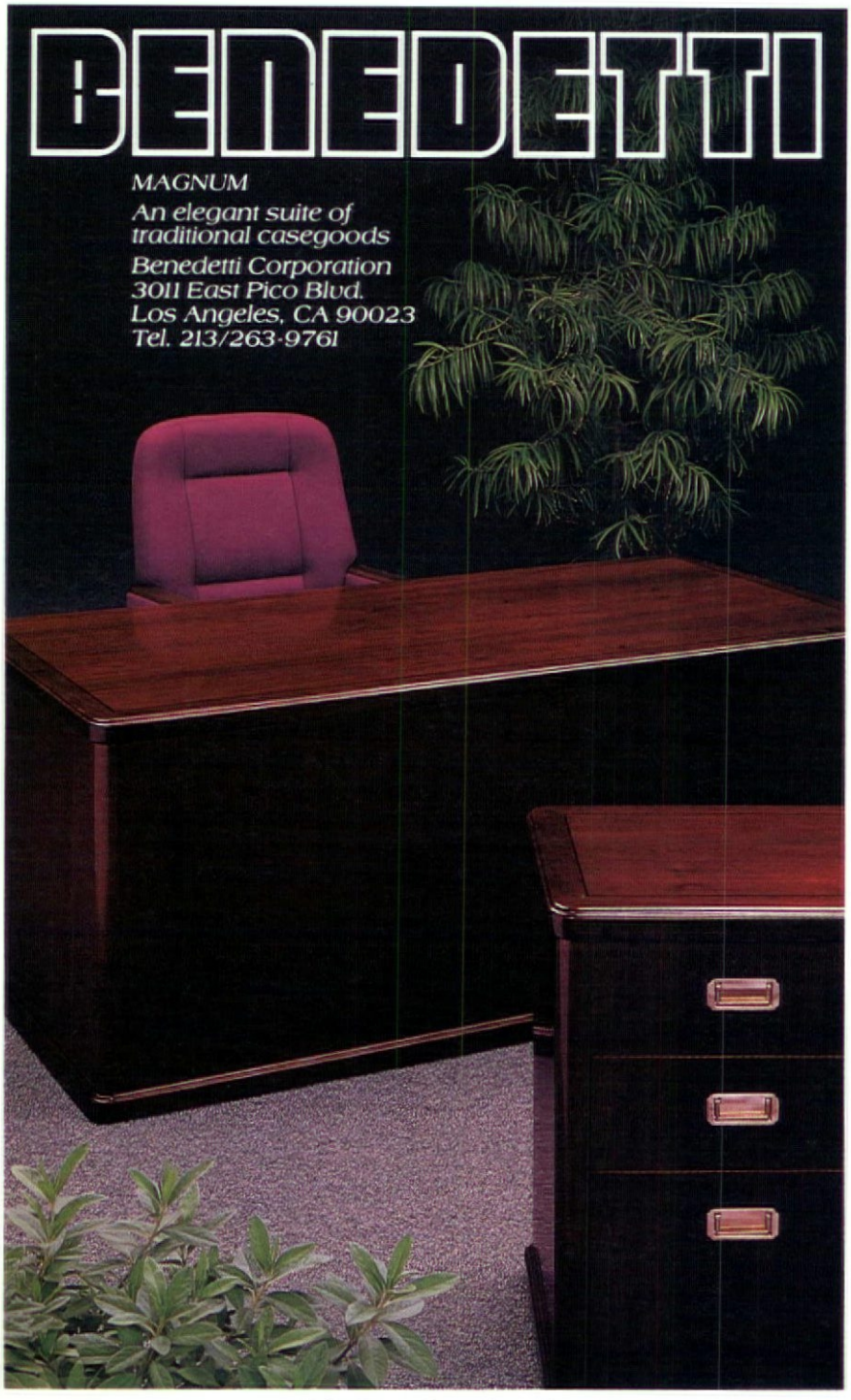
• Top prize in the **14th Annual National Home Fashions League (NHFL) Design Fellowship Competition** will be $2,000 plus an expenses-paid trip to the NHFL's May conference in San Francisco. A matching grant will go to the winner's school. The competition's category is resilient flooring. Entries are due **February 1, 1985.**

• The **27th Annual S. M. Hexter Awards Program for the Interiors of the Year,** sponsored by **S. M. Hexter Co.,** is open to all interior designers for contract and residential projects. Top winners in each category will receive $2,500. Entries must be submitted by February 22, 1985.

• **Columbus Coated Fabrics,** division of **Borden Inc.,** is sponsoring **Places II,** its second annual design competition for young architects. Entrants must design a wall of a tower room. Competition kits will be available through February 1, 1985. Submission deadline is **March 4, 1985.**

• South Florida interior designers may enter the **Interior Design Guild of South Florida's Designers of the Year** competition. Entry kits for several categories are available through **Biscayne Fabrics,** Miami. Submission deadline is **March 15, 1985.**

• **Conwed Corp.** will distribute $45,000 in cash prizes to winning architects and interior designers of its **Creative Ceiling Concepts** and **Creative Ceiling Constructions** competitions. Contests promote creative applications of ceiling products and outstanding ceiling design; deadlines are **March 1, 1985** and **September 15, 1985.**



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Marberry joins CONTRACT

Sara O'Daffer Marberry has joined the New York staff of CONTRACT as an associate editor. She was formerly a public relations coordinator/writer for the in-house marketing & communications department of The Merchandise Mart in Chicago.

Sara will be authoring CONTRACT's monthly Color Line column and following industry trends relating to the commercial specification of color for various interior design markets.

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Acquisitions: Nico pays $6 million for construction firm

Nico Inc., an interior construction management/consulting firm with offices in New York and other major cities, has acquired **A. R. Blyth Inc.,** a New York interior construction firm, for $6 million. A. R. Blyth's volume exceeds $20 million annually . . . **Knoll International** has acquired a controlling interest in **OSC Partitions Ltd.,** a Canadian manufacturer of movable steel walls and doors . . . **Bank & Office Interiors** broadens its customer base in the Pacific Northwest with the purchase of **Showcase Northwest,** an office furniture dealership . . . Chicago firm **West Loop Associates** bought a six-story, 174,000-sq.-ft. building at 311 North DesPlaines. The newly formed firm rehabilitates property in the West Loop area . . . **Therapedic International** is offering an expanded line of contract bedding for the lodging industry. The firm also offers new decorator-inspired tickings . . . **Kenwood Furniture Inc.,** Orange, Calif., is the new owner of **Tomes of California.** As part of the agreement, the Kenwood-owned firm will increase production of its contemporary furniture line and expand it to include lacquer furniture . . . **Graber Industries Inc.,** Middleton, Wisc., has selected **The Blind Maker,** Austin, Tex., as distributor/fabricator of its commercial drapery hardware and window treatment products . . . **Charvoz Carsen Corp.** opened a West Coast office and warehouse, Camarillo, Calif. The new 23,819-sq.-ft. building doubles Charvoz's previous size . . . Architects Jess Holmes, Bill Sabatini, and David Smith have formed a partnership, **Homes, Sabatini, and Smith,** Albuquerque, N. Mex. The firm specializes in the design of large complexes such as convention centers and medical facilities . . . **Pioneer Manufacturing Inc.** has entered the furniture components field with the acquisition of **Hoover Universal Inc.'s** entire line of chair components . . . **Visual Electronics Corp.,** parent company of **Stacor Corp.,** has signed a contract for the purchase of **Vanguard Inc.** Vanguard will be completely refinanced and reorganized under the close supervision of Stacor's executive staff.

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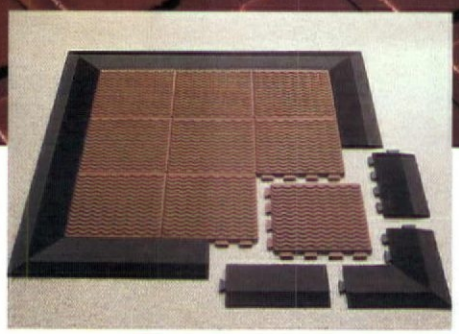

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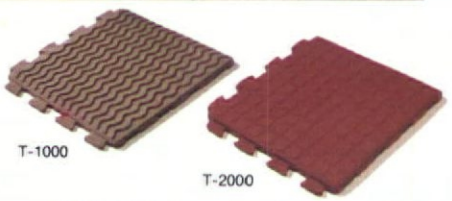

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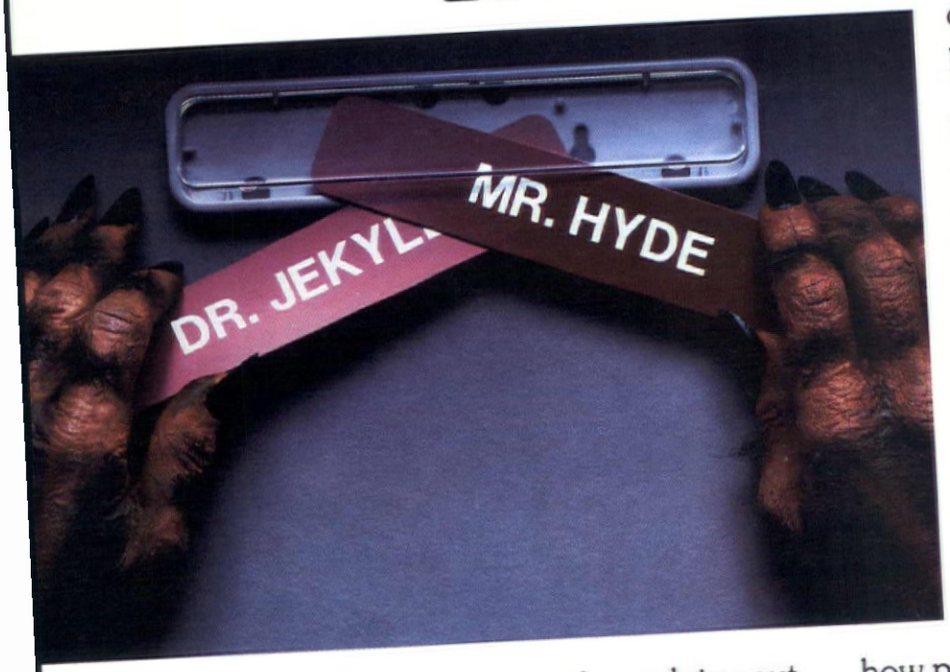
SWEET'S CATALOG (12.17/Pa)

Amoco Fabrics hosts market textile preview

Philadelphia—*Bob Flick, Blue Ridge Carpets, congratulates Kate Mankus, ARA Services, after she won the 9- by 12-ft. carpet of her choice at Amoco Fabrics Co.'s recent fabrics preview. Amoco hosted the special event in conjunction with Blue Ridge Carpets at the Four Seasons Hotel here.*

SOME PEOPLE CAN'T WAIT WEEKS FOR THEIR SIGNS.



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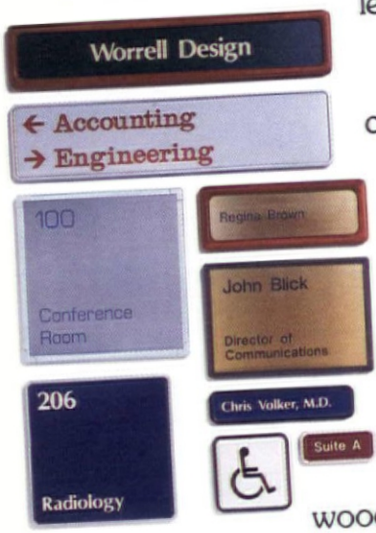

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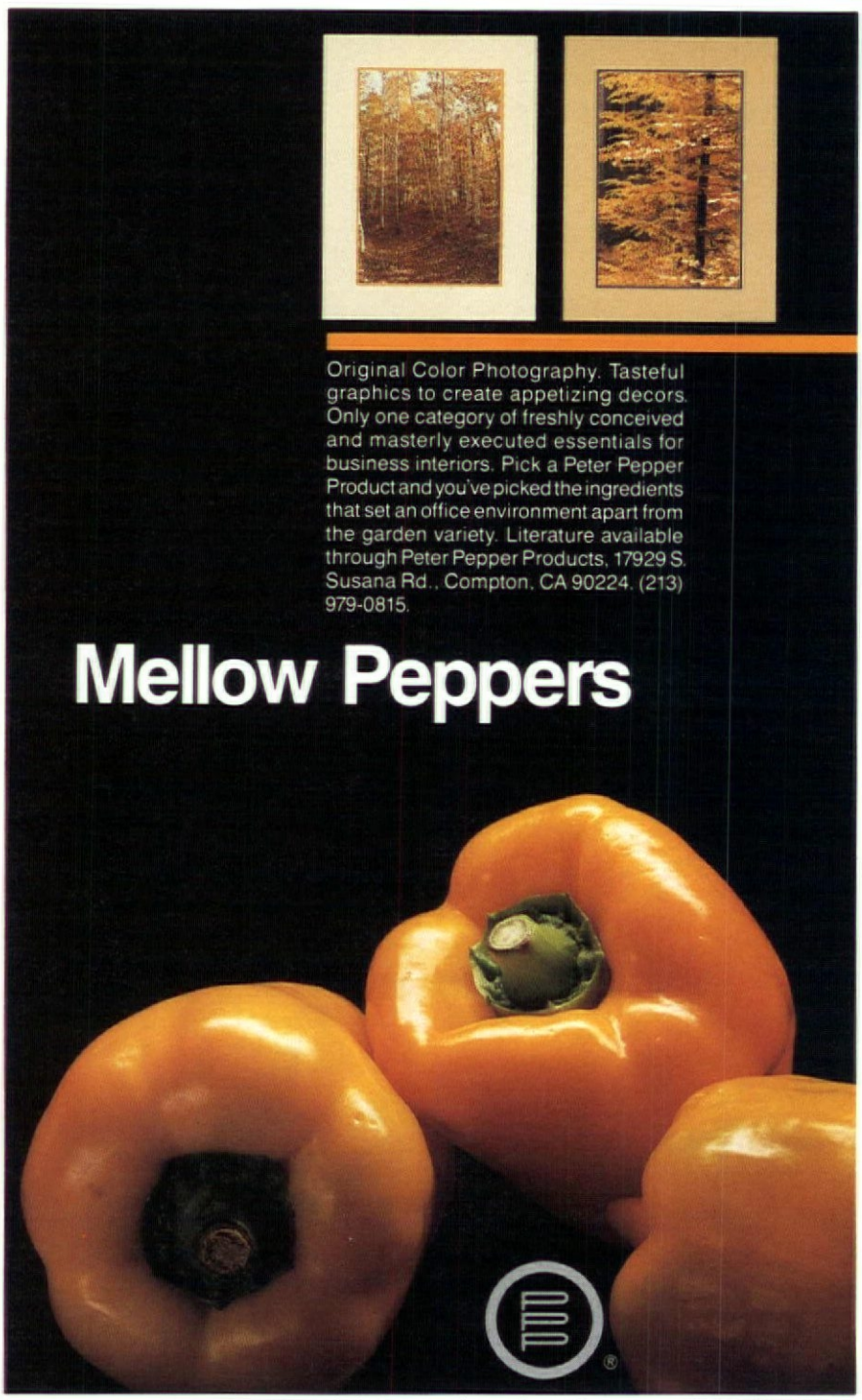
Expansions: Cramer buys 10 acres, 125,000-sq.-ft. bldg.

Cramer Inc., headquartered in Kansas City, Kans., has expanded its facilities with the purchase of 10 acres of land and a 125,000-sq.-ft. manufacturing facility. The firm also took an option on an adjoining 10 acres; both plots are adjacent to the main plant. In a separate agreement, the firm acquired steel case-goods manufacturer, **Rodig Manufacturing Company,** Kenilworth, N.J. . . . **Shelby Williams Industries** is producing chairs for the lodging and food service industries at a new 110,000-sq.-ft. plant, Canton, Miss. The plant employs 100 people and is expected to produce $10 million in seating products when it reaches full capacity in 1985 . . . Due to increased sales, **Cubicon Corp.** contracted for a new addition to its recently completed Ripley, Miss. plant . . . **Eliane Pepper Ltd.,** Gardena, Calif., has expanded into Dallas with the display of its marble table line in David Sutherland & Associates' showroom, Dallas World Trade Center.

New assignments: 340,000 sq. ft. on fast track for GTE/SPRINT

Neville Lewis Assoc./Dallas was retained by **GTE/SPRINT** to provide complete interior programming, design, and furnishings selection services for the firm's new 340,000-sq.-ft. **Central Regional Center,** Las Colinas, Irving, Tex. Skylighted interior boulevards and exterior glass are among project features designed to maximize employee comfort. The design firm's Dallas office will also provide planning services to law firm **Johnson, Bromberg & Leeds** in its 50,000-sq.-ft. office facility, **Lincoln Plaza** building . . . **Duffy Inc.** will soon begin Phase II of **IBM's** East Fishkill, N.Y. facility in which 800,000 sq. ft. will be designed. Senior project designer Robert Sindorf will coordinate the project. The firm was also commissioned by Florida developers **Deatrick & Steele** to plan their new Boca Raton office facility . . . **Exxon Office Systems** has selected design firm **Kaufman Black** to remodel the lobby and create a presentation center in its Stamford, Conn. facility . . . **Jain Malkin Inc.** was awarded the space planning contract for the new corporate headquarters of **The Gail Stoorza Co.** The Los Angeles public relations firm will locate its new office in 9,000 sq. ft. of the Central Savings Tower . . . **Contract Design Group,** div. Frank M. Seiden Co., will plan interiors of two new condominium complexes by **Surf Assoc.** Projects are located in Ocean City, Md. and Myrtle Beach, S.C. The firm will also renovate public areas and guest rooms of the **Ramada Inn**, Ft. Lauderdale . . . **Palm Beach Junior College's** new **Burt Reynolds Student Services Center** was recently completed by **Peacock & Lewis Architects and Planners,** West Palm Beach, Fla. The facility was named after the school's most illustrious alumnus . . . **The Atlantic County Improvement Authority** selected **Gruen Assoc.,** New York, to provide architectural services for **Atlantic County Office Bldg.,** Atlantic City.



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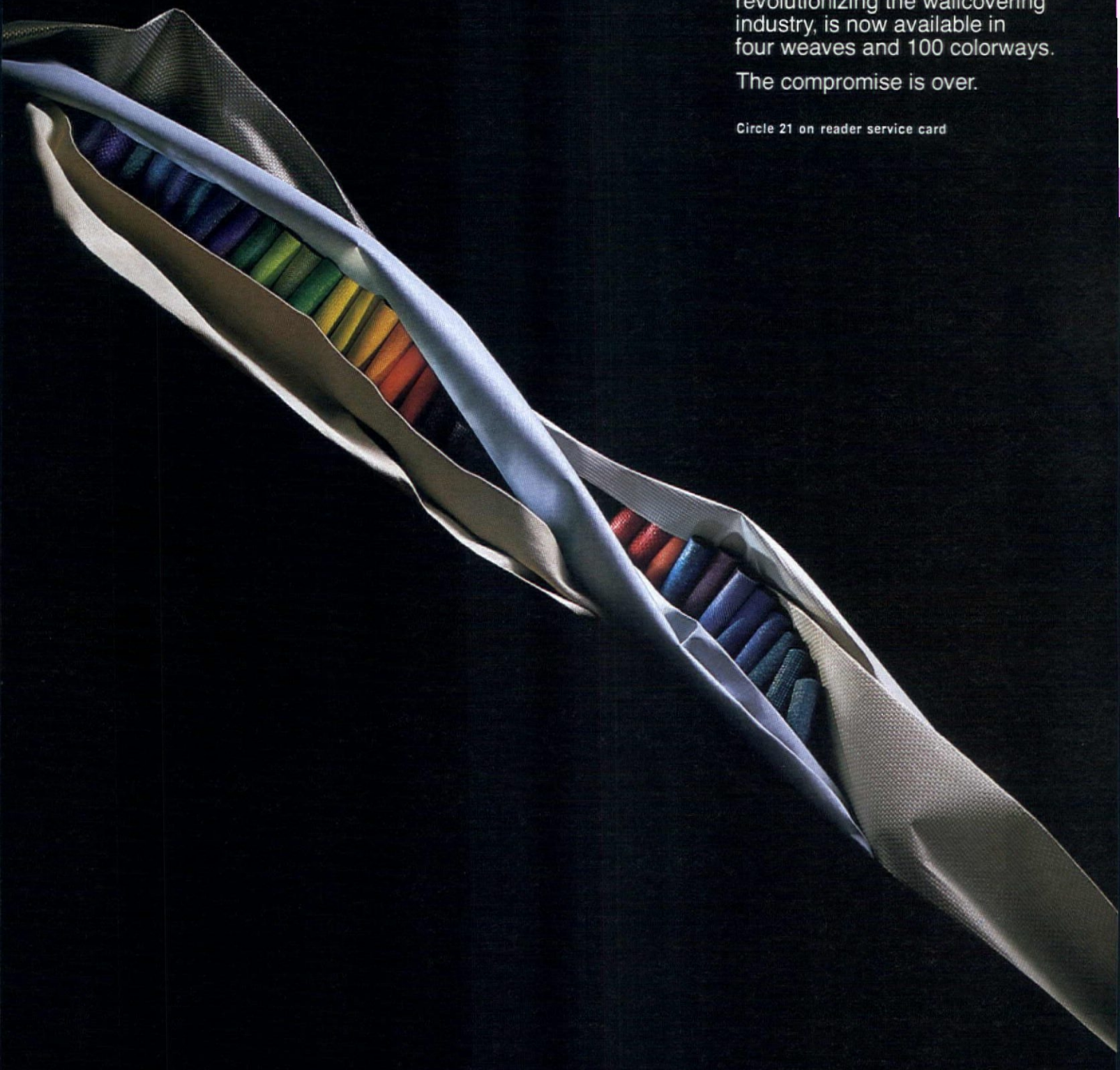

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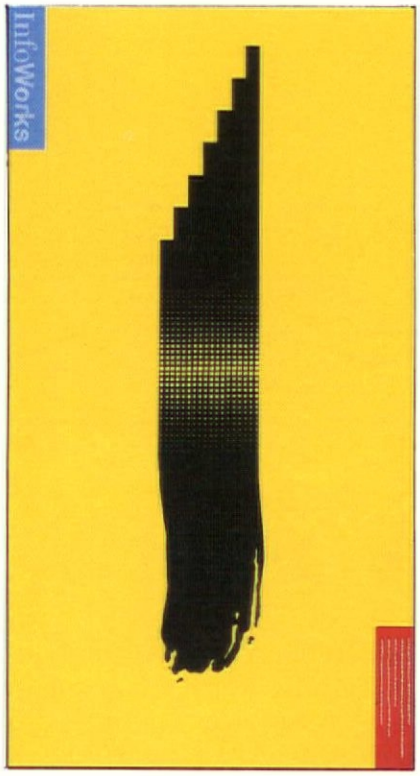
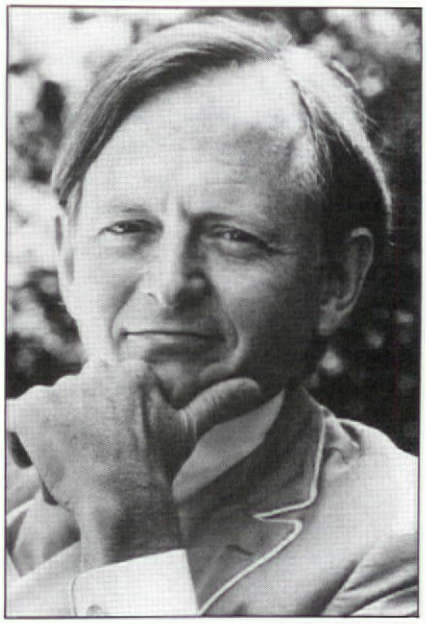


Reprogrammed CONDES '85 focuses on InfoWorks theme



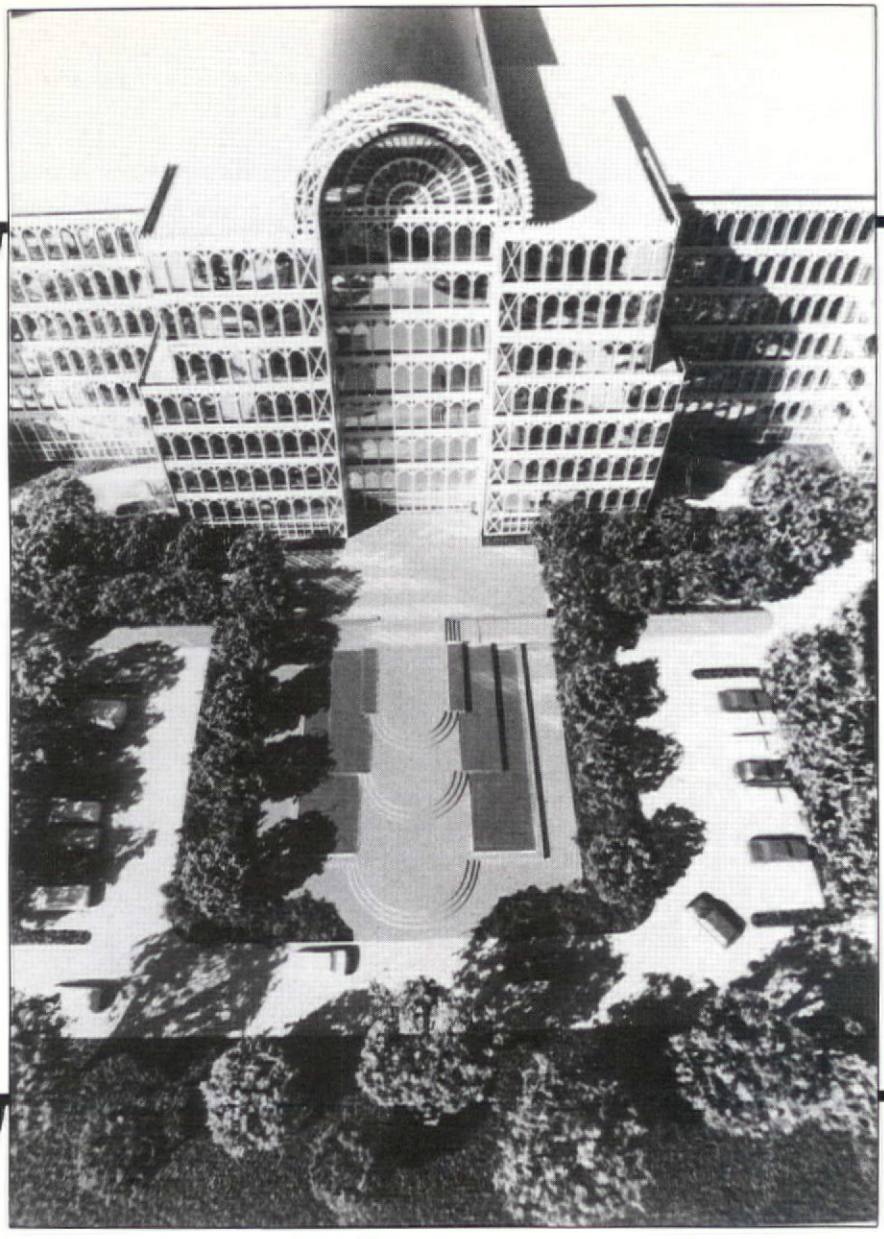
Tom Wolfe, author, From Bauhaus to Our House, *charts the developing productivity of structures and interior environments through the century's end in his keynote address on Thursday night, January 24.*

New dates and a new theme launch CONDES '85, January 23-25 at the Dallas Market Center (DMC), Dallas. Formerly held during March, CONDES has been rescheduled as an annual January event, this year coinciding with the opening of INFOMART, DMC's new information processing center. Revolving around the theme, "information that works," the three-day program will focus on design, technology, and productivity in today's office workplace.

The "InfoWorks" program features seminars, presentations, and work-sessions planned for each day to follow these themes. Author Tom Wolfe (*From Bauhaus to Our House*), heads the roster of distinguished speakers. Wolfe's keynote address delivered on Thursday night will focus on the developing productivity of structures and interior environments through the century's end.

Morning eye-opener sessions planned for each day include a facility managers panel moderated by Anne Fallucchi, editor, *Facilities Design & Management* magazine, on Wednesday which is designated Technology Day. Paul Hawken, author of *The Next Economy,* starts off Productivity Day on Thursday with an address covering the trend away from mass consumption toward the information age. Design Day on Friday opens with a workshop on creative thinking in design led by Michael Vance, former creative director of Disneyworld in Orlando, Fla.

Friday's schedule of events also features a luncheon address given by architect Hugh Stubbins of Stubbins Associates Inc., Boston, on directions in office building design through the next decade and beyond.



Architect's model of Dallas' INFOMART, DMC's new information processing center.

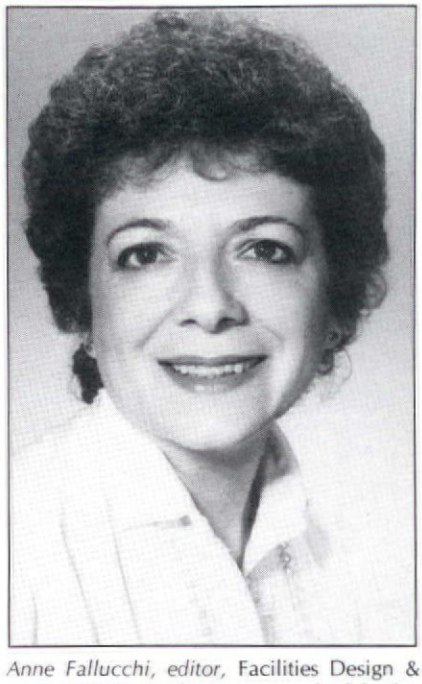
In addition, a different business seminar will be held each day along with a number of "InfoWorksessions" hosted by participating showrooms. Show attendees can take advantage of these special educational presentations, exhibits, and business ideas from 10 a.m. to 4 p.m. daily during the show. Two sessions on Texas development are also scheduled for Wednesday and Friday.

Evening preview and gala reception

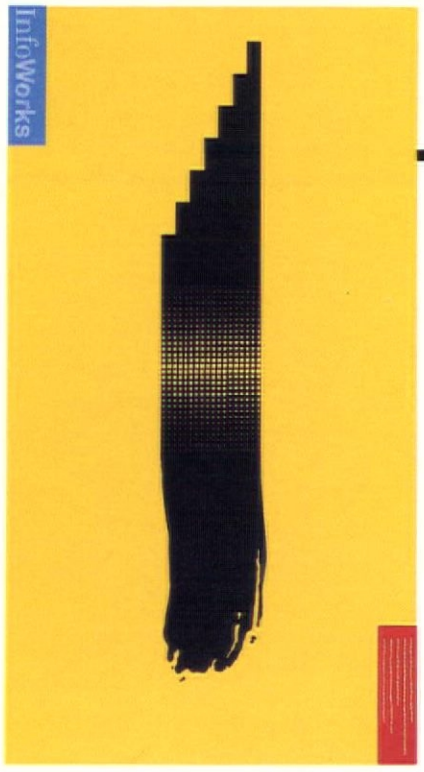
On the social scene, several special evening events highlight the CONDES '85 calendar. A design preview, and address by best-selling author John Naisbitt kick off the festivities Tuesday night. Naisbitt's talk, sponsored by the North Texas Chapter of IBD, focuses on the idea of "re-inventing the corporation," a concept developed in his new book titled, *The Beginning of the New: Re-inventing the World We Live In.*

Prior to Naisbitt's talk, ongoing presentations on Dallas development will be held on the fifth and sixth floors of the World Trade Center in conjunction with a "Progressive Dine-A-Round" hosted by participating showrooms. On Thursday evening, a gala reception is planned at the Dallas Museum of Art to celebrate the museum's one-year anniversary.

As the premier contract show for the Dallas Market Center, CONDES '85 will showcase nearly 1,000 lines of furniture, office systems, floorcovering, lighting, wall- and window-coverings, fabrics, and accessories. An additional number of products and services will also be displayed in the INFOMART showrooms, as well as a special "Office of the Future" installation exhibit by the Texas Chapter of ASID. *(Continued)*



Anne Fallucchi, editor, Facilities Design & Management, *moderates a panel of facility managers on Wednesday morning, Jan. 23 for InfoWorks at CONDES.*



INFOWORKS/CONDES SCHEDULE OF EVENTS

Tuesday, January 22
5:30-7:30 p.m.
Dallas Design Preview
Progressive Dine-A-Round and Dallas development presentations in showrooms. World Trade Center, 5th & 6th floors.

8-10 p.m.
Evening Address
John Naisbitt, author, *Megatrends*. Sponsored by North Texas Chapter of the Institute of Business Designers.

Wednesday, January 23
Technology Day
8-9:30 a.m.
Eye-Opener Session
Panel of facility managers, moderated by Anne Fallucchi, editor, *Facilities Design & Management*.

10 a.m.-4 p.m.
InfoWorksessions
Educational and business presentations held in participating showrooms. World Trade Center, 5th & 6th floors.

10 a.m.-2 p.m.
Facility Manager Group Tour of CONDES showrooms and INFOMART.

3-4 p.m.
"Texas in the year 2000"
Businessmen and financial experts predict major trends.

4-5 p.m.
Business Seminar I
"Staying Competitive and Profitable," Milton Swimmer, partner, Swimmer Cole Martinez Curtis, Marina del Rey, California.

7-9 p.m.
Gala Reception at the Dallas Museum of Art ($10 donation).

Thursday, January 24
Productivity Day
8-9:30 a.m.
Eye-Opener Session
Paul Hawken, author, *The Next Economy*. Introduction by Beverly Russell, editor-in-chief, *Interiors*.

10 a.m.-4 p.m.
InfoWorksessions
World Trade Center 5th & 6th floors.

4-5:30 p.m.
Business Seminar II
"Marketing Your Professional Services"
Lester Dundes, publisher, *Interior Design* magazine.

6-8 p.m.
Reception and Keynote Address
Tom Wolfe, author, *From Bauhaus to Our House*. Stemmons Auditorium, Loews Anatole Hotel.

Friday, January 25
Design Day
8-9:30 a.m.
Eye-Opener Session
Michael Vance, former creative director of Disneyworld.

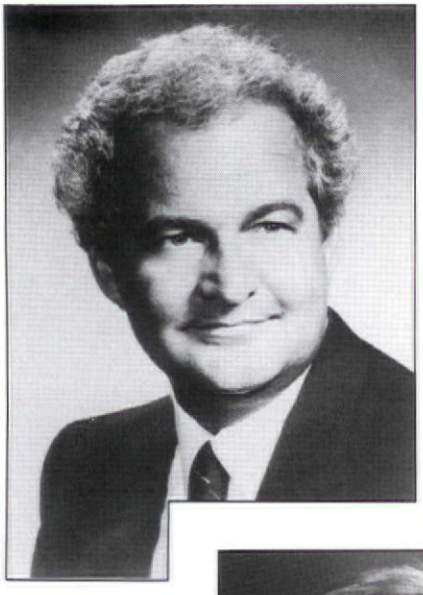
10 a.m.-4 p.m.
InfoWorksessions
World Trade Center 5th & 6th floors.

12 noon-2 p.m.
Luncheon Address
Hugh Stubbins, partner, The Stubbins Associates Inc., Boston.

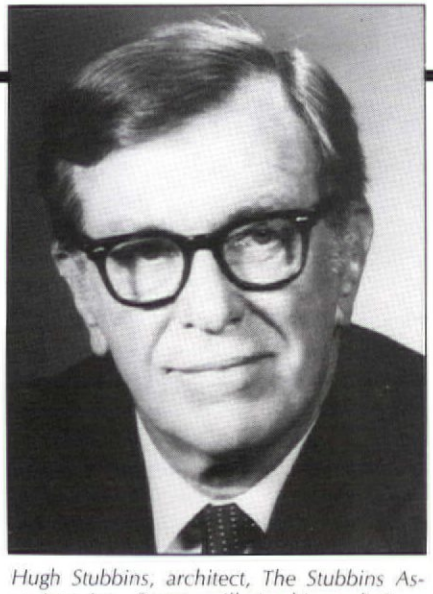
3-4 p.m.
"The Great Southwest Quality of Life Battle"
Discussions of city planning and development by a panel of academicians.

4-5:30 p.m.
Business Seminar III
"Stress-Busters in the Workplace"

5:30-6:30 p.m.
Reception for design student guides.



Paul Hawken (above), author, The Next Economy, *presents his views on the movement from mass consumption to the information age on Thursday morning, January 24. Former creative director of Disneyworld Michael Vance (left) leads a workshop on creative thinking on Friday morning, January 25.*



Hugh Stubbins, architect, The Stubbins Associates Inc., Boston will give his predictions on the direction of future office building design on Friday, January 25.

$92 million INFOMART launches information age

When INFOMART opens in January, it will indeed be the world's largest trade center for the information processing industry. The $92 million, 1.5 million-sq.-ft. facility is the brainchild of Dallas developer Trammel Crow and the latest addition to the Dallas Market Center complex.

INFOMART's concept is to bring together buyers and sellers of computer systems, business machines, and telecommunications equipment in a competitive and educational atmosphere under one gigantic roof—a formula that has been used before, but not on such a grand scale.

Designed by Martin Growald & Associates, Fort Worth, Tex., the glass building is patterned after the Crystal Palace which awed visitors at the Great Exhibition of 1851 in London. Just as that exhibition launched the industrial age, INFOMART is envisioned to usher in the information age.

According to Marlon Stredwick, manager marketing communications, 66 percent of INFOMART's available space is leased, with IBM, Xerox, AT&T, and Texas Instruments among the charter tenants. When full, INFOMART will house over 200 permanent showrooms, 300,000 sq. ft. of temporary exhibit space, meeting rooms, a 500-seat auditorium, and a learning center.

More than 100 events are already scheduled for 1985, including sponsored trade shows for the retail, legal, manufacturing, distributing, educational, financial, and banking industries.

For more information, contact The Dallas Market Center at 214/655-6272.

