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LUTRON

Volume CXLVIV Number 1, August 1989 102nd year of publication

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COMING NEXT MONTH

Special 30 Under 30 Issue Designers Saturday Preview New Design in New York

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configuration and function complementary to the Zeta desk system, which is also designed with a bold new approach: an articulating work surface atop two cantilevered legs.

Zeta executive, managerial

Hartmut Esslinger of frogdesign is the designer of this first offering by Neo . Concepts. It is a harbinger of the many exciting things to come. **ngo-concepts**

CHANGE AT THE TOP

Winning journalists and a new decade of leadership at Interiors magazine.

Below: Paula Rice Jackson, Interiors' new Editor with Senior Editor/Design Andrea Truppin.



cialist in video production. Many industry manufacturers are already very familiar with her. She is the coordinator on the Villa Aurelia refurbishing project at the American Academy in Rome and has rounded up donations of furnishings from over two dozen companies. The Villa, now in the last stages of completion, will be officially reopened with a gala evening celebration in Rome on October 12.

Master's degree in Communications and is a spe-

Jackson shares this year's editorial honors—the annual readership vote on the most popular article of the past year—with Senior Editor/Design Andrea Truppin. Together they worked on the winning article published in the July 1988 issue, a cover story on Japanese designer Edward Suzuki which presented a philosophy of fragmentation and

recreation. As our editors put each issue together, it is indeed heartening to know that the most profound aspects of design are those that score highest with our subscribers. Are you voting your preferences? Check out the monthly quiz on page 138 now. It helps us to serve you better.

While on the subject of awards, we are pleased to report that our Contributing Critic, Sylvia Lavin is a recipient of this year's Douglas Haskell Award from the New York Chapter of the AIA. She won for her article on Battery Park City which

appeared in the February 1989 issue of *Interiors*. (This is the second time *Interiors* writers have scored in this competition—last time was for Daralice Boles and her 1981 article on Cranbrook). *Interiors* salutes all these journalists on their dynamic career paths, with the knowledge that further success lies ahead. •

hange is the power of life and magazines need it just like any other living organism. This month, Paula Rice Jackson assumed the Editorship of Interiors magazine. Beverly Russell, our Editor-in-Chief for the past decade, who has guided the magazine to unprecedented, award-winning heights of excellence, moves up to Editorial Director of two magazines; Interiors and its sister publication Architecture, recently acquired from the AIA. The change offers an exciting opportunity to forge new collaborative editorial efforts between both books, which will enhance coverage of major buildings and interiors. Among other accomplishments, Beverly Russell launched the Interiors Awards program, now in its 11th year. Deadline for this year's competition, which will be juried by Massimo Vignelli, Frances Halsband, Gary Whitney and Timothy Walker, is September 15. Call 212-536-5153 for entry form or further details.

Jackson has been Executive Editor of the magazine for three years. Prior to this she held positions at House & Garden and House Beautiful. In addition to her editorial skills—she is this year's recipient of the editorial Silver Pen Award—she holds a



Above: Sylvia Lavin, winner of this year's Douglas Haskell award for her critical article on Battery Park City.

Mahill



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

His Steelcase dealership, Stevens Office what I can be also what I can

Jacobs was beside himself.

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

At 8:01 the next morning, he called Dealer Services in Grand Rapids. Martha O'Connor picked up the call. She winced. "Your order is being manufactured in *five* different plants,

some of the parts are already on trucks, *and* it's New Year's Eve. But," she added, "I'll see what I can do."

Martha called back in a couple of hours.

Three of the plants had already started the repainting, and the trucks were being off-loaded.

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

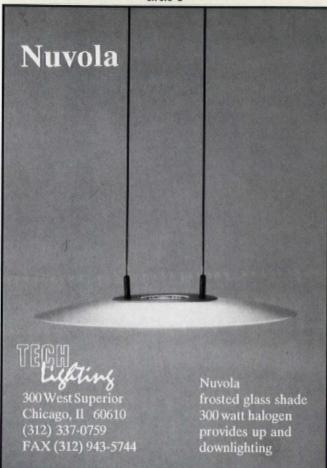
Jacobs thanked his lucky stars he was a Steelcase dealer.

Thanked Martha. Wrote her boss...

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

Was it a Happy New Year? You bet.





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INDUSTRY DATES

SEPTEMBER

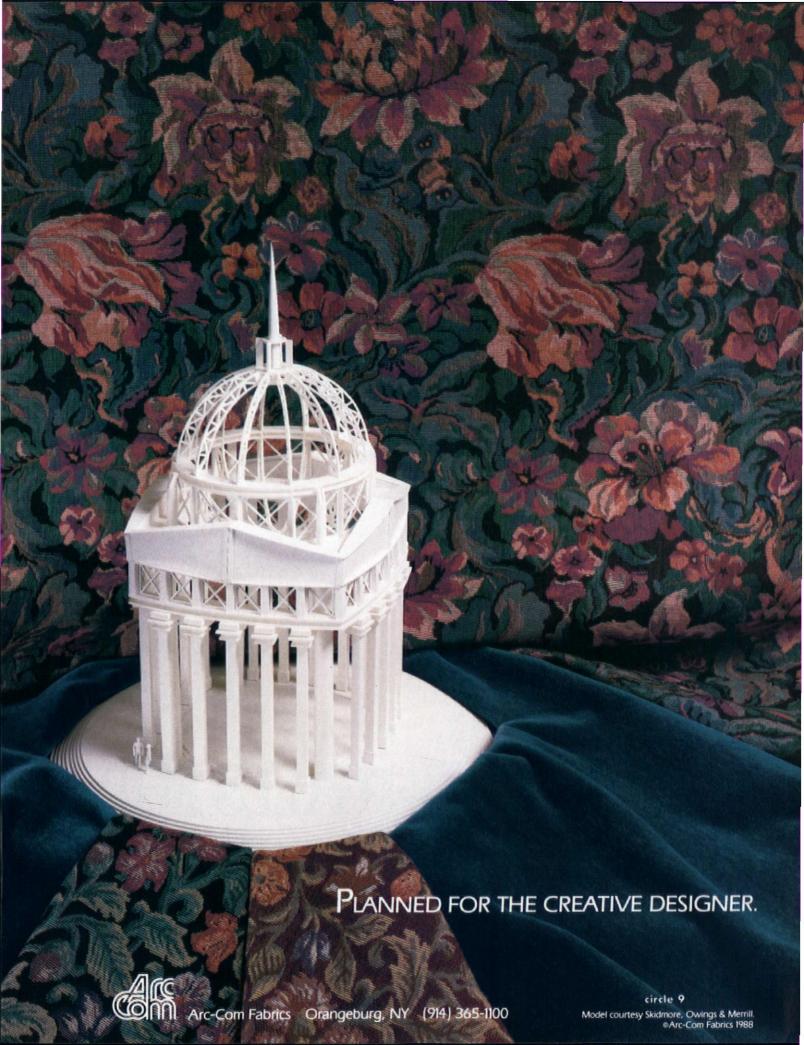
7-9: CONPAC 89, Contract Design Center, Showplace Square, San Francisco. 415-864-1500. 7-10: WorldStore Planning and Retail Design Show, Georgia World Congress Center, Atlanta. 212-420-8100. 14-17: Ultimate Warehouse Sale to benefit DIFFA, at Center Four, IDCNY New York. 718-937-7474 15: Deadline for IALD Lighting Design Awards submissions. 212-620-3028. 20-25: The Milan Furniture Fair, in Milan, Italy. 212-980-1500. 21-26: The National Casual Furniture Market. Chicago Merchandise Mart. 312-527-7854. 22: Deadline for Roscoe Award Submissions For further information, call 212-532-2726. 27-28: Capital Design Week at the Washington Design Center, Washington DC. 202-554-5053. 28-29: Designer Preview XVIII at the Michigan Design Center. 313-649-4772

OCTOBER

Public Design. Frankfurt, West Germany. (069) 7575-6364. 4-7: NOPA Convention at the Hyatt Regency and McCormick Place, Chicago. 703-549-9040. 5-8: NAFEM /89 at the Dallas Convention Center. 206-367-3274. 6-8: Winterthur Design Conference, Winterthur, DE. 302-888-4766 11-12: Market in the Park 89, at the Design Center at Montgomery Park, Portland, OR. 503-228-PARK. 11-14: Design New York, at the A&D and D&D Buildings, and The New York Design Center, NYC. 212-532-2726. 12-14: Designers' Saturday at the IDCNY, the D&D and A&D Buildings and The New York Design Center in New York. 212-249-5237 19-27: Southern Furniture Market, High Point, NC, 919-889-0203. 19-20: The Interiors/Exteriors Conference at the Chicago Merchandise Mart. 312-527-7550. 27-29: National AIA Interiors Committee meeting, Dallas, TX. 212-230-3235

4-7: International Trade Fair for

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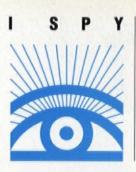
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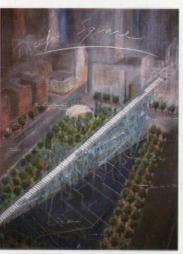


URBAN LIGHT

After successfully completing a NYC subway map engraved into the sidewalk in Manhattan, interior designers Francoise Schein and Ingrid Hustvedt began to create various other art works focusing on human communications and travel passageways. Pacific Square, a pastel perspective drawing of Los Angeles, is the designers' image of the city. A steel staircase leads upwards above the city's streets expressing the artists' view of the continuousness of the city and all of its complexities. A network of streets and boulevards is drawn onto the blue area which suggest the growth of the city into the Pacific Ocean. • Lisa S. Cohen

SLUMBER ARTY

For many years, Ed Ryan used the storefront of his bicycle shop in lower Manhattan as a forum for displaying artists' works. When the shop closed, a disconsolate artist friend offered to paint the foyer of the Carlton Arms, a budget hotel managed by Ryan. That was the beginning. Now, four years later, the once ordinary, and, recalls Ryan, "rather de-pressing" hotel is transformed. For the price of free board and materials, artists from across the world have painted every square inch of the 54-room establishment, so that \$40 can buy a night with shining silver butterflies or even a glimpse of Atlantis. • Nayana Currimbhoy



Right: In the Carlton Arms, a submarine room complete with mermaids and lost cities by New York artist Brian Damage.





Above: Dancing figures made of garbage bags by French artist Jean Dominique Lacroix. Each room is named after its artist, and has the artist's poem or statement of intent on the door.

Below: The Box Seat, designed by architect Daniel Williams, is a combination carrying case, food and drink holder, seat, and back rest, all in one easy carry-easy assemble package.

SPORTY IDEA

Miami architect and sports fan Daniel Williams came up with the design for the Box Seat, he says, at a football game. Perched on a hard concrete bench, watching drinks and hot dogs tumble from flimsy cardboard boxes into peoples' laps, he started fantasizing. Later that same day he drew the first version of the Box Seat. Three years later, courtesy of the Miamibased Avanti company, complete with shoulder strap and seat hooks, it



Left: Pacific Square is Schein and Hustedt's representation of LA's Pershing Square. The perspective drawing suggests a network of the city's streets with blue areas representing water.

is on the market. We predict the portable polypropylene multipurpose unit, which will retail for around \$25, is destined to be a major hit in this sports-mad country. • Justin Henderson

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THE DOMINO FACTOR

Domino's Pizza magnate Thomas Monaghan is establishing himself as America's number one individual patron of architecture. A devotee of Frank Lloyd Wright, Monaghan created the Domino's 30 Architects Awards to honor a juryselected group of the world's most renowned architects. In a presentation recently held in the Rainbow Room in New York City, nine of the 30 received their awards in the form of a sculpted statue by artist Charles Perry. More significantly, Monaghan is backing this graceful but essen-

tially symbolic gesture with a real program: he has commissioned an array of new residential and commercial buildings and renovations by Charles Moore, Arthur Erickson, E. Fay Jones, Gunnar Birkerts and Hugh Hardy-all members of the Domino's 30. Justin Henderson





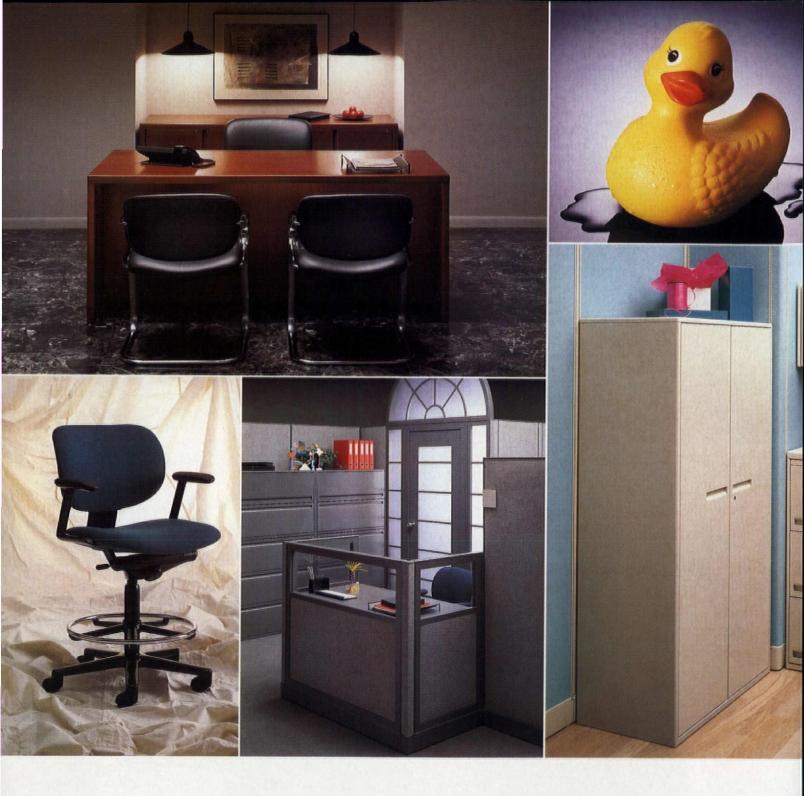
Above: Models of cabins designed by **Charles Moore for** Drummond Island, a Domino's Pizza resort property. Moore is also planning a lodge and a 'nerve center' on the island, plus a condo complex in Ann Arbor and a petting zoo at Domino's Farms.

Top: Drawing of the Thomas Monaghan residence, designed by E. Fay Jones, at The Settlement in Ann Arbor where all 30 Domino's **Architects will have** the opportunity to design residences. Jones' design owes its inspiration to Frank Lloyd Wright.

Below: At a reception in the Rainbow Room, **Thomas Monaghan** presented the Domino's 30 Architects Awards to nine of 30 winners. From left: L. Peter Hageman, for Paul **Rudolph**; Charles Perry, sculptor of the Award; Charles Moore; Hugh Hardy; **Edward Larrabee** Barnes; E. Fay Jones; Thomas Monaghan; **Gunnar Birkerts**; Arthur Erickson; Benjamin Thompson; **Ted Pappas, Awards** juror and past president, AIA; and John Pickard, for Cesar Pelli.







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Right: The Music Room features a turnof-the-century stained glass window and Reproduction Louis XIII chairs upholstered in **Aubusson tapestry** surrounding a Jacobean oak table.



HOT SPOTS

For the past six years entrepreneur-designer Augustin Paege has been building his dream-The Box Tree Hotel. Paege loves tiny and exquisite things and his new hotel proves it. Carved out of two brownstones in New York City's Turtle Bay area, the hotel features a gourmet restaurant, a bistro and 12 lavish guest room suites, each with a different design theme such as English, Egyptian, Japanese, Chinese and Art Deco. The owner searched the world over for the unique objects placed in the rooms. Each suite contains an individually designed fireplace, a stocked linen closet and antique furniture. Lisa S. Cohen





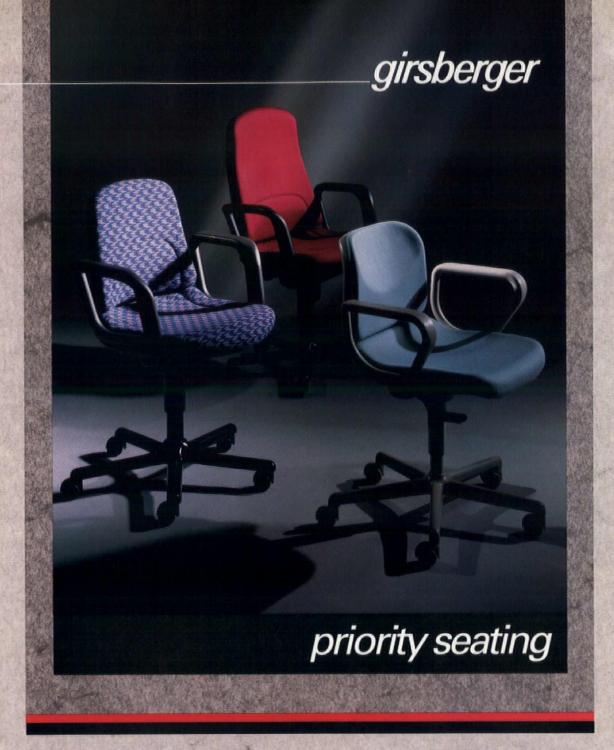


Above: A guest suite at the hotel, which recreates the aura of an aristocratic hunting lodge found in pre-Soviet Bulgaria. **Antique sconces** flank the bed. Left: The front bar area of the hotel features antique French bistro wicker chairs, lush fabric banquettes and elegantly muraled walls.





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gineer, being in art of a great idea.

With Sylvania Designer 16 lamps, you get performance efficiency similar to low voltage light sources but with some very big differences—no bulky transformers, no expensive add-ons, no extra costs, and no inconvenience.



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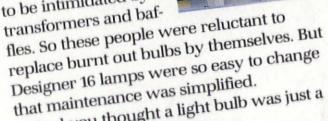
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With a sculpted nose at the facade's entry point and a breast and lips in the main dining space, Milton Glaser makes a statement in New York City with his latest creation, Trattoria Dell' Arte, "Ideas for the restaurant were piqued



Chicago firm of Hague-Richards Associates Ltd., the clubs angle for business travelers with private meeting rooms, computers, copiers, fax machines, credit card phones and message centers. For the vacation set, there are lavish bars, comfy seats, telephones and TV sets in the clubs. Floor to ceiling windows offer airport views and rich natural light. • Justin Henderson

by memories of going to the Accademia in Bologna where I studied with George Morandi," says Glaser. He says the new dining spot was to pay homage to The Art Academy. Thus the space is enriched with art that may otherwise be in an art school setting. One section is devoted to drawings of famous Italian noses from Frank Sinatra to Mussolini.

Lisa S. Cohen



Carpet Club in C Concourse at O'Hare Int'l Airport, an undulating wall mirrors the walls of the walkway connecting B and C Concourses. Rich materials and furnishings distinguish the club interiors. Right: On the second floor at Mars, the disc jockey/music area is designed with colorful deconstructivist forms. Above is an exposed red brick wall and stage make-up light bulbs illumine the area.

OUTER SPACE

Nightclub impresario Rudolf creates five floors of excitement with his new multidimensional nightclub, Mars. The building was originally a meat packing plant on Manhattan's lower west side. One floor can best be described as Afro-Tech where computers wear masks, while another floor looks like a scene out of the movie Blade Runner. The top floor still houses the original meat packing equipment, which Rudolph says his guests love to mingle around. Lisa S. Cohen

dining area at Trattoria Dell'Arte, above an expanse of tan leather banquettes, are Elliot Levine's sepia-toned anatomical studies. These are drawings, says Glaser, enlarged by the memories of time.



Five of the 200 styles of chairs included in Chairmasters' collection of contract furniture. Catalog available on request.

chairs

banquettes

tables



2050

2070

2080

2060

2020

The Capri Collection

circle 16

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BUSINESS



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CUT THE FOAM

Should the furnishings industry be concerned about the effects of chlorofluorocarbons on the ozone, the protective shield of oxygen molecules in the earth's stratosphere? There is every reason they should be. Chlorofluorocarbons (CFCs), which now are almost universally believed to destroy the ozone layer, are widely used in the manufacture of polyurethane foam which in turn is widely used by the furniture, transportation and carpet industries. In 1987 an agreement was reached by 31 nations including the Common Market and the United States, calling for a 50% reduction in the production of

CFCs by the end of the century. The agreement was ratified and took effect in December, 1988. In March this year, the 12 EEC countries made an even bolder move by agreeing to eliminate completely CFCs over the next ten years. This measure has been vigorously supported by William Reilly, head of the Environmental Protection Agency. Thus, it is hoped that in the near future the industry will have to rely on foam products produced without CFCs or other chemicals that threaten the environment. For more information on this important subject, call Susan Perry of BIFMA: 616-243-1681.

Below, left: Pie chart shows breakdown of polyurethane foam market in United States (clockwise from left): Furniture (41%); Transportation (26%); Bedding (12%); Carpet underlayment (15%); Packaging (2%); Other (4%).

Above: Chart indicates ozone-depletion potential of chlorofluorocarbons used for each purpose: Polyurethane foam (28%); Aerosol propellants (4%); Solvents (12%); Sterilization of medical equipment (5%); Other (22%); Refrigeration and air conditioning (9%); Mobile air conditioners (19%).

