

Focus on Hospitality 1991

Back to the Future—How an Historic Pasadena Hotel Actually Improved Its Past

The Case of the Missing Victorian Interiors in a Martha's Vineyard Hotel

Great Job Potential or Nowhere to Go? Career Options in the '90s for Designers

Can Anybody Tame the Spaghetti Jungle of Today's Office Wiring?



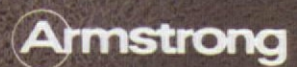
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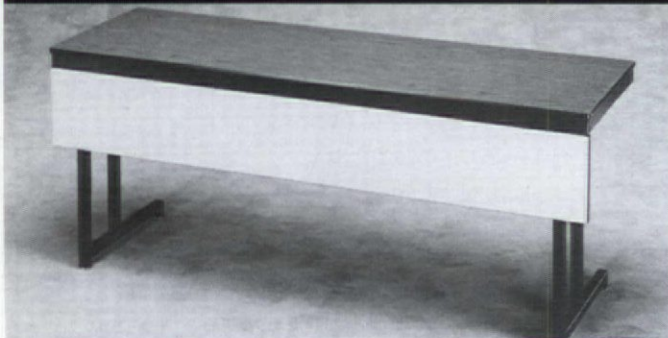
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Cover Photo: Detail in main entry at Harbor View Hotel, Martha's Vineyard, Mass. Photographer: Robert Miller.

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Special Features Editor	Dana Dubbs
Editorial Assistant	Wendy Louise Boor
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Account Managers/New York: William R. Baker, Melissa Burti, Helene Tepperman
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The "Oldest Living Survivor" and Friends Speak Out

How do you start with 20 and end with four? "New math"? Try counting the number of contract furniture companies involved before and after recent takeovers by the industry's four largest organizations. Reflecting growing concern among designers about the restructuring of the furniture industry, the Interiors Committee of the American Institute of Architects recently confronted the phenomenon in a meeting with industry representatives in Chicago. The theme, "Mergers and Acquisitions in the Contract Furniture Industry and Their Impact on Architects and Designers," was organized by Kirk Millicam, AIA of Hellmuth, Obata & Kassabaum (HOK), and moderated by Neville Lewis of HOK and Arthur Gensler of Gensler & Associates. What transpired was both reassuring—because creativity remains vital to the industry—and troublesome—since access to capital rather than validity of design could determine what products go to market in the 1990s.

A valuable perspective was provided by keynote speaker Robert Cadwallader, furniture industry consultant and former CEO of Knoll and Sunar. Calling himself "the oldest living survivor of mergers and acquisitions," Cadwallader warned of the "lifeless look" of open plan offices filled with systems furniture that "uglifies" rather than wears out. The best way to prevent the "charmless urban sprawl" of our man-made landscape from being repeated indoors, Cadwallader argued, would be for designers to keep their standards high in specifying contract furniture and to refuse to accept bad design.

The nation's designers are still very much in the driver's seat, specifying anywhere from 75 to 80% of total contract furniture business transacted, Cadwallader said. (He criticized a National Office Products Association study for underestimating the percentage at 25%.) Given the importance of designers in the market, Cadwallader suggested that more design firms participate in product design. He added, "Each firm should resolve

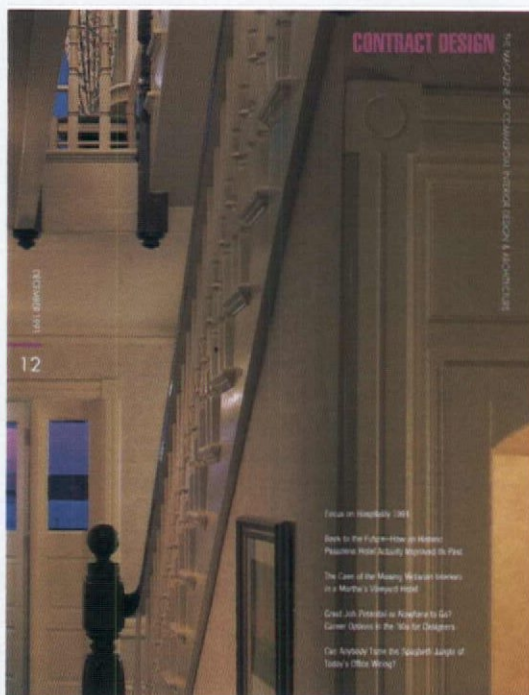
to design furniture on a regular basis, team up with a manufacturer and get the machine going."

What furniture manufacturers large and small said on their own behalf tended to confirm orthodox wisdom about the pros and cons of size. Paul Brayton of the Steelcase Design Partnership, Donald Rorke of The Knoll Group, James Schreiber of Herman Miller, and J. Craig Speck of Haworth represented the "Big Four" in asserting that industry consolidations had no negative effect on furniture design. They insisted that corporate parents wanted subsidiaries to retain their autonomy and identity, that added design presence and distribution capabilities strengthened all parties, and that a broader effort could now be launched on R & D, quality control and customer service.

As for "The Independents," they displayed both the cautious respect for their industry's giants and the proud will to follow a different drummer that could be expected of smaller, more entrepreneurial, often family-run enterprises. Jack Bernhardt of Dunbar, Steven Brickel of Brickel Associates, Charles McMurray of Charles McMurray Designs, Christian Plasman of Hickory Business Furniture, and Richard Resch of Krueger International all paid tribute to the architects and interior designers who "drive the

business." Though they all agreed that distribution, installation and service are critical to working with designers, they didn't flinch from admitting that the cost of independence—in terms of R & D, pricing, marketing and distribution—is rising relentlessly.

Happily, the furniture manufacturers all agreed on one thing: good design will remain critical to the industry's survival. Whether at home or abroad, American design services and design products are winning ever-stronger acceptance. Innovative design isn't just something you defend on moral grounds. As Steven Brickel said, "It will keep us ahead of the crowd." ☞



Roger Yee

Roger Yee
Editor-in-Chief



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TRENDS

IBD Carolinas Chapter Salutes!

Charlotte, N.C. - The Carolinas Chapter of the Institute of Business Designers (IBD) gathered in November for the Fifth Annual IBD Contract Design Awards that annually recognize outstanding North and South Carolina commercial interior designers and their projects. Robert Cadwallader, renowned furniture design consultant and former president of Knoll International, SunarHauserman and Cadsana, hosted the event. Among the winners this year selected from 48 entries were 17 contract interior design installations and their designers.

Awards for Best of Show and Gold Awards were as follows. **Gold Award, Restaurant/Dining Facilities:** J. Robert Bazemore Designs, J. Robert Bazemore, IBD Affil., designer, for O.D. Cafe, Myrtle Beach, S.C. **Gold Award for Adaptive Re-use:** Jim Samsel Architects, Jim Samsel, AIA, designer, Blue Spiral 1 Art Gallery, Asheville, N.C. **Gold Award for Hospitality:** Karen Everhart Interior Design, Karen Everhart, ASID, designer, for The Palmetto Club, Columbia, S.C. **Gold Award for Institutional Design:** LSV Partnership Architects, David L. Michaels, designer, for Cumberland County Public Library and Information Center, Fayetteville, N.C. **Gold Award for Offices Over 25,000 Sq. Ft.:** Camas Associates Architects: Wayne H. Camas, AIA, designer, for KPMG Peat Marwick.

Best in Show for the Carolinas Chapter IBD Contract Design Awards for 1991 are the O.D. Cafe (below, left), Myrtle Beach, S.C., designed by J. Robert Bazemore Designs, Blue Spiral 1 Art Gallery (below, middle), Asheville, N.C., designed by Jim Samsel Architects, and KPMG Peat Marwick (below, right), Charlotte, N.C., designed by Camas Associates Architects.



A Different NEOCON for 1992

Chicago - The Merchandise Mart has announced a major change in the format of NEOCON 24, the next convening of the nation's largest contract furnishings exhibition. Beginning in 1992, NEOCON will shift from its previous Tuesday-through-Friday format to a Monday-through-Wednesday schedule, running June 8-10. The decision is based on simultaneous surveys of manufacturers operating showrooms in the facility and NEOCON 23 attendees by both the Merchandise Mart and the Business and Institutional Furniture Manufacturers' Association, soliciting commentary on the NEOCON format.

"The decision to change the dates of NEOCON was made after carefully reviewing the results of these surveys," comments Joseph

E. Hakim, president of The Merchandise Mart. "The majority of those surveyed felt that a Monday-through-Wednesday event was more cost effective particularly in these challenging times."

IDCNY's Claim on Wednesdays

New York - To give the New York design community strong incentive to visit the International Design Center, New York, Wednesdays at the IDCNY will be declared "Market Wednesdays." These day-long sessions will accommodate the tight schedules and specific needs of architects, interior designers, facility managers and other professionals for continuing business and technical education by offering seminars, presenta-

tions, workshops and the resources of all the IDCNY furnishings showrooms, which will be open for business and fully staffed for these occasions. Additional support will be provided in the form of special travel arrangements, meals compliments of IDCNY and a Designers Lounge equipped with telephones, facsimile machines and a message center.

The first Market Wednesday will be December 4, 1991, to be followed by another on January 8, 1992. According to Alexia Lalli, senior vice president of IDCNY, the December program on "Looking Good, Feeling Good in Not So Good Times" will feature Massimo Vignelli, noted industrial and graphic designer, Alair Townsend, publisher of Crain's New York Business, and Stephen Viscusi, president of The Viscusi Group, an executive search firm serving the design community.

Rossi, Venturi, Scott-Brown, Meier and You?

New York - In the pragmatic spirit of the 1990s, DesignTex Fabrics, Inc. is following up its distinguished Portfolio collection, featuring work by Aldo Rossi, Robert Venturi, Denise Scott-Brown and Richard Meier, with an invitation to the nation's thousands of other working designers. If you have a fabulous fabric design lurking in your studio, or feel frustrated trying to find a fabric that simply doesn't exist, then 1992 is your year. Not only might your design be produced commercially by DesignTex, but you could collect a designer's fee as well.

"It's presumptuous for us to imagine that we have all the answers," explains Susan Lyons, DesignTex design director. "We're using this as a way to better understand our customer's real needs." Emphasizes Tom Hamilton, vice president and director of sales and marketing. "It's not a beauty contest. We want new solutions to problems that designers are facing."

Interested parties can request a design kit

from DesignTex, 56-08 37th Avenue, P.O. Box 7708, Woodside, NY 11377. The deadline for submissions is August 1992.

Conwed Acquires Sound Solutions

Minneapolis - Conwed Designscape has reached an agreement with Sound Solutions Canada, Ltd. to purchase the wall panel manufacturing assets of its wholly-owned subsidiary, Sound Solutions Systems, Inc. Effective September 30th, Sound Solutions Canada, Ltd. became the exclusive representative for Conwed acoustical products in Canada. "We are continuing our strategy of offering our affordable custom interior furnishings to a broader audience," states Conwed's president, Tom Houts.

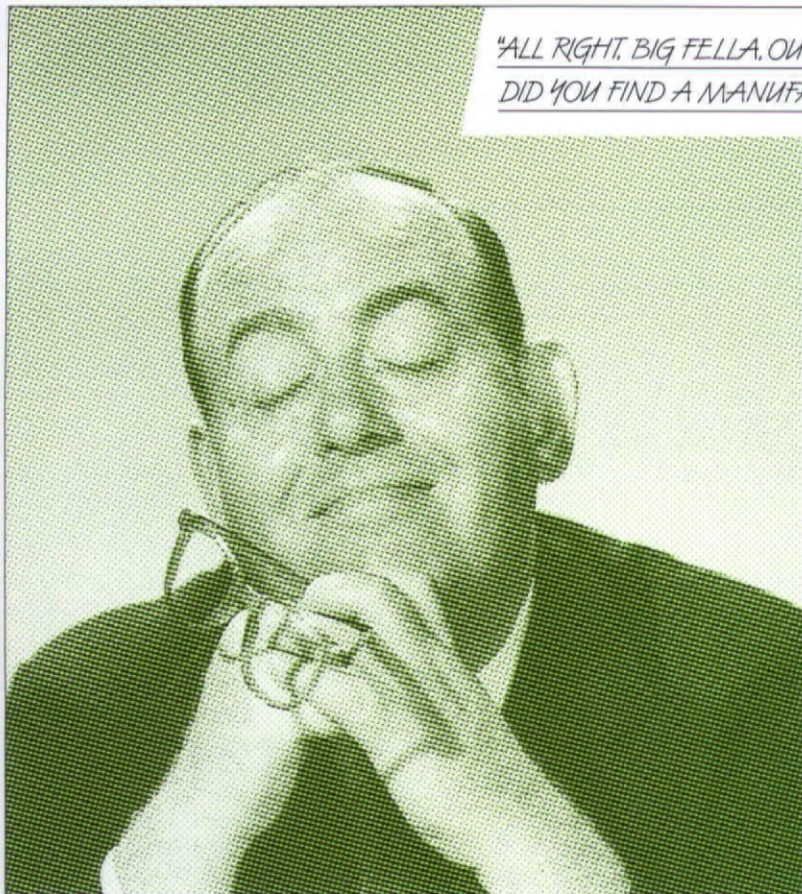
ISID Call for Entries

Los Angeles - The International Society of Interior Designers (ISID) College of Fellows is now accepting applications for its Interior Design

Educator's Grant Competition. The \$2500.00 cash grant will be presented to the applicant best meeting the ISID College of fellows criteria for a research project. The competition entry deadline is May 1, 1992. To receive an Educator's Grant application, designers should write to ISID International Office, 433 South Spring Street, Suite 1014, Los Angeles, CA 90013 or call (213) 680-4240.

Western Michigan Wins Haworth Grant

Kalamazoo, Mich. - Western Michigan University's new Haworth College of Business was officially dedicated in October. Named in recognition of a \$5-million corporate and family gift from Haworth, Inc., of Holland, Mich., and company founder and chairman G.W. Haworth, the new facility is a 170,000-sq.-ft., state-of-the-art teaching and learning center. Its facilities include behavioral laboratories, a student resources center, computer-based instruction capability, an electronic classroom, 350-seat auditorium, student lounge and courtyard.



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The Haworth donation marks the largest contribution in the school's history. According to G.W. Haworth, "Well-educated adults are the cornerstone of any successful business enterprise. We are pleased to help Western Michigan University provide the highest level of excellence in education." A footnote for alumni: G.W. Haworth, a WMU alumnus, celebrated his 80th birthday on October 9th!

Commissions and Awards

The **Foundation for Interior Design Education Research (FIDER)** invites interior design professionals and educators to submit proposals for 1992 research grants of up to \$5,000. Awards will be made in March 1992 and announced in April at the Interior Design Educators Council (IDEC) Annual Conference. For further information write to FIDER, 60 Monroe Center, NW, Grand Rapids, MI 49503, or call the FIDER office at (616) 458-0400.

Frank Farrington, AIA, IBD, president of **Cooper Carry Studio**, Atlanta, has purchased all of the company's stock from its former parent company **Cooper Carry & Associates**. Both firms have offices in Atlanta and Washington, D.C. The firm will change its name in January 1992.

HOK Sports Facilities Group of Kansas City, Mo. has completed the Sheffield Arena in Sheffield, England. It has also been commissioned by the Royal Hong Kong Jockey Club to design a new \$113-million stadium, with construction expected to begin in April 1992.

Whalen Interiors for Business, a Jacksonville, Fla. interior design firm and office furniture dealership, has been awarded the interiors project for the offices of **Right Associates**, also in Jacksonville.

Magna Design, a commercial furniture manufacturer in Lynnwood, Wa., has acquired the Woodinville-based manufacturer **Westop, Inc.**

Howard Needles Tammen Bergendoff has been awarded a contract to design the interior office space for the new Kansas City Power & Light Co headquarters in Kansas City, Mo.

Ted Moudis Associates, based in New York, was selected to renovate banking operations space for The Bank of America at Two Broadway in New York.

SCR Design Organization, New York, is undertaking new design projects for Jefferson Pilot Data Service, Inc in New York and Noonan Astley & Pearce in Jersey City, N.J.

Cleveland's **Berger Architecture** has won both first and second prizes in a 1991 upholstery design competition sponsored by Brayton International, The Ohio Desk Company and Siebold & Asso-

ciates. The winning designs complement Brayton's Ensemble Collection of office chairs.

The General Services Administration in Chicago awarded special recognition to **Folgers Architects & Facility Design** of Chicago for exceptional service in the planning and design of the Ralph H. Metcalfe Federal Building.

Catellus Development Corp. named **Kaplan/McLaughlin/Diaz Architects** winner of its design competition for the first office building of the 313-acre Mission Bay mixed-use project in San Francisco's South of Market district.

The Rowland Associates, Inc., Indianapolis, has been selected to receive a 1991 Award for Excellence in Design and Development/Interior Design Category from the Indiana Chapter of ASID and the Committee for Downtown for the law offices of Woodard Emhardt Naughton Moriarty & McNett.

Martha Burns, partner in charge of interiors for **Fox & Fowle Architects**, New York, has disclosed that the firm is being retained to plan the interiors for the Permanent Mission of India to the United Nations in New York.

Mitsutoshi Aoyagi, a Japanese restaurateur and developer, has commissioned the Los Angeles office of **Hellmuth Obata & Kassabaum** for an 11-story, mixed-use building in Yokohama, Japan.

The **Federal Interior Design Foundation** has received a \$40,000 grant from Fixtures Furniture, of Kansas City, Mo., to develop its research and educational program.

Gensler and Associates/Architects has received the Corporation That Makes a Difference Award from Women's Forum West, an organization that represents "the most senior women" in positions of leadership in San Francisco Bay Area organizations.

TRO/The Ritchie Organization, Newton, Mass., is serving as architect and interior designer for the 91,300-sq. ft., \$25,000 St. Margaret's Hospital for Women replacement facility to be constructed on the campus of St. Elizabeth's Hospital of Boston.

Ramon M. Bautista and Nathan L. Seamons, formerly of Cornwall Associates in Pasadena, have formed a new design partnership located in Altadena, Calif., called **The Wren Group**.

People in the News

Reel/Grobman & Associates has announced that **Steven R. Dubin**, formerly of its San Francisco office, has joined the Los Angeles office as vice president.

Baltimore-based RTKL Associates has elected **Gary A. Bowden**, AIA to its board of directors.

The International Society of Interior Designers in Los Angeles has revealed the posthumous elevation of **Dale Fahrney**, FISID, to the ISID College of Fellows.

Suzanne Lauren has been named vice president of the Leeazanne lamp division of Oriental Lacquer with corporate headquarters in Dallas.

Brookside Veneers, in Metuchen, N.J., has named Walmark Corporation, headed by owner/president **George Greenlee**, as its distributor for northern Illinois.

The Burgmeier Company Inc., a Milwaukee firm, has appointed **Jerome Lorier** and **Kevin Padden** as flooring consultants for its Flooring Division.

New York's Architects and Designers Building has appointed an advisory board of industry leaders to counsel it on Designer's Saturday building events in October. Its roster includes: **Carol Becker**, Merrill Lynch & Co.; **Tina Facos-Casolo**, IBM; **Paul Garrett**, Peter Marino & Associates; **Randolph Gerner**, Kohn Pedersen Fox & Conway; **Sidney Phillip Gilbert**, SPGA Group; **Carol Groh**, Carol Groh & Associates; **Brenda Lynne Hoffman**, American International Group; **Walter Hunt**, Gensler & Associates; **Juliette Lam**, Hellmuth Obata & Kassabaum; **Michael La Rocca**, Michael La Rocca, Ltd.; **Claudia E. Lubin**, NYNEX Corporation; **James G. Phillips**, The Phillips Janson Group, Inc.; **Gere Picasso**, Engel Picasso Associates.

Sikes Jennings Kelly & Brewer, a Houston architectural firm, has named **Robert Thomas McDonough** as an associate.

Jack Lenor Larsen, Inc., New York, is pleased to announce that **Frank Huggins** has been named president and elected to the board of directors. In addition, two new vice presidents have been named, **Gerry Cerf**, director of marketing administration, and **Kay Hersh**, regional sales director, New York.

T. Lamie Haga has been named chief financial officer of The Boling Co., a manufacturer of wood furniture in Siler City, N.C.

Michael D. Kelly has been elected president and CEO of Stone Marracini Patterson, headquartered in San Francisco.

Thomas Ernst, president and CEO of Ford & Earl Associates, Inc. in Troy, Mich., has announced that **David R. Elston** has been named general manager and chief operating officer.

Andrea M. Smith, **Anna E. Blustein** and **Lisa M. Otke** have joined the design staff of St. Louis' Interior Space Inc.

Neil Frankel, senior vice president of Perkins & Will, has relocated from the Chicago office to assume the role of design partner in charge of interiors practice for the firm in New York. Nila Leiserowitz and Larry King, both vice presidents, will co-manage the Chicago interiors practice.

Gary S. Whitney has joined CRSS Architects, Inc. as a senior design principal for the firm as well as senior vice president leading the interior architecture group in the Houston office.

