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April 1987

CONTRACT

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

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COVER: BRAYTON
unveils Shogun Chair

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preview of
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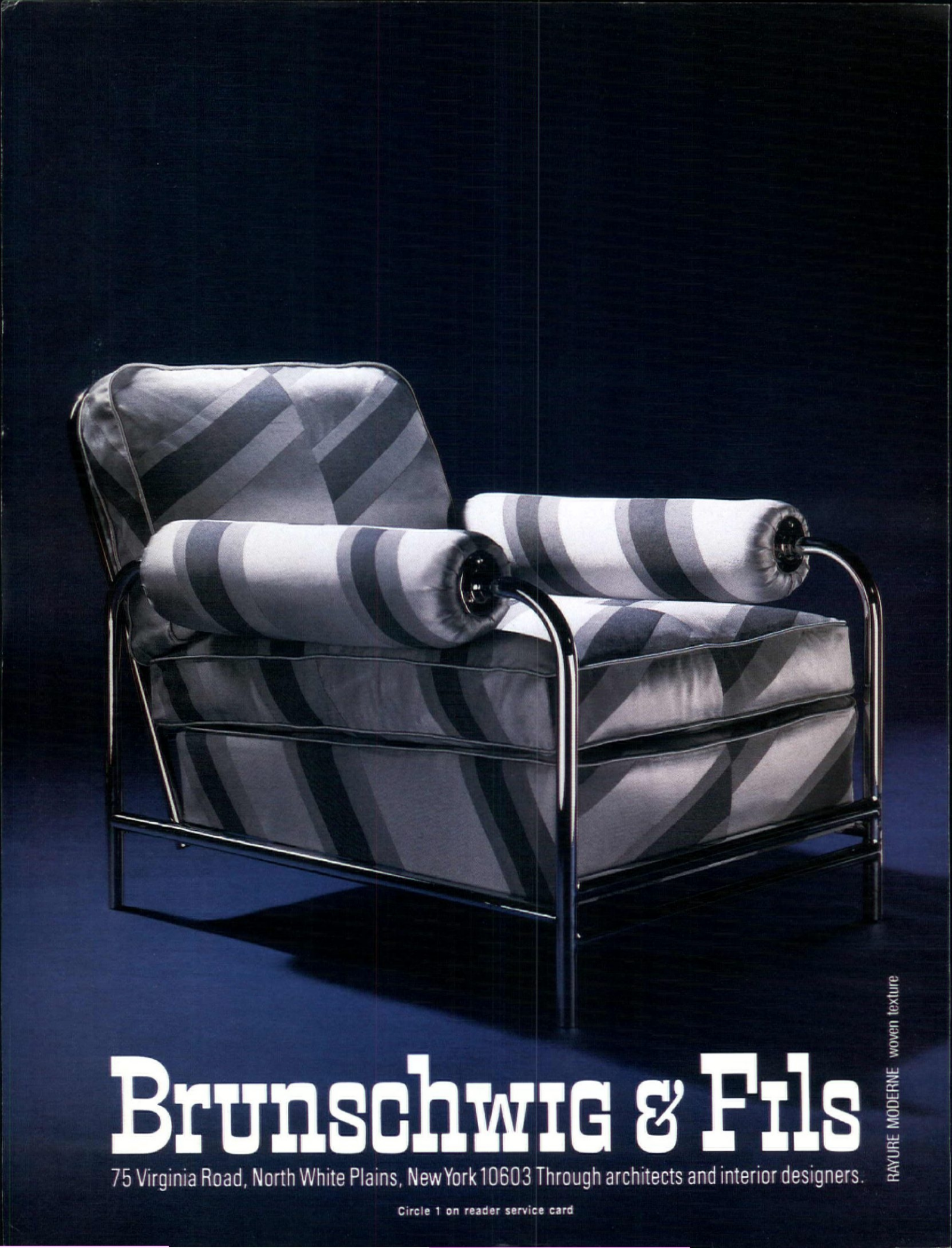
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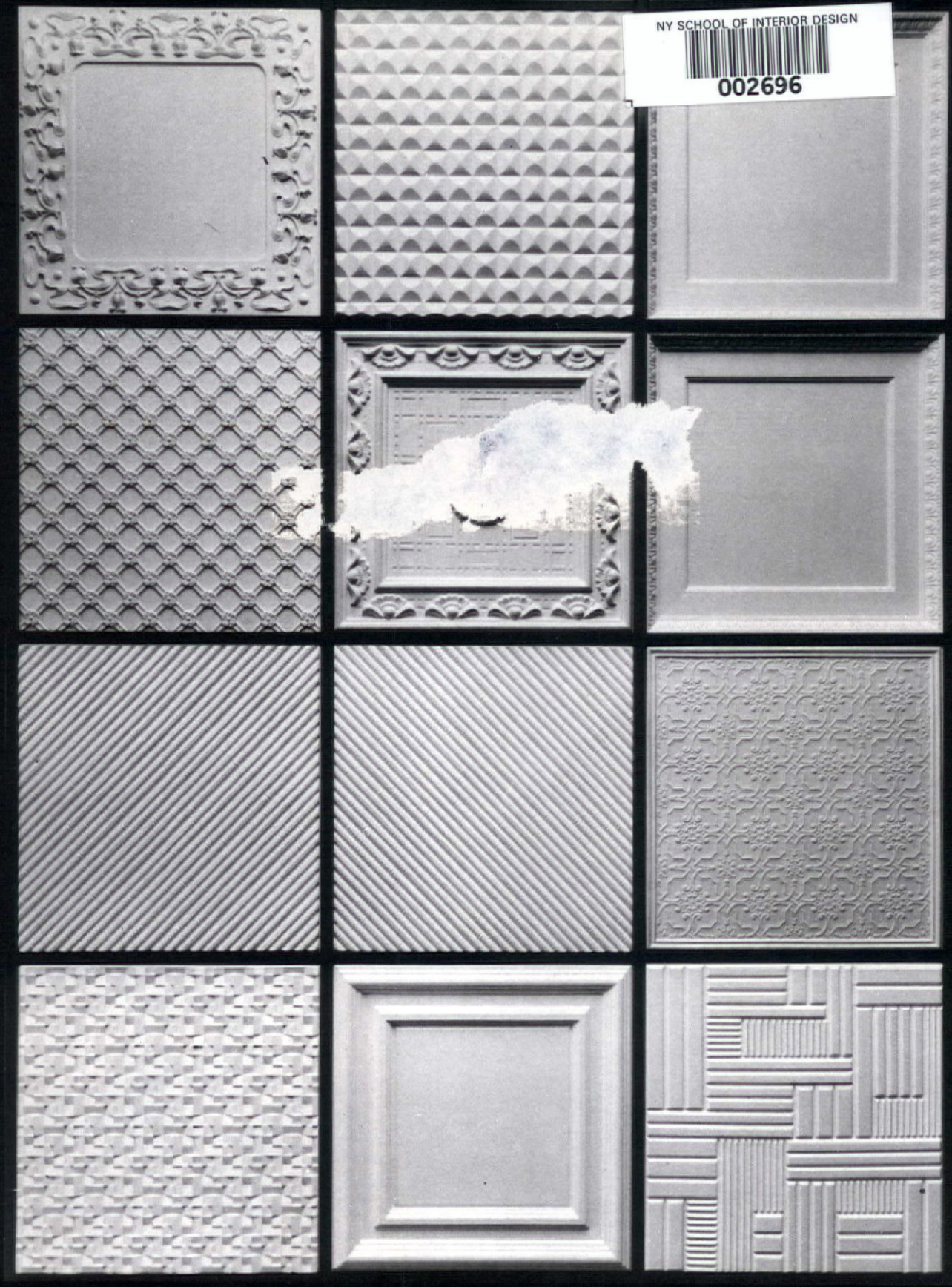

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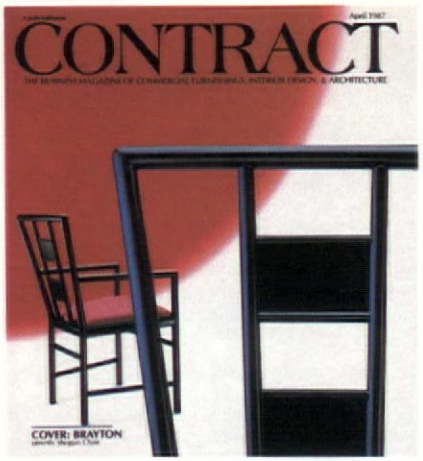

Brayton's Shogun chair is introduced this month on our cover, with a story on p. 66 about the company and this new product. Cover design by Richard Zoehrer and photo by Roger Bester.

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

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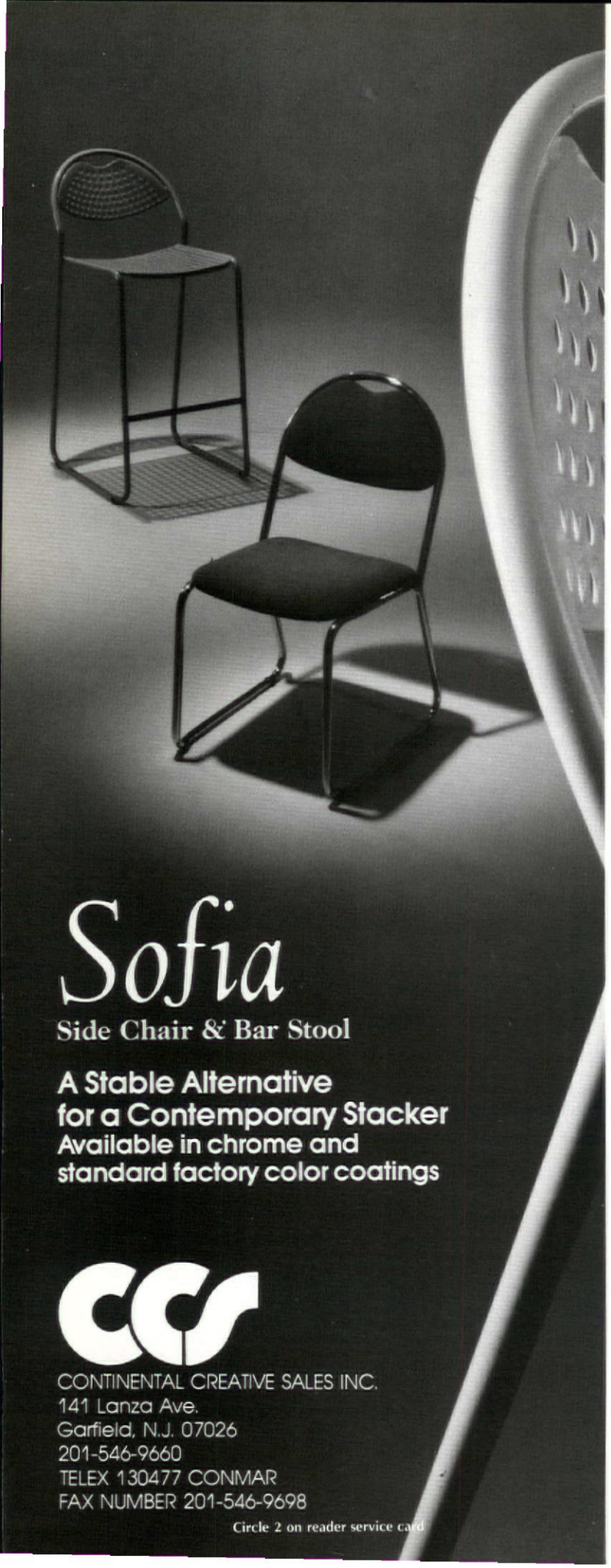
*New Column



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Volume 29, No. 4

May: Comprehensive, floor-by-floor preview of NEOCON 19, June 9-12, Chicago, at The Merchandise Mart. Our exclusive cover will feature the show's official logo. Look for feature coverage of exhibitors, new product introductions, seminars, list of tenants, and Other Chicago showrooms, plus NEOCON International in the Expocenter. Bonus distribution of the magazine will occur at the event. BIFMA Update surveys the past year's activities of the Business & Institutional Furniture Manufacturers Association, while previewing upcoming plans for this influential group of commercial furniture manufacturers.

June: Executive Buyer Edition/Offices offers bonus circulation to 5,000 office executives at law, accounting, and brokerage firms. Several outstanding office installations will be reviewed along with a product review of Contract Carpets. Coverage of the latest trends in seating, along with a photo directory of the latest introductions will be featured in the World of Contract Seating Directory. Previews of the International Carpet Market, July 19-24, Atlanta; and the ASID National Conference, July 22-26, Toronto will also be included, with bonus distributions at the ASID show.

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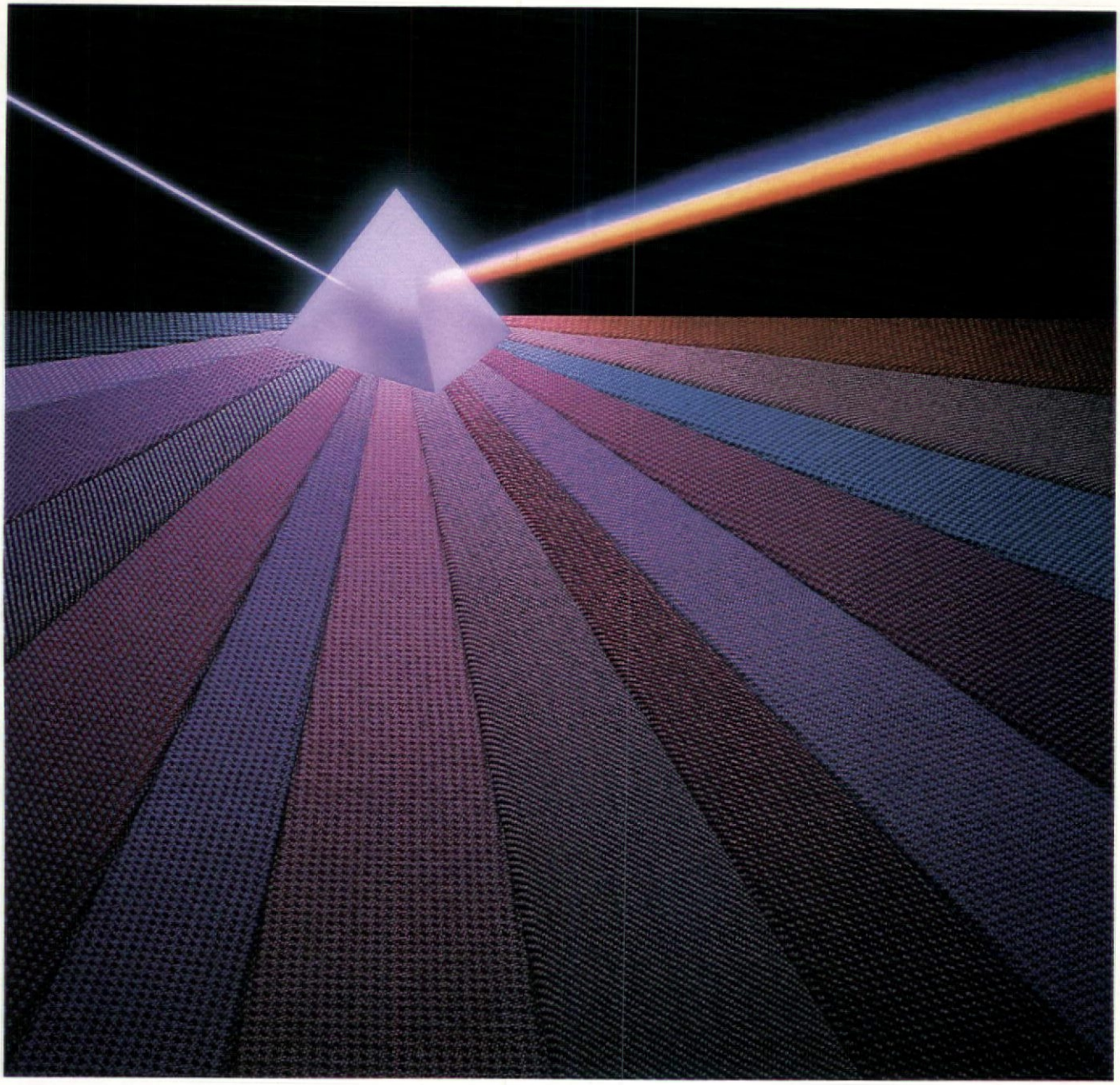

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CONTRACT

COMMENTARY

WHERE IS THE ECONOMY GOING?

"Where is the economy going?" That is the question most asked by contract manufacturers, as well as the design community, for understandable reasons. Livelihoods, profits, and growth depend upon the answer.

If the question is directed to 10 economists, the outcome will surely be 10 different answers, the usual hedges, and a willingness to make a prognostication. Experience has taught them that people rarely remember what the forecasts were six months later and prefer, instead, to look to what is going to happen in the future.

That's one of the most important reasons that CONTRACT introduces its new "Market Trends" column this month (see page 50). Contents of the column will help provide some idea of where the economy is going. Such opinions expressed by experts often provide guidelines to readers that help shape business plans, hiring practices, and economic expectations. CONTRACT's editors, with ears to the ground, serve as a conduit for those economic assessments.

The contract industry, fortunately, has an economic life of its own. Unlike the residential market, which lives or dies on housing starts, contract business simply switches emphasis when commercial building starts are down. Remodeling, now better than 55 percent of the market, gets stronger under those circumstances. And while parts of the country get flat temporarily, areas of good business crop up elsewhere. It is an economic condition envied by other industries.

For now, the mood is cautious optimism, as evidenced by "onward and upward" plans of the industry in general.

Lea Carlin

Co-Publisher/Editor

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CORRY HIEBERT

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Interspace notes team effort

Dear Editor: As pleased as we are with the excellent profile of Interspace Incorporated's health care practice in your February issue, we were highly distressed to see that the architects on the Cleveland Clinic project, Cesar Pelli Architects and vanDijk Johnson & Partners, were not correctly credited.

On a project as large and complex as The Clinic, which involved both a new building and an expansion, it takes a sizable team and remarkable teamwork to create a successful project. We were fortunate to have the opportunity to work with both of these firms not only supporting their architectural efforts with our interior design services, but also their fine interior design work with our procurement management services.

Throughout the effort, we admired the talent and professionalism of these fine design firms. We trust that they also know us as professionals and understand that the error was an editorial oversight not intentional misrepresentation.

In many respects, putting together an issue of CONTRACT is as complicated as the design projects it features.

ROBERT J. LeFORT, JR.
President and Chief Operating Officer
Interspace Inc.
Philadelphia, Pa.

February issue pleases

Dear Editor: Everyone involved with the Methodist Hospital Project was quite pleased with your February issue. I think you did an excellent job explaining the relationship between Smith, Hinchman & Grylls Associates and Rowland Associates.

LAWRENCE J. BURNS
Director of Public Affairs
SH&G Associates
Detroit, Mich.

Quick-ship article

Dear Editor: In CONTRACT's January issue, I enjoyed reading Lighting Line. The article was very interesting to our company because we have just now started our quick-ship program.

SCOTT MALMSTEN
Director of Mktg./Product Design
Visa Lighting
Milwaukee, Wis.

Got what they wanted

Dear Editor: Every January the design community looks to CONTRACT for the forecast in color and styling. This year, as last year, they got what they wanted. Each year the approach and layouts have been fresh and newsy.

The 1987 report has a special touch without sacrifice of valuable information. We are proud to have been included.

VINCENT A. MURDICO
Vice president/Marketing Interior Textiles
The Wool Bureau
New York, N.Y.

Errata

In CONTRACT's January 1987 Directory issue an incorrect phone number was given on page 232 for Fiandre Ceramic Tile, Elk Grove Village, Ill. The correct phone number is (312) 350-1555.

Also in the January issue on page 151, Stuart Gross should be credited with the CEO Office photography.

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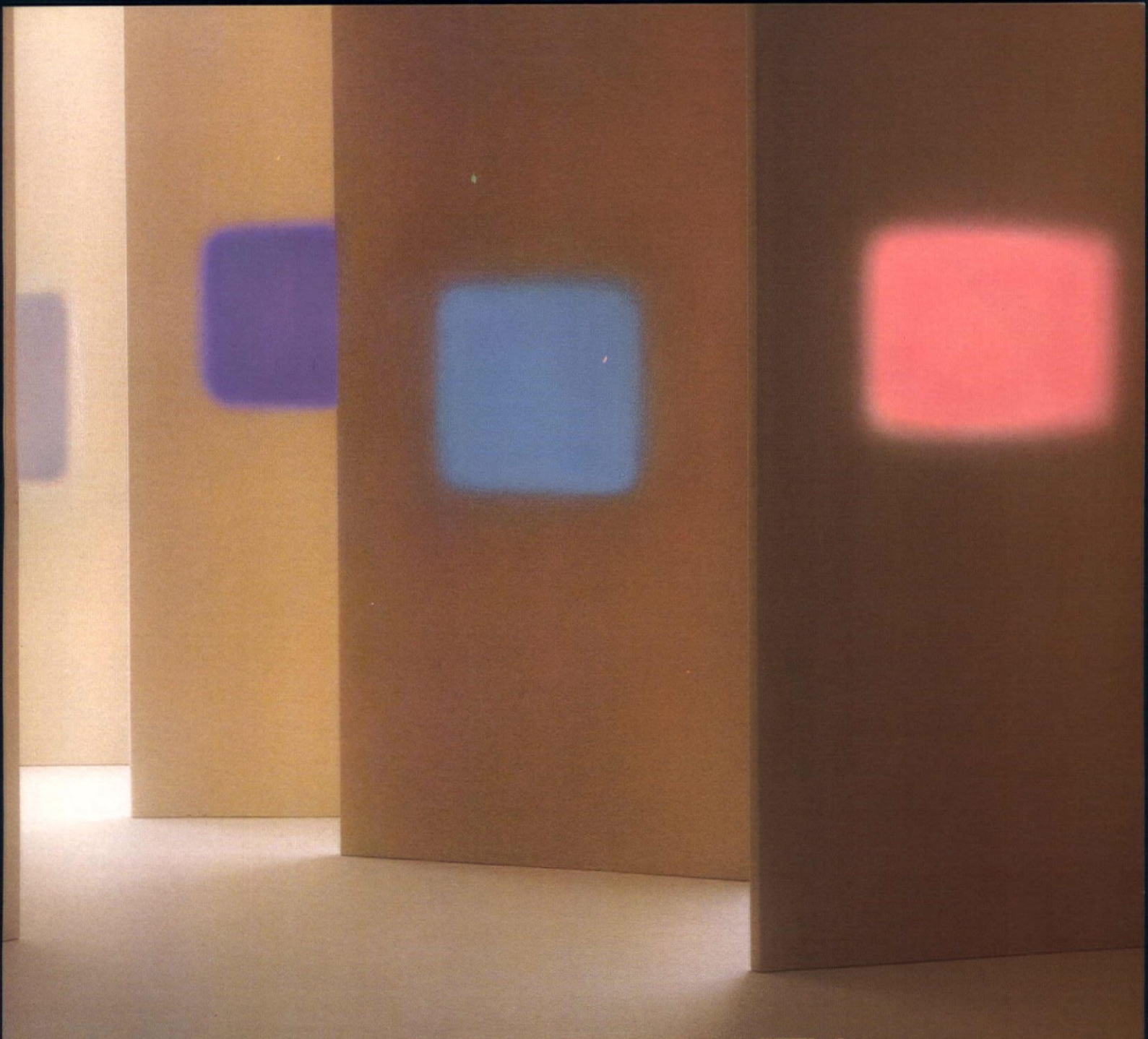

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DCOTA offers Florida coast a contract market,

Dania, Fla.—Florida's Gold Coast designers of commercial and residential complexes should benefit from the resources available at the Design Center of the Americas (DCOTA) here, on the outskirts of Fort Lauderdale.

Contract/DCOTA was the design center's first contract market, held at the end of February. While visiting the major contract showrooms in Phase I of the four-story complex, participants had the opportunity to attend educational seminars and forums relating to the contract field. Michael Graves, Schrimer professor of architecture, Princeton University, critiqued the DCOTA and discussed the importance of design with an audience of 300 students who attended the contract market.

The Design Center of the Americas (DCOTA) in Dania, Fla., is the state's first design center. Phase I is in full operation, while major construction of Phase II is underway with a scheduled opening for January 1988.

DCOTA, the most recent design center to open in the United States since the International Design Center New York (IDCNY) in Long Island City, N.Y., boasts medium- and high-end furnishings suitable for the upscale businesses which are establishing headquarters along the much-touted Gold Coast—the area between Palm Beach and Miami. Many corporate executives will require the services of designers and DCOTA to decorate commercial spaces springing up throughout the area.

"The contract design industry is very big business in Florida," says Joan Kerns, marketing and leasing director, DCOTA. "Future Contract/DCOTA markets will provide an excellent forum for ideas, information, and the very latest products and services for the contract designer, architect, corporate end-user, and interior design student."

Due to the large number of designers using DCOTA's showrooms on a daily basis, DCOTA management has received at least a dozen commitments from existing showrooms to expand their spaces in future phases of the building. Currently, 90 percent, or 239,000 sq. ft., of DCOTA's Phase I is leased. Major construction of Phase II is underway, with the new addition opening in January 1988. Phase II will encompass 266,000 sq. ft. with two more phases planned for a total of one million sq. ft.

Nichols Partnership, architects for Phase I, will handle design of the building, with Portman Properties overseeing the project. Owners of DCOTA are Marvin I. Danto, owner/developer of the Michigan Design Center, and John Portman, Jr., architect, owner/developer of the Atlanta Market Center.

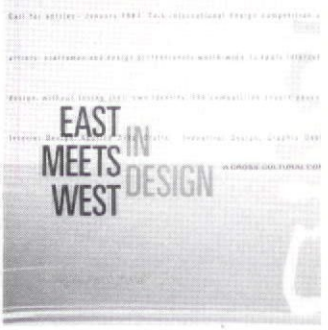
'East Meets West in Design' names judges, entry regulation posters are available

New York—A panel of world-renowned designers has been named to judge the "East Meets West In Design" competition, sponsored by East Meets West, a nonprofit organization with headquarters here, and in Brussels, Belgium. The organization is devoted to the exploration of historical and contemporary evidence of cross-cultural influences in art and design.

The judges are: Emilio Ambasz, architect, Emilio Ambasz & Associates; Ralph Caplan, writer, Design Consultant; Yoshiko Ebihara, director, Design Gallery 91; Nancye Green, environmental designer, Donovan & Green; Stephen Greengard, curator, Mitchell Wolfson, Jr. Collection of the 20th Century Decorative and Propaganda Arts; Robert Janjigian, senior editor/products, *Interiors*; Michael Kalil, space engineer, NASA: Kiyoshi Kanai, designer; Jack Lenor Larsen, textile designer, president, American Crafts Council; Richard Meier, architect; Richard Penney, industrial designer, The Richard Penney Group; Ivy Ross; Susan S. Szenasy, editor with the *New York Times*; Massimo Vignelli, designer, Vignelli Associates, president AGI; James Wines, architect, SITE; and Cooper Woodring, industrial designer, chairman of the board IDSA.

The competition has been organized with the cooperation of the Japan Design Foundation in Osaka, Japan; Interiur in Kortrijk, Belgium; and the International Design Center, New York, (IDCNY) where an exhibition of winners' entries will debut in October.

The deadline for competition entries is June 15. "East Meets West In Design" posters with rules and regulations for entries are available from Anneke van Waesberghe, chairman of the board, East Meets West, 101 West 57th St., Ste. 16G, New York, NY 10019; 212/586-6314; or 212/477-4480, Barry Dean.



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AIA Committee addresses interior design education

Boston—The future of interior design and architecture will depend upon mutual education and cooperation between architects and interior designers, with each gaining wider knowledge of the other's profession, according to panelists at the recent AIA Interiors Education conference held at the Boston Design Center.

Four panels discussed educational themes in interior design with panelists representing professionals, accrediting agencies, educators, and innovators commenting on future trends in the field. The conference was designed to help students, educators, and professionals understand which skills and talents are most widely required and to assess expectations of novice architects and designers.

A student's ability to visualize a 3-D space, offer graphic productivity, and technical skills and drawing skills, was valued along with qualities including initiative, sociability, responsibility, style, and articulation. Kenneth Johnson, ISD Inc, considers these key elements when evaluating recent design school graduates.

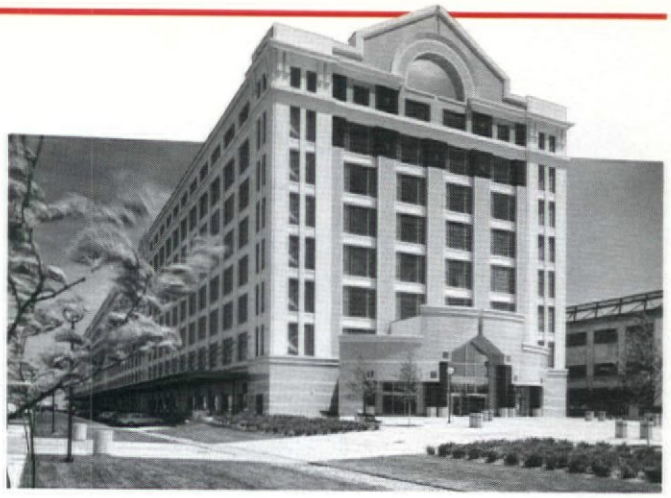
"A portfolio should illustrate skills learned, expressing an understanding of the principles of design philosophy," says Johnson.

"Students must realize that the step of programming the design takes place quickly. This phase is speedily executed," says Roslyn Brandt, AIA, senior vice president, Hellmuth, Obata, & Kassabaum (HOK). The most frequently recognized problems with graduates, according to Brandt, is their inability to draw, articulate design concepts, and clearly present them in 3-D format.

Charles Pfister, Charles Pfister & Associates, notes that employees have to have the ability to do everything in the small office. He emphasizes the importance of drafting skills, observing that students are widely interested in product design lately.

The apparent lack of strong business knowledge, diplomacy, communication skills, and understanding of the client's business are areas requiring improvement by all students entering the design field, according to Steven Ronzone, facility management firm representative, Wells Fargo Bank. "The client should not have to explain the nature of the business to the consultant," says Ronzone.

Panelists agreed that schools need to increase business training while students develop technical and personal maturity.



The AIA Conference on Interior Design Education was recently held at the Boston Design Center which will celebrate its first annual market event May 14-16. Speakers, exhibits and seminars will highlight Design Week/Boston.

Design Week/Boston features hospitality panel, seminars

Boston—A cavalcade of speakers, exhibits and seminars is planned for the Boston Design Center's first annual market event, set for May 14-16. A hospitality panel on May 16, sponsored by Design Tex, will feature hotel designers John Graham and Ken Hurd and hotel specifier Leonard Parker.

Keynote speaker for the event is philosopher and designer Michael Vance. On May 15, "Breakfast with John Saladino" is being hosted by the National Home Fashions League. The luncheon seminar will feature color researcher Carlton Wagner.

On May 16, Orlando Diaz-Azcuy, Gensler & Associates/Architects, will speak at a seminar sponsored by the Institute of Business Designers. He received the 1986 IBD/CONTRACT Best of Competition award.

Throughout Design Week/Boston, the American Society of Interior Designers, New England Chapter, is sponsoring Design Horizons '87 in the Massport Black Falcon Cruiseship Terminal, adjacent to the Boston Design Center.

Individual showrooms will also be hosting activities May 15 and 16 that include pottery lamp creation, tile design, kitchen redesign, furniture reproduction carving, and wallpaper creation. For additional market information, call 617/350-8662.

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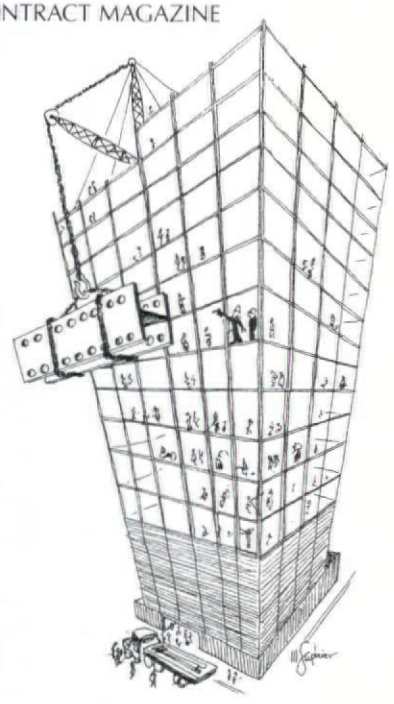
by Michael Saphier

FOR CONTRACT MAGAZINE



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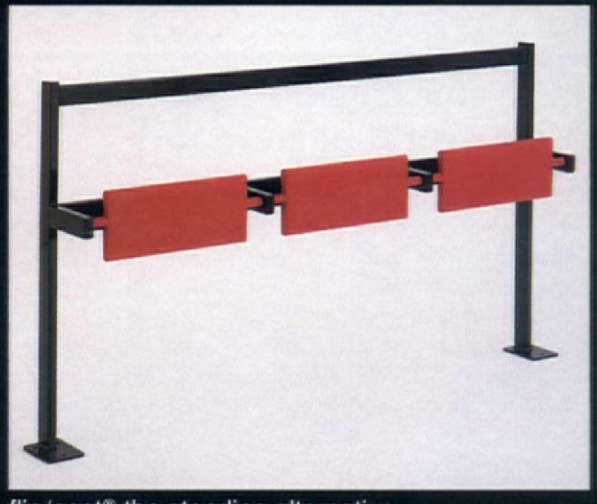

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Facilities '87 will cover operational, management issues

Washington, D.C.—Educational programs at Facilities '87, set for June 25-27, will focus on how facility managers have improved their operations through the use of computers and new management techniques. Products and services for facilities design and management will also be on display in the Facilities '87 Exhibit Hall, here

Sponsored by the International Facility Management Association (IFMA), Facilities '87 is part of DesCon '87, an International High-Technology Design and Construction Fair.

With an expected attendance of 22,000, DesCon '87 is a new umbrella event encompassing several conferences and trade shows. Besides Facilities '87, the participating groups are A/E/C Systems '87, Intellibuild '87, Reprographics/87 and Autocad Expo '87. DesCon '87 will be held June 23-26.

New forms of officing

Duncan Sutherland, vice president and director of officing, CRS Sirrine, will begin the Facilities '87 program with a discussion of "New Concepts in Officing," Dr. Maree Simmons-Forbes, Forbes Group Ltd., will share her experiences at The World Bank in "Using Facilities as Tools and Assets."

Other speakers include: Joe Boychuk, manager of market planning, Johnson Controls Inc.; William T. Adams, AIA, principal-in-charge and director of Program Management in Dallas; and Frank Yockey, facilities manager, Hewlett Packard.

"Select for Success: How to Find and Work with a Professional Design Firm" sponsored by The Society for Marketing Professional Services, is a panel discussion addressing the relationship between facility managers and design professionals.

An intensive one-day tutorial on "Using PCs for Facility Programming and Space Management," will complete the educational program for Facilities '87. IFMA will also sponsor an anual conference and exhibition, IFMA '87, from Nov. 1-4 in Dallas.

The fee for the three-day Facilities '87 conference program is $295 for pre-registration or $395 on-site. Daily registrations are also available. Registration includes admission to the Facilities '87 exhibit hall. To register, contact Kris Meklenburg, IFMA, 11 Greenway Plaza, Suite 1410 Summit Tower, Houston, TX 77046; 713/623-4362.

St. Louis IFMA elects officers

Newly elected officers for the St. Louis chapter IFMA include president Sylvia A. Kalchik, facility planning specialist with Monsanto Co.; vice president Jerry Delatte, director, building operations for the American Red Cross; treasurer Wendy Flusser, fixed asset manager with Boatman's Bancshares, Inc.; and secretary Phillip W. Keiser, AIA, assistant manager, facility programming, Southwestern Bell Telephone. Kenneth R. Klouzek will remain on board in the position of past president of the local 60-member chapter of the local chapter.

van Dijk, Johnson; Pelli credited for Cleveland Clinic

The healthcare design firm profile on Interspace, Inc., Philadelphia, Pa., appearing in CONTRACT's February 1987 issue, included factual errors and requires further acknowledgement of the two firms that provided architectural and interior design services for work depicted on the Cleveland Clinic Foundation project, Cleveland, Oh., and which were inadvertently omitted from the article.

Architecture for the Cleveland Clinic Foundation Clinic Project was performed by the joint venture firms of van Dijk, Johnson & Partners, Cleveland, Oh., and Cesar Pelli & Associates, New Haven, Conn. Interior design depicted in the frontispiece photo on page 78 of that issue (lobby of the new Clinic Building) should have been credited to Cesar Pelli & Associates.

Architecture for the Cleveland Clinic Foundation hospital addition was performed by van Dijk, Johnson & Partners. Interior design shown in the photo on page 79 (atrium of the hospital addition) should have been credited to van Dijk, Johnson & Partners.

Work featured in the exterior view of the new Clinic Building and the link connecting it to the hospital, illustrated on page 80, was done by the joint venture architects. On page 81, the photograph of the VIP Suite in the hospital addition depicts architecture by van Dijk, Johnson & Partners. Interspace provided the interior design in this photo.

Hollein to give keynote speech at Lighting World in New York

New York—Viennese architect Hans Hollein, the recipient of the 1985 Pritzker Architecture prize, will give the keynote address at Lighting World's opening breakfast on May 11. The show runs through May 13 at the Jacob K. Javits Convention Center, New York City..

Since 1967, Hollein has been a full professor at the Academy of Fine Arts, School of Architecture, Dusseldorf, West Germany. In 1976, he became head of the School and Institute of Design at the Academy of Applied Arts in Vienna. Hollein's projects in the United States include the opening exhibition "MANtransFORMS" for the Cooper-Hewitt Museum in New York.

Lighting World International is sponsored by the International Association of Lighting Designers, the Illuminating Engineering Society of North America, and the New York Section of the Illuminating Engineering Society. For more information, contact National Expositions Co. Inc., 49 W. 38th St., Suite 12A, New York, NY 10018; 212/391-9111.

IBD announces June 9 highlights

Chicago—Conference speakers and the midnight affair for the Institute of Business Designers third annual national conference, coinciding with NEOCON, have been announced. "In the Business of Design—Positive Changes" will be held at the Holiday Inn Mart Plaza on Tuesday, June 9.

F.G. "Buck" Rodgers, author of *The IBM Way,* will discuss 'Managing Change; The Market Challenge' at the luncheon. Other speakers and topics include: Theodore Gill—'Astonish Me'; Jerry McNellis—'You Can Be More Creative'; and William Hammond—'The Designer's Mind'.

Further information is available from Caroline Grund at the IBD National Office at 312 467-1950. Or write to 1155 Merchandise Mart, Chicago, IL 60654-1104.

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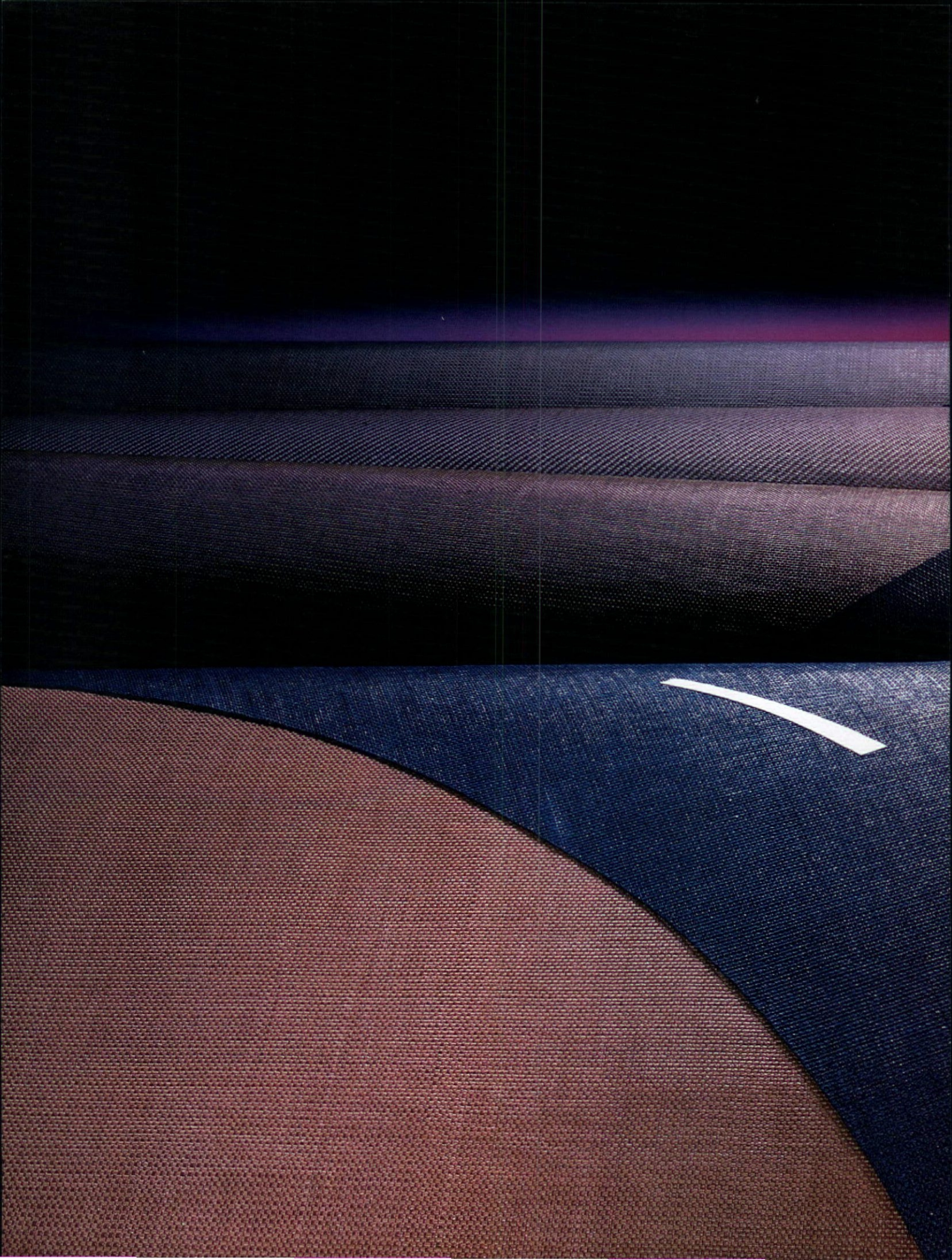

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Who reps what: Kimball appoints Canadian sales rep

Kimball International has signed **Design Forum,** Toronto, as its new sales representative for Canada. The firm will represent Kimball's three office furniture companies: Kimball Office Furniture Co., Artec, and National Office Furniture Co. . . .Loewenstein/Oggo has named two new reps: **Systems Designed Products,** W. Valley, Utah, for Montana, Utah, and Wyoming; and **Costello Johnson & Associates,** Chicago, for northern Illinois and southern Wisconsin. . .**Leni's,** Boston, has been appointed representative for New England by Interna Designs, Ltd., Chicago. . .**Olney Wallcoverings** is the new southeastern distributor of J. Josephson, Inc./Manuscreens. . .

