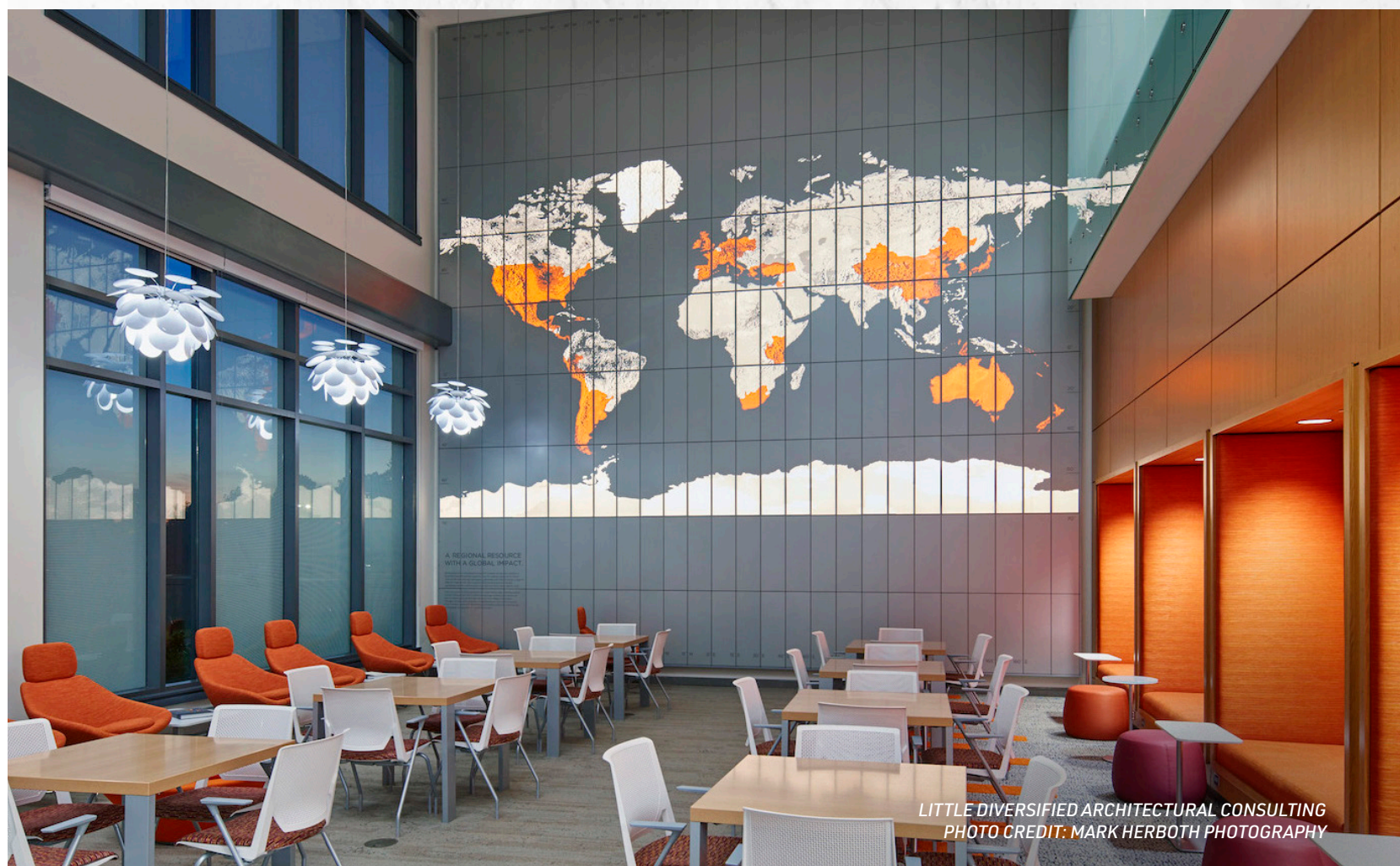


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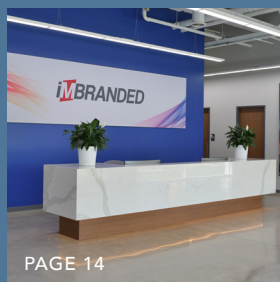


LITTLE DIVERSIFIED ARCHITECTURAL CONSULTING
PHOTO CREDIT: MARK HERBOTH PHOTOGRAPHY

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Driven to Succeed

with iMBranded



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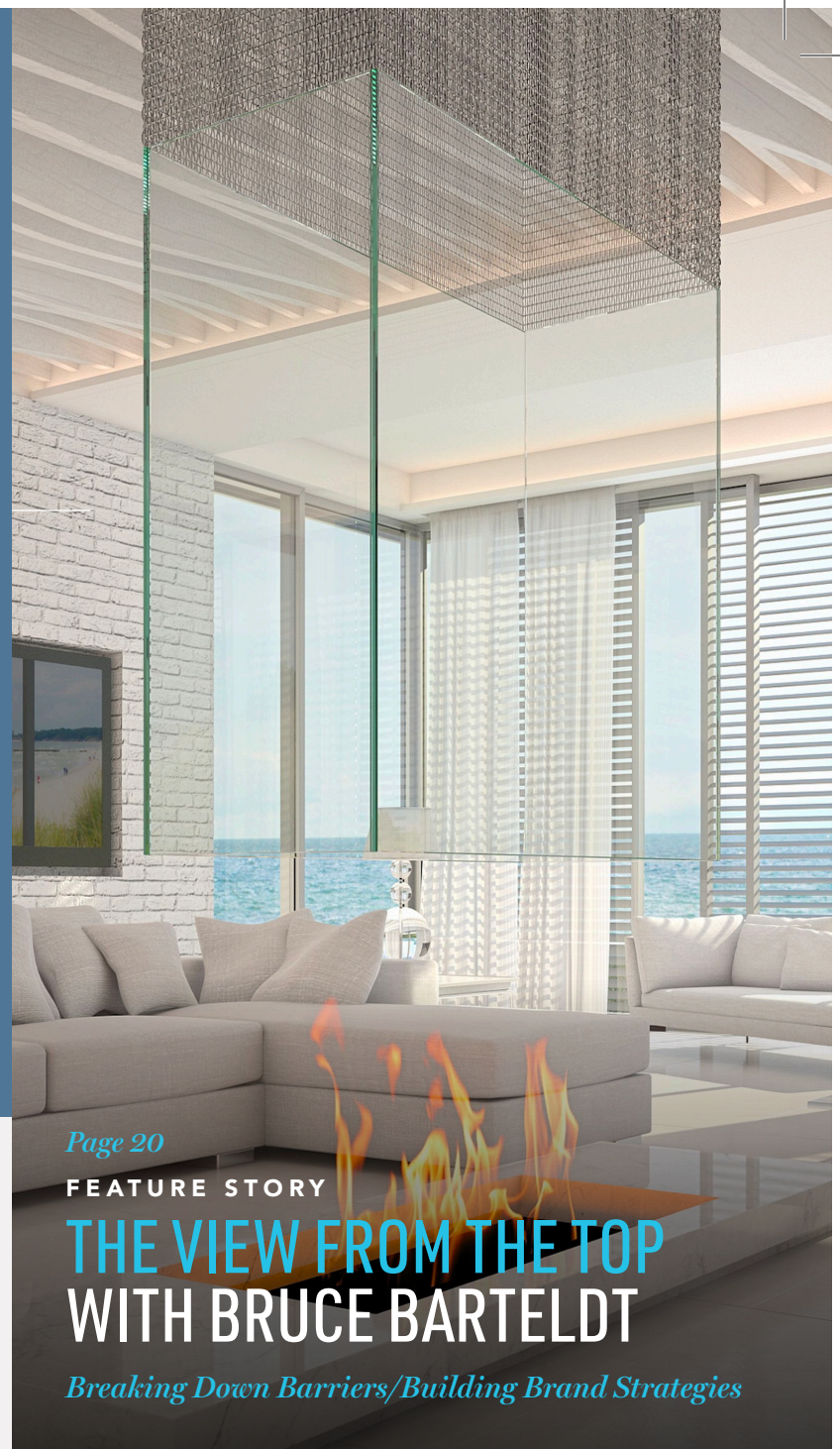
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FEATURE STORY

THE VIEW FROM THE TOP WITH BRUCE BARTELDT

Breaking Down Barriers/Building Brand Strategies



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Publisher's Letter

I hope you enjoy this latest edition of Reflections Magazine dedicated to all our partners in the retail industry, from fixture and display case manufacturers to architectural firms designing stores for some of the most luxurious brands in the world.

This issue is filled with stories of growth, change, and what's on the horizon.

We've interviewed some of the top people in their fields: Bruce Barteldt of Little Diversified Architecture; Steven Hochberg, president and CEO of Icon Design and Fixtures; Kristie Shepard, director of business development at iMBranded; Drew Berst, director of collegiate sports + fan experience solutions for Dimensional Innovations; Tom Grzywa, vice president of retail fixtures at Jahabow; and Erica Spayd and Cathy Begien of Warby Parker, director of store design and visual director, respectively.

You'll learn about cutting-edge mobile shopping centers, enjoy a behind-the-scenes look at the creation of a world-class college sports hall of fame, and read about the architects and designers responsible for some of today's finest luxury retail displays.

There's much more in this issue—too much to list—and I'm sure you'll find something to pique your interest.

Thank you for joining me on this colorful and insightful tour of the retail glass industry.

Warm Regards,

David Dillmeier

OWNER & CEO

DDILLMEIER@DILLMEIERGLASS.COM



We'd Love to Hear from You!

We are looking for projects to feature in our next issue.

If you'd like to share yours with us, email reflections@dillmeierglass.com

OUR STORY

Dillmeier Glass



1985

In 1985, Dillmeier Glass Company faced a dilemma. More than 50 years prior, the Dillmeier family had created a successful glass business from the ground up, founded upon relationships with clients across the United States. However, JCPenney—as their largest client, accounting for more than 95 percent of all orders—was beginning to run out of projects.

Dillmeier Glass had worked on JCPenney stores nationwide, installing glass in each new location as the retail department store giant expanded.

The problem, ironically, was Dillmeier's high-quality glass. Once installed, it didn't require any maintenance, and besides the occasional freak accident, the glass didn't break.

Yet despite lacking any obvious projects for a glass fabricator, JCPenney asked Dillmeier to continue working with them in a different capacity.

"They told us, 'Hey, we love working with you, but you have to get into the wood and metal business,'" explains Dillmeier Glass Company Owner and CEO David Dillmeier. "So my dad [Robert, who was leading the company at the time] found a partner in California, and they started a second company. He veered away from the glass business, and started building fixtures for retailers."

Throughout the next few years, the Dillmeier family would build a name for themselves in this second arena, and began working with brands such as Kohl's, Lee Jeans, and Levi's. Then,

after several years of steady growth, the market started to shift towards more mass-market designs, which marked another company turning point.

"JCPenney used to let Levi's, Liz Claiborne, and other companies come in and build private shops within their stores," says David. "But by 1999, they were going to lower-priced, generic designs, and we weren't equipped to provide those types of products."

Rather than overhaul the company's operations, Robert Dillmeier decided to sell the company to Leggett & Platt, Incorporated—a nationwide design, manufacturing, and distribution company—in 2002. This move provided Leggett & Platt a great opportunity to enter the retail space, while giving

Robert freedom to formally retire and work on other projects.

The sale left David—who had been working with his father—without a job. All that remained was the glass manufacturing business, which at that point was little more than a side project used exclusively to supply materials for the now-defunct fixture arm of the family business.

At this point, David—not wanting to look for a job or give up his independence—accepted the challenge of rebuilding the company, and hit the road to find new clients.



2002

"In 2002 I started working out of my dad's apartment in Garden City," he says. "I told my wife, 'Listen, if we're going to make a run of this I have to go out and start selling.'"

David's efforts paid off, and within three short years, the company's sales more than doubled. While there were many reasons for his success, one factor gave an edge the competition couldn't emulate: a history in the retail industry.

