Memorable Donor Recognition Walls

IBM: The Design Legend Continues

Restoration Hardware Puts the Focus on Authenticity
Some of the most exciting design today is emerging from familiar but unexpected places. In this edition of @Issue, CEO Sir John Egan tells us how BAA is transforming airports into places where you'd like to linger awhile. At IBM, a new business strategy, products and a reemphasis on design have restored luster. Donor recognition walls that are usually thought of as staid and boring are now being turned into architectural assets by designers willing to go beyond the obvious. Our shape quiz points out that tradition is often a shopping aid when it comes to product packaging. And for those who think that things aren't made as well as they used to be, Restoration Hardware offers up objects that convey authentic craftsmanship.
BAA's Sir John Egan on Design

As chief executive of BAA, Sir John Egan has changed the global perception of airport environments by adopting an “experience management” mentality that responds to consumer needs. In the process, he has built BAA into the world’s most successful airport company. Here he is interviewed by Peter Lawrence, chairman of Corporate Design Foundation.

Particularly for our American readers, please describe BAA's business scope.

In the UK we own seven airports, including Heathrow, Gatwick and Stansted, and overseas we own as many airports or, at least, have significant long-term management contracts – running airports in Naples, Italy; Melbourne, Australia; and the Air Mall in Pittsburgh, USA. We’re negotiating with a number of governments for the purchase of other airports that have a mind to privatize. Our airport-related businesses include both property development and retail, with annual turnover of £1.25 billion – more than half of which comes from retail.

Why design?

Because it is absolutely at the center of achieving our strategic intent of being the best in the business. Design helps to shape experience, and the quality of experience that people have of any company is the most influencing factor in shaping their attitude toward it. It affects loyalty, repeat purchase and the way people talk about the company to colleagues and friends.

What are some operating objectives addressed by design?

As an airport operator, we must be capable of moving millions of people efficiently, but we must do more than just move people. We must be experience managers. In other words, we must create the most appropriate experience for everyone using our airport. At the same time, we must ensure that our facilities are designed so they are easy to build, efficient to run and affordable.

For BAA, does design extend beyond architecture and decor?

Design of an airport is about more than painting and decorating. It is much more than visual, although visual matters more than you might first think. Creating the right customer experience is a function of the facility’s size and shape, its ambiance, the quality of light, visual characteristics, the behavior of the staff, how we communicate with people – the message, the medium, and perhaps most important, the tone of voice. Design is a primary means by which we give customers what they want.

What do BAA customers want?

BAA customers want quality facilities that provide them with a continuity of quality experience as they journey through our airports. In an industry like ours that has a project culture, it is too easy to forget that any one project is only one element of a customer’s experience of that company. Projects must be seen in
the context of the customer. What is it like for them to pass from one space, or experience, to another? Is the experience they have in one space appropriate to the point in their journey? Does it provide the necessary continuity to the next step on their journey?

What elements go into a customer's experience in an airport?

At an airport, there are a variety of steps that you go through – from where you leave your motorcar, or get off the train, to when you board the airplane. It is critical that customers have the experience most appropriate to where they are on their journey. While waiting for a flight, retail shops and entertainment that excite and surprise may be welcome. But at the baggage drop or check-in, that’s the last thing you want. There, you probably want a sense of order and calm and a feeling that someone is in control. Defining the experience that customers want becomes a criterion by which you can judge the design work you commission.

You have stated that you learned more from Disney World than from other transport facilities. Could you explain.

The basic requirement of our business is to be people movers, but our vision is to be a company of expert "experience managers." In these areas, Disney is one of the best. After all, they manage millions of people every year – as we do – but in such a way that minimizes hassle. This aspect of experience management is relevant to us. We have had many discussions with Disney to understand how they go about experience management.

Is BAA using design as a market differentiator?

Design is a strategic resource, and must be organized and managed to provide the crucial link between business strategy and project activity. Thoughtful design decisions say clearly where a company wants to be in its marketplace. That strategic intent may be concerned with innovation as at Sony or Philips, or value for money as at Marks & Spencer or Ford Motor, or impeccable service as at our own very own Heathrow Express [BAA’s new high-speed train that runs between London and Heathrow in 15 minutes].