Coming Events

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

January 15-18, 1992: The Edge of the Millennium Symposium, Cooper Hewitt, National Museum of Design, New York; (212) 860-6894.

January 21-26, 1992: International Furniture Fair Cologne '92, Cologne, Germany; (0221)-821 2215.

January 26-30, 1992: Wallcoverings Convention, Walt Disney World, Dolphin Hotel, Orlando, FL; (312) 644-6610.

February 14-16, 1992: Surfaces '92, Las Vegas Convention Center, Las Vegas; (800) 624-6880.

February 19-21, 1992: Americas Conference '92, Design Center of the Americas, Dania, FL; (305) 920-7997.

February 21-25 1992: Infacoma '92: 9th International Exhibition of Building Materials/Heating/Air Conditioning/Insulation/Solar Energy/Technology, Thessaloniki, Greece; (031)-23 92 21.

March 8-11, 1992: Qualicer '92: World Congress on Ceramic Tile Quality, Castellon, Spain; (011) 64 24 09 99.

March 12-14, 1992: RHIDEC, Restaurant and Hotel International Design Exposition and Conference, Los Angeles Convention Center, Los Angeles; (212) 391-9111.

March 18-20, 1992: WestWeek, Pacific Design Center, Los Angeles; (213) 657-0800.

April 5-8, 1992: Interfloor 1992-The International Floorcovering Exhibition, National Exhibition Centre, Birmingham, England; (0283) 75564.

April 6-9, 1992: Heimtextil America, World Congress Center, Atlanta; (212) 490-9323.

May 6-10, 1992: The 1992 Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark; (011) 45 32 47 21 62.

May 6-8, 1992: 1992 Lightfair International, Jacob K. Javits Convention Center, New York; (404) 220-2215.

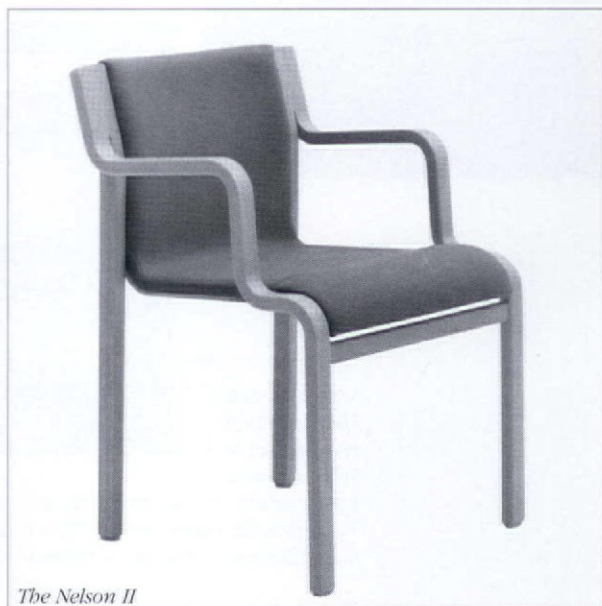
May 14-17, 1992: 1992 International Furnishings and Design Association Conference, The Hyatt Regency Cambridge, Boston; (800) 727-5202.

May 21-24, 1992: Asia Expo '92-2nd Asia Expo, Hamburg Fairgrounds, Germany. Sponsor contact: Headway Trade Fairs, Ltd., Hong Kong; 8275121.

June 8-10, 1992: NEOCON 24, Contract Furnishings Exposition, Merchandise Mart, Chicago; (312) 527-4141.

June 10-13, 1992: Public Design '92: International Trade Fair for Interior and Exterior Design, Frankfurt Fair and Exhibition Center, Frankfurt, Germany; 49 69 7575-6292 or 6534.

June 19-21, 1992: 1992 American Institute of Architects National Convention and Expo, Hynes Convention Center, Boston; (202) 626-7395.



The Nelson II

Straightforward Furniture ...from Sauder.

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Sauder makes chairs and tables to live up to the demands people make of them. The Nelson II, pictured above, is no exception. *Long the exclusive manufacturer of the Nelson II, Sauder is now the exclusive marketer of this design, as well.*

All Sauder designs emphasize a classic marriage of form and function. And we apply sound ergonomic principles to insure that every chair we make is remarkably comfortable to sit in, every table a pleasure to use.

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*Nelson II designers:
Architects Börge Lindau & Bo Lindekrantz*

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MARKETPLACE



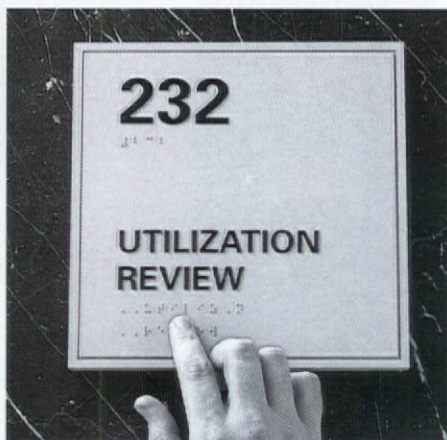
Bergamo fabrics introduces Fontina, a new sheer fabric from the Sahco-Hesslein Collection of fine furnishings fabrics. Made in Switzerland, the elegantly styled fabrics are 51 in. wide and are available in a vast array of colors. Fabric content is 78% acetate and 22% silk.

Circle No. 217



Howe Furniture's Tempest table is already known for its durability and flexibility in the high-use training environment. To add to its functionality, Tempest is now available with an easy and efficient wire management system for the computer training environment.

Circle No. 219



Apco introduces the ADA Feature for its award-winning IM System of modular sign components. To make a facility accessible to the visually impaired, the ADA Feature provides 1/32-in. raised copy and Grade 2 Braille as an integral part of the sign face.

Circle No. 214

JINGLE BELLS! DESIGN THAT SELLS



Refined elegance characterizes this new collection of furnishings by interior designer Erica Millar for Walter P. Sauer & Sons. The collection includes a bench, side chair and dining, side, coffee and console tables. The bench shown is complete with upholstered seat cushion and metal accents.

Circle No. 220

KnollTextiles continues its wave of new product introductions with a line of coordinating panel and upholstery fabrics designed by Jhane Barnes. The collection offers both subtle patterns for use on workstation interiors and bolder, coordinating patterns for workstation exteriors. Upholstery fabrics borrow elements from the panel fabrics to create a totally coordinated environment. Cypress, Arbor and Scroll are shown.

Circle No. 213

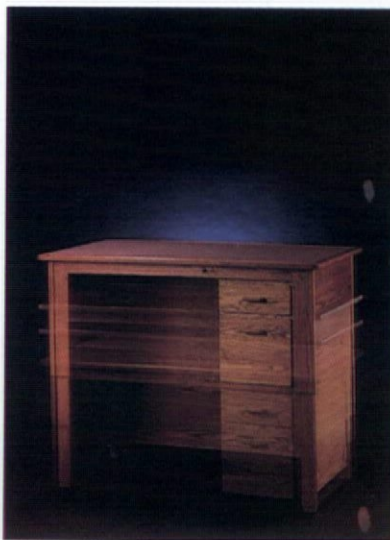


The traditional tuxedo look has been updated with a modern flair in the SOHO Series, designed by Tom Deacon for Keilhauer. The design was intended to provide small scale lounge seating for offices where space is at a premium. Combinations of leather and fabric upholstery create interesting contrast.



Circle No. 216

The PosturMate Electronic Variable Height desk was originally conceived by a physical therapist as a viable tool for seating evaluations. The desk's 21-in. adjustment capability, from a low 26-in. position to a high 47-in. position with infinite adjustments in between, is specifically designed to help people work comfortably and efficiently. Additional applications include work-surface accessibility for the physically impaired.



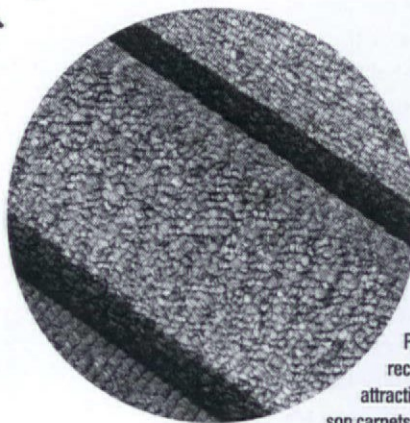
Circle No. 218

The MTS Seating 569 stacking banquet chair has passive ergonomic features that improve comfort for extended seating applications. The MTS COMFORTweb support system for seat and back takes full advantage of interwoven flexible webbing to support a layer of highly resilient COMFORTmode urethane foam, with a foam wrap just under the upholstery fabric.



Circle No. 211

NAUGHTY OR NICE?



Patcraft Commercial recently introduced attractive Einstein and Edison carpets for high-traffic installations in corporate and institutional environments. Coordinating colors allow creative combinations for interior finish selections. Additionally, the carpets are enhanced by a new anti-microbial treatment, Microban, that provides permanent mildew and bacterial protection.

Circle No. 212



The Moretta stackable chair designed by F. Poli for Bernini and introduced by the Domus Design Center features slender lines, a sinuous form and tapered legs. The structure of the Moretta chair is a slender metal tube tapered at the ends, thereby enhancing the effect of lightness. Metallic, natural or black finishes are available.

Circle No. 215

MARKETPLACE

Habitare 91 Furniture and Interior Decoration Fair

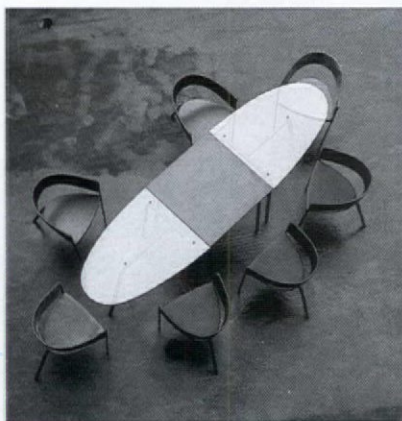
Sold out, as usual—was the 1991 report from Habitare, Finland's biennial furniture and interior decoration fair. Not surprising, considering the Finns take their design quite seriously. The homeland of such architectural giants as Alvar Aalto and Eliel Saarinen is filled with people who look for design in everything that touches their lives.

Habitares of the past have been visited by nearly 134,000 people. This year's attendees perused furnishings from a diverse sampling of nations. Seven countries, including Japan, Poland and newly-freed Estonia, were represented at Habitare 91, which took place in Helsinki, September 10-15.

Finnish design continues to adhere to the basic themes of Scandinavia. Simple, straightforward pieces in pale hardwoods could be found in abundance. Yet materials like metal and laminate were handled with confidence. As always, dedication to ergonomics could be seen everywhere.

Not to rest on their laurels, Finnish furniture companies are still testing the boundaries of design while designers continue to adapt their vision to the changing needs of modern industry. The result? Practical, high-quality and simply gorgeous design.

Sophisticated and stylish, the Mvsevm table and chairs are part of the Signatures collection by Martela Oy. Designed by Stefan Lindfors, the chairs can be stained black or upholstered in green or black leather. The table is offered with either a clear glass or MDF board top.

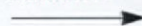


Circle No. 210



Asko Furniture Ltd. introduces the Cello Armchair. Designed by Harri Kalliomäki, Cello is offered in striped, floral or plain Firenze 100% cotton fabric.

Circle No. 207



PRODUCTS THAT TRIP THE LIGHT FINN-TASTIC

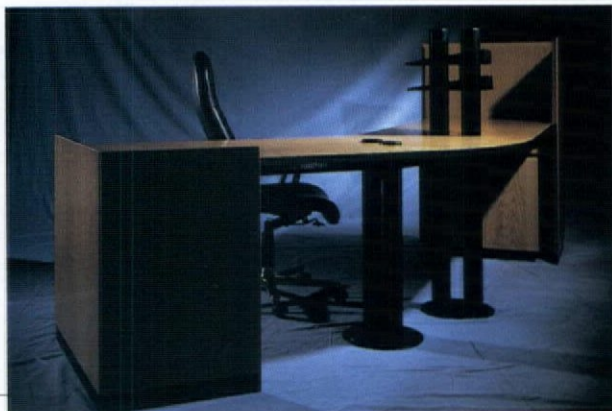


Industrial artists Markku Piri and Leena Hirvensalo created Pukkila Fashion for Oy Partek Ab, one of Europe's largest building ceramics companies. The five models of Pukkila Fashion tiles, Amaretto (shown), Amor, Aquarius, Sonata and Cantata come in a variety of sizes and colors.

Circle No. 208

Designed by architects Klaus Michalik and Hans Tännler, Idea-Puu Oy's IP Office allows workers to create a personal and peaceful space. A pair of

columns act as carrying elements, allowing flexible placement of desks and corner elements. IP Office is available in a variety of finishes.



Circle No. 202



DESIGN FROM THE TOP OF THE WORLD



Using wood collected from abandoned homes and barns of central

Finland, Harmonia creates furniture that embodies classic Finnish style and form. Simple, beautiful, one-of-a-kind pieces are at once rustic and contemporary and can complement many environments.

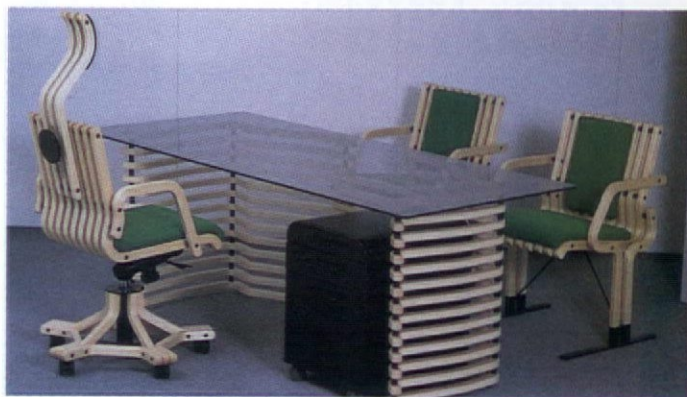
Circle No. 203



Vivero Oy designs place emphasis on ecology and energy savings. As a result, much of the company's furniture has found its way into The Victoria & Albert Museum in London and The Cooper-Hewitt in New York. The Hei chair collection continues in that tradition. It is available in many color and base options.

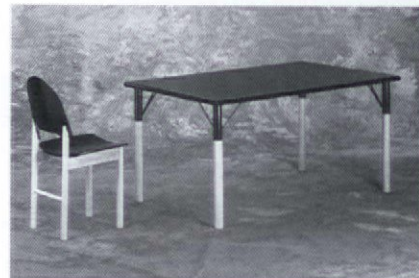
The Scheletro Work Table, by Korhonen Oy, is constructed in birch or beech veneer and can be lacquered or stained. The top is offered in glass, birch or beech, as is the set of drawers.

Circle No. 206



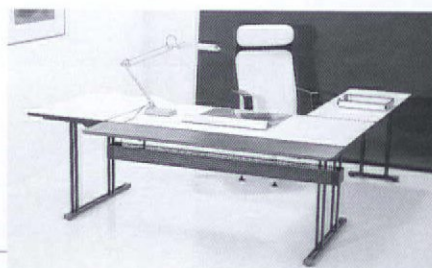
Pisara, by Sopa, is a wooden chair and table system that's perfect for many contract applications. Legs come in natural birch, black or white while the seat and back is offered in black, white, red, blue, green or lilac. Six table options round out Pisara.

Circle No. 209



Visual, by Avarte, combines the traditional writing desk and storage system with the needs of modern communication technology. Visual offers many executive and reception desks, conference and dining tables, cabinets and storage shelves. All come with a rubber-edged bumper that provides both safety and protection.

Circle No. 204



Circle No. 201

Founded in 1989, Intimo Oy produces furniture designed by interior architect Timo Saarnio. Their collection of chairs, sofas and tables are constructed of epoxy painted steel tube, laminated wood and upholstered pieces. Stark geometric forms, as seen in this sofa, tie the line together.

Circle No. 205

HOTEL GUEST ROOM CASEGOODS

Looks can be deceiving in many ways when you're in the hospitality business. Take hotel guest room casegoods, for instance. Gracious and hospitable looking, these dressers, armoires, desks and bedside stands are the iron hands in the velvet gloves of innkeeping. No matter what their appearance, as glorious evocations of 18th-century English, French or American styles, exotic "ethnic" styles that have more to do with Hollywood than ethnography, or merely anonymous contemporary pieces, hotel guest room furniture takes a lot of abuse. Want to see racking, denting, scratching, warping, staining, soiling or spilling? You name it and hotel managers can tell you worse has happened. Yet you would never know it upon entering your guest room, when all you get is a cheery "Welcome!"

KIMBALL HOSPITALITY

The newly-introduced Delano series from Kimball Hospitality combines the enhanced birdseye maple veneers with ebony trim to present an exquisite modern grouping. Additional features include matching high-pressure laminate tops for added durability and designer pulls finished in ebony for accent.

Circle No. 225



GENERAL MICA

General Mica presents its new Entry ensemble—a durable, easily-maintained casegoods line with a distinctive European flair. Fully post-formed edges and corners are featured. Finishes include mahogany, light and medium oak.

Circle No. 230



THE LANE COMPANY

Georgetown, from the Lane Company, represents an eloquent expression of gracious hospitality. The purely traditional design, in medium cherry or light pine finishes, offers both beauty and durability, thanks to the matching high-pressure laminate tops and production integrity.

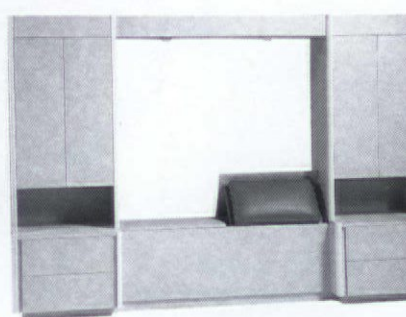
Circle No. 226



JUHASZ DESIGN & MFG.

Juhasz Design & Mfg. offers a full line of VIP hotel guest room casegoods, including a headboard unit, night stand, dresser and armoire. All pieces are manufactured with a combination of wood and exotic laminates.

Circle No. 231







Subsidiary of Carriage Industries, Inc.



S3028

Repeat: 18.0" W x 16.7" L

Base:  A



Accent:  B



S3029

Repeat: 42.1" W x 18.0" L

Base:  A


Accent:  B  C

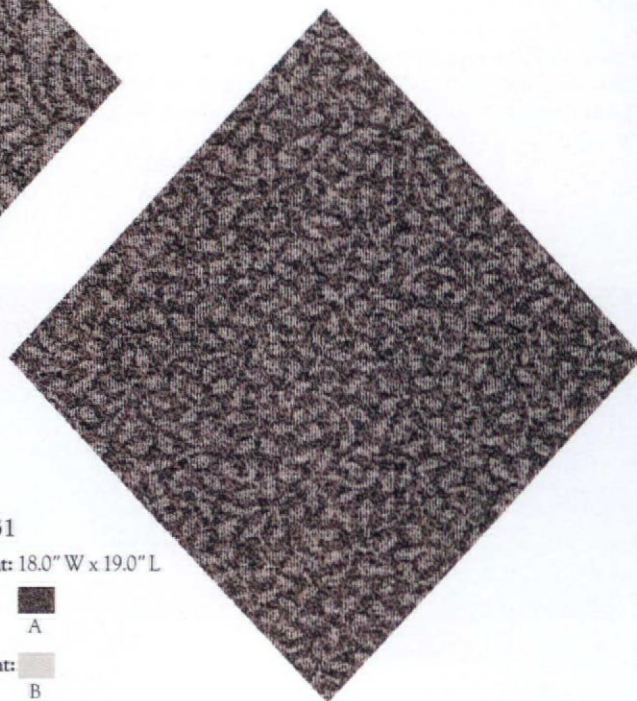


S3030

Repeat: 18.0" W x 42.1" L


Base:  A


Accent:  B



S3031

Repeat: 18.0" W x 19.0" L

Base:  A

Accent:  B

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AMERICAN OF MARTINSVILLE

Whitehall, the newest addition to the American of Martinsville product line, incorporates authentic Sheraton and Hepplewhite design motifs. This collection is beautifully executed in Serajeria Crotch veneers and Prima Vera borders and premium select grade sliced pecan veneers. Delicate bead moldings surround drawer fronts and doors. Classic oval drawer pulls are finished in brass with an antique patina.

Circle No. 227



HARDEN CONTRACT

Harden Contract offers a selection of traditional, hand-carved casegoods for the hospitality market. The C656 Highboy, shown in Champagne finish, features Queen Anne styling. The graceful line of the cabriole leg is complemented by the full bonnet top with center swirl flame finial. A hand-carved shell motif at top and bottom reflects the classic styling.

