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## Products, Trends, Issues For Interior Architects & Designers

### Cover

- 56 **Cover:**  
Carnegie's jacquard Xorel. Design  
by David Einfinger; photography  
by Jeffrey Krein.



*p. 56*

### Features

- 78 **High Design, Low Budget:**  
Gensler designs two spaces for  
Apple Computer
- 82 **Art & Architecture:**  
GHK creates gallery backdrop
- 86 **The Ultimate Facility:**  
Steelcase's \$111M pyramid
- 92 **Best of WestWeek:**  
Green Building dominates  
competition
- 106 **On Its Own:**  
Morimoto gives definition to  
Taylor showroom at PDC



*Steelcase pyramid, p. 86*

### Industry News

- 9 **Letters**
- 13 **Commentary**
- 21 **News**
- 71 **People**
- 74 **Events**
- 124 **Footnotes**



*JMB Realty, p. 82*

### Columns

- 30 **Color:**  
Purple dominates NEOCON
- 32 **Lighting:**  
Natural lighting indoors
- 38 **Textiles:**  
Warm, rich for autumn
- 40 **Flooring:**  
Inspired findings from NEOCON
- 44 **Business:**  
Planning a relocation
- 48 **Hospitality:**  
Restaurant re-runs
- 50 **Custom:**  
Variations on a theme
- 58 **Products in Print:**  
NEOCON gems & The  
International Contemporary  
Furniture Fair
- 120 **Products & Services**

#### Advertising

- 128 Classified
- 130 Index to Advertising



# CONTRACT

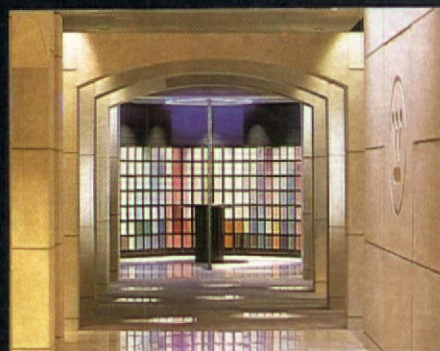
AUGUST 1989

## Directories & Products

- 98 Computer Support Directory
- 108 Lighting Directory
- 116 Signage Review
- 118 Laminates Review

## Reports

- 24 **Compac Show Preview:**  
Serving up seminars by the Bay
- 52 **Special Report:**  
CONTRACT & BIFMA offer  
guide to standards & codes



WestWeek winner, p. 92

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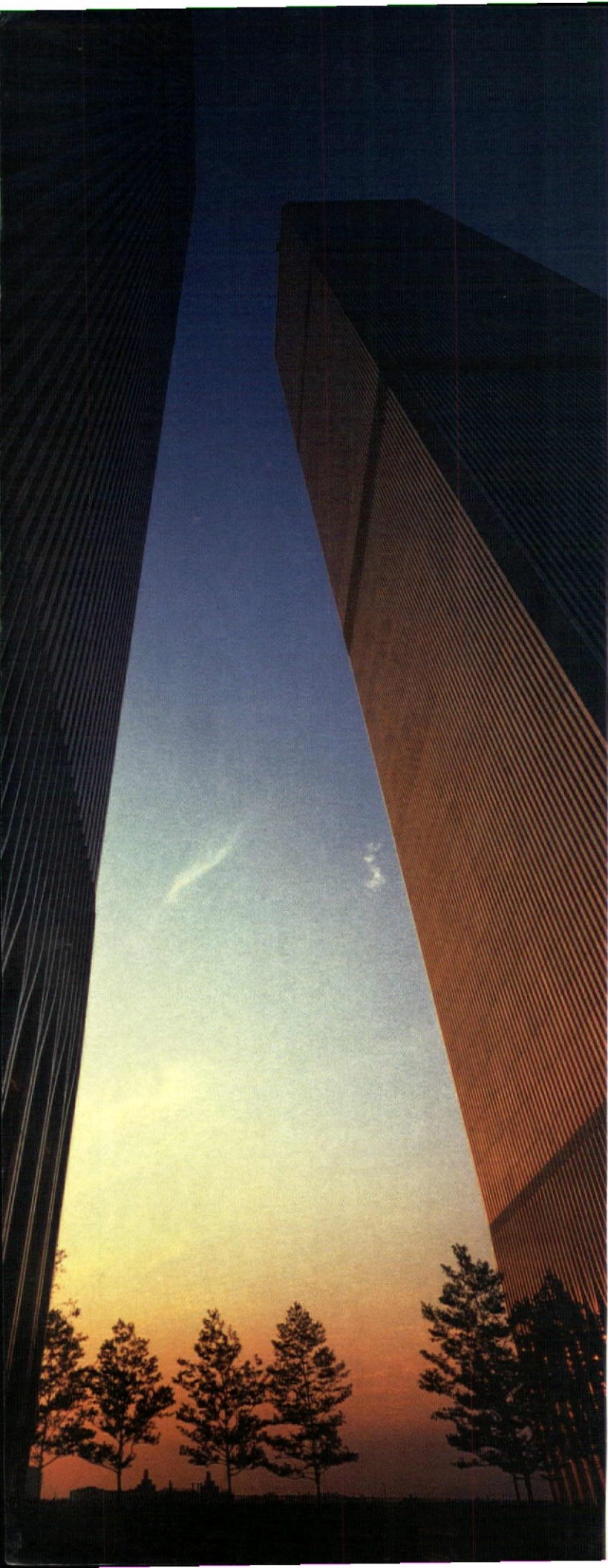
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Edith Gerson, an associate with PHH Neville Lewis, the firm retained for the headquarters' design, concurs: "You can fit people from senior executives to file clerks with equal comfort, just changing options and finishes.

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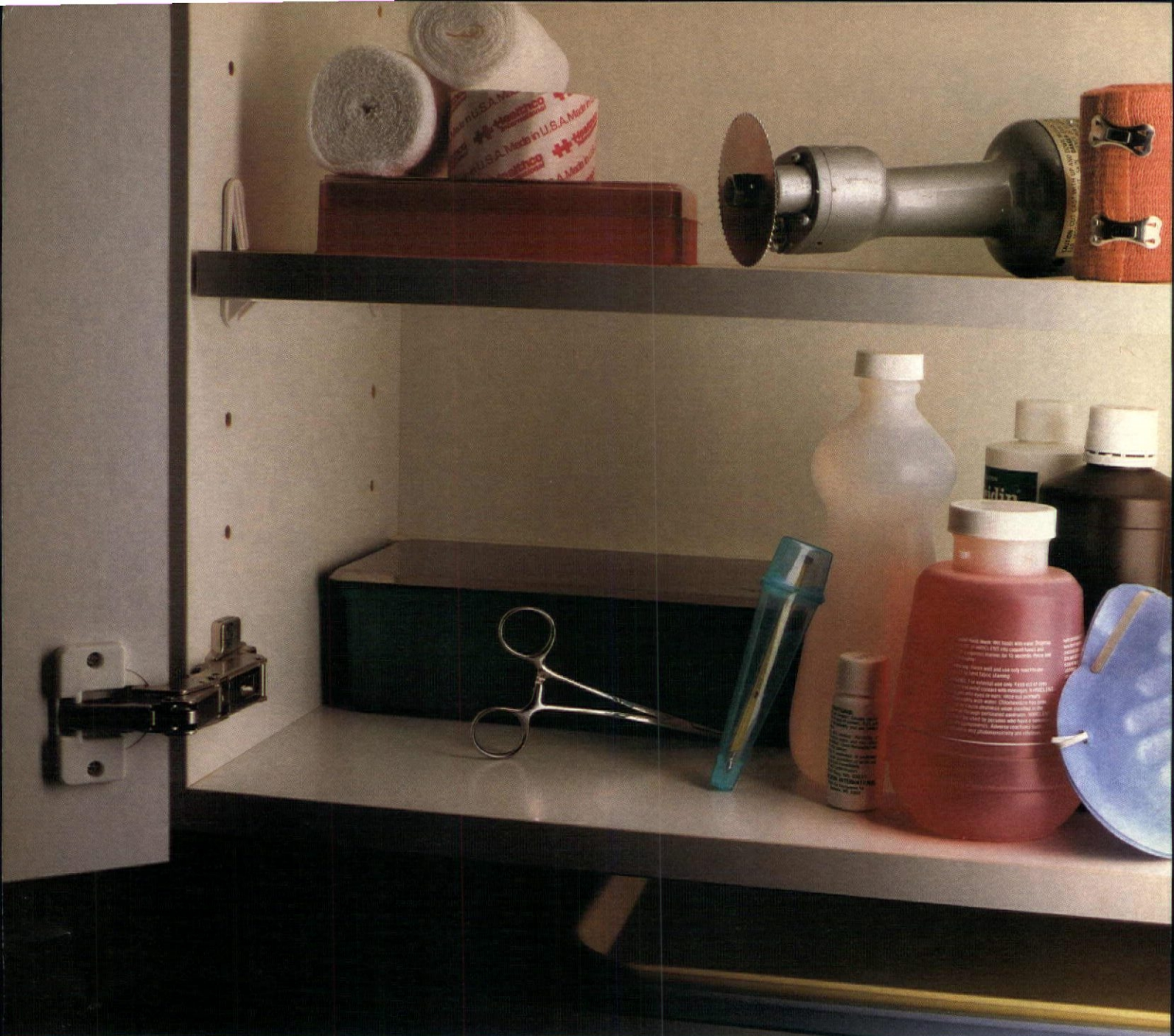


*Richard Schultz,  
Paradigm's Designer*

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## Industry applause

"The 'new' CONTRACT is smashing! The bold format does a fine job of showing off the editorial material to best effect, and makes reading the magazine more interesting than ever. Congratulations!"

**Judith Gura**  
Vice President  
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"I'm impressed with the new format—dynamic and well organized."

**Gwenn Morrison**  
Eva Maddox & Assoc.

"WOW, what a change! I'm sure it will make everyone sit up and take notice! Absolutely a knockout—strong, decisive. A giant leap forward."

**Harold Imber**  
Harold Imber Public  
Relations

"The new version of the magazine is superb, Donovan and Green have done a terrific job."

**John Hurst**  
President  
The Ironmonger Modern  
Hardware

"I find the new format dramatic, enticing, and functional—a nice change for an already attractive magazine!"

**Diane Erskine-Gideon**  
Workplace/Homeplace  
Design

Contract/August 1989

"The new CONTRACT looks great and is a pleasure to read. We all need a new face now and then."

**Ann Pardue Sonet**  
The Sonet Agency

## Tabletop sources

"Hospitality Design" by Sal Romano (CONTRACT June) was a helpful and informative article, and adds another dimension to CONTRACT—hospitality design.

One question though. I have noticed that when hospitality projects with dining rooms are pictured there is no mention of sources for the tableware. With a large portion of the budget allocated for flatware and china it is important to know where the tablesetting can be obtained or at least who manufactures it.

**Happy Bailey**  
The Inside Story  
Austin, TX

*Source lists for installations are provided by the interior design firm that completed the project. However, the Kitchen and Dining Room Wholesalers section of the Yellow Pages is also a good place to look. The Merchandise Mart, Chicago, also prints a categorized Buyer's Guide listing tenants who manufacture tableware. For information, contact the Mart.*

## Errata

In the July issue of CONTRACT, Gruppo Bisazza, part of the Tile Group Italia (*Flooring Focus*, p. 38) was incorrectly listed in a photo credit. The tile shown is not produced by Gruppo Bisazza.

Lounge Side Executive SEATING

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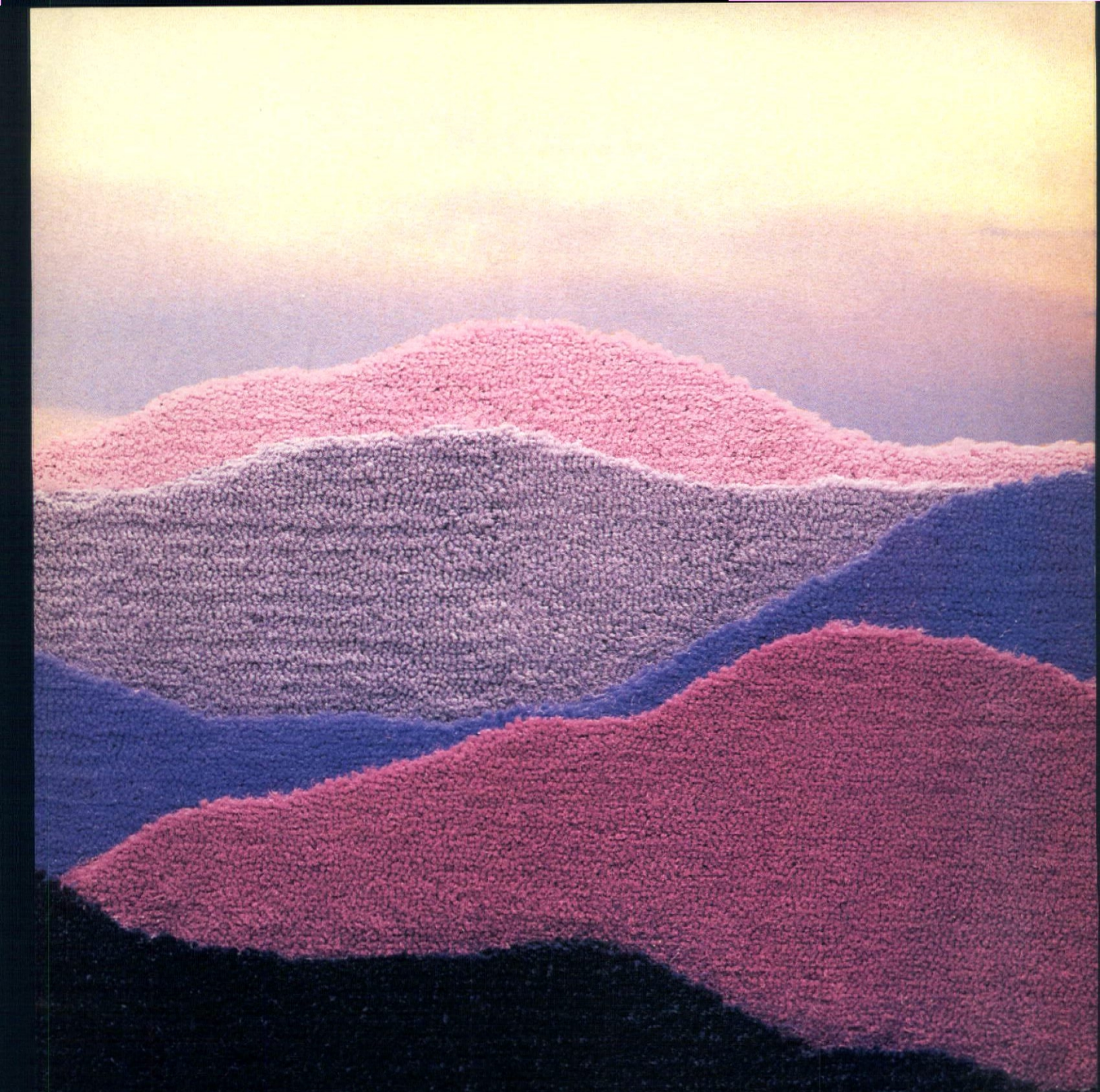
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## Quick reference to standards, tests, & codes

Add the time spent by the A & D community looking for information on furniture standards, tests, and codes to that of looking for sources and the hours in the day exceed 24. That is why CONTRACT's editors are pleased to publish in this issue a pull-out guide on page 53 that will free time for more productive work.

Compiled and furnished by The Business Institutional Furniture Manufacturers Association (BIFMA), which has for membership more than 97 percent of all United States and Canadian office furniture manufacturers, the guide offers instantaneous knowledge of where to contact important information sources. Tear it out, hang it up, and let us know if it is useful.

### Don't give up on licensing!

The designer licensing ship neither sank, nor is it making full headway. Efforts by state legislatures have simply slipped into the summer doldrums; hopefully they'll pick up anew in the fall. Here is a fast recapitulation of licensing efforts that require continued vigilance and effort by designers to keep the ship afloat:

In New York, the licensing bill did not complete the first session of the legislature, which is a two-year stint. Consequently, it is alive and, if all goes well, will come up for consideration in the second session this fall. A legislative study in California has recommended a licensing bill for the next session of that state's legislature.

Minnesota also is halfway through a two-year legislative session with no

reading yet, despite a practice act recommended by a task force established by the Governor.

With architects not in opposition, the Texas legislature simply never got to the title act bill that had been registered, and the bill will not be resubmitted until the 1991 session. Organized and heavy resistance was put up by the Southwestern Home Furnishings Association, which, representing retail furniture stores, believes that licensing will disenfranchise store employees.

A bill is still pending in Massachusetts. New Mexico passed a title act in March. Georgia has reintroduced a bill to the legislature, but it requires a favorable reading. In general, much progress is being made. The task remains to educate the public and lawmakers of the various states. Stay on board and keep working for licensing.

A handwritten signature in dark ink that reads "Len Corlin". The signature is fluid and cursive, with the first name "Len" and last name "Corlin" clearly distinguishable.

*Len Corlin*  
Editor/Associate Publisher



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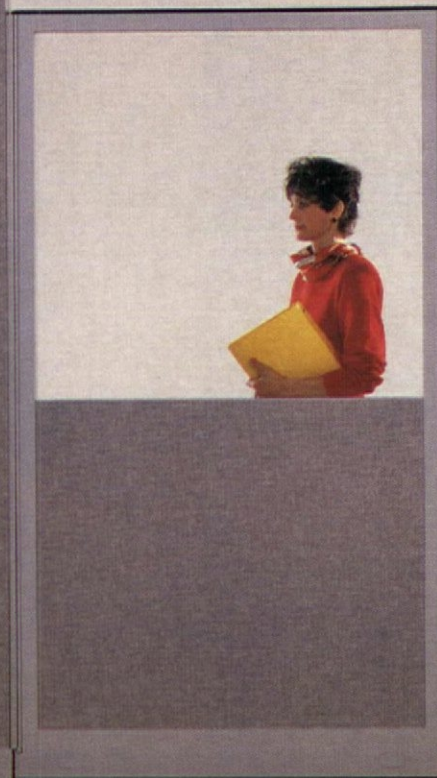
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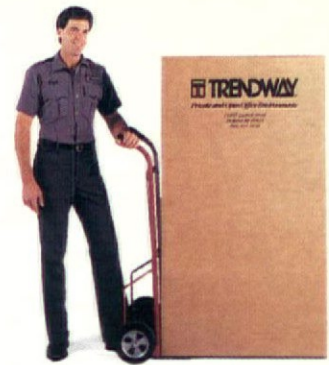
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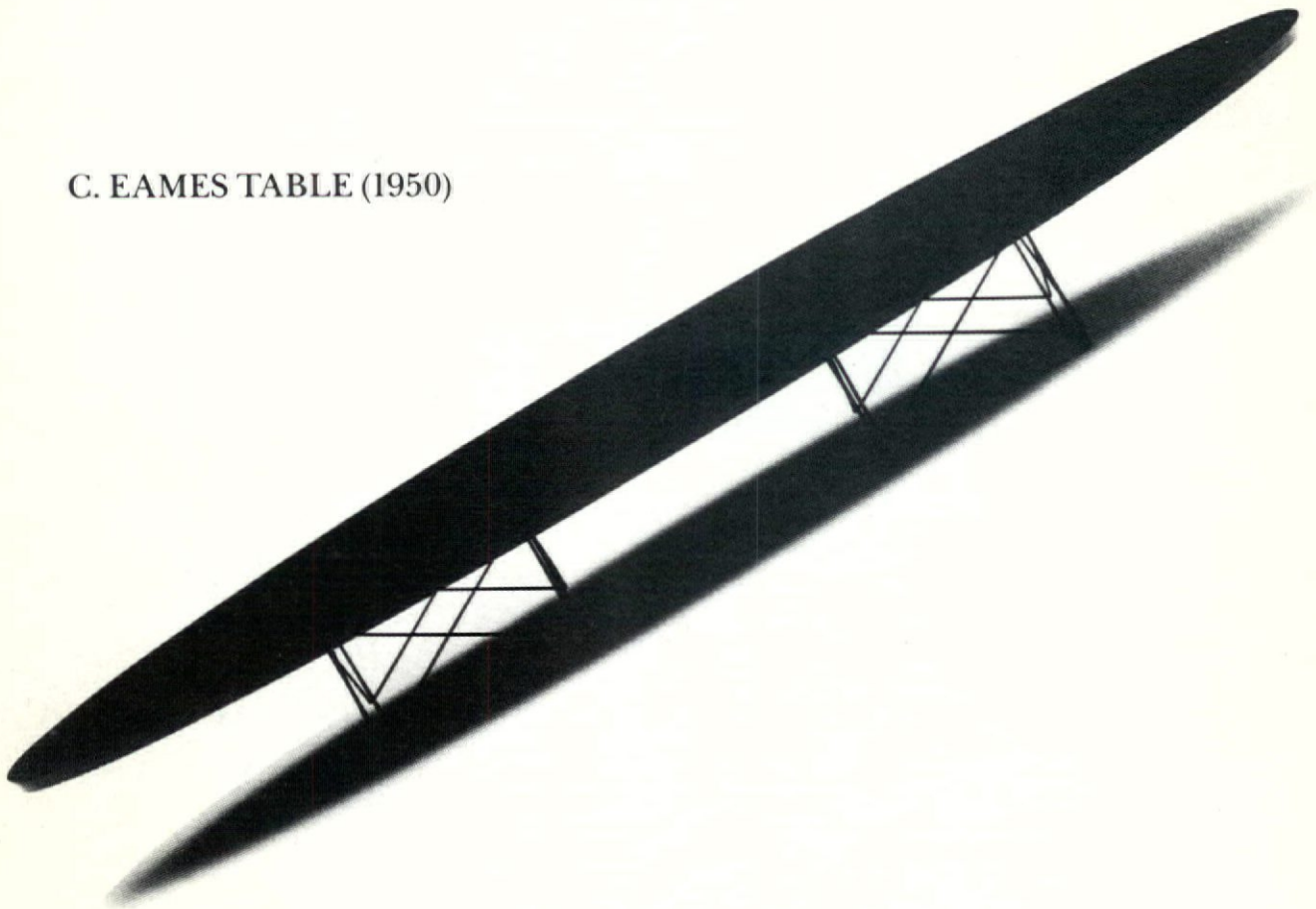
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## At \$164/day, travel costs restrict some firms

**New York**—Business travel outside regular project presentations and sales trips is considered both a part of the job and a benefit for most major U.S. design firms, but with continuously rising travel costs, the agenda of such outside business travel depends largely on the amount each firm is able to set aside in its annual budget.

According to a recent survey of business travel costs by *Corporate Travel Magazine*, the average cost for a firm to send a representative on the road (not including airfare) is \$164 per day, a figure that rises dramatically to \$308 per day in New York City and dips to \$104 per day in some southern cities. This disparity, and the indisputable fact that most major design industry conferences and shows are in larger metropolitan areas where per diem costs rival those in the Big Apple, has many smaller firms drastically curbing the number of shows they attend.

The *Corporate Travel Index*, which compares average travel costs of meals, lodging, and car rental, found New York, Boston, Washington, D.C., and Chicago to be the highest priced cities. In addition to growing Sunbelt cities, Dallas, Atlanta, and New Orleans edge out the California design hubs as the most threatening to budgeting for show attendance and continuing education.

The effects of rising costs—driven this year primarily by increasing food prices after last summer's drought—has had a see-saw effect of sorts on U.S. design firms: While tighter budgeting does control how many designers are able to attend certain shows and conferences, most firms initially attend only the major events anyway, leaving little leeway for new or smaller affairs.

"We have no fixed policy, we usually determine travel case by case," says Chuck Hanlan of Swanke Hayden Connell, New York. "Most of our travel is professional—our people are on the road for the clients quite a bit, but designers who attend shows generally go when they want to. We try to attend

### 10 Most Expensive Business Travel Cities

**New York City \$308.36**

**Washington, D.C. \$237.21**

**Boston \$236.96**

**Chicago \$230.93**

**Newark \$217.18**

**Philadelphia \$213.85**

**Stamford, CT \$209.53**

**Dallas \$204.45**

**San Francisco \$203.58**

**Providence \$196.54**

*Figures based on Metropolitan Statistical Area. Source: CORPORATE TRAVEL/RIT/L&H*

all kinds of professional programs around the world."

Larger design firms often host their own seminars and conferences for employees. PHH Environments, which has offices throughout the country, combines much of its training seminars with education-type programs. But for making contacts in the industry, Rick Miller of the firm's Dallas office says show attendance is a double-edged event: important both professionally and creatively.

"Being a national organization, we try to have reps at all the big ones," he says, "and we like to get to a little of both—the conferences and the trade shows." PHH generally sends mid- to top-level staff, although Pat Tobin, national marketing manager, says attendance is determined by each designer's own area of interest. "Not everyone goes on project trips either," he explains. "The managing principals in charge of the designers at each branch usually attend shows on a rotating basis."

Because of PHH's size, it often doesn't have to consider travel costs because chances are, major shows are near branch offices, Tobin says. PHH sponsors several of its own conferences and

annually budgets extraneous travel costs by the number of shows employees want to attend, the number of designers interested, and the percentage of the budget available, he adds.

This is the course most of the firms surveyed by *CONTRACT* follow. Harry Lassiter of ISD, New York, Houston, and Chicago, says his firm doesn't send designers to events en masse, but usually on a restrictive basis governed by seniority. "We send a lot of designers to speaking engagements or awards banquets, but in many cases those trips are paid for," he says. "We always attend the big shows, but try to decide which on a different agenda—which ones cover the biggest markets."

### Travel is part of job

Jerry Sincoff of HOK said his firm sets a budget that allows designers to attend at least the major shows. "There are many shows in the areas we have offices," he explains, "and we always designate several people for each show. We rotate among the employees and give special attention to those who need to make contacts." Sincoff said HOK considers conference and show attendance a part of the design practice and has programs aimed at sending employees to events. HOK also organizes several of its own educational programs annually.

Barbara McCarthy, manager of corporate communications for Gensler & Associates/Architects, San Francisco, also says show attendance rests with the firm's individual offices, but the firm is represented at all major events. "Travel is definitely part of the job for designers, and shows and seminars are becoming part of that travel," she says, "but all budgeting for such expenses is done on a regional basis."

Likewise, as the trend turns toward more regionally oriented shows, many design firms are buckling down and sending their local people to attend. "It cuts down tremendously on costs and it obviously makes a lot of sense," McCarthy says. □



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## September 'Conference on the Bay' prepares menu of seminars



*Noted television commentator Linda Ellerbee (left) and renowned designer Orlando Diaz-Azcuy will speak at CONPAC 89, "Design! Design! Design!" Sept. 7-9 in San Francisco.*

**San Francisco**—Design, architecture, and facilities of the office of the '90s, new directions in hospitality design, and refinements of concepts in health and congregate care will be the focus of the CONPAC 89 "Design! Design! Design!" conference in San Francisco Sept. 7-9. The show, which features both temporary exhibits and permanent showrooms at the new Contract Design Center at Showplace Square, is expected to attract 8,000 designers, specifiers, architects, facilities managers, and other end users, according to executive director Lydia Crichton.

Television journalist Linda Ellerbee will be the keynote speaker, providing colorful commentary on the interiors industry of the '90s.

### Programs cover spectrum

Prime design consultant for the Contract Design Center expansion, Orlando Diaz-Azcuy, will present "Curse or Glory: Design in San Francisco," an overview of the city's design scene. Formerly design principal at Gensler & Associates/Architects, he now heads his own firm, Orlando Diaz-Azcuy Designs, San Francisco.

Some of the show's key programs include "Arquitectonica: Dynamite Maverick," with Arquitectonica designers Bernardo Fort-Brescia and Laurinda Spear; "Comeback of the Grand Hotel," a roundtable with several top architects and designers; "Day Care at the Office in the '90s," with Carol Disrud of Gensler & Associates/Architects, Nancy Martini of Business Wire, and Linda Fitzpatrick of Genentech; "Upscale Retirement: The Peninsula Report," a roundtable on new directions for the affluent retired; "The Negotiable Environment," an examination of psychological dynamics in the work environment, presented by David Armstrong, Herman Miller and Philip Stone, Harvard University; and "Contract Interiors I Have Loved & Hated," with former New York Times architecture critic Ada Louise Huxtable.

Creative Zones, a new concept introduced at last year's conference, will be repeated, again demonstrating creative

uses of products in unique settings that provide hands-on experience for viewers. It will be supplemented at CONPAC 89 by Creative Moments, a presentation of products and ideas in attention-grabbing vignettes, and Creative Galleries, a display of new international design ideas, including: "The New Bamboo Room," a hospitality/conference center featuring walls made of glass panels that remain opaque when not lighted, becoming clear when switched on; "Women's Executive Washroom," the mind-boggling toilet for the '90s by renowned Japanese toilet manufacturer, Toto, which boasts 12 electronically controlled features; "The Fashion Gallery Restaurant," a restaurant built around an intricate array of ramps, catwalks, columns, screens, and monoliths, all overlapping and able to accommodate large fashion shows; and "The Philanthropy Gallery," a display of important projects for the homeless, elderly, disabled, and AIDS-infected, sponsored by DIFFA, AIA, IBD, HIA, and ASID.