All companies operate in highly competitive environments where their products or services are differentiated only by design. As Rodney Fitch, one of the four outside advisors on our design board, once remarked, "Only one company can be the cheapest, the others have to use design.

In most companies is design investment managed from the top down?

Within many companies, design investment is the largest single sum of money that their boards know the least about. Despite its importance, responsibility for it is often devested to junior people across diverse parts of the business. Consequently, spend on design resides in countless budgets and simply mounts up – that’s if you can ever find it all. Lots of people in lots of positions are spending money on design with no strategic direction given by the company as to what it wants from the effort. As a result, design is seen as something optional and of tactical use only. Unfortunately, I am convinced that many people involved in commissioning design are unaware of the significance of their responsibilities.

How can senior managers take better advantage of design opportunities?

First, they have to recognize that there’s a clear connection between design activity and how the company is manifest to each of its audiences or stakeholder groups. They have to realize that every single pound spent on design should help the company realize its vision or strategic intent. It is therefore critical that design be led from the center of the business and managed in a coordinated and coherent way. This does not mean that only one person should have responsibility for design spend or design decisions. It does mean, however, that one person should be responsible for ensuring that design investment is working effectively on the strategic intent of the business. At BAA, we not only have design managers in all our key businesses, we have a Group Design Director whose job it is to maximize return on our investment, particularly with respect to design focus and appropriate quality. I also get directly involved in the process by chairing a design board that meets quarterly to review all projects.

How does a company determine the size and form of its design investment?

First, it’s important to clarify your vision. Understand the distinction between vision and mission. BAA’s mission is to be the world’s most successful airport company. Our vision, however, is to attain and maintain our high ground implicit in that mission. That means always giving the customer a) what he wants and b) what he doesn’t realize he wants, but what he finds will be a great benefit.

Second, understand “the context for design” – where design touches the company. Until we have a clear context for design, we can’t analyze individual design projects or manage and direct them in a way that will help us achieve our vision. From this, a budget can be drawn up and organizational responsibilities agreed upon.

At what point should the CEO and senior management play the strongest role?

Designing involves a complex process of decision iterations, which must take place during the project’s development stages while the cost of the change is minimal. The drawing board is the place to make change and experiment. The longer you spend preparing for production, the less likely that costs will get out of hand on the factory floor or building site. The rule of thumb is to keep your options open as long as you can and while it costs little to do so. After that, close everything down to the option that you are going to run with. The design teams should ensure that projects are fully designed before they leave their office. Once they do leave, the CEO should stay at arm’s length.

Keeping management at arm’s length is easier said than done.

Yes, for this to happen, senior managers must be educated in how the design process works and when it is appropriate to make their input and changes. BAA’s design board meets quarterly to review all major projects. We are never allowed to forget when it is possible to make changes and when we cannot.

If CEOs or managers don’t understand the design process, how do they learn to ask the right questions?

The designer’s responsibility is to make it clear how the design process works. Designers need to help the client fix the brief and understand what decisions will be needed and when.

With seven airports in the UK and as many overseas, do you attempt to standardize design in all your locations?

In managing customer experience, we try to understand what ought to be common among our airports and what can be unique. For instance, whatever there is an intimate customer/company interface, say in the provision of information through a signage system, there is value in a high level of commonality. But for the shell of a building, standardization from its passengers’ perspective is not so important. However, it certainly is if you are trying to reduce costs of design and construction. Wherever possible, we come up with solutions that we can use time and again. The issue of standardization is important to us in terms of customer experience and procurement strategies.

In the airport business is there such a thing as a “global” customer?

Yes, The expectations of people who use our airports and travel on airlines are rising because, as individuals, they are becoming global by nature. Our products and services must respond. We recognize that unless the quality of experience people have of us is commensurate with our strategic objective of being an industry leader, our reputation will suffer and so will our profits.

"Within many companies, design investment is the largest single sum of money that their boards know the least about."
The Writing on the Wall

As public funding shrinks and nonprofit institutions turn to private donors for financial support, donor recognition walls have become a familiar sight in hospitals, universities, churches, elder-care facilities, libraries, museums, symphony halls, community centers and even pre-schools. Unfortunately, many donor walls give the impression of having been designed by fund-raising committees determined to cut costs. Showing little regard for the architecture or interior decor, such walls look like an obligatory afterthought, an aesthetic assault on the very environment that donors contributed so generously to enhance. That doesn’t have to be the case. When treated as an integral part of the building design, donor walls become works of art that entice passersby to pause and appreciate the people who made it all possible.

