

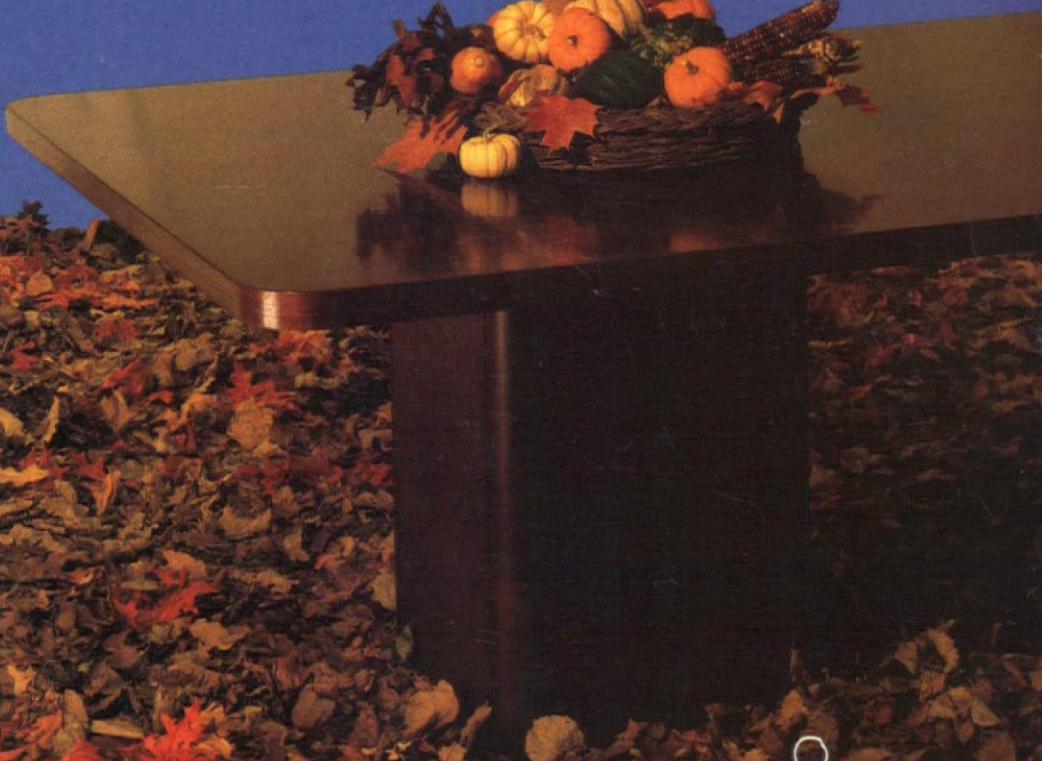
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December 1987

CONTRACT

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

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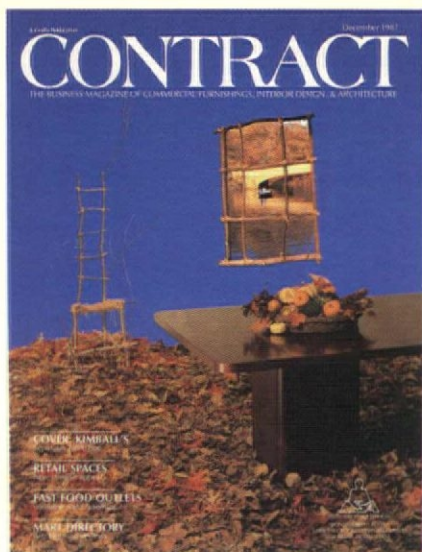


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Kimball Office Furniture Company introduces Tables by Kimball on our cover this month. Shown is a 12-ft. conference table from Separates. Photography by David Katzenstein. See p. 30 for details on product and company.

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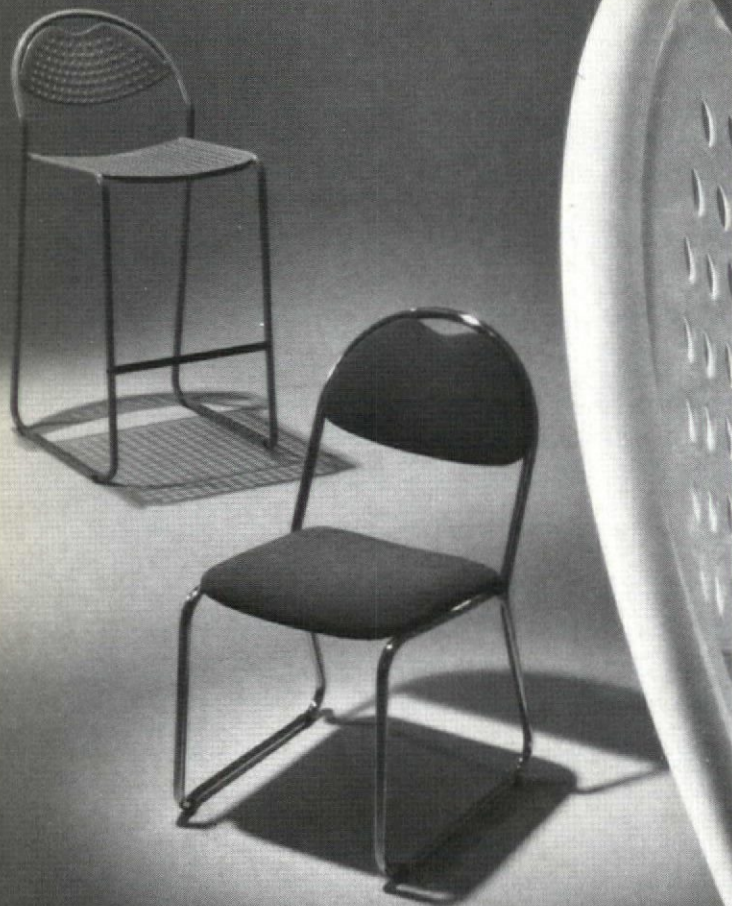
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CONTRACT

Volume 29, No. 12

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

February: Executive Buyer Edition/Healthcare offers bonus circulation to 5,000 healthcare administrators. Latest design projects for the healthcare facility will feature outstanding medical interiors. Look for survey responses from healthcare designers indicating recent design trends and products specification news. Healthcare furnishings review covers product trends and a review of fire retardant fabrics. In addition, a Filing Systems Directory will feature filing products, plus alphabetical listings. Show previews of WestWeek, March 23-25, Los Angeles, and RHIDEC, March 1-3, Chicago, will also be featured.

Advertising Representatives

New York:

Gary S. Puro, Co-publisher & Adv. Sales Dir.
William R. Baker, Eastern Manager,
Michael Silber, Southern Manager
Gralla Publications
1515 Broadway, 24th Floor,
New York, NY 10036.
Phone: (212) 869-1300.

Chicago:

Marie Kowalchuk, Associate Publisher & Midwest Mgr.,
Gralla Publications
6160 N. Cicero Ave., Suite 122, Chicago, IL 60646
Phone: (312) 545-0700

West Coast:

Neil Silverstein, Western Manager, Gralla Publications,
16200 Ventura Blvd., Suite 328
Encino, Calif. 91436 Phone: (818) 788-0271.

Overseas:

Studio Ratto, Via Macedonio Melloni,
4-20129, Milan, Italy

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CONTRACT/December 1987



30th Annual S.M. Hexter Awards Program for the Interiors of the Year

Jury of Awards:



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Boston, Mass.



Robert J. DiLeonardo, ASID
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DiLeonardo International, Inc.
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Charles D. Gandy, FASID
National President of the
American Society of Interior Designers
Gandy/Peace, Inc.
Atlanta, Ga.



Donna Kaiser, ASID
Design Coordinator
High Point, N.C.

Deadline for entries: Friday, February 26, 1988
Two 1st Awards will be presented. One for
residential design and one for contract design. The winner
in each category will receive \$2,500.

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

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Showrooms:

New York, D&D Building, 979 Third Ave. (212) 355-5587; Cleveland, 2800 Superior Ave. (216) 696-0146; Chicago, Space 6-136,
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Half-empty or half-full?

A pessimist looks at a partially filled glass of water and sees it as half-empty; the optimist sees it as half-full. Both these viewpoints have been taken in analyzing the economic outlook for America since the recent stock market crash in October. The media has hyped the precipitous drop in stock prices to be a major watershed in our economic history, concentrating mostly on the negative effects. But economists generally are optimistic. They don't see a recession coming. They are predicting U.S. expansion into foreign markets and comparable growth at home much as before.

All of this is good for the contract industry, say the experts. Chicago economist Philip J. Niemark points out that lower inflation and the decline of the dollar will make American businesses stronger. Corporations will seek new markets overseas and expand operations at home. Furthermore, companies which were putting cash into the stock market before the wash-out may now use the money for long-term capital investments such as furniture purchases and facility design.

As for the "half-empty" viewpoint, it holds that since money has already been committed to office planning, any residual effects of the wash-out will not be seen for at least six months. Third-quarter vacancy rates for 43 cities across the U.S., as reported by Coldwell Banker, were up .2 percent, but are expected to drop soon. In the event of a recession, new office expansion will slow down—which could be a positive effect for the rehabilitation market. But, consumer spending is expected to recover, and that should keep the hospitality market booming, if people continue to spend money on entertainment and vacations.

So, the outlook is not as bleak as the media would have us believe. Personal losses have created an emotional reaction to the October plunge, but on the whole, American businesses are still thriving. For the contract industry, the glass of water appears to be half-full.

Sara O. Marberry

Managing Editor

Don Bauman. Loves to fish.

One spring day back in '69, right after he moves to the country, some

40 miles north of Grand

Rapids, Michigan, he buys

A fish story.

a two-drawer lateral filing cabinet

at the company store. 800 series.

Garden variety. Nothing special.

Lugs it home, digs a big hole, sticks

it in the ground. On its back. Fills

it with potting soil, throws in some

good 'crawlers, starts farming his

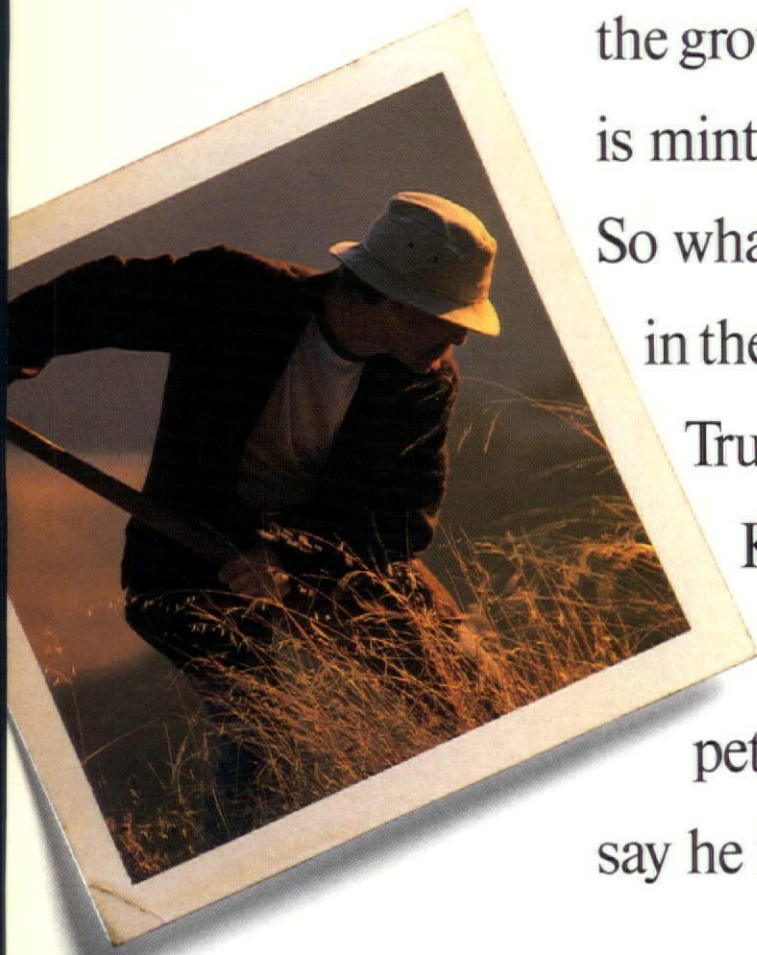
own worms. Local trout go crazy for

Bauman's worms. All his fishing

buddies hate him.

Eighteen years go by. The potting soil is water-logged. Bauman figures the file must be shot, too. Spends a Saturday morning digging it out of the ground, hosing it off. Darn thing is mint. Barely a spot of rust. So what does he do? Puts it back in the ground. Starts all over again. True story.

Know what he does for Steelcase? Evaluates competitive products...You might say he found his niche in life.



Licensing will protect the public

Dear Editor: In a letter to the editor which appeared in the September issue of *CONTRACT* Magazine, Lenore M. Lucey declares her opposition to bills which would license interior designers. The nature of her argument compels me to respond on behalf of such bills.

Ms. Lucey's rationale begins with an aggressive but misinformed commentary focus-

ing on the criteria for the licensing of architects and engineers. She suggests that if interior designers wish to become licensed, the appropriate mechanism lies in sitting for the architectural licensing exam. Unfortunately, Ms. Lucey has missed the point regarding the licensing issue. Interior designers are *not* seeking a license to practice architecture nor do they want to be architects.

ASID has long held that in the interest of the public good, the responsibilities of interior de-

signers warrant regulation. The Society supports the spirit embodied in such established design institutions as the Foundation for Interior Design Education Research (FIDER) and the National Council for Interior Design Qualification (NCIDQ).

The American Society of Interior Designers is the historic progenitor of FIDER and of NCIDQ and continues to support the work of both these organizations in elevating the educational and professional standards of interior design . . . both these institutions champion professional criteria beyond literacy.

For example, FIDER—the nationally recognized accrediting organization for interior design education programs—provides curriculum requirements for the scope of professional practice. These include building construction, codes and materials, computer skills, heating, lighting, air conditioning, acoustics, energy conservation, and a myriad of other requirements.

NCIDQ, the nationally recognized interior design testing agency, administers a qualifying examination for interior designers. The exam includes such areas as: programming and planning, theory, building construction and support systems, building and barrier-free codes, finish materials, lighting, space planning, and again, many other areas.

While the standards set forth by ASID, NCIDQ, and FIDER are significant, they are nonetheless voluntary. Because licensing stipulates standards of competency that are *enforceable*, the enactment of such bills provides the public with the protection it deserves.

JOY E. ADCOCK, FASID
National President, ASID
New York, N.Y.

CONTEXT is a success

Dear Editor: On behalf of the Association of Contract Textiles (ACT) and its membership, I thank you for *CONTRACT* magazine's support of CONTEXT, the first annual contract textiles show at IDCNY.

RICHARD L. WAGNER
President, ACT, Inc.
New York

ERRATA

USG Interiors, Inc. received a special mention in the *CONTRACT/ASID* Best Spaces '87 showroom competition at IDCNY. USG was designed by Lee Stout, and not Daroff Design, as was reported in the November issue.

More on Who's Who/Midwest

The following firms were inadvertently omitted from the October 1987 Who's Who in Contract Design Midwest: Devenish Associates, Madison, Wis., designing over 2.5 million sq. ft.; and Pazzi, Inc., Birmingham, Mich., designing over two million sq. ft. in 1986.

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CONTRACT NEWS

Government Workplace show, January 20-21, responds to GSA's 'New Agenda'

Washington, D.C.—A new trade show called Government Workplace makes its debut January 20-21 at the Washington Convention Center, Washington D.C. Directed towards government specifiers, the show's purpose is to respond to the General Services Administration's (GSA) "New Agenda for a Quality Workplace," with which all Federal agencies are now required to comply.

The "New Agenda," authored by GSA Administrator Terence C. Golden, focuses on realizing savings for the American taxpayer by modernizing and streamlining the Federal workplace. It also calls for the improvement of the workplace for all Federal employees through the use of furniture systems workstations that are well-lit and ergonomically comfortable; provision of day care centers; and offices near mass transportation having physical fitness facilities.

Government Workplace will feature exhibits from manufacturers whose products have already been approved and are on government GSA schedules. Categories include furniture systems, casegoods, carpeting, access flooring, seating, filing systems and storage, accessories, ADP furniture, air purifiers, security cabinets, draperies, cafeteria furniture, display and communications equipment, plus library, auditorium, and theater seating.

Golden to keynote

A series of workshops has been planned and will be run by GSA's Public Buildings Service, Federal Supply Service, and Information Resources Management Service. Golden



**GOVERNMENT
WORKPLACE**



Terence C. Golden, administrator, GSA spearheaded the agency's "New Agenda for a Quality Workplace" that is now a government mandate. He will give the keynote address at the Government Workplace show.

is to give the keynote address on Wednesday, January 20 at 9 a.m. He will talk about his plans for the "New Agenda" and discuss what progress has already been made in implementing the program.

Other workshops scheduled for Wednesday at 9 a.m. include "Planning for a Quality Workplace," "Getting Approval: Cost, Elements, and Justification," "GSA's Purchase of Telephones and Services Pro-

gram," and "The Positive Effects of the 'New' Government Workplace." Sessions at 2 p.m. are "Telecommunications Technical Services Contract," "Office and Technical Assistance and LANS," "Improving Your Agency Through GSA's Interior Design Guide," and "Getting the Furniture: Success and Resources."

All of these workshops will be repeated on Thursday at 8:30 a.m. and 10:15 a.m. An 8:30 a.m. session focusing on "Matching Furniture Systems to Your New Work Environment" will also be presented.

At 1:30 p.m. on Thursday, GSA's Client Agency Panel will discuss the overall benefits of furniture systems. Ken Rashid, assistant commissioner, Office of Governmentwide Real Property and Oversight will moderate.

A Government agency recognition presentation reception is scheduled for Wednesday at 4 p.m. Recognition will be given to those Federal agencies or persons who have implemented the quality workplace environment program values through utilization of furniture systems, space planning, interior design, and Federal art.

The show hours are 8 a.m. to 6 p.m., Wednesday, January 20; and 8 a.m. to 5 p.m., Thursday, January 21. Federal employees will be admitted free of charge to exhibits and workshops. Non-Federal attendee admission fees are \$15 for exhibits only; \$15 for each workshop session; or \$55 admission to exhibits and full workshop series. For registration information, contact Government Workplace, 1853 Peeler Road, Atlanta, GA 30338; or call 800/451-6224 for details.

ASID seminars focus on concerns including pricing & scheduling

Newton, Mass.—Because 95 percent of interior designers polled at NEOCON identified pricing services and project scheduling and budgeting as their two major concerns, ASID has created a seminar series, titled "Pricing Interior Design Services and Scheduling and Budgeting Multiple Interior Design Projects."

The programs are scheduled for January 28-29, Washington, D.C.; February 2-3, Dallas, Tex.; February 3-4, San Francisco, Calif.; and February 5-6, Chicago. Cost to attend is \$245 per person per day, but attendees who register prior to the early bird date of December

18th pay only \$195.

Topics to be covered include how to establish the highest fee for services, how to enhance the quality and profit of every project through better control of schedules and budgets; how to get paid on every project; how to price to get value without sacrificing quality; new methods of scheduling; how to collect additional fees from clients; how to keep budgeting simple; and how to measure the progress of schedules with simple techniques.

For more information, contact Pam Jensen, ASID Seminars, Ten Midland Avenue, Newton, MA 02158; 617/965-0055.

Steelcase restores Wright-designed, 1909 house

Grand Rapids, Mich.—Steelcase Inc. has completed the restoration of the Meyer May House, a Grand Rapids home designed by Frank Lloyd Wright. Built in 1909, the 11-room, 3,800-sq.-ft. house is located at 450 Madison Avenue in the Heritage Hill historic district of the city.

"We felt this restoration was an excellent opportunity for Steelcase to save an important architectural landmark in the city where our company is headquartered," says Robert C. Pew, chairman and chief executive officer, Steelcase.

The house was designed and built for Meyer S. May, a local clothier, and his wife, Sophie Amberg. Following May's death in 1936, the house remained vacant for six years until it was purchased by the Charles Helmer family and rezoned for



"The Meyer May House is the most completely and, at present, the most beautifully restored of all Wright's Prairie houses," says Vincent Scully, noted Wright authority and Sterling Professor of History of Art, Yale University. Above, the living room, which was recently restored by Steelcase.

multiple dwelling. From 1945-1985, the Charles Newcomb family owned and lived in the residence.

The restoration, under the direction of project director Carla Lind, took nearly two years to complete and was the combined effort of numerous artisans and consultants, many of them from Grand Rapids.

Steelcase's long-standing relationship with Wright dates back to the late 1930s, when the company manufactured the innovative office furniture he designed for the S.C. Johnson and Son Administration Building in Racine, Wis. The company has also supported the restoration of the Frank Lloyd Wright Home and Studio in Oak Park, Ill., completed earlier this year.

The Meyer May House will be used for educational purposes as well as for public and corporate functions. For tour information, please contact Joan Lupton, manager, Meyer May House, 616/246-4835.

Resources Council jury selects 116 ROSCOE Award nominees

New York—The jury for the 17th Annual ROSCOE Awards competition sponsored by the Resources Council, New York City, has selected 116 nominees. Presented to interior furnishings manufacturers, distributors, and designers for outstanding creative achievement and significant contribution to contemporary and traditional design, winners will be announced on December 14 at The Pierre Hotel, New York City.

According to Elyse B. Lacher, president, Cy Mann Designs, Ltd. and president, the Resources Council, a total of 348 entries were received for 27 different product categories. Those nominated in the contract categories include:

Furniture/contract, case-goods—Cy Mann Designs,

Ltd., Davis Furniture Industries, Howe Furniture Corporation, Nienkamper, Geiger Int'l, Haworth, and Herman Miller.

Furniture/contract, seating—Arconas Corp., Brickel Assoc., Knoll Int'l, Brayton, Haworth, Kimball Int'l, and Metropolitan Furniture Corp. **Open plan furniture systems**—Haworth, Precision. **Indoor/outdoor casual furniture**—Brown Jordan, Landscape Forms. **Woven fabrics**—Ben Rose, California Drop Cloth, Contemporary Hides, Etalage Fabrics, Jack Lenor Larsen, China Seas, Deepa Textiles, Groundworks, and Haworth. **Fabrics/contemporary, printed**—ArcCom, China Seas, Ametex Contract Fabrics, and Karl Mann Assoc. **Fabrics/traditional adaptation, printed**—Lee Jofa, Westgate Fabrics. **Fabrics, hand-**

painted, quilted—Crezana Design Group, China Seas, Judith Kindler Textiles, and Springs Industries.

Carpeting, contract—Aladdin Mills, Bigelow, Saxony Carpet, and Lotus Carpets. **Interior architectural materials**—Leucos for IPI, Stark Ceramics, Advanced Technology, Kryson, Numetal/Modern Antiquities, and Tajima/Pinay Flooring. **Wallcovering/contemporary, patterns**—SJW Design, Silk Dynasty, and Innovations in Wallcoverings. **Wallcovering/traditional adaptation, patterns**—Gretchen Bellinger, Silk Dynasty, and China Seas. **Wallcoverings, texture**—Donghia Textiles, Numetal/Modern Antiquities, Silk Dynasty, Springs Industries, Art People, Knoll Textiles, and SJW Designs. **Window systems**—Graber In-

dustries, Carey-McFall Corporation.

Lighting, contract—Atelier International Lighting, Boyd Lighting Co., and Sirrah for IPI.

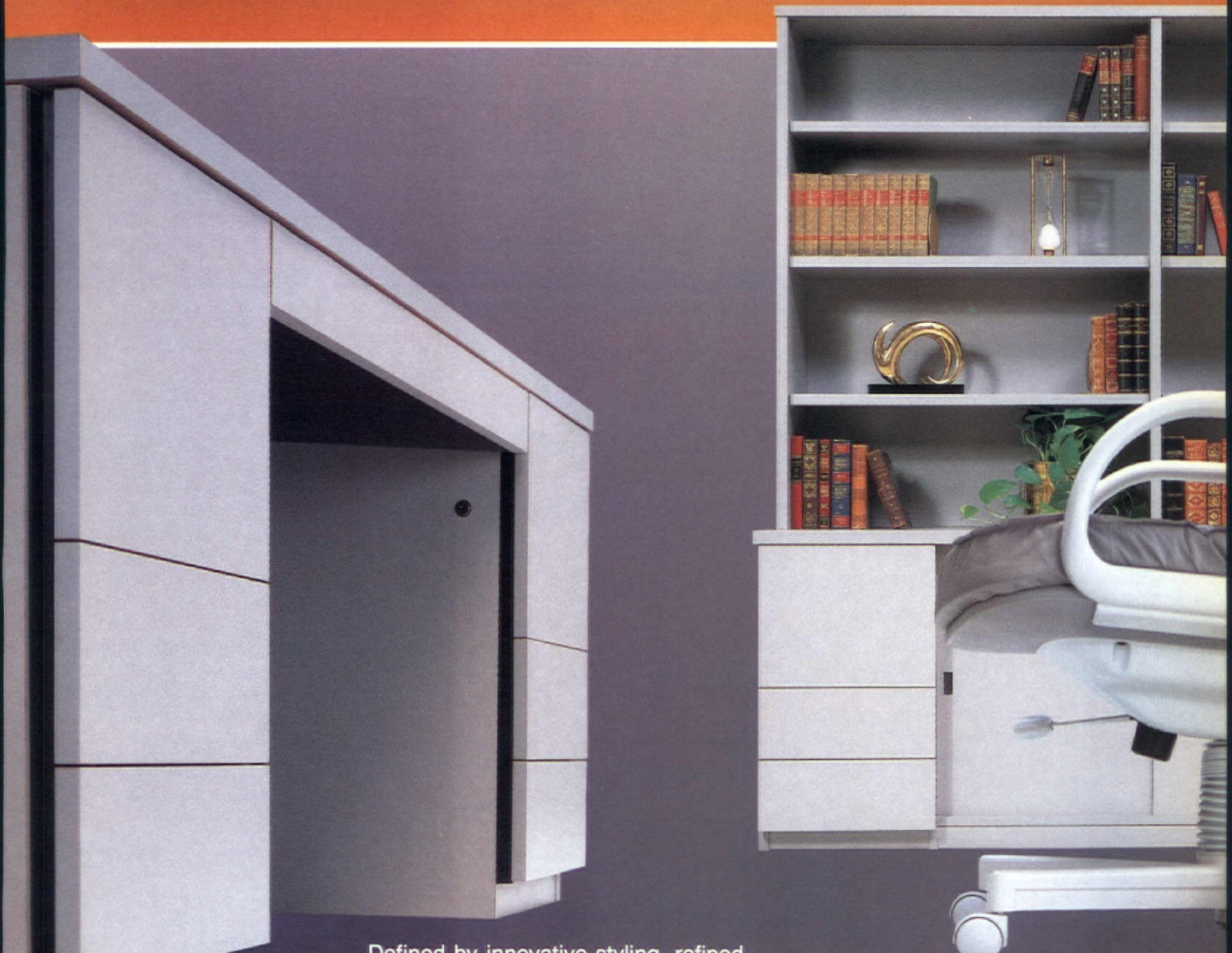
Decorative Accessories—Architectural Supplements, Knoll Int'l Smokador Collection. **Decorative hardware**—Modric.

The 1987 Jury of Awards included Muriel Chess, ASID, editor, *Professional Office Design*; Len Corlin, co-publisher, editor, *CONTRACT*; Gail George, vice president, The Office of Philip George; Lou Gropp, executive editor, *House & Garden*; John Mascheroni, Mascheroni Design; and Nicholas Politis, chairperson, Interior Design, FIT.

For more information, contact Pauline V. Delli-Carpini, Resources Council, Inc., 212/752-9040.

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Brown Jordan captures 'best of show' award at Casual Market

Chicago—Brown Jordan's "Venetian" line captured the Lillian B. Winchester "Best of Show" award in the second annual Casual Furniture Design Excellence Awards presented at the National Casual Furniture Market, Chicago, in September. Co-sponsored by the Summer and Casual Furniture Manufacturers Association (SCFMA) and the Chicago Merchandise Mart, the awards were established to promote excellence in design within the casual furnishings indus-

try, as well as to encourage innovation in product style and construction.

This year, a record number of 52 entries were submitted by 22 manufacturers for five casual furnishings categories. In the aluminum category, the winner was "Meridian" designed by Don Colby for Tropitone Furniture Co. Brown Jordan's "Venetian" was honored in the other metals category, as well as for "Best of Show."

In the category of resin/PVC/

fiberglass, Triconfort's "Venice" high-back armchair was selected. California Umbrella's "Camillo" took first place in the umbrella category and Brown Jordan won a second award in the rattan category for "Orient," designed by Hall Bradley.

Jury for the awards included: Norman DeHaan, Chicago architect and designer; Dan Droz, furniture designer, Dan Droz and Associates and professor, Design Dept., Carnegie Mellon University, Pittsburgh,

Penn.; Ellen Frankel, editor *1001 Home Ideas*; Donna Green, *ID* magazine; and Kathleen Mahoney, furniture editor, *House Beautiful*.

Only new products introduced at the National Casual Furniture Market in Chicago, September 17-22, were eligible for the competition. Membership in the SCFMA was also a requirement. Next year's awards will be presented on Friday, September 30, 1988, during the annual SCFMA market.

Jackson initiates BDC series

Boston—Designer Dakota Jackson will kick off Boston Design Center's (BDC) Speakers Series on February 4, 1988. His address, "From Proust to Plates," will offer a unique historical perspective on design's quiet revolutionaries and their collective importance to present-day design.

Based in New York City, Jackson captured national attention with his "furniture-as-art" approach to creating high-end pieces. By using materials such as wood, leather, brass, copper, glass, aluminum, stone, and mirrors, he has designed chairs, armoires, stools, desks, and

vanities which are both innovative and elegant.

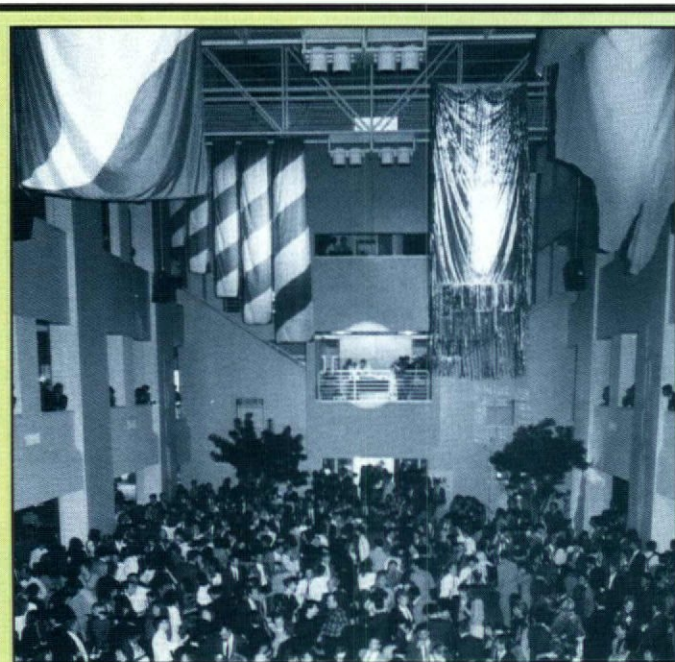
Members of the design community are invited to attend the session. A \$15 charge per per-

son includes a light continental breakfast starting at 8:15 a.m. outside the First Floor Seminar Room in the BDC. Contact Elizabeth Welge, 617/338-5063.

Heimtextil opens Jan. 13-16

Frankfurt, West Germany—Heimtextil, the world's largest fabric fair, opens January 13-16 at the Messe Frankfurt. Approximately 2,000 exhibitors from 45 countries will display product in the categories of carpets and floorcoverings, accessories, textiles, wallcovering, linens, and more. Special exhibits include a design display and also "Atmosphere" presentation.

Founded in 1971, Heimtextil began with just 490 exhibitors. For more information, contact Messe Frankfurt GmbH, Postfach 97 01 26, D-6000 Frankfurt 1, West Germany.



IDCNY Fall Market a success

New York—More than 23,000 visitors attended the International Design Center, New York's (IDCNY) Fall Market, held October 7-10 in conjunction with *Designer's Saturday* and *Design New York*. Shown here is a crowd enjoying the hospitality of IDCNY showrooms on Friday, October 9.

IBD/CID cites 24 winners

Columbus, Oh.—A total of 24 awards were given to design projects entered in the third annual Columbus Interior Design (CID) Competition, juried in Boston, Mass.

The competition, open to design firms practicing in the Franklin County, Ohio area, drew a total of 62 entries. This represented a significant increase in participation over the previous competition, held in

1985. The event is sponsored by the Columbus, Ohio regional chapter of IBD.

Winners this year included Retail Planning Associates Inc.,

Design Group Inc., Richardson-Smith Inc., Continental Offices, Business Space Design, Feinknopf Maciose Schappa Architects, Design Collective,

Trott & Bean Architects Inc., Moddy/Nolan Ltd., Patrick + Assoc., and Karlsberger Companies/Interior Dynamics. Projects cited with awards represented work in retail, hospitality, healthcare, institutional, and office design.

The competition is held bi-annually. Details on the next event, scheduled for 1989, are available from the IBD by contacting Kim LaVielle, current Ohio Regional chapter president at 513/224-7231.

Some of the projects will be featured in *CONTRACT*.

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Competitions: Hexter Awards mark 30th year

• The 30th Annual **S.M. Hexter Awards Program for Interiors of the Year** will accept entries up until February 26, 1988. The program recognizes the interior design profession and calls attention to the achievements of individual designers.

Two first awards will be given; one for a residential interior and one for a contract interior. Each winner will receive \$2,500. In order to be eligible, the major portion of the interior design must have been completed in 1987. The awards will be given to individuals, not companies or firms. Entry forms are available in all Hexter showrooms or by writing: S.M. Hexter Co., 2800 Superior Avenue, Cleveland OH 44114.

• The Industrial Designers Society of America (IDSA) is seeking the best U.S. industrial designs of the past two years to

enter its **1988 Industrial Design Excellence Awards (IDEA) program.**

Any product placed on the market after May 1, 1986 and before May 1, 1988 is eligible for entry. IDEA88 winners and certificates of recognition will be presented August 24, 1988 during Worldesign88/New York, IDSA's international conference and exhibition. Members may order entry kits for \$65; nonmembers for \$105. Anyone wishing to participate in IDEA88 should contact IDSA, 1142-E Walker Road, Great Falls, VA 22066.