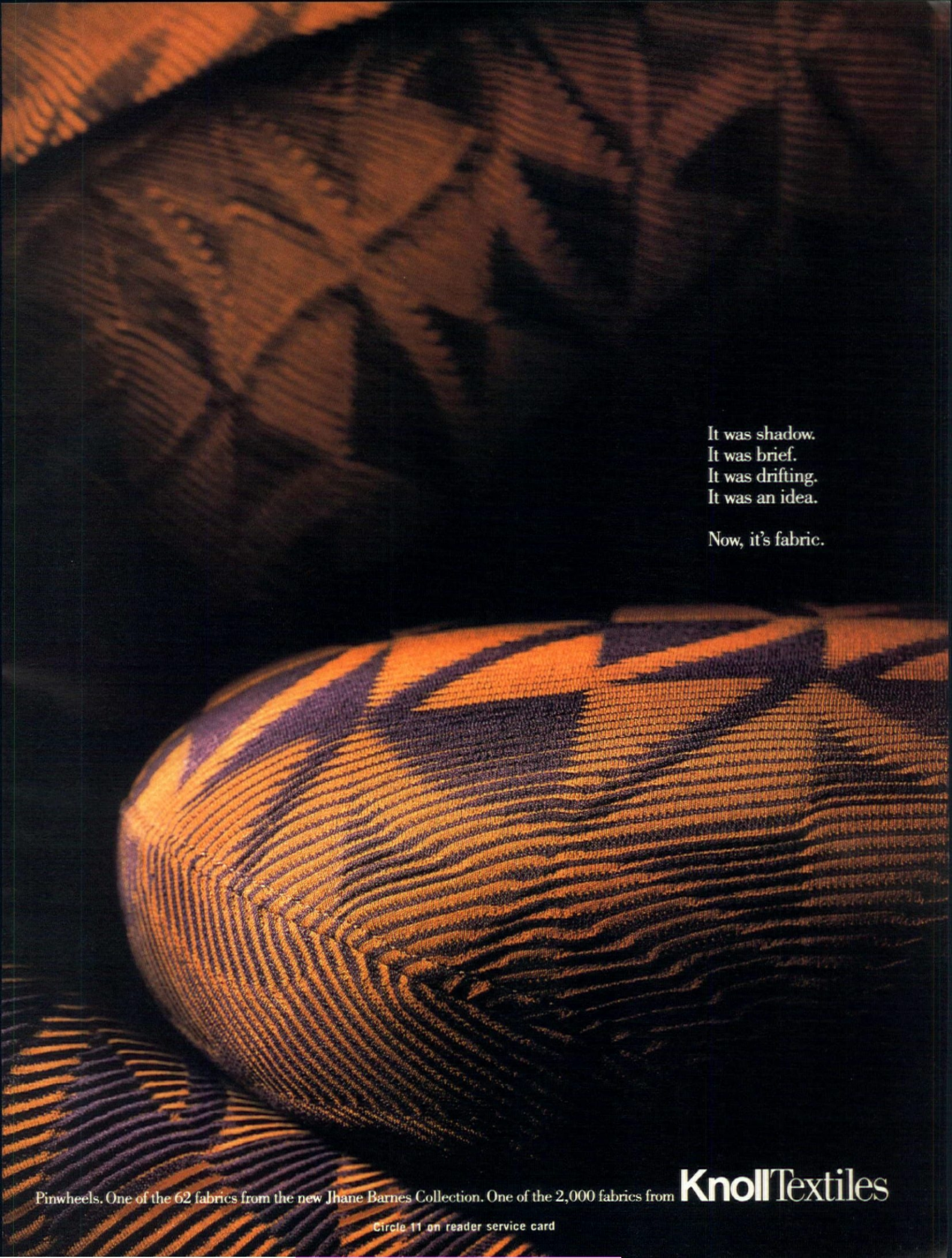
### San Francisco analysis

In addition to the exhibits and seminars, CONPAC 89 will offer "Design Insight/Bay Area Visions," a display of advanced work in industrial design, graphics, furnishings design, architecture, interiors, and corporate image design. Many of these programs will be visitor-participatory, offering roundtable discussions by leaders in each of these fields.

IBD will sponsor a continuing education seminar, "Indoor Air Quality and Its Control," Saturday, Sept. 9. Led by architect Hal Levin, Hal Levin & Associates, Santa Cruz, the five-hour seminar will earn participants .5 continuing education credits and is accredited for all IBD and ASID members.

All showrooms will be open during the event and there will also be a special Bay Area product design exhibit. For more information, contact Lydia Crichton, executive director, at 800/542-1415 or 415/864-1500.





It was shadow.  
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Now, it's fabric.

Pinwheels. One of the 62 fabrics from the new Jhane Barnes Collection. One of the 2,000 fabrics from **Knoll**Textiles

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## Florida designers honored at IBD gala



*The Institute of Business Designer's (IBD) Annual Award Gala honored design professionals Florence Knoll Bassett, Dennis Jenkins and Barbara Pietsch at a gala sponsored by the IBD South Florida chapter at The Biltmore in Coral Gables. Pictured here (from left) are Dennis Jenkins, head of his own South Miami-based design firm; Dawn Starling, IBD's chapter president; and Pam Villela, chairman of IBD's annual Awards Gala.*

## IMS presents ICON

**Minneapolis**—The International Market Square (IMS) is making plans for its fifth annual design conference and furnishing exposition, ICON, here September 21 and 22.

ICON, is based on the word's definition: a central idea or image which is culturally enduring and inspirational. "That is exactly how we want the trade and the public to view International Market Square," said IMS President Jerry Zweigbaum.

ICON will feature trade events on Thursday, September 21 and continuing education courses and public events on Friday, September 22. A full day of activities for the public is a new feature of IMS' Design Conference.

Friday's public activities include showroom open house with showroom

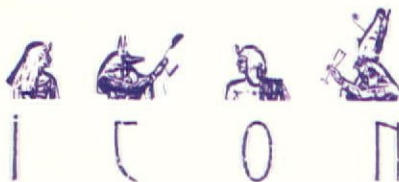
seminars; a benefit luncheon; a tabletop portfolio display featuring local artists; and a presentation by *House Beautiful's* Jane Ellis on design trends through the 1990s.

Presentations by industry experts highlight the two-day conference. Thursday, designer and theorist Michael Kalil, principal of Kalil Studio, will offer the conference keynote on design icons, as well as exploring the relationships between human beings and the environment.

American designer Carleton Varney, owner and president of Dorothy Draper & Company, Inc., offers a presentation along with Edward R. Murrow's filmed interview with Dorothy Draper, as well as highlights from his own book, "The Draper Touch: The High Life and High Style of Dorothy Draper."

In a program co-sponsored by the International Facilities Management Association, Fred Pryor, author, management consultant, and chairman of Pryor Resources, will address negotiating skills for the trade and corporate end users.

Carl Brewster, IFMA, contract consultant for BASF Fibers, will give a practical presentation on new fibers, tips on accessing market information, and product quality lines.



Larry Anderson, A+ Construction; Walter K. Gerber, AIA, NCARB, Walter K. Gerber Architects; and Garren Collins, ASID, Dorothy Collins, Inc., will offer a presentation on "The Design Team That Works."

Two continuing education programs will be presented for the trade on Friday. In a program co-sponsored by ASID, Elizabeth B. Howard, ASID national president, will offer a program on business and leadership skills. Her topics

will include management by objectives as a business tool, volunteerism, delegating, motivating, and conflict management. Roko Paskov, CareerTrack, producer of business seminars, will offer new ideas on presentation skills and achieving career excellence.

Special hotel rates are available at the Hotel Luxford and other downtown hotels. For hotel information call IMS at 612/338-6250. Airfare discounts are available through Market Square Travel, 800/247-9640. For more information about International Market Square and ICON '89, contact IMS Special Events at 612/338-6250.

## CMG plans event

**Arlington, Va.**—"Color Visions—Marketing Decisions" is the theme of the Color Marketing Group's (CMG) fall educational seminar and national meeting, September 23-26 at the Phoenician Resort, Scottsdale, Ariz. The four-day program will feature a variety of presentations geared for professionals interested in color trends and issues, plus the unveiling of the 1991 Consumer Color forecast and preview of the 1992-93 Contract Color palette.

The educational seminar, Saturday, September 23, will include sessions on color in healthcare interiors, lighting applications, historical trends, and special effects such as pearlescence, fluorescence, and metallics.

The national meeting will bring CMG members together to determine the Contract Color Directions for 1992-93. A series of design and marketing workshops are also planned for the three-day meeting, including talks by Deborah Sussman, Sussman/Prejza & Co., Los Angeles, designer for the 1984 Summer Olympic decorating scheme; and James Wines, chairman, Environmental Design, Parsons School of Design, New York, and author of the book, "De-Architecture."

For more information, contact CMG at 703/528-7666.





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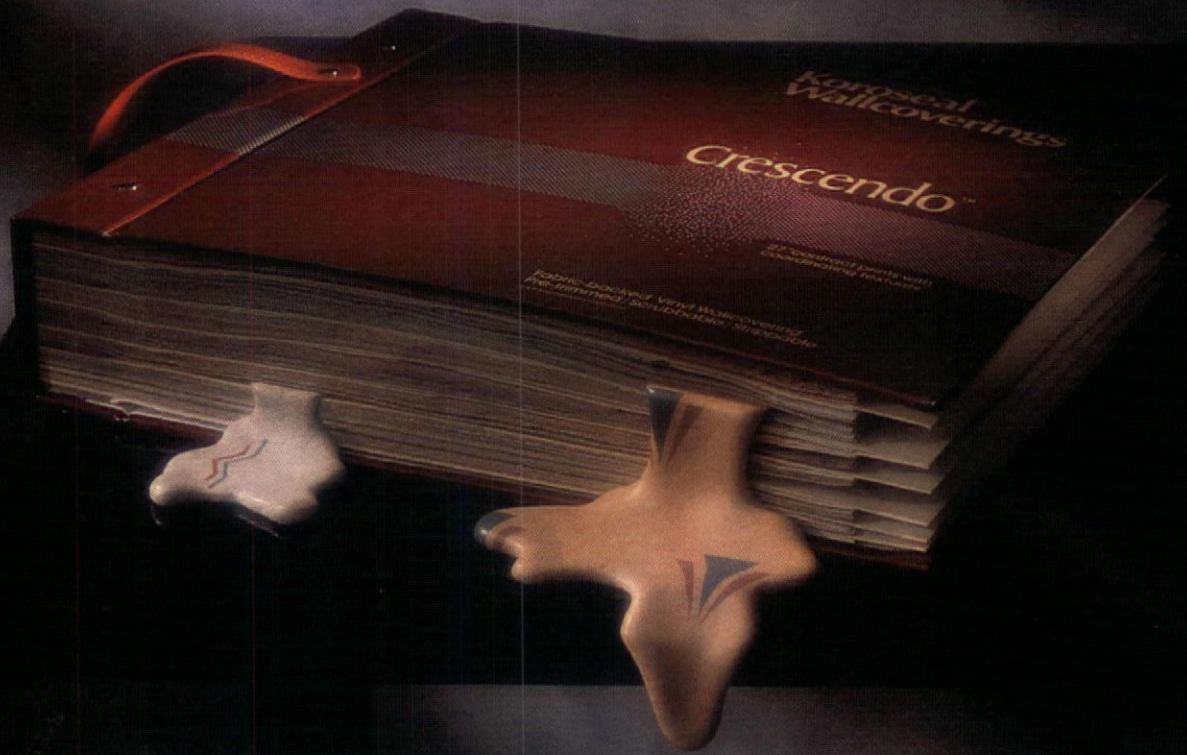


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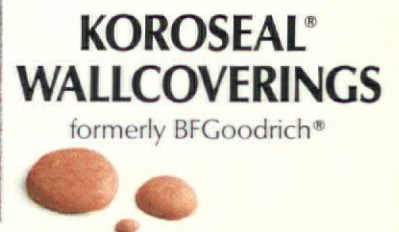
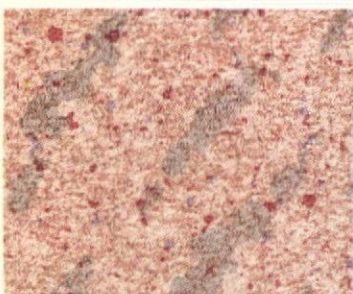
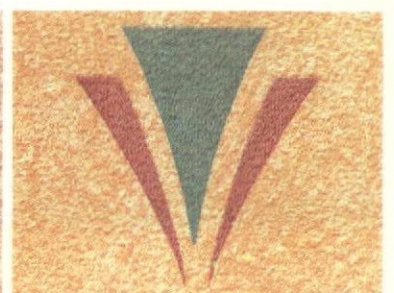
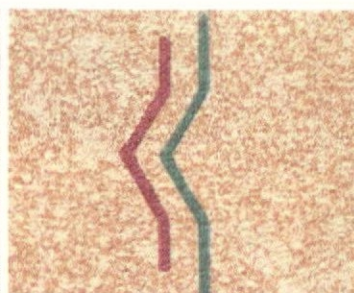




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## Purple tells color story of NEOCON 21

By Sara Marberry

Color forecasts of several years ago certainly came true at NEOCON 21, the annual contract furniture exhibition held in June at The Merchandise Mart, Chicago. While there weren't too many surprises, there certainly were several dominant color stories and prevailing design trends at the show.

In a year of cautious optimism, manufacturers at NEOCON showed relatively little color daring, yet managed to reinforce trends that are shaping the '90s palette.

Purple, in bright hues with deep chromas, was the color sensation of NEOCON 21. It was used in complex jacquard weaves; monochromatic solids; tapestries; and even as a theatrical backdrop to furniture displays. Brayton International's ninth floor showroom was hard to miss with its bright purple upholstered chairs, deep eggplant divider walls, and violet glow cast by a neon light on glossy white walls.

Almost every textile manufacturer was showing purple in some form or another—even leather companies followed suit. Lackawanna's new third floor showroom was a sensation with its mechanically rotating samples in 54 new colors designed by Andrew Belschner.

### Pleasing accent to gray

Maybe one of the reasons purple seems to be so popular is that it is a pleasing accent to gray, the neutral that has governed contract interiors in the '80s. Where large expanses of color are used, such as floorcovering, purple can be toned down with gray to make it acceptable, as in a sample presented in Collins & Aikman's 10th floor showroom. JG Furniture was showing a purple panel fabric with blond woods in its system display on floor 11. Charlotte also dazzled visitors on 11 with its bright assortment of purple and magenta upholstered seating with black frames.

Other color stories noticed at NEOCON were the desert colors of orange, rust, burnished golds, and sand. Up on 18, Milliken introduced a nature theme



Brayton Int'l

Purple as a trend was showcased beautifully in Brayton International's Chicago showroom during NEOCON. Some of the southwestern influence is seen in this sampling of colors (left) from the collection designed by Andrew Belschner for Lackawanna.



Lackawanna

using pattern and color. Desert, Sand, Stone; and also Reed and Bamboo Forrest were some of the names of its new carpet tiles. Avocado, as an accent, and khaki green also were part of the company's color palette.

The biggest news in wood seemed to be

an increased use of wood inlays and high gloss finishes. Black-finished wood frames with aluminum components was a popular combination in non-traditional seating. Light woods, especially oak, seem to be enjoying a resurgence, particularly in middle-management case-goods, such as the one introduced by Helikon on floor three.

Continuing the trend of the '80s, texture, pattern, and detail are primary design elements in both furniture and textiles. Irridescence and sheen, qualities forecasters were talking about two years ago, have now been brought to market, capturing the interest of specifiers. In terms of style, "industrial elegance," a phrase coined by Vecta and showcased in its third floor space is a recurring theme among manufacturers. The award-winning Lees Commercial Carpets showroom on 18 showed no new product, but fashioned itself in this style with bare concrete floors, exposed ceilings, industrial type furniture and visitor-decorated chalk graffiti on walls and columns. □





Photo Credit:  
The Bettmann Archive

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*Faced with a poorly lighted inner space, Marv Affrime, The Space Design Group, New York, created a carved ceiling in New York-based ad agency BBDO's main lobby. The ceiling acts both as part of the architectural design and as a base off of which the light bounces, thus utilizing fewer fixtures with greater lighting capacity.*

## Space Design Group creates award-winning "natural lighting" in enclosed offices



*By Laura Mayer*

Faced with the challenge of designing an inspirational, esthetically lighted environment for a dynamic group of people in a veritable cavern of a space, Marvin Affrime of The Space Design Group, New York, never even blinked. In fact, he couldn't wait to jump into the project. His inspiration recently won him and lighting consultant Robert Friedman, of Wheel Gersztoff Friedman Shankar, GE Lighting's Edison Award for corporate design.

Taking advantage of the little natural light he could glean from scarce perimeter offices in ad agency BBDO Worldwide's new facilities, Affrime created a space that, with clever construction and borrowed light, gives the effect of natural light throughout—even in the innermost offices. He made the lighting at once unobtrusive and a part of the overall design.

Affrime's inspiration was produced by the very hurdle that would cause some

designers to shrug. "We all have a list of 'givens', or goals, and trying to meet that list is what inspires us," he explains. "We're not fine artists, we're business artists and the given requirements or goals are what make a project so interesting. It is very satisfying to design a project in which you end up with the lighting you need, the quality of light you need. It has to look like something in the space and add to the character of the project. It has to be affordable, conservative of power—there are so many requirements."

With this concept of borrowed light, Affrime designed a series of office walls of varying heights that permits the light from perimeter windows to flow through the rest of the space. Wall sections above eye level are of clear glass, thus permitting privacy while keeping a smooth, natural-light effect.

"We wanted to permit as much perimeter daylight to invade the space and to

*Continued on p. 34*





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*A view down one of BBDO's hallways compares the natural light from a window office (left of photo) with the man-made light from an inner office. The designers aimed to make the private office lighting equal in all areas.*

## Space "lights" itself

*Continued from p. 32*

keep it rolling as it gets deeper and deeper into the space," Affrime explains. "BBDO wanted the inside to be as good as the outside. They wanted a space that is new and fresh and uniquely theirs."

In addition to extending light with the walls, Affrime used variations in ceiling heights to reflect light throughout the 332,000 sq.ft. space. The result is a sculpted design that not only creates the illusion of a larger area, but works in union with fixtures in a direct-indirect lighting effect.

To create such diversities in the design, Affrime and Friedman had to start from scratch, tearing out all previous lighting and air conditioning ducts. "It was a major project just to get to ground one," Affrime says. "And then we had to start from there."

Individual offices each have their own character, whether by a fixture placed in a non-traditional spot on the side of a desk rather than over the center, or by groupings of various fixtures. Affrime used freestanding, hanging, and downlights in addition to his own custom-designed sconces to line the hallways outside each private office, similar to a group of townhouses. He used a combination of fluorescent and incandescent lighting to curb future costs and offer a change of pace while still keeping esthetics in mind.

"We tried to create a lighting scheme that gives the end-user the correct amount of light to help do the work and at the same time give a sense of variety and change," Affrime says. "The corridors are not lighted like offices so even when you move around in the space you get a change of pace."

The custom sconces that line corridors are "the mainstay of the project," Af-



frime says. Designed for the compact 40-watt biaxial fluorescents they frame, the sconces are made of perforated metal with a brass binding at each end and a wider brass band across the middle to conceal the socket and wiring chamber. Manufactured by Neo-Ray, the little 18" fixtures create a two-dimensional effect and are used throughout the design in sets of two or four at the office perimeters.

### Sconces identify project

"All the offices have them," Affrime says, "and the specialty here is that they do not have to be removed to accommodate change. The lighting has been arranged keeping in mind the probable use of the room in another configuration."

The designers also used a new lamp from GE Lighting—a major BBDO client—in the offices. "It was important to use GE's new lamp in the design," Affrime says, "so we took that lamp and built a new fixture for it."

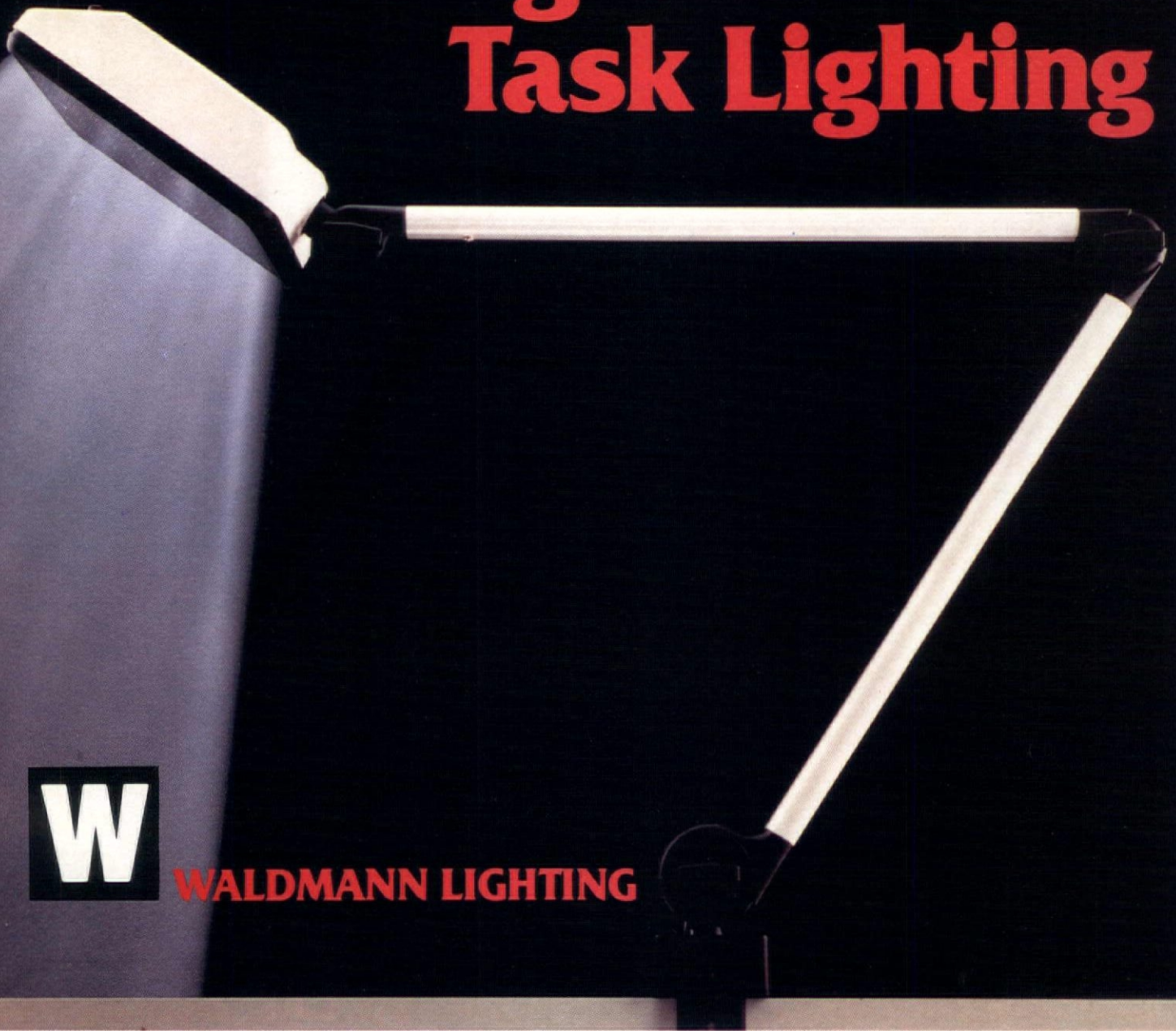
Friedman was responsible for designing the fixtures' specific details. Because the fluorescent lamps inside are high lumen sources, they are brighter than

standard fluorescents and had to be shielded almost as incandescents. These compact fluorescents, the designers discovered, possess the most attractive qualities of incandescent lights—intensity, color, and flexibility in placement. Friedman's design implements angle shielding to reduce the glare on computer screens and work surfaces. Consequently, Affrime says, "the lines in the fixtures' housing follow the design and lines of the space. It's a language and the language of the lighting fixture and its design is very much the language of the project."

The variety and unifying effect of the lighting design treat all employees the same because each area has a special quality and design. It adds a humanizing touch to this dynamic firm. "Why shouldn't every firm expect that a designer will give them a space that is uniquely theirs?" Affrime asks. "I call it custom design and I think that for all the money people spend today on their environments, there's no reason they shouldn't expect a custom space that takes in all the practical elements and gives them their own character. That's our goal and that's the goal of the clients who choose us." □



# Presenting Glare-Free Task Lighting

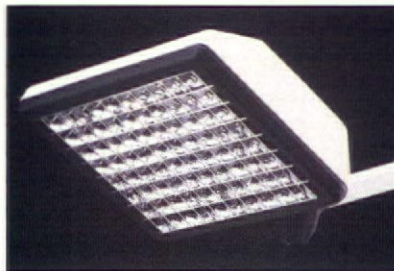


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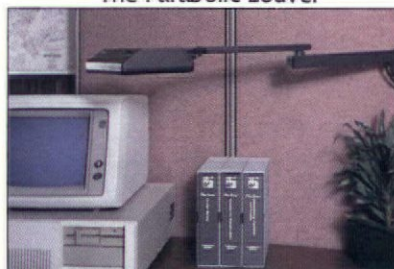
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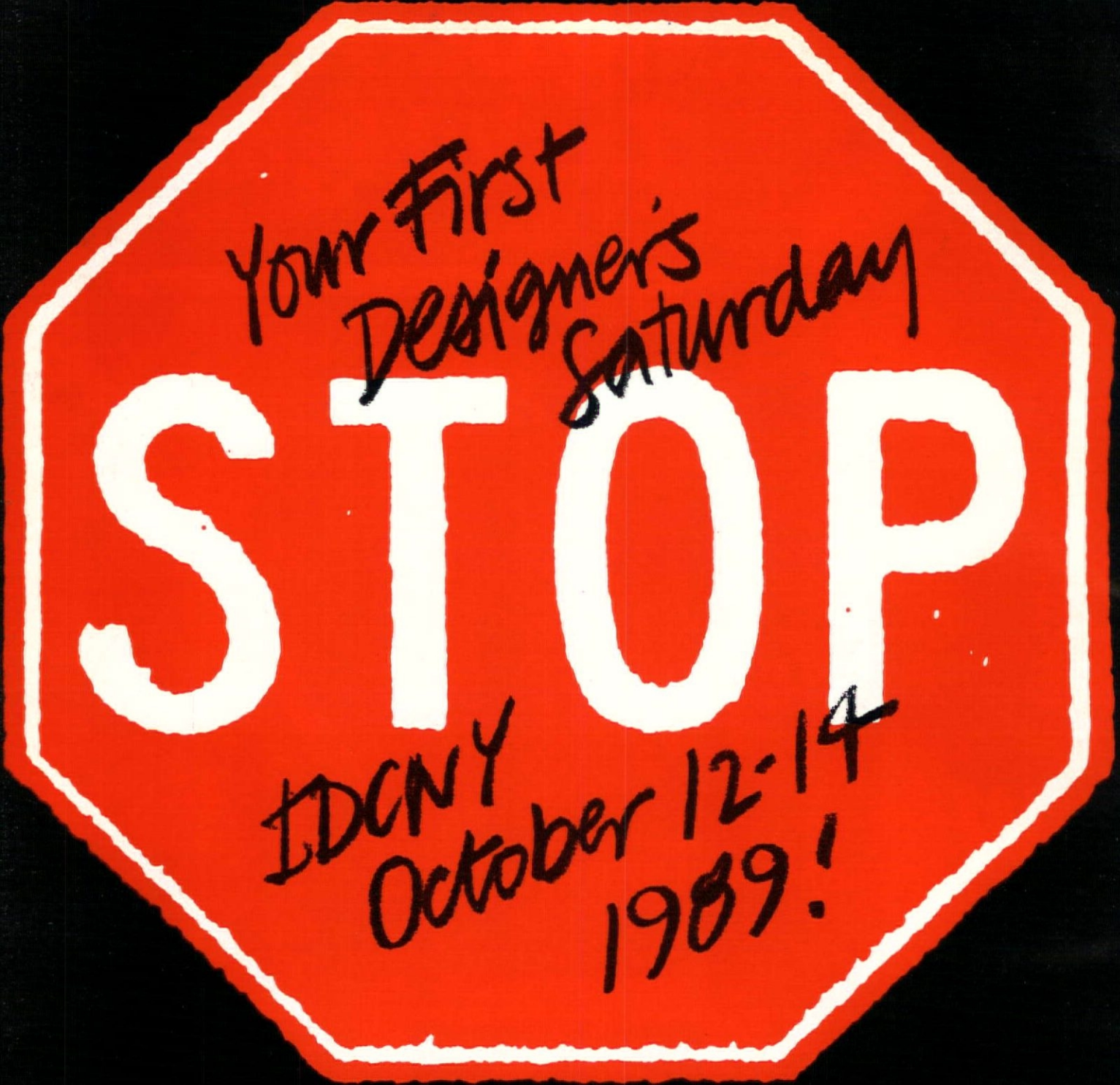
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*Deepa Textiles*



*Stratford Hall*

## Warm colors from NEOCON 21

In keeping with the seasons, following is a selection of fabrics and wallcoverings that ease the heat of summer brights with the warm, rich tones of autumn.

The Lustrous Multi-Tone line from Leather-Link takes leathers one step further through the use of an exclusive process using specially formulated pigments. Available in 12 colorways with a 12-week lead time, the leathers shine on their own or in combination with hides from the extensive Leather-Link collection. **Circle No. 304.**

The shortest distance between design points could be Stratford Hall's "Lines" in terra cotta and cypress. The graphic fabric is part of a new collection that includes "Swirls" and "Curves," creating a design geometry that meets contract specifications. **Circle No. 305.**

The strongest of the earth's natural elements, precious metals, are bonded to wallcovering materials to create an equally strong design element. The flexible wallcovering line, from Numetal Surfaces, is available in four patterns with colors ranging from earthen reds and sky blues to bronze and milled steel. Patterns continue horizontally for continuity up to 50 feet.

**Circle No. 306.**

"Leaves mark change in time; they symbolize a beginning," says Deepa Textiles' Laura Guido-Clark of the latest addition to Deepa's Indulgence Collection, Garden Court. A jacquard weave of wool/trevira, the fabric is available in 11 colorations, scaled for applications from small cushions to large sofas.