BETTER GROUNDING

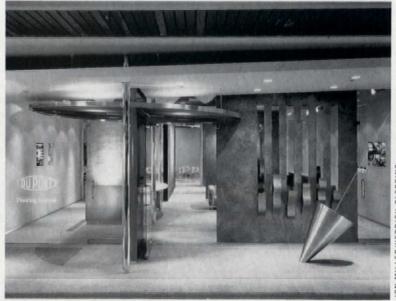
Apparently, flooring

contractors weren't perceived to have much value in the design community. "They weren't professional and weren't very educated," said Terry Stuchlik, marketing manager of Du Pont's Flooring Systems Division. Two months ago, Du Pont announced a certification program designed to raise the level of professionalism among this segment of the industry, traditionally responsible for helping designers specify flooring. To receive certification, 75% of the employees of any flooring contracting company with at least two salespeople devoted full-time to contract carpet sales, and selling over 50,000 yards of carpet annually, will be required to

UNION CARBIDE

attend a 2 1/2 day seminar at Du Pont's Learning Center in Wilmington, Delaware. In conjunction, Du Pont's showrooms in Los Angeles and Chicago will host seminars for flooring contractors and Du Pont's own design consultants in efforts to inform independent designers about the advantages of the company's products. • Michael Wagner

Below: The Du Pont
Flooring Systems
Resource Center at
the Pacific Design
Center in Los
Angeles, recently
completed by Eva
Maddox & Associates
of Chicago, will participate in Du Pont's
new certification program begun in June
for independent flooring contractors.



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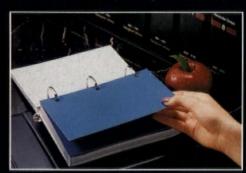
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The creation of the Calibrated Colors® IV system was a collaborative effort between internationally-respected color consultant and forecaster, Carlton Wagner, left (The Wagner Institute for Color Research, Santa Barbara, CA), Pratt & Lambert's own talented color specialists and the distinguished interior design professionals listed below.

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HOT LINES



BRIGHTENING THE BURL

After two years of research and development, Pascal Luthy, partner of Switzerland-based Maison Dupin, has found a way to make wood luminous. Using a patented method, he creates furniture, walls and interiors. "In the future," says Luthy, "there will be no overhead light source-it will be softly diffused through the walls." . Angi Bates



Above, left and right:
Using a canopy to
make a connection
between the ceiling
and floor, Pascal
Luthy creates the
L'envol (Takeoff)
reception desk.
Frame panels, shown
in detail at right,
bring together a
cohesive furnishing
option.

The units are constructed of plexiglass and redwood, and the desk features a glass top. The desk's central light shines through the wood's fine burl and allows one to "see the inside of the wood", according to Luthy. Maison Dupin. circle 221

Bottom, center: The Luminous Waterfall Coffee Table features seven wood legs, one in the form of a waterfall, the other six side-by-side. In the center of the particle board top is a glass surface cutout with a composition below of seven fine pieces of plexiglass side by side and bird's-eye maple to represent the movement of water. circle 222





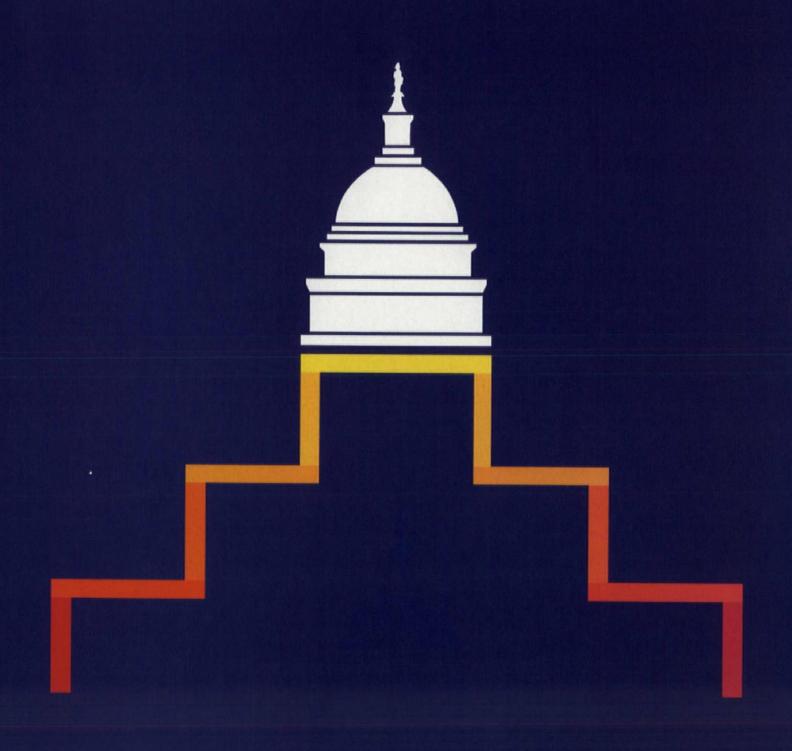
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circle 21



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TOMORROW'S OPTIONS

In the year 2020, futurists predict new market opportunities for the design professional.

espite the lack of rigorous answers, questions about the future are in the air these days. Will we be better off in the year 2020 than we are now? And just what constitutes 'better off'?

Charged with depicting the state of the world in the year 2020, five futurists joined IDCNY President Emmett Dineen and others to give their best guesses, based on years of research into trends and scientific developments. Made up of James Botkin, coauthor of No Limits to Learning (Pergamon Press, 1980), Stan Davis, business consultant and author of Future Perfect, Donald Michael, Professor Emeritus of Planning and Public Policy, University of Michigan, Maria Ramirez Ribes, coordinator of the Forum Humanum Foundation and Syd Mead, famous futurist, illustrator and designer of sets for the science fiction movie Blade Runner, the diverse group was able to represent a wide spectrum of social, technological and business issues.

The futurist summit brought three major subjects to focus. One was the changing nature of the business— a topic that will have profound implications for designers and manufacturers as well as all other businesses. The second involved the speculations about various new built environments that will be designed in response to the changing needs of society. Thirdly, a rich discussion emphasized the multiplicity of future scenarios.

The Future of Business

It is not news—the information revolution is changing our world in ways too profound to easily assimilate. In the face of rapid technological change, global competition and economic unpredictability, organizations and individuals alike are experiencing the 'future shock' Alvin Toffler warned us about nineteen years ago. "The shelf life of an education today doesn't last a working lifetime," said Davis, pinpointing one of the most profound shifts faced by society—the shift to a lifetime of learning rather than one of knowing. The

Continued on page 43

Editor's Note: If you have an issue you want to bring before the design community, you now have an opportunity to do so through our Interiors Platform, In this issue, Amy C. **Edmondson, Director** of Research and **Development, Pecos** River Learning Center, and author of A Fuller Explanation: The Synergetic Geometry of **Buckminister Fuller,** reports on the **Futurist Summit held** at the IDCNY.



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More Than Meets The Eye.



VIEWPOINT

Continued from page 41

Information Age quite simply requires a corresponding 'Learning Age'. Botkin brought to light the little known fact that American organizations spend more money educating employees than is spent by all US colleges and universities combined, and he predicted that the trend will continue. "Learning and education in the corporation is the key strategic resource for the future," maintained Botkin, which "implies new kinds of designed learning spaces in the office of the future."

As the service, informational and educational components increasingly dominate the old-line businesses (of product and space), we will see more decentralized office environments. Dispersed coworkers will communicate electronically all around the world—flexible, creative collaboration supported by the new any-time, any-place 'office in a box.' Designers and manufacturers can begin to plan such environments to meet the changing needs of knowledge workers.

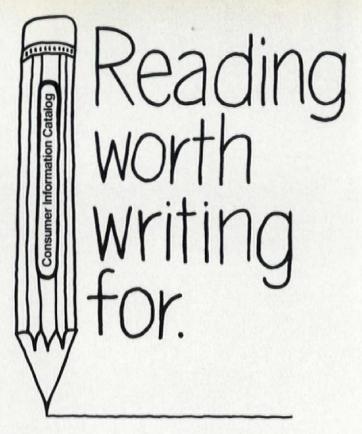
Another subtle shift, emphasized by Donald Michael, will be found in a growing awareness of workplace health issues. Demand for toxic-free materials and environments, natural lighting and smaller desks to minimize back problems are just some of the health and safety concerns that will generate attention in the future. Concern about toxic exposure will be in the forefront of these issues. A 1986 report published by the Institute for Alternative Futures-on which Michael was an advisor-predicts that health in the workplace "will be improved through a variety of telematics devices which facilitate screening and monitoring, and allow the development of biochemically unique profiles for each worker, allowing much more precise determination of illness and wellness."

Recent advances in superconductivity provide another arena for futuristic speculation. Prototype miniature 'levitating' trains already exist in Japan, and Toshiba currently has one such model on display, reported Botkin. The group's brief discussion of superconductor technology inspired far-fetched snapshot images of levitating furniture and floating modular walls in the office of the future!

New Built Environments

In response to the changing needs of society, a host of new kinds of structures and planned environments can be expected to dot the landscapes around CONFERENCE Tables Conference

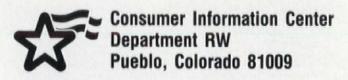
Continued on page 44



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VIEWPOINT

Continued from page 43

the world. This part of the futurists' discussion grew out of attention to anticipated demographic pressures, most notably from the aging society, the enormous growth in third world population (both in the US and abroad) and the emergence of the megapolis—the desperately over-populated, over-crowded urban setting such as Calcutta, Mexico City, Sao Paulo and even Tokyo.

Considering these trends with a rigorous rather than a pessimistic framework, Michael argued that although in the context of today's mindset it seems almost perverse to view the above social problems as emerging 'large markets', the fact is that these realities will exist, and the solution (in terms of shelter, healthcare and education) will be paid for somehow, whether publicly or privately. Therefore, he argued, the potentially gloomy statistics of the future can and should be seen for the design and manufacturing opportunities they actually represent.

In the course of the discussion, several snapshots—sketched on the spot by Mead in response to the experts' suggestions—emerged as consequences of social and economic trends: Low cost, well designed housing for both the megapolis and rural areas made up of a mix of high-tech and local, cost effective materials. Health maintaining settings—from portable health care clinics to specialized dying and birthing environments, as well as housing for the growing numbers of elderly with entire communities designed to integrate living, educational and leisure activities specifically for older people—emerged as viable future scenarios.

Multiple Scenarios and Co-existing Diversity

The future, agreed the experts, consists of multiple, often contradictory, often incoherent scenarios co-existing in a state of uneasy equilibrium—not this or that, but rather both. Miraculous technological advances coexist with low cost indigenous shelter. Sophisticated, intangible businesses are established alongside illiteracy and hunger. New built environments we cannot quite imagine are providing solutions to some age-old human challenges. And finally, a deepening wisdom is taking root in the society such that non-material sources of fulfillment have expanded the domain of design. A more harmonious relationship with the inescapable truth of complexity is gradually taking shape. •

Amy Edmondson

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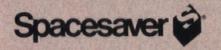
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CLUSTER FORMATIONS

Organic circulation, more localized file space and significant cost and space savings are possible from Rosemount's new systems concept.



osemount Office Systems has come up with an ingenious solution for cost effective space planning. Named Dynamix, it is a concept that, through Rosemount's cylindrical connector, integrates the company's existing Private Spaces systems with their new Dynamix workstations. By combining circular clusters with conventionally shaped workstations, designers will have the option of an unlimited number of interesting configurations.

Since Private Spaces and Dynamix are fully compatible with pre-wired (3 or 4 circuits) acoustical panels, the new concept offers a flexible and easily changeable cluster and chain space plan with the choice of adding freestanding groups of traditional style workstations.

Dynamix can be assembled in a variety of ways. An open-angled design, for example, allows greater accessible space compared with a more familiar pie-shaped grouping. Overhead cabinets and files can be specified as needed, and the company offers

Above: Five-sided Dynamix core is center of a 5-workstation prototype cluster. By adding Private Spaces panels, each workstation can be customized according to use. This particular configuration shows an oversized, unusually large work surfacean example of the myriad of customized options that are available. circle 220 **Right: Sample layout** of Dynamix 6-sided workstations linked with rectilinear workstations that shows localized filing and curvilinear circulation paths.

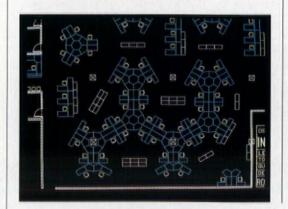
a wide variety of fabric colors, trims and finishes including drawer pull accent tones.

Already installed in over twelve locations, including Blue Cross, Blue Shield in Helena, Montana and 3M, Rosemount has calculated that the new systems technology can save customers as much as 50% over the space occupied by traditional layouts.

The idea for combining what Rosemount calls first generation rectilinear workstations with second generation circular clusters was initiated by Michael Lee, Ph.D., who is head of the facility management curriculum of North Dakota State University. Other significant advantages, Lee points out, are the possibilities of more circulation paths and local file stands. But perhaps more intriguing than convenience and bottom line economies are the opportunities to introduce a softer, more organic dimension into the high-density office.

Dynamix configurations include 3, 4, 5 or 6 station groupings (each has a single order number) with panels having an acoustical rating of NRC.85/STC.25. To document space saving potential, Rosemount is offering a free CAD-generated Dynamix version of any existing space. For information call 1-800-328-6446. ●

Karin Tetlow



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

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

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ITALIAN FINESSE

Flos introduces new product lines and opens a second channel of distribution into the American market.

Right: The Delta
Sconce is one of five
models in the Grall
System designed
for Flos by Paolo
Ferrari, Luciano
Pagani and Angelo
Pervasi Associates.
circle 202



ounded 30 years ago in Italy,
Flos, Inc., has expanded over the
years without compromising its original ideal: synergistic collaboration between
designer and manufacturer. The approach has kept
the firm in the front ranks of lighting innovators. Its
products have been distributed in the US exclusively by Atelier International, but now Flos is expanding US operations. In a new arrangement with ai,
distribution will be shared, with some product
remaining under the ai imprimatur, and other Flos
lines to be handled of independent dealers.
Additionally, US manufacturing is forecast for the
near future. Models from two new lines, AeTo and
Grall, are shown here.

Justin Henderson



Above, left: The Grall Beta Sconce is a wall-mounted uplight in grey or white enamel. All five Grall system models operate halogen lamps, with the Gamma line available in incandescent and custom HQI and fluorescent adaptations available for special projects. circle 201

Above: The AeTo P2
Sconce. The AeTo
line, which includes
a floor model and
two sconces, is
designed by Fabio
Lombardi. circle 203
Right: The Grall
Alpha Floor Lamp.
Diffuser in white or
aquamarine, with a
grey or white stem
and a dark grey base.
circle 204





Design: Mario Barbaglia Marco Colombo

Halogen table lamp 50 watts Colours: black, white, blue, yellow, red

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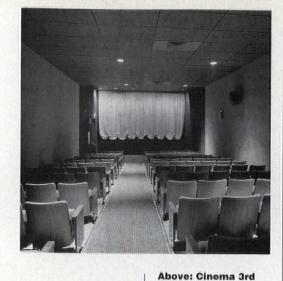
DIVIDE AND RULE

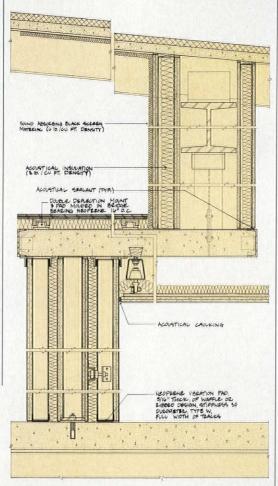
An unusual sound wall designed by Abraham W. Geller & Associates solves the problem of increasing theater capacity in a small space.

hen Cinema I & II on East 60th Street and Third Avenue opened in 1962, it was hailed by the New York Times as one of the most outstanding examples of theater design since the end of World War II. This progenitor of the current multiplex phenomenon was recently renovated by Abraham W. Geller & Associates, the theater's original architect, dividing the larger 700-seat upstairs theater known as Cinema I into two theaters. Because of the small space involved and the close proximity of the resulting two spaces, the renovation required some clever acoustical footwork.

The solution involved the design of an unusual S-shaped sound wall between both theaters consisting of eight layers of gypboard and numerous acoustical sealants at wall/ceiling junctures. Normally, the film speakers for Cinema I would have been located on a platform behind the lower portion of the screen. Here, however, the speakers were placed above the ceiling of the new theater to prevent the loss of 50 orchestra seats in Cinema I. The unusual shape of the wall and the attention given to detailing it for acoustical isolation have contributed to the success of both theaters. •

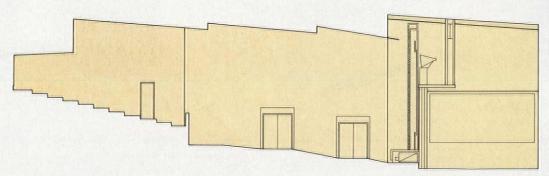
Michael Wagner





Avenue, a small 152seat theater, was created out of space behind the screen of Cinema I located on East 60th Street and Third Avenue. Because of the long, narrow 20-foot width of the new theater, the architects, Abraham W. Geller & Associates, designed the walls with wallcoverings in three colors-brown, gold and beige-to diminish the effect of tunnel vision. Left: Section of sound wall. The 20inch-thick wall was designed with two layers of insulation and three 4-inch-wide air spaces. **Below, left: Section** shows Cinema 3rd Avenue at lower left and the resulting smaller Cinema I, far right, with sound wall

in between.





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- · Organization of information
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- · Graphic design

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PUBLICATION

For Contract Furnishing Manufacturers Winners

February 1990 issue. Each contract manufacturer's winning entry will be photographed in full color and included in an editorial overview of the competition results.

For Architectural, Design Firm Winners

March 1990 issue. The architectural and design firm winners' material will be photographed in full color and will be the focal point of the feature on marketing design and architectural firms services.

SUBMISSIONS

Every entrant must submit an official entry form for each binder, brochure or piece of material entered with the appropriate category checked in the corresponding box on the form.

- . The entry form may be photocopied for multiple entries.
- · An entry form must be affixed to each entry.
- Brochures, posters, invitations, special announcements —\$35 per entry
- Binders—\$50 per entry
- · Mailing instructions are on the entry form. Entries are non-returnable.

Each brochure and binder entered must have an original or photocopy of this form, with category entered checked in the appropriate box, affixed to the entry. One check, payable to Interiors Magazine, for the total number of entries—\$35 per brochure, \$50 per binder—must be enclosed with each entry package.

DEADLINE

All entries must be received by Monday, October 16, 1989. Judging: in New York City on October 24, 1989 All winners will be immediately notified by phone, with details following in writing.

ENTRY FORM

Interiors Magazine 6th Annual Effective Brochure & Binder Competition

DEADLINE: Monday, October 16, 1989

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22. Architectural and design firms marketing

and support materials

MAIL ENTRY TO:

Interiors Magazine

1515 Broadway, New York, NY 10036 Attn: Karlene Diemer Competition Coordinator

LOUNGING AROUND

Charlotte expands to include lounge seating with a classic architectural look and international appeal.

Right: Created to match the Melissa chair, the Elissa seating series offers various side options, a legged or plinth base and modular or sofa units, circle 308



ith the staff additions of President
Robert Shepley and Vice President of
Sales and Marketing Gary DePuydt, the
Michigan based furniture company,
Charlotte, has seen some changes in the last two
years. They began updating Charlotte's image and
making the company more visible with new products and a showroom in Chicago. The latest wave
of new products is the Melissa chair and Elissa
lounge seating lines, the first lounge seating from
Charlotte—a company known for its single unit
seating. Designed by Glenn Gee, Vice President of
Design at HOK in San Francisco, the chairs represent a move toward a more classical, international
look. Says Gee, "A chair shouldn't be trendy."

With round or square back options and various side options, the chairs offer the designer an opportunity to customize the seating. "The look changes with the material," adds Gee.

Angi Bates

Right: Representing a move toward a more classic architectural look for Charlotte, the Melissa chair is designed by Glenn Gee. Says Gee, "The new line gives me an opportunity to show off Charlotte's strength-wood!" The chairs may be ordered with a round or square back. The chair's narrow arm version offers four side alternatives, and the wide arm versions are available fully upholstered or with exposed slat arm sides, circle 307





Versa

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

TOP TABLES

Motorized controls, interesting leg shape details, infinite top shapes and finish choices for the contract market.



Below: Designed by Timothy de Fiebre, the Square Series of tables is available in ash or cherry wood with various finishes and two heights. Brickel. circle 230 **Below, right: Created** to accompany the **Bridge chair, Ettore** Sotsass' Shift table with rigid, unaligned legs may be ordered in beechwood stained light or dark or marble. Knoll. circle 231

Right: With a top in four shapes featuring 53 styles and a marble, glass or wood option, the Fugue table from Howe offers a two, three, or four pronged T-base, circle 232 **Right: Kron offers** their Toletum table with a glass, walnut or granite top in various sizes. Glass tops feature an acidetched band. The table comes in four shapes with steel legs in ten lacquer colors or silver. Kron.

Above: Haworth's
Traders Station has a
120-degree wraparound work surface
providing cable management capabilities.
Pneumatic shelf
height controls allow
the trader to adjust
to a sitting or standing position with a
button. circle 234
Angi Bates





Stance

A unique ganging stack chair that is comfortable and durable in both structure and style. Component system design permits addition or removal of arms in the field. The easy-to-care-for polypropylene frame conceals a steel inner structure. It's technical innovation by design from KI. Call (414) 468-8100 or write P.O. Box 8100, Green Bay, Wisconsin 54308-8100 for more information.

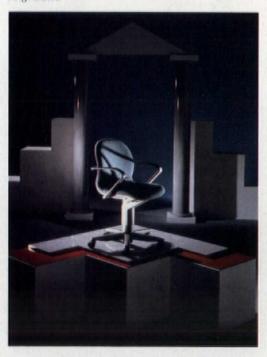
FUTURISTIC OFFICE FURNITURE

A new company makes a splash with a seating system and desk collection by Hartmut Esslinger of frogdesign.

anfred B. Welsh, formerly the president of Comforto, feels that along with the computer came a proliferation of new design. "We weren't ready for a such a contemporary look in the early '80s, but now we are." So in June 1989, he formed North Carolinabased Neo Concepts, "a company that offers contemporary design," says Welsh.

