

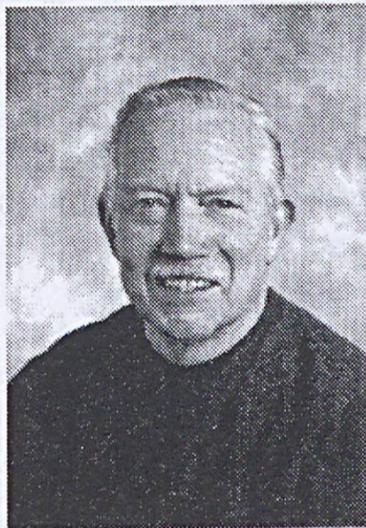


Bulletin

Published by the American Society of Furniture Designers

August 2001

A Few Words From the President Roger Schneeman



Roger Schneeman

Thoughts on the Status of our Profession

I have felt fortunate to have always been employed as a staff designer. I have worked for three companies, one small case goods manufacturer, a middle sized steel office, occasional and juvenile furniture manufacturer and a very large international company in electronics. In such positions one knows what their income will be, at least until downsizing time. So many ASFD members are free-lance designers working for royalty. For some this provides a healthy income, for others it can be a struggle. Now semi-retired, still doing some work for my former employer, having been elected to the board of two professional societies and being a visiting professor at a prestigious university, I decided to solicit some free-lance work. I felt that the several company executives with whom I spoke looked on me, because I am a designer, rather condescendingly. The typical response was do some sketches and we will see if we like them. I did some for one company and they toyed with me and then avoided responding. Or, in two cases they were looking for free trade advice on material sourcing and manufacturing. This in spite of the fact that I had had design responsibility for products that typically grossed a billion dollars per year while their companies grossed only a few million.

As a designer for a corporation and working with suppliers and manufacturers, I have met many great furniture people. Although representing the interest of my employer, I always recognized the manufacturer's point of view and worked for an equitable resolution. More recently, I spoke most strongly in defense of a manufacturer, which was the subject of hostile complaints from my employer.

The top executive of my employer often said the only difference between our product and the competition was design; prices, performance and features were the same. Design was the only differentiation.

I have heard so many stories of how manufacturers are resentful of paying royalties, especially if the design has unexpectedly high sales and the royalties payments increase. Other stories are about how some manufacturers change the design slightly then refuse to pay royalties. I have gotten the feeling that some in the industry have a low opinion of designers. Is this possibly because some designers do not do good work? Or, is it because some executives do not realize the importance of design to their sales success? Is it because some view the designer as capable of dashing of a few sketches and it is the executives and sales manager who really do the design? Is it because some view designers as "artsy" characters who don't know much about business or manufacturing? This may be true in some cases, but as I stated in an article in FDM magazine, June 1999, a good designer must see through the eyes of the consumer, the manufacturer and the retailer.

How do the excellent anonymous designers become more respected? What is the most equitable system of compensation for designers and manufacturers? A design that could be a tremendous success for one company may be a failure with another. One manufacturer could have an excellent sales program and staff, good delivery, quality and a network of happy high profile retailers. The other lacking these will not likely succeed with any design. The designer does not control these factors. I would like to see an honest dialogue on these questions.

Roger Schneeman, ASFD, IDSA

CONTENTS

New Members	2
Corporate Member Profiles	3-5
Female Designers?? ...you betcha!	Insert
The Anonymous Designer	6
ASFD Conference 2002	7

Welcome New ASFD Members!

Professional:

John P. Hariot - Owner
Xymox Designs
8024 Glade Avenue
Los Angeles, CA 91304
Tel. (818) 888-8651
Email: jphariot@yahoo.com

Born in Los Angeles to French immigrants, John spent many childhood summers in Paris where the Cafe interiors and various styles of architecture left a lasting impression on him to influence his future designs. He then studied Interior Design with an emphasis on furniture design at Cal State Northridge. He has collaborated and consulted with various L.A. interior designers, including Ivan Beardsley and Texeira, Inc. He is currently developing lines with several manufacturers in the L.A. area. John specializes in digitally modeled renderings.

Gabriella Huseman - Owner/Artist
bygabriella, llc.
146 Via Largo
Santa Rosa Beach, FL 32459
Tel. (850) 622-2215
Email: bygabriella@cyberton.com

Gabriella is a graduate of Purdue University with a bachelor in photography and currently pursuing career in art furniture design. She creates original furniture pieces complimented with unique stained glass mosaic art. Each piece is custom built with the intention and determination to create an heirloom that is not only functional, but beautiful. Her goal is to provide a wider variety of selections to a larger, more extensive clientele.

Affiliate:

Ruth Hastings
Freelance Line Sketching
331 40th Avenue NW
Hickory, NC 28601
Tel. (828) 322-5633

A former ASFD student member, Ruth received an Associate Degree in Applied Science, Furniture Production Technology, Design & Product Development from Catawba Valley CC, Hickory in May 2000 and received the Award for Excellence in her studies. She is currently doing line sketches for Old Hickory Tannery, and would like to do more of the same.

Associate:

Jackson Chen, President
Collins International Co., Ltd.
21-00 Route 208
Fair Lawn, NJ 07410
Tel. (201) 794-9200, Ext. 201
Fax (201) 794-3511
Email: jschen
@collinsinternational.com

See page 8 "Designer Job Opportunity" for profile of Collins International Co., Ltd.

Corporate:

Frank Miller Lumber
Chris Moore, Senior Sales
1690 Frank Miller Road
Union City, IN 47390
Tel. (800) 345-2643, Fax (765) 964-9747
Email: cmoore@frankmiller.com

See page 3 for profile of Frank Miller Lumber.