**Circle No. 307.**



*Leather-Link*



*Numetal Surfaces*





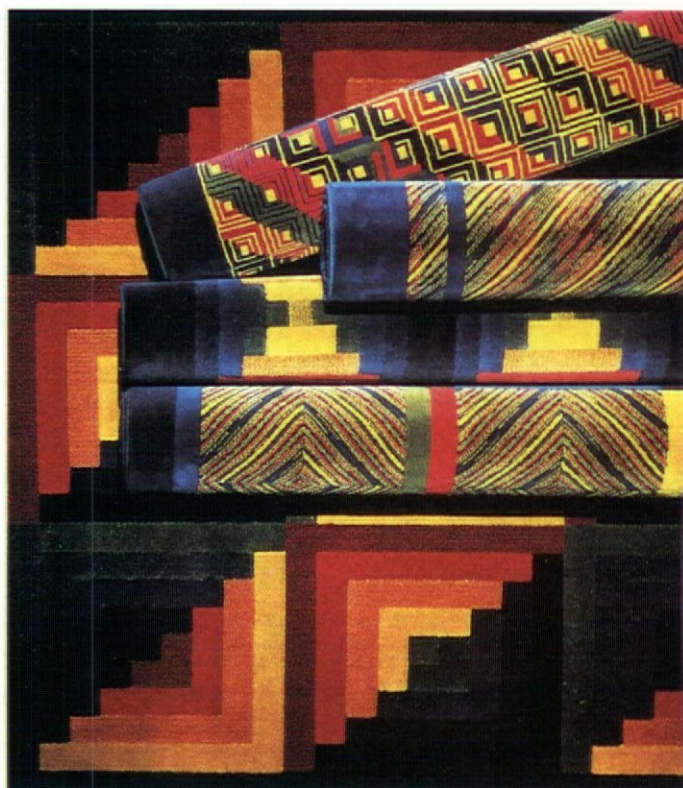
**The Carnegie box.  
A new spirit in color.**

Circle 20 on reader service card





Palazzetti, Circle No. 239



Missoni, Circle No. 238

## Inspired floorcoverings from NEOCON 21

Many impressive innovations in carpeting were on view at NEOCON 21 in June. **Missoni**, the well known Italian fashion designer, has lent his exciting and unique sense of color to a line of 100 percent wool carpets and rugs. The Sister Line, by T&J Vestor, is unmistakably Missoni in geometry and coloration, relying predominantly on bright primary tones. Missoni floorcoverings are offered in the United States through Roubini Inc., exclusive distributors.

**Palazzetti** urges designers to take a stand on art with "Construction," a rug patterned after a 1929 painting by French artist and designer Georges Valmier. "Construction" is handcrafted of 100 percent wool.

**Bentley Mills** uses Velv-A-Weve, a precision cut- and loop-pile yarn placement technology to develop striking new patterns with a traditional Wilton look in both large and small scales. Five new companion patterns, Piazza, Volere, Napoli, Avanti, and Prego, are all constructed of DuPont Antron nylon.



Bentley Mills, Circle No. 240



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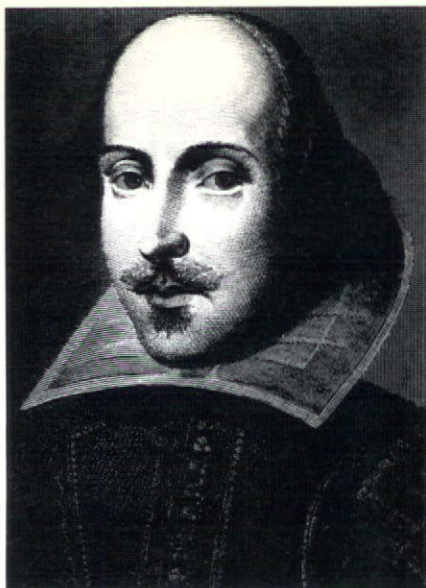
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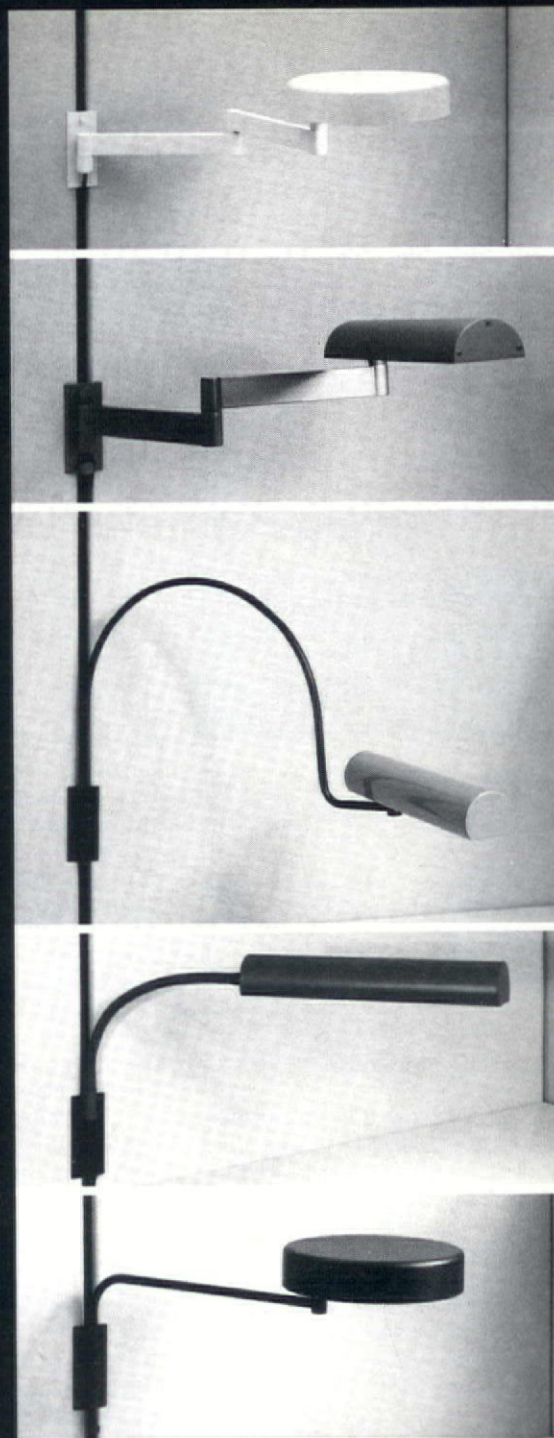
If you would like information on how your company — no matter what its size — can benefit through a partnership with the arts, contact the Business Committee for the Arts, Inc., 1775 Broadway, Suite 510, New York, New York 10019, (212) 664-0600.

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## Checklist for planning a relocation

*"Quality relocations do not come cheap and require substantial planning. Realistically, an organization should start the planning process two or three years prior to the lease expiration date."—Donna Ward-Hale, Ward-Hale Design Assoc., Washington, D.C.*



By Donna Ward-Hale, IBD

Mergers, acquisitions, decentralization, "lean and mean" corporate philosophies, changes in labor requirements, along with obsolete building systems, have spurred many an organization to make a comprehensive review of future requirements, and begin planning for them. The interior designer, by virtue of his/her talents, is in a unique position to offer services as overseer and guide to the relocation process.

To many, the thought of a relocation is terrifying—moving a facility can result in long term cost savings and productivity increases, or it can be an expensive nightmare. Quality relocations do not come cheap and require substantial planning. Realistically, an organization should start the planning process two or three years prior to the lease expiration date.

To begin, the first priority is to gain a total understanding of the organization's corporate strategy and business plan. It is nearly impossible to relocate until an audit is conducted, and a strategic plan

evaluating where staff and facilities are now positioned, and projections as to where the corporation will be in the next three, five, and ten years are developed. Answering the basic question, "How does relocation fit into the long term business plan?" is the start of the process. Schedule a meeting with top executives and the internal relocation manager to develop a facility planning program. Covering the following points can help guide the decision making:

- How much square footage is really required? Is expansion space needed? How much and when?
- What are the most efficient work area office space standards? Will the overall square footage be drastically reduced if work areas are revised?
- How much square footage can be saved with the ideal floor size, column, and mullion spacing in a new facility?
- What are the ideal building image, location, management, amenities requirements for the organization? How can the building meet electrical, heating, air conditioning, parking, data cabling, lighting requirements, etc.?
- What is the realistic time frame to accomplish the relocation? What is the implementation plan? How does this affect organization operations?
- How much will relocation cost? Does this match the overall business plan and financial resources available?
- Have future requirements been considered? Remember that electronic equipment will most likely be added, changed, and modified throughout the life of the office. Plan for flexibility. The only constant in an office environment is change.

Suggest the company retain a real estate broker and attorney. The attorney will assist in interpreting and evaluating all of the documents agreed upon in the lease negotiation. Once the broker has been equipped with the approved facility planning program, he/she is ready to drive a hard bargain. With the exception of a few key hot spots, current market conditions favor the tenant. In addition to favorable negotiating points such as lease term, base rentable rate, commencement date, renewal/expansion options, ex-

pense pass-throughs, concession allowances, parking amenities, etc.; now is also the time to take advantage of schedule and construction-related aspects. Encourage the client to take the time to clear up all the gray areas now; it will be too late after the lease is signed.

The following key issues spring from construction discrepancies and deficiencies found within the body of the lease, the building standard workletter, definitions, and other pertinent lease language or exhibits:

### A. Life safety systems

1. Emergency exit lights
2. Smoke detectors
3. Extinguishers, alarm stations, etc. (The tenant may have to pay extra for these items.)

### B. Sprinklers:

Usually, not enough sprinklers are planned within the space to meet building codes. Once the space is built, there may be an additional expense to add or move sprinkler heads.

### C. Above building standard heating, ventilation, and air conditioning

1. Air balancing
2. Any minor modifications of base building ductwork to accommodate tenant requirements may create an additional expense.

The list could go on and on, but most of the important gray areas in workletters should be obvious and clear. Remind the client that it is not the landlord's responsibility or expense to disclose vague areas in the lease or workletter, or the potential cost exposure to the tenant. Clarifying these issues beforehand will eliminate the possibility of paying approximately nine to 12 percent above the total leasehold improvement value for these items.

When analyzing locations, it is also  
*Continued on p. 46*



Ontos tapestry on Piedmonte banquette, brilliantly successful in the corporate world.



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## 'Test fits' a must

*Continued from p. 44*

important to perform "test fits". Test fits are shorthand preliminary space plans to determine how the organization will fit into a space. Different floor plans and building geometry could impact space requirements by 10 to 20 percent. Over the life of the lease this could add up to hundreds of thousands of dollars in additional rent payments.

Another item to consider when analyzing different locations is the lease commencement schedule. Is it realistic? Or is it a vehicle for the landlord to recapture capital by blaming the tenant or design firm and having the tenant pay overtime premiums, or squandering the rent abatement? Tenants usually are not realistic about how much time it takes

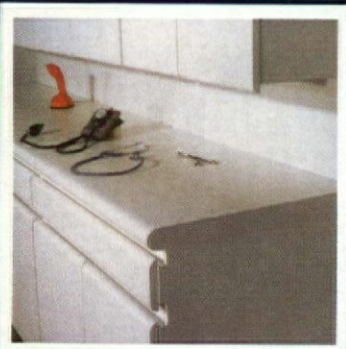
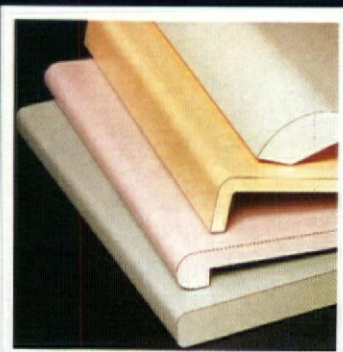
internally for decisions to be made. Have the client pay special attention to definition of the substantial completion date and certificate of occupancy; contractor or developer mark-up and other fees; and the right or ability to contract for purchasing construction directly or the right to bid the subcontracts.

### Relocation management

Once a building has been identified, the design presented and approved, the construction underway and new furniture ordered, it is time for the focus to turn to coordinating the relocation. The tasks required to be completed can number more than 200 for a complicated move; however, they can be classified under the following nine phases:

- Project Scheduling
- Budgeting
- Employee Notification
- Communication Systems Coordination
- Selecting Vendors and Movers
- Scheduling Movement of People, Furniture, and Equipment
- Move Supervision
- Follow-up and Punchlist
- Post-Occupancy Evaluation

Some of these suggestions may seem to fall beyond the purview of the designer. Yet they are important—the more comprehensive the services offered, the more valuable the design firm is to the client. □



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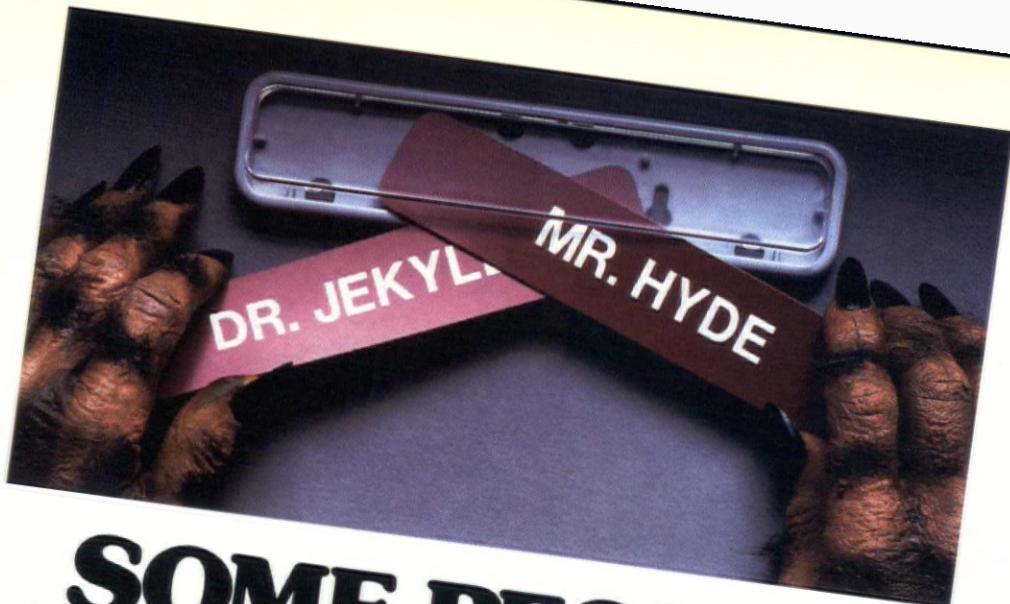
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*Nostalgia means profits, as evidenced by restaurateur/designer Charles Morris Mount's (above) evocative '50s concept, the "Silver Diner." A Rockville, Md., prototype grosses in excess of \$85,000 per week. The key to successful throwback design, suggests Mount, is to replicate a concept "in an updated mode that will be popular in the 90s and beyond."*

*Mount's award-winning design for McDonald's (right) supports his theory that diners are "looking for more interesting environments, changes in level, color, and lighting."*

## A return to the past in restaurant design

In the restaurant business, a customer's perception of value usually results in greater profits for the owner. This, according to Charles Morris Mount, a former restaurateur and now head of a design firm in New York City that bears his name, is one of the reasons for the recent popularity of nostalgia, both in restaurant cuisine and decor, as a theme.

"It starts with perception of a direction, cuisine selection, and translation of both into design concepts," he says. Originator of a highly successful restaurant called "Between The Bread" in New York City, Mount has developed a prototype for a series of restaurants to be called the "Silver Diner," a modern adaptation of the typical diner of the '50s.

"My client and I toured the United States, visiting diners," he says, "to come up with ideas for replicating the concept in an updated mode that will be popular in the '90s and beyond."

### 'Take-out' demand growing

Accompanying that design thrust, Mount sees a growing demand for "take-out" foods by customers—everything from bakery items to salads—as they leave a restaurant. Or food that can be ordered for home delivery. "That introduces new design elements, such as deli counters or refrigerated baked goods displays," Mount says.

An idea of the success envisioned for the entire chain of Silver Diners is the record-breaking volume of the first unit opened in Rockville, Maryland, in February. This 5,000 sq.-ft. prototype seats 189 and is grossing in excess of \$85,000 per week or \$4,420,000 annually. Fourteen thousand people pass through its doors every week.

Mount adds, "We moved the chef out front, so that he becomes part of the action of the space. People see what he is doing, which was part of the mystique of the restaurant diner in the past."

Reflecting that nostalgic touch is the



utilization of glass block and steel in the interior. The usual booths and counters are used and banquets are placed in the back to accommodate "duces", Mount points out.

So successful has been the concept that a line of 60 people is not uncommon at 5 a.m. waiting for the diner to open, Mount elaborates. "It is not only the design, but the mix of value—an old-time menu, with prices from the '50s and '60s," he says. "The menu, too, is updated with more salads, a smaller choice, and far less fried foods, thus mirroring the public's concern with healthy diets."

Customers can even fax their orders in advance so that the food is ready when they arrive or for take-out delivery.

"The building and equipment cost in the vicinity of \$1 million," he adds, "and incorporates a number of amenities such as diaper-changing areas in both the men's and lady's rooms."

Finally, Mount explains that clients are looking for more interesting environments, changes in level, color, and lighting. "Silver Diner is interested in making a statement that creates a selling image. Many restaurants rely on this, as they are not advertising as much as they used to."—*Len Corlin*





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## Variations on a theme

By Caroline Siemers

"Writer's block" is a condition that lends itself to more scenarios than simply struggling for the right word. Oftentimes designers find themselves struggling for the right piece of furniture; the condition can also manifest itself in the form of tight budgets or belligerent clients, straining the designer's creativity.

Recently, however, a team of designers from Contract Interiors, Southfield, Mich., found their creativity put to the test in quite a different way—creating 150 variations on the same space for as many clients, each with money to invest in almost entirely custom environments.

The Palace of Auburn Hills, Auburn Hills, Mich., an arena that is home to the Detroit Pistons, offers a number of skybox suites for lease to a variety of corporate and private clients. Contract Interiors designed 150 of the skyboxes to meet the specific needs and personality of each of the different clients.

"This project really tested our creativity," says Michele Tasca, project designer, CI, member of the four-person design team. "Each suite consists of a main room with TV and bar. Sliding glass doors lead to a seating area for watching the event." And that's where the similarity ends. Corporate personality dictated design themes while a profusion of custom elements personalized the spaces even more.

Custom elements within each suite range from counter-tops, marble floors, built-in

banquette seating, booths, and special table sizes, to custom ceiling treatments.

Opulent materials such as Philippine mahogany, British textiles, German tapestries, and marble provide luxury for an impressive array of clients including E.F. Hutton, Crain's, and Chrysler.

Leaseholders use the suites primarily for entertainment purposes, "usually when they want to impress a client," says Tasca. "Because they are seeing clients there, they were willing to invest more money in custom to create classy spaces that were truly reflective of the company image.

"You could say that the spaces were actually custom designed by the suiteholder," she adds, "they are that individual. No two are alike." Not bad for a project that came in complete in nine months. □

*The skybox suite created for E.F. Hutton at the Palace of Auburn Hills arena (above, left) has the cozy ambience of a comfortable living room, reflective of the sturdy, secure reputation the company enjoys in the marketplace. Plush sofas, coffee table, and homestyle cabinetry around the wet bar all contribute to the relaxed atmosphere. A custom freestanding bar with marble accents promotes casual lounging and conversation.*

*A markedly different tone is set by the modern design used for the Crain's space (above, right). The suite revels in a profusion of custom marble and special ceiling treatments, giving off a polished, up-to-date, confident aura in keeping with Crain's image as up-to-the-minute business news brokers.*



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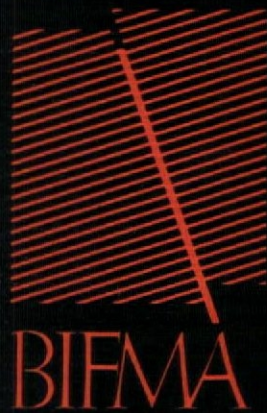
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*CONTRACT has teamed with the Business & Institutional Furniture Manufacturer's Association to provide the specifier a quick reference to furniture standards, tests, and codes.*



## Code sources aid specification

A designer is about to order new chairs for a California hotel, but must first check out California Technical Bulletin 117, a mandatory criteria for the specification. Or, a number of foam upholstered lounge chairs are to be specified for an office installation in the Port Authority of New York, but a question or two about fire standards must be answered beforehand. Where can the right agencies, addresses, and telephone numbers to facilitate getting the needed data be found?

This time, the answer is simple: on the back of the page immediately to the right! Through the offices of The Business Institutional Furniture Manufacturers Association (BIFMA), source locations are provided dealing with BIFMA standards for chairs and lounge furniture, panel systems, desks, and files. Also available are sources for information on safety and performance standards, flammability tests, electrical and building codes, smoke toxicity, and health and safety standards. Thirteen agencies are listed together with addresses and telephone numbers to make the architect and designer's search as easy and productive as possible.

The matrix provided by BIFMA includes both voluntary and mandatory standards that evolved out of BIFMA/American National Standards Institute (ANSI) collaboration. They include *Chairs and Lounge Furniture, Panel*

*Systems, Desks, and Files Standards* and have source names for flammability, health and safety, performance, and electrical testing sources, as well as building code and toxicity references.

Where voluntary standards are applicable, specifiers need only indicate that the products conform to BIFMA standards. Stephen Channer, executive director of BIFMA, points out that the voluntary standards developed by BIFMA and ANSI meet industry standards, and, consequently, provide a measure of specification protection.

Information on all of those references is available from the sources listed on the next two pages, which are conveniently printed on card stock for easy removal and posting in reader offices. Telephone numbers are also included.

For more copies of the data, **Circle No. 200** on the Reader Service card at the back of this issue. □



# BRUETON

Phoenix Swivel-Tilt Chair designed by Stanley Jay Friedman

Phoenix—a series of fully upholstered designs inspired by Darth Vader's helmet. Comprises high and low back swivel-tilt chairs, conference pull-up chair, lounge chair and two seater.

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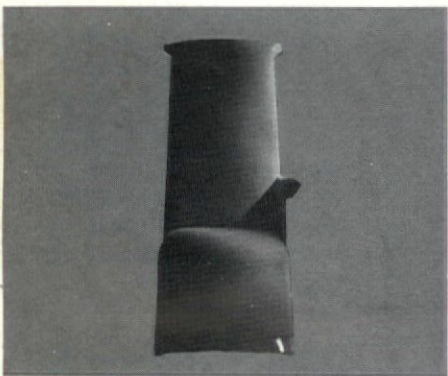


More 'finds' from NEOCON 21



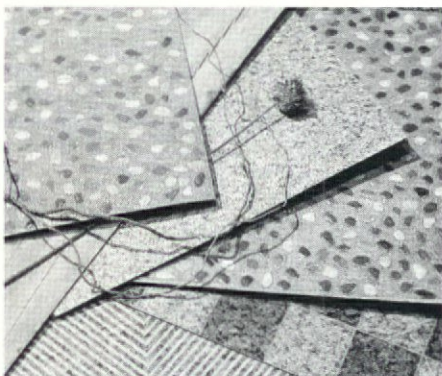
**Elegant Visitor**

*Baker*—This curved back visitor's chair from the Pfister Collection features a highly figured Pomelle mahogany back designed to form an upside down Y pattern. This pattern is reflected in the stitched upholstered seat. Flared back legs and gently sweeping arms complete the detailing. **Circle No. 280.**



**Toro, Toro**

*Kron, u.s.a.*—Designed by Alberto Lievore and named in honor of the late legendary Spanish toreador, the Manolete chair's design subtly echoes the outlines of the bullfighter's hat and red cape draped over his arm. A settee is also available. **Circle No. 278.**



**More Japanese Technology**

*Matico*—Hi-Tec Design Tile has joined the ranks of eight other resilient floor-covering lines from this Japanese company. Available in a variety of marbled and embedded pebble textures, the line includes Nachi, Biwako, and Rokko. **Circle No. 319.**

**Wall To Wall**

*Krueger International*—SystemsWall allows a designer to create and delineate office environments in a new way. The wall system, developed by Eberhard Von Heune, can be demounted, moved, and reused. It features self-contained adjustments incorporated in the panels to allow for space at ceiling and floor. Enamel, fabric, vinyl, and wood veneer finish panels are available, as well as in glass. **Circle No. 281.**





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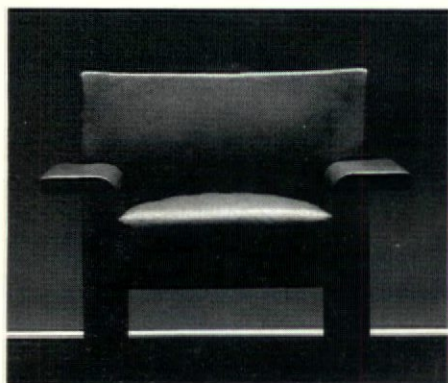
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# PRODUCTS in Print

## Small names, big designs at international fair

The International Contemporary Furniture Fair, held in May at the Jacob K. Javits Center, New York City, offered a peek at some of the most innovative furniture concepts in the market today. Visitors were delighted with the freshness of the designs, some of which are shown on this page.



Meritalia



Pluto Dog Furniture

### Viva Italia

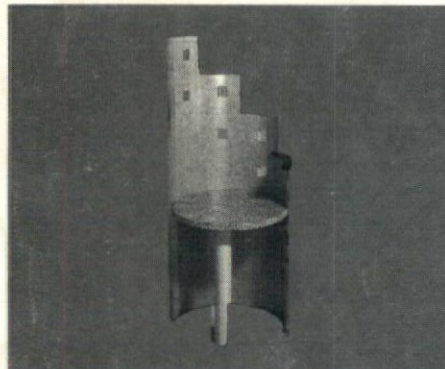
**Meritalia Furniture**—The Scipione chair, designed by Afra and Tòbia Scarpa, provides comfortable, protective seating that is soft and hard where necessary. Wood, leather, and padding make up this chair. Meritalia, an Italian company, was founded in 1987 by Giulio Meroni. **Circle No. 289.**



A.D. Decorative Arts

### Chair Chic

**A.D. Decorative Arts Limited**—The Paris Chair, designed by Andre Dubreuil, is made of heat-patinated sheet steel. The chair is one of the English company's production pieces, which have a limited edition—only six a month are produced. **Circle No. 292.**



Expo Design

### Big City Style

**Expo Design**—Birdseye maple veneer, a laminate seat and lacquered leg make up this Big City Chair. The square cut outs on the back are custom colored. The chair is available with cushioned seat. **Circle No. 284.**

### Out of This World

**Pluto Dog Furniture**—The Saturn II table and Pluton seats continue a theme started by the Saturn coffee table. They evoke both an ancient and futuristic feeling through the use of organically textured dyed coral keystone and rough torch cut stainless steel base with a concentrically spun stainless steel top. **Circle No. 282.**



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And, says Comerford, all use the most extensive list of materials available on the market. "Wood species such as red and white oak, maple, ash, walnut, mahogany or cherry. Any brand of laminate. Solid color poly-resin in 23 standard colors. Or inserts of Corian, Avonite or other simulated stone. And our exclusive new synthetic marble, Novastone, was just introduced at NEOCON '89."

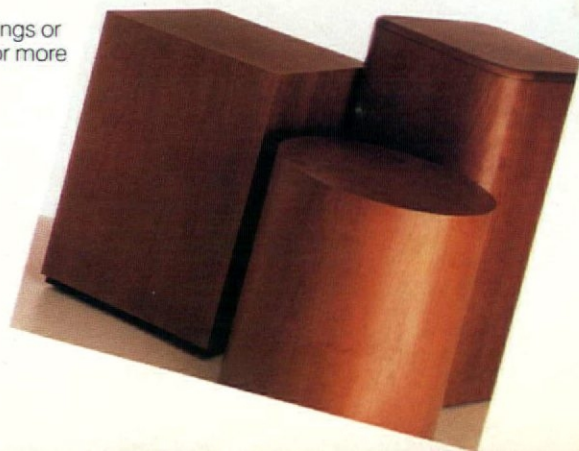
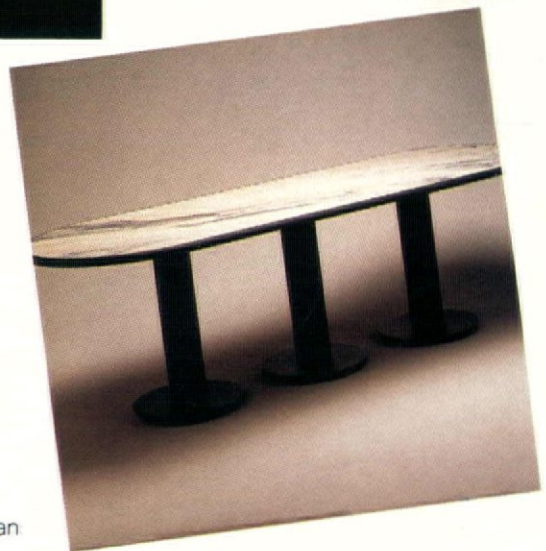
But there's more. Johnson's edge styles and table bases include standards, such as solid wood, vinyl, PVC and laminate, or the company's exclusive Colorcast and Colorflex resin edges in 23 standard colors.

Bases come in 21 different styles. And metal bases respond to another customer need. They provide easy set-up, with their patented Insta-Table mechanism. Tables can also be converted to wheelchair height with Johnson's easy, inexpensive adapter.

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Whether for one table or a thousand, whether through the extensive line of standard offerings or through custom choices, Johnson Industries is determined to respond to customers. And, for more and more customers, the Johnson approach seems to be working.



*Johnson continues to expand its table options by adding styles, such as its new Traditional boardroom table (top of page), and through new materials and technical innovation. "Colonnade" (above right) incorporates Novastone, the company's exclusive synthetic marble, with Colorflex resin edge, another Johnson Industries' exclusive. Occasional tables (below right) are offered in the company's full range of shapes, sizes, materials and finishes.*



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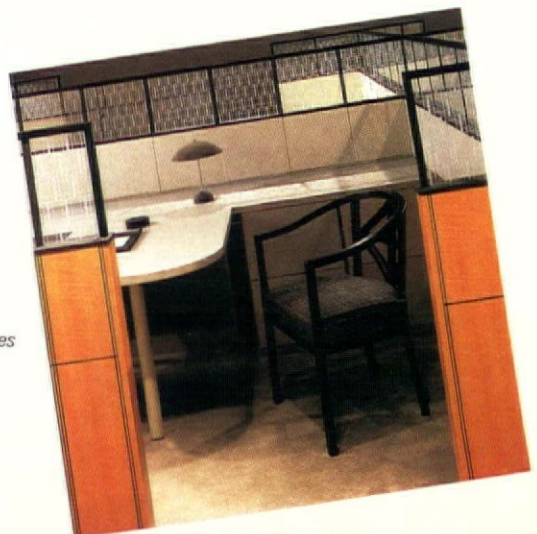
**S**pec'built has found a special niche in the contract furniture marketplace. Sophisticated custom furniture, with a one-of-a-kind look, is now being produced at production line prices for major clients nationwide.

Spec'built assists the client and the client's designer from conception of project to completion of installation, using advanced CAD systems, superior engineering, with project management overseeing all aspects of manufacturing and installation. While Spec'built provides the furniture, its sister company, Pilot Woodworking, handles all architectural woodworking, such as closets, stairways, conference and reception areas—a total installation. The designer can rely on matching veneers, finishes, and detailing throughout the project. If necessary, Spec'built's engineering team will suggest alternative methods or use of materials to cut or stay within budgetary costs. An order from the client for additional pieces, many years later, can be filled from the computerized record of specifications.