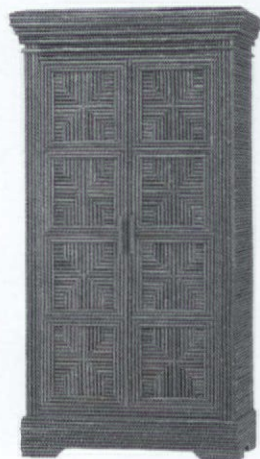
Circle No. 228



LA LUNE COLLECTION

La Lune has added the 521-CA armoire to its willow case line. The armoire, as well as the entire La Lune line of over 500 items, is available in natural finishes including willow, white, birch, aspen and cedar, plus 15 premium finishes and custom finishes.

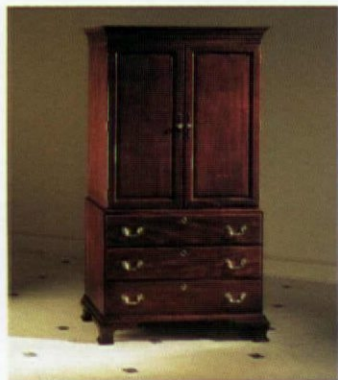
Circle No. 229



COUNCILL

Councill's 360-606 solid mahogany TV armoire is a versatile piece that features recessed panels, ogee feet and solid brass hardware. The upper section has adjustable wood shelves and removable wood panels to accommodate a 27-in. TV. The back panel contains a removable grommet for cable and electrical wiring.

Circle No. 232



ATELIER INTERNATIONAL

AI's Soffio di Vento, designed by Lodovico Acerbis and Giotto Stopino, is a flexible solution for storage and display of electronic or video components. Design flexibility is enhanced with a variety of color and finish options for back panels, sliding doors and optional back-lit back panels.

Circle No. 233

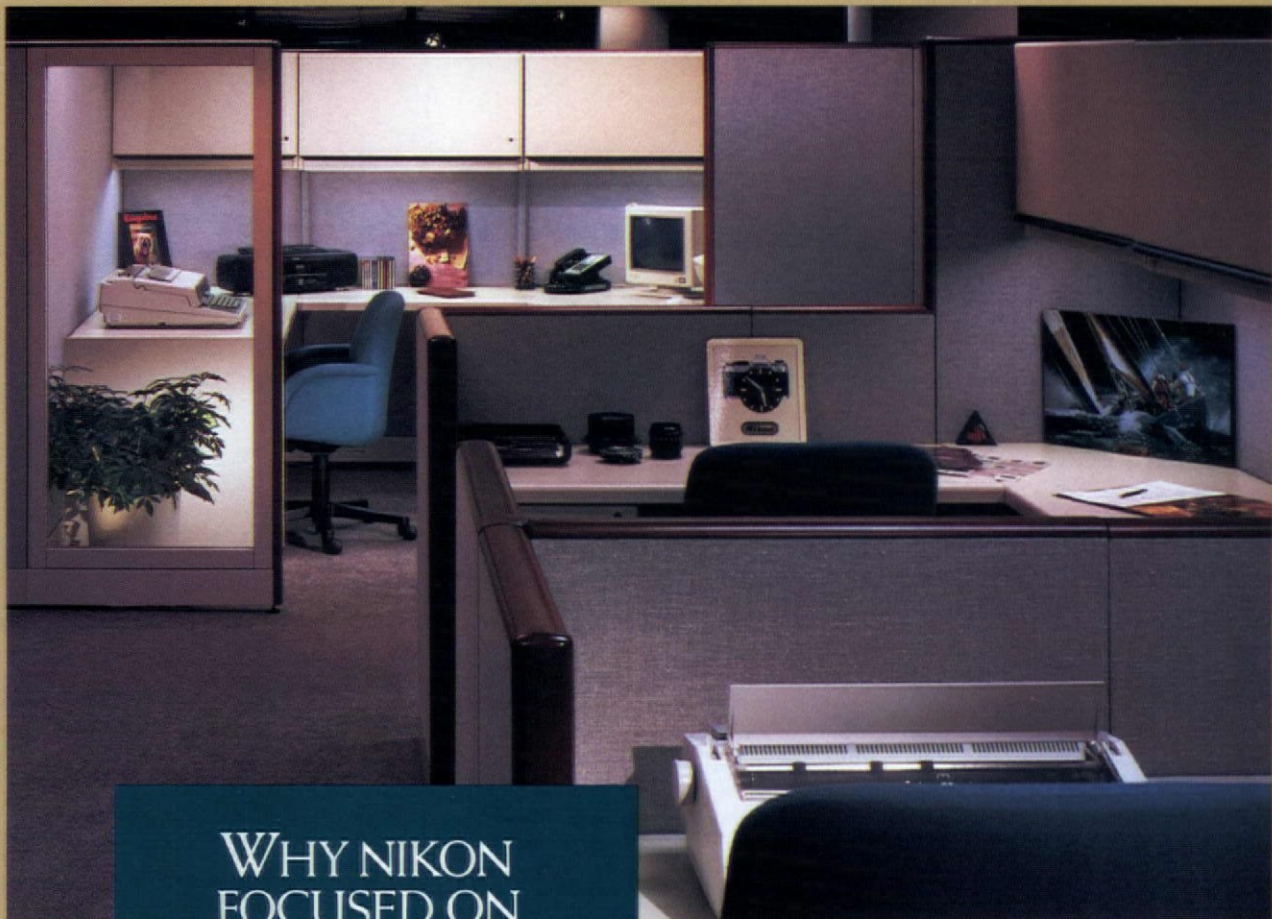


TERRA FURNITURE

Terra Furniture has introduced the Craftsmen Collection designed by David Kline. Reminiscent of the popular Arts and Crafts movement, the complete collection is made of solid oak and oak veneers and is available in a variety of finishes ranging from a replica finish called Arroyo Oak to a whitewash finish called Heritage.

Circle No. 234





WHY NIKON FOCUSED ON CETRA.

In an industry where success depends upon

how clearly an image is reflected, the image of choice for Nikon was the Cetra® System. Nikon conducted a thorough search, seeking a balance of intelligent construction, value-conscious pricing and corporate aesthetics. In Cetra, Nikon discovered specific standards of quality matching their own. A total system able to reflect their corporate image. The combination of product and cost resulting in real value. The Cetra System. Creating the picture-perfect atmosphere for every office environment.

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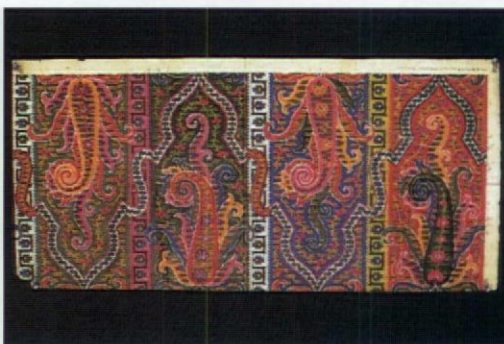
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C E T R A G O E S E V E R Y W H E R E

A Past with a Presence

An insider's look at how Brunschwig & Fils classics are born and bred in the company's "secret weapon"—a working archive

By Jean Godfrey-June



If the term "secret weapon" conjures up James Bondesque visions of high-tech research facilities rather than a collection of period textiles, it's no wonder. Step inside Brunschwig & Fils' archive room and you may think you're in a top-secret laboratory. Imposing white shelves and cabinets line the walls, never betraying the brilliant array of colors, textures and patterns that lie carefully folded and stored inside. More delicate or precious pieces are kept in large glassines stacked in flat art files. Lighting is bright, and countertops are bare. An independent cooling system can keep going by generator even if other power sources fail. Your only guide: A wooden card catalogue, much like the kind you see in libraries.

Unless, of course, Judith Straeten is present. Since 1983, Straeten has served as archivist/curator for Brunschwig & Fils, slowly organizing the bits and pieces of fabric, wallpapers and other documents that founder Achille Brunschwig began collecting in the 1880s, when he established a tapestry weaving mill in Aubusson, France.

By the beginning of the 19th century, Brunschwig expanded, with printed and woven silks and cottons from mills all over Europe that strengthened his company's reputation for quality and style. Achille's son, Captain Roger E. Brunschwig, brought the firm to America around 1925. After serving as a colonel with de Gaulle's Free French Forces during the

1940s, Brunschwig and his interior designer wife, Zelina, expanded Brunschwig & Fils to include wallpapers and trimmings.

Today, the company's more than 17,000 fabrics and 1,000 wallcoverings draw inspiration from a myriad of sources, including the archives. Thanks to Straeten, the archives have never been in better shape. She catalogues, researches and mounts the textiles, sets up new storage systems, responds to designers' inquiries, and is currently working on computerizing the system.

Straeten estimates the number of pieces in the collection at "five to 10 thousand pieces." Couldn't she be more exact? "It depends on whether you count the same fabric in different colorways as separate pieces," she explains. In addition, many of the older fabrics are harder to catalogue, as they have no recorded history. Samples from World War II and after are the best organized. By contrast, samples from World War I lack price books or names.

While Brunschwig fabrics over the ages would make a fine collection on their own, the archive is by no means limited to them. Archivals in the archives? It doesn't matter who made the fabric, according to Straeten.

"Suppose someone in the design studio sees something useful, whether it's from a flea market or an auction," Straeten explains. "They buy it and it goes into the archives." In the same vein, she emphasizes that the collection does not represent a

The art of the archive: Izmir Paisley Texture (top left) was adapted from a piece French point paper from the 1870s (bottom left). Coventry (top right), a cotton/wool damask, came from a scrap of late 19th-century French silk damask (bottom right).

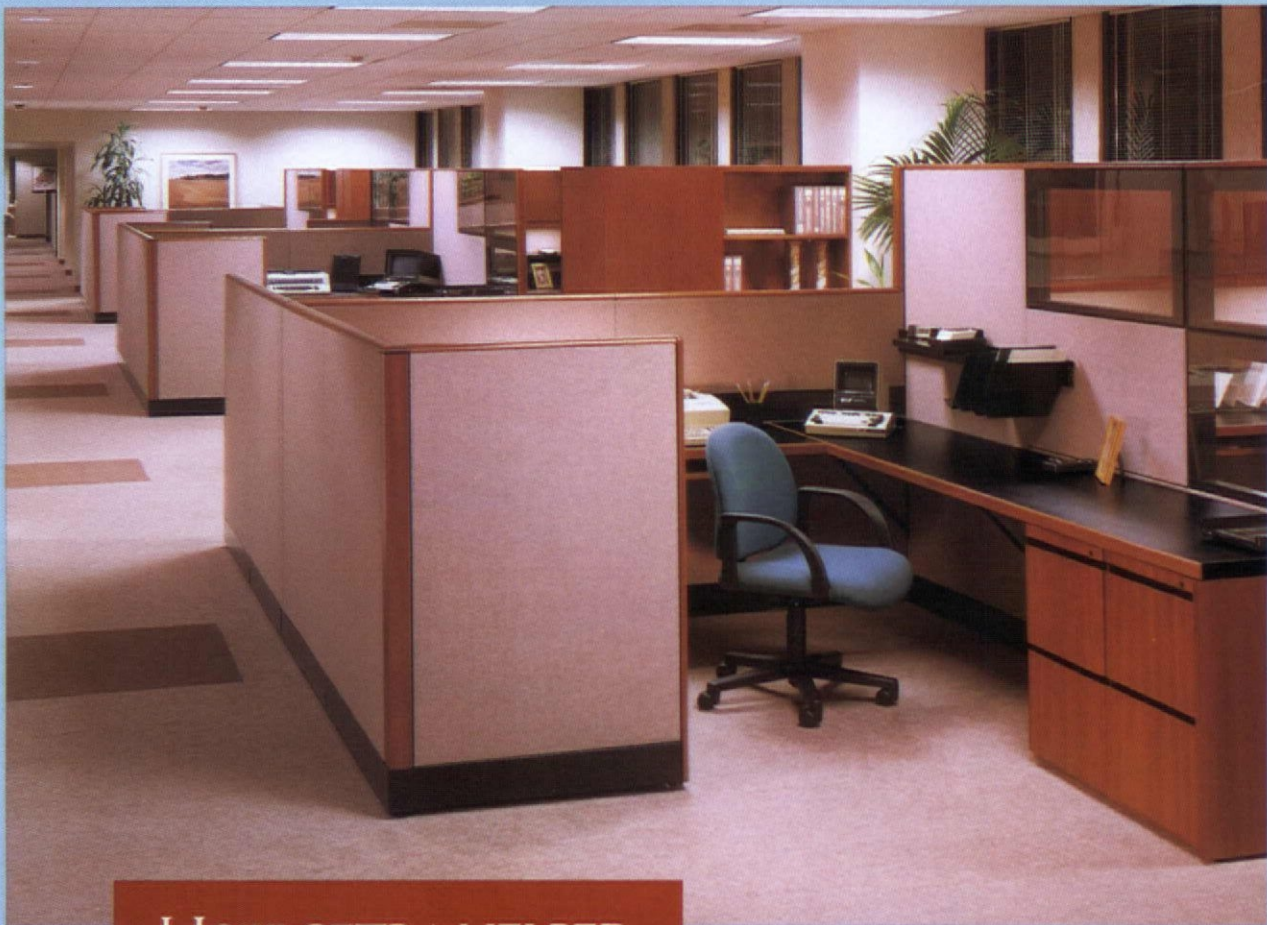
history of textiles. "This is a working archive," she adds.

It's nevertheless surprising to see the sources from which Brunschwig designers have created best-selling fabrics: a late 18th-century men's jacket, a tiny woven scrap of wallpaper, French point paper, 20th century Indian cotton, upholstery from a 1930s Mercedes and a banquette fabric from a 1930s steamship have all inspired fabrics currently in Brunschwig's collections. Members of Brunschwig's design department sign the fabrics out for a variety of reasons, explains Ross Francis, vice president of development. "Sometimes they want to copy something exactly," she notes, "but more often they're looking for a new color for a specific fabric, or a pattern idea to expand on."

Sometimes the pattern is copied but the scale is changed. Contract fabrics are often adapted from the backgrounds of more flamboyant pieces, Straeten reports. "The designers tell me what they're looking for and I do the best I can, or I have them look by themselves."

As Achille Brunschwig might say, working with Brunschwig means never having to say goodbye. ☺

Circle No. 240



HOW CETRA HELPED
SECURITY PACIFIC
MAKE THE
CORRECT CHANGE.

When it was time to select the furniture for
Security Pacific National Bank in San

Francisco, the designer preferred an architecturally-oriented system. A system that would function well with the overall form and light of the building. And of course, a system that would complement the individual space it occupied. The designer chose the Cetra System. Sectional glass panels helped create the desired architectural effect. And Cetra's diverse laminates, finishes and fabrics fulfilled the necessities of both the designer and the bank by combining functional design with a refined sense of style. The Cetra System. Bank on it.

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C E T R A G O E S E V E R Y W H E R E

If You're Not Into Leather...

Izit Leather is a revolutionary new leather look-alike from Willow Tex that's saving more than a few hides

By Jennifer Thiele



Leather has long been regarded as one of the finest materials known to man, conjuring up images of beauty, luxury and prestige. Over the years, we have tried to imitate leather for any number of reasons—to eliminate inefficiencies and high costs associated with leather, to solve the problems of inconsistencies in natural materials, or out of concern for the animals or the environment—and failed to capture the beauty and durability of the real thing. However, with the arrival of Izit Leather, a new leather look-alike by Willow Tex Inc., man has come perhaps closer than ever before.

"There has never been a leather look-alike where you could not tell the difference," claims Joseph Macaluso, president of Willow Tex. "Some have been close, but not with the intent of duplicating calfskins." The intent with Izit Leather was not just to imitate leather, but to imitate the finest type of leather available, European-hide, aniline-dyed calfskin.

The technological process that makes it possible was developed by a Japanese mill source in conjunction with Long Island City, N.Y.-based Willow Tex. The product is constructed of a top layer that is a continuous film of poly-

urethane, a microporous middle layer of polyurethane, and a bottom layer of knitted Tricot that consists of cupra and polyamide.

According to Macaluso, the advantages of Izit Leather over the real thing are many, transcending the imperceptible differences in appearance. Leather production is notoriously wasteful; the standard industry waste factor, according to Macaluso, is 33%. Thus, generally 1/3 of every hide is wasted during application as the result of such limiting factors as natural flaws, inconsistent color and irregular shape.

Free of undesirable markings and routinely color-consistent, Izit Leather is supplied and applied just like a fabric on a textile roll, minimizing waste and cost. That doesn't mean designers are stampeding to Izit, nonetheless. Although the economic advantages of Izit seem obvious, Macaluso admits that educating the design community on this point has taken the better part of the year or so since Izit made its debut.

Willow Tex's main marketing thrust has been to show designers how easily they can use Izit for applications where they would normally specify leather. Izit's color continuity can be a decided advantage, because gen-

erally no two leather hides will dye exactly the same. Izit is currently available in 37 color options, running the gamut from standard hues to more adventurous ones. "Our designer worked on the color palette for over a year," says Macaluso. "The starting point was all the colors that must exist in leather. We covered the bases first, and then went outside of that sphere."

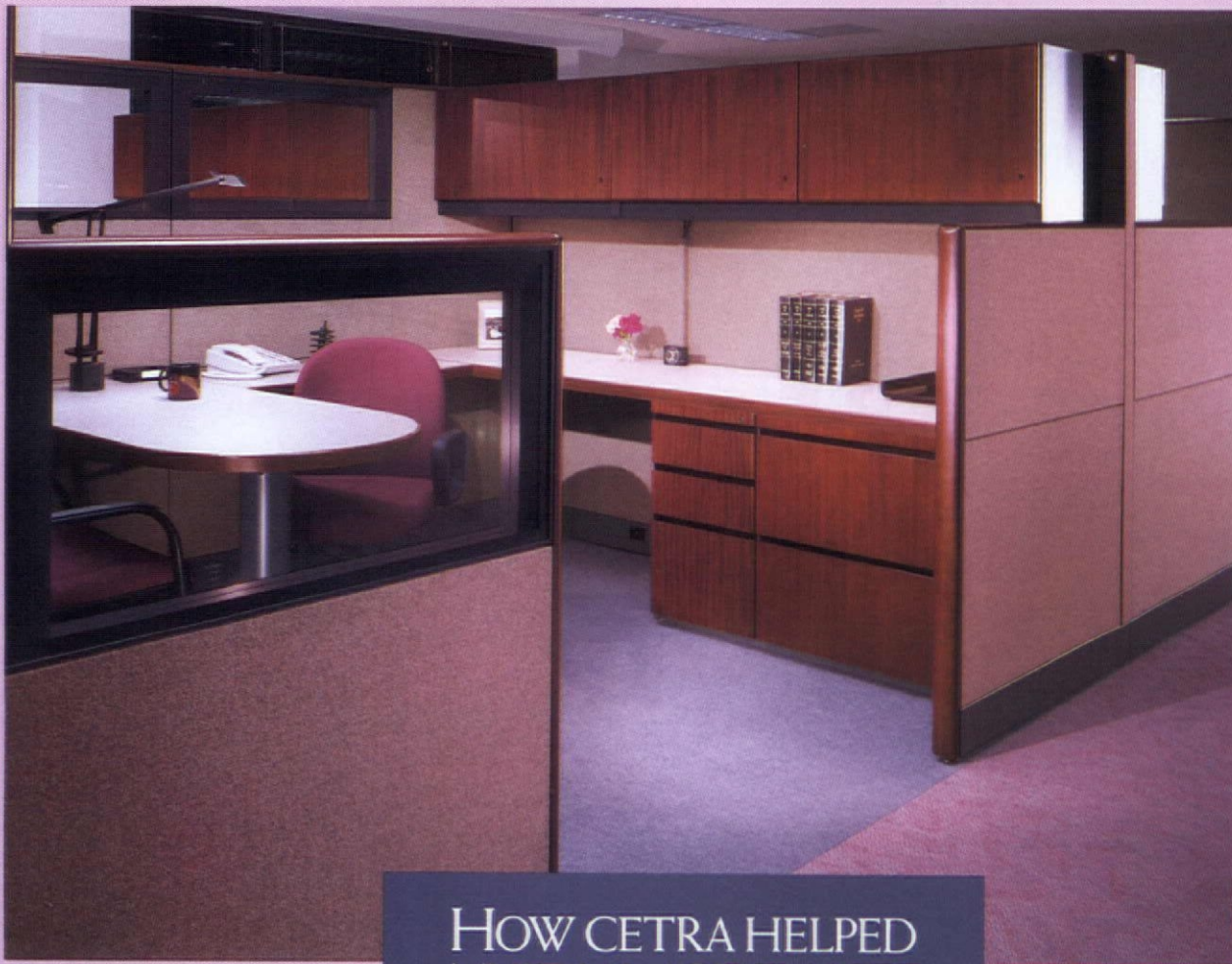
Izit's uniform textures also facilitate the upholstery process by allowing for easier piece matching. In addition, the material is priced by seating manufacturers as customer's own material (COM), rather than customer's own leather (COL), resulting in cost-savings benefits for the end user. It is rated Class A for fire retardancy, and can match the legendary durability of leather, according to Macaluso, withstanding 100,000 double rubs.