• **Twyfords British Baths is hosting a national bathroom design contest** based on the use of Twyfords bathroom suites. The winning designer and one of the contest judges will win an all expense paid trip to England. The trip will include two days in London and a two day historical tour of the Twyfords facility.

For more information, contact Twyfords Bathrooms, Inc., 9040 Roswell Road, Suite 130, Atlanta, GA 30338; 404/641-6020, or 800/332-BATH.

Haworth chairman receives doctorate

Holland, Mich.—G.W. Haworth, chairman of the board of Haworth, Inc., has received an honorary doctorate from Kendall College of Art and Design, Grand Rapids, Mich. The degree was awarded to recognize and celebrate Haworth's leadership in the industry. "The highest honor the school can bestow, this degree recognizes a personal standard of excellence," says Dr. Phyllis I. Danielson, president, Kendall.

Haworth was an industrial arts teacher at Holland High School until 1948, when he began Modern Products. The company became a major factor in the floor-to-ceiling moveable partitions market during the 1950s and '60s. In the early '70s, the company began development of open plan office furnishings systems. The company name was changed to Haworth, Inc. in 1975. The following year, G.W. Haworth stepped down as president and became chairman.

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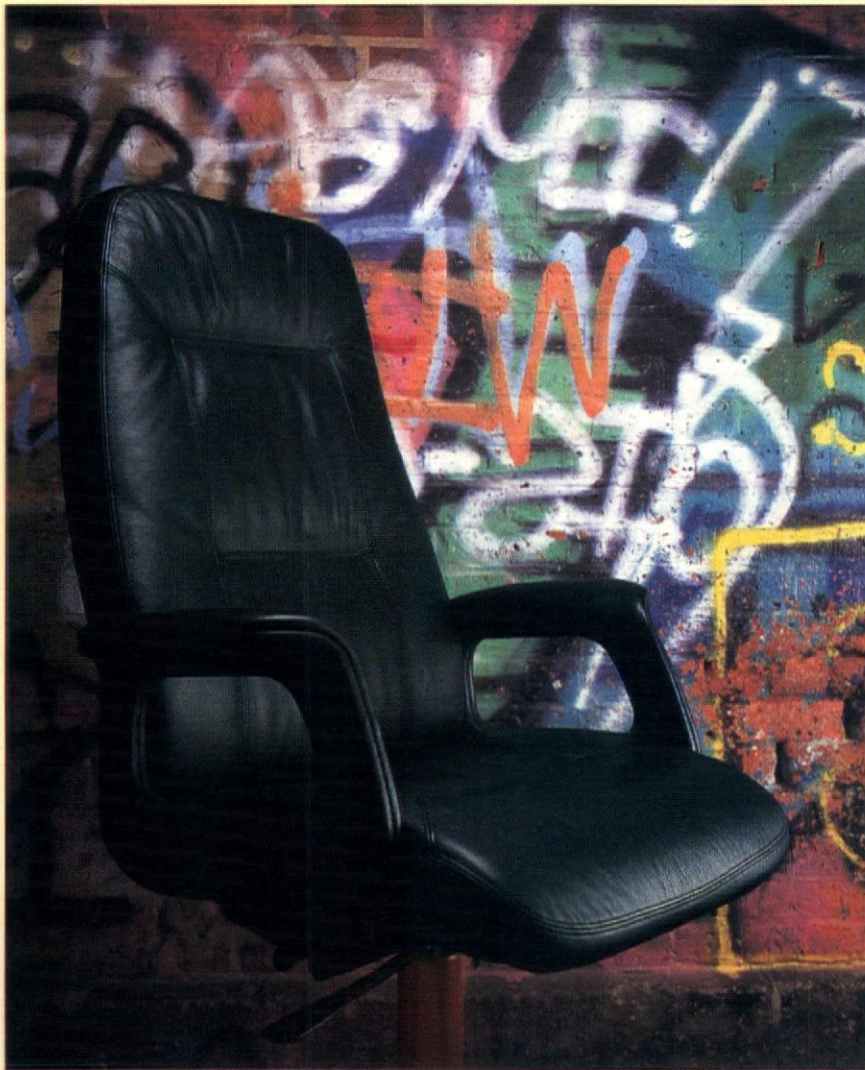
General Services Administration (GSA) has set forth a program which will make the Federal world of the 1990's a new world; smaller, more productive and assisted by state of the art technologies. GSA's plan, "A New Agenda for a Quality Workplace," mandates modern, up-to-date buildings, quality workspaces that allow for reduction of overall space, and furniture that pays for itself in savings. For the first time, Federal agencies are being encouraged to select furniture systems. GSA realizes people can work better, work smarter and work faster in well designed workplaces.

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Government Workplace is an important event for everyone in government and private industry actively improving the Federal workplace. Key buyers, people who have buying authority and clout within the Federal marketplace, have been invited. GSA participation provides informative workshops conducted by experts from Federal Supply Service, Public Buildings Service and Information Resources Management Service. Exhibitors as well as attendees are invited to learn first-hand what the government needs and expects from suppliers.

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Acquisitions: Reiss family repurchases R-Way

R-Way, manufacturer of fine furniture since 1881, has been purchased by members of the Reiss family—the same family that once owned the firm for 60 years. Headquarters and manufacturing will remain in Sheboygan, Wis. The company was acquired from the Reiss family by **Franklin Industries** in 1962...**Hickory Springs** has acquired **Carpet Cushion Co.**, of Hope, Ark., manufacturer of rebounded foam cushioning...**Chartwell Group Ltd.** has acquired **Pilot Woodworking Co.**, best known for its flagship, Spec'built which now joins a host of contract furniture firms owned by Chartwell...**Tri-Star Data Systems of Canada**, and **Tri-Star Systems Ltd.** in the United Kingdom, have been acquired by **CenterCore**, manufacturer of ergonomically-designed furniture for open plan offices. Tri-Star, a distributor of CenterCore prod-

ucts, is a value-added reseller of micro-computer hardware and software...**Masonite Corp.**, a wholly-owned subsidiary of USG Corp., has purchased **INTAMASA**, a Spanish producer of medium density fiberboard, headquartered in Barcelona...**Bassett Furniture Industries, Inc.** has purchased the assets of **Madison Systems**, the casegoods division of Madison Furniture Industries, which is a division of Shelby Williams, Inc. The 150,000-sq.-ft. facility, located in High Point, N.C., will be converted to manufacture products for Bassett's Commonwealth Contract Division...**Crown Leisure Products** is establishing three different companies under the firm's corporate umbrella. They are the **Woodard Co.**, manufacturer of wrought iron and aluminum casual furniture and umbrellas; **Finkel Outdoor Products**, selectively specializing in umbrellas; and **Innova**, which will produce casual aluminum groupings and umbrellas...**Scandiline Industries, Inc.** has been acquired by **Sequoia Associates**, a private investment firm with holdings in

light manufacturing and forestry products. The company's new name is **Scandiline Furniture Corp.** and it will produce middle and high-end wood office furniture along with open office systems, seating, and tables...**JWP Inc.**, a technical services company based in New York City, has purchased the Infracon occupancy sensor business from **Tishman Research Corp.** The business is an addition to JWP's Controls Group, which designs, manufactures, and maintains sophisticated electronic controls equipment...**Weave-Tuft Carpet Corp.**, Hicksville, N.Y. has acquired **Concepts International**, importer of broadloom and area rugs that maintains showrooms in Atlanta, San Francisco, and New York, with its own sales and distribution network. Atlanta-based **Aaron Rents, Inc.**, a furniture rental and sales company, has purchased **Ball Stalker, Co.**, Atlanta. Ball Stalker, a contract office furniture dealer, will maintain its market identity while operating as a wholly-owned subsidiary of Aaron Rents, Inc...**Walker**, division of Butler Manufacturing Co., has acquired the assets of **Pirelli Undercarpet Cable** from the **Pirelli Cable Corp.**, Union, N.J...**Ellerbe Associates, Inc.**, and **Welton Becket Associates**, two national architectural design firms, have merged to form one of the five largest design firms in the U.S. The combined firm known as **Ellerbe Becket**, will have offices in Los Angeles, Minneapolis, Washington, D.C., New York City, and Chicago.

Bentley joins AIA staff as senior executive

Washington, D.C.—James M. Bentley, AIA, has been named senior executive for client services of the American Institute of Architects. He has practiced architecture for nearly 30 years in Kalamazoo, Mich., and Davenport and Waterloo, Iowa. Bentley's primary role will be to determine new services and capabilities the public and clients require of architects.

Bentley has been president and senior principal-in-charge of Kingscott Associates, Inc., architects and engineers, Kalamazoo, where he has practiced for 25 years. Long active in the AIA at local, state, and regional levels, he has served on the Office Management and Design Committees.

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Designers respond to resilient floor tile's color options

Many products in the marketplace today provide the groundwork for using color in interior design. Manufacturers of fabrics, carpets, materials, and finishes have all jumped on the "color bandwagon" to inspire and entice specifiers to use their products. It is almost becoming passé to see new color lines introduced to the market. But when a company uses color to totally change its product's image and create fresh design possibilities, response is overwhelming.

Such is the success story of Tarkett's Expressions Collection, introduced two years ago at NEOCON. Inspired by the scientific color theories of 19th century French scientist M.E. Chevreul, the collection of eight different tile colors, coordinating cove bases, and 1-in. accent strips is in such demand that production can barely keep up. "It's a nice problem to have, but perplexing internally," says Alan J. Husak, vice president, commercial sales, Tarkett.

"Commercial floor tiles have always been perceived as a low-end product, only used when necessary for budget or maintenance reasons," explains Bruce Terwilliger, director, color and design for floor tile. "Now there is a willingness to use tile because of its own merits."

Expressions is Tarkett's first new product in commercial floor tile since the early '60s. Terwilliger, who has worked for the company since 1954, maintains that for years there was little or no interest in changing the color or design of floor tile.



Tarkett's Expressions Collection of resilient floor tile features eight coordinated colorways with matching accent strips and cove bases. A Thru-chip product, the colors go below the surface of the tile.

But in 1881, "there was a change in color thinking," he says. "Maybe it was the advent of Post-Modernism, but suddenly, designers wanted more colors." Tarkett conducted several color surveys, both before and after the introduction of Expressions, and found that the same eight colors always came out on top. "These colors will remain popular until 1995," he claims.

Uses Chevreul's theory

The colors and techniques used to create them are based on Chevreul's landmark scientific color theory called, "the law of simultaneous contrast." This principle was well-known among painters and is considered to be the foundation for the Impressionist movement in the 19th century.

Chevreul's theory maintains that colors are strongly influ-

enced by the colors around them. "The juxtaposition of two complementary colors heightens their intensity, making all objects appear darker if placed against a light background, and conversely, makes all objects seem brighter when placed against a shadow," Terwilliger explains. Chevreul contended that the human eye will blend and combine colors to create complete shapes, inspiring painters to apply pigment in dabs and swirls to create the "impression" of movement, which led to the name "Impressionists."

Tarkett's design team used the company's commercial Thru-Chip tile product to demonstrate how this theory transfers to another medium. Constructed of multicolored chips fused together, Thru-Chip was ideal for applying Chevreul's color theory and the Impres-

sionist painting technique. "We combine color chips within each colorway to create visual harmony with each coloration in the collection," says Terwilliger.

Each of the eight base colors is mottled with all of the other colors in the collection so that when the tiles are juxtaposed, they appear to change color. "As with Impressionist paintings, the soft muted effect is especially visible from a distance because the chips combine to create the illusion of a solid color," remarks Terwilliger.

The eight colors available are Brush Beige, Painter's Green, Palette Blue, Master's Mauve, Graphite Gray, Gallery Gray, Canvas Tan, and Artist's Almond. The tiles are 12- by 12-in. square and 1/8-in. thick. Tarkett also offers the same colors in its Optima sheet vinyl product as well. The product can be installed over most subfloors, including double wood floors, underlayment grade hardboard, plywood, concrete, and existing smooth surface resilient floorcoverings.

Tarkett provides coordinated accent strips with the collection to encourage imaginative floor designs. According to Terwilliger, the company found that architects and designers wanted to do multicolored floors in geometric designs. "We have provided them with a creative option for a product that is generally perceived as being standard," he says, making the analogy that "Resilient floor tile used to be a dinosaur, but now it's a butterfly with expanding possibilities."

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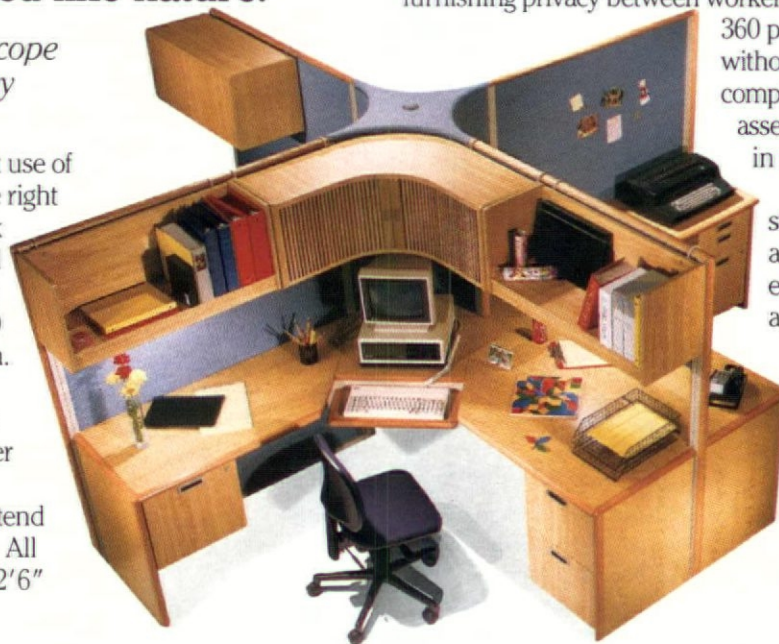
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Certification plan for designers provides alternative to licensing

With moves afoot to license interior designers, The Governing Board for Contract Interior Design Standards, comprised of six contract design professionals and functioning as an independent corporation headquartered in Chicago, is offering an alternative in the form of a competency-based certification program.

While licensing is instituted by individual states solely for the protection of public health, safety, and welfare, certification has national application, is privately undertaken, and represents a voluntary commitment to professional competency. With certification, the practitioner meets standards set forth by a board of peer professionals. The board in essence expresses what the profession, and not the government, deems to be essential qualifications for practice.

The new Board, established in June, 1987, is an outgrowth of an IBD research committee, the Certification Action Committee (CAC). The committee, in giving way to an independent board, created a body which has no connection to IBD. It is charged with developing a certification program for all contract designers, regardless of professional affiliation.

Members of the Board now include Angela Frey, IBD, Board vice president, and owner, Design Concepts, Johnston, Ia.; Rosemary Corriere, IBD, Board secretary/treasurer, and principal, Corriere Design Associates, Chicago; Robert Valentine, FIBD, Board governor, and principal,



Illustration by Ben Neuhart

Design Collective, Columbus, Oh.; Jan Johnson, IBD, Board governor and owner, Johnson Interiors, Indianapolis, Ind.; Sandra Ragan, FIBD, Board governor, and president, Friday design group, Washington, D.C.; and David Cooke, FIBD, who is president of the Board, serving a one-year term. He is also president, Design Collective, Columbus, Oh.

The certification program, for which applications are now available, covers several core competencies. These are divided among four primary areas of Analysis, Management of Creative and Technical Process, Project Management, and Promotion of Contract Interior Design.

Competencies are evaluated based upon completion of essay questions included in a certification application currently available to interested professionals. Project references, supplementing the essays, will demonstrate that all competencies have been met.

In addition, to qualify for certification, a professional must

have: graduated from a FIDER-approved interior design program (or the equivalent number of courses and subject matter); completed the NCIDQ examination; finished four consecutive years of full-time contract interior design practice; and demonstrated a dedication to the concept of continuing education.

In addition, for highly experienced and competent designers who didn't have access to a FIDER-accredited program of study or the NCIDQ examination in their early years of practice, a "window" provision has been created. The window will compensate these applicants for their years of professional experience and their completion of core competencies included in the certification application.

For all certified professionals, certification will exist on a three-year renewable cycle.

Notes David Cooke, president of the Board, "Certification provides a career path that keeps senior members of the profession active and incen-

tified." It means many things to clients, designers, and their firms, among them:

- Enhanced professional qualifications provide greater marketability both for the professional and for his firm.
- Clients obtain a measurable benchmark by which to differentiate various consulting services.
- Certification may lead to a reduction in insurance premiums for errors and omissions.
- Additional measures are created by which to ascertain proper employee compensation scales, salary increases, and promotion readiness.

Certification is widely practiced in many professions. Notes Cooke, "When the program was researched, criteria for certification in the professions of accounting and engineering, among others, were examined thoroughly."

Continues Rosemary Corriere, Board secretary/treasurer, "Nationally recognized standards for (interior designers) have never really been established. So, we (designers) have never been able to articulate what makes us unique and valuable. The profession needed time to mature before it could define a truly representative set of skills."

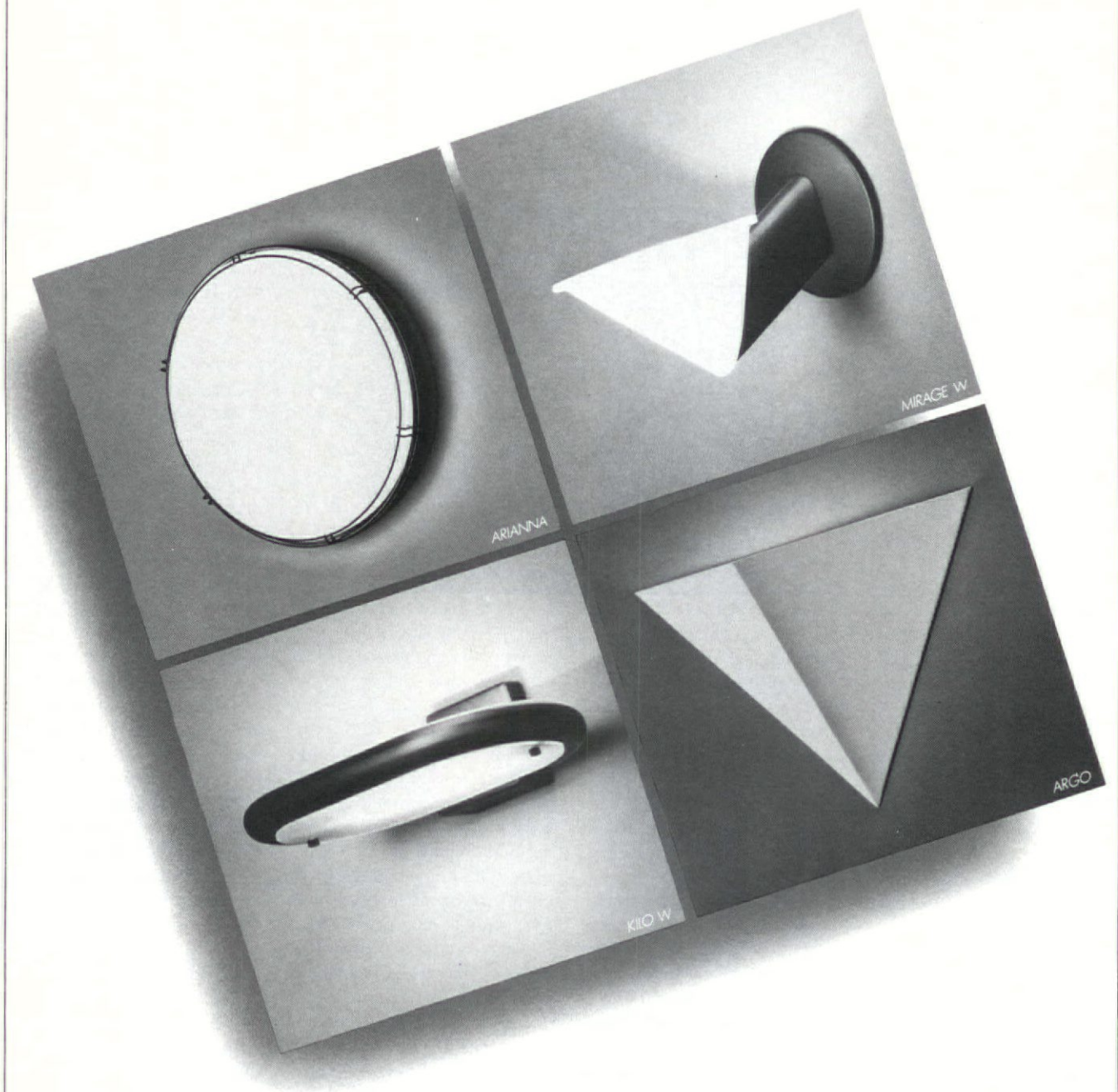
For more information on the Governing Board for Contract Interior Design Standards, or to request a certification application, **Circle No. 322** on the reader service card bound into this issue, or contact Kate Lewis, c/o the Board, 1155 Merchandise Mart, Chicago, IL 60654; (312) 527-0547.

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Lighting designer of Christmas windows earns GE Edison Award of Distinction

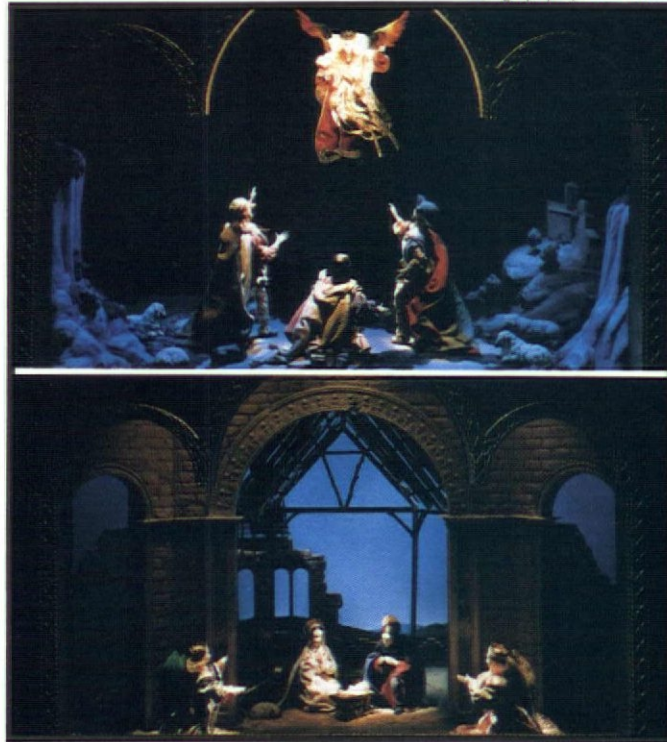
Photography by Mark Geller

Retail lighting designers don't often get the opportunity to harken back to their days as theatrical lighting designers, but such an opportunity presented itself recently to Ross De Alessi, IALD, principal, Luminae, Inc., San Francisco. As a result, he won the 1986 General Electric Edison Award of Distinction for Gump's department store Christmas windows.

Working in the confines of a six-ft. display space, De Alessi created Christian Nativity scenes using numerous lighting fixtures to illuminate 8- to 14-in. tall characters inside storefront windows that are 8-ft. wide and 7-ft. tall. The miniature settings are based on paintings of the Flemish and Italian Renaissance masters.

Several window scenes recreated the Nativity; the Annunciation of the Shepherds; the Annunciation of the Magi; and the Adoration of the Magi.

De Alessi worked in Gump's display department from 1981-84, and has been hired back each year since he became principal at Luminae, to work on special projects and promotions. "The design for Gump's 1985 Christmas windows was conceptualized by Scenic Director James Stearns, who has a New York City theatrical design background. He sketched the scenes using various elements from the many Annunciation and Nativity scenes painted through the ages," De Alessi explains. Gump's Display Director Robert Mahoney contacted De Alessi to light the three-dimensional scenes as if they were two-dimensional, to flatten characters and



Strong religious imagery set the tone for Gump's Christmas windows in San Francisco. The retail department store displayed the Annunciation of the Shepherds (top) and the Nativity (bottom) using numerous lighting fixtures specified by Ross De Alessi, IALD, Luminae.

props as in paintings.

A week prior to the window's display opening, the two-dimensional idea was abandoned, primarily due to De Alessi's ability to persuade the others that a theatrical 3-D approach would offer a more convincing and creative real-life appearance.

"This is where I really got an opportunity to demonstrate some wonderful lighting techniques. A careful balance of light and color would have to be struck, allowing windows to be enjoyed all hours of the day and night," De Alessi explains.

Gump's is located at Post Street and Union Square in San Francisco, where windows are exposed to vast amounts of daylight penetration. A dimming schedule was drawn up for the five-week display. Because maintenance would be cleaning, it was easy for them to re-set wallbox dimmers for dusk and

night settings.

Since several skilled designers, scenic artists, and costumers were involved in the project; positive color, form, and texture revelation was a must. The main figures for the Nativity, Annunciation, and adoration were lighted primarily with quartz halogen lamps for fine color rendition. The backdrop panels for each window are stretch Qiana fabric, dyed shades of deep blue. "Qiana was selected because it reflects light very well and could be moved around and bunched up when we had to access the figures or adjust lighting, but would not wrinkle," says De Alessi.

Lamping was accomplished through use of many PAR lamps of different sizes, voltages, wattages, and beam spreads. All characters were keyed in quartz light using Osram metal-reflector lamps (Q3200K) or MR16s.

200PAR463MFL provided directional washing with tints of color. PARS were very effective for realistically tinting scenery, costumes, or animal skins and shepherds' robes.

Lamps such as 200PAR-463NSP, PAR36-4515, PAR46-4535, and Q20MR16 (ESX) were used for highlighting characters depending on the intended degree of focus and costume color. Dimming the MR16s served to better match color temperatures against standard incandescents. 50R20 and 75R30SP lamps were used with glass and mylar color filters for lighting backdrops and scenery fill. Miniature colored fluorescents were used in and around set pieces to give an indication of fire glow.

"While such window dressing may seem like a major production for only five weeks, it is well worth it, because Gump's transfers themes from the San Francisco store each year to sister stores in Beverly Hills, Dallas, and Houston," says De Alessi. In December 1986, two of the Christmas scenes were displayed in Houston and Dallas.

The GE Edison Award Competition is currently accepting completed entry kits for its 1987 competition which must be received by January 31, 1988. The competition is open to all professionals who have included significant use of GE lamps and other lighting products in a project completed between January 1, 1987 and December 31, 1987.

Information to this free entry competition is available from: General Electric Co., Nela Park #4162, Cleveland, OH 44112.

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Designing fabrics we can use

If the first eight fabrics from Hickory Business Furniture's new textile division are an industry augur, then contract textile design will soon reach subtly sophisticated maturity. These patterns, introduced at Designer's Saturday, are the first fruits of an exclusive, three-year agreement between HBF and illustrious interior architect Orlando Diaz-Azcuy. They also mark the textile debut for the former design principal of Gensler and Associates Architects, after having completed a successful HBF furniture line in 1986.

In making this long-term business commitment (which is risky because textile manufacturing often relies on the work of outside mills), the six-year-old contract furniture company is paying more than lip service to the emerging importance of textiles in contract design.

In other ways, too, this line may be a good omen. These are not complex designs or brightly colored prints. Instead, the patterns—perfectly scaled to the size of most contract furniture—and the colors—warm neutrals heavily saturated with an almost Venetian sense of light—are characterized by their absolute suitability to a larger interior context.

Says Diaz-Azcuy, "I see no segmentation in design. Creating a weave does not begin by thinking up the color or the pattern. It begins by looking at how you eat, how you behave, what you do. We must grow into creating our textiles."

With the expertise of technical consultant Kristie Strasen,



Shown are two of the Orlando Diaz-Azcuy fabrics from HBF's new textile division. Studio Cloth and Palladio are both made of 100 percent worsted wool and offered in an unusual palette of neutrals.

Diaz-Azcuy was able to achieve unusual visual effects for a medium-priced line of primarily wool textiles, such as the shiny ball gown look of the damask-like Kyoto and Ecco patterns, or the spectacular silk-like sheen of a worsted wool, Panache.

Strasen, who has designed and marketed textiles for contract mills and furniture manufacturers alike, respected HBF's innovative approach to design but wondered at first what would be different about this textile program. Then, she says, "Orlando expressed to me his concept of color!" His intuitive, unconventional approach, Strasen says (such as

neutral shades of orange, yellow, red, and brown in the collection that haven't been seen in contract for years), is what made the project unique.

"We are on the same wavelength," says Strasen of the mutually supportive, enthusiastic, somewhat humorous, bi-coastal partnership (with Strasen working out of New York and Diaz-Azcuy from San Francisco). The two have been collaborating since March of 1987. "Orlando brought his ideas—in literal form—from thousands of sources," laughs Strasen.

His exuberance got out of hand when he tried to send her an orange shoe through the mail in order to demonstrate a

particular shade he wanted for a fabric. Strasen calmly suggested some alternatives.

A book of unfussy ideas

By working with mills to find technical solutions and innovative means to circumvent problems, Strasen was able to realize much of Diaz-Azcuy's creative vision. The two, for example, decided on the extremely dense cotton look of French Riviera chairs for their Bistro pattern, typically made only on a specialized French loom. Strasen worked out a way to achieve this high-density look with a conventional mill.

Together they collected a notebook of "unfussy" ideas, as Diaz-Azcuy is fond of saying. Although 90 percent of these ideas have yet to be completed, he notes that most eventually will because there is no need to match patterns to existing HBF lines. Currently, Strasen is working on recreating the look of Belgian or Irish linen.

Says Todd Ambrose, program manager, HBF Textiles, "People are responding to this collection on a gut level. They feel intuitively comfortable with the colors; they appreciate the subtlety. They admire the simplicity. Most of all, though, I hear designers saying that they know how to use these fabrics."

Like every artistic achievement, apparent simplicity is the result of painstaking effort. When Strasen finally saw the fabrics displayed in the showroom, she exclaimed with both wonder and relief, "Every cubby hole filled with fabric is a little miracle."

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Pushcarts, psychology, people drive retail design



A return to pushcarts, careful studies of customer psychology, and awareness of behavior patterns in malls and retail stores are just a few of the guides to retail design outlined by a panel of experts brought together by the Interiors Committee of the American Institute of Architects (AIA). Released recently by AIA for general review, the guidelines constitute part of the foundation upon which mall and store design will be developed through the early '90s.

Ideas expressed at that meeting continue to be at the cutting edge of new merchandising guidelines. Participants included Laurin B. Askew Jr., AIA, vice president and director of design, The Rouse Company; Kenneth Walker, AIA, president, Walker Group/CNI; and Joseph Weishar, principal, New Vision Studio. A cross-section of their ideas are presented in condensed, checklist fashion by subject category.

Askew on adaptive re-use

The Rouse Company is one of the nation's leading real estate, development, management, and ownership organizations. Its subsidiaries and affiliates operate 71 retail projects in 21 states. Among them are the widely acclaimed Faneuil Hall Market Place in Boston, Harbor Place in Baltimore, and South Street Seaport in New York City. Askew's comments on major waterfront rehabilitation projects include the following:

- The building, merchandising, and things that take place in the building must have some relationship to the locale, region, and people who will use it.
- Design should focus on the fact that people come to a place not necessarily to shop, but for entertainment.
- All the good architecture, good design, and good merchants in the world won't do a bit of good if the location is not right.
- Forty percent food and 60 percent of other merchandising is a workable ratio.



- Pushcarts and craft people are an ideal way to fill space profitably.
- Roll-up doors provide an indoor-outdoor relationship that is much to be desired.
- Boat slips invite sea-bourne traffic to patronize stores, restaurants.
- Large restaurants do not generate profits, but do bring people to the complex.

Walker on retail interior design

Kenneth Walker, AIA, is president of Walker Group/CNI. His firm specializes in total design from space planning to graphics and image development. Specialists in retail store design, Walker/CNI is one of the largest store design companies in the world. He advises retail designers to consider the following:

- Develop an entire retail vocabulary in order to communicate with clients effectively.
- Employ marketing to drive retail design.
- Know that major companies view retailing as an alternative channel of distribution.
- Without the ability to talk to a client about marketing and having no understanding of what the client's needs are, the project is doomed to failure.
- Charge a flat fee for the development of a prototype and then try to develop a rollout program with clients.
- Designers should calculate fees backwards from man-hours required. The result is a flat fee, which often gets translated into fee per sq. ft., because of the way retailers budget jobs.
- Create dramatic events that carry the design idea.

Weishar on visual merchandising

Joseph Weishar's company specializes in the planning and development of retail establishments, putting special emphasis on the psychological needs of consumers. His comments are:

- Research indicates that 39 percent of



all people entering a shopping center said they came there to eat food—not an impulse purchase, but a deliberate purchase.

Both the architect and merchant must communicate clearly and loudly on what it is they are trying to sell—not on a seasonal basis and not on a yearly basis, but on a daily basis.

Preconception is very important to customers, who have a definite idea of what they will find inside a retail store when they enter.

Visual merchandising is part of in-store marketing. Designers are not just merchandising the store, they are marketing that store for the public.

Retailing is a horizontal experience, not a vertical one. More sales cannot be pumped out of the second floor than the first, unless there is a prime entrance on the second floor.

Shopping center space should be used with the same efficiency as store space.

Food service doubles the amount of purchases that a customer makes.

The second position in a store is the prime spot, because people generally walk past the first one.

Sixty percent of all merchandise is sold as a result of a decision made from in-store presentation.

The most important fixture in the store is the wall.

Vertical merchandising is best within a store. Vertical captures the eye. Where the eye moves, the body follows.

Perception of quality is every bit as important as the intrinsic value.

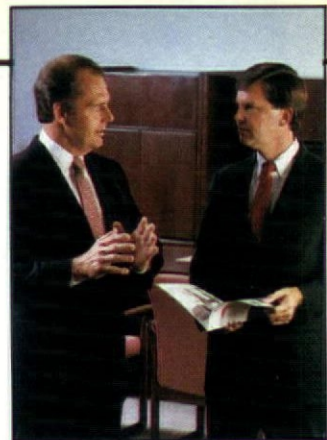
Perception of inventory is more important than actual inventory.

The best potential customers are those who already are in the store. They are the ones to cater to by changing visual presentation.

Shoe departments provide a quality image for the rest of the store.

Customers are more interested in impulse shopping as they leave stores.—L.C.