The company's first introduction is the Zeta desk and seating collection designed by Hartmut Esslinger of frogdesign in California and licensed from Koenig & Neurath in Europe. The desk presents an unusual approach—an articulating work surface and two cantilevered legs instead of four straight legs. Says Esslinger, "I like symbolic elements." The Zeta seating collection was designed to allow for shifting in the chair to promote what Esslinger calls "dynamic sitting." •

Angi Bates

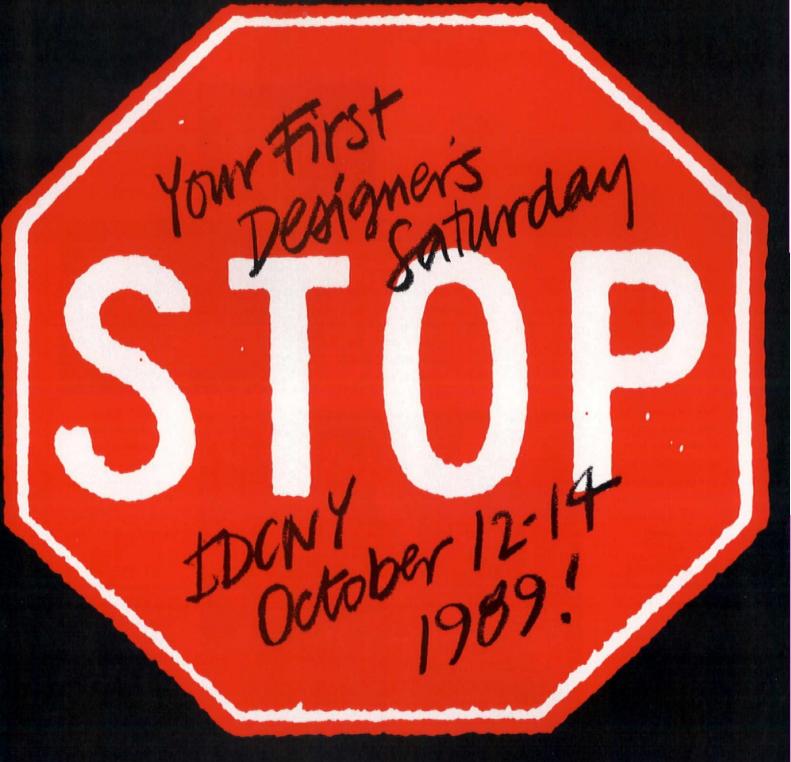




Above: With an articulating work surface and new leg shape, Hartmut Esslinger designs the Zeta desk series. The line includes desks, freestanding file units and a stand up companion table, circle 305 Left: The Zeta seating line allows for movement once seated with a large seat area and sloped armrests. Designed by **Hartmut Esslinger of** frogdesign, several task versions are available. circle 306



Above: Manfred B.
Welsh of Neo
Concepts with
Hartmut Esslinger of
frogdesign. Welsh
says of Esslinger, "No
matter what he is
designing, he is a
visionary."



The sizzle and savvy of the International Design Center, New York, awaits you during Designer's Saturday. Stop at 100-plus spectacular showrooms and see products never before seen in New York City, the this-minute designs from over 200 of the world's most prestigious manufacturers.

It's a cavalcade of international design stars, the stop-thepresses people whose presence and products make news. They'll be out at IDCNY for three days of seminars, exhibitions and parties.

Fly United, US Air or Piedmont to Designer's Saturday for 45% off regular coach fare. Call 718/937-7474 for travel information. And fill out and mail the IDCNY preregistration card today. Your badge will be prepared for your arrival.

Getting to IDCNY is easy by subway and even easier by complimentary shuttle from around the city. Just call 718/937-7474 for information.

IDCNY

Yes! I plan to attend Designer's Saturday at IDCNY. I'll pick up my badge upon arrival.

Name

Firm

Address

Mail to IDCNY Executive Office, 29-10 Thomson Ave., Long Island City, NY 11101

circle 31

SIGNAGE OF THE TIMES

Controlling the message with moving signs, fluorescent blackboards and illuminated plastic.



Above: The Edge-lite is a transparent sign with a slim profile constructed of transparent panels with stainless steel trim that may be ordered with red or green letters. Siltron Illumination. circle 244



Right: Wonderboard offers the electronic blackboard, a high quality acrylic fused to a black backing that may be drawn in water soluble pencils in four colors. circle 242 Below: The line of electronic signs from **Polyplastic Forms** features up to nine programmed messages and a memory retention of up to 45 days. circle 243



Above: Created for the exterior entrance of the River Center shopping center in San Antonio, Texas, the aluminum sign with acrylic letters is from Communication Arts. circle 245 Below: With the look of a subsurface sign and the versatility of interchangeable parts, Apco offers SignMatrix in 35 standard modules and eight colors. circle 246







designed by Marta Tornero is the first ergonomic chair to easily resolve the arm/armless dilemma. Articulating arms raise and lower at will. Omnific is designed for comfort and support, whatever the task. For complete information, call toll free: 800/937-2635 (customer service: 800/234-3577),

FAX 800/727-2635, or write to Panel Concepts, L.P., P.O. Box C-25100, Santa Ana, California 92799-5100.



WORLDSTORE '89

Fresh perspectives for retail environments.

n exhibition and conference that focuses on retail store planning, interior design and visual display, World-Store '89 will be held September 7 - 10 at Atlanta's Georgia World

Center. Attracting a wide range of international participants, WorldStore offers the opportunity to gain fresh insights into the field of creating successful retail environments. • Nayana Currimbhoy

PROGRAM HIGHLIGHTS

Thursday, Sept. 7

9:00-9:15am:
 Moderator's Opening
 Remarks: One World,

One Store by Isadore Barmash, The New York

Times.

 9:15-10:00am:
 Keynote Address: The European Market After 1993, with Georges Meyer, Galeries
 Lafayette. • 11:45am-12:30 pm: Designs on the US Retail Market—The expansion of Tie Rack of London, by Roy Colin Bishko, Tie Rack.

- 12:30-2:00pm: Buffet Luncheon and Grand Opening of the Exhibits.
- 2:45-3:30pm: Marketing: A Twin Image by Rudolph V. Javosky, Campeau

Development Corp.

6:00-8:00pm:
 Attendee/Exhibitor Ice
 Breaker Party.

Friday, Sept. 8

- 9:00-9:15am: Moderator's Opening Remarks, Rune Gustafson, Fitch-RS.
- 10:00-10:45am: Expanding through Niche Marketing by Kevin Roche, Space Design International and W. Philip White, The Limited, Inc.
- 11:00-11:45am:
 The Advance of the
 Specialty Retailer by
 Frank Brazier, Pentos
 Retail.
- 11:45am-12:30 pm: International Buffet Luncheon.
- 1:30-5:00pm:
 ISP Workshop.
- 8:00pm:
 Gala Awards Evening.

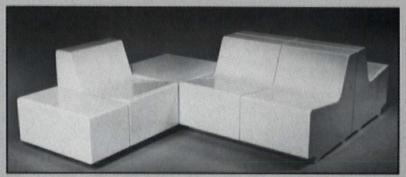
Saturday, Sept. 9

- 9:00-9:15am:
 Opening remarks by Andrew Atkin,
 WalkerGroup/ CNI.
- 10:15-11:15am: The Growing Importance of Exterior and Interior Design by Andrew Markopoulos, Dayton Hudson.
- 1:30-5:00pm: ISP Workshop.

Sunday Sept. 10

- 9:00-9:15am:
 Opening Remarks by Randall E. Gebhardt, Retail Planning Association.
- 11:15-12:30 pm: Special workshop: Lighting for the World Store by Frank F. LaGiusa, GE Lighting.

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circle 34

DIFFA, the Design Industries Foundation for AIDS, is a national, nonprofit public foundation that raises funds to support AIDSrelated service, education and research organizations. DIFFA has raised more than 3 million dollars since its founding in 1984 through its national and local efforts. The foundation has chapters in Atlanta, Boston, Chicago, Dallas, Houston, Kansas City, Minnesota, New York, Northern California, St. Louis and Washington, D.C. DIFFA depends on the contributions of funds, talents and services of volunteers. You can help make a difference. Contact the National Office:

DIFFA P.O. Box 5176 FDR Station New York, N.Y. 10150 Phone: 212-371-8299

We all know members
of our professional
community who have
been lost to AIDS.
Chances are, we
all know others who
will be lost.

We can do something. But it takes money.

ICON '89

IMS design conference gets a new name.

he International Market Square (IMS) in Minneapolis, which serves as the design center of the upper Midwest, recently selected ICON as the permanent name for its annual design conference and furnishing exposition. "Icon suggests a central idea or image which is culturally enduring and inspirational," explained IMS President Jerry Zweigbaum. To be held September 21 and 22, this year's market will feature trade events, continuing education courses as well as seminars and workshops aimed to inform the trade as well as the public. Michael Kalil, Principal of Kalil Studio, will launch the conference with a keynote address on design icons. • Nayana Currimbhoy

PROGRAM OF EVENTS

Thursday, Sept. 21

- 9:00am-Closing:
 Showroom open house.
- 9:00-10:00am: The
 Design Team That
 Works. Panelists: Larry
 Anderson, Builder,
 A+ Construction; Walter
 K. Gerber, Architect,
 Walter K. Gerber
 Architects; Garren
 Collins, Designer,
 Dorothy Collins, Inc.

- 10:30am-12:00pm: Beyond The Basic Kitchen, by Gay Fly, kitchen design specialist and Larry
- 12:00-1:00pm: Luncheon for Kitchen design seminar atten-

D'Amico, IMS chef.

- dees, and demonstration and discussion of gourmet meal designed by D'Amico.
- 12:00-3:30pm: Showroom seminars.
- 1:15-2:00pm: BASF Corporation Presentation. Speaker: Carl Brewster, BASF.
- 2:30-4:30pm:
 Effective Negotiating Strategies, Co Sponsored by IFMA.

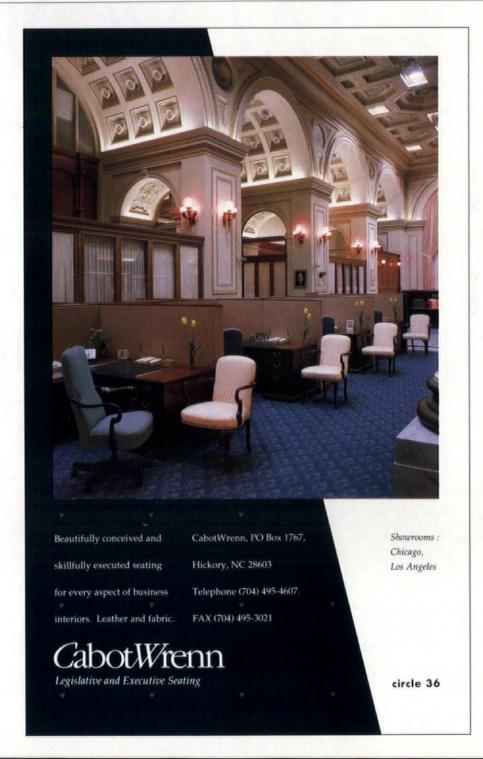
Speaker: Fred Pryor, Chairman, Pryor Resources.

Friday, Sept. 22

• 8:00am-4:00pm:
Continuing Education
Programs For The Trade.
Topic 1: Leadership.
Speaker: Liz Howard,
National President,
ASID, co-sponsored by
ASID. Topic 2:
Presentation Skills. Co-

sponsored by IBD.

- 3:30-4:00pm: The Draper Touch. Speaker: Carlton Varney.
- 4:30-5:30pm:
 Spatial Relationships in Design. Speaker
 Michael Kalil.
- 3:00pm: Showroom Open House.
- 8:00pm: Gala: Return to Classics.
 Music, dancing, food and beverages.



ESIGN EVYORK

BY THE INDUSTRY FOR THE INDUSTRY SPONSORED BY RESOURCES COUNCIL

INTERNATIONAL MARKET

OCTOBER 11th thru OCTOBER 14th 1989

FOR ADDITIONAL INFORMATION
CALL THE RESOURCES COUNCIL AT (212) 532-2726

SEATING DIRECTORY

A complete, alphabetical listing of contract seating manufacturers and distributors and the type of products available to specifiers.

Accord Business Furniture POB 2127

High Point, NC 27261-2127 919-434-5166

Contact: A. Dwight Bumgarner

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Adden Furniture

Jackson Street Lowell, MA 01852 617-454-7848

Contact: Ms. Susan Martineau

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Agati Designs

2021 W. Carroll St. Chicago, IL 60612 312-522-0504 Contact: Joe Agati

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AGI Industries Inc.

217 Feld Avenue, POB 142 High Point, NC 27261 919-434-5011 Contact: Ed Marnock

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Ajusto Equipment Company 20163 Haskins Road, POB348 Bowling Green, OH 43402 419-823-1861 Fax: 419-823-1305

Contact: E. Metzer

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Allibert Inc./Triconfort

1200 Highway 27 S. Stanley, NC 28164 704-263-9155 Contact: Stanislas Baron

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Allsteel Inc.

Allsteel Drive Aurora, IL 60507 312-859-2600 Contact: Ken Malik

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The Alma Companies

1301 Lincoln Drive, POB2250 High Point, NC 27261 919-885-4101, 800-833-3319 Contact: Ron Werner

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Editor's note: This directory has been compiled through a questionnaire and telephone survey of leading manufacturers, importers and distributors of contract seating. Every effort has been made to include major sources and their product lines. Any omissions or corrections should be brought to the attention of the magazine for inclusion in the 1990 edition of the directory.

Please send information to: Justin Henderson/Directory Editor INTERIORS 1515 Broadway, New York, NY 10036 Fax: 212-536-5357

KEY TO BLOCKS STYLES

- 1 Contemporary
- 2 Traditional
- 3 Antiques/
- 4 Custom/limited editions
 USES
- 5 Executive
- 6 General office
- 7 Task/computer support
- 8 Lounge/reception
- 9 Conference
- 10 Healthcare/
- disabled
- 11 Hospitality/ restaurant
- 12 Outdoor/leisure
- 13 Educational/ institutional
- 14 Auditorium
- 15 Folding/stacking
- 16 Gang/multiple seating
- 17 Industrial
- 18 Other uses
- 19 Wood
- 20 Plywood molded
- 21 Plastic molded
- 22 Fiberglass
- 23 Bamboo/ wicker/rattan
- 24 Aluminum
- 25 Cast iron/ cast aluminum
- 26 Steel/stainless
 - steel
- 27 Chrome
- 28 Coated metals
- 29 Wrought iron
- 30 Stone
- 31 Other frames
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- 32 Brochure

Ambience Inc.

979 Third Ave. Ste. 820 New York, NY 10022 212-688-0170

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American of Martinsville

POB 5071 Martinsville, VA 24115 703-638-2379 Fax: 703-638-8810 Contact: Sherry Ramsey

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American Seating Company

901 Broadway Ave. N.W. Grand Rapids, MI 49504 616-456-0600 Contact: Bill Barrett

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Amotek/Lusa, Inc.

37 North Ave. Norwalk, CT 06851 800-CHAIRSS

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Anderson Inc.

P.O.B. 739 5040 San Fernando Rd. Glendale, CA 91209 818-246-8133 Contact: Ellis Biderson

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Aqua International

106 N. Orchard Brooklyn, Iowa 52211 800-223-5875 Fax: 515-522-9407 Contact: Steve Hudak

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Arc International

91 Fifth Avenue Suite 300 New York, NY 10003 212-727-3340

Contact: Carole G. Lavin

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Arcadia Chair Company

15610 S. Main Street Gardena, CA 90248 213-532-9100

Contact: Casey Journigan

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Arconas Corporation

150 E. 58th St. New York, NY 10155 212-753-4960

Contact: George Tanier

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Arkitektura, Inc.

POB 210 Princeton, NJ 08542 609-448-3300 Contact: Kenneth Smith, Lynn Adams

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Artec 1600 Royal Street Jasper, IN 47549 812-482-1600 Fax: 812-482-8300

Contact: Evelyn Krieg

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Artemide Inc.

1980 New Highway Farmingdale, NY, 11735 516-694-9292

Contact: Philip Kanner

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Artopex Inc., USA

1 Blue Hill Plaza, Pearl River, NY 10965 914-735-5997

Contact: Roxanne Duhamel-Martin

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Astoria Imports Ltd.

350 Morgan Avenue Brooklyn, NY 11211 718-782-3701

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Wood Furniture Co.

East Arlington, VT 05252 802-375-6511 Contact: Don Fisher

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Atelier International Ltd.

30-20 Thomson Ave. Long Island City, NY 11101 718-392-0300 Contact: Bob Beck

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August Incorporated

7901 North Congress Park Centerville, OH 45459 513-434-2520

Contact: Judith W. Fister

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Avanti Furniture

497 Main Street Farmingdale, NY 11735 516-438-4282 Fax: 516-243-4335

Contact: Kevin Bagnasco

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Avery Boardman

979 Third Ave. New York, NY 10022 212-688-6611 Contact: Ed Giordano

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Baker Executive Office

917 Merchandise Mart Chicago, IL 60654 312-329-9410 Fax: 312-836-1370

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Gretchen Bellinger

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330 E. 59th St. NY, NY 10022 Contact: Amy Bell

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Benedetti Corp.

1500 Evergreen Ave. Los Angeles, CA 90023 213-261-3000 Contact: Anna Hernandez

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Bernhardt

POB 740 Lenoir, NC 28645 704-758-9811

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Bieffeplast

30-20 Thomson Avenue Long Island City, NY 11101 718-937-2310 Fax: 718-784-4143 Contact: Joan Gullans

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Bielecky Bros. Inc.

306 E. 61st Street New York, NY 10010 212-753-2355 Contact: Anthony Melkin

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Biltrite Nightingale Inc.

10251 Ray Lawson Blvd. Montreal, Quebec HIJ IL7 Canada 514-352-7770 Fax: 352-7770 Contact: Andre Laurent

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The Boling Company

POB 409, Silver City, NC 27344 919-663-2400 Contact: Greg Phillips

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John Boos & Company

POB 609 Effingham, IL 62401 217-347-7701 Fax: 217-347-7705 Contact: Eric W. Johnson

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J & D Brauner Inc.

11-15 49th Ave. Long Island City, NY 11101 718-392-1095

Contact: Duncan McKenzie

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Brayton International

255 Swarthmore Ave. POB 7288 High Point NC 27264 919-434-4151

Contact: L. Paul Brayton

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Brickel

515 Madison Ave. New York, NY 10022 212-688-2233

Contact: Debbie Kramer

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Bright Chair Company

51 Railroad Ave. Middletown, NY 10940 914-343-2196 Contact: Stan Gottlieb

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Brown Jordan

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9860 Gidley St. El Monte, CA 91734 818-443-8971 Contact: Paul E. Jackson

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Brueton Industries Inc.

145-68 228th St. Springfield Gardens, NY 11413 718-527-3000 Fax: 718-712-6783 Contact: Deborah Cvirko

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Claud Bunyard

232 Sherman St. Gardner, MA 01440 617-0632-2770

Contact: Ron Kirkwood



Cabot Wrenn

POB 3444, Hickory, NC 28603 704-495-8235

Contact: Jack Glasheen



Cadsana

East Middle Patent Road Greenwich, CT 06831 203-322-5656

Contact: Aida Fletcher

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Camilo Meubles, Inc.

4110 Laguna St. Coral Gables, FL 33146 305-445-3505 Fax: 305-447-8566 Contact: Camilo Lopez III

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Campaniello Imports

225 E. 57th St. New York, NY 10022 212-371-3700

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Cano Corporation

225 Industrial Road Fitchburg, MA 01420 508-342-0953 Contact: Jan Kapstad

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the prima wood series



Carter Contract POB 1869 Salisbury, NC 28144 704-633-8000 Contact: Doug Yount

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Carolina Seating Company

POB 2127 High Point, NC 27261-2127 800-334-2835

-					
Contact:	A.	DW	right	Bumgame	

1	2			5	6	13	8
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Cartwright

POB 2798 High Point, NC 27261 919-889-9400 Fax: 919-884-cart Contact: Donal A, Mulligan

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Casaform

200 Lexington Ave. Ste. 510 New York, NY 10016 212-685-4959

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Chaircraft Inc.

POB 3466, Hickory, NC 28601 704-495-8291 Contact: C.I. Caugh

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Chairmasters

200 E. 146th St. Bronx, NY 10451-5599 212-292-0600 Fax: 212-292-0613 Contact: Don Smith

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Charlotte Company, Inc.

POB 417, 815 Front St. Belding, MI 48809 616-794-1700 Fax: 616-794-1710 Contact: Bruce Sienkowski

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Charvoz

5 Daniel Road Fairfield, NJ 07006 201-227-6500 Contact: Brian Crooks

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9	10	11		13		15	13
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Chattahoochee Makers

Co., Inc. 1098 Huff Road N.W. Atlanta, GA 31318 404-351-7016 Contact: Joe Baird, Jr.

1	2		4			8
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Frank Chervan, Inc.

POB 147, Bedford, VA 24523 800-245-6782

Contact: Roger Henderson

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CI Designs

574 Boston Ave., POB 590 Medford, MA 02155 617-391-7800 Contact: Dianne Sampson

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Classic Age /Modern Age 41 E. 11th St., NY, NY 10003 212-353-3450

Contact: Barbara Rathborne

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Classico Ltd.