Project: National Science Center, Augusta, GA
Design: Lorenc Design, Atlanta, GA

As part of a signage program for the renovation of the National Science Center, Lorenc Design was asked to develop a donor wall that would include about 200 names. The design firm created a “solar system” that would double as artwork for the ticket area. Made of ground aluminum that is spray-painted a graded blue-green, the solar system features black “planets” illuminated with fiber optic lights. The lights change color to suggest movement. Each planet states the donation category, with donor names appearing between the rings like stellar objects floating in space.
Project: New York University Medical Center, New York, NY

Design: Poulin + Morris, New York

Gill Sans was the typeface chosen by Poulin + Morris for the NYU Medical Center signage and donor wall program. Primary donors were honored with gold-leaf lettering on horizontal glass panels in the main lobby. The lobby’s glass wall overlooking an interior courtyard (shown below) features a second tier of donor names.

Project: Columbia Law School, New York, NY

Design: Poulin + Morris, New York

Donor recognition (dating to 1897) at Columbia Law School took the form of marble carvings, plaques, applied letters, busts, portraits and the like, randomly located in various buildings. The new signage system (shown left) on laminated glass panels allowed the school to unify and prominently display all donor names in the main lobby.

Project: Mary Baker Russell Music Center, Pacific Lutheran University, Tacoma, WA

Design: Mayer/Reed, Portland, OR

As part of an overall signage program for the Music Center, Mayer/Reed created donor displays for 600 names using a music staff framework supported by bass clef-shaped brackets. Fabricated from polished aluminum and etched glass, the design was intended to impart a sense of quiet restraint and permanence. Directional signs and floor directories also feature a musical theme.

MARSHALL S. COGAN • BERNARD A. A
CHRI S MARDEN • PAT AND JOHN ROSENWA
THE MAGLIOCCO FAMILY • MRS. FREDERI
L. EHRMAN • EDYTHE AND GEORGE
HEYMAN, JR. • H. THOMAS AND EVEL
LANGBERT • JILL AND MARSHALL ROSE
BERNARD AND IRENE SCHWARTZ • RITA
AND STANLEY H. KAPLAN • THE RIKLIS FAM
FOUNDATION • GERALD TSAI, JR. • HELEN
KIMMEL • DAVID H. KOCH • LOUIS MARX, JR
Project: Art Center College of Design, Pasadena, CA
Design: Dennis Scott Juett & Associates, Pasadena

Assigned to design a hypothetical donor wall for a 7th-semester project, then-student Dennis Scott Juett submitted a pencil theme idea because "it represented the fundamental tool of every student at Art Center." The college picked Juett's design and asked him to oversee fabrication and installation as an 8th-semester project. Each pencil body is machined out of 1/2" hexagonal aluminum and anodized black with the donor name etched on the surface. Matching color-coded end cap and wax-pigment lead signify the donation category. A replica of the pencil was given to each donor in a custom wooden box.

Project: Strathcona Care Centre, Edmonton, Alberta
Design: Studio 3 Graphics, Edmonton

The Strathcona Care Centre for the elderly was built on a former wheat field - hence the idea of creating a fanciful "wheat garden" of donor names. Visible to passersby on the street as well as to residents inside, the donor garden features 800 wheat stalks, made of weather-resistant steel and silkscreened with 3,200 names on the "grains." Animated without being mechanical, the wheat stalks are angled so the grains tremble in the wind. Color, stalk height and number of names on each stalk help to denote levels of contribution. Top-level donors received a glass wheat sheaf art object as a memento.
Ten Donor Wall Tips

Plan early. The time to think about a donor wall isn’t when you’re planning the celebration party. Include wall costs in your total fundraising effort and be sure to integrate the wall design into your architectural and signage program.

Don’t make promises you can’t keep. In the throes of raising funds, different promises are often made to different people—some impossible to keep. Begin by setting guidelines on how gifts will be recognized.

Head off anomalies, but design for variables. Hospitals, churches and care facilities often receive “in loving memory of” gifts. To control the variability of these listings, provide criteria for how such gifts can be stated. At the same time, plan typography for the longest and shortest naming scenarios.

