

VROOOM

LIVE!

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Crate

Barre

GORDON SEGAL NAILS IT AT CRATE & BARREL
TEXT BY CHRIS BARNETT
PORTRAIT BY MARC NORBERG



Crate & Barrel has always been evolutionary, not revolutionary.

Crate and Barrel's boxes and bags are ubiquitous on the street. They're walking billboards.

Alessandro Franchini, senior creative and brand director

We've been doing this since 1962, and we know that you only do beautiful work slowly and carefully.

Gordon Segal, CEO Crate&Barrel



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Like many successful business ideas, theirs was born of frustration, launched on a hunch, nourished by an ironclad commitment to fundamental passions and a visceral hatred for easy shortcuts and swift change.

In 1962, Gordon and Carole Segal were 23 years old, newlyweds, both recently graduated from Northwestern University, with no plans for a career in retailing. Gordon had taken brief, disappointing forays into restaurants and real estate. Carole was teaching high school. Their real passion, though, was cooking with flair and entertaining friends in style. Both had sophisticated taste and a keen eye for fine design, but shopping in Chicago to furnish and accessorize their first apartment was exasperating. The couple quickly discovered that all the high-quality, well-designed, everyday things they coveted for their new kitchen were either unavailable or way too expensive. All they could afford was cheaply produced and ugly.

The Segals vowed not to settle for kitchenware and accessories they would later despise. Instead, they pored over glossy European architectural and home design magazines, then vacationed in Europe, visiting small home furnishings merchants and factories instead of museums and historical landmarks. They found exactly what they were looking for: unusual items like delicate hand-blown Swedish glassware for \$1 a stem that was 10 times more beautiful than any dollar glass they could ever find in Chicago. The more they shopped, the more glassware and dinnerware treasures they unearthed at reasonable prices.

One night, according to corporate historians, Gordon was washing the Bauhaus-influenced Arzberg porcelain dishes they had bought on their Caribbean honeymoon and admiring the kitchen accessories brought home from Europe. "How come nobody is selling anything like this in Chicago?" he mused to Carole. "There must be other couples like us with good taste and no money."

There were and in those days many people were eating off Melamine plastic plates and drinking from free glasses from their corner gas station. So the Segals rolled the dice. That December, they opened a small storefront in an abandoned elevator factory in Old Town Chicago. But the newly minted entrepreneurs made some classic business blunders. They sunk all their capital—\$17,000—into rent and inventory and had nothing left over for interior décor, store fixtures, shelving or advertising. Instead, they were fixated on how to display all the clean-line designed glassware, dishes, cookware and kitchen gadgets they bought in Europe and how to sell quickly to generate enough cash for a reorder. The solution: pry open the wooden crates, empty out the barrels and artfully arrange the contents on top, inside, and around the shipping containers.

Rather than show, say, five red wine glasses hand blown from Czechoslovakia, they displayed the entire shipment of 144 glasses atop the same wooden box that withstood the transatlantic crossing. Then topped it with a reasonable price printed on a simple sign. So focused were the Segals in presenting a powerful visual message of abundance and affordability for every item in their small 1,700 square foot store—Gordon calls it 'buyability'—that moments before the doors opened they realized they forgot to buy a cash register. But they had a name, inspired by their makeshift interior décor: Crate and Barrel.

Their business blunders were not fatal. From its improvised, bootstrapped beginning, Crate and Barrel, with its trailblazing product selection and massive presentation strategies, would come to be hailed as the most successful startup in design-driven housewares retailing in the U.S. Today, the Crate, as it's known to insiders, is privately owned, with 135 stores in 28 cities, an estimated \$1 billion in annual sales, and an amazing revenue growth averaging 8% a year. It is eclipsed in size and sales only by Williams Sonoma, the tony retailer of premium priced housewares, and by Habitat, the U.K.-based global merchant of sensibly priced household goods created by esteemed London industrial designer Sir Terence Conran who later sold out to Ikea.

Fast forward to summer 2004. Gordon Segal sits behind a sleek, seven-foot-long wooden table that doubles as his desk in a sunny Spartan corner office furnished with a small table, four chairs and a wall of glass art objects. Silver haired, fatherly and smiling in dress shirt and proper tie, Segal seems strangely out of place. He would look more at home in a mahogany paneled office filled with rare first editions and leather Chesterfields befitting his title as chief executive officer.

But Segal isn't interested in the trappings of power and status. Besides, the typical CEO lair would not reflect the Crate and Barrel corporate philosophy, which hasn't changed in 42 years but has undergone evolutionary refinements. Here's the current version somewhat distilled: search

the world for manufacturers of distinctive housewares, appliances, indoor and outdoor home furnishings made with flawless craftsmanship. Then assign Crate's staff designers to work with the factory on product designs exclusive to the Northbrook retailer that can be sold at a fair price to deliver exceptional value. Follow it all up with the kind of friendly, responsive, personalized services and conveniences—such as a no-questions-asked merchandise exchange policy and a 24/7 toll free hotline—that converts a shopper into a customer for life.

Completely untouched in the last four decades, however, is Gordon Segal's and, therefore, Crate and Barrel's, total corporate commitment to design excellence and the company's absolute obsession with visual presentation and communications. Great design has been and remains a pillar of its success. Any alteration of even the minutest detail of what is called the "language, the lexicon of Crate and Barrel"—store interiors, product displays, signage, packaging, typography, catalogues, website and advertising—requires agonizing appraisal, endless meetings with input from dozens of company creatives before it gets the green light or is deep sixed. Any change in design must directly benefit the brand by forging either a tighter bond with customers or enticing a first-time shopper to come in and look around.