21 E. Riverside Dr., POB 280 Peru, IN 46970 317-473-6691, 800-876-6691 Contact: Robin R. Kirk

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Classic Traditions/ Classic Gallery

2009 Fulton Place, POB 1788 High Point, NC 919-841-8300, 919-886-4191 Contact: Pam Grubb

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Cole Office Environments

640 Whiteford Road York, PA 17405 717-854-1545 Fax: 717-845-5955 Contact: T.S. Bird, Jr.

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		19	20	21			
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Comforto, a Haworth Co.

One Haworth Center Holland, MI 49423-9576 800-344-2600, 616-393-1570 Contact: Haworth Inquiry Dept.

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Commercial Chair Co.

16000 Phoenix Dr., POB 3969 City of Industry, CA 91745 818-968-0444 Fax: 818-330-1259 Contact: Mark H. Jass

1	2		4	5	6	7	8
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Commonwealth Contract Furnishings

POB 667, Bassett, VA 24055 703-629-3351, 703-629-6300 Contact: Leo A. Vogel

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Conde House

200 Kansas Street #225 San Francisco, CA 94103 415-864-8666 Contact: Mino Tanaka

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Continental

Creative Sales, Inc.

141 Lanza Ave. Garfield, NJ 07026 201-546-9660 Fax: 201-546-9698 Contact: Bryan Mitnick

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Contract & Leisure Seating

133 W. 19th St., NY, NY 10011 212-206-6338 Contact: Ms. LeClerc

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CorryHiebert

511 Carpenter Freeway Irving, TX 75062 214-506-9500 Fax: 214-506-6323 Contact: Suzanne Collins

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Councill Business Furniture

POB 398, Denton, NC 27239 704-869-2155 Contact: Brown Councill

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Craftsman Office Furniture

14113 South McKinley Ave. Los Angeles, CA 90059 213-638-6118 Fax: 213-638-4403 Contact: S. Oden

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Crestmark International

275 Market St., Ste. 184 Bldg. 4 Minneapolis, MN 55405 612-339-7592 Fax: 612-339-2014 Contact: Jane B. Koons



Crown Leisure Products, Inc.

317 South Elm Street POB 280 Owosso, MI 48867 517-723-7881 Fax: 517-723-8607

Fax: 517-723-8697 Contact: Ronda Marr

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Croydon Furniture

Systems, Inc.
POB 340, Cambridge, Ontario
Canada N1R 5V4
519-621-6300
Contact: Jeff Walker

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Cubicon Corporation

POB 28745 St. Louis, MO 63146-1245 314-567-0667 Fax: 314-567-0046

Contact: Wilbur Kerman

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Cumberland Furniture

36-35 36 St.
Long Island City, NY 11106
718-937-6300
Fax: 718-784-3860
Contact: Judith Champion

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495 Ball Street Cobourg, Ontario, Canada K9A 4P9

416-372-2184 Fax: 416-372-4981 Contact: Peggy Adamson

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Daglee Seating Company

POB 6582 Philadelphia, PA19138 215-549-9090

Fax: 215-549-7191 Contact: Larry Anderer

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Peter Danko & Assoc., Inc.

7492 F Old Alex Ferry Road Clinton, MD 20735

800-882-5300

301-283-0104 (MD)

Fax: 301-868-9143 Contact: Elizabeth Danko

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9	10	11		13	15	16
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Dansanna International

8256 Mackle Road, Montreal Quebec, Canada H4W 1B2 514-489-3855

Contact: Gordon Baum

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David Edward Co. Inc.

3501 Marmenco Ct. Baltimore, MD 21230 301-789-0700

Fax: 301-789-5938 Contact: Edward G. Pitts

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Davis Furniture Ind, Inc.

602 W. Linden Ave., POB 2065 High Point, NC 27261-2066 919-889-2009

Fax: 919-889-0031 Contact: Steve Edgerton

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Decotech

148 E 89th St., NY, NY 10128 212-860-7627

Contact: Deborah Donchian Boria

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Dependable Furniture Mfg.

45 Williams Avenue San Francisco, CA 94124 415-822-3232

Contact: Deborah Lindman

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Design-Spec Seating

32 W. Caump Blvd. Memphis, TN 38106 901-774-6016 Fax: 901-774-3658 Contact: Dick Day

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Design-Trac Inc.

POB 8023 Youngstown, OH 44505 216-759-2669 Contact: Cindy Gasser



Deutsch, Inc.

31E, 32nd

New York, NY 10016 212-683-8746; 800-223-4550



DFC/Tonon USA

979 Third Ave., NY, NY 10022 212-755-5611

Contact: Mary Russo

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Domore Corporation

2400 Sterling Ave. Elkhart, IN 46516 800-336-6673 Fax: 219-294-6176 Contact: James Johnson



Donghia Furniture/Textiles

485 Broadway, NY, NY 10013 212-925-2777 Fax: 212-925-4819

Contact: Sheilah Puckett

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Drexel Heritage Furnishings, Inc.

101 Main St. High Point, NC 28619 704-433-3773

Fax: 704-433-3525 Contact: Frank J. Hager

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Dunbar Furniture, Inc.

601 S. Fulton St. Berne, IN 46711 219-589-2111



Dux Interiors

305 E. 63rd St., NY, NY 10021 212-752-3897 Contact: Jorene Broccoli

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Dyn Corp.

POB 73, 285 Palisade Ave. Cliffside, NJ 07010 201-945-6662 Contact: Rich Erle

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Ebco Contract Furniture

1221 Erie Ave. Sheboygan, WI 53081 414-458-8731

Contact: Joe Sienkiewicz



EckAdams Corporation

347 N. Lindbergh Blvd. St. Louis, MO 63141-7888 314-993-8100

Contact: Betty J. Schone

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E-J Industries, Inc.

1275 South Campbell Ave. Chicago, IL 60608 312-226-5023

Fax: 312-226-5976 Contact: Keith Weitzman

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Emeco Industries, Inc.

805 Elm Ave. Hanover, PA 17331 717-637-5951

Contact: Eugene B. Roscoe

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Empire Chair Co.

Div. of L & B Industries, Inc. Foot of Liberty St., POB 240 Haverstraw, NY 10927 914-429-5700

Fax: 914-354-0323 Contact: Raymond Knoop

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EMU, Inc.

POB 13054, Reading, PA 19612 215-929-3941 Fax: 215-929-4053

Contact: Jacques Palmieri

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Eppinger

POB 8088

Stamford, CT 06905-8088 914-967-7607

Contact: Paula Eppinger

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Erg International

10848 Cantara St. Sun Valley, CA 91352 818-504-0020

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Estel Inc.

6695 Peachtree IndustrialBlvd. Atlanta, GA 30360 404-446-0933

Contact: Silvano Gabbani

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Executive Office Concepts

1705 Anderson Avenue Compton, CA 90220 213-537-1657 Fax: 213-603-9100

Contact: Sharon Ochs

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Ficks Reed Company

4900 Charlemar Dr. Cincinnati, OH 45227 513-561-2100 Contact: T. Aders

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Fixtures Furniture

1642 Crystal, POB 6346 Kansas City, MO 64126-2825 816-241-4500

Contact: Gerry Davis

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9	10	11	12	13	14	15	16
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Flexsteel Contract Furniture

POB 877, Dubuque, IA 52001 319-556-7730 Fax: 800-458-9872

Contact: R.J. Maricich

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9	10	11		13		16
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Foldcraft Co.

837 Centennial Drive Kenyon, MN 55946 507-789-522 (MN), 800-533-0480

Contact: Robin Nielsen

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Forms + Surfaces

POB 5215

Santa Barbara, CA 93150 805-969-7721

Fax: 805-565-1578

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Fortress, Inc.

801 Baldwin Park Blvd. City of Industry, CA 91746 818-961-3332

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Fupoplex/USA

13450 Farmington Road Livonia, MI 48150 313-525-4150 Contact: Jean Lyle

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Furniture Club

257 W. 19th St., NY, NY10011 Contact: Don Ruddy

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Furniture

of the 20th Century 227 W. 17th St., NY, NY10011 212-845-5610

Contact: Louise Lipman

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Gametime, Inc.

101 Kingsberry Rd. Fort Payne, AL 35967 205-845-5610 Fax: 205-845-2649 Contact: Bruce Smith

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Gasser Chair Co. Inc.

4136 Loganway Youngstown, OH 44505-1797 800-323-2234 216-759-2234 (OH) Fax: 216-759-9844 Contact: Cindy Gasser

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Gas Spring Company

92 County Line Road Colmar, PA 18915 215-822-1982

Contact: To	ony W	asho	fsk
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Gatto Furniture Industries

2240 S.W. 34th St. Fort Lauderdale, FL 33312 305-584-6400 Contact: Ronald J. Gatto

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Geiger International

7005 Fulton Industrial Blvd. S.W. Atlanta, GA 30336 404-344-1100

Contact: Mary-Ann Moon

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G/E International, Inc.

IDCNY Center 2, 30-20 Thomson Ave. Long Island City, NY 11101

718-361-5290 Fax: 718-361-5292

Contact: Hanne Elstrom

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General Mica Corporation

1850 N.E. 144th St. North Miami, FL 33181 305-949-7247 Fax: 305-940-7302

Contact: Bill Smith

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GF Office Furniture

4944 Belmont Ave., POB 1108 Youngstown, OH 44501 216-759-8888

Contact: Sheri Renko

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Girsberger Industries, Inc.

Highway 70 W., POB 1990 Smithfield, NC 27577 919-934-0545

Contact: Kay Prince

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Glassform

1435 S. Santa Fe Ave. Compton, CA 90221 213-603-8991 Contact: Betty Prosser

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Glasspec Corporation

10344 S.W. 187 St. Miami, FL 33157 800-328-0888

305-255-8444 (FL) Fax: 305-232-8246 Contact: Luis Echenique

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Globe Business Furniture

90 Volunteer Drive Hendersonville, TN 37075 615-822-4968 Fax: 615-824-9755

Contact: Steven Park

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G/O Furniture, Inc.

POB 58840. Los Angeles, CA 90058 213-589-9181 Contact: John Ketch

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Gordon International

200 Lexington Ave. Ste. 610 New York, NY 10016 212-532-0075 Fax: 212-779-0147

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Grahl Industries, Inc.

100 S. Michigan Ave., POB345 Coldwater, MI 49036 517-279-8011 Contact: Ruth Heinemann

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Gregson Furniture Ind.

206 East Frazier Liberty, NC 27298 919-622-2201 Fax: 919-622-5000 Contact: Terry Render

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Grosfillex

4201 Pottsville Pike Reading, PA 19605 800-523-8493

Fax: 215-921-8778 Contact: Hal Bond

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Gross International

3901 Main St. Philadelphia, PA 19127 215-482-8000

Contact: John Dolhancryk

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Group Four Furniture Inc.

25-5 Connell Court,. Toronto Ontario, Canada M8Z 1E8 416-251-1128 Fax: 416-251-6285 Contact: Terry Mannell

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The Gunlocke Company

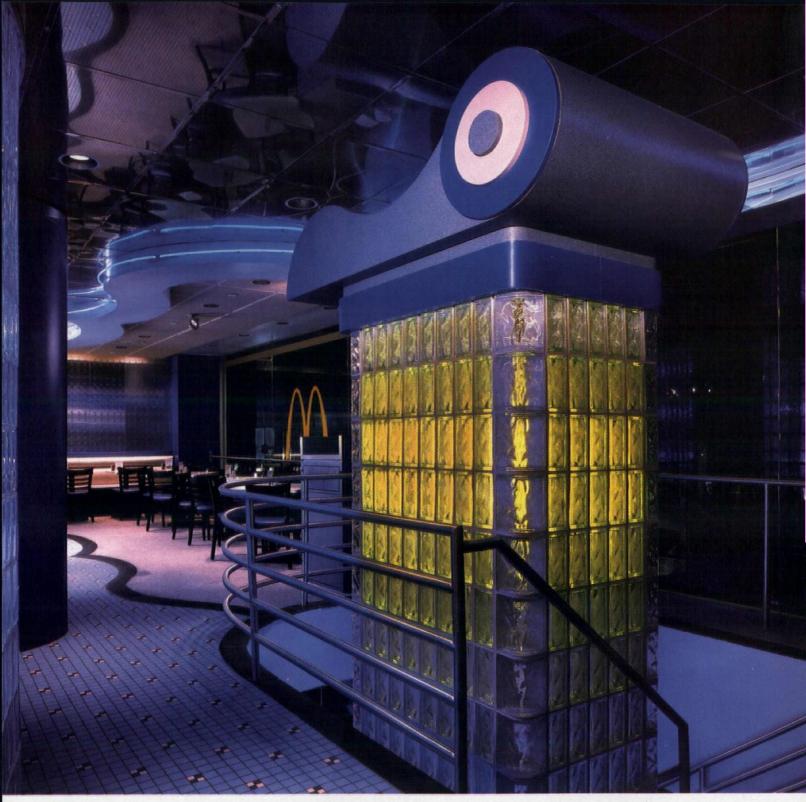
1150 East River Road Avon, NY 14414 716-226-8190 Fax: 716-226-6355 Contact: Margie H. Richmond

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Hag USA Inc.

108 Landmark Dr. Greensboro, NC 27409 919-668-9541 (NC), 800-334-4829 Contact: Ginger Newell

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Halcyon Inc.

6142 15th St. East Bradenton, FL 34203 813-758-3891 Fax: 813-755-7536 Contact: Patricia B. Zigulich



Harden Furniture Contract Div. POB 2,

McConnellsville, NY 13401 315-675-3600 Contact: Roderick McLean

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Hardwood House Inc.

569 Lyell Ave. Rochester, NY 14606 712-254-0600 Contact: Susan Lankes

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Harter Group

414 N. Orleans Chicago, IL 60610 312-222-1006

Contact: Jeanne Jacobson

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9	18				15	16
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Haworth, Inc.

One Haworth Center Holland, MI 49423 616-393-5000



Hayes

1036 47th Ave., POB 7229 Oakland, CA 94601-0229 415-534-4511 (CA) 800-922-7876 Contact: Lee Mathewson



Helikon Furniture

607 Norwich Ave. Taftville, CT 06380 203-886-2301

Contact: Mark Stasko

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Hickory Business Furniture (HBF)

POB 8, Hickory, NC 28603 704-328-2064 Fax: 704-328-8816

Fax: 704-328-8816 Contact: Joyce Lail

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Hickory Chair Company

POB 2147, Hickory, NC 28603 404-328-1801 Contact: Loraine Burns

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High Point Furniture Industries, Inc.

POB 2063 High Point, NC 27261 919-481-7101 Fax: 919-434-1964 Contact: Ron Shuster

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The Hitchcock Chair Co.

Rte. 219, POB 369 New Hartford, CT 06057 203-379-8531 Fax: 203-379-6591

Contact: Jeffrey Pulver

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Homecrest Industries Inc.

Homecrest Ave., POB 350 Wadena, MN 56482 218-631-1000 Contact: Arthur Apissomian

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The Hon Company

200 Oak Street Muscatine, Iowa 52761 319-264-7505

Contact: Loni Jones

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Hunt Contract Furniture

POB 500, Wingdale, NY 12594 914-832-6601

Fax: 914-832-3994 Contact: Linda Dimarie

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ICF, Inc.

33 Kings Highway Orangeburg, NY 10962 914-365-2500, 212-750-0900 Fax: 914-365-2676

Contact: Angela Georgiadis, Charles Brahm (NYC)

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Imagineering Inc./ Weatherend Estate

Furniture, POB 648 Rockland, ME 04841 207-596-6483

Contact: Andrea Kellogg-Clarke

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Interna Designs U.S.A., Ltd.

6-168 Merchandise Mart Chicago, IL 60654 312-467-6076 Contact: Earl Silvers

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International Designs

16000 Phoenix Drive Industry, CA 91745 818-968-5685

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Interroyal Corporation

Community Ave. Plainfield, CT 06374 203-564-3341

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Intrends International

POB 476, Scarsdale, NY 10583 914-472-5666 Fax: 914-472-8416

Contact: Herb Trabitz

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Invincible Metal Furniture

Co. 842 S. Main St., POB 607 Manitowoc, WI 54220 414-682-4601 Fax: 414-682-7316 Contact: Tim M. Schuette

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Inwood Office Furniture

POB 646, Jasper, IN 47547-0646 812-482-6121 Fax: 812-482-9732

Contact: Glen M. Sturm

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IPF International Inc.

11-13 Maryland Ave. Paterson, NJ 07503 201-345-7440

Contact: Lawrence M. Chalfin

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IPI Inc.—Furniture Div. 30-20 Thomson Ave. Long Island City, NY 11101 718-482-7440

Contact: France Molinier

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Jansko, Inc.

1800 S.W. 34th Street Ft. Lauderdale, FL 33315 800-327-2725

Fax: 305-522-7475

Contact: Maureen Madderom

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Jasper Seating Company

932 Mill St., Jasper, IN 47546 800-622-5661

Fax: 812-482-1548

Contact: Arch Schwinghammer

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JG Furniture Systems, Inc.

121 Park Ave. Quakertown, PA 18951 215-536-7343 Fax: 215-536-7365

Contact: Sherry Wentz

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Lee Jofa

800 Central Blvd. Carlstadt, NJ 27072 201-438-8444

Contact: Wm. Roschen

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Jofco Inc.

POB 71.

Jasper, IN 47547-0071 800-23JOFCO, 812-634-2382 Contact: John Bevier

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Joyce Furniture Inc.

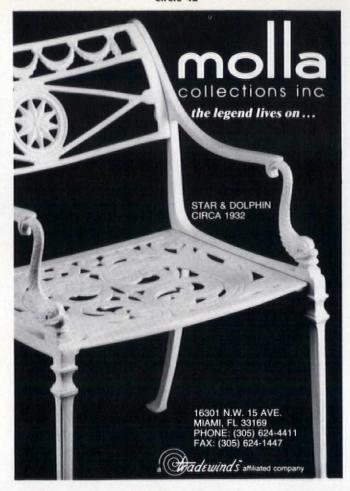
1865 Birchmount Rd, Scarborough, Ontario M1P 2L5 Canada 416-293-8221 Contact: Terry Coughlin



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Standard Ceilings NRC .55

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Acoustically, SONEX Ceilings outperform standard ceilings across all frequencies. SONEX Ceilings combine unique design versatility with unparalleled acoustical performance. So move and arrange our dramatic ceiling tiles and create your own unique design. Represented exclusively by: Architectural Surfaces, Inc., 123 Columbia Court North, Chaska, MN 55318 (612) 448-5300

Kartell USA, Inc. POB 1177

Greenville, SC 29602 803-271-6932

Contact: J.B. Lawton

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9		11		13	14	15	
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Kasparians, Inc.

1708 N. Tyler Ave. South El Monte, CA 91733 818-444-0101

Contact: Levon Goganian

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KD Context

One KD Drive Belmont, MS 38827 601-454-3451

Contact: Bob Wilkinson

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Keilhauer Contract Seating

946 Warden Ave. Toronto Ontario M1L 4C9 Canada 416-759-5666 Fax: 416-759-5723

Contact: Mike Keilhauer

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1330 Bellevue St., POB 8100 Green Bay, WI 54308-8100 414-468-8100 Fax: 414-468-0280

Contact: Paul Meeuwsen

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Kimball Office Furniture Co

1600 Royal St. Jasper, IN 47549 812-482-1600 Fax: 812-482-8300 Contact: Evelyn Krieg

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Kinder Manufacturing Corp.

POB 1207, Elkhart, IN 46515 219-293-3531

Fax: 219-293-2623 Contact: Marilyn Golden

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Kinetics Furniture

110 Carrier Drive Rexdale, Ontario, Canada 416-675-4300 Contact: Andrew Gilmour

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Kittinger Company

1893 Elmwood Ave. Buffalo, NY 14207 716-876-1000

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Knoll International

655 Madison Ave. New York, NY 10021 800-848-4400, ext. 286 Contact: Scott Star

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Kroin Incorporated

Charles Square, Ste. 300 Cambridge, MA 02138 617-492-4000 Fax: 617-492-4001

Contact: Deborah Mudway

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Kron USA

1631 S. Dixie Highway Pompano Beach, FL 33060 305-441-0800 Fax: 305-942-7744 Contact: Joan D. Revere

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Krug Inc.

Kitchener, Ontario Canada N2G 4J3 519-748-5100 Fax: 519-748-5177 Contact: Angela Evans

421 Manitou Dr., POB 9035

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KT Furniture

14930 S. Main St. Gardena, CA 90248 213-323-3660

Contact: Thomas Ehrke

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Kusch USA Inc.

24 Fort Salonga Rd. Centerport, NY 11721 516-754-5500

Contact: Bennie Thompson

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Lambert Furniture Corp.

1301 New York Ave. Trenton, NJ 08638 609-394-7000

Contact: Martin Hirschman

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Larsen

41 E. 11 St., NY, NY 10003 212-674-3993

Contact: Edward Cardimona

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Lazaris Office Seating

Manuf.

6052 Ferguson Drive Los Angeles, CA 90022 213-725-1133 Contact: Jim Costopulos

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La-Z-Boy

1284 N. Telegraph Rd. Monroe, MI 48161 313-241-4700

Contact: Clark Williams

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L & B Contract Ind. Inc.