(And although Willow Tex does not actively market the "animal rights" angle, those who object to the leather trade should be comfortable with Izit.)

"Leather has a universal appeal, but a tremendous amount of negatives," emphasize Macaluso. "Izit Leather combine the many advantages of a textile and the many advantages of leather without the limiting disadvantages of leather." So far, the design community—especially the contract design community—seems to agree.

Seating upholstery and wall coverings for hospitality and office environments are the most popular applications for Izit so far. The airline industry is also incorporating it as a "headliner material" that covers the interior walls of the fuselage. For designers and clients who desire the look and feel of leather without the associated variations, costs or limitations, Izit Leather could put its natural inspiration out to pasture. ☛

Circle No. 241



HOW CETRA HELPED
MUTUAL ASSURANCE
INSURE THEIR FUTURE.

When Mutual Assurance

Incorporated of

Birmingham began redesigning their work space, they decided that each systems office would reflect an atmosphere of privacy. Singular areas where work could be efficiently conducted. Yet accessible enough that employees could express their individual styles and openly interact. Their designer chose the Cetra System. Cetra's integration of spaciousness and privacy, along with its availability in warm wood accents and an array of fabrics and finishes assured Mutual of the atmosphere they desired. The Cetra System. Mutually beneficial.

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OMNI NETHERLAND PLAZA,
CINCINNATI.

THE ROOM WITH
A BEAUTIFUL POINT OF VIEW.



▶ The View



▶ The Room Designer and Specifier: Benjamin Brothers Inc.
The Fabrics: Mille Fleur and Quorum from Western Textile

▶ The Point More than just beautiful— these easy maintenance fabrics* are made of
100% Trevira®FR polyester fiber for inherent and permanent flame resistance.
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Can Anyone Repair The Hollywood Hotel's Leaky Roof?

Room for growth is a source of American pride that's unnerving our hoteliers—as architects and interior designers are quickly discovering

Time for bed? A party of very concerned people stands ready to tuck you into an American hotel for the night in the 1990s, including the hotel's operator, owner, staff and creditors too. The hotel industry's prayer for relief from one of the most overbuilt markets in its history—based on nearly 50% of the nation's 3.1 million rooms going empty each night—counts on a lot of critical ifs. If new room additions trail off; if room demand expands after the current recession ends; and if failing hotels and motels are demolished or converted to other uses, hoteliers will see occupancy rates approach the elusive 65 to 70% level that the average hotel needs to break even. (The current national rate is about 61%.) Meanwhile,

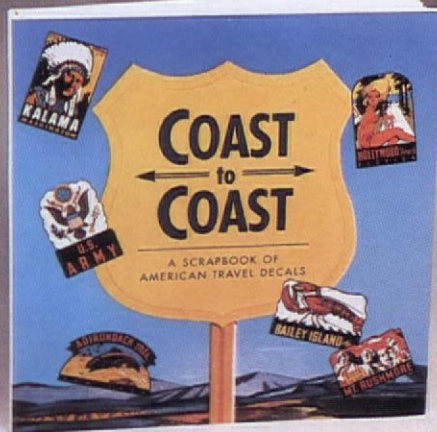
architects and interior designers have been summoned by the nation's innkeepers to refurbish tired spaces, reposition hotel marketing niches and otherwise draw attention from the competition.

Unfortunately, appraising how well designers are refurbishing U.S. hotels may be a lot easier than measuring the effectiveness of the results. A decidedly more pessimistic scenario for the industry is running in the latest edition of the respected annual report by Real Estate Research Corporation for Equitable Real Estate Investment Management Inc., *Emerging Trends in Real Estate 1992*. According to *Emerging Trends*, a tapering output of new hotel rooms will be very real, but its benefits will be limited.

"In the short term, room occupancy will pick up a bit in 1992 but at the cost of revenue—there'll be no real increase in average room rates," the report declares. It goes on to say that business, personal and vacation travel will rise only modestly; that product segmentation of hotels into budget, middle-priced and luxury categories has not induced more people to become hotel guests; and that the operating economics of hotels hold little hope for lenders or investors.

What's a designer to do for a hotel in these circumstances? The projects shown on the following pages give some hints. Prestigious, historic properties are getting impressive aesthetic facelifts and technological upgrades that should endear them to their communities as well as their affluent business and vacation guests—and increase their bookings. Yet, believe it or not, totally new facilities are still being created by project teams who are convinced of needs they can and must fill in the marketplace.

For there is a mystique in travel that goes beyond posted room rates, occupancy rates and capitalization rates that the best hotel designers understand. Despite the truism that a hotel is nothing more than a place to rest your head after a day of work or play out of town, the hotel itself is part of the work or play. Chances are that the happy memories of a stay in Martha's Vineyard, Atlanta or Pasadena include a matchbook, a postcard or—heaven forbid—a soapdish spirited away from some hotel designer's masterpiece. ☞



Commemorating America's love of travel are the travel decals (above) of automobile touring that took ordinary citizens to the hotels, motels and campsites of the late 1940s and 1950s. Anonymous, commercial art meant to be seen and understood in a glance, these decals are surprisingly effective at conjuring specific times and places—a message many designers may find useful to study. A colorful collection of some 900 decals can be seen in *Coast to Coast, the Best of Travel Decal Art*, by Rod Dyer, Brad Benedict and David Lees, published by Abbeville Press (ISBN 1-55859-156-7, 96 pages, \$19.95 in paper).



129-Rm Inn w/Charm, Nds Wk

How a Seattle-based design firm named FORMA crossed a continent to recapture the spirit of the "grande dame" of Martha's Vineyard, Mass., the historic Harbor View Hotel

By Jennifer Thiele

Even the chairman of Boston's First Winthrop Corporation had to raise the question: Why was FORMA, a Seattle-based design firm, being asked to restore the distinctive charm of a quaint New England seacoast resort to the company's newest acquisition, the historic Harbor View Hotel on Martha's Vineyard, Mass.? Indeed, why use a designer who is 3,000 miles and culturally eight-years away—when there is obviously so much design talent nearby?

One look at the splendidly renovated inn will tell you: The cross-cultural fears were groundless. Another look at the way FORMA carried out the project for First Winthrop will tell you why the West Coast interior design firm has been a good match for those pragmatic, business-oriented Boston beaners.

Founded in 1975 as a real estate syndicator specializing in tax shelters, First Winthrop had to redirect its business when tax laws changed in 1986. According to director of engineering and project manager Clinton Glass, "Our primary business changed to property management, specifically hotels, apartment buildings and office buildings. We needed expertise in running those types of properties, so we looked for those kinds of people." The new ranks included a number of former employees of Westin Corporation—the hospitality giant which just happens to count FORMA as a subsidiary.

That slick, familiar hotel-chain look was exactly what First Winthrop *didn't* want for its hotel. But its executives had worked with FORMA enough to know that the design firm could raise the resort up to a four-star level and create the unique, intimate atmosphere it wanted with a little on-the-job training in the local culture. And since FORMA also specializes in kitchen design and purchasing, it could guide First Winthrop through everything from initial design concept to stocking light bulbs. Glass recalls the caravan that arrived on move-in day—a dozen trucks with hotel furni-



ture accompanied by half a dozen trucks carrying hotel equipment.)

The Harbor View Hotel is the newest member of First Winthrop's collection of small hotels that Glass describes as "unique, grand properties that are one-of-a-kind and are not to be repeated." The company's low-risk business philosophy strictly limits the kinds of properties it wants to acquire. "We look for properties that are unique in nature and were once the grandest things around," Glass says, "where competition is unlikely to be built around them. We buy into areas that are already developed, and try to secure that business."

In many cases, the properties are also in a

The Harbor View Hotel's entryway (opposite) immediately introduces guests to the Victorian charm of the restored inn. FORMA left the crooked main staircase intact to preserve the historical feel and integrity of the hotel.

Overstuffed chairs and wicker furniture in public areas (above) evoke the casual elegance of a seaside resort. The colors were inspired by the natural setting of Martha's Vineyard: windswept beaches, clear sea and skies, sun-bleached driftwoods, natural grasses, wild flowers and seashells.



The 125-seat Starbuck Restaurant at Harbor View Hotel (left, top) features dark mahogany and cherry wood finishes blended with light bleached woods to create contrast and depth. Columns recalling Victorian-style architecture were added. Easily accessible from the hotel lobby, FORMA also added a new exterior entry, allowing local patrons to enter the restaurant without passing through the lobby.



The Breeze's Lounge (left, bottom) evokes the feeling and spirit of a late 19th century bar, and is designed to function as an intimate refuge where hotel guests can escape for quiet conversation, drinks and light food. Unlike the muted, seaside-inspired tones throughout the rest of the Harbor View, the lounge features a deep rich color palette dominated by cranberry and loden green.

state of disrepair, simultaneously minimizing competition for ownership and commanding low initial purchase prices—though a substantial investment in renovation and maintenance will subsequently be required. “Your greatest potential gain is in buying something nobody else wants,” explains Glass. “Then you ask, ‘Who do we want to come back, and what must we do to make them come back? And if we can take it to a certain level, what can we get for room rates?’ That defines the limits of what you can do.”

Given those parameters, the Harbor View Hotel was perfect for the First Winthrop portfolio when it went out of business and was put on the auction block in 1989. Time had taken its toll on the 10 buildings that make up the 100-year-old resort. Many pipes in the archaic plumbing system were either frozen or rusted, and some guest rooms were unrentable.

“A big overhaul was due,” recalls Glass. “We knew what we were getting into.” First Winthrop took advantage of the foreclosure situation and

the condition of the buildings, purchasing the entire resort on 4 1/2 acres of ocean front property for 60% of its appraised value.

More than physical condition was at stake. Since Martha's Vineyard is a relatively mature hospitality market, only 19 guest rooms have

been added to the island's total over the last 20 years. Thus, the possibility of an influx of new competitors was limited.

The Harbor View also had a long and colorful history as a grand seaside resort that had endeared it to island residents and guests alike. Two pioneering entrepreneurs who saw tourism as a viable alternative to a dying whaling industry established it in 1891. Since then, the Harbor View Hotel has hosted summering visitors as well as locals for special events like weddings, proms, art exhibits and book signings.

The original 12-room hotel grew to its present 129-room size through a series of inter-

esting additions. Legend has it that the remaining wing of a burned-down hotel on another part of the island was dragged across the frozen harbor and attached to the original structure in 1910. Over the years, a second building with 51 guest rooms and seven Victo-

That classic handyman's special

rian cottages were added to the resort; the individual architectural styles of the cottages suggest that six of the seven were transported from elsewhere on the island.

The goal of the renovation as presented to FORMA was to restore the hotel to its Victorian splendor with the casual, relaxed elegance befitting a seaside resort. But the renovations required more than just painting on a pretty face. FORMA senior interior designer Robert Clark says the main challenge was working with the local historical preservation committee to bring the buildings' mechanical and fire safety systems up to code without losing the

integrity of the period design. FORMA also rearranged interior space, including creating more pre-function space and adding several guest rooms to improve return on investment. Other structural changes included adding a new exterior restaurant entrance so local patrons can access the restaurant without having to walk through the hotel lobby.

Clark had to do his homework, studying historic documents and photographs to learn what the "grande dame" of Martha's Vineyard looked like in her prime. Then came time out for acculturation. "We flew Robert across the country for a stay in Martha's Vineyard, and we let him take in the local architecture and the local culture and the sea gulls until he was tired of it," chuckles Glass. "Once we got that into his brain, he went back to Seattle and did his thing."

It was not a bad assignment at all for Clark, as the results clearly show. His color palette, in fact, has been directly inspired by the colors he found on the island, both in nature and the man-made world. He describes his finishes in words like "grasses, seashells, washed tones and rusticated finishes." In keeping with the Harbor View Hotel's quaint seaside location, its atmosphere is infused with a sense of soothing relaxation by such design elements as the natural stone fireplace that anchors the lobby, wicker and overstuffed furniture, and a 4,000-sq. ft. veranda with presidential rockers—not to mention sweeping views of the harbor and beyond.

"I spent a lot of time in Martha's Vineyard, where I did a lot of research and talked to local people, including the artists," Clark says. "Many of Harbor View's original details had been lost over the years, so we ended up with a reinterpretation rather than an exact restoration." Like the varied architecture of the buildings themselves, the interiors have been designed to reflect different periods in the hotel's long life.

Clark was well aware throughout the project how much the resort meant to the local community. "Everybody was worried a big company was going to ruin it," he recalls. Judging from the hotel's lively business since its reopening in July 1990, the development team's respect for the tradition of Martha's Vineyard—and the Harbor View's own history—has been greatly appreciated by all.

"One man's trash is another man's treasure," observes Glass. Martha's Vineyard is happy that First Winthrop could recognize the difference. ☺

Project Summary: Harbor View Hotel

Location: Edgartown, Martha's Vineyard, Massachusetts. **Total cost:** \$6.9 million. **Wallcoverings:** F Schumacher & Co., Kinney, Norton Blumenthal, J.M. Lynne Co. **Carpeting and rugs:** Atlas Carpet Mills, Ulster Carpet Mills, Almar Carpets, Gordon & Gordon. **Flooring:** Ann Sacks Tileworks. **Lighting:** Fine Art Lamps, Lawrin Contract Lighting, Hart Associates-Sarreid Ltd. **Window treat-**

ment: Maharam, Rockland Industries, Duralee Fabrics, J.D. Bar-Wick Enterprises, Waverly, Westgate Fabrics, B. Berger Co., Varia, Brunschwig & Fils, Ametex, Boussac of France, Leflar Ltd. **Screen:** Timeless Designs. **Guest room casegoods:** Kimball Hospitality, Appleton Custom Metal. **Guest room beds:** Appleton Custom Metal, The English Way. **Guest room tables and desks:** Appleton Custom Metal, Kimball Hospitality, Mission Custom Furnishings, Palecek, Cape & Island Drapery/Appleton. **Guest room seating:** Hickory Chair, Lee Jofa Inc., Palecek, Cape & Island Drapery/Appleton. **Consoles:** Mission Custom Furnishings, Hart, Murray's Iron Works. **Dining/conference tables:** Chairmasters Inc., Kimball Office Furniture, White of Mebane. **Other tables and desks:** Mission Custom Furnishings, Jeffco Enterprises, Kimball Hospitality, Kimball Office Furniture, Murray's Iron Works, Sarreid Ltd., Trouvailles Inc., Hickory Chair. **Dining/conference seating:** Hickory/White, Sarreid Ltd., Shelby Williams, Kimball Office Furniture. **Other seating:** Cape & Island Drapery, Casa Stradivari, Lee

Jofa Inc., Palecek, A. Rudin Designs, Drexel, Shelby Williams, White of Mebane. **Upholstery/fabrics:** Deepa Textiles, Boras Cotton U.S., Grey Watkins Ltd., Jack Lenor Larsen, S. Harris & Co., Skyline Mills, VQC Inc., Alan Campbell Inc., Boris Kroll, Boussac of France, Pindler & Pindler, Maharam, Waverly, Westgate Fabrics, Clarence House, Donghia Fabrics, Canovas, Bernhardt. **Planters, accessories:** Parker Blake, Mary Turner Floral Design, Price-Regan Inc., Alsin's Antiques, Mission Custom Furnishings, Lopoukhine Fine Art, Jane Piper Reid & Co., Varia, Michael Folks Showroom, Sarreid Ltd., The Umphred Gallery, Collins-Draheim Inc., Designer's Choice, Elinor & Verve. **Artwork:** Lopoukhine Fine Art. **Client:** First Winthrop Corporation. **Architect:** The Preservation Partnership. **Interior designer:** FORMA; Robert Clark, senior interior designer; Pam Coates, project interior designer; Mark Koch, signage designer. **General contractor:** Tocci Building Corp. **RWI contractor:** Eldridge & Bourne. **Photography:** Robert Miller, Jack Weinholt.



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The Big Old Lady From Pasadena

As Pasadena anxiously watches, the Huntington Hotel is reincarnated as the Ritz-Carlton, by Wimberly Allison Tong & Goo, McClellan, Cruz, Gaylord & Associates and Wilson & Associates

By Jean Godfrey-June



That's nothing." Percy had leaned forward and dropped his voice to a low whisper. "That's nothing at all. My father has a diamond bigger than the Ritz-Carlton Hotel."

When F. Scott Fitzgerald wrote "A Diamond As Big As The Ritz" in 1922, the Ritz-Carlton Huntington Hotel (simply the Huntington Hotel then) in Pasadena was in its heyday. It sported California's first Olympic-size swimming pool, the luxury of personal service, ballroom dancing, black-tie banquets and a peerless clientele to level in it all. What began in 1906—and closed the same year—as the ill-fated Hotel Wentworth had been transformed into a world-class winter resort eight years later by railroad magnate Henry Huntington. From that time on, the Huntington became a year-round *must*, attracting a ceaseless stream of celebrities and assorted glitterati from Theodore Roosevelt, John F. Kennedy

and Dwight D. Eisenhower to Albert Einstein, Elizabeth Arden, Vladimir Horowitz and Princess Anne.

Engineering a second heyday of the hotel has been the formidable task of developer Gemtel Corporation and manager Ritz-Carlton Company. Together with Wimberly Allison Tong & Goo (WATG), Wilson & Associates, McClellan, Cruz, Gaylord & Associates (MCG) and the City of Pasadena, Gemtel and Ritz-Carlton gave the aging and earthquake-vulnerable dowager more than a facelift. Hopefully, the hotel's dip into the fountain of youth will give it new life despite the serious slump in hotel occupancy rates currently plaguing southern California and the rest of the U.S. hotel industry.

After decades of languishing in slow decline, the Huntington appeared doomed in 1985, when it closed for want of earthquake provisions and other safety features. Decades

Ritz Redux: The latest incarnation of the Huntington Hotel reflects all the opulence and residential character that its history—and its current operator—demand. An alcove (opposite) revives the detail of the Huntington's heyday. The re-built but no less magnificent main building (above) fits right in to the residential (and wealthy) Pasadena neighborhood which surrounds it. "If you didn't know where it was, you'd have a hard time finding it," says WATG's Michael Paneri.



Public areas like the elaborate, coffered lobby (above), whether restorations or recreations, allow guests to live, work—and socialize—on a grand yet manageable scale.

of remodeling and additions had rendered some of the structures completely out of context, while others were just plain unsafe. Yet the proposal to demolish the main tower building and create a nine-story replica in its place unleashed such a furor among preservationists, including Pasadena Heritage, that the proposal was brought to a referendum.

Despite preservationists' strenuous objections, the community voted for

Surprises under the eaves

demolition in 1987. With formidable experience in hotels—specifically Ritz-Carlton projects—WATG was retained in the midst of the planning and conceptual design phase. The moment was “right after the referendum,” recalls Michael R. Paneri, project manager for WATG.

Ken Smith, senior designer and project director for MCG, reports that salvaging the structurally unsound tower would have been physically and financially impossible, but this was cold comfort to preservationists. “Selling the idea of destroying and then re-

creating this building which everyone held so sacred was difficult,” he admits. “People thought the hotel would last forever, despite the fact that it was supported mainly by old concrete and hog wire.”

Not all of the Huntington succumbed, however: Left standing were the hotel's Georgian and Viennese ballrooms, Huntington and Royce Manor cottages, the Picture Bridge and that famous swimming pool. Though it cost much more to restore these structures than to merely replicate them, they preserve the original character of the hotel. Refurbishing the original pool, for instance, preserves all the legends and history that have developed around it over the years.

“Our real goal as a design team was to revitalize the Huntington,” Paneri emphasizes. “To do it we had to re-create, restore, and renovate, as well as create completely new product. Bulldozing the site and building a new building would have been 10 times easier, but I feel that we truly revitalized something that was well worth saving.”

Both community and owner wanted to revive the Huntington's role in Pasadena

social life, a primary reason for preserving such historically significant rooms as the Georgian and Viennese rooms. The Viennese room, with its three imported Viennese chandeliers, was renovated and upgraded to serve as a junior ballroom. The intimate, detailed Georgian Room was refurbished into a spectacular hotel restaurant.

There were surprises awaiting the restorers, of course. When a false ceiling in the Georgian Room was removed to expose the original arched eaves, the team discovered five turn-of-the-century stained-glass windows. As J. Guy Courtney, project manager and architect for interiors for Wilson & Associates, promptly realized, the windows changed everything. "We had to design new wall panels to match the carved ceilings," he recalls. "People say we did a wonderful job restoring those walls when they're actually all new."

Function areas have been designed to accommodate Pasadena socialites, who longed for a place for their Christmas galas, Rose Parade parties, weddings and proms. Smith comments, "People in Pasadena have grown

up at this hotel, going to balls and weddings and other events, and we wanted to preserve that tradition." Even the space where horses and carriages once came into the courtyard is now preserved as the lobby area.

Yet the Ritz-Carlton sees itself as a center of society in more ways than one, combining the roles of a business hotel and a destination resort with a local hotel. "It's an unusual business hotel because it really is in a resort-like setting," says Paneri. "It's in the middle of this million-dollar residential community with mature trees and beautiful estates—close to LA."