Kimball increases market share with new lines, corporate restructure



Company Profile

For a number of years now, Kimball International's Office Furniture Division has been quietly gaining an increasing share of the market. Well-known for its quality wood furniture, Kimball's product offering has expanded to include an all-encompassing line of casegoods, tables, seating, and systems furniture for the office, healthcare, and hospitality markets. Like many other furniture manufacturers today, Kimball wants to be the "one source" for the contract furniture specifier. But, unlike other furniture manufacturers today, Kimball has become a "total" contract furniture company by diversifying its product manufacturing capabilities from within.

Kimball's origins date back to the mid-'50s when it began as The Jasper Corporation in Jasper, Ind. At that time, it was manufacturing fine wood cabinets for the burgeoning television industry. Jasper was also making furniture components and building to spec for other manufacturers, primarily in the residential market (which Kimball still does today). As the television ceased to be a major piece of furniture in the American home, the company decided that it needed to acquire an end-user brand name product line and subsequently purchased Kimball Piano and Organ Company. The new name was adopted for the whole company.

As John Thyen, senior executive vice president, marketing, remembers, the company's experiences in furniture deliv-

ery delays for its own offices prompted Kimball to investigate the possibility of getting into the office furniture business in 1969. "The wood office furniture industry had developed a complacent attitude," he recalls. "We saw a need for a company that would not only offer a good product, but good service as well."

Purchase unsuccessful

Kimball tried to purchase several other existing furniture manufacturers, including Lehigh-Leopold and Jasper Desk Company, but when that didn't work, it decided to convert one of its own plants and start making its own line. According to Thyen, this move made a lot of sense because Kimball already had wood-working capabilities and knowledge from its cabinet and piano divisions.

After experimenting with shiny finishes which sold well on pianos, but didn't work for office furniture, Kimball switched to a new finish program and made the decision to offer limited lines and fast delivery. When most office furniture companies were looking to acquire a wood line, Kimball purchased a systems line—Artec—in 1979. "We needed to get into the systems business, since the trend was moving toward open plan," explains Thyen.

Today, Kimball International's sales volume tops \$477 million. The office furniture division, comprised of Kimball (casegoods and seating), Artec (systems), National (value-priced casegoods and seating),

and National Healthcare represent 61 percent of this total sales volume. Its average annual growth rate between 1983 and 1986 was 15.2 percent, well above the industry average. Kimball International has approximately 50 manufacturing and service divisions, which include cabinets and furniture; electronics; keyboards, pianos and organs; plastics and tools; and ply-products.

A recent development for the company is formation of a new division called Kimball Hospitality Furniture, which has been in operation for almost two years. A complete line of furniture for hotels, motels, and school residence halls, most of the products are manufactured to custom specifications.

In an effort to further respond to the needs of a changing marketplace, Kimball recently restructured its office furniture division. National advertisements proclaimed, "A major corporation has just split its stock," stating that "Kimball is off-the-wall and Artec is 'in pieces'." What it means is that all freestanding casegoods, tables, and seating in the medium-to-premium price range will fall under the Kimball Office Furniture line; and all office systems will be under the Artec division. Special care has been taken so that there is continuity between Kimball and Artec and both have broadened their product offerings in terms of design, materials, and price points.

Thyen explains that the restructuring was a result of a "gravitation towards one certain identity for both Kimball

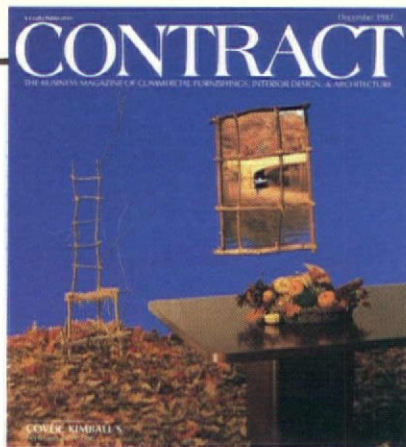
and Artec." He is looking to broaden the dealer network for Artec. "To gain market position, Kimball and Artec have to work more closely together," he says, adding that Kimball's vertical integration of its manufacturing capabilities and product offering is unique to the industry.

"We are the only company that literally starts with a tree, manufactures lumber, creates veneers, and handles every other step along the way to create wood furniture," Thyen comments. "And before it gets shipped, that furniture will have undergone numerous quality control inspections. When it reaches its destination, it will represent the ultimate in American craftsmanship and quality."

International growth

The restructuring also reflects Kimball's increased international activities. Now marketed in more than 60 countries worldwide, Kimball is initiating new joint programs with a number of overseas companies, including its recent introduction of the Connex chair (developed with Klobber GmbH, West Germany), and current development of furniture production facilities in Great Britain.

At home, Kimball is constructing three new showrooms and expanding its corporate offices in Jasper. The company is expanding its Chicago showroom on the eighth floor of The Merchandise Mart from 13,100-sq.-ft. to approximately 26,000-sq.-ft. Griswold,



John T. Thyen, senior executive vice president, marketing, Kimball International (left) discusses business with Bob Bishop, vice president, sales, Kimball Office Furniture Co. and Artec.

Product Review

Heckel & Kelly (GHK) is providing interior design services. In Los Angeles, Kimball and Artec will move into a 12,000-sq.-ft. showroom designed by Gensler & Associates in the Pacific Design Center Phase II building. A third "showplace" showroom is planned for the company headquarters in Jasper. Rowland and Associates is designing the 33,700-sq.-ft. space that will adjoin an existing building, the Kimball Education Center, in the company's Industrial Park. A two-level, 42,000-sq.-ft. expansion will also be added to the company's corporate office building in Jasper.

Kimball is also actively involved in promoting and running its "Clearly Business" seminars which are co-sponsored by the Institute of Business Designers.

Thyen believes that Kimball International's success is a result of the fact that it has been able to retain its earnings and profits to finance its growth internally. Promotions are generally from within and employees are fiercely loyal. At Kimball International, people have a chance to grow.

He also says that the most major change in Kimball over the past several years is that it has moved from a manufacturing-driven corporation to a market-driven corporation. "We are positioned properly now to continue our growth and recognition in this industry," proclaims Thyen. □

A new line of tables has just been brought into the spotlight by Kimball Office Furniture Company. Actually a combination of new and old, the line is part of a marketing effort designed to bring recognition to table products and support the need for more tables in the office.

"There was a perception that Kimball did not have a complete table program because all of its products were married into the casegood series," says Kent Reyling, general product manager, Kimball. "We have a great table offering and this is only step one."

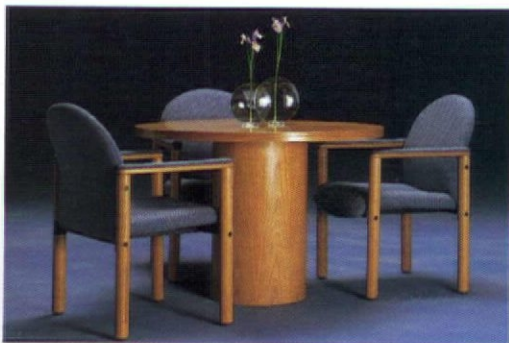
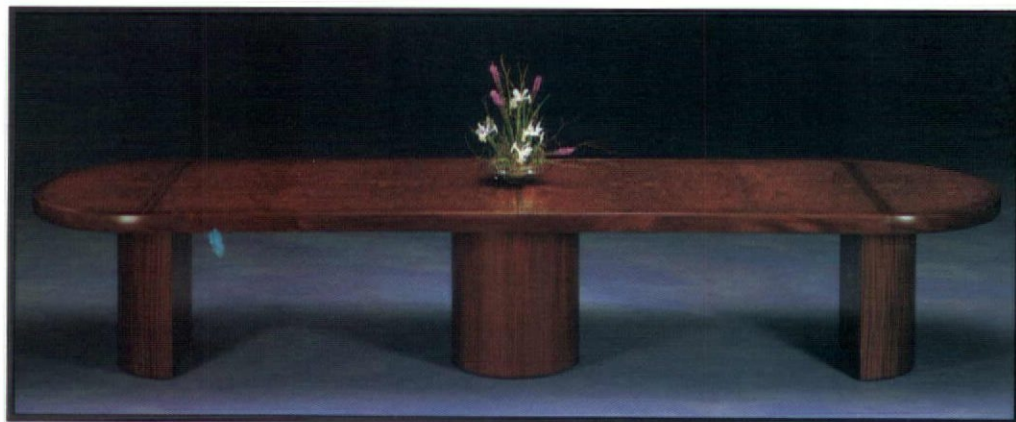
Reyling estimates that 30 percent of the tables offered in the program are new. Over 40 styles of all shapes and sizes are included in the categories of traditional, transitional, and contemporary tables. The new group, called Separates, is actually a selection of tops and bases which can be specified in a number of different combinations. The table shown on the cover is a 12-ft. conference model with three square bases and walnut finish. A variety of finishes and several different wood species are available in all table groups.

Custom veneers and plastic

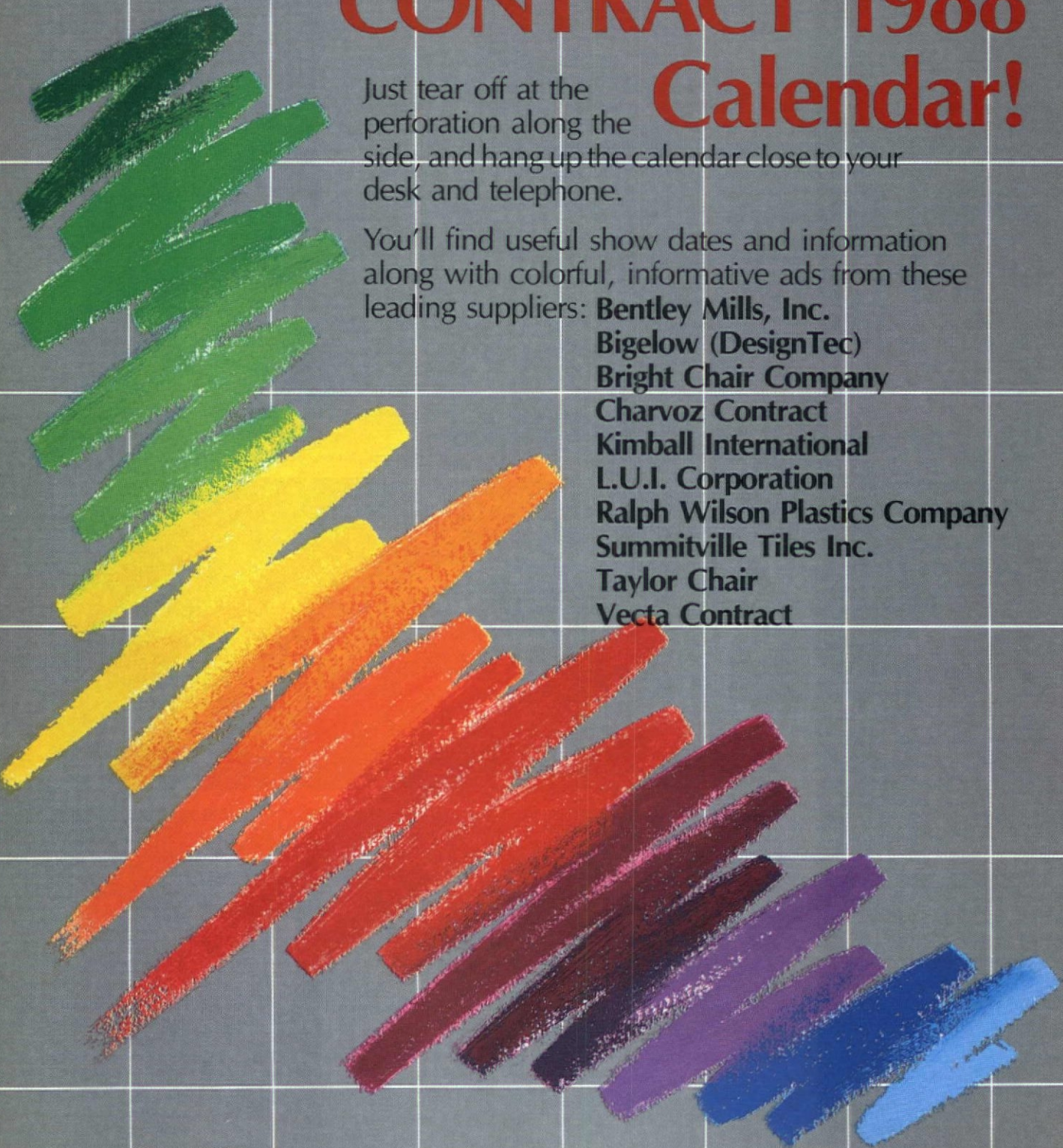
laminates can also be specified for the tables. "Quality is assured because all of the suppliers are separate divisions within Kimball," explains Reyling, adding that some standard tables in stock can be delivered in 10 days. "If you need a table quickly, we've got a great selection," he states.

All Kimball tables are tested and meet BIFMA standards for tipping and structural support. "There is a trend in the office towards more informal gatherings with fewer formal meetings," Reyling says. "Our table line is a response to this."

Circle No. 321.



Existing Kimball tables integrated into the new offering include the burl-top Planus conference table (top) and smaller 42-in. conference table (above, left), shown with Fahgus seating. A 12-ft. rectangular conference table (above, right), which is also shown on the cover, is new.



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Ralph Wilson Plastics Company
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Connectors cover six angles

Mero Corp.—The Voluta Connector System, manufactured and distributed by Mero, offers an angle on creativity for the construction of displays. The system of 20 connectors covers six angles including 60, 90, 120, 135, 145, and 180 degrees, plus a flexible hinge.

Angles create any shapes such as squares, triangles, hexagons, octagons, horizontal, and vertical combinations using panel materials. An Allen wrench is needed for assembly. **Circle No. 310.**

Laminates intensify speakers

Environmental Acoustics—Hi-fidelity stereo loudspeakers are available in hundreds of colors and textures of high-pressure laminates in solid colors and patterns, matte and high-gloss wet-look finishes. Ten species of wood, wallcovering fabrics, and utility versions are also available.

The floor-standing tower speaker, EA/1, is 42-in. high. Designed for either floor or bookshelf mounting, the EA/2 is 23¼-in. high. Both the dualwoofer EA/1 and single woofer EA/2 offer extended and well-dispersed high frequency response, high efficiency, and good bass reproduction. **Circle No. 314.**

Calling home, British style

British Telephone Booths—These bright, red monuments of the British Empire are being replaced in Great Britain, leaving only a few hundred available for restoration and resale. The firm is importing as many as possible. Each will have a mounted plaque identifying its original location in Britain, as well as identification of its trademark "crown" on all four sides, either George V or VI, or Queen Elizabeth II. Many will have withstood the brunt of German bomber attacks.

Booths are 3-ft. square, 8-ft. 4-in. tall, and almost 1600 pounds of cast iron. **Circle No. 313.**

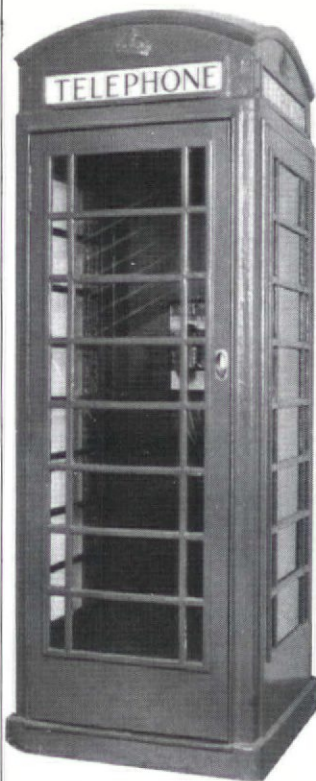
House rules say "no"

Heller Associates—House Rules, a line of contemporary glass signs, send messages sandblasted into high-quality glass. Rules allow the user or firm to send often negative messages such as, No-Smoking, Smoking-OK, No-Drinking, No-Eating, No-Drugs, or No-Questions, in a positive manner. Acrylic base and silver mylar adhesive wafer, enables signage to be used as a desktop or wallmount configuration. **Circle No. 312.**

Booths, boxes, & signage send a clear message



Mero Corp.



British Telephone Booths

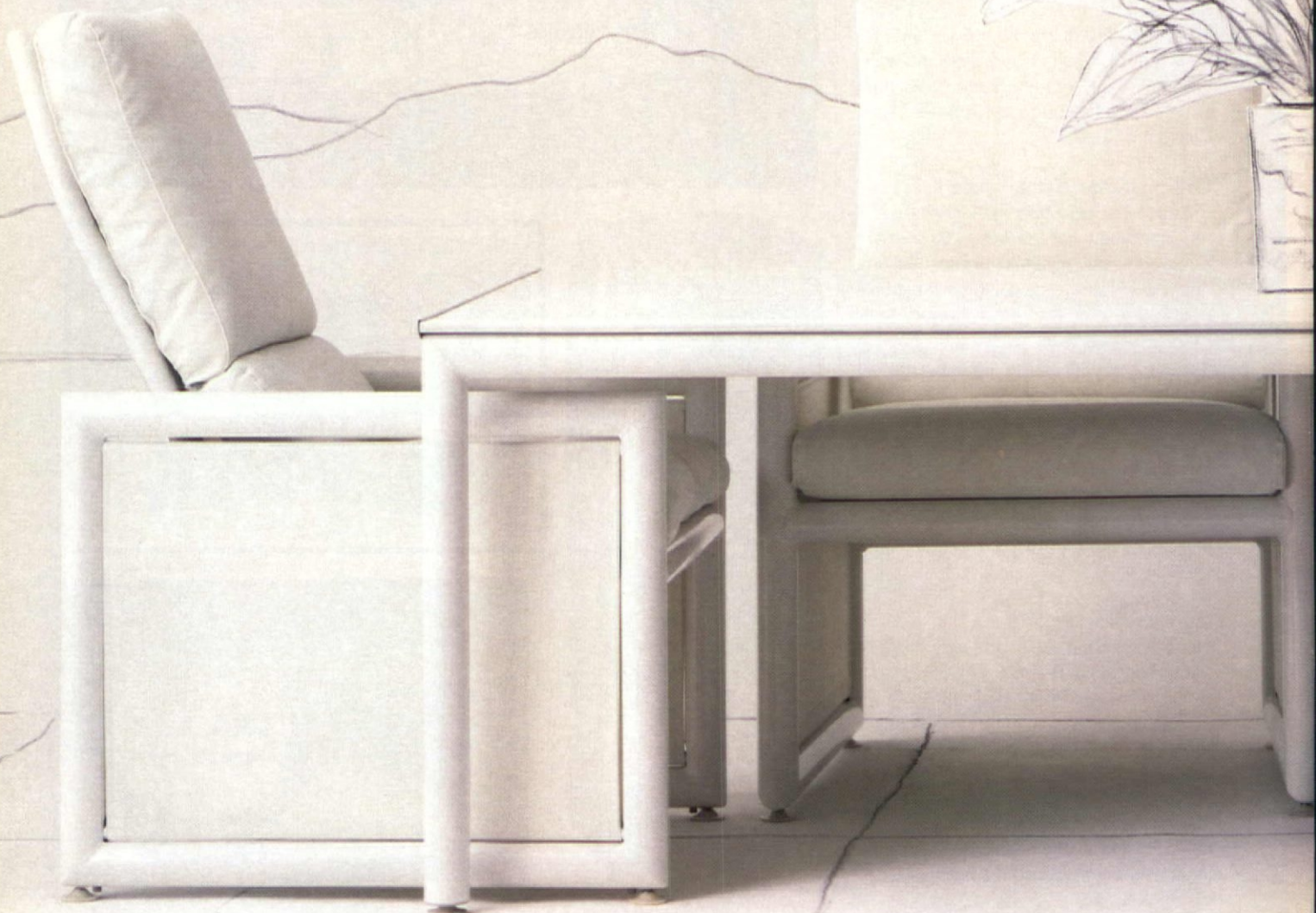


Environmental Acoustics



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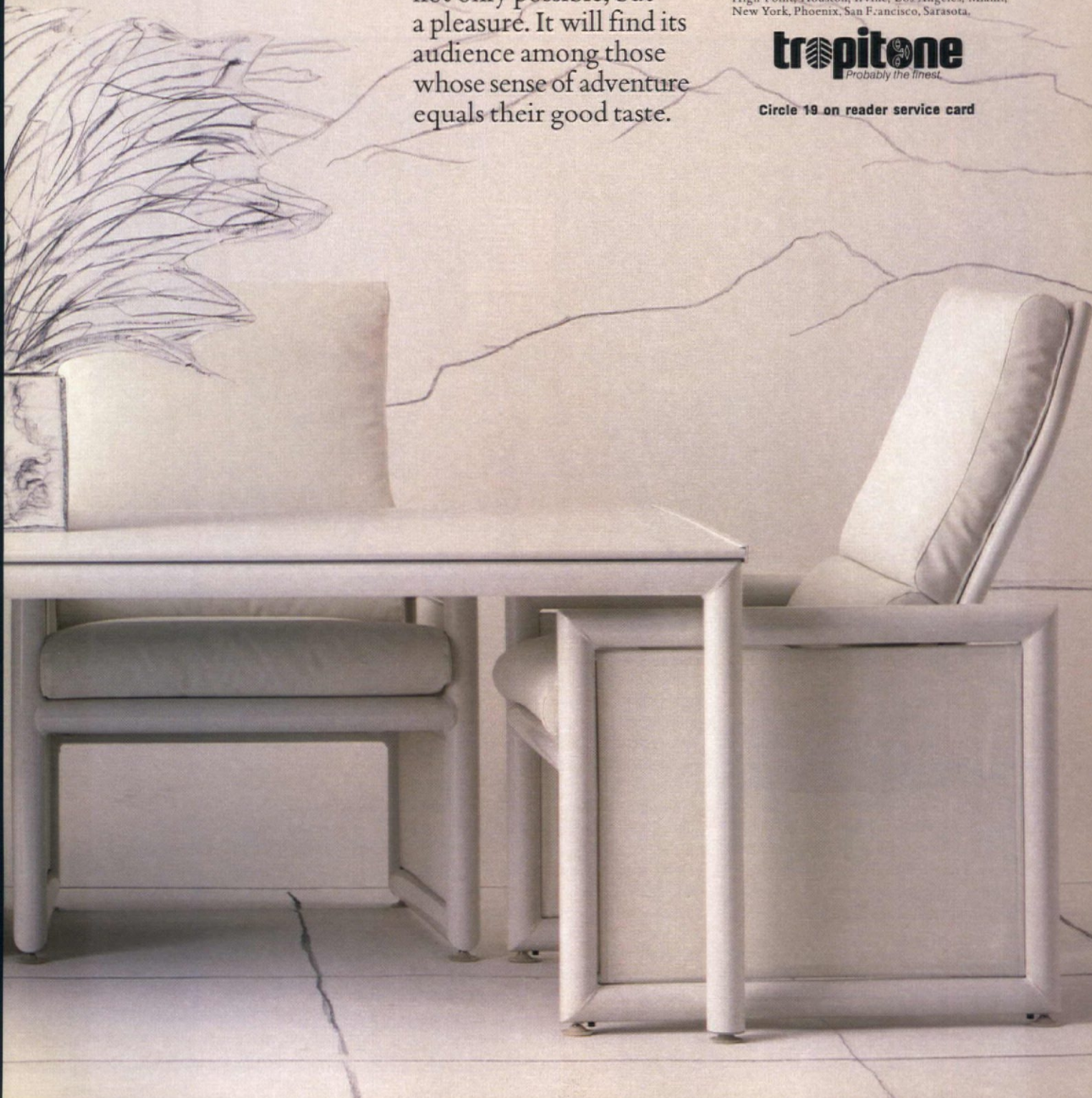
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An invisible product receives brilliant display



Photography by George Heinrich

How does one demonstrate an invisible product, such as light, when it is not always luminaire-oriented, but of the incandescent downlight nature? Neaton Broussard & Associates was given the challenging opportunity to design the Lumenata showroom at International Market Square (IMS), Minneapolis, Minn. As an interior design and space planning firm specializing in retail store design, the firm is familiar with the concept of product display, but never had to design for an “invisible” product before. Of course, most people think one can see light, but it really cannot be seen until it strikes a surface.

“This actually gave us more freedom than normal. We realized that the quality of light would be demonstrated by whatever it struck,” says Michael Neaton, interior designer, partner, Neaton

Broussard & Associates.

“Because the showroom would be used to sell lighting products, we decided to apply the budget to a retail vignette, along with lobby, classroom, boardroom, and restaurant spaces, to demonstrate the quantity and quality of light for a given application,” says Neaton. Lighting scenarios are specific to typical applications for commercial and retail planning. A variety of lighting solutions rather than a variety of fixtures was the format.

Project parameters included a well-defined budget of \$50 per sq. ft. with a four month project completion deadline. Such constraints dictated use of standard materials to achieve a sophisticated treatment. “This project ran under budget,” Neaton explains. “The variety of lighting solutions posed allowed us to expend and distribute the money unequally in

different parts of the showroom.”

More than any other space in the showroom, Lumenata’s lobby had to offer dramatic impact. Of course, lighting would create a distinctive space. Silver leaf foil floor tiles offer an unexpected reflective surface set up in a gridwork pattern, mirroring the gridwork of a coffered ceiling. This effectively camouflages an array of ceiling lighting fixtures, controlled by a panel for a variety of light effects.

A colorful tunic divided in four parts hangs on the left entrance wall, so several types of wall washers and downlights may be displayed. Columns to the right and left of entrance signage, which are inherent building features, are colorfully backlit for depth and architectural illusion.

Because Lumenata required different demonstration elements or functions in the classroom space, it was the most diffi-



Demonstrating the quality and quantity of light for a given application, was the design goal for Lumenata's showroom at IMS. Neaton-Broussard Associates made a dramatic lighting statement for the showroom's entrance by concealing lighting in coffered gridwork (opp. page). Retail and classroom functional lighting is displayed in the vignettes at left. This page features three lighting functions in a restaurant.



cult to design, according to Neaton. A showroom user gets to pick and choose from seven different displays on the space's perimeter. Pure color would be the unifying element. Red/orange chairs on blue/green carpet take one's eye away from the demonstration areas on the classroom's perimeter. "They are perfect demonstration elements because the lights strike their brilliant colors and add dramatic effects, along with various wall washers which raise or flatten a given surface," says Neaton.

Telling a color story

In the showroom's retail space, the task was to tell a color story with excellent color rendering. Since a strong percentage of retailers sell women's clothing, a clothed female mannequin behind glass, a woman's tunic and other accessories are displayed on a table. A plexiglass

counter top demonstrates glare, an inherent display problem, solved by using reflecting light sources. Lumenata's retail space overcomes typical retail lighting problems, and shows that selling color and getting colors to read carefully can be accomplished with the correct light source and design.

Lighting can change the mood as well as the function of a room, as displayed in the boardroom. Lighting changes the focal point from the direct tabletop for active discussion to perimeter lighting for audio-visual presentations. Accent lighting on artwork and plants reinforces focal points of the space.

Scott Anderson, Lumenata's specialist in computer lighting analysis, wanted Neaton-Broussard to show how changing the controls of light fixtures could help set the tone for meetings. The table is a fixture of the space as is the credenza. Grid-

work on table legs fits the pattern on the door, and continues the gridwork theme deeper into the showroom.

The restaurant space displays three lighting functions. The first was mood lighting, which must avoid glare problems inherent with china, flatware, and glassware. The second task was to create accent lighting, by setting perimeter lights to create a certain ambiance during dining hours. Lighting artwork and display areas was the third task, which rounds out all typical restaurant requirements.

"I really feel that we have created a lighting lab in this space; the only one available at International Market Square. Since 26 lighting manufacturers' products are shown here, designers and specifiers also have an opportunity to visualize actual applications, before specifying," concludes Neaton.



Functional esthetics showcase wood floors

A good example of maximizing showroom display space without sacrificing esthetic values is the Hoboken Wood Floors showroom in the Boston Design Center. Designer Guenter Roesler partially partitioned the 1,400-sq.-ft. space into four distinct areas using the concept of theatrical stage settings.

Six additional wall spaces were created with partitions to provide three times

more display area in which the company's products are displayed. A comprehensive collage of patterns, species, and stains representing the wide design scope offered by product options displayed on the wall areas provides specifiers with infinite ideas on wood floor design. Photos of Hoboken installations, sculptures, exotic plants, and special lighting effects add warmth to function in the showroom space.

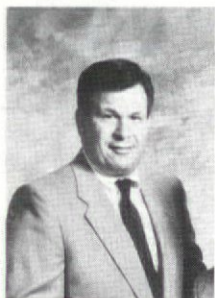
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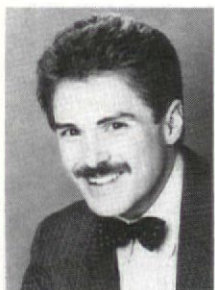
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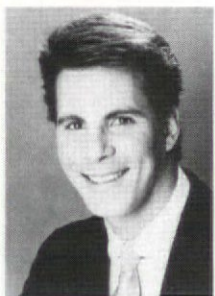
Newman

Paul W. Newman (shown) has joined the space planning, interior design, and office furnishings firm of Parness Office Consultants, Inc., Secaucus, N.J., as vice president, sales.



Copelin

Lon Copelin, ASID, (shown) formerly assistant director, interior architecture with Albert C. Martin and Associates, and **R. Gary Wolper**, (shown) associate member ASID, formerly project manager and designer with Intra-design, Inc., announce the formation of Copelin Wolper & Associates—Interior Planning & Design in Los Angeles.



Wolper

Betsy Baer (shown) was promoted to administrative director of the Institute of Business Designers (IBD) National Office.

Leonard Parker Co. has opened a Los Angeles office headed by **Mitchel Parker** (shown), vice president of West Coast operations. The firm specializes in contract purchasing and oversees all phases of the installation process for the lodging hospitality market.



Baer

Space Data Group has completed its acquisition of The Design Partnership and has formed **Space Design Incorporated**. The combined company is the largest architectural firm specializing in interior planning and design in the middle Atlantic states.

C. Hollis Black was named executive vice president of Brayton International, headquartered in High Point, N.C.

John E. Malone has been elected vice president and controller of USG Corp. Also, **James S. Phillips** was elected vice president, national accounts. The firm is the holding company for United States Gypsum Co., Masonite Corp., USG Interior Inc., and several other companies.



Parker

Robert W. Thompson became director of contract leasing for the Western Merchandise Mart in San Francisco. He will be responsible for leasing the Mart's Center for Design.

Eldon Office Products has named **Bob Good** as contract furnishings sales development manager.

Laura E. Diffenderffer (shown) became contract marketing manager, carpets, at The Wool Bureau. She will be based in the carpet division showroom in Atlanta.



Diffenderffer

Annalise McKean (shown) has become development coordinator for Carolyn Ray Inc. **Vincent Florida** has joined the firm as national sales manager for the fabric collection. He is based in the New York showroom.

Britt-Marie Briggs (shown) was named president and CEO of Eksell Enterprises, the sole Michigan distributor of DUX furniture.



McKean

Cabin Crafts Carpets has added marketing representatives for these territories: **Richard A. Price** (shown), covering southern Alameda County, Calif.; **Alan M. Friedland**, Westchester, Queens, and Staten Island, N.Y.; **John G. Leibfarth**, the southern portions of Massachusetts and Rhode Island; **David N. DeYoung**, the San Gabriel Valley in Los Angeles; and **Richard J. Walders**, west Texas.

Uniroyal Plastics Co.'s coated fabrics division named **Steven R. Turner** (shown) eastern region sales manager. **James M. Schrader** became operations manager, and **Robert F. Young** is sales control and service manager.



Briggs

Mark A. Burke has become president of Samsonite Furniture Co.

Ellerbe Associates Inc. and **Welton Becket Associates** have signed a letter-of-intent to merge by late 1987. The name of the combined firm, which will be among the nation's five largest architectural design firms, is Ellerbe-Becket.



Price

The Philadelphia division of Haworth Inc. has promoted **JoAnne Gehret** to architectural & design market manager. **Jeffrey Zarnoch** has joined the division as a design consultant.

Lisa Kroll has been appointed president and COO of Boris Kroll Fabrics and Boris Kroll Jacquard Looms. **Boris Kroll** will continue as chairman and CEO. Also, **Helen Hamlyn** was named vice-president of marketing and sales.



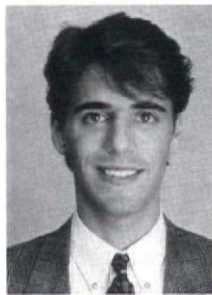
Turner

ISD Inc. has appointed **Bradford W. Agry** (shown) director of business planning for the New York office.



Agry

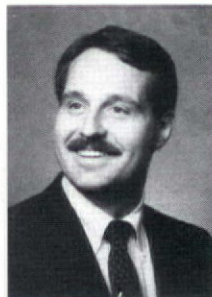
Chris Stulpin (shown), resource specialist at Haines Lundberg Waehler (HLW), has been elected president of the Association of Resource Specialists.



Stulpin

The Design Center of the Americas (DCOTA) in Dania, Fla., has appointed **Gary E. Keating** (shown) director of communications.

Leonard Cooper (shown), AIA, has joined the Washington, D.C. firm of Architectural Interiors.

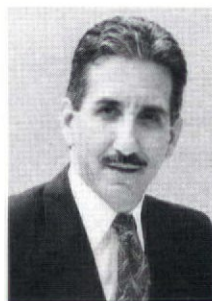


Keating

Levolor Lorentzen Inc. appointed **Donna Mayne** (shown) to the newly created position of fashion planning manager. Also, **Dionne Carrick** was named public relations coordinator.

The Corporate Planning Group Inc. and CPG Architects & Planners Inc. of Stamford, Conn., have added **Catherine Clarke** as a systems planner. She has extensive knowledge of communication and office automation systems.

Artist, sculptor, and designer **Charles Andreoli** has joined the Stiffel Co. as an in-house designer.



Cooper

Kathleen Teresa Lynagh, lead graphic designer at The Hillier Group, has been named to attend the Yale University summer program in graphic design in Brissago, Switzerland.

