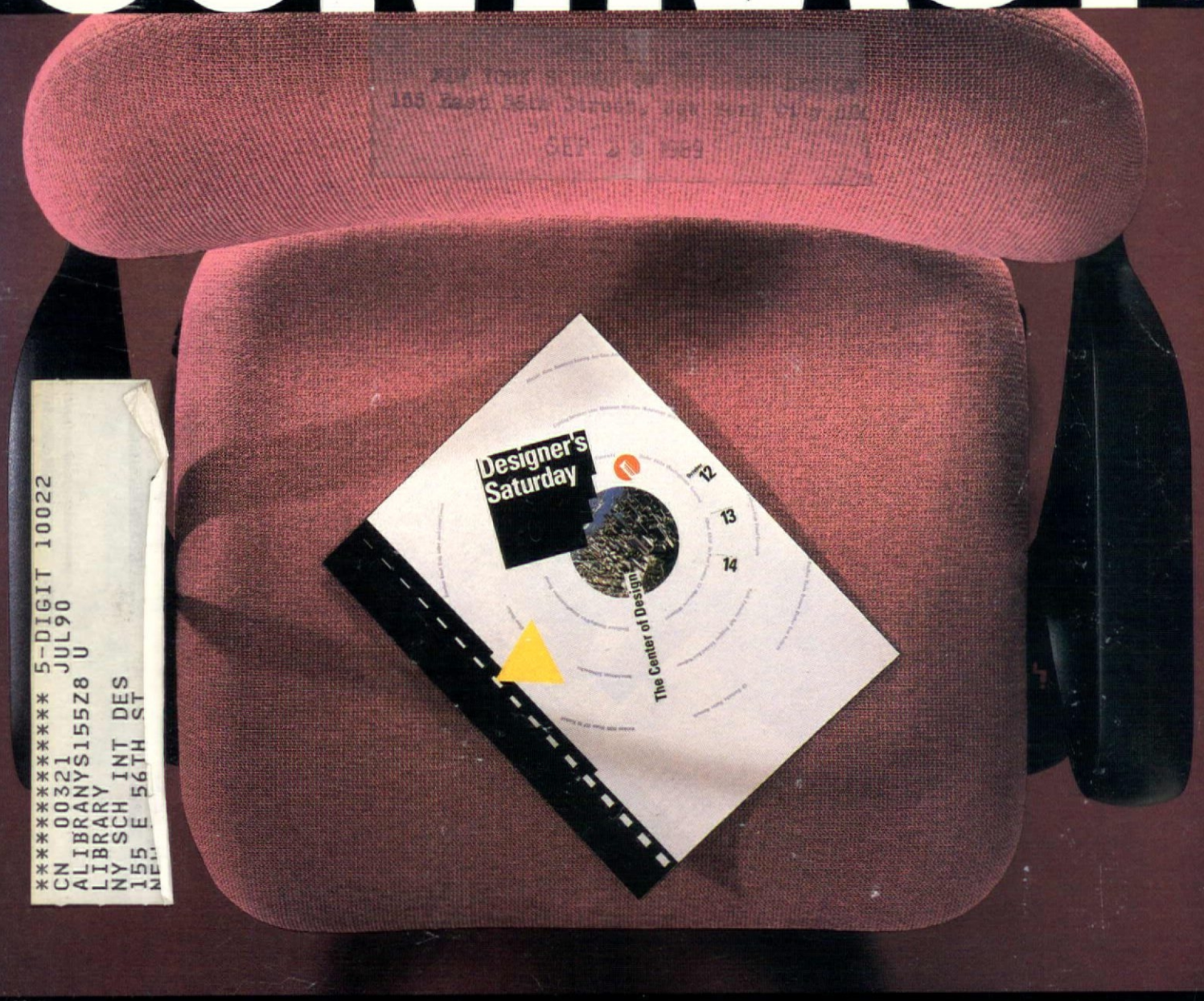
CONTRACT

SEPTEMBER 1989



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Design New York Show Preview

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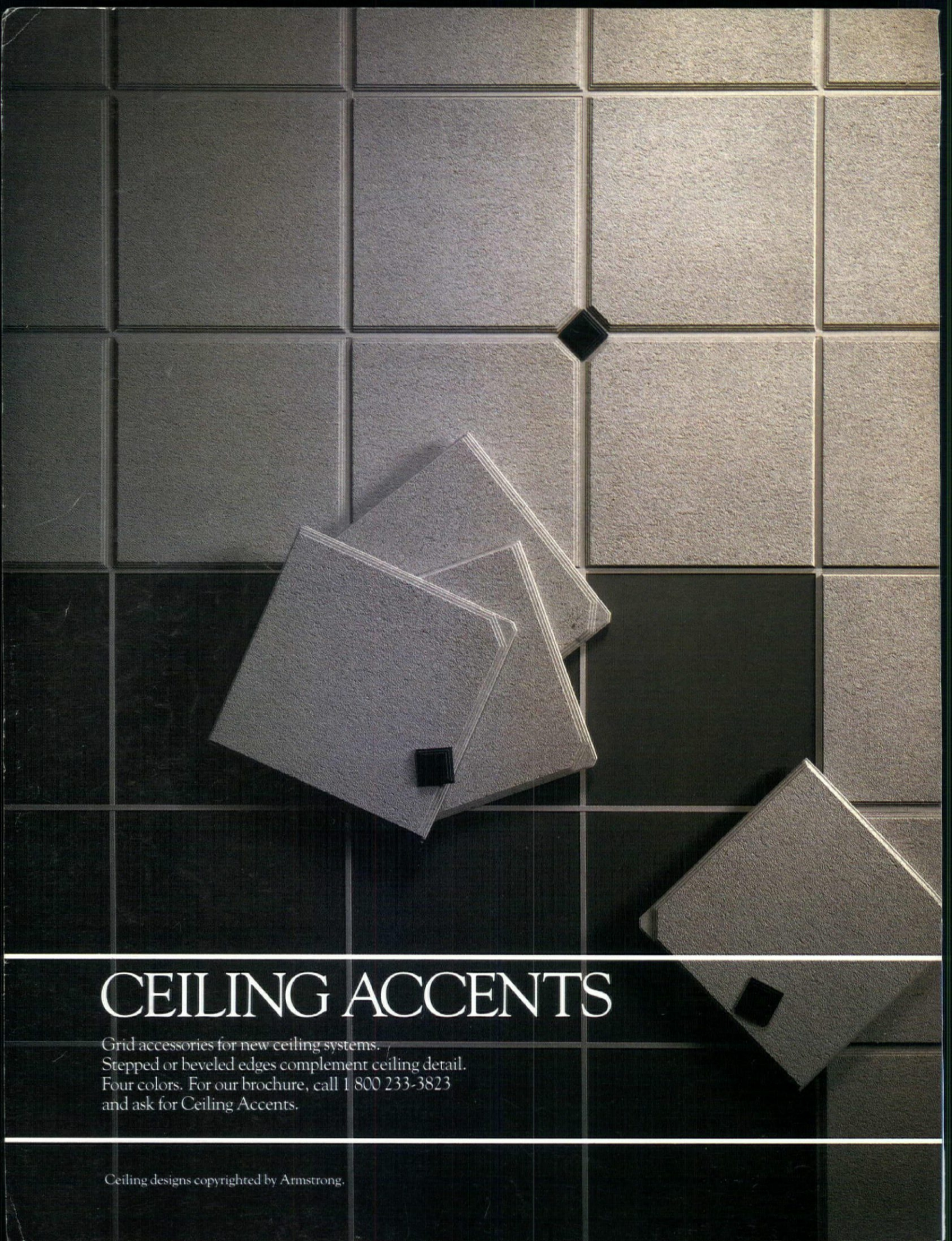
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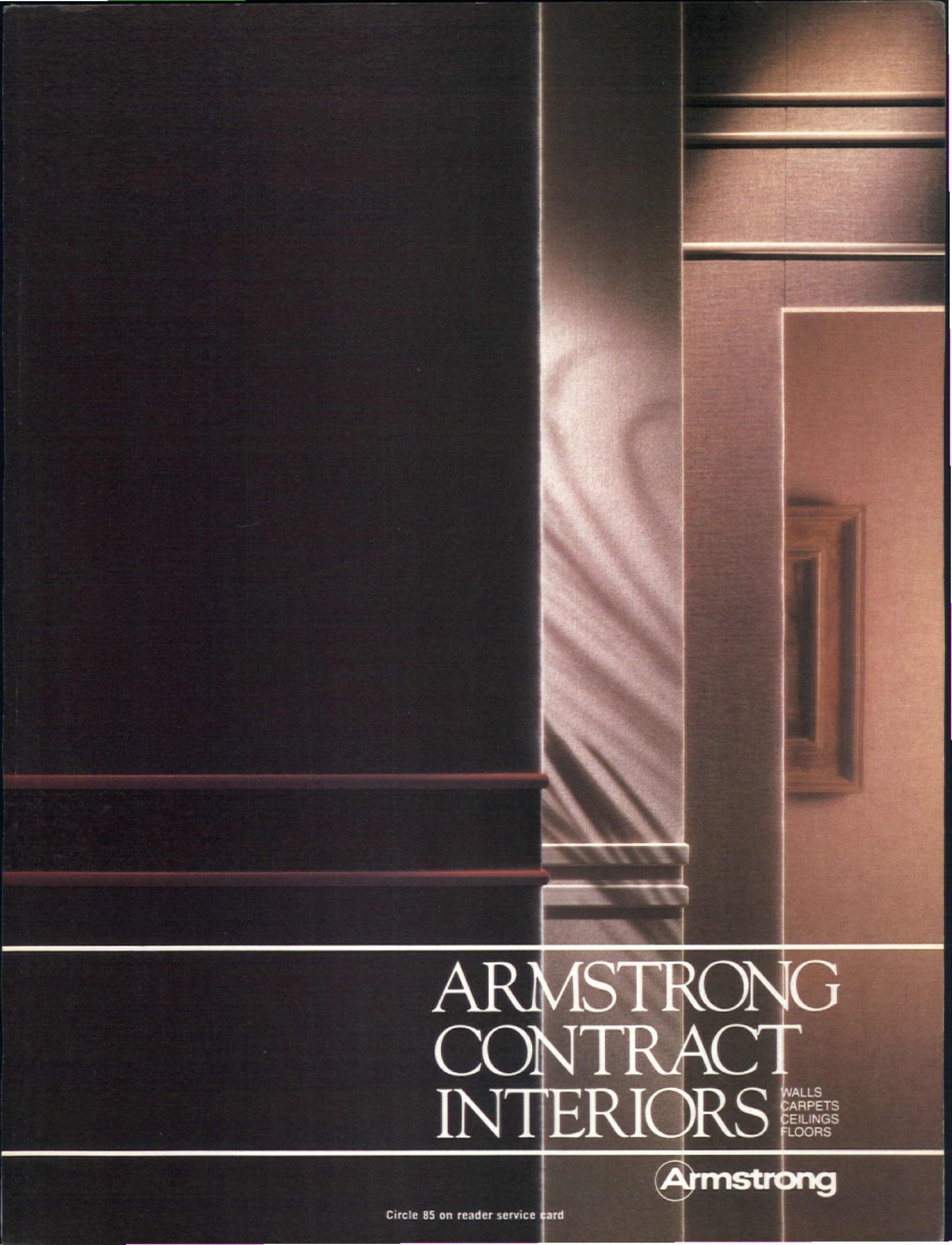

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Cover

Cover:
The official Designer's Saturday brochure sits atop the Harter Group Allegro Chair. (Circle No. 393). Design by David Emfinger; photography by Bill Whitehurst.

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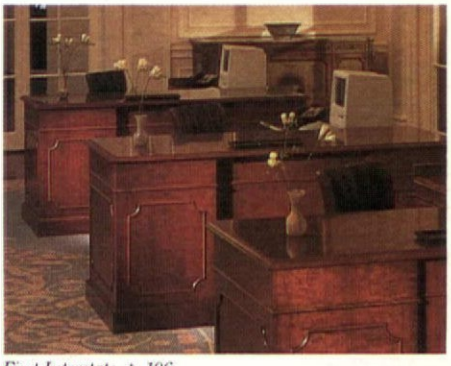

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It's a story Steve Jacobs hates to remember, but loves to tell...

His Steelcase dealership, Stevens Office Interiors in Syracuse, was just days away from finishing a project for the New York Power Pool in Guilderland, when somebody realized they'd ordered $24,000 worth of components—everything from binder bins and lights to workstations—in the wrong paint color.

Happy New Year.

Jacobs was beside himself. Absolutely had to do the installation on time. Could see his customer walking their contract right out the door. Just knew he'd end up eating the job.

At 8:01 the next morning, he called Dealer Services in Grand Rapids. Martha O'Connor picked up the call. She winced. "Your order is being manufactured in *five* different plants, some of the parts are already on trucks, *and* it's New Year's Eve. But," she added, "I'll see what I can do."

Martha called back in a couple of hours. Three of the plants had already started the repainting, and the trucks were being off-loaded.

The whole order shipped out in the right color on January 2nd, a day ahead of schedule.

Jacobs thanked his lucky stars he was a Steelcase dealer. Thanked Martha. Wrote her boss...

"The amazing thing is," he recalls, "Martha didn't have any direct authority. But when she called the plants and said, 'We have a dealer who has a problem and that means we have a problem. Our customer needs help,' people said, 'No problem, we'll do it.'"

Was it a Happy New Year? You bet.

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CONTRACTLetters

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Many thanks to you for always providing the industry with one of the best reference materials a designer could have."

Mark W. Oleson
Designs International

Errata

In the June issue of CONTRACT, Durston Saylor was not credited for the photography of the Price Waterhouse World Firm, Ltd. project designed by Feinberg Associates. Also, on page 104, Berry & Clark Design Associates, designers of Davis Furniture's Millenium desk line, was incorrectly identified as Berny & Clark Design Associates.

In July, on p. 110, a photo identified as Herman Miller is actually a SunarHauserman product.

The August Lighting Directory incorrectly identified a Bieffeplast fixture on p. 110 as a Fabio di Bartolomei fixture. di Bartolomei is the designer.

Letters

Letters to the editor should be addressed to Len Corlin, Editor, CONTRACT Magazine, 1515 Broadway, New York, NY 10036; fax number 212/302-6273. All letters should include the writer's full name, address, and daytime telephone number, and may be edited for purposes of clarity or space.

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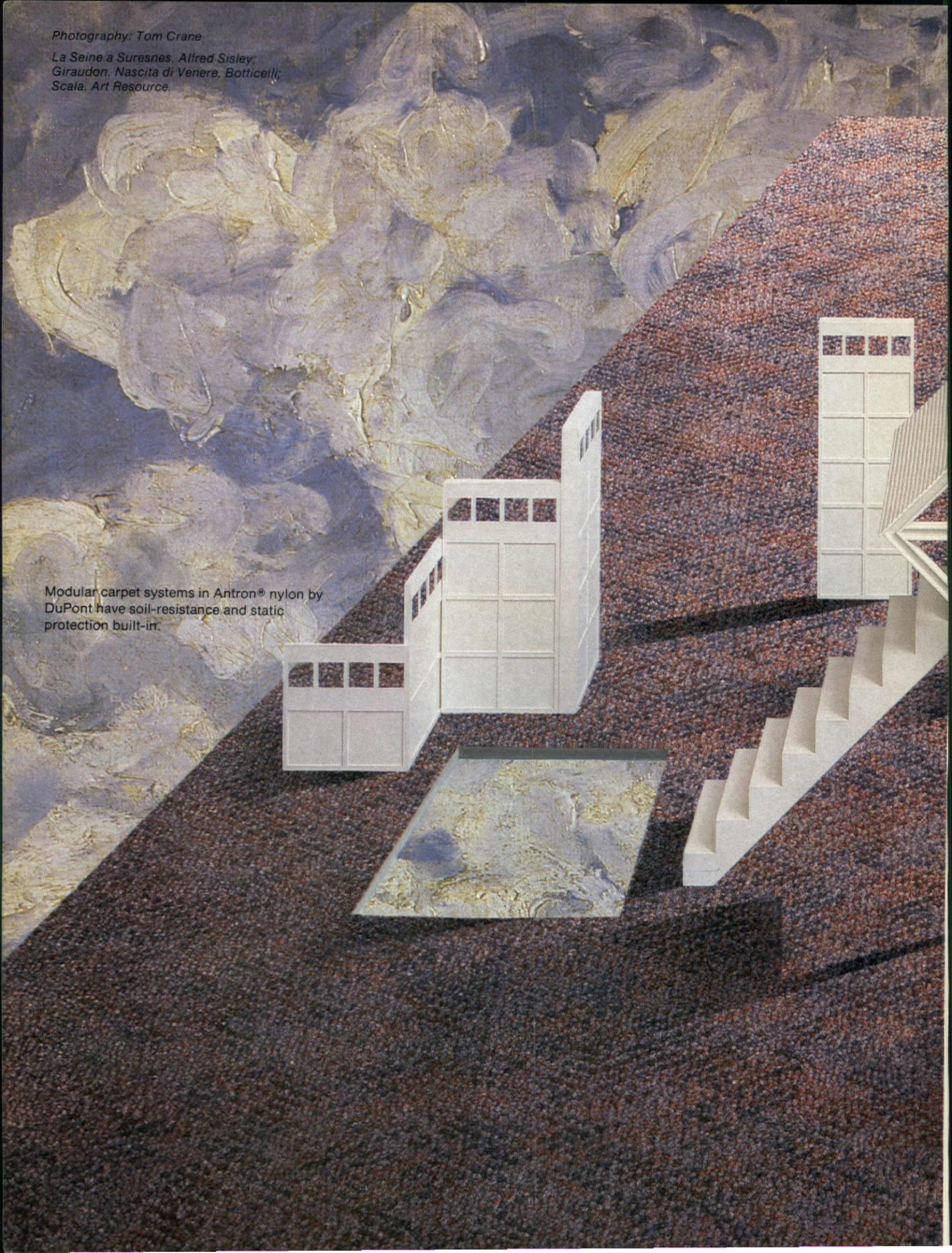

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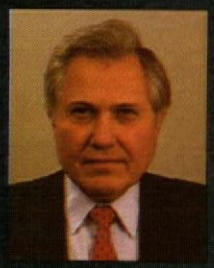

So where is the accord?

With the inability of the New York State Senate to bring an interior designer licensing bill to the floor, details of a highly organized lobbying effort are emerging that discredit the so-called "meeting of the minds" reached several months ago by former presidents of the AIA, ASID, and IBD.

Failure to reach the floor has killed this year's legislative possibilities and the Interior Designers for Legislation in New York (IDLNY), must now start the process all over again. Since New York is a bellwether state for the country, the effort can't wait, despite the fact that money is desperately needed by IDLNY to do the work.

Grossly upsetting was a lobbying campaign by the New York State AIA that verged on scurrilous, and which made many charges that were characterized by IDLNY as "categorically untrue," or in plain English, "lies."

Those are strong words, but the innuendos, twisted facts, and, yes, lies are well documented. Space limitations permit CONTRACT quoting only two or three untruths told to the New York State Senate, among them: a prominent New York architect and officer of the State Chapter AIA claimed that the proposed bill . . . "eliminates all current legislative protection for the public." Another: "(it) provides for . . . the Licensing Board to be composed entirely of interior design professionals;" and "Under the legislation, architects 'cannot practice interior design'."

What is equally disturbing, however, is the statement issued earlier this year by Ted Pappas, former national president of AIA; Charles Gandy, former national president of ASID; and Michael Bourque, former national president of IBD, that an accord had been reached by the respective organization representatives that left only a few details to be worked out to be approved by those organizations.

In the interim, New York State architects submitted another bill to the New York State Legislature that would make the practice of interior design by interior designers illegal by redefining the purview of their work so that they would not be able to practice their profession as it currently is practiced.

Perhaps the questions raised by these developments will be answered at a roundtable discussion seminar to be held Friday, October 13, during Designer's Saturday at the International Design Center New York (IDCNY) featuring representatives from the above named design organizations. As designated moderator of the event, I plan to ask this question: "So where is the accord?" In the interim, send much needed donations to:

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Editor/Associate Publisher

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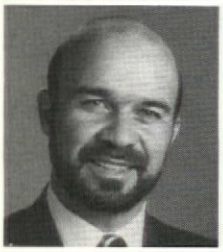
Broadening its licensing agenda, ASID tackles social issues



"Interior design is now perhaps a wiser industry that recognizes its commitment to excellence."—Antonio Torrice, ASID

With interior design licensing efforts intensifying, the American Society of Interior Designers (ASID) is working to coordinate more programs and spread information throughout the design community, hoping to unify professional identity and strengthen direction. By sponsoring symposia and position papers on current social issues where design can be relevant, ASID leaders hope to spur designers to become more involved and apply their skills in wider areas. "ASID and its members have chosen to take on a larger agenda. Involvement demonstrates professionalism," explains Jean Richmond of ASID's Project Affairs Department.

ASID's campaign to spotlight arenas where interior designers can make an impact is in accordance with ASID's new guiding philosophy, adopted at the last national board meeting to serve as a backbone for new efforts and attitudes. The philosophy reads, "Interior design is dedicated to advancing the quality of life through meaningful inhabitation." ASID leaders stress that designers, trained to create comfortable and practical environments, are strongly qualified to carry out this mission.

Designers concerned with the licensing effort say they are hoping this new approach and the dialogue it encourages will clarify interior design's scope and identity, both inside and outside the profession. "The licensing effort seems to be a two-fold process," explains Antonio F. Torrice, ASID, who has organized symposia on current social issues presented at ASID's past two national conferences. "First, to ensure the quality of the design that goes on with the consumer, and second to raise our conscience in the industry about the long-term quality."

For ASID's 1988 conference, Torrice organized an inaugural two-hour symposium concerning homelessness; this year's topic was day care for both children and senior citizens. He is currently researching nursing homes, toxic-free environments, psychiatric wards, and low-income housing as issues for future symposia. "Both symposia were strongly attended events. They really hit people in the heart," he says. "ASID has placed itself in the lobbying role."

A call to action

Ruth Brent chairs the ASID Position Paper Committee, charged with researching and writing positions for the society "that have a social conscience" on current issues. The papers include recommendations for action and terms "specific to a designer's knowledge base," to make the information more accessible to ASID's audience. "It's time for designers to step forward," says Brent, a professor in the department of environmental design at the University of Missouri/Columbia.

Richmond agrees. "Quality design is very important to enhance psychological well-being," she explains. "Interior designers can contribute to the quality of life in terms of safety and construction matters, as well as esthetics. We're trying to help the public understand that design is not just something to help the wealthy make their homes or offices look better. Design is for all people." While she maintains that achievements are shared within the design community at events such as trade shows and conventions, Richmond says that the time has come for designers to broadcast their contributions and potential contributions more widely. "Now we're telling others, so that if they have a need for our services, they'll know where to turn," she adds.

A community umbrella

Brent emphasizes that the Position Paper Committee is part of this process, "taking both a proactive and a reactive stance" in promoting interior design. By circulating ideas and research through "a community umbrella of designers and allied professionals," she is pushing for the information and ideas explored in position papers to eventually be implemented at the local chapter level. Torrice similarly cites the journals, manuals, and other back-up materials assembled for his symposia as a continuing resource available to the design community. Some have joined designers' task forces which sprang up following the identification of key problem issues. "The times have changed for interior designers, and we have to force ourselves to change with them," he explains. "Interior design is in its adolescence now, but what's coming out of this is a more mature, sophisticated, and perhaps wiser industry that recognizes that its commitment to excellence does not stop with the quality of its products, but continues with the quality of its performers."

No matter what the outcome of licensing efforts, ASID members ultimately see the struggle as a chance for designers and the public to gain a new sense of the interior design profession. "We don't get involved in these issues just for licensing," Richmond says, "but they are very useful in providing concrete examples for people who don't understand how designers can contribute to the quality of life," concludes Richmond.—*Melisa Levitt*

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$6.5 million prize renovation

This two-story atrium lobby is the focal point of the award-winning $6.5 million renovation of the 252,890-sq.-ft. InterMart building by Dewberry & Davis, Richmond, Va. The architectural firm won the first-place Award of Excellence from the Richmond chapter of the Construction Specifications Institute. Other major revisions of the 25-story building included: Handicapped-accessibilities in all common areas, replacement of all interior finishes, and creation of new office layouts.

IBD hits Broadway

New York—The New York Chapter of the Institute of Business Designers and the National Music Theatre Network will present a "Design in Theatre" ward program. This partnership, sponsored by Allied Fibers, will be introduced to the design community during Designer's Saturday, 1989.

NMTN was founded in 1983 to evaluate new American musicals and operas. The works selected by NMTN are promoted to production with the help of grants from the Seagram Corporation.

The competition will kick off October 13, with Broadway stars participating in a one-hour musical concert. Actor/director Jose Ferrer will announce entry terms, conditions, and time allotted to perform design tasks. A material kit will provide specific scenes and accompanying musical scores from six works.

Set renderings, elevations, and models will be evaluated by a panel of design and theater professionals. Qualifying entries will be exhibited with a live performance of the scenes during Designer's Saturday, 1990. The finalist with the most visionary stage setting wins.

"I can't think of a more appropriate affirmation of the design profession's creative nature," said Richard A. Carlson, president of IBD New York and principal, Swanke, Hayden, Connell Ltd."Nor can I think of a better way to remind the public of the role design plays in our cultural life."

DCOTA launches Florida DIFFA

Dania, Fla.—The Design Center of the Americas is supporting the opening of the first Design Industries Foundation for AIDS (DIFFA) chapter in South Florida. DCOTA CEO Marvin Danto made the first pledge with a $10,000 grant.

In other DCOTA news, May Glass, a sophomore at Bander College, won the first Bernard Conlan Educational Foundation scholarship. The foundation honors Bernard Conlan, former showroom manager of Baker Knapp and Tubbs at the DCOTA.

The fourth DCOTA Design Awards competition is open to all installations completed in Florida during 1989 and all designers and architects residing in Florida. Deadline is December 31. Contact Gary E. Keating, 305/920-7997, for details.

IBD, CONTRACT plan gala breakfast affair

New York—CONTRACT and the Institute of Business Designers (IBD) will award winners of the 21st annual IBD/CONTRACT Magazine design contest at a gala breakfast Friday, October 13, during Designer's Saturday.

Top designers and manufacturers will honor competition winners in the 1989 Product Design Competition. Judges—judging took places in Chicago August 16-17—included Michael H. Bourque, FIBD, senior vice president, Earl R. Flansburgh & Associates, Boston; Sallie W. Rowland, ASID, president/CEO, The Rowland Associates, Inc., Indianapolis; Michael D. Tatum, IBD, director of interior design, HOK Interiors Group, Dallas; and Phyllis Martin-Vegue, principal, Simon Martin-Vegue, Winklestein, Moris, San Francisco.

CONTRACT will feature winners and their designs in its November issue. The Charles S. Gelber Best of Competition winner will be featured on the cover. Product categories include everything from Desks/Credenzas and General Lighting to Custom Designs, Hospitality Designs, Textiles, and Wallcoverings.

Tickets for the breakfast cost $125, with a portion of the total contribution going to DIFFA and FIDER. The breakfast is scheduled to begin at 8 a.m. October 13. For tickets or more information, contact Jodi Steinberg, IBD Chicago, at 312/467-1950.

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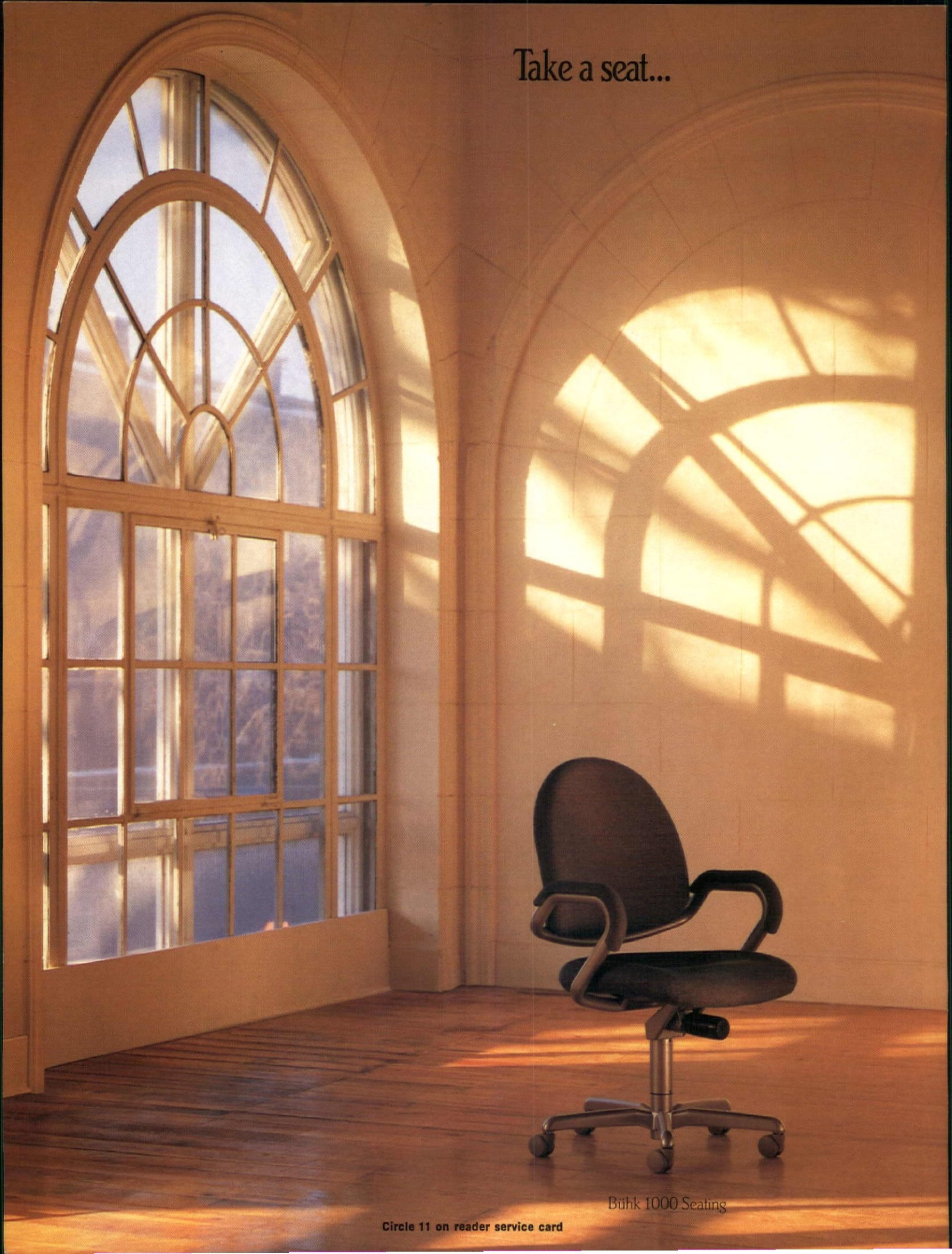

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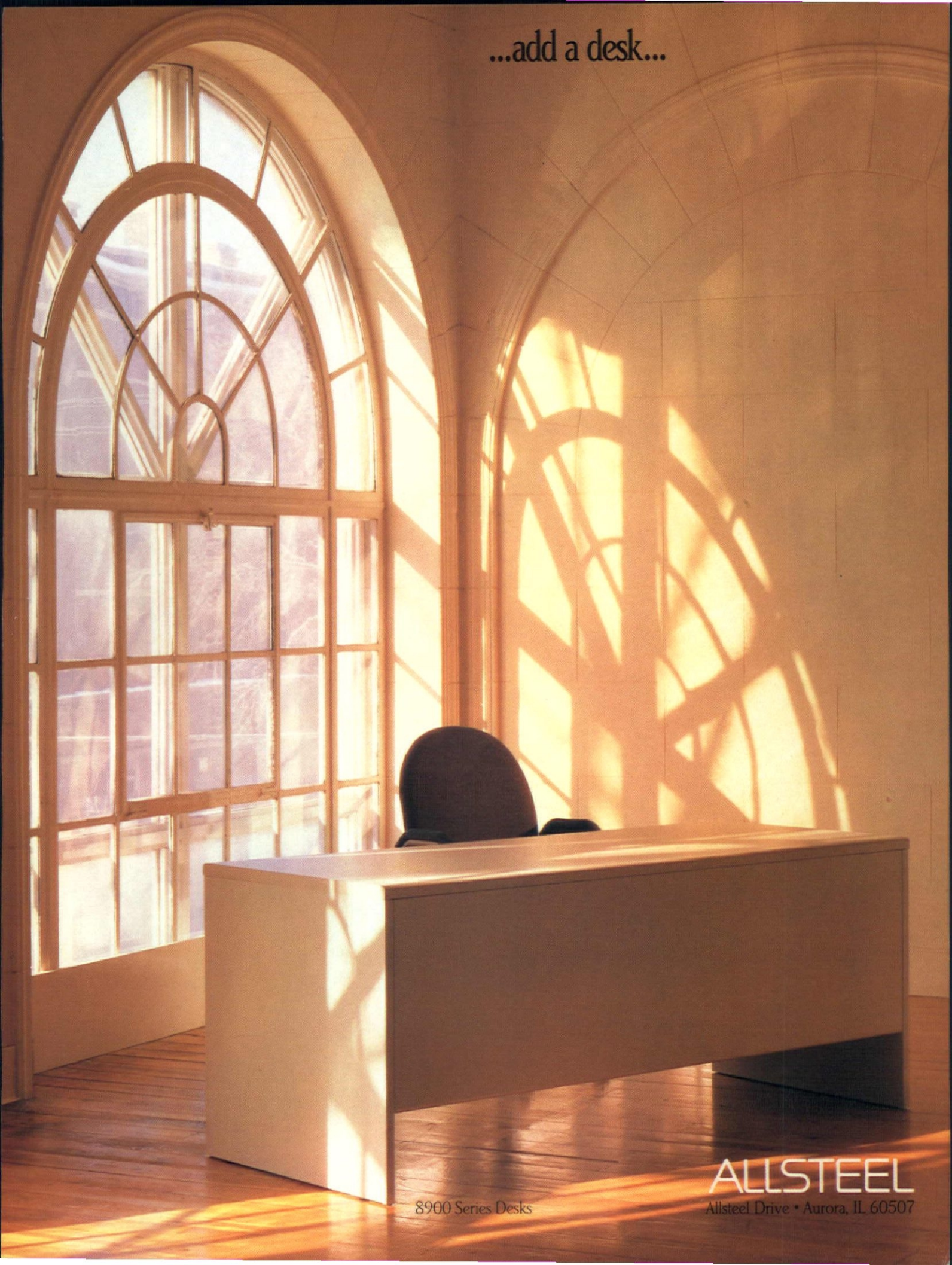
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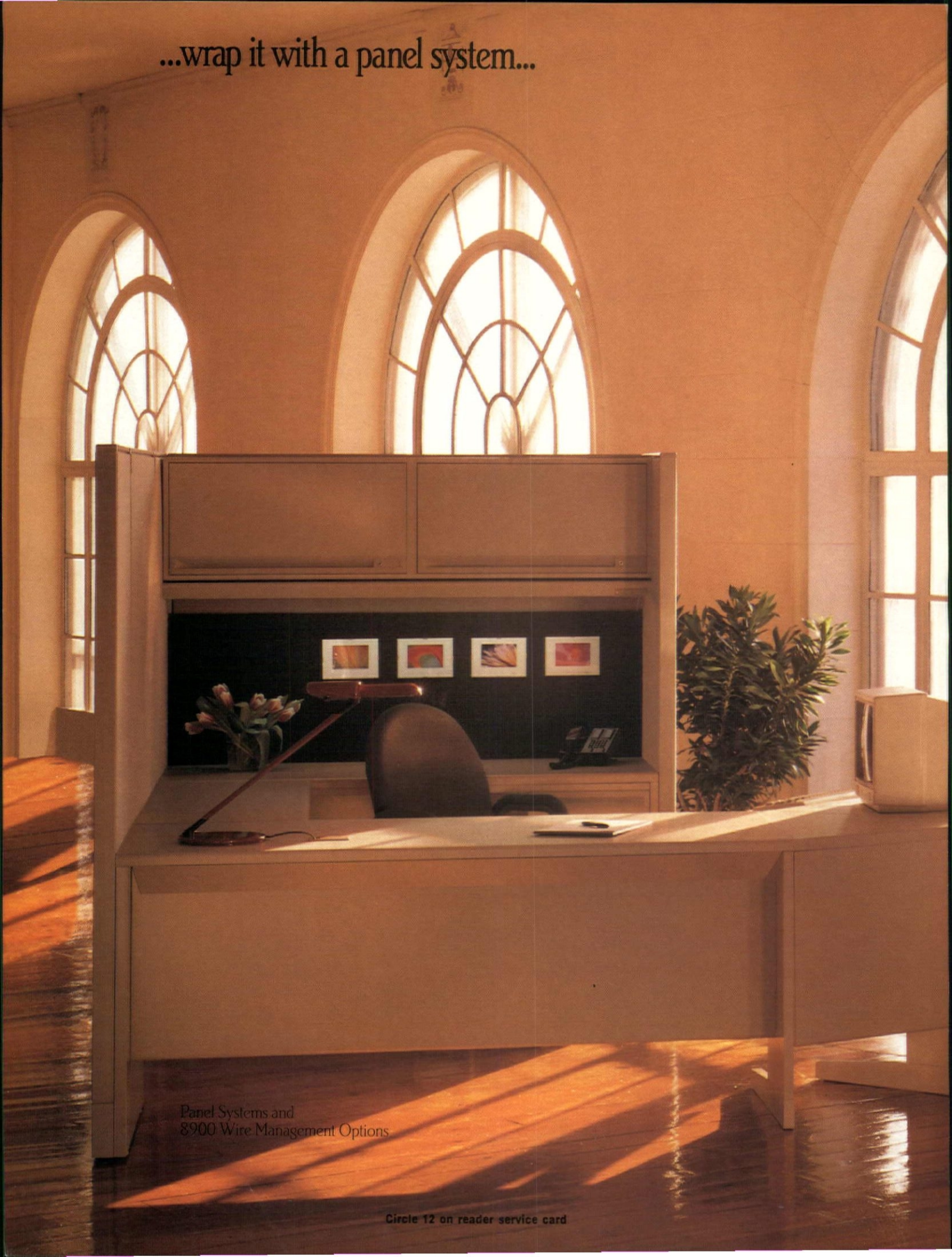

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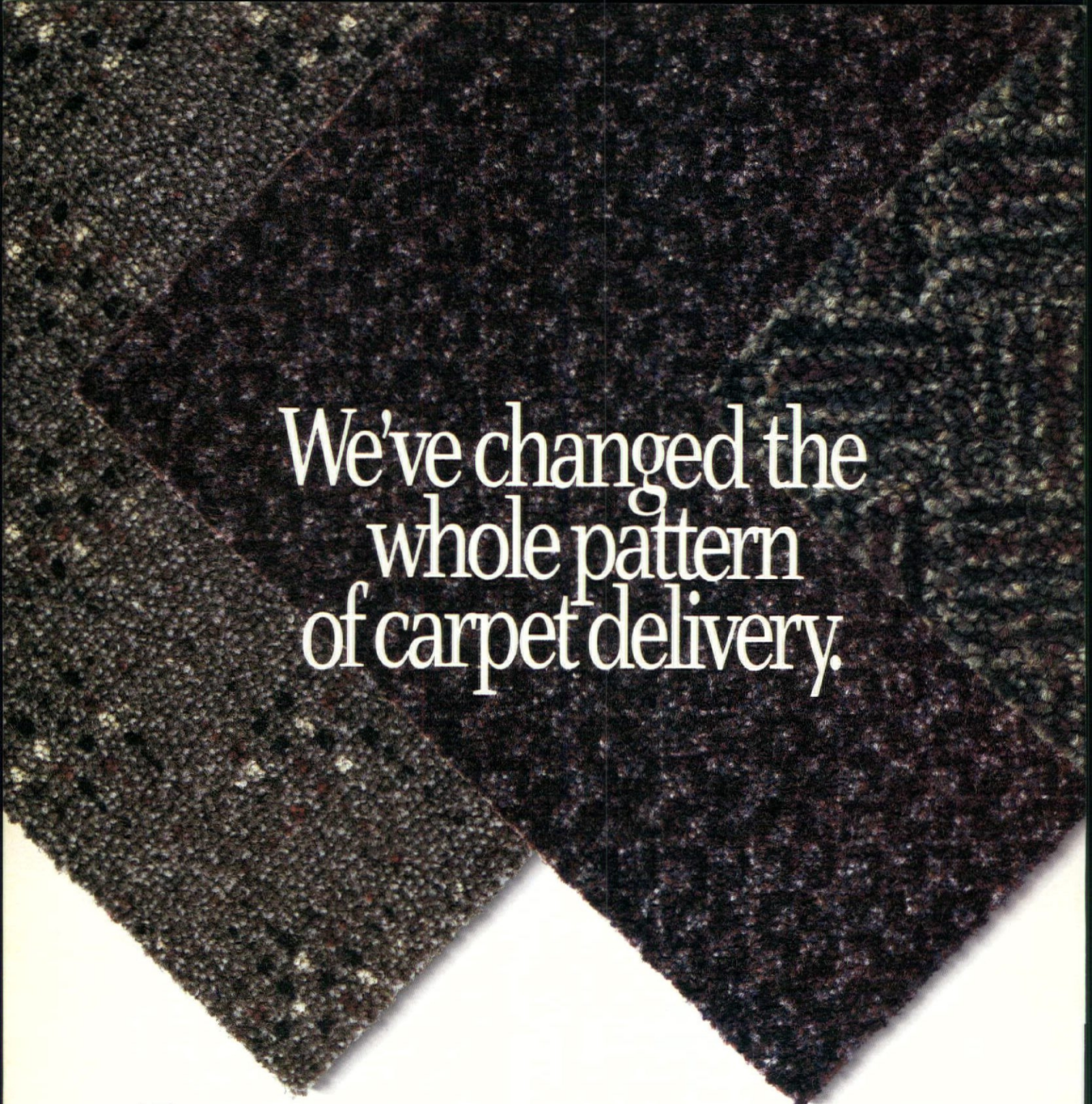

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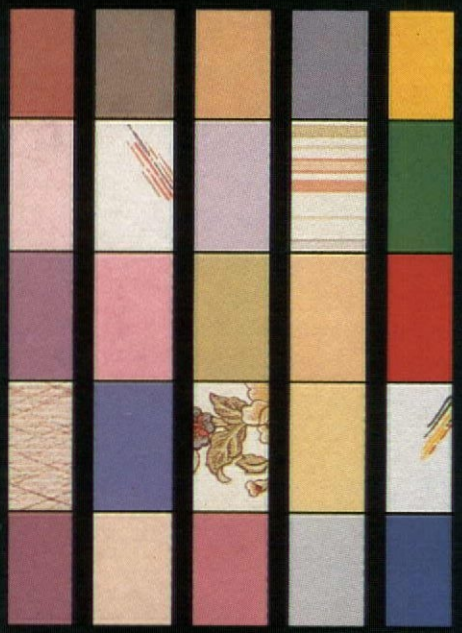

Coordinating patterns and borders (above, right) are offered in 54-in. widths and heavier weights for the healthcare environment. Shown here is a children's pattern from the collection (Columbus Coated is the official wallcovering licensee for Sesame Street).

Guard by Request's color palette is made up of stronger, clearer, brighter pastels, with several primaries included (above, left). Purple is a surprising big seller.

Wallcovering collection from Columbus Coated responds to healthcare needs

By Sara Marberry

Finding suitable products for healthcare interiors is a continuing challenge for designers. Color and pattern choices are often limited and can date themselves within a matter of months. In addition, these products have to meet the tough durability standards of healthcare environments.

Columbus Coated Fabrics (CCF), Borden Inc., is one manufacturer that is responding to the challenge. The company recently introduced Guard By Request, a collection of 19 vinyl-weight wallcovering designs in 54-in. widths. The "residential-themed" patterns are color-coordinated with matching borders—a first for the industry.