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American of Martinsville
American Seating Company
Anderson & Associates
Artemide
Atelier International
Castleberry & Associates
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Grace Designs
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The Gunlocke Company
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Parsons-Skerl Inc.
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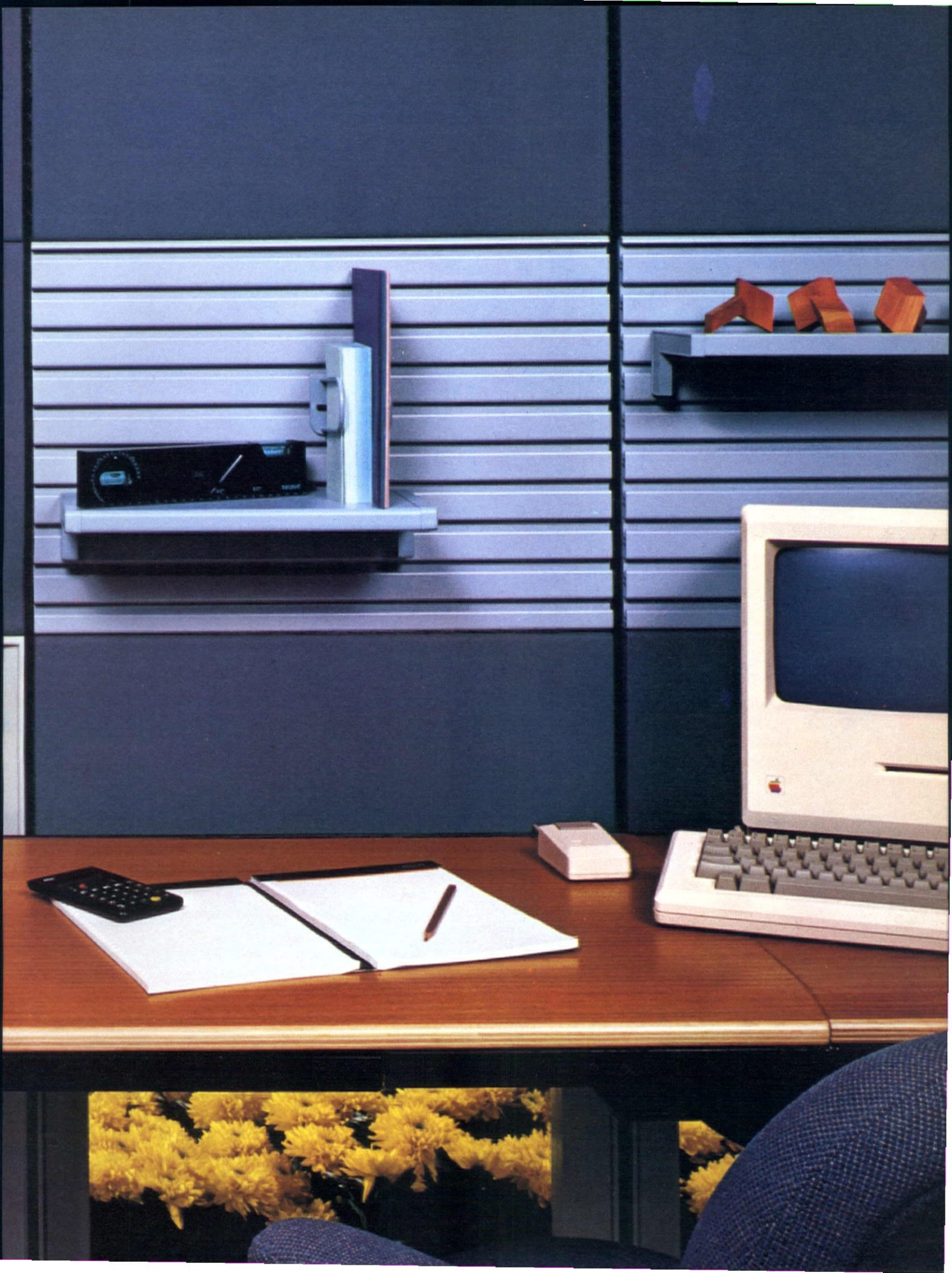

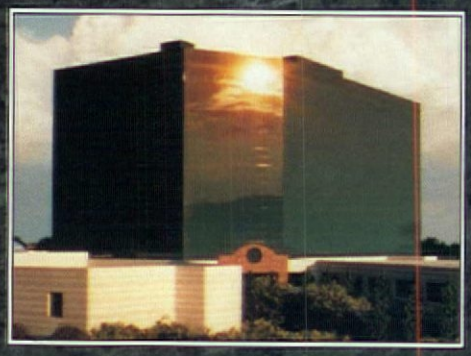

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CONTRACT

QUOTES

PRODUCT LINES SURGE IN CONTRACT BOOM

Fred Bell
Executive Vice President
Corporate Development
Steelcase
Grand Rapids, Mich.—

"As orders in the contract manufacturing sector continue to be filled as quickly as product can be supplied, there are three major areas emerging as leaders in product growth. They are systems furniture, ergonomic seating, and computer support furniture. As a consequence, we are in an era when tremendous learning is taking place about the capacity of product to respond to a very demanding end-user community. The entire office industry, computer resources/suppliers, and independent consulting firms in our field are still learning about what ergonomic support is needed for workstations and the multitude of tasks which have recently matured in the office setting. Quite frankly, in early ergonomic introductions, there were some real 'Rube Goldbergs.' Given a problem, solutions are either over-worked or ineffective at the outset; they become purer with time."

ORBIT STUDIES BUILDINGS, NEW TECHNOLOGY

Dr. Francis Duffy
Architect
Duffy, Eley, Giffone, & Worthington
London—

"The Office Research Into Buildings And Information Technology (ORBIT) project studied ways in which information technology, including the full range of new office technology from computers to copiers, would affect office buildings. The chief insights of this project drew a distinction between direct and indirect effects of information technology and also stress the significance of end users, and timetables. Esthetically speaking, the office was invented 100 years ago, a response to the needs of new kinds of organization and new real estate potential (thanks to the elevator). Since that brilliant burst of creativity, very little else has happened apart from developments in air conditioning, fluorescent light, and the integrated ceiling. Basically, we are stuck with outdated ideas and worn out imagery. In the old days, it was said that three factors influenced office design—location, location, location. A new formula may be—services, services, services."

GREATER BENEFITS WITH INTEGRATED SYSTEMS

Anthony Quattrochi
Director
Integrated Building Systems & Services
Building Systems Co.
Hartford, CT—

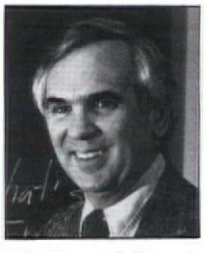
"Creating an 'intelligent building' by interconnecting the structure's varied systems provides many benefits including lowered life-cycle costs. Because the equipment is operating more efficiently, an owner saves money year in and year out. His initial installation costs are also lower. Additional benefits are gained from reduced manpower costs because the building can automatically diagnose what and where a problem is. Energy savings are realized and wiring costs are lowered because when all the equipment is viewed as a system from the outset, redundant wiring is significantly reduced. Owners also have the convenience of dealing with only one supplier. Finally, there's the benefit of flexibility. A building is kept current since interconnection allows efficient modification of systems and expansion as new technology evolves."

PROCESS OF DESIGN INVOLVES END-USER

William Richards Whaley, FASID
President, ASID
Associate, HOK
Washington, D.C.—

"It is becoming key for designers to involve clients and end-users in the process of design. It is necessary to get client support through client participation. Conducting pre- and post-occupancy evaluations is one means designers can use to fully engage clients. If designers and clients more closely evaluate the needs of personnel, they might be able to minimize certain problems—such as decreased worker productivity—on down the line. Interior environment is important. Together with salary, benefits, and job security, work environment is a key motivator."

NO SUCH THING AS 'CONVENTIONAL' OFFICE



David Armstrong
Vice President, Marketing
Herman Miller
Zeeland, Mich.—

"Obviously, the definition of the office that we all call 'conventional' is changing. It is becoming conventional, for example, to use open plan. We are seeing designers and end-users exercise their prerogative to choose open plan more and more. Options are wonderful and many are needed to address varied efficiency and performance considerations. What we are doing in the contract field is understanding the 'fit' between people, process, and place. In a climate of raised consciousness about the workplace, offering more freedom to the worker is key."

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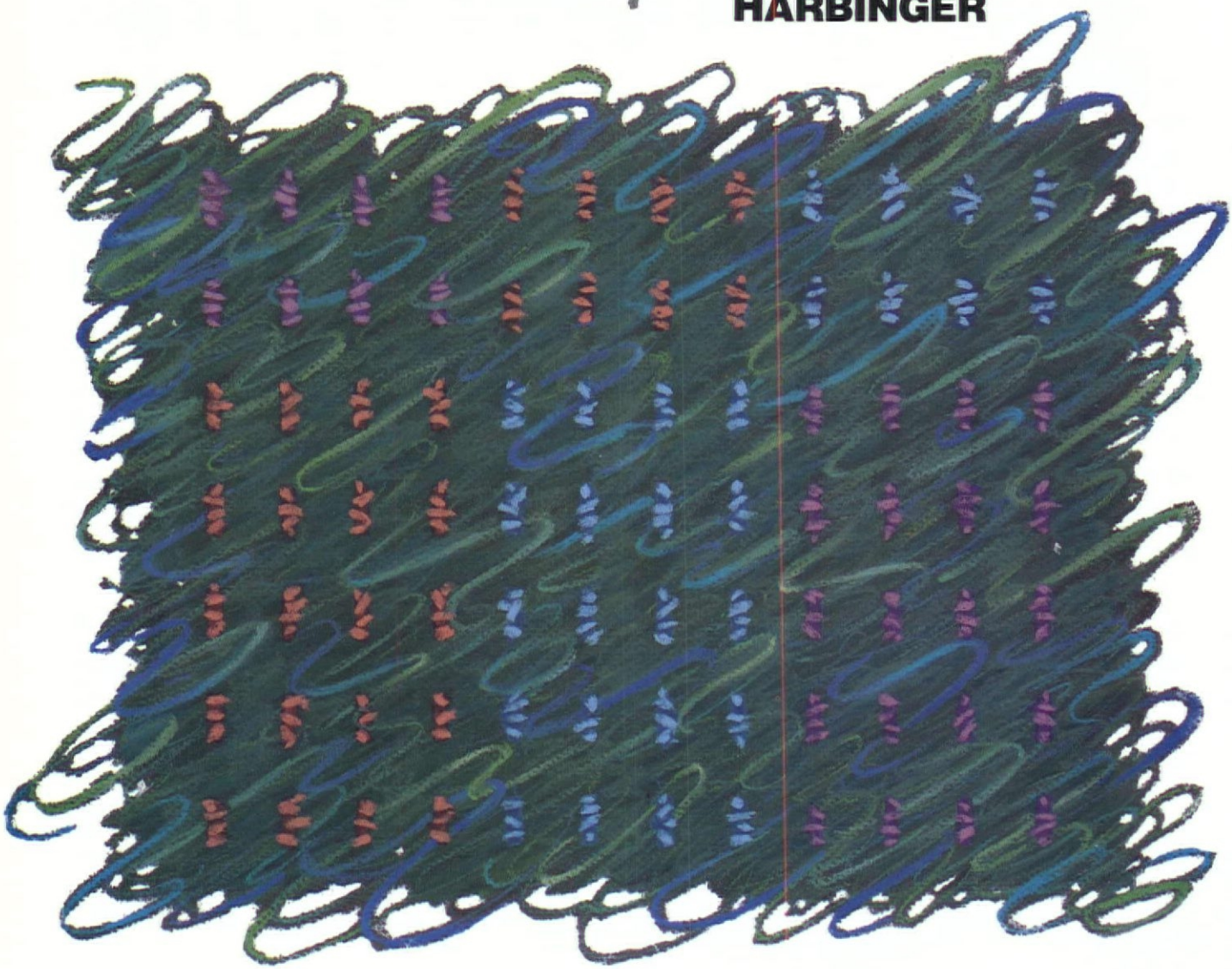

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CONTRACT

COLOR LINE

Colors boost restaurant business

By Katherine Forman

"As famed restaurant critic Mimi Sheraton once commented, 'Restaurants are theater.' You can experiment with scene-setting providing you don't overwhelm the food."

These remarks by New York designer Rhona Hershkowitz reflect the nature of restaurant business. Particularly in large urban areas where good dining spots are plentiful, a patron's choice of restaurant is often based on atmosphere.

Appeal keyed to usage

However, a strong restaurant design statement can easily be thwarted by a color palette which is unappealing in a food service setting. For example, noted color expert Fiber Birren warns designers that certain colors can have negative effects when used in a restaurant. These colors include bilious hues such as olive, yellow green, and gray. Birren cautions designers to specify colors while considering their proximity to foods being served. "A color's appeal is related as much to its usage as its popularity," he explains.

"Gray, which is highly successful today in many product lines, should not be specified for tablecloths or napkins. It makes food unappetizing.

On the other hand, cherry red, lettuce green, butter yellow, and orange are always good accompaniments. Peachy tones are also very appetizing," he says.

According to Houston foodservice planner Frank Clements, designers should try to place warm, light colors next to food. He also emphasizes the importance of lighting, noting that color rendition is affected by light source.

Clements points out that colors which he would never have used years ago are now enjoying success thanks to innovative applications by today's restaurant designers. "For example, blue and green —which I always avoided—work quite well today in restaurant projects," he says. "I see designers specifying white for bar areas. Traditionally, warmer colors are chosen for these spaces."

Hershkowitz, who spends 30 percent of her time on foodservice projects, suggests that color selection must be based on the appropriateness of application in given settings.

Non-fixed elements such as neon lighting are used to add color to foodservice settings, while permanent furnishings remain neutral.

Play it safe

"For example, bright, bold colors which quicken turnover in a fast food restaurant would never work in a formal establishment. In these settings, pastels are effective colors because they set a relaxed mood; here, color's purpose is not to stimulate appetite," she says.

Doyle Wayman of Index, a Houston restaurant and retail design firm, believes that color selection problems are often best solved by creating an absence of color in a foodservice establishment. "We're playing it very safe these days in restaurant design. We're letting signage, staff uniforms, neon, and art add the color rather than injecting it into permanent elements," he explains.

"I don't like to follow trends. Fashionable colors always filter down to entertainment design," he adds. "I believe its better to apply those hues to design elements that are not fixed. Restauranteurs are spending a lot of money in those spaces and they expect longevity. The last thing you want is to date your palette."

An illustrative project is a deli in the Georgia Pacific Building, Atlanta, in which a red wall and soffits are the only exceptions to a neutral palette. Says Wyman, "The food is what adds the color, particularly as contrasted against the white and glass block display units."

Tony Lo Grande, who is primarily a retail designer, works frequently on restaurants which are located in stores. He, too identifies with a design approach that makes the food the focus of the environment. For example, his design of a gelato cafe for Burdines, Coconut Grove, incorporates natural light in a black, brass, and wood interior display setting for the gelato.

His designs of freestanding restaurants also use this merchandising approach, but tend to incorporate brighter colors that establish a distinct theme. However, he stresses that in selecting a palette for these establishments he is always careful about their intensity.

Lo Grande points out that color preference is very subjective, and that no palette will please everyone. But, as Fiber Birren notes, "Certain things are fundamental in nature. One of them is that red goes with food."

"Often designers avoid successful colors because they are not trendy or because they view them as monotonous. Similarly, they will select ineffective colors simply because they are in fashion. People have unconscious taste in color which stays with them regardless of trends. To ignore this fact when designing an environment is silly."

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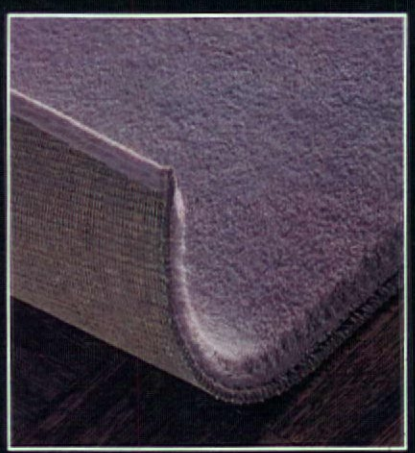

THE IMAGINATIVE SOLUTION

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Increased flexibility plus energy & maintenance savings with electronic dimmers

By Dana Dubbs

Electronic computer technology has revolutionized the dimmer, generating increases in performance flexibility plus substantial savings in operational and maintenance costs.

Technologically advanced dimmer products also have a greater range of application, and with user demand rising and competition growing keen among manufacturers, purchase price is coming down.

Solid-state dimmers, the most popularly used controllers of variable light intensities on the market today, extend lamp life and cut costs by reducing light output and power consumption. They can be used with various lamps, including incandescent and tungsten halogen; with special ballasts they can control H.I.D. and fluorescent sources. Solid-state dimmers are also more compact, more esthetically pleasing, and cost less than other dimmer types. Via low-voltage signals, they can be operated by automated systems and can interface with a variety of energy management systems.

Powerful tools

"People are realizing that there's a lot more that can be done with dimmers today than turning lights on and off," says Mark Russell, Electro Controls, Salt Lake City, Utah.

"Dimming, and lighting control in general, is becoming increasingly popular as designers and architects discover what a powerful tool it can be in enhancing decor, setting moods, or directing attention," adds Russell. "Lighting and lighting control should be addressed as a system. It should be considered as an integral part of the design program, not as an afterthought."

Already widely used in theaters, hotels, and restaurants, dimmers are growing in popularity in various office applications, from audio-visual and conference rooms to executive offices, or as part of energy management systems.

For example, when dimmers are used in conjunction with programmable time clocks, varying illumination levels can be preset for one or more sources at one or more locations, and later recalled through a "memory" function to provide the desired level at the appropriate time.

Programming dimmers

Picture this: in a typical office building where the official start of a working day is 8 a.m., some workers may arrive earlier. Says E.W. Schuett, Lutron Electronics, Coopersburg, Pa., early work preparation may be considered a "non-critical" task as opposed to those "critical tasks" of normal working hours.

With preset and memory functions, lighting for these earlier tasks could be preset at levels as much as 60 percent below those needed for critical task work. At 8 a.m., light levels would automatically rise to meet critical needs; at 5 p.m. they would dim to levels more suitable for maintenance operations. Buildings using this technqiue, however, must also provide user-accessible manual overrides to accommodate workers not falling into the pattern.

"Indeed, without local control, workers are forced into unnatural situations," says Terry Lautzenheiser, P.E., Day-Brite Lighting, division of Emerson Electric, Tupelo, Miss. "Centralized systems that lack individual controls force workers to meet programmed schedules rather than accommodate workers."

Another dimming technique, daylighting, uses photosensor control to maintain given light levels. This type of control monitors the amount of daylight entering a space and signals other continuous control equipment to either raise or reduce interior lighting power levels accordingly. More daylight in a space translates as less energy used.

Technological features

Among many dimmer products on the market are Ambiance from Kliegl, Long Island City, N.Y.; Electro Controls' MicroDim; and Lutron's Paesar PRF Daylight Compensator.

Ambiance uses a digital control module to store and recall lighting levels for six different scenes; it is applicable to many situations, including multiple and partitioned spaces. With this product, il-

(Continued on p. 48)

Illustrations by John Figurski

The technological wizardry behind some modern dimming products enables users to control multiple lighting scenes from a single station.

LIGHTING LINE

(Continued from p. 47)

lumination levels can be preset and locked in, eliminating the possibility of tampering or accidental change.

Additional features of Ambiance include a power-interrupt system for operation of lights in the event of a main system malfunction and a backup system which retains programs in case of power interruption. Thus, lights that black out during a power failure will return to preselected levels upon power restoration.

Low-voltage MicroDim from Electro Controls permits push-button control for as many as four separate lighting scenes. All scenes can be preset and automatically activated at any time, from any location. Product options include remote master control, lighting program override, full on/off capacity, fade time controllers, and photocell light sensors.

Lutron's Paesar PRF Daylight Compensator (DAC) monitors available daylight via a ceiling-mounted photosensor. Users manually set the desired lighting level, and as DAC reduces or raises fluorescent levels in response to the amount of daylight entering the work area, a constant level of illumination is maintained. DAC automatically reduces lighting to a minimum of 40 percent of full capacity; a deluxe model, DAC + ELTO, offers additional light energy savings by completely turning off fluorescent lights when daylight provides all of the required illumination.

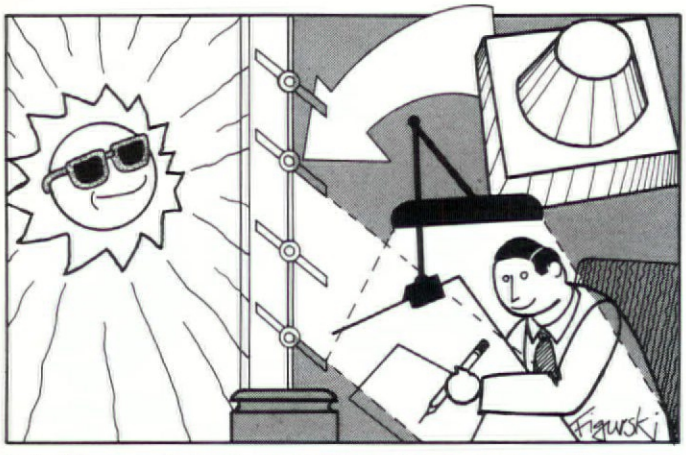
Task-oriented too

Dimmable task lamps are widely used in offices—especially at electronic workstations where individuals must be able to control luminance comfort levels when working with VDTs.

One such product is the Wes-Lite task lamp which features a multi-position switch to control light output. Wes-Lite, manufactured by Westinghouse Furniture Systems, Grand Rapids, Mich., offers 50-, 65-, and 80-percent dimming capability as well as reduced glare on worksurfaces.

Although technological wizardry has made the dimmer a more versatile product, doubt as to its necessity exists.

"Computers are having an effect on dimming, but we may be utilizing them simply because we can, rather than because we need to," says Lautzenheiser. "Technologically advanced dimmers are fun, but are they really necessary? We're at a point now where lighting designers should say, 'This is what we're trying to do, and the engineers should proceed accordingly.'"



In buildings employing the daylighting technique, workers enjoy natural illumination while owners save on energy costs.

Direct comments to
Lighting Line, CONTRACT
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THE DU PONT ANTRON® DESIGN AWARD OFFICIAL ENTRY BLANK

(Please print.)

Company Name

Individual Name

Telephone

Client/Site

Address

Type of Commercial Environment

Carpet Manufacturer

Style Name

Fiber Brand

Dealer/Distributor

Mill Contact

Date of Completion of Interior C

To qualify for judging, your entry must include this form completely filled in and mailed with slides and design rationale, postmarked by March 15, 1985.

Du Pont Antron® Design Award
Room X-39534
Wilmington, DE 19898

Prizes First prize will be a trip for two to Italy and the Milan Furniture Fair and the prestigious Du Pont ANTRON® Design Award itself. At the judges' discretion, additional prizes of $1,000 each may be awarded for those entries considered worthy of honorable mention.

Eligibility: To qualify for judging, entries must show commercial environments incorporating carpet of 100 percent Du Pont ANTRON nylon used as a major design element in a creative manner. Entries may include environments completed since June 1983 and may involve installations in the following categories: (1) Offices (banks, etc.), (2) Hospitality (restaurants, hotels, motels, resorts), (3) Health Care (hospitals, clinics, nursing homes), (4) Public spaces (airports, theaters, convention centers), and a *new* category for 1985: (5) Residential (for commercial carpet used in a residential setting). All professional architects and interior designers are invited to submit entries. Students, employees of Du Pont and its agencies, and employees of the firms with which the judges are associated are ineligible.

Judging: Judging of all qualified entries will take place in April 1985. Judges will evaluate the entries in terms of the overall design, as well as use of carpeting as a design element in terms of originality, innovation and appropriateness. Winners will be notified by May 15. Public announcement of winners will be made at NEOCON 17. A formal presentation of the awards will take place the following week in New York.

Submissions: Entries must consist of 35mm slides of the interior, free of any identification of firm name. At least four slides must be submitted showing the interior from different perspective points. Slides must be accompanied by a design rationale, no more than one typed page, double-spaced on plain paper, not company letterhead. Mail all of these materials in a standard 8½ x 11 envelope to: Du Pont ANTRON Design Award, Room X-39534, Wilmington, DE 19898. Entries must be postmarked by March 15, 1985. Each entry must be submitted in a separate envelope with a separate entry blank. Photocopies of the entry blank are acceptable.

All entries become the property of Du Pont Company and may be used in advertising, brochures, and publicity releases.

DU PONT

Circle 31 on reader service card

Win this award for design excellence and you'll win a great trip to Italy to boot.

The Du Pont ANTRON® Design Award is an award for commercial design excellence. It rewards the winner with an all-expense-paid trip for two to Italy and the Milan Furniture Fair.

Additional prizes of $1,000 each may be awarded for those entries judged worthy of honorable mention.

This is the third year Du Pont is inviting designers to submit interiors that incorporate carpet of ANTRON nylon. In offices or banks. In restaurants, hotels, motels, or resorts. In airports, theaters, or convention centers. Even residences where commercial carpet is used.

Du Pont wants to encourage and recognize outstanding work in the design profession and demonstrate how carpet of ANTRON can be used as a major design element.

Choose your best interior design from an installation completed since June 1983 and enter it in the Third Annual Du Pont ANTRON Design Award Competition. It may turn out to be *the* best design in the eyes of the judges, too.

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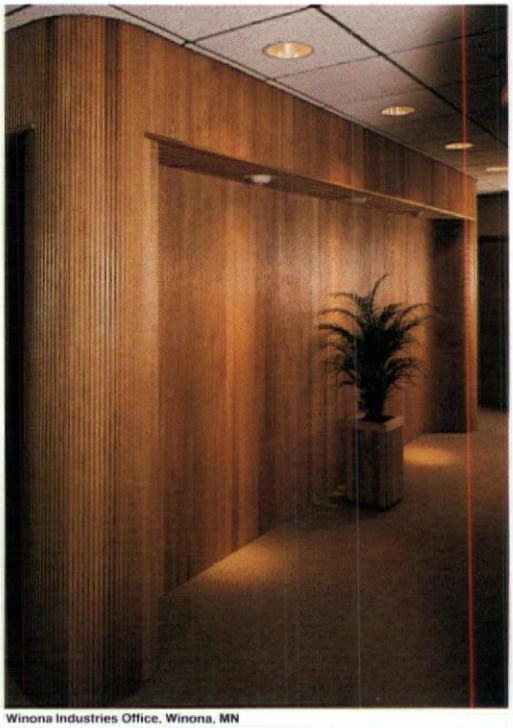

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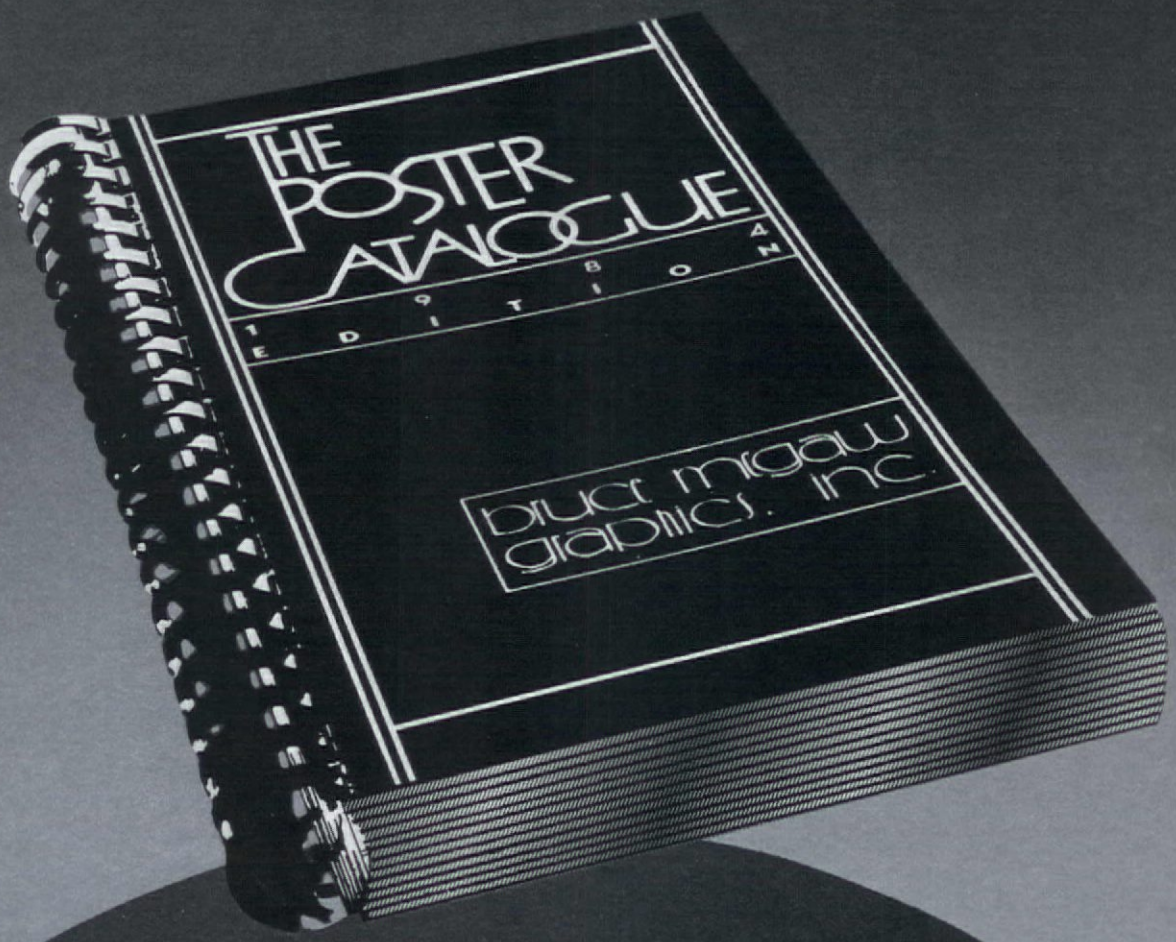

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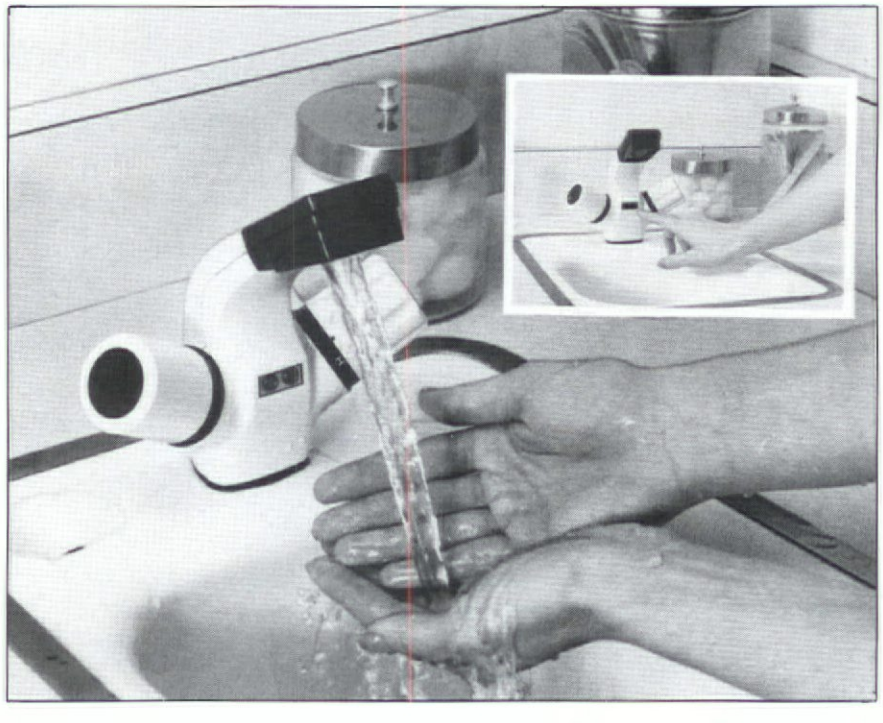
CRT stations available in optional styles

Bi-level, manually adjustable CRT stations have been added to the Communication Station furniture line by Tiffany Stand and Furniture Co. Stations come in a standard design with squared corners and top edges, or the Miss Tiffany design, featuring rounded corners and dark brown edge banding. When seated, an operator can easily adjust and lock into position each of 14 CRT/keyboard tilts, heights, and vertical movements. Soft plastic keyboard palm rests are attached for operator comfort. Both styles come with putty, oak, or walnut laminate tops. **Circle No. 283.**

Display table supports monitor

A cantilevered display table has been added to the Generation III line of computer furniture by Human Factor Technologies. The table is designed to stand in front of a single surface table and support a monitor. Unit gives operators total use of a primary worksurface for keyboard, digitizer, and peripheral equipment. Table surface is height-adjustable via front-located crank handle. On casters, table is available with brown frame and either light-oak or tan-value laminate top.
Circle No. 278.



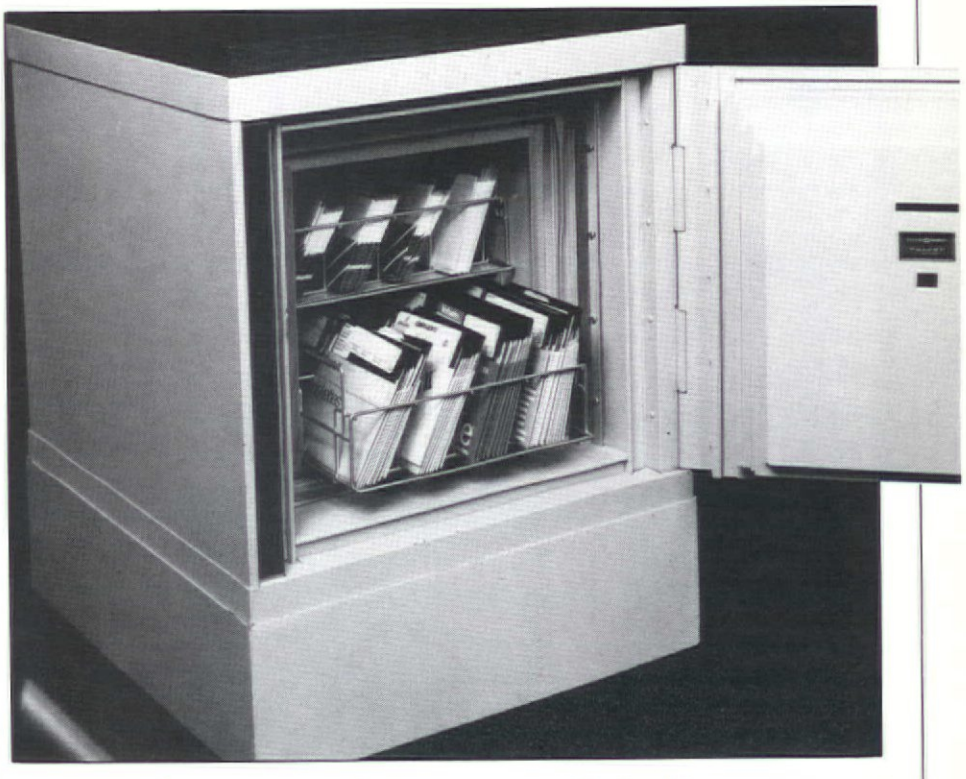
Faucet turns on & off automatically

Auto-flow faucet from Continental Systems Corp. uses an infrared beam to sense the presence of hands. When hands are placed under the faucet, water of a pre-selected temperature is automatically dispensed. When hands are removed, water flow stops. Manufacturer's unit is constructed of UL-approved ABS polymer.
Circle No. 280.

Safes hold mixed media

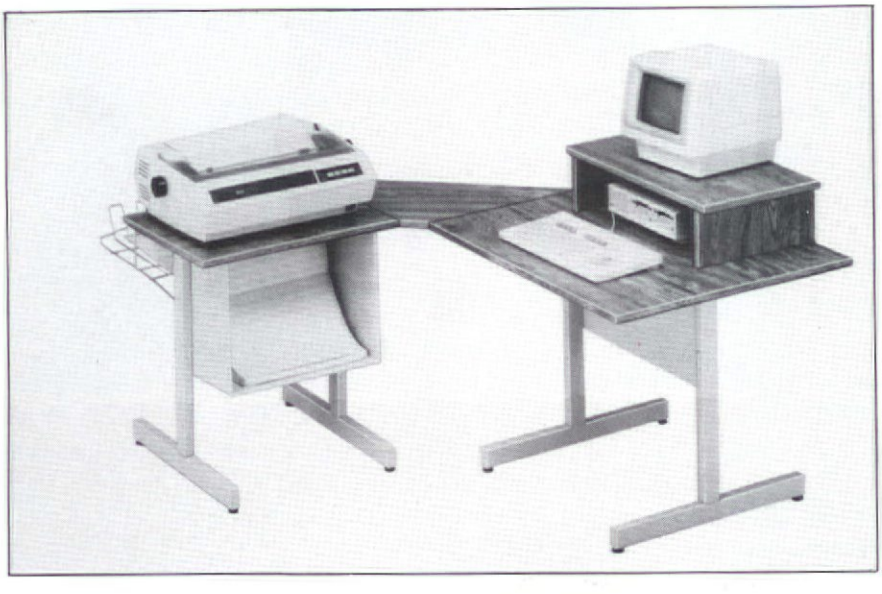
Two fire-insulated mixed media safes have been introduced by Schwab Safe Co. FireGuard safes feature 350-degree-rated sections for computer printout and paper records and 125-degree-rated sections for protection of computer media. Standard Group 2 combination locks operate live boltwork on all sides of the door.
Circle No. 285.

Insulated file system protects up to 400 diskettes

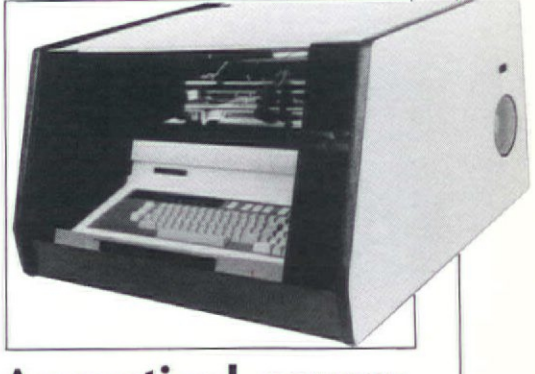


Firemaster 125-degree insulated flexible diskette file guards against damage due to heat and high humidity. From Victor Systems and Equipment, file stores up to 400 diskettes, measuring 5¼ in. Rack storage pulls out for easy access to data. Unit may be installed on its optional base or stacked. Firemaster is available in pearl gray, and is backed by a lifetime replacement assurance and by a limited product warranty.
Circle No. 282.

Line adds riser, connector shelf



A bi-level riser and 90-degree connector shelf have been added to Hunt Mfg. Co.'s Value Group systems furniture line. Both units are available in black and walnut, or putty and walnut.
Circle No. 286.