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Steelcase Inc. acquires Metropolitan

Grand Rapids, Mich.—Steelcase Inc. has acquired Metropolitan Furniture, a San Francisco-based firm which manufactures a range of seating and casegoods products for the high design market.

According to Robert C. Pew, chairman and chief executive officer, Steelcase Inc., the purchase, for an undisclosed sum, is part of Steelcase's commitment to better serve the design market. Metropolitan will operate as an autonomous company with its current management under the direction of Edmund White, president. The company will continue to market, manufacture, and distribute products from its San Francisco base.

Metropolitan is particularly known for its cast iron polyester resin products, lounge and office seating, and rubber chair design.

IDCNY hosts exhibit of French design

New York—The exhibits of a French designer's work and the United States NASA space designs will be on display at the International Design Center of New York (IDCNY) this spring.

"Ronald Cécil Sportes: The Elysée Palace and other works," will be shown weekdays from 9 a.m. to 5 p.m. at the Center One Atrium April 30-May 8. It is sponsored by JG Furniture Systems which is licensed to produce and market Sportes designs in the U.S. Sportes, winner of a French competition to design furniture and the private living room at the Elysée Palace, home of Francois Mitterand, is currently in charge of interior planning for the new Paris Opera House in the Bastille neighborhood.

"NASA News for Now" will offer four speakers in the field of space design on Thursday, June 4, from 6-8 p.m. in the Center Two Atrium.

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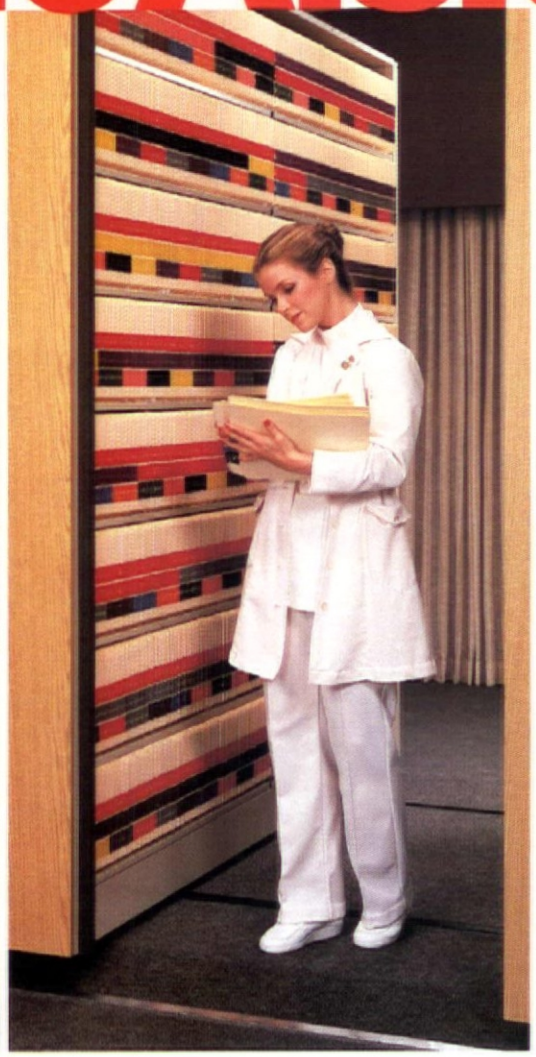

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Westinghouse is part of GSA work program

Grand Rapids, Mich.—When the U.S. General Services Administration (GSA) unveiled its "New Agenda For Quality Work Environment" at a press conference in Washington, D.C., a prototype "New Agenda" office consisted of 39 systems furniture workstations in shades of plum manufactured by Westinghouse Furniture Systems.

The "New Agenda" is part of a long-term office space management program to reduce operating costs while improving the quality of the workplace for government employees. Says Terrence C. Golden, GSA administrator, "Our goal is to increase the quality and effectiveness of the space we occupy. The workplace solution we propose is an intelligently-designed, attractive, efficient, and people-oriented environment."

Replacing out-of-date bulky traditional office furniture with compact system office furnishings tailored to actual work needs can save an average of 40-sq.-ft. of space per person, according to Golden. The GSA is offering free space planning and office design services to federal managers to help them reduce office costs by improving the quality of their work environments. For more information about Westinghouse Furniture Systems, contact the firm at 4300 36th St. S.E., Grand Rapids, Mich. 49508; 616/949-1050.

Design New York '87 coincides with Designer's Saturday

New York—Design New York 1987, the annual interior furnishings market sponsored by the Resources Council Inc., will take place October 7-10, 1987. The market will be a four-day event coinciding with Designer's Saturday. In addition to product introductions, there will be educational and informative programs, such as the "Seminar-On-Wheels," behind the scenes factory visits, plus showroom and noontime guest speaker workshops focusing on industry problems.

The 1986 market attracted close to 4,000 interior designers, architects, and specifiers from the U.S. and abroad, making it the most successful Design New York yet, according to Pauline V. Delli-Carpini, director of U.S. operations/International Linen Promotion Commission. The event is coordinated and sponsored by the Resources Council, a national trade association headquartered in New York that fosters communication between the interior furnishings industry and design professionals.

An opening-night cocktail reception for attendees will take place Tuesday, October 6th, at Tavern on the Green. Complete information is available from the Resources Council Inc., 200 Lexington Ave., New York, N.Y. 10016; 212/532-2726.

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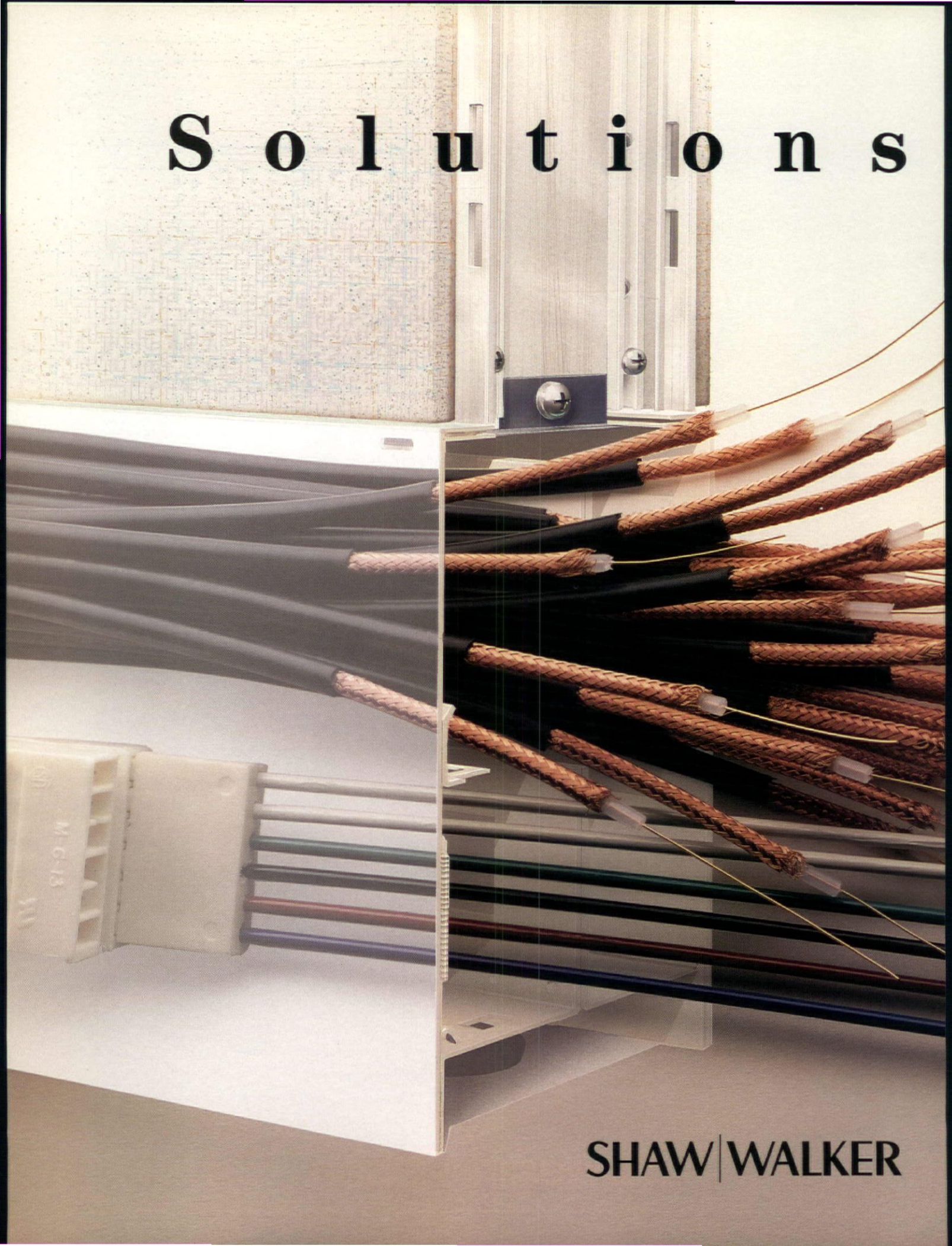

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$10,000 Los Angeles AIA Prize split 3 ways

Los Angeles—Winning entries in the $10,000 Los Angeles Prize competition, sponsored by the Los Angeles Chapter/ American Institute of Architects, offer a look into the 21st century. The international competition is aimed to promote the creation of new ideas for architecture of the future.

First prize was divided among three projects: an international space station module for NASA, by a faculty/student design team from the Institute for Future Studies at the Southern California Institute of Architecture; the PEP Construction System, a theoretical model that incorporates three technologies—subatomic mapping, lasers, and holograms, designed by three architects from Ensenada, Mexico; and the "Hulk" building, a system which can add, rearrange, and change elements to fit new needs and appearances, created by London architect Peter Cook.

Recipients of honor awards included Jerry Exline, Archonics, a division of HNTB, Indianapolis; and Robert Visser, AIA, Jewell, Visser & Visser Architects, P.C., Westhampton Beach, N.Y.

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DIFFA receives donation from Clarence House

New York—The Design and Interior Furnishings Foundation for AIDS (DIFFA) recently received its single, largest donation of $10,000 from Clarence House, a fabric-textile concern based in New York City. Continuing its fundraising efforts, DIFFA is planning a host of musical and theatrical entertainment events as part of its 1987 program. Among them:

- The Chicago chapter is hosting a volunteer outreach meeting on April 26. Call Brian McCormack at 312/329-0084 for information.
- In New York, tickets are currently on sale for a May 7 benefit performance of the Broadway play, *Les Miserables*. The Ultimate Warehouse Sale at IDCNY, New York, scheduled for June 25-28 in Center Four, will feature contract and residential furniture manufacturers selling furniture, lighting, textiles, and accessories to the general public with proceeds going to DIFFA.
- "Heartstrings II," an entertainment program, will be held at Atlanta's Fox Theater on September 13, a repeat of last year's successful event. For further information, contact DIFFA executive director Russ Radley at 212/502-0130 or 580-3311; or write P.O. Box 5176, FDR Station, New York, NY 10150.
- The Northern California Chapter DIFFA is arranging ongoing showroom/office/ studio "parties" for hosts who want to raise money for the organization. Six are planned for upcoming months. Contact Dianne Scheiman, Western Merchandise Mart, 1355 Market Street, San Francisco, CA 94103; 415/552-2311 for information.

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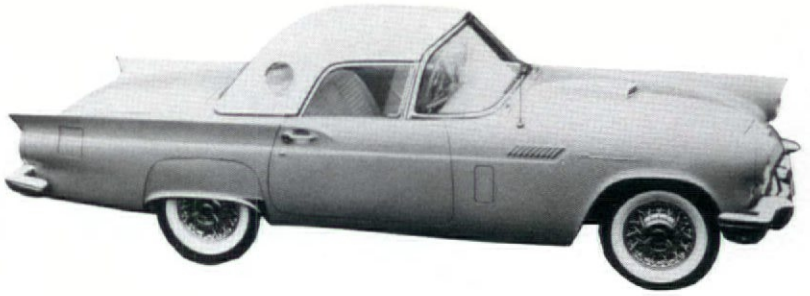
Competitions: Wilsonart offers Thunderbird convertible

• **Wilsonart will give away a refurbished 1957 sundance pink Thunderbird** convertible to kick-off its introduction of 33 new Color Quest solid color laminates, expanding the line to 110 items. Called the "1987 Color Quest Drive-Away" contest, Wilsonart will mail entry cards to designers with product sample and literature requests, and they will be given away at trade shows.

Entry cards will be collected through September 1987 and the winner will be drawn during the Designer's Saturday festivities in New York City, October 8-10. For more information, contact a Wilsonart distributor or Wilsonart Information Center, located at 600 General Bruce Drive, Temple, TX, 76501. Telephone 800/433-3222; in Texas, 800/792-6000.



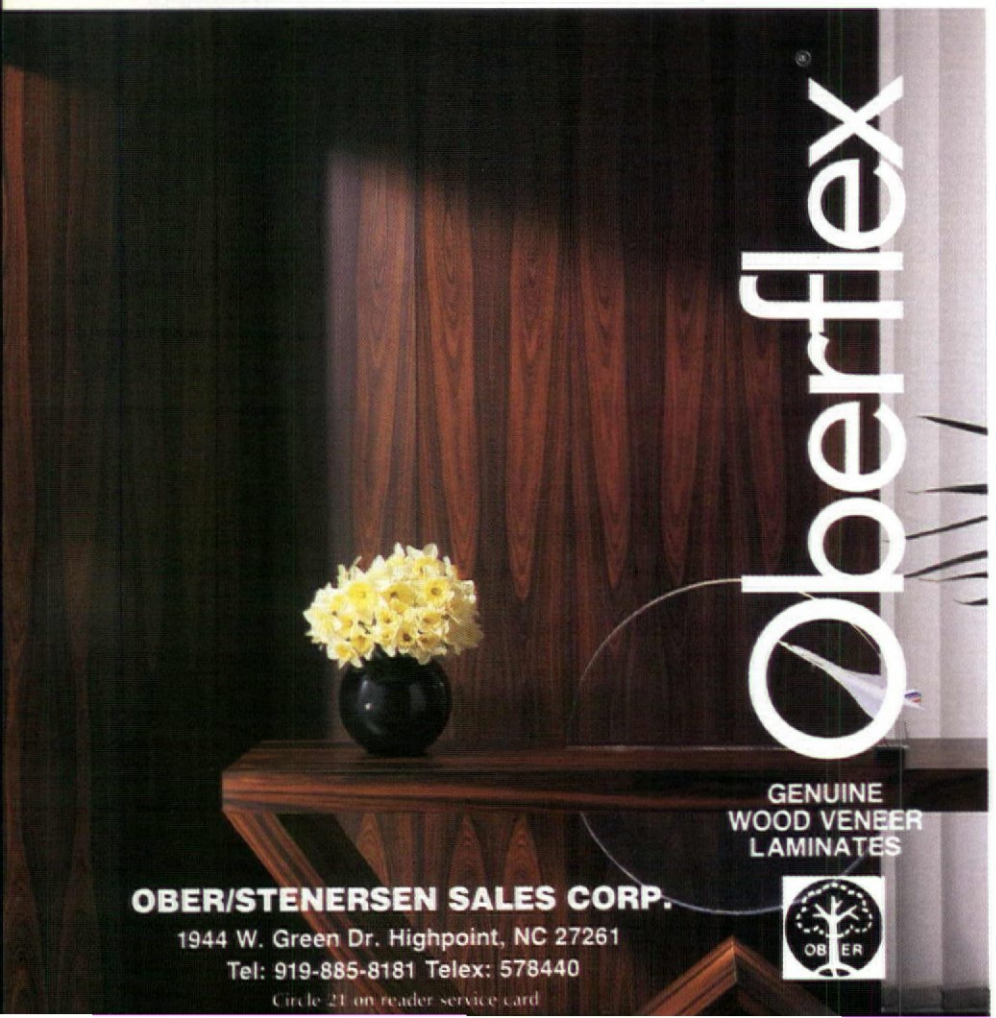
This 1957 sundance pink Thunderbird convertible will be given away by Wilsonart to celebrate Color Quest additions. Entry forms will be mailed to designers.

• **The Industrial Designers Society of America (IDSA) is seeking the best industrial designs** of the past two years for the 1987 Industrial Design Excellence Awards program (IDEA). Entries must be submitted by May 1 in the following 13 categories: environments, equipment, exhibits, furniture and fixtures, toys and games, instruments, machinery, 3D packaging, products, signage systems, transportation, design explorations, and student design projects.

The jury will give one IDEA in each category with more than 10 entries, and may award as many Recognition of Design Achievement certificates as it considers justified. Any new product or system that was placed on the market after May 1, 1985 and before May 1, 1987, and designed by a U.S. group, citizen, or permanent resident, is eligible to enter IDEA '87.

For more information, Contact: IDSA, 1142-E Walker Road, Great Falls, VA 22066; or call 703/759-0100 to request entry procedure details.

• **The first annual Work Space competition,** co-sponsored by Workspace, Limn Co., and the Institute of Business Designers, Northern California Chapter will offer $4,000 in prize money to the winning entry in the challenge entitled, "Design a Workspace for Young People." Entry deadline is June 1. For entry forms and information, contact LIMN, 821 Sansome, San Francisco, CA 94133; 415/397-7471. The winning design will be displayed at Workspace, Sept. 1-2, San Francisco.



IBD Foundation to award 3 grants

Chicago—Three fellowships will be sponsored in 1987 by the Institute of Business Designers (IBD) Foundation. Applicants for the grants which total $10,000 must have completed undergraduate studies in interior design.

The prizes are a $5,000 Wilsonart Graduate Fellowship, funded by the Ralph Wilson Co.; a $3,000 Lackawanna Graduate Fellowship, funded by the Lackawanna Leather Co.; and a $2,000 Brayton International Graduate Fellowship.

Applications may be obtained from the IBD Foundation at 1155 Merchandise Mart, Chicago, IL 60654; 312/467-1950.

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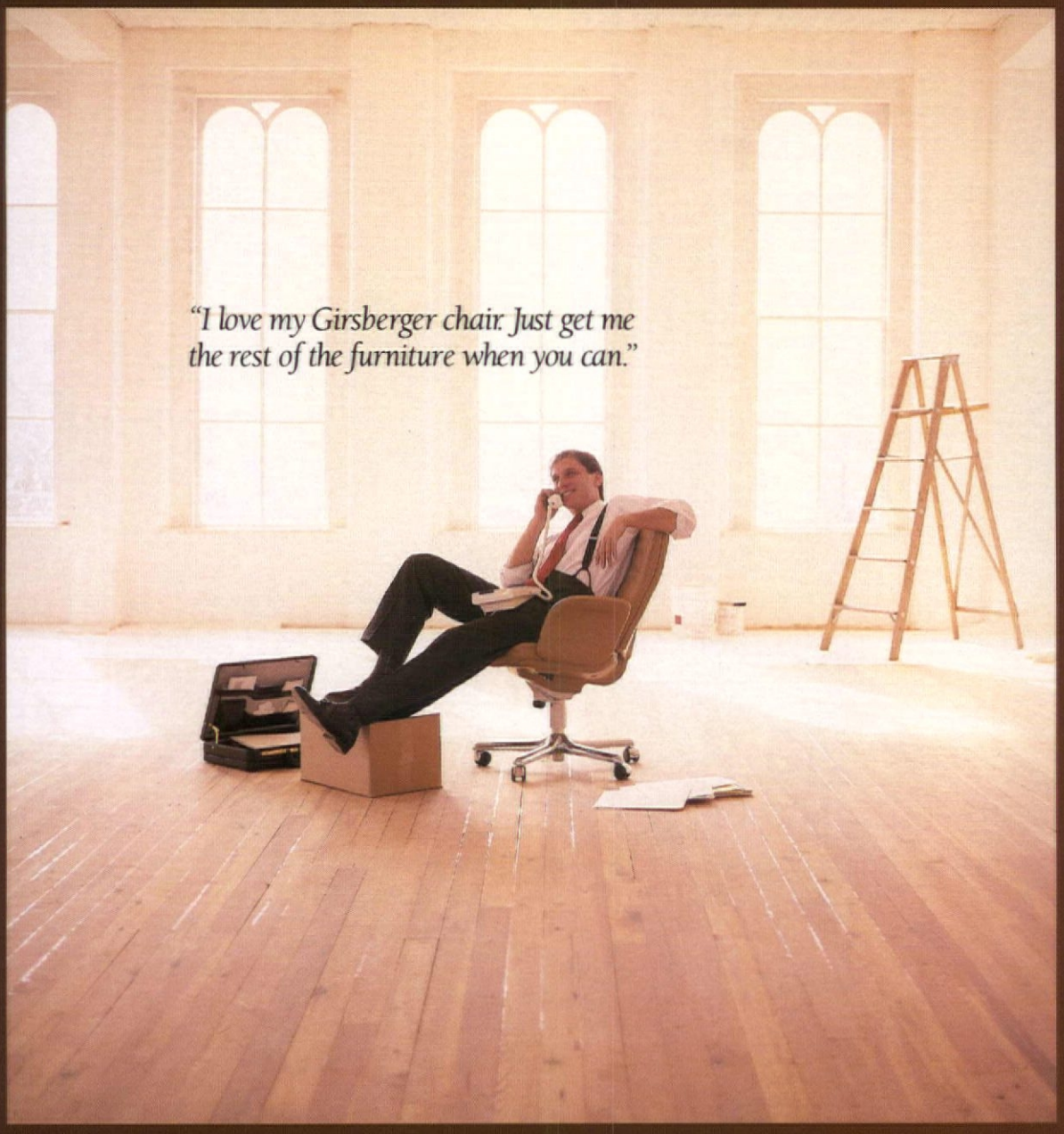

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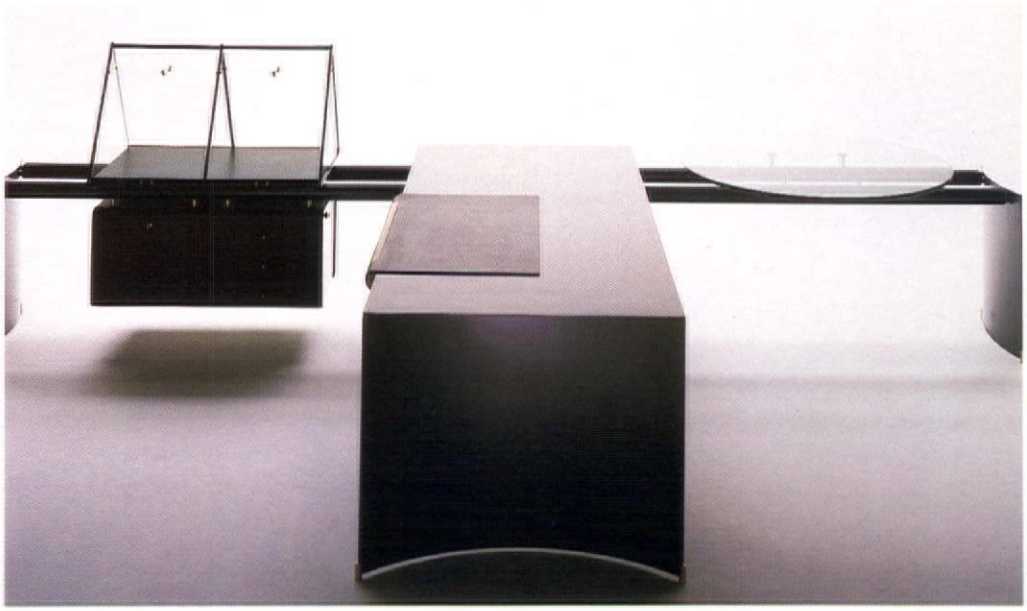
Herman Miller takes on B&B Italia in the States, cites 'distribution enhancement' as benefit

This month, Herman Miller, Zeeland, Mich. announces through CONTRACT magazine its agreement with B&B Italia to become the exclusive importer and distributor of B&B Italia products in the United States.

NEOCON will be the occasion of B&B's official market launch through Herman Miller, with the U.S. company planning to distribute 70 percent of B&B's line, consisting primarily of lounge seating along with some desks and tables.

Citing "distribution enhancement" as the primary goal and benefit accrued from the new alliance is Tom Pratt, Herman Miller's senior vice president, corporate research & development.



Briarwood and leather are materials integrated into the Arcada desk system designed by Paolo Piva for B&B Italia. It is among the products to be represented exclusively in the U.S. by Herman Miller.

New partnership

B&B was formerly represented by Stendig International through B&B America from 1974 to '85. When the relationship ended, B&B sought a new American partner, selecting Herman Miller in recognition of the company's strong tie with the A&D community, similar commitment to research and development, and image consistent with B&B's reputation for design excellence in the industry.

Comments Giorgio Busnelli, managing director, B&B Italia, "We are very excited about the alliance, because B&B Italia and Herman Miller have a lot in common. Herman Miller speaks our language, and the company is clearly noted for design."

Located in Novedrate, Italy, in the province of Como, B&B Italia is a leader in the manufacture of contemporary upholstery, as well as lacquered, wood, fiberglass and rattan furniture. The firm's total international volume is $45 million, with $8 million projected in U.S. sales by 1988.

Multi-level distribution

The latest in a series of business ventures sealed by Herman Miller with outside manufacturers, B&B's exclusive distribution agreement will gain from Herman Miller's spreading penetration of the contract market through diverse distribution channels.

Part of a corporate development program that now includes Helikon through an acquisition last fall, and Tradex—a fully owned subsidiary manufacturing lower-priced systems components, B&B will be distributed along with these multi-line manufacturers. In addition, Herman Miller is now distributing products manufactured by Meridian and Novikoff through Office Pavilion dealers—one of many links to the specifier community forged by Miller in the past year.

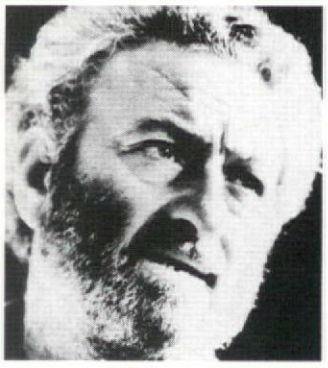
Explains Pete Hoekstra, director of marketing management, Herman Miller, "B&B products will be available through independent Office Pavilions, currently operating in the cities of Denver, Boston, Miami, Tampa, Minneapolis, and San Diego. In addition, 200 Herman Miller dealers and up to 15 specialty dealers will offer the B&B product line."

Specialty dealers, of which two are officially open now, will appeal to small executive office clients as well as residential buyers. And herein lies the beauty of the B&B liaison.

Notes Hoekstra, "Up until now, a number of customers have been interested in obtaining items from our Reference Points collection, including Eames seating and the Noguchi table. A lot of our products have application outside of the historical contract market. Specialty dealers—independent dealers which are not Herman Miller-owned—will permit customers to obtain these products, along with complementary residential-style lines of B&B."

Through specialty dealers, Herman Miller intends to give B&B access to people predisposed to its product. "In

(Continued)



Among B&B Italia products being represented exclusively through Herman Miller in the States through a recent agreement reached by both firms, are the Coronado lounge seating series by Afra and Tobia Scarpa (below), observes Piero Busnelli, president, B&B Italia.

B&B sees the Herman Miller representation agreement as a natural marriage of two companies' interests, with both sharing a reputation for design, research, and strong ties with the A&D community, notes Giorgio Busnelli, managing director of B&B Italia (above).

Office Pavilions, Herman Miller dealers, and specialty dealers nationwide will help distribute the B&B line, boosting access to commercial and non-contract specifiers for both companies, notes Pete Hoekstra, director of marketing management, Herman Miller.

"Distribution enhancement" is the primary benefit accrued from representing B&B in the States, according to Tom Pratt, senior vice president, corporate research & development, Herman Miller (above). Both companies will gain from their respective distribution networks.

Miller represents B&B Italia

(Continued from p. 37)

terms of untapped markets, we'll provide good access," continues Hoekstra.

New market access

New York, Chicago, Los Angeles, San Francisco, Dallas, and Southeast Florida are the primary markets for B&B identified by Miller. New showrooms for these market areas are being worked on collaboratively by the two companies. A new B&B showroom at IDCNY is planned to open during Designer's Saturday this fall.

B&B's quality of design and approach to product development is perceived by Miller to have a definite market niche in the States. The company's resources and reputation for problem-solving are notable.

Elements of the B&B product line include the Arcada desk system with its steel structures and glass shelves, forming a model with simple, clean-cut lines. Briarwood and leather are part of the old world craftsmanship design being created for executives of the year 2000.

Pratt comments, "Milan has become a center of problem-oriented, as opposed to esthetic, design. One has only to look at the influence the city has over many industries, including fashion, automobile manufacture, and household products. Even Japanese design has started showing the Italian influence."

Experience spans 20 years

B&B's origin stems back to 1966 when Cesare Cassina, along with Piero Busnelli (current president and owner of B&B Italia), founded C&B Italia, a company dedicated to producing quality furnishings at affordable prices. Cassina's experience in wood was matched with Busnelli's expertise in upholstery.

Through strong relationships with designers such as Afra and Tobia Scarpa, Mario Bellini, and Vico Magistretti, the company also focused on innovative technological research in an effort to economically produce designs. Among C&B's credits are the development of cold-process technology for manufacturing polyurethane foam; the first application of Dacron in covering polyurethane; the first mass-produced polyester resin/fiberglass plastic shell chair in Italy; and the first sofa composed of a metal frame embedded in cold polyurethane.

In 1970, C&B Italia created its Research & Development Center, which continues to operate as the hub of the organization. In the same year, C&B Italia purchased a manufacturing facility in Bologna, to produce polyester-lacquered furniture.

In 1973, the Cassina-Busnelli partnership ended, with Piero Busnelli becoming the sole owner of the company, renaming it B&B Italia in honor of his sons Giorgio and Giancarlo.

Since 1975, B&B established a company for the manufacture of rattan in the Philippines; one for production of wood designs by Afra and Tobia Scarpa, called "Maxalto"; Xilitalia for production of lacquered furniture; and a Contract Division formed in 1981 and soon moving to a 194,000-sq.-ft. facility.

Altogether, B&B Italia employs 300 people and exports principally to the U.S., West Germany, Benelux, Switzerland, France, Australia, the United Kingdom, Hong Kong, Austria, and the Middle East.

Concludes Pratt, "The Italian design influence, the Busnelli influence, is tremendous in Europe. The partnership will permit Herman Miller to continue to focus on what it does best, yet gain from the augmented product B&B contributes to our existing line."—*R.W.*

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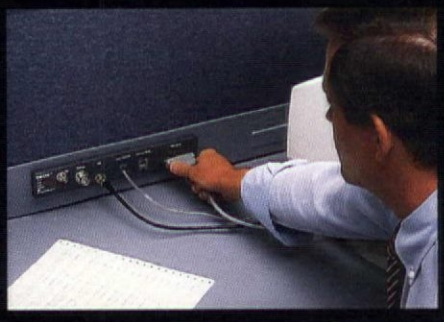

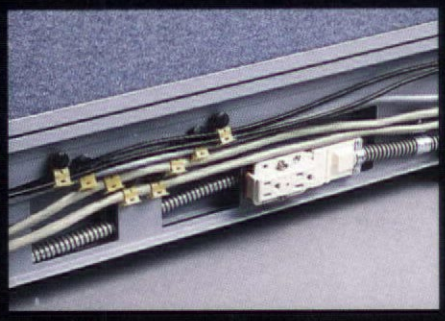

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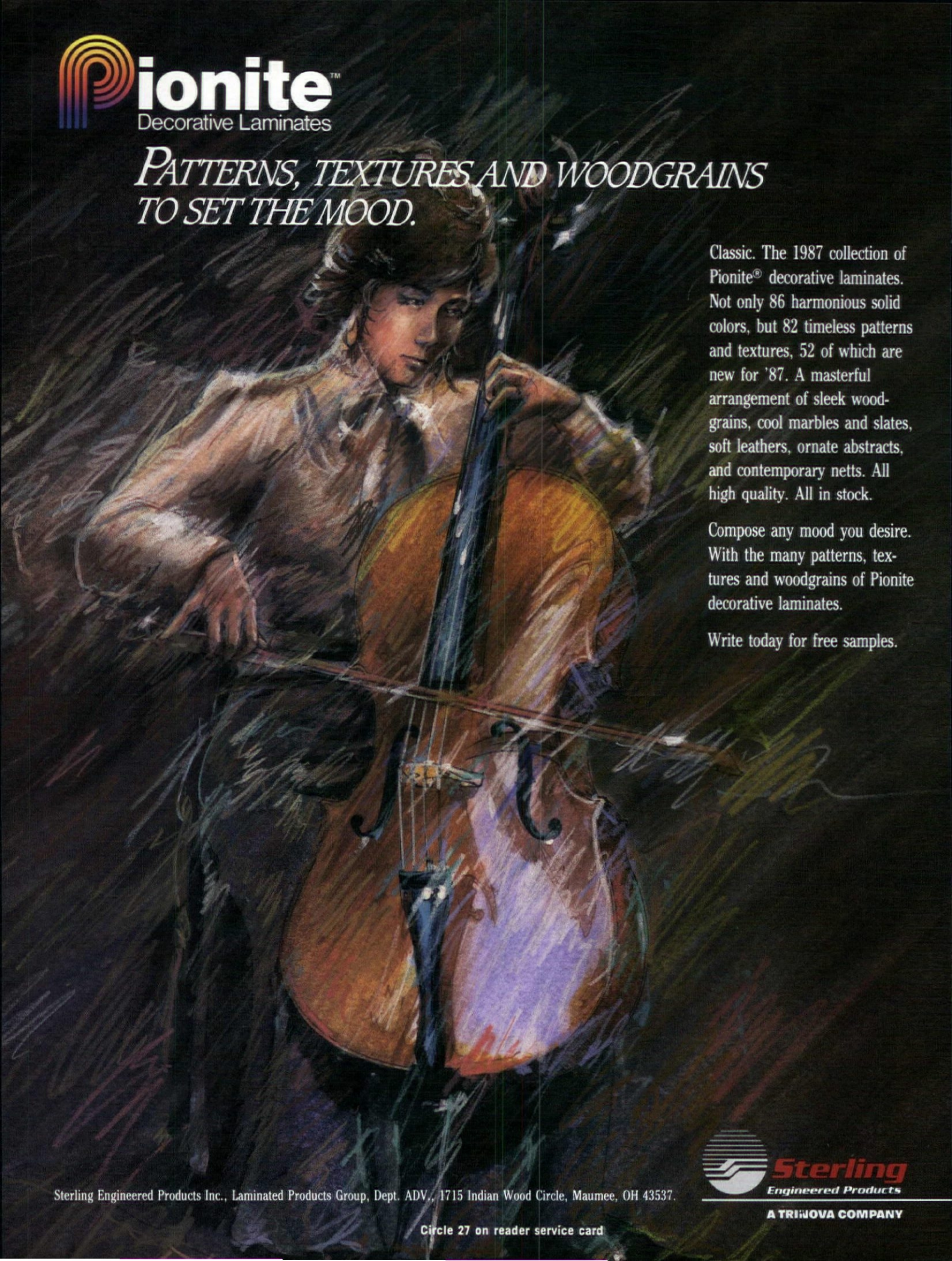
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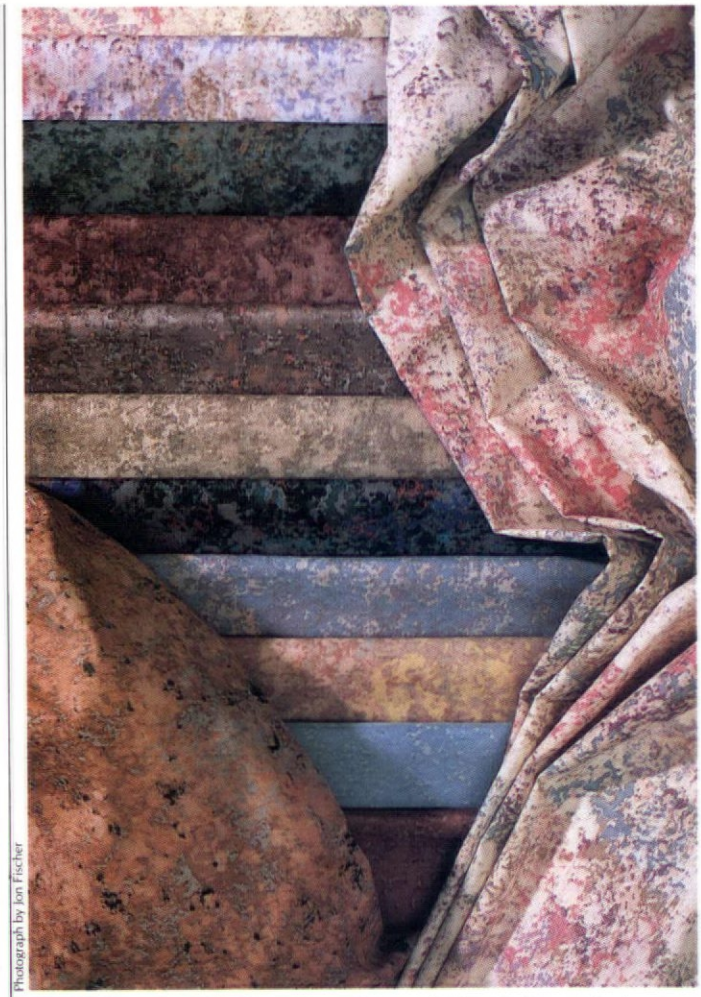
By Sara O. Marberry

Handpainted fabrics merge color theories of art & design

Two artists in New York City have successfully merged art and design by translating their painting talents onto fabrics instead of a canvas. Raymond Wenzel and Mark Feigenbaum, co-founders of Marc/Raymond, design and produce custom handpainted fabrics in a two-story loft space located off Fifth Avenue at 23rd Street in the heart of Manhattan's downtown design district. They have developed a process that is unique, because it not only uses color innovation, but reproduces consistent patterns for large orders as well.

Their highly coveted approach joins the layering effect of paints on canvas with the achievement of a soft, supple texture that is preferred in interior fabrics. Using quality industrial paints and pigments, the artists apply them in such a way that they are one with the fibers, thereby creating a transparent, dye-like effect. Fabric is stretched like a canvas on 10-yd. tables in preparation for painting, which can be done in as little as 35 minutes for certain patterns.



Photograph by Jon Fischer

A kaleidoscope of shades distinguishes each "Magic Mountains" pattern painted in 13 different colorways. Favored for contract interiors, the textural pattern is also appealing in made-to-order monochromatics.

Method is secret

The precise reproduction of Marc/Raymond's nine different patterns is a result of tremendous control and exact manipulation of tools during the design process. Patterns can be duplicated over and over again with as much inconsistency as is necessary in order to flaunt the natural beauty of the fabric itself. But, even when a pattern is developed to a point of becoming an exact science to reproduce, it is perfected each additional time it is done. "I can recognize the nuances of each and every piece I do," notes Feigenbaum.

All nine patterns are offered in 12 standard colorways, as well as custom shades. Six types of ground cloth are used, including cotton silk taffeta, cotton duck, cotton sateen, cotton poplin, or pebble cloth. Prices vary depending on pattern and cloth, from $45 to $90/net per yard with a three-yard minimum. Produced to order, the approximate delivery time is six weeks. According to Wenzel, although the fabrics can be Scotch-garded for an additional cost, they are not fire-rated.

Despite this, he feels that the fabrics are ideal for the hospitality market, as well as the executive office. "Magic Mountains, our most popular contract fabric, was just specified for the Marriott Hotel in Kansas City," he says.

But the real beauty of a Marc/Raymond fabric is that the same patterns and colorways look different, depending on which cloth is used. "Since the paint is transparent, the character of the fabric comes through," remarks Wenzel. It is this type of variation that distinguishes Marc/Raymond from other handpainted fabrics.

