

ASFD BULLETIN

a m e r i c a n s o c i e t y o f f u r n i t u r e d e s i g n e r s

President's Letter



Jim DiPersia
ASFD President

Bon Giorno

Hey....how about those Yankees! Not too much of a sports fan myself and don't follow any professional athletics in general, but I am very impressed with the team work involved and the tight family environment that seems to be in place.

ASFD is a tight family environment also and I am not sure many people take advantage of the vast pool of knowledge which is at every members disposal. A few hundred years (collectively) of experience could be extremely valuable to a young designer or even an established one who has come across a new situation. Some member, somewhere has crossed that same path when he or she had reservations, but running it past fellow members, new options arise.

You are a member of one of the most professional and organized institutions which include some of the most gifted folks in the industry both here and abroad. I guess the main thought of my message is to encourage you to play an active part in YOUR organization whether you would like to serve on a committee and be part of the decision making or you would just like some input on a project.....

Please keep in touch.

Jim

Email: disegnobyjamesdipersia@yahoo.com

New Telephone No. (212) 679-3927

Editors Notes

Well...we're busting at the seams with this issue. Hope your mailbox has survived intact. Our aim was to expand this issue, and subsequent ones, with more and varied content. Our Board of Directors has graciously offered to contribute articles on a rotational basis in upcoming issues to better inform the membership about their views, areas of expertise, and specific ASFD Board Subcommittee issues and directions. Look forward to seeing these articles. We will also be digging up industry related information from other sources to round out the palette.

One particular area of considerable interest for members has been the subject of Patent. Associate Member Art McCord's article on the topic should help to answer and demystify the patent process for us. Should you have further questions Art will be glad to take your call.

Thom O'Leary continues his series on marketing for furniture designers. As with his last installment, this article is packed full of great information. Don't miss reading it.

A long time ASFD friend, supporter, board member, and all-around great guy, Michael Chazin has left the furniture industry. Formerly the Editor of UDM Magazine, Michael has moved on to become the Editor-in-Chief of Modern Metals and FF Journal. Michael was instrumental in many outstanding programs associated with ASFD and the furniture industry as a whole. His presence will be missed, but we wish him good luck in his new position and industry. Knowing Michael though, luck won't be needed. He can attribute his success to hard work, determination, and intelligence. Should you wish to extend a personal thanks to him, his new contact information is: Michael Chazin, Editor-in-Chief, Modern Metals and FF Journal, 625 N. Michigan Ave., Suite 1100, Chicago, Ill. 60611-3110. ph. 312.654.2313 mchazin@modernmetals.com

As a side note, the Board has suggested that we publish the Bulletin in pdf format and email it vice printing a hard copy and mailing it. Should anyone have strong opinions on this in either direction, we would be interested to hear from you.

Morgan M. Harris, ASFD
Editor

Email: furnituredesign@aol.com

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Bob Stannard

Gayle Zalduondo

Welcome New Members!

PROFESSIONAL

Hank Cravey

President, Home Trends & Design
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Website: HTDDIRECT.com

Founder and president of HT&D, Hank Cravey has been designing furniture since 1999. He is currently designing a complete line of furniture, textiles and accessories which is set to debut at the WMC, Las Vegas in July 2005. He is an expert in the import industry, including furniture design, international import logistics and international manufacture relations. Prior to HT&D, Cravey was a partner of Imports by Four Hands where he was responsible for the financial aspects as well as product development. Cravey has designed several lifestyle collections which are currently found in Top 100 Companies such as Crate & Barrel, Z Gallerie, Storehouse, Gabberts and CS Wo & Sons. His designs were recognized at both the 14th and 15th Annual Arts Awards in Accent Furniture. Mr. Cravey holds his CPA certification and a Bachelors in Business Admin. from the Univ. of Texas in Austin.

David Rogers

Designer, Pacific Design & Associates
One Corporate Plaza, Suite 110, Newport Beach, CA 92660
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Mr. Rogers designs bedroom, dining, occasional tables and entertainment centers on an independent royalty basis since 1989. Former president of John David Furniture and prior to that president of Laguna Manufacturing Co./Laguna-Gillespie Furniture Co. He holds a BS degree in Business and Architecture from the University of Southern California; and also served in the U.S. Army Active Duty/Reserves.

CORPORATE

**Holt Sublimation
Printing & Products**

2208 Air Park Drive, PO Box 2017, Burlington, NC 27215
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Company specializes in photo-real sublimation printing on rigid substrates as well as fabrics. New over-the-edge technology enables printing more than just flat surfaces; a print can be carried over the profiled edge of the substrate, eliminating costly edge foils and trims. Marble, marquetry and inlays, and natural textures can all be photographically reproduced on a variety of substrates, including MDF, wood, glass and metal. Four-color process sublimation printing is a superior alternative to decals or laminates, and images can be engineered for precise placement on every piece. Ours is a two step process: paper is printed with our special inks, and heat and pressure are applied to transfer the dyes into your coated substrate.