Though not a hotel for mammoth-scale conventions, the Huntington does have 24,000 sq. ft. of meeting space for many types of business meetings and events. Still, "The scale has had to be as residential as possible," Paneri maintains. "The mix of business and society makes the hotel more exciting."

A glamorous past, however, is not enough for a Ritz-Carlton. To be christened a "Ritz-Carlton" involves a good deal more than hoisting a sign over the door and charging upwards of \$150 a night or \$350 to \$800 for

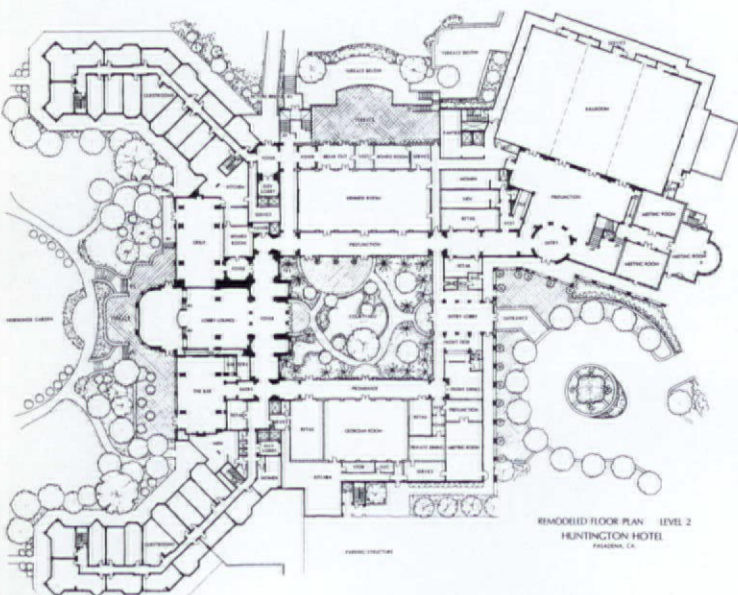
Gorgeous Georgian: One of the few original structures, the intimate, detailed Georgian Room (below) was meticulously restored into a hotel restaurant. When a false ceiling was removed, the design team discovered an additional surprise: five turn-of-the-century stained-glass windows.





A bedroom (left, top) and a suite (left, bottom) reflect the estimated \$20 million worth of furniture that went into the design, which won an 1990 Orange County AIA award.

The hotel offers at least 20 different room configurations, a far cry from the three typical of Ritz. The floorplan (below) illustrates the structure's grand complexity.



suites. For those favoring the project, the Ritz-Carlton was considered the hotel's appropriate operator from the start.

"We have a broad philosophy of creating an ambiance much more residential than commercial in all of our hotels," explains Marilyn Bohling, design coordinator for Ritz-Carlton. "The historical organizations certainly drove what was going to be preserved, and we love how it turned out. Our

A bathtub as big as the Ritz?

focus is on maintaining the level of quality that our guests expect, even if each Ritz-Carlton they visit isn't exactly like the last one."

The new public areas exceed even Ritz-Carlton standards, but where the team really "broke the rules" for design is in the bedrooms. Room shapes and sizes, for example, are dictated by the hotel's unusual shape. Paneri says, "The Ritz-Carlton generally has three types of rooms: a standard, one-module unit, an executive suite with two modules, and the 5-module presidential suite. The Ritz-Carlton Huntington has about 20 different room types."

Was this a problem for Ritz-Carlton executives? "No, because in almost every case the rooms give customers something extra," Paneri explains. "The rooms at the end of the tower have wonderful sitting areas. Elsewhere, we have played with ceiling heights as high as 11 ft. It's always to the hotel's benefit."

Original rooms were quite small for a modern hotel, so they have been enlarged. "The spacing on the windows had to be much the same as the original for historic preservation reasons," says Courtney. "So getting the rooms the right size was difficult." The baths are larger and more luxurious: all marble with new fixtures and lighted make-up areas, "everything you'd expect from a Ritz-Carlton," says Bohling.

Despite Ritz-Carlton's often firm guidelines for design, detail and even materials, this is a Ritz of a different color—or at least a relatively unique one. What complicates hotel design today is the need to satisfy a client who actually consists of two independent parties with overlapping interests, the owner, Gemtel, as well as the manager, Ritz-Carlton—plus the preservation societies who guard properties like this with unflinching eyes.

How did the project team turn back the years to see the Huntington of the Flapper Age? Each firm conducted research on what often turned out to be ample stores of data: the work of the many architects and historians who have studied the hotel; historic photos that reveal specific design details; and the Huntington Library, where details and finishes are related to the hotel.

Today's Ritz-Carlton is not an exact replica, in all truth. The tower's top two floors are practically literal translations of the original, while the floors below are

derivations from them. In much the same way that architect Myron Hunt pulled the hotel together architecturally in 1914 with a Beaux-Arts flourish, the new design lends a consistency of its own.

"The programmatic requirements of Ritz Carlton, along with the physical restrictions of the hotel itself forced a good mix of styles," says Smith. "The fact that we had to fit it all in within this historical envelope really stretched the entire team, but the result really works."

Surprisingly, Pasadena's reaction to the "new" hotel has not split along generational lines. Older guests who held their high school proms there have brought along their children to suggest that they can too. "People find it so convincing, they think it's the original," enthuses Michael Paneri. "It's that emotional high that made the project for me, rather than a specific detail or space that I like. The word revitalize truly applies here. The people are just happy to get their grand old hotel back." ☞

Project Summary: The Ritz-Carlton Huntington Hotel

Location: Pasadena, CA. **Total floor area:** 382,000 sq. ft. **No. of floors:** 9. **No. of rooms:** 365; 25 suites. **Total staff size:** 600. **Wallcoverings:** Westgate. **Paint:** Sinclair. **Laminate:** Formica. **Solid-core panels:** Arrow Door. **Dry Wall:** USG. **Flooring:** Crema Marfil Marble, Marble Innovations by Bayshore. **Ceramic tile:** Kraft. **Carpet/carpet tile:** Umphreds, Couristan, Hollycraft. **Lighting:** Georgia Lighting, Paul Hansen, Hallmark, Tyndale, Decorator's Walk. **Doors:** Day Stur. **Door hardware:** K.S. Schafer USA, Inc. **Guest room casegoods:** American of Martinsville. **Guest room tables:** Bibi Contract, Marshall Galleries, American of Martinsville. **Guest room lighting:** Tyndale. **Guest room seating:** Umphreds. **Lounge seating:** Bibi Contract, Umphreds. **Dining/convention/conference seating:** Drexel, Trouvailles. **Upholstery:** Bergamo, Clarence House, Cowtan & Tout, Gordin Knot, Lee Jofa, James Contract

Fabric, Jacques Allen, Scalamandré, Christian Schlumberger, Westgate. **Dining/convention/conference tables:** E.C. Dicken, Manheim Galleries. **Other tables:** Nicholas James, Wm. Bedford Antiques of London. **Occasional furniture for public spaces:** Bolling. **Architectural woodworking and cabinetmaking:** Sefina, Ltd, Montreal, Canada. **Tromp l'oeil painting in rotunda:** Jacques Lamy. **Planters, accessories:** David Sindenberg, Crandale, Nicholas James. **Purchasing agent:** International Contract Furnishers. **Client:** Gemtel Corp. **Design architect and architect of record:** Wimberly Allison Tong & Goo Architects & Planners. **Associate Architect:** McClellan, Cruz Gaylord & Associates. **Interior designer:** Wilson & Associates. **Historic architect:** deBrettville and Polyzoides. **Landscape:** Peridian. **General contractor:** Swinerton & Wallberg. **Structural Engineer:** John A. Martin & Associates. **Mechanical & Electrical Engineer:** Dunn Consulting Engineers. **Photographer:** Milroy/McAler.

Twenty bucks and a free lunch? That's what artist Frank Moore got for each of his 42 paintings of California scenes for the hotel's elevated redwood Picture Bridge (below). Moore did the paintings for Huntington in the 30s; today the bridge links the hotel's prime public areas with the tennis courts, cottages, recreation areas and gardens.





Fit For A Prince Of Thieves

A latter-day Robin Hood can golf, dine and relax in antique-filled Sherwood Country Club, designed by Image Design in Thousand Oaks, Calif.—where the real “Robin” once roamed

By Amy Milshtein



Old world grace meets youth-obsessed southern California at the Sherwood Country Club. The lobby (opposite), designed in an authentic Georgian style as is the rest of the facility, welcomes members and guests into its genteel world. Its ranks include Presidents Reagan and Bush.

When not golfing, playing tennis or hiking the many wooded trails, members and guests of Sherwood are invited to relax in antique-filled rooms like the conservatory (right). Image Design scoured Europe in search of the appropriate pieces under the watchful eye of developer David Murdock.

Robin Hood never had it like this. Lunch with former President and Mrs. Ronald Reagan to commemorate the opening of the Reagan Library? Dinner with Metromedia's John Kluge, one of the richest men (\$5.6 billion) in the world? The scenario sounds almost as likely as finding an authentic Georgian mansion in the middle of fad-crazy, youth-obsessed southern California. But the same forces that turned Robin Hood's legendary forest into an upscale playground for the rich and famous are also responsible for bringing classic architecture to La-La Land, in the form of Sherwood Country Club, with a refined interior by Image Design.

Robin Hood and his band of Merry Men traipsing about the lush, bucolic valley of Thousand Oaks, California? Robbing from the rich, giving to the poor, sitting through make-up and giving interviews from his trailer? Don't rush to the nearest library: Thousand Oaks is where Hollywood filmed the old Robin Hood movies. The nickname

Sherwood Forest stuck long after actor Errol Flynn packed up his tights.

Nowadays, the demand for Robin Hood movies has waned, Kevin Costner or not. But the demand for luxury real estate is booming in southern California, recession or not. Enter Beverly Hills billionaire investor David Murdock. The West Coast real estate magnate and chairman of Castle & Cooke bought Sherwood Forest to create a luxury sub-division, anchored by the Sherwood Country Club.

Shunning the currently chic southern California architectural style of stark white walls and glass, as well as the more conservative Mediterranean-influenced Spanish hacienda, Sherwood Country Club is an authentic Georgian mansion. Why bring genuine King George style to Hollywood's version of Sherwood Forest? "Beauty like this is timeless," answers Sherwood's general manager Bonnie Kyle. "California has many styles, but 50 years from now this will still be beautiful."

Of course, the architecture was altered to



take advantage of southern California's most bountiful commodity—the weather. Rooms are modern and spacious to allow for brightness. And the back of the club is more open than a traditional Georgian mansion so members can easily enjoy the outdoors.

For the most part, however, Sherwood Country Club is authentic through and through. Interior details were painstakingly developed by Image Design and then carefully adapted to California's strict handicapped access and energy codes. Furnishings are catalogue selections, custom pieces or antiques.

"Mr. Murdock sent us to Europe to find the antiques," says Joan Bourassa, CEO and president of Image Design. "That was difficult because he is one of the few people I know who is as knowledgeable about antiques as I am." All approvals and funding came from Murdock. While dealing with a committee of one is more pleasurable than the alternative, Bourassa admits that presenting design ideas to a single meticulous, exacting connoisseur is a challenge.

But note who uses this club: Presidents Reagan and Bush have played the greens. Anwar Sadat's widow has lunched in the dining room. Robert Wagner and Tom Selleck are



Public and private dining takes on many different moods at Sherwood. Private dining can be casual at the rotunda (top), or formal in the wine cellar (opposite, top). The mixed grill (opposite, bottom) offers public dining in a refined yet relaxed setting. Tabletop settings by Image Design can be seen everywhere.

You can bring the historic world to southern California, but to ignore the usually perfect weather would be a sin. Deviating from authentic Georgian style, the masonry and wood elevation at the back of Sherwood Country Club (above) is more open to take advantage of the ever-present sunshine.

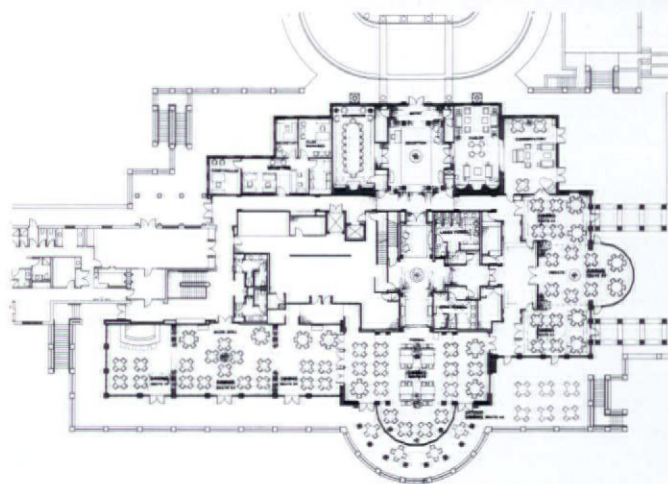
Setting a price on paradise

on the board of directors. The individuals who make up this eclectic crowd have a few common denominators—unquestionable taste and enough money to indulge it.

Four types of memberships are offered at Sherwood Country Club: golf, tennis, spa and social. Prices range from a \$15,000 start-up fee for a social membership to \$150,000 for golf. Also, golf members must own land in the surrounding subdivision. The club sits in the center of 650 lots that will be developed within the next 10 years. Home prices start at \$1.2 million.

Gaining entry into Sherwood is not much different from any other country club. A prospective member must be sponsored by a standing member, before passing through an admittance committee. Once accepted, members are indulged by the facilities and staff alike.

Golf, naturally, is one of the club's great passions. The links were laid out by golf superstar and leading course designer Jack Nicklaus. First-rate pro Ron Rhoades is there to help you with your swing. If golf is not your sport, perhaps tennis is. The courts are



attended by Rosco Tanner, one of the best tennis pros around. Sport paraphernalia can be purchased in a well-stocked pro shop.

When not playing games, members can enjoy the impeccable service Sherwood has to offer. A talented gourmet chief serves delectable meals in both the formal and private dining rooms. All boards are set with custom china and tabletop created by Image Design. If members need a private meeting place, several rooms, including an impressive board room, are available on a first come first serve basis. A library, conservatory and several sitting rooms provide the perfect hideaways for relaxation.

Despite the formal Georgian interior, Sherwood is ultimately true to its geography by being a place to relax. "I love how you can sense a feeling of welcome throughout the richness," says Kyle. "Everyone can enjoy Sherwood, from babies to their grandparents." Considering that the average member is between 40 to 45 years old, Sherwood was shrewd to be family oriented.

Family oriented—and ecologically sound, too. The surrounding beauty is very much a part of Sherwood, and astounding efforts have been made to preserve it. In fact, every oak tree that was cleared for the golf course was saved and later replanted (at a cost of \$8 million). That much even the legendary Robin Hood would have approved. ☞

Project Summary: Sherwood Country Club

Location: Thousand Oaks, CA. **Total floor area:** 60,000 sq. ft. **Carpet/carpet tile:** Brinton's Carpets, Lacey Champoin (Area Carpets). **Ceiling:** Custom tracery ceiling treatments by designer. **Lighting:** Ambience, Sandy Springs Gallery. **Window treatments:** Designer's Den. **Lounge seating:** Royal Custom Design. **Dining seating:** Bernhardt Contract. **Upholstery:** Lackawanna Leather, Scalamandré, Brunschwig & Fils, Lee Jofa. **Dining tables:** Woodsmiths, Chairmasters, Hekman Furniture. **Other tables:** Trouvailles. **Occasional furniture for public spaces:** Manheim. **Architectural woodworking:** Standard Cabinet Works. **Cabinetmaking:** Standard Cabinet Works. **Planters, accessories:** Architectural Brass. **Client:** David H. Murdock. **Architect:** William Zmistowski & Associates. **Interior designer:** Image Design, Inc. **General contractor:** Cal-Pac Construction. **Photographer:** Gabriel Benzur.

Sayonara, Scarlett

Check into the Nikko Atlanta, designed by the Nichols Partnership and Joyce/Snoweiss Design Group, and sample Southern hospitality as the Old South has never known it

By Roger Yee

Frankly, Scarlett, this isn't Tara. From the entrance port-cochere and rotunda to the promenade and lobby lounge, the new, 450-bed Hotel Nikko Atlanta appears to be fully dressed in a resplendent, 18th-century Georgian attire throughout its 24-story, Beaux Arts-style structure. But were the Civil War heroine of Margaret Mitchell's *Gone with the Wind* to take a closer look, the Nikko's Southern hospitality has a distinctly Japanese flavor. So skillfully have the architecture and interior design by the Nichols Partnership and Joyce/Snoweiss Design Group worked their magic that the Nikko is quite unlike any other hotel in town.

Opening a hotel in a major metropolitan center like Atlanta (2.91 million SMSA population in 1991) requires a good deal more than exemplary design in the 1990s. In the face of brutal competition among too many hotel owners and operators for too few hotel guests, today's hotels also need vision, expertise and what financiers like to call patient money. Atlanta, an energetic and unabashed self-promoter of itself as a place to conduct business and hold conventions, has no shortage of three- and four-star hotels. Marriott, Hyatt, Hilton, Doubletree, Stouffer, Westin and the Ritz-Carlton jockey for position to serve the visitors of such major Atlanta employers as NationsBank, AT&T, Coca-Cola, Bell South, GTE, Sprint, MCI, Northern Telecom, Delta Airlines and United Parcel Service.

Steep as the odds may be, they have not been daunting enough to discourage the Nikko Hotels International subsidiary of Japan Airlines, eager to expand in the JAL destination city that Union army general William Tecumseh Sherman once burned to the ground. In

fact, the Nikko Atlanta is situated not far from the Ritz-Carlton, its arch rival in Buckhead, a sylvan grove of homes and office buildings north of downtown. Building on the strengths of striking design and outstanding service, Nikko has already won four stars from Mobil and four diamonds from the Automobile Association of America—and is already in hot pursuit of the fifth accolades.

"Design plays a major role in our marketing," admits Joseph Santo, director of marketing for the Nikko Atlanta. "We sought a facility of landmark stature that the community couldn't miss seeing. The Nikko is prominent by design."

The Nikko also knows exactly who its guest is: the corporate transient and convention attendee who can afford luxury service. "We're geared to service our guest to the nth degree," Santo declares. In more down-to-



Visitors to the Nikko Atlanta enter a Georgian world with a distinctive Japanese flavor when they arrive at the lobby lounge (opposite). This impressive, two-story high space features massive structural columns clad in glass-reinforced gypsum, a sunken floor covered with an Oriental-style carpet, crystal chandeliers, custom inland wood tables and comfortable seating upholstered in deep jewel tones. To add highlights, Joyce/Snoweiss used Japanese art and antiques. A dramatic touch is the view (above) outside the arched windows: a three-story high Japanese rock garden that looks as imposing as a mountain, graced with two 30-ft. waterfalls.





earth terms, the Nikko Atlanta provides the business traveler with the prerequisites for a five-star hotel: oversized guest rooms, a gracious and monumental main lobby and lounge, a major restaurant, a library bar and restaurant, a Japanese restaurant, various meeting rooms and boardrooms, a grand ballroom of 10,000 sq. ft., a junior ballroom of 4,000 sq. ft., a health club, a gift shop, concierge service and concierge-level lounge for the upper three floors of guest rooms, plus a higher ratio of staff to guests than most hotels to give a personalized touch to guest services—a Japanese trademark.

And the guest of the Nikko Atlanta knows exactly where he or she is. If Nikko Hotels International is contemplating a move to standardize individual properties that would

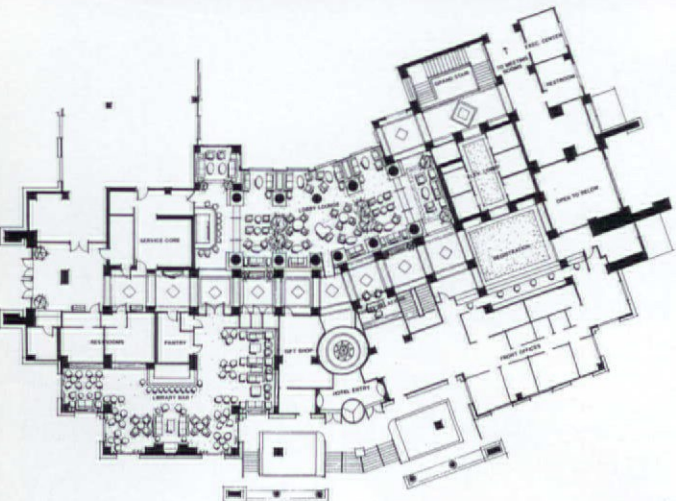
If Tara isn't the South today, what is?

result in greater uniformity of design, services and amenities—assuming that people who can afford the best want the same attention everywhere—Nikko units currently operating in San Francisco, Chicago and New York are still distinctively keyed (“themed” in hotel parlance) to local sensibilities. In the manner of its sister hotels, the newest Nikko has embraced its community’s image of itself, and emerged attired with interiors that evoke the grandeur of Southern plantation life.