Some other design techniques the artists have perfected include a pearlized finish and a window effect that allows only certain colors to come through on parts of a pattern. Wenzel points out that because the same colorways are used on different patterns, designers can mix and match several patterns in an interior. "Pattern doesn't mean a lot to people if the color and scale is right," he asserts.

Marc/Raymond fabrics are currently part of the permanent collection at New York's Cooper Hewitt Museum and have been featured in the "Textiles of the Eighties" exhibit at the Rhode Island School of Design. The company is represented by Hendon, New York; Ostrer House, Boston; China Seas, Chicago; Walter Lee Culp Assoc., Dallas and Houston; Shears & Window, Denver and San Francisco; J. Robert Scott & Assoc., Los Angeles; Todd Wiggins and Jerry Pair Assoc., Miami; and Telio Et Cie in Montreal, Toronto, and Tokyo. The headquarters are in N.Y.

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By Eileen McMorrow

Architect's living lighting lab offers a collaborative experience

Lighting designers and architects seem to agree that lighting solutions are most successfully developed collaboratively with the end-user. On Manhattan's East River there exists a "living lighting laboratory," which is actually the office of Intratec Group Ltd., a high-tech architecture firm with special services in lighting design.

At Intratec, a client receives demonstrations of lighting solutions for the general office, executive office, and conference room. The firm's conference room is simply loaded with lighting options that are combined and configured for the best results for any interior lighting project, be it banking, retail, executive, or media-oriented design.

Jim Trunzo, president, Intratec Group, has developed his firm around the needs of computer environments, recognizing that computers have a strong permanent position at the executive-user levels. Awareness of low-level radiation, glare, eye strain, backache, headache, and special needs of pregnant women interacting with terminals has become commonplace.

Intratec offers architectural design services for all facets of building, facilities, and interior design. The firm's architects and draftspersons use communications technology all day, employing CADD, facilities planning and management, economic analysis, building energy analysis, and designing software. As a result, clients seeking Intratec services are educated in Trunzo's "Theater of Doing Business," or the high-tech, multi-media conference room where presentations are made and solutions offered.

Photography by Peter Paige

Lighting design of Intratec Group's conference room allows the firm to demonstrate various lighting ideas and techniques to clients. Armstrong's Crossgate ceiling supports a series of MR-16s and track lights. A computer controls video projections in the high-tech "theater of doing business."

A guided tour through the office focuses on specific workstation lighting, ceiling lighting treatments, executive office design, and the conference room, conveying the possibilities offered when a high-technology architecture firm employs the very elements it is selling in its own lighting design.

Task lighting prevents glare

Workspaces in Intratec's office are constructed from Herman Miller's Ethospace open plan system with movable panels and windows. Task lighting is used at each workstation to light desk surface, papers, and keyboards, but not the computer terminal screens. Miller's task light works on the Lutron adjustable dimming system with an adjustable switch at each person's station, enabling the worker to adjust light levels throughout the day.

"This is extremely important because perceptual needs change with one's age, and the same light level is not universally suitable for all people," explains Bruce B. Dexter, Intratec director of design.

Black, semi-gloss ¼-in. panels called "rail tiles", surround the center of the acoustic fabric panels enclosing the workstation, effectively reflecting light where it is most needed, while reducing glare. Virtually no glare exists on the screen at any time. Incandescent lamps behind each terminal also use Lutron dimmers, allowing each person to further customize and personalize the workspace.

The horizontal black band created by the rail tiles not only approximates the light level of the screen, but mimics Intratec's logo. According to Trunzo, the use of specific light sources for specific tasks is a central theme of the design concept, so that workers are ultimately aware of the proper light levels for each space.

"Facility managers need to use correct lighting and make a joint purchase of computers and lighting," says Trunzo. "It should be a joint commitment."

Ceiling design is also an inherent part of lighting the computerized office. Traditionally, 2-ft. by 4-ft. parabolic fluorescents were installed, 8 ft. on center in ceilings of office space in North America. The truth of the matter is that many architects and designers are aware that this is an unsuccessful way to light offices which use computer technology, but they are unwilling to experiment with better lighting solutions, or may not have the proper budget.

Intratec solved this design problem by using an Armstrong Syllables ceiling and recessed 3000-degree color-corrected Kalvin lamps which create the lighting system for the general office area. Lutron's Aurora preset dimming system with electronic dimming ballasts offers precise light controlling levels which change several times daily due to window reflections.

The contrast offered by working in a comfortably lower light level, as opposed to lights full-up all day without a control system is considerable. In addition to controlling artificial light, Intratec is currently working with 3M to test window coatings

(Continued on p. 48)

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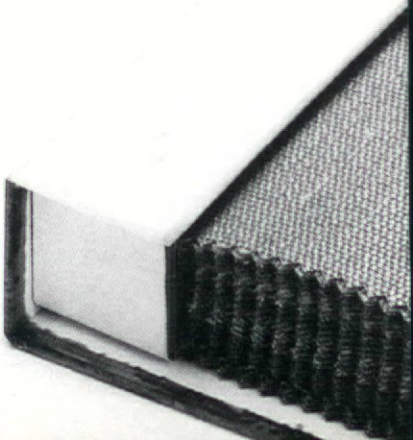

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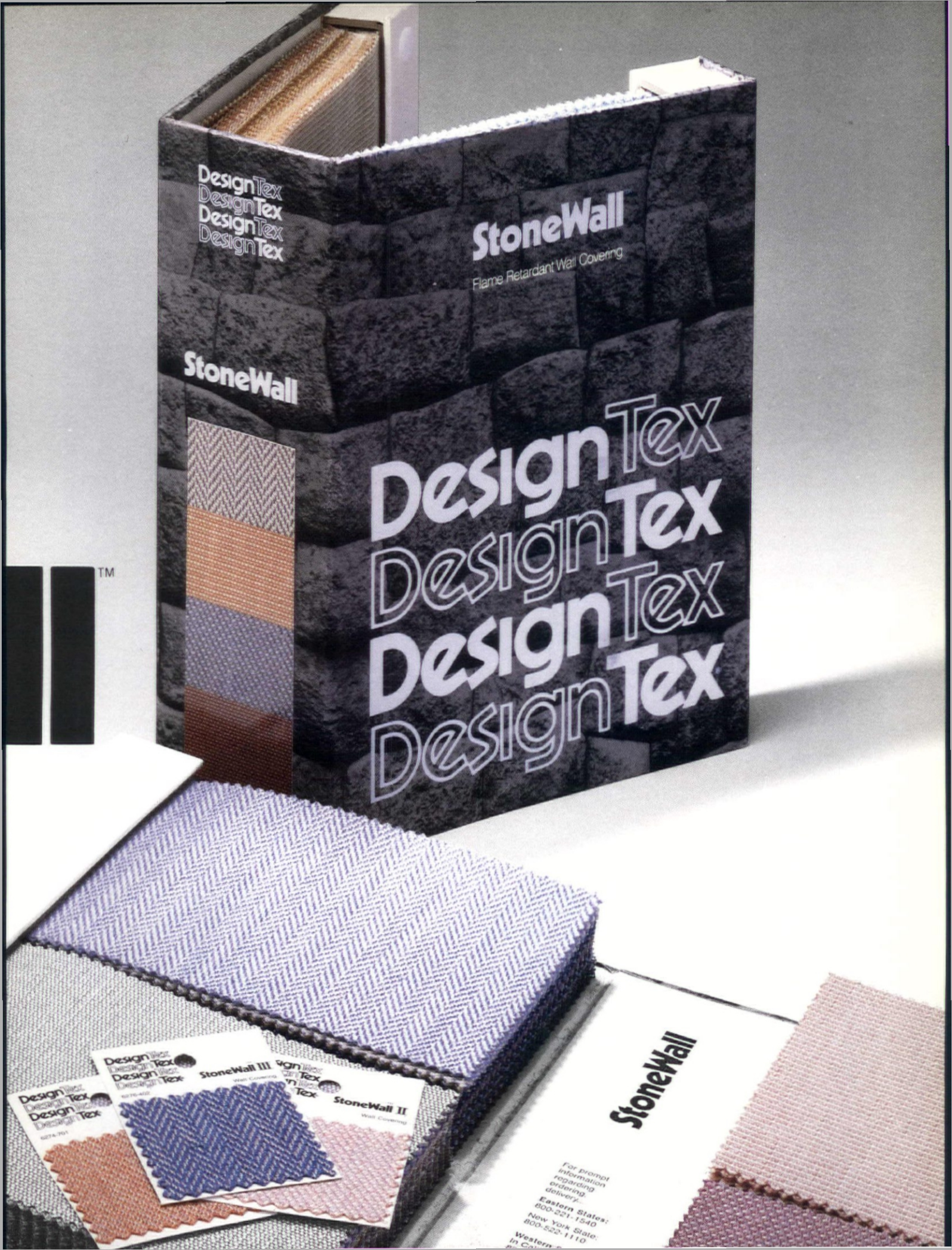
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Lighting approximates reality, enhances worksurface

(continued from p. 45)

which will block certain amounts of daylight. Some windows closer to the river will require denser coatings while others will have a minimal solar-oriented glaze. Levolor's 1-in. motorized blinds, which automatically adjust to the inside or outside light levels, will be installed soon.

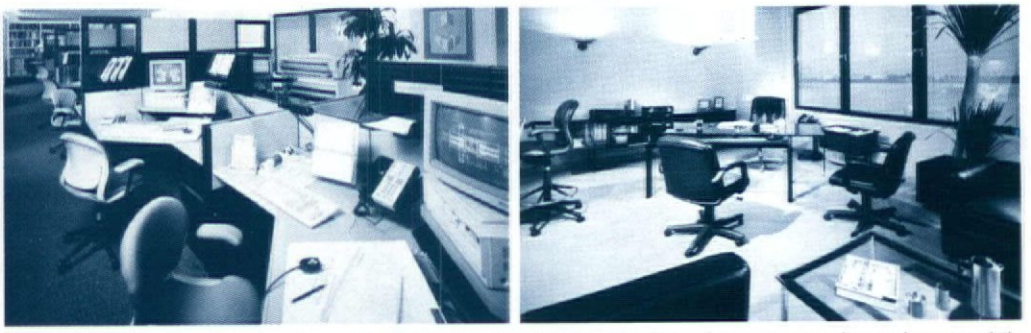
In addition to the general office's lighting design specialties, the kitchen, lavatory, and storage areas have motion-sensor lighting, activated when someone walks in.

Floor-to-ceiling shelves of books and reference materials for the designers at opposite ends of the general office feature a lighting system that can be brought up to a level of brightness to throw light down the front of each reference selection making it very easy to read the titles without squinting or peering closely.

Lighting conditions blend

For the firm's interior designer, Roberta Gottlieb, a blend of fluorescent, incandescent, and daylight offers the best approximation of reality for selecting colors, textures, and patterns. She can note the precise color of the thousands of swatches located in her office just by glancing at the item under the most likely lighting condition for which it is being specified. Tonalities of colors can be highlighted with light sources or reduced and muted by closing the blinds. A navy blue patterned carpet blends effectively with a white ceiling and walls.

Atelier International's A95 Aurora, a circular, glass ceiling pendant fixture, becomes the focal point of Trunzo's office, which he points out, has three common tasks.



Each workstation has the advantage of individualized task lighting, adjusted as necessary by each user, while Lutron's adjustable dimming system controls the ceiling's recessed incandescents. The executive office (above, right) offers lighting design specific to conversing, drafting, or meeting with co-workers. Natural light available from reflections off New York's East River is monitored with blinds.

Aurora offers lighting for the worksurface. The drafting table has a wall-mounted fixture centered above it, and in the general meeting area an ambient A85 Wall fixture from Atelier provides direct, diffused, and reflected light from an elliptical, cobalt blue-colored glass diffuser. Armstrong's Crossgate ceiling is useful as it provides access to the cabling, and fixtures pop-out for convenient replacement.

When called upon to illuminate the "theater of doing business," more commonly referred to as the conference room, Intratec can elaborate on many design possibilities using its own client presentation room as an example.

"The aspects of the theater to illuminate include the entrance warming the perimeter, while centrally focusing on the conference table. We need a focused room to do video-presentations with a lights-out situation," emphasizes Trunzo. The projected presentation offers a detailed explanation of various space configurations which may be under consideration for a client project. The presence of the video system also communicates the need for video capability in a conference room.

In addition, the ceiling holds 30 MR16 downlights with 12 in the center of Armstrong's Revision ceiling and 28 in the outside perimeter. Two circles of track lights are controlled by nine circuits on Lutron's Aurora dimming system.

Controls contrast setting

The MR16s are particularly useful when beamed against the side walls where hard materials and drawings are presented after a video projection. By adjusting fade time with the dimmer, plus a hand-held remote control, the light levels are adjusted quietly with limited contrasts, until a level of afterglow is reached at which time it is appropriate to lighten the conversation and reflect on the discussion or decisions.

"Dimming controls give enormous diversity to a space and help to satisfy a wide range of client demands," says Trunzo, who clearly enjoys the playful aspect of experimenting with lighting equipment. "By changing the client's position at the table or in the conference room, he can experience firsthand the changes in appearance, and shadow effects," explains Trunzo.

"The client most definitely needs to see and feel the light. People can become sophisticated about lighting only by experiencing it. Everything—color, texture, form, shape, sizes come together when lights are proper," says Trunzo.

Thus, the "living lighting laboratory" out of which Intratec designs continues to change with demands for lighting the computer environment, retail, residential, or executive conference area.

"Architect's offices should serve as mock-ups for lighting design so they can bring the client into the reality of office design and discuss lighting needs, before building a project," concludes Trunzo.

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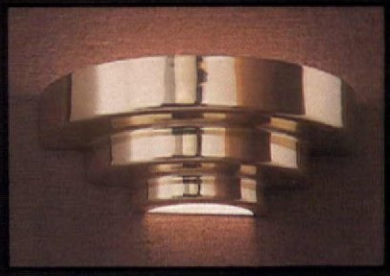

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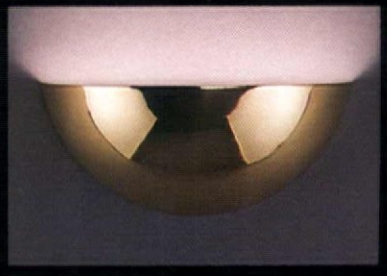

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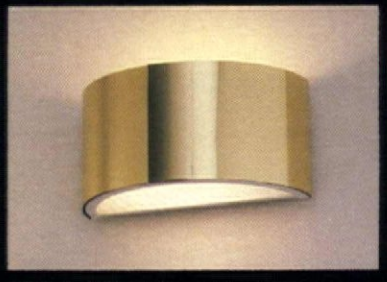

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Restaurateurs adapt to new specialty markets

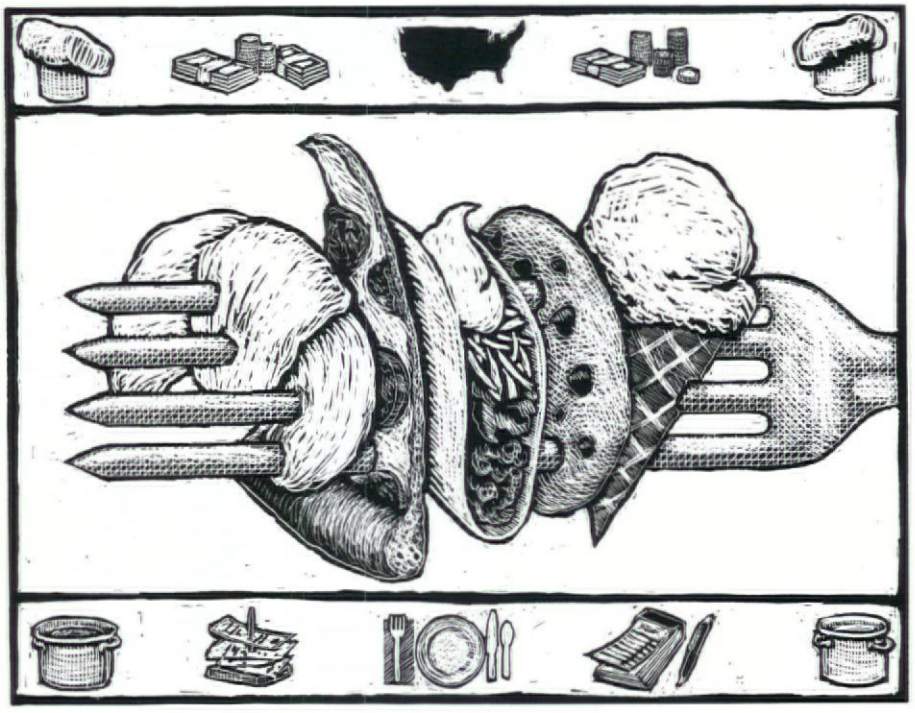

Illustration by Ben Neuhart

CONTRACT is pleased to launch this new column, Market Trends, which premieres here with coverage of the restaurant design market. Future columns will include news of interest to end-users, facility managers, designers, and architects on industry research affecting the profession.

Take-out foodservice; specialty restaurants such as bakeries, pasta, and pizza establishments; and multifunctional facilities offering a range in cuisine and atmosphere under one roof, are forecasted to gain popularity among consumers, according to recent surveys of the National Restaurant Association (NRA), Washington, D.C.

The association also notes that the influence of nutrition on dining is growing. NRA reports that some 47 percent of adult consumers are concerned about diet when eating out, with four out of 10 consumers changing their dining-out habits in response to health and nutrition concerns.

These consumer research findings affect the nature of restaurant design programming into the future. Owners of the more than half-million restaurants in operation in the States are increasingly aware of the critical role that design plays in long-term success of eating establishments where operational efficiency and service, as well as esthetics, contribute to share of market.

Restaurants are being repositioned to respond to recent demographic changes, including:

- A nationwide increase of 22 percent between 1980 and 1985 in working mothers with preschool-age children;
- A 33 percent increase by 1990 in "non-family" households headed by men;
- A maturing population, which, by the year 2,000 will comprise 59 million people over 55-years-old—eight million more than in 1985.

Convenience a top priority

Indeed, the NRA reports that the 1987 foodservice marketplace will be consumer-driven. Demands for convenience, quality, value, and variety, as well as concern for nutrition, are giving direction to new establishments and helping reposition existing operations.

Less leisure time and the growth of home-related activities have spurred increases for the take-out food business. The NRA indicates that 56 percent of consumers purchase take-out food more than twice a month, primarily from fast-food restaurants. The latter will continue to outpace the foodservice industry average for real growth (3.5 percent vs. 2.4 percent for the industry) reaching a forecasted $54.2 billion in fast food sales for this year.

Today's more experienced consumer has high standards for quality and is also value-conscious. Extra money is being spent for a high-quality dining experience. Recent popularity of pricey, super-premium ice creams is an example of this trend.

"Grazing" has become a well-established eating pattern, the NRA notes. Many consumers opt for a variety of items rather than traditional fare, and restaurants are broadening their menu offerings to include regional ingredients. Interiors are being fashioned accordingly, to reflect a variety in cuisine.

Building costs high

According to R.S. Means, a construction consulting firm, the building cost per-sq.-ft. for an average restaurant has increased 67 percent since 1980. Owners of restaurants are therefore exploring options in expanding premises. Alternatives include: mobile units, double-drive-through windows, and non-traditional sites. Acquisitions and joint ventures are routes taken to penetrate new markets economically.

Cost-effective means employed by restaurants to remain competitive are noted by VHA Inc., formerly Victor Huff Associates, a Denver hospitality design firm. In an effort to cut construction costs, multi-functional food and beverage facilities offering several environments and menus will supplant opening separate, free-standing operations at more than one location. And, VHA designers are using synthetic interiors products that still maintain the perception of quality.

Other inexpensive repositioning strategies include adding entertainment via dance floors, videos, and display kitchens, or simply fostering the pasttime of ever popular people-watching.—*R.W.*

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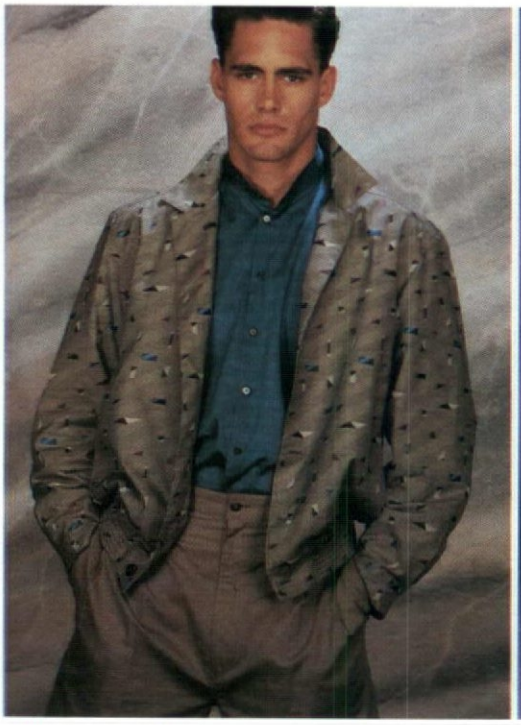
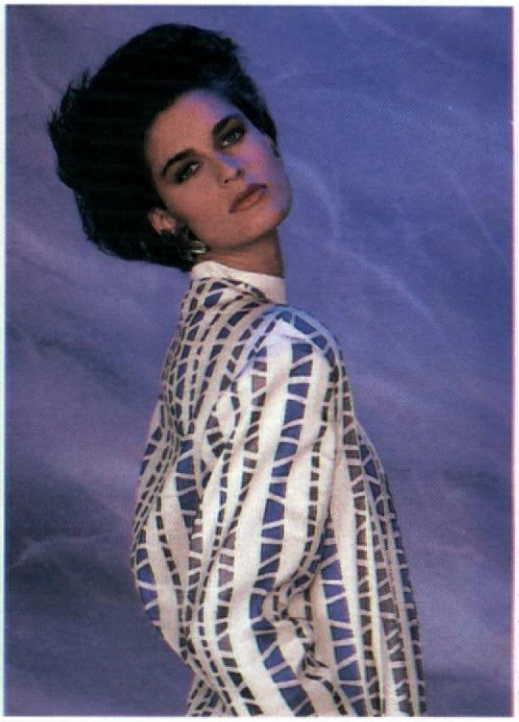
Stow&Davis

Bridging the gap between contract & fashion design

By **SARA O. MARBERRY**
Senior Associate Editor

When Jhane Barnes first took her apparel textile collection to Knoll Textiles vice president Dick Wagner in 1982, he was prepared to tell her that no fashion designer could create interior textiles. "But after two minutes of looking at her fabrics and listening to her talk about weaving and the structure needed for contract textiles, I knew she was for real," he says. Eight months later, the first Jhane Barnes collection for Knoll textiles premiered at WestWeek and went on to win an IBD/CONTRACT Magazine Product Design Competition Gold Award that same year in 1983.





Photography by Albert Bray

Although the scale and coloring are different, Barnes is able to translate her fashion designs into contract fabric. Shown above are pieces from her Spring 1986 men's and womenswear collections.

Started business at 21

A graduate of the Fashion Institute of Technology, Barnes started her own fashion business in New York in 1976 when she was just 21 years old with a $5,000 loan from a biology professor. Her men's and womenswear collections, shown in better department and specialty stores throughout the country, soon won her a succession of industry awards. In 1980, she received the Cutty Sark Award as America's Most Promising Designer. That same year, she was the youngest person and first woman ever to receive the coveted American Fashion Critics' Coty Award for Menswear. In 1981, the Council of Fashion Designers of America named her recipient of its Outstanding Menswear Design Award. She now has four IBD/CONTRACT Magazine Product Design Awards to her credit for fabrics in every collection she has designed for Knoll since 1983. Her clothes are marketed outside the United States in Japan and Canada.

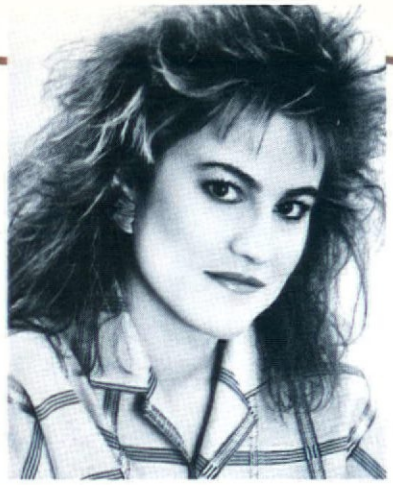
But, has all this success gone to her head? Not really. Barnes is doing what she loves best—designing fabrics. Not long ago, she gave up marketing herself as a designer to concentrate on the every-day task of weaving textiles. "I had to make a decision about whether to be my own best designer, or to really just design clothing and fabric," she admits, confessing that, "the only way I could grow was to give up something." Barnes' designs are now licensed by Japanese and Canadian companies who market her men's and womenswear collections abroad.

Her foray into contract textile design was a natural progression of her fashion work. "When I first started designing clothes, I'd often dream shapes and then couldn't find the fabrics to make them," she says. "I liked the quality of menswear fabrics which are more tightly constructed, but the colors and weaves were boring. I found color and texture in womenswear fabrics, but the quality was poor." She convinced mills to tighten the construction of their fabrics and soon began to re-color yarns in the fabrics with colors she had dyed herself. Today, mills reproduce her fabrics from the swatches she has handloomed herself. This self-taught approach, desire to create something new, and experience with heavy-duty menswear fabrics allowed Barnes to successfully bridge the gap between fashion and contract design.

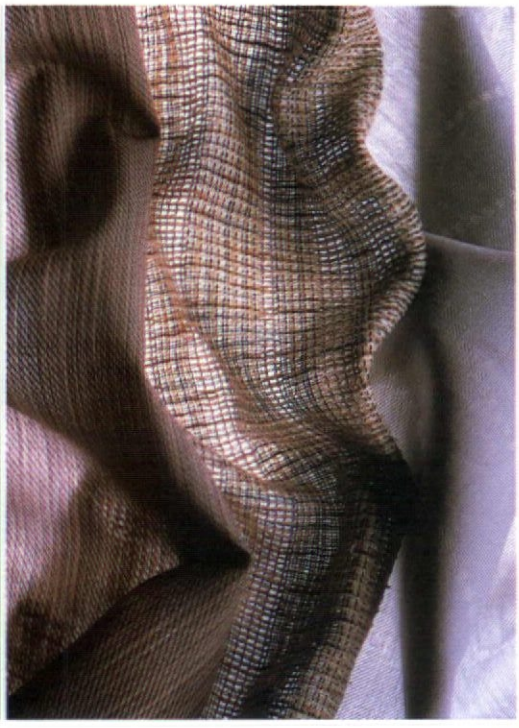
Knoll a 'perfect fit'

"The 'marriage' with Knoll, a company in the upper-end market for contract textiles, offered fewer compromises and parallels the market for my fashion designs," explains Barnes. "The limitation of contract fabric is much like that of menswear fabrics — it can't be too bright, too stylish. Those kinds of parameters make me more creative."

Barnes says her fashion inspiration originally came from



"If someone called my designs 'classic,' well, that means 'boring' in our industry. I want my designs to be different, but long-lasting." —Barnes



Barnes designed seven new fabrics for vertical applications for Knoll (above, left) which premiered at NEOCON last year. The first Jhane Barnes collection (above, right) was introduced by Knoll in 1983.

architectural elements such as building facades, floors, and ceilings. "The central theme in my clothes has always been interiors, in that my fabrics bring people together because they are touchable and soft," she says. "My fabrics look different from a distance—they make people want to get up close and examine them." She feels that this concept works well in upholstery and that people do not tire of her collections. "But, if someone called my collections 'classic,' well, that means 'boring' in our industry," Barnes says emphatically. "I want my designs to be different, but long-lasting." She describes her design approach as never static, moving on from, but always relating to, the past.

"If imitation is the sincerest form of flattery, Jhane has been flattered a lot," remarks Dick Wagner, vice president and general manager, Knoll Textiles. But despite the knockoffs, nobody has really come close to copying a Jhane Barnes fabric because of the unique yarns and dyeing techniques she uses. Knoll recently was able to copyright all of her designs, a rare occurrence in the textile industry. "It's difficult to copyright a woven fabric, because the weaves are not all that different," says Wagner. "But Jhane's texture and color combinations are so unique that we were able to do it."

Barnes likes fashion and textile design so much that she is reluctant to give any of it up, but rather, seeks new avenues to improve. "People are always saying to me, why don't you give up fashion design and just concentrate on interior textiles because that's where the money is," she says. "But money doesn't mean that much to me and I won't compromise what I enjoy doing." Several years ago she started designing textiles on a computer, which she claims has made her more prolific; she now has more time to do more intricate designs. "Most people get more proficient at their jobs so they can go on more vacations," she exclaims. "Not me, I get faster so I can do more things."

This fascination with her work causes her to chase down people on the street who are wearing her clothes and check them out. "It's very fulfilling to me to see people in my clothes, or to go into a building and see my fabrics on the walls," says Barnes. She travels to Japan quite a bit to find unusual fabrics and to design in a quiet place away from the madness of New York. Eventually, she wants to have her own mill and even wants to design contract furniture. "I'd want to design something that wasn't in the marketplace, just like my fabrics," she explains. "But, I wouldn't do it without learning about it first."

Sci-fi fan

And, since her hobbies are science fiction and space-age technology, Barnes also dreams of one day going to the moon and would like to design fabrics for NASA. "In high school, I wanted to be an astrophysicist," she admits. Her interest in machines translates into fashion. "I can't understand how some designers design if they don't know how the machines that produce their designs work," she says. "If you don't know this part of design, you are always limited by what the technicians tell you."

At any rate, whatever Barnes does, it is most likely to be good. Her track record and enthusiasm for design speak for itself. The relationship with Knoll is ongoing. Her fashions continue to be successful. The past, present, and future look bright for Jhane Barnes.—*S.M.*

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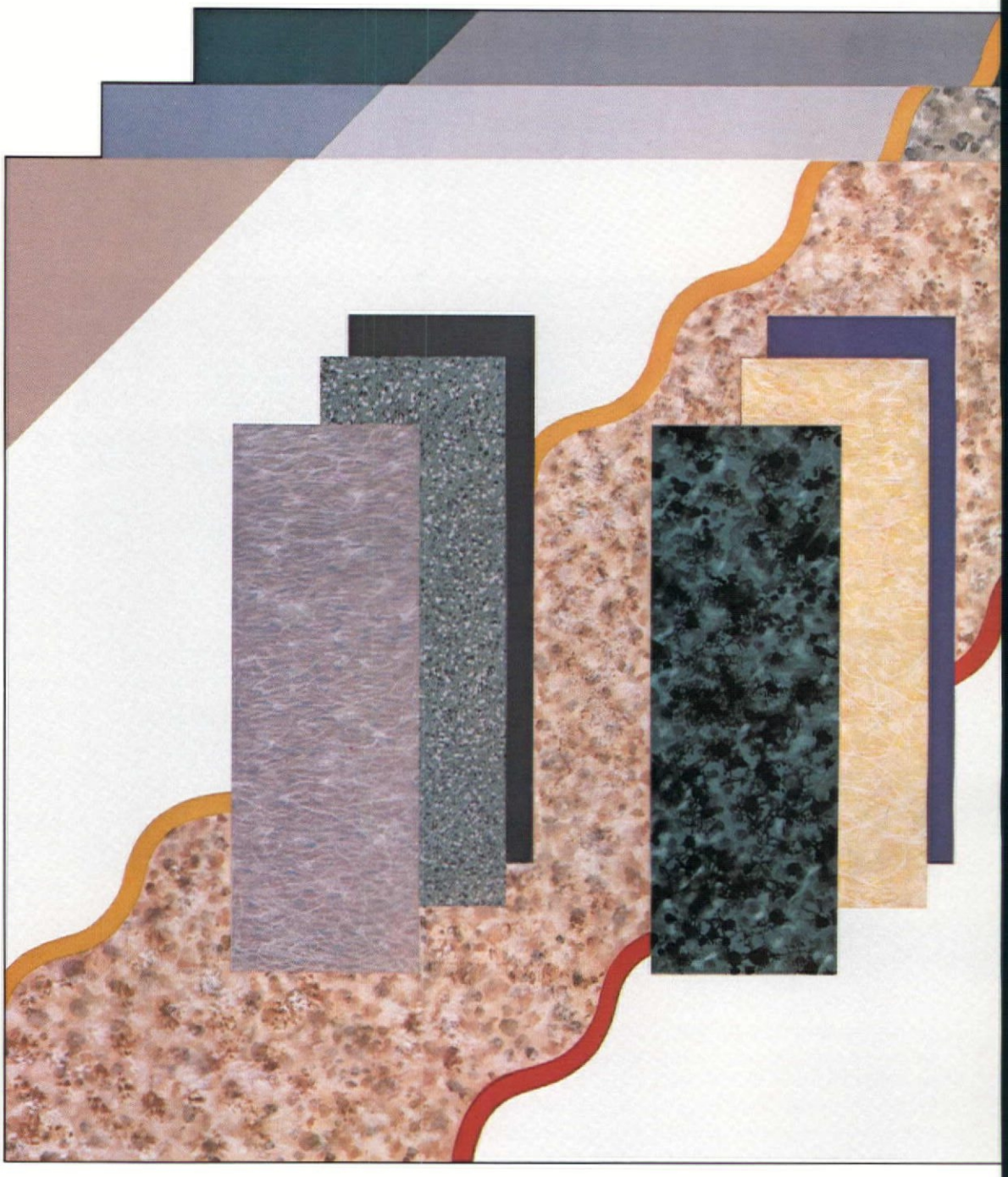

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Frank

Cologne Fair draws fine line between contract & residential

By **SARA O. MARBERRY**
Senior Associate Editor

A cold snap during one of Europe's worst winters didn't deter visitors and exhibitors from attending the International Furniture Fair in Cologne, Germany, January 13-18, this year. Thousands crowded into the vast halls of the KölnMesse to see products from nearly 1,500 firms and 35 countries at what is billed as the "largest furniture market in the world."

Impressive as it sounds, the fair is primarily a residential show and products run the gamut from being high style to ordinary. A lost soul could go on forever in halls filled with cuckoo clocks and heavy period pieces. Germany's major contract exhibition is Orgatechnik, held in Cologne every other year in October (see CONTRACT, January 1987, for coverage of the '86 fair). But, the fine line between contract and residential furnishings is somewhat vague in the European market, where the demand for "softer" surroundings had characterized commercial interiors. With this in mind, the abundance of sofas, chairs, and tables seen at this fair are applicable to the contract market and styling trends are worth noting.

Italian and Scandinavian manufacturers represented the biggest and best of the foreign exhibitors at the fair, but much of the furniture from these companies had been seen before at last year's Milan and Copenhagen fairs. From Germany, some of the newest introductions came from a group of 45 manufacturers from the State of Baden-Wurttemberg (shown on these pages), where 20 percent of the country's furniture is produced. The group's extensive booth displays, many as elaborate as permanent showrooms, took up one whole floor of Building 14. The importance of Baden-Wurttemberg to furniture design is a tradition which

Kill, through **Cy Mann**

Adelta Oy

Frank**—Two-seat sofa Tutus uses a handicraft saddler's technique to achieve unique detailing on front and back leather edges. Single, three-, and four-seat versions are also available. **Circle No. 340.

Kill**—Sofa and chair designed by Giovanni Offredi is offered in fabric or leather. Manufactured in West Germany, Kill's products are represented in the States by **Cy Mann. Circle No. 341.

Adelta Oy**—Dreamwood chair features an upholstered seat and back with curly-grained birch and African anegre wood frame. Designed by Antti Evavaara for this Finnish firm, the chair is part of a collection which includes a high and low table. Some Adelta products are available in the U.S. through **ICF. Circle No. 333.

**Members of Baden-Wurttemberg furniture association.*

Draenert

was established long before the fair.

As a region, Baden-Wurttemberg has an impressive design history. The "Bauhaus" and "Deutsche Werkstatte styles, and the famous Weissenhof Colony in Stuttgart evolved from this area in the 1950s. Most of the manufacturers and designers who are considered the pioneers of German furniture design (Behr, Walter Knoll, Domus, to name a few) came from Baden-Wurttemberg. It was their idea of applying contemporary design to mass-produced products that established the "new functionalism" that characterized German design. The desire to produce something better than what already existed drove them to discover new technologies in modern mass furniture production along the way.

Some facts about B-W

Today, furniture manufacturers in Baden-Wurttemberg are known worldwide. In 1985, approximately $800 million of furniture was exported from the region to foreign countries. As the value of the dollar against the Deutschmark declines in Germany, members of the Association of Woodindustry and Plastic Manufacturers in Baden-Wurttemberg are worried about continued exports to the U.S., but remain optimistic about the future. "Although the exchange rate is unfavorable at the moment, there are many positive signs," says Ferdinand Hartmann, executive director of the association. "We are envisaging adding locations for our MBIG (Modern Bauhaus Interiors from Germany) showrooms." The only U.S. MBIG showroom, located in the Philadelphia Marketplace, currently represents 15 German furniture manufacturers from Baden-Wurttemberg.

Trends noted by the Baden-Wurttem-

Karlsruher, through **Profiles**

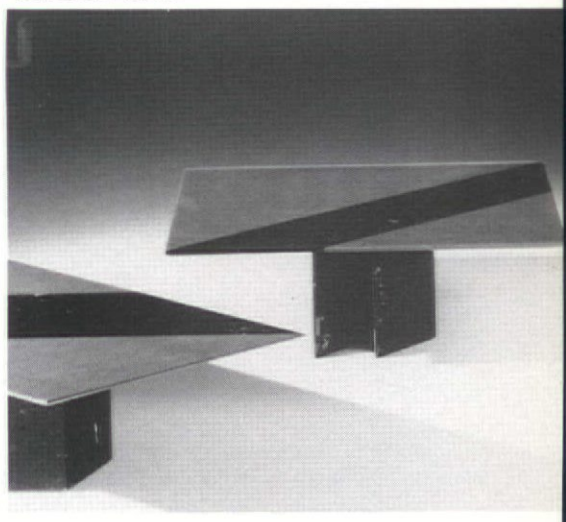
Karlsruher**—Majestic line of casegoods is available in cherry and ash. Desk and filing system feature ample space for storage. Available through Profiles, New York City. **Circle No. 344.

Draenert**—Tango, a bentwood chair designed by Andras Doza-Farkas is available in red and blue, upholstered with chintz. A matching series of bistro tables with glass or granite tops is also available. **Circle No. 342.

Walter Knoll, through **Brayton**

Walter Knoll**—Model 610 chair designed by Ernst Dettinger won the DuPont International Design Award presented at the Cologne show. Shown in fabric, the chair has a curved back and upholstered peg legs. A distant relation to the original founders of Knoll International, this West German company is represented in the U.S. by **Brayton. Circle No. 334.

Collection Ardesia



Collection Ardesia**—Spigo occasional tables are designed by Ciancarlo Sala, Flavio Conti, and Giorgio Salvini. Made of two different kinds of marble, the tables come in two shapes. **Circle No. 335.

Akaba

Modularity in office furniture

berg group at the January Cologne fair included an appreciation of furniture that provides a "quality of life." Natural wood, large jacquard patterns, and luxurious leathers were seen in seating products. Furniture made of steel tubing was popular, shown in chrome finishes as well as a rainbow of "designer" colors. Office furniture for the executive level stressed modularity, with separate filing and cabinetry to house various electronic elements. And, although the Memphis influence is still strong in Europe, there seems to be a return to functionalism, with fewer playful shapes than there were a few years ago. Some claim that this direction is reminiscent of the Bauhaus movement, with a touch of Art Deco thrown in. But, as the Germans emphasize, there is no "in" or "out." Style is clearly a measure of taste, and the furnishings reflect this individuality.

Beyond the fair

A tour of the Baden-Wurttemberg region in southwest Germany takes visitors through the city of Stuttgart, where companies such as Mercedes-Benz, IBM, and Lufthansa Airlines are located. The great Black Forest spills over into one edge of the region, and rich vineyards dot hillsides in and out of the cities along the Rhine River.

The world's oldest "design center" is located in Stuttgart, but it is not a design center like those found in the States. Instead of permanent showrooms housing products of furniture manufacturers, the 130-year-old building serves as a permanent exhibition center for all types of design. Supported by the state government, the Design Center Stuttgart regards itself as a service center for design and trade and also as a mediator for all those involved in the design and production pro-

COR-Sitzkomfort

COR-Sitzkomfort—Quarta upholstered armchair and sofas are designed by Jurgen Lange. The tubular-steel framework has a chrome or lacquer finish and surround quilted, wedge-shaped cushions which have a solid cover covered with a plump fiber stuffing. **Circle No. 345.**

Schonbuch

***Schonbuch Collection**—Boa clothes stand is made of a metal tubing and comes in white, red, or black. Can be specified with a long or short mirror and features a swinging rack. **Circle No. 346.**

Akaba—Kokatu, designed by Miguel A. Ciganda, is part of a collection introduced by this new Spanish company last September. Lightweight in scale, the metal chair is covered in leather and is available in several colors. A straight-seat version is stackable. **Circle No. 332.**

Planum

Planum–Alpha Series features wraparound storage and cabinetry. Available in 12 styles with 13 finishes. The company has a showroom in New York City. **Circle No. 366.**

*Members of Baden-Wurttemberg furniture association.

Gwinner, through **MBIG**

cess. Its exhibitions are forums for dialogue among designers, manufacturers, consumers, teachers, and students and cover a wide range of product categories. "Our target audience for these exhibitions is primarily the public," says Peter Frank, director, Design Center Stuttgart. "We want the public to be knowledgeable about good design."