"People knew how good we were in the retail business, and that we understood where on the work chain glass falls," explains Dillmeier. "Glass can't be late when you're building units, or when a truck has to ship, or when a store has to open. We started winning people over by showing them how hard we worked and

how dedicated we were to getting the product right and delivering it on time."

To this day, David's largest clientbase is retail customers—with more revenue and job volume than office spaces, sports arenas, or any other category.

Today, the company boasts more than 150 employees, three facilities totaling 150,000 square feet, and clients all across the United States.

Beyond a commitment to consistency and quality, the Dillmeier team has continued to innovate and exceed industry demands, by mastering new skills and designing new products.

"We've watched how glass has changed within the industry, and we've changed along with it," explains David.

"When UV-bonded cases were just entering the market, we jumped in and partnered with glue and hardware companies to master the skills we needed to create high-end, frameless cases, with both tempered and high-security laminated glass. Whenever anyone came to us with a request, we knew everything there was to know."

From there, the company created new lines of security glass, crystal-clear, low-iron displays, and any other custom piece that a client requires. Whatever the project or product, Dillmeier Glass Company is driven to excel by the same work ethic, dedication, quality, and scrappy mentality that helped them recreate the company almost 20 years ago.



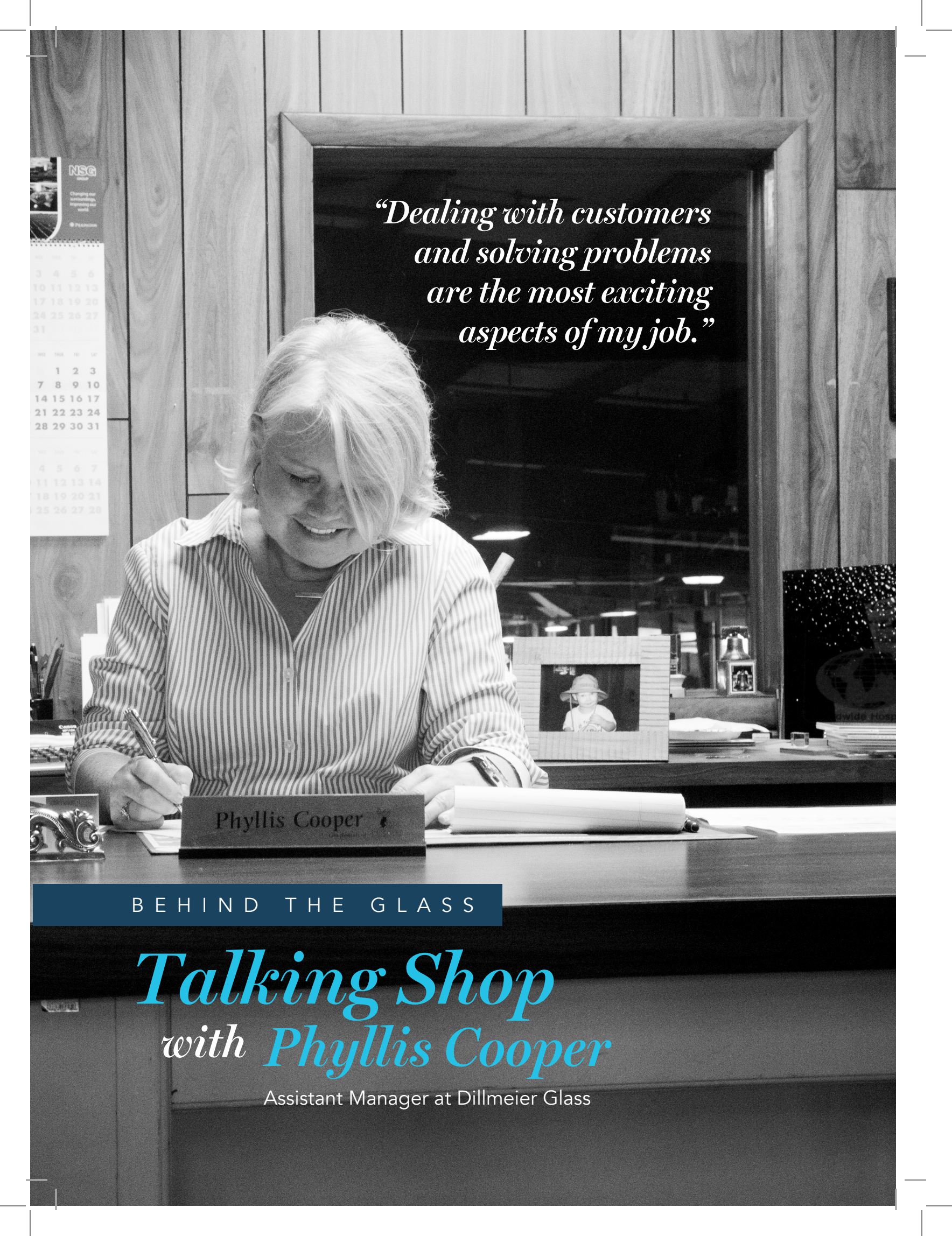
"We started with just 30 employees, a couple million in revenue, and a beat-up old building. We decided to reinvest every penny that we could, and turn this into a **sustainable, efficient, cutting-edge facility and company, and that's what we've done today."**

- David Dillmeier, Owner & CEO

2019



DILLMEIER GLASS FACTORY FLOOR EMPLOYEES



*“Dealing with customers
and solving problems
are the most exciting
aspects of my job.”*

BEHIND THE GLASS

Talking Shop *with Phyllis Cooper*

Assistant Manager at Dillmeier Glass

Glass exists as its own state of matter—a unique composition of environmental factors, crucial ingredients, and chemical reactions all coalescing into a structure used for both practical applications and creative inspirations.

And since it entered the industry more than 85 years ago, Dillmeier Glass has been at the forefront of harnessing that singular achievement in nature to produce dynamic fixtures for nearly every imaginable function. All of this is made possible by a team of cutting-edge, versatile thinkers that work diligently to make their customers' visions come to life.

One of those team members is Phyllis Cooper, a veteran in the glass industry who has been with Dillmeier since 1981. Currently holding the position of assistant manager, Cooper worked her way through the company, mastering all aspects of production, from fabrication to tempering to custom cutting.

"I always try to put myself in our customers' shoes," says Cooper. "Glass is often only one small part of a very large project for them, and they are almost always under the gun. By the time customers get to us they need us to take action right away to meet their project deadlines. I try to figure out how we can make it happen and make the customer happy."

It's been a long journey from the floor of the company's Arkansas facility to her work in sales, quoting, and order entry protocol—and as technology has advanced through the years, Cooper has continued to learn something new every step of the way.

"I started out on the floor working with machinery and was the lead person on the fabrication side and tempering side. Technology has advanced, and now we have new machines, so we have to constantly learn the basic operations," says Cooper. "Dillmeier improves its equipment almost every year, adding to, or updating machinery. All of our customers get the same high-quality products, and it is all thanks to the updated machinery, and also the training of the operators and their skill level."

With technological advancements always on the march, Cooper says that glass in general is a fast-paced world where everything is in a constant state of change. Something that might not be possible today might be commonplace tomorrow.

"New technology is always emerging," she says, adding that beyond technology, new partnerships also push the company toward untouched horizons. "The industry is never stagnant—it changes constantly, and that is just so exciting to me. Every day is different."

One of the biggest advancements Cooper has seen is the rise of complex fabrication

techniques. Early in her career, a standard order specified a simple glass rectangle in a standardized size with polished edges. Today's requirements are much more sophisticated, often involving custom shapes, color-matched back-painting, or UV-bonded cases. As the orders became more complex, the Dillmeier team adapted by adding new equipment and re-confirming their commitment to customer service.

This approach worked wonders, as Cooper says Dillmeier eventually found itself in the midst of a growth spurt a few years ago when business—and workload—increased dramatically.

"We grew so fast. The quotes and orders just poured in," she says. "It was a challenge, but we stepped up and did it. What helped is that we have good, bright employees here that are all eager to learn. We weathered the storm and now we're stronger than ever."

In each and every project, no matter the size or cost, Cooper works with Dillmeier's eclectic mix of customers to organize their ideas and move their vision through the company's protocol and into the physical fabrication stages. All the while, Cooper ensures clients are met with competitive pricing, on-time deliveries, attentive customer service, and an expert's touch.

"The industry is never stagnant—it changes constantly and that is just so exciting to me. Every day is different."

"Reputation is everything. The entire team steps up to protect that reputation," says Cooper. "The goal is to meet their needs and exceed their standards. Dealing with customers and solving problems are the most exciting aspects of my job. I want to make things happen and move things along."

Cooper says that most customers are looking for the best price, the highest quality products, and the best possible lead time. Meanwhile, she says that one of her top priorities is to be flexible with customers, but also open and honest.

"If for whatever reason we can't meet a certain request, I immediately want to know if there is something we can do to adjust the approach and work toward a solution," she says, adding that even though clients usually have a specific design already in mind, Dillmeier will make suggestions like cost-saving options when possible. "Ninety-nine percent of the time, they know exactly what they want the first time they contact us."

Of course, having customers with specifics in mind can help cut down on lead time, but Cooper takes the effort a step further by doing her due diligence to learn as much as possible about the customer.

"This helps me make suggestions and tell them that a certain product might be better for them in the long run," she says. "Sometimes things change on the fly, and I have to be ready when that happens. Knowing the customer's company inside and out helps me do that. It's a challenge, but it's the kind of challenge that excites me."

All challenges at Dillmeier are met with a fully dedicated team of professionals working to support one another—it's part of the strong company culture that has been in place at Dillmeier since the first glass projects were fabricated nearly 90 years ago. Cooper says that culture inspires all of Dillmeier's employees to not only strive for personal success, but also for the betterment of their fellow coworkers.

"If someone is struggling with a particular project, we will assist to make sure it gets done. And that is true throughout the company," she says. "Everyone is ready to help. Everyone knows their job and what they have to do to be a success."

When various elements and factors come together to forge glass, it is a natural achievement that is worth noting. Much of the same can be said for Dillmeier—a company whose processes and high standards can be attributed to a history of hard work from the likes of Cooper, and many others.

"It's an honor to work with a company that's been around for so long. You've got to have a good work ethic and a strong company culture to stay alive that long and to stay in business for all those years," says Cooper. "And to grow so much in the industry, to have such a good reputation. It's just a great company to be a part of, and to grow and develop with."

Real Talk from Real Customers

"I've had the opportunity to work with Phyllis Cooper on many different projects over the years. Some were more challenging than others but Phyllis was wonderful to work with. She helped ensure that we received the material we needed both on time and correctly fabricated.

Phyllis always knew her products and could provide any feedback needed to help us create a lasting and accurate product for our customers."

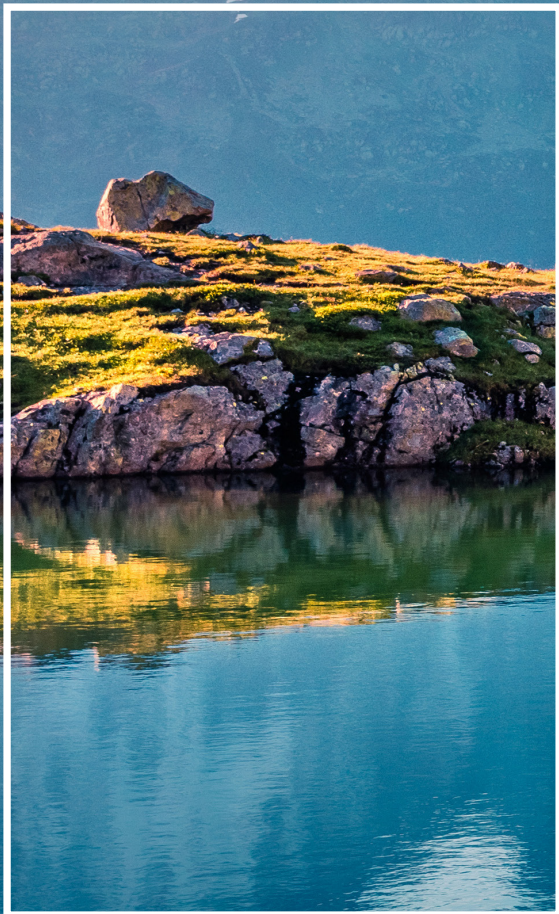
GARY VISTINE

Senior Project Manager, idX Corporation

CONTACT PHYLLIS: PCOOPER@DILLMEIERGLASS.COM

WHAT'S CLEARER THAN CLEAR?