Color Specialist and Resource Manager Tanya Lohmann and Interior Designer Maria Marsico of Burt Hill Kosar Ritelmann, Pittsburgh, were consultants to CCF on the project. "There was nothing on the market like this collection," says Lohmann. "Patterns like these were only found in 10-12 oz. weights and in limited colors."

Guard By Request is made up of six color groupings, according to CCF's Senior Designer Bruce Foster. "They reflect a need for stronger, clearer, brighter colors in the healthcare market," he says. "The majority are pastels, but are more intense—not grayed-off." Color groupings are primaries, traditional, gray-blue, taupe-rose, teal-purple, and peach-green.

Before introducing the collection, CCF travelled across the country showing its colors and patterns to specifiers for feedback. "There are certain colors that they told us they would never use in healthcare environments," comments Foster. "Purple was one, and yellow-based colors (makes patients look jaundiced) are generally taboo. Yet, when used in combination with other colors and patterns, they work."

"The worst kind of design in healthcare environments is monochromatic," states Lohmann. "A combination of fresh, uplifting shades—colors in nature—are most appealing." She points out that while grays and taupes may work in corporate environments, in healthcare they become debilitating.

According to Foster, patterns in the collection offer many options for specifiers. "But, design solutions for healthcare aren't that simple," he says. "There are many different types of environments—birthing centers, surgical recovery, radiology, intensive care, geriatric care, etc." The collection includes contemporary geometrics and florals, plus traditional florals. "The florals were where the biggest void was for healthcare," he says.

While the collection in general is outstanding, Lohmann points to one flaw, in that some of the patterns are diagonals. "In healthcare, you don't want patterns forming a diagonal line on the wall," she states. "It can create confusion for an elderly person or a patient on medication."

Guard By Request is printed on strippable, scrubbable 54-in. printed Type I and Type II weights. Many patterns are offered in both 12- and 20-oz. construction, and some are available in 27-in. width. For information, **Circle No. 341** on the Reader Service card. □

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

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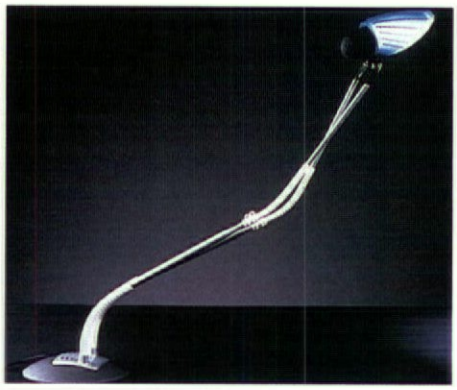
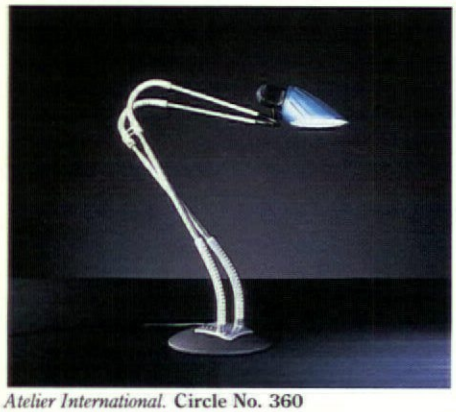
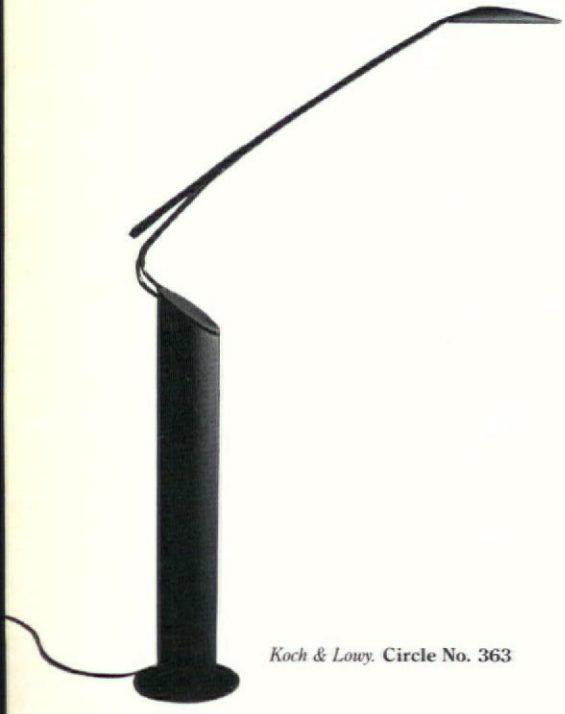
Fall market trends demonstrate play on lines





Atelier International. **Circle No. 360**



Koch & Lowy. **Circle No. 363**

By Laura Mayer

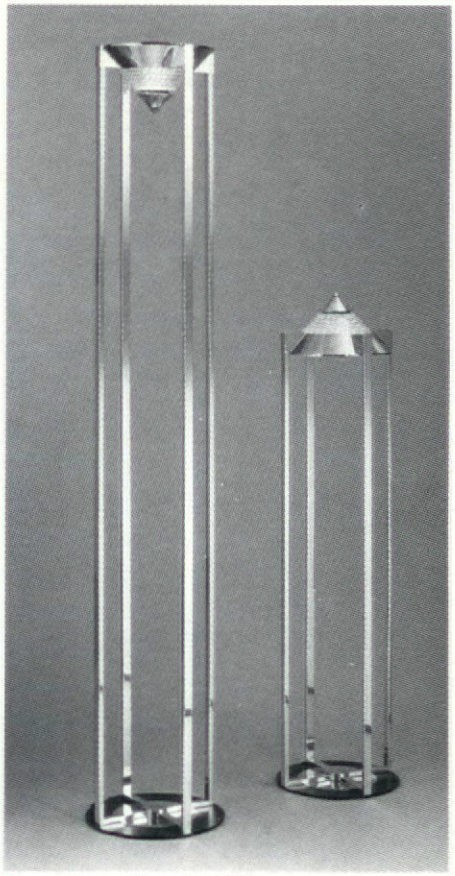
Just when it seems every idea for a fabulous new lighting fixture has been experimented with, expanded upon, mimicked, or upgraded, another design comes out to lead the pack. This fall, fixtures design is pointing toward long, silhouetted, curving lines. Fixed, adjustable, or bent, in single, double, and quadruple series of lines, these examples from three major fixtures manufacturers show how this current trend can be incorporated into almost any look, any function.

The **Tango** task lamp from Atelier International was designed by 29-year-old Canadian designer Stephen Copeland to perform a two-dimensional purpose: To be functional everywhere from the computer desk to the workspace, and to provide a design aspect that moves and gives energy to the area it lights. With its signature articulated arm, Tango is capable of versatility and movement unusual in a table-, clamp-, or panel-mounted task lamp. It also has a pivotal head, a wireway fabricated of swaged aluminum tubing, and articulated joints made of metal gooseneck springs at the base and midsection of the neck.

Tango comes in finishes of silver with a white or blue diffuser, or anthracite with a green or blue diffuser and either longlife fluorescent or halogen lamps.

The **Dove** floor lamp from Koch & Lowy's PAF Collection is an elegant fixture designed by Mario Barbaglia and Marco Colombo. Standing 53" tall, the Dove also has an articulating arm 33" long. Its base is capable of a 360-degree rotation to light any area of a room. The black pedestal supports the arm—in black, white, blue, yellow, or red—with a 50-watt, 12-volt halogen lamp.

Zarno, a new design by Boston-based architect Kevin Schopfer, is one of George Kovacs' latest releases, scheduled to appear in stores this fall. The fixture takes its name from what Schopfer describes as his attempt to capture the mystique and spirit of a science fiction thriller, one of his personal whimsies. A transitional fixture, Zarno comes with a polished brass finish, stepped glass shade, multiple connecting struts, and halogen power. It is used in hospitality or corporate environments. □



George Kovacs. **Circle No. 362**

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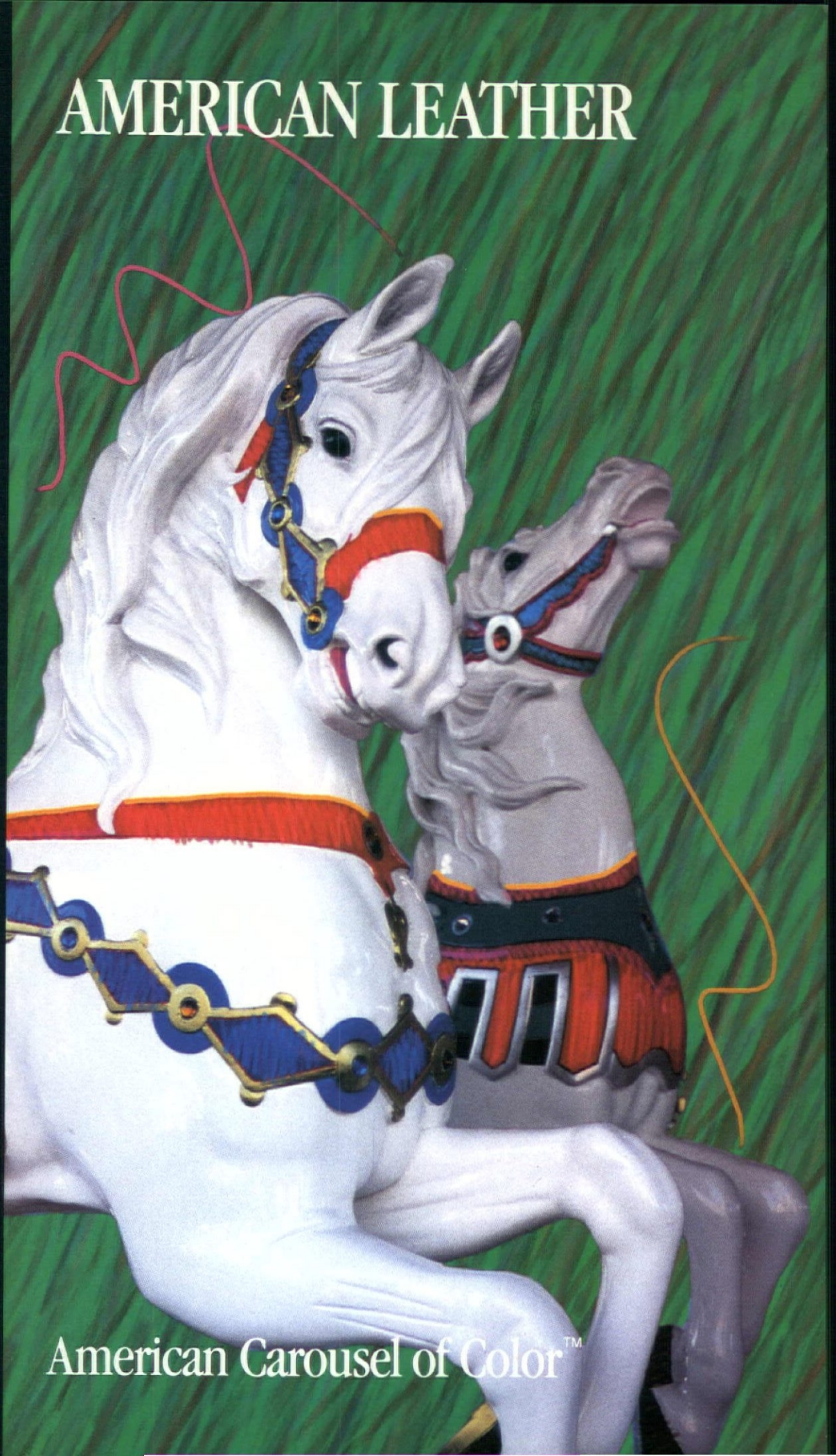

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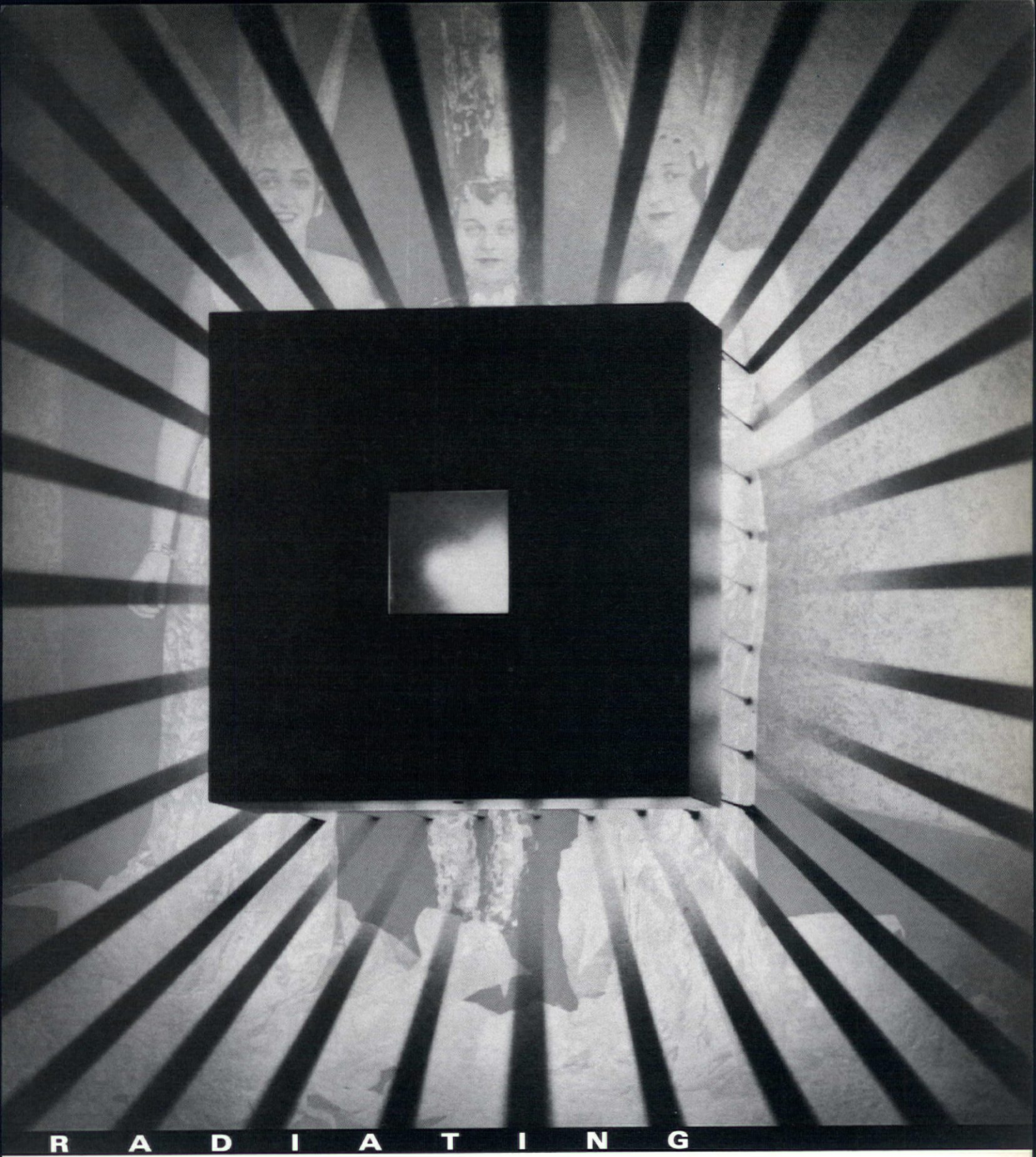

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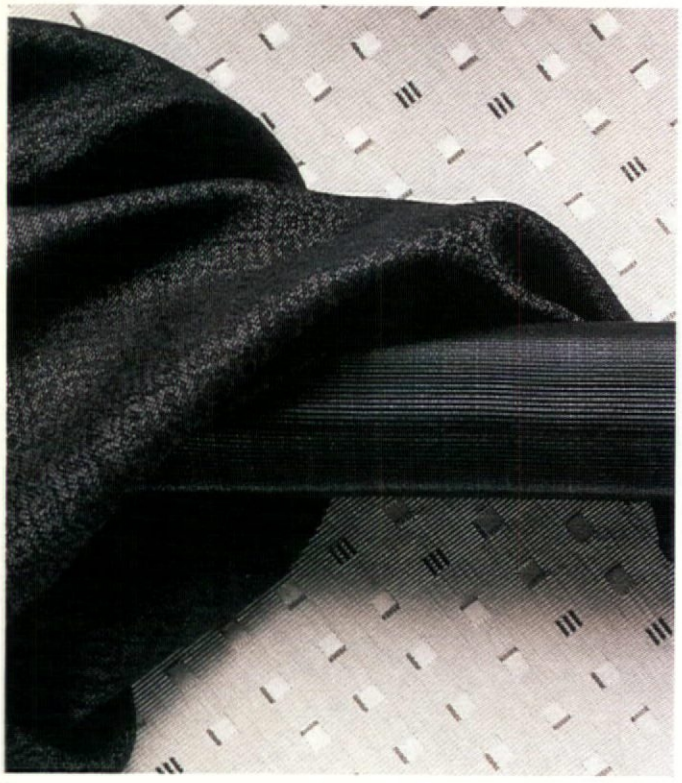
Andrée Putman charts new course for Stendig Textiles



Varenne

Bastille

By E.D. Smith

A double marriage made in heaven might be an apt description for the collaboration between designer Andrée Putman and Stendig International. The Andrée Putman Collection, an exciting textile line, was engendered by new Stendig principals, Janey and Louis Klein, who, for the past year have anticipated bringing innovative textile designs to the contract and residential markets.

Merle Lindby-Young, director of textiles at Stendig, found working with Putman both a productive and enjoyable experience: "Andrée Putman is a strong design force," she says. "We combined her ideas with our technical opinions and she approved or disapproved of the final outcome; it was very easy."

"I wanted to create a collection where colors would bring some unexpected combinations, where the 'non-design' patterns would just create vibrations," adds Putman.

The line consists of four designs, each incorporating different materials in various styles. *Longchamps,* a totally new material, captures the richness of horsehair, but is more practical. Ideal for wall covering, the fabric can also be used as upholstery. The cotton/ polypropylene blend is available in nine colorways and has acrylic backing for added stability.

Bastille clusters soft linear patterns, and has a natural, spontaneous quality. The wool/nylon fabric can be reversed, providing 12 possible colorways.

Varenne features a non-repeating arrangement set against repp weaves. Black parallel lines accent the fabric, offered in six colorways.

"I have entered a softer palette," says Putman, speaking of the *Beaubourg* upholstery fabric. "Browns and oyster colors are very important, they are new colors for me." Seven other colorways are also available.

The elegant collection is aimed at the volume marketplace. Although still in development, arrangements for other Stendig/Andrée Putman signature lines are in the offing, including furniture as well as textiles. Since Stendig has not introduced a furniture line since 1988, the Kleins are eagerly looking forward to meeting new challenges in the furniture arena of contract design. **Circle No. 278.**□

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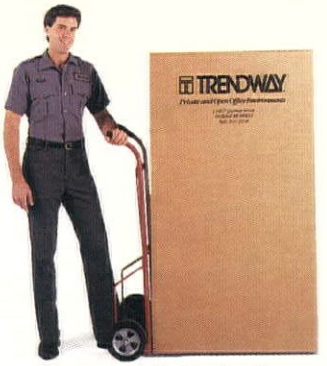

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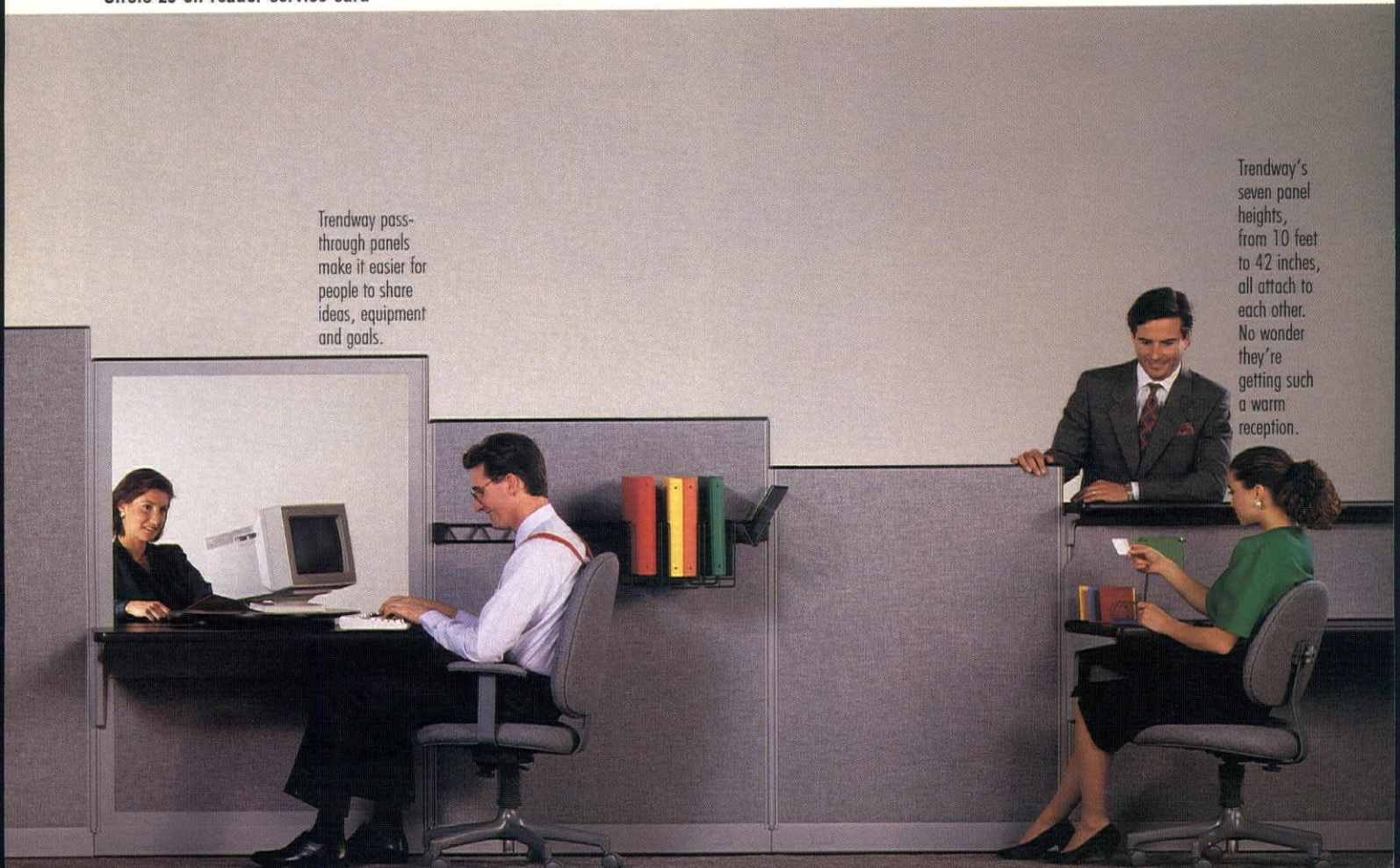
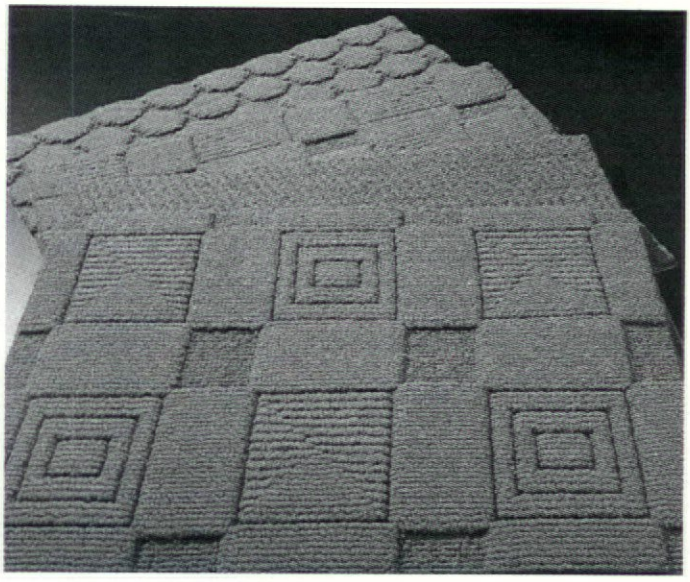


Trendway pass-through panels make it easier for people to share ideas, equipment and goals.

Trendway's seven panel heights, from 10 feet to 42 inches, all attach to each other. No wonder they're getting such a warm reception.

Affordable broadlooms with a hand-tufted look



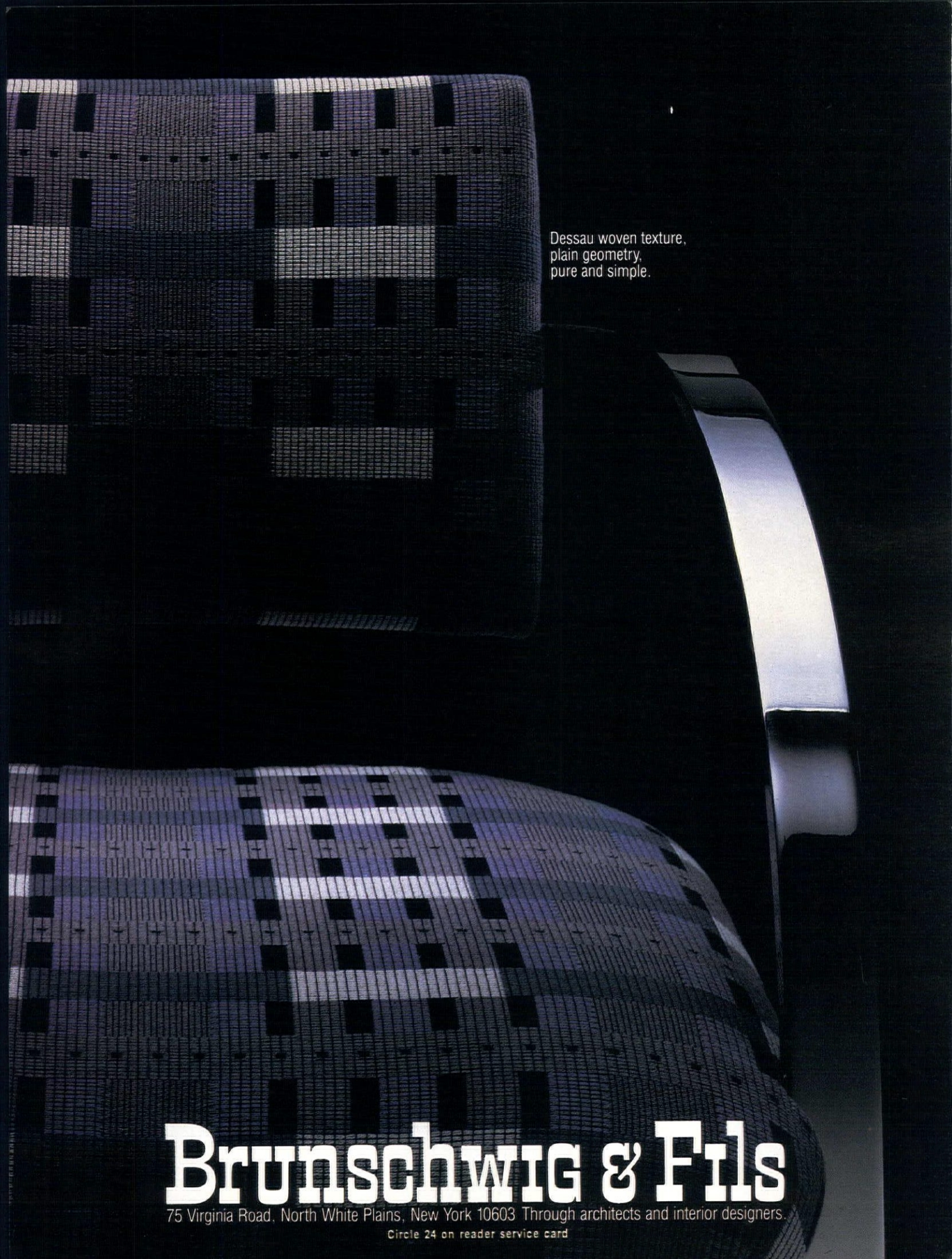
By E.D. Smith

When commercial carpet manufacturer Prince St. Technologies invited designers from major firms across the country to its April 1988 Designer Council, the Atlanta-based company learned first-hand what its clients wanted; designers from SOM, Gensler, ISD, and Swanke, Hayden Connell adamantly voiced requests for affordable commercial carpets that looked hand done.

Prince St. was quick to the task, introducing the Sculpture Weave line of broadloom, multi-level woven wool or nylon carpets in several styles, from elegant tweeds to large-scale patterns with varied pile heights and loops.

Design innovator and head of product development, Robert Weiner (founder of Harbinger Co.), developed the exclusive Sculpture Weave process that achieves the depth and dimension of hand-tufted work at a reasonable cost.

The luxurious textural patterns are available in 108 colors or multicolored combinations and include organized geometric arrangements, or random bursts of form and color. Each style is equally suited to executive offices and task installations. **Circle 342.**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The Wainwright Executive Desk
and Credenza in Natural Cherry.

A quick, conceptual sketch (below, right), rather than a finished rendering, can be created from a client's expressed ideas and images, including cherished furnishings.

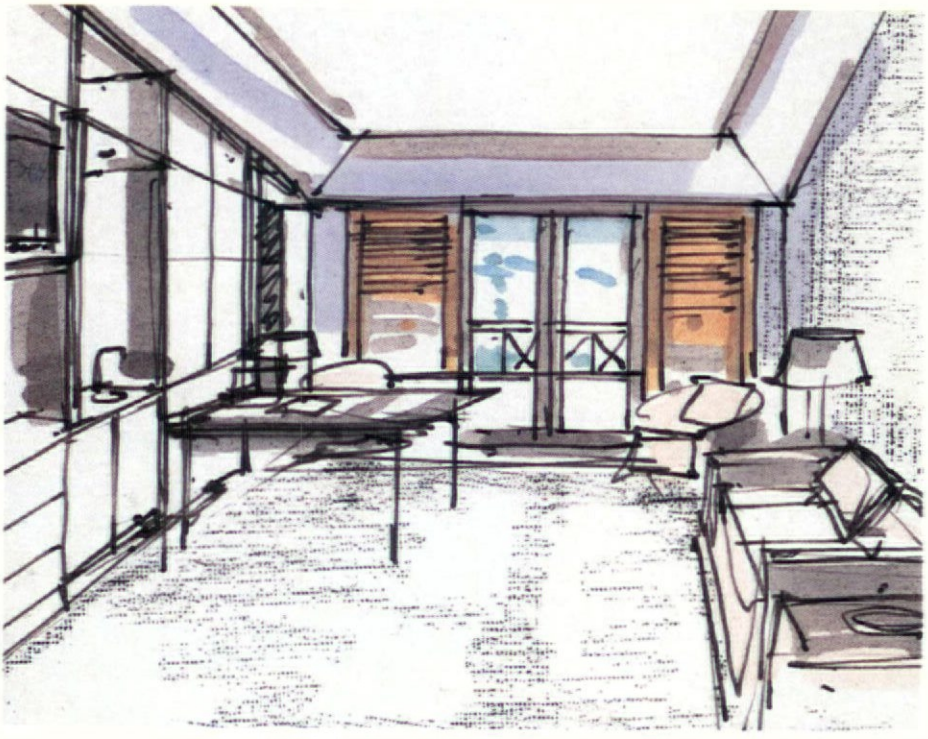
Conceptual sketches: Key to client comprehension

By Len Corlin

A wise senior designer once advised a beginner never to describe a design to a client. "Show the actual furniture or a rendering of space to elicit the proper understanding," the senior explained.

George Mahoney, director of design for Osgood & Associates, Atlanta, Ga., an architectural interiors firm, has taken that premise one step further, present-

"A designer should think three-dimensionally."—George Mahoney, Osgood & Assoc., Atlanta, Ga.



ing fast conceptual sketches instead of finished renderings to elicit immediate comprehension at a far less costly price.

Mahoney developed the technique accidentally as a student at the Chicago Academy of Fine Arts. Faced with a weekend deadline for a scholarship competition, he resorted to fast, butter paper sketches of the concept he created and submitted a written synopsis to go with it, winning a scholarship that paid his next year's tuition. "That experience," explains Mahoney, "resulted in the development of a conceptual sketch method that quickly and inexpensively transmits design ideas to clients."

Conveys much information

The technique is one that can be done while flying to make client presentations. When he was working for 3D Intl., Houston, several years ago, Mahoney did much of his creative thinking and sketching enroute to a commission in Saudi Arabia.

Clients took to the three-dimensional presentations with enthusiasm. Only when such initial ideas passed muster were documents formalized. "Sometimes," he relates, "I will do sketches right in front of the client, allowing him or her to participate. 'Let's try this round' the client might say and we do the sketch right then and there. If it doesn't work in the sketch, very little is lost. More sketches can explore other ideas."

The sketches convey a lot of information, and prove to clients that the designer does not have preconceived ideas; that images are being created out of ideas expressed by the client. Even existing furniture, art collections, or other furnishings can be integrated into the sketches.

Clients observing this type of interaction realize that the architect is not spending money needlessly and is conscientious about costs.

Mahoney cites one hotel design in Orlando, Fla., where a series of sketch boards were presented to the owner, who immediately understood the concepts, picking out sketches that came close to his own ideas. Ten firms were competing to get the business. Those sketches helped clinch the job.

As sketches are made, the project becomes more specific and clients want more details, which begin to unfold the total design concept. In another competition, after selecting Mahoney's designs based on preliminary sketch concepts, a bank executive wanted finished drawings and renderings, but only after agreements were signed.

"A good designer should be able to think three-dimensionally," Mahoney says, "and quickly communicate those ideas—the stuff of which successful commissions are made. It's a training process, where both the client and the designer learn from each other." □

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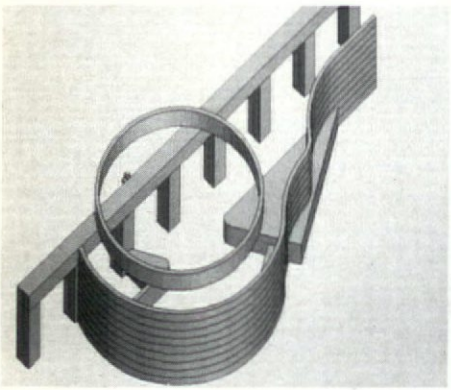
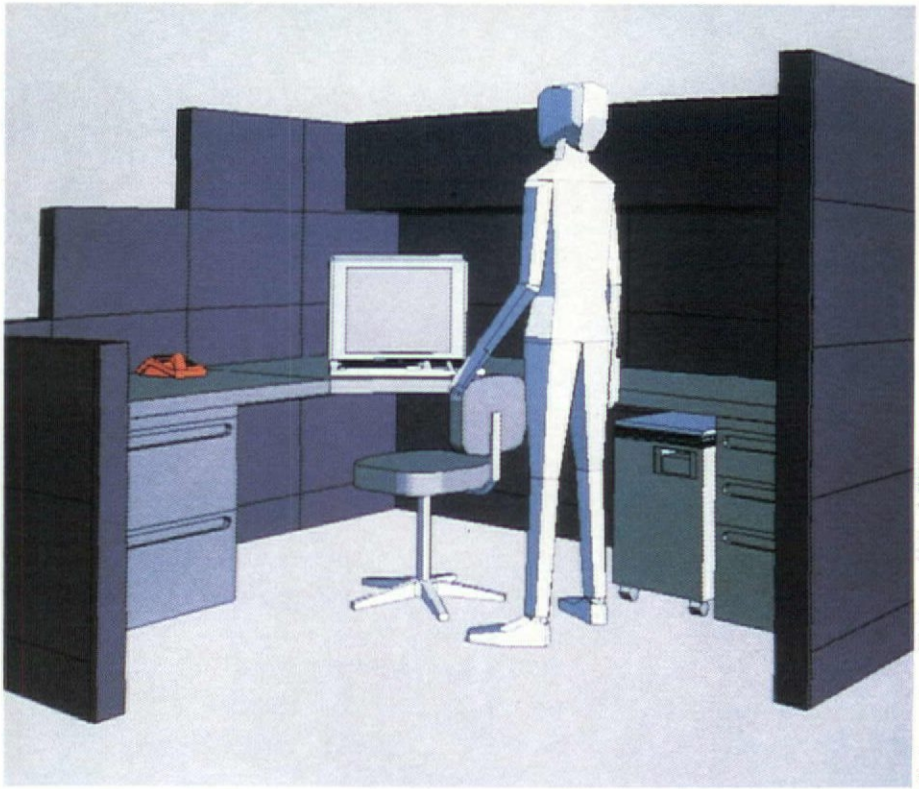
Inventive incentives for encouraging CADD use





Photos courtesy of Robinson, Mills, & Williams

The opportunity to render 3-D spaces, as seen in a lobby/reception area (above), and a Herman Miller Ethospace workstation (right), motivates RMW's architects and designers to learn CADD.

Effective use of CADD in architectural and interior design firms starts at the top, with principals who are committed to buying a system and providing staff with the necessary training and support.

Some firms, like Heery International in Atlanta and Robinson, Mills & Williams (RMW) in San Francisco, have developed various types of support groups and incentives for getting staff to use CADD. Their inventiveness is paying off with more accurate documents that are produced faster, expansion into new markets, and other day-to-day benefits.

Heery, a 500-person firm with headquarters in Atlanta and more than a dozen field offices throughout the U.S. and London, uses Intergraph for much of its architectural, interior design, engineering, and construction project management work. The firm started with three workstations five years ago and now owns 10.

"At any firm, the commitment should be top down and bottom up," advises George Taft, production coordinator and director of Heery's CADD Support Group. "There has to be someone at the top who says, 'We're going to buy a system and make it effective.' There's got to be someone who's not afraid to tell staff that if they don't learn the system, they'll be replaced."

To develop bottom up support, Heery focused its initial training efforts on six people "who already knew how our firm put buildings together," says Taft. "We encouraged them by telling them we were going to teach them a new skill. They were, in a sense, guinea pigs. They knew that if our attempts at making CADD effective failed, they would be part of that failure. As a result, there was a strong commitment on their part to succeed." Those six operators did succeed, and have since advanced into CADD management.

Today, approximately 50 percent of the people who draw at Heery utilize Intergraph with varying degrees of proficiency. Non-users become new users after spending four hours a day, for two to three weeks, in a basic training program. They get on-going support and encouragement through the firm's CADD Support Group, CADD buddy system, and user's group.

Heery's CADD Support Group lends valuable psychological and technical support to CADD operators throughout the firm. Formed as the firm's system was brought on line, the group is composed of three CADD professionals. All have building project experience and understand deadlines, enabling them to lend a sympathetic ear to user frustrations.

"CADD is tough to learn and it requires support," explains Taft. "If someone

Continued on p. 62

WE ARE PROUD OF THE REPUTATION WE HAVE ESTABLISHED DURING OUR SIXTY YEAR HISTORY AS A PROGRESSIVE, FAMILY-RUN BUSINESS DEDICATED TO THE PHILOSOPHY OF ANTICIPATING AND SATISFYING CUSTOMER NEEDS. ¶ THIS YEAR, WE ARE PLEASED TO ANNOUNCE THAT OUR MODULAR DESIGNS WOOD CASEGOODS BUSINESS UNIT HAS BEEN FULLY INTEGRATED WITH OUR EXISTING CONTRACT SEATING AND OFFICE SYSTEMS BUSINESS UNITS TO PROVIDE A 'SINGLE SOURCE' RESOURCE TO ARCHITECTS, INTERIOR DESIGNERS, FACILITY MANAGERS AND OUR AUTHORIZED DEALER NETWORK IN NORTH AMERICA. THIS INTEGRATION HAS SERVED AS THE IMPETUS FOR THE DEVELOPMENT OF A NEW CORPORATE IDENTITY. FROM NOW ON OUR SEATING, SYSTEMS AND CASEGOODS BUSINESS UNITS WILL BE KNOWN COLLECTIVELY AS **THE HARTER GROUP.**

THE
HARTER
GROUP

EST. 1927

WE HAVE ALSO ANTICIPATED THE GROWING DESIRE WITHIN THE INTERIOR DESIGN AND FACILITY MANAGEMENT COMMUNITIES FOR MORE COMPREHENSIVE CUSTOMER SERVICE BY TOTALLY RESTRUCTURING OUR CUSTOMER SATISFACTION GROUP; AND HAVE REFINED OUR CORPORATE CULTURE BY FOSTERING A SENSE OF PERSONAL INVESTMENT IN SERVICE AT ALL LEVELS OF OUR COMPANY. AND AGAIN THIS YEAR, **THE HARTER GROUP** CONTINUES ITS TRADITION OF PRODUCT INNOVATION WITH THE INTRODUCTION OF MAJOR NEW PRODUCTS IN EACH BUSINESS UNIT...HIGHLIGHTED ON THE FOLLOWING PAGES. ¶ ALL OF THESE CHANGES AND PRODUCT INNOVATIONS AT **THE HARTER GROUP** HAVE BEEN UNDERTAKEN FOR ONE REASON, AND ONE REASON ONLY...TO ENSURE THAT OUR CUSTOMERS ARE COMPLETELY SATISFIED WITH OUR PRODUCTS AND SERVICES."

EVAN HARTER
chairman and chief executive officer
PATRICIA HARTER
president and chief operating officer

contract seating

THE HARTER GROUP

sixty years of innovative office seating

THE FIRST EVAN C. HARTER SET A VISIONARY'S STANDARD FOR THE COMPANY IN 1927 WHEN HE DESIGNED THE FIRST METAL POSTURE BACK SECRETARIAL CHAIR; LATER, HARTER WAS ONE OF THE FIRST MANUFACTURERS TO PRODUCE MULTIPLE MOTION, ADJUSTABLE SEATING FOR THE CONTRACT MARKET. MANY ORIGINAL HARTER SEATING COMPONENTS HAVE SERVED AS MODELS FOR PRODUCT DEVELOPMENT ELSEWHERE IN THE INDUSTRY.

broad range of seating for every office environment application

HARTER'S CONTINUING GOAL IN DEVELOPING NEW CONTRACT SEATING PRODUCTS IS TO PROVIDE A WORKING BALANCE BETWEEN AESTHETIC DESIGN AND TASK PERFORMANCE. THE MOST CURRENT PRODUCT FAMILIES INCLUDE THE **WALLABY** AND **NB ROLLS** MANAGEMENT/CONFERENCE SEATING COLLECTIONS, THE **ANTHRO** TASK/OPERATIONAL SEATING SYSTEM WITH 'ACTIVE ERGONOMIC' CONTROLS; AND THE DRAMATIC, NEW **ALLEGRO** SEATING SYSTEM...THE MOST ADVANCED 'RESPONSIVE SEATING' PRODUCT DEVELOPED TO DATE IN THE WORLD MARKET. AND, THE HARTER GROUP IS ALSO PLEASED TO INTRODUCE ITS 'INTERNATIONAL COLLECTION,' CONSISTING OF FIVE LINES OF SOFT SEATING PRODUCTS, PRODUCED EXCLUSIVELY FOR HARTER'S DISTRIBUTION IN NORTH AMERICA BY **MARAC**, A LEADING NORTHERN ITALIAN MANUFACTURER.