According to Frank, the Design Center has always paid particular attention to furniture and was instrumental in setting up the Institute of Interior and Furniture Design in 1980. It also organized the successful exhibition titled, "Furniture Design: Made in Germany," which premiered outside Germany at the Triennale di Milano in 1985. The exhibit, which featured approximately 50 products from Baden-Wurttemberg designed between 1949 and 1984, toured the United States last year. Negotiations are currently under way to hold a similar exhibition at the International Design Center New York (IDCNY) some time next year.

Since there are no permanent showroom-type design centers in Germany, the European fairs are extremely important to the professional, as well as retail trade. Many manufacturers have showroom facilities at their factory sites, but these are primarily for retail customers, since they are the actual sellers of the product. Stores like Behr's in Stuttgart carry all the modern "classics", plus a selection of the latest contract and residential carpeting, textiles, lighting, and accessories. So, although products seen at the Milan, Cologne, and Copenhagen fairs may seem repetitious, attendance is large because these shows are Europe's main market forum. □

InterProfil, through **Stendig**

InterProfil—Otto Zapf has designed Polinia seating series to offer a real alternative to the popular "soft-look." Back, armrest, and front are upholstered and protected with leather piping. Seating elements can be configured into a number of different arrangements with table tops installed in-between. Headquartered in Munich, some of the company's products may be seen at **Stendig** in the States. **Circle No. 337.**

Die Collection

***Die Collection**—54 Cinema chairs are covered in leather and have a flip seat. Designed by Alfred Uleene, the chairs are manufactured in West Germany. **Circle No. 336.**

***Gwinner**—Series 600 executive desk features an inlaid leather top, and triangular profile edge. Modular side cabinet holds files and support equipment. Available in white, red, tobacco, and dark stained ash, plush cherrywood. Products from this company can be seen at the **MBIG**, Philadelphia, in the U.S. **Circle No. 338.**

Ensslen, through **MBIG**

***Ensslen**—Arktur casegoods series includes a double-pedestal desk with a small conference table that fits onto the corner like a piece of a jigsaw puzzle. Modular file cabinets on castors are also offered in the collection, which includes secretarial desks, wall units, credenzas, and drafting tables. Eight different wood finishes are offered by the company, which is represented by **MBIG,** Philadelphia, in the U.S. **Circle No. 339.**

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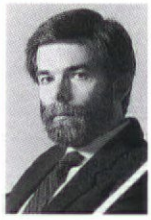

Rodney D. Carman and D. Gordon Plummer
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Plummer adds: "WILSONART laminates provided the crisp color, strength and durability we required in our project; we achieved the sleek look that we preferred without sacrificing damage resistance or easy cleanup. WILSONART gave us everything we wanted."

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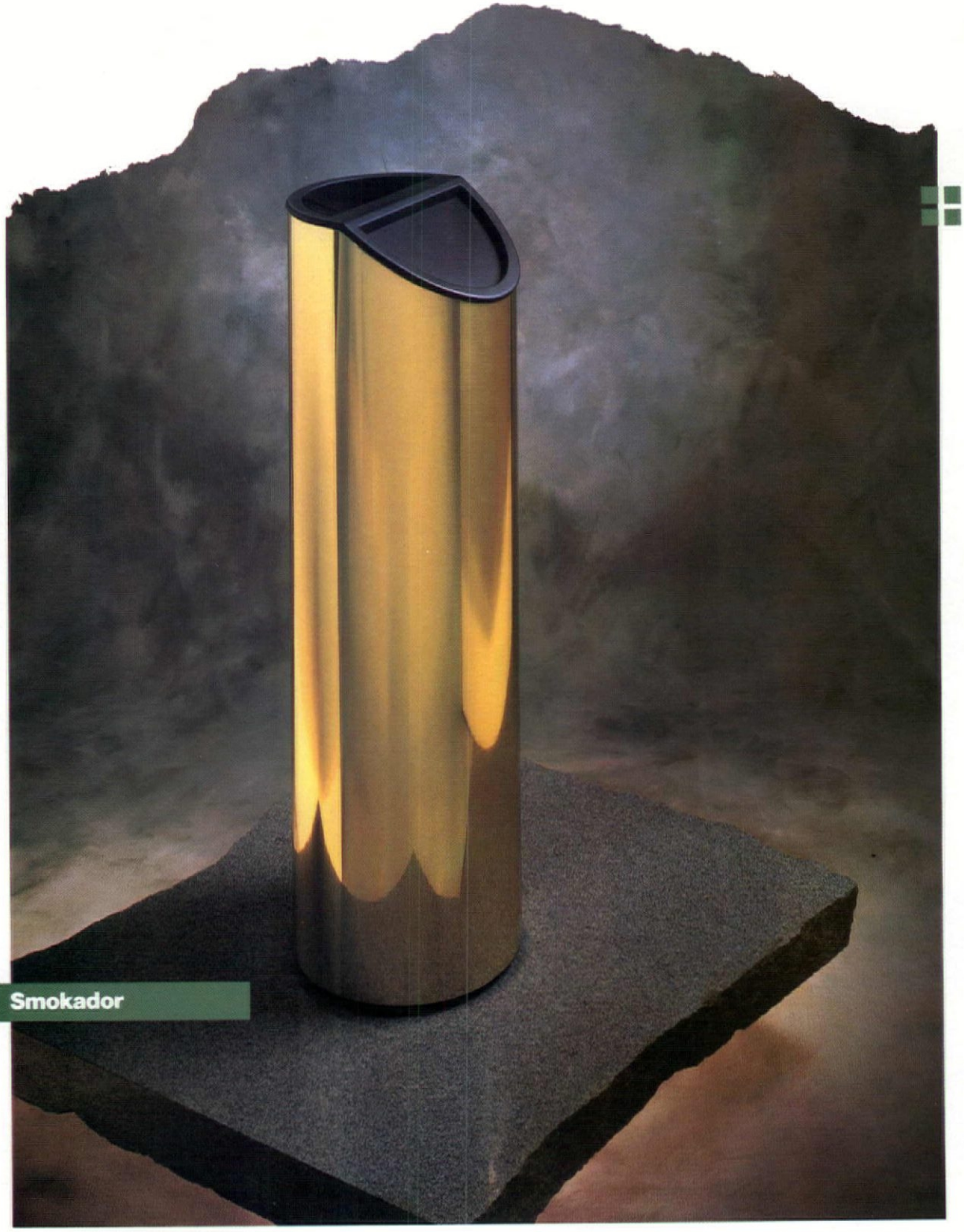

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Shogun reflects Eastern modernism

Shogun, a chair geared to the office and hospitality markets, is introduced on our cover as part of Brayton's Classic Designs in Wood series. Licensed from Casala and created by Dutch designer Jan Des Bouvrie, Shogun has clean architectural lines. It is distinguished by three styles: ladder back, padded back, and fully upholstered back, all with or without arms.

Intended for the hospitality, luxury hotel, private suite, dining, and executive office environment, the Shogun chair will be one of Brayton's three collections to be introduced at NEOCON in May, and will then be available for immediate shipment.

According to L. Paul Brayton, president and chief executive officer, Brayton International, Inc., High Point, N.C., "There's a new feeling about this design, because it reflects the Eastern design influence which will have a strong impact in the United States in the near future." He expresses satisfaction that his firm is initiating a major Eastern-style introduction for the contract market.

Dimensionally, the chair styles are 27½-in. wide, 23½-in. deep, and 37-in. high. Shogun's seat height is 19 in. and arm height is 26½ in.

The Eastern modernistic influence is featured by Shogun's angular frame crafted from solid selected European beechwood which is available in both natural and color finishes including: English oak, American walnut, Cordovan black satin, white, oyster, and cinnabar.

Circle No. 360.

European styling forerunner, Brayton, forges new paths

Bringing European design to the U.S. has been a long-standing activity for Brayton International of High Point, N.C., spanning 13 years as the firm developed licensing agreements with European producers such as Walter Knoll, Klober, Casala, and RTR.

Producing European design for the American commercial specifier has placed Brayton in a leading position in its market niche—European-styled lounge and soft-seating, and executive furniture, and the Classic Designs in Wood series. "Specifiers don't have to go to Europe for Euro-design. It's right here in the U.S., being made in North Carolina," says Paul Brayton, president. He emphasizes the advantage of avoiding import tariffs, the problem of shipping C.O.M.'s overseas, and the decreasing value of the dollar which has inevitably forced direct importers to raise the price of furniture goods to compensate for the costs they are currently combatting.

The firm plans on continued expansion, increasing market share by 15- to 20-percent per year for the next five years. The basic tenet of the Brayton plan is to provide highly styled European designs that can be produced totally in America by skilled American craftsmen who are trained in Old World traditions. In addition, the company will increase its efforts to make architects and designers aware of its other divisions, including casegoods, and the Brayton Textile Collection, Inc.

Brayton products are designed by an in-house design team, plus European and American designers including Michael Knoll, Enrico Tonucci, Bernd Munzebrock, Preben Fabricius, Burkhardt Vogtherr, Jochen Hoffman, Frederick Hill, and Jan Des Bouvrie, designer of the Shogun chair featured on our cover.

Brayton notes that some furniture manufacturers become trend followers instead of trend setters, often copying market introductions made by suppliers committed to original product launches through extensive R&D efforts. He has a solid R&D department consisting of 12 people overseas, and six people in High Point, N.C. Sometimes even the same model number is used by those producing a copy.

"Designers and specifiers shouldn't support copies, because they can obtain them for less money. It's just not the same as the original," says Brayton. "The quality will never meet the same standards. Generally speaking one gets what one pays for, and if a designer specifies a cheaper copy, his client may be the one who will suffer."

Having developed designs in European-styled lounge seating and executive furniture, L. Paul Brayton, president and CEO, Brayton International Collection, High Point, NC, will forge new paths and expand market share with Eastern design influences.

Brayton takes a strong role in the education of the A&D professional by sending Brayton representatives to design schools around the country and encouraging young students to create original design and learn as much as possible about product lines available. Eleven years ago the first student design rally was hosted by Brayton and attracted about 300 students; it continues to be held annually.

Paul Brayton began his career in the office furniture field in 1962. He founded the Brayton International Collection in 1973 to produce contemporary furniture for residential and commercial uses. In the ensuing years, the company has won six design awards from the Institute of Business Designers (IBD). Its Domane lounge furniture received a gold award in the 1976 IBD/CONTRACT Magazine Product Design Competition.

In the past, Brayton International has made all important collection introductions at NEOCON, but will now divide introductions between NEOCON, Designer's Saturday, and WestWeek. Three collections will debut at the International Design Center of New York (IDCNY), and one more at WestWeek at the Pacific Design Center (PDC) in California in 1988.

"IDCNY could become a world center for design, and some firms will probably decide to split introductions between New York and Chicago," says Brayton.

The company is currently considering a showroom at the PDC in Los Angeles, and will continue to evaluate marts at other major locations. Brayton products are currently shown in 20 U.S.A. showrooms, 250 dealerships carry the Brayton line, and dealership support will be increasing.

Brayton's facilities consist of a 100,000-sq.-ft. world headquarters in High Point; a 50,000-sq.-ft. casegoods manufacturing division producing executive desks, credenzas, and cabinetry; and a chair manufacturing facility opened in January 1986 to produce its Classic Designs in Wood program. The latter encompasses 80,000 sq. ft. and is a twin design to the headquarters reflecting Brayton's overall image. Currently, Brayton occupies 230,000 sq. ft. on 40 acres of pine forest.

While meeting the needs of the hospitality market with Eastern designs like Shogun, Brayton is keen on enhancing the quality and style of the corporate private office. "While systems furniture will always have a place in business, executives need private areas where decisions can be made," comments Brayton. "The resurgence of the private office is happening now, and we can serve that need with designs for each executive style," concludes Brayton—*E.McM.*

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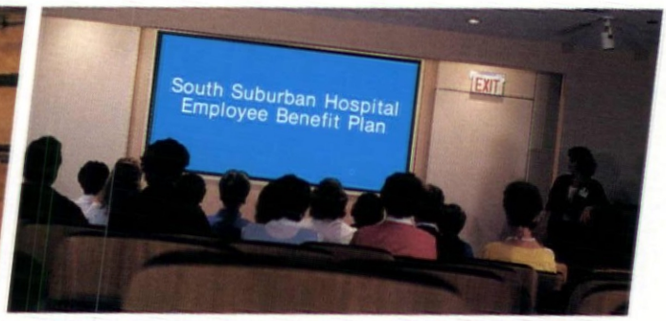

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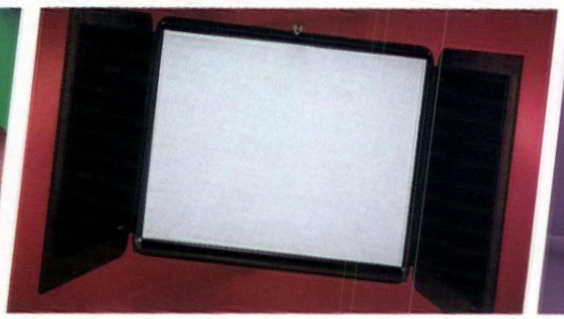

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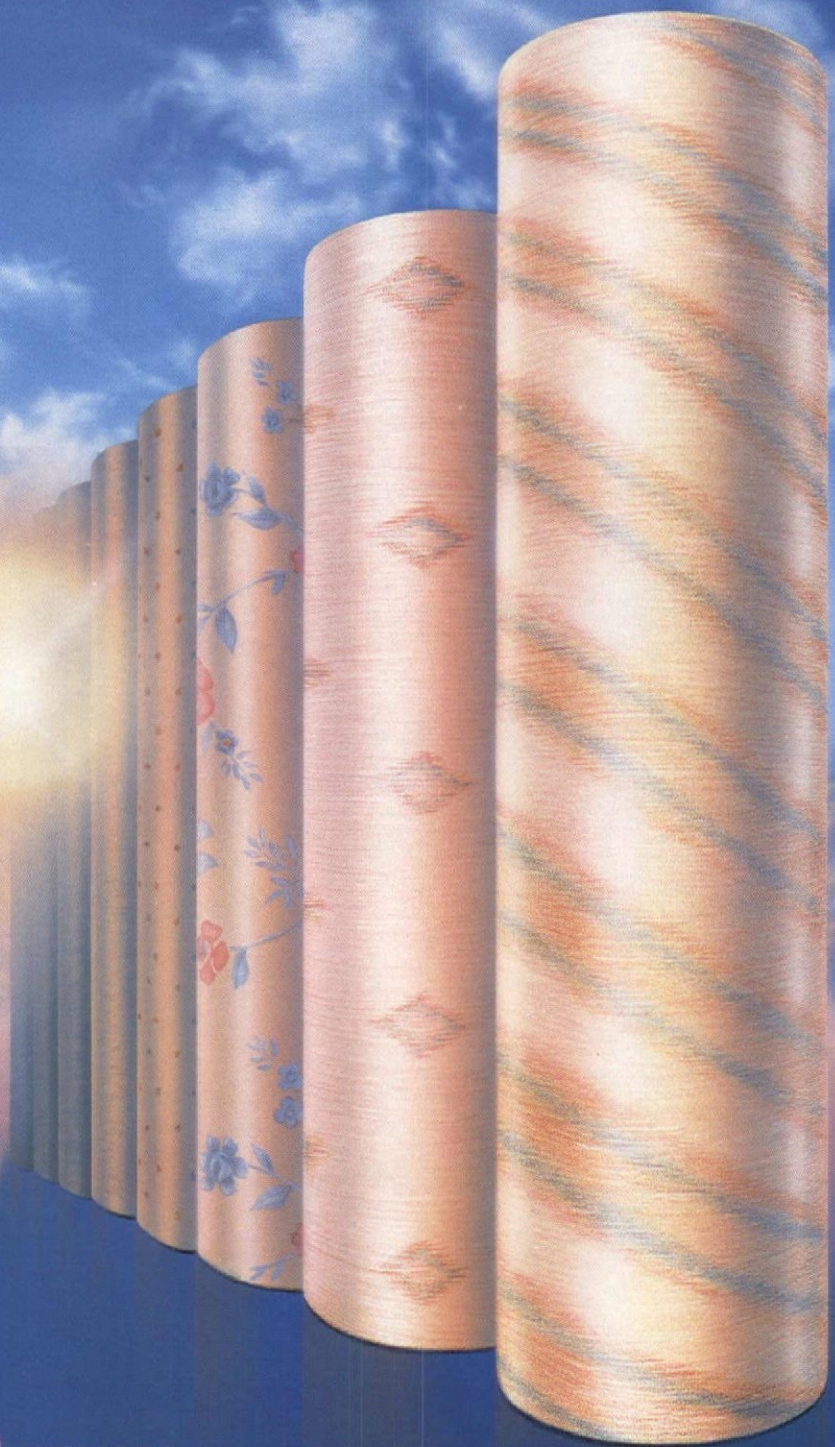

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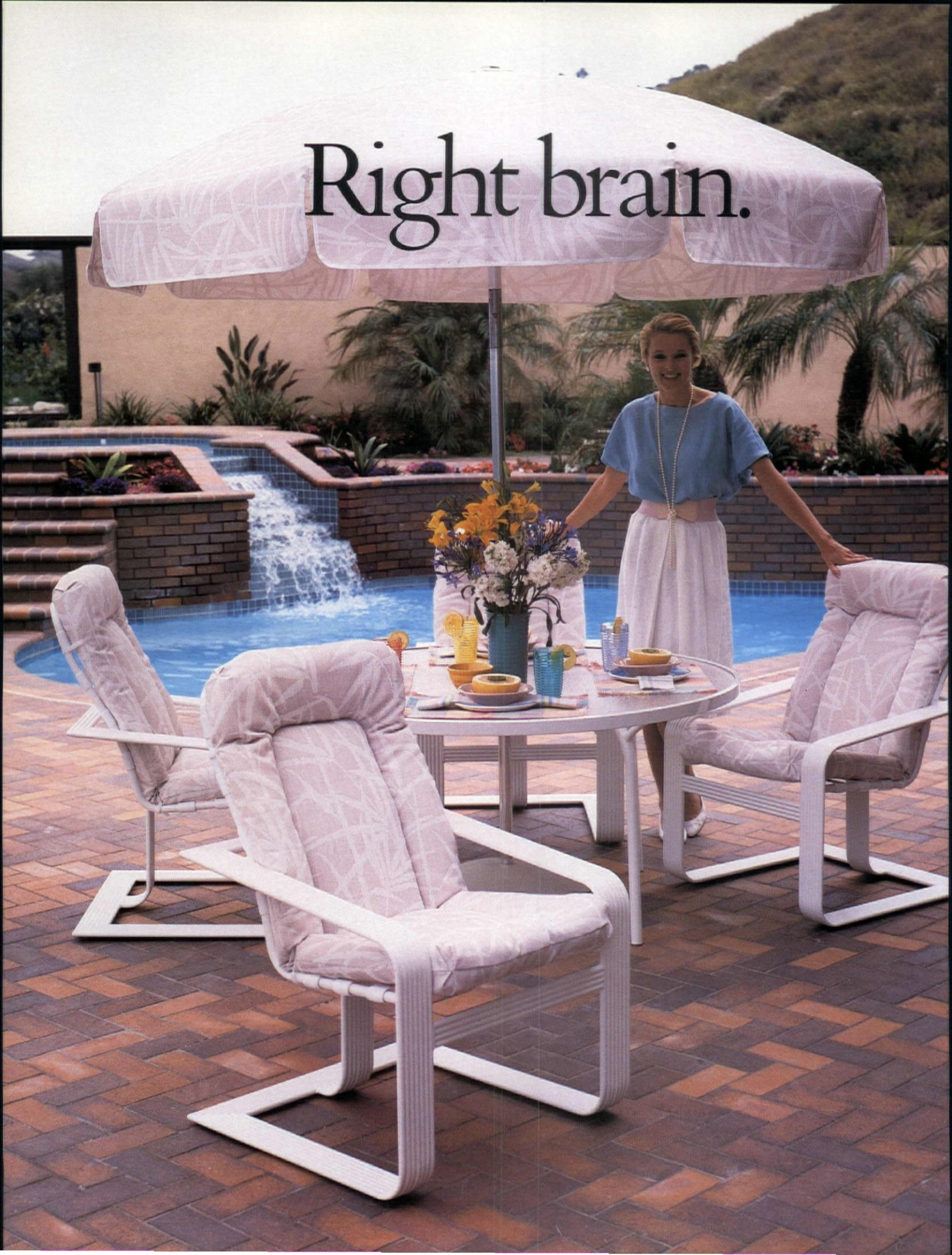
Right brain.

Left brain.

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

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

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

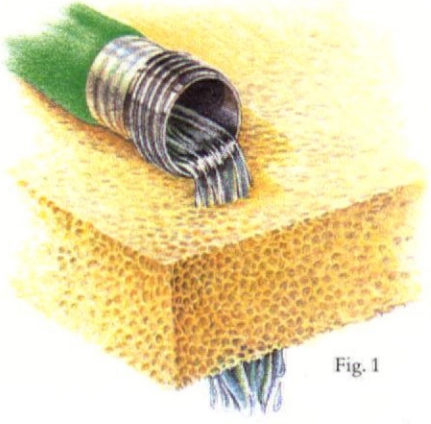

Fig. 1

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

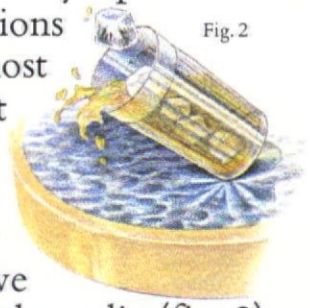

Fig. 2

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

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

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Office chair compensates for every move

Nineteen models in the Soma seating line aid employee productivity by providing long-term comfort. Introduced by Westinghouse Furniture Systems at WestWeek, the Soma line was designed in collaboration with Charles W. Pelly's Designworks Inc., a Los Angeles-based design consulting firm, on the principle that good seating is an extension of the body.

"This is a mid-priced, ergonomic seating line that provides comfort and exceptional value in a full-featured chair," says product manager Brian Harris. "Chairs in the line give a feeling of style and movement," he adds.

With Soma, fabric and foam are integrally molded for totally controlled and sculptured curves. The seat's cushion and shell accommodate a continuous shift in body weight.

The waterfall design of the cushion front promotes good circulation and eliminates pinching, while the sculpted contours of the backrest help reduce tension by supporting the upper back and shoulders.

The mechanics of a Soma chair, hidden under the firmly-padded cushion, allow for operation from a seated position. Controls provide low-effort adjustment of height, tilt, and, tension.

On management chairs, a front pivot at the knee lets the user lean back comfortably without lifting his feet off the floor. From this position, the chair "free-floats" with smooth movement forward and back. Soma may also be locked into infinite positions to provide custom support at a workstation.

Soma's shape works well with modern or traditional interiors. Numerous upholstery textures and colors are available. **Circle No. 288.**

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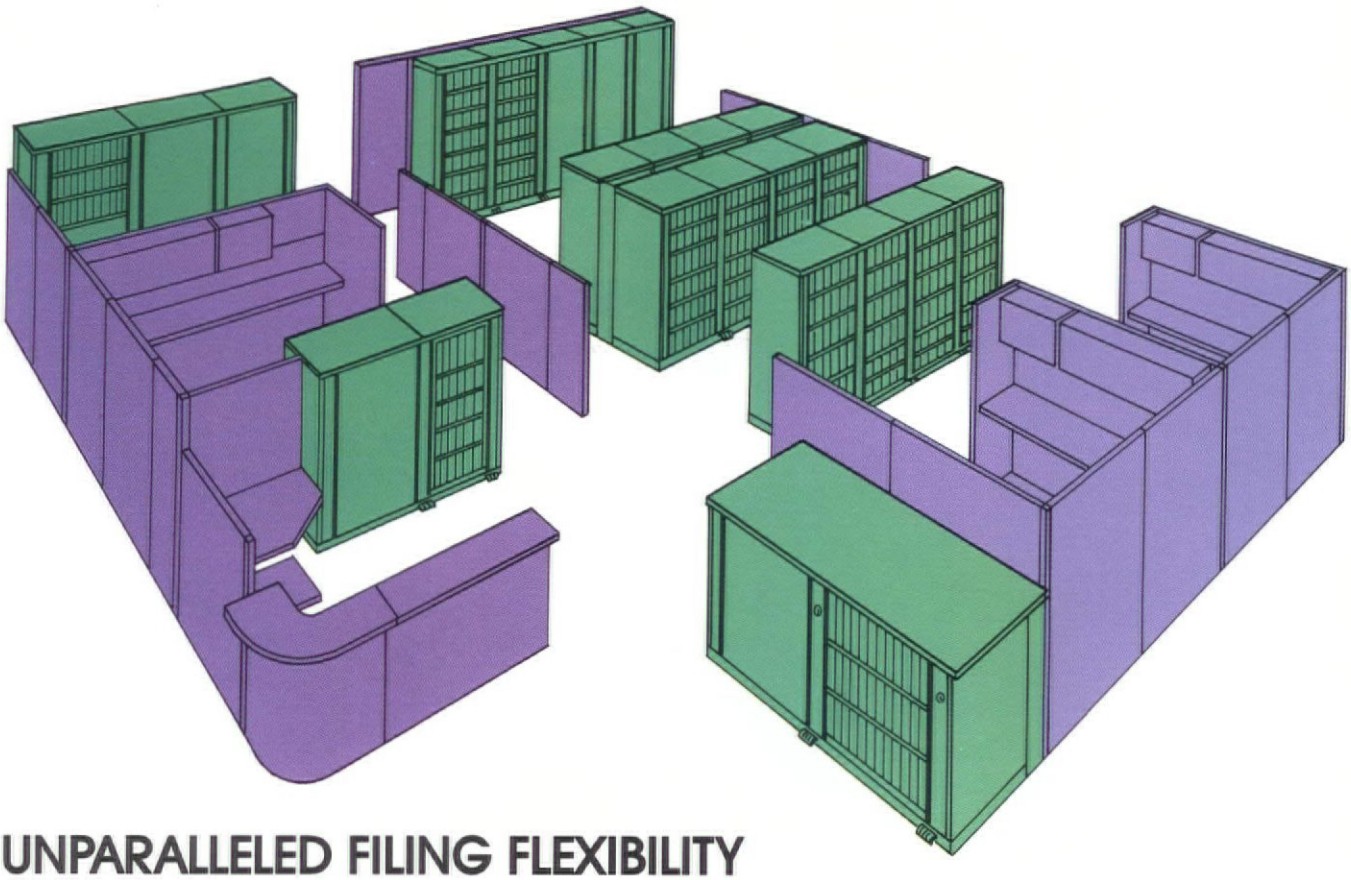

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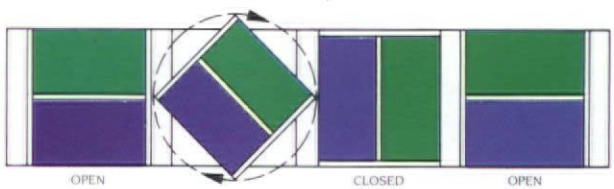

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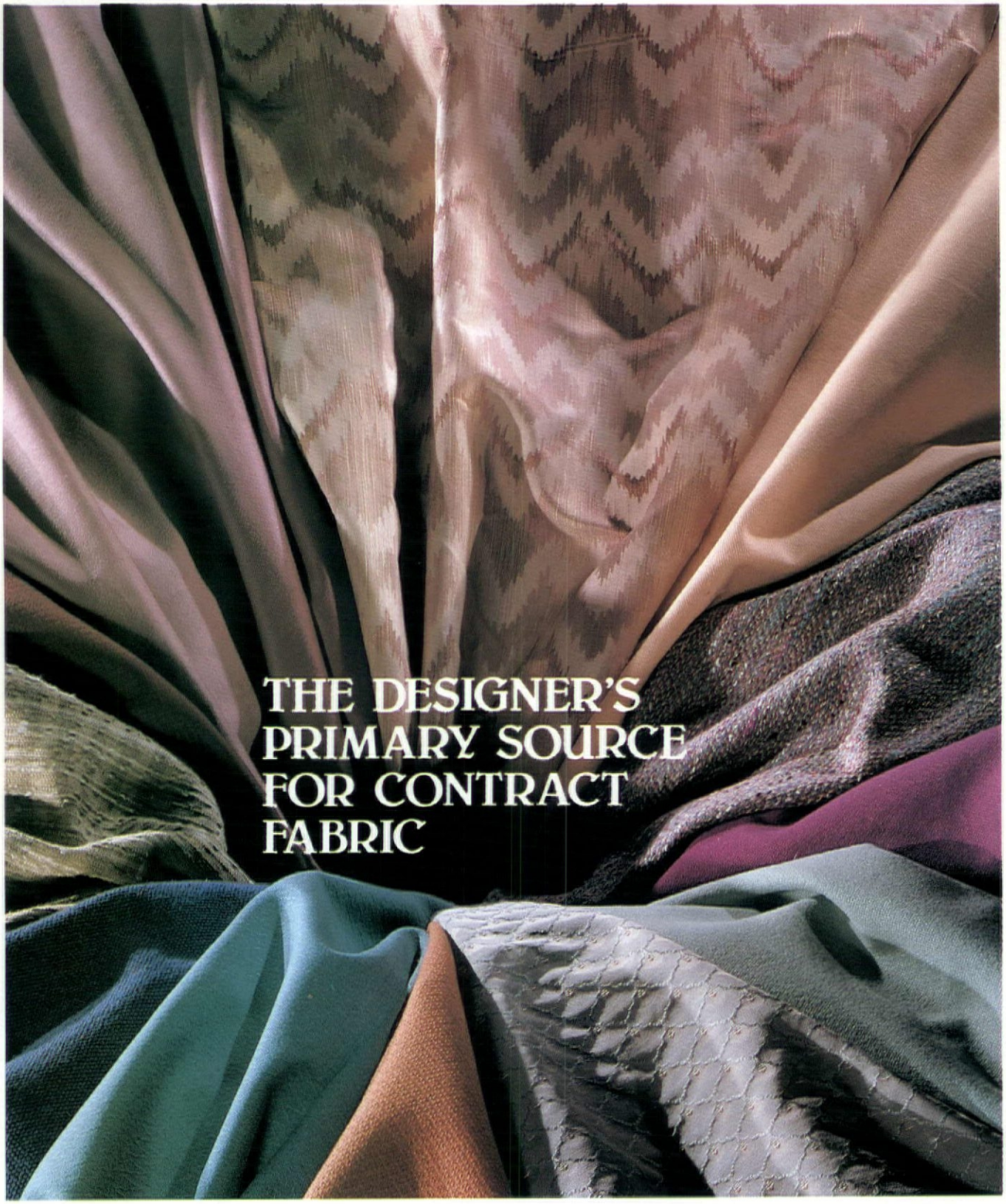

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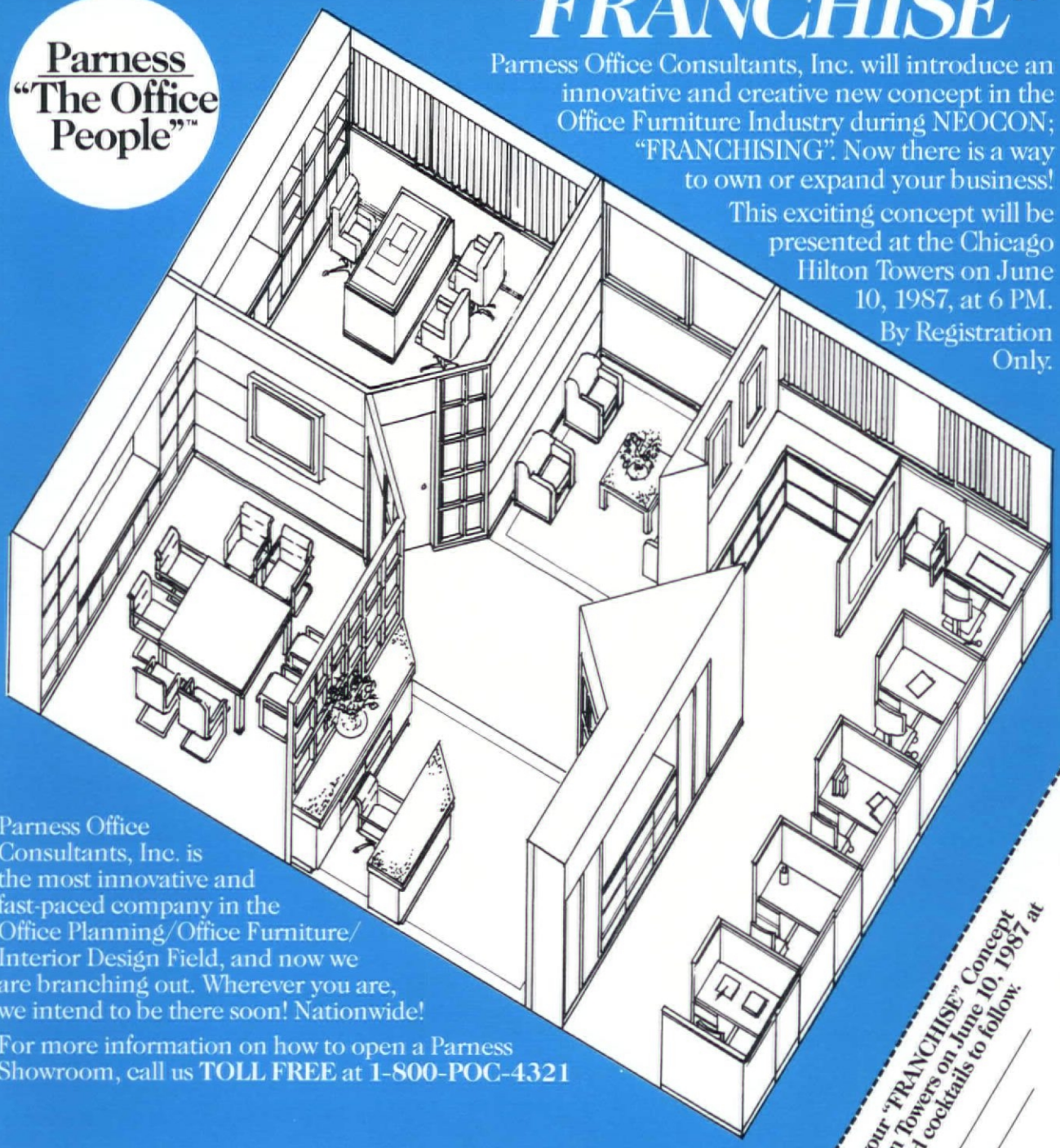

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Durability keys seating line

Carter Inds.—A line of 25 contemporary sofas, loveseats, and chairs is available in a wide range of fabrics, including leathers, wools and tweeds. Function and durability are key features of the new line.

The pieces are adaptable to virtually any seating situation from public areas to private offices and conference uses. Fabrics have been selected for durability and cleaning properties. **Circle No. 284.**

Hotel furniture redefined

Maville Contract—The Cinquieme Etoile model hotel suite and the Orion line of furniture were designed by Jean Pierre Khalifa and Pierre Turc of B.E. Concept in Paris. The furniture units are composed of three components: an extruded aluminum frame; horizontal and vertical panels; and a solid wood trim with chamferred corners. Offering a virtually unlimited range of finishes and materials, this concept permits furniture to be adapted to any hotel design scheme. **Circle No. 287.**

Chair stacks on trolley

Schlapp-Mobel America Inc.—The Series 64 stacking chair has a clean, architectural look. Designed by Rainer Schell, the chair is available in solid beech or ash, in many colors. It can also be upholstered in a wide range of fabrics.

Special connectors allow ganging in rows or semi-circles, and a trolley aids in transporting 25 chairs. With break-proof mortise-and-tenon joints, chairs come in pre-school and children's sizes. **Circle No. 286.**

Collection hails from Belgium

Axiom Designs—Durlet, a Belgium-based manufacturer of upholstered seating, has been introduced in the American market by this firm. Included in the initial U.S. offering is Delphi.

This sofa's upholstered platform base gives rise to its seating and establishes its sleek, clean lines. Delphi can be transformed into a sleeper by removing the cushioned arm rests and back pillows which feature Velcro fasteners. A selection of creamy leathers and other fabric covers is available; COM is also accepted. **Circle No. 285.**

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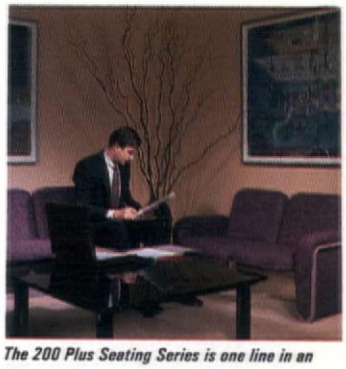

The 200 Plus Seating Series is one line in an integrated range of business furniture from Kinetics, founded in 1971, and now generating sales worldwide.

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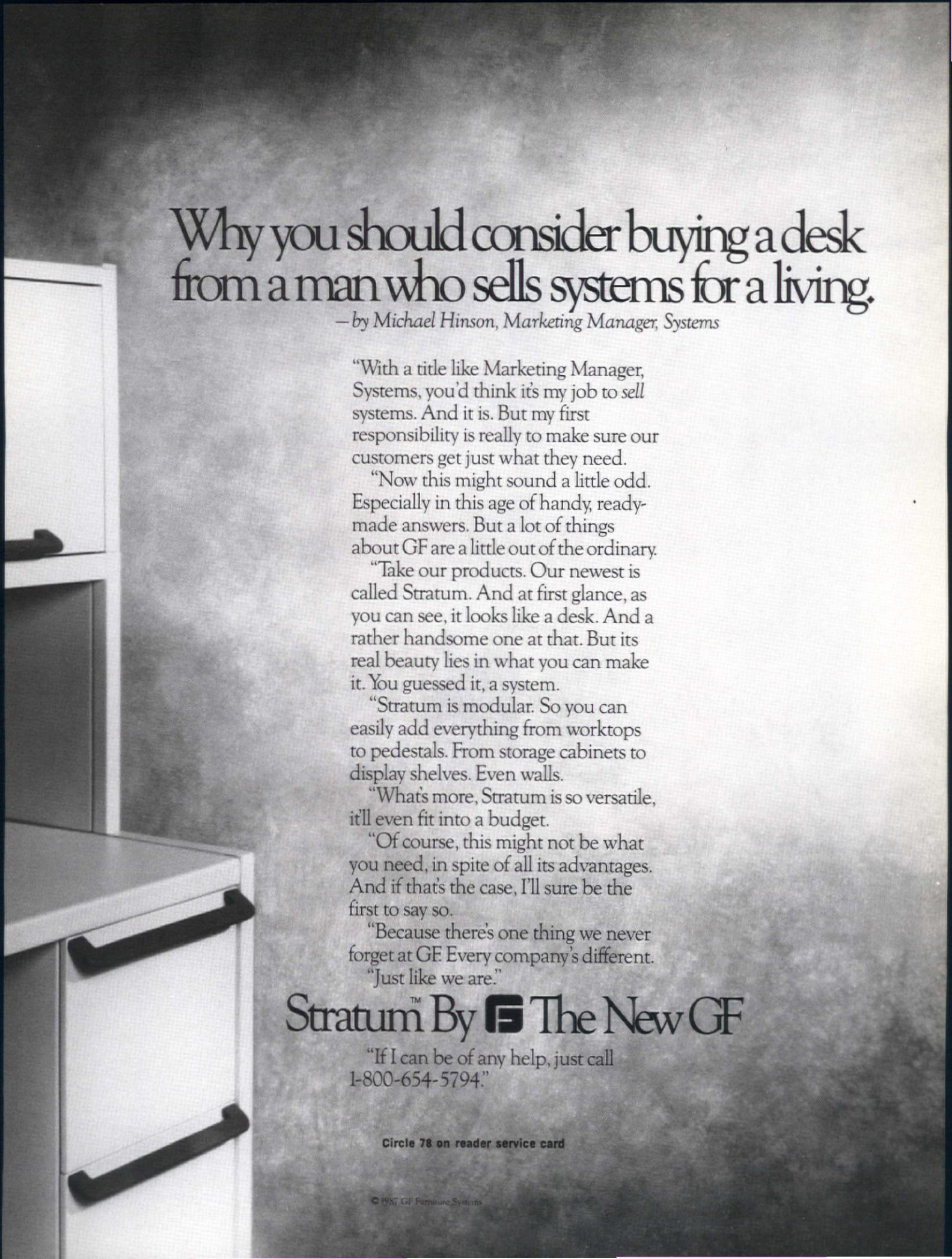
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—by Michael Hinson, Marketing Manager, Systems
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"Because there's one thing we never forget at GF. Every company's different.
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Photography by Elliott Kaufman

Exhibit showcases the Stratus office system

Modern Mode's temporary exhibit at IDCNY for Designer's Saturday concentrated on only one product—the Stratus office system. The exhibit occupied about 3,000 sq. ft. of space that will eventually be part of a Modern Mode showroom on the third floor in Center Two. Construction on the showroom is yet to begin.

"The whole exhibit environment was product-oriented, designed to showcase the Stratus system," says designer Paul Haigh, Haigh Space. "While the main showroom was being prepared, clients could enter the exhibit and be shown nine workstations in the Stratus system," he explains.

The workstations ranged from reception areas to middle management, to executive offices. "The idea was to have a progression of stations so visitors would be exposed to higher and higher levels of design at each station," Haigh says. Stratus panels also formed the exhibit's perimeter walls.