For example, the retailer's logotype has only changed twice in 42 years. The original version was an all caps CRATE AND BARREL reproduced to look like it was stenciled on the side of a shipping container. Segal understood the importance of consistency and used it everywhere—on all signage, bags and ads. But the typography was primitive and not all that original and the logo related more to the shipping container than to the products inside. In 1967, just before the second store was opened, Segal conceded the stencil look sent the wrong message. It might have worked for an import-export store peddling cheap wares from banana nations but not for a retailer of sleek stainless steel vases from Denmark or crystal pitchers from Turkey.

Coming up with a new logo was wrenching for the young merchant. Segal, who prefers to work with in-house staff designers rather than outside designers, hired a "hip and with it" local graphic design firm "to come up with a fresh new logo and new packaging." It was a disaster. "We'd have meeting after meeting and they'd try and sell me on designs that were too slick or too fancy," he remembers. One night after another fruitless meeting, Segal, emotionally drained and dejected, was approached by a "young part-time sales associate. He asked me what was wrong? I said 'I'm frustrated because this firm is trying to sell me designs I'm not comfortable with.' He said 'let me take a shot at it.'" Segal had nothing to lose.

Several months later, the young man, Tom Shortlidge, who worked at Crate nights and weekends and had a day job as an art director at Young & Rubicam's Chicago office, came back to Segal with a pristine 'Crate & Barrel' in modified Helvetica black on white and mocked up his proposed logo on shopping bags and boxes. Segal liked the "unbelievably clean" look, especially the ampersand, but something was missing. The two noodled and doodled the design and condensed it to read Crate&Barrel. Perfect, grinned Segal. The logo has endured unchanged for 37 years and odds are it will never be touched.

For taking initiative and delivering a bullseye logo and establishing the visual personality of the infant company, Shortlidge was rewarded with an ongoing freelance gig. No longer would he be stacking bowls and selling placemat and napkin holders to make extra money. At nights and on weekends, Shortlidge was essentially Crate's director of advertising with a free hand to drill the brand into the consciousness of selective shoppers. But first, he had to introduce the company beyond Old Town Chicago and the near North Side. Shortlidge wrote and designed a series of lean and clean, long copy, black and white image print ads in the late 1960s that were very Doyle Dane Bernbach, which still drives the tone of the company today.

After moonlighting for Segal for 30 years, Shortlidge backed off in the late '90s, swamped by his agency chores. Four years ago, he retired from Young & Rubicam, Chicago, as executive vice president and creative director of the Windy City office and went off to paint—his real love. Eighteen months ago, he came back to the Crate and, as an independent working out of his home studio, is in charge of its \$20 million annual advertising budget. Segal is thrilled with the arrangement. It's as if a favorite relative came home. "We're a family culture," he says. "When Tom left, we hired two different advertising agencies but we



never really had the same chemistry.”

During the 42 years that Crate and Barrel has grown from a single store to a billion dollar a year chain, Gordon Segal has remained deeply immersed in the company’s visual communications. But he’s not alone. Barbara Turf, the company’s president who joined the team 39 years ago, and the genius behind the Crate’s product selection and in-store merchandising strategy, sits alongside him and weighs in on virtually every design decision. Both are total, unapologetic perfectionists who prize consistency, slow, organic change and employee loyalty above all. No surprise that outside design and advertising firms and creative consultants who pitch for Crate business have to prove their chops before they get any work.

“We have a consistent style and quality and we rarely modify it and then only slightly,” insists Segal who gets revved up just talking about what Crate and Barrel telegraphs to the outside world. “Barbara and I are very involved in how everything looks and feels. We don’t delegate it out to a bunch of newcomers or outsiders just because it’s the thing to do. We still passionately worry about a typeface, a color in an ad, a catalog cover. If something is printed wrong or poorly, we’re very self-critical. We beat ourselves up and ask, ‘How did this happen? How did it get through? How do we do it better next time?’ We’ve been doing this a long time and we know that you only do beautiful work slowly and carefully. Nothing great happens from being casual, only from consistent intensity. We really care about how we project ourselves with every product in every display in every catalog in every ad. We have a pride of ownership because we are the owners.”

One of Segal’s closest key executives is Alessandro Franchini, senior creative and brand director. He joined the company in 1988 as a one-man graphics team, and has built a 35-person design and production department from scratch. Today, he’s responsible for all corporate identity materials, private label packaging programs, catalog and website design, store graphics and signage—virtually all elements of the brand that Segal and Turf watchdog daily. Franchini, however, did not parachute in from the outside as stranger with talent and a big reputation. This is his second tour of duty; Franchini worked summers for Crate and Barrel as a stock clerk in the ’70s while going to school.

Franchini won his spurs in New York working with the celebrated Massimo and Lella Vignelli, moved on to Arnell/Bickford Associates (now the Arnell Group) as design director and opened his own design

consultancy, Franchini and Cabana, Inc. in the mid 1980s. Soft spoken, unflappable and described by one senior manager as “even keeled,” he is good ballast for the voluble Segal. “Sandro and Gordon are always brainstorming,” says the manager. He is one of the guardians of Crate and Barrel’s external identity—the brand—which, in this company, is a heavy load to shoulder.