Kevin Carlisle, Vice President, New Business,
Holt Sublimation Printing and Products.

- FURNITURE 101 -

This summer, ASFD will begin developing a resource book for student-designers interested in pursuing the field of furniture design. We will contact members, students, and school faculty with details and would appreciate any insights that you would like to contribute!

Marketing for Designers: What is Newsworthy?

Everyone loves a good story, but how do you get your story out there? (More importantly, how do you know when your story is ready to be out there?) There may be a lot of different parts that go into getting press on your work, but at its core the main ingredients may be simpler than you think. This edition of Marketing for Designers focuses on the idea of "newsworthiness" as we talk to some experts in the field about their experience and insights.

Jackie Hirschhaut is the Vice President of Public Relations and Marketing for the American Home Furnishings Association, and has experience as a judge for the Pinnacle Award. Having been involved with different areas of the furniture industry, and various stages of editorial development at magazines like Furniture/Today, her advice to furniture designers is as straightforward as it is practical.

Noting that the element of design is of paramount interest to the media, she sums up the answer to our question "What is newsworthy?" with a single word: "New."

"A new collaboration, a new material, a new technology, a new shape, a new unusual grouping, a new finishing detail, a new channel of distribution..." Just New. Who knew?

Writers, editors and photographers are bombarded with new images and new stories, especially before and during Market. But "New" is not the end of the story, or even the beginning – "New" is simply one major requirement without which the door seldom swings open. "New" is literally why we read the News, and if those who write the news aren't compelled to read your contribution to it, there is little chance that it will be seen by the masses.

Truthfully, it isn't easy for designers to get press unless they are at a level of recognition where they are sought out by newspapers, magazines and trade journals. This usually requires a lot of press coverage before that point to happen a catch-22. But, don't be discouraged – there is a way to begin. Jackie Hirschhaut has helped us lay out some simple strategies:

- Designers can be proactive and cooperate with their manufacturers, but understand that the press is primarily interested in the manufacturer's story. This can help the designer if they share in the messaging of the product and can enhance the presentation of their work within the context of the manufacturer's marketing plan. Play your role in their game.
- Leave your ego at home and let your talent open the door for your recognition. Again, the press is primarily interested in working with the manufacturer, and perhaps the designer second – after all, who pays for the advertising?
- The nuts and bolts are important: have quality high-resolution photography readily available, have the details rights, and be available. A lot of the work of the publishing business is based on tight deadlines and verifiable facts. The easier you can make information (including images and interviews) available to the press, the better and more often opportunities will appear.

While all of these items are targeted primarily to print publications, these rules equally apply to the internet, which is a fantastic and generally quicker source of information. Having a glossy clipping from a magazine may be very satisfying, but online publications have a reputation for quickly getting information to those who need to be in-the-know.

Ivan Saul Cutler, publisher of Inside Furniture (www.OutsideFurniture.com) and MC of the Pinnacle Awards, shares with us that the guidelines for what is newsworthy in print also apply to the online world, albeit on different timelines. Bloggers (weblog a.k.a. blog writers) and magazine writers are all seeking fresh ideas, but only ones that are directly relevant to their readers, artistically and/or practically. A tip: every good idea has an inspiration, and expressing this can help embrace readers - and writers - towards interest in your story.

"Romancing design inspiration provides important perspective necessary in promoting furniture. For designers, sharing their inspiration confirms the presence of an element integral to all furniture, and not as a mysterious or abstract force," Cutler says.

"Sharing all the inspiring factors and facets, the whys and wherefores, a designer can effectively connect his or her creative energy with the real world for satisfying commercial gain. As a marketing strategy, declaring inspiration, confirms design as a crucial differentiator to potential clients who may not otherwise know. As a marketing tactic, the designer's inspiration declares newness, which is an essential factor in attracting attention."

The world of publishing is friendly to what designers do: create appealing ideas and turn them into inspiring objects. For every thing that is made there are people who want and need to know about it, and people who want and need to tell about it. Reporters, editors, publishers and bloggers create content for their readers, and want to know things that are useful to them, presented in the right context and from the right source. By leveraging resources, having a clear vision about your own story, and a basic grasp of what catches the eye of the newsmakers, furniture designers can be mindful of the image they project and make appealing presentations that say this is newsworthy.