"We used Stratus as architecture to create a total environment," says Bill Halsey, vice president of sales and marketing, Modern Mode. "Stratus is a stackable system that will have long-range impact in terms of its design and functions," Halsey declares.

Temporary floors were made of 4-ft. panels of perforated pegboard material. The main ceiling was raw loft space. But canopies were draped across each bay of the space to articulate the ceiling. The cloud-like canopies were also a word play on the name Stratus.

Ambient task lighting available with the Stratus system was used in the exhibit. Also, incandescent uplighting shone up on the canopies and incandescent backlighting on the perimeter walls gave the impression that daylight was coming in all around the space.

The front wall displayed another word play on the office system's name. It showed Modern Mode's logo on a plastered wall, which contained outlines of a workman's tools and a handprint. The idea was that visitors would find the tools of the men who made the exhibit just as archeologists find things in layers or strata of rock. Graphic designer for the exhibit was Doublespace.

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Pisces
Pisces, a rich undulating pattern, woven of worsted wool and sparked with brilliant color. The luminescent space-dyed yarns combined with the rich jeweled tones of garnets and emeralds create a look of opulence in this luxurious textile.
Pisces is custom woven for Stratford Hall in West Germany and passes heavy duty abrasion testing and the ASTM E-84 Class A.
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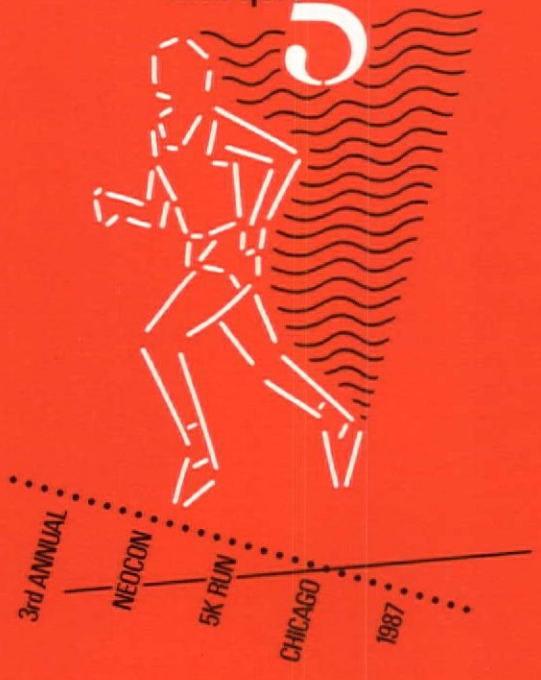

Krueger's 5K Run—it's NEOCON's hottest party.

Come run with us in Krueger's 3rd Annual 5K Fun Run on Thursday morning, June 12. We'll start at Buckingham Fountain and run through Chicago's scenic lakeshore park. At the finish line you'll be greeted with a sumptuous breakfast with your peers.

To register, complete the coupon and send it in. Then, pick up your entry packet at Krueger's showroom, 1184 Merchandise Mart, before noon on Wednesday, June 10.

REGISTRATION

Please register me for the 3rd Annual Krueger NEOCON 5K Fun Run to be held on **Thursday, June 11, at 7:30 A.M.**

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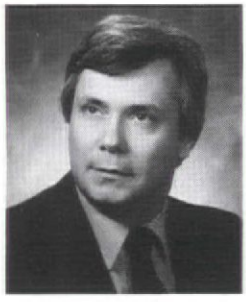
Fulghum

J. Thomas Fulghum (shown) was named general manager of the Atlanta Merchandise Mart and the Atlanta Decorative Arts Center. He replaces **Sam A. Williams,** who has been promoted to president of the Atlanta Market Center.

The Designer's Saturday board of directors has elected **Thomas Cleland** (shown) of Steelcase Inc. president for a two-year term. **Pat Howe,** Howe Furniture, was elected vice president and **Dennis Kellermeier,** Herman Miller, became secretary/treasurer.



Cleland

Israel Gerber joined Hambrecht Terrell International, a New York-based interior design and architectural firm, as vice president in charge of quality and cost control.

At Wilson & Associates, **Cheryl Neumann** (shown), executive vice president, has been appointed director of operations.

Neumann

At Boris Kroll Fabrics, **Helen M. Linehan** (shown) has been appointed assistant vice president and director of sales administration. Also, **John Brennan** has been selected as western regional sales manager; **Leslie Porter** has become sales representative for the New York and metropolitan New York area; and **Dawn Plumb** was named sales representative for Orange County, Calif.; Hawaii; Arizona; and Las Vegas.

Linehan

The Los Angeles-based architecture and planning firm of Widom/Wein & Partners Inc. and its interior design division, Interarc, have changed their names, respectively, to Widom Wein Cohen and Widom Wein Cohen Interiors. **Russel E. Tyner** (shown) was also made a partner.

Tyner

At Uniroyal Plastics' Coated Fabrics Division, **Patrick J. Tucker** was named technical service manager, while **David P. Derse** became contract/home furnishings market development manager.

Wall-Pride has added two residential sales representatives: **Melva Jensen** will cover San Diego and the Imperial Valley, and **Sheila Eastman** will serve Arizona and Las Vegas.

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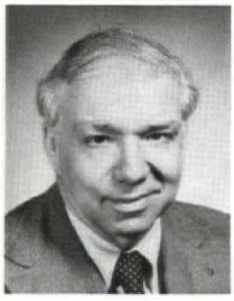
Truax



Brown

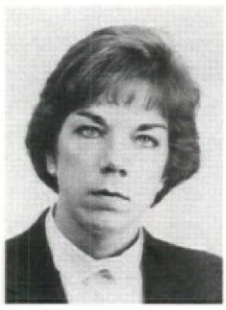
Thomas Truax (shown) was appointed managing director for The Marketplace Design Center in Philadelphia.

The Karlsberger Cos. of Columbus, Ohio, has opened a Cincinnati office. **William J. Brown** (shown), AIA, is division director in Cincinnati.

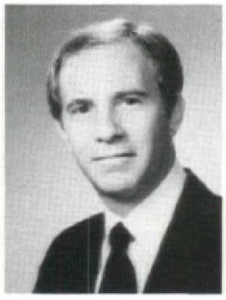
At J. Josephson Inc., three contract sales representatives have been appointed. **Steve Wagoner** will cover New York City and Long Island as well as New York's Sullivan, Putnam, and Rockland counties. **Karen Paschall** will serve Orange County, Calif., and **Katie Dellone** will handle southern New Jersey and eastern Pennsylvania.

The Resources Council Inc. has relocated its administrative offices to the second floor of 200 LEX, The New York Design Center.

Maralee Cass Sanserino has joined United Business Interiors as marketing director.



Moore



Zimmerman

At Hoboken Wood Floors, **Elizabeth Moore** (shown) was named architectural and design consultant.

Neal Zimmerman (shown), AIA, has joined Vinick Associates Inc. as vice president in charge of office planning and interior architecture.

At Collins & Aikman's Alpha Group, **Frederick D. Hopper, Jr.,** was promoted to service technician.

The Taylor Chair Co. has changed the name of its subsidiary, Eastern Furniture Inc./Paull Contract to The Taylor Desk Co. The firm has also promoted **J. Taylor Meals, Jr.** to executive vice president.

Frank Murphy was promoted to first vice president/construction management of Tishman Construction Corp.

Patrick Grzybek, AIA, was promoted to senior vice president, Eva Maddox Associates.

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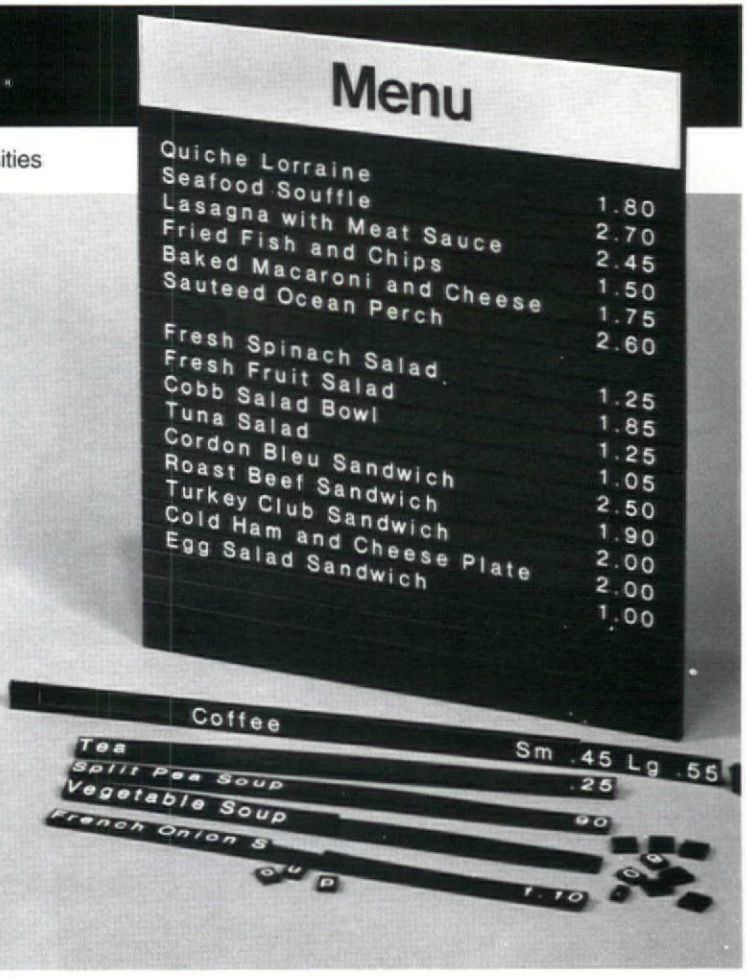

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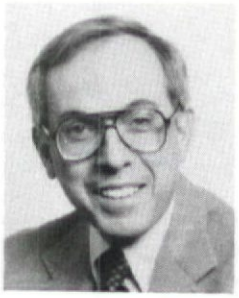
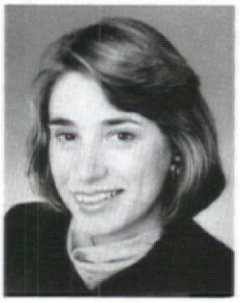


D'Ercoli

Geno D'Ercoli (shown) was named director of advertising and public relations for the Cooper Lighting Group.

At Gensler and Associates/Architects, **Gary Grether,** AIA, **Dina Frank-Johnson** (shown), **Linda Nelson** and **Gerry Tracz** have been appointed vice presidents.

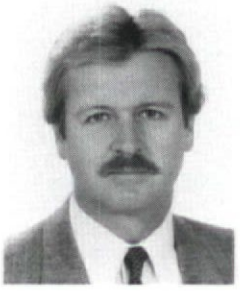


Frank-Johnson

Steve Picker (shown) was appointed director of marketing for U.S. Brass.

Paul Condy (shown) has joined Juno Lighting Ltd. as a factory sales representative, headquartered at the company's Toronto office.

Dev Colella (shown) has joined Verosol USA as southwestern regional manager, headquartered in Dallas.

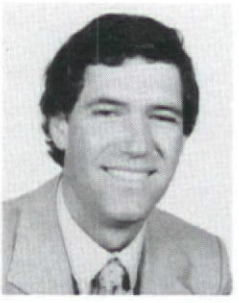


Picker

Lorraine Arlen and **Keith Mason** have been appointed showroom managers for Donghia's Dania, Fla., and Chicago showrooms, respectively.

Eric H. Steele has become vice president, director of planning, research and development, Merchandise Mart Properties Inc.

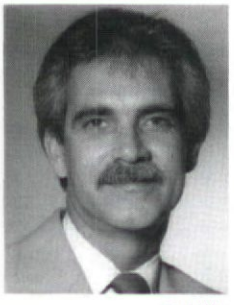
Lillian Barber, ASID/IES, was awarded the 1986 Florida Governors Design Award "Letter of Commendation" for the revitalization of Landmark Learning Center in Opa Locka, Fla.



Condy

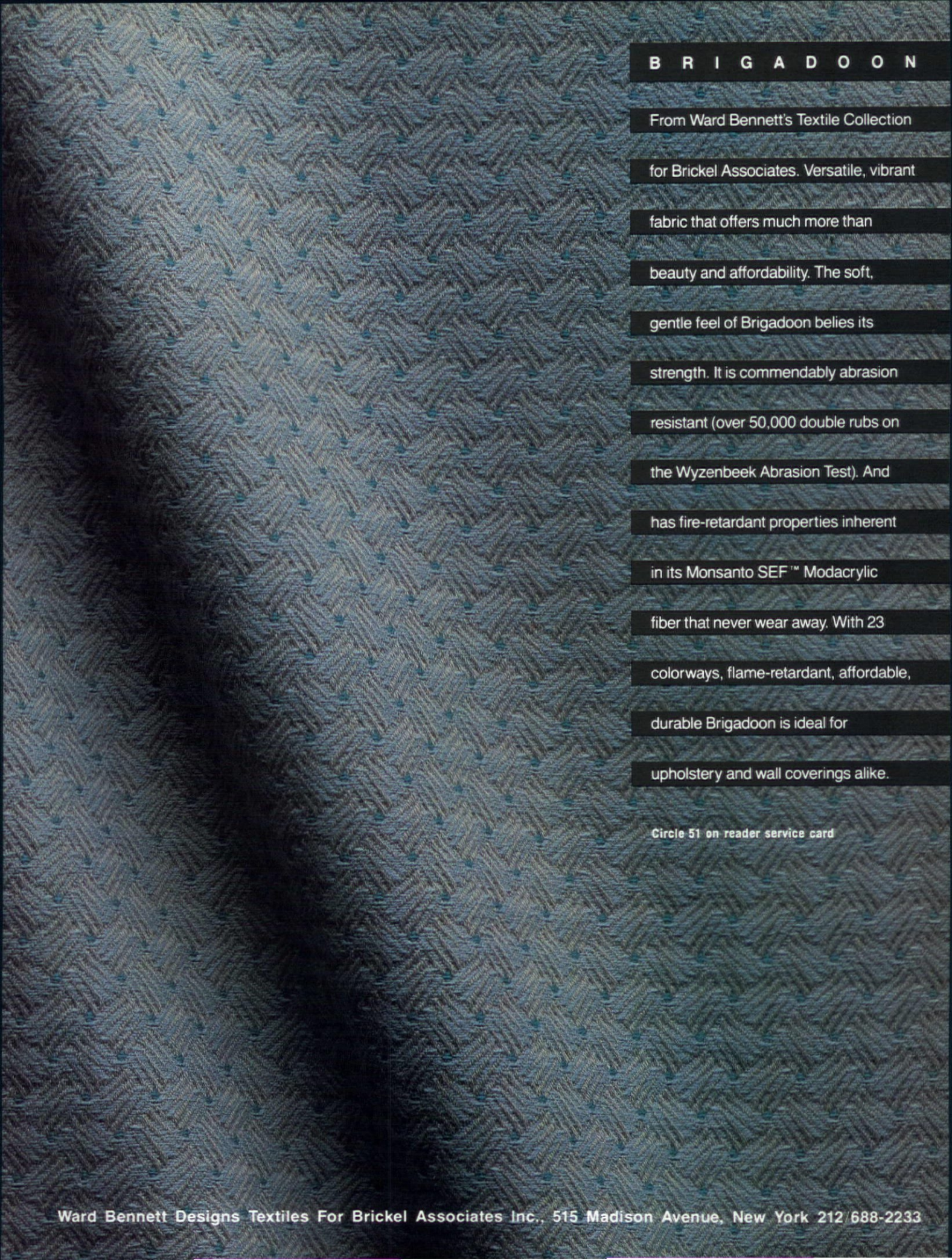
Joseph A. Debreczeni, AIA, and **Louise J. Miles,** AIA, became directors of architecture and design at TD/I Inc. in Alexandria, Va.

Ian H. Brightman has resigned as vice president and general manager, home furnishings, Allied Fibers, a division of Allied-Signal Inc. His responsibilities for the largest of the division's fibers businesses will be assumed by **Frederic M. Poses,** president of the division.



Colella

The Tile Council of America has retained Burson-Marsteller, a leading public relations firm, to promote the use of American-made ceramic tile.



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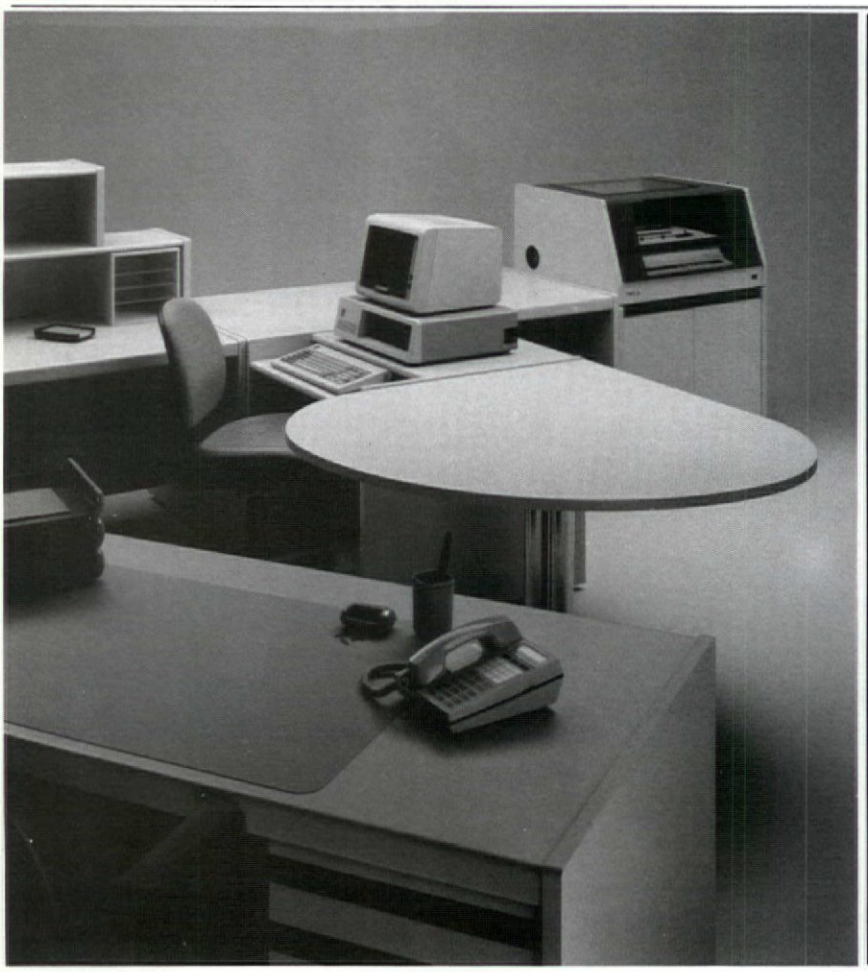
1987

May 6-8. World Exposition of Ceramic Tile and Bathroom Furnishings. Los Angeles Convention Center.
May 11-13. Lighting World, The International Advanced Illumination Exposition & Conference. Jacob K. Javits Convention Center, New York.
May 13-15. Design ADAC 87, the annual design event for the Southeastern design trade. Atlanta Decorative Arts Center, Atlanta, Ga.
May 14-16. Design Week Boston. First annual spring market. Boston Design Center, Boston, Mass.
May 16-20. National Restaurant Association Show. Chicago.
May 18-21. Office 'Landscape' Users 37th Symposium. Parkview Hilton Hotel, Hartford, Conn.
June 8-9. 3rd Annual IBD National Conference. Holiday Inn Mart Plaza, Chicago, Ill.
June 9-12. NEOCON 19. The Merchandise Mart, Chicago.
June 14-22. AIA National Convention. Orlando, Fla.
June 15-18. Woodtec '87, The Woodworking Industries Technical Program. Anaheim Marriott, Anaheim, Calif.
June 16-19. Woodworking, Machinery & Furniture Supply Fair. Anaheim Convention Center, Anaheim, Ca.
June 23-26. A/E/C Systems '87. Washington Convention Center, Washington, D.C.
July 4-5, 11-12. Annual American Crafts Festival. Lincoln Center for the Performing Arts, New York, N.Y.
July 18-21. International Carpet and Rug Market. Atlanta Market Center, Atlanta, Ga.
July 20-21. Interdis: San Francisco Design Conference. Contract Center at Showplace Square, San Francisco, Calif.
August 2-6. IES Annual Conference for lighting professionals. Marriott Camelback Inn, Scottsdale, Ariz.
August 5-8. IDSA National Conference, Monterey '87: Influences on Design. Conference Center and Doubletree Inn, Monterey, Calif.
September 1-2. Workspace, Fifth Annual Exhibition & Conference for the Office Environment. Moscone Center, San Francisco, Calif.
September 17-18. Innovations '87. INNOVA. Houston, Tex.
September 20-22. Pan Pacific Lighting Exposition. Concourse at Showplace Square, San Francisco, Calif.
October 8-10. Designer's Saturday. New York, N.Y.
October 20-24. NOPA annual convention. McCormick Place, Chicago.
November 1-4. IFMA annual conference and exposition. Dallas, Tex.
November 8-11. International Hotel/Motel Restaurant Show. Javits Center, New York, N.Y.

Foreign

May 6-10. Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark.
May 10-14. Interior Design International (IDI), the largest UK Contract Exhibition for all commercial interiors. Olympia, London.
May 22-26. INTERZUM, the International Trade Fair for Furniture Production, Interior Design and Soft Furnishings—Upholstery Machinery. Cologne, Germany.
May 29-June 2. Environmental Design Research Association Conference. Ottawa, Ontario, Canada.
July 22-25. ASID National Conference and International Exposition of Designer Sources. Metro Toronto Convention Centre, Toronto, Canada.
September 17-21. Salone del Mobile, Milan Furniture Fair. Milan Fairgrounds, Italy.
November 18-22. International Furniture Fair Tokyo. Tokyo International Fair Grounds, Japan.



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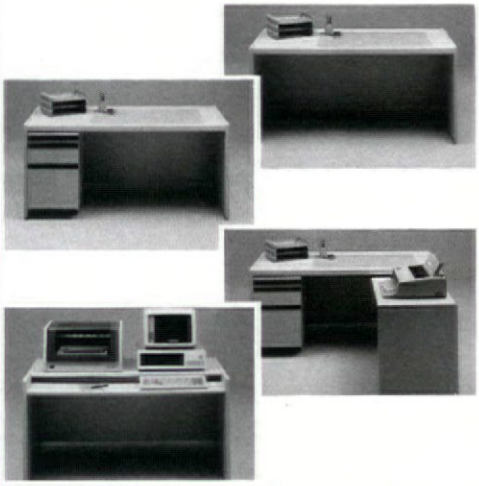

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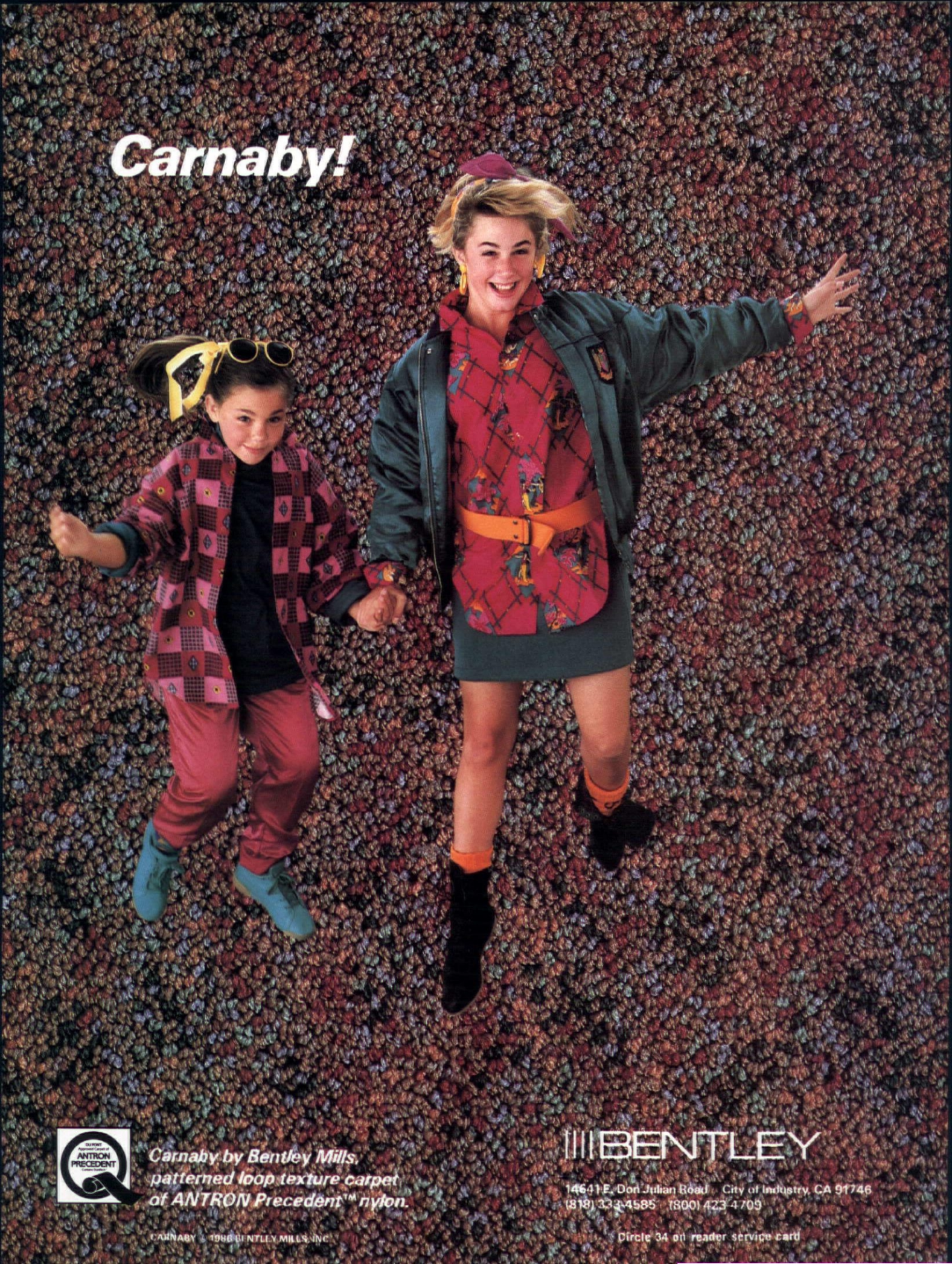
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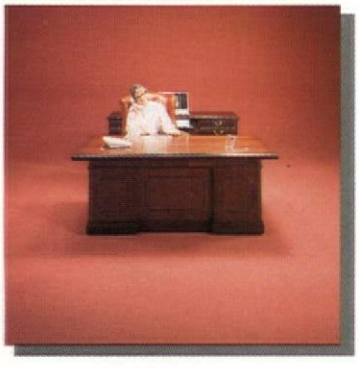

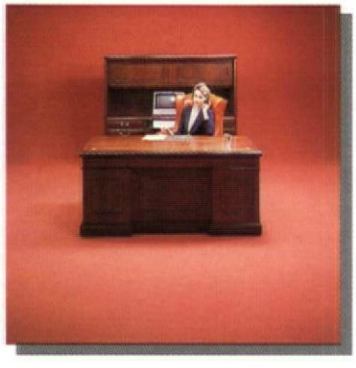

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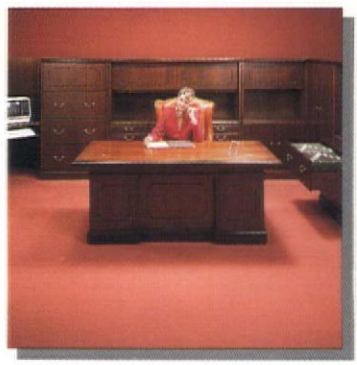

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SORTIE

CONTRACT
April 1987

EXECUTIVE BUYER EDITION
BONUS CIRCULATION:
5,000 OWNERS/MANAGERS
OF RESTAURANTS & CLUBS

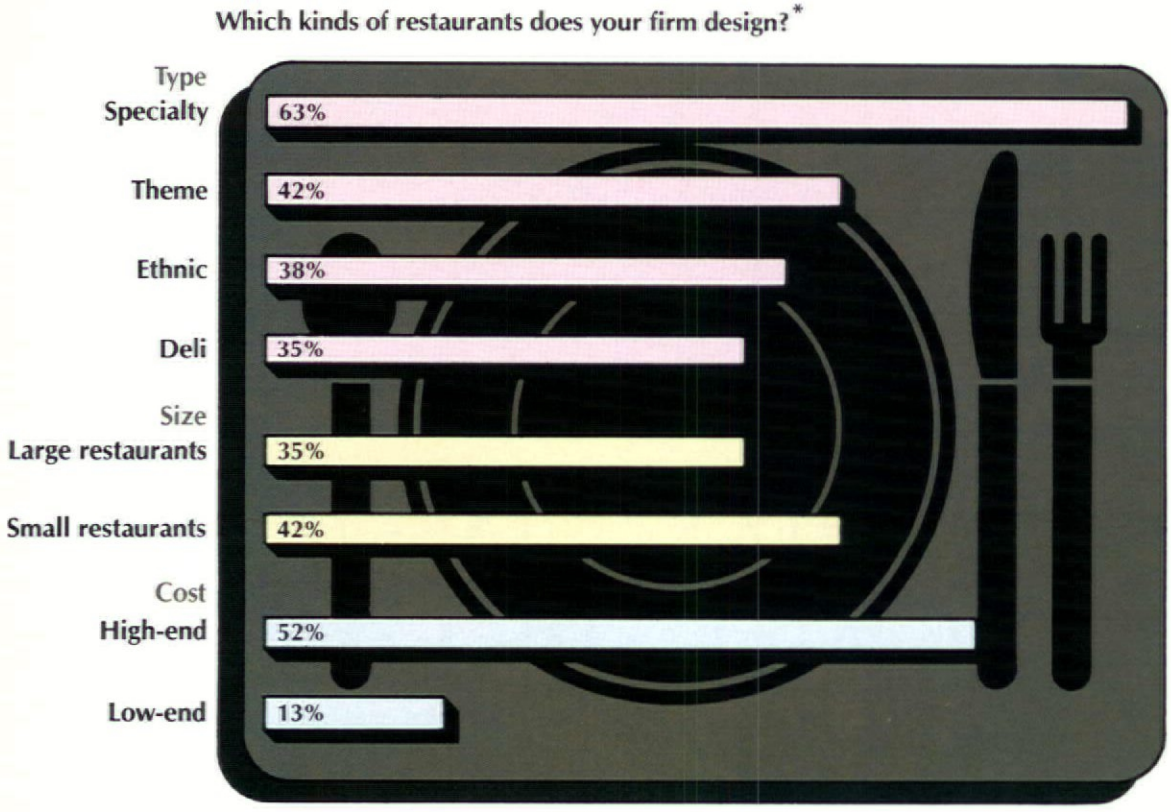
RESTAURANT DESIGN IS AS VARIED AS FOODS SERVED

Restaurants are cropping up everywhere in new trappings, serving ethnic foods in new ways, and attracting customers with their varied and unusual interior designs. Cajun, Mexican, Oriental, Country, bakery, pasta, pizza, deli-style, nouvelle cuisines are complemented by a variety of interior decors that create a total experience for diners. The list is endless for the variety of dining establishments coming on line across the country. Themes are as varied as the types of food served.

California alone is a multi-billion dollar restaurant market. It leads the country at $19.5 billion annually. New York and Texas are in a dead heat for second with about $10.5 billion of yearly sales volume generated by each.

In this issue, CONTRACT explores some new and exciting restaurants, most of them small and specializing in American cuisine—one changing segment of the varied food service market. The editors also provide details of a special restaurant designer survey, together with a review of the latest restaurant furniture and furnishings, and a refreshing treatise on trompe l'oeil. Look for our new Market Trends column, this month covering restaurants, on p. 50. Bon appetit!

Rock 'n roll is just one of the varied themes being used in contemporary restaurant design. At left, in the "diner" section of Pete & Martys restaurant near Montreal, Canada, vintage and modern guitars are displayed on the wall while a '50s-style jukebox carries out the theme. Story on this project, designed by DiLeonardo Int'l., begins on p. 96.



DESIGNERS IDENTIFY TRENDS

CONTRACT poll of 52 firms reveals restaurant design data

Are your clients concerned with fire-retardant specification? *

YES	67%
NO	33%

Does your firm design menus, artwork, uniforms? *

All 3 areas	67%
2 of 3 areas	15%
1 of 3 areas	5%

Do you assist clients in budget analysis? *

YES	75%
NO	25%

A CONTRACT magazine telephone survey of 52 interior design firms specializing in restaurant design nationwide revealed several findings pertaining to the average cost per sq. ft. of restaurant projects, use of outside consultants, and the extensive role of designers in total project management—from budgeting, to the design of kitchens, menus, and employee uniforms.

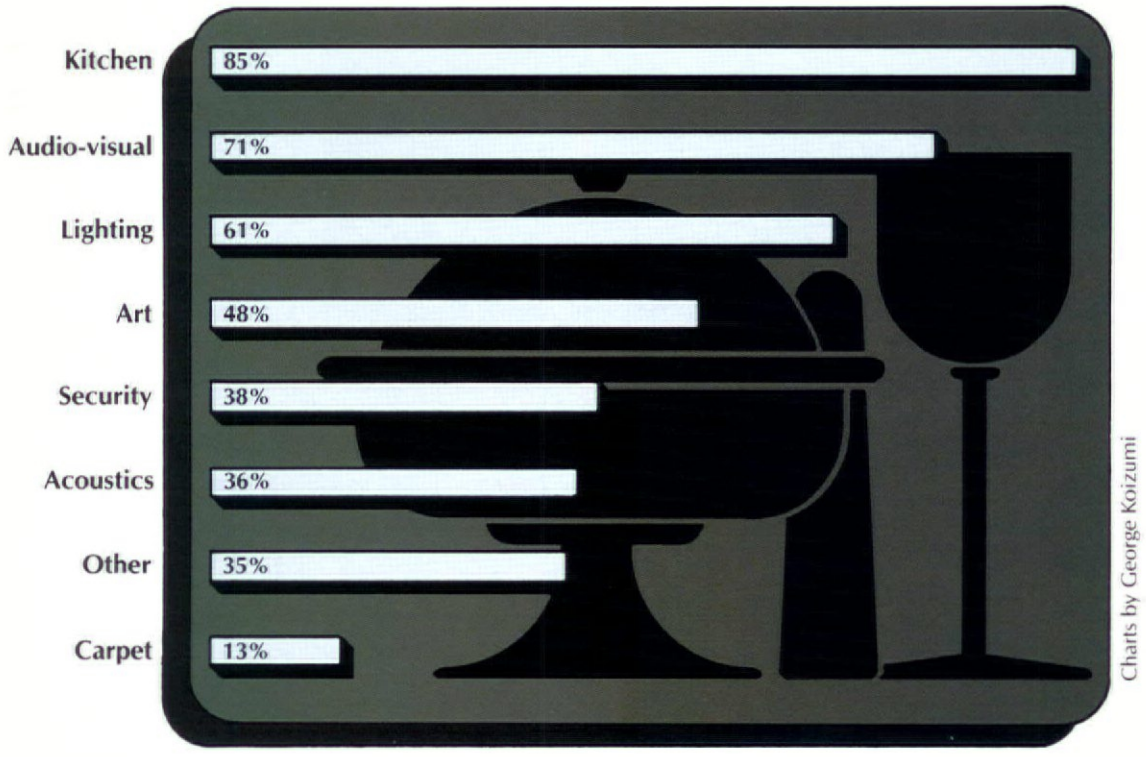
Participating firms in the detailed survey included a high concentration of respondents from the Middle Atlantic—New York, Pennsylvania—region (19 total); 11 Midwestern firms; 11 Mountain and Pacific region respondents; six from the Southeast; and five from New England.

Figures were not readily available on annual volume or total sq. ft. completed in restaurant project work for each firm. However, a possible indicator of restaurant design volume by region is offered in a recent survey of the National Restaurant Association (see p. 50 this issue for CONTRACT's new column, "Market Trends"). The survey identifies the Pacific Region as the country's leader in restaurant sales, with California alone reaping $19.5 billion; New York is in second place at $10.6 billion; and Texas is third at $10.5 billion. Arizona will enjoy the largest percentage increase in eating place sales in '87.

Respondents were able to identify their average cost per sq. ft. of restaurant projects. Averaging their responses yielded a cost of $134 per sq. ft. (construction, furnishings, and equipment).

** Total respondents: 52. Percentages may exceed 100% due to multiple responses. All respondents did not answer every question.*

In which areas does your firm use consultants?*



Charts by George Koizumi

Other trends in the practice of restaurant design were disclosed, many of which are illustrated on these pages.

Specialty (bakery, pasta, pizza) and theme restaurants were noted by 63 percent and 42 percent of respondents respectively as popular restaurant types, followed by ethnic restaurants (38 percent) and deli-style/fast food restaurants (35 percent).

Responding firms indicated that both large and small restaurants were being designed almost equally, with seven percent more respondents indicating that small properties were commonly under development. A little over half of respondents (52 percent) reported that high-end facilities were their specialty.

In the area of back-of-house design, especially kitchen planning, 54 percent of responding firms indicated they perform this service. Interestingly, 85 percent of respondents bring in consultants for kitchen design projects.

Other key areas of design for which outside specialist expertise is sought include audio-visual planning (71 percent use consultants in this category); lighting (61 percent); art (48 percent); security (38 percent); and acoustics (36 percent).

Two-thirds of respondents (67 percent) become involved in menu, artwork, and uniform design for their restaurant clients, while 75 percent participate in budget analysis for clients. A little over one-quarter (27 percent) actually invest in client properties.

Client awareness of issues such as fire retardancy and codes was reported by 67 percent of design firm respondents—a promising development.

The telephone survey conducted for this restaurant issue, our April CONTRACT theme annually, included responses from many of the specialists listed in our April '86 directory of restaurant designers. We welcome the participation of firms in next year's survey which will feature an expanded report on this commercial design category.—*R.W.*

ROI

Do you invest in your clients' restaurants? *

YES	27%
NO	73%

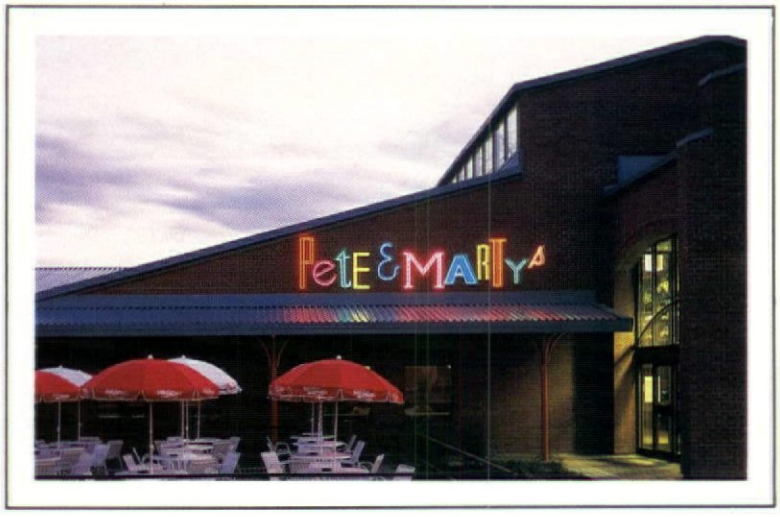
What is the average cost per sq. ft. of your projects?*

$134 (Average of 52 responses)

Respondents answered from as low as $50 to as high as $250

Does your firm do kitchen design? *

YES	54%
NO	46%



RESTAURANT FORMULA ADAPTS TO MONTREAL

Part yuppie & teen chic, chain is marked by success

The first move into the Montreal market for this seven-unit restaurant chain meant "massaging" an already successful concept, in the words of Robert DiLeonardo, DiLeonardo International, Warwick, R.I. designers of the 7,000-sq.-ft. Pete & Martys, Anjou, Quebec, Canada.

The concept consists of four foodservice areas, each approximately 1,500 sq. ft. and tailored to the particular tastes of patrons aged 18 to 45. For Montreal, deemed more "hot-blooded" and warmer than sophisticated Toronto where three units now exist, the restaurant prototype was not rubber-stamped. Rather, it was refined through use of color palette and space allocation to appeal to the targeted customer.

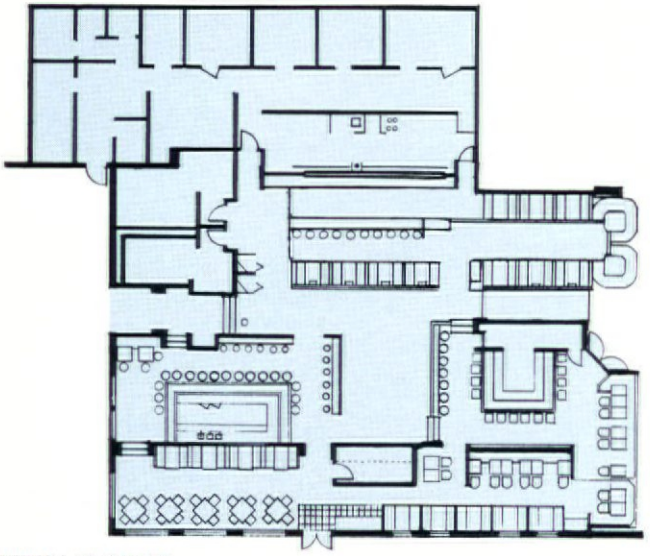
"In various locations, we may provide more space for the diner area, say 40 percent instead of 25 percent of the total. Or, more Le Hot Club and less cafe," notes DiLeonardo. Supplementing these three areas and balancing the formula which is part-yuppie, part teen chic, is the Back Street Bar where mahogany treatments appeal to a business luncheon crowd.