Decide between a single campaign or living wall. Designers need to know the maximum number of donor names that will likely appear before beginning concept development. If the wall is for a single capital campaign, set a firm deadline for inclusion, so names can be alphabetized and placed into donation categories. Design living walls to remain aesthetically pleasing at any stage and be sure to place them in locations that will allow for growth.

Allocate a percentage of the budget. Set aside a percentage of the total building budget for the donor wall construction. Avoid the appearance of overspending, but keep in mind that attractive walls make donors feel appreciated and encourage others to give in the future.

Complement the architecture. Even when a donor wall is treated as stand-alone art, designers need to work closely with the architect, lighting engineer and signage designers. The finished piece should feel integral to the environment and complement the proportions, materials, finishes and colors of the space.

Maintain type consistency. Don’t try to list names in type sizes equivalent to the size of the donations. Color-coding is a common way of protecting typographic consistency.

Consider future fabrication. Make sure that materials and craftsmanship are available and can be matched five, 10, 15 years hence.

Consider daily upkeep. Take weather resistance, vandalism and maintenance into account before approving the design and location.

Proofread, then proofread again. Imagine etching 1000 names on a single sheet of glass and finding a typo that will remain in perpetuity. Check with donors about unusual name spellings, then assign several people to proofread at every stage of the process.
What's Inside?

Whether form follows function or tradition dictates form, shape is a common identifier of product category - so much so that we can picture a cereal box without recalling a brand. That's not to say that consumers don't welcome shape innovations that offer greater convenience, safety and ease of handling. But change simply to be different - packaging a soft drink in a "wine" bottle, for instance - may confuse and annoy more than create brand distinction. A cough medicine in a detergent-style bottle may even cause consumers to question its effectiveness. Radical shape changes need careful positioning and familiar graphic clues that reassure customers of what's inside. Below, see if you can guess the category of product inside these containers.
brought in from RJH Nabisco, moved quickly to build on IBM's strengths - its size and breadth, which, he argued, would allow the company to offer complete solutions rather than individual hardware and software products.

"Design's been a big part of the repositioning of the IBM brand," says Lee Green, who coincidentally became director of corporate identity and design the same day Gerstner joined the company. "Lou Gerstner's appreciation for a strong brand value and what design contributes to that is quite clear. He's very much elevated the role we can play at IBM." Green's predecessor Tom Hardy had earlier instigated design revitalization efforts, but was hampered by the autonomy of each operating division. With Gerstner's endorsement, Green had a strong mandate to move forward.

"If IBM was going to survive and thrive, we knew it would have to act and look as one company," says Green. That meant total analysis of IBM's brand image across the board. With market research showing that a significant number of people who buy the ThinkPad choose it for its design, it was clear that one of the company's most pervasive indicators of corporate identity was the look of its products. Green reviewed all of IBM's disparate offerings as well as those from competitors. Ethnographic research revealed interesting feedback. Employees at banking and insurance companies, for instance, complained that their customers' view of IBM was the unattractive back of a computer that often impeded eye contact. Green staged "A Week in the Life of a PC" so IBM designers could observe the complete manufacturing and delivery process, starting on the assembly line, and commissioned an outside benchmark study to gain insight into the programs of competitors.

Over the past three years, IBM designers have used that input to coordinate a more integrated look across
New Corporate Headquarters

Designed by Swatt, Hayden, Connell Architects and Kofo Pedersen Fox Associates, IBM’s new 290,000-square-foot corporate headquarters in Armonk, New York, features an open office design and extensive meeting areas for team and customer interaction. Dressed in a forest of trees and rocks in harmony with the environment.

products, packaging and on-screen tutorials. IBM’s array of bulky nondescript beige boxes, meshed in a spaghetti-like twist of wires, gave way to sexy black machines offering new ease-of-use interfaces and ultra-thin monitors. Fiery red and lime-green accents glow against the machines’ black surfaces.

IBM’s new Aptiva SE7 – code named Cobra – has been described in an Internet review as having “a sleek, black style from the Darth Vader school of design.” From a competitive point of view, the reviewer noted, “It looks like it would beat up the cuddly iMac before school and take its lunch money.”