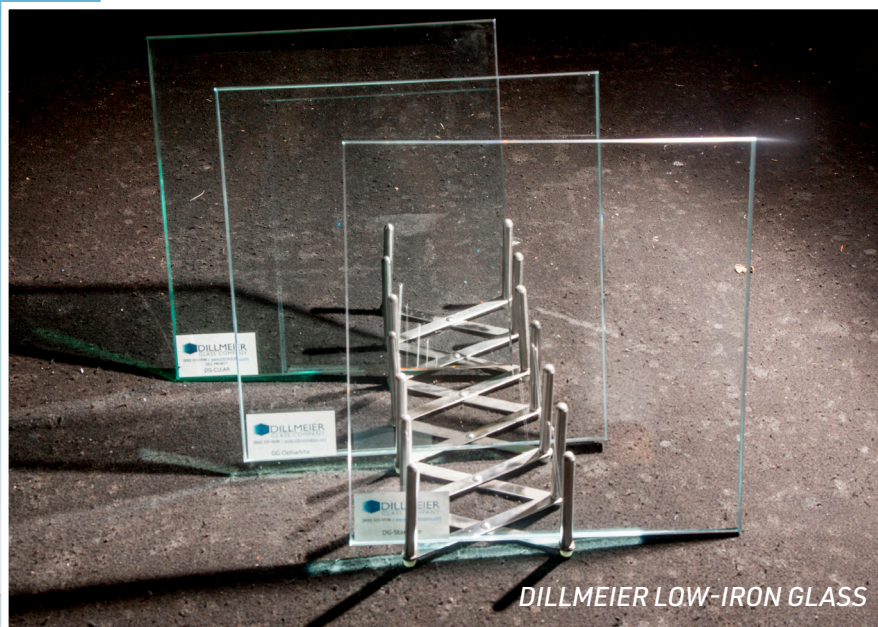
THE BEST GLASS FOR DISPLAY CASES



LOW-IRON



CLEAR



DILLMEIER LOW-IRON GLASS

WHICH GLASS IS THE CLEAREST?

Retail displays in luxury stores require the clearest glass to show off every product detail and nuance. While clear glass might seem like the most obvious option, it's not.

The best choice is low-iron glass.

THE SCIENCE OF CLARITY

If you look at it in the right light, clear glass has a blue-green tint caused by ferric oxide—one of the component molecules of iron. Iron is present in glass because it's present in the sand that's melted down as part of the glass creation process.

Low-iron glass is made with special silica sand that maintains its useful properties while getting rid of unwanted oxides. In fact, low-iron glass contains only about 0.01% ferric oxide—one-tenth of the amount found in normal glass.

Using low-iron glass increases light transparency—and visibility—by 5 to 6 percent, which results in a greater focus on products.

CRYSTAL-CLEAR DISPLAYS

Low-iron glass is becoming increasingly popular with brands like Rolex, Gucci, and Prada for its superior display properties. After all, when displaying the world's finest wares, why use anything but the world's most transparent glass?





INSIDE

Connection

with **Steven Hochberg**
of Icon Design & Fixtures



Steven Hochberg, president and CEO of St. Louis-based custom fixture manufacturer Icon Design & Fixtures and longtime Dillmeier Glass client, knows the retail industry like the back of his hand.

From his start watching his father and grandfather in the department store business, to establishing two fixture companies of his own, Hochberg has seen the industry from many angles. He's used this perspective to grow Icon into one of the leading fixture makers in the country. Among his keys to success: building a small, nimble team, and relying on high-quality vendors, such as Dillmeier Glass.

Hochberg's first foray into building a business came in the '90s, when he founded a retail fixture company and ultimately sold it to idX in the early 2000s. After the sale, he dabbled in unrelated business ventures, though none of them caught or kept his interest.

"I thought I wanted to leave to do something different, but I realized I really enjoyed the retail fixture business," says Hochberg.

In 2008, he jumped back into the industry and started Icon Design & Fixtures.

When asked what brought him back into the business, he mentions the fast pace, variety, and constant challenges that arise on a day-to-day basis.

"My favorite part of the job is solving problems," explains Hochberg. "I tell people who don't know our industry to think of the most expensive house you've ever been in, and imagine that we have to make everything in that house custom, and in a very short period of time. That's basically what we do."

"To be able to turn that around and do it successfully is an art," he continues.

Hochberg has proved to be quite the artist, as he's shepherded his company to enjoy steady growth and a position of leadership in the space.

"It's been a steady, healthy ramp up, and now we're one of the major store fixture companies out there, in a little less than 11 years," he says.

Secrets to *Success*

When asked about the secret to his success, Hochberg explains that it's crucial to keep overhead in check, and provide a valuable service at a reasonable price. He's managed to do this by building a small, versatile team and leveraging deep industry experience.

"We try and run a very horizontal organization, where we're actually top-heavy," says Hochberg. "Our project management and top people are highly compensated, but they don't have a huge staff underneath them."

"Also, even though we're a small company," he continues, "given our rich history in the store fixture business, we were able to offer as many services as the largest companies out there from day one."

The size and expertise of Hochberg's team has also allowed them to be selective with the projects they take on.

"I made a decision a long time ago that I was only going to work with people I actually want to work with," he shares.

This selectivity makes every project interesting, and has helped Icon Design & Fixtures build a reputation for

delivering high-end, specialty spaces. Hochberg describes Icon as the opposite of a "big box company."

"Everything is completely custom," he explains.

According to Hochberg, one of the most interesting projects he's worked on was a fashion store for the brand Sam Edelman. The project stood out because of the vast variety and complexity represented in the design.

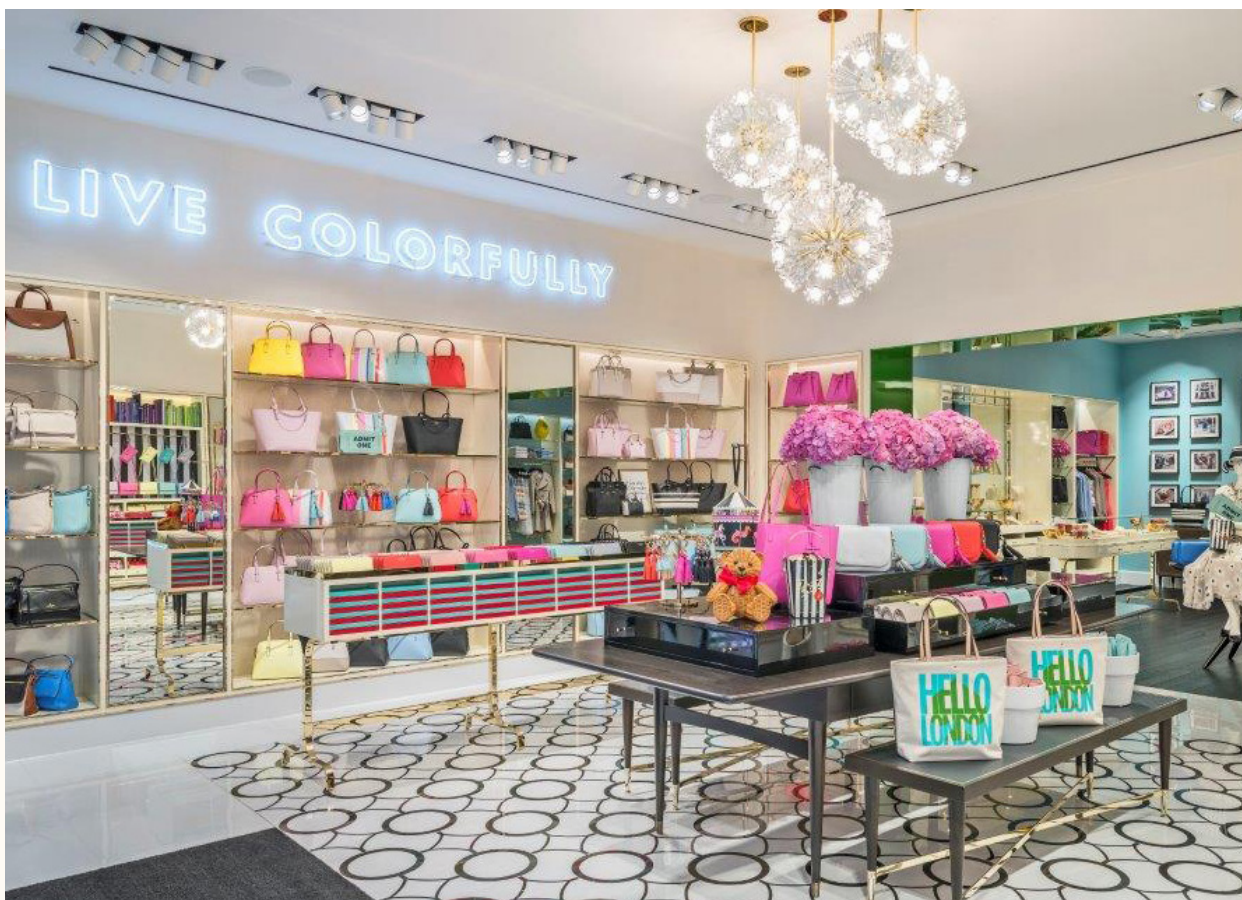
"It involved every possible material known to mankind," Hochberg explains. "We used reclaimed wood, custom metal, custom brass finishes, a lot of glass and mirrors, upholstered items, custom light fixtures, chandeliers, and more. We took care of just about everything on the project."

Similarly, Icon just finished a project for a company called 3DEN in Hudson Yards, New York City, that Hochberg describes as a "cross between an airline club and a WeWork."

The building operates as a high-end coworking space where members can rent by the day or the month, with a wide array of free amenities.



▲ 3DEN HUDSON YARDS PROJECT



The Dillmeier *Difference*

Their success on such projects is dependent in no small part to excellent vendors who work with Icon's management team to uphold the highest standards in the industry. One such company they lean on is commercial interior glass manufacturer Dillmeier Glass, where Icon has sourced all of its interior glass since inception. Hochberg has high praise for its team, especially owner and CEO David Dillmeier.

"I just can't tell you how great they are as a company," says Hochberg. "David's done a fantastic job of taking his company to a place very much like our business, where everything is custom, and that's what you need for the marketplace."

He also says consistency is one of Dillmeier's most important qualities.

"Dillmeier has truly been one of our great resources," explains Hochberg. "And even great resources have their ups and downs—but Dillmeier has been consistently on top of their game. Our guys wouldn't use anyone else."

"All of our project managers have the authority to use who

they want," he adds, "and everyone independently goes to Dillmeier."

While customization and consistency have kept the entire team on board, Dillmeier's superiority also helps with lead times, another critical aspect of the job.

"We do a lot of work in California and New York, where there are plenty of glass places available right there, and yet we still buy our glass from Dillmeier, because it's that quick, and that much more competitive," explains Hochberg.

"We don't have 10 or 12 weeks to get glass. We're more like three to four weeks," he continues.

Even with compressed project turnarounds and an increase in complexity, Hochberg says he looks forward to work every day, due in large part to the winning team he's built.

I enjoy everybody I work with," he shares. "We've all been together for a long time. I actually enjoy coming to work now more than ever, just to be with the people I work with. And our customers are great, too."