3232 Lurting Ave. Bronx, NY 10469 212-882-5400 Fax: 212-655-9659

Contact: Stanley S. Brosterman

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Leathercraft Seating

POB 639, Conover, NC 28613 704-322-3305 Contact: Rip Nance

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Leisure Lite Industries

1780 W. 4th Ave. Hialeah, FL 33010 305-888-7444 Fax: 305-884-0649 Contact: James Reiter



Level

POB 246 Winchendon, MA 01475 508-297-1500

Contact: Deanie Harris

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Lloyd/Flanders Ind., Inc.

3010 Tenth St., POB 500 Menominee, MI 49858-0500 906-863-4491 Contact: Mike Kinard

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Loewenstein Inc.

POB 10369, Pompano Beach, FL 33061-6369 305-960-1100 Fax: 305-960-0409

Contact: Leonard J. Backer

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F.W. Lombard Company

34 Pleasant St., POB 588 S. Ashburnham, MA 01466 617-827-5333

Contact: Carl Mellin Jr.

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Lubke International Design

1200-D Corporation Dr., POB 1730 High Point, NC 27263 919-884-8042 Fax: 919-884-8630

Contact: John D. Conrad

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Lumex Inc.

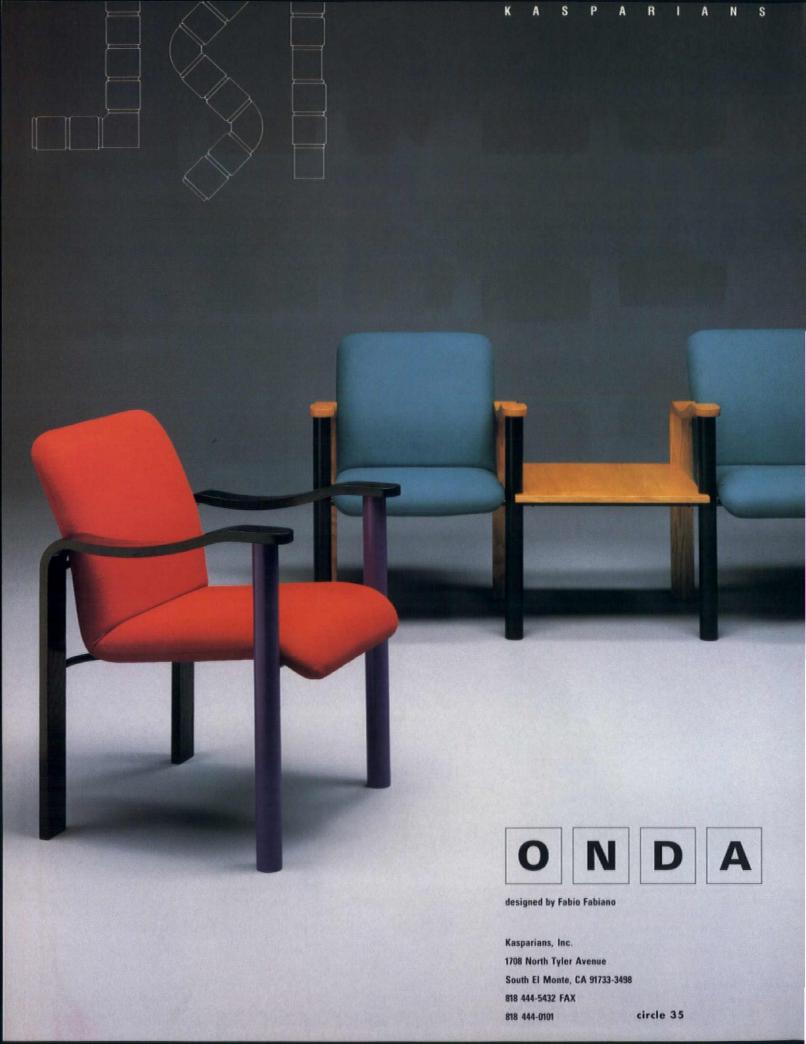
100 Spence St. Bayshore, NY 11706-2290 516-273-2200, 800-645-5272 Fax: 516-273-5681 Contact: M. Guma

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Lunstead, Inc.

8655 S. 208th St. Kent, WA 98031 206-872-8835 Fax: 206-395-3764 Contact: John Kennell

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M&H Seating/Miller Desk POB 5728 High Point, NC 27262

919-886-7061

Contact: Sandy Henick

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Magna Design, Inc. 5804 204th St.S.W., POB 1354 Lynnwood, WA 98046 206-776-2181 Contact: Larry Hartman

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Cy Mann Designs, Ltd. 979 Third Ave., NY, NY 10022 212-758-6830 Contact: Thomas Chrzan

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Marden Mfg. Inc.

5823 N. Ravenswood Ave. Chicago, IL 60660 312-769-5100 Fax: 312-764-0628 Contact: Joanne Pass

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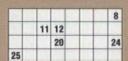
Martin/Brattrud Inc.

1224 W. 132nd St. Gardena, CA 90247 213-770-4171 Fax: 213-770-4503 Contact: Patrick M. Baxter

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The Albert Martin Company

131 Oliver St., POB 238 Randleman, NC 27317 919-498-4101 Contact: Mark A. Norcross



Mastercraft Furniture Inc.

POB 311 Watervalley, MS 38965 601-675-8991 Contact: Robert Legge

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Charles McMurray Designs

137 Brevard Court Charlotte, NC 28202 704-333-9988 Fax: 704-333-9990 Contact: Mike Jeffcoat

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Jeff Messerschmidt Designs POB 382, Dallas, GA 30132

404-942-5949 Contact: Jeff Messerschmidt

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Metalstand Company

11200 Roosevelt Blvd. Philadelphia, PA 19115 215-673-5300 Fax: 215-676-7112 Contact: Stephen Golden

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Metro

245 E. Harris Avenue S. San Francisco, CA 94080 415-871-6222 Fax: 415-871-4112 Contact: Cindy Morton

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Dennis Miller Associates 19 W. 21 St., NY, NY 10010

212-242-7842 Contact: Edward Cardimona

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Herman Miller, Inc.

8500 Byron Road Zeeland, MI 49464 1-800-851-1196 Contact: Randy Blair

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Modern Contract

Furniture Co. Inc. PON 278, 424 Main St. Gardner, MA 01440 617-632-4700



Moduform Inc.

172 Industrial Road Fitchburg, MA 01420 617-345-7942

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Monel Contract Furniture Inc.

POB 291 Oakland Gardens NY 11364 718-225-8535 Fax: 718-423-4806 Contact: George Borsy

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Moultrie Manufacturing Co.

POB 1179 Moultrie, GA 31776-1179 912-985-1312 Fax: 912-890-7245 Contact: Carol Weldon



MTS Seating, Inc.

1244 West Dean Road Temperance, MI 48182 313-847-3875 Contact: Mark N. Miller

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Mueller Furniture Corp.

514 5th St. N.W., POB 2624 Grand Rapids, MI 49501 616-451-2738 Contact: Sallie Kleeh

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Myrtle Desk Company

POB 2490 High Point, NC 27261 919-885-4021 Contact: Beverly Myers

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Nemschoff Chairs Inc.

2218 West Water St. Sheboygan, WI 53081 414-457-7726 Contact: Leonard Nemschoff

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Nicoletti Italia

200 Lexington Avenue New York, NY 10016 212-889-7474 Fax: 212-689-6463 Contact: Hugh



Niedermaier, Inc.

2828 N. Paulina St. Chicago, Il 60657 312-528-8123 Contact: Ed Schilling

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Nienkamper Furniture Inc.

415 Finchdene Square Scarborough, Ontario Canada M1X 1B7 800-668-9318 Contact: Winifred Tang

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Novikoff Inc.

2100 E. Richmond Fort Worth, TX 76112 817-535-0826 Fax: 817-531-1290 Contact: Warren Wolf

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The Pace Collection

11-11 34th Avenue Long Island City, NY 11106 718-721-8201 Fax; 718-274-5530 Contact: Kelli Knight

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Pacific Rattan Products, Inc.

5035 Gifford Ave. Los Angeles, CA 90058 213-585-1162 Contact: Bud Sepulveda

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Palazzetti

515 Madison Ave. New York, NY 10022 212-832-1199 Fax: 212-213-4827 Contact: Jimi Napoli

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Panel Concepts, L.P.

POB C-25100 Santa Ana, CA 92799-5100 800-854-6919 Fax: 800-727-2635

rax. SUU	1-121	-2033
Contact:	Ron	Perrin

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Paoli Inc.

POB 30, Paoli, IN 47454 812-723-2791 Fax: 812-723-3880 Contact: Mike Neazlitt

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Parisi Inc.

3031 Red Lion Road Philadelphia, PA 19114 215-632-4495 Fax: 215-632-1660 Contact: Jack Childs

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Patrician Furniture Co.

POB 2353 High Point, NC 27261 919-889-6186 Fax: 919-889-8688 Contact: Celia Yow

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Paul Associates

42-05 10th Street Long Island City, NY 11101 718-784-2244 Fax: 718-392-9242 Contact: D. Paul

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PCI/Tandem

POB C-25100 Santa Ana, CA 92799-5100 800-854-6919 Fax: 800-727-2635 Contact: Ron Perrin

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Performance Seating

100 Countyline Rd. Colmar, PA 18915 215-822-6366 Contact: Stephan Roodveldt



Peter Pepper Products, Inc.

17929 S. Susana Rd. Compton, CA 90224 213-979-0815 Contact: Michael Pepper



Philippine Rattan Imports

Contract Division 1300 E. 7th Ave. Tampa, FL 33605 813-248-3454 Contact: Charles C. Cadrecha

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Pipe Designs Inc.

30 Main St. Ashland, MA 01721 508-881-5250 Contact: J. Elliot

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Plexability, Ltd.

200 Lexington Ave. New York, NY 10016 212-679-7826

Contact:	Michael	Berkowitz



Plycraft USA Inc.

39 South Canal Street Lawrence, MA 01843 508-975-7656 Fax: 508-975-3405

Contact: Paul R. Goldman

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Plymold Booths

837 Centennial Drive Kenyon, MN 55946 507-789-5222, 800-533-0480 Fax: 504-789-5454 Contact: Polly Buan

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Poltrona Frau USA Corp.

14 East 60th St. Ste. 212 New York, NY 10022 212-308-3553 Fax: 212-308-1282 Contact: Pamela Picker

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Poltronova International

30-20 Thomson Ave. IDCNY Center 2 Long Island City, NY 11101 718-482-7660 Fax: 718-482-7663 Contact:Marilyn Hirschenbaum

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Pouliot Design Corporation

4700 Valley Industrial Blvd. So. Shakopee, MN 55379 612-445-8600

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Preview

POB 907 High Point, NC 27261 919-887-3024 Fax: 919-887-5583 Contact: Marcie Coleman

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Project Office Furniture

30-20 Thomson Ave. Ste. 209 Long Island City, NY 11101 718-729-2880 Fax: 718-482-9439 Contact: David Alexander

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Ouaker Furniture Inc.

POB 1973, Hickory, NC 28603 704-322-1794 Contact: Wayne Melvin

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157 Princess St. 2nd Floor Toronto, Ontario Canada M5A 4M4 416-366-4744 Fax: 416-366-4461 Contact: Po Ku

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Reff Incorporated

1000 Arrow Road Weston Ontario, Canada M9M 2Y7 416-741-5453 Fax: 416-741-1494 Contact: Ralf Meithner

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Edward Axel Roffman

Associates 430 E. 59th St., NY, NY 10022 212-753-4252

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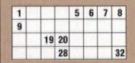
Romac Fabrications, Inc.

POB 37111 Charlotte, NC 28237 704-334-4795 Fax: 704-334-0138 Contact: Dan Bartley

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Rose Johnson

1111 Godfrey Ave. S.W. Grand Rapids, MI 49503 616-246-0246 Fax: 616-246-0206 Contact: Steve Bohatch



Rosenthal Design Showroom

1855 Griffin Road Dania, FL 33004 305-922-7234 Fax: 305-922-5019 Contact: Daniel Schultz



R-Way

740 S. Commerce St. Sheboygan, WI 53082 414-457-4833 Contact: Bob Vander Puy

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St. Timothy Chair Company

POB 2427 Hickory, NC 28603 *B

704-324-2904 Contact: Daniel B. Hall

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Samsonite Furniture Co.

Samsonite Blvd. Murfreesboro, TN 37130 615-893-0300, 800-527-6278 Fax: 615-890-1019 Contact: Kathy Franklin

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Sauder Manufacturing Co.

600 Middle Street Archbold, OH 43502 419-445-7670 Contact: Frank Ulrich

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Schafer, Inc.

12300 Edison Way Garden Grove, CA 92641 714-891-4691 Fax: 714-897-2941 Contact: Kathy Habash

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Scope Furniture Ltd.

407 W. 13th St. NY, NY 10014 212-243-0488

Contact: Robert J. Sprague



Shafer Commercial Seating

4101 E. 48th Ave. Commerce City, CO 80621 303-393-1836 Contact: Rich Howard

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Shaw-Walker POB 209 Muskegon, MI 49443 616-755-2270 Contact: David Chism

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Shelby Williams POB 1028 Morristown, TN 37816-1028

615-586-7000 Fax: 586-2260 Contact: Torn Cox

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Shure Mfg. Corporation

1601 South Hanley Road St. Louis, MO 63144 314-781-2505 Contact: Dan Richardson

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Sit-Rite

6155 A Purdue Dr, Atlanta, GA 30336 800-235-4204, 404-349-6612 Contact: Ole Smed

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4315 54th Ave. S.E. Calgary, Alberta Canada T2C 2A2 403-279-1400, 800-661-9163

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Smith & Watson 305 E. 63rd St.

New York, NY 10021 212-355-5615

Contact: Willson Powell

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Smith System

POB 64515 St. Paul, MN 55164 612-482-0260 Fax: 612-482-0053

Contact:	William	Risdall
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Southern California Wood Ind.

6330 South Alameda Huntington Park, CA 90255 213-585-8700

Contact: Frank Vellotti

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Karl Springer, Ltd. 306 E. 61st St., NY, NY 10021

306 E. 61st St., NY, NY 1002 212-752-1695

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Stacor Corporation

285 Emmet Street Newark, NJ 07114 201-242-6600 Fax: 201-242-0437 Contact: William Reidell

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Stakmore Co. Inc.

Elm St. Oswego, NY 13827 607-687-1616 Fax: 607-687-0049 Contact: D.A. Niermeyer

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Stamp Contract &

Leisure Seating 133 W. 19th St. New York, NY 10011 212-206-6337

Contact: Genevieve Leclerc

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Standard Desk Business Furniture

1000 St. Martin Blvd. West Laval, Quebec Canada H7S 1M7 514-663-3030 Fax: 514-663-9022 Contact: Frank Maruca

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Stanley Furniture

POB 30 Stanleytown, VA 24168 703-629-7561

Contact: Emie Smoake

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Statesville Chair Company

800 Monroe St., POB 991 Statesville, NC 28677 704-873-2526 Fax: 704-878-2888

Contact: Tom Zaliagiris

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Status Seating Ltd.

POB 2617 Morganton, NC 28655 704-433-7307

Contact: Robert J. Dunn

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Steelcase

Grand Rapids, MI 49501 800-447-4700

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Stendig International

305 E. 63rd St., New York, NY 10023 212-838-6050

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Stow and Davis Div. Steelcase

25 Summer Ave. N.W. Grand Rapids, MI 49504 616-456-9681

Contact: Darryl Bryant

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Alex Stuart Design Inc.

20735 Superior Street Chatsworth, CA 91311 818-998-1332 Fax: 818-998-5201

Contact: Johnnie Harrington

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John Stuart

Div. Robert Allen 979 3rd Ave., NY, NY 10022 212-421-1200

Fax: 212-826-5053 Contact: Sales Dept.

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SunarHauserman, Inc.

5711 Grant Avenue Cleveland, OH 44105 216-447-6050

Contact: Barbara Monger

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Sunburst Outdoor Furniture

630 W. 84th St. Hialeah, FL 33014 800-325-3260 Fax: 305-823-7785



Contact: Michael Buzzella

Superior Furniture Inc.

2044 47th St. Sarasota, FL 34234 813-355-8523 Fax: 813-351-7493 Contact: Jeff Pasler



Systems Furniture Company

2727 Maricopa St. Torrance, CA 90503 213-533-1212

Contact: Charles Summers



Taylor Chair

75 Taylor St.
Bedford, OH 44146
216-232-0700
Fax: 216-439-6720

Contact: Taylor Meals



Telescope Casual Furniture Inc.

Church St. POB 299 Granville, NY 12832 518-642-1100

Fax: 518-642-2536

Contact: Henry Vanderminden IV



Terra Furniture Inc.

17855 Arenth Ave. City of Industry, CA 91744 818-912-8523

Fax: 818-984-1083 Contact: Ken Burrows

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Thayer Coggin Inc.

POB 5867, 427 South Rd. High Point, NC 27262 919-841-6000, ext. 230 Contact: John Lee

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Thomasville Contract

401 E. Main St. Thomasville, NC 27360 919-472-4000 Contact: Dave Grubbs



Thonet/Madison

2001 Speedball Rd. Statesville, NC 28677 704-878-2222 Fax: 704-873-6124 Contact: Martha Wadsworth

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Tri-Mark

1215 Germantown Ave. Philadelphia, PA 19122 215-765-7100 Fax: 215-765-6662 Contact: George Zolot

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Trojan Metal

2215 Union Blvd., POB 671P Bayshore, NY 11706 516-968-5040 Fax: 968-5939 Contact: Carl Troiana

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Tropi-Cal/Rattan

5716 Alba St. Los Angeles, CA 90058 213-583-6481 Contact: Ted Fong

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Tropic Craft Aluminum

Fum. Mfg. 4251 Sout Pine Avenue Ocala, FL 32671 800-423-7240, 800 327-1541 Contact: Thomas Villella

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Tropitone Furniture Co. Inc.

POB 3195, Sarasota, FL 813-355-2715 Fax: 813-355-2692 Contact: Dave Weston

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Trouvailles Inc.

64 Grove St.
Watertown, MA 02172
617-926-2520
Fax: 617-926-4135
Contact: David J. Israel

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Tuohy Furniture Corp.

42 St. Albans Place Chatfield, MN 55923 800-533-1596

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Unifor, Inc.

IDCNY Center One 30-30 Thomson Avenue, Ste. 538-A Long Island City, NY 11101 718-706-7575 Fax: 718-729-9117 Contact: Benjamin Pardo

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United Chair Company

POB 96, Leeds, AL 35094 205-699-5181 Contact: Don Emmons

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Upholstery Modes Inc.

574 Boston Ave., POB 590 Medford, MA 02155 617-391-7800 Fax: 617-391-4691 Contact Dianne Sampson

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US Seating Products, Inc.

Orlando FL 32808 800-476-7328 Fax: 407-297-6287 Contact: Gerald J. Kagan

4165 Silver Star Rd.

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Vecta

POB 534013 Grand Prairie TX 75053 214-641-2860 Fax: 214-660-1746

Contact: Customer Service

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Virco Manufacturing Corp.

1331 W. Torrance Blvd. Torrance, CA 90501 213-532-3570 Contact: Trish Hartzell

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Vitra Seating Inc.

305 E. 63rd St. NY, NY 10021 212-935-0365 Contact: Peter Cummings

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Walker & Zanger Inc.

POB 241, Scarsdale, NY 10583 914-472-5666 Contact: I. Zanger

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Weatherend Estate Furniture

374 Main St. POB 648 Rockland, ME 04841 207-596-6483 Fax: 207-594-4968 Contact: Andrea Kellogg Clarke

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Westinghouse

Furniture Systems 4300 36th Street Grand Rapids, MI 49508 616-949-1050 Contact: Shirley Thompson

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Westin-Nielsen Corporation

4301 White Bear Parkway St. Paul, MN 55110 800-626-1234 Contact: Joe Kovarik

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Westnofa Contract

7050 N Austin Ave. Niles, IL 60648 312-647-7415 Fax: 312-647-7715 Contact: Lene Rasmussen

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Whitehall Furniture Inc.

POB 745 Owensboro, KY 42302 502-683-3585 Fax: 502-926-8638 Contact: Ed Wathen

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Frederic Williams

200 Lexington Ave. NY, NY 10016 212-686-6395 Fax: 212-679-3359 Contact: Carole Tresselt

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Willow and Reed

32-24 111 St. East Elmhurst, NY 11369 718-335-0807 Contact: Marie Olko

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Wood & Hogan

305 E. 63rd St. NY, NY 10021 212-355-1335

Contact: John M. Hogan

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The Worden Company

199 E. 17th St. POB 1227 Holland, MI 49423 616-392-1848 Fax: 616-392-2542

Fax: 616-392-2542 Contact: Steven Sprik

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Wyandot Seating Division

118 River St., POB 969 Bucyrus, OH 44820 419-562-1000 Contact: Philip Snyder

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Wycombe Meyer Company

306 E. 61st St., NY, NY 212-753-2010 Fax: 212-223-5627 Contact: Laura Stevens

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Xception Design

2875 Industrial Blvd. Laval, Quebec Canada H71 3V8 514-668-0710

Contact: George Portnoff

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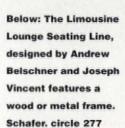
Zographos Designs Ltd.

150 E. 58th St. NY, NY 10155 212-421-6650 Fax: 212-753-8408 Contact: Loren Brink

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SEAT YOURSELF

A current look at the variety of options for sitting down.