Computerized and automated machinery in two plants, one in Carlstadt, New Jersey and the other in Elkhart, Indiana can handle many projects simultaneously. All aspects of manufacturing and particularly finishing are handled with meticulous attention to detail by skilled craftsmen in both facilities.

Spec'built's client base has flourished across the United States, with many corporate headquarters and financial institutions seeking leading-edge design and superior wire management capabilities for their installations. From London to Alaska, however, the most rewarding aspect of Spec'built's business has been the number of those clients who have come back, time and again, seeking either an expansion of their existing needs or a solution to the requirements dictated by their future.

*Illustrations: FCB/Leber Katz Partners, New York, Designer: Kohn Pedersen Fox Conway Associates (top of page); ICF/Spec'built/Unika Vaev Showroom, Los Angeles, Designer: Janine James, director of design, ICF/Spec'built (above right); Bear, Stearns & Co. Inc., New York, Designer: Kohn Pedersen Fox Conway Associates (below right); Ernst & Whinney, New York, Designer: Mayers & Schiff Associates PC (opposite page).*







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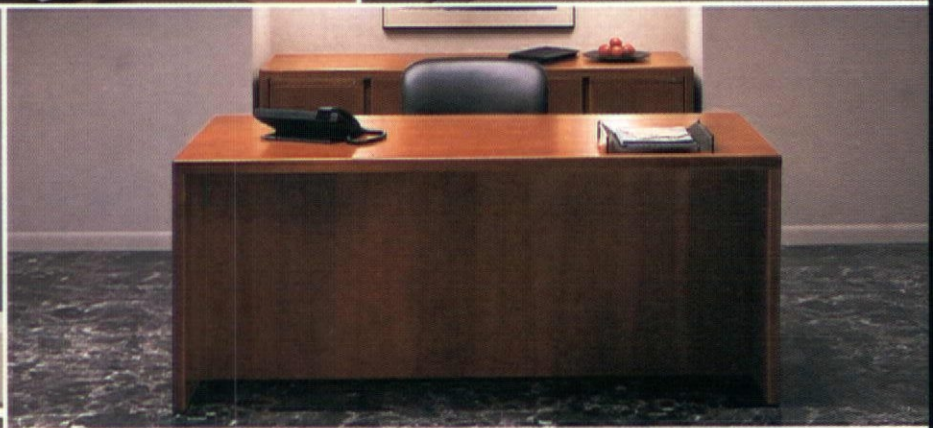
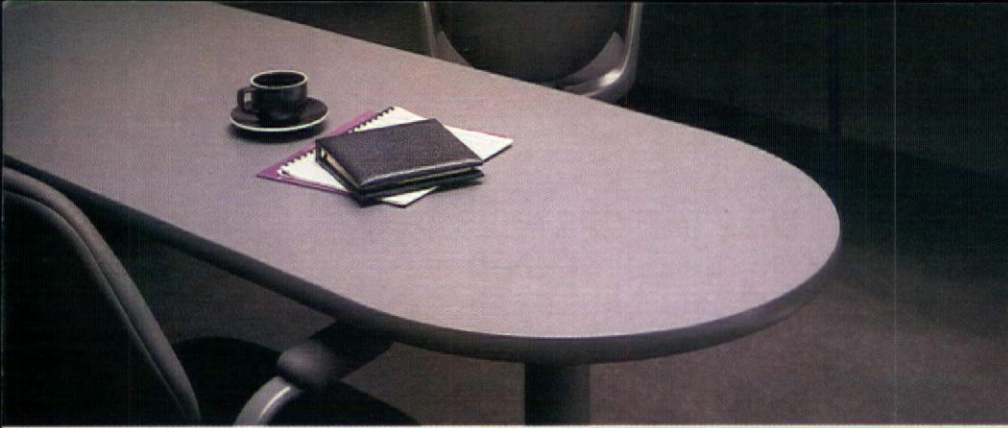
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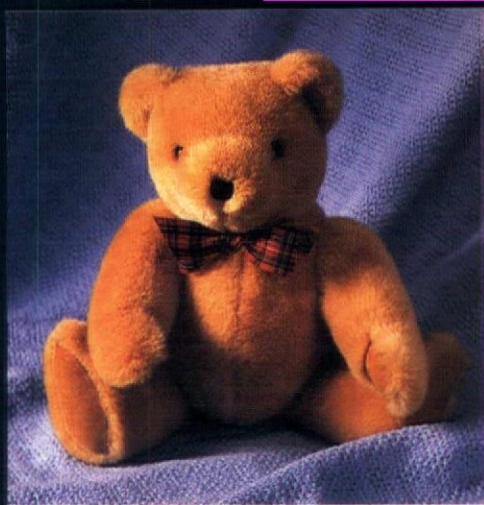
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Davis



Kamon

**Carol Davis** (shown) has been appointed district sales representative for Panel Concepts, L.P. She will supervise sales and market development in Southern California for the company and its PCI/Tandem division.



Carmody



Taylor

**Kevin M. Carmody** (shown) has been named federal marketing manager for Krueger International. He will supervise marketing of all Krueger products to the government market.

Itoki of America, Ltd., a subsidiary of Itoki Co. Ltd. of Japan, recently named **Michihiko Kamon**

(shown) president of its contract manufacturing and distribution business. He replaces Kenichi Arai who has returned to the company's head office in Japan.

The Editorial Review Board of Barons Who's Who in Interior Design recently announced the inclusion of **Eva Taylor** (shown), Interior Solutions, Inc., in its 1990 edition.

**Scott C. Baker** has been appointed project architect for Hague-Richards Associates, Ltd., where he will oversee all technical aspects of projects and prepare all

construction documents. He was previously director of production/architecture for Architectural Concepts, Inc.

**Magni Design Inc.**, a design firm specializing in both commercial and residential properties, has relocated its executive offices from Dallas to Los Angeles. The Dallas office remains open to serve clients in the Texas area.



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Edwards



Tomsich



Gonaver



Middleton

**Karen M. Edwards** (shown) has joined The Sherman Design Group, Inc. as a project designer. Prior to her new position, Edwards was project designer for Primare, Inc., La Mirada, Calif.

Fletcher-Thompson, Inc. recently named **Thomas V. Tomsich** (shown) a principal in the firm. As vice president of design, he will direct and coordinate the company's architectural/interior design teams. Tomsich previously served as director of design.

The San Diego Design Center recently appointed **Catherine Gonaver** (shown) as assistant director of public relations and communications/special events. She will report directly to **Jon Van de Grift**, newly appointed director of public relations and communications.

**Neil Middleton, AIA**, (shown) a principal with the Boston-based design firm Jung/Brannen Associates, Inc., has been appointed by Massachusetts Governor Michael Dukakis to the state Designer Selection Board. Middleton will meet bi-monthly with the board's 10 members to review applications and make selections for the award of architectural and planning contracts for public building construction throughout the commonwealth.



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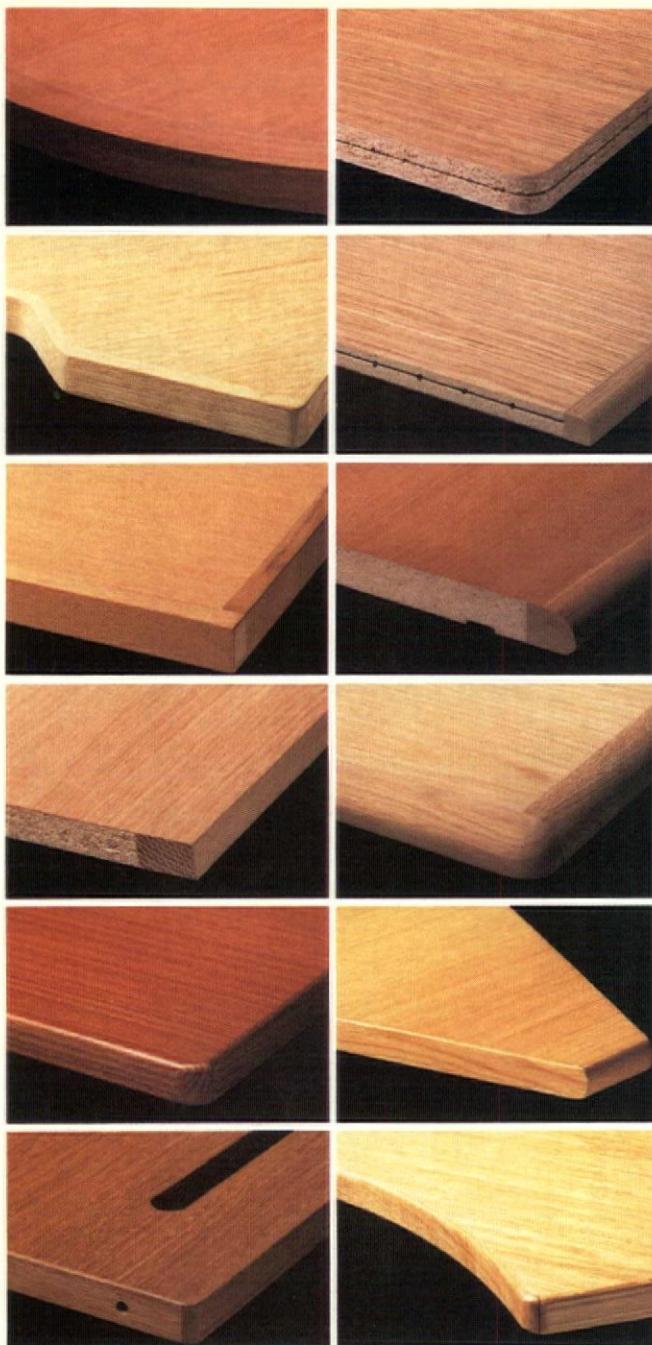
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## CONTRACT Coming Events

### 1989

**September 7-9.** Conpac. Showplace Square, San Francisco; 415/864-1500.

**September 7-10.** Worldstore '89. World Congress Center, Atlanta; 212/391-9111.

**September 11-12.** "The Challenge of Change" Contract Marketing Workshop. Holiday Inn Mart Plaza, Chicago; 800/828-2226.

**September 12.** Corporate Art and Interiors. Merchandise Mart, Chicago; 312/527-7550.

**September 13-15.** "Unleashing the Power" Rocky Mountain Design Symposium. Denver Design Center, Denver, CO; 303/733-2455.

**September 14-15.** GVSU at the Mart. Merchandise Mart, Chicago; 312/527-7550.

**September 27-28.** Capital Design Week design symposium. Washington Design Center, Washington, D.C.; 202/554-5053.

**September 28-29.** Designer Preview XVIII. Michigan Design Ctr., Troy, Mich.; 313/649-4770.

**October 4-7.** National Office Products Association (NOPA) Show. McCormick Place, Chicago; 703/549-9040.

**October 11-12.** Market at the Park. The Design Center at Montgomery Park, Portland, Ore.; 503/228-7275.

**October 11-14.** IDCNY Fall Market. International Design Center, New York, Long Island City, N.Y.; 718/937-7474.

**October 12-14.** Designer's Saturday. New York City; 212/249-5237.

**October 19-20.** Interiors/Exteriors Conference. Merchandise Mart, Chicago; 312/527-7550.

**October 19-27.** Southern Furniture Market. High Point, N.C.; 919/889-6144.

**October 27-29.** Woodworking Machinery and Supply Expo. Exhibition Place, Toronto, Ontario; 416/479-3939.

**October 29-Nov. 1.** International Facility Management Association Conference and Exposition. Seattle Conv. Ctr., Seattle, Wash.; 713/623-IFMA.

**October 29-31.** International Market Square Fall Design Conference. International Market Square, Minneapolis; 612/338-6250.

**November 3-4.** Contract DCOTA. Design Center of the Americas, Dania, Fla.; 305/920-7997.

**November 8.** Preservation and Restoration. Merchandise Mart, Chicago; 312/527-7550.



**November 9-10.** Southern Lights. Atlanta Market Center, Atlanta; 404/688-8994.

**November 11-14.** International Hotel/Motel & Restaurant Show. Javits Conv. Ctr., New York; 212/686-6070.

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

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

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

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

## 1990

**February 18-19.** Floor Decor West. Pasadena Center, Pasadena, Calif.; 404/220-2330.

## Foreign

**September 3-6.** Decosit '89, International Upholstery Fabrics fair. Parc des expositions, Brussels, Belgium; 32.91/23.59.11.

**September 20-25.** International Furniture Exhibition, EIMU, and Euroluce. Milan Fairgrounds, Milan, Italy; 4988361.

**October 3-8.** Cersaie '89. Fairgrounds, Bologna, Italy; (0536) 805900/805902.

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

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

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

**January 8-11, 1990.** Domotex Hannover '90. Hannover Fairgrounds, Hannover, W. Germany; 609/987-1202.

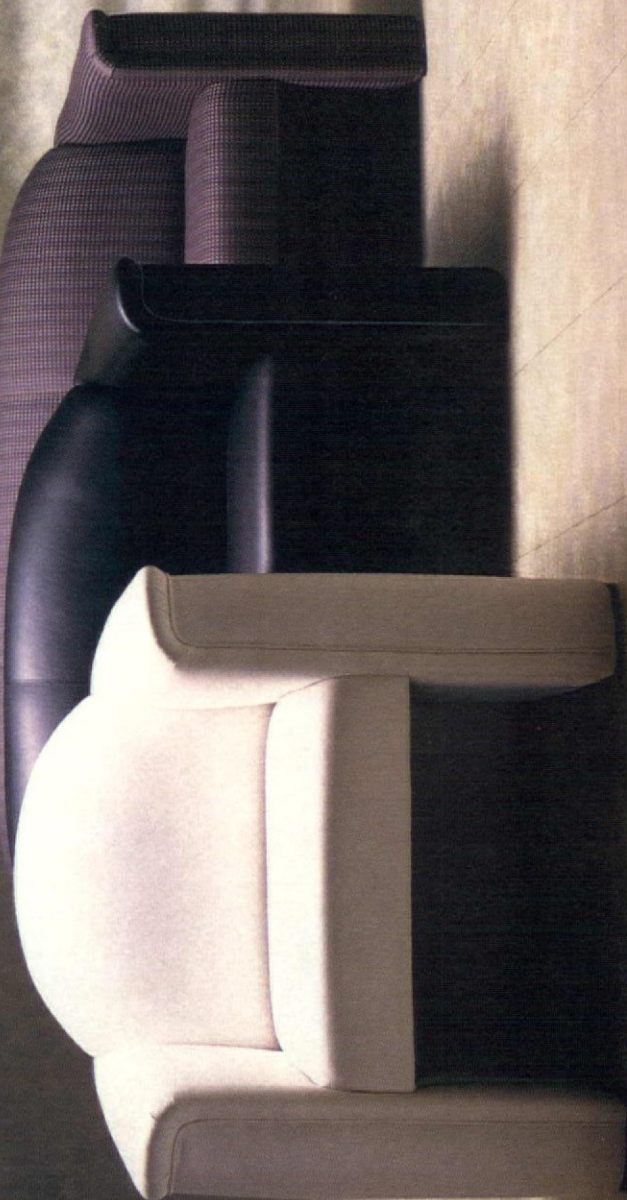
**March 7-11, 1990.** Cevisama '90. Valencia Trade Fair, Valencia, Spain; 96/386 11 00.



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## Corporate facilities step into the future

Today is yesterday's future, but it may be tomorrow's future, as well. It is in the case of the Steelcase Corporate Development Center in Grand Rapids, Mich., reported on the following pages, because Steelcase chose to fill the facility with its new Context System, which it developed from scratch for the 1990s and beyond. Also exemplifying this paradox are two Apple Computer offices in the San Francisco area by Gensler Associates, and JMB Realty, a GHK project in Chicago.

"Back to the future" also are the Best of WestWeek Showroom competition winners, co-sponsored by the American Society of Interior Designers, the Pacific Design Center, and CONTRACT Magazine; and two directories—Computer Support Furniture and Lighting—all packed with useful reference information for the specifier's use today and tomorrow.

A backward glance to the front-of-the-book also will reveal several reports from NEOCON 21, on color, new textiles, and other products introduced at the show. Backwards or forwards, enjoy this month's editorial presentations.—**THE EDITORS**

*The serpentine wall, designed to offset obtrusive shear walls throughout the Apple Corporate Accounts building (opp. page), together with the striped tile flooring, provides the effect of movement through the main corridor. Gensler & Associates/Architects used purple on the walls and subdued overhead lighting to give this low-cost space in San Jose, Calif. a high-end look.*



# HIGH DESIGN ON A LOW BUDGET

## Gensler & Associates designs 2 spaces for Apple Computer with creative improv

*Apple Computer commissions its spaces to have their own identity. However, with Apple's high turnover and need for transitional spaces, budget constraints are unavoidable. But according to Gensler & Associates, that's where the fun begins.*

When approached for an Apple Computers project, Gensler & Associates/Architects had to plan with the knowledge that because of Apple's frequent shifting from space to space, the company often must take what is immediately available—sometimes a space wracked with design limitations. "We take what is normally a constraint and work with it," says Gensler architect Chris Banks, who worked on both the Corporate Accounts Space in San Jose, completed in late 1987, and the Stevens Creek offices in Cupertino, Calif., finished in August 1988.

Banks' approach under a limited budget was to take the public areas and "really celebrate those spaces, those that everyone can enjoy. Apple is a very young company whose end-users have a striking amount of energy and commitment, a feeling that they want spaces people enjoy being in," she adds.

### Peculiar space

For the Stevens Creek installation—at 60,000 sq. ft., the larger of the two—Banks worked with fellow Gensler designer Chris Pollock on a space originally planned for a different end-user. "The space had to be very transitional," he says, "because it is not unusual for the end user to change."

The building Apple moved its Stevens Creek offices into was stricken with "peculiar constraints," Pollock says. Shear walls both inside and outside the structure were scattered throughout and



Photos by Peter Aaron



*The conference room at the Stevens Creek installation (opp. page, top) is a no-frills design, accented with a clear glass wall. A printer's niche (opp. page, bottom) makes use of an awkward space between two shear walls.*

*The reception area (below) embraces all the project's design elements: tile flooring, sheetrock walls painted in a strong architectural design, and the stepped wall of yellow vertical columns.*





## Low-cost project goes high-end



the floor layout was split by a fire corridor, causing the usable space to meander all over the 1½ floors.

"We wanted to make focus points within this space and ended up with a stepped wall created by strong verticals," he explains.

Pollock and Banks used the numerous shear walls on the exterior in the overall design, painting the vertical elements gray with a bright turquoise interior. They also used these vertical spaces to add visual height to the low ceilings. Splashes of bright colors—turquoise walls, red-orange carpeting, turquoise chairs, yellow verticals—help accomplish a facade of greater area in this winding space, while keeping the architecture relatively the same.

Pollock and Banks added turquoise, red, and yellow accents to gray panels, and lines of color on walls in the lunchroom that continue on tables.

"By picking up the reveals and putting them in a different way with slashes highlighting certain walls, we made it look like a custom job," Pollock says. "We were looking for lighting fixtures as decoration in the public areas because we didn't want to highlight the inexpensive ceiling and we used the face of the architecture with sconces in some areas." In the center of the fire corridor they used a standard light fixture with slanted gypsum board to give the impression of a skylight, creating an open, airy feeling.

The finished product for this space, which houses 150 people in Apple's divisional offices for Apple Education, is a colorful, highly designed installation that, at \$25 per sq. ft., actually came in below budget.

### Mondrian-style design

Banks followed a similar course for the Corporate Accounts project in San Jose, although at 11,000 sq. ft., it was considerably smaller. The installation has a common reception and public area separating two sales divisions.

Again, the building Apple chose had numerous design challenges, columns in the structure don't line up into a consistent configuration, thus the design had to be worked into angled and even serpentine walls. The windows are set at varying heights and widths, both problems Banks solved by developing an interior window grid that unifies all of the horizontals.

Banks integrated building standard aluminum and glass grid walls to separate conference rooms and some offices from the public spaces. These and serpentine walls give the installation a strong identity. "The serpentine walls and striped tile floors draw the employee through in an area where there is much movement and activity," she explains.

Banks offset bland neutral furniture systems colors by adding dashes of color. Bright red-orange is used on reception chairs and columns throughout the space, purple for carpeting and sections of the serpentine wall, and bright green on office doors. "The door



*The employee lunchroom, possesses a high-tech art effect with wall sconces and a gray-speckled Zolatone wall streaked with colored lines to match the standard tables.*

*The lobby of the Apple Corporate Accounts installation comes alive with bright splashes of red-orange—in aluminum chairs and a custom-designed front desk—and the aluminum and glass grid windows and wall near the reception area.*



and glass assembly is sort of a Mondrian-style design," she says. "Every area has some purple walls, red-orange columns, or aluminum and glass grids."

Under this low budget—the total cost for the Corporate Accounts project came to about \$27 per sq. ft.—Banks created a space that offers its users creative energy and a definitive identity.

"The key to success on a low-budget job is to find what you can that is affordable and make it look custom," she says. "We had to take those standards and see how we could manipulate them; make a statement in the architecture rather than in the details."—L.M.

**Sources, Corporate Accounts**

**Light fixtures**—Bieffeplast, Lightolier.

**Furnishings**—Knoll International, The Morrison System, Steelcase, Inc., Sensor Seating, Metropolitan Furniture Corp., Atelier International. Limited Productions, Inc.

**Floorcovering**—Patrick Carpet Mills, PermaGrain Products, Inc.

**Wallcovering**—Carnegie.

**Interior designers/architects**—Gensler & Associates/Architects: Christine Banks, design director; Raymond Hailey, project manager.

**General contractor**—Walsh Construction.

**Sources, Stevens Creek**

**Furnishings**—Kron, Brickel, Metropolitan Furniture Systems Elaine Pepper, Limited Productions, Inc. Northwood, Vitra, Inc. Peterson Designs, Bieffeplast. Herman Miller, Meridian.

**Floorcovering**—Princeton, Fritztile, Armstrong.

**Wallcovering**—Carnegie, Victrex.

**Light fixtures**—Lightolier.

**Interior designers/architects**—Gensler & Associates/Architects: Linda Moriarty, director; Christine Banks, design director; Raymond Hailey, manager; Christopher Pollock, designer.

**Developer**—W.L. Marocco.

**Contractor**—McLarney Construction

**Consultants**—Luminae Souter Lighting Design; Hratch Kouyoumdjian & Associates.





## A fondness for masterpieces accentuates Chicago realtor's office by GHK

Like most of us when we start out on our own, Chicago's JMB Realty Corporation began with bare-bones accommodations, adding furniture and space as needed. The company grew to become a major player in the Chicago market while inhabiting three noncontiguous floors as well as several satellite locations with a melange of furniture from three manufacturers. The time had come to consolidate and take residence in a dignified, grown-up home—the company's prestigious Atrium Center building.

*A sleek, internationally-flavored design concept offers sophisticated ambiance throughout the 11-floor 900 North Michigan Ave. space occupied by Chicago's JMB Realty, conceived by the Chicago office of Griswold, Heckel & Kelly (GHK).*

JMB co-owner Neil Bluhm, an art and architecture aficionado, had specific ideas in mind: an 11-floor space with an international flair that would reflect the company's progressive nature while serving as a backdrop for an extensive art collection. The Chicago office of Griswold Heckel & Kelly (GHK), a firm with over 30 years of contract design experience, was chosen to realize Bluhm's sophisticated concept.

### Coy colors

Jorge Romero, principal designer, GHK, was charged with developing a color palette bold enough to convey JMB's corporate image, but shy enough to accentuate the artwork—especially difficult because the collection had not yet been selected. Romero chose black, gray, white, grayed violet, sky blue, and muted pink. For wood surfaces, he

Photography by Jamie Pudgett, Karant & Assoc., Inc.





*Jewel tones set against clean lines  
complement the dramatic Michigan  
Avenue skyline in this executive office.*





## Sophisticated, subtle colors offset art

selected English sycamore, an ochre-colored species of maple with more dramatic characteristics that complements the colors. Belfast Black granite with Gris Perle insets carries the subtle color scheme across reception area and lobby floors.

Romero incorporated existing furniture on task floors, hiding it behind a unifying elevator lobby on each floor. Executives were treated to new Geiger International furniture or custom millwork, as well as custom conference tables, designed to facilitate informal meetings, and casual lounge areas built-in from wall to wall.

Elevator lobbies, reception areas, and conference rooms feature upgrades that reinforce JMB's new image, such as specialty coves, ambient lighting, and maple and ebony-stained ash millwork.

Although JMB shares Atrium Center with Bloomingdale's and a Four Seasons hotel, the company, as building owners, serves as anchor tenant. Consequently, GHK used building standard materials where possible so prospective tenants could see materials in use.

### Multifaceted art collection

At JMB's request, GHK assisted in selection of the extensive art collection for the two executive floors.

The primary focus of the art program is on "architectural art"—artifacts and related works. The collection includes Frank Lloyd Wright windows from the Little House; a 19th Century Japanese warehouse door; and African granary doors from the Dogon Tribe in Mali, as well as Andy Warhol's *Statue of Liberty*.

In addition to these original pieces, several commissioned works were included, such as a seven ft. tower of dichroic glass (the form suggests a skyscraper) from glass sculptor James Carpenter. An assortment of non-architectural works complete the collection.

The move served as both a relocation and a consolidation of the realtor's



operations, so GHK was also asked to formulate an extensive signage program. Mark Levine, director of graphic design, GHK, worked with Sign Technologies Ltd., New York, NY, to develop a unifying theme that simplifies the 350,000 sq. ft. space. Unique materials such as custom-milled aluminum, put the finishing touch on a design that reflects the individuality and esthetic taste of the occupants.—C.S.

### Sources

**Furnishings**—*Knoll International, Brueton, Stendig, G.F., Brickel, Atelier International, Geiger International, O.S.I.*

**Systems furniture**—*Herman Miller, Harter.*

**Lamps**—*Atelier International.*

**Granite Flooring**—*Milwaukee Marble.*



*Curved motif used throughout executive floor is featured in an administrative assistant's workspace (opp. page, top).*

*Corporate boardroom features mixed lighting, a custom gris perle marble table, and panelled walls with built-in 15 ft. buffet (below).*

*Sleek detailing and premium finishes—textured glass, custom millwork, and Belfast Black granite—highlight boardroom entrance (opp. page, bottom).*



**Carpeting**—Edward Fields, Colorcopia, Prince Street Technologies, Interface.

**Dryvit columns**—Dryvit Systems Inc.

**Marble**—Milwaukee Marble Co.

**Glass Panels**—Trainor Glass.

**Accessories**—Chiasso.

**Millwork**—Imperial Woodworking.

**Electrical/Mechanical Engineer**—Environmental Systems Design.

**General Contractor**—J.A. Jones Construction Co., Inc.

**Interior design/architecture**—GHK: Christopher Pekarek, Project Manager; Jorge Romero, Principal Designer; Bill Lowe, Technical Designer; Linda Abrams, Petar Tomicio, Carol Cavanagh, Jean Steinhilber, Designers; Karen Lilly, Art Program.  
**Lighting Consultant**—Mitchell B. Kohn.



# THE ULTIMATE FACILITY

## Steelcase's \$111 million development center inspires worker creativity

It quietly rises out of the prairie grass in Gaines Township, Mich., just outside of Grand Rapids. The Pyramid. . . Steelcase's seven-story, \$111 million, 575,000-sq.-ft. research and development facility is truly a state-of-the-art building, designed to foster creativity among its occupants.

The Corporate Development Center (CDC), as it is officially called, took three years to plan and complete. Steelcase's goal for the building was to create an environment that would promote

*Steelcase's Corporate Development Center in Gaines Township, Mich., is a model for facility planners seeking an environment that fosters creativity and human interaction.*

employee interaction, communication, and creativity in support of the product development process. To accomplish this, the company called upon the expertise of three organizational psychologists: Thomas J. Allen, Ph.D., Professor of Management, Massachusetts Institute of Technology; Frank Becker, Ph.D., Professor of Human Environment Relations and Facility Planning and Management, Cornell University; and Fritz Steele, Ph.D., private behavioral science consultant.

### 300 planning meetings

In addition to these individuals, Steelcase also commissioned Penn State Professor Howard Kingsbury for acoustics; University of Wisconsin Professor Michael Smith for engineering; art consultant Robert Forrest; and lighting consultant Gary Steffy. WBDC Group, Grand Rapids, is the building architect. All worked closely with the company's



Facilities Project Marketing department, headed by Wayne Pierce.

The planning process involved more than 300 meetings, including 94 interviews with potential building occupants. Information from those interviews generated specific design considerations for the 47 building areas, among them:

- Break areas that are informal spaces to foster impromptu meetings. These 11 areas are strategically located

between "neighborhoods" throughout the CDC. Each is equipped with marker boards, coffee, soft drinks, and are furnished to promote random interaction.

- Neighborhoods, devoted to specific product teams and populated by different specialists within that team, arranged in overlapping fashion on the floors.



*The Corporate Development Center (opp. page) is the world's first pyramid-shaped office building. It is so unique that, during construction, it attracted the attention of Egyptian engineers interested in building a pyramid-shaped hotel in Cairo.*

*Offices in the executive cluster (this page) surround this secretarial area. The glass-enclosed kinetic sculpture provides a visual centerpiece.*



- An executive cluster, a ring of private offices located on the fourth level in the middle of the building, housing vice presidents and directors of the departments found in the building.

According to Becker, the hub of the wheel-like executive cluster should "generate spontaneous interaction of key decision makers.

"Easy access between the executive

cluster, management, and staff from other areas helps stimulate the free exchange of ideas across departments and at different management levels," he says. Consultant Steele concurs, "Normally, an organization's top management tends to migrate upward, far away from the tactical operation. Top management is in a strategic mode—a thinking more than a doing mode.

"But dynamic research and development process demands a combination of thinking and doing. It demands spon-

taneous feedback and reaction," he states. "Decision makers have to roll up their sleeves and participate in the research and development process."

### **Atrium aids interaction**

Other features of the building include a "town square" central atrium, which all employees pass through when entering or exiting the CDC. Escalators and elevators take them to their destina-







*A 71-ft. stainless steel kinetic sculpture by Denis Jones, University of Arizona, serves as the focus for the CDC's town square atrium (opp.).*

*The dining room on the first level of the CDC (this page) offers a view of the restored natural prairie from almost any seat in the house. With seating for more than 325 inside, the dining room is divided into three areas and is open for informal gathering throughout the work day.*



tions, creating further opportunity for interaction. Visitor activities occur on the main floor in a "front-stage" space that includes conference rooms, presentation rooms, guest dining rooms, offices, a multi-purpose room, and mock-up space.