From his compact, windowless office at the airy corporate headquarters in Northbrook, Illinois, Franchini says his mission is to protect Crate and Barrel’s initial and continuing concept of classic timelessness. “This store was never intended to be trendy. Instead, we present a certain style consistently over time. A lot of the success at the Crate is based in our confidence in the presentation, our belief in modernity and that is constantly evolving,” Franchini says Segal and Turf rarely question or second-guess him on creative direction “because they know I totally understand the language of Crate and Barrel. The CEO frets over the details.” (Indeed, Segal has adopted and recites Mies van de Rohe’s mantra—“God is in the details—as well as his own: “Nothing really beautiful was ever created quickly.”)

As this is written, Franchini and his team are zeroed in on Crate and Barrel’s in-store product information signage. It hasn’t been touched in 30 years. Historically, it has been black Helvetica presstype on white board produced on a sign machine by the store interior designer. Over time the signage has lost some of its verve and Tom Shortlidge brought it to Segal’s attention. The very suggestion that the signage may be altered triggered a seismic reaction throughout the company. To date, no solution has been found but a high-powered task force of Segal, Turf, Raymond Arenson (we’ll meet him later), Shortlidge and Franchini is waist-deep looking for one. “We really care,” enthuses Segal, “about how a sign gets made.”

Segal himself dropped another bomb on the design department when he told Franchini the iconic Crate and Barrel gift box used to fill direct mail, Internet and catalog orders “wasn’t gifty enough based on what other competitors were offering. It wasn’t fancy or dolled up.” One suggestion—to use a higher quality box—was rejected as too simplistic and would have doubled costs. “Our aesthetic is not about ribbons and bows,” said Franchini when he initially pondered Segal’s request. “The question is how do we make the product seem more valuable as a gift and still stay with a black and white box?”

Crate and Barrel launched a three-month study in its search for a



design solution. Overkill? “Remember, this was the first time in the 42 year history of the company that we addressed the redesign of the classic box,” says the design director.

In the end, the original design—a white box with the black and white logo—was untouched graphically. However, Franchini’s team changed the inside of the box to a color based on the season of the year, with colored tissue to boot. A gift ordered in the fall would be shipped in a box with an ochre inside and an olive green or burgundy tissue.

Franchini’s design rationale is meticulously thought out and always tied to a Crate and Barrel marketing goal. “You take the gift to a wedding shower or a pre-wedding party and everyone sees the black and white Crate and Barrel logo on the outside, which is a visual cue that people connect to,” he explains. “Then the box is opened and there’s an explosion of color in front of everyone, another visual cue that carries the marketing message well beyond the store.” It is also one reason the chain will never offer gift wrapping. Apart from the extra materials and labor cost, wrapping would hide the Logo. Says Franchini: “Crate and Barrel boxes and bags are ubiquitous on the street. For us, they are walking billboards.”

Looking back, Franchini thinks growing up down the street from Crate and Barrel’s second store in Wilmette, Illinois and working in the stockroom at sixteen helped steer him toward a career in design and eventually, back to the company. “Gordon Segal and Barbara Turf have this total passion for design and it’s no less important to them than architecture, store design or product design,” he says. “When we (his design department) come up with a strong idea, it won’t be nitpicked to death—‘Well, can we change this’ or ‘What if we did that?’”

What appears to be a complete absence of bureaucracy, with its requisite legions of insecure supplicants, keeps fresh ideas flowing top down, bottom up. Segal, Turf, Shortlidge and Franchini discuss Crate and Barrel’s advertising and catalog design every week for two hours without fail and ping-pong creative concepts. There is no formalized promotional or marketing plan. “Creativity is driven by gut instinct, not by some grandiose master marketing scheme,” insists Franchini. “Crate is so self-assured in how it addresses the marketplaces, and continuity is so strong here, we don’t have to be tied down to some document cooked up by MBAs.”

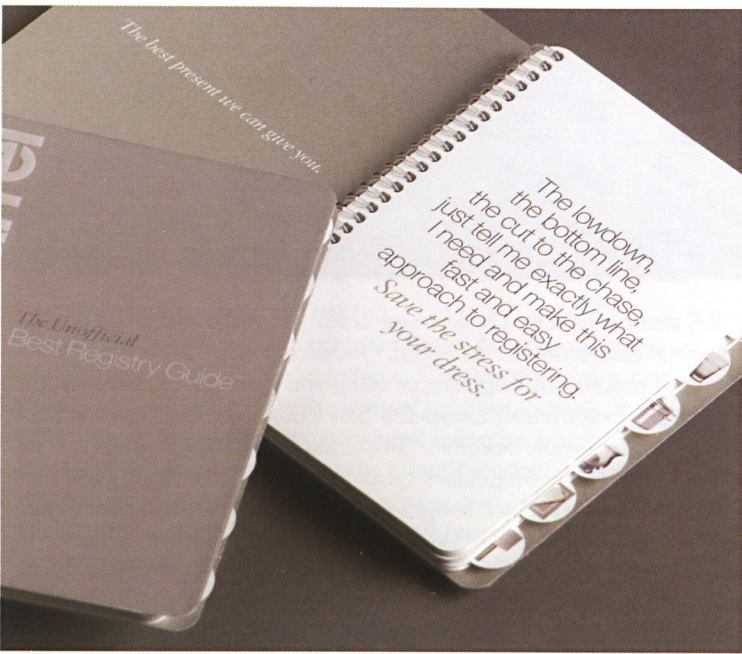
Segal contends that Crate and Barrel’s uninterrupted commitment to design, which impacts every department but particularly the selling floor, is a key differentiator between his company and its competitors that include Pottery Barn, William Sonoma, Restoration Hardware and