Acoustical covers come in 3 colors

Citadel Data Group has introduced a line of acoustical covers for dot-matrix, daisy-wheel, personal computer printers and hard-disks. Units come in stock colors of walnut, oak, and putty. Features include heavy-duty anti-vibration base-board, extended-life cooling fan, and memory hinges to hold acrylic in any position. Units are shipped fully assembled. **Circle No. 281.**

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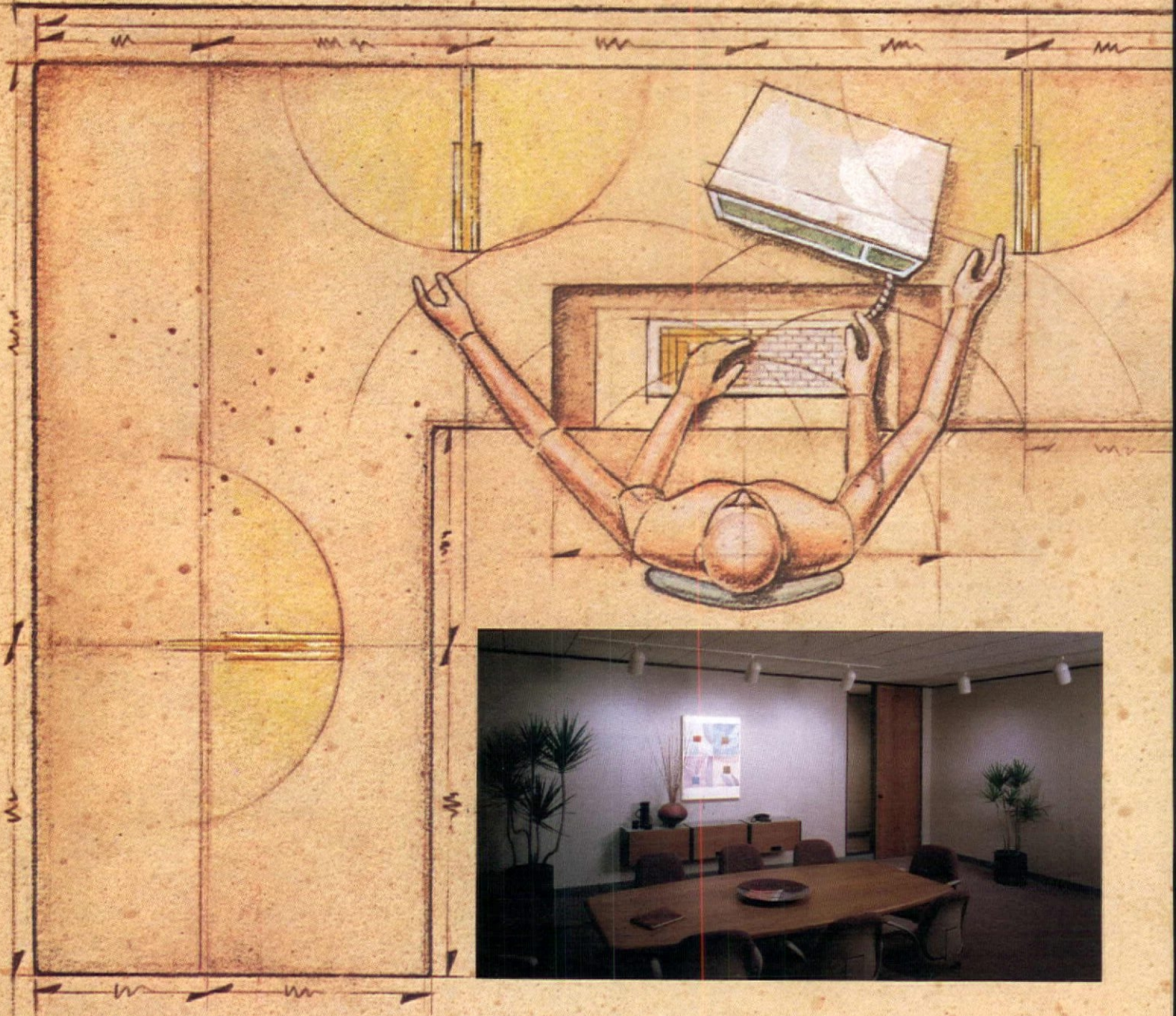

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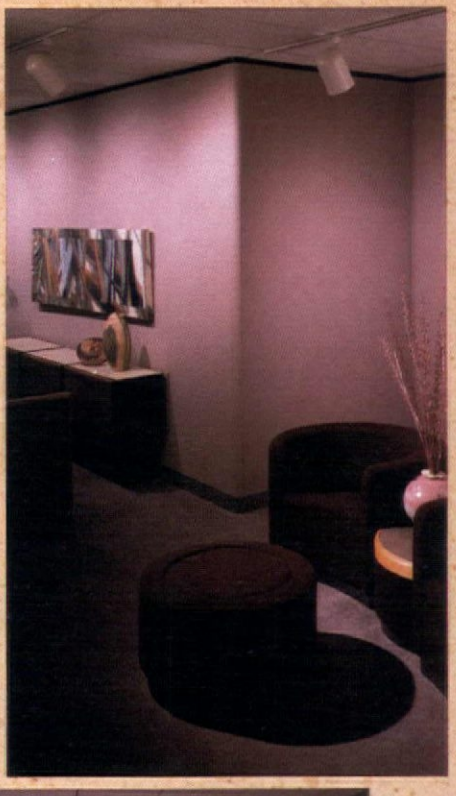

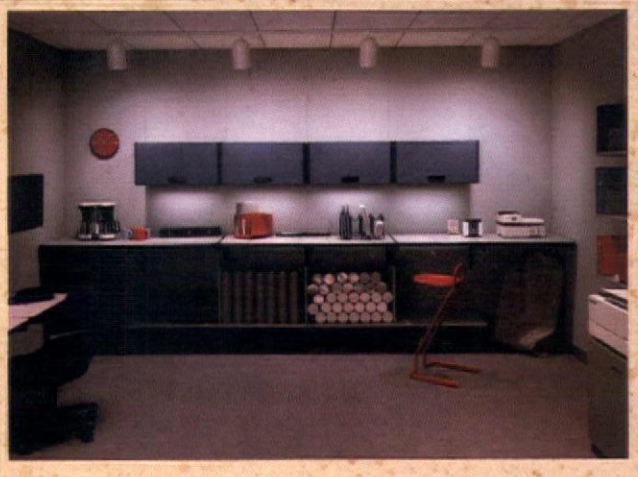

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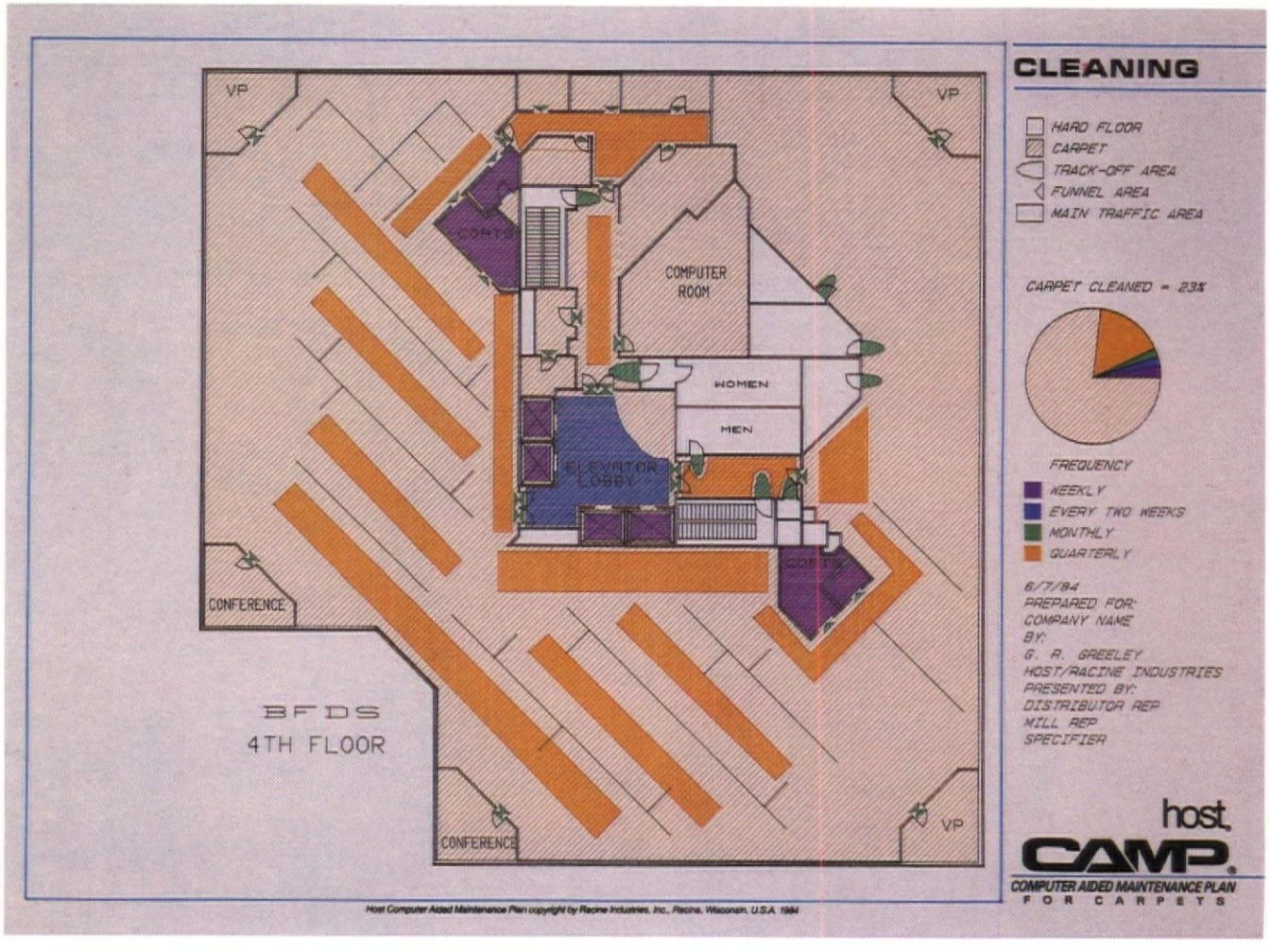

Maintenance plan shows where, when to clean carpets

After sending in their proposed floorplans to Racine Inds., designers can receive color-coded, computer-generated diagrams showing where and when carpets will need to be cleaned and what the estimated costs will be.

For the first time, specifiers will be able to see on paper the primary areas in which a carpet will collect soil.

By having these areas located beforehand, designers can select carpet colors and patterns appropriate to soiling conditions.

CAMP, the Computer Aided Maintenance Plan for carpet, is the new "state-of-the art" approach to carpet maintenance, says J.F. Rench, chairman, Racine Inds. A systematic cleaning schedule, such as the one charted by CAMP, is essential to prevent a carpet from over-soiling before it wears out, according to Rench.

CAMP's cleaning schedules are based on the HOST Dry Extraction Cleaning System for carpet. Diagram colors show what areas to clean on a daily, weekly, bi-monthly or quarterly cleaning schedule. A vacuuming schedule complements the cleaning plan.

A color-coded cost summary forecasts the cost of materials as well as labor hours & costs based on contractor's or in-house labor rates. The CAMP cost summary provides for spot removal.

A Specifier's Guide introducing architects, designers, and specifiers to CAMP is available from Geoffrey Greeley, director, HOST School, Racine Inds. Inc., P.O. Box 1648, Racine, WI 53401.
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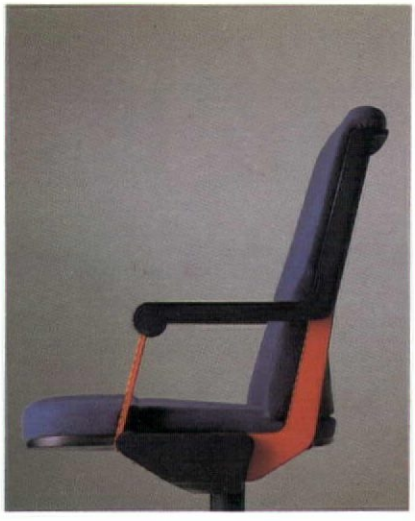
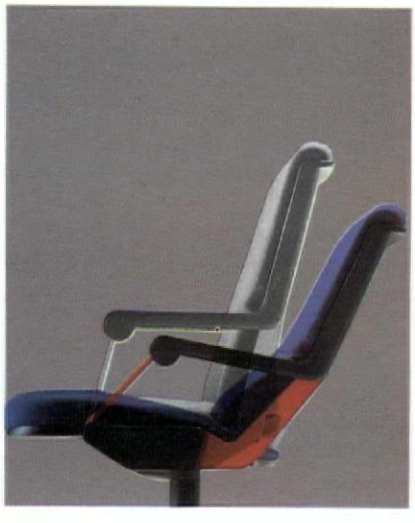
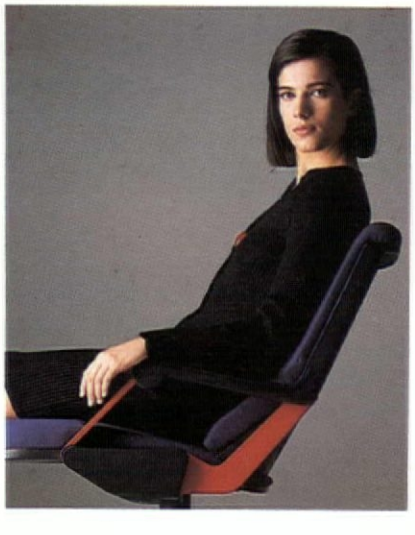




Dynamic ergonomic seating features novel motion mechanism



Predicated on the principle that movement is the key to good postural support for workers, the new System 25 chair series from Comforto offers an inventive articulation mechanism that responds to weight shifts of the user.

Designed by Richard Sapper, the chair draws practical as well as esthetic attention to its novel Movomax four-linkage system, identified here by red component parts. In operation, these "linkages" perform like a flexing parallelogram to offer varied seat and back pitch for a wide variety of worker tasks, ranging from task-intensive functions to managerial work.

By simply shifting his weight, the user causes the chair to react in a continuous adjustment of seat and backrest angle. An innovation in product engineering, System 25 is a contribution to the new generation of dynamic seating designs hitting the market.

Seat and back cushions are segmented into four different sections; the front part of the seat is stationary, assuring constant foot-to-floor contact. Individual comfort adjustments adapted to body weight of the user, as well as locking of a full-tilt mode are directed by integrated push-button controls.

The System 25 is available in three models—task/management, executive, and conference. Decorative Movomax linkages come in red, gray, or chrome. **Circle No. 365.**

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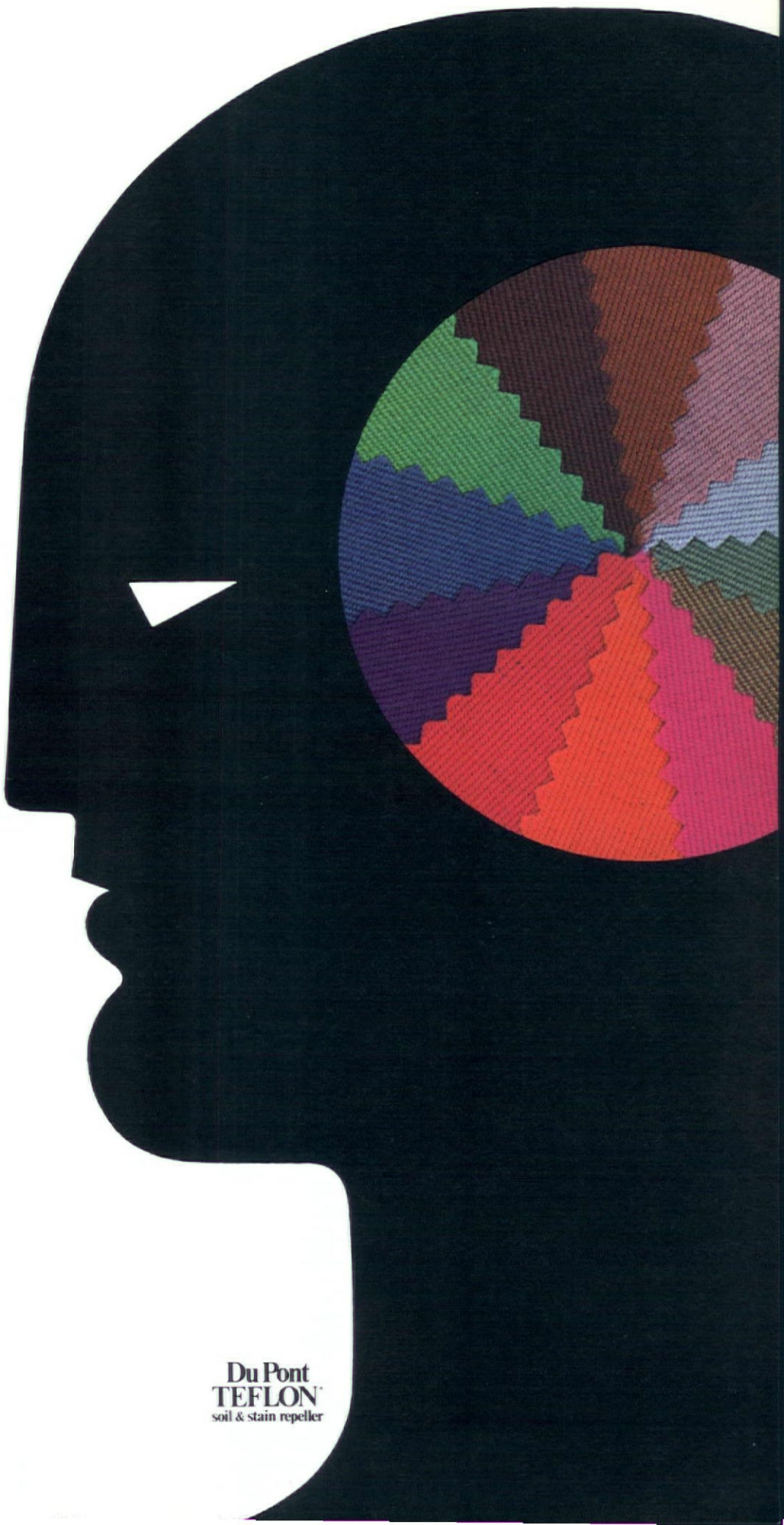

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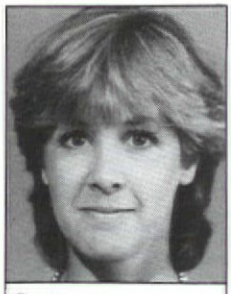
PEOPLE/NEWS

Charleston Carpets named **Ray Wilson** western regional manager. He is headquartered in the Western Merchandise Mart. **Rex Gaugh** became district manager, covering Georgia and Alabama.

Top Grade Inc. has been honored by the American Society of Interior Designers (ASID) with an award for its Conspec Series catalog.



Prouty

Evans

Sandy Prouty *(shown)*, ASID, IBD, has become principal, Interspace/ Denver.

Frankel Associates named **Jack H. Marsh** southeast regional sales representative, based in Atlanta.

Keith Gillum has joined Architel Systems as director, sales and marketing. The firm designs, manufactures and installs electronically-operated lighting control systems.

G. Robert Evans *(shown)* has become president and chief executive officer, All-Steel Inc.

A. Eugene (Gene) Hull was appointed regional sales manager, Pennsylvania Wilton Carpets. He has been in the carpet industry for over 25 years.

Interceramic Inc., a manufacturer of ceramic floor tile, named **Terry O'Connor, Jr.** field sales manager. He formerly owned and operated Sun Aqua Solar Systems.

Mitchell International Inc., a health care consulting firm specializing in equipment and interiors planning, has named **Patrick Walsh** director of procurement, and **Randy Heintz,** director of relocation planning.

Boyan

Levine

Bassett Furniture Inds. has formed a new subsidiary, Commonwealth Contract Furnishings. Headquartered in Bassett, Va., the firm will be headed by **Lawrence S. Boyan** *(shown)*.

Bill McGehee has been named vice president, sales, Knoll International. He will continue to direct sales efforts in the southeast region.

I.M. Rosen & Co. has been formed by **Irving M. Rosen** to manufacture and import furniture, fabrics and lighting for the contract market.

Atelier International has promoted **Alice Jane Levine** *(shown)* to divisional sales manager, lighting. **Mark Carlson** has been named midwest regional sales manager.

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PEOPLE/NEWS

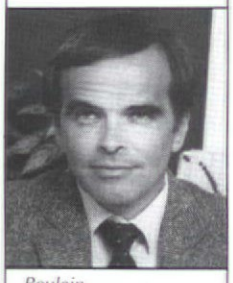
Kelly Hardage has been named director, design center development, Dallas Market Center and related companies. Formerly, Hardage was national sales manager, Boris Kroll Fabrics.

Robin Cowen has become account representative, Gretchen Bellinger textile design firm. **Maria Tesorio** will oversee order fulfillment in the customer service department. **Lizbeth Oulmann** was named promotion assistant.

Thomas

Haworth Inc., a manufacturer of open office furnishings, has selected **Judith Becker Thomas** *(shown)* as vice president, human resources.

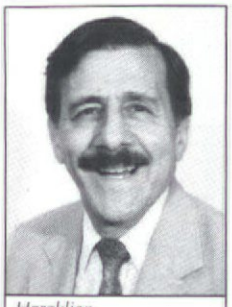
Bromley/Jacobsen architecture and design firm appointed **Jerry Caldari** associate. He will head the expanded corporate design and production departments.



Reulein

William A. Cheetham was named regional vice president, sales, electrical distribution market, southwest region, Leviton Mfg. Co., and its subsidiary, American Insulated Wire Corp.

Clifford Reulein *(shown)* was promoted to contract sales manager, Wall-Pride Inc.



Hereklian

Wolf-Gordon Inc. has promoted **Harry Hereklian** *(shown)* to assistant vice president of sales in New York City.

Doug Crichton, owner, Doug Crichton Assoc., received the Salesman of the Year award for fiscal year 1984 from Samsonite Furniture Co.'s Commercial Division.

Clausen

Richard E. Prentice has become regional manager, GF Furniture Systems. He will supervise sales in the newly consolidated south central region.

Designs Unlimited Inc., a Chicago contract furniture dealer, has appointed **Karen Clausen** *(shown)* director of interior design and sales consultant.

Susan R. Morison joined The Ritchie Organization (TRO) as director of marketing. She is also handling the marketing efforts of TRO's subsidiaries, Architecture Research Development (ARD) and Interior Design Systems (IDS).

Corplan Inc. interior design and space planning firm has opened an office at 342 Madison Ave., New York, N.Y. **Angela Ku** is president, and **Taher Koita** is vice president.

PEOPLE/NEWS

Hayes

Roger E. Hayes *(shown)* has been named president, Houston Design Center. He has been serving as executive director of the center since January.

Ann Richardson, founder and president, CSA Inc., was named the 1984 National Home Fashions League (NHFL) Trailblazer. CSA is a national design/construction firm.

Weber

Debby Webber *(shown)*, proprietor, Webber Design Assoc., was elected president, North Texas chapter, IBD.

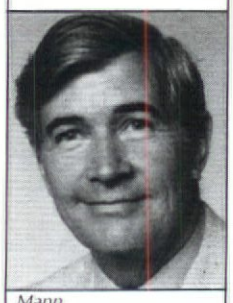
Bob Becker has become an independent consultant to Helikon Furniture Co. He was formerly vice president for design. The move permits him to concentrate full-time on furniture and product design.

Stephen Yavroutian has joined the New York office of Griswold, Heckel & Kelly Associates as project director for the Equitable Group and Health Company Headquarters. **Jane Gustafson** has joined the firm as a senior project designer.

Royce R. Renfroe, CPA, joined Bentley Mills as executive vice president, finance and administration.

Riederer

Homestead Fabrics appointed **John E. Riederer** *(shown)* vice president-contract textile division. Riederer is a former president of Thonet Inds.



Mann

Hellmuth, Obata & Kassabaum, P.C., has reorganized the management of its Washington office. Management committee members are: **Robert E. Barr,** director of operations; **George W. Hellmuth,** director, marketing architecture; **Marcia Lacy,** director, interiors group; and **Larry Sauer,** director, architectural design.

Samsonite Furniture's commercial products division has named **Ivan Mann** Canadian *(shown)* manufacturer's representative. **Jerrold W. (Jerry) Heaton** has been appointed northwestern regional sales manager for the Tenn.-based firm.

Bumgardner Architects in Seattle has elected three new principals. They are: **Robert H. Schneider,** AIA; **Alan Grainger;** and **Madora Lawson,** IBD, ASID.

Hardwood House has appointed **James A. Hansen** information systems manager, and **Christine Woodward** sales support manager for their N.Y.-based firm.

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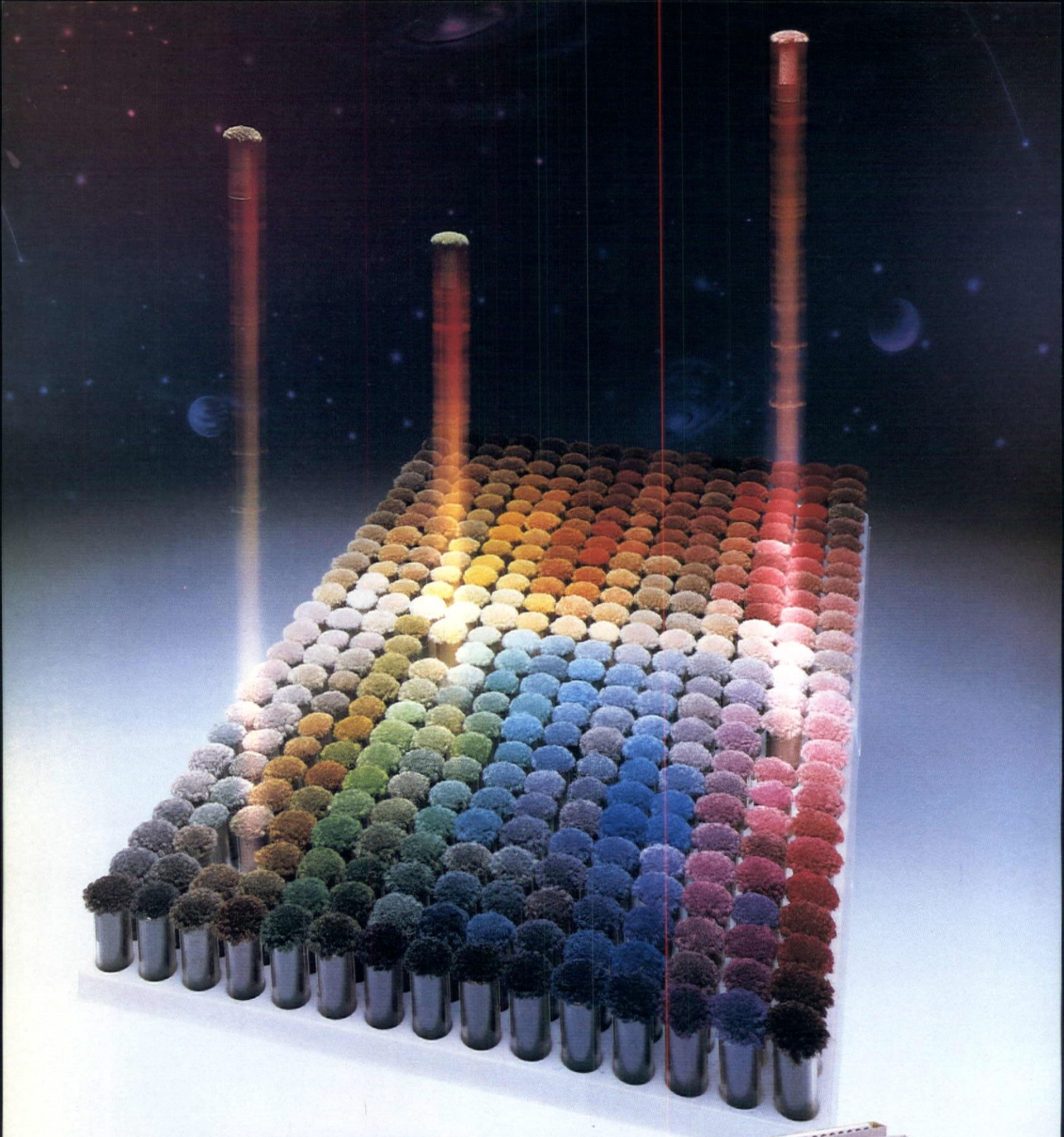
COMING EVENTS

1985

January 5-9. LIFE, Largest International Floorcovering Exhibition. The Merchandise Mart, Chicago.
January 11-14. Northwest Home Furnishings Mart Winter Market. Seattle, Wash.
January 13-18. Dallas Winter Home Furnishings Market, Dallas Market Center, Dallas.
January 19-21. National Oriental Rug Show. Atlanta Market Center, Atlanta.
January 19-21. National Accessories Maintenance Exposition. Atlanta Market Center, Atlanta.
January 19-22. National Floorcoverings Market. Atlanta Market Center, Atlanta.
January 20-24. Wallcovering Distributors Assn. Annual Convention. Hyatt, New Orleans.
January 23-25. CONDES. World Trade Center, Dallas.
January 26-31. Winter Market. Showplace Square, San Francisco.
February 6-7. "Simplifying Communications Wiring" seminar sponsored by Darlabs Inc. (Harvard, Mass.), Los Angeles.
February 20-22. INFO/SOFTWARE, Information Management Exposition & Conference. O'Hare Exposition Center, Chicago.
March 3-8. American Institute for Design & Drafting (AIDD). Albert Thomas Convention Center, Houston.
March 8-11. American Association of School Administrators Annual Meeting. Dallas, Tex.
March 18-19. Intelligent Buildings & Information Systems (IBIS) Spring Conference. Pier 66 Hotel, Ft. Lauderdale, Fla.
March 27-29. West Week. Pacific Design Center, Los Angeles.
April 16-18. Lighting World. New York Hilton Hotel, New York City.
April 24-26. Hotel, Motel Hospitality Expo. Tropicana Resort and Casino, Las Vegas, Nev.
April 25-27. National Contract Show. Sahara Hotel, Las Vegas, Nev.
May 14-15. WORKSPACE. Mosone Center, San Francisco.
June 3-7. A/E Systems '85. Anaheim, Calif.
June 9-12. American Institute of Architects Convention. San Francisco, Calif.
June 11-14. NEOCON 17, The World Congress on Environmental Planning & Design. The Merchandise Mart, Chicago.
July 13-16. International Carpet Market. Atlanta Market Center, Atlanta, Ga.
July 25-28. (tentative). ASID National Convention, Dallas.
September 10-12. Office '85. Washington Convention Center, Washington, D.C.
September 10-13. EASTCON, Eastern International Construction Exposition and Conference. Raleigh, NC.

Foreign Trade Shows 1985

January 9-12. Heimtextil Fair. Frankfurt, Germany.
January 9-14. International Lighting Exhibition '85. Parc des Expositions, Porte de Versailles, Paris.
January 10-14. 4th International Interkit. Porte de Versailles, Paris.
January 15-20. International Furniture Fair. Cologne, Germany.
February 23-27. STAR '85, Home Furnishings Market. Milan, Italy.
April 14-18. 2nd Computer and Computer Graphic Exhibition, "Saudicomputer." Riyadh Exhibition Centre, Saudi Arabia.
May 12-16. Interior Design International. Olympia Hotel, London.
May 15-16. 4th Annual Spring Open House. Designers Walk, Toronto, Canada.
May 23-27. STAR '85. Milan, Italy.
June 6-10. International Carpet & Floor Covering Exhibition, Paris.
October 5-8. Public Design. Frankfurt, Germany.



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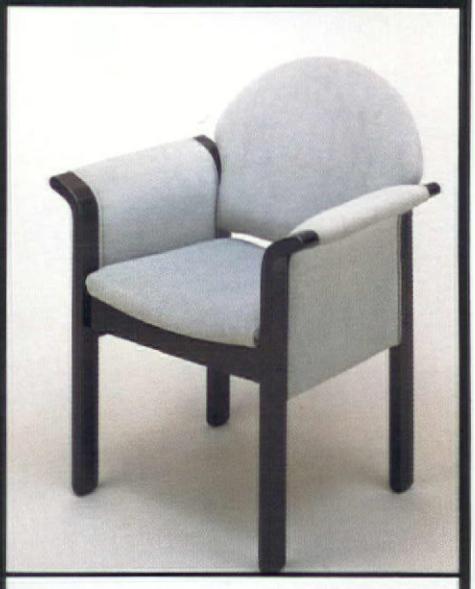
Paoli stacks up profits for dealers year after year.



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and Shopping Center Developers

NEW FAST-FOOD FACILITIES BOOST OPERATION VOLUME

For Americans, there are two types of dining out—fine dining and fast food. The latter has captured the minds and spare change of millions of people from the very young to retirees. So, what could be new since McDonald's introduced the Big Mac? The answer is facilities, as well as new types of food merchandising vehicles.

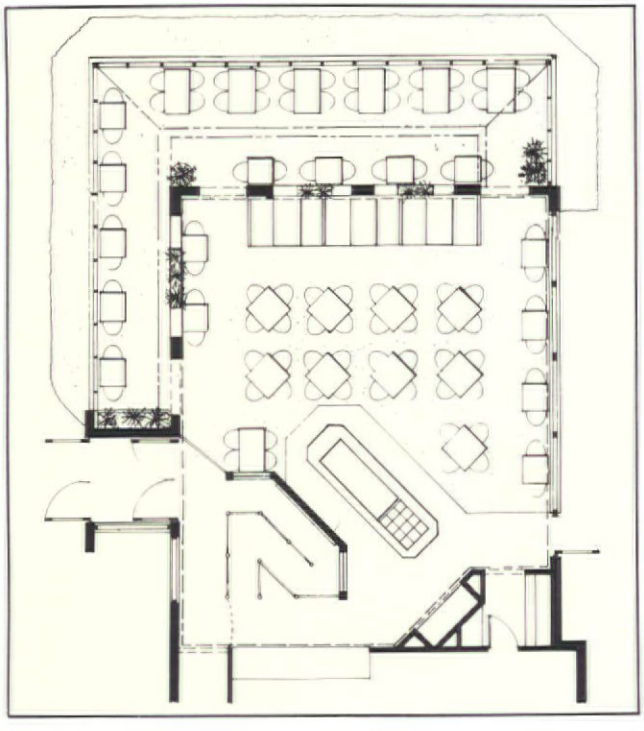
In this issue, Wendy's expands its seating capacity and encourages lighting conservation with introduction of greenhouse solariums. By bringing the outside in, Wendy's new design has also had a positive impact on sales volume and profits.

Other interiors that try to carve out a bigger slice of this booming market show trends toward theatrical treatments that make dining out a form of entertainment.—**THE EDITORS**

MORE VOLUME FOR WENDY'S WITH NEW SOLARIUM GREENHOUSES

Plants flourish as exterior is brought inside for newest fast-food remodels throughout country

Light and bright interior is ideal for growth of plants, bringing the outside in at all Wendy's branches incorporating new solarium greenhouses, which expand seating capacity from 80 seats to 106. The solariums have had a positive impact on profits for this fast-food chain operation.



Judy D. Smith, IBD, design manager for Wendy's, 2,700-unit national chain, utilizes one of four color schemes and solar heat control (top) in new solarium greenhouse branches. Expanded seating and light environment are but two advantages of new unit designs.

Solarium greenhouses, used successfully in a variety of retail stores, now are serving fast food operations very successfully. Wendy's International is utilizing the concept not only to add a light and bright atmosphere to its restaurants, but to expand seating capacity as well.

The greenhouses have had a positive impact on sales and are being added to all of Wendy's standard units, according to Judy D. Smith, IBD, design manager for the 2,700-unit chain. "Each standard unit's seating capacity is increased from 80 seats to 106 as a result of using the solarium greenhouses," says Smith. "We will be remodeling with the solariums across the country."

Even though installation of the solariums involves remodeling construction work, the units being converted are not shut down. Instead, the work is down at night, when there will be a minimum of disruption.

"Thus, design upgrades are performed without closing the unit," she explains. "Addition of the solarium greenhouse relates well to our standard building with copper fascia, but most importantly, it permits increasing seating capacity and therefore volume."

More natural light throughout each restaurant is provided by the glass solariums, making an excellent environment for decorative planters and greenery, according to Smith. "Since we are also enhancing our exterior landscaping and outdoor lighting at each site, the results provide an effective integration of exterior with interior. Diners get the feeling that they are eating outdoors picnic-style."

To further integrate the solarium addition to Wendy's standard building format, the company has extended carpeting to solariums and uses the same seating in both dining areas.

Four interior color schemes are being used throughout the chain to provide location identification to patrons. "Two of our schemes," says Smith, "are Autumn Mist and Forest, which still work with the newsprint tabletop and Tiffany lamps that have always been synonymous with this fast-food operation. Our newest schemes, Monaco and Quatro, incorporate new finishes that also relate to our old-fashioned image, but with a touch of contemporary styling. The results, integrated with our new solarium greenhouses, offer an upscaled and enjoyable experience for our customers."

The color schemes, solariums, and new interior design plans are being employed at installations across the country as remodeling opportunities arise, she points out. "We really stay ahead of fast-food competition by using real glass in our Tiffany fixtures, as well as carpeting, which adds a luxurious touch."

These design amenities appeal especially to young adult professionals, who appreciate this touch of elegance.

Wendy's design department takes into consideration the durability characteristics of products and maintenance requirements. Thus, the design brings together both function and esthetics.

Smith emphasizes that the ability of units to continue functioning during remodeling is a boost to profitability. She points out that wallcoverings, carpeting, chairs, table finishes, and laminates are subject to color changes, according to coordinated schemes. "We succeed in maintaining the old-fashioned look that is the hallmark of the chain, but it is presented in a contemporary way."

So successful has the design effect been, that Wendy's has taken on a full-time interior designer to assure full implementation of the program. □

MAGIC PIZZA RESTAURANT BLENDS MYSTERY WITH MOZZARELLA

Intriguing environments, special effects created for Calif. fast food operation

If fast-food success depends upon showmanship, then restaurant interiors designed by a space planning organization steeped in Hollywood set design are sure to make the grade. One of the latest imaginative creations of Setmakers Inc., Glendale, Calif., the Magic Pizza Family Entertainment Center, combines the firm's flair for show business and fast-food entrepreneurship in an 18,000-sq.-ft. facility located in Manhattan Beach.

In addition, approximately 2,400 sq. ft. of corporate offices are located on the site in a flagship headquarters.

Headed by Don Ament, chairman of the board, and Duane Ament, president, Setmakers is a space design firm with talent focused in the entertainment field. It specializes in animation, mural design, and the creation of efficient and effective interiors for a variety of restaurants. The company was founded in 1970, primarily as a set design group for motion pictures and television. But it has evolved into a firm with three distinct design and manufacturing services: interior space planning and design of family fine dining, adult fast food restaurants, and corporate identity programs.

Magic Pizza Magic Shoppe (top r.) flanks order counters and offers assortment of games, magic tricks, and illusions for sale to restaurant's clientele. Aluminum ceiling, reflective Tivoli lights on floors and ceilings add to sparkle of this magical environment.

The objective of the design, as outlined by Duane Ament, is multi-directional: ". . . a restaurant transformed into a magical land of enchantment . . . offering a variety of dining areas, incredible illusions, and magical experiences . . . surprising diners with its diversity of entertainment, while creating an unique atmosphere."

Multi-disciplines created space

For the Magic Pizza concept, Setmakers brought to the project state-of-the-art techniques in fiber-optic lighting, special illusionary effects, interior design, space planning, and a knowledge of restaurant design requirements.

Setmakers' project architectural detailer, Felix Balquidra, worked with the design team for more than one year before the first nail was hammered. Members of that team consisted of artists, interior space designers/planners, and production personnel.

First indication of the special treats hidden inside for families visiting the restaurant is a unique, low voltage "Xanadu" tube lighting of the porte-cochere inviting diners to enter. A large display featuring Merlin the Magician in a beckoning posture gets the immediate attention of guests. The fiber optics lighting technology is but an early taste of the adventure in store for both children and adults.