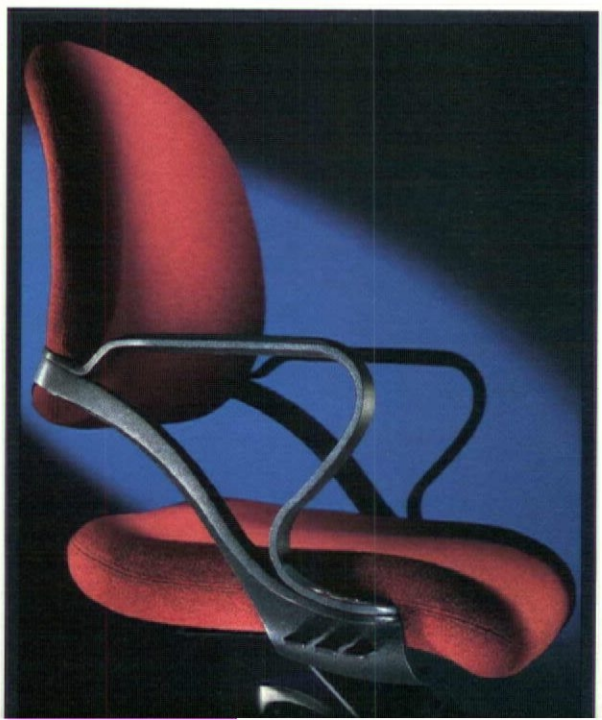
monza, 1989

advanced seating design/engineering

THE GROUP'S SEATING DEVELOPMENT TEAM HAS WORKED WITH A NUMBER OF AWARD-WINNING INTERNATIONAL PRODUCT DESIGNERS, AMONG THEM: JAN KUYPERS, THE CANADIAN DESIGNER OF ANTHRO; EDWARD ALEXANDER AND PETER ROBINSON, THE AUSTRALIAN DESIGNERS OF WALLABY; NICOLA BALDERI, THE ITALIAN AMERICAN DESIGNER OF NB ROLLS; AND MOST RECENTLY, THE BABCOCK & SCHMID ORGANIZATION, U.S. BASED DESIGNERS OF THE ALLEGRO.

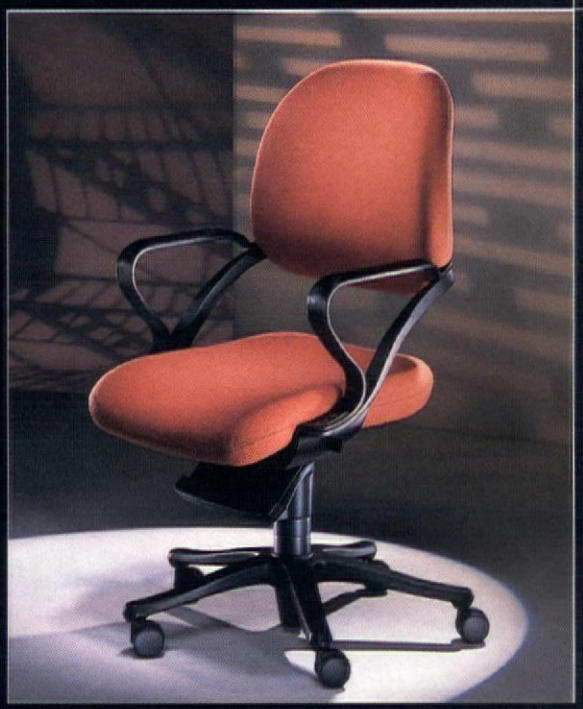
introducing Allegro...

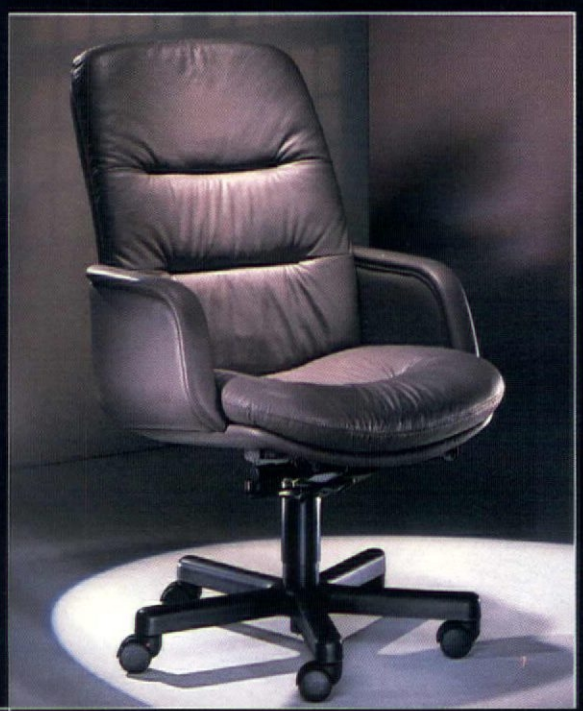
Harter's Anthro chair set the standard for 'active' ergonomic seating...now, the Allegro chair sets the new standard for 'passive' ergonomics with the most advanced performance range yet available in a responsive or dynamic seating product! The chair's graceful curving arm, seat and back lines rest atop a unique, patent-pending spring tilt mechanism that, together with the flex points built into the seat and back, provide a tremendous range of responsiveness. Chair backs can be moved independently of seat pans... a critically important ergonomic feature to maximize lower back support. The chair features the first visible function controls, further elucidated by graphic symbols for 'one-time' adjustment ease. Position locks and tension controls are also provided for both seat and back adjustment. The Allegro Seating System may be specified in twenty four models, based on two chair profiles.

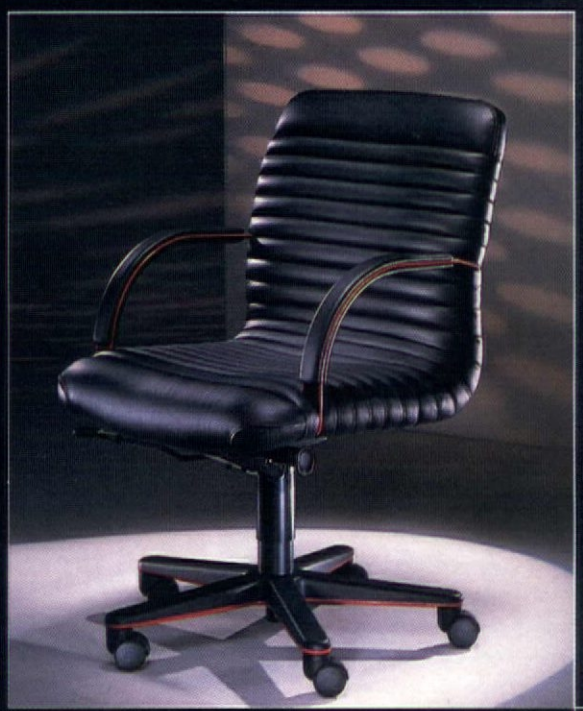


anthro
1985

allegro
1989







wallaby
1987

nb rolls
1988

office systems

THE HARTER GROUP

our 'new' office systems business unit

IN ORDER TO BETTER SERVE THE FURNITURE SYSTEMS SPECIFIER AND USER, THE HARTER GROUP HAS BEEN RESTRUCTURED TO PROVIDE DEDICATED SUPPORT TO 'SYSTEMS' PROJECTS IN ALL PHASES: PLANNING, DESIGN, SPECIFICATION, ORDERING AND INSTALLATION. WE HAVE CREATED A DISTINCT 'SYSTEMS' CUSTOMER SATISFACTION GROUP WITHIN OUR COMPANY; LINKED DIRECTLY TO OUR FOCUSED SYSTEMS MANUFACTURING FACTORY.

twelve years of office systems experience

IN 1977, HARTER INTRODUCED ITS FIRST FURNITURE SYSTEMS PRODUCT... HARTER WALL... DESIGNED AS A MOVEABLE PANEL SYSTEM TO 'WRAP' EXISTING FURNITURE. IN 1983, THE SYSTEM WAS EXPANDED, WITH DESIGNS BY NICOLA BALDERI, TO INCLUDE PANEL-SUPPORTED COMPONENTS AND A UNIQUE ARRAY OF FREE-STANDING SYSTEMS FURNITURE ELEMENTS; IN 1986, IT WAS AGAIN EXPANDED TO INCLUDE SEGMENTED PANELS AND RENAMED **INTEGRATED SYSTEM**. TODAY, THE SYSTEM CONTINUES TO PROVIDE DESIGN FLEXIBILITY AND FUNCTIONAL PERFORMANCE FOR THE TASK-ORIENTED OFFICE USER.

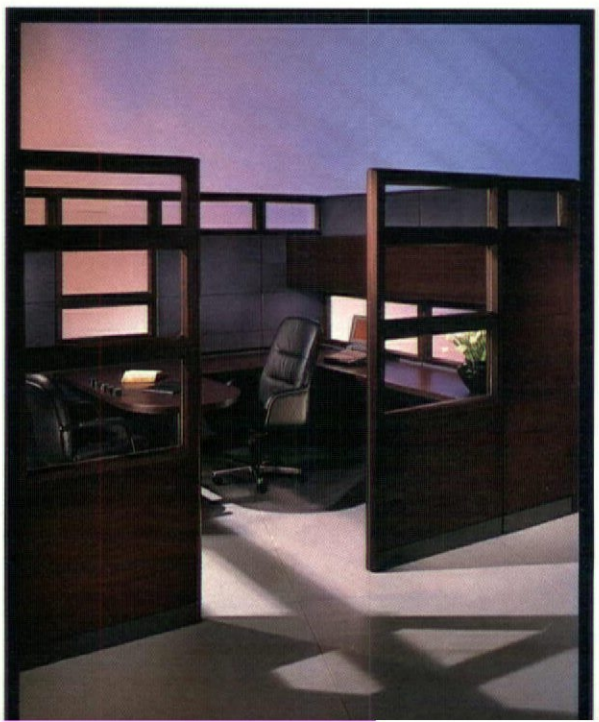
integrated system, 1986

expanding our office systems business

FOR THE PAST THREE YEARS, THE HARTER GROUP HAS CONDUCTED EXTENSIVE DESIGNER AND USER RESEARCH TO DETERMINE THE STRATEGIC DIRECTION OF THE SYSTEMS FURNITURE MARKET. WE HAVE CAREFULLY ASSESSED BOTH THE AESTHETIC AND TASK PERFORMANCE REQUIREMENTS FOR THE SYSTEMS FURNITURE ENVIRONMENT OF THE 1990'S. THE RESULT OF THIS EFFORT IS **VENTANA**.

introducing Ventana...

Harter's Integrated System established the 'basics' for flexible furniture systems... now Ventana sets new standards for aesthetic design and product engineering excellence in office systems furniture. Designed by Dan Larkey of The Harter Group, in collaboration with the Group's systems development team, Ventana has the aesthetic features of variable-height segmented panels in fabric, wood, glazed and painted hard surfaces, combined with distinctive bevelled designs in work surfaces, pedestal drawers, overhead doors and panel trim. The system's structural simplicity consists of pre-assembled 'frame and face' panel construction with a unique 'cam-lock' device for panel-to-panel connection; and a universal post connector. Each feature simplifies installation and reconfiguration of the system. The system has eight wire electrical in the base or at beltline; and 'lay-in' raceways in the panel base and top for internal cable distribution to work surfaces. The Ventana office system may also be specified standard in 15 paint finish colors, 5 laminates, 9 wood finishes and 2 panel fabric patterns with extensive pre-tested COM fabrics, as well.



ventana

1989

wood casegoods

THE HARTER GROUP

modular designs 'joins' the harter group

THE INTEGRATION OF MODULAR DESIGNS, A HIGHLY RESPECTED MANUFACTURER OF FINE WOOD OFFICE FURNITURE, INTO THE HARTER GROUP BENEFITS EVERYONE. MODULAR BRINGS FRESH... INDEED DAZZLING... IN-HOUSE DESIGN CAPABILITIES, AS EVIDENCED BY DAN LARKEY'S WORK ON THE VENTANA OFFICE FURNITURE SYSTEM AND THE NEW **CLAIBORNE DRIVE COLLECTION**. THE HARTER GROUP, IN RETURN, OFFERS EXTENSIVE RESEARCH AND DEVELOPMENT SUPPORT, AND ITS NORTH AMERICAN DISTRIBUTION SYSTEM.

a broad range of quality wood office furniture

MODULAR'S EXISTING SEVEN PRODUCT LINES OFFER AN IMPRESSIVE RANGE... DESKS/RETURNS, CREDENZAS, CONFERENCE/OCCASIONAL TABLES, BOOKCASES, WORKSTATIONS AND RECEPTION STATIONS. AND, THIS YEAR, THE NEW **CLAIBORNE DRIVE COLLECTION** ADDS AN EIGHTH LINE THAT MAY BE THE MOST SIGNIFICANT OF THEM ALL. ALTHOUGH THESE LINES ARE BROAD, EACH LINE HAS BEEN DESIGNED TO ENCOURAGE CUSTOM MODIFICATION IN DIMENSIONS AND FINISHES.

superior design, materials & manufacturing techniques

MODULAR'S REPUTATION FOR EXCELLENCE IN WOOD CASEGOODS IS BASED ON THE CONSISTENCY WITH WHICH IT TURNS OUT FINE WOOD PRODUCTS OF IMMACULATE FIT AND FINISH. ALL PRODUCTS ARE MADE ENTIRELY OF TOP GRADE SOLID HARDWOOD AND VENEER CONSTRUCTION, WITH CATALYZED LACQUER FINISHES. THE EIGHT PRODUCT FAMILIES INCLUDE TRADITIONAL, TRANSITIONAL AND CONTEMPORARY STYLES TO FULFILL ALMOST ANY DESIGN OBJECTIVE. THE HARTER GROUP'S CASEGOODS PRODUCTS ARE WHAT THEY CLAIM TO BE... EXCEPTIONAL EXAMPLES OF CRAFTSMANSHIP THAT WILL BECOME THE TREASURED ANTIQUES OF TOMORROW.

introducing Claiborne Drive...

Harter's new Claiborne Drive Collection continues Dan Larkey's commitment and attention to fine detailing... with even greater flexibility in style and finish options for the specifier and end user. The line is complete... desks, credenzas, bookcases, workstations, reception stations, tables... produced in any of our standard veneers and finishes. As with all casegoods product families, custom modification of dimensions and finishes are encouraged. Options in specification of veneers and finishes in the collection enable this product to achieve a wide range of appearances for middle management to executive office applications.

via veneto
1986

THE HARTER GROUP

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CANADA: GUELPH ONT

519.824.2850

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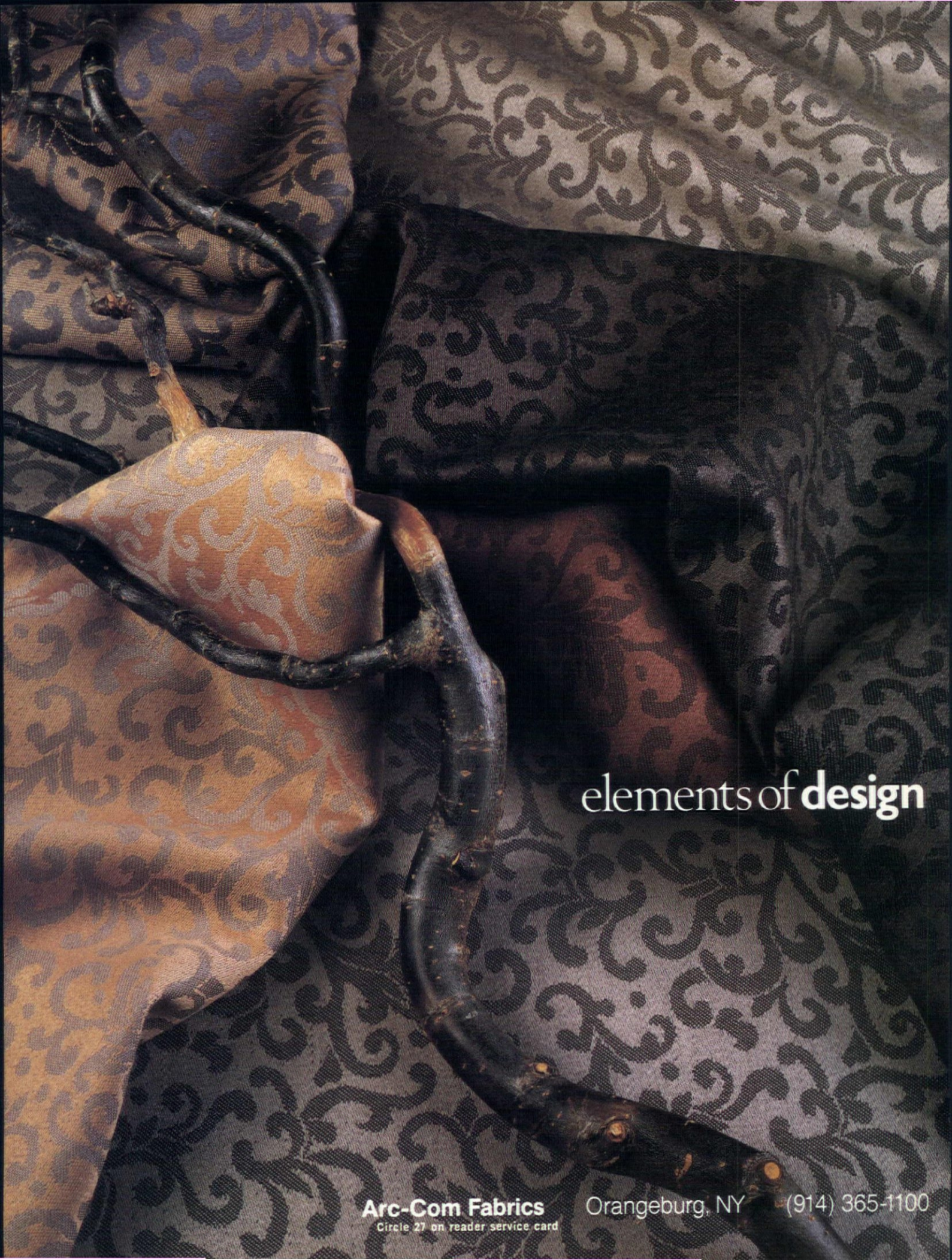
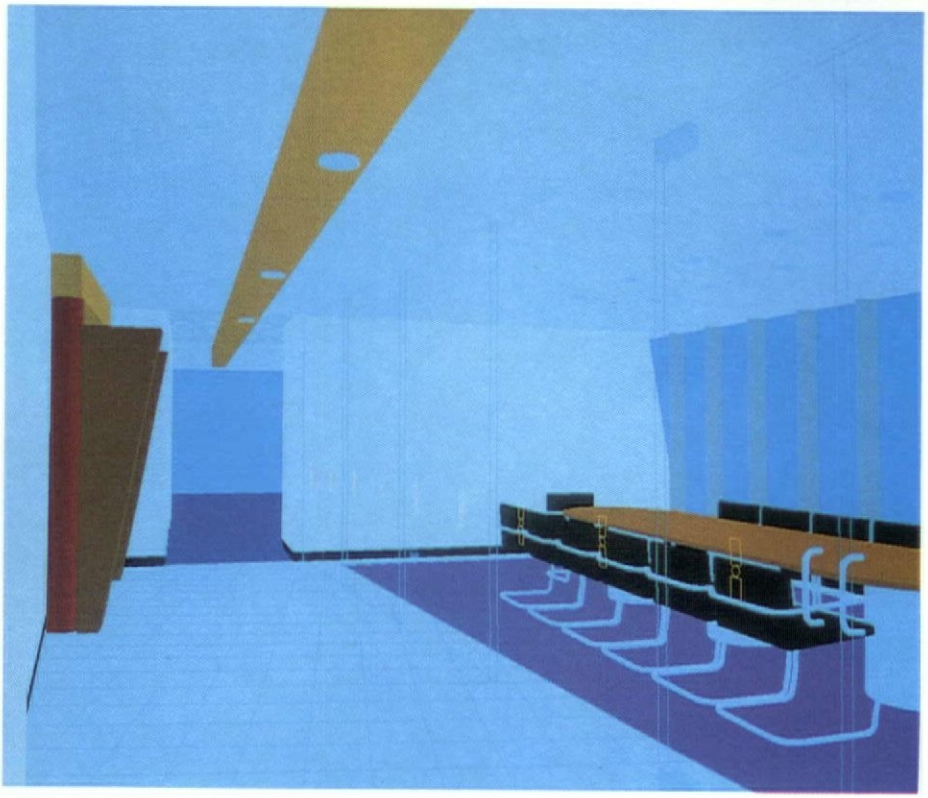


Arc-Com Fabrics Orangeburg, NY (914) 365-1100
Circle 27 on reader service card

Buddy system inspires CADD proficiency

Continued from p. 52
gets on the system, starts drawing, and can't get the lines to come together like they're supposed to, that person can pick up the phone and get help. Support group members are also involved in training new operators and such day-to-day CADD tasks as writing user commands and deleting corrupt files.

Under Heery's buddy system, a senior operator with about six to seven months CADD experience is paired with a junior operator. The more skilled buddy is expected to help the less proficient user solve problems and learn the system in detail. "Being a buddy is an honor," says Taft. "It's the firm's way of letting a CADD user know that he's reached a certain level of proficiency." Heery's recently formed user's group provides operators with a forum for discussing problems and solutions.



A conference room rendering (right) demonstrates the results of 3-D renderings made possible through CADD.

RMW rewards proficiency

"The underlying thought at architectural firms should be, 'If you want to be a hot shot, you're going to have to learn CADD," says Mark Connors, AIA, Computer Graphics Systems Manager at RMW, San Francisco. Of RMW's 126 employees, 25 use the McDonnell Douglas GDS system to produce everything from bubble diagrams to three-dimensional models and space plans.

"Our goal is to involve everyone in CADD in a way that's appropriate for their job," Connors adds. "Project principals should be able to draw up contracts on CADD and know how to use it for marketing purposes. Project managers should be able to use the computer to make notes on drawings, check the status of drawings, and plot. Drafters need to know how to draw. Administrative personnel need to learn about the equipment to be able to order necessary supplies."

Like Heery, RMW demonstrates a top down commitment to CADD by paying staff to learn the system. Non-billable training takes place during regular working hours, and the cost is absorbed by the firm. Due to limited resources—RMW has only four workstations—new users are limited to those who "have an attitude of exploration and deductive reasoning," says Connors. Three CADD coordinators, one to a studio, provide all training and on-going support.

RMW teaches CADD basics in one, 40-hour week. Advanced skills are taught on an as-needed basis. It's an approach that forces users to immediately apply their skills, making them less likely to forget what they've learned. "It takes more of the trainer's time to train this way, but it's more effective overall," says Connors. "New operators get working on the system faster, which is more desirable."

To promote CADD awareness and strengthen staff commitment, RMW recognizes CADD proficiency with promotions, raises, awards, and articles in the firm's in-house newsletter. Recently, the firm adopted a more heavy-handed approach by including CADD in employee performance reviews. "Along with asking, 'Have you made any referrals to marketing?' we now ask, 'Have you made some effort to participate in or learn about CADD?'" says Connors. By including CADD as an overall job requirement, RMW provides the strongest motivation of all to learn the system.—*Dana Dubbs*

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Designed by the renowned Niels Diffrient, this exciting new table is innovative in both function and form.
Its high-tech elegance makes it appropriate for any training situation—be it the orientation of new employees or the edification of top-level executives.
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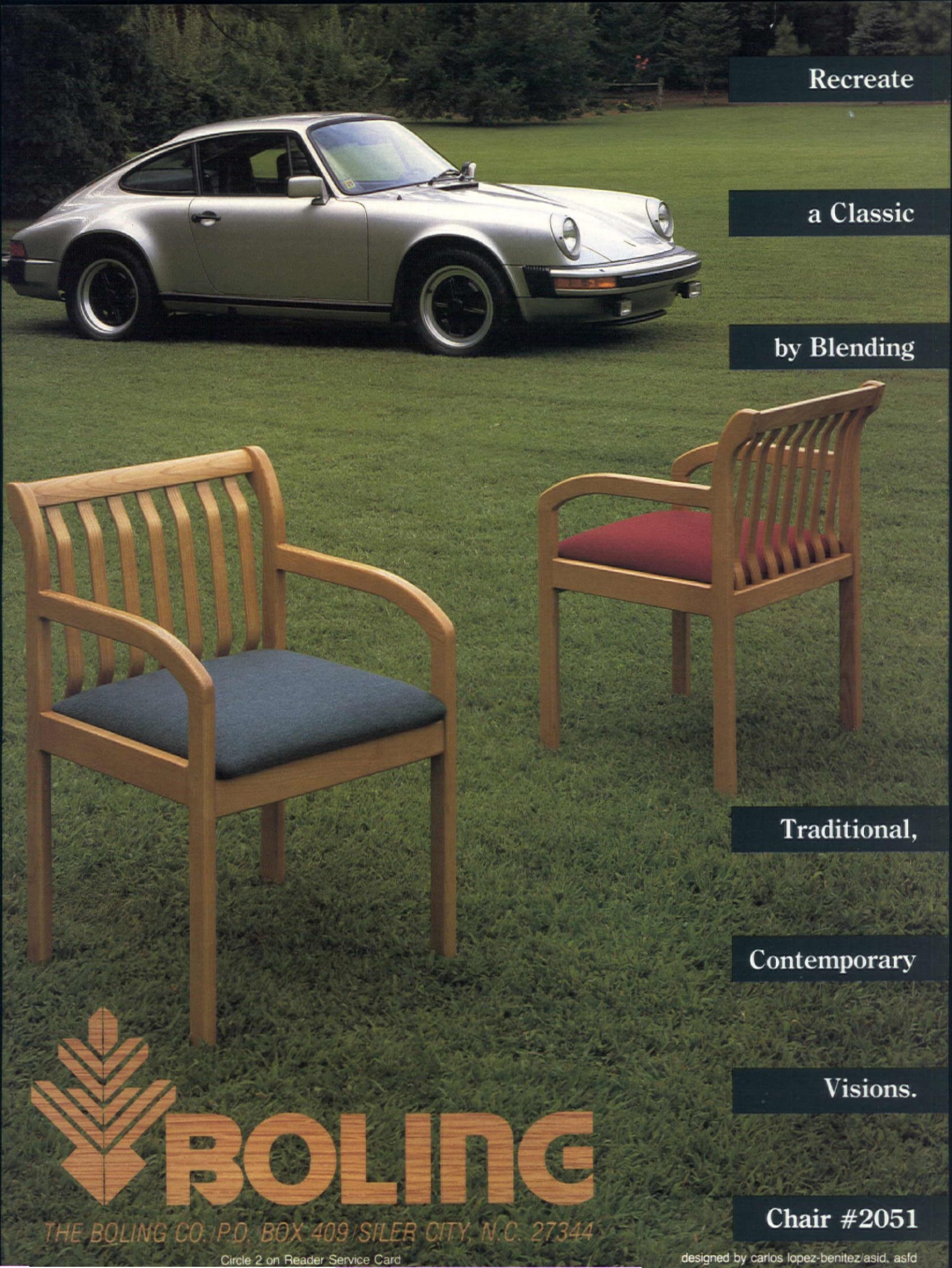

Circle 2 on Reader Service Card

IBD/CONTRACT MAGAZINE PRODUCT DESIGN AWARDS

Breakfast at the Plaza

The Plaza Hotel, New York
Friday, October 13, 1989
8:00 a.m.

The Institute of Business Designers and Contract Magazine *invite you to join them for Breakfast at the Plaza in New York for presentation of the 1989 Product Design Awards. This annual event recognizes manufacturers and designers for innovative design of contract furnishings and related items.*

Tickets for the breakfast are $125.00 and include a donation to DIFFA and FIDER. Attendance is limited so reserve your place now by calling the IBD National Office at (312) 467-1950.

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Faux tiles excite at SEVISAMA

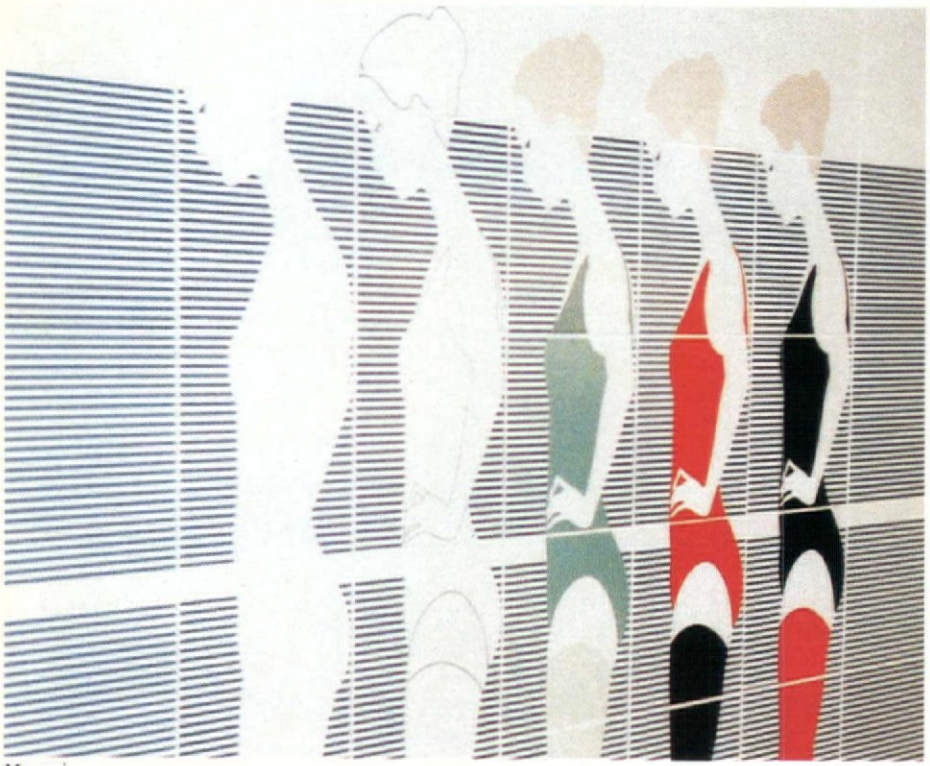
By Len Corlin,
Editor & Associate Publisher

Among hundreds of granites, marbles, geometrics, pavers, and textured faux ceramic tile designs at the International Fair of Ceramics, Glass, Marble, and Facings for the Building Industry (SEVISAMA '89) were some golden treasures. Faux wood grain and linen looks, saturated colors, and eye-catching vertical graphics were new and interesting introductions.

Held in Valencia, Spain, March 8 through 12, SEVISAMA ranks second only to Italy's CERSAIE for ceramic tile exposure. The show enjoyed a 70 percent increase in foreign traffic; seven percent increase in buyer turnout.

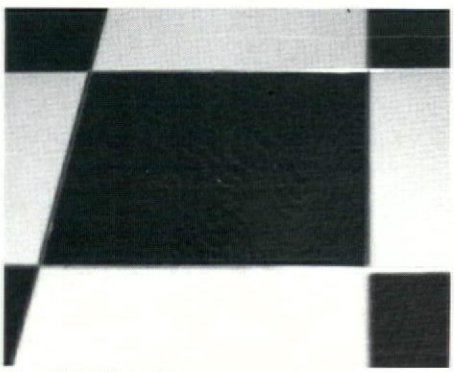
Highlighting the show was the premiere of a smart, multi-image slide show, "Natural Trends in Ceramic Wall and Floorcoverings," that depicted the Spanish trend of referring to nature for color and pattern inspiration. Natural phenomena such as glaciers, earthquakes, and volcanic eruptions transformed the earth's crust throughout the millenia, leaving beautiful patterns and textures to be captured in the art of the ceramic tile maker.

Three presentations comprised the program, each representing the source of



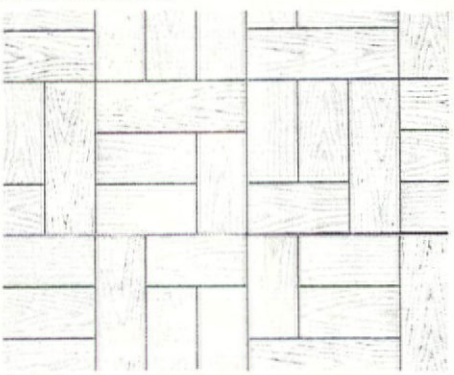
Marazzi

Eye-catching ceramic tile wall murals in saturated colors and pastels from **Marazzi Europe** offered contemporary counterpoint to the firm's ceramic floor tiles. **Circle No. 387.**



Porcenalosa Ceramica

Ebony woodgrain alternating with white is from **Porcelanosa Ceramica,** one of new and experimental ceramic tile designs introduced at the show. **Circle No. 388.**



Guibosa

Faux wood grains from **Guibosa** are typical of many such offerings by tile manufacturers exhibiting at SEVISAMA. **Circle No. 389.**

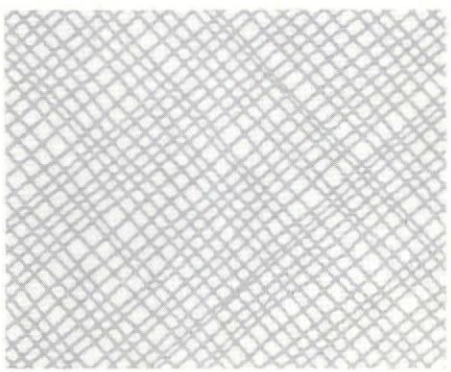
inspiration for various tile lines. "Montana" images, covering mountains from the Pyrenees to the eroded slopes of Galicia, were infused with whites, blues, greens, grays, and blacks in granite, marble, slate, and striates. "Meseta" colors tended toward yellows, ochres, siennas, and browns, in plain and geometrics, reflecting the geography of the Meseta of Castilla, a plateau area. "Costa," the "sun coast," combines the off-whites, golds, oranges, iridescents, and reds of Mediterranean beaches with coarse and smooth grainy textures, and light, shadow, and water effects.

All three presentations aimed to boost competition internationally.

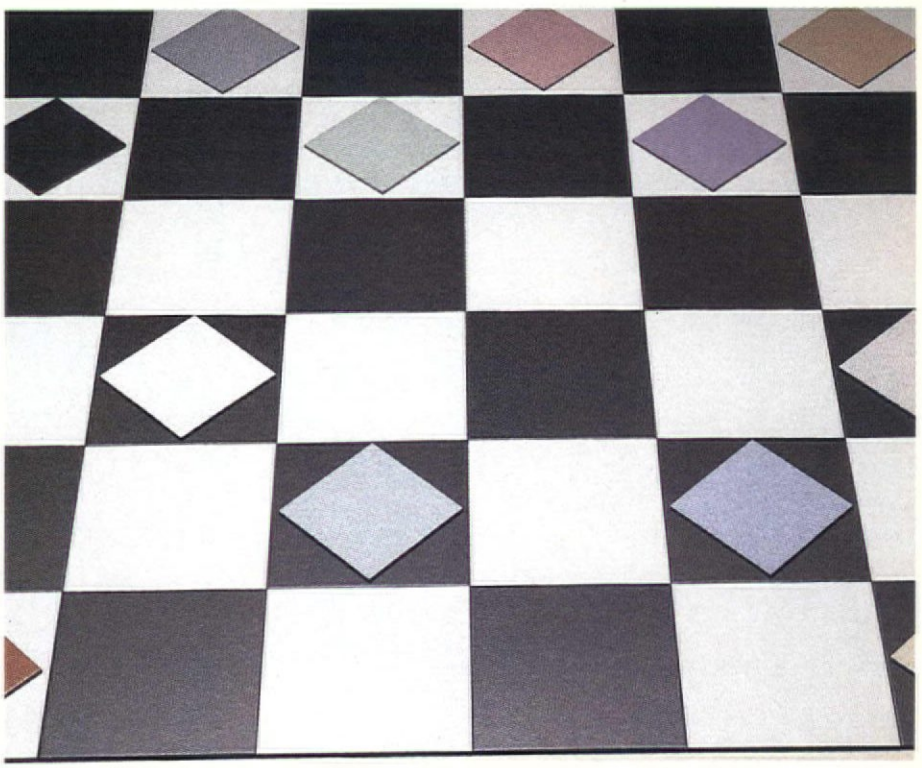
"Spain is the second largest producer of ceramic tiles in the world, exporting approximately one-third of its yield. Most commonly produced are the 'giant' (16-in. by 16-in.) floor and wall tiles that are only now gaining popularity in the North American market," says Alfredo Bonet, trade commissioner for Spain/ Southeastern United States.

A total of 815 exhibitors, 231 foreign, exhibited at the show. SEVISAMA featured bathroom fixtures and accessories in addition to the tiles. Selected offerings are shown on these pages. □

Azseder Ceramica



Brilho Ceramica

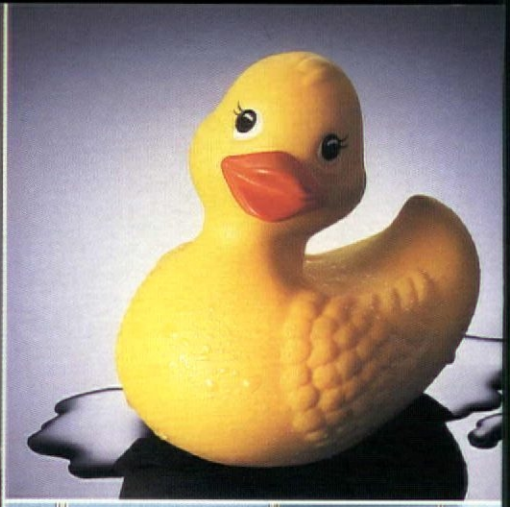


Monoceram

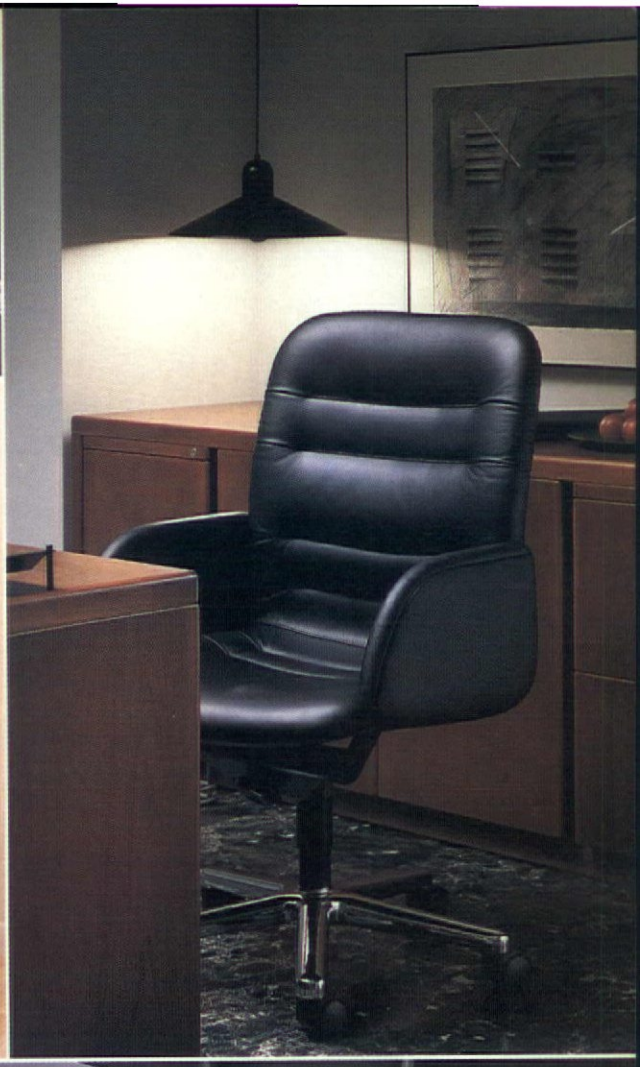
Sampling of granite ceramic tiles is this Tossa series from **Azseder Ceramica,** furnished in 24-in. by 24-in. and larger sizes, a trend now developing in the United States market due to increased sophistication of installers now able to handle them. **Circle No. 390.**

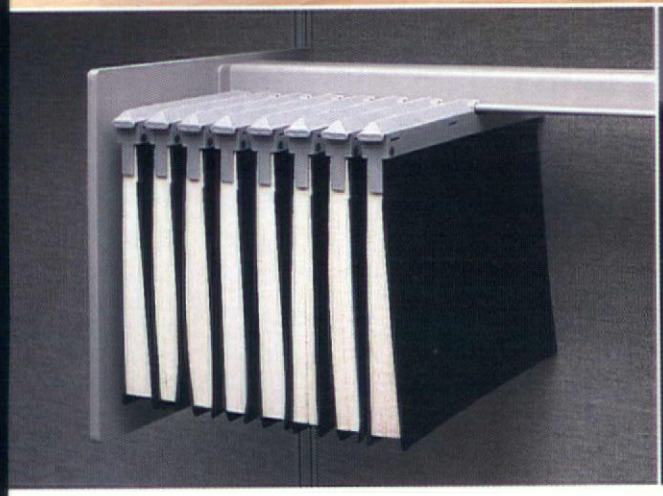
From the Pisos floor tile line by **Brilho Ceramica** is Tela, a simulated grasscloth look. Shown is Verde, one of six offerings in the patterned tile. **Circle No. 391.**

Introduced for the medium range commercial market, "Shop" features fashion-colors in a single-fired tile with a sealed, glaze surface. It is available from **Monoceram** in 12 colors, 8-in. by 8-in., 12-in. by 12-in., and 16-in by 16-in. **Circle No. 392.**



CAN YOU FIND THE PRODUCT HAWORTH DOESN'T MAKE?





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Signage has long been an interior designers nightmare—a seemingly innocuous afterthought, it has the power to degrade even the most sophisticated design concept. Frustrated by the limited choice and rigid size constraints imposed by much of the product on the market, designers turned to graphic designers for the quality of concept they sought. This seemed the perfect solution, despite its high cost, until the realities of business life took over, and employee turnover and the need for additional signs plunged designers further into the signage abyss.

The industry was crying out for solutions, and, in 1984, Sign Technologies Limited, New York, became one of the first manufacturers to provide them.

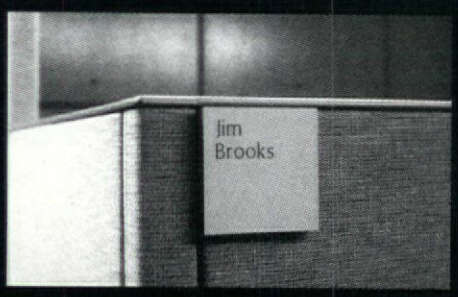
Headed by president Richard Wright, and vice president of marketing Karen Randal (both have design backgrounds), Sign Technologies serves as signage consultants to the architecture/interior design industry, providing full service signage systems from conceptualization through post-occupancy programs and reordering follow-up. In addition, the company manufactures a unique, competitively priced, ¼-in.-thick, co-laminate material available in over 800 color combinations.

"Part of what makes the co-laminate material so special," enthuses Randal, "is that we can cut it to any size and shape. All of a sudden designers are saying 'You mean I can have the exact replication of the exterior window wall?' and they just go nuts!

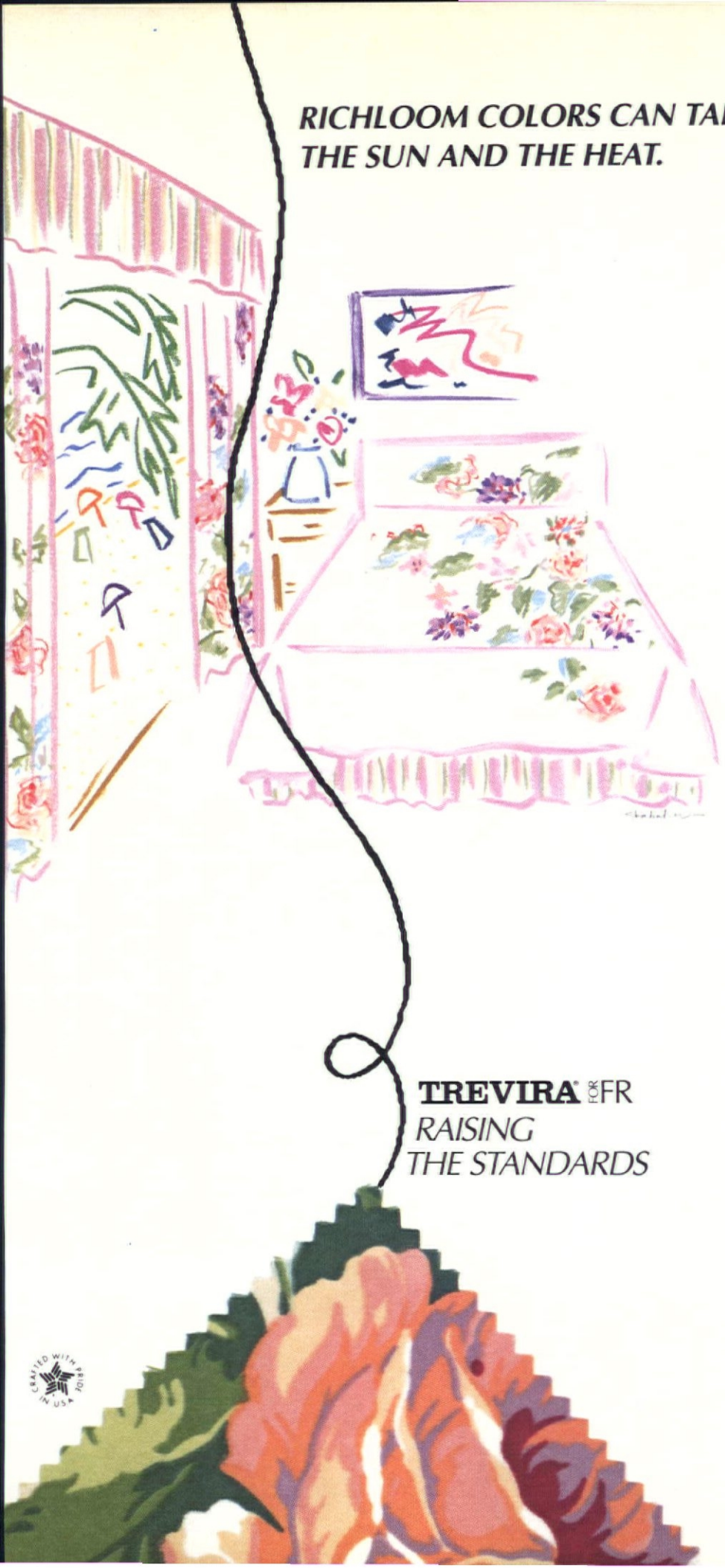
"Beyond that," she continues, "there is the color flexibility and the finish to the product. People touch it, and there's a friendliness about it that is so sophisticated. The precision of engraving, accurate down to the eye in the snake of the Blue Cross/Blue Shield logo, is a joy. The fact that the surface color can't be scratched off is really something."