The owner, Marty Salty, deemed a brilliant entrepreneur by DiLeonardo, is more serious about attracting the older end of his

Outdoor patio cafe at Pete & Martys near Montreal (above) offers one style of dining available at this multi-theme restaurant. Hub caps, license plates, TV monitors, '50s neon, and chain link fence adorn interiors which attract a yuppie crowd.

Project Notes

Pete & Martys, Anjou, Quebec, Canada
Interior design: Robert DiLeonardo International
Completion date: May, 1986 (5 mos.)
Sq. ft.: 7,000 sq. ft.
Cost per sq. foot.: $100 (Furniture, furnishings & equipment)



PETE & MARTYS

Nostalgic decor dominates

audience's age spectrum. He compares Pete & Martys to an upscale Hard Rock Cafe—the internationally famous chain that also draws on popular cultural accoutrements.

Guitars, hub caps, chain link fences, '50s radios, TV monitors, a jukebox, and authentic Coca Cola dispensing machine adorn spaces geared to circulate traffic in a combined dining and entertainment experience that lasts through several hours of an evening.

The floor space which holds a cafe during daytime, becomes a dance floor at 9 p.m. Each area is cleverly designed to be viewed from its adjacent milieu; the Back Street Bar can be seen behind the chain link fence that is part of the diner, while the drink rail of Le Hot Club, provided with microphones for patron use, overlooks the dance floor.

From the mall entrance to the operation, both the diner and the Back Street Bar can be viewed at once, giving patrons a sense of choice in the environments within. Each area is delineated by means of separate approaches to flooring, accessorization, and finishes, as well as by means of furnishings. Le Hot Club has a wood floor and tin ceiling; the diner floor is made of vinyl tile and sports white tile walls.

The drink rail of Le Hot Club (above) is provided with microphones for patron use, perhaps to critique events on the dance floor. Guitars on the wall and a drum set mounted on a ledge inspire the rock 'n roll theme for this section balanced by old radios (opp. page, bottom).

The restaurant is located in Les Halles d'Anjou, a new farmers' market-style office complex in the Montreal suburb of Villes d'Anjou. Out of the seven existing Pete & Martys, four are in malls. More restaurants are planned for the States, with 10 targeted—some in the Los Angeles area. Another three may eventually open in the Montreal vicinity.

Merchandising of the operation through a 100-item menu, music, graphics, and decor is all carefully coordinated. "We've refined the concept over the years," notes DiLeonardo, who has had a three-year relationship with the chain.

Among lessons learned: playing up the entrance with lavish materials and lighting, creating multi-level and multi-use areas, using readily accessible products that can be serviced easily (especially lighting), and employing cost analyses to determine worthwhile investments—*R.W.*

SOURCES

Seating—Centrac Industries Ltd., Shelby Williams. **Table tops, bases**—Falcon Products, Woodsmith. **Floorcovering**—Monterey Carpets Inc., Endura Div. Biltrite, Kentile Floors. **Fabrics**—Uniroyal/Naugahyde, Groundworks, Design Tex, Duralee Fabrics. **Lighting**—Classic Illumination, Artemide, Litelab Corp., G.J. Neville. **Ceiling fans**—Hunter Ceiling Fans. **Radio/artifacts**—William Taylor. **Drum set, chain link fence, juke box, Coke machine, telephone booths, microphones**—provided by owner. **Diner wall**—Dal Tile.

Interior design—DiLeonardo International Inc.: Robert J. DiLeonardo; William E. Gray, AIA; Thomas R. Limone.

Photography by Warren Jagger

TIMELESS, NOT TRENDY

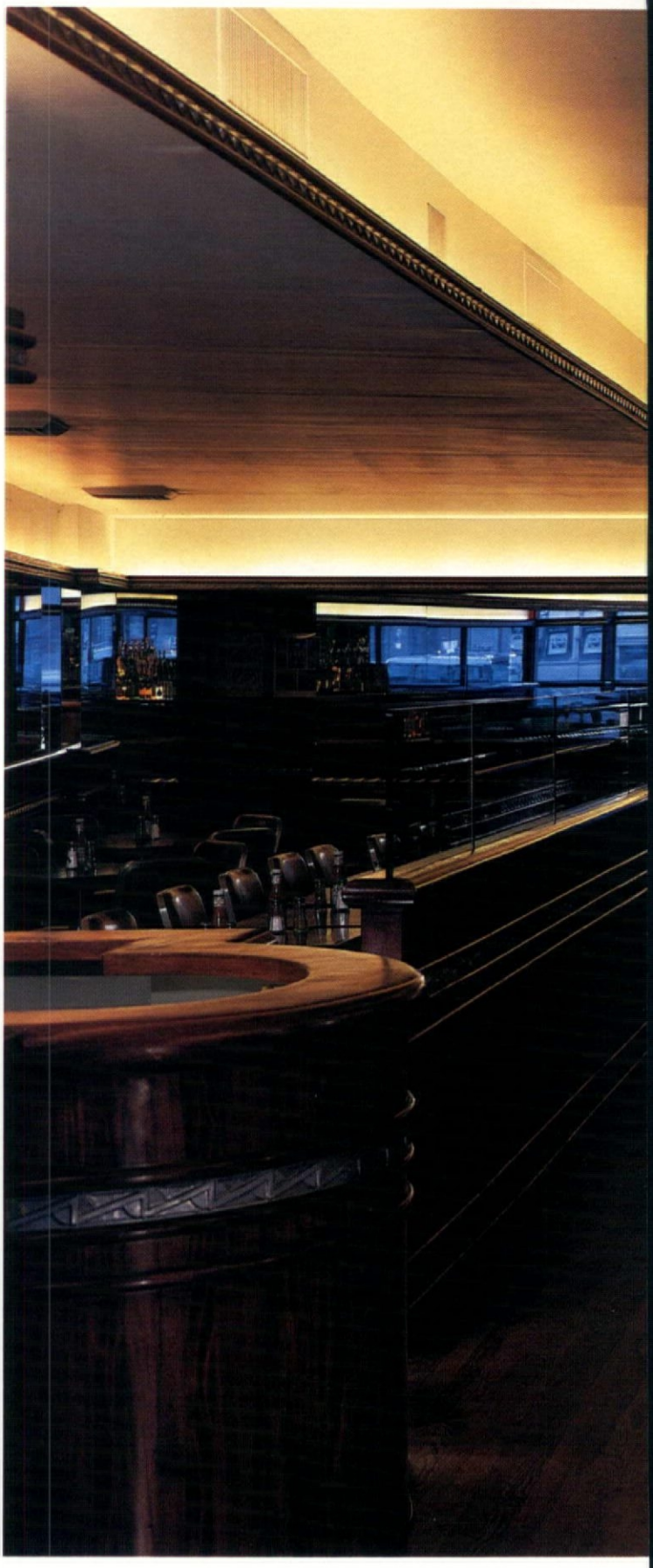
Janusz Gottwald & Assoc. creates 'sense of place' for N.Y. neighborhood bar & grill

In a town where trendy restaurants come and go each month, it's refreshing to have a newcomer open up whose main objective is not to be "in" or "out," but just to be "there." Zig Zag Bar & Grill on West 23rd Street in Manhattan was designed by Janusz Gottwald & Associates Architects, P.C., New York, for clients who wanted an understated, timeless space to attract neighborhood patrons.

Subtle detailing is key to the 2,200-sq.-ft., 56-seat restaurant's clubby charm. To achieve this look, the design team started from scratch. The space, which is located on the first floor of a five-story, 80-year-old building, had been renovated over and over again without regard for structure. "We completely gutted the interior and removed seven layers of beer-soaked floors," says Janusz Gottwald, AIA, principal in charge.

Sound-proofing required

A sound studio located above the restaurant made it necessary for Janusz to devise adequate sound-proofing, which he did by installing sound blankets between joists, fiberboard layers, and a double sheet-rock ceiling. A hardwood floor treated with



View of entire restaurant from entryway shows off rich mahogany panelling and hardwood floors. The 55-ft.-long bar is "zig-zagged" to allow niches for people to talk. A stepped ceiling follows restaurant layout, distinguishing bar from dining area. Lighted from behind, liquor bottles form a colorful montage and draw attention to the bar.

subtle opulence in this interior.

Research led Ebstein to choices for period furnishings. "When I was a little girl, we had a sofa, upholstered in burgundy friese," she recalls. "One day I crushed a banana on it, and I will never forget the fury that followed! I knew that was the kind of fabric to use for seating at The Hearthstone."

Black granite tabletops, custom-cut from a local marble supplier, add to the masculinity and richness of decor and are easy to maintain. Mahogany and bird's-eye maple combine in moldings, ceiling coffers, and chair rails. Traditional shirred lace curtains with burgundy valances on front windows announce the period. Inside, etched glass screens of 1940s hunt scenes confirm it.

The "masculine luxury" of the decor has been praised in local reviews of the restaurant. A landmark gathering spot for Hartford's legislators, lobbyists and power brokers is reborn.—*M. T.*

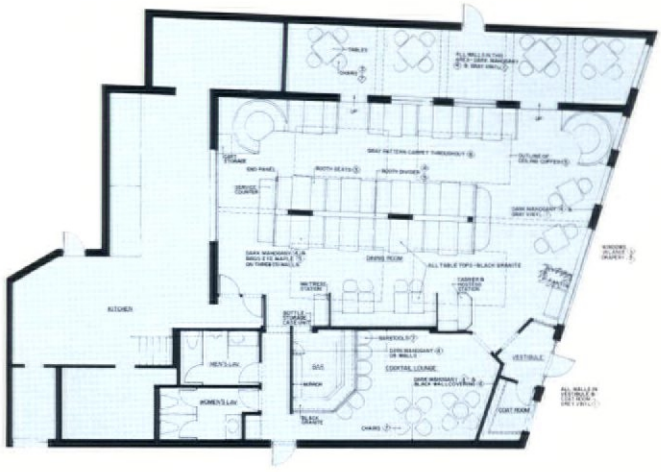
SOURCES

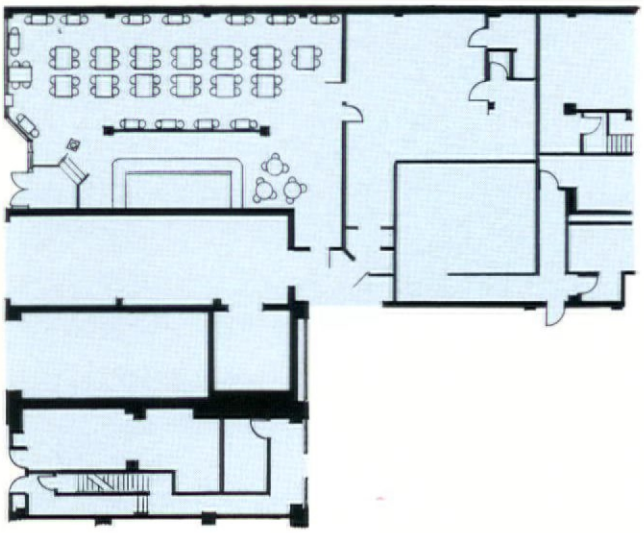
Seating—Loewenstein, Alden. **Fabric, upholstery**—Artlee Fabrics, S. Harris & Co., Kravet, Lazarus. **Wallcovering**—Schumacher, Vicrtex. **Carpeting**—Milliken. **Bar**—Hartford Builders Finish (custom). **Granite table tops**—Pistritto Marble. **Wood veneer**—Flex wood, Flexible Materials Inc. **Ceiling molding** (lounge)—Driwood.

Interior design—Vinick Associates Inc., Hartford, Conn.; Barbara Ebstein, FASID, vice president.

Project Notes

The Hearthstone, Hartford, Conn.
Interior Design: Vinick Associates, Inc., Hartford, Conn.
Completion date: November 1985.
Square footage: 2,000 sq. ft.
Cost per sq. ft.: $125: renovation, including FF&E.





Photography by Christopher Irion

PEDIMENTS ARE CENTER STAGE

Classical, theater-set pieces establish mood in a contemporary restaurant

Floating above the 24-ft. Philippine mahogany bar in the Rapallo restaurant are two solid-looking pediment fragments and a frieze. Theatrical pieces, the fragments are made of painted wood and extruded foam molding.

They ensure that the bar is the central focal point of this downtown Oakland, Calif., restaurant. "If you make one thing quite special, it will be special throughout the restaurant. If everything is special, nothing is special," notes designer Larry Matarazzi, Brown Matarazzi Associates.

Located at street level in the recently renovated Leamington Hotel, Rapallo draws a good luncheon crowd from the central business district. The goal of design was to draw these customers for dinner as well. A limited budget didn't prevent turning the restaurant into a stage set for northern Italian dining.

Because white linens would cover the dining tables, standard particleboard table tops were specified at great savings. Dining chairs have removeable rush seats to simplify the cleaning process. Bar tables also conform to budget objectives as they are made of Formica "Faux Marble," an easy-to-clean surface.

The bar stools are traditional bentwood to lend a touch of rustic Italy. A neutral, gray-loop carpet and deep, red-brown quarry tile were selected for their low cost and easy maintenance. Seating is arranged to maximize window space, enhancing European ambiance and accenting the hustle and bustle of outdoor scenes.

Perimeter walls and ceiling were left exposed, then painted in tones complementary to design elements and artwork.

A contemporary accent in the restaurant is offered by the red neon logo above the bar. This sign draws attention from the street and provides a dramatic contrast with neighboring classical fragments.

Besides lighting directed on and around decorative elements, Rapallo employs incandescent downlights for general illumination, spot lights on tables, and a series of wall sconces.

Rapallo can be entered from the street, giving patrons direct access to the hostess desk and the bar. A lobby entrance leads into a swing area, which can be used for dining or cocktail functions. The areas at the front and back of the restaurant can also act as additional overflow for cocktail seating.—*R.C.*

Rapallo furnishings were chosen for their contemporary Italian look, keeping colors within a range that would be found in rustic, old Italy. The name Rapallo is borrowed from a small city in northern Italy.

SOURCES

Seating—Loewenstein, owner's sources. **Tables, bar**—Bashland Builders. **Lighting**—Abolite. **Host stand, pediments, frieze**—FM Productions. **Signage**—Neon, Neon. **Floorcovering**—Patrick Mills. **Wallcovering**—Fuller O'Brien Paint.

Interior design—Brown Matarazzi Associates: Larry S. Matarazzi, partner-in-charge; Terrance O'Neil, project designer.

Project notes

Rapallo, Oakland, Calif.
Interior design: Brown Matarazzi Associates
Completion date: July, 1985
Square footage: 2,000 sq. ft.
Cost per sq. ft.: $82 (includes construction and furnishings, but not the kitchen)

Photography by Nancy Scariati

N.Y. DINERS ENJOY ITALIAN STREET SCENE

Trompe l'oeil sets outdoor theme for Sgarlato's Cafe

Villa exteriors are captured in trompe l'oeil on the wall of Sgarlato's Cafe in New York City's South Street Seaport. The Riviera street theme was selected because much of the restaurant, which serves southern Italian dishes, is either actually outdoors, or appears to be so.

Diners on the terrace can enjoy an impressive view of the Brooklyn Bridge. Indoor patrons can also survey nautical scenes from the southern end of Manhattan, thanks to two walls of glass doors which roll up into a glass roof.

Authentic colors of the Italian Riviera were chosen for the cafe's decor, according to Brad Elias, ASID, Hochheiser-Elias Design Group Inc., New York. These include dark green for false window shutters accompanied by peach, aqua, salmon, and gray. The restaurant's ceiling was painted blue to look like the sky.

Marble-topped, pedestal-base tables are paired with cafe chairs in this restaurant which seats 127. Waterproof outdoor furniture was selected for the terrace because there is no room for storage. The bar also has a marble top, but its face is trompe l'oeil marble. Because of limited space, part of the bar extends into the surrounding mall. The track for the restaurant's evening lock-up gates runs right through a crack in the bar, says Elias.

To help make the cafe inviting and non-threatening to tourists visiting South Street Seaport, the designer relied on the same ceramic tile used in the mall for the restaurant's entrance. But white marble insets make Sgarlato's flooring more dramatic. The same marble is used around the bar.

Downlights in the bar area provide illumination, along with a recessed neon cove along the trompe l'oeil wall. On three sides of two structural columns, 300-watt, quartz sconces are mounted.

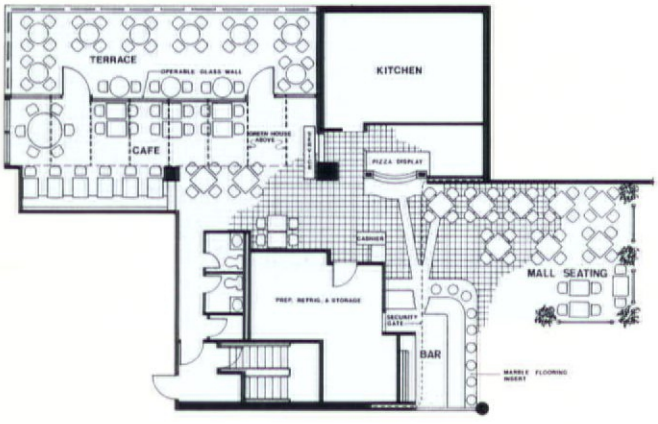
"This space represented a design challenge because more than 50 percent of it is glass, causing a severe space limitation. We weren't permitted by the seaport's regulators to put any structure in the restaurant that would inhibit the view from the mall out to the river. Because there was so little to design, everything counted," Elias stresses.—*R.C.*

SOURCES

Tables—Euro Designs. **Bases**—Pat Hehir Associates. **Down-lights, sconces**—LCA. **Bar stools**—L & B. **Cafe chairs**—Loewenstein. **Outdoor chairs, tables**—Walker & Zanger. **Signage**—Atelier. **Neon Cove**—Say It In Neon. **Trompe l'oeil**—Steven Lowe.

Interior design—Hochheiser-Elias Design Group; Brad Elias, ASID.

Consulting engineer—David Blinder, P.C.
Contractor—Expedia Ltd.



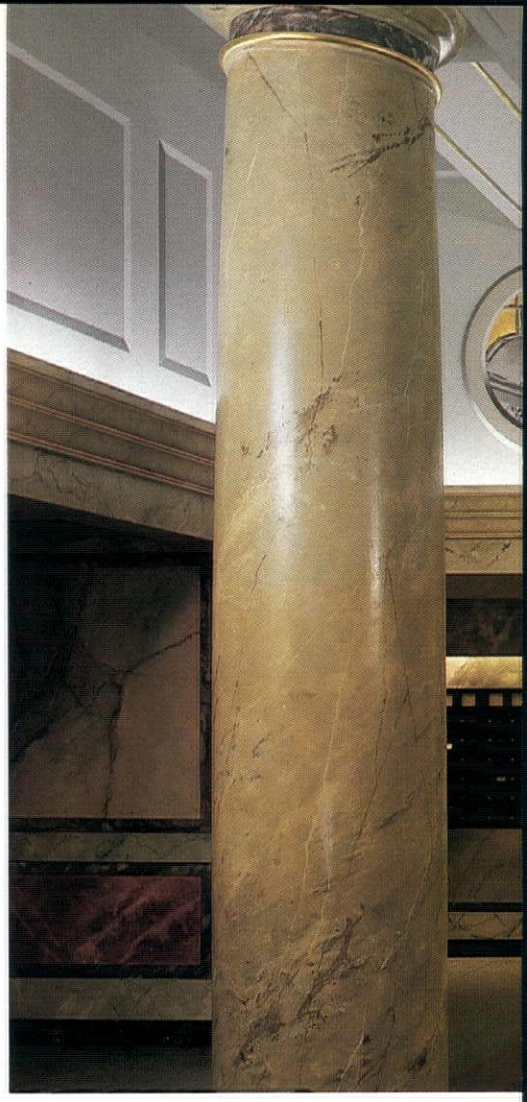
The bar (above) has a marble top, but its face is trompe l'oeil. Waterproof outdoor furniture was selected for the terrace (opp. page) because there was no room for storage in the restaurant. Floorplan (above) shows that the track for the evening's lock-up gates runs through a crack in the bar, which faces the mall.

Project notes

Sgarlato's Cafe, New York, N.Y.
Interior design: Hochheiser-Elias
Completion date: August, 1986
Square footage: 1,500 sq.ft. (400 sq.ft. on the terrace)
Cost per sq. ft.: $27 (does not cover construction)

TROMPE L'OEIL ENJOYS RENAISSANCE

A respected art form is applied in restaurants & grand spaces



By **ROBERTA KLEIN**

Roberta Klein, a freelance writer for many professional magazines, publishes in CONTRACT for the first time with this story.

Photograph by Hellmuth and Hellgah Dieken

It may be a tricky way to achieve an architectural effect, but it has centuries of credibility to back it up. Trompe l'oeil, that age-old art form that literally translates as "visual deception," is enjoying a renaissance in this country.

Though suitable to monumental projects, trompe l'oeil works well in intimate settings as well, including restaurant dining interiors. A prime example is the work created by Hellmuth and Hellgah Dieken of Granada Hills, Calif. The German-born couple employ traditional European methods in their art, creating "fine, rather than decorative, art" on walls.

In two private dining rooms of the restaurant Beaux Soleil on the Cote d'Azur, France, they devised two separate themes. The larger room enjoys a classical theme, borrowed from the marble floor of the entry hall and requested by their client, while a second, smaller room expresses their interpretation of "Chinoiserie." Renderings from other jobs created by the couple are on permanent exhibit at the Cooper Hewitt Museum, New York.

An antithetical use of the art form appears in the ballroom and anteroom at the Sonesta Beach Hotel, Key Biscayne, Fla. The purpose was to enhance the room during large functions.

Beaux Soleil restaurant (left) on the Cote d'Azur, France, expresses trompe l'oeil that employs traditional European methods. Design is by German-born Hellmuth and Hellgah Dieken, Granada Hills, Calif., who believe in "fine" rather than decorative art.

Photograph by Peter Mauss

Miami-based project designer Lynn Wilson, says, "This is a very contemporary application of trompe l'oeil. One of the problems of the Sonesta was that it was on a magnificent geographic site but the setting was kept a secret from the interior.

"We tried to replicate the light reflected from the ocean on which the resort is sited. We used cloud formations and added soft, delicate pastel qualities of the sky and ocean. One of the walls is entirely glass so we incorporated hues from mauve to turquoise to work with the view. The late Miami artist, Ed Potts, executed the work."

Another restaurant application of trompe l'oeil is presently in the works through Boston artist John Tarzian at the new Columbo Hilton International Hotel, Sri Lanka. According to Ginnie Kim, director of interior design, Graham-Solano Ltd., designers for the project, "We applied trompe l'oeil in the restaurant because the scale of the ceiling was a towering 18 ft.

"To make it more comfortable, we created a window with shutters at about 8 ft., giving an illusion of looking up to the second-floor balcony with balustrade, and beyond to the sky and the greenery. It opens up the entire room and gives it a much more human scale."

Grand-scale trompe l'oeil appears in the Silk Building designed by Beyer Blinder Belle Architects and Planners (above). Artist Richard Haas' application of faux marble in the Silk Building lobby is offset by murals depicting the silk industry.

In another project, Carlucci Restaurant, Chicago, designer Jerome Eastman employed Miller-Wagenaar Muralists, also of Chicago, to complete extensive faux-finish marble ceilings and walls. The project requirements involved establishing an Old World feeling for the 40-ft. entrance/approach to the restaurant with vaulted ceiling. Faux marble was also employed by Hochheiser-Elias, New York, in interiors for the Piatti Pronti Restaurant and Sgarlatto's (look for preceding story on p. 108).

Grand architectural applications bring popularity

In the past decade, works by Richard Haas, renown contemporary proponent of trompe l'oeil, have cropped up in cities across the nation. Projects such as the "West Facade" of the Boston Architectural Center; "Homage to the Chicago School" in Chicago; and "112 Prince Street Facade" in New York City were forerunners in establishing trompe l'oeil as a dramatic and cost-effective problem-solver in design.

At the fountainhead of this colorful movement is the Manhattan-based firm of Beyer Blinder Belle, Architects and Planners. Three of their recent projects, The Alwyn Court Cooperatives, The Silk Building, and Fulton Landing, exemplify the wisdom of utilizing trompe l'oeil to overcome material and space limitations.

Of the three projects, Alwyn Court was the pacesetter. Partner-in-charge John Beyer describes Alwyn Court as "a wonder-

Photo opposite by Peter Mauss

Photograph by Nancy Scariati

TROMPE L'OEIL

Faux marble dates back to Greeks

ful, classic story of making something beautiful out of absolutely nothing at all."

Together with developer David Walentes, with whom he worked on all three projects, an evaluation was made of the National Landmark building. In its former incarnation, the Alwyn Court had been one of the great luxury apartments of old New York, containing only two apartments per floor. It was a prime example of opulent apartment design prior to the '29 crash, with billiard rooms, libraries, and multiple service rooms gracing each residence.

The exterior, significant in its French Renaissance style, contained highly decorated cast terra cotta. It permitted a perfect clinical restoration. Not so the interior.

"We were wondering what to do with space," says Beyer. "It looked into a derelict air shaft of a doughnut-type plan. We explored the idea of cladding the brick wall with stone or new material, but the expense prohibited it."

Instead, the architect/developer team reverted to the past European tradition of painting realistic murals, thus introducing a visual courtyard for the tenants of the 75-unit condominium.

Prior to establishing the trompe l'oeil, a skylight was installed over "the doughnut hole," creating an actual interior space. Richard Haas designed a stylized version of the exterior of the building that was reminiscent of a European piazza. Included among awards won for the building are the Distinguished Architecture Award from the New York Chapter of the American Institute of Architects and a Preservation Honor Award from the National Trust for Historic Preservation.

The lobby of the Silk Building contains a straightforward application of trompe l'oeil in the form of faux marble, a tradition dating back to the Greeks. Located in No Ho (North Houston), Tex., one of the principal areas of the silk industry, the building was successfully transformed through adaptive re-use. It presently contains a mix of retail space, artistic work studios, and joint living-work quarters.

The renovation of Fulton Landing, a group of historic buildings in New York City dating as far back as Civil War days, is timely in that commercial use of waterfront structures is no longer viable. Therefore, the conversion to a shopping and restaurant complex, as well as a satellite office center for financial district and State buildings, from brick and stone warehouse buildings proves a suitable revision.

In the Gair/Sweeney complex of Fulton Landing (Gair originated the manufacture of corrugated cardboard boxes), the buildings became obsolete as the distribution of boxes changed. In a creation that John Beyer calls "the next generation

Villa exteriors of a Riviera street scene adorn walls at Sgarlatto's, South Street Seaport, New York City (this page). Opposite: Through the work of Richard Haas, the Alwyn Court Cooperative employs ornate terra cotta adornments of its French Renaissance exterior.

Photograph by Randy Miller

TROMPE L'OEIL

Lobbies offer grand display

from the Silk Building," the Gair Building lobby incorporates a chunky, large-scale panel mode utilizing decorative dentils and cornice designs borrowed from the Austrian secessionist style. Somewhat related to the Vienna School, the design, created by Richard Haas, reflects an international scope.

Miami-based works proliferate

Trompe l'oeil projects exploded in Miami recently, heightening the excitement of several major developments. Among them were the 180-foot barricade mural at the Museum Tower; the archway mural at the Fontainebleau Hilton Hotel; and the construction mural at developer/art collector Martin Marguelis' Deco-style retail complex, Bakery Centre.

According to Vijay Varki, vice president, IntrAmerica Investments, Inc. (joint venture developer of the Museum Tower with The Prudential Insurance Company of America), chairman Armando Codino summoned the idea of an artistic construction fence.

He posed the question to Richard Haas of how to achieve an important work of art in a construction fence. The fact that the building site was across from Miami's recently completed Center for the Fine Arts served as impetus to incorporate art with development.

Haas says, "I wanted it to relate well to Philip Johnson's Metro-Dade Cultural Center (Center for the Fine Arts) right across the street." Indeed it did, with not a name of developer, contractor, or even the artist to be found on the work of art.

Reluctant to create "disposable" art, Haas designed the piece, entitled "Greater Miami Fence," as a gazebo, with four archways in a wraparound effect. The concept—to use the piece later in an enduring form.

Reflecting the civic architectural styles of the 1920s and '30s, with muted pastel colors mirroring elements of South Florida's indigenous coral rock, the mural bursts with representative symbols. Included are Everglades Indians, flamingos, parrots, turtles, flowers, and palm trees expressing South Florida's unique tropical statement.

Providentially, after removal from the completed 28-story building, assemblge into its gazebo form and addition of a membrane roof for natural lighting, the mural found its second home. It now sits on a grassy site on the campus of the University of Miami, flanked by a sparkling lake, buildings of the architectural school, and four quadrangle dormitories. Its raison d'etre—to display class-juried architectural projects.

Miami Beach's Fontainebleau Hilton, a hotel that bespeaks a bygone era of grandeur, has undergone a series of transformations under the capable hands of Stephen Muss through the

Richard Haas trompe l'oeil (this page) at the Fontainebleau Hilton, Miami Beach, decorates a blank exterior wall with a stately archway view of the hotel's illusionary site from the pool and waterfall.

Photograph by Nancy Scariati

Muss Organization, a Miami Beach-based developer.

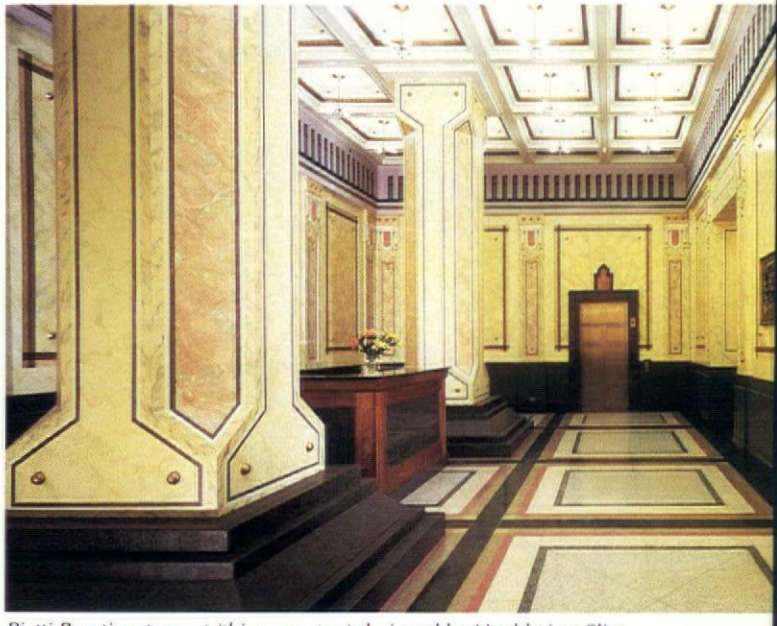
After Muss purchased the aging jewel in 1978, more than $70 million in renovations and the adroit management of the Hilton Hotels Corporation made the hotel a shining gem. Under Muss's helmsmanship, an ugly exterior wall became a triumphant archway. So real is this work of art that one wants to glide through its portals to the sparkling tropical pool in the foreground.

In this tour de force mural, Haas has created a detailed visual reproduction of the Fontainebleau Hilton as viewed from the mile-wide pool and waterfall area. Now, as visitors travel north from the historic Art Deco district of Miami Beach, they no longer are met with a looming blank wall. Instead, 13,016 ft. of Richard Haas' rich, unadulterated trompe l'oeil art pleases their eyes.

"One can never say trompe l'oeil will replace real materials," notes Beyer. "Certainly, when one is dealing with a monumental lobby or interior, real materials are preferable. But, as in Alwyn Court, it would have been silly to have installed costly stone. In some instances, the right solution is trompe l'oeil."

People travel the world to view churches and famous buildings with interiors of painted stone. Certainly, that kind of painting is an inventive use of design rather than a cheap trick done just to fool the eye. "Ultimately," as John Beyer succinctly says about trompe l'oeil, "it's the design that matters, and the quality of the execution." □

Photograph by Alan Schindler



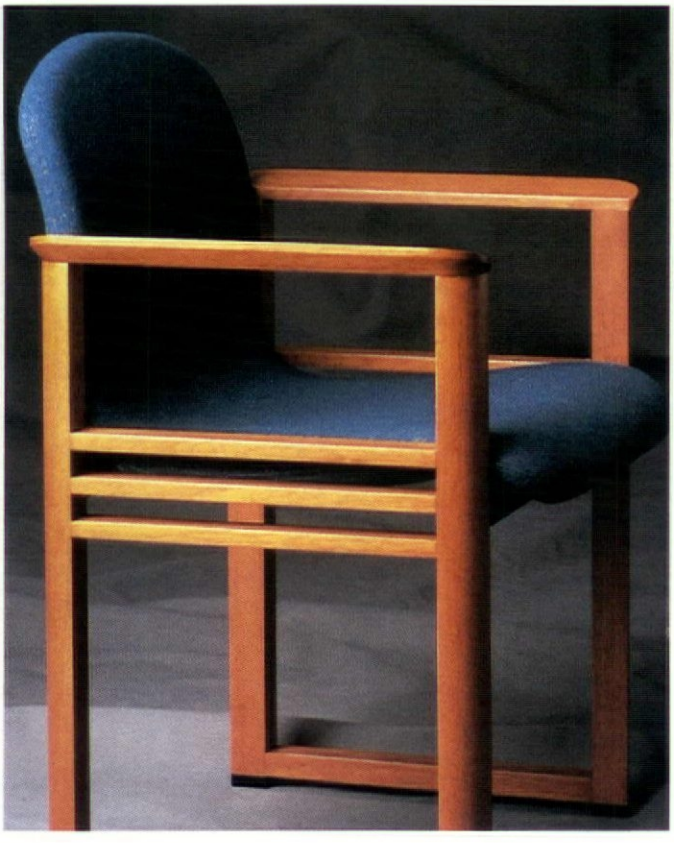
Piatti Pronti restaurant (this page, top) designed by Hochheiser-Elias Design Group, New York, uses faux marble, cartouche, and blue sky painted by Stellios Varvounis & Associates. Gaib Building Lobby at Fulton Landing uses Richard Haas art borrowed from the Secessionist style in large-scale dentils and cornices (above).

Fixtures

FURNISHINGS ATTRACT RESTAURANT CLIENTELE WITH COMFORT, STYLE

More choices of fabric, finishes, & design options for specifiers

Tuohy



Knoll International

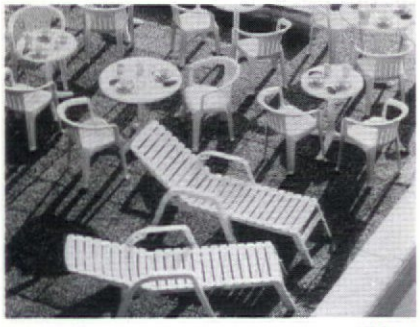
Fixtures Furniture—Arms and tablets can be added to these stacking and ganging chairs. Chairs come in upholstered, wood, and perforated steel versions with accessories. **Circle No. 228.**

Tuohy—Upholstered contoured seats on the Trieste chair ensure prolonged comfort. Trieste has open arms with upholstered arm panels. Leg frames are made from hardwood. Crossrails are made of matte black steel and joined to the leg frame. **Circle No. 214.**

Knoll International—Mandarin chair designed by Sottsass Associati has a flowing, sculptural arm that wraps around the chair's thin back and flat seat. Available with or without arms, in rattan wood finish or tubular steel glossy finish. **Circle No. 229.**

Ghariany Executive—Fast Food chairs with scratch proof laminate tops have an innerspring in the seat which permits rotation and automatic return to the original position. **Circle No. 204.**

Ghariany Executive



Allibert

Allibert Inc.—Outdoor table has ceramic resin that is scratch-, chip-, dent-, and stain–proof. Semi-gloss table-top tilts and locks into place for storage. **Circle No. 209.**

Jardin—Resin chairs and tables are manufactured with the most advanced thermoplastic molding process to provide long-lasting strength, and clean, smooth finishes unaffected by adverse weather conditions. **Circle No. 240.**

Jardin

Krueger, Inc.—Barron tables fold away or come with a flip top for nesting storage. Model with fixed legs also is available. Tables have a formica laminated surface and are offered in a choice of vinyl bullnose, wood bullnose, or self edge. **Circle No. 206.**

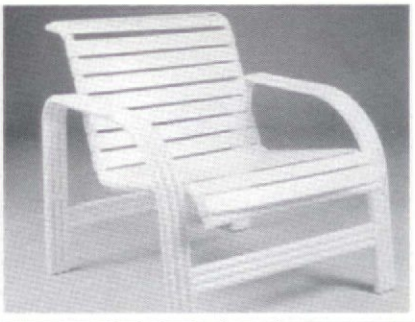
Krueger

Cumberland

Cumberland—Pietro side and arm chairs have curved profiles. Chairs feature a solid beech frame in many finishes with an upholstered seat available in a wide range of fabrics. **Circle No. 213.**

Contract Casual Furniture—Deco dining chairs have a triple hollow aluminum tubing frame with a powder-coat finish. Seating is made of 2-in. wide heavy-duty vinyl straps or cushions. **Circle No. 226.**

Contract Casual Furniture



Mueller Furniture

Mueller Furniture Corp.—Open arm, upholstered arm panel, and wood slat back models have been added to the Maria chair line. The wide chairs have a deep webbed seat. **Circle No. 219.**

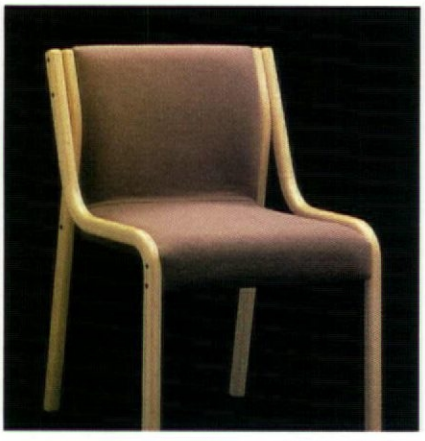
Hunter Douglas

Hunter Douglas—Duette Commercial is a flame-resistant version of the soft, fabric shade. Shown in "The Rattlesnake Club of Denver," it features a combination of aesthetic and functional benefits. **Circle No. 355.**

RESTAURANT FURNISHINGS

Carpeting hides stains & soils

Westin-Nielsen—Lamineer chair offers a choice of arm or armless styles with open or full-back versions. Available in many standard wood finishes combined with the company's fabrics or vinyls, or C.O.M. **Circle No. 356.**



Westin-Nielsen

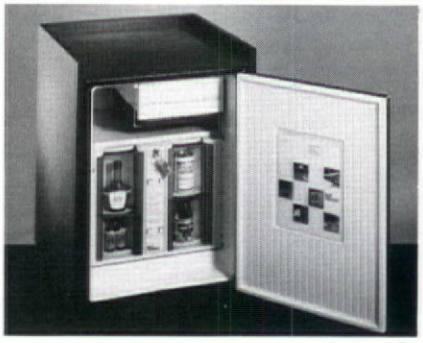
Sico

Sico Inc.—Space-saving oval hospitality tables are smaller than conventional tables. In addition, they fold away storage and have ball-bearing casters. Tables are offered in two sizes with wood-grained melamine plastic tops. **Circle No. 223.**

Virco

Virco Mfg. Corp.—Contoured chairs with molded back and armrests are well-padded with urethane foam. Chrome-plated steel tubing base accents chairs and barstools, which are offered in a variety of colors. **Circle No. 208.**

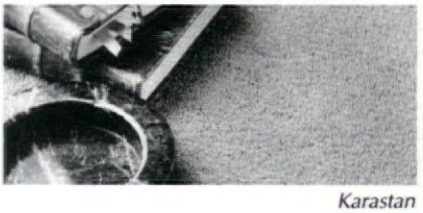
BarVender—This in-room bar system is computerized, so it automatically posts all charges. The technology, which incorporates a software program designed for the first-time user, is easily interfaced with existing property management systems. **Circle No. 241.**



BarVender

Veneman—The Orlando dining chair is versatile enough to suit a variety of restaurant decors. Constructed of sand-cast aluminum, the chair is finished and assembled by hand. **Circle No. 247.**

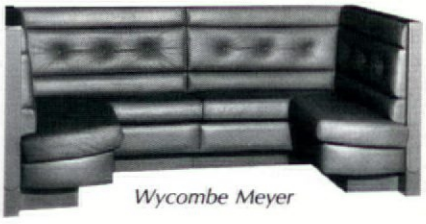
Veneman



Karastan

Karastan—Bravisimeau is a plush nylon carpet offered in 22 colors. **Circle No. 235.**

Wycombe Meyer Co., Inc.—Half-round banquettes, half-square banquettes, and settees are custom-made in leather or other fabrics. **Circle No. 210.**



Wycombe Meyer

Falcon—Barrington Booths have a single booth with hand-folded diamond tufts inside the back and a half-circle booth with vertical channel inside the back. Both models have a shirred headroll. **Circle No. 217.**

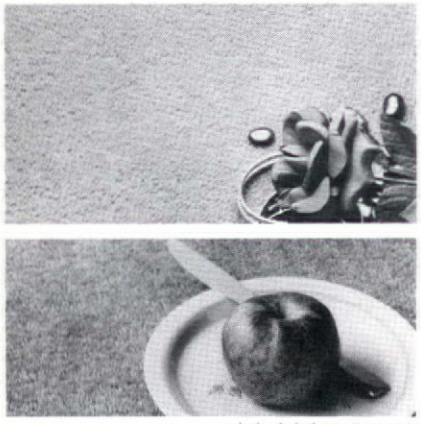
Falcon

IPF International

IPF International—Hand-carved, tied sheaf-of-wheat design decorates beechwood dining chair. Chair is 37½-in. high by 21¾-in. wide. Frame comes in various finishes or raw. **Circle No. 225.**

Royalweve Carpet Mills—Napa and Sonoma are cut pile carpets offered in 34 colors and a 3/16 gauge. Rich and Famous cut pile carpets are offered in 16 colors and ⅛ gauge. **Circle No. 232.**

Royalweve Carpet Mills



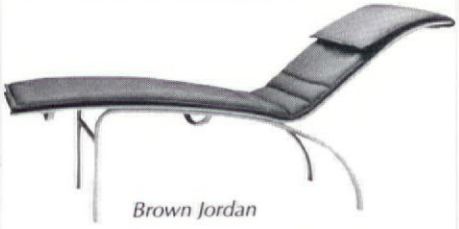
Philadelphia Carpets

Philadelphia Carpets—Four new patterns are resistant to pilling and fuzzing. A continuous heatset has been applied to the carpets to hold the twist for a smooth finish. Patterns include multitones and a wide range of colors. **Circle No. 230.**

Juhasz, Inc.—Tree Chair comes with carved stretchers. Beechwood chair is offered in custom wood finishes and COM upholstery. **Circle No. 236.**

Juhasz

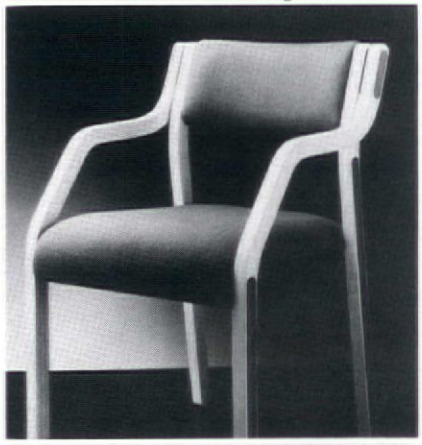
Brown Jordan—Fluid lines characterize Legend seating. The frame is made of welded oval aluminum. Seating is offered in 60 fabric choices. **Circle No. 220.**



Brown Jordan

Contract Seating International—Lightweight, wood veneer M-A armchair features a silhouette design. Frame finish is maple veneer with plastic inserts that match upholstery. **Circle No. 207.**

Contract Seating International



Gunlocke

Gunlocke—Phoenix Stacker can be neatly stored when not in use, for optimum use of available restaurant floor space. Choice of white oak or walnut finishes and a variety of Gunlocke textiles, leathers, and finishes. **Circle No. 357.**

Brueton Inds.