Fog creeps through entryway

Once inside the main entrance, the mood is enhanced by fog creeping through the entryway, a crystal image of Merlin etched in glass, and the creation of a mystical mood that sets the tone for the entire dining-entertainment experience that is about to begin.

Beyond, Merlin beckons guests with a

MAGIC PIZZA

Variety of dining areas offered

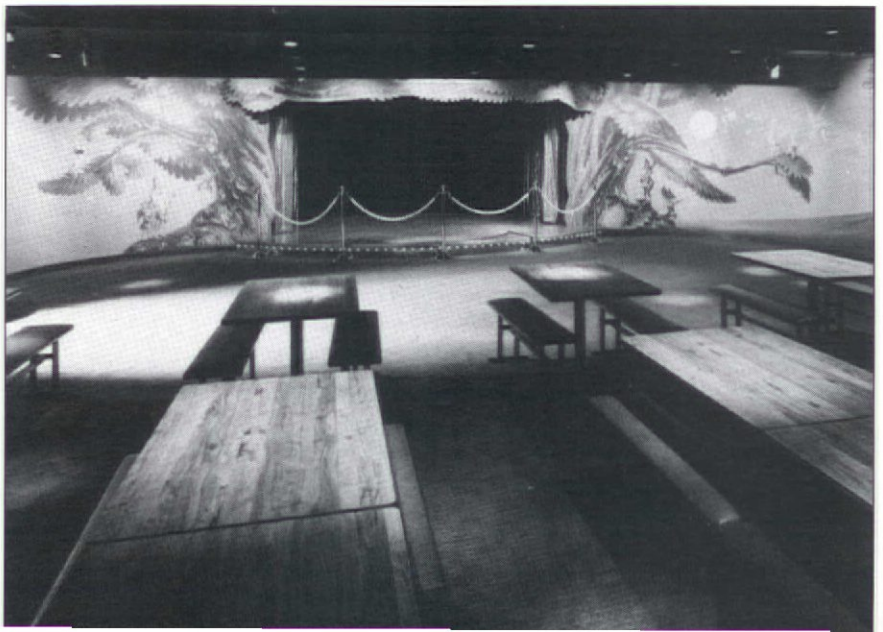
special-effect illusion of his head floating in air while a disembodied voice speaks to restaurant guests.

Part of the complex is a modern food-ordering system, a retail shop featuring mementoes of the Magic Pizza experience, and a number of different dining environments. Adjacent to the entry area is Merlin's Showcase Theatre, the main dining area within the restaurant. A large, handpainted custom mural stretches 60 ft. in both directions from the stage area, which offers a variety of live, stand-up magicians who entertain on stage, as well as at guest tables.

Special theme-rooms within the restaurant include the Sorcerer's Screening room, which offers a continuous wide-screen preview of special feature movies, or the Magical Sports Theatre, which provides on-going exhibition of films and video features.

Special private party rooms include Blackstone's Manor, Dante's Den, Houdini's Room, and Copperfield's Corner. Elsewhere within is the Wizard's Forest, a special land created by Setmakers that features video games, an intriguing mystical village, and a number of computer-oriented games for children and adults.

In addition to its design facilities, Setmakers also has a 100,000-sq.-ft.



Creators of Magic Pizza and other restaurant productions are (l. to r.) Peter Yee, design director; Wes Cook, creative art director; Don Ament, founder/chairman; and Duane Ament, president, Setmakers, Inc. Wizard's Forest (center) includes planters and flowers designed to set a light, bright mood for all who enter the land of magic. Another view of Merlin's Showcase Theater (bottom right) shows informal bench and table eating facilities, mural, and performing stage. Hand-painted mural in Magic Pizza theater (left) sets the mood for magical presentations.

manufacturing facility in Mt. Ayre, Iowa. The company employs nearly 100 people in serving several of the nation's largest restaurant and fast food firms.

Develops indoor playground

Founder Don Ament started as a free-lance artist and art director on the Hollywood scene. His credentials include working for the Goodman Theater, Art Institute of Chicago, and Screen Gems, where he served as art director.

One of his early efforts was the development of a playground environment within a restaurant which won national acclaim by fast-food organizations.

The concept brings repeat business to fast food operations. Setmakers produces and installs the playgrounds on a national basis. □

Photography by Wolfgang Hoyt, ESTO

Neon signs, stainless steel fixtures, copper slat ceilings, and black floor tile reflect hi-tech look of Cafe "52." Internal visual stimuli in main dining area (opp. page) created with use of accent uplights on glossy white walls, bright patterned carpet, and tube-lighted arches.

NEW CAFE '52' MADE EXCITING FOR CHEMBANK EMPLOYEES

Lighting & shiny surfaces mirror lunchtime activity

Cafe "52," the new employee cafeteria in Chemical Bank's recently renovated operations center at 52 Broadway, New York City, was planned with the user in mind. Project designer Robert Brown, Haines Lundberg Waehler, New York, was given free rein to create a dining facility that was unusual, visually stimulating, and just "a nice place to take a break."

The result, according to Brown, is a high-tech, "funky but chic" look that provides a nice change from the subdued working floors of the building. Orange neon signs announcing food categories are mirrored in the stainless steel fixtures of the food service area, along with reflections from a television monitor that lists daily menus. Copper table tops, black metallic panels, and copper mirror ceiling slats create a visual spectrum in the main dining room.

The first issue to be dealt with in the design of "52" was location. The building, situated on an odd-shaped site, has a column grid spreading out in two directions, so there are no square column bays. General circulation is related to the building core with seating following the core in one direction, columns in the other.

To accentuate the relation of seating to the building's structure and separate one large room into several intimate clusters without permanent divisions, columns were connected along one axis with false gypsum board arches. The latter are highlighted with cold-cathode tubes while accent uplights on columns help define the clustered seating area. Removable planters were used to separate groups of tables so that the entire floor area could be cleared for cocktail parties and receptions.

Since the cafeteria is on the second floor of a building in a densely developed urban area, there were no views to highlight, so visual relief had to be provided internally. Brown and his associates accomplished this in circulation areas by using black floor tile and mirrored copper slat ceilings which reflect off glossy white walls to create a sense of movement and visual delight.

Shiny black metallic panels act as invisible mirrors along one 45-ft.-long blank wall. These break up and reflect cold-cathode arches nearby. The seating area has a vibrant copper-colored patterned carpet that matches table tops and ceiling. Copper was chosen for its combination of warmth and glitter, as well as for its visual enhancement of food. The white ceiling also reflects various forms of light to create a glowing appearance. Round columns clad in gypsum board reflect many colors and act as transition between seating and circulation spaces.

"52" occupies one floor and seats approximately 300. It has two kitchens that serve all dining areas, plus a small banking facility. □

SOURCES

Lighting—Lightolier, National Cathode, Rambusch. **Ceiling systems**—Levolor, Armstrong. **Signage**–Midtown Neon. **Service counters & kitchen equipment**–Braun. **Flooring**–W.D. Virtue, American Olean. **Wall tile**–IAC, American Olean. **Blinds**–Levolor. **Tables**–Johnson Industries. **Chairs**–Thonet. **Carpet**–Milliken.

Architecture & interior design—Haines Lundberg Waehler; Michael Maas, partner-in-charge; Charles Lazarou, project manager; Robert Brown, designer; John Gering, architect; Laurie Mowbray and Sal Minore, interior designers. **Kitchen consultants**–Frank Giampetro & Associates.

Salads

Hunt—Contemporary plank oak booth is one of 25 new items from Hunt. Hand crafted from solid oak the booth is available with choice of three finishes in a single or double. Seats & backs upholstered in naugahyde or customer's choice. **Circle No. 270.**

Peter Pepper Products—7030 Fast Food Service Seating module has a tubular steel frame supporting reinforced fiberglass seats and table top. Also available with flush inlaid laminate surface and without seat backs. **Circle No. 251.**

Shelby Williams—Chair adapted from Charles MacKintosh, Europe's counterpart to Frank Lloyd Wright, inspires a moderne look. Poly-Gloss finished, square-cutout back has fire- and smoke-retardant Pyroguard urethane foam cushion. **Circle No. 239.**

Glassform—Banquette multiple seating unit extends to required length in 72-in. increments. Constructed of fiberglass reinforced resin, the unit is available in a variety of custom colors and finishes with or without upholstery. **Circle No. 248.**

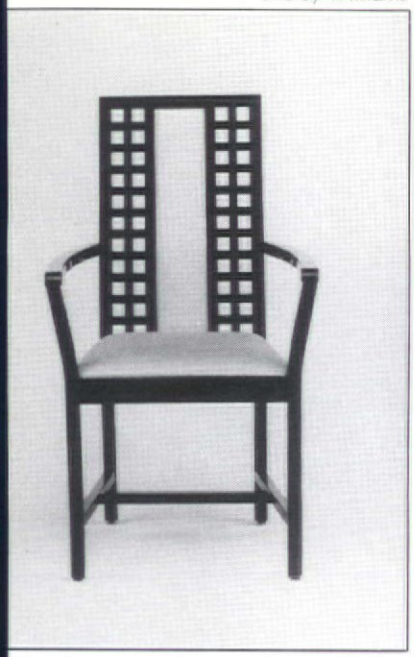
Ship 'n Out—Custom sneeze guards in brass are supported by brackets and a flush tray with finely tailored ends. **Circle No. 256.**

FAST FOOD RESTAURANTS SERVE UP COMFORTABLE DINING WITH MODULAR SEATING

Design emphasis on durability & maintenance

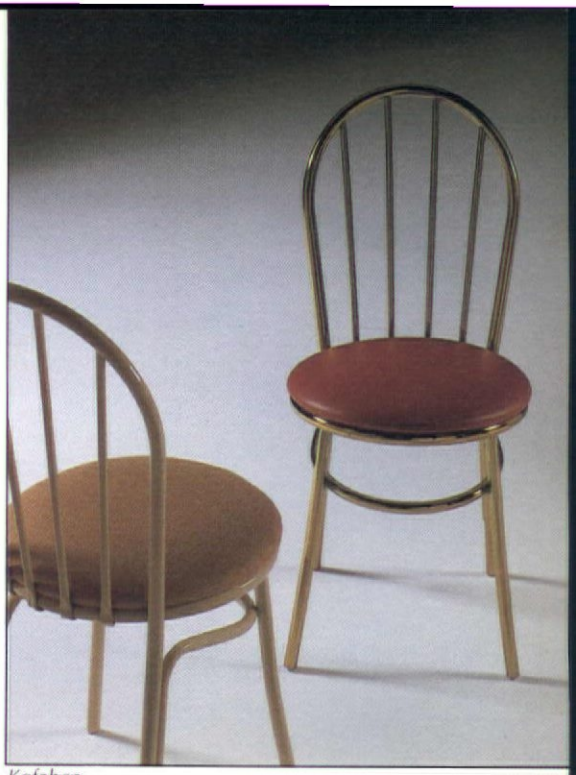
Hunt Furniture

Shelby Williams



Glassform

Ship 'n Out

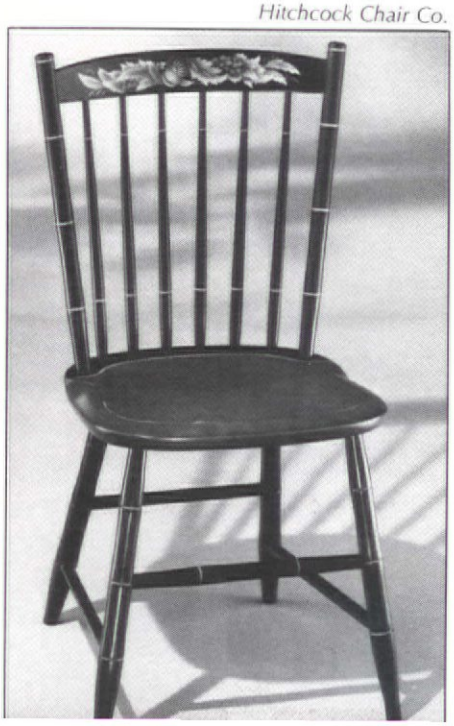


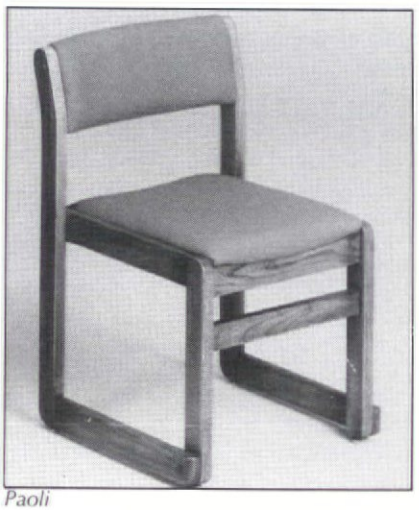
Kofabco

Peter Pepper Products

Loewenstein

Hitchcock Chair Co.





Paoli

Loewenstein—Carlo stacking arm chair combines a solid, sleigh base made of chrome-plated steel with a black molded plastic seat and back. Removable inset upholstered and easy to replace. **Circle No. 266.**

Hitchcock Chair Co.—411 Country Side Chair is made of hard maple and crafted with emphasis on traditional strength and beauty. **Circle No. 263.**

Kofabco—CC25 armless chair features a metal frame with upholstered seat cushion. Available in a variety of painted finishes, chrome, or brass-tone, with vinyl or fabric seat. **Circle No. 267.**

Paoli—Solid hardwood frame armless stack chair available in a wide selection of fabrics and finishes. **Circle No. 252.**

International Contract Furnishings

FAST FOOD FURNITURE

Many fabric choices

International Contract Furnishings—Caribe Series of tables, chairs and bar stools are designed by Ilmari Tapiovaara. Bases are bronze-plated hobnail castings that offer a lustrous patina. Butcherblock table tops are guaranteed for two years. **Circle No. 264.**

Tropitone—Veneman Collection is constructed of durable cast aluminum and can be ordered in a variety of custom colors and fabrics. Ideal for both indoor and outdoor seating. **Circle No. 261.**

MTS Seating—New 4000 Series Venturi Style table base is designed to provide "laborsaver" single bolt assembly. Manufactured of 11 gauge steel, base features a pre-welded mounting plate. **Circle No. 255.**

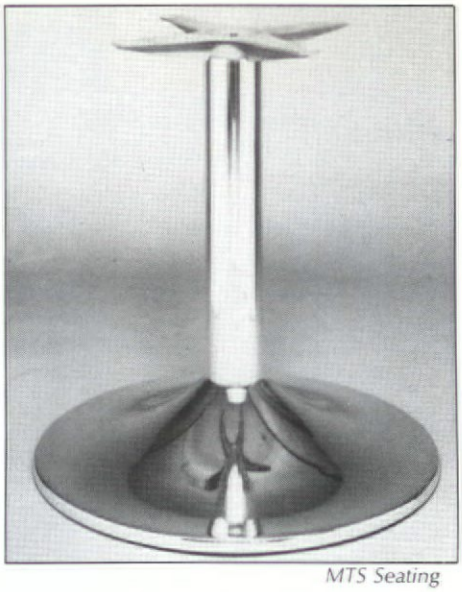
Mid-Channel—Portable Flower Cart salad bar unit moves on 36-in. hickory wagon wheels. Oak caster legs at both ends provide stability. **Circle No. 271.**

Tri-Mark Tulip—Wes Stool is shown in three different heights. Reinforced steel tubing frame with chrome, polished brass, white, black or beige powder coat finishes. **Circle No. 258.**

R-Way—Skagen seating provides a variety of applications with stacking and non-stacking side and arm chairs. Choice of several upholstery variations, oak plywood, or cane seats and backs. **Circle No. 253.**

Rudd International—Rabbit Cafeteria Module, constructed of pressed sheet metal in stainless steel, is built to withstand constant and heavy use. **Circle No. 246.**

Tropitone

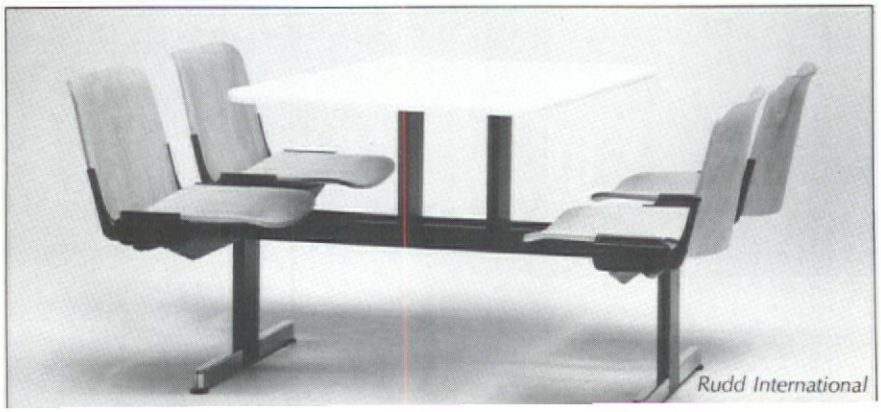


MTS Seating

Mid-Channel

Tri-Mark Tulip

R-Way



Rudd International

Emeco Industries

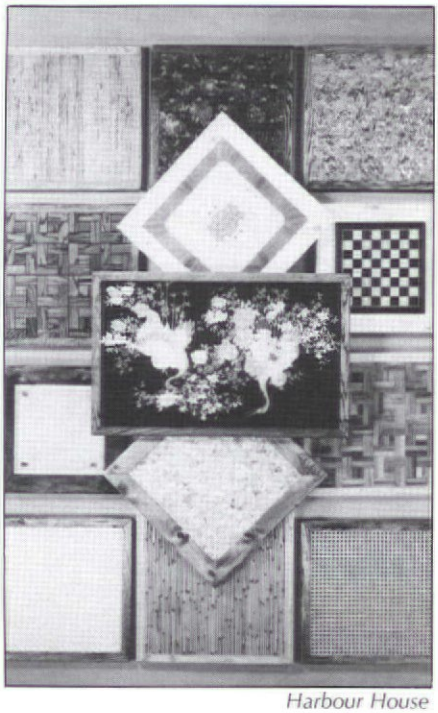
Emeco Industries, Inc.—33M Nesting Chair features injection-molded polypropylene seat and back with cane-inspired hole pattern for ventilated comfort and easy maintenance. Four standard seat and back colors available with four different frame finishes.
Circle No. 262.

Harbour House—Contemporary table tops framed in white ash, oak, or pine. Resin finish is crafted with choice of wallpaper or other distinctive material.
Circle No. 268.

Falcon—The Modular Concept is a complete custom restaurant interior package manufactured to meet specific design requirements. Choose from a wide variety of table and seating designs, modular wall panels, salad bars, cabinets, trash receptacles, and planter boxes. **Circle No. 265.**

Executive Office Concepts—The patented Liisberg full-arm stack chair features a steel reinforced molded plastic inner shell engineered with correct body contours and HR Foam cushioning. Aluminum casting coated with black vinyl polymer provides main stability. Frame is oak laminated.
Circle No. 247.

Plymold Booths—Decorator Waste Receptacles come in three sizes. Push-doors can be faced front, back, left, or right providing quick, easy customer access from three different directions. Decorator countertop can be ordered with tray rails or planter.
Circle No. 358.

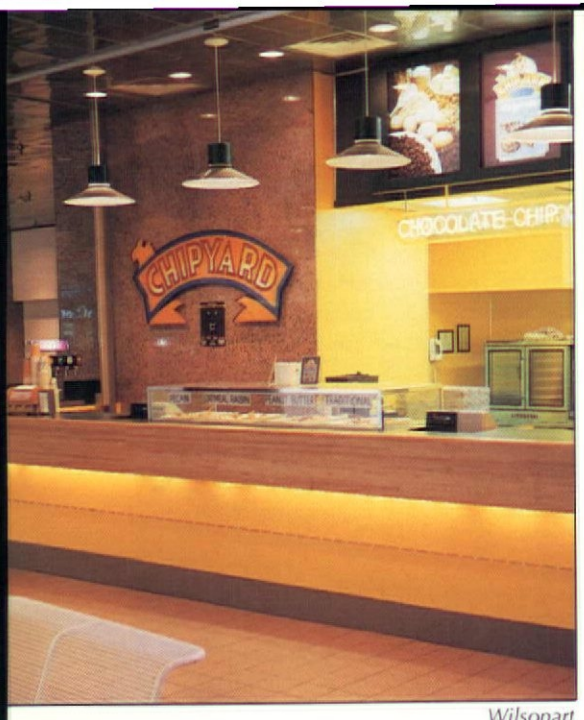


Harbour House

Falcon

Executive Office Concepts

Plymold Booths



Wilsonart

John Boos & Co.

FAST FOOD FURNITURE

Contemporary design updates classic woods

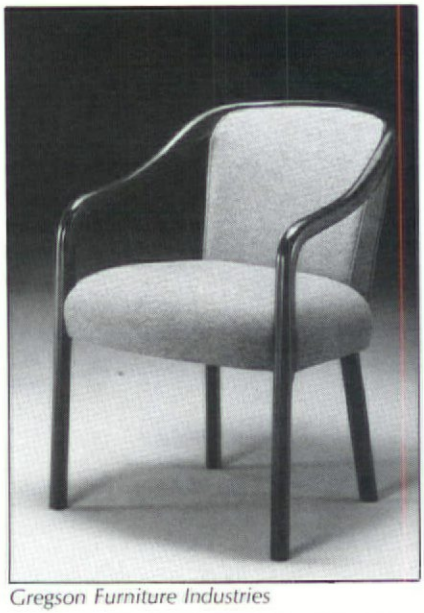
Wilsonart—TUFSURF II laminates feature a matte finish that resists wear up to eight times longer than regular laminate. Designed for high traffic areas, TUFSURF II is available in both General Purpose and Postforming grades. **Circle No. 362.**

John Boos & Co.—Butcher block line of modular seating styles offered in hard maple or Appalachian red oak table tops. Available with Ashland (shown) or Essex seats featuring memory return swivels. A variety of options include two- or four-seater models, freestanding or grout-in frames in black or brown. **Circle No. 249.**

Gregson Furniture Industries—1005-1111 side conference chair is made of walnut with open arm and upholstered seat and back. **Circle No. 244.**

Continental Creative Sales—Delila collection includes wood and rattan chairs. **Circle No. 241.**

American Seating—Sculptured Acton Chair and Solar Table combination add different contours to dining facilities. Both are available in a wide range of colors, table surfaces, and size options. **Circle No. 245.**



Gregson Furniture Industries

Continental Creative Sales

American Seating

Contract, December, 1984

EXECUTIVE BUYER EDITION

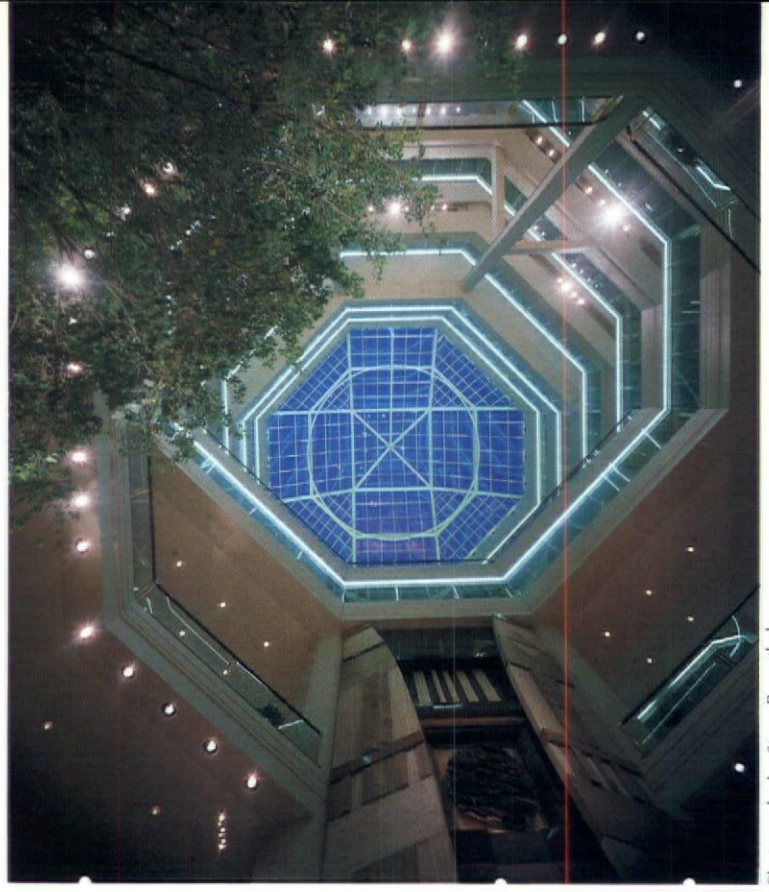
Bonus circulation to
5,000 Fast Food Chain Executives &
Shopping Center Developers

SELLING SUCCESS BASED ON CREATING EXCITING ENVIRONMENTS

Currently, retail competition is so heated that stores and malls must innovate through new forms of merchandising and interior space planning to get customers through the front door, let alone spend money. That's why developers and store planners are creating sophisticated environmental experiences which serve as enticements to today's discriminating shopper.

Boston's exciting Copley Place offers large-scale illustration of fresh concepts in retail engineering that appeal to today's lifestyle shopper. In landscaped atria, grand entryways, multi-level retail galleries, and luxurious architectural detail, everything has been designed as a drawing card for normally jaded customers.

Other projects in this issue point to a changing role for the retail designer. Increasingly, his talents determine the success or failure of the shopping environment.—**THE EDITORS**



Photography by Steve Rosenthal

COPLEY'S MIXED-USE DEVELOPMENT MESHES WITH BOSTON BACK-BAY

3.7 million-sq.-ft. Copley Place integrates with & enhances surrounding retail community

The first time in history that anyone has built over a highway interchange. The broadest "horizontal reach" of any urban office complex. Highest sales volumes ever reported by national retail tenants.

These are some of the claims-to-fame of Copley Place, a 3.7 million-sq.-ft., mixed-use development that was master planned by The Architects Collaborative (TAC), Boston, Mass. Built on 9.5 acres of land, the project includes two hotels with approximately 2,000 guest rooms, four interconnected office buildings, three enclosed parking garages, residential units, and extensive shopping galleries anchored by major department stores in 360,000 sq. ft.

The $530-million complex represents Boston's largest mixed-use development and is built on a trapezoidal site in the middle of Copley Square, left vacant for 20 years after the Massachusetts Turnpike blazed through it in the 1960s. Copley Place is actually built in the air rights over the turnpike and a maze of major city arteries.

Notes Howard Elkus, principal, TAC, "It is hard to conceive of a more difficult urban site upon which to build. In addition to the interchange, a city street, turnpike, bridges, tunnels, and rail lines made for a spaghetti-like jumble that at once represented construction obstacles and opportunities for pedestrian/vehicular access."

TAC's design challenge was to fill in the hole in the urban fabric created by the turnpike. Stringent design criteria were established by the Boston Redevelopment Authority, dictating that the new complex thoroughly integrate with Boston's Back Bay area. Planners had to configure Copley's "critical mass" to make it fit into Back Bay's historical architectural preserve.

Initially, neighboring retailers from nearby Newbury Street raised objection to the project, declaring it to be "two football fields away" from their commercial center, and a potential detractor from the existing marketplace. Since opening, Copley Place has actually proved an asset to adjacent commercial districts, for it was designed to function as a pedestrian "loop," circuiting traffic through its own buildings as well as exterior sites. Indeed, far from being a cul de sac, Copley Place meshes with and invigorates its environment.

Grand entryways celebrate complex

To make the periphery of Copley inviting (one-half of its perimeter has highways butting against project walls), de-

To make the periphery of Copley Place more inviting (one-half of the perimeter has highways butting against project walls), designers The Architects Collaborative (TAC), Boston, Mass. created grand entryways (views opposite). Controlling what could develop into a confusing mall megastructure, planners devised legible forms for seven major spaces that include a skylit atrium (this page), retail galleries, entertainment complex, and a sky-lobby for office facilities.

COPLEY PLACE

Stringent retail design criteria

signers created grand entries. These include a "city room" public space in the rotunda of the Westin Hotel, a skylit entry off of Stuart Street, a major glass entrance into the Marriott Hotel, as well as an entry to Neiman Marcus.

Grandeur is the keynote of the complex, but, as project architect for design John Sheehy notes, "We wanted to avoid the megastructure image, the traditional mall-style confusion that mixed-use projects tend to have.

"Instead, we broke Copley Place down into legible forms in a sequence of spaces, some of which are atria, some galleries. These spatial systems set up the movement of visitors."

Copley's retail portion represented a means for designers to "form up" a new street-level for the project, which started 30 ft. above surrounding grade in order to clear interstate ramps. Anchor department stores were placed at either end of the project—two of them, Saks and Lord & Taylor, were pre-

existing adjacent to the site at nearby Prudential Center. The Marriott and Westin hotels use up the only available zoning for high-rise structures; thus, office space was layered over the retail portion in four separate buildings accessible from a sky lobby. By joining the buildings within, large 125,000-sq.-ft. floor plates are arranged around a central atrium—the "place" in Copley Place.

A South Gallery houses restaurants and cinemas and attracts crowds by means of escalator banks. In addition, the 140-ft.-high central atrium is shaped to suggest a spatial movement to the south from the central gallery. The latter, at its lowest level, forms a central court for retail corridors. Shops are arranged along two levels that run through the middle of Copley Place. At the eastern edge is Neiman-Marcus; the store's second and third floors open onto two-level, above-grade shopping galleries.

Retail design standards set for tenants

Chicago-based Urban Investment and Development Co. (UIDC), the owner, established design criteria for gallery areas to make the complex blend with the city outside. Tenants were given zoning standards within the mall that established a lease-line 3 ft. out from neutral walls which hold storefronts. Retailers were therefore encouraged to devise bay windows, angled show windows, awnings, canopies, and doorways that form a three-dimensional design for each storefront, taking a cue from exclusive townhouse-style stores of neighboring Newbury Street.

Above store windows and between shops, storefronts are framed by continuous strips of rosewood-stained paneling trimmed in brass. This detailing accentuates the dominant brass and wood motif found on railings, planters, and flooring throughout the center.

Comments Rainer Koch, project architect, "We made a special attempt to combine the exterior with interior through tones and rustication. A range of compatible materials was applied throughout in brass, marble, travertine, rosewood, and plaster.

"Stores are framed-in with a wood trim system of framing that uses neutral piers or posts which separate each retail unit. These act as a springboard for the design of each store." Individual retailers communicate and interpret bay-window storefronts differently. In a richness of decorative design executed within prescribed parameters, retailers have chosen to employ brass, travertine paneling, and stained glass to create unusual and diverse effects.

Design criteria called for a human scale; each store was to be kept with a 60-percent closed front; signage was strictly controlled.

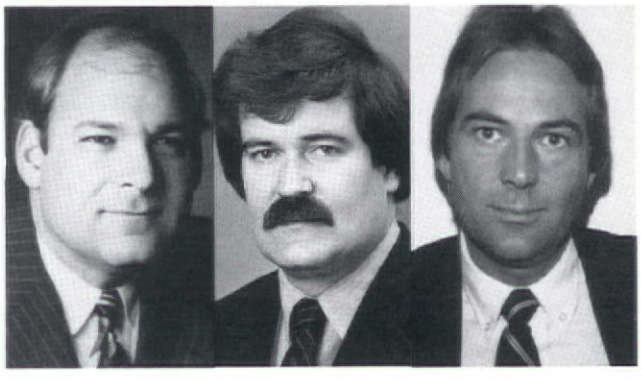
Concludes Sheehy, "The retail portion of Copley is really only 10 percent of the project, yet the public perceives the center to be a shopping complex. Retail makes it work."

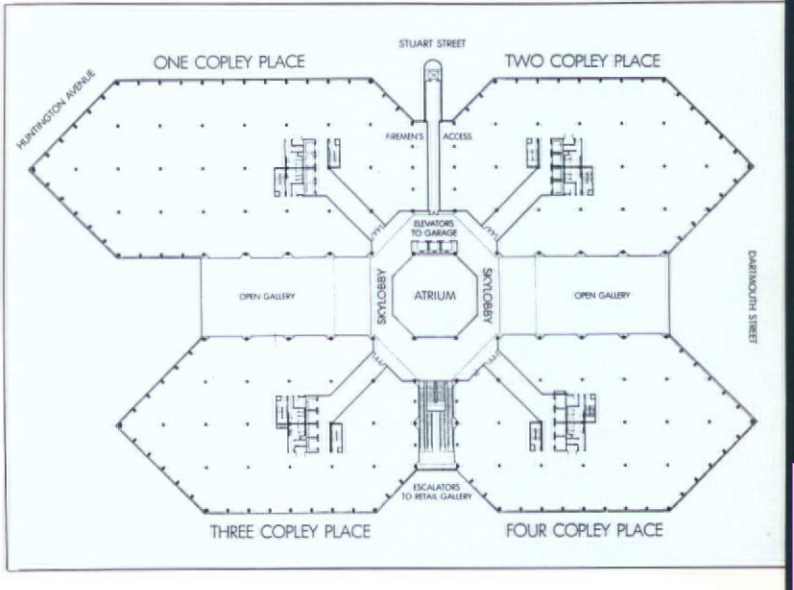
As of this month, retail space will be fully leased. Short of one year since it opened, four-fifths of Copley Place's store tenants are conducting business and paying rent schedules customarily demanded by "mature" shopping centers—sales must be in the $400-per-sq.-ft. range for store profitability. □

CREDITS

Owner—Urban Investment and Development Co. **Architect**—The Architects Collaborative Inc.; Howard F. Elkus, FAIA, principal; John P. Sheehy, AIA principal; Rainer Koch, project architect interior galleries. **Partial list of subcontractors: Plantings**—Schumacher, Tropical Plant Inc. **Light Cove**—Custom Enclosures. **Architectural millwork**—Iaccarino. **Handrails, neutral piers**—Sanborn. **Tile work**—Moliterno. **Acoustical ceilings, wall panels**—Environmental.

"It is hard to conceive of a more difficult site upon which to build," notes TAC principal Howard Elkus (shown below at left). Other TAC collaborators were John Sheehy, project architect for design (center); and Rainer Koch, project architect.





Shops are arranged along two levels that run through Copley Place (views opposite). Retailers were given strict guidelines for design of "storefronts" which are devised to resemble historic Back Bay area in styling. Range of compatible materials is applied throughout in brass, marble, travertine, rosewood, and plaster. A 140-ft.-high central atrium forms a central court for retail corridors which integrate with an office complex rising above in four separate buildings (floor plan).

Photos–Marvin Rand

An "in" color, dusty rose, warms and complements fashion merchandise at Davison's Gwinnett Place, Gwinnett, Ga. (above). A mirrored escalator core (opp. page) reflects a contemporary look.

COLUMNS, THEME DEFINE STORE

Corbels link elements, pinpoint merchandise sites

Columns and corbels combine with warm colors and distinctive materials to bring a contemporary, chic look to interior spaces at Davison's Gwinnett Place, a new three-level, 220,000-sq.-ft. department store located in Gwinnett, Ga.

New York design firm CNI International Inc. employed the corbel in a variety of horizontal and vertical applications. Serving as the store's major motif, these architectural elements link walls and ceilings, and provide a play of pattern while accentuating major and secondary aisles plus perimeter department areas. They also pinpoint specific merchandise locations.

On the 75,000-sq.-ft. second floor, however, full-height narrow columns serve as the focal theme. They are used as breaking points, to support fascia, and as a perimeter colonnade. They also offer contrast to the rounded forms characterizing this fashion floor. White columns with stainless steel capitals are featured in the boys' department while strong pastels are used in Children's World; elsewhere, columns are covered in lacquer and wood. The children's department also features large-scale, beveled white blocks which expand the columnar motif and which are used as merchandising sites.

The second floor has also been dramatized through differing ceiling and lighting treatments. Whereas 10-ft.-high ceilings cap individual departments, a 12-ft.-high ceiling with cove illumination guides customers along the main aisle. A cove-lighted, recessed ceiling also serves as a focal point above the seating area in women's shoes. Cove lighting runs the perimeter of Intimate Apparel and Clubhouse as well. Departments feature fluorescent luminaires interspersed with incandescent spotlights; incandescence warms 18-in.-high fashion platforms at two locations on the floor and enhances the varied colors of the merchandise. To shield and define display areas, curved glass facades are employed.

The store's contemporary, chic look is accomplished with warm colors and highly individualized materials. Second floor major aisles are of creme Brescia Perniche marble; treatments vary for walls and secondary aisles. Intimate Apparel, for example, features a seafoam carpet, walls upholstered with ice-pink silks, plus fluted and doweled high-gloss salmon lacquer. □

SOURCES

Wallcoverings—Ametex, Arc-Com, Charterhouse, Contract Handprints, Coral of Chicago, C.W. Stockwell, Design Tex, Donghia, Duralee, Etalage, FAB Inds., General Wallcoverings of NY, Gilford, Innovations, Knoll, Kravet, Lazarus, Laue Wallcoverings, Maharam, Norbar, Papier Peints, Reed, Schumacher, Stroheim & Romann, Westgate, Willow Tex, Wolf Gordon. **Showcases**—Goer Mfg. **Paint**—Ameritone, Benjamin Moore, Plochere. **Ceramic tile**—Nemo Tile, Amsterdam Corp., Furstenberg & Co. **Carpeting**—Couristan, Harmony Carpet, Royalweve, Stratton. **V.A.T. flooring**—Azrock Inds. **Wood**—Brookside Veneers, Laue Wallcoverings. **Metal**—Alcan Ceiling Systems, Chemetal, Milgo. **Glass, mirror, & plastic laminate**—Formica, Laminart, Nevamar, Wilsonart, Westinghouse Micarta. **Fixtures**—Raines Bros. **Partitions & ceilings**—Anning-Johnson. **Glass/wall hardware**—Lyle/Carlstrom Assoc.

Interior design—CNI International Inc.; Lawrence J. Israel, principal; Ferard Skaee, project manager; Edward Calabrese, designer; Susan Starnes, decorator; Gale Barter, planner.

RETAIL ENGINEERING FOLLOWS

At Younkers, Des Moines, accent is on creative display where

Photography by Jim Norris

A project of phased renovation for Younkers, Des Moines, Iowa, has already led to a 300 percent increase in sales for some departments on the store's lower level, while the main floor demonstrates its own merchandising successes after a design upgrade that mirrors a citywide image-building program for this urban center.

No simple renovation work here, but rather a total "re-casting" of store identity, not to mention structure. Design firm Schafer Associates, Oak Brook, Ill., conceived Younkers' refabrication after much deliberate research, conducted in part by New York marketing consulting firm Business Image Inc.

Several moves later—including relocating elevator shafts and a stairwell, plus enclosing an alley—designers effected a marked change in store image. Younkers' increased appeal has let it keep pace with an upwardly mobile, youthful, professional shopper—Des Moines' new breed of consumer identified by design research.

Re-thinking the store meant challenging traditional retail principles of classification adjacencies and square-footage allocations. Instead, new consumer needs and emerging shopping patterns were heeded. Using a heightened consumer marketing orientation to retail space engineering, planners Schafer Associates realigned merchandise categories according to their end-use.