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Driven to Succeed

iMBRANDED'S KRISTIE SHEPARD DISCUSSES
Power of Design & Innovation
IN REVOLUTIONIZING AUTO DEALERSHIPS



The face of retail has changed rapidly throughout the past two decades, and automotive dealerships are no exception. At the heart of this transformation stands Dillmeier Glass Company partner, Michigan-based iMBranded—a full-service national provider of architectural millwork and graphics specializing in building, printing and installing customized products. It has revolutionized dealership showrooms, offices and headquarters across the country. Through personalized collaborations with owners, its team transforms automobile display areas and waiting rooms into branded environments, and has helped usher in a new era of customer experiences.

Kristie Shepard—iMBranded’s Director of Business Development—has witnessed this extraordinary transition firsthand during her more than 15 years with the company.

Since the company’s inception in 1996, iMBranded has become a trusted brand implementation partner for an ever-expanding roster of clients, including BMW, Jaguar-Land Rover, Mercedes-Benz and Audi.

“We have been fortunate to work with some of the best brands in the world,” explains Shepard, “which has allowed us to expand our opportunities within the retail market space.”

After working with a few dealerships early in the company’s history, they quickly became an iMBranded specialty, and up until recently, remained its primary focus. Since then, the story of the company and industry has been one of evolution, with auto brands becoming more intent on providing improved customer experiences.

One significant result has been the rise of brand guidelines handed down from auto manufacturers’ headquarters. These outline specific standards for design implementation, such as color palette, signage, and even space requirements and materials. When applied correctly, these help ensure customers are delivered a consistent experience, no matter where they interact with the brand, whether purchasing a new car, inquiring about an upgrade, or visiting the service department.

While the guidelines have become more rigorous over time, there are still variations in each space that must be accounted for and maneuvered to fit within the brand vision. This is where iMBranded also comes into play.

“A big part of each project is helping clients interpret how the guidelines should be applied,” explains Shepard.

“We draw on our industry expertise to make sure our clients and the corporate offices are satisfied, and try to provide the best experience for their customers, as well.”

Aesthetics aside, the dealership experience has become much more engaging and multi-dimensional. Instead of just looking at vehicles, customers have the opportunity to relax, work, and even shop. Every visit is a carefully curated interaction with the brand, and features such as coffee bars and clothing boutiques have become almost commonplace.

One significant byproduct of the improved customer experience is an increased demand for branded apparel, accessories, and even household items. As customers associate the brands with positive experiences and spend more time in dealerships, they purchase more products to express their loyalty and enthusiasm.

An important part of elevating these items is displaying them in attractive cases in strategic locations throughout the dealership. For such displays, iMBranded turns to trusted partner Dillmeier Glass, a company with deep expertise in the fabrication of exquisite low-iron glass showcases. Together, they help dealerships drive increased revenue through expert design and implementation.

CUSTOM AUDI DISPLAY CASE



One example where the improved brand experience is on full display is a joint Jaguar-Land Rover dealership in South Atlanta. The center of the building features an open lounge area with a coffee bar, couches, and vehicle configuration area, where customers can view vehicles with diverse options on digital screens. There's even a section with various interior fabric swatches that can be viewed and handled without getting in a car.

On either side of the lounge are vehicle showrooms and the maintenance department. The layout creates a movement flow, where customers come to the center of the room for the brand experience, and then visit the perimeter for transactions.

Now, instead of rushing from one car to the next, or sitting in a bleak waiting room during service, visitors can relax and build positive associations with the brand and dealership. This ultimately makes buyers more likely to visit again, which improves the bottom line.

"Some owners aren't sure what to think before rebranding projects," says Shepard. "But they're always happy to see revenue increasing afterwards."

From a startup team of 20 employees, iMBranded has evolved to include 130 team members, including account and project managers, and support teams sprinkled across the country. "We always used to say, 'We do big things with a small team,'" says Shepard. "We also had one of the first, three-meter [long] printers in the country, so we were able to work on large projects, like building wraps."

"We always used to say, 'We do big things with a small team,'" says Shepard.



The team has also started to release innovative new products, such as its iMBrite™ series of displays. These turn high-resolution static images into animated works of art by adding movement using programmable motion technology. These displays are the perfect option for clients without large budgets for AV (audio visual) technology, and just one product they've released as part of a continuous effort to expand and dominate the retail landscape.

In addition to new dealership products, iMBranded has branched out into new industries where it can add value through its core competencies of creating furniture and graphics. One of the next areas the company is entering into is hospitality, with a new hotel project slated for a spring 2020 grand opening.

Referred to as an “ultra luxury” property by the Detroit Free Press, it features 143 rooms and 17

penthouse residential suites and is located in one of the wealthiest suburbs of Detroit. As such, the project is a perfect opportunity for iMBranded to show off its capabilities in an industry that's not in their historical area of expertise. As part of the job, iMBranded has fabricated a plethora of high-end fixtures, including one intended to capture attention and add a unique element to the space.

“One interesting feature of the project is a geodome made of aluminum and glass,” says Shepard. “It's very cool, but at the end of the day it's just one component that we're using to brand the hotel and create a delightful experience for anyone who stays there.”

Ultimately, this ability to create memorable interactions between brands and customers is the core competency driving iMBranded forward and helps differentiate any project it works on.

“We’ve come a long way since 2004,” says Shepard.

“I’m excited to see what’s to come in the next evolution of iMBranded.”

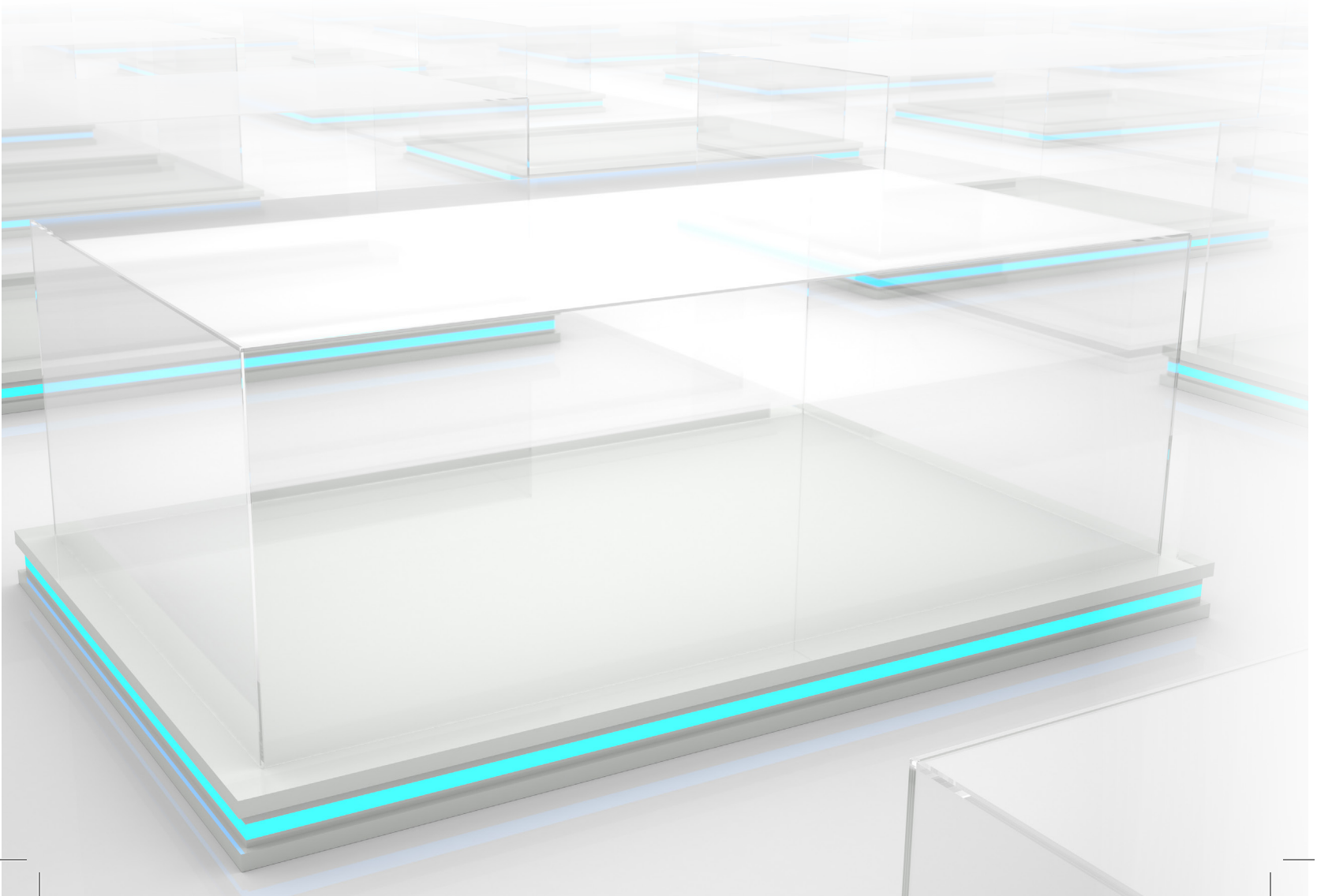
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iMBranded HEADQUARTERS

What Happened *to the* **Frame?**

**Frameless Glass Cases
Enhance Retail Displays**



It doesn't take an industry insider to know that the retail business has grown by leaps and bounds since the first marketplace stalls went up centuries ago. And when visual marketing became the norm, retailers had to alter their showrooms and find appealing ways to display their merchandise.

Pushing the retail industry to evolve into a true sensory experience, proprietors began displaying their wares in a manner that encourages shoppers to truly absorb products—rather than just get a passing glance in a static environment. And for much of retail history, framed glass cases were the go-to design and display choice for stores for an array of merchandise types.

The durability of the framed glass display case—or vitrine—was most likely the main reason retailers stuck with using them for so long. In fact, there's a good chance the stores of your youth that are still in business are using the very same framed display cases that have housed their products for decades. And who can blame the retailers? There is definitely a level of comfort that comes with the reliability of these solid display pieces, which were built to hold fragile merchandise while enduring years upon years of being poked, bumped into, and leaned on by hundreds of handsy customers.

Then there's the factor of sheer weight and how difficult it could be to move displays, as owners might be reluctant to swap out these often behemoth units once they've been installed.

But like most things in the modern world, the retail industry inevitably gave in to the natural progression toward technological advancements—and, you guessed it, these advancements included the display cases.

Out With The Old, In With The View

Frameless glass showcases are a major component of the retail revolution. Fabricated to give customers an unobstructed view of any number of in-store items, these display units are the ideal method of granting a 360-degree glimpse of a product that the retailer would rather keep safely behind glass.

Over the last decade, frames have begun to disappear. First, it was minimalist frames that

became the norm, offering a much better view of products than the older, clunkier showcases with thick frames. But that wasn't the end of the disappearance of frames—not by a long shot.

Glass fabrication and its associated skills have accelerated greatly, with technological advancements bringing display cases to the point where frames are no longer a necessity and the glass is strong enough to stand on its own.

Frameless Displays Equals Seamless Merchandise

Retail stores display everything from sports memorabilia and action figures to designer handbags and jewelry. And regardless of the product, it is in the best interest of the store owner to provide customers an all-encompassing view of the contents in the display cabinet. Frameless glass displays—also known as UV-bonded cases—convey a seamless presentation, and there is no better way to promote retail products.

UV bonding fits glass together in a way that gives the illusion of a perfectly cube-shaped piece of glass, when in reality it encompasses many different pieces expertly melded together. The design features strong, durable connections without any metal or wood frames obstructing the viewer's line of sight. This means the item can be viewed from every angle—capturing the attention of shoppers, and moving them one step closer to making a purchase.

The Dillmeier Process

Dillmeier Glass Company's wide range of skills, its reputation in the industry, communication prowess, and access to resources puts them in the position of trendsetter. This includes their frameless glass display cases.

Dillmeier's expert fabricators have perfected the process of UV bonding, whether it's flat-edged glass or mitered glass edges, for a high-end, clean look. Such masterfully crafted retail store displays can often make a huge difference in purchase rates.

As glass retail display cases are major components of most stores, utilizing cutting-edge strategies to sell products is critical to help ensure customers keep visiting brick-and-mortar locations, well into the next generation.