IKEA among others. Design and color, he adds, make the crucial emotional connection to the brand. Outsiders agree. “Most housewares stores sell products and appliances and if you look around you may buy something,” says Sarah Cooper, a San Francisco-based conference manager and longtime customer. “But Crate and Barrel sells a look. Their displays tell a story. The colors speak to a mood. I’ve never gone into one of their stores and not bought something and it’s usually something I never thought I wanted.” Marilyn Sanders, an interior designer in Huntington Harbor, Calif., who also owns a small gift shop, says before Crate and Barrel came West, she would regularly fly to Chicago “to check out their color and merchandising strategies that are far ahead of everyone else.” Sanders says the chain’s genius is its visual displays. “You may or may not like that champagne glass but you remember it and the store. It’s very simplistic, very subliminal.”

Last year, Gordon Segal rubbed shoulders with world-class designers and firms like I.M. Pei and Herman Miller when he won the Design Patron prize at the National Design Awards held at the Smithsonian Institution’s Cooper-Hewitt National Design Museum in Manhattan. Giant discounter Target Stores, which has aggressively courted the design community to secure “signature” lines won the Corporate Achievement for being a “curator” of new design. Interestingly, the Crate has never tried to climb on the well-publicized shoulders of a design icon and, Segal says, never will.

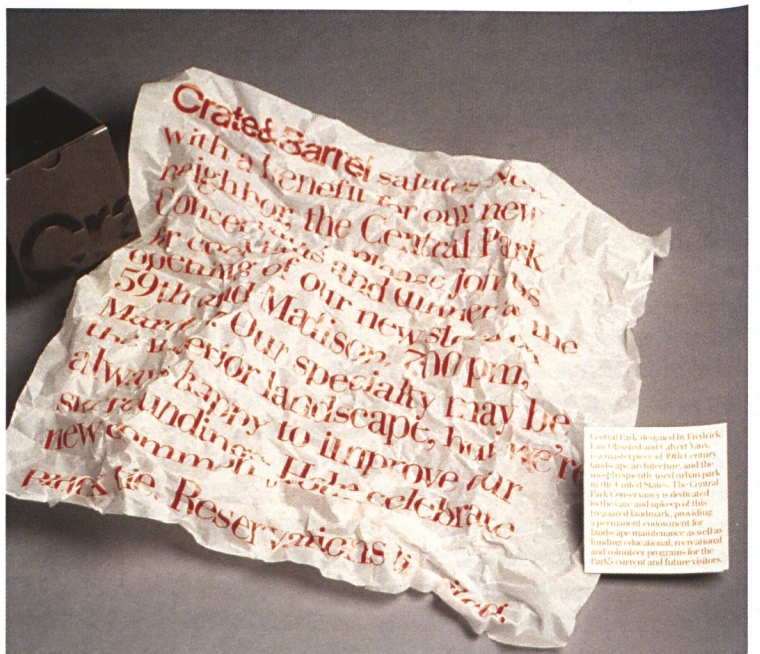
Ironically, Segal, the self-described “merchant,” has more in common, philosophically with I.M. Pei than Target, a “big box” retailer that plops down virtually the same boring buildings in shopping center parking lots across America. The Crate, with its 16 person in-house architectural and interior design team headed by Raymond Arenson, vice president of store design and an employee with 30 years of uninterrupted service to Segal and Turf pride themselves on designing distinctive stores that fit that market, the environment and, in some cases, the footprint of the land on which it sits. Crate and Barrel’s architectural and interior décor strategy has evolved further from the original concept than any other design and merchandising discipline during the company’s history. It had to because the shopper’s behavior patterns have changed.

Arenson, just 52, was selling glassware in Crate’s Oakbrook store at age 22 after graduating with a degree in architecture from the University of Illinois at Urbana-Champaign. After years of studying he realized “I just didn’t like architecture. The process was too long. I wanted imme-



646 N. Michigan Ave. revamped. revised.
 rethought. renewed. revitalized. rebuilt.
 reconstructed. remodeled. redesigned.
 refreshed. restated. reinvented. remade.
 rejuvenated. regenerated. redeveloped.
 reworked. renovated. recreated. revealed.
 revisit. result? remarkable. reason? you.

Crate&Barrel



diate gratification so I was thinking of switching to industrial design.” He connected with Segal in 1974 when the company was expanding into Boston. “Gordon knew I had an architecture background and I was also doing display work and loved the product.” Arenson was on the store opening team in Boston and before long was in charge of “anything visual” connected with the store. (Today, Jacques Verlinden, director of architecture with a staff of 10 architects, reports to Arenson who answers to Turf.)

Crate and Barrel’s first real architectural statement was its Chicago flagship store on Michigan Avenue in 1990. “The lease expired on our downtown store and Gordon said our new building must speak to the brand. It would have to be distinctive.” Interestingly, most building owners in retail want a generic design that’s easier to lease to someone else in case their concept failed but not Segal, who was willing to take the leap and spend the money.