On the lower level, named The Metropolis, merchandise "zones" have been established in three categories of Sensate (flowers, food), Coping (books, luggage, stationery), and Systems-For-Living (gourmet, entertainment ware). An enticing scheme of red, black, and white, combined with use of neon, chrome, and mirror succeeds in setting a "down-under" ambience through an array of specialty shops keyed to each zone.

Two cutaway shafts in the floor give main street traffic visual access to this level which also has a draw from skywalks, tunnels, and parking decks by means of a system of elevators and escalators. The Metropolis features dropped soffits over aisles and storefronts. Shop walls end 3 ft. beneath the original ceiling, permitting uninterrupted sight lines throughout the space. High-tech styling dominates in

CONSUMER RESEARCH

product is staged instructively for buyers

Re-thinking the store meant challenging traditional retail principles of classification adjacencies and square-footage allocations. Lower-level Metropolis (this page) offers merchandise "zones" in eclectic, high-tech display. Offering contrast is the recently completed main floor (opp. page), named "One Better." Here, esthetic and architectural details stress product "circles" that focus on interrelationship of items within coordinated groups.

YOUNKERS

Phased renovation focus is lifestyle buying

black-edged, white floor tile; red pipe-railings and columns; and cleverly manipulated ramps that promote circulation throughout the space.

Offering contrast is the recently completed main floor, named "One Better," which has a different form of product coordination. Here, merchandise "circles" are stressed by display arrangements and architectural detail.

In the women's department the accent is on a creative assembly of coordinated accessory and cosmetic products, staged instructively for the buyer. Notes Charles Sparks, vice president, Schafer Associates, "The idea was not to focus on product per se, but to show complementary combinations—the workability of one item within a group."

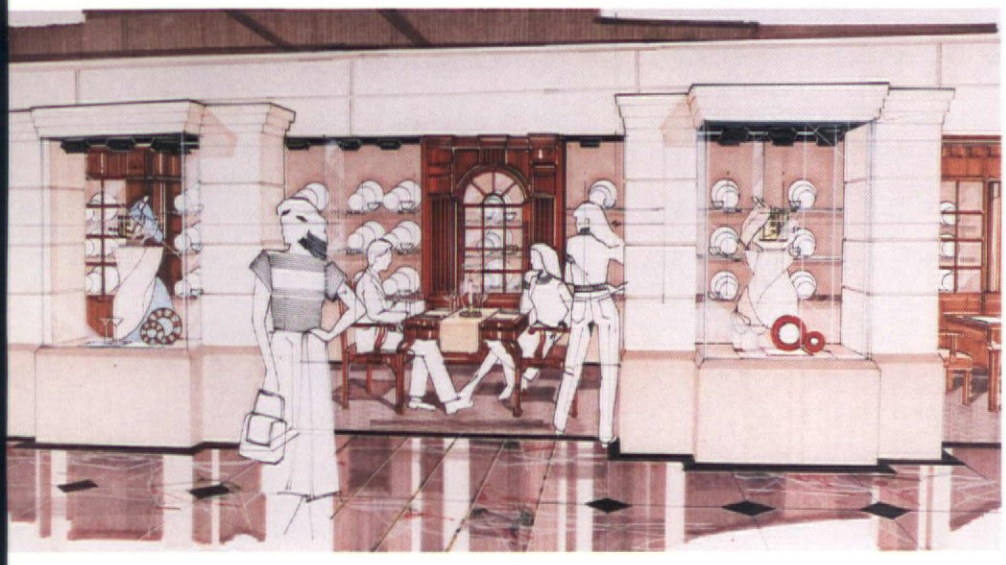
Best-In-Class accessories are set off for professional working women, while sub-classifications in a whole hierarchy of merchandise are communicated subtly. Circular traffic patterns encourage exploration of product displays which feature glass-and-brass detailing, Italian marble (used in aisles), and soft accent colorations. Sight lines are extended by means of clear glass display cases that the designers dub "aquariums"—housing mannequins, and "Buddha boxes"—smaller cosmetic display cases that feature a staged design in detailing.

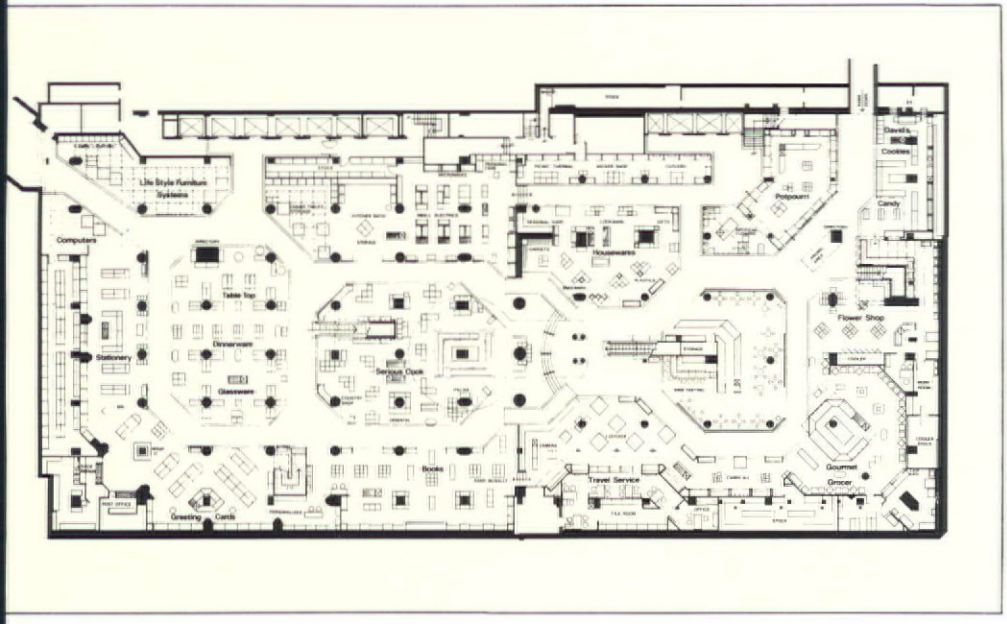
Overhead, octagonal ceiling soffit patterns—which are repeated in display case shapes—offer subtle reinforcement of a dominant three-step theme.

The men's area on this floor is segmented by lifestyle and has more conventional merchandising geared to convenience.

Other floors of the store will be redone in successive stages. Comments Sparks, "Clearly, Younkers' management has made a strong commitment to revitalizing the store. A sizeable investment was involved. As we oriented ourselves to the phased renovation of Younkers, we sensed early on that it would not be enough to approach space planning with products as our primary focus.

"Clearly, we had to re-align our solutions within the prevailing spirit of revitalization." □





Ceiling heights of main floor (opp. page) follow octagonal circulation which is mirrored in shape of fixtures and aisles. Shown are mannequin display cases which have chamfered, faceted faces in octagonal shape. Views above are of Store For Homes—another phase of Younkers' renovation, connected to main store by a tunnel below street level. Targeted completion is January. Plan view is of The Metropolis, depicting unusual circulation paths.

SOURCES

Floorcoverings—Hi-Co, Gail Ceramics, American Olean, Karastan, Locarni Marble, Mohawk. **Wallcoverings**—L.E. Carpenter, J. M. Lynne, Midwest Wallcovering, Reed. **Lighting**—Capri, Koch & Lowy, Elliptipar, Abolite, Indy, Illuminating Experiences. **Fixtures**—Goebel, J. R. Jones, Capitol Hardware, Chandelite, Carlson, Omaha Fixtures.

Interior Design—Schafer Associates, Oak Brook, Ill.; R. H. Lubben, project planner; Charles D. Sparks, project designer. **Merchandising, marketing consultant**—Business Image Inc., New York. **Architect**—Voorhees, Kersten & Associates; Ken Walderstadt, project architect. **General contractor**—Neumann Brothers Inc. **Fixture contractors**—Hughes & Co. (perimeter casework and millwork); Old World Craftsman Ltd. (miscellaneous loose fixtures); Younkers (decorating and perimeter millwork installation).

COMPANY IMAGE, BUDGET KEY

Art consultants help prioritize acquisitions planning

By **JUDITH SELKOWITZ**

Achieving direction for a corporate art collection begins with a full understanding of the company. The concept of a collection is developed through extensive research—including interviews with executive officers, visits to facilities, and fact-finding about the history and operations of the organization.

For companies interested in establishing art programs, retaining the services of a competent professional art consultant is recommended. Good consultants are well-schooled in art and are regularly in touch with numerous sources that comprise today's art market.

Generally, art consultants are employed when a large project is under development. In addition to handling the intricate research necessary to locating various types of artwork, consultants provide protection and can insure that works selected are of true monetary and esthetic value.

It is no secret that art lends warmth, especially to modern spaces of office interiors. Fortunately, more medium- to large-size companies are committed to planned programs of art acquisition.

Budget plus image determined

When we work with a company on creating an art program for its headquarters, the first questions we ask concern budget, type of image the company wants to project, and art style desired. In addition, when we begin a systematic program of art acquisition, our first consideration is public space such as the main entrance, lobby, boardroom, executive floor, and cafeteria.

Corporate collections should place their best works—major pieces that are cornerstones of a collection—at focal points. It is our philosophy that public areas such as entrance lobbies, core walls, and president's office, deserve major works of art. They set the tone and provide the framework for less expensive works that are used in other areas of the company.

Corporate collections should assign major pieces to public spaces which set the tone and framework for less-expensive works located elsewhere in the company. Shown above is a Robert Dash painting installed in this headquarters' executive lounge.

To illustrate how a corporation might work with an art consultant, it may be useful to explore three different case-study art programs, each having its own budget and esthetic criteria. The projects described below are actual client installations of our firm.

Let's first examine a complete, 30,000-sq.-ft. floor of an international holding company in New York City. Designers of the headquarters, Sam De Santo and Associates, commissioned us to study floor and usage patterns.

After carefully examining areas on floorplans where De Santo wanted to place art, and upon completing a tour of the space, we established criteria and direction for the collection as well as budget and a set of priorities for various spaces. In this case, the client agreed to a budget of between $30,000 and $40,000 for the art program.

Close client coordination

De Santo and our company discussed the possibility of using different kinds of art that would complement the interior's Post-Modern design. We pulled together a number of works for De Santo to review, followed by client review of art for public spaces. Next, we interviewed senior officers to determine their own choices of artwork for private offices. In two months, the space was ready.

One of the things that made this project unique was the number of commissions of artists' work. Tom Bianchi created a three-dimensional wall relief (a construction made of cardboard, roplex, and acrylic) which hangs in a corridor by one of the stairwells. In another corridor hangs a ceramic wall-relief by Margie Hughto. Other commissioned works included an encaustic (wax and pastel) drawing by Deborah Pearson, a painting by Ann Purcell, and works by Bob Cole and Alice Phillips. All were abstract and looked right in the Post-Modern space.

The second project that exemplifies how important it is for a corporation to work closely with a consultant involved creating a collection for a Connecticut law firm. The company planned to move into a three-floor office space totalling 100,000 sq. ft. in a 35-story office building designed by ISD Inc.

The art program budget was approximately $150,000. We presented our initial conceptual plan to the client in

Judith Selkowitz is president, Judith Selkowitz Fine Arts, N.Y., an art consulting firm for commercial interiors projects.

TO CORPORATE ART PROGRAMS

while providing management-related services

May; move-in occurred in February. After we reviewed floorplans, we met with the art purchasing committee and came up with a coherent and concise six-page report—the initial conceptual art proposal—that gave alternative art choices for major spaces. Because the firm is located in New England, but its clients are national in scope, we all felt that it was necessary to come up with an eclectic approach—19th century and 20th century works.

During the decision-making process, we showed the client slides of artwork that we thought would be appropriate, as well as actual pieces so that we could take a definite direction with our program. The client reviewed art selections in both Connecticut and New York City. In fact, the client made three trips to our New York office.

Final selections included 19th century American drawings, watercolors, and prints; an 1880s quilt; master prints executed by Frank Stella, Robert Motherwell, Roy Lichtenstein, and Robert Rauschenberg; as well as sculpture, ceramics, photographs, and works on paper by talented, less-known artists.

This client already had an existing art collection. Surprisingly enough, excellence can be found in works already owned by corporations. In the case of this firm, we re-used works from the existing collection in private offices.

Time element varies

After the works were hung, the client had two openings to inaugurate the collection. Encouraged by the response it has received to the new collection, the company is currently commissioning an 8-ft.-tall wood sculpture for a stairwell.

Every planned program of art acquisition is different and corporations shouldn't expect to accomplish everything in a month or a couple of weeks. For example, our last case study, a Texas bank, required a year to create the proper art program.

This installation included seven floors and had a $250,000 art budget. The areas of concentration were two main public banking lobbies, two executive floors, and reception lobbies. Again, we worked as closely as possible from floorplans and talked with the designers—3D International and George Ramsey Interiors. We then visited the site to review the space before preparing final recommendations. Working on a regional project such as this permitted research into works by local artists. Texas galleries were toured to locate artists' work.

Two visits to New York were made by the client to look at pre-screened artwork. Prior to that, the client had examined slides and actual pieces. Because of the size of this project, three days were spent installing approximately 300 works of art in the client's facility.

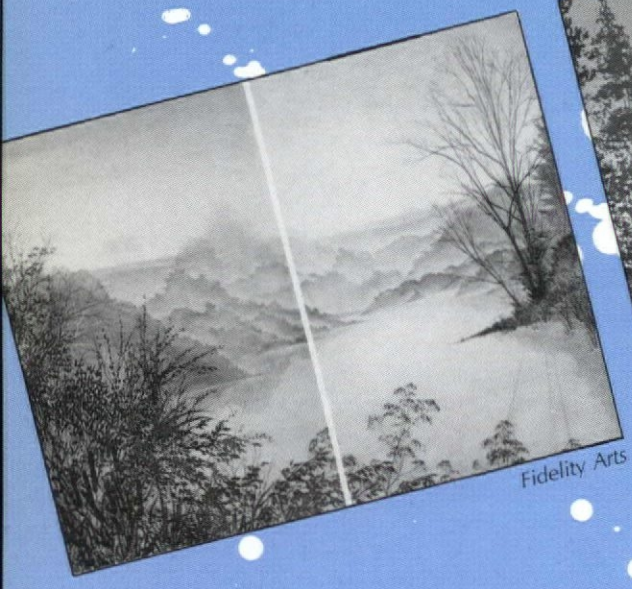
The major commission was a 32-ft. tapestry of the six flags of Texas, hung on the main banking floor. An 1880s Texas quilt was located which fit nicely into the collection. Original historical photographs were obtained that depicted the founding of the town; these were blown up into 30- by 40-ft. prints.

The collection was filled out with Texas maps from the 1840s, an 1890 Navajo rug, large oil landscapes of the Southwest by contemporary American painters, works by local artists from surrounding universities, and 19th-century American prints. Periodically, the collection is reviewed by our firm; suggestions for additions as part of the bank's five-year art program may be proposed.

In addition to handling proper installation of artwork, professional consultants arrange inventory systems, appraisals, insurance, and maintenance of collections. These are a few of the many key services consultants provide companies planning acquisition programs.

In any project, an art consultant should assume complete responsibility for framing, shipping, installation, and maintenance of artworks. When creating a budget, it is important to consider costs of framing, trucking, and insurance. For insurance purposes, a collection should be reappraised every few years.

Installation is important. Works must hang at the proper height and in correct position. Another service consultants provide includes setting up an art inventory system (see CONTRACT, November, 1982) which begins with taking slides of each piece. Needless to say, a company should know where and what each piece of art is, as well as its value. After installation, our firm recommends that information about corporate artwork be disseminated to employees, indicating types of art used, how they were created, and any interesting details that might engage an employee's curiosity. It is important to remember that art programs can benefit the employee when properly implemented. □



Fidelity Arts

Art for Institutions

ARTWORK IN VARIETY OF MEDIA PUTS

Sophisticated images, wide subject range create moods for any environment

Fidelity Arts—Edition of 300 hand-signed, numbered etchings called "Whisper Lake" is created by Donna Aldridge. Work is a diptych, or two-part piece. **Circle No. 361.**

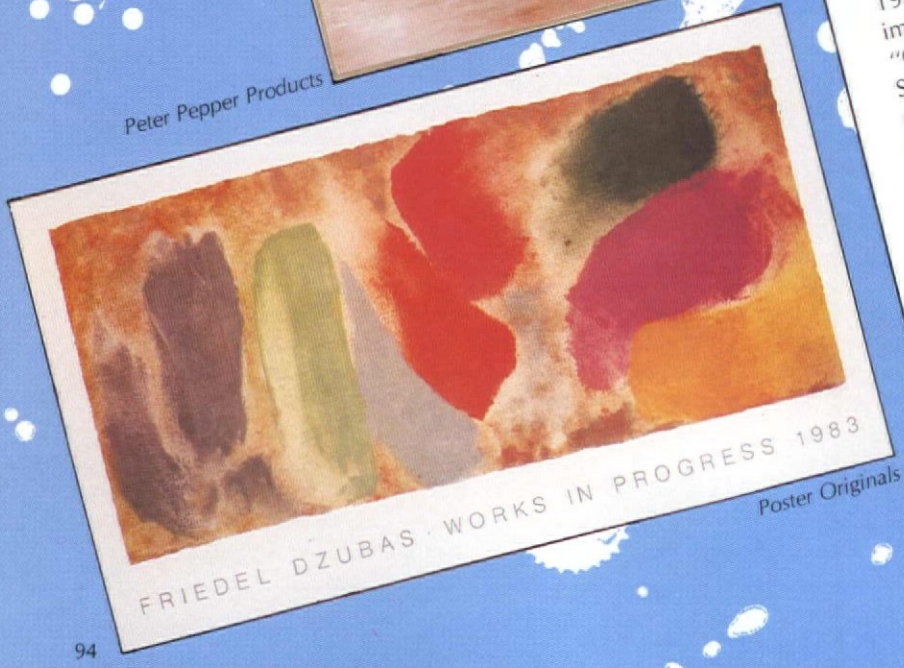
Art for Institutions—Artist Wilbur Streech created "Aspen Lane," an original serigraph on paper. **Circle No. 214.**

Peter Pepper Products—This image of a 1932 LaSalle is just one of approximately 180 subjects depicted in the "Gallery of Original Color Photography, Section 6." All of these original, signed prints are double-matted with beveled mats. **Circle No. 209.**

Poster Originals Ltd.—"Dzubas" No. BB37 represents firm's original art in poster form. Artwork measures 30- by 52-in., and is suitable for use as a mural. **Circle No. 215.**

Fantastic Graphics—Limited edition artwork includes original serigraphs, embossings, and etchings that are custom-framed with hand-cut, beveled-edge mats under glass. **Circle No. 217.**

Peter Pepper Products

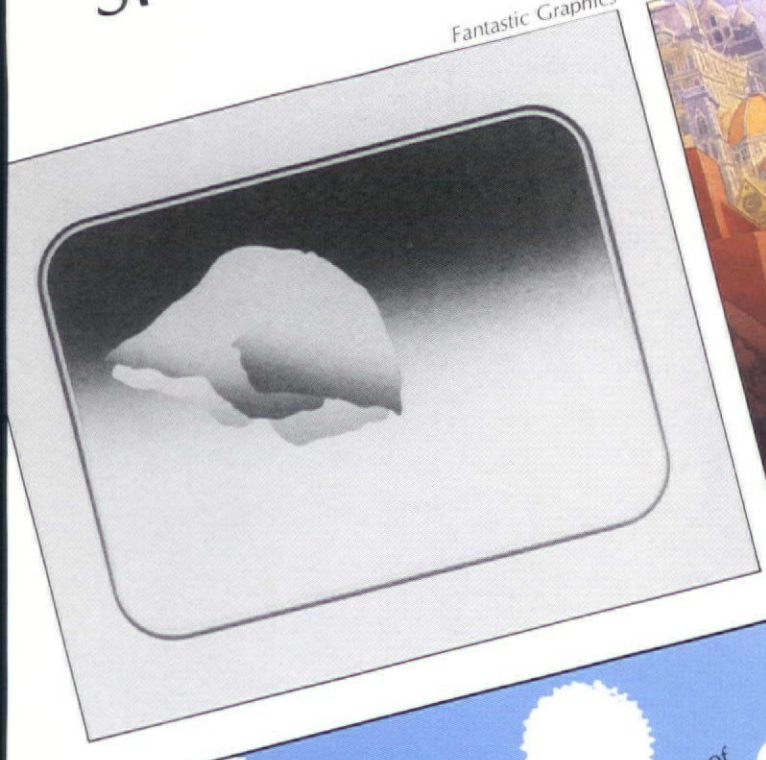


Poster Originals

SPICE IN PRODUCT LINES

Fine Art Resources

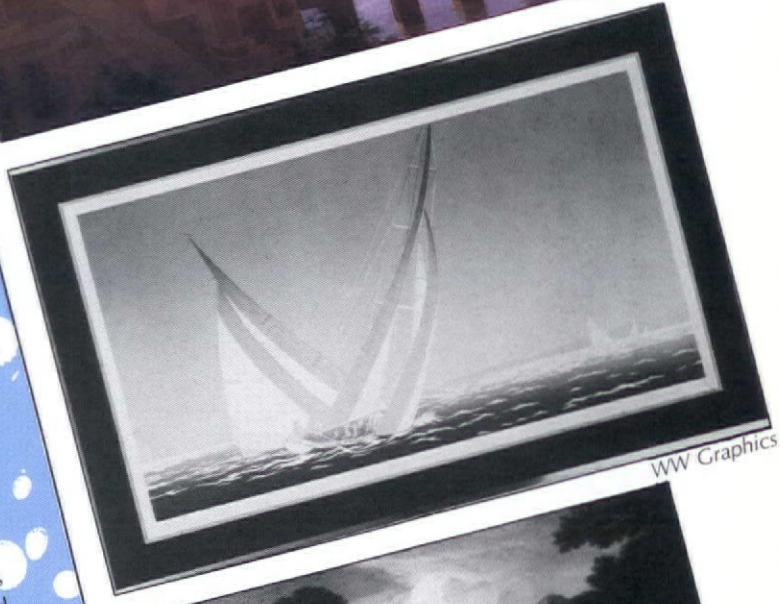
Fantastic Graphics



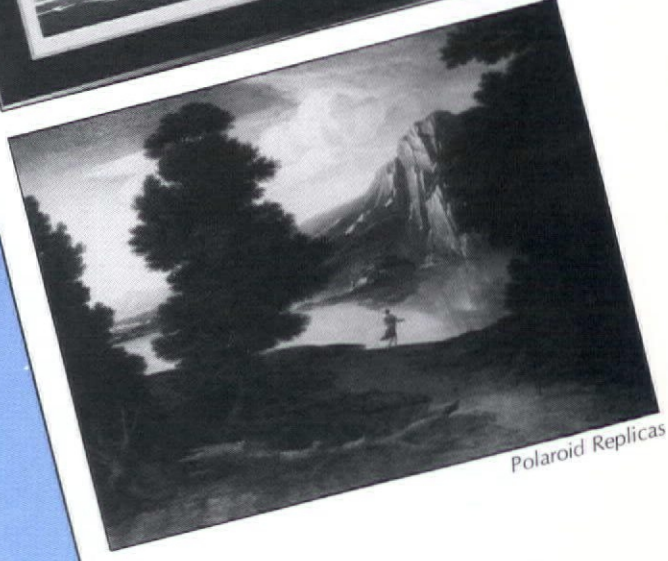
Fine Art Resources Inc.—"History of Architecture" by French architect/artist J. Pattou is offered from a signed and numbered edition of 175 lithographs plus 25 artist's proofs. Image measures 29- by 21-in. **Circle No. 210.**

WW Graphics—"Rounding the Marker," an embossed serigraph by Warren Woodward, reflects the artist's love of yacht racing in tones of blue and beige. Available framed or unframed. **Circle No. 201.**

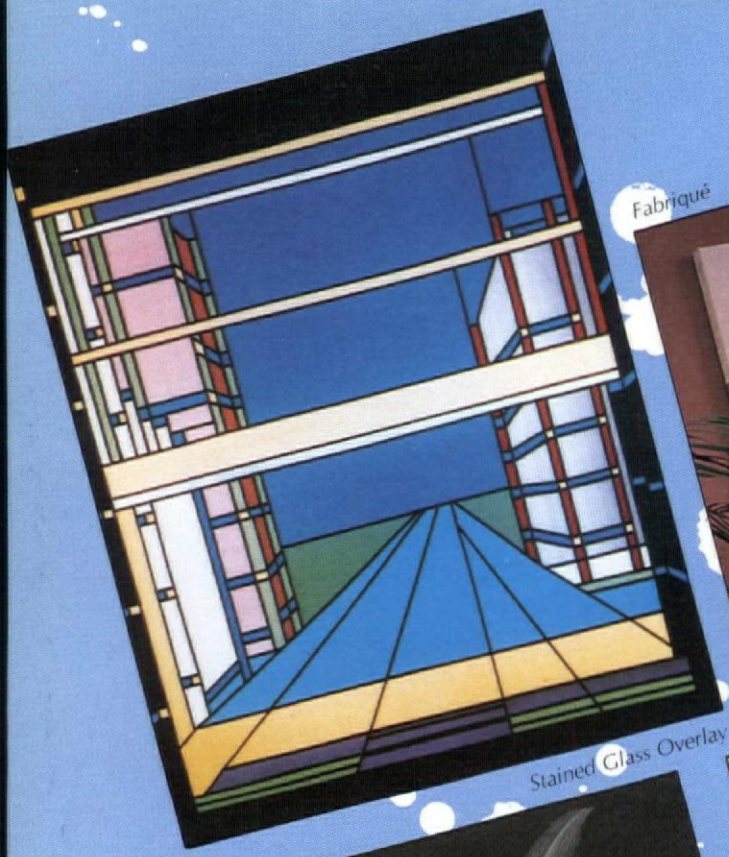
Polaroid Replicas—Artist Washington Allston's "Landscape with a Lake" is one of 12 life-size art reproductions included in firm's "A Love of the Land" line. **Circle No. 207.**



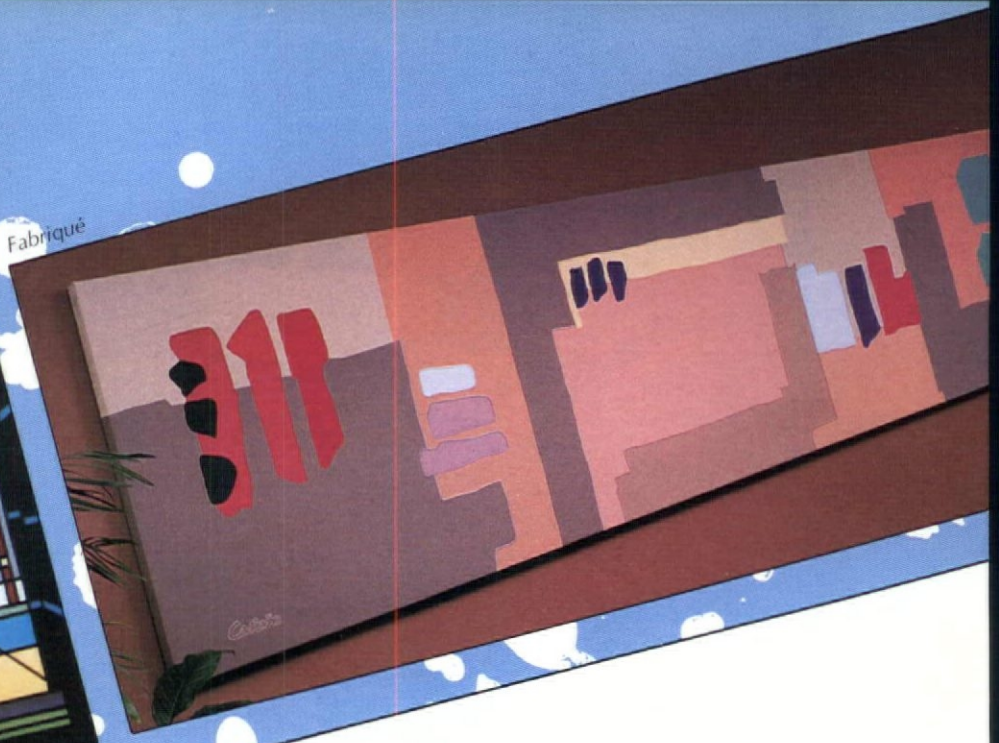
WW Graphics



Polaroid Replicas



Stained Glass Overlay



Fabriqué

ARTS & GRAPHICS

Drama created with bold colors

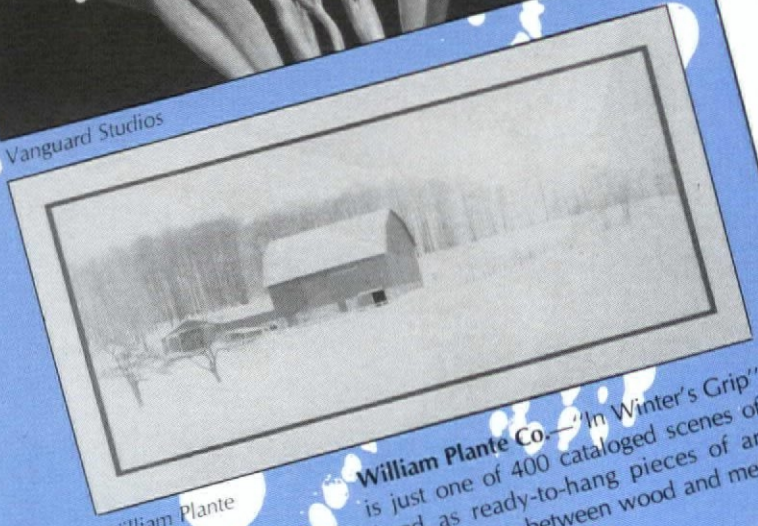
Stained Glass Overlay—Computer-designed futuristic cityscape was created through an overlay process which gives the appearance and texture of authentic stained glass. **Circle No. 211.**

Fabriqué—"Prairie Patches #4," shown in textured fabrics, is available from a limited edition of 100. Runners can be specified in 1-ft. increments or broken in several panels. **Circle No. 216.**

Vanguard Studios—"Cattalea" features a white orchid against a midnight black background, framed in polished brass. Image measures 40- by 50-in. **Circle No. 364.**

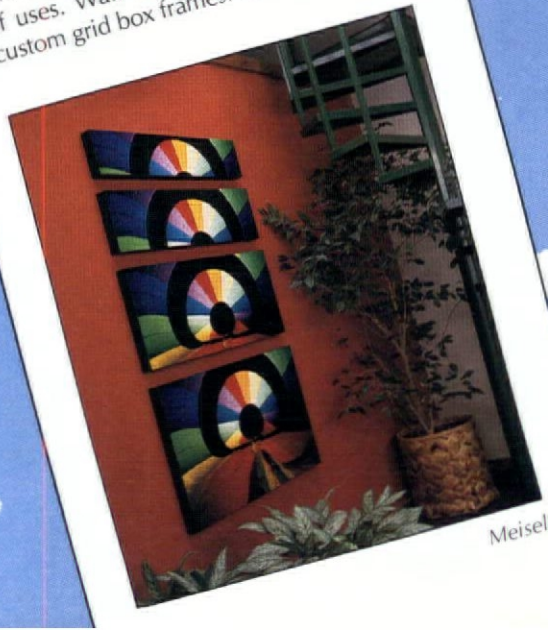
Meisel—"Great Scapes II" collection offers a wide variety of images for a range of uses. Wall treatment shown features custom grid box frames. **Circle No. 206.**

Vanguard Studios

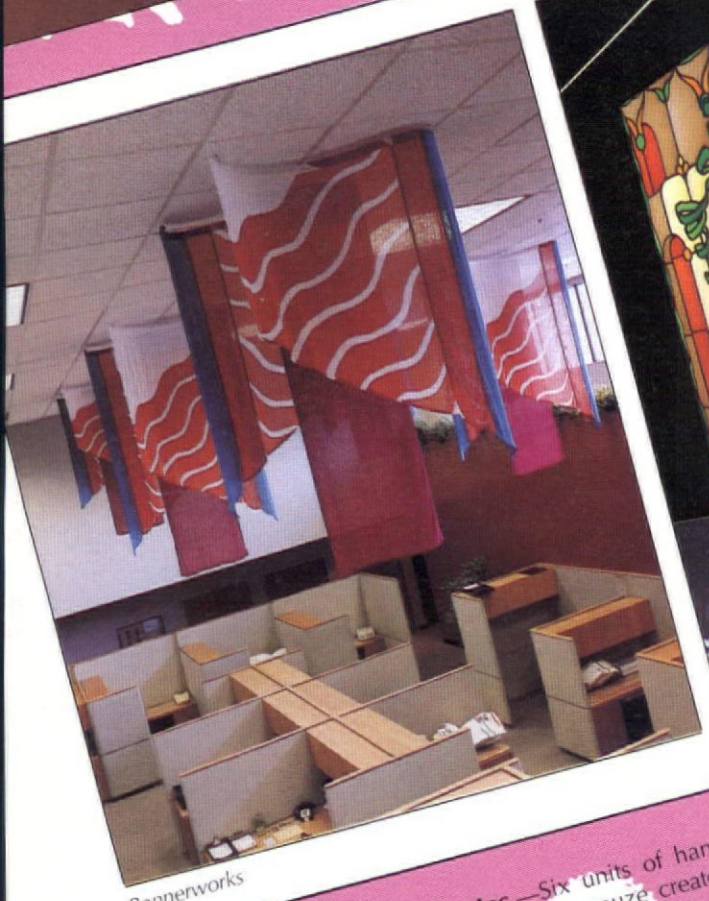


William Plante

William Plante Co.—"In Winter's Grip" is just one of 400 cataloged scenes offered as ready-to-hang pieces of artwork. Choose between wood and metal frames. **Circle No. 203.**



Meisel



Bannerworks

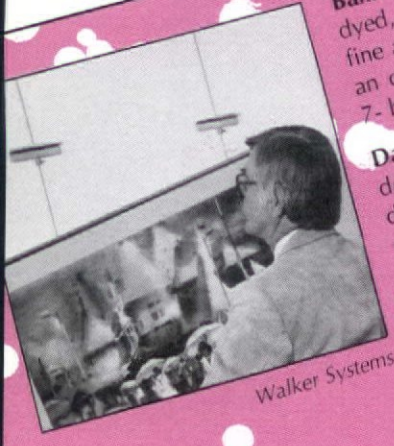
Danjell Creations

Arteam

Bannerworks Inc.—Six units of hand-dyed, silk-screened silk gauze create a fine art solution for acoustical ceiling in an office space. Each banner measures 7- by 4-ft. **Circle No. 213.**

Danjell Creations—An "etched-glass" design completes this firm's line of decorative acrylic panels. Custom-etched panels are available in any size and design. **Circle No. 202.**

Arteam—Large-scale, free-style florals by artist Susan Campbell complement the water-floral theme of the Burlington Marriott Hotel's Foxglove Cafe, Burlington, Mass. **Circle No. 212.**

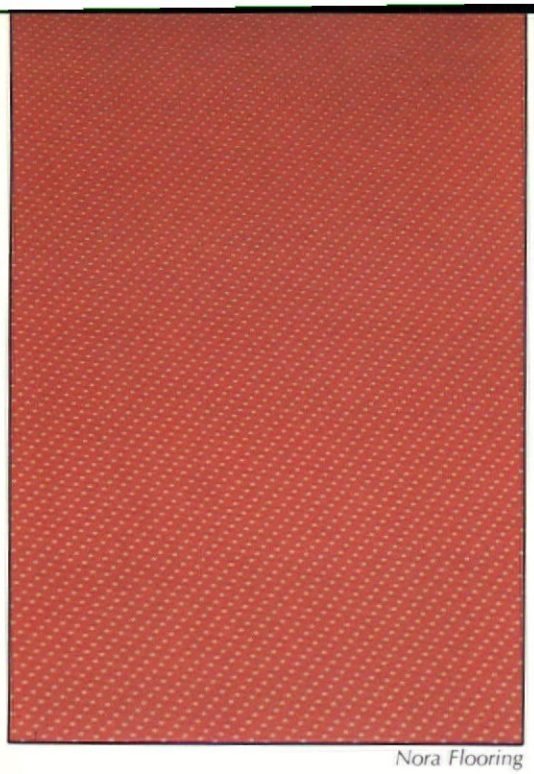


Walker Systems

Walker Systems—Picture hangers, holders, and hooks attach to most acoustical ceilings with firm's line of ceiling hanger rods. Products are adjustable and interchangeable on the rods. **Circle No. 205.**

Wicklund & Assoc.