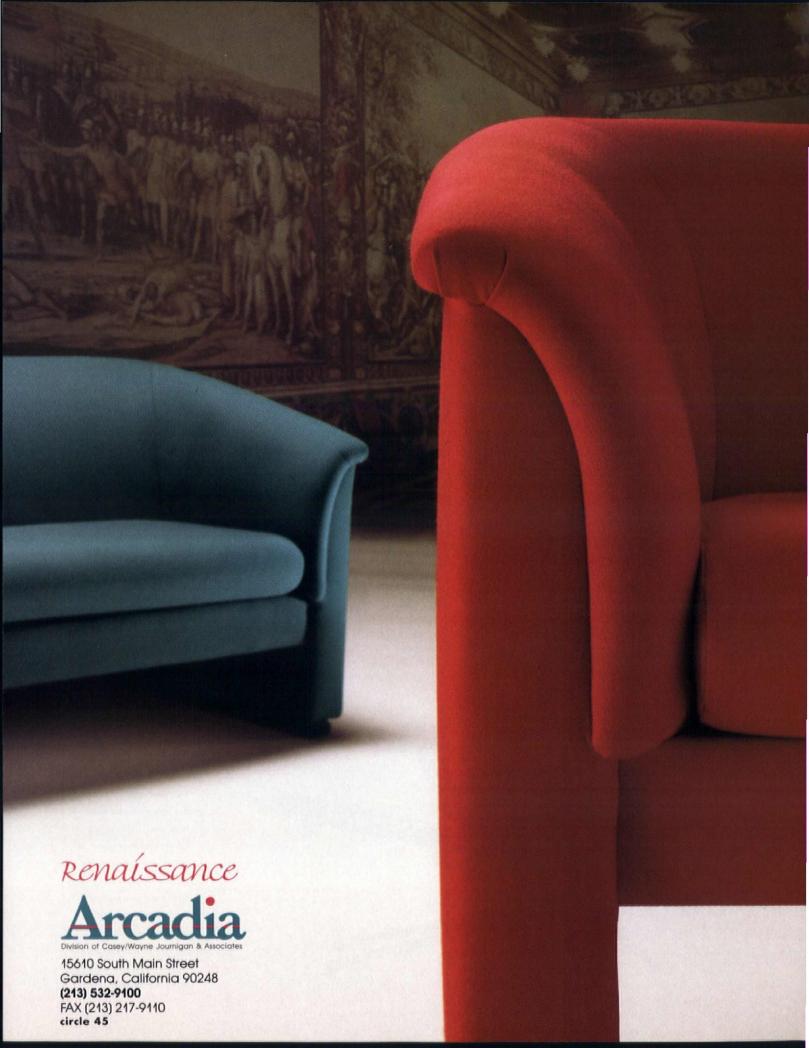
Right: Inspired by an 18th century Hepple-white design, the traditional Windham Seating Series includes a chair, love-seat and sofa. The lightly scaled collection features tapered legs with spade feet and scroll carved cherry arms. HBF. circle 278



Above: Originally designed by Ben **Baldwin for the Ritz** Carlton in Boston, **Jack Lenor Larsen** offers the Ritz chair. The chair is available in six versions with hand rubbed stains in graphite, jasper and garnet. circle 279 **Right: The Mayfair** series of seating from **Gunlocke features** tapered legs, button back detail and Federal period arms in swivel and armchair versions. circle 280







Right: With a slim silhouette, the Elle chair is stackable, gangable and may be attached permanently or temporarily to the floor. The chair's frame is constructed of steel tubing and its seat and back are upholstered. ICF. circle 281 Far right: With a seat and back in five colors and black legs, the Karina chair is designed by Joey **Mancini** and Gaby **Dorell. Sawaya** and Moroni through Classic Age. circle 282 **Near right: Block** Island is a wicker chair handwoven in a checkerboard pattern. Suitable for restaurants and hotels, the collection features several pieces. Donghia. circle 283 Below: With a thin insect-like profile, the Giano chair features a chrome frame, tilt adjustment and slatted upholstery. Magis through IDEA. circle 284







Top right: Designed to move with and adapt to the user's body, the Motion chair is available from Davis. circle 286 Top left: A new midand high-back version of the Connex chair has been added to the line. Kimball Artec. circle 287 Upper right: With a mechanism that adjusts the chair to the user's weight, the Piretti managerial chair is designed by Giancarlo Piretti. KI. circle 288 **Upper left: The Pfister Collection Executive Swivel chair features** a mahogany and bronze capped base. Baker, circle 289 Center right: **Designed by Larry** Rouch, Lunstead's new seating line is available in several versions, circle 290 Lower left: The Omega seating line is designed by Howard Pratt to contour to the body. EOC. circle 291 Lower right: The Wilkhahn FS+ series of seating is designed by Klaus Franck and

Vecta. circle 292 **Bottom left: The Bentley Swivel** chair is offered from Taylor chair in two versions. circle 293 **Bottom right: Options** abound in the A2Z chair from swivel or swivel tilt, to four

versions of arm or armless chairs. Domore, circle 294





D

International Design Annual Review. A recent addition

to the Conde House distinguished chair and table collection.



Below: The hand carved frames of the #3761 (left) and #3760 chairs are constructed of solid hardwood. The chairs feature seats and backs upholstered in fabric or COM. Chairmasters, circle 295



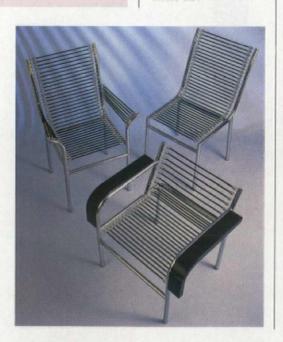


Above: Offered in a stool, task and operational model, the Springbok series is designed by John Behringer. With a molded steel frame, the chair and back are upholstered. JG Furniture. circle 296





Left: The armchair from G/E International features a steel frame and inlaid ash back and arms. Imported from Denmark, the chair's seat is upholstered. circle 297



Above: The York chair (formerly called the Academy chair) is designed by Tom Deacon. The pull-up chair is available in natural cherry, ebonized ash or bleached ash with Area leather or COM. Area. circle 298 Left: Designed by Rene Herbst, a leader of the french progressive design movement following WWI, the new seating line from Palazzetti recalls the Art Moderne period. **Constructed of** chrome plated steel tubing, the chair's seat and arms are cotton cloth covered elastic cords. circle 299

BENJAMIN MORE



Above right; **Designed by Brian** Kane, the Whittier Lounge seating line is fully upholstered. Metro. circle 300 Far right: Distinguished by disc-footed steel rod legs, the Charlie II chair is designed by Charles Balber with rollshaped armrests and sides that end at seat level. Kasparians. circle 304 Center right: Available in a chair, settee or sofa, the Carlyle seating line may be ordered in oak or maple with wood or colored lacquer finishes. Worden. circle 302 Below right: The new Swivel-Tilt Columbia **Executive chair** features a carved wood frame. Charles McMurray. circle 303





F Z E

DECADE

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IN THE BUSINESS OF DESIGN



Carnegie

Carnegie

The Carnegie box.
A new spirit in color.

circle 49

THE NEOCON WINNERS

Thirteen awards for nine companies in the Chicago Merchandise Mart, with KI taking three and Best of Show.

> ow in its seventh year, the annual Chicago Chapter AIA Interior Architecture Committee Neocon Product Display Competition, co-sponsored with Interiors Magazine, drew over 100 submissions in nine categories. And this year's jury made a total of 13 awards. The competition calls for innovation, provocative quality and informative content in product displays in the Chicago Merchandise Mart at Neocon. It is not a competition about showroom design, but about product information and arrangement. The parameters of the competition call for special requirements from the jury, and for this reason this year's choice included Judy Neidermaier, with a special expertise in display, and Lynn Kubin, who as a color and materials specialist at Perkins & Will, Chicago, understands the need for quick and easy showroom information. The remaining two jurors were both designers whose work has received honors for excellence, Gary Lee, Vice President, ISD, Chicago and George Larson, Chairman and Director of Design at Larson Associates, Chicago. The best showrooms, the jury declared, were those that had been designed with consistency. "Any design," they noted, "is going to fall down if there are many voices."

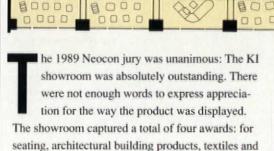
Below: 1989 AIA **Product Display** Competition jury. From left, Lynn Kubin, color and materials specialist, Perkins & Will, Chicago; Gary Lee, Vice President, ISD, Inc., Chicago; Judy Neidermaier, President, Neidermaier, Inc., Chicago and George Larson, Chairman and Director of Design, Larson Associates, Inc., Chicago.

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Below: Plan of the expanded L-shape KI showroom. At the bottom of the plan is the maze-like organization of 21 boxes by Vignelli Associates to show off both SystemsWall and Pallas Textiles.

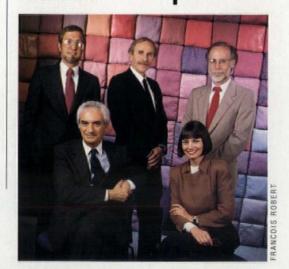


The mastermind behind the main concept was Massimo Vignelli, with his associate, David Law. Together they conceived a plan of 21 boxes built from the KI product SystemsWall to display the architectural building product, and also to accommodate a new collection of textiles for vertical applications on walls and panel systems. The boxes are also used as hidden 'coves' for the company's various chair designs. It was a masterly concept the jury said. It was playful, witty, drew designers into the showroom and kept them there. Behind the architectural construction were meeting rooms and the 'Chiclets' wall of fabric samples. With the addition of a graphic brochure about what was where in the showroom space, KI couldn't have delivered better information in a more appropriate, innovative and provocative way. •

Beverly Russell Rate this article, page 138 (circle 701-704) Article 1

Best of Show.

Below: The KI showroom product display design team, from left standing: Eric **Bartelt, Eric Bartelt** Design who worked on the seating display; David Law, Vice President, Vignelli Designs; Raoul Schoumaker, KI Manager of Design. Seated, Massimo Vignelli and Linda Thompson, Vice President of Design, Pallas Textiles.





Left: The Chiclets wall of fabric is so called because each of the colorful chewing-gum shaped cushions covered with Pallas Textiles are backed with velcro so they can come off the wall for a closer inspection.

Below: In the mazelike configuration of architectural boxes, KI's SystemsWall is shown against colorful planes. Textiles for vertical wall and panel applications are pinned up for great visual as well as tactile effect.





Left: In the seating area of the showroom, various lines were on view, each one identified by a stunning color program that grabbed the eye.

Right: Winner in the seating category, AGI by Eva Maddox Associates, played a special scenario. A screen was set up before row upon row of the firm's new down-scale sofa upholstered in tan leather. A custommade rug and old black and white stills around the walls pointed up the movie show theme, and specifiers were encouraged to view the entertainment with tickets given out at the door. circle 268



Right: In the Shafer showroom designed by Pamela Light, a new collection of chairs by women designers was on display. The jury found the presentation clean, simple and well focussed.

Pristine scrim partitions divided the space, providing a backdrop for each chair. circle 269





Above: The Unifor showroom won an award in the **Freestanding Tables** and Desks category. **Designer Fernando** Urquijo made the display serene, clean and zen-like according to the jury. circle 270 Lower right: The Metro showroom won for the third year running in the Freestanding Tables and Desks category. The in-house designer Mark Kapka reconfigured the architectural framework of the showroom within a shell composed of fiberglass screens, which helped to isolate the product. circle 271

Right: Lee Stout won a Seating Award for Vecta with his product display arrangements of corrugated metal curving partitions. Each partition was painted on the inside with a brilliant color, and overscale crayons were lettered with the product designer's name to identify lines, circle 272





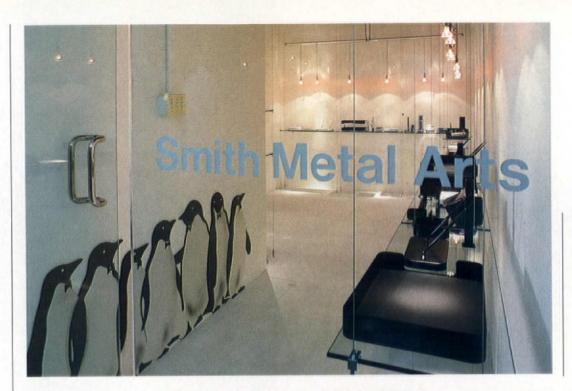
Below: Striking a new direction in carpet product display, Karastan-Bigelow's designer, Robert Dale developed the podium system with individual carpet samples available for quick reference. circle 273



Right: Winner in the Filing and Storage category was CorryHiebert by **Andrew Belschner** and Joseph Vincent. The designers enclosed the product in a double layer of fine mesh that had a vibrant moire effect. A live, tinkling piano player gave the impression that the product could be entertaining. circle 274



WAYNE CABLE



Below: CorryHiebert picked up a second award in the Workstations category with their elegant and workmanlike display by Andrew Belschner and Joseph Vincent. circle 276

Above: A line of black and white penguins out in the corridor hinted at the pristine black and white effect within the Smith Metal Arts showroom, designed by William Sklaroff. Glass shelves showing the product were suspended on delicate cables and everything inside was highlighted with miniature MR lamps. It was one of the few showrooms where lighting was carefully considered. circle 275



SLEEPING BEAUTIES

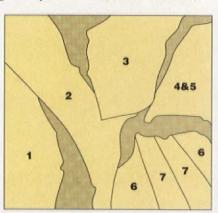
In contract fabrics, two vital trends emerge: recharged color and a new return to richness.

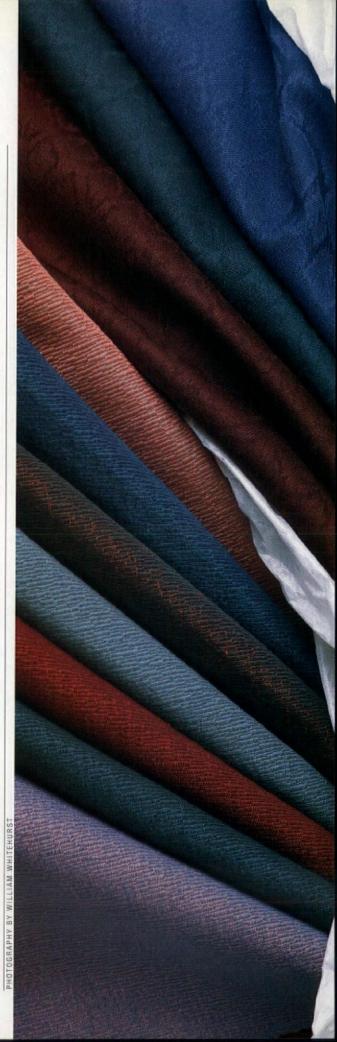
eauty, richness and elegance were the messages at the 1989 ACT (Association of Contract Textiles) seminar sponsored by *Interiors* Magazine. The seminar brought together ten manufacturers which, in the jury's judgement, offered new introductions both inspired and sensible: ICF/Unika-Vaev USA, Deepa Textiles, Knoll Textiles, Lee Jofa/Groundworks, Brickel, Stendig, Jack Lenor Larsen, Hendrick, Arc-Com and Rancocas.

For this, the third annual seminar, a jury process was introduced to select the finalists for the seminar out of the 37 ACT members. The three-person team of experts consisted of Thomas Mahoney, Partner, GN Associates, Mary Goldsmith, Senior Associate, Swanke Hayden Connell Architects and Helena Hernmarck, an internationally renowned weaver. They were given a simple directive in their review of the fall collections submitted by ACT members: Note the Newsworthy. In the jury's estimation two strong impressions were made: that a new jewel-toned palette in textures of 'palatial' richness and depth was coming to the fore, and that an environmental concern placing a preference for natural fibers was taking hold. A third trend was also observed-a return to stripes in all their lively configurations.

At a round table discussion and presentation of new product introductions, final ACT participants included ICF's Sina Pearson, Lee Jofa/Groundworks' Pat Green, Knoll's Hazel Siegel, Deepa's

Right: 1. Brickel offered a collection of double-sided fabrics called Alchemy, whose warp thread shimmers metallic. circle 255: 2. Jeweltoned wools with a subtle pattern of watermarks called **Bristol created by** Pat Green for Lee Jofa/Groundworks. circle 256: 3. Knoll **Textile's Hazel Siegel** introduced a recoloration of the Passport Collection citing a return to 60s modernism expressed in solid colors. circle 257: 4, 5. From Deepa, Laura Guido-Clark showed Pillbox, reminiscent of tiny geometrics inspired by veils worn in the 30s and Tala, a collection of pale sheers, circle 258: 6, 7. Joanne DeMedio suggested that Rancocas' Sonnatina, a wool herringbone, and Cadenza would be suitable for office systems. circle 259









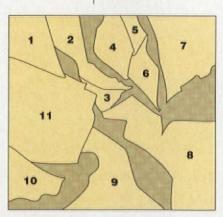
Laura Guido-Clark, Rancocas' Joanne DeMedio, Arc-Com's Deborah Lanzner, Jack Lenor Larsen's Lisa Skull, Brickel's Suzanne Tick, Stendig's Merle Lindby-Young, and Hendrick's Kristie Strasen. They offered the following remarks:

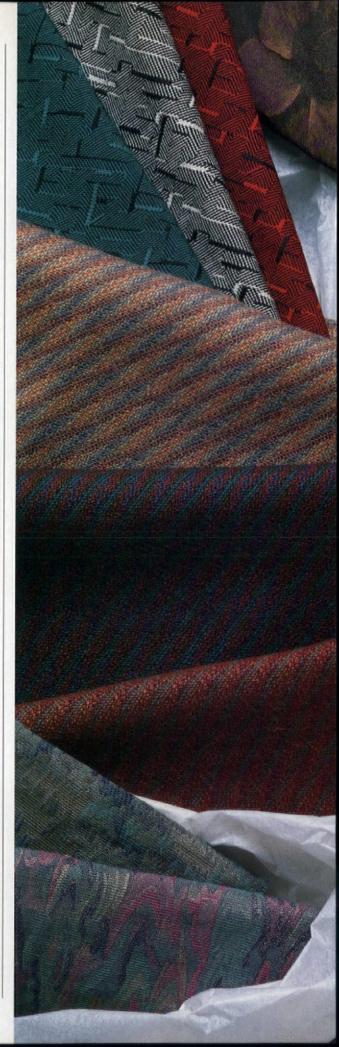
- · Matelassé as a new candidate for wallcovering.
- · Large-scale, deeply textured 'unisex' florals.
- A return to the colorations of the 60s reflected in Modernist textile collections.
- A growing popularity of earth tones and those historic colors associated with traditional regional design.
- · A resurgence of mineral greens, fresher golds.
- Grasses and leaves as a source of pattern evoking the worldwide concern for the environment.
- Damask constructions, 'cozy' tapestries finding their way into hospitality installations.
- An emphasis on pure wools, silks and linens for their enhancement of the human spirit.

Paula Rice Jackson

Textile's engaging Chopsticks, circle 260: 2, 3. Jack Lenor Larsen's seductive **Anemone and Cas**cade. circle 261: 4, 5, 6. Arc-Com showed Victorian Ribbon, Saville Row and Woodland Wool, circle 262: 7. ICF/ Unika-Vaev USA presented a new view on stripes- widths and colorations in Biedermeier Stripe. circle 263: 8. Brickel's Scintilla stripe, with an Oriental approach. circle 264: 9. Stendig premiered Andrée **Putman's synthetic** horsehair textiles. circle 265: 10. Hendrick presented **Endpapers** inspired by Florentine marbleized papers. circle 266: 11. Knoll's Romanie responds to computer environments. circle 267 Above, left: The 1989 **ACT jury, Thomas** Mahoney, Mary Goldsmith and **Helena Hernmarck** with Marilyn Rommeney, second from left, Chairperson and Public Relations counsel for ACT.

Right: 1. Knoll







ZEST FOR THE 90s

With eight new designers on the team and more to come, Brickel swings into a fresh era.

or over two decades, Ward Bennett has been the sole designer for Brickel and has helped to define the company's commitment to elegant, modern design. This year, for the first time, several other talented designers are sharing the spotlight. But the new team, headed by Timothy de Fiebre, the in-house Design Director of the furniture division, and Suzanne Tick, Director of Design and Development for the textile division, is not trying to be all things to all people. Says Executive Vice President Stephen Brickel: "We want all our new designs to have a symbiotic relationship, they are intended as a collection of pieces, not a hodge podge of designs. Quality comes first and a commitment to producing the finest in wood, upholstery and finishing."

Timothy de Fiebre, who worked with Ward Bennett in the Brickel studio for five years from 1983 to 1987, is well schooled to maintain the firm's classic sensibility. "I am continuing in the vocabulary I learned with him, there are still very few companies dedicated to developing the craft of furniture making." Tick comes to the company from Boris Kroll, where she was exposed to the mastery of the textile genius from 1982 to 1987.

Brickel has no problem finding the new generation of furniture designers—they knock on the door offering their ideas, eager to be a part of the Brickel tradition. The first group of designers, Sal LaRosa, Franklin Salasky, Constantin Boym, John Kordak, Mark Goetz and Ron Bentley, has a wide variety of backgrounds. Boym is a Russian emigre who graduated from the Moscow Architectural Institute and continued his studies at the Domus Academy in Milan. Bentley, LaRosa and Salasky run their own architectural design firm in New York City. Goetz

studied at Pratt and the Danish Royal Academy before opening his own product design business a year ago. Kordak worked for Kevin Roche, John Dinkeloo and Associates for ten years and developed furniture and interiors for such jobs as the United Nations Plaza Hotel, the Metropolitan Museum of Art and numerous corporate headquarters. Timothy de Fiebre, who will be the linking personality working in-house, comes to furniture design from an unusual background in the theater. After working as a scenic artist, he attended Yale School of Drama. It is this special knowledge and understanding of 'scene-making' that helps him to produce unusual pieces that bring vitality to the contract furniture market.