Possibly a dream come true: Signs in any shape or size, in any color or custom matched to an existing scheme; engravable with any typeface and corporate logos or graphics; two-tone signs, opaque signs, two-tone opaque signs. If it can be conceived, Sign Technologies can help make it a reality.

As consultants, Sign Technologies brings an unusual dimension of service
Continued on p. 72



Sign Technologies' product (above) can be color-coordinated to accurately match existing color schemes. Specific mounts for all major open plan furniture systems (left) are available.



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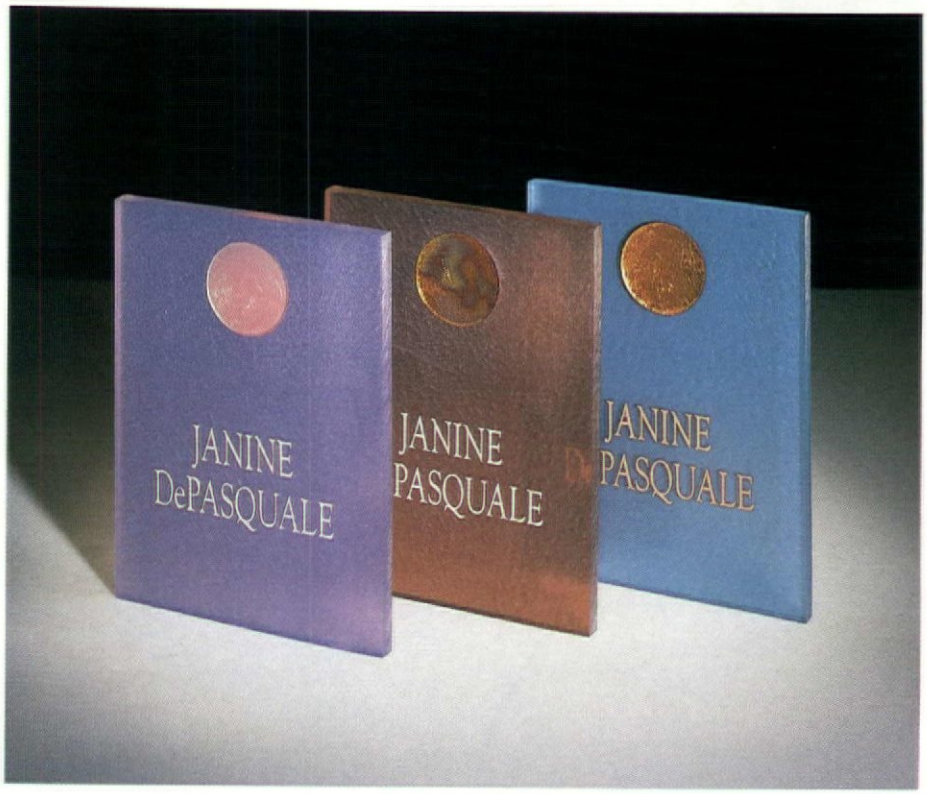
Circle 33 on reader service card

Signage promises designers self-sufficiency

Continued from p. 70

to the industry—fully trained, qualified field marketing managers who work directly with designers. These managers are experienced in all aspects of the business from brainstorming to ordering, delivery, and installation of signage systems. Senior management works closely with these people, walking them through initial projects, preparing them for the next level of project complexity.

"I would not put a manager on a complex project, say a million square feet and four or five thousand signs in ten or twelve types, until he or she had substantial experience under their belt," says Wright. "Each person has to have gone through a range of experiences with interior and exterior building signs, metals, plastics, and all the different kinds of attachment mechanisms; plus interfaced with a client and gone through all the procedures of costing, pricing, design, and proposal writing—every element of the business. We want these people to be self-sufficient, ready with all the answers."



Service a priority

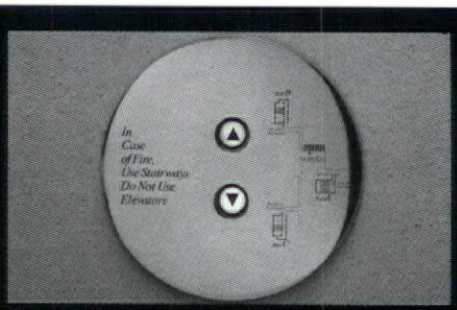
Service to the client is top priority at Sign Technologies. "We'll support our marketing people 100 percent to service the client," stresses Wright, "even going so far as re-signing the whole facility without making a big deal out of it.

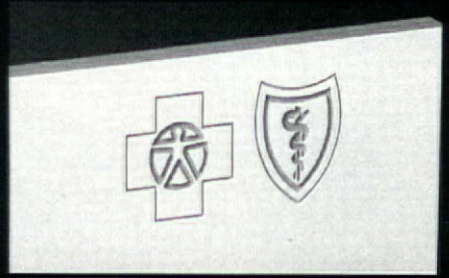
"It's more than service," Wright continues, "it's setting standards of excellence and professionalism, showing the industry that it has to tow the line and offer more than just a product.

"Our aim is to provide guidelines," he concludes. "We'll show designers how to work within those guidelines and customize signage without being penalized. That's a big part of why our product was developed to be so cost-effective—to give designers something that becomes unique to them without punishing them for it."

That philosophy seems to be working. Sign Technologies boasts an impressive client list including such names as Dean Witter Reynolds, Shearson Lehman Hutton, Citicorp, Merrill Lynch, AT&T, Quaker Oats, and JMB Realty headquarters, Chicago. In fact, the company hit the ground running with its first order ever, a mere 15,000 signs for the American Express headquarters, New York City, a Swanke Hayden Connell project. However, according to both Randal and Wright, Sign Technologies marks just the beginning of a new signage industry; there's plenty of room for growth. Designers take heed—with a start like this, it can go nowhere else but up.—*Caroline Siemers*

The new "Lumiere" material (above) is an example of how the company has perfected different textures and colors in its designs, including a shimmering brass elevator sign (bottom, left). Precision engraving is accurate down to the smallest detail (bottom, right).





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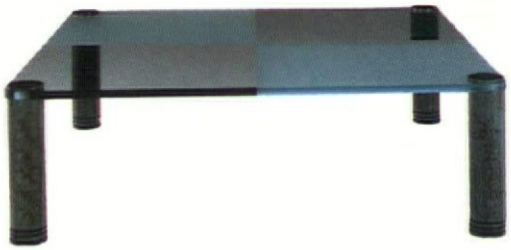

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What's wrong with the healthcare picture?

By Wayne Ruga,
AIA, ISID, Allied Member ASID

Ever been fascinated by those pictorial puzzles that challenged you to find the one element that's out of place? Seek the one element that doesn't work? These puzzles always ask: "What's wrong with this picture?"

Today's healthcare interior design profession offers that same challenge. There is one major element in the healthcare interior design project delivery system that doesn't work. It is an element that impacts the environmental quality in almost every healthcare project. It is an element that affects the quality of professional service. And it is a problem unique to healthcare designers alone.

Wayne Ruga is a healthcare facility consultant based in Martinez, Calif. He is also the president, CEO, and founder of the National Symposium on Healthcare Interior Design, which makes its second year debut November 29-December 3 in Orlando, Fla.

What's wrong with today's healthcare interior design picture? It is out of focus. The time-lapse that occurs between interior design conception and approval to the actual installation of a healthcare project is so great that it often renders the design invalid.

Sample scenario

Here is a sample picture to illustrate the point. Assume that a healthcare client has just engaged professional design services from a knowledgeable healthcare architect for a 150-bed hospital. As the architect's work progresses, an interior designer is called in to collaborate on selection of finishes, furniture, and furnishings. Six to 12 months after this design work begins, the architect completes final construction documents and sends the project to appropriate agencies for regulatory approvals. At this point, interior design specifications are completed and coordinated with the architectural/engineering specifications.

Suddenly, time-lapse begins to emerge in this developing picture. The architect must now wait for regulatory approvals of the design. This process may take from two months to one year depending upon the location of the project and other variables. Once the design is approved, the construction bid period consumes another four to 16 weeks before a contract can be signed. This, of course, is assuming that bids are on budget; otherwise, the project must be redesigned, a process that can take another several months.

Once all construction documents have been approved and a construction contract has been signed, actual construction work begins. This process, which can take from 75 to 150 weeks, can be impeded by many factors: Introduction of new technology, escalation of

The author believes that integrating interior design and architecture is essential to the success of a healthcare project. This approach was used in the Aga Khan University Hospital and Medical College, Pakistan, (shown on these pages), designed by Payette Assoc., Boston.

construction costs, labor strikes, lawsuits, and administrative staff turnover.

The entire healthcare design process, from project conception through construction completion, can consume one to five years before interior design furniture, furnishings, and finishes can even be installed. And it is this time-lapse that often causes the original interior design specifications to become null and void. Products originally specified may no longer be available after only one year. If they are, finish or fabric specified may have been removed from the supplier's line or rendered unusable because of changing codes and regulations. Even if these design elements are still available, prices have probably increased. This may necessitate an increase in the overall interior design budget or substitution of poorer quality pieces that comprise design integrity—neither of which is likely to please healthcare clients. Nor is the fact that the interior designer may bill the client additional fees for the hours required to redo original specifications.

Solving the problem

Now that we know "What's wrong with this picture?" in today's healthcare design field, how can the focus be changed to create a more satisfactory picture? One way to deal with the time-lapse between design specification and installation might be to purchase all finishes, furniture, and furnishings when a healthcare project goes out to bid. This would assure that original interior design specifications were met as approved and remain within budget. One disadvantage to this approach is the cost of storage. Another disadvantage is that a client may enlarge the project's scope midway through construction when it would be difficult to match dye lots and wood finishes, or purchase additional matching pieces.

Another way to correct the healthcare interior design picture is to allow contract interior designers more intimate project involvement both in the beginning phases and during purchasing and installation. Unfortunately, large healthcare projects seem to place contract designers into a specifier role rather than allow them to provide the same exclusive, custom-design service offered by residential designers. To prevent designers from becoming mere specifiers, a more responsive design/purchasing service could be profitably offered at the same fees designers charge for contract work—freeing them to be more creatively expressive and responsive. But would healthcare clients be willing to pay more for contract design services if project delivery was made more effective?

A third method of refocusing the interior designer's role in today's healthcare picture is to integrate design and architecture so that there is no clear-cut division between the two disciplines. Two good examples of an integrated approach to healthcare environmental design are the Community Hospital of the Monterey Peninsula by Edward Durrell Stone, and the Aga Khan Medical Center, Pakistan, by Payette Associates. Both buildings feature interior design that is highly sensitive to, yet inseparable from, the architecture. Furthermore, finishes, furniture, and furnishings in each have a timeless, classic quality that makes obsolescence a non-issue.

These are three solutions to fixing "What's wrong with this picture?" Can you identify any others? For the specialized practice of healthcare interior design to continue to prosper, professionals should contribute to improving both the quality of the environment and services. Take the opportunity to share your approaches and projects with the readers of CONTRACT by writing to: Healthcare Editor, CONTRACT, 1515 Broadway, New York, N.Y. 10036.□

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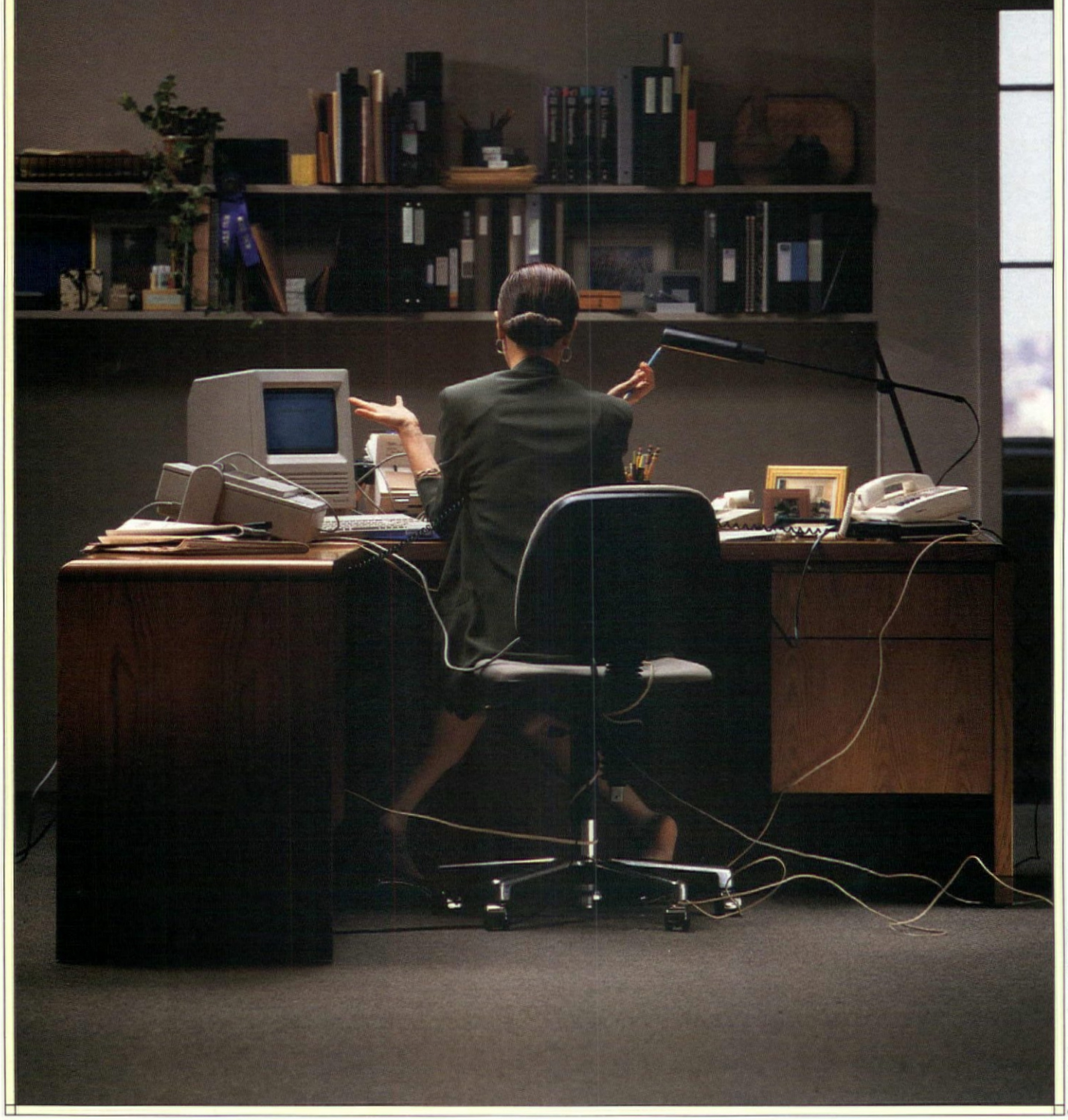

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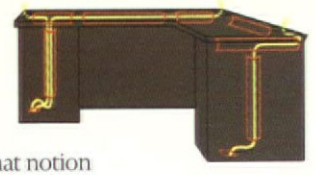

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Body language tells all

A language that delivers messages silently—body language—can help designers determine how well presentations are going over with the client.

Interior space designers, who often think that their points-of-view become evident only when they speak, may be in for a rude awakening. A galaxy of involuntary body movements and positionings are as easy to understand as verbal communications—if one is skilled in reading subtle and not-so-subtle body language that is generally present in every human-to-human contact. The skill of reading body language can serve designers in many ways, according to Marlene Robinson, president of Speech-Coach, Inc., providing them with information vital to closing a design presentation, getting a sense of how a client feels about a proposed change, or providing clues to handling a myriad of design firm activities.

Here are answers by Robinson to questions posed by CONTRACT:

CONTRACT: What parts of the body convey information in body language?

ROBINSON: They all do. The face, the eyes, the torso, arms, legs—all actively speak, albeit silently.

Can you give us an example of how?

Well, in the most rudimentary positioning, one's torso can be turned to exclude someone from a three-way conversation. Simply by positioning the body so that part of the back faces the individual being shut out, that very thing happens. Or, crossing the arms and legs tightly may be an indication of a person's unwillingness to accept what someone is saying, let alone communicate. Facial expressions—tight lips, an arched eyebrow, averted eyes—all convey attitudes that can be read by the body-language-sensitive viewer.

When you were hired to monitor a corporate board meeting, what was your assignment?

The Chairman asked that I sit at the side and observe the deliberations. I had a notebook and for all intents and purposes looked like a secretary taking notes. My mission was to note who was enthusiastic, who was apathetic, and who was not on his side at all. Mostly, I looked at the eyes, the dilation of the pupils, the glancing away, tearing of the eyes, shifting eyes. One man could not look into the eyes of the Chairman. He was salivating a lot, nostrils were flaring. Another was lying and angry. One woman was obviously having a hard time getting into the conversation. She was seated at the other end of the conference table, away from the chairman. Her fingers were drumming on the table, she was shifting from one side of the chair to the other, her legs were crossing and uncrossing, and she clearly was agitated. She was angry, but afraid to assert herself, as she was being shut out of the conversation by her male colleagues. Consequently, she was communicating her displeasure non-verbally.

How could she assert herself in that environment?

One way is to sit erect and posture oneself in the chair. The look could command attention. More likely, if she had been looking at the person who was speaking, instead of nervously looking around and straightening her blouse and finding all sorts of things to do, she could have jumped in at an appropriate moment and captured the floor—an opportunity to get totally involved.

Give me one more example of the things you observed.

Faces are very revealing, especially the eyes. One of the men literally had shifty eyes, the smile he exhibited had the corners of his mouth turned down, indicating disbelief or sarcasm. One need only study the large number of facial clues that are exhibited by people to really understand the variety of silent responses that they indicate.

There are other evidences of non-verbal communication. What are they?

In an interview situation, if the interviewer crosses his legs and puts his hand on his ankle, it is an indication of acceptance, of his saying 'Go on. I want to hear more.' It is a very positive sign.

This is much like proxemics, a study of how people relate in space. In an office, for example, what are the differing ways people can address each other?

If the occupant of the office comes out from behind the desk and sits in a chair close to the visitor, the conversation starts on an intimate basis that is non-threatening. If, on the other hand, the occupant positions himself behind the desk and pushes back and away from the visitor, the conversation starts or becomes strained, since it indicates that the occupant wants to keep distance between himself and the visitor.

Can that relationship be altered?

Definitely, simply by the occupant shifting position, getting closer to the desk

An expert in reading non-verbal communication—body language—Marlene Robinson is president of Speech-Coach, Inc., Scarsdale, N.Y. She teaches executive presentation skills, educational communications, and speech writing.

and leaning forward, by exhibiting intense interest. We all exist in an imaginary 2-ft. bubble that surrounds us. People can invade that space or respect it, but their proximity to that bubble defines whether someone is being intrusive or simply being friendly and receptive.

What about when people fold their arms. Is that significant?

Sometimes. One must realize that in a two-way conversation, folding one's arms is simply a means of being comfortable. It's an easy way to remain relaxed, rather than keeping one's arms awkwardly by one's side. Nevertheless, folding one's arms also can indicate that someone does not want to open themselves up to the other person. In an animated conversation, crossing of arms can indicate a change in direction of the conversation, or that one is becoming bored, but it certainly does not indicate the receptivity of the listener to what is being said.

What about positive non-verbal communication?

People can fake positive attitudes that invite exchange of ideas. That is not bad, it is simply a way of establishing communication. Pragmatically, people can do positive things to achieve an end, to sell something, to convince someone. Salespeople must become enthusiastic, they must smile, they must relate to achieve business ends. That is non-verbal communication of a positive type.

People generally convey ideas subliminally. Is it considered bad to fake positive attitudes?

Most people are pretty sophisticated about communication, they get "good vibes" or "bad vibes." In business, it is important to present the best possible face. Consequently, smiling, even though one does not feel like smiling, is an important communicative skill. There are times when faking positive attitudes is important and certainly acceptable.

Illustration by Donald Ranaldi

Is there a difference between staring and making positive eye contact?

Very definitely. One does not make eye contact continually. People look up to the ceiling to think. Establishing eye contact is very good, as long as one does not stare. The latter can be avoided by occasionally looking up or away and thinking. That is not insulting, because it says simply 'Don't go away, I'm just thinking.' During the presidential debates, candidates were taught not to look from side-to-side, as that gave an impression of being shifty-eyed.

There seems to be a concentration of non-verbal communication in the face. How important is that?

The face often reflects one of two messages—what the liar wants to show or what the liar wants to conceal. Involuntary facial expressions of emotion exist universally and they are the product of evolution.

Are such expressions easy to detect?

When people lie, the most evident, easy-to-see expressions, are often false. People are often successful in concealing their emotions when lying, since subtle signs of insincerity often are missed. The face conveys many signals. There are facial question marks or exclamation points: winks, raised eyebrows, droopy upper eyelids, horseshoe mouth shrugs, one eyebrow raised skepticism, lip biting, lip sucking, lip wiping, and cheek puffing.

Those are explicit. Are there more subtle expressions?

Yes. There are micro expressions that are compressed in time, lasting only a second or two, and so quick they might not be seen. But they are there. Some are squelched expressions, that may instantly be covered with another, more deceptive expression, such as a smile. And even smiles, which are more complicated than people realize, can be deceptive. They may mask fear or contempt. Sometimes two or more emotions are experienced at once within the same facial expression, such as enjoyable anger, enjoyable sadness, enjoyable fear, or enjoyable surprise. Smiles can be flirtatious or ones of embarrassment.

In a word, then, all is not necessarily what one sees.

No. One really has to hone the ability to read non-verbal communication or have someone on hand help interpret the nuances of people's reactions in presentations or business meetings. Even truth can be deceptive.—*Len Corlin*

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ECLIPSE is an integral part of a new seating collection that features arm, armless, upholstered, stacking and ganging chairs.

With a handcrafted beechwood frame, the exquisite design of ECLIPSE is available in a wide selection of rich wood finishes. Convincing in its simplicity, this new seating solution has application in a wide variety of seating that includes offices, conference rooms, auditoriums, cafeterias and other public and private seating situations.

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New desk design conceals computer screen

For someone sitting erect and working at a computer, the optimum angle from the eyes to the screen is negative 20 to 30 degrees, according to some ergonomists. Yet practically every desk or computer support furniture piece positions the screen either parallel to or 20 to 30 degrees above the worksurface, so far from this angle that a sore neck is inevitable. Why? Because most worksurfaces are solid and opaque, precluding negative angle positioning.

Enter Nova Office Furniture, Inc., with furniture for the computerized office that is not only solid, but translucent. More important, the chemically tempered, tinted glass port allows the CRT to be located under the worksurface of the "network" desk on a patented, adjustable platform that establishes the perfect ergonomic angle for the operator typing and referencing data.

Allied with Engineered Data Products, Inc., Broomfield, Colo., which has two of the three patents on the product, Nova produces, with advanced boring equipment, a complete line of furniture of such high quality that it incorporates tolerances of 4/10ths of a millimeter in the patented manufacturing and assembly process. "We are able to produce a grade 'A' product at a grade 'B' price." says John Lechman, president of Nova. The furniture accommodates approximately 90 percent of the computer monitors on the market and allows ergonomic adjustment of the monitor to the person, thus eliminating RSI (repetitive stress injuries), one of the latest—and growing—computer operator problems.

"By placing the CRT, reference data, keyboard, and hands within the peripheral vision range of the operator, fewer mistakes are made, and speed is increased," he continues. "People work more comfortably under this arrangement, especially those with bifocals."

The configuration not only allows computers to be hidden, but eliminates the computer footprint in office design and reduces the amount of space needed by up to seven sq.ft. The space savings alone generates enough revenue over time to completely pay for the furniture, according to Lechman.

Full line offered

Nova has expanded the total number of pieces in the line and provides 100 percent laminate veneers with the richness and esthetics of wood. Finishes include liberty oak, natural walnut, and fashion gray colorations.

The Nova line includes network, executive, and single pedestal desks; secretarial returns; and lateral files. Also regular and knee space credenzas, hutch organizers, mobile printer stands, end and magazine tables, and bookcases. Color-coordinated PC cabinets and safes, media storage and personal cabinets, CADD and bilevel workstations, and banking equipment and accessories by Engineered Data Products, Inc. completes this full line for the computerized office. **Circle No. 200.**

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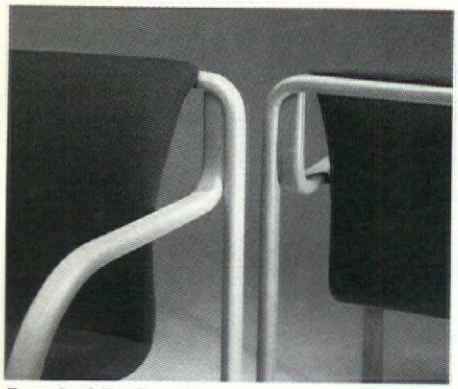
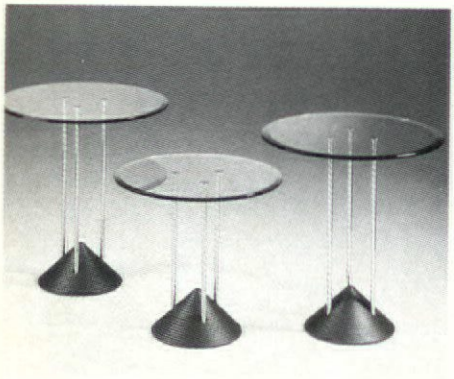


Executive Office Concepts



Cy Mann

Comfort with Curves

Executive Office Concepts—Sensuous curves characterize the Cygnet chair. A softly upholstered seat is cantilevered for a floating effect and the inverted 'U' back frame permits back-to-back or side-to-side ganging of the chair. **Circle No. 364.**

Advanced Geometry

Cy Mann—The distinct geometric shapes displayed in the Bullet table collection—triangles, lines, and spheres—provide a break from convention. The pyramid base is formed of scored cast metal, while three support rods, in brass or silver finish, support the round beveled glass top. Bullet is available in three heights—19-, 24-, and 25½-in.—with three tabletop diameter options—21½-, 24-, or 27½-in. **Circle No. 365.**

Gruppo Bisazza

S. Harris & Company

Viva Zapata!

S. Harris & Company—An award-winning upholstery fabric, Zapata combines rich, saturated colors with unusual textures. Of 100 percent cotton and 54 in. wide, the jacquard was recognized by Cotton Inc. for its outstanding creative design and innovative use of cotton fibers. **Circle No. 352.**

Italian colorscape

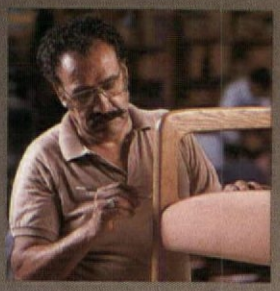
Gruppo Bisazza—The facade of "America's Kitchen" restaurant, Chicago, was designed with Verticolor glass mosaic tiles. Offered in 80 shades, including real gold, the product is marketed in the U.S. by Tile Group Italia. **Circle No. 354.**

F. Schumacher & Co. © 1989

Circle 38 on reader service card

Have you seen Salman lately?

In 1974 the first piece of Salman furniture was finished in a parking lot and delivered, via a rented truck, to San Francisco. The owner, Albert Salman, knew it had to be delivered on time and in perfect condition. And it was.



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CONTRACT People

Fincken

Farrell

Best

Johnson-Bullard

GEO International recently announced the appointment of **Fred Fincken Jr.** (shown) as vice president of sales. Fincken was formerly with Sunar Hauserman and American Seating Co.

W. James Farrell (shown) has been elected to Hon Industries' board of directors. Farrell is executive vice president of Illinois Tool Works, Inc. and president of that company's Specialty Mechanical and Adhesive Products Group.

R-Way Furniture Co. recently appointed **William Best** (shown) as director of manufacturing. Best has served as mfg. vice president at Rudd International.

Martha Johnson-Bullard (shown) has joined the commercial office design and space planning firm Wilson/Duty Associates, San Diego, where she will head the firm's new retail division.

Catherine Brown was recently appointed contract sales manager for Lackawanna Leather Co. She has been with the company for three years, most recently as Southeast territory manager. **Cindy Norris** will fill Brown's position of contract sales director.

Karen J. Gowen has been appointed marketing representative for KPA Design Group, Inc., Philadelphia. She will head public relations and assist in marketing for the firm's corporate services.

The Nicholas Partnership, Inc. has named **Gil Sosa** to run its computer-aided design operations at the firm's Coral Gables, Fla., headquarters. The newly installed CADD system will link the firm's Coral Gables and Orlando offices to related design computers throughout the world.

Laura Wanca has joined Ohlson Lavoie Corp., AIA, as its marketing director; **Debra Albright** as its interior design director; and **Il-Sook Choi** and **Charee Smith** both as designers for the Denver-based firm.

The board of directors of ISD Inc. recently appointed **Mel Hamilton,** AIA, Chicago, and **J. Harrison Lassiter,** New York, to senior vice presidents. **H. Davis Mayfield III,** AIA, Houston, has joined the firm as a senior vice president and a member of the board.

Jacqui Budd has been named director of communications for the Boston Design Center.

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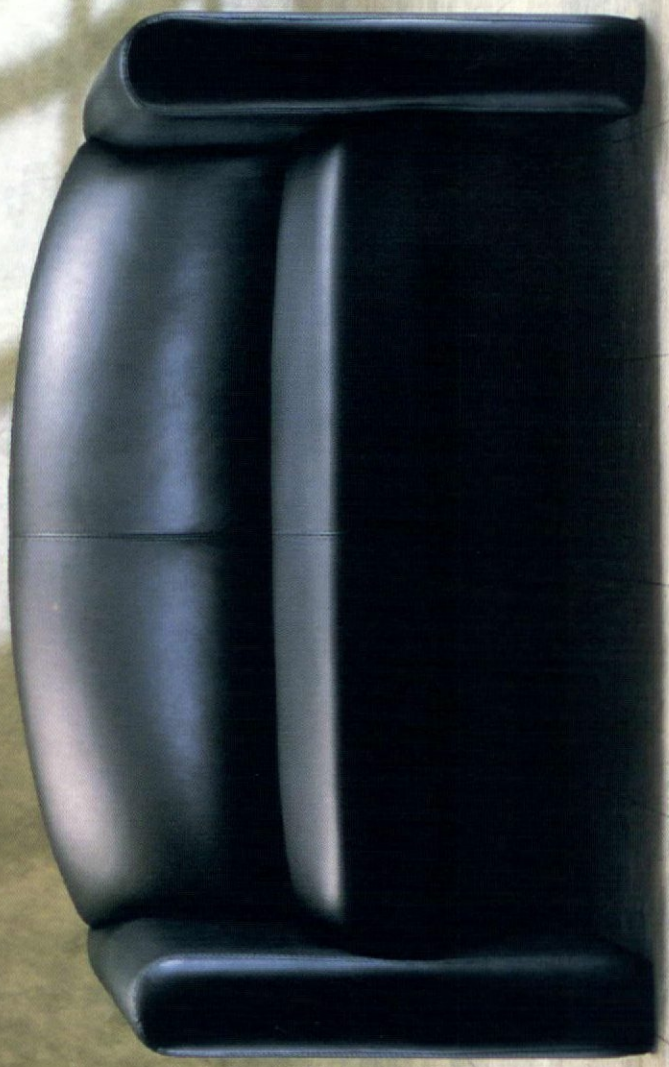

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CONTRACT
People

Green

Baldwin

Cleary

Terlecky

The Dixie Verticals Division of Hunter Douglas has given **Judith Green** (shown) responsiblity for marketing communications. Prior to her promotion, Green served as administrative assistant to Barry Goodman, division president.

Pamela Baldwin, FIBD (shown), and **Keith Brown,** AIA, recently announced the formation of their new partnership, Brown/Baldwin Associates, San Francisco. Both Brown and Baldwin have served as principals in their own firms. The new firm will provide full architectural and interior design services for commercial, institutional, and residential clients.

Paul Cleary (shown) has been appointed furniture director of Lee Jofa and will be responsible for product development and marketing of the upholstered furniture division. He was formerly an executive of The Kittinger Company.

Adam, Filipo & Moran recently announced that **Kathleen E. Terlecky** (shown) has joined the firm as interior design manager. Terlecky, with more than 12 years of interior design experience, was previously with GF Furniture Systems.

Haworth, Inc. recently announced a series of internal promotions: **Scott Lang,** Holland, Mich., manager of special engineering; **Gayle Blomme,** Holland, manager of management development; **Robin Huszagh,** Chicago, and **Sherry Collins,** Atlanta, senior architecture and design market managers; **Donald Lynch,** Chicago, senior market manager; **John Maheras,** Bloomington, Ill., market manager for the Chicago division; **Sylvaine Neises,** Germantown, Tenn., **Gerald Leifer,** Boston, **Keith Johnson,** Seattle, **Jody Eckert,** and **Catherine Silverman,** both in New York, **Kate Carlson, Peter Perlman,** and **Karen Styles,** all in Los Angeles, **Priscilla St. Jacques Lane,** Philadelphia, and **Terry Kaczmarek** and **Robert Munisterik,** both in Houston, all as market managers; **James Fairburn,** Atlanta, national accounts manager; **Janice Brown,** New York, senior design consultant; and **Peggy Shafer,** Los Gatos, Calif., and **Linda Sorrento,** Washington, D.C., both architecture and design market managers.

Bruce Meek has joined Day Brown Rice, Inc., as a project manager. Meek provided engineering services for facilities in numerous independent school districts in Texas before coming to the Houston-based consulting engineering firm.

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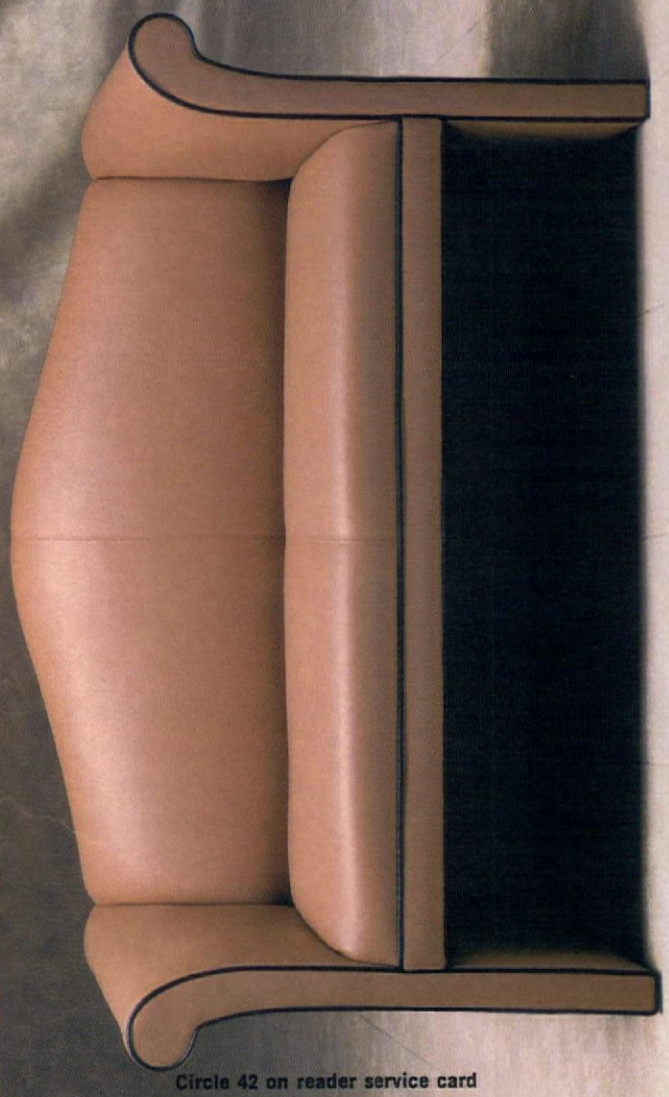

"MONT" DAS COLLECTION

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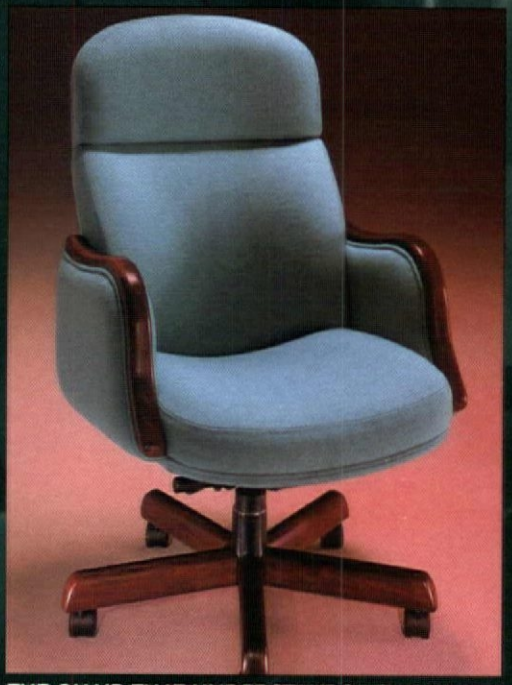
INTRODUCING SECURA



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Heraldez

Kapust

Wildermuth

Perrin

Robert Heraldez (shown) has been promoted to managing principal of PHH Environments, Los Angeles. Heraldez had previously served as a project principal with the firm.

Eaton Design Group, Inc. recently announced several staff changes among the top management. **Carter J. Wildermuth** (shown), who has been with the company since 1984, has been named vice president in charge of the building standard department; **Thaddeus J. Kegelmeyer,** an employee since 1986, has been promoted to senior project director and an associate member of the firm; **Damien E. Chaves,** A.I.A., has joined the firm as director of technical services, a position he held previously at another Virginia design firm; **Michael A. Kapust,** (shown), formerly the firm's acounting manager, is the new controller. All four will be members of Eaton's operating committee.

Ron Perrin (shown) has been appointed corporate director of marketing communications for Panel Concepts and PCI/Tandem. He previously served as the company's marketing services manager.

The Association for Contract Textiles recently elected the following officers: **Sina Pearson,** Unika Vaev USA, president; **Peter Layne,** Arc-Com Fabrics, first vice president; **Richard Smith,** Brunschwig & Fils, second vice president; and **Tom Hamilton,** DesignTex, secretary/treasurer.

Susan Lyons has been named director of design for DesignTex. She was formerly a designer for Clarence House before joining Boris Kroll as director of product development and marketing.

Four principals of Intradesign, Inc. have announced joint ownership of the firm established by the late Louis Cataffo. They include **Richard Callen,** managing director; **Darlene de Monfreid,** director of operations; **Elaine Proby,** director of finance; and **Richard Mayhew,** director of design.

The new communications manager of Albert C. Martin & Associates, Los Angeles, is **Kenneth R. Caldwell.** Caldwell currently serves on the editorial board of L.A. ARCHITECT, the local AIA magazine, and worked for Whisler-Patri Architects.

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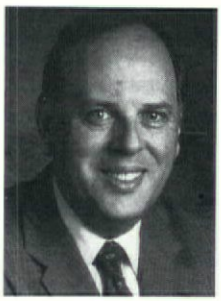
The group of designers whose products are shown here are just the beginning.

At Brickel, "Works in Progress" is an on-going and all-encompassing personal commitment that will produce many new and exciting designs—and designers.



Stephen B. Brickel

Left to right from top:

Timothy de Fiebre
Emile Lounge, 1989

John Kordak
Camden Pull-Up, 1989

Timothy de Fiebre
La Brea Pull-Up, 1989

Constantin Boym
Arbat Pull-Up, 1989

Timothy de Fiebre
Emile Pull-Up, 1988

Mark W. Goetz
Washington Ave. Pull-Up, 1989

Timothy de Fiebre
Aileron Swivel, 1989

Bentley LaRosa Salasky
Barrel Back Lounge, 1989

Timothy de Fiebre
Emile Swivel, 1989

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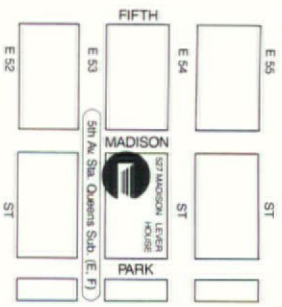

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515 Madison, entrance on 53rd street. Take the F and E subways to "Fifth Avenue" stop.

CONTRACT
Coming Events

1989

September 21-22. International Market Square Fall Design Conference. International Market Square, Minneapolis; 612/338-6250.

September 23. Bus Tour of Federal Period Washington: Architecture and Social History, sponsored by the American Architectural Foundation, Washington, D.C.; 202/626-7300.

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.

September 30. CON-Quest, sponsored by the Institute of Business Designers, Louisiana Organizing Chapter. Marriott Hotel, New Orleans; 601/863-3325.

September 5-Oct. 1. Architecture of Port Gibson, Mississippi, sponsored by the American Architectural Foundation. AIA headquarters, Washington, D.C.; 202/626-7300.

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

October 5. The Cultural Meaning of Early 19th Century Housing, sponsored by the American Architectural Foundation. AIA Board Room, Washington, D.C.; 202/626-7300.

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

October 11-12. Third Annual ASID/IF Design Resource Exposition. Adams Mark Hotel Philadelphia; 215/568-3884.

October 11. "Future of Design," sponsored by the Visual Artists Association. Los Angeles; 213/656-2978.

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

Continued on p. 100

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CONTRACT
Coming Events

Continued from p. 97

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 23-26. Asbestos Abatement Project Design. University of Wisconsin, Madison, Wis.; 800/262-6243; in Wisconsin 800/362-3020.

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. Washington State Convention and Trade Center, Seattle, Wash.; 713/623-IFMA.

October 12-Dec. 3. The Architecture of Jean Nouvel, sponsored by the American Architectural Foundation, AIA headquarters, Washington, D.C.; 202/626-7300.

November 1-2. ColorWays '89. Contract Design Center and Galleria Design Center, San Francisco; 415/626-1433.

November 1-5. The Society of American Registered Architects 33rd Annual Convention. Embassy Suites Hotel/ Biltmore, Phoenix; 312/932-4622.

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

November 8. "Electronic Studio, New Technology," Pacific Design Center, Los Angeles; 213/656-2978.