The behind-the-scenes reality of how the Nikko Atlanta arrived at its final form was somewhat more complicated than simply enlarging on popular mythology like Scarlett’s Tara. Although Nikko maintains its own planning group, it developed the hotel’s program in concert with joint-venture partner Prudential Insurance, which acted as project manager, the Nichols Partnership and Joyce/Snowweiss Design Group. Working as the interior designer within this team was a memorable

An antique Japanese screen in the dining area of the Presidential Suite (left, top), a turn-of-the-century French poster behind the head of the table in a private dining room (left, bottom) and French and British posters of the 1930s on the walls of the restaurant (opposite) are surprisingly cost-effective ways the Nikko Atlanta creates its own special style—because the art work is used sparingly in locations that command a presence.





experience for Dianne Joyce, IBD, a principal of Joyce/Snoweiss.

"Our Japanese client took twice the time an American would have to understand the issues and make decisions," Joyce recalls. "Perhaps Nikko used this project to gain in-depth knowledge of how real estate is developed here. Then again, it's characteristic of the Japanese not to make hasty decisions." Joyce credits Prudential with the tight monitoring of the project that ultimately kept the Nikko Atlanta on course for time and budget.

How do you create a winning environment for a distinctive yet proper Class-A business hotel in Atlanta to hold its own against a formidable competitor like the Ritz-Carlton? Possibly the only client request concerning aesthetic matters was that the Nikko Atlanta would have a Japanese presence. "I didn't see a heavy, traditional milieu here," Joyce says. "A typical, Georgian solution with Chinese art and accessories just wouldn't suffice."

Marrying Japanese fine art and Western 20th-century posters with English 18th-century-style furnishings proved to be a serendipitous way out of the dilemma. Joyce/Snoweiss took a cue from the typically understated, almost modern appearance of traditional Japanese arts and crafts to conceive a Georgian theme with a difference—lighter, brighter and more contemporary than before. "It was a nice switch," Joyce remarks.

In the process, the interior design firm persuaded the Nikko Atlanta to collect truly valuable pieces of antique and contemporary Japanese art. Because the art work would only be used in key public locations, the firm argued, relatively few pieces would be required. "Why should the hotel's resources be squandered on reproductions when a concentrated effort could secure the genuine articles?" Joyce observes. "The Nikko now has one of the finest Japanese art collections in the South."

No less important than the small details is the overall impression that the Nikko Atlanta's interior design makes as a total environment. Indeed, Joyce/Snoweiss has carefully planned each step as a guest progresses from room to

A hotel that knows how to 'walk'

room. For every individual or group that has ever gotten lost in a maze of hotel corridors and lounges, the Nikko Atlanta's spaces flow into one another like a warm and reassuring welcome. In Joyce's words, "The hotel 'walks' really well."

A few critical devices help to set the stage: the boomerang-shaped floor plans of the hotel's tower, a three-story Japanese rock garden at the center of the complex, and distinctive vignettes where art, furnishings and interior geometry and proportions dramatically converge. The entrance from the port-cochere, for example, is carefully orchestrated to provide different sensations as the visitor approaches the lobby lounge and registration desk.

"You begin with the small entry vestibule and reach a larger, skylit rotunda," Joyce says. "Then you enter a narrow hall that opens up into a low promenade that runs the length of the hotel. Through the columns of the promenade you see the space really open up in the two-story high lobby lounge and the three-story high rock garden beyond the windows."

With Atlanta feeling the effects of the national recession—such as Eastern Airline's demise, which eliminated 10,000 local jobs—business could be a lot better in the city's hotels, including the Nikko Atlanta. The city's boosters naturally see their glass as half-full. They point to abundant and affordable office space and housing, a young, well-educated work force, a pro-business attitude, and excellent highways and air service while they wait for the Super Bowl and the 1996 Summer Olympics.

Joseph Santo takes the long view too, as he believes innkeepers must. "We've already gotten rave reviews from our customers," he reports. "Both men and women speak of how handsome, inviting and refined our facilities are. The Nikko

Atlanta has the right conditions to prosper—if not in 1991, then in the years ahead."

Now picture the New Year's Eve Ball at the Nikko Atlanta on December 31, 1999: It's 11:59 p.m., the threshold of a new millenium, when a sixth-generation Rhett and a sixth-generation Scarlett pause to sample a tasty morsel from a tray of sushi. Tomorrow will be quite another day. ☺

Project Summary: Hotel Nikko Atlanta

Location: Buckhead, Atlanta, GA. **Total floor area:** 380,000 sq. ft. **No. of floors:** 24. **Average floor size:** 24 rooms/floor. **No. of beds:** 450. **Wallcovering:** Knoll, Bergamo, DesignTex, Walfab, J. Josephson, PineTex, Columbus, Genon, Silk Dynasty, Bolta. **Masonry:** Dixie Construction Co. **Carpet/carpet tile:** Rodeo Mills, Couristan, Hokanson, Bentley, Winthrop. **Lighting:** Baldinger, Unilight, Stiffel, Scott, Paul Hanson Lighting Enterprises, Haeger, Metropolitan. **Etched metal doors:** Surface Design & Technology. **Drapery:** Valley Forge, Lee Jofa, International Fabrics, Ametex. **Guest room**

casegoods: Councill, Kimball Hospitality, Century, Casa Bique. **Guest room seating:** Bernhardt, Bibi Contract. **Lounge seating:** Bibi Contract, Century, Leathercraft, Jackson of Danville, Bright Chair, Avery Boardman. **Ballroom and auditorium seating:** Shelby Williams. **Other seating:** Bibi Contract, Barret. **Pianos:** Yamaha, Steinway. **Upholstery:** J. Robert Scott, Rodolph/Jim Thompson, DesignTex, Robert Allen, Boris Kroll, Deepa, Arc-Com, Valley Forge, Knoll, Spinneybeck, Piper Morris, Ametex. **Library and lounge tables:** Bibi Contract, LS Goodfriend, Appleton's, Councill. **Dining tables:** L&B, Bibi Contract. **Architectural woodworking and cabinetmaking:** Nacoma. **Signage:** Environmental Graphics, Tom Graboski Assoc. **Art dealer:** Glenn A. Long Fine Arts. **Client:** Joint Venture of Prudential Property Co. and Japan Airlines Development. **Architect:** The Nichols Partnership. **Interior designer:** Joyce/Snoweiss Design Group. **Structural engineer:** CBM Engineers. **Mechanical/electrical engineer:** Newcomb & Boyd. **General contractor:** J.A. Jones; Jim Fry, owner's representative. **Lighting designer:** Newcomb & Boyd. **Landscape architect:** Roy Ashley & Assoc. **Purchasing agent:** Carver & Assoc. **Photographer:** Dan Forer.

Paying attention to details large and small is how Joyce/Snoweiss has achieved such a high degree of harmony within the Nikko Atlanta. At the registration lobby (opposite, top), a commissioned painting by artist Shuhei Tateyama holds its own surprisingly well against a brass chandelier and richly patterned carpet. The sweeping lines of the grand ballroom (opposite, middle) are accented by distinctive, star-shaped chandeliers and Japanese folding screens.

A concierge desk attends exclusively to the needs of guests in rooms on the top three floors of the Nikko Atlanta, and the design of this Governor's Suite (below, left) acknowledges the higher level of service with an ambience akin to that of a gracious Southern mansion. The same image is achieved outside on a monumental scale by the imposing facade (below, right) of the Nikko Atlanta, fronted as shown here by its crescent-shaped port-cochiere.



WARWICK BAKER & FIORE
A PARTNER IN ALLIANCE INTERNATIONAL

Slumming In Bohemia

Can ad agency Warwick Baker Fiore find happiness trading proper uptown Manhattan offices for hipper SoHo digs—aided by an interior from Haines Lundberg Waehler?

By Amy Milshtein



When in Rome.... More than just a helpful maxim for befuddled tourists, this kind of logic can actually help design firms get jobs. Just ask Haines Lundberg Waehler (HLW). It ran its new office concept to advertising agency Warwick Baker Fiore up the flagpole the same way an ad firm might pitch to their own clients. Did anyone salute?

"We presented our ideas in a fast-paced slide show," remembers Walter Zupancich, AIA, director of interior design for HLW, "with words like 'creative' and 'collaborate' cut in between the sketches." The MTV illusion was not lost on WBF. The agency loved it.

But the job was not won on catchy phrases and flashy imagery alone. Its design ideas hit right on target, giving its client a much needed image upgrade. "The old space lacked energy," admits Ron Feirman, WBF's executive vice president and general manager. "It looked more like a successful law firm than an ad agency."

"Their interior screamed 1978—around February," says HLW partner-in-charge Ted Hammer with a smile. Warwick's situation is understandable. The 50-year-old agency caters to long-standing clients. Yet in the volatile world of advertising, a stagnant image doesn't fly. Two factors facilitated the move.

First was a name change. Known as Warwick before the move, the addition of Baker and Fiore to the shingle added a young, creative bent that needed to be reflected in the interior. Second was a real estate deal too sweet to pass up. Since ad giant Saatchi & Saatchi had already proved that an agency could leave Madison Avenue and still succeed, Warwick felt it could safely sublet its pricey

Haines Lundberg Waehler created a lobby (left) for Warwick Baker Fiore that brings the advertising agency from ad land's traditional stronghold in midtown Manhattan to lively downtown SoHo, a neighborhood of art galleries, restaurants, shops and light industry.



The beautifully detailed and executed internal staircase linking the three floors of Warwick Baker Fiore (opposite) is modeled in metal rod and mesh as a fitting image to anchor a design that's "hip without being too wild," according to Warwick's executive vice president Ron Feirman.

Lunch time rock out: Styled like a '50s diner, Warwick's employee lunchroom (right, top) is a cool spot for a hot meal. HLW has skillfully combined durable, economical materials with a bold, black-and-white color scheme that is accented by red chairs and a period jukebox that looks as appealing as a fireplace.

Keeping the ceilings high for everyone at Warwick was important. But where to hide the ductwork? Instead of lowering the ceiling in the open plan space (right, bottom), HLW created a soffit that mimicked the column capitals and provided the perfect stealth spot for mechanical systems.

uptown office space and follow Saatchi to "pioneer land" in SoHo, New York's light industrial and bohemian neighborhood.

Warwick took three floors in a newly upgraded building that once housed several printing operations. The landlord had added a showy lobby, new windows, heat and air conditioning. The rest was raw space.

Raw it certainly was, but the space had integrity. Warwick leased three floors, each with high ceilings and breathtaking views. HLW turned this space into an energetic, creative office that also works as a sales tool for winning future clients.

Employees and guests are greeted by a lobby that bespeaks Warwick's corporate philosophy—classy creativity without reckless risk. "We need an office that works," says Feirman. "The space isn't avant-garde, but it's not yesterday's news either." A winding staircase visually anchors the lobby and sets a memorable tone for the entire facility.

Capitalizing on the views, HLW squeezed as many private offices on the perimeter as possible. The interior was devoted to open plan space, a concept new to Warwick. Working

The selling fields

with a limited budget, the agency opted to keep much of its old furniture. HLW hid it in private offices and bought new systems furniture for the more visible open plan areas.

Feirman admits that the effort to give as many people natural light as possible has left the private offices relatively small. Curiously, the occupants don't say they feel cramped. The reason why is the same for people working in the



open plan space, HLW points out—high ceilings.

"A high ceiling accomplishes so much," says Hammer. "It helps the HVAC work efficiently, allows for better acoustical privacy and makes a small space feel bigger." Keeping the ceilings high proved to be a challenge, nevertheless, because the agency did not want the duct work exposed.

The easy way out would have been to drop the ceiling in the interior space, but that would shortchange the open planners. Instead, HLW created a soffit that lines the wall of private offices. Mimicking the oversized capitals of existing columns, the soffit hides the ducts, adds visual balance and keeps the ceilings high.

Another way HLW has enhanced the sense of openness is through the copious amount of interior glass that injects much-needed energy onto the floors and brings sunlight deep

into the interior space. A neutral palette of black, white and grey further projects the open, airy feeling. You never feel far from a window at Warwick.

Warwick's floors are divided by function and connected by the staircase. The stacking plan is quite straightforward. Account supervisors, strategic planners and executives occupy one floor, creative takes another while the media department, accounting and general support make up the third.

This is an ad shop that prides itself on its research. Knowing what excites and motivates the public is important to successful advertising, and the focus group is a tried and true method for Warwick to unearth these mysterious facts. The agency places so much significance on the focus group that it has insisted on an in-house room, complete with one-way

How can an ad agency be all things to all clients? One way might be to have a custom table like this in Warwick's presentation room (below, left). Its four sections come apart and can be set in a square, T, U or L shape in the otherwise neutral room. Audio-visual equipment is discreetly built in by HLW.

Warwick's private offices (below, right) are admittedly a little small. But they do have a few things going for them. One is high ceilings which add a sense of openness to the room; the other is tremendous views of the Manhattan skyline, which work as a wonderful creative catalyst.



glass—a feature unheard of among most medium-sized agencies.

From casual to formal in style, the meeting rooms are interspersed throughout the space. The most important one may be the presentation room. "That's the bread and butter of an ad agency," says Hammer. "It's a sales tool to win new clients and should reflect their philosophy."

Actually, Warwick maintains two such spaces. One, called "the leather room" because it is filled with leather furniture, is small and intimate. Meetings of six or more people call for the more formal presentation space.

Functional and flexible with video capabilities and space for print presentations, this is where Warwick makes or breaks a deal. The space has a neutral palette yet, like a chameleon, it can change its tone in minutes. "We created a four-piece custom conference table for the room," says Emiliano Castro, designer for HLW. "It can be set up in a square, T, U or doughnut shape depending on the presentation and the client."

Exercising this kind of flexibility can only help Warwick cater to the individual tastes of such far-ranging clients as Van Munching & Co., who import Heineken and Amstel Light, the "Made in the USA" campaign, *Parade Magazine* and Schumacher & Co.

Reaction to the new Warwick by clients and employees has been very positive. In fact, special care has been taken to make the transition smooth for agency workers. "I had to present the design to the entire staff," remembers Hammer. "And Warwick distributed in-house newsletters about it throughout the process." The ad shop even threw a grand opening party billed as "The World's First Indoor Street Fair," a miniature San Genaro Festival complete with food

booths that mimicked the annual pageant in New York's Little Italy.

What has life been like working in "pioneer land" after the party? Well, the outback is not what it used to be. Warwick has been joined by several other ad agencies and a publishing firm. SoHo may even become New York's next creative mecca.

One thing that hasn't changed is the view from Warwick's windows. "It's tremendous," raves Feirman. "On a clear day you can see forever." An inspiration like that, as ad folks might say, is worth a thousand ads. ☺

Project Summary: Warwick Baker Fiore

Location: New York, NY. **Total floor area:** 57,365 sq. ft. **No. of floors:** 3. **Average floor size:** 20,000 sq. ft. **Total staff size:** 200. **Wallcoverings:** Carnegie, Guilford, Knoll. **Paint:** Benjamin Moore. **Laminate:** Formica. **Flooring:** Tarkett. **Carpet/carpet tile:** Prince Street Technology. **Ceiling:** Armstrong. **Lighting:** Koch + Lowy, Al, Lightolier, George Kovacks, Poulsen. **Work stations:** Knoll. **Work station seating:** Knoll. **Lounge seating:** Gordon International. **Cafeteria, dining, auditorium seating:** Comforto. **Upholstery:** Unika-Vaev, Knoll. **Conference tables:** Custom by Walter P. Sauer. **Cafeteria, dining, training tables:** Vecta. **Files:** Meridian. **Shelving, architectural woodworking and cabinetmaking:** Nordic. **Client:** Warwick Baker Fiore. **Architect and interior designer:** Haines Lundberg Wachler. **Structural/mechanical/electrical engineer:** HLW. **General contractor:** Humphreys & Harding. **Lighting designer:** Jerry Kugler Assoc. **Acoustician:** Robert Hansen Assoc. **Furniture dealer:** Furniture Consultants, Inc. **Audio-visual:** Smith-Meeker Engineering. **Telecommunications:** Stevenson-Royce Co. **Photographer:** Peter Paige.



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Cravath, Swaine & Moore proves that location isn't everything, even in New York City—
with help from Gensler and Associates/Architects

By Jennifer Thiele



In the initial stages, it was viewed as a joke," admits David Schwartz, a partner in Cravath, Swaine & Moore, about the prestigious New York law firm's highly-publicized recent move. Cravath left venerable downtown Wall Street in 1989 for seedy Hell's Kitchen on Manhattan's West Side. "If you took a vote today," Schwartz adds, "100% of the partners would be for the move." For those who said it couldn't—or shouldn't—be done, the new Cravath offices at One Worldwide Plaza, designed by Gensler and Associates/Architects, reflect the power of innovative thinking on which the 175-year-old firm prides itself.

It was not a trend-setting spirit that led the attorneys into uncharted real estate waters, but pure economic reality. "We never thought of ourselves as pioneers," explains Schwartz. "It was an exploration." Unable to negotiate a favorable expansion lease to enlarge its undersized offices at One Chase Manhattan Plaza, the firm was obliged to seek a new home.

As head of Cravath's real estate department, Schwartz tackled the job of finding a new facility by inspecting every available space in Manhattan that could accommodate a 400,000-sq. ft. tenant. Sky-high rents in established commercial areas soon encouraged him to explore "more peripheral" sites. As chance would have it, Skidmore, Owings and Merrill was simultaneously developing plans for developer William Zeckendorf Jr. to build a new skyscraper in Hell's Kitchen, a neighborhood fabled for its Broadway theaters—and red light district.

Taking a "let's just look and see" attitude, Schwartz became more and more encouraged by the building's possibilities. Not only was the project important to the career of Skidmore architect David Childs—guaranteeing it would have a monumental impact on the New York skyline—but developer Zeckendorf was so pleased at the prospect of having so prestigious a tenant that he was willing to negotiate

A very generous workletter allowed Cravath, Swaine & Moore to go the extra mile with finishes at its new offices at One Worldwide Plaza in midtown Manhattan. Taking advantage of the extra funds, Gensler specified such rich materials as Italian marble flooring and German wood paneling in critical public areas such as the elevator lobbies (opposite).

Reception areas (above) on every third floor take on individual identities, thanks to the reuse of traditional and reproduction furniture pieces that Cravath had collected over the years. Gensler reupholstered and refinished many of the distinctive pieces to give them a fresh look and to bring them in line with the new color scheme.



very generous lease terms. "It became clear that this was going to be attractive economically, and I also began to realize that the building itself was going to be amazing," recalls Schwartz. "On the other hand, it was still Eighth Avenue." He once jokingly asked Zeckendorf to move the building two blocks east.

"We pride ourselves in not being rigid in our practice," says Schwartz of the Cravath attitude. "Why shouldn't we do the same thing in locating space?" Indeed, flexibility and overwhelmingly positive economic benefits—plus the promise of installing a top-notch security system to further placate doubters—eventually brought enough of the firm's 60-plus partners around to voting in favor of the new midtown location.

However, the contract was not finalized until Schwartz had played out every economic advantage he could muster. He describes the firm's posture in the lease negotiations quite bluntly: "Our presence here was adding something to the building. We should be paid for that."

Cravath got its way on some pretty hefty demands. For one, it insisted on having a dedicated lobby facing Eighth Avenue—the

This block isn't big enough for the both of us

space originally planned as a two-floor lobby and retail area for the entire building. To compensate the developer for the loss of retail space, Cravath agreed to lease the entire second floor as well.

The second floor, as it turned out, became the perfect location for an innovative amenity—an emergency child care center available to any Cravath employee. The concept was initiated by partner and mother of four, Christine Beshar. Says Schwartz: "People began thinking creatively and positively once we overcame the skepticism. It was like, 'If you can be on Eighth Avenue, you can do anything.'"

And then there was the ultimate demand. Just across the street from the new building, the Adonis Theater had long served as New York's largest homosexual pornographic movie house. None too keen on the association that would inevitably be made between the two institutions, Schwartz stipulated to Zeckendorf that the theater had to be closed down by the time Cravath was ready to move in—and Zeckendorf arranged to buy it out.

Schwartz' role in the demise of the Adonis Theater was no secret. In fact, on move in day, some of Cravath's practical jokers arranged to have the theater's marquis read, "The Adonis Theater Welcomes David Schwartz To 50th Street."

