



Focus on Retailing 1991

An Extraordinary Retail Store That Customers Would Love to Call Home

Where Car Enthusiasts Get Into Traffic Jams to Buy Their Toys

Yogi Baby!—Real-Life Cartoon or Store Doubling as Movie at Hanna Barbera?

How the U.S. Furniture Industry Is Preparing for the 21st Century



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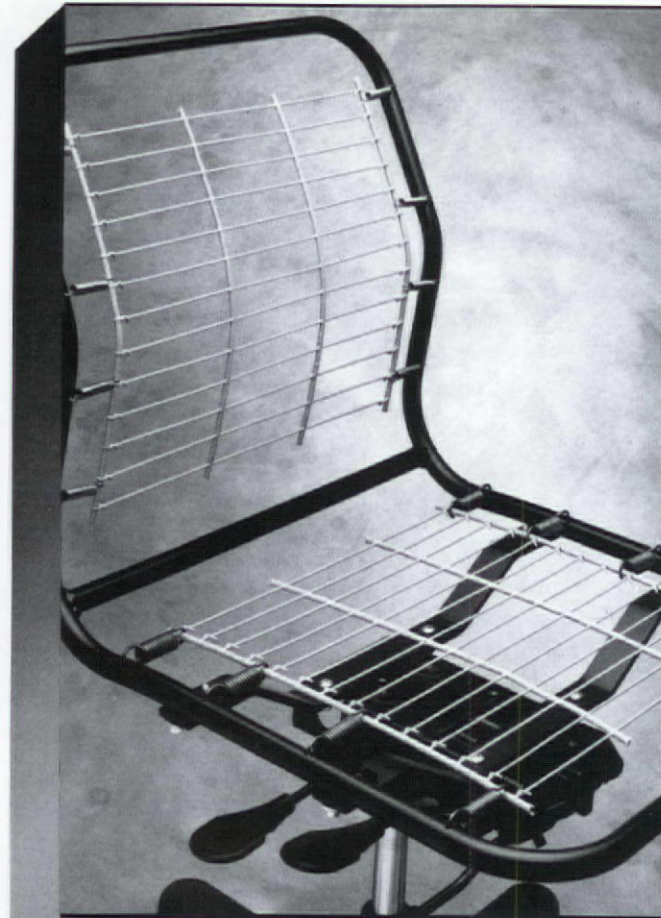
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Cover Photo: Atrium stairwell at Henri Bendel, New York. Photography: Antione Bootz.



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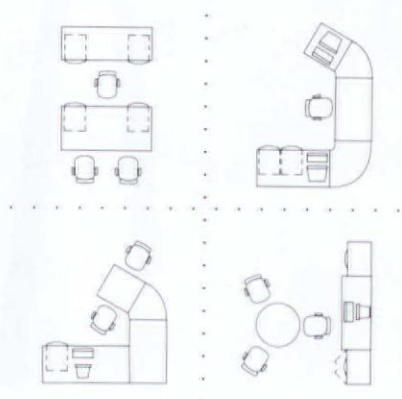
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Not long ago designer Karen Daroff set out on one of her periodic trips to Europe in search of inspiration. And while exploring a furniture fair in Cologne, she became fascinated by a desk system created by Hans Werner of Stuttgart's Delta Design Group.

"I saw this freestanding system in Germany called Ellipse," says Karen. "It was actually produced by Steelcase/Strafor exclusively for the European market. But right away, I knew we should be using it in the States. The lines, the detailing, its flexibility... everything about it felt right. The possibilities started tumbling out of my mind."



Karen returned to Philadelphia and called Terry West, director of industrial design at Steelcase. Would he consider bringing Ellipse™ to America? He said they'd think it over.

"It was just a suggestion," Karen says. "I didn't really think they would do it."

But they did. And within a year Karen received a call from Terry. Steelcase was ready to produce Ellipse in the U.S. Would Daroff Design like to try some planning with the new system?

Yes.

So, Karen and her team analyzed Ellipse and drew up plans reflecting a new way of thinking about how people work. A way of thinking that can be applied to businesses you might not have been able to access before.

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*1990 Interiors Magazine Designer of the Year.
Karen Daroff, President, Daroff Design Inc.*



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A Case of Terminal Unemployment

Careers take strange turns. Consider Frank Lloyd Wright, whose practice went into a steep decline that started with the tragic loss of his mistress and her children in 1914 and spanned the 1920s. While Wright completed what few commissions came his way, such as the Imperial Hotel (1916-1922) in Tokyo, he supported himself by becoming a successful art dealer in *ukiyo-e*, Japanese woodblock prints. For a timelier example, think of Italy's most talented postwar architects and designers, many of whom could not find sufficient work by the 1960s and turned to industrial design instead—thereby transforming the way we look at telephones, typewriters and other household and industrial goods. Little wonder that today's designers, assessing the damage done to their calling by the current recession, openly speculate about what lies in store.

One sign of what is on designers' minds right now was a well attended session at the recent 1991 National Convention of the American Institute of Architects, entitled "Alternative Careers for Architects." In personal testimonies ranging from somber to humorous, Raymond Weisner, a financial advisor; Stephen Kliment, FAIA, editor of *Architectural Record*; Arnold Prima, Jr., FAIA, chief, design and construction, SPAD, Office of the Secretary of Defense; William Ulmer, AIA, engineering advisor to Eli Lilly & Company; Stanley Hallet,

AIA, associate dean and chair, architecture and planning, Catholic University of America; and Wesley Janz, AIA, principal, Jan/Abrahamson, Inc. (a new-product development consultant), told attentive designers how and why they left the traditional practice of architecture. While the immediate cause of their departure was obvious—unemployment—the direction taken by each designer's career followed no particular pattern. The standing-room-only crowd left the session understandably subdued.

At the basic level, there appear to be four ways for unemployed designers to cope with the recession. They could con-

tinue to seek work in existing design firms, apply for jobs in related fields to which their skills are transferable, attempt to start their own design or design-related firms, or change careers altogether—often undertaking additional schooling to do so. How good do the choices look? The answer could well depend on where you ask.

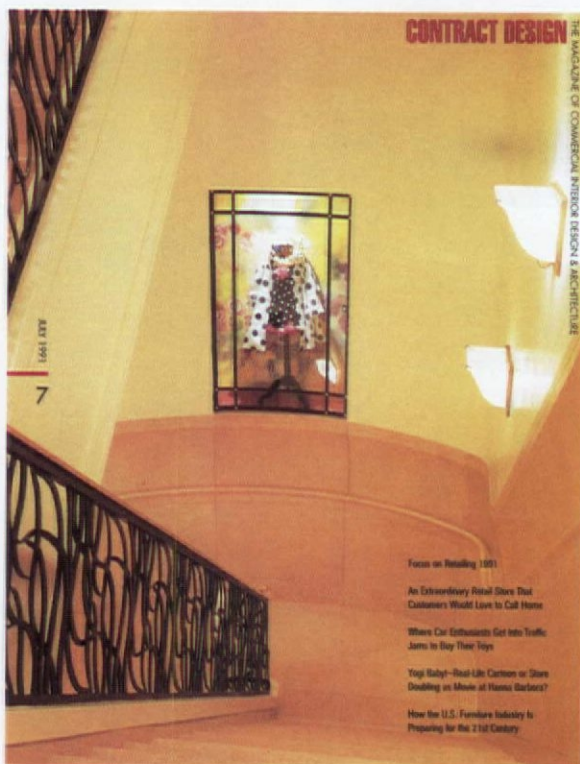
Design commissions will eventually revive across the nation even if demand remains flat, because existing buildings and interior spaces inevitably obsolesce. Changing circumstances of business, technology and government will favor some forms of organizations and the facilities that serve them best over others. Holders of outmoded properties will feel pressure to change.

Excellent jobs for designers do exist in related fields, such as facility management, real estate, banking, insurance, investment banking and investment management. After all, real property constitutes one of America's key financial assets, and designers are acknowledged experts about the value of new and existing property. These fields offer designers entree into careers in which their skill and judgment will be valued.

Starting your own firm is for the stout-hearted—and designers are by and large a sturdy, resilient and resourceful breed. Design education, the trial-by-jury method of design critiques, has molded archi-

tects and interior designers to fend for themselves. Securing the right skills in administration and marketing to bolster design talent may not be impossible if like-minded colleagues can be found to pool their strengths together.

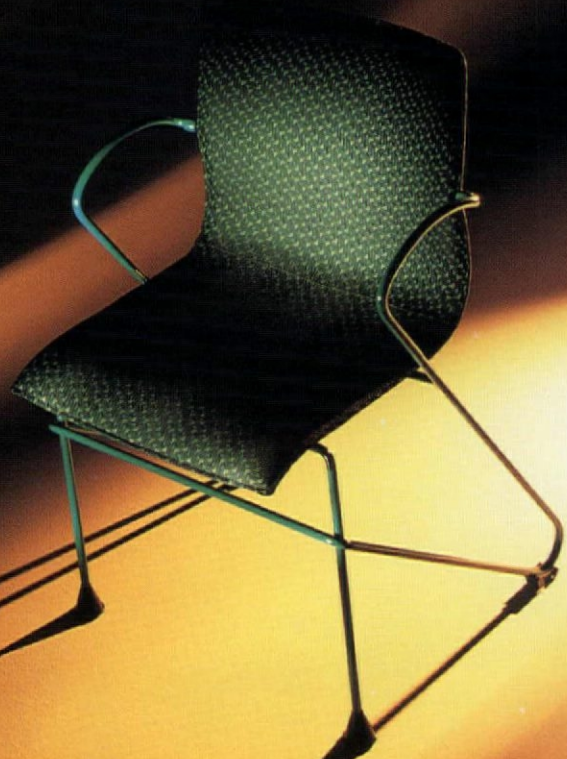
Designers who leave the field in despair will be mourned and missed by their colleagues. Most designers don't enter the field for money. The satisfaction that architects and interior designers feel over a job well done runs deeper than those who work largely for the money may ever understand. ☺

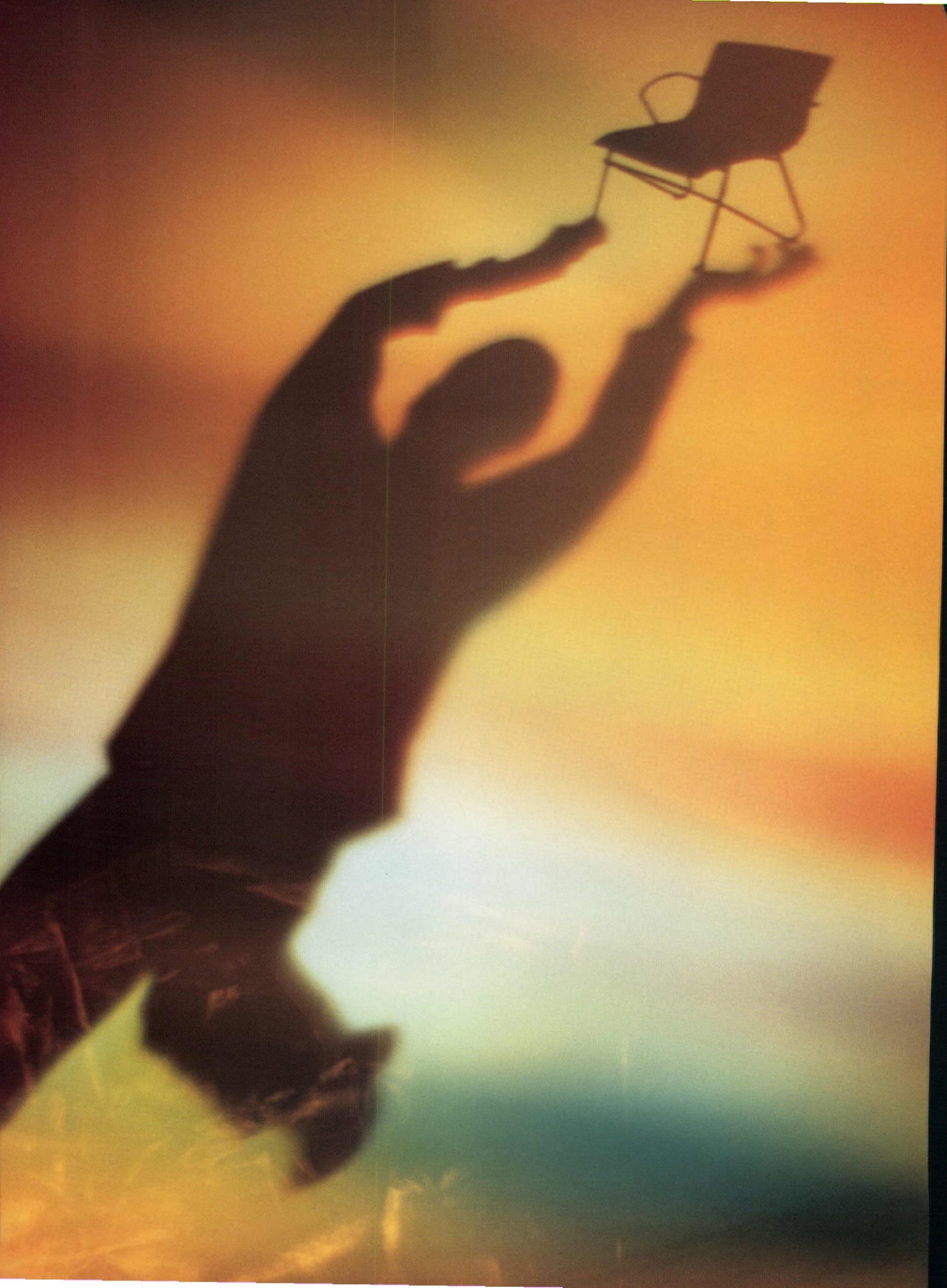


Roger Yee

Roger Yee
Editor-in-Chief

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Call for Entries!

New York—If you don't enter, you can't win. Contract Design, as a sponsor of both the Institute of Business Designers/Contract Design Product Design Awards and the National Symposium on Healthcare Design Annual Healthcare Environment Awards, welcomes entries from the design community to both of these honored awards programs.

But deadlines for submittals are fast approaching. For the Institute of Business Designers/Contract Design Product Design Awards, entries are due July 19, 1991. For the National Symposium on Healthcare Design Annual Healthcare Environment Awards, entries are due August 1, 1991.

Furniture manufacturers and importers with contract furnishings introduced and shipped in 1991 and design firms with custom furniture designs built and installed in 1991 are eligible to compete in the Institute of Business Designers/Contract Design Product Design Awards. For more information, they should contact the Institute of Business Designers, 341 Merchandise Mart, Chicago, IL 60654, telephone (312) 467-1950.

Architecture and interior design firms with health care design projects that are built and in use by June 1, 1991 are eligible to compete in

the National Symposium on Healthcare Design Annual Healthcare Environment Awards. For more information, they should contact the National Symposium on Healthcare Design, Inc., 4550 Alhambra Way, Martinez, CA 94553-4406, telephone (415) 370-0345.

There's still time to enter. May the best organizations win!

IDEC Honors Polsky

Irvine, Calif.—Norman Polsky, Chairman of Fixtures Furniture is the recipient of an Honorary Membership and Industry Merit Award from the Interior Design Educators Council (IDEC). Honorary Membership is conferred to recognize significant contribution to interior design education by individuals not eligible to Corporate Members of IDEC, but whose contributions are such that they are recognized with appreciation by the members of IDEC.

Shirlee Singer, IDEC president, made the awards to Polsky based on his outstanding financial service contributions to interior design education. Cited as examples of his contributions were the Joel Polsky Fixtures Furniture Foundation for Interior Design Education Research, which supports research, and his lectures given to interior design schools on topics such as risk and professional management.

The most recent recipients of the Polsky Endowment are Ann Whiteside-Dickson, IDEC, and Carl White, Ph.D., IDEC, from the University of Kentucky, for their research project "The Future of the Profession: What are the Perceptions of Interior Design Practitioners Regarding Graduate Education and Research?"

AIA on Aging

Washington, D.C.—The American Institute of Architects (AIA) Committee on Architecture for Health (AIA-CAH) and the American Association of Homes for the Aging (AAHA) invites all architects (non AIA members included) to submit projects designed for an aging population for consideration to be included in the first Design for Aging Review. The review, a juried exhibition, exhibition catalog and slide program, will feature all types of senior-living facilities—-independent and assisted living programs, continuing care and retirement communities, skilled nursing facilities, special care facilities for persons with dementia, and any facility of any care level designed specifically for the aging. It will illustrate state-of-the-art facilities and the trend toward more conscientious environments for the aging.

A jury of architects, planners, care providers and advocates for the aging will select

Commissions and Awards

Barnes Extended Care at Clayton, Mo., designed by St. Louis' **Hellmuth, Obata & Kassabaum**, has won the interior design award in the category "new long-term care facility of more than 100 beds" in the Contemporary Long-term Care Interior Design Awards Competition.

Monsanto Contract Fibers is calling for entries to its third Ultron 3D Challenge interior design competition for contract projects completed after January 1, 1987, using carpet with its Ultron 3D fiber. Entries must be postmarked on or before August 31, 1991. For more information: Monsanto Chemical Company, Ultron 3D Challenge, 1-800-543-5377.

Bristol-Myers Squibb Company, based in Lawrenceville, N.J., has selected **KPA Design Group**, of Philadelphia, to provide planning and interior design services for the company's new 60,000-sq.-ft. office complex at Princeton Forrestal Center, Plainsboro, N.J.

Richard Dattner Architect P.C., New York, is designing a Swim and Sports Training Center for Asphalt Green Inc., to be located at York Avenue and East 92nd Street, New York, adjacent to the existing Asphalt Green Recreation Center,

with construction of the 74,000-sq.-ft. facility to start in fall 1991.

TRO/The Ritchie Organization, headquartered in Newton, Mass., is the architect for the new Biomedical Research Building for the University of Alabama, Birmingham.

Continental Systems Technology (CST) in Marietta, Ga., has retained **American Business Interiors**, headquartered in Melbourne, Fla.

Symmes, Maini & McKee Associates, with offices in Cambridge, Mass., and Minneapolis, has received an honor award from the Associated General Contractors Association of Massachusetts for the design of the New England Corporate Center in Westborough, Mass., built by R.D. Smith of Natick.

The recently completed offices of Devon Properties, of New York, were designed by New York based **Ted Moudis Associates**.

Daigle + Adelberg Design, of Cambridge, Mass., has recently completed the City of Lynn's development plan for the reuse and redevelopment of a 26-acre parcel that includes the former Philips Lighting and adjacent properties. The plan is part of Lynn's proposed

\$70-million, 10-year capital expenditure campaign that will revitalize the downtown waterfront area.

Michaels Associates, Design Consultants, Alexandria, Va., has been selected by Central Rappanock Regional Library system to provide interior design services for the new 23,000-sq.-ft. North Stafford, Va., branch.

The new New York offices for Prestige International, headquartered in Tokyo, are being designed by the New York firm of **Berger Rait Design Associates**.

Index The Design Firm, headquartered in Houston, has been selected by Shoreline Operating Company to perform interior architectural design renovation services for the 475-room Marriot Hotel and the 348-room Sheraton Hotel in Corpus Christi, Texas.

The Anaheim Community Center Authority has commissioned **LPA, Inc.** of Irvine, Calif., as architect for Betterment IV, a conversion of 125,000 square feet of space at the Anaheim Convention Center.

Soep Associates Inc., a Boston-based firm, has been retained by Loomis Sayles & Company

the projects. This is believed to be the first comprehensive review of architectural design trends for the aging, and is intended to become a reference for developers, providers, users, advocates, and architects. For further information, contact The American Institute of Architects, 1735 New York Avenue, NW, Washington, DC 20006-5292, telephone 202/626-7300.

One Globe, Three Markets?

New York — Eike Markau, chairman of the Messe Frankfurt GmbH board of management, announced plans for the first Heimtextil America trade show in Atlanta for April 1992. "International trade developments show that the activities between Asia and North America are growing more rapidly than those between the European Community and Asia or America," stated Markau. "We want to create a world-wide marketing instrument for the industry."

The organization plans to have three fairs in three international markets: Europe, Asia, and now North America. What makes the program particularly intriguing is Heimtextil's scheduling: each of the fairs will run consecutively. Approximately 250 international companies, mostly American, are slated to exhibit at the 155,555-square-foot Georgia World Conference Center space.

Haworth in Europe

Holland, Mich. — Haworth Inc. has reached an agreement to acquire a significant interest in Cortal and Seldex, the two largest office furniture manufacturers based in Portugal, with sales of more than \$50 million. Cortal and Seldex are known in Europe for their wide range of quality products including steel and wood files, cabinets, desks and office seating. The companies maintain four manufacturing locations and operate eight showrooms in Portugal and Spain. The agreement with Cortal and Seldex represents the sixth acquisition for Haworth in the last three years.

According to Haworth president and CEO Richard G. Haworth, the agreement signifi-

cantly strengthens Haworth distribution capabilities and manufacturing base in Europe. "Haworth is expanding overseas," he said. "to meet the needs of the international companies that require a complete line of high quality office furniture products."

U.S. Textiles Sail Far East

New York — China Seas announced that Isetan, a major Japanese department store, will be selling China Seas' collection to two other Japanese department stores, Takashimaya and Seibu. All three will establish in-store China Seas boutiques within their home-furnishings departments. See you in the Ginza, China Seas!



China Seas goes mainstream in Japan: A drawing for one of the in-store boutiques.

to redesign its corporate headquarters, located in the heart of Boston's financial district.

Two new retail projects designed by **ELS/Elbasani & Logan Architects** have received local industry awards. The Oregon Chapter of the American Concrete Institute and the Oregon Concrete and Aggregate Producers Association have honored Pioneer Place, Portland, with an Award for Excellence. The Phoenix Chapter of the National Association of Office Parks (NAOP) presented The Shops at Arizona Center, Phoenix, with two design awards: Best Hardscape/Landscape and Best Mixed Use Development.

Philadelphia-based **A1-FIVE** will design the new lobby for 1760 Market Street, Philadelphia, a 14-story office building owned by Bell Atlantic Companies.

On September 1, 1991, the **Institute of Store Planners** will begin accepting entries for the 1991 ISP/VM+SD Store Interior Design Competition, with closing date set for October 15, 1991. Open to members of ISP with stores completed anywhere in the world in 1990-1991. For more information, contact ISP at (914) 332-1806.

People in the News

Harold A. "Bud" Deal Jr. has been named vice president-sales of Doblin Fabrics, a Morganton, N.C.-based division of Springs Industries.

Robert M. McClain has been named marketing manager for the Holophane Company, in Newark, Ohio.

In recognition of the product reference system developed for Versteel, in Jasper, Ind., **Janet Rauscher**, of Rauscher Design, Louisville, Ky., and **Stephen Witte**, of SMC, Evansville, Ind., have won a Bronze Award for Corporate Identity Materials in the 1991 Industrial Design Excellence Award program of the Industrial Designers Society of America.

Dennis E. Thompson has been appointed vice president of Ellerbe Becket International, the international subsidiary of Ellerbe Becket, headquartered in Minneapolis.

Pacific Design Center (PDC) president Richard T. Norfolk has named **Mark McIntire** as vice president/marketing and design for the Los Angeles design center. McIntire himself is appointing **Julie D. Taylor** as manager of public relations.

Donghia Showrooms, New York, has promoted **Sandy Autorino** to vice president.

Pamela Sproul has joined HBI Office Interiors, of Seattle, as senior account executive.

Diana Gabriel has joined Office Pavilion One, a New York-based dealer representing Herman Miller and its allied lines, to manage services to the design community.

L. Paul Brayton has been elected a member of the Steelcase Inc. board of directors and appointed to the newly created position of chairman of the Steelcase Design Partnership, while **William P. Crawford** has been named as president and chief executive officer of the Partnership.

Pierce Goodwin Alexander & Linville, an architectural firm based in Houston, has acquired the Eugene Aubry design firm of Sarasota, Fla., and appointed its principal, **Eugene Aubry**, as director of design.

Nancy Barsotti, a professional member of the American Society of Interior Designers, is serving as president of the National Council for Interior Design Qualification for 1991.

TRENDS

Kimberly Williams Hartel, design director at KPA Design Group, Philadelphia, has recently been named to the board of directors of Collab, The Contemporary Design Group for the Philadelphia Museum of Art.

The board of directors of Masland Carpets, Atlanta, has appointed **John Q. Sturdy** as president and chief executive officer. The board also announced the promotion of **J. Osby Borchardt** to executive vice president.

Forstmann & Company, New York, announced the appointment of **Joseph Winston** to the newly created post of vice president, interior textiles.

Martin J. Beck has been appointed chief executive of the international business and design consultancy, Fitch RichardsonSmith Plc., and will divide his time between London and Worthington, Ohio.

Ronald G. Hughbanks has been promoted to senior vice president of Henningson, Durham & Richardson in the company's Omaha office.

Eric M. Smith Jr., of Howe Furniture, Trumbull, Conn., has been appointed by the board to the

position of chief operations officer.

Paul N. Steinfeld has been elected chief executive officer of Shelby Williams Industries, in Morristown, Tenn.

BFI, headquartered in Elizabeth, N.J., has announced the appointment of **Ralph Irons**, IBD, as its new director of marketing.