Thom O'Leary and his business partner Frank M. Spano are members of the ASFD and formed Apparenza Design Studio to develop transitional, high-end furniture for the US and European markets. Thom has a background in marketing and Product Placement in TV/films, and welcomes your feedback about this article. Please contact him at Studio@ApparenzaDesign.com with suggestions for future articles.

Thom O'Leary, ASFD
Email: Studio@ApparenzaDesign.com

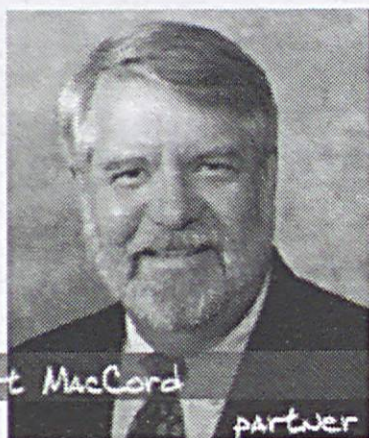
APPARENZA

DESIGN STUDIO

Thom O'Leary and his business partner Frank M. Spano are members of the ASFD and formed Apparenza Design Studio to develop transitional, high-end furniture for the US and European markets.

Thom has a background in marketing and Product Placement in TV/films, and welcomes your feedback about this article. Please contact him at Studio@ApparenzaDesign.com.

Protecting Your Furniture Designs from Unfair Knock-Offs



Art MacCord has practiced as a patent attorney since 1978 and is a member of MacCord Mason in Greensboro, NC. He has assisted furniture clients in obtaining hundreds of patents, trademarks and copyrights, as well as counseling how to use them to promote their businesses. The firm's website is maccordmason.com

One of the facts of life in the furniture industry is that copying of well-received designs remains rampant. Successful new designs are regularly knocked off, hurting the designer, the manufacturer and the retailer that took a chance with something new. The general legal view is that such copying is legal if appropriate steps have not been taken to protect the design. The law looks at copying of unprotected designs as promoting competition, enhancing consumer choice and keeping prices down.

However, the law also values innovation, and will grant innovators exclusive rights to their new inventions and original designs for limited times. These are generally protected by copyrights and patents. Note however, the emphasis on newness and originality. Revival of an ancient motif, despite the fact that it may be new to the contemporary market, is not considered to be legally new or original. This article explores how intellectual property tools may be used by furniture designers and manufacturers to deter knock-offs.

Copyright

In order to obtain a copyright, you must be an original author of a literary, dramatic, musical, artistic (pictorial, graphic or sculptural), audiovisual, or architectural work.

Copyright protects the expression of an idea, not the idea itself. In other words, you cannot copyright the concept of placing a carving of a leaf on the back of a chair, but you can copyright a particular leaf design if it can be considered a non-useful sculpture. Similarly, you cannot copyright the idea of combining a series of visual elements in an oriental carpet, but you can copyright a particular combination.

An important limitation on copyright protection is that it does not protect useful articles. For example, a piece of furniture as a whole cannot be copyrighted. However, a decorative element incorporated into the furniture can be protected if it can exist as a stand-alone, non-useful, work of art and its removal would not affect the usefulness of the furniture. Separately useful elements such as drawer pulls are generally not copyrightable.

The courts have been very liberal in the determination of what has sufficient aesthetic merit to qualify as a "work of art." The legendary Supreme Court Justice Oliver Wendell Holmes once said that "it would be a dangerous undertaking for persons trained only to the law to constitute themselves final judges of the worth of pictorial illustrations, outside of the narrowest and most obvious limits." As a result, if a design element can conceivably be separately displayed as "art," it is probably copyrightable.

What is copyrightable design in the furniture industry? There are no hard and fast rules, but copyright is often used to protect embroidery on pillows, etchings in a glass pane, designs painted on accessories, upholstery fabric patterns – print and woven (such as brocades), decals, sculptures

incorporated into case goods, and surface ornamentation, such as an original parquet or mosaic pattern.

Another major area of copyright protection is the original compilation of a group of design elements, even if the individual design elements might not be individually copyrightable. An example of a compilation is a bed design including a headboard adorned with carved leaves, four posts with ornate finials, and a footboard decorated with a painted animal scene. If original and separable from the useful article, each of these elements is potentially copyrightable. However, the combination of all three elements on the bed is probably also protectable as a compilation if the selection, coordination or arrangement of the elements is original.

The test for infringement of a copyright (i.e. whether a knock-off is legal or not) is whether the accused product was copied from a validly copyrighted work. Since copyists rarely admit that they copied, the courts will find copying if the accused infringer had access to the original and his product is "substantially similar" to the original. In determining access, the courts give great weight to the display of the product at an industry show (such as a furniture market showroom with unrestricted access) or in widespread advertising.