Wicklund & Associates Design—"The Breakers," featured in the firm's custom mural collection, is a single-panel design planned for continuous installation. Aquamarine and white print colors are featured on a robin's-egg blue background. **Circle No. 208.**



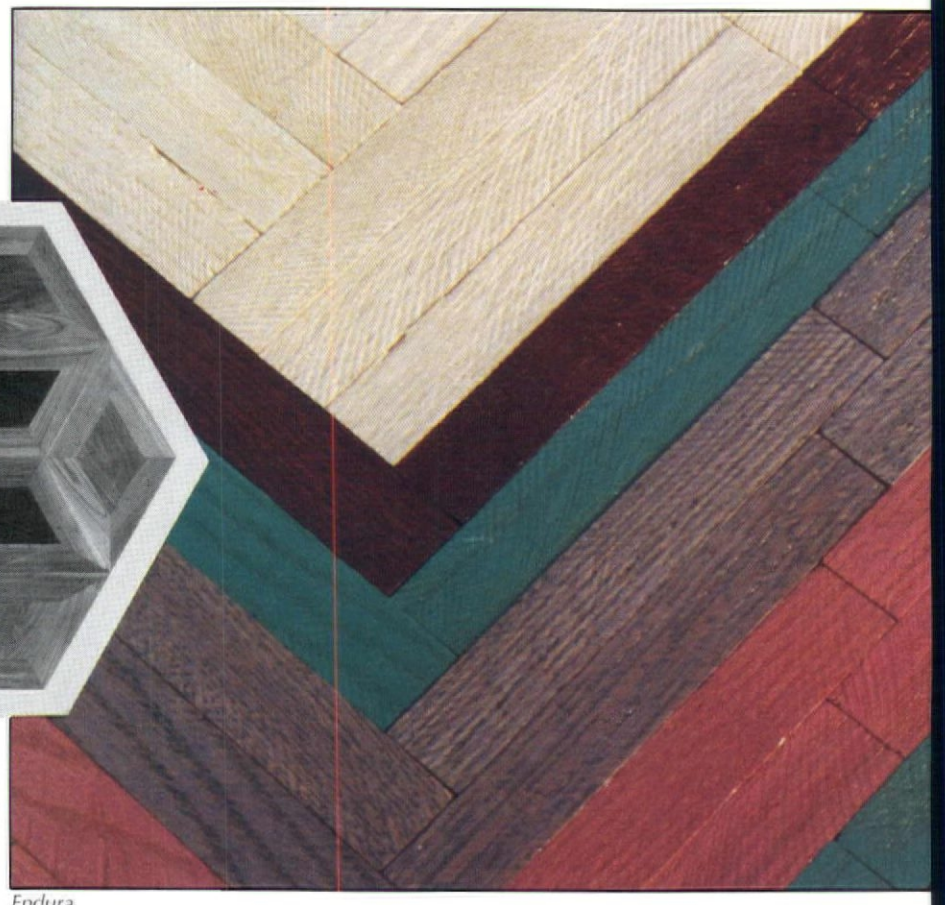
Nora Flooring

Hartco

DURABLE FLOORING

Variety of pattern options

Kentucky Wood Floors

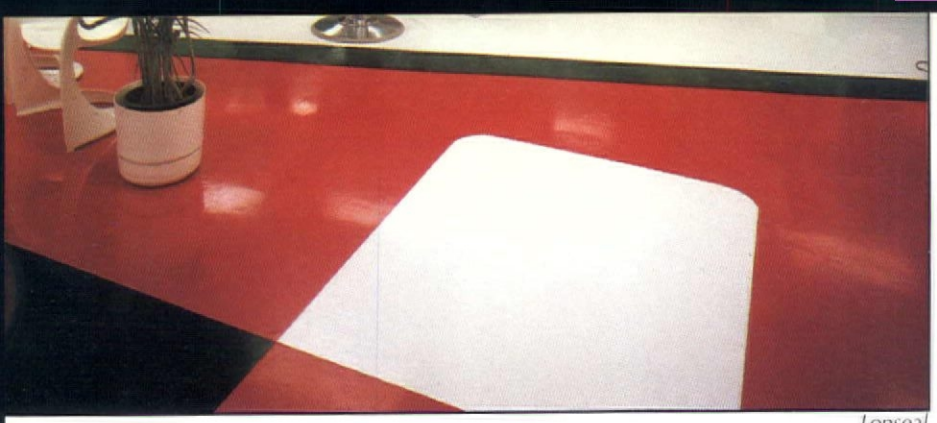


Endura

Nora Flooring—A two-color, two layer, 100 percent synthetic rubber flooring, Noraplan Duo features a constrasting dot pattern. **Circle No. 232.**

Kentucky Wood Floors—Walnut Citation custom wood flooring contains jade insets. Other materials such as tile or metal can be substituted as insets. **Circle No. 234.**

Hartco—Solid oak parquet flooring can be impregnated with acrylic, coated with polyurethane, or stained, oiled, and rubbed to a low-gloss satin finish. **Circle No. 233.**

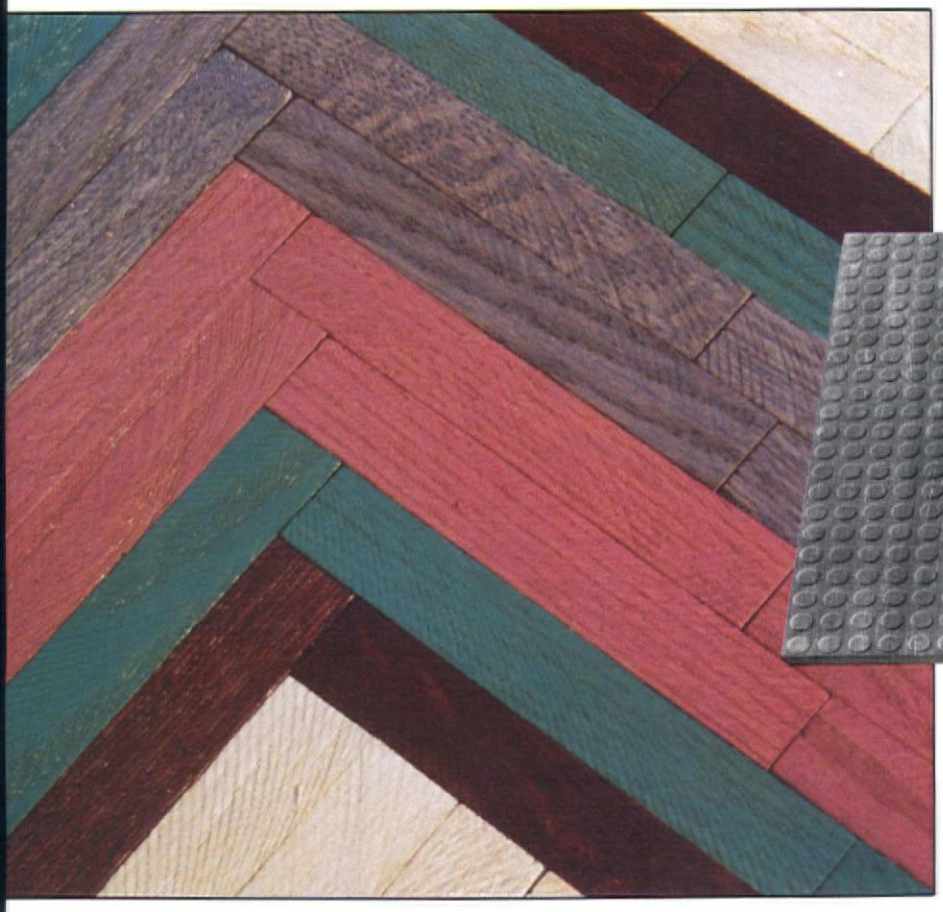


Lonseal

PermaGrain Products

GETS STYLE BOOST

increase with color range



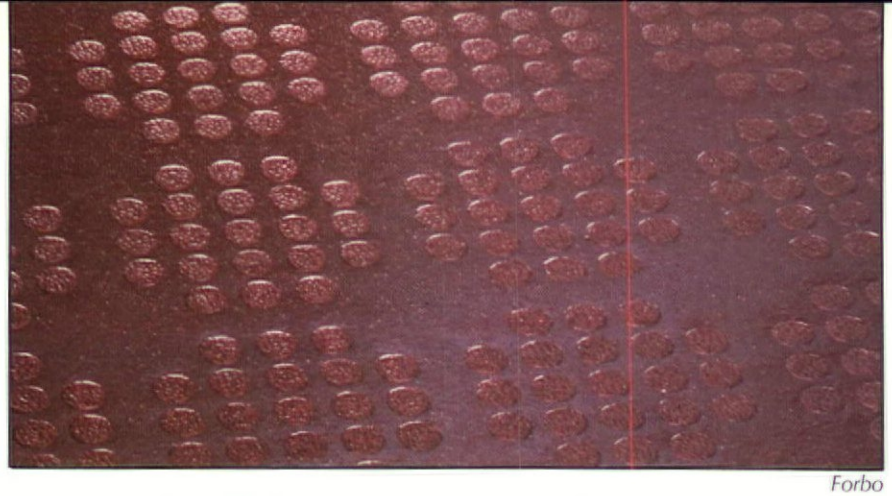
RCA Rubber Co.

Endura—A wide variety of colors and patterns can be created by mixing and matching 36 standard colors in the Enduracolor String Back Parquet line. **Circle No. 366.**

Lonseal—Lonfloor sheet vinyl comes in 12 solid colors—including some vibrant decorator colors never available before in a resilient material. **Circle No. 231.**

PermaGrain Products—Permetage is an 8-mm. thick marble tile, bonded and reinforced with high-technology resins. Product is not affected by everyday stains. **Circle No. 238.**

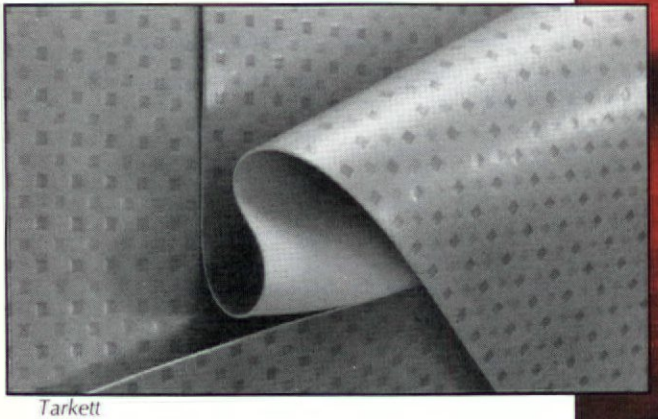
R.C.A. Rubber Co.—With a beveled disc pattern, Lo-Pro studded rubber tile is available in 10 marbleized colors. Tiles measure 24 sq. in. **Circle No. 236.**



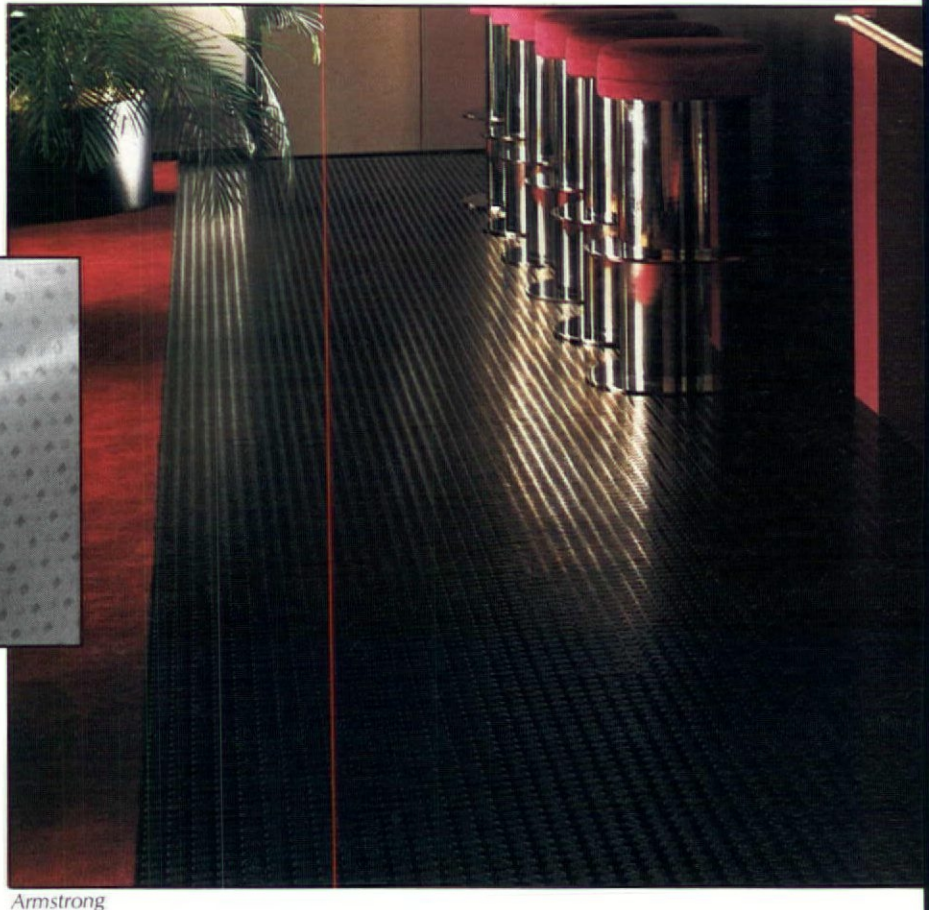
Forbo

RESILIENT FLOORING

Installation ease, slip resistance among



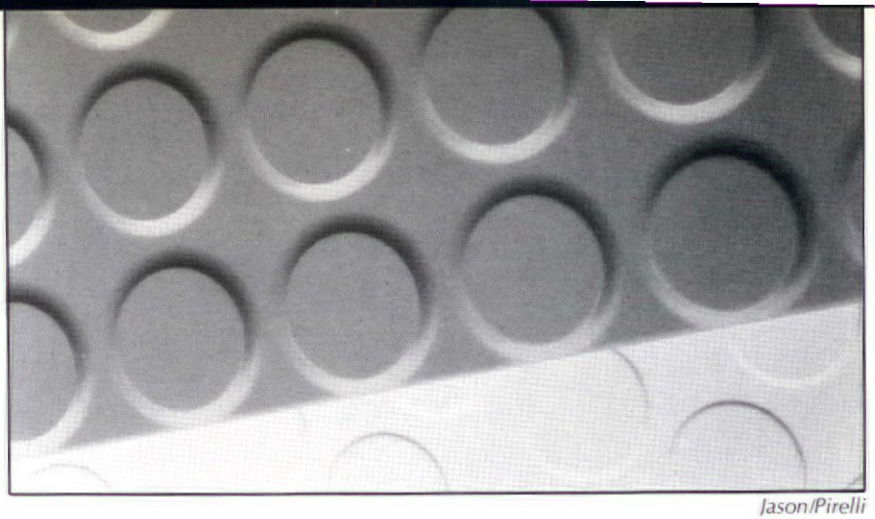
Tarkett



Armstrong

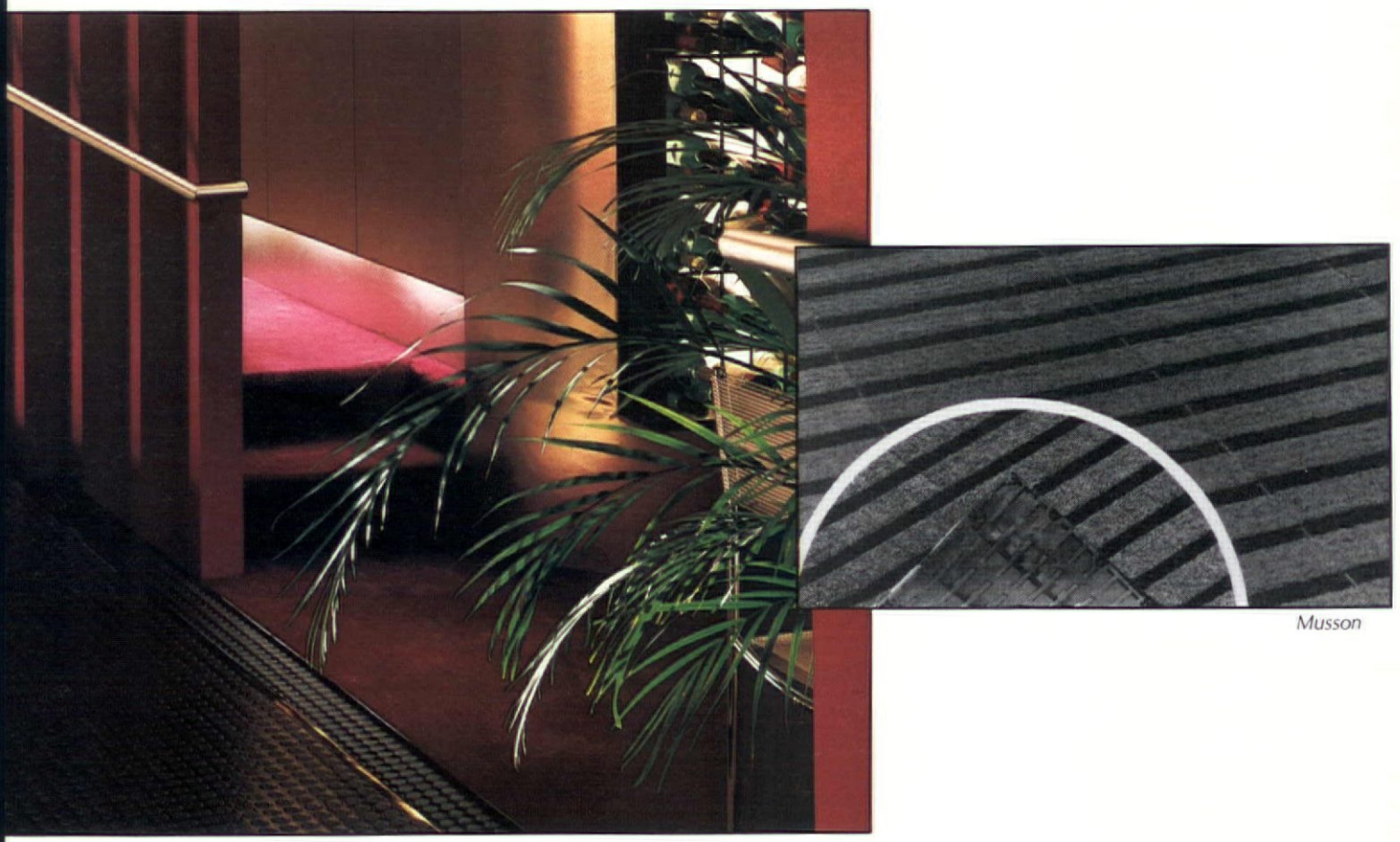
Tarkett—From the Response sheet vinyl flooring collection, Cloyne Court features a 1/4 sq. in. recessed block design set in an alternating checkerboard pattern. **Circle No. 228.**

Forbo—In high-moisture areas, Tractionfloer Studded anti-slip sheet vinyl flooring features raised radial discs to permit water and grease run-off. **Circle No. 235.**



Jason/Pirelli

features of product lines



Musson

Armstrong—Crosswalk sheet flooring offers slip-retardance–even when wet–and a high-tech look similar to radial rubber tile. **Circle No. 224.**

Musson—Track Strip carpet and vinyl mats are molded of heavy-duty vinyl with long-wearing olefin carpet strips permanently bonded to the corrugated vinyl surface. **Circle No. 237.**

Jason/Pirelli—Chamfered Stud Rubber Tile measures 40-in. sq. Tile is produced in a perfect square, for ease of installation. **Circle No. 226.**

REGIONAL MARTS PROLIFERATE,

The South Florida Trade Mart being developed by the Kaplus Organization of Miami, will have a 600,000-sq.-ft. atrium building. It is one of several regional marts planned across the country.

Developers compete for high-traffic locations to serve thriving contract interiors industry

Designers and clients are always looking for hands-on access to furniture and furnishings they specify for an installation. Manufacturers of those products want convenient, attractive, and high-traffic locations to display their lines. With an eye to meeting those needs, real estate operators across the country are opening furniture and furnishings marts, ranging from several-hundred-thousand to millions of square feet.

Hardly a section of the country is without an existing or proposed mart building. The attempt to get into the right market first-with-the-most is the prime objective of mart real estate ventures.

The result has been a heated "battle of the marts;" one in which many millions of dollars are at stake as mart managements seek to convince manufacturers to commit their showrooms to specific building projects.

Rise and fall of mart buildings

Contract industry historians recall the demise of the American Furniture Mart in Chicago, when Merchandise Mart management made a commitment to commercial interiors manufacturers and then grew to be the pre-eminent furnishings mart. With development of NEOCON, it became the sponsor of the world's biggest multi-disciplined contract show.

VIE FOR MARKET DOMINANCE

Interior of Center One at the International Design Center New York (IDCNY) (top) is sister building to Center Two and will have enclosed pedestrian bridges connecting all three buildings.

In the mid-'70s, heated competition shaped up between the Pacific Design Center and a proposed design center in Century City, developed by Henry Adams. Of course, the PDC emerged as the dominant success story of the West Coast and its annual West Week market enjoys robust health.

The Century City project, however, withered on the vine. As rumor had it, Adams could not meet the impossible condition set by backers that 90 percent of the facility be leased before ground was broken.

So successful is the contract industry—with projections for phenomenal growth through the mid-1990s–that the majority of marts are paying particular attention to the development of their contract floors. Most surprising of all, however, is the proliferation of these marts in every area of the country. This trend may support a strengthening of regional furnishings marts in coming years.

Attention focuses on the Northeast

Boston, less than one hour by plane from New York, is the site of a new mart being developed by the Dallas Market Center, under the direction of Trammel Crow. An existing, 550,000-sq.-ft. structure has been acquired and will be fully renovated to house residential and contract furnishings and accessories by Fall, '85. To be called the Boston Design Center, it will be located in the Boston Marine Industrial Park, five minutes from downtown.

The Dallas Market Center project is now alone in development of a Boston mart. Recently, the Merchandise Mart Properties (owners of both the Chicago Merchandise Mart and the DC Design Center, Washington, D.C.) and the Atlanta Merchandise Mart bowed out of plans to develop new design centers in the downtown Boston area. Washington, D.C.'s center, meanwhile, is thriving after its second Capital Design Week held this past fall.

Meanwhile, in New York, the International Design Center New York (IDCNY) is moving ahead at full speed to exploit an early start. It is showcasing itself as the only new, big-capacity furniture mart in New York City with existing buildings under renovation. The IDCNY was host to the Institute of Business Designers/CONTRACT Magazine Product Design Competition awards during this past Designer's Saturday.

With Knoll International recently signed up, and an impressive list of other well-known furniture and furnishings manufacturers committed to move in, the IDCNY projects opening late in 1985. Current efforts are directed at completion of a one-million-sq.-ft. contract center, one of three in the complex. The mart is located in Long Island City, directly across

REGIONAL MARTS

New buildings and wings devoted to contract

the 59th Street bridge and only 10 minutes from New York's design district.

Merchandise Mart exploring New York locations

Philip E. Kelley, president, the Merchandise Mart Properties, reports that the Mart is continuing to explore options for a Manhattan design center site.

In the interim, the Design & Decorators Building (D & D Building), which at one point had reportedly been converting to a residential building, reversed itself and is back in the commercial furnishings showroom business. Other mart buildings, both downtown and midtown, continue to function well, as evidenced by the large crowds attending Designer's Saturday. They include the Architects & Designers Building at 150 E. 58 St., the Decorative Arts Center at 305 E. 63 St., and the New York Design Center at 200 Lexington Avenue.

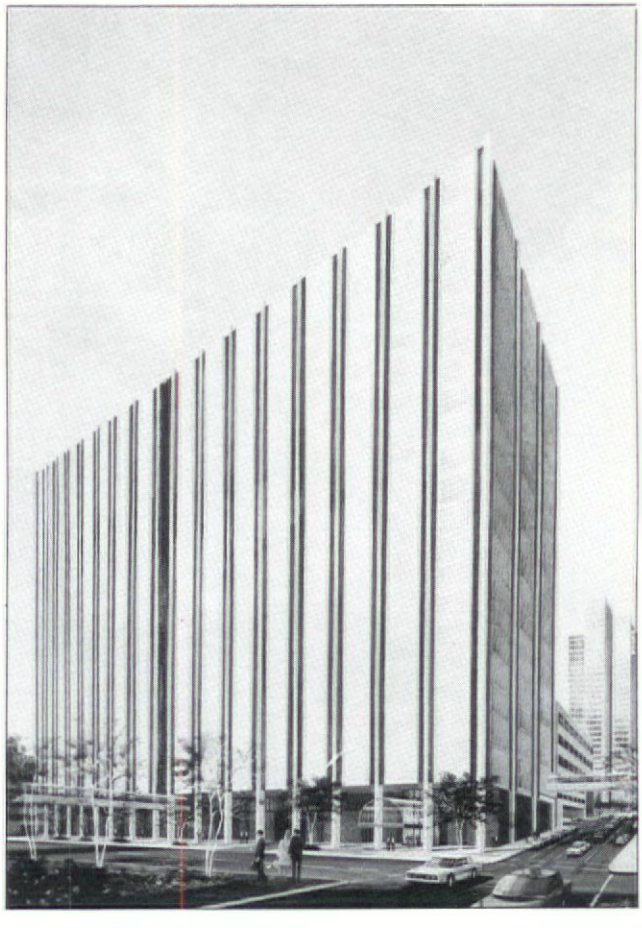
Another mart battle zone is Houston, where the Houston Design Center, a new 10-story, 500,000-sq.-ft. facility projects opening in March, 1985. Tenants include suppliers of interior furnishings, architectural products, business equipment, computers, and telecommunications equipment. Also vying for leases is the Interior Resource Center of Houston which opened the first phase of its project with 240,000 sq. ft. in three buildings this past May. Phase two will expand phase one by 110,000 sq. ft. in a separate, but connecting facility; the two are joined by a skywalk.

Next month, the Decorative Center of Houston, a sister-mart to the Dallas Market Center, is celebrating its 500,000-sq.-ft. expansion program with a market in January for both residential and contract furnishings.

After a successful second CONEXION Show, the Atlanta Merchandise Mart is now constructing a new 22-story wing that will add 600,000 sq. ft. of showroom space to the existing building. Projections are for five consecutive floors of contract showrooms at the center. Completion will coincide with the 25th Anniversary of the Atlanta mart in early 1986.

Total commitment to contract

San Francisco, which has competed for mart supremacy with Los Angeles for many years, will soon witness the opening of Contract Center at Showplace Square. It is billed as "the only building in the country exclusively devoted to non-residential furnishings and systems" and is part of the



New 22-story wing of Atlanta Merchandise Mart (top) is now under construction. Contract Center at Showplace Square (bottom) is totally dedicated to the contract furniture and furnishings specifier.

Design Collection/Denver is scheduled to open in early 1986 as a 300,000-sq.-ft., six-story facility. It reflects the city's increased activity in design center development, a nationwide trend as well.

Showplace Square market center started by Henry Adams, but now under new management.

Officially opening at the end of January, the Contract Center will sponsor its first Market Week program featuring a talk by Dr. Robert Sommers on "Personal Space." Sommers is a noted behaviorist from the University of California.

Being erected close-by is Data Mart, a computer market center. It is one of many communications marts now on the upswing, including Dallas' INFOMART and Boston's BOSCOM project.

In Miami, Fla., the Kaplus Organization is developing a 750,000-sq.-ft. design and merchandising complex, the South Florida Trade Mart. Focal point of the facility will be a four-story, 600,000-sq.-ft. atrium building for permanent showroom space. It will have an adjoining exhibit center. Also in Florida, the Design Center of the Americas, a 266,000-sq.-ft. mart, is taking shape in Dania.

Denver has mart operations

One other area of stepped-up design center activity is Denver, where the Denver Design Center is under development at Westrade. Opened last month, the center has 171,000 sq. ft. of space for showrooms. Design Collection/Denver a 300,000-sq.-ft., six-story facility is scheduled for completion in early 1986.

In the Midwest, International Market Square is scheduled to open in Minneapolis in January. It is a 685,000-sq.-ft. historic renovation. Under one roof will be combined a design center and trade mart.

The Pacific Northwest is site of the Design Center Northwest, in Seattle, Wash. It recently signed on Steelcase; Baker, Knapp & Tubbs; and Haworth. The success of this mart demonstrates growing awareness on the part of manufacturers that the Northwest region is now a viable commercial interiors market.

Reflecting the spreading regional base for marts is a directory to marts supplied on the following pages by CONTRACT. It lists market event dates, access policies, contacts, and information on how to reach each mart for further details. □

CONTRACT FURNITURE & FURNISHINGS MART DIRECTORY

ARCHITECTS & DESIGNERS BUILDING

150 E. 58th St.
New York, NY 10155
Tel No.: (212) 644-6555
Contacts: Alexander Jinishian, dir. lsng./mktg.; Karl Morningstar, dir. opns.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Combination trade and public.
Contract exhibitor location: Flrs. 2-12
Market dates: Designer's Saturday, Oct. 11-13.
Passes and other mart details: Passes needed after normal working hours. Contact Karl Morningstar.

ATLANTA DECORATIVE ARTS CENTER

351 Peachtree Hills Ave.
Atlanta, GA 30305
Tel No.: (404) 231-1720
Contacts: Tom Fulghum, dir.; Michael Eidson, lsng. mgr.; Sharyl Hess, p.r. dir.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To trade only.
Market dates: CONEXION, Nov. 7-9.
Special hotel/travel pkg. available. Contact Diana Getz.
Passes and other mart details: Kate Balyo. Passes needed.

ATLANTA MARKET CENTER

240 Peachtree St., NW
Atlanta, GA 30076
Tel No.: (404) 688-8994
Contacts: Sam A. Williams, gen. mgr.; Thomas Fulghum, v.p., lsng./mktg.; Susan McCart, mktg. mgr.
Operating hours: Mon.-Fri. 8:30-5.
Building access policy: To trade only.
Contract exhibitor location: Atlanta Merchandise Mart Expansion to open in 1986.
Market dates: CONEXION '85, Nov. 7-9.
Special hotel/travel pkg.: Contact Delta Air Lines 1-(800) 241-6760. For hotel, contact 1-(800) 241-6405.
Passes and other mart details: Passes needed. Contact Kathy London.

Williams | *Fulgham* | *McCart*

CONTRACT CENTER AT SHOWPLACE SQUARE

7th & Townsend Sts.
San Francisco, CA 94103
Tel No.: (415) 864-1500
Contacts: Elaine McCune, exec. v.p. & gnrl. mgr.; Tim Treadway, mng. prtnr.; Martha Thompson, v.p./lsng.; Gloria Vollmayer, v.p./p.r.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Open to the trade and their clients.
Market dates: Winter Market, Jan. 27-31; Summer Market, July 14-18.
Special hotel/travel packages available: Contact Showplace Square Travel, (800) 824-3191.
Passes and other mart details: Passes needed. Contact Bea Atkins, (415) 861-2046.

McCune | *Treadway* | *Thompson*

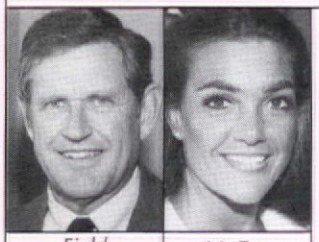
DALLAS MARKET CENTER

2100 Stemmons Frwy. Dallas, TX 75207
Tel No.: (214) 655-6100
Contacts: Lucy Crow Billingsley, pres.; Rich Dillon, v.p. mktg.; Howard Fuerst, con. lsng. agt.; Dana Collins, p.r. dir.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To trade only.
Contract exhibitor location: Flrs. 5,6,9,12.
Market dates: CONDES '85 Jan. 23-25.
Special hotel/travel pkg. available: Contact James Barner
Passes and other mart details: Bus. I.D. for temp pass. Perm. buyers I.D. to qualified buyers. Contact: Buyer Services.

DC/DC THE DESIGN CENTER

300 D St., SW
Washington, DC 20024
Tel No.: (202) 554-5053
Contacts: Bill Field, mng. dir.; Portia McGrew, dir./comm.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade only. Tours are available for the public.
Contract exhibitor location: Flrs. 6-8.
Market dates: Capital Design Week, Nov. 6-8.
Special hotel/travel pkg. available: Contact

Great Escape Travel, (202) 783 2520.
Passes and other mart details: Passes needed. Contact Bill Field or Portia McGrew.



Field *McGrew*

DECORATION & DESIGN BUILDING

979 Third Ave.
New York, NY 10022
Tel No.: (212) 752-9040
Contacts: Pauline V. Delli-Carpini, exec. dir., Resources Council; William Co., lsng.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To trade only.
Market dates: Designer's Saturday, Oct. 11-13.
Contract exhibitor location: Throughout.
Passes and other mart details: No passes needed.

DECORATIVE ARTS CENTER

305 E. 63 St.
Tel No.: (212) 838-7736
Contacts: Bernie Mendik, pres.; Barbara Fagan, bldg. mngr., Edith Siroto, p.r.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Showrooms open to trade only.
Market dates: Designer's Saturday, Oct. 11-13.
Passes and other mart details: No passes needed.

DECORATIVE CENTER OF HOUSTON

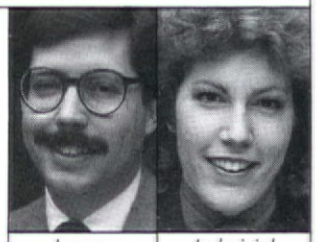
5120 Woodway Dr.
Houston, TX 77056
Tel No.: (713) 961-9292
Contacts: Lucy Crow Billingsley, pres.; Rich Dillon, v.p. lsng.; Iris French, gen. mgr., Dana Collins, p.r. dir.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade.
Contract exhibitor location: Flrs. 8-10.
Special hotel/travel pkg. available: Contact Travel Service (800) 527-9065.
Passes and other mart details: Contact: Iris French. Passes not needed.

THE DESIGN CENTER

5001 Baum Blvd.
Pittsburgh, PA 15213
Tel No.: (412) 683-6200
Contacts: Joan Scarola, lsng., p.r.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Showrooms open to trade and public.
Passes and other mart details: James J. Frasca. No passes needed.

DESIGN CENTER NORTHWEST

5701 Sixth Ave., S
Seattle, WA 98108
Tel No.: (206) 762-1200
Contacts: Barry Jaquess, dir. mart opns.; Jan Jadwisiak, p.r. mgr.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade.
Contract exhibitor location: 4th flr.
Market dates: Presentations Northwest 85, April 11-13.
Special hotel/travel package available: Call (206) 762-1200.
Passes and other mart details: Passes needed. Contact Joann Mellot.



Jaquess *Jadwisiak*

DESIGN CENTER OF THE AMERICAS

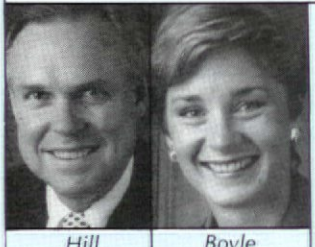
1855 Griffin Rd. & I-95
Dania, FL 33004
Tel No.: (305) 920-7997
Contacts: Marvin I. Danto, chmn., brd.; James H. Danto, pres.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade.
Passes and other mart details: Opening in mid-1985.

DESIGN COLLECTION/ DENVER

Blake St. between 20th and 21st Sts.
Denver, CO 80202
Tel No.: (303) 292-6446
Contacts: Carrick Hill, Mng. prtner.; Colleen Boyle, lsng. mgr.
Operating hours: Mon.-Sat. 9-5.
Building access policy: To the trade only.
Contract exhibitor location: To be determined.

MART DIRECTORY

Passes and other mart details: Project is currently in pre-construction phase, with completion set for summer '86.



Hill *Boyle*

DESIGN EXCHANGE

708-712 Broadway
Kansas City, MO 64105
Tel No.: (816) 842-2177
Contacts: Glynn Brown, pres.; Ben Bolt, lsng. mgr.
Operating hours: Mon.-Fri. 10-5.
Building access policy: To the trade only.
Market dates: To be announced.
Passes and other mart details: No passes. Will open in March '85.

DESIGN RESOURCES CENTER OF GREATER ST. LOUIS

3226 Olive St.
St. Louis, MO 63103
Tel No.: (314) 531-7222
Contacts: Ralph G. Kessler, exec. dir.; Barbara Ayers, mgr.
Operating hours: Mon.-Sat. 9-4, by appointment.
Building access policy: To the trade only.
Contract exhibitor location: All contract.
Passes and other mart details: Contact Barbara Ayers.

FORTY ONE MADISON/ THE NEW YORK MERCHANDISE MART

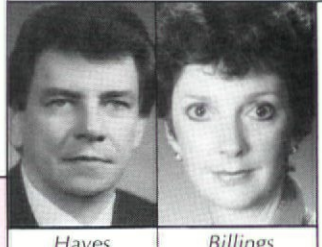
41 Madison Ave.
New York, NY 10010
Tel No.: (212) 686-1203
Contacts: Carole Dixon, dir.; Joan Grayson, p.r. mgr.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To buyers only.
Passes and other mart details: Passes are needed and issued at reception desk.

HICKORY FURNITURE MART

P.O. Box 1669
Hickory, NC 28603
Tel No.: (704) 322-3510
Contacts: G. Leroy Lail, pres.; John Schenk, v.p.; Lee Beason, asst. mgr.; Burr Thompson, p.r.
Operating hours: Mon.-Fri. 7-5.
Building access policy: Combination.
Market dates: Southern Furniture Market, April 16-26, Oct. 15-25.
Special hotel/travel pkg. available: Contact Mull's Motel, (704) 328-2081.
Passes and other mart details: Passes needed during market schedule. Contact Joyce Guyer.

HOUSTON DESIGN CENTER

20 Greenway Plaza
Houston, TX 77046
Tel No. (713) 963-9955
1-(800) 231-0617
Contacts: Roger E. Hayes, pres.; J. Lynn Billings, p.r. mgr.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Combination.
Contract exhibitor location: Flrs. 3-7.
Special hotel/travel pkg. available: Contact J. Lynn Billings.
Passes and other mart details: No passes. Contact J. Lynn Billings.



Hayes *Billings*

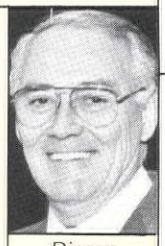
THE INTERIOR RESOURCE CENTRE

770 S. Post Oak Lane #440
Houston, TX 77056
Tel No.: (713) 965-0394
Contacts: Douglas O. Hunter, prtnr.
Operating hours: Mon.-Fri. 8-5.
Building access policy: Combination.
Passes and other mart details: No passes. Contact Sharon Vinson.

INTERNATIONAL DESIGN CENTER, NEW YORK

30-30 Thomson Ave.
Long Island City, NY 11101
Tel No.: (212) 486-5252.
Contacts: Emmett L. Dineen, pres.; Leonard A. Lemlein, v.p. & dir. of lsng.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade only.

Contract exhibitor location: Center I and Center II.
Passes and other mart details: No passes needed. Official opening market will be fall of '86. Contact Kathleen Scanlon.


Dineen

INTERNATIONAL MARKET SQUARE

275 Market St.
Minneapolis, MN 55405
Tel No.: (612) 338-6250
Contacts: Mike Ruhr, pres.; Barbara Loving, proj. dir.; Kathryn Koutsky, dir.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade.
Contract exhibitor location: Bldg. 2, flrs. 1-5.
Market dates: Expo, March 8; Design Week, & ASID Designers Saturday, April 25-28; Design Week, Sept. 11-13; Expo, Nov. 16.
Special hotel/travel package available: To be announced.
Passes and other mart details: Passes needed. Opening in Jan. '85. Contact Kathryn Koutsky.

LENORA SQUARE

1000 Lenora St.
Seattle, WA 98121
Tel No.: (206) 284-4460

Contacts: Morris Piha, gnrl. prtnr.; Judith Symthe, mkg. dir.; Vince DeLuca/Michael Paul, lsng. agnts.
Operating hours: Mon.-Fri. 9-5. Tues. 9-7.
Building access policy: Combination.
Market dates: April 11-13.
Passes and other mart details: No passes. Contact Judith Smythe.

THE MARKETPLACE DESIGN CENTER

2400 Market St.
Philadelphia, PA 19103
Tel No.: (215) 561-5000
Contacts: David M. Boyce, pres.; Kathryn M. Calabrese, gnrl. mgr.; Cathy J. Webb, asst. mgr./p.r.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade only.
Contract exhibitor location: Lower level.
Special hotel/travel package available: Contact Cathy J. Webb.
Passes and other mart details: Passes needed. Contact Margaret Daly.

Boyce

Calabrese

Webb

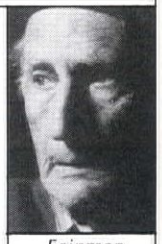
THE MERCHANDISE MART

Merchandise Mart Plaza
Chicago, IL 60654
Tel No.: (312) 527-4141

Contacts: Philip E. Kelley, pres.; James W. Bidwill, dir. mktg; David A. Palmer, lsng. agt./home furn.; Brian Quirk, lsng. agt., con.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To trade only.
Contract exhibitor location: Computers 1st fl.; furniture, 8-18 fls.; carpet, 10, 13, 18 fls.
Market dates: LIFE, Jan. 5-9; NEOCON, June 11-14.
Special hotel/travel package available. Contact: (312) 467-1942-for hotel; Ms. Gold.
Passes and other mart details: Ms. Francie Kavanagh at central mart number.