Corporate Representative:

Tim Ratcliffe, Vice President
Sales & Marketing
StyleLife Designs
Market Square #360
305 W. High Street
High Point NC 27260
Tel. (336) 884-5122, Fax (336) 884-8077
Email: timratcliffe@stylelifedesigns.com

StyleLife Designs became a Corporate Member in Dec. 2000. The company is also a current Pinnacle Awards Sponsor.

Corporate Member Profiles

ASFD has a group of great Corporate Members. We plan to feature one or more in each issue of the Bulletin.

The Frank Miller Lumber Company

The Frank Miller Lumber Company (FML) is one of the newer members. Chris Moore, Senior Sales writes:

Frank Miller Lumber Company specializes in high quality quartersawn lumber. We have a strong alliance with both Stickleby Furniture and Lexington Furniture. We have been a major supplier of quartersawn oak to Stickleby for ten years. For almost five years FML has a sound working relationship with Lexington Furniture, supplying quartersawn white oak for its Bob Timberlake Collection

FML is collaborating with art and design schools to reach the young and aspiring designers in both the U.S. and Japan. In January 2001, FML completed a design project with students in the furniture design department of Savannah College of Art and Design. FML has donated lumber to each school with criteria for the project objective. Students were asked to use the lumber so as to display the quartersawn grain to its best advantage and to create pieces that could easily be mass-produced. FML is currently working with three design schools in Japan: ICS College of Arts, Hida International School of Art and Takushoku University. FML has plans to work with Columbus College of Art and Design (Ohio) and Herron School of Art (Indiana University, Purdue University, Indianapolis) beginning in the fall of this year. Representatives of FML have visited Rhode Island School of Design in planning a project for 2002.

Frank Miller Lumber seeks to supply a wider market base by inspiring designers who would use FML quartersawn lumber in a whole new way- perhaps a contemporary styling instead of the association entirely with the Arts and Crafts and Mission Style. Contacts with top designers were made at the International Contemporary Furniture show in New York in May. Our wholesale segment continues to research new methods to reach designers and architects. FML is structuring a training course, which will receive the endorsement of the American Institute of Architects. This educational program will reach people who specify and design interior woodwork, moldings and architectural millwork. The positive outcome for FML will be the opportunity to spread the word about the benefits of quartersawn products and increase the general market demand.

FML can supply any species and cut of lumber, but specializes in quartered white and red oak, hard maple, hickory, sycamore, cherry, walnut and ash. Quartered and rift sawn lumber is cut to reveal the most attractive grain. Quartersawn lumber is not only beautiful but has superior physical qualities

Contact Chris Moore at :

Frank Miller Lumber Company
Union City, Indiana 47390

Phone: 765-964-7850 or 1-800-345-2643

Fax: 765-964-7647

www.frankmiller.com

E-mail: sales@frankmiller.com

Wood Technology

Wood Technology began in 1978 with Ed Fink as founder and president. Before starting Wood Technology, Ed was Vice President for 16 years at Bendix Mouldings. Mark Fink joined his father at Wood Technology in 1986 as Vice President. As a father/son team, they uphold the company mission to supply the furniture designers, industry manufacturers, and other customers with a variety of high quality hardware products at competitive prices, and with the highest caliber of personal service.

With over 25 years in the hardware supply business, Wood Technology would like to thank you for your continued support. We rolled out a new product catalog in 2001 and for those who have not received their copy, we would like to provide one to you- just contact us by phone or email. We also have a CD-ROM version of the catalog available by request. Samples and specifications of our more than 1300 stocked articles are also available upon request and are shipped quickly for your immediate use. Our range of products can be used inside and out- from concealed hinges to adjustable metal table legs.

And our product list continues to grow! Responding to the designer's use of more ergonomic office components, Wood Technology has met those needs and have stocked up on our office component programs with ergonomic keyboard mechanisms, CPU holders, monitor lifts, and modular desk legs with built-in wire management for your SOHO or commercial applications.

Are your decorative hardware requirements being met to your satisfaction? Do you need a resource that will take your design and make it reality? Wood Technology has the capability to tool decorative hardware, in most material types. For these or other product inquiries, our sales team extends an offer to visit you onsite- please let us know how Wood Technology can be of more service to you members. Our eastern regional sales manager, Steve Bernstein, will be available for meetings with members in the Carolinas and Virginia. Our midwest regional sales manager, Sam Applegate, is available for members in KY, IN, and OH. Those in other areas, our V.P. of Sales, Mike Fisher, is at your service.

What sets us apart from our competition? Wood Technology has top-quality hardware at affordable prices. And all of this coming from a company that can assure you of immediate and personal attention from people who know hardware. Through our website, we are able to offer you product information and service 24/7... our catalog is viewable on our website, as well as a form for you to submit your requests. We enjoy the feedback, and many of you have broadened our product line by your requests for products we had not previously carried. Thank you for fostering the growth of our company. We look forward to a good future with the ASFD members. Please contact us:

Wood Technology Inc.
800.231.9522
www.woodtechnology.com

Interior Products Incorporated (IP)

Interior Products Incorporated manufactures patented bendable substrates that can be laminated flat and then cold formed into virtually any shape. Other bendable substrates can be first formed or fastened to ribbed structures and then finished or laminated.

Interior Products was founded in 1984 and began manufacturing tambour in 1985. Customers included Armstrong World Industries, Formica Corp, and Ralph Wilson Plastics. The next year IP created its own line of tambour and established national distribution. They began targeting furniture accounts especially ready to assemble manufacturers like Sauder Furniture, O'Sullivan Industries and Bush Industries. They realized that tambour is used extensively in store fixtures, displays of all kinds and architectural installations. Much fine traditional and contemporary furniture uses curved panels for sides, doors and other parts. IP began developing panel products especially suited for these applications:

Kerfkore is a kerf cut substrate panel which allows wood veneers, plastic sheet materials, metals and other semi rigid materials to be laminated flat and then cold formed into virtually any shape with radii as small as 3 1/2". Only light laminating pressure is required.