Franklin S. Judson has been named vice-chairman emeritus of Stroheim & Romann, Long Island City, N.Y.

Jack Huss, president of Briggs Industries, Tampa, announced several personnel promotions: **Charles Park**, senior vice president-finance and chief financial officer; **Steve Helburn**, vice president, marketing services; **William Duroucher**, vice president of sales; and **David Cox**, manager, customer service.

Carol Price Shanis, FISID, of New York and Philadelphia, international president of the International Society of Interior Designers, has accepted a three-year appointment to the Foundation for the Interior Design Education Research Board of Trustees.

New responsibilities for members of the Knoll Group's Reff brand have been announced. **Sandy Hilmer** has been named to vice president of distribution for the Knoll Group in North America; **Ron Hughes** is now divisional vice president for Canada, one of 11 Knoll Group divisional managers in North America; **Nicholas Broeders** has been appointed manager, Product Development Centre for the Reff brand; **Mark Ingham** has been named vice president of Reff operations in Toronto; **Rick Cranston** has been appointed to the position of Reff marketing manager.

Beverly Dougherty has joined Chicago-based Richmond Textiles, Inc. as sales manager, according to Paul B. Richmond, president.

P. K. (Phil) Jeska has recently been appointed president and CEO of Allsteel Inc., in Aurora, Ill.

A. Tedford Barclay III, AIA has joined Houston-based Wilson Griffin Architects.

The Atlanta Market Center has named **Peter Gordy** creative director and **Betsy Morehouse** vice president of technology services.

*Antron® Advantage is a Du Pont certification mark for contract fabrics meeting its nylon fiber content and fabric performance specifications.

INTRODUCING FABRICS THAT APPEAL TO YOU

James M. Stevenson, AIA, president of Perkins & Will, has announced that Nila R. Hildebrandt Leisnerowitz, ASID, and Larry W. King, AIA have both joined the Chicago-based firm as vice president and principal, respectively.

Coming Events

August 3-4: Barrier-Free Design Workshop, Canada College and ASID, Contract Design Center, San Francisco; (415) 306-3100.

August 11-15: The 85th Annual Conference of the Illuminating Engineering Society of North America (IESNA), Sheraton Centre Hotel, Montreal, Canada; (212)705-7269.

August 16-17: Designfest '91, Annual Contract Furnishings Exhibit, North Florida Chapter, Institute of Business Designers, Orange County Convention/Civic Center, Orlando, FL; (407) 648-9038.

August 22-25: National Office Products Association (NOPA) Convention and Exhibit, Georgia World Congress Center, Atlanta, GA, (703) 549-9040.

September 4-6: The Society for Marketing Professional Services (SMPS) National Convention, J.W. Marriott Hotel, Washington, DC; (800) 292-7677.

September 19-23: EIMU '91 - International Biennial Office Furniture Exhibition, Milan Fairgrounds, Milan, Italy; (02) 48008716.

October 3-6: 1st MID-Milano International Design, Pavilion 29, Milan Fairgrounds, Milan, Italy; (02) 2871515-2871520.

October 5-8: 15th International Chair Exhibition, Salone Internazionale della Sedia, Udine, Italy; (0432) 520720.

October 11: Barrier Free: Designing for Accessibility, Rehabilitation Institute, University of California Extension, Santa Barbara, at Red Lion Resort, Santa Barbara; (805) 966-2621.

October 17-19: Designer's Saturday, A&D Building, IDCNY, D&D Building and other designated locations, New York; (212) 826-3155.

October 24-25: Lighting Research Institute, Inter-

national Symposium on Glare, Holiday Inn, Orlando, FL; (212) 705-7511, fax (212) 705-7641.

October 28-31: IDI Europa 91-The International Contract Interiors Exhibition, RAI Gebouw, Amsterdam; 31 (0) 20 549 12 12.

November 9-13: Techotel, International Exhibition of Hotel and Hospitality Equipment, Genoa, Italy; (010) 53911.

November 10-13: International Facility Management Association IFMA '91, San Diego Convention Center; (713) 623-4362.

November 14-17: National Symposium on Health Care Design, 4th Symposium: "Imagining New Possibilities," Boston, Boston Marriott/Copley Place; (415) 370-0345.

November 20-24: International Furniture Fair Tokyo '91, Harumi, Tokyo; (44) 602 212523

January 6-9, 1992: Domotex Hannover '92 (World Trade Fair for Carpets & Floor Coverings), Hannover Fairgrounds, Germany; (609) 987-1202.



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Circle 6 on reader service card

MAHARAM

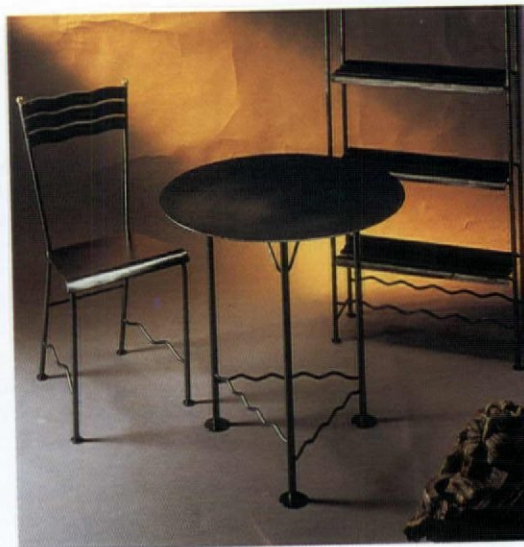
DEEPA TEXTILES

MARKETPLACE

The Ecate table lamp from Artemide's new Milano-Torino lighting collection was designed by Toni Cordero. The collection is made of diverse materials, including handcrafted metal

frames, colored cut glass, crystal drops, icicles and prisms, metal knits and glass fibers. Often in contradiction with each other, these materials are used in Milano-Torino with the intent to favor an imaginary and poetic dimension along with a functional one.

Circle No. 205



Will Stone's new "Mozart Collection" takes its inspiration from his highly acclaimed "Mozart Chair" and expands the metaphor. The wavy crossbar that defines the collection is a creative and sensitive way of incorporating a structural base for each piece. The collection is

available in a weathered steel or a powder coat finish. Included are a "Banner Chair," etagere, table and side table (not shown).

Circle No. 211

STOP BEACHING AND START BUYING

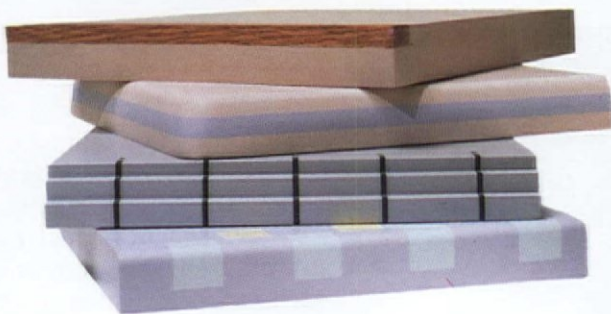
Dakota Jackson marries adventurous design and marketability in his newest stacking chair, "Vik-ter. This elegant new chair has the stately posture of a dancer, its concave wooden back and wedged seat balanced on a gently curving steel frame. Jackson has paid particular attention to key points of contact between body and chair, and has devised innovative components to ensure comfort and fluidity of movement. The laminated cherry seat and back is available in pumpkin ochre, brick and plum.

Circle No. 201



A spectrum of 21 softened colors is now available in a new solid surfacing material developed by ICI Acrylics. Called Avron, the composite acrylic material provides designers with a range of options for surfaces. It can be sanded and polished to achieve a flat matte finish, a marble-like sheen or surface variations in between, and can be inlaid with complementary Avron colors or other materials. Avron also features superb durability and non-fade characteristics.

Circle No. 212



Rosemount Office Systems is unveiling Basic Solutions, a complete line of economical systems furniture featuring fabric acoustical panels with efficient three-circuit/six-wire power distribution, as well as a wide range of work surfaces and storage options in a stylish, contemporary design. The product line is available in 11 contemporary fabric colors to complement the office environment.

Circle No. 206



Workplace by Kaufman Contract is a unique new wood furnishings group developed specifically to meet the needs of today's closed office environments, with configurations that are compatible with current building floorplates. Workplace incorporates many of the important planning capabilities and performance features common to systems furniture. The group comes in a contemporary selection of veneers and optional finishes.

Circle No. 207

WHAT'S HOT UNDER THE SUN

Brayton Textiles features MATRIX-PLUS, a damask weave with an intricate architectural pattern. The fabric, which can be used as wall-covering or upholstery, adds texture and dimension to any number of environments. Composed of 56% cotton, 40% wool and 4% nylon, it is highly durable and is available in 13 colorways.



Circle No. 209



The Sovereign pullup chair from Cabot Wrenn is an updated traditional chair with a formal touch, and the latest addition to the Terry Hunt Collection. The chair is available with two back options: a slat back version that is light in feeling and a substantial, upholstered-back model. Both are constructed of mahogany or cherry.

Circle No. 210

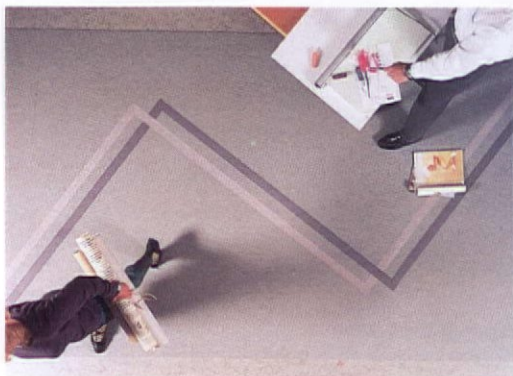
Designed for office and classrooms, the Connections computer table line by Bretford Manufacturing includes this Instruction Center, which is a full 96 in. wide to easily accommodate up to three large PC systems. Every table features single switch power control and built-in cord and cable management. All models are finished in light grey with a taupe bullnose edgeband.

Circle No. 204



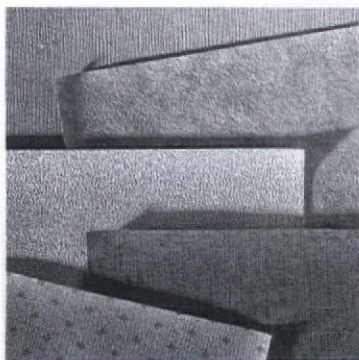
Smaragd by Forbo Floor Coverings is a sheet vinyl flooring that offers durability and a design statement required to meet the most discriminating standards. Smaragd flooring is offered in a new collection of 20 contemporary colors. Colored vinyl granules create an exciting surface that is also easy to maintain and withstands heavy traffic and harsh use.

Circle No. 202



Laufen has introduced a sparkling new ceramic tile series, Jewels, featuring 12 bold, fresh colors with a skid-inhibiting semi-gloss surface. Tiles are available in 8 in. x 8 in. and 12 in. x 12 in. sizes. The striking interplay of colors, together with ease of maintenance, offers a fresh new design solution.

Circle No. 203



Koroseal Wallcoverings introduces five new 54 in. vinyl wall-covering patterns to their existing Volume IV product offering. The five new patterns include: Calais, Forenza, Krug, Portage, and Portage Path. The wallcoverings feature an Early Warning Effect® formulation that sounds a detector alarm before a fire ignites, and are treated with antimicrobials that resist the growth of mildew and bacteria.

Circle No. 208

New Scandinavian Furniture Fair

To the average American, Scandinavian design means IKEA, the innovative Swedish furniture retailer now doing business here. To the average Scandinavian, the pure simplicity of the region's traditional light wood furniture only scratches the surface of what contemporary Scandinavian design is really all about. At this April's New Scandinavian Furniture Fair in the Bella Center of Copenhagen, Denmark, 13,100 visitors from around the world glimpsed a much broader range of styles—from traditional and functional to wildly avant-garde—that proves Scandinavian furniture can compete with Europe's best.

Traditional pale hardwood designs still rank among the finest examples of Scandinavian furniture. After all, the modern furniture industry in Norway, Sweden and Denmark is directly descended from the great cabinetmaking traditions of their Nordic ancestors. And for the first time this year, the industry paid homage to its roots with a thematic exhibition at the Fair that presented furniture in which Scandinavian pale hardwood is an essential component.

But the Scandinavians' mastery of other materials is also plainly evident, from metals and laminates to an ongoing, extensive and rather controversial use of tropical hardwoods. So too, the many unique, contemporary pieces speak to their dedication to high design. The beauty of it all is that beneath the innovative, sometimes fantastical designs and the technology of ergonomics, the wonderful simplicity and matter-of-factness so characteristic of Scandinavian furniture design—by such masters as Alvar Aalto, Eliel Saarinen, Arne Jacobsen and Hans Wegner—is always present.



The Tulip sofa system by MI gruppen can be modified in height as well as length. The clean, sharp geometrical lines create a harmonious, classic shape that is emphasized by the elegant, exterior-mounted legs.



Erik Magnussen has designed a folding sofa for Paustian that is available in two- or three-seater models. The frame is in mahogany, with fabric or leather upholstery available.

This work station, designed by Rasmussen & Rolff for Paustian, features a chromed technical beam and accessories that include swivel shelves for monitor, telephone and files. Table tops are available in maple or mahogany veneer and white, black or gray laminate. Steel legs come in white or black.



SOMETHING IS WONDERFUL IN THE STATE OF DENMARK

Leading Danish architects Rud Thygesen and Johnny Sørensen designed the Embassy conference table as a supplement to the well known royal furniture line. Inspired by the wood construction of the old warehouses in Copenhagen, the table is available in beech, oak, mahogany and maple. Large set-ups are facilitated by a number of rectangular tables specifically designed to complement this table line.





The Wait & See seating system from Tranekær features a molded ash or mahogany seating module available in many colors, or with upholstery. The underframe is steel, with matte chrome or black finish.

Equally suited to smaller settings and larger areas, the Swinger features flexible elements that allow it to perform as an architectural and functional divider. When joined, the curving shapes give a stable, self-supporting base that dispenses with the need for legs and enables easy access for cleaning of floor areas. Straight sections, arms or table tops can be placed between the curved modules.

STRIKING
VIKING
DESIGN

Magnus Olesen's 8000 Stackable chair, designed by Rud Thygesen and Johnny Sørensen, is based on entirely new construction principles that offer the advantage of lightweight and simple construction consisting of very few elements. Assembled and held together without the use of tenons, dowels or screws, the chair is exceptionally strong and supple in spite of its lightness. Three basic models are available with linoleum or upholstered seats.



The Oblique line of executive office furniture from Sibast combines high technology with traditional craftsmanship. The line includes a desk, desk with attached conference section, separate conference table, two types of side unit, computer table, typing table, cabinet/bookcase, coffee table and guest and conference chairs, available in American ash or mahogany.



The Torsa stackable chair from Rumas is a light yet strong chair that is molding pressed with a chromium-plated or dull black frame. Torsa is available in several lacquered colors, as well as maple and mahogany, and with inner upholstery. Suitable for hospitality, assembly halls, offices and conference rooms, the chair is also available with coupling fittings for ganging.

MARKETPLACE



This outdoor cafe chair, designed by Rud Thygesen and Johnny Sørensen, features a galvanized frame that is available with a weatherproof painted finish in black or white. The seat and back are made of teakwood.



A SMORGASBORD OF SCANDINAVIAN FURNITURE

The Hagesen bookcase by Tranekær Furniture can be finished with ash natural or black sides with shelves of ash natural, black, grey, green bordeaux or mahogany veneer. Models with either four or six shelves are available.



The Vitto table series by Rumas features solid and elegant design, made of steel sections with design details that provide additional strength. Table tops are offered in wood, linoleum, laminate and laquered table tops are available, and the series also includes a round table top model. Matching wall units are also available.

The Circle series from Rumas includes chairs, stools and bar stools, suitable for hospitality settings. Frames are of mirror-finished chrome, and cast solid rubber seats and backs are available in several colors.



The award-winning Palett Chair, available from the Haarby Trading Co., presents a successful combination of wood and steel. Daring

construction gives the chair an independent form featuring interesting asymmetry. The matching Palett Tables feature an adjustable leaf as a decorative effect.



source

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think about it!

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ROUSE-HINDS
UMARK
URE-LITES
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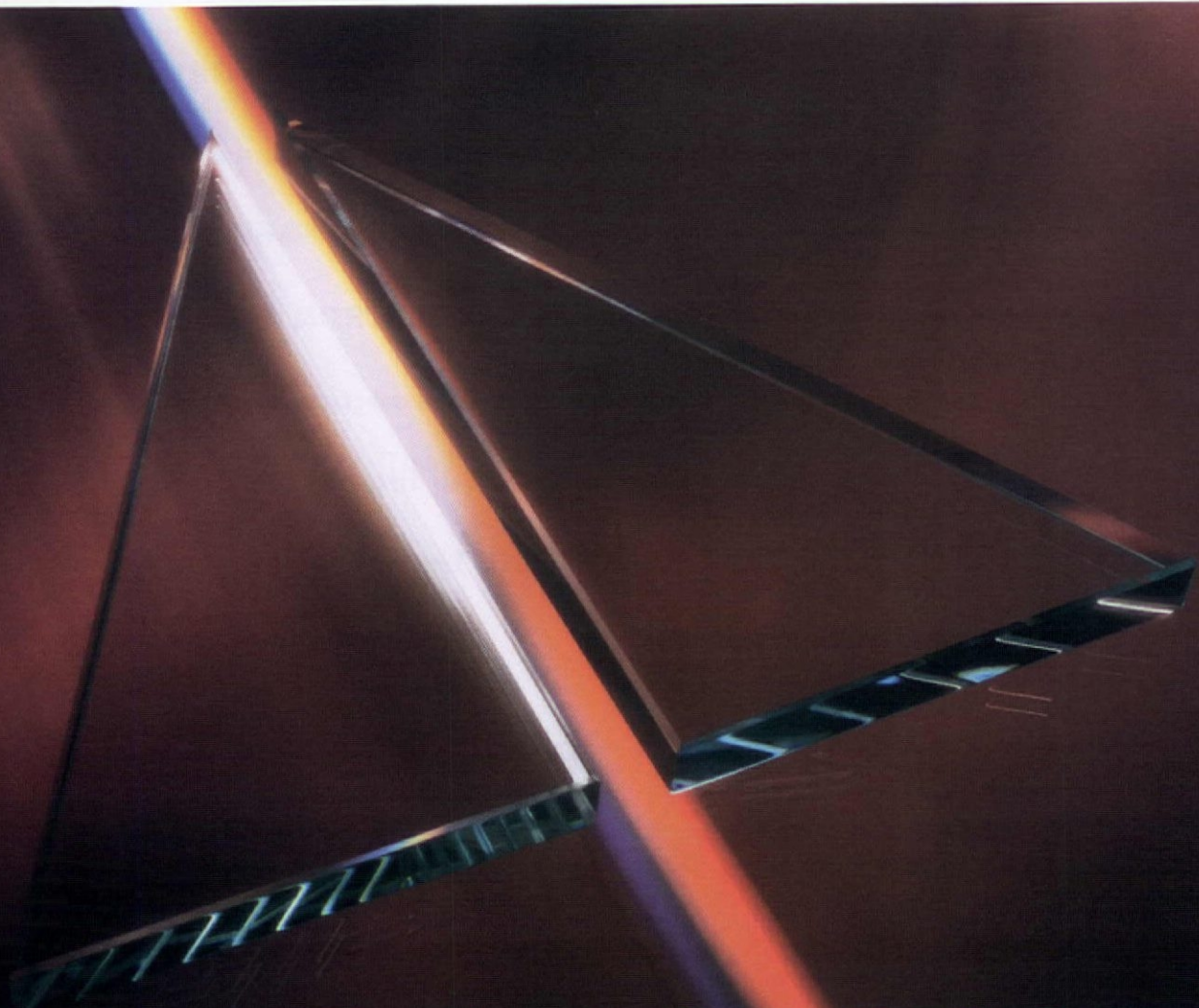
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W H A T

His five-year-old can't be expected to read the

pm 4:30

"Please remove boots" sign in the lobby. Or to know that a prospective client is due in at 4:45...

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DU PONT

D I R T ?

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WHAT

The breakfast
cart came
through in a
hurry this
morning.

Unfortunately,
so did Mrs.
Callahan's
heel.

AM 9:23



Circle 9 on reader service card

For more
information,
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4 D U P O N T .



STAIN?

DU PONT
ANTRON LUMENA
COLLECTOR-RESISTANT CARPET

MID-PRICED UPHOLSTERY FABRICS

As the NEOCON 23 exhibition of the Association for Contract Textiles (ACT), "Under 40 in the 90's," has so vividly demonstrated, attractive and durable contract fabrics can be produced at affordable prices (less than \$40 a yard for ACT) in response to a growing demand for them. How challenging is this product category to textile designers? The consensus seems to be that mid-price fabrics are definitely harder to develop than those for which price is no object. Creating cost-effective solutions may or may not involve natural as well as synthetic fibers, since such natural materials as cotton, linen and wool are often competitively priced. However, as this survey shows, any fabric's actual weave construction must be sound—regardless of fiber content—if its design is to succeed.

INTERNATIONAL FABRICS

International Fabrics pattern, Illusions, of 100% Polyester, offers color, strength, and tonal pattern, with a soil repellent, flame retardant and anti-microbial finish.

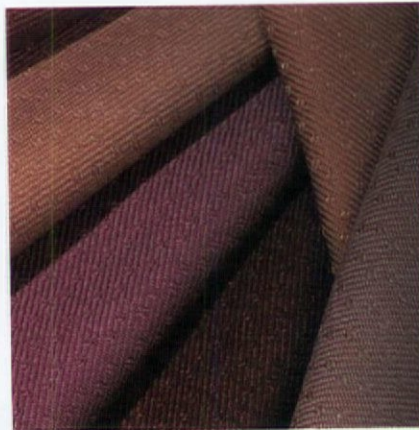
Circle No. 220



ADAM JAMES TEXTILES

The Cordura Group contract upholstery collection has been introduced by Adam James Textiles. The collection consists of three new upholstery fabrics, made with DuPont Cordura high-performance nylon: Eternity (shown), Ovation and Mirage. Each fabric in the collection is available in a range of coordinating contemporary patterns, colors and textures.

Circle No. 222



AMETEX

Robert Allen Contract Fabrics' new mid-priced upholstery collection, California Sojourn, was designed as a coordinated, interrelated package of three fabrics that work well together in scale, pattern and color. Napa, San Simeon and Monterey utilize Monsanto's SEF fiber for flame retardancy, and are sophisticatedly styled and colored to include deep, complex hues, rich midtones and light neutrals.

Circle No. 221



DESIGNTEX

DesignTex introduces Orfei, a luxurious piece dyed fabric woven in a complex construction that combines ottoman and matelasse weave structures to create a surface that is richly textured and finely detailed. The 100% cotton fabric is available in 11 colorways.

Circle No. 223



MAHARAM/VERTICAL SURFACES

The Kensington Collection, designed by Kathleen A. Tunnell, combines a classic damask construction with a lustrous cotton warp and worsted wool filling. The collection includes four patterns, in 44 colorways: Chesterfield, Derby, Hastings and Bristol. All fabrics are composed of 60% cotton, 32% wool and 8% nylon.

Circle No. 224



CORAL OF CHICAGO

Coral of Chicago presents Belgian Tapestries, an exciting new collection of 54-in. upholstery fabrics woven of 90% cotton and 10% polyester. Available in 10 patterns and 25 SKU's including vibrant florals and geometrics, the fabrics are heavily textured, flame resistant and feature DuPont Teflon soil and stain repellent.

Circle No. 225



ARC-COM FABRICS

Geosystem 4, by Arc-Com includes classic patterns such as Knightsbridge and Morocco, with small scaled geometrics inspired by foulard designs. Sierra's inspiration is southwestern, while Windermere is inspired by turn of the century Arts and Crafts movement leaders like William Morris. In addition, Geosystem4, with 38 colorways is inherently flame resistant.

Circle No. 226



SCALAMANDRÉ

Scalamandr 's Cottura Collection is a stock and custom program that includes four virtually unyielding upholstery fabrics aimed to coordinate in both pattern and color. Inherent in the program is the advantage of having Cottura custom dyed or woven to order. The Cottura Collection is anti-microbial, stain releasing and flame retardant.

Circle No. 227



LEE JOFA

Three new weaves by Lee Jofa, the cotton wool-blend Columbia Weave, the cotton-wool-nylon blend Harlequin Weave and the pure wool Stony Brook, are heavy duty and Class A rated. All are rich yet affordable solutions adding color, surface ornament and texture to any installation.

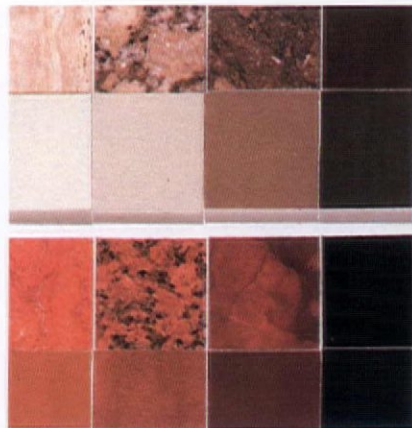
Circle No. 228



AMERICAN LEATHER

Calfkin by American Leather is produced from a special selection of cowhides and finished to a fine, tight, smooth grain of "mature calfskin." Calfkin is a drum dyed, full grain, aniline leather adding a slight surface finish including soil and stain repellent. The soft hand and rich color were inspired by tones found in many varieties of Italianate marble and granite.