MIAMI DECORATING & DESIGN CENTER

Northeast 2nd Ave. & 39th St.
Miami, FL 33137
Tel No.: (305) 573-8116
Contacts: Martin Feinman, ownr./pres.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade only.
Passes and other mart details: No passes. Plaza 3 building scheduled for completion in Sept. '85.


Feinman

MART DIRECTORY

MIAMI INTERNATIONAL MERCHANDISE MART

777 NW 72nd Ave.
Miami, FL 33126
Tel No.: (305) 261-2900
Contacts: Robert A. Lefcort, pres.; Wendell E. Ray, gnrl. mgr.; Michael Sacks, exec. v.p.
Operating hours: Mon.-Fri. 10-4, and by appointment.
Building access policy: To the trade only.
Contract exhibitor location: 1st flr.
Market dates: MMGA Early Bird Gift Show, Jan. 4-5; Miami Gift Show, Jan. 6-9; Gift Market Week, June 23-24.
Special hotel/travel package available: Contact Radisson Mart Plaza Hotel.
Passes and other mart details: For buyer identification cards, contact buyer services dept.

MICHIGAN DESIGN CENTER

1700 Stutz Dr.
Troy, MI 48084
Tel No.: (313) 649-4772
Contacts: Marvin I. Danto, Chrm. of the brd.; James Danto, pres.; Joan A. Cleaveland, mgr., p.r.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade only.
Market dates: March (seminar series).
Passes and other mart details: No passes. Planned addition will be basically contract. Contact Joan Cleaveland.

NEW YORK DESIGN CENTER AT 200 LEXINGTON AVENUE

200 Lexington Ave.
New York, NY 10016
Tel No.: (212) 679-9500
Contacts: George Mann, chmn,; David Druckman, pres.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Open to trade.
Passes and other mart details: Business card required. New designers lounge. Contact Gail Garramone.

OAK LAWN PLAZA

1444 Oak Lawn Ave.
Dallas, TX 75207
Tel No.: (214) 689-4222
Contacts: senior v.p., Janice Cooper, mktg. rep., Stonebridge Investments Inc.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Showrooms open to trade only.

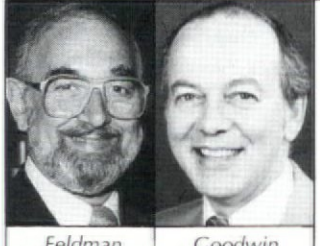
Passes and other mart details: Marty Swenholt. No passes needed.

OHIO DESIGN CENTRE

23533 Mercantile Rd.
Beachwood, OH 44122
Tel No.: (216) 831-1245
Contacts: Jeffrey Davis, prtnr. & lsng. mgr.
Operating hours: Mon.-Fri. 8:30-5.
Building access policy: To the trade only.
Passes and other mart details: Passes required. Contact Jeffrey Davis.

PACIFIC DESIGN CENTER

8687 Melrose Ave.
Los Angeles, CA 90069
Tel No.: (213) 657-0800
Contacts: Murray Feldman, exec. dir.; Gene Scott, chief financial mgr.; James Goodwin, dir. of p.r.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade only.
Contract exhibitor space: 2nd flr.
Market dates: West Week, March 27-29.
Passes and other mart details: No passes. Contact James Goodwin.



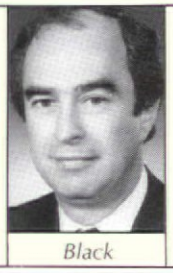
Feldman *Goodwin*

PHOENIX DESIGN PLAZA

4700 North Central
Phoenix, AZ 85012
Tel No.: (602) 266-4700
Contacts: Morris Turken, pres. & owner; Marie B. Schulz, dir. p.r. & leasing mgr.;
Operating hours: Mon.-Fri. 9-5.
Building access policy: To trade only.
Passes and other mart details: Marie B. Schulz. No passes needed.

PLACE BONAVENTURE

P.O. Box 1000 Niveau 2
Montreal, Quebec
Canada H5A 1G1
Tel No.: (514) 397-2216
Contacts: Murray Black, exec. v.p.; Ed Goral, mgr.; Emery Forget, lsng.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Combination.
Contract exhibitor location: Mart E.
Market dates: Home Furnishings Market, Feb. 3-4; Montreal Furniture Market, June 16-19.
Passes and other mart details: Passes needed. Contact Kathy Flynn.



Black

SOUTH FLORIDA TRADE MART

1313 N.W. 167th St.
Palmetto Expressway
Miami, FL 33169
Kaplus Organization Inc., Developer
Tel No.: (305) 895-4488
Contacts: Alan Kaplus, pres.; A. Forrest Jones. exec. v.p.; Michael Gaynor, v.p. mktg./lsng.
Passes and other mart details: Occupancy scheduled for fall '86.

ST. PAUL'S CHURCH MART

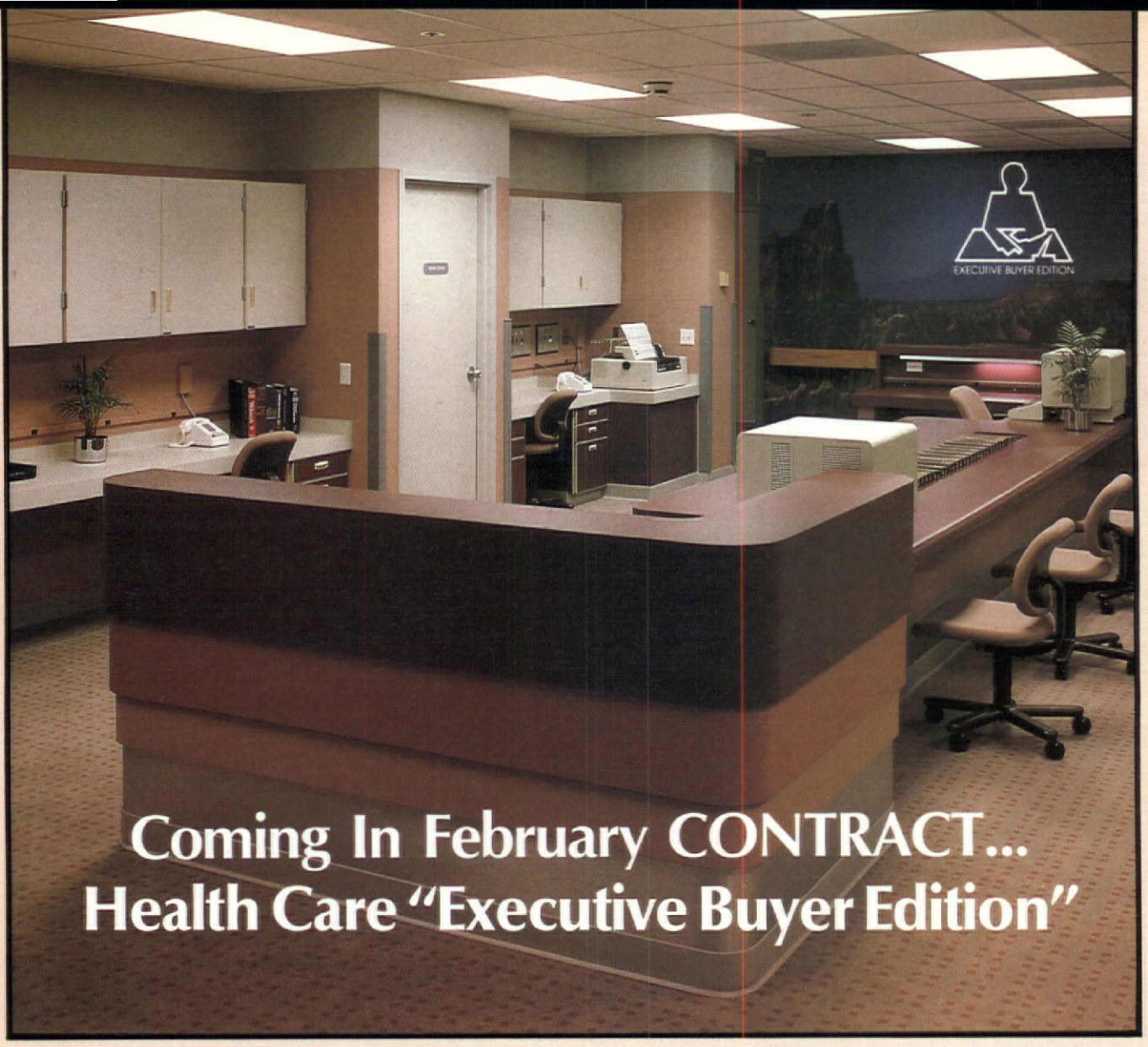
1117 Pendleton St.
Cincinnati, OH 45210
Tel No.: (513) 579-1922
Contacts: Marta Tovkach, mart dir.; Jim Ferneding, sls.
Operating hours: Mon.-Fri. 10-5.
Building access policy: Combination.
Market dates: Jan. 20.
Special hotel/travel package available: Contact Marta Tovkach.
Passes and other mart details: No passes. Contact Marta Tovkach.

230 FIFTH AVENUE MARKETCENTER

230 Fifth Ave.
New York, NY 10001
Tel No.: (212) 532-4555
Contacts: Paul Schwartz, pres.: Keith Niemann, v.p.; Lloyd S. Howard, exec. dir.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Wholesale buyers only. Also contract purchasers, interior designers, architects and customers accompanied by their decorator.
Passes and other mart details: Buyer registration in lobby. Contact Blanche Greene, Lobby reception.

WESTERN MERCHANDISE MART

1355 Market St.
San Francisco, CA 94103
Tel No.: (415) 552-2311
Contacts: Donald M. Preiser, pres.; Diane Scheiman, v.p./p.r.
Operating hours: Mon.-Fri. 8:30-5.
Building access policy: To the trade only.
Market dates: Jan. 27-Feb. 1; May 9-10; July 14-19; Calicon III July 17-19; Nov. 7-8.
Contract exhibitor location: California Contract Center.
Special hotel/travel package available: Contact Travel Planners.
Passes and other mart details: Passes needed. Contact Rita Derham/pass office.



Coming In February CONTRACT...
Health Care "Executive Buyer Edition"

February CONTRACT's Health Care "Executive Buyer Edition" delivers Bonus Circulation to 5,000 health care administrators. Editorial content focuses on the latest ideas for health care design, plus a wide range of topics of interest to our regular circulation of 29,000 specifier/buyers including...

Health Care Installations: Case studies of impressive new facilities.

Health Care Furnishings: The latest introductions designed for the market.

Fire Retardancy Product Review: Rundown of the most recent developments, with emphasis on fire retardant fabrics.

Energy Conservation: Shutters, Screens, and Blinds that protect against the loss of energy.

WestWeek Preview: Advance information on the event, Los Angeles, March 28-30. There will be Bonus Distribution at the show.

Carpet Scope: Update on new carpet and fiber developments.

Supplier Ad Value: For information on how your ad can reach and influence over 34,000 all-contract volume-buyers interested in your products call Gary Puro, associate publisher at 212-869-1300. **Ad space closes January 11.**

Contract

A Gralla Publication ■ 1515 Broadway, 24th Floor, New York, NY 10036 ■ 212-869-1300

"Loboflor-you've saved my skin."

You'd probably laugh if I told you I was going bald, but when it really happened, I started to cry. Imagine, an otter going bald! I needed a new rug, but what could I find that was as good as the original?

I like to play hard, so I needed something tough and long-wearing. Plus, a guy like me has gotta stay cute, so it had to be stylish, easy to clean. And when it came to finding something waterproof and resilient, I really started to wail.

But I'm laughing now, because LOBOFLOR contract carpet saved my skin. It completely satisfied all of my needs. So if your carpets start thinning, don't cry. Laugh all the way to your LOBOFLOR dealer and he'll show you contract carpet that stands up beautifully to so much wear and abuse that it'll floor you.

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A Bonar product

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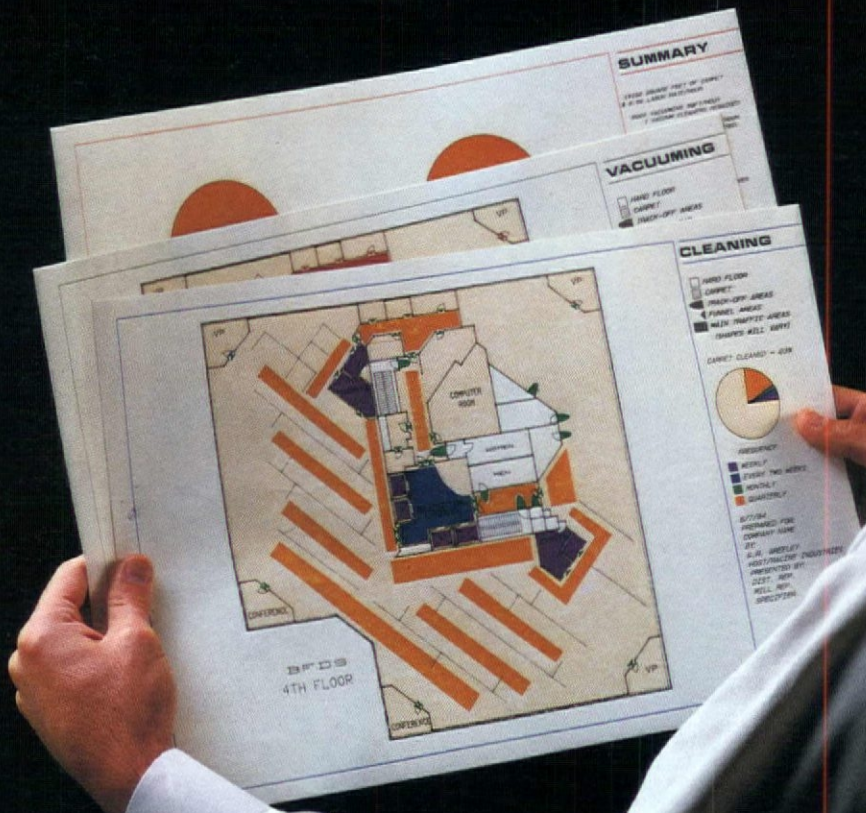
Circle 44 on reader service card

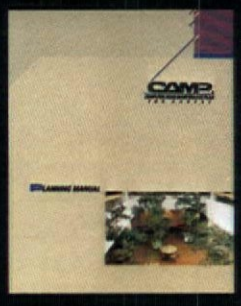
Announcing CAMP.® The Computer Aided Maintenance Plan® exclusively from Host.®



4-color printouts of carpet maintenance schedules and costs—custom tailored to your specs.

Now, plan carpet maintenance schedules and lower your costs like never before, with the only computerized method of its kind. CAMP® takes the knowledge acquired from hundreds of case histories and applies it to your building.

On a floor by floor, area by area basis, CAMP® graphically displays in color, your VACUUMING and CLEANING schedules, using the mill-recommended HOST Dry Extraction Carpet Cleaning System. You also receive an accurate summary of labor and material costs. We specify the number of vacuums and HOST machines needed.



CAMP®. A HOST exclusive that is invaluable.

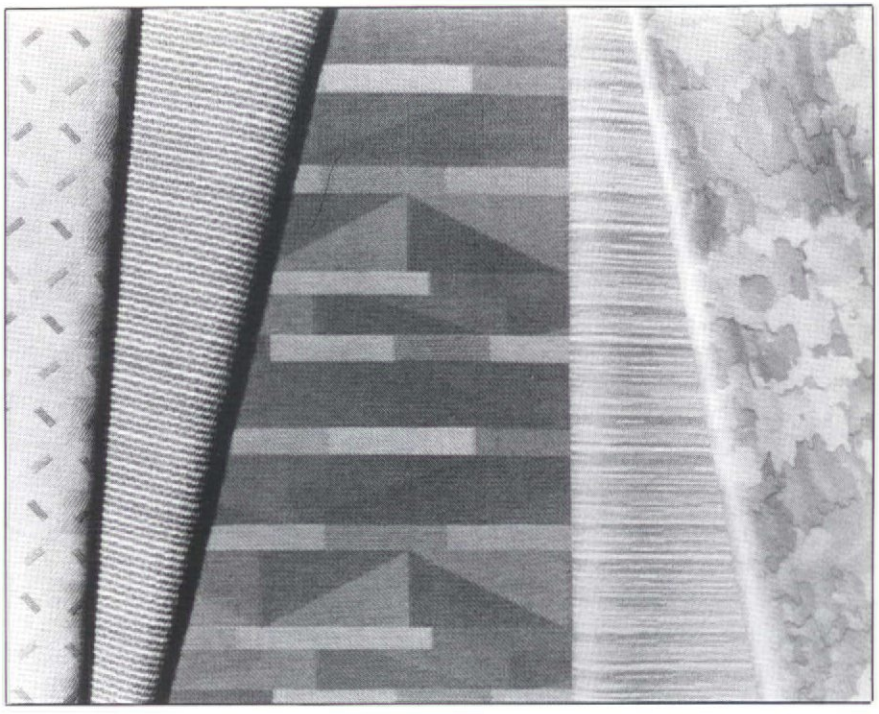
No obligation. Write or call for the free CAMP® PLANNING MANUAL. Racine Industries, Inc., 1405 Sixteenth St., P.O. Box 1648, Racine, WI 53401. 1-800-558-9439. In Wisconsin 1-800-242-2023.

host® Dry Extraction Carpet Cleaning System.

Circle 43 on reader service card

Avian collection soars through 281 colorways

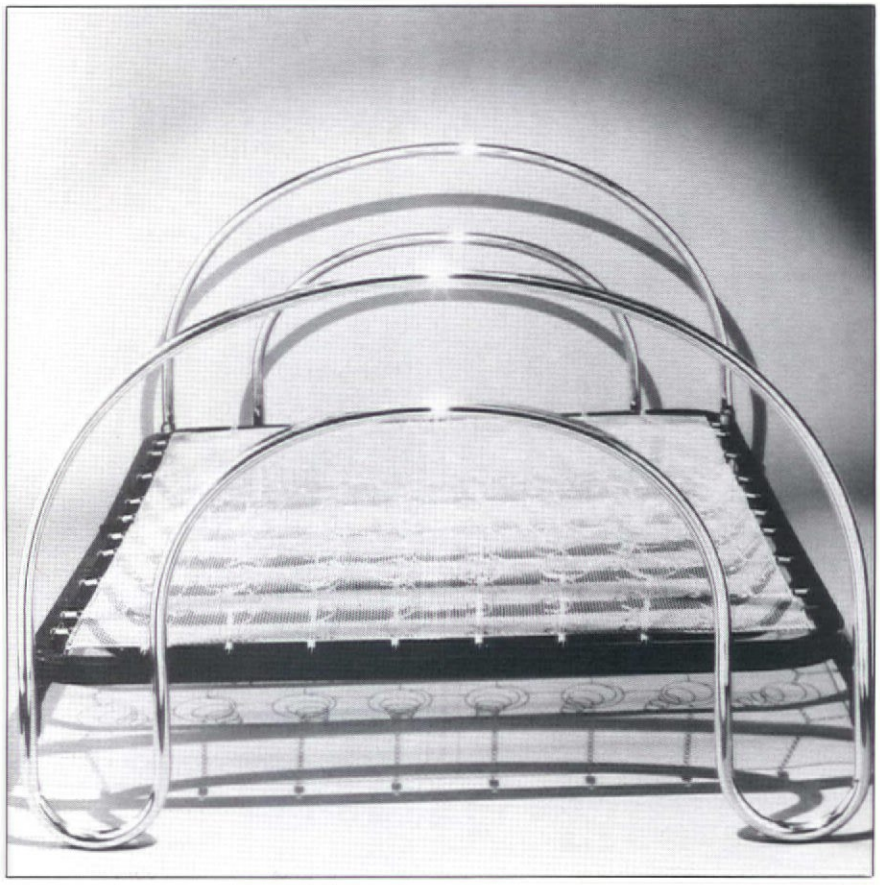
Boris Kroll—Avian fabric collection includes subtle, hand-screened silk prints, matelasses, and jacquards. Thirty styles are offered in the collection, with 281 colorways. Shown (l.-r.) are: Woodpecker, Whippoorwill, Kingfisher, Lark, and Mallard. Each fabric has a Krollenized finish. **Circle No. 329.**



Chinese art highlights rug design

Philadelphia Carpets—Chinese Garden joins four other Oriental-style rug patterns in the American Oriental Collection. The traditional medallion is centered on a field of pastel ivory. Oriental florals soften the edges of the intricate color border design. Made from nylon cut pile broadloom, the pattern is finished with bound sides and fringed ends. Product is offered in three colorations. **Circle No. 324.**

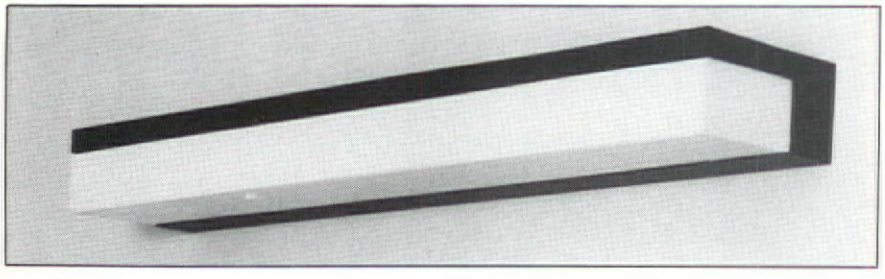
'30s tubular steel furniture re-introduced



British Trade Development Office—Re-editions of British 1930s tubular steel furniture are being manufactured by S.C. Products, London. Where possible, original specifications are being followed. **Circle No. 325.**

Fabric panels reduce office noise

Panel Concepts—Wood-trimmed fabric panels feature hardwood frames and a high level of acoustic control. System Three .0 panels have a .95 NRC (Noise Reduction Coefficient). Fabrics come in a choice of 39 colors. **Circle No. 328.**



End eye strain

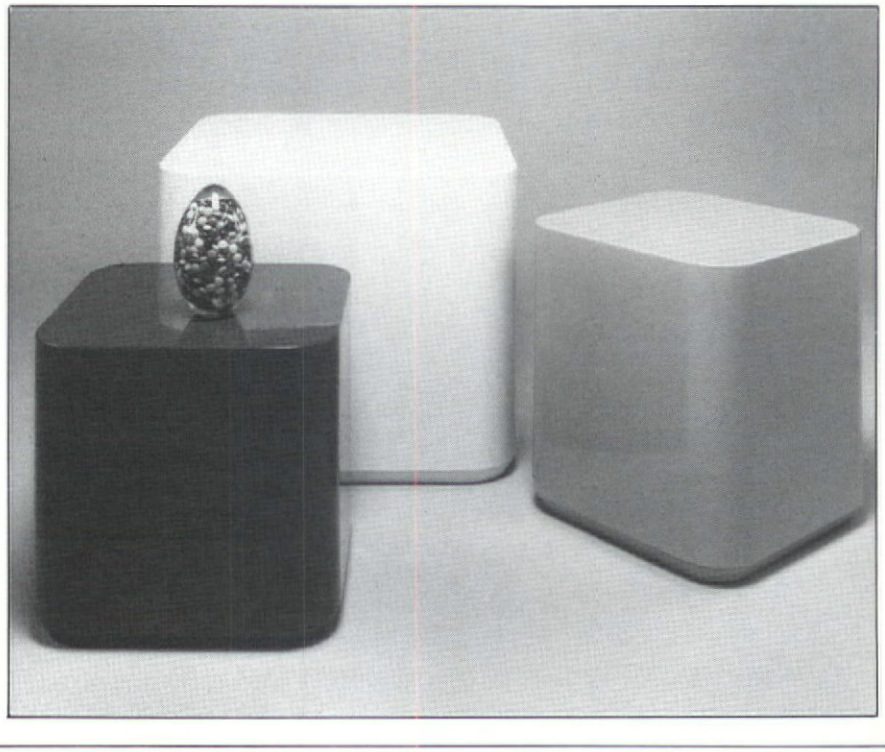
Vista—A new fluorescent fixture, the Breckenridge wall-mounted luminaire, provides glare-free light. A white acrylic diffuser eliminates the unpleasant effects of surface bounceback rays, while retaining high light intensity. **Circle No. 331.**

Limited edition tapestry suspends dreamlike moment

Heron International Studios—"Forest Dreams" tapestry by Helen Webber is being produced in a limited edition. Jewel tones of aquamarine, dusty mauves, and blues suggest the Mediterranean. Tapestry measures 3-ft., 6-in. by 6-ft., 3-in. **Circle No. 326.**

Fiberglass tables have non-skid bases

Peter Pepper Products—Curvilinear and cylinder fiberglass drum tables stand on recessed plinth bases, with a non-skid texture to resist sliding on the carpet. Tables come in 28 sizes and 25 colors. **Circle No. 323.**

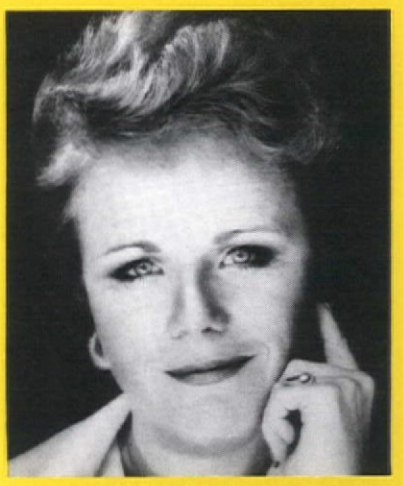


27th Annual S.M. Hexter Awards Program for the Interiors of the Year

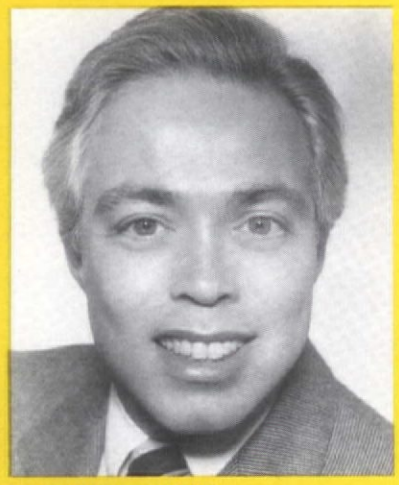
to recognize and commend achievements of American Interior Designers in 1984

The Jury of Awards:

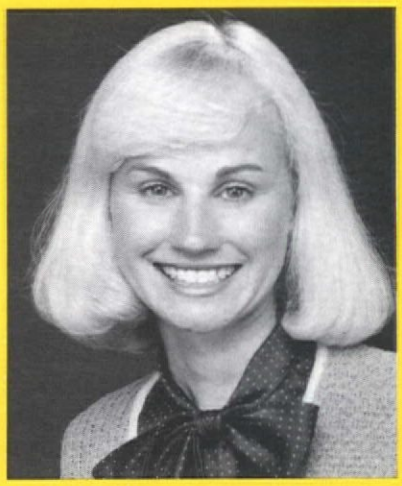
Sandra Ragan, IBD
National Vice President
Institute of Business Designers
President, Friday Design Group
Washington, DC



Gail Adams, FASID
National President
American Society of Interior Designers
Gail Adams Interiors Ltd.
Phoenix, AZ



Robert Metzger, ASID
Robert Metzger Interiors, Inc.
New York, NY



Jane Ganz, ASID
Directions in Design, Inc.
St. Louis, MO

Barbara Mayer
Home Furnishings Writer
Associated Press News Features
New York, NY

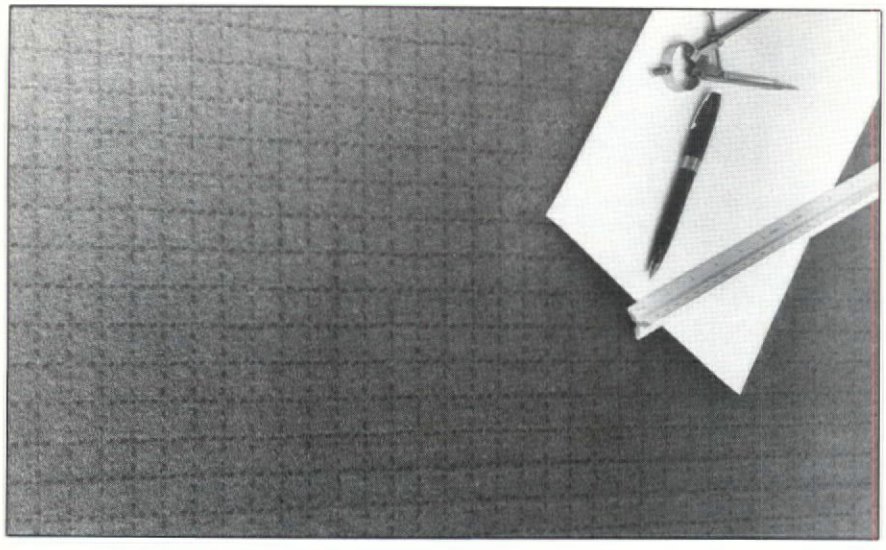
Deadline for entries: Friday, February 22, 1985
Two 1st awards will be presented. One for residential design and one for contract design. The winner in each category will receive $2,500.

Entry forms available at all Hexter showrooms or by writing: S.M. Hexter, 2800 Superior Avenue, Cleveland, Ohio 44114

Showrooms:
New York, D&D Building, 979 Third Ave. (212) 355-5587; Cleveland, 2800 Superior Ave. (216) 696-0146; Chicago, Space 6-136, Merchandise Mart; Los Angeles, Pacific Design Center; Atlanta, Boston, Cincinnati, Dallas, Denver, Detroit, Hawaii, Miami, Minneapolis, Philadelphia, Phoenix, San Francisco, Seattle, St. Louis, Toronto, Vancouver, Washington D.C.

Du Pont TEFLON soil & stain repeller

Circle 42 on reader service card

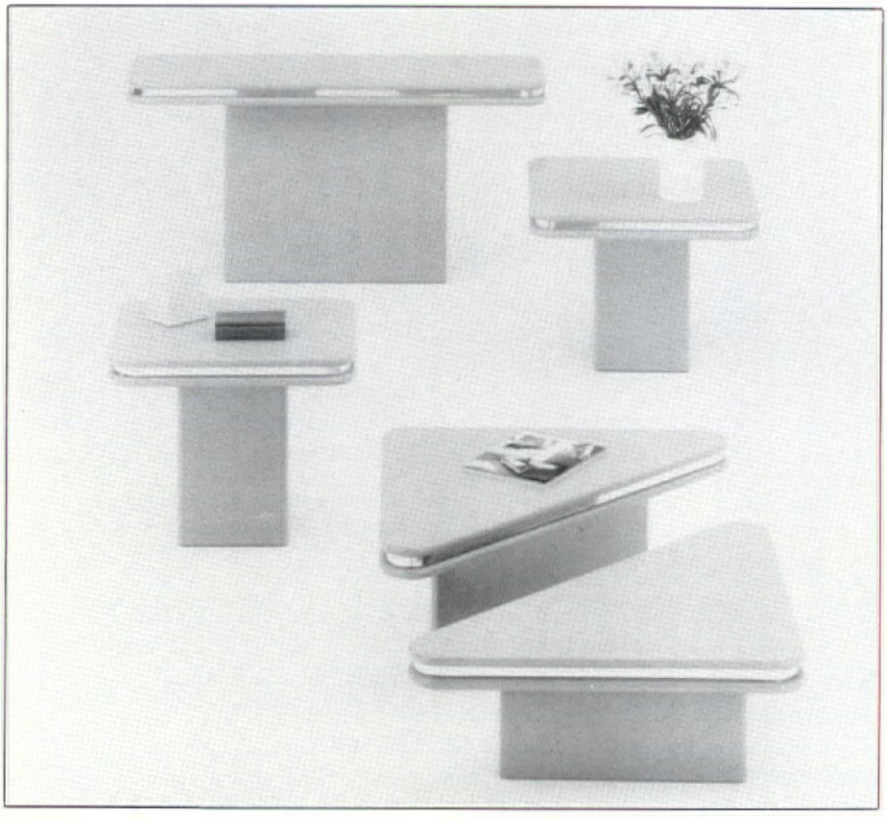


Designs enhance carpet patterns

Bigelow—Weaver's Classic Collection is woven of Anso IV nylon with HaloFresh. Muted designs of the collection's four patterns are available in 16 colorations and are complemented with 16 solid colors. Patterns are: Checks (shown), Covey, Trio, and Buds. **Circle No. 321.**

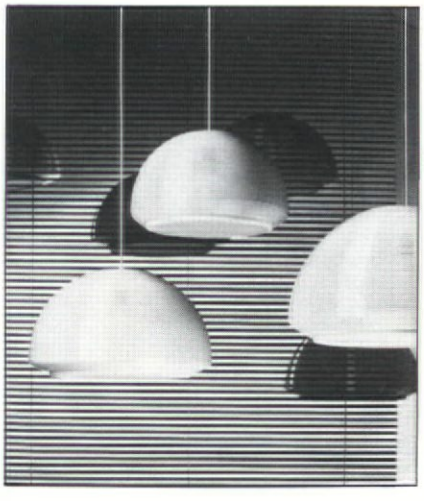
Wall-hung microwave oven comes with timer

King Refrigerator Corp.—Wall-hung microwave oven can be furnished above this firm's kitchen units. Oven includes a timer and a variable power knob that gives infinite control over power settings. **Circle No. 332.**



Occasional tables offer metal trim

Terra Furniture Inc.—"Bell Air" line of occasional tables, designed by Charles Gibilterra, comes with brass or chrome trim. Colors available are almond, black, burgundy, dove gray, incense, and chamois. Series includes a sofa table, end table, corner table, and a double triangular coffee table. Coffee table forms a 42-in. square, with component triangles at different heights. **Circle No. 333.**



Fixtures use fluorescent circlite lamps

Glowtex—Hemisphere series of pendant ceiling fixtures uses fluorescent circlite lamps. Interior lighting series comes in three sizes and a variety of colors. **Circle No. 330.**

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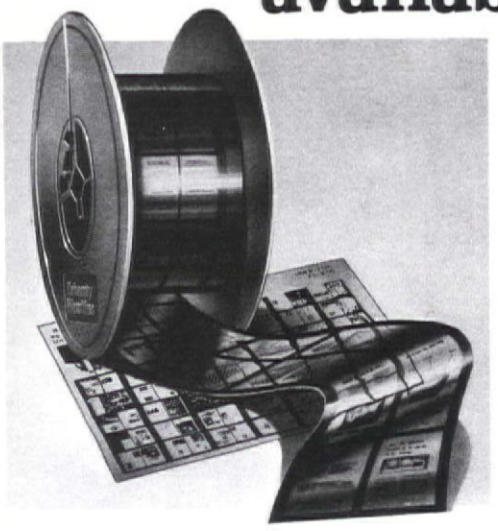

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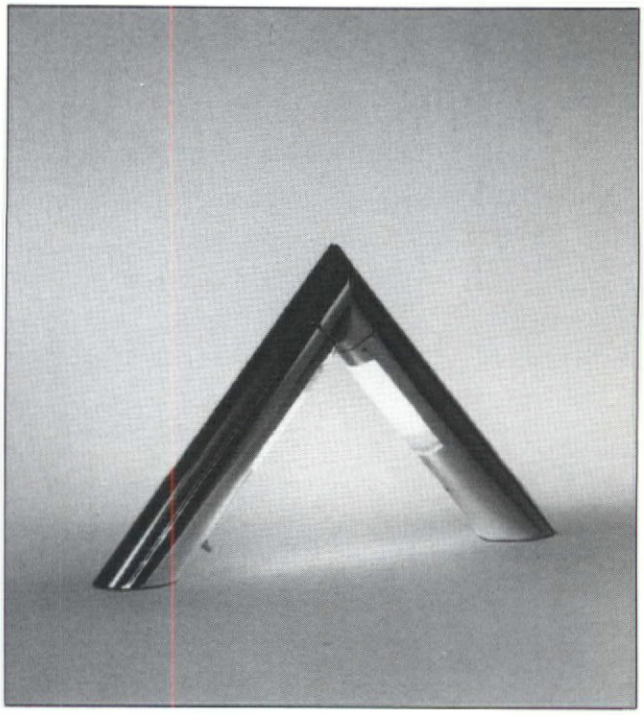
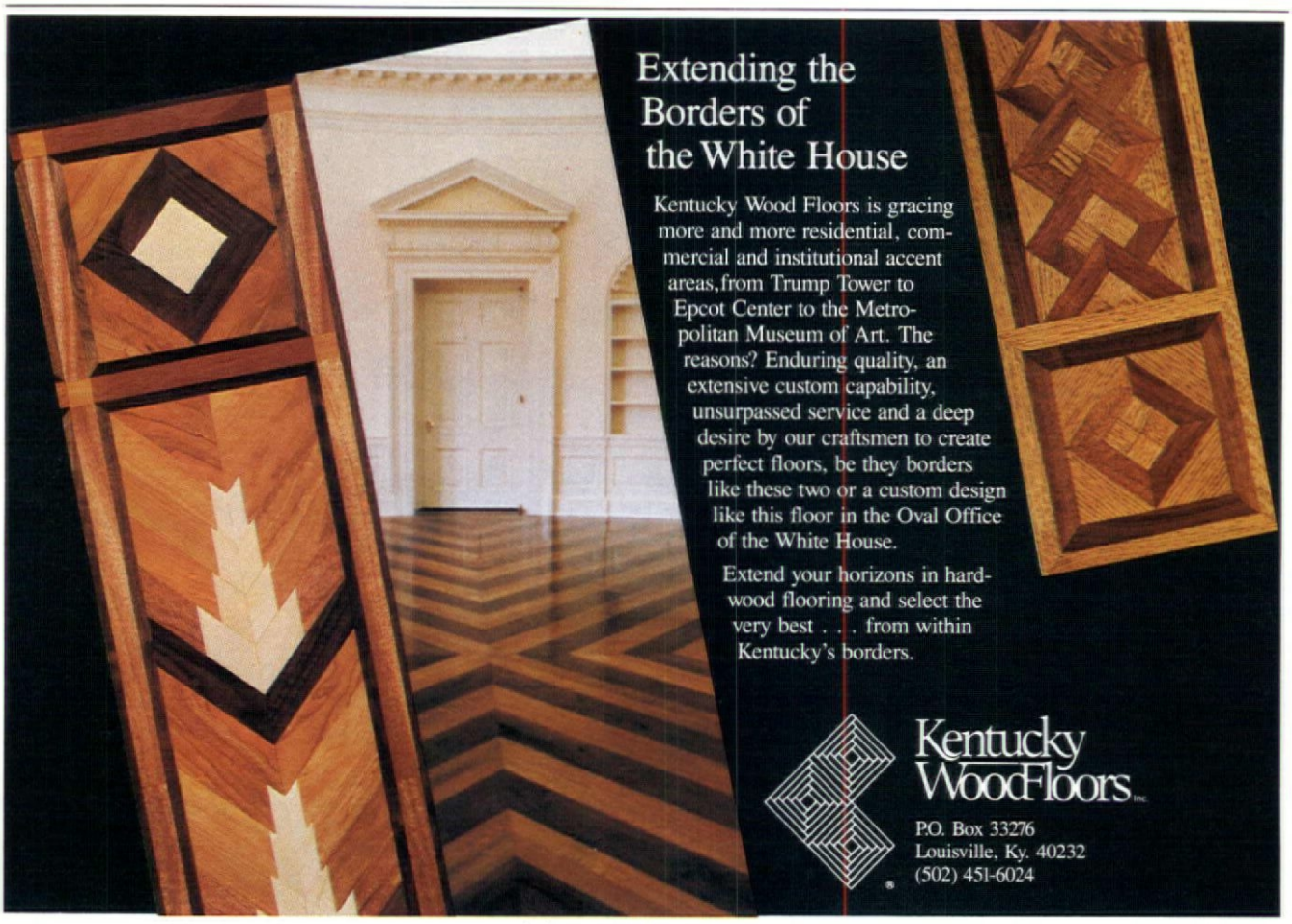
PLAYGROUND SCULPTURED FOR CHILDREN

Sculptor **Tom Wolver** creates playgrounds for children that allow them to explore monumental carved and textured forms. Wolver also hand-carves doors, furniture, beams, and mantles. **Circle No. 336.**

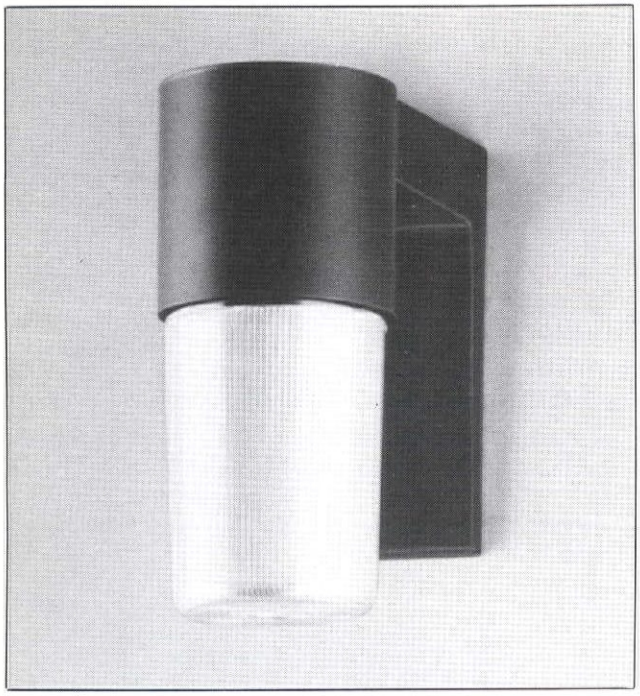
LAMP FORMS INVERTED 'V'

Designed by Paul Mayen, a line of portable lighting is being introduced by **Habitat International Ltd.** Shown is a lamp made of two round tubes joined to form an inverted "V." **Circle No. 337.**





Circle 45 on reader service card

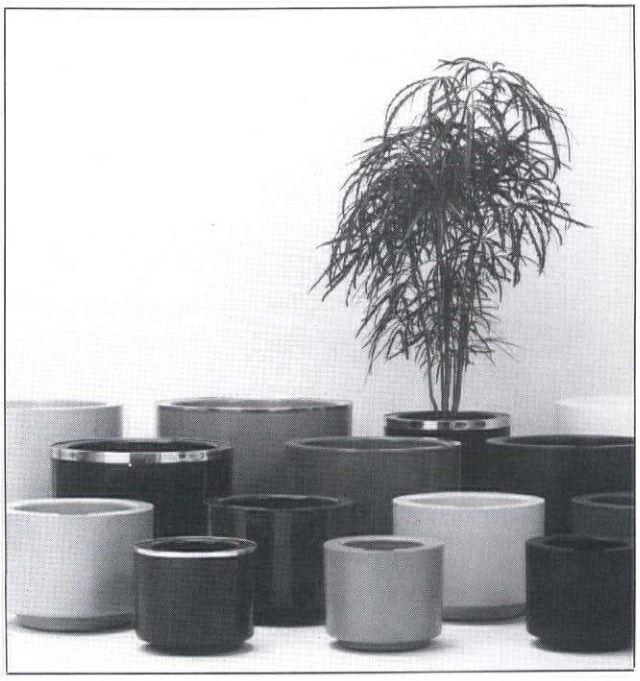


LIGHTING FIXTURE LINE EXPANDED

Progress Lighting has expanded its impact-resistant "Non-destructible" lighting fixture line to include 21 new models. Shown is a 50-watt wall mounted HPS unit with a rated life of 24,000 hours. **Circle No. 340.**

SELF-WATERING PLANTERS COME IN NEW COLORS

Natural Spring self-controlled watering planters from **Planter Technology** are now available in nine new colors. They are: warm brown, taupe, dove gray, mauve, gunmetal, burgundy, glossy black, glossy red, and deep blue. Manufacturer also offers custom color match service. **Circle No. 335.**



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Bogie's in Houston, Texas. Installation by The Pappas Company.