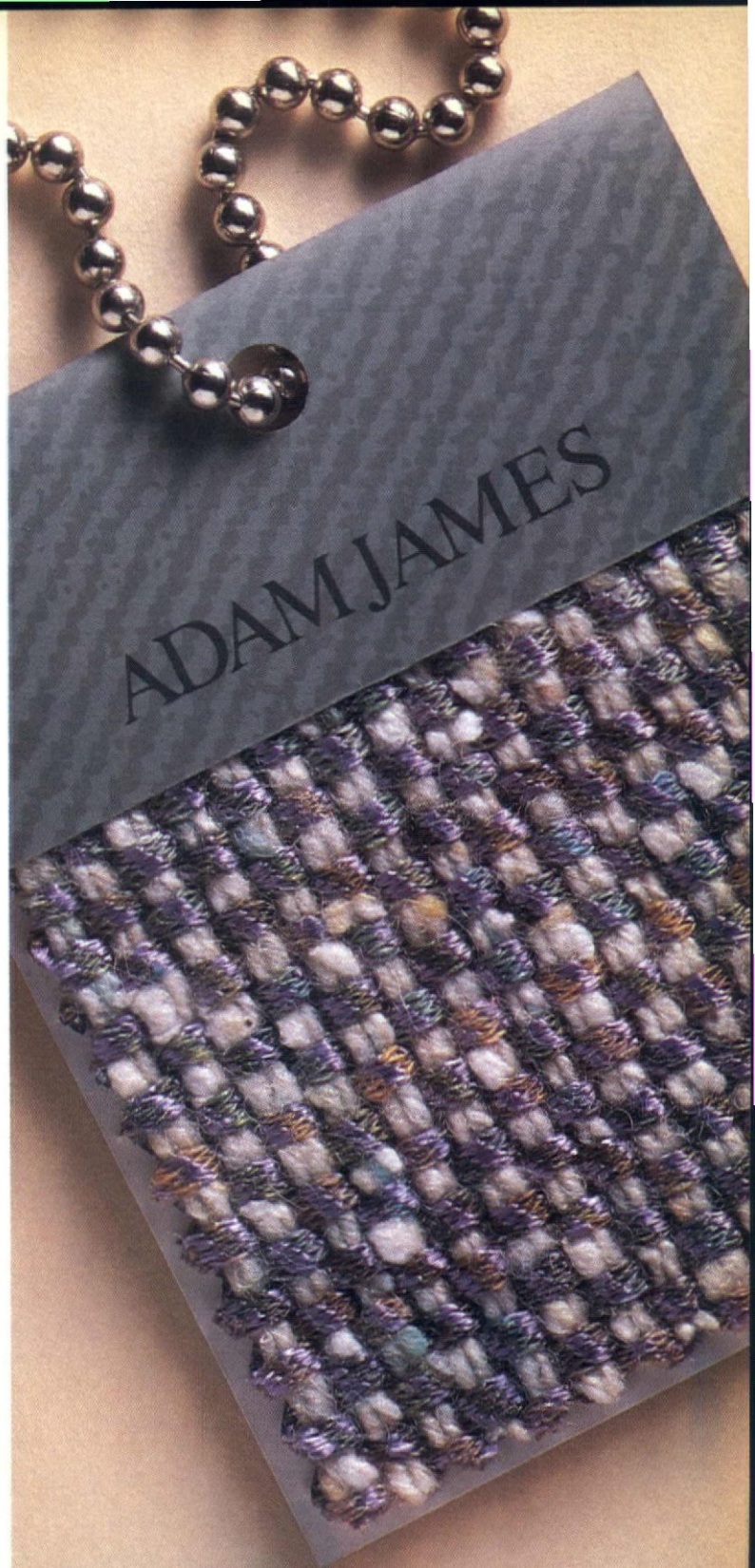
The Laminated Products Group (LPG) of Sterling Engineered Products has added three architectural specifications consultants. They are: **Arden A. Avedisian** for Miami; **Ned N. Davis** for Atlanta; and **Thomas M. Halligan** for Seattle.

Nancy Merritt has joined CUH2A as director of marketing for the Princeton, N.J.-based Space Planning and Interior Design Group.



Mayne

Morris Architects has opened a Washington office. The address is Columbia Square, 555 Thirteenth St., NW, Suite 1210 East, Washington, DC 20004; (202) 737-1180.



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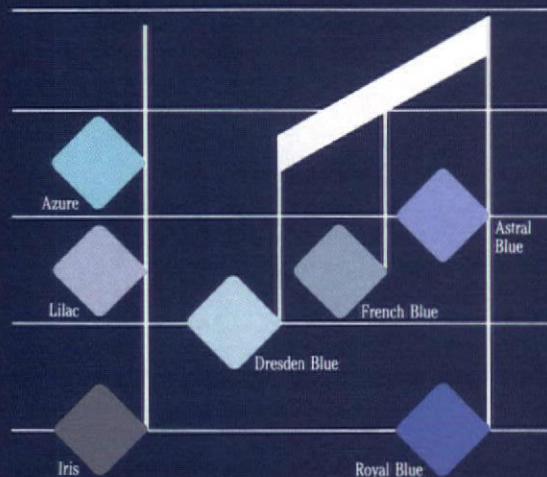
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COMING EVENTS

1988

- January 10-15.** Winter Furnishings Show. Dallas Market Center.
- January 20-21.** Government Workplace. Washington Convention Center, Washington, D.C.
- January 23-27.** Winter Market. Showplace Square, San Francisco, Calif.
- January 23-26.** LIFE 87. Floorcovering Market. The Merchandise Mart, Chicago.
- January 23-29.** Western Merchandise Mart Event. San Francisco.
- January 28-30.** Design Center of the Americas (DCOTA) market event. Dania, Fla.
- February 6-8.** Communications Network Conference & Exposition. Washington, D.C.
- February 11.** Contract Design Center grand opening. Design District, Dallas, Tex.
- February 10-12.** Designers' Market Southwest. Phoenix Civic Plaza, Phoenix, Az.
- March 1-3.** RHIDEC. Restaurant Hotel International Design Exposition & Conference. Expocenter, Holiday Inn Mart Plaza, Chicago.
- March 12-15.** Worldstore '88, International Trade Show, Market, & Congress for Store Design. Georgia World Congress Center, Atlanta.
- March 21-24.** Spring National Plant Engineering & Maintenance Show and Conference. McCormick Place, Chicago.
- March 22-24.** Northeast Construction Expo & Conference. World Trade Center, Boston, Ma.
- March 23-25.** Westweek. Pacific Design Center, Los Angeles, Calif.
- April 7-9.** Presentation Northwest '88. Design Center Northwest, Seattle, Wash.
- April 13-15.** Lighting World International. Los Angeles Convention Center, Los Angeles, Calif.
- April 14-22.** Southern Furniture Market. Southern Furniture Market Center, High Point, N.C.
- April 20-24.** Annual Interior Design Educators Council (IDEC) Conference. Santa Fe, New Mexico.
- April 28-29.** Boston Design Center Market. Boston, Mass.
- April 29-30.** First Annual National Symposium For Interior Design For Healthcare. La Costa, Calif.
- May 2-5.** AEC Systems 88 Conference & Exposition. McCormick Place, Chicago.
- May 11-13.** Design ADAC. Atlanta Decorative Arts Center, Atlanta, Ga.
- May 15-17.** American Institute of Architects Exhibit of New Products & Technology. Jacob Javits Center, New York City.
- May 18-20.** Southern California Construction Expo. Los Angeles Convention Center, Calif.
- May 21-25.** National Restaurant Association Show. McCormick Place, Chicago.
- June 14-17.** NEOCON: The World Congress On Environmental Planning & Design. Merchandise Mart & Expocenter, Chicago.
- June 26-28.** Western Home and Contract Furnishings Show. Long Beach Convention Center, Long Beach, Calif.

Foreign, 1988

- January 19-21.** International Contract Flooring Exhibition. Novotel, London.
- January 13-16.** Heimtextil. Frankfurt, W. Germany.
- January 19-24.** International Furniture Fair. Cologne, W. Germany.
- March 6-9.** International Hardware Fair. Cologne, W. Germany.
- April 14-17.** Creative Textile Handicraft, International Trade Fair. Cologne Trade Fair Grounds, Germany.
- May 4-8.** Scandinavian Furniture Fair. Bella Center, Copenhagen, Denmark.
- May 15-19.** Interior Design International. Earls Court, London.
- May 29.** Interbimall Woodworking World. Milan, Italy.
- June 18-23.** Furniture Show. Place Bonaventure, Montreal.



daniel hechter

Cole Martinez Curtis Associates' design for the Broadway South Coast Plaza (Costa Mesa, Calif.) store employs merchandising design concepts which enhance this retail setting's operational efficiency (this page). Shown opposite is a foodservice portion of the firm's design for The Broadway Southwest, Westminster Mall.



Photography by Toshi Yoshimi

By RITA MINCAVAGE

DIVERSE FIRM SUCCEEDS THROUGH DIRECT GOALS

Known as MTH Design when it was originally formed in 1977, the retail design group of Cole Martinez Curtis and Associates (CMCA), Marina Del Rey, Calif., currently accounts for 40 percent of the firm's design services. Principals Leo Martinez and Dennis Takeda both come from the client's side of the retail business and credit this background for their success in retail planning.

"We knew the many problems associated with a retail design office. As clients, we had worked with almost all of the major offices in the country, and we learned from their mistakes," says Leo Martinez. From the division's beginning 10 years ago, Martinez and Takeda have been determined to offer design solutions that reflect their clients' business objectives.

The group's "Design for Merchandising" philosophy stresses "creating exciting environments with coordinated merchandise presentation which, in turn, directly influences sales performance." Takeda speaks with pride of the creativity of CMCA designers while simultaneously emphasizing that the group treats retail design as a business too. "We strive to create very flexible, comfortable, appropriate store environments," says Takeda, "that work well for clients, customers, and merchandising. In addition to providing design excitement, we want our clients to feel they made a wise business investment in our design and merchandise presentation solutions."

Two projects illustrating the firm's expertise in retail design, The Broadway/South Coast Plaza, Costa Mesa, Calif.; and the Broadway Southwest/Westminster Mall, Denver, Colo., accompany this story and express CMCA's retail design tradition.

Martinez and Takeda agree that some of the most "fun" experiences in retail design involve developing merchandising concepts with clients during a project. For instance, they developed for major department stores the now widely used concept of displaying merchandise the full vertical height of walls—to the ceiling. Thus, merchandise and its presentation are focused.

Several years ago, the retail design group also instituted the unusual practice of preparing design models to clients, instead of preparing only industry-standard render-

Rita Mincavage is a contributing editor covering the West Coast commercial design industry.



EXECUTIVE BUYER EDITION
BONUS CIRCULATION:
5,000 FAST FOOD CHAIN EXECUTIVES
& RETAIL DEVELOPERS

Cole Martinez Curtis and Associates project: The Broadway—South Coast Plaza, Costa Mesa, Calif.

Sq. ft.: 208,000

Project design team: Leo Martinez, partner-in-charge; Dennis Takeda, project executive; Jayne Peterson, project director; Jayne Peterson, planning; Stome Ushidate, design; Diane Minn, decor; and Joseph Magnetti, production.

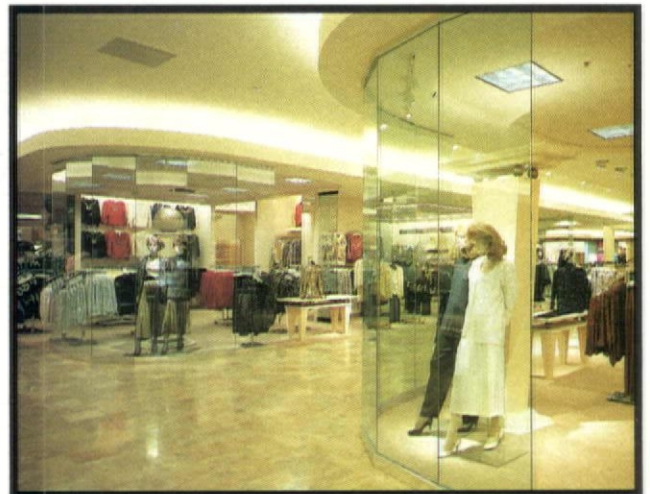
Completion: November 1986.

Project Notes: Developed by Cole Martinez Curtis and Associates in conjunction with another division of Carter Hawley Hale, the design and merchandise presentation concepts established for The Broadway South Coast Plaza require the store to

be organized so that related departments and shops are adjacent to one another. Merchandise in each department or shop is presented from the aisle to 11 ft. up the walls in carefully planned, highly visible segments. Each segment is composed of a specific classification of merchandise. In order to make the walls more visible, departments within the store are purposely shallow, and each has aisle frontage.

Specific to The Broadway South Coast Plaza, however, is a further breakdown by vendor of a number of departments throughout the store, making it more of a "boutique" shopping experience that enhances the customer's shopping ease.

In key areas around the store, highlight shops give promi-



COLE MARTINEZ CURTIS ASSOCIATES

20th anniversary augurs growth

ings. "We benefited from this new procedure too," says Takeda. "Our designs, which are intended to be clean and simple so that the merchandise becomes the excitement, are reflected by models clearly to the client early in our assignment."

Ninety percent of the retail design group's business now comes from repeat business, or referrals. "One of the strengths of our entire firm is repeat business," says Martinez, "and the retail area particularly shines in this respect. We always get repeat business, if there is any. Our objective is to maintain our clients and do all of their work." Consistent major clients include May Department Stores, Federated Department Stores, and Carter Hawley Hale Stores.

20th anniversary for this multidisciplinary firm

Reflecting on the occasion of the 20th anniversary of the firm, Leo Martinez, one of six CMCA principals, observed proudly, "We must be doing something right on the client side and the employee side. We've been around 20 years, concentrating on the interior design business exclusively. Plus, we're one of the largest firms in the industry and we have a very low employee turnover rate."

One of the top interior design firms in the nation in dollar volume for several years now, Cole Martinez Curtis and Associates' tremendous success and longevity can be attributed to an enduring management philosophy that simultaneously promotes diversity and simplicity. CMCA achieves dynamic energy as a firm through a delicate balance of these seemingly opposite concepts. The firm combines this management theme with

creative design solutions, sound project management and business practices, as well as state-of-the-art technology resources. These longstanding strengths now drive CMCA, which has a projected 1987 annual dollar volume of \$13 million.

Diversifying by building strong capabilities in several areas of interior design emerged as a firm goal in 1967, recalls principal Jill Cole. "During our first five years, we concentrated only on commercial office interiors. We then decided to start different types of design groups within the company," says Cole. "We wanted to spread out our income and revenue stream by becoming a multi-focused interior design company that could weather business upswings and downturns in the commercial industry, while offering employees a strong job security."

Moreover, while aiming for variety in the kinds of interior design work it would handle, the firm also focused simply and single-mindedly on providing client-oriented services.

Currently, Cole Martinez Curtis and Associates employs over 120 people within five distinct client-based disciplines: the commercial design group; owner/developer services group; retail design group; hospitality design group; and design supply group. In addition to six principals, the management core of the firm includes eight vice presidents and 16 associates. The majority of the staff has been headquartered for the past five years in Marina del Rey, Calif., where a former supermarket—selected by the firm due to its creative re-use possibilities—functions as

Store organization of The Broadway South Coast Plaza, requires adjacency of related departments. Merchandise is presented from the aisle to 11 ft. up the walls in visible segments.

nence to many of the particularly exciting men's and women's fashions and other merchandise. A new concept for The Broadway, each highlight shop has been designed with flexible walls, floors, ceilings, and fixtures that can be adapted to any season. Because The Broadway South Coast Plaza is highly departmentalized, a clearly delineated racetrack aisle with a constantly visible, three-story escalator well at the center core is used to guide shoppers effortlessly through the store. Special design elements such as reverse light coves, ceiling beams, and tile borders also help to define traffic areas. In the escalator well, which is filled with natural daylight from the barrel vaulted skylight overhead, white neon lighting outlines each store level.

Comment: "The Broadway wanted South Coast Plaza to be an elegant flagship store. We dedicated many areas to highlight shops for fine designer merchandise, while still paying close attention to traffic patterns and staff needs."—Dennis Takeda, project executive.

Sources: Lighting—Indy Lighting, Inc., Lithonia Lighting, Brite Lite Neon, Light-olier Inc. **Tile**—Quamagra Tile, Inc. **Ceiling tiles**—Armstrong World Industries, Inc. **Carpeting**—Karastan Rug Mills. **Wood flooring**—The Applied Radiant Energy Corporation. **Metal racks**—Visual Enterprises, Inc. **Window fronts**—Stylmark Inc. **Columns**—Pittcon Industries Inc. **Painted metal ceiling**—Chicago Metallic Corporation. **Wallcovering**—Decorators Walk. **Mannequins**—Greneker Wolf & Vine/Bauchet International, Pucci Manikins, Adel Rootstein USA Inc. **Laminate**—Wilsonart. **Lamps**—Ritts Co. **Hanging light fixture**—custom designed by Cole Martinez Curtis and Associates/manufactured by Ron Rezek Lighting & Furniture.



the main office. Branch offices in Los Angeles and Irvine, Calif., support the commercial design group's extensive regional work.

Commercial design group at forefront of field

Fifty percent of the dollar volume of Cole Martinez Curtis and Associates' design business is comprised of the commercial design group, headed by principals Joel Curtis and Frank Goguen. With a staff of 50, the group plans and designs over one million sq. ft. of commercial space each year. Long-time commercial clients include Columbia Savings & Loan Association, Twentieth Century Insurance Company, and JMB Property Management Corporation. "The key to our success," says Curtis, "lies in our planning and design and in the constancy of our performance."

Either Curtis or Goguen serve as project executive on most commercial projects. They also divide managerial responsibilities so that Curtis is primarily occupied with marketing and administration, while Goguen is concerned with getting projects completed. Currently completed corporate projects include Coast Savings and Loan, Summa Corporation, and First Interstate Bank of Nevada.

Helping promote the commercial group's effort is CMCA's owner/developer services group, which now accounts for 20 percent of the firm's commercial work. "We are consultants to building owners and developers during the early stages of their

Flexible floors, walls, ceilings, and fixtures exist in each highlight shop for adaptation to any season at The Broadway South Coast Plaza. A clearly delineated racetrack aisle defines traffic areas.



COLE MARTINEZ CURTIS AND ASSOCIATES MILESTONES

Formed: 1967.

Headquarters: Marina del Rey, Calif.

Branch offices: Los Angeles and Irvine, Calif.

Principals: (Shown above, l. to r.) Frank Goguen, Jill Cole, Joel Curtis, Paul Shaevitz, Dennis Takeda, and Leo Martinez.

Size: Approximately 120 employees.

Services: Interior design, programming, planning, facility management, graphic design, and furniture purchasing and expediting.

Commercial projects: Offices, financial institutions, hotels, restaurants, retail stores.

Subsidiary: Design Supply Group.

Current projects: Frederick & Nelson flagship store, Seattle, Wash.; Mainstreet stores, 20 locations in Illinois, Michigan, Minnesota and Indiana; Goldwaters, Scottsdale Ariz.; Transamerica Insurance Group corporate headquarters, Woodland Hills, Calif.; Telecredit Inc. corporate offices, Los Angeles, Calif.; Zenith National Insurance, Woodland Hills, Calif.; Desert Inn Hotel & Casino, Las Vegas, Nev.; The Lodge at Pebble Beach, Pebble Beach, Calif.

Awards/designations: National Association of Store Fixture Manufacturers Grand Award, 1985; Gold Key Awards finalist in two of three categories, 1987; Winner in the "Other" category of Restaurant and Hotel Design's Fourth Annual Design Competition, 1987; Grand Prize Guest Room, '87 Gold Key Awards, are among the most current awards.

Annual dollar volume: \$13 million.

Cole Martinez Curtis and Associates project: Broadway Southwest, Westminster Mall, Denver, Co.

Sq. ft.: 135,000

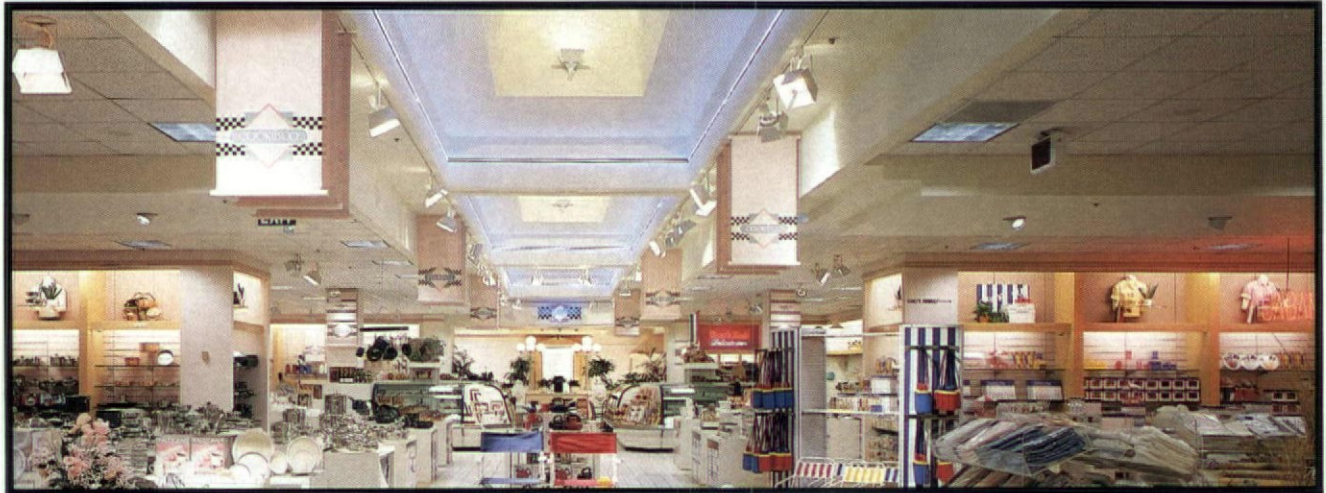
Project design team: Leo Martinez, partner-in-charge; Dennis Takeda, project executive; Paul Lechleiter, project designer; Diane Minn, decor; and Joseph Magnetti, production.

Completion: November 1986.

Project Notes: The original objective which was applied to the Westminster store called for the creation of a design that would allow a great deal of merchandise to be displayed on the walls in clear view of the customer. From past experience it had been learned that, in order to meet this objective, the merchandise

presentation concept and the design objective for the store had to be one in the same. The merchandise on the walls had to become an integral part of the design and decor of the store. In addition, the store had to be carefully planned so that the merchandise was always emphasized.

The interpretation of these concepts in the new Broadway Southwest store resulted in the walls being utilized for floor-to-ceiling presentations of coordinated merchandising groups with the same merchandise available on racks directly adjacent. For instance, in Better Sportswear, a designer sweater, blazer, top, pants, and skirt might all be shown together so that an entire wardrobe can be simply coordinated. In order to make the walls



COLE MARTINEZ CURTIS ASSOCIATES

Multiple divisions capture market share

projects," explains Goguen. "We work with their architects to review buildings from the standpoint of marketing and efficiency. This step occurs early enough in the design process so that we are often able to influence the footprints of the structures."

Entry into hospitality design

CMCA's competitive standing is enhanced by its hospitality design service arm. The opportunity to enter the hotel and restaurant planning and design field came by accident in 1980 when CMCA was asked to design the Adolphus Hotel in Dallas. Although hospitality design was the newest professional group within the firm, led by principal Jill Cole, this group received wide exposure immediately for the landmark Adolphus project. "We are building this area slowly," says Jill Cole, "but we are pleased with the quality of our client base, and our name is becoming known in a field dominated by a few design firms, a field very difficult to break into."

Cole acknowledges that it has been important to have the professional reputation and resources of the entire firm behind the hospitality design group. "People know that this firm historically bends over backwards to be responsive to client needs," she says. Recent high-visibility projects for this group include design of 400 guest rooms, country club, and "high roller" suites for The Desert Inn Hotel & Casino in Las Vegas.

Currently, the hospitality design group provides 10 percent of the dollar volume of Cole Martinez Curtis and Associates' design services. The firm's six principals are firmly committed to expanding hospitality's contribution to the firm's total dollar

volume, to match that of commercial and retail. "There are no precise timetables or growth milestones," says Cole, "primarily because the dynamics of the design business in hotels and restaurants are complex. But we seek to grow in this field."

In the early years of the firm, while office interior design was still the main business, furniture delivery emerged as a weak link in the process. To eliminate project delays often experienced in this area, CMCA was the first design firm in Southern California to form its own furniture dealership, buying directly from manufacturers. Design Supply Group, formed in 1971 as a wholly-owned subsidiary of Cole Martinez Curtis and Associates, offers furniture purchasing, expediting, and service.

Furniture dealership subsidiary formed

Principal Paul Shaevitz, the firm's chief financial officer and president of Design Supply Group, explains that the services of Design Supply Group have always been offered to Cole Martinez Curtis and Associates' clients, but there is no requirement for a client to purchase furniture through the group. "This company was started to fulfill a need of many of our design clients," says Shaevitz. "We feel that we end up with many happy clients when Design Supply Group purchases and expedites the furniture that CMCA designs and specifies—that's still our strength."

The productive management of so many divisions has the firm's six principals sharing a positive view of the future. The

A great deal of merchandise needed to be displayed on the walls in clear customer view at The Broadway Southwest Westminster Mall. As a result, merchandise becomes an integral part of the design.

more visible, departments within the store are shallow, and racks are clustered in smaller groups for easier access. In any given department, then, a particular merchandise classification could extend from the aisle to the backwall and be clearly visible to the customer.

Another outgrowth of this particular design/merchandise presentation concept is that the interior of the Westminster store is highly departmentalized as opposed to an open concept which is more commonly used. Therefore, a clearly delineated racetrack aisle with a constantly visible open escalator well at the center core was used to guide shoppers effortlessly throughout the store.

Comment: "We influenced the overall footprint of this Broadway Southwest store, changing the shape from square to rectangular, allowing us to do shallower departments with many more worlds of business."—Dennis Takeda, project executive.

Sources: Surface mounted accent lights—Marco Lighting. Recessed downlights—Marco Lighting. Carpeting—Bentley Mills, Inc. Ceramic tile—Gail Architectural Ceramics. Metal racks—Visual Enterprises, Inc. Ceiling—Armstrong World Industries, Inc. Laminate—Formica Corporation. Signage—Hughes & Company. Neon signage—Advanced Neon Sign Company. Lamp posts—Sternberg Lanterns. Backwall fabric—J. Robert Scott & Associates. Wood veneer—Sinclair. Tables—L & B Manufacturing Corp. Chairs—Loewenstein/Oggo. Banners—Carmen Bernick.



group looks forward to controlled growth for the company as a whole. In keeping with CMCA management practices historically, the firm's principals today plan conservatively for future years, discounting wide, abrupt swings in the number of project commitments or in staff size.

The commercial design group, the most regional of all the professional groups, with 95 percent of its work in metropolitan Los Angeles, will stress broadening its geographical base.

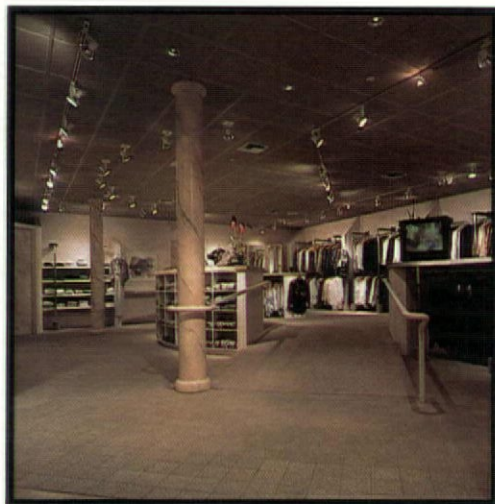
And, while hospitality will be the most aggressively pursued growth area, the retail design group will continue with a more controlled growth. Principals Leo Martinez and Dennis Takeda already turn down projects if they and their group vice presidents cannot maintain a personal involvement. "Dennis or I and our vice presidents will hop on a plane tomorrow if a client needs us," says Martinez.

The firm has made a substantial investment in CADD technology recently, which figures significantly in long-term plans. "We're already producing more work, especially drawings, with the same number of people," says Frank Goguen. "We also want to use this technology to increase the level of services we can provide to our clients so that ongoing facility management tools are available at the end of projects."

Considering the enviable track record of 20 years in the interior design business, Joel Curtis summed up the Cole Martinez Curtis and Associates' viewpoint that will continue to guide the firm in the future as it has in the past: "We're a close-knit company made up of a large number of people dedicated to designing spaces that reflect the images of clients, not our firm."



Departments within the Broadway Southwest Westminster Mall are shallow and racks are clustered in small groups for easy access. An open escalator well at the core guides shoppers.



Photography by Tom Ploch

SELLING HIGH-FASHION WITH FASHIONABLE SPACES

Steven Goldberg Design Assoc., L.A., combines materials, finishes, & sculptured shapes

Selling high-fashion to sophisticated customers often demands a special kind of space. It must be functional, yet elegant; practical, but avant garde. Fashion is what Steven Goldberg Design Associates, Los Angeles, brings to retail design. Two of the firm's recent projects in L.A. include Buffalo, a retail store selling upscale European fashions, and the Eletra Casadei showroom of designer evening gowns. Both are an eclectic mix of materials and sculptured shapes which enhance, rather than detract from, product displays.

Partner Steven Goldberg calls this style "deco-tech" and describes it as "an ethereal, soft approach to design that uses very forward architecture and atypical pieces." He and his partner of 12 years, Michael Gerrity, do not want to be influenced by other people's work; instead they focus on developing new and different concepts which lend themselves to many projects. "When we get into a certain style, we keep doing it," says Goldberg, explaining why these two projects look somewhat alike.

Buffalo, a 4,000-sq.-ft. store located in what Goldberg describes as an "upper class, big-bucks community," sells clothing to wealthy, famous people who shop along Ventura Boulevard in Tarzana, Calif. To assure privacy for these clients, the designers built a 6-ft. wall to block the outside view, except for one corner that is used for display space. Once inside, the design challenge was to separate the women's and men's display areas, but not to isolate them.

They achieved this by creating a ramp in the back of the space

which leads to the men's area. "The ramp is totally visible from the entry," says Goldberg. A difference in flooring also distinguishes each area. In the women's section, the floor is made of bleached-wood stained gray, and then coated. Tile forms a transition into the men's area, where carpeting—in the same color used in the women's area—is applied.

Columns and base accents throughout the store are handpainted to look like marble. Clothing fixtures have concrete bases with stainless steel rods. A "cash and wrap" counter housing unique accessory items from all over the world spans a length of 22 linear ft. near the front of the space. This amount of glass, shelving, and light contributes to what Goldberg describes as a "beautiful and functional piece."

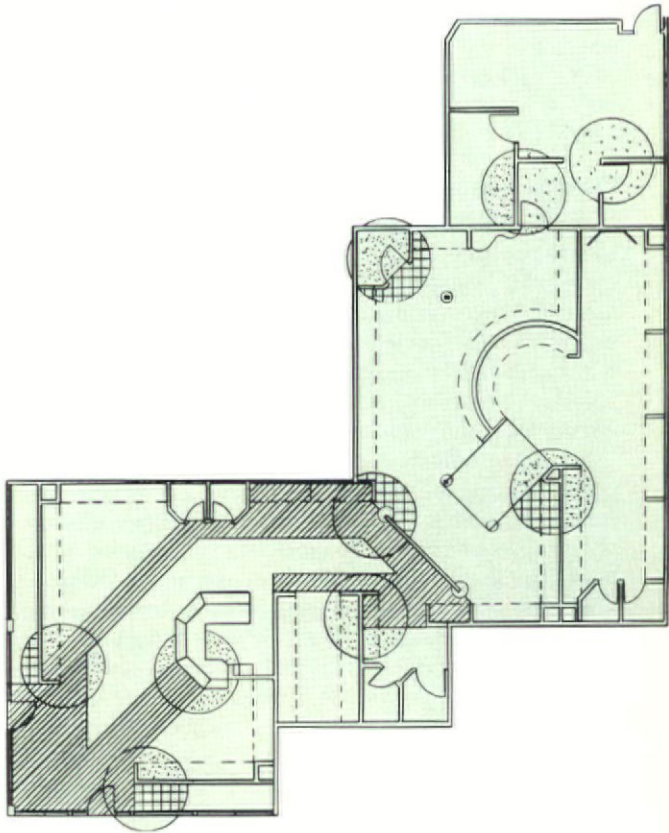
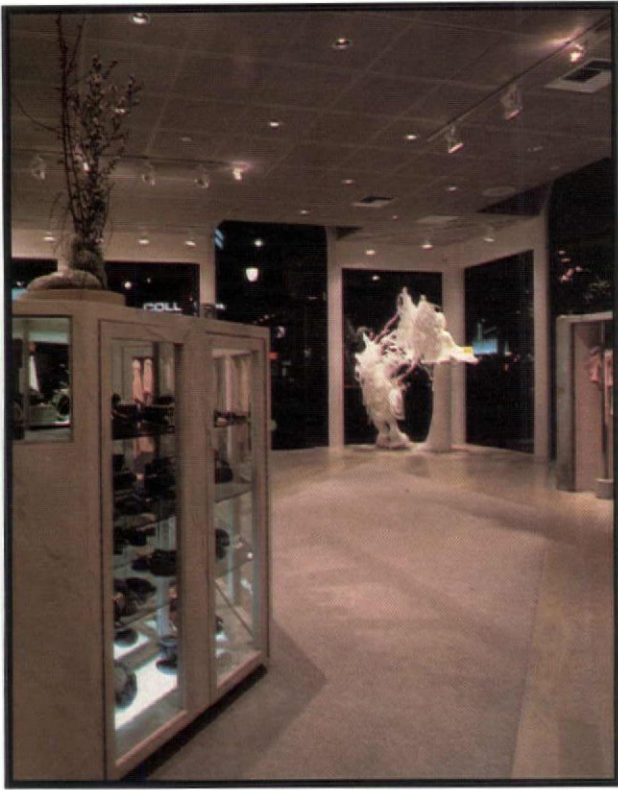
Small, low-voltage fixtures are used to light merchandise, while larger quartz lamps illuminate general areas. Goldberg stresses the importance of lighting the merchandise, as opposed to the design elements. "Light should be positioned to show merchandise off," he says. "In this case, a ramp is not as important as a \$2,500 leather jacket."