Circle No. 229



FANTAGRAPH

Mosaic, woven of 100% Trevira Flame Retardant Polyester is one of 13 unique upholstery patterns exclusive to Fantagraph. All patterns meet or exceed stringent contract flame retardancy and durability codes.

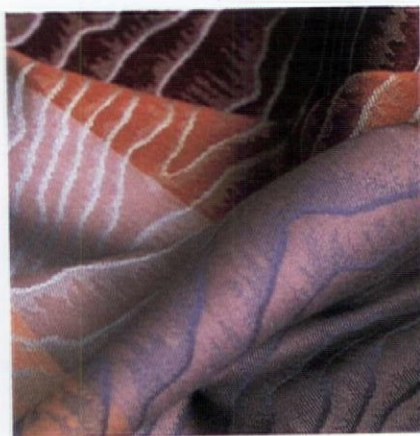
Circle No. 230



BRICKEL ASSOCIATES

The naturalistic and organically influenced Currents, developed for Brickel by Catherine Gardner, is a 100% wool moire pattern reminiscent of textures which are abundant in nature; the movement of the ocean, the wind-edged mountains and the grain of wood. The jacquard fabric is available in 12 different colorways.

Circle No. 231



ARCHITEX INTERNATIONAL

Skyline, inspired by a Helmut Jahn building, is durable enough to withstand 35,000 double rubs in the Wyzenbeck abrasion test. The 100% cotton fabric is Class A rated.

Circle No. 232



CARNEGIE

Lines & Shapes, Carnegie's new collection by Laura Guido-Clark, takes a fresh approach to basic forms. The collection is grounded by Crayons, a solid texture and Colored Pencils, a tailored stripe. Other designs are interpretations of lines, circles, squares, diamonds and rectangles, combining geometric and organic marrying whimsey and logic. Available in 86 colorways.

Circle No. 233



BRAYTON TEXTILES

Brayton Textiles introduces Trellis, an upholstery fabric designed to meet the most demanding of contract standards. It offers a traditional rosette design in an overall repeating pattern. Woven of 62% cotton and 38% polyester with acrylic backing and scotchguard applied, Trellis is available in 13 colors.

Circle No. 234



UNIQUELY AUSTRALIAN

The Australian Nature Walk Collection by Uniquely Australian is 100% cotton sateen fabric available with three printed coordinates and plains. Inspired by Australia in its color and design, custom color options are also available.

Circle No. 235



STROHEIM & ROMANN

Tailored woven fabrics from Stroheim & Romann's Color Gallery Collection of wovens organized by color feature (left to right) Stella, Emilio, Stare, and Intervale.

Circle No. 236



BAKER TEXTILES

Baker introduces new designs to its extensive textile collection emphasizing beauty, luxury and elegance. Award winning fabric designer Marypaul Yates focuses on natural fibers of silk, wool and linen while broadening the color palette with lighter, softer neutrals and a wider color range overall. Saturated colors complement the texture and richness of Baker's fine woods.

Circle No. 237



BRENTANO INC.

The designs for the Nature Series were created from a series of inspirations and keen observations of the beautiful and subtle nuances found in nature. Represented in the collection are Trion, Thousand Boat, Summer Grass, Cocoon Cloth and Moonlake, all influenced by ancient Chinese legends.

Circle No. 238



LEATHER LINK

Leather Link is a unique concept supplying the design community with quality leather hides. Leather Link offers 280 colors in 15 patterns of European hides, in pure aniline, semi-aniline, pearlized, sueded, glazed calf and custom dyed leathers.

Circle No. 239



J. ROBERT SCOTT TEXTILES

Rose Deco, by J. Robert Scott Textiles is a jacquard woven pattern inspired by a document from the Deco era. The design is constructed in a composition of cotton and viscose to create the highly lustrous effect in the pattern. Rose Deco is available in a variety of colorways.

Circle No. 240



AMBIANCE TEXTILES

Greenbrier is an exclusive textile woven for the Ambiance textile collection. A blend of cotton and polyester, Greenbrier is a traditional leaf design inspired by the foliage of its namesake in West Virginia. The Class A rated fabric will surpass the most stringent abrasion tests.

Circle No. 241



STEELCASE

Steelcase is introducing two new fabrics for Sensor seating. Overture, made of 90% wool and 10% nylon, is available in 10 color options. Acoli (shown) is a mixture of fine woven worsted yarns with a slight slub effect. It is made of 50% wool and 50% nylon and is available in eight color options.

Circle No. 242



BRUNSWIG & FILS

New from Brunswig & Fils is Wyke Wool Texture, a sophisticated wool especially suited for contract use. The contemporary design was inspired by Chinese fretwork.

Circle No. 243



BEN ROSE LTD.

Ben Rose introduces Vincent, a jacquard weave fabric that is the latest in the Ben Rose Master Collection. Vincent is a boldly scaled landscape of petal to petal sunflowers in season related colors. The pattern was inspired by Vincent Van Gogh's Sunflower series.

Circle No. 244



HENDRICK TEXTILES

Hendrick Textiles introduces Shards, the first of its new Summit Collection. Shards was inspired by the ice cliffs of Mount Ranier, which illustrate the harshness of the environment in contrast with its extreme beauty and sensitivity. This fabric is available in 11 captivating colors, of 65% cotton and 35% polyester.

Circle No. 245



ICF/UNIKA VAEV USA

Nordika from ICF is a 100% worsted wool fabric with a subtle triangle shape imprinted on its surface. The autumnal colorways are inspired by the natural beauty found in Finland. A piece dyed fabric originating from Great Britain, the 11 colorways are available in both rich and neutral-toned hues.

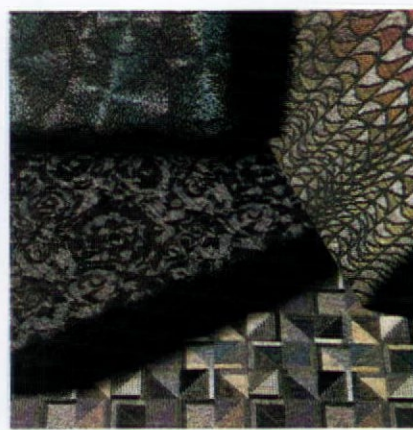
Circle No. 246



KNOLLTEXTILES

KnollTextiles introduces Jhane Barnes' newest collection, called Whimsical Traditions, comprised of 11 patterns and 52 colorways. The upholstery offering consists of unique fabrics, ranging from semi-conservative tweeds to ultra modern geometric patterns.

Circle No. 247



SUNSIKLS, INC.

A new solids line from Sunsilks is available in more than 50 colors. These handwoven silk fabrics are in three different weights: dupioni, plain weave and herringbone. Designer Libby Kowalski has also designed a line of more than 35 subtle sophisticated iridescent dupioni fabrics.

Circle No. 248



HBF TEXTILES

Marostica and Pavimento are part of the Kristie Strasen Collection for HBF Textiles. The exquisitely detailed Marostica features a jacquard construction that combines a lightly twisted mercerized cotton yarn with a fine polyester warp. Pavimento, inspired by the mosaic and the pavers patterns created during the Byzantine and Renaissance periods, is designed to be a stylistic complement to Marostica.

Circle No. 249



DOUGLASS INDUSTRIES

The Prima Donna Collection of woven upholstery fabrics from Douglass Industries includes eight patterns, offered in a total of 38 in-stock colorways. Designs include coordinated brocades in striped, scroll and shell motifs; regimental and pin stripes; and a free flowing contemporary driftwood pattern.

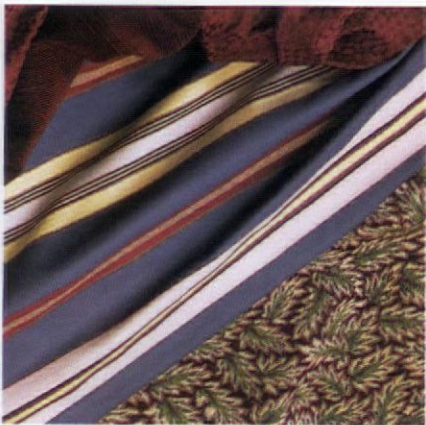
Circle No. 250



GREY WATKINS

Grey Watkins Ltd. presents the sleek, sophisticated, and beautifully crafted Continental Collection of upholstery fabrics. Included in this collection are the lovely Bergerac tapestry, the vibrant Roman Stripe, the sophisticated Salzberg, and the subtle jacquard pattern of Cernobbio.

Circle No. 251



THE WHITNEY COLLECTION

Beta and Beta Stripe from the Whitney Collection designed by Susan Jennings are the newest additions to this line. The black and white warp provides a subtle texture and evokes a casual style. Available in 15 colorways of 100% cotton.

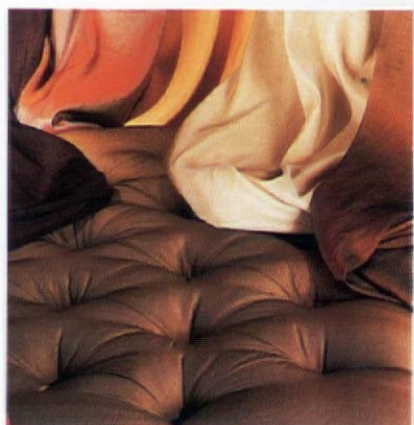
Circle No. 252



JACK LENOR LARSEN

Cybele tests heavy duty as an upholstery fabric and lends kinetic excitement to drapery and wallcoverings. The iridescent fabric will not sun scald or burn, drapes beautifully and is offered in 10 colorways with a randomly dimpled surface. Cybele reflects Larsen's belief in using synthetic and man-made fibers for their own aesthetic properties.

Circle No. 253



A Walk on the Wild Side

Mark Pollack certainly isn't your average corporate type—and neither is his contract fabric

By Jean Godfrey-June



Yes, there's something new at contract fabric house Pollack & Associates. No, they'd rather not emphasize what's new. "We try not to design discrete collections as such," says design director Mark Pollack. "We look at the idea of a collection—and at our clients' textile needs—in a more holistic way." Perhaps a strange position for a company that is still something of "the latest thing," but one that has earned Pollack a reputation as a source of truly unusual yet markedly practical woven fabrics for the contract market.

Pollack is certainly not your average corporate type. He has seen his fine art textiles exhibited at several New York art galleries and the American Craft Museum, and has taught textile design at the Rhode Island School of Design (his alma mater), Philadelphia College of Textiles and Science and Moore College of Art. Nor is his three-year-old company your average contract textile firm. "We're not in this to sell fabric by the mile—though we're happy to do that—we're just as happy to do 10 yards," says Susan Doty Sullivan, director of sales and marketing.

In addition, the over 200 Pollack fabrics are not designed specifically for "contract" or "residential" customers, thanks to a broad range in price, scale, fibers and end use. "Though 80% of our business is contract, our best-selling fabric is a more residential-looking floral," notes Pollack. Indeed, the first order for Flower

Power, a fabric of inherent fire resistant fibers from Monsanto, was residential. Yet Pollack fabrics perform up to the highest contract standards; some have been approved for Steelcase's demanding Sensor chair.

Along parallel lines, the collection includes a number of highly successful reversible fabrics. "This is where we can take advantage of Mark's expertise as a weaver," says Sullivan. Pollack reverses not only color, but texture. In his Merlin fabric, one side shows a reflective quality while the other is matte.

Flower Power? Mr. Sandman? Merlin? Jester? Someone at Pollack & Associates is clearly looking to better the latest Tweeds catalogue in terms of names for fabrics. "It's certainly one area where you can have fun," says Pollack.

Pollack's inspirations for fabrics come from any number of sources. "The starting point for a fabric could be a particular construction, a color, a price point—whatever," he explains. "I pose a problem for myself, about what I want to accomplish

"We like the fact that you can take a pile of Pollack fabrics, throw it in the air, and when it all comes down, it'll go together," says Susan Doty Sullivan, director of sales and marketing for Pollack & Associates, of fabric like Dynamics (top) and Paradise (bottom). "That's the advantage of starting from scratch and being somewhat smaller. Nothing matches but everything is compatible."

with the particular fabric."

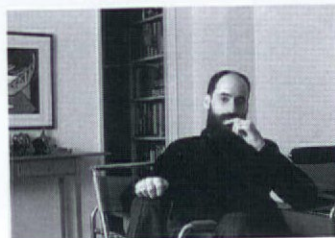
One design tool Pollack eschews is the computer. "For me, design is a process, full of things you didn't plan for," he says. "Computers allow you to bypass part of that process. With fabric, it's difficult to think about things like texture, finish and yarn counts when you're on a computer."

Pollack's career started with a senior degree project at RISD (where he studied art and design with the likes of the Talking Heads' David Byrne and Tina Weymouth) that led him to work for fabric legend Jack Lenor Larsen. A New York art dealer had included a fine art textile from Pollack's senior project in his summer show. "I went down to install the piece and they suggested I go talk to Jack Larsen," says Pollack. "In five minutes I had an appointment to see him."

In 10 years as a design associate at Larsen, Pollack garnered two Roscoe awards. More than that, he feels that the experience with Larsen taught him that there are no rules when it comes to textile design. "Anything is possible," he maintains. "A contract fabric doesn't have to be the cheapest, toughest material around with a little subtle pattern on it—though it can be."

It was also at Larsen that Pollack and Sullivan first teamed up and discovered they worked well together. "We balance each other out," says Sullivan, "sort of management vs. labor." Sullivan went from Larsen to Brickell, after which the two formed Pollack & Associates together with Rick Sullivan, another Larsen alumnus, who is now CEO.

Although several of Pollack's fine art pieces are on display in the company's Manhattan studio, he notes that this aspect of his work is on hold for awhile. "I haven't had time for it in the last couple of years," he admits. A sacrifice, to be sure, but one for which the contract design community appears to be quite grateful. ☺



Mark Pollack

Circle No. 214

DESIGN THAT SELLS



Eddie Bauer's casual, sporty yet upscale retail presence (above) in shopping malls across the nation is carefully orchestrated by the retailer's executives and NBBJ Retail Concepts, a design firm that specializes in retail facilities.

Photograph by Robert Pisano.

You can't sell atmosphere, so why does the retail industry need store architects and interior designers so badly?

A retail store is an interior design for making money. How much can it make? According to the latest edition of the Urban Land Institute's annual survey of retail property, *Dollars & Cents of Shopping Centers*, tenant sales in dollars per square foot (1990 figures) come to \$219.23 for super regional malls (in gross leasable area or GLA), \$182.80 for regional malls (also in GLA), \$176.33 for community centers and \$199.37 for neighborhood or convenience strip centers.

Let's follow the Institute's statistics for the super regional mall—a shopping center ranging from 600,000 sq. ft. to 1.5 million sq. ft. in size with at least three major department stores of 100,000 sq. ft. or more—to see how the revenues add up. In the survey, the typical super regional mall has 1,080,625 total sq. ft. with a tenant GLA of 393,400 sq. ft. that generates some \$86,245,082 in tenant sales—excluding the three or more mall

department stores. (Almost half of the department stores in the study are physically part of their centers but are independently owned, generating some \$155 million in sales per super regional mall.) Not bad if you're a merchant.

What is your fate as the owner of this super regional mall? If you deduct total operating expenses of \$8.41 per sq. ft. of mall GLA from total operating receipts of \$21.75, you are left with a net operating balance of \$13.34. For the total mall GLA, the net operating balance comes to \$5,247,956 (excluding depreciation, amortization, taxes and deferred costs). Again, a formidable sum for the owner of the mall.

If you are an architect or interior designer serving the retail industry, the message should be equally strong: There's money to be made designing interiors that make money. True, the nation's shopkeepers are beset by such deep problems as stagnating growth in both the U.S. economy and personal income, an aging population, overbuilt retail space inventories and the continued restructuring of retail formats—with the department store's very survival at stake. But sharp curtailment in new retail projects, ceaseless pressure on yields, a renewed appreciation for property management and ongoing testing of what the customer wants should keep designers who know what it takes to ring up sales very busy.

The retail stores that appear in the following pages do not purport to represent the full spectrum of where America shops. If anything, they show more of the restless experiments of recent years by merchants abandoning the broad middle market of merchandise for more focused specialties. Some target by income, others by special interest, still others by sex or age group. No matter how good your design solution is, you can readily assume no one is taking it for granted. In retail design, the receipts from the stores you create will be added up every shopping day. ☺

A LADIES' PARADISE

A romantic vision of the Belle Epoque that many women would love to call home revives New York retailer Henri Bendel—with a bit of history and magic from The Limited, Inc. and Beyer Blinder Belle

By Jean Godfrey-June

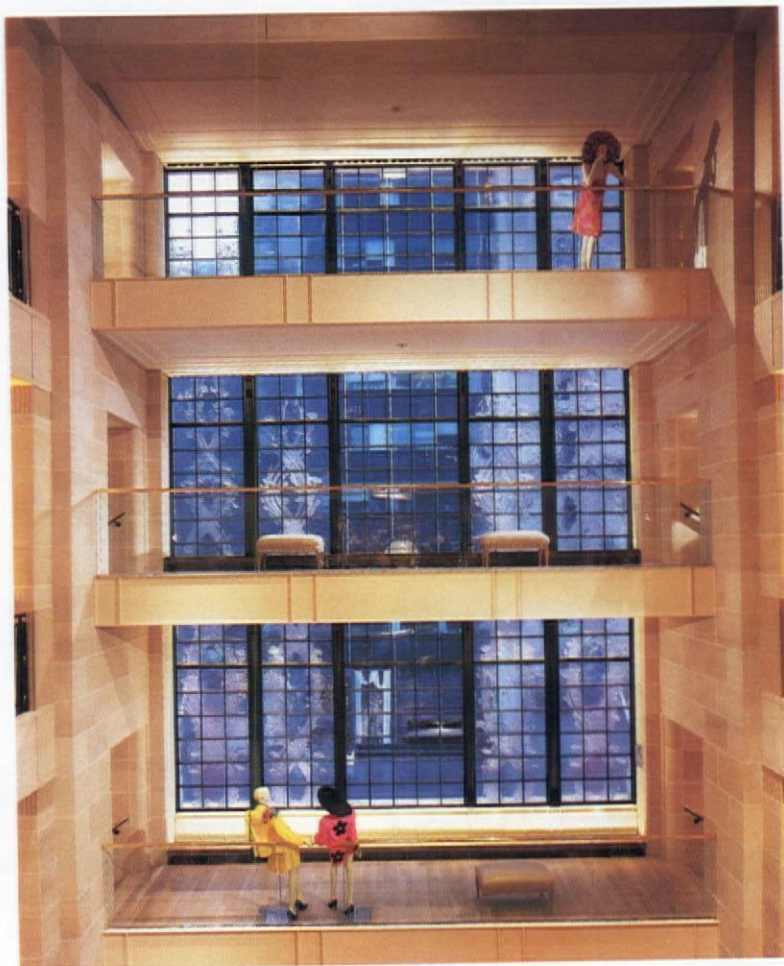
Henri Bendel lives. When Columbus, Ohio-based The Limited, Inc., bought the venerated but down-at-the-heels New York women's retailer, critics shrieked that what was left of Bendel was about to be brutally murdered. Although the company closed down the old 57th Street store, it has created an instant landmark in its wake. With one magnificent gesture, Bendel has restored the landmark Coty and Rizzoli buildings on 5th Avenue with architect Beyer Blinder Belle, and blended them with a new, controversial tower by Kohn Pedersen Fox—plus a meticulously engineered legend, Mr. Henri Bendel.

A Francophile from New Orleans, Bendel first opened a hat shop in his 5th Avenue townhouse in 1896, according to James Man-



sour, vice president of design for The Limited. Mansour, whose previous design accomplishments include Victoria's Secret, the Limited Express and Abercrombie and Fitch, notes that, "From there Bendel expanded into *the* shop where The Four Hundred shopped, making a name for himself with unique merchandise that reflected his distinct sense of style and glamour. He was always there, greeting customers—they were his friends."

Bendel died in 1939. But that hasn't fazed Mansour or The Limited's CEO Leslie Wexner, who is intimately involved with the creation of his stores. "We came up with a scenario in which Bendel never left," explains Mansour. "He just kept adding on over the years. It was essential that the design reflect not a particular architect



An instant landmark—a store like Rockefeller Center—has been the goal of The Limited for its Henri Bendel store. "You visit New York at Christmas and you've got to go see Bendel," says The Limited's vice president of design, James Mansour. Toward that end, The Limited wove together the old, as seen in the landmark Lalique windows at the public atrium (left), and the new, its new atrium at the back of the store (opposite).

A rendering of the restored 5th Avenue facade (above) shows its Beaux Arts lineage.





Look for Bendel in the details: a wall of teapots (upper left) Pelle created for the cafe; a detail of Francois Catroux's Gilded Cage (upper right); one version of the signature Bendel Chair (middle left) by John Hutton for Donghia; a clever chandelier (middle right) Mansour devised for the table top department; Pelle's flame-patterned stair rail (below left); and a wall mural (below right) embellishes a dressing room.

A Paris antique-market find (opposite) gets a fashion makeover with every season as the couch's upholstery is re-done to match the merchandise.

The logo that says it all (above).



or designer, but our image of Bendel himself."

This attitude fits The Limited's philosophy to a T: The company's divisions must each have a distinct point of view. "Every store must express a clear image," says Mansour. "Not the image of a given designer, but something specifically related to the psyche of our customer."

Christopher Barriscale, associate partner at Beyer Blinder Belle and associate partner in charge of design for the project, expresses it this way: "The question was always, 'How would Bendel have added on to the store?' For instance, we tried to stay away from direct architectural references. This isn't Postmodernism. At no one point can you say, there's a Georgian column cap. Any architectural details we used are particular to Bendel."

Concocting the perfect Bendel image was therefore critical to the store design. Seminal design decisions came straight from the top: Mansour, Charles Hinson, president of store planning for The Limited, and Wexner himself. "Environmental marketing has been vital to the success of our different stores," Mansour maintains. "To buy something these days, you have to believe in it. Our Limited customers can't afford Philippe Starck furniture, so we give it to them in the store. When they buy a dress, it's got a little of that spirit in it."

After Wexner read Emile Zola's *A Ladies' Paradise*, he declared, "That's what I want—a ladies' paradise!" Mansour reports. "We wanted it to be an instant landmark, something that felt as if it had always been here. We wove history and the concept of what our customer wants together to reveal the 'personality' of Henri Bendel."

The restoration of the two turn-of-the-century townhouse facades also led to the recovery of yet a third treasure, the carefully restored Lalique windows now illuminating a new, skylit atrium behind the Coty facade, the centerpiece for the store's design. But saving the past wasn't half the battle. Maintaining the residential scale and landmark atmosphere throughout the space, much of it quite modern, was a serious challenge. To thicken the plot, The Limited would recreate the atmosphere in three branch stores across the country—one in a single-story mall—at the same time.

Indeed, more history and much imagination came into play as the design evolved. Discovering Bendel's true character was critical

Will the real Henri Bendel please stand up?

to the process. "I found a staircase in the 57th Street store that had been blocked off," recalls Mansour, "a wonderful staircase which no one knew anything about. Then a very old saleswoman told me, 'Oh, that's where Mr. B. used to hold his fashion shows.' It turned out he did—just like Coco Chanel or Elsa Schiaparelli. Their salons always reflected a distinct point of view, so there's a real tradition here."

Once the image was decided, Mansour worked, as he has before, by creating a scenario based on historical fact. He actually

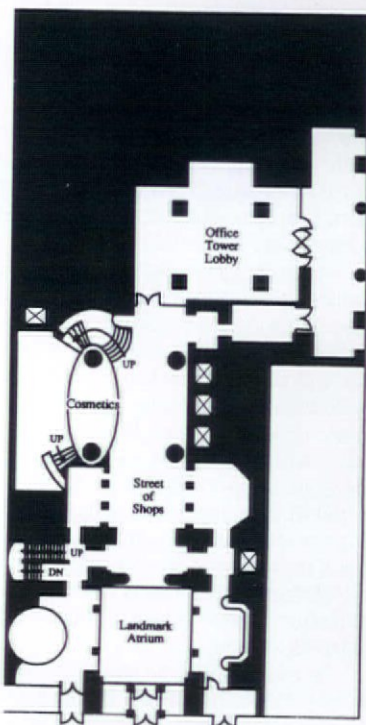


develops the scenarios on storyboards, so that anyone, whether it be the architect or the fixture designer, can understand. "Without being directly referential," Mansour explains, "the storyboards were like old movie sets of classic couturiers."

With storyboards in hand, Mansour staged an informal competition in Paris among the city's designers, from the well-established to the young and obscure, the New Barbarians as well as Philippe Starck. He took with him design legend Marie Paul Pelle, a personal friend of Mansour's whose career editing such maga-

zines as *Vogue Decoration*, *Marie Claire Maison*, *HG* and *Conde Nast Traveler* has given her "the best eye" British architect and retailer Terrance Conran has ever known. Pelle not only offered an insider's view of the hottest Parisian design firms, but helped Mansour translate as well.