The design solution was a five-story bold intersection of white geometric shapes with a triangular element on top and a “ton of glass.” Arenson said the goal “was to let people see the merchandise from the outside and be a good citizen by participating in the activity of Michigan Avenue rather than turn their back on it.” Segal and Arenson hired noted Chicago landscape architect Doug Hoerr to create an English garden concept on Michigan Avenue that was so well executed, Chicago Mayor Richard Daley installed planters on the elegant thoroughfare and hired Hoerr to design the plantings. Today, you can see shoppers, people riding escalators and some merchandise inside the Crate from a block away and that visual x-ray of all the activity and color inside the store has an almost magnetic pull on passersby to step inside.

Out in America’s suburbs and shopping malls, Crate and Barrel has gone a different route with store design. No longer are they in malls but rather in stand-alone locations in shopping center parking lots. “We discovered people hate the inconvenience of having to park and make their way through the mall to find their destination stores,” explains Arenson. “Now we make it easier for them to pull up, park and walk directly in our front door.” Crate recently closed its old OakBrook store inside OakBrook shopping center and re-opened a new one in the parking lot; sales have leaped 60%.

Another reason to exit the covered mall or center? Too much competition for the same shopper, says Arenson. Ten to fifteen years ago, department stores anchored shopping malls but they always had housewares in the basement and furniture on the top floor. Now Pottery Barn, Z Gallery, Restoration Hardware and William Sonoma are all drawing a bead on Crate’s target audience—the well educated, sophisticated, design and value conscious customer.

Cities like Austin, Texas, Portland, Oregon and Columbus, Ohio are magnets for this demographic and Crate has a store slated for all three. “Our Austin store is not the most beautiful location but it’s in a parking lot in front of a Whole Foods market and a Best Buy and that’s our customer,” says Arenson. Architecturally, the store will be fashioned out of beige, rough-cut, natural stone and rectilinear-cut cedar wood. Cylindrical stonewalls will have slits cut throughout to admit natural lights. Arenson and Verlinden’s staff went to great lengths to study the regional environment, weather patterns, sun and shadows and angling the windows to put the merchandise in the best light. Says Arenson: “We want all our stores to stand alone and stand out.”

The question remains: if Crate and Barrel is such a well-oiled retailing machine, why didn’t Gordon Segal take it public during Wall Street’s go-go eras—the late ’70s or the late ’90s? For years investment bankers were hammering at his door, trying to convince him that a massive injection of outside capital could put his store expansion program into overdrive and maybe even vault him on to the *Forbes* 400 list of the world’s wealthiest. Segal always turned a deaf ear. The bankers, clearly, didn’t do their homework or they would know that sudden change is alien to Segal’s mentality and that transformation at Crate and Barrel is always evolutionary, never revolutionary. “We’re not a public company

because we want to spend our time finding unusual new products, not opening 50 stores a year,” says Segal today. “I’m happy if we open just five to seven stores a year.” (Interestingly, Crate’s CEO still goes to every store opening and shmoozes with customers, staffers and the local press.)

Yet, the founder and visionary didn’t build Crate and Barrel into an instantly recognizable brand by shutting his eyes to opportunity. In 1998, he sold 70 percent of its shares to Hamburg-based Otto Versand, the world’s largest privately held mail order company. Terms were undisclosed but Segal and his wife, Carole, who retired from the company in the late 1960s, Turf, Arenson and other longtime employees got a generous payday. The Crate got a well financed partner with mail order savvy—a boon for a company generating 5% of its sales through catalogs along with a pledge that Gordon, Barbara and the management team would have the same free rein as before. Says Segal: “They’ve kept their promise.”

The company that historically changes slowly, has been changing dramatically in the 21st century. In 2001, it ventured beyond the kitchen, dining and living rooms and bought an undisclosed percentage of an eight-year-old children’s furniture retailer called, rather playfully, The Land of Nod. It has five stores and, no surprise, its founder/managers Scott Eirinberg and Jamie Cohen, are still at the helm, steering their own ship.

A year earlier, Crate unveiled CB2, a radical chic housewares emporium aimed at college students, apartment renters, new homeowners and the other Y gen urban hipsters. The original theory was that the crowd who grew up on computers and were net savvy before puberty would gravitate to a store filled with tangerine colored travel clocks, eye-popping blue translucent modular, expandable home office furniture and cool gadgets made from recycled rubber. The store décor was just as extreme; lots of galvanized aluminum, cement, see-through plastic and other heavy industrial materials. Signage? International symbols, colors and gutsy graphics.

But this launch didn’t have the Midas touch. “We didn’t meet our sales objectives for the first two years,” concedes Barbara Turf, who conceived CB2 and midwived the delivery. “People misinterpreted us. They thought it was a cheaper version of Crate.”