Brueton Inds.—A variation on a pedestal table, Bigfoot has three legs arranged in a radius around a center column. The table's large dining surface is unencumbered by corner-mounted legs. Tabletop diameters can be manufactured to specification and are available in a selection of woods and marbles. **Circle No. 242.**

RESTAURANT FURNISHINGS

Fabric options give design flexibility

Atelier International—The Capri table offers designers a choice of top finishes including beechwood, enameled sheet steel in red or green, clear plate glass, and leather. Square and rectangular tables employ the concept of the frame as a beamed, cantilevered structure carrying interchangeably sized and shaped tops. **Circle No. 243.**

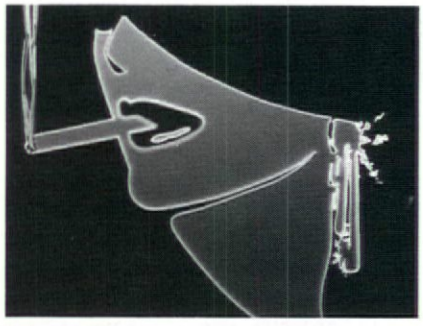
Atelier

Tradewinds

Tradewinds—Bar Height table and barstool have mitered 90 degree corners. Tables have molded fiberglass or clear acrylic tops with 42- or 48-in. diameters. Table is 40-in. high. **Circle No. 212.**

Art Interior Concepts—Firm offers fluorescent custom-designed graphics, murals, and creative signage in 12 vibrant colors. All graphics are nonbreakable and flame-retardant. **Circle No. 363.**

Art Interior Concepts



APCO

APCO—Freestanding stanchion is available in brass and chrome plated finish. Product can also be fabricated in aluminum finish. **Circle No. 364.**

HAG

HAG—The Balans Viva gives the body a more natural sitting posture than conventional restaurant chairs. Designed for normal table heights, it allows an optimal freedom of movement while eating and talking. **Circle No. 245.**

Plymold Booths—Matching Richwood side chairs, armchairs, and counter stools are offered in natural oak and dark oak finishes. Replaceable vinyl cushions come in a variety of colors. **Circle No. 227.**

Plymold Booths

Brayton International—Nikki stacking chair has a rounded frame made of European beechwood. Finishes include natural, English oak, American walnut, Cordovan black satin, white, oyster, and cinnabar. **Circle No. 237.**

Brayton

Gordon International

Gordon International—Stackable, lightweight metal chair comes with polypropylene plastic or upholstered seat and back panel. Finishes include red, white, and black. **Circle No. 222.**

Lewittes Furniture Enterprises, Inc.—Nineteen strands of sica twist around each rattan leg of French Twist cushioned barstools. Finishes include eight wood tones, 20 polyester lacquer choices, or custom finishes. **Circle No. 211.**

Lewittes Furniture

Old Hickory Furniture Co., Inc.—Handlebar chair can be moved easily by lifting it at the handle. Chair is available fully caned, caned back with upholstered seat, or upholstered with optional tie-on back pad. **Circle No. 202.**

Old Hickory Furniture

Alma Cos.

Alma Cos.—A side chair with open or enclosed panel arms, and a swivel/tilt version are available in the 4100 series. The series comes in walnut, oak, or high gloss lacquer. **Circle No. 239.**

Chaircraft

Chaircraft—Contemporary tub chair comes in four models. **Circle No. 244.**

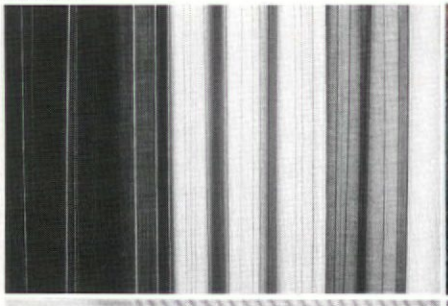
Commonwealth

Commonwealth Contract Furnishings—Consisting of nine variations, the Stafford series bridges the gap between traditional and contemporary. Constructed of solid cherry, the chair series is available in many finishes.
Circle No. 238.

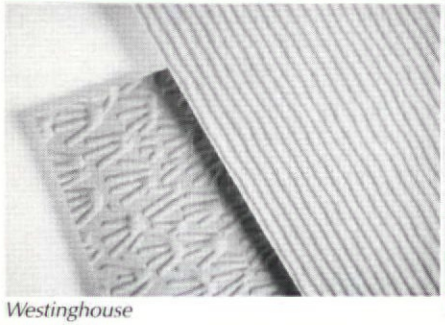
FABRIC TRENDS POINT TO URBAN, SOPHISTICATED LOOK

New technology, industry standards strengthen product position

Ben Rose



Brickel Assoc.



Westinghouse

Douglass

Ben Rose—Tibet comes in four gradient shades featuring dramatic, vertical striping in 100 percent wool. The fabric is 48 in. wide and intended for drapery use. **Circle No. 331.**

Westinghouse Furniture Systems—The Textura line has been extended to include two new surface treatments. The Stillwater pattern is the first horizontal texture. Plantation resembles a scattering of reeds or palm fronds. **Circle No. 296.**

Brickel Assoc.—Pissarro is a tapestry cloth designed by Ward Bennett and evocative of the works of the French Impressionist painter Camille Pissarro. Made of cotton, rayon, wool, and nylon, Pissarro features a luxurious feel and multi-dimensionality. **Circle No. 325.**

Douglass Industries—Shire and Sherpa are composed of Marquesa Lana yarns from Amoco Fabrics Co. Available in over 100 colorways, they are valuable to the specifier. **Circle No. 354.**

Homespun, nubby fabrics have been supplanted by refined, small-scale weaves with light-reflective properties for contract upholstery. The Reagan revolution in taste that led Yuppies back to tradition has been reflected in textiles.

"Because the economy has been good, Yuppies are used to high-quality goods in their homes. They recognize quality materials in the office and in other commercial settings as well. Buyers are aware of the end users' growing sophistication with regard to a textile's color, texture and finish," according to Ann Haight, senior marketing manager, corporate surface materials, Steelcase and Stow & Davis.

A fabric's feel or "hand" is becoming more important, Haight notes. While a shiny, glossy look has lost favor, a softer, satin look is in.

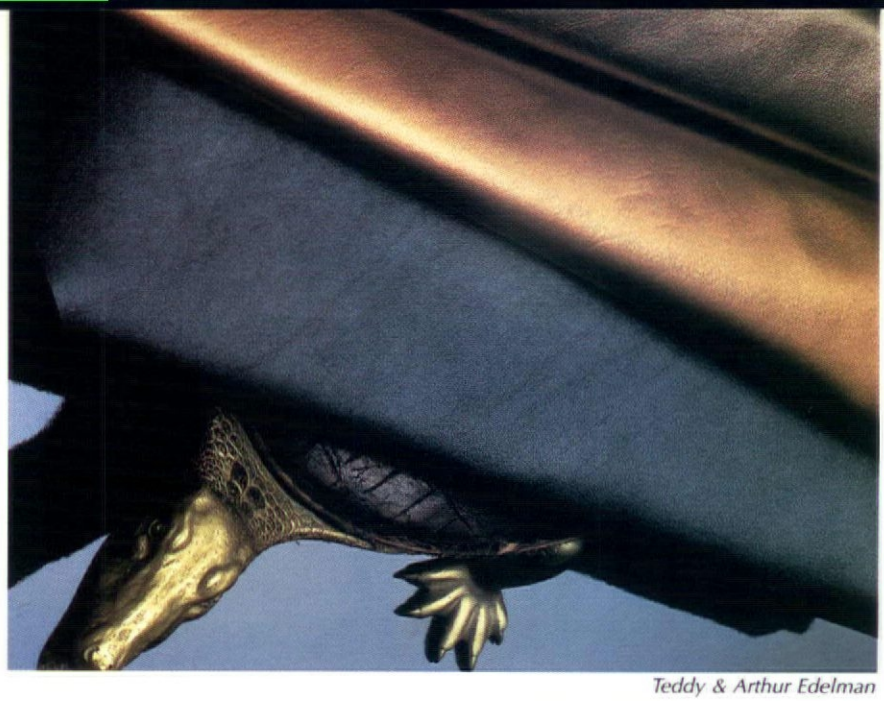
The return to tradition experienced in society as a whole has brought back such colors as gold, navy blue, maroon, and deep green in textiles, according to Haight. Jewel-like colors such as lapis blue and pure red are used with deep tobacco tones. "Even pale neutrals seem to be on the warmer, not colder, side," she says.

Patterns in upholstery fabrics are also giving a new look to many contract interiors. "Two years ago, transitional patterns were being used. Today, traditional patterns are being updated with color,"

(Continued)

Teddy & Arthur Edelman—Metallic and pearlized leathers feature exotic colors inspired by the mysteries of Africa. In calfskin, patterns are named Black Pearl, Volcanic Ash, and Golden Bronze. **Circle No. 327.**

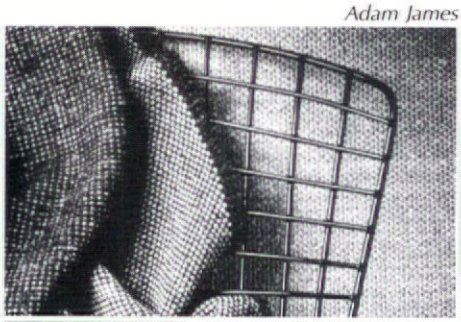
"Refined, urban-looking fabrics are replacing tweedy weaves in offices for a more sophisticated feeling."—**Ann Haight,** senior marketing manager, corporate surface materials, Steelcase and Stow & Davis.



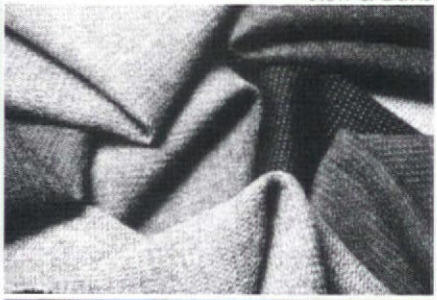
Teddy & Arthur Edelman

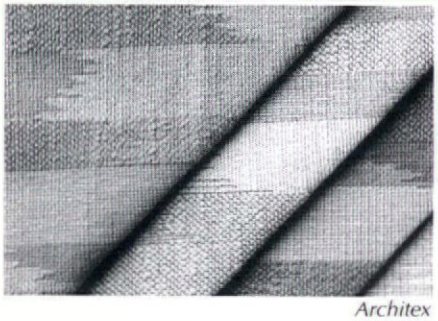
Lee Jofa

Adam James

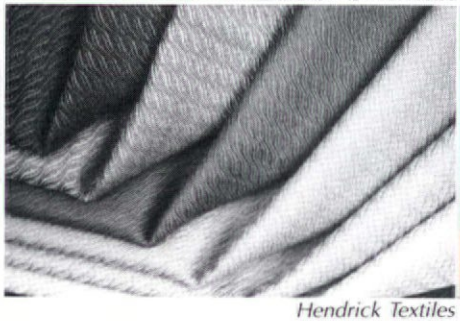


Stow & Davis





Architex



Hendrick Textiles

Helikon

Lee Jofa—Produced under an exclusive licensing arrangement with the Textile Museum in Washington, D.C., the Caravans collection is a group of upholstery and drapery fabrics. Each of five prints and three weaves is translated from a rare, antique document. **Circle No. 313.**

Architex—Liz Jordan-Hill Ormani incorporates the home-like quality of residential design into natural fiber, class A, hospitality fabrics. Fabrics are produced from cotton and viscose. **Circle No. 292.**

Adam James—The Pastoral Collection is a multicolored wool and silk upholstery series. Both Ballad and Folksong weaves are available in 15 colorways and are Class A flame-resistant. **Circle No. 316.**

Hendrick Textiles—Imported from England, Ripples is a 100 percent worsted wool fabric available in 18 exclusive colorways. **Circle No. 322.**

Stow & Davis—Designed for general office use, Armitage seating upholstery is also appropriate for traditional furniture. The 60 percent wool, 40 percent nylon blend is offered in 15 colors. **Circle No. 319.**

Helikon—The Newport collection of wools in 14 vibrant colors contains a subtle raised pattern and coloration to complement the firm's textile program. **Circle No. 358.**

Columbus Coated Fabrics

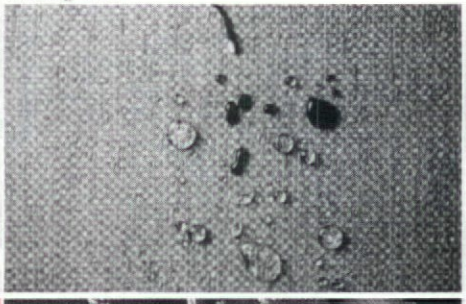
WORLD OF CONTRACT TEXTILES

Columbus Coated Fabrics—Presented in three contemporary colorways, Arrowhead is 50 percent cotton and 50 percent polyester. Pigment-dyed, Arrowhead can be washed or dry-cleaned. **Circle No. 323.**

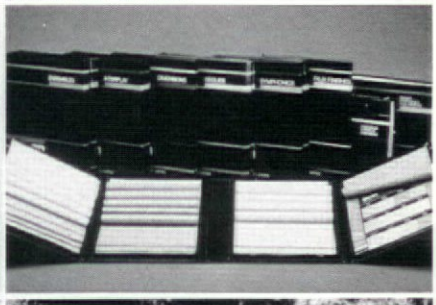
"Hotels used to treat only fabrics used in lounges or restaurants for flame retardancy. Now, fabrics used in guest rooms are being treated as well."—**Richard R. Hess,** president, Kiesling-Hess.

Schumacher

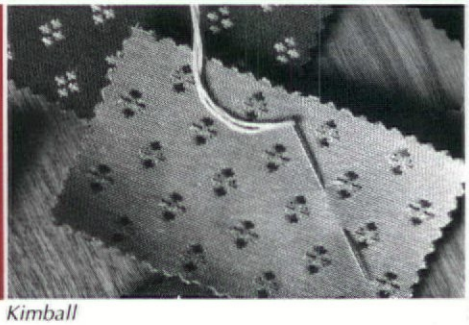
Kiesling-Hess



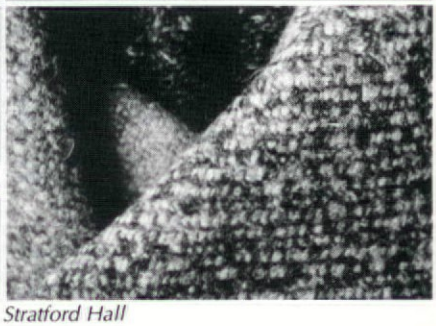
DiversiTech General



Rich Loom Sales



Kimball



Stratford Hall

Schumacher—This firm has been selected by the Frank Lloyd Wright Foundation to produce a collection of decorative textiles, carpets, wallcoverings, and sheer casement panels that were designed by the architect or drawn from his work. **Circle No. 328.**

Rich Loom Sales Corp.—Classic color coordinates in jewel tones with metallic and pearlescent treatments are offered on 100 percent cotton sateen. **Circle No. 299.**

Kiesling-Hess—Flamefoe KH and Flametrol, two flame retardant finishes, also withstand solvent cleanings. Flamefoe KH inhibits fire on a range of fabrics. Flametrol repels oil, grease, and waterborne stains. Useful for upholstery, drapery, and wallcoverings. **Circle No. 353.**

Kimball—Jacquard, a collection of three patterns, has been updated by recoloring each pattern. **Circle No. 312.**

DiversiTech General—Genon's Portfolio II consists of three mini-collections of wallcoverings. Symphonics offers large-scale, sophisticated patterns; Segues consists of geometrics, diagonals, twills, and verticals with complementing contract borders; Faux Finishes includes granite, marble, mica, and reptile skin specialty designs. **Circle No. 321.**

Stratford Hall—Craigavon is constructed of 100 percent virgin wool, combining bright donegals with heathered Irish yarns. **Circle No. 291.**

Coraggio Designs—Jazzy linen/cotton prints and linen velvets with linear designs form a harmonious group from Missoni. All fabrics are imported from Italy. **Circle No. 300.**

"The best designers are on top of what's happening scientifically with color research."—**Laura Deubler Mercurio,** design consultant, Deubler Mercurio.

Coraggio Designs

FABRIC TRENDS

Sheen attracts specifiers

says Jeff Layne, president, Arc-Com. Specifiers are using 3- to 5-in. repeats in offices to "make a statement, but not an overstatement," Layne notes.

A growth area for textile manufacturers is the healthcare market, where Arc-Com is a leading supplier of hospital cubicle curtains. Many hospitals have raised the price they are willing to pay for these curtains because an attractive environment can help them compete with other institutions for patients.

Once made of plain vinyl, fabric cubicle curtains can display bright colors, mountain scenes, rainbow banners, or subdued falling rain, Layne explains.

Curtains brighten hospitals

"There is a trend to multicolor cubicle curtains, so one curtain can work in several rooms with different color schemes," notes design consultant Laura Deubler Mercurio. Jacquard curtains and floral looks in a weave can brighten patients' rooms.

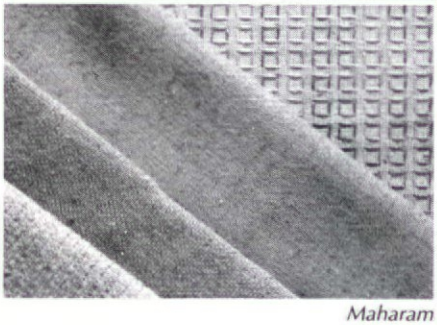
This year should also see increased drapery sales for office use. "Draperies are returning to business interiors, because people are tired of rigidity on workplace windows and are looking for softness," explains Adriana Scalamandre Bitter, president, Scalamandre Inc.

"Quality textiles are also moving into

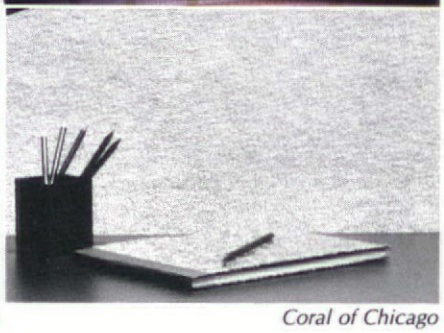
(Continued)

Steelcase

KCR Fabrics



Maharam



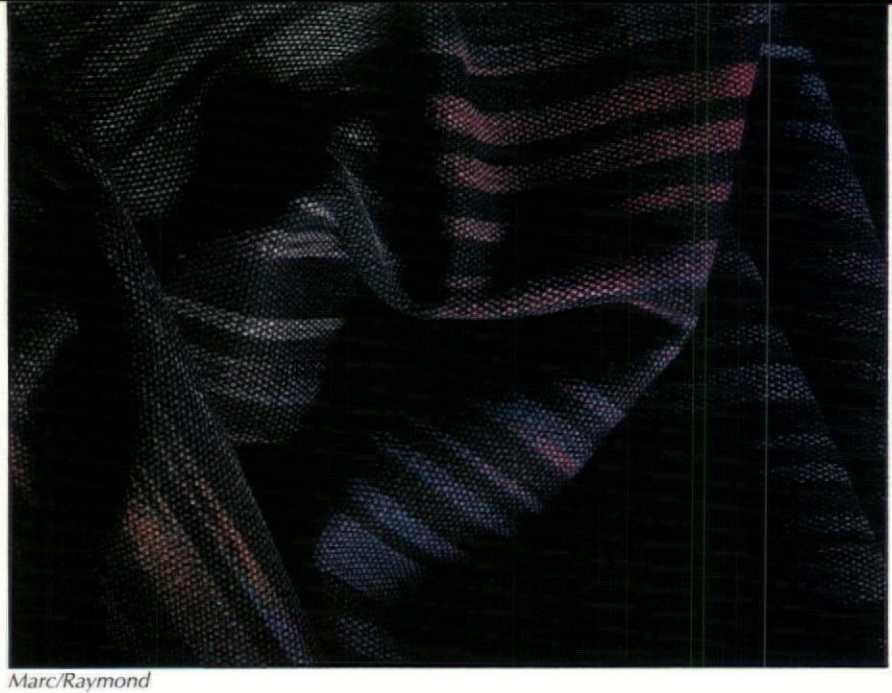
Coral of Chicago

Steelcase—Eleven colors have been added to the Hampstead fabric line. The crepe weave seating upholstery fabric, a blend of 80 percent wool and 20 percent nylon, is now available in a spectrum of 37 colors. **Circle No. 318.**

Maharam—A new product category, Panel/Systems Fabrics, has been introduced. This woven surface collection of COM fabrics consists of eight patterns; 96 colorways in a 66-in. width. **Circle No. 311.**

KCR Fabrics—Confetti was developed to withstand rigorous use in the healthcare market. Of 100 percent FR Trevira polyester, Confetti is washable at 160 degrees Fahrenheit. **Circle No. 308.**

Coral of Chicago—Constructed of 100 percent polyester, ToughWall is designed for heavy contract use. Available in 15 colors, the wallcovering fabric has an excellent acoustical and Class A fire ratings. **Circle No. 320.**



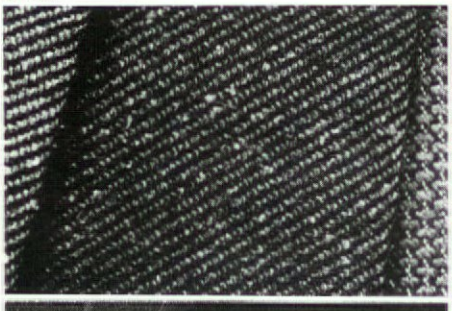
Marc/Raymond

WORLD OF CONTRACT TEXTILES

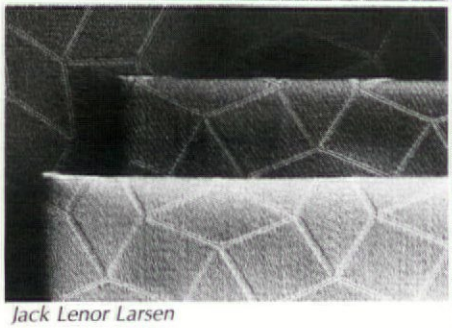
Marc/Raymond—The Little Stripe line of handpainted fabrics is offered in 12 colorways on six different cotton-based ground cloths. **Circle No. 295.**

"In the past, a product could be in a manufacturer's line for four- to seven years. Now, designers go through a product in three- to five years."—**Jeff Layne,** president, Arc-Com.

Knoll



Jack Lenor Larsen

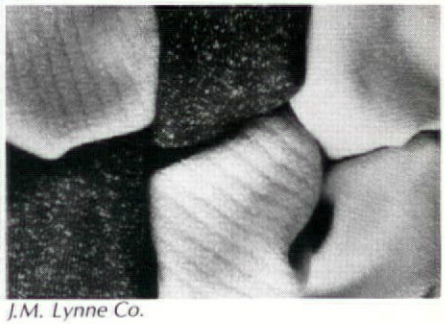


Arc-Com Fabrics

DesignTex

Brunschwig & Fils

J.M. Lynne Co.



Knoll International—Bright "eyes" peek out of the color and black structure of the 75 percent wool, 25 percent nylon Cat's Eyes seating fabric. Also in the American Craftsman collection is Silk Twill. This silk tweed is 46 percent wool, 38 percent silk and 16 percent polyester. **Circle No. 298.**

Jack Lenor Larsen—In the Hardwears collection, Network is 80 percent wool and 20 percent polyamide. Hardwears consists of five designs and more than 30 fabrics. **Circle No. 302.**

Arc-Com Fabrics—Trasara and Calais wools are woven with a group of multicolored stock dyed yarns, creating varying hues of different colors within the same fabric. Two patterns are offered in 15 colorways. **Circle No. 326.**

DesignTex Fabrics—StoneWall is a 100 percent polypropylene wall covering. It offers the style of a woven fabric with the performance characteristics of a vinyl. StoneWall comes in a solid pattern, twill, and a herringbone weave. **Circle No. 303.**

Brunschwig & Fils—Named for the Great Bear constellation, Ursa is a versatile, solid-color wool ottoman. The fabric is available in 15 colors. **Circle No. 290.**

J.M. Lynne Co.—Two weaves comprise the Cocoon Cloth collection: a plain and a classic Bedford cord. In 15 colorways, each weave consists of 60 percent wool, 20 percent silk, and 20 percent nylon. for wallcovering and upholstery use, each is Class A flame rated. **Circle No. 317.**

Rudd Textiles—Available in nine colorways, Erin is a 100 percent Irish wool, double weave, reversible fabric. Erin is Class A rated for wallcovering as well as upholstery. **Circle No. 301.**

"Contract specifiers are using more patterns and more traditional fabrics. There is a greater mix of color."—**Adriana Scalamandre Bitter,** president, Scalamandre Inc.

Rudd Textiles

FABRIC TRENDS

Formal, elegant styles

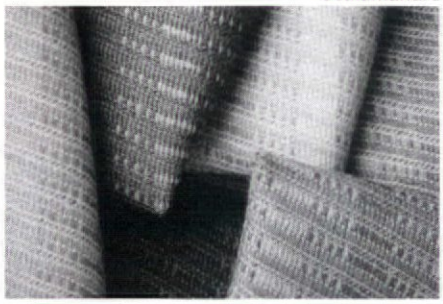
the hospitality area. When dining out or travelling, patrons of restaurants and hotels are more discriminating. Their taste levels have improved, their homes are better, and they want a better lifestyle outside the home," Bitter notes.

In line with this, fabric wallcoverings have also gained favor by adopting more formal, more elegant styles. "There is a strong trend to use something other than paint on walls when budgets permit," says Richard Wagner, vice president and general manager, Knoll Textiles.

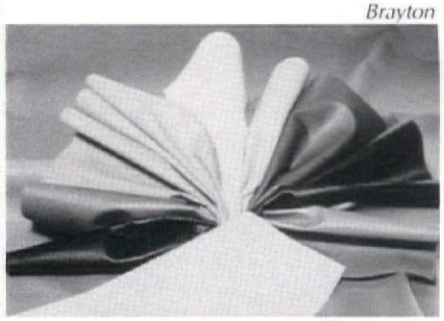
As specifiers use fabric in a wider range of applications, new technology and the formulation of industry standards will create a strengthened position for textiles in the future. Helping this effort is the Association For Contract Textiles (ACT), which is attempting to create a test method and procedure for determining flammability that hopefully will be adopted nationally.

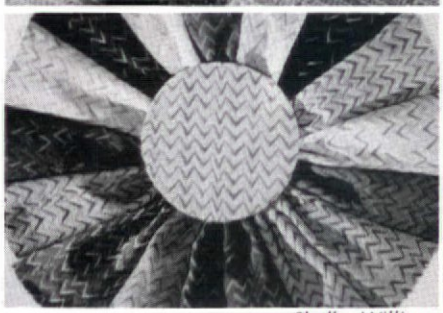
According to Knoll's Wagner, who is ACT president, the organization is also working on an Industry Practices & Standards statement that would set forth terms and credit policies for customers. In addition, the group is acting on behalf of its 29 member manufacturers in lobbying efforts to combat legislation threatening trade with foreign countries—the lifeblood of many contract suppliers.—*R.C.*

Scalamandre



Brayton





Shelby Williams

HGH Design Group

Scalamandre—Manufactured in Scotland, Barbican sports a textured weave enhanced by a diagonal stripe in its wool construction. Colors range from subtle tans to deep, jewel-like reds. **Circle No. 309.**

Shelby Williams—The Fantasia line of fabrics is available in 17 colors. The fabric, which is 75 percent nylon and 25 percent wool, meets or exceeds all U.F.A.C. performance standards. **Circle No. 310.**

Brayton International—For wallcovering and upholstery, "Almost" is composed of 100 percent nylon fibers laid in a three-dimensional axis similar to the natural structure of collagen found in leather. Almost simulates the physical characteristics of leather while possessing flame retardancy and durability. **Circle No. 307.**

HGH Design Group—Textural wallcoverings are designed to reflect the recent Japanese "infusion" in the interior design field. **Circle No. 304.**

More textile products on p. 140.

Coming In June CONTRACT...

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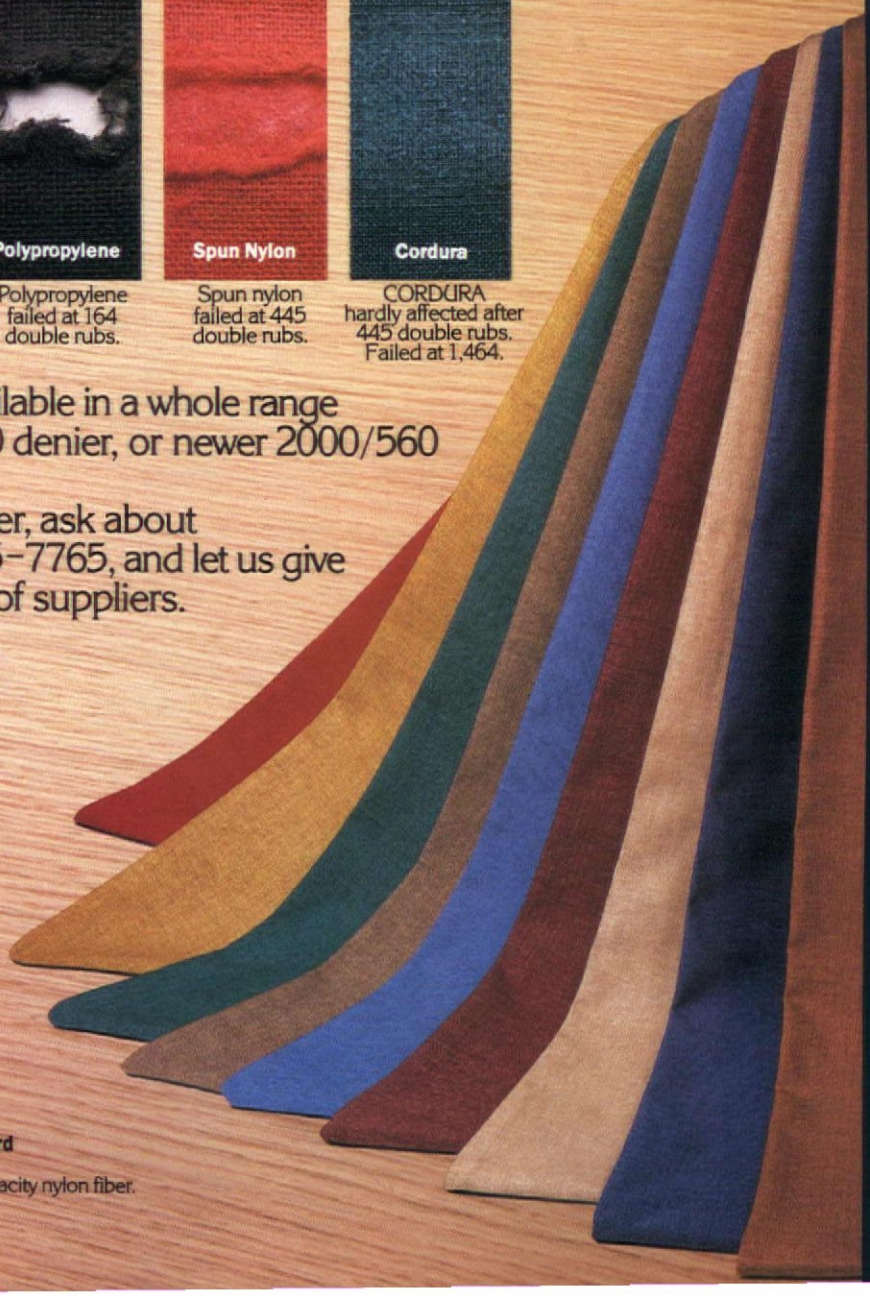
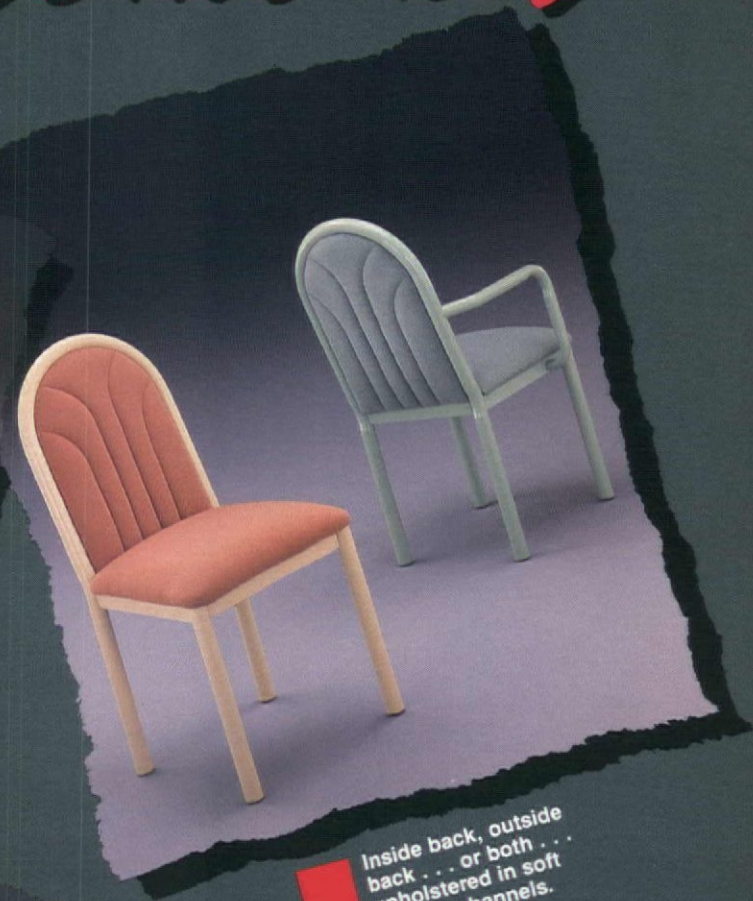


Circle 57 on reader service card

*Registered trademark of the DuPont Company for its air-textured, high-tenacity nylon fiber. DuPont makes fiber, not fabric.

LaBella Collection

Luxuriously and comfortably upholstered in full back and fantail as shown, or in mushroom cut back.



Inside back, outside back . . . or both . . . upholstered in soft flowing channels.

Choose fully upholstered or open back designs in both counter and bar stool height.

The rich charm of hand crafted European bent wood has been handsomely replicated in steel by MTS Seating. The LaBella Collection is available in side chairs, arm chairs and matching bar stools. Not shown are the open backs with spokes or single slats.

Epoxy tough frame finishes available in a full range of colors to complement the hundreds of fabric choices or COM.

mts SEATING

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Circle 58 on reader service card

More restaurant products (Continued from p. 121)

PERFORATION ALLOWS SEAT FLEXIBILITY

Bibi Vader Chair from **Acciaio** features a suspended perforated construction that allows seat to flex. Plastic coated, rod frame chair is stackable. **Circle No. 218.**

Acciaio

SAXONY CARPET OFFERED IN 20 COLORS

A dense, low-profile saxony carpet, called Ravishing, is treated with Scotchgard carpet protector. From **Shaheen Carpet Mills,** the polyester carpet is offered in a choice of 20 colors. **Circle No. 231.**

Shaheen Carpet Mills

MAGNETIC TEMPLATES REMAIN IN PLACE

Magnetic templates useful for posting restaurant specials remain firmly in place, but are easy to move when creating new ideas. The kit from **Image Products, Inc.** includes hundreds of magnetic template symbols to exact scale; a 17-in. by 22-in. ruled planning grid, and instruction manual in a leather grained vinyl folder. **Circle No. 361.**

Donghia Furniture & Textiles

MOBILE TABLES HAVE WOOD INSETS

Madrid Tables from **Donghia Furniture & Textiles** consist of three small, mobile tables on casters. Wooden inset on top matches or contrasts with the table. Item can be used as tea, snack, or side table. **Circle No. 221.**

Phillips Fibers

COLOR FAST FIBER RESISTS FADING

Carpets made with Marvess olefin from **Philips Fibers Corp.,** resists fading and staining. Shown is President's Choice, a tri-color, diamond-shaped pattern made of Marvess olefin by American Carpet Mills. **Circle No. 234.**

WALLS ARE TRANSFORMED INTO PANEL COMBINATIONS

Linnear Look acoustical panels from **Craxton Acoustical Products** are horizontal, fabric-wrapped wall panels. Between each panel, designers can specify a different material. Thus, a wall can be transformed into a distinctive combination of linear fabric panels accented by strips of contrasting colors or materials of the designer's choice. **Circle No. 263.**

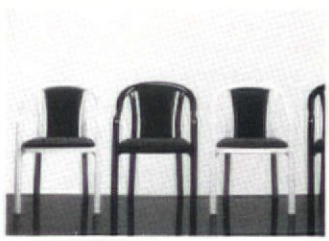
OCTAGON UMBRELLA ABSORBS NOISE

Market umbrella can be used to designate special areas, for noise absorption or for shade. Umbrella from **Basta Sole** models include a 9-in. octagon umbrella with brass pole and tube lighting. **Circle No. 203.**

Basta Sole

CLUB ARMCHAIR IS LACQUERED OR UPHOLSTERED

Club armchair from **Grosfillex** has curved frame and rounded edges. Lacquered finishes include black, chinese red, light grey, and beige. Upholstered chair has velvet cushions in grey and burgundy. **Circle No. 215.**



Grosfillex

OFFICE PRODUCTS SHIPPED IN TEN BUSINESS DAYS

FASTRAC and FASTRAC EXPRESS programs are designed to speed delivery of **American Seating's** System R, BioChair, Acton Chair and Solar Table lines. FASTRAC EXPRESS offers a selection of standard products in selected finish combinations shipped within 10 business days of order acceptance. FASTRAC provides a broader range of product in a wider range of pre-selected finish options. Orders are shipped within 25 business days of order acceptance. **Circle No. 289.**

Da-Lite Screen Company

EASEL COMES IN BRASS FINISH

The Da-Lite/Oravisual Ambassador from **Da-Lite Screen Co.** easel is almost 6-ft. tall and comes in a brass finish with decorative accents. Easel weighs six pounds. **Circle No. 216.**

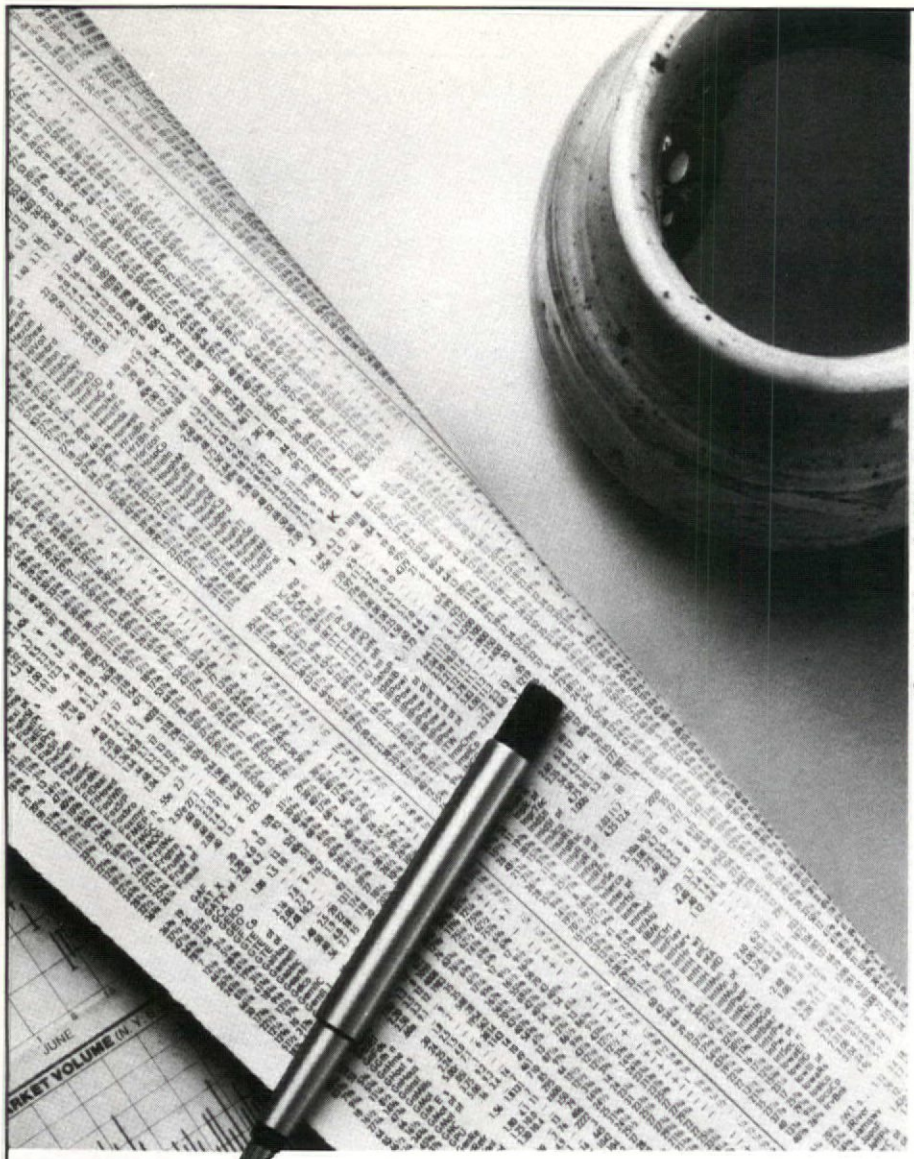
Marble Technics

NATURAL MARBLE PANELS ARE ¼-IN. THICK

A natural marble product, GL-Marble panels are no thicker than ordinary plywood. From **Marble Technics,** this thin marble is reinforced with fiberglass. GL-Marble comes in 18 types of marble. **Circle No. 252.**

FURNITURE FIRM OFFERS VARIED QUICK SHIPS

The "Instant Design" program from **W.B. Wood Co.** is a communications bridge between end users' needs and quick-ship programs offered by manufacturers. The firm coordinates an entire order from office furniture to finishing touches and plants. Criteria for products in the program are delivery, quality, choice of offerings, and a variety of price points. Incorporates some of the industry's best quick-ship programs available. **Circle No. 362.**



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These companies earned an unexpected dividend this quarter.