Designers who most clearly incorporated the Bendel concept and style in their designs were chosen to work on the project. "The designs had to reflect Bendel, not the individual designers," Mansour emphasizes. When Geraldine Stutz, the store's fabled head prior to the





acquisition by The Limited, came to Bendel, the store became her, not Bendel. To regain the right tone, Stutz's "street of shops" concept was downplayed in favor of what Mansour calls "the envelope itself."

Though the store suggests otherwise, Mansour kept all its designers separate, and then wove their work together. "My job was to inspire people, give them cues," he says. He even inspired his guide and translator, Pelle: "One day Marie surprised me," he recounts. "'I know what you want,' she said, and made a drawing of the atrium. So I took it to Wexner, and we hired her."

Pelle became what Mansour likens to "The counterpoint to me—the feminine side of Henri Bendel—the muse of the store, if you will." The muse's method of working could be quite serendipitous. After she saw the initials HB in an antique gilded wood panel carved in a flame pattern, she conceived the atrium railings with HB woven into them.

Other designers made equally memorable contributions. Francois Catroux created four specialized salon boutiques in the store, including The Gilded Cage, where he reversed the typical cosmetics department, traditionally dominated by vendors, and created an elaborate metal enclosure. He also lined the shoe salon with leather, and quilted the walls on the lingerie department in pink satin. French artist Thierry Bruet's murals appear on ceilings, walls and changing *cabines*. Donghia's John Hutton created a signature Bendel chair which appears in various incarnations all over the store; it is swathed in white terrycloth in the in-store spa.

And where were the store designers? Mansour believes much of retailing's decline can be traced to poor—or simply too-similar—

store design. "There are special store designers that do nothing but design a certain type of store," he feels, "and it gets monotonous."

Without "store designers," even the basic organization of Bendel's departments is atypical and more residential. Barriscale describes the floor plan as "a series of rooms around grand staircases." There are no escalators—a dead giveaway of a commercial environment. Commanding staircases swirl past charming boutiques. Elevators were dispersed with the

same residential scale in mind. Matching colors were out too, because they would suggest that everything was designed at the same moment.

How were Bendel's disparate spaces combined to work as a whole? "Physically and aesthetically, the overall flow had to be one of seamless transition," says Barriscale. A continuity of materials along with a tightly controlled palette helped, along with the concept of a store expanding over time.

"Our scenario gave us the framework for transforming the spaces," Barriscale observes. "We decided that Bendel added the center area of the store during the '30s or '40s, so it reflects a very Art Deco, modern-machine aesthetic." Pelle's stair rail was "Modernized" for the new portion of the building with different materials; Mansour added etched glass to the modern bank of windows lighting the stairs, referring to the original Lalique windows in the Coty building, and disguising a rather uninspired view in the process.

Staircases and Lalique windows aside, breathtaking architecture is clearly not the point at Bendel. "You're intrigued by the merchandise to move through the space," stresses Mansour.

What most customers may not notice is that they never have to walk very far to buy something.

Other examples are just as calculating. Sight lines and vistas lead shoppers to merchandise rather than the usual architectural elements. A basically monochrome palette is offset by shots of color come from the merchandise itself; the captivating shade of deep blue was originally chosen for the second staircase until Wexner pointed out, "All I see is stair." Beyer Blinder Belle created broad stair landings so that customers can see merchandise going all the way up. As Mansour concludes, "Leslie (Wexner) understands the point where retail, merchandising and architecture come together."

A sense of change pervades the store, not just as you walk through it but also when time passes, as curtains, upholstery and paint reflect the fashionable colors of each season. Individual stores can pop out and be transformed into other stores without loses of continuity because the permanent shop fronts anchor the space. "The shopping experience needs to be unpredictable," insists Mansour. "There have to be adjacencies that don't particularly go together. That way the store itself becomes a destination."

"We tried to engage the customer with the room and with the merchandise," Barriscale points out. "People get to the 4th floor and can't believe that they've just gone up four flights—or that they're at the end!" While the upper floors of a department store are traditionally dead since customers can't be lured all the way up, some of Bendel's best merchandise is at or near the top.

Objects and fixtures have been chosen with the same thought in mind as everything else: Everything must mirror what customers

Breathtaking architecture isn't the point

aspire to. Thus, Mansour "curated" special design elements, from the chandeliers dripping semi-precious stones and silverware in the table top department or real jewels in the jewelry department, to the antique plaster pieces from Parisian auctions.

Wexner's credo is to never underestimate customers' tastes. Mansour couldn't agree more. "If we're going to induce—or seduce—our clientele into buying something," he declares, "we need to create an environment that they want a part of, even if they can't afford the whole package. Americans love good design, but it's still very hard to acquire."

The point is not to be fatally hip. Mansour emphasizes, "The store is not about price point—there are items for \$15 here and others for \$5,000. People get inspired by the one-of-a-kind pieces and the antiques, and they want to buy a piece of it, be it large or small."

Along with design elements, Bendel has even orchestrated its background music. Mansour assembled a tape of music he thought appropriate, his sound people grasped the concept, and now they simply produce new tapes for his approval. Along the

same lines, Bendel's window designers and merchandising people now understand the store's design concept thematically, so they can use elements within the store to strengthen its image. Quips Mansour, "We can go off-the-wall, but in the Bendel style."

We may never know how much it costs to go off the wall, Bendel-style. Yet it is evident that The Limited believes in spending money to make money without wasting it. "We build 400 or so stores a year," says Mansour. "There are certain economies inherent in that kind of volume, and we've developed systems of design management that save money as well."

Big volume construction does have its downside. Fast-tracking four Bendel stores so that each could open at the same time meant that, "If I made a mistake, I was making it four times, not just once," Mansour acknowledges. "But we saved a good deal of money doing them all at once." If the four stores are markedly different in layout, the character is consistent in each one.

"We wanted each store to feel as sumptuous and unique as the flagship," says Barriscale. "They couldn't simply be outposts." Nevertheless, with its landmark facades and clever "additions," the Bendel flagship seems to be the ultimate expression of Wexner's romantic vision of the spirit of Henri Bendel.

In fact, there may be more to Bendel than shopping. "Wexner is committed to architecture and to cultural improvement," observes Barriscale. "I think he saw an opportunity to contribute to the cultural life of New York City." So the next time you're feeling particularly *soignee*, stop in at Bendel and get a little cultural refreshment. If the team at The Limited, Inc. is right, you'll find yourself shopping—in Paradise. 🍷

Project Summary: Henri Bendel

Location: New York, NY. **Total floor area:** 80,000 sq. ft. **No. of floors:** 6. **Wallcoverings:** Donghia, Covington House, Decorator's Walk. **Paint:** Benjamin Moore. **Faux finishes:** Modeworks, Fresco, Ben Straus Industries. **Dry wall:** USG. **Carpet:** Christine Vanderhurd, Helios Carpeting, Mair Astley. **Ceiling:** USG. **Ceiling mural:** Thierry Bruet. **Lighting fixtures:** Rambusch, Gitlin, Halo, Baldinger. **Glass:** Kasindorf Glass (custom etching). **Glass Restoration:** Greenland Studios (John Smiley). **Drapery:** Annie Walwyn Jones, Mary Bright. **Doors:** Ontario Store Fixtures, Won Door. **Door hardware:** Schale. **Stair railing:** Architectural Metacraft. **Seating:** Donghia. **Upholstery:** Interior Crafts. **Tables:** Ontario Store Fixtures. **Display fixtures, architectural woodworking, cabinetmaking, planters, accessories:** Ontario Store Fixtures. **Signage:** Ontario Store Fixtures. **Elevators:** Dover Elevators. **HVAC:** Trane/Honeywell. **Fire safety system:** Honeywell. **Plumbing fixtures:** Kohler. **Client:** The Limited, Inc. **Architect:** Beyer Blinder Belle. **Structural engineer:** Weiskopf & Pickworth. **Mechanical engineer:** Jaros Baum & Bolles. **Construction manager:** Gotham Supervisory Construction Services. **Lighting designer:** Johnson Scwinghammer. **Security consultant:** Silent Watchman. **Acoustician:** AEI Sound Systems. **Photographer:** Antoine Bootz, Andrew Bordwin, Rob Grey.

Bendel customers, as Mansour describes them, are "sophisticated... people who enjoy a measure of success, who know quality and style when they see it." Judging from the children's department (opposite), with its tromp l'oeil panels and one-of-a-kind antiques, even the customers' children have a sense of style of their own.

The Limited reclaims Bendel's past grandeur with unerring chic and cachet. A first-floor storefront (bottom) leads to a boutique/cabana bursting with the latest fashion. Elsewhere, old leaf and yards of satin embellish the lingerie department.





EXIT

BOO-BOO CASHES IN

A cartoon world suddenly comes to life around you in Hanna-Barbera's retail shop in Los Angeles, designed by HTI/SDI

By Amy Milshtein

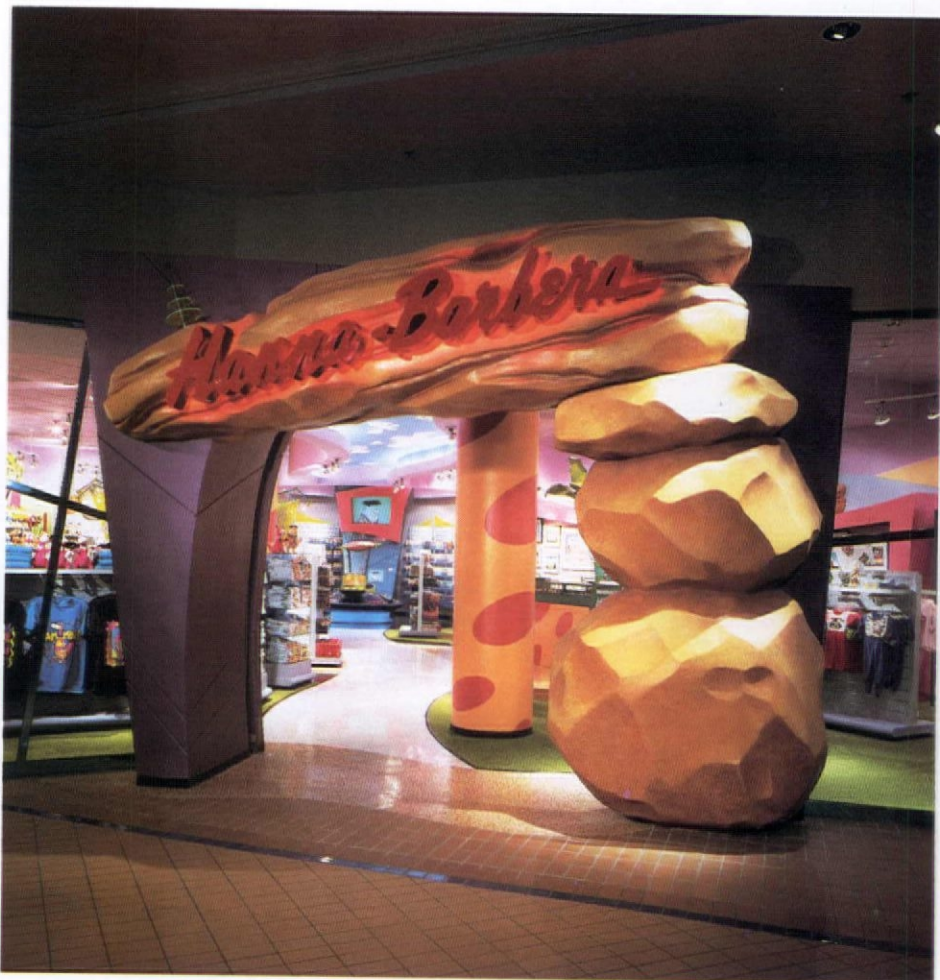
No laughing, please, when Linda Krueger, vice president and design principal of HTI/SDI, insists, "There's more to Hanna-Barbera than the Flintstones and the Jetsons." As she says, "There's Yogi Bear, Scooby Doo, Snagglepuss and Huckleberry Hound too!" Okay, laugh if you must: With profits to be made in the licensing and selling of cartoon-inspired products, mature adults are talking like wide-eyed kids and snickering all the way to the bank. Hanna-Barbera stores, like the new one in Los Angeles' Westside Pavilion—one of three so far—designed by HTI/SDI, are serious, serious money and serious fun.

The award-winning design has been created to appeal to kids of every age. Research indicates that U.S. consumer identification with Hanna-Barbera characters is impressively strong. Thus, Yogi Bear, Scooby Doo, the Flintstones and the Jetsons form a highly visible core group of personalities that is showcased throughout the store. The Flintstones and the Jetsons are emphasized because they have the most developed life style and a strong sense of place and time, which translate perfectly into the design.

For example, the entryway blends the two families to create a storefront that could never be confused with anything else. On one side neolithic boulders arch straight out of the Flintstones' home town of Bedrock to meet with a time-warp purple wall. It's topped with a futuristic antennae that could only be found in the Jetsons' Orbit City.

Once inside, customers enter the world of made-for-television cartoons. Unlike their movie theater predecessors, which have big budgets and long lead times, TV cartoons have to be made on the quick and cheap. They rely on big splashes of color and simple animation to set the scene, while visual and verbal puns identify the characters and get the laughs.

All these characteristics are found in the



Meet George Jetson. Well, if not him, how about his office? HTI/SDI designed this interactive video jukebox to attract and entertain shoppers (opposite). Hanna-Barbera insisted on a very interactive store. Patrons can push a button to choose a three-minute clip featuring their favorite character.

It's the Flintstones. It's the Jetsons. It's both. Capitalizing on Hanna-Barbera's best known character families, the entryway (above) creates a show-stopping impression. Pass through and you have entered a "retail/entertainment" environment that invites you to play and spend.

store. "We used 43 different shades of paint in the design," relates Krueger, "so the colors hit you right away. Then, as a sight gag, day-glo acrylic panels that stand away from the wall are held in place with either a Jetson-like mechanical arm or a rock and tackle device that the Flintstones would use." A tile path reminiscent of Bedrock winds through the space while a bright cartoon sky echoes the path overhead.

The path winds its way throughout the various departments and eventually leads to

More fun than a couple of mice

"George Jetson's office," a space which features a 50-in. screen video jukebox. There customers can see full-length cartoons chosen by the staff or three-minute clips they may choose by pushing any of nine buttons marked with characters' faces; nearby seating encourages viewers to stop and enjoy. Two other monitors provided for viewing are a child-height screen beside the jukebox and a Flintstone-styled set in the middle of the store; the latter set can also play promotional tapes independently.

The store's interactive effect is further enforced by life-size cutouts of various characters that pepper the retail area. These cutouts can be easily moved for image, promotional or seasonal changes. So one day, shoppers can

find Baby Dino by the infant wear, George Jetson by the golf wear or Barney Rubble dressed as Santa Claus. "Hanna-Barbera insisted that the store be very interactive," says Krueger. "They really wanted people to feel that they are walking inside a cartoon."

This theme contrasts sharply with the retail design of Walt Disney, a major competitor. Disney stores are darker and more theatrical, so that shoppers feel they are watching a cartoon instead of participating in one. But at Hanna-Barbera the message

gets across clearly: Come on in, have a good time, and take home a few things, too.

Fun and games aside, the Hanna-Barbera store exists to sell product. "On a combined basis, licensing and retail revenues and profits are a significant part of H-B's overall operation," says William Baumann, executive vice president of Great American Broadcasting Company, Hanna-Barbera's parent. "Licensing is important as both a source of revenue and added exposure for the characters."

Hanna-Barbera started its retail division in 1988. One of the division's primary jobs has been product development. "We've created all kinds of merchandise," says Cyndi Umemoto, director of merchandise for Hanna-Barbera.



Even the shopping bags at Hanna-Barbera make the customers smile (above). Bags, boxes, cards and hang tags continue the theme of wild, wacky fun and entertainment conjured by the store environment well after customers leave.





Remember Top Cat (opposite, bottom left)? Hanna-Barbera is counting on it. "We target the nostalgia consumer who carries fond memories of the Hanna-Barbera cartoons and characters," says Cyndi Umemoto, director of merchandise. Here the wily feline pedals tee-shirts.

A predetermined path, echoed by a cartoon sky, winds through the Hanna-Barbera store, leading to the video jukebox (opposite, bottom right). Along the path, shoppers will find a plethora of cartoon-saturated goods. The best selling items include baby apparel, mugs and watches.

"We used 43 different shades of paint in the design," says Linda Krueger, vice president and design principal of HTI/SDI, in commenting about the Hanna-Barbera color palette. "So the colors hit you right away." This well decorated cashwrap (left) certainly stands out.

"Our best selling items are tee-shirts, infant apparel and gifts, mugs, stationery, dinnerware and watches."

Who buys this assortment of cartoon-laden goodies? Surprise! It's not just kids. Hanna-Barbera insists that its merchandise caters to all ages. "The baby-boomer audience, who grew up with our characters, is important to us," says Umemoto. "Adults 18 to 35 have a definite affinity towards Hanna-Barbera."

To cash in on this affinity, Hanna-Barbera is now assessing two scenarios for chain growth and location. "One approach," reveals Baumann, "includes having stores primarily in tourist areas such as Universal Studios Florida and other festival shopping areas." Under this plan, Hanna-Barbera would operate a limited number of stores but reach a large number of people around the country. The other approach under consideration would include opening stores in large malls. "With this plan," Baumann continues, "We would probably have one store in each of the top 50 markets." The decision on which scenario, or combination of the two, will be made later this year.

No matter where the stores go, HTI/SDI's design will go with them. "We created a standard set of elements that will fit all the spaces," says Krueger. "Structural elements are designed to adapt. The first entryway, for instance, was 40 feet wide, the second was 20." The cashwrap and fixture units will always stay the same.

All of the research, planning and pathing take over once you are inside. "Product placement and density are a result of exhaustive research," relates Umemoto. "Both theme parks and specialty store experts were consulted."

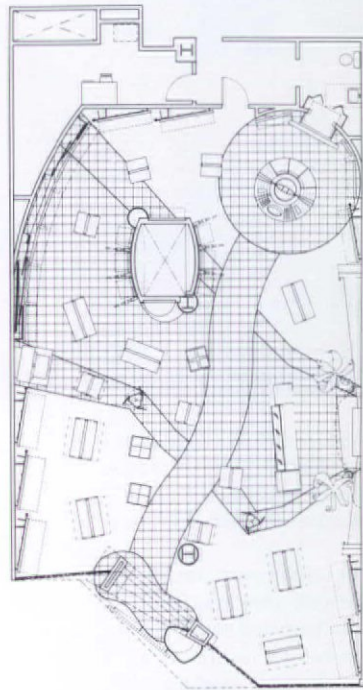
Since a targeted goal of sales per square foot

is incorporated into the design, placement of merchandise and traffic patterns are manipulated to reach this goal. In addition, the stores are intended to reflect the fun and creativity of the world of Hanna-Barbera—and to generate sales. "When we were planning the stores, we were shooting for a combination entertainment/retail experience," says Baumann. "I think we achieved that in all three stores."

It was this sense of fun and entertainment that was the most enjoyable part of the design for Krueger. "When the L.A. store opened, I sat on a bench outside to gauge peoples reactions," she says. "I saw a little girl skip toward the store, hug one of the entryway rocks, and then skip on in. That's what I call positive feedback." Kind of makes you feel Yabba-Dabba good all over.

Project Summary: Hanna-Barbera Store

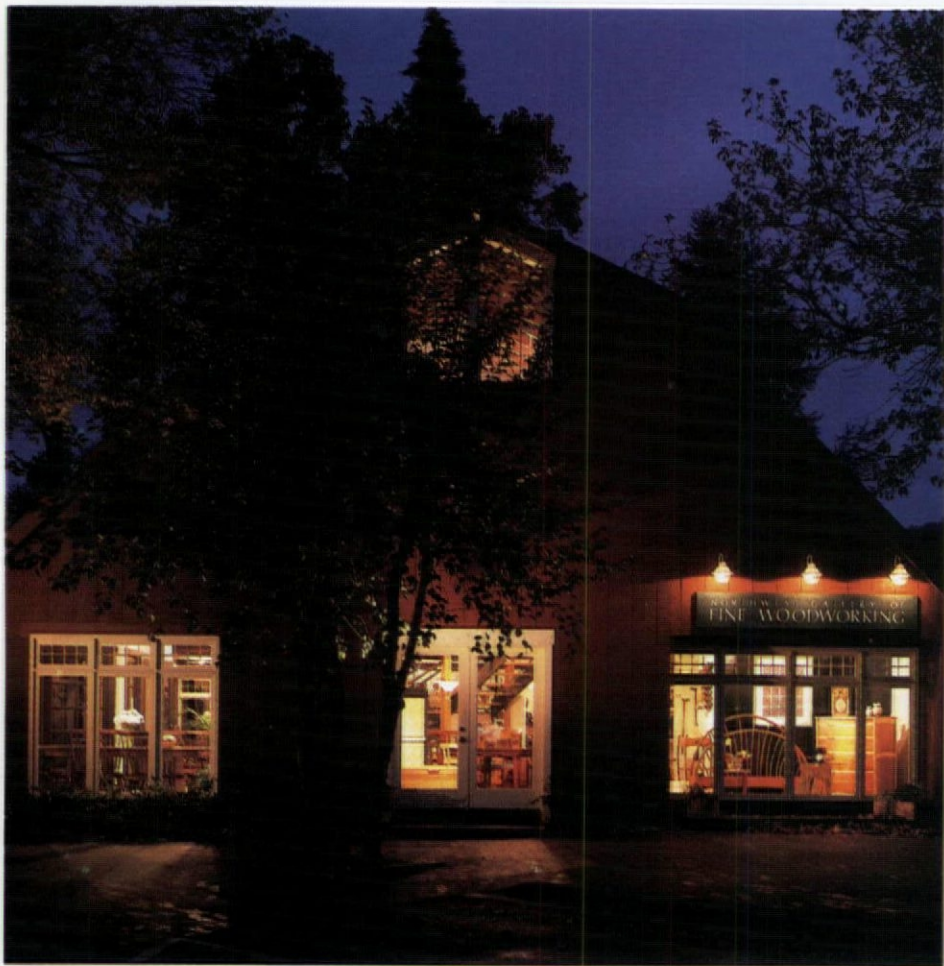
Location: Los Angeles, CA. **Total floor area:** 2,700 sq. ft. **No. of floors:** 1. **Paint:** Frazee, Cres-lite. **Laminates:** Abet Laminati. **Flooring:** Fritz Tile. **Carpet/carpet tile:** Durkan. **Ceiling:** Armstrong. **Lighting fixtures:** Juno, Indy. **Window frames:** Stylemark. **Fixtures:** Russell Williams. **Special environmental elements:** Cinnabar. **Client:** Hanna-Barbera. **Architect/interior designer:** Space Design International; Jerry Gelsomino, account executive; Linda Krueger, design director; Linda Krueger, Carmine Scotch, designers; Jackie Lawler, project manager; Juhaina Najm, architect; Kiran RajBhandary, graphics art director; Lise Thomas, graphics. **Illustration:** Iraj Paraan, Hanna-Barbera; Scott McPhee, McPhee Group. **Structural engineer:** A. Chan & Co. **Mechanical engineer:** Khalifeh & Associates. **Electrical engineer:** Amelect Inc. **General contractor:** William Christian Co. **Lighting designer:** Linda Krueger. **Photographer:** Paul Bielenberg.



A Store for All Seasons

If shoppers find themselves irresistibly drawn to certain retail chain stores, chances are NBBJ Retail Concepts is at work

By Jennifer Thiele



NBBJ renovated an existing barn in an affluent Seattle suburb to house the Northwest Gallery of Fine Woodworking's main store (above).

The Gallery's merchandise dictated the rustic setting, complete with open beams and planked flooring, but the metal staircase and the mezzanine that houses the commissioned art section reflect the contemporary nature of much of the work (opposite).

What makes your favorite retail store appeal to you whether you shop it in San Francisco or New York? Why can you locate the merchandise as easily in a store in Des Moines as in the same store in Dallas? How come a shop can be as easily recognized in Phoenix as it is in Pittsburgh?

The answers represent a whole discipline in the design world: prototype retail chain store design. Its successful practice requires a delicate balance between image and aesthetics, marketing know-how and bottom line economics. Most of all, as Seattle's NBBJ Retail Concepts, a design firm specializing in retail chain prototype design, knows, it requires a design to establish individuality and uniformity

while remaining discreetly in the background—never overpowering the merchandise.

In less than five years, NBBJ Retail Concepts has amassed such prestigious retail clients as Brooks Brothers, The Limited, Eddie Bauer and The Gap, suggesting that the firm has indeed gotten the balance right. "In my experience, specialty retail design is a very complex and yet on some levels, formulaic process," observes NBBJ principal Deborah DeGabrielle. The formulaic part of the equation, she says, is in treating each store, regardless of merchandise, location or clientele, as a "kit of parts."

Each kit must be capable of being reassembled again and again with consistent uniformity in each store location. A store's "parts," for instance, include the entry, the cashwrap, the main selling floor and the fitting rooms. Part of the designer's goal is to establish successful interrelationships between these different parts that can be easily maintained from location to location. "You want to have certain adjacencies, regardless of how the store lays out," points out DeGabrielle.