FEATURE STORY

NASCAR HALL OF FAME ▼

The VIEW from the TOP

Breaking down **BARRIERS**
Building brand **STRATEGIES**
with Bruce Barteldt
of Little Architectural Consulting



LITTLE DIVERSIFIED ARCHITECTURAL OFFICE ▲



▲
BRUCE BARTELDT



WINNER

2019
Retail Design
Luminary Award

by **Design:Retail**

For Bruce Barteldt, retail innovation has been a daily passion for more than 30 years.

The Chief Innovation Officer at Little Diversified Architectural Consulting—a leading architecture and design firm headquartered in Charlotte, North Carolina—has actively participated in several phases of significant growth, punctuated by multiple industry awards and speaking engagements around the world. There is even a documentary chronicling the shift in customer retail experiences away from traditional, cookie-cutter chain stores toward those more personalized and communal, such as via mobile and online shopping.

Given all Barteldt has accomplished, it's no surprise that his interest in buildings and design was forged at a young age, when an early classroom experience led him down what has become his lifelong career path.

"I wanted to be an architect since I was a child," he shares. "My first-grade teacher asked us to draw a card for the President [of the United States] for his birthday, and about a month later, the teacher said, 'Would Bruce come to the front of the class?'"

"I thought I was in trouble, but she said, 'I have a letter here from the President of the United States, and it says, 'Thank

you Miss Howitt's first-grade class for your wonderful birthday card, I have it sitting on my desk here in the Oval Office. Tell the young boy or girl who drew it that someday they'll be a great architect,'" continues Barteldt. "I looked up at her and said, 'What's an architect?'"

"After I got out of college, my father gave me the letter," he adds.

In the following years, Barteldt's interest in buildings continued to grow, leading him to participate in an architecture program at the University of North Carolina at Charlotte, and eventually establish his career.

"I started out as a designer when I came to Little in '92," he explains. "I was in the right place at the right time, and from my first days here until now, it has been a place of almost constant transformation."

The company's focus on forward-thinking design and Barteldt's proven track record culminated in his new position: Chief Innovation Officer.

This focus on innovation permeates daily life at Little, where two cutting-edge projects have recently been developed to push the company forward and create a vision for the future in the retail industry.



PROJECT ONE

Chelsea Groton Bank

"The first project is for a bank in Groton, Connecticut," Barteldt says.

"Chelsea Groton Bank is a medium-sized, regional bank," he continues. "And long story short, it was one of those 'peanut butter bumping into chocolate on the sidewalk' scenarios, when the bank's CEO started talking to one of our visual merchandising people at GlobalShop [the retail industry's largest design and merchandising trade show], in Las Vegas. By the time he was on the plane going back to Connecticut, he had us in mind."

Barteldt says the project presented an opportunity for the bank to reinvent its core purpose and transform the customer experience from merely transactions to include an emphasis on customer education.

Breaking Down Barriers

"We developed an environment with more of a communal learning intent," he shares. "We also designed various settings that break down the barriers that cause people to feel intimidated when talking about their money. You certainly aren't going to feel comfortable in an office with just a desk, a computer, and a banker sitting on the other side of that barrier."

Little created spaces for bankers to sit at tables alongside their clients instead of across from them, and added rooms for classes and training sessions.

"In essence, the new store for Chelsea Groton Bank was as much a business repositioning as a design project," explains Barteldt. "So much of what we do now in retail design is driven by brand strategy, and what drives customer experience, and how that customer experience is evolving rapidly across many different verticals."

"There's quite a bit of hyperbole out there about the experience economy," he continues. "And how people now go shopping for the experience rather than for the product, but that hadn't necessarily infected the world of banking to the extent we examined with this particular client."

PROJECT TWO

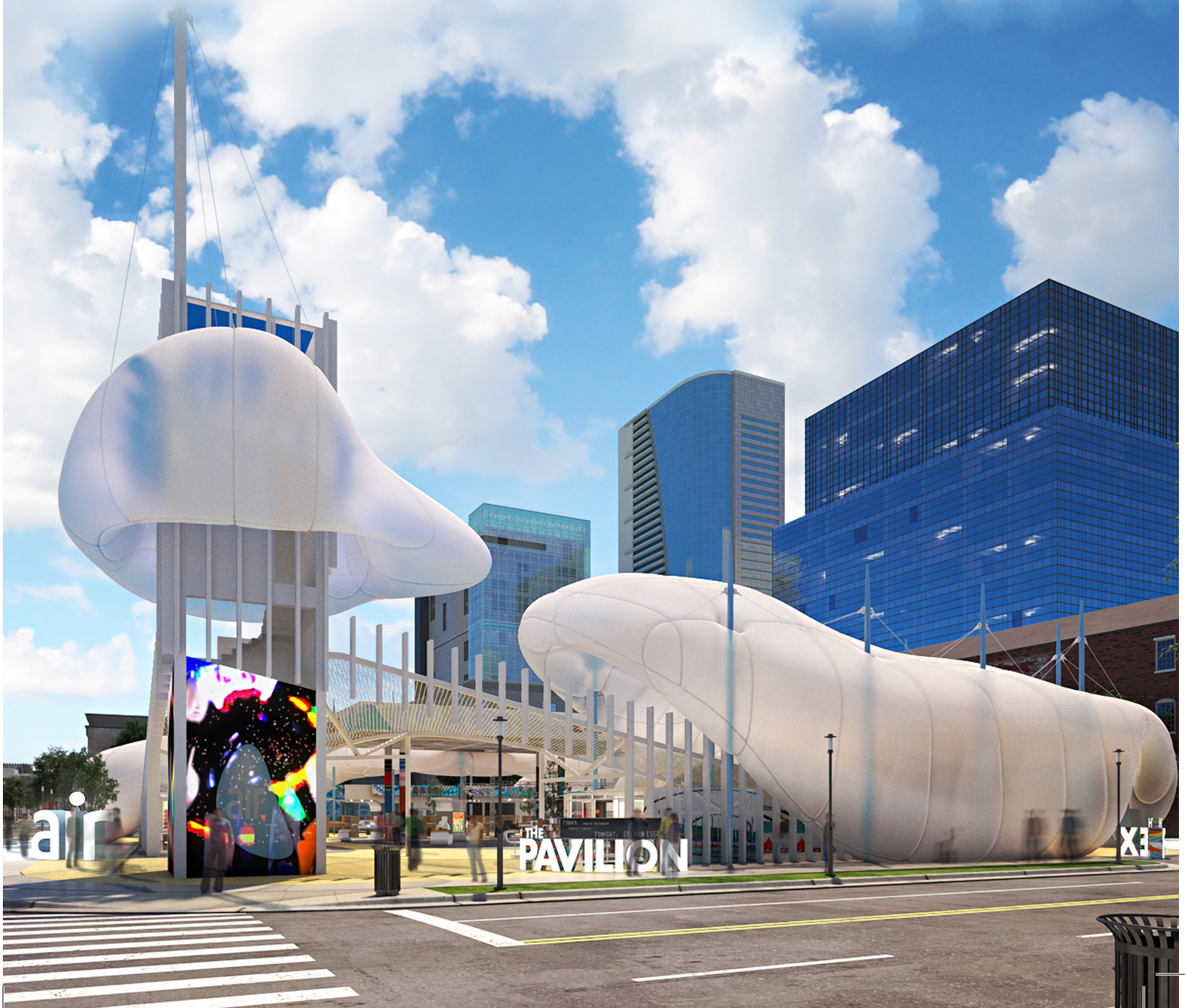
AIR “Pop-Up” Park

The second project is an annual initiative undertaken by Little Architectural Consulting. Each practice area in the company (retail, workplace, community, healthcare, and consulting specialties) participates in an in-house project meant to stimulate collaboration and thought leadership.

In 2018, the retail practice created a mobile concept to illustrate how retail can move swiftly to meet the demands of modern consumers. The digital screens we see every day change quickly, and retail experiences that can match the pace are in high demand.

Little’s solution is a “pop-up park” called AIR—a portable retail environment that can be transported on a flatbed and assembled with a series of tent posts, inflatable clouds, and portable retail merchandising units, or RMUs.

▼ AIR PORTABLE RETAIL ENVIRONMENT



Once set up, the RMUs are filled with the wares of “makers”—local artisans who look for ways to build connections and sell their goods.

“Our team’s intention was to make retail more about the community,” explains Barteldt. “There are so many ‘maker’ events that occur where people are either making or sourcing their own products. They usually lease out a vacant warehouse space, and we wanted to give a voice to the makers that exist in every community and make it more local.

“AIR pulls into town, unpacks a happening, creates a unique setting for retail, events and community activities, and before you know it, it’s off to the next town,” he adds.

In 2018, AIR won first place in an annual competition by *Rethinking The Future*—a publication dedicated to highlighting advances in architecture, construction, and design.

AIR is just one example of how retail can pivot in the industry as expectations shift to match what’s available online.

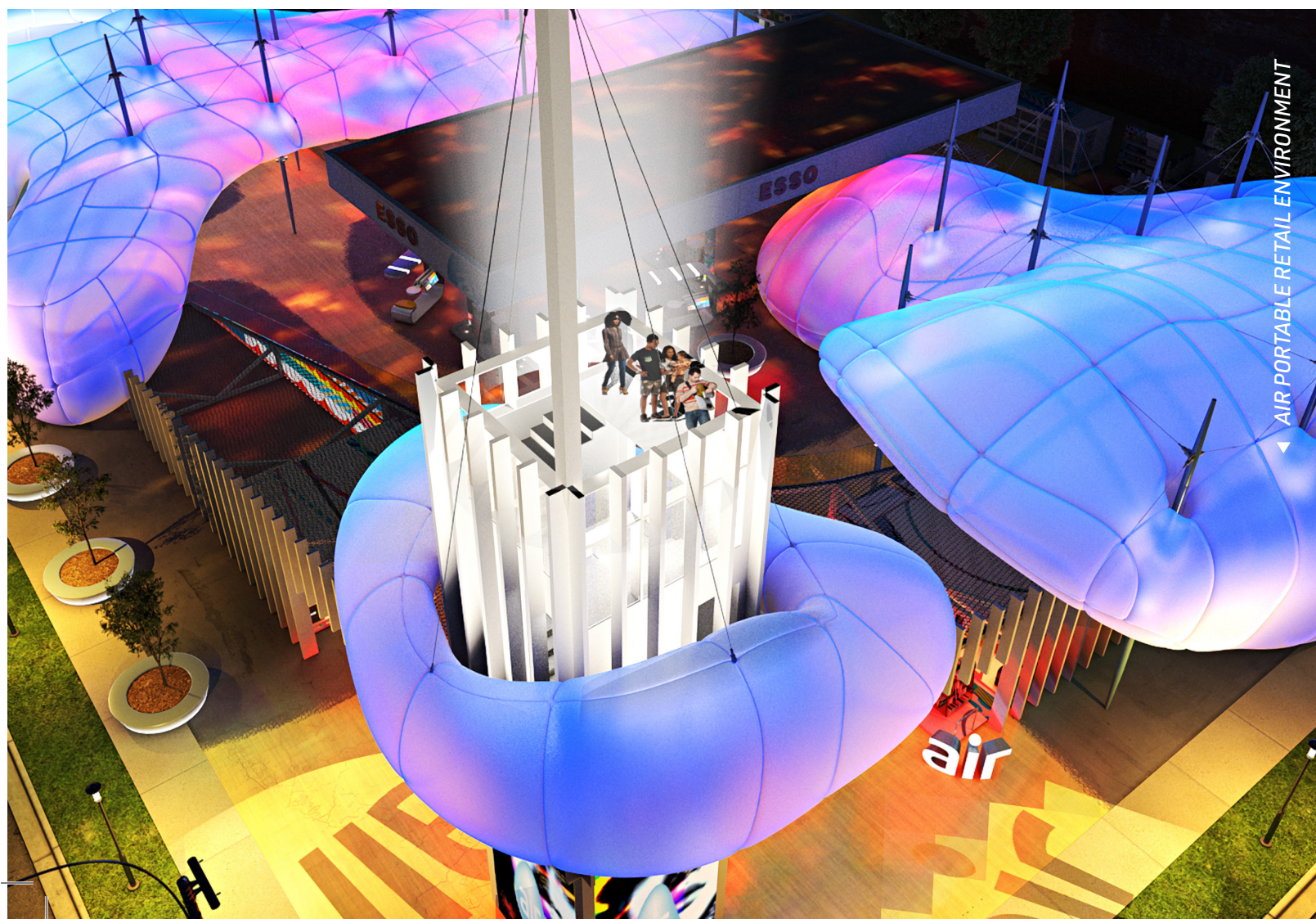
Barteldt explains that many retailers believe their stores can continue to exist as they have for years, but this simply isn’t the case. Still, he’s adamant that investment in brick and mortar won’t—and shouldn’t—stop.