Impact Plastics Incorporated

Impact plastics (IPC) is a full function supplier, offering a complete range of services for plastic injection molded component parts for the furniture industry. Founded by Jerry O'Connor in 1987, the company has developed a good basic line of plastic parts ranging from headboards and mirrors to spacers and brackets. In addition IPL produces custom parts and finished products for a wide range of manufacturers.

The tool and mold operation is a complete source for high quality tooling offering competitive delivery schedules. Utilizing the latest CAD/ CAM equipment IPC engineers have a proven track record of excellence in the design and manufacture of prototype and production tooling. IPCs current machinery can produce molds for presses with 80" x 50" platens.

IPL's production department takes pride in delivering good parts every time. Manufacturing equipment ranges from 1000 ton down to 75 ton injection mold machines that produce parts as small as a few grams up to 15 pounds. Constant monitoring by quality control personnel insures that even the most intricate pieces are delivered clean and able to meet the most exacting standards. The finishing department provides durable, weather resistant colors with a consistent match on many different product materials,

Impact's coordinated engineering and production departments and its fully equipped and knowledgeable quality control staff, allow it the flexibility to meet the swiftly changing technology of modern manufacturing to better serve customers. Located conveniently within one-day delivery of major East Coast and Southern markets, Impact offers competitive pricing and excellent service that can provide a solid source of plastic products.

The above is from W.L. (Duke) Taraschke's letter. Duke is the IPC National Sales Manager.

Contact him at:

Impact Plastics Inc.
1070A Industrial Drive
Erwin TN 3765
Phone: 423-743-3561
Fax: 423- 743- 5679
E-mail: impact@usit.net

Ultralite Kerfkore is the company's newest product. Similar to Kerfkore, it solves the problem of bendable surfaces when weight is a problem. Ultralite Kerfkore consists of a high-density non-combustible foam core with latex impregnated paper. It weighs just 3 1/2 ounces per square foot and can be bent to a 3 1/2" radius with ease.

Timberflex is a kerf cut substrate panel with a smooth poplar veneer face ready for laminating, painting or staining without the need for sanding or patching. Timberflex panels can be bent to a 5" radius. Timberflex is fabricated by first forming or fastened to ribbed structures and then laminating or finishing.

Flexboard is a kerf cut substrate panel that provides a 10" radius fabricated quickly and easily with no sanding or patching. It has a hardboard surface ready for painting or laminating paper, vinyls, wood veneers, plastic sheet materials or metals. Flexboard is fabricated by forming first and then finishing or lamination. It is especially good where the panel can be stapled to a ribbed structure as with large displays and then covered with a decorative laminate.

All of these products excel by Interior Product's stringent quality control. Anyone can kerf cut a panel and then bend it (providing they have the appropriate very accurate machinery). Inevitably this results in a faceted face made up of many flat surfaces meeting at visible lines. Anything but the largest radiuses become unsightly. IP's patented manufacturing process and special material processing solve this problem; smooth curved surfaces are achieved. One can also "tool-up" for a custom curved panel and lay it up with multi-ply veneers. This is expensive and troublesome. While all of the products have similarities, one can pick the one most appropriate and economical for the application. IP can laminate your specification of fancy face veneer or other materials or you can do it in your facility.

Intrior Products furnishes illustrated technical information brochures that will stimulate ideas on how furniture concepts can be economically achieved.

Contact:

Tom Phillips, Interior Products Incorporated
2630 Sidney Lanier Drive, Brunswick, GA 31525
Phone: 912- 264- 6496
Fax: 912-262-9763
www.interiorproducts.com

Christa's goal: Creating comfort, happiness

DULUTH, Ga. — As a little girl, Carol Christa wanted to be a nurse. Nurses did things for people. They made them feel better. They made them comfortable. They made them happy.

Instead, the owner of Carol Christa Designs became an artist — and the dream was all but forgotten. Graduating from the University of Georgia where she studied graphic design and illustration, Christa entered the world of logos, layouts and illustration.

Then a furniture design firm of two men asked her to join in the partnership. "It was one of those opportunities that come along. I knew this was meant for me," she said. "They were looking for the feminine perspective. I think it was more about balancing the synergy than anything."

Two decades later, it's clear that the nurse thing never worked out. "I knew I was an artist," said Christa, who serves on the board of directors of the High Museum of Art in Atlanta. "I knew I'd have to learn to be a nurse. I couldn't figure out how these two things could come together."

About 10 years ago, she said it "hit me like a ton of bricks" that, in some respects, she was accomplishing some of the things she imagined a nurse to do.

"I was thinking about that farmer in Kansas who's out there on his tractor. He's hot and tired and can't wait to get home and sit in his recliner. His wife will bring him a beer, and he'll read the newspaper. He's been thinking about that all day. He's in heaven. His grandchildren will always have that image — of grandpa sitting in his recliner.



Christa

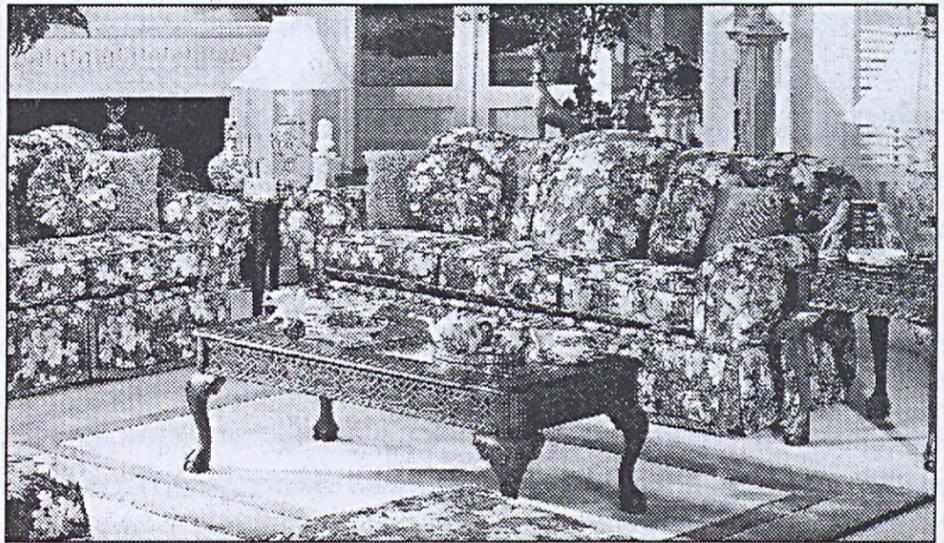
"They'll never know me," she said of the imaginary farmer and his family. "But I know I have contributed to that person's well-being. That gives me inspiration to get up tomorrow and design.