To evaluate substantial similarity, the court will focus on the intended audience for the goods, which for furniture is the average consumer. For a compilation, the court will typically "filter out" the functional elements and attempt to determine if the selection and arrangement of the elements is substantially similar.

To receive maximum benefits from a copyright, it should be registered within 90 days after the furniture is first displayed and legitimate copies should bear a copyright notice. The cost of obtaining a copyright is relatively small. Due to the difficulty of proving damages due to infringement, the Copyright Law permits the court to assess up to \$150,000 in damages without any proof of harm to the owner of the copyright. Other possible recoveries include the infringer's profits, the copyright owner's lost profits, treble damages, and attorney's fees.

Utility Patents

For furniture, the two applicable types of patent protection in the United States are utility patents and design patents. Both types of patents are grants by the federal government to an inventor or his assignee of the right to exclude others from making, using, selling or importing the invention. This right to exclude applies to knock-offs.

Unlike copyrights, utility patents protect new and non-obvious functional aspects of products and processes. Utility patents give an owner broad rights for a period beginning at patent issuance and ending 20 years from the date of filing. Examples of utility patents in the furniture field include new

...continued on page 6

ASFD 2005 David Kline Memorial Scholarship

Contest Awards Presented to Winning Design Students from Kendall College of Art & Design

The American Society of Furniture Designers presented the 2005 David Kline Memorial Scholarship contest winners during their recent Market dinner and ceremony held at the High Point Country Club. Hafele America Co., supplier of functional and decorative cabinet, furniture and architectural builders hardware co-sponsored the contest and made the formal award presentations to the three top winners who are all current students at Kendall College of Art & Design (KCAD) located in Grand Rapids, Mi. Contest application kits were sent to colleges across the Country whereas eligible design students were asked to design a piece of furniture utilizing Hafele's EKU Sliding Door System.

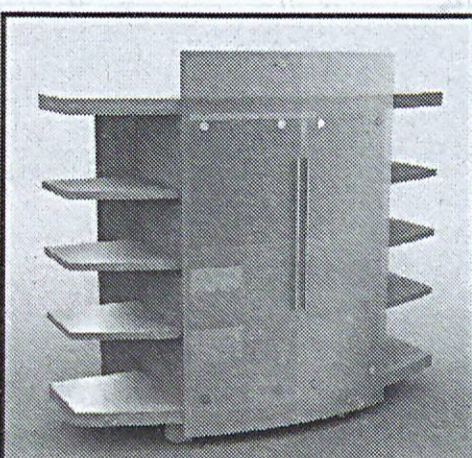
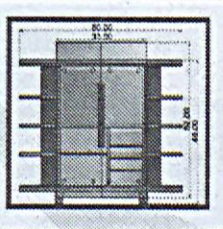
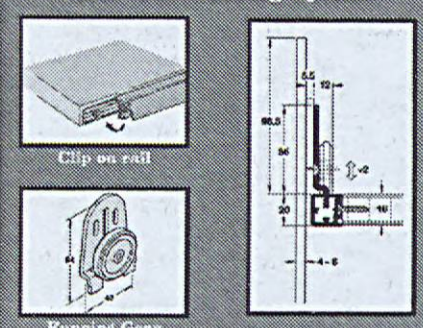
At the ceremony, Hafele's director of marketing Philip Martin presented the \$3500 First Place Award to KCAD Junior, Nathaniel Follett for his "EKU Slide Entertainment Unit". The \$1,000 Second Place Award went to Joshua Munday, a senior for his "EKU Combino 35 Hotel Entertainment System". The \$500 Honorable Mention Award went to Sophomore, Diane McCabe for her "EKU Clipo 15 Entertainment System".

The Judges for the Contest included Philip Martin, director of Marketing, Hafele; Philip Behrens, ASFD and president of Natura Design; Morgan Harris, ASFD and president of MH Design, Inc.; Steve Underwood, Manager, Product Design Development, Thomasville Furniture Industries; and Meredith Smothers, director of merchandising/design for Furniture Land South.

"Students were creative and imaginative in presenting design portfolios utilizing a current trend in furniture design – sliding doors. These future designers were pretty impressive and displayed creative uses of Hafele's products," said Martin. "Several of the entries will be combined with the winners in a poster exhibition at the Hafele New York Showroom to show the design community what the future is for furniture design" (Later in the summer the exhibit will move to the Hafele San Francisco Showroom.)

The ASFD annual scholarship contest was named in honor of the late David Kline, who was a West Coast designer and former ASFD president during the late nineties. Hafele America, Co. is a Corporate Member of ASFD and this is the second consecutive year of their scholarship co-sponsorship.