Says Brickel: "All these young people share our philosophy and understand that the goal is not to make a flashy statement, but to produce a classic piece of furniture that is never going to be dated. I see this new collection, called Works in Progress, as the classics of tomorrow."

The story continues next month at Designer's Saturday in New York, when several more designs will be introduced. It is indeed a very exciting time at Brickel. Within an industry of constantly contracting individuality, this effort to uncover the best of America's design talent deserves high praise.

Beverly Russell





Left: Executive Vice President Stephen Brickel, far left, with Ron Bentley, Mark Goetz, Timothy de Fiebre, Constantin Boym, John Kordak, (standing) and Franklin Salasky, Suzanne Tick and Sal La Rosa (seated). Top: de Fiebre's Aileron swivel chair. circle 247. Above: de Fiebre's La Brea pullup chair, circle 248



VISUAL PRESENTATION DEVELOPED BY HOLLAND ADVERTISING

Top: The Arbat chair by Constantin Boym is inspired by the **bold lines of Russian** constructivism. It was softened in its development for comfort and elegance. circle 249 Below: The Baby Ball lounge chair by Bentley, LaRosa and Salasky is designed to be 'dressed' to suit the occasion. circle 250

Top: John Kordak's Camden pull-up chair has a rounded frame juxtaposed against the straight lines of its interior, circle 251 Below: de Fiebre's **Emile lounge chair** with a cherry frame is styled after 18th century English chairs, but named after Jacques-Emile Ruhlmann, the French Art Deco designer. circle 252

Top: With sligntly splayed arms, Mark Goetz says his **Washington Avenue** pull-up chair was designed to welcome the user. It has a maple frame. circle 253 **Below: The bouquet** of fabrics developed and designed by **Suzanne Tick attests** to the subtlety of the **Textile Collection.** circle 254

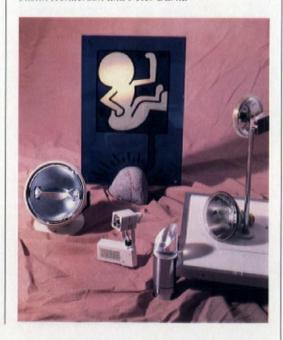
THE HOT LIGHTS

The dazzlers at Lighting World
International—from Keith Haring
cartoons to Michael Graves sconces.

n recent years fixture design has been driven by technological breakthroughs, with lamp miniaturization being the primary example. A critical tour through the busy aisles at Lighting World International (over 16,000 in attendance), held in New York City in May, confirms the staying power of this trend, with significant breakthroughs like GE's new infra-red incandescent lamp keeping the focus on energy efficiency. However, while light source technology pushes ever onward into new and more esoteric territories, the design of fixtures has taken a turn for the sensual.

The predictable webs of spidery MR-16 fixtures are very evident, but beyond that there is a new richness: more wood, fuller forms and curves, unusual juxtapositions of materials. Our annual grab bag of dazzling sources is on view here. ●

Justin Henderson and Peter Barna



Bottom, left: At rear, Giro is an electroluminescent piece by Toshiyuki Kita and Keith Haring. Kreon. circle 205. At right, the post and lamp from Modular Int'l is an interchangeable low voltage fixture. circle 206. On the base is GE's new



infra-red 45w lamp, with the same candlepower as a 150w PAR 38. circle 207. In front, the Tahoe 504 from Lumiere Design. circle 208. At center is Reggiani's track fixture for MR-11 or MR-16 lamps. circle 209. At left, Lightolier's Tangent is an HID track light. circle 210.

Right: At rear is Manta, a floor fixture utilizing a 300w halogen lamp in chrome and matte black. Chiaro Int'l. circle 211. At far right is Sini, a 100w adjustable arm fixture designed by Rene Kemna for IPI. circle 212. In front is Pony, for table or wall, utilizing MR-16 lamps up to 50w, from Multiworld. circle 213. At left, Koch + Lowy's new cobalt table lamp with frosted glass surface and a cobalt blue accent glass by Piotr Sierakowski, circle 214.

Graves' Modena sconce, at rear, for Baldinger. circle 215. At bottom right is Burgee from Lehr. circle 216. At center is Tia from Tech Lighting. circle 217. Paragon from Boyd is at left. circle 218. On the pedestal is China by S. Copeland. ai. circle 219.

Above: Michael



OUT ON THE TILES

Katherine and Michael McCoy capture the essence of shelter in a hands-on tile exhibit.

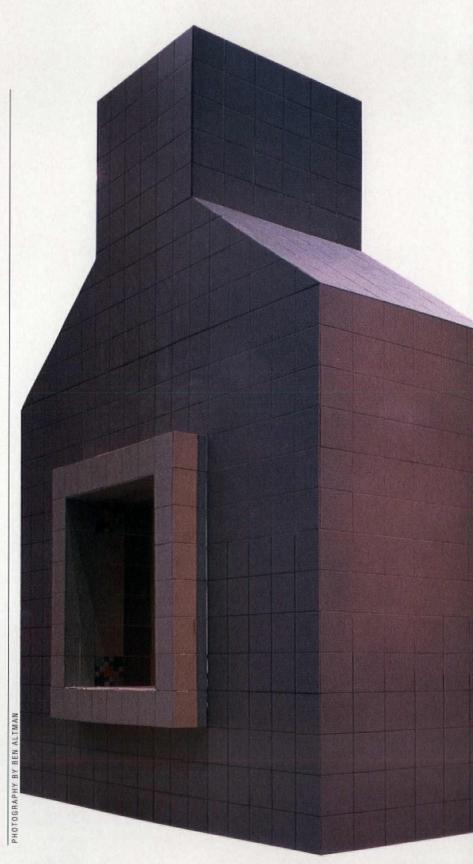
owering over all other exhibits in the vast expanse of Chicago's McCormick Place during the third annual World Exposition of Ceramic Tile and Bathroom Furnishings was an ingenious tile structure called 'Casa Aperta', meaning Open House in Italian. Designed by Michael and Katherine McCoy, of McCoy and McCoy, the 25-foot tower is an abstraction of a house—one that represents both the physical and psychological nature of shelter.

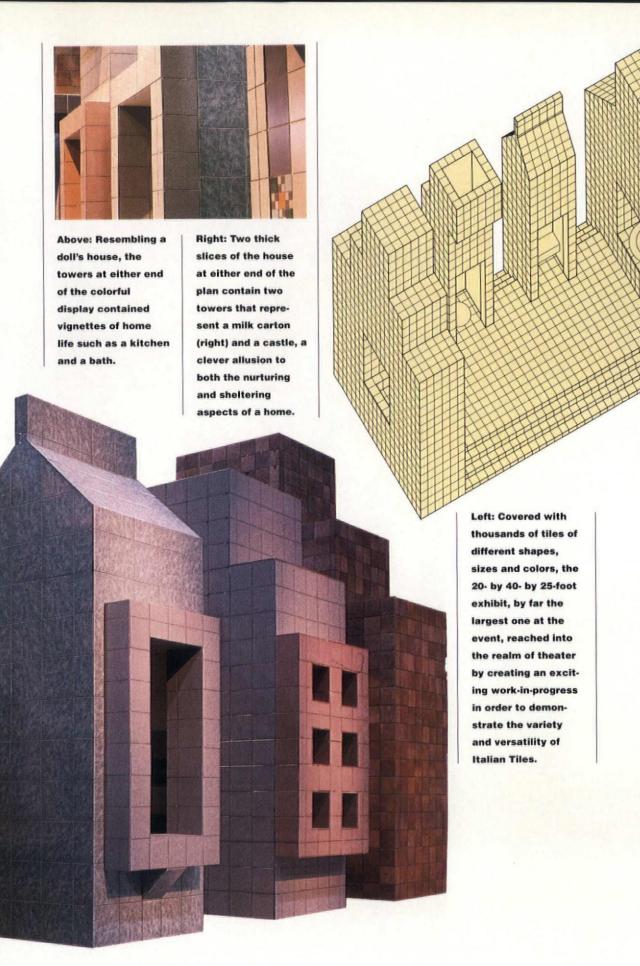
Subtitled 'Tiles in Motion' the unique exhibit had the added attraction of being built on the site. Throughout the three day event, spectators crowded around the showroom as skilled masons installed the tiles onto the large structure. "The exhibit was a theatrical event. The stage became a place where the artisans play out their craft for the audience," said designer Michael McCoy.

Two 'slices' of a house at opposite ends of the plane establish the territory, or stage, of the interior of the house. Within these boundaries, on a raised platform that suggests a stage, are two towers—a castle and a milk carton—suggesting the protective and nurturing natures of the house. The end views are reminiscent of single houses, while side views resemble row houses separated by small alley ways. Each section is covered with a different type and treatment of tile—including terra cotta and polished and faux granite finishes—demonstrating the variety and range of Italian tiles. A complex exhibit layered with meaning, the Casa Aperta reaches into the realm of theater, and succeeds in expanding the definition of design.

The World Tile Exposition attracted 500 firms from over 25 nations, and was sponsored jointly by Assopiastrelle (the Italian Association of Ceramic Tile Manufacturers) and ASCER, the Spanish tile trade group. The National Pavilion of Spain also had a special exhibit on the work of the famed Spanish architect Antonio Gaudi, who made tiles the symbol of his work. ●

Nayana Currimbhoy





SET IN STONE

The new Westinghouse Showroom in Los Angeles by Stewart/Romberger & Associates sets cutting edge technology against a classical setting. Below: Placed on a diagonal, the Learning Center divides the large space into two separate areas. Showroom space lies to the right, with office areas and workspaces on the left.

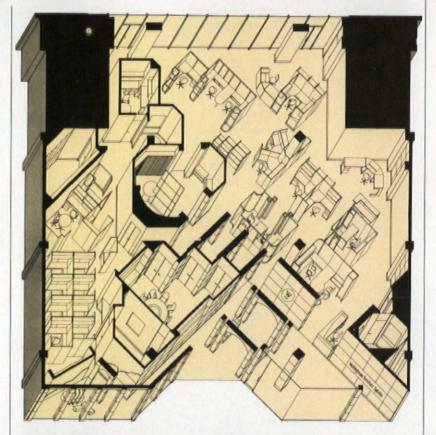
rawn into the space by the sound of running water, the visitor to the Westinghouse showroom enters upon the simulation of a Roman courtyard, in which Stewart/
Romberger and Associates of Los Angeles have used stone tiles, gypsum panel walls and a floor-to-ceiling waterfall that cascades over several ledges to create a serene, 'close to nature' atmosphere.

Projected into the cascade of water by a red laser beam, the corporate logo serves as a reminder of the power of technology—a theme that is continued throughout the 9,000-square-foot showroom.

From the entrance, a series of archways create a processional that leads from this natural setting to the state-of-the-art Learning Center, or demonstration area. The path is further defined by stone tiles inset into the carpeted floor. Emphasized by overhead lighting, the tiles symbolize, says Senior Project Designer Reza Moshiri, "the stepping stones that lead from nature, and from classical architecture to technology."

Divided by an unusual, eight foot freestanding sandblasted glass wall, the Learning Center contains silk-screened storyboards that highlight the product line and a color center in which the company's fabrics and finishes can be viewed under six different light settings.

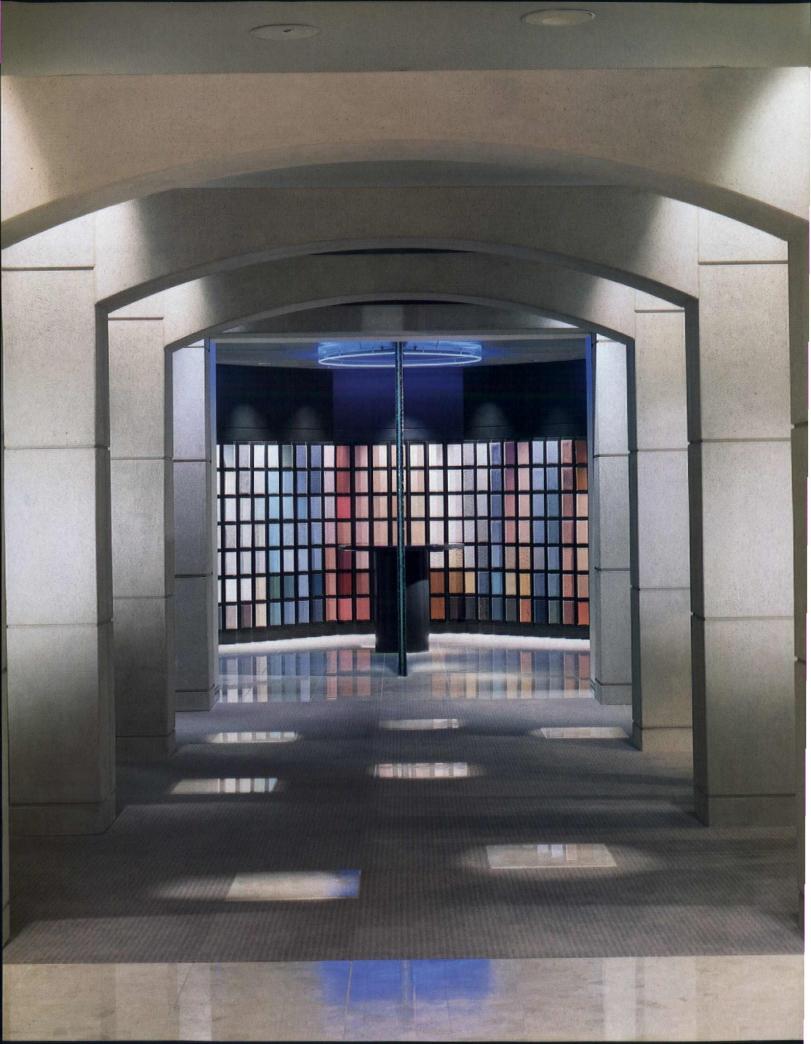
Nayana Currimbhoy Rate this article, page 138 (circle 709-712) Article 3





Right: In the Learning
Center, the eightsquare-foot glass
divider weighing
1,700 pounds was
created with two laminated, one-inch-thick
slabs of glass sandblasted on site. Stone
tiles are accentuated
with spotlights.
Left: A custom table
complements the
stone and mahogany
reception desk,

Carpeting Milliken (custom)
Flooring, counter top Hayden
Tile Walls Coast Design Group
Lighting Lightolier



Right: In the conference room, a custom ebony table with a stone center echoes reception area finishes.



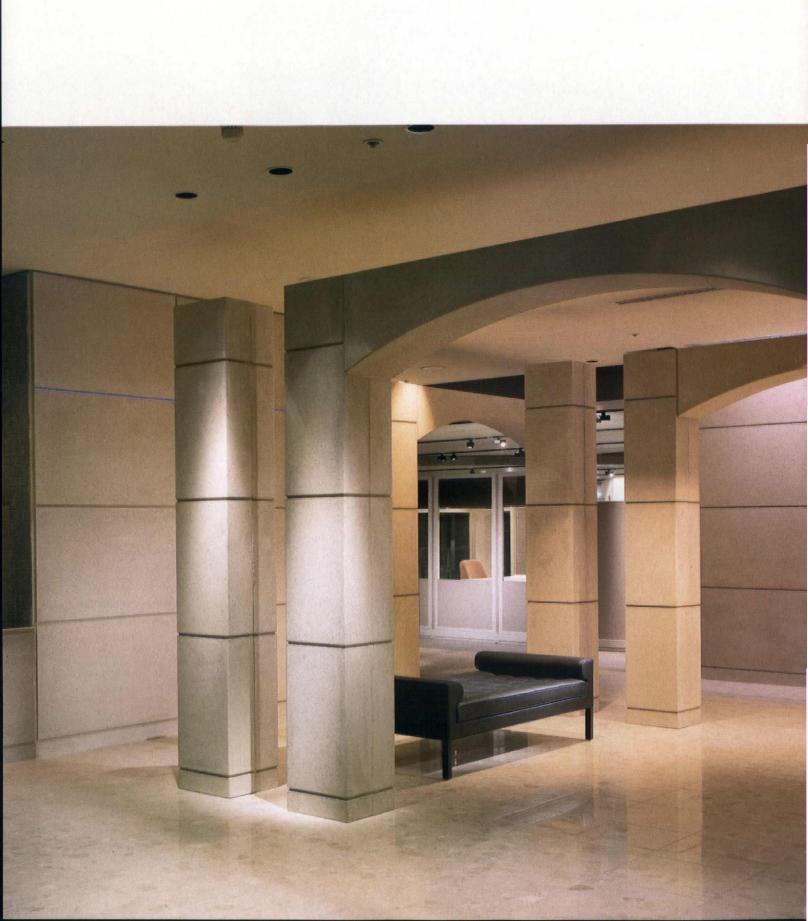
Above: Westinghouse workstations on display in the main showroom area. Influenced by Alvin Toffler's most recent book, The Third Wave, the designer has placed cutting edge technology against earth colors and a simulation of natural lighting throughout the large space.

Right: In the reception area, classic benches on sand colored stone tile floor, flowing water and a series of arches contribute to a courtyard setting. Sand colored gypsum wall panels complete the effect of mediating between architecture and technology.

Table WaveliHuber Wood
Products (custom) Seating,
upholstery, systems, filing, wall
fabric Westinghouse Lighting
Lightolier Fixtures Capri
Flooring Hayden Tile Carpeting
Milliken (custom) Art
consultant The Business of Art
Paint Benjamin Moore Laser
Laser Media Fibre Optics
Newport Lighting Sales Bench
Charles McMurray Building
materials Coast Design Group







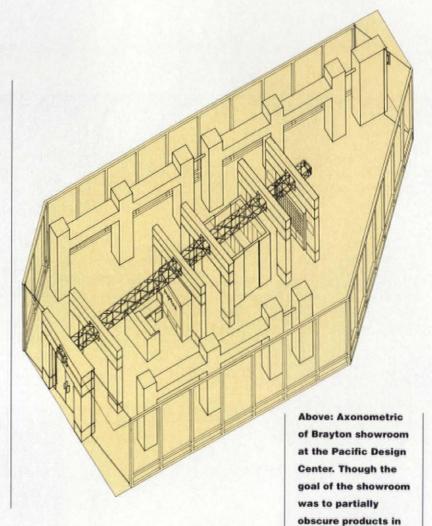
SUBTLE DIMENSION

By partially obscuring products, Beckson Design Associates creates a new showroom for Brayton International that draws designers inside.

ou know the syndrome. You walk into a showroom, have a look around, leave and remember nothing about the products because the showroom itself was so dramatic. This is how Michael Beckson, President of Beckson Design Associates, describes one of the problems of showroom design today, and it is precisely what was to be avoided in their new showroom for Brayton International at the Pacific Design Center in Los Angeles.

Ironically, they began with a dramatic 'island' site: 2,500 square feet surrounded on all sides by corridors. The solution was to obscure the products—chairs, casegoods and fabrics—with arcades constructed out of faux cement and perforated shades. Products are hinted at with shadows and partial views without giving away the whole story. With a budget of only \$175,000, this low-cost showroom relies on intelligence and subtlety rather than the cheap glamor that often makes you wonder what you have just walked away from. ●

Michael Wagner Rate this article, page 138 (circle 705-708) Article 2



entrance (left) was positioned off-axis to the give the space greater visibility in relation the building's escalators. Illuminated onyx fixtures attached to a steel truss traversing the showroom enhance this effect.

an effort to stimulate interest and draw designers inside, the





Left: Chairs were also displayed near the showroom's entrance, off-axis to give the showroom greater visibility.

Above: Displays were organized around a centrally located cube-shaped storage area. Fabric samples are obscured until

one enters the showroom where they are illuminated.

Carpeting Bentley Mills Ceiling Armstrong Lighting Lightolier Cabinetry Millwood Diversified Flooring Bolster Flooring Shades Shewerd & Sons Onyx Belushi Marble & Onyx Hardware Forms + Surfaces Truss Ultrabeam Furniture, custom reception desk Brayton

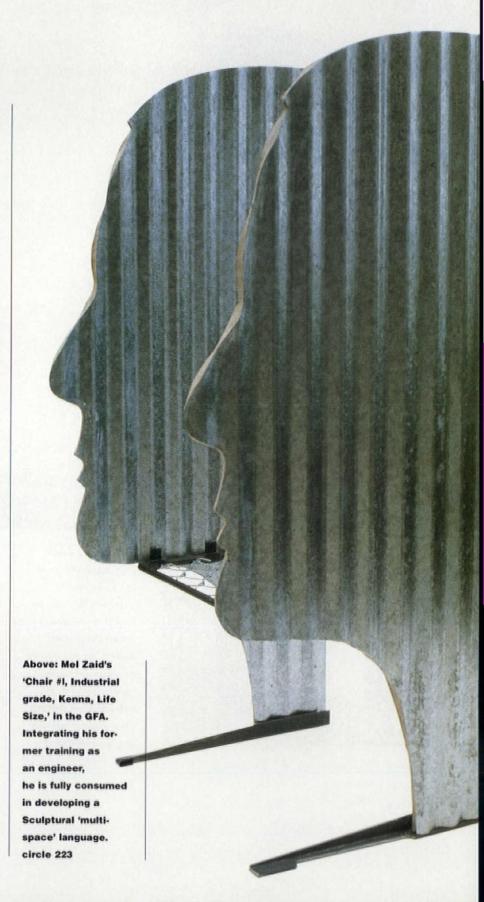
BEYOND THE LABELS

Grounded in art, construction and fantasy, six American designers open a doorway to new possibilities in materials and form.

nspiration may come from the sheet metal shop or Japanese detailing, and education may be the formal MFA program or hands-on experience. But whatever the story, today a new generation of American designers present a rich lode that should certainly capture the attention of overly cautious manufacturers.