It is such a privilege for me to design furniture, and I feel so privileged to bring comfort and beauty into the homes of people everywhere. I take this quite seriously."

Christa's specialty is upholstery. Currently, she is working with two major companies, one of which she's worked with for almost 20 years. In the past, she's worked with a dozen clients at once, but she says she's happier with a more select clientele. "I like long-term relationships. I like to really understand my customer, what their line is, what their thinking is," she said.

She said her designs are like women themselves: curved and

shapely. "I want seating that is lovely to look and comfortable to sit in and do the job for the gal. Shape is definitely one of my key ingredients."



Primrose is a seating collection by Carol Christa for England/Corsair.

Christa has appeared twice on the television show "Haven," once talking about the process of designing a sofa and once about what makes furniture beautiful but also user friendly. She has been a Pinnacle Award finalist and has served on the board of directors of the American Society of Furniture Designers.

Her enthusiasm for the industry is as strong today as it was in the beginning.

"I must say," she added, "that I feel very appreciative and very fortunate

to be a woman in a male-dominated industry. I have a better perspective of whom our customer is, a woman, and how this woman thinks,

how she acts and how she feels about furniture.

"I think it's very interesting to think that furniture is conceived by men, made by men and sold by men, when it's a woman's thing."

As to why more women aren't in furniture design, she said it's because "they just don't think of it. There are very few schools of furniture design. When you think about designers, you think about clothes and environments, but you don't think about women designing furniture."

Female designers?? ... you betcha!

By Gary Evans

HIGH POINT — Women buy the majority of furniture, but who designs, manufactures and sells most of it?

Everybody knows. It's men.

Furniture design is a man's world. But being a female designer of product bought mostly by women provides an inside track to the buyer's psyche, her needs, desires and the emotions that make her buy furniture, subjects for this story said.

That track, inside or not, is a narrow one in terms of numbers. While concrete numbers are elusive, high-profile women designers could, no doubt, be counted on

two hands with a few fingers left over. Only 20 of the American Society of Furniture Designers' 135 members are women. When told that Furniture/Today was doing a story on women designers, designer Chris Hankins quipped, "That ought to be a short one."

None of the designers interviewed felt there were limitations in being a woman; in fact, their list of accomplishments would imply otherwise. And while the ranks of women designers are small, they may, in fact, be growing — particularly with the name recognition of women such as Lillian August, Chris Madden and Laura Ashley.

Bruce Mulder, chairman of design studies at Kendall School of Art and Design, offered a "quickie" personal assessment on the attraction of the profession to women.

He was scheduled to teach two design classes the day he was interviewed. The first had 10 students, six of whom were female; the second class had eight, five of them women.

Whether a growing group or not, women in furniture design say they're making a good life of it. Here are some of their stories.

Paxton: Upscale look makes grade

NEW ORLEANS — Design entrepreneur Karyl Pierce Paxton would “rather be a chief than an Indian.”

That’s the reason she has her own business, Pierce Paxton Design Studio, from which she turns out her own line of high-end furniture and also designs upper-end quality furniture for others.

As a graduate of Mississippi University for Women and Parsons School of Design, Paxton said she just couldn’t picture herself “knocking on doors with a portfolio and standing in line” for a chance to become an in-house designer for a manufacturing company.

It would be nice to say that providence brought Paxton to furniture, but in reality frustration was more likely the draw. A fashion design major, she was doing display and interior work for a furniture retail business in Jackson, Miss., a city at the time “isolated from design,” and was looking for furniture herself. She couldn’t find it.

Atlanta and New York couldn’t supply her needs either, so out of exasperation she began sending specifications to fabricators and hand-painting the final product for her own use. From that developed a high-end line of furniture pieces that made up the Paxton collection. They were picked up by Annelle Primos and Associates, whose work — and Paxton’s — was publicized in Home & Garden and other upscale consumer publications.

Paxton has been designing decorative chairs for Dauphine Mirror and is working on a bedroom line for the company to show at the October market in High Point. She also does lighting for Angelo Bros. and Progressive and, of course, still

sells products through Annelle Primos. She uses techniques from the 18th century and produces furniture that ranges from hand-painted armoires to Venetian dog beds.

There are advantages to working in a field primarily made up of men. “The most obvious advantage is that most of the buyers of furniture are women,” Paxton said. “The furniture that I design is not ‘feminine’ furniture but furniture that is very appealing to a woman’s sense of creativity and connecting.