Student Design Scholarship

EKU B-25 Sliding System

Clip on rail

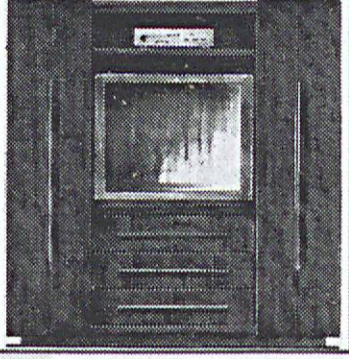
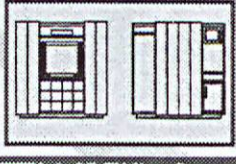
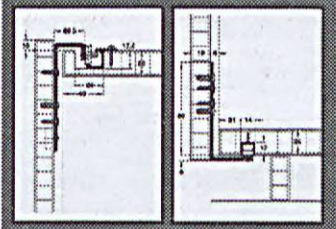
Running Gear

Name: Nathaniel Follett
School: Kendall College of Art & Design
Project: Entertainment Center

HAFELE **ASFD**
 American Society of Furniture Designers

1st Place Winner

Student Design Scholarship

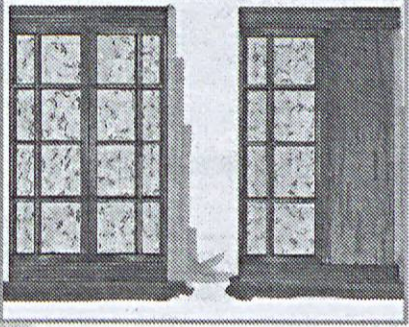

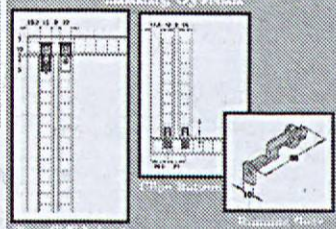
EKU A-25 Sliding System

Name: Joshua Munday
School: Kendall College of Art & Design
Project: Hotel Entertainment Center

HAFELE **ASFD**
 American Society of Furniture Designers

2nd Place Winner

Student Design Scholarship

Material Board

EKU Clipo 15/V Sliding System

Name: Diane McCabe
School: Kendall College of Art & Design
Project: Entertainment System

HAFELE **ASFD**
 American Society of Furniture Designers

3rd Place Winner



Raffle drawing



*Dawn Dempsey, KCAD Faculty;
Nate Follett, 1st Place Winner;
Diane McCabe, Honorable Mention;
Philip Martin, Hafele America, Co.
(best picture, with design photo boards)*

...Photos from the



*Christine Evans, Judy George, Domain Home Fashions
(Guest Speaker); Ivan Cutler, Jim DiPersia,
Elaine Reeves, Domain Home Fashions*

Protecting Your Furniture Designs from Unfair Knock-Offs

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recliner mechanisms, new assembly hardware, seats with improved ergonomics, computer workstations with enhanced functionality, mechanical improvements to case goods to allow various sizes of televisions to be installed, novel designs to facilitate disassembly and packing RTA pieces, novel furniture finish compositions (e.g. addressing esthetics or environmental or OSHA concerns), and machinery for furniture manufacture. Similarly, improvements that increase a product's comfort or durability, reduce its cost, adapt it for mass production or add other functional features may be protected with utility patents. More broadly, the subject matter that can be patented includes processes, machines, manufactures, materials, or improvements on any of these.

When utility patent protection is sought, the claimed invention is defined by words, not drawings, and the words of the claims must define an item that is new and not obvious from the prior state of the art. To be patentable, the invention must be new, useful and non-obvious. Non-obviousness means that the claimed invention would not have been obvious to a person of ordinary skill in the relevant technology from previously known technology.

Often, the patent attorney will do a search and provide a written opinion of patentability prior to preparing the patent application. The cost of a search and opinion is generally about \$2,000. A patent applicant must file his application within one year of the first commercialization of the invention, but if patent rights in foreign countries are

expected to be important, filing should precede any public display, publication or sale of the invention.

A patent application must disclose the invention to the public, including the best mode known to the inventor for making and using the invention. Unless the patent application is going to be filed in a foreign country, the United States Patent and Trademark Office (USPTO) maintains applications in secrecy until the patent issues, at which time it prints the text and makes it available for anybody to review. This procedure lets the patent applicant assure himself of an adequate scope of protection in the patent before actually making the public disclosure the law requires in exchange for the patent grant. If the patent application is to be foreign filed, it will be published by the USPTO 18 months after its earliest effective filing date, unless the application is abandoned before then.