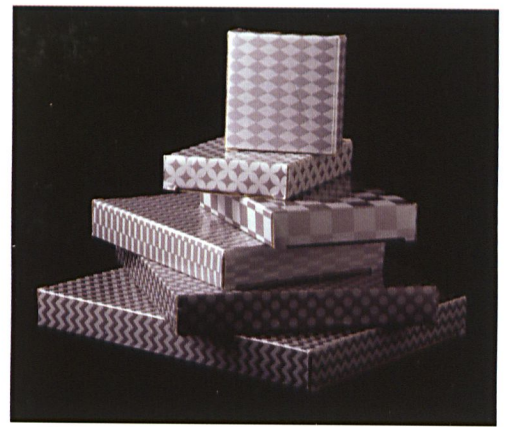
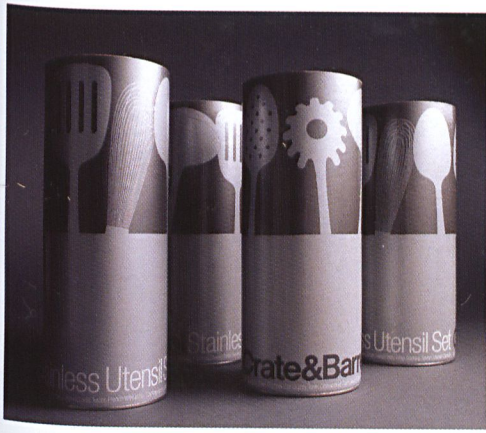
Undaunted, Turf and her team went back to the drawing board. She knew CB2 wasn’t a quick fix job. They re-thought the concept and made some subtle philosophical and design changes. “Originally, we saw CB2 as the store for the new generation of Crate customers,” she explains. “But we didn’t want to be locked into an age group. This time we aimed it at a mindset that we understood. The original Crate and Barrel store was aimed at an artistic, creative sensibility, a community that appreciated design, freshness, but didn’t have a lot of money to spend. We’re doing the same thing with CB2 today.”

But creative, design-sensitive souls in 2004 are not struggling along on \$100 a week salaries, looking for jobs, trying to peddle their art, while searching for some style in their lives. Today, this psychographic can be either 20 years old or 60, time crunched yet with more leisure, worldly but not necessarily well traveled. To capture this target sector, CB2 got a makeover, a fine-tuning somewhere around 2003. “We’re now more flexible, with a little bit of an edge, lot more fun, with a sense of humor and a lighter attitude,” says Turf.

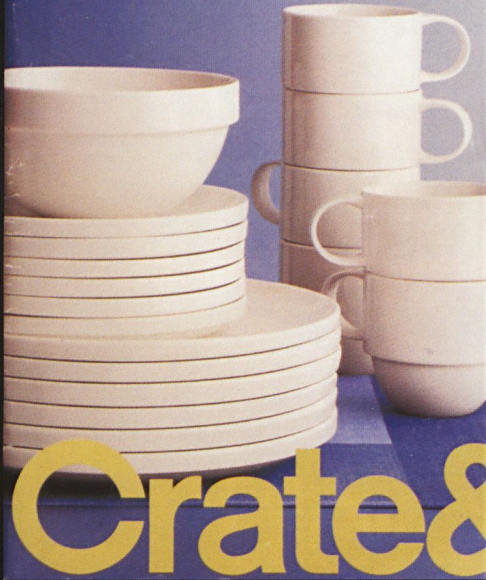
All that raw concrete and corrugated tin that dominated the first CB2 pretty much got the heave ho when the second store, opened on August 18, 2004 in Chicago’s North side. The new look: all white. Not just the familiar clean Crate and Barrel white but the ubercool, pristine white of an Apple i-Book or i-Pod. Concludes Turf: “CB2 is not a stripped down Crate and Barrel. It’s an entirely new destination.”

Still, it was four years between the prototype CB2 and the second store. That’s a lifetime in retailing where fashion cycles are measured in months. What’s the rush? shoots back Gordon Segal. He and Turf wanted to have the formula absolutely, positively, perfectly fine-tuned before any rollout. After all, way back in the ’60s, it took them six years to open up the second Crate and Barrel and the first store was a smash success. Right now he’s practicing what he’s been preaching forever. “Stay humble,” he says. “Stay nervous.”



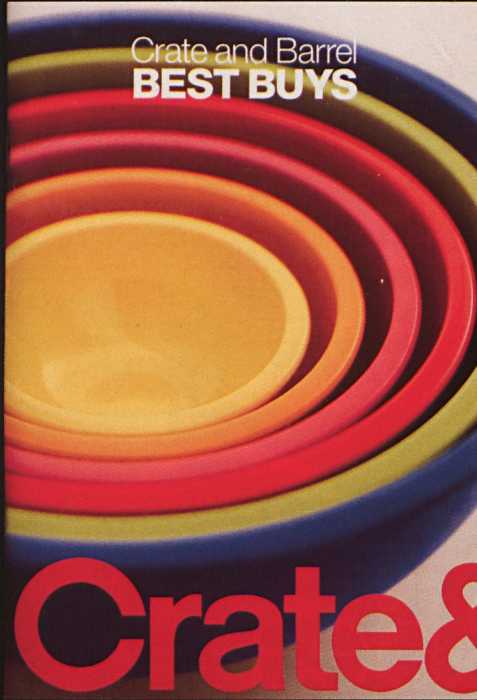


Crate and Barrel
BEST BUYS



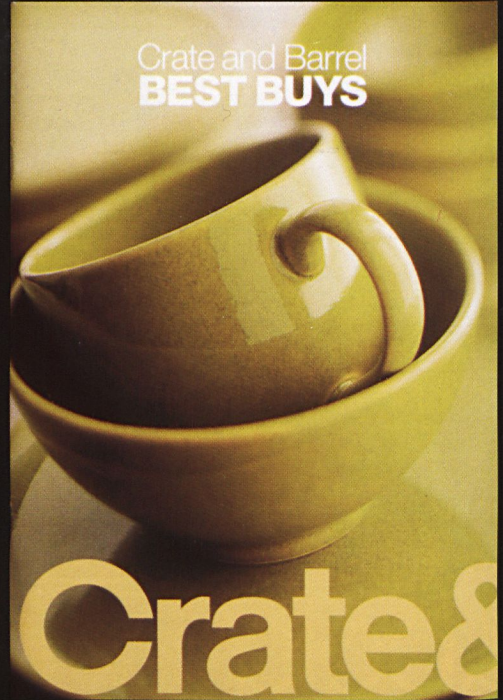
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Crate and Barrel
BEST BUYS