Playing the impresaria, Lois Lambert, who formerly made her mark as an interior designer and owner of a speakers' bureau, gathers artists of all ages to GFA, the Gallery of Functional Art, in Santa Monica. Following a love for art, Lambert spent two years seeking artists (she discovered Therman Statom's work at the Poetry of the Physical inaugural show for New York's Folk Art Museum). Open only a year, she has mounted six shows including 'Chair as Art,' a brilliant collection of seventy pieces that range from the esoteric to the functional. The exhibitors' backgrounds are as varied as their work. Statom is the recipient of three NEA Fellowships since leaving Pratt with an MFA in sculpture nine years ago. Mel Zaid, in contrast, changed careers some twenty years ago from successful engineer to professional sculptor. Wood artist William C. Tunberg, of Venice, California, has an MFA in sculpture and a BFA in architecture. Another Californian, Eugenia Butler, who is interested in designing for furniture manufacturers, has several theater and film credits.

On the East coast are two designers whose work is clearly geared for the commercial market. Sara Jaffe—whose first activity after a Berkeley MA



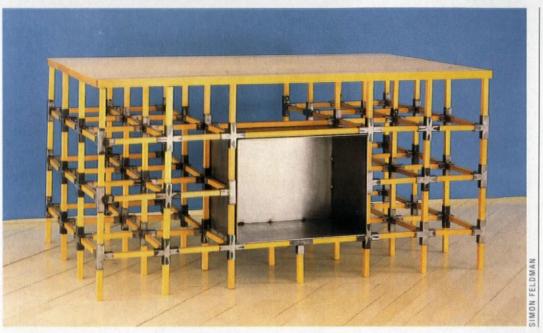


Left: California artist
Eugenia Butler pays
tribute to early 20th
century art with her
'Picabia,' 'Gris,' 'R,'
and 'Laughing' chairs
(left to right) that are
part of a 12-piece
suite of multiples.
'Dream Table' is at
center. circle 224



Near left: William C. **Tunberg has created** a 'Narrative Chair' by adopting an original piece and giving it a lengthy apocryphal provenance that includes the eruption of Mt. St. Helens, fishing trips and occultism. He has been commissioned by Hollywood producer, director and art patron Tony Bill to produce the tables for Bill's new Maple Drive restaurant in Beverly Hills. circle 226 Far left: Ford Foundation Grant recipient Therman Statom of Los Angeles is known for his glass pieces-ladders, glasses and chairs. The quarter-inch plate glass chair with oil paint has 'found' glass objects on the inside and outside. circle 225

was designing and building additions to houses before setting up a design woodworking studio in a cooperative woodshop—likes to mix wood, glass and metal. Interested in the European scene, she has made several trips to research the latest trends and Italian production (she is most familiar with Udine's facilities, home of the Primosedia show). Now in New York working with architecture firms, she has developed a large portfolio of intriguing seating and table designs and is actively seeking commissions from major manufacturers.



Left: Fascinated with scaffolding and all things metal, New Yorker David Zelman (below) designed couplings to join steel and pine for a commissioned desk. His 'Bridge #2' table, bottom, has welded joints and concrete bases, Zelman makes savvy use of his business experience from an earlier life, and has built a market for his steel mirrors, and pulls. circle 227

Trading labor for shop time to work on his own pieces in John DeLorenzo & Brother's New York Soho sheet metal shop, former marketing director David Zelman learned his art through doing, and is still inspired by the machinery shapes of his trade. Vehement about manufacturers' reluctance to hire American furniture designers, he writes marketing plans and has started his own company, aptly named Prologue 2000. ●

Karin Tetlow







Sara Jaffe Designs, New York, sits amidst her own handcrafted work. A hand-turned Californian bowl lies close to a bentwood lacquered chair. Above is a Herman Miller chair prototype sitting atop her handbuilt drafting table. **Behind them stands** a sandblasted mirror with black gouache in a mahogany frame. Below: A corner table in the Art Nouveau style for a private client expresses her mastery of indigenous woods.



Left: Jaffe's 'Benucci' chairs with trapezoid, slat and oval backs use aluminum and wood. circle 228. Her 'Trees in Winter' desk, below, lightens the traditional style. **Employing another** mix of materials, the piece explores the development of depth and perspective through flat panels. circle 229



ATRIUM REVISIONISM

Developer/architect John Portman has transformed his signature hotel, the Peachtree Plaza, with a playful architectural collage in the atrium.



But times have changed. The atrium hotel is no longer the sensation it once was. More specifically, a new and larger Portman-designed Marriott Marquis convention hotel recently opened in Atlanta, and Portman wisely recognized that the Westin Peachtree Plaza needed a repositioning in the market. This new design is Portman's effort at transforming a once-monolithic interior into a more intimate luxury hotel.

major cities all over the United States.

The heart of the new design lies in the atrium, where the architect has removed his lake and surrounded the elevator core in the center of the five story space with a colorful 'stage set' consisting of a series of abstracted architectural structures made of painted sheetrock, framed in mini-strip lights and somewhat post-Modern in style. The square columns that form the bases of these structures organize the space into a restaurant, a lounge, two bars, registration desks and a new entrance.

In addition to this radical transformation of the atrium volume, the atrium floor has been refinished with a rich, patterned marble. Each of the four corners of the atrium is now defined by a distinct design vignette. The new palette of muted deep roses, greys and bronzes suggests weathered architectural fragments aging in the sun. The motor lobby has been renovated, and new prefunction space has been created by extending a balcony and transforming a lounge into meeting rooms. •

Justin Henderson Rate this article, page 138 (circle 713-716) Article 4

Above: Elevation shows relationship of new structures to the pre-existing atrium. Opposite: The play of form, color and light in the newly added abstracted structures has radically altered the sense of volume in the atrium of the **Westin Peachtree** Plaza, the first and most famous of John Portman's many atrium hotels. Constructed of painted sheetrock, the colorful forms in the lobby invite participation.

Flooring Associated Imports
Millwork SIW Imports Sofa
Cumberland Upholstery Greeff,
Carnegie, Spinneybeck Coffee
table Larson End table Intrex
Seating Roffman Upholstery
Rugs Bashian, Sharian Lounge
seating Nienkamper Lamps
Shoal Creek Planters International Terra Cotta, Finealum
Sculpture Judith Brown
Pedestal Associated Imports



FAR-SIGHTED APPROACH

Using glass as a symbolic material, Himmel/Bonner Architects creates a 'minimal' eyewear store designed to display an array of products.

he theme of this store is seeing everything clearly. The owner, a young optometrist named Bernie Winitz, had previously owned two eyeglass stores before he decided that people not only like to look good when wearing glasses, they also like to feel good when shopping for them. "This meant coming up with something fresh and new and for Winitz, who loves Japanese and Italian design, it had to be minimal in look," said Darcy Bonner, Principal in Charge of Design at Himmel/Bonner Architects.

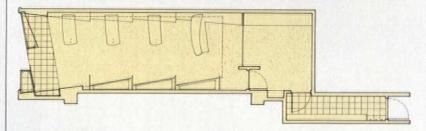
The problem was the eyeglasses. Even with the high cost of eyeglasses these days you can't display two or three pairs and expect to run a profitable



Below: Small square mirrors suspended between parallel electrified cables define sales and viewing areas.



PHOTOGRAPHY BY WAYNE CABLE/CABLE STUDIOS



Left: Industrial
stainless steel mesh
draped overhead
provides a soft touch.
Above: Plan shows
sales areas and
examination room on
the left.
Opposite: Clear and
etched glass main
wall display.

Flooring Bentley Mills, Fritz Chemical Paint Polymix Screen McNichols Door, hardware Falconer, Sargent, Harken Schaeffe McMaster Carr Windows, glass LaSalle Lighting Luma, Halo Seating ICF Desks, tables Custom business. So unlike so-called 'minimal' boutiques that display only a few pieces, the design had to be compatible with an entire array of eyewear products.

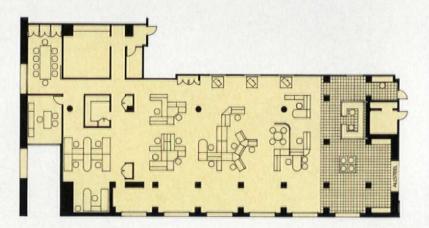
As a design element, glass became the most expressive of the product. Wall displays on one side of the store were constructed out of sand-blasted and clear glass. Using stainless steel steering sheaves, the architects then created a pulley system of counterweighted glass panels suspended in front of the shelving. On the other side, small square mirrors suspended between parallel cables define the sales areas. Draped overhead, silk-like industrial mesh the color of silver provided a soft complement to the otherwise hard-edged space.

Michael Wagner Rate this article, page 138 (circle 717-720), Article 5



EXTRA EXCITEMENT

San Francisco's Showplace Square adds 170,000 square feet of exhibition space to its Contract Design Center.



an Francisco's Showplace Square, which features over one million square feet of showrooms, celebrates its annual market, Conpac, with a 170,000-square-foot expansion to its Contract Design Center. An intriguing red brick facade, which like a movie set is a false front for a sleek white structure, was constructed by Kaplan McLaughlin Diaz to connect a 1915 warehouse to the existing Contract Center by way of a white, barrel-vaulted atrium.

Designed by Gensler and Associates Architects and Orlando Diaz-Azcuy of Orlando Diaz-Azcuy Designs, the large, sunny, white tiled atrium serves as a reception center as well as an art gallery and performance center.

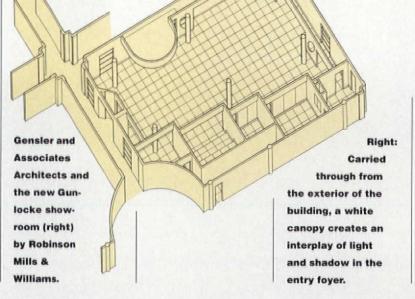
Held September 7-9, Conpac '89 will, according to the Center's President Tim Treadway, feature a keynote address by former New York Times architectural critic Ada Louise Huxtable as well as TV journalist and author Linda Ellerbee, Orlando Diaz-Azcuy and Bernardo Fort-Brescia and Laurinda Spear of Arquitectonica. ●

Nayana Currimbhoy

Top right: The
170,000-square-foot
brick-faced building
complements the
existing 1915 brick
structure.
Top left and right: In
the recently completed West Building,
floorplans show the
Allsteel showroom
(above) by

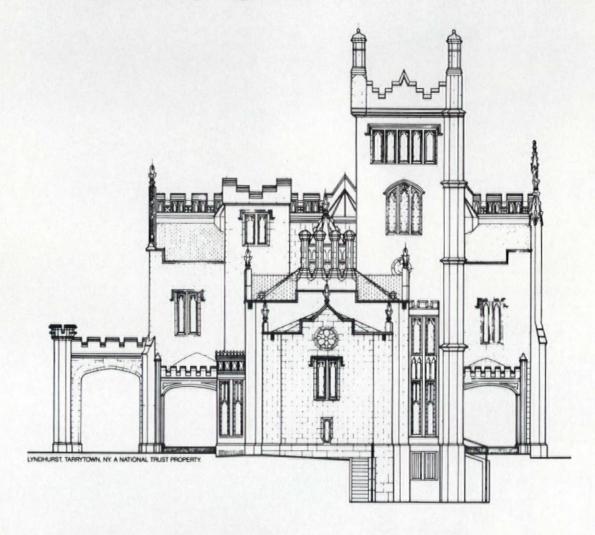


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CREDITS AND SOURCES

Designers and suppliers involved in the major projects shown in this month's issue.

Project: KI Showroom, Merchandise Mart, Chicago Interior designer: Vignelli Associates/Bartelt Design

Individuals responsible:

Lella and Massimo Vignelli, David Law, Sharon Singer General contractor: Thorn Associates

Floorcovering: RW Johnson & Elvart & Co.

Paint: Bobbee Partitions: SystemsWall Windows/glass: Mangrum

Lighting: Hyre Electrical Signage: Mart Plaza Sign, Lightolier

Upholstery: Pallas Seating, systems, desks, tables, storage/filing equipment: KI

Project: Casa Aperta Exhibit at World Tile Expo '89 Designers: Michael and Katherine McCoy, McCoy & McCoy

Clients: Assopiastrelle (Association of Italian Ceramic Tile Manufacturers) and Mapei Corporation

Coordinator: The Italian Tile Center

Tiles: Castellarano Fiandre, Ceramografia Artigiana, Ceramica Brunelleschi, Ceramica Cerdisa, Ceramica Vogue, Cooperative Ceramica d'Imola, Marazzi Ceramiche Contractors: Mapei Corporation, The International Union of Bricklayers and Allied Craftsmen Local #67. Chicago

Project: Westinghouse Showroom, Los Angeles Architect/interior designer: Stewart/Romberger and Associates

Design team: Robert M. Stewart (President, Principalin-Charge), Ric Stewart, Reza Moshiri

Construction management:

Pacific Design Center, Los Angeles

General contractor: Birtcher Construction.

Mechanical, electrical and plumbing engineer: Flack & Kurtz Consulting Engineers

Plumbing: Pacific Plumbing Company

Lighting consultant: Grenald Associates

A/V consultant: City
Animation, Grand Rapids
Gypglas walls: Coast Design
Group

Benches: Charles McMurray Closing room chairs:

Nienkamper

Millwork/custom finishes:

Wavell/Huber Wood Products, Inc.

Water feature: Formatech Laser: Laser Media Fiber optics: Newport Lighting Sales

Glass/glazing: Regal Glass Creative display/model:

Imtec 2000

Art consultant: Richard Steams

Storyboards: Windsor Displays, Inc..

Carpet: Milliken Stone: Aggliosimplex A03 Botticini, Hayden Tile

Wallcovering fabrics:

Westinghouse Furniture Systems, Boris Kroll

Wallcovering installation: Creative Walls, Inc.

Paint: Benjamin Moore, Zolatone

Rolling closures: Gaines

Company

Geilings: Armstrong, Shadow

Line, Celebration Ceiling

System (Metal Tile)
Window shades: Levelor
Riviera Blinds, Sheward and sons

Dimming systems: Lutron

Lighting: Capri, ALP, Prudential, Lightolier, Columbia **Project:** Brayton International showroom

Interior architecture: Beckson Design Associates

Design team: Michael

Beckson, Marc Zelinger, Laurie Meier, Michael Salazar

General contractor: Hugh

Peters Associates

Carpeting: Bentley Mills

Ceiling: Armstrong Lighting: Lightolier

Cabinetry: Millwood Diversified

Flooring: Bolster Flooring Company

Shades: Sheward & Sons Onyx: Belushi Marble & Onyx Door pulls: Forms + Surfaces

Signage: ABC Letterart
Truss: Ultrabeam

Custom reception desk:

Brayton

Project: Westin Peachtree Plaza Hotel

Architect/interior design: John Portman & Associates

Marble floors: Associated Imports Corporation Millwork: SIW International

Coffee table: Larson End table: Intrex

Seating: Roffman, Cumberland, Nienkamper Upholstery: Greeff, Carnegie,

Spinneybeck

Paint: Sherwin-Williams,

Devoe and Pratt & Lambert,

Glidden, HND Oriental rugs: Bashian, Sharian Lighting: Shoal Creek

Accessories: International Terra Cotta, Finealum, Judith Brown, Associated Imports

Project: Glasses Ltd.
Interior architecture:
Himmel/Bonner Architects

Design team: Scott Himmel (managing partner), Darcy Bonner (principal in charge of design), James Stapelton (technical coordinator), Scott Dimit (project architect), David Piper (construction coordinator)

General contractor: Field & Stream Builders and Tiffiney Builders

Special consultants: Cosentini Associates (engineers)

Floorcovering: Bentley Mills, Fritz Chemical (terrazzo)

Paint: Polymix Stainless steel screen:

McNichols

Door/hardware: Falconer, Sargent, Harken Shaeffe McMaster Carr

Windows/glass: LaSalle Glass and Mirror

Lighting: Luma, Halo

Signage: Frank O. Carlson and Company

Seating: ICF

Desks/tables: Himmel/Bonner

Architects

Corrections:

On page 112 of the June issue, the opening photograph of the Mindscape offices should have been credited to Wayne Cable/Cable Studios. All other photographs in the article were correctly attributed to Paul Warchol.

In the July DesignFest article, the office seating chair shown on page 88 was incorrectly listed as an introduction from Herman Miller. The chair shown is Shaw-Walker's Reflexion Chair with a classic Italian profile, manufactured under exclusive license from Estel S.p.A. circle 309

Some of the mostenlightening articles in a magazine never make it to the table Open to the table of contents in any publication and you can find some insightful stories. You'll

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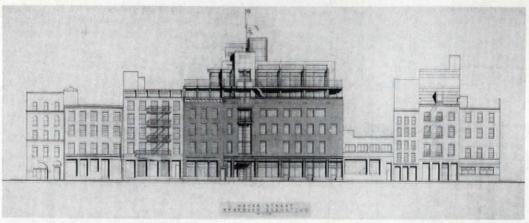
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BREAKING GROUND

Three new projects around the country leading to big new interiors business.

Below: Rendering of new headquarters for the Seaman's Institute of New York and New Jersey (center and building with fire escape, left), designed for lower Manhattan by James Stewart Polshek and Partners.

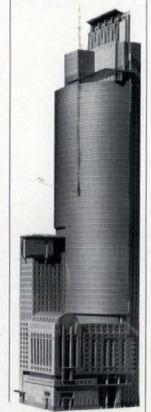


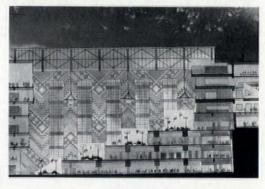
Below: New wing of the Los Angeles Central Library designed by Hardy Holzman Pfeiffer Associates. The new wing resembles the central hall of the existing library but is asymmetrical, more complexly rendered and includes skylights.

he Seaman's Church Institute of New York and New Jersey, a non-profit organization dedicated to serving merchant seamen around the world, is building a new headquarters in lower Manhattan. The headquarters, designed by James Stewart Polshek and Partners, will combine an existing 190-year-old four story brick building on Water Street with a new six story cast iron and granite structure on what is now a vacant lot. Together, the two structures will house the Institute's activities including an ecumenical chapel, a seafarers club, legal services, a training institute, administrative offices and ground-level retail. The design seeks to evoke a nautical style by conceiving the top two floors of the new building, clad in white enameled metal, in the image of a ship. Scheduled for completion in the fall of 1990, the multi-million dollar development includes gallery space on each of its six floors to display the institute's extensive collection of ship models and nautical artifacts.

Hardy Holzman Pfeiffer Associates has designed a new wing for the Los Angeles Central Library that will double the 1924 landmark building's existing size. The 300,000-square-foot steel frame addition, located on the library's eastern side and connected to its central hall on the ground floor, will add major new stacks areas, meeting rooms, offices, reproduction services and a cafe and bookstore. Similar in organization to the existing stucco and stone structure, the four story addition is organized

Below: Ameritrust
Center, a new
office/hotel complex
in Cleveland, Ohio,
designed by Kohn
Pedersen Fox
Associates.

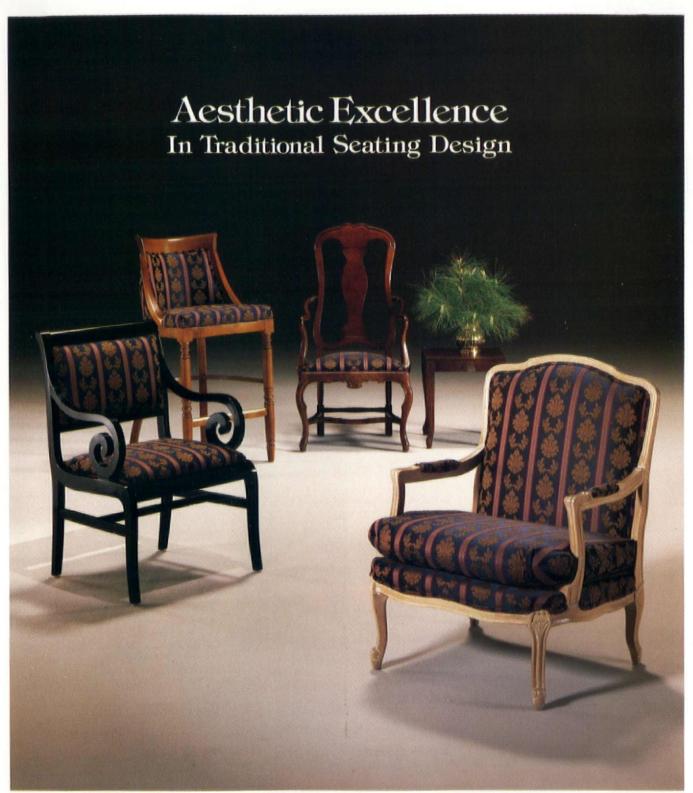




around a large rotunda-like space, but rather than a single, symmetrical and contained volume, the new space is variegated with an atrium accessing each floor by escalators. Scheduled for completion in 1990, the \$86 million development includes elaborate landscaping and extensive restoration of the existing library.

In a mammoth new office/hotel complex currently under design development in Cleveland, Ohio, Kohn Pedersen Fox Associates has displayed their usual flair for classicist precedent, but has given it new energy with the sweeping curves and skewed grids of the constructivist movement. The 60 story granite and glass complex, located on Public Square in the city's center, will be the new head-quarters for Ameritrust Bank. Developed by Jacob Brothers, the 1.75 million square-foot development includes a 400-room Hyatt Hotel. ●

Michael Wagner



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