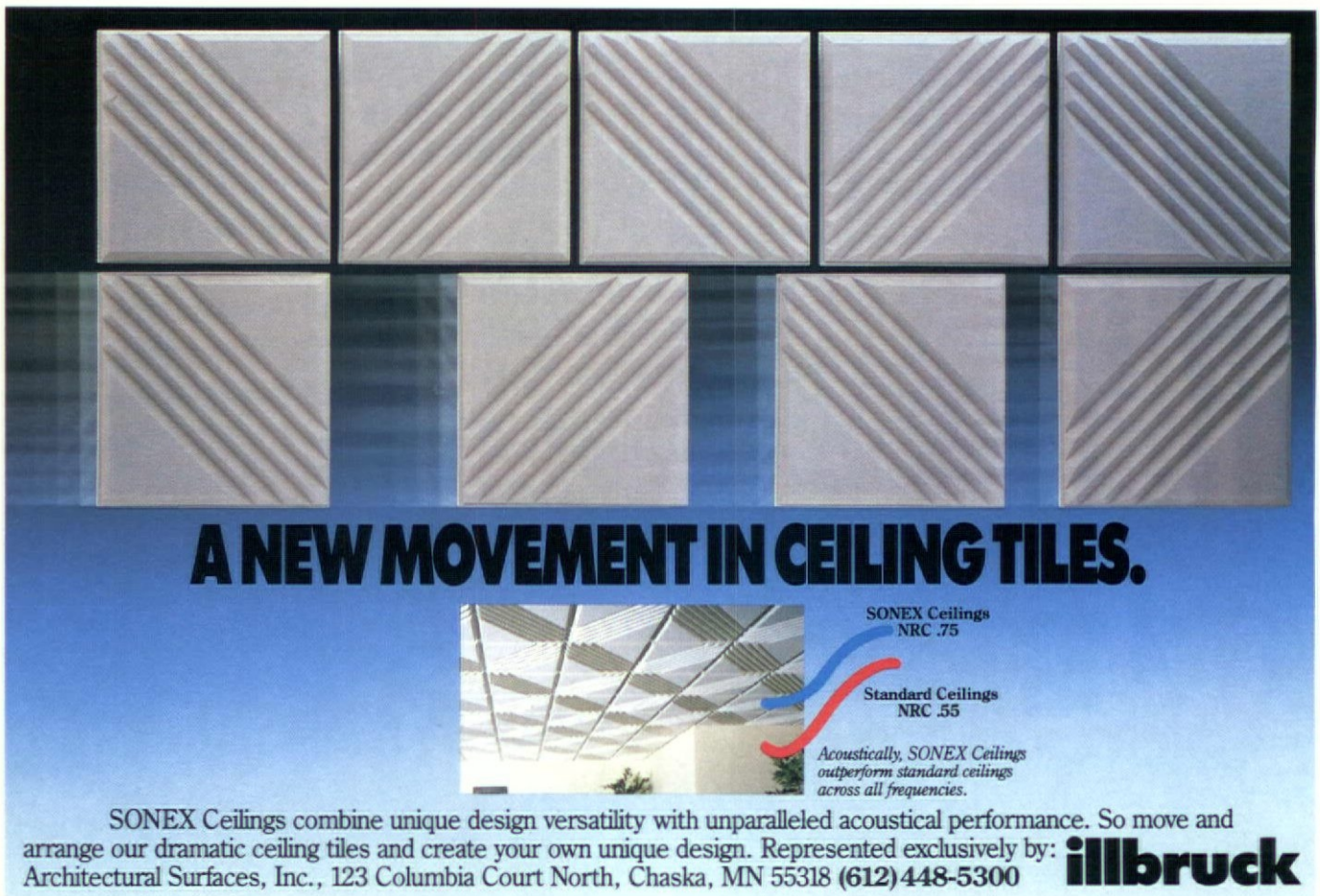
Foreign

September 20-22. 28th Annual International Man-Made Fibers Congress. Dornbirn, Austria.

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

September 21-23. A/E/C Systems Japan '89. Ikebukuro Sunshine City, Tokyo; 215/444-9690.

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



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Retail bank market share hinges on good design

Retail banking, the phenomenon that started lines of people waiting to get to street ATMs for cash and other banking functions, is putting more and more store in the upscale design of its banking centers to build business. Like sister retailing operations, banks are being designed to sell more products—everything from CDs to cooperative apartment loans, bank money market funds, and charge cards.

How bank interiors are designed influences the success of such operations, as evidenced by several outstanding retail bank projects on the following pages.—THE EDITORS

The interior of Bank of New England-West (opp. page), in Springfield, Mass. takes its lead from the design of Monarch Place by Jung/Brannen. Window grillwork is complementary to patterned precast concrete of the building exterior.

DESERT CLASS

First Interstate's building architecture inspires Cole Martinez Curtis

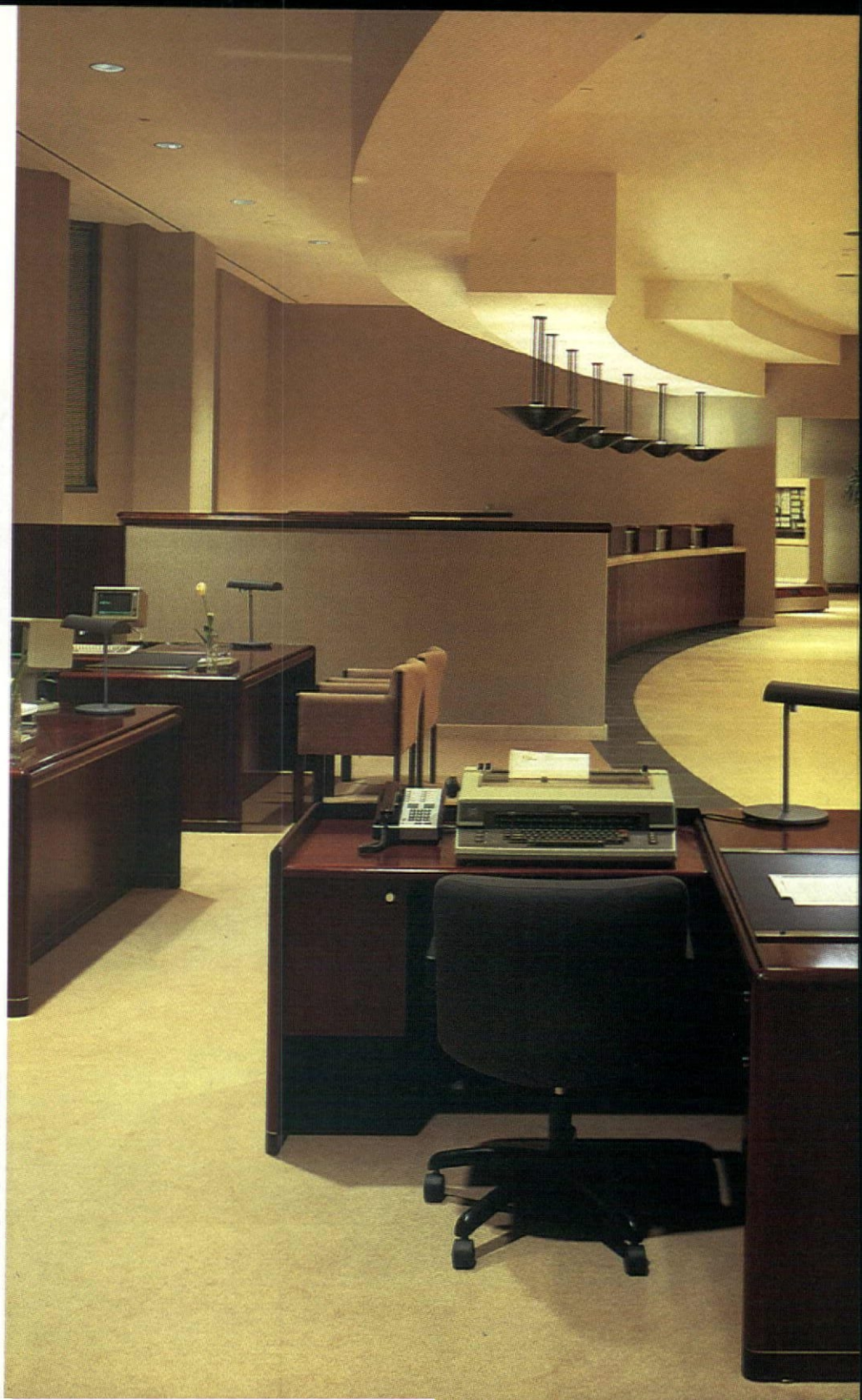
Not everything in Las Vegas is showbiz glitz. Especially not a branch bank for one of Nevada's largest institutions, First Interstate. Designed by Los Angeles-based Cole Martinez Curtis, the upscale space is targeted to a sophisticated business clientele in the Howard Hughes corporate center.

Located in an 18-story high-rise in the complex (which First Interstate jointly owns with Summa Corporation), the 50,000-sq.-ft. project includes a retail branch, private banking, a museum,

A 12,000-sq.-ft. First Interstate branch, private banking, and museum incorporate the curvilinear theme of its namesake building in Las Vegas, Nevada.

operational offices, and penthouse executive suite. The design challenge was to tie these spaces together to create an atmosphere indicative of the bank's stability, longevity, and conservatism—while at the same time projecting a progressive image for the next century of service. Project Executive Joel Curtis explains that for the ground floor retail banking area, the client "wanted a first class space with a desert feel to echo the surrounding countryside."

The interior design of the 8,000 sq. ft. bank branch is heavily influenced by the building's exterior facade and lobby, designed by Ellerbe Becket. The lobby's 14-ft. high, curved glass wall is juxtaposed against the building's straight lines and rigid angles. Cole Martinez Curtis decided to repeat this circular motif in the branch design. "It was important that the bank be harmonious with the main building lobby," he says.
Continued on p. 108



Photography by Toshi Yoshimi

A curved sandstone wall, which houses a custom-designed check-writing stand, is the focal point for the space. Ceiling soffits, cabinetry, and even light fixtures reinforce the space's curvilinear shape.

Desert hues capture locale

Continued from p. 106
Ceiling soffits, teller line cabinetry, floor patterns, and custom light fixtures follow this curvilinear theme. The main feature of the branch is a 12-ft. high curved sandstone wall that is a structural piece of art serving as a check writing stand, tellerline backdrop, and a link between two branch entrances.

The color palette incorporates earthy desert hues of cool beige and golden sand, accented by green and burgundy. A limestone floor and tellerline top complement the sandstone wall, and a band of green honed stone outlines and accentuates the floor. The burgundy-stained walnut veneer on the tellerline and furniture creates a deliberate contrast to the beige floor.

A 3,000-sq.-ft. private banking space directly adjacent to the branch also echoes the building architecture. The interior concept relates to a strong 45-degree angle created by a diagonal sawtooth glass section of the building shell. A step-down coffered ceiling was designed at the same angle. A strong, curved ceiling soffit aligns with the 14-ft. high lobby wall.

And last, but not least, Cole Martinez Curtis designed a 1,000-sq.-ft. bank museum, which is located on the ground floor with the intent to provide future growth space for private banking if needed. It is also designed on the 45-degree angle, with step-down coffers as the private banking area.—*S.M.*

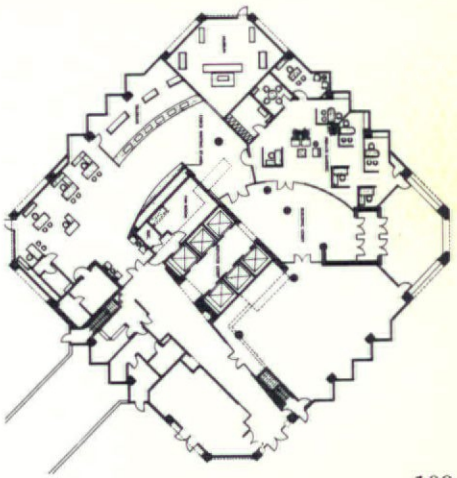
Sources
Wallcovering—*Knoll Int'l.*
Upholstery—*Brickel Asoc., Metro-*

Custom-designed light fixtures (opp. page) in the museum provide both up- and down-lighting. Dark mahogany cabinets and a green stone floor border provide contrast to the light desert color palette (this page). An officer's platform is located to the right of the bank tellerline.

Floorplan (below) shows the lobby's curved glass wall and 45-degree angled sawtooth glass sections of the building shell.

politan Furniture, Sunar Hauserman, Jack Lenor Larsen.
Lighting—*Nova Industries, Gotham, Contract Lighting Systems, Omega Lighting Co., Linear Lighting Co.*
Stone floor & wall—*La France, Imports, Inc., Burlington Natstone.*
Carpet—*Rodeo Mills, Karastan/Bigelow.*
Desks & credenzas—*Modular Designs.*
Seating—*ICD, Metropolitan Furniture, Brayton Int'l., Cumberland Furniture.*
Blinds—*Bali Blinds/Carey McFall.*
Desk Accessories—*McDonald Prods.*
Cabinetry—*Roger B. Phillips.*
Planter—*Architectural Supplements.*
Display cabinets—*Greyhound Exhibit Group.*

Interior Design—*Cole Martinez Curtis and Associates, Marina del Rey, Calif. Joel Curtis, project executive.*
Architect—*Ellerbe Becket, Santa Monica, Calif.*
Lighting Design—*Domingo Gonzalez Design, New York.*
A/V Consultant—*Cibola Systems, Orange, Calif.*
Acoustical Consultant—*Paul S. Veneklasen and Assoc. Santa Monica, Calif.*



GRAND HALL BANKING

Survey of competition leads to signature space for Bank of New England-West

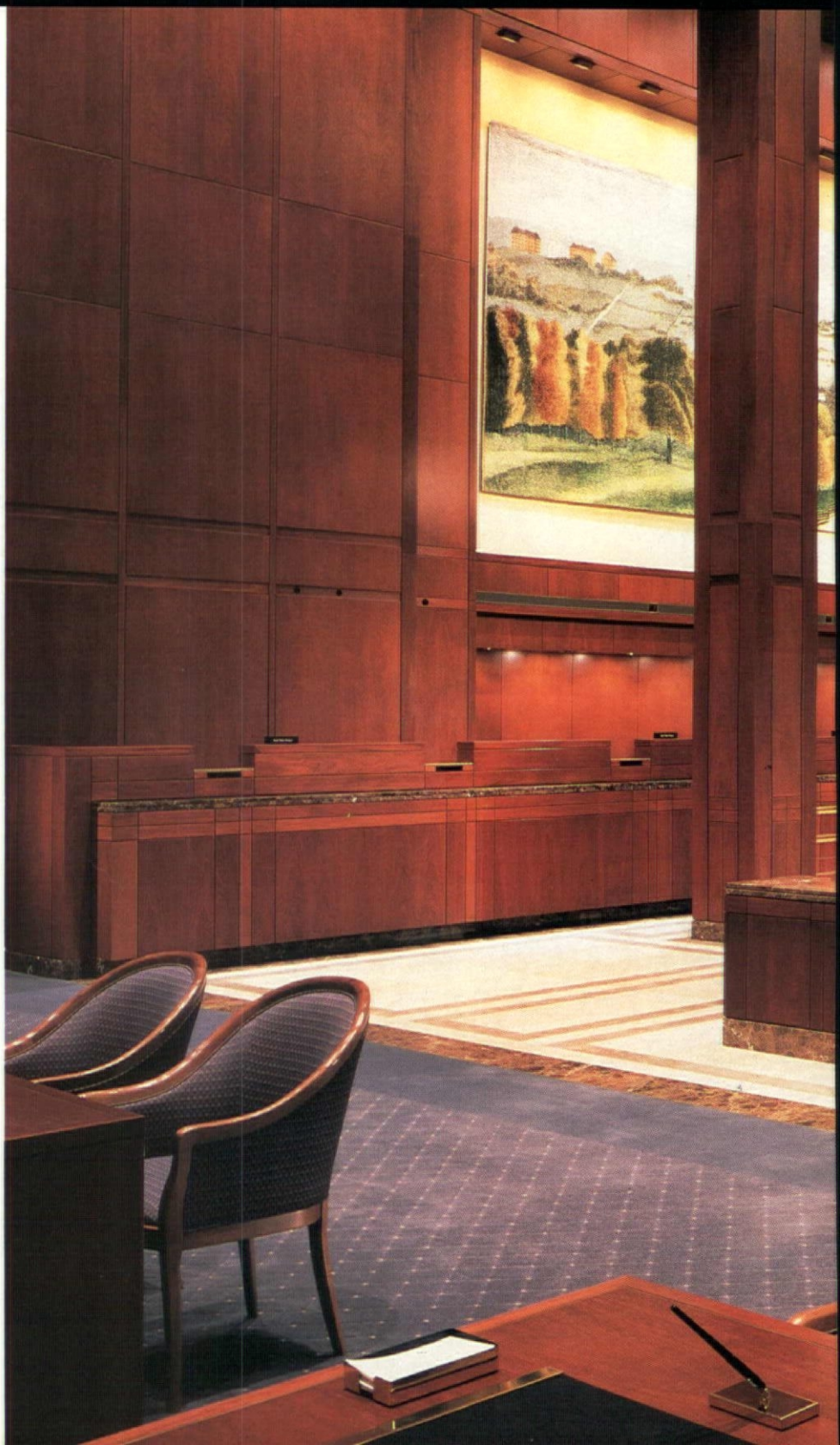
A two-story banking hall is a dramatic focal point for the flagship location of Bank of New England-West, Springfield, Mass. The spacious, open design gives the bank what competing institutions did not have—a cutting-edge image conveyed through a signature space.

Designed by Jung/Brannen Associates, Inc., Boston, the bank occupies more than 100,000 sq. ft. on six floors, including 12,000-sq.-ft. of ground-level retail space in the newly completed Monarch Place complex, also designed by Jung/Brannen. "The Springfield location announces that Bank of New England is a major banking force in western Massachusetts," comments Duncan Pendlebury, director of interior design, Jung/Brannen. A number of competing retail institutions were examined by the design team in order to identify an interior plan that would meet the mixed needs of local clients—a blend of farmers and businessmen.

The openness of space, its marketing potential, and its relation to the community were the guiding design principles for new quarters of Bank of New England-West, Springfield, Mass.

"Openness, welcome, and comfort were the messages we decided to deliver," says Pendlebury. "We were fortunate to have a space in which we could manipulate all these elements."

In the expansive, main-level space, the "Grand Banking Hall" effect is enhanced by traffic noise on stone floors, but offset by such acoustical treatments as ceiling-hung draperies, carpeting, and soft furniture. This achieves comfort at the pedestrian level, while expressing a subliminal message of quality. Materials



Photography by David Ryan

Coffered ceiling, a lightwell, and mahogany veneer walls convey the grand banking hall theme. The hall (below), is the bank's signature space for its flagship location.

Attention to details adds quality

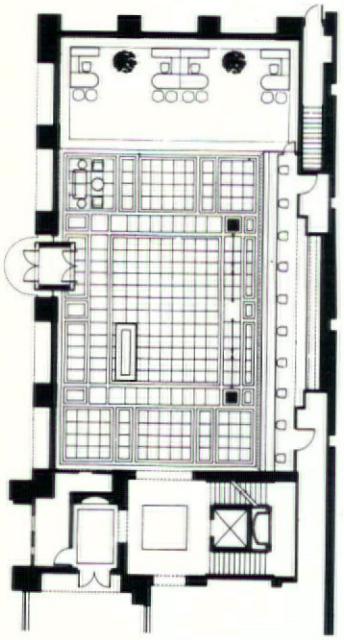
and details expand upon that message as customers enter the space.

A coffered ceiling and oval light well are among solutions applied to create this memorable interior. The light well also serves a practical purpose in orienting customers to the tellerline. This was necessary because designers were working with a fixed plaza entrance, causing traffic to enter off-angle.

The lobby ceiling was originally conceived for production in pre-molded, reinforced gypsum to be integrated with air-conditioning and lighting. However, it was more economically completed in drywall by local subcontractors.

Mahogany-veneered plywood covers walls and has black saw-curves that convey the look of joints—another cost-effective solution. A marble-patterned floor and 11- by-24-ft. tapestry add grandeur to the space.

In reference to expanded services offered by the bank, the retail lobby



An original 11- by-24-ft. tapestry depicting the local Pioneer Valley was commissioned from weaver Helena Hernmarck for display in the grand retail banking space. The floorplan (opp. page) shows the teller line on the right and customer service platform at the top.

affords a view through its end wall of a conference room and elevator landing.

Cove lighting behind teller desks provides individual workspace lighting. Facia above holds surveillance cameras that appear as black dots to the eye.

"There is a tremendous amount of merger and acquisition activity in the banking industry. A bank's image has to be maintained in a competitive climate," concludes Pendlebury. "Our design includes a thematic image that is adaptable to a range of financial services in the coming decade."—*R.W.*

Sources
Furniture system—*Steelcase.*
Casegoods—*Dunbar.*
Seating—*Hickory Business Furniture, Bernhardt.*
Lighting—*Columbia, Edison Price, Kurt Vevsen.*
Floorcoverings—*Interface Flooring, Karastan, Bentley Mills.*
Wallcoverings—*Boris Kroll, Maharam.*
Paint—*Polomyx.*
Marble—*Freeport Marble and Tile Co.*
Millwork—*Wright Millwork, Westfield Woodworking.*
Ceilings—*USG Acoustical Products.*
Tapestry—*Helena Hernmarck.*

Architecture/Interior Design—*Jung/Brannen Associates, Inc., Boston, Mass.: Yu Sing Jung, FAIA, principal-in-charge; Duncan Pendlebury, director of interior design; Robert Onofrey, project director; Jeannine Campbell, project designer.*
Contractor—*Daniel O'Connell's Sons.*
Structural—*Weidlinger Associates.*
Mechanical/Electrical—*Syska & Hennessy, Inc.*
Lighting—*Ripman Lighting Consultants.*
Millwork—*Wright Millworking.*

Nelson & Assoc. standardizes EAB's N.Y. metro 85-bank network

What seemed a Herculean task—completing a major design standardization program for an 85-bank network in two years without sacrificing any operation time—became a goal capably realized by Nelson & Associates, Philadelphia, for client EAB's Long Island and New York City-based branch network.

The branch reconfiguration took its cue from EAB's new marketing scheme. Repositioning the bank in a fresh regional orientation with a friendly, neighborhood image was the goal of both its new chairman, Raymond J. Dempsey, and the design team at the project's inception in 1986. The bank's name had been changed from "European American Bank" to "EAB", thereby downplaying its former image as an international money center.

For EAB, a turn away from international money-centers to regional-flavor banking, meant a radical change in interior design, consuming a two-year effort by Nelson & Associates at 85 branches; an average of one branch per week.

The 85-branch assessment tour conducted by the design firm in a mere two weeks surveyed such factors as ceiling condition, lighting types, walls, floors, counter style, physical limitations, and possible real estate issues. Together with management, an in-depth program analysis determined existing locations' need for expansion, consolidation, and ATMs, plus growth potential for service, tellers, and platform personnel.

Despite a schedule that at one point entailed working simultaneously on over 40 branches either in the design or construction stage—with staff frequently in the field—renovations were accomplished on time. Among the primary elements of the project: An extensive design standardization program; space plan analysis for more effective use of real estate; documentation of existing conditions at each bank to determine design direction; a working prototype devised at one site; and creation of time-saving strategies that included a modular teller counter and bulk purchase of lighting and wallcovering to ensure speedy installation.

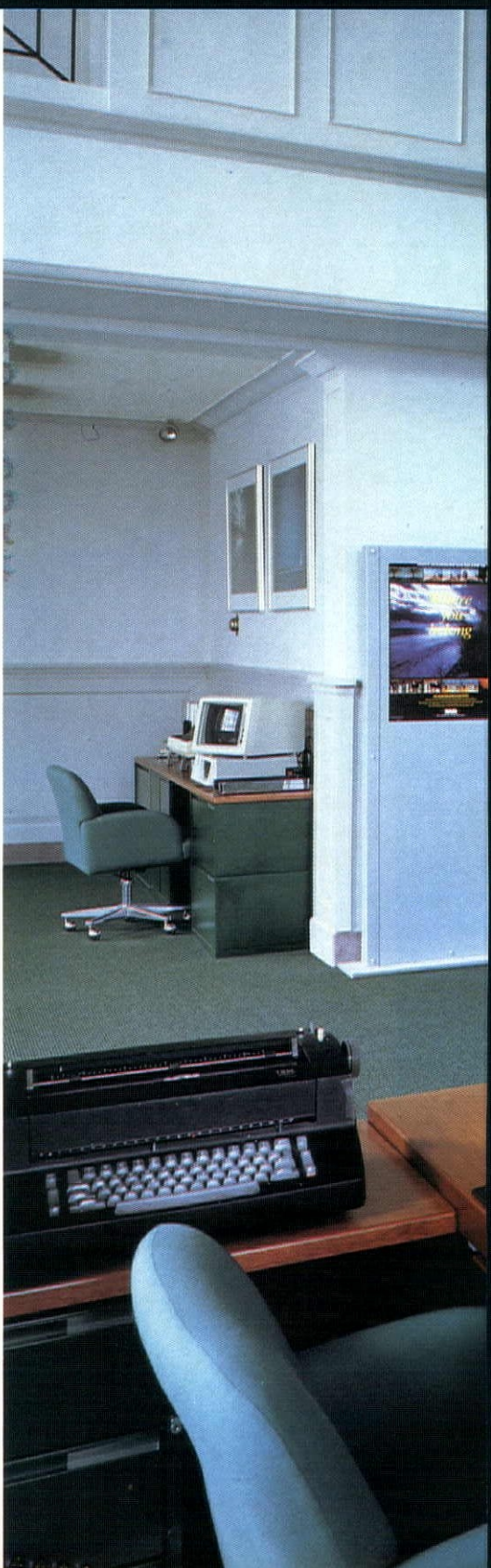
The total 560,000-sq.-ft. of renovations ran the gamut from cosmetic changes and lighting upgrades to full interior demolition, including mechanical, electrical, and HVAC. All branches were brought up to code for handicapped use. In 39 branches, new ATM systems were installed, while a new computer system at all locations linked teller stations back to the bank's mainframe in Uniondale, N.Y.

Ultimately, 20 percent in real estate savings was realized in the renovation effort. Branch sites ranged from ground-floor locations in 26 office buildings spread among New York City and Long Island; 31 independent structures on highways; and 28 locations in shopping districts, commercial streets, and malls.

At 1107 Broadway in Manhattan, a valuable corner location near the Flatiron Building, the branch was cut in half and restructured to create an L-shaped tellers' counter, rather than one long counter. Another 8th Avenue branch, however, was capable of eliminating its corner visibility. Here, the bank was again cut in half, and half the rent saved.

Subdivision of real estate became one-third of a budget strategy that also allocated funds for design standardization and program requirements.

Accomplishing extensive real estate savings and significant alterations was a challenge. Notes John Nelson, Sr., prin-



Photography by Whitney Cox

In this view of the Franklin Square, Long Island, branch, old photography aided designers in recreating a balcony and old railings. This branch was returned to a former corner location with which customers had a strong identification. The corner was formerly used for warehousing furniture.

Each branch sports a friendly image

cipal, "We wanted a minimum in downtime. Materials were bulk-ordered, including teller counters and millwork, as well as vinyl wallcovering and lighting fixtures, which are traditionally the contractor's responsibility.

"We had to work around operations while the bank functioned. Actually, both personnel and customers were excited about the renovations and the effort became a public-relations 'plus', rather than an inconvenience," he says.

A timetable was developed that allowed priority work to occur first within the already tight schedule. On the boards, branches were designed based on degree of difficulty. Projects involving less exterior renovation were produced first, permitting them to go out to bid quickly. Routine meetings were held weekly with bank executives, security, and marketing to discuss progress. Weekly site meetings with contractors were also held in the field.

The bank purchased a modular tellers' counter designed in 5-ft. modules, designed complete with electrical and computer capability brought on-line immediately upon installation. To accomplish this goal without loss of operations, old counters were removed after business Friday and new counters were installed on Saturday. Electrical and computer work was done on Sunday.

A special pull-up wood chair was also created, designed to be 22-in. wide with arms to accommodate special renovations space requirements where banks averaged 3,300-sq. ft. The chair was produced by a manufacturer and sold direct to the bank.

Branches were bid in groups of three-to-five at a time, permitting the most advantageous pricing and allowing one contractor to handle a group of branches in close proximity. A total of 12 contractors were involved on Long Island and in Manhattan.

View of 1440 Broadway (opp. page, top) demonstrates how the design team reconciled its Long Island strategy with an urban location. In the Farmingdale, Long Island branch (opp. page, bottom), designers were presented with a '20s-era structure with arched windows, and balcony.

The Metropolitan Mall branch in Queens, New York (this page), was the first new construction Nelson & Associates was assigned. Here, dominant ceiling banding stresses EAB's corporate colors and new logo, a light well adds drama; furniture and carpeting complement the scheme.

To achieve the friendly, neighborhood image, designers sought a simplified approach to interiors. The primary characteristics of each branch include EAB's color signature—green and silver-gray; radius edges to counters; new logo and signage; fabrics and soft finishes vs. marble and metal; postformed soft edges; and customer tables instead of desks, permitting officers to work with, rather than opposite, clients. "There was subliminal thought given to the environment," says John Nelson, Jr., son of the principal and major accounts executive for the firm. "We wanted to make a direct appeal primarily to women customers."

Even teller counters were designed to make people feel comfortable and welcome. The edges were radiused and scaled for comfort, should a customer wish to lean on the surface. In an exacting effort, feedback on the counters from the prototype mock-up made designers scale them down another 1½-in. in the field.

Indeed, there was a thorough ergonomic assessment of the mock-up at EAB's operations building in Uniondale, Long Island. "We got double-feedback from user/employees. There were such subtle comments as making the rate boards work with the interior coloration for greater readability," comments Nelson, Sr.

For lighting, the project stresses wall washes behind the teller counter; elsewhere it is more low-key. This helps to boost the EAB logo, reproduced in a green-on-green vinyl wallcovering behind counters at each bank. Everywhere, there is obvious and subtle reinforcement of the logo. In newer branches, a glazed green tile will be substituted on back-walls of teller counters.

Carpeting is a custom creation developed with Karastan in tones of green and gray. Upholstery is jade with a stronger green used for backwalls and signage. Says Nelson, in addressing the color and design standardization, "The banks have become EAB's billboards."

With the EAB renovation effort, Nelson & Associates now passes the 90th bank-mark with some banks entering a second renovation to meet changing needs of their locale. At the Farmingdale, Long Island facility, a total switch was made to relocate the officers' platform in the spot occupied by the teller's counter; in Franklin Square, Long Island, a railing and balcony were recreated from old photographs.

Contrast these renovation experiences with those of Metropolitan Mall, Queens, where the bank was completed in 17 working days. This was the first new branch for Nelson & Associates and the first time the firm went with a construction management service.

"This branch was significant for us to build from scratch," explains Nelson, Jr. "It became a 'shaper' for us on an extremely fast track. Ultimately, it exceeded the bank's expectations after opening in the first week."—*R.W.*

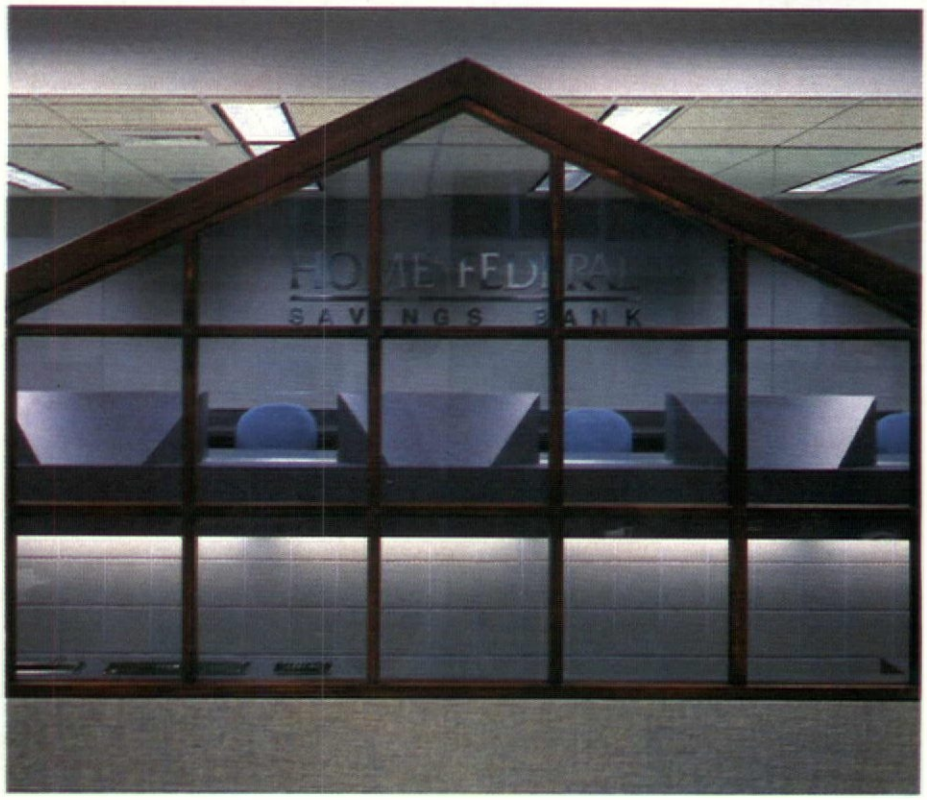
Sources
Seating—*Artisan Seating.*
Workstations—*Reff.*
Filing system—*Meridian.*
Carpeting—*Karastan, Heugatile, Lees.*
Millwork—*Bompadre & Sons, Continental.*
Vinyl wallcovering—*Vicrtex*
Ceiling system—*U.S. Gypsum*
Undercounter equipment—*LeFebure*
Vaults—*LeFebure*

Interior Design—*Nelson & Associates, Philadelphia: John Nelson, principal-in-charge; Clifford Marchion, AIA, Raymond Ruhlman, AIA, Beth Meyer, Gavin Speirs, AIA, project management team; Jacqueline Simmers, Patricia Keefer, project administration.*

Sanford Hanauer Associates' branch design is convenience-driven

It seems people have become a lot more mobile in the last 50 years—drive-thru restaurants, dry cleaners, even funeral homes (in some parts of California) are commonplace. Time marches on, but people are more likely to rely on the convenience of an automobile for just about everything. That's why Home Federal Savings Bank decided to add a drive-thru window to its Little Neck, N.Y., branch. Built in the 30s, the building had become a 3,000-sq.-ft. albatross of wasted space. The drive-thru paved the way for much-needed improvements.

Home Federal executives wanted the bank's ambience to impart a feeling of "solidness"; however they cautioned that "stuffy traditional furnishings" would not sit well with this bank's customers.



Sanford Hanauer, principal, Sanford Hanauer Associates, Woodbury, N.Y., is well-acquainted with Home Federal's style, having remodeled several of its executive offices, as well as designing interiors for the bank's Douglaston, N.Y., executive headquarters. Working with architect Valeriu Aldea, Hanauer decided to completely gut and renovate the Little Neck facility.

The team began by eliminating 125-sq.-ft. from the rear of the structure to make room for the drive-thru and vehicle turnaround. To compensate this loss, 200 sq. ft. were added to the front facade, including a peaked roof.

"In addition to providing space for a concealed air-conditioning system," explains Hanauer, "the peaked roof duplicates a former Home Federal symbol, and is used as a design element."

Inside, Hanauer pulled back the teller counter (originally set on an angle cutting into the central open space) creating an uninterrupted tellerline along one side of a sturdy tile floor that ultimately directs pedestrian circulation. The 200 sq.-ft. added to the front facade resulted in increased platform space, making room for two more bank officers. A custom mahogany latticework echoes the peaked roof and divides the area from other banking services.

Home Federal executives wanted the bank's ambience to impart a feeling of "solidness," but cautioned that "stuffy traditional furnishings" would not sit well with customers from this community.

Business as usual

To achieve the correct balance, Hanauer chose sleek transitional furnishings for the bank officers' area. In keeping with the muted color schemes used in other Home Federal branches, Hanauer opted for a similar berry tint on the walls, counterspace, and flooring. Energy-saving overhead fluorescent lighting with parabolic louvers allow an even distribution of light. Strip-lighting beneath the teller counter softens the well-lighted environment.

Construction was completed in two phases. First the rear end of the building, drive-up and teller facility were built around the original wall. Then, offices—office areas really—were temporarily relocated and, steadily, portions of the old teller counter. "They kind of shrunk the bank down to about half its size," says vice president in charge of banking services Richard F. Rothschild, "so business went on during construction." This allowed the job to be completed in four months, at a cost of $800,000—less than $150 per sq. ft., including the downstairs lunchroom and employee facilities.—*E.D.S.*

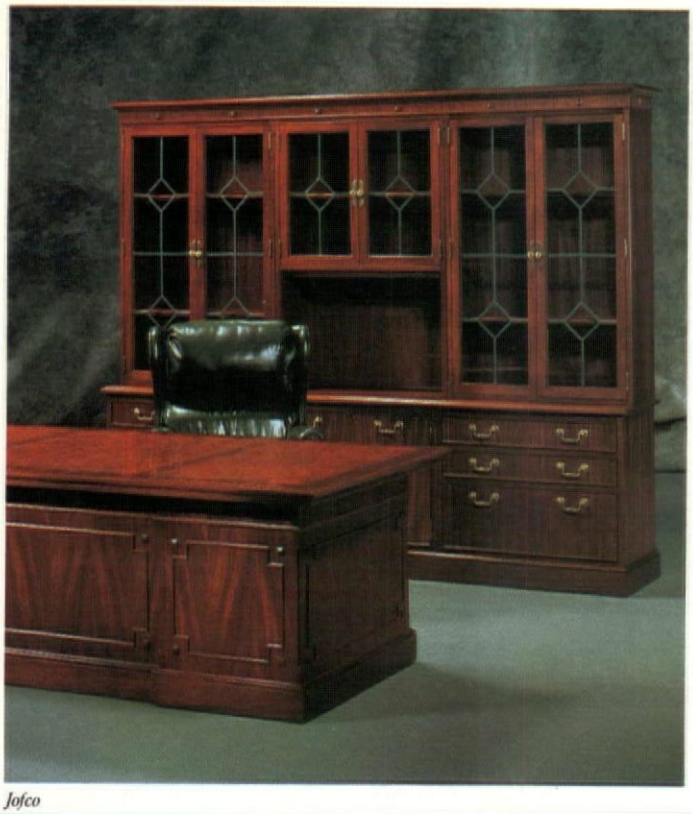
A custom mahogany latticework (opp. page) echoes the Home Federal Savings Bank peaked roof symbol and divides the platform area from other banking services.

Splayed turrets along teller counter house computers (this page, top) offer maximum elbow-room to customers. Varied ceiling heights add interest and soft lighting to the space (bottom).