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Crate and Barrel
BEST BUYS



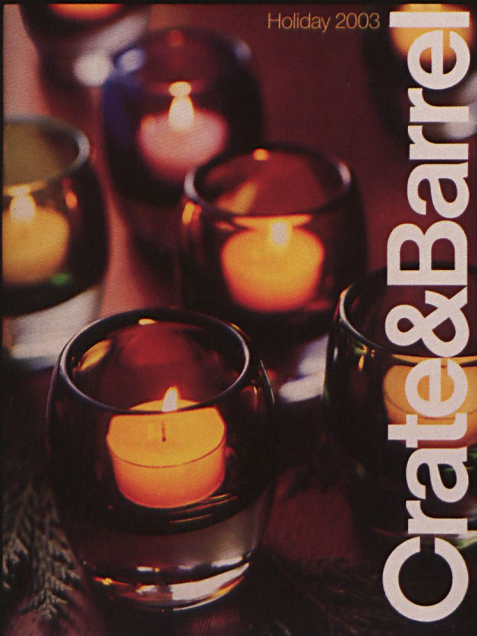
Crate &

Holiday 2003



Crate & Barrel

Holiday 2003



Crate & Barrel

Spring 2004



Crate & Barrel

Crate & Barrel

Spring 2004



crateandbarrel.com

Crate & Barrel

Spring 2004



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Crate & Barrel

Spring 2004



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Crate&Barrel



penthouse *perspective*

Skyscraper defiance. An unperturbed reach of pure, cool line. Stark. Extreme. Precise. The elegant confidence, the bold embodiment of less is more. The very profile of modern, affording breathtaking views. The Rochelle Sofa, \$1,499. The Duet Vase, \$24.95.

For the Crate and Barrel store near you, call 800.996.9960. crateandbarrel.com

Do you really think you'll need flowers?

All the colors of the Caribbean encased in multiple layers of handblown glass.

The Cayman Collection. Bowls and vases starting at just \$15.95.

Only at Crate and Barrel and crateandbarrel.com.

Crate&BarrelHome



For the store nearest you, call 800.996.9960

A lot of red for not a lot of green.

Red perhaps unlike any you've ever seen. Deep, intense, sensuous.

A red strong enough to stand up to the boldness of a Deco-inspired vase.

A red created by painstakingly layering red and silver paint under clear glass.

A red that certainly looks a lot richer than the price tag it comes with.

The Red Velvet Vases. Only \$24.95 and \$39.95. And only at Crate and Barrel and crateandbarrel.com.

Crate&BarrelHoliday



For the store nearest you, call 800.996.9960

The chairs are a little padded. The prices aren't.

We didn't invent the leather dining chair. We just made it more comfortable and a lot more affordable.

The back is a bit higher for shoulder blade comfort and the seat is a bit wider for you-know-what comfort.

The welded steel frame is wrapped in genuine split leather, and as meticulously stitched as your favorite briefcase.

The Folio Chair. In chocolate, cherry, and ebony. Only \$239, only at Crate and Barrel and crateandbarrel.com.

Crate&BarrelFurniture



Bellevue Square 425.646.8900 University Village 206.937.9939

Born in a bowling alley, but soon invited to all the best parties.

Originally inspired by the shapes of a bowling ball and ten pin, this fun loving duo is now striking out for more fashionable surroundings.

The ice bucket is double insulated and brightly wrapped in polished stainless steel.

And the companion shaker can go right into the dishwasher after a night of partying.

But the coolest thing about them may be their price.

The ice bucket with matching ice tongs is just \$36.95, the shaker only \$19.95.

This entertaining little pair can be found this holiday season only at Crate and Barrel and crateandbarrel.com.

Crate&BarrelHoliday



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Credits & Comments

Pg.114 Gordon Segal and Alessandro Franchini, Portrait by Marc Norberg.

Pg.116 Store packaging, 1966. Creative Director: Tom Shortlidge.

Pg.117 Corporate Headquarters Signage Program, Northbrook, IL, 2001. Creative Director: Alessandro Franchini; Art Directors: Chris Calori (Principle in Charge), Denise Funaro (Calori & Vanden-Eynden); Photographer: Alan Shortall.

Pg.118 Exterior view, Store at Stanford Shopping Center, Palo Alto, CA; Architect: Jacques Verlinden; Photographer: David Wakely (Hedrich Blessing).

Pg.120 (left) Exterior view, Store at Kierland Commons, Scottsdale, AZ; Architect: Jacques Verlinden; Photographer: Dan Redmond (Hedrich Blessing).

(right) Interior view, Store at Stanford Shopping Center, Palo Alto, CA; Architect: Jacques Verlinden; Store Design Director: Raymond Arenson; Photographer: David Wakely (Hedrich Blessing).

Pg.121 (left) Interior view, Flagship Store at 646 N. Michigan Ave., Chicago, IL; Architects: Solomon, Cordwell, Buenz & Associates (John Buenz, Principle in Charge; Jacques Verlinden, Project Architect); Photographer: Steve Hall (Hedrich Blessing).