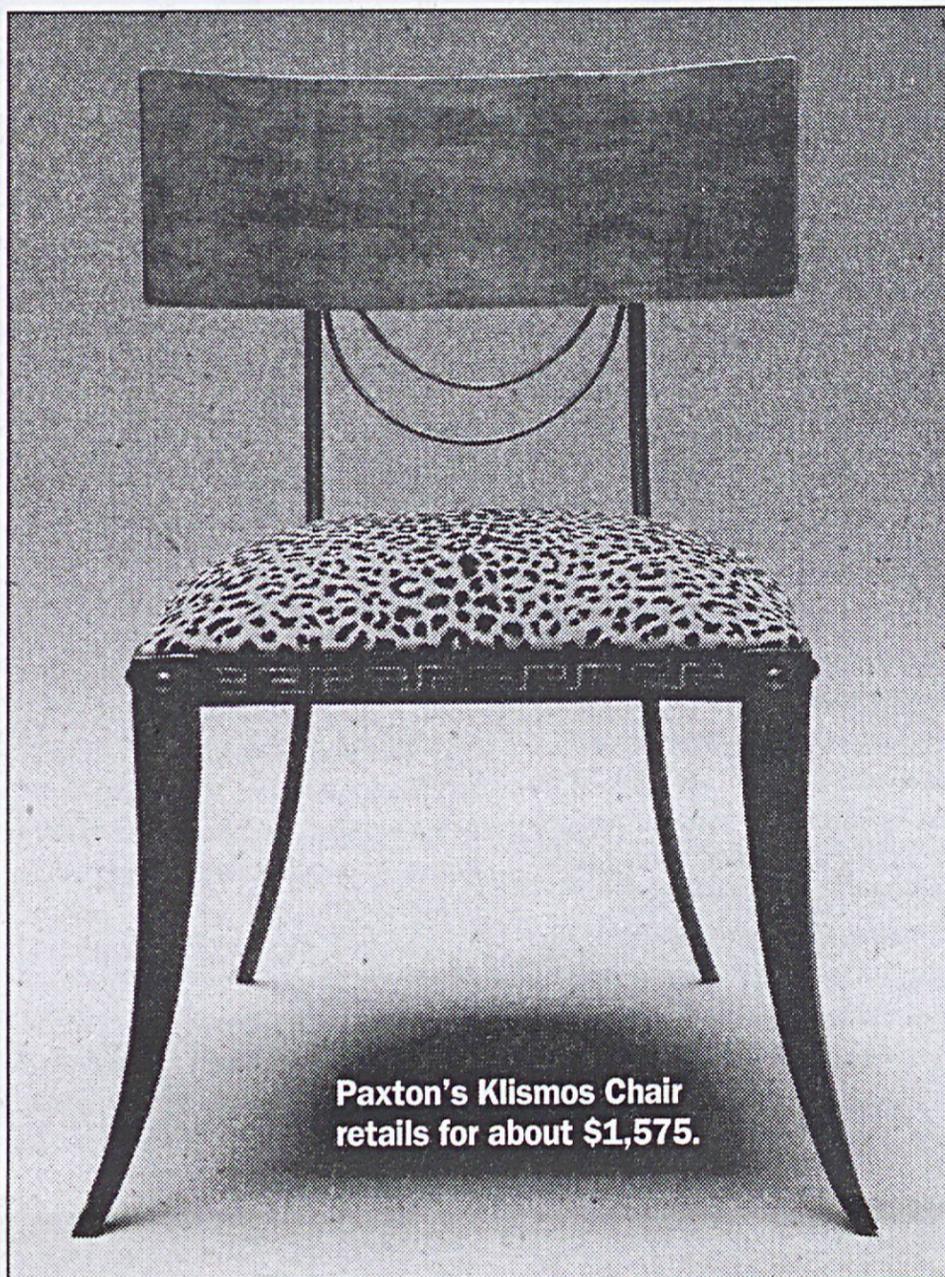
“Men don’t connect to furniture like women. Men might say, ‘Oh, I need this nightstand for my bed.’ But for women, it needs to have some meaning. Most of the women (designers) are able to tap into that,” she said.

Women buy furniture for the home, “which is very important to them. It’s an expression of herself, for her love of home. She’s not looking at furniture as a ‘thing,’ but she looking at it emotionally,” Paxton said.

“Male designers are more oriented to function and not what makes a home a home,” she said. While male designers may like furniture, they look at it in a more practical and dispassionate way. “It’s not like buying a favorite hunting gun or golf clubs. They’re more left-brained than women, and their furniture comes across as more left-brained than right.”

And there are disadvantages.

“It’s harder to get financing. It’s harder to be taken seriously,” Paxton noted. “You deal almost exclusively with men — which is to my advantage since I relate well to men. I think in the minds of manufacturers, men are more technical than women and are more suited to de-



sign the furniture and do the specs. In the back of their minds, men are more comfortable with men.”

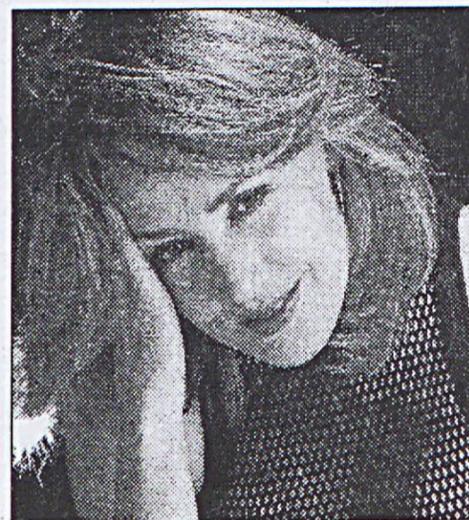
She added, “I think I’ve learned a lot in the last eight years. There’s no crying in baseball. No one will look after you but yourself. You need to be confident instead of aggressive.”

There’s a reason more women aren’t designing furniture, according to Paxton. “It’s a daunting task to get in and stay in this business,” she said. “You have to be a pretty tough cookie.”

There’s hope that may be changing. Paxton said the furniture industry wasn’t very fashion conscious until the mid-’80s, when manufacturers started bringing out designer collections and connecting big names — such as Martha

Stewart — to furniture.

“The old boys club in the industry is changing,” she said. “People want to put a face to a piece of furniture. They want to know about the people who made it, who designed it, how they can relate to it and how does it relate to them. That’s all an important part of it.”