Bob Dies, IBM’s general manager of network and personal computers, goes one step further, describing the company’s new design sensibility as one that emulates the look of the Stealth bomber. Futuristic allusions to battle are appropriate. IBM’s Aptiva line is now No. 3 in the worldwide PC market, lagging behind upstarts Dell and Compaq. “We used to approach our product design as either the way to invent a product or modify it,” says Dies. “We never paid much attention to design, and in hindsight, that was a big mistake.” After heading up a couple of IBM divisions, including AS/400 worldwide, where recent product redesign made an immediate impact, Dies exclaims, “We won some awards, got lots of press, lots of consumer reaction. It was amazing and it didn’t cost us any more.”

While the overall look of such machines is vastly improved, functionality was also a major push for IBM designers. “The best way to distinguish yourself in a commodity market is to make things like interface, controls, buttons and keyboards more intuitive to the user,” Green says. “It’s not just about cosmetic enhancements, it’s also about improving the total user experience.”

That attitude has been extended to those who install and service the machines. New
features include replacing bolts with simple-to-remove tabs allowing easy access to circuits. Previously bolted media bays are now designed to swing up.

Longtime IBM design consultant Richard Sapper—the Milan-based father of the ThinkPad—is working with the company’s in-house design group on revamping IBM’s products.

IBM has also hooked up with schools like MIT and Milan Polytechnic to develop new interfaces and product applications. Green, borrowing a term from the automotive industry, calls this experimental work his “concept cars.” They may well become the vehicles to drive Gerstner’s redefinition of IBM’s mission.

Some of the new products explore function-specific consumer applications, like the lightweight personal electronic newspaper panel. Other executions include a compact desktop at-home banking unit. “These are just some of the potential advantages of a networked world,” reflects Green.

Which is exactly what Gerstner has in mind in pursuing a “network-centric computing” strategy, where IBM’s large mainframe servers manage and distribute data networks and the Internet to computers of any kind. “We’re reaching an interesting inflection point,” Gerstner says, “one where information technology becomes much more than a computer on a desktop that forces you to type in order to interact with it. The technology is crossing into true ubiquity, finding its way into everything from automobiles to machine tools and household appliances—in effect, disappearing into the fabric of our day-to-day lives. As today’s notion of ‘computers’ is replaced by these pervasive ‘computing devices’ there’s a new premium on design as an aspect of competitive advantage.”

That attitude about IBM’s future brings the company back to the great design legacies of its past. Over 35 years ago, IBM chief Thomas Watson Jr.—son of the company’s founder—argued his commitment to design. “In the IBM company, we do not think that good design can make a product good, whether the product be a machine or a building or a promotional brochure or a businessman. But we are convinced that good design can materially help make a good product reach its full potential. In short, we think that good design is good business.”

One of the company’s biggest recent initiatives is the creation of the new e-business program. IBM’s first new identity since Rand’s original corporate mark. Although IBM is a dominant player in Internet solutions, the company found it had low share of mind among Net users. This was a major concern since IBM is seeking to expand its image beyond its perception as a hardware manufacturer. Equally important is the company’s presence in the exploding area of software and Internet service. Launched a year ago, e-business’s association with IBM customer websites is drawing...
swift response. Developmental research showed that more than 42% of those polled said they are more inclined to do Internet transactions on an IBM branded e-business site.

This program turned out to be successful faster than we even guessed it would be. It’s a great example of how design can provide value-added services,” says Green. “It also shows the benefits of our new collaborative approach between marketing, multiple ad agencies, Internet divisions, research teams and design.”

IBM used the Summer Olympics in Atlanta to unveil its bold graphic approach. Poster-like images of athletes and the Olympic torch are superimposed against Rand’s blue bars. That’s not the only allusion to Rand. IBM product screen savers are a playful recreation of the designer’s rebus of the company name. “It presents us as more human, more whimsical, more approachable,” says Green.

In some of its new black-and-white print advertising IBM even comes off as the computer industry’s equivalent of a hip fashion marketer. For its Intellistation Tower PC and new flat panel monitor, the ads use striking, minimalist product shots. Even ad placement suggests a new kind of downtown cool for the company, with outdoor posters slapped on urban walls next to ads for the latest hip-hop group or cutting-edge club. “These ads have an attitude and edge consistent with the personality of the new product design,” says Green.