“Just to be clear, I am not concerned for the design or building professions related to retail,” he says.

It is clear, however, that builders and designers have to adapt to keep pace with the accelerating advancement of modern technologies.

“Customers are flocking to not just the latest thing, but the thing that speaks to them as an individual, and personalization in the store has to match personalization online,” says Barteldt.

“It’s a wonderful time to be involved in retail. It’s forcing us to think differently than we have for the majority of our careers. It’s a Renaissance if you just open your eyes and see, ‘Wow! Who would want to do a boring old retail project like we did 20 years ago?’ So it’s an extremely exciting time.”



Barteldt & Dillmeier

A Longtime Partnership

Barteldt initially learned of Dillmeier Glass while serving on the board of directors for trade association ARE (Association for Retail Environments), now the Shop! Association—a global nonprofit dedicated to enhancing retail environments and experiences.

The two served together for four years before Dillmeier rotated off the board, but they've kept in touch.

"I'm a spoke on the designer side of the umbrella," says Barteldt. "And David's on the manufacturers' side. He certainly has a strong play in what's happening in retail, especially as it relates to what we are doing in the stores."

Dillmeier also has nothing but positive things to say about Bruce, whom he refers to as a terrific person and true leader in the retail space.

"I've enjoyed serving with Bruce on industry boards as well as hearing his perspective at Global Shop and ARE's Industry Summit," says Dillmeier. "His experience and dedication in the industry are sure to enhance the knowledge base of anyone he talks to."

Barteldt at Leisure

When Barteldt isn't working, he's busy giving back to the community as the chairman of the local design review board, and serves on the local historic preservation commission in his hometown of Davidson, NC.

Barteldt also travels around the world, speaking at retail-related events—with engagements including the EPA's national Smart Growth conference, the Retail Asia Expo & Omni-Channel Retail Conference, and BrazilShop.

Above all his hobbies and interests, however, stands one pastime Barteldt enjoys most. As his children have grown, he's returned to a long-time passion: music.

"I'm a part-time design professional, and I'm mostly a musician," Barteldt laughs. "I play guitar and sax in a live gigging band. I joke with my friends that I do this [architecture] so I can buy more equipment."

With all of his extraordinary professional accomplishments, one can only imagine how much he's collected.

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Little Architectural Consulting works on ▼ marketplaces around the world, such as the Chedraui Marketplace in Guadalajara, MX



PHOTO CREDIT:
CAMERON TRIGGS

FROM

CONCEPT



TO

COMPLETION

DIMENSIONAL INNOVATIONS

SHARES A BEHIND-THE-SCENES LOOK AT
THE UCONN HUSKIES HALL OF CHAMPIONS





The University of Connecticut, or UConn, boasts one of the most-celebrated basketball histories in the National Collegiate Athletic Association (NCAA). With 11 total national championships for its women's program, and four for the men, they rank as the first- and sixth-most-winning programs in the nation, respectively.

In fall 2017, athletic department leadership decided to create a hall of fame that would fully reflect the venerable program's significant accomplishments. For this project, they reached out to Kansas City-based, full-service design-build firm Dimensional Innovations to turn a once-bland lobby into an interactive, educational fan experience for visitors and athletes alike.

One of the most difficult challenges of this refresh was finding a way to showcase UConn's massive trophy collection, which at the time lacked a dedicated home or fitting display area. Fortunately, the athletic department had a clear vision for the project, including an idea for a dramatic case that would require a specialized skill set to fabricate. For this challenge, Dimensional Innovations leaned on a trusted partner with the expertise and reliability necessary to turn this vision into a reality: Dillmeier Glass Company.

The first step of this momentous project involved Dimensional Innovations working with Huskies leadership to hone their vision and decide which awards and accolades to showcase.

"A common problem we run into with collegiate projects is they don't have enough content to build out an entire space," says Dimensional Innovations Creative Director Ryan McDonald, "but UConn had the opposite problem. They had an ACC [Atlantic Coast Conference] trophy literally sitting in their printing room because there wasn't enough room to display everything. So the challenge became deciding what to prioritize."



UConn NCAA BASKETBALL TROPHY CASE



1 OF 3
INTERACTIVE
LED SCREENS



GAME TIME

After discussion and onboarding meetings, the Huskies-Dimensional Innovations team decided to use one main glass case for the two most recent national championship trophies, combined with a series of digital and physical displays to fully communicate the Huskies' legacy and story.

In total, the project featured three massive LED screens fit for a basketball stadium, six smaller screens with a unique interactive scrolling element, and seven laminated glass "Huskies of Honor" displays to showcase noteworthy players.



"HUSKIES OF HONOR" TROPHY CASE



THE CHALLENGES OF CHAMPIONS

As is true for many spectacular outcomes, the project contained several roadblocks that had to be overcome. One of the first was the fabrication and shipping of the main glass trophy case. The initial dimensions specified during onboarding called for an enormous encasement that would make it difficult to ship from the Dillmeier plant in Arkansas to the project site in Connecticut.

To resolve this, Dillmeier worked with Dimensional Innovations designers and project managers to specify a slightly smaller case that would still create the desired impact. Once the glass was fabricated, two Dillmeier employees traveled to the Dimensional Innovations facility, where they assembled the case to ensure a spectacular end result.



CHAMPIONSHIP LED SCREEN

THE DIGITAL SIDE

Among the project highlights were stunning digital elements, including large vertical displays controlled by spinning basketballs. There was also a green screen photo station installed so visitors could digitally insert themselves into pictures with players or coaches.



INTERACTIVE VERTICAL DISPLAYS

1 OF 6 SCROLLING LED SCREENS

THE COMPLETED PROJECT

The completed project was the result of many hours of collaboration, creativity and effort, and was made possible by a combination of clear client vision, the unique and expansive capabilities of Dimensional Innovations, and reliable specialty partners, such as Dillmeier Glass.



STRONGER TOGETHER



STRONGER TOGETHER

Located in the lobby of the school's Werth Family UConn Basketball Champions Center, the UConn Huskies Hall of Champions was a collective effort ultimately fueled by individual contributions. The following are just a few snippets from a handful of those behind this extraordinary project, from designers at conception to fabricators at completion.

LEARN MORE

Dimensional Innovations
dimin.com

Dillmeier Glass
dillmeierglass.com



1

CONCEPT

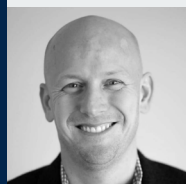
"We start by gathering client feedback through our proprietary discovery process. We ask the clients about their vision. They ultimately wanted to create an experience that hits you over the head when you walk in the door and says, 'We win championships here,' so obviously that's the big story. After we're clear on the vision, the designers will start drawing."

2

BRAINSTORM

"We came up with some great ideas for this project by basically locking ourselves in a conference room and throwing things at the wall to see what stuck. Our CEO has a design background, and design drives the process, so we get time to brainstorm and come up with great ideas. If we're not coming up with grand stuff, we won't keep getting business."

3



**DREW
BERST**

Dimensional Innovations
Director of Collegiate Sports +
Fan Experience Solutions



**RYAN
MCDONALD**

Dimensional Innovations
Creative Director

THOUGHTS ON THE PROJECT

"I love that it's really high-tech. It has a ton of screen space per square foot, especially for an athletic hall of fame. Also, what's unique is the gigantic glass trophy case that showcases the two most recent championships from the men and women. I think it's spectacular."

FAVORITE DESIGN FEATURE

"One of my favorite features was actually an accident. We created these laminated glass displays with holograms of Huskies of Honor, and when the sun shines just right, they cast silhouettes of the players onto the floor of the hall of fame, which is a really cool effect."

3 DESIGN

"The story we landed on is a 'Stronger Together' theme. It's really about how all the people make up the UConn program, and the easiest way to showcase a lot of people is digitally. UConn's goal was to create a world-class experience, so we knew we had to use the best technology, which meant some really incredible LED screens. We also have a unique activation, where people are scrolling with a basketball."

4 SAY YES

"Our approach is to say yes, and then figure it out. So we said yes [to the glass case concept], and then we leaned on our experts and engineers to figure out a way to make it happen. This particular project was a challenge because the client wanted as little hardware on the display as possible so it would just look like a glass box."

5 COMPLETION

"The specifications called for a case that was almost seven feet wide and eight feet tall, with large doors at each end, but I was concerned about the stability of the glass case at this size. I made a quick sketch with some changes and a slight reduction in size and let Dimensional Innovations know we could make it happen. After fabricating all the glass we were ready to bond but decided instead to do it onsite as an extra precaution."



**MONICA
ROESNER**

Dimensional Innovations
Lead User Experience (UX)
Designer



**MIKE
WATSON**

Dimensional Innovations
Subcontractor Manager



**CODY
TRAN**

Dillmeier Glass
VP of R&D, Engineering and
Special Projects

ON VARIED SKILL SETS

"My favorite thing about DI is the variety of skill sets. Any time I have a question, I can find someone who can help me figure out an answer, which gives us the ability as a company to do a lot of things that have never been done before."

ON DILLMEIER GLASS

"Dillmeier really came through on this particular project. They ended up shipping the glass to us and then came to our location and literally bonded it and put it together. Then we determined it still wasn't right, so they came back on a second trip to help us install some hardware and doors and give us some advice."

ON DIMENSIONAL INNOVATIONS

"They're great people to work with. We met with their Design and Engineering team to discuss different projects, glass hardware and metal components, and they're very knowledgeable. They work on a lot of challenging projects and always say yes. I love the can-do attitude."

Trend Spotting

*with Tom Grzywa, Jahabow's
Vice President of Retail Fixtures*



TOM GRZYWA ▶

If there's one thing Tom Grzywa has learned from 30 years in the retail fixture business, it's that security and transparency go hand in hand.

For more than 25 years, Grzywa has worked with Dillmeier Glass Company as a commercial glass fabrication partner to source top-quality lites for retail fixtures and other fabrication projects. Most recently, that partnership has flourished at retail display case manufacturer Jahabow, where Grzywa is vice president of the retail fixtures division. There, he oversees the manufacturing and sales for Jahabow's full line of glass display cases and cabinets, ranging in application from sporting goods stores to luxury retailers.

Grzywa's extensive career has provided an ideal vantage point to observe the many changes and trends that have emerged throughout the past three decades and will continue to push the industry forward into the foreseeable future.

Foremost among these are an increased need for security to stave off crime, and improved fixture mobility to help provide a flexible customer experience.

TREND #1:

Theft Deterrent Glass

According to Grzywa, "smash-and-grab" crime—theft that includes destruction of a product display case to access valuable products—is on the rise.

"Over the last five years, smash-and-grab crime has gone way up," says Grzywa, adding that his clients are finding ways to protect themselves. "At the same time, our customers are getting educated on their options, and they're becoming more aware of secure display cases."

This has led to an increase in popularity of Jahabow's more secure options.

"The security aspect is much greater than it was five years ago, so we've started to sell more of our TDL [Theft Deterrent Level] cases," says Grzywa. "So the trend is for more security and more secure cases."