Karyl Pierce Paxton

Profile of UDM Magazine

by Michael Chazin

I'll assume that every ASFD member involved with the upholstery industry reads and most likely subscribes to udm Magazine. For those of you unfamiliar with udm or involved totally on the casegoods side of the furniture industry, udm/Upholstery Design & Management magazine is the only publication devoted exclusively to the design, manufacture, marketing and distribution of upholstered seating. We have a relatively small - but tightly focused circulation - that reaches fabric mills and converters, equipment and component suppliers, designers manufacturers and retailers of upholstered furniture.

Our readers are top executives in administration, design, production, sales/marketing and retailing. We try to give our readers an informative and worthwhile mix of editorial items covering upholstery industry news and trends, fabric forecasts, management techniques and analysis, design trends and business/economic forecasts, along with profiles of leading manufacturers.

Recent articles have identified fabric trends from last spring's furniture market, explained how to compete against imports, looked at purchasing manufacturing supplies online, updated readers on flammability regulations and examined massage systems used in motion furniture. We also have produced profiles recently of Lee Industries, Jaymar and Southern Dreams.

We are always in search of the latest news and trends and have editors on the road throughout the year attending furniture markets, trade shows and industry conventions. Since the beginning of the year someone from udm has attended the Toronto Furniture Market, Hickory Furniture Suppliers Show, April Furniture Market, Interzum, NeoCon, Showtime, San Francisco Furniture Market and the Anaheim Woodworking and Furniture Supply Show. We also try to visit as many manufacturers as time will allow, either in their plants or showrooms.

The udm editorial staff also works in other ways to keep upholstery manufacturers, retailers and suppliers informed. We publish a monthly newsletter of late-breaking news for top executives at the largest manufacturing companies. We also maintain a Web site — www.udmonline.com — which includes a variety of information not readily found in any single issue.

We have an online database of past articles going back five years, along with an online database of new products for the upholstery industry. You can search either of these databases to find information in past articles or to locate sources for components and supplies. If you're looking for information on automated fabric cutting, stand-up sewing or cut-and-sew leather services, for example, you can search the articles database using those key words. If you're looking for suppliers of furniture legs, recliner mechanisms, furniture frames or any other equipment or supply item, you can search our products database.

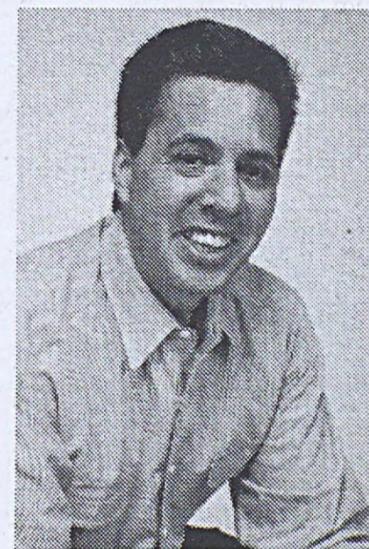
Visitors to [udmonline](http://udmonline.com) will also find late-breaking industry news, a calendar of industry events, links to a wide assortment of industry Web sites and the only online search engine for the upholstery industry. We regularly search industry Web sites so that no matter what you might want to find you can probably find it here much faster. (Pardon the commercial, but our sister publication FDM offers similar features that would interest all of you casegoods people. Just surf over to www.fdmonline.com the next time you are on the Internet.)

udm also produces conferences and other educational events for industry managers. We held combined management and technology conferences in Hickory, N.C. and Tupelo, Miss. earlier this year, and moderated a conference on manufacturing technology at the Anaheim show. Our latest event was a leather conference - From Hides to High Quality Products: How to Make Leather Work for You - held in Charlotte, N.C. in mid-September.

My staff and I try to keep our fingers on the pulse of the upholstery industry. If we can't answer specific questions, we certainly know where to look for the answers. You can always reach me at 847/795-7690 or send e-mail to mchazin@chartcomm.com.

Michael Chazin, Associate Publisher
mchazin@chartcomm.com

udm — The magazine for upholstery industry managers



Michael Chazin

Valspar

The finest design can be spoiled by an unexciting finish; one that does not seem to be indigenous to the character of the design. Not only is color important but for traditional styles especially, glaze hang-up, shading, gun padding, striking and various antiquing methods are extremely important. This is a basic part of the design. With contemporary, getting a uniform finish is difficult especially when veneers and solids are involved. When a combination of simulated wood parts, papers, vinyls, cast or molded plastic, are combined with wood, the finishing becomes a difficult task of coordinating and control. As a young designer I quickly gained a tremendous respect for the finishing company support person and the finishing room foreman. It is as if, in the foreman's words, they waved a magic wand over my designs and made them beautiful. I have spent long hours in the lab and on the shop floor with finishing house service men refining production finishes. One can also look to the finish supplier's styling center for the latest information on trends. Most often when a purchaser is asked what she liked most about the furniture she just bought, she will say the finish.

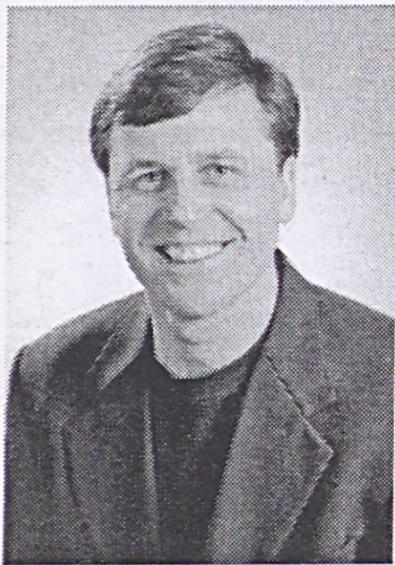
Mike Hodges of Valspar states:

Valspar, founded in 1806, is headquartered in Minneapolis, Minnesota. With total corporate sales of \$2.1 billion in sales for the year 2000, Valspar is the largest non-automotive coatings company in the world. The company boasts 54 locations worldwide, with 38 domestic locations and 16 international sites. Valspar is the leading supplier of finishing materials to the furniture industry. All finishes are custom designed to meet our customers' individual system requirements. Styling centers are located throughout the world, but our primary facility for color development is the International Color and Design Center at 1823 English Road in High Point, NC.