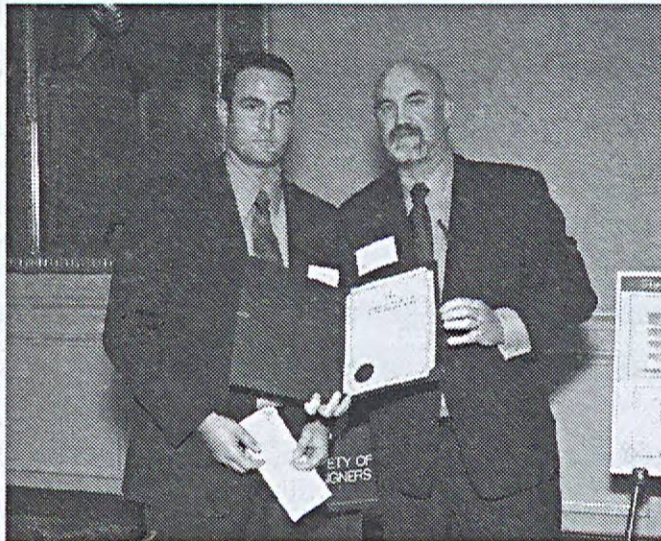
Utility patent applications are expensive, typically costing between about \$6,500 and \$15,000 to file, with continuing costs for prosecution to convince the USPTO to allow the patent, and maintenance fees after the patent issues. Prosecution costs vary, but typically amount to about \$1,000-4,000 until the patent issues. In addition, maintenance fees are payable to the USPTO at 3½, 7½, and 11½ years after patent issuance to keep the patent in force. Currently, the first of these fees is \$450 for small businesses (\$900 for businesses with more than 500 employees), subject to increases for inflation.

In Next Bulletin...
Design Patents & Trademarks

ASFD Spring Dinner...



Judy George, Domain Home Fashions, Guest Speaker



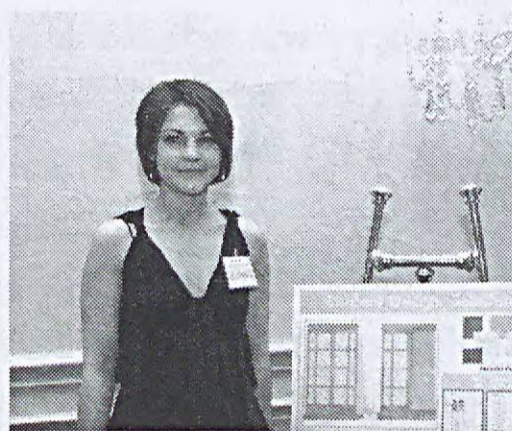
Nate Follett, Scholarship Winner and Philip Martin, Hafele



Koy Farthing, Mike Brewer and Mae Harper, Hafele



Kathy Imes, aka Lauren Brooks and Christine Evans



Diane McCabe, Honorable Mention, Kendall College of Art & Design



Christine Evans and Alicia Hurley (Birthday Girl!)



Nate Follett, First Place Winner, Kendall College of Art & Design



Jim Dipersia, ASFD president (Christine's back)



Phip Martin, Hafele America, Co.



Arto Szabo, Kelly Mariotti, Darrell Lowman, Christine Evans, Mitchell Watson, Jim Dipersia



Nate Follett, Dawn Dempsey, Diane McCabe; Kendall College of Art & Design



John Winslow and Wesley Brock, Hafele



Steve Bernstein & Sam Applegate, Wood Technology; Kelly Mariotti, Green Frog Art

National Award for Young Furniture Designers Announced

The American Society of Furniture Designers will honor talented young furniture designers with the newly established President's Award to be presented annually in conjunction with the industry's prestigious Pinnacle Design Achievement Awards.

This new award was created to honor the memories of the late Alan Friedman, Roger Schneeman and David Kline--all former ASFD presidents. In honor of their memories, we will be advancing the cause of design in recognizing excellence and creativity in young furniture designers. The award will "find talent" and "inspire" up-and-coming designers and is intended to give careers a jumpstart.

All working designers under age 35 can be nominated for the President's Award, and are not required to be affiliated with ASFD. Additional requirements include at least three years of professional experience and currently status as a working furniture designer. Each entrant will submit a portfolio, as well as a statement of their design philosophy and career objectives. In addition, a recommendation from an employer, co-worker or supervisor is required.



The criteria for judging will include signs of unusual creativity, exhibited ability to learn and grow and how much the applicant has contributed to the furniture industry.

The President's Award is a part of ASFD's Pinnacle Awards program, and a subcommittee of the Pinnacle Achievement Awards judges will select the President's Award recipient.