Common sense reveals the logic behind some design basics. As one example, merchants try to keep the cash register away from the front door to avoid discouraging people from stepping in to browse—for fear an overzealous sales attendant will immediately pounce upon them. This rule of thumb is especially true in a shopping mall environment, reports DeGabrielle, where browsing is a cherished ritual of the shopping culture.

On the other hand, security concerns dictate that the cash register area should be located in a central part of the store, so all points are within the eyesight of the register attendant. In clothing stores, it is advisable to put the cashwrap near the dressing rooms; this enables a minimal staff to efficiently attend to both customer needs.

DeGabrielle breaks the main selling floor down into three specific areas. Feature areas







Brooks Brothers' Tower City store in Cleveland (opposite and above) is a prime example of how retailers often customize flagship stores to make grand statements about image. This elegant space occupies a former bank, restored and remodeled by NBBJ as an appropriate backdrop for upscale merchandise. In keeping with Brooks Brothers' decision to make its retail stores more user-friendly, more merchandise is displayed in fixtures that allow the customer to help himself.

showcase specific items; focal areas permit a larger presentation to focus on an assortment or category of merchandise; and functional areas encompass the remainder of the store, where the bulk of the merchandise is displayed in a traditional manner. The placement of each area within a store can play an important role in directing customer traffic and ultimately sales.

An obvious example is feature area displays, which should not be placed within 10 ft. of the store entrance. Marketing research studies have indicated that the average customer's walking pace will not slow down sufficiently for displays to be properly viewed until he or she is 10 to 15 ft. into the store. Other studies show that people visually tend to

mission is to expose the merchandise on all parts of the selling floor to sufficient customer traffic flow. Focal areas, often located at the walls, are commonly used to create drama that will draw customers through the store to seek them out—often in slower areas of the store. Lighting is another way to manipulate traffic flow. "Humans are like moths," observes DeGabrielle. "We go towards light."

One interesting aspect of prototype design is the designer's opportunity to manipulate the result in an actual working environment until it is exactly right, thanks to the repetitive nature of the business. DeGabrielle likens a prototype store to a laboratory in which all parameters of a client's operations are incor-

Wrapping up a piece of Madison Ave. with each sale

"keep to the right," indicating that high-impact displays could be best positioned on the right side of the store beyond the entrance.

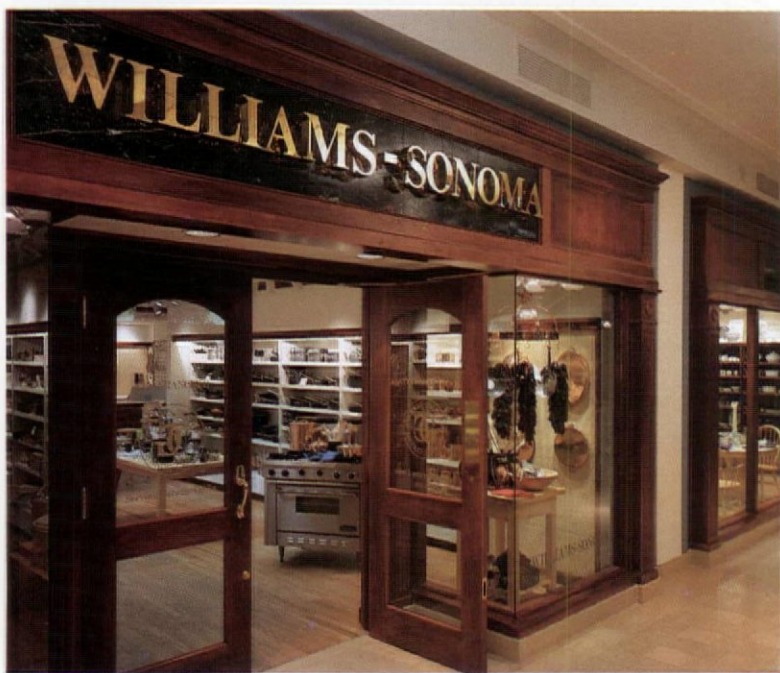
On the other hand, you wouldn't want to place the functional areas with basic merchandise accounting for a large percentage of sales too far up front. No merchant wants to encourage the customer to run in and pick something out without being enticed to explore the rest of the store. "It's for the same reason you don't want to put the staples, like milk and bread, right at the front of a grocery store," points out DeGabrielle. "You want to make every square foot work as hard as it can."

Since sales volume per square foot is an important measurement in determining a store's profitability, part of the designer's

porated into a universal design. A successful design, she estimates, is one that is "about 80% right on the first try."

The second and third stores built should be nearer to 90% right, after lessons learned from the "experimental" store are taken in. "By a few stores down the road," DeGabrielle concludes, "the designer should only have to make modifications for a specific space." Every mall will have its own requirements, to which the prototype must adapt.

It is not uncommon for one retailer to have several different storefronts. DeGabrielle points out, one for each region of operation. Any adaptations to entrances or interiors, however, must not detract from the presentation of a cohesive and uniform image. As Paul



Retail designers must often modify a prototype design to accommodate a specific location or requirement. This Williams-Sonoma store (top) was created out of two adjacent stores in the mall, so the standard storefront had to be modified to make it read as one continuous space.

Williams-Sonoma was already a successful retailer with a solid self-image and a design to reflect it when it consulted NBBJ for its expertise in speeding up construction and cutting costs. NBBJ suggested that the retailer save money by having extensive custom woodwork (above) built off-site in a modular fashion.

Eddie Bauer flagship stores (opposite, right), feature an extensive use of wood and custom casework to reflect the company's outdoorsy heritage. NBBJ's challenge for the prototype was to maintain the same atmosphere within the confines of a more cost-conscious, efficient and durable design. Inside the typical store (opposite, left), wood is used only to accent standard issue chrome and glass fixtures.

Humes, president of Brooks Brothers' New York-based consulting firm Curran Humes Inc., points out. "We want people to feel as though they're getting a piece of Madison Avenue regardless of what Brooks Brothers store they shop in."

Certainly the flagship stores of any retail chain make the grandest statement about image. Brooks Brothers' Tower City store in Cleveland is a perfect example, with its dramatic Greek neo-classical architecture and sweeping elegance. Eddie Bauer's three-level flagship store in downtown Seattle features extensive use of custom woodwork, slate flooring and a waterfall cascading down a grand staircase—hardly your typical shopping mall fare.

But even perfection has its limits. Though many retailers will customize their flagship stores to a certain extent, the function of the prototype design is to articulate image and atmosphere within the framework of mass production efficiency. Eddie Bauer's mall store prototype uses wood only as an accent material and has standard issue chrome fixtures. And Brooks Brothers, a recent client of NBBJ, took a more standardized approach to its stores with an updated prototype design.

All this has a lot to do with the economics of design. As consistency of construction improves, so does the speed at which stores can be opened, often a crucial factor in retail marketing strategies. Likewise, as construction documents become more and more detailed and require fewer changes, cost estimates become more accurate and costly surprises are less likely to occur.

In fact, says DeGabrielle, some retailers expect the designer to continue to bring the costs down with each store indefinitely. Obviously no store can be built cost-free, but DeGabrielle does point out that enormous cost savings can be achieved through such simple means as ordering in bulk. "There's a tremendous amount of leverage in volume," she says, "because orders for 100 proposed stores can really help the manufacturer out too." Since an entire order doesn't have to be delivered at once, manufacturers can use it to fill downtime and level out their own production schedules, a win-win situation.

Some clients see speed and cost efficiency of store construction as the primary solutions required of a design firm. Williams Sonoma, a seasoned housewares retailer with a solid image and clear design direction, approached NBBJ to help expedite its stores through the permit process, act as a liaison between the retailer and the mall tenant coordinator and help cut design costs. "They didn't need our creativity at all," observes DeGabrielle. "They wanted our technical expertise."

(A slight tweaking of the existing prototype design was required to trim construction costs, however. NBBJ encouraged Williams Sonoma to assemble its custom-built cabinetry, a trademark of the retailer's design that enhances the desired residential feel of its stores, in a modular fashion off-site for shipping to the store site.)

Though DeGabrielle estimates that a store

design should undergo a major change about every seven years, she emphasizes that each project's work is never completely done. A certain amount of updating goes on all the time in the retail world. A successful store is a work in progress.

"Sometimes, you can just change the colors," reports DeGabrielle. Other times, a bit more work is required. Driven by the retailer's need for a "facelift," NBBJ helped Brooks Brothers make design alterations that included a refinishing of the wood to a richer

Who says customers want to be waited on hand and foot?

mahogany tone, an updating of the flooring and wallcoverings and a change in the lighting, all to enhance the elegance of the backdrop for the clothier's upscale merchandise.

At other times, a more profound remodeling is in order. In revamping its appearance, Brooks Brothers also examined how shopping habits and life styles have evolved and modified its store design accordingly. To make the store "more user-friendly," as Humes puts it, the merchant incorporated more self-selection of merchandise into the shopping experience. "The stores have been opened up so there is less merchandise locked behind glass," he says. "Not every customer wants to be waited on hand and foot today."

By the time most retailers initiate plans to develop a prototype design, DeGabrielle has found, they are already well-versed on who

their customers are or ideally ought to be. And although clients may not be able to specify design details, they often have a very clear idea about the atmosphere they want.

"The goals are inevitably the same, regardless of the retailer," explains DeGabrielle. A prototype design should clearly articulate the retailer's unique image, providing a memorable shopping experience and reinforcing customer loyalty. It should heighten the perception of service. It should be exciting and interesting. And it should have a positive

effect on the store's profitability.

Humes cannot overemphasize the importance of well-designed stores to the retailer. "The store is all the customer sees," he insists. "That's the image of the company in the customer's mind."

A new design can certainly have a drastic effect on an existing store's reputation. California-based Naamco Operations Inc. used a re-design of its CyberStation (formerly Atari Expo) video stores to upgrade its own status, in line with the improved image of the arcade industry. Naamco director of operations David Bishop explains that "The explosive popularity of home-based video games has helped make game-playing more acceptable and has softened the negative image often associated with amusement centers." Where shopping malls once buried amusement tenants in back corri-

dors, developers now encourage entertainment stores like CyberStation to take a more active role in shopping mall planning.

To create a new vision for CyberStation, Naamco and NBBJ developed a more family-oriented store atmosphere that Bishop describes as "bright, open, airy and, most importantly, not intimidating to adults." Specific design elements included glass storefronts to project a more upscale, retail-oriented image, and plenty of lighting to further brighten the stores. Light-colored walls set a muted background that would not detract from the color and excitement provided by the video games themselves.

As always, the goal of a retail design is to showcase the merchandise—not compete with it. "The design should be very merchandise-driven," insists DeGabrielle. "What the customers are going to buy creates the fixtures."

The true success of a prototype, says DeGabrielle, is measured by whether or not merchandise is selling at the rate it was forecast, especially in areas specifically targeted for high growth. NBBJ actually maps customer movement through the prototype stores it designs to determine their levels of functionality. If a store does not meet expectations in terms of sales or comfort, a design change may be required. Often changes are as minimal as moving some fixtures or changing some lighting, so those modifications will be permanently incorporated into the prototype design.

DeGabrielle does admit that the connection



between an aesthetically pleasing and appropriate design and a profitable design is sometimes confusing. "You can determine the demographics of a particular customer, but that customer has an awful lot of aspects to his or her personality," she observes. "It's much easier to design a space that is comfortable for him than to figure out the exact thing he will buy."

If a design proves to be a total disaster beyond repair, the merchandise itself becomes suspect. The store design can nevertheless go a long way to affect sales and profitability. When the Northwest Gallery of Fine Woodworking approached NBBJ to design its main store in the affluent Seattle suburb of Issaquah, Wash., DeGabielle recalls, "Gallery members said to us, 'We don't want to talk to you about designing a store. We want to talk to you about selling merchandise.'"

As a retail art gallery cooperatively owned by 30 local artists, the Gallery needed to more clearly define its customers' buying habits and develop methods to encourage purchasing. NBBJ undertook a marketing study that revealed the importance of special orders to the store's business. Furthermore, the catalyst prompting customers to special order work was often the presentation of pieces in the showroom.

NBBJ created a special section for commissioned pieces in the Gallery, big-ticket items that are better moved in a highly individualized, art gallery-like setting. "Then we told them to take everything else and put it together and make some sense out of it," says DeGabielle.

Store manager Cheryl Peterson explains that the Gallery responded by "scaling up the sizes of the pieces shown" on the main selling floor and placing individual pieces within proper context. For example, chairs, dining tables and desks are now displayed in residential settings within the store to help the customer develop a picture of what the merchandise will look like in her home. To contrast the rustic and the contemporary nature of woodworking in its stores, the Gallery combined a traditional barn-like housing, featuring open beams and rough plank flooring, with a metal staircase and mezzanine.

"A store design should be comfortable for the customer and showcase the merchandise," sums up DeGabielle. NBBJ regards retail design as a collective experience in which all the pieces must work together well. When everything clicks, an appropriate atmosphere arises that entices customers to buy.

Is it possible to create a personal relationship between the store and the customer through design? DeGabielle thinks so. However, service is the key to making the personal connection. "There is no substitute for the quality of personal interaction," she insists.

No matter how well today's typical shopper rates customer service, a high degree of service is what contemporary retailers expect of their design firms. Playing the role of a retail designer, firms like NBBJ must wear many hats, acting as a designer who can also think like a merchant, a customer, an

economist and a set designer. The question remains: If you put all those hats together in one storefront, will they sell? ☛

Project Summary: Williams-Sonoma, Westlake Center

Location: Seattle, WA. **Client:** Williams-Sonoma. **Architect/interior designer:** NBBJ Retail Concepts. **Project team:** Deborah DeGabielle; James Adams, design director; Larry Goetz, project manager. **Mechanical engineer:** Glumac Associates. **Electrical engineer:** Glumac Associates. **General contractor:** Fischer Development. **Construction manager:** Steven Shapiro. **Lighting designer:** Glumac Associates. **Photographer:** Chris Eden, Eden Arts.

Project Summary: Northwest Gallery of Fine Woodworking

Location: Issaquah, WA. **Client:** Northwest Gallery of Fine Woodworking. **Architect/interior designer:** NBBJ Retail Concepts. **Project team:** Deborah DeGabielle; James Adams, design director; Donna Davis, project manager; Janice Viekmann, designer. **Mechanical engineer:** ECI. **Electrical engineer:** ECI. **General contractor:** Northwest Gallery of Fine Woodworking. **Lighting designer:** NBBJ Retail Concepts. **Photographer:** Steve Hall, Hedrich-Blessing.

Project Summary: Brooks Brothers, Tower City

Location: Cleveland, OH. **Client:** Brooks Brothers. **Architect/interior designer:** NBBJ Retail Concepts. **Project team:** Paul Humes, principal in charge; Deborah DeGabielle; James Adams, design director; Katie Dutcher, project manager; Peg Wu, designer; Diana Schar, decorator. **Structural engineer:** Purdy & Henderson. **Mechanical engineer:** HJ Ross Associates. **Electrical engineer:** HJ Ross Associates. **General contractor:** Lehr McGovern Bovis. **Construction manager:** Lehr McGovern Bovis. **Lighting designer:** Theo Kondos Associates. **Photographer:** Whitney Cox.

Project Summary: CyberStation (formerly Atari Expo), Pier 39

Location: San Francisco, CA. **Client:** Atari Expo. **Architect/interior designer:** NBBJ Retail Concepts. **Project team:** Deborah DeGabielle; James Adams, design director; Katie Dutcher, project manager; Scott Fedje, Yuji Boraca, project designers; Yuji Boraca, technical architect. **Structural engineer:** Harrison, Teasley & Associates. **Mechanical engineer:** ECI. **Electrical engineer:** ECI. **General contractor:** Tufo Associates. **Construction manager:** Michael Tufo. **Lighting designer:** NBBJ Retail Concepts. **Photographer:** Steve Hall, Hedrich-Blessing.

Project Summary: Eddie Bauer

Location: Seattle, WA. **Client:** Eddie Bauer. **Architect/interior designer:** NBBJ Retail Concepts. **Project team:** Deborah DeGabielle; James Adams, design director; Craig Hardman, Glen Durringer, project managers; Scott Fedje, designer; Dave Sircolumb, technical architect. **Structural engineer:** CT Engineering. **Mechanical engineer:** ECI. **Electrical engineer:** ECI. **General contractor:** Halverson Inc. **Construction managers:** Stuart Allen, Dave Tamm. **Lighting designer:** Lectrotek Inc. **Photographer:** Steve Hall, Hedrich-Blessing.



Naamco Operations sought to change its entire image with an extensive redesign of its CyberStation electronic amusement centers. Its Pier 39 store in San Francisco (above and opposite) plays with colorful accents, but uses a generally neutral backdrop that does not distract from the color and excitement of the games themselves. The bumper cars are not part of the CyberStation prototype, but were incorporated into this flagship design because of the high volume of tourist traffic through the area.



Drive In, Tune Up, Turn On

Why car buffs can't wait to snap up little black boxes and other gear—at Seattle's Car Toys, designed by Martin Henry Kaplan, Architects AIA

By Amy Milshtein

“Most car electronics stores look like they are run by kids for kids,” says Dan Brettler, president of Car Toys, Inc. “We wanted to keep that sense of energy while making a statement of quality.” So when constructing the downtown Seattle flagship store, its third in the Puget Sound area, Car Toys turned to Martin Henry Kaplan, Architects AIA, who imbued the shop with a combination of excitement, logic and high-tech fun.

Car Toys is organized in a rather literal fashion. “It’s the opposite of a Nordstrom, where you have to ask where everything is,” says Martin Henry Kaplan, principal of the architectural firm. “As soon as you walk in you react to all of the merchandise. Then the architecture cues you to the various goods.”

Shoppers encounter three modes of display at Car Toys. While items like radar detectors and security systems line the walls and cellular phones are encased in jewel-shaped pods, stereos are presented in a glass-wrapped sound room located in the back. Since stereos represent the biggest chunk of the business, the sound room takes up about 50% of the retail space—to which the store’s perspective and circulation direct customers the moment they enter.

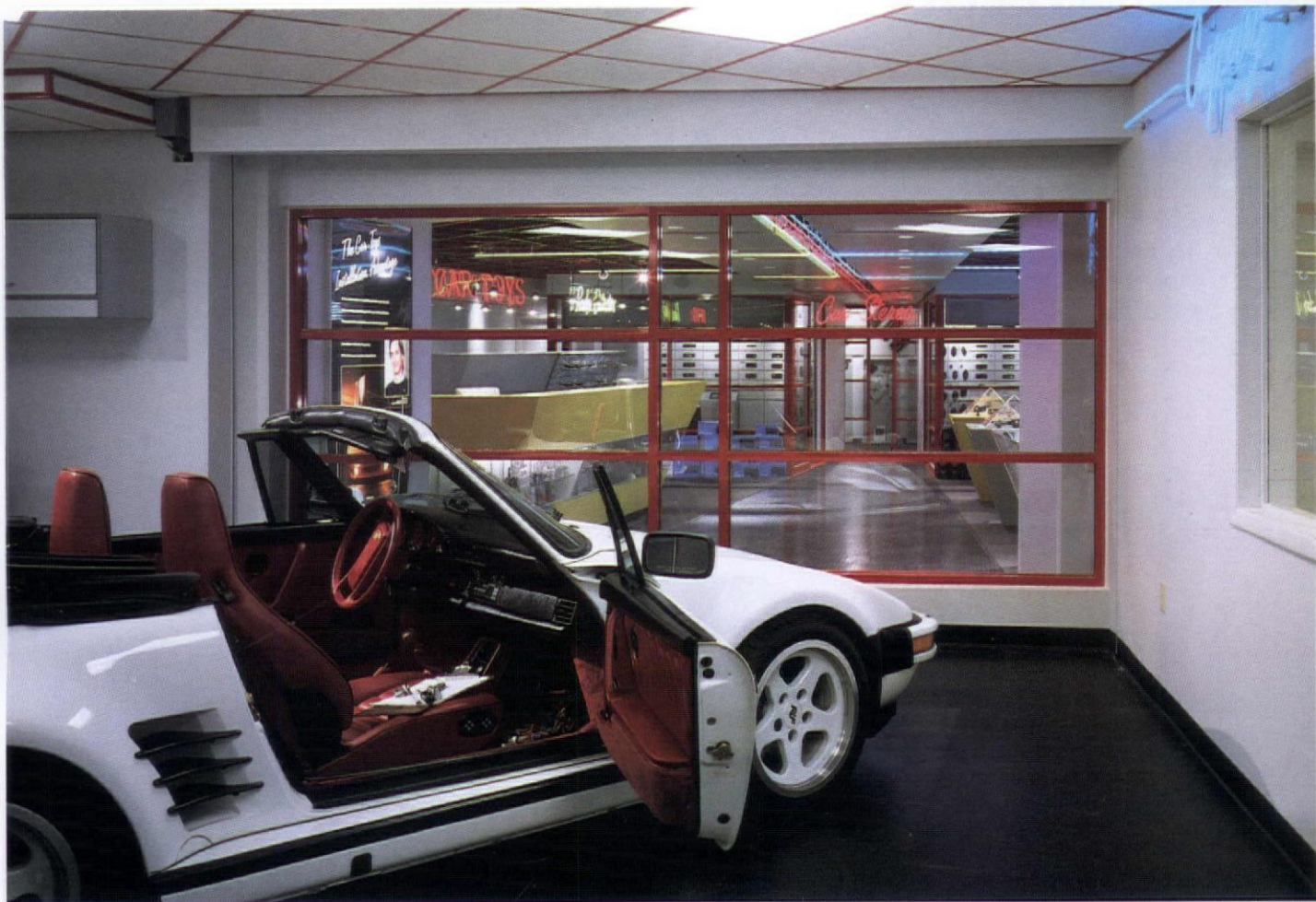
Color and neon play a big part in giving Car Toys the futuristic look that is so appropriate to its products and so appealing to its clientele of 25 to 40-year-olds, who spend an average of \$300 there. Surprisingly, while nearly 80% of the store’s shoppers are male, Kaplan

insists that gender plays no role in the design. Instead, he has focused on creating a high-tech, active environment that leads your eye to the featured merchandise.

And if you think the featured merchandise is low-end, loss-leader gear, look again. Car Toys focuses on its priciest, upper-end products. “We market from the top down,” reveals Brettler. “The state-of-the-art is shown first to help educate customers. Then our sales force can help them find something that satisfies their needs and their budget.”

The energetic environment lends excitement to the product. “When it comes right down to it,” reveals Brettler, “we sell little black boxes which are not very visually stimulating.” Car Toys sells something else that is neither visual nor tangi-





ble, yet is felt throughout the store: service. Besides having large, backlit signs to enforce that message, Car Toys places its installation bay adjacent to the retail floor, where it is totally visible through red-framed windows.

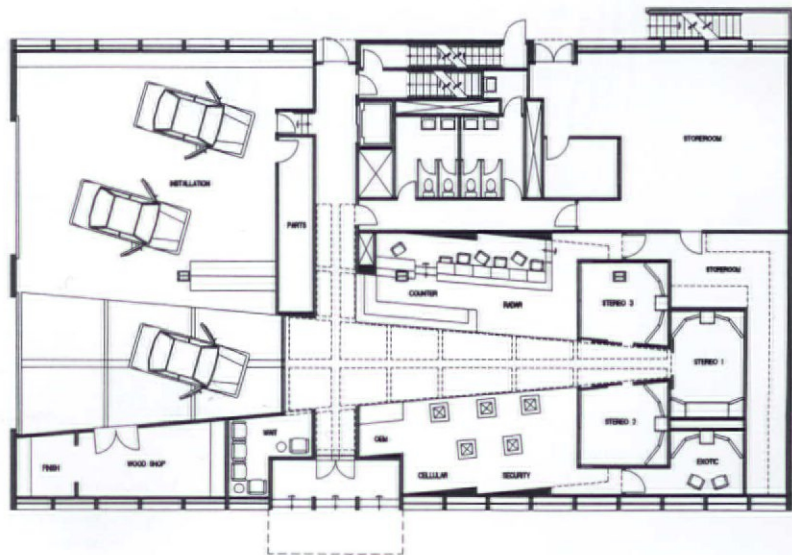
The store's polished look was created on a limited budget. "The biggest expense," says Kaplan, "was turning a 1960s office building into a modern retail space." Because the space was gutted and windows covered to maximize display area and security, and exterior signage and canopies took much of the remaining money, there was little left over for the inside. Kaplan used inexpensive laminate, sheet rock and paint in fine tuned ways to get the message across. And it's coming across, loud and clear. ☺

Project Summary: Car Toys, Inc.

Location: Seattle, WA. **Total floor area:** 6,200 sq. ft. **retail,** 6,200 sq. ft. **administrative.** **No. of floors:** 3. **Cost/sq. ft.:** \$95. **Paint:** Tnemec, Kelly Moore. **Laminates:** Wilsonart. **Dry wall:** Steeler, Inc. **Flooring:** Endura. **Carpeting:** Sunset Carpets. **Ceiling:** National Rolling Mills, Armstrong. **Lighting fixtures:** Lightolier. **Wall system:** U.S. Aluminum. **Doors:** Steel Craft. **Door hardware:** Schlage. **Display fixtures:** Lull. **Signage:** Western Neon, Tube Art. **HVAC:** Broan Manufacturing. **Client:** Car Toys, Inc. **Architect/interior designer:** Martin Henry Kaplan, Architects AIA. **Structural Engineer:** Ratti Swenson Perbix & Clark. **General contractor:** Westwood Corporation. **Construction manager:** Sallie Humphrey. **Lighting designer:** Martin Henry Kaplan, Architects AIA. **Photographer:** Karl Bischoff, Bischoff & Associates, Inc.