Even the company’s packaging and graphics signal a new aggressive attitude through bold color. Gone is the company’s wan white packaging with an indistinct IBM logo and cluttered black type describing product features. New blue stripes – which play off of the logo – work on store shelves from a distance.

For the first time, IBM has integrated a consistent, unified retail look across all of the company’s Personal Systems Group’s product lines and in all geographic markets. “We feel strongly about leveraging brand elements first introduced with the Olympics,” explains Green. “We incorporated the IBM logo because we know we have so much equity in the bars. It’s immediately identifiable to customers.”

This is increasingly important to how the marketplace is changing. “As we get more into a commoditized business, it’s important to ratchet up the design element to differentiate yourself,” he says. “At some point these things are going to be sold in supermarkets.”

“Design has acted as both differentiator and means of corporate integrator,” observes Green. “Our distinctive look allows us to stand out from competitors. At the same time, our unified approach has become a huge advantage over companies who don’t have such a single-minded vision.”

That advantage has quickly become apparent. In each of the past three years, IBM posted record revenue and increased profits. Its share price has more than doubled. Long gone is the design obscurity of the early ’90s. Earlier this year, the company swept the Industrie Forum (IF) in Hanover, Germany, taking away 13 awards. Recognition in the rigorous competition put IBM in the ranks of previous winners like Mercedes-Benz, Braun and Sony.

This year’s IBM annual report heralds the company’s renewed appreciation of design. Under the headline “The End of the Computer,” the report shows concepts that look more like attractive consumer products than computers. Instead of the usual discussion of keyboards and monitors, the report describes a future based on “embedded intelligence” which consumers will encounter in a number of ways. IBM used its report to visually depict a less upright corporate identity as well. In stark contrast to the dark-suited IBM salesman of yesteryear, young, casually dressed employees “mug” playfully for the camera with not a business suit or briefcase in sight.

Proclaiming this optimistic image “the new blue,” IBM has once again returned to a course where design is the emblem of its strategy of innovation.
Although Restoration Hardware’s retail concept centers around fixtures and furnishings for the home-improvement market, its huge success can be attributed to responding to America’s nostalgia for a time when everyday objects were built to last, with no pre-planned assumption of obsolescence. From hammers to door knobs, industrial clocks to bookcases, the company celebrates enduring design. Its primary stock-in-trade is authenticity – functional objects that are finely crafted, beautiful to look at and emotionally satisfying to own. For sophisticated baby boomers, Restoration Hardware satisfies a desire for things rich in history and style.

Enter Restoration Hardware, and you feel an excitement and sense of discovery evocative of visiting a wonderful estate sale – except that all the items here are new. As you stroll from room to room, you are struck by the exquisite built-in cabinetry, the silver sage painted walls trimmed in white and beech, the graceful white columns and the natural quality of light.

Then you begin to notice the objects for sale in every room. Craftsman-style wooden furniture, hand-rubbed to a lustrous finish. A Beaux Arts table lamp and torchiere. An Art Deco-inspired chair. Victorian glass doorknobs. Pewter fixtures. And much to your delight, scattered here and there on chests of drawers and end tables, are toys you have not seen in years – a tin speedboat, a wind-up Atomic Robot Man, a sock monkey and the like. Wistfully, you think back on simpler times when quality and pride of craftsmanship, even in the making of household tools, counted for something.

That yearning for authenticity is turning Restoration Hardware into one of the hottest retail concepts in the country. Today it operates 65 stores in 25 states and British Columbia and enjoys annual sales of nearly $100 million. While Restoration Hardware is capitalizing on the growth of the home improvement market, it understands that upscale baby boomers aren’t looking so much for ultra-modern style as they are for well made and classically designed fixtures and furnishings.

Founder and CEO Stephen Gordon understands this desire well, since the retail concept grew out of his own personal search for such things. At the time, the idea of starting a retail business was the farthest thing from his mind. The odyssey to what Restoration Hardware is today began in 1979 when Gordon, just awarded a master’s degree in psychology, accepted his first job as a counselor in Eureka, California. He quickly realized that his passion for the human psyche was on a more abstract level, and one day while listening to a client describe her decision to murder her neighbor, he resolved to quit his job and open a bed-and-breakfast establishment in the scenic coastal town.