Natural light is brought into office areas through sloped glass, a result of the

CDC's pyramid shape. Terraces on several levels provide an outdoor setting where employees can work or take breaks. The building, according to chief architect, Don Koster, "is not intended to simulate Mayan or Egyptian influences." Rather, it takes its inspiration from prairie-style architecture. In keeping with this, the surrounding 80 acres of open land in a rural area will be sowed with wild flowers and prairie

grass, the native landscape of central Michigan.

Steelcase's innovative desk-based system, Context (see CONTRACT April 1989), is used extensively throughout the CDC, functioning in private offices, open plan, and team spaces. Like the CDC, Context is designed to enhance creativity and the spontaneous exchange

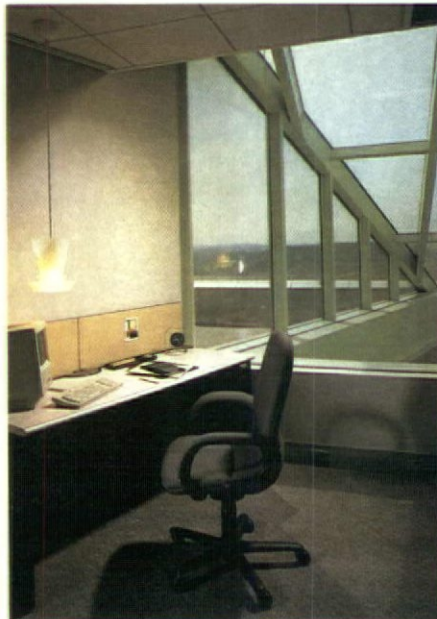


## CDC design incorporates own system



of ideas and the building offers an appropriate testing ground.

Lighting in open office areas is designed by Gary Steffy, IALD, Gary Steffy Lighting Design, Ann Arbor, Mich. Concerns about reflected images on computer screens and wash-out were alleviated by using indirect lighting. "We didn't want a 'cave-like' atmosphere," says Steffy. "And because of the building's shape, illumination had to be non-directional." Since only linear luminaires were available, Steffy went to Peerless Lighting to develop a 33-in. diameter luminaire that accommodates existing optics and uses a new GE biax fluorescent lamp that is smaller, but gives as much light as a 4-ft. standard fluorescent. The result is 30 ambient footcandles per luminaire and an above-average brightness ratio of six to one.



Project rooms of varying sizes on each floor also help teams maintain continuity on an on-going basis. A teleconferencing room provides access to electronically stored information worldwide. Ten research labs located on the lower level of the building are architecturally isolated for security reasons.

The CDC officially opened its doors at the end of May, celebrating with a gala weekend for 2,000 guests who were entertained by Dick Clark and his "American Bandstand" show and The Smothers Brothers. The company estimates that almost 40,000 employees and their families, local contractors, and other Steelcase-affiliated personnel toured the building during a 3-week viewing period. At full occupation, the building will house 675 of Steelcase's product development employees.—S.M.



Break areas (opp. page, top), located throughout the building, give workers opportunities, and tools—tables, lounge seating, marker boards—to take advantage of spontaneous interaction. Private rooms (opp. page, bottom), with personal computers, are big enough for employees to get away from it all.

Steelcase's new freestanding furniture system, Context (this page, top), reflects a growing trend for teamwork in organizations.

Cutaway renderings of the building (this page, bottom) show how strategically positioned skylit sections fill office areas with light.



**Sources**

**Architect**—The WBDC Group, Grand Rapids.

**Construction**—Barnes Corporation, Grand Rapids.

**Consultants**—Facility planning: Frank Becker, Ph.D., Thomas Allen, Ph.D., Fritz Steele, Ph.D.; Acoustics: Howard Kingsbury, Ph.D.; Ergonomics: Mike Smith, Ph.D.; Art: Robert Forrest; and Lighting design: Gary Steffy.

**Seating**—Atelier International.

**Furnishings**—Steelcase, Metropolitan Furniture, Vecta.

**Lighting**—Atelier International, Peerless, Kurt Verson, Lithonia, Sterner, Gardco, Elliptipar, IPI, Flos.

**Floorcoverings**—Milliken, Scott Group, Gail International.

**Wallcovering, panel covering**—Carnegie, DesignTex, Milliken.

**Millwork**—Bar-Mil.

**Ceilings**—Armstrong, Fiberlite, Alcan, Donn.

**Wall panels**—Dunmon, Silent Sound Systems, Armstrong, Bally.

**Glass**—PPG.

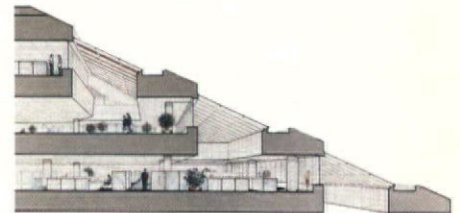
**Paint**—Flextone, PPG.

**Neon, signage**—Valley City Sign, Jarob.

**Skylight**—PPG, Supersky.

**Kinetic sculpture**—Dennis Vones.

**Granite**—Cold Springs Granite.





## Green Building showrooms dominate annual ASID & CONTRACT competition

Showrooms in the Green Building were the envy of all at WestWeek '89, held in March at the Pacific Design Center (PDC), Los Angeles. The recently completed addition to the Blue Whale houses all but one of the six "Best of WestWeek" showroom design competition winners, those judged to be the

cream of the crop of 41 eligible new or renovated contract showrooms that opened for the show.

Taking top honors were: Westinghouse, winner, Best Large Showroom; Haworth, honorable mention, Best Large Showroom; DuPont, winner, Best Small Showroom; Vecta, honorable mention, Best Small Showroom;

Armstrong; winner, Best Product Display; and Mueller, winner, Best Temporary Showroom. Awards certificates were presented to company representatives at WestWeek.

Each showroom was judged according to the quality of its concept design,



Photography by Roland Bishop



*Classic benches and arches contribute to a courtyard effect in the double entry to Westinghouse's showroom (opp. pg. and below). The Color Center, which is part of the Learning Center, invites visitors in from the east entry.*

originality, appropriateness and effectiveness of display, creative use of cubic space, traffic flow and information access, execution of concept, use of color, development of graphics, and lighting.

Those on the jury included: Elizabeth Howard, ASID (chair), Liz Howard De-

signs, Honolulu, Hawaii; Roger Greenlaw, ASID, Greenlaw Design Associates, Montrose, Calif.; Barbara Jacobs, ASID, Barbara Jacobs Interior Design, Saratoga, Calif.; Edward Turrentine, ASID, Turrentine Interior Design; and Edna O'Brien, ASID, Edna O'Brien Interiors, Los Angeles.

"Best of WestWeek" is an annual showroom design competition co-sponsored

by ASID and CONTRACT Magazine. For more information on next year's contest, **Circle No. 229** on the Reader Service card at the back of this issue.



**Category:** Best Large Showroom, Winner

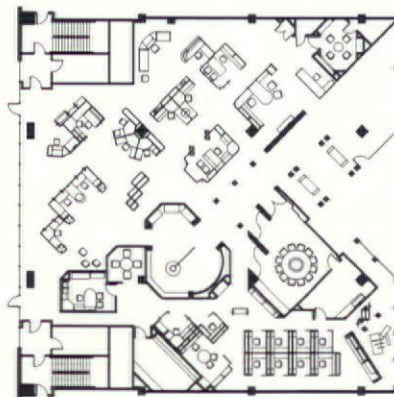
**Manufacturer:** Westinghouse Furniture Systems

**Size:** 9,000 sq. ft.

**Location:** PDC, Green Building, third floor

**Design:** Reza Moshiri, senior project designer, Stewart/Romberger & Associates, Los Angeles.

**Judges' Comments:** "Has a very dramatic entryway with a laser graphic and waterfall. It is easy to view product in the context of the space."



Moshiri



## Blue Whale addition houses 5 winners

**Category:** Best Large Showroom, Honorable Mention.

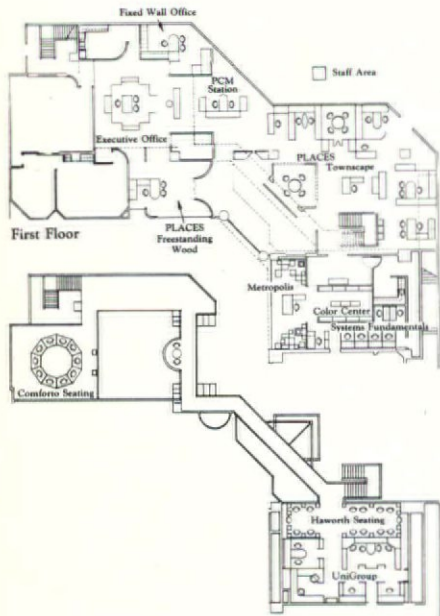
**Manufacturer:** Haworth, Inc.

**Size:** 9,000 sq. ft.

**Location:** PDC Blue Building, first floor.

**Design:** Margaret McCurry, Tigerman McCurry Architects, Chicago (product display, reconstruction); Jeffrey Fear, Dawson + Fear, Marina del Ray, Calif. (Color Center); Matthew Sanders, Pasadena, Calif. (King Kong); and Gary Randall, Hollywood, Calif. (Sam Spade display).

**Judges' Comments:** "Movie theme areas are well-executed, not gimmicky. Product display takes advantage of large floor-to-ceiling space."



McCurry

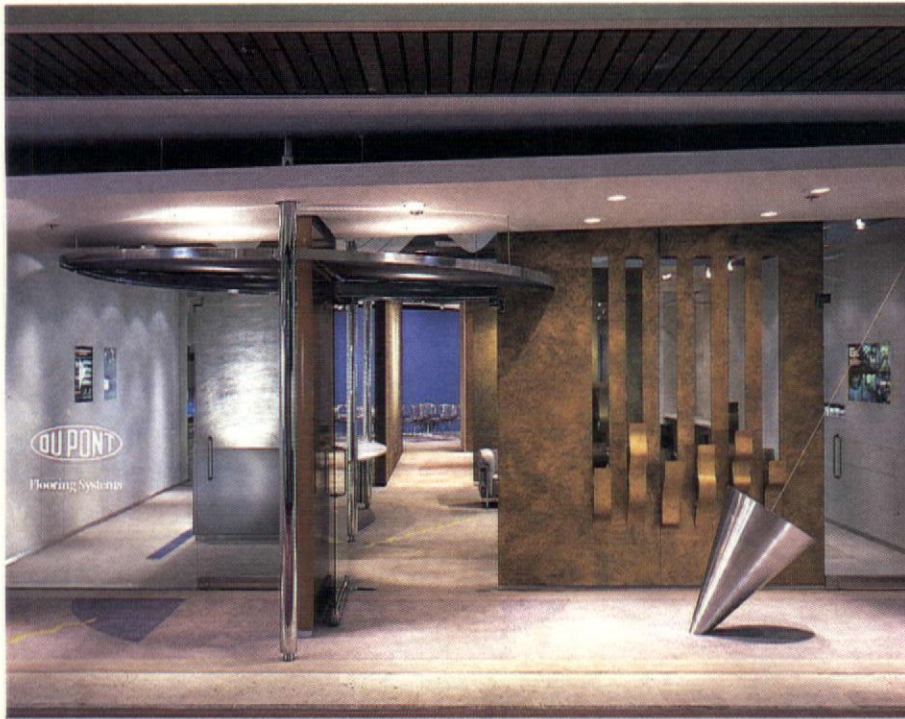


Photography by Tetsu Yoshimi



A Haworth desk sits in the palm of King Kong's hand in a display niche that faces the hallway (opp. pg., top); the Color Center is located in the background. A movie theme is carried out in several product display areas on the first floor of the bi-level showroom (opp. pg., bottom).

A cubic grid with strategically placed planer walls define functional areas in the Du Pont showroom (below, top). Metal laminated art forms in faux finishes decorate the space (below, bottom), which also includes Imron painted finishes and an assortment of fiber screens presenting Du Pont products.



**Category:** Best Small Showroom, Winner.

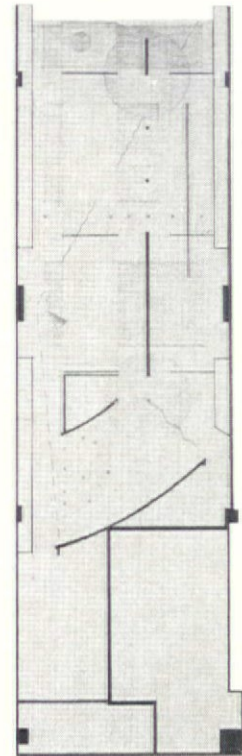
**Manufacturer:** Du Pont.

**Size:** 2,700 sq. ft.

**Location:** PDC Green Building, third floor.

**Design:** Eva Maddox, Eva Maddox Associates, Inc., Chicago.

**Judges' Comments:** "A fun, creative space. Graphic shapes tell the story. Nice original floor design. Good use of materials."



Photography by Jon Miller, Hedrick-Blessing



Maddox



## Judges note continuity, perspective, and originality

**Category:** Best Temporary Showroom, Winner.

**Manufacturer:** Mueller.

**Size:** 1,300 sq. ft.

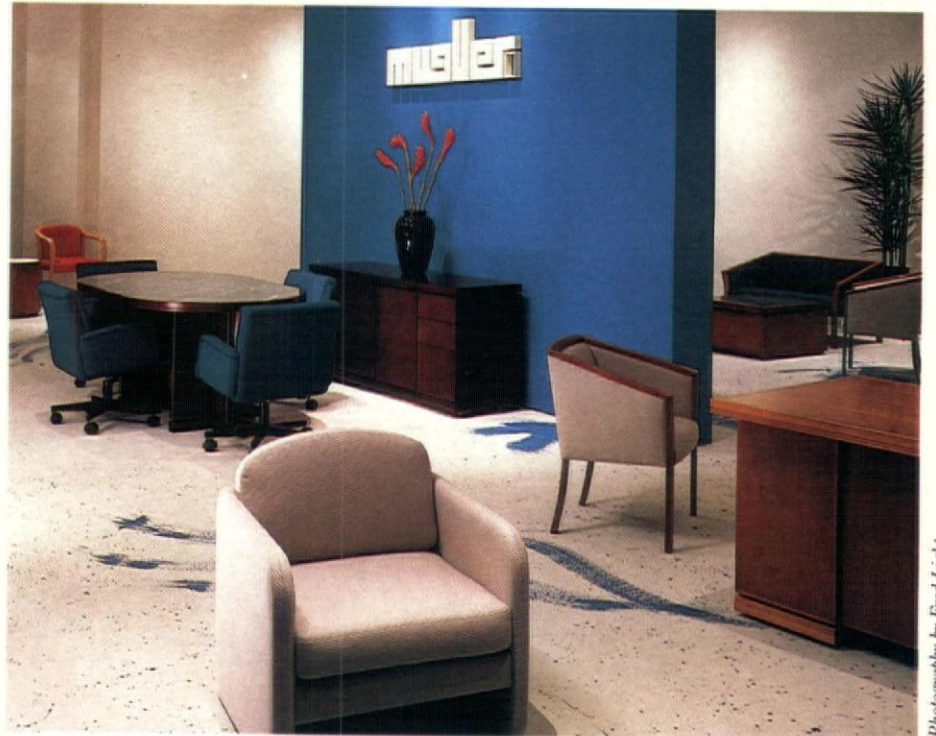
**Location:** PDC Green Building, second floor.

**Design:** Joan Burgasser, Design/Marketing Associates, York, Penn.

**Judges' Comments:** "Good use of color and texture to create continuity with furniture display."



Burgasser



Photography by Fred Light

**Category:** Best Product Display, Winner.

**Manufacturer:** Armstrong.

**Size:** 3,800 sq. ft.

**Location:** PDC Green Building, second floor.

**Design:** Gil Benson, Armstrong, Lancaster, Penn.

**Judges' Comments:** "Comparison of different product lines is superb. Mirror creates interesting perspective. Shows product in real context."



Benson



Photography by Ron Bouman



Royal blue on the center wall in Mueller's temporary space (opp. pg., top) is repeated in furniture upholstery and in paint splatters and brush strokes on the floor.

Cones and spheres are used to draw the attention of passersby to the Armstrong showroom (opp. pg., bottom). A mirror wall at the end of the red and black checked tile floor provides the illusion of infinity. Armstrong's ceiling, wall, and floor products are showcased in an easy-to-find fashion.

The Vecta showroom in the PDC Green Building (this pg.) won honorable mention in the Best Small Showroom category. The 2,000-sq.-ft. space designed by Morphosis, Los Angeles, was recognized for its "clever display of product, very original concept, and creative use of cubic space."



Photo by Tom Bonner

**Category:** Best Small Showroom, Honorable Mention.

**Manufacturer:** Vecta.

**Size:** 2,700 sq. ft.

**Location:** PDC Green Building, third floor.

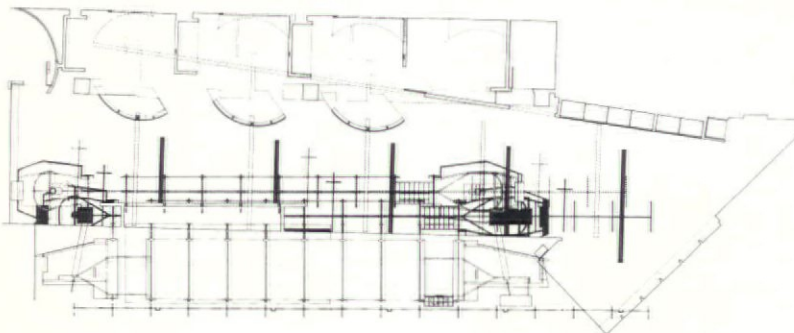
**Design:** Thom Mayne and Michael Rotondi, Morphosis, Los Angeles.

**Judges' Comments:** "Clever display of product. Very original concept and creative use of cubic space."



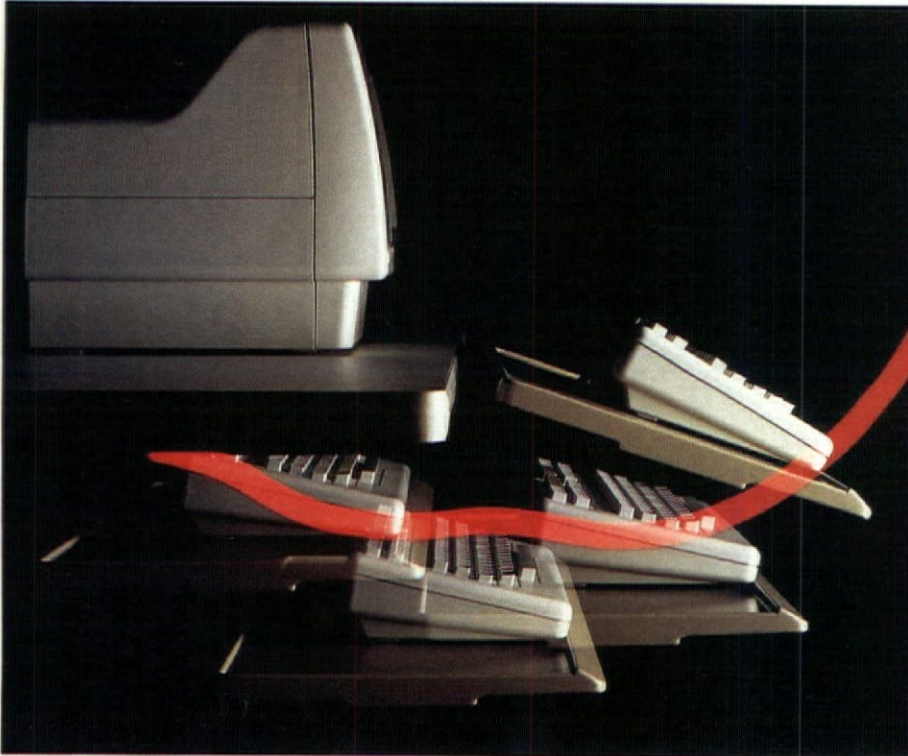
Mayne

Rotondi





## 1989 Update of computer furniture market



Westinghouse Circle No. 270.



Allsteel Circle No. 261.



Artopex Circle No. 266.

*More than 80 manufacturers and distributors are listed by product types and capabilities in the easy-to-use CONTRACT 1989 Computer Support Directory. Participating companies' addresses and telephone numbers are orga-*



Alma Desk Circle No. 263.





Metalstand Circle No. 265.

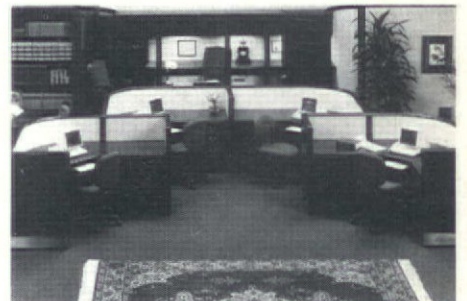


Dar/Ran Circle No. 259.



Knoll International Circle No. 262.

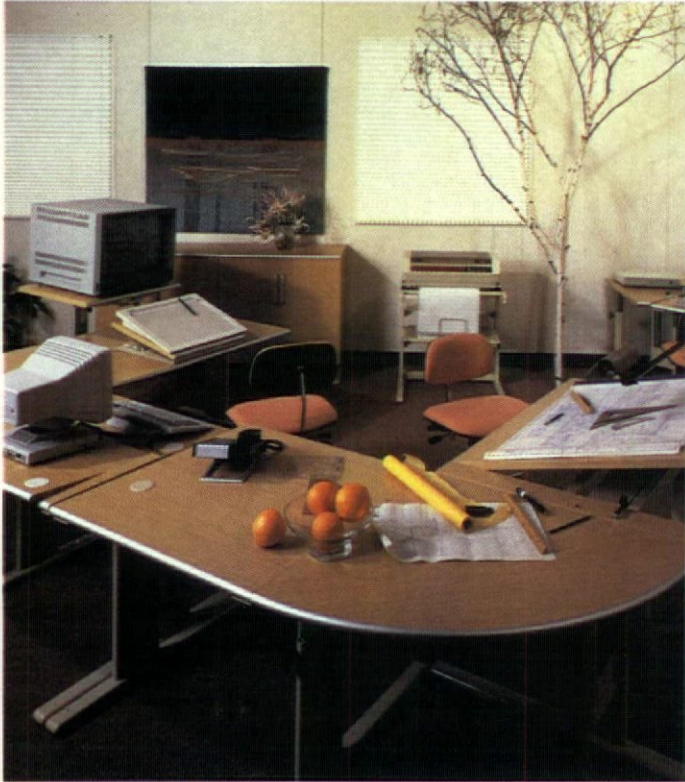
nized into a supplemental alphabetical directory to simplify inquiries. Further information concerning computer support products and available services can be obtained by referring to the Reader Service Cards.



PCI/Tandem Circle No. 250.



# COMPUTER SUPPORT Directory



*Human Factor Tech Circle No. 258.*



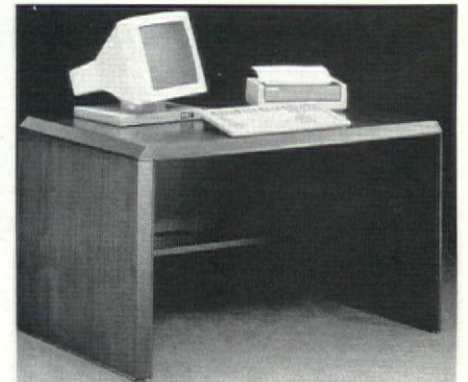
*Davis Circle No. 269.*



*Viking Acoustical Circle No. 249.*



*Smith System Circle No. 254.*



*Gunlocke Circle No. 260.*



# Alphabetical

**Acco International**

770 S. Acco Plaza  
Wheeling, IL 60099  
(800) 222-6462  
(800) 320-7321

**Allsteel Inc.**

Allsteel Drive  
Aurora, IL 60559  
(312) 859-2600  
(312) 844-7399

**Alma Desk Company**

P.O. Box 2250/1301  
Lincoln Dr.  
High Point, NC 27261  
(919) 885-4101  
(919) 886-2208

**American Seating Co.**

901 Broadway N.W.  
Grand Rapids, MI 49504  
(616) 456-0600  
(616) 456-0401

**Anthro Company**

3221 NW Yeon  
Portland, OR 97210  
(503) 241-7113  
(503) 241-1619

**Artex, a division of****Kimball International**

1600 Royal Street  
Jasper, IN  
(812) 482-1600  
(812) 482-8300

**Artopex Inc.**

2121 Berlier  
Laval, Quebec, Canada H  
(514) 332-4420  
(514) 688-5171

**Atlantic Datafurniture**

4507 W. Alva Ave.  
Tampa, FL 33614  
(813) 874-6989  
(813) 875-5868

**BNI-Bilrite Nightingale**

10251 Ray Lawson  
Boulevard  
Montreal, Quebec,  
Canada H1J 1L7  
(514) 352-7770  
(514) 351-5216

**Benedetti Corporation**

1500 S. Evergreen  
Avenue  
Los Angeles, CA 90023  
(213) 261-3000

**Borroughs Manuf.**

3002 N. Burdick St.  
Kalamazoo, MI 49007  
(616) 342-0161  
(616) 342-4161

**Bretford Manufacturing**

9715 Soreng Avenue  
Schiller Park, IL 60176  
(312) 678-2545  
(312) 678-0852

**CHF Industries**

150 Pine Street  
Grayslake, IL 60030  
(312) 223-1900  
(312) 223-8399

**CenterCore Inc.**

2240 Butler Pike, Suite  
100  
Plymouth Meeting, PA  
19462  
(215) 941-9900  
(215) 941-9910

**Cole Office**

**Environments**  
640 Whiteford Road  
York, PA 17405  
(717) 854-1545

**Conwed Designscape**

1205 Worden Ave.  
Ladysmith, WI 54848  
(800) 932-2383  
(715) 532-5548

**Corryhiebert**

511 E. Carpenter Fwy  
Dallas, TX 75062  
(214) 506-9500

**Croydon Furniture Systems Inc.**

One Hespeler Road  
Cambridge, Ontario,  
Canada N1R 5V4  
(519) 621-6300

**Dar/Ran Furniture Inds.**

2402 Shore Drive  
High Point, NC 27264  
(919) 431-7153  
(800) 334-7891

**Data-Mate, Inc.**

46 Bridge Street  
Nashua, NH 03061  
(603) 882-5142

**Datum Filing Systems**

270 Adams Blvd.  
Farmingdale, NY 11735  
(516) 293-4650  
(800) 828-8018

**Davis Furniture Inds.**

602 W. Linden St.  
High Point, NC 27261  
(919) 889-2009

**Decar Corporation**

7615 University Ave.  
Middlesex, WI  
53562-0188  
(608) 836-1911  
(812) 543-5256

**Dennison Monarch Systems**

MacArthur Avenue  
New Windsor, NY  
12550-0108  
(914) 562-3100

**Eagle Concepts**

1040 N. Kolmac  
Chicago, IL 60651  
(800) 223-3962

**Ergospec, Div. Wemco Inc.**

7476 Candlewood Rd.  
Hanover, MD 21076  
(301) 850-8550

**Executive Office Concepts**

1705 Anderson Avenue  
Compton, CA 90220  
(213) 537-1657

**Filing Equipment, Inc.**

Route 2, Alabama Road  
Ringgold, GA 30736  
(404) 935-4024  
(800) 241-5246

**GF Office Furniture**

4944 Belmont Avenue  
Youngstown, OH 44501  
(216) 759-8888

**Garrett Industries**

State Road 4, P.O. Box  
128  
Hudson, IN 46747-0128  
(219) 587-3231  
(800) 628-1945

**Global Upholstery Co.**

560 Supertest Rd.  
Downsview, Ontario,  
Canada M3J 2M6  
(416) 661-3660

**The Gunlocke Company**

1150 East River Road  
Avon, NY 14414  
(716) 226-8190

**Hamilton Sorter Co.**

3158 Production Drive  
Fairfield, OH 45014  
(513) 870-4400  
(800) 543-1605

**Harbor Universal**

1500 S. Evergreen  
Avenue  
Los Angeles, CA 90023  
(213) 261-3000

**Harden Contract**

Mill Pond Way  
McConnellsville, NY  
13401  
(315) 675-3600

**The Harter Group**

414 North Orleans  
Chicago, IL 60610  
(312) 222-1006

**Haworth, Inc.**

One Haworth Center  
Holland, MI 49423-9576  
(616) 393-3000

**Helko Systems Furniture**

Hwy 2 & Boundary Rd  
P.O. Box 712  
Cornwall, Ontario, Canada  
K6H 5T5  
(613) 938-0492

**High Point Furniture Inds.**

P.O. Box 2063  
High Point, NC 27261  
(919) 431-7101

**The Hon Company**

200 Oak  
Muscatine, IA 52761  
(319) 264-7100

**Howe Furniture Corp.**

12 Cambridge Dr.  
Trumbull, CT  
(203) 374-7833

**Human Factor Technologies**

55 Harvey Road  
Londonderry, NH 03053  
(603) 432-4495

**Invincible Metal Furniture Co.**

842 S 26th St.  
Manitowoc, WI 54220  
(414) 682-4601  
(800) 558-4417

**Inwood Office Furniture**

P.O. Box 646  
Jasper, IN 47546  
(812) 482-6121

**JG Furniture Systems**

121 Park Ave.  
Quakertown, PA 18951  
(215) 536-7343

**Jasper Desk Company**

415 E. 6th Street, P.O.  
Box 111  
Jasper, Indiana 47546  
(812) 482-4132

**Jax International**

5925 Redwood Dr.  
Rohnert Park, CA 94928  
(800) 345-5299  
(800) 334-5299

**Jofco Inc.**

P.O. Box 71  
Jasper, IN 47546

**Knoll International**

655 Madison Avenue  
New York, NY 10021  
(212) 207-2200

**L.U.I. Corporation**

5500 E. Lombard Street  
Baltimore, MD 21224  
(301) 522-4135

**Lunstead, Inc.**

8655 So. 208th St.  
Kent, WA 98031  
(206) 872-8835

**The Marvel Group Inc-Office Products Div.**

3843 W. 43rd Street  
Chicago, IL 60632  
(312) 523-4804

**Meilink Industries, Inc.**

6245 Industrial Parkway  
Whitehouse, OH 43571  
(419) 877-5352

**Meridian, Inc.**

18558 171st Ave.  
Spring Lake, MI 49456  
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**Metalstand Co.**