Contact:

Mike Hodges
International Sales & Marketing Manager
Valspar
Global Wood Coatings Group
Phone: 336-802-4755

The Anonymous Designer



Designer's Bio Frederick Puksta

Following his degree in business, Fred graduated from the Wendell Castle School of Furniture Design, and then served as an artisan in Castle's studio. Today, Fred positions himself uniquely, within the worlds of both commercial and studio furniture design. He continually explores and intertwines the two influences in his design solutions. In addition to being the staff designer at Saloom, he has also fulfilled commissions for residential, commercial and public installations. Fred has received grants from the NEA, exhibited in numerous art galleries, and placed commercial designs in prominent retailers such as Crate & Barrel. He is a Pinnacle Design Award winner and a juried member-NH Furniture Masters Association.

*Ref: Saloom.com and
www.furnituremasters.org*

Today we hear more about designers than ever before. We have designer clothing; designer paint colors, designer appliances, designer everything, even designer drugs, legal and illegal. There is even talk of designer babies. Manufacturers and retailers of many kinds of products as well as furniture are featuring products with high profile designers names attached. Design, in their minds, is legitimized by association with the name of a "high profile" designer. The name designer may be from the field of fashion, architecture, interiors or an accessory area. Designers like Michael Graves, Philiep Stark, Bill Blass, Sandra Nunnerly, Raymond Waites, and many more. make no mistake, do fine work, but are they the only designers doing great work? I would like to celebrate the work of the anonymous designer, those very capable, often great designers, whose names are not featured in advertising.

I recently decided to buy a product by a name designer. The product was highlighted in a special display in the store. The design featured a "cool" shape and was detailed with the latest fashion colors. As I looked at it, its fashion seemed to overrule its function and the price seemed high. In a crowded display in an adjacent area were the several competing product brands. Several were very nice. I found a very functional model in a combination of very elegant and durable complementary finishes and materials at half the price. I really liked the design far better than the "designer" labeled product. Whoever designed it did a fine job.

The new Apple computers, in its colorful translucent plastics and adventurous shapes, have revolutionized the world of product design. Previously all electronics, computers, TVs, all home entertainment products had to be beige or black. Today, these and many more are going colorfully translucent. Who designed the Apple? Someone did a great job. Who designed Chryslers PT Cruiser, its current sales sensation? I know the name, but the name is not used in advertising.

When I visit a furniture store or tour the halls of the High Point Market, most of the furniture I see is not promoted with the name of a well known (to the public) designer. Much of the most beautiful and desirable furniture by the most respected manufacturers is designed by staff designers or free-lance designers whose names are not revealed to the public.

I have bought designer casual clothing that turned out

to be of poor quality. I have seen furniture associated with a designer's name that was contrived and overly embellished and out of touch with the way most Americans live. Perhaps it was targeted to the old money - living in the past -carriage trade. I also know of great designs by name designers. Both name designers and anonymous designers do good work and both do poor work at times.

It would be revealing to ask a few questions:

- Are products (furniture or other products) associated with name designers more economically successful or remain in the market any longer than comparable products by anonymous designers?
- What percentage of potential purchasers are influenced to buy by a famous designer's names?
- What percentage actually recognizes the names; how many really care?

Some in the industry will say the anonymous designer is envious of the famous name designer. Of course envious and sometimes resentful. How many anonymous staff designers have had to sweat through the development of a design "suggested" by a name designer. It is a matter of respect. I know of a case in another industry where the prestigious consultant designer complained to his client that the staff designer failed to capture the character of his design. The staff designer had to show that to do so would cost another quarter of a million dollars in tooling that the manufacturer was unwilling to spend. A staff designer or free lance designer with a long association with a company will know the market and the companies manufacturing capabilities, limitations and advantages.

The Industrial Designers Society of America recognizes significant designs and their designers and manufacturers at their annual national conference. Business Week Magazine publishes a special edition honoring the designers and companies. Extremely few designers, if any, would be recognized by the public.

The American Society of Furniture Designers sponsors the Pinnacle Awards, each year, recognizing significant home furnishings designs. Some name designers have been honored, but most are anonymous designers. Anonymous designers do a tremendous amount of excellent work.

Roger Schneeman, ASFD, IDSA

ASFD Conference: May 19-26, 2002

Budapest, Hungary - Proposed

It is time to broaden our horizon by holding our Conference in a different location—and Country! How about Hungary! Conference participants will be able to meet and see presentations by furniture designers and manufacturers there and visit a famous furniture museum. In addition, you will enjoy the sights of the “Pearl of Danube”, Budapest, visit castles, palaces, churches, galleries; fine restaurants, Coffee/Pastry Houses; and see many historical places. Hungary is famous for its hospitality—the food is fantastic and the tortes/pastries divine!

May is the best time to visit Hungary. The weather is perfect, temperatures around 65-75° and sunny every day. The tourist season starts later in June; therefore, no huge crowds to put up with. We can take advantage of the off-season Malév Airline (Hungarian Airline) ticket prices purchased in advance. Malév Airline is the only airline which flies nonstop between New York and Budapest and they use Boeing 762 planes only. In 2001, the ticket price was \$348.00, plus \$55.60 tax, a total of \$403.60 per person for a round trip ticket!

At current exchange rates \$1.00 is about F280.00 - 300.00 Forint, Hungarian currency. This is a very favorable rate which means that everything is less expensive than back home.