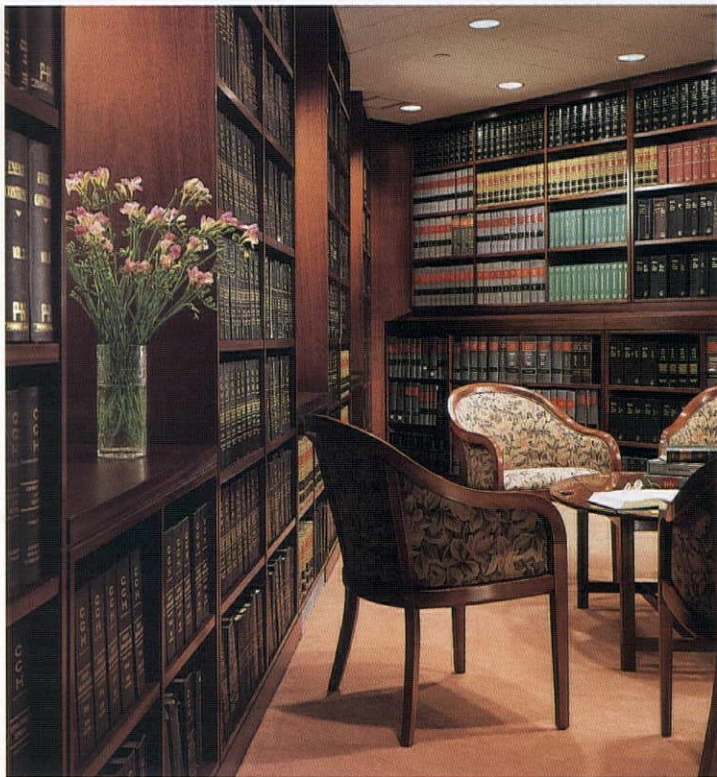
With a new location secured, Cravath turned its attention to the office interiors. Margo Grant, vice president and managing principal who won the project for Gensler, remembers the effort she made convincing Cravath's space committee to rethink the existing layout. Grant suggested that the practice of intermingling support functions with attorneys on every floor give way to a new stacking plan dedicating two of the 13 floors to support functions, nine floors to attor-



Floors 38 through 49 at Cravath's new offices are linked by an internal staircase that changes color scheme with the floors—from salmon to green—as it descends (opposite). The stairway makes it possible for Cravath to limit the number of reception areas to one every third floor. Visitors to attorneys on non-reception floors simply take the elevator to a reception floor and walk up or down one flight.

The conference center on the top two floors of Cravath's new offices boasts conference rooms (above) with fine wood detailing and marble tables, creating a look that is slightly contemporary for the venerable old firm. To set them apart, the conference floors feature a salmon-based color palette, in contrast to the green found throughout the rest of the offices.

Electronic technology and a remote location on the 49th floor has made the law library at Cravath (below) less of a focal point than it used to be, but it still received its share of elegant finishes.





neys and the remaining floors to the conference center, law library and cafeteria.

"It was a whole new mind set for Cravath," notes Grant. "They think as much if not more about their support staff as anyone else." The firm clearly did not want its support staff to feel like second class citizens in their new home. In the end, Grant's arguments about space efficiency prevailed, resulting in such

Marble does not signify success

unusual features as windows normally reserved for private offices being provided for open plan work areas on the support floors, windows in the computer room, and in some cases, windows blocked altogether by compressed shelving. A vertical conveyor connects the support functions on the 38th floor to floors 39 through 49.

"This is one integrated firm," insists Schwartz. "It works like an automobile. If any one part breaks down, the entire car breaks down. So it was critically important that we lean in everyone's direction."

This call for equality caused Gensler more

than one problem during the planning stage. Concerned that every associate and partner respectively have the same carpeted office area, the space committee insisted on having offices sized very carefully throughout the facility. On one floor, for example, the variation of the standard floorplan to include amenities such as shower rooms and coffee rooms resulted in different office sizes on that floor. "I said to them, 'I hope you realize that litigators' offices are now bigger than those for corporate lawyers,'" says Grant. "And they said to me, 'Well, go back and change the corporate lawyers' offices.'"

Creating a functional, attractive working environment at Cravath, Swaine & Moore was the top priority for Schwartz, who claims that the firm's new offices were designed to please employees, not clients. "You generate business by performing well," he believes. As a result, the space committee requested offices that would reflect quality and simplicity without being showy—a design that also maintained the project's economic integrity.

Gensler has specified materials such as Italian marble and German wood paneling where they make the strongest statement, such as elevator lobbies, reception areas and corridor intersections. This creates the illusion that rich finishes have been used extensively. "Sheetrock, paint and vinyl," actually make up the bulk, says Grant.

The result is a deft balance between image and efficiency. Marble flooring and wood paneling are carried over from Skidmore, Owings & Merrill's design of the main lobby and elevators to establish continuity between the building's architecture and the office's interiors. Custom-built secretarial work stations also repeat the wood panel patterns—at a price less expensive than regular systems furniture, Grant points out.

Most of the furniture from the downtown facility has been refinished and reused, often for different functions. Guest seating has been relocated in conference break-out rooms, and associate desks have been handed down to paralegals. Reception areas, one on every third floor, make use of the same traditional, historic reproduction furniture as before.

With few exceptions, the nine attorney floors are identical in layout and uniform in color. ("Green was the only color they could all agree on," Grant observes.) But the distinctive furniture pieces and accessories acquired by Cravath over the years, plus the endless variety of fabrics selected by Gensler designer Kathryn Wallachy, make each lounge area, conference room, breakout room and alcove at Cravath entirely individual.

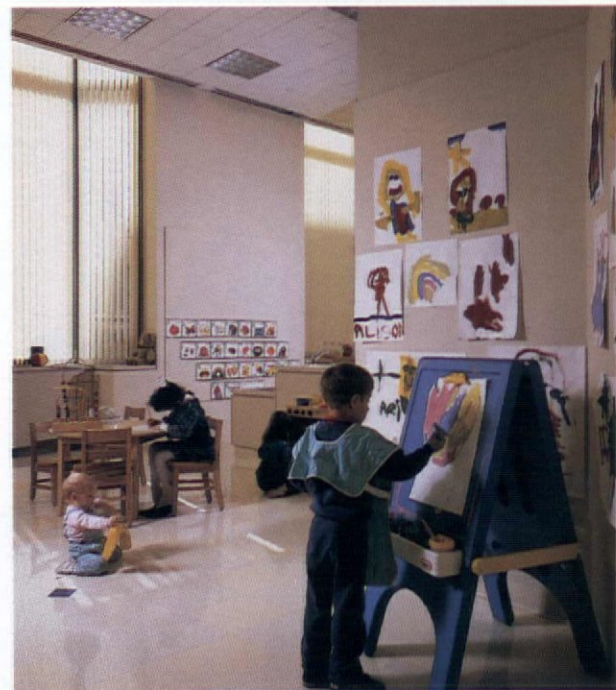
Schwartz is proud of the overall result, and a bit relieved, too. "It was a bold and daring move that was challenged by the legal com-

munity," he admits. "There were so many built-in mechanisms for failure. But we have protected the firm for the future by building in low rentals, and we're proud that we could be that innovative."

Said one unidentified real estate broker of the firm's ultimately successful move, "Cravath, Swain & Moore is like an elephant. It can sit wherever it wishes." Undoubtedly, this is one elephant the legal community will never forget. ☛

Project Summary: Cravath, Swaine & Moore

Location: New York, NY. **Total floor area:** 370,000 sq. ft. **No. of floors:** 14. **Average floor size:** 28,000. **Total staff size:** 1,325. **Wallcoverings:** Com-Wall, Gilford, Victrex, Genon, Wolf-Gordon, J.M. Lynne. **Paint:** Benjamin Moore, Sherman Williams, Zolatorne, Devoe. **Laminate:** Nevamar, Wilsonart, Westinghouse, Laminart, Metro. **Ceramic tile:** American Olean. **Flooring:** Armstrong, Port Morris, Kentile, Duratile. **Carpet/carpet tile:** Bentley, Bloomsburg. **Ceiling:** Donn Fine Line System. **Lighting:** Baldinger. **Doors:** Rimi Woodworking. **Door hardware:** Schlage. **Door frames:** Rago. **Window treatments:** Levolor Blinds, Athey Shades. **Railings:** Langenbacher. **Associate workwall:** Pilot Woodworking. **Partner workwall:** Langenbacher. **Secretary workstations:** Eckert-Johnson. **Work station seating:** Steelcase. **Lounge seating:** Kittinger, RMK, Smith and Watson. **Cafeteria, dining, auditorium seating:** Thonet. **Other seating:** Stow & Davis, Gunlocke. **Upholstery:** Lee Jofa, Brunschwig & Fils, Jack Lenor Larsen, BenRose, Clarence House, Scalamandré, J.H. Thorp & Co., Old World Weavers, J. Robert Scott Textiles, Baker Furniture Textiles, Stroheim & Romann, Bernhardt, H.B. Textiles, Boris Kroll Fabrics, Grey Watkins, Maharam, Carnegie, Bergamo Fabrics, Unika Vaev-USA, Fonthill, Arc-Com, Pollock and Associates. **Conference tables:** Fort Morris/Scope Furniture, RMK existing. **Cafeteria, dining, training tables:** Johnson, Howe. **Other tables:** Smith and Watson, Zographos, Hickory Chair. **Files:** Steelcase. **Shelving:** Adjustable Steel. **Architectural woodworking:** Rimi, Langenbacher. **Cabinet-making:** Nordic. **Planters, accessories:** Smith and Watson, Wood and Hogan, existing. **Signage:** BPC. **Client:** Cravath, Swaine & Moore. **Architect:** Skidmore, Owings & Merrill. **Interior designer:** Gensler and Associates/Architects; Margo Grant, principal in charge; Lydia Gould, design director; William Dohrmann, project manager; Nabil Ibrahim, project architect; Kathryn Wallachy, Jacqueline Shuster, FF&E. **Mechanical/electrical engineer:** Flack & Kurtz. **General contractor:** A.J. Contracting Co. Inc. **Cost consultant:** Federman Construction Consultants. **Furniture consultant:** Facilities Resource Inc. **Telecommunications consultant:** Communication Sciences. **Vertical transportation:** Jenkins & Huntington. **Photographer:** Nick Merrick, Hedrich Blessing.

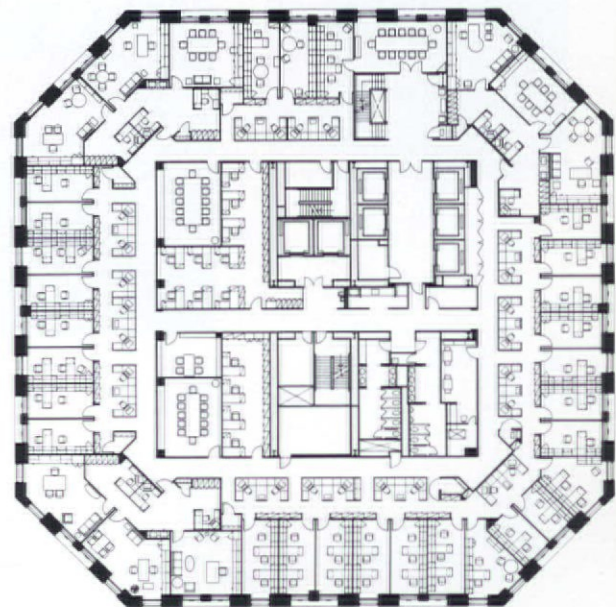


Cravath partners work in "suites" that anchor the four corners of the attorney floors; generally there are three partner offices (opposite, top) per suite. Though the truncated floorplan dictated several different shapes, Gensler was required to size all partners' offices to have the same carpetable area.

Custom-built secretarial work stations lining the corridors outside associates' offices (opposite, bottom) feature a wood paneling treatment similar to that found in the elevators and at corridor junctions. Wood accents such as this create the appearance of the extensive use of rich materials throughout.

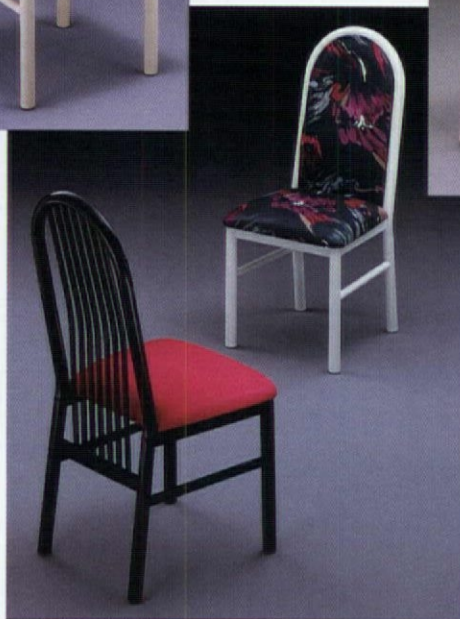
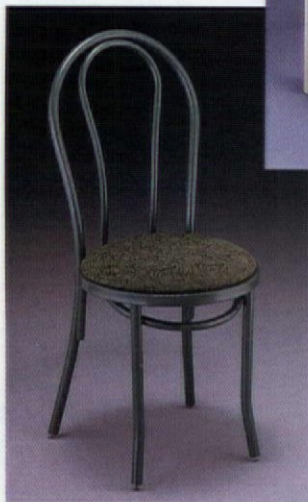
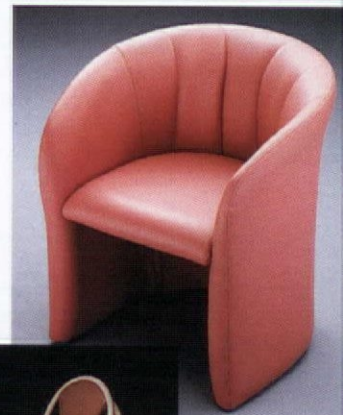
Cravath wanted something more architectural for its 48th floor cafeteria (right, top), prompting Gensler to design interesting arched ceiling details, geometrically arched doorways and grated walls. The dining facility fronts an elaborate food service operation that serves everything from three square meals a day and snacks around the clock to private lunches in partners' offices.

True to its innovative image, Cravath became one of the first major law firms nationally to put an emergency child care facility (right, middle) in its offices.





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Whither Architecture in 1991?

Highlights of the 1991 AIA Firm Survey Report tell how the architectural profession is alive and fighting gamely for its life in 1991

By Amy Milshtein

Industry watchers take note. The 1991 American Institute of Architects' Firm Survey Report is out, after more than 2,800 U.S. architectural service firms responded to the Survey. A brief summary is presented here.

Profile of Firms: Small remains beautiful

No surprise here. The industry remains firmly characterized by small firms. In fact, 86% employ fewer than 10 full-time staffers, including principals. Only 5% of architectural firms are large at 20 or more full-time employees, yet these 1,000 firms dominate the industry in many respects.

- The number of firms has increased since 1989 by about 1,000 to some 17,000. Sole practitioner offices are on the rise while firms with 5 to 9 employees have decreased. Why? The AIA suspects that downsizing of firms has forced more architects to strike out on their own.

- The percentage of firms that now report themselves as architecture/interior design companies has grown in the last two years. This reflects the tough economic times when firms tend to do more interior design.

- On average, companies derive 12% of their total billings from interior work.

Billings: Good news!

At \$9.2 billion, total billings rebounded slightly in 1990, but still trail the record total from the good old days of 1988. Firms anticipate their 1991 billings to decline about 3% or \$300 million, but this may prove optimistic. Billings for large firms have increased 10%, as they continue to generate the lion's share of the market. But smaller firms have been grabbing more and more market share.

Projects and Services: The future is indoors

The slowdown in new construction means an increase in renovation work for architects. In the last two years, projects involving new construction dropped from 62% of architectural billings to 57%, while rehabilitation and renovation projects increased from 30% to 34%.

- An overbuilt office market and tight credit have eroded the importance of office buildings. Institutional building, particularly schools and hospitals backed by state and

local governments, has emerged as a key market for architects.

- Designing interiors has always been an integral part of an architect's overall scope of services. They may play an even more important role as architects continue to grab whatever work comes their way.

Clients: Seen a developer lately?

The nationwide slowdown in real estate development caused by overbuilding and banking's woes has affected architects dramatically. Most obvious is the continuing decline in work from developers. In booming 1986, developers claimed 26% of industry billings. That dropped to 13% in 1990.

Compensation and Benefits: Less is less

AIA firms currently employ about 130,000 full-time employees. This represents a 5% decline since 1988, with intern architects and technical staff being the most likely to be cut. By monitoring classified ads nationwide, the AIA predicts a very tight job market for the future. However, women will play an increasing role. Today, 8% of licensed architects in firms are women. This number will surely increase, given that 25% of intern architects are female and women earned 25% of Bachelor of Architecture degrees in 1990.

Future Expectations: Running to stay in place?

Although 39% of firms expect to close out 1991 ahead of 1990, one third feel business will decline in 1991 and about 25% expect to repeat their 1990 achievements—an outlook substantially less optimistic than the one reported in 1989. In past surveys nearly all firms expected to remain the same or grow in size over the next two years. Today, however, only 1/3 of firms expect to grow and 60% expect to stay the same.

Survey results belie the frequently talked about trend toward greater specialization. Although 16% report moving toward greater specialization, an equal number indicate their practices are becoming more generalized. The majority of firms expect to remain the same.

Big or small, many firms feel compelled to pursue any job they can get. ☞

Billings for large firms have increased 10%—but smaller firms have been grabbing more and more market share

Taming Office Wiring

Why none of today's seven generic systems that integrate power, lighting, electronics and communications can be specified as a single system—and what this means for office design

By Abraham Gutman and Burt Abriss

Who can honestly say he or she works in an office environment that has not been transformed by the administrative and technological advances of the early 1980s? The work station, open-office planning technology and the office of the future, overflowing with computers, disk drives, printers, plotters, modems, digitizers, video display terminals (VDTs), communication equipment and professional electronic gear, have all arrived on Main Street. However, the development of power, lighting, electric and communications (PLEC) systems to support this office of the future has lagged behind.

The proliferation of technology that created the rapid advances in communications and data processing, along with progress in computer-based information systems, presents today's office designer with problems that affect aesthetics, costs, safety and productivity. The most visible signs of trouble are wires and cables draped behind desks, under foot across aisles and through ceilings, walls and floors. Less visible are the floor outlet boxes, often left in awkward locations when office furniture is moved.

Solutions to these design challenges are easier to describe than to implement. Wire and cable management must be treated as a major item that requires close coordination with the architectural, structural, electrical and interior design disciplines. The design of open office layouts that use portable furniture and partitions will not assure flexibility and mobility if the building itself cannot accommodate change. Inadequate provisions for accommodating electrical and electronic distribution throughout the building—including delivery to the work station—means that even minor changes in office layout may require extensive and costly rewiring.

What options are available to designers to install a viable PLEC system that facilitates mobility? There are seven generic systems for PLEC delivery that integrate power, lighting, electronics (the cabling that links the computers) and communications and put delivery on the same footing. However, designers will find that none of them can be specified as a single system. All must be supplemented with one or more services to equalize them. This report views the systems as equal where PLEC capability is functionally equal.

Of course, designers and clients must compare each option's initial cost before selecting a final method. At the same time, they must analyze how each of the various elements to be considered, such as illumination methods and lighting techniques, could affect life-cycle costs. An appropriate PLEC system seeks an optimal balance between initial cost and life-cycle cost.

Designers frequently make assumptions about PLEC systems that bear closer scrutiny. They complain, for example, that initial costs for an adequate PLEC system are too high and that relocation costs can be passed onto the tenant in any case. Because the installation cost for systems such as poke-through is low, they also assume that relocation cost is high. Conversely, because the relocation cost of the access floor is so low, they assume that initial cost is high.

These assumptions are not entirely true. No single product satisfactorily integrates the systems. To permit a fair analysis of cost and function, the systems must be combined. The seven generic systems are listed below with their advantages and disadvantages in order of their lower PLEC wire management system initial costs.

Poke Through Assemblies: The least-cost solution for 5 years

This system consists of a fire-rated fitting and floor outlet assembly. Outlets are installed either by core drilling the concrete floor slab or by activating pre-set sleeves installed within the slab. This is the least expensive PLEC system both initially and over five years of office change.

Advantages: 1) Least cost to install and second least expensive over five years; 2) Lower relocation costs.

Disadvantages: 1) Must be placed where accessible but not in the way; 2) Requires an electrician for all changes; 3) Must follow regulations regarding number of holes permitted in floor in order to maintain fire-rating integrity.

Flexible Plug-In Wiring Duct: For power and light only

The system derives its name from the conduit, which is easily bent or twisted. The inexpensive and widely available components include plug-in receptacles for power and lighted circuits. All components are sold as

factory-wired for convenient installation and connection. This system is limited to power and lighting only. Electronics and communication must be supplied through an access floor, enclosed raceway system or plenum cable.

Advantages: 1) Fast and easy to install; 2) Low initial cost for installation.

Disadvantages: 1) Higher relocation costs; 2) The serious temptation to string plug sets together causes overloading; 3) Use limited to power and lighting; electronics must be supplied through poke-through or access floor systems.

Modular Plug-In Duct: Are power poles unsightly?

This system uses power poles (metal channels) to deliver PLEC services from the ceiling to the work station. Aesthetically, architects and interior designers often object to power poles. Vertical elements extending above partitions can be unsightly.