The Pinnacle Awards Committee is planning a seminar at the inaugural Las Vegas Market in July to promote both the Pinnacle and President's Awards. "Prospective entrants should begin preparing their applications," says Karl Felperin, Pinnacle Awards Chairman. "It's like playing the lottery, if you don't apply, you can't win."

ASFD Member Gives Back to Community

David Daniel, ASFD received the Community Service Award at the Kendall Distinguished Alumni Awards Dinner on February 24 this year at the Peninsula Club in Grand Rapids, Michigan. David is a 1968 graduate of Kendall College of Art & Design and is president of David Daniel Design in Morganton, NC. David's wife Pam was present to see Kendall furniture design professor Bruce Mulder, ASFD present the award to David.

The Community Service Award is presented to an alumnus who has contributed significantly to their community and recognizes the importance of giving back by volunteering their time and services, creative skill and/or financial support for the betterment of his or her community. Alumni are eligible through contributions to the art and design community and other areas of the community.

Congratulations to David on receipt of this prestigious award!



Photo Left to Right: David Daniel and Bruce Mulder, KCAD

JUDY GEORGE'S CHALLENGE:

We are not selling furniture.

On April 14 at the ASFD Spring Market Dinner, visionary retailer Judy George, author and chief executive officer of Domain, challenged the industry and inspired furniture designers with a personally powerful declaration and charge to make reality a reality in business.

Gregarious and ebullient George declared her abiding position that the furniture industry is tired and insufferably trapped in the past. In 17 brief, yet incredibly dense and stimulating visuals, George staked her claim about tapping into our soul to learn that "We are not selling furniture. We are in the business of being human," said Judy George.

We are not selling furniture. We are selling dreams.

The marketplace is responding to more influences. It's moving in more creative directions. We are getting back to a more personal view of the world, and awareness of many styles and influences.

<We have> desires for personal power, to make a statement, create new forms of comfort or feeling of permanence, or new shapes for indoor space.

Shade, velvet, privacy, warmth, light, floor, plaster sky sculpture, resting place, surface, conversation piece, power, room divider, electric, places to put drink, loveseat, glass, place to think, object elevator, Red, south end, wall paper, daydream, clothes for windows, fabric, intimate, insulator

There are a lot of tired words in our business. Furniture is a tired word. So is chair. And sofa. And Bedroom. There is a need to be inventive, provocative, fresh, a need to find new words, new shapes for indoor space. Like a growing kid, we can't wear last year's pants.

We are selling surfaces to sit on, eat on, work on, walk on, <and> hide things behind. We are selling status, color, warmth, conversation pieces, emotion, entertainment, environment, personality you name it.

<We need> to start to create trends again. To become once again a tough act to follow. The energy and growth we are experiencing is not just a temporary stage. There is a need to move on to the next level. We are learning how to thrive on it and accept it as a desirable posture. It takes all the running we can do to stay in the same place. If we want to get to the next level, we need to run down some new roads.

Don't look back. Something might be gaining on you.



Judy George

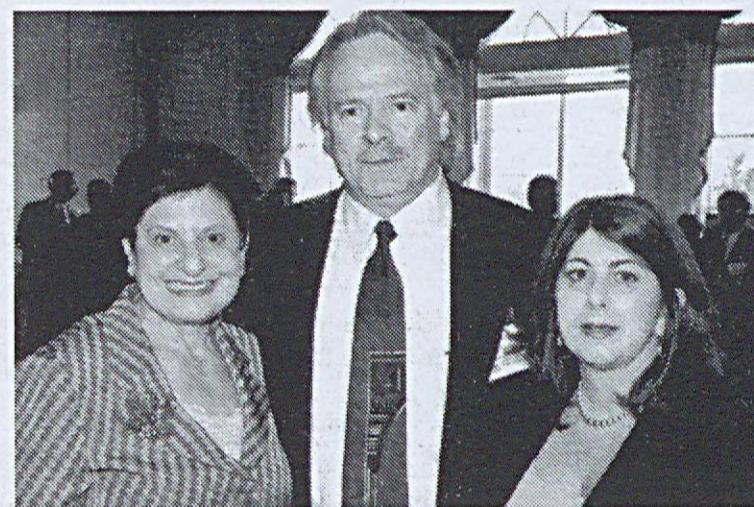
Judy George is Founder and Chief Executive Officer of Domain Home Fashions. By combining her energy, creativity, determination and business savvy, Judy has created one of the hottest specialty home furnishings concepts in the United States.