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Philadelphia, PA 19145  
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**Micro Centre**

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(818) 338-0870

**Herman Miller, Inc.**

Zealand, MI 49464  
(616) 772-8326

**Mueller Furniture Corp.**

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Street NW  
Grand Rapids, MI  
49501-2624  
(616) 451-2738  
(616) 451-2500

**Nestler Corp.**

170 N. Brandon Dr.  
Glendale Hts., IL 60139  
(312) 529-4441

**Nixdorf Computer Corp.**

168 Middlesex Turnpike  
Burlington, MA 01803  
(617) 273-0480

**OFS/Office Furniture By Styleline**

431 Fourth St.  
Huntingburg, IN  
(812) 683-4848

**Office Specialty**

440 N. Wells St.  
Chicago, IL 60610  
(312) 661-0067

**PCI/Tandem**

6905 Aragon Circle  
Buena Park, CA  
90620-1118  
(800) 624-6118  
(800) 327-9944

**Panel Concepts, L.P.**

P.O. Box C-25100  
Santa Ana, CA  
92799-5100  
(800) 854-6919  
(800) 422-2101

**Precision Mfg. Inc.**

2200 52nd Avenue  
(Lachine)  
Montreal, Quebec,  
Canada H8T 2Y6  
(514) 631-2120  
(514) 631-5811

**RoseJohnson**

1111 Godfrey Avenue SW  
Grand Rapids, MI 49503  
(616) 246-0246

**Rosemont Office Systems, Inc.**

21785 Hamburg Ave.  
Lakeville, MN 55044  
(612) 469-4416

**Royal Seating Corp.**

1110 Industrial Blvd.  
Cameron, TX 76520  
(817) 697-5421

**The Shaw-Walker Co.**

P.O. Box 209  
Muskegon, MI 49443  
(616) 755-2270

**Smith System**

P.O. Box 64515  
St. Paul, MN 55164  
(612) 482-0260

**Steelcase Inc.**

901 44th Street, SE  
Grand Rapids, MI 49501  
(616) 247-2710  
(800) 227-2960

**Structural Concepts Corp.**

17237 Van Wagoner Road  
Spring Lake, MI 49456  
(616) 247-3300

**Stylex, Inc.**

620 Cooper Street  
Delanco, NJ 08075  
(800) 257-5742

**Systems Mfg. Corp.**

13 Broad St. P.O. Box 343  
Binghamton, NY 13902  
(607) 723-6344

**Tab Products Co.**

1400 Page Mill Rd.  
Palo Alto, CA 94304  
(415) 852-2400  
(415) 852-2574

**The Thrasher Group Inc.**

2201 Van Deman St.  
Baltimore, MD 21224  
(301) 633-6980

**Tiffany Stand & Furniture Co.**

9666 Olive Blvd.  
St. Louis MO 63132  
(314) 991-1700

**Trendler Metal Products**

1750 S. Kilbourn Ave.  
Chicago, IL 60623  
(312) 762-3300

**Trendway Corporation**

13467 Quincy St. P.O. Box  
9016  
Holland, MI 49422-9016

**Tuohy Furniture Corp.**

42 St. Albans Place  
Chatfield, MN 55923  
(800) 533-1696

**Versteel**

P.O. Box 850  
Jasper, IN 47547-0850  
(800) 876-2120

**Viking Acoustical Corp.**

21480 Heath Ave.  
Lakeville, MN 55044  
(612) 469-3405  
(800) 328-8385

**Virco MFG Corporation**

1331 W. Torrance Blvd.  
Torrance, CA 90501  
(213) 532-3570

**Watson Furniture Systems**

12715 Miller Rd. N.E.  
Bainbridge Island, WA  
98110  
(206) 842-6601

**Westinghouse Furniture Systems**

4300 36th Street, S.E.  
Grand Rapids, MI 49508  
(800) 445-5045

**Xception Design Ltd.**

2875 Industrial Blvd.  
Laval, Quebec, Canada  
H7L 3V8  
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# COMPUTER SUPPORT Directory

	CRT/VDT STAND										PRODUCT MATERIAL					
	Freestanding	Panel Hung	Articulated Platform	Keyboard	Vertical Adj.	Motorized	Modest Panels	Swivel	Tilt	CRT Adjustment	Keyboard Adjustment	Wood/Metal	Laminate	Metal	Plastic	Wood
ACCO International	•		•		•		•			•	•					
Allsteel Inc.	•	•			•		•	•	•	•	•	•		•		
Alma Desk Co.	•		•		•		•	•		•	•	•				•
American Seating Co.	•	•	•		•	•	•	•	•	•	•	•				
Anthro Corp.	•		•		•		•	•	•	•	•	•				
Artec Div.		•	•		•		•	•		•	•	•	•			•
Artopex Inc.	•	•	•		•		•	•	•	•	•	•	•			•
Atelier International, Ltd.	•		•		•		•	•		•	•	•	•			•
Atlantic Data Furniture Products Inc.	•		•		•		•	•		•	•	•	•			•
Benedetti Corp.	•		•	•	•	•	•	•		•	•	•				•
Bitrite Nightingale Inc.	•		•		•		•	•	•	•	•	•				•
Borroughs Mfg. Corp. Sigma 2000	•		•	•	•		•	•	•	•	•	•	•	•		•
Bretford Mfg., Inc.	•		•		•		•	•		•	•	•	•	•		•
CHF Industries	•		•		•		•	•		•	•	•	•			•
CenterCore, Inc.	•	•	•		•		•	•		•	•	•	•			•
Cole Office Environments	•	•	•	•			•									
Conwed Designscape		•	•				•				•		•			
CorryHiebert Corp.	•	•	•		•		•			•	•	•	•			
Croydon Furniture Systems	•	•	•		•		•	•		•	•	•	•			
Custom Executive Office Inc.	•		•	•	•	•	•	•	•	•	•	•	•			•
Dar/Ran Furniture Inds.	•		•		•		•	•		•	•	•	•			•
Datum Filing Systems Inc.	•	•	•		•		•	•	•	•	•	•	•			
Decar Corp.	•	•	•		•		•	•		•	•	•	•			•
Dennison Monarch Systems, Inc.	•		•		•		•	•		•	•	•	•	•		
Eagle Concepts, Inc.	•		•		•		•	•		•	•	•	•	•		
Ergospec	•		•		•		•	•		•	•	•	•			
Executive Office Concepts	•	•	•		•		•	•	•	•	•	•	•			•
Filing Equipment Inc.	•	•	•		•		•	•		•	•	•	•			
GF Office Furniture	•	•	•		•		•	•	•	•	•	•	•			
Garrett Industries	•		•		•		•					•				
Global Upholstery Co. Ltd.	•		•		•		•	•		•	•	•	•			
The Gunlocke Co.	•	•	•		•		•	•		•	•	•	•			•
The HON Co.	•	•	•		•		•	•		•	•	•	•			
Hamilton Sorter Co., Inc.	•		•		•		•	•	•	•	•	•	•			
Harbor Universal	•		•		•		•	•		•	•	•	•			
Harden Contract	•		•		•		•	•		•	•	•	•			•
The Harter Group	•	•	•		•		•	•		•	•	•	•			
Haworth Inc.	•	•	•		•		•	•		•	•	•	•			
Helko Systems Furniture	•		•		•		•	•	•	•	•	•	•			
Howe Furniture Corp.	•		•		•		•	•		•	•	•	•			
Human Factor Technologies Inc.	•		•	•	•	•	•	•	•	•	•	•	•			
Invincible Metal Furniture Co.	•	•	•		•		•	•	•	•	•	•	•			
Inwood Office Furniture	•		•		•		•	•		•	•	•	•			•



Atelier International Circle No. 264.



High Point Furniture Circle No. 247.



Atlantic Datafurniture Circle No. 251.







# COMPUTER SUPPORT Directory

CRT/VDT STAND      PRODUCT MATERIAL

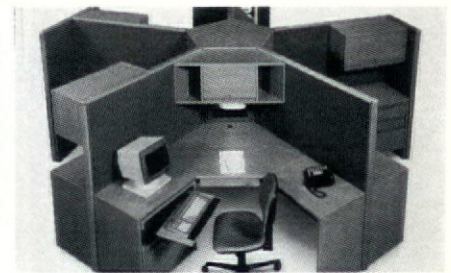
	Freestanding	Panel Hung	Articulated Platform	Keyboard	Vertical Adj.	Motorized	Modest Panels	Swivel	Tilt	CRT Adjustment	Keyboard Adjustment	Wood/Metal	Laminate	Metal	Plastic	Wood
JAX International	•		•		•		•				•		•			
JG Furniture Systems, Inc.	•	•	•	•	•		•	•	•	•	•	•				
Jasper Desk Co., Inc.	•						•				•					•
Jofco Inc.	•		•		•		•		•		•	•				•
Knoll Intl.	•	•	•		•		•	•		•	•		•	•	•	
LUI Corp.	•		•		•		•	•	•		•		•			
Lunstead Inc.	•	•	•		•		•	•	•	•	•					•
Meridian, Inc.	•				•		•	•	•	•	•			•		
Metalstand Co.	•		•		•		•	•	•	•	•	•				
MICROcentre	•		•		•		•	•	•	•	•		•			
Herman Miller Inc.	•	•	•	•	•	•	•	•	•	•	•	•	•	•		
Mueller Furniture Corp.	•		•		•		•	•	•	•	•	•				•
Nixdorf Computer Corp.	•				•		•	•	•	•	•					•
Office Specialty	•		•		•		•	•	•	•	•			•		
OFS/Office Furniture by Styleline	•		•		•		•	•	•	•	•					•
<hr/>																
Panel Concepts, L.P.	•	•	•		•		•	•	•	•	•	•	•	•		
Precision Mfg. Inc.	•	•	•		•		•	•	•	•	•	•	•			•
RoseJohnson	•	•	•		•		•	•	•	•	•	•	•			•
Rosemount Office Systems, Inc.		•	•		•		•	•	•	•	•	•	•			
Royal Seating Corp.	•		•		•		•	•	•	•	•	•	•			
The Shaw-Walker Co.	•	•	•		•		•	•	•	•	•	•	•	•		
Smith System	•		•		•		•	•	•	•	•	•	•			
Steelcase Inc.	•		•		•		•	•	•	•	•	•	•			
Structural Concepts Corp.		•	•		•		•	•	•	•	•	•	•			
Stylex, Inc.	•		•		•		•	•	•	•	•	•	•			
Systems Mfg. Corp.	•		•		•		•	•	•	•	•	•	•			
TAB Products Co.	•		•		•		•	•	•	•	•	•	•			
The Marvel Group, Inc.	•		•		•		•	•	•	•	•	•	•	•		
The Thrasher Group, Inc.	•		•		•		•	•	•	•	•	•	•			
<hr/>																
Tiffany Stand & Furniture Co.	•		•		•		•	•	•	•	•	•	•			
Trendler Metal Products	•		•		•		•	•	•	•	•	•	•	•		
Trendway Corp.	•	•	•		•		•	•	•	•	•	•	•			
Tuohy Furniture Corp.	•		•		•		•	•	•	•	•	•	•			•
Versteel	•		•		•		•	•	•	•	•	•	•	•		
Virco Mfg. Corp.	•		•		•		•	•	•	•	•	•	•			
Voko	•		•		•		•	•	•	•	•	•	•			
Watson Furniture Systems	•	•	•		•		•	•	•	•	•	•	•			
Westinghouse Furniture Systems		•	•		•		•	•	•	•	•	•	•			
Xception Design Ltd.		•	•		•		•	•	•	•	•	•	•			•



Executive Office Concepts Circle No. 271.



Panel Concepts Circle No. 252.



Hamilton Sorter Circle No. 248.



OTHER

POWER ACCESS

TAPE/DISK STORAGE

FOOT REST

DRAWER STORAGE

TASK LIGHTING

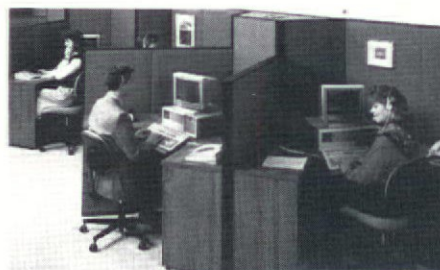
	Ganged	Raise/Lower	Raceways	Surface	Floor	Ceiling	Side extensions	i = integral f = freestanding	Built-in Optional	f = fixed m = mobile	Integral Freestanding Attachable
	•		•	•			•		•	t,m	•
	•	•	•		•		•			t,m	•
	•	•	•					f	•	m	•
	•	•	•	•			•	f	•	f	•
	•	•	•	•	•	•	•	f		t,m	•
	•	•	•	•			•			m	•
	•	•	•	•			•	i		t,m	•
	•	•	•	•			•	f		t,m	•
	•	•	•	•	•	•	•			f,m	•
	•	•	•	•	•	•	•			m	•
	•	•	•	•	•	•	•		•	f,m	•
	•	•	•	•	•	•	•			m	•
	•	•	•	•	•	•	•			f,m	•
	•	•	•	•	•	•	•			m	•
	•	•	•	•	•	•	•			f,m	•

	•		•	•	•	•	•			t,m	•
	•	•	•	•	•	•	•			t,m	•
	•	•	•	•	•	•	•			f,m	•
	•	•	•	•	•	•	•	f		t,m	•
	•	•	•	•	•	•	•			f	•
	•	•	•	•	•	•	•	f		t,m	•
	•	•	•	•	•	•	•	i,f	•	f,m	•
	•	•	•	•	•	•	•		•	f,m	•
	•	•	•	•	•	•	•			f,m	•
metal/laminate	•	•	•	•	•	•	•	f		f,m	•
metal/laminate	•	•	•	•	•	•	•	f	•	f,m	•
	•	•	•	•	•	•	•		•	f,m	•
	•	•	•	•	•	•	•		•	f,m	•
	•	•	•	•	•	•	•	f		f,m	•

	•		•				•	f		f,m	
	•	•									
	•	•					•			f	•
	•	•	•				•			f,m	•
	•	•	•	•	•	•	•			m	•
	•	•	•	•	•	•	•	f	•	f,m	•
	•	•	•	•	•	•	•	f	•	m	•
	•	•	•	•	•	•	•			f	•



J.G. Furniture Circle No. 255.



CenterCore Circle No. 267.



Trendway Circle No. 268.



## Morimoto Associates helps an enlarged, diversified Taylor Co. stand out at the PDC

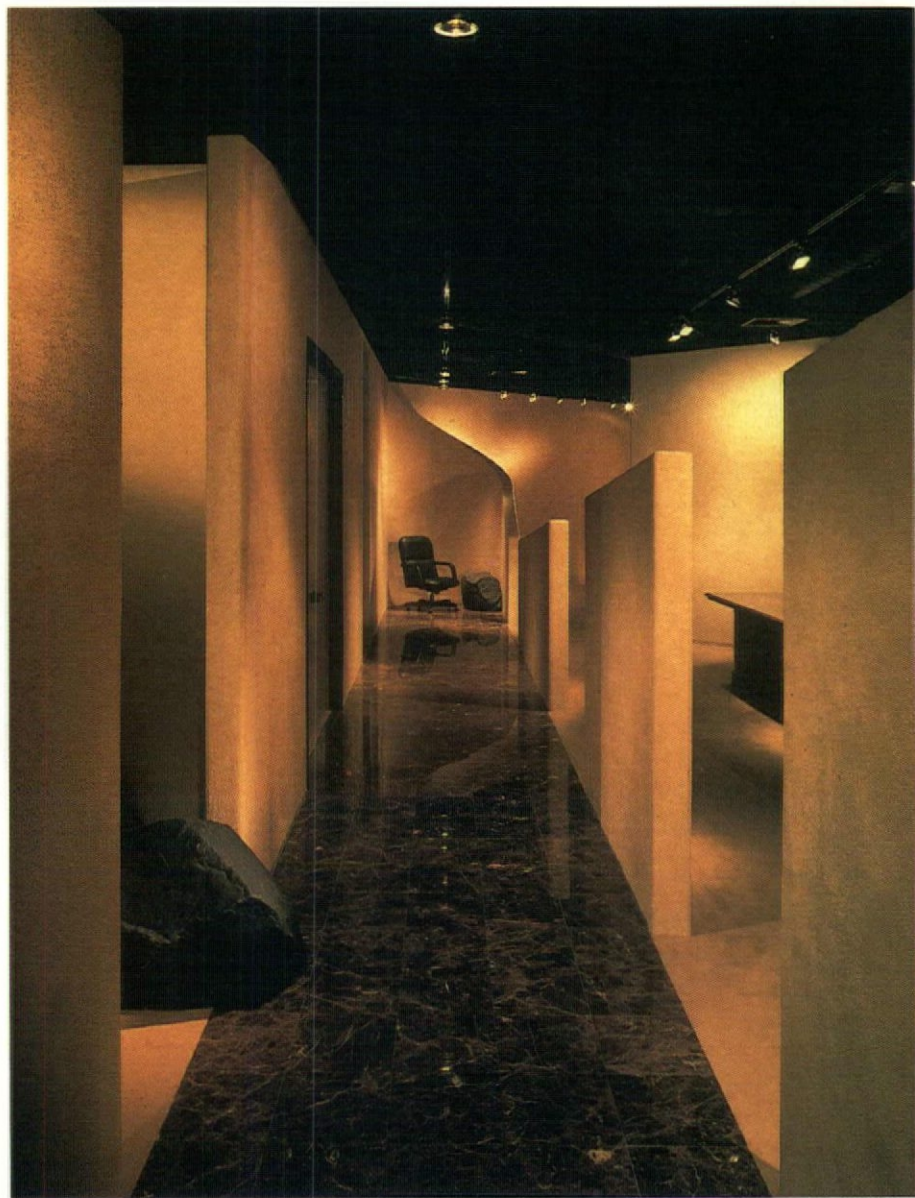
Monumental stucco block letters spelled out the Taylor Companies' name for Westweek '89 visitors at the entrance of the firm's newly opened showroom in the Green Building of the Los Angeles Pacific Design Center (PDC). With the acquisition of Taylor Desk in 1986, company executives had decided after 10 years of sharing showrooms that Taylor was ready to build its own separate West Coast showroom complete with private offices, conference room, storage area, and fabrics-and-finishes library.

*Taylor's new showroom features a conference room, private offices, and a fabrics-and-finishes library with a variety of lighting conditions. Economical but dramatic, the space works to build identity without distracting from the featured furniture.*

Bruce Morimoto, of Morimoto Associates, Los Angeles, was selected from a variety of interested designers to plan the new showroom. He explains that the only design objectives specified by Taylor were the dimensions and desired functions of the space. He remembers, "They really didn't talk about an image, colors, or materials... It was pretty much *carte blanche*—they told us, 'We just want to see whatever you come up with.'" Newly-elected Taylor president J. Taylor Meals explains that the company wanted "a showroom for the design community, but also one where members of the corporate world could feel comfortable and see furniture in an office setting."

### Neutral but rich

Morimoto's design objective was to capitalize on the "odd-shaped," deep and narrow mezzanine space he had to work with. To enable Taylor's 60-foot-wide storefront to stand out next to a



200-foot storefront neighboring showroom, he decided to "do almost a supergraphic approach," making the Taylor name cover the glass front, enticing people to walk up and look through the letters.

To further increase visibility and draw visitors into the space, Morimoto developed an uncluttered colonnade to stretch from the entry point to the back of the showroom. He describes this colonnade as "the spine of the space

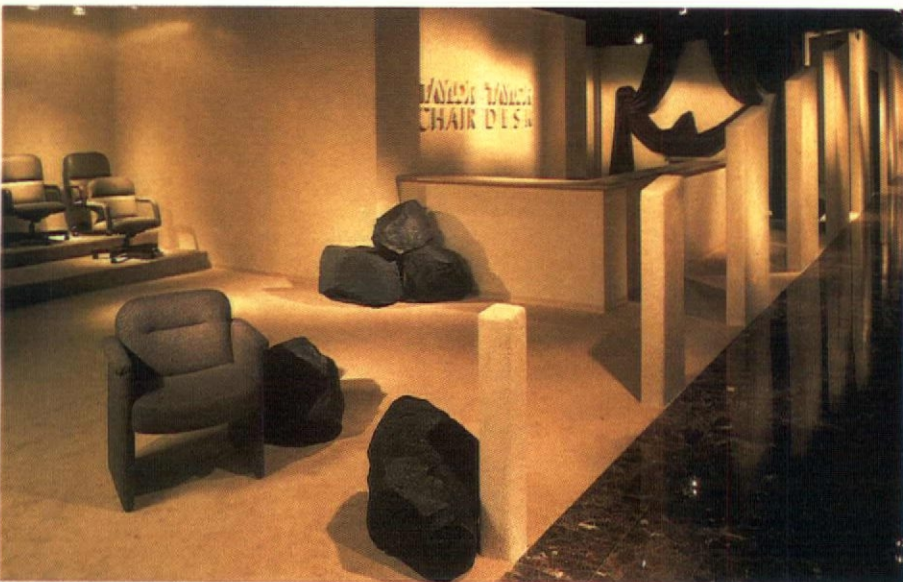
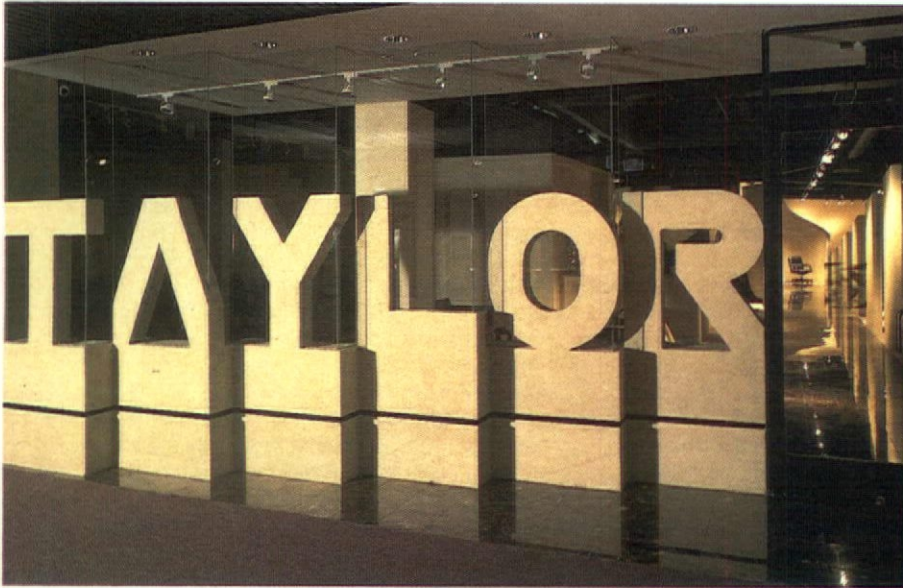
connecting various display vignettes that branch off as limbs." The designer explains, "The colonnade is done in the sense that it is two converging planes that are composed of diminishing or expanding columns." Edges and corners of the colonnade are rounded for smoother contours, and the finale of the colonnade is a sensuous descending wall that echoes furniture lines.



*Accessorized with stage prop boulders, a colonnade forms the spine of the space, (opp. page) ending in a wall that echoes furniture lines as it sensuously descends within.*

*Morimoto used a "supergraphic approach" (below, top) with Taylor's logo to enhance a narrow storefront and draw visitors into the space.*

*Designer Bruce Morimoto combined his own Japanese perspective with a Southwestern flavor (below, bottom).*



While many showrooms are windowless, Taylor had left a mezzanine space open to natural light, so the company decided to make full use of this asset. The conference room and private offices have glass to the exterior, as does the fabrics-and-finishes library, enabling visiting designers to examine samples under a variety of lighting conditions.

Morimoto worked to create a space that was neutral but rich, almost a museum

setting that would not distract from the Taylor furniture and textiles. He used black and beige marble on floors, subtle white-on-white signage on vignette walls, and a stucco texture on beige entry letters and colonnade.

This museum setting ends abruptly, however, at a height of 10 feet, leaving the top edges of the beige walls standing dramatically against a black ceiling void. With a budget of \$40 per square foot (including architectural fees) in a

design center averaging \$50 to 60 per sq. ft., Morimoto decided to save money by eliminating any ceiling or ceiling grid. By suspending tracklights from a black ceiling area, his objective is to "give a sense of depth so that visitors don't know exactly where the ceiling is." He adds, "We really had to work as a team because the budget was so constraining. It was a good team relationship that enabled us to bring the project in under \$40."

To accessorize the showroom, Morimoto found artificial black boulders at a studio prop outlet that coordinate with the beige and black color scheme. He scattered them throughout the space to create "something a bit different that has an oriental feel." The designer points out that the space ultimately combines his own Japanese perspective with a Southwestern flavor, but adds, "Other people look at it and say it looks like Stonehenge."

Taylor Companies' corporate heads seem very satisfied with the new showroom. Chairman and CEO Fred Baldassari calls the showroom's premier at Westweek '89 "one of the best turnouts, one of the most exciting in my 35-year career. Many of the people who had been buying our products all these years left with a much better idea of what the company's all about."

—Melisa Levitt

#### Sources

**Furniture**—Taylor Companies.

**Lighting**—Halo.

**Paint**—Sinclair.

**Carpet**—Royalton.

**Marble**—Balluchi Marble

**Interior design**—Morimoto Associates/Los Angeles. Project team: Bruce Morimoto, principal-in-charge; Mark Ruskin, senior project designer; Lori Selcer, project designer.

**General contractor**—Birtcher Construction.

**Artist**—Neil Korpenin.



## Lines accent, brighten new lighting fixtures

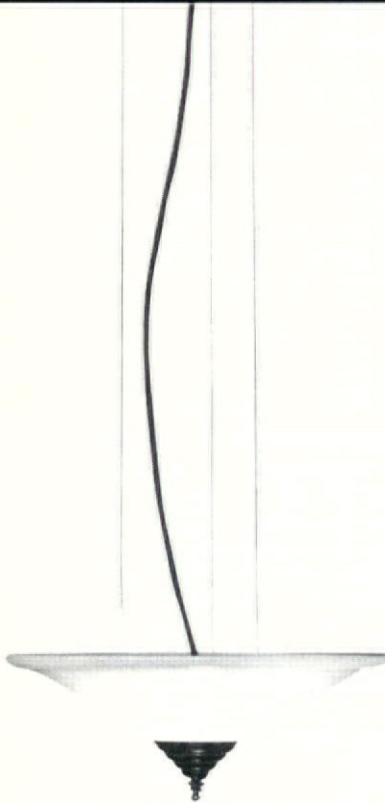
CONTRACT's Lighting Guide and Directory features a wealth of ideas for the designer and specifier alike. With more than 150 respondents to our survey, this section is sure to satisfy the most voracious lighting appetite.

New ideas range from the classic to the way out; the subtle to the outrageous. Most distinctive about this year's batch of lighting fixtures is the attention given to lines—horizontals, verticals, and every other direction imaginable.

We grouped the products into 11 categories: ceiling/torchieres, desk/table, emergency, floor/torchieres, indirect, integrated, task, ambient, spotlights/wallwashers, track, and wall. Many manufacturers listed extraneous product

features, including custom capabilities, theatrical fixtures, outdoor and landscape applications, and energy-saving specialties.

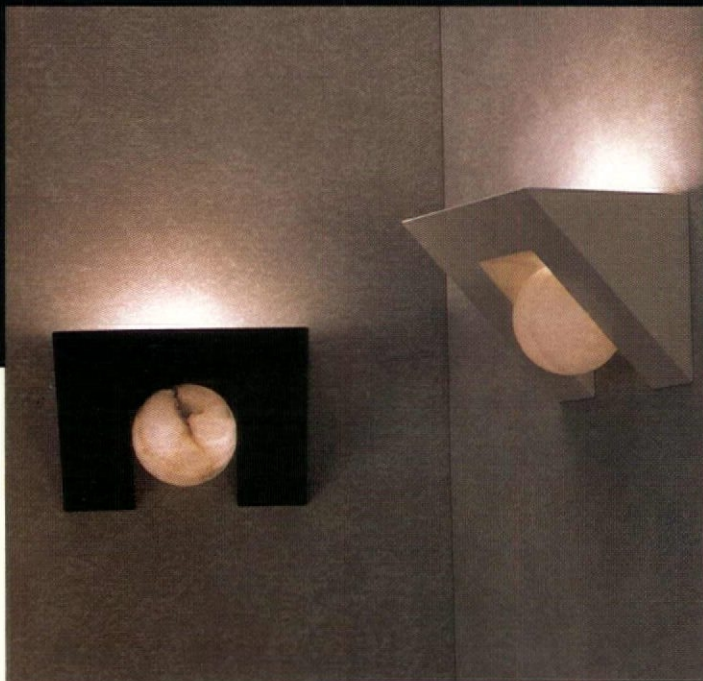
Whatever the readers' needs, we are confident that our directory and guide, while possibly not representative of everyone, offers itself as both exciting and valuable.—THE EDITORS



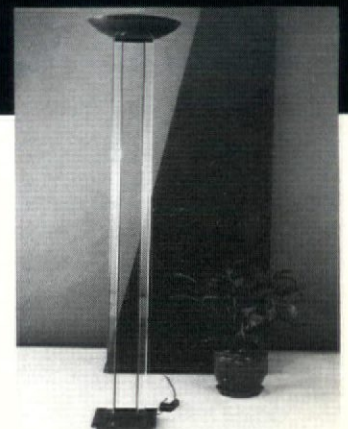
*Illumination Inc. Circle No. 206.*



*Lighting Services Inc. Circle No. 216.*

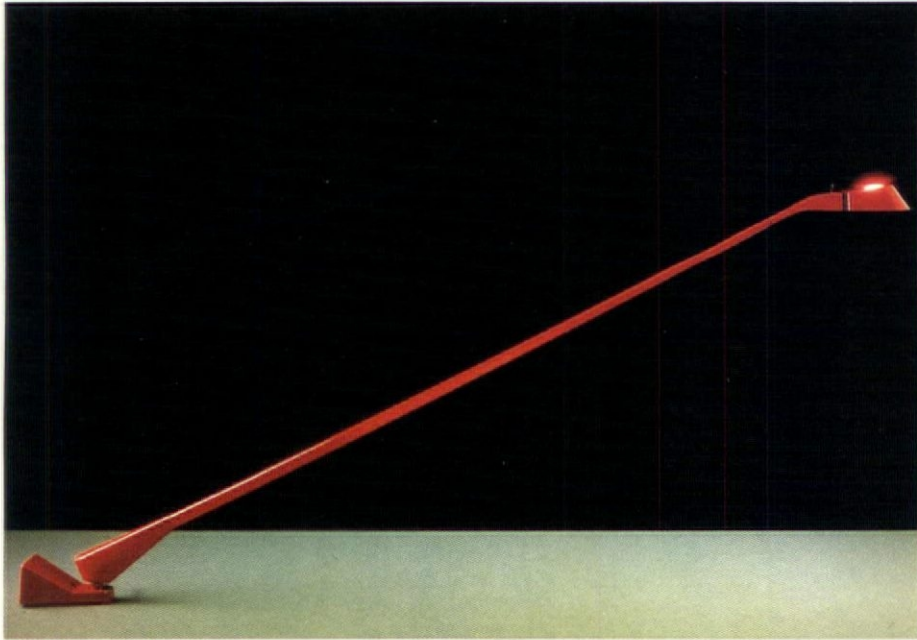


*Boyd Lighting. Circle No. 205.*

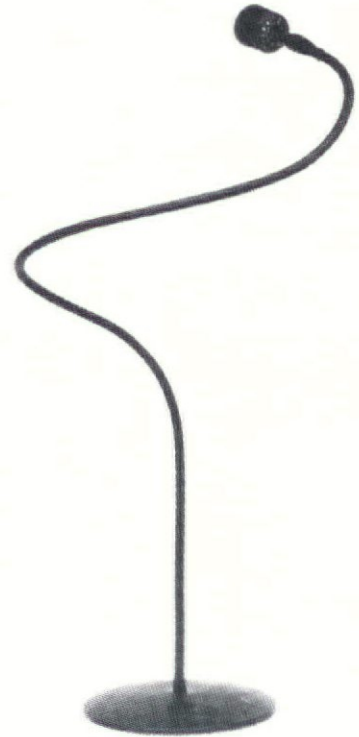


*Frederick Raymond. Circle No. 246.*

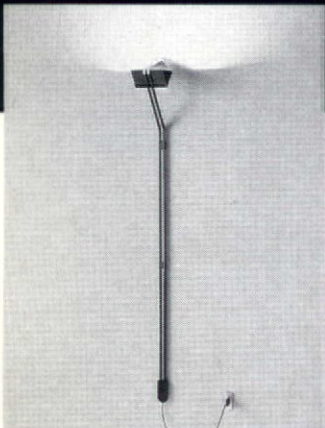




*di Palma.* Circle No. 241.