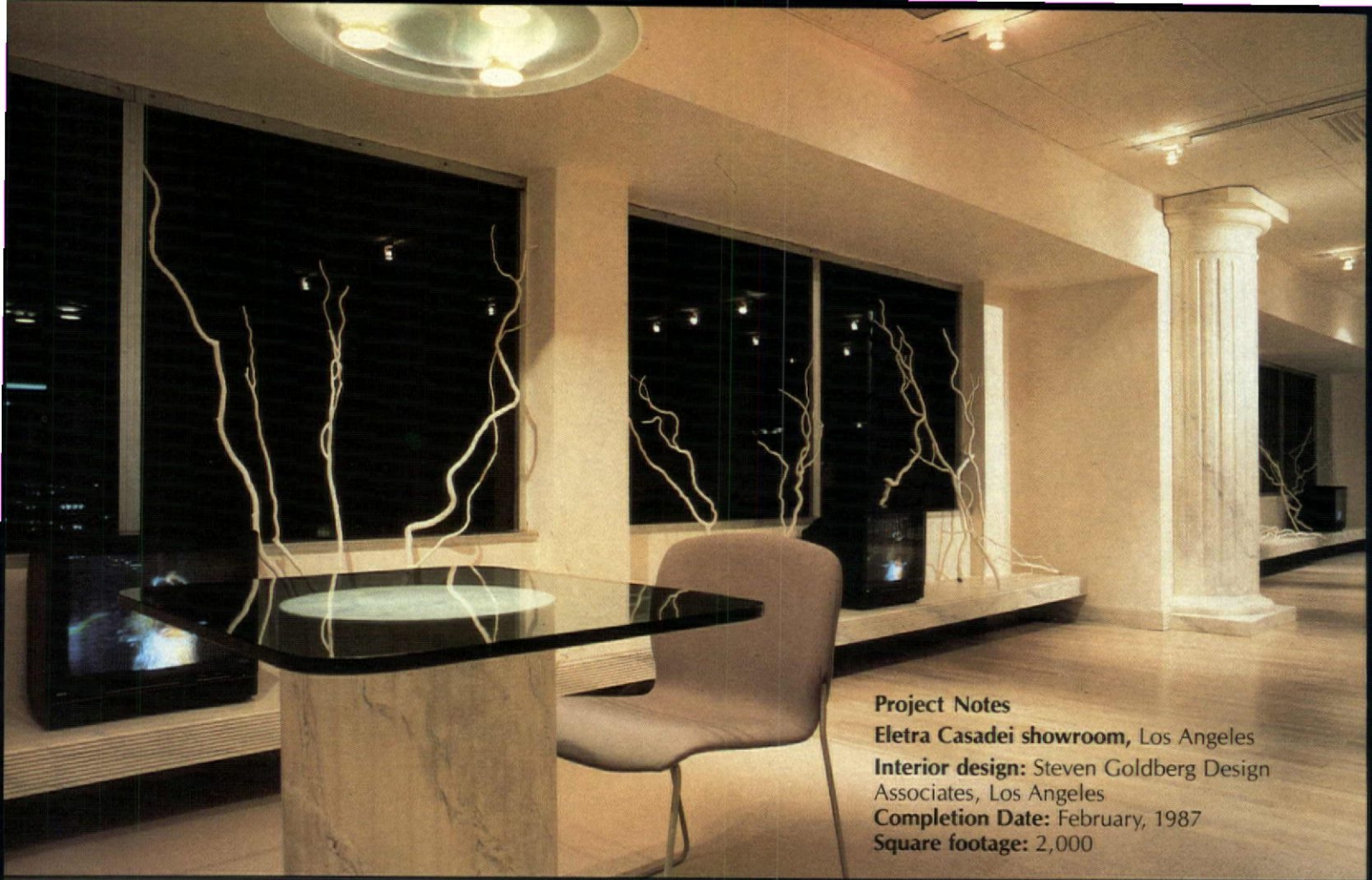
Goldberg and Gerrity used a similar approach for fashion designer Eletra Casadei's showroom in the California Mart at 9th and Main Streets in downtown L.A. They were impressed at how receptive Casadei was to their ideas and how willing she

Concrete bases hold stainless steel clothing fixtures in Buffalo (above, right). A ramp at the back leads to the men's area (above, left). Columns are handpainted. Special features include a curved sweater shelf and illuminated "cash and wrap" counter (opp. page).



Project Notes
Buffalo, New York, Calif.
Interior design: Steven Goldberg Design
Associates, Los Angeles
Completion date: April, 1987
Square footage: 4,000





Project Notes

Eletra Casadei showroom, Los Angeles

Interior design: Steven Goldberg Design Associates, Los Angeles

Completion Date: February, 1987

Square footage: 2,000

BUFFALO & E. CASADEI

'Deco-tech' style repeats

was to try new concepts. "Since we both came from graphic design backgrounds, our work is very 'arty'," says Goldberg, who is also trained as an architect. "Our thing is fashion—which is why we ended up doing work for the fashion industry."

Flooring follows curves

Located on the top floor of the Mart, the 2,000-sq.-ft. showroom opens up to a lobby area. At the entry is a dramatic, curved 8-ft. white marble desk that is supported by a column (actually broken in the middle). A dark, curving floor is the original existing concrete floor, scored to look like pieces of tile. It is coated with polyurethane and has metal flecks in it which sparkle. Carpet and hardwood floors close around the dark, circular floor and lead out into the rest of the space.

A window wall on one side of the showroom is completely open, showing the L.A. skyline. Curly willow branches are painted to match walls; at night they look like they are climbing up windows in a strange contrast to the outside. Wood floors, track lighting, and columns all serve to separate showing areas. A soffit is placed above hanging areas and rods are hidden underneath it to make clothing look like it is floating.

Architectural "fins," estimated by Goldberg to be 10-ft. long, square off at canopies on the ceiling from which light fixtures are suspended. "The fins are very dramatic," says Goldberg. "They make soffits and ceilings work together." Round, 3/4-in. laminate disks support polished plexiglass rods above the hanging display, so that dresses may be taken out and hung up for

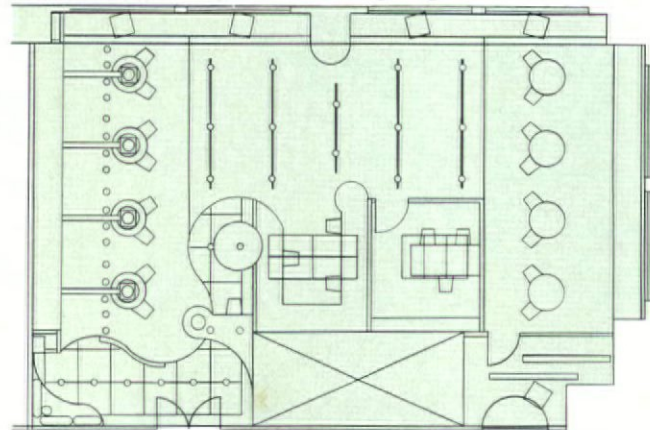
viewing. "When nothing is hanging on these rods, it looks like nothing is there," says Goldberg.

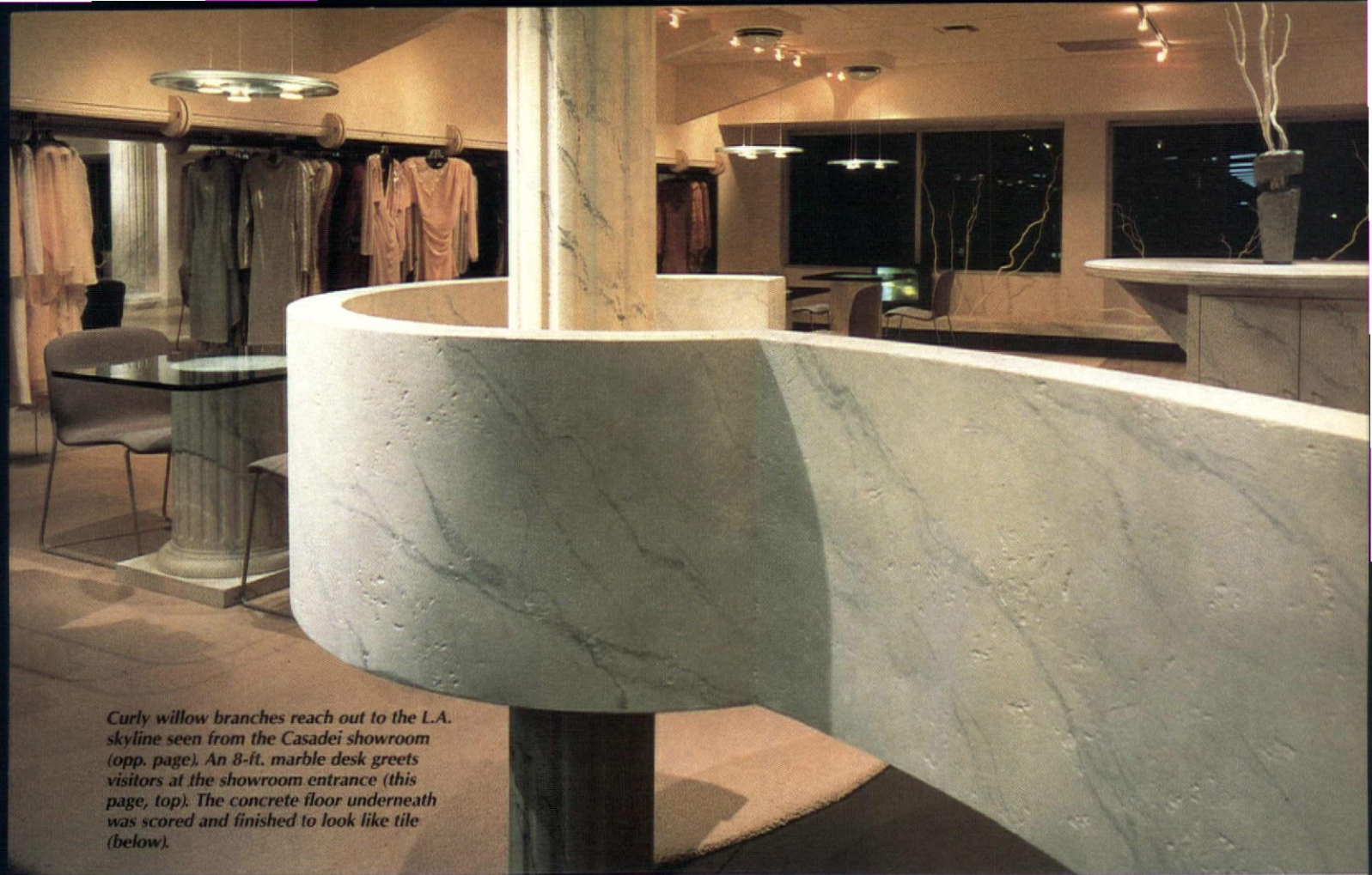
"The whole space has an ethereal ambiance created by curves and soft colors," he continues. "It's almost like blurry, whitened photography that is used in some films. This is what we wanted to achieve."—S.M.

SOURCES (for both projects)

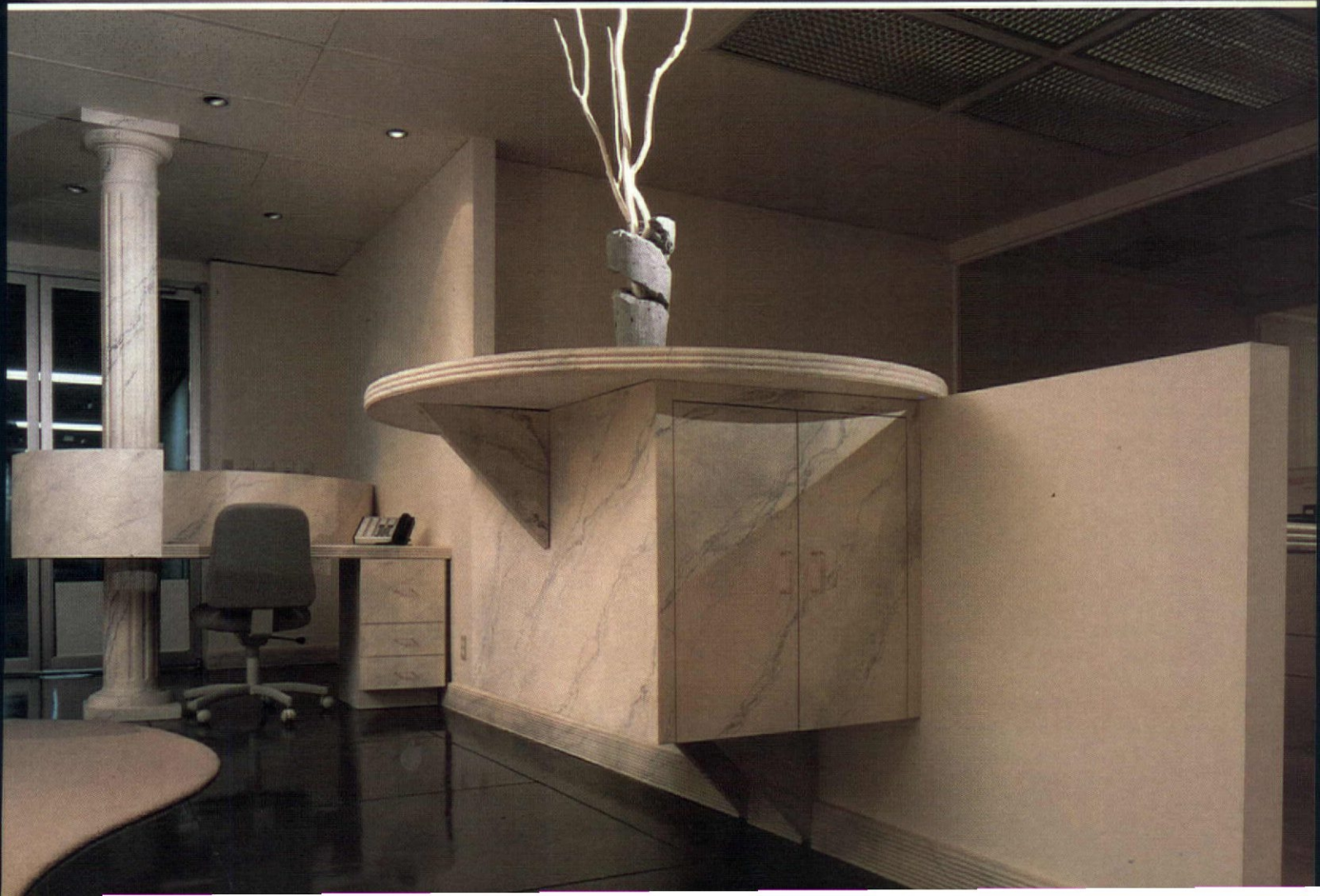
Carpet—Atlas. **Tile**—Forms & Surfaces. **Hardwood floor**—Olde Tyme Floor Company, Floor Mart. **Chairs**—Fixtures. **Paint**—Ameritone. **Lighting**—Atelier International, Halo. **Custom columns, fixtures, & cabinetry**—Gennaro Rosetti. **Handpainted finishes**—Dale Chinn/Geo Design.

Architecture/interior design—Steven Goldberg Design Associates.





Curly willow branches reach out to the L.A. skyline seen from the Casadei showroom (opp. page). An 8-ft. marble desk greets visitors at the showroom entrance (this page, top). The concrete floor underneath was scored and finished to look like tile (below).





Photography by Scott Frances

CENTRE PARK DESIGN WINS IDG MALL CONTRACT

'Disneyland' colors attract shoppers as mall receives center focus

Four Seasons Town Center needed more than an internal facelift when International Design Group (IDG), New York, was contracted to design a new image for the mall's center court, known as Centre Park. Although the mall had existed for 15 years, the court portion was only used during the Christmas season, not exactly living up to the development's name during the other three shopping seasons in Greensboro, N.C.

Design problems to be overcome included poor lighting and painting, lack of accessible and strategically-placed escalators and elevators, and the need for a food court to centralize vendors and separate them from retailers.

Keith Kovar, ISP, director, IDG, was asked by developer Joseph Kouri, Kouri Corp., to create a fun, lively center court to attract shoppers by offering brightly lighted spaces containing plenty of public seating. IDG decided that a dazzling center court, connecting two main levels of retail stores and a third level food court would distribute mall traffic and offer an exciting shopping experience. Kovar's design was so good that Kouri asked him to redesign the whole mall, including an additional third level, that was provided for when it was built in 1972.

Skylights were cut into the roof, allowing natural brightness to illuminate decorative primary colors selected for the space's design elements. Lighting for the mall is a three-phase system. During daylight hours, both daylight and decorative lighting are employed. At night, overhead lighting is added that is geared to adjust to skylights at dusk. Photo-sensor dimming controls the amount of artificial light in Centre Park at all times. The result of

all this makes the look of the court area change as the sun travels across the sky each day.

"At a little over a million sq. ft., this mall is the biggest shopping center between Washington, D.C., and Atlanta. All the best national retailers are there, so it had to be bright, colorful, and easy to navigate," says Kovar. Stair and escalator wells are an important part of the landscape because they provide elevated views of the Centre. They also play an important role in directing traffic to the lower level underneath the court's center. Retailers at this level needed attention, so a spillover fountain was placed underneath a ramp leading to the lower level, to draw traffic down below. Numerous skylights make this lower area much brighter than it had been for the mall's first 15 years.

Skylights brighten court

With specific ideas in mind about what a mall's center should offer, Kovar began designing the whimsical, Disney-like Centre Park that is shown on these pages. The Centre's main focal point is a 26-ft-high red metal pavilion that houses a four-sided clock and staffed information kiosk. "It started to take shape when I drew a cross-section elevation and a bubble in the middle of the stage to centralize and offset the court; then I added the clock," explains Kovar about the initial design scheme that was embraced by Kouri, after dismissing two other architectural firms that were working on the project.

Passage through the space became a major design concern, as Kovar wanted shoppers to experience landmarks and a feel-

Centre Park's whimsical design is shown as part of the mall's entire design, on opposite page. Elevated levels provide an excellent sightline to all that is happening in the focal area of Four Seasons Town Center, Greensboro, N.C. Close up shot (this page) shows utility of red metal information kiosk, designed by Keith Kovar, IDG.



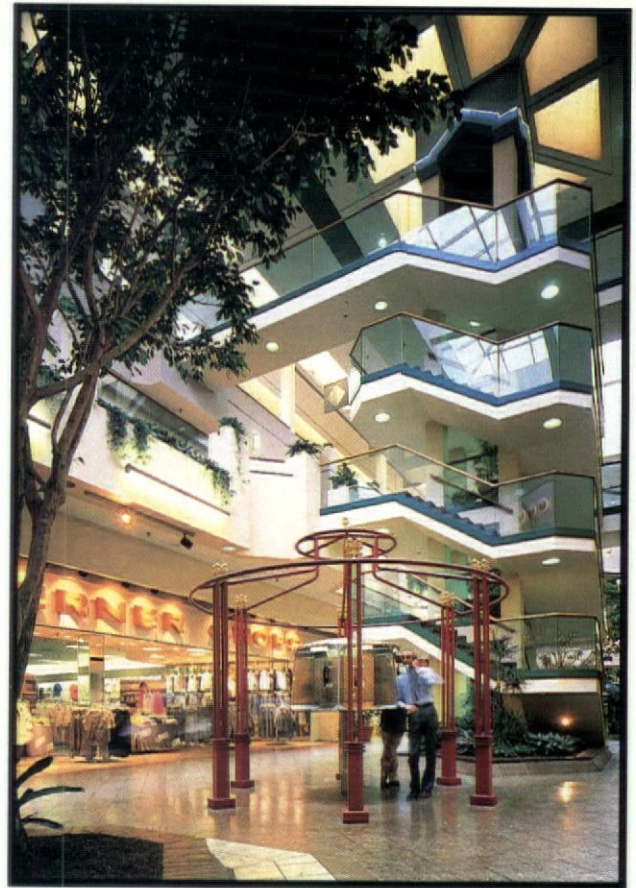
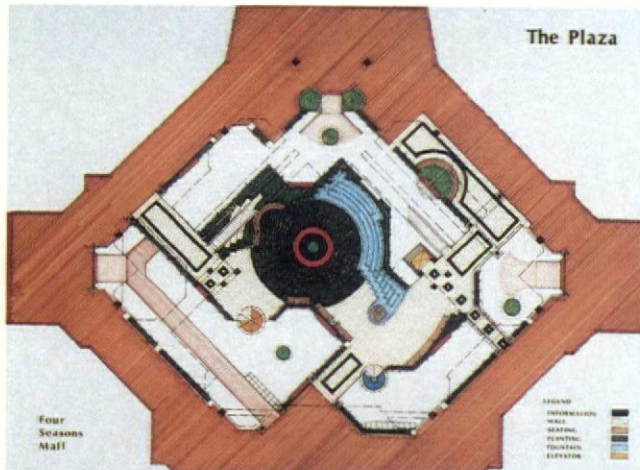
Project Notes

Four Seasons Town Center, Greensboro, N.C.

Interior design: International Design Group, New York.

Completion date: April 1987 (13 months)

Total sq. ft.: One million



FOUR SEASONS TOWN CENTER

Skylights & fountains add dimension

ing of change as they went from one section of the mall to the next. As a result, each entrance to Centre Park has a name, neon light banding, specific design arch, and decorative light. Escalators, elevators, ramps, and stairwells support the feeling of passage through space. Repetitive design elements such as metal "umbrellas" painted bright blue locate blue spiral staircases, and another metal kiosk signals telephones.

Levels receive design themes

Each of the mall's three levels received a different design treatment in terms of color, finish, and architectural details. For example, the first level has rounded arches at all entrances off the Centre; the second level has Art Deco cutouts; and the third level has a Victorian theme with neon trim. Two telephone stations were installed on either side of Centre Park, repeating the Pavilion theme of circular red metal structures which can be seen from a distance and serve as landmarks as well.

Retailers located underneath the Centre's stage make up the mall's lower level which, as mentioned before, desperately needed shopper's attention. A precarious glass handrail had been in place on the stage, preventing people from going close to the edge and seeing stores below. Kovar closed up the area with a planter and wrought iron handrail. Centre Park's elevation allows passers-by to see the generous signage of these retailers. "Each lower-level retailer has a panel for a good size sign, and was allowed to control signage placement," he explains.

On the third level, metal and neon signage announces the

Pavilion: a 24,000-sq.-ft. space which contains two food courts with 500 public seats, 16 food vendors, and a video arcade. Food courts mirror each other with dividing arches that house trash receptacles and tray holders.

A shopper can select food from any of the vendors and dine in the public seating area situated among water fountains. A more formal sit-down family restaurant exists in the mall with a separate entrance from the outside. The mall is currently awaiting one more anchor tenant that will also offer outside entrances.

As a family fashion-oriented mall, it successfully incorporates major retailers along with local operators. "Four Seasons has become the 'downtown' for suburban Greensboro with a six-screen movie theater on a nearby site and a Holiday Inn," says Kovar.

"Joe Kouri really anticipated the region's growth and knew that such a mall would meet the needs of North Carolina natives, as well as those who have relocated to the area from other parts of the United States," says Kovar.—*E.McM.*

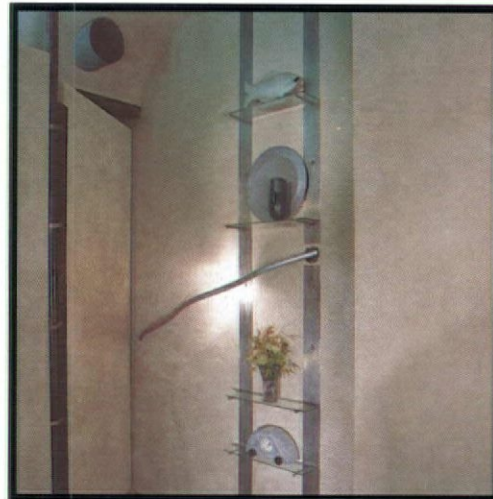
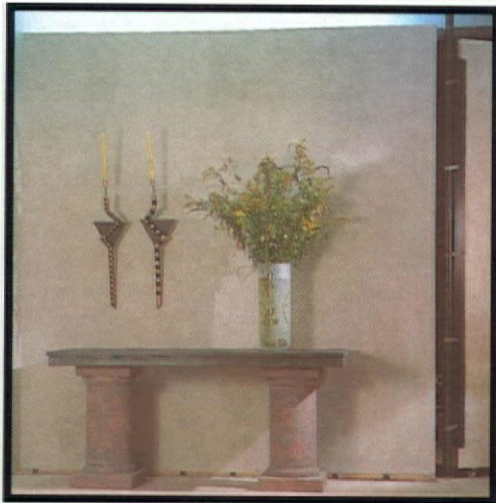
SOURCES

Architectural metal/wrought iron—J.D. Wilkins. **Interior lighting**—American Glass Light, Lam Lighting Systems, Matthew Lighting Studio, Trend Lighting. **Neon signage**—John Council Signs, Neon Works. **Ceramic tile**—Buchta, Cherokee Design Materials. **Tables/Seating**—Leisure Craft. **Wallcoverings**—J.M. Lynne Co. **Paints**—Sherwin Williams. **Planting**—Interior Plantscape by McManus.

Interior Design—International Design Group, New York.
Architect—RS&H, Greensboro, N.C. **Developer**—Kouri Corp.

A corner cross section shot of the mall highlights the lower level—where retailers are receiving more attention as a result of the redesign. Also shown is the Centre Park level and third floor food court. Each floor received a distinctive design theme. Red metal telephone kiosks (opp. page) are located on lower level carrying the kiosks' design theme deeper into the mall.





Photography by Daniel Aubry

CLODAGH'S STORE EXTENDS ITSELF

Working design lab created for urban interiors

Transient. Violent. Dilapidated. The look of our urban streets is not the most obvious source of good design. Yet this is precisely what inspired the original space and now the dramatic, friendly, and entertaining extension of Clodagh, Ross & Williams, an innovative home furnishings and jewelry store in Manhattan's East Village.

Pre-scratched tempered glass, pre-graffitied riot gates, worn-looking surfaces, mobile display pieces, rusty doors, raw edges, asymmetrical shapes, and an unfinished exterior give the project an "active, ad hoc, and unintimidating feeling," says Clodagh, store partner and designer of both the original store and the 450-sq-ft. extension.

The most difficult aspect of both phases of the design, continues Clodagh, "was achieving this 'Let's go!' feeling within a tiny space. We had to work to keep it from feeling claustrophobic."

To solve this problem, the original store had been built like a theatre—with audience in front and proscenium with winching system for product display in back. "This made it open and understandable," comments Clodagh. The new space, on the other hand, relies on movement: active vertical volumes and lively detailing prevent stagnation. Unusual walls are designed specifically as a backdrop for the larger furniture pieces (many Clodagh's own new creations) and concept exhibitions that the extension is designed to house.

An overscaled canted opening was cut through the dividing wall (the new space being the former pet shop next door), using a huge exposed steel beam as a lintel. "The large scale," remarks Clodagh, "makes the space seem larger and the asymmetry lends

approachability." Typical of the designer's love of pre-corroded surfaces is a rust effect achieved with ferrous dust that frames the opening.

Walls curl like paper

On axis with the opening is a floating, back-lit, dark sea-green plaster wall in the shape of a curled sheet of writing paper. Says the designer, "I was curling the paper in my hand as I was trying to come up with an image for the wall." Although peeling and curving walls are a Clodagh signature, the image of curled writing paper ready to be crumpled up and tossed away is especially active.

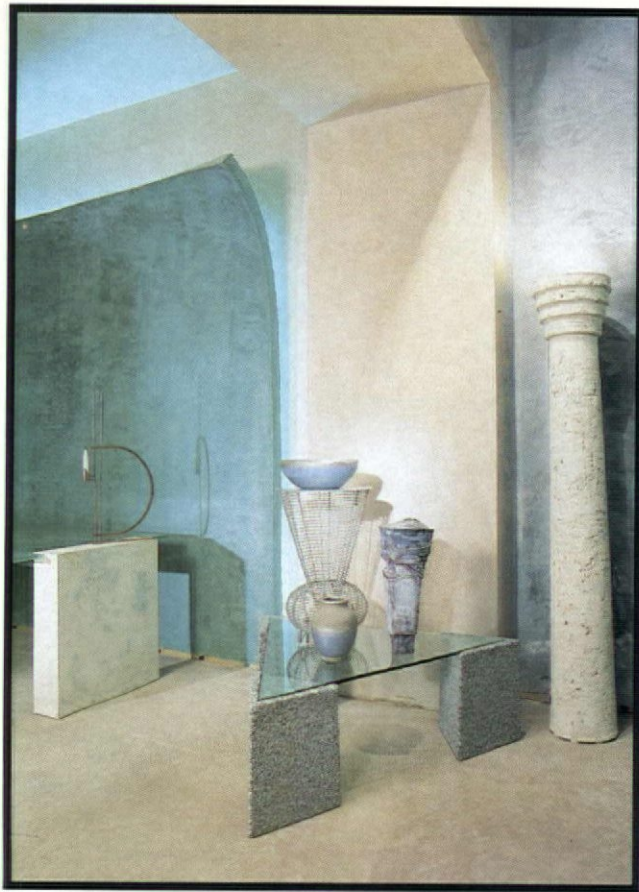
The silhouetted wall "lends an air of movement and mystery to the small, narrow space," says Clodagh. "It gives the impression that something might be happening behind the wall."

A folding wall screening off the back office is similarly silhouetted against a half-barreled soffit and articulated by a door hanging from a plumbing pipe. "It is meant to look mobile, like a screen. I also like the image of a portion of the wall being split off," laughs Clodagh.

Columns in the center of the extension space refer to the theatre in the original, drawing the eye up and down. Ladders of distressed steel punctuating the walls also suggest vertical move-

A silhouetted folding wall screening off the back office (above left) is articulated by a door hanging from a plumbing pipe. Ladders of distressed steel support shelves or hooks for display (above right). Ferrous dust creates the rust effect that frames the overscaled extension opening through the dividing wall (opp. page).





Color-integrated plaster walls and concrete flooring give the space (above left) a “beat-up look.” A floating, back-lit, dark sea-green wall (large photo) takes the shape of a curled sheet of writing paper the designer toyed with in the conceptual stages.

CLODAGH, ROSS & WILLIAMS

Active vertical volumes

ment, while supporting shelves or hooks for display. “I designed the wall system to be extremely flexible as well as sturdy. For me, creating things that people aren’t afraid to move is the key to retail design.”

An exposed air-conditioning duct, as well as original and new piping, create the “beat-up look” that Clodagh loves. In the same way, color-integrated plaster walls—some sprinkled with bronze dust—give the space a “used look.” An unusual shadowing effect, once again suggesting movement, is achieved with color-integrated concrete flooring. Both floors and walls were created by Art in Construction, an ornamental and decorative plastering firm based in Brooklyn.

Because the owners prefer a direct approach to the store instead of one that is distanced from the street, a concrete ramp replete with neighborhood graffiti now unites matching storefronts.

The completed project is a working design lab, created for constant change. In her experience as fashion designer, architect, and interior designer, says Clodagh, “Everything worthwhile I have done has begun by accident. This store is a good place to experiment.”—*E.O.*

SOURCES

Colored plaster walls, color-integrated concrete floor—Art in Construction. **Glass storefront**—Metralite. **Special metal effects on stainless steel and peg ladders**—Pamela Lins.

Interior Design—Clodagh, Inc. **Architecture**—Robert Pierpont. **Contractor**—Immaculate Construction.



Project Notes

Clodagh, Ross & Williams, Manhattan
(store extension)

Interior Design: Clodagh

Completion Date: June, 1987 (five weeks)

Square footage: 450





Photography by Ian McKinnell

BRITISH CRAFT FINDS RETAIL NICHE

*Young design is celebrated
in a new London store*

The Janet Fitch Shop, located in the Fitzrovia section of London, has been inspired by the art of the craftsmen whose work is sold there. Interior displays, lighting, materials, and finishes create a complementary environment for contemporary British fashion, accessory, and giftware products.

Designed in support of the merchandise it seeks to sell, the shop offers homage to craft, without the usual provincial message that often accompanies this sort of enterprise. The owner whose name the store bears, is a former fashion editor who set about creating a venue for young British designers, collaborating in the effort with her husband's interior design and architecture firm, Fitch & Company.

Carlos Virgile, who designed the space together with Nigel Stone of Fitch & Co., says, "We wanted to create a shell that would encourage imagination, yet support the merchandise. We aimed for warmth through texture, fabric, subtlety." What the designers didn't want was bare-bones minimalism, the trend so popular with retail interiors during the store's conceptualization in late 1985.

Of particular interest in the space are wall and floorcovering treatments. Layers of rough plaster applied with textural effects in pastels and silver leaf cover walls, while floors receive a combination of light ash wood, beige carpeting, and mosaic-framed edges. Other wall elements include amethyst green Profilit, a glass wall material which comes in modular units and

can be shaped according to need. In the shop, it serves as a rear wall backdrop, adding subtle drama to the space.

When applied to the floor, mosaic is a classical element used with wit to frame junctions of textures and finishes. The mosaic line extends from outside the shop where it is part of the pavement, all the way to the store's rear.

Theatrical lighting employed

Giving materials their special weight is a lighting plan composed of three elements. Theatrical spots trained on displays, and mini low-voltage lights adhered to the underside of shelving, are balanced by the use of lighting suspended from tensors—taut wires which span the space like mobile sculpture.

Displays deserve special mention, combining as they do a taste for the whimsical with slick merchandising. Modern shelving displays claw feet; burnished mannequin moulds (from which the actual models are formed) resemble Egyptian mummies bearing tokens of modern fashion; and a simple changing room is adorned with Baroque framed mirror, one-of-a-kind antique chair, and costumery. In another embellishment, a torso model is fashioned with a special finish to resemble the silver-toned walls.

There is a sense of magic about this space, and illusion is further fostered through the use of theater created by rear-screen projection during fashion shows. In addition, revolving exhibits of artists' work are displayed in the rear of the store.—R. W.



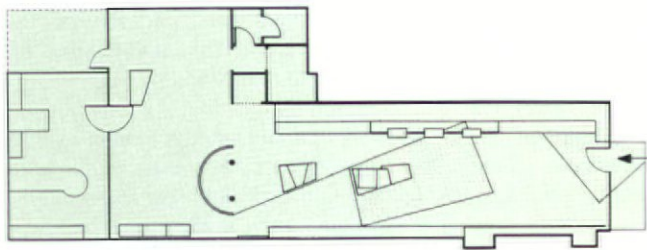
Project Notes

Janet Fitch Shop, London

Interior design: Fitch & Co., London

Completion date: May, 1986

Sq. ft.: 1,400



SOURCES

Fixtures—Plumbs Contract. **Custom displays**—George Barlow & Sons. **Lighting**—Ya Ya Ho, Ingo Maurer. **Flooring**—Junckers. **Glass wall**—Profilit. **Mosaic tile**—Edgar Udney.