*Philip Behrens, ASFD
Scholarship Chairman*

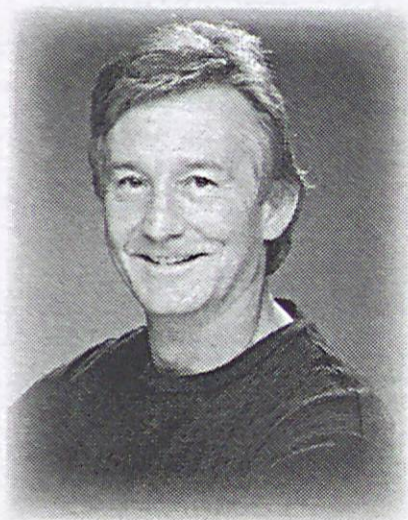


*Tom Inman & Mark Barford,
Appalachian Hardwood*



*Judy George, Domain Home Fashions, Norwood, Mass.;
Jim DiPersia, Disegno by James DiPersia;
and Elaine Reeves, Domain.*

Photos from the Spring Dinner



Rick Berry
Berry & Clark Design
Associates
rberry@berryandclark.com

mentor Q&A

Dear Rick:

I am working on a project for my senior seminar class at High Point University. I had a few questions concerning furniture designers in general.

-Who are a few of the top furniture designers and where are they located?

-In general, what does their job entail?

-How many people are involved in the process?

Maureen

Dear Maureen,

From our experience and perspective, this in response to your questions:

The vast majority of the top furniture designers in the industry are Professional Members of ASFD. Executive Director Christine Evans could probably help with your first question. Also, there are the "name/celebrity" type personalities who associate themselves with design collections - from well known interior designers to media celebrities, and even sports stars. These efforts have a wide range in input from the "name" Several of the interior design professionals are qualified, others are primarily for marketing purposes. It is safe to say that in all of these cases, there are professional furniture designers participating behind the scene. We have been involved in several such projects.

Briefly and from our experience, a true professional "commercial" furniture designer, whether staff or freelance, will research marketing input from their company or client in a given "design direction". They would then compile and develop a presentation of furniture design concepts based on the "direction" of the project. These presentations can range from reference photos and rough sketches to finished sketches and color renderings - done by hand or computer assisted. From this presentation, there are often designs selected to prototype, which require full scale working drawings - drawn by hand or more often now by CAD. Designers often work with product development engineers and sample builders while prototypes are being built to evaluate construction, aesthetics, and initial costing. Also, conceptual sketches of the project continue, and suppliers are researched and coordinated to determine materials, species, finishes, etc. This process continues, very often in tight timelines, until prototypes/samples are approved - along with pricing - and shown at a Market or trade show, etc. by the company and/or client. Our design responsibilities for a particular project are normally complete once the designs are in production. Then we are on to the next project.

How many people are involved in this process depends on the project. There are "one person" design offices - which do all of the above, as well as company and freelance design "staffs" - from two to ten-plus people. All being dependent on the scope of the project and size of the company, there are also people involved in product development and sampling, marketing, costing, and suppliers of the various materials. Obviously the larger projects require more "manpower" to develop in a timely manner.

I hope this input is of some help to your Senior Seminar - congratulations!

Best regards, Rick Berry, ASFD

DiPersia Launches N.Y. Space *Features designs from U.S. & Italian mfrs.*

NEW YORK -- Contemporary furniture designer James DiPersia has opened Disegno by James DiPersia at The New York Design Center, 200 Lexington Ave.

The new 4,000-square-foot space showcases DiPersia's designs from several U.S. and Italian manufacturers of case goods and upholstery, including Excelsior Designs, Globet, Johnston Casuals, Tonin, Carter Furniture and Polaris Leather Upholstery. DiPersia specializes in custom entertainment systems, libraries, media rooms, bedroom and dining room.

Fabric is shown in the space as a result of a joint project with Italian producer Polaris. The Polaris designs are available in an extensive line of Italian fabrics and top-grain leathers. DiPersia, who is president of the American Society of Furniture Designers and winner of several Pinnacle design awards, said other new projects will be unveiled at the New York showroom this spring.

-- Furniture Today, 3/29/2005 7:16:00 AM

2005 Pinnacle Awards

2005 Pinnacle Awards Poster/Entry Forms will be mailed to all ASFD members in early June. Specific information including entry forms can also be downloaded from www.asfdpinnacle.com/downloads. Deadline for Pinnacle entries is September 2, 2005.

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Havertys



Pinnacle Awards

Call for Entries

Entries must be received by September 2, 2005

Stationary Upholstery
 Home Lighting
 Home Office
 Motion Upholstery
 Leather Upholstery
 Home Entertainment
 Occasional Tables
 Bedroom
 Occasional Storage
 Decorative Surfaces
 Formal Dining
 Summer/Casual Furniture
 Casual Dining
 Major Collections
 Juvenile Furniture
 Decorative Surfaces
 Accessories

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