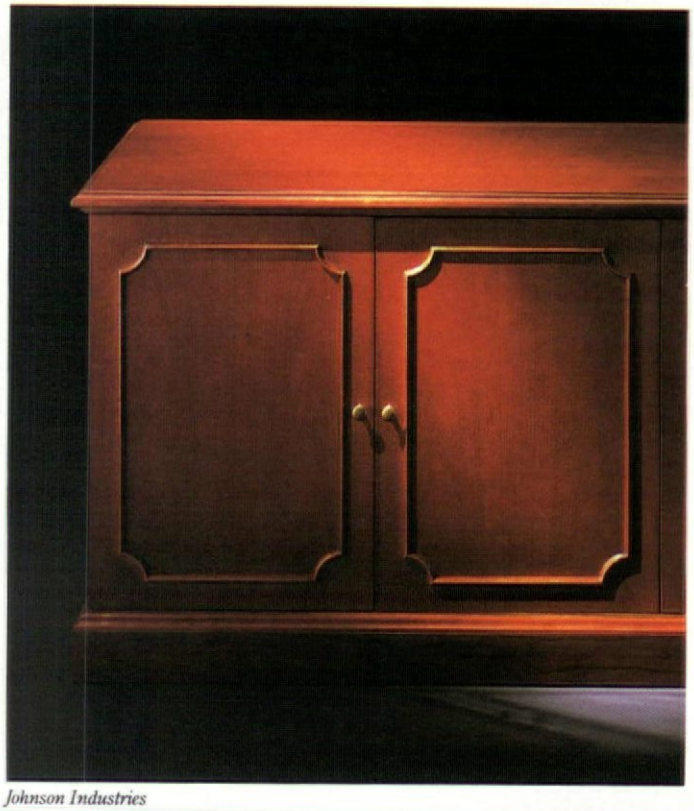
Sources
Wallcovering—*BF Goodrich*
Upholstery—*Boris Kroll*
Paint—*Benjamin Moore*
Flooring—*Milliken, Shaw Industries, Tarkett, Saven, TSC-Tek.*
Furnishings—*Gunlocke, Artopex, Shelby Williams, Integra.*
Ceiling—*USG*
Lighting—*National Lighting Co., Koch & Lowy.*
Seating—*Cramer, Artopex, Shelby Williams.*
Files—*Integra.*

Interior Design/Architecture—*Sanford Hanauer Associates/Architect: Valeriu Aldea, P.C.*
Structural Engineer—*Paul Valerio Associates*
Electrical/Mechanical Engineer—*Piccirillo & Brown, P.C.*
General Contractor—*S. DiGiacomo & Son*

Fine woods & elegance define prestige in banking



Jofco



Johnson Industries

Jofco—The Harrington 9800 collection is crafted from mahogany wood featuring genuine ebony wood inlays. The series is accented with solid brass hardware. Available in eight finishes. **Circle No. 358.**

PCI/Tandem—Several new trim options are available to personalize the Manhattan Series executive office collection. Elm burl, inlaid brass, and reverse-diamond inlay can be applied to both work top and pedestal face surfaces. Other trims are also available. **Circle No. 335.**

Baker Executive Office—This double pedestal desk is part of The Pfister Collection, and features mahogany veneers and borders, walnut inlays, and leather drawer pulls. Other items include credenzas, a lounge seating group, and metal and glass occasional tables. **Circle No. 323.**

Johnson Industries—A table, credenza, and wall mounted visual display unit are the newest additions to the Boardroom Project line of furnishings. The pieces are available in a broad range of finishes. **Circle No. 332.**

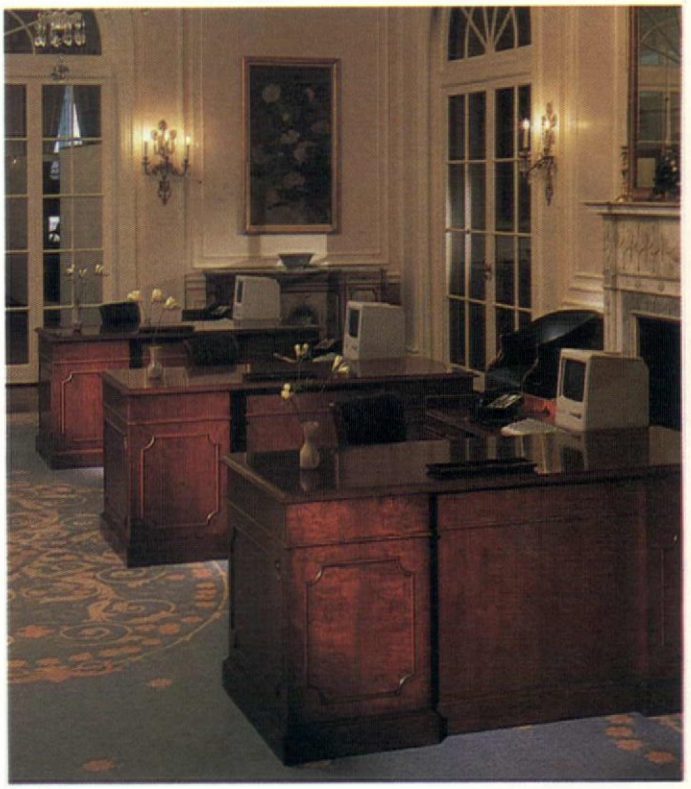
Vecta—The Wilkhahn FS+ Grand Class Seating line boasts fully ergonomic design with automatic adjustment for lumbar support. **Circle No. 338.**

PCI/Tandem

Baker Executive Office

Vecta

Geiger International



Gunlocke

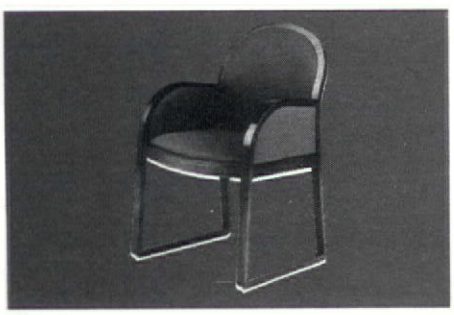
Geiger Intl.—Mobila is a series of freestanding desks, credenzas, and bookcases suited for bank executive offices. The desk also harbors a hidden trolley that provides an auxiliary work-surface and a motorized lift for personal computers. The desks can be specified with matching or contrasting wood, leather, or marble inserts. **Circle No. 327.**

Thonet—This chair from the Manner Collection is highlighted by rounded curves. Designed by John Caldwell, the M05F32 has an upholstered seat, back, and sides. A variety of finishes are available. **Circle No. 337.**

Davis—The Millennium Desk Collection includes credenzas, returns, conference tops, lateral files, bookcases, and vertical storage elements constructed from sapele and mahogany. **Circle No. 325.**

Gunlocke—Traditional casegoods embody classic design with an ogee top. The solid cherry pieces are hand rubbed and available in four finish colors. **Circle No. 328.**

Cumberland—The MARIGO line offers ergonomic seating. The chairs feature a forward pivot point, enabling the user's feet to stay on the floor while the chair tilts. **Circle No. 324.**



Thonet

Davis

Cumberland

BANK FURNISHINGS
Review

Sleek new styles offer comfort as well as beauty for banks

Haworth

Krueger International

Metropolitan

Haworth—Places wood desks are available with executive- or secretarial-height return and matching credenza, in light oak, medium oak, mahogany satin, or cherry (shown). Panels have a range of acoustical ratings and incorporate an eight-wire electrical system. **Circle No. 329.**

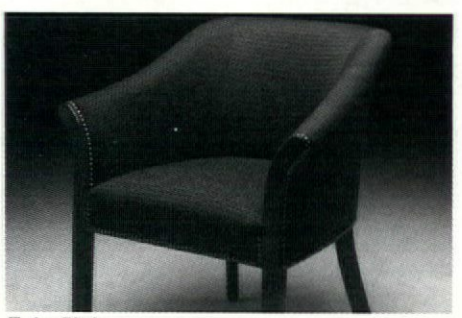
Alma Desk—The Devonshire Collection of desks and credenzas features solid walnut drawer fronts, interiors, and mouldings. There are four finish options, and three choices of desk-top design. **Circle No. 322.**

Krueger Intl.—The Optional Chair is the latest addition to the Piretti Collection designed by Giancarlo Piretti. Available with or without arms, the chair incorporates a patented seat mechanism which reacts to the occupant's weight, automatically adjusting backrest tension. **Circle No. 333.**

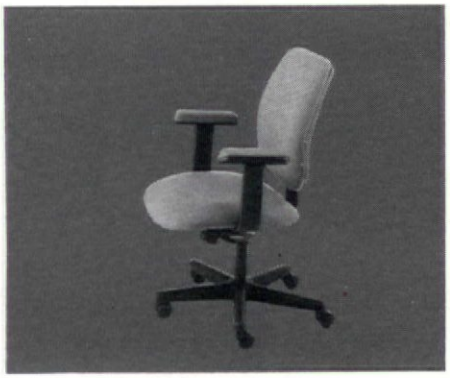
Metropolitan—The Trinity Chair line offers three arm variations. The exposed wood arms and legs are available in cherry, mahogany, maple, and walnut. **Circle No. 334.**

Taylor Chair—The guest chair line Cadence contemporary model is fully upholstered; the transitional model has welt trim; and the traditional model has brass nailhead trim. **Circle No. 336.**

Alma Desk

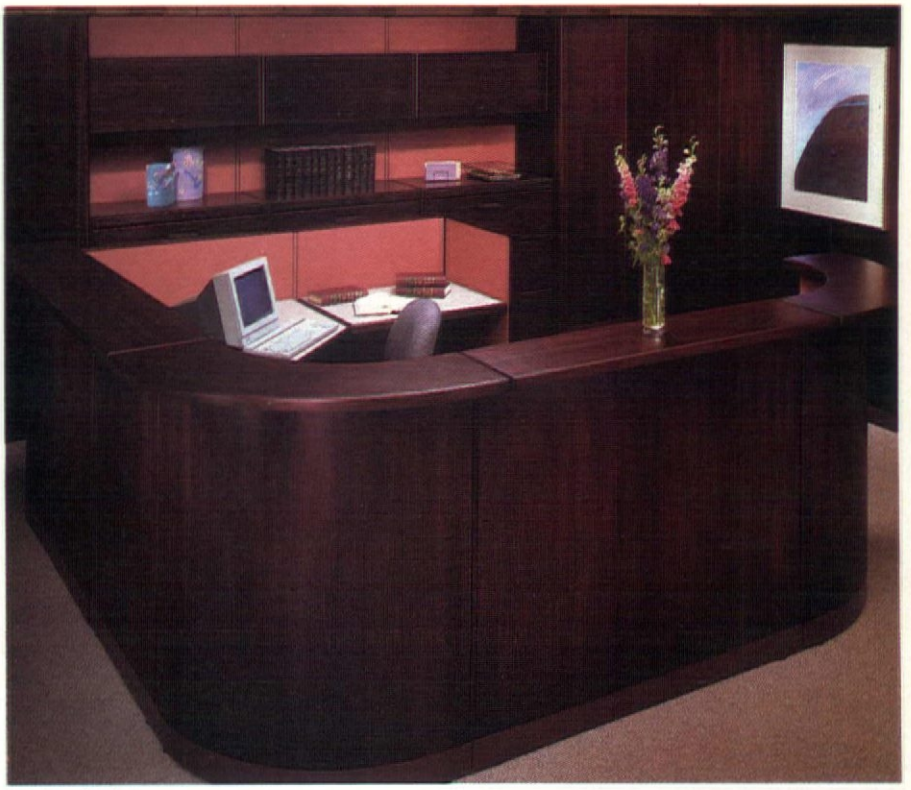


Taylor Chair



Domore

Hickory Leather



American Seating

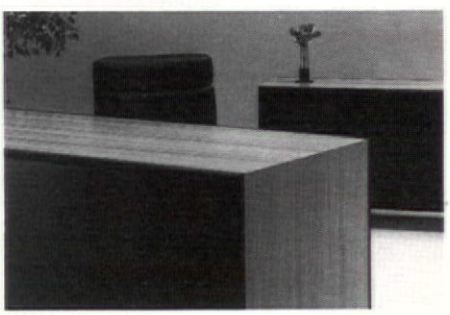
Domore—The full-functioning A-2-Z chair has a knee-tilt mechanism, which keeps feet flat on the floor, and 2½-inch height adjustment range. The chair is available in swivel/tilt or swivel only versions as well. Styles include a sled-based side chair, with or without arms. **Circle No. 326.**

Hickory Leather—The new "Execu-Posture" line of executive chairs complements both contemporary and traditional designs. Chair covers include leather, vinyl, and fabric. **Circle No. 330.**

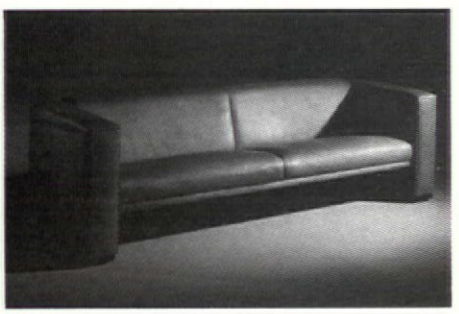
JG Furniture Systems—The Sofdesk line, which includes desks, returns, credenzas, and accessories, features natural veneers and matte-black edges. Drawer fronts are coated with a protective urethane foam. The line is complete with wire management systems. **Circle No. 331.**

American Seating—Invitation combines Venetian veneer woods with fabrics and proprietary wood-match color finishes for a cohesive systems offering. **Circle No. 339.**

Kron—Arm panels with a two-piece seamless upholstery, enhanced by soft contour arm caps, are featured on the Ponte collection sofa. The set also offers an armchair and loveseat. **Circle No. 340.**



JG Furniture Systems



Kron

Leason Pomeroy Assoc. creates versatile Schafer showroom in Chicago

In a society where packaging determines success, Dennie Pimental, president, Schafer Brothers, took a simple and pragmatic approach to showroom design: "I wanted to create a flexible envelope," he says of the company's new Chicago space at The Merchandise Mart. New to Schafer, Pimental sought to reposition the traditional seating manufacturer from an old line company to a '90s firm representing American contemporary design. Aiding him was interior designer Pamela De-

"We want to reach a high caliber of interior designer interested in clean design."
—Pamela Delamaide Light

lamaide Light, IBD, Leason Pomeroy Associates, Garden Grove, Calif.

Light conceptualized the 2600-sq.-ft. showroom space as a "neutral envelope where the furniture would be the focal point, not the architecture," drawing from the clean lines and international look of Bauhaus style. "We want to reach a high caliber of designer interested in clean design," she explains.

The highly effective approach was introduced at Schafer's International Design Center/New York (IDCNY) showroom. When Pimental leased space in the mart, he decided to have Light repeat the concept, creating a recognizable image for Schafer.

Light's white-on-white backdrop begins with partition screens of hardwood and Mechoshade exterior plastic. The screens form an illusory surface, "like gauze, creating silhouettes of the furniture," describes Light. "They make it

Schafer Bros.' furniture is presented in a "neutral, flexible envelope," a showroom (opp. page, top) inhabited only by pieces in black, white or brown. Ultramarine blue lights up the showroom's pristine background (opp. page, bottom).

Partition screens of hardwood and Mechoshade exterior plastic (below) create clean background and gauzy, mysterious silhouettes. Floorplan reveals the showroom's straightforward form, divided by airy, linear screens.

Photography by Chas McGrath

easy to look into the showroom, while adding mystery." Original plans for the screens specified frosted glass, too costly for the $22 per sq. ft. project budget. Less opaque than frosted glass, plastic actually created a more tantalizing effect. "This discovery was one nice thing that came out of a budget constraint," Light notes.

Lighting is key

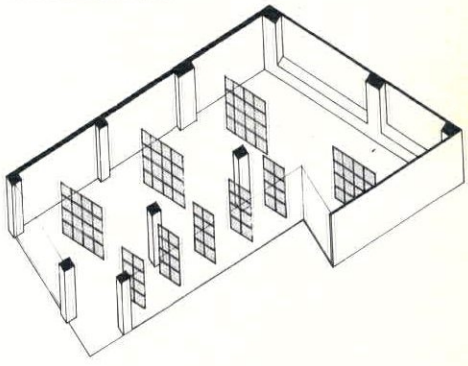
In this pristine background, lighting was key. MR16 halogen fixtures provide a pure white light, while ultramarine blue luminaires add contrast. "We threw the blue light behind the furniture to add drama and extra sparkle," Light explains. "We wanted the chairs displayed as individual pieces of art, sparkling like gems in a jewelry store."

The colors of the displayed chairs were limited to black, white, and brown, emphasizing contour and reinforcing the neutral Bauhaus design scheme. This neutrality and flexibility is what Pimental was looking for in his company's showrooms: "To succeed today in business, with all the consolidation and repositioning, companies need to work smarter. We're a smaller business; we didn't want to do a new, expensive showroom every year. The screens provide a basic, contemporary backdrop, allowing furniture designers to be individual and establish products with identity."

The Chicago space follows the New York theme with minor adjustments. Pimental says he is pleased with the spaces. "The two showrooms give us a consistent look," he says. "Our introductions at NEOCON were very well received. Light adds, "People who hadn't originally planned on coming in were actually drawn into the space. It performed exactly like it was supposed to."—*Melisa Levitt*

Sources
Floorcovering—*Sisal, Galleria Floors Ltd., San Francisco*
White Screen Material—*Mechoshade Systems, Inc.*
Lighting—*Lightolier*
Paint—*Fuller O'Brien*

Interior Design—*Leason Pomeroy Assoc., Orange, CA: Pamela Delamaide Light, IBD.*
Millwork & Construction—*Mitchell Kohn.*



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Designer: Gardner, Spencer, Smith & Associates
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Circle 52 on reader service card

Design center cooperation enhances annual event

East Side is West and Long Island City is East and now the twain have met. To enhance the effectiveness of Designer's Saturday, design buildings on New York's East Side, such as the Architects & Designers (A&D) Building, and the International Design Center New York (IDCNY) have entered into a spirit of cooperation. Scheduled for October 12-14, the event has elicited the cooperation of various design centers in the city in speeding registration of participants, as well as combining in other activities.

"We are offering joint registration for the first time this year," says Linda Foa, executive director, Designer's Saturday, "and the name 'Fall Market' has been dropped. This year, we are working together under the 'Designer's Saturday' umbrella."

In a city as vast and centralized as New York, the importance of coordinated efforts on behalf of Designer's Saturday participants is proving invaluable. "New York is a fragmented market," explains Alex Jinishian, director of leasing and marketing at the A&D Building. "There is a concentration of showrooms on both the upper east side of Manhattan and Long Island City. Designer's Saturday keeps the two together."

Governed by a Board of Directors culled from member manufacturers, the event has been kept extremely focused, with prime emphasis placed on a maximum number of designers visiting as many showrooms and seeing as many new products as possible. Members of the Designer's Saturday Group, consequently, are restricted from offering lavish hospitality in the showrooms during the day, to keep attention focused on product.

"The rules keep everything equal, maintaining integrity," comments Foa. "With the range of manufacturers as broad as it is, unfair competition for the designer's attention is all but eliminated."

Here is a rundown on programs and activities planned around the city:

Thursday, October 12 is "Facility Managers Day," with a special group of programs tailored to this audience. Several how-to sessions will address such topics as lease negotiations and furniture standards. Anne Fallucchi, editor/associate publisher, *Facilities Design and Management*, will moderate a trio of panel discussions on several renovation projects, including the multi-million dollar Rockefeller Center enhancement.

Creative flair sets the pace for a number of other events, such as "Breakfast at Tiffany" with Jack Lenor Larsen. Vignettes of Larsen products will be displayed, enhanced by corporate accessories from Tiffany. Palazzetti will demonstrate ways to get a total design look by dressing to accessorize furniture with the "Clothes to Wear with Modern

DESIGNER'S SATURDAY
Program

Panel discussion on licensing

Furniture Classics" fashion show.

On **Friday, October 13**, the noon hour promises to sizzle, as design hot-shots Phillipe Starck and Scott Strasser discuss what's happening in design now and in the future.

Not to be missed is a panel discussion moderated by CONTRACT editor/associate publisher Len Corlin, on licensing. Michael Bourque, past national/IBD president; Ben Brewer, president, AIA; and Charles Gandy, past national ASID president, will participate in a discussion about what is possibly the most pressing issue facing designers today.

CONTRACT Magazine's second annual "Best Spaces" showroom design competition (co-sponsored by ASID and IDCNY) will be judged by a panel of four ASID members on Thursday. Five prizes will be awarded during Designer's Saturday at IDCNY.

A number of festive events are planned for evenings, and there's always the glitter, glamour, and just plain fun of a

SCHEDULE OF EVENTS

Date	Topic	Speaker	Time/Place
Thursday, October 12, 1989	Furniture Standards in the Workplace	Lucille Daileader, design manager/ corporate real estate, Continental Insurance.	10:00; 2:00, Alma Desk, IDCNY, Center II
	Breakfast at Tiffany with Jack Lenor Larsen	Vignettes of Larsen products with corporate accessories from Tiffany.	10:00 - 11:30, IDCNY
	Lease Negotiations: A Facility Manager's Guide	Joseph Horowitz, director, facilities engineering, CBS Inc.	10:00; 12:00, SunarHauserman, 730 Fifth Ave.
	The Rockefeller Center Enhancement Program, panel discussion	Moderated by Anne Fallucchi, editor, *Facilities Design and Management.*	10:00, A&D Bldg., 22nd floor
	Marketing Design Services	Lester Dundes, publishing director, *Interior Design,* moderates panel on marketing strategies.	11:00 to 12:00, IDCNY, Center I
	Arts & Antics: An Illustrated Pep Talk on Commercial Custom Carpet	Bob Hutchinson and Sondra Rehm, Lees Commercial Carpet.	11:00; 2:00, Lees Commercial Carpet, IDCNY, Center I
	Excellence in the Changing Organization	D. Quinn Mills, professor, Harvard University.	11:00, Steelcase, IDCNY, Center I
	AETNA Home Office Renovation Project, panel discussion	Moderated by Anne Fallucchi, editor, *Facilities Design & Management.*	12:00, A&D Bldg., 22nd floor
	Helping the Facility Manager Develop Criteria for Choosing Office Furniture	Muriel Chess, editor, *Professional Office Design;* Pat Sullivan, PHH Environments.	1:00, Westinghouse Furniture Systems, IDCNY, Center I
	Survival Course for Facility Managers	Jeffrey Simon, AIA, SCR Design Organization.	2:00, Steelcase, IDCNY, Center I
	Clearing the Air: Environmentally Sound Design for the 90s panel seminar	Sponsored by BIFMA.	2:00 - 3:00, IDCNY
	Reconstructivism: Updating Interiors	Constantin Boym, designer.	2:00, Brueton Industries, IDCNY Center II
	Comparing European and American Facility Planners	Franklin Becker, Ph.D., facility planning and management professor, Cornell University.	2:30, A&D Bldg., 22nd floor
	Marketing: The New Factor in Banking, panel discussion	**Moderated by Janet Ryan, publisher, CONTRACT.**	**3:00 - 4:00, IDCNY**

night in the Big Apple. For ideas and information consult CONTRACT's "New York Sights" coverage on pages 130-131.

The whole affair will end with a bang **Saturday October 14** when the annual Designer's Saturday gala explodes at the New York Public Library, 5th Ave. at 42nd St. Fancied as one of New York's finest Beaux-Arts buildings, the library will be the spot for a buffet and bar with music and dancing. The Hark Lane Review and Orchestra will bop to vintage 40s tunes and Motown hits, while The American Grease Band blasts oldies from the 50s and 60s. Tickets for the evening cost $35—$25 for dancing and drinks alone—and are available only in Designer's Saturday member showrooms.

As the industry moves into the 90s, the future of Designer's Saturday is bright. Under the capable helmsmanship of president Pat Howe (Howe Furniture), the event hits the new decade stronger and more sure of itself. □

Date	Topic	Speaker	Time/Place
	The Chrysler Project, panel discussion	Moderated by Anne Fallucchi, editor, *Facilities Design and Management.*	Jack Lenor Larsen, IDCNY, Center II
	Fashion Show: Clothes to Wear with Modern Furniture Classics	Christian Farrow, fashion coordinator.	4:00, Palazzetti, 515 Madison Ave.
Friday, October 13, 1989	The Good, the Bad, the Ugly: Design in the 80s panel discussion	Moderated by Victoria Geibel, executive editor, *Metropolis.*	10:00, A&D Bldg., 22nd floor
	Beams and Blobs: The Shape of Light for Interior Design Applications	Robert T. Prouse, Howard Brandston Lighting Design.	11:00 - 12:00, IDCNY
	International Cowboys: Riding Into New Design Horizons	Philippe Starck and Scott Strasser.	12:00, A&D Bldg., 22nd floor
	Contract Textiles: New Fibers & Technology	**Panel to be announced. Moderated by Sara Marberry, executive editor, CONTRACT. Sponsored by ACT.**	**2:30 - 3:30, IDCNY**
	Licensing: Closer Than You Think	**Michael Bourque, IBD; Ben Brewer, AIA; and Charles Gandy, ASID; moderated by Len Corlin, editor, CONTRACT.**	**3:00 - 4:00, IDCNY**
	Retro Rap	Beverly Russell, editorial advisor, *Interiors* and *Architecture,* moderates discussion.	3:30 - 4:30, IDCNY
	Bellini/Graves	Mario Bellini and Michael Graves discuss their work and current projects.	5:00 - 6:00, IDCNY
	IBD Does Broadway	IBD presents a singing and dancing review to announce its "Design in Theatre" awards program. Hosted by Jose Ferrer.	8:00 - 9:00
Saturday, October 14, 1989	Smart Design: Advances in Three-Dimensional Software	A seminar about the latest CAFD, computer-aided industrial design, including a case study of Timex's use of Alia's design systems.	10:00 to 11:00, IDCNY, Center I
	McCurry/Tigerman: Design Fantasies	Margaret McCurry, Stanley Tigerman discuss strategies.	10:00 to 11:00, IDCNY, Center II

DESIGNER'S SATURDAY
Sights & Sounds

Overwhelmed by Big Apple offerings? Take some tips from CONTRACT's roundup

Visiting New York City on business can be both exciting and virtually impossible. The city is unparalleled in its breathtaking whirlwind of things to do and people to see, yet for the business traveler it can often produce claustrophobic feelings of too-much-to-do-in-too-little-time, leaving one hopelessly trapped in the hotel room, terrified of tackling this recklessly energetic, wildly fascinating scene.

Never fear—CONTRACT has rounded up a guide to some "must-see" sights and sounds of the city. Between appointments, receptions, and whatever else Designer's Saturday may bring, this list of things to do will help fill those all-too-rare free moments.

With a packed agenda of places to go, things to see, and people to hear, New York City on a business trip is what the traveler makes of it. CONTRACT offers a little help.

Photography courtesy of New York Convention & Visitors Bureau

Entertainment abounds

If New York City is known for anything, it is the stage. The city offers every type of theater, from extravagant full-blown musicals—*Black and Blue, Cats, Les Miserables, Phantom of the Opera,* and the multi-Tony-winner *Jerome Robbins' Broadway*—to off-Broadway comic and dramatic plays—*Driving Miss Daisy, M. Butterfly, and Steel Magnolias.* Pick up the latest copy of *The New Yorker* or *New York Magazine* for show times, theaters, and ticket prices. If there's time, the half-price ticket office in the center of Times Square offers bargain prices on available tickets for the same night. The windows open at 3 p.m.; lines start forming around 2 p.m.

Music is another of the city's exceptional virtues. Boasting jazz, classical, Broadway, new wave, rock, punk, salsa, Carribean, zydeco, folk, new age, and just about any other musical style imaginable, New York's music clubs offer everything from free concerts to the wildly overpriced. Some places to check out after a hectic day at Designer's Saturday include Indigo Blues, 221 W. 46th St., a medium-priced jazz club in midtown, and Blue Note, 131 W. 3rd St., possibly New York's most famous jazz club with the most frequent big-name billings. Piano bars also abound, including the famous Algonquin Hotel, 59 W. 44th St. Again, the best bet is to check the most recent *Village Voice* or *The New York Times* for ideas.

Comedy clubs are another aspect of Big Apple culture. For big names in comedy, check out Caroline's at the Seaport, Pier 17, South Street Seaport.

New York's club scene changes so frequently and caters to such an eclectic crowd, that the best plan is to go by word of mouth. Some current trendy clubs include the Cafe Iguana and Canastel's, both at Park Ave. S. and 19th St., and M.K., 25th St. and 5th Ave.

Sightseeing is for everyone

Who could visit New York City—even if for the umpteenth time—without partaking of some tourist-attraction fare? Topping the list of almost every first-time visitor is the Statue of Liberty, open daily from 9 a.m. - 4 p.m. The

Indisputably the most famous skyline in the world, and possibly one of the most often photographed, New York City is alive and brightly lit whatever time of day, from the fabled Times Square (opp. page) in the heart of the theater district, to the nighttime view over the Hudson River (this page, top), to the core of the finance and trade territory of the World Financial Center (bottom).

ferry to Liberty Island leaves every half hour from Battery Park. The Empire State Building, 5th Ave. and 34th St., is another must-see and also serves as a dandy resource for souvenir photo buffs. Open for viewing daily from 9:30 a.m. - midnight, this attraction, with its 102nd floor observatory, is best when experienced at night. The United Nations Plaza, on 1st Ave. between 42nd and 48th Sts., houses unique exhibits as well as some of the world's most important meetings. For information on tours, call 212/754-7710.

breathtaking 25¢ view of lower Manhattan at night, unless followed by a trip onto the mostly residential island, the 35-40 minute trip isn't a wise idea for the time-conscious tourist.

A stroll through Greenwich Village, the East Village, Soho, or the Upper West Side provides cultural stimulation and a variety of unique, "only in New York" shopping experiences. Consult a subway map for the fastest, easiest and most "in the know" way to find each of these little neighborhoods. The South

seminars, and shows, the most accurate way to find out what's going on is to call museum information recordings directly: The Whitney Museum of American Art, Madison Ave. and 75th St., 212/570-3676; The Museum of Modern Art, 53rd St. between 5th and 6th Aves., 212/708-9480; The Museum of Natural History, Central Park West and 79th St., 212/769-5100; The Metropolitan Museum of Art, 5th Ave. and 82nd St., 212/535-3600; the Guggenheim Museum, 5th Ave. and 88th St., 212/360-3500; and the Cooper-Hewitt

No trip to the Big Apple would be complete without a walk through Central Park, where there is always something going on, from free concerts and plays to canoe and toy sailboat rental. A carriage ride through the park is ideal on a nice day or warm evening. The park even has its own zoo with everything from small reptiles to polar bears and penguins.

Other sightseeing musts that don't occupy an entire day include the fairy tale-like FAO Schwarz toy store, Trump Tower, and St. Patrick's Cathedral, all on 5th Ave.; Macy's Department Store, 34th St. and 7th Ave.; Rockefeller Center, 5th Ave. and 49th St.; the famous main branch of the Public Library, 5th Ave. and 42nd St.; and, of course, the bustling Grand Central Station, 42nd St. and Park Ave., with its own menu of shops and restaurants. While the Staten Island Ferry provides a

Street Seaport, on the east bank of lower Manhattan off of South and Front Streets at Pier 17, includes a conglomeration of shops, restaurants, bars, and unique exhibits in an old-town setting and, at night, offers a fantastic view of the famous skyline.

For those staying through the weekend, a trip to one of New York City's many museums is another must. With constantly changing exhibits, concerts,

Museum, the interior furnishings branch of the Smithsonian, at 91st St. and 5th Ave., 212/860-6868. New York is also home to a plethora of smaller, specialized, and cultural museums, best found through guidebooks such as *Fodor's New York City.*

As with any sightseeing, whether it be squeezing the hottest ideas to a few hours, or taking advantage of a long, carefree day, for the most accurate, up-to-date information, the best bet is to pick up a copy of an official guide from the hotel concierge and supplement it with a current issue of one of the publications mentioned in this article.

With a fast step and a well-informed attitude, even the busiest business traveler can make the most of precious free-time. For more information, contact the New York Convention & Visitors Bureau, Two Columbus Circle, New York, NY 10019; 212/392-8200.—*L.M.*

DESIGNER'S SATURDAY
Map

A&D Building
150 East 58th Street

The Harter Group
4 West 58th Street
4th Floor, 212 355 4933

Reggiani USA
800A Fifth Avenue
Main Floor, 914 565 8500

Poltrona Frau
14 East 60th Street
Suite 212, 212 308 3553

GF Office Furniture
655 Madison Avenue
4th Floor, 212 980 0111

Haworth
655 Madison Avenue
12th Floor, 212 826 6796

Knoll International
655 Madison Avenue
6th Floor 212 207 2200

Arc-Com Fabrics
9th Floor, 212 751 1590

Croydon Furniture Systems
4th Floor, 212 752 8005

Dunbar
5th Floor, 212 758 1861

KI/ Pallas Textiles
2nd Floor, 212 371 9595

Kimball-Artec
6th Floor, 212 753 6161

Krug
10th Floor, 212 759 1300

Meridian
5th Floor, 212 758 1861

Panel Concepts/ PCI Tandem
9th Floor, 212 644 0700

Paoli Furniture
11th Floor, 212 644-6842

Thonet International
3rd Floor, 212 421 3520

Trendway
10th Floor, 212 223 3350

Vecta
5th Floor, 212 832 7011

Zographos
3rd Floor, 212 421 6650

Red shuttle bus route

Blue shuttle bus route

Green shuttle bus route

Continuous shuttle bus service between IDCNY and 919 Third Avenue at 56th Street.

Downtown shuttle bus service between Dot Zero at Fifth Avenue and 22nd Street to the IDCNY every half hour.

E and F trains from Manhattan to the Citicorp Building, 23rd Street-Ely Avenue, Queens.

Continuous shuttle bus service to the IDCNY from the E and F trains, 23rd Street-Ely Avenue, Queens.

Bus sponsor: ICI Fibres

Photography:
Manhattan: Skyview Survey
Housing: Grant Mudford
American Craft Museum: ©Dan Cornish/Esto
Scott Strasser: Mark Seliger
Philippe Starck: D. Saylor
Breakfast: Bard Martin
Public Library: Adam Bartos

Design:
Willi Kunz Associates Inc.
Coordination and copy:
Linda Foa

SunarHauserman
730 Fifth Avenue
6th Floor, 212 246 5200

American Seating/Condi
600 Madison Avenue
3rd Floor, 212 935 7090

Brickel Associates
515 Madison Avenue
2nd Floor, 212 688 2233

Palazzetti
515 Madison Avenue
2nd Floor, 212 832 1199

Dot Zero
at Fifth Avenue
and 22nd Street

Knoll International
105 Wooster Street
212 334 1500

D&D Building
979 Third Avenue

Brueton
8th Floor, 212 838 1630

Maharam
12 Floor, 212 753 5440

DAC Building
305 East 63rd Street

Dux Interiors
Main Floor, 212 752 3897

International Contract Furnishings
ICF/Unika-Vaev USA
7th Floor, 212 750 0900

Pace Collection
321 East 62nd Street
Main Floor, 212 838 0331
888 Madison Avenue at 72nd Street, 212 535 9616

Steelcase Design Partnership
15th Floor, 212 755 6300

Stendig/Vitra
6th Floor, 212 838 6050

IDCNY Center 1
30-30 Thomson Avenue

Allsteel
3rd Floor, 718 361 0707

Armstrong World Industries Forms + Surfaces
3rd Floor, 718 392 5290

Artemide
5th Floor, 718 786 8200

Cole Office Environments
5th Floor, 718 392 6000

CorryHiebert and Deepa Textiles
5th Floor, 212 421 7280

Domore Corporation
5th Floor, 718 482 1444

Gunlocke
3rd Floor, 718 937 8080

L•U•I
4th Floor, 718 706 7722

Lees Commercial Carpet
5th Floor, 718 361 2606

Metalstand
4th Floor, 718 392 0710

Herman Miller
2nd Floor, 718 706 7570

RoseJohnson
5th Floor, 616 246 0246

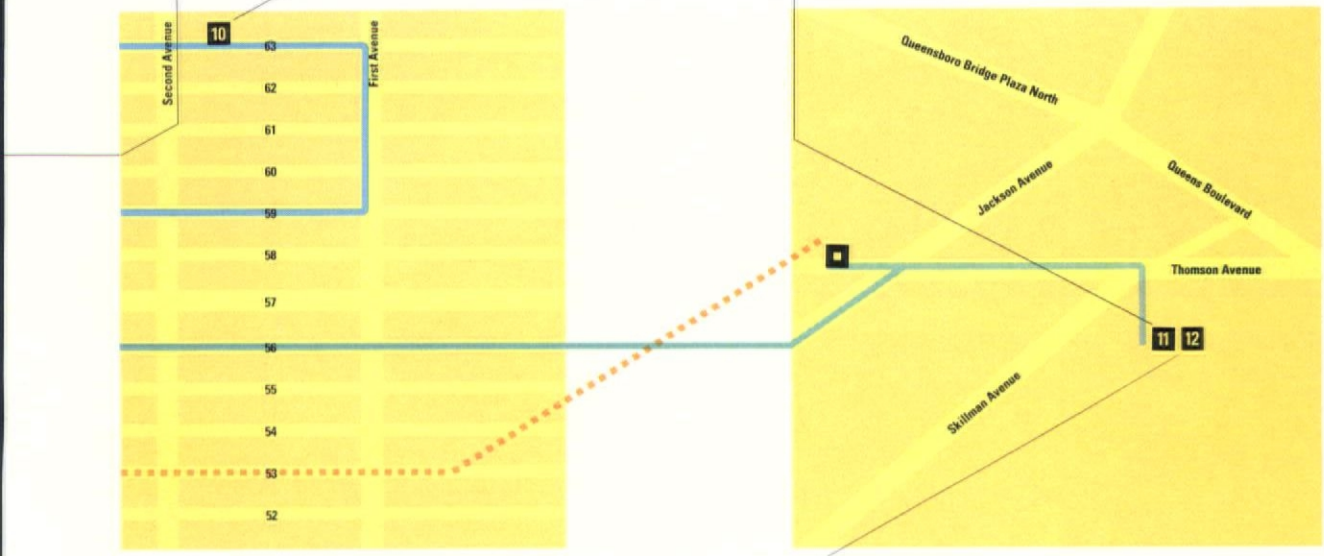
F. Schumacher & Co.
2nd Floor, 718 706 0500

Steelcase/Stow & Davis
3rd Floor, 212 973 8800

Unifor Inc
5th Floor, 718 706 7575

Westinghouse Furniture Systems
5th Floor, 718 482 6800

Xception
4th Floor, 718 786 3716



IDCNY Center 2
30-20 Thomson Avenue

Alma Desk
4th Floor, 718 706 7474

Atelier International
7th Floor, 718 392 0300

B&B Italia
4th Floor, 718 784 0211

Brayton International
5th Floor, 718 937 1880

Brueton
7th Floor, 718 482 7373

Comforto, A Haworth Company
Haworth Products shown
6th Floor, 718 937 8270

Cumberland/I.M. Rosen
4th Floor, 718 361 8190

Davis Furniture
6th Floor, 718 706 6080

Fixtures Furniture
6th Floor, 718 937 5474

Helikon Furniture
4th Floor, 718 786 2299

Howe Furniture
2nd Floor, 718 706 7080

ICF/Unika-Vaev USA
7th Floor, 718 937 0722

Kinetics
6th Floor, 718 482 8109

Jack Lenor Larsen
7th Floor, 212 674 3993

Lighting Services Inc
2nd Floor, 718 361 9850

Metro
5th Floor, 718 937 8712

Mueller
4th Floor, 212 777 0808

Myrtle Desk
2nd Floor, 718 706 6600

Patrician Furniture
Dar/Ran Furniture
5th Floor, 718 706 7620

Reff
3rd Floor, 718 786 5880

13

Shaw-Walker
666 Third Avenue
24th Floor, 212 697 8700

Designer's Saturday: New ideas from every walk of design at annual event

The Harter Group.

SunarHauserman.

Reggiani USA.

1 **4 W. 58th St.**

The Harter Group
Allegro
Circle No. 355

2 **730 Fifth Ave.**

SunarHauserman
Cameron WorkWall
Circle No. 241

3 **800A Fifth Ave.**

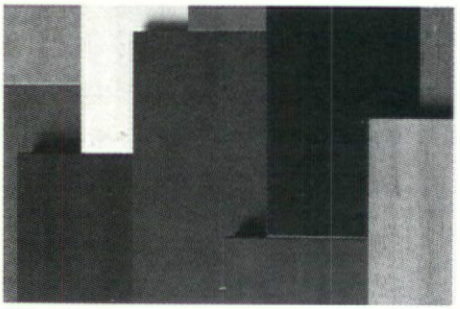
Reggiani USA
Downspot
Circle No. 271

4 **14 E. 60th St.**

Poltrona Frau
Ouverture
Circle No. 282

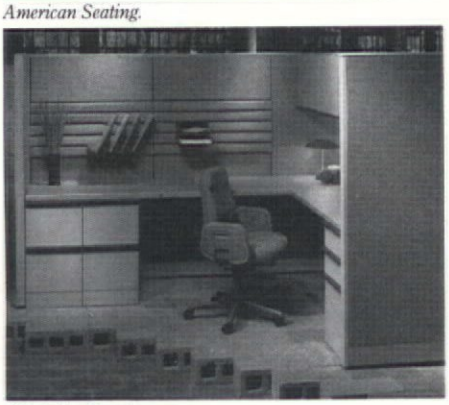
5 **600 Madison Ave.**

American Seating
Task and ambient lighting
Circle No. 234



Haworth.

American Seating.



GF Office Furniture.

Knoll International.

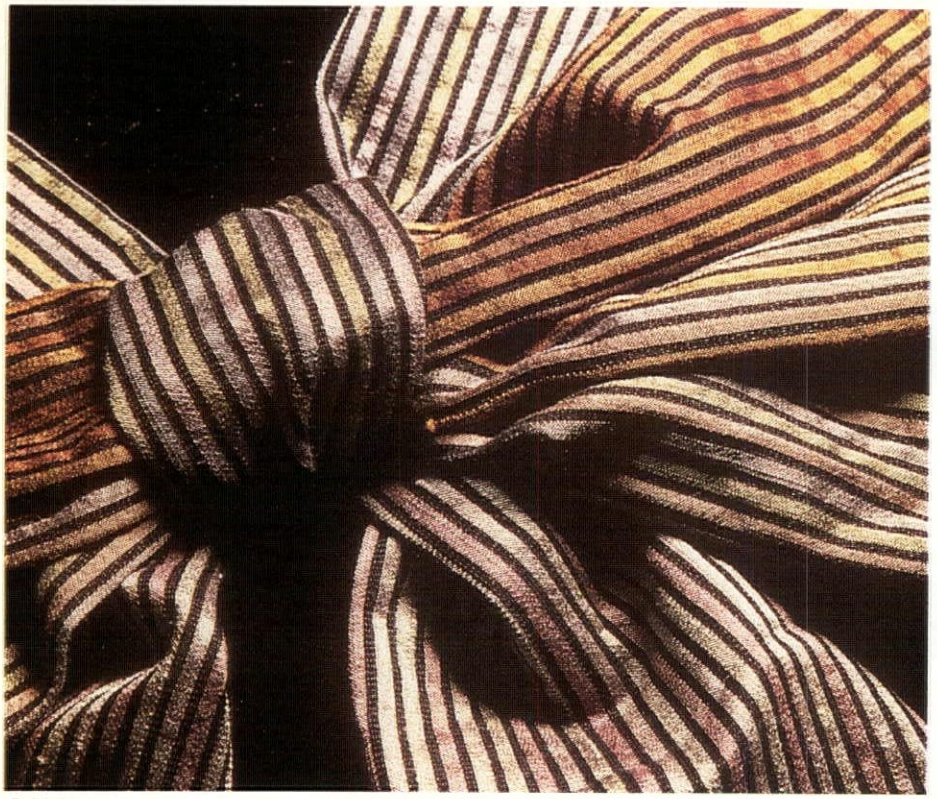
6 **655 Madison Ave.**

GF Office Furniture
Stratum Panel System
Circle No. 266

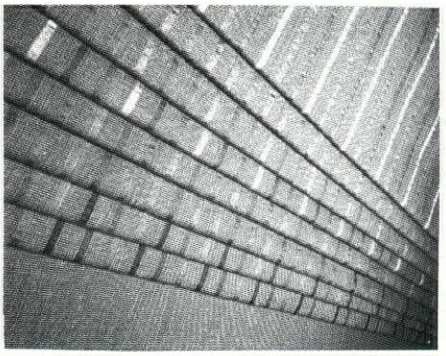
Haworth
Anegre Wood Finishes Collection
Circle No. 255

Knoll Int'l
Morrison Sofa
Circle No. 318

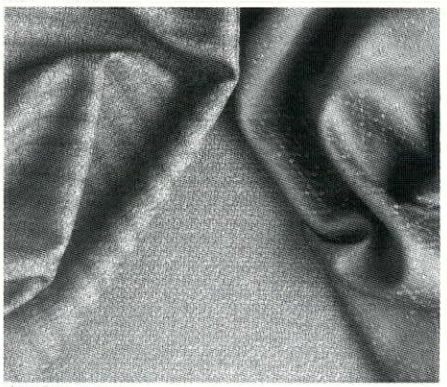
Poltrona Frau.



Brickel.



Pallas Textiles.



Arc-Com Fabrics.

7 **515 Madison Ave. at 53rd St.**

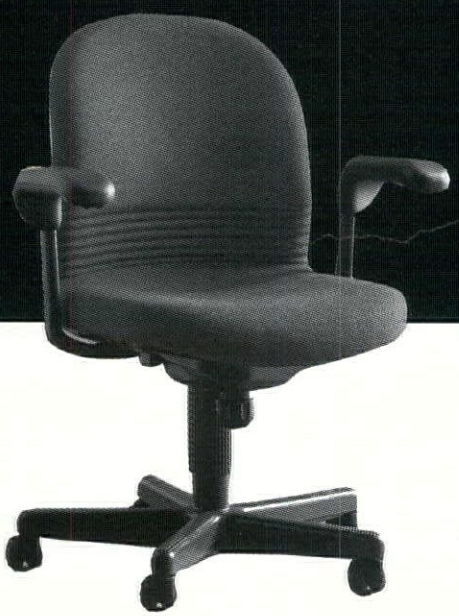
Brickel
Scintilla
Circle No. 319

Palazzetti
Inku
Circle No. 270

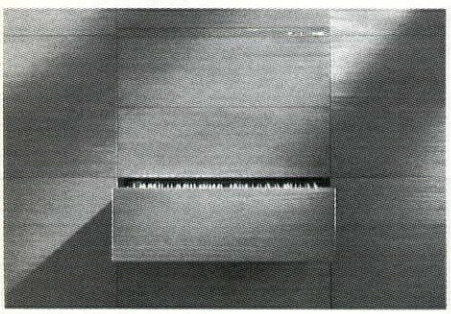
8 **A&D Building 150 E. 58th St.**

Arc-Com Fabrics
Borghese, Wool Quarry, and Montage
Circle No. 249

KI
Piretti Managerial Chair
Circle No. 246

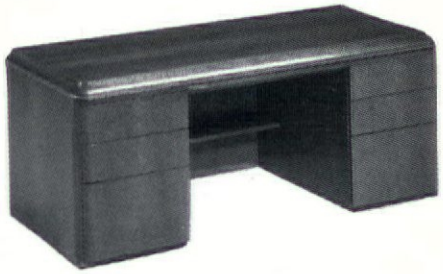


KI.



Meridian.

Kimball.



Paoli.

RoseJohnson.

Kimball
President Series
Circle No. 251

Paoli
Landmark 4000 Series
Circle No. 239

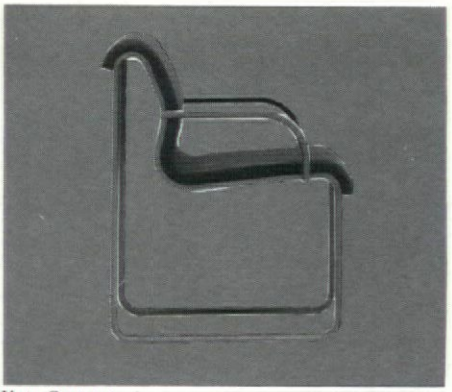
RoseJohnson
RJ Plus
Circle No. 315

Meridian
Electronic Lock/Interlock Filing System
Circle No. 279

Pallas Textiles
Bastille
Circle No. 248

Palazzetti.

Brueton



Vecta Contract.