*Dazor Mfg.* Circle No. 207.



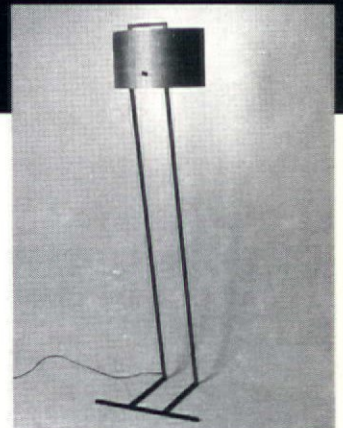
*IPI Lighting.* Circle No. 202.



*Stiffel.* Circle No. 244.

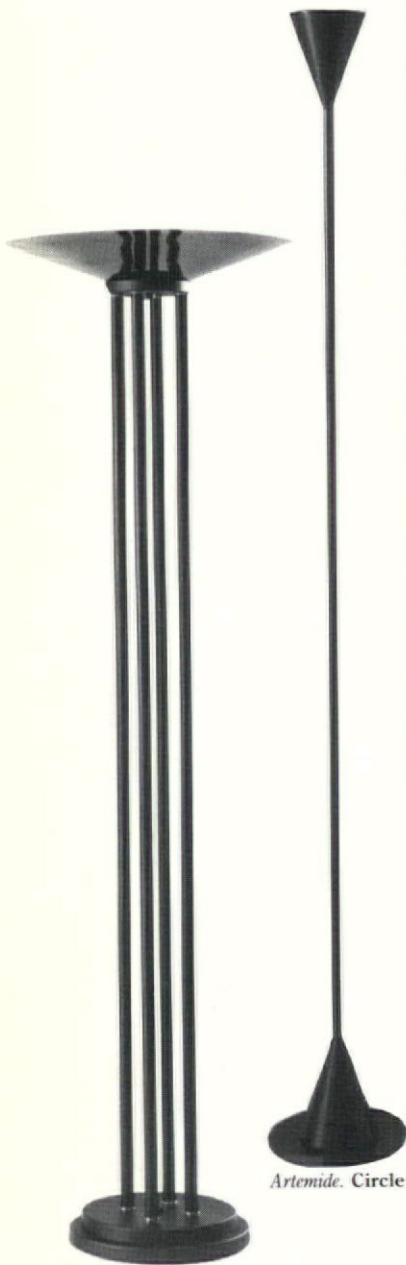


*Koch + Lowy.* Circle No. 209.



*Geo International.* Circle No. 208.





Rainbow Lamp Corp. Circle No. 204.

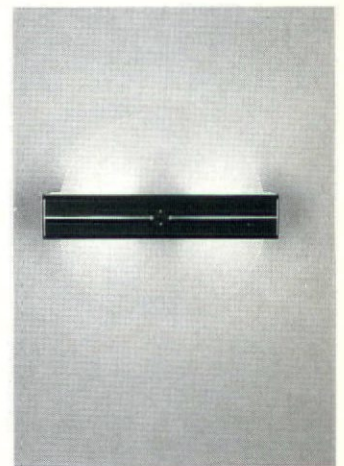
Artemide. Circle No. 215.



Azizi. Circle No. 201.



Kreon. Circle No. 217.



Fabio di Bartolomei. Circle No. 245.

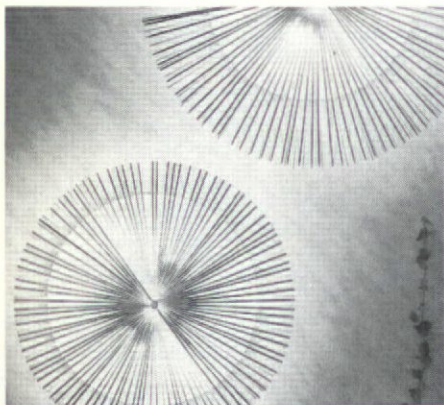
Reggiani USA. Circle No. 214.



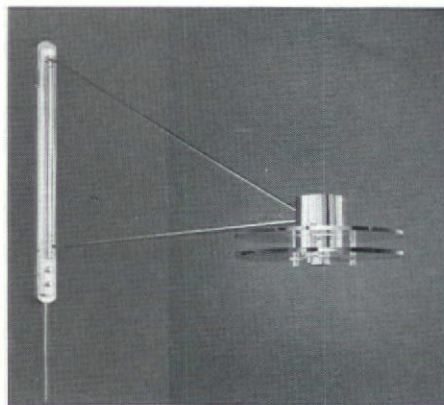
- Abolite Lighting Inc.**  
306 N. Center  
W. Lafayette, OH 43845  
(614) 545-6374
- Adjustable Fixture Co.**  
3726 North Booth Street  
Milwaukee, WI 53212  
(414) 964-2626
- Al/Sy Corp.**  
15 East 26th St.  
New York, NY 10010  
(212) 725-1517
- Alkco Lighting**  
11500 Melrose Ave.  
Franklin Park, IL 60131  
(312) 451-7512
- American Louver Co.**  
7700 N. Austin Ave.  
Skokie, IL 60077  
(312) 470-3300
- Art Directions Inc.**  
6120 Delmar Blvd.  
St. Louis, MO 63112  
(314) 863-3278
- Artemide, Inc.**  
I.D.C.N.Y.  
528 Center One  
30-30 Thomson Ave.  
Long Island City, NY 11101  
(718) 786-8200
- Atelier Int'l Ltd.**  
30-20 Thomson Ave.  
Long Island City, NY 11101
- Baldwin Lighting**  
841 E. Wyomissing Blvd.  
P.O. Box 15048  
Reading, PA 19612
- Bieffeplast**  
30-30 Thomson Ave.  
Long Island City, NY 11101  
(718) 937-2310
- Boyd Lighting Company**  
56 Twelfth Street  
San Francisco, CA  
94103-1293
- Jeffrey M. Broitman**  
5 West Cross Street  
Hawthorne, NY 10532  
(914) 747-3180
- Brueton Industries, Inc.**  
145-68 228th Street  
Springfield Gardens, NY  
11413  
(718) 527-3000
- Cannon Products Inc.**  
230 N. 13th Street  
Elwood, Indiana 46036  
(317) 562-2112
- Capri Lighting**  
6430 E. Slauson Ave.  
Los Angeles, CA 90040  
(213) 726-1800
- Casella Lighting**  
111 Rhode Island St.  
San Francisco, CA 94920  
(415) 626-9600
- Challenger Lighting Co.**  
11222 Green Valley Drive  
Olive Branch, MS 38654  
(601) 895-6924
- Chicago Metallic Corp.**  
4849 S. Austin Ave.  
Chicago, IL 60605  
(312) 563-4600
- Classic Illumination**  
2743 Ninth Street  
Berkeley, CA 94910  
(415) 849-1842
- Coast Light Systems**  
2200 S. Anne St.  
Santa Ana, CA 92704
- Columbia Lighting**  
P.O. Box 2787  
Spokane, Washington  
99220  
(509) 924-7000
- Contract Lighting Systems**  
31 Grove St.  
New Canaan, CT 06840  
(203) 966-9550
- D'Lights**  
533 West Windsor Road  
Glendale, CA 91204-1891  
(818) 956-5656
- Danjell Creations, Inc.**  
24 East St.  
Columbus, OH 43228  
(614) 878-6870
- Dazor Mfg. Corp.**  
4483 Duncan Avenue  
St. Louis, MO 63110  
(314) 652-2400
- Diabianco Lighting**  
8018 Third Avenue  
Brooklyn, NY 11209  
(718) 238-7153
- Dinkelspiel**  
3433 W. 48th Pl.  
Chicago, IL 60632
- Donghia Furniture/Textiles**  
485 Broadway  
New York, NY 10013  
(212) 925-4819
- Electri-Cable Assemblies, Inc.**  
44 Canal Street  
Shelton, CT 06484  
(203) 732-5480
- Electrix Inc.**  
45 Spring St.  
New Haven, CT 06519  
(203) 776-5577
- Elliptipar Inc.**  
145 Orange Ave.  
West Haven, CT 06516  
(203) 932-2266
- Murray Feiss Div. of Feiss Industries**  
125 Rose Feiss Blvd.  
Bronx, NY 10454  
(212) 292-2024
- Flos, Inc.**  
200 McKay Rd.  
Huntington Station, NY  
11746  
(516) 549-2745
- Flute, Inc.**  
1500 S. Western Ave.  
Chicago, IL 60608  
(312) 738-0622
- GE Lighting**  
Nela Park  
Cleveland, OH 44112  
(216) 266-2654
- GEO International**  
IDCNY Center 2  
30-20 Thomson Avenue  
Long Island City, NY 11101  
(718) 786-3593
- GTE Sylvia Lighting**  
100 Endicott Street  
Danvers, MA 01923  
(508) 750-2152
- Georgian Art Lighting Designs, Inc.**  
4301 Winer Industrial Way  
P.O. Box 325  
Lawrenceville, GA 30246  
(404) 963-6221
- Morris Greenspan Lamp Co.**  
1307 Hill Ave.  
West Palm Beach, FL  
33407  
(407) 848-9746
- Guth Lighting**  
2615 Washington  
St. Louis, MO 63177  
(314) 533-3200
- Paul Hansonco., Inc.**  
610 Commercial Ave.  
Carlstadt, NJ 07072  
(201) 933-4873
- Haworth, Inc.**  
One Haworth Center  
Holland, MI 49423-9576  
(616) 393-3000
- Heritage Lanterns**  
70A Main St.  
Yarmouth, ME 04096  
(207) 846-3911
- Holophone Co., Inc.**  
214 Oakwood Ave.  
Newark, OH 43055  
(614) 345-9631
- Brenda Rodriguez**  
30-20 Thomson Ave.  
Long Island City, NY 11101  
(718) 482-7440
- Indalux**  
1736 Dreman Ave.  
Cincinnati, OH 45223  
(513) 541-3486
- L'Image Industries Inc.**  
P.O. Box 72  
St. Albans, VT 05478  
(802) 527-0571
- Ledu Corp.**  
25 Lindenman Drive  
Trumbull, CT 06611  
(203) 371-5500
- Lee Colortran, Inc.**  
40 B Commerce Way  
Totowa, NJ 07512  
(201) 256-7666
- Lighting Associates, Inc.**  
305 East 63rd Street  
New York, NY 10021  
(212) 751-0575
- Lighting Services Inc.**  
Industrial Park Rt 9W  
Stony Point, NY 10980  
(914) 942-2800
- Lightning Bug, Inc.**  
320 West 202nd Street  
Chicago Heights, IL 60411  
(312) 755-2100
- Lightolier, Inc.**  
100 Lighting Way  
Secaucus, NJ 07094-0508  
(201) 864-3000
- Lightworks**  
3345 West Hunting Park  
Avenue  
Philadelphia, PA 19132  
(214) 223-9200
- Litecontrol Corporation**  
100 Hawks Avenue  
P.O. Box 100  
Hanson, MA 02341  
(617) 294-0100
- Litelab Corp.**  
251 Elm St.  
Buffalo, NY 14203  
(716) 856-4300
- Robert Long Lighting**  
P.O. Box 770  
Healdsburg, CA 95448  
(707) 431-1050
- Lutron Electronics Co., Inc.**  
205 Suter Road  
Coopersburg, PA  
18036-1299  
(215) 282-3800
- Luxo Lamp Corp.**  
36 Midland Ave.  
Portchester, NY 10573  
(914) 937-4433
- R.A. Manning Co., Inc.**  
1810 North Avenue  
P.O. Box 1063  
Sheboygan, WI  
53082-1063
- McInnis & Co.**  
431 N. Western  
Chicago, IL 60612  
(312) 243-5254
- Metropolitan Lighting Fixtures Co. Inc.**  
315 East 62 St.  
New York City, NY 10021  
(212) 838-2425
- Nessen Lamps, Inc.**  
Mary Beth Macaulay  
36 Midland Ave.  
Port Chester, NY 10573  
(914) 934-1300
- Osram Corporation**  
110 Bracken Road  
Montgomery, NY 12549  
(800) 431-9980
- Panel Concepts**  
P.O. Box C-25100  
Santa Ana, CA  
92799-5100  
(714) 979-3680
- Norman Perry**  
501 W. Green Drive  
P.O. Box 7207  
High Point, NC 27264  
(919) 841-5222
- Pieri Creations Inc.**  
100 W. Oxford St.  
Philadelphia, PA 19122  
(215) 634-0700
- Prestige Contract Lighting**  
1004 Fairway Dr.  
Bensenville, IL 60106  
(312) 595-8049
- Progress Lighting**  
Erie Avenue & G St.  
Philadelphia, PA 19134  
(215) 289-1200
- Rainbow Lamp Corp.**  
1728 Standard Avenue  
Glendale, CA 91201  
(818) 246-8852
- Roxter Mfg. Corp.**  
10-11 40th Avenue  
Long Island City, NY 11101  
(718) 392-5060
- Sentinel Lighting Div. Airey-Thompson Co.**  
3653 Sierra Pine Avenue  
Los Angeles, CA 90023  
(213) 264-1533
- Siltron Illumination**  
7915 Center Ave.  
Cucamonga, CA 91730  
(714) 980-4484
- Spacemaster Lighting**  
1400 N. 25th Avenue  
Melrose Park, IL 60160  
(312) 345-2500
- Spaulding Lighting Inc.**  
1736 Dreman Ave.  
Cincinnati, OH 45223
- Staff Lighting Corp.**  
P.O. Box 1020 Rte. 9W N  
Highland, NY 12528  
(914) 691-6262
- Starfire Lighting, Inc.**  
317 St. Pauls Ave.  
Jersey City, NJ 07306  
(201) 656-7888
- Sterner Lighting Systems Inc.**  
351 Lewis Ave West  
Winsted, MN 55395  
(612) 485-2141
- The Stiffel Company**  
700 N. Kingsbury Street  
Chicago, IL 60610  
(312) 664-9200
- Strand Electro Controls**  
2975 S. 300 West  
Salt Lake City, UT 84115  
(801) 487-9861
- Superior Electric Co.**  
383 Middle Street  
Bristol, CT 06010  
(203) 582-9561
- Swivelier**  
33 Route 304  
Nanuet, NY 10954  
(914) 623-3471
- Trim Trac Lighting Corp.**  
5803 Miami Lakes Drive  
East  
Miami Lakes, FL 33014  
(305) 362-0000
- TSAO Designs**  
31 Grove St.  
New Canaan, CT 06840  
(203) 966-9550
- United Plastics**  
513 Independent Dr.  
Oakland, CA 94621  
(415) 569-6700
- Viking Acoustical Corp.**  
21480 Heath Ave.  
Lakeville, MN 55044  
(612) 469-3405
- Virginia Metalcrafters**  
1010 East Main St.  
Waynesboro, VA 22980  
(703) 949-9400
- Visa Lighting Corp.**  
8600 West Bradley Road  
Milwaukee, WI 53224  
(414) 354-6600
- Vista Manufacturing**  
FM 2449 E.  
P.O. Box 428  
Ponder, TX 76259  
(817) 479-2787
- Waldmann Lighting, Inc.**  
9 W. Century Dr.  
Wheeling, IL 60090
- Waterford Wedgwood**  
30-30 Thomson Ave.  
Long Island City, NY 11101  
(718) 786-4576
- Westinghouse Furniture Systems**  
4300 36th Street, S.E.  
Grand Rapids, MI 49508  
(616) 949-1050



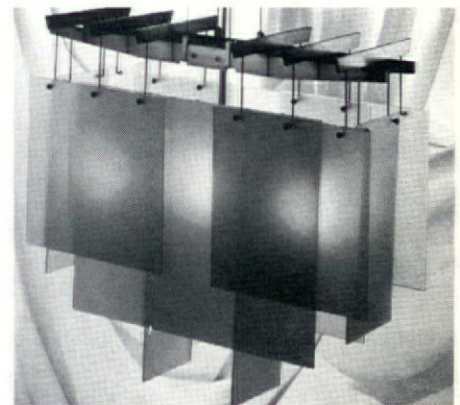
	Ceiling/Torchieres	Desk/Tables	Emergency	Floor/Torchieres	Indirect	Integrated	Task	Ambient	Spotlights/Wallwashers	Track	Wall	Other
A.L.P. Lighting & Ceiling Prods., Inc.												Parabolic louvers for fluorescent lighting fixture
Abolite Lighting, Inc.					•	•						
Adams & Westlake Ltd.	•	•										Specialty
Adjustable Fixture Co.		•		•			•				•	
Al/Sy Corp.		•		•			•				•	
Alcan Bldg. Products						•						Metal ceiling, open cell ceiling
Alcco Lighting							•		•	•	•	
Alma Desk Co.		•										
American Seating Co.							•	•				
Architectural Lighting Systems, Inc.			•		•			•			•	Indirect and direct linear, sconces, and pendant fixtures
Armstrong World Inds., Inc.	•					•						Fixtures
Art Directions Inc.	•				•				•		•	Flush mount fixtures
Arte de Mexico	•	•		•								Hand-forged iron chandeliers
Artec		•					•					
Artemide Litech, Inc.	•	•		•	•		•			•	•	Modular lighting systems
Artemide, Inc.	•	•		•	•		•	•	•	•	•	
Atelier Intl. Ltd.	•	•		•			•	•				
Aura Lighting/Spero Electric Corp.	•										•	Reflectors, sconces
Baldinger Architectural Lighting, Inc.	•											
Baldwin Lighting		•									•	Sconces
Bieffeplast	•	•		•							•	
Boyd Lighting Co.	•	•		•	•		•	•			•	
Brueton Industries, Inc.				•							•	
Burson Marsteller	•	•	•	•	•	•	•	•	•	•	•	
Business Accessories, Inc.		•					•					
Cannon Products, Inc.		•										Music
Capitol Lighting Products												Tape lighting, rope lights
Capri Lighting	•									•		
Casella Lighting	•	•		•	•		•	•			•	
Challenger Lighting Co., Inc.		•		•							•	
Chicago Metallic Corp.						•						
Classic Illumination Inc.	•	•		•							•	Authentic period lighting
Coast Light Systems					•							Linear fluorescent systems
Columbia Lighting					•			•				
Contract Lighting Systems (CLS)	•	•		•	•		•	•			•	
Crouse-Hinds Lighting					•		•	•				HID lighting prods. for indoor/outdoor industrial
D'Lights	•	•		•	•		•	•	•		•	Custom
Dacobas Inc.		•					•					Ballasts
Dazor Mfg. Corp.				•			•					
Design Galleries, Inc.	•	•	•	•	•		•	•	•	•	•	



Mosudi. Circle No. 309.



Casella Lighting. Circle No. 203.

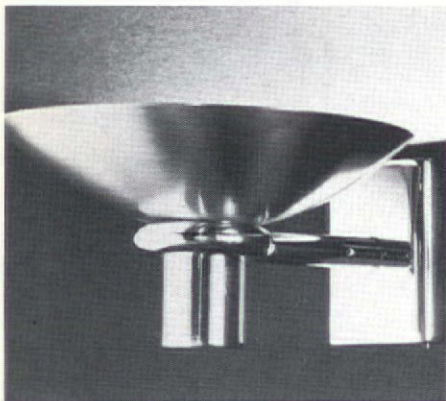


George Kovacs Lighting. Circle No. 213.



Ceiling/Torchieres  
 Desk/Tablets  
 Emergency  
 Floor/Torchieres  
 Indirect  
 Integrated  
 Task  
 Ambient  
 Spotlights/Wallwashers  
 Track  
 Wall  
 Other

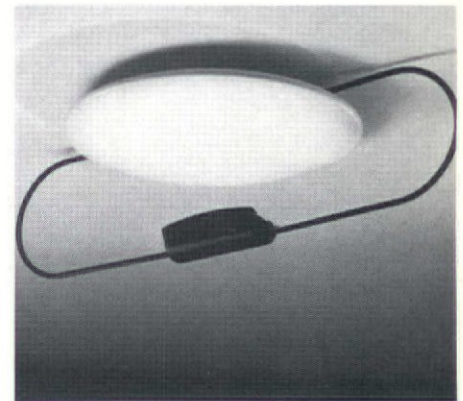
DiBianco Lighting	•	•		•	•		•	•			•	
Dinkelspiel		•		•								
Donghia Furniture/Textiles		•										
Electri-Cable Assemblies, Inc.							•					
Electrix Inc.	•	•		•			•	•	•	•	•	
Ellipiti Par Inc.				•	•		•	•	•		•	
Eurobelt Inc.		•		•								
Feiss Industries	•	•		•	•		•	•		•	•	Outdoor lighting
Flos, Inc.	•	•	•	•						•		
Flute Inc.		•		•							•	
Focal Point Inc.												Ceiling medallions
Forecast Lighting	•										•	Decorative fluorescents
GE Lighting												Energy-saving, incandescent, fluorescent HID lamps
GEO International		•		•							•	
GTE Sylvania Lighting											•	Lamps/light sources
Gardco Corp.	•		•		•		•		•			Hang fluorescent
Georgian Art Lighting Designs, Inc.	•				•		•	•	•			Custom
Ghariany Executive	•	•		•	•		•	•	•	•	•	
Morris Greenspan Lamp Co.		•		•								
Guth Lighting				•				•				Industrial
Halo Lighting/Div. of Cooper Lighting				•			•	•	•	•		
Hamilton Sorter Co., Inc.							•					
Paul Hanson, Inc.	•	•		•			•	•	•		•	
Haworth, Inc.							•	•				Accent lights
Helko Systems Furn., Inc.							•					Cad-cam technical work station
Heritage Lanterns	•											Outdoor
Holophane Co., Inc.	•		•				•		•		•	Prismatic glass reflectors & refractors
Hubbell Lighting Div.	•		•				•	•			•	Outdoor accent, parking lot, etc.
IDI Installations, Inc.												Installation
IPI	•	•		•			•	•			•	
Indalux					•		•	•			•	
Interna Design Ltd.	•	•		•			•	•	•	•	•	
Kimric Products Inc.	•	•		•								
Koch & Lowy Inc.	•	•		•			•	•	•	•	•	
L'Image Industries Inc.	•	•		•	•					•	•	Linear
L.P.I.				•			•	•	•		•	Combination fluorescent area lighting & track
Lazin Lighting, Inc.							•				•	
Ledu Corp.		•		•			•					
Lee Colortran, Inc.												Theatrical/architectural dimming & fixtures
Lighting Assocs., Inc.	•	•	•	•	•	•	•	•	•	•	•	



Bructon. Circle No. 212.



Atelier International. Circle No. 211.



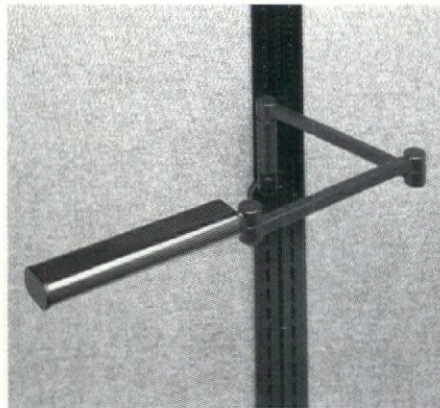
Flos Inc. Circle No. 210.



	Ceiling/Torchiere	Desk/Tables	Emergency	Floor/Torchiere	Indirect	Integrated	Task	Ambient	Spotlights/Wallwashers	Track	Wall	Other
Lighting Services Inc.		•		•		•	•		•	•	•	
Lightning Bug Ltd.	•	•	•	•			•	•	•	•	•	
Lightolier, Inc.	•	•	•		•		•	•	•	•	•	Fluorescent/decorative fixtures, downlighting
Lightron	•	•		•		•	•	•	•	•	•	
Lightworks	•				•	•	•	•				Decorative strip & cove lighting
Litecontrol Corp.	•				•						•	Perimeter, sconces
LiteLab Corp.			•		•		•	•	•	•		Modular linear systems
LiteTouch, Inc.												Microprocessor-based low-voltage system
Lithonia Lighting	•		•		•	•	•	•	•	•	•	Outdoor, sports, control systems
The Christopher Lloyd Collection				•							•	Art lights
Robert Long Lighting	•	•		•			•		•		•	
Lumar Lighting/Div. of Cooper Lighting					•		•	•				HID lighting prods. for indoor/outdoor commercial
Lumen Design, Inc.												Glass & light compositions
Lutron Electronics Co., Inc.												Lighting Controls
Luxo Lamp Corp.		•					•					Magnifiers
Malcolite Corp.												Replacement plastics for fluorescent lighting
R.A. Manning Co., Inc.	•				•				•		•	
Mary Street Studio							•					
McGraw Edison Lighting/Div. of Cooper							•	•				Architectural, outdoor, HID lighting products
McInnis & Co.		•		•			•					
Mero Corp.							•				•	
Metalux Lighting/Div. of Cooper Lighting							•	•	•			Indoor fluorescent lighting systems
Metropolitan Lighting Fixture Co., Inc.	•											Custom
Herman Miller, Inc.							•					
Modulightor	•				•			•	•		•	
MWS, Div. of Cooper Lighting												Modular wiring systems for lighting products
Neo-Ray Lighting	•				•	•						
Nessen Lamps, Inc.	•	•		•			•		•		•	Picture lights
New Horizons Lighting, Inc.	•				•	•	•	•	•		•	Low voltage
Omega Lighting	•	•	•	•	•	•	•	•	•	•	•	
Originals 22	•	•		•							•	Custom
Osram Corp.			•		•	•	•	•	•	•	•	
P&K Poles/Div. of Cooper Lighting							•	•				Lighting standards & poles for outdoor application
Panel Concepts		•					•					
Paul Associates	•	•		•								
Norman Perry Co.	•	•		•								
Philips Lighting Co.	•	•	•	•	•	•	•	•	•	•	•	
Pieri Creations Inc.		•		•					•		•	Arcs



Luxo Lamp Corp. Circle No. 243.



Panel Concepts. Circle No. 219.



Paul Hanson Co. Circle No. 221.



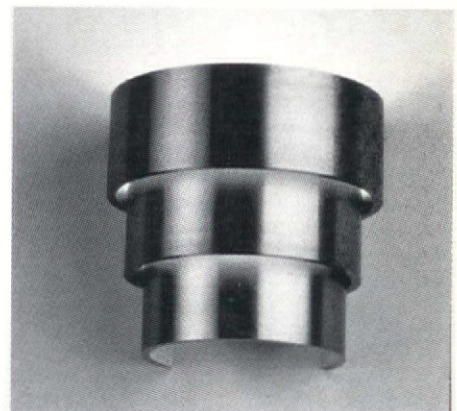
	Ceiling/Torchiere	Desk/Tables	Emergency	Floor/Torchiere	Indirect	Integrated	Task	Ambient	Spotlights/Wallwashers	Track	Wall	Other
Prestige Contract Lighting	•	•		•			•				•	
Progress Lighting	•		•				•		•	•	•	
Rainbow Lamp Corp.	•	•		•	•		•	•			•	
Frederick Ramond, Inc.	•	•		•	•		•	•			•	
Reggiani USA	•			•			•	•	•	•	•	
Ron Rezek Lighting	•	•		•	•		•	•			•	
Roxter Mfg. Corp.	•	•		•			•		•	•	•	Mini truss
Royal Haeger Lamps		•		•								
SRB Technologies, Inc.			•									Self-luminous exit lights
Sentinel Lighting	•						•					Low voltage
Siltron Illumination			•		•				•	•	•	
Spacemaster Lighting		•			•		•	•				
Spaulding Lighting, Inc.					•		•	•				
Staff Lighting Corp.		•		•	•		•	•	•	•	•	
Starfire Lighting Inc.	•									•		Cove and safety lighting
Steelcase							•	•				
Sterner Lighting Systems Inc.	•	•		•	•		•	•	•		•	
The Stiffel Co.		•		•							•	
Strand Electro Controls					•				•			
The Superior Electric Co.												Dimmers
Sure-Lites/Div. of Cooper Lighting			•									Exits and emergency lighting
Swivelier Co., Inc.	•				•		•	•	•	•	•	Low voltage; halogen lighting
Tech Lighting	•	•		•	•	•	•	•	•	•	•	
Thunder & Light	•	•		•	•	•	•	•	•	•	•	Lighting trouble shooter
Trend Lighting	•				•						•	
Trim Trac Lighting Corp.										•		Uplights, low voltage
Tsao Designs, Inc.	•	•		•	•		•	•			•	Custom
United Lighting & Ceiling						•						
United Plastics						•	•					
Venture Lighting Intl.												Lamps-metal halide & high intensity discharge type
Viking Acoustical Corp.							•					
Virginia Metalcrafters	•	•										
Visa Lighting Corp.	•			•							•	Custom designs
Vista Mfg. Inc.	•											Low voltage decorative tube lighting
Waldmann Lighting Co.		•										
Waterford Wedgwood	•	•									•	
Westinghouse Furniture Systems		•					•	•				
Westwood Lighting Group Inc.		•		•							•	
Winona Lighting	•				•	•			•		•	Custom



Morris Greenspan. Circle No. 222.