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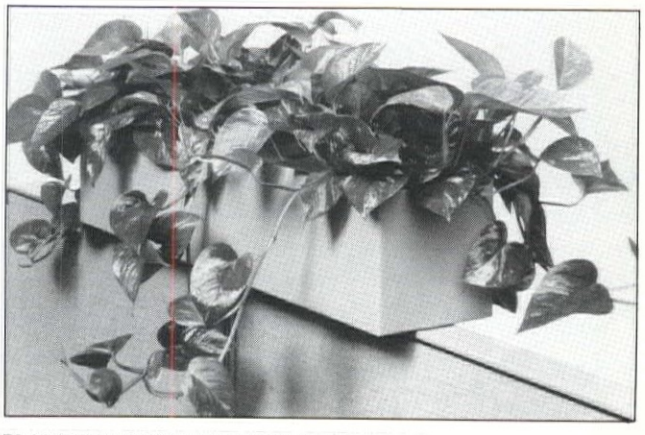
PRODUCTS & SERVICES

FLUID LINES MARK FURNITURE SYSTEM

King Alpha System of modular electronic-support furniture from **Wright Line Inc.** features clean, fluid lines. System is comprised of specialized desks with cable management capacities, worksurface extensions, linking elements, and storage units. **Circle No. 354.**



PLANTERS DESIGNED FOR OPEN PLAN

TOPsiders rectangular planters employ a special bracket which clamps them securely onto the top of any open office system panel measuring 1½-in. to 2¾-in. thick.
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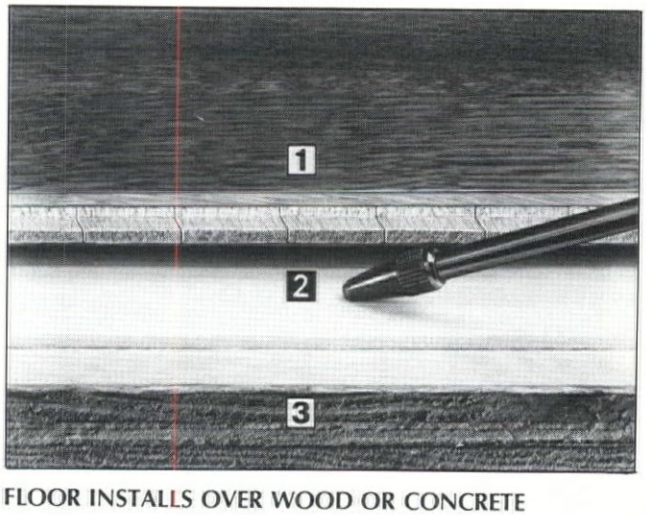
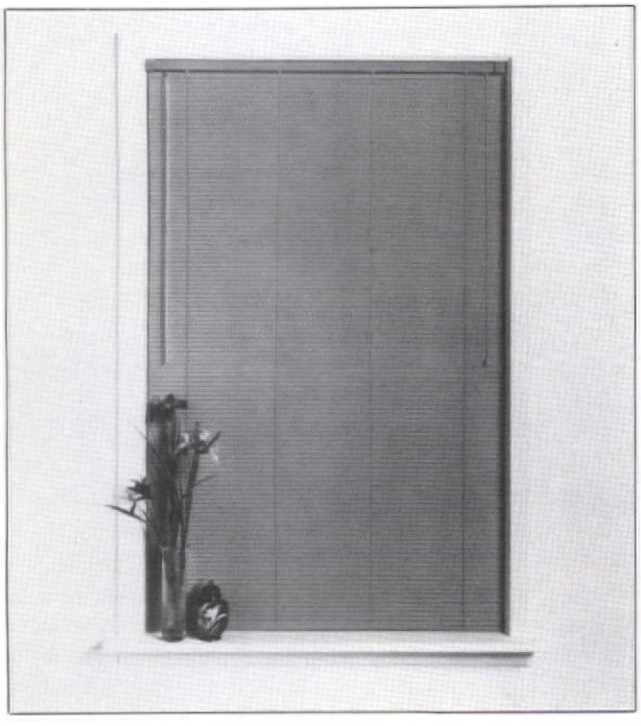


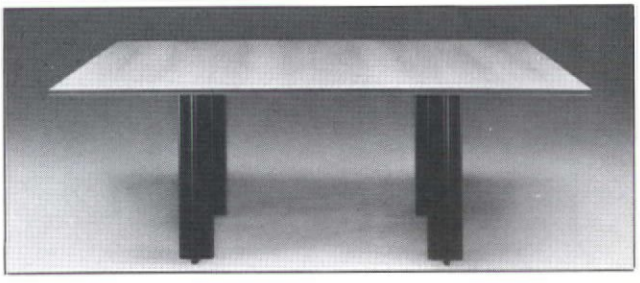
FLOOR INSTALLS OVER WOOD OR CONCRETE

Harris-Tarkett Longstrip hardwood floor installs over any level subfloor without glue or mastic. Shown is a cross-section of the floating floor system placed over wood or suspended concrete. Numbers indicate Longstrip planking, foam underlayment and plywood subfloor. **Circle No. 352.**

INDIVIDUAL SLATS FORM MICRO-THIN BLINDS

Bali Micro Blinds from **Marathon Carey-McFall Co.** have slats just half the size of those in mini-blinds. Product is available in more than 100 colors and carries a lifetime limited warranty. **Circle No. 350.**





FORMAL TABLES DIGNIFY EXECUTIVE OFFICES

Created by French designer Pascal Mourgue, the Pascal collection of conference tables from **Knoll International** is elegant and formal. Shown is a rectangular table with full edge detail, able to seat four-to-eight people. **Circle No. 334.**

FIBER INHIBITS BACTERIAL GROWTH

Allied Fibers' Anso IV HP nylon with HaloFresh inhibits the growth of odor-causing bacteria, mildew, and fungi. Fiber is used in Collins & Aikman's "Data Point" (shown), a durable textured loop floorcovering. **Circle No. 353.**

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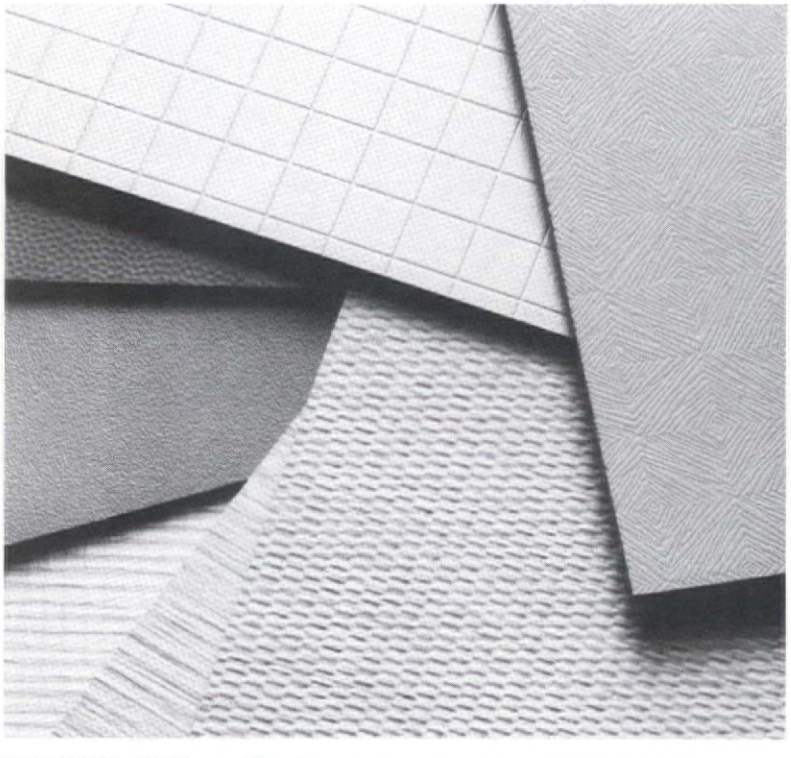

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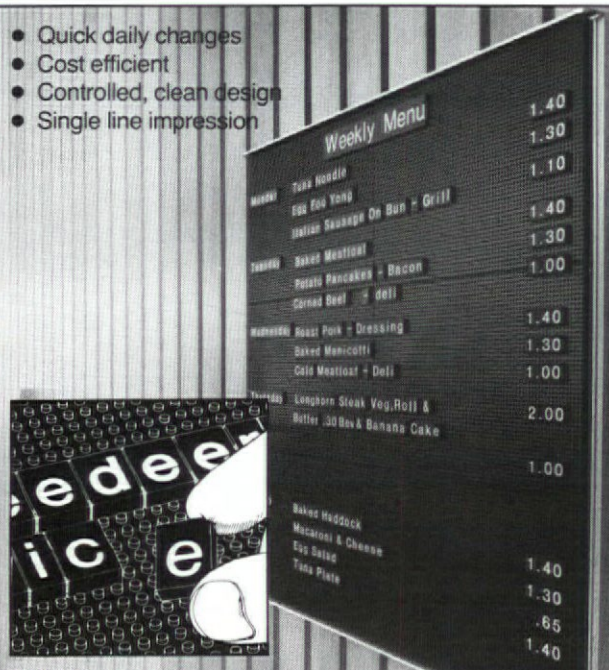

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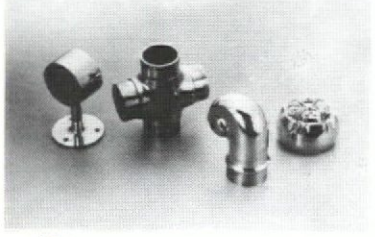

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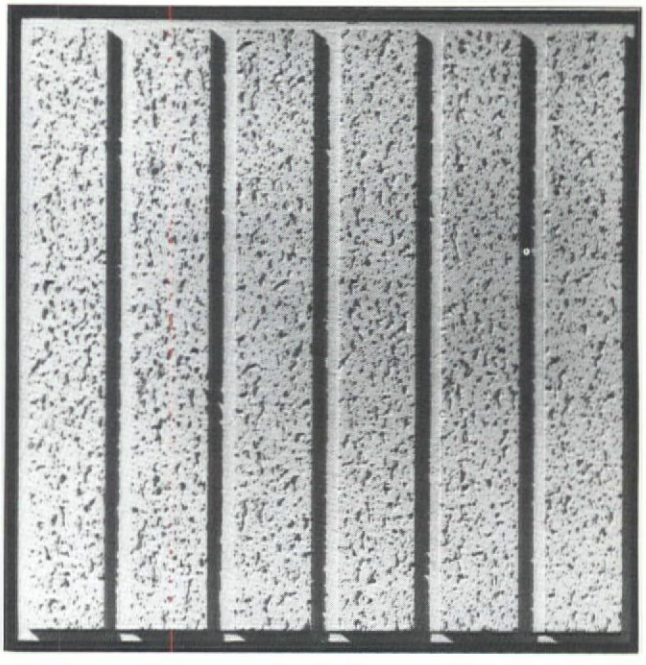
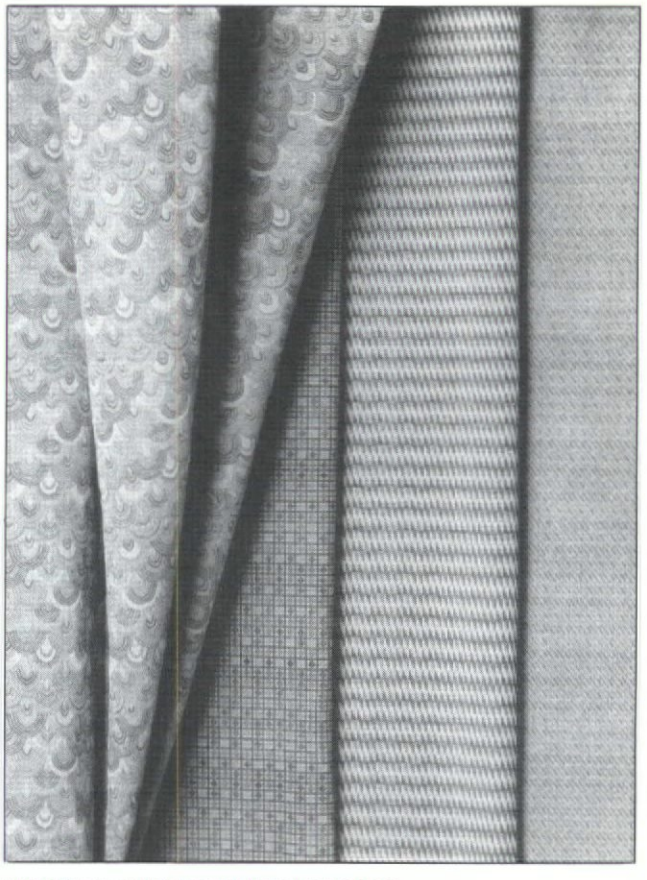


THREE CEILING PATTERNS ARE INTRODUCED

Conwed Corp. is introducing three new geometric patterns for its Fascination ceiling line. Designers can specify 3- or 4-in squares and 3-in. by 24-in. linear strips offering small scale patterns on standard 2-ft. square lay-in tile. **Circle No. 356.**



FESTIVE DESIGNS ENLIVEN FABRICS

Mardi Gras, **Wall-Pride's** collection of upholstery fabrics for hospitality/contract applications, features four festive designs. Fabric is an intricate jacquard weave on cotton/rayon blend heavy-duty tapestry warps. **Circle No. 339.**

PLEATED SHEERS GIVE TEXTURED LOOK

Pleated Sheers from **Verosol USA Inc.** are available in five styles. Product provides a soft, textured look for window treatments. **Circle No. 342.**

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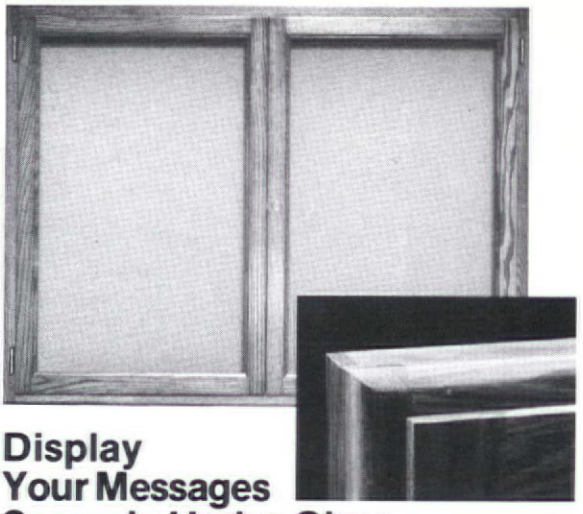

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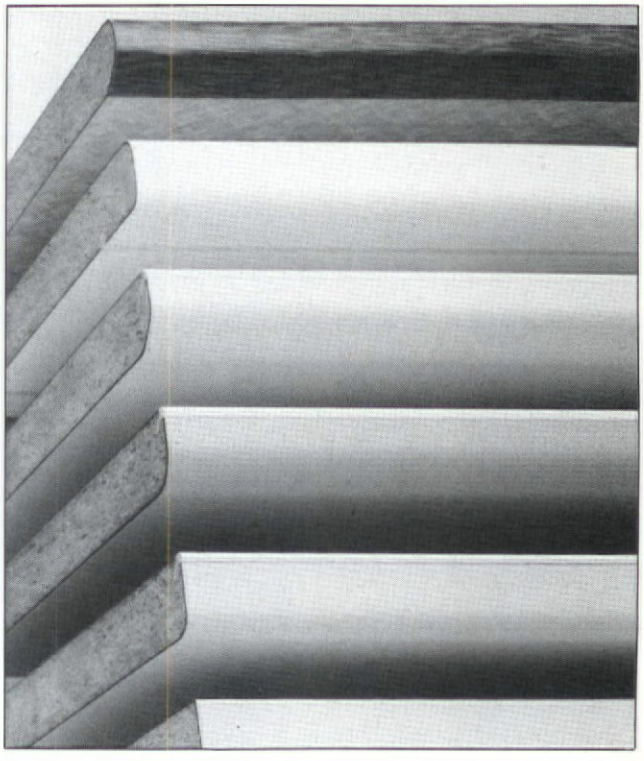

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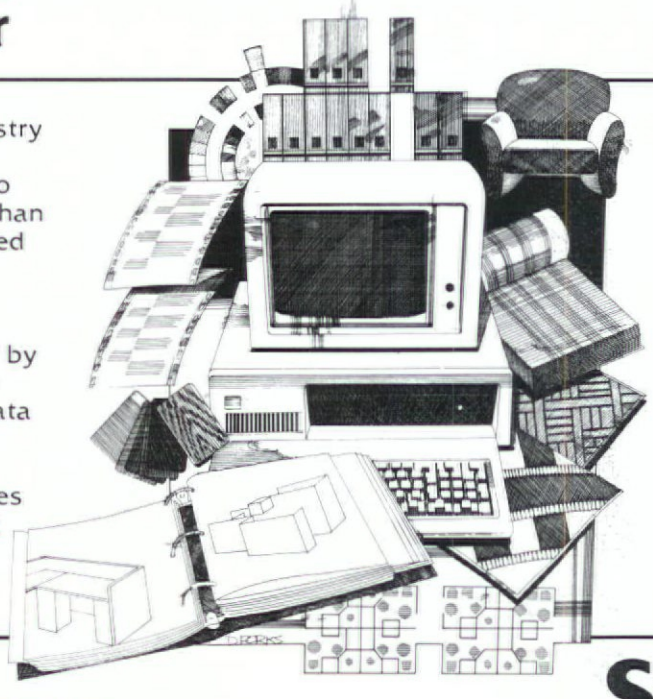

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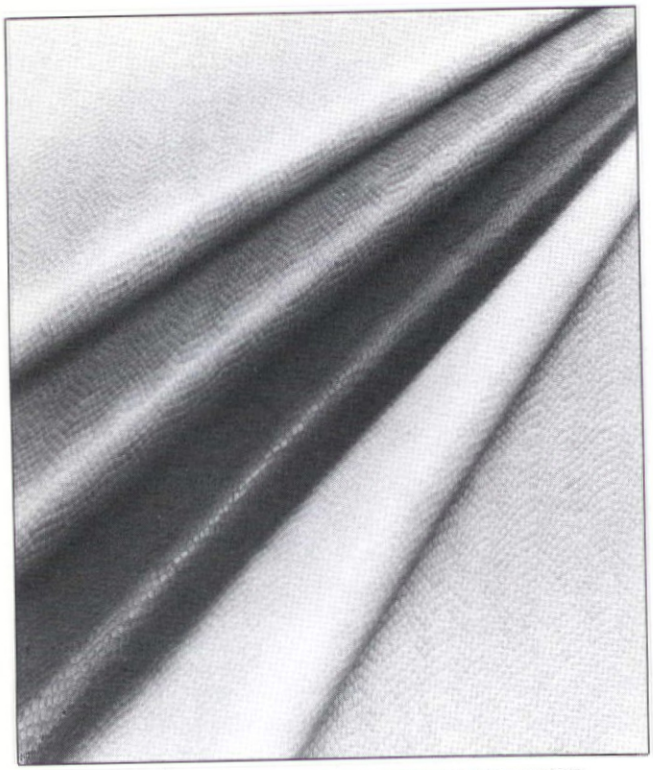

WALLCOVERING CAPTURES SNAKESKIN PATTERNS

"Boa Boa" snakeskin-patterned wallcovering, available through **Edward Pashayan & Co.,** comes in 25 colors, some in matte as well as gloss finish. **Circle No. 346.**

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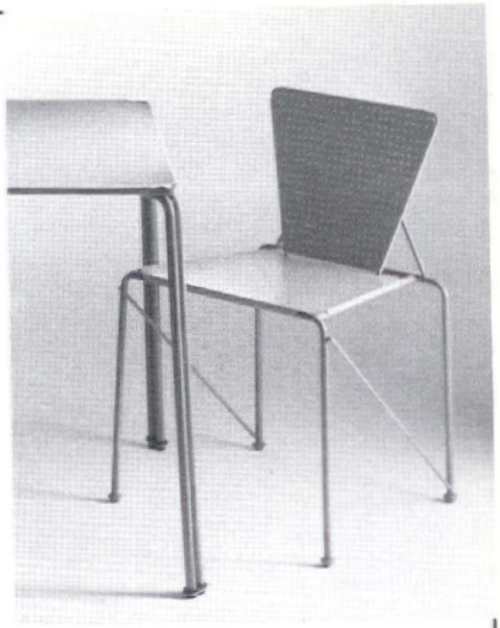

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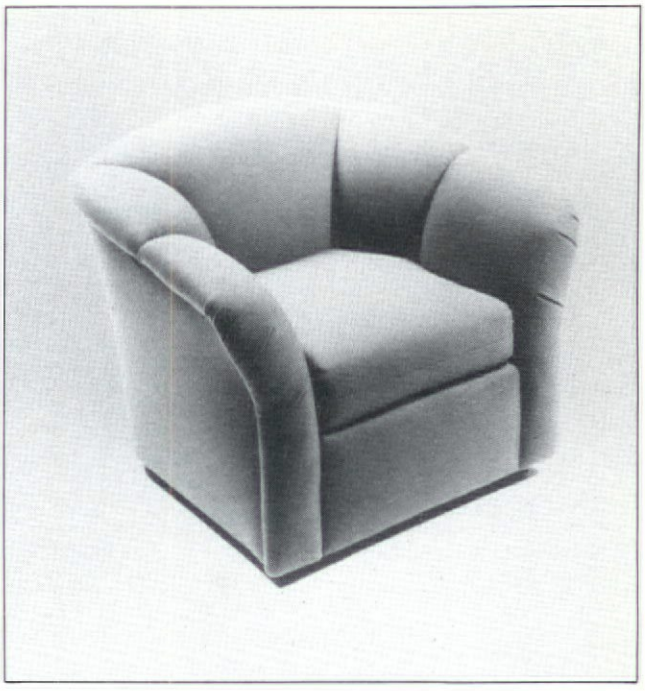

TUB CHAIR EARNS SPECIAL HONORS

Tub chair from **Lee Jofa** was given special honors at NEOCON for its design and upholstery detailing. Chicago Design Sources presented the manufacturer with its SPEC (Specialty Product Exhibited for Contract) Approved Designation. **Circle No. 355.**

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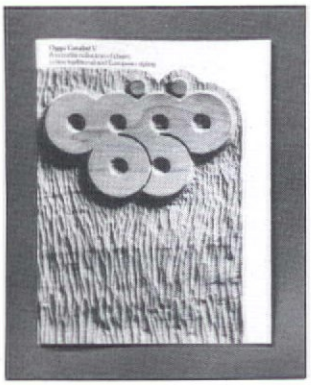
CATALOGS & BROCHURES

Magna Design has issued a color brochure describing the SoftOak S1100 series. SoftOak office furniture features solid oak or walnut frames with mortise and tenon joints plus radius edges. **Circle No. 301.**

More than 200 floor and table lamps plus ceiling and wall fixtures fill Koch & Lowy's 80-page catalog. **Circle No. 304.**

Catalist V is a mini-catalog from Oggo Corp. covering a collection of traditional and transitional seating. **Circle No. 302.**



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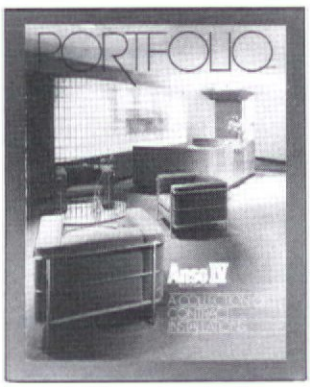

Allied

Design ideas for commercial environments are featured in an eight-page brochure published by Allied Fibers. All contract installations shown are underscored with Anso IV carpets. **Circle No. 316.**

Clipons, a new group of removable ceiling design elements from Integrated Ceilings Inc., is described in an eight-page catalog. A selection of standard Clipons element styles and color finishes is featured, along with ordering information. **Circle No. 307.**

Four-color booklet from The Broadway Collection displays La Coquille Petite product line. Included are a pedestal lavatory, centerset and spreadset faucets, matching oval mirror, and a full range of tub and shower combinations. **Circle No. 308.**

Gregson Furniture Inds. has published a brochure describing the firm's capabilities and its task seating line. **Circle No. 309.**

Fantom Flex power and data/telephone undercarpet cable systems from The Wiremold Co. are described in two, 12-page catalogs. **Circle No. 310.**

A sample portfolio from Tarkett Inc. holds a full-size 16- by 16-in. sample of Plaza Marble vinyl composition tile. Full-color photos show actual installations. **Circle No. 311.**

Original movie posters from such films as "Casablanca" are pictured in a four-color booklet from The Motion Picture Arts Gallery. **Circle No. 312.**

A presentation/sample selector that displays the full line of Bali Classics custom pleated blinds is available from Marathon Carey-McFall Co. **Circle No. 303.**

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REPRESENTATIVES WANTED

SALES ORGANIZATIONS WITH SHOWROOMS

West Coast manufacturer of elegant Contract Furniture seeks sales organizations with top quality showrooms in major U.S. cities. Must be compatible with top line contemporary merchandise and have highly experienced reps. TAVOLA INTERNATIONAL, 15438 Ventura Blvd., Sherman Oaks, CA 91403.

National manufacturer of quality wood office furniture is seeking experienced representatives to call on dealer trade, architects, specifiers and corporate accounts. Several choice territories available. Send replies to Box 192, CONTRACT, 1515 Broadway, New York, NY 10036.

MANUFACTURERS REPS WANTED

Manufacturer of decorative and functional, fabric acoustical wall and ceiling panels is seeking aggressive representation for a diversified product line. Send detailed resume of organization, territory and past sales success to Box 190, CONTRACT, 1515 Broadway, New York, NY 10036.

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Major Manufacturer of Executive Office Furniture seeks experienced salesperson for the New York Metropolitan area. Primary emphasis on the interior design community. Salary commensurate with experience and background. Please reply to Box 194, CONTRACT, 1515 Broadway, New York, NY 10036.

BRADLEY CONTRACT LAMPS ..... is looking for aggressive, knowledgeable salespersons for many areas. We are making some changes and adding some new people. Must know hotel/motel trade as well as specifiers, designers and architects. Contact: Jack Ayers, 412 North Orleans Street, Chicago, IL 60610; or call (312) 337-4665.

KARASTAN MILLS seeks a representative, headquartered in Cleveland, to call on the Architectural & Design communities. Representative should have a knowledge of Contract A & D community in Cleveland, Pittsburgh and Detroit. Salary commensurate with experience. Send resume, in confidence, to: KARASTAN RUG MILLS, 1873 MERCHANDISE MART, CHICAGO, IL 60654.

MISCELLANEOUS

ATTENTION: Contract furnishers, architects, designers, and dealers send us your brochures. CONTRACT Magazine is often asked by corporate representatives to provide them with qualified names. Mail to Sales Manager, CONTRACT Reader Brochures, 24th Floor, 1515 Broadway, New York, NY 10036.

BUSINESS OPPORTUNITIES

Private Office/Drafting Space available in Architect's Office for Architect or Interior Designer. Conference room, zerox machine, receptionist, library facilities—can be made available. Santa Monica, California area. Call (213) 474-3541; or 392-5718.

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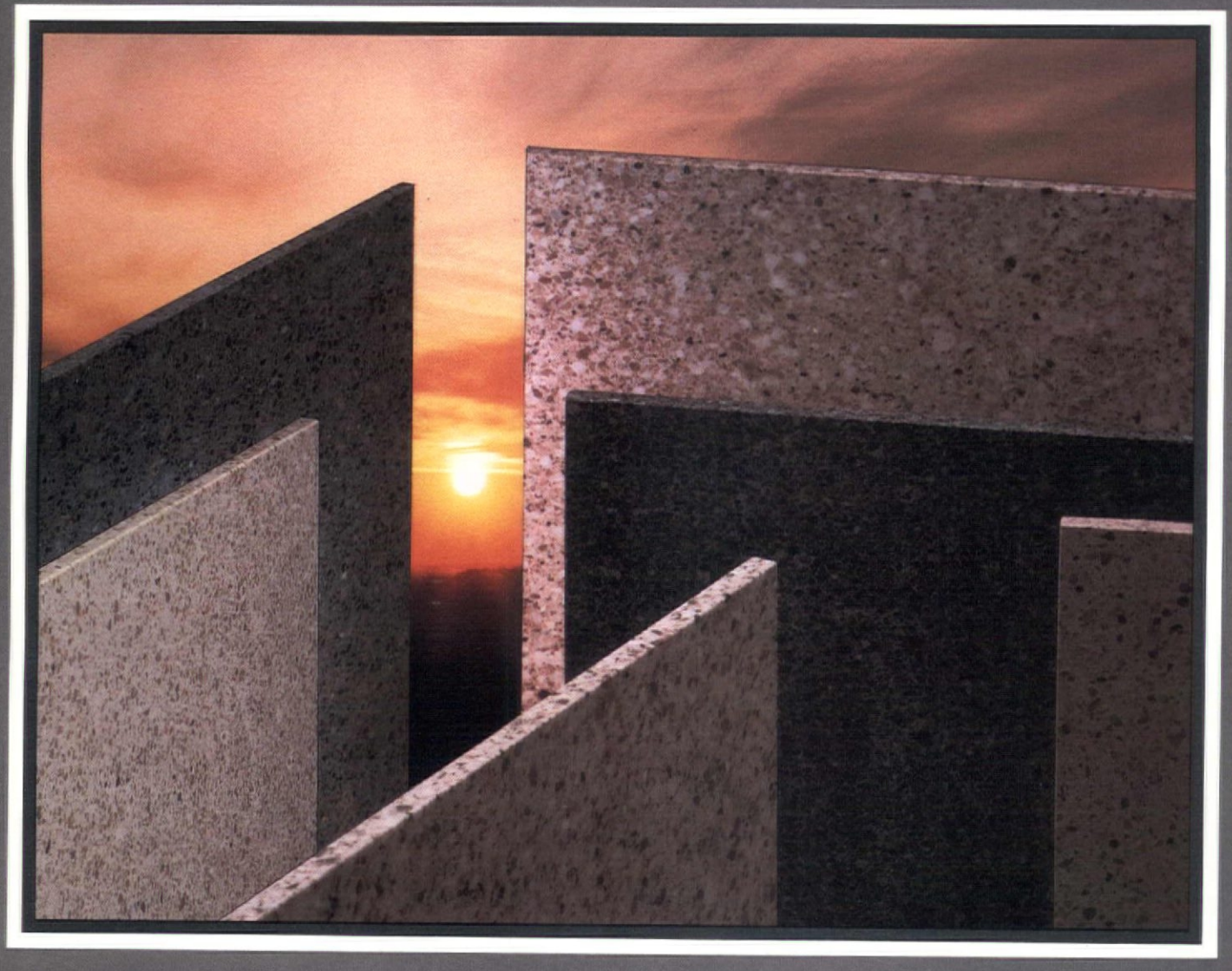

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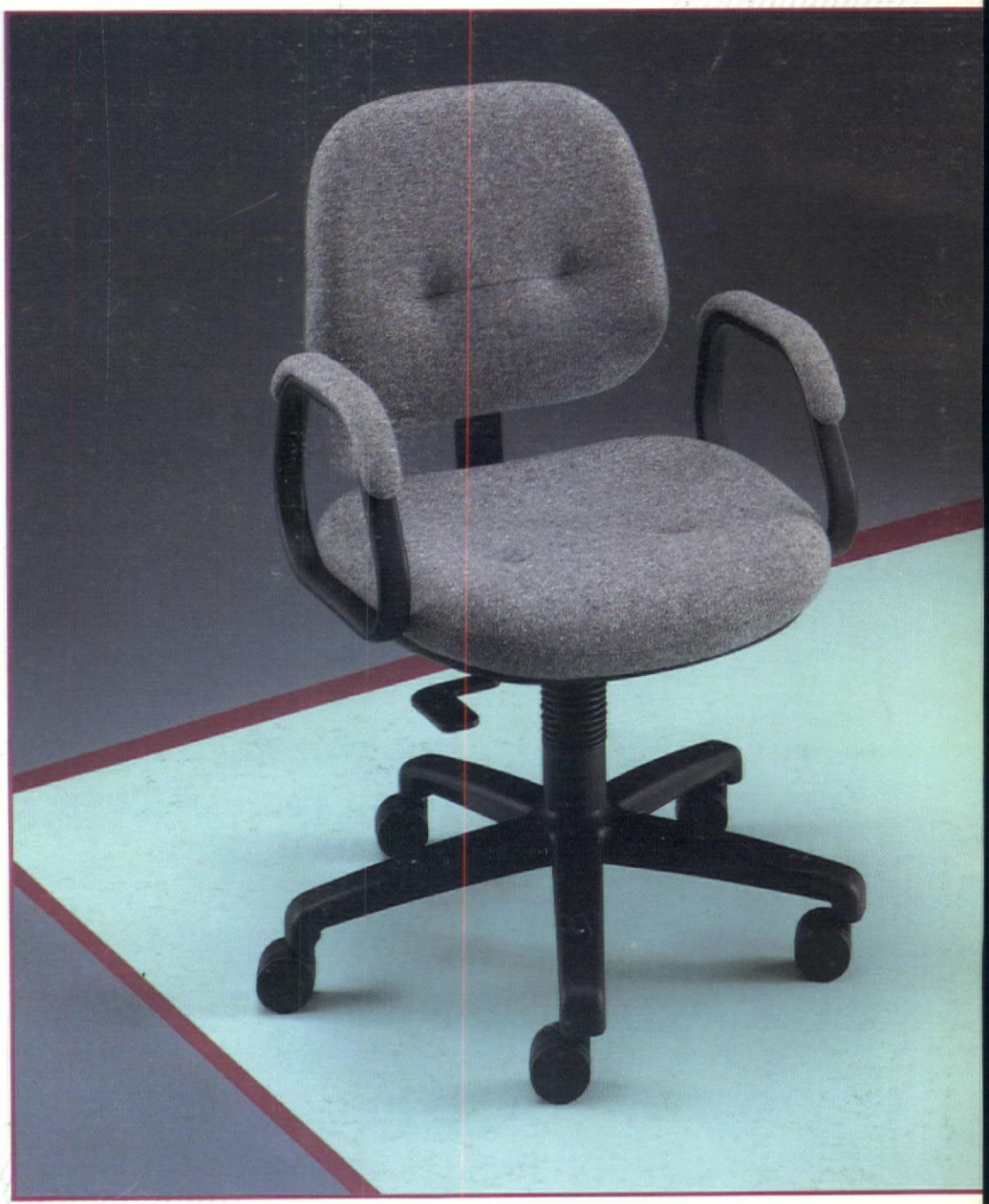

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