8 **A&D Building 150 E. 58th St.**

Brueton
Crescent Seating
Circle No. 253

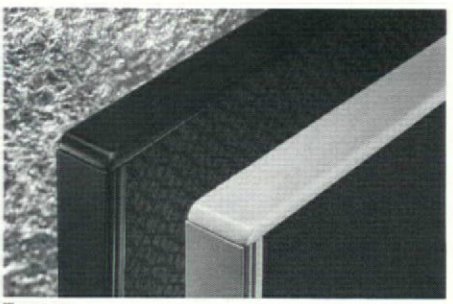
Vecta Contract
D/3
Circle No. 240

Thonet Int'l
Manner Collection
Circle No. 258

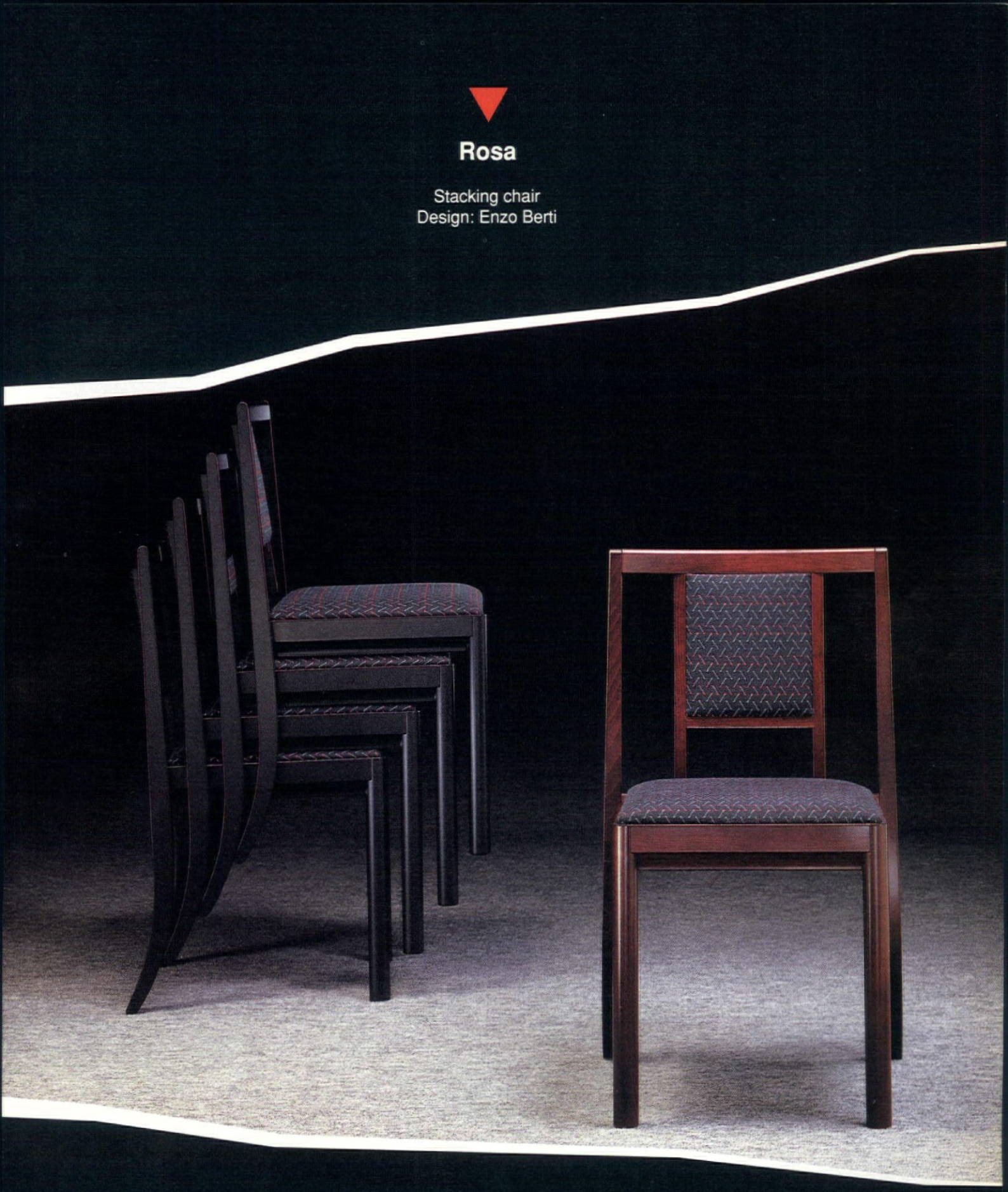
Trendway
Panel finishes
Circle No. 320

Continued on p. 140

Thonet International.



Trendway.



CUMBERLAND
A DIVISION OF I.M. ROSEN & COMPANY, INC.

36-35 36th St., L.I.C., NY 11106 718 937-6300 FAX 718 784-3860 New York IDCNY / Chicago / Houston / Los Angeles / San Francisco / Boston / Washington D.C. / Atlanta

Circle 53 on reader service card

DESIGNER'S SATURDAY
Products

Continued from p. 138

Zographos.

F. Schumacher & Co.

8 **A&D Building 150 E. 58th St.**

Zographos
Saffron and Cinnamon Chairs
Circle No. 357

Larsen Furniture
Temple Series
Circle No. 293

F. Schumacher & Co.
Rusling, Sedgefield, and Highlands
Circle No. 261

9 **D&D Building 979 Third Ave.**

Maharam
Mosaic
Circle No. 262

Continued on p. 142

Larsen Furniture.

Maharam.

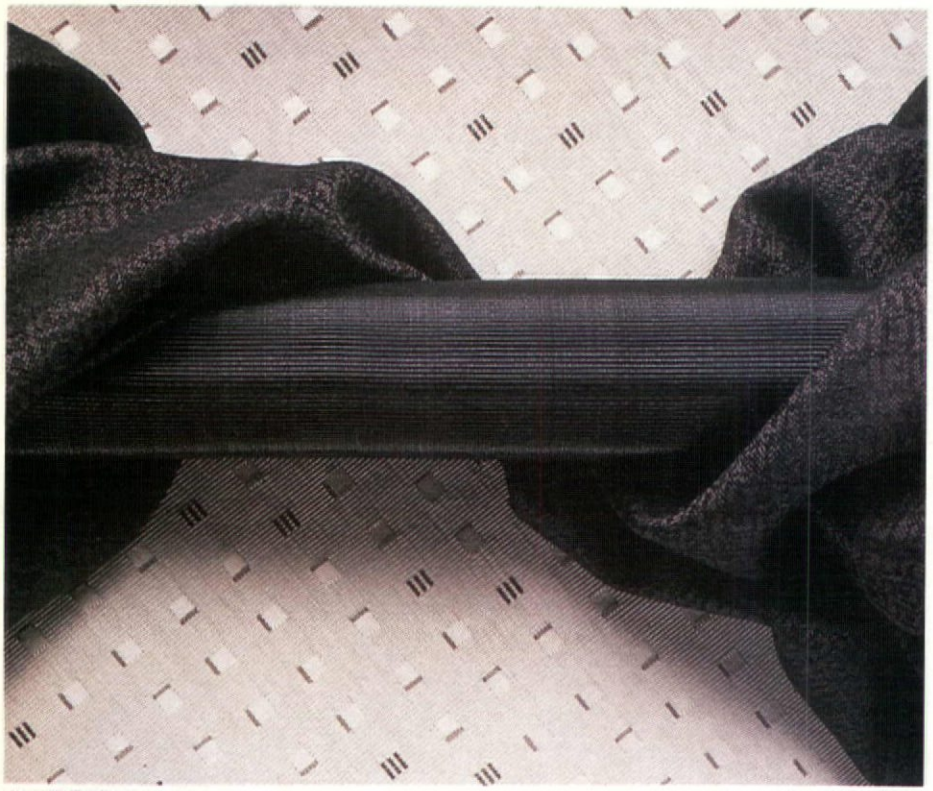
Stained Glass, the first pattern available from our forthcoming Versailles Collection. A contemporary but classic upholstery fabric artfully woven of 62% cotton and 38% polyester—designed and engineered for contract use.

To appreciate all 14 colorways, contact your Maharam representative or call 1.800.645.3943.

Maharam

Circle 54 on reader service card

Continued from p. 140



Stendig Textiles.

Steelcase.

10 DAC Building 305 E. 63rd St.

Stendig Textiles
Varenne
Circle No. 278

Steelcase
Corvo
Circle No. 274

The Pace Collection.

Continued on p. 144

Before we tell you the price of this chair, you'd better sit down.

Design: Alfred Homann

Introducing the ® Chair from Rudd. Fashioned with an elegant bend of cherry, maple, mahogany or oak—looks are reason enough to buy one. The fact that they're priced at a lot less than you'd expect to pay is reason number two. The Rudd ® Chair is proof, you don't always have to stand to reason.

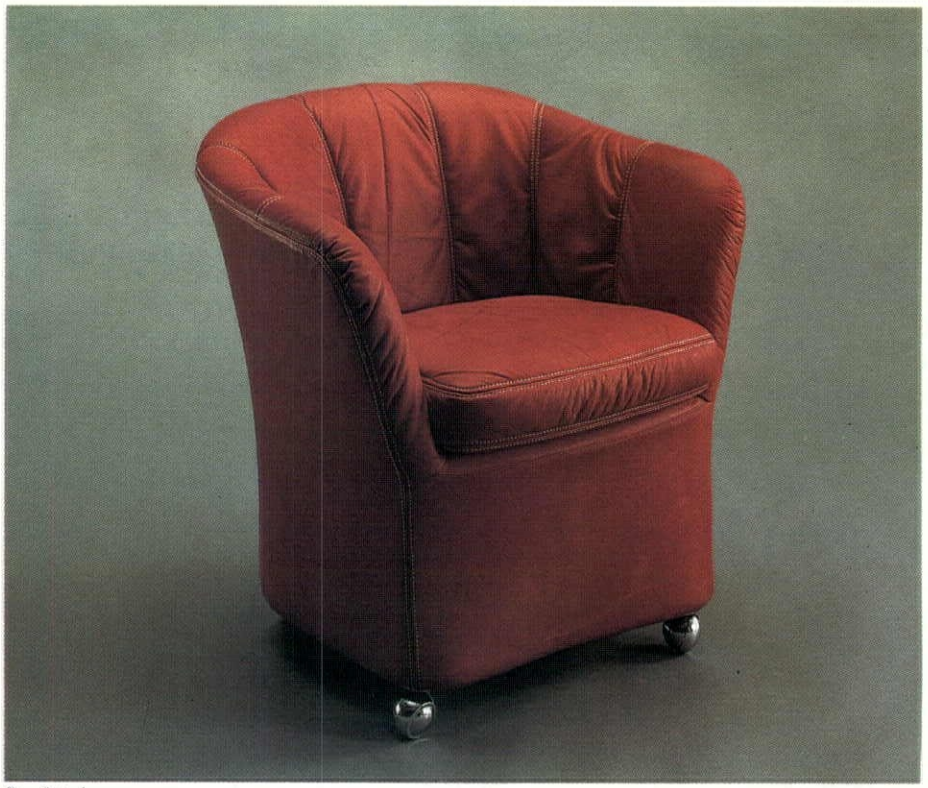
Rudd

Rudd International Corporation, 1066 31st Street, NW, Washington, DC 20007, (202) 333-5600, (703) 471-9140 (Sales), (703) 435-2473 (Fax)

Circle 55 on reader service card

Continued from p. 142

Vitra Seating.



Dux Interiors.

10 DAC Building 305 E. 63rd St.

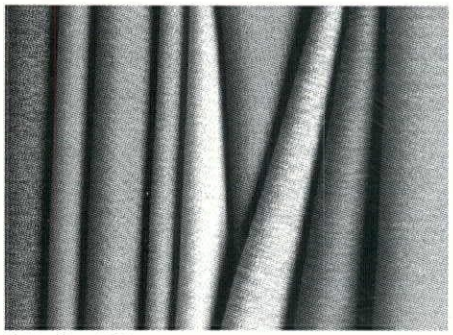
The Pace Collection
Grand Hotel
Circle No. 252

Vitra Seating
Persona
Circle No. 226

Dux Interiors
Ramses
Circle No. 237

Unika Vaev USA
Margarita
Circle No. 289

Continued on p. 146



Unika Vaev USA.

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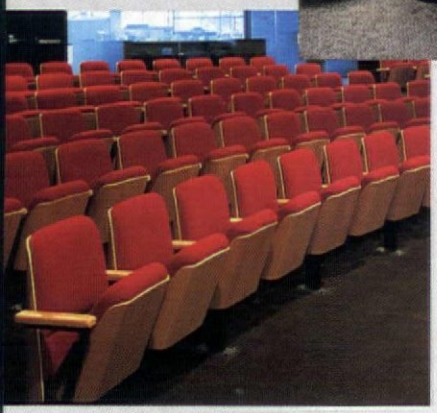
System R's chemistry brings life to the laboratory.

Acton Stackers® and Solar Tables team up for a cordial cafeteria.

Centrum® adds drama to the auditorium.



System R® lends order to high-tech assembly.

Whether you choose to specify System R and BioChairs® for a variety of office needs and looks, or Centrum for an auditorium, or Acton Stackers and Solar Tables for a dining area, or TEChairs® and furniture systems for a laboratory ... the broad range of tailored responses from American Seating will help you give special attention to many of the most challenging areas in your next project.

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Support Systems for Responsive Working Environments℠

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Circle 56 on reader service card

DESIGNER'S SATURDAY
Products

Continued from p. 144

Atelier International.

Alma Desk Co.

Fixtures Furniture.

11 IDCNY Center Two 30-20 Thomson Ave.

Atelier Int'l
Ingot Table/Nova Chair
Circle No. 233

Alma Desk Co.
Cadence
Circle No. 256

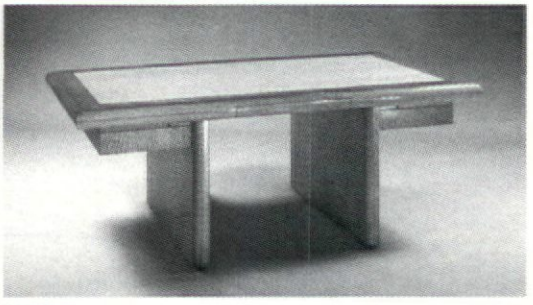
Dar/Ran
CEO Collection
Circle No. 230

Cumberland
Sirra
Circle No. 259

Metropolitan Furniture
Venetia
Circle No. 250

Continued on p. 148

Cumberland.



Dar/Ran.

Geiger

If your objective is to use furnishings to project a reputation for quality and individuality through the use of distinctive design, natural materials and fine craftsmanship, Geiger was created to assist you in meeting this objective.

Founded in 1964 and known as iil international, we have grown from a small, custom shop to a leading office manufacturer, with manufacturing facilities in the United States, Canada, and the United Kingdom.

Our products evolved as we grew – a consequence of design and technological advances and changing market requirements. Our business philosophy has not altered. Today, as then, we endeavor to produce the finest classic, contemporary furnishings available to the contract market, to deliver on time, and to provide exceptional service to our customers.

Design: Bernd Münzebrock

The *Jugendstil Collection* has been developed by Geiger for the discriminating circle of those who love and appreciate the classic designs of the Viennese Modernists.

The Collection is available in a wide array of wood finishes with leather, marble and granite offered as optional inserts. Upholstery fabrics employ the original designs of that period along with a full range of leather colors.

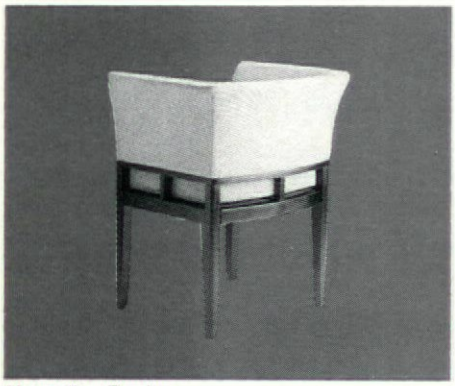
For information call

Canada	1•800•387•7443
U.S.A.	1•800•451•9672
U.K.	01•253•4062

DESIGNER'S SATURDAY
Products

Continued from p. 146

Davis.



Metropolitan Furniture.

ICF.

11 IDCNY Center Two 30-20 Thomson Ave.

Davis
Millenium Desk Collection
Circle No. 263

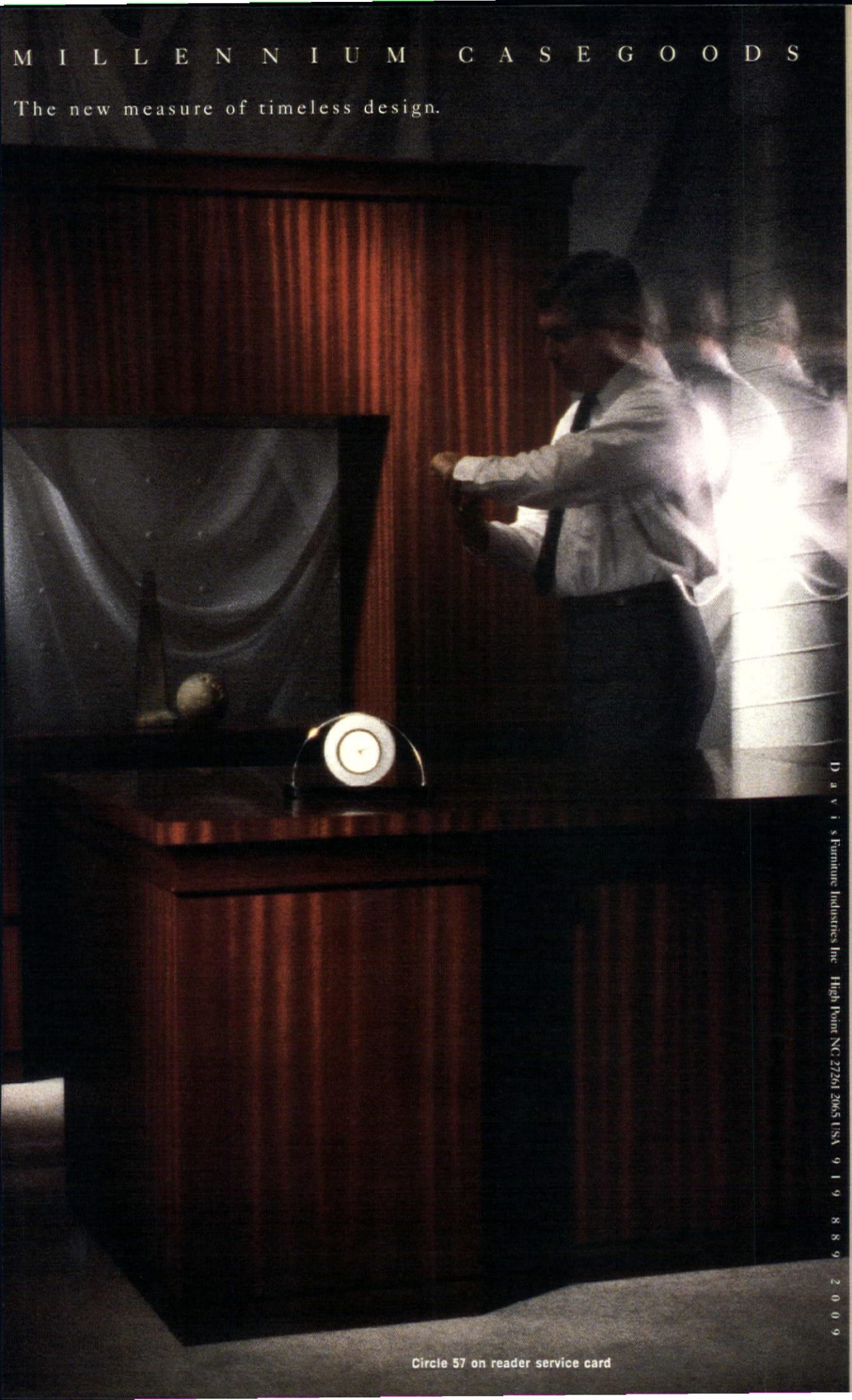
ICF
Jacobsen Stack Chair
Circle No. 236

Fixtures Furniture
Torno
Circle No. 317

Comforto
System 28 Series
Circle No. 287

Comforto.

Continued on p. 150



DAVIS

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

Circle 57 on reader service card

DESIGNER'S SATURDAY
Products

Continued from p. 148

Reff Corp.

11 IDCNY Center Two 30-20 Thomson Ave.

Reff Corp.
System Z
Circle No. 242

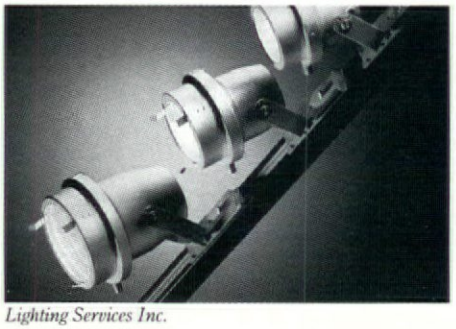
Brayton Int'l
Eclipse
Circle No. 316

Lighting Services Inc.
Spotlight Series
Circle No. 232

Mueller Furniture
Swivel Seating
Circle No. 235

Brayton International.

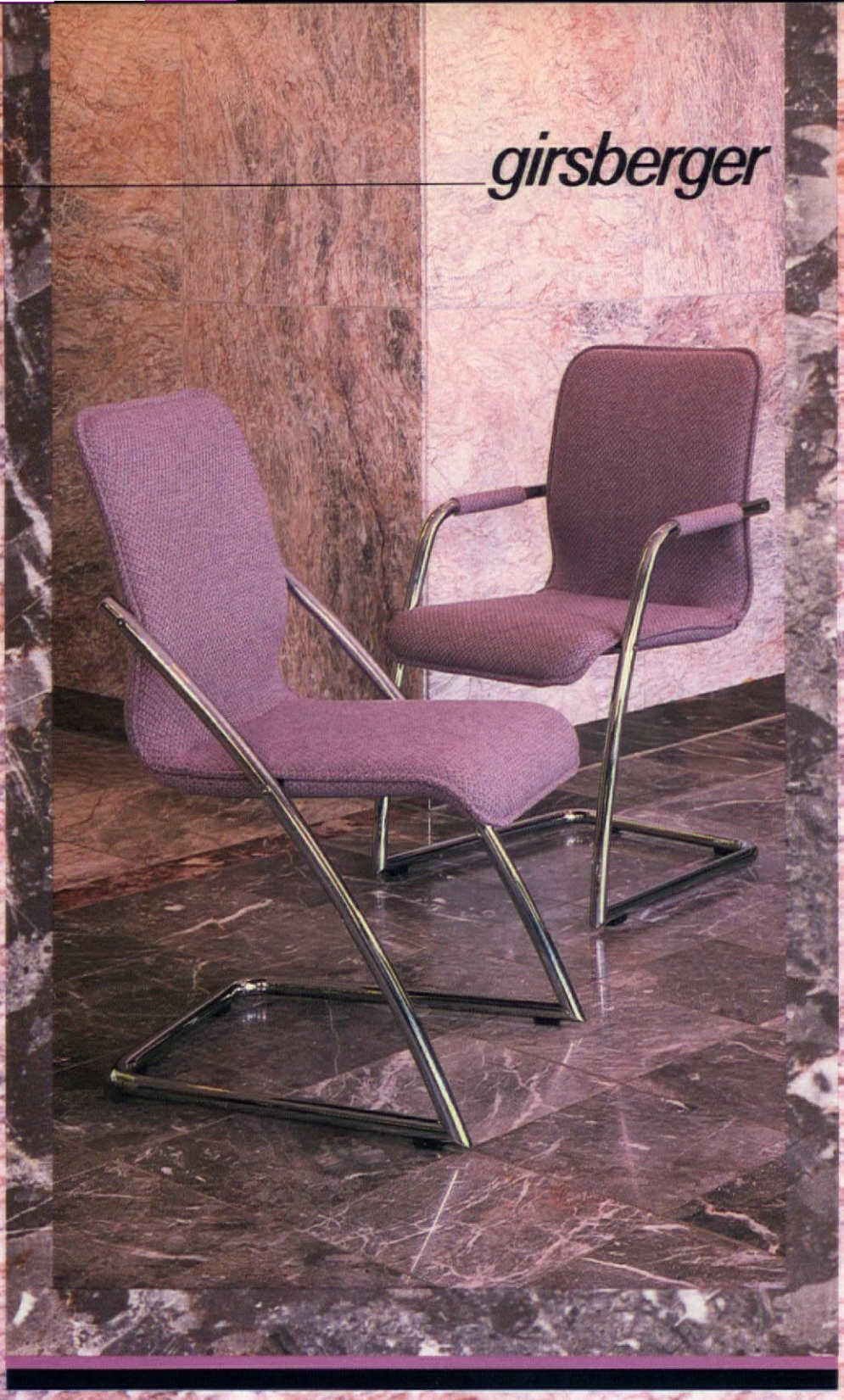
Continued on p. 152



Lighting Services Inc.

Mueller Furniture.

girsberger



eurochair 9500. captivating comfort on the side.

Circle 58 on reader service card

Girsberger Industries, Inc. Office Seating P.O. Box 1476 Smithfield, NC 27577 (919) 934-0545

DESIGNER'S SATURDAY
Products

Continued from p. 150

Myrtle Desk.

Helikon Furniture.

Patrician Furniture.

11 IDCNY Center Two 30-20 Thomson Ave.

Myrtle Desk
Focus Series
Circle No. 291

Helikon Furniture
Transitions
Circle No. 277

Patrician Furniture
Aria
Circle No. 281

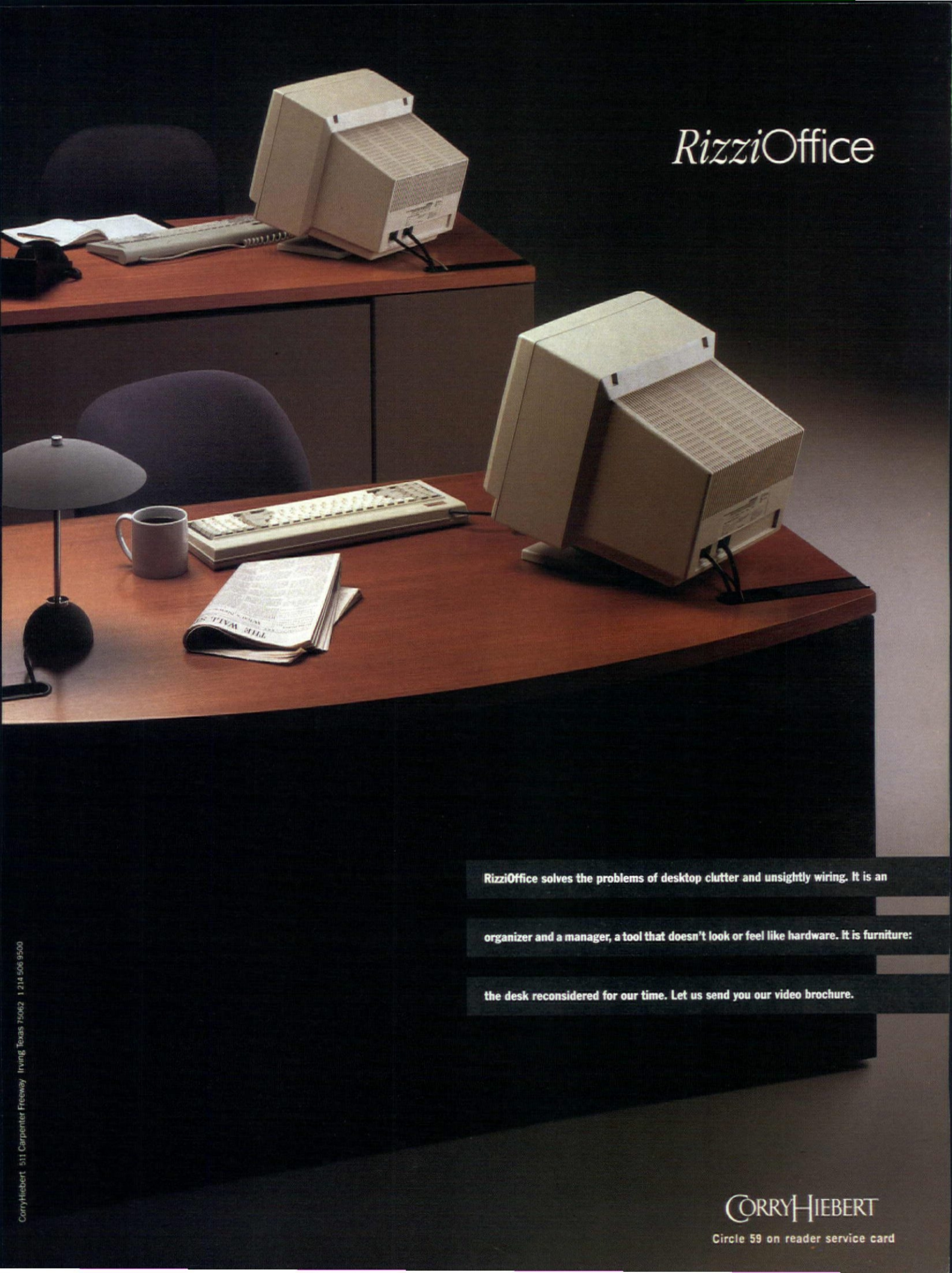
Howe Furniture
Diffrient
Circle No. 276

Kinetics
Plush
Circle No. 272

Continued on p. 154

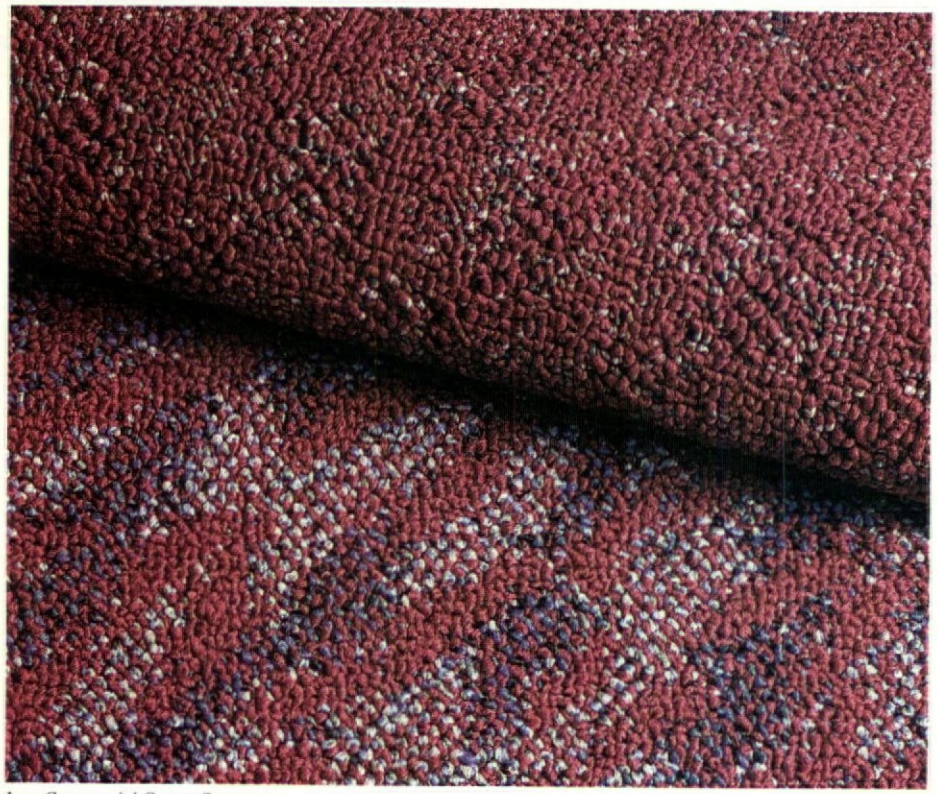
Howe Furniture.

Kinetics.


RizziOffice
RizziOffice solves the problems of desktop clutter and unsightly wiring. It is an
organizer and a manager, a tool that doesn't look or feel like hardware. It is furniture:
the desk reconsidered for our time. Let us send you our video brochure.
CorryHiebert
Circle 59 on reader service card
CorryHiebert 511 Carpenter Freeway Irving, Texas 75062 1 214 506 9500

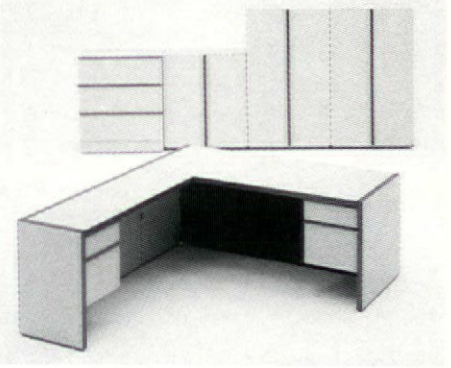
DESIGNER'S SATURDAY
Products

Continued from p. 152



Lees Commercial Carpet Co.

Domore.



LUI.

12 IDCNY Center One 30-30 Thomson Ave.

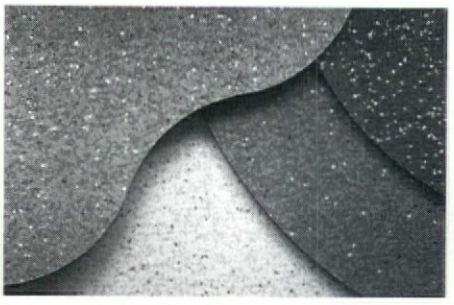
Lees Commercial Carpet Co.
Color Optics/Antics
Circle No. 283

Domore
A,Z Chair
Circle No. 247

Armstrong Contract Interiors
Suffield
Circle No. 229

LUI
Momentum
Circle No. 314

Continued on p. 156



Armstrong Contract Interiors.

Johnson Industries **Circle No. 359**

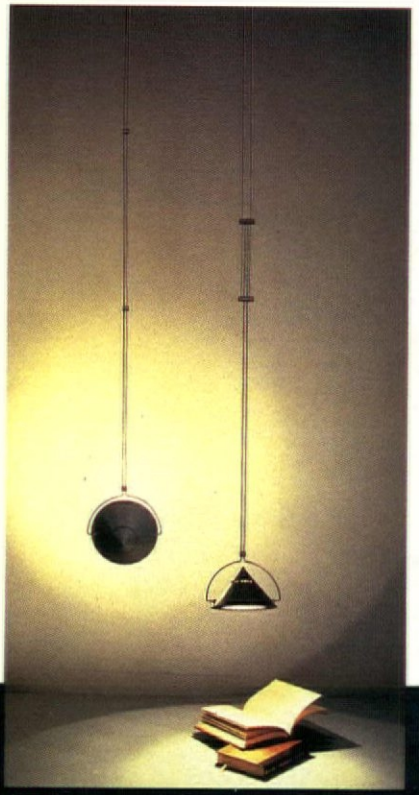
Vertebra®

This classic design sets the standard in ergonomic seating. Self-adjusting mechanics effortlessly support the body in any position for maximum comfort. Distinctive bellows cover arms and pedestal column. Designed by Emilio Ambasz and Giancarlo Piretti for office and occasional seating. It's technical innovation by design from KI. For more information call (414) 468-8100. Or write KI, P.O. Box 8100, Green Bay, WI 54308-8100.

Circle 60 on reader service card

DESIGNER'S SATURDAY
Products

Continued from p. 154



Artemide.

Johnson Industries
InstaTable
Circle No. 359

Allsteel.

12 IDCNY Center One 30-30 Thomson Ave.

Artemide
Mikado
Circle No. 245

Allsteel
8900 Series
Circle No. 228

La-Z-Boy Contract
Antero Collection
Circle No. 356

The Gunlocke Co.
Contura Stacker
Circle No. 264

Continued on p. 158

La-Z-Boy Contract.

The Gunlocke Co.

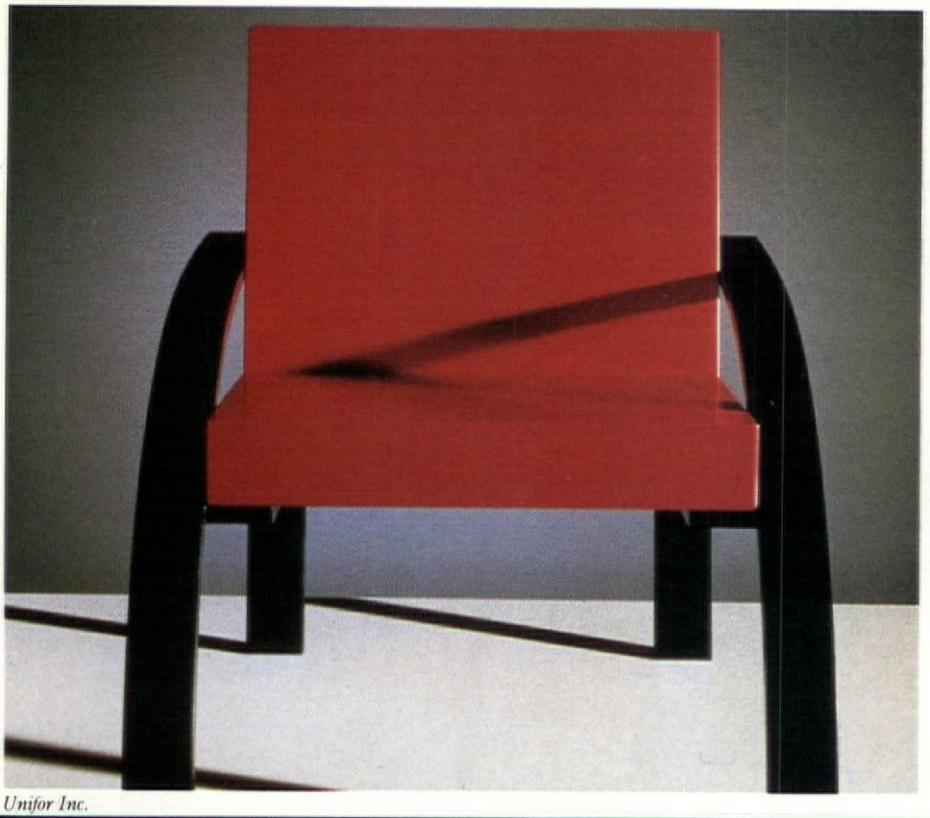
Versa

It sets its own pace. Comfortable, with simplicity of design that belongs in most surroundings. Versatile Versa is available in four-leg or sled base models, with or without arms, in chrome or 26 color frame finishes. It's technical innovation by design from KI. Call (414) 468-8100 or write P.O. Box 8100, Green Bay, Wisconsin 54308-8100 for more information.

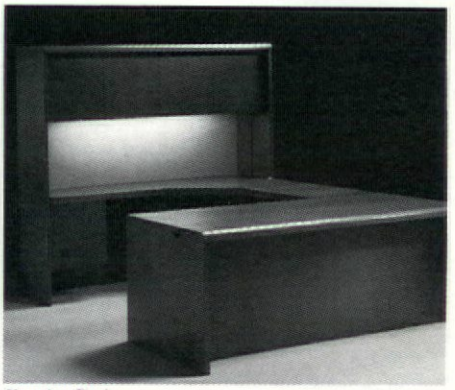
Circle 61 on reader service card

DESIGNER'S SATURDAY
Products

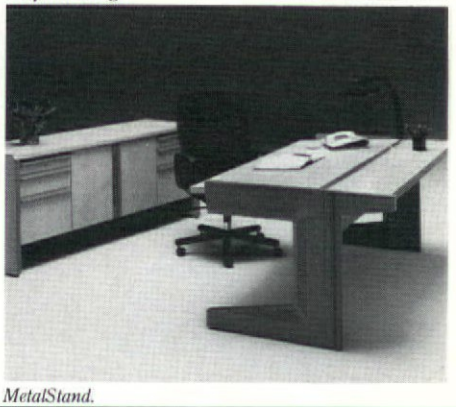
Continued from p. 156



Unifor Inc.



Xception Design.



MetalStand.

12 IDCNY Center One 30-30 Thomson Ave.

Unifor Inc.
Parigi
Circle No. 227

Xception Design
GPX
Circle No. 267

MetalStand
Métier
Circle No. 254

Westinghouse Furniture
Equation
Circle No. 285

Continued on p. 160

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LANDMARK
5000
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veneers combine with a
touch of brass to make Paoli's
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setting. Handrubbed finishes in
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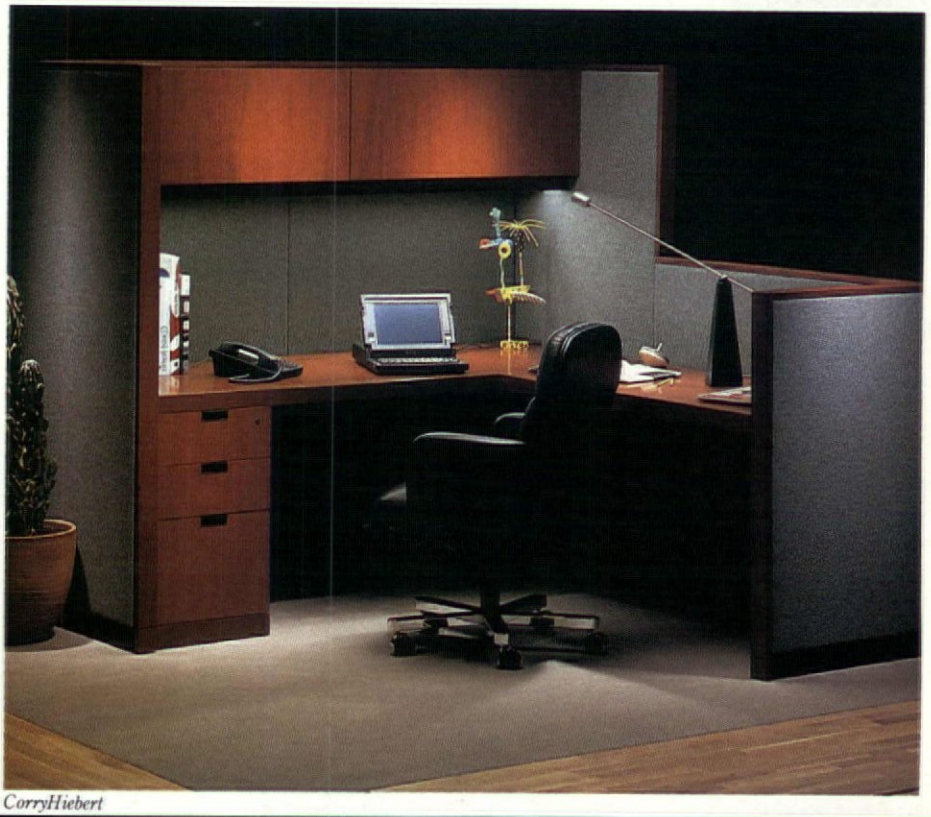
Suite 1105; (212) 644-6842
San Francisco – Contract Center
Space 349; (415) 552-2639
Member
Designer's
Saturday
Circle 62 on reader service card

Continued from p. 158

Herman Miller.



CorryHiebert

12 IDCNY Center One 30-30 Thomson Ave.

Herman Miller
Capella
Circle No. 313

Stow & Davis
Paradigm
Circle No. 275

CorryHiebert
Prism Electronic Component Group
Circle No. 257

Continued on p. 162

Stow & Davis.

Gunlocke

Presents a steel-frame stacking chair that's more—

More comfortable—with the ergonomics of the successful Contura family

More beautiful—with curvilinear, thin-profiled style

More budget-sensitive—with unsurpassed built-in value

More than a stacking chair—a guest chair that stacks.

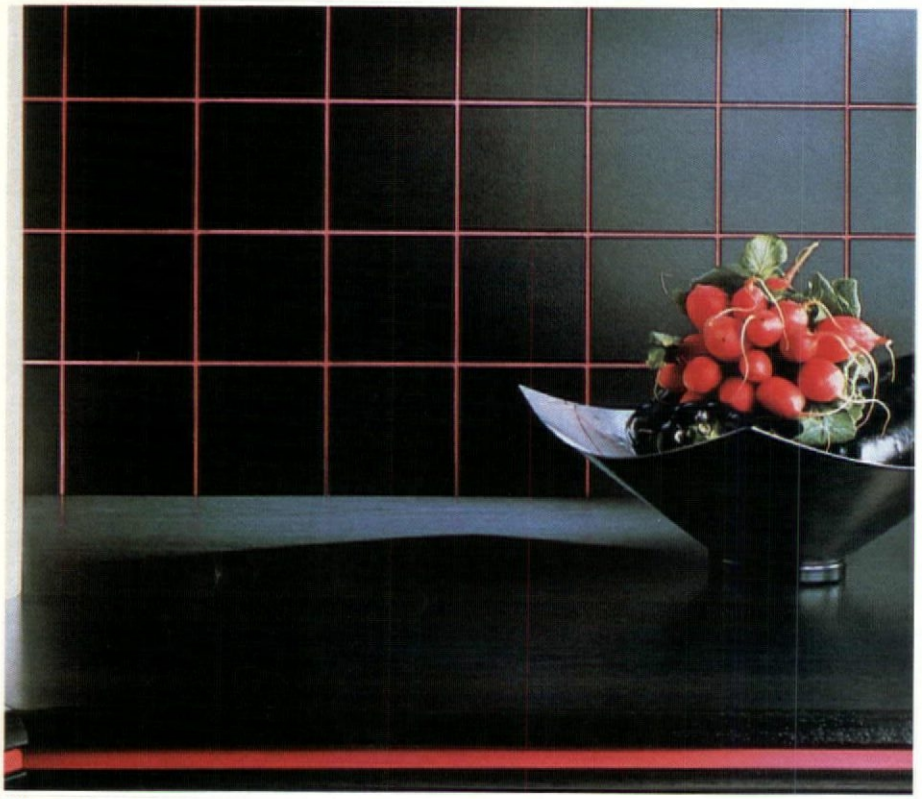
CONTURA™
STACKER

THE GUNLOCKE COMPANY
Wayland, New York 14572
1-800-828-6300

Circle 63 on reader service card

DESIGNER'S SATURDAY
Products

Continued from p. 160



Wilsonart.