The perspective and pathing lead customers right to the bread and butter of Car Toys' wares: the stereos (opposite). But what self-respecting gadget freak could resist inspecting those jewel-shaped pods? Inside, customers will find cellular phones, products that deserve to be displayed like fine gems because they fetch the highest return.

How do you market the intangible? One of the most highly valued things that Car Toys sells can't be found in the stock room: service and quality. To get that point across, Martin Henry Kaplan made the installation bay (above) visible from both the store and, on nice days, the street.



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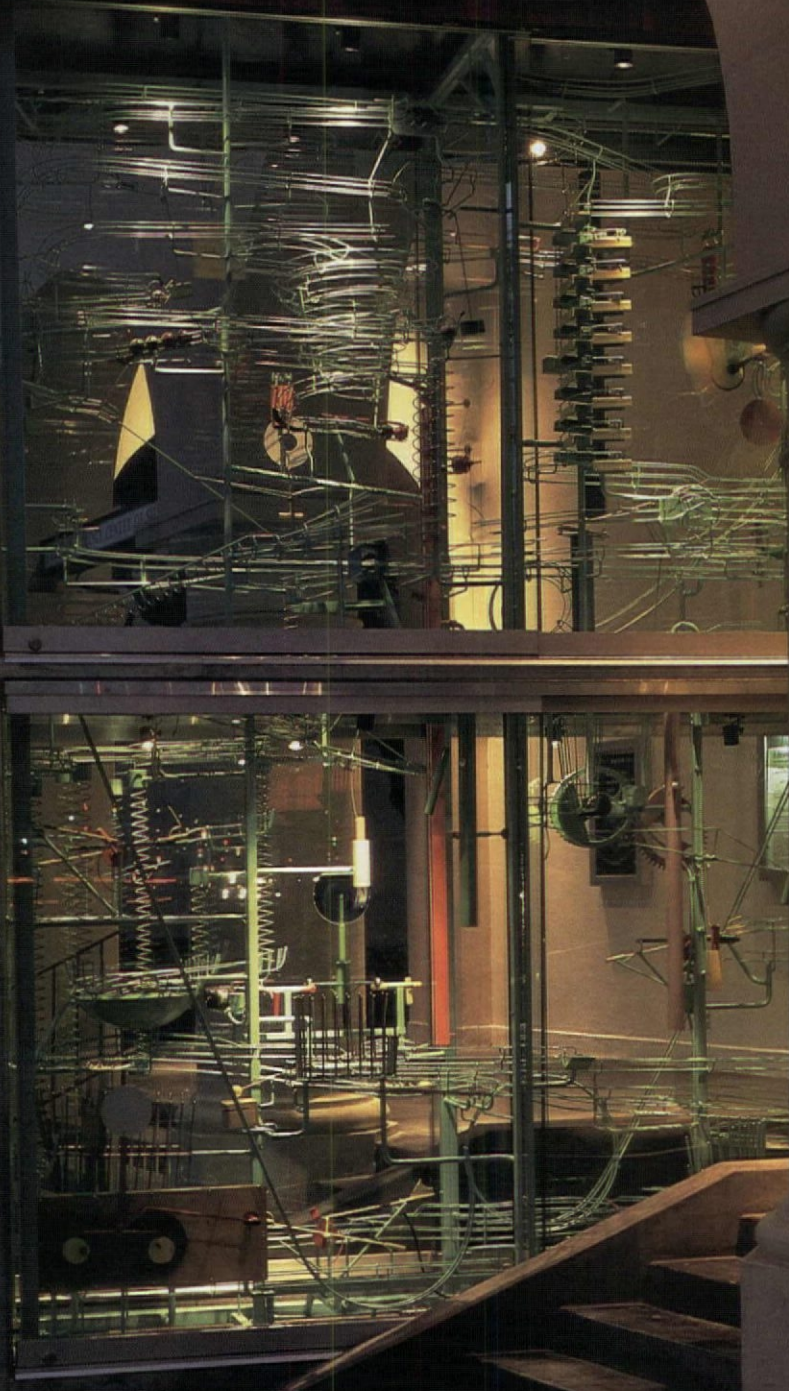
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THE GARAGE

THE TECH



An Up-Start Start-Up

In true Silicon Valley spirit, A+O Industrial Design/Interior Architecture turns a convention hall into an utterly unconventional educational facility—which San Jose knows simply as The Garage

By Jean Godfrey-June



Not typical high-tech: A+O used natural wood to make The Garage more approachable to visitors at the exhibit entrance (above). Wooden beams transformed the regulation ceiling without necessitating too many structural changes; the doors are practically the only visual references to an actual garage. The Garage's exterior (opposite) contrasts with the California/Spanish stucco style of the convention hall.

Silicon Valley is surely one of the world's most appropriate places for a technology museum. But is "The Garage" an appropriate name for the Technology Center of Silicon Valley? Why would a museum devoted to the accomplishments of the area's technological wunderkind, from the Apples to the Hewlett-Packards, choose such an undignified moniker? Could it be because The Garage is a temporary space, designed by San Francisco-based A+O Industrial Design/Interior Architecture? Or because most of the region's technological giants literally began life in someone's garage?

Designed for middle- and high-school students as well as a liberal sprinkling of adults, The Garage set up shop in what could best be described as a challenging environment. The original facility, essentially a trade show hall, was a dark and cavernous space inside a Spanish exterior, saddled with low ceilings and many restrictions on the types of structural changes that could be made. None of this daunted A+O Design. "They had to make a 21st-century space out of a 40-year-old trade show room,"

says Jan Berman, director of programs and exhibits for the Technology Center.

Yet the garage concept served as a starting point for ideas rather than a distinct design theme. "We used the name in the planning stages, where it helped us to be less formal with the design," says Aura Oslapas, principal of A+O. The name did not dictate the design; in fact, few visual references to a "garage" can be found within the space, save for a pair of large wooden garage doors. A+O also dispensed the cliché of a "high-tech" look early on, opting to use a variety of woods to make the space accessible and user-friendly.

Five cities fought to have The Garage call them home, and San Jose won by donating space in the city's old convention center—plus a \$2 million annual operating subsidy. Berman explains that fund raising constituted a good deal of The Garage's purpose. "The Garage really has to serve as a prototype space," she says. "In order to raise money for the permanent Technology Center, we had to give people an idea of what a technology center could be." Paradoxically, The Garage had to look polished and professional while also connoting its temporary nature. "A+O saw it as a compelling challenge," says Berman. "It didn't seem to faze the firm in the least."

In addition, the budget-minded nature of the job expanded the role of the designer dramatically—in extremely unconventional ways. "A+O went far beyond the typical function of a conventional design firm," Berman feels. "They



Bikes in a technology center? When A+O discovered that many of the recent advances in bicycle technology were made in the Bay Area, they highlighted them in an exhibit that everyone can relate to (top). According to Aura Oslapas, principal of A+O, museum visitors "shop" for information just like in a retail store. They can choose between hands-on experience like the Personal Particle Counter and the giant computer chip (above), or more reflective, text-based exhibit areas. The team stacked telephone books (opposite) to demonstrate the classic DNA double helix.

were integral in helping decide the design, function and even the content of the exhibits. And they were tireless idea-generators."

Idea generating ran the gamut from space planning to deciding what subjects to cover in the exhibits. Museum and A+O personnel jointly conducted extensive industry interviews to understand the material to be presented in the exhibits, as well as to get the opinions, advice and support of major industry players. The team visited a wide range of specialized facilities, from the latest in cleanrooms to the Hubble Space Telescope assembly plant. "You can't find a great deal of this stuff in textbooks—it's on the cutting edge," emphasizes Oslapas. "We wanted to make technology accessible and demystify it to whatever extent we could. To do that, we had to understand it ourselves."

Understanding the technologies that would be the focal points of the exhibits was key to the challenge. "The industry itself is so incredibly specialized," Oslapas observes. "There were terminologies and processes to learn. We'd be working with engineers at one company who'd realize that they didn't know what the guy in the next office was doing."

As for the exhibits themselves, Berman indicates that the team picked topics to suggest both the diversity of Silicon Valley itself and of the field in general. "The multiple topics addressed in The Garage suggest what is possible in the permanent site," says Berman.

In addition, while most science museums have self-contained exhibit teams, The Garage worked with teams that included industry experts. "That perspective lent freshness to the exhibits, but it also meant that we had to work around corporate schedules," recalls Berman. "These people had full-time jobs, so we would hold 20 to 40 meetings with one company alone."

If The Garage is more concerned about technology and industry than the typical science museum, it could be because the team deliberately exposed the technology so that people could understand it. "It is customary to enclose computers and literally lock them in a box so that you can only see the screen," Berman points out. By contrast, design at The Garage takes care to reveal as much of the behind-the-scenes inner workings of the exhibits as possible.

The exhibit hall is essentially a painted shell within which A+O created separate spaces for exhibits. Dynamic rubber athletic flooring, exposed studs and framed walls exude an initial roughness that becomes more refined as visitors approach exhibits. "The exhibits become more precious at the point of contact with the visitor," notes Oslapas. "The actual building is quite rough, but the exhibits are not."

The six main exhibit areas include Bicycles, Microelectronics, Robotics, Materials, Space and Biotechnology. A+O subdivided each exhibit into three parts: Principles gives the topic context, for instance, the robotics exhibit's explanation of how complex the



**HUMAN
GENOME
PROJECT**

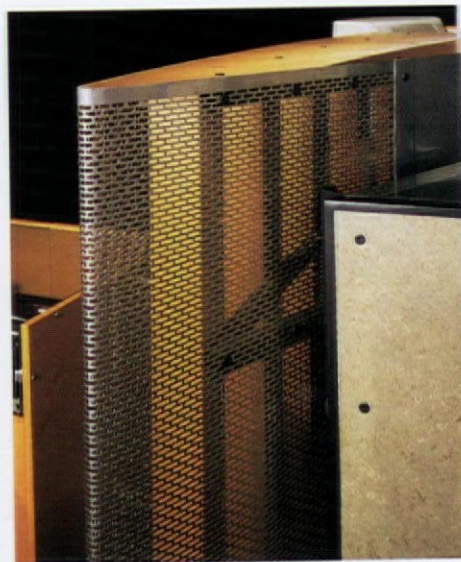
The Search
for Genes
Goes On

WHY WASN'T JOHN GROWING?





Material world: In an effort to expose as much technology as possible, A+O created this fixture (above, right) to hold computers for the bicycle company exhibit so that visitors can see through the perforated stainless steel to the inner workings of the computer mainframes. The Garage gift shop (above, left) has everything from t-shirts, books and games to science experiment kits and even jewelry.



human hand is; Technology details the tools and processes which industry uses; and Applications emphasizes interaction and the implications of the technology for the future.

"As an industrial designer, I tend to be more object oriented," Oslapas admits. "I have tried to give each exhibit the presence of an object." Curved white walls behind the exhibits supply

keeping with the spirit of the museum.

How do you prepare yourself professionally to tackle an assignment like The Garage? Oslapas' experience with retailing (she served Esprit Corp. as director of store design for three years) did help, she concedes. "People shop around in museums just as they do in stores," she says. "I've learned over the years

Where kids get to be layered, interactive and...uh, cool

background information in a black-and-white, oversized textbook format, along with video and interactive exhibits. (The interactive elements of the exhibits are far and away the most popular with visitors, Berman reports.)

A+O conceived all of The Garage graphics as well, which were all created on a Macintosh. "All the labels are just basic, linotronic output," says Oslapas. Sandwiched between sheets of plexiglass, the labels are easily updated, laying bare the technology in

how people approach things they want. Since they don't do things at regular intervals, a museum has to be layered experience."

Layering experience at The Garage meant changing scale, making one exhibit pensive and reflective, and the next highly interactive and geared toward instant gratification. "If there's too fast a pace throughout, you get kids running through the museum, trying to 'beat' it," says Oslapas. "And older people are more shy about interactivity."

Oslapas' not-so-secret mission has been to make The Garage "hip enough" for children. Easier said than done; every detail has to be sufficiently "cool" to command their attention. However, the preliminary findings look surprisingly good. In exit interviews The Garage conducts with many of the youngsters who visit, it is learning that they feel that the space is indeed "cool."

With thousands of dollars' worth of electronic equipment at stake, maintaining students' interest might not have been the only concern,

Lots of little guys with big dreams

particularly if you imagine the throngs of teenagers streaming through The Garage daily. So far, the design has inspired even middle school students to handle the exhibit with kid gloves. "People really respect the equipment," Berman finds. "We have teenagers in every single day, and they seem to appreciate being able to handle real professional equipment."

Though the Center is ostensibly for 6th-graders through high school students, Oslapas explains that adults can and do easily enjoy it too. "There are many layers of complexity," she says, "so you can go with what challenges and interests you."

The most personal exhibits get the most enthusiastic response, Garage personnel have discovered. "Visitors love the personal particle counter, where you go into a phone-booth-size clean room and a machine measures how dirty you really are," says Berman. This process is exactly the one that industry uses to prepare employees to work in "clean rooms."

And that's not all. Visitors can touch and experience new materials in the industry at the materials bar, where a bartender features daily "specials" on a blackboard. You can race with a robot, or get one to draw your picture in the robotics exhibit.

Bicycles, the most readily accessible of all the exhibits, helps kids design their own bikes. "Bicycles is relevant to almost everyone who visits The Garage," Oslapas indicates. "They're not something people typically associate with technology, and most of the advances in bicycle technology have been made in this area."

A listing of favorite exhibits could go on and on. Microelectronics has a giant computer chip that visitors can watch as it processes their commands. Students discover their own

DNA fingerprints in Biotechnology. In Space, visitors can use laserdisc technology to conduct a low-level flight over Mars.

Though The Garage focuses on the "wow" element of the technology it displays, both Berman and Oslapas took pains to emphasize the implications of the technology as well. For instance, the Biotechnology explains both the pros and cons of injecting cows with growth hormone. "We tried to show both sides of the coin," says Oslapas.

The Garage will continue to "wow" and inform visitors for five years. The permanent Technology Center space will be 10 times as large as the current one. What will the Center change about its current design? "We'll extend the idea of interactivity, with more hands-on labs," says Berman. The new Center will also address "people under four feet," she explains, since it turns out that approximately 80% of the Garage's visitors are family groups. "There are a lot of little guys in there," she notes.

It looks like A+O is definitely part of the plan for the permanent space. Obviously pleased with the results of The Garage, the Center has already set the design firm to work on the permanent project. "A+O really colored outside the lines of the classic recipe,"

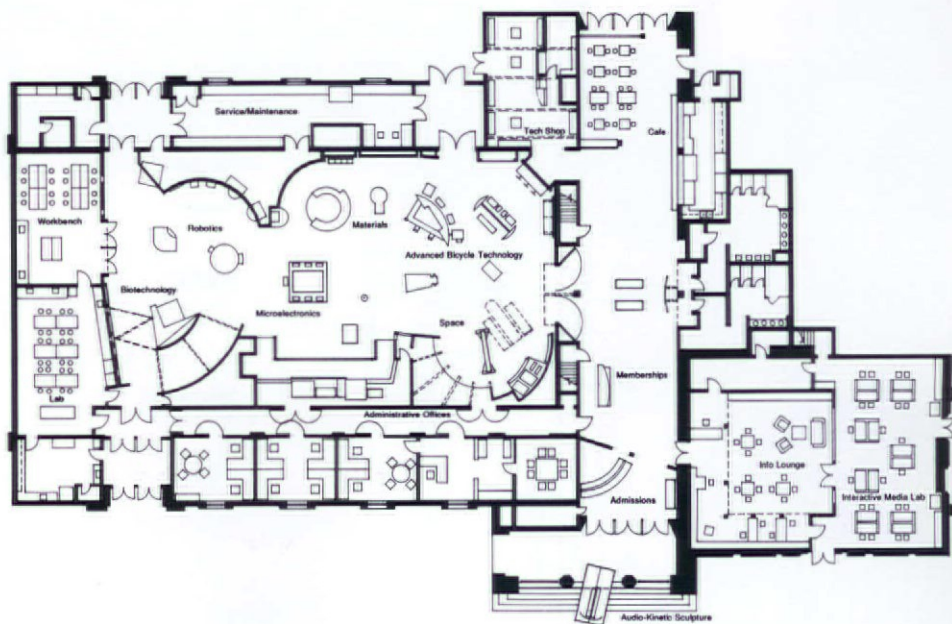
says Berman. "We'd come up against what seemed like a brick wall to me, and they'd manage to see an opportunity within it. They can really make lemons into lemonade."

The budget will doubtless be larger, but Berman is confident that the design firm will use every bit of it in innovative ways. "When there were cuts in funding for The Garage, we'd have to cut things, but A+O always compensated with great cleverness," she recalls. "They always went the extra mile."

You don't have to plot Jan Berman's words in three-dimensional space to realize how far out A+O must be. ☺

Project Summary: The Garage, an Interim Museum for the Technology Center of Silicon Valley

Location: San Jose, CA. **Total floor area:** 17,000 sq. ft. **No. of floors:** 1. **Average floor size:** 7,000 sq. ft. **Paint:** Pratt & Lambert. **Dry wall:** USG. **Flooring:** Ardex, Tufflex (athletic flooring), Forbo (linoleum). **Carpet:** Harbinger. **Lighting:** LSi, Columbia, Unistrut (custom fixtures), South Park Fabricators. **Window frames:** Unistrut. **Library and conference tables:** Herman Miller (donation); BK Mills (custom). **Administrative desks:** Herman Miller (donation). **Administrative seating:** Herman Miller (donation). **Lounge seating:** Metro, Donghia. **Seating upholstery:** Metro, Donghia. **Other tables:** Custom by Pacassa Studios. **Shelving:** Custom by BK Mills. **Signage:** Thomas Signs. **Exhibit fabricators:** F. W. Dixon, Pacassa Studios, South Park Fabricators, Tech'Nique. **Store fixtures:** Cabinetworks. **Architectural woodworking:** Rudolph & Sletten. **Cabinetmaking:** BK Mills, E. A. MacLean & Sons. **Client:** The Technology Center of Silicon Valley. **Architect and exhibit designer:** A+O Studio. **Structural engineer:** Renne Peterson. **Mechanical engineer:** William Man. **Electrical engineer:** Zeiger Engineers. **General contractor:** Rudolph & Sletten. **Construction manager:** Vince Bischoff. **Acoustician:** Sound Design Studio. **Photographer:** Richard Barnes.





A House of a Different Color

Steering your client between too little involvement and too much can drive a design firm to distraction, as Fox & Fowle Architects discovered when guiding Melville Corporation to its superb new headquarters in Rye, New York

By Jennifer Thiele

Kelly green may be fine for the walls of an Irish pub. But for the headquarters of a certain American retail conglomerate, it's a questionable call. The fact that New York-based Melville Corporation's former home in Harrison had a bright green lobby was not the reason why the company moved to a new office building within a 7-acre park in nearby Rye. But it did have something to do with the striking simplicity of Melville's new corporate interiors, designed by Fox & Fowle Architects.

"Melville is not a pretentious company," insists Martha Burns, Fox & Fowle principal in charge of the project. Management clearly specified that it did not want anything showy, she recalls. In fact, chairman Stanley Goldstein insisted on a very cost-conscious design, one that was simple and tasteful without looking as though the company were spending frivolously at the expense of its stores' customers.

It was also Friedheim who requested that the design retain a certain air of neutrality. "He did not want a strong design statement that would date itself," Burns notes. And having himself inherited the Kelly green walls that so pleased a previous chairman, Goldstein wanted to make Melville's new home safe for the tastes of future executives through a simple architectural palette.

JoAnn Rubinetti, Melville's manager of human resources and Fox & Fowle's key client contact on the project, explains that Melville's operations and business philosophy—as a holding company of retail chain stores in apparel, prescription drugs, health and beauty aids, footwear, toys and household furnish-



ings—influenced the direction of the clean, uncomplicated design. "Melville has always maintained the image of being a lean organization," she observes. "We're a basic, uncomplicated company, and we certainly wanted the design to reflect that."

At first, Melville knew exactly what it *didn't* want, but what it did want evolved and changed during a learning process in which the corporation learned new lessons about the intricacies of the relationship between design, function and aesthetics—and about how designers and architects deal with these issues.

Initially, the design process lacked a definite direction, creating some logistical problems for Fox & Fowle. The situation arose, as Rubinetti points out, because Melville traditionally runs a "tight ship" on a lean staff. "Everyone here works hard," she says. "And we all wear many hats." Consequently, no one Melville employee was available to work exclusively with architects Burns and Bruce Fox, another principal of the firm, during the initial design stages.

Decision-making followed a pattern that Burns describes as "catch as catch can." Various Melville executives with differing opinions were

The two-story atrium lobby designed by Fox & Fowle for the Melville Corporation headquarters (opposite) answered the retail company's request for a light, open, airy design. Unlike the previous Melville headquarters, this reception area features a clean, neutral palette and sets the tone of simplicity.

Melville executive vice president Michael Friedheim took an active role in specifying the finishes and furnishings for the new corporate home—especially in his own office (above), which demonstrates his enthusiasm for Frank Lloyd Wright. All executive offices were furnished by their own occupants.



Glass block walls separate the different areas of the executive facilities. The board room (left, top) offers a good example of how Fox & Fowle used light, accent colors and objects to create visual interest in an otherwise neutral environment. The custom conference table was originally modeled as a cardboard prototype for the chairman's approval. A bust of Melville's founder greets visitors passing from the executive waiting room (left, bottom) into the adjoining dining room.

The executives of Melville were concerned that the new headquarters design reflect the company's prudent reputation. Thus the white architectural envelope and the simple, clean detailing that define the work areas and the circulation corridors (opposite, left).

Melville prides itself in running a lean operation, and its employees generally work long hours. The dedication of the rank and file was rewarded with amenities such as this elegant corporate cafeteria (opposite, right), which opens up to an outside patio.

predictably unable to formulate a single, cohesive policy.

To a corporate designer, the frustrations Burns endured are quite common. When she finally persuaded Melville's top brass to provide more organization, the project was well into the construction phase. Vice president Michael Friedheim responded to the firm's request by assigning Rubinetti to the task—and by maintaining an active role for himself in the selection of finishes and furnishings.

Under Rubinetti's guidance, work relationships between employees and the synergies of the various departments were hashed out and more clearly defined. "No one except us could know how we operate," she points out. Steven Lamb, an outside architectural consultant, was also called in to address the functional

marked an abrupt about-face in the conduct of business between designer and client. Burns welcomed the direct and sometimes intensive participation of the trio, terming the new relationship "exhaustive but productive." The scope of the designer/client relationship ran the gamut during the Melville project. Burns summarizes: "In some ways, they were totally unprepared to answer our questions. On the other hand, I have seldom worked with a client that was so involved in the process."

The result of all the deliberations is that 165 Melville employees now work inside a two-story facility characterized by a simple, spacious, airy and bright design aesthetic. They are more productive, Rubinetti believes, and take more pride in their work. Aside from having an uplifting new work place, employees may be inspired by

Retaining an "upsetting influence" to shake up the building team

and technical issues of building design.

Lamb refers to himself as an "upsetting influence" in the whole process, calling for design changes—some minor and others quite major—at a rather late stage in construction, when change orders typically exact some of the heaviest penalties in the development process. The situation was further exacerbated by a changing cast of characters under Melville's employ, according to Burns.

Though Rubinetti admits the changes had negative cost and time implications—and were sometimes downright painful—both she and Lamb felt they were important and necessary. In retrospect, her conviction that the changes were necessary is even stronger.

Friedheim's decision to take charge of the situation by appointing Rubinetti and Lamb

the fact that their dedication to Melville has been recognized in the facility planning. An elegant corporate cafeteria, exercise facilities and pantries conveniently located throughout are some of the more obvious amenities that insure their comfort and satisfaction.

In the end, Fox & Fowle did manage to get a lot of green into the design. A two-story atrium lobby, the exterior glass walls of the employee cafeteria, and a series of skylights that extends the full length of the main circulation corridor on the second floor are some of the ways the architect has brought the park-like setting outside the headquarters indoors. In fact, explains Burns, the trapezoidal floor plan of the building was directly shaped by the architect's determination to play upon the natural surroundings.