Advantages: 1) Flexibility can provide PLEC services precisely where wanted; 2) Ease of relocation due to plug-in; 3) Can be used for access floors or ceiling plenum with power poles; 4) Lowest in life cycle costs; 5) Power poles take full advantage of wired furniture; 6) Used in combination with poke-through outlets on floor above.

Disadvantages: 1) Architects and interior designers object to power poles on aesthetic grounds; 2) Higher initial cost than flexible plug-in wiring system.

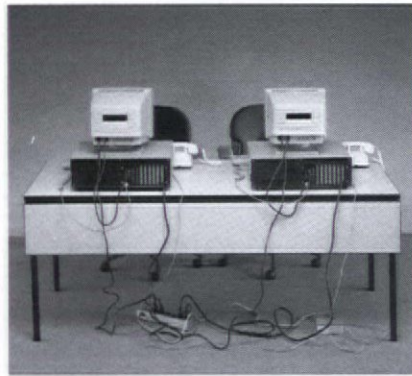
Cellular Floor: Separate cells for complete PLEC services

Cellular floor consists of structural steel decking that is an integral part of the floor slab construction, containing separate cells used to distribute PLEC. A metal channel, called a trench header, connects individual PLEC cells and is installed flush with the finished floor slab. The cells are used as raceways for PLEC wiring and usually fixed at 5 ft. off center. Outlets are pre-set to engage the cells at a fixed spacing or module, limiting delivery of PLEC service to where the outlets occur on the module. Outlets installed in the pre-set box may either be recessed or flush with the finished floor. When work stations are moved, the outlets in use are closed, recovered with carpet or tile and other pre-set outlets are activated.

Advantages: 1) Provides complete PLEC

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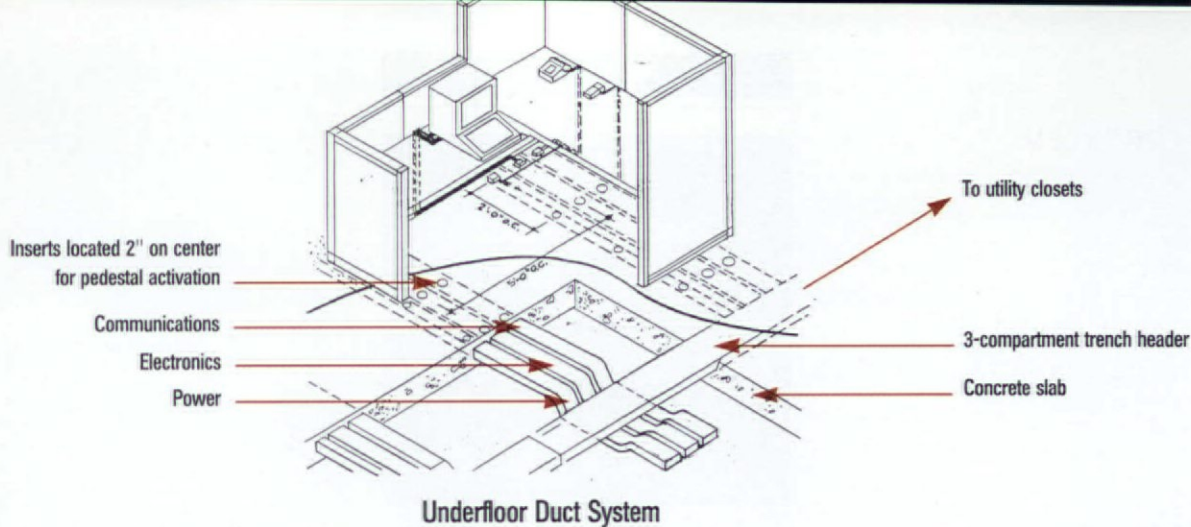


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Underfloor Duct System

services; 2) Flush floor outlets eliminate need for objectionable floor pedestals; 3) Reduces number of activated floor outlets (one as opposed to three for underfloor duct); 4) Outlets are quick and inexpensive to activate or deactivate; 5) Highly flexible for locating floor outlets at work stations.

Disadvantages: 1) Moderately high cost for installation and outlet relocation; 2) Limits location of PLEC service at work station to where pre-set outlet occurs in module; 3) Limited use with pre-wired partitions.

Flat Cable: So flat you can step on it

This system represents the newest PLEC system. The basis of the system is a flat, flexible conductor cable about thirty thousandths of an inch thick. The flat cable consists of single or multi-circuit flat copper conductors placed edge to edge and enclosed by an insulating material. The cable is taped to the floor. To protect the cable from damage, a thin metal shield is installed on top before covering it with carpet tiles. The cable supplies both power and communications to floor-mounted, low-profile power and communication outlets.

Advantages: 1) Because of its unique characteristics, flat cable can be run to any location; 2) Offers same flexibility as underfloor duct system; 3) Uses low profile pedestals for PLEC outlets.

Disadvantages: 1) Difficult to connect to partition wire management systems; 2) Most expensive of systems for both initial cost and relocation; 3) Limited use of communications and electronics; 4) Can only be used with carpet tile floor covering system.

Access Floor: Raising the floor above the floor

This system is also called "raised floor." It consists of metal panels supported on pedestals 4-12 in. above the structural floor. The panels, usually measuring 2 ft. x 2 ft., can be removed to give access to the floor plenum below the tiles. Panels are covered by carpet squares or tile. Outlets, usually flush with the floor, are installed in panel cutouts, where required.

Advantages: 1) Total flexibility in placement of outlets; 2) Virtually unlimited capacity to expand PLEC services; 3) Plenum space can be used for HVAC; 4) Factory installation of



To achieve the truly "smart building," it is no longer acceptable to deal separately with power, lighting, electronics, and communications.



carpet squares is less expensive than field installation of squares.

Disadvantages: 1) High initial cost; 2) Floor loading has limitation; 3) Older floors tend to wobble.

Underfloor Duct: Pre-set inserts every 2 ft.

Enclosed metal raceways in a concrete floor slab create the underfloor duct systems. The raceways comprise three rectangular

ducts for the PLEC system, similar to the cellular floor stem with a three compartment trench header connected to each duct. Pre-set inserts are installed every 2 ft. in each duct, which will be tapped for installation of pedestal outlets for each work station. Activation of three inserts is required at each work station for PLEC service pedestals.

Advantage: 1) Same advantages as the cellular floor system except it is easily adopted for use with pre-wired partitions. Uses after-set or pre-set inserts with floor pedestals.

Disadvantages: 1) Most expensive system to relocate; 2) Requires extensive structural coordination; 3) More awkward pedestals than other systems.

When will "smart buildings" become truly intelligent?

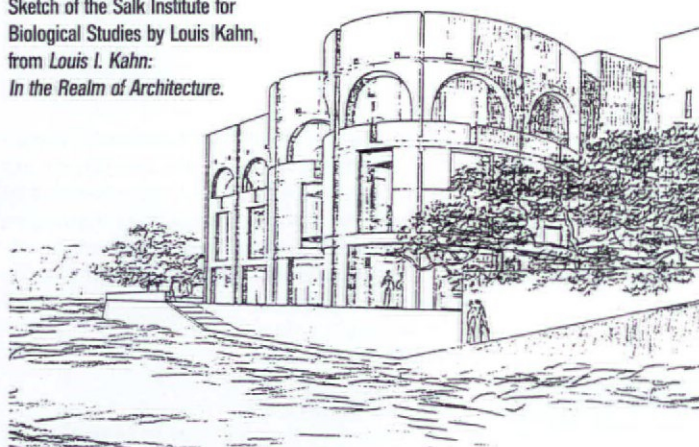
To achieve the truly "smart building," designers can no longer deal separately with power, lighting, electronics, and communications. Open office plans, portable furniture and partitions all assure flexibility and mobility to accommodate change. Similarly, adequate provisions for PLEC distribution through a building assure delivery of PLEC services to the work station. Even minor office layout changes will not require extensive rewiring.

Though a single product cannot integrate the cabling that links power, computers and communications, all systems can be adapted with one or more services to equalize opportunities. Growing use of portable furniture and partitions is constantly creating innovative products to expand flexibility in office planning. This trend will continue as a cost-effective method of reducing costs to keep pace with rising material and installation costs.

As the trend toward fabrication of PLEC systems for office furniture continues, similar efforts will be made to expand the system to movable wall designs. The concept of movable walls can be expanded to other institutional applications such as laboratories and medical facilities where modular construction design can be implemented. The future of PLEC systems looks like a moving picture. ☞

Abraham Gutman is senior vice president and principal and Burt Abriss is associate of Lev Zetlin Associates, a respected engineering consulting firm based in New York.

Sketch of the Salk Institute for Biological Studies by Louis Kahn, from *Louis I. Kahn: In the Realm of Architecture*.



Dancing Under the Opera's Great Dome

Louis I. Kahn, *In the Realm of Architecture*, by David B. Brownlee and David G. DeLong with an introduction by Vincent Scully, 1991, New York: Rizzoli International, 448 pp., \$60.00 hardcover, \$40 paperback

Many of today's young architects and interior designers could readily sympathize with the plight of the great architect Louis I. Kahn in 1930. Just six years out of school and newly married, Kahn had left the firm of his revered teacher Paul Cret as it struggled with the Depression only to be promptly laid off in the next office. A quiet, intense and thoughtful man, Kahn would be unemployed during most of the next four years. He made good use of this interval by engaging in serious debate on the future of architecture with such noted practitioners as Cret, George Howe, Raymond Hood and Frank Lloyd Wright through the T-Square Club Journal of Philadelphia and the Architectural Research Group, a forum he helped organize.

How to reconcile a classical, Beaux-Arts training at the University of Pennsylvania with the ideological rigor and compositional energy of Modernism would preoccupy him throughout his distinguished career as a teacher and practitioner. While he did not achieve acclaim until he was 50, his buildings would take modern architecture and design beyond the International Style to what

architectural historian Vincent Scully calls "a much solidier modernism, one in which the revival of the vernacular and classical traditions of architecture, and the corollary mass movement for historic preservation, would eventually come to play a central role." Tragically, Kahn died before Post-modernism's arrival.

However, such buildings as the Yale University Art Gallery in New Haven, Conn., Sher-e-Bangla Nagar in Bangladesh, and the Salk Institute for Biological Studies in La Jolla, Calif., all heavy with space-defining masses of load-bearing masonry formed into Platonic geometries of circle, square and triangle, will haunt Kahn's successors long after the excesses of the 1980s whither away. This fluently written and handsomely illustrated chronicle of his work (coinciding with the first major Kahn retrospective at the Philadelphia Museum of Art), by David B. Brownlee, associate professor of the history of art, and David G. DeLong, professor of architecture, both at the University of Pennsylvania, brings Kahn's brooding, almost mystical achievement to life.

Scandinavian Country, by JoAnn Barwick with text by Norma Skurka, 1991, New York: Clarkson Potter, 240 pp., \$45.00

America's ongoing love affair with Scandinavian design started in mid-century with the spare elegance of furnishings by Alvar Aalto, Eliel and Eero Saarinen, Arne Jacobsen and Hans Wegner, and has continued with the help of such gifted individuals as Verner Pantton,

Rud Thygesen and Johnny Sorensen, Erik Magnussen, Yrjö Kukkapuro and Bruno Mathsson. However, the purpose of JoAnn Barwick's book (the author is the former editor of *House Beautiful*) is to sample Scandinavian design at the source, through a vividly photographed tour of some 20 important country homes in Sweden, Norway, Denmark and Finland. In these historic, 18th and 19th-century dwellings, U.S. designers can appreciate how eloquent line, color and texture can be even in the absence of applied decoration—useful virtues in hard-pressed times like ours.

Adaptations: New Uses for Old Buildings, by Philippe Robert, 1991, New York: Princeton Architectural Press, 120 pp., \$39.95

Can new lives be found for old buildings? Noted French renovation architect Philippe Robert observes that if America was late to recognize the cultural heritage embodied in older structures, so has Europe. Happily, public opinion has turned decisively around on both sides of the Atlantic. In this portfolio, Robert has collected 17 exceptionally designed renovation projects in the United States, Canada and Europe, and thoroughly documented them in photography, floor plans, sections and projections. Designed for new uses and seen in new ways that their original builders never intended, these installations look unexpectedly fresh today. A case in point: the new rehearsal rooms beneath the great dome of the Paris Opera, designed by Jean-Loup Roubert. This neglected plenum above the auditorium ceiling, once used to ventilate the heat and fumes of the chandelier, is now a soaring, two-story, vaulted space where the ceiling trusses seem to beckon the ballet dancers to touch the sky.

Nature Perfected: Gardens Through History, by William Howard Adams, 1991, New York: Abbeville Press, 356 pp., \$49.95

When the first-grade teachers asks the class, "Where do vegetables come from?," an eager child volunteers, "From the supermarket!" It's easy to see why gardens

have held our fascination—as a surrogate form of nature that we want to control as much as we need to harvest. As the author of *Nature Perfected*, William Howard Adams, a senior fellow of the Garden History Library at Dumbarton Oaks in Washington, D.C., observes, "Gardens deal with transformation, mutability and faith. They fix for only a brief moment nature's flux, but their illusion of order gives us hope."

In this scholarly yet sensual exploration of the role of the garden in ancient and modern cultures around the world, the garden is seen as a cultural artifact that goes beyond mere food, medicine and raw material to provide humanity with an inimitable outlet for pleasure, escape, nostalgia and even worldly ambition. Documenting the gardens of distant places is relatively easy today thanks to modern transportation. Peering into the gardens of times past is a challenge worthy of an archaeologist, however, as the author cautions us, since nothing could be as fleeting as this most artificial of man's creations. Thus, what we know about them must be reconstructed from such secondhand reports as paintings, drawings, early photographs and writings.

Walking through the world's gardens, with Adams walking us through the book's astonishingly beautiful pages, architects and interior designers may be struck by how much their work gains by proximity to a garden. Although architects and landscape architects impose a man-made order on the natural world, one seeks to contrast with nature, the other seeks, as the book's title implies, to perfect it. The juxtaposition of building and garden at the Taj Mahal in Agra, India, Versailles, near Paris, or the Museum of Modern Art in New York, for example, creates more powerful compositions than either alone could achieve. With *Nature Perfected*, many a designer will surely seek to bring some flourish of the glorious gardens of the ancient world, Italy, France, England, Asia and the new world, so vividly portrayed here, into view—if not indoors. ☺

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Con-Tech Lighting presents their 1991 Decorator Series of track lighting. The brochure features Con-Tech's extensive color lineup and includes a handy Decorator Series data chart.

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Bay Commercial Lighting

Learn lighting techniques from professionals with a new primer called "Design with Lighting." The 52-page lighting design guide and

mail-order catalog was written to illuminate consumers on professional lighting techniques. The guide provides 14 pages of full color illustrations showing "how-to" tips.

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Panel Concepts

Panel Concepts offers a colorful four-page brochure featuring the company's newly designed series of cluster workstations. The new brochure is highlighted by color photographs of the four-, five- and six-station configuration with

insert photos featuring the comprehensive power system, computer enhancements and paper management capabilities.

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Alcan

A full-color catalog featuring Alcan's Magna-grid Ceiling Systems is now available from Alcan Building Specialties Group. Magna-grid open cell ceiling systems offer an innovative alternative to the traditional suspended ceiling. The catalog highlights installations of a variety of Magna-grid styles, colors and design applications.

Circle No. 253

Cornell Iron Works, Inc.

Cornell Iron Works offers a new 24-page catalog of rolling steel and aluminum service doors, fire doors, counter doors, grilles and closures. Applications include industrial, commercial, institutional and retail. Full specifications and detail drawings are included.

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Fiberstone Quarries, Inc. catalog showcases the company's collection of simulated stone fireplace mantel systems. A variety of styles are illustrated, along with dimensions and specifications.

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REPS WANTED

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CONTRACT CLASSIFIEDS

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On May 29, 1990, Krueger International sent a letter to Fixtures Furniture stating that a patent had been issued on Krueger's "Versa" chair and that Fixtures' "Bola" chair infringed such patent.

On June 8, 1990, Fixtures filed a lawsuit against Krueger seeking a declaration that the Krueger "Versa" chair patent was invalid.

On July 6, 1990, Krueger disclaimed the "Versa" chair patent, relinquishing all rights therein.

On October 3, 1991, any and all claims and disputes between Fixtures and Krueger arising out of the lawsuit and the "Versa" chair patent were resolved.

PERSONALITIES



Jennings

Material Boy

Michael Jennings

Mike Jennings says he got into industrial design because he found it "pragmatic yet aesthetic." Apparently architects and designers find this combination just right. Now the director of design and development at Forms + Surfaces, Jennings has spent his career designing products for them, from doors and door pulls to chairs, walls, tables and ceilings.

Pragmatism has been anything but dull for this University of Illinois graduate, who began designing at Armstrong World Industries in Lancaster, Pa., and moved in 1989 to subsidiary Forms + Surfaces in Santa Barbara, Calif. "What inspires me most is exploration of material," Jennings admits. "Say we need a bonded metal item in the line. That gives me a parameter to work with."

When he speaks of "product architecture," he refers to both a product's inherent integrity and his own inspiration. One of Forms + Surfaces' most successful door-pull designs was inspired from the architecture of an old WPA post office in Santa Barbara. "I picked up some mail one day and there it was," he recalls.

Jennings' passion for design extends to his personal life. While in Lancaster, Jennings "bought, ripped up and put back together" a 140-year old house he describes

as "terminally unfinished." What was it like to abandon that house in the heart of Amish country for sunny Santa Barbara? "Oh it was tough," he laughs. "But someone had to do it."

Go team, go!

David Beer and Julia Monk

Renovating a hotel like New York's St. Regis is no small task. Just ask David Beer of Brennan Beer Gorman/Architects and Julia Monk of Brennan Beer Gorman Monk/Interiors, who led the design team that has just completely refurbished Sheraton's landmark hotel. Beer recalls Sheraton's directive was to simply build "the finest hotel in New York." As a native New Yorker, however, he felt an even weightier responsibility. "The



Beer



Monk

St. Regis is uniquely loved as a building and an institution by the people here," he says. "It was a very closely watched project."

For Monk, who managed the project from beginning to end, the major challenge was the sheer complexity of scale. "It was a tremendous job," says Monk, who tended to every last detail of the interiors and still serves the hotel as a consultant.

The two make a great team. "Julia is the best manager I've ever worked with," declares Beer. Counters Monk, "Where my talents and abilities fall short, David just excels." And vice versa: "When things go wrong, I scream and yell and fall apart," Beer says. "Julia gets our way in the most tactful manner."

What do you get when you cover all the bases like this? Grand slams like the St. Regis, of course.

Paris on rollerblades

Jean Bellas

Jean Bellas was your typical fourth-grade schoolgirl—with a difference. Admits the new president of ISD + AI, the interior design subsidiary of A. Epstein International, "When I was nine, I knew I wanted to be an architect," Bellas recalls. "I could hardly wait for drafting and calculus."

After graduating from the University of Illinois and Harvard with degrees in architecture and urban design, Bellas set out in pursuit of what she thought would be her life's work, urban planning. However, in Cambridge, Mass., and Chicago, she made an unsettling discovery: reforming the world by design could be slow and frustrating. "I didn't want to devote my life to 20-year projects," she says.

A stint at the noted Chicago architects Holabird & Root served Bellas as a prelude to creating an interiors group for A. Epstein. Today, she is engrossed in merging newly acquired ISD Inc. with A. Epstein's Architectural Interiors. If she ever wanted that "great urban project," she has it now, overseeing New York, Chicago, Los Angeles,

London, Paris and Warsaw offices serving Fortune 1000 clients worldwide. "We're seeing corporate mentality and strategy as the keys to moving from business objectives to spatial concepts," she notes. Yet she finds time for a family with nine-year-old twins, "a cartoonist and a marine biologist." Keeping in touch with their world, she recently took to the streets of Paris on rollerblades. As clients and kids have found, Jean's on a roll.

Where's her Purple Heart?

Ginette Gadoury

Heart palpitations, shortness of breath and dizziness.... No, they're not the symptoms of love



Gadoury

or even this year's strain of flu. It's what happens to show coordinator Ginette Gadoury as SIDIM, Montreal's interior design exposition, approaches. Gadoury, along with the Interior Design Association of Quebec, founded SIDIM three years ago, and the stress takes its toll every year.

Yet Gadoury puts on quite a show. This year's SIDIM housed 150 exhibitors and drew 1,600 visitors. One of the exhibits, "The Tribute to Creativity," was dedicated to Montreal designers with new ideas and products. "I wanted to represent design from process to product," she says.

Promoting design is a Gadoury strength. In 1972 she founded *Decormag*, Canada's first publicly available interior design magazine, then sold the magazine after 13 years at its helm. It's still going strong today.

Now Gadoury devotes her time to SIDIM. She says people can't believe that it takes a year of work to do a three-day show. And when it's finally over? She admits that it is nice to finally take some time off. Refreshed and inoculated for next year's SIDIM flu, Ginette?



Bellas