Shaw-Walker.

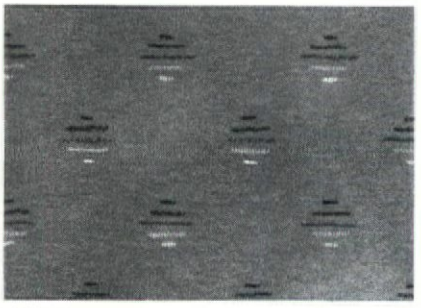
Associate members

Allied Fibers
Circuit Part I
Circle No. 321

Wilsonart
Solicor
Circle No. 223

13 666 Third Ave.

Shaw-Walker
Paragon
Circle No. 231



Allied Fibers.

FIXTURES FURNITURE®

albi®

A new armless arm color seating system with exceptional comfort for every person regardless of size in any sitting position. The armrests are an extension of the back requiring no more space than side chairs. Short upturned armrests support your arms in a natural resting position. Choose from twelve exciting thermoplastic shell colors with frames in chrome or nineteen epoxy colors. The upholstered version is a terrific office pull up chair in 176 stock upholstery selections, Maharam Synergism Program or COM.

stacks 15 on rack
designed by Don Albinson

26111–A

26110

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Circle 64 on reader service card

Resources Council builds traditions

Presenting its sixth annual market this fall, Design New York settles into its own identity within the Empire City's week of events and festivities for the international design community. Co-sponsored once again by the Resources Council in collaboration with the D&D Building, A&D Building and 200 LEX (New York Design Center), Design New York '89 will span eight showroom buildings citywide. Continuing events will include a kick-off cocktail party at Tavern-on-the-Green, showroom seminars, and industry workshops.

Held from October 11-14, the four-day market will feature over 90 participating showrooms offering 12 seminars, and a seven-program Design New York workshop series. 1988 attendance improved to 8,000 visitors, and this year sponsors are hoping to attract 9-10,000 interior designers, specifiers, and architects.

"The wide variety of design events scheduled for the same week as Design New York, such as Designer's Saturday and last year's IDCNY Fall Market, mean that it's really turning into a design week in New York," notes Resource Center spokesman John Radulski. "Basically any resource that a designer wants is going to be found here in New York City—we have an incredibly broad spectrum." Following, a selection of contract programs, organized by day.

Workshops, seminars & celebrations

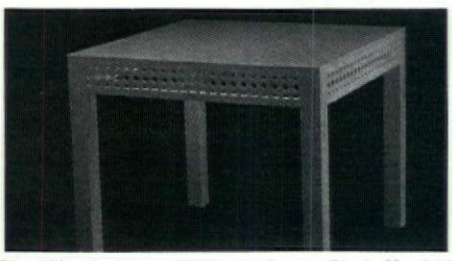
Tuesday, October 10
6-8 p.m.: Tavern-on-the-Green Cocktail Party. Co-sponsored by the Resources Council, Architectural Digest, the D&D Building, and the New York Design Center. Ticket information available from the Resources Council, 212/532-2726.

Wednesday, October 11
10 a.m.: "What's Wrong...And Right With Today's Design"; New York Design Center. Presented by Paul Goldberger, architectural critic, *The New York Times.*

11:45 a.m.: "Solid Surfacing Materials Today"; New York Design Center, 5th Fl. Repeated 10/12 at 1 p.m. Sponsored by Plexability Ltd. Reservations requested. Call Debbie Summa, 212/679-7826.

2 p.m.: "Designing For and With Children"; New York Design Center. Presented by Antonio Torrice, ASID.

Stark Carpet, Khorssan; D&D, 11th Fl.; **Circle No. 349**



Plexability, Arabesque; NY Design Center; **Circle No. 348**

Donghia, Sierra,; D&D, 12th Fl.; **Circle No. 344**

6 p.m.: *Metropolitan Home* "Style Preview '90 Opening Reception"; A&D Building, 2nd Fl. *Metropolitan Home* magazine's vignettes of design elements of the future will be on exhibition through all four days of market.

Thursday, October 12
11 a.m.: "Visit Ambience's Furniture Factory Through a Colorful Slide Presentation"; D&D Building, 8th Fl. Repeated 10/13 at 11 a.m. Reservations requested. Call Mara Moss, 212/759-5917.

1:15 p.m.: "An Oriental Rug Primer for the Design Professional"; New York Design Center, 13th Fl. Sponsored by Pande Cameron & Co. of New York. Reservations requested. Call Olga, 212/688-8330.

3 p.m.: "Cross-Cultural International Design Influences"; New York Design Center, 2nd Fl. Panel discussion led by Pauline Delli-Carpini, sponsored by the International Linen Promotion Commission. Reservations requested. Call Jane McLeod, 212/685-0424.

3 p.m.: "Taking My Art From Gallery to Showroom"; D&D Building, 5th Fl. Museum quality presentation by artist Jamali of Art & Peace, Inc., sponsored by Cy Mann Design Ltd. Reservations requested. Call Norma, 212/758-6830.

4 p.m.: "How the Changes in the New York State Fire Codes Will Affect Your Design"; D&D Building, 8th Fl. Repeated 10/13 at 9:30 a.m. Sponsored by Gilford Inc. Reservations requested. Call the showroom, 212/308-9540.

9 p.m.: "Design New York/Designer's Saturday Party to Benefit DIFFA"; The Ritz club, 254 W. 54th St. Sponsored by *Interior Design* magazine. Ticket information available after September 5 from Cynthia Copeland, 212/463-6665.

Friday, October 13
9:30 a.m.: "Compromising Positions"; D&D Building. Mock designer/client negotiations presented by Levy, Sonet & Siegel law firm.

2 p.m.: "Effective Financial Planning for the Successful Design Firm"; New York Design Center.

Wednesday-Friday, October 11-13: D&D Building Media Fair; 979 Third Avenue. Provides market participants with preview/purchase opportunities for magazines and books covering design, decoration, art, and architecture.
Continued

Lee Jofa, Bradwell; D&D, 2nd Fl.; **Circle No. 347**

Townsend Leather, European leather; NY Design Center, 4th Fl.; **Circle No. 350**

Keller Williams, console; D&D 7th Fl.; **Circle No. 346**

DESIGN NEW YORK

A wealth of contract sources

Participating showrooms

ARCHITECTS & DESIGNERS BUILDING
150 East 58th Street

	Floor
Alno Kitchens/Elno-Bik East	8
The Amsterdam Corporation	5
Bartcrest/SieMatic	8
Elon Inc.	8
Kallista by Davis & Warshow Inc.	4
Kohler by Davis & Warshow Inc.	4
Philip Daniel, Ltd.	7
St. Charles Kitchens of New York	8

DECORATION & DESIGN BUILDING
979 Third Avenue

	Floor
Ambience	8
Norton Blumenthal Inc.	2
Boussac of France	16
Boyd Lighting	5
Brueton Industries	8
Brunschwig & Fils	11
Alan Campbell, Inc.	17
Manuel Canovas Inc.	17
Cavallon Associates	5
China Seas	5
Christopher Hyland Inc.	17
Contemporary Hides Inc.	3
Cowtan & Tout	10
Cy Mann Designs	5
Donghia Furniture/Textiles	12
Teddy & Arthur Edelman Ltd.	7
Eggs & Tricity	9
First Editions	15
Fonthill	17
General Wallcovering	7
Gilford, Inc.	8
Carole Gratale Inc.	5
Grey Watkins Ltd.	17
Hines & Company	10
Hoboken Wood Flooring Corp.	2
Houles USA Inc.	Main Floor
Ian Wall Ltd.	16
Ilana Goor Inc.	4
Innovations in Wallcoverings	17
Keller Williams	7
Kravet Fabrics, Inc.	3
Lee Jofa	2
Majestic Reproductions	8
Nessen Lamps	6
Opus II	8
Patterson, Flynn, Martin & Manges	6
Phoenix Carpets	8
Pollack & Associates	17
Rosecore Carpets	10
Saxony Carpet Co. Inc.	9
Shelly Tile, Ltd.	8
Stark Carpet Co.	11
Thai Dynasty Carpets, Inc.	16
Tressard	9
Van Luit/Louis W. Bowen	9
Window Modes/Modern Window	16
Wolf-Gordon	16
Robert Aaron Young	10
Yves Gonnet	16

FINE ARTS BUILDING
232 East 59th Street

	Floor
Karl Mann Associates	Lower Level

INTERNATIONAL DESIGN CENTER/NEW YORK
29-10 Thomson Avenue,
Long Island City

	Floor
Gretchen Bellinger Inc	7th Floor, Center Two
F. Schumacher & Co.	2nd Floor, Center One

NEW YORK DESIGN CENTER
200 Lexington Avenue

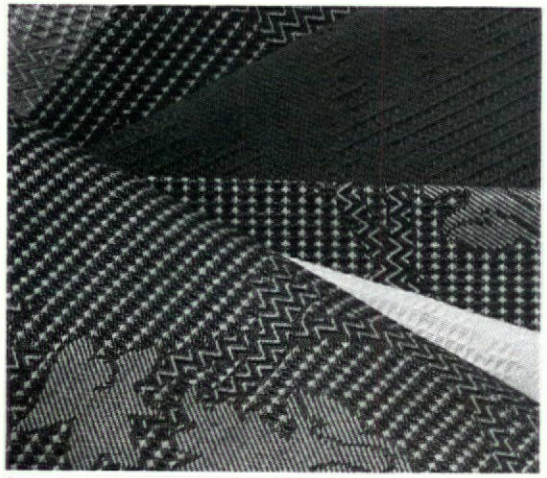
	Floor
Allibert/Triconfort	7
Apropos	Main Floor
Baker, Knapp & Tubbs	3
Blair House	9
Calger Lighting, Inc.	8
California Pacific	11
Capel, Incorporated	9
Casa Nova	11
Cliff Young, Ltd.	5
Colombo Stile USA	10
Connoisseur Gallery	8
David L. James Interiors Ltd.	1/10
Design for Sleep	5
Directional	7
The Fran Laufer Collection	10
Grange Furniture Inc.	6/7
Harden Furniture	9
International Linen Promotion Commission	2
La Barge	8
Ligne Roset/Gonin Inc.	13
Pande, Cameron & Co. of New York	13
Philip Daniel[2]	8
Plexability	5
Profiles	12
Southwood Reproductions/ Councill Craftsmen Showroom	8
Townsend Leather	4

PROFESSIONAL DESIGN BUILDING
155 East 56th Street

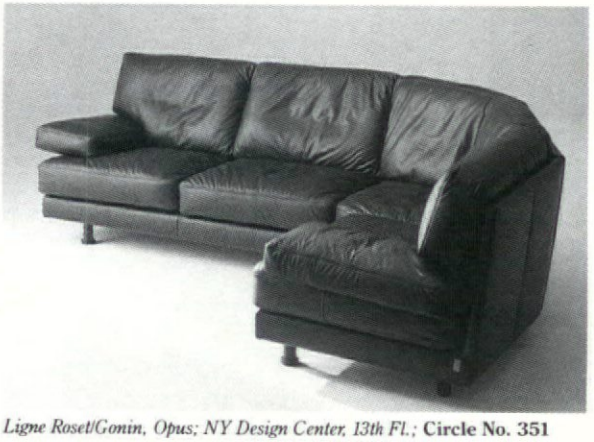
	Floor
Greeff Fabrics	Main Floor
Stroheim & Romann	Main Floor

Kinney Wallcoverings
204 East 58th Street

F. Schumacher & Co.
939 Third Avenue



China Seas, Treasures on the Raj; D&D, 5th Fl.; **Circle No. 343**



Ligne Roset/Gonin, Opus; NY Design Center, 13th Fl.; **Circle No. 351**

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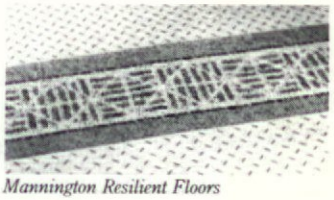
Keyboard platform adjusts for comfort: Reff's adjustable keyboard platform offers the computer user four working positions: Horizontal, 3-, 5-, and 7-deg. above horizontal. It also can be tucked away under work surfaces with the touch of a button. The sloped contour of the platform allows for knee space. The platform is available in colors to complement Reff System Z, and System 6 wood and laminate components. **Circle No. 368.**

Reff

Space planning has a new dimension: Dynamix from **Rosemount Office Systems, Inc.** combines the space-saving advantages of circular workstations with the functional and linking ability of rectilinear systems. The connecting system offers easy installation and reconfiguration. Choices of laminate finish, fabric style and color, worksurface, and component style offer a wide range of design options. A three-circuit electrical system provides power distribution to each station. **Circle No. 373.**

Rosemount Office Systems

Floor made to order: "CustomSpec" from **Mannington Resilient Floors** allows a designer to create a look for any environment. Designers can choose from four fields in 22 colors and four accents in 18 colors to create classic or contemporary designs. The "Never-Wax" layer on the flooring protects it from stains and abrasions. **Circle No. 367.**



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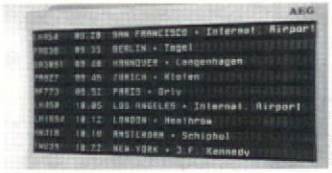
Circle 70 on reader service card

Laminate offers new colors: The new Matrix laminate from **Nevamar Corporation** offers low intensity, as well as bright hues for accents and textures. The new colors include storm grey matrix, winter grey matrix, teal matrix, ash rose matrix, and amethyst matrix. The laminates are stocked in Textured Finish and feature the company's ARP surface for extra wear and durability. **Circle No. 376.**

Nevamar



AEG Corp.

Reading from across the room: Large-size liquid crystal display (LCI) information boards from **AEG Corp.** are available for corporate and commercial use; legible at a distance of 165 feet. **Circle No. 372.**

Matteograssi

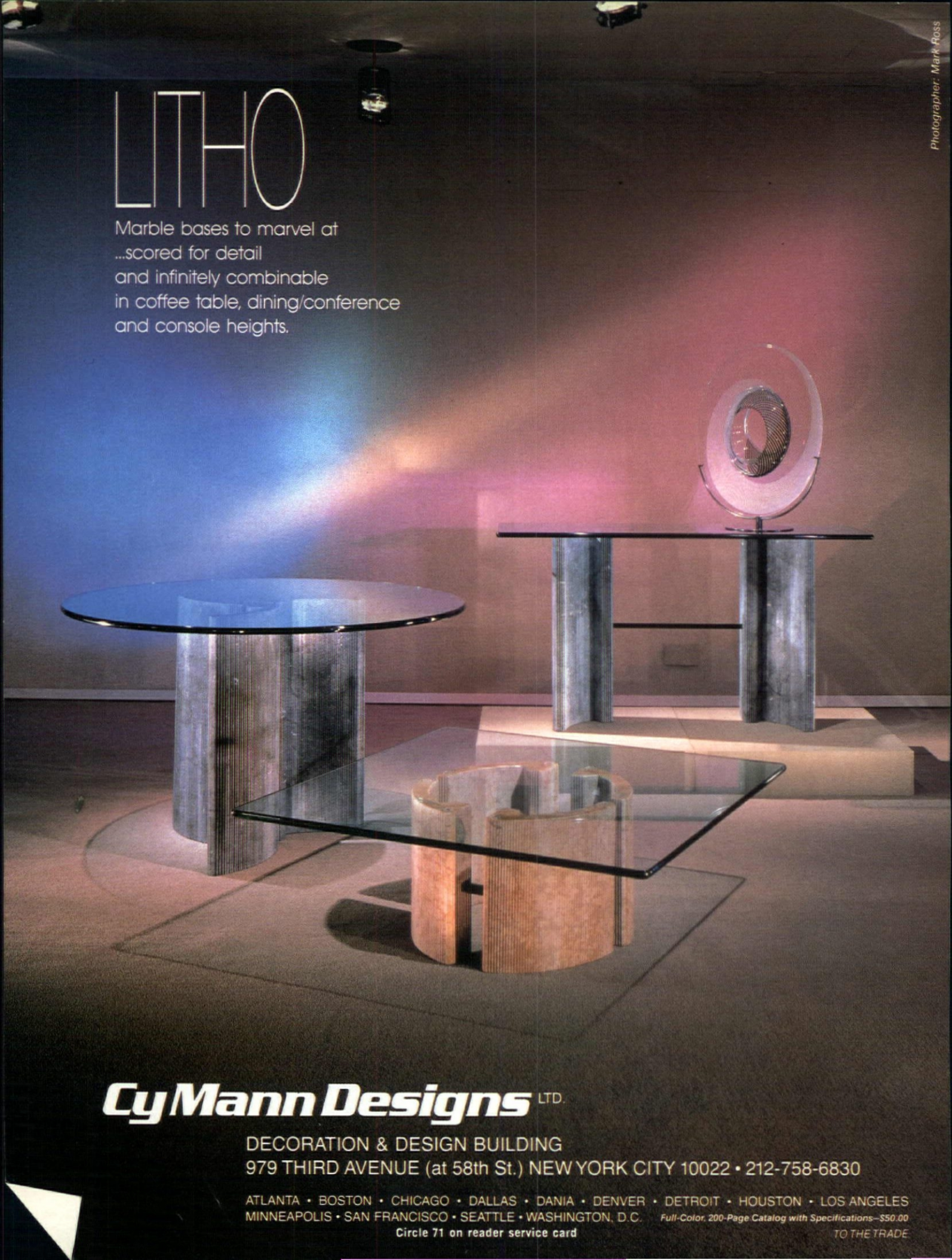
Armchair crafted in leather: The armchair from **Matteograssi's** Connoly Collection has upholstery of full-grain calf skin leather. The stainless steel frame supports armrests in curved beech laminate. Armchair padding comes in polyurethane foam of different densities with coverlining in coupled resin. **Circle No. 377.**

Chair collection expands trim options: The Series One Collection from **Panel Concepts** is comprised of executive, managerial, operational, conference, technical, secretarial, and guest models. Twelve new wood finishes, including oak, walnut, mahogany, and cherry can be specified to complement the chair arm and base. In addition, three urethane finishes are offered in gray, brown and matte black. Series One may also be specified in more than 200 textiles. **Circle No. 381.**

Panel Concepts

Novikoff

Desk shows executive style: Detail, highly-figured grain, and a mirror-like finish mark **Novikoff's** Wingate 4400 Series Double Pedestal Desk. It is crafted from American black walnut and features deep file drawers, felt-lined personal drawers, and a solid walnut base. Here, it is combined with Novikoff's Chippendale chairs with nailhead trim. **Circle No. 378.**



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Circle 71 on reader service card

New style introduced with side chair: The Eurochair 9500 from **Girsberger Industries, Inc.** is designed to provide back support and cushioned seating with its lumbar support and free-swinging base in polished chrome. It is available with and without armrests and material for upholstery can be chosen from the Girsberger collection or the customer's own material. **Circle No. 380.**

Options expand with electronic window: Taliq has developed Taliq Vision Panels, an electronic window that changes from clear to translucent, and back again, with the flick of a switch. The panels offer an alternative to interior walls and window coverings. The panels are UL approved and need no maintenance besides normal cleaning. **Circle No. 371.**

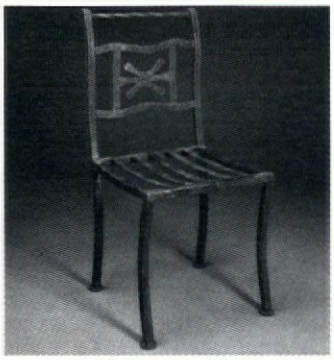
Lamp styled in polished brass: The solid brass and honey ash table lamp from **Paul Hanson's** "Homage Collection" features pull chains and a solid brass shade. **Circle No. 375.**

Sturdy chair makes style sense: The iron scroll side chair from the **Ginsberg Collection** features a ribbon design back and a slatted seat for use with or without a cushion. It is made from burnt rusted iron and is sealed in a clear flat lacquer overcoat. **Circle No. 374.**

Girsberger

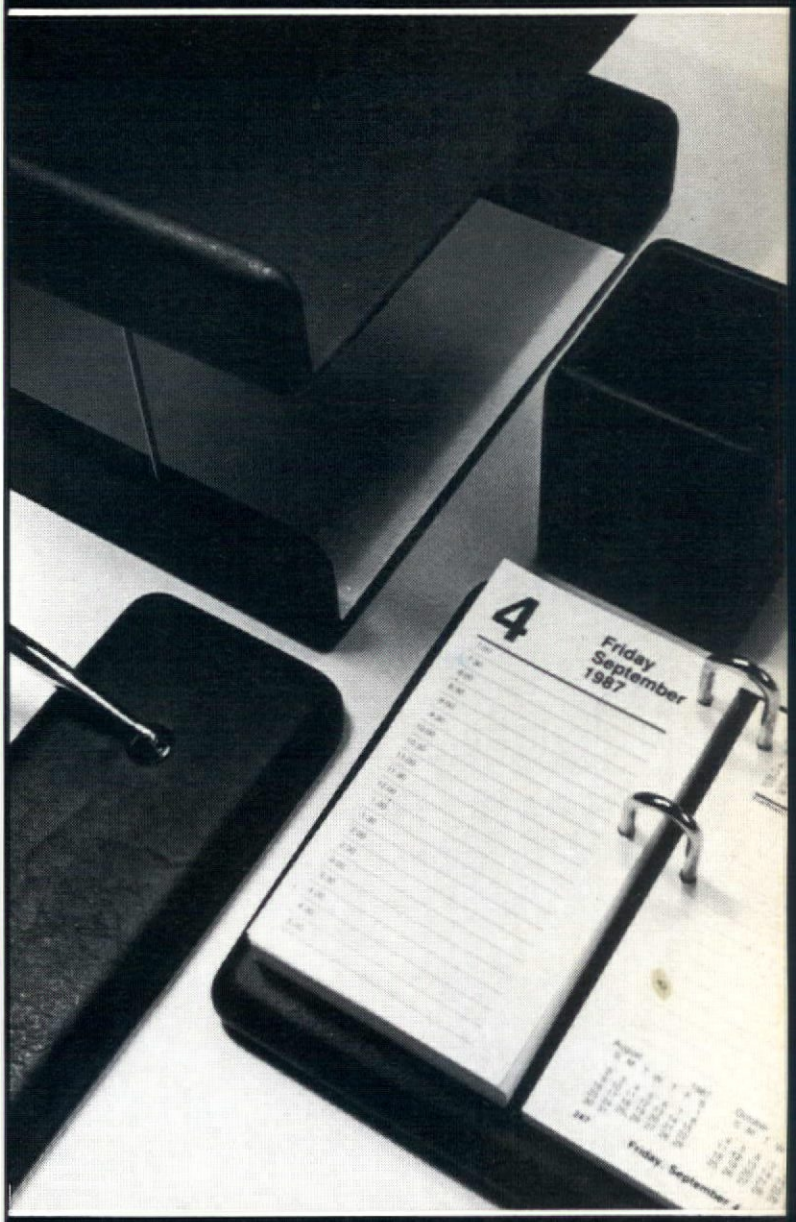
Paul Hanson

Taliq



Ginsberg Collection

SAINBERG



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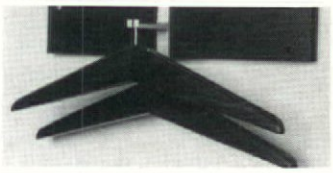
Circle 72 on reader service card

Anthro

Mobile units make up workstations: Anthro introduces a line of mobile, modular workstations. The AnthroCart forms the building block of the system and comes in a variety of heights, widths, depths, and colors. Each cart has two adjustable shelves and supports up to 150 lbs. of equipment on its steel frame. Some accents to the AnthroCart include a retractable keyboard holder, a mobile stand for printers, and a mobile drawer unit.
Circle No. 379.

Wall costumer lends executive touch: J.L. Industries introduces its new line of architectural wardrobe products, featuring the "Executive Series" of wall costumers. The wall costumers feature a look in oak or walnut with hooks and matching hangers. Each model also has two hat knobs, available in brushed chrome or brass.
Circle No. 366.



J.L. Industries

Panels add colorful edge to retail signage: Edge Lit panels from **Danjell Creations** transmit images or logos in vibrant colors. Danjell will custom craft Edge Lit panels in durable acrylic for single-sided signs, and acrylic mirror for double-sided signs.
Circle No. 370.

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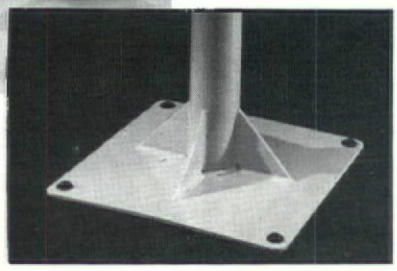

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"...in the furniture parade..."

A train of ICF stacking chairs makes its way throughout the Dallas Design District during the District's July 10 "Parade Day II: Design Marches On!" with "Prince of Chintz," Mario Buatta, as parade marshal, the event launched the Design District's summer home furnishings display. Contract manufacturers also participated.

Awards: Jung/Brannen wins scholarships

Joseph Mamayek and Mark Moeller, architects with Jung/Brannen Associates, Inc., Boston, were recently selected as recipients of the 1989 **Rotch Traveling Scholarship.** With unusually close competition results, this year's jury chose to create an additional scholarship so that Mamayek will serve as the full Rotch Scholar, and Moeller will receive a special second scholarship prize. Normally, the Rotch Scholarship is awarded annually to an architect under the age of 35 who has at least one year's working experience in Massachusetts. The scholarship winner receives a cash award for traveling, with no limitations on destination. Each year, about 50 architects enter the competition.

Assignments: PHH expands law firm

PHH Environments, Los Angeles, has been commissioned to design a 10,000-sq.-ft. expansion for its original 110,000-sq.-ft. design of Lillick & McHose headquarters in Citicorp Plaza. The law firm is planning for greater flexibility in its facilities and technology and is anticipating an additional two-floor expansion in two years.... **The Hillier Group,** Princeton, N.J., has been selected by Princeton University to design two buildings to house science research. A 35,000-sq.-ft. materials science building and a 40,000-sq.-ft. addition for light photon research, estimated at $25 million, will supplement the University's existing Engineering Quadrangle.... Birtcher Equities has retained **hardison/downey construction,** Phoenix, to design a $15 million regional design center. The two-story, fully-enclosed, air-conditioned building will be the first structure to break ground within the 283-acre Phoenix Northgate business park.... Atlanta decorator source Curran Associates has obtained designer **Candler Lloyd,** ASID, and architect **Bob Barnett** to collaborate on its new 20,000-sq.-ft. Atlanta showroom. The neoclassic showroom will incorporate two buildings and include skylit fabric showrooms, furniture display areas, a conference room, parking area, and nursery room.... **Brenner Business Interiors (BBI),** Newark, has been contracted to supervise the final stages of Zim-American Israeli Shipping Co.'s relocation and expansion within the World Trade Center. The new American headquarters will occupy a 40,000-sq.-ft. floor and will include an enlarged 2,300-sq.-ft. computer center. BBI will also design the new Cranford headquarters of The Newark Group, a paper products co.

Circle 76 on reader service card

Circle 77 on reader service card

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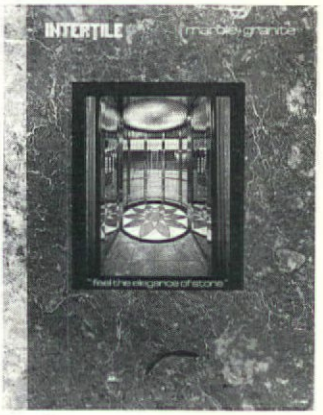
CONTRACT
Catalogs & Brochures

Adanlock

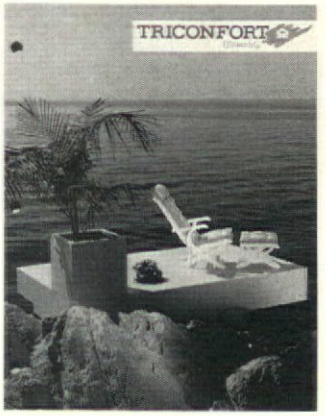
Creative design ideas for office design projects are featured in the **Adanlock Office Environments** brochure including the company's floor-to-ceiling walls and panels and componentry, using designer colors and fabrics, are shown in unique office configurations. **Circle No. 383.**



Intertile

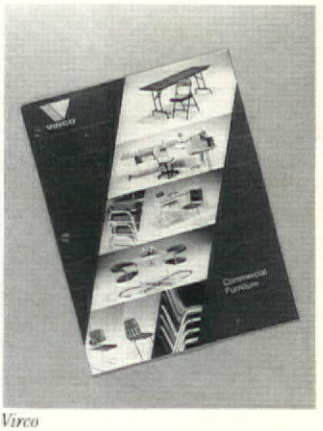
The Marble & Granite catalog from **Intertile Marble & Granite** displays the line of 72 natural stone marble and granite tiles. The full-color, 16-page brochure includes a selection guide that indicates recommended uses as well as ratings for durability. **Circle No. 384.**

"Triconfort-Ultimately" is a 36-page, full-color booklet from **Allibert Inc.** with the latest casual furniture in the Triconfort line. Chairs, tables, chaise lounges and accessories in molded resin or tropical hardwoods are included, and all are readily available in the U.S. **Circle No. 382.**

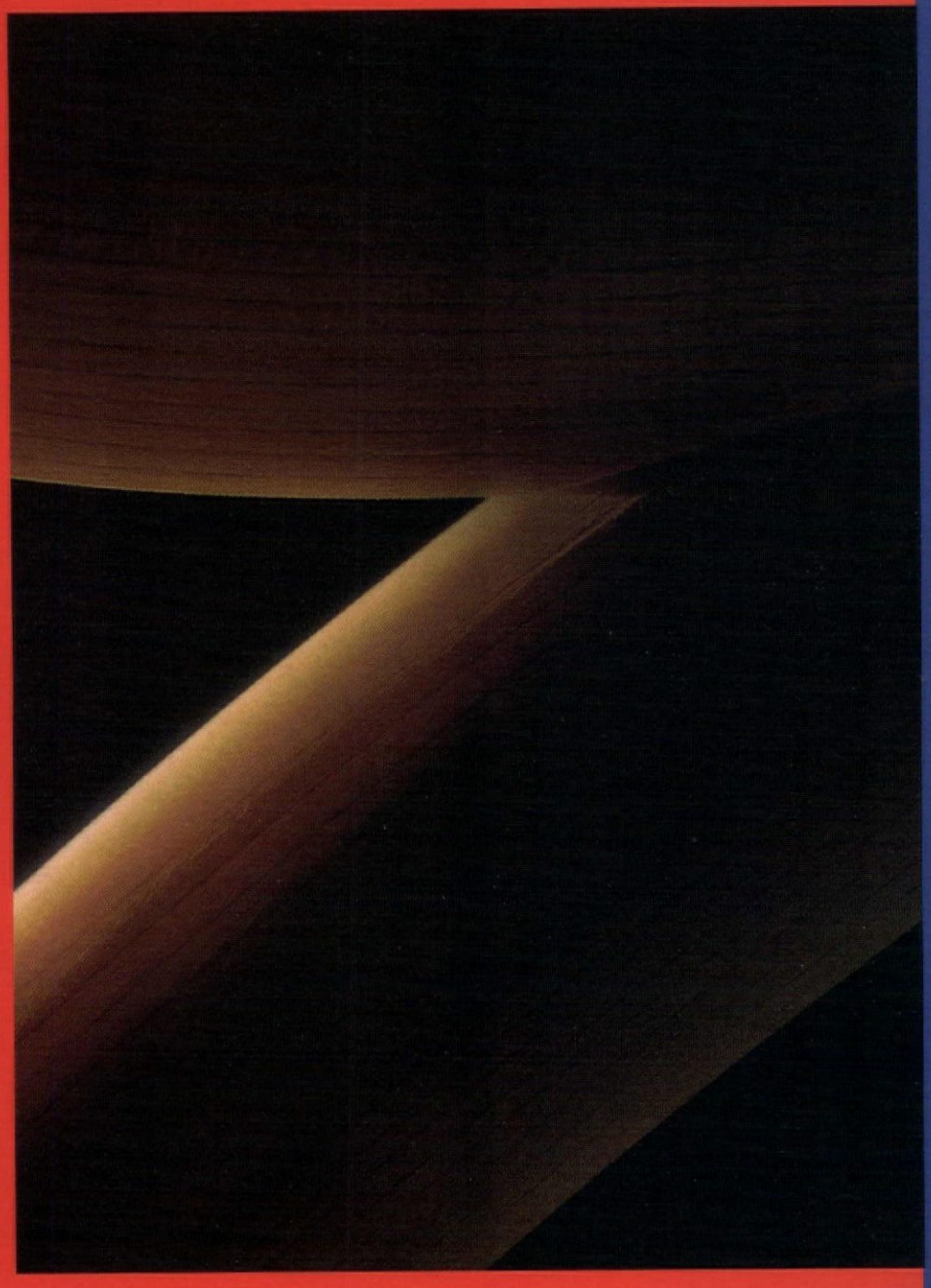


Allibert

Virco Mfg. Corporation offers a free, 54-page catalog featuring Virco's complete line of commercial furniture, including computer support furniture, ergonomic, and stack chairs stocked in 19 distribution centers nationwide. **Circle No. 386.**



Virco



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Circle 79

The shape of things to come

By Greg Trauthwein

When Chuck Buller designed his latest product, a reception desk/work area, he had extra incentive to produce a winner: He was designing the piece for his company's reception area, Park Place Wood Products, Oregon City, Ore.

A custom fabricator, Buller is familiar with ticklish situations. But fitting the desk into an area that's a virtual design grab-bag of exposed brick wall, sheet rock wall, and steel, chrome, and glass staircase proved challenging even for him. Besides meeting esthetic considerations, the unit had to serve as an efficient workstation as well as reception area/waiting room divider.

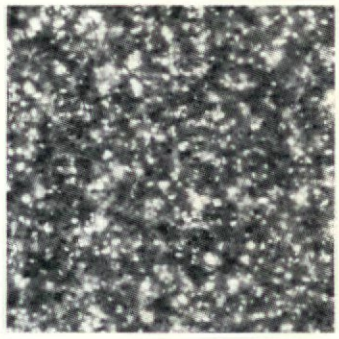
The piece combines Sierra Midnight Corian from DuPont, with mahogany and four stainless steel stripes. "We used the mahogany to tie in with the brick wall," Buller explains. "The stainless steel refers to the staircase, and the Corian, with its granite/stone look, works with the sheet rock wall."

Uniquely shaped, the desk begins with a conventional L-shape, but midway through the right flank it slopes inward to meet the side wall. Housed inside are a typewriter, fax machine, desktop copier, and ample work space.

Corian is the company's material of choice, preferred for its colors and versatility. Buller's desk is enhanced by the use of the same Sierra Midnight product on surrounding baseboards and custom copier stand.

Park Place Wood Products is a custom-only shop. Buller says he prefers custom work for its individuality and the creative challenges generated from each job. "The unique thing about this reception desk is the use and application of very different materials to ultimately create a continuous look," he says.

The company avoids advertising, relying on word-of-mouth and repeat customers to generate business. As with the custom craftspeople of old whose quality product was their only calling card, Buller's reception desk is all the advertising his shop needs. □



In addition to serving as a reception/waiting room divider, this uniquely-shaped desk (top) provides ample workspace. Sierra Midnight Corian (above) was chosen for its colors and versatility.

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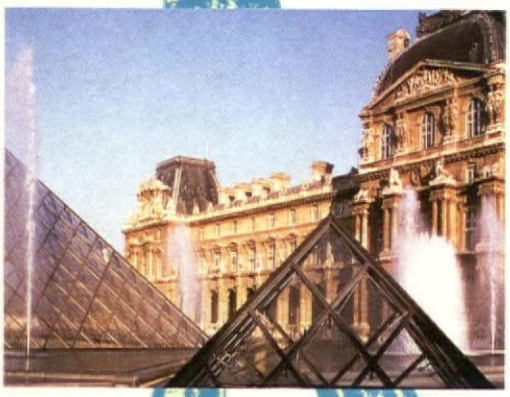

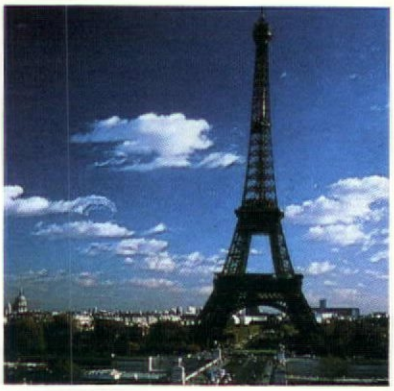

*Only commercial interior designers, architects and facility managers are eligible to win prizes. For a list of winners, send a self-addressed, stamped envelope to: "Passport to Products," CONTRACT Magazine, 1515 Broadway, New York, NY 10036; Attn: Tom Flannery.

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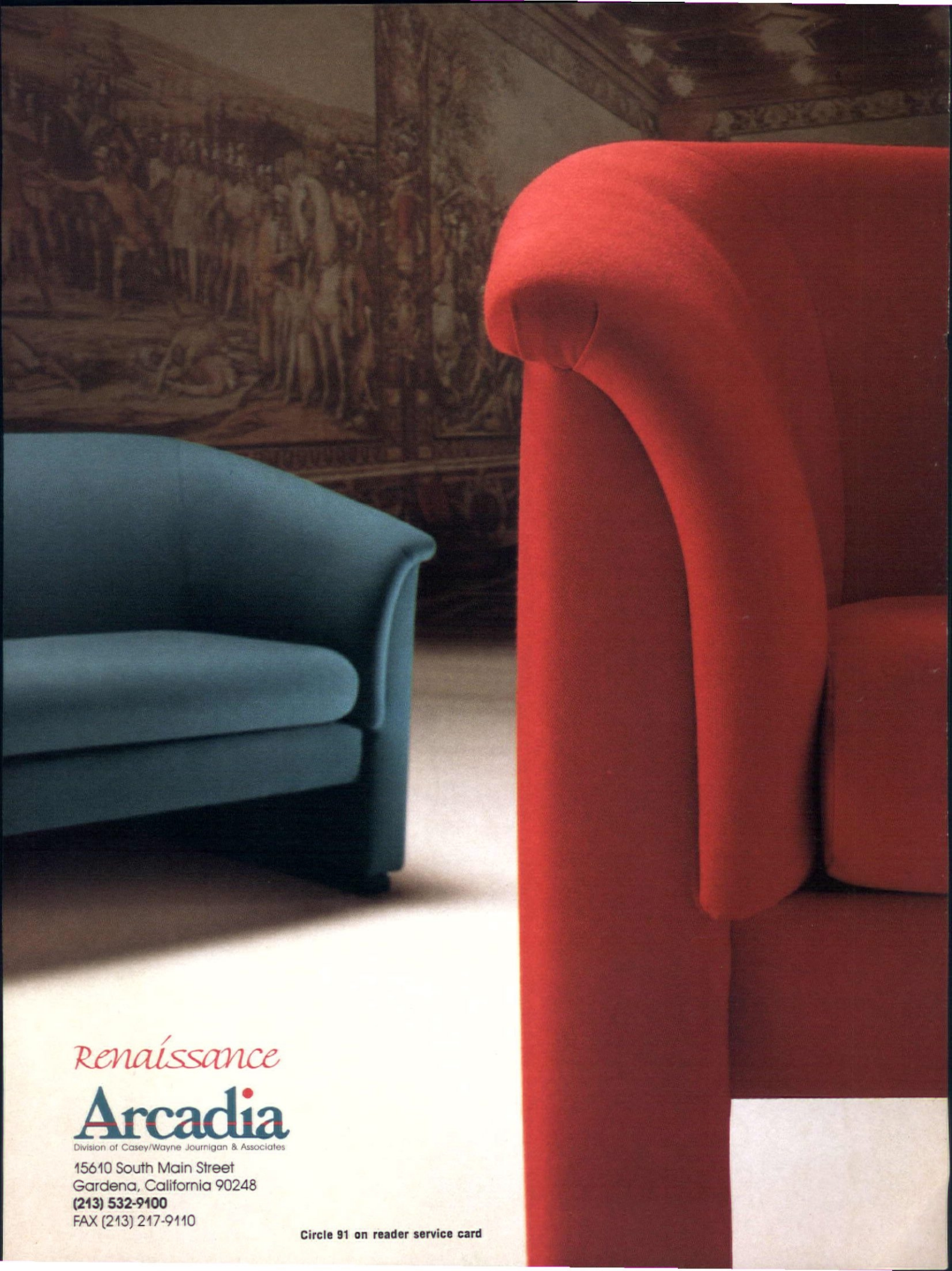

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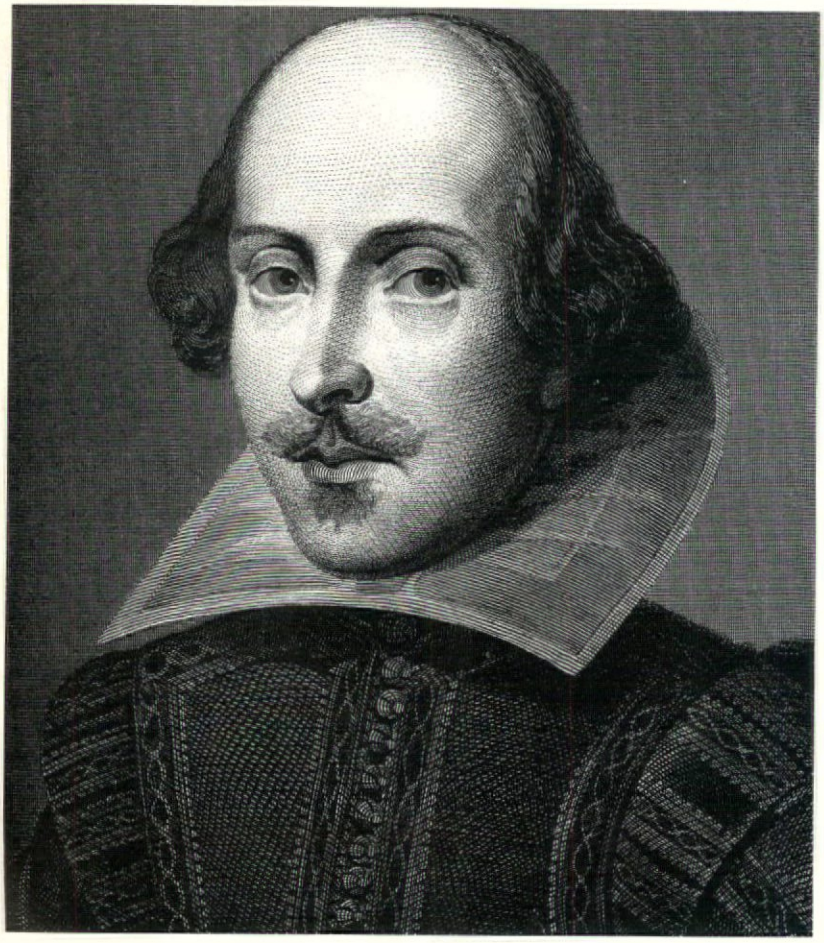

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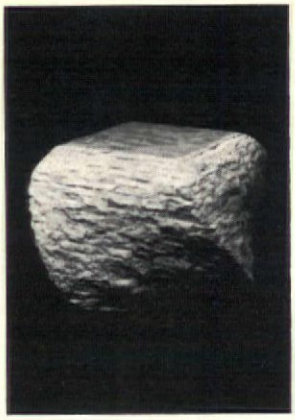

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