This open, airy atmosphere is just what Melville Corporation has wanted. Its interiors may no longer be green. However, they are surely something to envy. ☛

Project Summary: Melville Corporation

Location: Rye, N.Y. **Total floor area:** 60,000 sq. ft. **No. of floors:** 2. **Average floor size:** 30,000 sq. ft. **Total staff size:** 165. **Wallcoverings:** Carnegie. **Paint:** Benjamin Moore. **Laminate:** Formica. **Drywall:** USG. **Glass block:** Pittsburgh Corning. **Flooring:** Armstrong. **Carpet:** Bentley, Charleston. **Ceiling:** USG Interiors. **Lighting:** Edison Price, National, Lightolier. **Door hardware:** Schlage. **Window frames:** L. Vaughn. **Window treatments:** Mecho Shade. **Work stations:** Herman Miller. **Work station seating:** Comforto. **Main reception:** Chairmasters, Metropolitan. **Cafeteria seating:** DSI Chair. **Executive dining seating:** Brickel. **Other seating:** Zographos, Bernhardt. **Upholstery:** DesignTex, Deepa, Yves Gonnet, Stratford Hall. **Conference tables:** Custom by Wall Goldfinger. **Cafeteria, dining, training tables:** Vecta, Atelier International. **Other tables:** Metropolitan, LCS. **Files:** Meridian. **Architectural woodworking and cabinetmaking:** L. Vaughn. **Planters, accessories:** Business Accessories, Landscape. **Signage:** Sign Age. **HVAC:** Trane. **Security:** Wells Fargo. **Building management system:** Thomas S. Brown Associates. **Plumbing fixtures:** American Standard. **Client:** Melville Corporation. **Architect and interior designer:** Fox & Fowle Architects. **Structural engineer:** Tor & Partners. **Mechanical/electrical engineer:** Caretsky & Associates. **General contractor and construction manager:** Turner. **Lighting designer:** Light & Space Associates Ltd. **Acoustician:** Shen Milsom Wilke. **Furniture dealer:** W.B. Wood. **Photographer:** Peter Paige.



Your Client's Keeper?

Why the standard procedures for purchasing, delivering and installing contract furnishings in America may fail us in the 1990s—and what's to be done

By Myriam Castillo

Does this sound familiar? A designer presents recommendations for contract furnishings to his or her client. The client approves furnishings specifications and signs off. The designer negotiates bid documents with the furniture manufacturer through the furniture dealer on specifications and terms of sale, or the facility manager negotiates directly with the furniture manufacturer. Simultaneously, the designer or the facility manager negotiates with the furniture dealer on delivery and installation.

Although this standard procedure has worked well for years, there are increasing signs of strain in the various relationships of the parties involved that could well affect the outcome. The pressure of ever tighter profit margins, to cite one obvious example, has undercut dealers' ability to service projects, especially large and complex ones. A highly competitive selling environment and extensive consolidation in the furniture industry have also forced dealers to enter into exclusive representation arrangements with manufacturers that could create conflicts of interest.

Of course, furniture dealers sell furniture by taking a percentage of the sale price for their fee, so their ability to make impartial recommendations based on the needs of end-users has never been totally impartial. Furniture dealers act like retailers in this regard. However, the institution of exclusive representation and sales quotas may be impeding the orchestration of relations with multiple vendors—particularly as changing financial structures encourage dealers to cut services to protect profits.

When office landscape systems began making an impact on the contract furniture market, manufacturers negotiated yearly purchasing contracts at such close margins that dealers could invest very little in expediting, delivery and installation. Yet the coordination of major projects has risen steadily in complexity even as profit margins remain tight. Consequently, dealers can no longer afford to provide clients of these projects with the service they need.

Problems show up in numerous ways. For instance, with no budget for regular communications with the building contractor, the furniture dealer lacks a reliable channel for knowing if mistakes have been made during specification or construction. A dealer may also have to learn the hard way that electrical and dry wall

contractors are permitted to deviate by up to two inches from working drawings, resulting in space too tight for furniture, an electrical dog house sited where a panel spline should be and so forth. Clients find themselves paying substantially more in the end.

Who's in charge here?

To assist the client in protecting his goals in specifying, buying and installing contract furniture, the project team must be able to identify all key actions in the furniture procurement

Profit margins remain tight even as the complexity of project coordination rises, squeezing dealers who intend to provide clients with the service they need

process and who is involved in each one. From this understanding a furniture management flow chart can be developed that becomes the schedule for punctual project completion. Based on the author's long experience in furniture dealerships, the following steps seem critical for good contract furniture management.

- *Specification development and review.* The furniture specifications must be developed and

final product specifications reviewed to assure conformity to the project architect or interior designer's furniture plans. This will include verification of quantities, dimensions, product style numbers, finishes and so forth.

- *Preparation of bid documents.* Necessary documents for all furniture, fixtures and equipment (FFE) bid packages must be prepared to be sent to various manufacturers, vendors and other suppliers. These documents will be reviewed with both the client and the project architect or interior designer, and shall be subject to their final approval prior to usage.

- *Bid evaluation/contract negotiations.* All FFE bid packages must be evaluated by the client and the project architect or interior designer. Following this process, all meetings required to conduct final negotiations prior to FFE contract awards should be carefully coordinated.

- *Preparation and issue of contract documents.* All final contract documents must be prepared and submitted to the client and the architect or interior designer for review and approval prior to distribution to FFE contractor. Expediting to obtain final execution of these documents should be performed as required.

- *Placement of purchase orders.* All necessary documents must be prepared for the placement of all purchase orders with the selected manufacturers, vendors and other suppliers. Where deposits are required, the client should be requisitioned for same. A detailed accounting will be kept of all disbursements made per vendor and reported on a monthly basis.

- *Editing of manufacturer's acknowledgments.* All manufacturer's acknowledgments must be thoroughly reviewed to verify conformity to the purchase order. Individual listings of all corrections will be made and distributed to the appropriate manufacturer, vendor or other supplier. Revised acknowledgments will assure implementation of the corrections.

- *Review of the shop drawings.* All subcontractor furniture shop drawings will be reviewed for compliance with design drawings, which will include review and approval by the project architect or interior designer. An up-to-date log of the drawings will be kept showing dates of submittal, distribution and status.

- *Review of sample submittals.* All samples of fabrics, finishes, et cetera, for both new and refurbished furniture, will be reviewed for compliance with design specifications. Samples will

be submitted to the project architect or interior designer for review and approval and an up-to-date log of same will be kept showing dates of submittal, distribution and status.

- **Expediting of all purchase orders.** The selected manufacturers, vendors and suppliers must be continually consulted during the course of the project to monitor all purchase orders throughout production. A computerized expediting tracking system would be ideally suited to provide weekly reports and up-to-date report summaries of all furniture related work in progress. Factories and shops should be visited to verify that products are being manufactured to meet specifications and project schedules. Once shipments are made, they should be coordinated with their common carriers to track the products until their arrival at a warehouse subcontracted for the project or at the project job site as required.

- **Project meetings.** Meetings will be conducted on a continuous basis during the course of the project with all manufacturers, vendors and other suppliers to assure that production is proceeding according to the project schedule.

- **Warehouse consolidation of products.** All new furniture will be received at a central warehouse subcontracted for the project and confined to a dedicated area. Qualified, experienced warehouse personnel will be supplied with the necessary receiving documents to facilitate the inspection and staging of the furniture upon its arrival. Then, the corresponding furniture for each phase of the project will be delivered as required.

- **Coordination of reuse/refinish program.** An inventory of the designated existing product should be conducted to produce documentation detailing location, item description/dimension, condition and recommended utilization of each item. This package will include photographs, coded floor plans and inventory computer printout. The movement of existing furniture should be coordinated from the present site to selected reupholstery/refinishing shops with trucking to be done by said shop(s). This will be coordinated by project phase, and will entail the scheduling of elevator time in the present building, as well as the scheduling of adequate manpower in the field. Once these items have been completed, they will be inspected in the shop(s) prior to pick up by contractor warehouse's trucks. Any deficiencies in workmanship will be corrected by the refurbishing contractor and reinspected. Upon final inspection and acceptance, the items will be picked up for delivery either to the project site or consolidation at the designated warehouse, as required.

- **Scheduling of deliveries.** Furniture will be moved from the warehouse to the site in a coordinated effort that will entail scheduling of elevator time in the building, as well as scheduling of sufficient manpower in the field to expeditiously off load, distribute and place the prod-

uct. Product which can be received directly at the site from the manufacturer will be scheduled appropriately. Delivery documents must be prepared to efficiently effect this phase of the project, including bill of lading documents and coded furniture placement floor plans for both direct shipment and shipment from local warehouses; these documents are to be reviewed and accepted by the client and client's representative and/or architect or interior designer prior to their use.

- **Field supervision of deliveries and installation.** Staff should be supplied to accomplish this phase of the project, including a project



Furnishing the newly finished parents and students lounge at The School of American Ballet (above) has been part of a complex, 350,000-sq. ft., 27-floor project at Lincoln Center for the Performing Arts, in New York, designed by Davis Brody & Associates with furniture management by Facilities Resources. Photograph by H. Durston Saylor.

manager, field managers and an expeditor. The project manager will supervise all deliveries and installation at the job site to assure adherence to furniture plans and specifications, inspect products and direct the movement and placement of all furniture; furniture will not be delivered to an area until construction is complete or the client gives authorization.

- **Punch list preparation and execution.** A punch list of furniture items will be prepared and reviewed with the project architect or interior designer. Any and all work necessary to correct the listed items must then be coordinated, scheduled and supervised. A final walk-through will then be conducted with the project architect or interior designer to insure that all punch list items have been corrected.

Another new player on the team?

While the project designer would still specify the furniture and the furniture dealer would continue to earn perhaps 7% for processing new orders, there may be a new play-

er emerging on the building team to manage negotiations with the manufacturer and indeed the entire contract furniture procurement process: the furniture manager. The furniture manager approaches a project much as a construction manager might, bidding out and negotiating every aspect of the project, including major purchases, refurbishing, trucking, warehousing and installation. In fact, when the construction manager is in the pre-building phase, the furniture manager is consulting with the design team on specifications.

To be specific, a furniture manager's services can include working with the design team to develop specifications and suggest appropriate products, refining the furniture budget, preparing bid documents and contracts, coordinating deposits, establishing a cash flow schedule, reviewing shop drawings and sample submissions, monitoring the manufacturing process, supervising on-site delivery and installation and developing punch lists.

Some furniture dealers may be willing to handle portions of the furniture management function for a separate fee. However, a furniture manager, who does not take commissions, has far greater latitude to search out the best possible solution at the best possible price. Furniture managers work on a flat-fee basis, or as occasionally requested by a client, on an hourly basis with a ceiling calculated on estimated project hours.

Because the furniture manager's fee is generally a line item, like other consultants' fees, the client pays the furniture manager directly, even when the designer has introduced the furniture manager to the client. Costs are passed on net-net. The furniture manager takes no mark-up—and no one takes a mark-up on the furniture manager. The author, whose career began in furniture dealerships, believes that the fee earned by her furniture management firm comes out of the savings that furniture management services obtain.

Furniture managers emerged, along with construction managers, to represent owners during the flush days of the mid-1980s, when projects could run to 500,000 to 1 million sq. ft. What kind of facilities might benefit from professional furniture management today? For clients with projects of 50,000 sq. ft., who should consider furniture management, to clients with projects of 100,000 sq. ft. and more, who may find the service critical, the economically strapped 1990s could be the trial by ordeal that proves the furniture manager's real value. ☛

Myriam Castillo is president of Facilities Resources, Inc., a New York-based furniture management company whose projects range from 5,000 sq. ft. for Tokyo Gas to 350,000 sq. ft. for Lincoln Center for the Performing Arts.

Guess Who's Making Your Furniture

What's happening to contract furniture as machinery replaces craftsmen in furniture making?

By Roger Yee

It's eerie yet exhilarating. Run your hand on a piece of handcrafted furniture made by a master such as Gustav Stickley, George Nakashima or Wendell Castle—you can almost feel the hand of the artist at work. Craftsmanship has sustained furniture making even in the flowering of the Industrial Revolution in the 18th and 19th centuries. As we approach the 21st century, however, an increasingly mechanized and automated world raises inevitable questions: Is craftsmanship relevant for contract furniture making today? Are other issues more important? Can today's furniture-making measure up to the past?

"The boundary between craftsmanship and machine assembly has become progressively blurred," insists Dakota Jackson, a noted furniture craftsman and manufacturer in New York. "At the turn of the century, architects emphasized the machine-made aspect of the furniture they designed, although the pieces were largely hand-made. Now, the situation is reversed. Mass-produced furniture alludes to being unique, artistic and handcrafted."

Extreme as Jackson may sound, his argument has merit. The pioneers of Modern design did not answer the conundrum of how to create mass-produced goods that simultaneously offered utilitarian value and exceptional aesthetics at an affordable price. Gustav Stickley, for example, championed the credo of good design for the masses as preached by 19th-century English Arts and Crafts designer William Morris. Yet a Mission Oak side chair from the Stickley workshop cost consumers \$10 in 1910, a lofty sum compared to its mass-produced counterpart, which went for less than one dollar.

Similarly, when the Bauhaus, Germany's legendary school of design, took its turn at designing Modern furniture in the 1920s, such distinguished faculty members as Mies van der Rohe and Marcel Breuer proceeded to adapt industrial technique to furniture handcraft. The fruits of their labors, jewel-like constructions in steel, leather, textiles and glass christened with names like Barcelona, Brno, Wassily and Cesca, were stunning in form—and cost.

Perhaps we shouldn't be surprised. "Fine, handmade objects are only for the rich," Jackson maintains. "They always have been. Europe's guilds used materials and labor to create beautiful objects. No one thought of

making utopian furniture for the masses until the turn of the century."

A fierce commitment to the concept of craftsmanship nevertheless thrives among America's contract furniture makers. "Craftsmanship will always have a role to play in furniture manufacturing," maintains George Wilmot, vice president, advanced research for The Knoll

**"Production people
are tougher
on their own work
than anyone else."**

Anne Bernhardt, Bernhardt Industries

Group. "Yes, the rules have changed. The contract furniture industry is driven to provide more value for less money. But quality is still defined by function, cost and craftsmanship."

Industrial companies like General Motors spent much of the first half of the 20th century poring over the time-motion studies of American management scholar Frederick Taylor to devise the most efficient assembly line techniques. Trouble was, the resulting factories broke the production process into simple tasks coordinated by complex administration—yoking manufacturing workers to repetitive, mechanistic and unstimulating jobs while burdening managers with vast logistics to track and coordinate. As the economies of Europe and Asia have demonstrated, there may be better ways to manufacture.

"Maybe manufacturers had things backwards," suggests William Baxter, director of manufacturing planning for Steelcase. "Now

we've made the individual's task more complex while simplifying the overall process. Our typical factory worker is not assigned to the same activity day in and day out; he's learning to be more flexible, doing multiple jobs. Our front-line supervisors have gone through a difficult transition from being bosses to being coaches, facilitators and resources for their teams. To help our teams to succeed, we're giving them good management tools, like statistical process control."

In practical terms, workers in high-volume manufacturing plants are learning many of the steps involved in making a piece of furniture so that they can rotate tasks, sometimes leaving the assembly line altogether to become members of small teams charged with the complete assembly of a product. Aside from taking the tedium out of work, this strategy yields other dividends as well. "You get efficiencies among your factory operators," notes Jack Spidell, director of Herman Miller's Holland (Mich.) manufacturing facility. "There is better motivation, more awareness of what fellow workers need and more appropriate action."

Through-put naturally gets a shot in the arm once a versatile work force begins to produce additional product in less time. But there's more. "People in all aspects of manufacturing come closer to the product and each other when they know about all the steps involved," Spidell continues. "The light goes on in different people's minds at different times. You should see their suggestions."

Chasing the future with ball and claw—plus computer

Makers of higher-end, lower volume contract furniture face many of the same economic and technological pressures that beset their much larger colleagues, namely how to produce furniture of greater value at reduced cost. How each of these small to mid-size organizations responds to the challenge varies greatly, but they tend to see the machine and its often highly skilled operator as indispensable assistants to the craftsman, minimizing his or her involvement in time-consuming, repetitive and technically exacting work that provides little outlet for personal expression or artistic judgment.

"The trick is knowing when to bring the machine in," explains Clark Peasey, director of engineering for Intrex. "You look at scale of oper-

ation and complexity of form. How can we take traditionally hand-detailed items and incorporate machine processes so that they still look like handwork when you're done? To get the most from your craftsman, you'll concentrate his effort in visible areas like exposed joinery, detailed edges and hand-rubbed tops."

Even historic reproduction furniture can benefit from the machine. "There are two ways we could shape a Queen Anne leg," declares Robert Dillon, manager of the contract division for Harden. "Our master carver could spend two days starting from scratch with a raw piece of stock. Or he could spend several hours beginning with a piece that has been roughed out by machine."

In fact, overall quality can even rise for makers of historic reproduction pieces thanks to careful introduction of the machine wherever hand labor is not as likely to excel. Observes Michael Coffey, national sales manager for Kittinger, "With CNC (computer numerical control) routers and other machines, a manufacturer can meet the demands of designers without sacrificing quality. Some machines will actually give you more accurate dimensions, greater consistency and tighter tolerances than craftsmen could before."

Many steps in furniture making are still reserved for the craftsman's hand, thanks to such conditions as highly sculptural forms, procedures that hinge on subjective judgment, or details that offer room for subtle variations or interpretations—coupled with low levels of customer demand. "You cannot take shortcuts in detailing fine furniture," says Nicholas DeFino, vice president of operations for Kittinger.

"Fine carving, hand-tied springs, extra blocking and reinforcement—it doesn't pay to skimp on handwork like this."

What assembly line people really do

Whether they trade in open plan office systems or Chippendale highboys, both the makers of higher-volume, low- to mid-priced furniture and their counterparts in lower-volume, mid- to high-priced furniture say they want to improve the production process itself at every turn. Manufacturers admit that their operations need as much attention as their workers, if not more. "In this computer-driven age, our factory workers have skills that would rival the craftsmen of old," claims Richard Berreth, vice president of manufacturing for Haworth. "Our goal is to enable these talented people to improve volume and quality with less material handling, warehousing of parts or waste."

Steelcase, for example, has found that organizing factories by departments for parts fabrication, assembly and packaging is not as effective as grouping all phases of a particular product line together. Thus, if a seating line flows from a punch press to a spot welder and winds

up at an upholstery station, all these activities will cluster to improve speed, efficiency and communication. The company says that communications cannot be overemphasized.

"Our focus is on the factory within a factory," Steelcase's Baxter reveals. "We ask each employee: Who's your 'customer' in the assembly process? What does that customer need from you to meet his expectations? From this we can carry out what management experts call 'building a chain of customers.'"

Helping people do their jobs better also has a powerful effect on quality. At Helikon, the "Team Volvo" concept of diverting product from the traditional assembly line to small



A master carver at Kittinger shapes a ball-and-claw leg.

groups of individuals exacts its compromises, but the company believes the outcome leaves it far ahead. "With team organization, we trade a bit more time for a big reduction in defects and reworking," reports Robert Domlesky, general manager for Helikon. "It's part of a general effort to create incentives for our people to achieve quality. Putting less experienced workers in teams with seasoned veterans helps them learn on the spot. And we give credit for voluntary cross training."

Quality control in all its various forms has become a passion for many in the industry. "We're proud of our 'communications teams,' where people meet regularly to discuss problems and suggest changes," states Anne Bernhardt, vice president of Bernhardt. The free exchange of information through these teams, the outgrowth of earlier experiments with quality circles, has figured prominently in such recent developments as the complete

overhaul of a casegoods plant. "Once everyone pushed product through the line only to have the inspector at the end reject it," Bernhardt remembers. "Now, if you see something you don't like, you can return it to the department that sent it."

Bernhardt also conducts "quality audits" at its plants some four to five times a month. A multi-discipline committee randomly pulls pieces from the assembly line at each plant, grades them on everything from the fit and finish of the products to the packing cartons that surround them, and issues a report card to the plant. There no room for self-delusion here. As Bernhardt reports, "Our production people are tougher on their own work than anyone else."

If larger manufacturers differ from smaller ones in defining quality, it could be the way they measure it against a broader industrial context.

Among the variables they track are: cycle time, a measurement that begins when the customer's order is received and ends when the customer receives the order; inventory turnover, whereby the faster, the better; man-hours, the time consumed to produce a unit; and statistical process control (SPC) units, a benchmark of how effectively quality is monitored on the assembly line.

It's not rocket science—it's a desk

Such timely manufacturing concepts as computer aided design and manufacturing (CAD/CAM), automation, just-in-time (JIT) parts inventories and value engineering are finding their way into furniture manufacturing slowly and unevenly, as individual companies test new ideas for fit with their own ways of working. Furniture makers obviously do not need every state-of-the-art tool or theory on mass production. To quote Baxter, "This isn't rocket science."

Perhaps the most important aspect of today's furniture craftsmanship—in whatever way it thrives—is that the contract furniture industry sees it as a vital part of a dynamic process that creatively combines art, technology and people to make good furniture. "Having input from the entire spectrum of disciplines in our business, from design, engineering and production to finance, marketing and sales, isn't enough," says Gary Miller, senior vice president of development engineering and facilities for Herman Miller. "We need everyone's collaboration from the start. If we can't get them communicating right away, we'll design ourselves right into a corner."

Craftsman and manufacturer Dakota Jackson could be closer in spirit to the giants of his industry than he might suppose when he assesses the current role of craftsmanship in furniture. "Craftsmanship should push technology to meet our needs," he insists. "Forget about which is better, man or machine. Using what's best for the job is what really counts. That's craftsmanship." ☞

The Smell of the Leather, the Roar of the Crowd

For designers who think that the beauty of contract leather is only skin deep, there could be trouble ahead—a discussion between Cortina Leathers and Contract Design

By Jennifer Thiele

Lull grain. Top grain. Liming. Chromium tanning. Plating. What most architects and interior designers don't know about leather would probably cover many a hide, considering the fact that everything that happens to leather—even before it leaves the cow—can affect its quality. Yet a designer's level of information about the leather being specified for a contract upholstery or architectural finish will surely make the difference between a pleased client and a costly mistake.

Leather is one of the finest materials known to man, conjuring up images of beauty, luxury and prestige through the senses of touch, smell and sight. It is also one of the strongest flexible materials available, having extraordinary strength for its weight. Its breathability allows it to adjust to body temperature. It is naturally fire-retardant, resists tearing, staining and fading, and withstands all causes of decay and deterioration.

One common objection to leather is its cost. However, its pronounced durability over time actually makes it quite economical. Its initial cost may be high compared to an upholstery fabric, but it becomes highly cost-effective when amortized over its lifetime.

Why the general lack of in-depth knowledge about leather in the design community? Meryl Siegman, vice president of Cortina Leathers, thinks that time is a main culprit. "There is a lot of pressure in the design community, especially today, to show billable hours," she points out. This can readily translate into more time spent working with clients and less time spent pursuing product information.

Siegman travels around the country with her colleagues giving seminars on the basics of leather and the importance of understanding its characteristics before specifying it for a contract installation. While some designers prove very receptive to her talks, many others are often too rushed to sit through a technical discussion. ("They don't always have time to be educated," Siegman suspects. "They just want to see the goods.") Designers who believe that all leathers are created equal could be in for a rude surprise.

The "goods" are the direct result of a process almost as old as time itself—and as modern as technology can improve upon.

• When hides first arrive at a tannery, they are washed, soaked and then fleshed to

remove excess flesh, fat and muscles. A lime solution is used to loosen and remove the hair. Sometimes a dehairing machine is used before liming takes place.

• Liming causes the hides to swell, making it easier for them to be mechanically split into two and sometimes three splits. The top layer, or grain, becomes upholstery leather, and

stery leather is chromium tanned because this speeds up the tanning process, renders the hides more flexible and supple, and prepares them to accept more uniform coloration.

• During the final finishing stages, hides receive their ultimate color, protection, texture, sheen and any special effects. Leather is typically drum-dyed in huge rotating vats or drums that can hold up to 100 hides. While the hides are slowly tumbled inside the drums, special aniline dyes are added. The anilines enter the leather and bond with its fiber structure to insure thorough dyeing of the hide.

• After hides are removed from the drum, they are sprayed with a topcoat of pure aniline or a pigment and aniline mixture which will correct the color, bringing it to 100% of the desired color. Protective agents are added either with or following the topcoat.

• The final processing step is plating, which involves placing the hides under high pressure and heat to smooth the surface of the coating materials. Sometimes a specially engraved plate is used to produce a particular pattern or embossment.

Siegman points out that any number of malfunctions during the processing of hides can result in an inferior leather. To name a few: dye spray lines may retain pollutants that will be transferred to the leather if they are not properly cleaned; the plating equipment temperature may be off, or sometimes dust that has settled on the hides will be ground into the leather during this step; hides may be split to uneven thicknesses; improper tannage may result in loss of tensility; hides may not be dyed all the way through.

For the most part, companies like Cortina that support professional education about leather are also particular about monitoring the tanneries they use for quality control. Siegman emphasizes the importance of constantly checking up on the tanneries, which will often try to "put one over" on a buyer by attempting to hide defects and inconsistencies in the final product.

Look where nature hides leather's secrets

Responsibility for guaranteeing a high-quality leather installation does not begin or end with the leather company, however. Elayne Siegman, president of Cortina, points out that one of the biggest causes of problems with con-

**Differing tastes
"can make a piece of
leather that is
very lovely to one
person seem quite
ghastly to the next."**

**Meryl Siegman,
vice president, Cortina Leathers**

must be between 0.9 and 1.6 mm in thickness to be workable. The center split is suede, which is also suitable for upholstery. The bottom layer is used for items such as belt linings and low-priced personal leather goods.