Purchasing a dilapidated six-bedroom Queen Anne Victorian, he set out to restore it to its original elegance, but discovered that authentic period hardware, lighting fixtures and other finishing touches were extremely hard to find. In fact, he spent long hours contacting obscure sources throughout the country to locate what he needed. Once he found them, neighbors began asking where they could get them too. That gave Gordon the idea of buying two and keeping one – and lo and behold, what was to be the front room of the B&B became Restoration Hardware’s first retail space.

Over the next decade, customers came from all over northern California to buy Restoration Hardware’s hard-to-find items, and finally in 1989, Gordon decided his retail concept would appeal to a wider market. “If we could make it in Eureka, where disposable income is not king, I knew there was opportunity,” he says. The enthusiastic reception of its first few stores in California gave the company the confidence to expand into markets across the country. In June 1998, Restoration Hardware became a publicly traded company on the NASDAQ.

“Restoration Hardware has evolved into a home furnishings store with a hardware soul – or, at least, a hardware genesis,” says Gordon. Indeed, it still carries hammers, flashlights, tool kits and other traditional hardware goods, and such merchandise may explain why it attracts more male shoppers than traditional home furnishing stores. However, Restoration Hardware primarily targets customers who are drawn to the intrinsic beauty of objects as well as their functionality.

Not a threat to Home Depot or the neighborhood hardware store, Restoration Hardware appeals to those seeking items with a one-of-a-kind feeling, albeit a door knocker or a rocking chair. Architecturally designed to evoke the feeling of a spacious home, the store environment invites leisurely browsing, with customers passing through a foyer-like area to enter a “great
Although Restoration Hardware has evolved into a home furnishings store, it still carries such hard-to-find hardware items as cut nails.

Simple, classic designs that often represent the best of their period make up the selection of lighting and lamps.

Once a familiar sight in British schools and government houses, the Newgate electric clock is now appreciated for its simple, functional design.

Eccentric of the days when the store proprietor would personally tell customers where he found the item and why he liked it, place cards written by CEO Stephen Gordon himself tell shoppers about the product in a friendly conversational tone.

Arranged to give customers the sense that they are strolling from room to room, merchandise is often displayed as it would be seen in a home.

Customers can have classic signage personalized with their own name.

The revival of much-loved vintage toys reminds us of our individual pasts and makes shopping at Restoration Hardware an entertaining experience.

Jars filled with impulsive items, such as branded keychains, sit on the check-out counter, while a lamp and framed picture carry through the residential atmosphere of the store—and give customers a last chance to view merchandise.

The rise of high-design and precious antiques, nor does it specialize in any one design style or period. Rather, it focuses on reintroducing commonplace objects with intrinsic design value. "We love products that surprise us, that speak to the heart, to our favorite memories, things that inspire laughter as well as thought," explains founder and CEO Stephen Gordon, whose uniquely personal vision has struck a responsive chord with consumers.

For Hearth and Home

Restoration Hardware's merchandise selection isn't about high-design and precious antiques, nor does it specialize in any one design style or period. Rather, it focuses on reintroducing commonplace objects with intrinsic design value. "We love products that surprise us, that speak to the heart, to our favorite memories, things that inspire laughter as well as thought," explains founder and CEO Stephen Gordon, whose uniquely personal vision has struck a responsive chord with consumers.

Wherever possible, Restoration Hardware takes advantage of natural light to give the store interior a less commercial atmosphere.

The revival of much-loved vintage toys reminds us of our individual pasts and makes shopping at Restoration Hardware an entertaining experience.

A recent visit to the UK, where the company's new catalog evokes the personality of its stores through the use of Restoration Hardware's signature silver sage color, a copy-driven message and a clean product presentation.

Inexpensive objects like this stainless-steel cigarette lighter are seen for their design value.

The "E. F. Smith" blown glass plate, actually your great great grandfather's dining room, probably spotted a piece or two. E. F. Smith stopped making the Hobnail Collection probably about 25 years ago. They assumed incorrectly that we were too greedy for this Hobnail milk in the early '70s. But, fortunately, good things have a way of returning, coming out of the woodwork. And an understanding that a piece made for a restaurant, beautifully preserved, enhancing any occasion, is more the essence of value. The "E. F. Smith" blown glass plate, a color potential, quite at home in your home, fit height, 1 diameter, 12".