One crucial component of these cases is the integrity of the glass itself—which must resist shattering to keep the entire structure secure. Creating this is no easy feat, as the process requires extensive testing with specialty materials to produce a quality end result. For this reason, Jahabow works with Dillmeier Glass, which offers a full line of high-strength, theft-deterrent glass options.



The development of high-security cases is ongoing, and as these continue to evolve and improve, the companies that use them are diversifying.

"They're popular in jewelry stores and high-end retail, but the use of secure display cases are expanding. They're getting more popular in sporting retailers and pawn retailers, for example," Grzywa shares.

While security is surely going to be a growing area of focus for retail players in the coming years, it's not the only concern facing stores with brick-and-mortar locations. With the rise of e-commerce and wide availability of products online, companies with physical locations are pushing to create memorable experiences to keep consumers engaged.

This drive to innovate often results in a need for mobile fixtures to adapt, as stores create and test dynamic environments.

TREND #2: *Mobile Fixtures*

In retail displays, the designs that fabricators receive require dozens of component parts and materials, not the least of which is glass.

"Glass is a big portion of the design for a lot of the units we fabricate," he says. "In our applications, it's typically framed glass—it can come in different sizes, shapes, and colors for different customers."

As a national company that provides an array of customization options to clients all across the United States—including one large, unnamed pawn retailer, and another national sports retailer—Jahabow partners with companies who will fill orders with accuracy and reliability.

That's why for Grzywa's entire career at Jahabow he's relied on Dillmeier Glass Company, a team the retail vice president lauds.

"They've been around for a long time, and I know we can always count on them," he says.

The Dillmeier partnership is so successful because the values of both parties—hard work, customer satisfaction, and care for the smallest details—are in alignment.

With all materials delivered reliably, the responsibility for creating world-class fixtures falls on the shoulders of the Jahabow manufacturing team.

"Something I like to talk about is our factory in Owensville. We have a lot of customers from national companies come through and tour the facilities and we get a lot of comments," says Grzywa. "They'll say, 'We go to a lot of factories, and it's very obvious that the people here care about what they're doing.' We take a lot of pride in that."

When asked how Jahabow consistently delivers such great work, Grzywa simply says: "It's all about the culture here. We've been in the same spot in Missouri since 1976, and everyone works hard."

As the industry continues to evolve and Jahabow expands its product offerings, the number-one factor that will keep them relevant is building on their strength: the people who make up its team.



"I've been in the business for 30 years, and I am not aware of a factory that can pump out showcases like Jahabow," says Grzywa. "Our people are really incredible."

CONTACT TOM: TGRZYWA@JAHABOW.COM

RICHTER & PHILLIPS

PERFECTION ON DISPLAY

Design, Security & Dillmeier Glass

With iCON Architecture + Fabrication Partner Jake Schopp



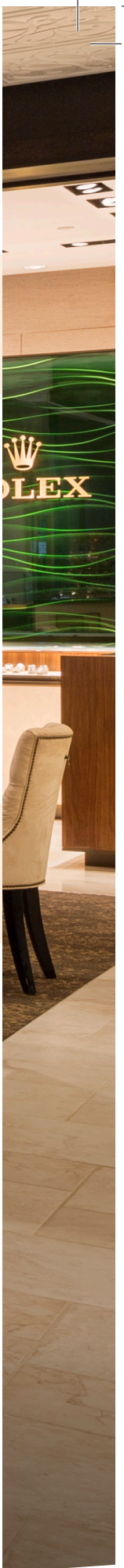
iCON

Jewelry stores exist atop the pinnacle of retail store design, blending two elements often at odds: luxury and security. Creating such spaces requires the ability to make customers comfortable when admiring high-end wares, while keeping criminals who'd like to snatch these products at bay.

Longtime Dillmeier Glass Company partner iCON Architecture + Fabrication—a Kansas City-based, full-service architectural firm specializing in retail, entertainment and hospitality—boasts more than 90 such high-end jewelry store designs in the last 10 years.

Its path to becoming a national name for luxury store architecture and fabrication began shortly after the company's creation in 2006. At the time, architect, iCON partner and co-founder Jake Schopp brought one client from a previous employer, and worked with a small team on the firm's first project—a high-end shop for eyeglasses and other optical components.

"Our first client owned a luxury eyewear store called Optical Shop of Aspen," explains Schopp. "There were four or five stores at that time and we designed them all. Then he sold his company to Oakley, and that facilitated his growth and ours. We ended up working through about 15 stores with him."



iCON EXPERIENCES GROWING PAINS

Those first projects soon led to more, and iCON started building a reputation as a quality company with a keen eye for design. Success didn't arrive without growing pains, however, as a series of subcontractors who were hired to help fabricate cases and other components repeatedly dropped the ball and delivered subpar work, causing delays and client unrest. Eventually, Schopp and his partners decided to fix the problem permanently, with an in-house fabrication shop. There, they created cases and other fixtures, but often ran into trouble when working with one specific material: glass.

"We tried to do the glasswork ourselves," says Schopp, "And we didn't fail, but the end result was never what we wanted."

Part of their fabrication experience involved learning to UV bond glass—a process during which two panes are glued together and cured using ultraviolet rays—to create frameless displays. Unfortunately, their fabrication shop wasn't the ideal setting for the gluing process, because as Schopp states: "UV bonding and sawdust don't mix very well."

At this point, Bohle America—a glass industry supplier providing iCON with UV-bonding materials—recommended they get in touch with experts.

"Bohle said, 'Why don't you just have some professionals do it?'" says Schopp. "And we ended up with Dillmeier in our lap. They've got the equipment, the shop, and the clean room set up to do the job, and they're probably the best in the country. It's worked out to be a fantastic relationship."



DILLMEIER & iCON COMBAT CRIMINALS

By this time, iCON had grown even more, and started to create a specialization and reputation within the jewelry industry. This included working with high-end brands on a regular basis, which they soon introduced to Dillmeier Glass Company whenever a glass fabricator was required. Soon, both companies were the go-to service providers for select luxury brands across the country, and Dillmeier and iCON found themselves working together to tackle a persistent issue in the jewelry and high-end watch industry: smash and grab crime.

"We were providing glass that was optically clear, and beautifully joined," says Schopp. "But somebody could come in with a hammer, smash it, grab all the watches, and run out the door."

So, based on input from iCON, Dillmeier developed a process to make the glass more secure. Their first attempts were met with some success, but burglars eventually found ways to break in, and the crimes continued. Eventually, a pane was developed that could thwart even the most determined criminals, but it came at a price.

"The new line resulted in a double or triple cost increase to the end user," explains Schopp. "But guys who wanted to get in the case could beat on it for a minute and a half, and still not get through it."

The new line was well received by clients despite the price increase, though setbacks occurred during the fabrication and installation process. One of the first problems was breakage, as it became clear that major swings in temperature didn't bode well for pane longevity.

Each pane and case were secured by a special process that made it difficult to smash through, but also made it brittle and more susceptible to cracking in cold weather. When each shipment left a warm warehouse, the temperature would rapidly decrease in the back of delivery vehicles, causing the glass to crack.

The Dillmeier team came up with an ingenious solution to keep temperatures steady: After the glass went into a crate, it was covered with hot packs—small, liquid or mineral-filled packets similar to those used in gloves during the winter—to keep the product warm.

"That glass would get here, and everything would be toasty warm," says Schopp.

A WINNING PARTNERSHIP

This was just one example of Dillmeier going above and beyond while working for iCON. Schopp also recalls a time when Cody, Dillmeier's plant manager, hand-delivered glass to meet a project deadline.

"I don't remember the circumstances, but we were missing a handful of pieces for a shipment that was going out on Monday," explains Schopp. "So Cody jumped in

a car and drove five hours to Kansas City and delivered it and drove back. That's a really dedicated guy.

"That's the nice part about having a great business relationship with somebody you rely on time and time again," continues Schopp. "They're willing to figure it out and go above and beyond."

Looking forward, iCON is working on another interesting project with a late 2019 completion date that circles back to their first client—now 80 years old and working on a one-off passion project. The assignment: Create a retail environment featuring an exotic car dealership, high-end watches, and designer eyewear, which will be displayed prominently in cases made with glass supplied by Dillmeier.

For Schopp, this project is another opportunity to practice his favorite part of his craft—listening to clients and creating drawings that delight.

"It's great hearing clients express how excited they are about a project," he says. "They'll say things like, 'Wow, I didn't realize it was going to look that great,' when they see the first mockups. That's really satisfying."

There's no doubt these moments make Schopp's work enjoyable, but also contribute in a significant way to his success. After all, when clients are excited, they're more likely to return again and again—as in iCON's case—even nearly 15 years later.

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“ [CLIENTS WILL] SAY THINGS LIKE, ‘WOW, I DIDN'T REALIZE IT WAS GOING TO LOOK THAT GREAT,’ WHEN THEY SEE THE FIRST MOCKUPS. **THAT'S REALLY SATISFYING.** ”

A Visionary Display

Mark White, Inc. & Dillmeier Glass
Illuminate Warby Parker's
Grand Central Terminal Solarium



Welcome to Warby Parker

Innovative eyewear brand Warby Parker has taken the industry by storm the past nine years. Since its 2010 founding, it has exploded, achieving a \$1.2 billion valuation. Most recently, their expansion has manifested in an ever-growing number of brick-and-mortar locations.

These physical storefronts serve as experience hubs just as much as sources of revenue. For this reason, each store must be carefully curated with features that delight customers and make each visit enjoyable. All share a library-inspired aesthetic: brass details, marble topped tables, and a reference desk.

In late 2018, Warby Parker relocated its existing store inside of New York City's Grand Central Terminal. The project presented an opportunity to take advantage of the unrivaled visibility and

foot traffic such a location provides. To do this, the Warby Parker team came up with unique ways to surprise customers and apply their signature store aesthetic, most notable through the build out of a space originally intended to be a storage closet.

Warby Parker's Vision

A solarium—a dedicated space within the store specifically for sunglasses.

"It can be difficult to decide how to use a small or awkward nook in an inherited space," says Erica Spayd, director of store design for Warby Parker. "We thought deeply about how we could utilize the smaller space to display product without it feeling like an annex to our store. Separating sunglasses and giving the alcove special treatment just made sense."

Warby Parker Grand Central Terminal





Warby Parker's Illumination

To turn the vision for the space into a reality, Warby Parker tapped trusted partner Mark White, Inc.— a full-service architectural and design studio based in Portland, Maine. With the help of specialty commercial glass fabricator Dillmeier Glass Company, Mark White, Inc. transformed the alcove into a highlight of the store's innovative design.

"We've described it as a brightly illuminated nook, chock-full of mirrors," says Cathy Begien, visual director at Warby Parker. "It's the ideal spot for seeing how sunglasses will look on you out in the wild, without having to step foot outside."

"It's the ideal spot for seeing how sunglasses will look on you *out in the wild*, without having to step foot outside."

Solarium Key Components

Key components are its six, full-length, custom-fabricated mirrors. These help make the small solarium feel bright and welcoming, while enabling customers to see how they look modeling various glasses. For these extraordinary panels, Mark White, Inc. enlisted Dillmeier Glass, a trusted partner with a proven relationship.

"Dillmeier Glass is an extremely dependable partner," says its namesake, CEO and president, Mark White. "When we realized we were going to need six specialty mirrors for the store, I knew immediately they were who we needed to contact."

Even with a tight deadline, the teams created a spectacular end result that delighted Warby Parker, and perhaps even more importantly, its customers.

"Customers seem really surprised and delighted when they come across this tiny, bright nook in the middle of Grand Central Terminal," says Begien.

The experience, exceptionalism and superior craftsmanship of Mark White, Inc. and Dillmeier Glass Company made Warby Parker's vision for their first-ever solarium an unforgettable reality.

"Customers seem *really surprised and delighted* when they come across this tiny, bright nook in the middle of Grand Central Terminal."

Email Mark: mark@markwhiteinc.com





Mirrors and Generous Lighting Make the Solarium Bright and Welcoming

GLASS

THE NEW CREATIVE MEDIUM
USED IN COMMERCIAL & RETAIL DESIGN



Our expert operators
and **specialized
machines** can execute
any cut-out, shape or
glass configuration
imaginable.