(right) Interior view, CB2 store, 800 W. North Ave., Chicago, IL; Architect: Jacques Verlinden; Store Design Director: Raymond Arenson; Photographer: Steve Hall (Hedrich Blessing).

Pg.122 (top left) Holiday store packaging, 2001.

(top right) Truck graphics.

(middle left) Gift Registry Guide, 2003. Creative Director: Alessandro Franchini; Art Director: Paula Bodnar; Copywriter: Donna Spiegel.

(middle right) Calendar, 1993. Designer: Alessandro Franchini.

(bottom left) Store shopping bag, 2000. Creative Director: Alessandro Franchini; Senior Designer: Lisa Lappe; Copywriter: Donna Spiegel. *Mini-campaign during six month multi-phase store renovation, informing customers what was happening. Also included in-store graphics, staff t-shirts and completion party invitations.*

(bottom right) New York City store opening invitation, 1995. Creative Director: Alessandro Franchini; Copywriter: Michele Tucker. *Design homage to Lella and Massimo Vignelli.*

Pg.124 Private label packaging. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano; Senior Designer: Traci Paetsch.

Pg.125 (from top to bottom, left to right)

(first row) Private label packaging. Creative Director: Alessandro Franchini; Art Director: Paula Bodnar; Private label packaging. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano; and Private label packaging. Creative Director: Alessandro Franchini; Senior Designer: Traci Paetsch.

(second row and far left image on third line) Private label packaging. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano.

(third row, central and far right images) Private label packaging. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano; Senior Designer: Traci Paetsch; and Private label packaging. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano; Illustrator: Martha Jannotta.

(Fourth row) Private label packaging. Creative Director: Alessandro Franchini; Art Director: Paula Bodnar; Private label packaging. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano; and Private label packaging. Creative Director: Alessandro Franchini.

(Fifth row) Private label packaging. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano; Illustrator: Tracy McGuinness; Private label packaging. Creative Director: Alessandro Franchini; Art Director: Paula Bodnar; and Private label packaging. Creative Director: Alessandro Franchini; Art Director: Paula Bodnar.

Pg.126 (middle left) Catalog cover. Photographer: Rob Fiocca.

Catalog covers. Photographer: Steven McDonald.

Pg.127 Catalog covers. Photographer: Alan Shortall.

Pg.128 Advertisement, 2002. Creative Director: Alessandro Franchini. Agency: Tucker Tapia; Art Director: Jose Tapia; Copywriter: Michele Tucker.

Pg.129 (top and bottom left) Advertising campaign, 2004. Creative Director: Tom Shortlidge; Photographer: Dave Jordano.

(top and bottom right) Holiday advertising campaign, 2003. Creative Director: Tom Shortlidge; Photographer: Dave Jordano.

Pg.130 CB2 Advertisement. Creative Director: Alessandro Franchini. Agency: Tucker Tapia; Art Director: Jose Tapia; Copywriter: Michele Tucker; Photographer: Marc Hauser.

Pg.131 Exterior view, CB2 store, 2000, 3757 N. Lincoln Ave., Chicago, IL. Architect: Jacques Verlinden; Store Design Director: Raymond Arenson; Photographer: Steve Hall (Hedrich Blessing).

(bottom) and **Pg.132** Interior view, CB2 store, 2000, 3757 N. Lincoln Ave., Chicago, IL. Architect: Jacques Verlinden; Store Design Director: Raymond Arenson; Photographer: Steve Hall (Hedrich Blessing).

Pg.133 (top left) CB2 stationery program, 2000. Creative Director: Alessandro Franchini; Senior Designer: Lisa Lappe.

(top right) CB2 mousepads, 2002. Designer: Lisa Lappe.

(middle left) CB2 private label packaging, 2003. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano.

(middle right) CB2 private label packaging, 2003. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano; Senior Designer: Traci Paetsch.

(bottom left) CB2 store packaging program, 2000. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano.

(bottom right) CB2 private label packaging, 2002. Creative Director: Alessandro Franchini; Art Director: Mary Ellen Putignano; Senior Designer: Traci Paetsch.

Pg.134 Website, 2002. Creative Director: Alessandro Franchini; Senior Designer: Jamie Dihiansan.

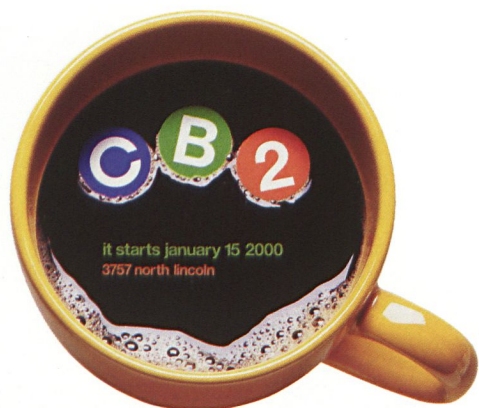
Pg.135 (top and bottom) CB2 advertising campaign, 2001-02. Creative Director: Alessandro Franchini. Agency: Tucker Tapia; Art Director: Jose Tapia; Copywriter: Michele Tucker; Photographer: Marc Hauser.

(middle) CB2 advertising campaign, 2000. Creative Director: Alessandro Franchini. Agency: Tucker Tapia; Art Director: Jose Tapia; Copywriter: Michele Tucker; Photographer: Marc Hauser.

Crate & Barrel, Tel: 800-996-9960; www.crateandbarrel.com.

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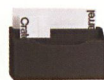


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