Interior design—Fitch & Co.: Carlos Virgile, Nigel Stone, designers.

Artist's canvas is the medium chosen for banners signalling the Janet Fitch Shop, a tribute to young designers' craft in London (opp. page). Rough plaster walls, specially designed lighting hung from tensors, and a mingling of antiques with avante garde displays express the store's inauguration as a medium for new British talent.





Vecta Contract



Tuohy



Mueller

PUBLIC SEATING OFFERS WIDE VARIETY OF OPTIONS

Stylish & comfortable upholstery fabrics, solid woods, metals resist abuse



Brueton



Kimball

Vecta Contract—One-, two-, and three-seat sofas make up the Wilkhahn 84 series of lounge and reception seating. The units can be joined together with connecting tops to form various arrangements. An open base allows for easy floor care. **Circle No. 259.**

Tuohy Furniture Corp.—The Cedilla system is a series of hardwood frames, crossrails, seating units, and tables that may be used in an unlimited sequence of assemblies. Standard wood species are Honduras mahogany, walnut, and oak. Upholstered seats have a molded, contoured inner structure with suspension webbing. **Circle No. 281.**

Mueller Furniture Corp.—The 2400 Traditional series and 2500 Classic series benches are available in 48-in. and 60-in. lengths. Panel-end bases are of anigre hardwood veneer accented by reveal strips in seven color choices. **Circle No. 275.**

Circle No. 275.

Brueton Inds.—Chairs and tables in the Concord seating group can be ordered in lengths or widths to suit particular applications. Lounge seating and low tables each employ 1-in.-round stainless steel tubing, in a radius bend for the legs and arms on the armchair versions. An oval-shaped stainless steel bracket supports seat and back on chairs, and the tops of tables. **Circle No. 276.**

Kimball—Fahgus Lounge seating uses a ganging device to create individual lounge units and multi-seat lounge configurations. Each seating unit has fasteners incorporated into half-column legs which function without external hardware, allowing for a straightforward, efficient joining system. **Circle No. 258.**

Kron U.S.A.—The Plaza Mayor reception/lounge seating system combines crisp, geometric structural frames with soft, rounded sculptured upholstery. The collection includes an armchair and multiple sofa widths that can be combined. **Circle No. 255.**

Kron U.S.A.



Hayes



Jasper Seating



Patrician



Steelcase

Steelcase—Modular in design, Elysee seating can be arranged in many configurations with four basic units: a corner section, single back section, multipurpose section, and ottoman. Each unit features a tubular steel frame encased in thick polyurethane foam on an elevated base. **Circle No. 274.**

Hayes—The 418/419 series is available in both leg and sled base styles. Connecting and freestanding tables come in five sizes. Six wood finishes on solid oak and walnut can be selected. **Circle No. 263.**

Jasper Seating—Posture Lounge seating encourages correct posture comfortably. Solid oak is enhanced with upholstery of vinyl, wool, Anso IV nylon, or top grain leather. **Circle No. 257.**

Patrician—The Phoenix multiple seating series features exposed wood trim in solid walnut or solid oak. An array of seat and table combinations are available. Laminate tops come in various colors including light oak, medium oak, English oak, and walnut. **Circle No. 264.**

Krueger—Clean, simple styling is featured in Lagos tandem seating. Upholstered or unupholstered, the seating is manufactured by Artifort, The Netherlands. **Circle No. 270.**

Brandrud Furniture—Designed by John Caldwell, Orcas includes units up to five components wide. Options include upholstered ends, wood cap ends, armless benches, and tables. **Circle No. 278.**



Krueger



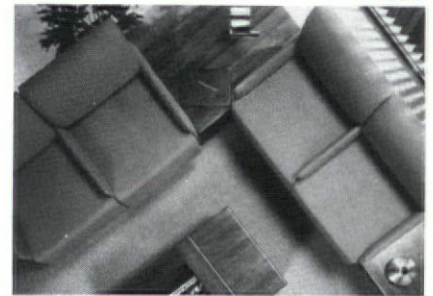
Brandrud



Charlotte Co.



Knoll



Paoli



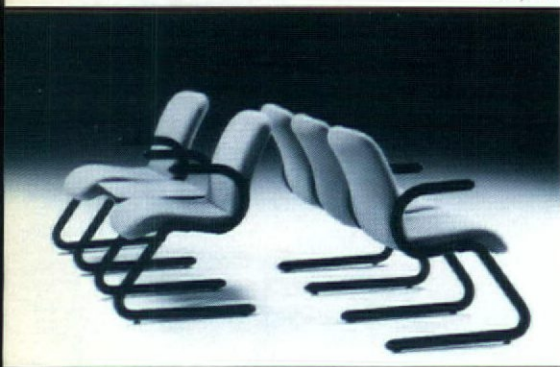
ModuForm

PUBLIC SEATING

Ergonomic design relieves fatigue



Brayton



Arcadia

Charlotte Co.—Suspended perimeter web construction is used in Praxis beam seating. Two, three, four, and five-seat units are available, as well as interval beam-mounted tables. **Circle No. 262.**

Knoll International—The Diffrient multiple seating series carries all the ergonomic benefits of the Diffrient general workstation chair. The series is available in banks of three, four, or five, with or without arms. **Circle No. 269.**

Paoli—The Trax multiple seating group features exposed wood base units and tables of solid butcher block oak. Three table sizes and five base sizes are available. **Circle No. 279.**

ModuForm Inc.—Seating series offers three style options: solid oak sled base, solid oak butcher block, and solid oak with fabric-enclosed sides. All styles use a reversible cushion attachment system of gracefully curved, exposed bent-oak plywood. More than 100 vinyl and fabric selections are available. **Circle No. 271.**

Brayton International—SPAN's frame is constructed of heavy-duty carbon steel, which makes it virtually indestructible. The sofa is available in a two, three, or four-seat version. **Circle No. 267.**

Arcadia—Designed by Charles Gibilterra, the Optim series is available in single, two, or three-seat tandem units; or with tables for optimum flexibility. **Circle No. 260.**



Condi

Loewenstein/Oggo



American Seating



Herman Miller

Condi—Unlimited ganging capability is offered by the Continuum 1050 series, along with the comfort of a flexible, molded seat shell. Contours in the shell are continued in the bentwood arms and radiused table tops. **Circle No. 277.**

Herman Miller—Five pieces make up Don Chadwick's 1974 design for public area seating. They are a straight module and four wedge-shaped modules that can be linked together in many configurations. Each module is made of fully upholstered urethane foam on a molded polystyrene base. **Circle 272.**

Loewenstein/Oggo—The #110M Sultana chair has a stacking design with a frame of solid-steel bar stock. Metal seats and backs are available in various colors. A gang device, utility rack, and cart are available. **Circle No. 261.**

American Seating—Recently reintroduced with new colors, the Acton stacking chair has a clean-line design. Chairs are available in a variety of shell and upholstery colors and in stacking, tablet arm, and lift-seat versions. **Circle No. 265.**

Artopex—The Suspension collection of chairs, armchairs, and modular tables is compatible with any avant garde decor. Designed for comfort, the collection offers a palette of 80 colors and fabrics. **Circle No. 266.**

Thayer Coggin Institutional—Line, curve, and serpentine configurations are possible with this ganging series. Two tables add to the versatility of this seating. Table tops come in any TCI laminate color. **Circle No. 254.**



Artopex



Thayer Coggin Institutional



Photography by R. Greg Hursley

NEW IMAGE, SELF-SERVE DESIGN FOR 20-STATE CHAIN

A 200-store prototype design gives operation a facelift

Challenge: Upgrade a 1971 image for a 200-store, 20-state delicatessen chain that would appeal to the chain's primary customers—professional and blue-collar workers ranging in age from 18 to 50 years old. The target audience has an education level ranging from high school to college, and salaries in the \$10,000 to \$60,000 category. Bigger challenge: Do it on a tight budget that would accommodate a wide range of existing stores.

Walt Fleming, architect for Schlotzsky's Inc., headquartered in Austin, Tex., zeroed in on the chain's Colonias Mall store, one of eight in San Antonio, to be the site of the new store prototype. It was the second-highest volume store in that market and was badly in need of an image-improving facelift.

While maintaining the same basic restaurant zoning (entries, restrooms, and traffic concerns), the architects moved a hidden bakery and sandwich-making operation to the front of the space and added a self-service element that reduced labor overhead.

Lively interior distinguishes store

"The use of bright colors, grid patterns, neon lights, display baking, sandwich-making, and food merchandising has created a lively interior that distinguishes the store from the usual fast food restaurant," says Fleming. "Yet, this operation subscribes to the idea that fast food means fast turnover to enhance profits."

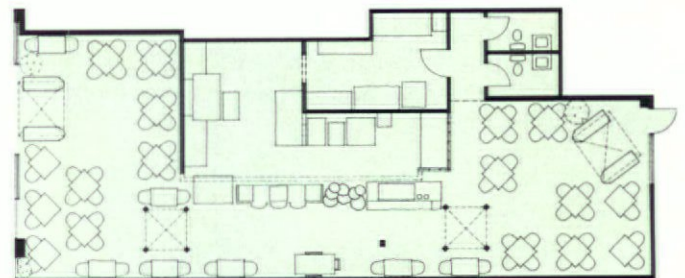
Eye-catching kiosks in bright red or yellow were used to create a playful, yet sophisticated ambience. Those colors appear on paper goods, window graphics, and uniforms, reinforcing

the red and yellow Schlotzsky's logo. A black-and-white check floor design (turned on a diagonal) creates movement and direction when combined with gray tiles in a larger-scaled pattern.

Grid patterns play a predominant role in geometric shapes created in the floor, kiosks, bakery window, and menu board designs. Floor tiles utilize two differently scaled grid patterns to create the field and to define food preparation and sales areas. Four kiosks with their brightly colored pyramid grid tops act as intermediate-scale elements between tall ceilings (14-ft. to 25-ft.) and more human-scaled furniture and furnishings.

Lighting gives direction

Neon lights are used at each entry to add counterpoint to the red and yellow color scheme, while blue neon signs at the serving counter help give direction and distinguish that area from other areas of the restaurant. The basic lighting system





laces pools of incandescent light over table groupings. Pendant hung light fixtures are used to accent high-top tables. While neon signage is used primarily to add color and excitement to the space, it also adds supplemental light to its surrounding areas. In the serving area, spot lights are used to accent several food displays.

Off-white walls and ceilings help to contrast the red/yellow and black/white color schemes, as well as soften the effect of

Bright colors, grid patterns, neon lights, display baking, sandwich-making has created a lively interior that distinguishes the store from the usual fast food restaurant," says Fleming. Baking and food merchandising area is highlighted (below r.) in light, bright environment set off by red, black, and white tiles.



exposing the ceiling's structural and mechanical systems.

An original lay-in ceiling was removed to expose a voluminous pitched ceiling over half of the restaurant and steel bar joist construction over the other half. Exposed joists, light fixtures, mechanical ducts, and plumbing pipes were painted to match the ceiling and walls.

Maintenance characteristics also figured heavily into design, with materials selected only in terms of their minimal maintenance requirements.

Integration of the total design was made possible by having the in-house architect design all aspects of the restaurant from front of the house to back, interior and exterior graphics, menu boards, and uniforms.—L.C.

SOURCES

Tables & chairs—L & B. **Wall paint**—Pittsburgh Paints. **Vinyl floor tiles**—Kentile, Azrock, Amtico. **Entry floor mat**—American Floor Products. **Millwork**—Beto's Wood Works. **Light fixtures**—Lightolier, Pendant, Ron Rezek. **Neon signs**—Waldrum Sign Co. **Condiment cart**—Peckham Corp. **Chip baskets**—Kunison Intl. **Acoustical lay-in ceiling**—Armstrong.

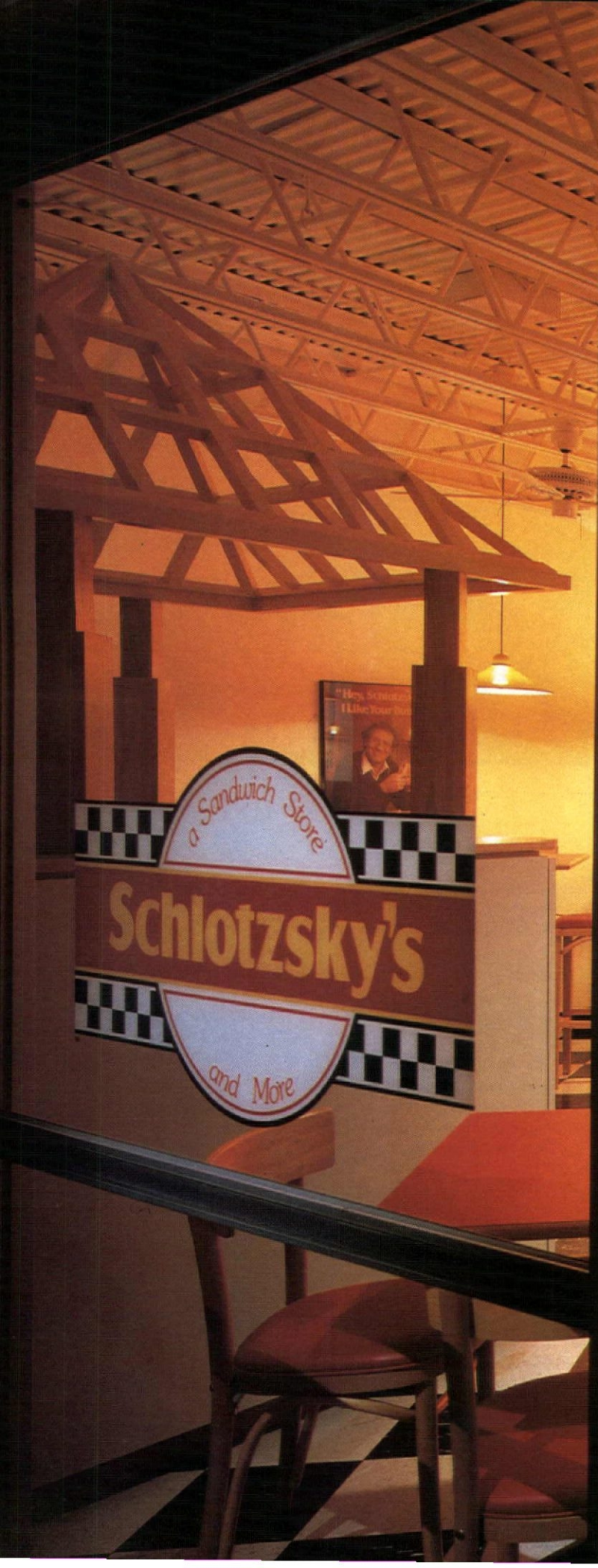
Project Notes

Schlotzsky's, San Antonio, Tex.

Interior design: In-house by architect Walt Fleming

Sq. ft.: 1,800

Cost per sq. ft.: \$38



SCHLOTZSKY'S

Space is unified by design

Red-orange colors are keyed to Schlotzsky's distinctive sign. Pendant fixtures, kiosks, and furniture colors help to unify irregularly shaped, long and narrow merchandising spaces.





Photography by Mary Maxwell

COLUMNS & RUINS IDENTIFY PIZZA CHAIN

Designer blends furnishings with Italian architectural elements

Given the opportunity to create the prototype design for a pizza parlor destined to become a nationwide chain, Sallie Rowland, ASID, principal-in-charge, The Rowland Associates, Indianapolis, Ind., went for the whole pie and created a classical Italian statement for "Giancarlo's Pizza—Buy the Slice."

The owner Giancarlo Dimizio and his brother Anthony are members of a family operating counter-service pizza outlets in the Midwest. The brothers' operation was intended to blend with suburban shopping malls. For the test market, the initial eatery was located on the ground level in Merchant's Plaza, part of the Hyatt Regency Hotel, Indianapolis.

"I wanted to take advantage of an Italian theme without resorting to more traditional or typical design elements such as flags, checkered tablecloths, and candles," says Rowland of her initial plans. "I thought that implementing classic Italian architecture would be appropriate for an upscale design statement, hence the use of columns with Corinthian, Doric and Ionic styles."

Unique to this space is its vast length and minimal width. Nonetheless, flexibility of prototype design was key, permitting adaptation of the design concept to a range of spaces in the future. To create an illusion of greater space, diagonal lites were emphasized. Cross beams from pillar to pillar were set at a slant, as was the configuration of the serving counter. White solid-marble counter and floor surfaces offer easy cleaning. Seating runs down the inner wall's length.

True red and pure white dominate the color scheme. "Red 'says Italian' without really saying it, and it has a favorable association with food and appetite," says Rowland. "I wanted to offer simple red and white with the play of columns through the depth of space." Bright red street-style cafe chairs were selected because they imply "pizza" with their circular backrests. Figuring in chair selection was the practical aspect of moving, stacking, and storage.

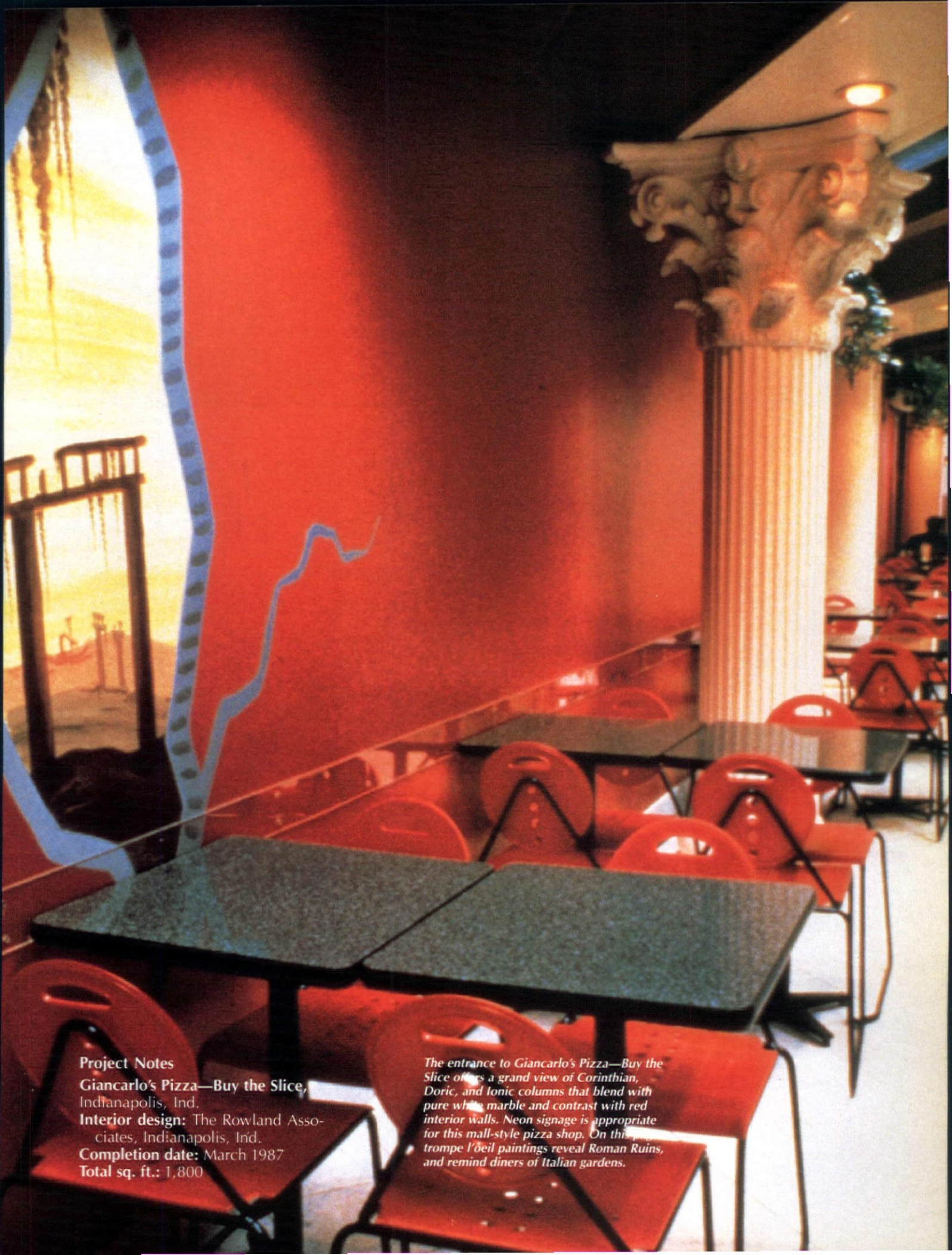
Painted on the wall alongside dining tables are trompe l'oeil creations of the Roman Ruins. A local artist painted the designs, which could easily be drawn and silkscreened for application in other restaurants as the chain grows.

The distinctive Italian design with its clever blend of color, furnishings, and fixtures was well-received by the Dimizio brothers. Two stores are planned for Ohio and other parts of the Midwest in early 1988, employing variations on this design by the Rowland Associates.—E.McM.

SOURCES

Chairs—Loewenstein/Oggo. **Tables**—John Industries. **Floor**—American Equipment Marble. **Signage**—Sign Art. **Columns & bulkhead**—Focal Points, Inc. **Trompe l'oeil art**—Gary Lynn Rittenhouse. **Paint**—Pratt & Lambert. **Custom serving counter**—T.P. Construction, Inc.

Interior design—The Rowland Associates. **Project team**—Sallie Rowland, principal-in-charge; Manfred Hiatt, project designer; Julie O'Brien, senior designer. **General contractor**—T.P. Construction, Indianapolis, Ind.



Project Notes

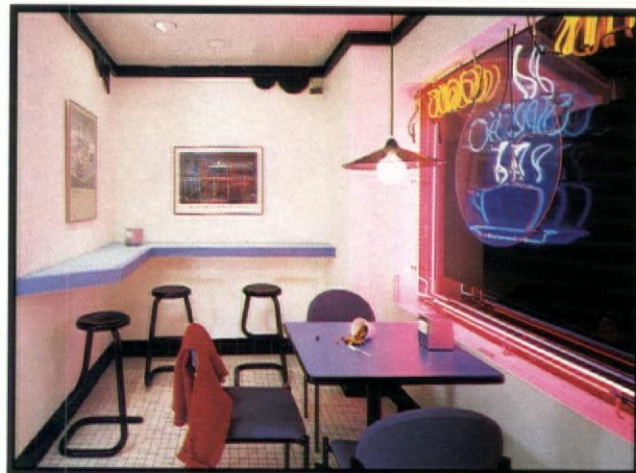
Giancarlo's Pizza—Buy the Slice,
Indianapolis, Ind.

Interior design: The Rowland Associates, Indianapolis, Ind.

Completion date: March 1987

Total sq. ft.: 1,800

The entrance to Giancarlo's Pizza—Buy the Slice offers a grand view of Corinthian, Doric, and Ionic columns that blend with pure white marble and contrast with red interior walls. Neon signage is appropriate for this mall-style pizza shop. On this page, trompe l'œil paintings reveal Roman Ruins, and remind diners of Italian gardens.



Photography by David Wakely

FIRST-TIME FOODSERVICE TO BECOME A FRANCHISE

Los Gatos, Calif. operation is entrepreneur's dream-come-true

The clients had never before operated a foodservice establishment. Indeed, the designer had no prior experience in creating a restaurant facility. Yet, this collaboration of entrepreneurs yielded a successful prototype which may be franchised in 10 more locations next year.

Yogurt Creationz, Los Gatos, Calif., has carved out its own market niche in this health-conscious, young professional community. With proximity to the Silicon Valley, the operation caters to an affluent clientele seeking eat-in and take-out options on baked and frozen goods.

The space is a mere 445 sq. ft. and formerly functioned as a jewelry store. Dark, carpeted interiors greeted Sherry Scott, principal of Designsense, San Francisco designers, and it was determined to gut the space and start from the shell.

"Because of the smallness of the space, we had to stage delivery of the equipment so as not to interfere with construction of counters and other interior work. As it turned out, the stove arrived late and had to be lifted over the display counter by some very strong hands!"

Equipment and counters are accommodated in an angular plan that maximizes use of the space. The decision to include a self-serve topping bar for yogurt also dictated an angled counter.

Three colors are employed in laminate, signalling the three main service areas of this operation. Baking area, topping bar, and cash/weigh-in counter are clearly focused. "The clients suggested a cobalt-blue and white scheme, but I added brighter colors to create a convivial cafe atmosphere and avoid a sterile

feeling," says Scott, who researched the project with the owners.

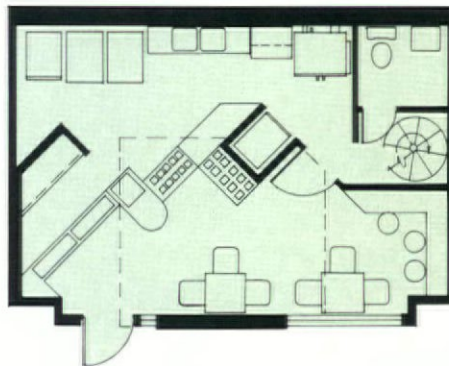
A ceramic mosaic tile floor was done in three stages, due to arrival of equipment. Ambient lighting and focal MR 16s are over the topping bar, providing ample illumination for patrons.—R.W.

In a mere 445 sq. ft., this California frozen food and bakery operation established a prototype which accommodates cumbersome equipment, display counters, and on-site seating with ease.

SOURCES

Laminate counters, tabletops—Wilsonart. **Seating**—Krueger. **Stools**—Kinetics. **Flooring**—Dahl Tile. **Lighting**—Halo, Euroluce, ZGallery. **Neon**—Lynott Neon. **Menu board**—LM Silverman. **Sneeze guard**—Tap Plastics. **Custom fabric**—Ogata Associates. **Signage**—Arne Signs. **Counters**—Architectural Case & Millwork.

Interior design—Designsense: Sherry Scott, ASID, interior designer. **General contractor**—Jerry Horton. **Dealer**—Design & Office Concepts.





Project Notes

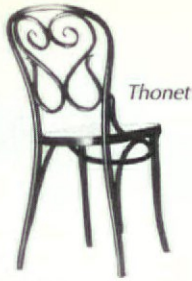
Yogurt Creationz, Los Gatos, Calif.

Interior design: Designsense

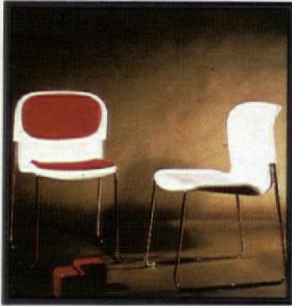
Completion date: August, 1986

Sq. ft.: 445

Cost per sq. ft.: \$269 (FF&E, renovation)



Thonet



Atelier Int'l.



Forms + Surfaces



Interna Designs

FURNITURE CATERS TO FAST-FOOD CUSTOMERS

*Bright designs, easy maintenance
add to fast-food environs*



Artopex



Kimball

Thonet—First introduced in 1849, the Cafe Daum chair features a steambent beechwood frame. The chair is available with a foam-padded or cane seat.

Circle No. 220.

Atelier Int'l—Nova's rounded edges and contoured seat were designed for comfort. In either standard polypropylene or nylon, the shell is light enough to stack. Seven standard shell colors are solid through the one-piece seat and back.

Circle No. 243.

Forms + Surfaces—In both wire grid and perforated metal, there are one-to-four-seat units in Series AE9000 Rail Seating. Straight and radial segments are offered with or without backs. The system is carried on a steel rail which can be pedestal-mounted or freestanding. Seating is coated in a two-stage powdercoat finish in 10 standard colors. **Circle No. 215.**

Interna Designs—Designed by Giovanni Offredi, Normal is manufactured in Italy. The chair is a combination of steel and bentwood. A number of colors and stains are available with either stock fabric or COM upholstered seats. **Circle No. 224.**

Artopex—A stackable chair, Minimax comes with a tubular sleigh base and cushioned back and seat, with or without arms. A handling grip integrated in the upper part of the back is optional. Chair comes in nine grades of upholstery fabrics totalling 114 colors. **Circle No. 226.**

Kimball—The Diamond collection offers a coordinated table and seating design. Seating features a solid oak frame that incorporates a 45-degree angle and leg-to-frame fastening for strength and stacking ease. Like Diamond seating, tables are crafted of solid oak with a variety of finish choices. **Circle No. 241.**

Alcan



Plymold



Ghariany Executive

Kofabco



Kofabco—In six models, the Bentwood series is designed for high-traffic areas. Chairs are available in 13 finishes including chrome and brassstone. Upholstery choices include 91 vinyls and fabrics as well as COM. **Circle No. 249.**

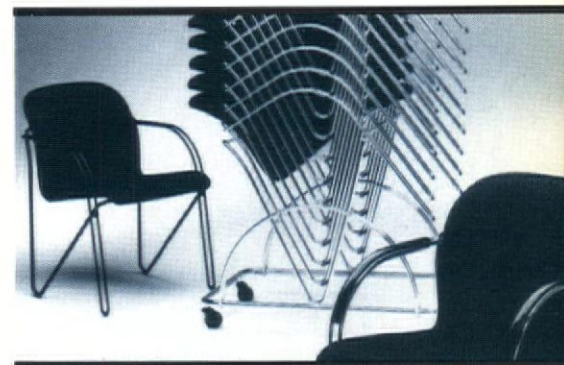
Ghariany Executive—Tables and chairs are constructed of metal tubing, available in a multitude of colors and finishes. Tabletops are made of a scratch-proof laminate. Seats have a self-return mechanism to allow rotation and return to the original position. **Circle No. 210.**

Alcan Building Products—The Planar Linear Metal Ceiling System offers styling options for restaurant ceilings. A flexible radius carrier design allows maximum design freedom. Available in standard low and high-gloss colors, mirror and reflective or brushed finish. **Circle No. 308.**

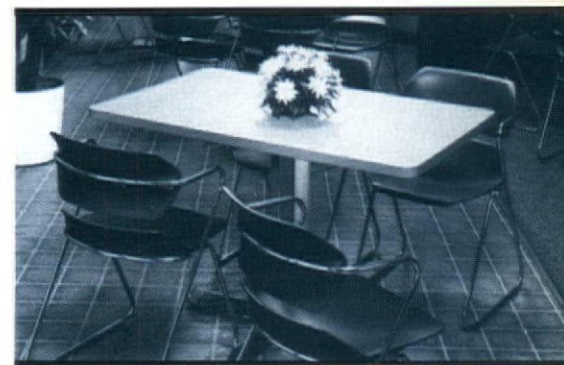
Plymold Booths—An open-steel bottom design has been introduced for single, double, and triple decorator waste receptacles. It helps keep the inside fresher and cleaner. Because the bottom stays cleaner, the 35-gal. liner can be more quickly emptied and put back into service. **Circle No. 218.**

Rudd International Corp.—Volschair comes in side chair, armchair, lounge, and two-seat sofa models. All models gang with optional connecting devices and also stack. Each can be ordered in any of seven frame finishes. Side and arm chairs can have an exposed wood back or full upholstery. **Circle No. 213.**

American Seating—The basic stacking model of the Acton chair provides lightweight seating for use with tables, tandem groupings, and upholstered versions. There is a new fabric and finish program. **Circle No. 229.**



Rudd



American Seating



Continental Creative Sales



Cy Mann Designs



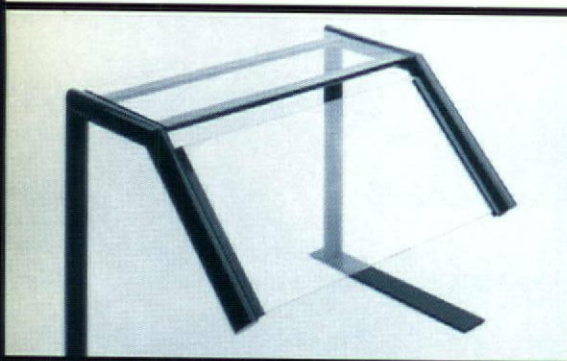
Tradewinds



Pouliot Designs

FAST-FOOD FURNITURE

Fabric and finish selections expand



Lavi



Ship'n Out

Continental Creative Sales—The Heather chair is made of solid beech wood in a bentwood-style construction. It is stocked in natural mahogany stain and matte-black lacquer. A matching bar stool is available. **Circle No. 216.**

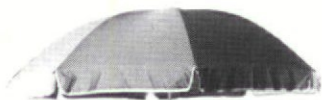
Cy Mann Designs—The metal frame of the Mobius side chair houses a hard-edge leather for seat and back. Components are removable for on-site alteration. Six shades are offered for the enameled metal frame and leather, allowing for tone-on-tone or contrasting combinations. **Circle No. 234.**

Tradewinds Outdoor Furniture Corp.—Bar Height Table is 40-in. high and comes with either a molded fiberglass top or clear acrylic top in a 42-in. or 48-in. diameter. Bar stools are manufactured from custom 2-in. extruded aluminum and 2-in.-wide vinyl. **Circle No. 212.**

Pouliot Designs—Fiberglass series features several styles of planters for hanging plants. Planters have hardware installed for connecting to the hanging medium. **Circle No. 238.**

Lavi Inds.—Portable sneeze guard is available in solid brass, chrome, or color. The unit comes with a top glass shelf in single or double widths. **Circle No. 219.**

Ship'n Out Co.—Four styles of quickship solid brass sneezeguards are available in 3-ft., 4-ft., 6-ft., and 8-ft. lengths. The style shown has a curved plexiglass guard. Other styles feature ¼-in. safety laminate glass. **Circle No. 217.**



Telescope



EMU/USA



Palazzetti -



Krueger

Palazzetti—The 414 chair was designed in 1930 by Rene Herbst. Seat is made of elastic cords covered in cotton cloth. Chair is available in stock in black or chrome. **Circle No. 222.**

Krueger—A wide selection of Mesa table tops, bases, and edge treatments can be mixed and matched. The pedestal-base table is shown with the Versa chair. Arm or armless models can be stacked six high. **Circle No. 247.**

Telescope Casual Furniture—Cafe furniture features a white, powder-coated frame offered with a choice of white or yellow heat-sealed vinyl seats. New for 1988 is a slip-on cover in a choice of eight colors. **Circle No. 214.**

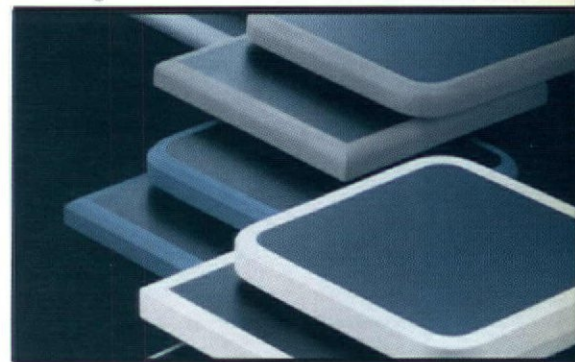
EMU/USA—The Rio Park chair is a heavy-duty stacking chair for extended commercial application indoors or outdoors. **Circle No. 227.**

Armstrong World Inds.—Shown is Cabaret commercial vinyl floor tile in scarlet/buff. **Circle No. 246.**

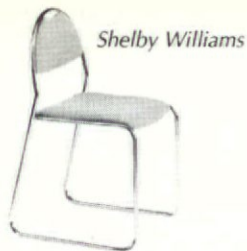
Johnson Inds.—The tough and resilient Colorflex seamless table edge prolongs the beauty and life of commercial tables that get constant, hard use. The edge is sanitary and easily wiped clean. Colorflex is available in 23 colors and 18 edge configurations. **Circle No. 239.**



Armstrong

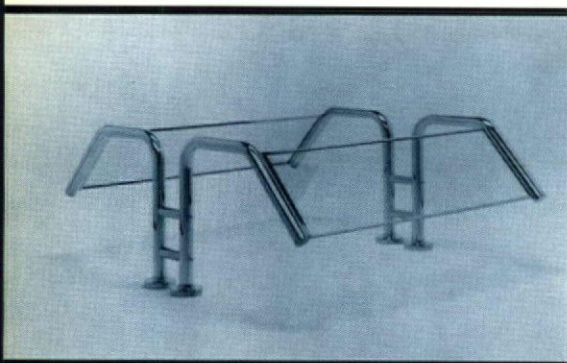


Johnson

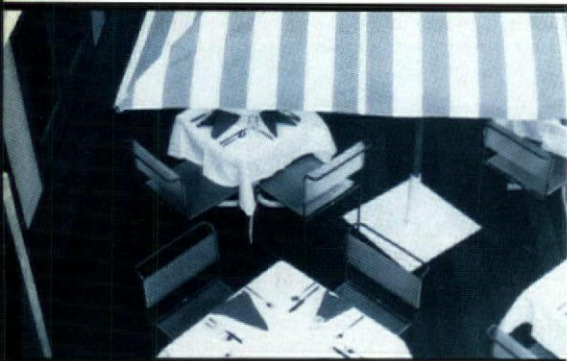


FAST-FOOD FURNITURE

Color combinations invite attention



Brass Smith



Basta Sole

Shelby Williams Inds.—Rounded curves distinguish this stacking chair. With a foam-padded seat and back, model 5099 features a tubular frame available in polished chrome. **Circle No. 231.**

Castec Inc.—Trackstar is a track-guided motorized or manual folding shade system for solariums, skylights, and sloped window applications. It reduces radiant and ambient heat, and air-conditioning costs. Glare is virtually eliminated.