The term "patina" refers to the effect of the surface of an object to the touch. This can be achieved either through chemical or natural processes.
room." Other store sections — the bathroom, the bedroom — are delineated by distinctive white columns. Lamps and decorative items for sale are often displayed individually on appropriate furniture, allowing shoppers to view them as they might be used at home.

The effect also creates a sense of surprise. Shoppers delight in the fact that they never know what to expect around the corner or on the next shelf. A $6 gyroscope toy may be displayed next to a $2,000 leather club chair and ottoman. Prices range from $5 to upwards of $5,000, attracting both impulse gift shoppers and people in pursuit of serious furniture. "We don't buy products for particular price points. We don't make perceptions about customers who do, or do not, fit a given price point," says Gordon. "The touchstone for us is the question, 'Would you want this in your home?'

Gordon continues, "At times, we've added items just to be playful. I'm not sure we even have a formula, but we have a point of view." A miner's lunch box, a book of labor-savings hints from the 1920s, a "Home Improvement" star Tim Allen signature hammer, a bookcase shaped like a hedgehog - all make shopping an entertaining experience and one that summons memories.

While most of Restoration Hardware's merchandise, Gordon acknowledges, is rooted in the past, he adds, "It's not about nostalgia. It's an intuitive process to understand what an egg beater can mean to people, to package a set of salt cellars so they evoke a whole set of memories... We appreciate tradition and history, but we stay away from ye-old.'"

Gordon has concluded that customers want traditions that aren't stodgy, a retro look that appreciates the design values in common objects from the first half of the century, but doesn't smack of trendiness. "As technology becomes part of every minute of our day, we're hardening back to a simpler, pre-information age, where we can recreate something we once had, or create something we wish had been."

He stresses, "What ties everything together for us is authenticity, quality, functionality and, finally, something you can tell a story about."

Stories, written by Gordon, are an important means of enhancing appreciation and understanding of Restoration Hardware's eclectic product mix. In fact, Gordon says he "started writing signage as a justification for having certain items in the store." These anecdotals tell customers why Gordon found each product so appealing, and sometimes even recount a personal memory of having one just like it way back when. The personal tone of these descriptions reinforces the impression that Restoration Hardware wants to share its wonderful "finds" with shoppers rather than merely promote merchandise. These stories have also found their way into Restoration Hardware's new catalog, which debuted in August 1998.

This fall Restoration Hardware is opening a new store in the Flatiron district of Manhattan. At 10,000 square feet, it is the company's largest store to date - thousands of feet larger and thousands of miles removed from Restoration Hardware's original 3,000-square-foot store in the quiet town of Eureka.

The company's dramatic success stems from its determination to buck many retail traditions, concentrating instead on a simple yet unique strategy of authenticity. "From the beginning, I had my own focus," Gordon says. "Call it intuition, ignorance or naivety, I never worried too much about accepted techniques."
Design and Business Classic: Planters' Mr. Peanut

If Fred Astaire were reincarnated as a nut, he'd definitely be the Planters' Mr. Peanut. Charming and dapper, Mr. Peanut is the kind of nut that you'd be proud to take to any party. Just looking at him, you know he's in a different class from the "rowdy" peanuts that vendors toss out in paper bags at ball games.

The trademark of Planters Nut, now a division of RJR Nabisco, Mr. Peanut was the brainchild of a thirteen-year-old Virginia schoolboy named Antonio Gentile. In a logo contest sponsored by Planters in 1916, young Antonio submitted a drawing of a peanut person with arms and crossed legs, which he labeled "Mr. Peanut." Planters awarded Antonio the grand prize of $5. Later, a professional illustrator reinforced the impression that Planters nuts were a cut above the ordinary by giving Antonio's crude peanut person a top hat, monocle, white gloves and cane.

As dashing and charismatic as ever, the 82-year-old Mr. Peanut has become a celebrity in his own right, appearing in the San Francisco stage show "Beach Blanket Babylon" and honored with a statue and a small museum in his home town of Suffolk, Virginia, which touts itself as the Peanut Capital of the World. Fourteen cast-iron statues of the nut that made Planters famous also line the fence of the company's new processing facility in town. A plethora of Mr. Peanut objects, ranging from salt-and-pepper shakers to toys, has also spawned a collectibles category all its own. No mere corporate logo, Mr. Peanut has become an American icon, beloved by millions around the world.
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