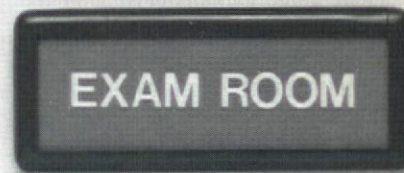
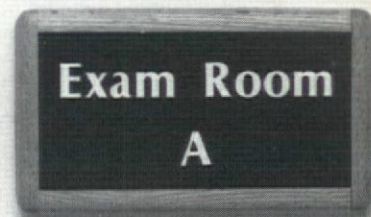
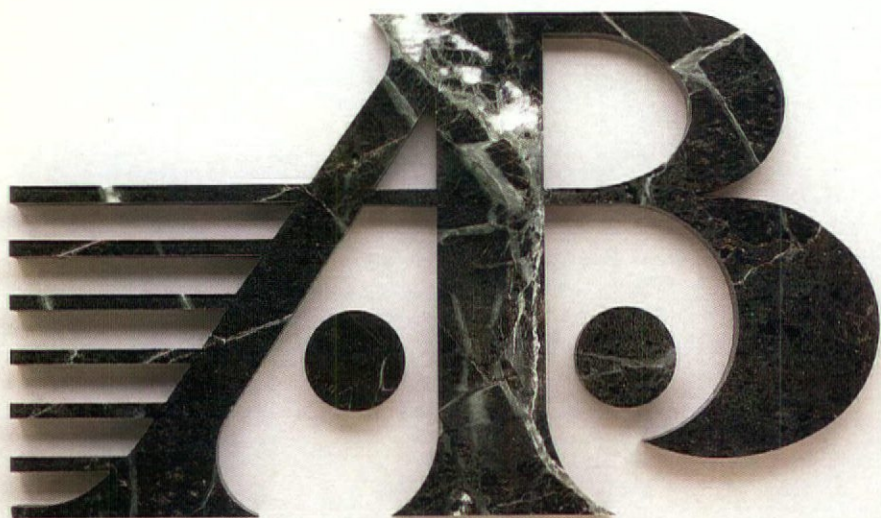
Staff Lighting. Circle No. 218.



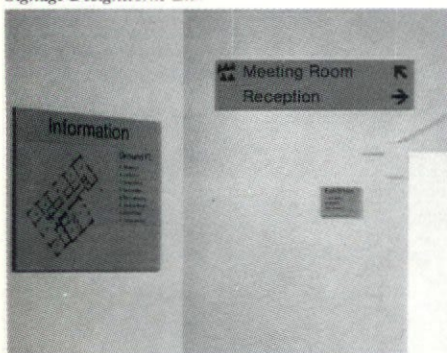
Dennis Miller Associates. Circle No. 308.



How to get there, with style



Signage Designworks Ltd.



MODULEX, Inc.



Kroy

Best Manufacturing Co.



Scott Plastics Co.

**Signage Designworks Ltd.**—Corporate logos are available cut-out or fabricated in materials such as marble, granite, onyx, and glass, as well as different types of metal. The logo pictured measures 9 in. by 15 in. and was cut of solid marble using an abrasive water-jet system. **Circle No. 296.**

**MODULEX, Inc.**—The MODULEX Interior 30 sign system offers almost unlimited design combinations because

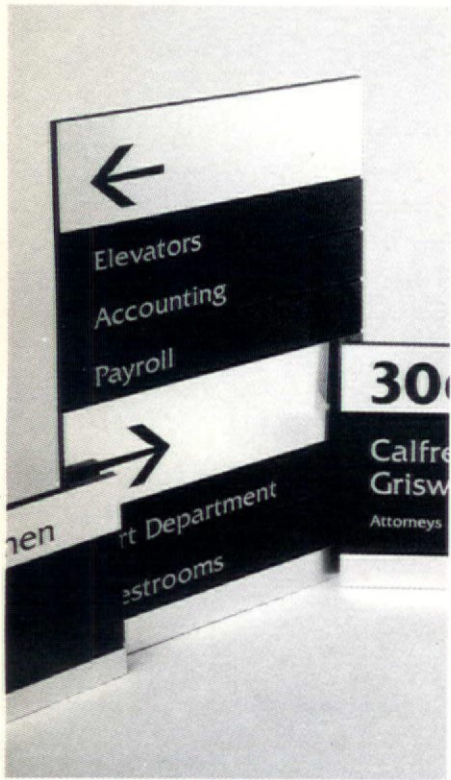
of a modular foundation of carrier grids and text panels. The system has no limiting frame, and a variety of creative ideas can be built by combining panel sizes, colors, and graphics. This system is an IBD Product Design Gold Award Winner. **Circle No. 302.**

**Kroy**—The Sign Studio Apprentice uses an Apple MacIntosh computer, Laserwriter printer, and Kroy Color Plus processor to create signs. Sign type, size, typestyle, and other qualities

can be selected from a variety of program choices. **Circle No. 300.**

**Best Manufacturing Co.**—The new "V" series features round wood frame sign holders. The holders are available in oak, walnut, maple, or any commercial wood. The standard finish is clear satin lacquer, but frames are also available with custom finish. **Circle No. 299.**

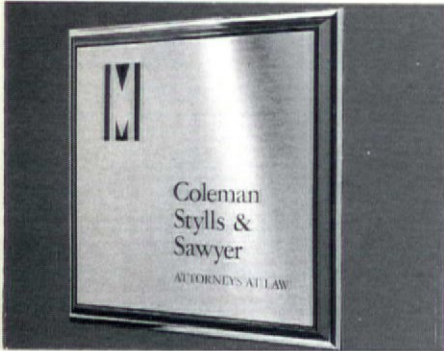




Signets Inc.



Sign Technologies



APCO



Lettering Specialists Inc.



Danjell Creations Inc.

**Scott Plastics Co.**—The Changeable Neon Message System features 1½- and 4-in. high letters available in blue, green, pink, red, and yellow. Integral control pins on the back of each letter can be set to make the letters flash at different rates, light up in sequence, or remain on. **Circle No. 295.**

**APCO**—The Signature Series II is the company's latest product. Sign holders are available in bevel and radius shapes and finished in simulated brass, chrome, or pewter. **Circle No. 298.**

**Signets Inc.**—The Multi-Acrylic Plaque System has metal accent bars available in eight different colors and finishes. A selection of 40 colors is available for the plaque background and lettering. **Circle No. 294.**

**Sign Technologies**—Proprietary colamine material is ¼-in. thick, non-warping, and can be made to any size or shape. Computerized engraving allows for accuracy in type and logo reproduction. **Circle No. 310.**

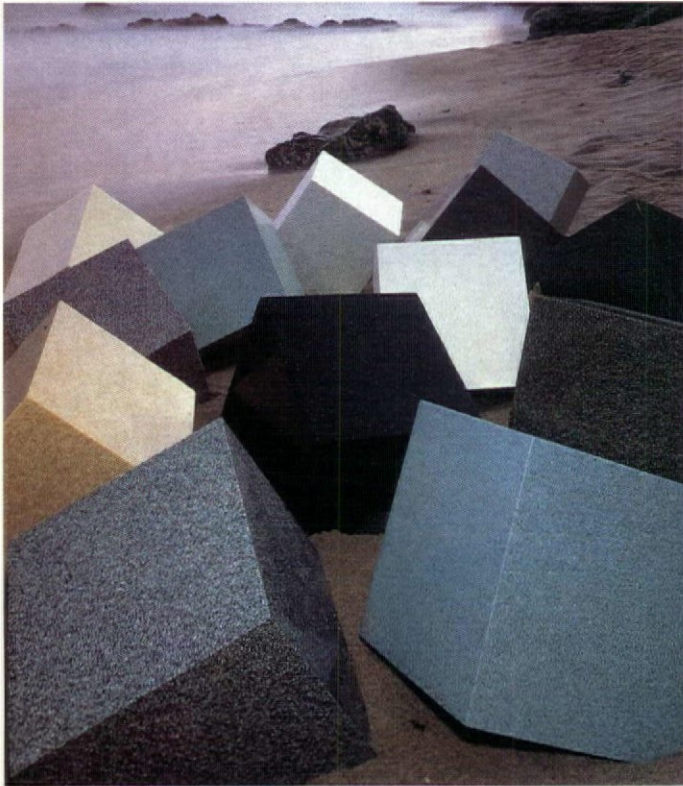
**Lettering Specialists Inc.**—The Executive Desk Nameplate and Calendar features the individual's name on the front and a calendar on the reverse side. The company offers an office signage program, shipping products in five working days. **Circle No. 301.**

**Danjell Creations Inc.**—Signage, logos, and decorative acrylic panels are available in the custom neon look. **Circle No. 297.**



# LAMINATES FOR A NEW DECADE

Hard surface laminates combine art, practicality in dynamic tones



Avonite, Circle No. 230.



Johnson Industries, Inc., Circle No. 232.

Looking forward to the '90s, hard surface laminate manufacturers have been busy churning out a menu of new colors, textures, and applications. Whether the specifier is looking for functional art or no-frills laminates, the current selections promise variety and practicality in every price range:

**Advanced Technologies Inc.**, introduces DUROpal, a laminate line for vertical, horizontal, and postforming

applications, and Sublichromie, anodized aluminum sheets in six patterns and a full palette of colors. The company also features its Art Concepts line of colorful, art-oriented high pressure laminates hand painted, signed, and numbered by a group of international artists.

**Formica Corporation** has refined its Boomerang Collection, available in

grecian blue, rosetta, bianco, and charcoal, in an improved matte finish.

**Stark Concepts** is introducing "Settecento," a line of floor panels made of African hardboard. Patterns run the gamut from floral design to stone-look.

**Johnson Industries'** Novastone laminates can be custom-matched to any fabric, wall covering, carpet, or leather and are available in 30 colors.



Lunstead Metals, Circle No. 236.



Advanced Technology Inc., Circle No. 237.



Redco, Circle No. 235.





Formica Corp., Circle No. 233.

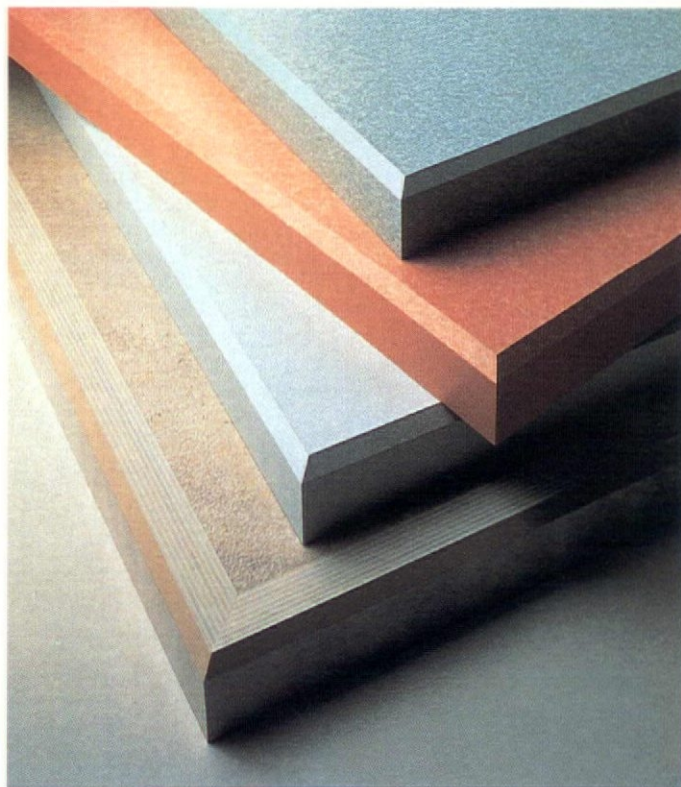
With the addition of architectural white, **Avonite** has expanded its Designer Gemstone Collection 13 varieties, including travertine marble, venetian white agate, lapis blue, emerald jade, and rose quartz.

Granite Edge, the newest laminate from **Redco**, is a hard epoxy edge inseparately fused to the core. Under standard use it does not chip, nick, scratch, or dent and is available in

standard, bevel, or flush edges.

Offered in a variety of stock sizes and colors, **Lunstead Metals'** individually hand-etched metals are sprayed with polyurethane coating, rendering the material scratch-resistant, stain-proof, and cigarette burn-proof. All panels are un laminated and suitable for door and wall paneling and counter tops.

**Formplac's** high pressure laminates can



Wilsonart, Circle No. 274.

be applied directly to particle board, plywood, metal, plaster, concrete, or masonry and offered in standard colors and finishes.

With its three major decorative edging lines—Perma-Edge Conventional, Bevel, and Wood Moldings—**Wilsonart Brand Decorative Laminate** offers a time-saving tongue and groove process. The system allows for precision, custom-like edge treatments.



Formplac, Circle No. 234.



Stark Concepts, Circle No. 231.



**A new addition to the flock:** From **Helikon**, the Shepherd collection, designed by artist/designer Don Shepherd. The wood collection includes double pedestal desk, stand-up desk, add-on storage unit, credenza, mobile computer cabinet, breakfront, trable desk, and table. The grouping is offered in various combinations of wood, accent wood, and finish. **Circle No. 314.**

**Designs Adapted for Space:** The DAS collection from **AGI** includes the MONT line, reflecting clean, transitional design. Available in lounge chair, sofa, and loveseat, all pieces include tight seat and camel back with double needle stitching. The arm welt is offered in a contrasting fabric or leather. **Circle No. 313.**

**Shedding some light on the wall:** The Acheo Wall fixture from **Artemide** was designed by Gianfranco Frattini. A halogen fixture with diffuser in clear Pyrex glass, it is mounted on a die-cast aluminum support with a polished aluminum wall bracket. **Circle No. 312.**

**Slip-and-fall liability problem solver:** Step Master Premium Excelon Slip-Retardant raised, textured-surface floor tile from **Armstrong Contract Interiors**, provides a safe, secure walking surface. Of vinyl composition, the tile is recommended for varied uses including school lobbies, health care public areas, and ramps. Step Master is available in three neutral colors. **Circle No. 311.**

**Plate snaps out of outside frame:** In this changeable interior signage system, the inside plate snaps in and out of the outside frame. Plastic frame colors include almond, brown, gray, and black. Aluminum frames are in



AGI



Artemide



Armstrong Contract Interiors

polished gold or silver. **Scott Plastics Co.**'s injection-molded plastic or vinyl letters add the finishing touch. **Circle No. 362.**

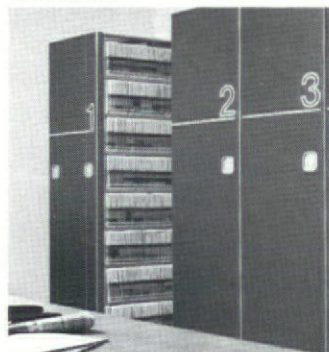
**Saving face:** Face-panel graphic options are now available for high-density mobile storage and filing systems. **Spacesaver Graphics** from **Spacesaver Corporation** combine more than 25 typefaces of standard letters and numbers in more than 40 colors as well as custom logos. **Circle No. 315.**

**Decorative metal components line expands:** The **October Company** has added a series of aluminum extrusions to its collection. Supplied in lengths up to 10 ft., each is formed from easy cut anodized aluminum to resist denting, rusting and pitting. Finishes include smoked aluminum, brass, and chrome.

**Circle No. 318.**



Scott Plastics

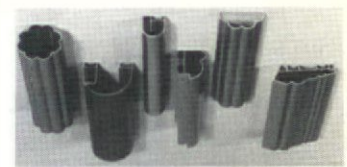


Spacesaver Corp.

**Dolphins support lamp's column:** Dolphin decorations support the central tribute column in this imported bisque porcelain lamp. The lamp is hand-crafted in unglazed beige porcelain with brown accents and a shaped wood base finished in antiqued brown. The shade is beige fabric trimmed with self pipings, folds and one line of bright gold rope. From **Marbro Lamp Co.**, the table lamp measures 24½ in. high. **Circle No. 400.**

**Eleven introductions expand color line:** **ALMOST**, the "leather lookalike" upholstery material, has expanded its color line to 31 colors. Eleven new colors have been introduced. Because the nylon fibers in **ALMOST** are laid down in a three-directional axis, similar to the natural structure of collagen found in leather, **ALMOST** can offer performance results similar to those of leather, according to the **Brayton Textile Collections**. **Circle No. 401.**

**Upholstery fabric shows sophistication:** A sophisticated stylized collection, **Designers Choice** is 54 in. wide. An **Ametex/Robert Allen Contract Fabric** collection, **Designers Choice** is for upholstery and wall covering use. **Circle No. 396.**



October Company



Helikon



DOVE  PAF®

Design:  
Mario Barbaglia  
Marco Colombo

PAF® srl  
A Chartwell Company  
Via Edison, 118  
20019 Settimo Milanese Italy  
Telefono (02) 3287321  
Telex 315031 Paf I  
Telefax (02) 3288137

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yellow, red



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Circle 41 on reader service card



**Grid system without distinction:** The GEOMETRIX acoustical ceiling grid from **USG Interiors** integrates ceiling panels and suspension grid into a complementary system with a contiguous look. The system is inspired by the classic symmetrical detailing of turn-of-the-century architectural ceilings. **Circle No. 317.**

**Office chairs come in variety of colors, styles:** Le Siege series of office seating from **United Chair Company** features nine new styles in Executive, Operational, Secretarial, and Side Chair models. Each chair comes with a choice of black, charbrown, charcoal, light gray, or beige frame and shell colors. Additional features include five-legged base with steel armature, height adjustment, armrests, and choice of synchro- or swivel-tilt controls on some models. **Circle No. 320.**

**Durable construction makes heavy duty dining:** The heavy duty dining table has a high pressure plastic laminate top with a particle board core available in several finish and edging options. This ModuSeat product from **ModuForm**,

Inc. has table legs that can be fitted with non-removable glides or floor attachment hardware. Cushions are available in a stool style (pictured) or a ModuSeat with a back. **Circle No. 325.**

**Panel system offers flexibility:** **AXSYS Modular Office Systems** feature 2¼ in.-thick, straight and curved office panels, in a choice of acoustical, fully glazed, and partially glazed fabric surfaces. Standard panel heights are 42-, 48-, 61-, 66-, 71-, and 80-in., in widths from 12- to 72-in. in 6-in. increments. Panels are available with or without electrical outlets. **Circle No. 321.**

**Chairs made of polymers:** **Kinetics'** new AURA Collection has seamless, indestructible space-age polymer frame construction with a finish that

cannot be chipped or scuffed away. Polymers will not shatter, rust or change color, says the company. Upholstery snaps into the seat and back for easy removal. These chairs have back height adjustment and back angle adjustment. All models have swivel seats. **Circle No. 322.**

**Brackets hold down stair carpeting:** Model SCB Stairway Carpet Brackets from **Lawrence Metal Products** are available in brass with a built-in turnkey lock that provides protection against carpet movements. A pair of brackets is secured near the

outer edge of each step at the right angle formed where each step meets. A matching ¾-in. tube, ordered to desired length, runs over the carpet, joining the brackets. The turnkey locks to secure the carpet. **Circle No. 323.**

**Cherry finish decorates furniture line:** **Bretford Manufacturing, Inc.** introduces an addition to its line of ready-to-assemble wood furniture for home and office, the Classic Collection, which comes in a cherry finish. The computer desk features a cord organizer tray and grommets for wire management. **Circle No. 324.**

**Just a moment please:** Executive privacy is assured with Styline floor-to-ceiling partitions from **Adanlock Office Environments**. Of durable steel construction, the panels are shipped ready to install, and can be dismounted and relocated easily. **Circle No. 316.**



United Chair



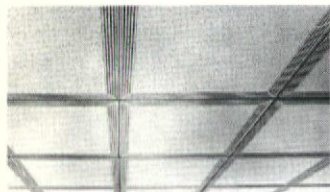
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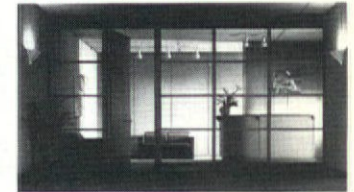
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The JACKSON is available in 23" and 26" spans to accommodate nearly all seating designs and is versatile towards finishes that will harmonize with most any chair.

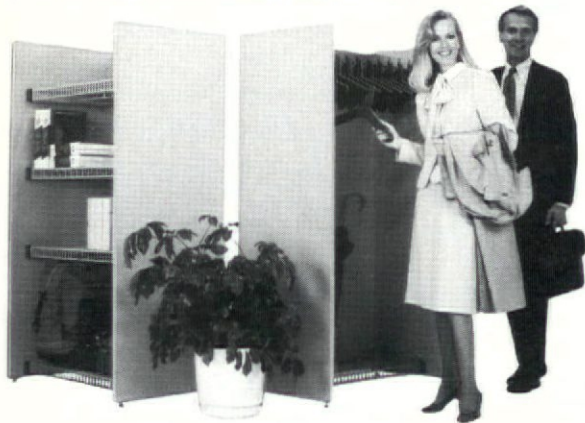
The JACKSON has a full skirt and broad rounded shape to enhance the design of today's seating. Base to caster transition is smooth and continuous. A slightly curved raised center hub blends with the support columns.





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# CONTRACT Footnotes

## Restructured fibers



**Hercules Inc.**, Atlanta, recently announced a restructuring of its textile fibers division: (from left, front) Alta Gailler, Laura Jczyk-Geiman, Doyle Miller, and Wade Higgins; (from left, back) Jim Geiman, Roger Pierce, Jerry Bassett, Dick Murphy, and Jay Littlewood.

## Mergers: PHH evolves

PHH Neville Lewis, PHH Walker, PHH Interspace, and PHH Avenue recently grouped their firms into one organization, **PHH Environments**, appointing Neville Lewis as president. All offices remain open in New York, Chicago, Dallas, Philadelphia, Los Angeles, Newport Beach, and Washington, D.C., and will provide the same interior design and facilities management services as before... **Lightolier** and **Siemens Lighting Systems** recently agreed to form a cooperative venture in manufacturing and marketing of advanced fluorescent lighting products. The new lighting fixtures produced by the venture will be marketed under **Lightolier/Siemens Technologies** and will incorporate design, engineering, and manufacturing styles of both firms. The first product offering

will be high-technology fluorescent lighting systems. John Coleman, president of **Harbor Benedetti** and Joseph and Robert Aragon, owners of **Schafer Bros. Inc.**, recently announced the acquisition by Harbor Benedetti of Schafer Bros. Schafer Bros., located in Garden Grove, Calif., manufactures contract and residential seating; Harbor Universal Inc., Los Angeles, produces steel office furnishings; and Benedetti Corp., also of Los Angeles, produces fine wood furnishings for professional and corporate environments... Veteran Chicago architects James R. DeStefano and James Goettsch recently left positions at Skidmore, Owings & Merrill and Murphy/Jahn Architects, respectively, to establish their own firm, **DeStefano/Goettsch**. Collectively, the two architects have designed more than 100 major buildings...

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**Birtcher Development** of Laguna Niguel, Calif., and the **Estes Development Co.**, Tucson, Ariz., have signed an agreement centralizing the southwest design community into one location at Southbank, where Estes recently completed the 138,000-sq.-ft. Arizona Design Center. Birtcher has developed 48 million sq. ft. of commercial space since 1970 and presently owns or manages the Pacific Design Center, Los Angeles; Design Center South, Laguna Niguel; and the Dallas Design Center—total space of more than 1.8 million sq. ft... **Colin Carr** and **Arthur Martinez** recently announced the acquisition of **Architectural Wall Systems**, a Grand Rapids, Mich.-based firm. Together, Carr and Martinez bring more than 40 years of experience in sales, marketing, and architectural design to AWS, a manufacturer of demountable wall systems... The newly merged firm of **Pat-**

**erson, Flynn, Martin & Manges** will soon open a new 15,000-sq.-ft. showroom in the D&D Building, New York. The result of a merger between two of the oldest contract carpet companies in the U.S., the new entity will occupy the current Simon Manges & Sons, Inc. showroom... **Mancini Duffy** recently acquired Philadelphia-based **Wischmann Design Assoc., Inc.** The new regional office will be known as **Mancini Duffy Associates**. Caroline Wischmann, president/CEO and founder of Wischmann Design Associates will continue to direct the office as branch manager... Steven T. Biesanz, president/CEO of **Winona Lighting Inc.**, Winona, Minn., recently announced that the company has formed a new standard products division. The firm manufactures and markets custom-designed and standard lighting fixtures for the office, hospitality, and health care industries.

### 'Design of the Year'



Gary Henderson (far left), Kevin Nauss (center), and Arthur Marcus, of **The Callison Partnership** accept *The Designer of the Year Award* in the contract category from Barry Jaquess, vice president, **Seattle Market Center Co.**, during the 4th annual *Design Headlines Gala* at Design Center Northwest.

Contract/August 1989

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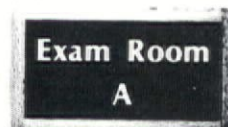
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Wood Office Furniture Manufacturer wants to share 2000 square feet of showroom space at the Chicago Merchandise Mart. Lines preferred: Desk Accessories, Chairs, or Metal Desks. Please write to: Box 264, CONTRACT, 1515 Broadway, New York, NY 10036.

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**ATTENTION:** Contract furnishers, architects, designers and dealers send us your brochures. CONTRACT Magazine is often asked by corporate representatives to provide them with qualified names. Mail to Janet Ryan, Publisher, CONTRACT Reader Brochures, 34th Floor, 1515 Broadway, New York, NY 10036.

Contract/August 1989

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A national contract textile firm seeks regional salespeople in the following territories: Ohio, Michigan, Western PA and Southern California. Experience in contract textiles or related products calling on the A & D market is essential. Please send resume to Box 266, CONTRACT, 1515 Broadway, New York, NY 10036.

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Advertiser	Page	Advertiser	Page	Advertiser	Page	Advertiser	Page
AGI Industries, Inc. (Circle No. 40)	75	DuPont Cordura (Industrial Fibers) (Circle No. 10)	22-23	Koch & Lowy (Circle No. 14, 15)	31, 33	Steelcase Inc. (Circle No. 3)	6-7
Amoco Chemical Co. (Circle No. 6)	10-11	ECK-Adams Corp. (Circle No. 29)	70	Korpine Div. Willamette Inds. (Circle No. 4)	8	Taylor Chair (Circle No. 12)	27
Armstrong (Div. World Inds.) (Circle No. 1,2)	Cov. 2-Pg. 3	EST Co., Inc. (Circle No. 42)	123	Kroy Inc. (Circle No. 26)	47	Trendway (Circle No. 8)	14-15
Art Directions (Circle No. 45)	125	Eggers Industries (Circle No. 39)	74	Magnuson Group (Circle No. 43)	124	Waldmann Lighting (Circle No. 16)	35
BASF (Carpet Fiber Div.) (Circle No. 48)	Cov. III	Fiera Internazionale Di Genova Technotel (Circle No. 28)	51	Micro Computer Accessories (Circle No. 35)	55	Westin-Nielsen (Circle No. 38)	73
Baker, Knapp & Tubbs, Inc. (Circle No. 7)	12	Harden Furniture Contract Div. (Circle No. 5)	9	Modern Plastics Corp. (Circle No. 25)	46	White Office Systems (Circle No. 22)	42
Best Signs Systems (Circle No. 46)	125	Haworth Inc. (Circle No. 34)	68-69	Morris Greenspan Lamps (Circle No. 44)	124	Ralph Wilson Plastics Co. (Wilson Art) (Circle No. 49)	Cov. IV
BF Goodrich (Circle No. 13)	28	High Point Furniture (Circle No. 21)	41	PAF (Circle No. 41)	121	Winona Lighting (Circle No. 36)	71
Brueton Industries (Circle No. 30)	59	International Design Center NY (I.D.C.N.Y.) (Circle No. 17)	36	Palazzetti (Circle No. 9)	16	This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.	
Brunschwig & Fils (Circle No. 24)	45	Johnson Industries (Circle No. 32)	64-65	Roppe Rubber Corp. (Circle No. 37)	72		
Carnegie Fabrics (Circle No. 20)	39	KI Contract Div. of Krueger Int'l (Circle No. 19)	37	Scalamandre (Circle No. 27)	49		
Comforto (Circle No. 31)	61	Keroseal (Circle No. 13)	28	Scott Plastics Co. (Circle No. 47)	127		
Contract Lighting Systems (Circle No. 23)	43	Kimball Office Furniture Co. (Circle No. 11,50)	25,29	Spec Built (Circle No. 33)	66-67		
Designers Saturday (Circle No. 18)	36A-H						



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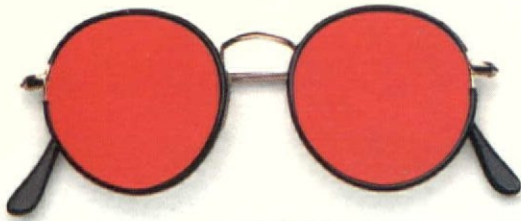
Circle 48 on reader service card

**BASF Corporation**  
Fibers Division

*Zeftron® nylon*

**BASF**





*D307-6 Hollyberry*



*D346-6 Dresden Blue*



*D362-6 Nile Green*



*D349-6 Arctic Blue*



*D347-6 Wisteria*



*D374-6 Desert Pink*



*D351-6 Tyrol Green*



*D341-6 Marigold*

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