While visiting Hungary last May, Arto Szabo (our Conference Coordinator) met with the Marketing and PR Manager of the Hungarian Tourist Board to discuss this Conference in great detail. In order to get firm discounted prices on hotel accommodations, bus tours etc., we must give them an approximate number of participants. **It is vitally important that we find out how many members are seriously interested in participating in order to establish plans and cost information.** Arto has outlined a very detailed, extensive, and exciting conference itinerary, from seminars and tours, to meals and free time. Please indicate your level of interest by returning the tearoff portion of this announcement to Christine Evans. The sooner we get your feedback, the quicker we can establish plans for what will undoubtedly be the greatest conference ever!

Proposed Program (Very brief outline)

Departure from JFK, NYC on May 19. Return flight from Budapest on May 26.

DAY 1 - Arrival: Budapest, Ferihegy 2, Airport, Terminal A 8:50AM. Check-in at Hotel. (Tentatively Hotel Gellért) Afternoon walking tour/dinner.

DAY 2 - Bus trip to Nagytétény. Guided tour through the famous Castle Museum Nagytétény. It's a perfect location for the exhibition of European furniture dating back to the fifteenth century onwards. Further highlights: Citadella, Liberation Monument, Statue Park.

DAY 3 - SEMINAR Presentation by Hungarian furniture designers and by Hungarian furniture manufacturers. Afternoon: Walking tour of Castle Hill. The Buda Castle district is known as an open-air museum, a marvelous city for pedestrians; offers antique stores, museums, restaurants, pretty homes and many of Budapest's prime attractions in a relatively compact area. Optional evening sight seeing boat tour up and down the Danube to view lighted famous sights.

DAY 4 - Parliament (Országház) - In 1902, Hungary presented itself with what was then the largest Parliament building in the world. An architectural echo of the house of Parliament of London, this neo-Gothic edifice expressed the country's robust self-confidence at the turn of the century. Walking tour continues: St. Stephen's Basilica, Hungarian State Opera House, Hero's Square, Museum of Fine Arts. Dinner in the vicinity or downtown.

DAY 5 - Bus tour to Szentendre - The village of Szentendre was originally settled by Serb refugees and still retains a South Slav air, not only in the Orthodox churches and Cyrillic-inscribed monuments but also in its Mediterranean townscape. Artists rediscovered this picturesque village in the 1920s and turned it into an art colony. Other highlights: Margit Kovács Museum, Art Mill (Művészet Szalon), Belgrade Church and Open-Air Ethnographical Museum (Szabadtéri Néprajzi Múzeum). This village museum contains cottages, mills and towers, churches, all commandeered from different regions of the countryside and re-erected here.

DAY 6 - Guided bus tour to Esztergom and Visegrád. Esztergom is the center of the Hungarian Roman Catholic church. The Lower and Upper Castle of Visegrád was built in the 13th century. The ruins of the 15th century gothic-renaissance royal residence are still stunning in their beauty.

Day 7 - Depart Hotel/Return flight at 11:40 a.m., arriving JFK NYC at 3:25 p.m.

Optional 3-day extended tour of Western and Southern Hungary regions

Day 7-8 Includes: Castle of Esterházy, Fertőd - one of the largest and most beautiful castles in Hungary; Nagycenk, baroque complex begun in 1750 and restored during the 70's due to serious war damages in 1945; Festetics Castle and Museum, Keszthely - 3rd largest aristocratic residence of the Festetics family of noble rank....features exhibition on aristocratic lifestyle in 18th/19th century and displaying original furniture of the castle since 1730's. Village of Villánykövesd - heart of the wine region of Southern Hungary.

Day 9 - Pécs withstood a century and a half of Turkish rule in the 16th/17th centuries. Today it is a beautiful bustling city of 200,000—university town. Guided tour: Four Tower Cathedral, Szechenyi square, Zsolnay Porcelain Museum, Victor Vasarely Museum, Misina Tower.

Return by September 12, 2001

ASFD Conference 2002
Budapest, Hungary
May 19-26, 2002

I will attend the conference: Yes No

My spouse will attend: Yes No

Optional 3-day extended Tour: Maybe Yes No

I might be interested: Yes No

If yes, my spouse will attend: Yes No

Member Name: _____

Spouse: _____

Address: _____

Email: _____

Tel No.: _____ Fax No: _____

Comments: _____

cut here - mail, fax or email to ASFD Headquarters

Return to: ASFD Headquarters, 144 Woodland Drive, New London, NC 28127
Tel. (910) 576-1273 Fax (910) 576-1573 Email: asfd@ac.net



P.O. Box 2688
High Point, NC 27261

DESIGNER JOB OPPORTUNITY

COLLINS INTERNATIONAL CO., LTD. is located in Fair Lawn, New Jersey and is a division of Collins Group, a public company in Taiwan with branch offices in China, Taiwan, Hong Kong, Thailand and Malaysia. Collins Group has been in business since 1968 and specialize in sourcing for U.S. manufacturers either parts or finished products for U.S. division. The sales volume of Collins Group was \$400M in 2000.

With the rapid market change, Mr. Jackson Chen, president of the New Jersey division is aggressively looking for furniture designers to help create new designs in the following product categories in either early American or contemporary styles: wood or metal dinette sets, seating, accent tables, home/office entertainment; and metal/leather/fabric computer desks and chairs. They will hire permanent and/or freelance designers.

Contact or mail resumes to:

Mr. Jackson Chen, President, Collins International Co., Ltd., 21-00 Route 208, Fair Lawn, NJ 07410, Tel. (201) 794-9200, Ext. 201; Fax (201) 794-3511; Email: jschen@collinsinternational.com

American Society of Furniture Designers

Christine Evans, Executive Director
144 Woodland Drive
New London, NC 28127
Phone: (910) 576-1273
Fax: (910) 576-1573

Mailing Address:
P.O. Box 2688
High Point, NC 27261
email: asfd@ac.net
web: www.asfd.com