Circle No. 245.

Fixtures Furniture—Strikingly styled, bravo is a thermoplastic stacking chair. Architectural roots are expressed in a subtle grid which, in turn, is a reflection of the complex structural design of the molded seat and back. **Circle No. 221.**



Fixtures Furniture



Loewenstein/Oggo

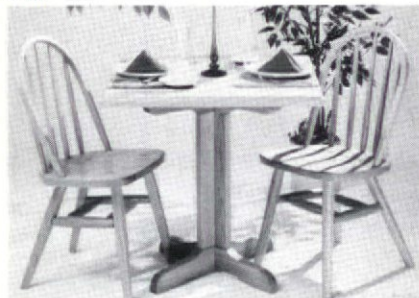
Loewenstein/Oggo—In 34 standard finishes, the #760 Franco series can use a rush, molded plywood, or upholstered seat. Chairs are available in a 10-day quick-ship program. **Circle No. 228.**

Brass Smith Inc.—The FG340 is part of a food guard and display case line designed for consumer ease. It is available single- or double-sided with standard top serving glass. **Circle No. 232.**

Basta Sole—This Florence rectangular umbrella is used by Pasta Prego restaurant in Napa, Calif., in a red-and-white striped fabric. Besides providing shade, the umbrella reinforces the Italian theme. **Circle No. 244.**



CHF



Hunt



Artemide



Westnofa

Artemide—Armchair of Reglar fiberglass-reinforced polyester is resistant to impact, scratching, and high temperatures. It is totally weatherproof. Colors are white, Chinese lacquer red, and light gray. **Circle No. 233.**

Westnofa—The Parabel cafeteria chair combines a beech seat and back with a tubular steel frame. It stacks horizontally and links in rows; a dolly will transport six chairs. Chair is available in a variety of woods, laminates, and epoxies. **Circle No. 225.**

CHF Inds.—Firm has been providing tables and bases for almost 100 years. A Quick Ship program is offered. **Circle No. 223.**

Hunt Country Furniture—Both the contemporary bentwood side chair and the Ranger table are handcrafted in oak. **Circle No. 235.**

Brayton International—A classic in Europe for more than two decades, the Forum chair is stackable as well as connectable. A tubular steel frame is standard in polished chrome or powder-coated black finish, with other finish options available. **Circle No. 230.**

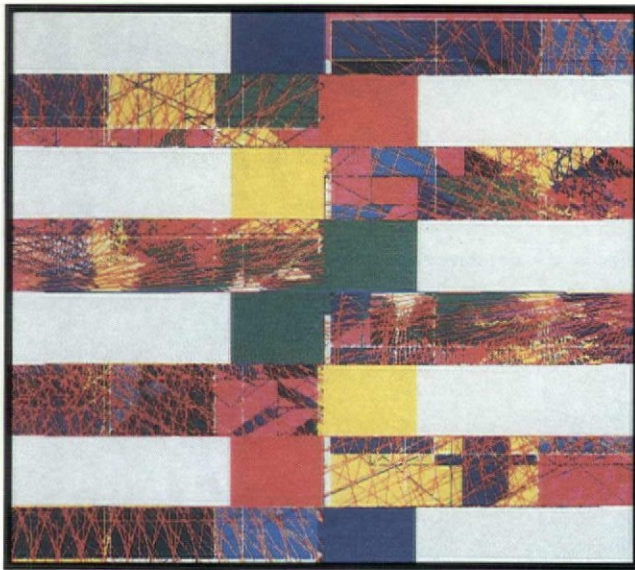
Kinetics—Dining unit configurations include four-seaters with one chair per side; four-seaters with two chairs per side; and two-seaters with one chair per side. Frames are available in 24 Kinkote colors and a choice of upholstered or natural birch seats. **Circle No. 240.**



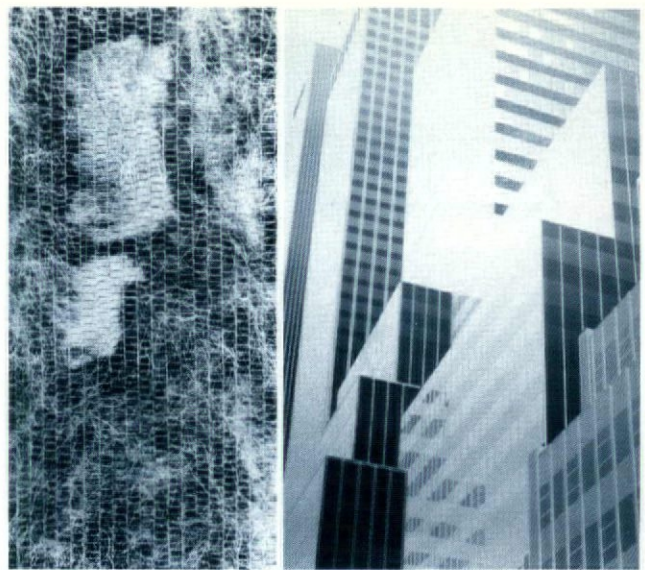
Brayton



Kinetics



Chris Wayne



Susan Kimber

Fidelity Arts

ART HUMANIZES WORKSPACES

Handcrafted pieces provide accents in variety of settings.



Susan English Starr

Chris Wayne—Computer drawings are generated from Pascal programs written by artist Chris Wayne. The artist has developed photographic techniques for interpreting these images in large scale on a number of surfaces, including transparent Duratrans. **Circle No. 200.**

Susan Kimber—Combining the art of tapestry with various methods of printing photographic images, the fiber artist creates original photo tapestries. Each combines strands of sisal and hemp, knotted over canvas that has been woven through linen, and onto which has been printed one or a series of barely discernible photographic images. **Circle No. 316.**

Fidelity Arts of California—By Don Munz, "Fenestrade" is a recent addition to the firm's collection. The serigraphed image is enhanced with an embossed foil applique. **Circle No. 204.**

Susan English Starr—Tapestries can be commissioned for use in commercial spaces. Through the use of texture and color, these woven tapestries create warmth in working environments. **Circle No. 208.**

Tavola International—The Space sculpture collection is handmade of hardwood in many species and finished like furniture. A generous size range allows pieces to highlight a reception area or serve as the 12-ft. tall focal point of a multi-story lobby. **Circle No. 203.**

Austin Productions—Cast paper framed in acrylic from the artist Mullan forms the "Olla Redonda" measuring 40-in. by 40-in. by 3.5-in. The statue, "La Mujer de la Tierra," from the artist Acoma, is created from Durastone with brownstone finish. **Circle No. 317.**



Tavola International



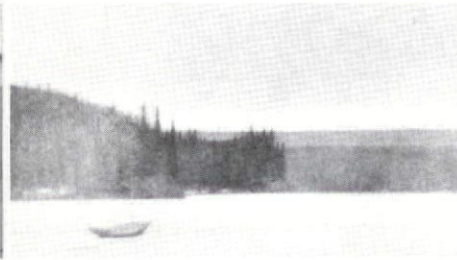
Austin Productions



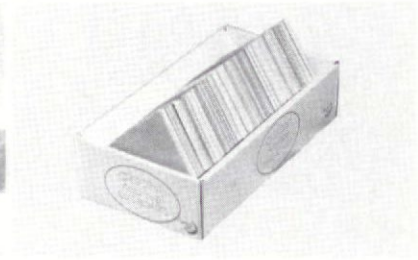
WW Graphics



Custom Wall Services



Winn Corp.



Crescent Cardboard

WW Graphics Inc.—"Ceremonial Blanket" represents an authentic Indian artifact. It incorporates sturdy, dyed-rag paper, bits of twine and stitching, and layers of paint. Decorative piece is mounted on linen and framed in a natural stained pine shadow box.

Circle No. 202.

Custom Wall Services Inc.—Architects and designers can create graphic acoustical wall designs with custom fabric panel shapes, fabric computer graphic photo murals, and fabric artwork. All provide highly effective sound control. Shown is a project for Nabisco Brands by artist John Spears. **Circle No. 205.**

The Winn Corp.—The first in a series of five original hand-created lithographs by Russell Chatham is titled "Island Suite: Twilight." It was created in an edition of 275 using 33 metal plates, hand-drawn by the artist. Series is scheduled for completion in 1988. **Circle No. 207.**

Crescent Cardboard Co.—Mini Mat Corner Set features a complete selection of firm's regular mat board colors. The set is designed for easy transport to a client's location and assists in coordination of mat board colors with interior decor.

Circle No. 206.

Arthur Stern Studios—Custom glass detailing for residential, commercial, and public building projects can include doors, windows, lighting fixtures, skylights, partitions, mirrors, furniture, and art objects. Pre-hanging and drilling for lockset may also be done. Prices vary according to specifications—size, wood, finish, and complexity of design.

Circle No. 282.



Arthur Stern Studios



Forbo

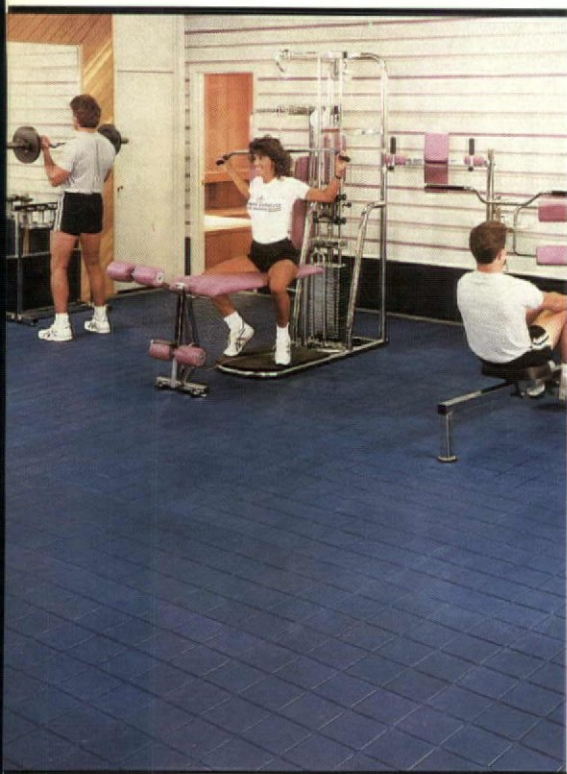


PermaGrain

Jason Industrial

HARD SURFACE FLOORING GLOSSES UNDERFOOT

*Emphasis is on durable rubber products
resembling marble, vinyl, & wood*



Pawling Corp.

Forbo North America—Pattern-free Krommenie Plain Battleship linoleum is available in 16 neutral designer colors. This linoleum is made entirely from natural raw materials and is homogeneous through to the jute backing. Linoleum is provided in 79-in. widths and lengths up to 90 ft. **Circle No. 299.**

PermaGrain Products—Tupelo Wood Plank flooring is acrylic-impregnated throughout for durability and consistency. Stain and soil resistant, Tupelo can be maintained with a simple spray mist and buffing. Flooring has a 20-year wear warranty. Classic colors are Gothic, Barcelona, and Americana; designer colors are plum, charcoal, gray, and pistachio. **Circle No. 304.**

Jason Industrial Inc.—In Pirelli's Classic Smooths collection, Smooth Marbleized Rubber tiles and rolls offer the look of vinyl while providing the durability of rubber flooring. In 14 standard colors, flooring is rough on the back, but smooth on the surface. **Circle No. 307.**

Pawling Corp.—Hid-N-Lock, a 24- by 24-in. floor tile system features the company's interlock design. Tiles are made of $\frac{3}{16}$ -in. cut-resistant rubber, textured for a nonslip surface in seven colors. When assembled, Hid-N-Lock tiles give the appearance of a tile floor, with no interlocks visible. **Circle No. 319.**

Kentile Floors—The Terrazzo collection of solid-vinyl floor tiles is available in eight colors. Tiles offer the beauty of a terrazzo floor without the cost of an involved installation. Measuring 12- by 12-in., tiles are $\frac{3}{8}$ -in. thick.

Circle No. 303.

Lonseal Inc.—Lonwave Mirage resilient sheet-vinyl flooring features a pattern of deeply embossed curving lines. This gives a three-dimensional effect. Eight colors include rich iridescents.

Circle No. 302.



Kentile



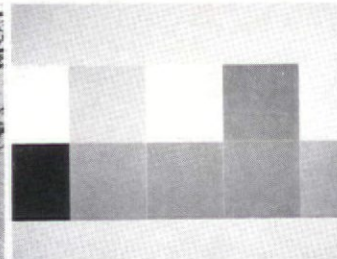
Lonseal



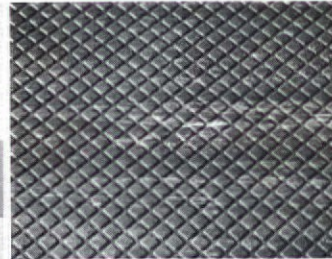
Kentucky Wood Floors



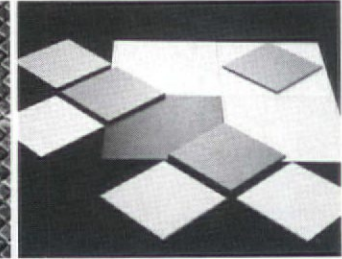
Tarkett



Armstrong



Musson Rubber



American Marazzi

Kentucky Wood Floors—Shown is a reception area in Charlotte, N.C., which features Brazilian Cherry Plank flooring with a border of Brass, Purpleheart, and Walnut Feature Strip. An upscale, custom look is created by the mixed species and mixed media border. **Circle No. 305.**

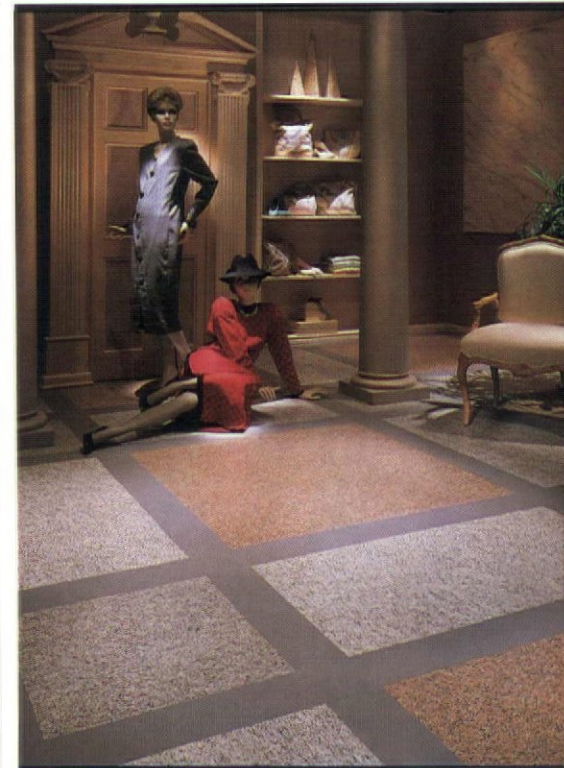
Tarkett—Expressions Collection is a total commercial floor design medium comprised of coordinating 12-in. vinyl tiles, 1-in. accent strips, and cove bases. Available in eight colorations, the components harmonize with each other to offer design versatility. **Circle No. 323.**

Armstrong World Inds.—The initial color line for Cabaret solid-color vinyl tile includes five neutrals and five accents. The 9- by 9-in. beveled-edge solid vinyl has an embossed surface. **Circle No. 306.**

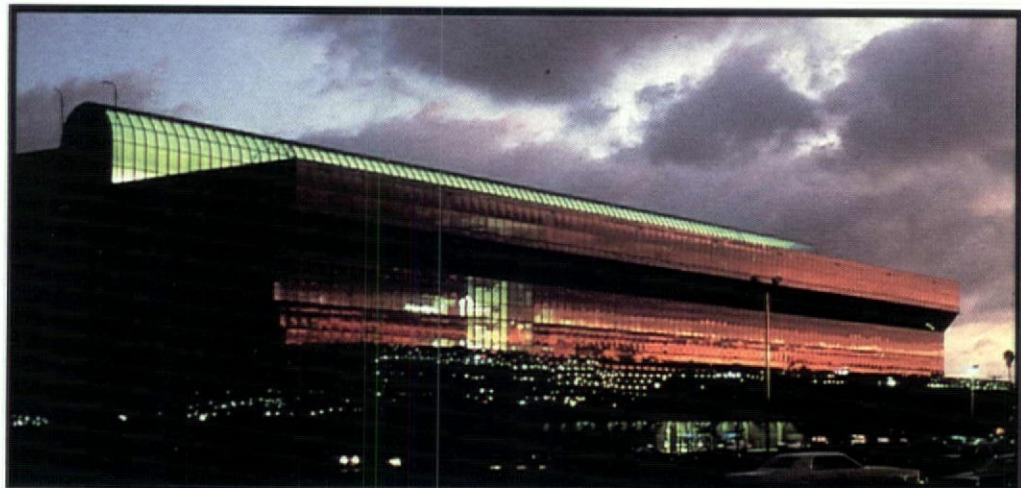
Musson Rubber Co.—Molded of a cured rubber compound which is homogenous throughout, this continuous field pattern, marbled tile is easily installed. The diamond design matches diamond-design stair treads in color and appearance. Tiles come in black or 10 standard marbled colors. **Circle No. 301.**

American Marazzi Tile—A serene gray-blue, called Acadia, has been added to the National Parks series, complementing an 11-color palette of 8- by 8-in. abrasive tile that rivals nature for design possibilities. Single and double bullnose trims are available for all hues. **Circle No. 318.**

Azrock Floor Products—Classic Granite is a through-chip pattern in vinyl composition tile. The pattern is distributed throughout the full thickness of the tile and will last the life of the floor. The tile, which has the look of granite, comes in white, coral, and gray. **Circle No. 300.**



Azrock



Richard Norfolk
President, PDC



Eugene Scott
Sr. v.p., PDC



James Goodwin
v.p. PDC



David Shively
v.p., PDC



Jerry Zwiegbaum
president, IMS



John Whisnant
exec. dir., IMS

MART DEVELOPMENT CONTINUES APACE

*Lure of long-term occupancy
continues expansion activity*

If a bureaucrat at the Census Bureau ever decides to skip the usual sources of market statistics on the contract/home furnishings industries, he would do well to get the information directly from the marts themselves. They are repositories for data on size of market; estimates on space for new offices, hospitals, and other projects under planning or construction; and projections of furniture and furnishings sales.

Understandably, members of the design community as well as manufacturers are equally enthralled with such statistics, as they bear on the future growth and profitability of the design industry.

As for the often-heard complaint that there are too many marts either in existence or being started, it arises mostly from manufacturers looking at approximately \$250,000 just to

get a new showroom on line. And that is only for the design and decoration of the space, let alone sq. ft. rental costs.

Designers and architects welcome such marts, as they make shopping the market a lot more convenient. And the prospect of filling so many thousands of sq. ft. of showroom space on a long-term basis is irresistible to real estate developers. The result is a constant effort by developers to seek new mart sites, expand old ones, and provide programs to entice designers to visit tenant showrooms.

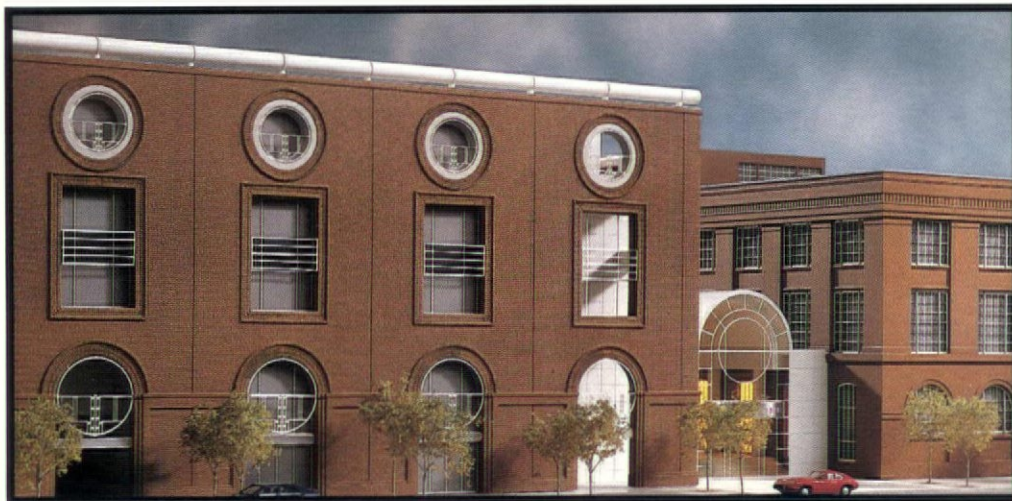
Some of the newer developments, from West to East, include the appointment of Len Lemlein, former vice president leasing for both the International Design Center New York (IDCNY) and the Pacific Design Center (PDC), as president of the new San Diego Design Center, now under development.

That mart will serve a cadre of designers, architects, and facility managers in the greater San Diego area, one of the fastest growing sections of the country.

PDC rushing new building

Further north, the Design Center South in Laguna Niguel, Calif., a Birtcher property managed by Marty Swenholt, is expanding its contract space to capture its share of that market.

Pacific Design Center (PDC) in Los Angeles is rushing its second building to completion. Designed by Cesar Pelli, construction is expected to be completed by January 1, 1988, with tenant improvements scheduled to start immediately thereafter, so that it will be ready for WestWeek, March 23-25. The new building will have a 425-seat auditorium with state-of-the-art audio-visual equipment. Managing partner of the PDC,



New wing of Pacific Design Center, Los Angeles (opp. page.) is projected to open in time for WestWeek, March 23-25. Rendering (above) is of San Francisco's Showplace Sq. Contract Design Cntr.

Art Birtcher, has announced the appointment of Richard T. Norfolk, former president of International Market Square in Minneapolis, as president and executive director of the PDC.

Expansion of the Contract Design Center at Showplace Square, San Francisco, will provide another 217,000 sq. ft. of showroom space. The new five-story building connects to the original building with a glass atrium and a skybridge between the fourth floor of the expansion and the third floor of the existing building. The Center is part of an \$85 million, block-long development that will include a 275-unit, all-suite hotel.

A new design center for Phoenix, Arizona, has been announced by Al Gustave, a professional member of the American Society of Interior Designers who is the center's market-

ing director. To be called "The Design Center Southwest," the mart will contain a mix of national and local showrooms, both commercial and residential.

International Market Square (IMS), Minneapolis, appointed a new president, Jerry S. Zweigbaum, who was formerly vice president of leasing for the organization. IMS' general counsel, John R. Whisnant, was appointed executive director, administration for the facility.

Gearing for celebration of the 20th year of NEOCON, The Merchandise Mart, Chicago, will be connecting its main building to the ExpoCenter, as well as introducing its new all-contract third floor. The bridge walkway, designed by Helmut Jahn, AIA, will link The Merchandise Mart's second floor to ExpoCenter directly across the street in the Apparel Center.

NEOCON's 20th anniversary will see a wide number of celebration activities planned by The Mart and its tenants. CONTRACT plans a 20-year retrospective of the event that launched the contract industry into maturity, as well as extended coverage of the pioneer contract show and exhibition.

Michigan Design Center, Troy, Michigan, is currently completing its Phase III 85,000-sq.-ft. addition, which will include an all-purpose exhibition/seminar facility.

St. Louis' fledgling St. Louis Design Center also has outlined an ambitious seminar/workshop program for the design community in that area. Stephanie Savic heads the design activities there.

The Atlanta Merchandise Mart, having completed its contract wing, now announces a

(Continued on p. 113)



*Betty Ereckson
Mkt. rep., AMC*



*Kate Nerone
PR mgr., AMC*



*Susan Brashear
Dir. con., AMC*



*Michele Craig
dir. comm., AMC*



*Bob Hinman
dir., WDC*



*Tim Treadway
president, CDC*

Mart	CEO	Key Executives	Operating Days/Hours	Access Policy			Contract Floors	
				Trade	Public	Both	Yes	No
Atlanta Decorative Arts Center 351 Peachtree Hills Ave., NE Atlanta, GA 30305 (404) 231-1720	Tom Mitchell	Jeff Portman, mktg. mgr.; Kate Nerone, pr mgr.	M-F: 9-5			•		•
Atlanta Merchandise Mart 240 Peachtree St., NW Atlanta, GA 30043 (404) 658-5672	J. Thomas Fulghum	Susan Brashear, dir. cont. Isng.: Kate Nerone, cont. comm. mgr.; Michele Craig, dir. comm.	M-F: 8:30-5			•		•
Architects & Designers Building 150 E. 58 St. New York, NY 10155	Alexander P. Jinishian		M-F: 9-5			•	•	
Atlanta Market Center 240 Peachtree St., NW Atlanta, GA 30043 (404) 688-8994	John C. Portman, Jr.	Sam Williams, president; Ralph Jones, v.p.	M-F: 9-5	•			•	
Blake Street Design District 1981 Blake St. Denver, CO 80202 (303) 293-8100	Cecelia M. Maxwell	Willajeane Wilson, Isng. cons.; Mary Shepard, pr dir.	M-F: 9-5	•			•	
Boston Design Center 1 Design Ctr. Pl., Ste. 337 Boston, MA 02210 (617) 338-5062	Laura Crosby	Laura Crosby, dir. con. Isng.; Elizabeth Welge, comm. dir.	M-F: 9-5	•			•	
Contract at Piedmont Center 10 Piedmont Center, Ste. 300 Atlanta, GA 30305 (404) 261-3667	Stan Williams	Chuck Kennedy, Isng. mgr.	M-F 8:30-6			•	•	
Contract Center at Showplace Square 650 Seventh St. San Francisco, CA 94103 (415) 864-8541	Tim Treadway	Martha Thompson, vp Isng.; Jackson Coleman, dir. mktg.; Robert Zinkhon, pr cons.	M-F: 9-5			•		•
Dallas Design Center 1025 N. Stemmons Frwy. Dallas, TX 75207 (214) 747-2411		Marty Swenholt, exec. dir.; Sharon Burnell, mktg. rep.; Julia Hawkins, pr coord.	M-F: 9-5	•			•	
Dallas Market Center 2100 Stemmons Fwy. Dallas, TX 75207 (214) 655-6100	Lucy Billingsley	Mike McAdams, exec. v.p.; Laurie Bilbo, dir. p.r.	M-F: 9-5	•			•	
Decorative Arts Center 305 E. 63 St. (212) 838-7736	Bernard H. Mendik		M-F: 9-5	•			•	
Denver Design Center 595 S. Broadway Denver, CO 80209 (303) 733-2455	Alan Reiver	Alexandra Smith, dir.	M-F: 9-5 Sat: 10-12	•			•	
Denver Merchandise Mart 451 E. 58th Ave. Denver, CO 80216 (303) 292-6278	Darrell R. Hare	Davene Coutts, dir. comm.	M-F: 9-5	•				•
The Design Center 5001 Baum Blvd. Pittsburgh, PA 15213 (412) 683-6200		Joan Scarola, Isng. mgr.	M-F: 9-5	•			•	
Design Center at the Ice House 1801 Wynkoop St. Denver, CO 80202 (303) 298-9191	Ms. Terri M. Slancik	Sherry Timmerman, dir. Isng.; Ty Stetzenmeyer, vp, asset mngmt. div.	M-F: 9-5	•			•	

Special Events & Market Dates	Special Market Hotel & Trade Packages			Pass Req.		Contact For Passes/Info.
	Yes	No	Contract	Yes	No	
Nov. 3-4 Conexion; May Design ADAC	•		Destination Atlanta (800) 282-0456	•		David Schreiber (404) 581-1734
To be determined	•		Destination (800) 241-6405	•		Betty Erickson
Design New York, Oct. 5-8 Designer's Saturday Oct. 6-8						
Conexion, Nov. 3-4			Destination Atlanta (800) 241-6405		•	Kate Nerone, P.R. manager
September 8			AJA Travel (303) 296-6946		•	Mary Shepard
April 28-29		•	Dallas Mkt. Center Services (800)972-1163	•		Duncan Chapman
Spring Open House—May 1988		•			•	
Pan Pacific Lighting Exposition & Compac, Sept. 25-27	•		Sigma Travel at the Showplace		•	Martha Thompson
Mid January and July		•			•	
Feb. 11, Contract Design Ctr. opens	•		Wyndham Travel (800) 634-2630	•		DMC Market Services (800) 634-2630
Designer's Saturday Design New York		•			•	Barbara Fagan (212) 752-1080
(to be determined)		•			•	Alexandra Smith
	•		Dir. Buyer Services	•		Buyer Registration
(Not available)		•			•	Joan Scarola
The Design Exchange, Fall 1988 (date to be determined)	•		Kyla Thompson		•	Terri M. Slancik

MART GROWTH DCTOA 2nd phase topped out

joint venture of the Portman Companies and Equitable Real Estate Investment Management, Inc., to build Inforum Technology Mart in downtown Atlanta. Excavation and foundation work on the \$150 million project began in August. It will be the fourth major component of the Market Center and the third in a concentrated area of downtown Atlanta, all of which will be interconnected by aerial walkways.

In Dania, Fla., the Design Center of the Americas (DCOTA) celebrated the topping off of its second phase in October with an an-



Washington, D.C.'s Washington Design Center (above) is planning a 400,000-sq.-ft. addition.

nouncement by Joan Kerns, director of marketing and leasing, that it is more than 55 percent leased or committed. Showroom construction is scheduled to begin in early 1988, with Spring openings projected.