• Hides are delimed to remove alkalis, and then bated to make the grain finer and smoother, and to restore elasticity to the leather. Pickling introduces an acid solution to prepare the hide for the tanning. Though traditional vegetable tanning and 20th-century chromium tanning are the two tanning methods commonly used, the majority of uphol-

Elayne Siegman, president of Cortina Leathers, insists there is no limit to leather's possibilities if it is used correctly. "If people know how to specify it, it can be used for anything, from desktops to wallcoverings and floorcoverings," she says. Cortina's line of leathers and suedes includes (left side, top to bottom) Perugia, Sahara, Giulia, Torino, Caprone; (middle) Soave calfskin; (right side, top to bottom) Veneto, Velluto suede, Roma calfskin, Arese, Antico—all shown atop an interwoven basket-weave version of Sahara.

Photograph by Peter Bittner.



tract leather specifications is that the designer does not know enough about the leather being specified. "Designers will usually choose a leather based on color only," she says. "They really need to consider texture as well."

"Don't just go for color," adds Meryl Siegman. "Analyze the piece in terms of how it looks, feels and smells. You don't have to be an expert to know whether or not it's pleasing." Furthermore, both Siegmans agree that it is very important for a designer to look at a sizable enough cutting or an entire hide from the actual dye lot before signing off.

"Most designers," observes Elayne Siegman, "will look at a piece of beautiful aniline leather in a small quantity and then order 10,000 ft. of it. But a 9 in. x 10 in. piece isn't indicative of what a hide will look like." What many designers fail to realize, she points out, is that hides have individual differences—including the way they absorb color. Not only will leather change color under different lighting conditions, but color, texture and natural characteristics will differ from hide to hide. According to Elayne Siegman, a designer who examines six to 12 hides will get a good

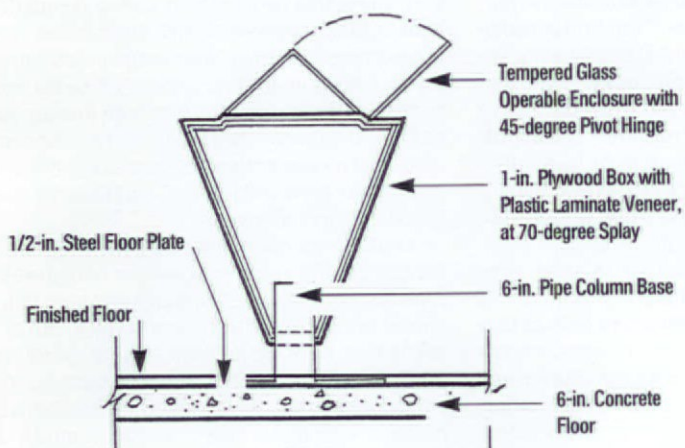
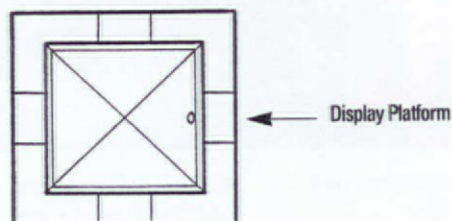
idea of the color variations and defects that may influence the cutting area.

Cortina designer and consultant Chon Gregory adds another dimension to the equation by stressing that the designer must understand the inherent characteristics of the particular leather and article. "The literal architectural use of leather involves ordering the right kind and size," Gregory explains. "Designers must also make sure they have enough leather." Calf, for example, is inappropriate for larger areas because of its smaller size; chairs requiring fine welting need thinner leather; thinner leathers are not appropriate for high-use areas and so on.

Furthermore, many designers aren't prepared for the fact that the purest and finest leathers available feature inherent defects that may not be suitable to American tastes, whereas the generally more sophisticated Europeans appreciate the natural aesthetics of leather, including the skin-like look and such characteristics as neck wrinkles and healed scars. Differing tastes, cautions Meryl Siegman, "can make a piece of leather that is very lovely to one person seem quite ghastly to the next."

The finest leather, leather which has not been corrected in any way for superficial blemishes, is known as "full grain." Meryl Siegman estimates that only 10 to 15% of the hides sold on the world market are pristine enough to require no correction. Those that do are lightly buffed before the final finishing process to yield large, clean cutting surfaces. Often an embossment that mimics the natural grain of the leather will be applied to replace the texture that has been lost during buffing. Designers should take care to understand and recognize the differences between full grain and corrected leather, and their corresponding price differences.

Leather specification can pose problems for the uninformed designer for two simple reasons. First, hides are natural and very individual materials with characteristic differences that must be accounted for depending on the application. Second, the tanning of leather is a highly specialized technological process with many stages where something can go wrong that will affect the leather's quality. Ultimately, it is the designer's responsibility to insure that leather better suited for a belt doesn't end up in the board room. ☺



DISPLAY POD

Phones under glass

Born from architect Martin Henry Kaplan's sincere desire to mirror architecture, plan organization, display formality and maximize customer interaction, the five display pods at Seattle's Car Toys exhibit their unique products within a secure environment. They also reinforce an intended consumer pathway through the showroom.

The pods have been inspired by several design considerations. Limited floor space restricted the size of any free-standing furniture, yet product visibility had to be maximized. The form of the pods reflect sensitivity to the architectural "design departure," while scale and location reflect an inviting "neighborhood" that promotes ease of travel and product visibility.

The pods are constructed from laminated plywood and plastic laminate. An 8-in. pipe column supports the pod and is anchored into the concrete floor. Some lay-

out flexibility is allowed because the anchor can be relocated. The top of the 42-in. high platform is articulated in order to accept the tempered glass pyramid that secures the special products within; one panel is hinged and folds back to open the keyed display. Notches are cut into the top to allow for special showings, electronic mounts and isolated demonstrations of individual products housed within the pod.

Consistency of colors, materials, floor plan and architectural forms help reinforce the showroom's design. For example, the pod's splayed vertical edges reflect the store's splayed architectural composition. The specific spacing and location of the pods invite the customer to view them all. An easy and visually interesting path weaves in and out of the pods. It could be just enough to keep customers circling the store for hours. ☺

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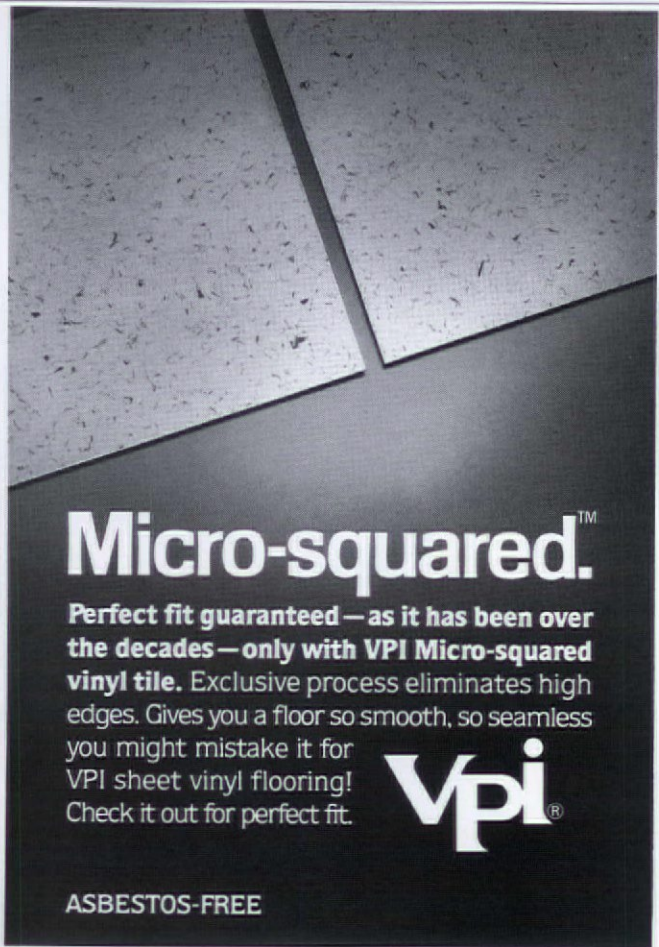


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A Rose Is Not a Rose Is Not a Rose

Arata Isozaki, *Architecture 1960-1990*, by David B. Stewart and Hajime Yatsuka with a preface by Richard Koshalek, New York: Rizzoli International, 304 pp., \$50.00 hardcover, \$35.00 paperback

Tsukuba Science City is like no place most of us want to call home—a new town 40 miles north of Tokyo meant to be Japan's answer to Silicon Valley and Boston's Route 128. "Brain City," as it is called in Japan, sprang up from farmland literally overnight. Government, universities and corporations rushed to plant high-technology laboratories and offices in this agrarian no man's land in time for the Tsukuba Science Fair in 1985. To help the fledgling town establish a much-needed sense of place, its civic center was entrusted to Arata Isozaki, one of the most brilliant architects practicing today. One brief glimpse at the unconventional Tsukuba Center Building tells us why.

As Tokyo-based architect and critic Hajime Yatsuka remarks, Isozaki's intent for Tsukuba was, like so much of modern architecture,

founded in irony. Could he liberate his architecture, interior design and urban planning from rigid symmetry and authoritarian character without substituting an anxiety-provoking vision of non-hierarchic disorder? Isozaki's vision for Tsukuba says yes and no. In dress it's postmodern. In intent it remains modern.

What the architect has done is to stand the Western ideal of the classic civic plaza, focused on the city hall as seat of political power, on its head. Tsukuba's civic building forms an L-shaped wall around a void at the center of the rectangular site; its sunken plaza or forum is a reverse quotation of Michaelangelo's raised Campidoglio in Rome. As for the buildings themselves, their freely arranged montages of classic Western architectural fragments negate their weight and monumentality—a fitting symbol for an "instant" town.

Born in 1931, Isozaki is a disciple of the renowned Kenzo Tange and one of many Japanese architects to deal with Western prototypes in the context of postwar Japan—anxious to rebuild its devastated cities yet ambivalent about its own great aesthetic tradition. His professional development traces the maturing of modern architecture in Japan,

a thought-provoking journey which *Arata Isozaki*, written by Yatsuka and architectural writer David B. Stewart with a preface by Richard Koshalek, director of the Museum of Contemporary Art, Los Angeles, documents fully and superbly in text, photography and architectural drawings. (The book accompanies MOCA's 1991 Isozaki retrospective.)

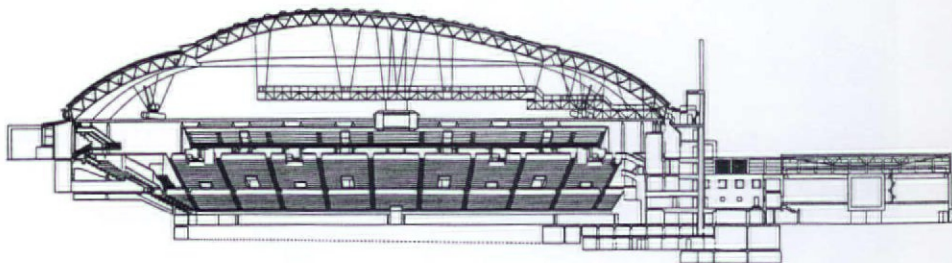
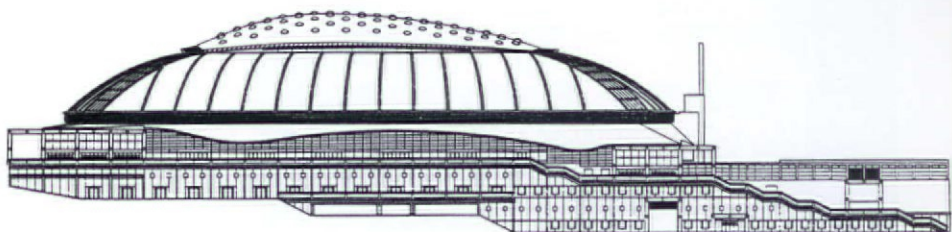
Isozaki's career began in the 1960s with aggressively structural compositions that grew out of his allegiance to the Tange studio and the Metabolist movement. The latter, a Japanese search for a new Modernism that had counterparts in America's Paolo Soleri and England's Archigram, was based on organic processes that could be directly translated into separate building components to support, transport, service and contain human activities. Isozaki's contributions to Metabolism and to the built landscape of the 1960s through 1970s make you acutely aware of organic form by raising massive girder-like volumes on columns like tree trunks, dropping heavy barrel vaults on forests of sturdy columns, and suspending delicate ceilings from great masts by tension cables. Among the more notable works of this period: *The City in the Air* (1960-1963), Oita



Prefectural Library (1962-1966), Kitakyushu Central Library (1973-1974) and Gunma Prefectural Museum of Fine Arts (1971-1974).

Tsukuba disappointed some of Isozaki's followers at first because it signaled his turn towards a classical vision, in which the mannered use of structure has been replaced by a picturesque use of such discrete architectural components as pyramids, spheres, towers, campaniles and domes. However, there is no dearth of splendid works in the 1980s and beyond. A sampling from the book: Tsukuba Center (1979-1983), Museum of Contemporary Art, Los Angeles (1981-1986), Art Tower Mito (1986-1990) and Sant Jordi Sports Hall, Barcelona (1983-1990).

Is Isozaki following a line of thinking, as his authors suggest, whereby contemporary architecture should create works that are both out of place and extraordinary amidst today's urban disorder? We may ponder this question as we gape at the 330-ft. high Art Tower at Mito, a dynamic tetrahedral steel structure that has seemingly little to do with the low masonry buildings that complete its site. In fact, the tower is shaped like the question mark that may be on Isozaki's mind—as well as ours. ☺



Sant Jordi Sports Hall, Barcelona (1983-1990), from Arata Isozaki, *Architecture 1960-1990*.

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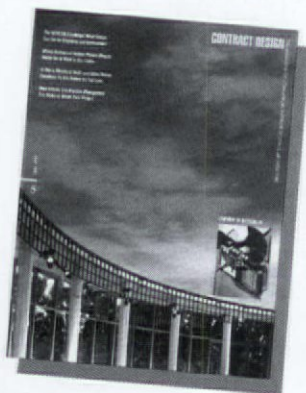


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PROFESSIONAL LITERATURE

Metalux Lighting/Cooper Lighting

Metalux Lighting offers a 240-page, full-color catalog with complete and detailed information covering its full line of fluorescent lighting fixtures. The Metalux Lighting catalog includes information on accessories and a technical section, plus a visual reference guide describing the uses and applications of Metalux products.

Circle No. 260

Reudenberg Building Systems

Reudenberg Building Systems introduces its new color line and product offering in the 1991 Nora Rubber Flooring Systems catalog. The new brochure presents exciting flooring options and visual effects not previously available in rubber. Complete product descriptions and specifications for the Norament and Noraplan rubber flooring systems as well as Nora rubber accessories are also included.

Circle No. 261

National Fire Protection Association

The National Fire Protection Association (NFPA) has published the new 1991 Life Safety Code and Handbook. The 1991 NFPA

101: Life Safety Code is the industry standard for over half the United States. The Life Safety Code Handbook includes the text of NFPA 101 plus explanatory commentary, diagrams and photographs. Provisions cover construction protection and occupancy features necessary to minimize danger to life from fire, smoke and related hazards.

Circle No. 262

Alcan Building Products

Product literature is now available featuring the varied styles and uses of Beamgrid open cell ceiling systems from Alcan Building Specialties Group. The Beamgrid brochure highlights the versatility of this system by illustrating a range of installations and describing the variety of colors, sizes and modules available for use in either new commercial construction or in renovations of existing space.

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Howe Furniture

A six-page brochure featuring the Mauro Visual Board collection from Howe Furniture shows the many faces and features of the collection. The Mauro Boards shown in

the brochure include modular boards for training rooms and executive boards for conference room settings.

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ACI Glass Products

The complete selection of ACI Classic Glass Doors, Classic Vision Systems and Classic handrails is shown in this new eight-page brochure. The brochure includes Classic's Swinging Doors as well as Vision Systems, Handrails and Hardware. Detailed product information including specifications and applications are shown.

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Baldinger Architectural Lighting

Louis Baldinger & Sons has published a new catalog depicting a sampling of the lighting fixture designs and options available from the company's Library of Lighting Designs. The 28-page catalog features an array of application photographs from prestigious Baldinger installations, and detailed line drawings to which names and model numbers have been assigned for reference by specifiers.

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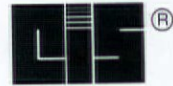
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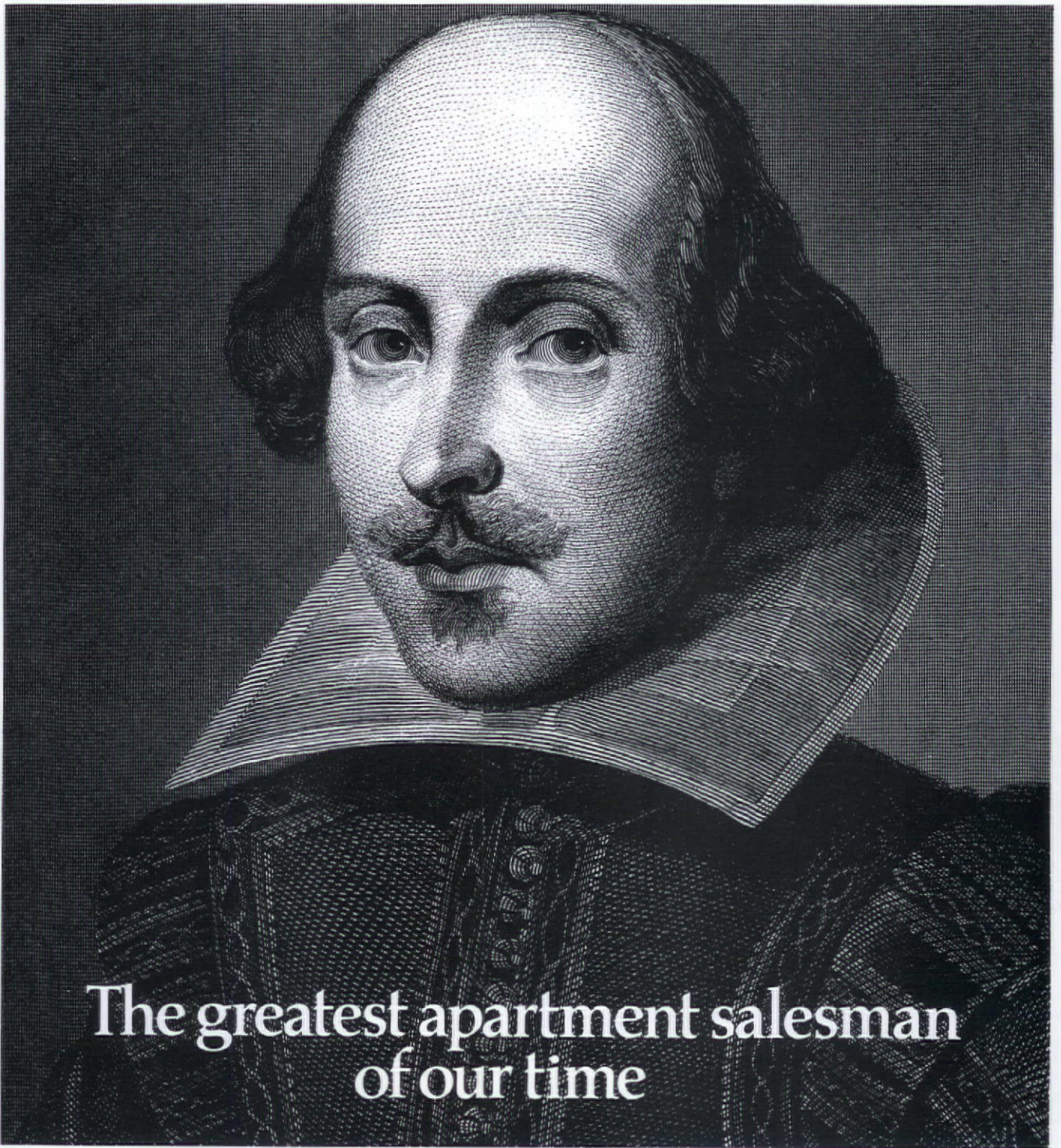
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It may just be the factor that decides whether this year's sales goals are to be or not to be.

 BUSINESS COMMITTEE
FOR THE ARTS, INC.

PERSONALITIES



Susan Lyons

Seeking new worlds

Susan Lyons

"The best fabric collections reflect a personal world view," maintains Susan Lyons, director of design for DesignTex. In Lyons' case, that view is vast, with inspirations ranging from work in India and a tee-shirt design business to a resource many designers would kill for—husband Tom, director of New York's Guggenheim Museum. But don't look for designs lifted directly from the Guggenheim. "My designs are an amalgam of my experiences," Lyons says.

As an English and studio art major at Williams, Lyons began her career by appropriating historical art motifs for a tee-shirt business started with fellow students. "We printed in an old barn," Lyons recalls, "but we went to New York and Bloomingdale's bought them," along with the museums which became their primary market. The shirts were even featured on the *Today* show.

From there, Lyons went halfway around the world to a friend's textile mill in India, where she used traditional Indian methods such as block-printing, applique and quilt-making. "Anything you could think of, the handweavers could produce," she says. "The level of craft was incredible." Back home, she worked for Clarence House and Boris Kroll before joining DesignTex.

Lyons does more than create her own collections; she recently

helped architects Aldo Rossi, Richard Meier, Denise Scott Brown and Robert Venturi realize their first fabric designs. You'd think there are no more worlds left for Susan to discover. But she and Tom soon intend to explore the world of parenthood—with their first child expected this month.

Another Great Dane

Susse Fischer

When you say "Design" in Denmark, you've said it all. Architect/interior designer Susse Fischer is just one in a crop of young Danish talents who does not limit herself to a specific area of design. In fact, she has designed everything from storefronts for Denmark's favorite cigarette brand, Prince, and a carwash facade for Shell Denmark, to corporate interiors and cultural centers. Fischer is flying high with her latest project—designing aircraft interiors for Scandinavian Airlines.

Fischer also designs interior furnishings for many of her projects.



Susse Fischer

"I can't imagine designing an interior and not designing some of the furniture myself," she says. Several of her custom pieces are now mass produced.

Though she's a partner in Denmark's largest design firm, Eleven Danes Design, Fischer maintains the working environment of a small design shop. Eleven Danes is more like an association than a firm: members run independent practices, which range from graphic design to architecture.

For Fischer, it's the best of both worlds. As captain of her own career, she has clearly fastened her

seatbelt for a long and prosperous flight. On second thought—isn't that the seatbelt she's designing?

Showroom showstopper

Tom Gass

If you want your showroom done right, don't do it yourself, call Tom Gass. Just ask United Chair. All three of the spaces Gass designed for the company have garnered awards. The Manhattan showroom won Best Space in New York in 1988. The Los Angeles showroom took three awards: Best of WestWeek in 1990, the Halo lighting award, and grand prize in DuPont's 1991 Antron design competition. The Chicago showroom won ASID's Best of NEOCON. "You could say I'm on a roll," laughs the Brooklyn-based designer.

"Showrooms present unique design problems," he says. "You have to create an exciting space that doesn't overwhelm the products and still seduces the design gurus."

Using his showroom experience, Gass now designs restaurants. He just completed Buck Bounty in Bucks County, Pa. "Restaurants and showrooms are similar," he feels. "Both have elements of theater."

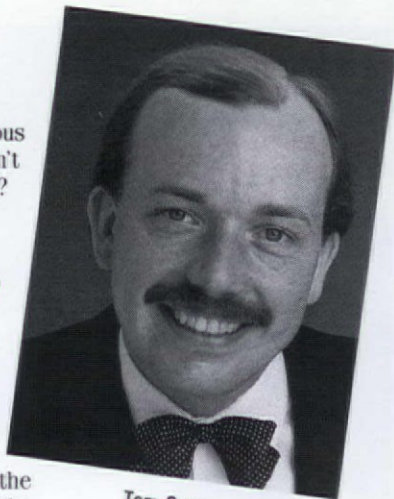
Gass is currently renovating Towering Pines, a 1923 Buck's County hunting lodge he bought as a retreat. "It's a lot of work," he admits.

Cheer up, Tom. The way your luck is running, Towering Pines will probably wind up being the first of a series of award-winning hunting lodges.

The art of recycling furniture

Amy Gellman and Christopher Clavelli

How does an actor join forces with an artist and come up with a business? Chris Clavelli and Amy Gellman of Recycled Furnishings, which transforms old furni-



Tom Gass

ture into wild, modern, brilliantly painted incarnations, have managed somehow. Clavelli, whose acting has ranged from TV's *All My Children* to a stage production of *Hamlet*, admits that he always secretly wanted to be an artist.

His acting has come in handy. "I'm good at representing the business," he finds. "And when I go out of town for regional theater, I always come back with incredible pieces of furniture!"

Gellman, a painter with a degree from Carnegie Mellon and shows in Tokyo and New York under her belt, says her furniture designing simply evolved. "We loved finding old furniture at flea markets," she says. "At some point we began shopping with a purpose." Now the two focus on sculptural, '50s- and '60s-vintage pieces. "They're shapes that our generation grew up with," she points out. "Why not recycle them?"

At the 1991 International Contemporary Furniture Fair, the couple's first trade show, Recycled Furnishings got a great deal of attention. "After surviving that, getting married will be a piece of cake," laughs Clavelli. Indeed, actor and artist plan an October wedding. No, recycling the cake isn't part of their plan.



Amy Gellman and Christopher Clavelli