They invested in the arts and it's paid off handsomely.

Only this time the return is in the form of national recognition. A distinguished panel of judges has just declared them winners in the 1986 Business in the Arts Awards competition. The Awards, cosponsored by the Business Committee for the Arts and Forbes Magazine, is the first and only national awards program to honor business for its outstanding arts partnerships.

The competition involved more than big blue-chip companies. Winning firms ranged in size from small local businesses to giant multinational corporations, from New Hampshire to California. Their involvement took many forms – a cash grant, the loan of personnel, the provision of in-kind goods or services, or a tie-in that used the arts in advertising or promotion.

Congratulations to the 1986 Business in the Arts Awards winners. Showing an interest in the arts now could earn your company plenty of interest when next year's winners are selected.

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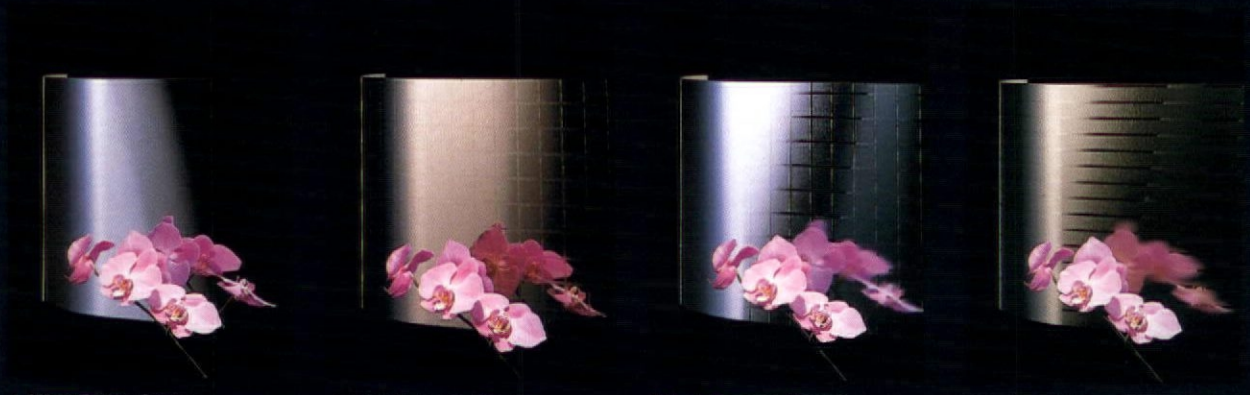

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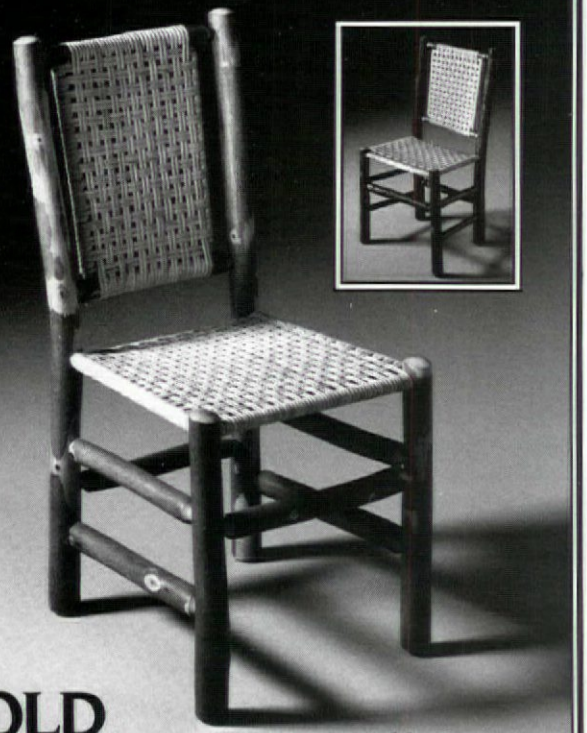

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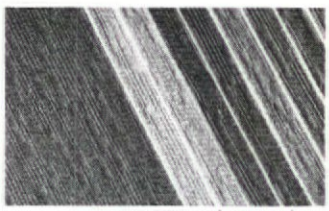
Textile report continues (from p. 127)

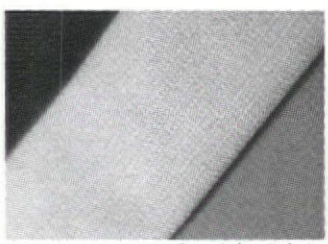


August, Inc.

WORSTED WOOL PATTERN COMES IN 24 COLORS
Designed by Eileen Ellis for **August, Inc.,** Karma is a refined jacquard pattern woven of worsted wool in 24 colors. **Circle No. 324.**

Daniel Duross

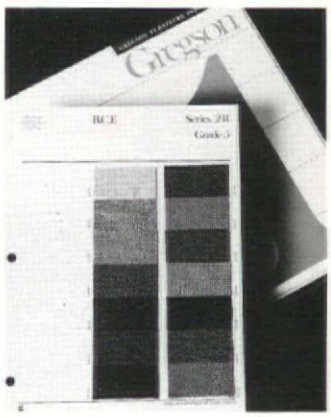
CUSTOM SHADES FOR LEATHER UPHOLSTERY
Leathers for upholstery, laminates, wall- and floorcoverings are available from **Daniel C. Duross.** A customized spruce green, for example, is offered on leather types ranging from embossed python on cowhide, to soft shearling or metallic-finished cowhide.
Circle No. 293.



Specialty Fabric

POLYESTER FABRIC HAS SIX WEAVES
A collection of polyester upholstery and wall fabrics from **Specialty Fabric Products** includes six weaves in more than 100 colors. Fabrics have a high abrasion resistance and inherently flame-retardent fibers from Trevira. **Circle No. 306.**

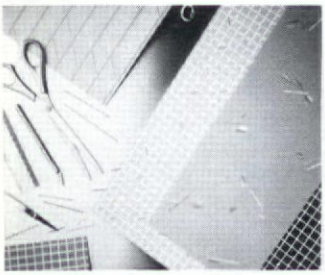
LOW MOISTURE ABSORBENCY PROVIDED BY MARQUESA LANA
BCF covering material from **Gregson** is 100 percent Marquesa Lana. Its yarns feature very low moisture absorbency and exceptional soil resistance. **Circle No. 305.**



Gregson

ENGLISH HOUSE GIVES INSPIRATION TO FABRIC
Peacock on Boubh from **Kirk-Brummel** was created and woven into lace from a country chintz found at Arkholme House in England. It is made of 93 percent cotton and seven percent polyester. **Circle No. 329.**

Kirk-Brummel



J. Josephson

TEXTURED VINYL HAS MYLAR GLINTS

Metagraphics, Voume IV, from **J. Josephson,** is a contemporary collection of textured vinyl with glints of mylar. Show are the Amalfi, Hampton, and Lido patterns. **Circle No. 315.**

American Hoechst

CUBICLE FABRICS ARE INHERENTLY FLAME-RESISTANT

Four new 72-ft. jacquard cubicle fabrics from **Maharam** are made of inherently flame-resistant Trevira FR polyester from **American Hoechst Corp. Circle No. 330.**

Rockland Mills

POLY/COTTON PRINTS ARE FOR BEDS, DRAPES

A grouping of fire-retardant blackout drapery prints and coordinating poly/cotton prints for bedspreads and accessories make up the Baltimore collection from **Rockland Mills. Circle No. 297.**

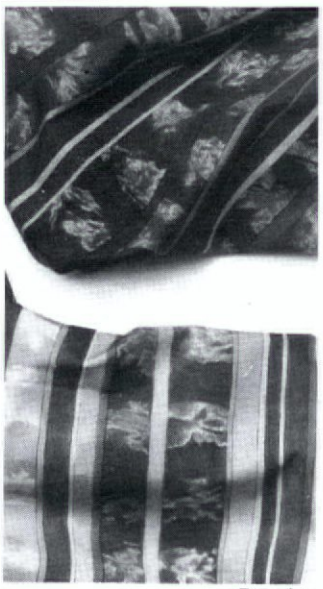
FABRICS ARE CUSTOM WOVEN IN SWITZERLAND

Custom woven in Switzerland, Topridge is a 100 percent wool jacquard weave from **Gretchen Bellinger. Circle No. 294.**

Gretchen Bellinger

MARBLED TEXTURE ADDS INTEREST OF DEPTH

In the Nuovo collection from **Donghia,** Varenna is a striped design that combines varied widths and colors. The marbled textural interest yields an added element of depth. The fabric is 100 percent cotton poplin. **Circle No. 314.**



Donghia

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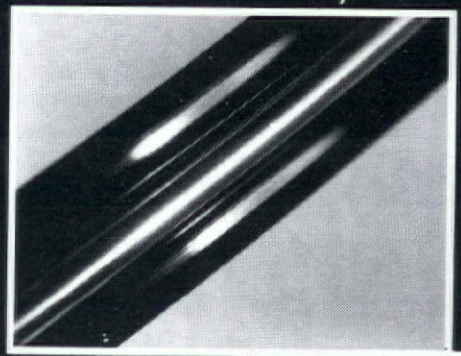

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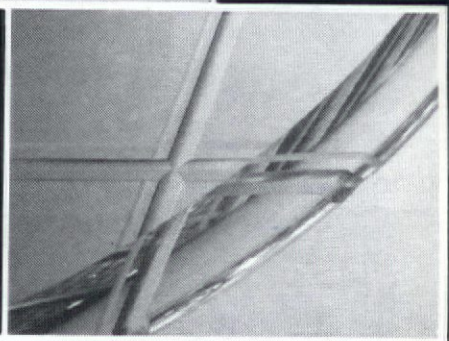

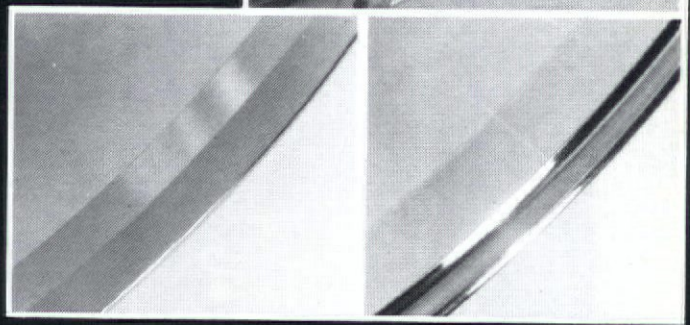

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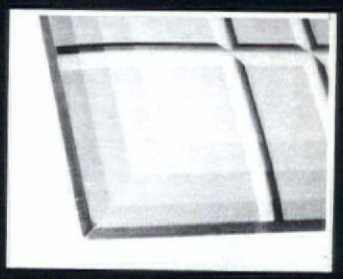

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2111 HAGGERTY ROAD

WALLED LAKE, MICHIGAN

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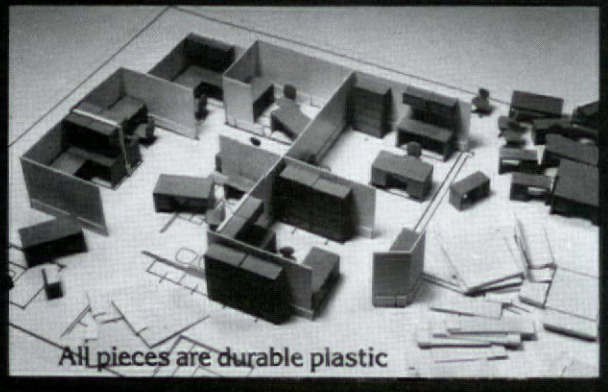
Re-usable Planner Systems
For The Third Dimension



PANEL PLANNER $57.00
100 assorted panels with bases
FURNITURE PLANNER $98.00
83 assorted pieces
Specify 1/4" or 1/8" scale.
Full line of scale furniture available

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P.O. Box 362
Shallotte, NC
28459

ATCOM ASSOCIATES
Scale models & elements

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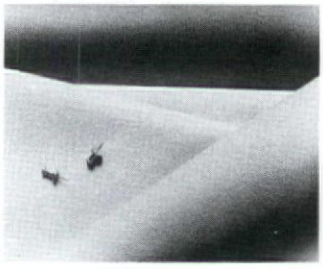
WALLCOVERING COMES IN 60 COLOR CHOICES

Beachstone, a pebble-textured wallcovering, is available in 60 colors from light background hues to mid-tones to bright accent colors. From **Columbus Coated Fabrics,** Beachstone is a Guard design in heavyweight 20 oz. Type II construction. **Circle No. 251.**



Columbus Coated

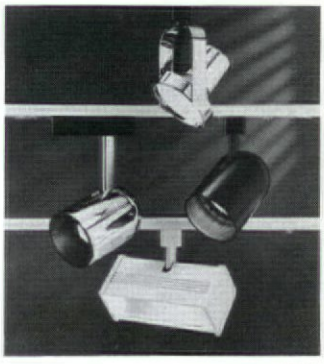
ADJUSTABLE TASK LIGHT CAN AID VDT WORKERS

From **Contract Lighting Systems,** this adjustable task light uses one energy-saving PL-13 lamp. Features include all-metal construction with internal wiring throughout. **Circle No. 255.**

LOCKING SYSTEM ALLOWS FOR EASE OF ASSEMBLY

In this ready-to-assemble system, panels, showcases, and counters are joined by an aluminum extrusion, which is locked by inserting a central dowel and turning a hexagon Allen Key. From **Liberty,** the concealed locking system allows for ease of assembly, versatility of design, and labor savings. **Circle No. 249.**

Liberty



Halo

TRACK HEADS SHOWCASE HIGH STYLE, TECHNOLOGY

The Halo L1730 gimbal ring (top) in white, black, polished chrome, and polished brass uses the 50 W PAR 30 lamp. The Halo L1540 and L2740 (middle left to right) are available in five finishes. Also from **Halo Lighting,** the L1753 (bottom) is a wall wash lampholder. Available in black and white, it uses a 205W tungsten-halogen lamp. **Circle No. 254.**

Graybar

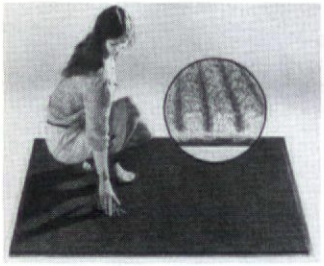
TROFFER ELIMINATES GLARE FROM CRT SCREENS

Designed to eliminate lighting glare on CRT screens, **Graybar**'s Meter Miser troffer decreases eyestrain and improves productivity. The troffer features a ¾-in. parabolic cube louver with acrylic overlay that provides extremely low brightness with no disturbing reflections or stray light. **Circle No. 269.**

IRIDESCENT TILE CREATES NEW EFFECTS

Reflecta porcelain tile from **American Olean** has an iridescent glaze. In Bright Pearl, Smoked Chrome, or Aurora, the tile is stain- and acid-resistant. It can be used on walls in baths or powder rooms, or on vanity and counter tops. **Circle No. 270.**

RIBBED ENTRANCE MATS SCRAPE SHOES CLEAN
With an embossed surface pattern, ribbed entrance mats come in beige, charcoal, red, and dark brown. From **Musson Rubber Co.**, mats are made of a dense olefin carpet. **Circle No. 265.**



Musson

TECHNOLOGY FINDS SUPERIOR STAIN-RESISTANCE
A new technology for superior stain-resistance in carpet has been introduced by **Du Pont Carpet Fibers Division.** Du Pont-certified Stainmaster carpet has a three-part system incorporating nylon fiber, fluoro-chemical technology, and a new anti-stain chemistry.
Circle No. 260.

LATERAL FILES MEET TODAY'S OFFICE NEEDS
Computer Media Files from **Allsteel** store magnetic tapes, data cassettes, and floppy disks. Wire racks provide storage options for standard, thinline canisters, and plastic reels. Full-extend EDP drawers accommodate side-to-side filing of printouts. **Circle No. 257.**

Allsteel

Alma Cos.

FURNITURE DISPLAYS TRANSITIONAL STYLING
Crafted from Honduras mahogany and finished with catalyzed lacquer, the Centennial Collection is from the **Alma Companies.** Features include book-matched crotch mahogany veneers and solid brass drawer pulls. The collection includes desks, credenzas, bookcases, tables, and chairs.
Circle No. 253.

Ficks Reed

HEADBOARD, NIGHT TABLE COMPLEMENT COLLECTION
Ficks Reed Co. has introduced a headboard and night table to complement its Collage collection. The intricate mosaic pattern features leather-wrapped windings.
Circle No. 261.

SEATING UPHOLSTERY OFFERS LONG-TERM WEARABILITY
Armitage is a seating upholstery designed by **Stow & Davis** for general office use. The 60 percent wool, 40 percent nylon blend offers comfort, elegance, and long-term wearability. Also appropriate for use on traditional furniture, Armitage is offered in 15 colors.
Circle No. 248.

Circle 68 on reader service card

One of our customers asked us to ship 125 components by 3:00.

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Since 1881, we've enjoyed a reputation as the industry's finest manufacturer. But that reputation holds true for service too. So when you have emergency requirements, our **Quick-Order System** enables us to fill them quickly. That's why if you need fine brass, chrome or stainless fittings overnight, you don't have to settle for less than the finest. For a copy of our 52 page catalog, see your dealer or contact us today.

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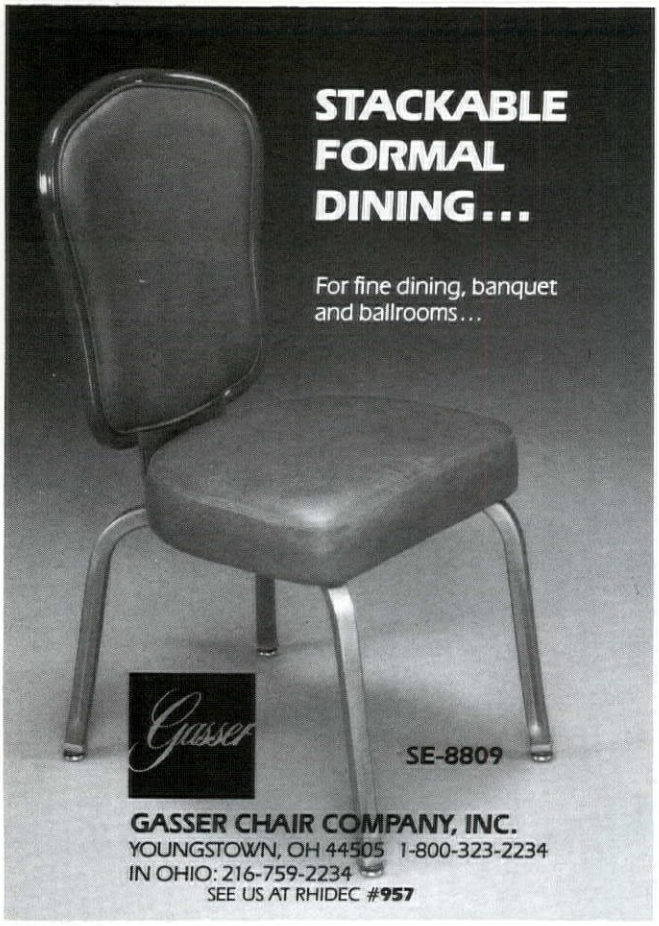

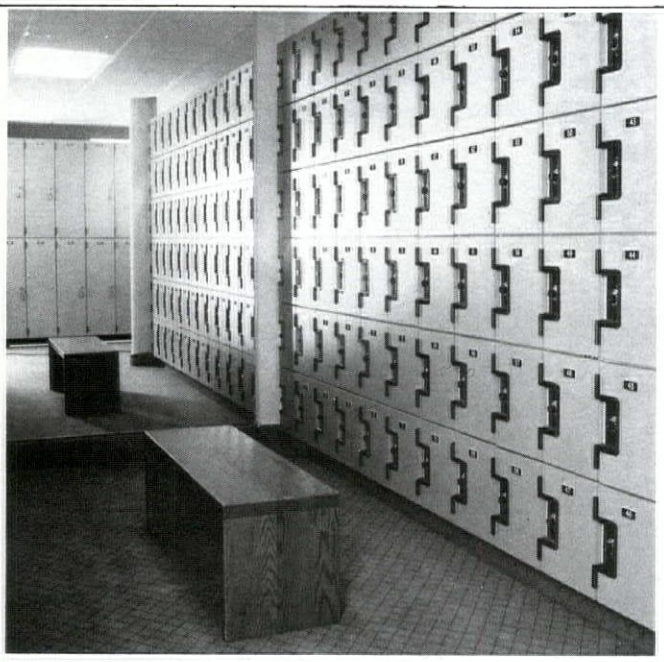

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They are also strong, secure and simple to install. Compare. Contact Fiberesin Industries, Inc., Oconomowoc, WI 53066-0088, (414) 567-4427.

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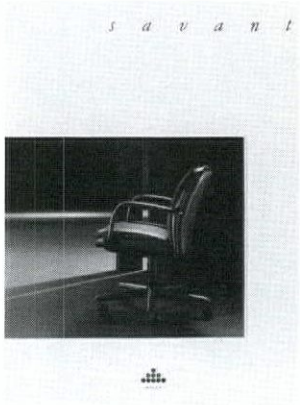
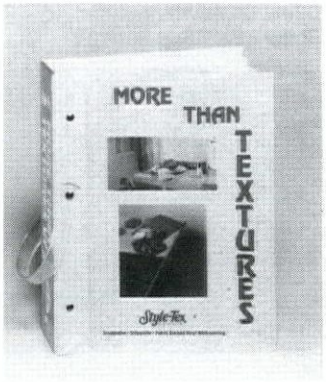
CATALOGS & BROCHURES



Gunlocke

The Savant Series is detailed in a brochure from the Gunlocke Co. The line of contemporary, upholstered office seating in management and task-worker models combines ergonomic features with comfort and the esthetic appeal of wood. **Circle No. 276.**



Style-Tex

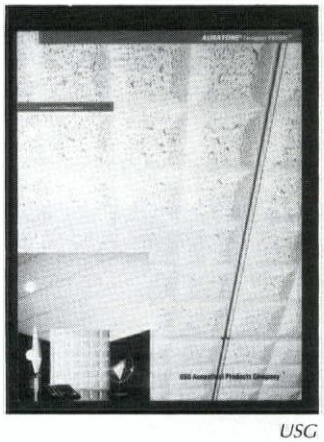
"More Than Textures VI" contains a wallcovering collection from Style-Tex. The collection's 146 fabric-backed vinyl styles are arranged in groups of coordinates. There is also a section for Cover All, a product developed to bridge cinder block, cover ridged paneling, and help smooth out stucco for a professional finish prior to wallpapering. **Circle No. 275.**

A leaflet from Skandi-Form covers Arkad sofas and tables designed by Stefan Pryde. Sofas are in solid beech, natural or stained, with a wooden or upholstered seat. **Circle No. 281.**

Rulon has released a brochure on Derako suspended wood ceilings. All-natural woods are installed on a patented clip and rail suspension system. The brochure includes guides for designing ceilings of unusual shapes and contours. **Circle No. 272.**

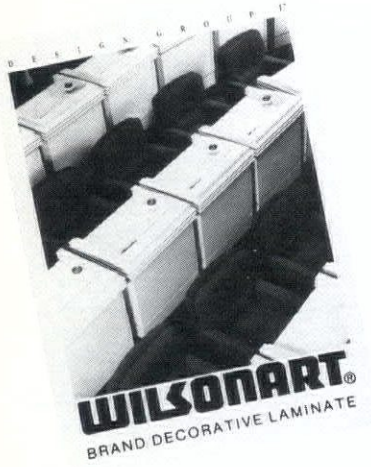
Rulon

HBF's brochure illustrates additions to the Asner Series. Chairs in the series feature a hand-carved crest rail and scrolled arm. The following styles have been added to the firm's Quick Ship program: side/conference chair, closed and open arm; and swivel tilt, closed and open arm. **Circle No. 282.**



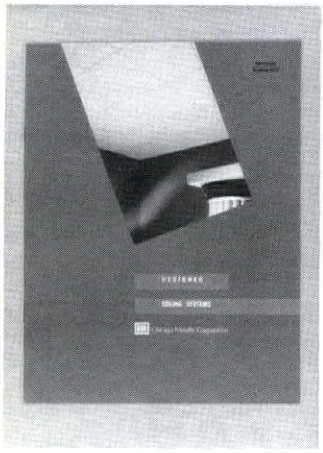
USG

Designer Prisms Ceilings, one of the newest additions to the Auratone line of acoustical ceiling panels, are described in a four-page, color brochure from USG Acoustical Products Co. **Circle No. 278.**



Wilsonart

Wilsonart Design Group I brochure is a reference to all 200 solid color and pattern decorative laminates available for 1987. From Ralph Wilson Plastics Co., the brochure includes 45 new selections. **Circle No. 277.**

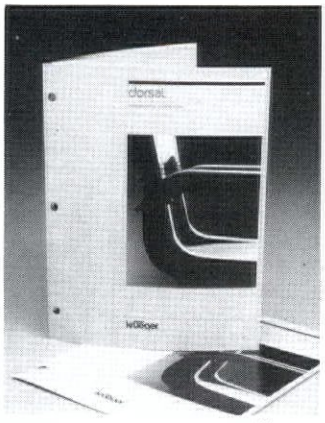


Chicago Metallic

Chicago Metallic offers specifiers a brochure designed to save time in the selection process of a high-style ceiling system. The Designer Ceiling Systems brochure contains 10 systems with feature summaries, component close-up photos, and condensed color information. **Circle No. 280.**

Binswanger has issued a catalog showing its line of framed mirrors, mirror doors, and other mirror materials. Shown are 28 new styles, designed on the basis of marketing data. **Circle No. 274.**

Office panel systems are shown in a 12-page, color brochure from Conwed Designscape. The line consists of both acoustical panel products and economy screens designed to create simple and efficient work environments. The brochure also describes sales support programs. **Circle No. 283.**



Krueger

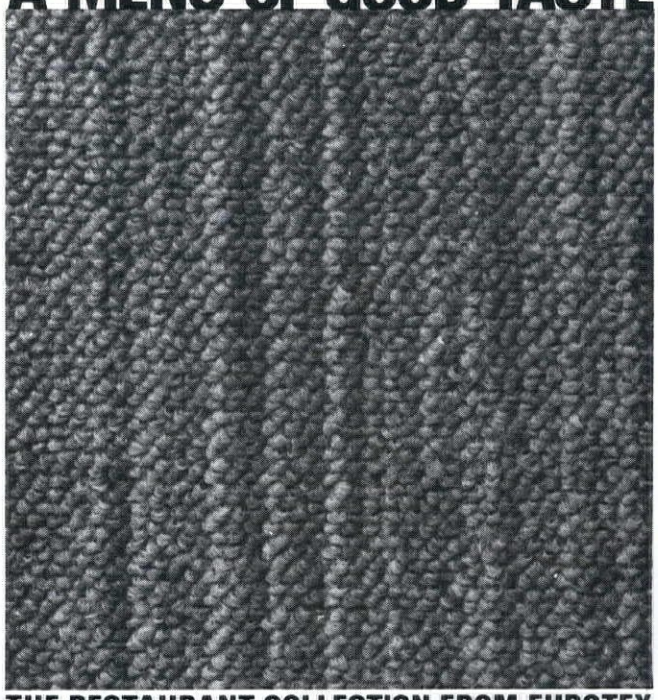
Dorsal Environmental Seating is described in a brochure from Krueger Inc. the seating is engineered to eliminate static charges and contamination problems in clean rooms and computer rooms. **Circle No. 273.**

Phifer

Phifer Wire Products' brochure gives facts on two choices in exterior shading, SunScreen solar screening, and ShadeScreen louvered aluminum. Also contains suggested applications, installation methods and test results. **Circle No. 279.**

Circle 72 on reader service card

A MENU OF GOOD TASTE



THE RESTAURANT COLLECTION FROM EUROTEX

includes Varitone, a low-profile, tufted loop pile of DuPont XL Nylon. Durable and easy to maintain, Varitone comes in 12 colorways. Its elongated pattern of varying hues conceals seaming and soiling. Varitone is warehouse stocked for cut-order delivery. For our complete menu of carpeting for restaurants, contact: Eurotex, 165 West Ontario Street, Philadelphia, Pennsylvania, 19140. Call 800-523-0731. In Pennsylvania 215-739-8844.

EUROTEX

Circle 73 on reader service card

RATES: A standard classified ad costs $73 per column inch. Estimate a column inch as 37 characters per line, 7 lines per inch, including headline and address. Please specify whether it is a signed ad or a blind box number. Add $5.00 to the cost if a box number is used. Payment with order is required for insertion of classified. Send ad and check to: CONTRACT, Classified Ad Dept., 1515 Broadway, 24th Floor, New York, NY 10036.

REPRESENTATIVES WANTED

REPS WANTED

Exclusive territories and highest commissions for well accepted framed posters and art work. High quality, competitively priced. Seeking reps who call on the Architectural and Design Community, retailers (single or chain), etc. Send resume and lines carried to: Custom Frame and Poster Manufacturing Co., 2311 W. Howard, Chicago, IL 60645. (312) 465-6666.

REPRESENTATIVES WANTED

Well established manufacturer of high quality office partitions and related furniture wants qualified group to call on architects and office furniture dealers in the New England States. Reply with full details to Barry Alessi. Partitions Plus, Inc., 433 Liberty St., Little Ferry, NJ 07643 (201) 440-5720.

Established national company seeking aggressive/experienced representatives calling on interior designers, specifiers, architects, and purchasing agents in hotel/restaurant market. Quality upholstery line, tables and casegoods. Territories open. Reply to: Wycombe, Meyer Co., 305 East 63rd Street, New York, NY 10021.

TOP-NOTCH REPRESENTATIVES WANTED

National Manufacturer looking for "Cream of the Crop" representatives who are interested in earning BIG $. Must have established relationship with A/D community, corporate end users & Interior contractors. We manufacture decorative acoustical wall/ceiling treatments & Sound Masking. Send letter including background on company, lines represented & territory covered to:

V.P. Sales
Insul-Art Acoustics Corp.
107 Allen Blvd.
Farmingdale, N.Y. 11735

DORMITORY FURNITURE SALES REPS WANTED

Established manufacturer of top quality contract dormitory furniture (oak, veneered, and laminated—beds, desks, chests, wardrobes . . .) seeks established sales representatives calling on colleges and universities. Solid income potential. We currently have excellent customer relationships with major universities, repeat business; and wish to expand operations. Territories in Midwest and East preferred. Most territories open to consideration. Please reply to Box 133, CONTRACT, 1515 Broadway, New York, NY 10036.

REPRESENTATIVES WANTED

CONTRACT WALL SYSTEMS REPS WANTED

National manufacturer of unique, high quality, traditional & contemporary wall unit systems seeks successful sales reps with strong following among dealers, architects, designers, specifiers & hotel-motel suppliers. Many key territories available. Excellent package. Reply to: The Valley Company, 333 Morton St., Bay City, MI 48707, attn: Frank Dodd, National Sales Manager.

OFFICE CHAIR REPS WANTED

Italian Manufacturer seeks Agent Representation throughout the USA and Canada.

Offers production at various quality levels. Can produce custom made items. Has long export experience.

Interested Reps or Organizations please send detailed information prior to our participation at NEOCON/Chicago.

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MANUFACTURER REPS

Manufacturer of quality wood office seating, casegoods, and healthcare furniture desires reps in the following states.

AK	DC	LA	MS	NM	RI
AR	DE	ME	MT	NY	SD
CA	HI	MD	NV	ND	UT
CO	ID	MA	NH	OK	VT
CT	IA	MN	NJ	OR	WA
					WY

Send resume to Box 132, CONTRACT, 1515 Broadway, New York, NY 10036.

OFFICE FURNITURE REPRESENTATIVE WANTED

OHIO, MICHIGAN & INDIANA TERRITORY

Wood Office Furniture manufacturer seeks a strong sales representative organization to call on office furniture and office product dealers. Sales representatives w/distribution facility preferred.

Send company resume to:
Hi-Tech Industries
Hay Road-Ludlow Industrial Park
Wilmington, DE 19809

MANUFACTURER'S REPS

Major manufacturer of wood institutional seating and tables needs proven professionals to call directly on college and healthcare markets. Several territories available in the Southeast, Mid-West and Western states. Well known line with established accounts. Send resume to: Box 111, CONTRACT, 1515 Broadway, New York, NY 10036.

REPS WANTED

We are manufacturers and importers of high-end exposed-wood chairs from Europe, looking for experienced reps who are already calling on designers and hotel/restaurant specifiers. Areas: California, Hawaii, Arizona, Texas, Nevada, Colorado, Illinois, Georgia, D.C. Send short resume and current lines carried to: Juhasz Inc., 4515 West Adams Blvd., Los Angeles, CA 90016.

CONTRACT REPS

Manufacturer and distributor of fine quality office seating seeks motivated reps to call on designers and dealers in the following areas: E. PA/S. Jersey, Illinois, Texas and the Rocky Mtn. area. Send resume and list of current lines to: Gross International Division of Continental Imports, 3901 Main St., Phila., PA 19127.

REPRESENTATIVES WANTED

Fabric and wallcovering firm, both residential and contract, seeks outside salespersons to call on interior design and architectural firms. All territories open except L.A., South FL, New York area. Please write to Sales Manager, P.O. Box 028514, Miami, FL 33102-8514.

Sales Representative wanted to join R-Way Furniture Company Office Products Division for Metropolitan New York. This opening is created by expansion and the planned retirement of our long term manager. Individual must have contacts in A & D Community and ability to generate corporate accounts. Please contact Bill Clancey at 212-935-3650.

REPRESENTATIVES WANTED

Manufacturers' representative with several established contract interior furnishings lines wants rep to call on A&D community in Chicago and/or Milwaukee. Straight commission. Send resume and/or lines carried to P.O. Box 7041, Forest Park, IL 60130.

LOOKING TO JOIN THE BEST?

Acclaimed to quality and performance, Texacraft Casuals, manufacturers of fine outdoor furniture, is accepting resumes from sales representatives who are devoted to the same. Contract only. Send resume to: Texacraft Casuals, P.O. Box 741558, Houston, Texas 77274-1558.

HELP WANTED

VICE PRESIDENT SALES

Our client, a nationally known manufacturer of contract seating, is in need of a profit motivated Vice President of Sales. Outstanding opportunity for a take charge creative manager to develop new markets and expand product lines. The successful candidate will have proven track record of devising marketing programs for full range of contract customers and motivating independent representatives. If you have interest in exploring this or other contract opportunities, contact in confidence: KAREN MORAN, Cook Associates, Inc., 212 West Kinzie Street, Chicago, IL 60610, (312) 329-0900.

SPACE PLANNER/DESIGNER

We are a Detroit-based Office Environment Design and Sales company with an opening for an experienced Commercial Space Planner/Designer. We are eager to offer an attractive compensation package to candidates with the following qualifications:

* Bachelor's degree in Interior Design or Architecture
* Three or more years Systems Furniture Space Planning (knowledge of Steelcase helpful)
* Excellent communication and presentation skills, a "salesperson" personality, and a desire to be a part of the successful "Team".

Please respond to: Box 121, CONTRACT, 1515 Broadway, New York, NY 10036.

INTERIOR DESIGN ASSISTANT/ASSOCIATE PROFESSOR

Nine month/tenure-track available August 15, 1987. Teach undergraduate and graduate courses in History of Interior Design, and Housing and Preservation/Restoration of Interiors; advise undergraduate and graduate students; supervise graduate research; seek extramural funding in support of research; participate in service and other academic functions. Terminal degree (PhD, MARCH, MSA) with background in history of interior design, decorative arts, and preservation/restoration of interiors required. By May 15, 1987 send vita, transcripts and 3 reference letters to: Barbara Cannon, Chair, Search Committee, Apparel, Textiles, Interior Design, and Housing, Kansas State University, Manhattan, Kansas 66506. K.S.U. is an equal opportunity/affirmative action employer.

SALES-SPACE PLANNING

Allied Office Furniture of Northern New Jersey seeks space planner with sales experience in office furniture to join this mid-sized firm. Candidate must have successful credentials and work without much supervision. Must have good follow through. Send resume to Box 134, CONTRACT, 1515 Broadway, New York, NY 10036.

MISCELLANEOUS

Can you assist a (NY Based) painting contractor in getting commercial business from financially responsible institutions, corporate accounts, building management firms...Contact in confidence Art Kramer, 212-269-1174. Ask about Finder's Fee Residuals.

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Promotable to VP

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Contact Roger Leib, President 213/629–2421

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UNIVERSITY OF OKLAHOMA, College of Architecture, anticipates openings in tenure-track positions to teach history, structures, building systems, landscape technology, plant material, architectural and interior design beginning in Fall 1987. Terminal degree in architecture or related discipline required, professional license preferred, ability to teach in more than one area desirable. Additional information is available from Faculty Search Committee, College of Architecture, 180 West Brooks, Room 252, Norman, OK 73019. Screening of applications will begin on April 15 and continue until available positions are filled. The University of Oklahoma is an Equal Opportunity/Affirmative Action employer.

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In Texas call **800-441-0806.** Also (214) 741-3014. 24 hour answering.

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DEALERSHIP WANTED

Major investor is in need of ongoing office furniture dealership to purchase. Must be in PA, DE, DC, MD, VA, or NJ area and have quality reputation for service and financial stability. Please send descriptive literature and name of contact to: Box 130, CONTRACT, 1515 Broadway, New York, NY 10036.

LINES WANTED

SOUTHEAST

Marketing oriented, aggressive, new sales rep group based in Atlanta seeking wood casegoods, systems, seating and filing lines. Willing to make major commitment for the right lines. Reply to Box 135, CONTRACT, 1515 Broadway, New York, NY 10036.

WOOD LINE WANTED

Michigan rep team with active following in the A & D community, seeks wood line for office and hospitality. Reply to: Box 131, CONTRACT, 1515 Broadway, New York, NY 10036.

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