INSPIRING CREATIVITY

INSPIRING CREATIVITY



GLASS...

The most **versatile**
medium and material
that can be customized
to match **any material**,
brand and color.

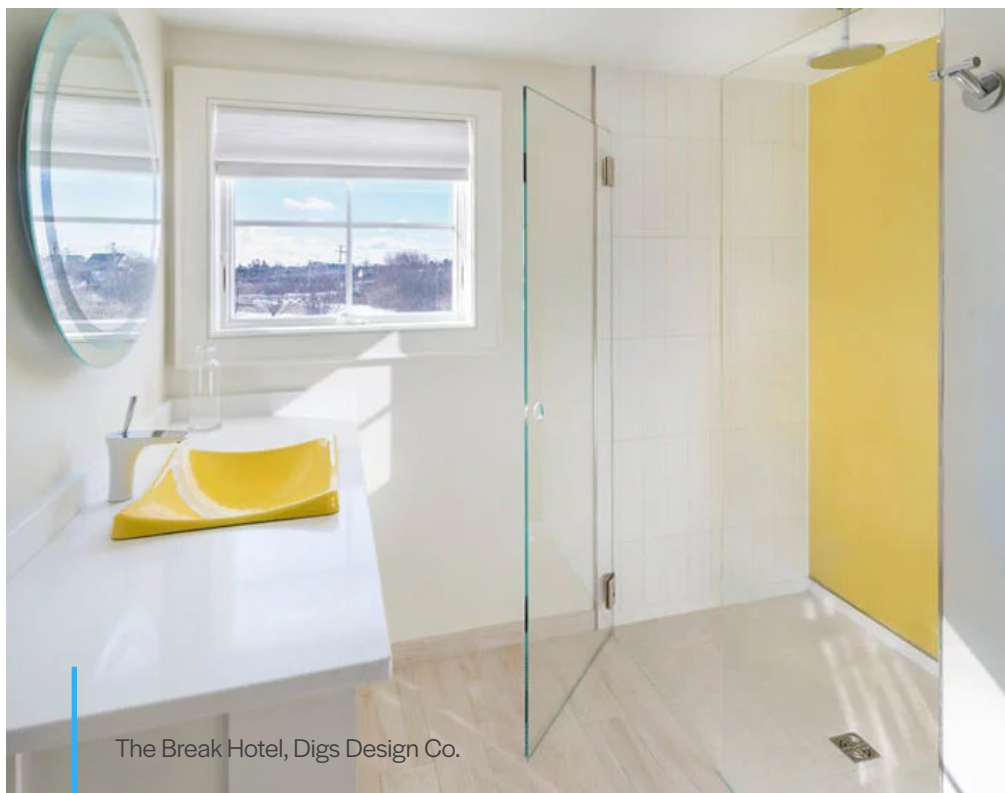


DILLMEIER GLASS
WILL COLOR
YOUR WORLD

VERSATILE

GLASS LENDS A SENSE OF DRAMA TO THE PHYSICAL SPACES WE SPEND TIME IN.

Back-Painting can **brighten up and liven up** a space, whether it's a tabletop, glass marker board, or a hotel spa room, where back-painting **infuses color** into the space.



The Break Hotel, Digs Design Co.

INSPIRATION...

Using the back-painting technique, the glass shower wall was perfectly matched to the yellow enamel sink, making it appear like they were created together.

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Cooper Fitness with Hollman, Inc.



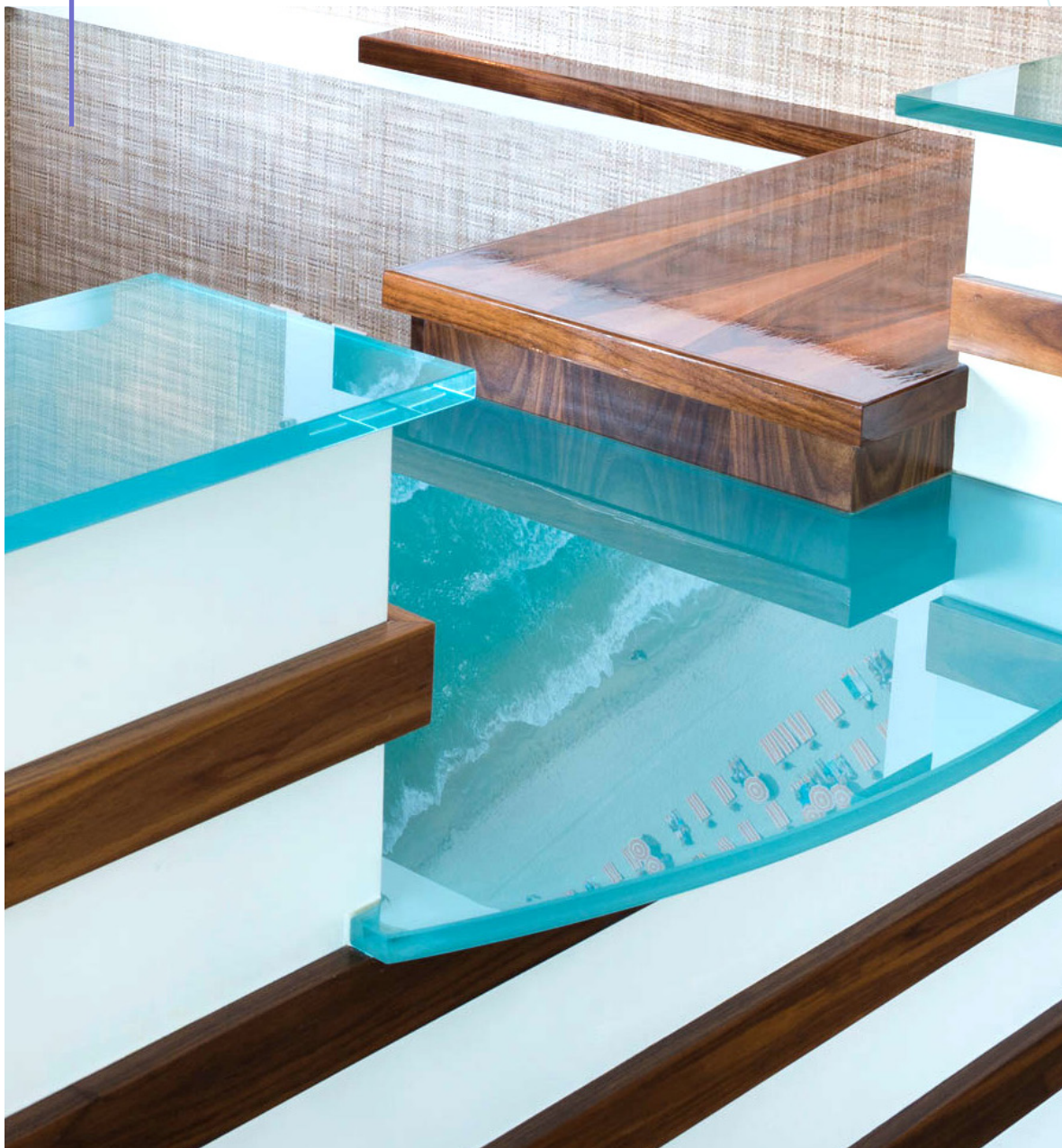
Back-painted lockers are **eco-friendly** and **elevate** a gym into a **fitness boutique**.

WHAT'S YOUR

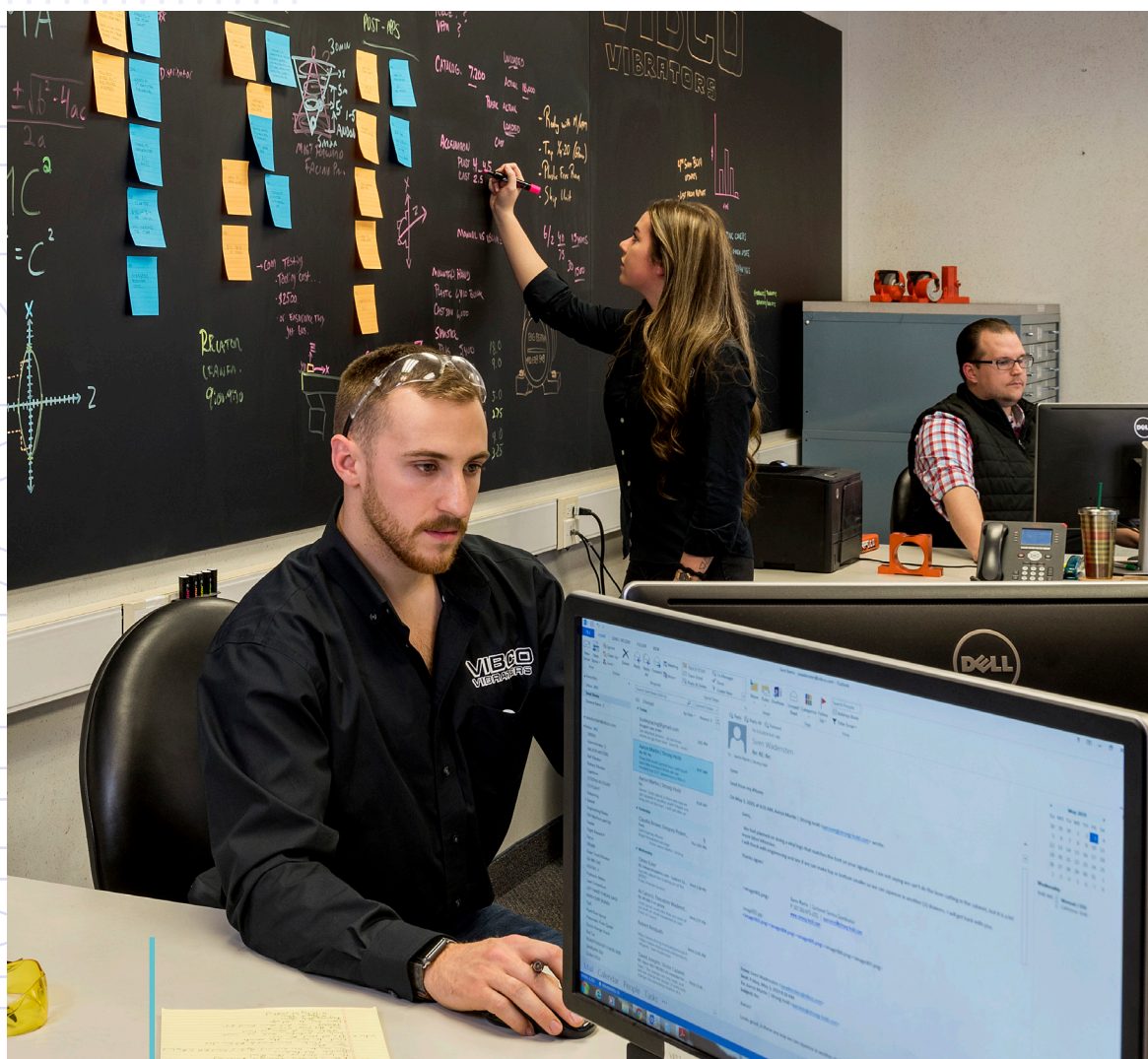
INSPIRATION?

INSPIRATION...

An oceanfront hotel lobby desk was created with back-painted glass, instead of wood or stone, to complement the coastal-themed decor.



INNOVATION



For critical-thinkers, a black back-painted glass marker board is the clear choice for creating a clean and collaborative work space. Glass boards improve visibility, are stain-free and can be wiped clean without ghosting or a chalky residue. Plus, when colored markers are used, the results are more vibrant and intense on a glass marker board.

WHAT'S YOUR INSPIRATION?

We'd Love to Hear from You!

We are looking for projects to feature in our next issue.

If you'd like to share yours with us, email reflections@dillmeierglass.com



GLASS. DONE RIGHT.

SINCE 1933