Miami Inter Design Phase II is opening its doors in its 200,000-sq.-ft. building con-

(Continued)

Mart	CEO	Key Executives	Operating Days/Hours	Access Policy			Contract Floors	
				Trade	Public	Both	Yes	No
Design Center Northwest 5701 Sixth Ave. S. Seattle, WA 98108 (206) 762-1200	Barry Jaquess	Jerry Ryan, dir. lsng.; Joann Mellott, ops. coord.; Jan Jadwisiak, dir. mktg./comm.	M-F: 9-5	•			•	
Design Center of Los Angeles 433 S. Spring St. Los Angeles, CA 90013 (213) 625-1100	Wes W. Kennedy	Eddy Feldman, lsng. mgr.; Lillian Christopher, acct.; Susan Kee, off. mgr.	M-F: 8:30-5	•				•
Design Center of the Americas 1855 Griffin Rd. #282 Dania, FL 33004 (305) 920-7997	Joan A. Kerns	Gary Keating, comm. dir.; Jae Portman, dir. prpty. mgmnt.; Tom Mitchell, vp.	M-F: 9-5	•				•
Design Center South 23811 Aliso Creek Rd., #151 Laguna Niguel, CA 92656 (714) 643-2929	Marty Swenholt	Kerry S. Lewis, prpty. mgr.	M-F: 9-5	•				•
The Design Exchange 712 Broadway Kansas City, MO 63103 (816) 842-2115	Roger Buford	Ben Bolt, gen. ptrn./lsng. agt.; John Bennett & Glynn Brown, gen. ptrns.	M-F: 8-5	•				•
Design Resource Center of St. Louis 3226 Olive St. Louis, MO 63103 (314) 531-7222	R. Kossler	B. Ayers	M-F: 8:30-4:30	•				
Hickory Furn. Mart Design Ctr. P.O. Box 1669 Hickory, NC 28603 (704) 322-3510	G. Leroy Lail	John Schenk, vp, lsng. mgr.	M-F: 9-6 Sat: 9-5			•	•	
Innova 20 Greenway Pl. Houston, TX 77047 (713) 963-9955	Ron Blankenship	Robert Casey, dir. mktg.; Robin Harrison, bldg. mgr.; Lynn Billings, dir. comm.	M-F: 9-5		•			•
Int'l Design Center, NY 29-10 Thomson Ave. Long Island City, NY 11101 (718) 937-7474	Emmett L. Dineen	Herbert Tilles, exec. vp; Kathleen Scanlon, vp, admin.; Fern Mallis, vp, comm.	M-F: 9-5	•			•	
International Market Square 275 Market St. Minneapolis, MN 55405 (612) 338-6250	Jerry Zweigbaum	John Whisnant, exec. dir., admin.; Carolyn Olson, vp, mktg./pr.	M-F: 9-5, Addl hrs. by appt.	•			•	
The L.A. Mart 1933 S. Broadway Los Angeles, CA 90007 (213) 749-7911	Richard Miller	Henry Brandler, pres.; Susan Birch, pr dir.; Margaret Malone; lsng. dir.	M-F: 9-5	•				•
Lenora Square 1000 Lenora St. Seattle, WA 98121 (206) 621-7500	Morris Piha, Irvin Karl	Judith Smythe, mktg. dir.	M-F: 9-5 Tues: 9-7	•				•
Marketplace Design Center 2400 Market St. Philadelphia, PA 19103 (215) 561-5000	Thomas P. Truax	Cathy J. Webb, mgr. pr/promo.	M-F: 9-5	•			•	
The Merchandise Mart Suite 470 Chicago, IL 60654 (312) 527-4141	Philip E. Kelley	Thomas M. Kennedy, exec. vp, lsng.; Enoch Anderson, vp con. James W. Bidwill, vp mktg.	M-F: 9-5			•	•	
Miami Interdesign Center 4100/4141 N.E. 2nd Avenue Miami, FL 33137 (305) 576-5515	Charles Lallouz	Scyrl Schack; Irving Rome; William O'Donnell	M-F: 9-5					

Special Events & Market Dates	Special Market Hotel & Trade Packages		Contract	Pass Req.		Contact For Passes/Info.
	Yes	No		Yes	No	
Presentation Northwest 88—April 7-9	•		Uniglobe Travel (800) 445-3265	•		Buyer Services
To be determined		•		•		Susan Kee
Contract Day, June 25	•		Sheraton Design Center Hotel	•		Carolyn Drybread
"Celebration South '88", March 21		•			•	Kerry S. Lewis
		•		•		Pocket Showroom Manager
		•		•		R. Kossler
To be published		•			•	
Innovations '88, Sept. 15-16	•		Robin Harrison		•	Robin Harrison
Designer's Saturday, 1988	•		Barbara Weltman		•	Kathleen Scanlon
Sept. 15-17	•		Market Square Travel (612) 339-0374	•		Prof. Services Dept.
Designer Client Saturday, Oct. 10; Home Furnishings Show, Jan. 24-29 and July 24-29	•		LA Mart Travel, Inc.	•		Caryle Fox
Fall Market, Oct. 23-24; April		•			•	Judith Smythe
Philadelphia Design Assembly, Nov. 1988		•		•		Margaret M. Daly
NEOCON 20, June 14-17	•		Sylvia Gold	•		Joseph A. Balasa
March 12 Design Showcase						Tony West, (305) 576-7150

MART GROWTH

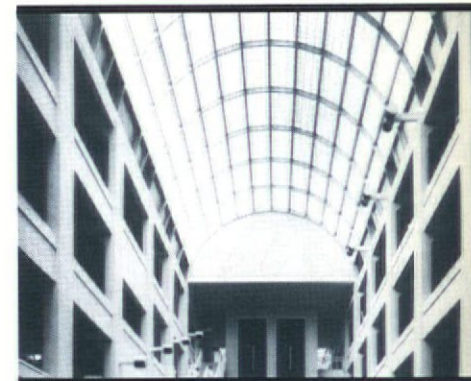
WDC plans new addition

structed with an open atrium.

In Dallas, the Dallas Market Center is concentrating its contract expansion in the Dallas Design District across the Stemmons Freeway. The facility is on one level with parking outside the individual showrooms.

Houston's Innova continues its highly successful series of seminars aimed at designers and specifiers.

Washington, D.C.'s Washington Design Center is planning a 400,000-sq.-ft. addition to its building, according to Robert Hinman, managing director of the Kennedy family-owned project. The new build-



New York's International Design Center New York is anticipating expansion into its Center 3.

ing will be located in the site currently occupied by the Center's garage.

New York's International Design Center New York continues filling its Center One space, anticipating expansion to its Center Three building in the future. The Center plans to continue its highly successful Fall Market

(Continued)

Mart	CEO	Key Executives	Operating Days/Hours	Access Policy			Contract Floors	
				Trade	Public	Both	Yes	No
Michigan Design Center 1700 Stutz Dr. Troy, MI 48084 (313) 649-4772	Marvin I. Danto	James Danto, pres.; Joan A. Cleaveland, lsng. mgr.; Shelly Broder, pr.	M-F: 9-5	•				•
New York Design Center 200 Lexington Ave. New York, NY 10016 (212) 679-9500	David Druckman	Mark McIntire, mktg. comm. dir.; Bob Stengel, mng. dir.	M-F: 9-5	•				
New York Merchandise Mart 41 Madison Ave. New York, NY 10010 (212) 686-1203	Carole Dixon	Joan Grayson, pr.	M-F: 10-5	•				•
Northwest Home Furnishing Mart 121 Boren Ave. N. Seattle, WA 98109 (206) 343-8100	Jayne M. Perkins		M-F: 8:30-5	•			•	
Oak Lawn Design Plaza 1444 Oak Lawn Ave. Dallas, TX 75207 (214) 689-4222	Gloria Nunley	Ed Lyons, mktg. rep.	M-F: 9-5	•			•	
Orleans Plaza 414 N. Orleans Chicago, IL 60610 (312) 923-1111	Gary Goodman	Allen Nizasch	M-F: 9-5			•	•	
Pacific Design Center 8687 Melrose Ave. West Hollywood, CA 90069 (213) 657-0800	Richard T. Norfolk, pres.; James Goodwin, vp comm. dir.	David Shivley, vp bldg. mgr.; Eugene Scott, vp, finance	M-F: 9-5			•	•	
Place Bonaventure Inc. C.P. 1000 Place Bonaventure Montreal, PQ H5A 1G1 Canada (514) 397-2216	Murray B. Black	Marc Caron, mgr. merch. mart	M-F: 9-5			•	•	
San Diego Design Center 5151 Shoreham Pl. San Diego, CA 92122 (619) 587-1353	Leonard Lemlein	Hope Faust, ASID, vp.	not open yet					
San Francisco Design Center 555 Ninth St. San Francisco, CA 94103 (415) 431-7970	Robert Fippinger	David Dawson, lsng. mgr.; Judi Skalsky, pr cons.	M-F: 8-6			•	•	
St. Paul's Mart 1117 Pendleton St. Cincinnati, OH 45210 (513) 579-1922	Bob & Jim Verdin	Marta Tovkach, complex dir.	M-F: 9-5			•		•
The Washington Design Center 300 D. St., SW Washington, DC 20024 (202) 554-5053	Philip E. Kelley	Robert V. Hinman, mng. dir.; Sian Imber, dir. comm.	M-F: 9-5	•			•	
Western Merchandise Mart 1355 Market St. San Francisco, CA 94103 (415) 552-2311	David A. Palmer	Diane Scheiman, vp, mktg./pr; Robert Thompson, dir. cont. lsng.	M-F: 8-5:30	•			•	

Special Events & Market Dates	Special Market Hotel & Trade Packages		Contract	Pass Req.		Contact For Passes/Info.
	Yes	No		Yes	No	
Grand Opening Phase III, March 17; Designer Preview XVII, Sept. 22		•			•	Joan Cleveland
	•		Barbara Weltman Trips Away Travel		•	Mark McIntire
		•		•		Joan Grayson
Jan. 15-18, Feb. 5, March 4, Apr. 8, May 5-6, June 3, Aug. 5, Sept. 9, Oct. 7, Nov. 3-4, Dec. 2	•		Jayne M. Perkins	•		
Designer/Specifier Day, October '88		•			•	contact individual showrooms
WestWeek, March 23-25		•	VIT Travel (213) 650-8444		•	write requests on letterhead
Furniture Show—June 19-22		•			•	Marc Caron
						Hope Faust
					•	Robert Fippinger
					•	Marta Tovkach
To be announced		•		•		Sian Imber
January 23-29; July 16-22	•		Mart Travel (415) 673-6117 (800) 227-4250	•		Laura Svendsgaard

MART GROWTH

Kennedy's eye New York mart

week promotion coinciding with Design New York and Designer's Saturday. The latter organization is expanding under licensed Designer's Saturdays in San Diego and at DCOTA.

Both the Architects & Designers (A & D) Building and Design & Decoration (D & D) Building, as well as The Design Center, 200 Lexington Avenue, are stressing participation in these New York market shows where applicable.

At the same time, Joseph P. Kennedy Enterprises, through the Merchandise Mart Properties, Inc., Chicago, is continuing to investigate the proj-



At expansion ceremony, Portman/Danto execs. are (l. to r.) Sam Williams, Jack Portman, James Danto, Tom Fulghum, Marvin I. Danto, and Joe Portman.

ected "Times Square Mart" on 42nd Street in Manhattan, as its entry into the New York marketplace.

The Boston Design Center also has outlined an ambitious seminar and workshop program for the Boston Design Community.—L.C.

HEALTHCARE EXECUTIVE
BUYER EDITION
In February CONTRACT



Reach a bonus audience of **5,000** healthcare administrators, plus our regular circulation of more than **29,000** all-contract buyers and specifiers, via CONTRACT's Annual Healthcare Executive Buyer Edition coming in February.

Editorial features focus on the very latest trends in healthcare design, and a wide range of topics of interest to the entire contract market:

Designing the Healthcare Facility—A 4-color look at some outstanding medical facility designs.

Survey of Healthcare Designers—An in-depth survey revealing how healthcare designers specify products.

Healthcare Furnishings—Introductions designed for the contract market featured along with coverage of the latest healthcare products.

Fire Retardant Fabrics Review—An update on fabric specifications for installations requiring fire code compliance.

Filing Systems Directory—Features product section on rotary, vertical, lateral, movable and specialized computer software systems, plus alphabetical listing.

Westweek Preview—March 23-25, Los Angeles, with preview of Pacific Design Center's latest market building addition.

RHIDEC Preview—March 1-3, Chicago

If you're interested in reaching over 34,000 potential buyers in healthcare and the all-contract market, contact Gary Puro, co-publisher, at 212-869-1300.

Ad Space Closes January 9.



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Photo by Stuart M. Gross

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More public seating products *(Continued from p. 91)*



Landscape Forms

LINE CONTAINS SURFACE OPTIONS

Furniture in the modular Concourse line from **Landscape Forms** includes seating (upholstered and hard), tables, planters, litter and ash receptacles, and display cases. Surface options of fabric, slate, wood, fiberglass, and laminate extend the group's versatility. **Circle No. 332.**



Metropolitan Furniture Corp.

SYSTEM OFFERS DESIGN POSSIBILITIES

15 Series 10 seating system from **Metropolitan Furniture Corp.** offers limitless design possibilities for straight line and right angle seating layouts. Seat only and seat/back modules have optional arm units available. Table options include a module in Oak Butcher Block, Metro Textured Finish, or high-gloss Polyester Resin. **Circle No. 253.**



C I Designs

BENCH FEATURES DACRON FOAM

Solid white ash construction for **C I Designs** Lobby Bench features cushions of fixed Dacron-wrapped foam, segmented with a welted joint at the frame. Sizes range from 60- to 108-in. **Circle No. 256.**

SYSTEM AVAILABLE WITH CONFIGURATIONS

System 25 Tandem Seating from **Comforto Inc.** is available in two, three, and four seat configurations with outside arms. Inside armrests are optional. **Circle No. 251.**



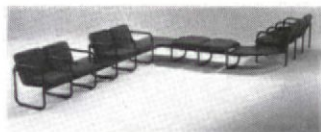
Comforto

INSTANT RETAIL SHOP SETS UP IN MINUTES

An instant shop ready for the insertion of merchandise can be assembled in minutes without tools. From **Cubicon Corp.**, it can be used to create an entire retail store interior; a shop within a larger store; a kiosk; or a showroom setting. The columnar structure has capitals, beams, lighting, and recessed hardware. **Circle No. 315.**

24 KINCOTE COLORS ENHANCED 200 SERIES

Network of chairs, benches, and tables from **Kinetics** offers endless configurations. A connecting device is factory-welded to the side of the arm section. Frames in the 200 Series are available in 24 Kinkote colors or chrome. **Circle No. 268.**



Kinetics

SHADES KEEP OUT UNWANTED LIGHT, HEAT

Vinyl-coated, fiberglass Lite-Tite shades are housed in extruded anodized aluminum frames, and attached to a roller mechanism at the top of the frame. These completely lightproof shades from **O.C. Steele Co.** can be cleaned and sanitized with most Lysol-based disinfectants. **Circle No. 333.**



American of Martinsville

COLLECTION FEATURES SPACEMATES FINISH

Public seating and lounge furniture from **American of Martinsville** displays the light Spacemates oak finish. The collection features upholstered arms that are flush to the floor, rimmed with oak with rounded corners. Tables repeat this design treatment. **Circle No. 273.**



Pouliot Designs

SEATING & PLANTING COMBINES IN UNIT

Seating and planting capabilities from **Pouliot Designs Corp.** are combined into a single unit. The planter is fiberglass and the seating is oak. Planters are 48-in.-square and come in heights of 24 in. or 30 in. **Circle No. 280.**



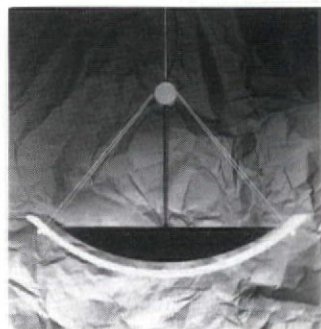
Sonin

ELECTRONIC DEVICE MEASURES DISTANCES

Sonin Inc.'s electronic instruments use ultrasonic waves to measure distances. Complete with two memories and a three-function calculator, devices can be used to add, subtract, and multiply to compute areas and volume. **Circle No. 334.**

LUMINAIRES REFLECT JAPANESE INFLUENCE

Five luminaires from **George Kovacs Lighting** reflect the subtlety and discipline of the Japanese ethic. Gently curved frosted glass in clear or cobalt blue accents the series, which includes a torchiere, a table lamp, desk lamp, wall sconce, and ceiling fixture (shown). **Circle No. 347.**



George Kovacs Lighting

TREATMENT PROTECTS HOTEL ROOMS FROM MILDEW

The first Days Inn hotel property to be protected by **Dow Corning's** mill-applied Sylgard antimicrobial treatment on carpeting and spray-applied Sylgard on certain furnishings is the Days Inn St. Charles in New Orleans. **Circle No. 336.**



Dow Corning

WALL PANELS DON'T SHOW PERFORATIONS

Acoustical wall panels with vinyl finishes that don't show perforations are available from **Armstrong World Inds.** Microperforated vinyl finishes can be specified for Soundsoak acoustical wall panels and Sontrol custom panels. **Circle No. 337.**

The Joel Polsky/FIDER Endowment

The Joel Polsky/FIDER Endowment was established in October 1982 by the Polsky Family/Fixtures Furniture of Kansas City in remembrance of Joel Polsky, Vice President of Fixtures Furniture, and in recognition of the importance of establishing quality in education for professional interior design through FIDER.

You are invited to join in support of these purposes by making a contribution to the Joel Polsky/FIDER Endowment.

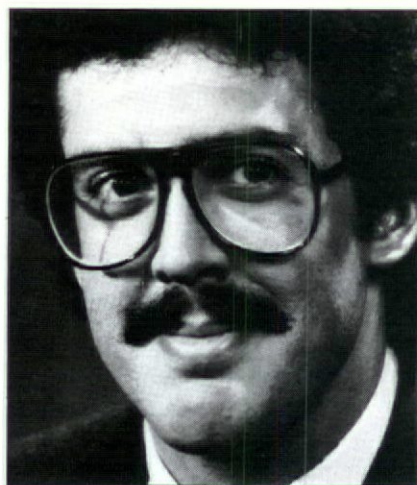
The Endowment is a living memorial to a remarkable young man. Gifts to increase the Endowment will. . .

- recognize the valuable contribution to the interior design profession made by this energetic and future-oriented person, and to the leadership he displayed in his short but outstanding career;
- provide support for programs of research, education, and accreditation development in interior design through FIDER, thus assuring high standards of excellence in the preparation of future interior designers.

A word about FIDER. . .

The Foundation for Interior Design Education Research was "created and shall be operated for the purpose of establishing a voluntary plan for the special accreditation of programs of interior design education offered at institutions of higher learning located throughout the United States, its possessions, and Canada."

Since 1971, FIDER has demonstrated its reliability as an authority on the quality of education offered in interior design programs. FIDER is recognized by the Council on Postsecondary Accreditation (COPA)



and the U. S. Department of Education.

FIDER has a soundly developed program for confirming the relevance and reliability of its Standards and Guidelines for interior design education.

Special projects completed by FIDER in support of its accreditation activities include:

- From Your Point of View, 1979 . . . a validation of the FIDER standards for baccalaureate programs;
- Phase I and II, A Study of Two, Three and Four-Year Programs of Interior Design in the United States and Canada, 1982;
- A Directory of Graduate Programs in Interior Design, 1979;
- A Directory of Undergraduate Programs in Interior Design, 1981;
- Training Workshop for FIDER Committees, Washington, DC, 1972 (Funded by Greeff Fabrics and Stroheim and Romann);
- Training Workshop for FIDER Committees, Atlanta, 1978 (Funded

by FIDER);

New projects and proposals under development include;

- Thinking About Design: A Search for the Future of Interior Design. . . a futures conference;
- Phase III, A Study of Two, Three and Four-Year Programs of Interior Design in the United States and Canada;
- Training Workshop for FIDER Committees, Chicago, 1983 (Major funding from ASID, with support from others).

The Joel Polsky/FIDER Endowment provides opportunities for a wider range of needed research and other educational activities. The scope of projects which may be supported by income from the Endowment includes topics such as:

- investigations to discover educational needs for professionals in the future;
- applications of technology to the educational processes;
- development of measures to assess the quality of graduates from interior design programs;
- development of effective ongoing training procedures for FIDER committees;
- new publications in support of quality interior design education for the benefit of students and the public;
- others which relate to interior design education, accreditation, or the accreditation process.

A contribution to the Joel Polsky/FIDER Endowment will demonstrate your interest in the future of the interior design profession and your commitment to quality education which meets the needs of society, students, and the profession, and serves as a means of protecting the public against professional incompetence.

To: Foundation for Interior Design Education Research
322 Eighth Avenue
New York, NY 10001

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Checks should be made payable to *Foundation for Interior Design Education Research* or *FIDER*

Contributions to the Foundation are tax-deductible as provided by law, and will be publicly recognized on an annual basis. Substantial gifts will receive special acknowledgement and a certificate of appreciation from the FIDER Board of Trustees.

Fast food products (Continued from p. 105)



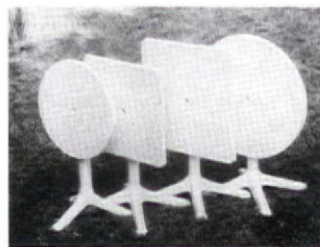
Grosfillex

COUNTER STOOL COMES IN 10 COLORS

The Mentha counter stool is available from **Design Selections International** in 10 baked-on epoxy colors. Cushion is optional. **Circle No. 211.**

TABLES HAVE VARIETY OF HOTEL APPLICATIONS

Two round and two square tilt top tables have molded, all-resin designs. They incorporate a "positive lock" mechanism for securing the table top in the horizontal position. The tilt top design allows the tables to be easily stored, according to **Alibert Inc.** **Circle No. 345.**



Allibert

SYNTHETIC RESIN CREATES BISTRO CHAIR

Stackable Bistro chair from **Grosfillex** is made entirely from synthetic resin, as is the Bistro table. The table's tilt-top and collapsible legs allow easy storage. Products won't rust, chip, or scratch. **Circle No. 237.**



Buhlwork

EPOXY-PAINTED BENCH HAS NAUGAHYDE

Buhlwork Inc.'s bench is made of epoxy-painted birch, with a 1-in.-thick pulled Naugahyde back and seat, and an enclosed box base. **Circle No. 236.**

FURNITURE SERIES HAS VARIED STEEL FRAMES

R. Randers modular furniture series consists of freestanding, wall-fixed or floor-fixed steel frames on which seats/back and table tops formed from perforated steel sheets are fixed. Upholstered seats and backs are also available. All steel parts are supplied with lacquering in seven standard colors. **Circle No. 252.**

18TH CENTURY SEATING SERIES DEBUTS

Constructed of carved mahogany, 18th century seating series from **St. Timothy Chair Co.** offers 14 arm and armless styles. **Circle No. 346.**



St. Timothy Chair Co.

LIGHTWEIGHT SYSTEM LETTERS PRESENTATIONS

The **Kroy 24** Manual lettering and labeling system is small and lightweight. Manually operated, it can be used for lettering reports, presentations, headlines, signs, and badges. **Circle No. 344.**

**CARLTON WAGNER'S
COLOR POWER**
now available at 30% off

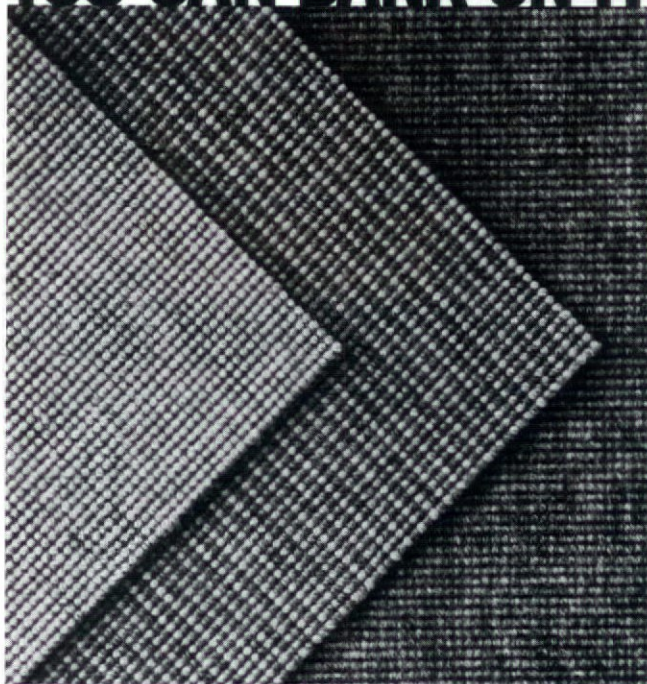
After many months of waiting, 1,000 copies of Carlton Wagner's and co-author, Kay MacKenzie-Chertok's **Color Power** are now available to **CONTRACT** readers for just \$29, or 30% off. This is the comprehensive "how to" guide you and other readers of the **Wagner Color Response Report** have been waiting for. It contains **220 POWERPACKED** pages on effectively using color to do everything in design. **CONTRACT** readers who review an advanced copy without obligation will also receive a \$20 **Wagner Color Dictionary** containing 102 response selected color samples absolutely **FREE**. Unless completely satisfied simply return **Color Power** for a full refund and you keep the **Color Response Dictionary** with our compliments for taking the time to review **Color Power**.

TO ORDER: Send check or money order for \$29 plus \$3 handling and shipping with return address to: **Wagner Institute for Color Research, 4242 W. Fillmore St. Dept. CM, Chicago, IL 60624**

For Master Card and Visa Orders
Phone: (312) 638-1400

Circle 21 on reader service card

YOU CAN BANK ON IT

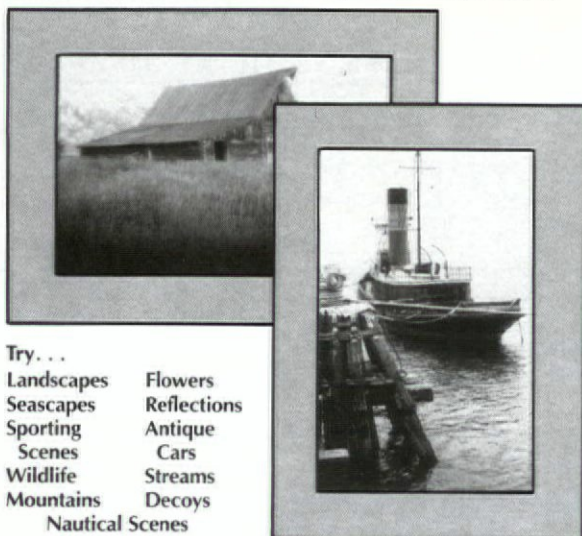


THE EUROTEx COLLECTION FOR BANKS includes IBD Award Winner Concourse, the broadloom that's ideal for areas with computers and automatic tellers. The flat-profile woven loop of 80% wool/20% anti-static nylon and a Class A Flammability Rating recommend Concourse for floors and walls of lobbies, offices, corridors and conference rooms. Warehouse stocked for cut-order delivery. Contact Eurotex, 164 West Ontario Street, Philadelphia, PA 19140. Call 800-523-0731. In PA 215-739-8844.



Circle 22 on reader service card

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To receive more information for your decorating project and a free catalog call us at 1-800-521-5663. In Michigan (313) 774-1020.

Art Photography, Inc., 14132 E. Ten Mile Rd., Warren, MI 48089



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James Fischer, Circulation Director

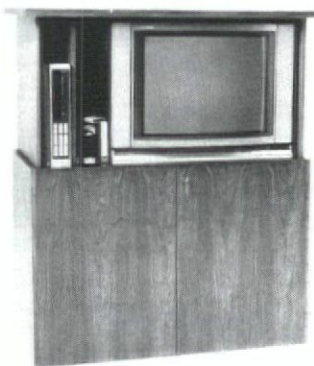
PRODUCTS & SERVICES



Charvoz

SEAT AND BACKREST COMPLEMENT CHAIR DESIGN

The simple lines of the Charvoz Side Chair collection are now complemented by an ergonomically-designed seat and backrest to create a heightened degree of comfort. Chairs are available in a wide range of fabric options and selected frame finishes. **Circle No. 338.**



EHB Inds.

CABINETS ALLOW A UNIT TO POP-UP

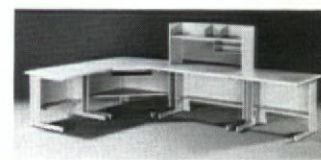
Teleconference cabinets allow a hidden unit to pop-up to display a large screen television monitor, VCR and tape storage, or to serve as an executive bar. One model is motorized with remote control. Six plain sliced veneers and seven laminate finishes are standard from EHB Inds. **Circle Co. 339.**

ART DECO COMES TO LIGHT

Graceful fixtures and sconces are available from Murray Feiss Import Corp. Acid frost leaves dipped in cognac come to light in polished brass frames. **Circle No. 340.**

WORKSTATION TABLE FITS IN CORNERS

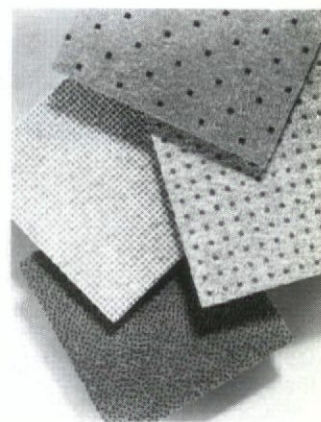
The Marvel Group's Electronic Environment line now includes a corner workstation table. Available in depths of 30- or 24-in., the unit can be used with matching workstation/terminal tables to expand the work area. **Circle No. 341.**



Marvel Group

DOTS DECORATE CARPET SYSTEMS

With new patterning equipment, Lees Commercial Carpet Co. applies dots to modular carpet systems in both cut- and loop-pile constructions. Ground colors include solids, multicolors, and heather effects. Carpet tiles come in a choice of three backing systems in either 18- or 24-in. squares, and carry a 10-year performance warranty. **Circle No. 342.**



Lees Commercial Carpet

SHEAF-OF-WHEAT APPEARS ON CHAIRS

Transitional dining arm and side-chairs feature a carved, tied sheaf-of-wheat design in the back splat. The armrest has a graceful curve that flows into the front legs. Part of the IPF Frame collection, chairs have upholstered seats. **Circle No. 343.**



Hamilton Sorter

Mailroom Design Guide assists in planning and designing an entire mailroom operation. The 33-page guide from Hamilton Sorter Co. can give a mailroom maximum efficiency through proper workflow design. **Circle No. 325.**

Fluorescent and incandescent fixtures fill the pages of Neo-Ray Lighting's updated catalog. Photos of new product prototypes are also shown. **Circle No. 326.**

Castec Inc. has published a brochure devoted to the Trackstar solar-control shading system. It outlines hardware, fabric, and lifting system specifications, plus recent innovations. **Circle No. 327.**

Hercules Inc. has produced an 11-color brochure for architects, interior designers, and contract specifiers. The accordion-fold sales tool highlights design characteristics of Nouvelle fiber. Its inherent properties are illustrated in a series of four-color photos. **Circle No. 328.**

Large-format, 16-page brochure details product lines available for contract specifiers from VOKO U.S. Inc. Included are RMT and ACM desk/panel systems lines, SWM storage wall modules, and PCS ergonomic seating. **Circle No. 329.**



Ceramic Granite
Trans Ceramica

The six finishes that comprise the Fiandre porcelain tile line are featured in a 12-page, color brochure titled "AVISO Ceramic Granite." Available from Trans Ceramica Ltd. **Circle No. 330.**

Twenty-nine-page Project Management Guide from Westinghouse Furniture Systems gives the site manager a complete documentation link with the systems furniture management cycle. **Circle No. 331.**

Published by The Carpet and Rug Institute, the "Carpet Specifier's Handbook" contains information on carpet construction, government regulations, sound absorbency, flammability, maintenance, and static control. The fourth edition of this reference work also covers carpet modules. **Circle No. 296.**

CompuTech computer furniture models, specifications, and options available from Krueger Inc. are described in a 12-page, color brochure. **Circle No. 302.**

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Dynamic NY Metro Area Rep seeks additional line to complement current acoustical package offered to architects, designers and corporate facilities planners. Will consider full ht. partition system, acoustical fabrics, wallcoverings or other sound control products. Reply to Box 175, CONTRACT, 1515 Broadway, New York, NY 10036.

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CONTRACT MANUFACTURER REPRESENTATIVES

Quality manufacturer of Wood Fabric Institutional seating, lounge and table furniture seeks contract sales representation in most U.S. markets.

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HEALTHCARE REPS WANTED

National Healthcare Furniture Manufacturer is restructuring distribution and seeks state wide and multi-state Reps. Our product offering is being greatly expanded and we need aggressive reps with a good following who are already calling on end users and the A & D community. Write and tell us your qualifications. Box 164, CONTRACT, 1515 Broadway, New York, NY 10036.

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For a leading manufacturer of task lighting sold for office and industrial applications in the NY/NJ metro area and Long Island. 2 years of selling experience required, preferably in lighting or contract office furniture market. Excellent salary, commission, benefits and expense accounts. Send resume and salary history to:

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Classified Ads continue on the following page...

Manufacturer of high quality custom artificial trees and plants looking for experienced and ambitious reps currently calling on specifiers, designers and architects. Western territories include: Orange County, San Diego, Las Vegas, Phoenix, San Francisco. Eastern territories also available. Please send current lines and resume to Make Be-Leaves, 9424 Eton Avenue, Unit G, Chatsworth, CA 91311 (818) 718-2191.

CONTRACT TEXTILE REPRESENTATIVE

New York based firm seeking top notch rep with serious interest in earning \$. Serious commission. LA, Washington, D.C. available, both with established customer base. Must be currently active in territory. Textile experience necessary. Send resume to

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CONTRACT
1515 Broadway, New York, NY 10036
Attn: Sales Manager.

Manufacturers rep—steel furniture line. Seating, files and systems. North Jersey territory. Salary, expenses, car allowance and incentive bonus. Experienced only—no independents. Send resume to: P.O. Box 1683, Pearl River, NY 10965.

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**CONTRACT FABRICS
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Major fabric company looking for salesperson to call on architectural and design firms for the following areas: New York City/Metro, NJ, Boston, Washington and Los Angeles. Send resume to Box 174, CONTRACT, 1515 Broadway, New York, NY 10036.

CONTRACT REPS WANTED—Many important and new manufacturers ask CONTRACT Magazine for the names of qualified independent representatives who currently sell commercial/institutional furnishings and might be interested in an additional line. If you want us to include your name in a confidential list of reps, which we supply to manufacturers who have become new advertisers, write to the publishers of CONTRACT Magazine. State your name, address, type of lines you carry, number of associates or salespeople if you have any, and indicate product categories in which you have a particular interest. Also include area covered. This is a free service. CONTRACT advertisers who are interested in expanding sales coverage and finding additional reps are invited to inquire about this advertiser service. Write: Sales Manager, CONTRACT, 1515 Broadway, New York, NY 10036.

CONTRACT FABRIC SALES
Aggressive fabric distributor seeks experienced, professional reps to sell diverse upholstery line. Must have well-established, solid contacts with furniture manufacturers and A & D trade. Several territories available nationwide. Reply to Box 122, CONTRACT, 1515 Broadway, New York, NY 10036.

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REPS WANTED

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Our existing reps know of this ad.

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CONTRACT/December 1987

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Milcare, Inc., a wholly owned subsidiary of **Herman Miller, Inc.**, is seeking an Architect or Designer for the planning and design of effective and efficient working environments in **health care facilities**.

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GOVERNMENT
Human Resources
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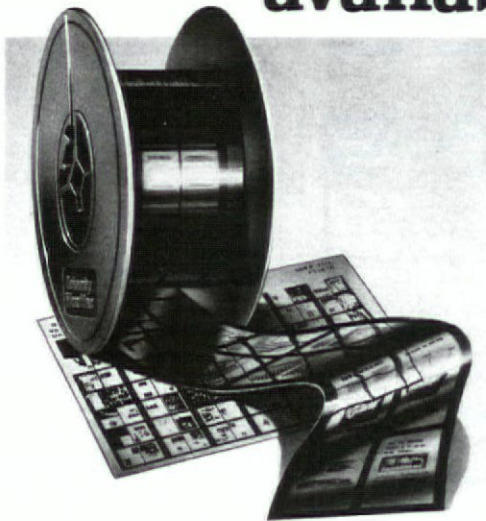
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